



VISUAL
IDENTITY
GUIDEBOOK



VISUAL
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FOREWORD

ne UP. This is the guiding principle that binds us all in the University of the Philippines. We have grown from a single campus in Manila to a university system of eight constituent universities across the country, but we are still one university. No matter which campus or unit we belong to, we have one identity. We are UP.

The UP Visual Identity Guidebook concretizes this principle of unity, particularly the University's visual presentation through its recognizable and time-honored symbols, icons, images, and graphic design. It takes off from the UP Brand Book of 2007 and serves as the manual of standards in using, maintaining, and protecting the integrity of the UP identity and its intellectual property rights.

By adhering to the guidelines in this book, we remain faithful to the UP identity and continue to promote our unity as an institution. A consistent and unified visual identity strengthens our character as the sole national university of our country—trustworthy, reliable, and loyal to its traditions and ideals of honor, excellence, leadership, and service to the Filipino nation and the rest of humanity.

Let us go beyond unity as a guiding principle. Let the concept of unity manifest itself in the way we present our institution. Let us be consistent in showing the world who we are as a university.

We only have one identity. We are One UP.

Alfredo E. Pascual
President

THE
UP
SEAL

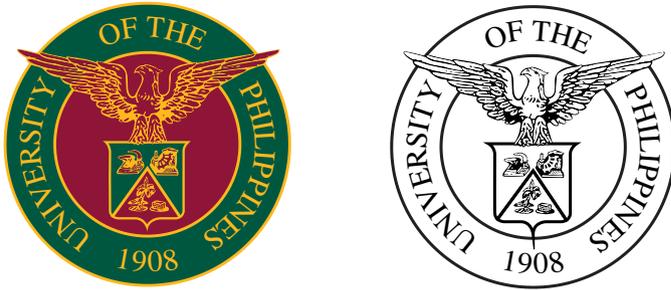


Figure 1. Full color rendering (left) and lineshot rendering (right) of the UP Seal.

SEAL

The University of the Philippines seal is the official representation of the university. Respect for the seal is observed at all times, whenever and whatever purpose it may be used. It cannot be truncated by skewing, adding elements such as a drop shadow, or arbitrarily changing the color. There shall be no elements that shall impinge directly upon the seal such as reducing its opacity and making it into a watermark. The heraldic roots demands that it cannot be tampered and modified in whatever way to honor the history of the institution.

The current seal used by the University of the Philippines was approved by the Board of Regents at its 77th meeting on February 25, 1913.

“The seal of the University shall be as approved by the Board of Regents. It shall be two inches in diameter (1 ¼ inches within the circle) and shall have the inscription "University of the Philippines System" at the top and "1908" at the bottom. A constituent university may adopt the University Seal indicating its name and year of establishment.” (The 2005 Revised Code of the University of the Philippines System ART. 467.)

Evolution of the UP Seal

The current seal used by the University of the Philippines was approved by the Board of Regents at its 77th meeting on February 25, 1913.

“The seal of the University shall be as approved by the Board of Regents. It shall be two inches in diameter (1 ¼ inches within the circle) and shall have the inscription "University of the Philippines System" at the top and "1908" at the bottom. A constituent university may adopt the University Seal indicating its name and year of establishment.” (The 2005 Revised Code of the University of the Philippines System ART. 467.)



Figure 2. Previous designs of the UP Seal and the current seal

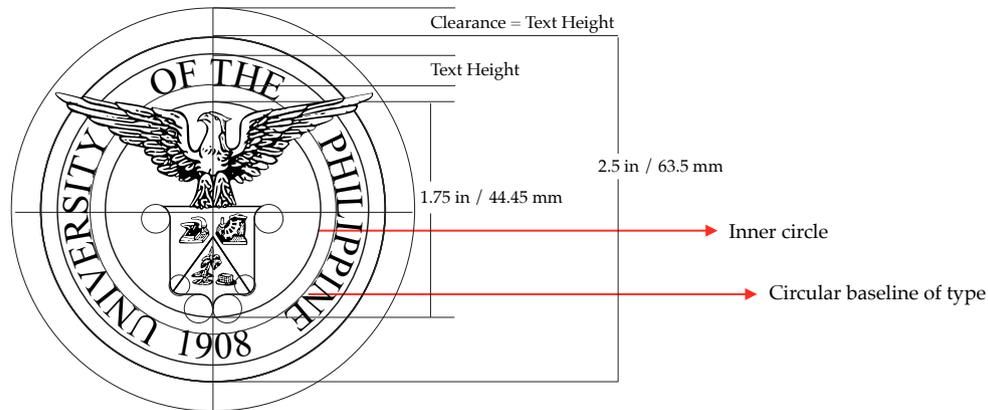


Figure 3. Schematic diagram of the UP Seal

When there is a need to resize the seal for different media applications, the seal must be scaled uniformly as one whole unit to maintain the correct proportions.

The seal cannot be re-drawn nor re-created. You may access a digital version of the Seal through the UP System Information Office

- The interior circle (where the shield is located) is 62.5 % smaller than the outer circle of the seal. It contains the eagle perched on the shield that holds the representation for different fields and specializations in the University
- The circular baseline of the type *University of the Philippines* is 43% smaller than the outer circle.
- The circles, type, eagle and shield are vertically aligned to the center.

It would be prudent for the seal not to be cluttered with any outside elements near it. Observe a clearance 25% larger than the outer circle to ensure that the no visual element enters the visual space of the seal.

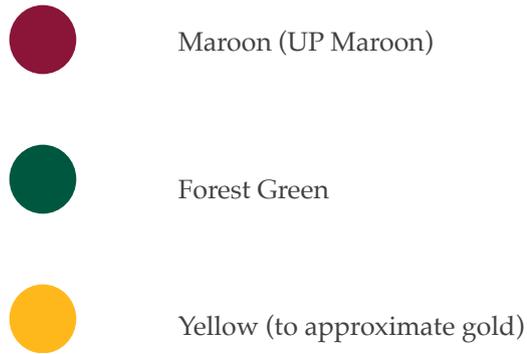


Figure 4. Color assignment for the UP Seal

Seal Color

Color assignment for the seal

The color of the outline and the logotype of the seal is yellow. It delineates and defines each section. The background color of the outer circle and the upper part of the shield is forest green. The elements such as the eagle, the interior circle, and the lower part of the shield are in maroon and outlined in yellow.

LOGOTYPE

Of equal importance to the Visual Identity of UP is its logotype. It establishes the institutional identity more directly.

The logotype and its alternate versions is ideal for clear and direct usage especially when size constraints no longer allows for a clear and visible reproduction of the Seal.

- 1) **University of the Philippines**
- 2) **Unibersidad ng Pilipinas**
- 3) **UP**

Logotype with the Seal

When using the Seal with the logotype, the prescribed labels/nomenclature for the labels are as follows: (1) University of the Philippines, and; (2) Unibersidad ng Pilipinas, (3) UP.

There shall be instances in which both the seal and the logotypes are featured simultaneously.

These are the allowed configurations:

- Horizontal - to be used in documents
- Stacked - to be used for large reproductions (i.e. horizontal banners and signs)
- Vertical-with limited horizontal space, the Logotype “UP” may be used provided that it is placed under the Seal

The horizontal and stacked application of the logotype and Seal will have two versions:

- English
- Filipino (as indicated in Memorandum No. PAEP-15-48)

Vertical

The color of the text is set at 80% black as a way to create a visual hierarchy

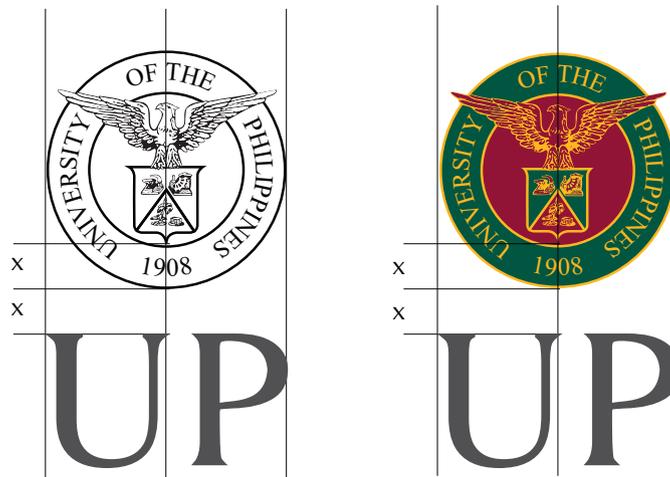


Figure 5. Line shot and color version of the UP Seal in vertical orientation

Horizontal



Figure 6. Line shot and color versions of the UP Seal in horizontal orientation. The height of the text corresponds to the height of the shield, the safe zone corresponds to the measurement of the outer circle of the seal.

Horizontal (stacked)

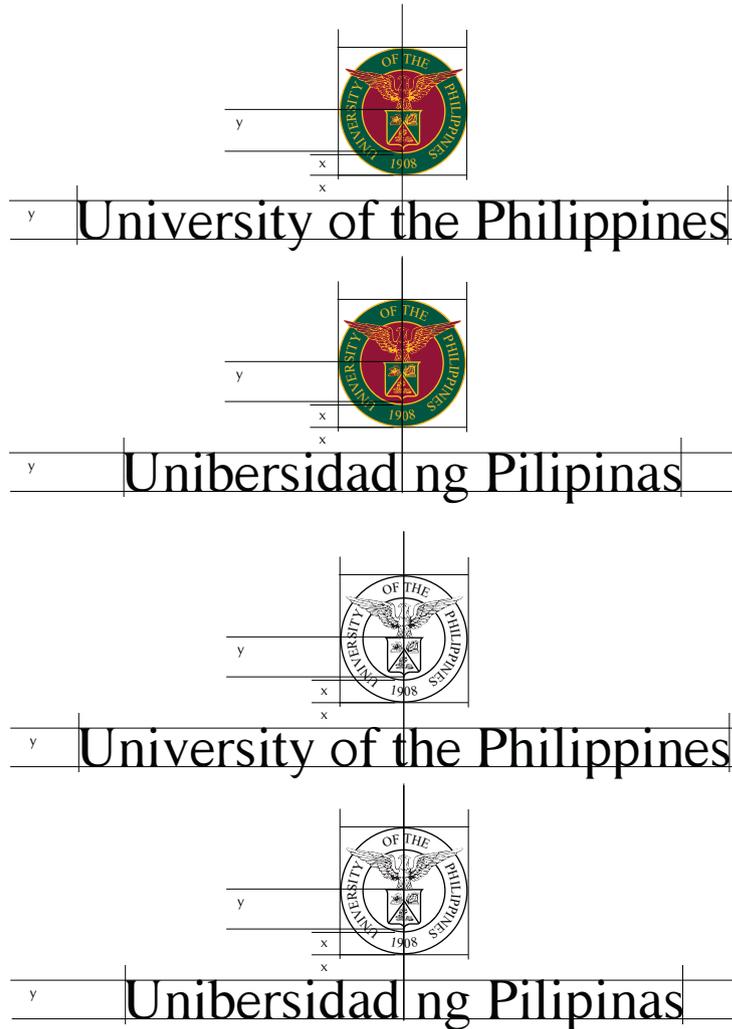


Figure 7. Horizontal stacked orientation of the UP seal.

THE
UP
COLORS

INSTITUTIONAL COLORS

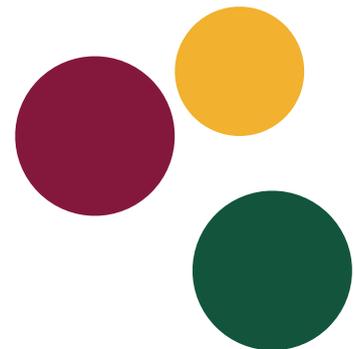
The University of the Philippines has four institutional colors. The first two colors are based on ART.466 The 2005 Revised Code of the University of the Philippines System. These are:

- Maroon which is the Primary color of the University, and
- Forest green which is its complimentary color.

The next two colors re:

- Gold which is applicable only as an accent color and provides definition to the details and main sections of the Seal.
- Spot Black which is used for the logotype.

Addition or introduction of other supplementary colors is not permitted in order to preserve the identity of the University.



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Accuracy in print production methods will ensure the quality of reproduction of the UP visual identity. As such, the two main factors to be considered are: 1) paper quality and surface (Coated or Uncoated), and 2.) ink percentages for color management.

Use the following color specifications for each type of paper.*

	Coated	Uncoated
 Maroon (UP Maroon)	PANTONE 1955C C- 29.12 % M- 100 % Y- 70.3 % K- 26.69 %	PANTONE 1955U C- 34.12 % M- 75.46 % Y- 49.49 % K- 13.6 %
 Forest Green	PANTONE 7484C C- 91.12 % M- 39.92 % Y- 79.14 % K- 37.38 %	PANTONE 7484U C- 74.47 % M- 39.78 % Y- 61.68 % K- 20.83 %
 Yellow (to approximate gold)	PANTONE 1235C C- 0 % M- 32.06 % Y- 94.9 % K- 0 %	PANTONE 116U C- 0 % M- 34.17 % Y- 95.99 % K- 0 %
 Black	Spot Black	Spot Black

**Coated paper has a smoother surface compared to the uncoated paper; thus coated paper is a better choice for magazines, brochures, & coffee table books. Uncoated paper is more suitable for typical office documents, for newsletters, official letterhead, photocopying papers, paperback books, tissue paper, and watercolor paper. Whichever the selected paper, its surface will have a different rate of ink absorption, hence, there is a need for color preservation during reproduction.*

THE
UP
OBLATION

OBLATION

As one of the most identifiable, endearing, and enduring symbols of the University of the Philippines, the Oblation is an image that has historical narrative significance and demands respect in terms of usage and visibility. The oblation (and the space in which it is located) “helped define institutional identity for the benefit of ‘outsiders’” (Cañete 57).

History

UP President Rafael Palma commissioned National Artist Guillermo Tolentino to create the Oblation. Tolentino, who also served as the Dean for the School of Fine Arts, engaged in further studies in Italy at the time of the rise of Mussolini. Tolentino brings home and into his sculpting the Oblation with attributed notions of sacrifice as elevated upon a pedestal. The Oblation is a visualization of two literary works by Dr. Jose P. Rizal, both indicating the clarion call for the youth to engage in the rigors of change and progress. The literary sources are from the second stanza of “*Mi Ultimo Adios*” and “*A la Juventud Filipina.*”

Symbolism

The UP Oblation symbolizes the willing sacrifice to achieve higher aspirations for the nation and for the people. The pose (outstretched arms, open hands tilted head, closed eyes, parted lips with the breast pushed forward) is Tolentino's interpretation of the 2nd stanza of "Mi Ultimo Adios" and the unknown heroes who fell during the night. The statue is 3.5 meters high corresponding to 350 years of Spanish colonial rule. The base, which serves as a pedestal, is a stylized representation of the Philippine archipelago. The rocks that line the base came from the Montalban gorge, highlighting the historical and cultural significance of the site. The plant at the foot of the oblation is the *Katakataka* which symbolizes the heroism of the Filipino people.



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The Oblation is to be used in its entirety with the statue on its pedestal at all times to keep its historical and symbolic significance intact.

To ensure the best representation of the Oblation in various media, use the single-colored graphic representation (silhouette) rather than a photographic reproduction. This ensures high contrast and visibility in any given layout.

Sources

The University of the Philippines Art Collection, page 8 Print.

Paras Perez, Rodolfo. Tolentino, National Art Foundation of Malolos. 1976. 117-119 Print.

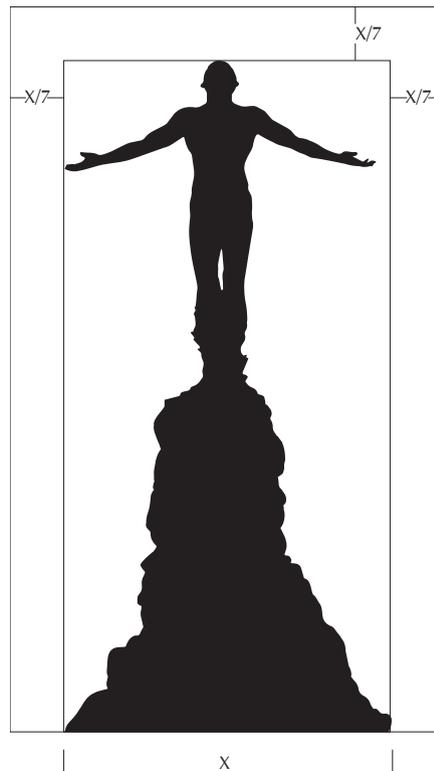
Cañete, Reuben. Sacrificial Bodies, The Oblation and the Political Aesthetics of Masculine Representations in Philippine Visual Cultures. Quezon City: U

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When using the Oblation, provide clearance space around it to ensure maximum visibility. The clearance around the Oblation is $1/7^{\text{th}}$ of the width of the base.

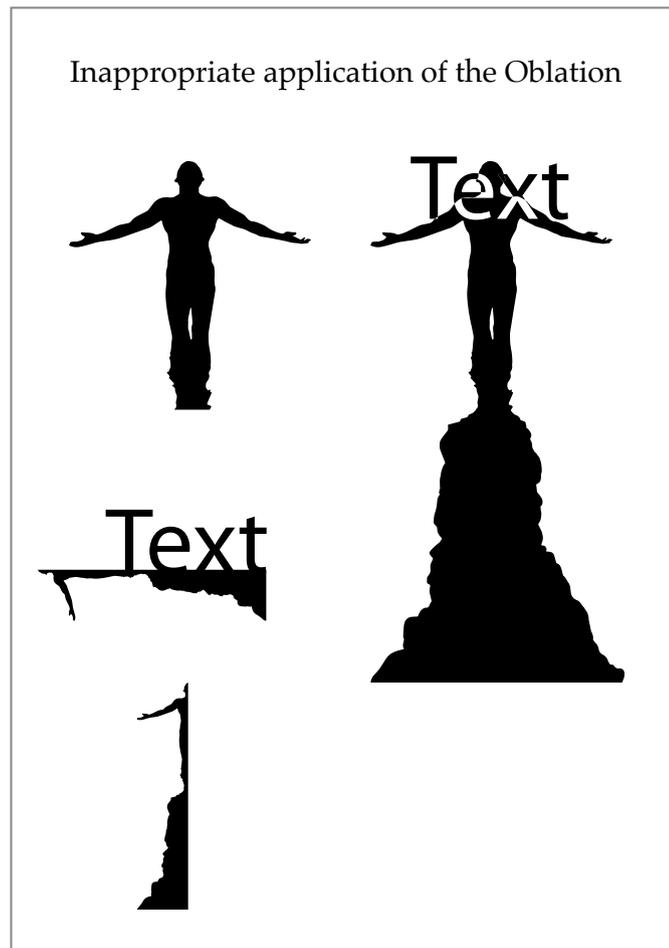
Example:

For a reproduction with a base measuring seven inches, a clearance around the Oblation measuring one inch is required.



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The following examples of the improper usage of the Oblation should be avoided as it violates the integrity of the UP visual Identity and makes the Oblation a mere decorative element.



THE
UP
TYPEFACE

TYPEFACE

Padayon

To be used only for the logotype.

Other Typefaces

To ensure clarity and uniformity across official communication materials, use Optima and Palatino. Optima is an elegant typeface that maintains legibility even in its minimum size. Palatino's characteristics of large x-height and good stroke contrast and serifs makes it highly legible and ideal to use in all official documents.

You may also use Avenir and Helvetica in unofficial documents and materials.

Optima

To be used for titles and headings.

Palatino

To be used for body text in official documents.

Avenir/ Helvetica

To be used for body text in unofficial documents and materials.

Character maps

Padayon

UP

abcdefghijklmoprsty

Optima

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

Palatino

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

Avenir

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

Helvetica

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

THE
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IDENTITY
APPLIED

SOCIAL MEDIA APPLICATION

Digital platforms present a distinct set of challenges for maintaining the institutional identity of UP. This is brought about by the evolving platforms for delivery and access of data via mobile and screen devices. In order to compete with varying visual stimuli in the digital platform, the identity of the university has to be displayed clearly and distinctly.

File format

Saving any image for the web requires that the RGB color space be used. There are three suitable formats for the web.

- GIF- a low resolution format that allows transparency and the implementation of animation
- JPG- a format specifically created for digital photographs and provides control over image sizes by adjusting the quality of the photograph
- PNG- a higher image resolution format that allows the users to preserve transparency in an image

Website placement and size specification

The seal or the logotype should be placed in the upper left hand corner of the page following Western reading orientation. The seal can be placed in the main content area for a larger clearance. Observe the prescribed minimum size of the Seal usage (see section on the UP Seal). When the size of the page requires that the seal be scaled down to the point that the details are no longer recognizable, it is advisable to use the logotype “University of the Philippines” as a replacement of the seal.

Application of the seal in different social media platforms

Do not distort nor re-construct the Seal, Logotype and Oblation. Use only the prescribed and provided set of Seals and Logotype to avoid any distortion brought about by scaling up or down of these elements. The dimensions listed below are recommended for use in various social media platforms.

Facebook: 180 x 180 px
linkedIn: 400 x 400 px
Instagram: 110 x 110 px
Twitter: 400 x 400 px

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Sample websites

The following are samples of correct seal placement:



APPLICATION FOR PRINTED MATERIALS

Namecards

Obverse

90 mm

10 mm

Juan dela Cruz (*Palatino, 9 pts, Black*)
 Professor, College of Fine Arts (*Palatino, 7 pts, 80% black*)

10 mm

University of the Philippines
 Bartlett Hall, E. Jacinto St., (*Palatino, 7 pts, 80% black*)
 UP Diliman, Quezon City, 1101
 Philippines
<http://cfa.upd.edu.ph>

52 mm

juan.delacruz@up.edu.ph
 (632)4367537 Telefax (632)9261572
 (63)9193943506

5 mm



19 mm

Reverse

Juan dela Cruz
 Director, Interactive Learning Center



University of the Philippines
 Magsaysay corner Apacible Sts.
 UP Diliman, Quezon City, 1101
 Philippines
<http://ilc.upd.edu.ph>

juan.delacruz@up.edu.ph
 (632)4367537 Telefax (632)9261572
 (63)9193943506



University of the Philippines

(For members without any administrative positions)

IDENTIFICATION CARD

EMPLOYEE/FACULTY ID

 University of the Philippines Diliman  FIRST NAME I. SURNAME 000000000 College Position	GSIS NO. TIN EMPLOYMENT STATUS BLOOD TYPE ADDRESS IN CASE OF EMERGENCY PLEASE NOTIFY: FIRST NAME SURNAME TEL NO: SIGNATURE
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STUDENT ID

 University of the Philippines Diliman  FIRST NAME I. SURNAME 000000000 College	<ul style="list-style-type: none">•This card is non-transferable.•Tampering with it in any way will invalidate this card. ADDRESS: IN CASE OF EMERGENCY PLEASE NOTIFY: FIRST NAME SURNAME TEL NO: SIGNATURE
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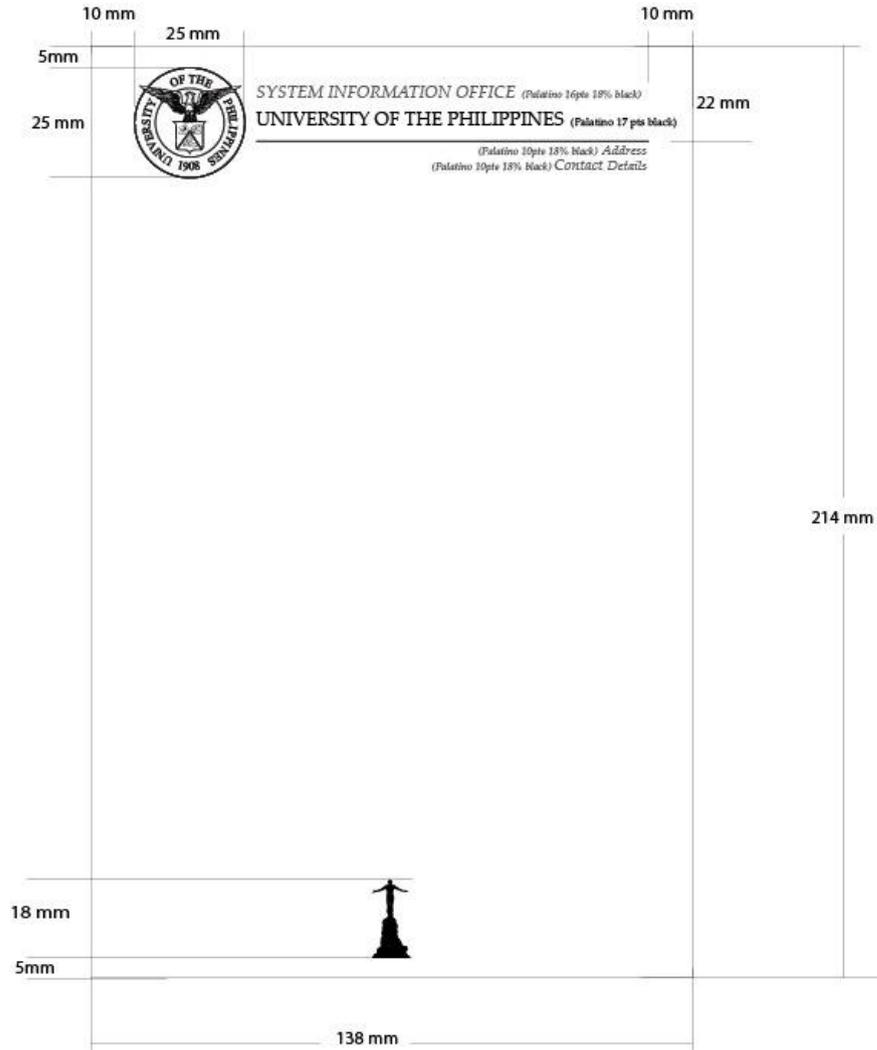


LETTERHEAD

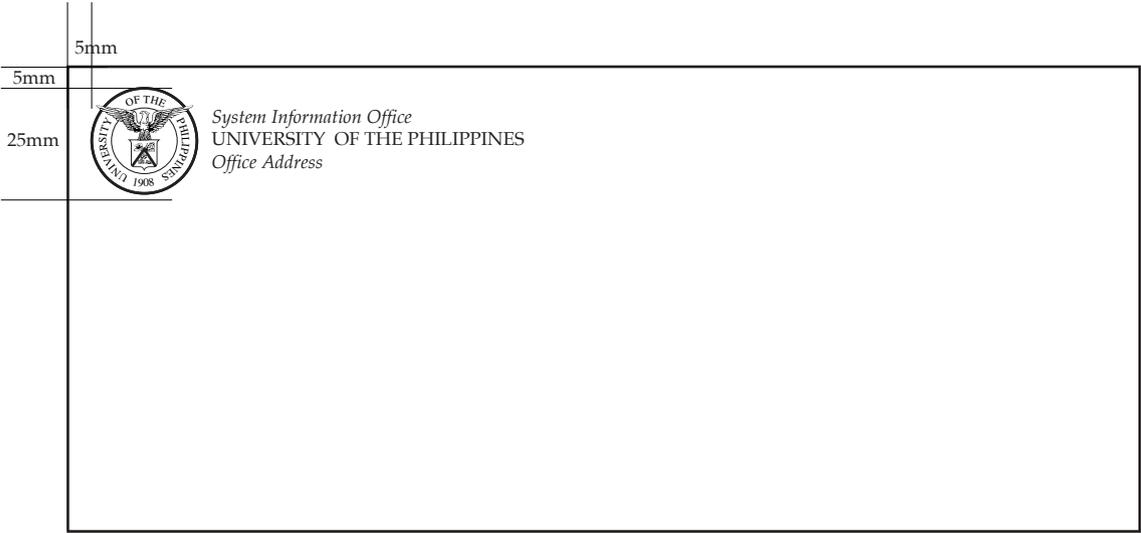
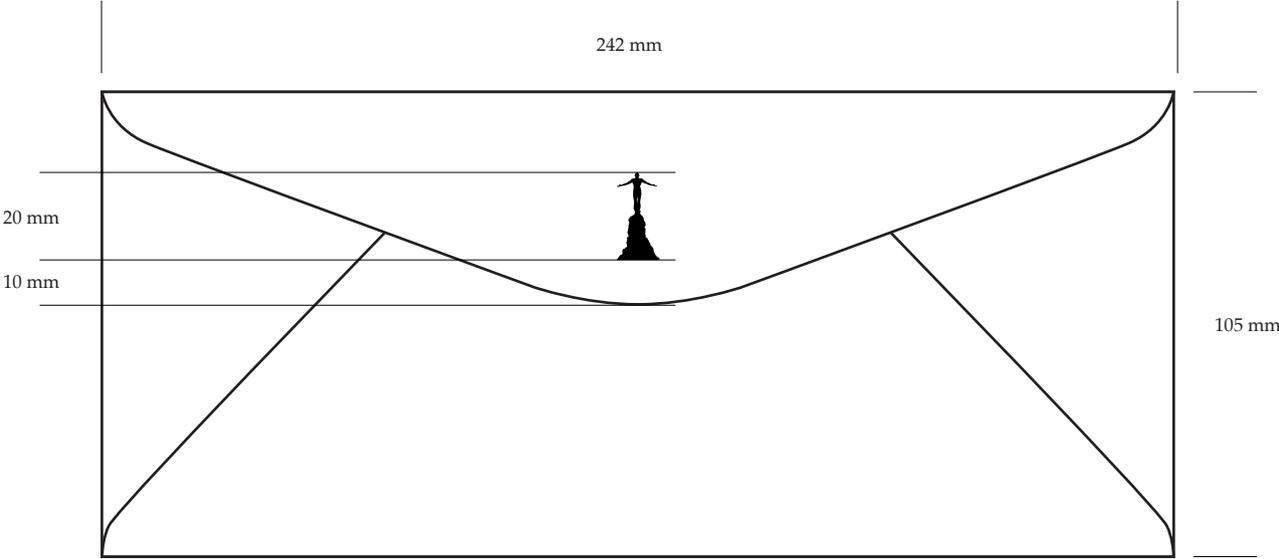


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MEMO PAD



ENVELOPE



POSTER PRESENTATION



University of the Philippines

Title of the Research Project

Author/s

Abstract

Fusce dignissim urna ut felis euismod, sed dignissim lectus varius. Integer commodo elementum rutrum. Cras ultrices neque eget quam vehicula blandit. Integer sagittis, quam a consectetur euismod, quam erat consectetur sem, quis pretium sem augue id nunc. Aliquam erat volutpat. Pellentesque et eros mauris. Nullam ut accumsan turpis. Vestibulum dapibus ornare nibh, venenatis ultrices risus pharetra egestas. Nunc sit amet odio eu lectus luctus consectetur. Donec commodo pellentesque nunc, at consectetur velit lobortis ut. Aliquam id purus laoreet, egestas augue laoreet, egestas urna. In non cursus magna. Proin ut suscipit tellus, sit amet dignissim ante. Etiam nec ex eu ipsum malesuada dapibus non at tellus.

Section Head xxxxxxxxxxxxxxxxx

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Section Head xxxxxxxxxxxxxxxxx

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aliquam faucibus, lacus nibh blandit massa, sit amet euismod dolor arcu ut tellus. Fusce sed bibendum eros. Nam aliquam suscipit tempor. Vivamus

Section Head xxxxxxxxxxxxxxxxx

Fusce dignissim urna ut felis euismod, sed dignissim lectus varius. Integer commodo elementum rutrum. Cras ultrices neque eget quam vehicula blandit. Integer sagittis, quam a consectetur euismod, quam erat consectetur sem, quis pretium sem augue id nunc. Aliquam erat volutpat. Pellentesque et eros mauris. Nullam ut accumsan turpis. Vestibulum dapibus ornare nibh, venenatis ultrices risus pharetra egestas. Nunc sit amet

aliquam faucibus, lacus nibh blandit massa, sit amet euismod dolor arcu ut tellus. Fusce sed bibendum eros. Nam aliquam suscipit tempor. Vivamus laoreet turpis in massa faucibus, ut suscipit mi pretium. Nulla at ante vel quam mattis euismod sit amet vel magna. Interdum et malesuada fames ac ante ipsum primis in faucibus



GLOSSARY

Bleed – refers to objects that extend beyond the printed page

Raster - also called bitmap graphics, are digital images that are composed of tiny rectangular pixels, or picture elements, that are arranged in a grid or raster of x and y coordinates (includes a z coordinate in case of 3D) in such a way that it forms an image

Coated Paper – A specialized printing paper with a smooth finish or surface

Crop – To cut off parts of an image

Drop-Out – Portion of the artwork that do not print (i.e. show portion of the substrate or paper)

Font – A set of printable or displayable text characters in a specific style and size

Inkjet – A printing method in which electrically charged droplets of ink are sprayed onto the paper

Leading – The spacing between the baseline of types

Logo – a graphic symbol adopted to identify an organization, its products, materials, etc...

Logotype – A single piece of type bearing two or more usually separate elements that is used to identify a product or institution

Kerning – The spacing between individual characters

Offset Printing – A method of mass-production *printing* in which the images on metal plates are transferred (*offset*) to rubber blankets or rollers and then to the print media

Reversing – Using white or light colors to define the detail of the figure

Seal – The official visual representation of an entity

Serif – A stroke added as a stop to the beginning and end of the main strokes of a character

San Serif – A category of typefaces that do not use serifs, small lines at the ends of characters

Stroke- Outline of a shape

Substrate – Any surface on which printing is done

Tracking – Similar to Kerning but is applied to group of letters rather than individual characters

Typography – The process of using type to print onto a page, or the general look of letters and words on a page

Typeface – Typefaces describe the overall look of the characters contained within the font

Vector Graphic – Images created with paths, which are defined by a start and end point, along with other points, curves, and angles along the way