

# Graphic Style Guide



Berkeley  
UNIVERSITY OF CALIFORNIA

*Prepared by University Relations*

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# Why Is This Style Guide Important?

A strong coherent visual identity is critical to UC Berkeley's public image.

The purpose of this manual is to provide guidelines that help you support a consistent and cohesive visual identity within Berkeley's decentralized environment.

The consistent use and thoughtful application of these guidelines on every form of official communication reinforces awareness of Berkeley, increases the University's visibility, promotes its premier academic reputation, and builds loyalty.

## STRENGTHENING BERKELEY'S IDENTITY

The University of California, Berkeley is broadly recognized as the world's most distinguished public teaching and research university. A strong and coherent identity for our great University is one significant way that we can communicate the excellence of Berkeley to the world.

Another Berkeley hallmark — and one of its great strengths — is the independence of our decentralized organization. Within this diverse context, the University as a whole benefits when our units use consistent design and editorial standards. Individual units can also benefit from a strong association with the University's identity.

I ask for your support in using Berkeley's editorial and design style guidelines. Working together, we can strengthen Berkeley's public image, boost awareness of our many contributions, and increase loyalty among our many constituencies.

Thank you for your cooperation.

Robert J. Birgeneau



Chancellor

# The Identifying Components



- 1.1 **The Identifying Components**
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# The Identifying Components



University of California  
**Berkeley**

UC  
University Old Style

The University relies on the consistent use of a few simple components to identify itself. Here are the components:

**University Seal** — The main identifying component is the University seal, which has been adapted from the original seal designed in 1895 by Tiffany & Co. The consistent use of the University seal (also referred to as the University logo) in the recommended colors will reinforce the identity of the University.

**Berkeley Signature** — Another component is the *University of California, Berkeley* signature and its consistent placement depending on the particular publication. Berkeley is generally emphasized over University of California through elements of size, placement, color, and style.

**Typography** — A third component is the exclusive use of the typeface designed for the University of California — University Old Style, now called UC Berkeley OS open type font. This classic and highly legible serif font is flexible enough to work across all media. The default numerals are roman, but it contains beautiful descending numerals as well.

# University Seal

Circa 1910



Circa 1930



Circa 1996



Since 1996, two versions of the seal are available. They are:

**University seal** — This is a replica of the original corporate seal designed in 1895 by Tiffany & Co., but with the words “Seal of” deleted. Use the University seal on letterhead and business cards. It may be used for any official University or campus purpose, but should be accompanied with a version of the “Berkeley signature” to reinforce its relationship to the Berkeley campus.

**Berkeley seal** — A version of the University seal that includes “Berkeley” in the ribbon was designed in 1996 in agreement with systemwide policy. It cannot be used on letterhead and business cards. It may be used for official Berkeley campus purposes and for marketing and promotional purposes. It is a registered trademark and should be accompanied by the registered trademark notice, ®, whenever possible.

The present official corporate seal, designed by Tiffany and Co. was adopted by the Regents on August 9, 1910. The seal has the words “[Seal of the]\* University of California, 1868” printed around the rim of a circle. Within the circle is an open book with the letter “A” at the top of one page. The book symbolizes the accumulation and dissemination of knowledge, the letter “A” representing the beginning of wisdom. A streamer flows across the lower portion of the book with the words of the University motto, “Fiat Lux,” sometimes written in English as “Let There Be Light.” Above the book is a five-pointed star with rays of light streaming downward, symbolizing the discovery and dissemination of knowledge.

\*“Seal of the” is deleted on the “unofficial” version.

From “Delegation of Authority — Policy to Permit Use of the Unofficial Seal,” Office of the President, April 8, 1983



Pantone 540 blue  
Pantone 874 metallic



Pantone 540 blue  
Pantone 139 yellow



Screen seal in  
Pantone 294 blue



Line seal in  
Pantone 294 blue



Example of improper color  
(yellow is too light)

Pantone Solid to Process:

540 blue

C=100 M=47 Y=0 K=47

139 yellow

C=0 M=38 Y=100 K=23.5



Web version

GIF and JPEG

# b78727 gold

# 004775 blue

**Recommended colors:**

Use Pantone 874 metallic or Pantone 139 yellow and 540 or 294 blue. Use of 874 or 139 is crucial to allow all parts of the seal to read prominently.

Use the one-color screen or line version for pieces that require a brighter color. The screen dot size should be 133 line or finer.

Do not alter or obscure the seal in any way.

Do not substitute colors or rearrange the order of the colors.

Use only one seal on any one surface of your layout.

Minimum size requirement is 3/4" or 4.5 picas in diameter except for Web use. The Web seal was created with less detail so it may be used smaller; see samples on the following page. All seals are available on [identity.berkeley.edu](http://identity.berkeley.edu).

# Berkeley Signature



*University of California, Berkeley* (a federally registered trademark) is the official name of the campus and should be used in first reference. In second references use UC Berkeley, Cal, or the University. Do not use University of California at Berkeley, UCB, U.C.B., U.C. Berkeley, U.C.–Berkeley or Cal Berkeley.

When used as a design signature, *Berkeley* is generally emphasized and set apart from *University of California*. This strengthens and maintains the integrity of our identity. *Berkeley* is generally set in University Old Style while *University of California* can be set in other fonts as well. The exception to this would be if Berkeley were used large on the same page, *University of California, Berkeley* would be all one size. *Note: You can use the Berkeley signature with or without the University seal.*

The signatures can be used in both horizontal and vertical configurations. The version you choose will depend on your layout. Other variations in size, color, font, placement, etc., can also be used to highlight *Berkeley*.

The comma in the *University of California, Berkeley* signature is dropped in these graphic treatments.



# Typography

In 1938 the Regents invited renowned type designer Frederic W. Goudy to design a unique font for the University of California. The typeface Goudy crafted was called University Old Style. That type font was redrawn and digitized in 1994 by designer Richard Beatty. This font is now the exclusive typeface for the University of California, Berkeley. Using it gives a recognizable look to all communication materials.

This classic and highly legible serif font is flexible enough to work across all media. University Old Style is preferred for body copy and may also be used for headlines, especially in materials requiring an elegant, classical tone. Whenever possible, type should be set without hyphenation.

The digital version of University Old Style is available on the Berkeley Identity Resources web site [identity.berkeley.edu](http://identity.berkeley.edu) for desktop publication. Please note that this typeface is not to be confused with Berkeley Oldstyle, which is a different font.

Complementary sans serif fonts that work well with University Old Style are Futura, Univers, and Gill Sans. These fonts also work across all media. These fonts are covered by copyright and cannot be distributed electronically.

“And the thought occurred to me that no university with a university press, so far as I could recall, possessed a type which had been designed for its exclusive use, and I could not help wondering why the head of some great university had not tried to gain greater distinction for its publications by acquiring a type which should be the university’s own.

... I again brought up the matter of the name, as I felt that the child should be legitimized, and I suggested a name so descriptive and simple that I am amazed it had not occurred to me long before — “University Old Style” — what could be better?

[I reserved] in my own mind the hope that the type I have made for the University of California might prove so distinctive that the mere mention of “University Old Style” would be enough at once to identify it as the exclusive property of the first university press in America, if not the world, to commission its own type face, and that its use herein would serve also to preserve to posterity the name of its designer.”

—Frederic W. Goudy, L.H.D., LITT.D.

*Typologia; Studies in Type Design and Type Making;*

University of California Press, 1940

Standardizing type family usage helps maintain a consistent look and feel across all campus media. The suggested fonts are the most authentic digital versions available. These classic type families include:

**University Old Style**

Regents of the University of California

**Futura**

licensed by Adobe from Fundicion Tipografica Neufville

**Univers**

licensed by Adobe from Frutiger

**Gill Sans**

licensed by Adobe from Monotype Corp.

Cde

University Old Style

University Old Style Roman

*University Old Style Italic*

University Old Style Demi / *Demi Italic*

University Old Style Bold / **BOLD ITALIC**

University Old Style Sign

UNIVERSITY OLD STYLE SMALL CAPS

UNIVERSITY OLD STYLE SMALL CAPS SIGN

UNIVERSITY OLD STYLE TITLING

University Old Style Black / *Black Italic*

Ab  
San Serif fonts

**Futura**

Futura Regular

**Futura Heavy**

**Futura Bold**

**Univers**

Univers Roman

**Univers Bold**

**Univers Extra Black**

**Gill Sans**

Gill Sans Regular

**Gill Sans Bold**

**Gill Sans Extra Bold**

In Adobe InDesign, University Old Style's letterspacing (UC Berkeley OS Open Type) can be modified. Recommended tracking (removing space between letters) for various point size ranges are:

Berkeley  
0-24 point size/-10 tracking (normal)

Berkeley  
24-72 point size/-25 tracking

Berkeley  
72-100 point size/-35 tracking

Berkeley  
100+ point size/-50 tracking

UC Berkeley OS Open Type default numerals are roman, yet the font contains the oldstyle descending numerals as well.

UC Berkeley OS Regular  
abcdefghijklmnopqrstuvwxy  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
;:~?!@#\$\$%^&\*()

UC Berkeley OT Italic  
*abcdefghijklmnopqrstuvwxy*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*1234567890*  
*;:~?!@#\$\$%^&\*()*

UC Berkeley OS Bold  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**1234567890**  
**;:~?!@#\$\$%^&\*()**

UC Berkeley OS Sign  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**1234567890**  
**;:~?!@#\$\$%^&\*()**

University Old Style Small Caps  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
;:~?!@#\$\$%^&\*()

University Old Style Titling  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
?!\$&

## OPEN TYPE FEATURES UC BERKELEY OT FONTS

University Old Style Fonts are now available in OpenType. The name has been changed to permit use of both formats.

There are several OpenType features in the UC Berkeley fonts that give access to what was available in three different fonts in the University OS format. A single OT font can contain the regular faces as well as small caps in the roman forms, swash caps in the italic forms, and the inferior and superior numerals, ligatures, etc. All of the characters in an OT font can be seen in the Glyph Window, and if a character is double-clicked, it will be placed at a blinking cursor. These OT fonts can be used in the latest Adobe CS applications although their implementation across InDesign, Illustrator, and PhotoShop is not consistent. Not all of these features work with QuarkXpress 7, and none of the OpenType features work in MS Word.

**Contextual Alternates** allows the &c. ligature to appear when the individual characters are typed.

**Fractions** converts any sequence of numbers-slash-numbers into fractions. If you type the numbers 43/65, the fraction  $\frac{43}{65}$  will appear. Any fraction can be made as long as the slash separates the numerator and the denominator.

**Superiors/Superscript** converts the numerals 0–9 to their superior forms. In the Regular weight only, the period and comma also are changed to their superior forms.

**Inferiors/Subscript** converts the numerals 0–9 to their inferior forms.

**Proportional Numbers** is the default numeral style in all the fonts, which has a slightly tighter fit to appear well in text.

**Tabular Numbers** changes the figures to wider-spaced lining figures.

**Oldstyle Numbers/Text Numerals** changes the figures to the text numerals that are the default numeral style in the University OS fonts.

**Ordinals** add the ordinal forms. When you type 4th, 4 will appear. When you type 1st, 2nd, 3rd, the ordinal forms will appear. If you type 5a or 5o, the masculine and feminine forms used in romance languages will appear.

**Small Caps** There are two variations of this in InDesign. Choosing **Small Caps** from the Character palette will convert the lowercase to small caps. The keyboard shortcut for **Small Caps** is **Shift-Command-H**. It is highly recommended that you not choose **All Small Caps** from the OpenType menu in the Character palette because both the upper- and lowercase letters will be converted to small caps but not necessarily the small caps that were designed to Goudy's designs (they may, however, be the capitals reduced on the fly by an adjustable algorithm in InDesign).

**Ligatures** will convert fi, fl, ff, ffi, ffl, ft, and tt to their ligated forms. Goudy's superb serif-letter forms are improved when these are used all the time.

**Discretionary Ligatures** will convert st and ct to their ligated forms.

**Stylistic Set 01** in the regular weight only converts the M, W, and R to their alternate forms.

**Swash Caps** converts standard caps to their swash cap forms. *It should be noted that for good readability, swash caps should be used **only** for the first letter when a word is typed in all caps.*

**The Italic Fonts** do not have small caps because small caps are not historically part of the italic style.

*Compiled by Richard Beatty, the type designer who created the digital versions of University Oldstyle and UC Berkeley OS OpenType.*

# Seal Placement Samples: Print and Web

The seal is used most often either on front or back of piece and has ample space around it. It is usually used in a heading or on the back/bottom.

Here are a few samples of campus work showing the seal and UC Berkeley OS type treatments. *Note: If the word Berkeley is used large one time, it does not need to be larger in the signature line a second time.*

**1) UC Berkeley offers:**

- A) A first-rate education
- B) Cutting-edge research
- C) Income you can't outlive
- D) All of the above**



University of California, Berkeley  
2080 Addison Street # 4200  
Berkeley, CA 94720-4200  
ADDRESS SERVICE REQUESTED

Non Profit Org  
US Postage Paid  
University of California,  
Berkeley

h a  
ships,  
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our gift  
than a CD,  
onsidering

ment

75	7.1%	\$9,823	\$1,775
85	9.5%	\$12,436	\$2,375

\* Rate will be slightly lower for two lives.  
\*\* Deductions will vary slightly with changes in the IRS Discount Rate.  
Assumed rate: 3.6%.

To learn more, contact UC Berkeley's Office of Gift Planning at 800.200.0575, or visit us at [berkeleyplanyourlegacy.org](http://berkeleyplanyourlegacy.org)

UNIVERSITY OF CALIFORNIA Berkeley



(report back)

Keep our minds from wandering.

**(IMPORTANT MESSAGE)**

FOR: PROF STELLAR TIME: 1:30 PM

DATE: 8/7

BY: HUGH G. OPPER

OF: HARVARD

PHONE: (617) 495-5737

IF ANSWERED: YES/NO

MESSAGE: HAVE YOU DECIDED YET?

Berkeley's illustrious faculty have been getting a lot of attention lately. From Harvard. And Yale. And Princeton. And other distinguished universities determined to lure away our professors — with larger research budgets, better facilities, and higher salaries.

If our best minds leave, so does our ability to provide the highest caliber teaching and research. Preserving the quality of Berkeley's faculty is crucial to the future vitality of the people and the state of California.

There is something you can do especially now. Given the states continuing financial challenges, your gifts to support Berkeley's faculty and students are increasingly valuable.

We would be grateful for your partnership. To keep the greatest minds here — in Berkeley's classrooms and laboratories.

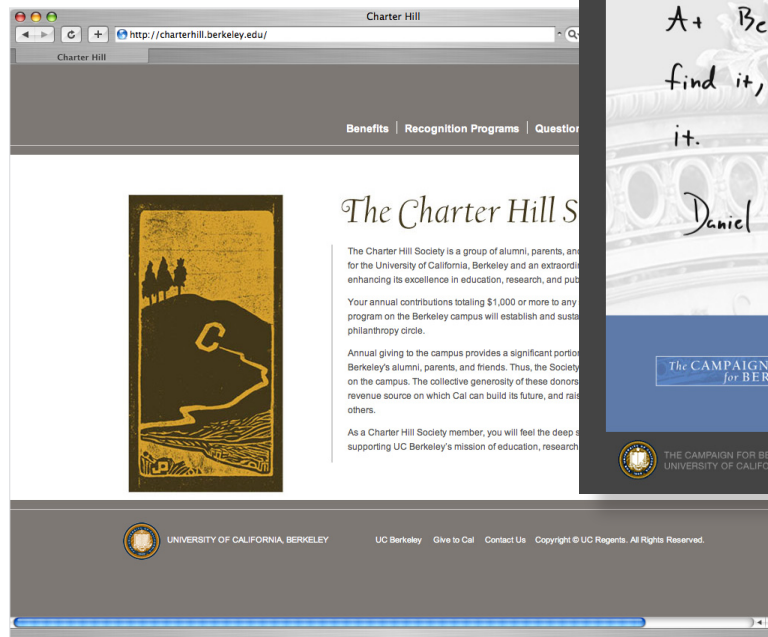
**Berkeley**  
Where promise begins  
[givetocal.berkeley.edu](http://givetocal.berkeley.edu)

(ad front)

(postcard back)



For University Relations web sites, the UC seal is placed in the bottom left corner.



# Thinking About Your Communications



- 2.1 Questions to Consider
- 2.2 Strategic Planning

# Questions to Consider

When embarking on a design project, it is important to consider the following:

- 1 For which component of Berkeley is this piece being created?
- 2 Has the designer received project details and creative direction from the appropriate person?
- 3 How will the project be viewed (e.g. as a PDF, a brochure, a slide show)?
- 4 What is the expected shelf life of the piece (i.e., is it for reference, long-term, or short-term usage)?
- 5 Is it necessary to research imagery, arrange photo shoots, or obtain permission to reprint?
- 6 Who is the target audience (e.g. internal, external, donor, student, other)?
- 7 How “high-end” will the piece be? (Refer to next section on general look and feel to help determine this.)
- 8 Does it belong in a family of publications?
- 9 Which color palette is appropriate?
- 10 What are the cost considerations? For example:
  - turn-around time/due date
  - limited budget
  - number of colors
  - quantities
  - cost of photographic imagery
  - royalty-free or stock
  - paper selection
  - customization/folders/die cuts
- 11 Will other logos/brands belonging to a corporate sponsor, affiliate organization, etc. appear on the piece?  
  
If so, refer to Use of Name Policy at [ombo.berkeley.edu/name/protection/guidelines](http://ombo.berkeley.edu/name/protection/guidelines)



# Strategic Planning

Categorizing your communications projects in terms of visibility, shelf life, audience, and other factors can help you make the most strategic use of your design resources and dollars. The descriptions at right suggest possible ways to prioritize your projects. You may rearrange the components of each to suit your needs.

Determining the relationships between your school or unit's materials help you eliminate redundancy and achieve the most impact through your communications. Using this approach will also help you determine the level of quality, time, and budget a piece requires.

A	[	<ul style="list-style-type: none"><li>—Broad-based/ general information</li><li>—Often has highest production values</li><li>—Official documents</li><li>—Prestigious audience</li><li>—Ad campaigns</li><li>= Long shelf life</li></ul>	]
B	[	<ul style="list-style-type: none"><li>—Information about events, schools and colleges, donor programs</li><li>—Aimed at a specific target audience</li><li>= Shorter shelf life</li></ul>	]
C	[	<ul style="list-style-type: none"><li>—Direct mail/response materials</li><li>—Ads</li><li>—Temporary/high-impact materials</li><li>—Based on a template</li><li>= Very short-lived materials</li></ul>	]
D	[	<ul style="list-style-type: none"><li>—Stationery</li><li>—Training materials</li><li>—Presentations</li><li>—Mostly used internally</li><li>= Can be ordered online</li></ul>	]