# GATTON
# *widely possible*
# BRAND GUIDE

Gatton College of
Business and Economics

# MAIN GATTON LOCKUP

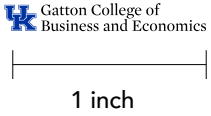
The UK main lockup consists of the logo plus the wordmark, as shown here. It is perhaps the most important visual representation of the university's identity.

Gatton College of
Business and Economics

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.

Gatton College of
Business and Economics

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.

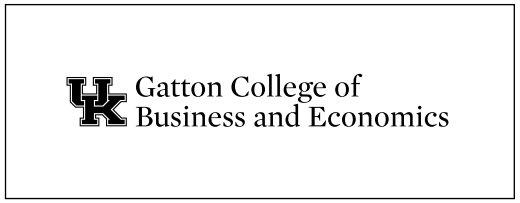
# LOGO COLORS

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 –50% black background**

**Black logo on White background**




**White logo on Black background**

**Wildcat Blue logo on White background**

**White logo on Wildcat Blue background**

**White logo on Bluegrass background**

**White logo on +50% black**

**White logo on photo background**

**White logo on textural photo background**

# ALTERNATE LOCKUPS

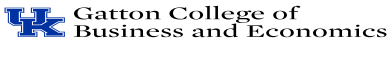
The main lockup is our primary graphic tool for expressing the UK identity. However, some situations may call for an alternate lockup. The versions shown here may be used on very rare occasions, and only with permission from UK Marketing.

**Vertical Lockup** *(Very Limited Use)*

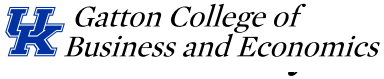
Minimum size is 1 inch wide.

# 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. 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




Don't skew or shear the mark.

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

Don't vertically stretch the mark.

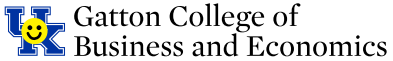
Don't rotate or tilt the mark.

Don't change the composition of the mark.

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

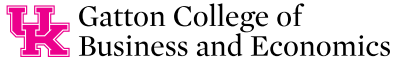
Don't attempt to typeset or otherwise recreate the mark.

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.

# FONT FAMILIES

Typography is a vehicle for our brand voice, contributing to how our messages are read and communicated. **Usual** is the primary workhorse for our communications. **Alternate Gothic Condensed,** a condensed typeface, performs well as an accent to pair with Usual 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 **Bodoni PT** in smaller and more specialized capacities, which will be explained in the following pages.

## Usual

Light
Book
**Medium**
**Heavy**
**Black**

## ALTERNATE GOTHIC CONDENSED

ALTERNATE GOTHIC CONDENSED BOOK
**ALTERNATE GOTHIC CONDENSED DEMI**

## Blackbike Rough

## BODONI PT VF

Regular
Medium
**Demi**
**Bold**
**Extra Bold**

# 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 Usual.

### Brand Fonts

Usual Regular
**Usual Medium**
**Usual Bold**
**Usual ExtraBold**

### Substitute Fonts

Arial Regular
ABCDEFGHIJKLMNOPQR
STUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!.,

Arial Bold
ABCDEFGHIJKLMNOPQR
STUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!.,

## Georgia is the acceptable PC substitute for Bodoni.

### Brand

Bodoni PT VF Regular
Bodoni PT VF Medium
**Bodoni PT VF Demi**
**Bodoni PT VF Bold**

### Substitute Fonts

Georgia Bold Regular
ABCDEFGHIJKLMNOPQR
STUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!.,

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

# 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.

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

⊗ 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

✓ 8 pt. type / 11 pt. leading

**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.

# 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.

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

⊗ 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

✓ 8 pt. type / 10 tracking

**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.

# 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.

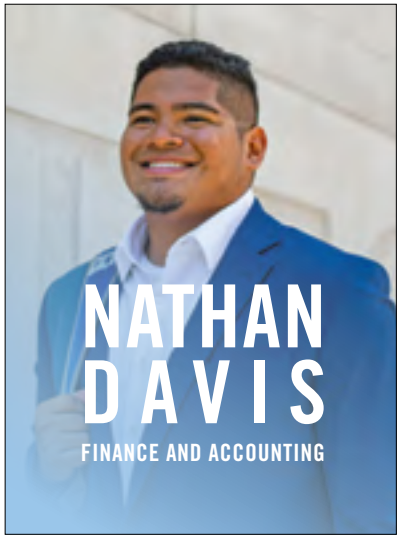
**Emphasizing "Wildly Possible"**
Trade Gothic
Bold Condensed No. 20
All Caps
Size: 23 pt
Tracking: 50 pt

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

**"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°

# HEADLINE EXAMPLES



# PRIMARY COLORS

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.

## Wildcat Blue

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

**PMS 286 C**

**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 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

## White

CMYK 0 0 0 0
RGB 255 255 255
HEX FFFFFF

# SECONDARY COLORS

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 COLORS

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

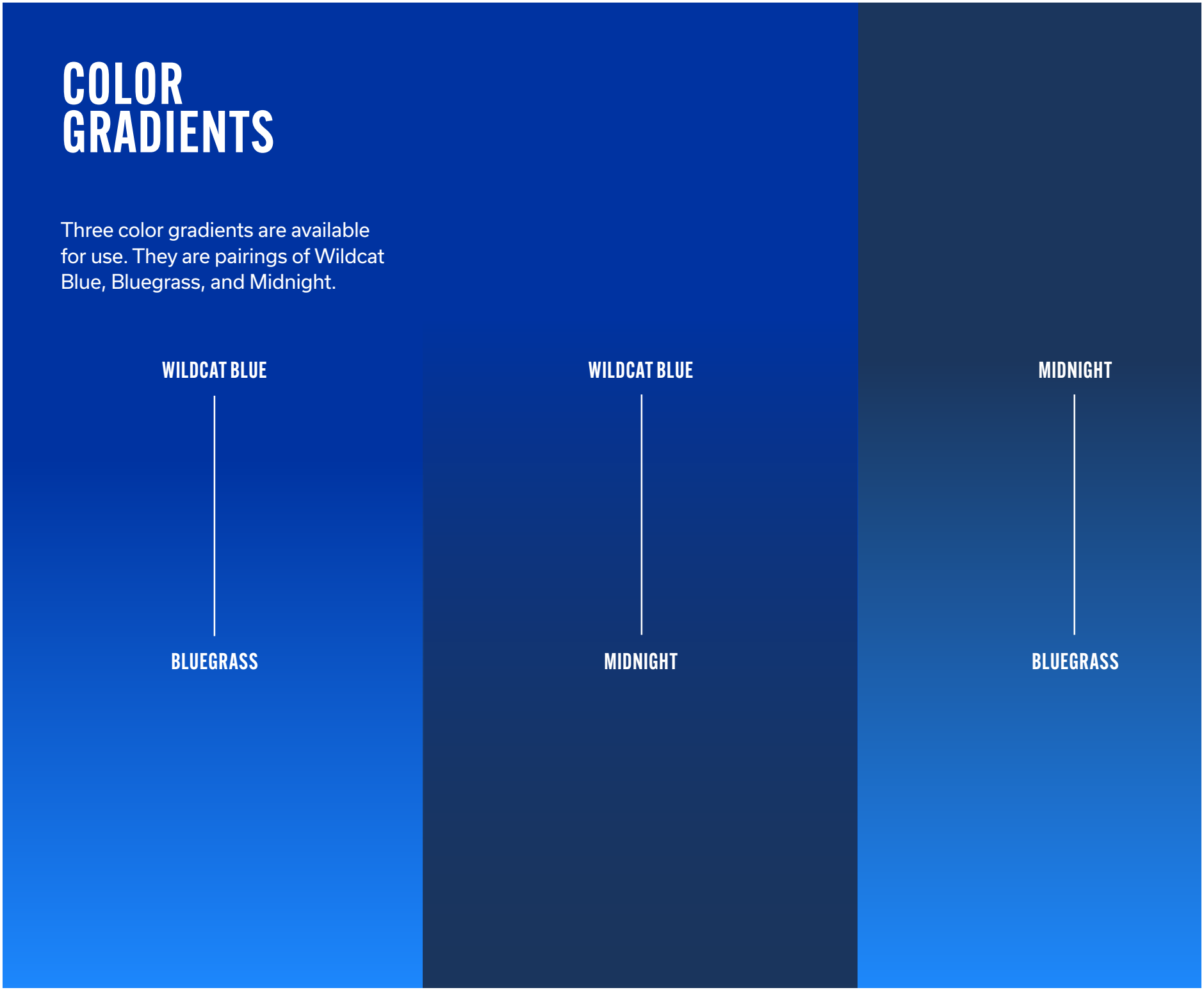
CMYK 3 4 14 8
RGB 214 210 196
HEX D6D2C4
PMS 7527

## Black

CMYK 0 0 0 100
RGB 0 0 0

# COLOR GRADIENTS

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



# 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**

## 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. Do not use Bluegrass for body copy or other small text on the web.

**Wildcat Blue**

RGB 0 51 160
HEX 0033A0

**Midnight**

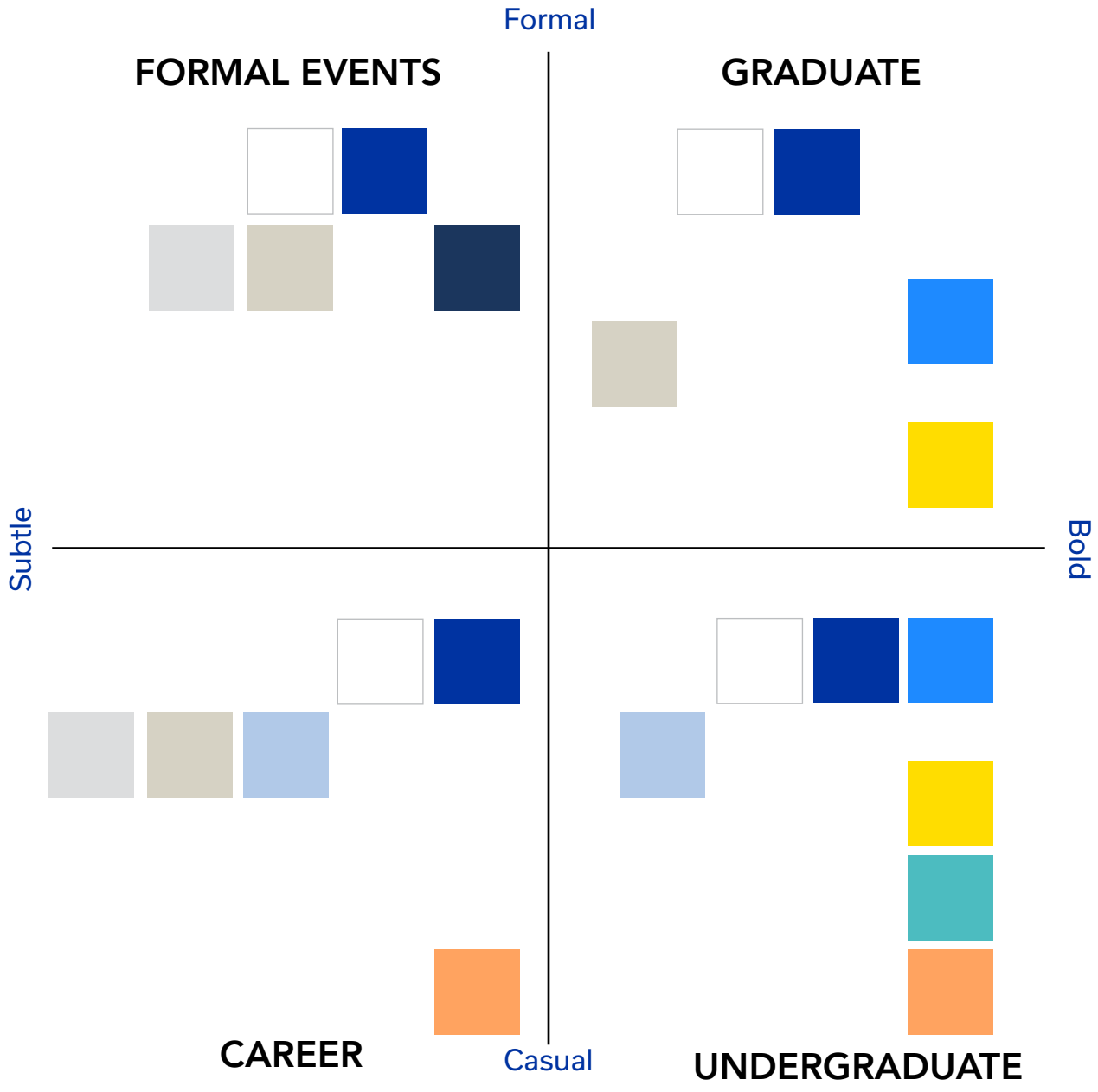
RGB 27 54 93
HEX 1B365D

**Bluegrass**

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.



# 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.

## Classic Checkerboard

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

## Linear Checkerboard

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

## Abstract Checkerboard

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

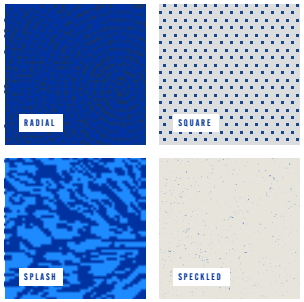
The linear shadow fill is a dynamic way to emphasize an image shadow or short phrase.

## Icons

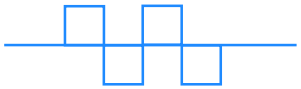
Our official icons are a set of illustrated graphics that create visual interest and context for key pieces of information.

# GRAPHIC ELEMENTS OVERVIEW

Checkerboard Pattern




Patterns and Textures



Linear Checkerboard Pattern

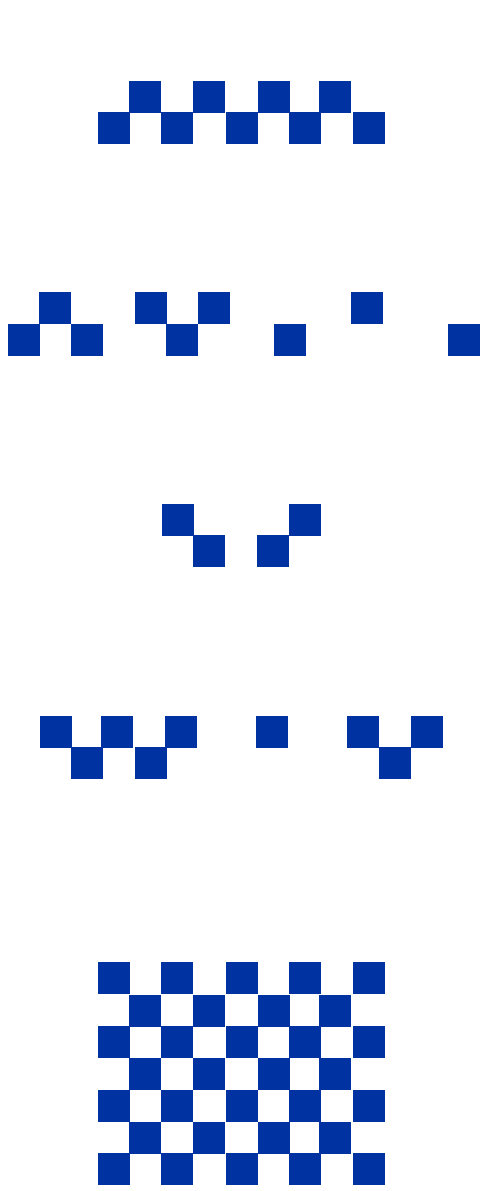
Linear Shadow Fills

Abstract Checkerboard Pattern

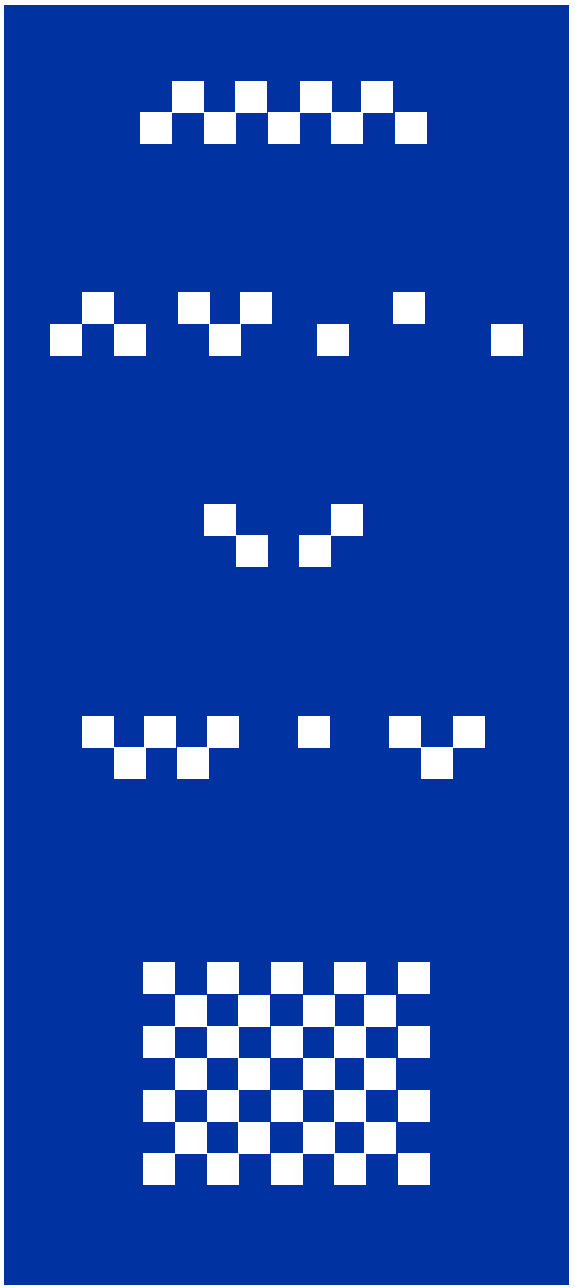
Icons

# CLASSIC CHECKERBOARD

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**

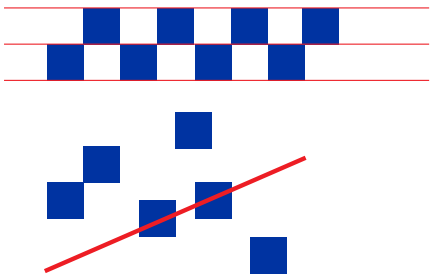


**White on dark**

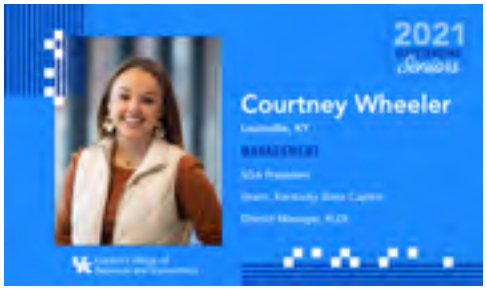
# USING THE CHECKERBOARD PATTERN

- 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.

- It can be used in segments to create a framing device or a focal point.

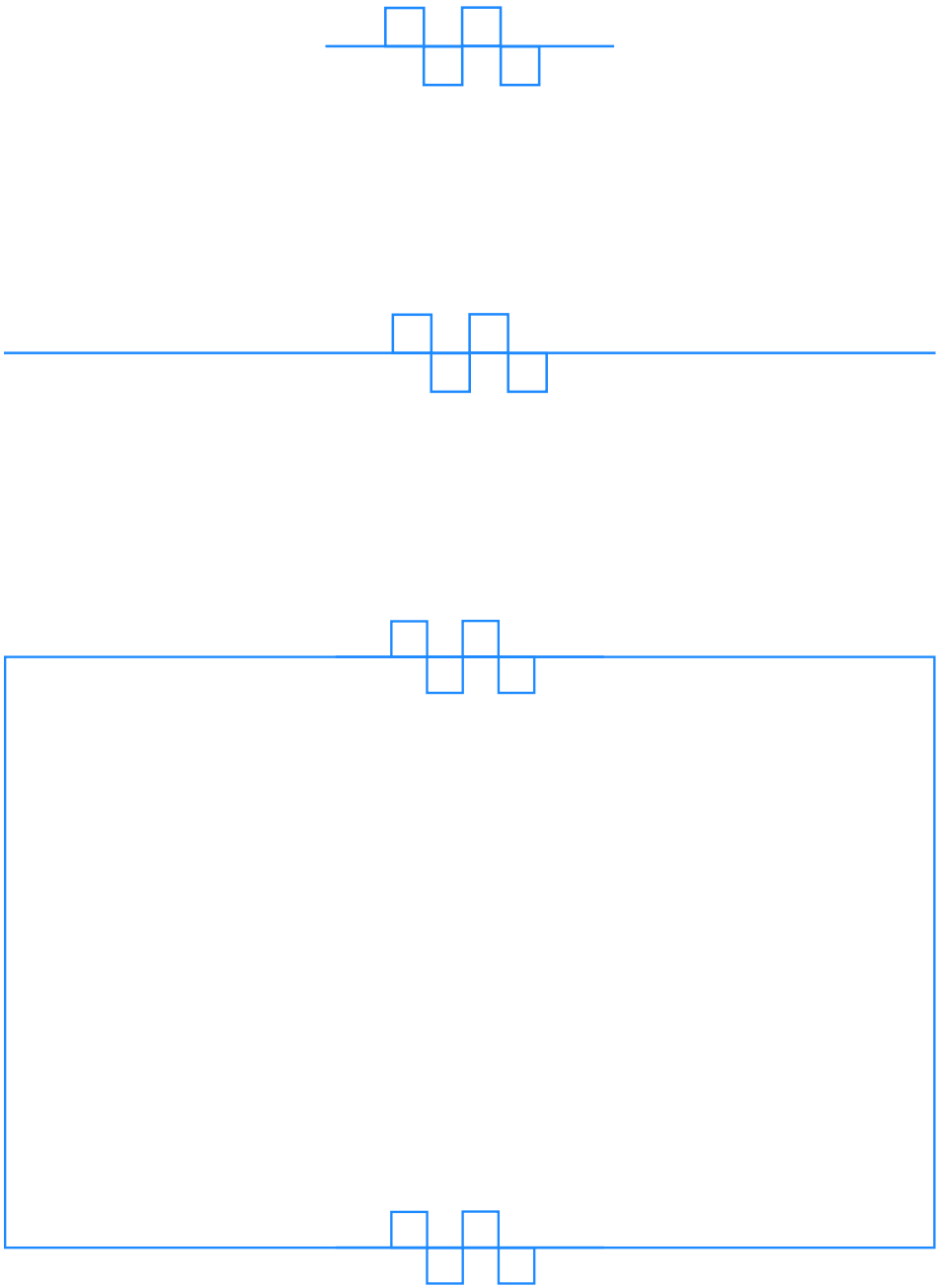


Squares should always remain contiguous and aligned



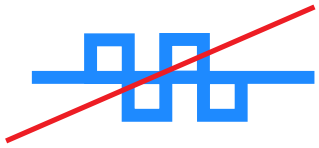
# LINEAR CHECKERBOARD

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

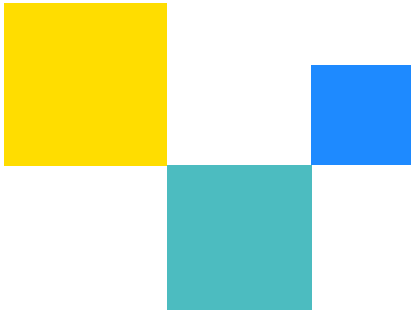
- Use the pattern to draw the eye's focus and create hierarchy within a composition.
- Use it as a frame to help organize a layout's elements.
- The horizontal line can be used as a pointer, or to indicate a pathway, or to imply movement and progression.
- The line weight should remain light with respect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



Too thick

# ABSTRACT CHECKERBOARD

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

- 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 to 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.

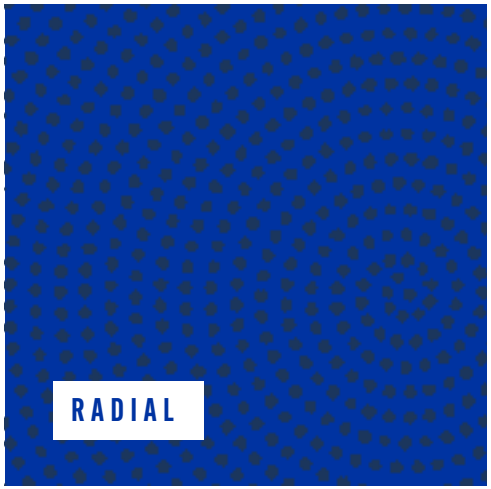
# PATTERNS AND TEXTURES

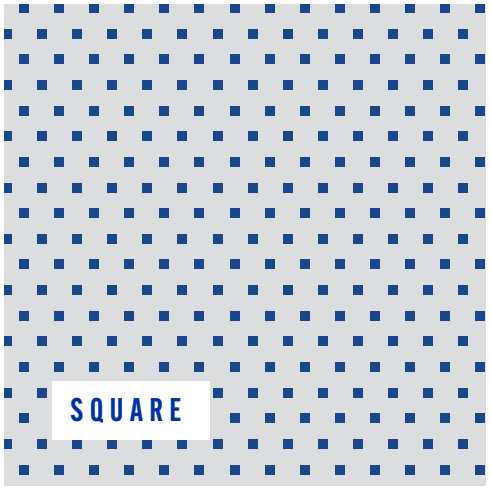
Patterns and textures are an important element of our visual brand. They help tell our story and add depth to how we present ourselves. There are two official patterns and two official textures that we use.

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 THE 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.

# 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

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

**3 Place the line field into the duplicated object.**

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

PUSH

**4 Remove the color fill from the duplicated**

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.

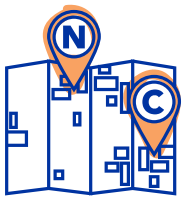
# ICONS

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.



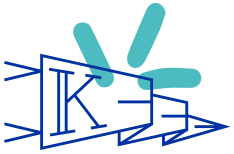

Map

Academics

Graduation

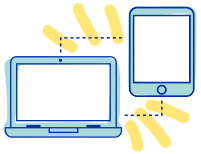
Psychology

Global

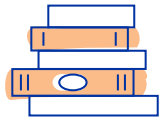


UK Pride

Leadership



Connectivity

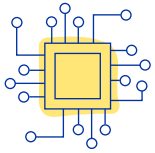


Books

Financial Aid

Learning

Physical



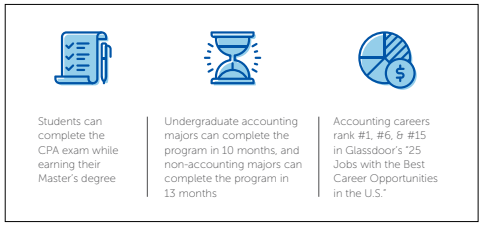
Technology

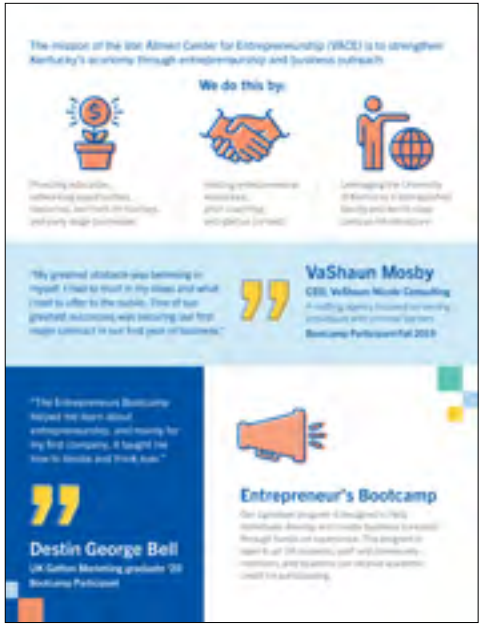
Bullets

# USING THE ICONS

## TIPS

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





Gatton College of
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