



**COLLEGE OF LITERATURE,
SCIENCE, AND THE ARTS**
UNIVERSITY OF MICHIGAN

LSA BRAND GUIDELINES
2026

The University of Michigan as we know it started with LSA.

In 1841, the university held its first classes in Ann Arbor with a handful of students, featuring a curriculum rooted in literature, science, and the arts—a revolutionary approach that viewed the world through many lenses instead of just one.

Today—with over 26,000 students, faculty, and staff, an alumni network of over 200,000, and more than 100 degree programs in over 75 academic departments and programs—LSA is the largest of U-M's 19 schools and colleges and is still at the heart of the university.

The college is built upon the idea that a powerful, pragmatic, broad education can transform hearts and minds, can solve problems in an ever-changing world, and can yield ideas and innovation across every discipline.





Introduction

Our Vision

We are a diverse intellectual community, working together to reimagine the world and create positive, purposeful change.

Our Mission

As a public liberal arts college, LSA's mission is **twofold**:

1. To push the boundaries of what is understood about human experience and the natural world, and **2.** To foster the next generation of rigorous and empathetic thinkers, creators, and contributors to the state of Michigan, the nation, and the world.

Our Brand

Built upon a foundation of academic prestige, public ethos, and 200 years of history, tradition, and culture.

A robust expression of the college's vision, mission, and values, the LSA brand seeks to position the college as the preeminent liberal arts institution in and for the world. The U-M brand is one of the most powerful and recognizable brands in higher ed. The purpose of the LSA brand is not to replace the U-M brand, but rather to work in partnership with it while amplifying the attributes and messages unique to the college.

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Our Values

Exploration We believe in bold investigation that transforms current assumptions, sparks new ideas, and changes the very questions we ask.

Common Good We are committed to social impact, working together to advance a more just and sustainable future.

Inclusion We actively work to increase access, welcome different perspectives, and build a community where each person feels a sense of purpose and belonging.

Well-being We recognize that taking care of ourselves and one another is a shared responsibility, and that everyone needs support to thrive.

Integrity We align our actions with our collective values and a steadfast commitment to ethical practice.



Brand Pillars

Compelling core truths that distinguish the brand at its best.

Transformative Exploration In our teaching and research, we explore with joy, curiosity, and courage. We ask profound questions, seek deeper understanding, and uncover solutions. Relentless curiosity inspires us to journey into the unknown and discover novel ideas that transform all of us—and the world—for the common good.

Through this deep exploration we fulfill our mission of pushing the boundaries of knowledge and preparing the next generations of thinkers, creators, and contributors.

Human at Heart People are at the center of everything we do. We focus on the needs of each individual and advancing humanity. Rooted in the fundamental creativity and interests of humans, we carry out our mission positively, empathetically, and ethically.

Strengthening Diversity What we do reflects and is part of a larger story. We are big, multidisciplinary, and diverse—and stronger for it. Knowing the world and human experience are vast, we actively seek to understand and celebrate a broad array of perspectives, to open doors to new people and ideas, and to ensure that every member of LSA's community can fully contribute and thrive.

Leading with Purpose Through our commitment to the liberal arts, LSA is transforming higher education with innovations in teaching, access, and institutional equity. Guided by positivity and a commitment to our public mission, we equip our graduates to undertake the common human endeavor of building lives, work, and communities rich in meaning and purpose.

Value Proposition

An overarching statement about LSA's benefits to its key audiences that helps to distinguish the college from its competitors.

The LSA Value Proposition

Embedded in a world-class research university, LSA sets the standard of excellence in liberal arts teaching and research.

LSA's people explore the human and natural worlds with a rare combination of wonder and intellectual rigor, delivering an education that prepares students for rich lives and meaningful careers, and making discoveries that help us reimagine the world and create positive purposeful change. Our diverse intellectual community and extensive network of alumni and donors are leaders, creators, and contributors who are making a difference in virtually every field of human endeavor, in every part of the world, and beyond.

Positioning Statements

A positioning statement directly relates the benefits that LSA offers to specific audience needs. The positioning statements may vary by audience, but all fit together under the value proposition.

NOTE:

These statements are not intended to be seen by the public, nor is the language in them designed to show up in marketing or communications copy. Think of these statements as the ideas that inform copy, rather than the copy itself.

Students (and families)

For students with the curiosity to explore broadly, the College of Literature, Science, and the Arts (LSA) provides a rich framework of support focused on academic rigor, well-being, student success, and innovation as it prepares students to lead fulfilling personal, academic, and professional lives guided by critical, creative, and empathetic thinking.

Ladder

- ***To students, we provide*** a fun and transformational college experience underpinned by a rich framework of support focused on academic rigor, well-being, student success, and innovation
- ***so that they*** are prepared to lead rich personal, academic, and professional lives guided by critical, creative, and empathetic thinking
- ***so that they feel*** empowered to explore the full breadth and depth of a liberal arts education at LSA, encouraged to find subjects they love, and confident that what they learn will have tangible value beyond their time at U-M.

NOTE:

For branding purposes, “students” includes both current and prospective students.

Donors

LSA donors have the opportunity to make a positive difference in virtually every field of human endeavor, and to transform the lives of people—especially young people—through generations. As partners in LSA’s breathtaking scope of study and global reach, donors make it possible for students to attend a world-class university and thrive despite the obstacles they face; for faculty to push the boundaries of knowledge and make positive change; and for the LSA community to build on a tradition of educational excellence and innovation that leads the way across higher education.

Ladder

- ***To donors, we provide*** an almost endless number of ways that donors can make a difference in the world
- ***so that they*** can sustain an institution that has directly impacted their lives; change the lives of tremendously talented students; support the highest levels of excellence in teaching and research; and encourage the innovation and leadership that has set LSA apart for more than 175 years
- ***so that they feel*** connected to a powerful, passionate, global community; proud of their contributions in support of students, faculty, programs, and more; seen and appreciated for what they have given; confident that LSA is a great partner for their philanthropic goals; wonder at the world and a spirit of exploration; connected to a powerful, passionate community; ready to make positive, purposeful contributions to the world; and appreciated for their generosity.

Alumni

LSA provides alumni with an education that holds its value for a lifetime, a prestigious degree that gets noticed, membership in one of the largest alumni networks in the world, and a meaningful connection to the campus where they experienced transformational growth. An LSA degree makes it possible for alumni to thrive professionally and personally because they have a foundation rooted in the liberal arts. They know how to ask profound questions, think boldly and creatively, work in collaborative and inclusive environments, and above all, valiantly work to make the world better.

Ladder

- ***To alumni, we provide*** the lifelong benefits of a great education, a degree that opens doors, and a network of passionate fellow alums
- ***so that they*** have the tools to make sense of the world, live a rich life, lead a successful career, and make meaningful connections with people who share their experiences
- ***so that they feel*** wonder at the world and a spirit of exploration, connected to a powerful, passionate community, and ready to make positive, purposeful contributions to the world.

Personality

Conveying a brand in our content goes beyond what we say—it's also how we say it.

Every brand has a personality. What makes ours uniquely LSA is the way we bring it to life: the core truths we identify with and aspire toward (*our Pillars*); the stories we are compelled to tell and messages we are driven to deliver (*our Voice*); how we speak in ways that resonate with each of our audiences (*our Tone*); the visual vocabulary we use to amplify our messaging and represent the full spectrum of the college and its people, ideas, and stories (*our Creative Platform*). And while our personality, like the college itself, is multidimensional, it is consistent across all touchpoints and channels.

Our personality is shaped by the voice, tone, and creative platform used to express the college's brand.



Voice and Tone

Voice is a consistent manner of speaking that expresses our personality and values. Tone expresses brand feel and voice in more nuance, and in ways that can be adjusted or amplified for different audiences and situations.

What's the difference between voice and tone?

Think of it this way: You have the same voice all the time, but your tone may change given a particular context or audience. Tone may also change depending on the emotional state of the person you're addressing and/or your relationship to them.

Additionally, different channels or mediums can influence your tone: you may adopt a more abbreviated, casual tone for digital channels than you would for print, and a video script will likely be more conversational than a webpage. Your audience, communication goals, and tactics should inform tonal variations.

Voice

The voice of the College of LSA is courageous and intentional. When crafting communications:

- We are genuine, saying about ourselves with humility what those who know us best would also say about us.
- We are aspirational, celebrating our impact, inspiring wonder, and inviting participation in our mission.
- We are plainspoken, avoiding hyperbole, cliché, and jargon.
- We are inclusive, mindfully embracing the diversity of our community and audience.

Tone

LSA's tonal word pairs serve as a launch pad for the personality of the LSA brand.

BOLD | ORIGINAL

PLAYFUL | CLEVER

CURIOUS | INQUISITIVE

INCLUSIVE | CONNECTED

INSPIRED | MOTIVATING

VALIANT | CONFIDENT

SAVVY | BRIGHT

Why pairs? Our tone words inspire creative work rather than prescribe marketing copy and the pairings are meant to provide flexibility in the creative process. The pairings do not sit at opposite ends of a spectrum; they are complementary terms shaping a shared tonal concept. Depending on the intended audience and message, one or both words in a pairing may be used when crafting creative work.

Tone Words In Depth

Bold | Original We do not simply follow formulas. We are interested in other perspectives and we have the knowledge and training necessary to bring original ideas and solutions to life. We are not brash, esoteric, unrelatable, or irrelevant.

Curious | Inquisitive We are driven by complex questions, pursuit of knowledge, and desire for deeper understanding of and engagement with the world around us. We approach our work, research, and community with a sense of wonder, awe, and care. We are excited and sustained by discovery and innovation. We are not indifferent, uninterested, superficial, or satisfied with the status quo.

Inspired | Motivating We create messaging and content that leaves our audiences inspired and motivated to, in the spirit of our mission, vision, and values, see the world from diverse perspectives and create positive, purposeful change. LSA is a community where students, faculty, and staff can explore, have agency, and find the support they need to reach their greatest potential. We are not dull, constrained, or unstimulating.

Savvy | Bright LSA's voice has intellect without arrogance and accesses deep knowledge without pretension. Our voice and tone are bright with a passion for wonder, learning, and sharing without lecturing. LSA is savvy with the relevance of timely content and the faculty, students, staff, and alumni who are tackling issues and challenges that people care about today.

Playful | Clever As Dean Curzan says, play is a powerful tool for research and learning. Incorporating this sense of playfulness into our communications demonstrates the joy of learning and helps us to stand out both visually (through fun graphics and illustrations) and in our language. Clever could mean juxtaposing a brain and atoms for a magazine illustration, or a sly play on words. We are fun and engaging without coming across as silly, frivolous, or wacky; we are clever without being snobby or exclusionary.

Empathetic | Connected The LSA brand voice is aware of the connections within the human experience and the natural world, both known and yet-to-be discovered. The way we engage our audiences takes them from being just an assembly of different people and perspectives, leverages their connection to a shared purpose, and creates something new that is powered by the synergy of interconnected, diverse viewpoints. It is not mushy, prescriptive, or helplessly emotive.

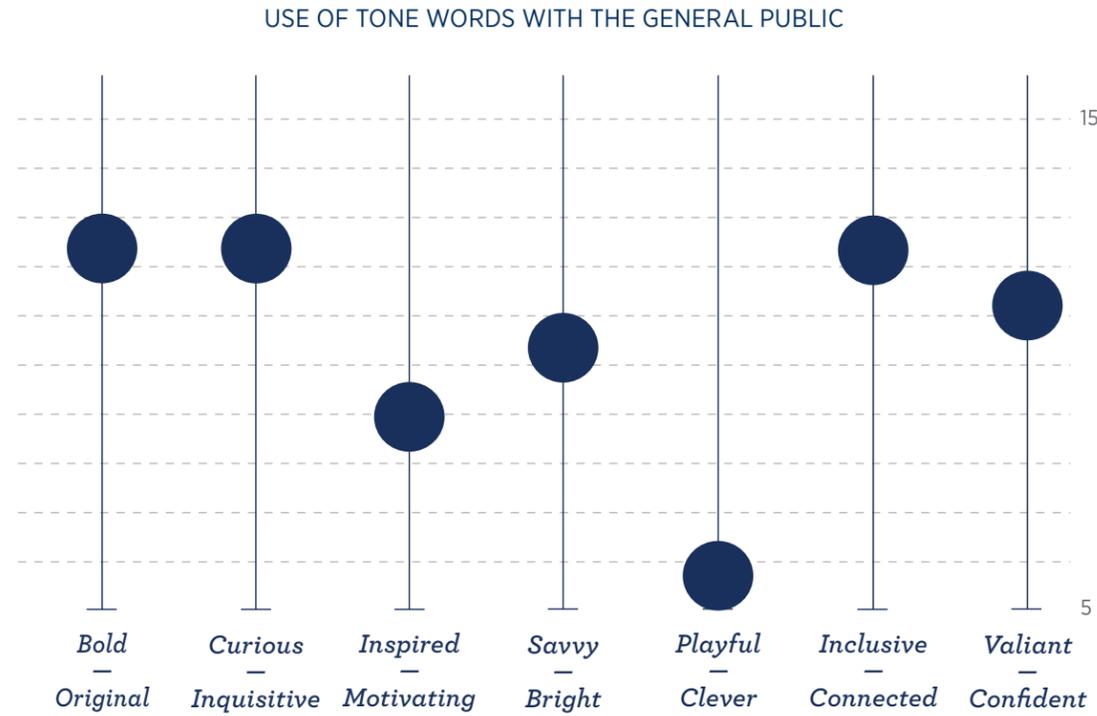
Valiant | Confident We proudly honor and celebrate LSA's rich tradition of delivering both groundbreaking research and academic excellence and rigor. Our legacy is strong and our future is bright, thanks to a powerful network of alumni, students, and faculty working diligently and courageously to make the world better. We are confident, but not arrogant or elitist.

Using the Tone Words

Tone word pairings work collectively as a set to convey emotion and nuance. While all of the pairings represent universal concepts for all LSA audiences, there is flexibility to emphasize some tonal elements over others in order to elicit specific feelings or emotions. Think of this set as an equalizer you can use to adjust the sound and feel of a message depending on the audience and nature of a piece.

Example:

This chart shows how tonal pairings are modulated for the general public. When communicating with the general public, emphasizing the pairings of bold/original, curious/inquisitive, and inclusive/connected—while downplaying the playful/clever pairing—helps us craft creative work that is most resonant with that particular audience. The emphasis of tonal pairings shifts for each audience.

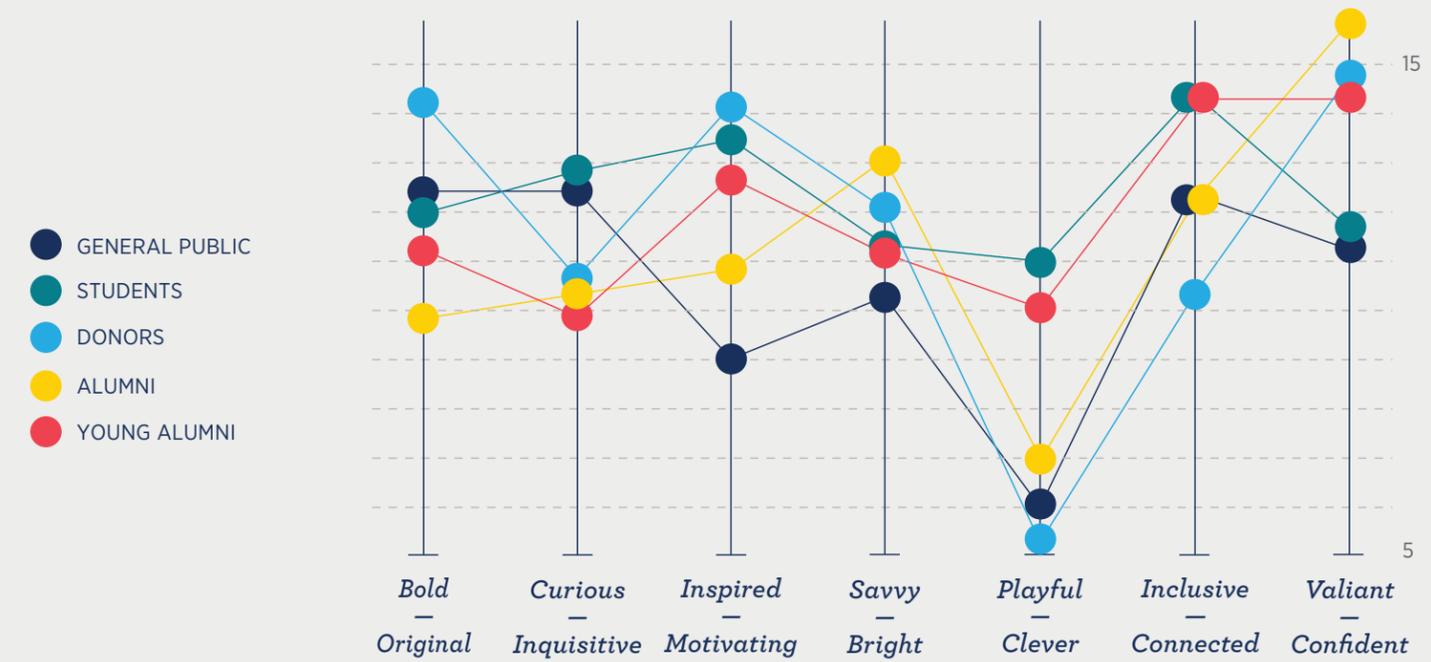


Tone word adjustments by key audience

The following chart shows baseline pairing modulation for each audience.

This is a starting point. Emphasis on individual pairings is based upon sentiment data we have collected for each audience; however, should strategic objectives require it, further modulation of the pairings is possible.

NOTE: creative briefs may call out only a subset of the tone words, and either one or both words in a pairing.



Editorial Guidelines

Consistent communication is an important aspect of the LSA brand. This section provides guidance on our written brand, as well as links to more detailed editorial resources that offer advice on capitalization, acronyms and abbreviations, and grammar.

Referring to LSA

The full, formal name of LSA is **the University of Michigan’s College of Literature, Science, and the Arts**. It’s preferable to use the formal name on first reference, particularly if the audience is less familiar with LSA. It may make sense to skip the formal version with audiences already familiar with LSA, such as current students or alumni.

Acceptable forms:

- the College of Literature, Science, and the Arts (note the serial comma and “and” instead of an ampersand)
- the College of LSA
- LSA

Unacceptable forms:

- U-M LSA
- LS&A

Capitalization:

DO NOT capitalize college or university unless you are using them as part of a complete and proper name: College of LSA. If they are not used as part of the proper name, college and university should be lowercase in running text. This is true even when referring to U-M or LSA.

Correct:

- LSA is the largest college at the university.

NOTE:

Additional resources:
[LSA Advancement Style Guide](#)
[U-M Editorial Style Guide](#)



Creative Platform

Our creative platform is much more than a collection of brand marks. It is also the visual expression of our brand—our vision, mission, values, pillars, positioning, and personality—condensing all of its important elements into a consistent vocabulary for designers and communicators to represent the college to all of its audiences with one clear voice. The guidelines that follow are meant to not only help our audiences understand who we are—or feel a certain way about the college—they are also meant to serve as a starting point for creative work by providing a toolbox empowering visual communicators to tell the stories of the college.

Logo Guidelines

Branding is about much more than the proper use of a logo or a color. It's about consistent communication. About achieving a common look and feel. About speaking with one voice.

In June of 2013, the University of Michigan launched an updated visual identity system for use across all three academic campuses: Ann Arbor, Dearborn, and Flint. The updates sought to bring into alignment an inconsistent landscape of logos and wordmarks—spread across all U-M schools, colleges, and units—and were designed to work well visually across a variety of platforms including the digital space. Updates to the logos and signatures were carefully explored and tested, and input was provided by academic, auxiliary, and administrative units.

The LSA identity system is in alignment with the U-M brand and works toward our shared objective: consistent and clear representation of the university and college missions in support of research, education, and public service.

These logo usage guidelines were designed to provide resources to help you use LSA logos appropriately.

For any brand or logo-related questions, please contact lsa-marketing@umich.edu. A college logo must be present on all official external communications representing the College of LSA, including but not limited to flyers, brochures, stationery, business cards, and websites. Never manipulate college logos in any way. This includes modifying the lettering or adding additional elements, shadows, outlines, and embellishments.

Our current approved logo library

Elements of Our Logo



1. **MICHIGAN BLOCK M**—The brandmark of the university.
2. **LSA**—Our shorthand name most commonly used by audiences already familiar with the college.
3. **THE WORDMARK**—Our full name and connection to the University of Michigan.
4. **THE LOGO**—Together, the Block M, LSA, and wordmark create our logo.

Variants of Our Logo

The LSA logo is available in several authorized variants, or signatures, to best complement different formats and design attributes.

All files are available in file types appropriate for print and/or digital use. Learn which signature to use below:

Formal Logo Sometimes referred to as the horizontal logo, the formal logo is the primary logo file, appropriate for all internal and external uses when applicable. It is the most versatile of our logo files.

Formal Stacked Logo This logo should be used in settings where there is limited space and the horizontal logo would not be legible. It can also be used for business cards, print collateral, PowerPoint presentations, and swag.

Informal Acronym Logo This logo is intended for informal representation of the brand. It is appropriate primarily for internal communication and/or audiences already familiar with the college. Use cases for external communication are limited but may include some printed collateral (like *LSA Magazine*), posters, PowerPoint presentations, and swag.

Informal Stacked Logo This logo is intended for informal representation of the brand. Use cases for this logo are similar to those outlined for the informal acronym logo above, though may be more appropriate for audiences less familiar with the college and/or situations where it is helpful to include the full name of the college.



Social Logo The social logo has been designed specifically for use as a thumbnail for college social media and digital engagement accounts. Occasionally, it is also repurposed for use in swag items for audiences already familiar with the college.

Partnership Logo This logo was developed to support units who work on topics or in spaces where institutional branding poses challenges in reaching the audiences they represent. This logo is meant to be paired with a partner logo in ways that flex the university's brand to be more inclusive of stakeholders whose voices have historically been marginalized or ignored. More information on this approach towards partnership logos can be found later in this section. This logo should not appear or be used on its own.

NOTE: The logo shown to the right is from an identity package developed in collaboration with, and support of, the Research for Indigenous Social Action and Equity Center.



social



partnership



partnership logo in context

Space and Size Requirements

Maintaining Clear Space In order to maintain the integrity of the iconic logo and maximize the brand’s presence, it is important to give the logo breathing room and define a minimum clear space. The clear space is measured using double the x-height of the serif in the Block M in the horizontal version of the logo. The clear space must always be a minimum of double the x-height on all sides of the logo.

A note about bylines. Units will sometimes want to add a byline or other messaging to an official logo. While you are free to add additional copy to your marketing materials, the clear-space guidelines also apply to bylines—make sure any additional messaging is separate from the logo. See “Adding bylines/additional copy to logos” later in this documentation for more information.



Minimum Sizes When reproducing our logos, be conscious of their size and legibility. A signature too small ceases to communicate. The Block M determines the minimum sizes for our logos. It should never appear as less than .375” tall in printed materials, and no less than 36px tall in digital. Minimum sizes for logo variants should be adjusted accordingly: for the formal stacked logo this results in a minimum height of .8219” for print, and 79px digitally; for the informal stacked this results in a minimum height of .5974” for print, and 58px digitally; and for the partnership logo this results in a minimum height of .5001” for print, and 49px digitally.

Social logos are designed almost exclusively for digital use with some exceptions allowed for swag. As they most commonly appear as a thumbnail image in social channels, some flexibility regarding minimum size is required, but optimally the image should appear at no less than 50px tall digitally, or smaller than .8357” in print.



Logo Colors

Logo downloads come in five color combinations: U-M Maize and Blue; U-M Maize and white; white; black; and U-M Blue. These are the only five combinations in which the logo should appear. The preferred visual representation of the logo is always a U-M Maize Block M, either with white lettering or U-M Blue lettering (4-color and 2-color versions are supplied). If you are doing a project that will only allow for two colors, or if a project will just be in black and white, the single color black or white logo is acceptable for use. It is not standard to use a white Block M with U-M Maize or Blue lettering. If both U-M Maize and white or blue are available, use the U-M Maize Block M and white or U-M Blue lettering. A solid U-M Blue version is provided, and may appear on commercially licensed apparel and products as well as in other applications, but it is not the preferred variant. A solid U-M Maize variant is not supported.

Standard



4- and 2-color

Supported variants



4- and 2-color reverse



reverse



1-color black



1-color blue

U-M COLORS



NOTE: The background colors indicated here are for illustrative purposes only and actual background color will vary based on application/environment.

Co-branding

Occasionally, the college partners with outside entities, creating a need for a “co-branded” logo presence. In most of these instances, the following guidelines are appropriate:

For general use:

- The primary college logo should be positioned first, followed by the partner logo.
- There must be clear space equaling at least the width of the Block M between the college and partner logo.
- There should not be any graphic elements in the clear space between the two logos.
- Where space is limited, the stacked variant of the college logo may be used.



For instances where a stacked logo lockup is more appropriate:

- There must be clear space equaling at least the height of the Block M between the college and partner logo.

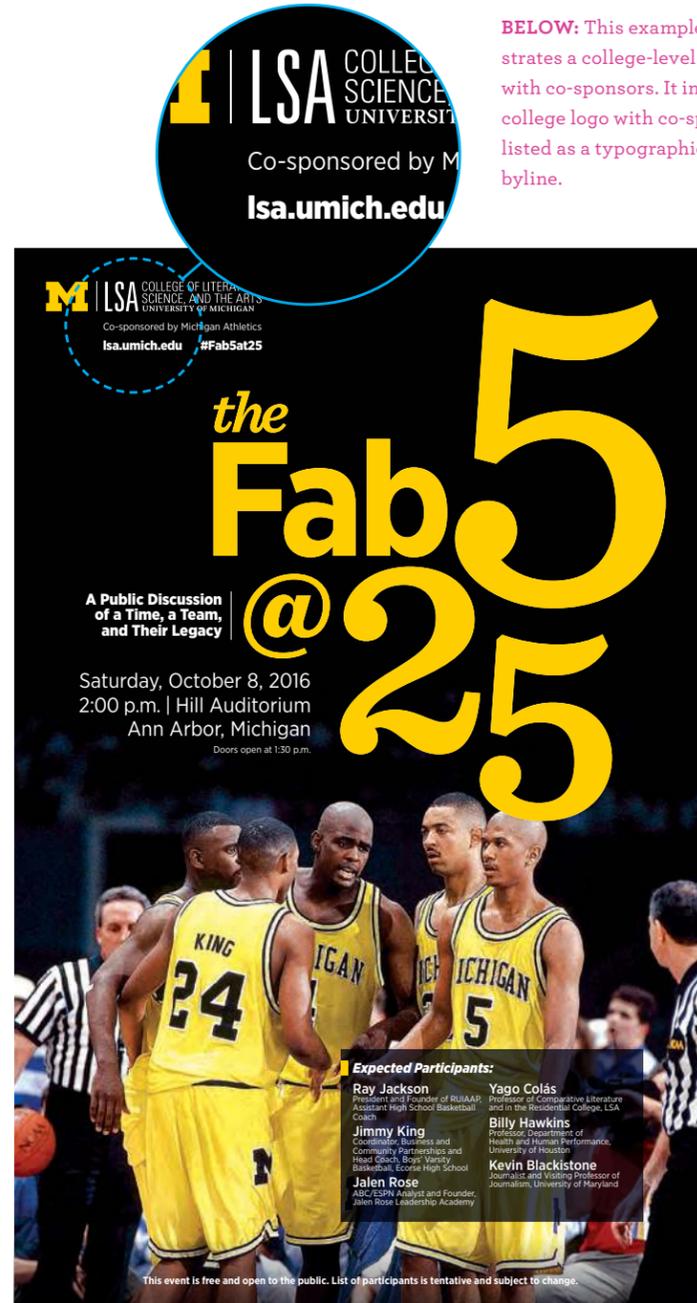


Multi-unit Branding

For marketing collateral where more than one university or college logo is involved, the broadest common logo is recommended and the other entities are simply typeset as a list. For instances where multiple schools and colleges are involved, the U-M logo should be used; for instances where multiple LSA departments are involved, the college logo should be used.



ABOVE: This example demonstrates a university-level conference with multiple sponsoring departments. It includes a university logo—in this case the Bicentennial logo—and sponsors listed typographically.



BELOW: This example demonstrates a college-level event with co-sponsors. It includes a college logo with co-sponsors listed as a typographical byline.

Department-level Logos

Like the college logos, department-level logos are available in several authorized variants. All logos are composed of similar elements; they follow the same guidelines for proper usage, size, space, and colors; and all files are also available in file types appropriate for print and/or digital use. Given the wide range of naming conventions department-level logos need to support, additional variants have been developed and are detailed in this section. Usage rights are typically limited to official use by faculty and staff. Please consult your department leadership to understand your rights.

Formal Logos All department-level logo packages contain both a horizontal and stacked version of the logo. Departments will work with college designers to determine which variant is appropriate given the complexity of naming conventions involved. While both the horizontal and stacked variants are appropriate for all internal and external uses, the horizontal logo is considered the primary logo file.

Optional Logos In addition to the formal logos included with each department-level logo package, a number of informal variants can be included. These logos are intended for informal representation and use cases for these logos are typically limited to swag, internal communications, and/or communications with audiences already familiar with the college/department. Social logos are intended as digital icons to support units with current social media channels and are not supplied as vector artwork as standard. Prior to creating any new social media channels, departments should discuss their social media goals and objectives with the college by contacting lsasocial@umich.edu. In select use cases the social logo is cleared for use in swag and vector artwork provided—please discuss your needs with lsa-marketing@umich.edu.

Creating New Logo Packages All academic departments, units, institutes, centers, museums, and degree-granting programs housed within the college are eligible to receive official logos. For any question related to logo packages—including requests for new logo packages or usage consultations—please contact lsa-marketing@umich.edu. U-M's logo generator tool is unable to create LSA logos and LSA units are not eligible to use it.

STANDARD LOGOS

formal horizontal examples

1-LINE 

2-LINE 

PREFIX 

formal stacked examples

1-LINE 

1-LINE V2 

MULTI-LINE 

PREFIX 

NOTE:

This is just a sampling of select logos. Department name length varies and determining the optimal solution is a collaborative process between requesting units and the college.

OPTIONAL LOGOS

informal horizontal examples





informal stacked



informal acronym



social



Adding bylines/additional copy to logos With few exceptions, LSA brand guidelines do not support the creation of official logo packages for non-degree-granting programs, initiatives, majors/minors, administrative units, student groups, or labs. In these cases, for non-student groups, we recommend using a host or sponsor unit's official logo package in conjunction with the title of your program, lab, initiative, etc. as a byline. If you'd like some help in visualizing how that would look, please let us know.

As an example, administrative units of the college—like Finance, Human Resources, and LSA Advancement—do not have official logos and should leverage the LSA logo in official communications. For swag items (like jackets, buttons, t-shirts, etc.) there is some flexibility to use the byline approach noted above in what is referred to as a lockup: here, a combination of the informal LSA logo plus an administrative unit's name.

When working with a lockup it is important to note the following:

- Clear space rules for official logos should be followed.
- The type selected for a unit's name should not be set in official brand fonts.
- Lockups should not be used INSTEAD of official logos—if you have an official logo you should use it.

For student groups, the *U-M Brand Styleguide* offers useful direction on branding guidelines and opportunities for student groups specifically. It is available for download from the U-M Brand website in the [design resources section](#).



LSA administrative unit lockup



Incorrect Logo Usage

In order to maintain consistency throughout our identity and align with U-M brand guidelines, it is essential that official logos are never altered in any way. Illustrating brandmarks as standalone graphics, or altering or distorting brandmarks in any way, weakens the power of our brand and what it represents. The following is a representative list of ways a logo should not be handled—it does not outline all instances of misuse. If you have questions about your use case, please contact lsa-marketing@umich.edu.

DO NOT:

- alter a logo
- change the colors of a logo
- outline a logo
- add drop shadows to a logo
- add graphics or any other new elements to a logo
- take the Block M or LSA off of the logo
- stretch, squeeze, or modify the size or position of any element within a logo
- redesign, redraw, animate, modify, distort, or alter the proportions of a logo
- change the orientation, rotate, or render a logo three-dimensionally
- replace the approved typeface with any other typeface
- enclose a logo in a shape or combine it with other design elements or effects
- add additional copy to a logo
- personalize or make a college logo specific to a unit for which an official logo is not approved by the college

NOTE ABOUT THE BLOCK M:

The Block M is an iconic representation of Michigan. It should appear only as part of college-approved logos or in compliance with U-M brand guidelines. Do not use the Block M as part of another word.



Partnerships

The College of LSA and U-M Brand Office recognize that there are some instances in which branding needs are not met through the means outlined above—and in some cases enforced institutional branding may even pose real harm. For groups and units that work in spaces in which institutional branding poses challenges in reaching the audiences they represent, we've developed a partnership approach to branding and logos.

NOTE:

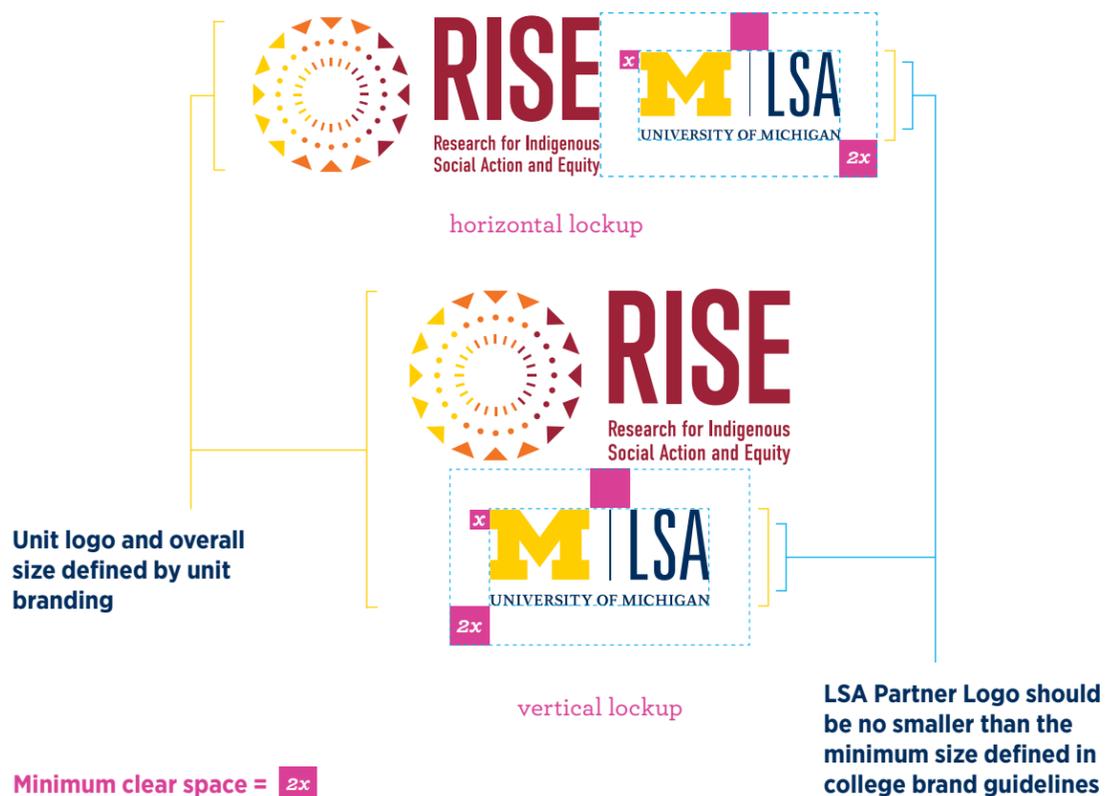
We worked with partners in the Research for Indigenous Social Action and Equity Center (RISE) and U-M brand office to pilot this solution.

Partnership Signatures The RISE logo system has five official signatures—the LSA partnership lockup (horizontal and vertical variants), the group/unit formal logo (horizontal and stacked variants), and the simplified formal logo. Each has a specific usage and it is important to understand the logo's audience and their familiarity with the brand when selecting which variant to use.

Our goal with this partnership approach is two-fold: (1) to maintain the strength of our brand through clear, consistent guidelines and logo usage, and (2) to support LSA staff, faculty, and students who are working beyond the university where trusting, co-equal relationships are essential to success. Please contact lsa-marketing@umich.edu to discuss whether this solution is appropriate for your needs.



College-branded lockups are comprised of a formal group/unit logo and the partner variant of the LSA logo. In contrast to co-branding and department-level guidelines, the group/unit itself is not represented as an institutional wordmark. U-M/college branding is secondary both in order and size to the formal group/unit logo. When crafting partnership lockups, overall size and proportion of the logos are determined by the group/unit, however clear space and minimum size rules for the college logo must be observed.



For RISE, the LSA partnership lockup variants are used to identify the program when marketing/communicating to general audiences. These logo lockups are the main identifiers for RISE and the College of LSA and should be used in all situations except for those where a specific audience or format requires the use of an alternate variant.

In instances where institutional branding poses challenges in reaching particular audiences, the college logo may be decoupled from the formal group/unit logo. For RISE, the formal logo is reserved for use with Indigenous audiences, audiences already familiar with RISE, and/or when limited space prevents the use of the LSA partnership lockup. Additionally, RISE has a simplified, print-only variant of the formal logo for use in swag and small format material.

In situations where a formal logo (or the simplified variant) is used and a college logo is omitted, “in partnership with the University of Michigan’s College of Literature, Science, and the Arts” should appear typographically somewhere within—or coupled with—the collateral where these logos are used.



Beyond logo signatures, partners have some flexibility in using graphic elements as part of their branding—particularly in cases where those elements have some greater cultural meaning or significance. Graphic elements, however, should not be used to represent a logo, nor should they be used consistently in place of official logos.



Logos vs. Time-limited Graphics

In order to align with U-M brand guidelines, with few exceptions, unique visual marks and self-created logos are generally not allowed. U-M brand guidelines do allow the college, on occasion, to use a graphic in addition to its official logos. Using non-branded graphics, however, is only allowable for limited-time purposes such as one-time conferences or other events, or for specific time-limited initiatives (e.g. the Victors capital campaign). It is important to use branded logos in all marketing communications materials, including but not limited to websites and other digital media, signage, ads, and print collateral. Maintaining a limited set of well-established logos leveraging university and college brand guidelines strengthens our visual brand and marketing efforts, and helps ensure that institutional messaging is cohesive. No graphic should replace an official branded logo.

Examples:



Look to Michigan
Capital Campaign



India in the World
LSA Theme Semester

Questions?

Proper use of the university and college brand marks not only ensures brand integrity, it helps us communicate on behalf of the university with our stakeholders in a clear and consistent manner. If you have any questions regarding these guidelines, need to request a new logo package, or would like to receive a copy of your unit's logos, please contact lsa-marketing@umich.edu.

NOTE:

Usage rights for department-level logos are determined by departments and, while they may vary, these rights are typically limited to official use by faculty and staff. Please consult your department leadership to understand your rights.

Color

U-M Primary Palette

The university's signature color palette of Michigan Maize and Blue creates a powerful platform for our brand to build upon.

Using this palette appropriately and consistently is an important part of brand compliance.



U-M Maize

HEX FFCB05
RGB 255, 203, 5

CMYK 0, 18, 100, 0
PMS 7406



U-M Blue

HEX 00274C
RGB 0, 39, 76

CMYK 100, 60, 0, 60
PMS 282

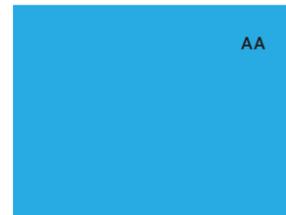
LSA Accent Palette

These colors are intended to provide some level of distinction

between the university and college brands and also increase the recognizability of collateral produced in support of LSA.

These blues should be used in meaningful ways throughout creative work and serve as the primary colors identifying

the College of LSA.



LSA Cyan

HEX 00AEEF
RGB 0, 174, 239

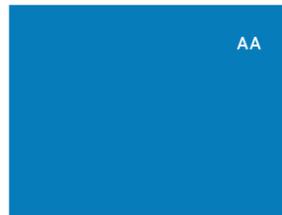
CMYK 100, 0, 0, 0
PMS PANTONE PROCESS CYAN



Michigan Summer Blue

HEX 004F99
RGB 0, 79, 153

CMYK 100, 64, 0, 16
PMS 2945

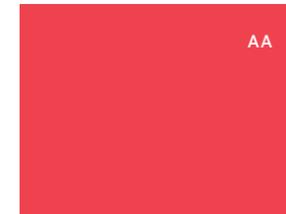


LSA Cyan Web (Web only)

HEX 007CBA
RGB 0, 124, 186

Secondary Accent Palette

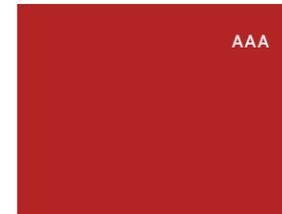
The secondary accent palette consists of saturated and vibrant hues, which add balance and creative flexibility to our work. The secondary accent palette should be used carefully, and never as the dominant color in a composition.



Impactful Pink

HEX FC3158
RGB 252, 49, 88

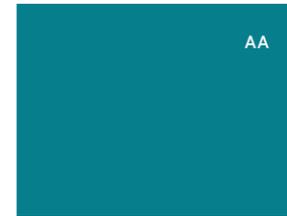
CMYK 0, 89, 66, 0
PMS 1787



Rigorous Red

HEX B42325
RGB 180, 35, 37

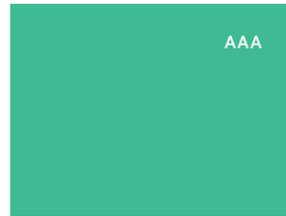
CMYK 0, 99, 100, 19
PMS 2350



Transformational Teal

HEX 037E8C
RGB 3, 126, 140

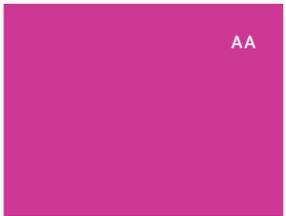
CMYK 100, 0, 29, 24
PMS 7713



Celebratory Celeste

HEX 40BB93
RGB 64, 187, 147

CMYK 69, 0, 56, 0
PMS 3395



Spring Bloom Magenta

HEX CD3794
RGB 205, 55, 148

CMYK 9, 89, 0, 0
PMS PANTONE PINK C

Neutral Palette

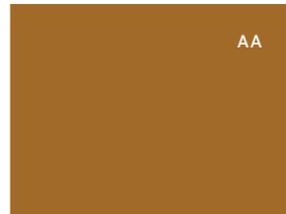
The neutral palette plays a supporting role to the primary and accent palettes. Typically, these colors are intended for use in backgrounds and text.



Exploratory Orange

HEX F16522
RGB 241, 101, 34

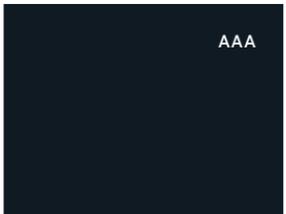
CMYK 0, 62, 100, 0
PMS 3564



Autumnal Umber

HEX A26A28
RGB 162, 106, 40

CMYK 0, 47, 100, 31
PMS 146



Puma Black (Web only)

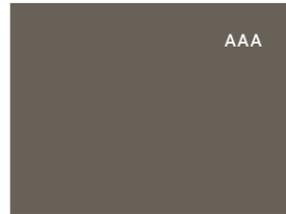
HEX 111B23
RGB 17, 27, 35



Hailstorm Gray

HEX 666666
RGB 102, 102, 102

CMYK 56, 47, 42, 25
PMS 4195



Woolen Mitten

HEX 696158
RGB 105, 97, 88

CMYK 49, 47, 51, 32
PMS 405



Storied Slate

HEX 585F69
RGB 88, 95, 105

CMYK 63, 45, 34, 25
PMS 431

Extended Palette

The extended palette consists of six tonal variants for a selection of LSA brand colors, including our primary colors, LSA accent colors, secondary accent palette, and neutral palette.

Each color features two dark tones (D1 and D2) and four light tones (L1, L2, L3, and L4), offering a full range of values to support diverse design needs. This system provides designers with flexibility for hierarchy, contrast, and accessibility.

Originally developed for digital use, the extended palette now supports both digital and print applications. PMS values are provided for all tonal variants, with the exception of the two lightest tones (L3 and L4) for each color, as these fall outside Pantone's reproducible gamut. This ensures consistent color reproduction wherever the brand appears.

U-M Primary Palette



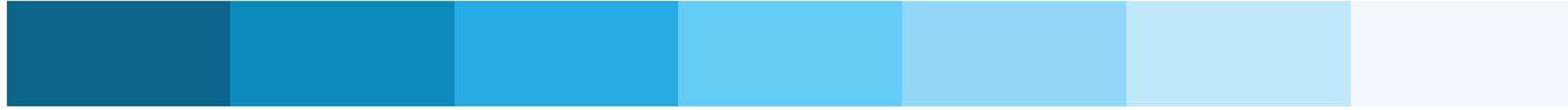
D2		D1		U-M Maize		L1		L2		L3		L4	
HEX	987B2E	HEX	CAA32C	HEX	FFCB05	HEX	FEDB50	HEX	FEE582	HEX	FFEFB4	HEX	FFFAE6
RGB	152, 123, 46	RGB	202, 163, 44	RGB	255, 203, 5	RGB	254, 219, 80	RGB	254, 229, 130	RGB	255, 239, 180	RGB	255, 250, 230
CMYK	37, 44, 100, 14	CMYK	22, 33, 100, 1	CMYK	0, 18, 100, 0	CMYK	1, 11, 80, 0	CMYK	1, 7, 59, 0	CMYK	1, 4, 35, 0	CMYK	0, 1, 10, 0
PMS	7557	PMS	6004	PMS	7406	PMS	114	PMS	2001	PMS	N/A	PMS	N/A



D2		D1		U-M Blue		L1		L2		L3		L4	
HEX	00172E	HEX	001F3D	HEX	00274C	HEX	4D6882	HEX	8093A6	HEX	B3BEC9	HEX	E6E9ED
RGB	0, 23, 46	RGB	0, 31, 61	RGB	0, 39, 76	RGB	77, 104, 130	RGB	128, 147, 166	RGB	179, 190, 201	RGB	230, 233, 237
CMYK	95, 81, 51, 55	CMYK	99, 83, 45, 55	CMYK	100, 60, 0, 60	CMYK	75, 54, 33, 10	CMYK	54, 36, 26, 1	CMYK	30, 19, 14, 0	CMYK	8, 5, 4, 0
PMS	539	PMS	289	PMS	282	PMS	2374	PMS	2373	PMS	N/A	PMS	N/A

NOTE: PMS values are not provided for L3 and L4 tones, as we do not recommend reproducing these colors using Pantone due to limitations in accuracy.

LSA Secondary Palette



D2		D1		LSA Cyan		L1		L2		L3		L4	
HEX	006489	HEX	0089BC	HEX	00AEEF	HEX	56D1FF	HEX	89DFFF	HEX	BCEDFF	HEX	EFFBFF
RGB	0, 100, 137	RGB	0, 137, 188	RGB	0, 174, 239	RGB	86, 209, 255	RGB	137, 223, 225	RGB	188, 237, 255	RGB	239, 251, 255
CMYK	93, 50, 20, 8	CMYK	82, 24, 6, 2	CMYK	100, 0, 0, 0	CMYK	53, 0, 0, 0	CMYK	39, 0, 0, 0	CMYK	23, 0, 0, 0	CMYK	5, 0, 0, 0
PMS	3025	PMS	641	PMS	PANTONE PROCESS CYAN	PMS	2985	PMS	2975	PMS	N/A	PMS	N/A



D2		D1		Michigan Summer Blue		L1		L2		L3		L4	
HEX	1A3865	HEX	1B457F	HEX	004F99	HEX	3069B3	HEX	4987C6	HEX	8BBDE6	HEX	E5F3FF
RGB	26, 56, 101	RGB	27, 69, 127	RGB	0, 79, 153	RGB	48, 105, 179	RGB	73, 135, 198	RGB	139, 189, 230	RGB	229, 243, 255
CMYK	100, 85, 34, 22	CMYK	99, 82, 23, 8	CMYK	100, 64, 0, 16	CMYK	85, 52, 0, 0	CMYK	72, 35, 0, 0	CMYK	43, 14, 0, 0	CMYK	8, 1, 0, 0
PMS	2965	PMS	2955	PMS	2945	PMS	2175	PMS	2195	PMS	N/A	PMS	N/A

Secondary Accent Palette



D2		D1		Transformational Teal		L1		L2		L3		L4	
HEX	013B41	HEX	02515A	HEX	037E8C	HEX	04ABBE	HEX	65CBE5	HEX	B4E2EF	HEX	DCFBFE
RGB	1, 59, 65	RGB	2, 81, 90	RGB	3, 126, 140	RGB	4, 171, 190	RGB	101, 203, 229	RGB	180, 226, 239	RGB	220, 251, 254
CMYK	93, 59, 58, 49	CMYK	93, 53, 52, 31	CMYK	100, 0, 29, 24	CMYK	76, 10, 24, 0	CMYK	54, 0, 13, 0	CMYK	27, 0, 6, 0	CMYK	11, 0, 2, 0
PMS	309	PMS	3165	PMS	7713	PMS	7710	PMS	7709	PMS	N/A	PMS	N/A



D2		D1		Celebratory Celeste		L1		L2		L3		L4	
HEX	00664D	HEX	009973	HEX	40BB93	HEX	77C9B4	HEX	A9DBD3	HEX	D2ECE8	HEX	E8F5F3
RGB	0, 102, 77	RGB	0, 153, 115	RGB	64, 187, 147	RGB	119, 201, 180	RGB	169, 219, 211	RGB	210, 236, 232	RGB	232, 245, 243
CMYK	90, 36, 76, 26	CMYK	83, 16, 70, 2	CMYK	69, 0, 56, 0	CMYK	52, 0, 36, 0	CMYK	33, 0, 19, 0	CMYK	17, 0, 9, 0	CMYK	8, 0, 4, 0
PMS	342	PMS	7724	PMS	3395	PMS	3385	PMS	572	PMS	N/A	PMS	N/A

Secondary Accent Palette Continued



Spring Bloom Magenta

D2	D1	L1	L2	L3	L4	
HEX 80165F RGB 128, 22, 95	HEX AB1E80 RGB 171, 30, 128	HEX CD3794 RGB 205, 55, 148	HEX D1569F RGB 209, 86, 159	HEX DA7CB3 RGB 218, 124, 179	HEX E7A6CA RGB 231, 166, 202	HEX FBE7F5 RGB 251, 231, 245
CMYK 50, 100, 33, 17 PMS 242	CMYK 36, 100, 12, 0 PMS 241	CMYK 9, 89, 0, 0 PMS PANTONE PINK C	CMYK 9, 80, 0, 0 PMS 232	CMYK 8, 63, 0, 0 PMS 231	CMYK 3, 41, 0, 0 PMS N/A	CMYK 1, 11, 0, 0 PMS N/A



Impactful Pink

D2	D1	L1	L2	L3	L4	
HEX 931A21 RGB 147, 26, 33	HEX DC1F2F RGB 220, 31, 47	HEX FC3158 RGB 252, 49, 88	HEX FD6381 RGB 253, 99, 129	HEX FD95A9 RGB 253, 149, 169	HEX FEC8D2 RGB 254, 200, 210	HEX FFF0F3 RGB 255, 240, 243
CMYK 27, 100, 96, 26 PMS 7427	CMYK 7, 100, 91, 1 PMS 1795	CMYK 0, 89, 66, 0 PMS 1787	CMYK 0, 77, 29, 0 PMS 1777	CMYK 0, 50, 14, 0 PMS 1767	CMYK 0, 27, 5, 0 PMS N/A	CMYK 0, 6, 1, 0 PMS N/A



Rigorous Red

D2	D1	L1	L2	L3	L4	
HEX 6C1206 RGB 108, 18, 6	HEX 9C1E20 RGB 156, 30, 32	HEX B42325 RGB 180, 35, 37	HEX F44831 RGB 244, 72, 49	HEX F67362 RGB 246, 115, 98	HEX FAB4AA RGB 250, 180, 170	HEX FDDFDB RGB 253, 223, 219
CMYK 32, 97, 100, 48 PMS 1815	CMYK 25, 99, 98, 22 PMS 484	CMYK 0, 99, 100, 19 PMS 2350	CMYK 0, 87, 89, 0 PMS 179	CMYK 0, 69, 58, 0 PMS 7416	CMYK 0, 36, 25, 0 PMS N/A	CMYK 0, 14, 9, 0 PMS N/A



Exploratory Orange

D2	D1	L1	L2	L3	L4	
HEX 8D3C1E RGB 141, 60, 30	HEX BF5027 RGB 191, 80, 39	HEX F16522 RGB 241, 101, 34	HEX FD8F45 RGB 253, 143, 69	HEX FDAD77 RGB 253, 173, 119	HEX FECBAA RGB 254, 203, 170	HEX FFEADC RGB 255, 234, 220
CMYK 29, 82, 100, 28 PMS 7526	CMYK 18, 80, 100, 7 PMS 167	CMYK 0, 62, 100, 0 PMS 3564	CMYK 0, 54, 79, 0 PMS 1575	CMYK 0, 38, 56, 0 PMS 1565	CMYK 0, 23, 31, 0 PMS N/A	CMYK 0, 9, 11, 0 PMS N/A



Autumnal Umber

D2	D1	L1	L2	L3	L4	
HEX 553913 RGB 85, 57, 19	HEX 6F4A1D RGB 111, 74, 29	HEX A26A28 RGB 162, 106, 40	HEX D58A29 RGB 213, 138, 41	HEX FFB93D RGB 255, 185, 61	HEX FFDEA3 RGB 255, 222, 163	HEX FFF0D6 RGB 255, 240, 214
CMYK 47, 65, 96, 53 PMS 2322	CMYK 41, 63, 99, 38 PMS 1405	CMYK 0, 47, 100, 31 PMS 146	CMYK 15, 50, 100, 1 PMS 7569	CMYK 0, 31, 86, 0 PMS 142	CMYK 0, 13, 40, 0 PMS N/A	CMYK 0, 4, 16, 0 PMS N/A

LSA Secondary Palette



D2	D1	Woolen Mitten	L1	L2	L3	L4
HEX 312E29	HEX 4D4741	HEX 696158	HEX 9D948A	HEX C0BAB4	HEX D7D3CF	HEX EEEDEB
RGB 49, 46, 41	RGB 77, 71, 65	RGB 105, 97, 88	RGB 157, 148, 138	RGB 192, 186, 180	RGB 215, 211, 207	RGB 238, 237, 235
CMYK 66, 62, 67, 64	CMYK 61, 58, 64, 43	CMYK 49, 47, 51, 32	CMYK 40, 37, 43, 2	CMYK 25, 22, 26, 0	CMYK 15, 11, 16, 0	CMYK 5, 4, 5, 0
PMS PANTONE BLACK	PMS 4273	PMS 405	PMS 402	PMS 406	PMS N/A	PMS N/A



D2	D1	Hailstorm Gray	L1	L2	L3	L4
HEX 333333	HEX 4D4D4D	HEX 666666	HEX 8C8C8C	HEX B3B3B3	HEX D9D9D9	HEX F2F2F2
RGB 51, 51, 51	RGB 77, 77, 77	RGB 102, 102, 102	RGB 140, 140, 140	RGB 179, 179, 179	RGB 217, 217, 217	RGB 242, 242, 242
CMYK 69, 63, 62, 58	CMYK 65, 58, 57, 37	CMYK 56, 47, 42, 25	CMYK 47, 39, 40, 3	CMYK 31, 24, 25, 0	CMYK 14, 10, 11, 0	CMYK 4, 2, 2, 0
PMS 447	PMS 425	PMS 4195	PMS 423	PMS 421	PMS N/A	PMS N/A



D2	D1	Storied Slate	L1	L2	L3	L4
HEX 282C30	HEX 40454D	HEX 585F69	HEX 858F9E	HEX A9B7C9	HEX C3D3E8	HEX E3EFFF
RGB 40, 44, 48	RGB 64, 69, 77	RGB 88, 95, 105	RGB 133, 143, 158	RGB 169, 183, 201	RGB 195, 211, 232	RGB 227, 239, 255
CMYK 75, 60, 50, 60	CMYK 73, 60, 46, 39	CMYK 63, 45, 34, 25	CMYK 51, 38, 29, 1	CMYK 34, 19, 10, 0	CMYK 22, 9, 2, 0	CMYK 9, 2, 0, 0
PMS 4280	PMS 4196	PMS 431	PMS 6113	PMS 2176	PMS N/A	PMS N/A



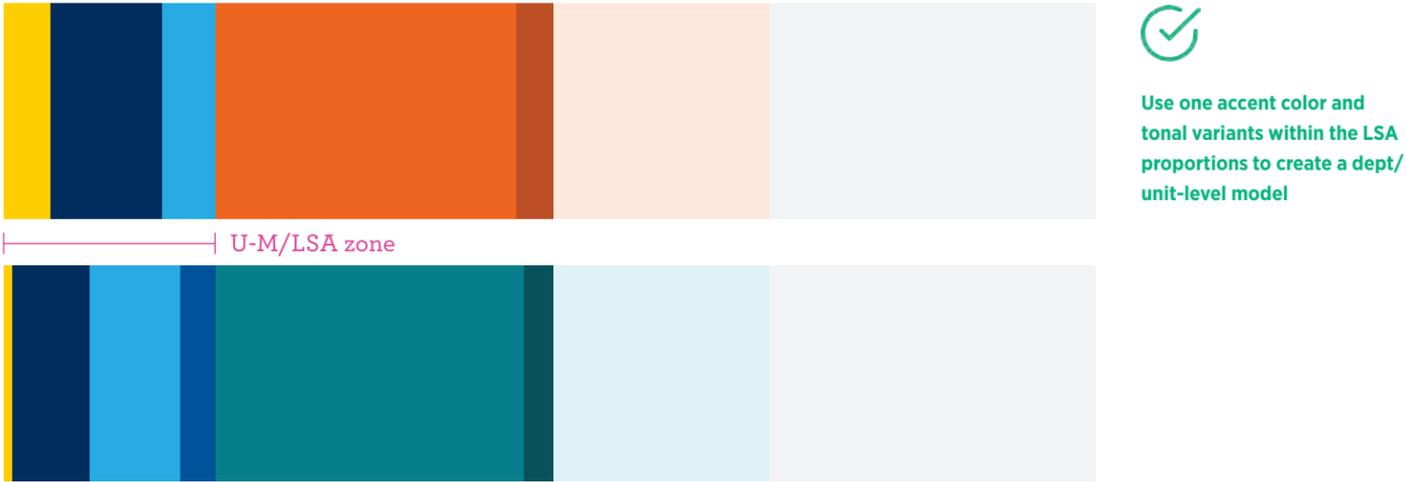
Color Proportions for Web

College of LSA Consistent use of color across all LSA websites is essential for promoting brand integrity and a unified user experience. Part of that consistency is the proportional use of colors from the brand palette. For college web properties, LSA Cyan should play a featured role in establishing the LSA identity, and the following proportions should be implemented throughout.

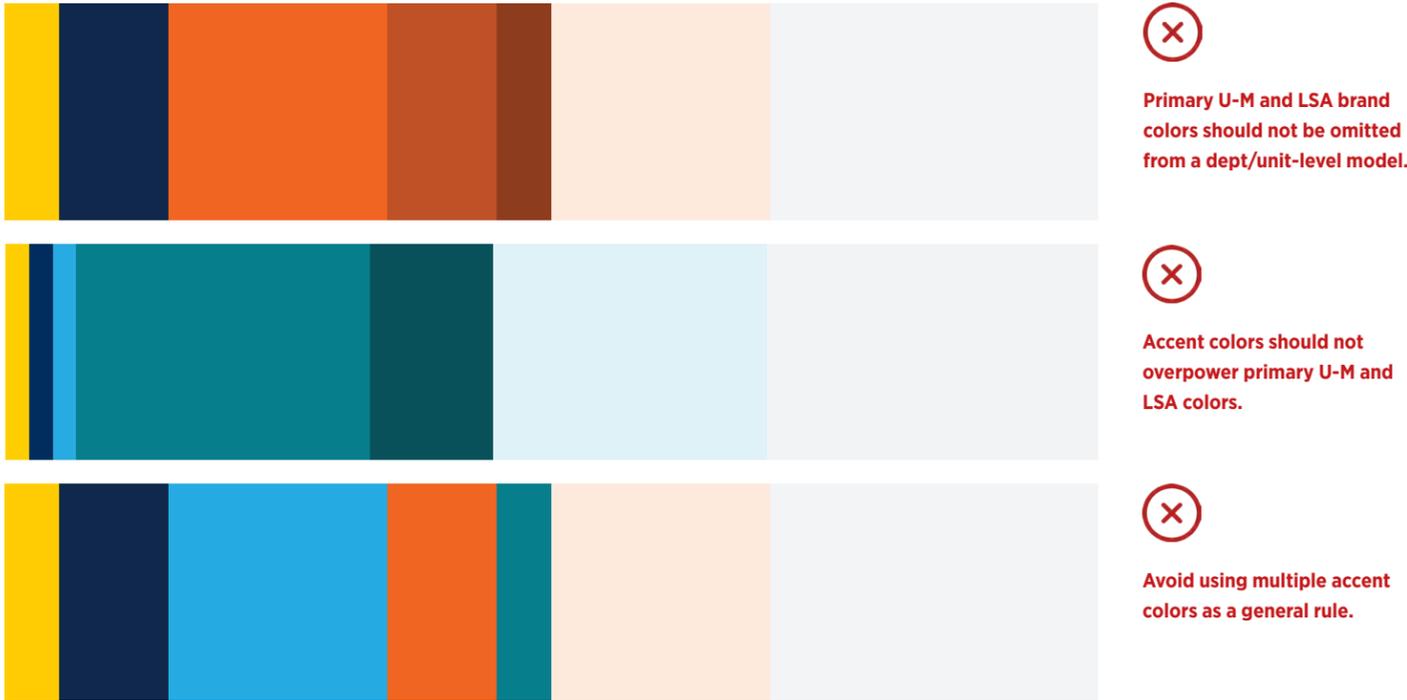


LSA Departments and Units Color proportions for department/unit-level websites can be created by featuring one color from the secondary accent palette (and its variants) within the proportions defined for the college below. As a general practice, avoid using more than one accent color.

Examples of proper dept/unit level color proportions



Examples of improper unit/dept level color proportions



Accessible Web Color Combinations

Make sure that your text is readable by all users.

When using colored text on the web, the color combinations must meet at least WCAG 2.X

Level AA requirements. Refer to the following list of color combination recommendations for best practices which ensure WCAG compliance.

NOTE:

The chart to the right is based on fonts sized at 18px and normal weight, or 14px at bold weight.

Additional references:

W3C: www.w3.org

W3C Web Content Accessibility Guidelines:

www.w3.org/TR/WCAG22

U-M Web and Print Accessibility Guidelines:

brand.umich.edu/design-resources/accessibility

Palette Color	Combined Color	Example	WCAG Level
 U-M Maize	 U-M Blue	 	AAA
 U-M Blue	 White	 	AAA
	 LSA Cyan	 	AA
	 U-M Maize	 	AAA
 Michigan Summer Blue	 Celebratory Celeste	 	AA
	 White	 	AAA
 LSA Cyan (Web)	 White	 	AA
 Transformational Teal	 White	 	AA
 Celebratory Celeste	 U-M Blue	 	AA
 Rigorous Red	 White	 	AA
 Spring Bloom Magenta	 Black	 	AA
 Impactful Pink	 Puma Black	 	AA
 Exploratory Orange	 Puma Black	 	AA
 Autumnal Umber	 White	 	AA
 Puma Black	 White	 	AAA
	 Impactful Pink	 	AA
	 Exploratory Orange	 	AA
 Hailstorm Gray	 White	 	AA
 Woolen Mitten	 White	 	AA
 Storyed Slate	 White	 	AA





Typography

Typography is a powerful brand tool that can add visual meaning to what we say. It contributes to how our messages are read and communicated.

Gotham is a sans-serif font family and the workhorse for our marketing and communications collateral. **Gotham Narrow** is the primary variant for printed materials and the LSA website. **Archer**, which is the primary serif family used in our work, performs well at small sizes, in longer-form text, and in applications requiring a sense of sophistication—like donor and alumni-related materials. Archer adds a dynamic and collegiate accent to creative work and is also used in all printed materials and the LSA website. When used together, these typefaces create a clear hierarchy and keep our content legible, engaging, and reflective of our brand.

Gotham

Gotham is a geometric sans-serif typeface designed in 2000. Having a large lowercase, clear gestures, and generous fit, Gotham is naturally at home in the widest range of sizes. Owing to its short ascenders and descenders, Gotham sits “large on the body,” appearing bigger than expected at smaller sizes, and invites tight leading.

Gotham sets an honest tone that’s bold but never imposing, playful but never folksy, and confident but never aloof. Gotham can be used successfully in a variety of applications both in print and on the web. Featuring a tall x-height, Gotham fonts are highly legible. In the LSA brand, Gotham is primarily used for headline and subhead treatments as well as for shorter chunks of body copy. For longer bodies of text requiring a sans-serif font, Gotham Narrow is recommended.

64 point Gotham Light 60 point Gotham Bold



NOTE:

All weights, widths, and faces are available for use where appropriate, but they should be used with discretion. Gotham Condensed and lightweight faces, for example, are not intended to be used as primary fonts, but as accent design elements in select creative applications.

For consistency, we suggest limiting usage to the following variations of Gotham:

Gotham Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”

Gotham Light Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”*

Gotham Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”

Gotham Book Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”*

Gotham Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”

Gotham Medium Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”*

Gotham Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”

Gotham Bold Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”*

Gotham Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”

Gotham Black Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,.”*

Gotham Narrow

Gotham Narrow reframes Gotham as a space-efficient text face. It is the most flexible font of the LSA brand, and is also our primary font for printed materials and the LSA website. It manages to be compact without looking squeezed. It can be used successfully in headlines and subheads, body copy, and captions both in print and on the web. And it even works well for charts, graphs, and data, as it includes a set of tabular figures that are drawn on a common width. The use of Gotham Narrow is required for all major marketing materials for each of our audiences, and is a strongly recommended option for other print pieces.

For consistency, we suggest limiting usage to the following variations of Gotham Narrow:

Gotham Narrow Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"

Gotham Narrow Light Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"*

Gotham Narrow Book

**ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"**

Gotham Narrow Book Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"*

Gotham Narrow Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"

Gotham Narrow Medium Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"*

Gotham Narrow Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"**

Gotham Narrow Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"***

Gotham Narrow Black

**ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"**

Gotham Narrow Black Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @\$%^&*()::,"***

Usage of Gotham and Gotham Narrow

Emphasizing text. For every weight of Gotham and Gotham Narrow, the style that's two steps heavier has sufficient visual contrast to serve as a boldface:

Lorem ipsum dolor sit amet, consectetur adipiscing elit sed **do eiusmod veniam, quis nostrud exercitation ullamco** laboris nisi ut aliquip ex ea esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed eiusmod **tempor exercitation ullamco laboris nisi ut aliquip ex ea esse cillum** dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat.

———— Gotham Book

———— Gotham Bold

———— Gotham Narrow Light

———— Gotham Narrow Medium

Recommended Minimum Sizes

At right are guidelines for the smallest sizes these brand fonts can be reproduced and read, provided there is appropriate contrast between type and background colors.

Other factors like primary audience, font weight, the sheen or texture of paper, or even the brightness of a particular screen may require adjustment.

	<i>Print</i>		<i>Screen</i>	
	<i>Body</i>	<i>Caption</i>	<i>Body</i>	<i>Caption</i>
Gotham	8pt	6pt	18px	10px
Gotham Narrow	8pt	6.5pt	18px	10px

Gotham and Gotham Narrow Don'ts

Below is a list of things to avoid when setting type using Gotham and Gotham Narrow. These typographic “don'ts” impede legibility, use confusing hierarchy, or simply look clunky and unattractive.

DON'TS:

- Avoid setting paragraphs in all caps.
- Avoid setting long chunks of body text in bold. It sits too heavily on the page and is difficult to read.
- Avoid cramped copy, use enough leading to achieve clear vertical separation between lines. Too little results in constricted text and risks ascenders and descenders colliding. Adding 4pts to the font size is a good target baseline for body copy. This may be adjusted in other contexts (captions, display text, etc.).
- Avoid setting both title and subtitle text in bold. It sits too heavily on the page and can be difficult to read.
- Avoid using text sizes that are too similar. If setting the text in different sizes, make sure they display a healthy amount of contrast.



DON'T

———— The College of Literature, Science, and the Arts is the largest college at U-M, offering more majors, more flexibility, and more possibilities when you graduate.



DO

———— The College of Literature, Science, and the Arts is the largest college at U-M, offering more majors, more flexibility, and more possibilities when you graduate.

———— **Title**
Subtitle

———— **Title**
Subtitle

———— **Michigan** 17pt
Michigan 15pt

———— **Michigan** 16pt
Michigan 12pt

Archer

Archer is a geometric slab-serif with a warm and inviting feeling. Where some slab-serifs tend to be a little sterile, Archer conveys just the right amount of forthrightness, credibility, and charm.

This family of fonts is very versatile, as it works as well in headline and subhead treatments as it does in shorter chunks of body copy. The “ball terminals” of the characters make it a dynamic option for headlines and display text. It also pairs well with Gotham fonts as a headline and with Archer Book as body copy.

Archer is another primary brand font for printed materials and the LSA website. Its use is required for all student recruitment marketing materials and a strongly recommended option for other print pieces.

64 point Archer Light 60 point Archer Bold



NOTE:

Archer hairline, thin, and extra light weights are not intended to be used as primary fonts, but as accent design elements in select creative applications.

For consistency, we suggest limiting usage to the following variations of Archer:

Archer Light

Archer Light Italic

Archer Book

Archer Book Italic

Archer Medium

Archer Medium Italic

Archer Bold

Archer Bold Italic

Archer Black

Archer Black Italic

Archer Extra Black

Archer Extra Black Italic

Archer Ultra

Archer Ultra Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"*

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"

*ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"**

***ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
0123456789 @#\$\$%^&*()::,"***

Font Pairings

A smart approach to selecting font pairings is to choose fonts from the same typeface family, or fonts that are created by the same designer (Archer/Gotham). Another approach is to match various typographic measures, like x-height, capline, and width (Archer/Gotham Narrow). Good font pairings tend to be fonts that share certain similarities, but contrast in some specific way (serif, sans-serif, slab-serif).



The combination of serif and sans-serif fonts is a classic pairing. Archer, Gotham, and Gotham Narrow are easily compatible. Using one for headers and the other for body copy is a reliable way to create visual interest and hierarchy without complicating things.

Archer Bold Headline, 20pt

Gotham Subhead Bold, 12pt

Gotham Book, 11pt. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna.

Archer Bold Headline, 20pt

Gotham Subhead Bold, 12pt

Gotham Narrow Book, 11pt. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna.

Gotham Bold Headline, 18pt

Gotham Narrow Book, 11pt. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Gotham Bold, 11pt

Archer Book, 11pt. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Archer Bold, 13pt

Gotham Book, 11pt. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Examples:

student brochure



Subhead in Gotham Bold with body text in Gotham Book.

Pull quote in Archer Book with credit in Gotham Bold and Gotham Book Italic.

Header in Gotham Narrow with body text in Gotham Book.

Header in Gotham Light and Archer Bold Italic, subhead in Gotham Bold, body text in Gotham Book



annual report



Font Substitutions

Our brand fonts may not always be available for use in Word documents, PowerPoint presentations, and other digital applications. For those types of applications, we recommend using appropriate substitutes as outlined here.

Roboto is the acceptable substitute for Gotham.

Brand fonts

Gotham Light

Gotham Light Italic

Gotham Book

Gotham Book Italic

Gotham Medium

Gotham Medium Italic

Gotham Bold

Gotham Bold Italic

Gotham Black

Gotham Black Italic

Substitution fonts

Roboto Light

Roboto Light Italic

Roboto Regular

Roboto Regular Italic

Roboto Medium

Roboto Medium Italic

Roboto Bold

Roboto Bold Italic

Roboto Black

Roboto Black Italic

Roboto Condensed is the acceptable substitute for Gotham Narrow.

Brand fonts

Gotham Narrow Light

Gotham Light Italic

Gotham Narrow Book

Gotham Book Italic

Gotham Narrow Bold

Gotham Bold Italic

Substitution fonts

Roboto Condensed Light

Roboto Condensed Light Italic

Roboto Condensed Regular

Roboto Condensed Regular Italic

Roboto Condensed Bold

Roboto Condensed Bold Italic

Aleo and Sanchez are the acceptable substitutes for Archer.

Brand fonts

Archer Light

Archer Light Italic

Archer Medium

Archer Medium Italic

Archer Bold

Archer Bold Italic

Archer Black

Archer Black Italic

Archer Extra Black

Archer Extra Black Italic

Archer Ultra

Archer Ultra Italic

Substitution fonts

Aleo Light

Aleo Light Italic

Aleo Regular

Aleo Regular Italic

Aleo Medium

Aleo Medium Italic

Aleo Bold

Aleo Bold Italic

Aleo Extra Bold

Aleo Extra Bold Italic

Aleo Extra Black

Aleo Extra Black Italic

Brand fonts

Archer Medium

Archer Medium Italic

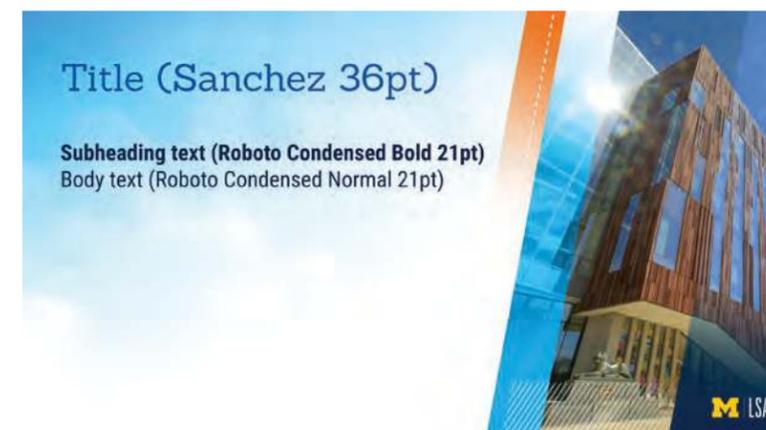
Substitution fonts

Sanchez Regular

Sanchez Regular Italic

Examples:

Google slides



flyer template





Imagery

There is no singular “LSA style” for photographic or illustrative work—we work with a multitude of designers and photographers, and a broad range of styles and techniques can be found in our work. We celebrate the way this diversity reflects our brand values.

LSA imagery must always be guided by the highest artistic and ethical considerations. Images should tell the story of LSA in a genuine, deeply engaging way, be centered around inclusion and emotion, and showcase real people and moments. They should equitably represent and speak to diverse audiences—many of whom are marginalized, underserved, and historically underrepresented. And while they may be modulated depending upon the strategic need or audience, images should always connect to and embody the LSA brand tone words.

Diversity and Representation

Imagery provides an incredibly potent way to tell stories, convey ideas, and express emotion. Effective imagery shapes opinion and understanding, and it's central to an effective brand. The power of imagery also carries with it a profound responsibility. Even with great care, images can be vehicles for damage—marginalizing or tokenizing people, and deceiving audiences.

Photos and illustrations of people require the most care. We must always center the dignity of the individuals we portray, and to that end, these guidelines outline best practices creatives should follow when selecting, art directing, and/or creating thoughtful photographs and illustrations.

Tokenism

Take steps to avoid tokenism and deceptive depictions of diversity.

- Resist reducing people to a visual cue or signal. Consider why you are including imagery of a particular person or people. Are you asking them to serve as a stand-in for “diversity”? To depict an aspirational campus that does not (yet) exist? Doing so can be disrespectful and deceptive to the person portrayed, and to audiences.
- Know why you are creating and publishing images of a given person. Are people being included simply for utilitarian purposes or is their inclusion an important part of the story being told? How is their identity being represented? Does this imagery show their personhood, or just a visible marker of their social identity? Is their inclusion allowing a genuine connection with the intended audience?

Accuracy

Represent people and cultures accurately.

- Be aware of and avoid stereotypes of people, places, and cultures. Be cautious of surface-level representation and cultural appropriation. Is your use of cultural or stylistic elements crucial for advancing the story of the work or reaching a particular audience?
- Understand the symbolism of graphic elements or objects in photos and illustrations, and the impact of including (or not including) them in your creative work. This is particularly true for culturally meaningful objects. It can be helpful to consult subject matter experts early in this process.

Power dynamics

Think about how images tell stories (sometimes implicitly) about power, worth, and the hierarchy of people and objects. Be mindful of the positioning of people in your work. Pay attention to how people are shown interacting and who you are centering. Ensure equitable representation in who is the focal point, uplifted, or portrayed in positions of power. Be aware of common power dynamics like:

- One person explaining something to another
- One person giving an object to another
- One person leading other people
- Conversation between people (who is leaning in?)
- Single person interacting with the viewer—demanding (looking at the viewer) vs. offering (looking away from the viewer)

Additional best practices for diversity and representation

DO'S:

- Be thoughtful, empathetic, and empowering—particularly when your work seeks to represent or reach diverse audiences.
- Recognize that people are complex and diversity comes in many forms, some of which include:
 - Abilities
 - Ages
 - Body types
 - Facial characteristics
 - Facial expressions
 - Genders and sexual orientation
 - Hair texture/styles
 - National origins
 - Outfits/clothes
 - Religions
 - Roles (students, staff, faculty, alumni, etc.)
 - Skin tones
- Focus on authentic human experiences and relationships rather than staged interactions. Depict diversity as a natural element of them.
- Respect the people represented in your imagery by:
 - Informing them of how you intend to use—and limit the use of—the images you are creating. If a new use case arises, seek out new approvals.
 - Being aware of how often you are selecting and reusing the same people in your images and limiting the frequency, context, and length of time these images are featured.
 - Describing them in captions, alt text, and cataloging keywords as they present and identify themselves without assumptions.

Keep up-to-date descriptive language for people and identities. In addition to conducting your own research in this area, when possible, partner with relevant experts, consultants, subject matter experts, and other university offices/organizations in order to achieve this.



- Ensure all images are reviewed by a number of collaborators throughout the creative process, and [include] in that review considerations of who is represented, and whether they are presented with dignity and accuracy.
 - When you have gaps in representation on your team, consider using consultant(s) to review your work and ensure it's meeting your goals. As you do so, be mindful of establishing a fair and equitable consultation process. To avoid overburdening people with this work, consider how they are recruited to do it, why, how often, and what forms of recognition and compensation are appropriate for this work.
- Do your research: learning more about your audience and the communities you are representing, through surveys, focus groups, and other means, can help you produce more accurate representation and avoid stereotypes.
- Seek out a diverse set of creatives to hire as staff or freelance contributors.

DON'TS:

- Don't produce imagery born out of or perpetuating stereotypes and biases.
- Don't rely wholly on skin tone, physical appearance, or clothing to convey different cultures and identities.
- Don't incorporate elements of another culture or identity into your work without a meaningful rationale for its inclusion, permission for its use, or acknowledgment of its origins.
- Don't frame or crop creative work in a manner that objectifies or diminishes the dignity of people you are featuring, such as cropping around certain body parts, or emphasizing physical traits in a way that reduces personhood. When cropping images of crowds, be conscious of who is getting cropped in or cropped out.

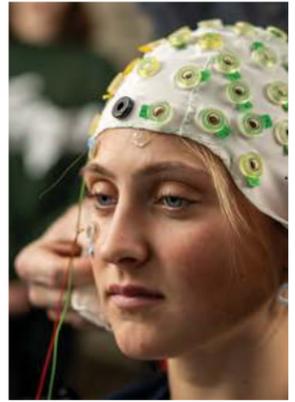
Photography and Video

The following represent further practices to be mindful of specific to photography and video.

DO'S:

- Use soft, natural light (or achieve the appearance of natural light) rather than lighting that contributes to an appearance of an overly staged photo or scene.
- Keep color correction and retouching to a minimum, favor a natural presentation of people and things.
- Create images of people in action. Take a journalistic approach to recording real moments—be curious and respectful.
- Use creativity in framing and composition to enhance the storytelling value of a photo or video.
- Accurately record people as they choose to present and identify themselves. Limit art direction of a person's appearance or action unless specifically required. Provide required direction in such a way that they are comfortable and affirmed in their identity.
- Describe people as they present and identify themselves in captions, alt text, and cataloging keywords, without assumptions. Refer to reliable sources for descriptive language for people and identities. In addition to conducting your own research in this area, when possible, partner with relevant experts, consultants, subject matter experts, and other university offices/organizations in order to achieve this.
- When composing photos or videos, representing a diversity of identities is important, as is ensuring equitable representation of the LSA community in our work.
- Be mindful of the positioning of people in the space. Pay attention to how people being recorded are interacting and who you are centering. Ensure equitable representation in who is the focal point, uplifted, or portrayed in positions of power.
- Seek parity in representation of the three liberal arts disciplines where it makes sense to show them all.
- Inform people how you intend to use—and limit the use of—the photos or videos you are creating. If a new use case arises, seek out new approvals.

Examples of photography which follows these guidelines:



Additional considerations for video

- Use a close microphone setup when interviewing people to limit background noise.
- Record natural audio in b-roll footage that captures the authentic environment.
- During the interview and editing process, make sure you are telling the story of the person you are featuring, not your story. Present them in a positive light.
- Include a strong storytelling beat at the beginning of the video as a hook to draw viewers in.
- In order to keep the attention of the viewer, try to tell the story as efficiently and effectively as possible.
- Use video transitions and sound effects thoughtfully, ensuring they don't distract from the story.
- Choose music that elevates the emotional tone of your video.
- Incorporate captions into final videos to ensure accessibility.
- When incorporating graphics, follow the LSA brand guidelines for color and typography.
- If incorporating text onto footage, make sure the text is readable according to accessibility guidelines.

DON'TS:

- Don't use images or video footage created for one purpose or context in an entirely different context or purpose.
- Don't use commercial stock photography or videos extensively if original photos or videos of real LSA people and places are available. If stock must be used, ensure the work being selected meets the standards outlined here.
- Don't focus too much on solitary or empty buildings: our campus is a vibrant place full of life and activity, and our buildings' real value rests in the interactions they enable. Our photos and video imagery of buildings should reflect this humanity by including people whenever possible.
- Don't use overly staged photography or video, especially scenes that include groups, unless specifically called for.
- Don't darken, lighten, or incorporate color overlays over skin tones, particularly faces. One exception to this rule is when photos or videos are used as background imagery and the color overlay is applied uniformly over the entire image.
- Don't use blue-yellow gradients over images, as these gradients create unappealing greens.
- Don't overly saturate or desaturate images or adjust images using unnatural coloring or dramatic filters.
- Don't photograph or record video footage of students, faculty, or staff who are working without appropriate protective gear or lab equipment. See the U-M Brand website [for helpful tips on properly representing safety protocols](#) in applicable photographs and videos.

Illustration

The following represent further practices to be mindful of specific to illustration.

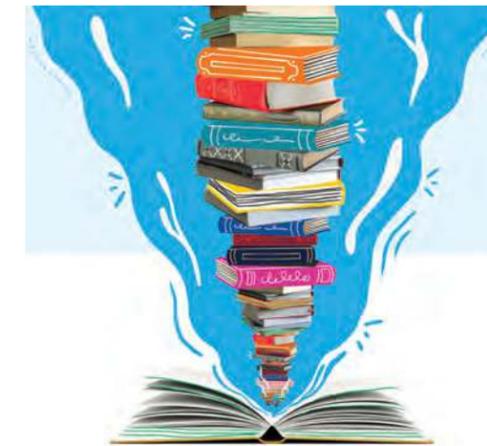
DO'S:

- Be thoughtful in the way people are portrayed by incorporating and celebrating differences. In order to create inclusive illustrations you must represent people, cultures, and environments accurately.
- Consider color, line, and contrast in your work. Be aware of the ways illustrative styles and elements can convey meaning and also their role in making work more—or less—legible.
- Adapt the style of your work—or the work selected—to account for specific audiences or the modulation of tone words.

DON'TS:

- Absence of race is not a stand-in for diverse representation: avoid unnatural skin tones that ignore race or hues that reinforce stereotypes. Be aware that the use of color in place of natural skin tones may have unintended cultural significance or serve to erase or whitewash racial identity.
- Don't exaggerate, add, or remove physical features that reinforce stereotypical notions of race, gender, ability, or identity.
- Don't seek to convey identity by illustrating people with accessories or clothing that reinforces stereotypes of race, gender, ability, or identity.
- Don't use commercial stock illustrations extensively if the option of creating original illustrations is available. If stock images must be used, ensure the work being selected meets the standards outlined here.

Examples of good illustrations:





Graphic Elements

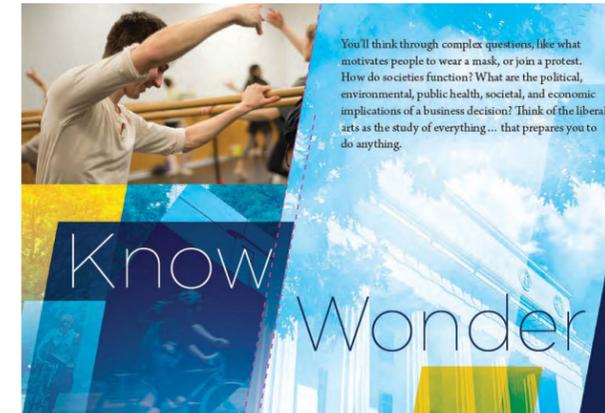
A series of marks, shapes, lines, and visual elements used as a consistent graphical vocabulary for the LSA brand.

Whether used separately or in combination with each other, the following elements all seek to more dynamically advance our storytelling, clarify our messages, help foster connections between our audiences and the college, and visually convey a sense of the LSA brand.

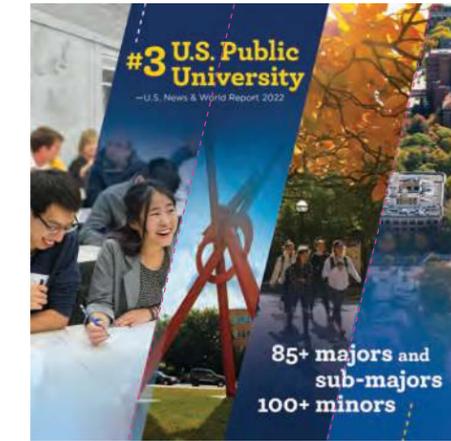
Victory Slant

Drawing inspiration from the angles at the center of the Michigan Block M and the “V” from “Victors Valiant,” a core graphical element of the LSA brand is our “Victory Slant.” This angular element is meant to evoke a visual sense of inspiration, aspiration, and celebration. As such, the Victory Slant should read as running from low to high from low to high and, while other angles—or even multiple angles—can be used where required to balance compositions or create visual interest, angles should all work in concert with each other and the predominant visual movement in design compositions should skew up and to the right. A specific angle for the Victory Slant is not prescribed in order to accommodate flexibility across projects and mediums, but we recommend staying within the range of 45 to 80 degrees. Angles appear not only in the form of color blocks and gradients, they are also used to crop or frame photos and construct horizontal rules, frames, and borders.

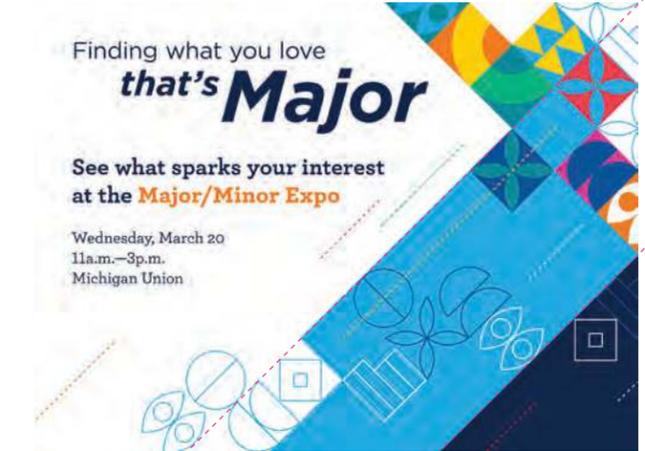
Examples:



79.5 degrees



76.5 degrees



46.5 degrees

Shapes and Lines

The LSA brand makes use of a broad array of shapes and lines to create visual interest. Our lines signify movement and connection over boundaries or division, while the variety of our shapes—often composed of, or the result of, multiple elements—are a nod to the breadth and diversity of the college. The use of three-sided, triangular elements allude to the three fields of study which comprise the college: literature, science, and the arts. Circular shapes symbolize our focus on a holistic, 360-degree view of success, where well-being and exploration contribute equally to academic growth, accomplishment, and the lasting value of a well-rounded liberal arts education.

Shape and line elements consistently appear as hairlines, groups of solid hairline Victory Slants, dashed lines, hairline circles, dashed circles, solid circles, triangles, and triangle shapes resulting from the use of the Victory Slant within a piece. We define a hairline as being approximately 1px wide on the web and approximately .75pt for print, with some room for variance depending on resolution and printer specifications. Avoid complex or many-sided shapes that might detract from the presence of the Victory Slant in a piece. For elements like custom bullet points, favor a smaller and more delicate element over large and bold.

Examples in context:

grad brochure



Use of hairline, Victory Slant (with complimentary angles for balance).

stand up banner



Use of Victory Slant line and dashed circles.

web graphic



Use of hairline diagonal lines and dashed lines.

Patterns

The LSA brand patterns serve to reinforce the brand identity and provide visual consistency, while still allowing for variation and versatility. These patterns are designed to reflect the unique identity and personality of the college, helping provide a sense of unity and familiarity. Their versatility allows for creative expression while maintaining brand consistency across different mediums. Effective usage of the patterns increases the visual representation of the college community, fostering pride and loyalty among stakeholders.

Geometric Shape Pattern

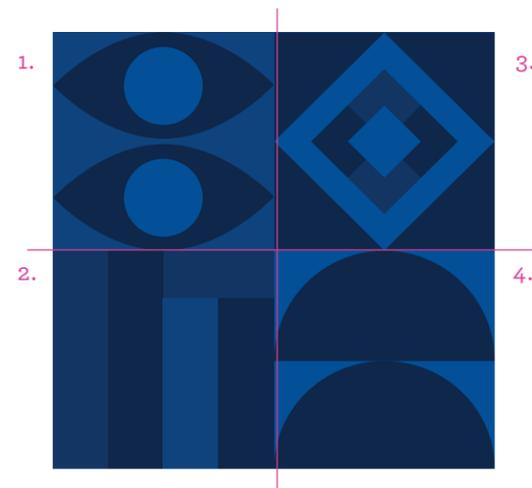
This pattern is inspired by geometric shapes embedded in the university's distinguished architecture, which serves to intricately convey the essence of literature, science, and the arts on campus. The combination of these symbolic elements embodies LSA's dedication to the pursuit of literary, scientific, and artistic excellence as well as a myriad of social and cultural significance.

Adhering to an underlying grid, the pattern is compiled of a quad of shapes that represent each division within LSA. The shapes can be used independently or together, depending on the target audience.



Literature

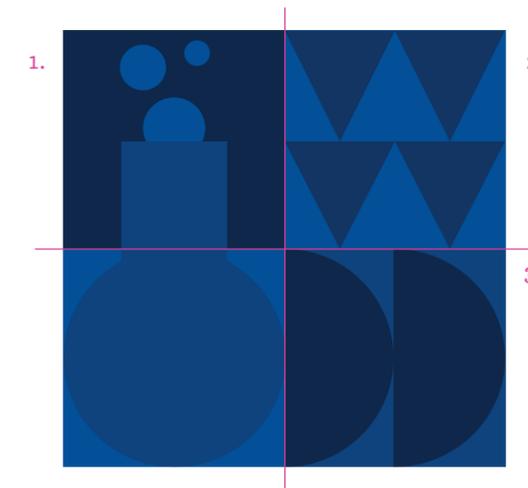
1. Two oval shapes with contrasting circles centered within them symbolize intuition and curiosity. Representing the desire for knowledge and understanding, these shapes encourage the observer to embark on an intellectual journey, exploring the expansive realm of literature.
2. Arranged rectangles represent the definition of literature, the collective body of written works. Symbolizing books and manuscripts, this arrangement serves as a direct representation of human knowledge and creativity.
3. The open-centered diamond symbolizes depth and wisdom embedded within literature. This symbol conveys the idea that literature goes beyond the surface, delving into profound insights and philosophy, inviting readers to explore the various perspectives of human experiences.
4. The semi-circles represent the various sections of the mind and soul. These symbolic curves embody transitions and transformations, conjuring the delicate landscape of human imagination and emotions—a realm where literature profoundly impacts and touches the deepest spaces of the human spirit.



Literature-specific usage of the pattern.

Science

1. A series of various-sized circles flow out of a cylindrical container, symbolizing the course of knowledge and the dynamic nature of scientific discovery.
2. Two triangles, side-by-side, stacked atop one another. These geometric shapes represent the integration of theory and experimentation.
3. The two semi-circles allude to the cycle of discovery, innovation, and progress within the realm of scientific exploration. The connected semi-circles evoke the inseparable connection between the scientific disciplines, united in their collective quest for enlightenment and experimentation. This block embodies a spirit of discovery as well as encapsulates the multifaceted essence of science and its imperishable impact on the human pursuit of understanding.



Science-specific usage of the pattern.

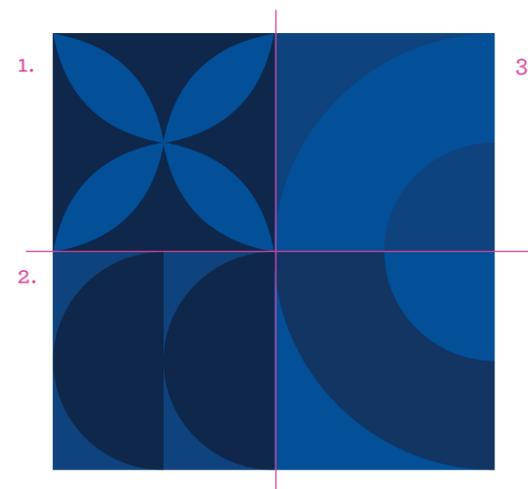
Arts

1. Four lanceolate shapes meet together in the center to represent the natural beauty and the artistic finesse often found in nature.

2. The two semi-circles fuse together to represent the relationship between art and emotion. They symbolize the human psyche and its connection to the realm of creative interpretation, further conveying the powerful impact of creative endeavors on human consciousness.

3. An open semi-circle with tones that invert from top to bottom represents the transformative nature of art, symbolizing its ability to challenge perspectives, evoke introspection, and lead the viewer on a journey of enlightenment. The inverted tones visually represent the evolution of artistic expression over time, and even echo the dynamic growth and progression of U-M's artistic heritage.

These combined symbols create a visual narrative that embraces the profound connection between art, U-M's architecture, and human imagination. This block aims to convey the depth of artistic exploration, where imagination flourishes, emotions thrive, and the human spirit finds solace in the timeless realm of art.



Arts-specific usage of the pattern.

The following represent practices to be mindful of when using the geometric shapes pattern.

DO'S:

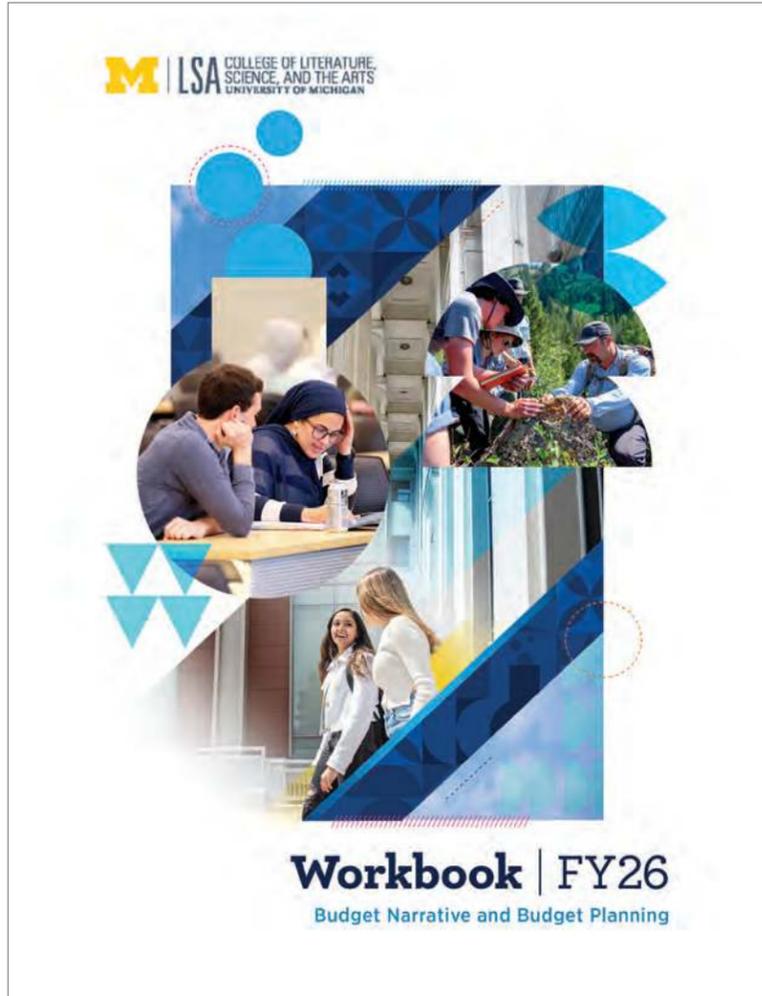
- Apply a gradient feather to the pattern, treating it as an accent element to the overall design.
- Use the specific pattern blocks for the intended divisions (Literature, Science, or Arts) if/when the audience of collateral is within those divisions.
- If designing collateral for LSA as a whole, use the combined pattern that represents all three divisions.
- Rotate the pattern to work well with other graphic elements and/or photography to create a balanced and cohesive design.

DON'TS:

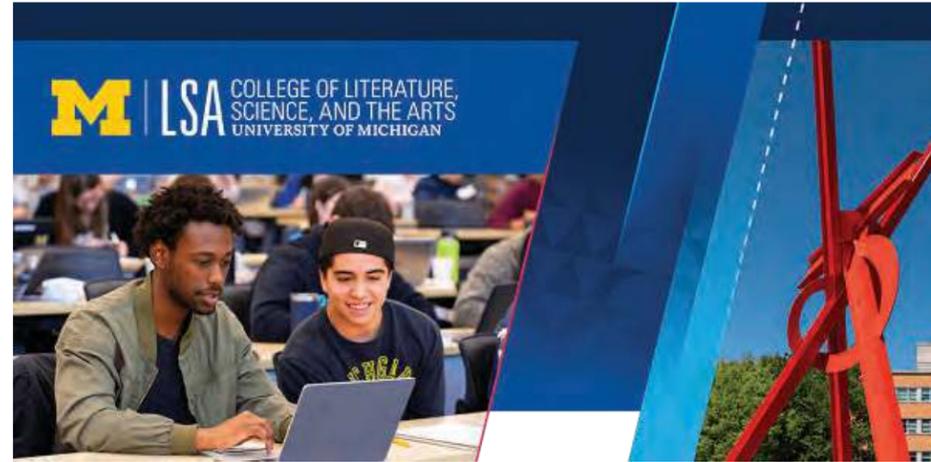
- Do not combine this pattern with other patterns in a single design.
- Do not take up over 10% of design using patterns when using with photographs. Patterns should act as an overlay or accent element.
- Do not cover or overlay patterns on top of faces in photographs.
- Do not skew, reshape, or resize disproportionately.
- Do not add any additional colors.
- Do not add additional iconography or stock illustrations to original pattern design.
- Do not alter patterns through the use of effects, such as drop shadow, outlines, special filters, etc.
- Do not place text on top of the pattern if the pattern is being used as a stand-alone image.
- Do not apply text on top of patterns without checking the contrast ratio and confirming text passes accessibility standards.

Examples:

report cover



email headers



event signage



Cube Patterns

These patterns are inspired by the Michigan Cube. The Cube is a fitting symbol for LSA not only because of its close proximity to the LSA building, but also because of its ability to capture the heart of LSA's mission, vision, and values. The many different faces of the Cube speak to diversity of thought and experience, reminding us that there are often many different ways to view or experience the world in pursuit of rigorous and empathetic thinking, creating, and contributing. In pattern form, the edges of the Cube create a network of pathways, highlighting the value of bold exploration and discovery. Taken as a whole, these pathways are also interconnected, drawing attention to the value of inclusion and working together for the common good.

Recommendations

Given the visual complexity of this pattern, we recommend applying the pattern in a subtle way with a Michigan Summer Blue stroke against a U-M Blue background. This ensures the pattern does not overwhelm or compete with other design elements, including overlaying text or infographics. We also recommend utilizing the various angles of the cube pattern when incorporating Victory Slant graphic elements within your design.

simple cube pattern



complex cube pattern

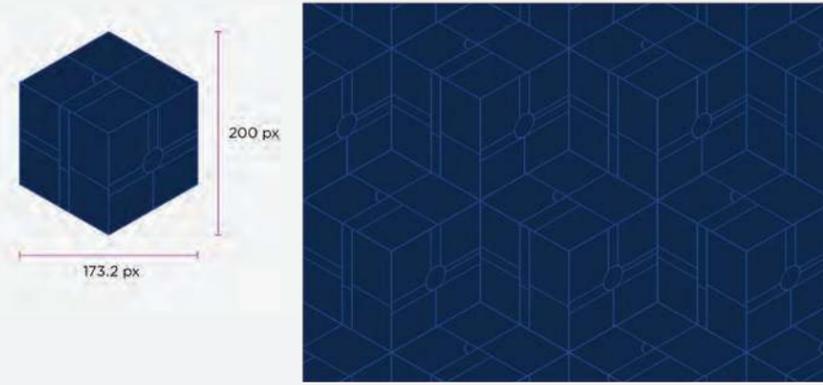


■ Michigan Summer Blue ■ U-M Blue

Simple Cube Pattern



Complex Cube Pattern



The following represent practices to be mindful of when using the cube patterns.

DO'S:

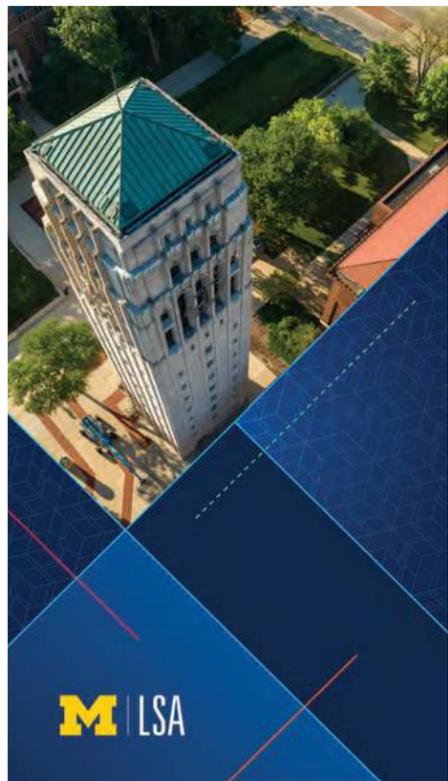
- Apply a gradient feather to the pattern, treating it as an accent element to the overall design.
- Rotate the pattern to work well with other graphic elements and/or photography to create a balanced and cohesive design.

DON'TS:

- Do not combine this pattern with other patterns in a single design.
- Do not take up over 10% of design for patterns when using with photographs. Pattern should act as an overlay or accent element.
- Do not cover or overlay pattern on top of faces in photographs.
- Do not skew, reshape, or resize the pattern disproportionately.
- Do not add any additional colors to the pattern.
- Do not apply text on top of patterns without checking the contrast ratio and confirming text passes accessibility standards.

Examples:

social media graphics



Use of complex cube pattern.

slide deck background



Use of simple cube pattern.

social media graphics



email header and footer



Icons

Icons are graphic representations whose objective is to visually express an object or idea unambiguously. Additionally, icons in the LSA brand are tools for designers to convey—sometimes playfully—complex information in simple and approachable ways. Stylistically, icons may vary from vector-based (clean lines and pops of color creating an air of universality and approachability) to hand-drawn (conveying a personal touch and sense of humanity). Icons should leverage the LSA brand colors, be visually consistent with the line weights and shapes noted above, and when appropriate, make use of LSA brand fonts and follow typographic guidelines. And icons should be sensitive to equitable and appropriate representation of identities and cultures (please consult the section on Imagery for more guidance on this topic).

Icons should only be used in the context of infographics or data. If there is a desire to use icons in other contexts, an illustration may be more appropriate.

Examples in context:

flyer



Use of clean lines and pops of color with icons used in the context of data.



Icons used in the context of infographics and data.

Icon used to convey complex information, such as the LSA career wheel.

viewbook



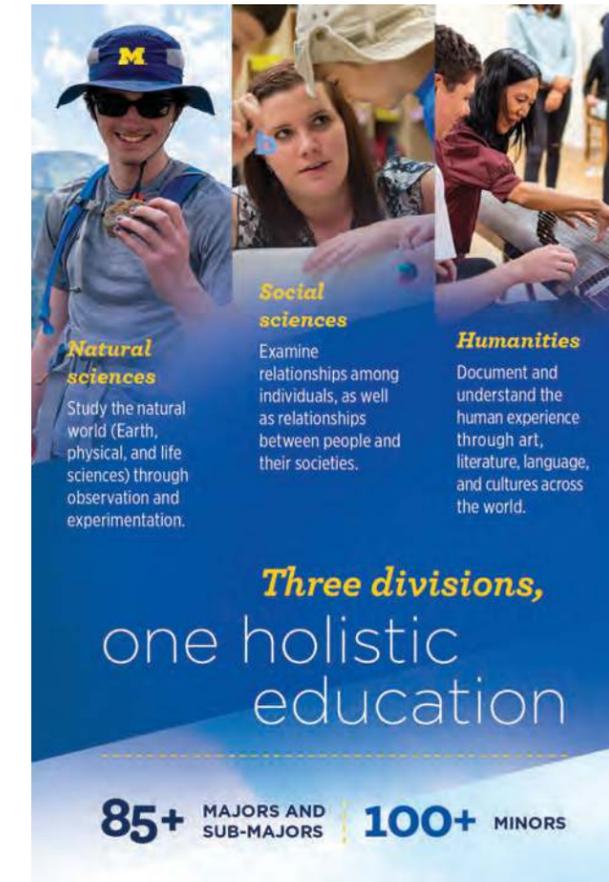
Gradients/Color Transitions

The use of gradients in the LSA brand signifies evolution, a transition between phases, the transformation from one thing into another, and it speaks to the transformative power of an LSA education. Gradients also connote a brightness or lightness, the inverse of a shadow or darkness. Gradients may be used within shapes or on photos. Gradients used over photos must not discolor, wash out, or significantly alter the true skin tone of people featured in the photograph. Gradients are most commonly used in an opaque to transparent manner using Michigan Blue, Michigan Maize, LSA Cyan, and the secondary color, Michigan Summer. Avoid using gradient combinations that unintentionally create an undesired third color, such as blue to yellow creating green in the center of the gradient. In considering transitions between two (or more) colors, be conscious of the intended audience for a design—transitions tend to be sharper, bolder, and/or higher in contrast for student audiences, and more subtle and/or softer for alumni and donor audiences.

Examples:



planned giving collateral



student brochure



website image

Breaking the Plane

“Breaking the Plane” describes elements that break out of typical bounding boxes and common margins to interact more with the white space of a piece—a space where the positive displaces negative. A more playful element, Breaking the Plane not only creates visual interest and energy within a design, it also speaks to our mission to push the boundaries of what is understood about human experience and the natural world—a nod to the “uncommon” in an “uncommon education.” This visual effect is typically achieved through the use of the Victory Slant, but can also be done with other graphic elements or take the form of a photo cutout. While the use of this graphic element is appropriate for all audiences, the number and energy with which planes are broken tends to be increased for student-facing work.

Examples:



web banner



email header



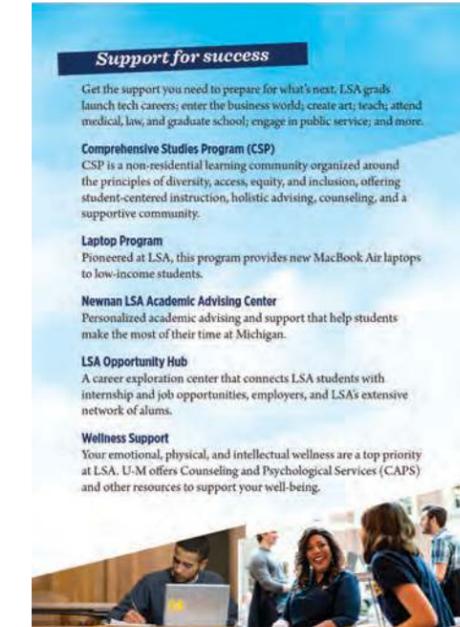
email footer

Victory Slant and Burton Tower extend past the main graphic.

Photos as Graphic Elements

Photos as a graphic element, rather than a focal point, are a tool used to create texture in a design. For example, cloud and sky photos—because of their blue and cyan tones, and because they convey a sense of lightness, positivity, and aspiration—are used frequently as background imagery. When they are used, however, it is recommended to avoid overly defined clouds in order to make it easier to layer text and other elements on top. Other photos can be used in a similar manner, though it can be helpful to use treatments like gradient maps to fully recolor the photos, which reduces image complexity. When recoloring photos, ensure that accessibility and color contrast guidelines are being met at all times at either extreme of the color values of the image. It is permissible to fully recolor a photo with an overlay, even if it means that skin tones are altered. However, it is still strongly recommended to avoid the practice of altering skin tone unless the format requires it (such as on a slide deck where it is hard to integrate photography but desired nonetheless).

Examples:



Photographs of clouds used with applied color overlay and the Victory Slant to create background texture.

pages from mini viewbook



Recolored photo with skin tones altered to create a background texture that allows for adequate contrast with the text.

web banner

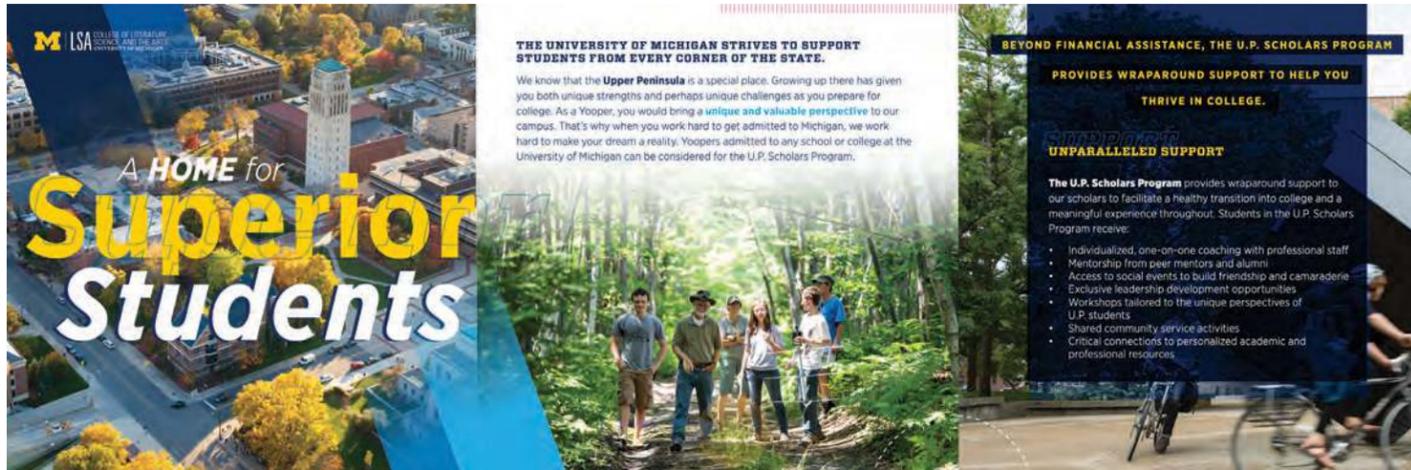


Victory Slant color overlays applied to photograph to create depth and texture.

Text as Graphic Elements

Text can serve as a graphic element, but only with clear intention and purposeful execution. If the intent is to communicate information, make sure it's legible and approachable; if the intent is to create texture, ensure text recedes into the background and does not compete with any foreground or featured elements. As with other elements, the boldness and energy with which this element is incorporated into a design should be modulated depending on the audience, with students and alumni being on opposite ends of that spectrum. No matter the audience, text when used as a graphic element should never compete with or make primary copy hard to read.

Example:



Outlined text is used on top of title text to create depth and emphasis.

Audience Guidelines

While specific direction may be found in strategic documents like project briefs or creative notes, absent such direction, the following are some ways we commonly modulate—dial up/dial down—the application of graphic elements.

Prospective and Current Students

- The number of graphic elements incorporated into design work may be increased or more playful in their execution. In contrast to other audiences, this will often take the form of:
 - Bolder displays of the Victory Slant.
 - Angles may be sharper and there may be an increased variation of shapes and lines.
 - Transitions between gradients may be less gradual or smooth.
 - Shifts or changes in colors will be more vivid and have more distinct boundaries.
 - The visual distinction between elements may have an almost collage-like feel.
 - Increased presentation of content presented as infographics.
- For internal audiences like current students, where there is an increased recognition of the LSA brand, the secondary color palette may be used more extensively.

Alumni and Donors

- This audience is generally treated (graphically!) as an external one, so greater care should be taken in leveraging primary U-M and LSA brand elements.
- Primary LSA brand colors should be dominant for this audience; limit the use of secondary colors and ensure that they don't hinder recognizability of the LSA brand.
- The number of graphic elements incorporated into design work may be more sparing or more restrained in their execution. In contrast to other audiences, this will often take the form of:
 - Fewer or more singular displays of the Victory Slant.
 - Angles may be softer and there may be a decreased variation of shapes and lines.
 - Transitions between gradients may be more gradual or smooth.
 - Shifts or changes in colors will be less vivid and have less distinct boundaries.
 - Celebratory pieces (holiday cards for example) may include a greater use of playful or whimsical elements than is typical for this audience.

Faculty and Staff

- Generally this audience sits somewhere between the student audiences and alumni audiences in terms of approach to graphic elements and what level of restraint or boldness is applied to creative work.
- As faculty and staff may be an internal audience (current faculty and staff) or an external audience (prospective faculty and staff) depending on the context, the approach to graphic elements will need to be adjusted accordingly. If prospective faculty/staff are the primary audience, then primary LSA brand colors should be used more extensively in design work and greater care should be taken in leveraging primary U-M and LSA brand elements. In contrast, if the primary audience is an internal one, the increased use of the secondary LSA colors may be appropriate.



QR Codes

What is a QR Code?

A QR (Quick Response) code is a type of barcode, or machine-readable pattern, that contains various forms of data like website links, account information, phone numbers, or even coupons. While QR codes have been around since 1994, their use has become more mainstream and QR codes are now commonly found in a wide range of environmental, print, and digital collateral—from brochures to billboards and social media to business cards. Because QR codes are incorporated into user-facing designs, both design and technical needs must be considered.

Types of QR Codes

Static codes link directly to a single, unchangeable destination (like a website) or data type (like a phone number).

Dynamic codes redirect users to a destination or data type and, because of that, changing destinations or data types is possible as many times as needed.

Privacy Considerations

There are many methods for generating QR codes, and while QR codes are inherently safe, free third party services used to generate QR codes may subject users to unwanted user tracking and data collection. Using a paid QR code service can help keep user data private. The use of free third party tools is not recommended. LSA Advancement currently uses and recommends the use of the [U-M URL shortener tool](#) offered by the university. While U-M login credentials are required, this tool is free and can be used to create both branded QR codes and shortened URLs. Alternatively, Google Chrome allows users to create static QR codes for free right from their browser. Adobe InDesign is another resource for creating QR codes. For more information about official U-M QR codes or shortened URLs (URLs that begin with myumi.ch), please refer to the [website for the Vice President for Communications](#).

Design Considerations:

- Consider the entire piece where a QR code will be placed when determining how many and where they will be used. We recommend limiting the use of QR codes and focusing on specific, key actions you want the user to take.
- Integrate QR codes into the flow of your content so they don't look like an afterthought.
- Include a clear call to action to contextualize the QR code and direct user behavior.
- Use traditional “blocky” style QR code design over more modern styles as these are more recognizable as a QR code.
- An equivalent URL should be included alongside the QR code when possible—or somewhere else on collateral when not—in the event a user cannot scan the code. Note that a short URL will create a less complex and more aesthetically pleasing QR code.
- As QR codes are read by mobile devices, make sure that the mobile experiences you are directing users toward work on mobile devices and are optimized for that experience.

Branding QR codes:

The ONLY branded QR codes supported by these guidelines are those created using the U-M URL Shortener tool. For all others, do not place U-M logos or marks inside QR codes. U-M and LSA guidelines explicitly state that primary and secondary marks for the university should NOT be added to other graphics. Further, rules regarding minimum sizes and appropriate clear space for logos cannot be consistently accounted for within the technical specifications of a QR code. Therefore, the use of logos inside QR codes is not supported. Please refer to the U-M Brand Guidelines for more information.

NOTE:

To avoid accessibility issues when using the U-M URL Shortener tool to create QR codes, use the “minimal branding” version instead of the version with “SCAN ME” text.

Brand colors can be used effectively in QR codes. Use solid brand colors and ensure appropriate levels of contrast are considered as color contrast is key for their success. It is also possible to display a QR code in reverse (light/white code on dark background), but not advisable, as many QR code readers cannot read the reverse.

Examples:



select panels from student viewbook

One QR code was strategically incorporated into this multi-panel print piece. The QR code integrates with the flow of the content, includes a clear call to action, and it is paired with the equivalent URL.

back side of a holiday card



This QR code was matched with an image, a clear call to action, and the LSA primary logo, yet maintains adequate clear space. The relevant URL was also included elsewhere on this card.

Technical Considerations:

- Avoid multiple QR codes in the same general area to cut down on accidental scanning of the wrong code.
- Pay attention to the surface a QR code is presented on—reflective or highly textured materials can hinder scanning.
- Be sure to test and monitor active QR codes.
- Third party dynamic QR codes/URLs involve redirects that may be gathering information about users' web behavior and demographics when they scan the code. To ensure user privacy/data security, we do not recommend their use. Should the use of a third party tool be required, however, we recommend static QR codes that leverage U-M branded shortened URLs (myumi.ch).
- By using this method:
 - You ensure that no third parties are accessing user data unexpectedly while retaining the ability to change the destination URL, even after the static QR code is created. It essentially creates a dynamic QR code using trusted university resources.
 - Short URLs generate visually simpler QR codes than lengthy and complex URLs.
 - The myumi.ch dashboard allows some basic engagement data. If your destination link is on a website that uses Google Analytics (note: all LSA websites do), including a campaign tracking code in the destination link behind a myumi.ch link allows for robust analytics data.

Minimum size (to ensure usability):

Size of a standard QR code:

- 10 mm (.4 inch), excluding the margin, or quiet zone, is the minimum size for scanning, however, a size of 12 mm (.5 inch) or more, excluding the quiet zone, is optimal for best performance. A good rule of thumb is to assume a 1:10 size-to-distance ratio. So if the code is one inch, the user can be up to 10 inches away to scan. If you think users will be further away, then increase the size of the code accordingly.



Quiet zone around the QR code:

- The quiet zone should be equal to at least four of the modules (little squares) within the code. Objects positioned near the edge of the code can interfere with scan reliability.



Social Media

LSA's social media accounts provide a way for students, staff, faculty, alumni, and the public to learn about and connect with the largest of U-M's schools and colleges.

Every piece of content that is posted on LSA's social media accounts is guided by our brand pillars and consistent with our visual brand guidelines.

Social media is an ever-changing field. We strive to follow its evolving best practices, and to update those practices here.

Designing for Social

Things to consider when a graphic requires copy:

- Limit the word count as much as possible and only include the most important info.
 - Images will always be shared alongside a post caption that can be used to share additional copy.
 - Text should stand out and be easily read. Keep in mind many people are viewing social media from their mobile devices.
 - To ensure readability and brand consistency, use as few fonts as possible and no more than three on any one graphic or series.
 - Every platform can accommodate up to four image uploads with a single post.
- If a graphic requires a lot of copy, consider breaking it up over a few graphics.



Post Format Consistency

All links shared on LSA Social should be run through the [myumi.ch link shortener](#) for visual consistency with the larger U-M social accounts and for tracking purposes. Posts on

X (formerly Twitter) that share a web link should follow the following formats when possible:

- Lorem ipsum dolor sit amet, consectetur adipiscing elit: (link) #anyhashtags @AnyAtMentions
- Lorem ipsum dolor sit amet, consectetur adipiscing elit. 🦋 (emoji can vary based on context) (link) #anyhashtags @AnyAtMentions
- 1/1: Lorem ipsum dolor sit amet: (event link) #eventalanche

Posts that contain a link on **Facebook** or **LinkedIn** should come after a complete sentence, unless it makes more sense to say something like the following:

- Learn more about this event: (link)

Hashtags should follow the post copy on a new line. Use 2-3 hashtags at most across all platforms. Camel case should be used when possible to provide hashtags that are accessible to people who may be using a screen reader. Common hashtags may include:

- #LSAfaculty or #LSAresearch
- #LSAstudents
- #LSAvictors
- #GoBlue
- #LiberalArts

Image and Video Specifications

[Current social media image and video size requirements can be found here.](#) This document also includes standard social media packages based on recurring projects and is updated every quarter.

Accessibility

Images on **Facebook**, **X**, or **LinkedIn**, must include alt text that describes the images (photos, illustrations, graphics). When copy is included as part of an image, write out the full text in the alt text description.

Facebook and **Instagram** will automatically generate alt text but this is not always accurate.

When designing graphics for social posting, pare down text to only the most important information. Because images will always be presented alongside a post caption, you should consider using the caption as a vehicle for sharing the bulk of the information needed for an event or lecture.

Try to avoid sharing infographics on social media. They can be hard to read as zooming in can be difficult on some mobile apps and it can be difficult to accurately describe what is happening with alt text.

When designing graphics with text, the font size and [color contrast](#) must meet at least WCAG 2.X Level AA requirements.

Try to limit emojis to no more than 3 within a standard post.

If emojis are used back to back, ensure there is a space separating them.

Closed captions should be provided on all videos that have spoken word. SRT files can be uploaded to **Facebook**, **X**, and **LinkedIn**. **Instagram** has some capabilities for auto-captioning videos but it is usually inaccurate, so utilize baked-in captions when possible. If a video without baked-in captions needs to be uploaded to Instagram, provide a link in the caption that allows people to watch a version of the video with correct closed captions. **Instagram** stories should also utilize **Instagram's** caption sticker, and the caption text should be proofed when possible before posting.

Photo and Video

Photographs and videos featured on LSA social accounts should follow the best practices outlined in the Imagery section of our brand guidelines with care given to ensure thoughtful representation across our platforms. They should tell the story of LSA in a way that embodies our brand personality and showcase real people and moments. On social media, there is an appetite for a wide variety of media that capture the small candid moments of life on campus alongside larger U-M stories. A nuance unique to the nature of social media, however, is the option to lean into creatively staged shots that may resonate with a certain day ([LSA@Play](#), [FestiFools](#), etc.) or tap into a current trend ([LSWA event](#)).



Colors

In addition to U-M Maize and Blue, supplemental LSA brand palettes are available to add nuance to your posts. The most immediately recognizable and representative colors for the college are from the LSA Accent palette. If you are working with text and LSA Cyan, use the web-only variant, as it has been optimized for that purpose. Proper use of brand colors will ensure consistency and accessibility across college-level content on our social media feeds. Refer to the section on Color for more extensive guidance in this area.

Platform-Specific Recommendations

In addition to the preceding color recommendations, the formats below should be followed for the platforms noted:

- **Instagram** feed: predominantly photos and videos, with few exceptions for graphics from our partners (Newnan Academic Advising Center, LSA@Play, etc.)
- **Instagram** stories: photos, graphics, videos
- **X:** photos, graphics, videos
- **Facebook:** preference for photos and videos, graphics are acceptable
- **LinkedIn:** preference to use generated link previews

Typography

Archer, a slab serif typeface, is a primary brand font commonly found on the LSA website and printed material. It can be used in headline or subhead treatments on social graphics as well as shorter chunks of body copy.

If a social graphic requires a significant amount of text, the recommended typefaces are Gotham or Gotham Narrow.



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