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1906

SUFFOLK
UNIVERSITY
BOSTON

SECTION 1: VISUAL IDENTITY GUIDELINES

Advancing one University

To promote our University, and to serve as an anchor for all other parts of the organization, we have a system of primary identifiers. The core of this system is our symbol and our wordmark, built with our two Suffolk colors, and should be used in all University communications.

An identifier for today

The University mark—as our most prominent symbol— has been designed in order to better elevate and bring awareness to Suffolk University not only in our own region but also in other parts of this country and around the world.

This logo—with its torch, stars, founding date, and Latin motto—is a moderately stylized version of our University seal. There is a certain gravitas associated with a classic coat of arms. This identifier strongly conveys that sentiment.

In addition to a distinguished design featuring sharp fonts and gold accents, an important element of the University mark is the inclusion of the word "Boston." This serves two purposes. It pays homage to one of our greatest assets, our location. No university in Boston can claim a better location for access to transformative opportunities. From a more practical standpoint, including Boston in our mark makes it unmistakable that we are Suffolk University of Boston and not another institution with Suffolk in its name.
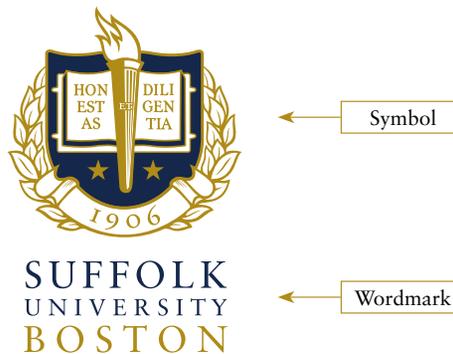
Note: Electronic files for our identifiers are available at **suffolk.edu/omc.**

There are many color versions of our identifier. We recommend using the two-color version below whenever possible and appropriate. Please note the gold color is a metallic ink (PMS 8642) and should be used in offset printing whenever possible. (See page 14 for gold color breakdowns for other media, including digital printing and web/screen use.)

Two-color version
The two-color version is the primary version that should be used for all pieces. This version can be used on both white and blue backgrounds. Please refer to page 4 for examples.

One-color versions
The all-gold and all-blue versions are available for use on print jobs with a limited color palette. Refer to page 4 for examples of appropriate backgrounds.

Four-color 3D version
Please contact OMC for permission to use this robust version on a per-project basis.

Note: The scale, rendering, color, and configuration of all our identifiers are fixed and should not be changed in any way.
All identifiers are available as electronic files, in different formats, at **suffolk.edu/omc.**

To ensure the integrity and visibility of the mark when using our identifiers on color fields, use only Suffolk blue and gold, or black, and either render the identifier all in white, or make the appropriate shift as shown below. OMC reserves the right to make exceptions.
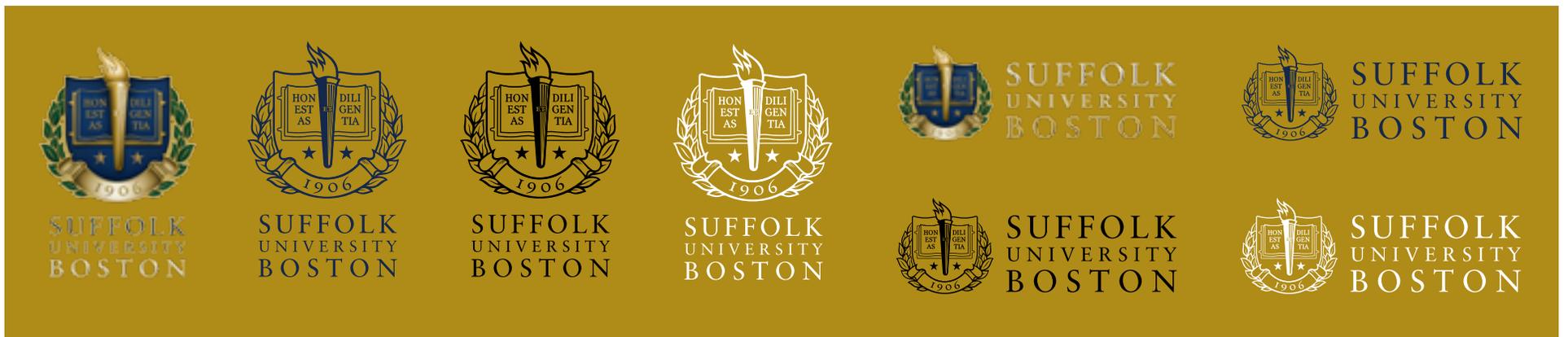
Connecting and unifying all parts of the University: schools

Our new system of brand identifiers will connect all communications to Suffolk University. With consistent use, our identifiers will come to represent what Suffolk University *means*—our promises, strengths, and attributes—and will help us both connect with key constituencies and "get credit" for all our efforts.

School identifiers
School identifiers combine the University identifier with a typographic rendering of each school. Use the appropriate identifier when creating school-specific communications. (There is no 3D version for schools.)

New England School of Art & Design
Given the artistic nature of this school's marketing materials, it's logo treatment is not restricted to a traditional "lock-up" identifier. It is best to use the College of Arts & Sciences logo on its own. "New England School of Art & Design" can then be displayed where most appropriate and in an appropriate font.

Stacked Versions

Side-Stacked Versions

Horizontal Versions

Note: The scale, rendering, color, and configuration of all our identifiers are fixed and should not be changed in any way.
All identifiers are available as electronic files, in different formats, at **suffolk.edu/omc.**

updated 2/27/15

Use on color fields: blue background

On a solid Suffolk University blue background
The logo is rendered in gold and white, all-gold, or all-white when appearing on a blue background. When using a gold and white version, "Boston", the school's name, and the rule are in gold, while "Suffolk University" is in white for differentiation and subtle prominence. See page 4 for examples of how other logo colors appear against a blue background.

Departments/Offices
There are no department/office logo lockups. We encourage you to feature your department/office's name in your communications. **Do not create your own logo lockup.**

Note: The scale, rendering, color, and configuration of all our identifiers are fixed and should not be changed in any way.
All identifiers are available as electronic files, in different formats, at **suffolk.edu/omc.**

updated 2/27/15

Use on color fields: gold background

On a solid Suffolk University gold background
The logo is rendered in all-blue, all-black, or all-white when appearing on a Suffolk gold background. See page 4 for examples of how other logo colors appear against a gold background.

Note: The scale, rendering, color, and configuration of all our identifiers are fixed and should not be changed in any way.
All identifiers are available as electronic files, in different formats, at **suffolk.edu/omc.**

Connecting and unifying all parts of the University: Madrid Campus

Our new system of brand identifiers will connect all communications to Suffolk University. With consistent use, our identifiers will come to represent what Suffolk University *means*—our promises, strengths, and attributes—and will help us both connect with key constituencies and "get credit" for all our efforts.

Madrid identifier
The Madrid identifier combines the University identifier with a typographic rendering of the words "Madrid Campus". Use this identifier when creating Madrid-specific communications.

Note: The scale, rendering, color, and configuration of all our identifiers are fixed and should not be changed in any way.
All identifiers are available as electronic files, in different formats, at **suffolk.edu/omc.**

Various configurations

Every attempt should be made to allow for enough space to use the primary University marks, but in the event that the available space is so small that the symbol would be unrecognizable (less than 0.5 inch for the horizontal or 1.5 inches for vertical configurations), the words "Suffolk University Boston" can be used as a stand-alone wordmark

Depending on a project's dimensions (such as promotional materials), a different configuration might work best. Please contact OMC for guidance in such cases.

Separated configuration

The logotype and coat of arms symbol may be used separately when either a) the complete logo appears elsewhere in the piece or b) the University name is displayed clearly elsewhere (as in social media).

Note: In this separated version, use the symbol with the word "Suffolk" in place of "1906," pictured at right.

Separated symbol

Separated wordmark

Note: The scale, rendering, color, and configuration of all our identifiers are fixed and should not be changed in any way.
All identifiers are available as electronic files, in different formats, at **suffolk.edu/omc.**

Clear space and minimum size

Providing a clear space around our identifiers will ensure visibility and integrity. These diagrams illustrate how clear space is measured and the minimum size they should appear to ensure legibility.

Clear space and minimum size

The unit of minimum clear space, shown as the height of the "F" (cap height) in the logo in the examples below, is measured from the bottom to the top and to the left of the symbol and to the right of the wordmark. Preserve this unit of clear space on three sides of our identifiers, with a 1.5 cap height on the bottom for the horizontal version and on all sides for the stacked version.

The logo in its horizontal format should never be smaller than 0.5" tall. The logo in its vertical format should never be smaller than 1.5" tall. If these minimum sizes cannot be achieved, use the logo elements separately (see previous page).

1½ cap height

cap height

1½ cap height

cap height

1½ cap height

For print:
0.5" minimum

For web:
50 pixel minimum
(75 pixels for school version)

For print:
1.5" minimum
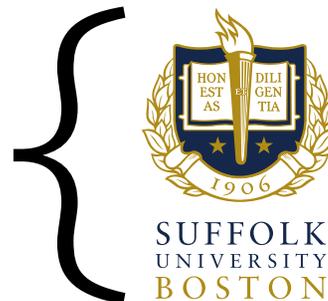
For web:
140 pixel minimum
(160 pixels for school version)

There will often be occasions when a black or white version of our primary identifiers is required. These configurations will maintain the integrity and recognition of our brand.

All-black
Whenever one of our identifiers needs to appear in black, all components should be rendered in black. It should never be rendered in a screen of black.

All-white
Whenever one of our identifiers knocks out to white, all components should be rendered in white.

Don'ts
Whenever using our identifiers in black or white, please ensure enough contrast to optimize legibility.
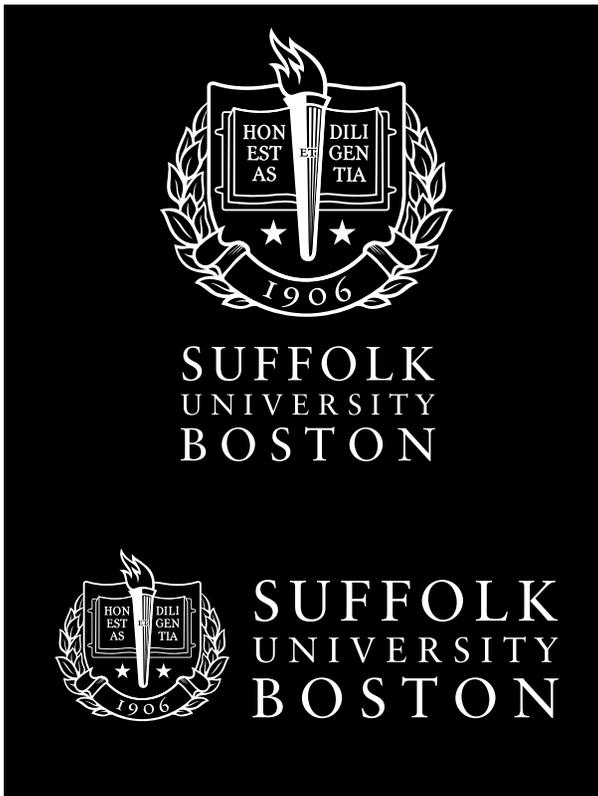
Do not place our identifiers on a gray background.
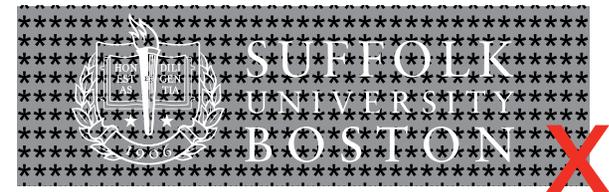
Do not place our identifiers on a textured background.

Do not use a tint of the logo.

General don'ts

Our identifiers have been carefully drawn and tested across media. Please do not recreate or "improve" any of our identifiers. Do not include elements from past Suffolk logos.

PLEASE NOTE: OMC will not supply logos for use in email signatures. Indeed, we actively discourage using such e-logos, as they often appear as attachments that may be deemed web bugs and cause your email to go directly to spam.

Do not change the established color of our identifiers.

Do not add graphic or type elements of any kind to our identifiers.

Do not create a new version of the identifier. If you do not have a file you need, contact OMC.

Do not stretch our identifiers horizontally or vertically.

Do not change the proportions or position of any type that travels with the identifier to identify other entities within the University.

Do not change the proportions of the symbol or wordmark.

Do not change the relative positions of our symbol and wordmark.

Do not apply drop shadows or any other embellishments to our identifiers.

Do not tilt or rotate.

Use of identifier on gradients and photography

When using the logo with a gradient background, be sure it is clearly legible and visible. In the examples below, the logo can be easily seen when placed against a contrasting color. It should not be placed on a background on which the logo would likely get lost.

When using the logo with photography, be sure to place it where it is clearly legible and visible. In the example below, the logo can be easily seen when placed against open sky but becomes lost amid the lights of Boston's skyline.

Organizational and expanded color palettes

**Consistent use of our color palettes increases visibility
and brand recognition. The combined palettes provide
a wide range of visual options: communications can be
"tuned" for different campaigns, audiences, and initiatives.**

Organizational palette

pms 2767 c/u
c: 95 / m: 82 / y: 44 / k: 45
r: 20 / g: 47 / b: 83
#142f53

pms 8642 c/u (metallic)
pms: 118 c/ 117u (non-metallic)
c: 25 / m: 35 / y: 90 / k: 0
r: 198 / g: 161 / b: 65
#c6a141

Expanded palette
Cool colors

c: 58 / m: 92 / y: 12 / k: 54
pms 262 c / 525 u
r: 81 / g: 40 / b: 79
#51284f

c: 77 / m: 78 / y: 10 / k: 0
pms 7670 c/u
r: 86 / g: 82 / b: 148
#565294

c: 91 / m: 73 / y: 11 / k: 1
pms 7685 c /u
r: 44 / g: 86 / b: 151
#2c5697

c: 72 / m: 37 / y: 27 / k: 2
pms 7697 c/u
r: 78 / g: 135 / b: 160
#4e87a0

c: 64 / m: 10 / y: 1 / k: 0
pms 298 c/u
r: 65 / g: 182 / b: 230
#41b6e6

c: 91 / m: 49 / y: 49 / k: 24
pms 5473 c/u
r: 17 / g: 94 / b: 103
#115e67

c: 67 / m: 0 / y: 40 / k: 0
pms 7465 c/u
r: 64 / g: 193 / b: 117
#40c1ac

c: 67 / m: 12 / y: 100 / k: 1
pms 369 c/u
r: 100 / g: 167 / b: 11
#64a70b

c: 90 / m: 44 / y: 82 / k: 50
pms 3435 c/u
r: 21 / g: 71 / b: 52
#154734

Warm colors

c: 67 / m: 100 / y: 17 / k: 4
pms 259 c / 2070 u
r: 109 / g: 32 / b: 119
#6d2077

c: 24 / m: 100 / y: 78 / k: 17
pms 201 c/u
r: 157 / g: 34 / b: 53
#9d2235

c: 15 / m: 95 / y: 45 / k: 1
pms 7635 c / rubine red u
r: 198 / g: 54 / b: 99
#c63663

c: 0 / m: 96 / y: 83 / k: 0
pms 1788 c/u
r: 238 / g: 39 / b: 55
#ee2737

c: 0 / m: 71 / y: 100 / k: 0
pms 1505 c/u
r: 255 / g: 105 / b: 0
#ff6900

c: 16 / m: 59 / y: 100 / k: 2
pms 7565 c/u
r: 205 / g: 121 / b: 37
#cd7925

c: 0 / m: 31 / y: 100 / k: 0
pms 7409 c / 7549 u
r: 240 / g: 179 / b: 35
#f0b323

c: 1 / m: 15 / y: 66 / k: 0
pms 1215 c/u
r: 251 / g: 216 / b: 114
#fbd872

c: 27 / m: 22 / y: 76 / k: 0
pms 617 c/u
r: 192 / g: 181 / b: 97
#c0b561

Grays

c: 52 / m: 53 / y: 59 / k: 24
warm gray 11 c/u
r: 110 / g: 98 / b: 89
#6e6259

c: 42 / m: 41 / y: 45 / k: 4
warm gray 7 c/u
r: 150 / g: 140 / b: 131
#968c83

c: 67 / m: 59 / y: 53 / k: 34
cool gray 11 c / pms 432 u
r: 83 / g: 86 / b: 90
#53565a

c: 35 / m: 29 / y: 28 / k: 0
cool gray 6 c/u
r: 167 / g: 168 / b: 170
#a7a8aa

Using our color palettes

The colors from our organizational and expanded palettes can be combined to increase the impact and resonance of specific communications. Combine colors with your initiative, goals, and audiences in mind.

When using multiple colors, pick a dominant color and one or two secondary ones that reinforce the desired effect. An equal distribution of color will look less intentional, less differentiated, and possibly rainbow-like.

Examples of energetic combinations
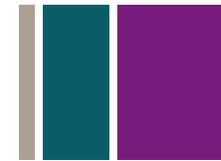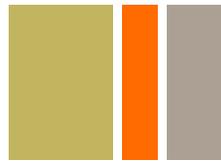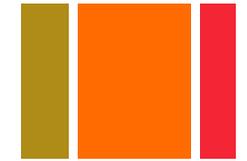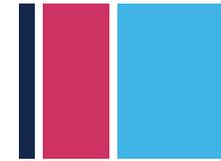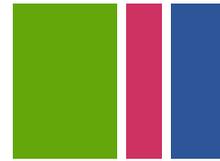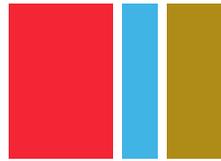
Examples of calm combinations
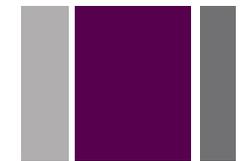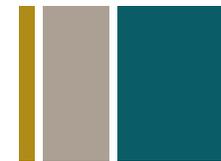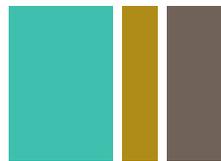
Providing a clear space around our identifiers will ensure visibility, prominence, and integrity. These diagrams illustrate how the identifiers should be positioned in communications.

Positioning and sizing our identifiers
The standard position for our logo in marketing communications requires that it be grounded in one of the four corners of a page or in the top center or bottom center of the page. If the logo is the only object on the page, it can be centered.
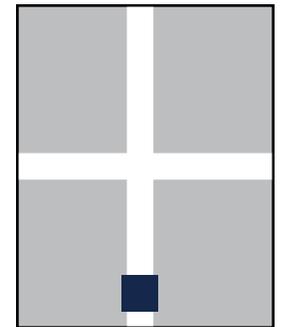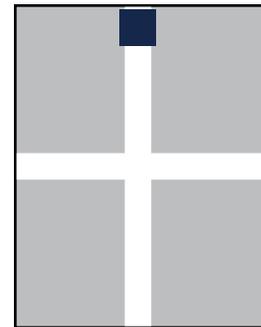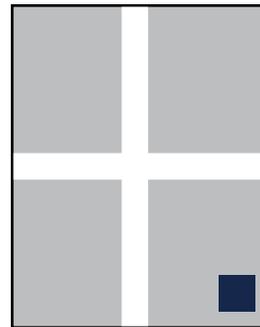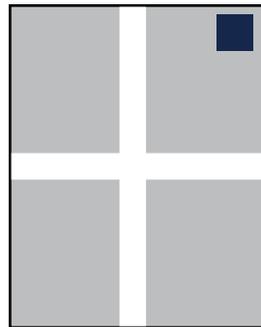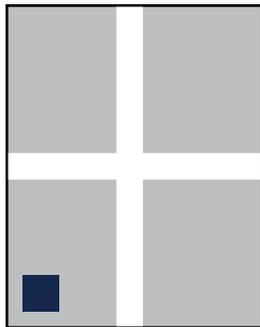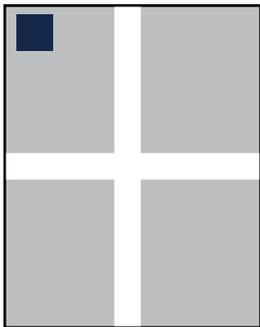
Typefaces: contrast and complement

Much of what we communicate is said with words. A distinctive, consistent use of our type fonts will enhance our brand and help us communicate with clarity.

Our three type families provide a wide range of typographic expression, allowing us to construct clear hierarchies while adjusting the "feel" of individual communications to serve particular goals—and create resonance with different constituents.

HTML/Alternative typography
Due to the limitations of websites and HTML emails, other typefaces are often required. We recommend the Georgia, Arial, and Rockwell screen fonts. (These can also be used for print pieces if Sabon, Gotham, and Archer are not available.)

Our typographic palette

Sabon + Gotham + Archer

Sabon Text Roman + *Italic*

Sabon Text Bold + *Bold Italic*

+

Sabon Text Roman Small Caps

Gotham Thin + *Thin Italic*

Gotham Extra Light + *Extra Light Italic*

Gotham Light + *Light Italic*

Gotham Book + *Book Italic*

Gotham Medium + *Medium Italic*

Gotham Bold + *Bold Italic*

Gotham Black + Black Italic

Gotham Ultra + *Ultra Italic*

+

Gotham Narrow Thin + *Thin Italic*

Gotham Narrow Extra Light + *Extra Light Italic*

Gotham Narrow Light + *Light Italic*

Gotham Narrow Book + *Book Italic*

Gotham Narrow Medium + *Medium Italic*

Gotham Narrow Bold + *Bold Italic*

Gotham Narrow **Black** + Black Italic

Gotham Narrow **Ultra** + Ultra Italic

Gotham X-Narrow Thin + *Thin Italic*

Gotham X-Narrow Extra Light + *Extra Light Italic*

Gotham X-Narrow Light + *Light Italic*

Gotham X-Narrow Book + *Book Italic*

Gotham X-Narrow Medium + *Medium Italic*

Gotham X-Narrow Bold + *Bold Italic*

Gotham X-Narrow **Black** + Black Italic

Gotham X-Narrow **Ultra** + Ultra Italic

+

Gotham Condensed Thin + Thin Italic

Gotham Condensed Extra Light + Extra Light Italic

Gotham Condensed Light + Light Italic

Gotham Condensed Book + Book Italic

Gotham Condensed Medium + Medium Italic

Gotham Condensed Bold + Bold Italic

Gotham Condensed Black + Black Italic

Gotham Condensed Ultra + Ultra Italic

Archer Hairline + *Hairline Italic* + Small Caps

Archer Thin + *Thin Italic* + Small Caps

Archer Extra Light + *Extra Light Italic* + Small Caps

Archer Light + *Light Italic* + Small Caps

Archer Book + *Book Italic* + Small Caps

Archer Medium + *Medium Italic* + Small Caps

Archer Semibold + *Semibold Italic* + Small Caps

Archer Bold + Bold Italic + Small Caps

Note: When combining different weights of Archer and Gotham, it is important to have appropriate contrast. For example, avoid combining ExtraLight with Book styles.

Using our typefaces

Our families of type fonts provide the tools to create clear informational hierarchies. They can help you structure cues for readers and create pieces that are easily scanned.

When combining fonts, weights, or sizes, be sure to achieve meaningful contrast. Use the *fewest* number of typographic moves that achieve your desired effect: a composition with many weights and sizes (especially if they are close to each other) will look jumbled and indecisive.

Headlines

Sabon, Gotham, and Archer are used prominently in all Suffolk University communications. When using ExtraLight and Plain styles for headlines, please make sure type sizes are large enough to ensure legibility.

Subheadlines

Gotham or Gotham Narrow Bold or Black—and Archer Bold or Black—are recommended for subheadlines to provide sufficient contrast with the body copy. When using the condensed versions of Gotham only, please ensure sufficient contrast through meaningful weight or scale changes.

Body copy

Gotham or Gotham Narrow Book and Sabon Roman are recommended for body copy. The Bold and Italic versions can be used for emphasis within body copy, or for a call-out. (Please avoid any Bold versions of Sabon Text).

MAKING OF A SUFFOLK LAWER

STEP 1 TEACHING + MENTORSHIP

Student Mentor and Founding Director of the Yale Repe and Harvard's American Repertory Theatres

Robert Brustein, Distinguished Scholar in Residence, is the founding director of the Yale R Harvard's American Repertory Theatres. Brustein wrote three plays about the life and work while at Suffolk—all of which were produced here before going on to New York theaters. H discovering Meryl Streep. Other recent visiting scholars who have come to Suffolk include Award-winner James Carroll; Nobel Peace Prize-winner Shirin Ebadi; Oscar®-nominate Badham, who played Scout in *To Kill a Mockingbird*; and *The New Yorker* writer Jeff Ro

Here, you can take a course in government and walk across the street to the State House for your internship. Or you can learn about stage management in class while working behind the scenes at our historic Modern Theatre. At Suffolk, you will not only read about government, psychology,

in the Heart of Boston

Arts & Sciences Internship Sites

- Boston Bruins
- Boston Celtics
- *The Boston Globe*
- City Year
- Dana-Farber Cancer Institute
- Dunkin' Brands
- Eleven Interiors

Located right in the heart of Boston, Suffolk Un historic sites like Old South Meeting House, Fan House, and the downtown financial district. The a few T stops away; Kendall Square is even close campus—Boston and Suffolk just blend together. to a wealth of opportunities.

It's easy getting here, too. If you're on public tra MBTA. The Red and Green Lines go through P

Details that make a difference

How we use our type families—our choices and how they are articulated—can go a long way toward bringing to life the attributes we want associated with Suffolk University and our schools, centers, divisions, and programs.

Kerning

Increasing the spacing between letters (positive kerning) can provide an additional level of elegance and can create desired emphasis when all capital letters are used. But please limit this to headlines or brief high-level messages. Do not increase the kerning within text paragraphs.

Small caps and old-style figures

Avoid using the shift key to set words or phrases in capital letters. Sabon and Archer feature small caps and old-style figures that are specifically drawn to convey an elegant look and feel. (Using the shift key will create disproportionate stroke widths and spacing.)

Creating emphasis

In addition to varying type styles, color bars or rules can help create desired emphasis and clear hierarchies.

ACADEMICS & ASPIRATIONS

**TRANSFORMING
TODAY'S STUDENTS**
into tomorrow's leaders

IT'S TIME TO TAKE THE
Next

IN THE HEART OF
BOSTON

TRANSFORMING
TODAY'S STUDENTS INTO
TOMORROW'S LEADERS

2014–2015

"These graduates are prepared for anything. They are superior w
and thinkers—because their professors have encouraged and challen
They've had experience—through internships and advanced research. They
with diverse people—because they have been active on campus, traveled abroad
They're perfectly equipped to find better solutions in the workplac

Colleges of Distinction

Telling our story: people, Boston, concepts

Suffolk University—the University, schools, centers, divisions, and programs—delivers experiences that are engaging, interactive, valuable, and, in many cases, transformative. We can telegraph our value, and build connections and resonance among our diverse constituents, through the imagery we use in our communications.

We're not a homogeneous organization, and neither are our constituents. We need different images for different aspects of the organization, tuned to different initiatives and audiences.

It's helpful to think of needed images in three main categories...

People focus	City focus	Concept focus
Suffolk is a community of students, staff, faculty, alumni—what they do, what they think, how they interact—are what make us unique. We can capture the members of our community in different venues—as individuals, up close; in group interactions; or by pulling the camera back further to gain more context.	Suffolk *is* in the heart of Boston—more than any other academic institution. Our students and faculty learn in Boston (both in classrooms and across the city), play, go out on the town, and take advantage of all the city has to offer. We can capture this unique connection in our images. Boston Common is our quad.	Suffolk has concepts to get across that form an important part of our story: the independent pathway we encourage students to pursue; the city as a learning environment; our focus on experiential learning, etc. These concepts can be communicated through metaphors, diagrams, and illustrations.
**In school	In life**	**In school	In life**	**Metaphors	Diagrams	Illustration**
close-up group wide	close-up group wide	
✛ Classrooms ✛ Seminars ✛ Labs ✛ Athletics ✛ Clubs ✛ Residence Halls ✛ Theatres	✛ Biking along the Charles ✛ Frisbee on the Common ✛ Beacon Hill ✛ Downtown ✛ Learning experiences in the city	✛ Storylines ✛ Attributes

People: a documentary /journalistic approach to photography

If thinking about applying to Suffolk, an applicant will ask, "Are there people like me there?" "Can I do what I'm interested in?" "Will it be a good investment in my future?" "Will I fit in?"

Showing images of people—in classrooms, studying, playing, interacting, growing—is important.

We recommend a documentary approach to photography. That is, whenever possible, *the camera is a participant,* not just a recording device. We want to capture the expressions, energy, and uniqueness that are Suffolk.

Close-up

Group

Wide

Boston: in the heart of the city

Boston means a lot to prospective and current Suffolk students, and we can capture all that's attractive about the city and telegraph it around the world. But let's do it from a Suffolk perspective. We're not tourists looking at the Swan Boats!

The Suffolk community is an integral participant in the active, intellectually engaged, and diverse Boston community. We can show that—and the value of being in the heart of Boston at Suffolk—through our imagery.

Again, we're recommending a documentary and journalistic approach to photography.

Close-up

Group

Wide

Imagery can help us advance desired storylines, attributes, and concepts. This can be achieved through metaphors, illustrations, charts, and diagrams.

Metaphors

Illustrations

Charts and diagrams

Sweden: Stockholm
Denmark: Copenhagen
China: Beijing / Shanghai
India: Bangalore
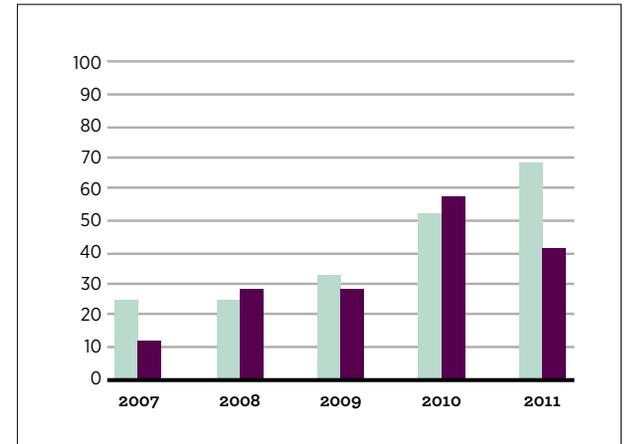
Thank you for helping to advance the brand of Suffolk University

For further information, or for help using our new brand system, please contact:

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