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INTRODUCTION

The Texas A&M University brand book was created to bring consistency to the way we all communicate about our university. Every word, picture, symbol, and sound we use reflects on the entire university, so we have a responsibility to speak with one voice and exemplify one true brand across every form of communication. Here you will find the tools to do just that.

Texas A&M is a one-of-a-kind place, dedicated to the discovery, development, communication, and application of knowledge in a wide range of academic and professional fields. Our Aggie network is unsurpassed, reaching around the world and achieving success across many fields. Our designation as a land-, sea-, and space-grant institution allows us to build on our reputation as one of the foremost research institutions in the nation.

Looking forward, we hope to continue attracting the brightest minds from around the country, encompassing a wide array of backgrounds and outlooks. We also hope to continue to tackle society’s most pressing issues, making a real impact on the world. Building a strong, unforgettable brand will help us achieve these goals.

Our brand is more than just logos, colors, photos or even ads. Our brand style is not limited to a single campaign message. Our brand is what students, parents, academics, alumni, companies, and outside observers think and feel when they hear the name “Texas A&M.”
UNIQUE SELLING PROPOSITION

A comprehensive discovery process yielded the following Unique Selling Proposition:

DEEP CONNECTIONS FOR A WORLD OF DIFFERENCE

This phrase, which encapsulates the essence of the institution, serves as an internal reference to guide marketing communications.

It is NOT A TAGLINE, and should never appear on outward-facing materials.
This unique selling proposition is supported by four pillars that represent truths about the university.

**DEEP CONNECTIONS FOR A WORLD OF DIFFERENCE**

- **TRANSFORMATIONAL LEARNING**
- **CITIZENS OF SUBSTANCE**
- **EXTENSIVE REACH**
- **MODESTLY AUDACIOUS**
BRAND RATIONALE

The creative work was built on the following rationale:

We are a fearless front. A community, standing arm in arm, ready for anything. We are steeped in history, pride, and reverence, yet fueled by our diverse backgrounds, talents, and search for excellence and truth. From every corner of this school, we find better ways to create and solve and push each other—for the good of the world. Together we can take on society's most critical problems and look fearlessly ahead at those yet to come. United by our strong values and desire to make a difference, we are a single progressive force on the leading edge of it all.
The positioning statement is complemented with tone words that personify the university. All of our communications should use the following tone words as a guide when developing marketing ideas or writing copy:

- Driven
- Astute
- Purposeful
- Relentless
- Committed
- Engaging

When writing copy, use these tone words as a guide. These words aren’t a checklist; you don’t have to use them verbatim—rather, they are a spectrum. Depending on the audience, you can emphasize some tone words over the others.
COPY & TONE

The copy for Texas A&M University should capture the overarching brand in both tone and message in as many places as possible. The tone is bold but not boastful, communicating a need to always forge forward, looking for better ways and solutions. In addition to conveying necessary information, the copy should make readers feel excited about what Texas A&M can do for the future, and inspired to join us on the journey.
COPY EXAMPLES

WE ARE A COMMUNITY OF SCHOLARS WHO RAISE OUR HANDS FIRST.

Those who contribute with a foot on the ground or a buoy in the water, who think the best reaction comes from planning ahead, who can walk through a door, anywhere in the world, and gain the trust of the room with a handshake. Going first takes support. It takes creativity. And above all, it takes fearlessness.

But that’s how things get done. And with the honor we live by, and the impact we live for, our entire community becomes a force to be reckoned with.

One that is seen and felt on the forefront of every overwhelming problem, in a family ring that reaches around the world, in a war hymn that can wake astronauts in space.

At Texas A&M, our spirit is passed back and our impact is passed on. And we continue forging ahead, because anything is possible for the fearless.

SOMETHING TRULY MOVING HAPPENS WHEN YOU BECOME ONE OF US.

There’s nothing in the world like it.
It’s confidence in the face of challenges big and small.
It’s poise under any pressure. It’s a friendship created.
It’s an internship earned. A pandemic prevented.
It’s starting at Pixar. Or a startup made here.
It’s the strength of a bond and the reach of a coastline.
It’s the inspiration to lend a hand and the support to share your voice. And though it’s made possible because you’re an Aggie,
It’s the limitless feeling of being one of a kind.
HEADLINES

The headlines are fearless, bold statements in and of themselves. The subject matter of the piece drives the message of the headline, but with an interesting twist that compels the reader to find out more. The first headline is very straightforward, and gives the reader no reason to think any further about what it says. The second one is both shorter and more engaging, and makes the reader pause and think.

EXAMPLE

Instead of writing

**THERE ARE MANY OF US. AND TOGETHER, WE LEAD.**

We would write

**SIDE BY SIDE, IN FRONT**
BODY COPY

The body copy should serve to support the idea in the headline. It should be engaging and as concise as possible. Sentence structure should be easy to follow. Varying sentence length can also make the copy flow better. Begin the body copy with a hook, to further draw in your reader. It could be an interesting thought or quote, or expounding upon the headline. Your middle should consist of supporting evidence or a story that delivers on the objective. Your concluding sentence can be a call to action, or tie back to the headline or opening thought.

EXAMPLE

FEARLESS AS ONE, BECAUSE OF MANY

Imagine what you can do with a network of thousands always by your side.

At Texas A&M, we have some of the most inspired, motivated, and selfless graduates around. And though we’re out to change the lives of others, it’s our own enduring bond that sets us apart.

Whether it’s emerging from college with a job in your field or taking to the field to make a difference for others, the massive, world-renowned, unbreakable Aggie network will give you the confidence to take on the world.
LOGO USAGE

A logo is the face and signature of our brand. It unites us as a single identity and connects the world to our brand as the face of any form of communication. The more consistent a logo is, the more likely it will be remembered.

These guidelines provide direction for how the Texas A&M University logo should be used to help unify materials and continue to build the brand. These guidelines only apply to the university mark and not to individual college, association, or organization logos.
DO’S AND DON’TS

The logos below are used as examples, but the rules apply to all versions of the logo. B&W logos are used only when color is not available. Aggie Maroon should always be the primary option.

- Scale logos proportionately
- Leave a clear space around the logo equal to 1/3 the total height
- Use only the logo versions provided at brandguide.tamu.edu
- Use the TAM Logo Box as provided (with registered trademark symbol)

Don’t rotate logos
Don’t distort logos
Don’t add elements
Don’t use incorrect colors
Don’t recreate the TAM Logo Box with a different size box.
TYPOGRAPHY
TYPOGRAPHY

There are four primary typefaces used in the Texas A&M University brand: Tungsten, Moriston, Minion Pro and Open Sans.

The Aggie Fonts package is available through the Texas A&M IT Self Service website at no charge. To order, visit https://tamu.service-now.com/tamu-selfservice/ordersoftware.do and select Aggie Fonts from the list. Add the fonts to your cart, proceed to checkout and enter a departmental account number for informational purposes only (it will not be charged). Once the order is placed, it may take up to 24 hours to receive your download link via Filex.

For web fonts, please contact webmaster@tamu.edu.

**TUNGSTEN**
- Tungsten Light
- Tungsten Medium
- Tungsten Semibold
- Tungsten Bold
- Tungsten Black
- Tungsten Narrow Light
- Tungsten Narrow Medium
- Tungsten Narrow Semibold
- Tungsten Narrow Bold

**MORISTON**
- Moriston Light
- Moriston Regular
- Moriston Medium
- Moriston Semibold
- Moriston Bold
- Moriston Black

**MINION PRO**
- Minion Pro Regular
- Minion Pro Regular Italic
- Minion Pro Semibold
- Minion Pro Semibold Italic
- Minion Pro Bold
- Minion Pro Bold Italic

**OPEN SANS**
- Open Sans Regular
- Open Sans Regular Italic
- Open Sans Semibold
- Open Sans Semibold Italic
- Open Sans Bold
- Open Sans Bold Italic
- Open Sans Extrabold
- Open Sans Extrabold Italic
BASIC HEADLINE STYLING

BASIC I | This style should be used for lengthier headlines. It uses Tungsten in a single weight and size.

THINGS TO KEEP IN MIND

ALIGNMENT | Both centered and left justified alignment can be used for this style.

TRACKING | Tracking is set at 20pts to ensure readability.

LEADING | Leading should be approximately one quarter of the letter height.

COLOR | When creating this headline style only one color should be used.
BASIC HEADLINE STYLING

BASIC II | This style is another option for lengthier headlines or headlines that contain sub-heads.

THINGS TO KEEP IN MIND

ALIGNMENT | Both centered and left justified alignment can be used for this style.

TRACKING | Minion Pro is set tightly at 0-5pts tracking and Tungsten is set slightly looser at 20-25pts tracking. This balance maintains the hierarchy and readability of headlines.

LEADING | The spacing around smaller type is left more open to maintain readability, while the larger type has tighter spacing to maintain impact.

BIG THINGS
FROM THOSE NOT AFRAID TO THINK SMALL
ADVANCED HEADLINE STYLING

This style requires the most customization. It should be used for shorter, simpler headlines, intended to be the focus of a composition. This example uses Tungsten Light, Tungsten Bold, Moriston Bold.

THINGS TO KEEP IN MIND

ALIGNMENT | Both centered and left justified alignment can be used for this style.

MULTIPLE FONTS | Do not use more than two font families when creating headlines.

SIZING | Varying weight and size can help emphasize certain words and add impact to the headline. Tungsten is best used at larger sizes and Moriston is best used as an accent at smaller sizes.

TRACKING | Moriston is set tightly at 0-5pts tracking and Tungsten is set slightly looser at 20-25pts tracking. This balance maintains the hierarchy and readability of headlines.

LEADING | The spacing around smaller type is left more open to maintain readability, while the larger type has tighter spacing to maintain impact.
BODY & SUPPORTING COPY

Body and supporting copy should be styled following the examples below to ensure consistency across the brand. These are general guidelines; exact spacing and font size will vary depending on the format.

BODY COPY / TITLE
Minion Pro is the primary body copy font, with Moriston Bold as the title font. There should be slightly more leading space between the title and main body.

Sample:

**BODY COPY TITLE**
Morbi a risus faucibus, imperdiet justo pretium, facilisis mauris. Ut consectetur mollis consectetur. Ut consectetur, ipsum in congue blandit, neque eros faucibus nunc, non gravida odio dui a ipsum. Fusce ante massa, cursus in rutrum ut, lacinia id turpis. Suspendisse sit amet nisl blandit, euismod quam in,

FEATURE TEXT / PULL QUOTES
For feature copy or pull quotes use Minion Pro Italic. Using a different color will also help differentiate this style from the main body copy. You can also use a design element as an indicator.

Sample:
★ Ut consectetur, ipsum in congue blandit, neque eros faucibus nunc, non gravida odio dui a ipsum. cursus in rutrum ut, lacinia id turpis. Suspendisse sit amet nisl blandit, euismod quam in

CAPTIONS / LABELS
Tungsten Medium should be used for image captions or labels. Captions should be brief. If you find your caption is too long, try styling it as feature type associated with the image area.

Sample:

IMAGE AREA
Lorem Ipsum Morbi a Risus
## PRINT COLOR PALETTE

The colors below are for printed materials. Both Pantone spot colors and CMYK percentages have been provided. Every print technique is different and print proofs may be required to ensure color accuracy.

### Primary Colors

<table>
<thead>
<tr>
<th>AGGIE MAROON - Pantone 7421</th>
<th>White</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-15</td>
<td>C-0</td>
</tr>
<tr>
<td>M-100</td>
<td>M-0</td>
</tr>
<tr>
<td>Y-39</td>
<td>Y-0</td>
</tr>
<tr>
<td>K-69</td>
<td>K-0</td>
</tr>
</tbody>
</table>

### Secondary Colors

<table>
<thead>
<tr>
<th>Pantone 541C</th>
<th>Pantone 7498C</th>
<th>Pantone 463C</th>
<th>Pantone 4505C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-100</td>
<td>C-46</td>
<td>C-14</td>
<td>C-16</td>
</tr>
<tr>
<td>M-58</td>
<td>M-23</td>
<td>M-54</td>
<td>M-27</td>
</tr>
<tr>
<td>Y-9</td>
<td>Y-84</td>
<td>Y-95</td>
<td>Y-83</td>
</tr>
</tbody>
</table>

### Pantone Black 7C

<table>
<thead>
<tr>
<th>Pantone 422C</th>
<th>Pantone 7527C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-19</td>
<td>C-3</td>
</tr>
<tr>
<td>M-12</td>
<td>M-4</td>
</tr>
<tr>
<td>Y-13</td>
<td>Y-14</td>
</tr>
<tr>
<td>K-34</td>
<td>K-8</td>
</tr>
</tbody>
</table>

### Accent Colors (to be used sparingly)

<table>
<thead>
<tr>
<th>PMS 102C</th>
<th>PMS 185C</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-0</td>
<td>C-0</td>
</tr>
<tr>
<td>M-95</td>
<td>M-93</td>
</tr>
<tr>
<td>K-0</td>
<td>K-0</td>
</tr>
</tbody>
</table>
DIGITAL COLOR PALETTE

The colors below are for digital, on-screen materials. Both RGB values and HEX codes have been provided. Every display is different so there may be slight variation across devices.

**Primary Colors**

<table>
<thead>
<tr>
<th>HEX</th>
<th>R</th>
<th>G</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>500000</td>
<td>80</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>FFFFFF</td>
<td>255</td>
<td>255</td>
<td>255</td>
</tr>
</tbody>
</table>

**Secondary Colors**

<table>
<thead>
<tr>
<th>HEX</th>
<th>R</th>
<th>G</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>003C71</td>
<td>0</td>
<td>60</td>
<td>113</td>
</tr>
<tr>
<td>5B6236</td>
<td>91</td>
<td>98</td>
<td>54</td>
</tr>
<tr>
<td>744F28</td>
<td>116</td>
<td>79</td>
<td>40</td>
</tr>
<tr>
<td>998542</td>
<td>153</td>
<td>153</td>
<td>66</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HEX</th>
<th>R</th>
<th>G</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>332C2C</td>
<td>51</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>707373</td>
<td>112</td>
<td>115</td>
<td>115</td>
</tr>
<tr>
<td>D6D3C4</td>
<td>214</td>
<td>210</td>
<td>196</td>
</tr>
</tbody>
</table>

**Accent Colors (to be used sparingly)**

<table>
<thead>
<tr>
<th>HEX</th>
<th>R</th>
<th>G</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>FCE300</td>
<td>252</td>
<td>227</td>
<td>0</td>
</tr>
<tr>
<td>E4002B</td>
<td>228</td>
<td>0</td>
<td>43</td>
</tr>
</tbody>
</table>
COLOR PROPORTION GUIDES

The primary color palette is the basis of the overall color scheme. Aggie Maroon should always have a strong presence. Secondary colors are used in smaller proportion and should never overwhelm the primary colors. Accent colors are utilized in small amount to highlight or balance compositional elements. The segmented bars below represent the percentages of colors used in each piece.
TEXTURE

This texture set is used to add depth to the brand. They can be used as an overlay on entire compositions or to treat specific elements such as typography or photography. They should be subtle and act as a supporting element. They can be colorized using the secondary color palette. **Avoid over texturing and excessive contrast.** See the examples below for reference.

- **Background Overlay**
  Multiply Blend Mode - 20% Transparency
- **Textured Headline**
  Masked Type Layer - 90% Transparency
- **Photography Overlay**
  Screen Blend Mode - 30% Transparency

**NOTE:** Transparency will vary depending on the lightness/darkness of the elements it is used with. The goal is to have the texture be subtle but add visible atmosphere/depth to the composition.
RED LINE

This red line is a subtle way to represent the *fearless front* and can be used in a range of ways, from an accent to a feature graphic element. The line should be thin and interact with the content of the composition. This red accent color is referenced on pages 24-25 of this guide.
The dot grid can be used unaltered or warped, allowing for a wide-range of applications. It can be any color in the palette. Borders, background accents, photography overlays and headline fills are all acceptable uses. Try layering and interaction with photos or typography to add depth and visual interest.

3%
OF THE 2015 FRESHMAN CLASS ARE UNDERREPRESENTED STUDENTS

Developing Leaders of Character.

The learning experience continues after Texas A&M graduates frame their diploma, because a passion is instilled during their time here. A passion for lifelong learning and serving the greater good. This shows in the lives of Aggies the world over.

Aja Holston '14
Political Science
The photography style should feel modern, diverse, and natural. Whenever possible, show the subject in action and interacting with relevant props. The action should feel spontaneous and realistic. Each photo should feel like a glimpse into the hard-working real world of Texas A&M.

- Avoid over-saturated color and extreme contrast. Tones should appear natural and the lighting should feel atmospheric.
- Avoid staged shots with posed subjects. Subjects should appear to be acting naturally and engaged in real situations.
- Avoid over-branding the shot with school merchandise. The people in the shot should dress normally in attire appropriate for the setting.
QUESTIONS

For questions about using the Texas A&M University brand please contact:

Kim Miller
Interim Executive Director of Marketing and Creative Director
Division of Marketing & Communications
Texas A&M University

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