

# BRAND *wildly possible* GUIDELINES

# WHAT IS A BRAND?

A brand is an enduring platform that articulates an organization's unique identity and point of view. It helps an institution like the University of Kentucky connect with its broad audiences through relevant and personal interactions.

**It's more than a logo,  
a slogan, a mascot  
or an ad campaign.  
A brand is:**

- the promise we make to our audiences
- the essence of our institution
- the experience we create
- the personality we convey
- the message we deliver
- the identity we express

# WHY IS A BRAND IMPORTANT TO UK?

Our brand works to form emotional connections, in addition to rational associations, at every interaction someone has with the university. That might be a conversation with a prospective student during a campus visit, an exchange with a UK alumna at a Wildcats football game, or an interaction with a potential donor at an advancement event.

**These interactions accumulate and shape the opinions of those we serve.**

The elements in this document work together to ensure that all of these encounters convey a consistent and compelling story about UK. The principles apply to every interaction, every conversation and every piece of communication we create about the university.

This document is designed to help you make decisions about how to craft our story for the various audiences we need to reach. There's a deep rationale for everything here — every visual and verbal element. These guidelines reflect the thought process that went into developing our timeless and memorable brand, and offer direction for making it work.

## Questions?

Kelley Bozeman  
Director of Marketing  
kelleyb@uky.edu  
859-257-3303

# STRATEGY

The brand strategy forms a foundation for positioning the University of Kentucky in the marketplace and informs a smart and compelling creative platform. Additionally, it's a tool that should be consulted as we develop marketing plans, campaigns and initiatives.

This section will define each component of our brand to illustrate who the University of Kentucky is and why we matter to the world.

**This is how we tell our story.**

# STRATEGY INSIGHTS

The strategic frameworks outlined in this section build on insights collected about our university.

Although they aren't intended to serve as external-facing language, they exist to illustrate the big thinking behind our brand strategy. An understanding of these ideas is critical to understanding our positioning, our messaging, our audiences and our voice.

Don't use this specific language in communications, but keep these ideas in mind whenever crafting any communications.

## Why we exist— our brand purpose

---

The most succinct definition of our brand, and why our stakeholders should care.

### How to use it

The brand purpose serves as a gut-check for storytelling, and as a guiding light for our brand. Every story we tell and every message we put out into the world should support this big idea, while not spelling it out word for word.

---

## Personality traits

---

The attributes that express our brand's style, tone and attitude.

### How to use it

Keep these characteristics in mind as we hone our voice. If the University of Kentucky were a person, this is how that person would sound.

---

## The who, what and why

---

The highest-priority target who will find our brand idea compelling, and the single-minded, aspirational promise that will motivate the desired behavior.

### How to use it

Remember at all times that, at the most basic level, this is what we're providing, whom we're providing it for, and the reason they should care. This will shift as we zero in on specific content, but at the simplest level, this is what we're all about.

---

## The Pillars

---

The ideas that drive our unique promise and proposition in the marketplace and frame how we communicate and innovate.

### How to use it

Every story we tell should fit (at least loosely) into one of these categories; that is, it should support one or more of these broad ideas. Use these pillars as a rubric for choosing compelling content. If it speaks to at least one of these ideas, it's probably a story worth telling. If not, see if you can find a way to connect your story to one of these pillars.

---

## Foundational elements

---

Attributes that all institutes are expected to offer.

### How to use it

These "table stakes" proof points are the things that any institution can brag about in one way or another. Since all colleges and universities provide these things, there's little reason to mention them.

Why we exist—  
our brand purpose

---

Personality traits

---

The who, what and why

---

The Pillars

---

Foundational elements

## ACHIEVE MORE THROUGH GRACE AND GRIT

---

### Persistent, Big-Hearted, Life-Changing

---

For prospective students who are looking for a life-changing college experience at a well-regarded university, UK is the best choice because it inspires and illuminates your path forward, by delivering an educational experience that combines grace and grit to ensure your success in Kentucky and beyond.

---

#### INSPIRES YOUR PATH FORWARD

The breadth and depth of opportunities at UK empower all students to steer their own destinies and illuminate their new talents and true passions. Our 16 degree-seeking colleges, world-class research opportunities and diverse extracurricular activities open doors to future success in Kentucky and beyond.

#### WITH GRACE AND GRIT

Grace and grit drive UK's approach to educating students and interacting with each other. By grace, we mean a commitment to community, generosity toward each other, and diversity without divisiveness. By grit, we mean encouraging effort, determination and perseverance. Grit gives you the drive to succeed, and grace gives you the attitude to thrive.

#### PRIDE OF AFFILIATION

We are UK — one Big Blue Nation of 250,000 students and alumni. No matter where you are in the world, there's a UK community that shares a bond of extraordinary achievement and a culture of grace and grit.

Well-trained, knowledgeable, accessible faculty; a broad-based, world-read; a range of valuable, transformational experiences to fit diverse interests; unparalleled living and learning facilities; a safe environment; a strong alumni network; an accessible career office.

# BRAND PURPOSE

Why we exist: the single-minded  
reason people should understand

# Achieve More Through Grace and Grit

- It is bold and confident — it gives UK a little swagger
- It defines UK's unique value and ROI
- Achievement is connected to what students want from a college experience (it's relevant)

- It speaks to our unique way of delivering our education (it's rare)
- It is authentic to UK (it's real)
- It resonates emotionally

# STRATEGY OVERVIEW

Our strategy is the foundation for the University of Kentucky brand.

It's a useful set of frameworks and resources for anyone who communicates on the university's behalf, so it's tailored for marketers and communicators.

This strategy should be the foundation for the ideas, stories and messages that will resonate with those who know UK — and those who will appreciate UK in the future.

## Audiences

### Who we engage

Categorizes our key audiences to help target our messaging.

## Brand Essence

### The space we own

Defines how we want to be thought of in the minds of our most important audiences.

## Messaging

### What we offer and why it matters

Organizes our key ideas into a story to ensure that our communications are clear, consistent and compelling.

## Personality

### How we convey it

Captures our character and defines the tone of our brand.



# ABOUT OUR AUDIENCES

We tend to think of our audiences in two ways:

## 1. By the action they're taking.

## 2. By the mindset they have.

### Action-Based Audiences

When we think of an audience by their actions, we're talking about something that we can observe. We can see that they're a current student, or an alumnus, or a potential donor, or a parent. And we can communicate with them at the right moment in their journey, based on their actions (a prospect hasn't visited UK yet, or a donor hasn't given to UK lately, or a student is about to graduate).

We primarily use action-based audience sets to determine what information a member of an audience might need next.

### Mindset-Based Audiences

When we look at mindsets, we're talking about what we can't see, but what we can infer, based on what we know about people and how they perceive the world. This way of looking at people tends to be more effective and helps us to more accurately target our audiences, by understanding what they care about, what concerns them, and what they need to know about UK.

We primarily use mindset-based audience groups to inform our creative work, so that our communications will move our audiences to action.

Any member of our audiences will likely be in multiple groups (both action-based and mindset-based) at once.

# AUDIENCES FRAMEWORK

Our audiences can be grouped in many ways. As you seek to engage with each group, the ideas that you prioritize can fluctuate, based on the purpose of the communication — like increasing awareness, building reputation or fundraising.

For this part of our brand strategy, we have segmented UK's audiences by their actions and their broad communication interests.

Those who know us today

## The Wildcat Community

- Trustees
- Current students and families
- Faculty
- Staff and administration

## The Extended Community

- Alumni
- Current donors
- Employers of UK alumni
- Lexington residents
- Wildcat fans and the Big Blue Nation

Objective:

## ALIGN and ENGAGE

- Build alignment with and pride for the UK story
- Enhance UK's academic reputation and strengthen engagement and advocacy with the evolved brand

Those who will know us tomorrow

## Future Wildcats

- Prospective students and their influencers

## The Public

- Kentucky and beyond
- Nationally based employers
- Peer institutions
- Press and media
- Prospective donors
- Others

Objective:

## CONNECT

- Expand awareness and enhance perception to strengthen partnerships inside and outside of Kentucky

# AUDIENCES

## The Wildcat Community

is our most internally focused audience. These are the people who live the UK experience and advocate on its behalf.

### Who are they?

- Trustees
- Current students and families
- Faculty
- Staff and administration

### What do they need to know?

- That they are an integral part of UK and its brand, including its activation
- That there is a united vision for driving UK's success
- That they must come together to rally around the university's story
- The opportunities they have to drive economic prosperity in Kentucky and beyond

### What do we want them to do?

- Take pride in the new brand and foster its acceptance
- Recognize the difference between internal and external language (if appropriate)
- Live out the UK values that unite them
- Lend their stories to the master brand

# AUDIENCES

## The Extended Community

is an external audience with strong connections to UK. They have strong levels of awareness and drive our reputation.

### Who are they?

- Alumni
- Current donors
- Employers of UK alumni
- Lexington residents
- Wildcat fans and the Big Blue Nation

### What do they need to know?

- That their support of UK is crucial
- That UK helps direct our students' journeys and shapes them into who they are today
- That the university is a local and national cause, bettering the society that they're a part of
- That UK is the same place they've always loved, just refreshed to reflect the authentic institution
- The stories of the people who make UK what it is
- That UK continues to be a home and beacon of hope for many
- That UK is continuing its efforts to improve diversity and inclusion (and how they can further that progress)

### What do we want them to do?

- Be passionate brand champions
- Take pride in their relationships with UK
- Tell the brand story
- Promote the university's benefits and value
- Share their stories about UK
- Give their time, talents or dollars to the institution

# AUDIENCES

## Future Wildcats

are the center of why we continue to do what we do. They inspire what our university will look like in the future and the purpose it will serve.

### Who are they?

- Current high school students (domestic and international)
- Parents and families of prospective students
- Prospective graduate students (at the broadest level)
- High school guidance counselors and coaches

### What do they need to know?

- UK's positioning and what makes it distinct
- The value of a UK degree
- Why they would succeed at UK
- Why UK is worth the investment and commitment
- What the surrounding community of Lexington has to offer them
- What they need to do to enroll

### What do we want them to do?

- Recognize the university's impact
- Recommend UK to students and other influencers
- See how UK can help them surpass what they have envisioned for themselves
- Identify UK as a top-choice institution
- Take the next step (visit, apply, enroll, etc.)

# AUDIENCES

## Future Wildcats

### *Special Considerations for Prospective Students and their Families*

The most meaningful touchpoints in student and parent journeys share a few key characteristics:

- They feel **personalized**.
- The school appears **proactive**.
- They provide a sense of **clarity**.

### Personalization

Create moments that are personally relevant to the student. When these moments can't be in-person or on campus, make sure you are tailoring the message to the students as much as possible

### Being Proactive

Take the first or next step with the student whenever you can. Don't make them wait to hear or force them to track down someone. Reach out to students and get to know them so that you can provide meaningful guidance in the college search process.

### Clarity

Help make the often confusing and overwhelming search process feel more clear. Don't overload students with information or content. Give them just enough to take the next step. Make things simple and easy.

# AUDIENCES

## The Public

is our most external audience. Their awareness levels may vary, but they're critical to gauging our national reputation.

### Who are they?

- Peer institutions
- Press and media
- Nationally based employers
- Prospective donors
- Elected local, state and national officials
- Kentucky and beyond

### What do they need to know?

- How UK and its collective accomplishments affect their lives and others' lives
- How UK develops advancements and innovations that are meaningful and often contribute to healing
- That UK continues to invest in its infrastructure to improve the lives of its students, its people (faculty and staff), and its state
- That UK is a beacon for the Commonwealth, truly living out its land-grant mission

### What do we want them to do?

- Recognize the university's impact
- See UK as a leader in higher education and contributions to society
- Take notice of what Wildcats are doing while they are at UK and beyond
- Elevate UK's prestige in their minds and influence others

# AUDIENCE MINDSETS

Now, for this portion of our brand strategy, we have segmented UK's audiences by their mindsets.

## Representatives

### Who they are

Those who serve as the public face of the university, delivering on our core value proposition.

### Why they matter

The work they do for the university is critical and allows us to fulfill our mission.

They are loyal, passionate, and well connected to UK.

They are our core internal group and know what we do better than anyone.

### What they need from UK

A clear north star — an idea of where UK is headed and the importance of the work we do.

An appreciation for their role in brand and communications efforts.

A sense of belonging: they need to feel that they're an important part of our story.

### What we want them to do

Serve as our primary brand ambassadors.

Consistently deliver on our core value proposition.

Show their support for and belief in what UK is doing.

## Champions

### Who they are

Those who see our work and celebrate and invest in UK.

### Why they matter

They believe in the mission of the university, and are supporters of our work.

They already have an understanding of UK, our role in the world, and our vision for the future.

They can rally others around our brand purpose.

### What they need from UK

A clear understanding of our evolved brand positioning — who we are and why we matter.

Distinct pride points (beyond athletics) that they can get behind.

Guidance on how they will benefit from our branding efforts.

### What we want them to do

Celebrate everything that UK is.

Invest in our work through their time, talent and financial support.

Find more reasons to trust and support our mission so they can actively advocate on UK's behalf.

## Influencers

### Who they are

The business leaders and policymakers who can shape the university's future.

### Why they matter

They hold unique power to contribute to UK's success.

They have the influence necessary to reshape perceptions and bring others on board.

They can heighten awareness of UK's impact and value.

### What they need from UK

A clearer understanding of UK's impact.

Information about misperceptions and knowledge gaps that others may have concerning the broader impact of higher education.

### What we want them to do

Be good stewards for the university.

Support our role in moving the Commonwealth forward economically and socially.

Deliver our key messages and act on our behalf.

## Community

### Who they are

The people of our region, our patients and all who benefit from the work we do.

### Why they matter

Their lives are improved by the university's existence, whether they're actively engaged with UK or not.

They are our biggest opportunity to amplify our relevance.

### What they need from UK

Ways of connecting the positive things in their lives to the work of UK.

Pride points that extend beyond athletics: academics, service, research, healthcare, and other indications of our impact and strength.

### What we want them to do

Build on their role as recipients of UK's success to become vocal supporters of the university.



## Representatives

This is our core internal audience — the group of people who know UK best because they're the ones who live it daily. They are the most familiar with our students, our campus and the everyday experiences that happen here.

Since they know the work we do well, make sure they see beyond what happens on our campus. When you write for them, show how the work they do every day connects to the larger impact that UK has in the world. Demonstrate how our diverse community is contributing to a smarter, healthier and more vibrant world.

## Personality traits to lean into

**VITAL** — essential to the betterment of society

**REMARKABLE** — taking significant strides

**LIFE-CHANGING** — encouraging all students to embrace their journey toward a life of greater satisfaction and meaning

## What they care about

- Opportunities that ignite passions
- An inspired path forward
- Critical dialogues about diversity and inclusion
- Prowess to make an impact

# AUDIENCE MINDSETS

## Champions

Whether they follow Wildcat athletics or otherwise appreciate the work that we do, these are the true UK fans, cheering from the sidelines, encouraging us to fight for the next victory.

When we write for them, we must give them more to be proud of, beyond the athletic field. So we must tell them more of the story. Show them the solutions we're creating for the world's problems, the power of the research we're conducting, and the cutting-edge healthcare we provide.

## Personality traits to lean into

**REMARKABLE** — taking significant strides

**PROUD** — proud of our tenacious spirit and where our roots allow us to grow

**TENACIOUS** — diligent and steadfast in overcoming

## What they care about

- Applicable and competitive skills and sustainable solutions
- The power of an R1 research institution
- A top-ranked academic medical center
- A purposeful, distinctive education

## Influencers

These are the legislators, policymakers and other essential parties who have the power to shape our future. They care deeply about the strength and well-being of our region, and the vitality of our communities.

When writing for this audience, share the human stories of the work that's being done at UK. Tell stories of the people who are doing the work and benefiting from it. Show how our work makes our state stronger and lives better. Together, these stories help illustrate the importance of UK's role in Kentucky and beyond.

## Personality traits to lean into

**HUMAN** — warm and genuine

**BIG-HEARTED** — generous and always thinking of others first

**TENACIOUS** — diligent and steadfast in overcoming

## What they care about

- A hardworking culture in the heart of Kentucky
- Meaningful contributions to the Commonwealth
- A community united by powerful stories
- Prowess to make an impact
- Breakthroughs that improve livelihoods

# AUDIENCE MINDSETS

## Community

These are the many people who live smarter, better, healthier lives thanks to UK. We serve them in our communities, we help them in our medical center, and we improve their lives in countless ways through the research, breakthroughs and solutions we provide.

When communicating with this audience, we must illustrate the connection between our work and better livelihoods. Show how UK is responsible for so much of the good found in our Commonwealth and in all the lives of those who thrive here.

## Personality traits to lean into

**PERSISTENT** — purposeful and motivated

**VITAL** — essential to the betterment of society

**LIFE-CHANGING** — encouraging all students to embrace their journey toward a life of greater satisfaction and meaning

## What they care about

- Opportunities that ignite their passions
- The support of the Big Blue Nation
- Uplifting spirit and unified purpose
- Places for ingenuity to unfold
- Breakthroughs that improve lives

# CREATIVE BRIEF

Before beginning work on any piece of UK communication, you should first compile as much information as you can about the purpose of the piece, its audience, and the broader messages you'll convey about the University of Kentucky.

While it's by no means a comprehensive list of questions, this document will help you have more meaningful conversations about your creative piece and help you make more informed decisions.

Before you write or design anything, fill out a creative brief to ensure that you have a clear point of view and concrete goals for each communication. Share the completed brief with your client and get their approval. Then, once the piece is complete, use the creative brief to confirm that your communication is effectively fulfilling its purpose.

## CREATIVE BRIEF



Project Title: \_\_\_\_\_ Today's Date: \_\_\_\_\_

Name/Contact Info: \_\_\_\_\_ Due Date: \_\_\_\_\_

Who are we talking to?

What is their mindset?

- Representative  Influencer  
 Champion  Community

What do we want them to know?

What do they care about?

What do we want them to do?

What messages will motivate them to do it?

How do we want them to feel?

What larger truth are we revealing about UK through this communication?

If they remember one thing, what should it be?

Additional considerations:

### Written Tone

Choosing specific traits of the UK brand to highlight will help you communicate with a consistent voice.

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> Big-Hearted   | <input type="checkbox"/> Human      |
| <input type="checkbox"/> Life-Changing | <input type="checkbox"/> Vital      |
| <input type="checkbox"/> Persistent    | <input type="checkbox"/> Tenacious  |
| <input type="checkbox"/> Proud         | <input type="checkbox"/> Remarkable |

### Checklist (for Marketing and Communications only)

- Does this align with our Wildly Possible brand language?
- Does the communication lead with a brand benefit?
- Is the benefit paid off with relevant attributes?
- Does it sound like what a person with our brand personality traits would say?

# BRAND ESSENCE

Our brand essence is how we want to be thought of in the minds of our most important audiences. It's not what we are or how we express it; it's about what we want people to remember when they walk away.

Our brand essence articulates what we're all here to do. This is the commitment we make individually and deliver collectively.

**The University of Kentucky ignites the passion within, by empowering all Wildcats with the heart to step up and the will to press on, so that together, we can be a powerhouse for change.**

**NOTE:**

*This statement sets the powerful focus for the bold vision of our work. This statement, for internal use, is not a tagline or elevator speech and should not be lifted directly for external use.*

# MESSAGING

The messaging map organizes our key messages into a hierarchy to ensure we're consistently telling our brand story in a way that is unique and compelling. Each point supports the next, and all tie directly back to the core.

## Hierarchy

A messaging map allows us to organize:

- The **value proposition** (UK's differentiated core message)
- The **secondary messages** (UK's secondary attributes and benefits)
- The **supporting points** are specific ways or proof of how we deliver on our secondary messages. These are flexible and should evolve over time.

## Pillars

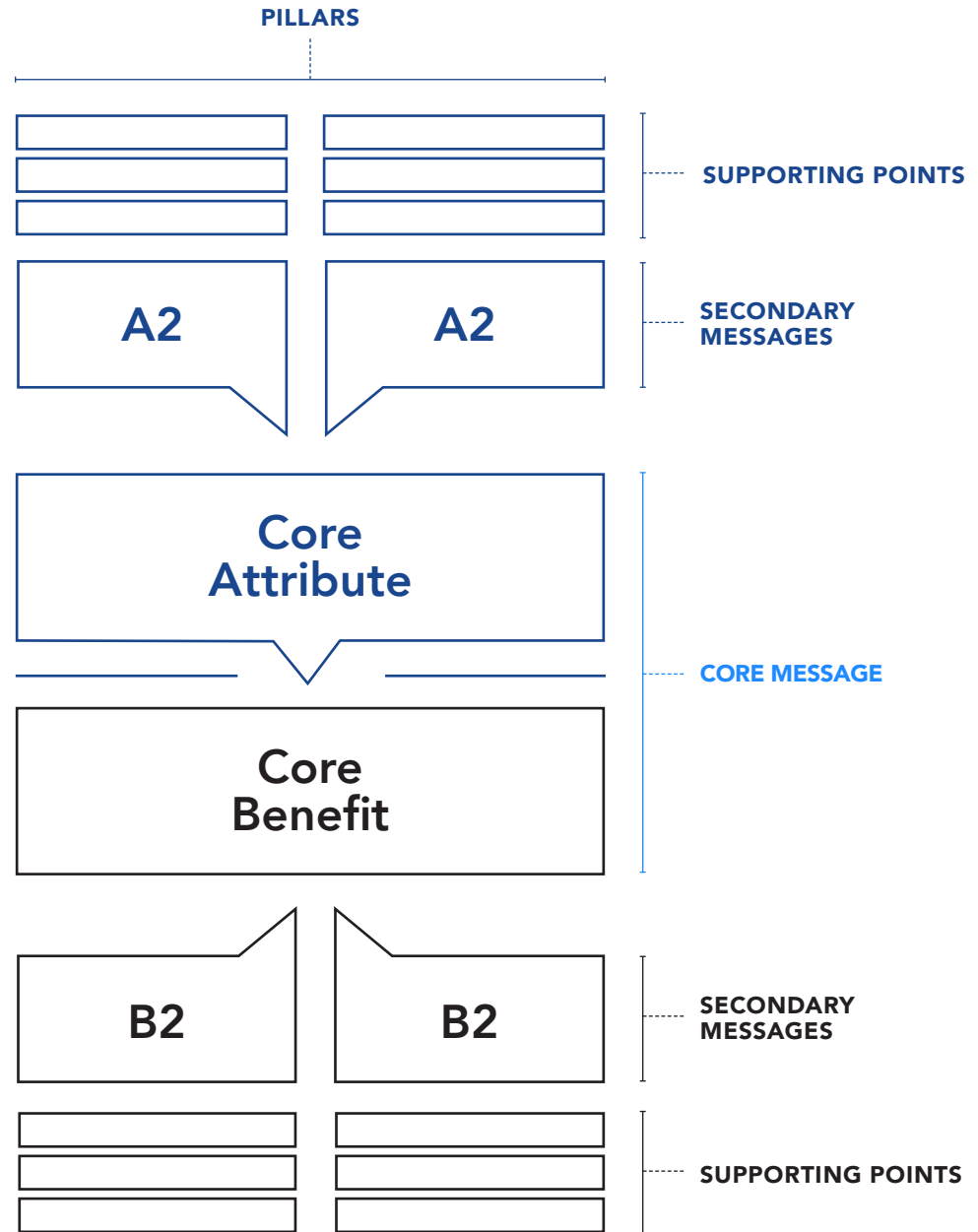
The pillars organize our messages by topic. The four messaging pillars — opportunities, roots, heart, and impact — help guide how we talk about our community, what we provide for our audiences, and what differentiates us from our peers.

## Attributes and Benefits

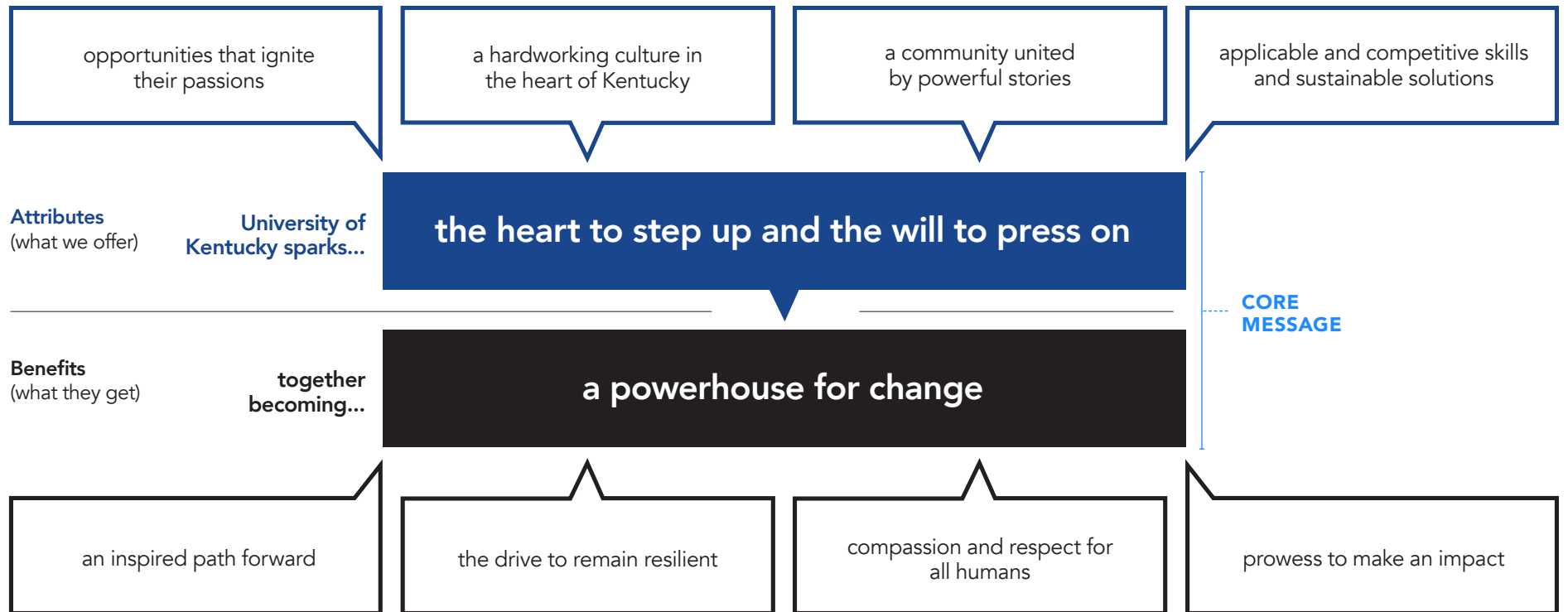
A compelling message map (and a compelling brand story) is based on attributes and benefits.

**Attributes** are what we offer to our audiences. Attributes include the programs, services, research opportunities and unique offers that we bring to the table.

**Benefits** are what our audiences get. It's the value of the attributes that we offer. It's the answer to the question "so what?" or "why do they care?"

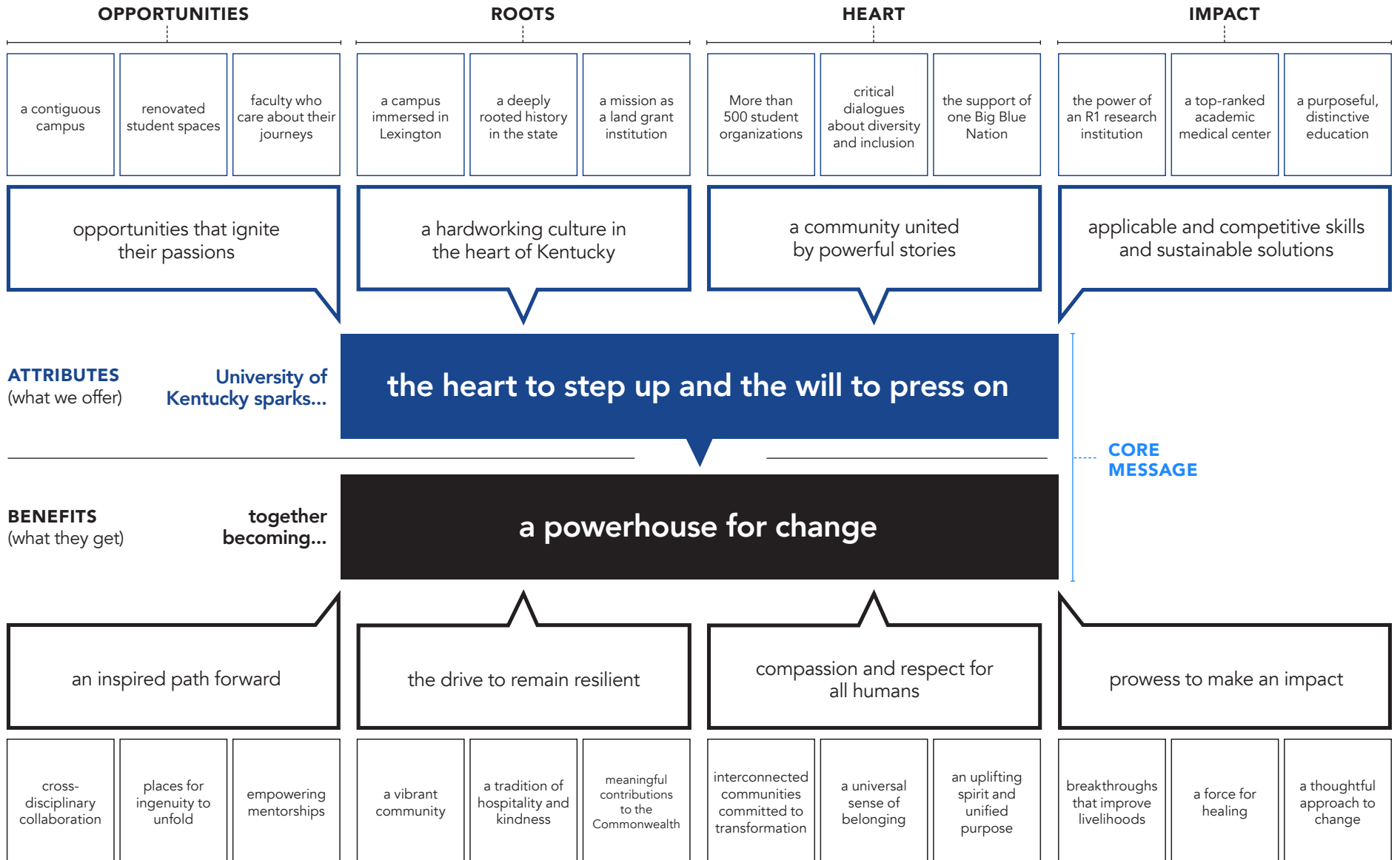


# MESSAGING MAP





# MESSAGING MAP



# MESSAGING MAP

## Translating Messaging Into Audience-Facing Copy

### OPPORTUNITIES

---

Here you'll discover a smarter path toward a future that inspires you. See what's possible when concepts collide across disciplines, and when thinkers have the space to explore anything that ignites their passions and new ideas. And you'll never go it alone. You'll find a faculty member who cares about this stuff just as much as you do, along with the mentorship that will drive you to do even more.

### ROOTS

---

What will you find in the heart of our Commonwealth? Everything possible. We're part of a long history of hospitality, kindness and a desire to give back to the place that gave so much to us. It's part of what makes us who we are at the University of Kentucky. People work hard here, and it's what gives each of us the drive to step up, the will to press on, and the resilience to never give up.

### HEART

---

The University of Kentucky is home to a powerful community. Here, you belong. Because this is a community built on compassion and respect for all people. And we're united in a common cause: to create stronger communities across our Commonwealth and beyond, and to do the transformative work that makes them thrive. This is what's possible when you feel the support of a massive, Big Blue Nation behind you.

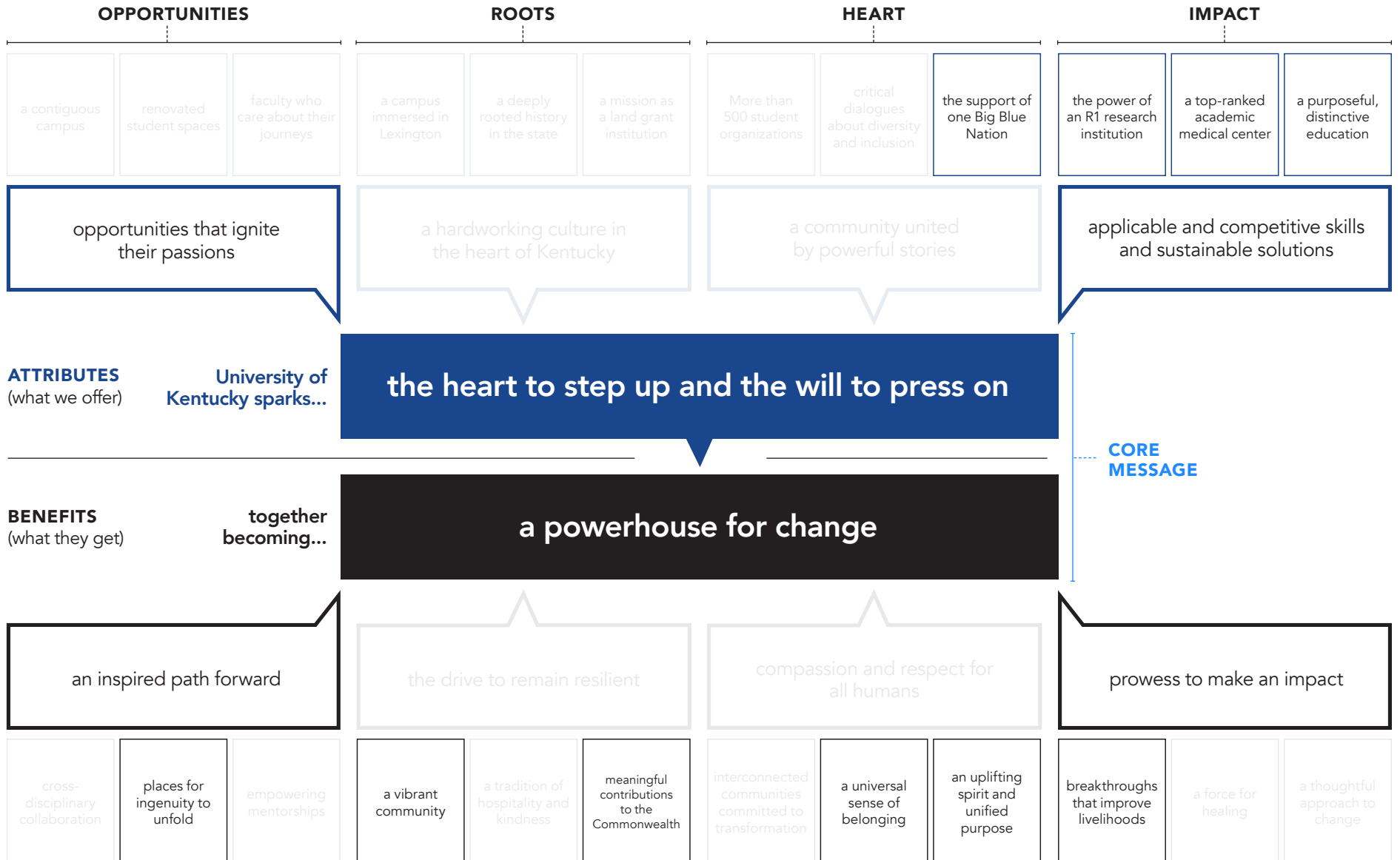
### IMPACT

---

People come to the University of Kentucky because they want to make something. And because they want to make something happen. Something that makes lives better. Something that makes communities healthier. Something that creates change. It's something that can happen only when you've got the strength of an R1 research institution behind you, the prowess of a top-ranked medical center, and the skills and knowledge gained from a world-class UK education. This is what makes new possibilities for our Commonwealth, our region and our world. Welcome to a powerhouse for change.

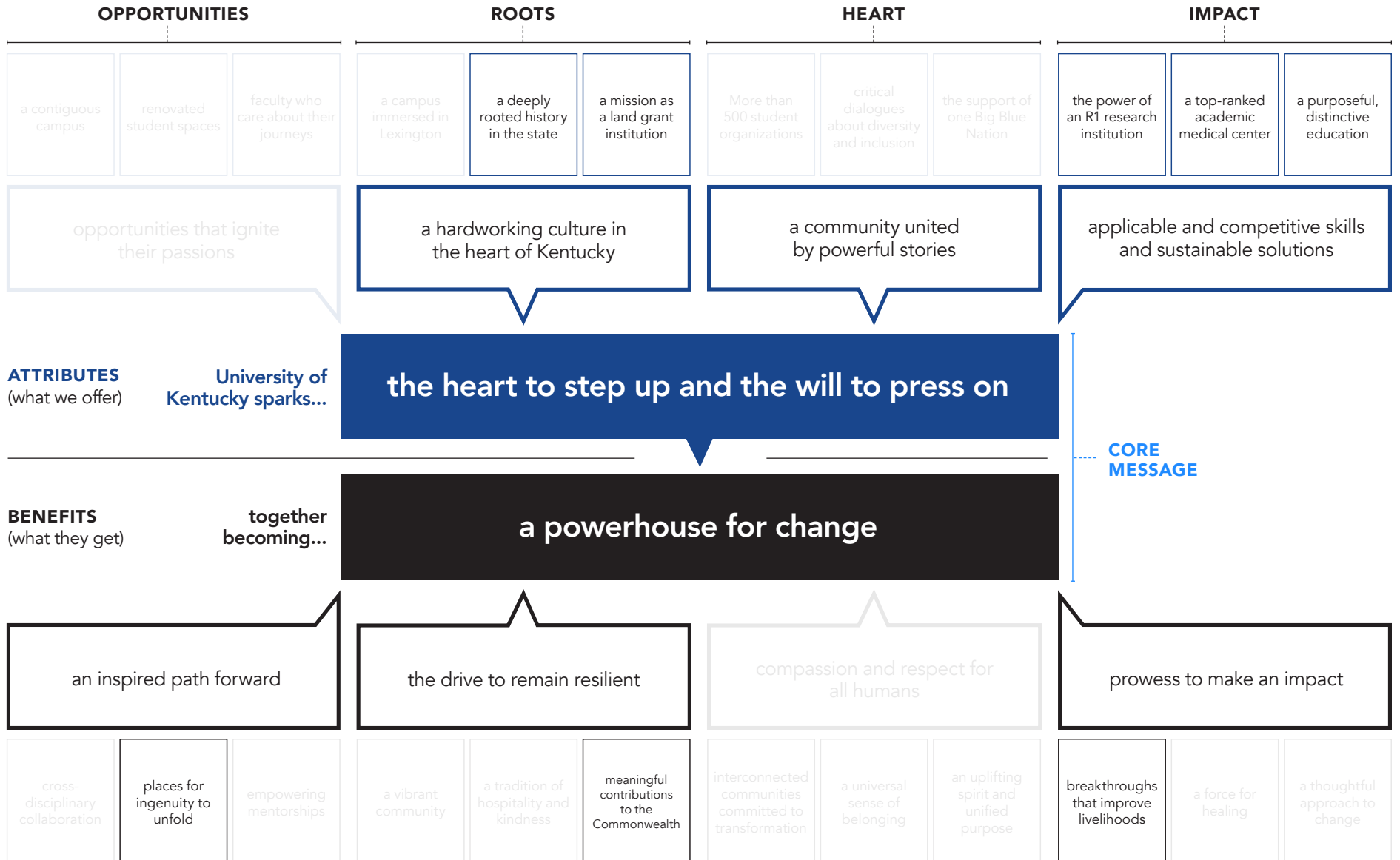
# MESSAGING MAP

## AUDIENCE MINDSET: COMMUNITY



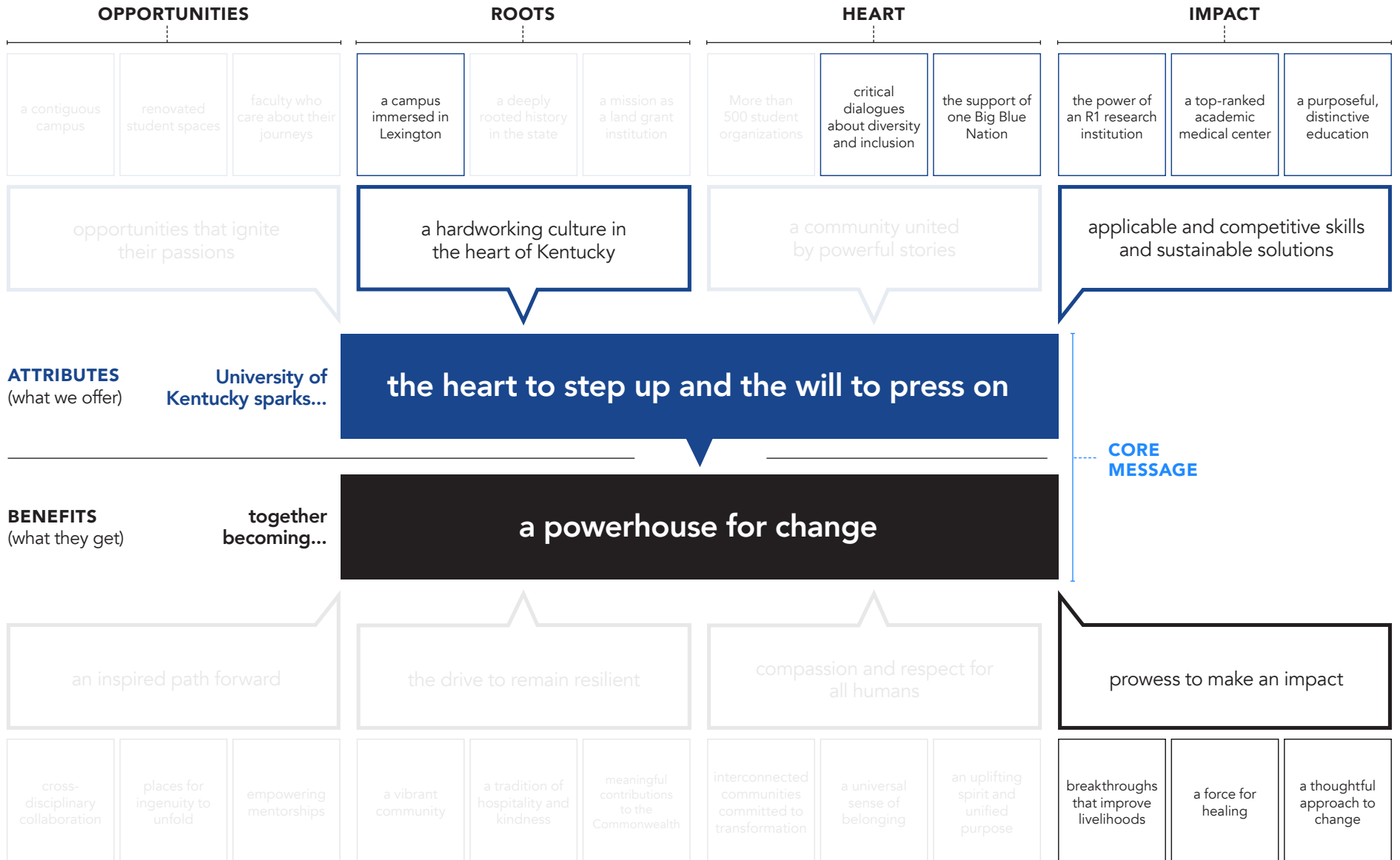
# MESSAGING MAP

## AUDIENCE MINDSET: INFLUENCERS



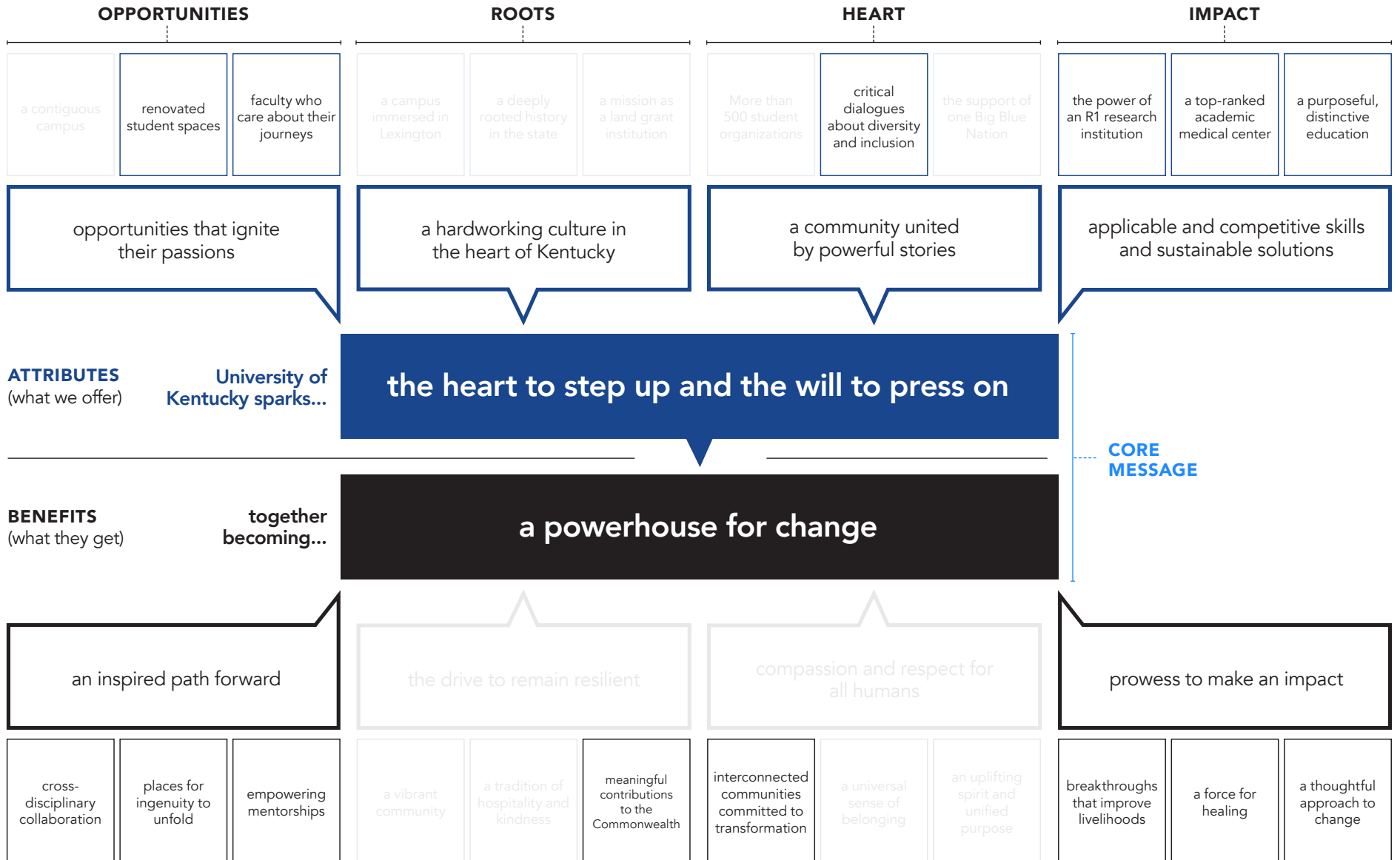
# MESSAGING MAP

## AUDIENCE MINDSET: CHAMPIONS



# MESSAGING MAP

## AUDIENCE MINDSET: REPRESENTATIVES



# MESSAGING

## Aligning with the map

The messaging map is designed to create a hierarchy for our messages, but the language you see there isn't meant to be used verbatim with external audiences. Any time you're crafting copy, consult the messaging map to ensure that it aligns with our core message. This helps you understand the types of messages to include and prioritize in our communications.

### ① Is it an attribute?

First, consult the messaging map to make sure that your topic aligns with our core message. Your topic may not be explicitly stated, but it should align with a supporting point or secondary message on the map.

### ③ Determine your audience and priorities.

Choose your audience, and then look over the benefits section of the messaging map with their needs in mind to determine the key benefits to your audience.

### ② What's a benefit?

Once you've established that your topic is an attribute that we should be communicating, you need to determine the benefits to the audience. It's important to note that benefits will vary based on the audience we're communicating with.

### ④ Craft your message.

You may have found one benefit, or you may have found several. You'll want to narrow your focus to the most important benefit — that's what you need to get across in the language you use. Any supporting benefits should act as talking points for additional copy, complemented by the attributes of the program or initiative you are promoting.

# PERSONALITY

Our brand personality defines what it feels like to interact with our university. It conveys our attitude and character to our target audiences.

Simply put, it's the personification of our brand.

Keep the sentiment of the following traits in mind when crafting communications.

Some of them will be dialed up or toned down, depending on the topic, audience and channel.

Because UK is...

## Big-hearted

Our doors are always wide open. We are generous and always think of others first.

## Life-changing

We encourage all students to embrace their journeys toward a life of greater satisfaction and meaning.

## Persistent

We are purposeful and motivated. We continue to move forward despite obstacles.

## Proud

We are proud of our tenacious spirit and where our roots allow us to grow.

Our communications will feel...

## Human

Warm and genuine. There is a real human heart beating beneath the surface, and our audiences should feel it.

## Vital

Essential to the betterment of society. The stakes are high, and we're fulfilling a fundamental need in the world.

## Tenacious

Diligent and steadfast in overcoming obstacles. We have drive and determination. We never give up when there is work to be done.

## Remarkable

Taking significant strides. We do things that are worth noting and worth talking about.





BECAUSE UK IS...

# BIG-HEARTED

Our doors are always wide open. We are generous and always think of others first.



OUR COMMUNICATIONS WILL FEEL...

# HUMAN

Warm and genuine. There is a real human heart beating beneath the surface, and our audiences should feel it.

BECAUSE UK IS...

# LIFE- CHANGING

We encourage all students to embrace their journeys toward lives of greater satisfaction and meaning.



OUR COMMUNICATIONS WILL FEEL...

# VITAL

Essential to the betterment of society. The stakes are high, and we're fulfilling a fundamental need in the world.



BECAUSE UK IS...

# PERSISTENT

We are purposeful and motivated. We continue to move forward despite obstacles.



OUR COMMUNICATIONS WILL FEEL...

# TENACIOUS

Diligent and steadfast in overcoming obstacles. We have drive and determination. We never give up when there is work to be done.





BECAUSE UK IS...

# PROUD

We are proud of our tenacious spirit and where our roots allow us to grow.



OUR COMMUNICATIONS WILL FEEL...

# REMARKABLE

Warm and genuine. There is a real human heart beating beneath the surface, and our audiences should feel it.

# OUR VOICE

As a brand, the University of Kentucky has a lot to say. So when we say it, we must consider both what we're saying (**our message**) and how we say it (**our voice**). Our voice is the distillation of our personality and the personification of our identity. It forms the emotional core of our brand and helps us reach our audiences.

These voice guidelines are designed to help all of our communications speak and write with one voice. The goal: No matter who is speaking or writing, our audiences will hear a human at the heart of our messages, and every piece of communication we create on the university's behalf will sound and feel unmistakably like UK.

# CREATIVE PLATFORM

# Wildly Possible

## What it is

It's a shorthand for our brand expression. "Wildly Possible" is the platform that enables us to tell our stories in powerful, compelling ways. We have a lot of stories that we want to tell about the University of Kentucky, and "Wildly Possible" is the lens through which we'll tell those stories. It gives our messages and our stories focus.



✓ **Do:** Use it to express potential through a complete thought.



✗ **Don't:** Use it out of context or simply locked up with our logo.

## Translating "Wildly Possible"

Spanish: TBD

Chinese: TBD

## How to use it

It's most effective when used to pay off another thought or idea. What it is we're making wildly possible. It's not intended to be used all alone, or locked up with our logo, or without context.



✓ **Do:** Use it as a dynamic graphic.



✗ **Don't:** Use the word "wild" out of context from the full brand platform.

## What it means

"Wildly Possible" helps us communicate the strategy behind our brand: "Achieve more through grace and grit." It illustrates some of the unique things that UK brings together.

# Wildly

The way we push our students to explore further.

---

The grit it takes to persevere and prevail.

---

The goals and aspirations our students bring.

---

The lengths we'll go to in search of answers and solutions.

---

The commitment, hard work and determination that runs through all we do.

---

The Wildcat spirit that makes us who we are.

# Possible

The way our community pulls together and never gives up.

---

The grace with which we rise to every occasion.

---

The opportunities we create that enable students to succeed.

---

The greater understanding and new paths forward that we find.

---

The supportive network that enables us all to be our best.

---

The Kentucky pride that reminds us why we are here.

# BRAND NARRATIVE

You'll come to the University of Kentucky because you want to see what's possible.

From across our Commonwealth and our nation, from around the world, and from every walk of life, people come here for lots of different reasons. Although we bring a diversity of perspectives, there's one thing that unites us:

The limitless possibilities we find here.

Here, you'll find what drives you, because you'll have the support of a community that never gives up on you.

You'll find what ignites you, because you'll be part of a hardworking culture, with dedicated faculty who drive you to greater success.

And you'll find what inspires you, when you see the impact you can have when you're empowered to stand up and speak out.

Because here, you matter.

At UK, this is what we make possible. This is where you'll find all the things you'll need to do all the things you never thought you could.

Here is where you'll chase wild ideas, knowing they could light the way forward.

Where you'll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you'll uncover the wildest notion of all: That you've found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that's wildly strong, and with a commitment that's wildly powerful, you'll see what's **wildly possible.**



# BRAND NARRATIVE

You'll come to the University of Kentucky because you want to see what's possible.

From across our Commonwealth and our nation, from around the world, and from every walk of life, people come here for lots of different reasons. Although we bring a diversity of perspectives, there's one thing that unites us:

The limitless possibilities we find here.

Here, you'll find what drives you, because you'll have the support of a community that never gives up on you.

You'll find what ignites you, because you'll be part of a hardworking culture, with dedicated faculty who drive you to greater success.

And you'll find what inspires you, when you see the impact you can have when you're empowered to stand up and speak out.

UK is a place that welcomes everyone. This language to speaks to how UK calls out to those who want to do more and who aspire to accomplish something greater. No matter who you are or where you're from, there's something at the University of Kentucky for you. This special place makes every outcome, every goal and every dream possible.

# BRAND NARRATIVE

You'll come to the University of Kentucky because you want to see what's possible.

From across our Commonwealth and our nation, from around the world, and from every walk of life, people come here for lots of different reasons. Although we bring a diversity of perspectives, there's one thing that unites us:

The limitless possibilities we find here.

Here, you'll find what drives you, because you'll have the support of a community that never gives up on you.

You'll find what ignites you, because you'll be part of a hardworking culture, with dedicated faculty who drive you to greater success.

And you'll find what inspires you, when you see the impact you can have when you're empowered to stand up and speak out.

We use these kind of cause-and-effect lines to illustrate what UK provides, and how students (and others) benefit. That is: "you'll have *this* because UK gives you *this*." Think of it as a sort of "one-two punch" that connects the attributes of our brand (or what we offer) to the benefits (what people get).

# BRAND NARRATIVE

We make an emotional investment in our students. So we use language that conveys an emotional connection. This institution matters, the work we do matters, and each and every student at the University of Kentucky matters.

Because here, you matter.

At UK, this is what we make possible. This is where you'll find all the things you'll need to do all the things you never thought you could.

Here is where you'll chase wild ideas, knowing they could light the way forward.

Where you'll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you'll uncover the wildest notion of all: That you've found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that's wildly strong, and with a commitment that's wildly powerful, you'll see what's **wildly possible**.

# BRAND NARRATIVE

This is a place of boundless possibilities. Use language like this to show how students have countless opportunities to do everything they can imagine. “You’ll do *this*, because you’ll find *this*.”

Always pair one with the other.

Because here, you matter.

At UK, this is what we make possible. This is where you’ll find all the things you’ll need to do all the things you never thought you could.

Here is where you’ll chase wild ideas, knowing they could light the way forward.

Where you’ll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you’ll uncover the wildest notion of all: That you’ve found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that’s wildly strong, and with a commitment that’s wildly powerful, you’ll see what’s **wildly possible**.

# BRAND NARRATIVE

Everything at UK has been deliberately put into place to enable students to succeed and achieve.

This careful curation of opportunity, people, resources and environments gives students the perfect framework to explore and grow. Here, in this unique space, in this one-of-a-kind community, you'll see what's possible, and it's beyond your wildest imaginings.

Because here, you matter.

At UK, this is what we make possible. This is where you'll find all the things you'll need to do all the things you never thought you could.

Here is where you'll chase wild ideas, knowing they could light the way forward.

Where you'll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you'll uncover the wildest notion of all: That you've found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that's wildly strong, and with a commitment that's wildly powerful, you'll see what's **wildly possible.**

# BRAND NARRATIVE

## Wildly

This word speaks to our Wildcat mascot, and to the ferocity and determination that guide each of us — not only in athletic spaces, but in classrooms, in labs, across campus and around the world. This spirit represents the unique way we approach our work and play.

This is how we do things.

## Possible

This word speaks to our role as the land-grant institution of the Commonwealth of Kentucky. Our faith in our state is on par with our faith in what we can make possible. We have a commitment to making new possibilities for Kentucky as we serve its communities. And we're equally serious about our commitment to the world beyond, as we solve problems and create new opportunities for all.

This is why we do what we do.

Because here, you matter.

At UK, this is what we make possible. This is where you'll find all the things you'll need to do all the things you never thought you could.

Here is where you'll chase wild ideas, knowing they could light the way forward.

Where you'll explore your wildest ambitions, as you find opportunities you never realized were out there.

And where you'll uncover the wildest notion of all: That you've found yourself in a place where everything is achievable and nothing is out of reach.

When your goals are wildly ambitious, in a community that's wildly strong, and with a commitment that's wildly powerful, you'll see what's **wildly possible.**

# CRAFTING HEADLINES

For high-impact spots like covers of print pieces, billboards, or banner ads, these headline constructions are succinct and powerful, connecting with your audiences and getting your point across quickly.

## Verb + “What’s Wildly Possible”

Use this construction at the highest level to convey our brand, to inspire prospective or current students, and to announce the flavor of the communication. These lines are written as imperatives, directed to the reader.

Discover what’s wildly possible.

Explore what’s wildly possible.

Create what’s wildly possible.

Imagine what’s wildly possible.

Envision what’s wildly possible.

Build what’s wildly possible.

# CRAFTING HEADLINES

## “Wildly” as a Qualifier

Lines like these elevate and enhance our brand messages with a little UK personality. We aren't afraid to dream big and state our case boldly.

These phrases can be used on their own, or as qualifiers to describe how we do the work that we're doing.

With wildly ambitious goals.

Through a wildly powerful commitment.

In a wildly strong community.

*or just*

WILDLY INNOVATIVE

WILDLY VISIONARY

WILDLY UNITED

WILDLY SMART



# CRAFTING HEADLINES

## “This is What’s Wildly Possible”

We use this language as a secondary headline to support the big ideas of our brand and our university.

It can be very effective in stating the impact of our research, the success of our alumni, and the work that we’re doing to create better possibilities for all.

An end to the opioid crisis.  
This is what’s wildly possible.

Healthier lives for all Kentuckians.  
This is what’s wildly possible.

A brighter future for every Wildcat.  
This is what’s wildly possible.

# CRAFTING HEADLINES

## “Made Possible”

Using this phrase, we can highlight the opportunities we make available to our students, the solutions we’re creating for our Commonwealth and our world, and the bold strides we’re making toward a better future — but in a way that isn’t overly boastful.

**Note:** When talking about our healthcare role, be careful with the use of “wildly.” It’s often inappropriate. In your language, lean instead on the possibilities we’re creating for our patients and their families.

Greater victories  
made possible.

A stronger economy  
made possible.

Healthier communities  
made possible.

# CRAFTING HEADLINES

## What You'll Find Here

Not every headline needs to contain “wildly possible” (or “wildly” or “possible”) nor should it. But whenever possible, our language should tie back to the idea that students (and others) will find everything they need at UK to achieve big things. These “What You’ll Find Here” headlines are a good way to touch on this idea.

Discover what inspires you.

Find what ignites you.

Uncover what drives you.

# WRITING BODY COPY

When writing body copy, we want to convey and play off the idea of “Wildly Possible.” That is, the notion that when UK puts all the right things into place (like innovative thinking, a supportive community, expert faculty, exceptional spaces), big things can happen.

By balancing our language between the things we provide (our brand attributes), and the things that become possible for our students, our faculty, our communities and the world (our brand benefits), we can demonstrate the distinctiveness of our approach.

Think of this as the unique connection between the give and the get, the push and the support, and the wild and the possible, as the “one-two punch” method of telling our story.

## SAMPLE COPY FOR PROSPECTIVE STUDENTS

Explore every possibility.

From the first moment you set foot on our campus, you’ll become part of a community that always has your back. Here, every voice matters, and every idea is worth chasing down. No matter which direction your UK education takes you, and no matter how hard you push yourself to do more, you’ll always be surrounded by others who will inspire you to step up and press on.

So, go. Do something big. It’s why we’re here.

## SAMPLE COPY FOR PROSPECTIVE EMPLOYERS

Ready to do more, create more  
and become more.

There's something that unites each of us at the University of Kentucky: the drive to create new possibilities for our state, our region and our world. And when our graduates go out into the world, they're ready to see what's possible. Ready to make an impact, knowing that their work has the power to improve the lives of those around. Ready to make a contribution, because they've come from a community where every voice is heard. And ready to step up and press on. Because what starts at the University of Kentucky never stops. Never stops improving. Never stops looking for ways to get involved. And never stops, even for a second, tirelessly working for something better.

# TIPS FOR WRITING

## Three Things You've Always, Always Got To Do

- ① Give your reader something to be interested in.
- ② Give your reader something to care about.
- ③ Give your reader a way to connect to the work that we're doing.

## Ways to Get There

### Start with a hook.

Give them a reason to care right away. Lead with a benefit.

### Find an angle.

A story should be about one thing: place, process, purpose, people.

### Find the hero.

People are at the heart of everything we do. Put them there.

### Reveal our character.

You don't always have to say "wildly possible." But you should always show it. Demonstrate what UK is doing to create possibilities for our students, our state and our world.

### Breathe life into every word.

Our voice is personal — we write like we talk. Read it out loud to test.

### Be real. Clever is overrated.

The best writing doesn't call much attention to itself. Speak to people.

### Avoid jargon and hyperbole.

Even if it's what everybody says. Especially if it's what everybody says.

### Cut out the excess.

Say only what you need to say. Get to the point without unnecessary words.

### Say one thing well.

Don't overwhelm your audience with information or tiresome lists of facts or stats.

### Use inclusive pronouns.

"We" speak to "you" whenever possible. Our voice is conversational.

### Show the impact of our work.

Every story should reveal why we do the things we do.

### Make an emotional connection.

Decide how you want your audience to feel, and write accordingly.

### Draft a plot.

Rather than state the benefit, dramatize it. Show our brand promise at work.

### Be consistently inconsistent.

These aren't rules, and they shouldn't be. Choose the language that best communicates our message, and the voice will follow.

# BRINGING IT ALL TOGETHER

Answer these questions before you write anything, and you'll be most of the way there.

## ① What are we talking about here?

- How does this story show how we're a powerhouse for change?
- How does this story represent the possibilities we create?
- How does this story illustrate the ways we inspire those who will lead, discover and serve?
- How are we doing this in a way that's different from other institutions?
- How does this story embody and celebrate the spirit of who we are at UK?

## ② Who are we talking to here?

- List all possible audiences for your story.
- Prioritize them.
- Determine what they care about.
- Use your understanding of them to influence the casualness or formality of our voice.

## ③ What larger truth does this story reveal about the University of Kentucky?

- If you think of the specifics of your story as proof points, what point are they proving?
- Find ways to connect the details with the larger benefits and attributes of the institution.
- Use the message map from our brand strategy as your guide.
- Choose just one big message and go with it.

# SOCIAL MEDIA CONTENT TIPS

Many of our audiences communicate through one or more of the four main social media channels. It's important to keep in mind how various users interact with these different channels, and how this behavior translates to engagement with our brand. Below are high-level practices to consider so that the appropriate content, crafted in the right manner, is effectively received.



## Twitter

### HOW TO USE IT

Tweet live-event updates, engage one on one with the campus community, and seek out and engage with the academic community.

### USERS AND SUCCESSFUL CONTENT

#### Current Students

Answering questions about facility issues, when things are open, upcoming events

#### Campus Leaders

University news

#### Peers and Experts

University news

#### Prospective Students

Retweeted acceptance letters; info about student and academic life

#### Supporters

University news and big achievements

### COPY APPROACH



### IMAGE PRODUCTION VALUE



## Facebook

Share news, updates, photos and videos that highlight UK's academic community.

#### Current Students

#### Prospective Graduate Students

Student success stories with visual content, student life, and big university events and traditions

#### Parents

Student success stories with visual content (videos are best) and fun traditions



## Instagram

Post visually striking "in the moment" photos and videos that give a sense of student life across all programs.

#### Prospective Students

Student and academic life, student takeovers, quizzes about student life, beautiful pictures, fun videos, student success stories

#### Current Students

Student and academic life, student takeovers, quizzes about student life, beautiful pictures, fun videos, student success stories, campus events



## IG Stories

Post in-the-moment or behind-the-scenes photos and videos that give a sense of student life across all programs.

#### Prospective and Current Students

Student and academic life, student takeovers, fun videos, university events





# IDENTITY

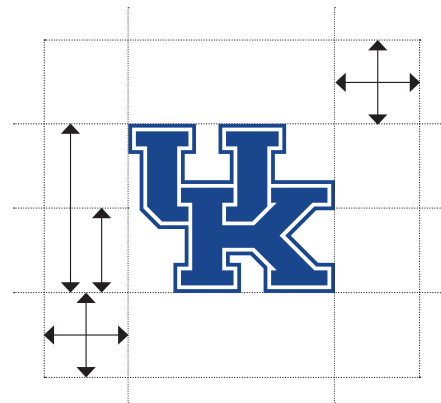
Because our visual identity represents the university at the very highest level, it's vital to our brand. These logos act as a signature, an identifier and a stamp of quality. And they should always be the most consistent component in our communications.

# LOGO

The UK logo is a primary graphic tool for expressing the university's identity. It should be used in situations where the full lockup is not necessary.

The logo is a graphic element, not a typeface. Do not, under any circumstances, attempt to recreate the logo other typefaces, no matter how similar they may appear. Always use the approved reproducible artwork. This will ensure the consistent use of the logo in all applications.

**TIP:** The logo may NEVER be used alone on promotional materials intended for external audiences.



To ensure that the logo is highly visible, always separate it from its surroundings. An area of isolation, or clear space, must always surround the logo, measured half its height on all sides as shown above.



The ® mark must appear with the logo in any application that will or may appear off campus. The ® symbol should be set on the logo's baseline, scaled to approximately half the height of the foot of the K. This is the only acceptable placement for the ® mark with the logo.



The logo should never appear smaller than 0.25 inch wide.

# WORDMARK

The UK wordmark, shown here, is the primary typographic element of the university's identity. It may be used in situations where the full lockup is not necessary.

Do not, under any circumstances, attempt to recreate the wordmark with other typefaces, no matter how similar they may appear. Always use the approved reproducible artwork. This will ensure the consistent use of the wordmark in all applications.

# University of Kentucky



To ensure that the wordmark is highly visible, always separate it from its surroundings. An area of isolation, or clear space, must always surround the wordmark, measured at half its height on all sides, as shown.

University of  
Kentucky®

For promotional materials, the ® mark should always appear with the wordmark. Please note the placement and size of the ® symbol; this is the only acceptable location for placement and size.

University of  
Kentucky  
|-----|  
0.75 inch

The wordmark should never appear at sizes smaller than 0.75 inch wide.

# MAIN LOCKUP

The UK main lockup consists of the logo plus the wordmark, as shown here. It is perhaps the most important visual representation of the university's identity.

The versions shown here and on the following pages have been created specifically for UK. Do not, under any circumstances, attempt to recreate the lockup with other typefaces, no matter how similar they may appear. Always use the approved reproducible artwork. This will ensure the consistent use of the main lockup in all applications.

The main lockup, along with the logo, wordmark and college and departmental lockups, are available for download at

[www.uky.edu/prmarketing/brand-downloads](http://www.uky.edu/prmarketing/brand-downloads)



To ensure that the main lockup is highly visible, always separate it from its surroundings. An area of isolation, or clear space, must always surround the lockup. For the main lockup, the clear space should be half the height of the interlocking UK logo. Do not allow other graphic elements to penetrate this area.



For promotional materials, the ® mark should always appear with the lockup. Please note the placement and size of the ® symbol; this is the only acceptable location for placement and size.



The main lockup should never appear at sizes smaller than 1 inch wide.

# LOGO COLORS

These are the approved colors that the logo may appear in. When placing over top of a photo, always try and place the logo in clear space, and make sure there is enough contrast for legibility. Use the all-white version of the logo on any busy or colored backgrounds, unless there is insufficient contrast; in such cases, use the default, all-black, or all-Wildcat-Blue logos. Avoid placing the logo on floods of the colors from the palette, with the exception of Bluegrass.

Default logo colors



Black logo on White background



Wildcat Blue logo on White background



White logo on Bluegrass background



White logo on photo background



Black logo on -50% black background



White logo on Black background



White logo on Wildcat Blue background



White logo on +50% black background



White logo on textural photo background



# ALTERNATE LOCKUPS

The main lockup is our primary graphic tool for expressing the UK identity. However, some situations may call for an alternate lockup. The versions shown here may be used on very rare occasions, and only with permission from UK Marketing.

To request these lockups or other assistance, please contact [brand@uky.edu](mailto:brand@uky.edu)

If your request is for a promotional item, please include the spec information in your email. The more information you provide, the better our team can assist you.

**NOTE:** There are no college or department lockups available with these versions.

## Vertical Lockup (Very Limited Use)



Always include the proper clear space, as shown here.

## Single-Line Lockup (Very Limited Use)

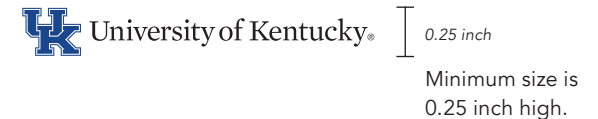


Always include the proper clear space, as shown here.



For promotional materials, include the ® mark as shown.

Minimum size is 1 inch wide.



University of Kentucky®

0.125" inch

For the wordmark alone, the minimum size is 0.125 inch high.

# LOCKUP DON'TS

In order to maintain consistency, the following practices are **not permitted**. These rules apply to the entire set of UK marks, including the main lockup, the logo, and the wordmark, as well as college and department lockups (see page 63).

Our marks should never be altered in any way. This includes effects like drop shadows, glows, strokes, and so on.



⊗ Don't horizontally stretch the mark.



⊗ Don't skew or shear the mark.



⊗ Don't change the scale of the mark's elements.



⊗ Don't vertically stretch the mark.



⊗ Don't rotate or tilt the mark.



⊗ Don't change the composition of the mark.



⊗ Don't apply drop shadows or other effects to the mark.



⊗ Don't attempt to typeset or otherwise recreate the mark.



⊗ Don't reverse the colors of the mark.



⊗ Don't add graphic elements to the mark.



⊗ Don't use the blue on backgrounds or dark colors. Only use the black or white one-color version in these cases.



⊗ Don't set the mark in unapproved colors.

# COLLEGE AND DEPARTMENT LOCKUPS

The University of Kentucky community includes an extensive group of colleges, departments, offices, centers and other entities. We have created marks for these entities to help maintain consistency across all channels.

Please note: These lockups may not be created by anyone outside of UK Marketing. The only alteration an outside vendor may make is adding ® symbol to a mark created by UK Marketing. If you need a lockup that isn't available on the downloads page, please use the form at the top of the downloads page to request it.

[www.uky.edu/prmarketing/brand-downloads](http://www.uky.edu/prmarketing/brand-downloads)

These images are registered trademarks of the University of Kentucky and may not be recreated or manipulated in any way. Downloads are available in JPG and PNG formats for print applications from [www.uky.edu/prmarketing/brand-downloads](http://www.uky.edu/prmarketing/brand-downloads), by using your linkblue ID and password. UK Marketing will work with approved vendors that need vector files. Please use the form at the top of the downloads page to request EPS files and allow five working days for turnaround.

## College Lockup



## Lockup with College



## College Lockup with Department



## Department with Division Subhead



## Limited Use



These lockups should never appear at sizes smaller than 0.25 inch high.





# UNIVERSITY SEAL

The University of Kentucky uses the official university seal, shown here, only for formal documents such as diplomas and commencement materials.

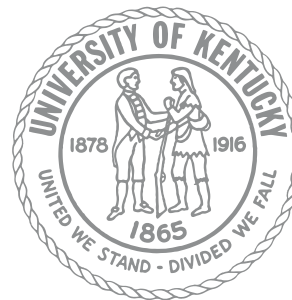
You must receive approval to use the university seal. All requests should be directed to UK Marketing at [brand@uky.edu](mailto:brand@uky.edu).



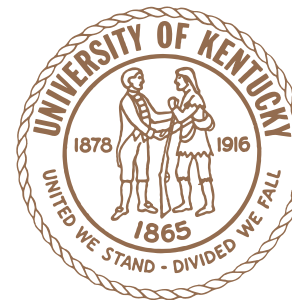
Limited Use



Black



Silver



Gold

# VISUAL LANGUAGE

Our visual language sets the tone for how people initially see the University of Kentucky, and how they recognize us moving forward. It includes typography, photography, graphic elements, and color. More significantly, it's how all these pieces work together to convey and strengthen our overall brand message.

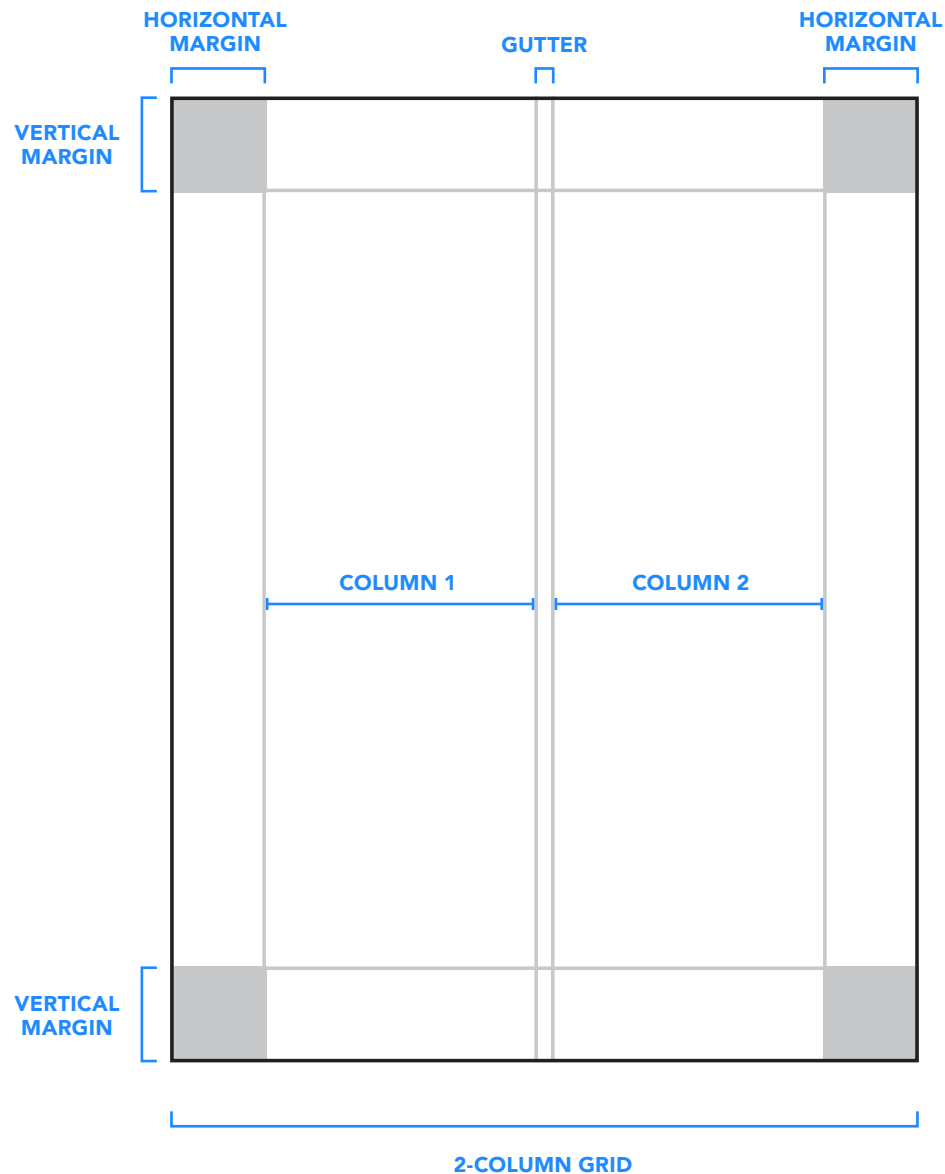
# GRID STRUCTURE

Think of grids as the foundation for our designs. They anchor all the elements in each layout, and give our diverse range of communication pieces a common backbone.

The grid system gives you the tools to create endless combinations of text and images. We use it to create layouts that are aligned and balanced, ensuring that all our pieces of communication look refined and professional.

## Example Grid

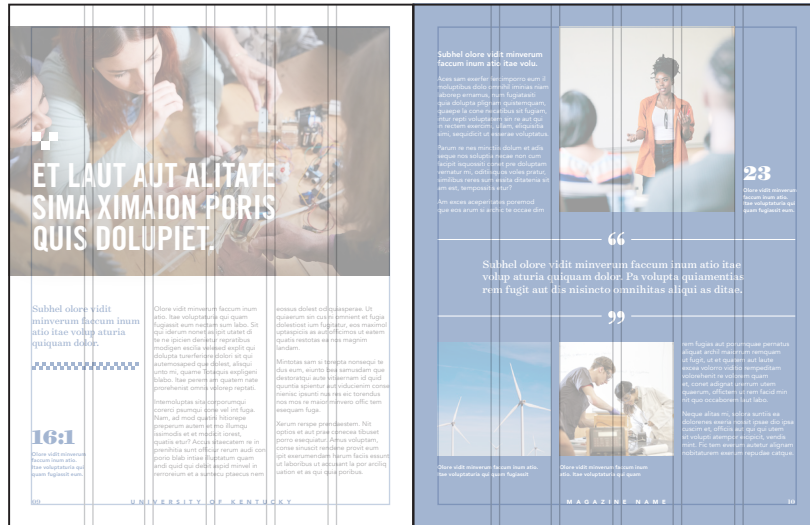
A grid may take many forms, but it is composed of a few simple things — the page's vertical and horizontal margins; the columns; and the spaces in-between those columns, called gutters. The size and number of these things can vary, and that's okay. It is important to use a grid that makes sense for your specific needs, as opposed trying to fit all content in all communications into a single type of grid.



# GRID STRUCTURE

## When should you use a grid?

When a communications piece has lots of content that covers more than 50 percent of the page, using a grid is imperative. Follow the best practices in this section to keep content organized and help the reader absorb the message easily and quickly.



## What is exempt from these rules?

Not every piece needs to strictly adhere to a grid. Posters, graphic art, magazines and information graphics sometimes need a little more freedom. Some pieces may even use different grids on different pages, depending on the content. Be consistent when possible, but don't be shackled by a grid.

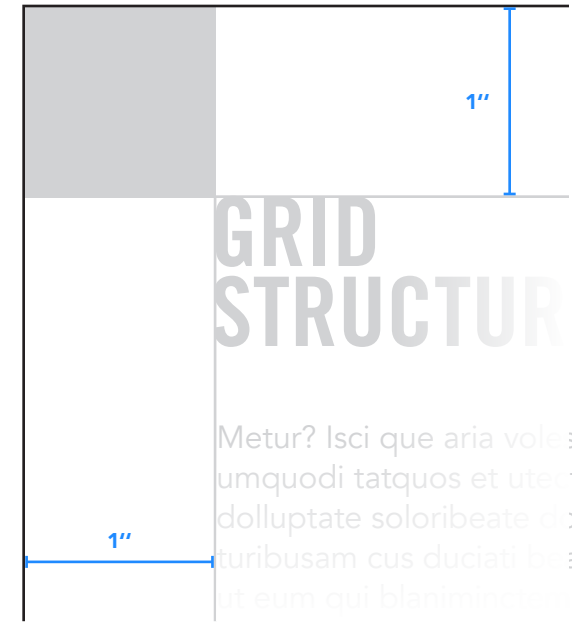
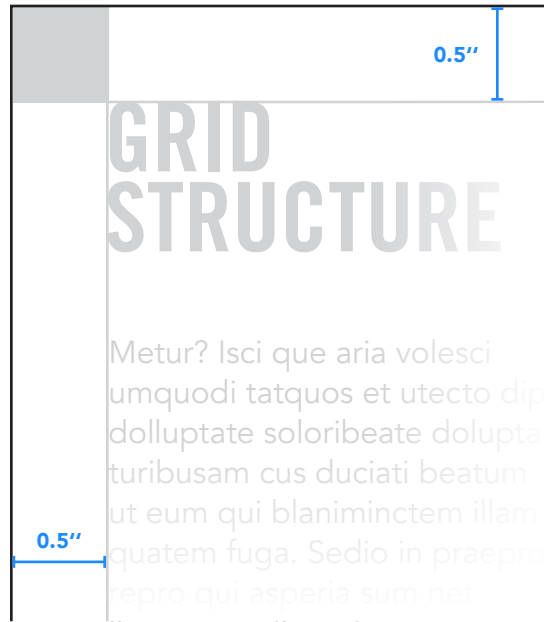


# GRID STRUCTURE

## What are some best practices?

### Margins

- Most communications should use margins between 0.5 inch and 1 inch
- Smaller pieces like postcards or business cards may use margins between 0.125 inch and 0.5 inch
- Bigger pieces need bigger margins, as they will likely be viewed from further away. A tabloid-size poster may need a 1-inch margin, whereas a large 12-foot banner may need a 6 inch margin.
- Avoid placing content too close to the edge — a little too much margin is better than not enough.



# GRID STRUCTURE

## What are some best practices?

### Columns

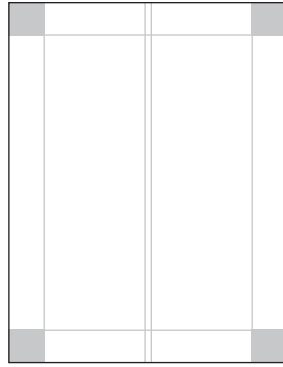
- The number of columns you choose depends on a few things: the size of your page, the amount of body copy, and the number of images and graphic elements included.
- A 3-column grid is one of the easiest to work with. Be sure your columns are always equal in width.
- More columns will give you more flexibility to place and organize your content.
- Don't be afraid to span content across multiple columns to create dynamic layouts.

### Note

Not everything will fit perfectly in the grid; that's okay. Grids are meant to serve as the foundation for building our designs, and they allow for some flexibility.

### Standard Options

There are four standard grids to choose from: 2-column, 3-column, 4-column and 6-column. The content and layout of each piece will decide which grid works best in a given situation. These grids can be applied to any layout, vertical or horizontal. Book spreads and folded brochures require extra considerations. Multiple pages that create one spread need to work together visually, but must maintain their own grids and internal margins.

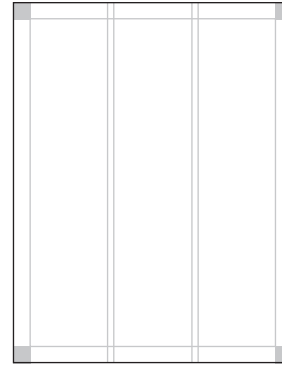


#### 2-column grid

8.5" x 11" paper  
1.5" margins

#### Common Uses

- Covers, long passages of text, text and images

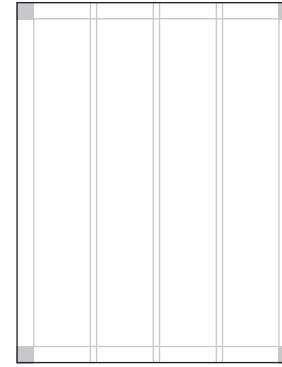


#### 3-column grid

8.5" x 11" paper  
0.5" margins

#### Common Uses

- Covers, long passages of text, text and images

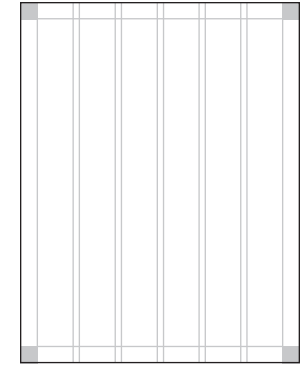


#### 4-column grid

8.5" x 11" paper  
0.5" margins

#### Common Uses

- Complex layouts of text, images and graphics
- Pages with a lot of callouts, details and stats



#### 6-column grid

8.5" x 11" paper  
0.5" margins

#### Common Uses

- Complex layouts of text, images and graphics
- Pages with small text



#### 2-page spread, 6-column grid

17" x 11" paper, 8.5" x 11" pages  
0.5" margins

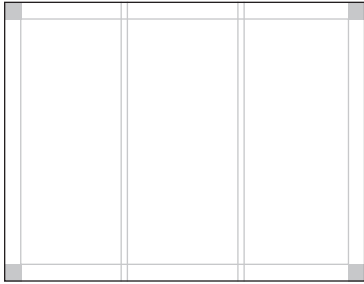
#### Common Uses

- Magazines, books or other long-form publication
- Complex layouts of text, images and graphics
- Pages with small text

# GRID STRUCTURE

## Additional Options

Below are some alternate examples showing how grids can be used in different formats.

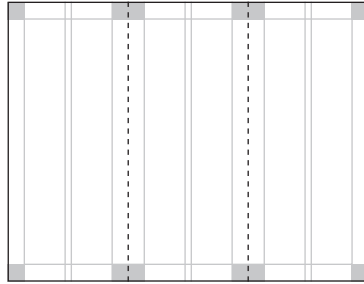


### 3-column grid

11" x 8.5" paper  
0.5" margins

#### Common Uses

- Covers, fliers, long passages of text, text and images

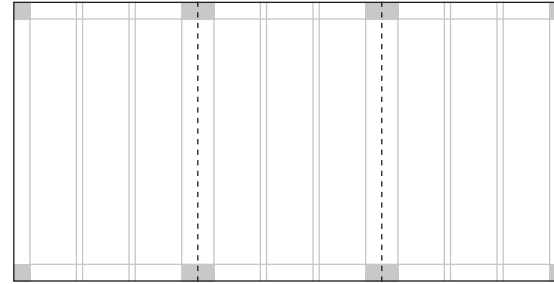


### 2-column grid

Small trifold brochure  
8.5" x 11" paper  
3 pages  
0.5" margins

#### Common Uses

- Small brochures without a lot of content or images

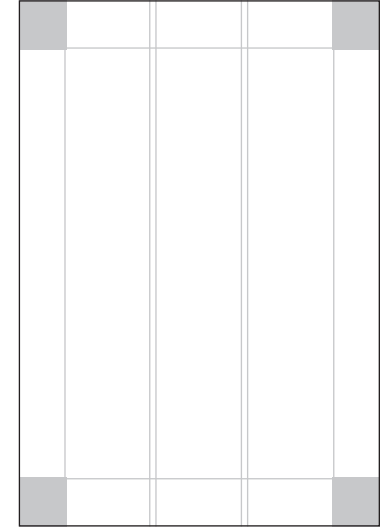


### 3-column grid

Large trifold brochure  
24" x 11" paper  
3 pages  
0.5" margins

#### Common Uses

- Complex layouts of text, images, and graphics
- Pages with large amount of small text

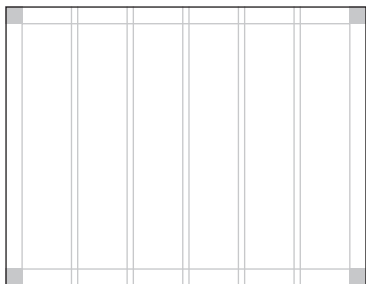


### 3-column grid

18" x 24" paper  
0.5" margins

#### Common Uses

- Posters without varying levels of content

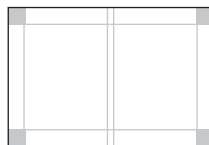


### 6-column grid

11" x 8.5" paper  
0.5" margins

#### Common Uses

- Complex layouts of text, images, and graphics
- Pages with large amount of small text

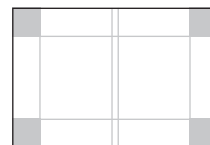


### 2-column grid

6" x 4" paper  
0.5" margins

#### Common Uses

- Postcards, invites, reminders, or note cards

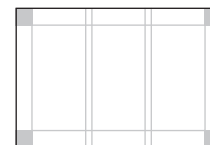


### 2-column grid

6" x 4" paper  
1" margins

#### Common Uses

- Simple or formal invitations



### 3-column grid

6" x 4" paper  
0.5" margins

#### Common Uses

- Invites or postcards with a lot of information

# GRID STRUCTURE

## What are some best practices?

### Gutters

- Gutters, or the space in-between columns, typically range from 0.125 inch to 0.25 inch but for most communications, 0.1667 inch or 0.1875 inch are ideal.
- Gutters should never be bigger than half the width of your horizontal margins.
- Keep in mind with columns of body copy, wider gutters are harder on the reader's eyes. Use a gutter that makes the space between columns feel comfortable, not too tight or loose.

### Acceptable Gutter Sizes

0.125"



0.1667"



0.1875"



0.25"



### ✓ Good space between columns of body copy.

Aboreriae poreriore  
anecabo. Ractamesus  
volesetur miliquoet,  
aut liquis respicate  
idebiss itatem. Omniet,  
tesequi bustrumque  
antioffi ad exerum as  
fugia volorporem mere  
rem audittas dollorro  
quaectatur aut quo  
tem aci optate et que

voleste mporeicid ex  
esed que commodese  
ut rae. Nitate estem ut  
offictota veratesmer as  
alique con etus eatqui  
commost fugitiorpori  
cus sinctis non nempera  
tincia solestius adis mo  
im laborep turepedi  
tem lam re im doluptati  
in rem lam, ut mincilis.

### ⊗ Not enough space between columns of body copy.

Aboreriae poreriore  
anecabo. Ractamesus  
volesetur miliquoet,  
aut liquis respicate  
idebiss itatem. Omniet,  
tesequi bustrumque  
antioffi ad exerum as  
fugia volorporem mere  
rem audittas dollorro  
quaectatur aut quo  
tem aci optate et que

voleste mporeicid ex  
esed que commodese  
ut rae. Nitate estem ut  
offictota veratesmer as  
alique con etus eatqui  
commost fugitiorpori  
cus sinctis non nempera  
tincia solestius adis mo  
im laborep turepedi  
tem lam re im doluptati  
in rem lam, ut mincilis.

### ⊗ Too much space between columns of body copy.

Aboreriae poreriore  
anecabo. Ractamesus  
volesetur miliquoet,  
aut liquis respicate  
idebiss itatem. Omniet,  
tesequi bustrumque  
antioffi ad exerum as  
fugia volorporem mere  
rem audittas dollorro  
quaectatur aut quo  
tem aci optate et que

voleste mporeicid ex  
esed que commodese  
ut rae. Nitate estem ut  
offictota veratesmer as  
alique con etus eatqui  
commost fugitiorpori  
cus sinctis non nempera  
tincia solestius adis mo  
im laborep turepedi  
tem lam re im doluptati  
in rem lam, ut mincilis.



# GRID STRUCTURE

## What are some best practices?

### Typography

- Use relative ratios for callouts, body copy, subheads and headlines. This means that your type sizes should scale according to the point size of your body copy.
- **Body copy** should be between 9 and 12 points.
- **Callouts** should be 2 point sizes smaller than body copy, so between 8 and 10 points. Type smaller than 8 points is too difficult to read.
- **Subheads** should be 4 to 6 points bigger than body copy, so typically between 14 and 18 points.
- **Headlines** can have the biggest range in point size, due to the many types of typographic treatments available. Headlines should typically be 4 to 6 point sizes bigger than the subhead, so at least 18 to 24 points.
- Generally speaking, a headline on a letter-size paper shouldn't be bigger than 52 points, unless the headline is being used as a graphic element.

### EXAMPLE RATIOS

32 PT.

## ANDE VOLORE PORIBUS ULL

12 PT.

*Orro blaut volore voluptus ip  
officti volorum consedion ex*

9 PT.

Mus doluptat estiae exceaque peliscip  
fuga. Ullendis conestium voloreror res  
non rempos et moluptatibus maximp  
alita plab idelestrum Dus quatet et of  
verio. Ita parum quam derferumet en  
quatio nsendus ipsapient fuga. Unt in

20 PT.

Itatem quatum et  
exerat lit qui reme  
eatque conet.

14 PT.

**Fugoptis ipsapel ibusda  
simus eatia ime erepro.**

10 PT.

Itatis qui blant. Itin pore vent platu  
maximag natureptatam nobita nes  
esecullibus enis ipis sequunt de et  
reperio conse ipsum quianditat.  
At moluptis simpore hendendi unt

26 PT.

## Mus doluptat estiae excea peliscipis ulla

16 PT.

Pisquunt et omni vole  
que consend ucillupta

11 PT.

Imillate nobis alique corepel ib  
eosam ne quo con consedic ter  
autatet quid utae. Et posaepe r  
nemporem et exerfer eperae e

52 PT.

## ANDE VO PORIBUS

18 PT.

**Orro blaut volore v  
aut officti volorum**

12 PT.

Mus doluptat estiae exceaqu  
aliatem fuga. Ullendis conest  
ma ipsus eos rem non rempo

# GRID STRUCTURE

The diagrams on this page show several basic page layouts to demonstrate how different designs can fit within the grid.

**86%**  
of UK students receive some kind of financial aid.

**Committed to Access.**

**SEE WHAT'S Wildly Possible**

**imil mollorro con**  
Nam rem regeat exhibitaum discipit, cultigt atuda sus elit et expella maiorum. In corio elucis in plabores mo tel eos cora volupta velenis ex ea beceatet ma quid min consector re, consequam, to

**LOREM IPSUM DOLOR SIT**

**NO. 4**  
in creation of start-up companies, out of 105 institutions.

**NOTHING IS OUT OF REACH.**

**“Usciendae dolupta tusandi pitemporum, voluptis sint verferest eostque tenda, qui illab.”**

**ET LAUT AJT ALITATE SIMA XIMAION PORIS QUIS DOLUPIET.**

**16:1**  
Dolor vidi mimerum faccum inum atio itae volup aturia quiquam dolor.

**Subhal olore vidit mimerum faccum inum atio itae**  
yihup aturia quiquam dolor. Pa volupta quiamentas rem fugit aut dis nisinet omnititas aliqui as ditae.

**23**  
Dolor vidi mimerum faccum inum atio itae volup aturia quiquam dolor.

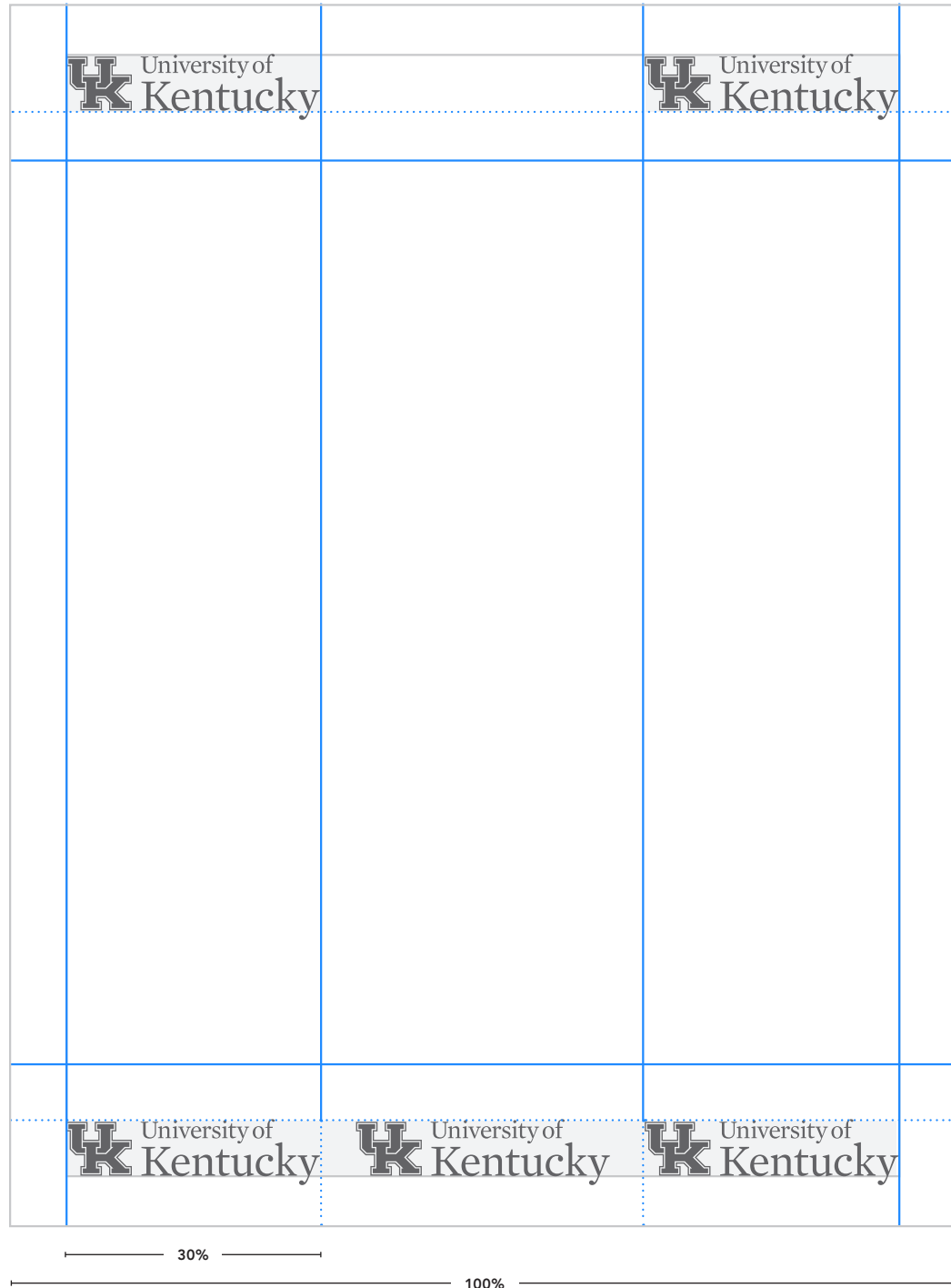
**“Usciendae dolupta tusandi pitemporum, voluptis sint verferest eostque tenda, qui illab.”**

**Uscendae dolupta tusandi pitemporum, voluptis sint verferest eostque tenda, qui illab.**

# LOGO PLACEMENT

In general, the UK logo should be no wider than 30 percent of the space that it occupies. This can vary depending on the goal of the piece, but it's a good starting point. If it helps, you can scale the logo according to the selected grid.

The logo may be placed in one of the corners (accounting for margins) or in a center-formatted layout, at the bottom center.



# FONT FAMILIES

Typography is a vehicle for our brand voice, contributing to how our messages are read and communicated. **Avenir** is the primary workhorse for our communications. **Trade Gothic**, a condensed typeface, performs well as an accent to pair with Avenir or on its own in headlines.

Used together, these two typefaces create a clear hierarchy and keep our content legible and engaging.

We use **Blackbike Rough** and **Surveyor** in smaller and more specialized capacities, which will be explained in the following pages.

## Avenir

---

Light  
Book  
Medium

Heavy  
Black

## TRADE GOTHIC

---

CONDENSED NO. 18  
BOLD CONDENSED NO. 20

*Blackbike Rough*

## Surveyor

---

Display Light  
Display Book

Display Medium  
Display Bold

# AVENIR

Avenir is the brand's most prominent typeface. As pragmatic as it is friendly, Avenir is suited for headlines, subheads, body copy and captions. Note that the heavy and black weights of the font work best in headlines, while the book and medium weights are better for body copy.

Light  
Book  
Medium  
Heavy  
Black

# TRADE GOTHIC

Trade Gothic is our secondary typeface, and we use only the condensed weights of the font. It is dynamic and impactful when paired with Avenir to create big, bold headlines. We use it only in all caps.

CONDENSED  
NO. 18

BOLD  
CONDENSED  
NO. 20

# BLACKBIKE

Blackbike Rough is our accent typeface, representing the “wildly” in our brand. **It should only be used for one or two words in a headline composition.** (see page 85 for examples). **We employ it sparingly, reserving it for words that epitomize the brand platform,** like “wildly possible,” or “ignites.”

*Blackbike  
Rough*

# SURVEYOR DISPLAY

For more formal applications, Surveyor works well as a good substitute for Avenir in body copy. It is sophisticated and classic, and reads well at a variety of sizes. Use it sparingly.

Light  
Book  
Medium  
Bold

# LEADING

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

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 the leading set slightly looser than the default.

**TIP:** Start with leading that's two points higher than the point size of the text. This won't always be right, but leading can be adjusted most easily from there. Smaller text may need settings that are slightly more open.

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

⊗ 21 pt. type / 36 pt. leading

**This leading is too loose.**

Alibus in et moditatque et quae  
venda volut lis nonse comniscit ullis  
estis solent odissitis audicipis.

⊗ 8 pt. type / 15 pt. leading

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

⊗ 21 pt. type / 18 pt. leading

**This leading is too tight.**

Volestis asinto to vendaectore esem  
cuptate nientibus ducil maiorum  
aut que dolorpora aut as nonse et.

⊗ 8 pt. type / 9 pt. leading

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

✓ 21 pt. type / 23 pt. leading

**This leading is correct.**

Ibusdam, sunt quatqui quo velecum  
rest, que etum haritatem vendebis  
nem de optata vel int lorem ipsum.

✓ 8 pt. type / 11 pt. leading



# TRACKING

Correct letter spacing, called tracking, also makes the type easier to read. Outside of headlines, text is usually okay with the default setting, and optical kerning should be used when it's available.

When working with type, always take the time to make these adjustments. These details make us look professional and greatly improve the readability of our type.

## TIP:

Trust your eye. The tracking that works for one typeface may not work for another. The size and weight of the text can also influence how much tracking is necessary. Smaller sizes and heavier weights may need higher settings.

Tracking that is too loose leaves too much space between letters.

⊗ 21 pt. type / 130 tracking

**This tracking is too loose.**  
Ibusdam, sunt quatqui quo velecum rest, que etum haritoptata vel int lore psum.

⊗ 8 pt. type / 125 tracking

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

⊗ 21 pt. type / -75 tracking

**This tracking is too tight.**  
Ibusdam, sunt quatqui quo velecum rest, que etum haritoptata vel int lore psum.

⊗ 8 pt. type / -30 tracking

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

✓ 21 pt. type / 0 tracking

**This tracking is correct.**  
Ibusdam, sunt quatqui quo velecum rest, que etum haritoptata vel int lore psum.

✓ 8 pt. type / 10 tracking

# SAMPLE TYPESETTING

The following pages show examples of how to combine the different brand font families to create a hierarchy of information. There are many ways this can be done; use the following pages as a starting point and modify as needed.

To see more examples of type in layout, see the Sample Tactics section of this document.

# LOREM IPSUM DOLOR SIT AMET

**Proin maximus varius urna pharetra.  
Donec et orci venenatis, vestibulum  
enim quis, lobortis sapien.**

Aliquam cursus condimentum lectus ac varius  
elementu ac, condimentum ac ipsum. Donec eu  
lectus non ante pulvinar commodo lectus.

Nulla sit amet purus convallis, pulvinar turpis ac, porttitor augue. Ut  
ultrices ex velit, ac porttitor nisl pulvinar eu. Proin felis ligula, aliquam  
at laoreet eu, consequat et mauris. Etiam pulvinar, mauris sit amet  
ullamcorper sollicitudin, velit tortor posuere quam, eu commodo est  
magna vel lorem.

Sed in ultrices urna, ac suscipit enim. Cras consectetur ante eget ex  
posuere vehicula. In ac arcu ex. Pellentesque enim mi, condimentum  
eu convallis et, facilisis quis dolor. Cras vitae risus posuere, lorem  
consectetur nibh placerat, feugiat ligula. Ut blandit iaculis eu proin.

“Praesent vehicula, ante vel accumsan tempus, massa erat tincidunt neque,  
sit amet hendrerit diam est vitae ante. Fusce eros nisi, varius a ultrices et,  
euismod dignissim diam. Aliquam cursus condimentum.”

## Headline

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 52 pt  
Leading: 47 pt  
Tracking: 0

## Subhead

Avenir Heavy  
Size: 16 pt  
Leading: 17 pt  
Tracking: 0

## Lead-in / Pull quote

Avenir Medium  
Size: 12 pt  
Leading: 14 pt  
Tracking: 0

## Body

Avenir Book  
Size: 9 pt  
Leading: 13 pt  
Tracking: 0

## Callout

Surveyor Display Light  
Size: 9 pt  
Leading: 12 pt  
Tracking: 0

# SAMPLE TYPESETTING

(continued)

## Proin maximus parius urna pharetra ocet.

### Aliquam cursus condimentum lectus ac var ius elementu ac, condimentum ac ipsum.

Nulla sit amet purus convallis, pulvinar turpis ac, porttitor augue. Ut ultricies ex velit, ac porttitor nisl pulvinar eu. Proin felis ligula, aliquam at laoreet eu, consequat et mauris. Etiam pulvinar, mauris sit amet ullamcorper sollicitudin, velit tortor posuere quam, eu commodo est magna vel lorem.

## LOREM IPSUM DOLOR SIT AMET

Nulla sit amet purus convallis,  
pulvinar turpis ac, porttitor augue.  
Aultricies ex velit, ac porttitor ni.

USA NUS ET EX

PLAM QUAM

ST OFFICIIS ASIN

SES MAXIMEND

DANDI CANDAECTEM

#### Headline

Avenir Medium  
Size: 31 pt  
Leading: 28 pt  
Tracking: 0

#### Subhead

Avenir Heavy  
Size: 12 pt  
Leading: 14 pt  
Tracking: 0

#### Body

Avenir Book  
Size: 8 pt  
Leading: 11 pt  
Tracking: 0

#### Headline

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 28 pt  
Leading: 24 pt  
Tracking: 0

#### Subhead

Avenir Medium  
Size: 10 pt  
Leading: 12  
Tracking: 0

#### List

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 10 pt  
Leading: 19 pt  
Tracking: 0

# SAMPLE TYPESETTING

(continued)

# LOREM IPSUM DOLOR SIT.

Vitaturia sitatur aut  
alicta volum quas



The National Institute of Health is dedicating \$350 million in research funds to four schools in areas directly affected by the opioid crisis.

As one of the schools chosen to receive \$90 million, the University of Kentucky will work in more than 15 communities to measure the impact of different treatments, prevention methods, and recovery programs.

**Read more about our plan of attack at [uky.edu/wildlypossible](http://uky.edu/wildlypossible).**

## Headline

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 77 pt  
Tracking: 0

## Headline Line 2

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 33 pt  
Tracking: 0

## Subhead

Surveyor Display Medium  
Size: 14.5 pt  
Leading: 16 pt  
Tracking: 0

## Body

Avenir Book  
Size: 8 pt  
Leading: 10 pt  
Tracking: 0

## CTA

Avenir Heavy  
Size: 8 pt  
Leading: 10 pt  
Tracking: 0

**Headline**  
Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 71 pt  
Tracking: 0

**Headline Line 2**  
Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 30.5 pt  
Tracking: 0

# LOREM IPSUM DOLOR SIT.

Vitaturia  
sitatur  
aut alicta  
volum  
quas.

## Subhead

Surveyor Display Medium  
Size: 10 pt  
Leading: 11 pt  
Tracking: 0

# SAMPLE TYPESETTING

(continued)

**86 MAJORS.  
ENDLESS  
DESTINATIONS.**

FIND OUT WHAT'S  
*Wildly Possible.*



**YOU ARE**  
*Wildly Possible.*

*Congratulations*  
CLASS OF 2020

## Headline

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 25 pt  
Tracking: 0

Avenir Black  
All Caps  
Size: 28 pt  
Leading: 37 pt  
Tracking: 0

## Callout

Avenir Medium  
Size: 11 pt  
Tracking: 200

Blackbike Rough  
Size: 25 pt  
Leading: 27 pt  
Tracking: 0

## Headline

Avenir Black  
All Caps  
Size: 25 pt  
Tracking: 0

Blackbike Rough  
Size: 39 pt  
Tracking: 0

## Callout

Blackbike Rough  
Size: 13 pt  
Tracking: 0

Avenir Book  
All Caps  
Size: 10 pt  
Tracking: 525

# SAMPLE TYPOGRAPHIC LAYOUTS

**ONE  
DAY**

*Made possible by the*  
**UNIVERSITY OF KENTUCKY**

**"One Day"**

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 120 pt  
Leading: 96 pt  
Tracking: 0

**"Made possible..."**

Blackbike Rough  
Size: 15 pt  
Tracking: 0

**"University of  
Kentucky"**

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 17 pt  
Tracking: 10

**RANKED  
NO. 4**

---

in creation of startup  
companies, out of  
105 institutions

**"Ranked"**

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 20 pt  
Tracking: 0

**"4"**

Trade Gothic  
Bold Condensed  
No. 20  
Size: 107 pt

**Rule**

6 pt

**Body**

Avenir Heavy  
Size: 12 pt  
Leading: 15 pt  
Tracking: 0

**Building a healthier future.**  
**WILDLY POSSIBLE AT THE UNIVERSITY OF KENTUCKY.**

**AN END  
TO OPIOID DEATHS**

Made possible at the  
University of Kentucky

**"An End"**

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 60 pt  
Tracking: 0

**"To opioid deaths"**

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 26 pt  
Tracking: 0

**Outline**

0.5 pt

**Callout**

Surveyor Display Medium  
Size: 11 pt  
Leading: 12 pt  
Tracking: 0

**86%**

---

of UK students  
receive some kind  
of financial aid.

**Numeral**

Surveyor Display Bold  
Size: 121 pt  
Tracking: -60

**Percent symbol**

Surveyor Display Bold  
Size: 53 pt

**Rule**

3 pt

**Body**

Avenir Heavy  
Size: 18 pt  
Leading: 22 pt  
Tracking: 0

**Top Line**

Avenir Black  
Size: 21 pt  
Tracking: 0

**Bottom Line**

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 14 pt  
Tracking: 0

# ALTERNATE SYSTEM FONTS

Our brand typefaces may not always be available to everyone for use in Word documents, PowerPoint presentations and other digital applications.

In these situations, use the alternate fonts listed here, which are freely available on all computers.

Due to the unique properties of Trade Gothic and Blackbike Rough, there are no PC substitutes for those typefaces. Restrict your usage to Arial and Georgia as needed.

## Arial is the acceptable PC substitute for Avenir.

---

### Brand Fonts

Avenir Book  
Avenir Medium  
**Avenir Heavy**  
**Avenir Black**

### Substitute Fonts

Arial Regular  
ABCDEFGHIJKLMNOPQR  
STUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890?!.,

**Arial Bold**  
**ABCDEFGHIJKLMNOPQR**  
**STUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890?!.,**

## Georgia is the acceptable PC substitute for Surveyor.

---

### Brand Fonts

Surveyor Light  
Surveyor Book  
Surveyor Medium  
**Surveyor Bold**

### Substitute Fonts

Georgia Bold Regular  
ABCDEFGHIJKLMNOPQR  
STUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890?!.,

**Georgia Bold Italic**  
**ABCDEFGHIJKLMNOPQR**  
**STUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890?!.,**

# UNIQUE HEADLINE STYLES

In addition to standard layouts, we have a few distinct ways of setting type for headlines that are unique to the UK brand. Use these samples as a baseline and modify as needed.

To see more examples of type in layout, see the Sample Tactics section of this document.

SEE WHAT'S

*Wildly  
Possible.*

#### Emphasizing "Wildly Possible"

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 23 pt  
Tracking: 50 pt

Blackbike Rough  
Size 82 pt  
Leading: 72 pt  
Angle: 4.5°

EXPLORE YOUR

*wildest*  
AMBITIONS.

#### "Wild" in the Middle of a Headline

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 15 pt  
Tracking: 75 pt

Blackbike Rough  
Size 112 pt  
Angle: 4.5°



# UNIQUE HEADLINE STYLES

(continued)

F I N D   W H A T   I G N I T E S   Y O U



## Simple and Bold, Option 1

Avenir Black  
All Caps  
Size: 15 pt  
Tracking: 800

*Only use this extreme tracking for single-line headlines.*

## TIP:

The addition of a simple graphic element can bring a needed anchor to these headline styles.

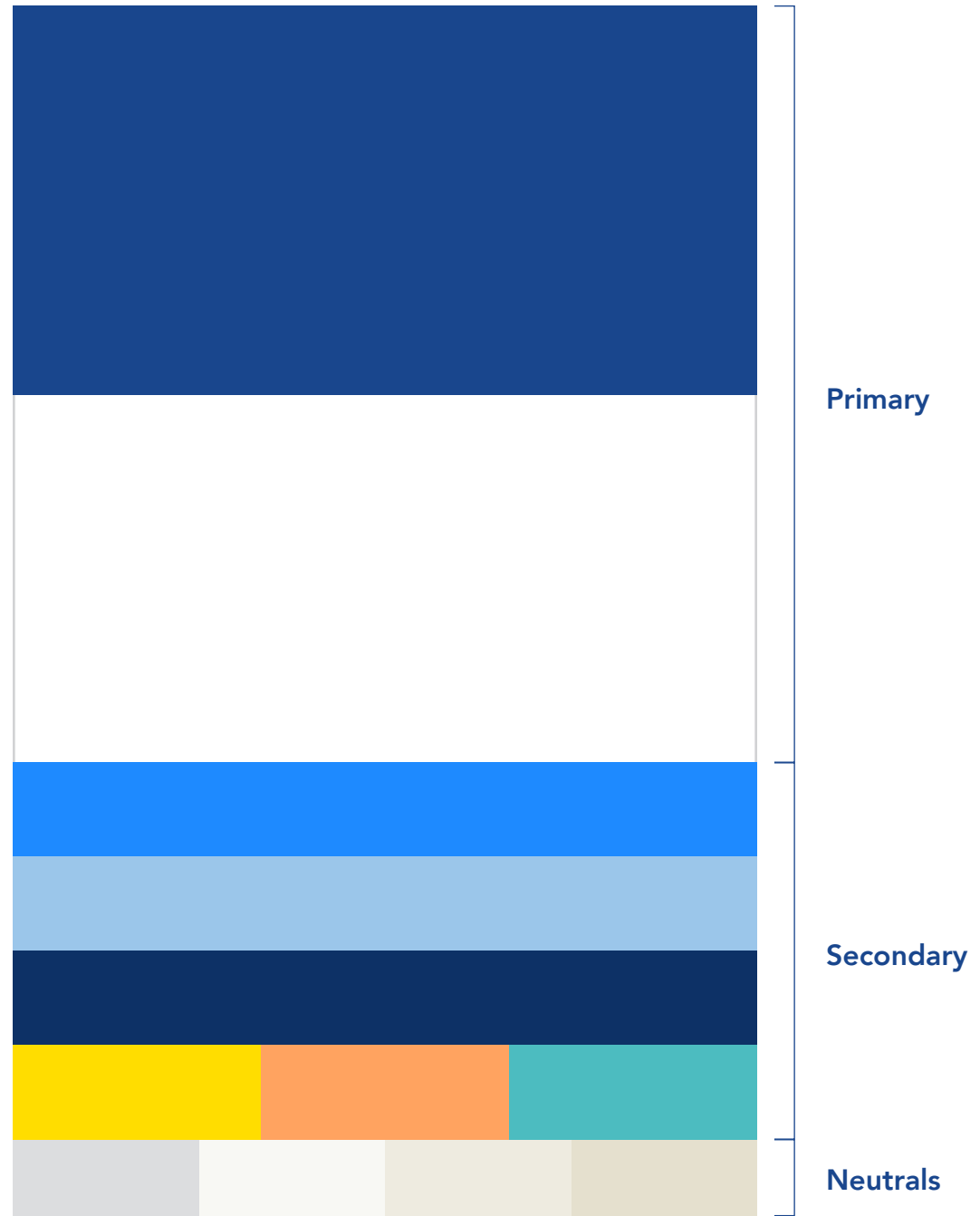
NOTHING  
IS  
OUT  
OF  
REACH.

## Simple and Bold, Option 2

Trade Gothic  
Bold Condensed No. 20  
All Caps  
Size: 48 pt  
Leading: 47  
Tracking: 0

# COLOR PALETTE OVERVIEW

Our color palette is divided into three groups: primary, secondary and neutrals. Our primary palette should always lead, while the secondary and neutral palettes add depth and support to our communications.



# PRIMARY COLOR PALETTE

Our primary palette consists of Wildcat Blue and White. Our layouts lean heavily on these colors, mixing in the other palettes to build color schemes that are complementary and balanced.

## Coated Paper

When printing on most coated stocks, on specially treated uncoated paper, or on UV presses, use the Pantone spot color or the CMYK formulas specified below.

## Uncoated Paper

When printing on most uncoated stocks, we adjust the CMYK formula of the color palette to achieve the best results. Use the specified formula below.

## Wildcat Blue

CMYK 100 75 0 0  
RGB 0 51 160  
HEX 0033A0

**PMS 286 C**

## Wildcat Blue Uncoated

CMYK 87 59 0 0

**PMS 286 U**

White is an indispensable color. Rather than viewing white space as a blank area, see it as a break. Don't rush to fill it: it can focus attention on what is there, rather than drawing attention to what isn't. Always balance color, typography and graphic elements with white space.

## White

CMYK 0 0 0 0  
RGB 255 255 255  
HEX FFFFFFFF

# SECONDARY PALETTE

Wildcat Blue and White should drive most marketing, campus and alumni materials, but sometimes other colors need to be used. For those circumstances, we have developed this secondary palette.

These colors are best suited for use in internal communications, but may certainly be used in long-form communications where more colors are needed for variety, infographics and icons. Large fields of these colors should be avoided, with the exception of Bluegrass. Be sure Wildcat Blue is always the most prominent color.

Under no circumstances should any of these colors become the predominant color for a school, center, institute or department.

## Bluegrass

CMYK 78 30 0 0  
**RGB 30 138 255**  
HEX 1E8AFF  
PMS 2382

Bluegrass has a custom RGB formula for maximum vibrancy in digital applications.

Use the RGB and hex values listed above, instead of the default values associated with the Pantone color.

## Sky

CMYK 37 11 0 0  
RGB 177 201 232  
HEX B1C9E8  
PMS 658

## Midnight

CMYK 95 74 7 44  
RGB 27 54 93  
HEX 1B365D  
PMS 534

## Goldenrod

CMYK 0 11 80 0  
RGB 255 220 0  
HEX FFDC00  
PMS 122

## Sunset

CMYK 0 51 55 0  
RGB 255 163 96  
HEX FFA360  
PMS 1635

## River Green

CMYK 58 0 36 0  
RGB 76 188 192  
HEX 4CBCC0  
PMS 7465

# NEUTRAL PALETTE

Neutral tones can be used to add depth, warmth, sophistication and richness to our communications.

Note, however, that White should be used more frequently and prominently than these neutrals.

While Black is a part of our palette, it should be used as infrequently as possible. We use it only for long passages of body copy. Never use it as a primary color element.

## Cool Neutral

CMYK 0 0 0 15  
RGB 220 221 222  
HEX DCDDDE

This color is Black at 15% tint.

## 20% Tint of Warm Neutral

## 60% Tint of Warm Neutral

## Warm Neutral

CMYK 3 4 14 8  
RGB 214 210 196  
HEX D6D2C4  
PMS 7527

## Black

CMYK 0 0 0 100  
RGB 0 0 0  
HEX 000000

# COLOR GRADIENTS

Three color gradients are available for use. They are pairings of Wildcat Blue, Bluegrass, and Midnight.

**WILDCAT BLUE**



**BLUEGRASS**

**WILDCAT BLUE**



**MIDNIGHT**

**MIDNIGHT**



**BLUEGRASS**

# DIGITAL COLORS

Most people form their first impression of us as a university in the digital space. So it's vital that our colors be consistent and properly used in all digital executions.

All digital color codes are included on the palette pages.

## CONTRAST IS KEY

Use caution when selecting colors for text and general information. Contrast is critical for maximum legibility — especially for meeting the needs of disabled users. Check your contrast levels with the WAVE color contrast tool:

[webaim.org/resources/contrastchecker](https://webaim.org/resources/contrastchecker)

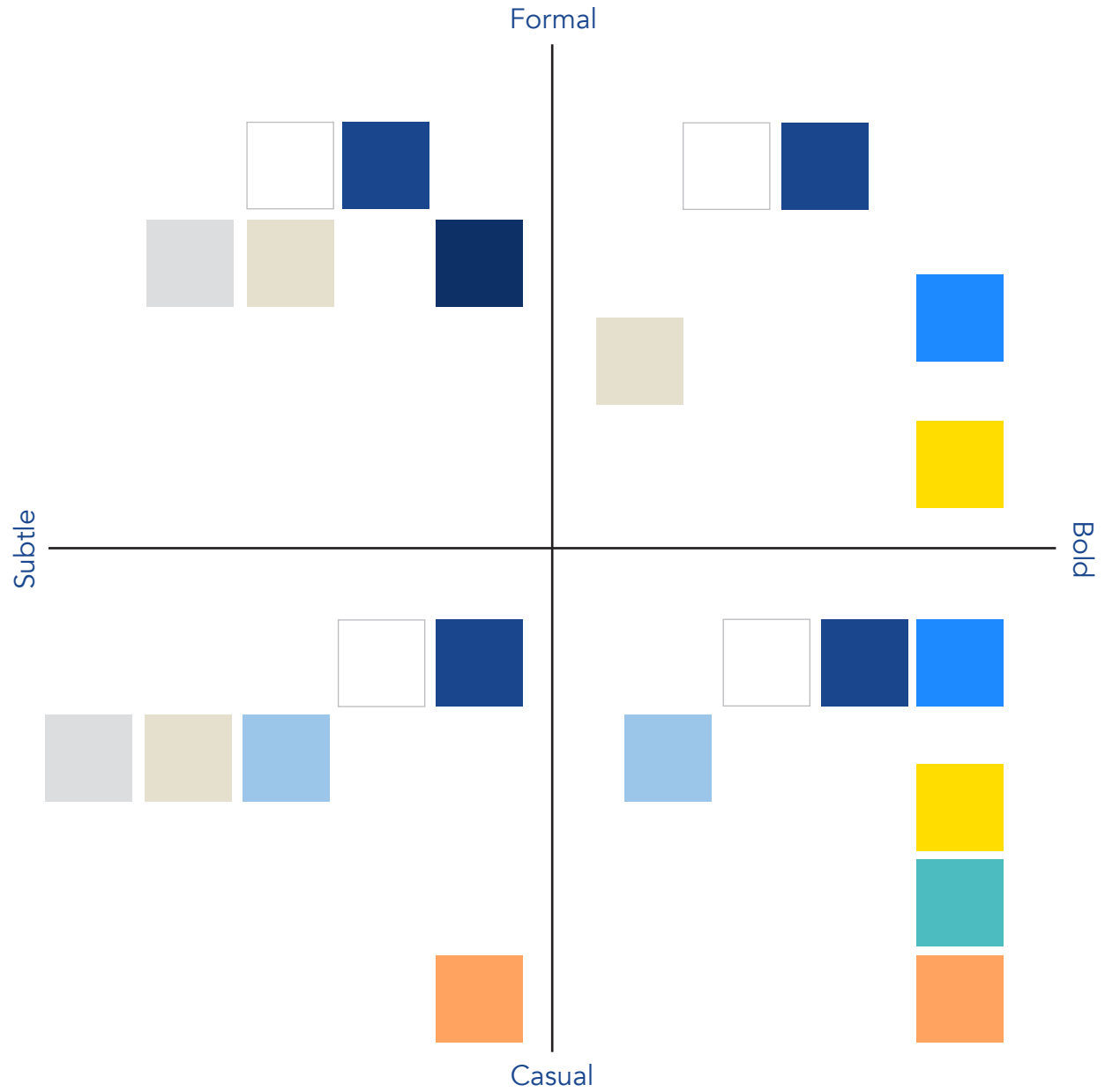
## RECOMMENDED TEXT COLORS

When choosing your text styles, use one of the colors below, or a combination. These colors will provide the best contrast on your white or light neutral background. Black text on a white background is always acceptable for body copy.

<b>Wildcat Blue</b>
RGB 0 51 160
HEX 0033A0
<b>Midnight</b>
RGB 27 54 93
HEX 1B365D
<b>Bluegrass</b>
RGB 30 138 255
HEX 1E8AFF

# USING OUR COLORS

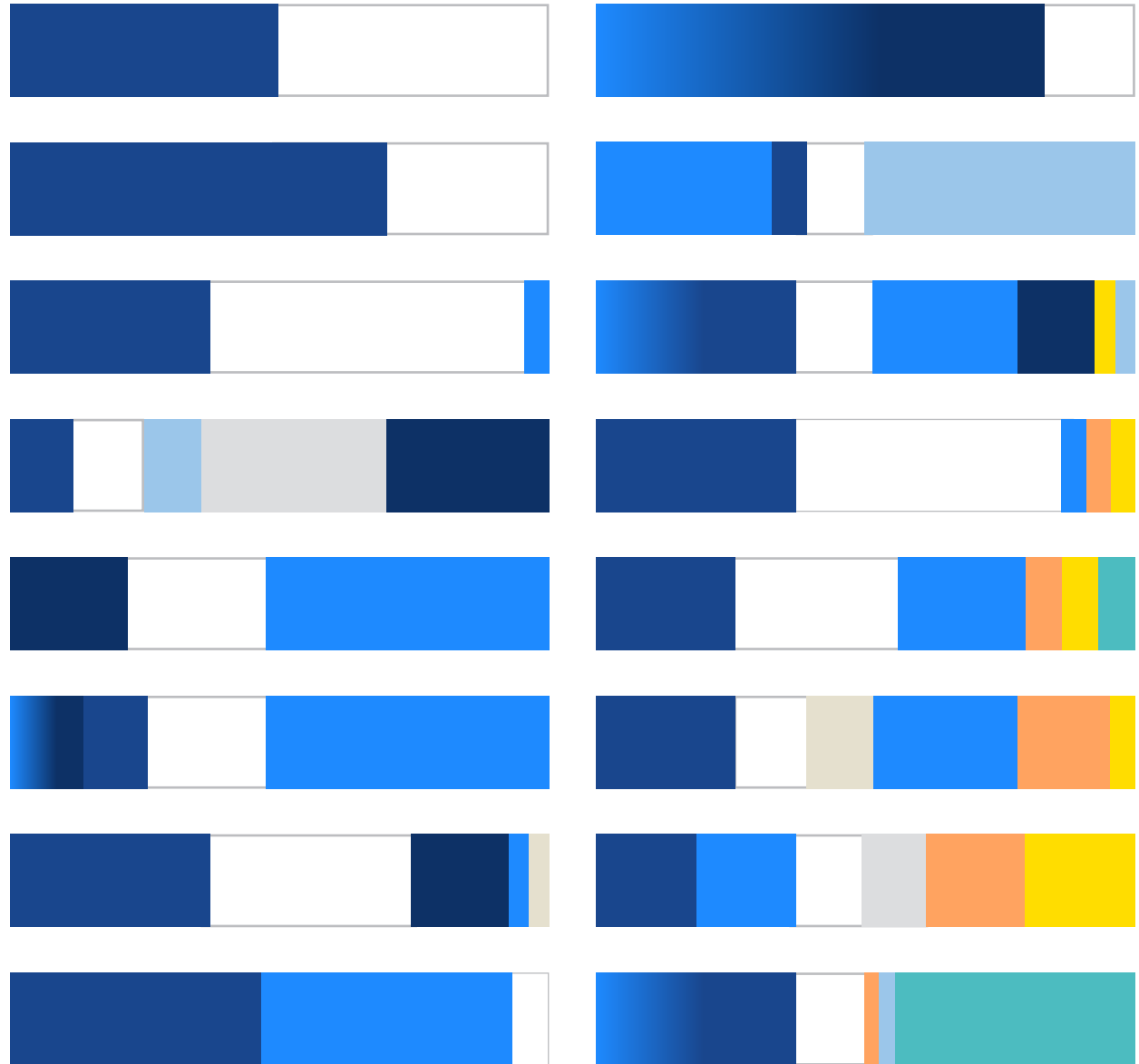
This chart is a guide for the mood our brand colors can convey in our communications and promotional materials. Colors can range from bold to subtle, or from informal to formal.





# SAMPLE COLOR PALETTES

Use the sample palettes on this page as a guide grouping and distributing colors and gradients, depending on the tone and audience of each communication.



# GRAPHIC ELEMENTS OVERVIEW

Our graphic elements give our brand unique ways to visually stand apart from other universities. When they're used consistently, these elements add depth to our visual language.

Think of this set of graphic elements as a toolbox that will help you create compelling compositions. Always consider which particular tools will best communicate your message and speak to your specific audience.

## Checkerboard Pattern

We've deconstructed our traditional checkerboard pattern to be used as a design element within layouts.

## Linear Checkerboard Pattern

When a more elegant application is required, the linear version can be used to anchor text or frame imagery.

## Abstract Checkerboard Pattern

For a more energetic effect, the abstract checkerboard pattern makes more liberal use of the brand colors.

## Patterns and Textures

We have two official patterns and two official textures that can add visual depth and interest to layouts.

## Linear Shadow Fills

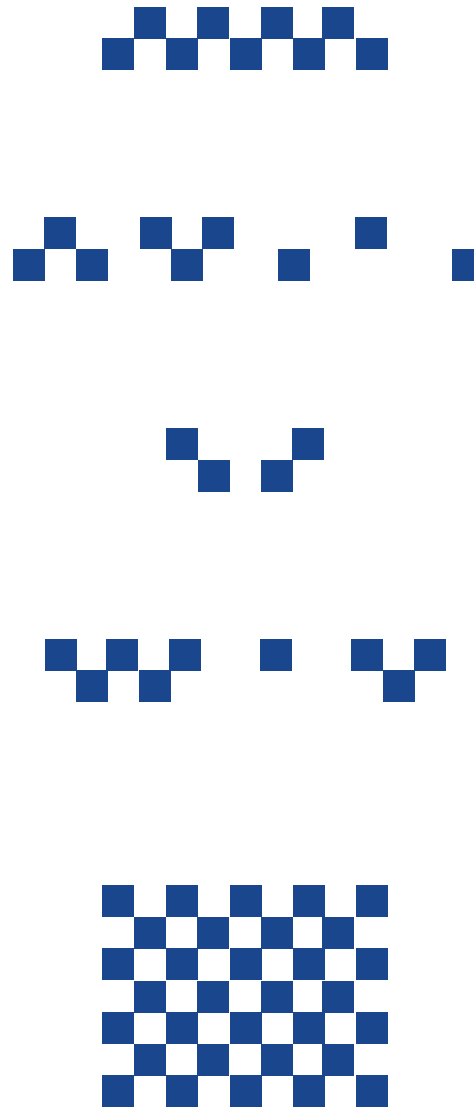
The linear shadow fill is a dynamic way to emphasize an image shadow or short phrase.

## Icons

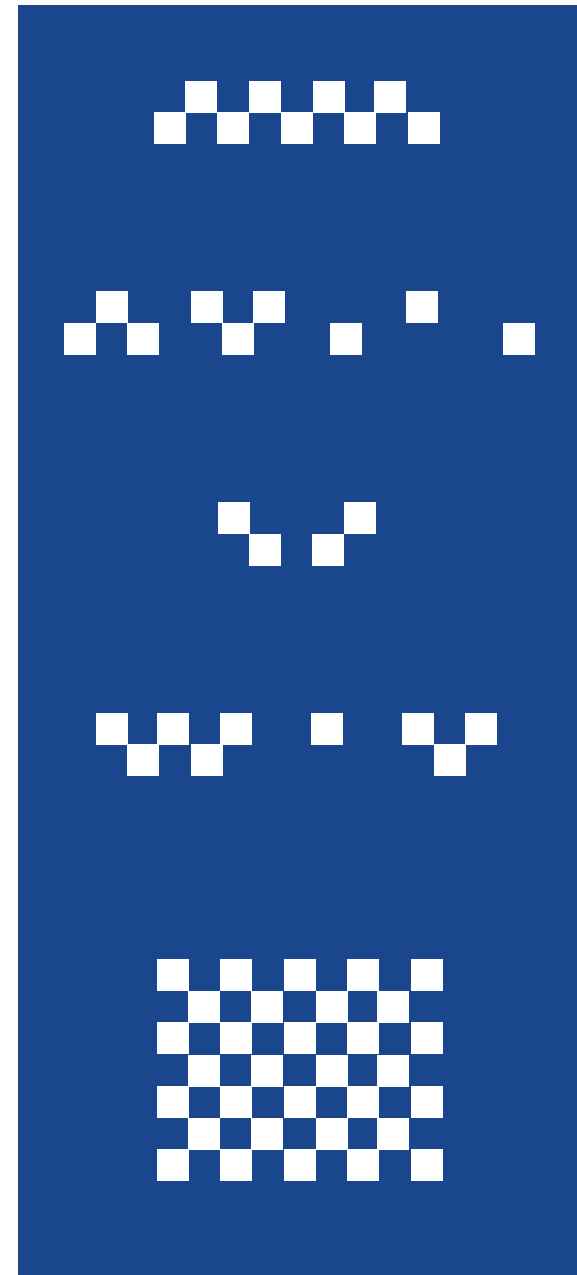
Our official icons are a set of illustrated graphics that create visual interest and context for key pieces of information.

# CHECKERBOARD PATTERN

Inspired by Secretariat and adopted by UK Athletics, the checkerboard pattern has become a recognizable visual asset for the university. Today, this pattern represents several things for UK: The collective strength we lend each other as we grow during our time here. The lifetime bonds that form between us. And the impact we have in our communities, all across the world. For our brand's visual language, we have deconstructed the full pattern, creating a design element that can anchor elements within a layout.



Blue on light background

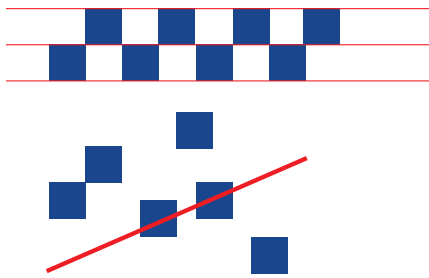


White on dark background

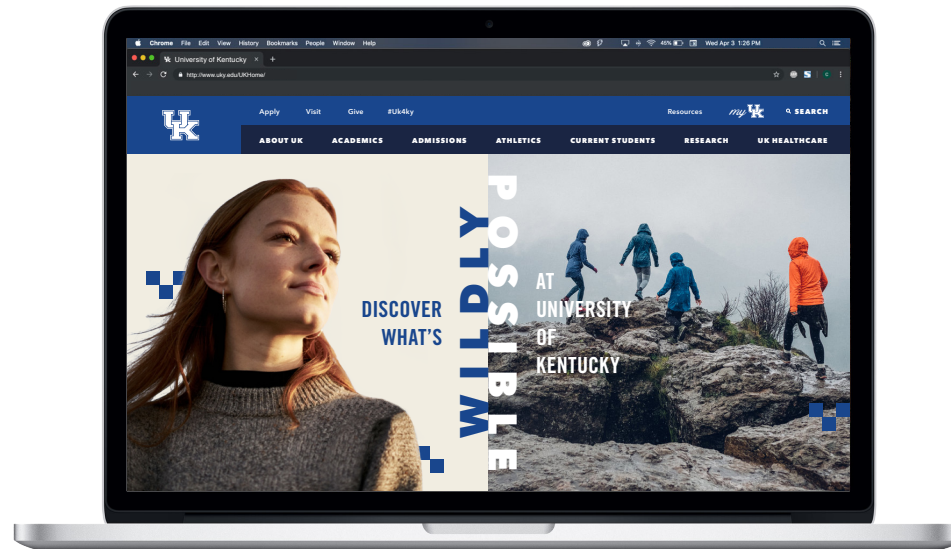
# USING THE CHECKERBOARD PATTERN

## Tips

- The pattern should typically be one of the smaller graphic elements, as opposed to large squares.
- This pattern should only be used in Wildcat Blue (PMS 286) or White.
- It can be used as trim, dividers or anchors.
- It can be paired with a single line of all-caps text, scaled to the same height.
- It can be used with tracked-out type as a metaphor for expanding, growth or progress.
- It should never be used as a full-flood background pattern.
- It can be used in segments to create a framing device or a focal point.



Squares should always remain contiguous and aligned

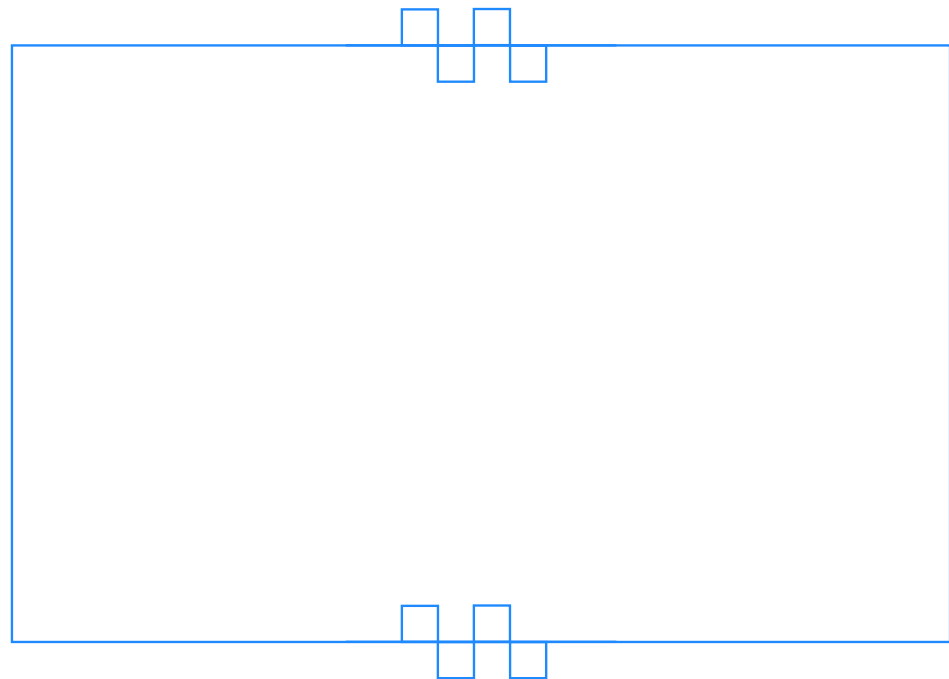
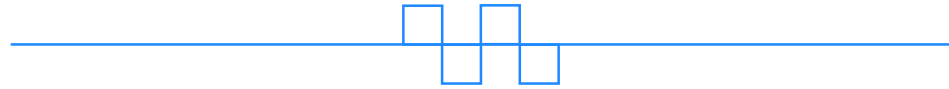
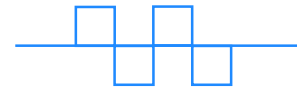


# USING THE CHECKERBOARD PATTERN



# LINEAR CHECKERBOARD PATTERN

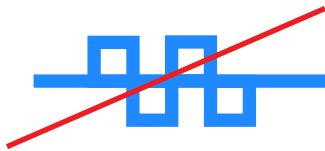
The linear checkboard pattern is a fresh take on the classic checkerboard. This linear, outlined version is a lighter and more elegant rendition of the traditional filled pattern. As such, it works well in more formal contexts.



# USING THE LINEAR CHECKERBOARD PATTERN

## Tips

- Use the pattern to draw the eye's focus and create hierarchy within a composition.
- Use it as a frame to help organize a layout's elements.
- The horizontal line can be used as a pointer, or to indicate a pathway, or to imply movement and progression.
- The line weight should remain light with respect to the surrounding elements.



Too thick



# ABSTRACT CHECKERBOARD PATTERN

This colorful, abstracted pattern takes the classic checkerboard pattern to a new, more expressive place. This treatment can be a great tool for adding energy to your layouts.





# USING THE ABSTRACT CHECKERBOARD PATTERN

## Tips

- Use the pattern to add energy or color to a layout.
- Use it to anchor images, as shown.
- It should not be overused, but only sprinkled in to add visual interest to layouts. Try to stick to groups of two or three squares; single squares will also help achieve a varied effect.
- Vary the scale of the boxes in a set. If using more than one, shrink the remaining boxes to 75% or smaller.
- Vary the colors used and do not lean too much on any one secondary color. Always include a blue when possible.
- This element is best suited for internal audiences or for multi-page pieces that target prospective students.



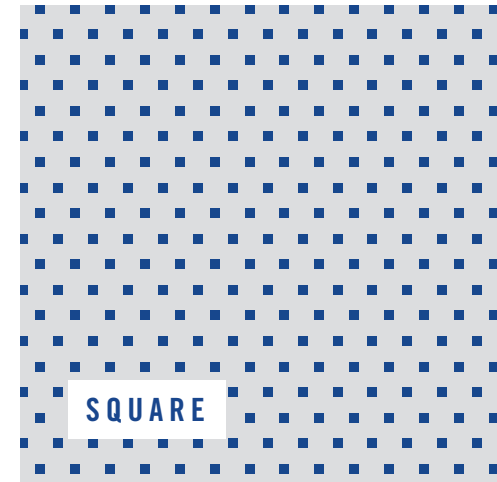
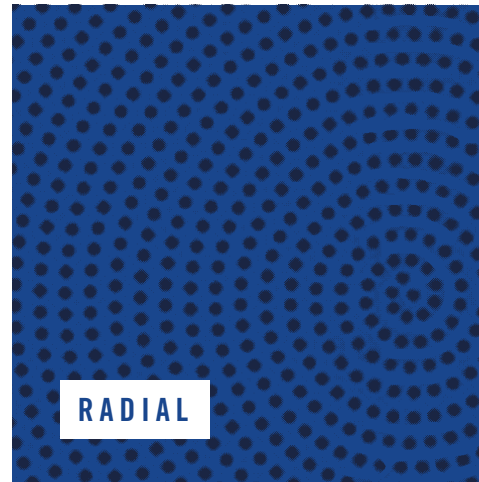
# PATTERNS AND TEXTURES

Patterns and textures are an important element of our visual brand. They help tell our story and add depth to how we present ourselves. There are two official patterns and two official textures that we use.

Conceptually, our patterns and textures represent the idea of grace and grit. Radial and Square feel more graceful due to their consistent shapes and elegant, purposeful arrangements. They represent the collective strength of our community. Splash and Speckled feel more gritty due to their randomness, energy and texture. They represent creative expression and the messy nature of discovery. Keep these traits in mind when selecting one of the four to use.

Changing the scale of patterns and textures can produce a wide variety of effects. Larger patterns can add clear space, but too much magnification may make the pattern hard to recognize. Large textures can take over the visual focus of a layout. Smaller scales can cause visual noise. Use caution with color and type.

Color variance is another way to produce many different effects. Colors shouldn't contrast too much, and type should still be extremely legible.



# USING PATTERNS AND TEXTURES

## Tips

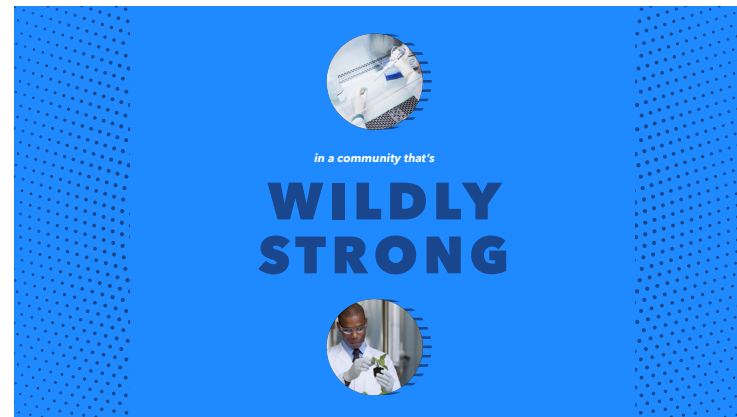
- When applying color to a pattern or texture, consider legibility, mood and contrast.
- Be considerate of the colors in your overall composition when choosing a color for your pattern or texture.
- A pattern or texture should never be the visual focus of a layout.
- To ensure the legibility of text placed over a pattern or texture, use two colors that are tonally similar for the pattern or texture and the background color.

## AS BACKGROUND



Patterns and textures can both be used as backgrounds as long as the contrast does not interfere with the legibility of the text.

## AS FRAMING DEVICE



Patterns and textures can both be used as a strong framing device in layouts. In these applications, keep the contrast between pattern and background low, so that the message or image remain the primary focus.

# USING THE RADIAL PATTERN



# USING THE SQUARE PATTERN



# USING THE SPLASH TEXTURE



# USING THE SPECKLED TEXTURE

**86**  
MAJORS  
[See them all](#)

*UK Possibilities*  
No. 1  
DANCE  
FOR A  
GOOD  
CAUSE AT  
DANCEBLUE

EXPLORE LEXINGTON

*Smarter*  
**MADE**  
*Solutions*  
**POSSIBLE**

Get hands-on experience through experiential learning and research opportunities.

[Learn more](#)

SEE WHAT'S  
*Wildly Possible.*

# LINEAR SHADOW FILLS

Linear shadow fills are a great way to add focus to specific design elements in your layouts. This effect can be applied to text and image frames.



**PUSH  
FURTHER**

## How to create the linear shadow fill

- 1 Duplicate the original type (or object).

Offset the duplicated object to create the initial shadow effect. Outline any type.

**PUSH**

- 3 Place the line field into the duplicated object.

Make sure the line field fills the entire space of the object.

**PUSH**

- 2 Create a field of lines.

The thickness of the lines should be in proportion with the size of the object. Use the general rule of making lines and spaces between approximately the same. Make sure that the line field is big enough to fill the entire object



- 4 Remove the color fill from the duplicated object.

Ensure that the stroke of the line field is a color that contrasts sufficiently the original object. Modify the thickness of the stroke as needed.

**PUSH**



# USING THE LINEAR SHADOW FILLS

## Tips

- Use it to convey a sense of momentum and energy.
- Use it to draw emphasis to specific aspects of your message or layout.
- Don't overuse this technique. If it's used too much, its effect will be lost.



# ICONS

For more casual or lighter pieces, these illustrated icons are a unique way to add a fun element to our visual brand. Each icon can be used to express multiple meanings and a variety of ideas.

The icons are created with outline in Wildcat Blue, with fills and accents that use colors from the secondary palette.

Use them sparingly to help readers visualize content. When we pair them with numbers, they're especially effective in helping illustrate fact-driven graphics.

We also have some more expressive bullet points available. These can be used for short lists or calling attention to important items.



Map



Academics



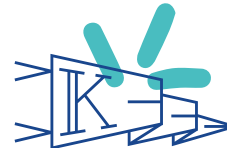
Graduation



Psychology



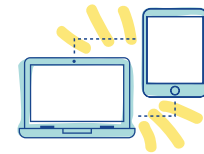
Global



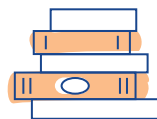
UK Pride



Leadership



Connectivity



Books



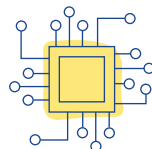
Financial Aid



Learning



Physical Activity



Technology



Bullets

# USING ICONS

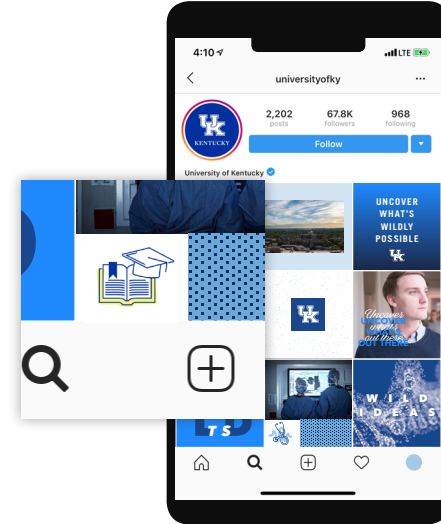
## Tips

- Use them to create quick references and to contextualize content.
- Use them to add a sense of fun or whimsy to layouts.
- Icons are best suited for internal audience or multi-page pieces that target prospective students.

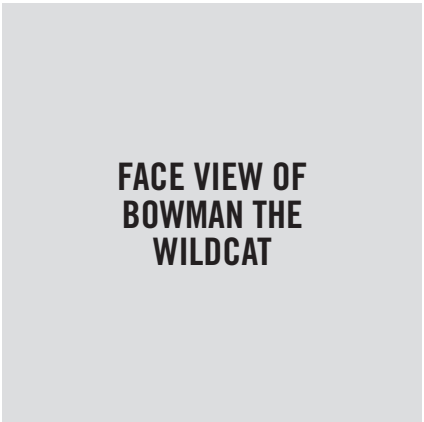
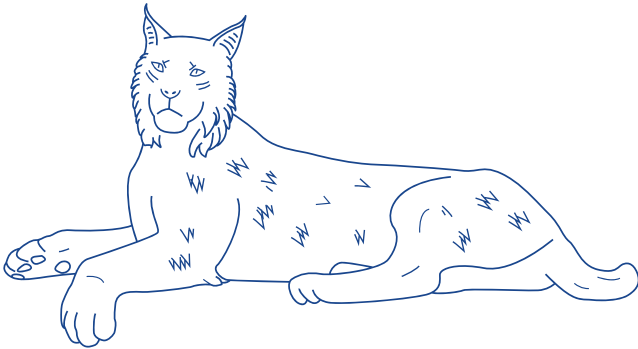


# NO. 4

in creation of start-up companies, out of 105 institutions.



# BOWMAN THE WILDCAT



# PHOTOGRAPHY

Photography is a powerful asset for visual storytelling. It helps us show who the University of Kentucky is more fully and richly. By defining our photography style and usage, we can create a look and feel that's distinctly ours.

---

Access official photography of University of Kentucky at:

**<https://ukphoto.photoshelter.com>**

Official UK photography has been processed to have the correct vibrancy and tone. Consult UK Marketing for guidance in achieving the same standards when using new photography at [brand@uky.edu](mailto:brand@uky.edu).

# PHOTOGRAPHY APPROACH

Kentucky is a warm and welcoming community with a diverse student body and faculty. While it's impossible to represent everyone in a single photograph, it is possible to capture the spirit of our community with a distinct photo style, so that no matter the subject matter, it still feels like the University of Kentucky. Our brand has two photo styles: warm and human, and active and hardworking. This section details several subcategories for the photographs, but no matter what type of image we're using, it should always relate to one of these two styles.

## **Warm and Human**

We are known for our hospitality and friendliness. This is a community where anyone can feel at home, no matter their background, interests or pursuits. This feeling can be depicted in several ways—warm, golden lighting; light leaks and lens flares; optimistic, confident looks; authentic connections between people; soft smiles. While these photos may require a bit of setting up, they should always feel candid and in the moment. Photos of people or campus should never look cold (photos of winter weather are an exception) or unwelcoming. Avoid dark lighting and heavy shadows.

## **Active and Hardworking**

At UK, we produce results, in and out of the classroom. Prospective students and alumni both wish to see how our university is delivering on what we promise. This idea can also be depicted in several ways—showcasing student work, from research to fine arts; close collaboration in all disciplines; people working with their hands; confidently posed Seeker Portraits. To achieve the appropriate tone, these types of photos sometimes use more dramatic cropping and angles.

# SEEKER PORTRAITS

This is the predominant portrait style for the UK brand. Subjects should be brightly lit with some contrast for a bit of shadowing. Warm, golden lighting is preferred, but some settings may make for more interesting lighting (such as in a dark lab with a colored light source). Subjects should be looking slightly off camera, as though they're seeking something in the distance. Facial expressions should convey quiet confidence, soft smiles or focused determination. Although these photos should be somewhat posed, they should never include cheesy smiles or forced expressions. Always go for authenticity, what's comfortable for the subject and what's appropriate for the context.

Ideally, subjects should be separated enough from the background to create a depth of field with the background slightly out of focus. This allows our subjects to stand out, while also making it easier to remove the background from the photo if needed. These Seeker Portraits are often cut out and placed onto a colored background with other graphic elements and type.



# SEEKER PORTRAITS

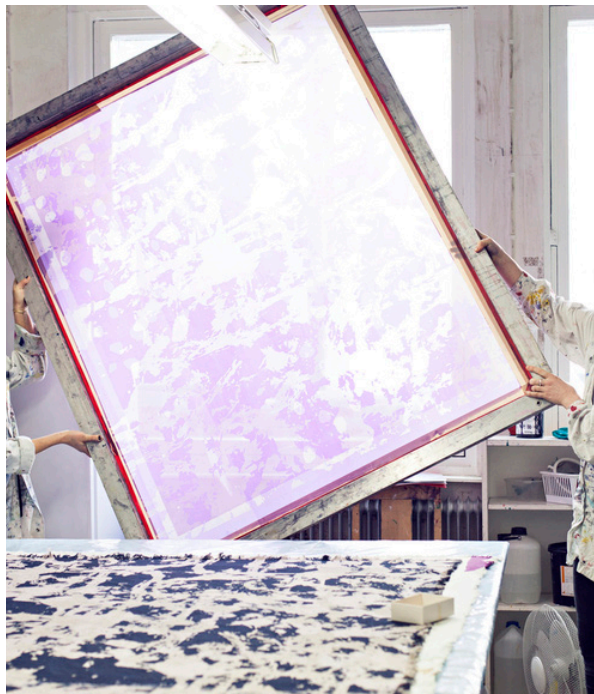




# COLLABORATION AND SUPPORT

UK is a place where collaboration and support are the keys to a rich and successful education. Problems are rarely solved in silos: it takes teamwork, understanding and a diverse set of skills to accomplish what we do here. Use photos that show two or more people physically working together, using their hands to build, gesture and connect. Close crops work best for intimate moments, while wide shots can better set the scene. Our dedicated faculty work hard to support their students. Show these relationships as authentically as possible, focusing on one-on-one connections when possible.

Once again, all photos in this category should feel more in the moment than posed. A photo with a group of students standing in a circle, smiling or talking, shows neither collaboration nor support. Instead, it's likely to feel cheesy and inauthentic to prospective students and other audiences.



# COLLABORATION AND SUPPORT



# EXPANSIVE VIEWS

We are known for our beautiful campus in Lexington, and our photography should showcase the natural and architectural riches of our location. Additionally, this style of photography should be used to capture the beauty of the many locations — around the country and across the world — where a UK education can take you (international study abroad, field research, trips to U.S. cities).

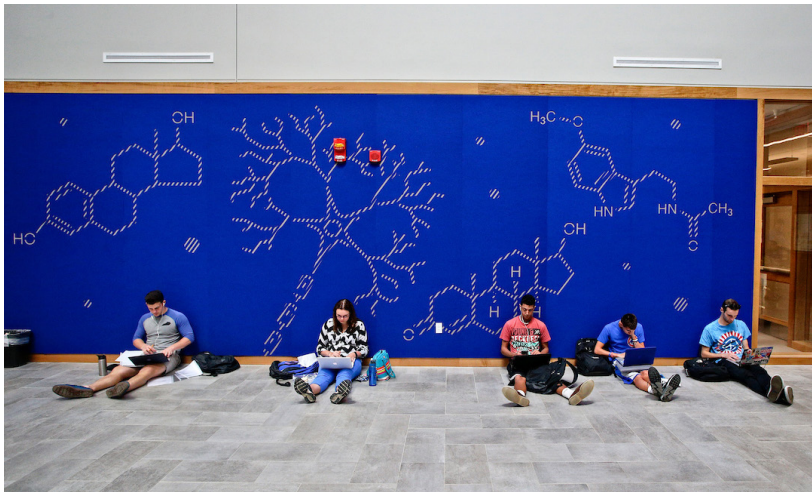
These images serve as a metaphor for the boundless opportunities students will find here, and how we're always looking to what's next and what's on the horizon. You can also use them to set the scene, or to work as a visual breather or rest, as in a pacing spread in a print piece or an image on a website.

Crops should be wide or tall to highlight the expansive view. Ensure that photography captures something interesting, but not too busy. Still and calm tends to work better than frantic and energetic.

Expansive shots like these work well when they contain plenty of white space (large swatches of sky, grass, wall, or other areas with few visual interruptions and little textures) that works perfectly for placing text.



# EXPANSIVE VIEWS

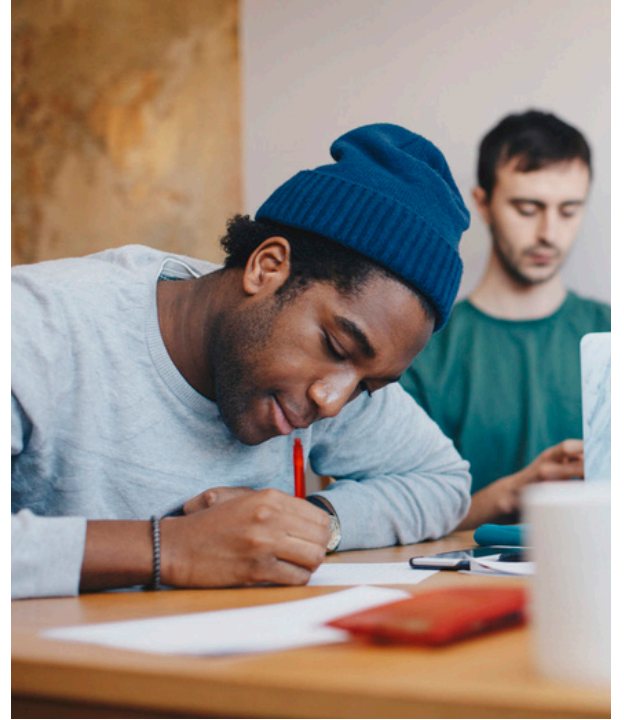


# IN-THE-MOMENT SHOTS

While this is a style that will be true of most of our images of people, there may be some photos in this style that don't fit into the other categories. Use these shots to help fill out the visual story you are telling, in combination with Seeker Portraits, pictures of campus and detail photos. These photos should all be very candid: engaged in the moment, not looking at the camera. These images can show individuals at work or closely collaborating. They should feel like authentic windows into the lives of UK students.



# IN-THE-MOMENT SHOTS



# SENSE OF PLACE

In a campus that is full of possibilities, we have countless spaces where our students work, live, and learn.

For prospective students, we want them to envision their lives at UK, we feature images that show this as a place they can call home—one that offers all they'd ever need at a college.

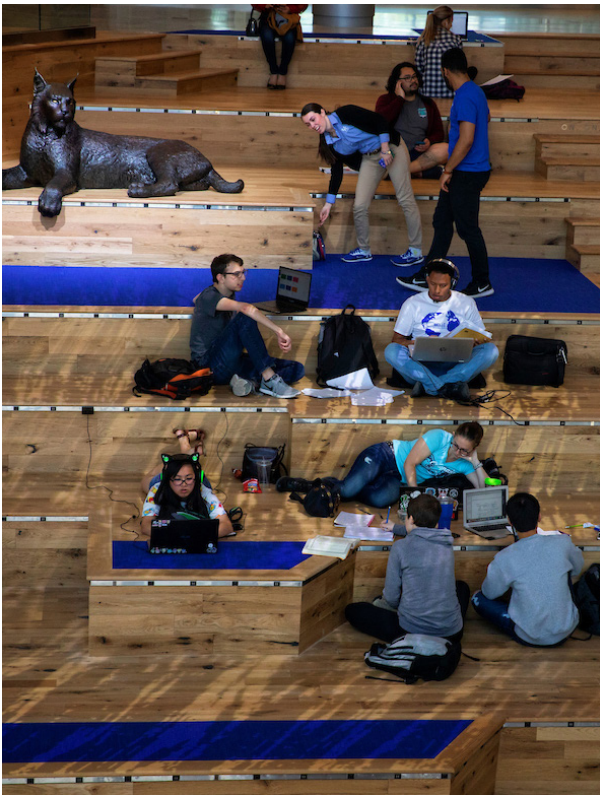
For alumni, it's important to show our Wildcat family the UK they've always known and loved while keeping them current on all the exciting changes and evolutions our campus will always be going through.

So for all our audiences, photography should show a blend of historic architecture and newer state-of-the-art buildings. Lexington charm, Kentucky hominess, and the modern facilities that comprise the student experience.

Areas to feature should include interesting buildings on campus and outdoor spaces, historic Lexington, and the horses and countryside that are such a part of the Kentucky experience. Balance this with images of labs and academic spaces; our new student center, dorms and dining; and cool/trendy Lexington spots.



# SENSE OF PLACE



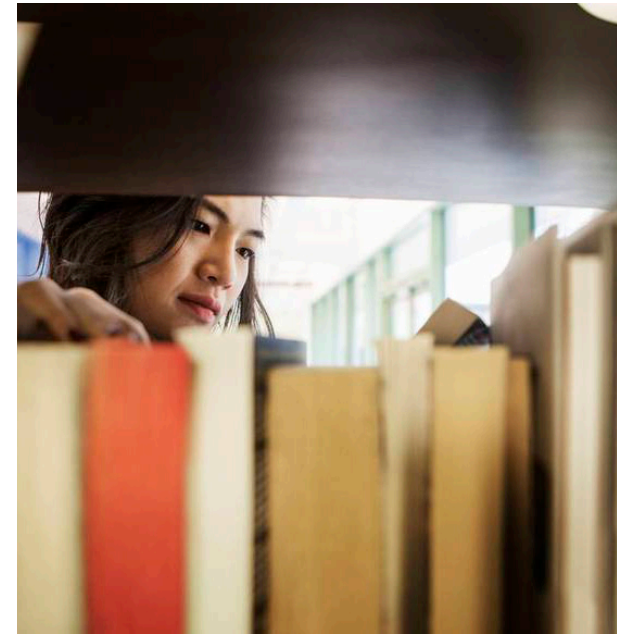


# DETAILS

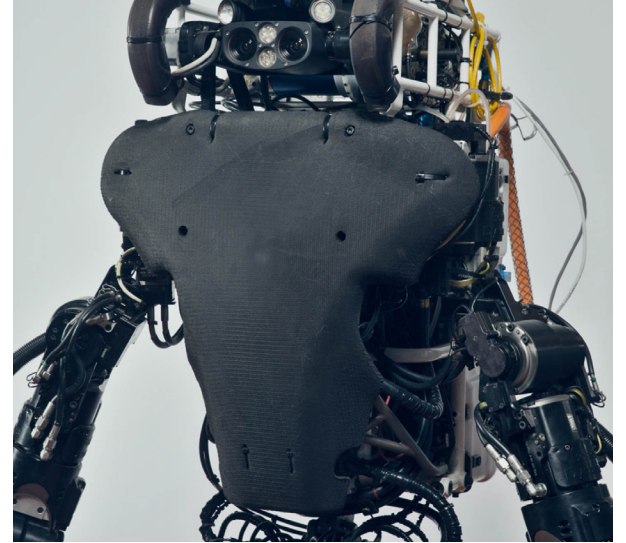
We can find beauty and interesting imagery in the smallest details of our campus and in the work our students and faculty to. By getting in close and focusing on the smallest parts of the UK experience, we can paint a fuller picture and balance out our visual storytelling.

Images such as these allow us to zero in on the work of our students, particularly in STEM and the visual and performing arts, but also by focusing on images from all over campus, even something as simple as the details of bricks, windows, or statues. Use them to give additional perspective to our stories, such as a close-up of plants to accompany a story of a student botanist, or the cells in a petri dish alongside a portrait of a student who uses them, or the keys of a piano, or brush strokes of paint. Find interesting ways to match the details in the shot to the subject of the accompanying text.

These details can serve as a visual breather and work well for placing text. When capturing these images, try to avoid photographic tricks like crazy focus shifts and motion blurs. However, some depth of field may be employed.



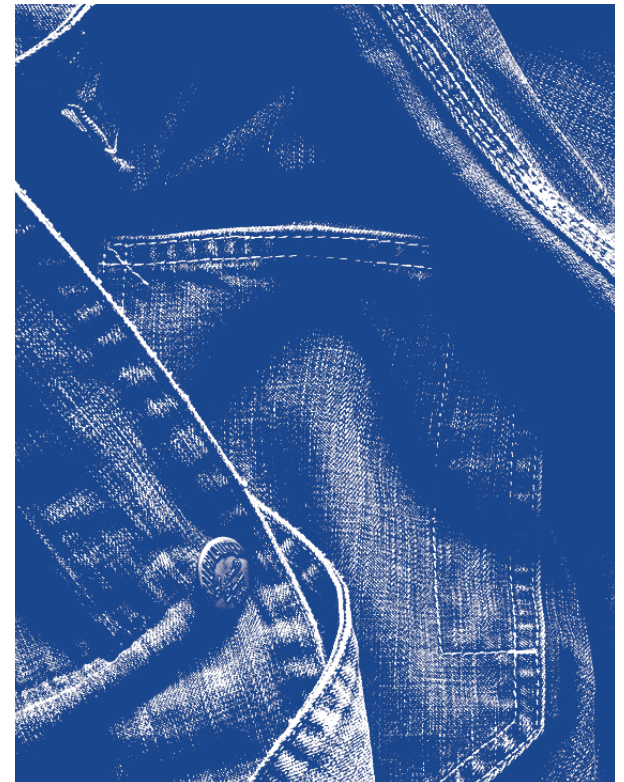
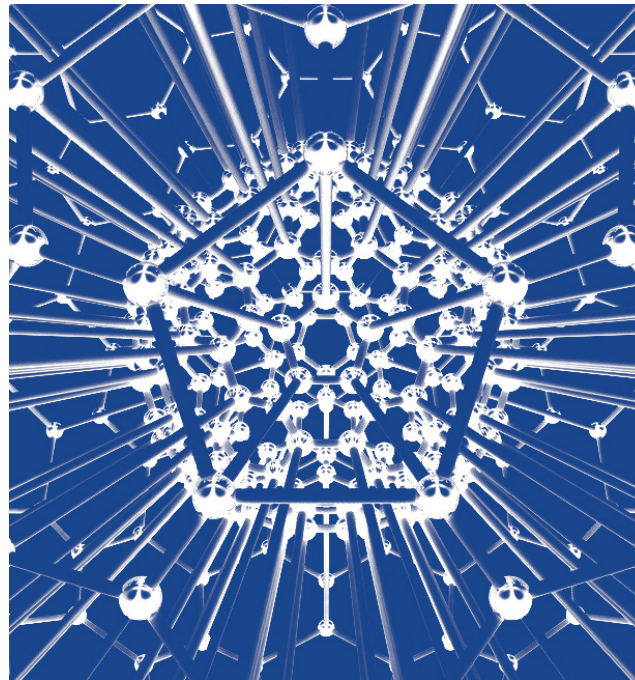
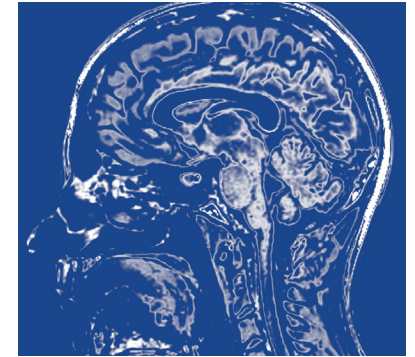
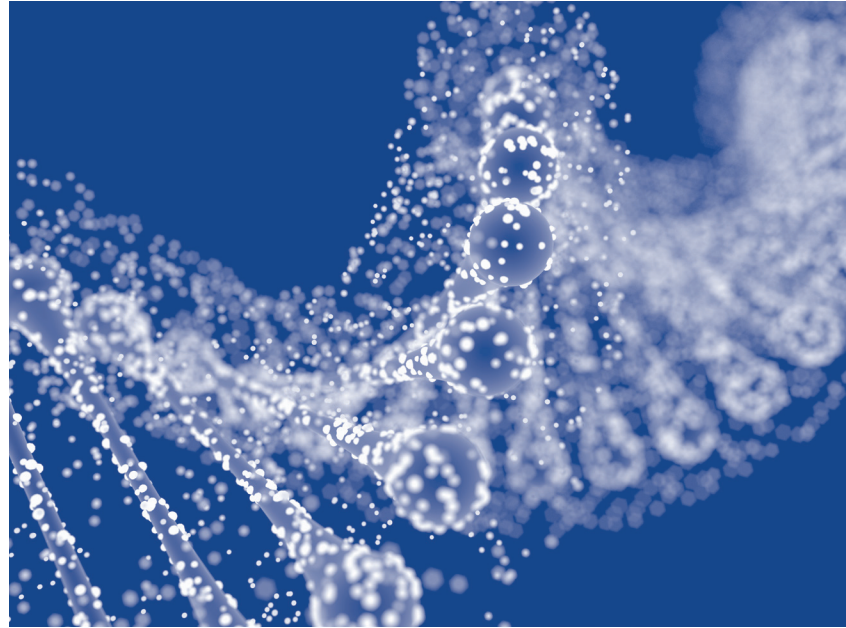
# DETAILS



# TEXTURAL IMAGES

The scope of our education, work and research at the University of Kentucky is vast. These textural images draw from a wide variety of disciplines and can be used to add additional layers of visual interest to stories. Not only are they beautiful on their own, they are a distinct photographic style that help elevate and give greater significance to our brand colors while serving as an identifiable brand image of their own.

These images stand out in busy contexts such as construction barriers, web banners, and print ads. Use them as an alternative to drab stock photography, to lay behind text (rather than a block of color), and to break up instances of heavy photography.



# HOW TO MAKE TEXTURAL IMAGES

## Page 1 of 2

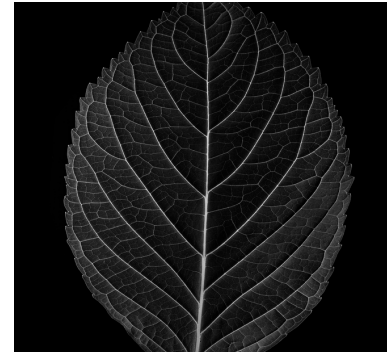
Use this step-by-step guide to create duotone images in Adobe Photoshop. Because each photo is unique, the same effect may not be achieved every time. Duotone images should only be created by users who have Photoshop and a basic understanding of its functions. For more examples of duotone photos in layout, see the Sample Tactics section.



### ① Select a photo

This duotone effect can work well for many types of photos, but always keep the context of the texture in mind. Photos should depict a single concept or subject. Avoid using landscapes or photos with people in them. Since the photo will act as a background element, there should be enough detail to create interest, but not distract from the content.

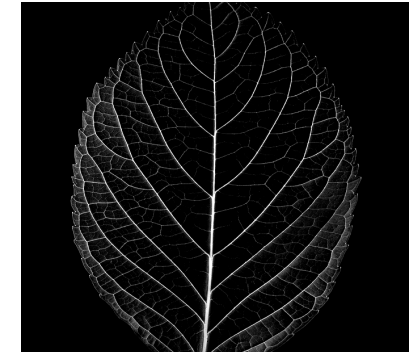
Textural photography should result in a highly detailed white texture on a large field of Wildcat Blue.



### ② Convert it to black and white

Add a **Black & White** adjustment layer, either by using the **Adjustments panel** or the **Adjustments quick menu** at the bottom of the **Layers panel**.

Press **Auto** in the upper-right corner of Black & White properties panel. Use the sliders to make some initial contrast adjustments, increasing the contrast between the lightest and darkest parts of the photo.



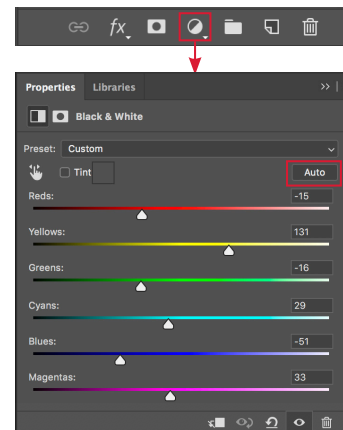
### ③ Adjust levels and contrast

Add a **Levels** adjustment layer on the topmost layer, either by using the **Adjustments panel** or the **Adjustments quick menu** at the bottom of the **Layers panel**. Use the sliders to further increase contrast between light and dark.

This will create a more dramatic effect when the duotone conversion is made. Use this step to bring out the details of the texture.

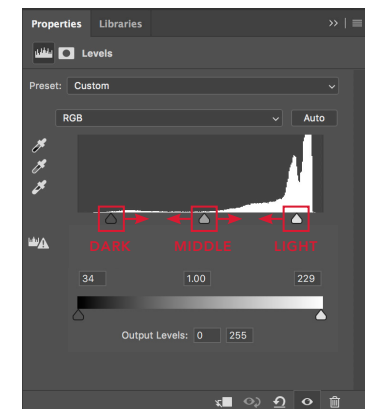
#### Using a Black & White adjustment layer

Add the **Black & White** adjustment layer over the photo layer. Using the **Auto** feature helps to set a good baseline, but make further adjustments as needed. Don't worry if there isn't quite enough contrast in this step. Step 3 will push it further.



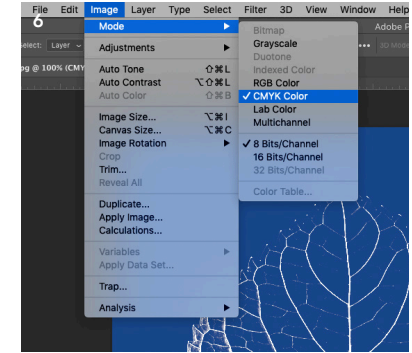
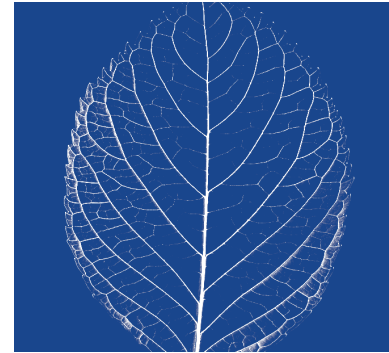
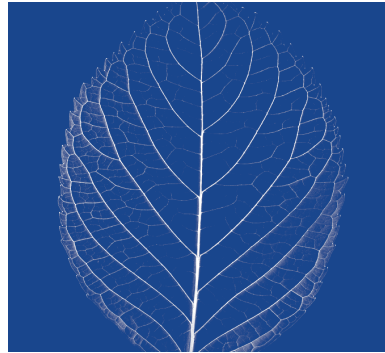
#### Using a Levels adjustment layer

Move the **Dark** slider to the right to increase the amount of black. Move the **Light** slider to the left to increase the amount of white. Move the **Middle** slider to the left to make the middle gray values lighter; move this slider to the right to make the middle gray values darker.



# HOW TO MAKE TEXTURAL IMAGES

Page 2 of 2

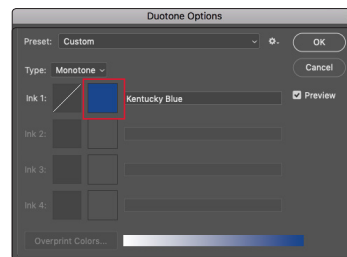


## 4 Convert it to duotone

To convert the photo to a duotone, you must first convert it to grayscale. In the **Menu** bar, navigate to **Image > Mode > Grayscale**. You can choose to merge or keep layers, and discard color information. Either is fine, so choose what looks best. You can always go back using **Edit > Step Backward** (⌘+Z). The grayscale adjustment layer will disappear, but this is okay.

Once the photo is in grayscale, use the **Menu** bar to navigate to **Image > Mode > Duotone**. A modal dialogue box will appear.

**You only need to set the first color** (this is technically a "Monotone"). To do this, double-click the swatch and enter the proper color formula for Wildcat Blue. Use CMYK for print and RGB/Hex for digital.



## 5 Make adjustments

If the texture is too strong (or not strong enough), use the **Levels adjustment layer** to change the levels (see Step 3).

Move the **Dark** slider to the right to increase the amount of black. Move the **Light** slider to the left to increase the amount of white. Move the **Middle** slider to the left to make the middle gray values lighter; move this slider to the right to make the middle gray values darker.

Adjust the levels until you are satisfied with the amount of contrast in the textural image.

## 6 Convert and export

Before exporting the image to a .jpg or .png, convert the color mode from duotone to CMYK for print or RGB for digital. Do this by navigating to **Image > Mode > CMYK** or **RGB**. Merge layers if desired. You can undo this using **Edit > Step Backward** (⌘+Z). However, this only works in the same working session. Once the file is closed, you will lose your history from that session. If you wish to save the layers for editing later, use **Save As...** and create a copy of the Photoshop file.

Now you can export your image for use in other applications by navigating to **File > Save As...**

Please note that .png files can only be created if the color mode is set to RGB.

# PHOTOGRAPHY TIPS

Follow these practices to help your images tell a strong story and provide a good visual balance.

## Cropping

How an image is cropped can have a tremendous impact on the story you're telling. Select wide shots to emphasize the impact of our work, and use closer shots to capture emotion and detail in student life.



## Rule of Thirds

By dividing your composition into thirds and positioning your subject along these lines or their intersections, you can achieve better balance and interest.



## Copy Space

When selecting an image, be mindful of how it will be used, and where copy will be placed atop the photograph.



## Depth of Field

Depth of field refers to how much of a photo is in focus. A shallow depth of field means that the subject is in focus, while many other elements in the composition are out of focus. This helps guide the viewer's eye to the subject.



# PHOTOGRAPHY CONSIDERATIONS

Sometimes the difference between a compelling photo and a weak photo is nuanced. To establish a strong library of images and avoid common pitfalls, keep the factors listed here in mind as you select and take photographs.

## Authenticity

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



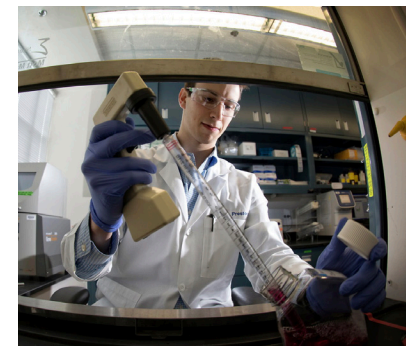
## Lighting

Always strive to achieve soft, natural lighting in the photos. They 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 with ultra-wide lenses that distort the images. These extreme techniques make photos look less natural.



# PHOTOGRAPHY CONSIDERATIONS

(continued)

## Use of Blue

While it's important to show UK pride, be mindful of overusing blue. If every person in every photo is wearing UK gear or blue clothing, the effect isn't authentic.



## Buildings

Establish a sense of place by including recognizable UK landmarks and buildings in some photos. Be sure, however, that the building is photographed using the style established by the brand.



## Posing

Avoid photographing subjects who look overly posed.





# VIDEOGRAPHY

In today's media environment, video is an important and powerful communications tool. A well-made video can capture the essence of an idea and bring it to life through emotional storytelling and compelling images.

The UK brand applies to much more than printed material. This document can be used as a reference for all video work done by the university, especially within the academic brand.

# THE LOGO

The university's logo must be present on all communications. In videos, we use it primarily as a signature. It should appear only in the arrangement shown here (also called the main lockup).



## Background

The logo is used on Wildcat Blue, Black or White.

The logo may appear in Black, White or Wildcat Blue, or the Wildcat Blue and Black combination. Use the guidelines provided for acceptable logo uses and configurations.

The preferred combination is a white logo on a Wildcat Blue background, as in #1 above.



## What to Avoid

- Never use the logo over live-action footage.
- Never use the logo as a background.
- Never add effects like glows, drop shadows or other adjustments to the logo.
- Never crop, stretch or otherwise distort the logo.

*For more specific details about the UK logo, refer to the identity section of the brand guidelines.*

# COLOR PALETTE

## Primary Colors

Color is an essential part of our identity. Our primary colors should appear on all videos produced. Our secondary colors complement Wildcat Blue, creating a versatile and exciting palette for university-wide use. It's important that these colors never be altered or screened into tints.

## Primary Colors

---



**Wildcat Blue**  
RGB: 0 51 160



**White**  
Consider white as another color in our palette.

## Accent Colors

This palette should be used only to support the primary colors when needed. For video graphics that are more complicated or convey deeper levels of information, these accent colors can help communicate content more clearly. Video is best when it communicates simply, so in practice, accent colors may rarely be used.

## Accent Colors

---



**Bluegrass**  
RGB: 30 138 255



**Black**  
RGB: 0 0 0

*For more specific details about the UK color palette, refer to the identity section of the brand guidelines.*

# TITLE TREATMENTS

Our four brand fonts provide flexibility in setting titles for a wide range of uses and audiences.

Use one of the combinations shown here for your video, but do not use more than one style per video.

The examples shown here are for style and relative positioning only; exact point size and placement may vary based on copy length. Use consistent point size and placement whenever possible.

## Our fonts

Avenir

**TRADE GOTHIC  
CONDENSED**

**Surveyor Display**

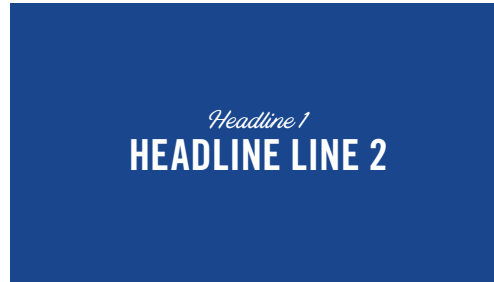
*Blackbike*

## Colors

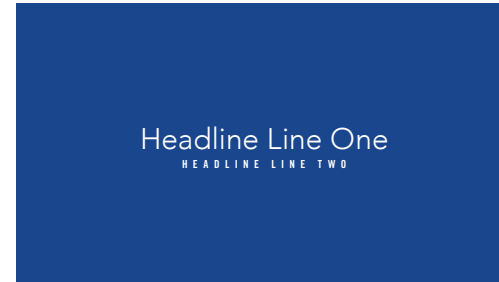
On-screen text should be readable above all else. Type color should have sufficient contrast with the background. We prefer using Black or Wildcat Blue text for lighter backgrounds, and White text for darker backgrounds.

For more specific details about typography, refer to the visual language section of the brand guidelines.

## Informal



Blackbike and Trade Gothic



Avenir Light and Trade Gothic

## Neutral



Avenir Black and Avenir Light



Avenir Black and Avenir Light

## Formal



Avenir Light and Surveyor Display Medium



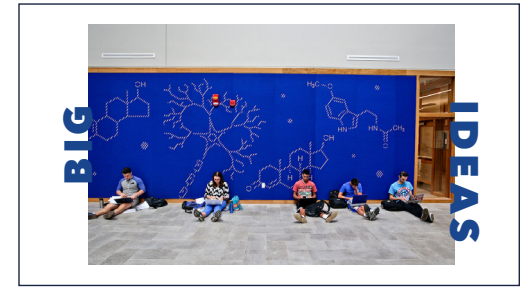
Avenir Light and Surveyor Display Book

# GRAPHICS

Use graphics to add brand recognition and visual excitement to videos. Use movement to add extra visual interest, or to emphasize specific words and phrases.

An in-depth overview of the brand's graphic elements can be found in the Visual Language section of these guidelines, beginning on page XX.

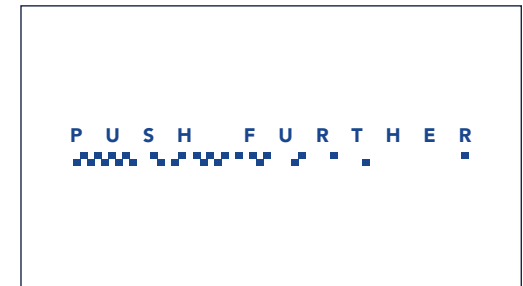
## Expanding Split Vertical Text



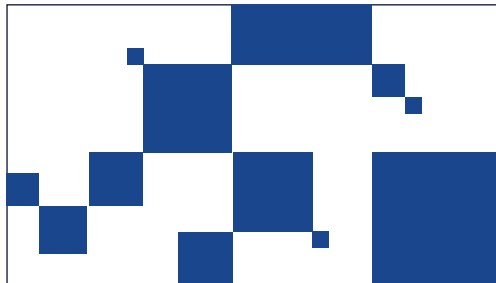
## Gradient



## Expanding Checkerboard



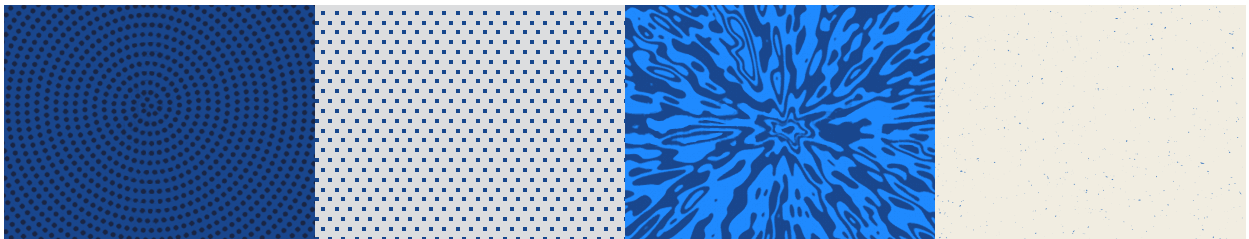
## Abstract Checkerboard



## Linear Checkerboard



## Patterns and Textures



Contact the Marketing and Communications Department for help obtaining these graphics.

# WRITING SCRIPTS

## Natural, Approachable Tone

A video script should feel like a human voice—like an actual person is speaking. So try to avoid sentences that are overly complex or clever. Get to the point as quickly as possible, using simple, clear, concise language. Short declarative sentences and one-word statements can give the narration punch.

## Know Your Audience

When writing for your intended audience, you should keep in mind what they care about, but also how and where they'll likely be viewing the video. Refer to the audience section of these guidelines for more.

## Visual Elements

Some things are better shown on screen than described by interviewees or in voice-overs. Write to the imagery you intend to use, and refer to it in the script. If interviews are cut back to back, break them up with B-roll or full-screen graphics. Use B-roll or still images to better explain the story.

## The Script as a Plan

A video script should always include a video column and an audio column, each describing what is taking place in a particular scene. Scene numbers should also be used for easy reference. A well-conceived script is necessary for getting accurate quotes from video vendors, and for ensuring that we meet legal requirements.

## Telling a Story

Most videos have some sort of storyline that includes a beginning, middle and end. This structure moves the audience through a single central concept by introducing it, explaining it and then providing some call to action.

## Inspiration over Information

Viewers will often not recall specific details and data when watching a video. But they will recall how those elements made them feel. Scripts should be written with this in mind, using language and structure to evoke an emotional response.

## Production Pack

To keep your video projects organized and efficient, we recommend creating a production pack of all pertinent materials, including script, storyline, timeline, model releases, contact information and location details.

*For more details about our writing style and voice, refer to the voice and tone section of the brand guidelines*

# WRITING SCRIPTS

(continued)

## How we Sound

### Direct

Get to the point. Show your respect for the audience's time by communicating exactly what you want them to know.

### Candid

Candor helps build trust. Let viewers know you've got their best interests in mind by being open and transparent in the way you share information.

### Relevant

Focus on what your viewers need. Show them that you understand their interests and priorities. Demonstrate through your script that you see them as more than just a number.

### Human

Make sure that your audience can hear the person behind the words. Use common, everyday language and contractions — it's okay to be a bit informal here. Overly academic or journalistic language will sound cold and off-putting to most viewers.

### Proactive

Anticipate the questions your viewer will likely have, and address them up front. Think a step or two ahead so your audience can make intelligent choices.

### Unexpected

Pleasantly surprise viewers by making dry topics interesting. Make routine communications fun to watch.

## Script Specifics

### Pre-Scripted

Videos meant to educate or change opinion often use a pre-scripted style that speaks directly to the audience. The script is written well before production begins. On-camera talent communicates directly with the viewer, often reading verbatim from a script or teleprompter. Voice-overs are very common and may drive most of the content in the video. Actors or reenactments may also be used to convey the message.

### Interview or Testimonial

A documentary-style approach allows things to happen on camera that can't be written ahead of time. This often involves shooting one or more interviews and then combining excerpts into a form that supports the video's concept. It can be helpful to cue or prompt interviewees for responses that fit the subject, but they still answer in their own words. The script is actually developed during or after the shooting process, and interviews can be held together with minimal voice-over. This style can be very powerful and authentic, but since it depends on the quality of the content from interviewees, it can also take longer to produce.

# TALENT

## Diversity

Diversity at UK is a driving force behind our success. Our videos should express this with a balanced selection of voice-over talent, on-camera talent and interviewees. The concept of inclusion should not feel mathematical or have overly perfect numbers, as this can feel unnatural or forced.

## Clothing and Wardrobe

On-camera talent and interviewees should dress appropriately for the location of filming: business casual for academic environments and casual wear for students. Shirts should contrast with background colors. Small patterns on fabric can be distracting and should be avoided.

If safety equipment such as lab coats, goggles or gloves is appropriate for the filming location, they should must be worn on camera. If the use of chemicals is featured or even implied (working with pipettes, slides or other science-related tools), a lab coat, gloves and safety glasses must be worn. The same goes for video that's shot at a fume hood. For shots taken at a microscope, a lab coat and gloves must be worn. When shooting an interview with a project leader, or administrator in a lab, the interviewee does not have to wear protective equipment as long as they are in the foreground. They cannot be sitting at the bench or touching any science-related tools.

## Interview Coaching

Being interviewed on camera can cause some anxiety and nervousness. Maintain a friendly and approachable set environment above all else. Be honest but considerate when providing any coaching or feedback to non-professional talent. Leading by example will encourage interviewees to feel comfortable. They should avoid fidgeting and maintain eye contact with the interviewer or camera. Prompt interviewees to frame their comments as whole thoughts and sentences for better sound bites.

## Voice-Overs

When voice-over talent is used for a video, suggest that the person reading the copy be as conversational as possible. Avoid hard-sell, "announcer-y" deliveries. Have the person speak slowly and deliberately to ensure good diction and audibility.



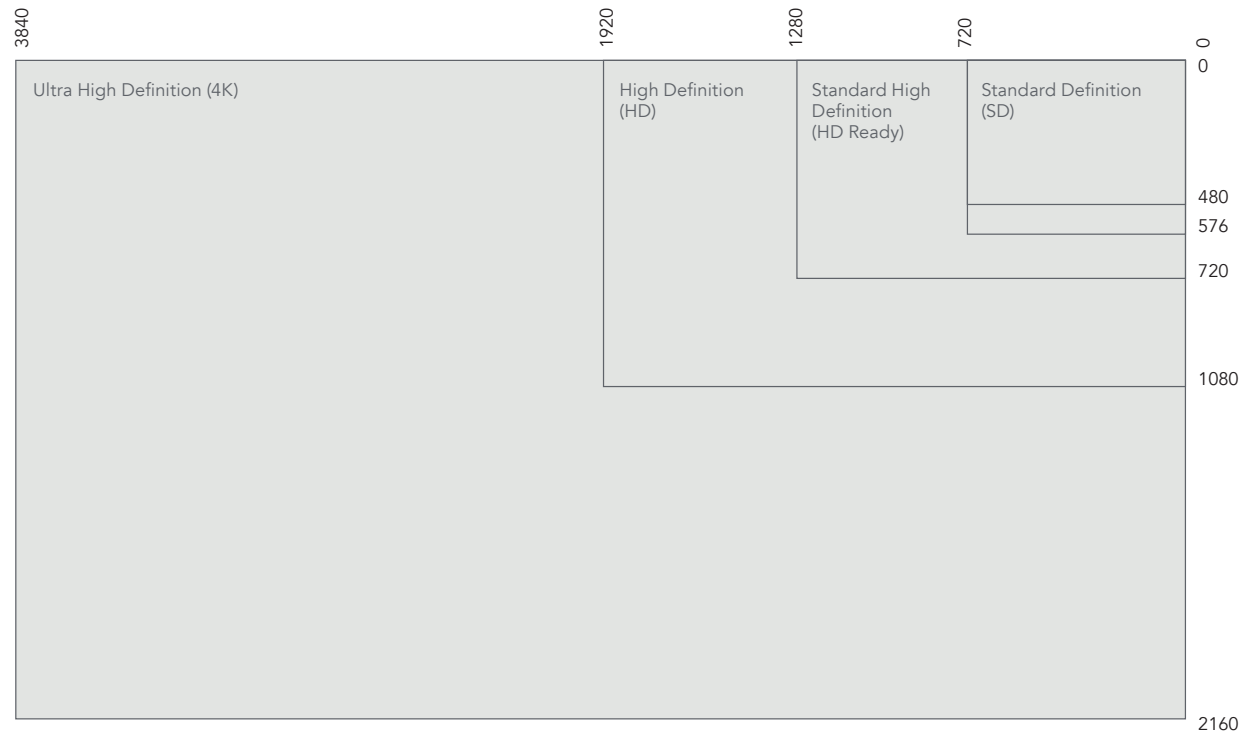
# ELEMENTS OF VIDEOGRAPHY

## Aspect Ratio

Wide-screen 16:9 televisions have become the norm in most of the world. All new video material for the university should be created in 16:9 format. (Older videos may have been produced in a 4:3 format.) If older footage must be used in a new video, it should be cropped or up-scaled to 16:9 whenever possible.

## HD and UHD/4K

Modern video is usually produced in HD (1920 × 1080). Current televisions, computers and projectors are usually HD capable, and produce much better-quality images than previous standard-definition (SD) videos. Higher-resolution source footage, such as 4K (3840 × 2160) or 8K (7680 × 4320), may also be used. In practice, though, it may be beneficial to downscale final videos to HD (1920 × 1080) or lower resolution.



# ELEMENTS OF VIDEOGRAPHY

(continued)

## Online Specifications

Most video that is produced will end up being shared digitally. This includes web, mobile, social media, USB drives and CD/DVD. While standards continue to evolve, MP4 (H.264 or H.265) and MOV (Quicktime) are the most common file types used for such delivery. They allow a good quality-to-file-size ratio, and are compatible with most modern Macs and Windows PCs.

While we highly recommend that you consult online resources to verify current delivery specifications, please use the following as a starting point.

<b>Small:</b> <b>Facebook or social media with 720p playback</b>	1280×720, (MP4 H264) 2-pass VBR, 12 Mbps, 23.98 or 29.97 fps Audio 128 kbps, 44.1kHz stereo
<b>Medium:</b> <b>YouTube, Vimeo, local HD playback</b>	1920×1080, (MP4 H264) 1-pass VBR, 16 Mbps, 23.98 or 29.97 fps Audio 192 kbps, 44.1kHz stereo
<b>Large:</b> <b>YouTube UHD, Vimeo UHD, local UHD playback</b>	3840×2160, (MP4 H264) 2-pass VBR, 48 Mbps, 23.98 or 29.97 fps Audio 320 kbps, 44.1kHz stereo

## Container Pages

If the final video is to be played online on a container page (one web page devoted completely to the video), be aware to avoid double branding or double logos.

## Thumbnails

An image that represents the main video content should be chosen as a thumbnail with a standard play button icon.

## Location

As with our photography style, video footage shot in natural academic environments adds credibility to our brand. Whenever possible, plan to shoot interviews where people would normally work or study, rather than in an empty meeting room or empty classroom. The location can help communicate the message as much as the interview itself.

## Lights, Sound, Distraction

Obviously, some locations work better than others for shooting video. Consider lighting and sound implications for the environment, such as:

- Will additional lighting be needed for filming? If so, is there sufficient power nearby?
- Are there background sounds in the environment that will detract from the video?
- Will a video shoot disturb other people who are working or studying in the area?

# ELEMENTS OF VIDEOGRAPHY

(continued)

## Interview Backdrops

If a natural environment isn't feasible for shooting, use a solid backdrop in Wildcat Blue, white, gray, or black for interviews. (Avoid green-screen compositing and use actual colored backdrops whenever possible.) Note that the subject should wear colors that contrast with the background and should be positioned far enough away to avoid casting heavy shadows behind them.

Environment



White or Gray



Wildcat Blue

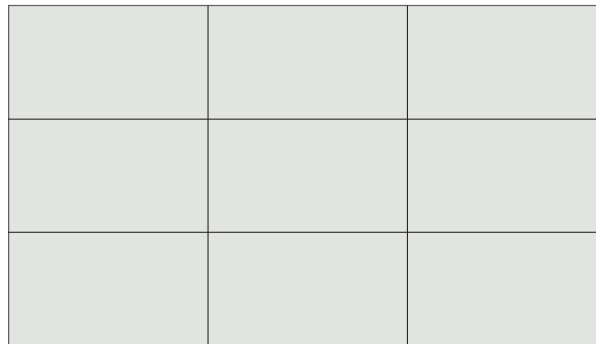


Black



## Framing: Rule of Thirds

Align subjects in videos on the grid in the rule of thirds. Eyes should sit in the upper third of the frame, with faces slightly to the left or right. Avoid centering interviewees in the frame unless doing so for dramatic effect.



## Headroom and Lead Space

Following the rule of thirds, interviews should also give adequate space above a subject's head. Generally, the closer the shot, the less headroom is needed to keep the eyes in the upper third of the frame. Also have interviewees look slightly off camera when responding to questions, leaving extra space in front of their face.

## Camera Movement

Our video style is more cinematic than flashy. A tripod should always be used and camera movement kept to a minimum. Avoid zooms and quick pans for both interviews and B-roll footage. Do not follow an interview subject with the camera, but rather leave enough space for the subject to move comfortably in the frame and still be the focus of the shot.

## B-Roll

Cutaway action shots are a must to keep videos dynamic and informative. They also allow interviews to be edited for time and content by covering edits with other footage when appropriate. Always shoot B-roll footage that's appropriate to the message, following the same rules for framing, camera movement and general photography. Additionally, some sequences may use purchased video from outside stock resources, if they can be stylistically blended with genuine UK video resources.

# ELEMENTS OF VIDEOGRAPHY

(continued)

## Angles

Shoot subjects from various angles and depths for better energy and pacing. Generally, a set of wide, medium and close-up shots provides good options for when the video is edited. If interviewing multiple people in the same location, vary the angles and the directions the subjects are facing.

## Depth of Field

Allow enough space behind interviewees or products for the camera focus to fall off. Bringing the subject further away from the background usually adds to the interest of a shot while minimizing harsh shadows that can be distracting to the audience.

## Color and Light Sources

Video should always be shot in color. Keep video levels conservative in the field, and use post-production techniques for black-and-white or overblown looks.

Be mindful of mixing light sources that may have different white temperatures and may impact skin tones. Natural sunlight and various light bulb fixtures will appear blue, yellow or green when mixed. Some LED fixtures will produce flicker based on the MHz they cycle at. The videographer should capture a test clip, and play it back in-monitor to test for these conflicts.

## Frame Rate

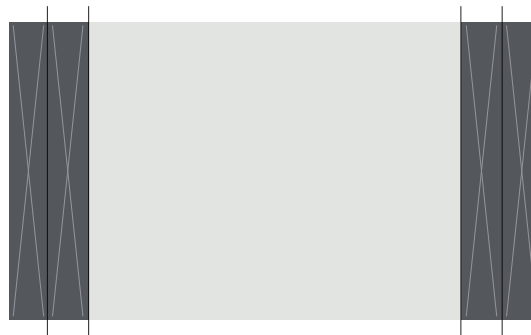
Many modern video cameras can shoot at different speeds. For editing purposes, footage should be captured at 24 frames per second. If combining footage from multiple sources, try to be consistent with the frame rate to keep a uniform style.

## Animation

Allow text to remain on screen long enough to ensure readability. Limit motion of text to simple reveals and two-dimensional moves. Avoid flashy wipes and effects that are not in keeping with the brand or that reduce legibility.

## Safe Title Areas

As with any text in a video, ensure that banner copy resides in a video-safe title area (shown below), so that important information isn't accidentally cut off due to differences in aspect ratios.



## Name and Title Banners

Name banners should be Wildcat Blue or black with light-colored text for best readability and brand compliance. They always appear in the lower third of the screen. The top line of text should be the person's full name; the smaller line is for title or department information.

### Standard name banner design



### Standard name banner design in context



# SOUND

## Clarity and Mixing

One of the most vital components of a good video is the soundtrack. Viewers should not have to strain to hear or understand the speaker. Audio recorded in the field should be as clear and free of background noise as possible. Use quality boom and lavalier microphones, never the audio from the camera mic. Digital recordings should be made at 48.0 kHz, as that sample rate is compatible with most video-editing systems. If prominent noise occurs while someone is speaking, politely ask them to repeat their statement for a clean take.

The sound for our videos should always be a stereo mix. In the editing process, ensure that voices are centered and not panned to the left or right channel. Music should be mixed to duck under speech, and level up to give energy to the video.

## Music Selection

Try to choose music based on the video's audience and concept, not personal preference. A good music track will add life to the video without taking attention away from the message. For longer videos, use more than one track to break up sections and change the pace. Always use properly licensed music tracks — it is illegal to use copyrighted music without permission.

## Output Levels and Compression

Depending on the final deliverable of the video, requirements for output audio levels may vary. In general, videos for digital delivery should peak between  $-3$  and  $-6$  dB for best audibility. Compressing the audio to smooth highs and lows in the soundtrack may also be beneficial, adding to the clarity of the final presentation.

# CAPTIONS

Follow these recommended styles and best practices for captioning media to ensure that our videos are accessible to all viewers.

## Caption Style Requirements

Font:	Arial Title case recommended*
Font Size:	54, based on the program used to create them (see screenshot below)
Line Length:	46 character maximum
Positioning:	Centered or left justified Move captions for on-screen graphics (ex. Namekeys)
Lines:	One line of captions recommended for short form (under 12 minutes) Two lines of captions recommended for long form (over 12 minutes) or quick-speaking individuals (over 12 minutes)
Blocking:	Place a black box of 75% opacity behind the solid white text
Movement:	Pop-on caption*



## Best Practices

- Sync captions as the words are spoken.
- Start a new caption for each new sentence.
- State to the audience who is speaking and when a new speaker starts.
- Use all-caps text, followed by a colon, using the speaker's last name or full name.
- At minimum, state a new speaker with two greater-than symbols ">>".

NARRATOR: Let's look at the research being done by our faculty.

SMITH: My research is helping people around the world.

DR. JENNIFER SMITH: My research is helping people around the world.

JENNIFER: My research is helping people around the world.

>> My research is helping people around the world.

## Music

- Use brackets to indicate that music is playing or sound effects are happening. If your computer can create the music note character, you can use two notes to signify that music is playing.  
[Music]  
[Birds chirping]
- Italicize lyrics and, if possible, put music notes on each side of each caption. If music notes are not available, use brackets and begin by stating "LYRICS" followed by a colon then italicized lyrics.  
[LYRICS: *Place lyrics inside brackets*]
- Always make sure you have copyright permission to use a song and write out its lyrics in your video.

\*All caps is commonly used for live-captioned events. If open-captioned videos will be mixed in with a live-captioned event, then captions in all caps are acceptable for consistency. Also, live-captioned events are usually left justified, and two-line roll-up.

# YOUTUBE CAPTIONS

These are the two easiest ways to add captions to our YouTube videos. Both methods require some manual input, but this process relatively easy.

## Manual Transcript Input

1. Login into your YouTube account. Select **My Channel** in the left sidebar.
2. Select **Video Manager**, located under the Search bar, next to your subscriber count. This will take you to a list of your uploaded videos.
3. Click the **Edit** menu next to the video you wish to at captions to. Select **Subtitles & CC** from the drop down menu.
4. Click **Add new subtitles or CC** and select **Create new subtitles or closed captions**, then the desired language.
5. Start playing the video, **pausing it when you wish to add a subtitle**. Pay attention to the audio so that all captions are properly synced.
6. **Enter the caption text** into the text field. Press the **blue + button** to add the caption to the video transcript. Repeat this process, carefully placing each caption at the appropriate time.
7. If you must adjust the timing of a caption, **use the sliders on the timeline at the bottom of the video**. Please note that you can control both the **starting** and **stopping** points for each caption.
8. When you have added and properly timed all of the captions, press the **Publish** button, near the top right corner of the interface. This will apply the timed transcript to your video.

## (Almost) Automatic Transcript Sync

1. Login into your YouTube account. Select **My Channel** in the left sidebar.
2. Select **Video Manager**, located under the Search bar, next to your subscriber count. This will take you to a list of your uploaded videos.
3. Click the **Edit** menu next to the video you wish to at captions to. Select **Subtitles & CC** from the drop down menu.
4. Click **Add new subtitles or CC** and select **Transcribe and auto-sync**, then the desired language.
5. **Transcribe the entire video script** to the text field.
6. Press **Set Timings**. YouTube will attempt to automatically sync the caption script to the video's audio track. Your captions will now appear in th timeline below the video.
7. It is unlikely that every caption will be perfectly synced to the audio, so be sure to take the time to double check. **Manually adjust the start and stop time of each caption using the sliders on the timeline**.
8. When you have added and properly timed all of the captions, press the **Publish** button, near the top right corner of the interface. This will apply the timed transcript to your video.

# BRINGING THE BRAND TO LIFE

We've described every element of our brand, but it's the combination of these elements that makes that brand real.

This is how we go from a set of guidelines to a living, breathing UK brand.



# BUS SHELTER ADVERTISING

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Midnight, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Ripple Pattern, Linear Shadow Fill

## TYPOGRAPHY

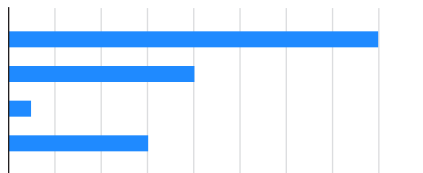
Trade Gothic Bold Condensed No. 20,  
Avenir Black Oblique, Avenir Book

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



### TIP:

The brand has many useful elements within these four groups. Think of each one as a lever. When you push one lever forward, the others move back. If you pick one or two strong elements, your layouts will look clean and uncluttered, and will have greater impact.

# BUS SHELTER ADVERTISING

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass,  
Warm Neutral 60% Tint

## PHOTOGRAPHY

Seeker Portrait

## GRAPHIC ELEMENTS

Speckled Texture, Illustrated Icon

## TYPOGRAPHY

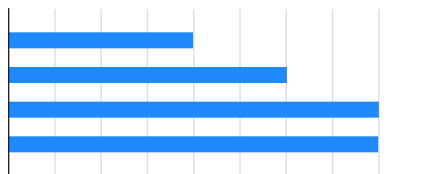
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Heavy

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# POLE BANNER

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Ripple Pattern

## TYPOGRAPHY

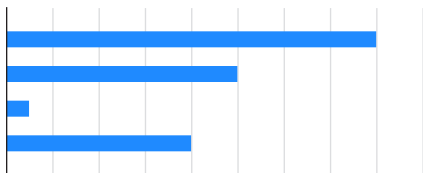
Trade Gothic Bold Condensed No. 20,  
Avenir Black

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# POLE BANNER

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Bluegrass, Midnight

## PHOTOGRAPHY

Seeker Portrait

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

Trade Gothic Bold Condensed No. 20,  
Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# POLE BANNER

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Midnight

## PHOTOGRAPHY

Seeker Portrait

## GRAPHIC ELEMENTS

Ripple Pattern

## TYPOGRAPHY

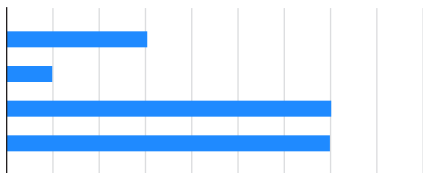
Trade Gothic Bold Condensed No. 20

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# CONSTRUCTION BANNER

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Seeker Portrait, Textural Image

## GRAPHIC ELEMENTS

Checkerboard Pattern

## TYPOGRAPHY

Trade Gothic Bold Condensed No. 20,  
Avenir Heavy

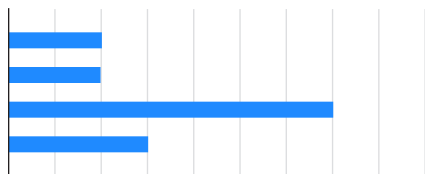


TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# CAMPUS BANNER

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue / Bluegrass Gradient

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

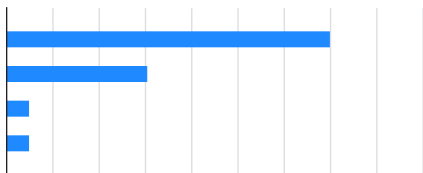
Trade Gothic Bold Condensed No. 20,  
Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# PRINT AD

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Textural Image

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

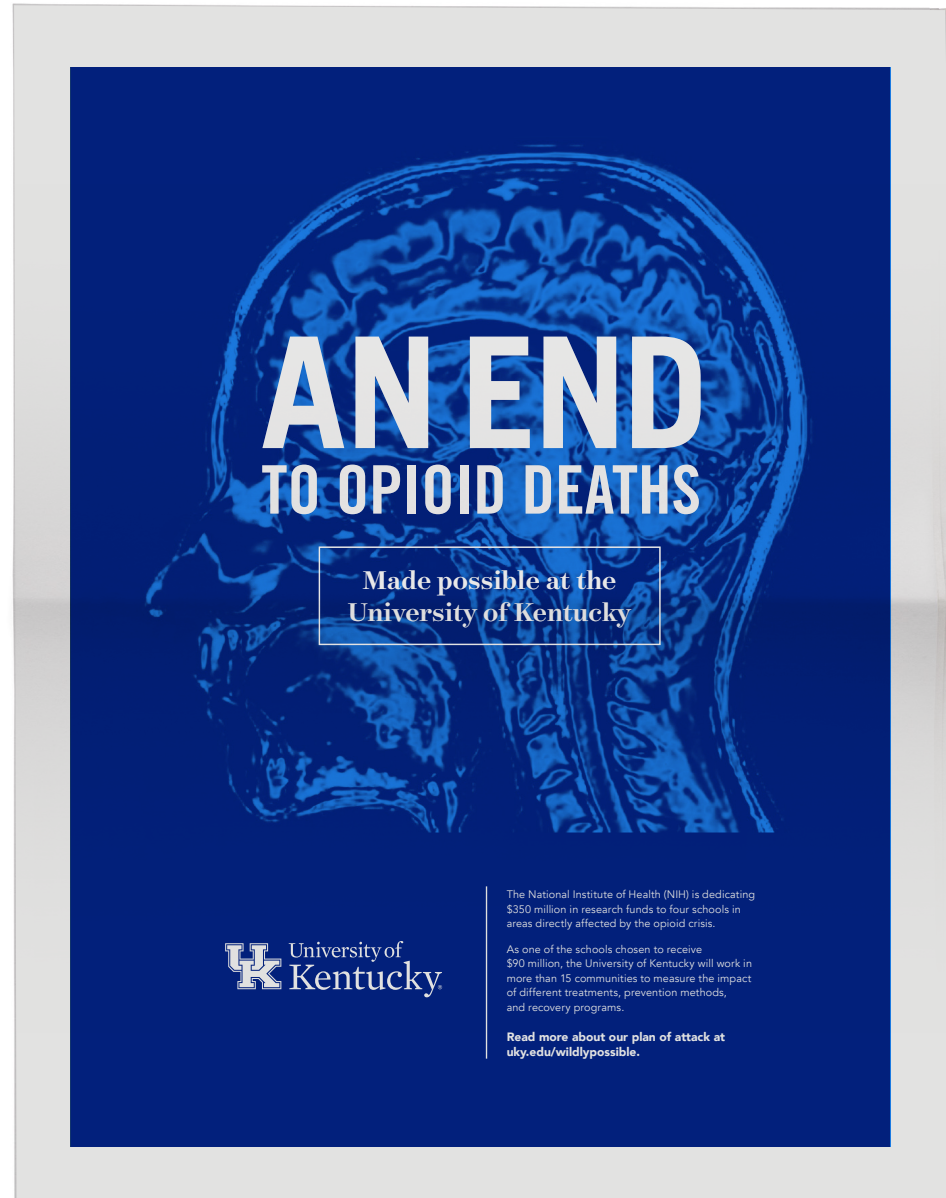
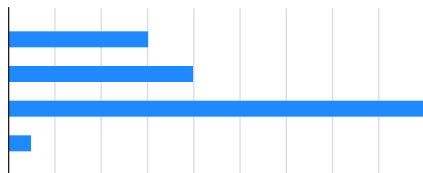
Trade Gothic Bold Condensed No. 20,  
Surveyor Medium, Avenir Book, Avenir Heavy

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS





# ADMISSIONS POSTER

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Seeker Portrait

## GRAPHIC ELEMENTS

Speckled Texture, Checkerboard Pattern, Linear  
Shadow Fill

## TYPOGRAPHY

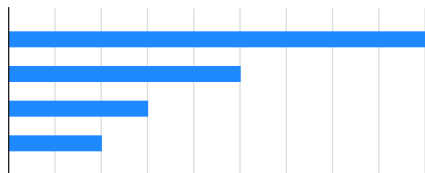
Trade Gothic Bold Condensed No. 20,  
Blackbike, Avenir Book

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# ADMISSIONS POSTER

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Textural Image

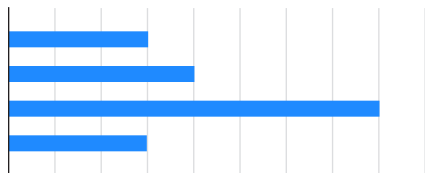
## GRAPHIC ELEMENTS

Checkerboard Pattern,  
Linear Checkerboard Pattern

## TYPOGRAPHY

Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Heavy

TYPE  
COLOR  
PHOTOGRAPHY  
GRAPHICS



# GUIDANCE COUNSELOR BOOKLET

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Seeker Portrait, Detail Imagery

## GRAPHIC ELEMENTS

Checkerboard Pattern,  
Speckle Texture

## TYPOGRAPHY

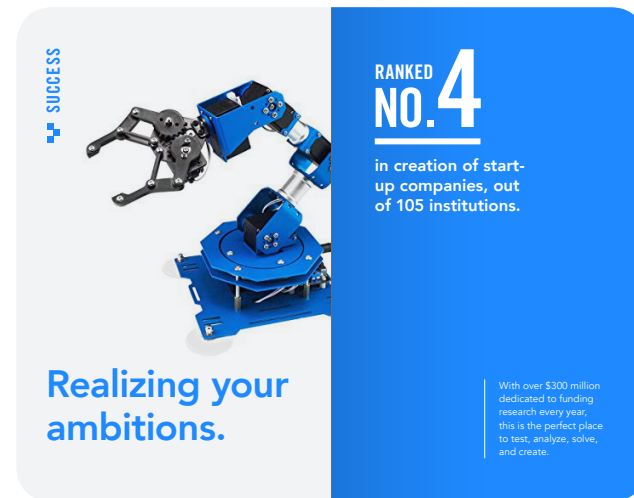
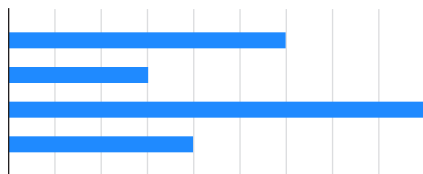
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Heavy, Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# INSTAGRAM STORIES

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Seeker Portrait, Detail Imagery

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

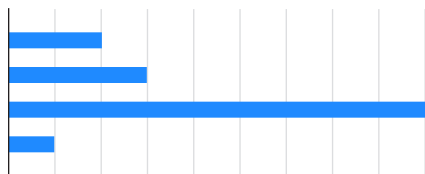
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Heavy

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# INSTAGRAM STORY

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Textural Image

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

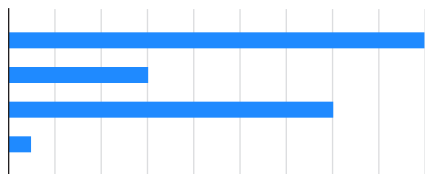
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Heavy, Blackbike Rough,  
Surveyor Display Book

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# DIGITAL AD

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Textural Image

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

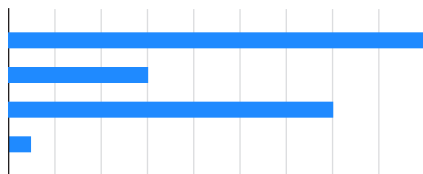
Trade Gothic Bold Condensed No. 20,  
Avenir Heavy

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# DIGITAL AD

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue

## PHOTOGRAPHY

Detail Imagery

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

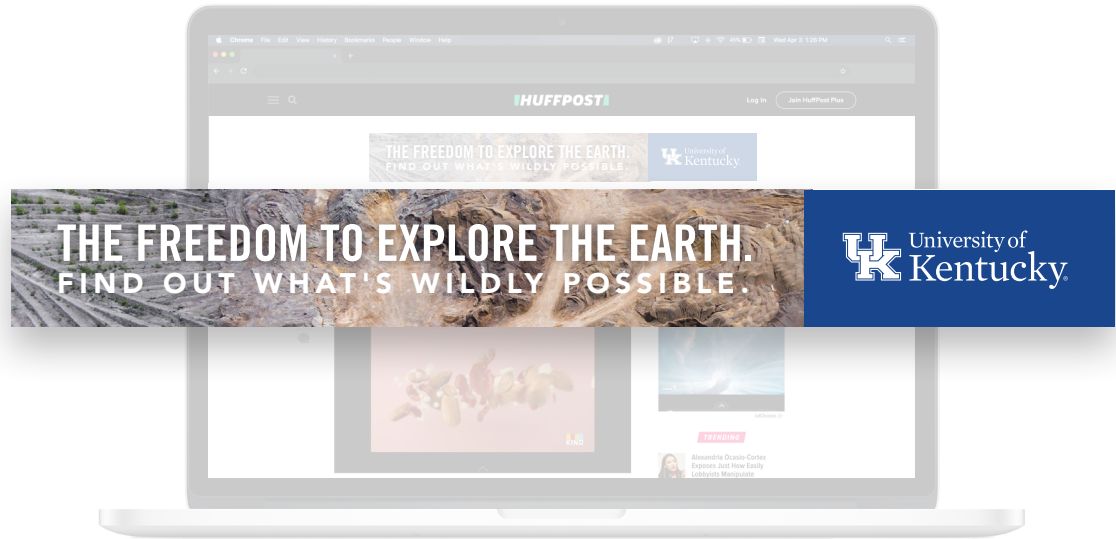
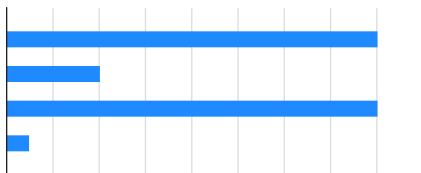
Trade Gothic Bold Condensed No. 20,  
Avenir Heavy

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# WEBSITE

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Midnight, Warm Neutral 60%

## PHOTOGRAPHY

Seeker Portrait, Expansive view

## GRAPHIC ELEMENTS

Checkerboard Pattern

## TYPOGRAPHY

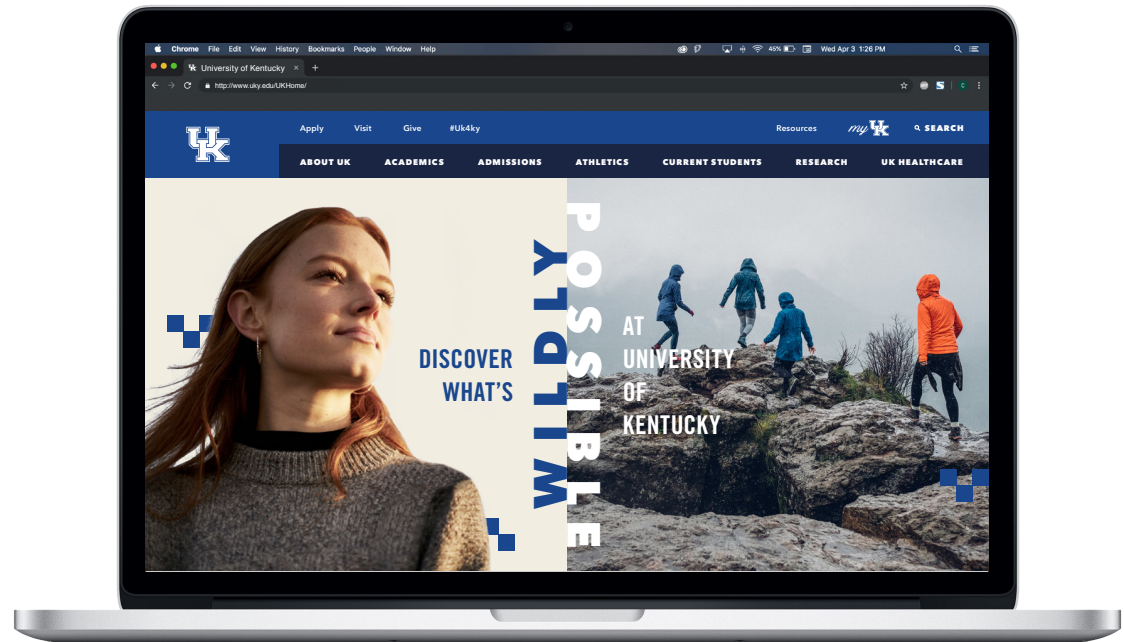
Trade Gothic Bold Condensed No. 20,  
Avenir Black

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS





# WEBSITE

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass, Midnight,  
Warm Neutral 60%, Cool Neutral

## PHOTOGRAPHY

Seeker Portrait, Expansive view

## GRAPHIC ELEMENTS

Ripple Pattern, Speckle Texture

## TYPOGRAPHY

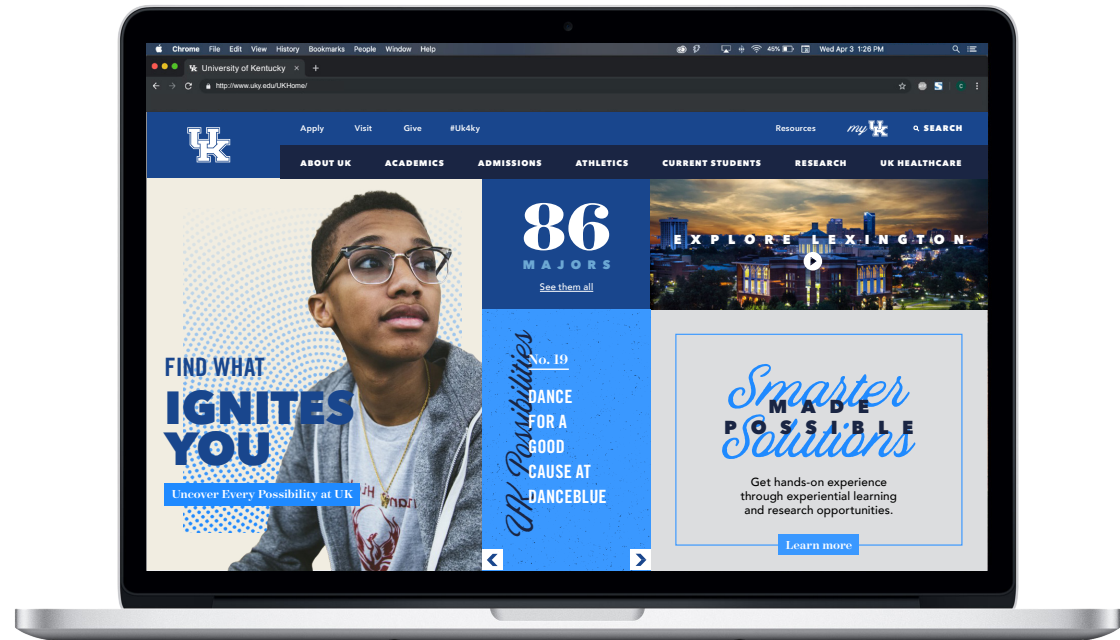
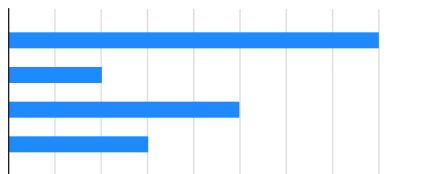
Trade Gothic Bold Condensed No. 20,  
Avenir Black, Blackbike Rough,  
Surveyor Display Bold

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# WEBSITE

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Seeker Portrait, Expansive View, In the Moment

## GRAPHIC ELEMENTS

Checkerboard Pattern

## TYPOGRAPHY

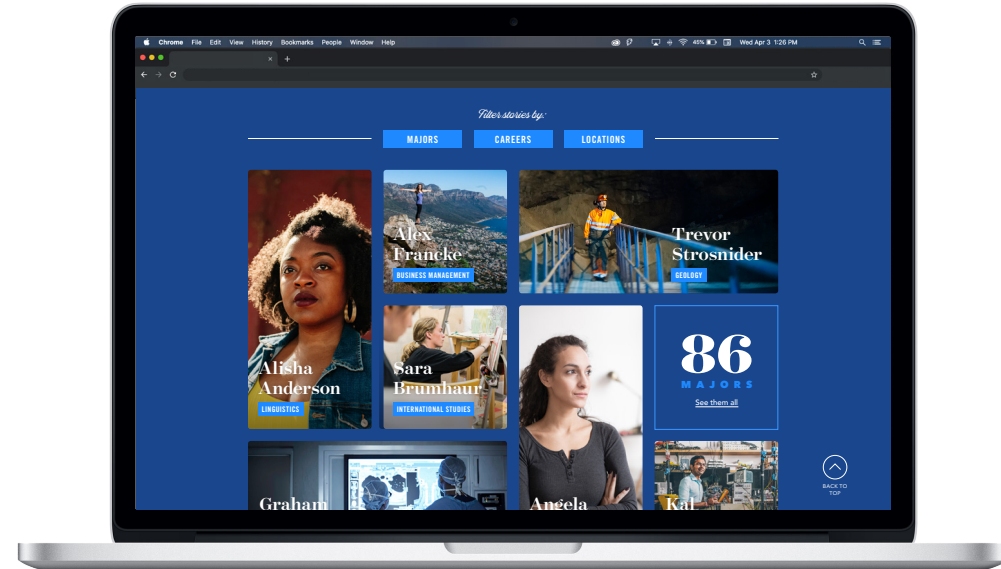
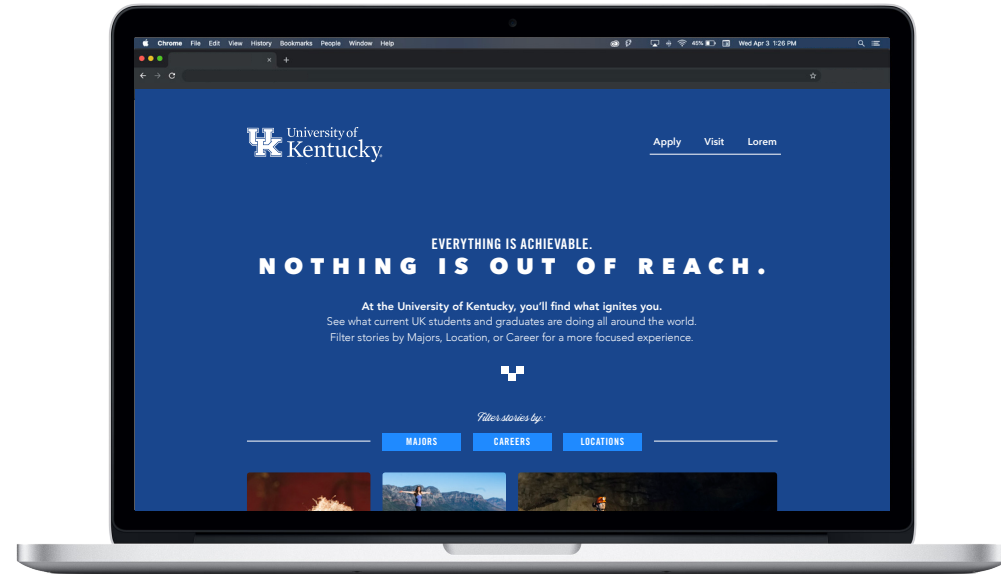
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Black, Surveyor Display  
Book, Surveyor Display Bold

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# GRADUATE GIFT BOX

## AUDIENCE

Community, specifically  
Graduating Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Speckle Texture

## TYPOGRAPHY

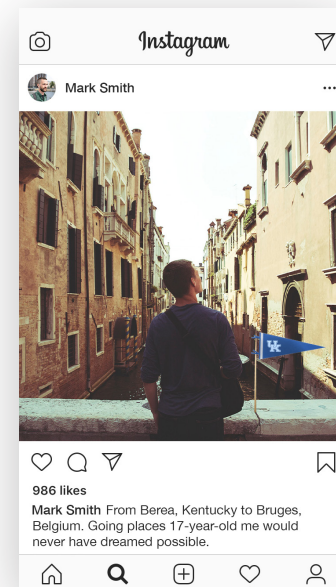
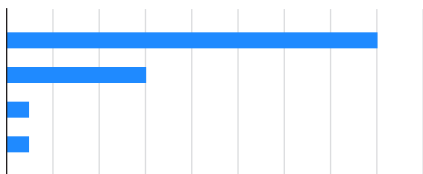
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Black, Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# NOTECARDS

## AUDIENCE

Champions, Visionaries, and Representatives

## COLOR

Wildcat Blue

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

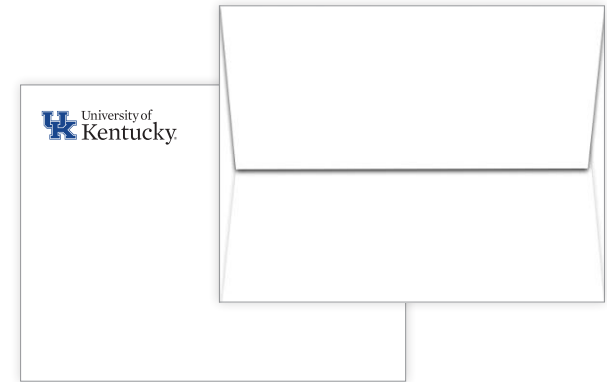
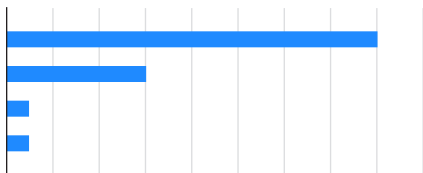
Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# NOTECARDS

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Ripple Pattern

## TYPOGRAPHY

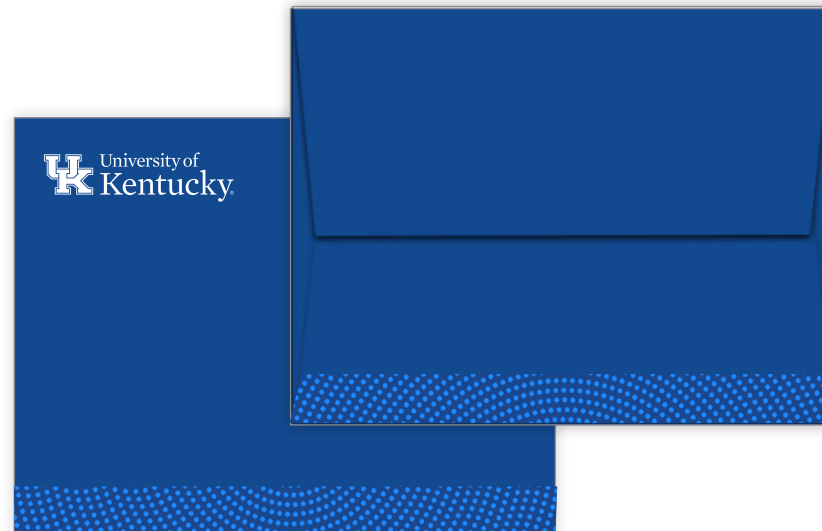
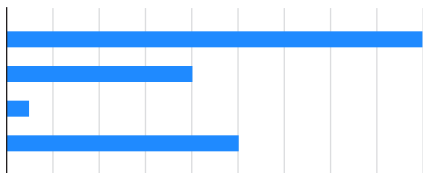
Avenir Heavy, Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# NOTECARDS

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Abstract Checkerboard Pattern

## TYPOGRAPHY

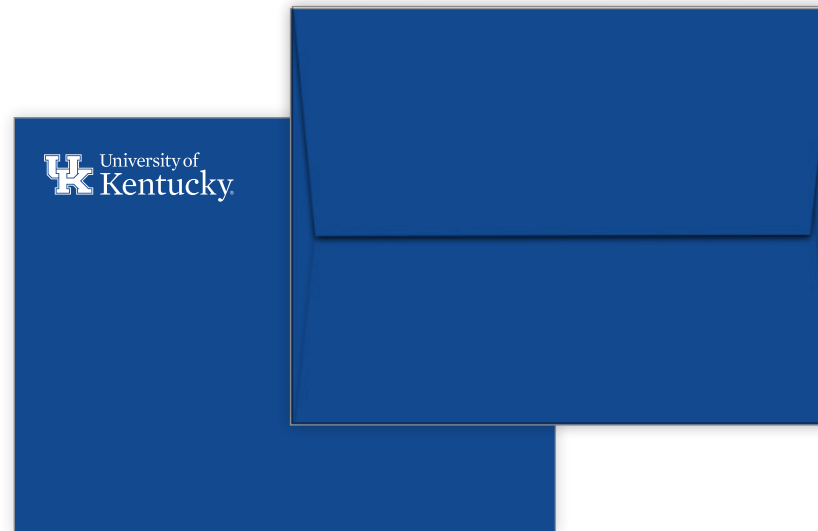
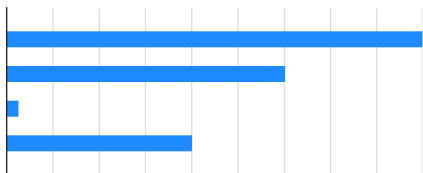
Avenir Heavy, Trade Gothic Bold Condensed No. 20

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# T-SHIRTS

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Ripple Pattern

## TYPOGRAPHY

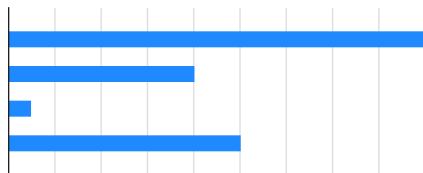
Trade Gothic Bold Condensed No. 20,  
Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# T-SHIRTS

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Midnight, Bluegrass, White

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Illustrated Icons, Linear Shadow Fill

## TYPOGRAPHY

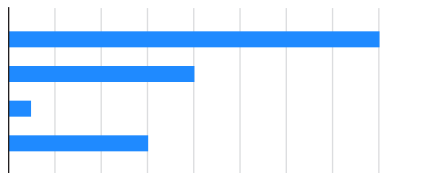
Trade Gothic Bold Condensed No. 20,  
Blackbike Rough, Avenir Black Oblique

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS





# T-SHIRTS

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Midnight, White

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Splash Texture

## TYPOGRAPHY

Trade Gothic Bold Condensed No. 20

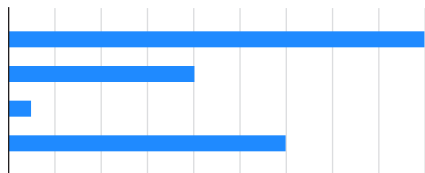


TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# NOTEBOOK

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Speckled Texture, Checkerboard Pattern

## TYPOGRAPHY

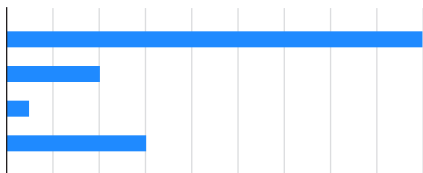
Trade Gothic Bold Condensed No. 20,  
Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# OUTDOOR BILLBOARD

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Midnight

## PHOTOGRAPHY

Textural Image

## GRAPHIC ELEMENTS

None

## TYPOGRAPHY

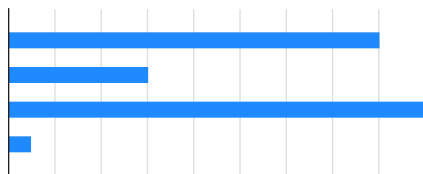
Trade Gothic Bold Condensed No. 20,  
Avenir Heavy

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# OUTDOOR BILLBOARD

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Speckled Texture

## TYPOGRAPHY

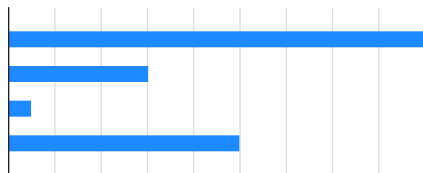
Trade Gothic Bold Condensed No. 20,  
Blackbike Rough

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# OUTDOOR BILLBOARD

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

Seeker Portrait

## GRAPHIC ELEMENTS

Ripple Pattern

## TYPOGRAPHY

Avenir Heavy, Blackbike Rough

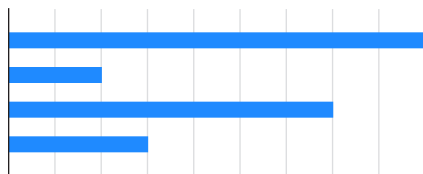


TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# OUTDOOR BILLBOARD

## AUDIENCE

Community, specifically  
Prospective Students and Current Students

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Checkerboard Pattern

## TYPOGRAPHY

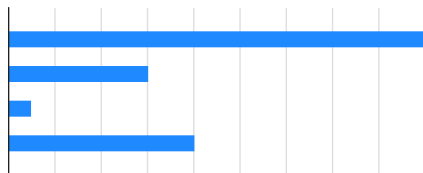
Trade Gothic Bold Condensed No. 20,  
Avenir Heavy, Surveyor Display Bold

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS



# EMAIL NEWSLETTER

## AUDIENCE

Community, Visionaries

## COLOR

Wildcat Blue, Bluegrass

## PHOTOGRAPHY

In the Moment

## GRAPHIC ELEMENTS

Checkerboard Pattern

## TYPOGRAPHY

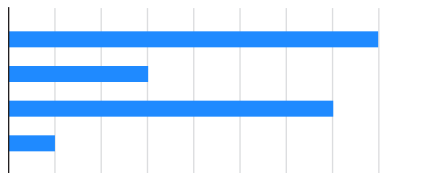
Blackbike Rough, Avenir Book, Avenir Heavy


TYPE


COLOR

PHOTOGRAPHY

GRAPHICS





University of Kentucky News  
June 20, 2019



Behind the Blue

**▶ Researchers study rural ambulance services.**  
Alison Davis and SuZanne Troske join us on the University of Kentucky podcast, "Behind the Blue." [Listen Now](#)



Left: Chelise St. Clair in Cannes, France.

**Improving diversity in advertising at Cannes**

Alumna participates in program art Cannes Lions festival. [Read More](#)

**UK HIGHLIGHTS**

Board to vote on Joe Craft gift to Gatton College institute. [Read](#)

4-H Teen Conference encourages youth to become diverse leaders. [Read](#)

Courier Journal op-ed: From opioids to economy, UK plays key role. [Read](#)

WVU's UK emergency room screening patients for mental health. [Read](#)

**CAMPUS EVENTS**


**'On the Historic Kentucky Kitchen' and 'The Bread Lecture'**  
June 21 and June 23  
6:30 p.m. and 1 p.m.  
UK Art Museum  
[More information](#)

**'Isaac Humphries: Songs of My Life'**  
June 23  
6 p.m.  
Lexington Opera House  
[More information](#)

Did you know?

Since John Calipari has been coach, the UK Men's Basketball team has had 26 former Wildcats drafted in the first round of the NBA draft.

UKNOW | CALENDAR | OUR PATH FORWARD | UKYEDU | [f](#) [t](#) [v](#)



This email was sent by  
University of Kentucky  
410 Administration Drive, Lexington, KY 40506  
An Equal Opportunity University

# EVENT INVITATION

## AUDIENCE

Champions, Visionaries, Representatives

## COLOR

Wildcat Blue, Warm Neutral 20%

## PHOTOGRAPHY

None

## GRAPHIC ELEMENTS

Linear Checkerboard Pattern

## TYPOGRAPHY

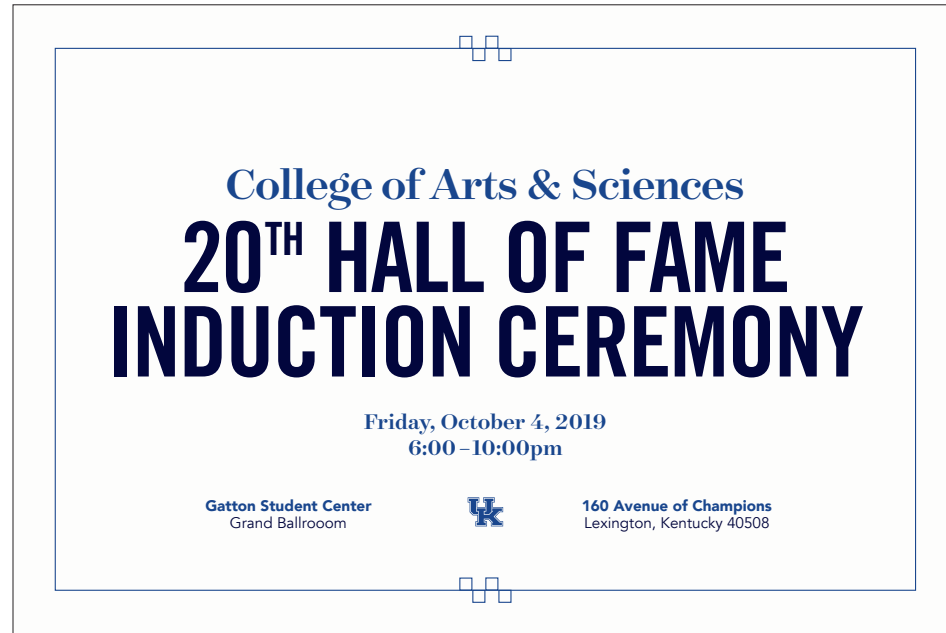
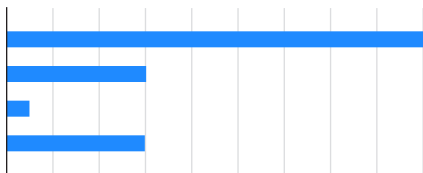
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Heavy, Surveyor Display Bold

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS





# MAGAZINE SPREAD

## AUDIENCE

Champions, Visionaries, Representatives

## COLOR

Wildcat Blue, White

## PHOTOGRAPHY

In the Moment, Details

## GRAPHIC ELEMENTS

Checkerboard Pattern, Rule Lines

## TYPOGRAPHY

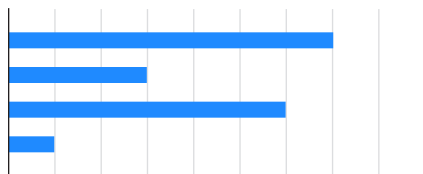
Trade Gothic Bold Condensed No. 20,  
Avenir Book, Avenir Heavy, Surveyor Display

TYPE

COLOR

PHOTOGRAPHY

GRAPHICS





**Subhel olore vidit minverum faccum inum atio itae volup aturia quiquam dolor.**

Olore vidit minverum faccum inum atio. Itae voluptatunia qui quam fugiassit eum nectam sum labo. Sit qui iderum nonet as ipit utatet di te ne ipiceni denierur reprobibus modigen escilia velesed explit qui dolupta turerferiore dolori silt qui autemosaped que dolest, alisiqui unto mi, quame Totaquis expligeni blabo. Itae perem am quatem nate prorehenist omnis voliorep reptati.

Intemoluptas sita corporumqui coereri pramqui cone vel int fuga Nam, ad mod quatinii histiorepe preperum autem et mo illumqu issimodis et et modiciti roest, quatisit etur? Accus sitaeacem re in prenhitia sunt officiar rerum audi con porio blab intiae illugstatum quam andi quid qui debet aspid minvel in rerroreum et a surtecu ptaecus nem

eooss dolest od quiasperae. Ut quaeum sin cus ni onment et fuga uptaspicis as aut officimos ut eatem quatis restotas ea nos magnim landam.

Mintotas sam si torepta nonsequi te dus eum, euinto bea samusdam que destoratqui aute vitaeum id quid quinta spientur aut vidicemm conse nienisc ipsunti nus res eic toreudus nos mos re maior minvero offic tem esequam fuga.

Xerum resspe prendaestem. Nit optios et aut praee coneeaa tibuset porro eseqaiatur. Amus voluptam, conse simucti rendene provit eum ipit esenemendam harum facis essunt ut laboribus ut accusant la por arcliq uation et as qui quia poribus.



**23**

Olore vidit minverum faccum inum atio. Itae voluptatunia qui quam fugiassit eum.



**16:1**

Olore vidit minverum faccum inum atio. Itae voluptatunia qui quam fugiassit eum.



Olore vidit minverum faccum inum atio. Itae voluptatunia qui quam fugiassit eum.

“

**Subhel olore vidit minverum faccum inum atio itae volup aturia quiquam dolor. Pa volupta quiamentias rem fugit aut dis nisineto omnihitas aliqui as ditae.**

”

09

UNIVERSITY OF KENTUCKY

MAGAZINE NAME

10

