



DOWNSTATE  
HEALTH SCIENCES UNIVERSITY

# Brand guidelines

**January 2022**  
Version 27

If you have questions regarding these guidelines or require assistance creating branded materials, contact the Office of Communications & Marketing.

# Connecting today's reality with tomorrow's potential

The Downstate brand is one of our most vital assets. It is key to advancing our institution and building stronger bonds with patients, students, employees, researchers, donors and financial stakeholders. A strong brand requires that we align to a sense of who we are and how that distinguishes us from competitors.

One important way to demonstrate that alignment is in how we communicate and market ourselves. This document explains how to best use our brand and its core components, which serve as building blocks for our identity and success.

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# Brand strategy

1.0

# 1.1 Brand mission

Successful institutions get that way by standing for something—and then by relentlessly pursuing that goal. This is often called a “mission.”

Our mission defines our reason for being. It dimensions the educational, clinical and research-oriented parts of our institution by indicating how we benefit each of those areas of focus.

Our mission states why we exist and reminds stakeholders of what drives us forward—it is not a tagline, and it is not our vision—while our promise defines who we are in the marketplace.

MISSION

VALUES

PROMISE

MESSAGING

## Brand mission

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# Educate, serve, heal and empower

# 1.2 Brand values

Our core brand values are the beliefs that embody Downstate as a collective. They serve as the compass that guides our brand promise, actions, behaviors and decision-making process.

MISSION

VALUES

PROMISE

MESSAGING

## Brand values

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Values

Problem solvers ————— How we think

Diversity ————— How we operate

Resolute ————— How we behave

Inventive ————— How we advance

Excellence ————— How we care

# 1.3 Brand promise

Our brand promise articulates who we are and how we want to be perceived in a competitive landscape. It is the foundation for all our messaging and communications.

Our promise is titled “Ingenuity”. It portrays an innovative institution that educates, serves, heals and empowers our diverse communities, and it uses our commitment and resourcefulness as emotive differentiators.

MISSION

VALUES

PROMISE

MESSAGING

## Brand promise

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### Ingenuity

SUNY Downstate has a rich history defined by ingenuity that continues to influence modern medicine. Today, we remain committed to advancing approaches to education, research and clinical care that improve health outcomes for every community—locally and globally.

Our trusted and expert faculty and staff are innovative problem solvers, optimizing solutions and offerings across the continuum of care to better serve our diverse and vibrant patient communities here in Brooklyn and beyond borders. This provides our students with an unmatched curriculum that evolves with the times, enabling them to make a lasting difference.

Inventive and resourceful, SUNY Downstate Health Sciences University remains steadfast in our mission to educate, serve, heal and empower.

# 1.3

## Key messaging

Every message that we communicate whether it is to internal or external audiences should consistently reflect our value proposition.

This framework was developed to help everyone in the company from salespeople, to brand managers to laboratory and admin staff as they create communications materials. It details benefits and key messages for each key audience.

MISSION

VALUES

PROMISE

MESSAGING

### Key messaging

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Connecting today's reality with tomorrow's potential.

Realizing Potential. Delivering Opportunities.

Harnessing the power of "we"

More than the sum of our parts

Advancing today. Enhancing tomorrow.

A tradition of forward thinking

Committed to progress. Committed to you.

Determined. Driven. Dedicated.

Ingenuity that advances. Compassion that nurtures

Empowering better health to empower communities.

# Our logo

# 2.0

## 2.1.1 Primary logo and secondary logo

Our primary logo is composed of a tripartite shield containing symbols representing the three major components of our institution:

### **Clinical Services**

Represented by the rod of Asclepius

### **Education**

Represented by the book

### **Research and Innovation**

Represented by the nitric oxide molecule

The shield is paired with text spelling out Downstate and Health Sciences University.

The primary version of the logo is preferred in all instances. In applications where there is not enough vertical space to clearly show the primary logo at its recommended minimum size, the secondary logo is acceptable and allows for a shorter height.

### Primary logo

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**DOWNSTATE**  
HEALTH SCIENCES UNIVERSITY

### Secondary logo

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**DOWNSTATE**  
HEALTH SCIENCES UNIVERSITY

# 2.1.2 Seal and shield

The seal and shield variations of the logo are reserved only for special use cases, and the Office of Communications & Marketing must approve their use prior to implementation. The seal is used in official formal documents such as diplomas, and the shield is reserved for use on swag where the full primary or secondary logo is otherwise visible elsewhere on the item being designed.

Seal



Shield



## 2.2.1 Spacing, sizing (1)

### Clear space

To protect the primary logo from the interference of other elements and to make it prominent, always keep a protective area of at least 1.5 times the height of the letter D in Downstate in the logo, as illustrated to the right.

### Improper usage

Refer to section 2.4 for guidance on improper usage of the logo.

### Primary logo



## 2.2.2 Spacing, sizing (2)

### Clear space

To protect the secondary logo from the interference of other elements and to make it prominent, always keep a protective area of at least 1.5 times the height of the letter D in Downstate in the logo, as illustrated to the right. For the seal, this protective area is equal to the distance from the bottom of the shield to the bottom of the letter C at the center of Health Sciences University, shown here as X.

For the shield, the protective area is one quarter of the width of the shield, shown here as X.

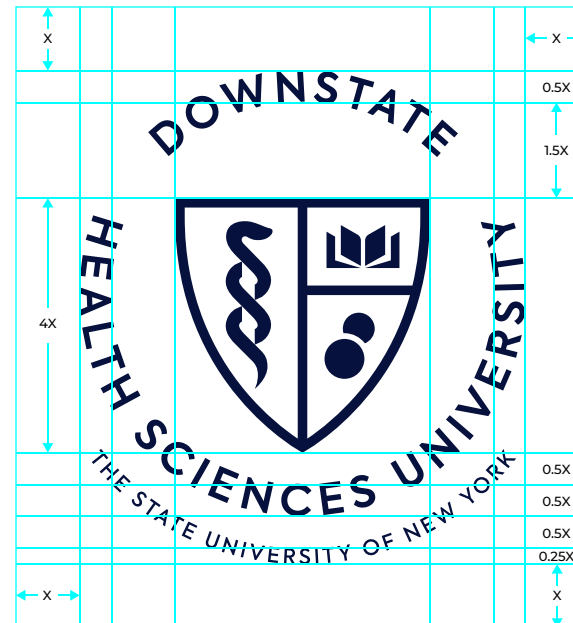
### Improper usage

Refer to section 2.4 for guidance on improper uses of the logo.

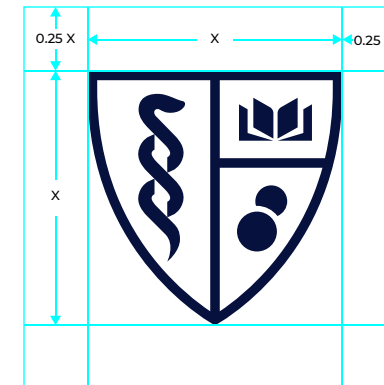
### Secondary logo



### Seal



### Shield



## 2.2.3 Spacing, sizing (3)

### Minimum size

To avoid legibility issues, the logo should not be used at a scale smaller than the minimum sizes specified here.

The minimum size of the primary logo is 0.5 inches in print and 35 pixels in digital applications. The minimum size of the secondary logo is 0.25 inches tall in print and 20 pixels tall in digital applications.

The minimum size of the seal is 0.75 inches in print and 35px in digital applications. The minimum size of the shield is 0.25 inches in print and 16px in digital applications.

### Minimum size

		Primary logo	Secondary logo	Seal	Shield
Print	0.5 in		0.25 in	0.75 in	0.25 in
Digital	35 px		20 px	35 px	16 px

## 2.3 Color versions

The logo may be used in the colors presented on this page.

The primary color variation in our "Downstate blue" is preferred. For situations where the logo will be placed on a blue background or on a dark or colored background that does not provide clear visibility, the reversed variation may be used. The black variation is a fallback for when color is unavailable.

No other color variations of the logo are permitted without prior approval by the Office of Communications & Marketing.

The logo artwork provided contains files in different color systems: Pantone and CMYK for print use and RGB for digital applications.

### Logo color variations

	Color	Black	Reversed
Primary			
Secondary			
Seal			
Shield			

## 2.4 Improper usage

Correct and consistent use of the Downstate logo is an essential part of building brand equity.

Each element within the logo has been carefully designed and positioned in specific, fixed proportions. Do not alter or redraw the logo in any way. Do not add drop shadows; change the typeface; or create any unauthorized lockups with other words, slogans, graphic elements or background shapes.

### Samples



Don't place the logo on a background color with poor contrast.



Don't rotate or distort the logo.



Don't change the colors of the logo.



Don't place the logo on an image that doesn't provide adequate contrast.



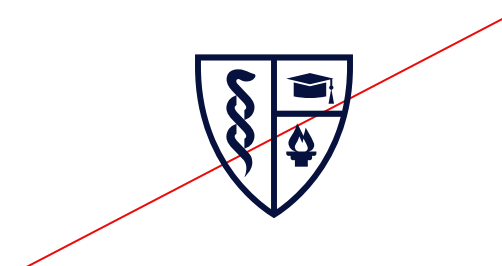
Don't change the typeface used in the logo.



Don't distort or warp the shield.



Don't add drop shadows or other visual effects to the logo.



Don't switch out symbols in the shield.



Don't add extra graphic elements to the logo or the shield.

## 2.5 Our name

When typing out the name of the institution in copy, follow the guidelines below.

The full, formal name of our institution is:  
**SUNY Downstate Health Sciences University**

Our full name is used in the following:

- The first mention of the institution in any media communications
- Official documents such as diplomas
- Footers, citations and other technical or functional copy

The short, informal form of our name is:

**Downstate**

Our short name is used in the following:

- Any copy following the first mention of the full name of our institution
- The covers of marketing collateral such as brochures and flyers, as long as the full primary or secondary logo is also displayed
- Brand expressions that are meant to evoke the spirit of the institution, such as swag, banners, or posters, as long as the full primary or secondary logo are also displayed

### Samples

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#### Full, formal name

SUNY Downstate Health  
Sciences University

#### Short, informal name

Downstate

# 2.6.1 Visual architecture (1)

Visual architecture is the structure of brands within an organization. For Downstate, it defines the relationships between SUNY, Downstate, and the various brands of our clinical offerings, schools, and colleges. The visual representation of this architecture is crucial to the proper management of our brand.

Our visual architecture is unitary—we have a singular logo (with some variations for formats), that logo is applied to all of our sub-brands and offerings, and the sub-brands can have various levels of text appended to the logo.

The diagram shown here is an overview of how the logo is supplemented by text for the various levels of our brand hierarchy. Each level of text provides additional information on the sub-brand or offering that it describes. These are all approved uses of the logo, but the relationships between the logo and the appended text are governed by strict guidelines on sizing, positioning and color that should always be followed.

Approved artwork is available for all known sub-brands at the time of this writing, and any future additions to this visual architecture must follow the design rules specified in this section. No approved artwork can be reworked in any circumstances.

## Hierarchy

Parent



Parent + group



## 2.6.2 Visual architecture (2)

Each existing logo for a sub-brand, must use the guidance provided here, which illustrates how there may be up to two lines of text appended to the logo at a scale and line spacing equivalent to two-thirds of the cap height of the word Downstate in the logo. The sub-brand text should always be horizontally centered to the shield. The sub-brand text may go past the left and right sides of the word Downstate, but any text that significantly overhangs the word Downstate should be broken into two lines.

Logos for sub-brand offerings are similarly guided by strict sizing (one-third of the cap height of the word Downstate) and spacing rules. At no time can a logo be created outside of the guidance communicated above. If an additional logo for a sub-brand must be created, please reach out to the Office of Communications & Marketing for required assistance in creating branded materials.

### Logo lockup construction

#### Sub-brand logo construction



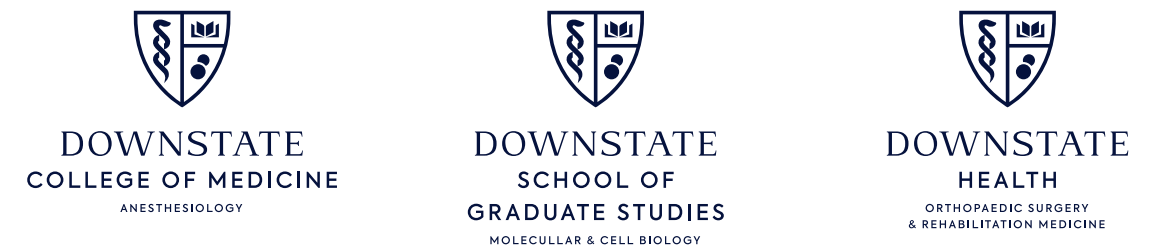
#### Sub-brand and offering logo construction



#### Sub-brand examples



#### Sub-brand and offering examples



## 2.7 3D Shield

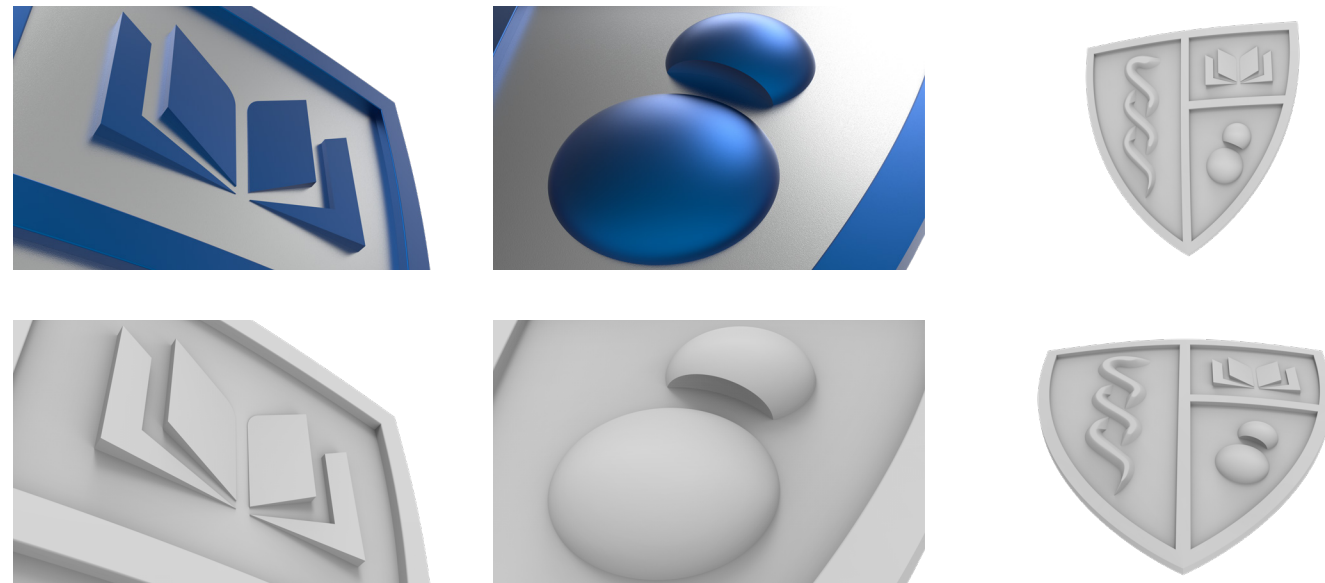
There is a 3D shield variation of the logo that has been rendered in various angles and lighting scenarios. These logo assets are reserved only for special use cases such as swag, animations, and special announcements, and the Office of Communications & Marketing must approve their use prior to implementation. In such applications, the 3D shield cannot be the only element communicating our brand: the full primary or secondary logo should still be visible elsewhere on the item being designed. The 3D shield can never be used as a replacement for the use of the primary or secondary logo.

If additional angles or views are needed please contact the Office of Communications & Marketing.

### 3D Shield



### Detail views



## 2.8 Restricted use lock-up

There is a specific lock-up that has been created to only be used as signage on the outside of buildings. This lockup is shown on the right and includes both the text "Health Sciences University" and also "The State University of New York" at an enlarged scale for visibility.

Usage of this lockup is strictly reserved for building exteriors and no other applications. Any usage of this logo should be cleared with the Office of Communications & Marketing.

Artwork



**DOWNSTATE**  
HEALTH SCIENCES UNIVERSITY  
THE STATE UNIVERSITY OF NEW YORK

Illustrative sample



# Design system

3.0

# 3.1 System elements

The Downstate design system consists of brand elements that form the building blocks of all visual communication expressions and experiences.

Over time, elements may evolve or be further detailed and dimensioned. However, it is important that the brand maintain a level of consistency by adhering to the overall guidelines and usage rules shown herein.

## Usage

- Think of these elements as way to accelerate on-brand executions with a distinctive Downstate look and feel.
- If you find you are using elements that are not included here or derived logically from these guidelines, contact the Office of Communications & Marketing to align your efforts or needs.

## Visual design elements

### Logos



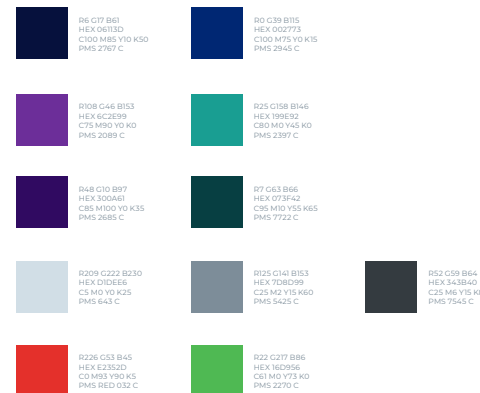
### Seal



### Shield



### Colors



### Typography

Curriculum built on community.

Lora Regular  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890  
 !?@#%^&\*().

### Lorem ipsum dolor

Ni omnihicit re eiuscid mosam, odipitat ex et fugit, ipidust

Montserrat Bold Verdana Bold  
 ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmn opqrstuvwxyz  
 1234567890 1234567890

Montserrat Regular Verdana Regular  
 ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmn opqrstuvwxyz  
 1234567890 1234567890

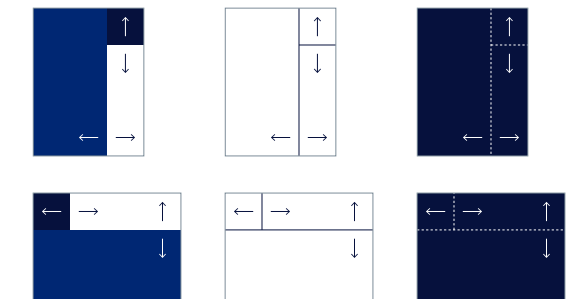
### Photography



### Graphic elements



### Layouts



## 3.2 Typography

### Primary and secondary typefaces

Our primary typeface is Lora. This typeface works best in its regular weight, which is made to be distinctive and clear. Lora is used for all headlines and large text.

Our secondary typeface is Montserrat, which was chosen for legibility in large blocks of text. Montserrat is used for small subheads or notes in its bold weight or for body copy in its regular weight. Never use Lora for body copy or Montserrat for headlines. The relationship between these two type families must be maintained at all times.

### System fonts

Our system font is Verdana. It was chosen for legibility and inter-device compatibility. It is used when typing on a letterhead, in emails and in our PowerPoint template.

#### Primary type family

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Aa

Lora Regular

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

#### Secondary type family

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Aa

Montserrat Bold

**ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890**

Aa

Montserrat Regular

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

#### System font

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Aa

Verdana Bold

**ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890**

Aa

Verdana Regular

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

## 3.2.1 Type relationships

This guide shows how our primary and secondary typefaces can be paired to create hierarchy, variation and interest in layouts.

The type sizes used here were chosen for the relationship to each other and the scale of this page. They do not need to be followed exactly but serve as a guide to when and where each typeface is used and at what scale it should be used.

For larger or smaller format layouts, sizes should be increased or decreased proportionally, within reason, to maintain clarity and legibility.

### Type Hierarchy

Lora Regular 42 pt

Montserrat Regular 10 pt

Lora Regular 18 pt

Montserrat Regular 10 pt

Montserrat Bold 12 pt

Montserrat Regular 10 pt

# Heading sentence case

Body text lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Morbe eu turpis justo. Nam maximus tincidunt nibh, vel pharetra dolor finibus.

## Caption sentence case lorem ipsum dolar sit sed ut perspiciatis unde omnis iste.

Body text lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Morbe eu turpis justo. Nam maximus tincidunt nibh, vel pharetra dolor finibus.

### Subheading sentence case

Body text lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Morbe eu turpis justo. Nam maximus tincidunt nibh, vel pharetra dolor finibus.

- Bullet point 1
- Bullet point 2
- Bullet point 3

## 3.2.2 Typography example

### Sample layout

The sample layout on this page illustrates the primary and secondary typefaces working together in various sizes and colors to support one another and create a harmonious composition.

The scale of the headline draws immediate attention; the gray subtitle fades into the background and lets the viewer focus on the content below instead; and the callout information uses size and placement to stand out, and its placement makes it look like a supplement to the other elements on the page.

### Sample Layout

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# This is Lora Regular used as the headline.

**Use Montserrat as secondary text support or subtitles.**

### Subheading

Body text lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Morbe eu turpis justo. Nam maximus tincidunt nibh, vel pharetra dolor finibus.

### Subheading

- Body text lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.
- Body text ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Morbe eu turpis justo.
- Body text tincidunt nibh, vel pharetra dolor finibus.

# 42%

Highlight important information in Lora Regular like this one as an example.

# 3.3 Colors

Our color palette is an integral part of our brand identity. The identity relies primarily on a rich "Downstate" navy, and a dark royal blue. Secondary colors include indigo, sea green and shade tints of gray.

The rich navy blue plays a prominent role in headlines and in creating dark backgrounds for lighter text to stand out on. The sea green and purple is used in areas that draw attention, such as in text highlights, calls to action, banners and callouts. Secondary colors should only be used in limited doses throughout layouts as needed to add interest or variation.

Utility colors are specified here primarily for Downstate webmaster use and should only be used by the Office of Communications and Marketing.

## Primary colors

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## Secondary colors

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## Utility colors

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# 3.4 Layouts

To aid in the creation of new branded materials, a structured layout system has been defined here with flexible sizing and spacing guides that will adapt to most touchpoints.

The primary principle of the layout system is the use of three sections (mirroring our identity) scaled in mathematical proportion to each other. These areas can be used to hold the identity, imagery, copy, or other illustrations.

The three sections may then do the following:

1. Adopt any appropriate background color to form a composition with multiple clearly defined areas
2. Be delineated using a thin line with a 1pt gray stroke (refer to the color section of these guidelines)
3. Be used as invisible lines for blocking spaces and constructing layout grids but otherwise remain unseen

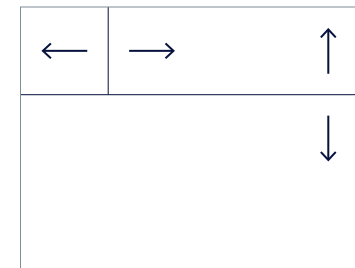
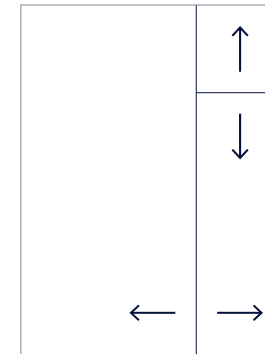
The following pages and editorial templates demonstrate this layout system in action.

## Layouts

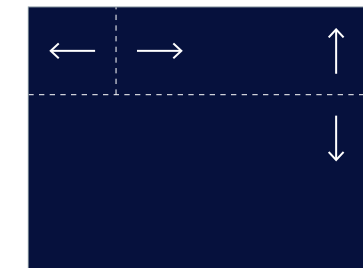
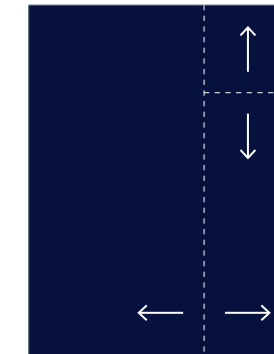
1. Color block






2. Lines



3. Invisible lines/grid



-  Block A
-  Block B
-  Block C

There are 3 sections created by this layout system, and when using colors, the size of the section in Downstate blue should be the largest (A), followed by the white section (B), then the midnight blue section (C).

## 3.4.1 Layout rules (1)

This page defines how to use this system to create a layout that includes the logo. Start with the placement of the logo at the top left of the composition, with ample space surrounding the logo. When using the primary logo, the space it occupies should be a square. When using the secondary logo, the space should be a rectangle with a ratio of 2:1.

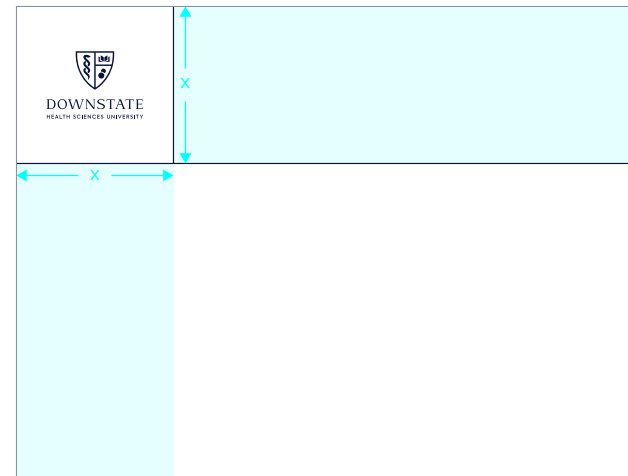
When defining the measure of this square,  $x$ , start from the overall composition area, then subdivide it into even multiples of  $0.5x$ . There may be leftover space on one of the edges—this is acceptable when kept to a minimum and placed on the far side of the composition, away from the logo area. Always adhere to the minimum size and spacing guidelines in this document.

With the placement of the logo, the three sections of the composition have now been defined, and they may be used with color fills as shown on the previous page or with thin dividing lines or simply as an invisible grid.

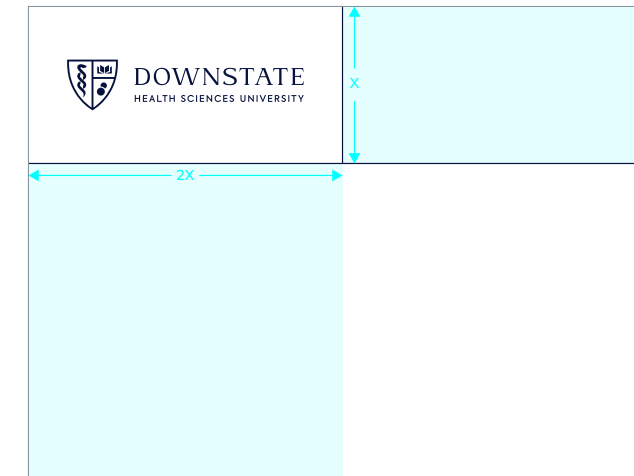
The largest section lends itself well to big headlines, and optionally, blocks of copy, whereas the second largest section is well suited for sidebar notes and supplementary information.

### With logo

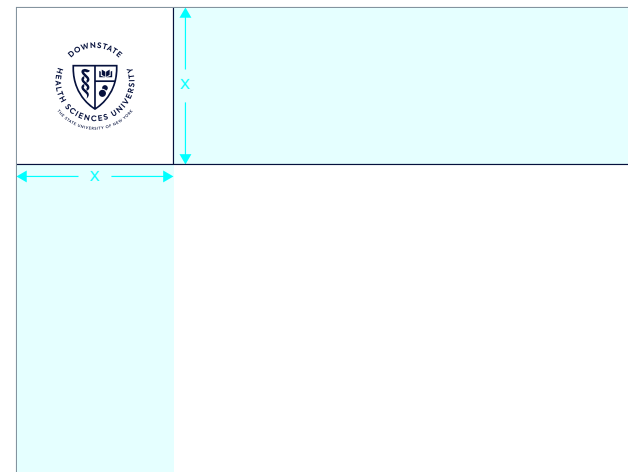
Primary logo



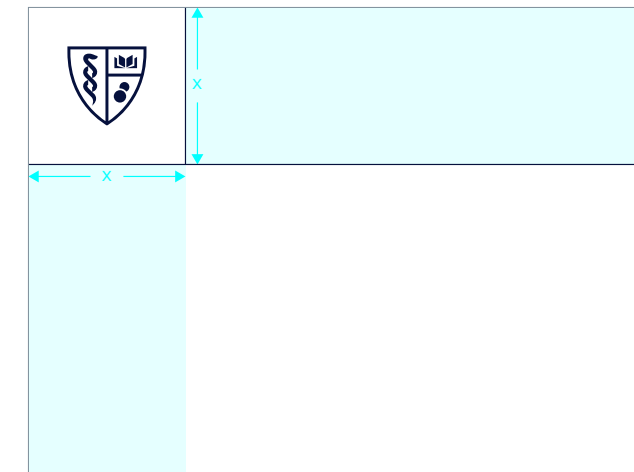
Secondary logo



Seal



Shield



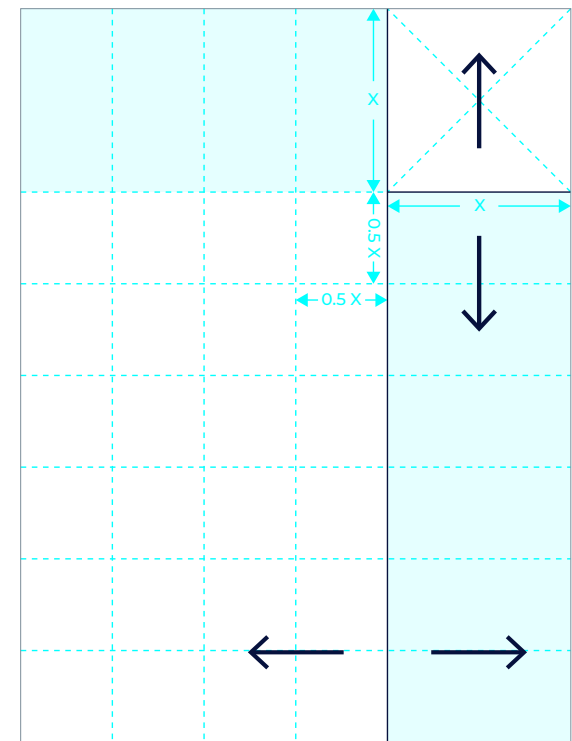
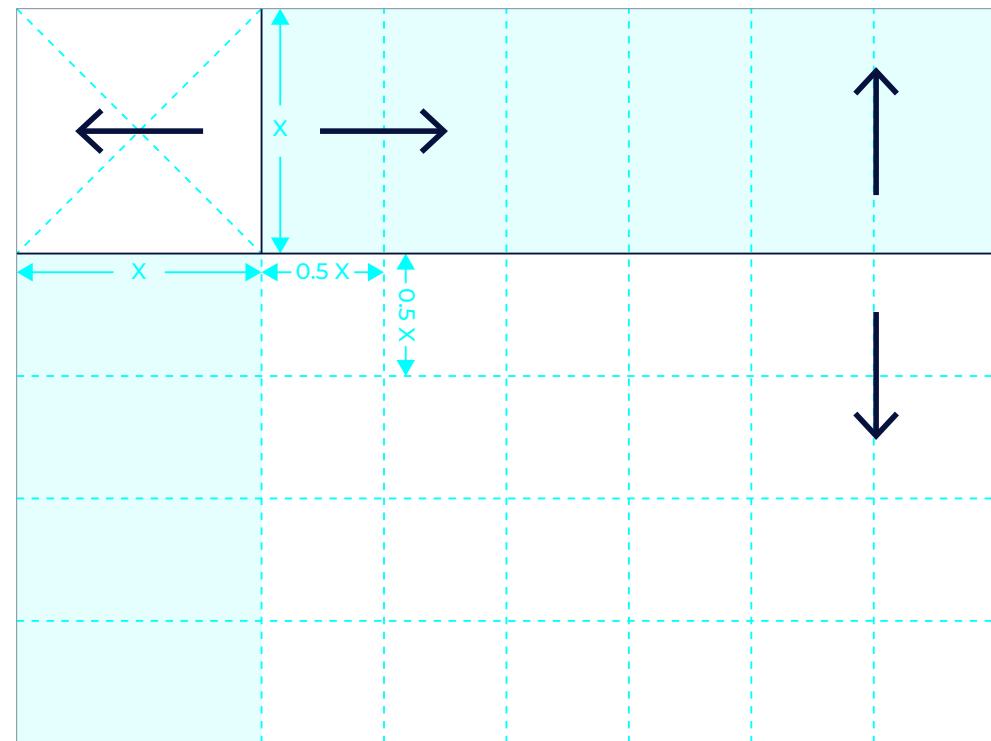
## 3.4.2 Layout rules (2)

The same rules from the previous page can still be used without a logo. Start by subdividing the composition into a grid defined by even multiples of  $0.5x$ , and a square  $1:1$  section or the rectangular  $2:1$  section can be naturally created at the top left or the top right of the composition area. Next, create guide lines that encompass this first section, and the grid is ready. Actual lines or color blocks may then be used to further define these sections as needed.

When moving the lines to expand areas, always expand them by  $0.5x$  increments to maintain structure and proportion.

Without logo

Sample



- The block can expand by the half-width/height of the square box.

# 3.4.3 Layout samples

These samples show the layout system in action with sections of various sizes and placements, in different color-blocking combinations, with and without images and with and without lines.

## Layout samples

### Color block



### Lines



### Invisible lines/grid



# 3.5 Shield as visual element

Our shield is another visual element that is available to create on-brand communications.

The shield may be used in three different ways as part of a layout. In the first variation, the shield is rendered as an outline and is used as a highlight to draw attention to parts of an image. The stroke of the shield shape should be layered with the image so that parts of the subject being highlighted are in front of, and obscuring, the shield shape and others are behind it. This shield shape is available as artwork that can be reused—do not distort the shape of the shield.

The second variation uses the shape of the shield to mask images. The three sections of the shield are used as layer masks to contain a triad of images that relate to one other logically. The images should be of isolated subjects or small details such as hands or actions on a plain white background or on quiet unobtrusive backgrounds that are out of focus. The composition as a whole should have minimal information to not compete with the imagery.

The third variation uses a three-dimensional render of the shield as a supergraphic that can be placed in the background of simple compositions without additional imagery. This variation highlights the whole institution and should be used sparingly.

## Samples

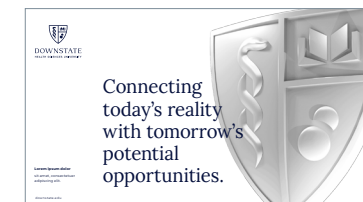
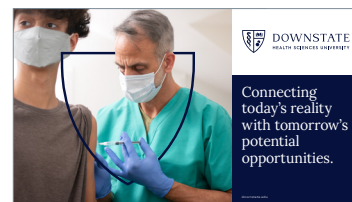
Shield graphic highlight



Triad of images masked in shield graphic



Shield as a super graphic, flat or 3D



# 3.6 Photography

Another key element to our design system is photography, which we use to showcase our people, demonstrate our ingenuity, and illustrate our capabilities. These four image types on the right provide guidance on the types of images to select when creating new materials.

General photography is sourced from stock images or custom-shot images. Select imagery with lots of negative space; bright, clear lighting; diverse models in contemporary dress; and interesting compositions. Above all, ensure that imagery looks professional and is relevant to the usage.

Single-person portraits should look unstaged, with models in natural lighting engaged in an activity and displaying emotion. Both isolated single-color backgrounds and natural out-of-focus backgrounds are acceptable. These photos may also demonstrate a subject at work in one of our areas of focus. These images are used to highlight our dedication and resourcefulness.

Group photos demonstrate how we engage with our various stakeholders—educating, serving, healing, and empowering. They should also be chosen with an eye for simple, clear backgrounds and interesting composition with natural-looking subjects.

Close-ups are useful when adding texture and context to a layout to demonstrate education, research, and medicine in simple, abstracted ways that highlight our ingenuity.

## Image Samples

Single-person portrait



Group photo



Subject at work



Close-up



# Stationery and templates

4.0

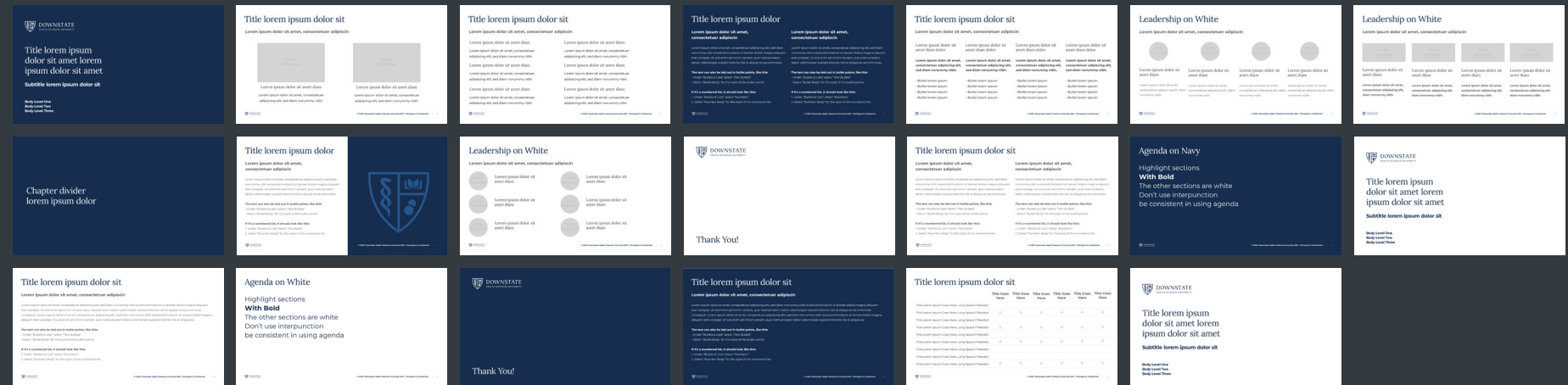
# 4.1 Stationery and templates

A suite of stationery materials and templates has been developed for your daily use. If you would like to order any of the printed stationery items or would like to download our PowerPoint template, please contact the Office of Communications & Marketing.

## Stationery



## Templates



Business card

Firstname Lastname, MFA, DBa, SyNc  
Position Title

**T** 000.000.0000 450 Clarkson Avenue  
**F** 000.000.0000 Brooklyn, NY 11203  
**E** alastname@downstate.edu

Firstname Lastname 450 Clarkson Avenue  
MFA, DBa, SyNc Brooklyn, NY 11203  
Position Title

**T** 000.000.0000  
**F** 000.000.0000  
**E** alastname@downstate.edu



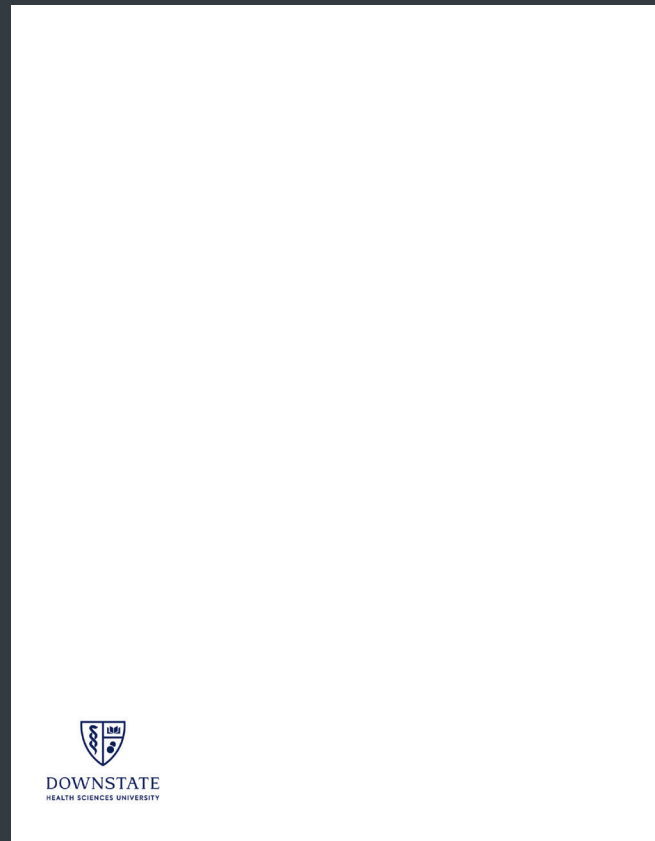
**DOWNSTATE**  
HEALTH SCIENCES UNIVERSITY



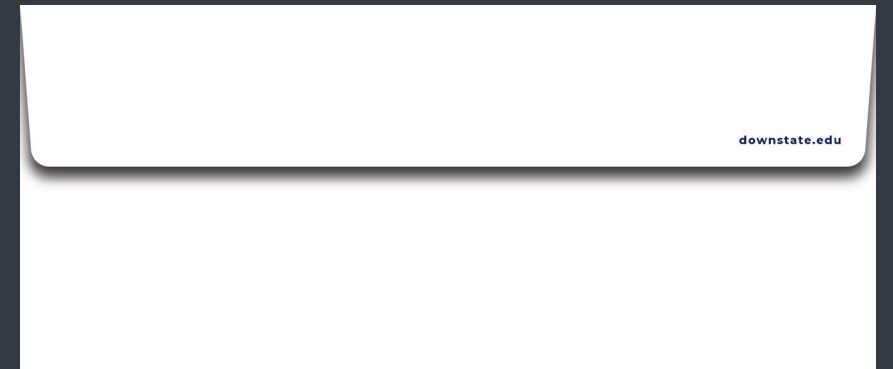
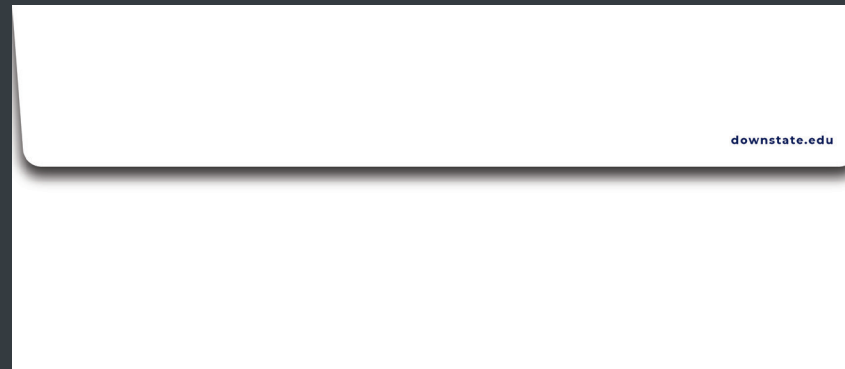
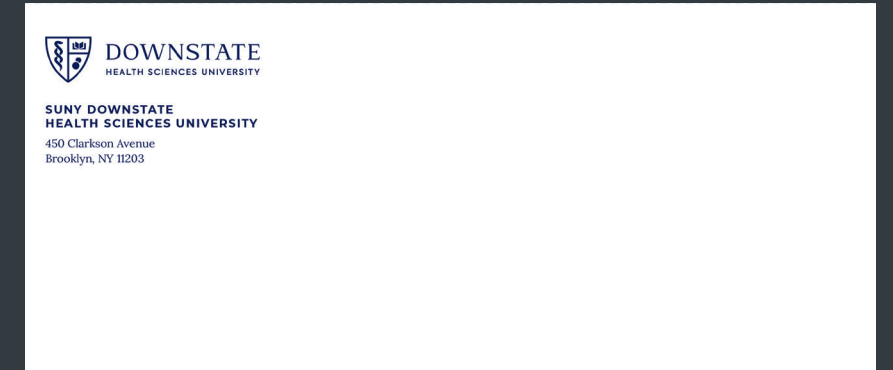
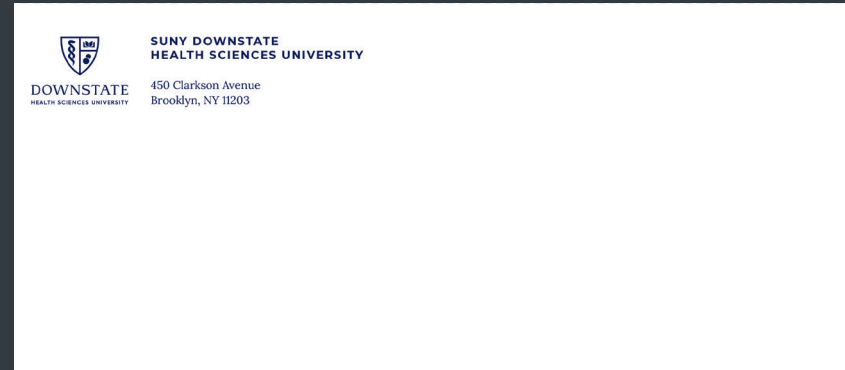
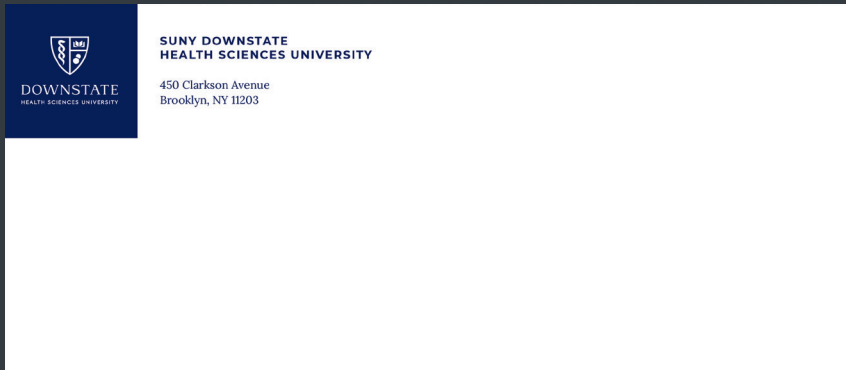
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## Letterhead—front

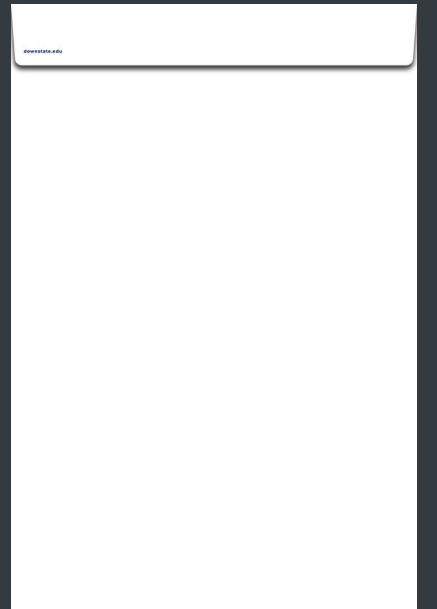
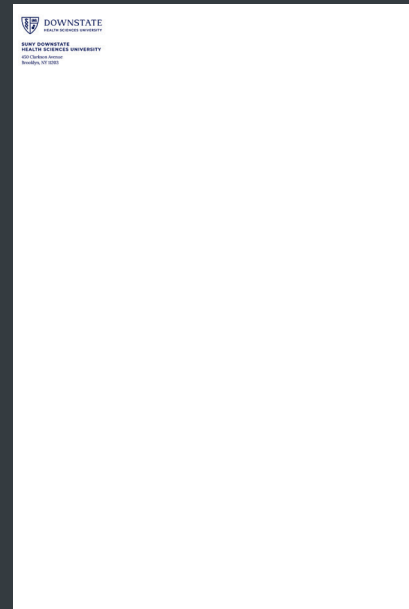
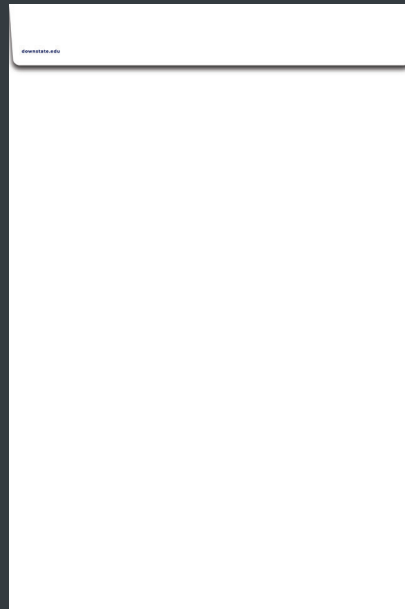
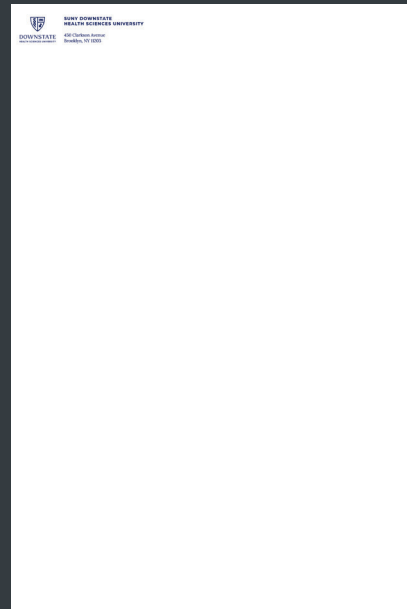
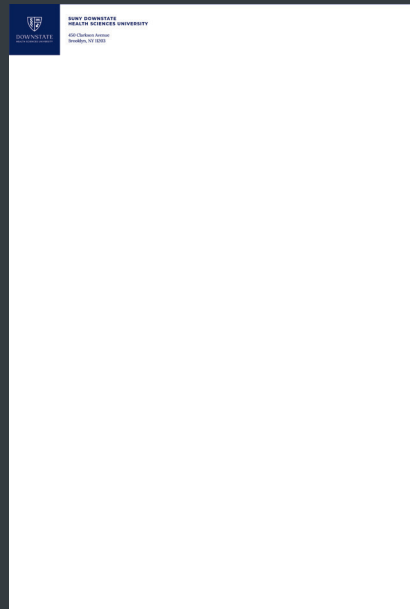




## A9 Envelope




## A4 Envelope



Folder




## Prescription pad



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Patient Name: \_\_\_\_\_  
Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_



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Patient Name: \_\_\_\_\_  
Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_



# Illustrative applications

5.0

# 5.1 Illustrative applications

Our institutional brand comes to life daily across many touchpoints for internal and external audiences. The following applications showcase the flexibility and range of our design system elements across advertising materials, banners and flags, powerpoint, z-fold, swag and apparel. Please contact the Office of Communications & Marketing if you require any branded materials to be created.

## Applications





## Banners and flags



PowerPoint



Apparel





## Swag



# Thank you



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If you have questions regarding these guidelines or require assistance creating branded materials, contact the Office of Communications & Marketing.