

The background of the slide features a photograph of a classical building with a prominent golden dome, illuminated from below. In the foreground, there are trees with autumn-colored leaves. Overlaid on the left side of the image is a graphic of three intersecting orange elliptical orbits with small orange dots at their vertices.

THE WORLD LOOKS TO MINES FOR WHAT'S **NEXT**

BRAND GUIDELINES

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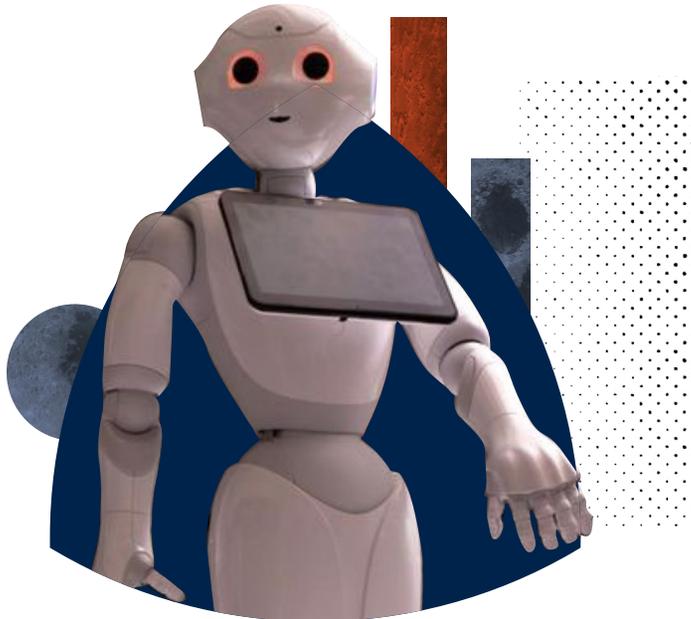
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**WHERE DO I GO FOR HELP?**

If you're looking for resources, visit mines.edu/communications

If you have questions about applying the brand, please contact:

Christina Vessa, Brand Manager
cvessa@mines.edu

About this document

When humans engage with someone or something new, we form first impressions within a matter of seconds. These first impressions form opinions, which then influence the decisions they make. First impressions matter. This is why it's critical for Colorado School of Mines to have positive and meaningful interactions as often as possible.

Our brand is no exception to this rule. By forming emotional connections from the very first interaction, Mines can build loyalty and trust with our most critical audiences. Whether it's a conversation at the Periodic Table, a pole banner hanging outside CoorsTek, a billboard outside of Golden, the story an admissions counselor tells to a prospect in Houston or the demonstrated performance of our alumni in their places of work—these interactions accumulate and shape the opinions of those we serve.

The elements in this document act as the building blocks of a foundation. They work together to shape a cohesive platform, ensuring that every interaction and every piece of communication conveys a compelling story about Colorado School of Mines. The principles are far reaching, and apply to all of us.

This document is designed to help you make decisions in support of our story. All the elements, both visual and verbal, are backed by a deeply informed rationale that guided our decisions. These pages reflect the thought process that went into creating the brand and offer direction for making it work.



Mission

We, the Colorado School of Mines community, are united by our commitment to our timeless mission of educating and inspiring students from all backgrounds and advancing knowledge and innovations, with the aspiration that our graduates, ideas, actions and innovations will have a transformative impact on individuals and society, leading to shared prosperity and sustainable use of the Earth's resources — and those off-planet as well.

Core values

Inquiry and innovation	Respect
Inspiration	Diversity
Challenge	Compassion
Openness	Collaboration

Each of the values above facilitates our shared success, and the advancement of Mines and its mission. By our examples and by our encouragement, we seek to foster these values throughout our community, and especially among our students, so as to inspire them to pursue excellence in our shared lives of inquiry and innovation.

Mines core pillars

- ▲ Focused public mission
- ▲ Collaborative pursuits of use-inspired innovation and discovery
- ▲ Elite (but not elitist) institution
- ▲ Great people (students, faculty, staff, alumni)
- ▲ Connections and partnerships, particularly with industry and mission-oriented agencies
- ▲ Challenging education and professional preparation
- ▲ Honest broker of information
- ▲ Immense pride

This section contains guidance for using our logos. They represent our university to the outside world, helping to identify and unify our brand.



SECTION ONE

Identity

Our logo

Mines' contemporary triangle suggests movement and change as the school adapts and reacts to the needs of the world. It's a bold mark — with a clear connection to our legacy triangle — that reflects our stature in the world today, while respecting the significant accomplishments of our past. Applied consistently and cohesively, the signature makes a contemporary, future-oriented, sophisticated impression. The world looks to Mines.

All materials should include an approved Mines signature/logo and use the Mines color palette. It is encouraged that students and student organizations use the approved Mines logos, but they must not modify, skew or stack the trademarks in any way.

Ensure that the circle R trademark symbol is paired with the logo on all merchandise and apparel applications.

SECONDARY LOGOS

Mines identity elements, such as the triangle and wordmark, cannot be used to create other marks besides the unit identifier (explained on page 7). Secondary logos featuring the Mines trademarks are not permitted, except as approved by the Communications team.

Reuleaux Mark

Wordmark

Vertical

Horizontal

Mines Mark (Small spaces only)

Recommended Minimum Sizes

2"

1.25"

.85"

Unit identifiers

The Mines wordmark pairs with on-campus entities to form the unit identifier. These marks serve as a consistent way for departments, offices and programs to identify themselves in print and digital applications.

The unit identifiers do not contain the words “department,” “division,” “office” or “program” in order to maintain shorter, more legible marks.

Request your unit identifier at mines.edu/communications/project-requests.

UNIQUE LOGOS

Only research centers or affiliated enterprises/offices endorsed by the Communications team may have individually designed logos. These centers should contact communications@mines.edu directly for external resources available to assist centers with logo design.

Mines Communications and Marketing will not interfere in the creation of center logos. However, given each center’s affiliation with Mines, we should be given an opportunity to review each logo prior to final design and delivery.

Horizontal

MINES | Unit Name Goes Here

MINES | Unit Name Goes Here

Vertical

MINES
Unit Name Goes
Here and Here

MINES
Unit Name Goes
Here and Here

Recommended Minimum Sizes

MINES | Unit Name Goes Here

2"

MINES
Unit Name Goes
Here and Here

1.25"

Legacy mark

Our legacy mark is an important part of our heritage that holds crucial brand equity, and we treat it as a formal representation of our school. This mark was the foundation for the current logo and helped shape the entirety of our brand essence.

The legacy mark is reserved for official communications, and for wide use within the Colorado School of Mines Foundation. Each use of the mark should be evaluated on a case-by-case basis. Some applications may require special permission from the Mines Communications and Marketing team. In most cases, the logo should be used in the legacy mark's place.

The mark should never be paired with the primary logo and should not be altered in any way. The versions of the mark on this page are the only versions permitted.



DEDICATED TO THE ALUMNI OF
THE COLORADO SCHOOL OF MINES
IN CELEBRATION OF THE
ALUMNI ASSOCIATION'S
100TH ANNIVERSARY
1895 - 1995

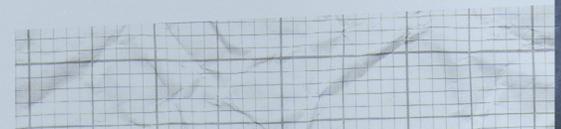
Our voice brings out the humanity that serves as the core of all our communications. It enables us to express the key messages of our brand, gives Mines an identifiable and ownable manner of speaking, and helps us connect emotionally with our stakeholders.

The following voice guidelines will offer you a set of tools for writing and speaking in line with our creative platform, and give you appropriate filters you can use for every type of communication.



SECTION TWO

Voice and tone



Essence

Our brand essence distills the positioning statement into a succinct, memorable phrase.

When conveying this theme in audience-facing communication, find language that expresses this idea through other means. Speak to the “new directions” we’re headed, the “next revelation” students are working toward or the ways we’re creating “what’s next” or “new possibilities.”

What is Mines all about?

To put it succinctly, Mines is all about:



WHAT'S NEXT.

We're problem-solvers who tackle the greatest challenges of society and industry.

Positioning statement

The positioning statement articulates the conceptual core of our brand and serves as the underpinning for everything we say and do. Through these fundamental statements, the school can grow and evolve as needed, having this statement as our guidepost.

WHAT WE DO

Practical, industry-connected STEM education

We're devoted to delivering a world-class STEM education that connects well-prepared graduates and applied research with industry needs.

HOW WE DO IT

Innovation that forges new discoveries

We innovate by breaking down tough challenges and exploring solutions that improve how the world works.

WHO WE ARE

Collaborative problem-solvers who love the process

We're a community of inventive and methodical thinkers who revel in the process of solving problems — together.

WHY WE DO IT

A more sustainable and prosperous future

It's our shared responsibility to overcome critical challenges so that we can ensure a sustainable, prosperous future for individuals, industry and society.

TIP:

Revisit these key statements from time to time. Make it part of your pre-planning and writing ritual. Though these aren't the exact phrases that will be used in communications, they should echo through the community in the things we say, write and do.

Personality

Personality is what humanizes our brand. These characteristics and qualities help define the way our brand should look and feel—creating alignment between who we authentically are as an institution and how our brand begins to come to life. Our personality traits shape the tone and voice of our brand, driving the image for all of our communications.

Inquisitive

contemplative, explorative, imaginative

Driven

persevering, entrepreneurial, studious

Welcoming

humble, curious, earnest, a teammate

High-achieving

tenacious, resilient, tough

Methodical

precise, thorough, logical

Unmistakable

innovative, exceptional, proven, adventurous

TIP:

You don't always have to use them all—choose the most relevant traits for your target audience. For an undergraduate piece, you might emphasize *inquisitive* and *tenacious*; for a research partnership piece, it might need to feel more *methodical* and *unmistakable*.

Brand narrative

These short paragraphs are the basis for relating our story at the highest level, and help us set the tone for our brand language.

This language isn't intended to be used word for word in external communications. Use it as inspiration: pulling relevant phrases when appropriate, adopting its tone whenever possible and mirroring elements of its construction when helpful.

The biggest challenges the world faces don't look quite so massive when you view them from Colorado School of Mines. Just as the tallest mountain looks insurmountable from a distance, big problems become a lot smaller once we look at them up close.

And that's where we get to work.

From our unique location, we can see further. From the base of these peaks, we're in a position to explore what lies ahead.

In partnership with the industries we helped build, we embark on new discoveries and approaches that push manufacturing, space resources, quantum engineering, carbon capture and countless other fields in new directions.

Because when challenges call for a smarter way forward, the world looks to the change makers.

When the limitations of conventional thinking have been reached, the world looks to the boundary breakers. When the need for new ideas becomes urgent, the world looks to the problem solvers.

It looks to Mines.

The world is looking to us to see what innovations we'll dream up. What solutions we'll think up. And what new industries we'll start up.

Because Orediggers are unafraid to stare down the toughest issues, forge new solutions and work together to ensure a better future for all.

Let's show the world what's next.

Because when the world looks for answers, the world looks to Mines.

Elevator speeches

When space is limited, try to make each word work as hard as it can in telling the Mines story. Whether it's in person, over email or in a tweet, here are a few message-packed but concise ways to talk about Mines.

Tweetable Statement

Colorado School of Mines is a community of problem solvers who revel in a challenge and work together to engineer change on Earth and beyond.

15-Second Statement

At Colorado School of Mines, we're a community of problem solvers who draw from a history of excellence in STEM fields to create sustainable solutions. Working together, we learn to stare down the world's biggest challenges to forge collaborative solutions.

30-Second Statement

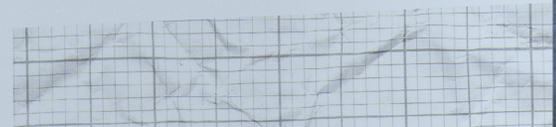
From our unique vantage point in a location that inspires exploration, Colorado School of Mines is a community of deeply collaborative, highly capable problem solvers who bring expertise in STEM fields to engineer change on Earth and beyond. In partnership with industry and society, we revel in every challenge that pushes us further.

Our visual language sets the tone for how people initially see Mines and how they recognize us moving forward.

It consists of typography, photography, graphic elements and color. More significantly, it's how all these pieces work together to convey and strengthen our overall brand message.

SECTION THREE

Visual language



Our colors

Our color palette is bold and distinctive. It relies primarily on our heritage colors of dark blue, light blue and Colorado Red, along with generous white space. Secondary colors are used to add accent elements to layouts. By leaning on our heritage colors and plenty of open space, we create a modern, energized look that still celebrates our history.

DARK BLUE 95 72 15 62 0 35 75 #00234B PMS 533 C			
LIGHT BLUE 43 26 3 8 135 158 195 #879EC3 PMS 535 C		COLORADO RED 0 80 94 0 241 90 42 #F15A2A PMS 173 C	
White			
SILVER 23 17 13 41 129 132 138 #81848A PMS 877 C (METALLIC)		LIGHT GRAY 15 9 8 22 174 179 184 #AEB3B8	
PALE BLUE 14 5 1 3 207 220 233 #CFDCE9 PMS 538 C		BLASTER BLUE 95 72 9 38 9 57 108 #09396C PMS 534 C	
EARTH BLUE 82 55 0 0 2 114 222 #0272DE PMS 285 C		MUTED BLUE 66 22 18 0 87 162 189 #57A2BD PMS 7696 C	
ENERGY YELLOW 11 0 96 0 240 246 0 #F0F600 PMS 102 C		GOLDEN TECH 6 27 100 0 241 185 26 #F1B91A PMS 124 C	
ENVIRONMENT GREEN 55 0 99 0 128 195 66 #80C342 PMS 7488 C		RED FLANNEL 20 100 100 12 180 32 36 #B42024 PMS 7621 C	

NOTES:

RGB color builds are meant to be used for digital applications like display signage or social media. CMYK color builds work best on printed materials like flyers and posters. Pantone (PMS) colors work best on merchandise and apparel.

When using color builds, always use the color values listed in this section. They have been adjusted for the best reproduction on screen and in print and may not match Pantone Color Bridge breakdowns. In general, these color code sources originated from official Pantone Color Bridge swatch books.

Earth Blue and Energy Yellow are best represented in RGB

Using typefaces

The Mines brand uses a set of typefaces that offer flexibility and balance across all communications and for a variety of audiences.

These four typefaces are Halyard, Oswald, Roboto Mono and Boyrun. Together, they work to bring our messages to life.

Some sizes, weights and combinations work better than others.

Oswald and Roboto Mono are free Google fonts that are available for anyone to download.

Halyard may not always be available to everyone for use in Word documents, PowerPoint presentations and other applications. In these situations, use Open Sans, which is also available via Google Fonts.

While we recommend using Boyrun in very limited cases, Rock Salt is an acceptable substitute. This font should only be used in decorative instances, and should never be used for more than four or five words.

Halyard

Designer: Darden Studio
 Purchase: www.dardenstudio.com/typefaces/halyard?tab=display#display
 Activate: fonts.adobe.com/fonts/halyard

OSWALD

Designer: Google Fonts
 Download: fonts.google.com/specimen/Oswald

Roboto Mono

Designer: Google Fonts
 Download: fonts.google.com/specimen/Roboto+Mono

BOYRUN

Designer: Weape Studio
 Purchase: weapestudio.com/product/boyrun-handwritten-font

Open Sans is the acceptable PC substitute for Halyard Text and Display

Rock Salt is the substitute for Boyrun

Brand Fonts

Halyard Text Light
Halyard Text Light Italic
 Halyard Text Book
Halyard Text Book Italic
Halyard Text Medium
Halyard Text Medium Italic
Halyard Text Bold
Halyard Text Bold Italic

Substitute Fonts

Open Sans
 AaBbCcDdEeFfGg
 1234567890!@#%\$&

Open Sans Italic
 AaBbCcDdEeFfGg
 1234567890!@#%\$&

Brand Fonts

BOYRUN

Substitute Fonts

ROCK SALT

Sample settings

These samples illustrate type combinations that work well together. Specifications for these examples are good starting points, but they can change depending on the format of the piece.

**UP FOR
EVERY
POSSIBILITY.**

Oswald
Bold
45pt/42pt
-20 Tracking

**SEE
WHAT
YOU'LL
DREAM
UP.**

Oswald
Bold
45pt/42pt
-60 Tracking

When faced with the
crunchiest problems and
the toughest obstacles,
**see what
happens
when it all
becomes clear.**

Halyard Display
Medium
45pt/44pt
0 Tracking

Halyard Display
Medium
40pt/36pt
0 Tracking

A NEW WAY TO SEE

Quas endis et voleseq
uisqui ute perum quis
arist quia dolorep
udioressum que dolor
repudae ctiuntiam et dolo
quiderovid ulparum vitat
ut eiciatque eatur sitiore
catium An ta vivillarit, co

me nocres cuppl. Nos
ditiae. Itiorumque que
ipsa que volorpori custe re
veriam quaeritium ea por
atus. Ut ipsandit, commolu
piciisciist, sernatemquam
haris atis nisqui nonseratur
am quae voluptae.

Boyrun
Regular
20pt
+140 Tracking

Halyard Text
Book
10pt/13pt
+100 Tracking

Our photography

Our photography distinguishes the Mines brand and plays a major role in how we communicate. Whether we're using existing photos or shooting new images, each image should fall into one of the following four categories: joy of discovery, Orediggers at work, environments and traditions.

We extend the traits found in the brand essence to how we choose the right photograph for our storytelling. We detail the four categories in the following pages, which offer inspiration for both selecting and shooting photography.



Photography misuses

Sometimes the difference between a compelling photo and a weak photo is subtle. To establish a strong library of images and avoid common pitfalls, consider the factors listed here as you select and take photographs. Keep in mind that the subjects in these photos are not the issue. Our focus here is the composition: Do they have proper lighting? Are there weird angles or lens effects? Do they feel natural and authentic? These are the questions to ask yourself when browsing our photo library.

AUTHENTICITY

Always be sure that the scenarios you photograph look genuine. Overtly staged photos will feel inauthentic and bring our credibility into question.

LIGHTING

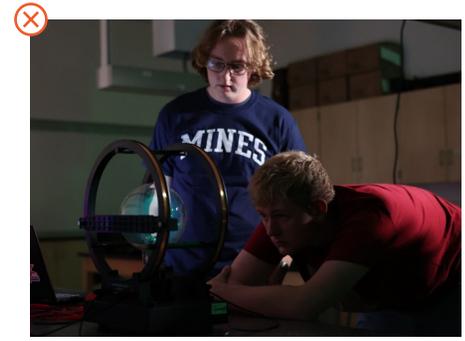
Always strive to achieve soft, natural lighting. Photos should feel evenly lit and warm. Avoid harsh flash, colored lighting or stylized techniques that make the images feel overly produced or edited.

FOCAL LENGTHS AND ANGLES

Avoid shooting from unnatural angles that distort the subjects. These extreme techniques can make photos feel inauthentic and unflattering.

POSING

Avoid photographing subjects who look overly posed.



The reuleaux

The reuleaux is the most unique and identifiable visual element of our brand.

Continued and consistent use of the shape will build brand equity and recognition.

At the right are three common examples of how we use the reuleaux. These are not the only methods of designing with the reuleaux, and this list of uses should continue to grow.

TYPE CONTAINER

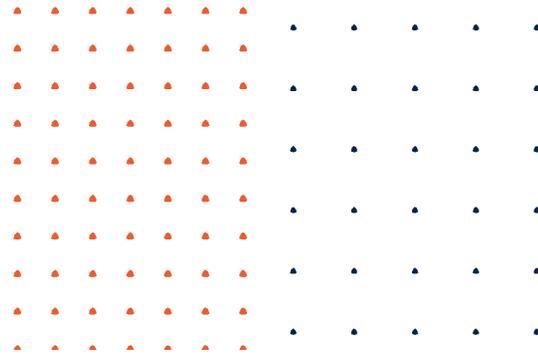
Use the reuleaux to house short headlines and draw focus to the center of your layout. The samples at the right feature our Oswald font with very tight leading and tracking.

Note: Because this graphic treatment can obscure elements of the phrase being housed, it must be used for aesthetics only. Never place critical information within the triangle container.



PATTERN

We've created two scaled versions of the reuleaux pattern. These patterns can serve as a background pattern to subtly fill negative space.



SUPERGRAPHIC

Scale the triangle to large proportions to add a curved, oversized framing element to layouts. This technique works best in simple layouts with lots of open space.



Blueprint sketches

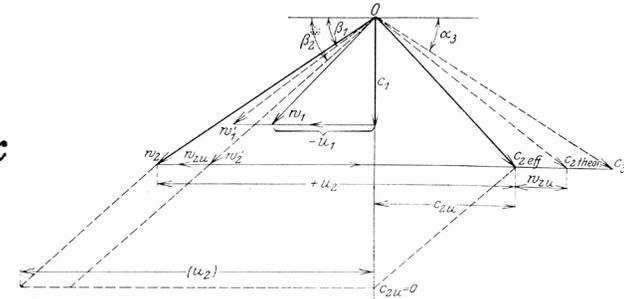
Conceptually, the blueprint sketches represent the complexity of the work that we do. This aesthetic helps illustrate the story of our consistent pursuit of solving problems.

We have a starter library of sketches available for download. However, this library should continue to grow as we collect sketches from the notebooks and classrooms of our students and faculty.

These sketches should serve only as decoration, and should never be the main focus of the layout.

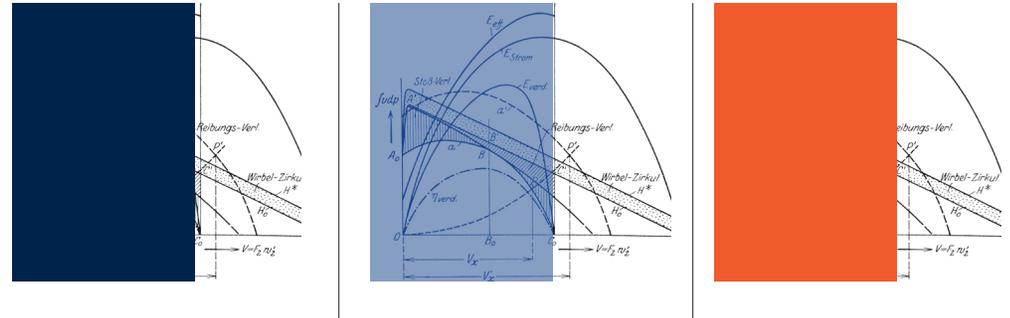
SAMPLE SKETCHES

$$T_0 = -\frac{\pi}{2} \int_{x_0}^1 \left[s_{r\vartheta} \psi_1^2 + s_{t\vartheta} \left(\frac{k\psi}{x} \right)^2 \right] x h dx$$



TRANSPARENCY SETTINGS

The background color will determine the transparency setting of the blueprint sketch. You can adjust the transparency, opacity and settings of the sketch based on how it looks on certain colors.



Brainstorm marks

At Mines, we're constantly reworking things to find the best solution. Brainstorm marks represent that iterative thought process, and help infuse a human element into our visual language.

Anyone can draw these brainstorm marks, or you can download a library of different assets by contacting communications@mines.edu.

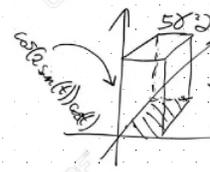


Helluva engineer portraits

Helluva Engineer portraits are a unique, expressive way to highlight photography. They are ideal for simple layouts, where they act as the dominant graphic element on a page. This design technique will have higher impact when it's used less frequently.

The most successful portraits feature excited, enthusiastic people who are active and in motion. It's best to use photos with fewer than four people as focal points; this helps cut down the visual clutter and make the effect more compelling.

Note: We don't always have to feature people—interesting objects work, too.



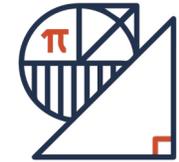
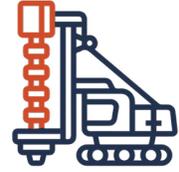
$$\frac{q_i \cdot H_i}{2} \left(m_i \left(1 - \frac{D_i}{P_i} \right) - 1 \right)$$

Iconography

Icons are a great way to add an illustrative element to our brand. These drawings feel sophisticated yet playful.

Our collection of icons represents the many facets of the Mines experience. Use icons sparingly in situations where it's important to convey an idea or experience. The icons should never be the main focus of a layout; rather, they should aid in telling the story.

The icons at the right are sample icons. Contact communications@mines.edu for more options or custom solutions.



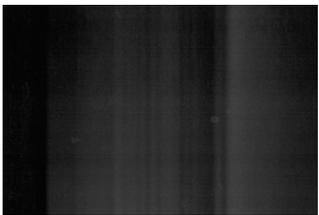
Environment textures

The work we do at Mines is complex and layered — every solution comes after many steps and failed attempts. We reinforce that iterative process through layers of textures that break an otherwise rigid grid.

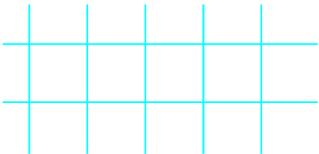
Environment textures are inspired by our landscape both in and out of the classroom and are laid out in ways that evoke the energy of the work we do.

Contact communications@mines.edu for more options or custom solutions.

IN THE CLASSROOM



XEROX



GRAPH PAPER

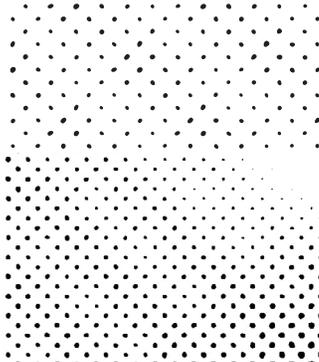


CRUMPLED PAPER

IN THE WORLD



MOON SURFACE



HALFTONE PATTERNS

STEP ONE CROP TEXTURES

These textures don't have to be framed perfectly; playful cropping and expressive layering offer a nice contrast to our rigid, gridded layouts.



STEP TWO EXPERIMENT WITH YOUR LAYOUT

These elements are textural and decorative. They should not dictate the layout; rather, they should frame the layout and the elements within. The textures tend to look best in the corners of a layout, but they can also frame photography and copy.



STEP THREE SELECT TRANSPARENCY SETTINGS

The background color of your layout will dictate the transparency settings you select for the environment textures. The example at the right uses the multiply transparency setting.



Print accessibility

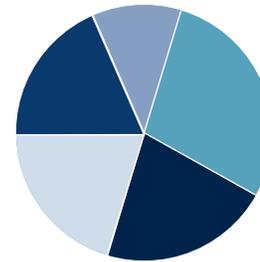
Everything designed in the Mines brand should be barrier-free—meaning that each communications piece should be accessible to everyone.

The signs, books, brochures and other printed materials we produce should be as clear and readable as possible. At the right are some best practices when designing.

CONSIDERING COLOR BLINDNESS

Some readers may have trouble distinguishing subtle shifts in color (for example, a pie chart that is separated only by color).

An easy test for accessibility with color blindness is to print your page with a black and white printer or to desaturate your design.



SAMPLE PIE CHART



DESATURATED

Due to the subtleties in the color differences, it would be difficult for someone with color blindness to distinguish sections of the pie chart. **A simple solution is to replace some of the colors with various patterns.**

CONTRAST

Use high-contrast colors for text and backgrounds. Body copy is easiest to read in black and white; reserve colored text for headlines or larger subheads.

✔ **Use high-contrast colors for text and backgrounds.**

Consider the weight of your font when choosing colors.

✘ **Use high-contrast colors for text and backgrounds.**

Consider the weight of your font when choosing colors.

Do not use a Colorado Red text color on top of backgrounds that are not solid white.

TYPESETTING AND FONTS

Thin weights and italic versions of our fonts can become difficult to read at smaller scales; avoid typesetting italic fonts below 10 points, when possible.

✘ *Consider your audience when choosing font weight and size.*

✘ *Consider your audience when choosing font weight and size.*

✔ **Consider your audience when choosing font weight and size.**

GRAPHICS BEHIND TYPE

Although layering graphics is a key element of our visual language, it's crucial that all copy be legible. Never place copy on top of busy backgrounds.





If you're looking for additional guidance or resources or simply have questions about applying the brand, please contact:

Christina Vessa
Brand Manager

cvessa@mines.edu