

BRAND STYLE GUIDE

VISUAL



UNIVERSITY OF
GEORGIA
Terry College of Business

Because the Terry College of Business brand is a sub-brand of the University of Georgia, the two share a number of characteristics (such as color and typography). But due to the college's specific purpose and target audience, our brand should carry a distinctive voice and a discernible visual style of its own. All communications for the brand should strengthen the Terry story, while inspiring our audiences to take action in support of our brand priorities.

Note that all instances of "brand" in the following pages refer to the Terry College of Business brand, and instances of "master brand" refer to the University of Georgia brand.

RESOURCES

The Terry College of Business' Office of Marketing and Communications Department leads the planning, creation and implementation of the university's marketing, publications, and media and public relations initiatives. It is also responsible for the college's brand management goals, standards and processes. If you have questions you can't find answers to within this guide, or if you need brand assets, please contact the Office of Marketing and Communications.

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1

COLOR

Our color palette helps people identify us at a glance, and the way we use color sets the mood for each of our pieces, bringing an energy and vibrancy to our communications.

The primary brand palette for Terry College of Business matches our main university colors.

The secondary brand palette uses selected colors from three groups: vibrants, neutrals, and darks.

The following pages break down each row into individual colors and show ways to create unique palettes by using the brand colors in combination.

When using color builds, always use the color values listed here. They have been adjusted for the best reproduction on screen and in print and will not match Pantone Color Bridge breakdowns. Pre-made swatches can be downloaded from brand.georgia.edu.

PRIMARY PALETTE



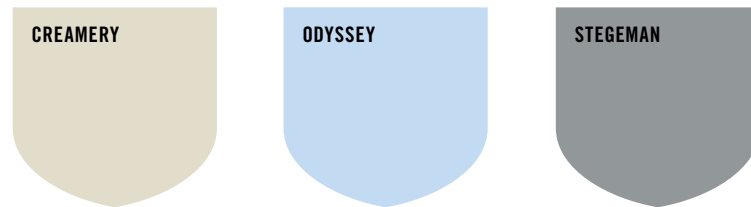
*NEVER SET TEXT IN BULLDOG RED ON ARCH BLACK BACKGROUNDS

SECONDARY PALETTE

VIBRANTS



NEUTRALS



DARKS



1 PRIMARY COLORS

Our primary colors are Black and Bulldog Red. They represent the University of Georgia and the Terry College of Business at the highest level and should be present in all communications.

Never use screens or tints of the primary colors.

BLACK

Black

C 0 M 0 Y 0 K 100

R 0 G 0 B 0

HEX 000000

headlines | subheads | lead-ins | pull quotes |
callouts | captions

1 PRIMARY COLORS

BULLDOG RED

PMS 200

C 3 M 100 Y 70 K 12

R 186 G 12 B 47

HEX BA0C2F

headlines | subheads | lead-ins | pull quotes |
body copy | callouts | captions

1 SECONDARY COLORS

VIBRANTS

Our vibrant palette is made of Glory Glory and Lake Herrick, hues that can bring vigor and warmth to designs. Use these colors sparingly: they should never be used for body text or headlines.

Glory Glory is used to distinguish the Terry College of Business from the other colleges within the University of Georgia.

Note that for projected presentations, avoid using Glory Glory. And never pair it with Bulldog Red for visibility considerations.

GLORY GLORY

PMS 185

C 0 M 93 Y 79 K 0

R 228 G 0 B 43

HEX E4002B

borders | lines | icons | backgrounds |
pull quotes | callouts | captions

1 SECONDARY COLORS

VIBRANTS

LAKE HERRICK

PMS 7467

C 97 M 0 Y 30 K 0

R 0 G 163 B 173

HEX 00A3AD

lines | icons | backgrounds | pull
quotes | callouts | captions

1 **SECONDARY COLORS**

NEUTRALS

Our neutral palette is made of Creamery and Odyssey. These colors add balance and warmth to the larger brand palette.

Note that in some applications, neutral colors may not be appropriate for text.

CREAMERY

PMS 7527
C 3 M 4 Y 14 K 8
R 214 G 210 B 196
HEX D6D2C4

lines | icons | backgrounds | pull
quotes

TINT 75%

TINT 50%

TINT 30%

1 **SECONDARY COLORS**

NEUTRALS

For accessibility purposes on the web, do not use Odyssey to set text on white backgrounds.

ODYSSEY

PMS 657
C 22 M 6 Y 0 K 0
R 200 G 216 B 235
HEX C8D8EB

icons | backgrounds | pull quotes

TINT 75%

TINT 50%

TINT 30%

1 **SECONDARY COLORS**

NEUTRALS

For accessibility purposes on the web, do not use Odyssey to set text on white backgrounds.

STEGEMAN

PMS 422

C 19 M 12 Y 13 K 34

R 158 G 162 B 162

HEX 9EA2A2

icons | backgrounds | pull quotes

TINT 75%

TINT 50%

TINT 30%

1 **SECONDARY COLORS**

DARKS

Athens can be used to introduce more warmth and intimacy in formal communications.

ATHENS

PMS 5195

C 44 M 74 Y 21 K 58

R 102 G 67 B 90

HEX 66435A

lines | icons | backgrounds | pull quotes |
body copy | callouts | captions

USING COLOR

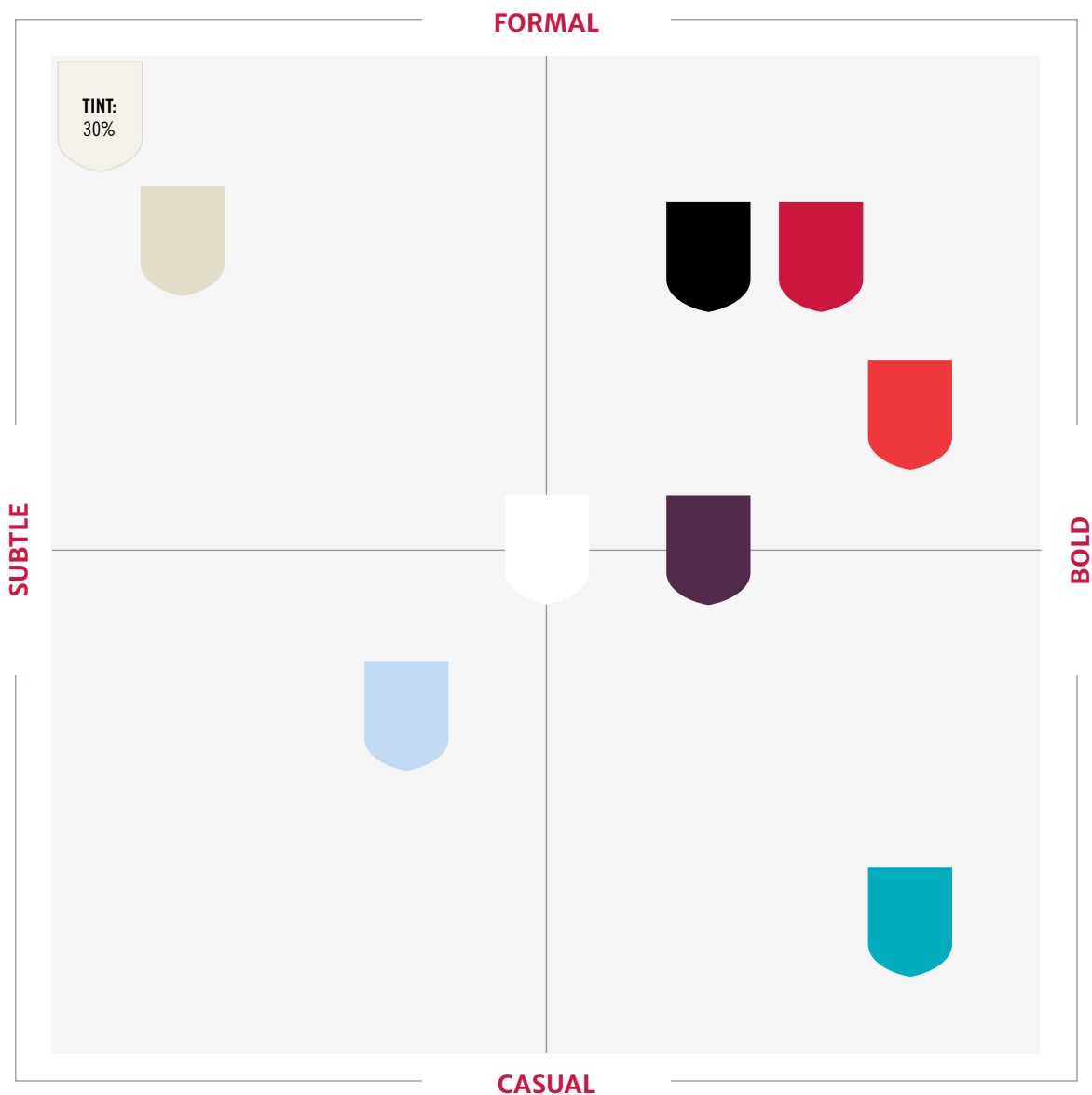
It is important to maintain a sense of hierarchy, balance and harmony when using the Terry College of Business color palette. Our brand color palette builds off the master brand's and features Glory Glory to distinguish us from other colleges.

The following pages draw on the entire palette to show how color combinations can be used successfully. Each is different but maintains character and emotion. Use the vertical banding as a guide to the ratios of each color. This isn't meant to be a precise mathematical system, but is intended to give an idea of relative use.

It is also important to note that the primary colors should play a role in each palette you create, even if it is a minimal one.

COLOR SPECTRUM

The chart shown here is a guide for the mood each color conveys on a communications piece. Colors can range from subtle to bold, and formal to casual. On the palettes on the following pages, there is a miniature version of this guide. Use it as a starting point to choose a set of colors that projects the right mood for the piece.



Fonts

When it is used thoughtfully, typography becomes a powerful tool to add visual meaning to what is communicated.

PRIMARY SANS-SERIF

Uses: headlines | pull quotes | callouts

TRADE GOTHIC

Type specimen

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Weights

CONDENSED NO. 18
BOLD CONDENSED NO.20

Do not use Merriweather Sans with the Terry College of Business brand. This typeface is reserved only for master brand communications.

PRIMARY SERIF

Uses: headlines | subheads | lead-ins | body copy | callouts | captions

Merriweather

Type specimen

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Weights

Regular
Italic
Bold
Bold Italic
Black
Black Italic

ALTERNATIVE FONTS

Our brand fonts may not always be available for use in Word documents, PowerPoint presentations and other digital applications. This page offers appropriate substitutes.

PRIMARY SANS-SERIF

Oswald is the acceptable substitute for Trade Gothic.

Oswald

Type specimen

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Weights

BOLD

SECONDARY SERIF

Georgia is the acceptable substitute for Merriweather.

Georgia

Type specimen

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Weights

Regular

Italic

Bold

Bold Italic

PRIMARY SANS-SERIF ALTERNATE

IMPACT

Type specimen

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

Weights

BOLD

Note: Use Oswald when it is available as a substitute for Trade Gothic. If Oswald is not available, Impact is acceptable.

FONT USAGE

Leading and tracking

Using type thoughtfully is crucial to making our designs look professional. Follow these tips to make sure our typography is consistent.

Note: Start with leading that is one to two points higher than the point size of the text. This won't always be right, but leading can easily be adjusted from there.

LEADING

Line spacing, called leading, is critical to setting professional-looking type that's easy to read. Leading should be set tight, but not too tight. With our typefaces, text generally looks best with leading set slightly looser than the default.

Leading that's too loose leaves too much pause between lines.

15 pt. type / 23 pt. leading

Leading that's too tight leaves too little pause between lines.

15 pt. type / 14 pt. leading

When leading is correct, the reader won't even notice.

15 pt. type / 17 pt. leading

TRACKING

Correct letter spacing, called tracking, also makes the type easy to read. Outside of headlines, text should always be tracked slightly tighter than the default setting, and optical kerning should be used when it is available.

Tracking that's too loose leaves too much space between letters.

+60 tracking

Tracking that's too tight leaves too little space between letters.

-60 tracking

When tracking is correct, the reader won't even notice.

0 tracking

FONT USAGE

Trade Gothic

When using Trade Gothic, refer to these font usage tips.

TRACKING

When tracking text set in Trade Gothic, generally set optical tracking between 20 and 50 points, or use your best judgment.

**WHEN TRACKING
IS CORRECT, THE
READER WILL NOT
EVEN NOTICE.**

+30 tracking

MANUAL TRACKING

Sometimes optical tracking is not better than your own eye. Start with the default optical tracking, then manually track letters if something looks off. Always do this when Trade Gothic is used to set headlines.

**MANUALLY TRACK
FOR HEADLINES.**

**MANUALLY TRACK
FOR HEADLINES.**

UNDERLINE

When underlining Trade Gothic, use the Underline tool in the drop-down Character menu. Then use the Underline Options to adjust the weight and offset of the underline. Always edit the default setting.

**HOW TO UNDERLINE
FOR TRADE GOTHIC.**

Weight 1.2 pt. / Offset 6 pt.

**HOW TO UNDERLINE
FOR TRADE GOTHIC.**

Weight 1 pt. / Offset 4 pt.

Use the specifications shown here as a starting point when setting type in a new layout. These proportions are designed for print, but they apply to digital and environmental applications as well. Since our two typefaces pair so well, keep in mind that you can substitute one for the other to create layouts that feel more formal or more casual.

Trade Gothic
Bold Condensed No. 20
Caps
Underlined

This use of underlining is reserved for Trade Gothic Bold Condensed No. 20 only, and should be used only for headlines and quotes.

Pull Quote
Trade Gothic
Bold Condensed No. 20
Underlined

Quote Source
Trade Gothic
Regular
Caps

ALIQUAM TEMPOR MOLLIS ANTE

LOREM IPSUM DOLOR SIT AMET.

Proin sollicitudin augue eget lacinia convallis. Sed quis sodales.

Aliquam erat volutpat. Donec id blandit dolor. Vivamus fermentum orci sit amet tellus interdum, eget consequat augue ultrices. Donec eget purus porttitor, facilisis est eget, tincidunt velit. Donec convallis est eu felis accumsan placerat at nec magna. Aliquam rhoncus nibh eget nisl ullamcorper, et faucibus nisl commodo.

“Etiam eros turpis, imperdiet ac odio vitae, posuere vive ahorra leo.”

—QUOTE SOURCE

Mauris in accumsan eros. Proin sollicitudin augue eget lacinia convallis.

Praesent sapien tellus, lacinia eget elit vitae, accumsan tempus felis. Mauris in tempor neque, vel consequat ligula. Nulla condimentum faucibus mauris eu aliquet. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus.

Nulla rutrum sem velit, quis facilisis neque consectetur sed. Cras a lorem velit. Donec rutrum mi sit amet elit pellentesque, eget bibendum velit tincidunt. Duis id eros nec ipsum volutpat efficitur. Nunc et lorem quam. Quisque a bibendum velit.

← **Merriweather**
Black
Caps

← **Trade Gothic**
Bold Condensed No. 20
Caps
Underlined

← **Merriweather**
Black

← **Merriweather**
Regular

← **Merriweather**
Regular

USING LINES WITH TYPOGRAPHY

Building from the master brand's use of underlines, the dynamic underlines shown here are specific to the Terry College of Business brand.

Use these treatments to strengthen headlines and emphasize an idea of progress, forward thinking or collaboration.

EXTENDING

SHAPED
BY THOSE
WHO COMMIT.

ARRIVING

SHAPED
BY THOSE
WHO COMMIT.

CONNECTING HEADLINES

SHAPED
BY THOSE
WHO COMMIT.

SHAPED
BY THOSE
WHO COMMIT.

See page 53 for additional guidance about line usage.

OUR PHOTOGRAPHY

Photography is a key tool for showcasing our diverse and dynamic community. Our images capture the Terry College of Business spirit and connect with people in ways that words can't. What we say describes what we're doing to challenge convention and shape the future. But it is our photography that shows it.

PHOTO STYLE

Our photography style is bright, warm and intimate, with images that use natural light whenever possible. Light is also an active element in our photography, sometimes to the point of slight overexposure. To avoid unnatural angles, never rotate the camera to an angle other than 90 degrees.

Our photography can be broken down into three subject categories: portraiture, collaboration, and Terry campus and Georgia hallmarks.

PORTRAITURE



COLLABORATION



TERRY CAMPUS AND GEORGIA HALLMARKS



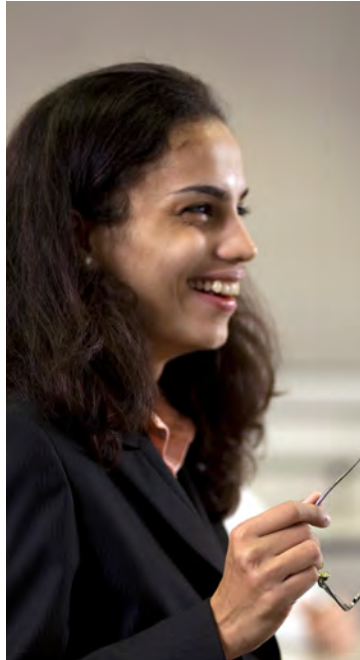
PORTRAITURE

Portrait photos are the foundation of our image library. These images emphasize the importance of student success.

Portraits can range from formal headshots to lighthearted scenes in working environments.

Shots taken straight on can be used to evoke more a serious tone. Avoid stiff poses with crossed arms or hands on hips.

Side profiles are more inviting and intimate. These portraits should always be three-fourths view, facing to the right, hinting at optimism and progress. When shooting or cropping, it's important to consider the context of the subject's environment.



COLLABORATION

In collaborative work environments, both inside and outside the classroom, it's important to always highlight an individual within a group setting.

Balance these group shots with individuals who are engaged in their activity or area of study. Capture students as they collaborate, learn and develop their skills, and become leaders. And remember, it is important to show a diverse mix of students in an accepting and supportive environment.



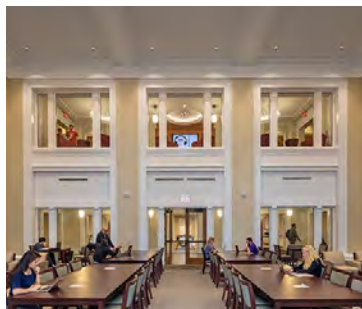
**These images are included for inspiration only. They are not owned by the Terry College of Business or the University of Georgia.*

TERRY CAMPUS AND GEORGIA HALLMARKS

The campus category includes both the Terry College of Business' buildings and the University of Georgia's hallmarks, such as the Chapel Bell and the Arch.

Images like these are incredibly important in distinguishing Terry from other universities and developing a close relationship with all our audiences.

Shots of the university's hallmarks can prove extremely useful when talking about the University of Georgia's history, heritage and traditions, as well as when communicating with alumni.



USING PHOTOGRAPHY

CONTAINERS

Portraits can be placed in these three container shapes and treated as another graphic element.

Reference these examples when framing portraits. These inset frames are intended primarily but not exclusively for use with portraits of individuals.

SQUARE



FRONT PROFILE



No crossed arms



No side profiles



No group images

CIRCLE



FRONT PROFILE



SIDE PROFILES



No crossed arms



No group images

BANNER



SIDE PROFILE



No front profiles

USING PHOTOGRAPHY

CROPPING

In many cases, group shots can be cropped to focus on an individual to better align the image with the photo style.



BEFORE



AFTER

LAYERING TYPE AND GRAPHIC ELEMENTS

Text and graphic elements should never be placed over subjects' faces. Make sure that the text is legible over a photo.



PHOTOGRAPHY **MISUSES**



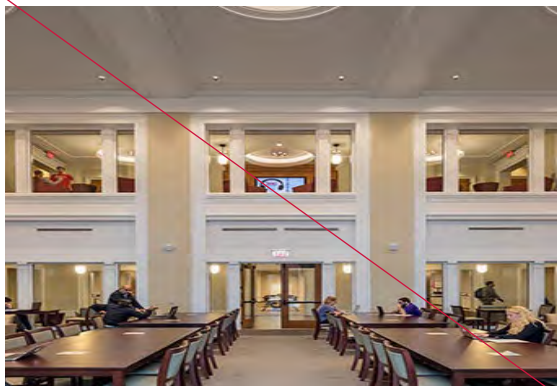
DON'T USE DUOTONE IMAGES.



DON'T PLACE TEXT OVER FACES.



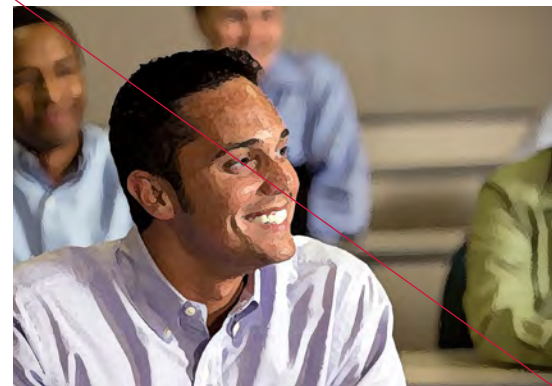
DON'T USE STOCK PHOTOGRAPHY.



NEVER STRETCH IMAGES.



NEVER PIXELIZE IMAGES.



NEVER APPLY ARTISTIC FILTERS TO IMAGES.

4

GRAPHIC ELEMENTS

OUR GRAPHIC ELEMENTS

The Terry College of Business brand has a variety of graphic tools that create a unique look and make us recognizable. For the brand, these elements can be dialed up or down individually to add visual interest and enhance our storytelling.

THE ELEMENTS

The brand has a number of graphic tools that distinguish us visually from our peers. When they're used consistently, these elements create continuity within our family of materials, across a variety of media.

1

LINES

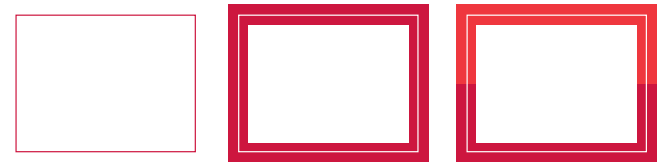
Lines are a great way to establish hierarchy, to guide navigation within a layout, to emphasize a word or phrase, and to organize content.



2

BORDERS

Our border element frames important information or photography. It adds sophistication and elegance to any piece.



3

ICONS

Icons are paired with photography, incorporated in informational diagrams, and used as stand-alone elements to support ideas.



LINES

Lines are a very elementary graphic treatment, but by applying them thoughtfully, we can elevate a single design or a family of communications. An easy way to do this is to establish a common line weight throughout an entire piece of collateral.

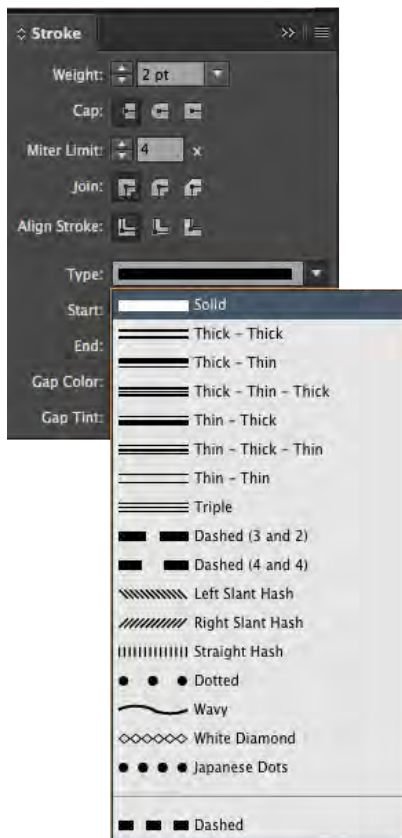
SOLID LINE



APPLICATIONS

Most applications in Adobe Creative Suite have a contextual menu for Strokes that should be used to customize lines. The menu to the right shows the basic controls, such as Weight, Cap, Join, Alignment and Type.

Weight is variable, depending on the size and scale of the piece. The Cap should always be set to Butt Cap, and the Join should always be set to Miter Join. Alignment can vary based on the situation, but the only stroke allowed is Solid — highlighted on the menu at right.



**SHAPED
BY THOSE
WHO COMMIT.**

**SHAPED
BY THOSE
WHO COMMIT.**

See page 40 for line usage with typography.

BORDERS

Borders are a simple but sophisticated graphic treatment that can add elegance to any piece. They are used to frame photography or important information.

The styles and uses of borders shown here distinguish the Terry College of Business from the University of Georgia master brand.

BORDER FRAMING IMPORTANT INFORMATION

**Lorem ipsum
dolor sit amet,
adipiscing elit.**

For more embellishment on print materials, Bulldog Red and Glory Glory can be used together on borders, as shown.

**Lorem ipsum
dolor sit amet,
adipiscing elit.**

**Lorem ipsum
dolor sit amet,
adipiscing elit.**

A simple border frame can be used for a softer emphasis with headlines or call-outs.

BORDER FRAMING PHOTOGRAPHY

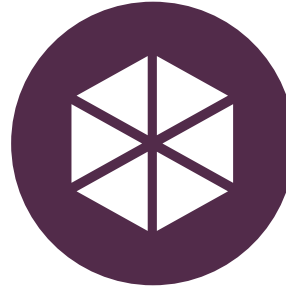


ICONS

Here is a sampling of icons that help with communication pieces. They should only be used with relevant content.

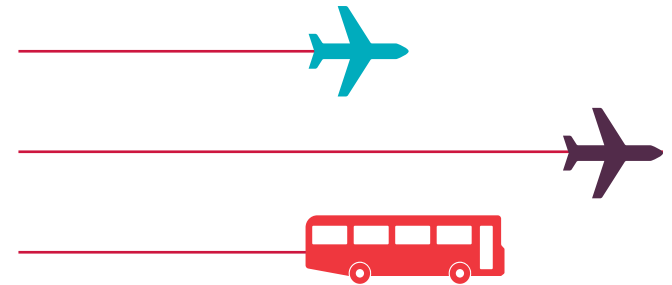
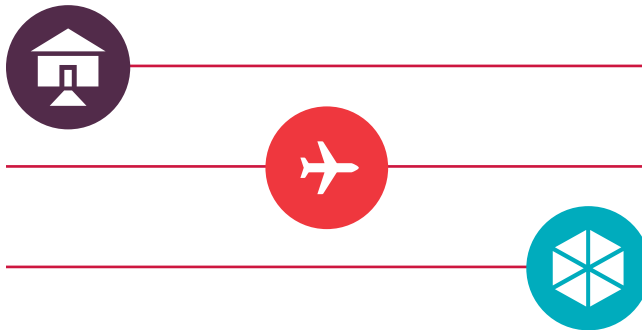
Icons can be set in circle containers and treated like badges. Never use squares or other shapes as containers for icons.

When creating or selecting icons, consider the amount of detail, use of geometric forms, solid shapes opposed to outlines, and the legibility found in these examples.



USING ICONS WITH LINES

Icons can be paired with lines to build connections or help with reader navigation.



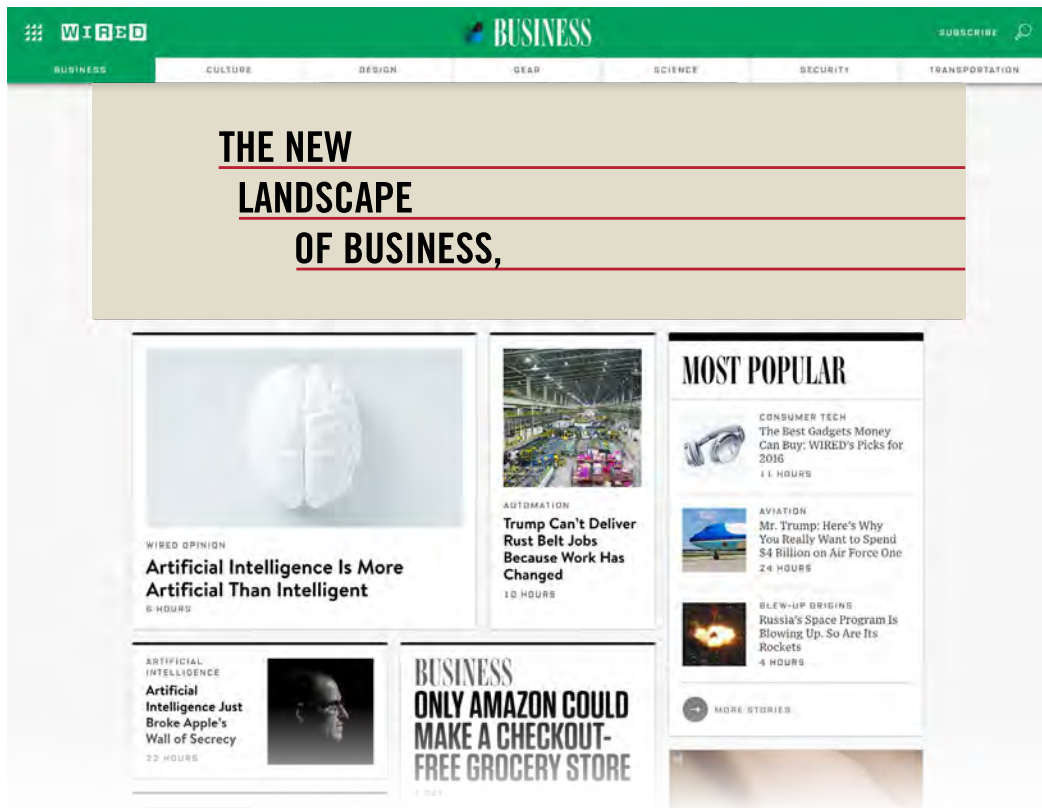
5

GRAPHIC ELEMENTS

5 **DIGITAL CAMPAIGN**

Digital





SHAPED BY
THOSE
WHO COMMIT.

SHAPED BY
THOSE
WHO COMMIT.

*Terry College of Business grads are
changing the way business gets done.*

LEARN HOW



*Terry College of Business grads are
changing the way business gets done.*

LEARN HOW



**UNIVERSITY OF
GEORGIA**
Terry College of Business

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WITH TERRY COLLEGE OF BUSINESS



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UNIVERSITY OF GEORGIA

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For more information: terry.uga.edu/tlss



Terry College of Business
UNIVERSITY OF GEORGIA

STUDENTS, FACULTY AND STAFF WELCOME

BILLBOARDS

Print

*When designing for billboards, use Trade Gothic Bold Condensed No. 20 for optimal legibility.







UNIVERSITY OF
GEORGIA
Terry College of Business