

Hussman School of Journalism and Media

Brand Guide

TABLE OF CONTENTS

What Is A Brand? _____ 03

Logo _____ 04

Primary Mark _____ 05

Correct Usage _____ 07

Mistakes to Avoid _____ 08

Tagline _____ 09

Pairing _____ 10

Typography _____ 11

Primary Typeface _____ 12

Secondary Typeface _____ 13

Tertiary Typefaces _____ 15

Layout Design _____ 16

Color _____ 17

Palette _____ 18

Breakdowns _____ 19

Graphic Elements _____ 21

Patterns _____ 22

Shape & Texture _____ 23

Photography _____ 24

Overview _____ 25

Mistakes to Avoid _____ 26

Acceptable Photo Effects _____ 27

Branded Material _____ 28

Examples _____ 29

The UNC Brand _____ 32

Questions? _____ 33

What is a brand?

A brand is a person's feeling about a product, service or company. Good brands stand out in the marketplace and connect with their audience in a way that builds trust and recognition. How a brand is perceived can determine its success and change the way their audience views its message.

Creating a unified identity is one of the key ways to enhance the value of the brand and establish a consistent visual bond with its audience. This document contains the information and resources needed to ensure that the brand's visual identity is consistent across all aspects of the organization. These guidelines are an introduction to how to unify the brand by defining its logos, typography, colors, graphics and photography. Using them correctly helps align creative work and make it easier to create memorable internal and external communications across all materials.

As the organization continues to grow, the brand will too. Please take the time to read through the guidelines and get familiar with all of the brand assets.

Logo

A logo is a valuable asset. It serves as the face of a brand and is one of the first things a consumer associates to a company or organization.

LOGO

The School's official unit logo should be the first choice designing branded materials.

The logo is available in four color options: Carolina Blue/black, Carolina Blue, black and white. The logo is also available in both a horizontal and vertical format.

Minimum Size

When PMS® 542 or black is used in printing of the logo, the minimum height of the Old Well in the logo is 0.25 inches. When the logo appears as a white knockout on a color, the minimum height of the Old Well in the logo is 0.3125 inches. If a 4-color process build is used to print the logo, the minimum height of the Old Well in the logo is 0.3125 inches.

Usage Requirements

When using a unit or department logo, the University's full name, "The University of North Carolina at Chapel Hill," must appear elsewhere on the publication. Unit and department logos can replace the main University of North Carolina at Chapel Hill logo on printed and online materials; it is not necessary to use both logos.

LOGOTYPE



**HUSSMAN SCHOOL
OF JOURNALISM AND MEDIA**

 **UNC** | **HUSSMAN SCHOOL
OF JOURNALISM AND MEDIA**

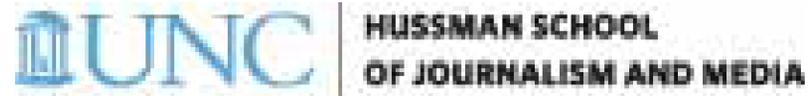
 **UNC** | **HUSSMAN SCHOOL
OF JOURNALISM AND MEDIA**

 **UNC** | **HUSSMAN SCHOOL
OF JOURNALISM AND MEDIA**

MISTAKES TO AVOID

Be sure to avoid some of the following mistakes when using the logo:

- Using low resolution images
- Stretching the logo out of proportion
- Placing the logo on top of conflicting or busy backgrounds
- Altering the color of the logo
- Applying special effects or gradients to the logo
- Substituting or recreating the logo



DO NOT

Use a low resolution version of the logo.



DO NOT

Alter the color of the logo.



DO NOT

Stretch or compress the logo disproportionately.



DO NOT

Apply special effects or gradients to the logo.



DO NOT

Place the logo on top of a conflicting color or busy background.



DO NOT

Recreate the type or substitute another typeface.

TAGLINE

Taglines represent the vision and mission of the organization, creates a memorable first impression, and strengthens an audience's experience with the company.

The "Start Here / Never Stop" tagline was developed to reinforce the idea that there is limitless possibility within and beyond the walls of the Hussman School of Journalism and Media.

The tagline is available in two formats — vertical and horizontal, as shown. The tagline is also available in multiple color options: Carolina Blue, black white, and all tones within the brand's secondary palette.

***START
HERE / NEVER
STOP***

START HERE / NEVER STOP

***START
HERE / NEVER
STOP***

***START
HERE / NEVER
STOP***

***START
HERE / NEVER
STOP***

PAIRING

The tagline should always be paired with the School's official unit logo. It is acceptable to use the tagline whenever the School's unit logo is in view within the composition but can also be placed directly below or beside the unit logo (ie: stationery, etc.). Refer to clear space requirements outlined on page 7.



START HERE / NEVER STOP



**HUSSMAN SCHOOL
OF JOURNALISM**

***START
HERE / NEVER
STOP***

Typography

A brand's typography is more than a design element: it is a form of expression and a unique way to articulate its message. The right typefaces, used consistently, build character and tell a story.

PRIMARY TYPEFACE

Knockout is the primary typeface for all marketing and communication materials of the brand. This typeface has been carefully selected to best represent the brand's image, and must be used whenever possible to maintain consistency.

All weights are acceptable, however, Junior and Regular weights should be the most prevalent (full and ultimate weights should be used very sparingly).

Uses

- Headlines
- Sub-Headlines
- Graphics

Font Installation

This font family can be purchased and downloaded using the link below:

typography.com/fonts/knockout/overview

Knockout

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !?&%\$

Knockout HTF26 JuniorFlyweight

Knockout HTF27 JuniorBantamwt

Knockout HTF28 JuniorFeatherwt

Knockout HTF46 Flyweight

Knockout HTF47 Bantamweightt

Knockout HTF48 Featherweight

SECONDARY TYPEFACE

Benton Sans is the secondary typeface for all marketing and communication materials of the brand. It pairs nicely with the primary type and adds contrast to blocks of text.

All weights are acceptable, however, Regular, Medium and Bold weights should be the most prevalent.

Uses

- Display
- Sub-Headlines
- Block Quotes
- Body Copy
- Graphics

Font Installation

This font family can be downloaded using the link below:

fonts.adobe.com/fonts/benton-sans

Benton Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !?&%\$

Benton Sans Thin

Benton Sans Thin Italic

Benton Sans Extra Light

Benton Sans Extra Light Italic

Benton Sans Book

Benton Sans Book Italic

Benton Sans Regular

Benton Sans Regular Italic

Benton Sans Medium

Benton Sans Medium Italic

Benton Sans Bold

Benton Sans Bold Italic

Benton Sans Black

Benton Sans Black Italic

SECONDARY TYPEFACE

Freight Text Pro should be used almost exclusively for body copy and sub-headlines.

All weights and their italic alternatives are acceptable for use.

Uses

- Sub-Headlines
- Body Copy
- Formal Communications

Font Installation

This font family can be downloaded using the link below:

fonts.adobe.com/fonts/freight-text

Freight Text Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789!?!&%\$

Freight Text Pro Light

Freight Text Pro Light Italic

Freight Text Pro Book

Freight Text Pro Book Italic

Freight Text Pro Medium

Freight Text Pro Medium Italic

Freight Text Pro SemiBold

Freight Text Pro SemiBold Italic

Freight Text Pro Bold

Freight Text Pro Bold Italic

Freight Text Pro Black

Freight Text Pro Black Italic

TERTIARY TYPEFACE

Kinescope is the tertiary typeface and should be used very sparingly for formal messaging or to add artistic contrast to the primary and secondary typefaces within a composition.

Uses

- Headlines
- Formal Communications

Font Installation

This font family can be downloaded using the link below:

fonts.adobe.com/fonts/kinescope

Kinescope

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9 ! ? % \$

LAYOUT DESIGN

Typography is an effective tool in clarifying a message. Using a consistent type hierarchy can increase the readability of a message, making it more clear and meaningful.

The examples shown give some guidance on creating type hierarchy within a design. In general, maintain a balanced contrast between titles, subtitles and body copy.

44pt
Kinescope
Regular

— *Dolor nihil enet*

58pt
Knockout HT26
Junior Flyweight

— Lorem ipsum dolor sit amet, consectetur
adipiscing elit ullam fermentum nisl nulla.

14pt
Benton Sans
Medium

— PHASELLUS TINCIDUNT ENIM

13pt
Freight Text Pro
Book

— Duis interdum, metus quis vestibulum sollicitudin, magna felis suscipit orci, sit amet eleifend augue nunc eu tellus. Proin et augue mauris. Vivamus justo mi, finibus eget lorem eget, posuere varius nulla. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Maecenas commodo sem ut tempus convallis. Pellentesque eget efficitur neque, at vestibulum nulla. Nullam fermentum nisl nulla.

Color

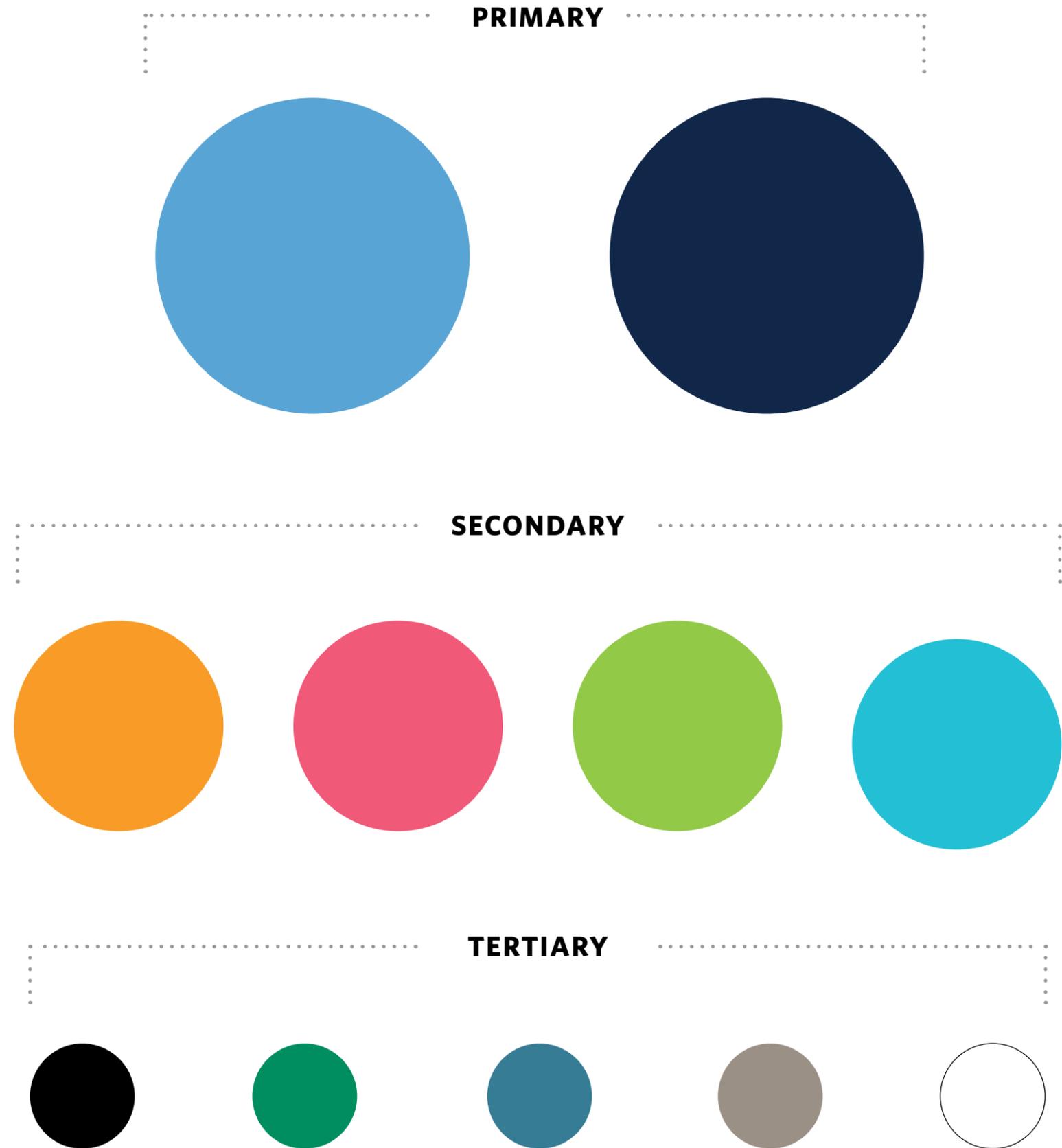
Color is a fundamental form of expression. It captures passion and emotion that can be easily understood by all people. When used correctly, color provides a unifying and easily recognizable element to a brand's visual identity.

PALETTE

The color palette has been divided into three categories — primary, secondary, and tertiary colors.

Primary colors should be the most prominent colors in a design. The secondary colors were chosen as an additional complementary palette, and should be used as supporting elements to help communicate the message.

Black, white and other tones in the tertiary palette are acceptable as accent colors, in addition to the colors within the brand's color palette.



BREAKDOWNS

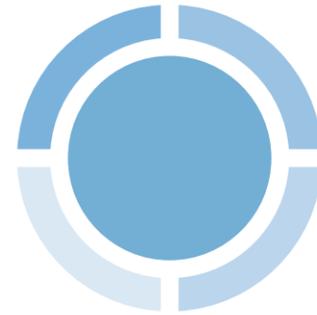
Accurate reproduction of the brand color palette is essential in communicating a clear and consistent message.

When printing your design, Pantone® colors should be used wherever possible. If your printing process does not allow it or they are not available, use the CMYK builds that have been created.

RGB and HEX formulas should be reserved for on-screen and digital use.

Tints of the colors may be used to add dimension and interest to a design.

PRIMARY



Carolina Blue
Pantone® 542

CMYK 60, 19, 1, 4
HEX #4B9CD3
RGB 75, 156, 211



Athletics Navy
Pantone® 2767

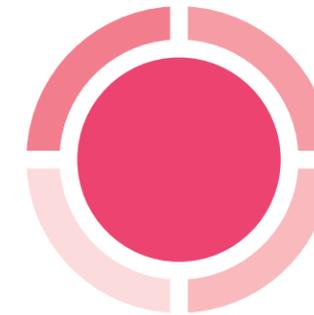
CMYK 99, 86, 42, 41
HEX #13294B
RGB 19, 41, 75

SECONDARY



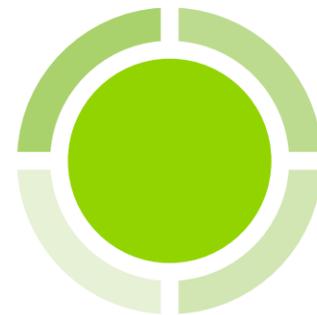
Pantone® 1375

CMYK 0, 45, 95, 0
HEX #F99D27
RGB 249, 157, 39



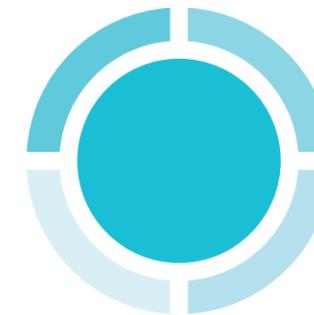
Pantone® 191

CMYK 0, 80, 35, 0
HEX #F05B78
RGB 236, 67, 113



Pantone® 375

CMYK 47, 0, 94, 0
HEX #94C947
RGB 146, 212, 0



Pantone® 3115

CMYK 69, 0, 16, 0
HEX #1ABFD5
RGB 26, 191, 213

BREAKDOWNS

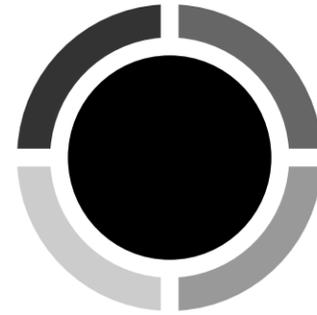
Accurate reproduction of the brand color palette is essential in communicating a clear and consistent message.

When printing your design, Pantone® colors should be used wherever possible. If your printing process does not allow it or they are not available, use the CMYK builds that have been created.

RGB and HEX formulas should be reserved for on-screen and digital use.

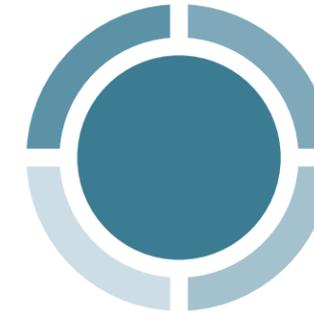
Tints of the colors may be used to add dimension and interest to a design.

TERTIARY



Black

CMYK 60, 40, 40, 100
HEX #000000
RGB 0, 0, 0



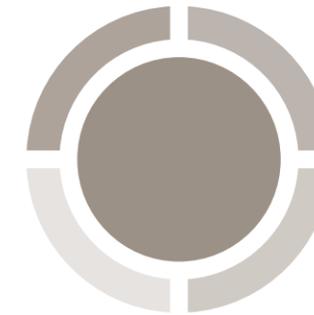
Pantone® 7697

CMYK 57, 6, 7, 43
HEX #3C7C92
RGB 60, 124, 146



Pantone® 7724

CMYK 100, 0, 76, 20
HEX #008D61
RGB 0, 141, 97



Pantone® Warm Gray 7

CMYK 35, 34, 40, 11
HEX #9B9186
RGB 155, 145, 134

Graphic Elements

Other items such as patterns, textures, custom illustrations and icons bring an extra layer of personality. They help create consistency across a variety of pieces and build a stronger brand.

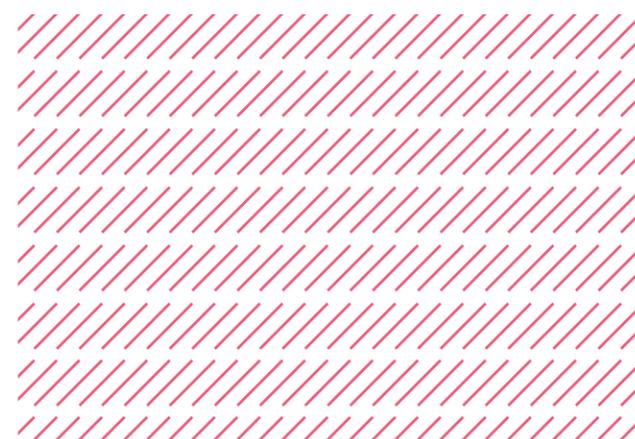
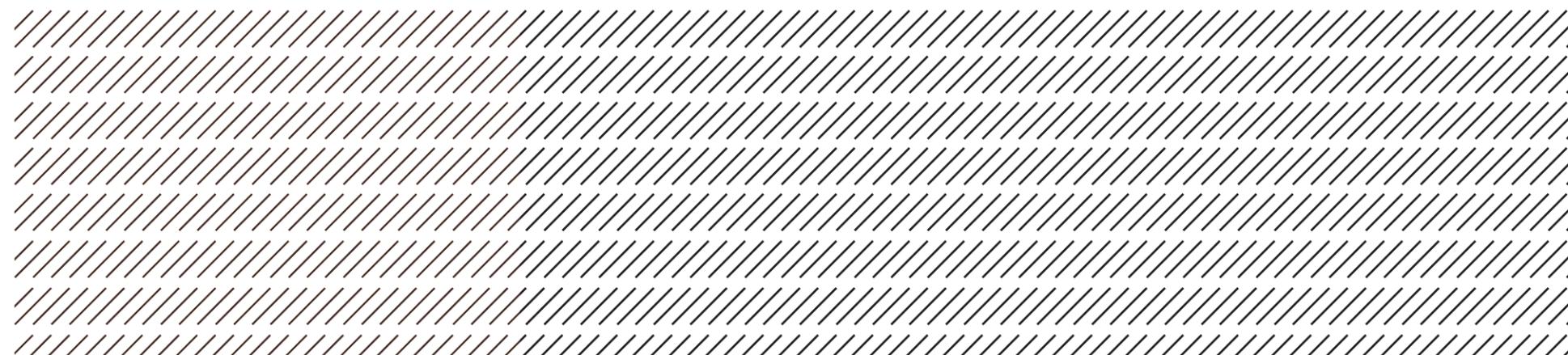
PATTERNS

Custom patterns provide visual interest and can be used in a variety of ways when there is no access to photography or custom illustrations. They can be used as backgrounds, overlays or simply stand alone, and should follow the same color guidelines listed in this document.

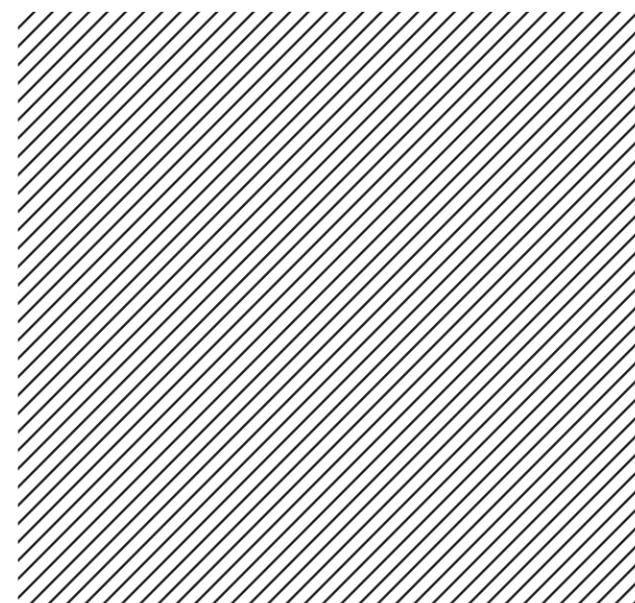
Both the primary and secondary patterns hint back to the "Start Here/Never Stop" tagline for the School. These patterns build momentum and energy in a design composition.

When reproducing any pattern elements, only the original high resolution or vector graphic files should be used.

PRIMARY



SECONDARY



SHAPE & TEXTURE

A custom set of shapes and textures helps to add life and dimension to the brand. They are designed to be layered together, allowing for a wide variety of customization. These elements should never clutter the page and take away from the primary message. When using approved shapes and textures, only the original high resolution or vector graphic files should be used.

Grain Texture

This texture should be used subtly as an overlay on color blocks or illustrations.

Bitmap / Halftone Effect

Apply this as a photo effect (outlined on page 27) or use as a texture in a composition for additional visual interest. Use sparingly as this texture can overwhelm a page if not balanced with other elements.

Lines

Use as decorative elements or as dividers to break up content on a page.

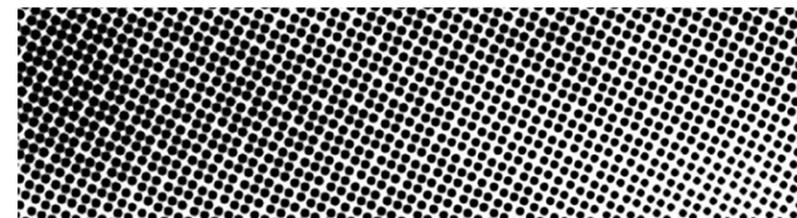
Radial Starbursts

Highlight a design element by using this starburst graphic. This was inspired by the School's mission to "ignite public conversation."

GRAIN TEXTURE



BITMAP / HALFTONE EFFECT



ARROW LINE



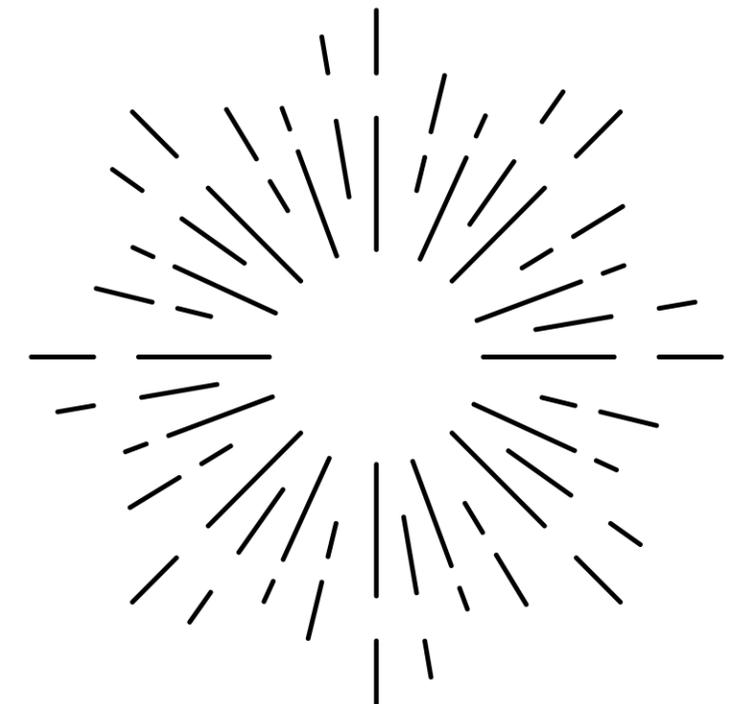
THICK SOLID LINE



HASH LINES



RADIAL STARBURST



Photography

A picture is worth a thousand words. Choosing the right subject matter and composition provides a visual connection between a brand and its message.

OVERVIEW

The Carolina photo style should be an authentic representation of who the University is and the values it stands for. Photos should reflect the beauty of the people and places that embody the brand.

Images should feel authentic and not overly staged whenever possible. They should highlight the characteristics of the brand without being too busy or hard to read.

For official photo guidelines see identity.unc.edu/content/photography



MISTAKES TO AVOID

Avoid using photos that are off-brand or contain the following:

- Emotionless images
- Bland color or poor lighting
- Clichéd scenarios and staged interactions
- Obvious posing
- Obvious or poorly constructed post-production effects



DO NOT

Use emotionless images.



DO NOT

Use images with bland color or poor lighting.



DO NOT

Use images that are staged or obviously posed.



DO NOT

Use obvious post-production effects.

ACCEPTABLE PHOTO EFFECTS

For imagery associated with a feature story or event, photo effects may be used to further enhance the message and capture attention. These photo effects should be used sparingly and never on small, thumbnail images.

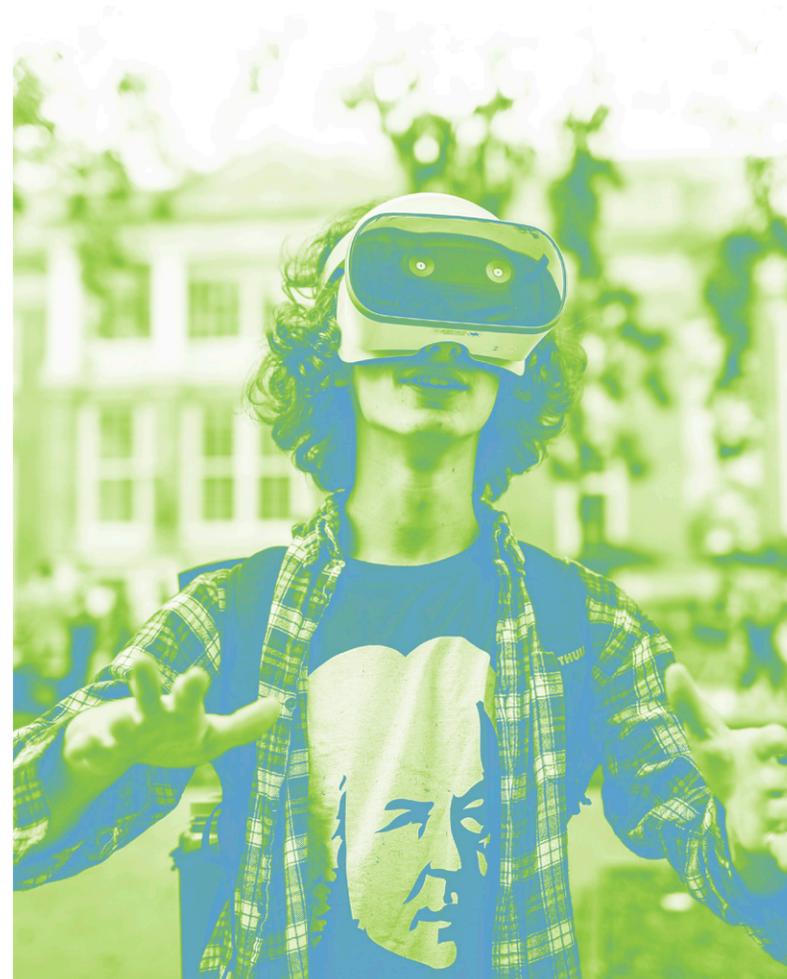
Duotone Effect

Using specific tones from the brand's color palette, a duotone effect may be applied to the image. This is a halftone reproduction of an image using the superimposition of one contrasting color halftone over another color halftone. This is used to bring out middle tones and highlights of an image. Choose colors that are complementary to one another and provide enough contrast to not cause visual image "vibration."

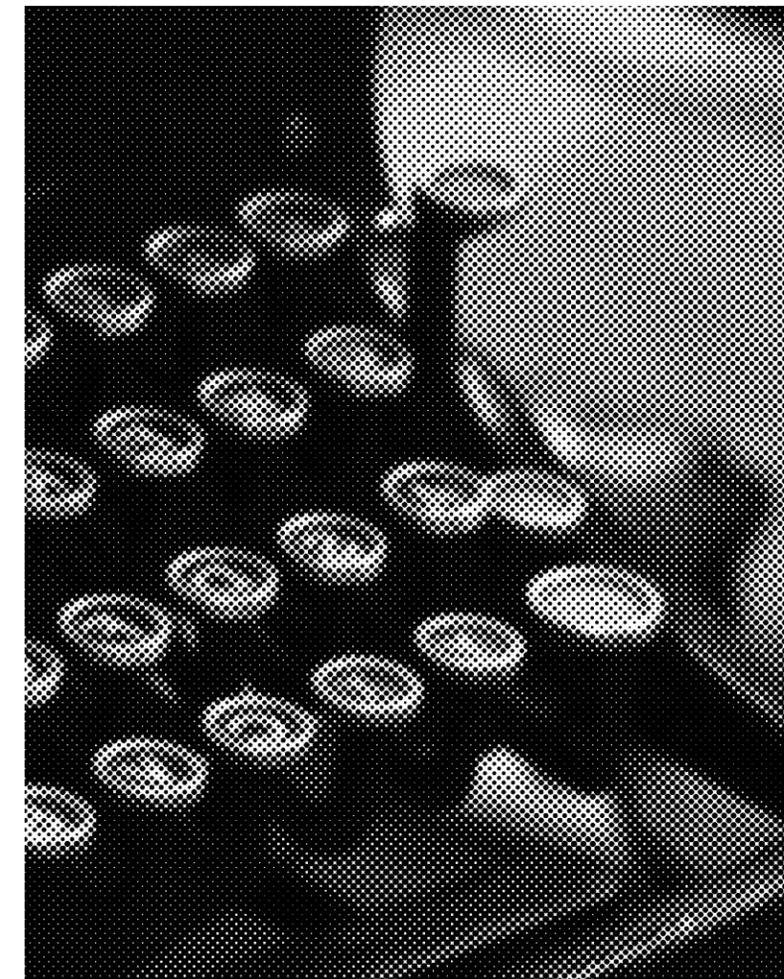
Bitmap / Halftone Effect

Where appropriate — specifically for a more artistic approach to imagery in a composition — a halftone or bitmap effect may be used. Halftone is the reprographic technique that simulates continuous-tone imagery through the use of dots, varying either in size or in spacing, thus generating a gradient-like effect.

DUOTONE EFFECT



BITMAP / HALFTONE EFFECT



Branded Material

All of the rules, styles and elements of a brand work together to build a stronger image when applied across a variety of materials. They help solidify the brand's message and make it distinct.

BRANDED EXAMPLES

Cover art for the Carolina Communicator alumni newsletter has been used as a vehicle to showcase proposed brand updates including color, typography, and graphic elements. Descriptions for each can be found below.

Concept 1

This concept builds upon the vibrant color palette to convey the high-energy nature of the School. A gradient map photo effect can give a “punch” to any photo and create a beautifully artistic approach when combined with other elements. Here the background photo is combined with the primary pattern and large blue gradiated stripes.

This concept leans on color to bring visual interest but also utilized clean white space in equal proportions for balance.

CONCEPT 1



BRANDED EXAMPLES

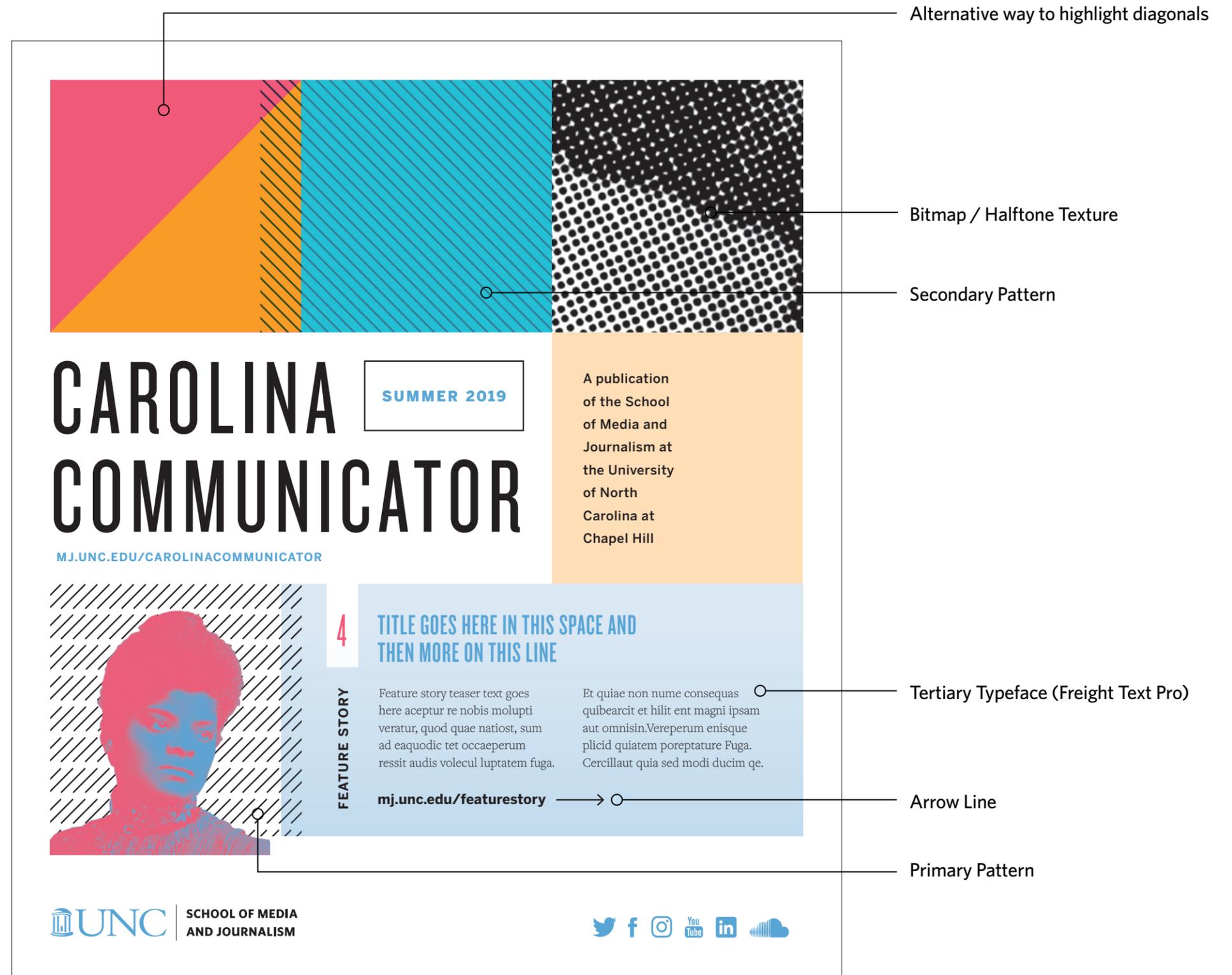
Cover art for the Carolina Communicator alumni newsletter has been used as a vehicle to showcase proposed brand updates including color, typography, and graphic elements. Descriptions for each can be found below.

Concept 2

This grid-based concept subtly nods to the School's benchmark by which industry leaders in media and journalism have come to measure themselves. To contrast, elements are bleeding beyond the borders of the grid to show that leaders are not born without questioning the standards.

This concept provides a lot of flexibility since each content block — even the title — could be placed in a different location based on the photos and copy for each issue. Extending beyond this example, making and breaking the grid is the overarching brand and design style proposal.

CONCEPT 2



BRANDED EXAMPLES

Cover art for the Carolina Communicator alumni newsletter has been used as a vehicle to showcase proposed brand updates including color, typography, and graphic elements. Descriptions for each can be found below.

Concept 3

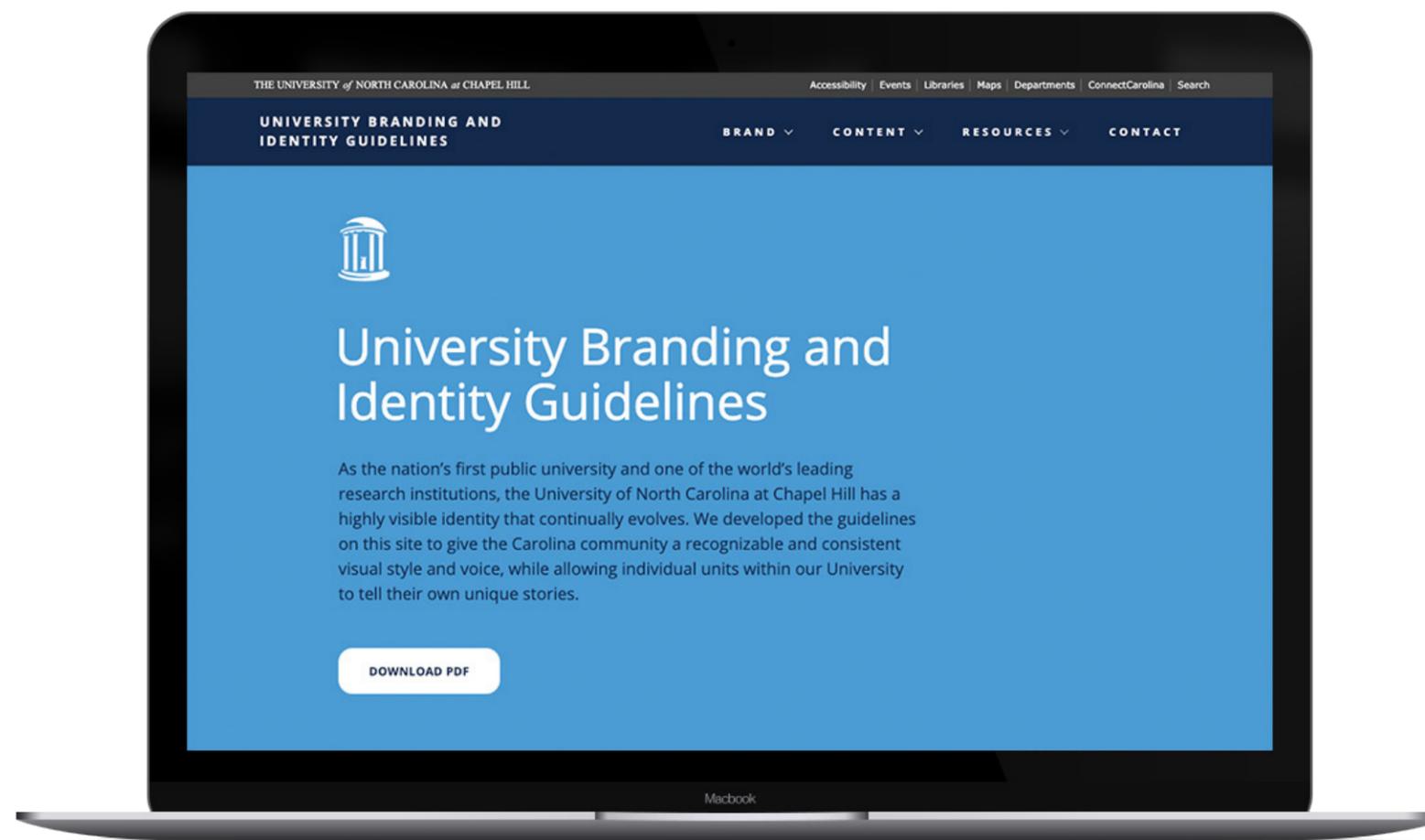
Combining photography, illustrations, interesting text treatments, silhouetted images, color blocks and vector art in a collage-like design style, this concept provides unlimited possibilities for highlighting content -- especially content that may or may not have great photography! This branding approach also allows a lot of flexibility to be artistic and thoughtful in how you want to present your content. This approach can be playful or serious depending on your message.

CONCEPT 3



THE UNC BRAND

It is important to refer to the University-wide brand standards found on identity.unc.edu, and use them in conjunction with this brand guide. The more units that follow the UNC brand, the stronger and more recognizable it becomes.





UNIVERSITY
COMMUNICATIONS

Creative

QUESTIONS?

We would be happy to chat!

If you have any questions about branding or would like to schedule a time to discuss a new project please let us know.

UNC Creative

919-962-9598 | aslatter@unc.edu

Carr Mill Mall | Campus Box 6200
200 North Greensboro Street | Suite D3 | Carrboro, NC 27599-6200

creative.unc.edu

THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL