

CSUN

Identity Guidelines

- [Introduction](#)
- [Consultative Process](#)
- [Letter from the President](#)
- [Positioning](#)
- [Copy Tone](#)
- [Copy Tone - Headline](#)
- [Copy Tone - Long Form](#)
- [Editorial](#)
- [Logo Marks](#)
- [Athletics and Matador](#)
- [CSUN Shine](#)
- [Stationery](#)
- [Email Signature](#)
- [Web Style Guide](#)
- [Video and Presentations](#)
- [Social Media](#)
- [E-Blasts](#)
- [Color Palette](#)
- [Typography](#)
- [Graphic Elements](#)
- [Photography](#)
- [Composition](#)

Introduction

Identity Guide

Welcome

Thank you for taking the time to review this essential guide.

The graphic standards rules and guidelines found here have been developed for several reasons:

- To help those developing creative content for the University to maintain graphic continuity
- To provide a consistent way to clearly and effectively communicate messages
- To help the University protect its image and identity

Why is this necessary?

Our logos, approved typefaces, visual treatments, and “voice” are CSUN’s calling cards — our signatures in the world. As such, it’s critical to use every one of these elements carefully.

It’s important that those of us who work with the CSUN identity have a shared understanding of the elements we use. Working together, we can effectively preserve our image and strong reputation. And continue to build momentum for CSUN well into the future.

Questions?

Need approved logos, typefaces or graphic elements or additional information?

Contact:

[Marketing and Communications](#)

(818) 677-2130

Consultative Process

CONSULTATIVE PROCESS

These guidelines are intended to establish as much flexibility as possible for all campus units while creating a platform for all campus units to communicate with consistency.

In order to facilitate consistent deployment of the new identity and positioning platform, campus units are invited to share plans for external-oriented collateral with Marketing and Communications at the conceptual stage and for review prior to distribution. This consultation will provide clients with an opportunity to consider utilizing the capabilities of CSUN Marketing and Communications' creative services. In addition to potential utilization of creative services, projects may benefit from the multi-channel media properties of CSUN Marketing and Communications.

Please allow two working days for review of your project.

Contact the Marketing and Communications Department at (818) 677-2130 or email a pdf of your project to pubrels@csun.edu.

LETTER FROM THE PRESIDENT



I am pleased to introduce CSUN's new identity guidelines, which will offer a messaging platform and consistent graphic standards for the university across a variety of communication materials and media. This work reflects nearly a year of collaboration and hard work from faculty, staff, student and alumni leaders, and input from hundreds of campus stakeholders. Using one united voice and a consistent graphic identity system strengthens the impact of our message and leaves a lasting visual impression.

These standards include the university's new logo and its use with the seal, updated color palettes, and revised institutional font families — as well as details on the tools to elevate CSUN's reputation and visibility. This manual also includes guidelines for web, social media and video, reflecting the growing influence of multimedia in our communication with the campus and community we serve. I have asked the university's marketing and communications office to work with communicators from across the campus to build consistent use of these guidelines.

The newly defined messaging and identity standards reflect CSUN's growth in impact and national reputation, as we are increasingly recognized for elevating our students, the people, the culture and the economy of the entire region. With 40,000 students and more than 300,000 alumni, CSUN's impact on the region is undeniable.

Opportunities for students, employees, and funding are enhanced by the positive visibility and reputation of the university. Our capacity to engage both internal and external constituents – students and potential students, parents, faculty and staff, elected officials, donors and potential donors, community partners, and the community at large – is dependent on growing the visibility and positive reputation of the university.

Success for the deployment of these guidelines will come in many forms but will include increasing the value of a CSUN degree in the minds of potential employers and increasing philanthropic and corporate support. These meaningful objectives are in addition to your specific goals for each piece of marketing communications collateral.

As we strengthen our identity, we look forward to working together to reflect the excellence of our students, faculty, departments and centers. Our success will depend on each member of the campus community embracing these guidelines and promoting our powerful identity.

<http://www.csun.edu/identity/>

Thank you for taking pride in our great work.

Dianne F. Harrison, Ph.D.
President

Sincerely,

Dr. Dianne F. Harrison
President

Positioning

OVERVIEW

CSUN's key message is very important to its identity and should be the backbone of every marketing message or piece of collateral. All copy, design elements, photography and layout should harken back to this main idea:

Through CSUN we all rise.

At CSUN, every day is a success story. Filled with resilience and pride. A sense of never settling for satisfactory. We celebrate the inner spirit and self empowered individuals. Because the ones motivated by an urge to impact their own lives as well as their surrounding communities are the reason we've effected change in our region. This is where more than 100 languages are spoken, but no one understands the word "can't." Our hard-working and dedicated faculty and staff believe "Whatever it takes" is a state of mind — not a tactic. Because we believe leaving a mark means leaving no one behind. CSUN provides more than a work force — we are a force of work. Those who in advancing themselves, elevate us all.

If the tone of our public-facing communications is not authentic, we'll lose the audience. If it's generic, complicated or uninteresting — we lose them. So it's critically important that our "voice" not only captures and complements our personality — elevating, multifaceted, catalytic, resilient, integral and genuine — but gives us a way to grab and keep their attention.

Our brand voice:

A balance of empowering, bold, straightforward and informative. It can be anthem-like. "Academic athleticism" is a good way to think about it.

For CSUN, we've identified six distinct characteristics that make up who we are:

Elevating

Multifaceted

Catalytic

Resilient

Integral

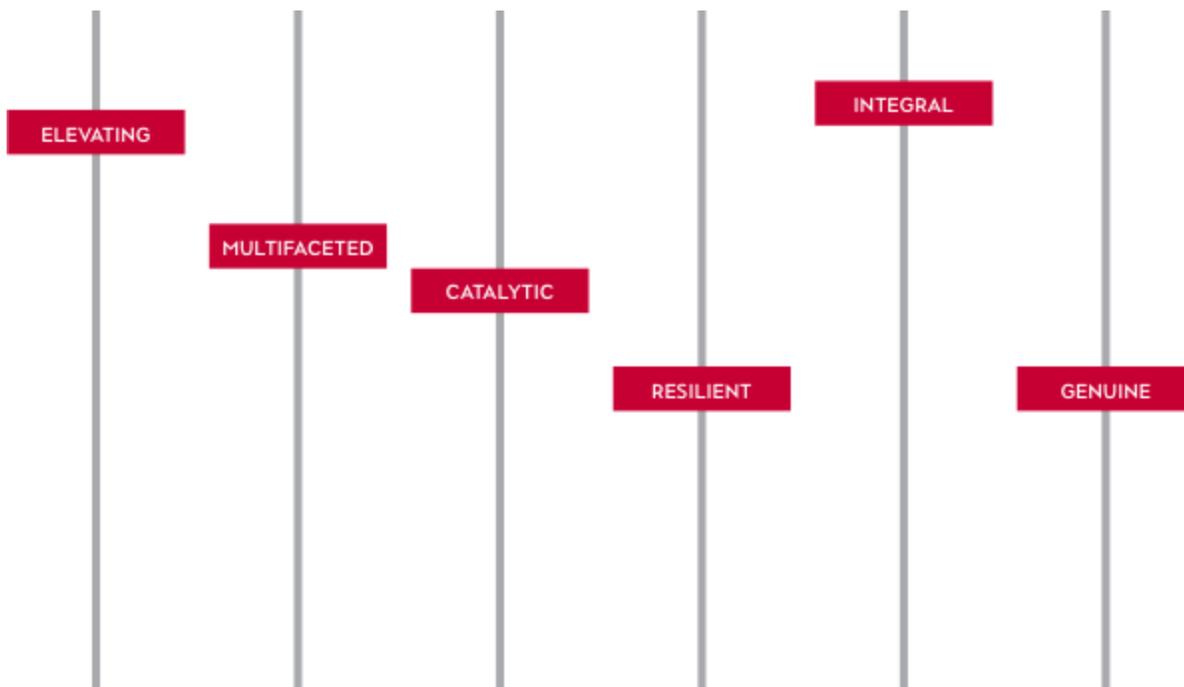
Genuine

GENERAL TONE

This tone is designed to flex for different audiences. For example, when speaking to the regional business community, turn up “elevating” and “integral.” However, for prospective students the tone and style should perhaps be catalytic (empowering) and genuine (thoughtful).

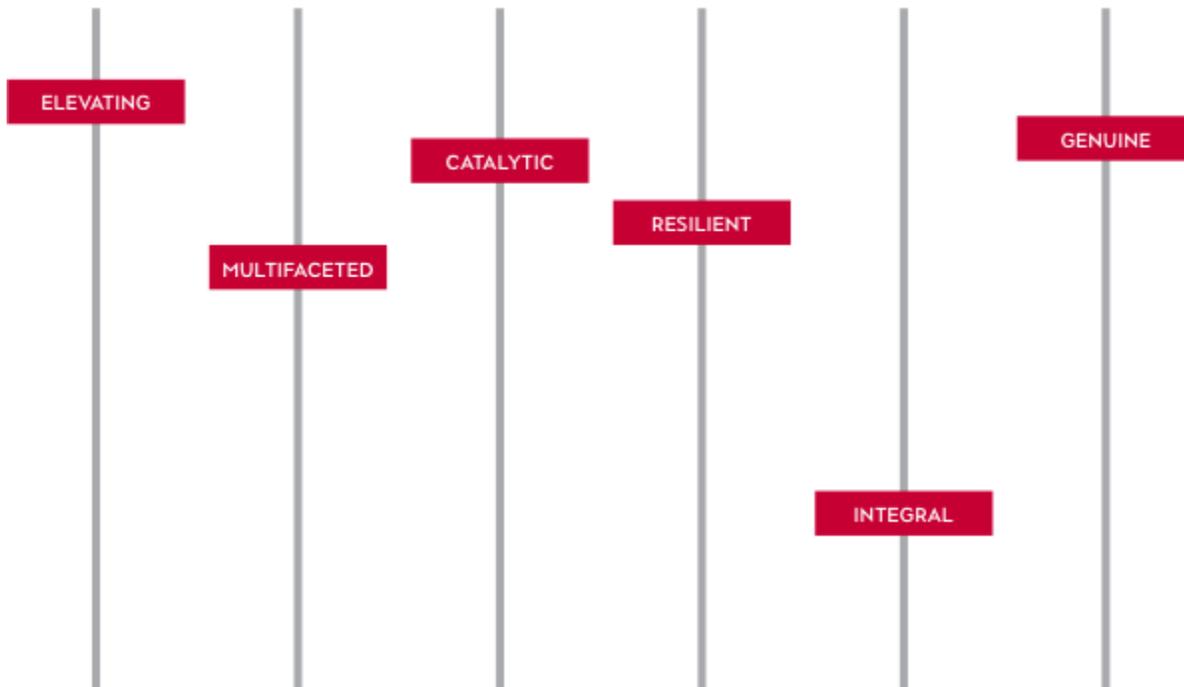
How you use these tonal qualities should vary from piece to piece. Sometimes radically. Especially between typically tighter, more concise advertising messaging and long-form or informational marketing content. Think of each quality as a lever on an equalizer. Adjust the levels of individual values up or down depending on the context or audience.

REGIONAL BUSINESS COMMUNITY



When communicating with donors or the external community, copy tone should evoke a community feel especially when those donors are alumni. The tone is elevating, catalytic, genuine and shares the variety of ways that donors and the community are partners in student success.

PROSPECTIVE UNDERGRADUATE COMMUNITY



When communicating with students, marketing and editorial copy should be fresh, fun, inclusive and genuine. Today's Matadors want to know how they can impact their university, what's possible on this vibrant campus and their vital role as future CSUN alumni.

Copy Tone

The tone of marketing and editorial copy used in CSUN media and communications materials is professional and adheres to the highest journalistic standards. Avoid academic jargon and speak to readers in a clear, concise tone. The voice of CSUN is confident, warm, welcoming and inclusive.

- The Marketing and Communications department follows the Associated Press Stylebook (AP Style), with additional style guidelines unique to the university and its departments. The AP Style guide is available at apstylebook.com.
- CSUN Style Guide outlines where marketing and editorial copy varies from AP Style. This guide covers issues that frequently crop up at the university, including names of academic departments, names of colleges, alumni designations and campus building names. For more information, please contact the Marketing & Communications Department.
- When communicating with donors or the external community, copy tone should evoke a community feel — especially when those donors are alumni. The tone is elevating, catalytic, genuine and shares the variety of ways that donors and the community are partners in student success.
- When communicating with students, marketing and editorial copy should be fresh, fun, inclusive and genuine. Today's Matadors want to know how they can impact their university, what's possible on this vibrant campus and their vital role as future CSUN alumni.

Copy Tone - Headline

HEADLINES

Headlines are a string of words so interesting that they grab people's attention immediately and get them to commit to reading more. It's a good trick. And an important one to master. Because no matter how compelling your story is, if the headline doesn't entice the reader, everything else will go unread.

Often what bogs down a good headline is trying to cram too much information in it. The best headlines are fairly simple and convey a single key idea. While they may contain irony, humor, drama, human truth or a combination of ingredients, a good headline should really have only one twist. One clever play that draws the reader in and leaves them wanting to know more.

For example, consider these headlines about CSUN's engineering alumni:

**WE'RE BOEING'S MOST POWERFUL ENGINE
VS.
A LARGE PART OF BOEING'S STAFF ARE CSUN GRADUATES.**

Or consider the following headlines directed toward donors:

**YOU INVEST IN US. AND THEY INVEST IN US ALL.
– VS. –
IF YOU'D LIKE TO HELP CSUN, PLEASE DONATE.**

As you can see, it doesn't take much to catch your attention, but when it comes to headlines, a little finessing makes a big difference.

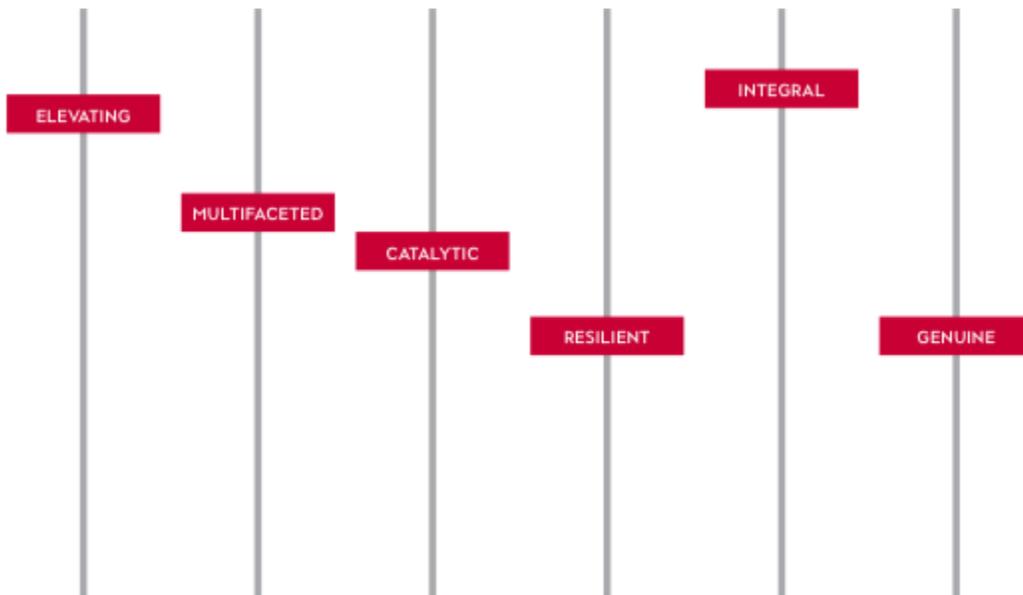
This is where our voice really comes to life. Where we can make specific adjustments to our tone and style, adapt our voice to content and make a case for why people should become emotionally invested in CSUN. But this is also where we are most likely to lose someone, unless we remain vigilant about being elevating, multifaceted, catalytic, resilient, integral and genuine. And not just one of these things at a time—many or all of them at once.

Copy Tone - Long Form

LONG FORM

Long form is where the copy can go into more depth with stories of students, faculty or alumni who are elevating the region. It allows us to truly tell engaging stories of success and the impact of a CSUN education. It is also where the tone and style can flex the most. Again, how you use these tones can vary depending on your audience. Think of it like a set of volume controls.

When speaking to our business community and donors, the tone and style should be more elevating, catalytic and integral.



When writing for a general audience or undergraduate, the tone and style should be at its most elevating, catalytic and genuine.

See how the tone can flex in the following two examples:

Business Community:

THE BUSINESS OF PERSONAL

2014 added 10,000 more CSUN alumni to the region. A community of community leaders, a spreadsheet of CEOs and more credentialed teachers than all the UC system combined — a population of those who will teach ours. This is where their success stories began. And where 40,000 more begin every year.

GENERAL PUBLIC:

If you're not failing, you're not trying.

Keep climbing.

Keep upping yourself.

Because the heavier the challenges the loftier the rise.

Get to where you're going.

Elevating everyone each step of the way.

Make every day your success story.

Editorial

The tone of marketing and editorial copy used in CSUN media and communications materials is professional and adheres to the highest journalistic standards. Avoid academic jargon and speak to readers in a clear, concise tone. The voice of CSUN is confident, warm, welcoming and inclusive.

- The Marketing and Communications department follows the Associated Press Stylebook (AP Style), with additional style guidelines unique to the university and its departments. The AP Style guide is available at apstylebook.com.
- CSUN Style Guide outlines where marketing and editorial copy varies from AP Style. This guide covers issues that frequently crop up at the university, including names of academic departments, names of colleges, alumni designations and campus building names. For more information, please contact the Marketing & Communications Department.

Logo Marks



CSUN

CSUN

CSUN

CSUN LOGO

The CSUN logo must be included on all external and internal marketing collateral, including print pieces, online ads, multimedia production and other media. This will help to establish the institutional identity and clearly link any campus entity's good work to that of the university.

The University's wordmark is a custom serif logo that was inspired from the idea that CSUN is a source of elevating impact, connecting the Valley and surrounding region. The ligatures – or connections between the letters – represent the connection between CSUN and the community. The form between the letters is curved to represent the arches in the CSUN seal.

The balance of both thick and thin line weights in the letter forms were inspired by the idea of sunlight seeping through the wordmark. The connection between only the last three letters also emphasizes the pronunciation of the mark ("see sun").

In addition to our official name, the use of "CSUN" has grown in popularity as it uniquely distinguishes our University from other CSU campuses and regional universities.

It is the only pronounceable acronym in the entire CSU system; "sun" conveys the weather, warmth and energy of the region; sun imagery has been used in the official seal since the University's founding as well as for student publications such as the *Sundial* and the *Sunburst* annual yearbook; and the sun is an apt metaphor for the light that knowledge sheds.

The form between the letters that connect them also represent the arches in the CSUN seal. The wordmark is then juxtaposed with the full name creating a balance of a modern and institutional logo.

OFFICIAL LOCKUPS

CSUN LOGO LOCKUP

By juxtaposing the custom CSUN wordmark with the full name of the university, we create a balanced and modern institutional lockup.

HORIZONTAL



VERTICAL



SECONDARY MARKS AND CO-BRANDING

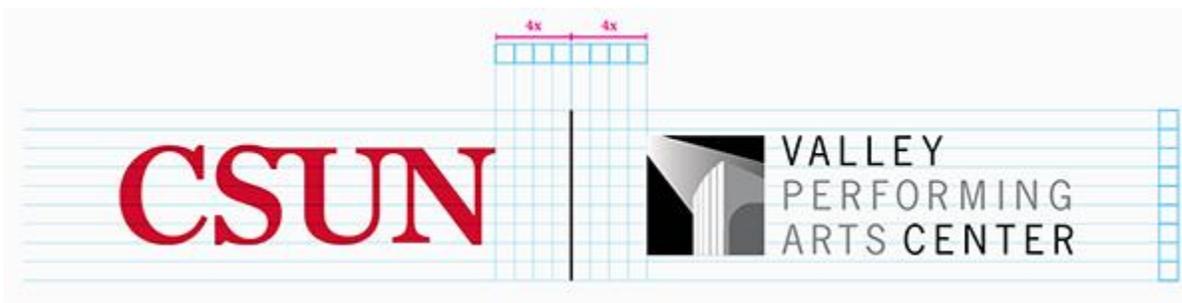
Secondary Marks

A system has been developed to identify specific colleges, departments, centers, auxiliaries and other affiliated campus entities. To differentiate the secondary marks from the official CSUN lockup, we use ATC Overlook as the typeface and a combination of red and black. The scale and weight of the associated mark depends on the length of the name, specifically, whether the name takes up one, two or three lines. Additionally, emphasis can be given to a portion of the name by alternating between the bold and regular weights of the typeface. The Marketing and Communications department will create the approved sub-identity marks in consultation with campus partners. Please contact M&C to request a new secondary mark. Existing secondary marks outside of this system will be evaluated moving forward.



CO-BRANDING

When pairing the CSUN logo with another brand, such as VPAC, each entity should have an equal visual weight. The hairline separation is extended one more unit above and below the line used in secondary marks in order to make each entity stand on its own. This guideline also relates to off-campus organizations, co-sponsors and other partners.

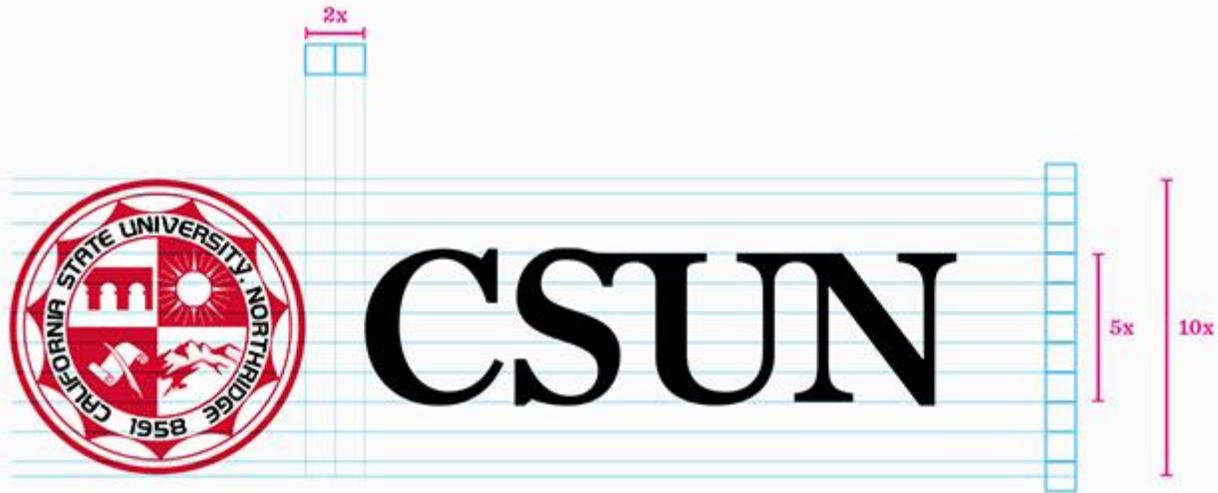


OFFICIAL LOCKUPS WITH SEAL

WORDMARK WITH SEAL

The official Seal of California State University, Northridge depicts the San Fernando Valley's heritage of mission settlement, the mountain ranges that bound the Valley, the sun, and a crow quill pen and paper, encircled by the words "California State University, Northridge" and "1958." Except on business collateral, use of the Seal is optional on publications as shown. The University Seal can be reproduced in any of the [official University colors](#), but is traditionally reproduced as all red and white with black type.

HORIZONTAL



VERTICAL



OFFICIAL WORDMARK WITH SEAL

HORIZONTAL



VERTICAL



SECONDARY MARK LOCKUPS WITH SEAL

ONE LINE



LOGO MARKS

CORRECT USAGE

The official wordmark should appear in a prominent position, preferably in the bottom right or top left corner, on all communications. The wordmark should not be used as body copy in ads, fliers, or other publications. It should be placed prominently and separate from other copy and/or elements in all layouts.

CLEAR SPACE

An area surrounding the logo equal to 3/5 of the cap height (5x), should be kept clear of any copy or imagery layouts.



This page outlines the appropriate color usage of the CSUN logo and its variations.

CSUN RED

The logo should be represented completely in CSUN red.

CSUN

CSUN

CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

BLACK/WHITE

Use black or white in a layout when red doesn't provide enough contrast between the mark and its background.

CSUN

CSUN

CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE



WORDMARK WITH SEAL COLORS

When the wordmark is paired with the seal it should only be represented with a combination of red and black where the seal is CSUN red and black and the lockup is all black. The full logo can appear in all black or all white where appropriate.



SUB-IDENTITY COLORS

The sub-identity logos are represented with a combination of red and black where the CSUN mark is red and the name of the school or group is black. These logos can also appear as all black or all white where appropriate.



MINIMUM HEIGHTS

The minimum height of all marks and lockups is defined by the cap height of the CSUN wordmark, represented with 'x' here. X should not go below .25" high.



INCORRECT USAGE

Do not scale disproportionately. 

Do not bend, twist or rotate the wordmark.  | CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

Do not substitute reds. 

Do not scale the CSUN wordmark independently of the full university name.  | CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

Do not use in unauthorized colors. 

Do not tint.  | CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

Do not try to recreate the wordmark using typefaces. 

Do not print over busy backgrounds.  | CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

Do not create a border around the wordmark. 

Do not create unauthorized lockups.  | MY GROUP
NAME

Do not apply dropshadows or any other effects. 

Do not use the university name portion of the lockup on its own. 

Do not use greyscale versions. 

ATHLETICS and MATADOR



MATADORS

THE MATADOR

The Matador is the official CSUN mascot reflecting the fierce spirit of the campus and the proud heritage of the San Fernando Valley. The mascot is protected by copyright and is a trademark of the university. The Matador is primarily associated with CSUN Athletics. With approval from the Marketing and Communications Department and using the guidelines outlined here, the Matador logo can be used for “spirit” and other non-athletic related promotional material.

CSUN Athletics operates under its own set of identity guidelines. The overarching CSUN identity defined in this document should not be used in conjunction with the Athletics identity. This includes the CSUN wordmark, Matador and any other extension of the CSUN Athletics identity.

For additional information regarding the CSUN Matadors brand identity or for questions regarding specific use, please contact:

Ellerbe, Dawn L.
Assoc Athletics Dir, M.B.& FD
Athletics
Maildrop: 8276
dawn.ellerbe@csun.edu

CSUN Shine

CSUN SHINE



All mentions of “CSUN Shine” as a slogan or tagline should be reserved for internal use only. This is a motivating initiative for all internal teams within the university and is a great way to prove our excellence and strength as a unit. Please avoid the use of any CSUN Shine graphics and messages on outward facing materials.

For specific graphic elements related to the “CSUN Shine” initiative, please visit the [CSUN Shine information page](#).

Stationery

OFFICIAL STATIONERY SYSTEM

Stationery should be consistent campuswide. Please note the specific placement of each element. The official wordmark is placed prominently on the upper-left corner of each stationery item. On the letterhead the department and college names are placed on the right of the vertical red hairline. The address block is left-aligned at the bottom. On the envelope, the department, college and address block is placed below the wordmark, noting the required area of isolation. On the business card, the individual's name and degree(s) are placed on the upper right. The areas of affiliation and college are left-aligned above the contact information. The secondary mark may be used on the reverse side of the business card.



SECONDARY LETTERHEADS

This page shows an example of a sub-identity letterhead. Combined with the subbrand lockup logo, board member listings may be placed down the right margin as in the example.

If pre-printed contact information appears on the second sheets, the University, college, and department name should be placed directly above the address block, as in the example.

CSUN | FOUNDATION

BOARD OF DIRECTORS

George Washington
President

John Adams
Chair

Thomas Jefferson
Chair

James Madison
Chair

James Monroe
Chair

John Quincy Adams
Vice President

Andrew Jackson
Executive Director
& Secretary

Martin Van Buren
At-Large Secretary

Members of the Board of Directors

William Henry Harrison
John Tyler
James Knox Polk
Zachary Taylor
Millard Fillmore
Franklin Pierce
James Buchanan
Abraham Lincoln
Andrew Jackson
Ulysses Simpson Grant
Rutherford Burchard Hayes
James Abram Garfield
Chester Alan Arthur
Grover Cleveland
Benjamin Harrison
William McKinley
Theodore Roosevelt
William Howard Taft
Woodrow Wilson
Warren Gamaliel Harding
Calvin Coolidge
Herbert Hoover
Franklin Delano Roosevelt
Harry S. Truman
Dwight David Eisenhower
John Fitzgerald Kennedy
Lyndon Baines Johnson
Richard Milhous Nixon
Gerald Rudolph Ford
Jimmy (James Earl) Carter
Ronald Wilson Reagan
George Herbert Walker Bush
William Jefferson Clinton
George Walker Bush
Barack Obama



Dr. Louise Cheney
Ph.D.

CSUN FOUNDATION

18111 Nordhoff Street
Manzanita Hall 1134
Northridge, California
91330-1234

(818) 677-1234
(818) 677-1235
louise.cheney@csun.edu

CSUN | FOUNDATION

18111 Nordhoff Street • Northridge • California 91330-1234 • (818) 677-1234 • fax (818) 677-1235 • csun.edu/journalism

The California State University

Bakersfield • Channel Islands • Chico • Dominguez Hills • Fresno • East Bay • Fullerton • Humboldt • Long Beach • Los Angeles • Maritime Academy
Monterey Bay • Northridge • Pomona • Sacramento • San Bernardino • San Diego • San Francisco • San Jose • San Luis Obispo • San Marcos • Sonoma • Stanislaus

JOURNALISM DEPARTMENT

Mike Curb College of Arts, Media, and Communication

18111 Nordhoff Street • Northridge • California 91330-1234 • (818) 677-1234 • fax (818) 677-1235 • csun.edu/journalism

The California State University

Bakersfield • Channel Islands • Chico • Dominguez Hills • Fresno • East Bay • Fullerton • Humboldt • Long Beach • Los Angeles • Maritime Academy
Monterey Bay • Northridge • Pomona • Sacramento • San Bernardino • San Diego • San Francisco • San Jose • San Luis Obispo • San Marcos • Sonoma • Stanislaus

Email Signature

EMAIL SIGNATURE

An email signature is a good way to connect to the institutional identity. The preferred email signature is the full campus logo including California State University, Northridge. Your email signature should also include pertinent contact information including name, title, address, phone, fax, email and website. You can customize your contact information based on your needs.

To create an email signature in Outlook, go to the Preferences menu and follow the [instructions](#) to create your email signature.

Helvetica Bold, CSUN Red (RGB: 208 13 45), 12pt - **Any Employee**
Helvetica Roman (Regular), Black (RGB: 0 0 0), 12pt - Title
em dash - -

California State University, Northridge
18111 Nordhoff St.
Northridge, CA 91330
Phone: (818) 677-1234
Fax: (818) 677-9876

Allow underline formatting for - any.employee@csun.edu
these links but force to black (RGB: 0 0 0) www.csun.edu
Hard Return -

Full CSUN Lockup, CSUN Red -



The scale of the CSUN lockup should be such that the right edge of the "e" in Northridge approximately aligns with the "A" in California.

Web Style Guide

WEB STYLE GUIDE

The CSUN web style guide is provided to facilitate standardized University branding across all campus websites.

Please note that the current university website and all of its content are being reviewed to determine usability and overall functionality. The website will be redesigned after a discovery process that includes a cross-divisional questionnaire, meetings with key constituents on campus, and an in-depth look at search engine optimization and analytics. The ultimate goal is for CSUN.edu to be functional for all areas of the university with a focus on usability and consistency with the new reputation and visibility aesthetic and tone.

All administrative and institutional sites in the CSUN web environment are deployed through the campus content management system, Web-One. Designed to increase branding consistency, improve overall usability and accessibility, Web-One leverages the combined development skills of campus experts to the benefit of all campus units (see a list of Web-One features). Additionally, Web-One requires no specialized software - editing and revisions simply require the use of a web browser.

Pending the redesign of CSUN.edu, the [current guidelines](#) remain in effect with the exception of the new university logo and color update.

Video and Presentations

VIDEO AND PRESENTATIONS

Videos have the power to inspire people, evoke emotion and provide knowledge. Visual storytelling is key to having a well-constructed video. Words and graphics are not enough; the story must be painted visually. Stories should be told with clarity and brevity. Impactful, concise stories with strong visual imagery will leave a lasting impact on a viewer.

VISUAL CONSTRUCTION

Videos should be constructed with some basic elements in mind:

1. Come up with an idea
2. Tell a story
3. Remember people are interested in people

VISUAL TREATMENT

Our videos portray the campus as warm, welcoming and elevating. Visually, shots are a warmer color temperature rather than a cooler temperature. It is important to portray on-screen talent in their best light. Shots of the campus should portray confident and proud students, staff and faculty.

BUMPERS

The CSUN logo should only appear in a bumper at the end of the video. The ending bumper will also contain each department's wordmark. The bumpers are short and concise.

Social Media

CSUN's social media properties aim to inform and engage multiple constituencies: current students and parents, alumni, employees of the university, prospective students and their parents, our community, and patrons of specific programs, centers and campus entities. When posting to social media properties like Facebook, Twitter and Instagram, be sure to focus on your audience, your message and your call to action.

CONTENT

Because the main purpose of these messages is to inform followers, the words are incredibly important. A formal, yet loose, tone is important because of the different constituencies with which we are engaging. We don't want to turn off anyone from reading because they don't agree with the way the message is being transmitted. Too rigid, we might lose student interest; alternately, language that is too loose or informal could alienate an older audience.

On Facebook, the post should ideally be no longer than three to four well-constructed sentences (two or three on Instagram), followed by a link that's been truncated using a bit.ly-type shortener. On Twitter, the ideal number of characters is 120 of the allowed 140. That way, when being retweeted, there will be room for the sharer's thoughts.

HASHTAGS

The use of hashtags is constantly being changed. However, sticking with these three best practices will ensure the most efficient use of space:

- Keep hashtags short, ideally no more than eight characters.
- Keep hashtags relevant. The hashtag is now seen as a pure form of thread construction and an efficient way to communicate with large audiences.
- Consistency. Make sure to use the same hashtag — with the same spelling and casing — across all social media platforms. This will unify them to make a cohesive campaign.

IMAGERY/VIDEO

Images and video content are vital to the success of social media posts. You will see a diminished level of engagement when a Facebook post goes out without an image. The algorithms of social media sites prefer images, and it will also be more likely to catch the eye of a user. That means more sharing of your content.

Images and videos should be at a sufficient resolution (72 dpi or higher) and the dimensions should be at a 2:1 ratio (960x640 is a common dimension). The images and videos should ideally capture the confident, elevating impact CSUN has on our students and region.

Use of CSUN iconography and logos should only be used following the overarching identity guidelines.

CALL TO ACTION

<http://www.csun.edu/identity/>

Delivering a strong call to action is the most important reason to use social media and spread your message. While posts that are fun or quirky — like pictures of the famous campus squirrels — can generate engagement, they should be posted sparingly compared to relevant, useful content. Develop or share content that you feel is most important to your reputation. Whether it's an article about a professor being published in a prestigious journal, or an event to which you'd like to invite the campus, it's important to get as many of the 5 W's (who, what, where, when and why) in the post as you can, plus the link for more information.

In addition to the above facets of posting, there are a few other points to create the best social media presence.

- Avatar and background images should be clear and easily identifiable.
- AP Style is used in content on all of CSUN's main social media properties.
- Sharing content from other properties should be relevant to your message and audience.

E-Blasts

E-BLASTS

The Marketing and Communications department provides mobile-friendly email templates that are ADA compliant and can work across a range of browsers.

The preferred typeface is ATC Overlook, however due to browser limitations it's not always possible to include non-system fonts within email design. When developing emails, choose ATC Overlook, then Helvetica, then Arial in your markup.

Available templates provide options for creating an approved layout for distribution via the PCI platform. The templates are designed to display across multiple screen sizes by adapting to the users' available screen space.

Color Palette

PRIMARY AND ACCENT COLORS

PRIMARY COLORS

CSUN Red and Black are the “hero colors.” As such they should always play an important role on the page. Whether it’s highlighting the message or the most used color in a layout, these colors could be applied in various ways. Always use both colors for every audience and on all brand materials.



CSUN RED PANTONE 186 CMYK: 12 • 100 • 91 • 3
RGB: 208 • 13 • 45 HEX: # D00D2D



BLACK BLACK CMYK: 75 • 68 • 67 • 90
RGB: 0 • 0 • 0 HEX: # 000000

SECONDARY COLORS

You may use the secondary colors as background colors or “highlight” moments on a page. Pick and choose which colors work best for your layout. You do not need to use every secondary color on a spread. At times you may choose to not use any secondary colors. They are only to help with visibility on a page when red, black and white become too limiting.

TERTIARY COLORS

This palette is designed to only be used in subtle areas that complement the Primary CSUN Red and Black and secondary palette. Often only a small amount is needed and should never over power the primary palette. These colors often work good in overlay moments with photography or mixed in a gradient with the primary palette. Each color’s tint can be reduced to get the desired mix that works best with the Primary CSUN colors.



LIGHT GRAY

PANTONE 441
RGB: 253 • 191 • 86
CMYK: 26•16•20•0
HEX: # BEC6C3



COOL GRAY 6

COOL GRAY 6
RGB: 169 • 168 • 169
CMYK: 35•29•29•0
HEX: # A9A8A9



DARK GRAY

COOL GRAY 11
RGB: 85 • 86 • 90
CMYK: 65•57•52•29
HEX: # 55565A



PANTONE 136
 RGB: 253 • 191 • 86
 CMYK: 1 • 27 • 76 • 0
 HEX: # FDBF56



PANTONE 7451
 RGB: 146 • 161 • 205
 CMYK: 43 • 31 • 2 • 0
 HEX: # 92A1CD



PANTONE 3252
 RGB: 130 • 206 • 201
 CMYK: 47 • 0 • 24 • 0
 HEX: # 82CEC9



PANTONE 7527
 RGB: 216 • 210 • 196
 CMYK: 15 • 13 • 21 • 0
 HEX: # D8D2C4



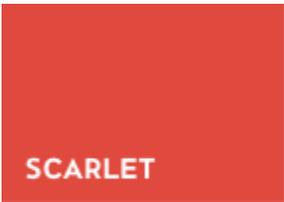
PANTONE 2985
 RGB: 44 • 165 • 218
 CMYK: 71 • 18 • 1 • 0
 HEX: # 2CA5DA



PANTONE 526
 RGB: 91 • 76 • 147
 CMYK: 77 • 82 • 9 • 1
 HEX: # 5B4C93

SECONDARY ACCENT

The Accent Red is used to provide an added dimension to the CSUN Red. This Accent Red should only be used in support of the CSUN Red and should never be a dominant color.

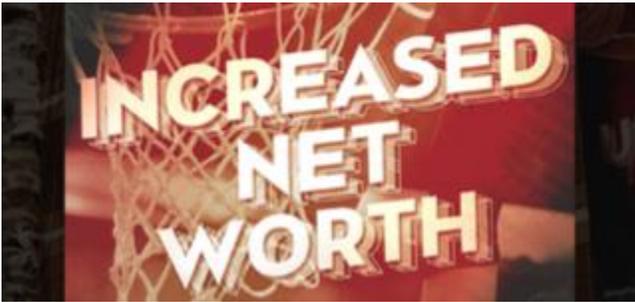


PANTONE 7417
 RGB: 231 • 74 • 55
 CMYK: 4 • 86 • 86 • 1
 HEX: # E74A37

CORRECT USAGE



If you would like, you may use as few as three colors, the primary CSUN red and black and a neutral color (or white). Using red as the main background color will help give your design the bold CSUN pride that it needs, especially applicable for undergrad, graduate and alumni audiences.



The color palette with athletics uses both primary and secondary reds as an overall gradient, which implies movement and pulse. The other secondary colors used are cream and tan, helping give it a warm, life-like quality.



Above is an example of using the primary colors as accent colors. The red rise arrow, paired with the secondary and tertiary palette, acts as an indicator to guide the reader towards the main message.



This example shows how a blending of the tertiary colors can serve as a basis for a layout and will allow for the main palette to stand out on top.

INCORRECT USAGE



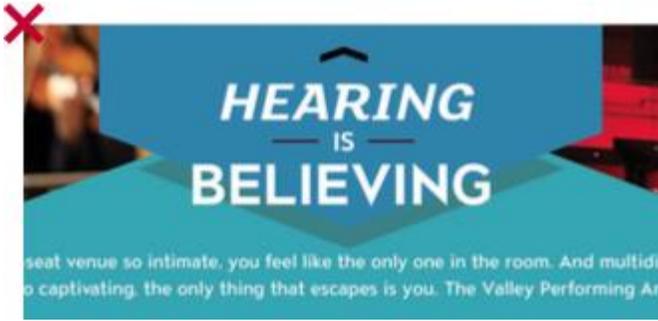
Do not tint or screen back the primary CSUN red. To ensure the message is clearly readable, avoid using tone on tone colors.



Do not use the old red (PMS 201) in the color palette. Avoid using it on anything from athletics to internal marketing materials.



The secondary and tertiary colors should only be used to support the primary CSUN palette. When creating layouts, establish the primary colors first, then when necessary, use the additional palettes.



Typography

PRINT & WEB

Like colors and imagery, fonts play an important role in the visual aspects of the university's identity. The only typefaces that should be used moving forward are those listed below. It's important to keep the brand unified by using ATC Overlook and FS Lola whenever possible. Especially on all outward-facing marketing or advertising.

ATC Overlook

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Heavy

Heavy Italic

Bold

Bold Italic

Medium

Medium Italic

HEADLINE

ATC Overlook should primarily be used for headline treatments. Only use the weights listed below. Using bolder weights will help text feel more like a headline.

FS Lola

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

ExtraBold	Medium	Light
<i>ExtraBold Italic</i>	<i>Medium Italic</i>	<i>Light Italic</i>
Bold	Regular	
<i>Bold Italic</i>	<i>Italic</i>	

ALTERNATE HEADLINE/SUBHEAD

FS Lola should only be used occasionally for headline treatments. It would be best used when variation is needed for larger combination headlines. It may also be used for perspective type treatments.

Apex Serif

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Bold

Medium

Book

Bold Italic

Medium Italic

Book Italic

BODY COPY

Apex Serif should be used for body copy. This serif pairs well with ATC Overlook and FS Lola, yet allows greater readability in long form copy. Do not use anything too bold or too light, otherwise it will not be easily readable. It should also be set at a size with reasonable leading so that it can be read in large blocks.

ATC Overlook

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Medium

Regular

Light

Medium Italic

Regular Italic

Light Italic

SECONDARY BODY COPY

ATC Overlook can also be used for secondary body copy. It can be used to set sections apart from the main copy such as in sidebars, pull quotes and subheads.

ALTERNATE OPTIONS

If for any reason the fonts ATC Outlook and FS Lola are not available to you, use Helvetica and Georgia as alternate options. These fonts are packaged with the Microsoft Office suite.

Helvetica

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Bold

Regular

HEADLINES

Georgia

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Bold

Regular

Bold Italic

Italic

BODY COPY

Helvetica

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Regular

Italic

Light

Light Italic

ALTERNATE BODY COPY

Lavender

SCRIPT

Occasionally, a script font can be used for a more formal impression on communications such as a Gala Invitation.

Voltage

SECONDARY SCRIPT

This secondary script font can be used in headline lockups to separate two sections of a line. This works well with connecting words such as “yet” and “and.”

HEADLINE TREATMENTS

There are a few different ways to treat headlines that may range from complex to simple. Please note the examples for each headline application below.



Display Headlines

When the headline is used as the main image, use a variety of sizes, weights, etc. to create something that’s visually appealing and calls attention. You may also use light shadows and letter inlines (as shown in “100”) to give the design a 3D effect.



Standard Headlines

For shorter headlines, use a simpler variation of fonts and weights. Scale and italicizing can also be used to emphasize certain words.



Perspective Headlines

At times, vertical treatments can be used to call out specific words (like “work force” shown above). This could also be combined with perspective treatments, to make the type appear to be on a different plane, moving upward. Only use this application when it is the main image on the layout.



Athletic Headlines

For Athletics only, use this layered type treatment to provide a bold aesthetic. The layers underneath should be similar to those shown in the example—outlined letters and solid letters with 50% opacity applied.

BODY COPY TREATMENTS

Legibility should always be the primary objective of body copy. Ensure body copy is always readable in the space that it occupies.

<p>elit, nec lacinia dolor volutpat id. Maecenas id placerat nibh. Etiam eu purus ullamcorper, bibendum neque molestia, aliquet augue. Nullam iaculis ipsum vel velit tristique sodales. In finibus ex sit amet nunc tempus, a volutpat lacus tincidunt. Donec ac nibh eu mi gravida pretium. Suspendisse a metus neque.</p>	<p>tortor. Vestibulum ullamcorper elit. In quis pharetra ex. Sed ullamcorper eget diam ut blandit. Duis quis dolor felis. Aliquam nec est dapibus, ornare diam at, congue ante. Curabitur porta sed nunc quis sodales. Cras posuere magna ex, vel faucibus felis vehicula vitae. Phasellus</p>	<p>imperdiet ornare, nulla magna hendrerit nisi, efficitur porttitor ligula nisi vitae nulla. Quisque luctus ut sem et laoreet. Quisque non dolor imperdiet, sodales odio sed, porta ipsum. Donec accumsan pharetra ornare. Quisque sit amet tortor laoreet, cursus turpis rutrum, iaculis ex. Etiam nisl dolor, sollicitudin nec tempor sit amet, tristique sit amet massa. Donec porta tincidunt auctor. Sed malesuada ipsum id risus tempor maximus. Ut vel rhoncus leo. Quisque non dolor.</p>
--	--	--

"CURABITUR PORTA SED NUNC QUIS SODALES. CRAS POSUERE MAGNA EX, VEL FAUCIBUS FELIS VEHICULA VITAE PHASELLUS AC MAURIS AT DOLOR IN TERDUM SAGITTIS NON."

In quis pharetra ex. Sed ullamcorper eget diam ut blandit. Duis quis dolor felis. Aliquam nec est dapibus, ornare diam at, congue ante. Curabitur porta sed nunc quis sodales. Cras posuere magna ex, vel

Longer sections of copy should utilize the Apex Serif family to ensure maximum readability. Break up long sections of copy with graphics or text such as quotes in order to keep the page engaging.



CSUN is a partner—a training ground—and supplier of the force of work that keeps this region thriving.

By investing in our student projects and programs, you're not just donating. You're becoming a primary stakeholder in someone's life.

View profiles of our hand-selected individuals. And help them achieve their goals by investing in their rise. And through them—we all will.

As a framing device, when appropriate, use a vertical line on left justified body copy that comes from the top (preferred) or bottom of the page.



Adam Bohona

Junior, Engineering and Computer Science

Solar Powered Portable Cell Phone Charger

Nathan is on his way to design, engineer and build a solar powered, portable phone charger—rendering wall plugs obsolete... (more)

For specific callouts, quotes or mentions, arrow-like shapes should be used to contain the body copy.



YET, WE DON'T DEFINE OURSELVES BY WHAT WE'VE DONE—ONLY BY WE'LL DO NEXT.

BECAUSE WE BELIEVE THE BEST WAY TO LEAVE A MARK IS TO LEAVE NO ONE BEHIND. FOR THIS IS WHERE INDIVIDUALS RISE, AND THROUGH THEM— WE ALL DO.

You can also use italicized type slanted upward. Use this style on callouts and quotes, paired with slanted graphic elements.

THINGS TO AVOID



Do not use perspective type treatments that lead downward.



Do not use brand elements and type treatments directly over the subject matter.



Ensure that proper spacing is used in all headline treatments.



Avoid using thin type for headline treatments. The identity of CSUN is bold and strong, not delicate.

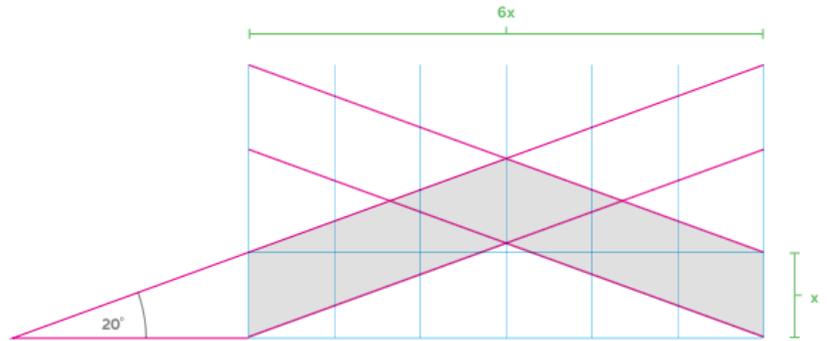
<http://www.csun.edu/identity/>

Graphic Elements

THE RISE ARROW

THE RISE ARROW

The central graphic element around the CSUN concept is the Rise Arrow. This arrow helps visualize the key message: *Through CSUN we all rise*. The arrow should appear in most marketing and positioning materials. There are many ways to use the arrow, as shown here and on the following pages.



RISE COLORS

These subtle shifts to the CSUN red allow for creating dimension when using the Rise Arrow and patterns as shown on the following pages.



CSUN RED
PANTONE 7417
RGB: 231 • 74 • 55
CMYK: 3 • 86 • 86 • 0
HEX: # E74A37



VERMILLION
PANTONE 485
RGB: 232 • 43 • 43
CMYK: 2 • 97 • 93 • 0
HEX: # 555559



CARMINE
PANTONE 1805
RGB: 177 • 31 • 35
CMYK: 20 • 100 • 100 • 13
HEX: # B11F23

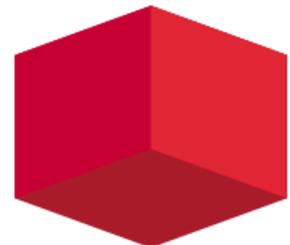
RISE ARROW TREATMENTS

The arrow can be used both flat and dimensionally in a variety of ways as shown here.



DIMENSIONAL RISE ARROW

A base can be added to the arrow to give it a three-dimensional shape that can be extruded to different depths providing variety.



RISE PARALLELOGRAM

By using half of the rise arrow we introduce a second graphic element. When used outside of a pattern, only the left half of the arrow should be used so that the direction is always pointing upward.



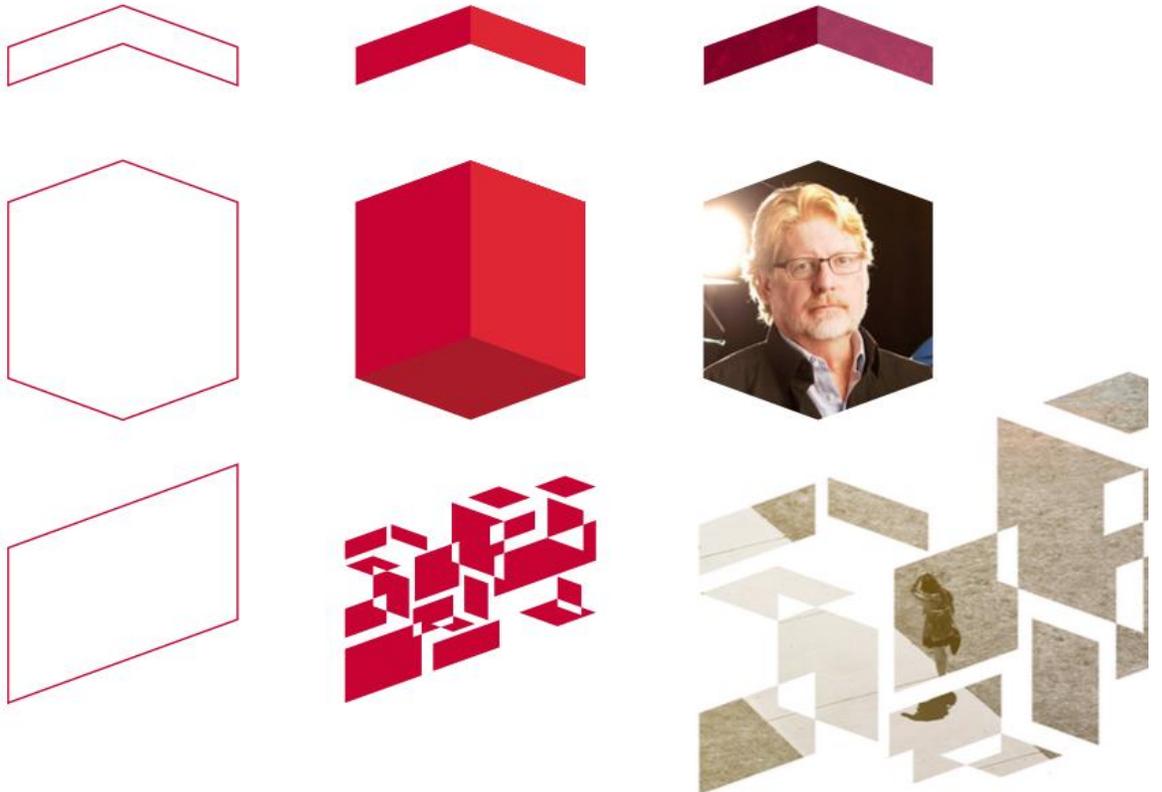
RISE ARROW PATTERNS

Multiple arrows can be brought together to give a heightened sense of movement and dimension on a page. This can be done in a variety of ways as shown.

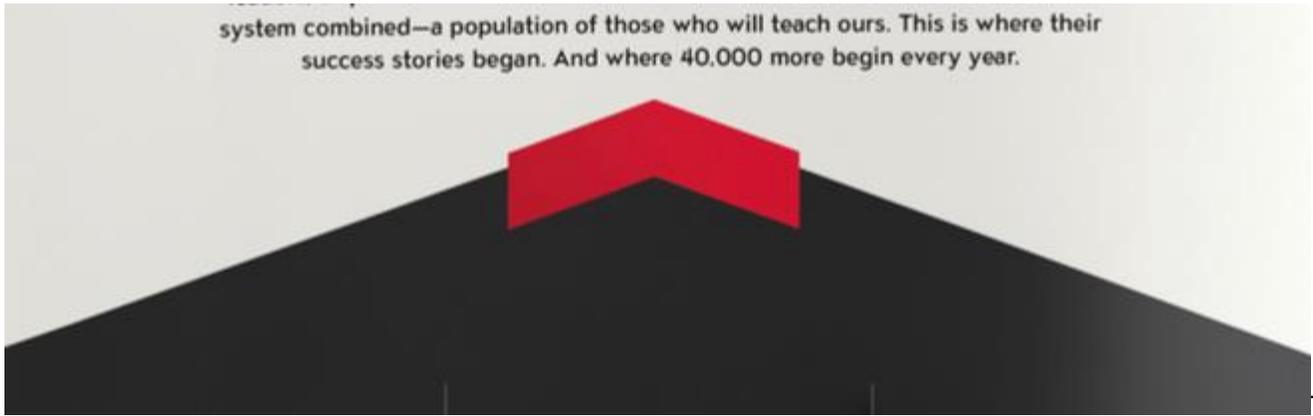


GRAPHIC CONTAINERS

The shapes created by the Rise Arrow, parallelogram, and patterns can be used to contain graphics and images. The images can be textural, portraits or environmental.

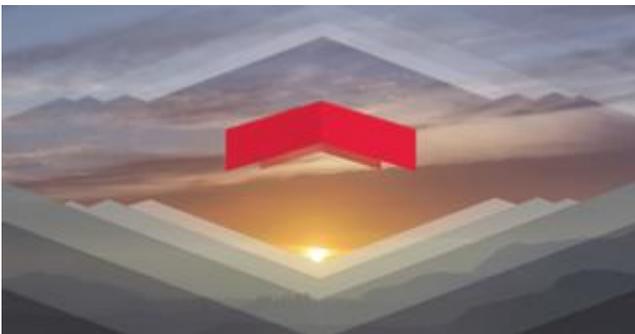


CORRECT USAGE



The rise

arrow can be used to separate two sections of a layout to call attention to specific headlines or sections of copy by guiding the reader's eye.



The arrow can be duplicated and layered in ways that help create dimension in the space.



It can also be treated as a three-dimensional object on a page when other dimensional objects are projecting up from it.

RISE ARROW PATTERNS

This page shows some examples of how the Rise Arrow patterns can be used in layout.



The Rise Arrow could also be used as a subtle background pattern, scaled and sized in various ways. This also tends to work with vibrant color gradients.



When appropriate, the arrow pattern can integrate into the type treatment.



Instead of using the 3D Rise Arrow as a pattern, it could also be fragmented and applied in an organic way. In this example, each rise arrow is split in half and at about 40% opacity with gradients applied. This works great with perspective typography.

LINES AND SHAPES



This is another example of the rise arrow being fragmented to imply motion. It works best with images that show movement.



Use thin lines that mimic the rise arrow and enclose or book-end vertical headlines.



In some cases, the graphic could extend out in both directions to act as a container for certain imagery. This works best with portraiture.



Use of subtle and tasteful dimension in background elements can help differentiate type as well as other content.

DIMENSIONS

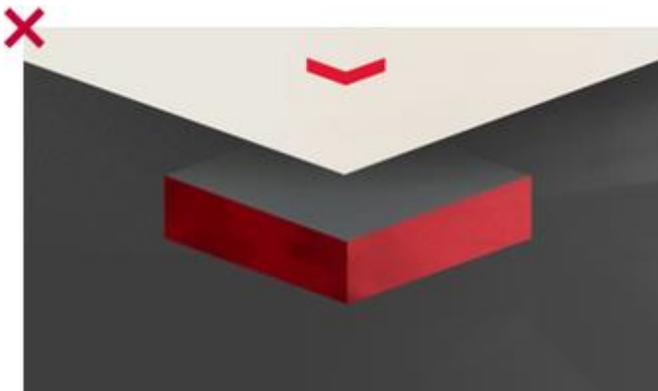


The visual elements of rise can be displayed in various ways. One way is by using dimension to give the appearance of certain shapes floating off the page. In this case the rise shape is splitting the image in two parts. The portion of the image in the rise shape is slightly lifted by the use of a drop shadow and slightly nudging the photo to show more perspective.



Dimension can also be created when using large headline moments. From creating a hard dimension of the letter forms and pairing it with a soft drop shadow that adds perspective to the type and creates the appearance of type floating off the page.

THINGS TO AVOID



Do not use the rise arrow pointing down.



Avoid creating a long shape out of the rise arrows.



Graphic elements should support the message, not take over. Avoid creating elements that distract or overpower the content.



Do not place graphic elements over a person's face.

Photography

PORTRAIT

ACTION PORTRAIT

Action portraits capture the subject engrossed in their activity with a feeling of determination and confidence.



STILL PORTRAIT

Capture the subject in an environment that represents them. Use the surroundings to add visual interest to the photo. Make use of vertical and diagonal lines in architecture to help frame the subject in an interesting manner.

Generally, the subject's expression should appear proud and determined.



ENVIRONMENT/CAMPUS IMAGERY

ENVIRONMENT/CAMPUS PHOTOGRAPHY

Environmental and campus photography should be used to help show the catalytic environment that surrounds CSUN. Whether upwards or downwards, using unique perspectives play off the idea of rising and help tell the story about how CSUN is an integral part of how CSUN generates impact.

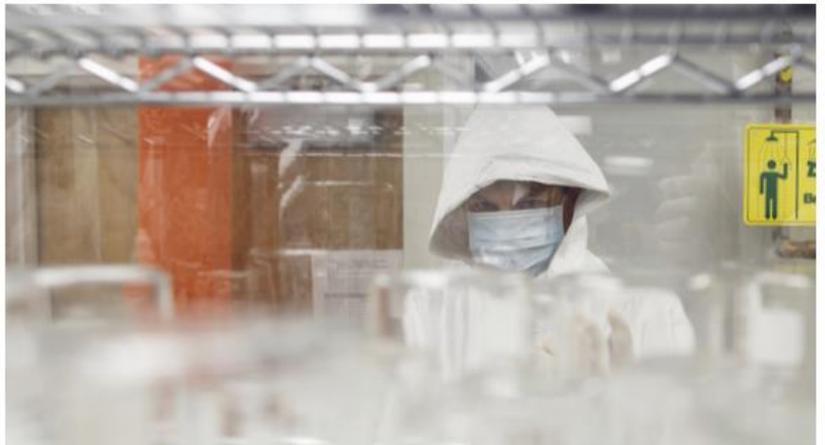
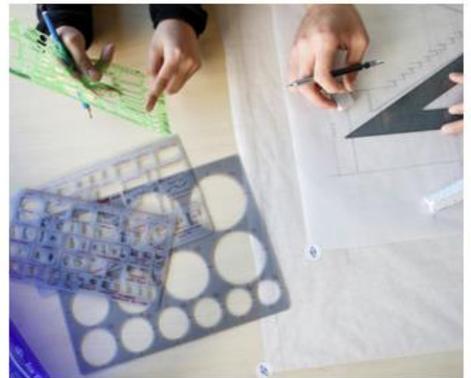
You can also use natural sunlight and shadows to create the concept of rise.



ENVIRONMENT/CAMPUS PHOTOGRAPHY

When using photography showing architecture, focus on the verticality that is present throughout the campus allowing the angles and geometry to frame the other elements within the layout.

You can also use imagery that creates texture and atmosphere to complement the subject matter.



<http://www.csun.edu/identity/>

TREATMENTS

Photography treatments also play a vital role in the CSUN look and feel. These treatments should be viewed as a graphic device that help disparate assets feel more unified.



Subtle color overlays help create energy and support the action of the photography. This treatment works well with undergraduate audiences.



Monochromatic photography should be used for textural backgrounds to help give a layout more context. This is also a good example of where to incorporate more elaborate headline treatments.



In Athletics, the mix between movement in the photography and more textural overlays frames the content and helps showcase the power and excitement of CSUN athletics.

THINGS TO AVOID



Do not use photography with unnatural poses of students studying.



Avoid overused, cliché subject matter such as groups of students gathering on campus lawns.



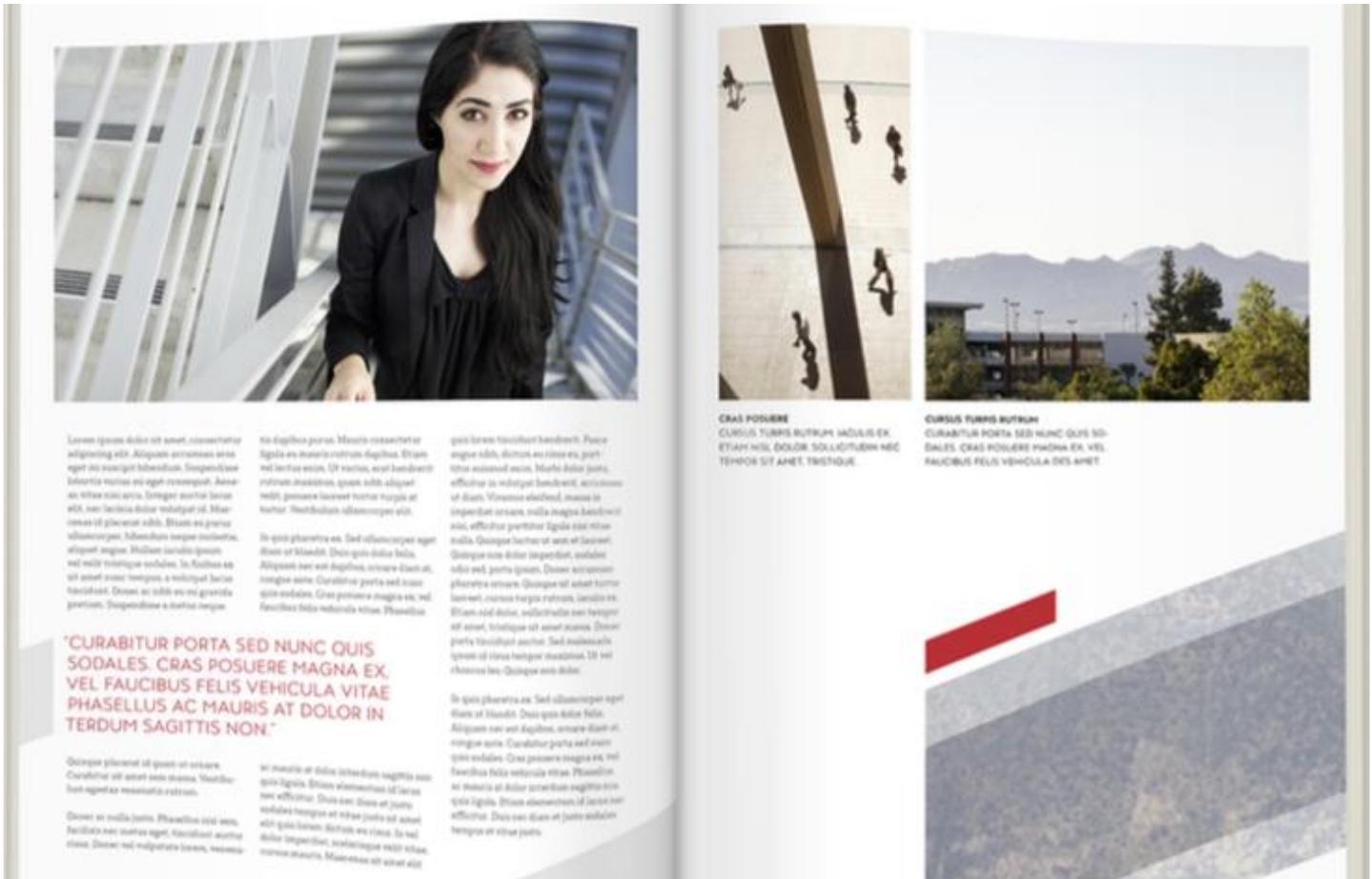
Portrait photography should have the correct amount of contrast and always be clear and visible.



Do not use any images that feel like generic stock photography. Avoid using photos that have white studio backgrounds.

Composition

LAYOUT



Be sure to balance areas that have heavier amounts of copy with areas of rest. This prevents the user from becoming overwhelmed with the amount of content and keeps them engaged. Use a variety of type and image sizes to achieve the desired hierarchy on a page or spread.



Elements of each layout should feel cohesive and connected to each other. Notice how the images in the background blend into one another. The use of angles moving upward can also portray the idea of rising as well as frame the headline and content.



Using the identity in a more modular way helps with web usability and simplifies the layout design. The elements on the site are contained within different shapes, complemented by the use of a subtle arrow pattern in the background.



Above is an example of how an entire layout can move in the same direction, upward. The shapes containing imagery are also broken up to add visual interest to the page. The typography mimics that same movement, showing headline and body copy treatment in an asymmetrical layout.