Brand Guidelines V1.0
August 2024

EMORY

Introduction

Our brand consists of the perceptions people have about us: who we are, what we do, and why it matters.

Every time we communicate—whether through posting on social media, mailing promotional materials, or speaking with prospective students directly—people form opinions about Emory.

The more consistent and confident we are when telling our story, the better our audiences will understand and trust what we have to say. That's why it's so important for all of us to be on the same page about our brand identity—the tangible, real-world system of design and messaging we use every day to tell the world about ourselves.

Familiarity with these guidelines will help you to create compelling, clear communications for Emory that establish and expand our brand reputation.

LOGO

COLOR

AaBbCc

TYPOGRAPHY

THE SHIELD

PHOTOGRAPHY

GRAPHIC ELEMENTS

PATTERNS

Positioning

The who, what, and how of our story start in one place: our strategy.

Strategy provides the why that makes everything we do possible. It grounds our perspective, uplifts our people, and amplifies our outcomes. It defines where we are in the world and how we impact it. In other words, it's the foundation on which our work takes shape.

Brand Narrative

Our brand narrative is where our strategy meets our storytelling. Our narrative is not external marketing language; instead, it's a unique articulation of our values, benefits, identity, and experience.

This vision of our identity informs our key brand language but does not dictate it.

It takes courage to encourage something new;
to aim higher;
to define your own path.

It takes wisdom, callouses, vision, and heart
to do great things in the service of humanity.

And at Emory,
we believe that those with the
drive to discover, the ambition to achieve,
and the optimism to prevail against all odds
deserve the unwavering support
of friends, fellows, and Fulbrights;
the freedom to hatch wild ideas
collaborating across disciplines;
and every lab, stage, and court
on which to learn, act, and lead.

So why settle for standard
when you can be the one to set it?

Have the conviction to become
what the world needs.

6

Brand Platform

Is the foundation of our brand—the basic components that make us who we are and shape what we do. It's the final sum of discovery, research, and strategy.

Brand Promise

Presents our strongest and most ownable position in the market. This is not a tagline but rather a simple, distilled phrase forming our strategy's foundational point.

Brand Pillars

Further define our competitive advantage through our three biggest strengths: what we believe in, what connects people to us, and what we do differently or better than other institutions.

Personality

Helps us to establish and maintain a consistent tone throughout our communications.

BRAND PROMISE

Ambition *through* heart

PILLAR 01

Founded to Serve

"In the service of humanity" has always been our rallying cry and our responsibility—to do more and better not only for ourselves, but for all.

PILLAR 02

Driven by Conviction

Our convictions—forged when individual passions meet selfless aspirations—unleash our pursuit of excellence.

PILLAR 03

Connections Fuel Achievements

A spirit of collaboration and belonging fuses our unique voices, talents, and perspectives into an unrivaled force for shared achievement.

PILLAR 04

The Courage to Lead

Doing what has never been done is in our DNA. We ask big questions, break new ground, and pursue innovation that moves our world forward.

PERSONALITY

Passionate

Excited and Motivated

Welcoming

Collaborative and Inclusive

Creative

Inspirational and Innovative

Inquisitive

Curious and Investigative

Courageous

Confident and Groundbreaking

So you've got a brand platform. Now what?

Establishing a solid strategy founded on an authentic understanding of our identity is just the beginning. To mature and transform that strategy into a full-fledged brand that can be experienced, we have to communicate about it.

That's where our messaging comes in.

Messaging Strategy

To carry our brand out into the world, we build on our brand pillars to express these supporting truths about our offerings and their impact on students, faculty, staff, alumni, and the world.

PILLAR 01

Research

Emory's research advances knowledge and addresses real-world challenges, demonstrating the tangible, meaningful impact of its graduate students and faculty.

MESSAGING PRIORITIES

- Demonstrable impact
- Interdisciplinary research
- Nonmedical research
- Medical research

PILLAR 02

Health Care

Emory is committed to enhancing health and well-being, innovating treatments, and addressing humanity's most pressing health challenges. We serve the community and the world at every stage of life through dedicated clinical, teaching, and research efforts.

MESSAGING PRIORITIES

- Frontline workers, physicians, nurses, practitioners, and researchers
- Advanced treatments
- Regional and global service
- Access and equity

PILLAR 03

Student Experience

Emory offers students a blend of academic and life experiences. Rooted in the liberal arts and extending to graduate and professional studies, it encourages students to immerse themselves in a range of interests within a vibrant, multicultural community.

MESSAGING PRIORITIES

- Immersive courses
- Extracurriculars
- Support services
- Campus beauty and climate
- Rich diversity
- Access and equity
- Belonging

PILLAR 04

Faculty

Emory fosters a dynamic intellectual community, drawing top academics who conduct impactful, innovative research, embrace advanced classroom technologies, and inspire students.

MESSAGING PRIORITIES

- Expert faculty
- Outcomes
- Visiting experts
- Thought leaders
- Authenticity

PILLAR 05

Atlanta

Emory's connection to and partnerships with Atlanta provide access to a city rich in diversity, arts, culture, and entertainment and open opportunities to positively impact the communities and residents who call Atlanta home.

MESSAGING PRIORITIES

- Rich diversity
- Partnerships and community service
- Arts, culture, and entertainment

Voice and Tone

Our voice was created to help us choose tone and style in everything we write or say. Not only does this make our messaging more consistent across the university, but it also helps us establish the right relationships with audiences by demonstrating we are smart, confident, and connected. These three attributes establish general guidance, followed by a section on specific writing approaches and examples for inspiration.

What *is* voice and tone?

Voice and tone, simply put, is how we write and craft messaging for our brand in a way that is stylistically distinctive and authentic. It exists in every sentence we write across our whole global brand. Our language choices signal the relationship we want to have with students, faculty, staff, alumni, and the world.

MESSAGE

What we say.

VOICE AND TONE

How we say it.

Voice and Tone

We should speak with one voice for maximum impact.

Whether we're writing for a specific channel or division, we should think first about how to write as one Emory. Our voice is the central core of our verbal identity—the personality on which our brand is built—while our tone can be flexible and adjust to different situations. Over time and across many different touch points, this consistent voice and associated tones will add up to a significant brand impression.
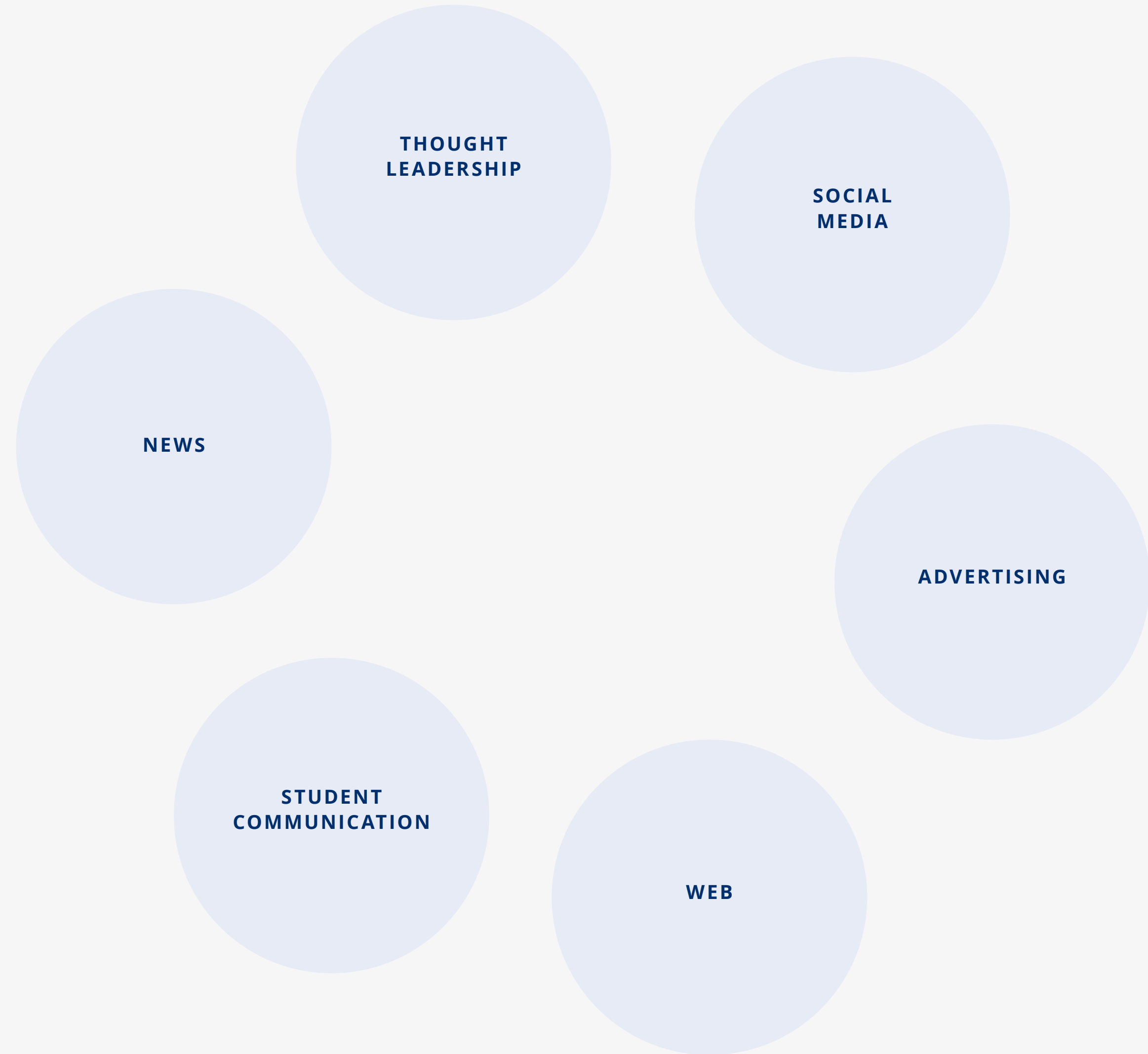
THOUGHT LEADERSHIP

SOCIAL MEDIA

NEWS

ADVERTISING

STUDENT COMMUNICATION

WEB

Voice and Tone Attributes

We achieve our brand personality by focusing on three attributes: smart, confident, and connected.

Together, these form the basis for how Emory communicates with our audiences, pointing back to our brand pillars and guiding our messaging to be clear and concise.

While not every communication will emphasize all three attributes simultaneously, it's helpful to think of them as dials with the option to raise the volume on whichever theme best suits the medium and intended message.

SMART

Being *smart* is not just about intelligence; it's also about infusing wisdom, insight, and new ideas into our approach. We are direct without being dull, adding clarity and confidence for a strong point of view.

CONFIDENT

We take a stand by speaking truth to uncertainty and delivering forward-looking guidance. Our *confidence* doesn't extend to egoism because we are connected to what we can do for others.

CONNECTED

Our relationships within and beyond Emory unite us, never excluding, always including. Our *connected* approach ensures we remain mindful that our actions have a larger role in serving humanity.

Voice and Tone
Just One Example

Before

Emory University, a top research university located in Atlanta, Georgia, is an inquiry-driven, ethically engaged, and diverse community whose members work collaboratively for positive transformation in the world through courageous leadership in teaching, research, scholarship, health care, and social action.

The university is recognized internationally for its outstanding liberal arts college, superb professional schools, and one of the Southeast's leading health care systems.

This is well written, but it reads formal and functional. It describes Emory, but doesn't tell the larger brand story.

After

From internationally ranked liberal arts to one of the Southeast's leading health care systems, Emory University is so much **more than the sum of its recognized parts.** It's inspired learning, **fearless collaboration,** ethical engagement, and the **courage to answer the greatest questions of our time** with creativity and optimism.

From its beginnings in Oxford, Georgia, in 1836 to its present status as an academic and research powerhouse, Emory shapes the critical thinkers and compassionate leaders who shape the world.

This feels bold, connected, and human. It describes Emory as not just a place but a people, tying their actions to a larger brand story about creating an impact for the greater good.

Goes beyond a surface-level description of the institution

Demonstrates connection

Balances confidence with humility

Voice and Tone
Dos and Don'ts

How to be smart.

DO

Create new meaning and insight

Convey complex ideas simply

Use commonly understood language

DON'T

Rely on jargon or overly technical terms

Sacrifice clarity for simplicity—ensure the message remains engaging and thought-provoking

How to be confident.

DO

Be declarative

Share well-informed perspectives, leveraging our expertise

DON'T

Be argumentative

Overclaim

Be arrogant— emphasize collaboration and shared vision over individual knowledge

How to be connected.

DO

Be authentic and human

Showcase interdisciplinary efforts and collaborative successes

DON'T

Get too informal—we remain an institution of excellence

Voice and Tone Guidance

How to be smart.

We go beyond surface-level understanding, conveying complex ideas clearly and impactfully. Our focus on innovation extends to the words we choose, creating new meaning that provokes deeper thought and inspires greater action.

Conveying ideas to a wider audience doesn't mean we dumb things down; instead, our simple, declarative style accentuates a strong sense of vision.

How to be confident.

We see more than others, so we know it's vital that we share our vision. We make declarative statements with confidence. We speak with authority because our position is backed by evidence. We call on students, faculty, and partners to look ahead, lead, and think in new ways.

Our confidence never feels arrogant because it is always clear that we are sharing our point of view for a greater purpose.

How to be connected.

From health to business, we affect so many different aspects of humanity that it's natural to draw people together. We identify challenges with empathy. We seek dialogue, listening, and asking questions from diverse perspectives. We collaborate across disciplines and create mutually supportive communities.

Our connectedness isn't warm and fuzzy. It's directional and intentional. We know that our role in the world is to solve challenges.

Voice and Tone
Writing Principles

Have a point of view.

We have the courage to take a stance. We state our opinions clearly and boldly, avoiding equivocation and vague statements.

Say it simply.

Choose simpler words over jargon, and avoid unnecessary adjectives. Remember, our audience is diverse, and clarity ensures our message is understood by all.

Less is more.

Overloading the reader with information can dilute our message. Focus on the essentials, making every word count.

Make it actionable.

Use an active voice to highlight Emory's dynamic role in the academic and global community. Inspire the reader to take action, whether it's pursuing their passions or giving back to their alma mater.

Avoid puns.

While creativity is encouraged, avoid puns that may detract from our message's seriousness. Our communications should stand out through their substance and clarity, not through gimmicks.

Don't brag.

Showcase our strengths and achievements while also highlighting the larger role they play in serving the greater good.

Voice and Tone Examples

RESEARCH

Before

As one of the nation's leading research universities, our rankings speak volumes. But what matters most to us is the number of lives saved, partnerships forged, and discoveries driven—across the globe. We put curiosity to good use, and we are hungry for the next idea that can make a difference. There is always something new to solve, so we'll continue to tackle it with the best and brightest solutions to better lives throughout the world.

After

At Emory, **our success is measured by the lives we improve**, the partnerships we nurture, and the discoveries we advance. As one of the nation's leading research universities, we use our curiosity to drive meaningful change, constantly seeking new ideas that make a difference. With every challenge, we apply an **uncommon combination** of campus resources and global partnerships that **inspire progress around the corner and around the world.**

← **Balances confidence with humility**

← **Demonstrates connection and commitment**

← **Goes beyond surface-level description of impact**

Voice and Tone Examples

HEALTH CARE

Before

At Emory School of Medicine, we believe in re-envisioning the future and never being satisfied with what has been done before. We're fueled by curiosity and know there's more than one right answer to every problem. Our focus areas span more than 25 disciplines in basic and clinical science, providing a broad range of expertise that covers every area of modern medicine. The School of Medicine's diverse team of more than 3,000 faculty members works in hospitals, clinics, classrooms, labs, and research centers to improve lives today and for the next generation.

After

At Emory School of Medicine, **doing what's never been done is in our DNA**. Driven by curiosity, we collaborate across more than 25 disciplines to pursue possibilities, innovate treatments, and develop the future leaders of modern medicine. Through the **complementary forces** of more than 3,000 faculty members in hospitals, clinics, classrooms, labs, and research centers, we address humanity's most pressing health challenges, **turning collective expertise into a healthier future for all.**

←——— **Goes beyond a surface-level description of innovation**

←——— **Demonstrates connection and commitment**

←——— **Balances confidence with humility**

Voice and Tone Examples

STUDENT EXPERIENCE

Before

At Emory College of Arts and Sciences, we are dedicated to the discovery of knowledge, the creation of new works, and paradigm-shifting research with broad impact. Here, you can learn how to think critically, weigh conflicting evidence, and ask the questions that lead to discoveries. Emory College is located amid the energy and pace of our seven graduate and professional schools, and its students live and study alongside our business and nursing undergraduates. Emory students are equally passionate about extracurriculars as academics, making our community active and connected.

After

Solve for x and why at Emory College of Arts and Sciences, an institution in motion since 1836. It's where **critical thinking and collaboration drive new ideas** and where students don't compete but push one another to think creatively, work cooperatively, and **ensure each other's success,** all amid the energy and pace of seven graduate and professional schools, where students live and study alongside business and nursing undergraduates. Begin your journey at one of the world's top research universities, and you'll learn to think critically, weigh conflicting evidence, and ask the questions that lead to discoveries.

← **Goes beyond a surface-level description of arts and science**

← **Balances confidence with humility**

← **Demonstrates connection**

Voice and Tone Examples

FACULTY

Before

Through teaching, research, and service, our faculty members play an essential role in helping Emory achieve its vision of an inquiry-driven, ethically engaged, and inclusive intellectual community. Emory faculty do more than just teach. They are distinguished scientists and researchers, authors, and public intellectuals. Two Emory professors have been awarded the Pulitzer Prize and two the Nobel Peace Prize. Our faculty's commitment to their communities and you as a student will leave an impact well beyond your time at Emory.

After

At Emory, faculty **do more than teach. They inspire the future.** They are distinguished scientists, researchers, authors, and public servants who've been awarded the Pulitzer and Nobel Peace prizes. And **they bring all that commitment and experience to the classroom,** making a big difference in your education. Our faculty will challenge you to broaden your understanding of the world, collaborate across disciplines, and grow in ways that prepare you for tomorrow. This is about more than being ready for the job market. **It's also about gaining the knowledge and skills for a future that needs your leadership.**

← Goes beyond a surface-level description teaching students

← Demonstrates a connection to the student

← Demonstrates connection

Voice and Tone Examples

ATLANTA

Before

Nowhere else can you find hip-hop and history, Fortune 500s, and flowering magnolias all in one place. The birthplace of Martin Luther King Jr., Atlanta is home to former US President Jimmy Carter, the CDC, Coca-Cola, and chicken and waffles; there's nowhere quite like Atlanta. Here, you'll make personal discoveries and professional connections to last a lifetime. Whether your passion is public service, health care, entrepreneurship, or the arts, you can grow it in Atlanta. Emory partners with institutions around Atlanta and is home to numerous centers, so you can make connections and discover a career path that fulfills you.

After

Welcome to Atlanta, a **city that's constantly reinventing itself** in business, tech, and culture, offering endless opportunities for growth and self-expression. From the CDC to Coca-Cola and chicken and waffles, this is where medical breakthroughs are made, Fortune 500s are built, and creative visions are realized. Here, you can **pursue fulfilling work** through 3,000+ internship and volunteer opportunities within the city's hundreds of corporate and nonprofit organizations. Come discover a **shared sense of community, purpose, and opportunity** that's impossible to deny and invigorating to embrace.

Goes beyond a surface-level description of a vibrant city

Balances confidence with humility

Demonstrates connection

Voice and Tone
Example Headlines

TABLE OF CONTENTS

Let's move the
world forward.

Put your potential
to work.

Doing what's
never been done is
in our DNA.

Go first.

Ask bold
questions.

Serve the world
and lead it, too.

Pursue with
purpose.

Be challenged
in the best way
possible.

Stay wise.

Solve for X
and why.

Logo

The most visible and recognizable asset in our visual system is our logo. It appears across all of our communications, and care must be taken with how we apply it.

Logo Variations

Emory's consistent visual identity conveys the university's primary identity and unifies its various affiliates.

Our brand strategy expresses a singular representation of Emory and its units by using a well-established and logically structured visual identity system that governs the use of the Emory logo.

Standard reproduction of Emory trademarked primary, school-level, and unit signature logos should be in Emory blue (PMS 297), black, or white and can be rendered in metallic gold ink or gold foil. The logo can appear in a blind or ink emboss, in gold or blue foil, or clear foil over ink.

PRIMARY LOGO
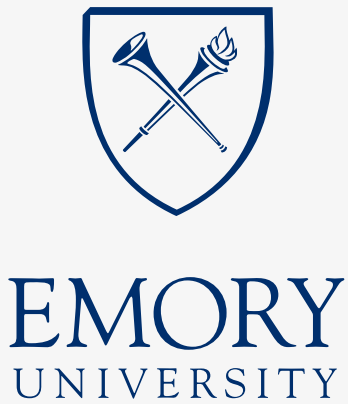
The one-line logo variation provides flexibility for various design needs.

COMMUNITY LOGO

This logo is for Emory community use.

STYLISTIC LOGO

The stylistic logo is primarily meant for communication at the awareness level and is intended to be used on a larger scale in compositions. This is the only logo that can be reproduced in Emory yellow (PMS 130).

VERTICAL

HORIZONTAL

PRIMARY LOGO

COMMUNITY LOGO

STYLISTIC LOGO

Primary Logo
Clear Space and Sizing

The two-line Emory University logo is for Emory school, department, and unit use. It is the primary logo used for internal and external-facing audiences of Emory University and should be used for all multi-institutional branding.

A general rule for spacing around an Emory logo is to integrate an obvious visual separation. The space around the logo should measure at least one times the width of the "M" in the Emory wordmark, preferably more. For multi-institutional branding, the space should measure at least two times the width of the "M" in the Emory wordmark, preferably more.
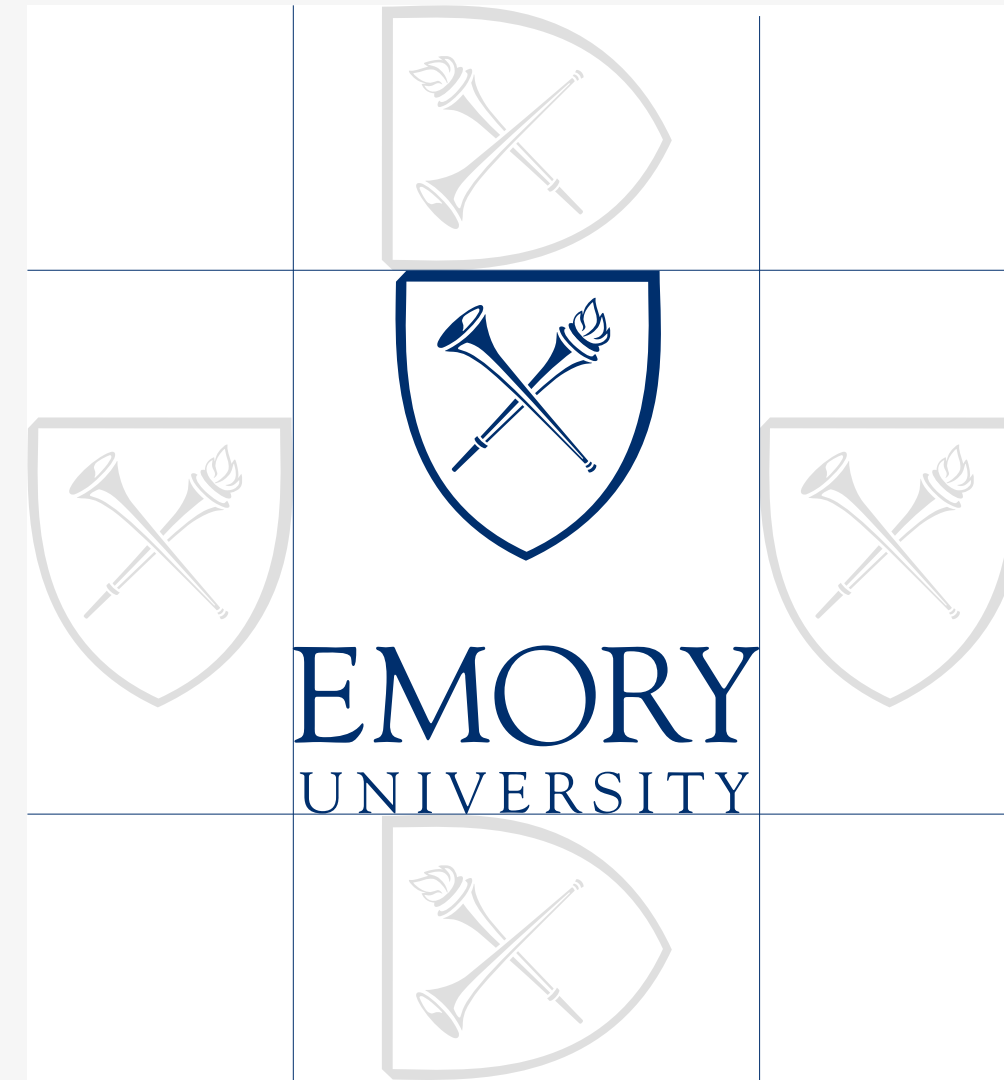
Community Logo
Clear Space and Sizing

The vertical and horizontal Emory shield logos are primarily used for internal purposes. The Emory shield configuration is not approved for multi-institutional branding.

The vertical Emory shield logo is for Emory school, department, and unit use. The clear space around the logo should measure at least the width of the shield and preferably more. The vertical Emory shield logo should stand alone. The vertical Emory shield logo is for internal use.

In communications or on Emory-branded merchandise, the shield alone may be used as a secondary element separate from other text or graphics. An Emory University primary logo or an Emory logo must be the prominent logo that brands Emory University in communications and on merchandise.
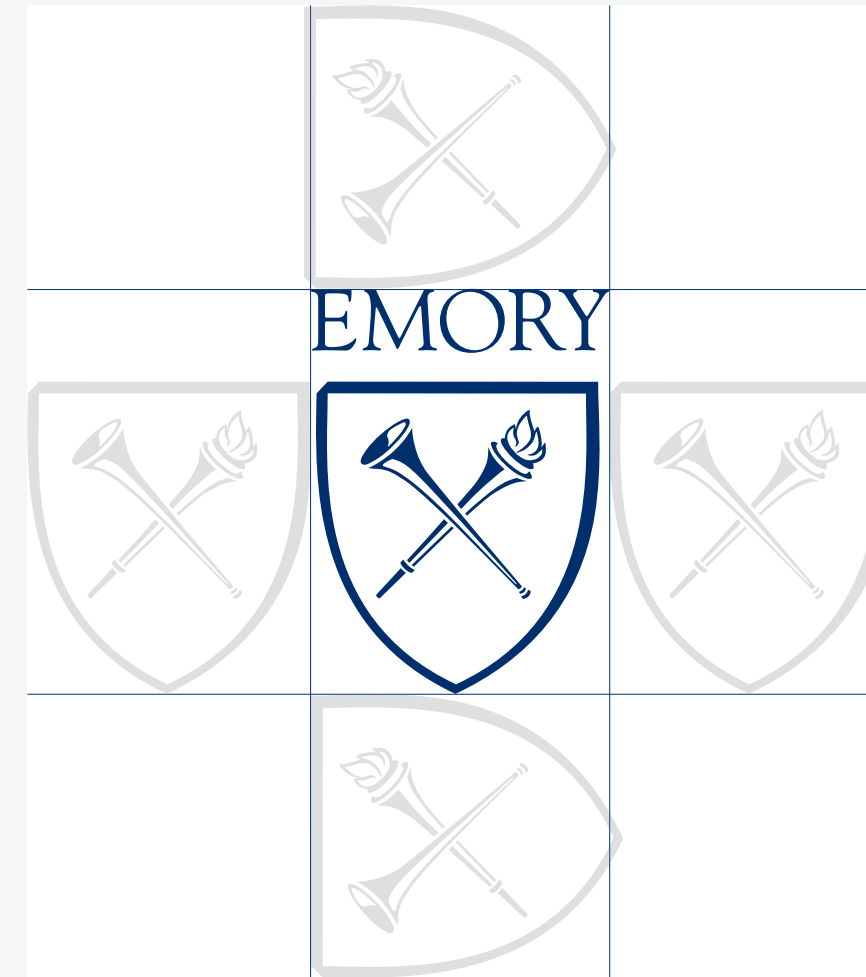
Stylistic Alternative
Clear Space and Sizing

The stylistic logo is primarily meant for communication at the awareness level and is intended to be used on a larger scale in compositions.

Use the stylistic logo when the logo is the most dominant element in the composition. Because it is meant to be used more aggressively in scale, the clear zone/ safe space here is more subjective.

All elements of the stylistic logo must be in the same color.

ROTATING THE STYLISTIC LOGO

Unlike the primary logo, the stylistic logo may be rotated 90° counterclockwise to draw the eye in compositions. It may not be rotated in any other direction or degree.

FULL LOGO

EMORY UNIVERSITY

SIMPLIFIED LOGO

EMORY

ROTATING THE STYLISTIC LOGO

90°

65°

-90°

Logo
Color Usage

The Emory University trademarked primary, school-level, and unit signature logos should reproduced in Emory blue (PMS 294), black, or white.

EMORY BLUE (PMS 294)
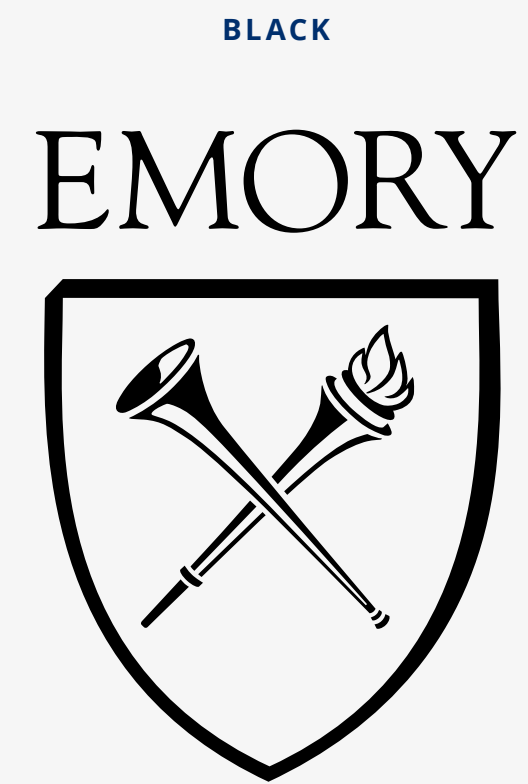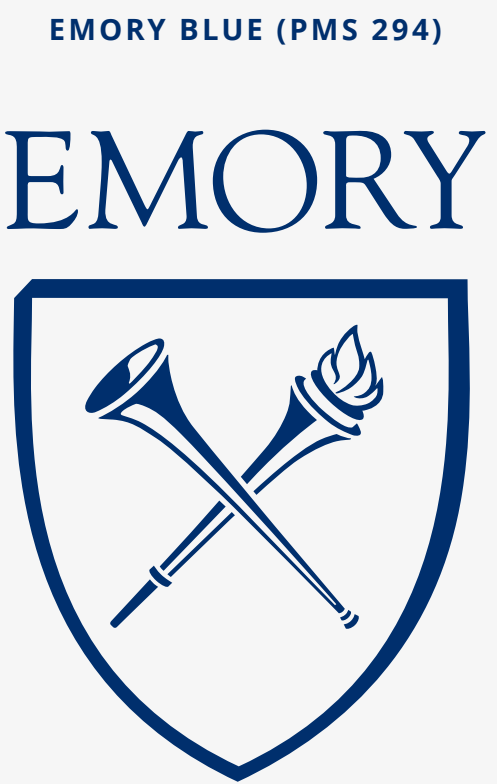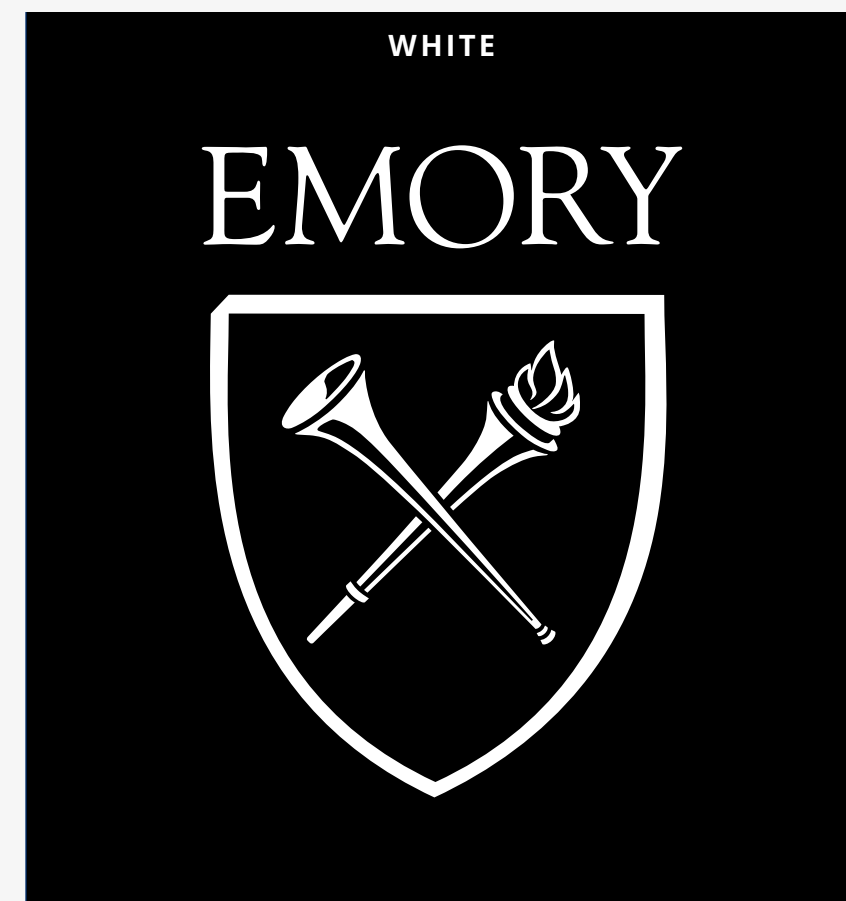
BLACK

WHITE

The logo is primarily reproduced in black and white when printing in black and white.

The logo is primarily reproduced in black and white when printing in black and white.

Logo Misuse

The Emory identity system is designed to be flexible in its presentation and use. Multiple logo configurations are available for every school and unit of the university. The following list is by no means an exhaustive one, but do not alter the logo in any of the ways shown.

Do not insert the Emory logo into body copy. Write out the words *Emory* or *Emory University* in the type of the surrounding text.

DO NOT STRETCH OR DISTORT THE LOGO

DO NOT ADD TO THE LOGO

DO NOT ROTATE THE PRIMARY LOGO AT ANY ANGLE

DO NOT EDIT ANY PART OF THE LOGO

DO NOT REPRODUCE THE LOGO IN UNAPPROVED COLORS

DO NOT RECREATE THE LOGO

DO NOT APPLY DIFFERENT COLORS TO THE LOGO

DO NOT USE THE STYLIZED LOGO IN CONJUNCTION WITH THE SHIELD

DO NOT CROP THE LOGO

DO NOT USE THE LOGO OVER COMPLEX VISUALS

Logo Misuse

The Emory stylized logo may not be altered for any other use case. Do not edit the "O" to contain any other content or design elements outside of the torch and trumpet.

DO NOT ADD THE FULL SHIELD

EMORY

DO NOT ADD ANY OTHER LOGOS

EMORY

COLLEGE OF ARTS AND SCIENCES

DO NOT ADD PHOTOGRAPHY

EMORY

DO NOT ADD ICONOGRAPHY

EMORY

DO NOT CROP OR BLEED LOGO OFF COMPOSITIONS

EMORY

Typography

Typography is key to how we read and understand information, especially numerical data. Our brand typeface has been chosen for its legibility and clear forms. We have also considered how we apply our brand fonts for maximized visibility and improved information hierarchy.

Crimson Pro is the primary typeface we utilize across all compositions. It delivers warmth and intelligence and provides legibility across print and digital executions.

Crimson Pro

Use Crimson Pro Extra Light and Regular for most titles, headings, and body copy. Never mix typeface weights or combine them within sections.

CRIMSON PRO EXTRA LIGHT AND EXTRA LIGHT ITALIC
In long blocks of text that require more presence, the light weight may be used. Extra light should not be used for printed text 11 point or smaller.

CRIMSON PRO REGULAR AND ITALIC

Regular and italic are used for printed text 11 point and smaller.

Crimson Pro Extra Light
Crimson Pro Extra Light Italic

Crimson Pro Regular
Crimson Pro Italic

Brand Typefaces

Open Sans complements Crimson Pro and is used as a secondary font in our hierarchy to add clarity. Do not use italics in Open Sans.

OPEN SANS REGULAR
 In digital experiences, Open Sans Regular may be used instead of Crimson Pro for long blocks of text to increase legibility.

OPEN SANS SEMIBOLD
Semibold can be used to increase the legibility of legal copy.

OPEN SANS BOLD
The bold weight is used specifically for eyebrows and for titles in body copy.

Open Sans Regular
Open Sans Semibold
Open Sans Bold

Type Style and Hierarchy

Typographic hierarchy allows us to organize and lay out information in a clear, rational manner. The styles outlined here aid in providing a coherent typographic voice across communications and work as a base for consistent information design.

A. EYEBROWS
Sit above the headline in Open Sans Bold

B. HEADLINES
Set in Crimson Pro Extra Light, Regular, or Semibold but not in a combination of weights.

C SUBHEADS/QUOTES
Set in Crimson Pro Extra Light

D. LEAD-INS
Set in Crimson Pro Extra Light

E. BODY TITLES
Set in Open Sans Bold or Crimson Pro Extra Light in capitals

E. BODY COPY
Set in Crimson Pro Extra Light. On certain backgrounds and environments, Extra Light may be swapped for Light or Regular to ensure proper contrast

G. LEGAL
Set in Open Sans Regular. On certain backgrounds and environments, Regular may be swapped for Semibold or Bold to ensure proper contrast

A — TABLE OF CONTENTS

B — # Do what's never been done.

C — Emory is renowned for classroom rigor and faculty excellence.

D — Our academics shape critical thinkers and compassionate leaders who are prepared to learn, act, and lead. Here, you'll broaden your understanding of the world, collaborate across disciplines, and grow in ways that prepare you for the future.

E — TABLE OF CONTENTS
Consectetur adipiscing elit. Integer dolor nunc, auctor id justo euismod, vestibulum congue dolor. Duis vel eros cursus, maximus lacus nec, dictum tellus.

F — In tincidunt a arcu quis ullamcorper. Aliquam mollis cursus nulla, vitae placerat tellus facilisis eu. Integer tincidunt id lorem eu blandit. Morbi at scelerisque lacus, vitae volutpat sapien. Curabitur at posuere libero. Dolor sit amet consecitutr.
Sed tincidunt auctor lectus iaculis faucibus. Fusce accumsan dui quis ligula ultricies, quis vulputate elit viverra. Duis pretium, est placerat volutpat porttitor.

Caption Title here
Consectetur adipiscing elit. Integer dolor nunc, auctor id justo euismod, vestibulum congue.

June 6, 2025

G — Contact information for the Emory University Designated Agent for Notification of Claimed Infringement under the DMCA

Typesetting
Leading

Leading should be set between 90 percent and 120 percent of font size. Generally, leading should be higher in long blocks of text such as body copy. In display sizes, leading can decrease to accommodate better spacing.

Use justified type sparingly, especially when it creates rivers (gaps in type) or words become too condensed.

110 pt/100 pt
Leading is set to 90%

Why settle for what the world expects of you?

36 pt/40 pt
Leading is set to 111%

Welcome to Atlanta, a city that's constantly reinventing itself in business, tech, and culture, offering endless opportunities for growth and self-expression.

18 pt/22 pt
Leading is set to 122%

CRIMSON PRO EXTRA LIGHT

Consectetur adipiscing elit. Integer dolor nunc, auctor id justo euismod, vestibulum congue dolor. Duis vel eros cursus, maximus lacus nec, dictum tellus. In tincidunt a arcu quis ullamcorper. Aliquam mollis cursus nulla.

Open Sans Regular

Consectetur adipiscing elit. Integer dolor nunc, auctor id justo euismod, vestibulum congue dolor. Duis vel eros cursus, maximus lacus nec, dictum tellus. In tincidunt a arcu.

Typesetting

For eyebrows, Open Sans tracking is significantly expanded to give it a presence. Depending on its scale, it should not be less than +100.

Crimson Pro is programmed to insert enough space between the characters for legibility. Tracking generally should be set to -25.

Tracking set -30 ✕ **TABLE OF CONTENTS**

Tracking set to 0 ✕ **TABLE OF CONTENTS**

Tracking set +100 ✓ **TABLE OF CONTENTS**

TIP
When using Crimson Pro and Open Sans, always set the kerning to optical for optimal letter spacing.
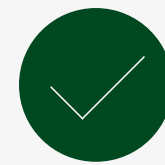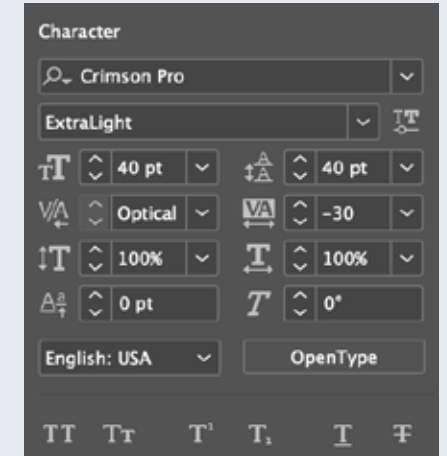
Tracking set +10 ✕ Ask bold questions.

Tracking set -25 ✓ Ask bold questions.

Tracking set -40 ✕ Ask bold questions.

Typesetting
Casing

There are several stylistic ways to set headlines for our brand.

ADDING EMPHASIS
Applying italics to emphasize the portion of a headline that gives it extra meaning.

Ask *bold* questions.

Don't just see possibilities. *Shape them.*

MAKE A STATEMENT
Using all caps to make short, powerful headlines stand out.

STAY WISE

THE CITY TOO BUSY TO HATE

Type Misuse

A. Do not set headlines completely in italics.

B. Do not stretch, rotate, or distort type.

C. Do not apply artistic effects to type.

D. Do not set long bodies of copy or long headlines in all caps.

E. Do not underline to emphasize text.

F. Do not add emphasis to statements that appear in all caps.

A ✕ *Ask bold questions.*

D ✕ OUR COMMUNITY, WHERE STUDENTS ARE AS PASSIONATE ABOUT EXTRACURRICULARS AS THEY ARE ABOUT ACADEMICS, THRIVES ON COLLABORATION AND DISCOVERY.

B ✕ 86 Majors and 63 Minors

E ✕ An institution in motion since 1896.

C ✕ Do what's never been done.

F ✕ THE CITY *TOO* BUSY TO HATE

Color

Color is a highly recognizable and versatile element in our visual system. Careful use and adherence to color hierarchy allow our brand not only to convey important information and reinforce visual hierarchy but also to stand out from competitors.

Color
Overview

Rooted in history and future facing, our color system revolves around a primary and secondary palette. Each palette works alongside the others to foster brand recognition and create flexibility and consistency across our compositions.

Primary Palette

The primary palette balances Dogwood white with recognizable Emory blue, Emory yellow, and WaterHub blue.

EMORY BLUE

PMS 294
CMYK: 100/69/7/30
RGB: 0/47/108
#002F6C

EMORY YELLOW

PMS 130
CMYK: 0/32/100/0
RGB: 242/169/0
#F2A900

DOGWOOD WHITE

CMYK: 0/0/0/3
RGB: 246/246/246
#F6F6F6

WATERHUB BLUE

PMS 286
CMYK: 100/75/0/0
RGB: 0/51/160
#0033A0

Secondary Palette

The secondary palette is inspired by natural and architectural elements from the Emory campus and provides hues that balance with the primary palette. These are primarily used in instances where direct brand linkage is less crucial.

HERITAGE

EAGLE BLUE

PMS 289
CMYK: 100/76/12/70
RGB: 12/35/64
#0C2340

SCEPTER GOLD

PMS 125
CMYK: 6/32/100/24
RGB: 181/133/0
#B58500

VIBRANT

CANDLER LAKE

PMS 7461
CMYK: 98/24/1/3
RGB: 0/125/186
#007DBA

LULLWATER

PMS 3537
CMYK: 100/14/99/65
RGB: 0/72/43
#00482B

WISE HEART

PMS 7597
CMYK: 0/85/95/2
RGB: 209/65/36
#D14124

OXFORD FARM

PMS 7496
CMYK: 35/0/100/37
RGB: 119/137/33
#778921

FRESH

MARBLE

PMS 691
CMYK: 0/14/5/1
RGB: 233/205/208
#E9CDD0

SPRING

PMS 604
CMYK: 5/0/88/0
RGB: 236/221/49
#ECDD31

WISTERIA

PMS 2635
CMYK: 20/27/0/0
RGB: 200/181/241
#C8B8F1

Neutrals &
One-Color Palette

NEUTRALS

The neutrals palette is composed of shades
for backgrounds in digital environments.

EMORY BLUE 10%
EMORY YELLOW 10%
WATERHUB BLUE 10%

We use Emory blue, Emory yellow,
and WaterHub blue at 10 percent as a
background.

ONE-COLOR PRINTING

Any variation between white and black
should be used in one-color reproductions.

EMORY BLUE 10%

PMS 294 (10% TINT)
CMYK: 9/6/2/0
RGB: 228/231/239
#E4E7EF

EMORY YELLOW 10%

PMS 130 (10% TINT)
CMYK: 0/2/9/0
RGB: 254/246/230
#FEF6E6

WATERHUB BLUE 10%

PMS 286 (10% TINT)
CMYK: 8/7/0/0
RGB: 231/231/245
#E7E7F5

WHITE

CMYK: 0/0/0/0
RGB: 255/255/255
#FFFFFF

BLACK 100

CMYK: 0/0/0/100
RGB: 0/0/0
#000000

Color in Use

To use color consistently across our brand, there are a few questions we should ask before beginning the design process to determine the correct palette usage.

AUDIENCE FAMILIARITY

Is our audience already familiar with the Emory brand?

NO → Primary Palette

YES → How frequently do they interact with the Emory brand?

DAILY → Primary + Secondary Palette

ANNUALLY → Primary Palette
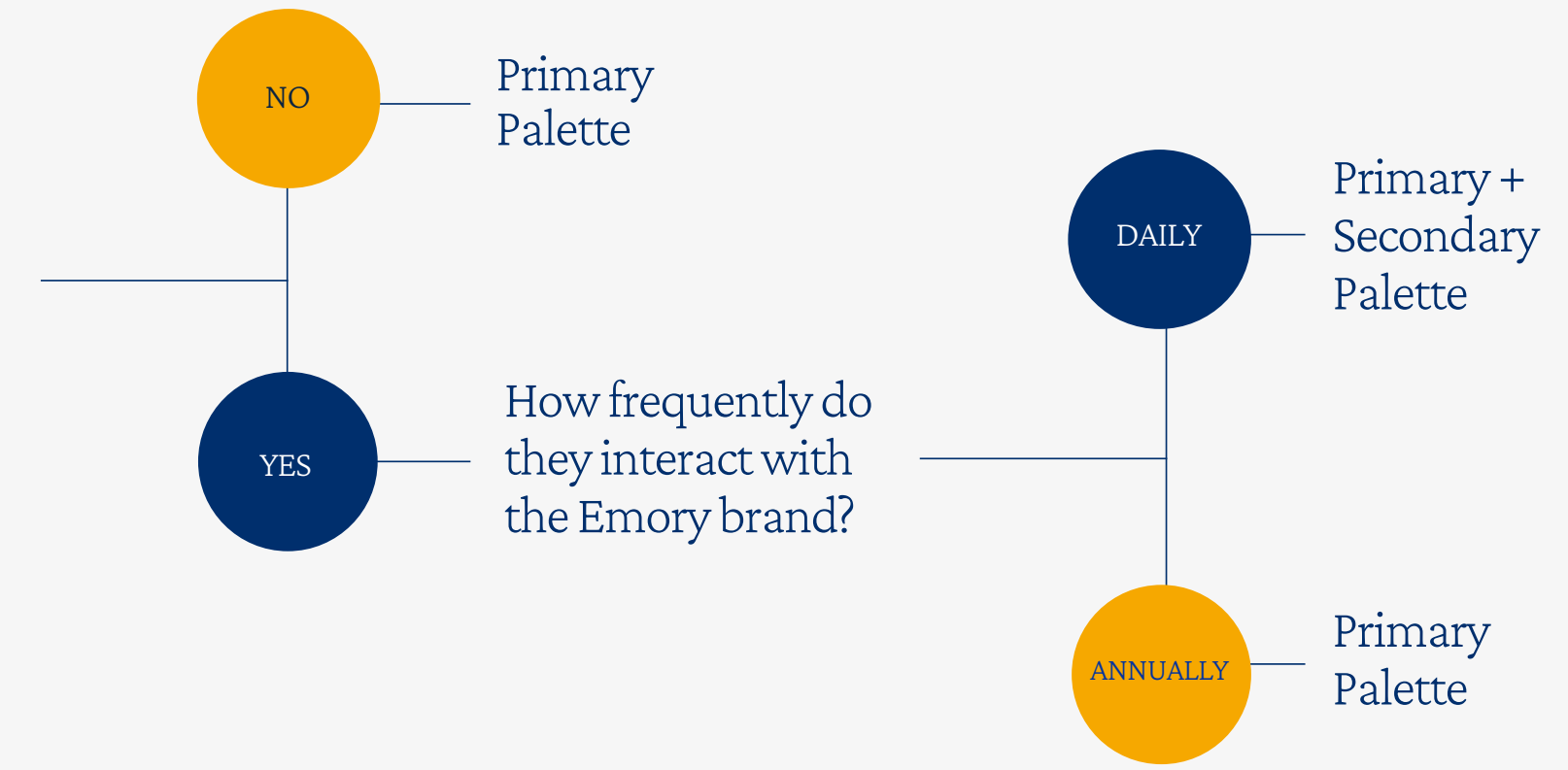
PURPOSE

What purpose does this piece fulfill?

Represents an Emory organization or program
—
Examples:
Lecture Series | Student Club or Association | Campus Initiatives
→ Primary + Secondary Palette

Represents Emory University in the long term
—
Examples:
Advertising | Web | Print Pieces | Architectural Wayfinding | Apparel
→ Primary Palette

Represents Emory University in the short term
—
Examples:
Social Media + Emails | Merchandise | Emory Magazines
→ Primary Palette + Secondary Palette Accents

Represents complicated information
—
Examples:
Data Visualization | Annual Report | Charts
→ Primary + Secondary Palette

Primary Palette
Color in Use

PRIMARY PALETTE

Negative space is central to our brand. It gives it airy confidence and sophistication.

Across most compositions, the largest proportion of color should be Dogwood white.
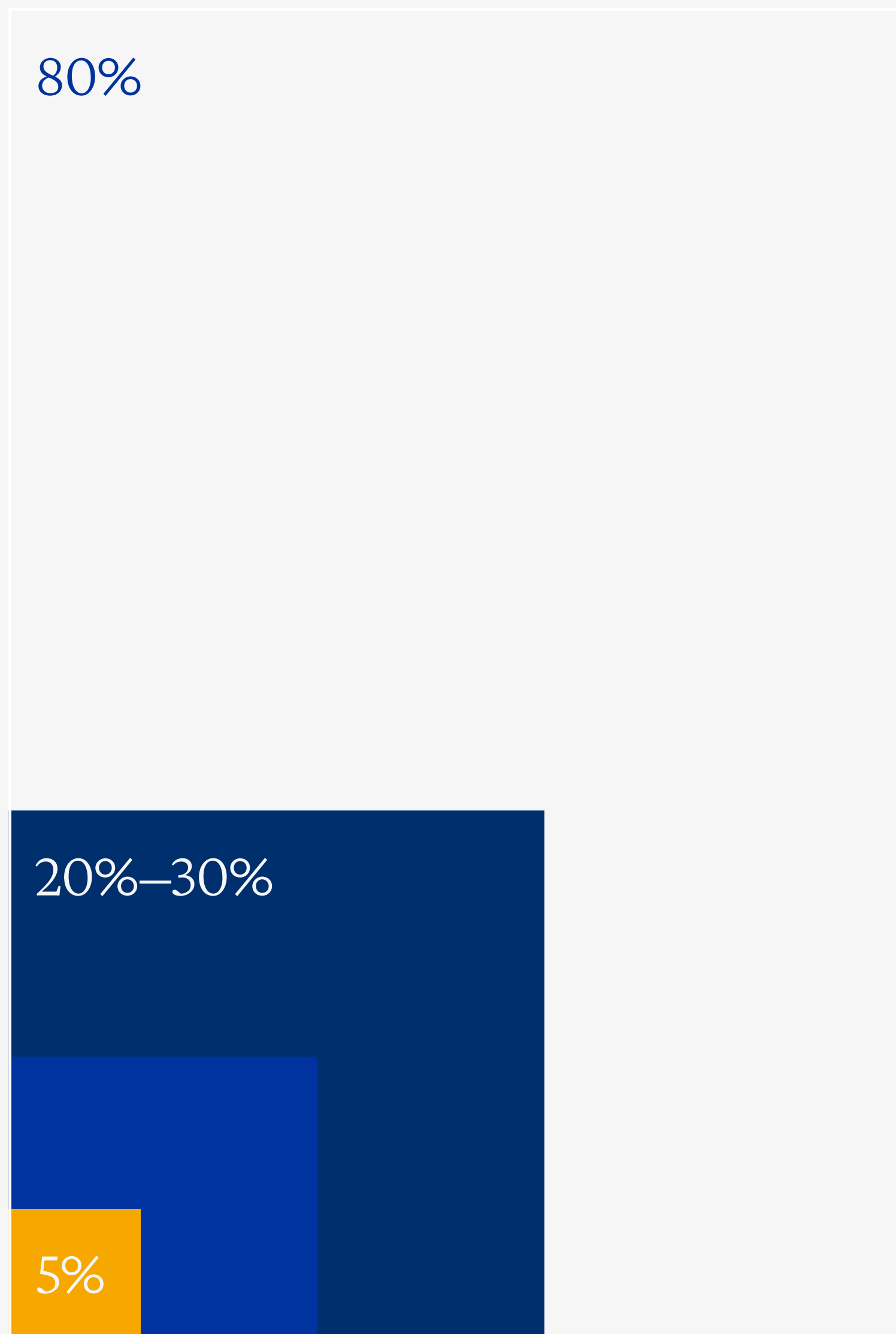
80%

20%—30%

5%

Innovate here. Impact *everywhere.*

Primary Palette
Color in Use

BUILDING COLOR

The primary palette should be introduced in a specific order to keep the Emory brand identifiable and differentiated. Dogwood white, Emory blue, and Emory yellow are the most critical values and must take priority in each composition.

We should generally build palettes across our compositions with this recognition in mind. For instance, WaterHub blue should not be included in a composition unless Emory blue is already present. Scepter gold from the Heritage palette must not be added if Emory yellow is not already used.

START
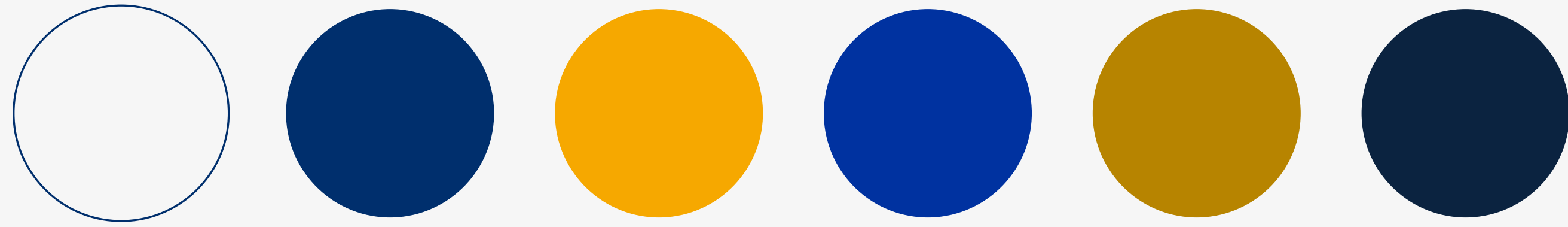
IN PRACTICE

Two-color composition
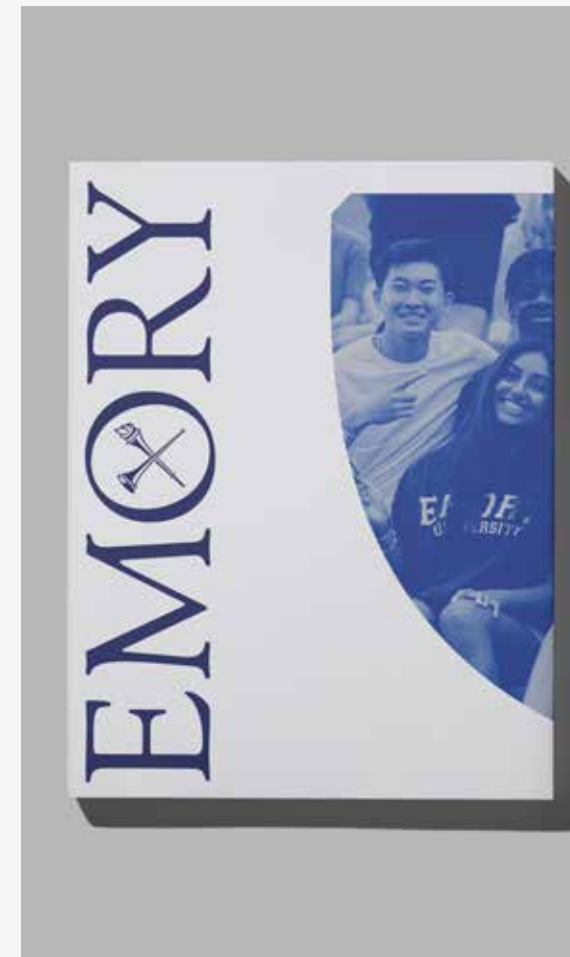
Three-color composition

Full-color composition

Primary Palette
Color in Use

BUILDING COLOR–EXCEPTIONS

If a piece fulfills a formal need, such as an annual report, alumni invitation, or government document, Eagle blue may be prioritized over Emory or WaterHub blue.

If a piece needs to communicate a more energetic need, WaterHub blue can be prioritized.
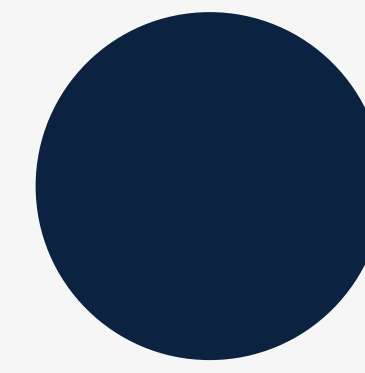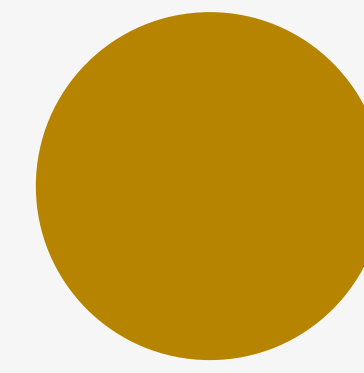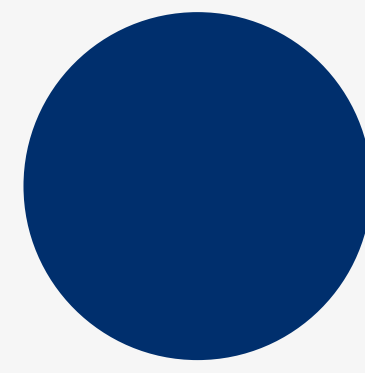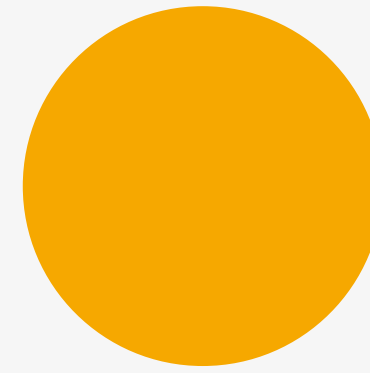
LESS FORMAL ⟵⟶ **MORE FORMAL**

Social media

Digital experience

Alumni invitation

The Path to *Progress*

Primary Palette
Color in Use

BACKGROUND COLORS

A high proportion of pieces should use Dogwood white backgrounds to create the sophisticated, airy compositions that define our visual style.

80%

Roughly 80 percent of backgrounds use Dogwood white backgrounds or are full-bleed photography.

Even when full-bleed photography serves as a background, compositions remain predominantly open and airy, allowing the background image to breathe and act as negative space.
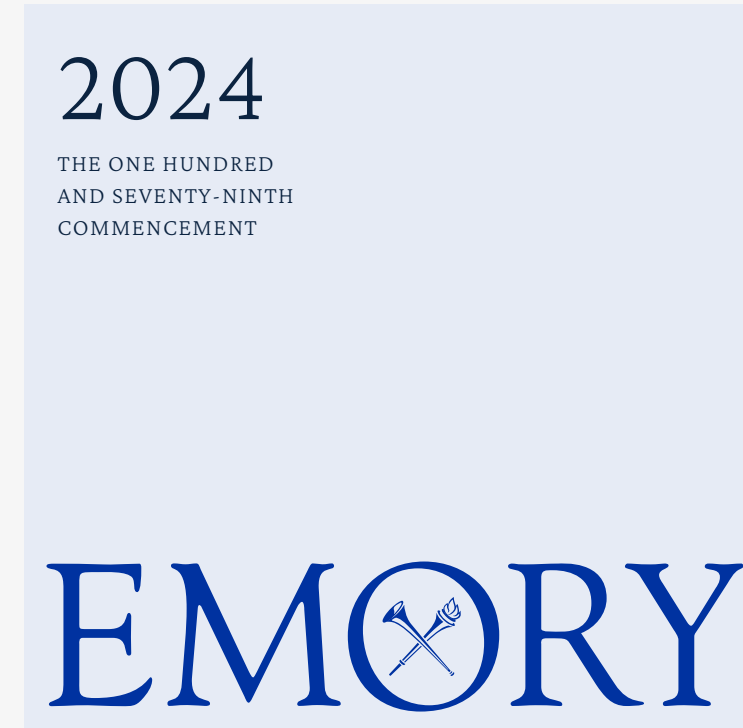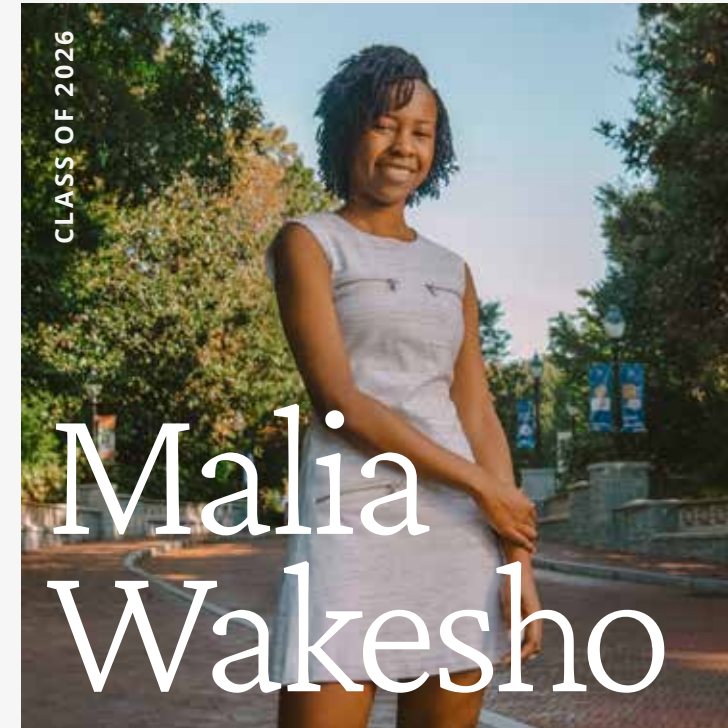
Secondary Palette
Color in Use

SOCIAL MEDIA

The secondary palette helps provide visual variety among a high quantity of visual materials.

EMORY ORGANIZATIONS AND EVENTS

The secondary palette helps differentiate unique initiatives and sub-brands within the Emory community.
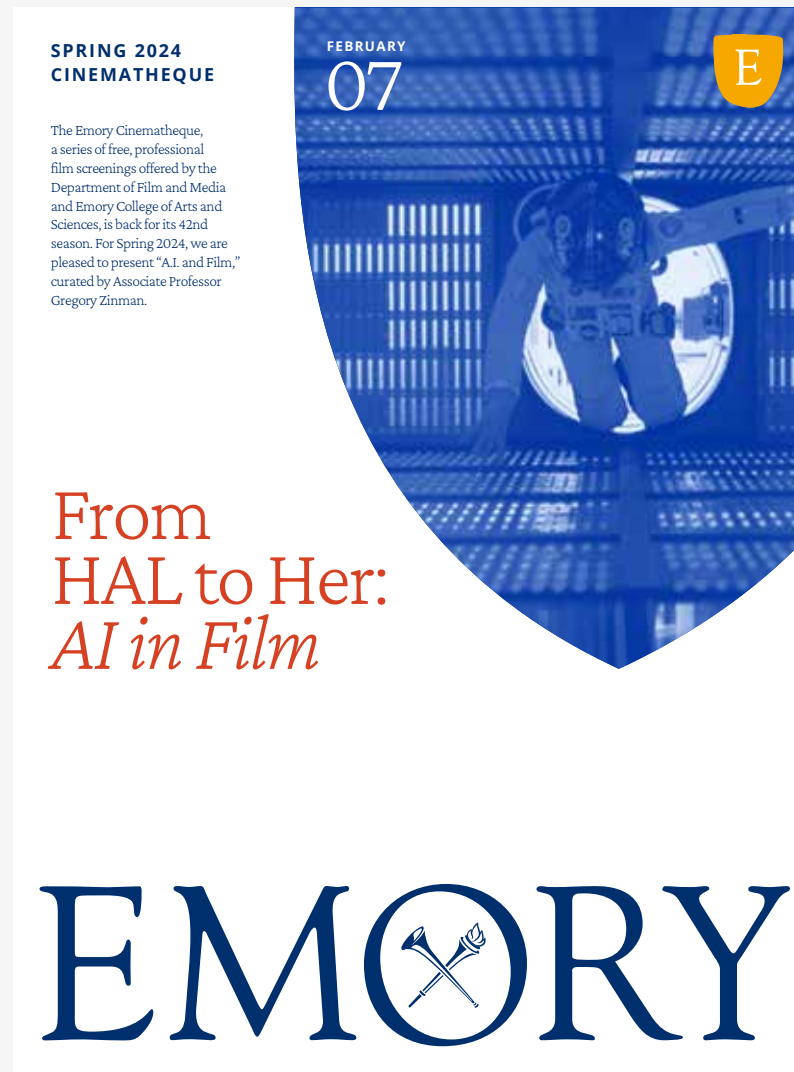
MERCHANDISE/SWAG

Used in specific moments to organize and emphasize text.

DATA VIZ

The secondary palette helps create clarity when communicating complex visual data and information.
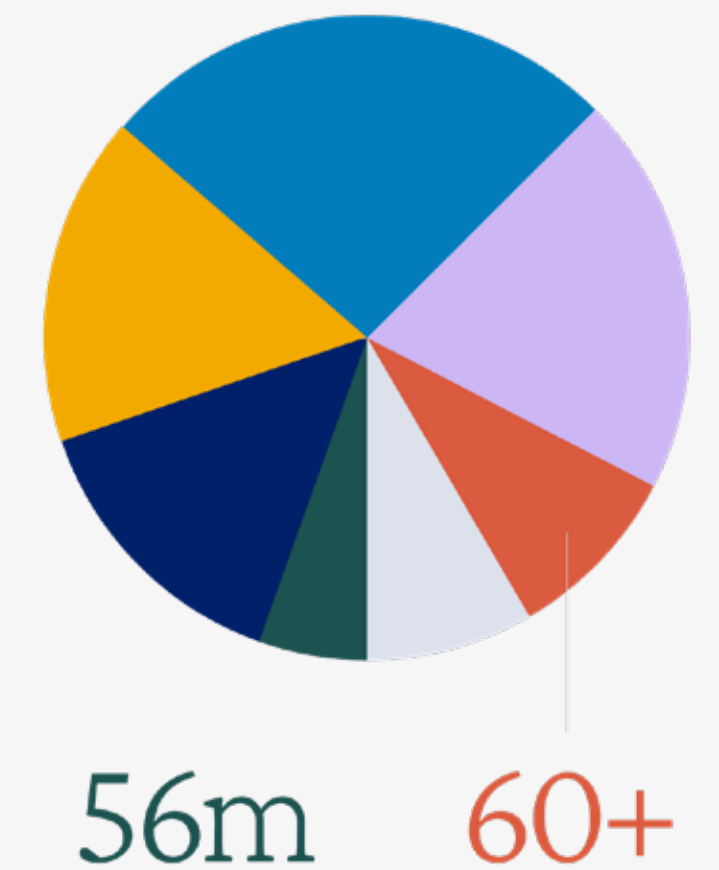
Spring Plant Sale

OXFD

Oxford College
April 19

9A.M.–2P.M.

SPRING 2024
CINEMATHEQUE

FEBRUARY
07

E

The Emory Cinematheque, a series of free, professional film screenings offered by the Department of Film and Media and Emory College of Arts and Sciences, is back for its 42nd season. For Spring 2024, we are pleased to present "A.I. and Film," curated by Associate Professor Gregory Zinman.

From HAL to Her: *AI in Film*

EMORY

EMORY

56m   60+

Secondary Palette
Color in Use

PROPORTIONAL USAGE

Use Dogwood white backgrounds or full-color photography that incorporates colors from our accent palette in order to create compositions with limited but lively colors.

33%

Accent colors should account for less than 33 percent of color usage in any given piece.

SOCIAL MEDIA
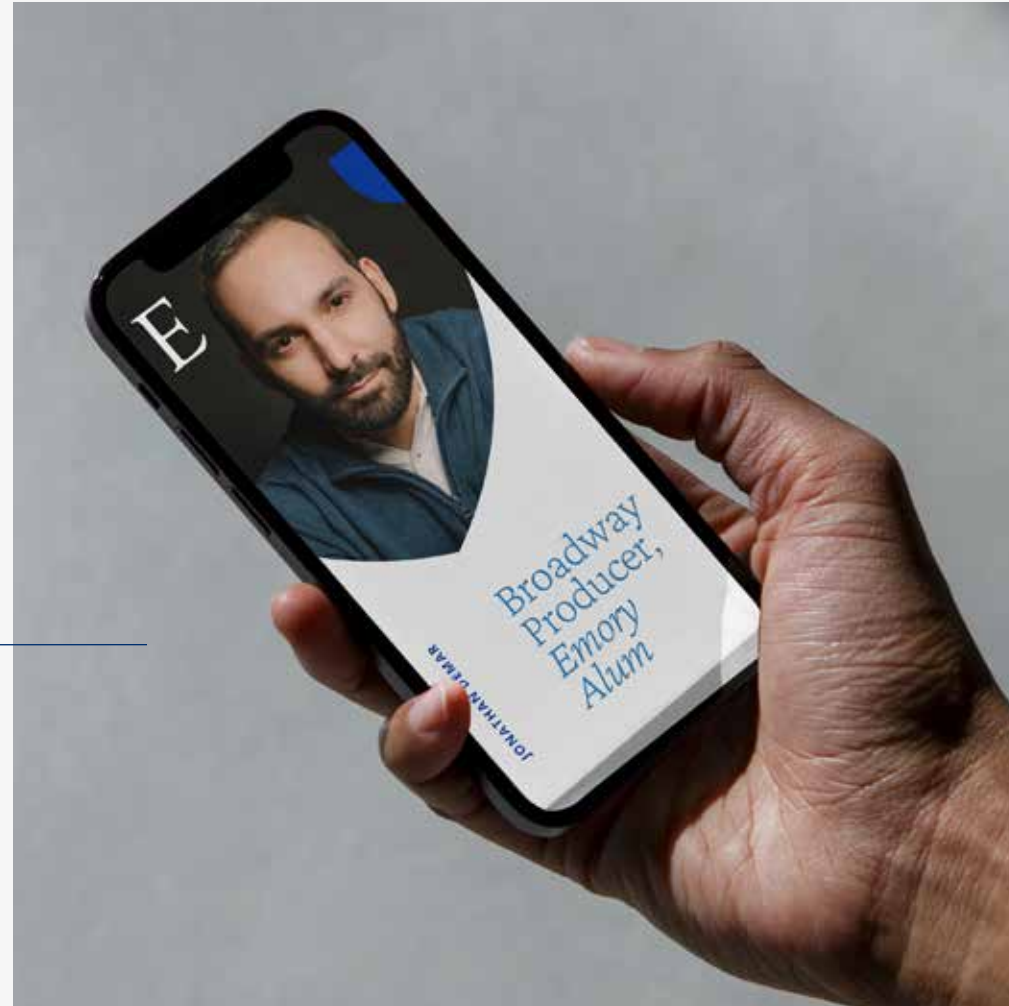
MERCHANDISE/SWAG

Fall
Plant
Sale

OXFD

Oxford College
October 19

9A.M.–2P.M.

EMORY

Secondary Palette
Color in Use

PROPORTIONAL USAGE

Use Dogwood white backgrounds or full-color photography that incorporates colors from our accent palette in order to create compositions with limited but lively colors.

33%

Accent colors should account for less than 33 percent of color usage in any given piece.

CAMPUS LIFE EVENT POSTERS
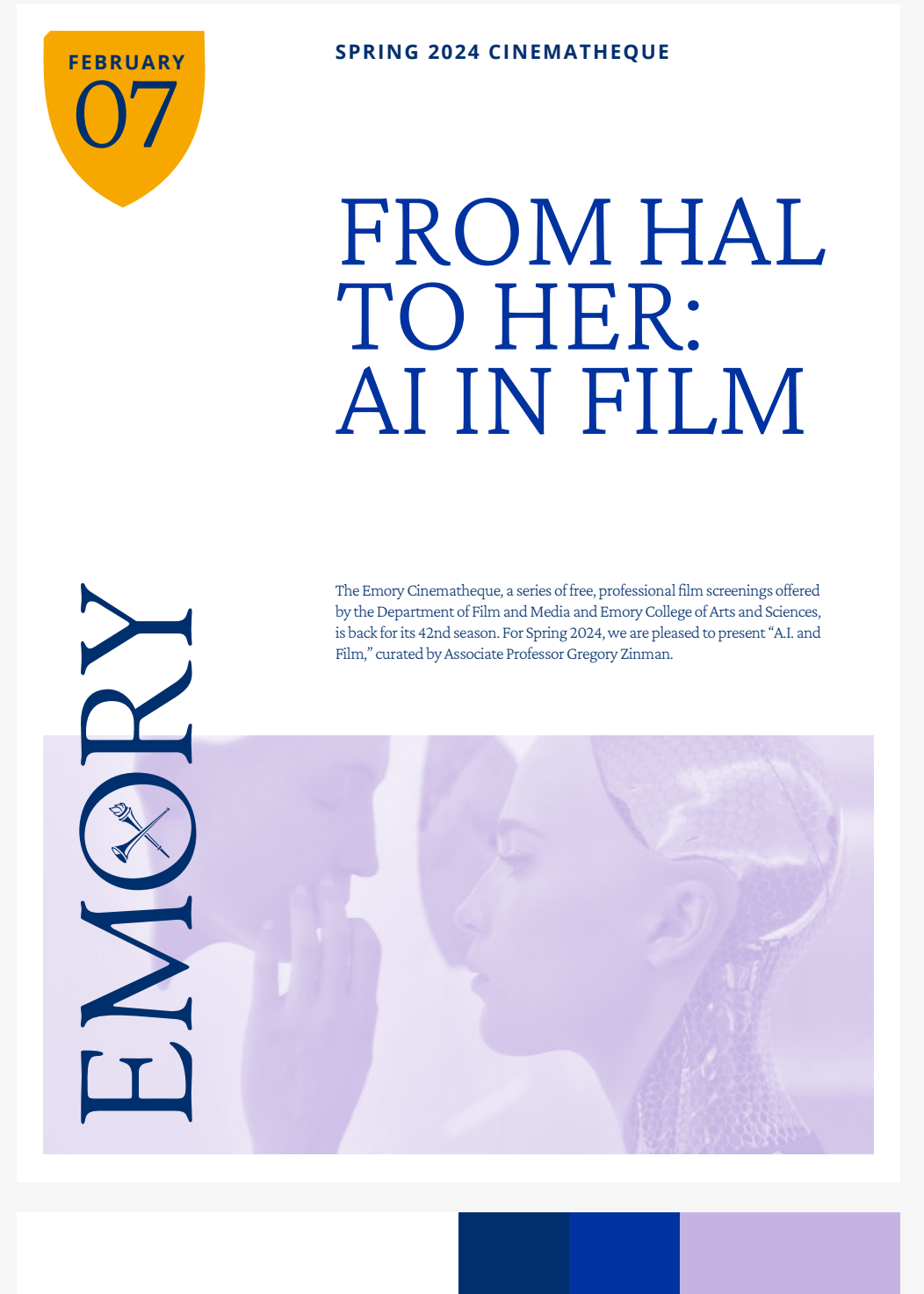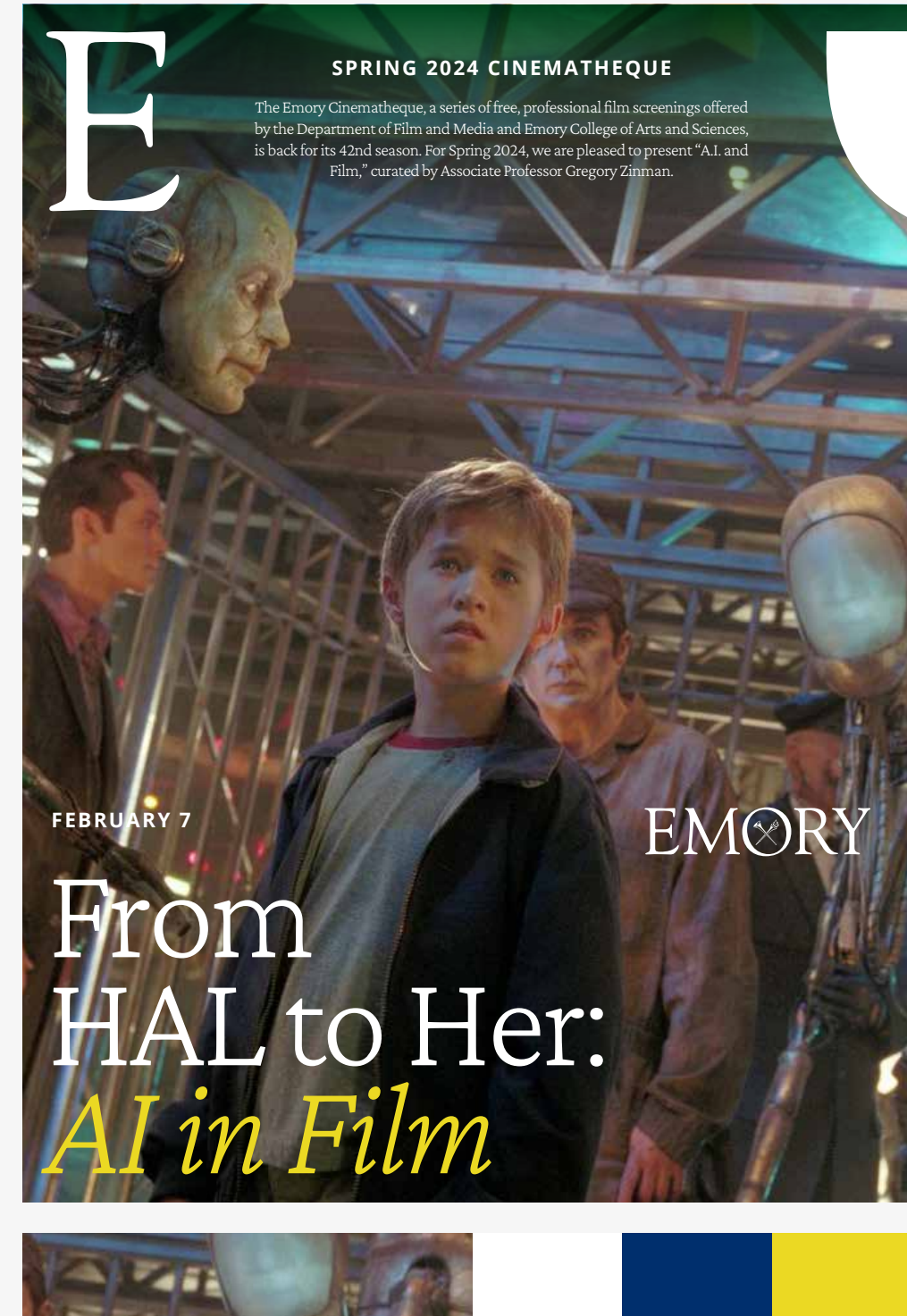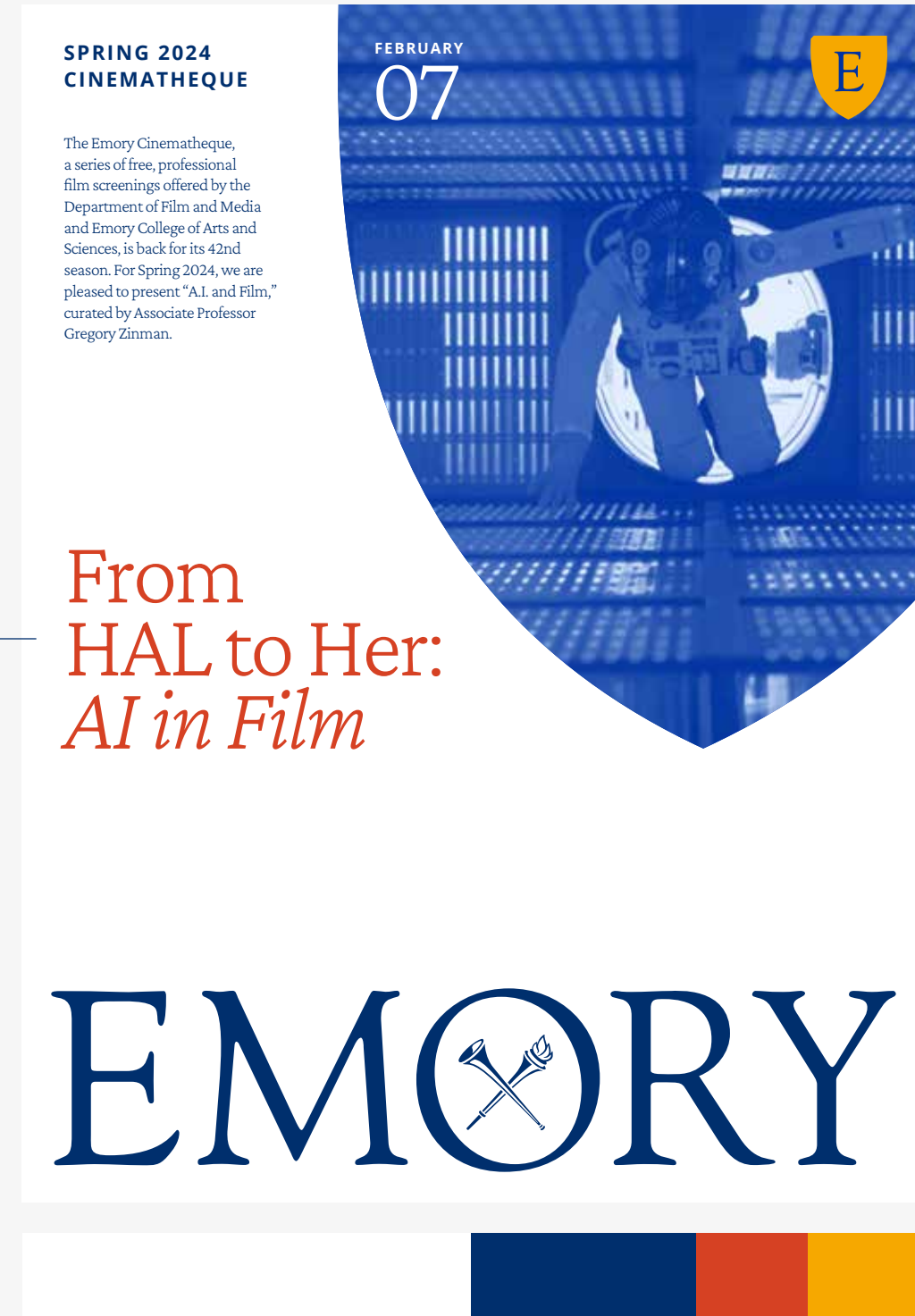
Secondary Palette Color in Use

Data visualization uses both the primary and secondary palettes to illustrate complex ideas and create meaning.

12%
Lorem ipsum dolor sit amet consecitutr adispcing dolor elit. Lorem ipsum dolor sit amet consecitutr adispcing dolor elit.

#54
Lorem ipsum dolor sit amet consecitutr adispcing dolor elit. Lorem ipsum dolor sit amet consecitutr adispcing dolor elit.
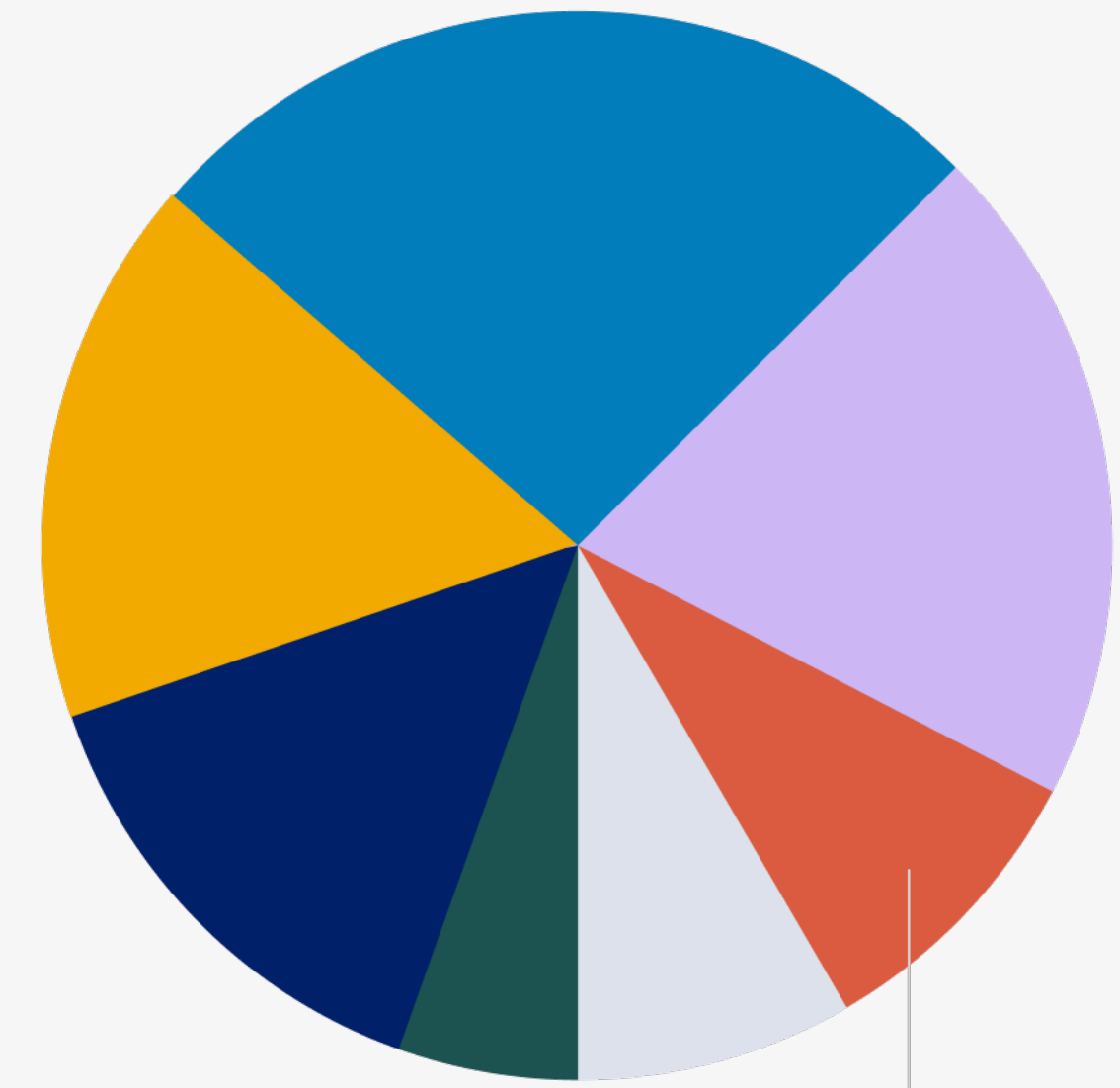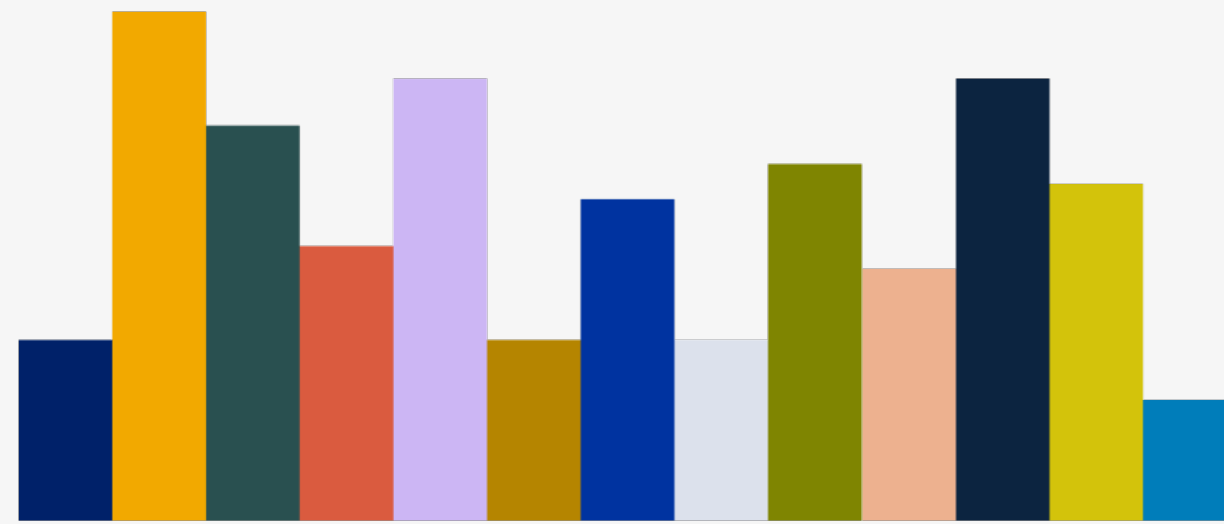
56m

60+

Color in Use
Accessibility

ACCENT PALETTE IN USE

An important part of accessibility is the use of color and contrast. As we apply color throughout our visual system, it is important to ensure that it does not impact the legibility of crucial information.

Emory Blue Text
Large Gold Text

Large Eagle Blue Text

Dogwood White Text
Emory Yellow Text

Large Dogwood White Text
Large Eagle Blue Text

Dogwood White Text
Emory Yellow Text

Dogwood White Text

Dogwood White Text
Emory Yellow Text

Large Dogwood White Text
Large Eagle Blue Text

WaterHub blue Text
Emory Blue Text
Eagle Blue Text

WaterHub blue Text
Emory Blue Text
Eagle Blue Text

Large Emory Blue Text
Eagle Blue Text

WaterHub blue Text
Emory Blue Text
Eagle Blue Text

WaterHub blue Text
Emory Blue Text
Eagle Blue Text

WaterHub blue Text
Emory Blue Text
Eagle Blue Text

Color Palette Misuse

A. Do not use Scepter gold and any shade of blue without Emory yellow present. The navy and gold color combination begins to feel similar to colors used by other institutions.

B. Do not use any brand graphic element in the secondary palette. These must use the primary Emory palette.

C. Do not use colors from the secondary palette as the background or more than 33 percent of the composition.

D. Do not use color combinations that do not provide enough contrast or harm legibility.

E. Do not frequently use blue as a background. A blue background should not be used more than 30 percent of the time.
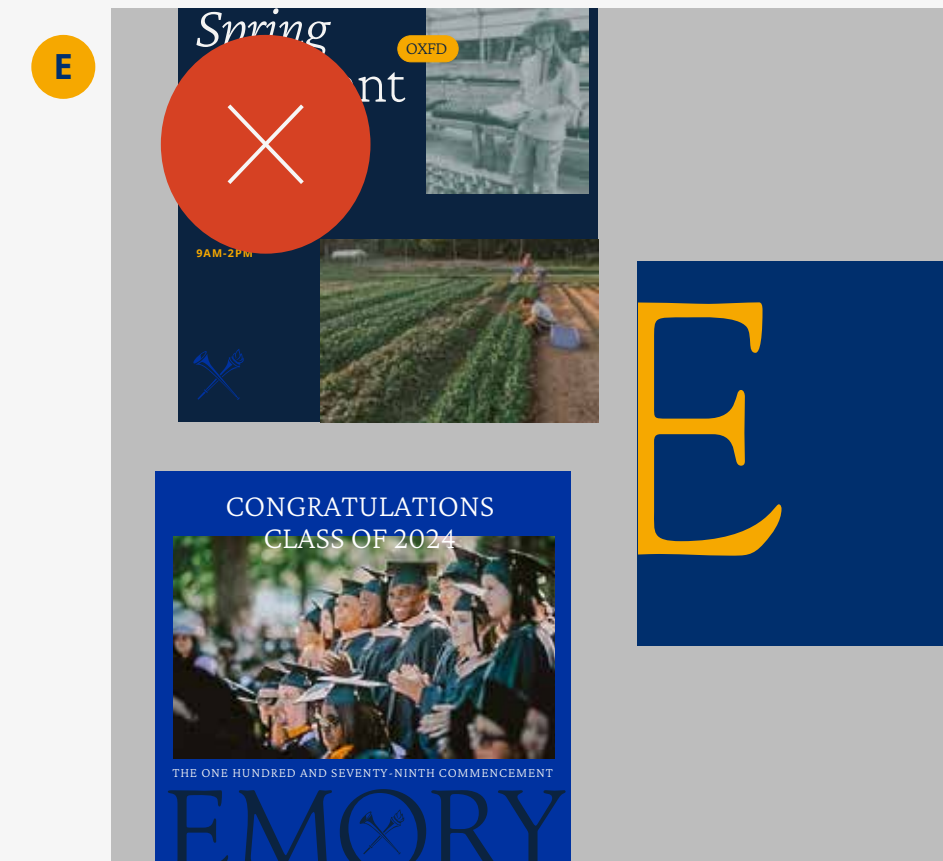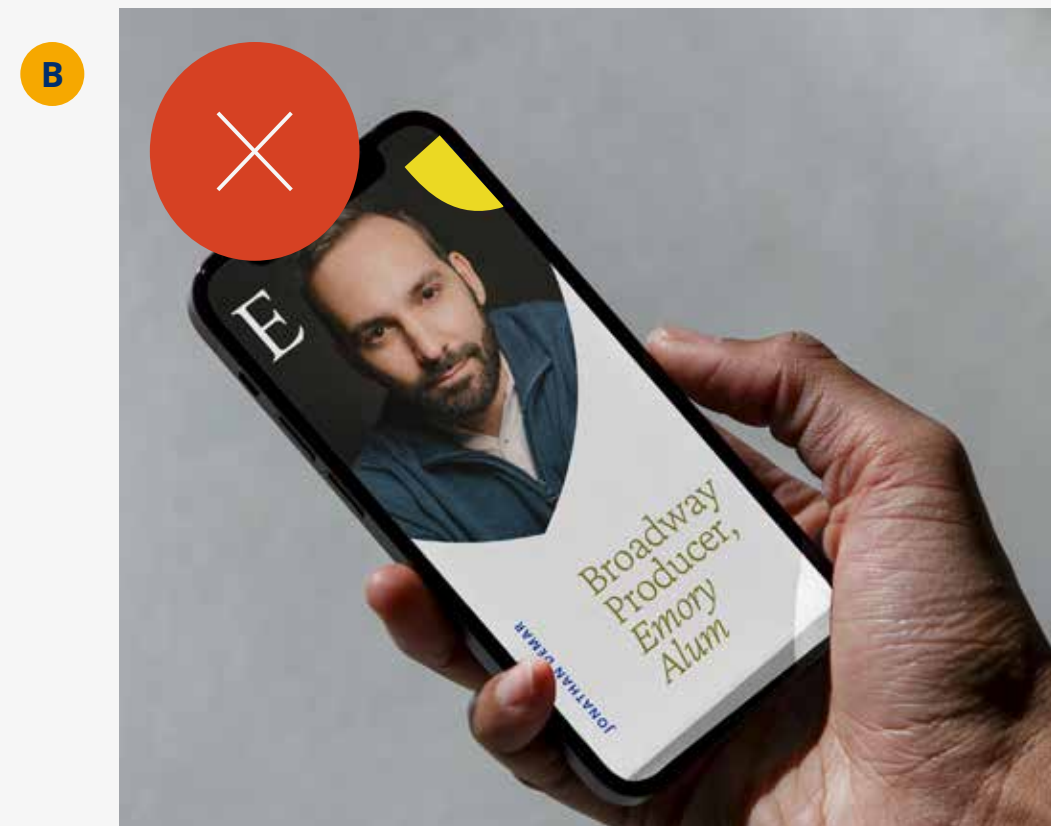
Photography

Consistent photography is crucial to bringing the Emory experience to life. It is an important element in humanizing our brand and underscoring our location and diversity.

Photography

Our photography helps us tell our unique story. Each image should be more than just a photograph. It should help create a connection, conveying who we are, what we do, and what we stand for.

Our photography is characterized by these key style principles:

NATURAL LIGHT

We use natural lighting as much as possible to light and capture our subjects.

AUTHENTICITY

While we strive to keep our images free of clutter, we should avoid overly manicured images. Our images should also be authentic to the spaces we occupy as humans. We avoid harsh angles and viewpoints that don't feel human.

THE WARMTH OF FILM

While imagery should feel like it could have been shot on film, it should never appear overly treated or filtered. The subtle warmth of film add a distinctly human element to our photography.

DIVERSE

It is important to avoid putting subjects into stereotypical roles and instead highlight truthful representations of our diverse campus and communities to tell the story beyond skin color or statistics. To do this, we use genuine, unposed images of campus life, including visual cues for aspects like sexual orientation, religion, and disabilities in relevant contexts.

Pursuit

People + Life

Place

Portraiture

Monotone

Photography
Brightness and Contrast

Our photography has a textured, warm, lush tone that balances our system's crisp, clean aesthetic.

Neutral tones provide a canvas for our subject matter to stand out through specific moments and hints of vivid color.

Photography
General Misuse

A. Do not use graphics or patterns over imagery.

B. Do not add heavy vignettes to images.

C. Do use imagery with artificial elements or compositing.
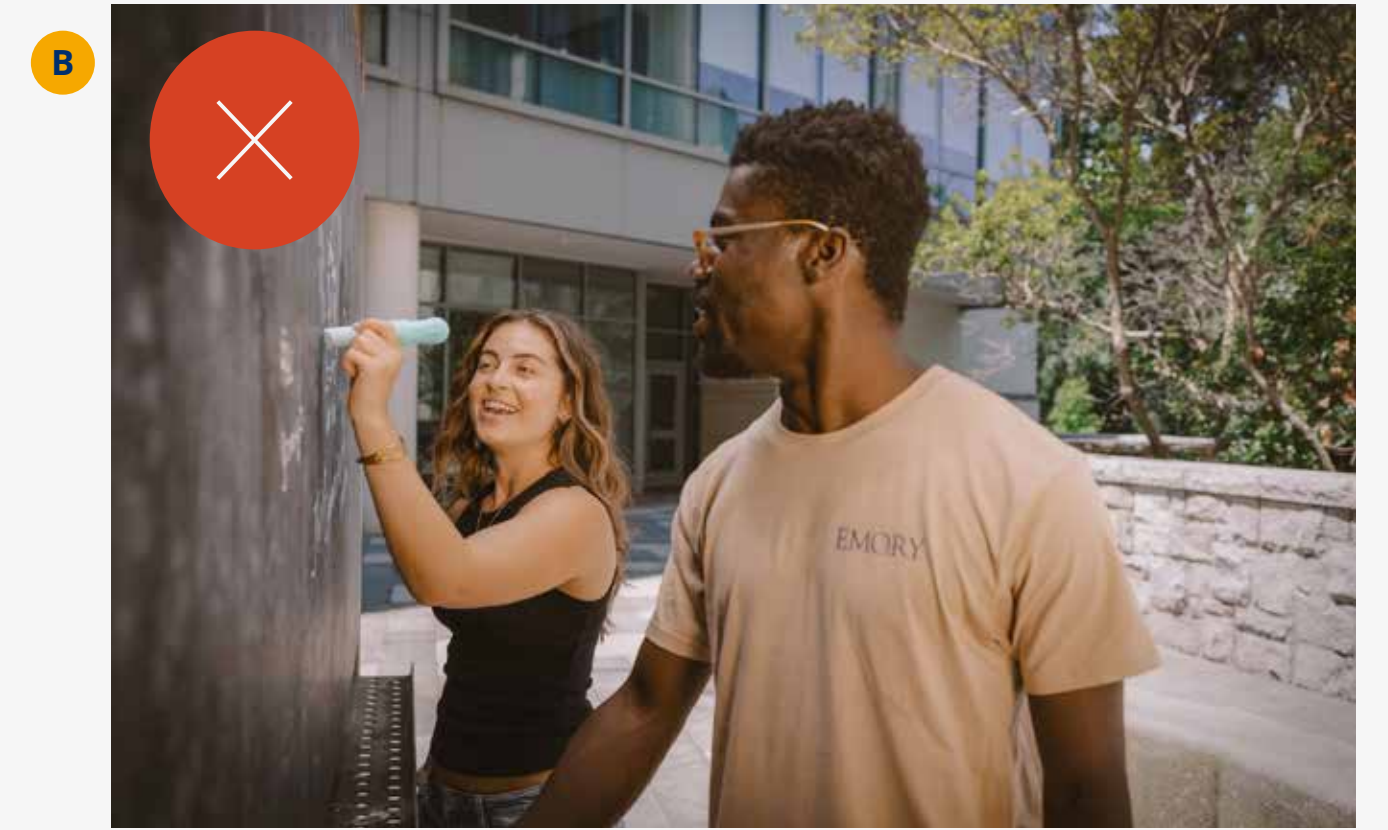
Pursuit
Overview

At the heart of the Emory story is our collaborative environment and tenacious pursuit of bettering the world. This is captured through photography of our community working together to solve big problems. Each image tells our unique story in an authentic and inspiring way.

Pursuit photography is immersed in the scene, typically at eye level, to allow the viewer to feel as if they are a part of the action.

Our pursuit photography is characterized by three key style principles.

01. NATURAL LIGHT

Our imagery should feel aligned with how we approach color throughout our system. Generous light and white space is punctuated by moments of saturated color.

02. AUTHENTIC AND HUMAN

Images should feel like a real moment in time. Subjects should feel naturally expressive and engaged in their task at hand.

03. PERSONAL

Our photography has a personal approach. Angles are generally straight on, so our audience feels part of the image rather than looking from above or below.

01. NATURAL LIGHT
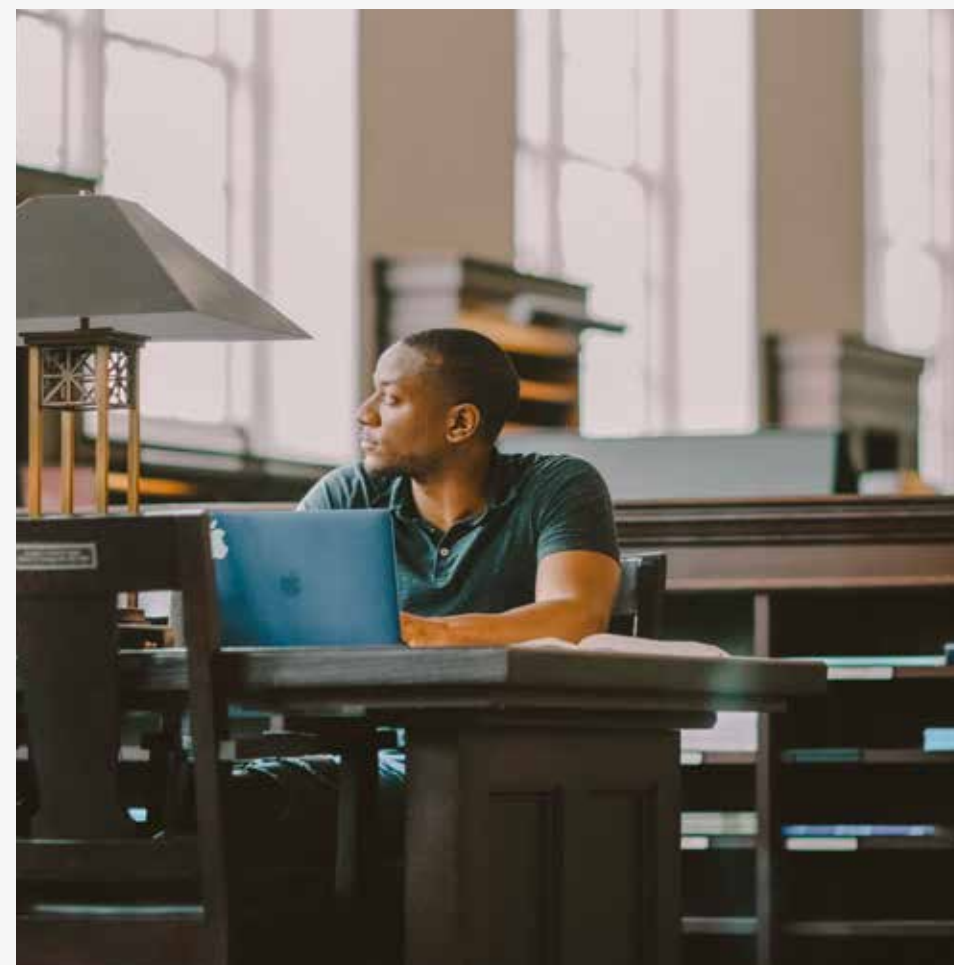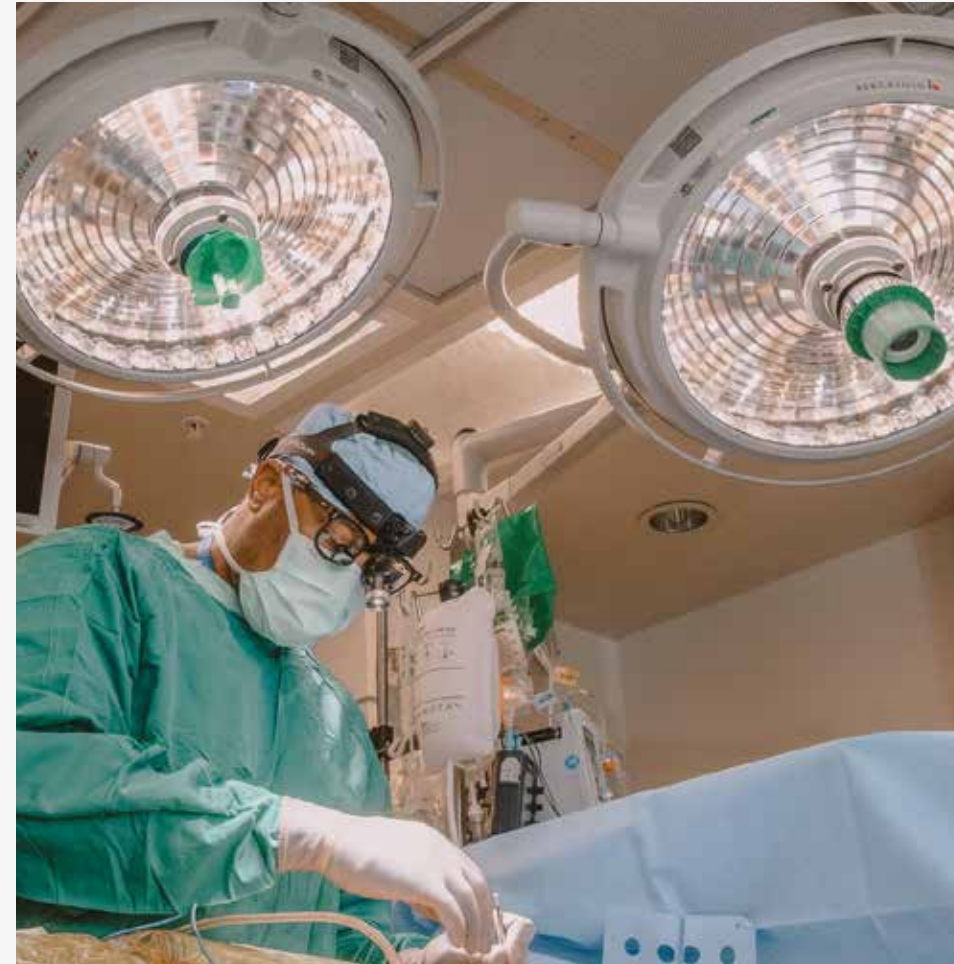
02. AUTHENTIC AND HUMAN

03. PERSONAL

Pursuit
Misuse

A. Do not capture people looking directly at the camera or in positions that suggest they could be looking at the camera.

B. Do not show staged, contrived, or overly art directed compositions.

C. Do not use photos with overly colorful styling and backgrounds.

D. Do not show people with unnatural or over-the-top facial expressions.

E. Do not use tight, close-up crops or imagery with added graphics.

F. Do not show people at dramatic angles.
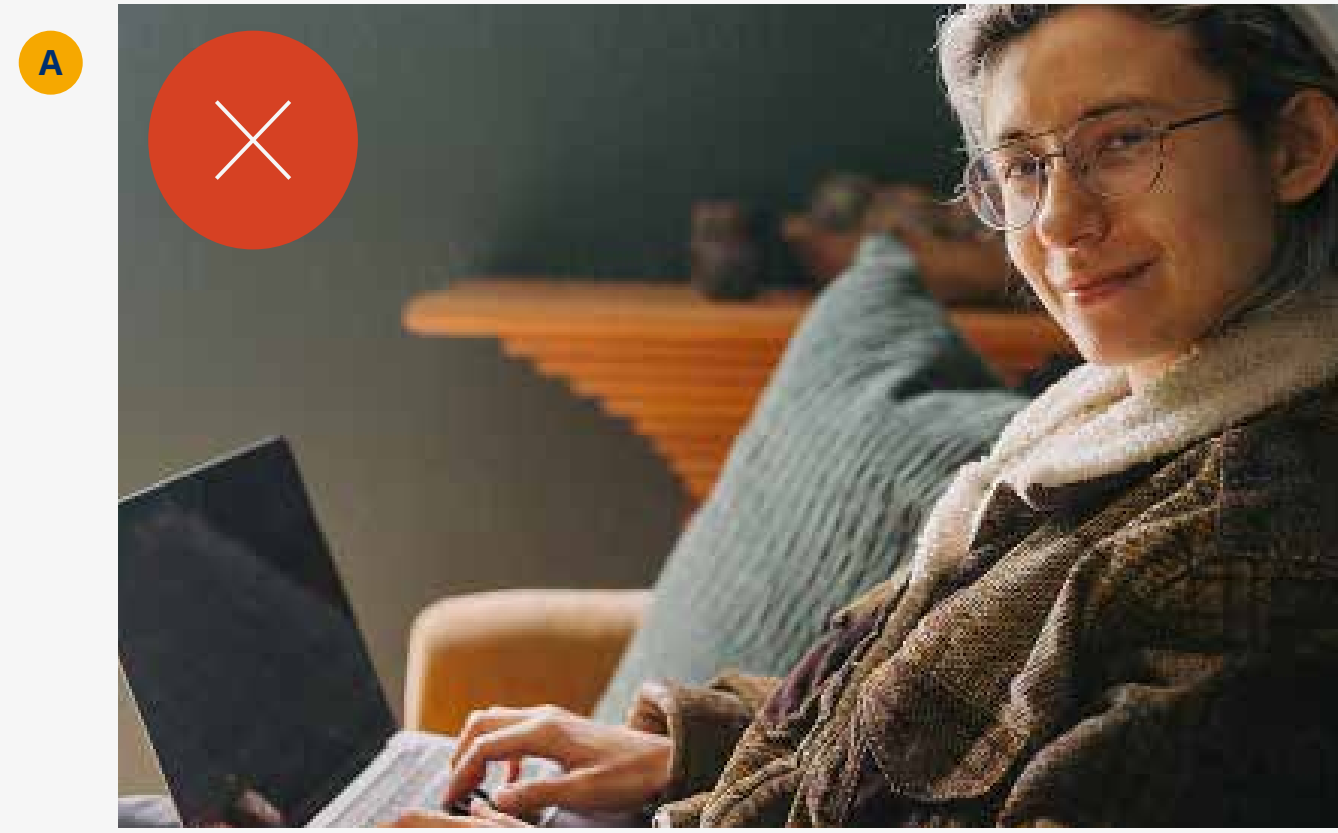
Pursuit
Examples
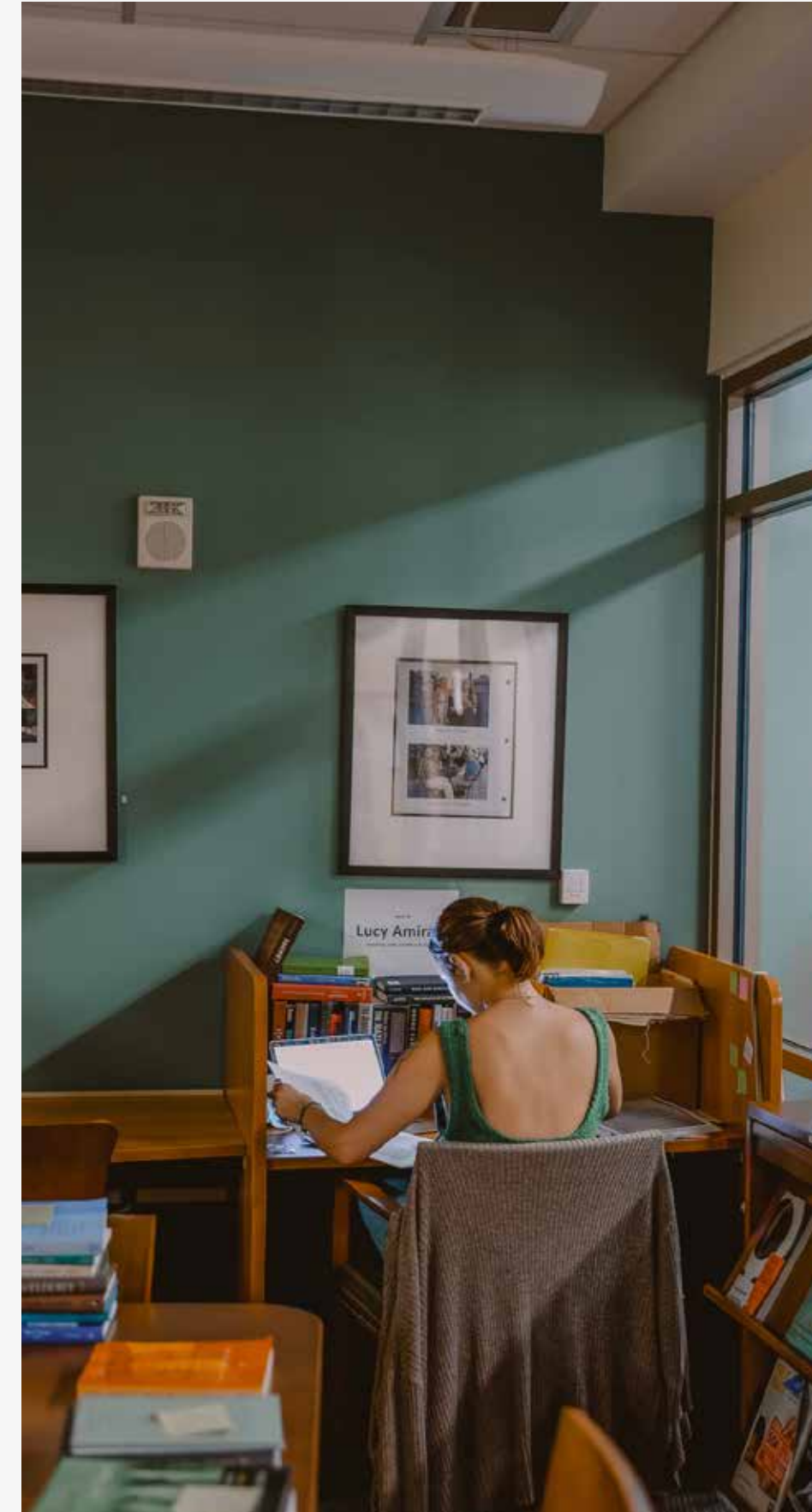
People and Life
Overview

To capture the distinctive, creative, and ambitious energy of our students, staff, and faculty, each image should feel unique, authentic, inspiring, and following two key style principles:

01. NATURAL LIGHT

Subjects should be lit by even, natural lighting.

02. AUTHENTIC AND HUMAN

We depict people living their everyday lives. We avoid imagery that feels posed and overly art directed.

01. NATURAL LIGHT

02. AUTHENTIC AND HUMAN

People and Life Misuse

A. Do not show staged, contrived, or overly art directed compositions.

B. Do not use images without a clear focus or subject matter.

C. Do not show people with unnatural or over-the-top facial expressions.
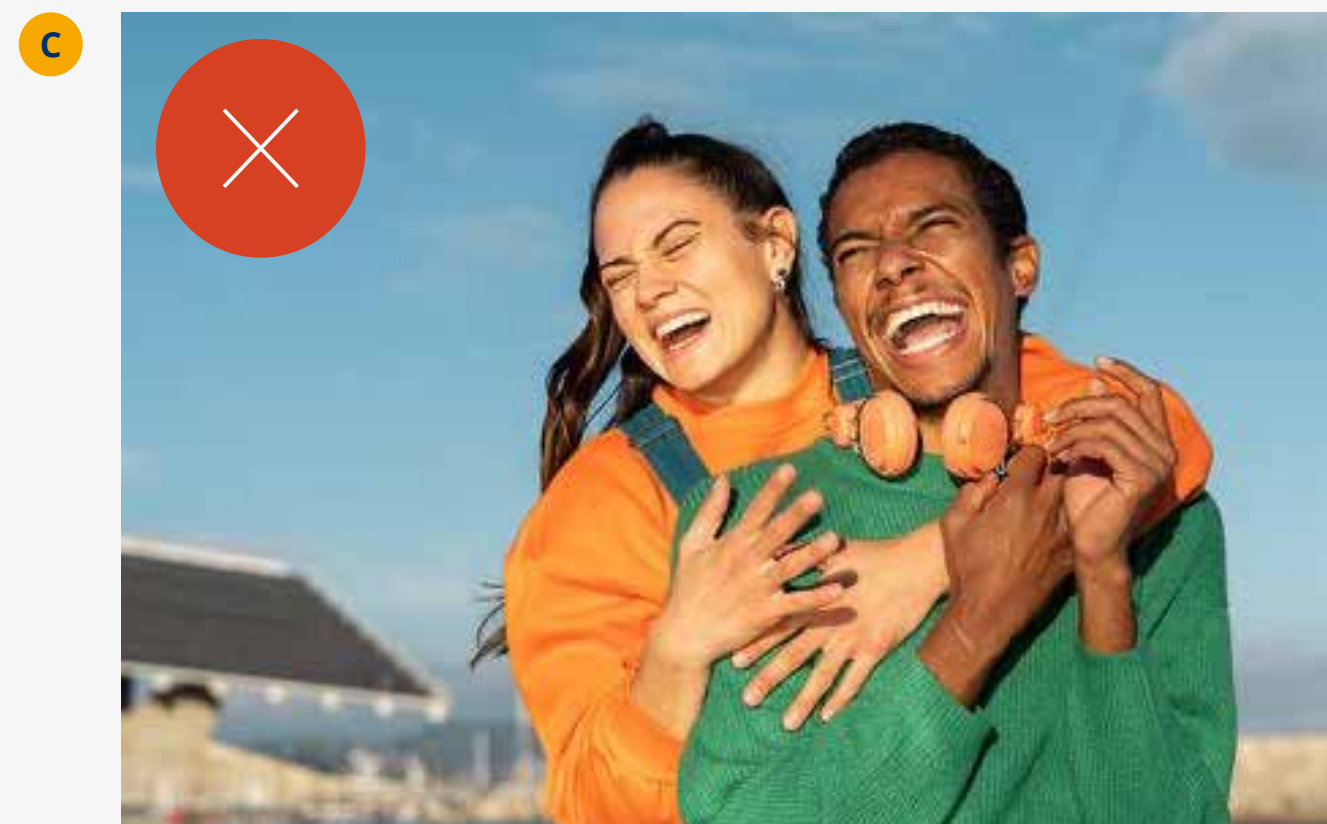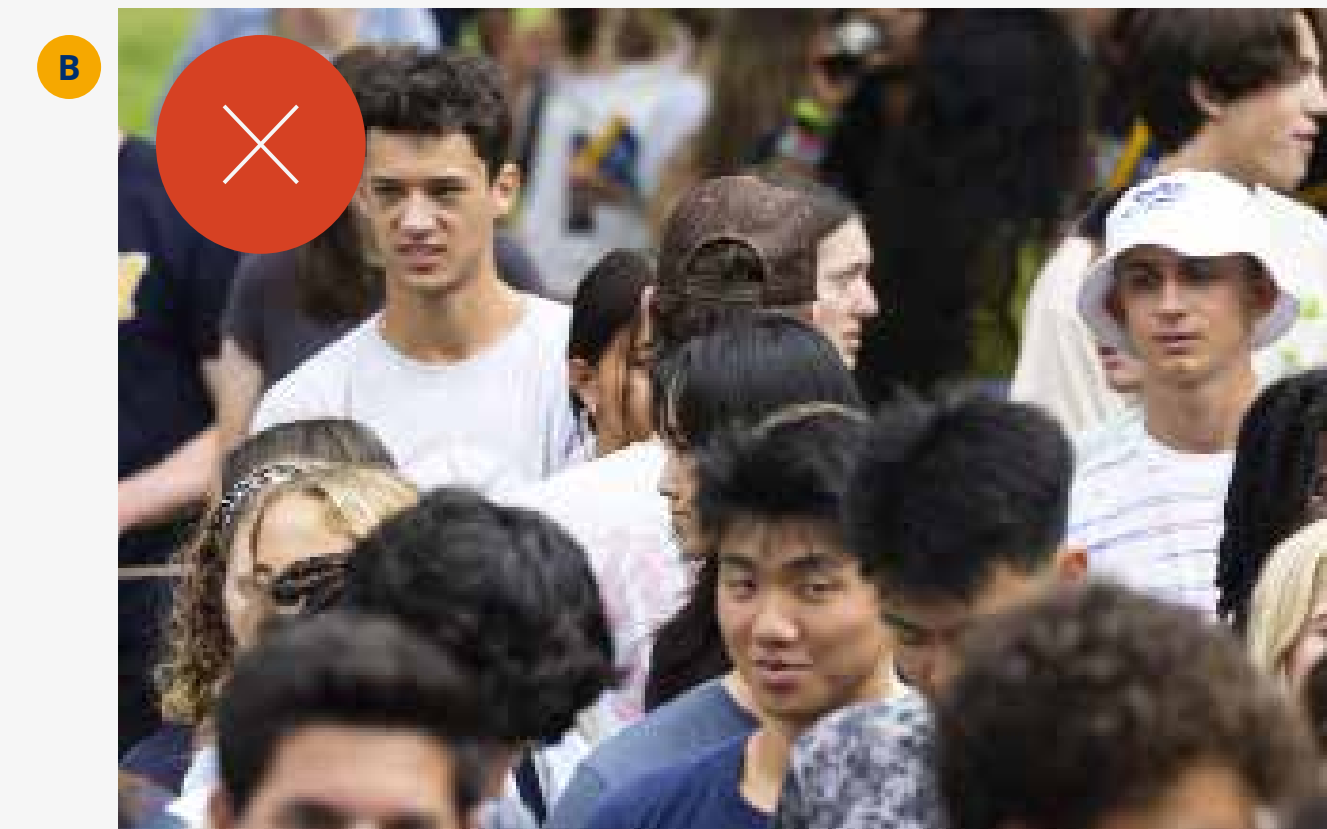
People and Life
Examples

Place
Overview

The warmth and spirit of Emory are shared by its surroundings. Atlanta and Oxford both offer a lush backdrop to learn and live in. These qualities differentiate Emory from competitor universities.

Our place photography is characterized by three key style principles:

01. NATURAL LIGHT

We use natural lighting as much as possible to light and capture our subjects.

02. HUMAN PERSPECTIVE

Whenever possible, imagery is shot straight on at eye level to allow our audience to feel part of campus in every image. We should show people wherever possible to give the campus life.

03. SYMMETRICAL

Look for geometry and visual symmetry within buildings and architecture to create a sense of balance and establish an expansive sense of place.

01. NATURAL LIGHT

02. HUMAN PERSPECTIVE

03. SYMMETRICAL

Place Examples

Place
Misuse

A. Do not feature places from extreme angles.

B. Do not place graphics over imagery.

Portraiture Overview

Portraiture emphasizes the personality and purpose of the individuals who make up our larger community.

Our portraiture photography is characterized by two key style principles:

01. NATURAL LIGHT

Subjects should be lit by even, natural lighting.

02. AUTHENTIC AND HUMAN

Avoid portraits that feel overly art directed. Whenever possible, capture subjects with genuine expressions. Maintain authenticity by ensuring the subject's true emotions and character are reflected.

Shooting subjects from an angle just below straight on gives compositions a subtle heroic feel.

01. NATURAL LIGHT

02. AUTHENTIC AND HUMAN

Traditional Headshots

Whenever possible, shoot headshots outdoors with an element of architecture or greenery to ground the subject. Headshots should use natural light as much as possible.

01. ARCHITECTURE

Emory's unique architectural backdrop grounds subjects and compositions.

02. GREENERY

Using nature as a backdrop highlights our lush campus and creates cohesion across headshots.

01. ARCHITECTURE

02. GREENERY
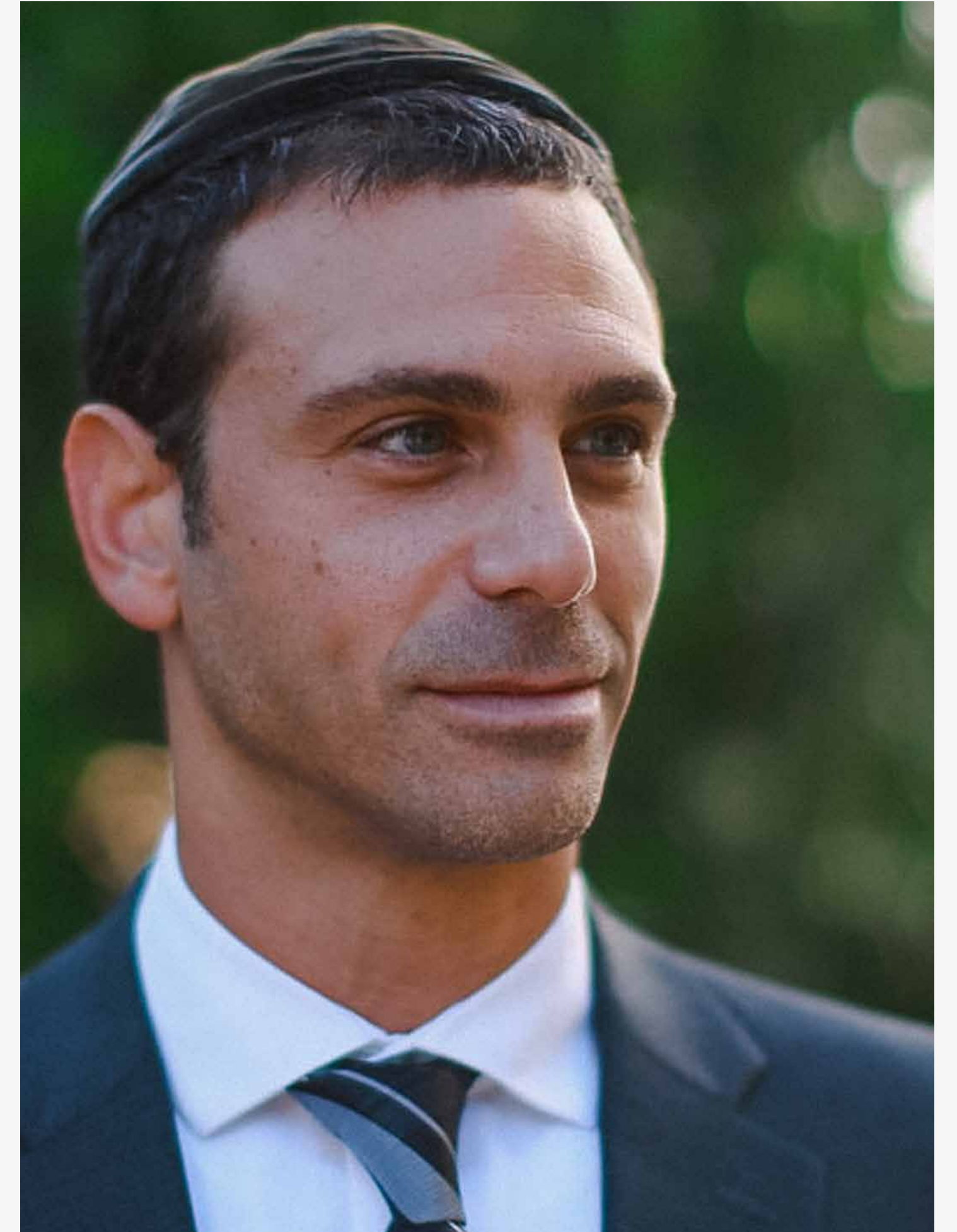
Portraiture Misuse

A. Do not use dramatic lighting or any lighting effects.

B. Do not use highly directional lighting.

D. Do not use unnatural color tone effects or filters outside of the brand monotone or add graphics over images.

Portraiture Examples

Monotone Overview

We intentionally use monotone photo treatments at specific moments to infuse Emory's purpose and spirit into imagery. This treatment also allows disparate photography to feel cohesive and a distinct part of our brand. The monotone treatment should not account for more than 33 percent of the overall piece.

Monotone Implementation

Use the following decision tree to help inform the most appropriate instances in which to implement monotone.

START

Is our audience familiar with the Emory brand?
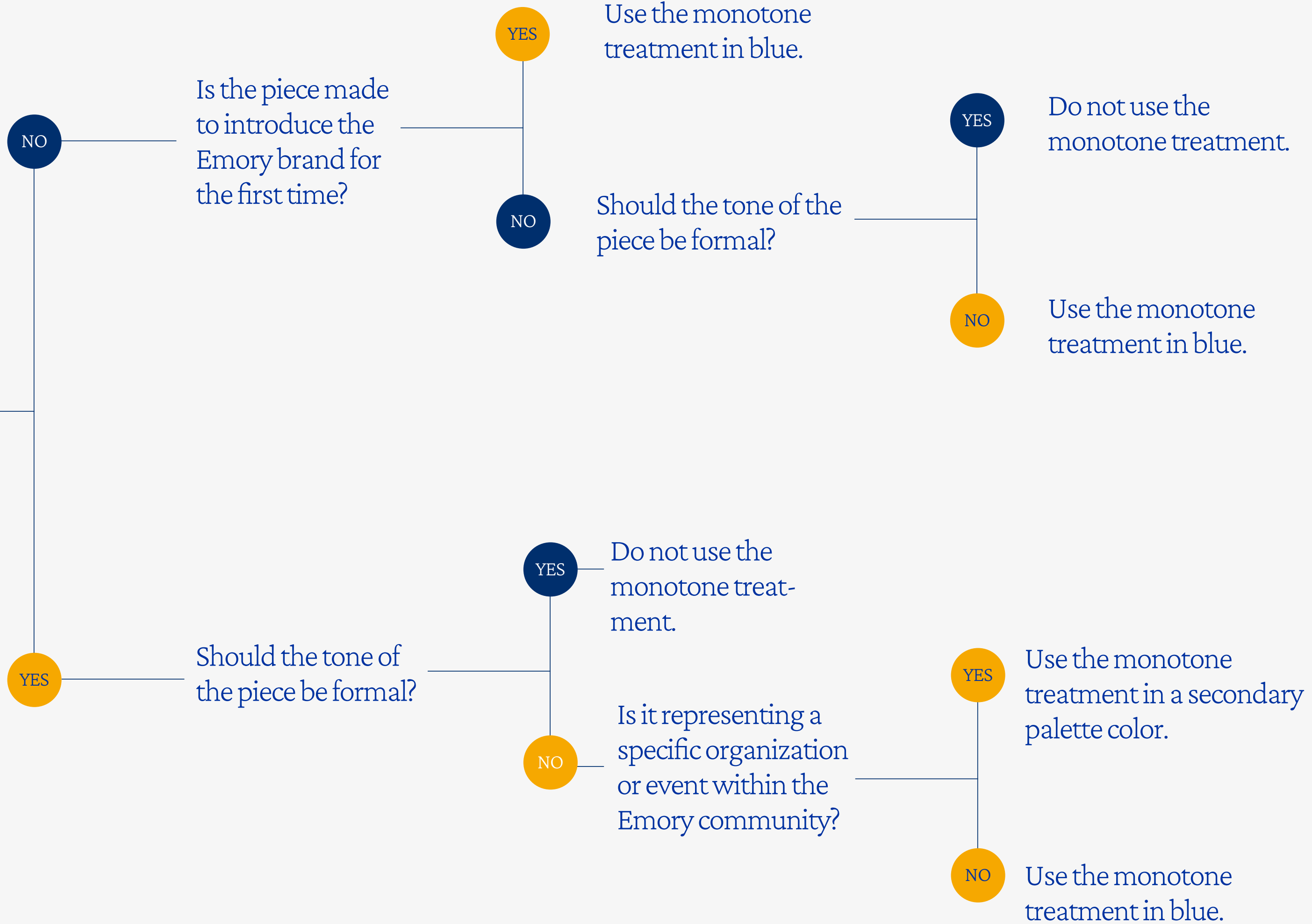
NO → Is the piece made to introduce the Emory brand for the first time?

- **YES** → Use the monotone treatment in blue.
- **NO** → Should the tone of the piece be formal?
  - **YES** → Do not use the monotone treatment.
  - **NO** → Use the monotone treatment in blue.

YES → Should the tone of the piece be formal?

- **YES** → Do not use the monotone treatment.
- **NO** → Is it representing a specific organization or event within the Emory community?
  - **YES** → Use the monotone treatment in a secondary palette color.
  - **NO** → Use the monotone treatment in blue.

Monotone Implementation

COLOR OPTIONS

The monotone treatment can be used in the core palette and, in certain uses, the secondary palette.

01. WATERHUB BLUE

A large majority of the time the monotone gradient should be in WaterHub blue.

Do not use the monotone treatment twice in a composition.

02. SECONDARY PALETTE

For pieces that exist within the Emory community, like an event poster or social media, a monotone in the secondary color palette may be used to add variety. The usage of this color should be no more than 30 percent of the piece.

PRIMARY PALETTE
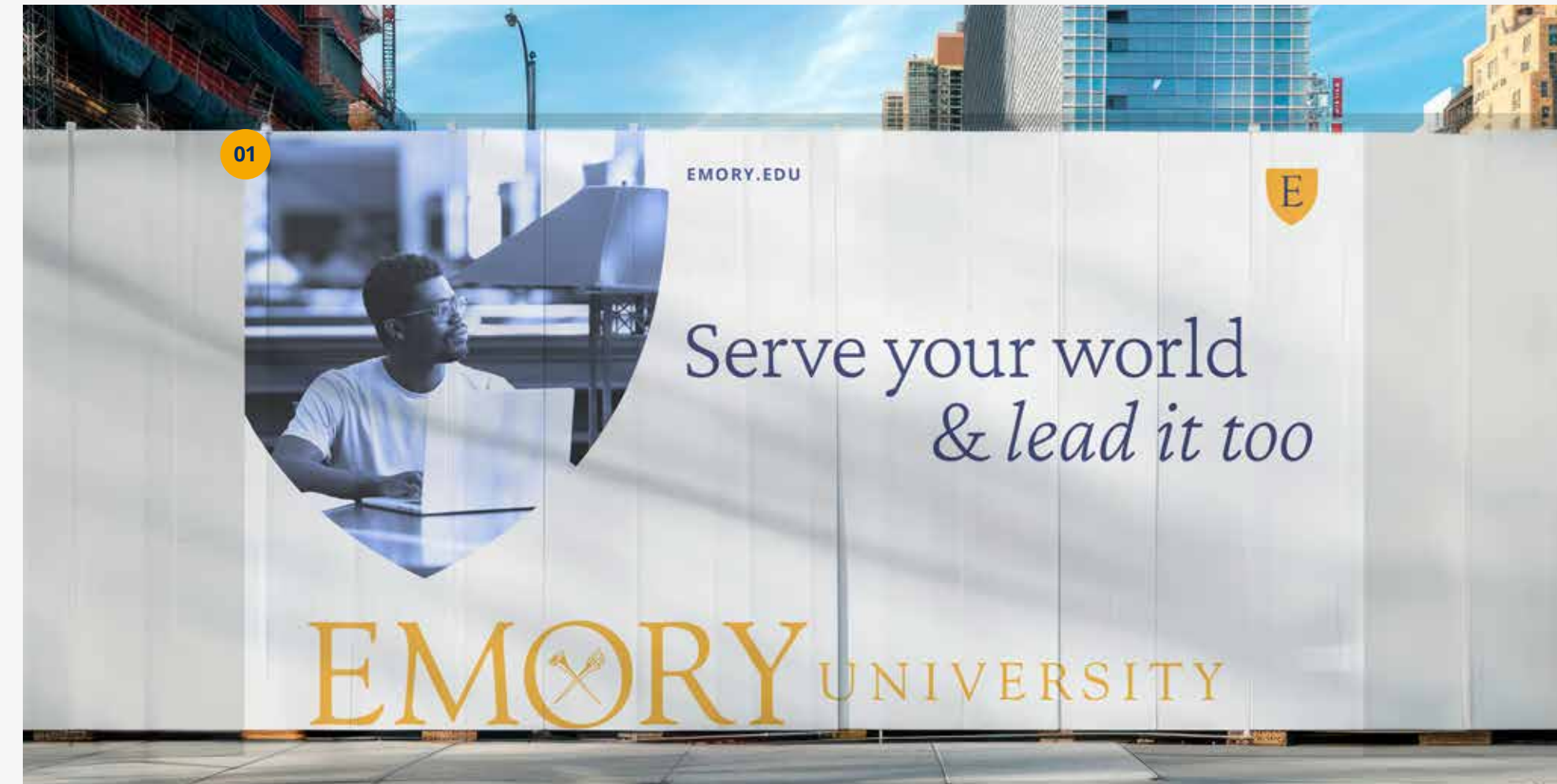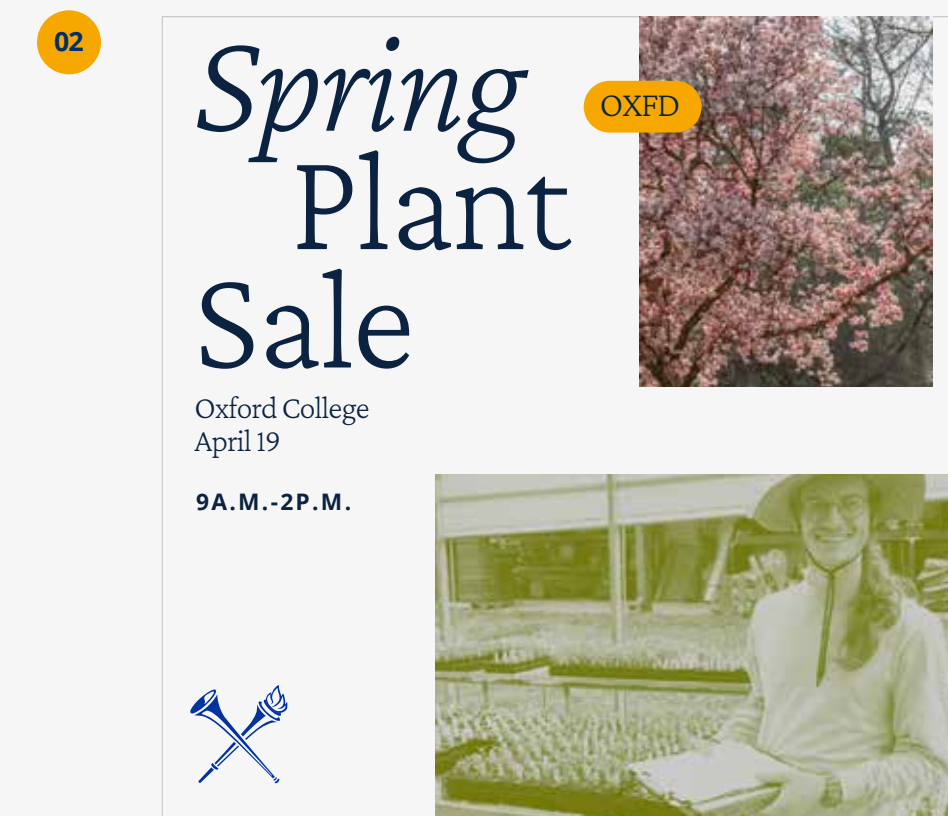
SECONDARY PALETTE

Monotone Misuse

A. Do not use multiple colors from the core palette in the gradient.

B. Do not use the gradient in yellow or gold.

C. Do not use multiple shades from the secondary palette to build a monotone.

D. Do not invert or reverse the monotone.

E. Do not use the monotone in a secondary palette color within the shield. The shield should contain a monotone that uses only medium or dark blue.
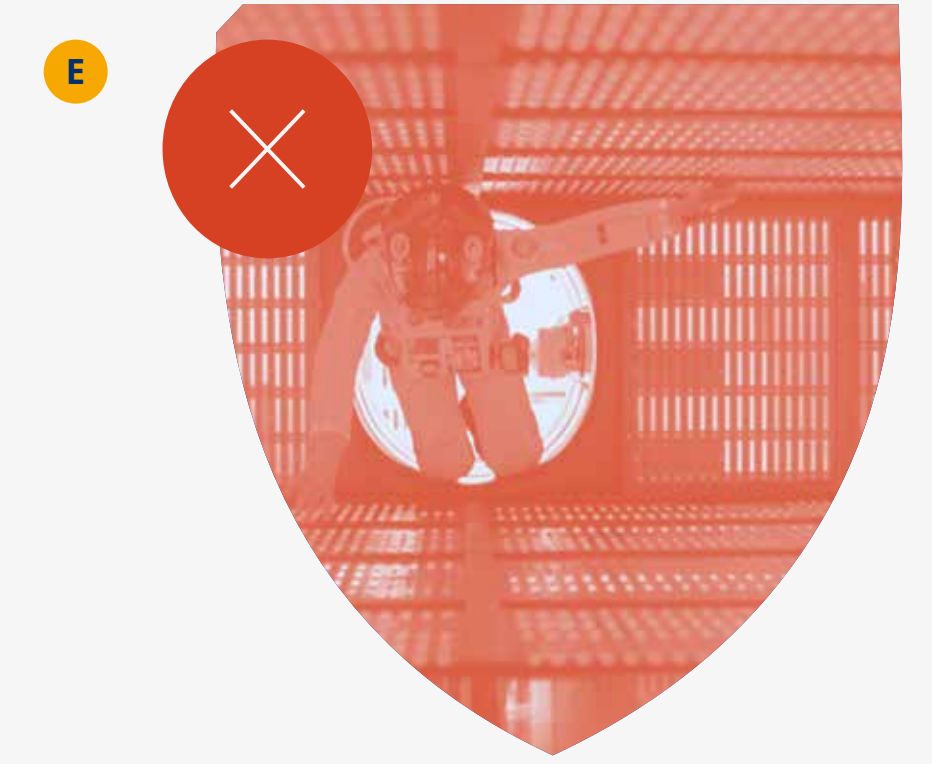
Monotone Implementation

AVAILABLE EXECUTIONS

Use the monotone premade treatment file with customizations to create new compositions.

CREATING NEW COMPOSITIONS

01
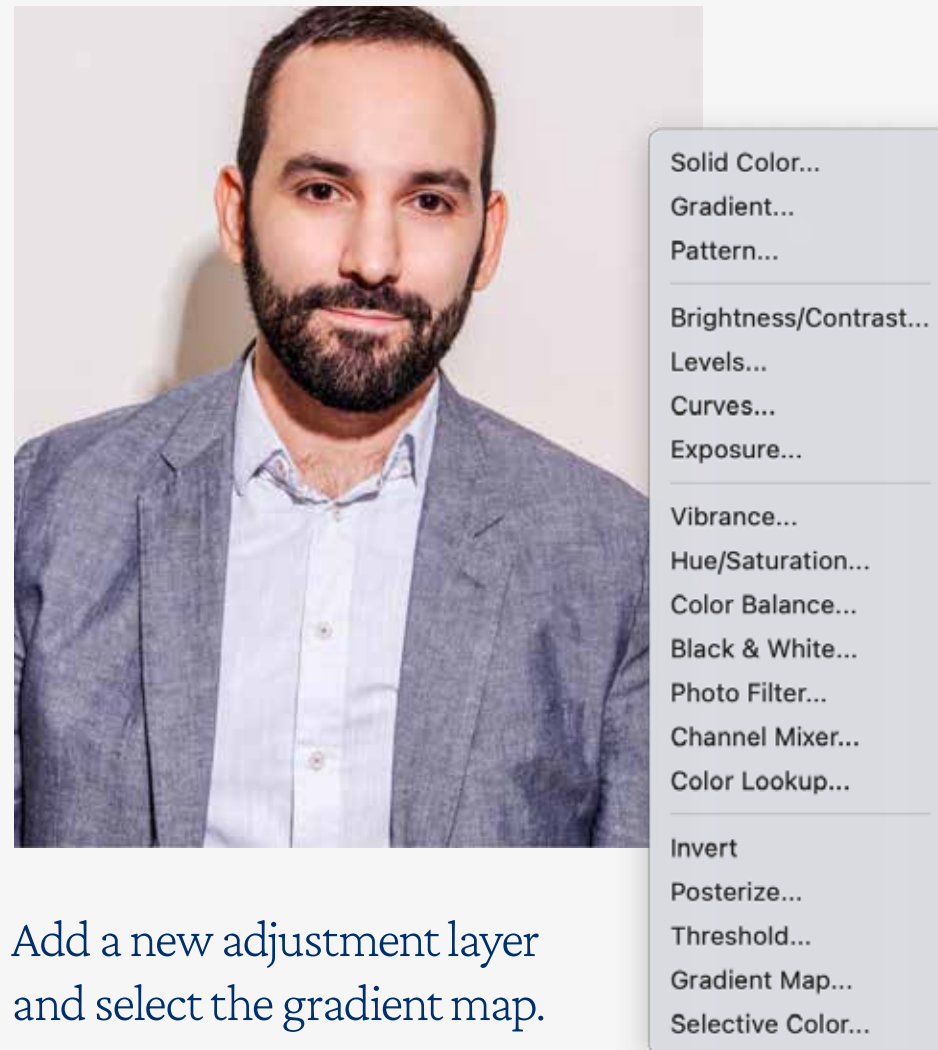
Add a new adjustment layer and select the gradient map.

02
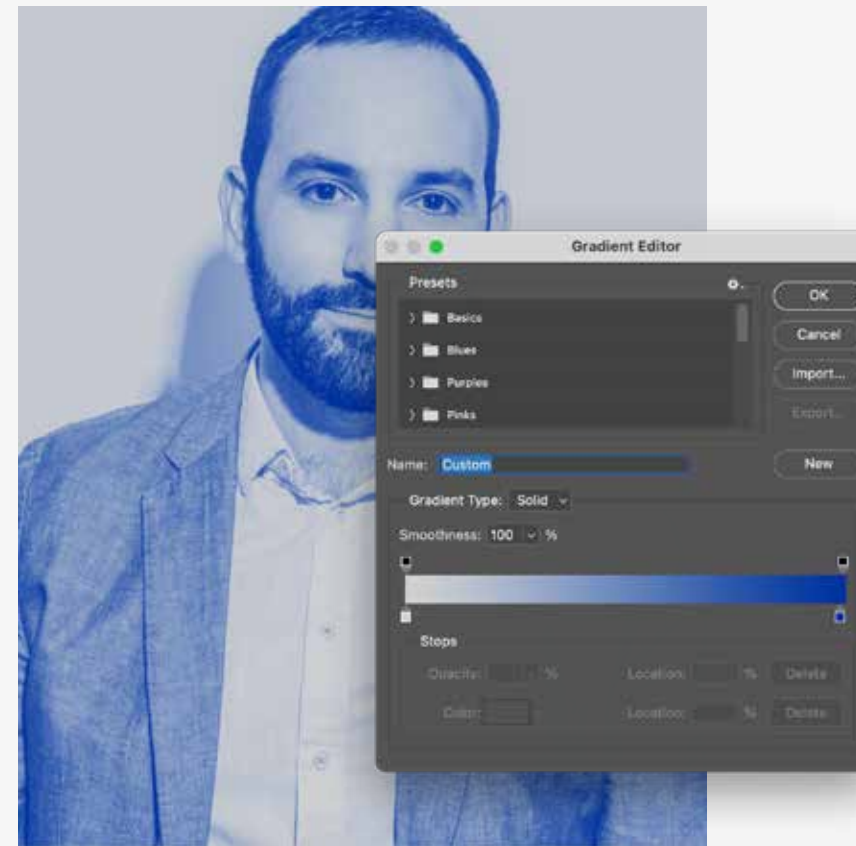
Adjust colors in the gradient map to be #ffffff and WaterHub blue (#0033a0).

03
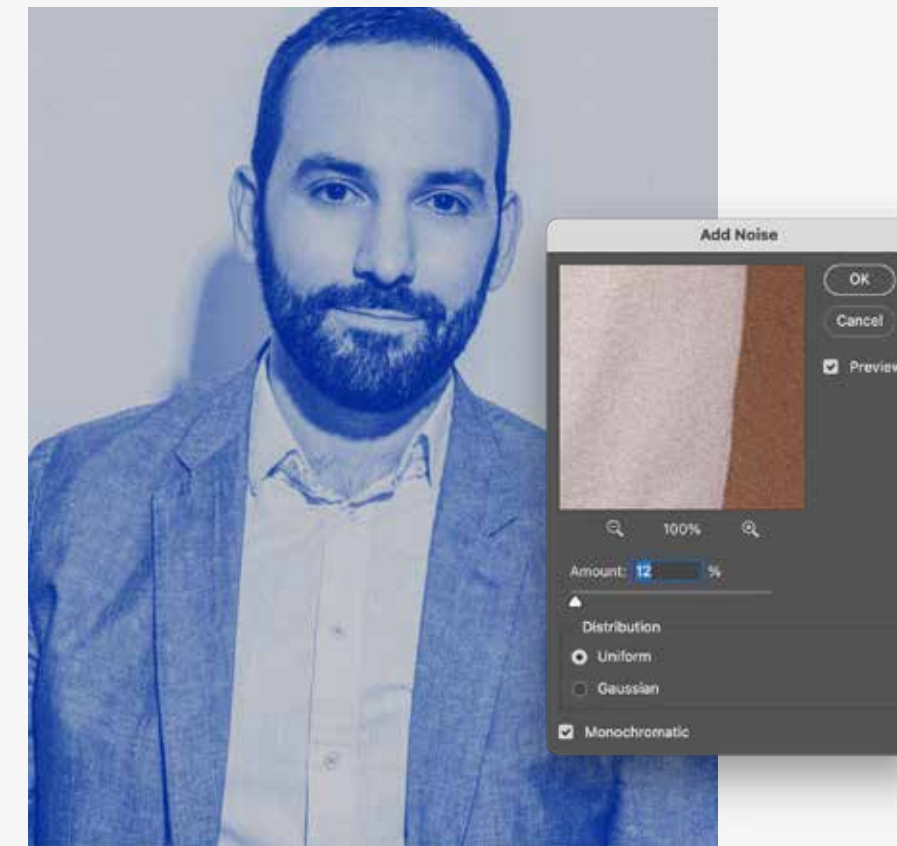
Depending on the photo contrast, adjust the levels to make sure the treatment has enough saturation. Add a noise filter of no more than 14 percent, uniform monochromatic noise.

Graphic Elements

Communicating the Emory brand through design requires a suite of graphic elements that reflect our identity and help Emory stand out. These elements allow the creation of distinct designs while providing flexibility and ensuring consistency for Emory's diverse audiences.

Graphic Elements
Overview

Shield as Photo Frame
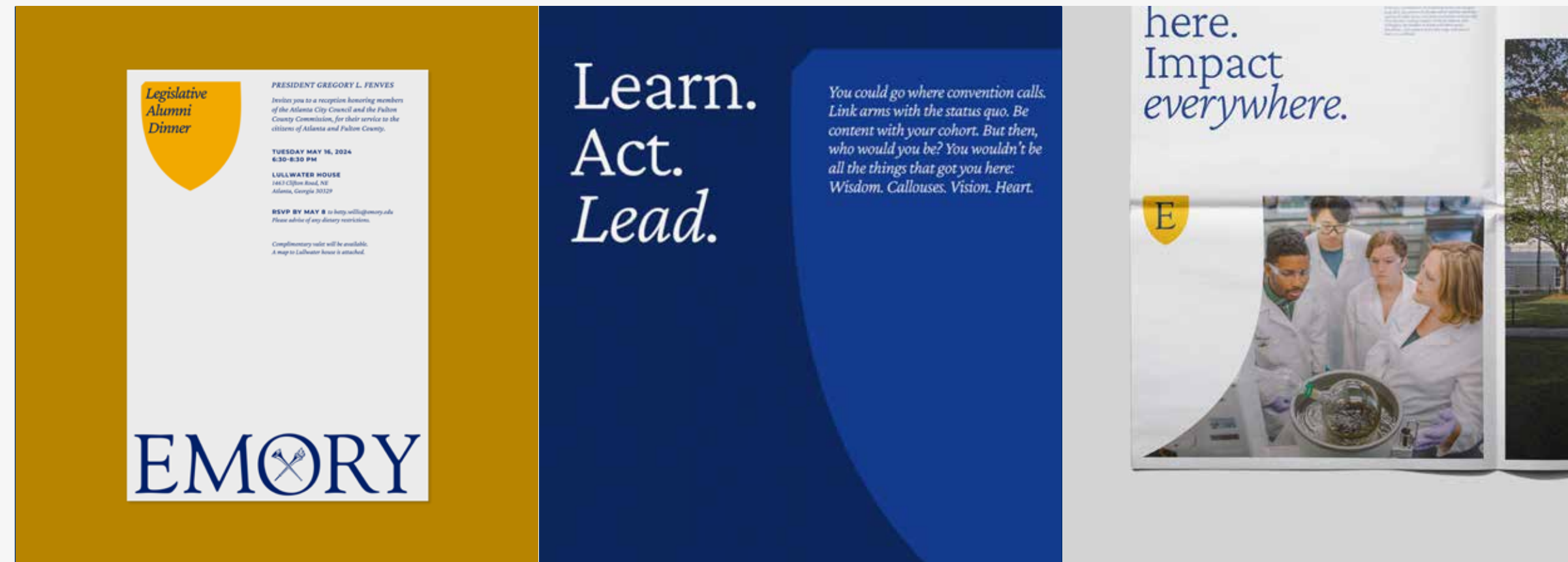
Shield as Text Box

Shield as Photo Overlay

Torch & Trumpet

"E" Symbol

"E" + Shield

Shield as emphasis + balance
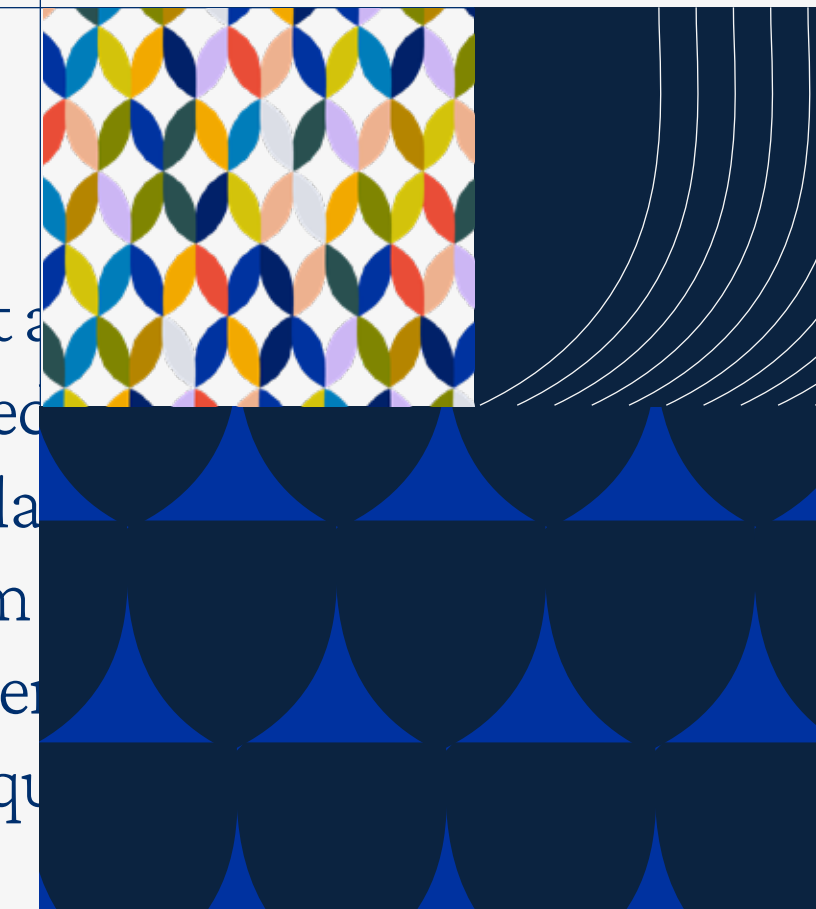
Shield as Pattern

Emory Shield
Overview

Originally a component of the Emory coat of arms, the Emory shield, with its purposefully cut upper left corner, is the core holding shape of our visual system and our primary storytelling asset.

Emory Shield
Each Element's Role

The following graphic elements each play a
specific and unique role in our design system.

PHOTO FRAME

This is our unique lens to
showcase the collaboration,
creativity, and purpose of the
Emory community in action.

PHOTO OVERLAY

Creates interesting negative
space across compositions.

TEXT BOX

Used in specific moments to
organize and emphasize text.
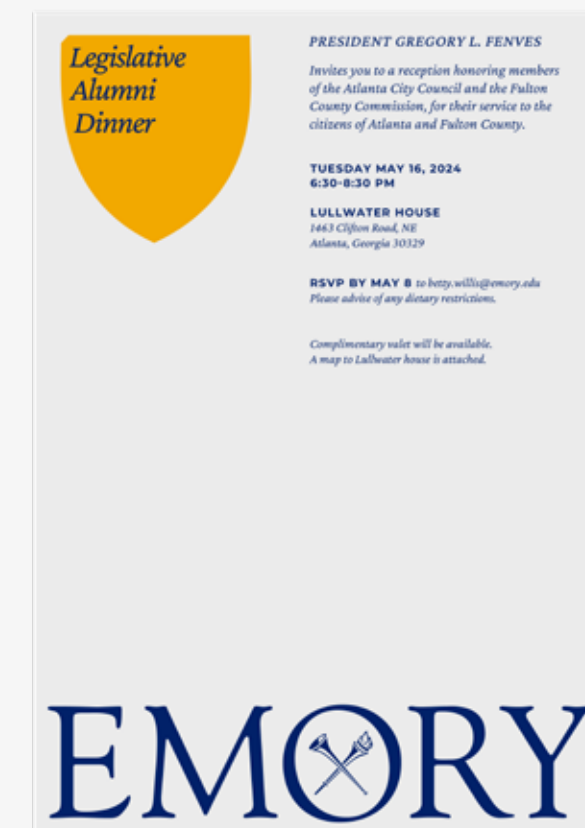
BALANCE

Used more frequently,
the solid shield helps to
balance negative space in
compositions.
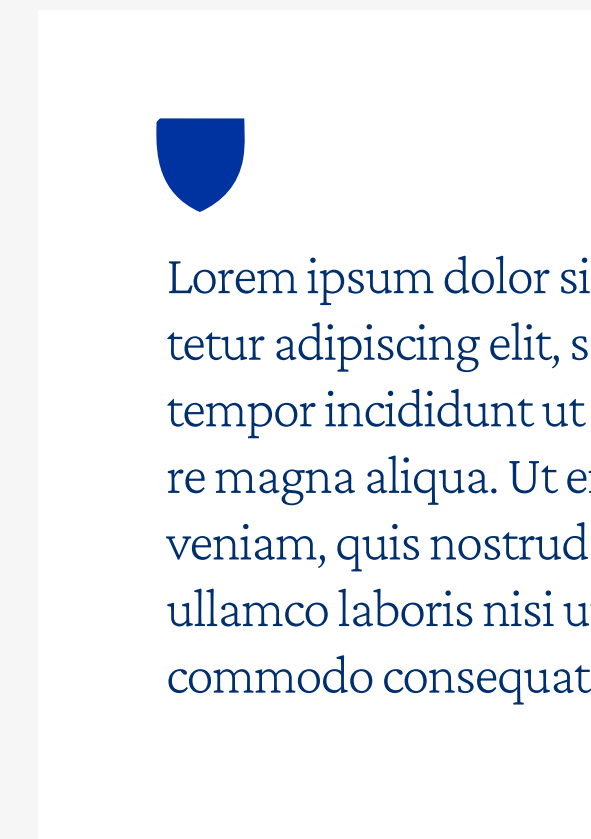
PATTERN

Used infrequently, the
shield as a pattern helps
fill negative space in
compositions.

Emory Shield
Photo Frame

OUR USE OF THE SHIELD PHOTO FRAME

This is our unique lens and view into the spirit of Emory. The shield used as a photo frame should be the hero of its composition. Because the shield can be a common visual in the higher education space, we should use it specifically and intentionally—and not in every composition.

OUR USE OF IMAGERY

The photography/footage used here should feel distinct to Emory. Whenever possible, use the monotone image treatment. Compositions should properly fit the shape and not crop people in odd places.

Bleeding the photo frame off compositions makes the shield feel contemporary and prevents it from feeling cliched.

The World Follows Those Who Go *First.*

EMORY UNIVERSITY

JCDecaux

Emory Shield
Photo Frame Examples

PRINT LAYOUT

DIGITAL

SOCIAL MEDIA
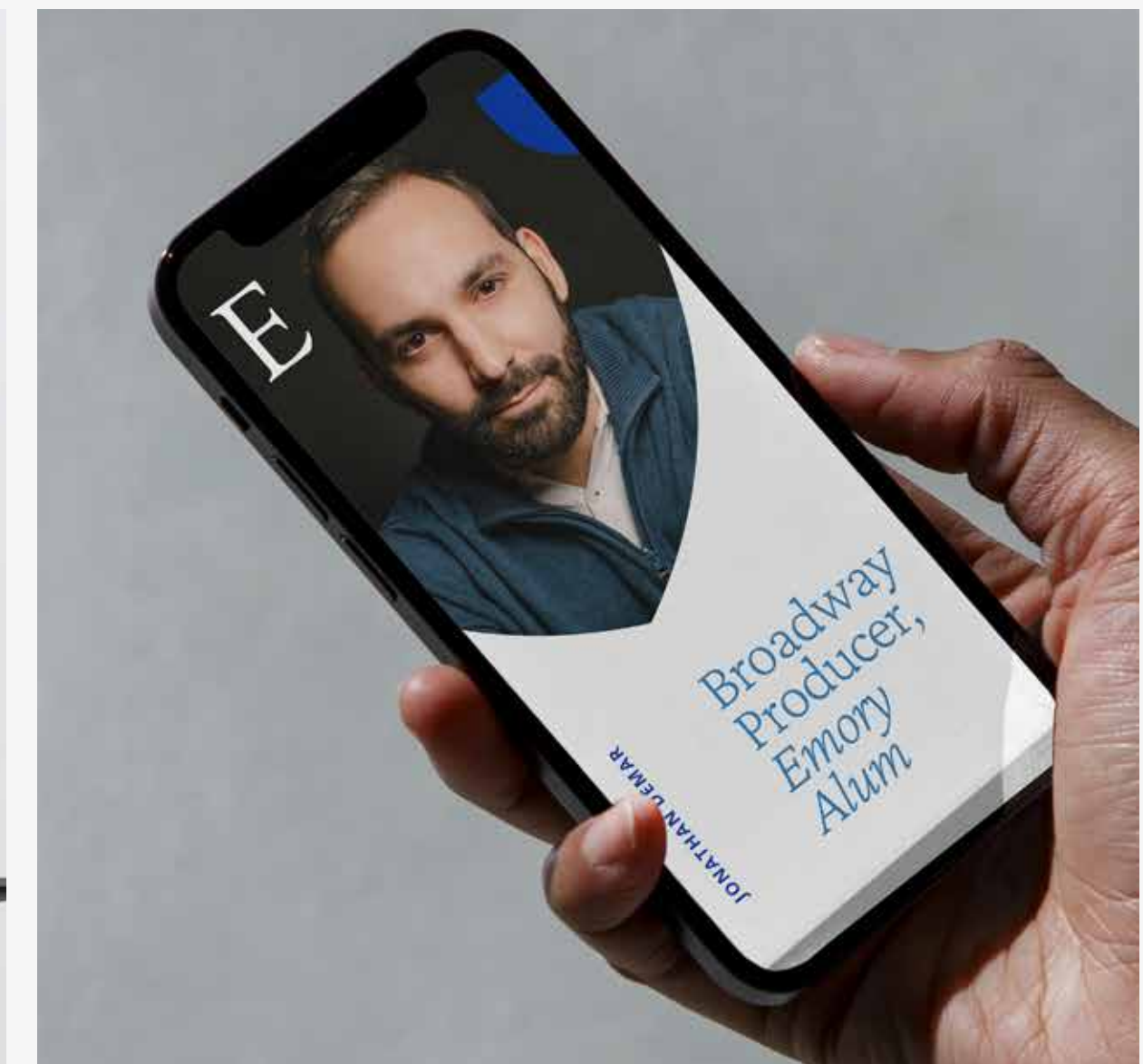
Emory Shield
Photo Overlay

OUR USE OF THE SHIELD AS PHOTO OVERLAY

Because our visual system is centered on the usage of negative space, using the shield as a photo overlay creates an interesting and ownable holding shape for imagery.

OUR USE OF IMAGERY

The photography/footage used here should feel distinct to Emory. The shield overlay should not crop imagery or people in odd places.

Emory Shield
Photo Overlay Examples

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SOCIAL MEDIA

DIGITAL ADVERTISING
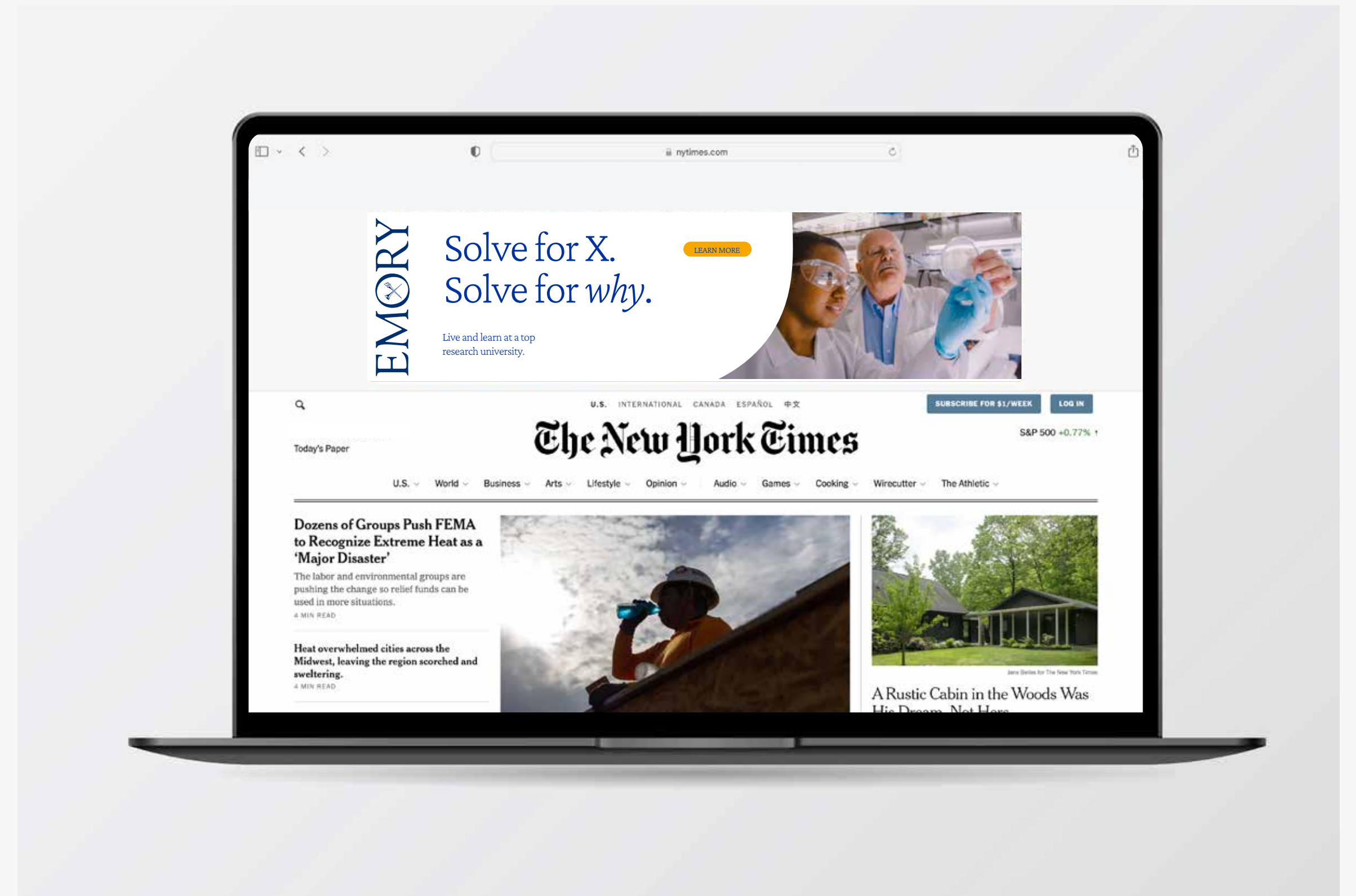
Pursue
with
purpose.

EMORY

Solve for X.
Solve for *why*.

Live and learn at a top
research university.

Emory Shield
Text Box

OUR USE OF TEXT WITHIN THE SHIELD

We use the shield to house text at specific moments. It can contain short headlines and small quantities of body copy. This treatment should largely be used for smaller compositions and shouldn't be used to contain large amounts of complex content.
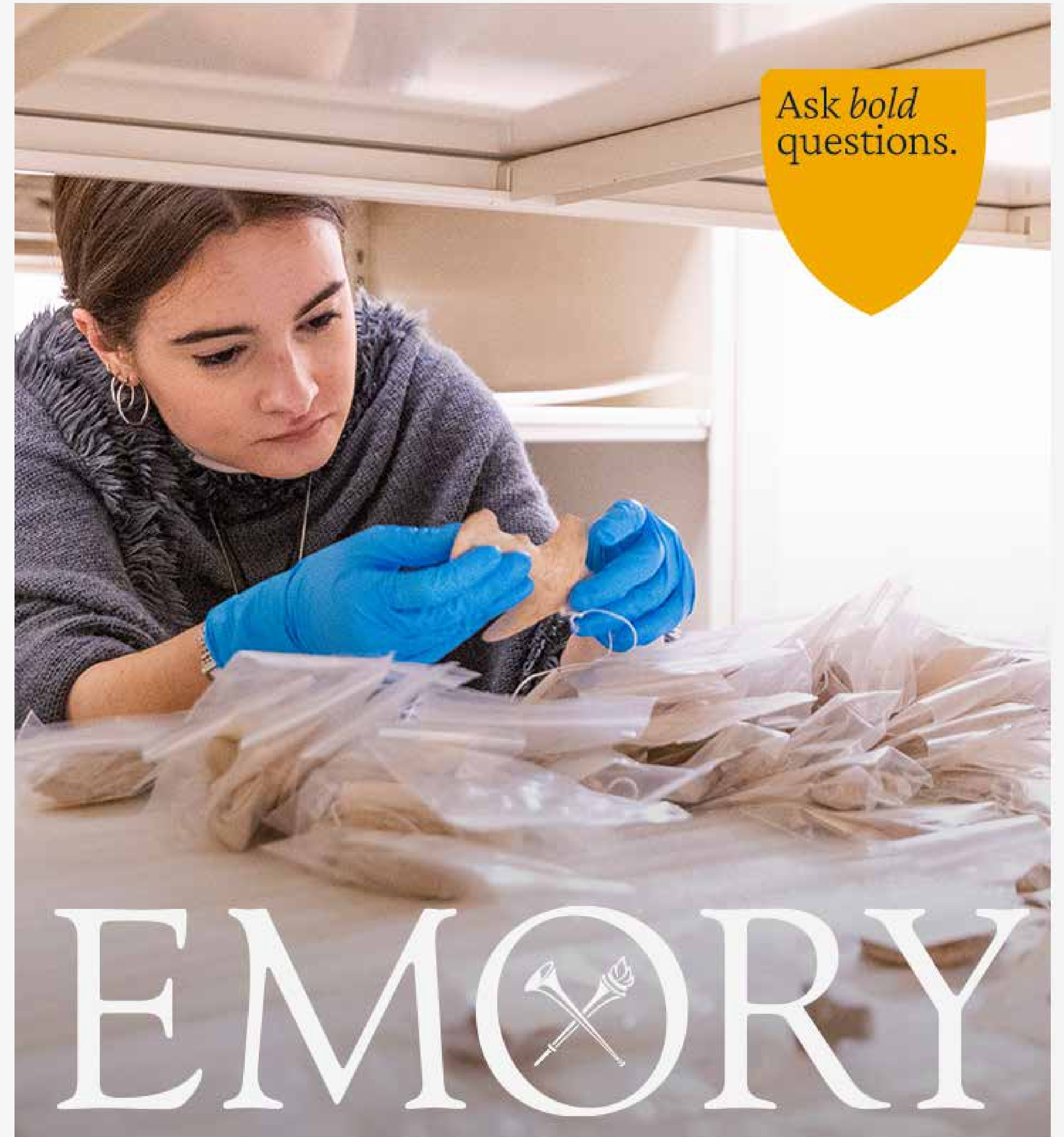
Emory Shield
Text Box Examples

INVITATION

*Legislative
Alumni
Dinner*

PRESIDENT GREGORY L. FENVES

*Invites you to a reception honoring members of the
City Council and the Fulton County Commission, fo
vice to the citizens of Atlanta and Fulton County.*

TUESDAY MAY 16, 2024
6:30–8:30 PM

LULLWATER HOUSE
*1463 Clifton Road, NE
Atlanta, Georgia 30329*

RSVP BY MAY 8 *to betty.willis@emory.edu
Please advise any dietary restrictions.*

*Complimentary valet will be available.
A map to Lullwater house is attached.*

CAMPUS POSTER

FEBRUARY
07

SPRING 2024 CINEMATHEQU

FROM
TO HER
AI IN FI

The Emory Cinematheque, a series of free, professi
by the Department of Film and Media and Emory
is back for its 42nd season. For Spring 2024, we are
Film," curated by Associate Professor Gregory Zinr

LAYOUT EXAMPLE

Learn.
Act.
Lead.

*You could go where convention calls.
Link arms with the status quo. Be
content with your cohort. But then,
who would you be? You wouldn't be
all the things that got you here:
Wisdom. Calluses. Vision. Heart.*

EMORY

Emory Shield Balance

OUR USE OF THE SHIELD AS BALANCE

When filled with a solid color, the shield balances negative space and adds visual interest and a pop of color to a composition.

Use of this graphic device should never dominate a composition but rather be complementary to more prominent content.
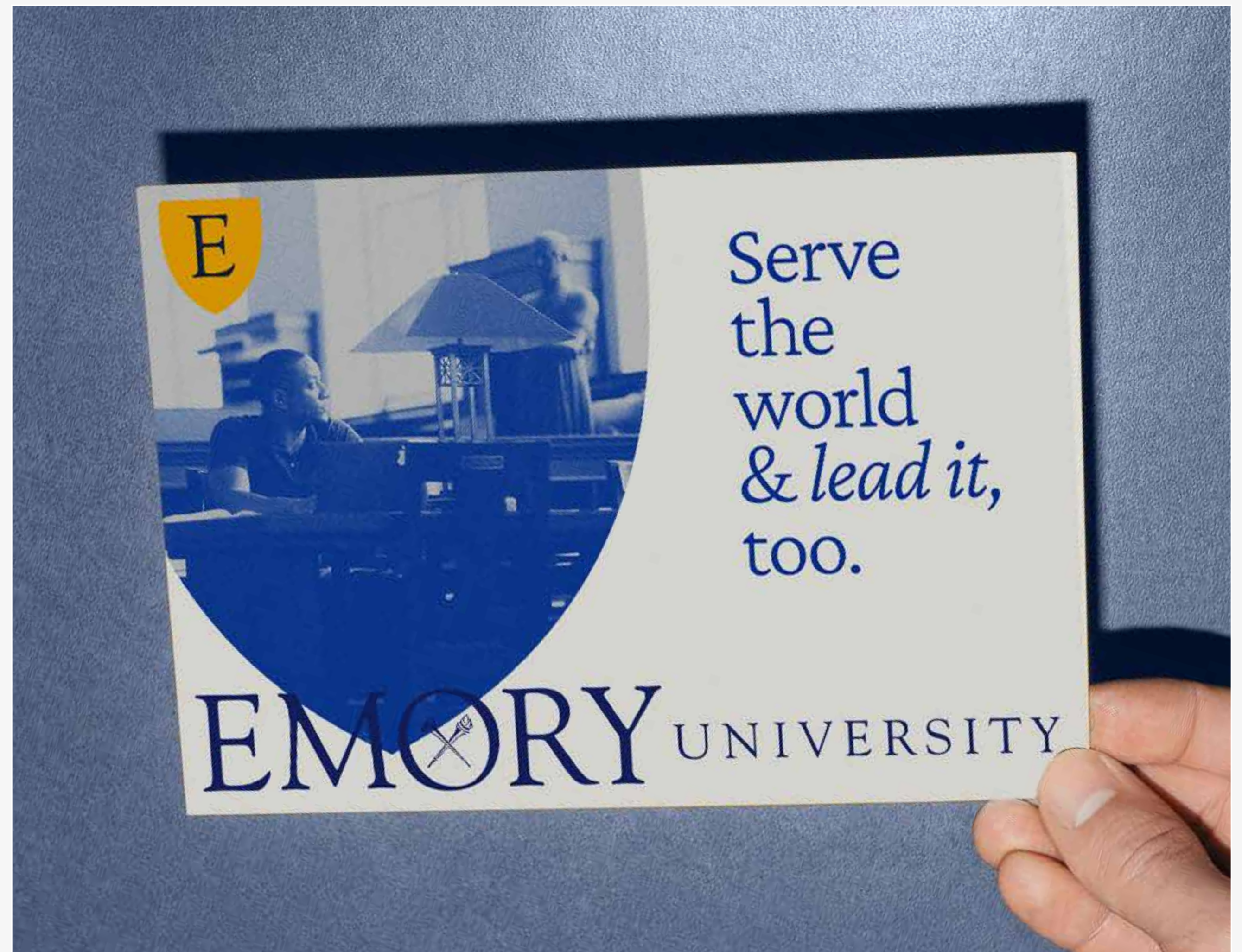
Emory Shield
Balance Examples

PRINT MATERIALS
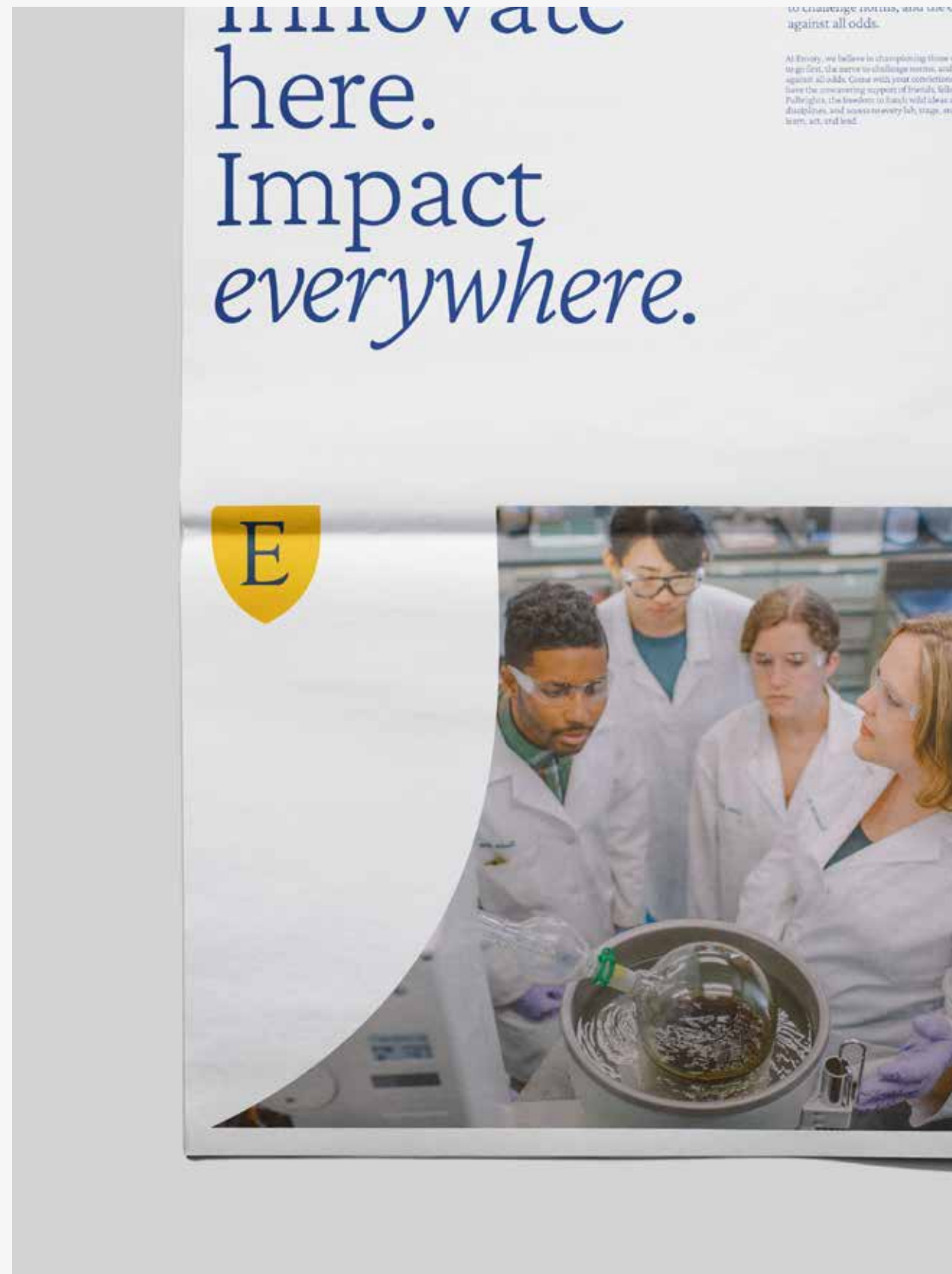
BRANDED STATIONERY

ROAD PIECE
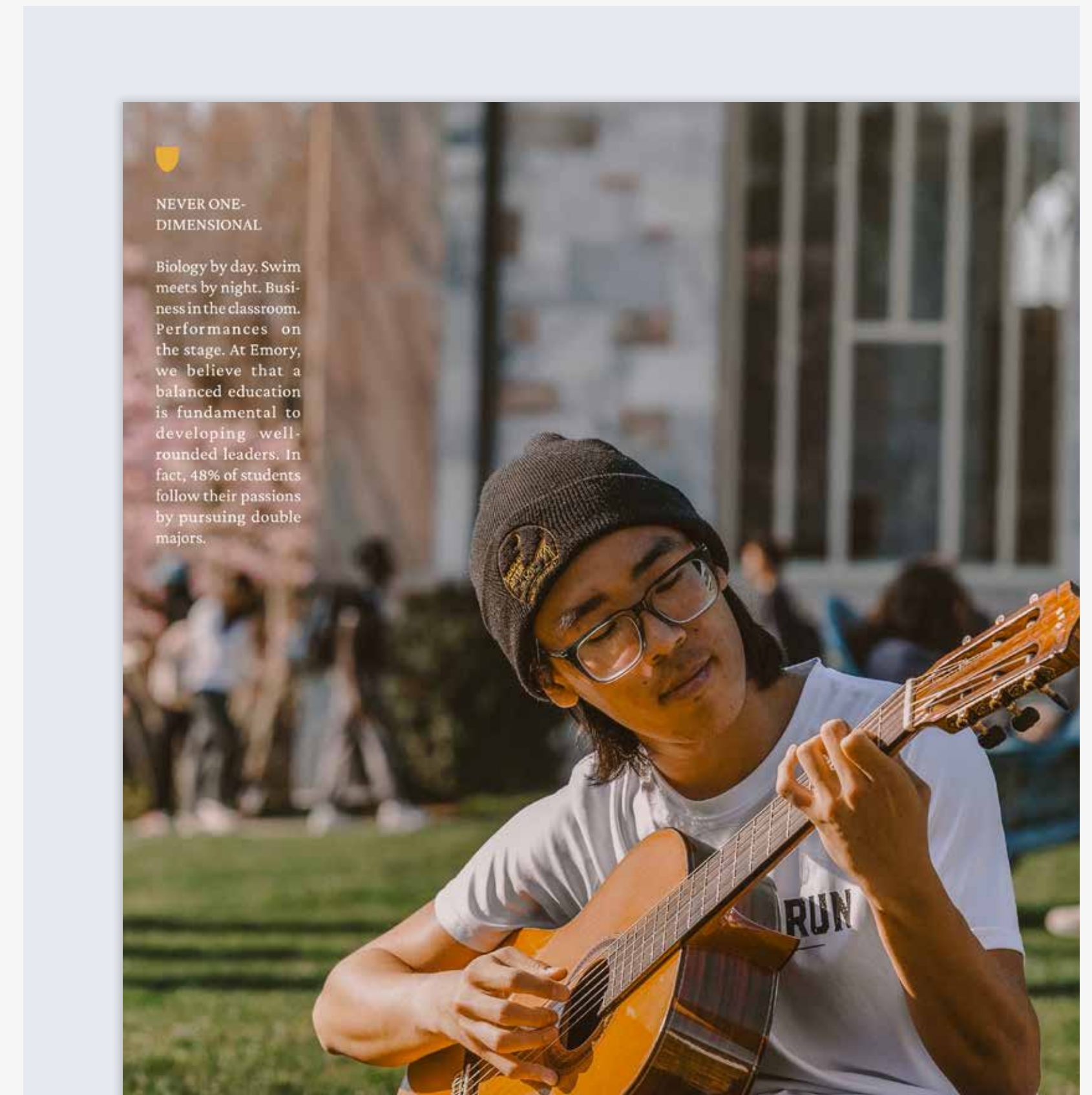
Graphic Devices
'E' and 'E' + Shield

OUR USE OF THE 'E' SYMBOL

These symbols are used as additional balancing elements for compositions. The "E" itself is directly pulled from the Emory logo and when added to our compositions echoes core brand elements in smaller moments.

OUR USE OF THE 'E' + SHIELD SYMBOLS

When the "E" is locked up with the solid fill shield, it acts as a framing device surrounding a subject or scene.

The "E" + shield may also lock up and act as a single unified graphic element to balance white space. In this use case, the shield is a subtle nod to "U" as a shorthand for university.

Graphic Devices
'E' & 'E' + Shield Examples

USING THE 'E' + SHIELD

The E + shield graphic device should be introduced after usage of the primary Emory logo. It should never replace the logo in external communications.

CAMPUS POSTER
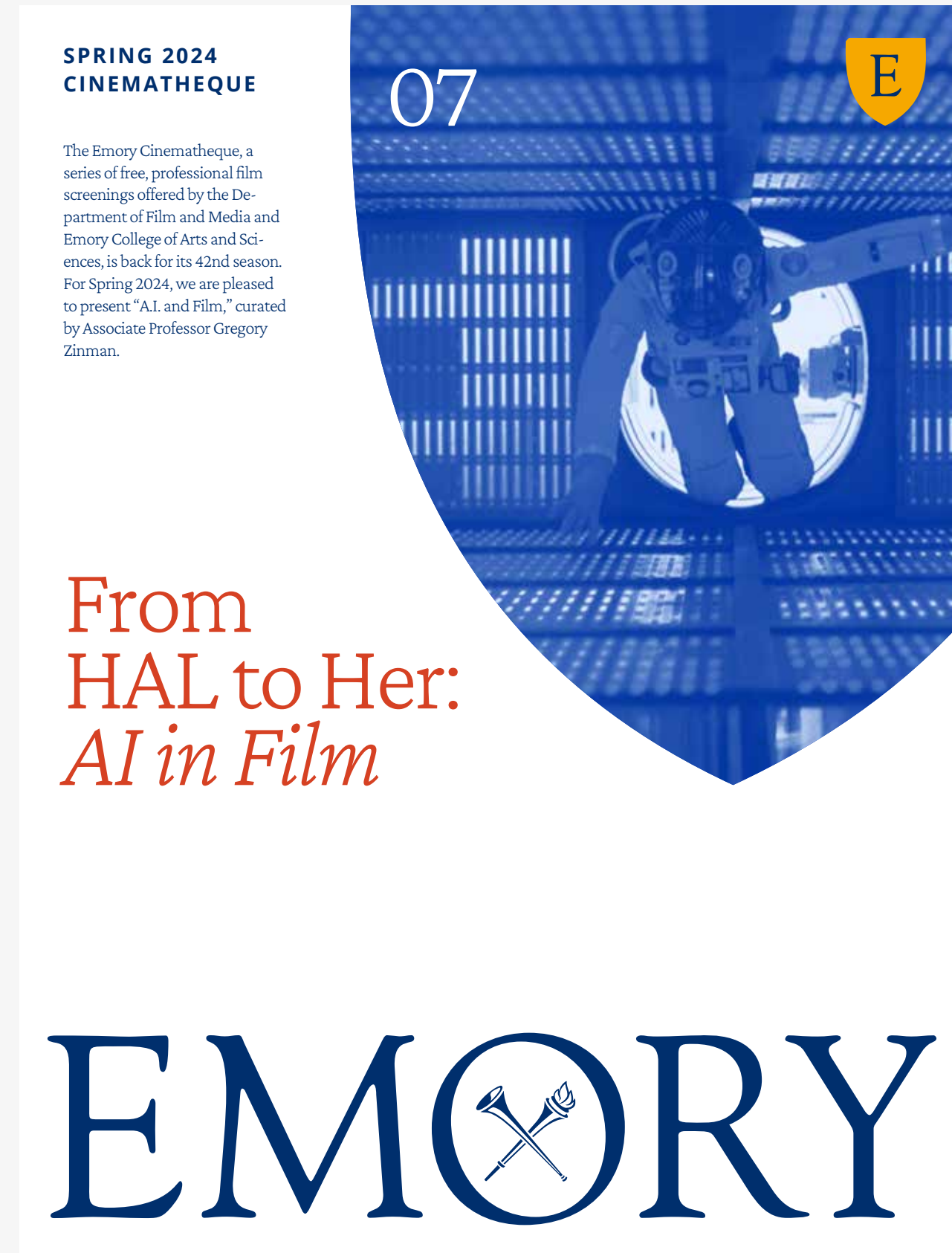
SOCIAL MEDIA/ HERO IMAGE

SECONDARY BRANDING ELEMENT IN OUT OF HOME
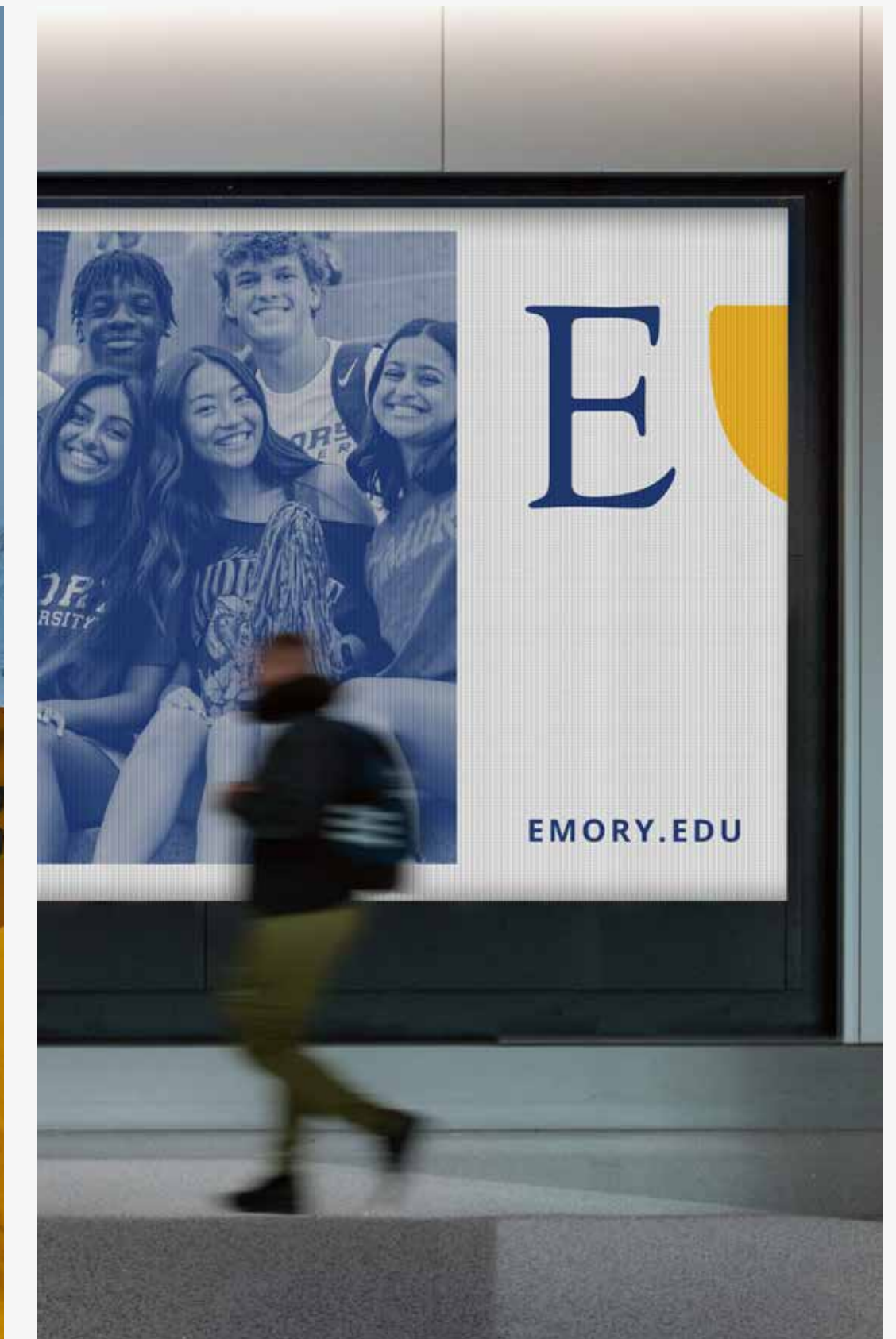
**SPRING 2024
CINEMATHEQUE**

The Emory Cinematheque, a series of free, professional film screenings offered by the Department of Film and Media and Emory College of Arts and Sciences, is back for its 42nd season. For Spring 2024, we are pleased to present "A.I. and Film," curated by Associate Professor Gregory Zinman.

07

From HAL to Her: *AI in Film*

EMORY

OXFORD INTRAMURAL SIGN UP

SEPTEMBER 12

EMORY.EDU

Graphic Devices
Torch and Trumpet

OUR USE OF THE TORCH AND TRUMPET

The crossed torch and trumpet represent the light and the dissemination of knowledge, respectively. Symbolizing the university's two aims, to discover and proclaim knowledge, this torch and trumpet lives within the O in EMORY in the stylistic logo as well as within the shield.

In a few use cases, the torch and trumpet can be used on its own to add visual interest or fill negative space toward the edge of compositions.

Graphic Devices
Torch and Trumpet Examples

VIDEO SUPERGRAPHIC

SOCIAL MEDIA

EVENT COLLATERAL
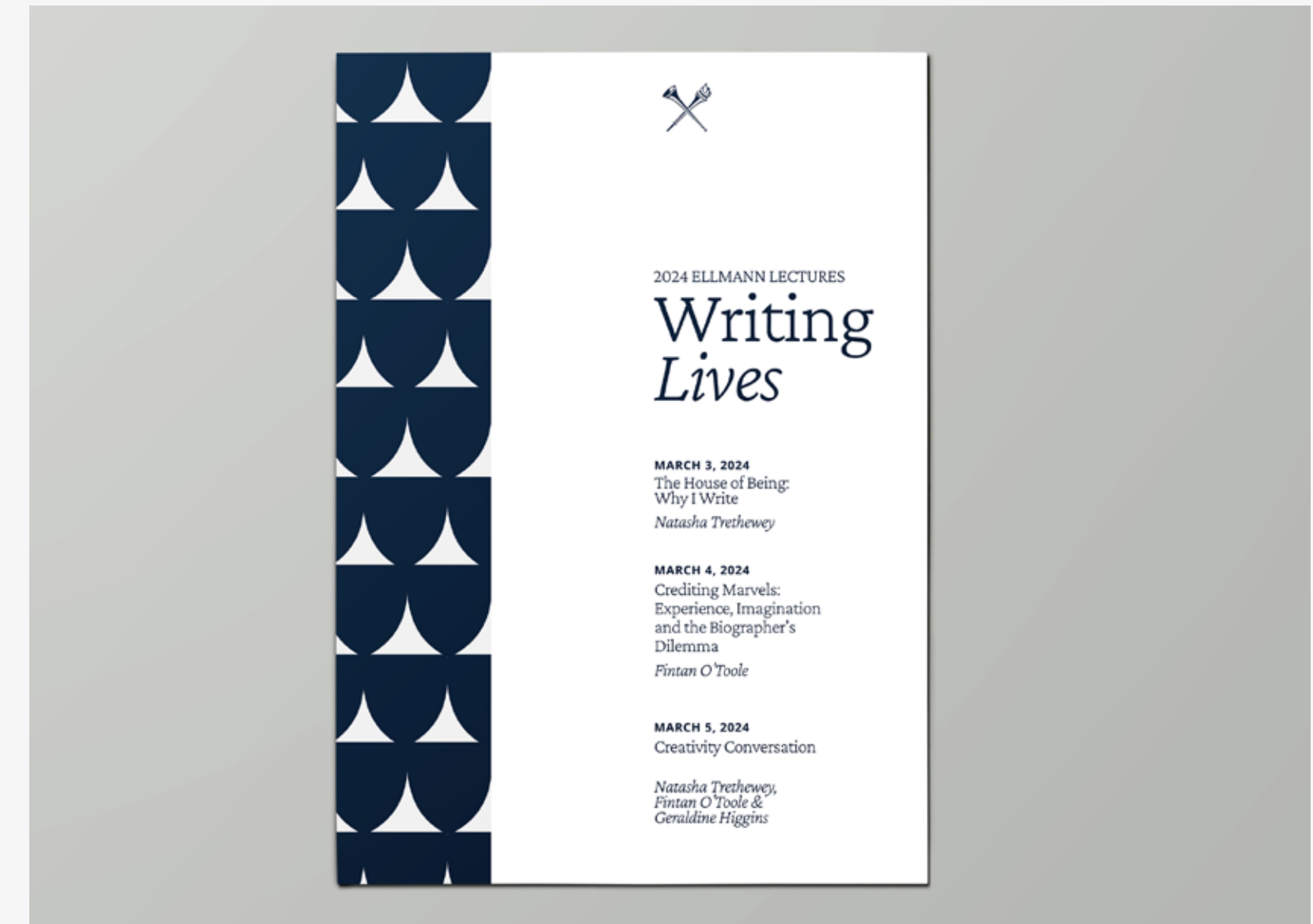
Graphic Devices
Pattern

OUR USE OF THE SHIELD AS PATTERNS

We use the shield to build patterns that add energy and distinction to pieces that don't use photography.

Graphic Devices
Pattern Examples

BOLD SHIELD PATTERN

This can act as a stand-alone bold pattern when contrasting color is applied. When used with a tone-on-tone color combination, large-scale text or the Emory logo may be used over this pattern.
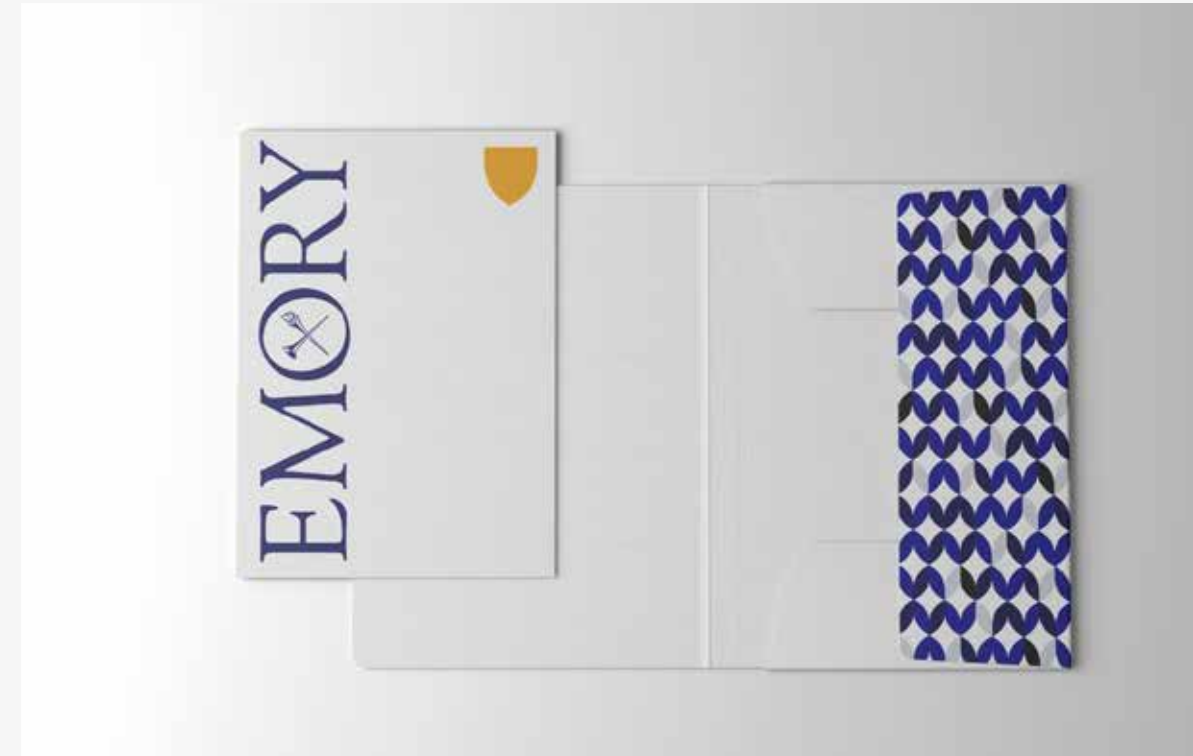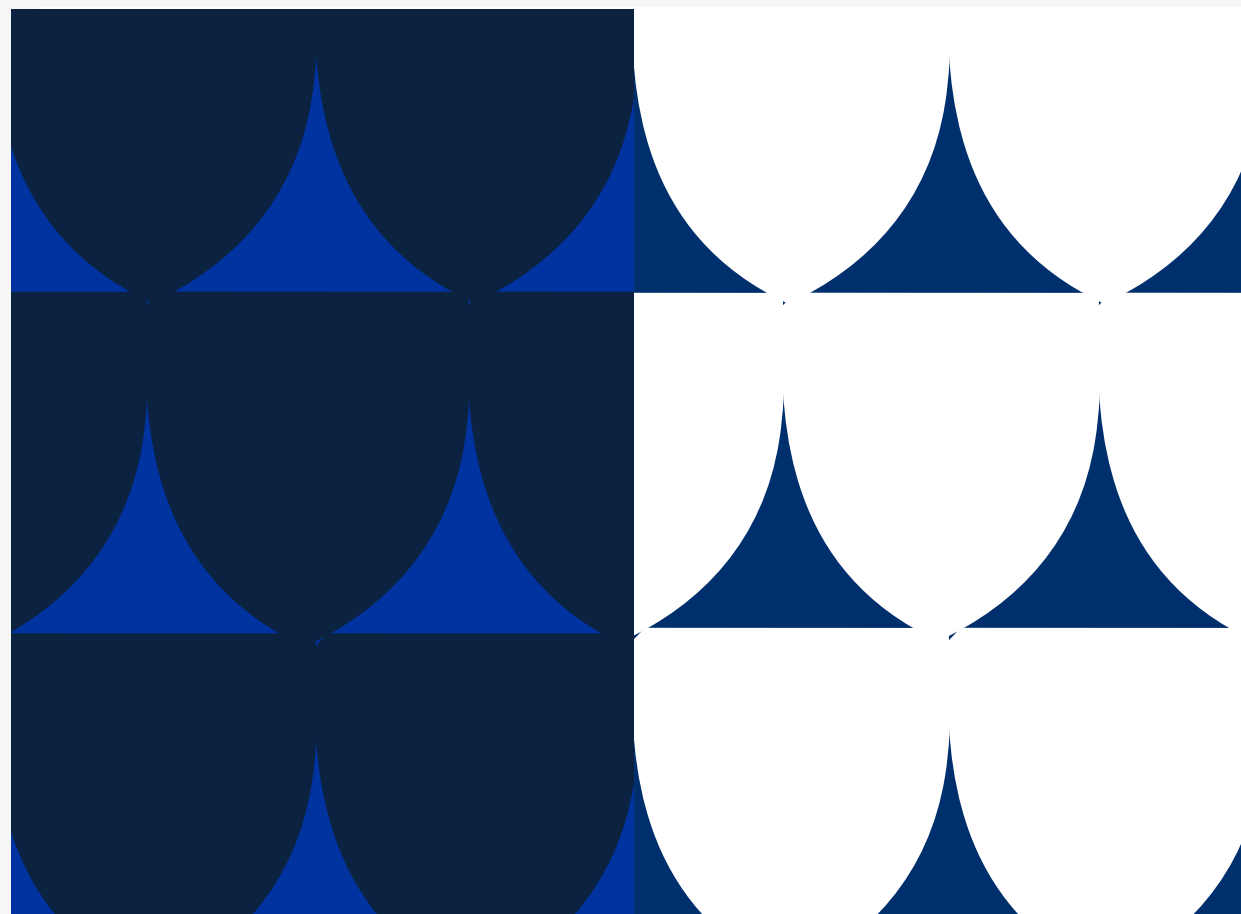
SHIELD HELIX

This pattern deconstructs the shield to create a loose resemblance to a double helix. It can be reproduced in multiple colors to deliver energy or can be used with only Emory blues to create a more restrained version. This pattern is complex and varied—text and logos should not be used in conjunction with this element.

Learn.
Act.
Lead.
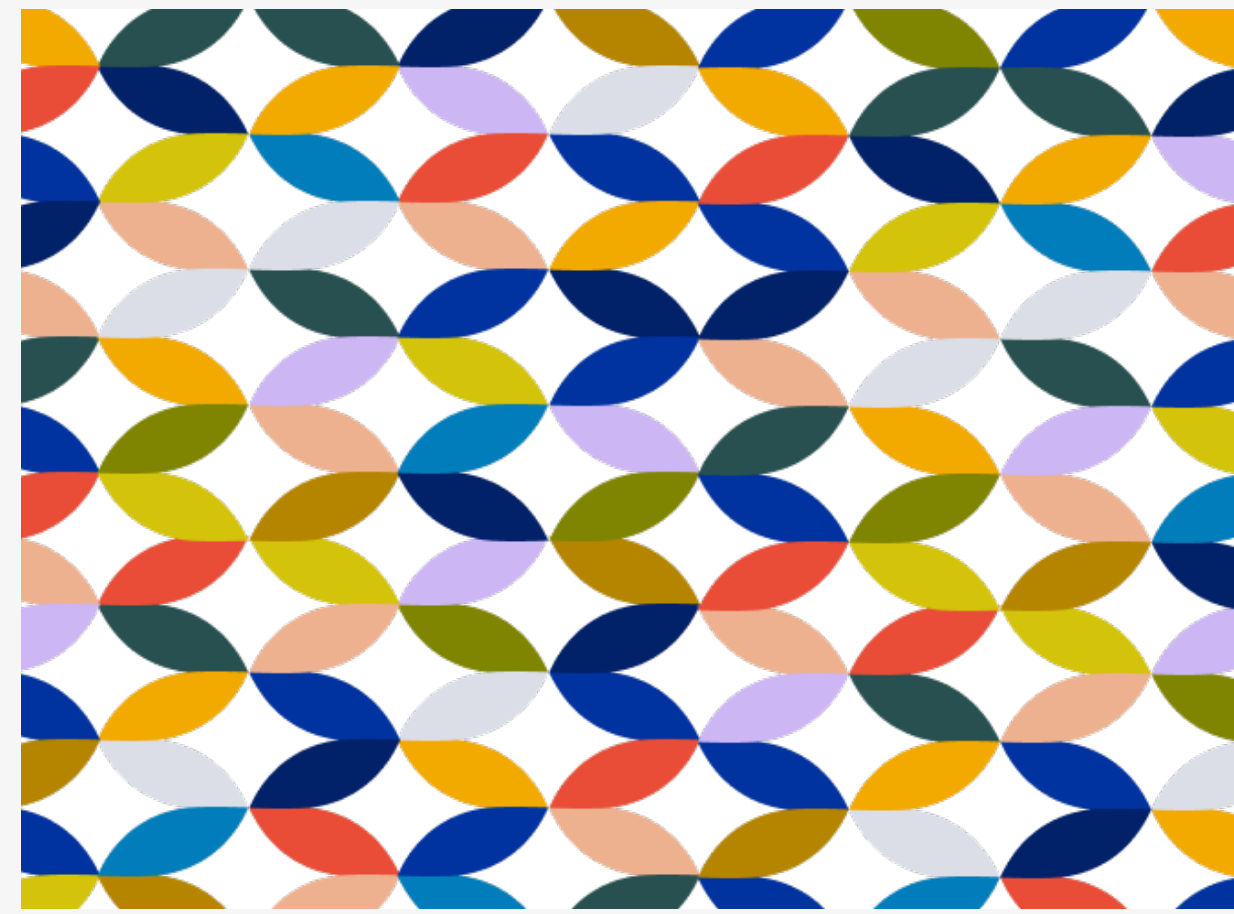
SHIELD REPEAT PATTERN

This element acts as a framing device for text and adds rhythm to compositions that do not use imagery. This graphic element should not be used or compete with any other large-scale shield, such as the shield as photo overlay or photo frame.
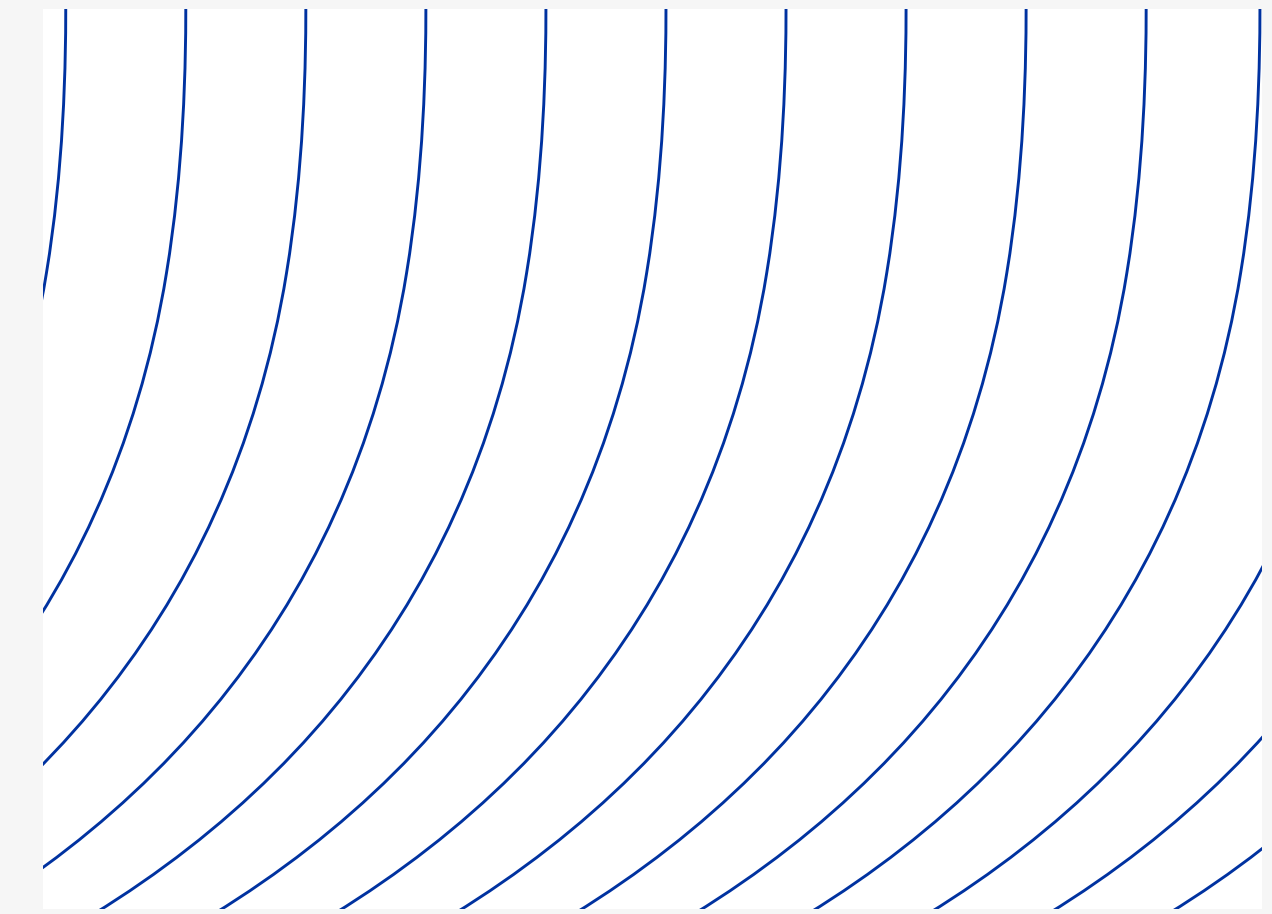
Composition

A key element that helps the Emory brand stand out is the way everything comes together. Following a few key composition principles helps our layouts feel consistent yet unique and creates cohesion across all pieces of communication.

Composition

Emory layouts are dominated by clean and smart use of negative space. Giving all design elements room to breathe instills quiet confidence in a layout. Regardless of media, placement, or type, every piece of our communication has a simple, clear hierarchy that helps our audiences easily understand information.

Composition

Our layouts are characterized by the following principles:

01. RESTRAINT AND NEGATIVE SPACE

This is perhaps the most important aspect that makes the Emory brand distinct and set apart. Using restraint and balancing elements creates quiet, elegant confidence.

02. CURIOSITY

We want our layouts to echo how we view the world—through an informed and unexpected lens. Layouts should include a very light touch of experimentation that adds a small moment of delight for our audiences. In this example, a short piece of type is set vertically.

03. THOUGHTFULNESS AND QUALITY

The overarching goal of every piece of communication is, first and foremost, clarity. Clean, consistent organization and hierarchy are present in every piece that bears the Emory name. And the addition of an inquisitive element should never impede clarity.

01. RESTRAINT AND NEGATIVE SPACE
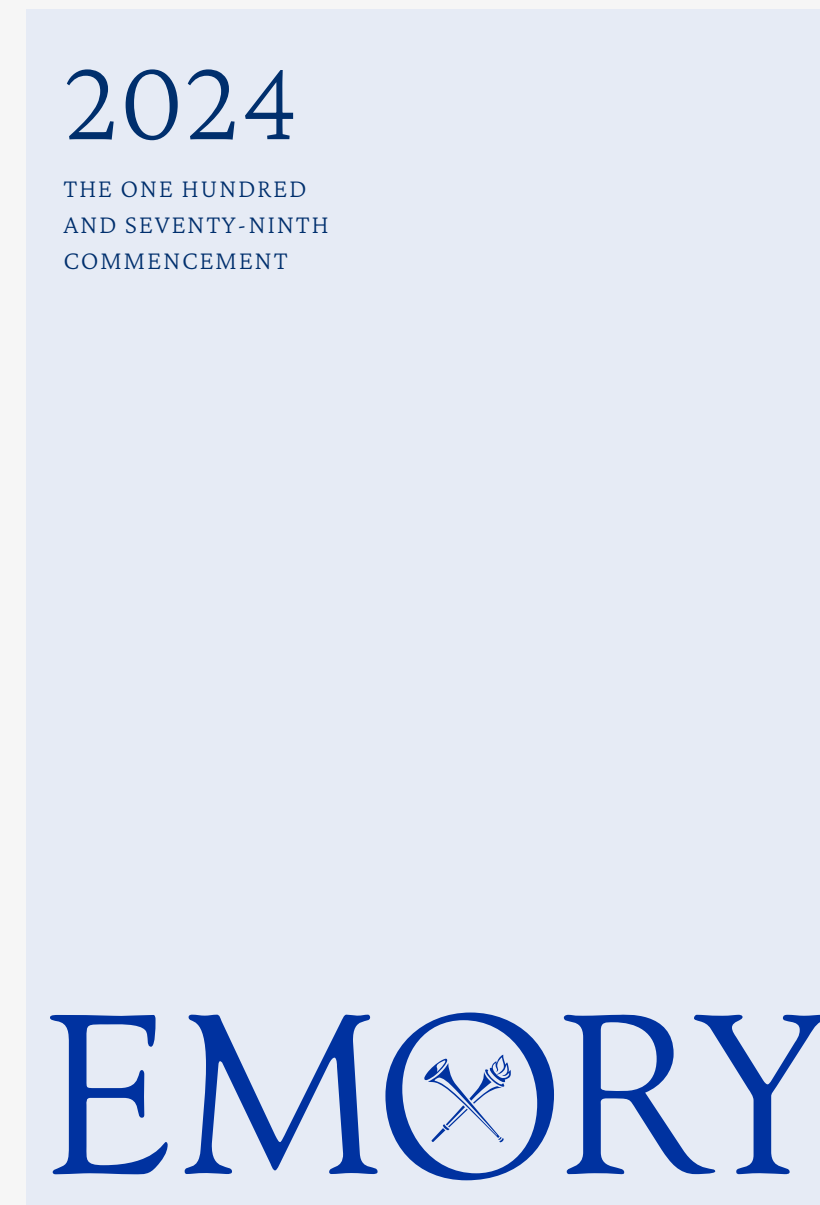
02. CURIOSITY

03. THOUGHTFULNESS AND QUALITY

Composition
Using Negative Space

Every visual in this document is an example of using negative space and allowing design elements to balance and breathe. While balancing positive and negative space can be highly subjective, a good proportion to keep in mind is 40 percent design elements : 60 percent negative space.
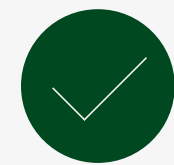
This example uses roughly 40 percent design elements and 60 percent negative space. The colors balance in a way that lets the Emory logo be the hero.

In this example, negative space is only about 25 percent of the composition. The scale of "2024" competes with the Emory logo.

Here the negative space is roughly 85 percent of the composition, and the scale of the content doesn't deliver presence.

In this example, the design elements are not treated in a way that makes them feel unique. Treating design elements too simply can make them feel standard or underwhelming and, in some cases, look like a mistake.

Composition
Using Negative Space

A composition that uses a full-bleed photo should adhere to this same principle, 40 percent design elements : 60 percent negative space.

Negative space is not always a white or solid background. A full-bleed image can also act as negative space in a composition. Here the typography balances both with the subject of the photo and in the layout, with the dominant typography anchored to the bottom left corner and secondary copy in the upper left corner.

In this composition, typography is too concentrated in one location, and the proportion of negative space is too large in comparison to the typography.

Composition
Being Inquisitive

Adding a curious element to our layouts should always be in service of solving a problem, not adding jazz just for the sake of interest. Here are some general methods to implement the right amount of inquisitiveness into compositions.

VERTICAL TYPESETTING/LOGO

Setting small pieces of type vertically catches our audience's eye and adds a bold element to layouts.

UNEXPECTED ALIGNMENT AND BALANCE

Nesting type and design elements with each other can use space efficiently but also create a slightly unexpected layout.

BASE ANCHORING

Anchor content to the bottom of a composition instead of the top or upper left corner.
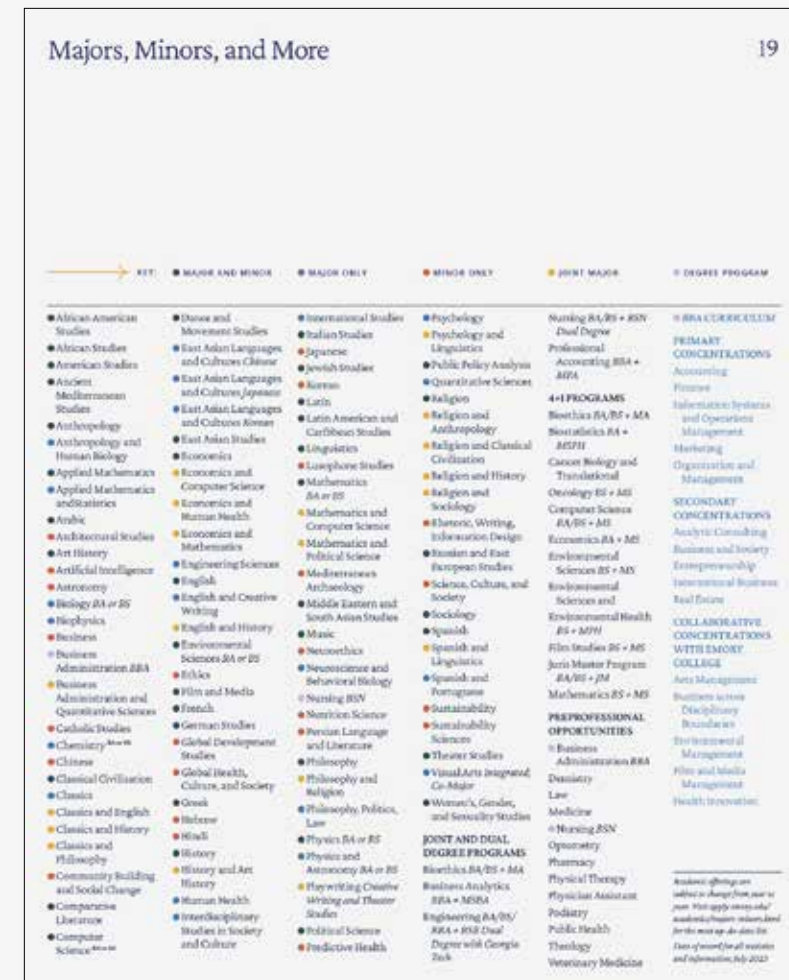
INSET TYPE

Intentionally violating text boxes can draw attention to content that we want to highlight. This should be done minimally.

Composition
Inquisitive Don'ts

There are some definite don'ts we should keep in mind when adding curious elements.

01. DON'T CREATE CHAOS

Our layouts are not chaotic or boundary pushing.

02. DON'T SET LONG COPY VERTICALLY

The use of vertical type should not impede legibility. It works best when applied to a smaller secondary piece of content.

In this composition, there are too many competing pieces of interest that create a confusing hierarchy.
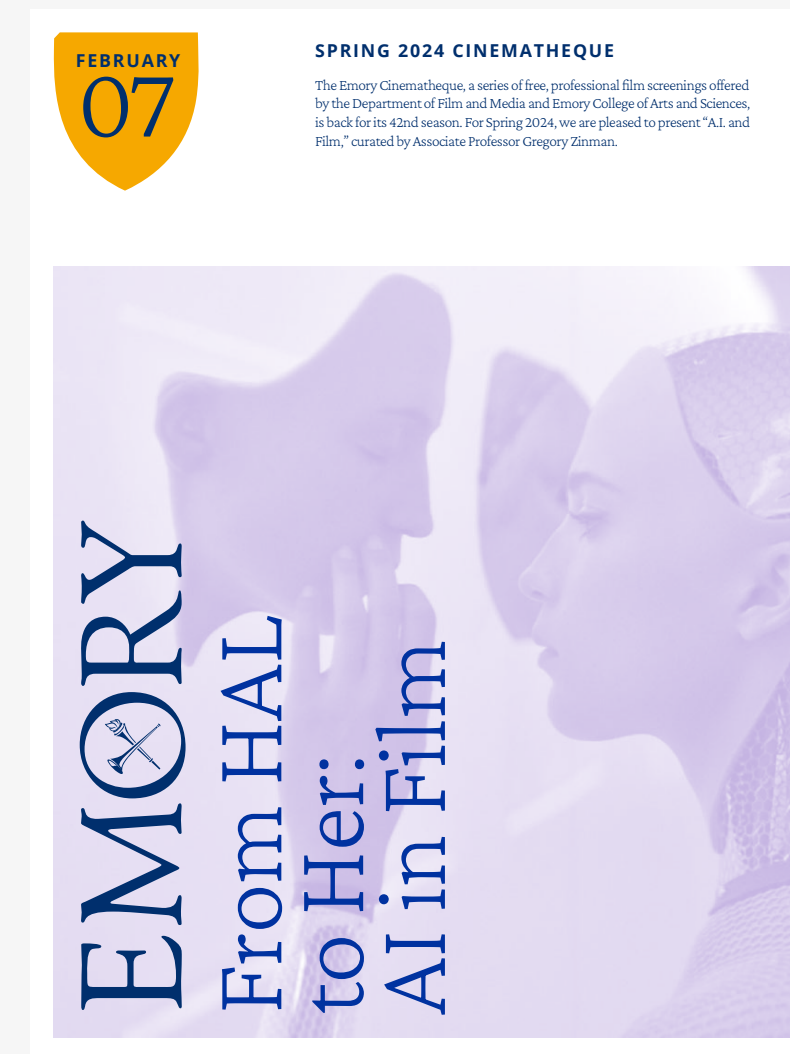
Setting both the logo and headline vertically causes them to compete for attention. Generally, we should only set one typographic design element vertically so this treatment doesn't become overused.

Setting the most important headline vertically makes it hard to read for our audiences. The vertical element should be secondary or complementary to the main focus and never impede comprehension.

Composition
Being Thoughtful

Every composition should begin with thoughtfulness. Be certain and confident in the purpose of your work before jumping into design.

The diagrams outlined in this guide will help you make design decisions based on the goal and purpose of the piece.

Who is this communication for?

What purpose does it serve?

Is it formal, playful, somber, academic, energetic?

How will our audience experience this communication?

Composition
Being Thoughtful

Quality design work features three things:

01. DESIGN GRID

A majority of Emory layouts will require a four- or six-column grid, but this can increase or decrease based on the size of the dimensions of the piece.

02. USING CONSISTENT HIERARCHY

Sticking to a clear hierarchy and repeating it consistently through a piece helps communication feel organized and allows our audiences to understand information more clearly. This is felt most clearly with typography hierarchy. The guidance on will suit a majority of Emory design work. Once a hierarchy is established in a piece, it should not change.

03. SEEKING BALANCE

Because our design system is based on airy negative space, we must rigorously seek balance among the elements within each composition.

01. DESIGN GRID

02. USING CONSISTENT HIERARCHY

03. SEEKING BALANCE

Video

The visual principles established in the previous sections should largely apply to how we treat video and create consistency across motion deliverables.

Video
Graphics

BRANDED EXIT GRAPHIC

We use the shield at scale to introduce and conclude footage. This transition should happen quickly to not distract from the subject.
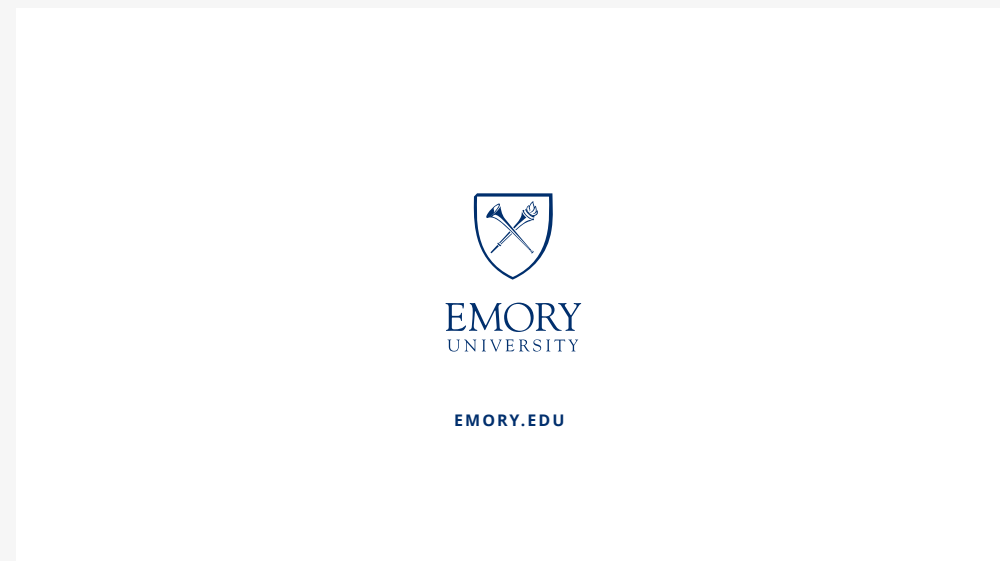
FRAME 01

FRAME 02

FRAME 03

FRAME 04

ADDITIONAL END CARD CONTENT

The organization of additional end card content should be simple and not detract from the logo.
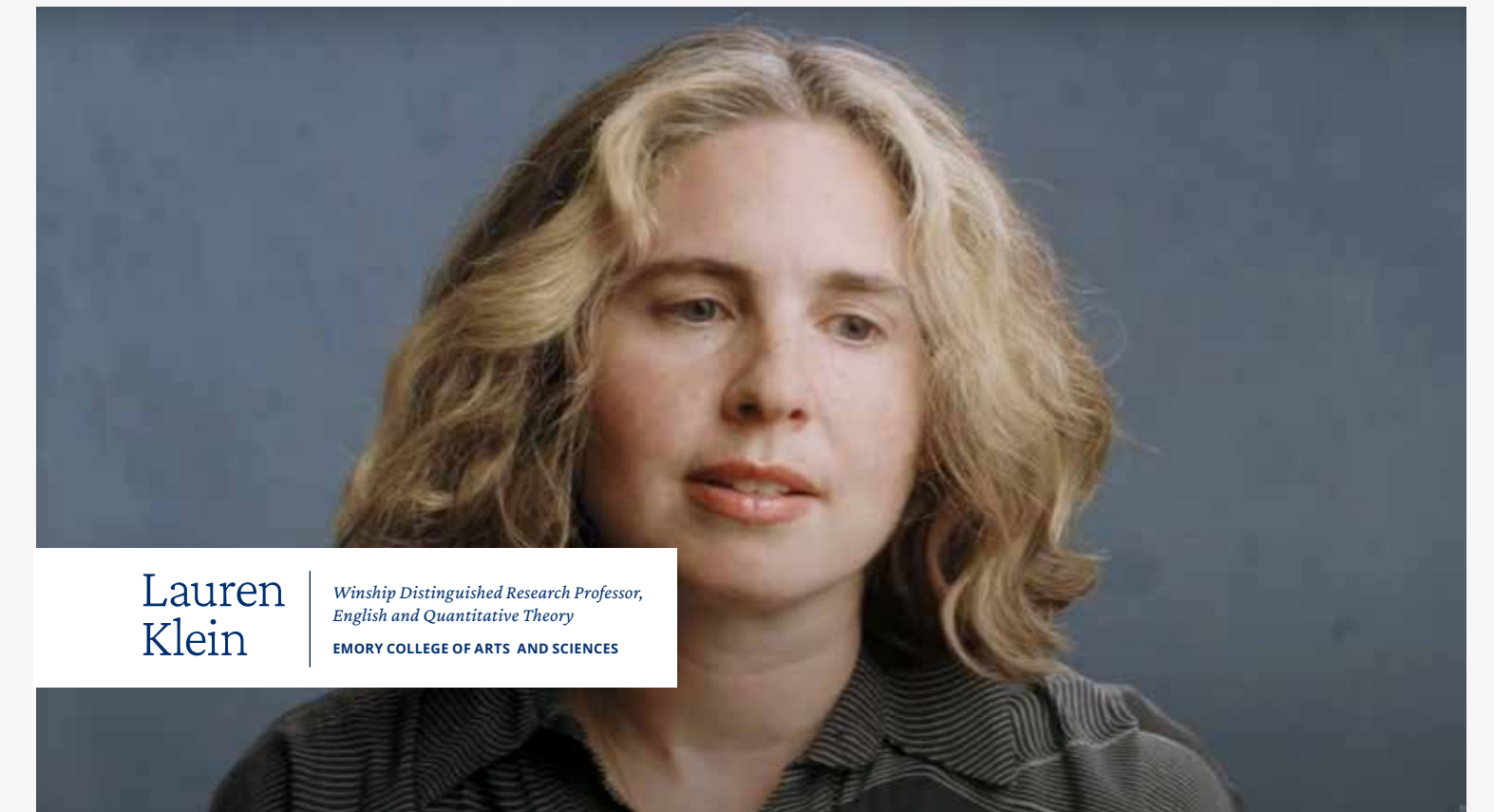
Video Graphics

LOWER THIRDS

Lower thirds should first and foremost aid clarity. Where possible, we should use a lower third design that feels more unique in scale and emphasizes the typographic core of our brand.

Create lower thirds for horizontal and vertical videos. Download lower thirds resources from brand.emory.edu.

Lauren Klein

Winship Distinguished Research Professor, English and Quantitative Theory and Methods
EMORY COLLEGE OF ARTS AND SCIENCES

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Video
Graphics

SUPERS

Supergraphics and on-screen art are largely typography-centric and bring the simplicity of our design system to the screen.

Brand in Action

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