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Welcome

This guide helps Emory communicators understand how to use language, typography, color, design, and photography to communicate the Emory essence with consistency and strength.
Communicating Our Essence

We use our communication pillars, knowledge of our audience, and tone words to inform our messaging when we talk about the work of the university. Though Emory’s communication strategy has one clear voice, the groups of people who interact with it are wide and varied. To help understand who they are and how to reach them, we have placed them into five categories.

**AUDIENCES**

**CONSUMERS**
These people are seeking out the opportunities, educational or otherwise, available at Emory. They could be prospective students, current students, guidance counselors, patients, prospective parents or current parents.

**GUIDES**
This group includes prospective faculty, providers, staff and administration, as well as current faculty, providers, staff and administration.

**BELIEVERS**
The believers are passionate Emory supporters living around the country.

**INFLUENCERS**
This category includes our peers (other universities), legislators and members of the media that influence how Emory is perceived.

**ADVOCATES**
These are the alumni and donors who passionately support Emory.
AUDIENCE: CONSUMERS

These people are seeking out the opportunities, educational or otherwise, available at Emory. They could be prospective students, current students, guidance counselors, patients, patrons of the arts, prospective parents, or current parents.

PERSONAS

JENNIFER
Prospective Undergraduate
» prospective undergraduate student
» wants to pursue a degree in creative writing
» involved with the community
» 4.0 GPA
» primary access: mobile

“How can Emory broaden my worldview?”
Jennifer is a prospective student from Georgia. Ever since she heard a graduate of Emory’s Creative Writing program speak at her middle school, she has wanted to go to Emory to study creative writing. Heavily involved in her school and local communities, she’s a self-starter with a passion for reading. She is studious, likes learning about different perspectives, and is excited to engage with other students with similar interests. She has a love for traveling and has always wanted to study abroad.

Goals
» interested in study abroad opportunities
» interested in diversity and inclusivity on Emory’s campus
» wants to learn about extracurricular activities at Emory

JANICE
Local Medical Consumer
» member of the local community
» family member recently diagnosed with congestive heart failure
» is familiar with Emory and wants to know about their health care research and accomplishments
» primary access: desktop

“Does Emory have what we need to help my husband?”
Janice is an accountant and mother of three from Marietta, Georgia. Her husband, Terry, was just recently diagnosed with congestive heart failure, and they have just started researching their options. They’re looking for a specialist in the area to compare the quality of health care measures open to them. They’re looking to Emory University for information on the latest research, patient outcomes, and the range of treatment options.

Goals
» wants to find a specialist in the area
» wants to learn about patient outcomes
» wants to compare the quality of health care measures

GREG
Guidance Counselor
» high school guidance counselor
» meets daily with students who have a variety of needs
» looking for quick facts and resources to make informed decisions
» primary access: desktop

“My students rely on my advice to succeed.”
Greg is a guidance counselor at a large public high school in the Southeast. He needs to stay up-to-date on information about colleges so he can meet with students to discuss their college options. He has a busy schedule and wants to be able to quickly access rankings across various programs in order to have informed conversations with his students and put them in the best position to succeed.

Goals
» wants to be able to confidently point each of his students in the right direction
» wants to be able to provide accurate financial and admission information to each student
» wants quick access to latest rankings and program information
» interested in finding out when Emory counselors are going to be at a college fair in his area
AUDIENCE: INFLUENCERS

This category includes our peers (other universities), legislators, and members of the media who influence how Emory is perceived.

PERSONAS

FRANK

News Media
» member of the local media
» familiar with Emory
» primary access: desktop

“I want to learn more about what’s happening at Emory.”
Frank is a prominent member of the local news media and lifelong resident of Atlanta. He’s just heard about a recent breakthrough in the field of autism research by a team of Emory researchers. He has done a preliminary Google search, but it hasn’t yielded much about it. He would like a more in-depth dive into the background of the story, the research, the impact on Atlanta, and the future of the project. In addition to information about this story, he has also been interested in learning more about Emory’s Continuing Education courses. He’s found himself with some extra free time on his hands and wants to look into Emory’s Creative Writing Certificate program.

Goals
» wants more information on Emory news stories
» wants to stay up-to-date on Emory autism research projects
» wants to explore Emory Continuing Education opportunities

STEWART

Peer Researcher
» peer researcher at Stanford
» primary access: desktop

“How can I collaborate with Emory?”
Stewart is a peer researcher from Stanford University studying cancer genetics. He’s looking for a partnership for a national dataset and potential grant partners from R1 institutions for a multi-institutional clinical research project. He’s interested in learning more about current Emory research projects in cancer genetics, new faculty and researchers, and getting information on the allocation of recent grants.

Goals
» wants to learn more about partnership opportunities with Emory researchers
» interested in finding potential grant partners

BARBARA

International Media Consumer
» unfamiliar with Emory
» mother of an autistic child
» primary access: desktop

“How can Emory’s research impact the lives of my family?”
Barbara is a leading member of the national news media from New York with an autistic middle school–age son, Daniel. She read about Emory and the Marcus Autism Center in the Economist and wants to know more. She’s interested in background on the history of the center, new developments in autism research, and the latest in treatment and early intervention options.

Goals
» wants to learn more about the Emory-affiliated Marcus Autism Center
» wants to find out more about Emory research in general
» wants to know about breaking Emory news stories
» wants to stay on top of the latest in treatment methodologies and research
AUDIENCE: GUIDES

This group includes prospective faculty, providers, staff, and administration, as well as current faculty, providers, staff, and administration.

PERSONAS

MARK

Current Faculty

» teaches classes while also continuing his own research
» has a busy schedule but always makes time for his students
» primary access: desktop

“I try to make a difference in a student’s life every day.”

Mark is a professor of physics with a focus in molecular and cellular biophysics. He has conducted research around the country and is an active member of Emory’s Biophysics Group. He’s well respected by his peers and well-liked by his students for his engaging lectures and willingness to help after class and outside of office hours.

Goals
» needs to stay on top of events in his department
» wants to stay in contact with his students
» looking for information on student mentoring programs and opportunities

FIONA

Prospective Faculty

» current philosophy professor
» wants to participate in research unique to Emory
» primary access: desktop

“How can I progress my research at Emory?”

Fiona is a professor of philosophy at Rice University who is interested in working at Emory University. In addition to being a Georgia native, her area of research focuses on the intersection of Eastern and Western philosophical traditions making the Emory-Tibet Sciences Initiative a unique area of interest. She’s an active leader in her department and an avid supporter of the school’s debate team.

Goals
» wants to know more about current faculty
» wants more information about the types of courses offered at Emory
» wants to learn about research enterprise and support
» seeking more details about the Emory-Tibet Science Initiative
» wants information about student clubs

LYDIA

Current Staff Member

» works in Woodruff Library
» wants to hear about events she can attend on campus
» would like to use the Courtesy Scholarship to earn a master’s degree at Emory

“How can I find out more about ways to enrich my life in this community?”

Lydia has worked at Woodruff Library for five years, and she loves the campus community and the many opportunities it offers. She attends concerts and lectures on campus, and is considering applying to earn a master’s degree at Emory. She has organized an employee team-based fitness program for her office, volunteers at Staff Fest, and participates in the Commencement chair rodeo every year.

Goals
» wants to know more about campus events
» wants to learn about her options for continuing her education at Emory
» wants to find more campus programs that would enrich her department
AUDIENCE: ADVOCATES

These are the alumni and donors who passionately support Emory.

PERSONAS

**JOSH**
Young Alumnus
- busy with work and professional life
- primary access: mobile

“How can I better connect with Emory and other alumni?”
Josh is a 2002 BBA graduate of Goizueta in finance who is working in New York City at a large financial services company. He enjoyed his time at Emory but feels a lack of connection with his alma mater. He receives alumni newsletters periodically and calls about donating money, but would like to be more informed and more involved with what’s happening at Emory.

**Goals**
- wants updates on his fellow alumni
- would offer career advice if asked
- wants to stay up-to-date on what’s happening around campus

**GLORIA**
Alumna
- very involved in the alumni community
- stayed in the Emory area
- graduate of Emory College with an English major
- primary access: desktop

“How else can I help Emory as an alumna?”
Gloria is a 1980 graduate of Emory with a major in English who is working as an editor for the Atlanta-based digital marketing firm Macquarium. She has been on several reunion committees and is a consistent contributor to the annual fund. She tries to stay in touch with other alumni via social media but ultimately would like a better way to stay connected.

**Goals**
- wants to keep up with other alumni
- wants info on what resources are available to her as an alumna
- wants to be more active in engaging with alumni

**WILLIAM**
Prospective High Value Donor
- not very familiar with Emory
- corporate giving officer for Unilever
- primary access: desktop

“I need a forward-thinking partner to help make a difference.”
William is a native of New Jersey and the corporate giving officer for Unilever. He’s looking for schools to partner with on various sustainability initiatives related to clean water. He came across a news story on Emory’s WaterHub and wanted to find out more. He’s interested in finding out about the specific metrics of the WaterHub, the background and creation of the project, and any other projects currently in development related to clean water.

**Goals**
- looking for facts and figures for Emory’s WaterHub project
- looking for partners for sustainable clean water initiatives
- wants to find out the extent of Emory’s involvement in other clean water projects
AUDIENCE: BELIEVERS

The believers are strong Emory supporters living around the country.

PERSONAS

STACY

Hyper Local Community

- part of Emory’s extended community
- environmentally conscious
- primary access: desktop

“I want to stay informed to keep my family healthy.”

Stacy is a mother of three young children and an Atlanta resident who lives within walking distance of Emory’s campus. She strives to lead a healthy lifestyle and prides herself on helping to keep her family physically active. She recently heard about the Clifton streetscape and bridge project on her local news and wanted to know more. She’s interested in learning more about the walkability and amenities of the space, as well as how the project will affect the leisure and recreational activities of her family.

Goals

- looking for opportunities to add to her family’s healthy, active lifestyle
- wants to know more about the Clifton streetscape project
- wants to learn more about the project’s future impact on her neighborhood

SARAH

Local Community

- member of local community in the medical profession
- is very familiar with Emory
- primary access: desktop

“I’m looking to attend interesting events at Emory.”

Sarah is an orthopedist and Atlanta resident interested in getting more involved with learning opportunities in her area. She recently attended a lecture at Emory with a friend and would like to know more about Emory’s Continuing Medical Education events. Aside from educational opportunities, she’s interested in staying on top of the latest in Emory medical research and events that allow her to be more involved and engage with the local community.

Goals

- wants to know about learning opportunities at Emory
- wants updates on the latest in Emory medical research
- wants to know about events where she can engage with the community
- interested in learning more about Emory’s Continuing Medical Education events

STEVEN

West Coast Supporter

- public health researcher in Seattle
- followed Emory’s involvement with the Ebola virus disease patients in 2014
- primary access: desktop

“I wish more organizations would step up in times of global crisis like Emory did.”

Steven has visited Emory for a public health conference and often crosses paths with Rollins and CDC researchers in his field. He respects the work Emory doctors and nurses did when they offered to treat the Ebola virus disease patients a few summers ago. He follows Emory stories online and on the news.

Goals

- wants to continue to follow Emory’s accomplishments in the national news
- wants to stay up-to-date with Emory public health and global research milestones
- interested in spreading the word about Emory when he can
VOICE

Voice is the personality or style of your writing—what sometimes is thought of as your attitude toward your audience. It helps you catch your readers’ attention and establish a relationship with them. Voice is important in the work we do, because it establishes consistency across a website or family of publications.

The Emory essence is about inquisitiveness, optimism, impact, and purpose. The voice echoes these sentiments. The language is progressive yet welcoming, lofty, aspirational, and always resolute.

» Use a commanding, confident voice.
» Use an active voice.
» Use a conversational voice, using storytelling to share your message.
» Be concise, keeping your message direct and the length of your piece in check.
TONE

Tone is a subset of your voice; it conveys the mood or attitude of each piece. If voice is the personality of your piece, then tone is the mood. Your tone will vary from piece to piece, but only within the consistent voice you have established.

TONE WORDS

We have established a set of tone words that express the core traits of Emory and reflect its personality. These words are not to be used in copy, but they should inspire the way you communicate with different audiences. The tone will shift depending on the audience, but all communications should use the following words as a guide.

Noble
We stand by what is good.

MAGNETIC
We attract partnerships for innovation.

PASSIONATE
We are intensely engaged.

CARING
We work in service of humanity.

PURPOSEFUL
We have work to do.

CURIOUS
We are driven to uncover new knowledge.
CONSUMERS

When writing for a graduate student recruitment audience—Consumers—you might emphasize Purposeful and Passionate.

More. That’s what Emory’s seven professional and graduate schools urge our students to do. Here, there’s an ethos of ethical leadership that nurtures innovative ways of thinking and doing. It’s taking theories and basic research and making them applicable to people’s everyday lives. It’s being open to diverse modes of thought and ways of being. Our students go on to transform institutions, governments, policy, and practice. Our commitment to ambitious transformation doesn’t end in our backyard but extends around the world.
Emory’s bold and creative thinkers push forward on all fronts, innovating for global health, enhancing the impact of health sciences, partnering with our strong city, and strengthening academic excellence. Join us as our discoveries create change, our insights reach across the globe, and cures become reality. Join us as we change the way we live in the world.
TONE: EXAMPLES

BELIEVERS

For an audience of Believers—who know of Emory through news stories about Ebola or the work of the Carter Center—writing may be Purposeful and Curious.

Yesterday’s breakthrough is today’s starting point. We’re not only the region’s most comprehensive academic health care system but a vital center for research. Cancer. HIV/AIDS. Global health. Heart disease. Never content to merely build on what came before, we forge new paths, new cures, and new ideas on the frontiers of human health. We find a way where there’s no way.
At Emory, we hire doers and bold thinkers not afraid to challenge the status quo—or even create it. We live our values every day. To teach. To transform lives. To heal bodies and minds. To be a vital and contributing member of our greater community. Every job at Emory, every person here, is part of a well-tuned ensemble perfectly positioned to carry out our mission: to create, preserve, teach, and apply knowledge in the service of humanity.
What keeps us up at night? We're driven. Driven to find new ways to partner for creative thinking and uncover real solutions for the world today. Driven to collaborate for innovation both across the globe and right at home. Driven to make an impact through our deep commitment to civic engagement, academic excellence, and research and innovation. So we all can sleep better.
PUTTING THE LANGUAGE STRATEGY TO WORK

Think about the many ways you could use these language guidelines.

» When you send out your newsletter or eblast, you could select stories with themes that reflect a different pillar each week or month.

» Through emails, social media, news releases, and more, you could vary your voice and tone to communicate a single pillar several ways.

» You could use a single pillar or a pair of pillars in every aspect of your communication for consistent messaging, whether you work on print recruitment pieces, digital marketing, magazines, or other strategic communications.

As you create your communication vehicle, be sure to maintain continuity between your message and other elements, such as art and photography, design and typography, as highlighted in the Emory communication strategy guidelines.
PRINT FONTS: HEADLINES

Mercury Display
Mercury Display is a modern serif typeface based on classic serif typefaces like Times, but paired with contemporary details. The oblique serifs, or edges, are unique and eye-catching, giving the new style distinction. Contemporary yet classic, this typeface was designed for headlines and subheadings and should only be used for these as the details are lost at smaller scales.

Conduit
Conduit was designed to grab your attention. At first glance, it’s a modern sans serif that feels mechanical and strong. Upon further inspection, however, it is fairly narrow and square, and it has a warmer, inviting quality, which lies in the details of the subtle rounded tips and corners. This font is highly legible and should be used for headlines and subheadings only.

Mercury Display

MERCURY DISPLAY ROMAN
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %

SMALL CAPS SAMPLE

MERCURY DISPLAY SMALL CAPS
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %

CONDUIT

CONDUIT BOLD
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %

CONDUIT BOLD OUTLINE
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %

*Use the outline style by setting the fill to transparent and the stroke between .75 pt–2 pt, depending on the size of the type. This treatment does not translate well for type smaller than 24 pt.
PRINT FONTS: BODY COPY

Mercury Text
Mercury Text is a modern serif typeface based on geometric proportions, making it a nice contrast to the headline typefaces. It has sharp corners and tightly coiled curves and is flexible, complete with a full range of weights and italics, making it an ideal choice for body copy and longer documents that may need subtleties in hierarchy.

Mercury Text

**MERCURY TEXT ROMAN**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**MERCURY TEXT SEMIBOLD**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**MERCURY TEXT BOLD**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**MERCURY TEXT SEMIBOLD ITALIC**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**MERCURY TEXT BOLD ITALIC**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %
PRINT FONTS: BODY COPY

Avenir

Avenir is a modern sans-serif typeface that adds a bit of organic humanism to a design. It’s flexible, with a full range of weights and italics, another good choice for body copy and longer documents that need subtleties in hierarchy.

Avenir

**AVENIR LIGHT**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**AVENIR BOOK**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**AVENIR ROMAN**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**AVENIR MEDIUM**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**AVENIR HEAVY**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %

**AVENIR BLACK**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9 ! ? $ %
PRINT FONTS: HEADLINE STYLES

There are a variety of headline styles to use that offer flexibility and bring interest to a design. Having the options to use several headline styles gives communication pieces more flexibility and pacing options so that the design doesn’t feel too repetitive from page to page. The format, available space and layout pacing will often determine what treatments work best within the design.

1 / Single Typeface – Mercury Display Bold
At its simplest, a headline can be set in Mercury Display Bold and offer enough character for a bold headline to stand out and feel designed. It’s best to set these in title case and use minimal tracking (30 pt max).

2 / Single Typeface – Conduit Bold
The Conduit Bold type can be used in three ways; the standard solid fill, an outline version, or a combination of the two, the expressive ‘Alternate Outline’ variation where the letters alternate between solid and outline across the headline every so often. By varying the fill and outlined letters within the headline, emphasis and movement is added for a more expressive effect. With all Conduit styles, it’s best to set these in all caps and use plenty of tracking to space out the letters (125–250 pt, depending on the type size and available space).

3 / Mixed Type
This headline style mixes Conduit and Mercury in a way that adds emphasis and impact to portions of the headline. The pieces set in Mercury jump out first, while the Conduit portions sit back and support the structure. An optional outline box can be added around the Conduit type to add weight and visual interest to the headline, making this headline style a more graphic and expressive variation that works well for large communication moments where high impact is desired.
PRINT FONTS: PARAGRAPH STRUCTURE

Here are some examples of setting up headlines with additional copy. Style contrast will offer the most distinction between headline and subhead. The style of subhead will be dictated by the chosen headline style. If the headline is set in Mercury Display Bold, the subhead should contrast that and be set in Conduit Bold.

Size contrast is also important to explore. The size of headline in relation to the subhead and body copy should have a clear hierarchy. Larger headlines set with smaller sub heads and even smaller body copy work best. Headlines should always be set in the bold weight.

**Headline Style 03**

**MERCURY DISPLAY BOLD WITH SUBHEAD SET IN CONDUIT BOLD**

This is a piece of body copy. The type looks best set flush left or justified, as seen throughout this guide. It doesn’t need much leading and the tracking should almost always stay at the built in optical size.

**ALTERNATE OUTLINE HEADLINE 02**

With Subhead Set In Conduit Bold Title Case

This is a piece of body copy. The type looks best set flush left, as seen throughout this guide. It doesn’t need much leading and the tracking should almost always stay at the built in optical size.
Setting type is a subtle art and it’s important to have some guidelines in place to ensure legibility and continuity of the communication products. Here are some general rules to keep in mind when laying out type for headlines or body copy.

Headlines are always set larger than the body copy and in the bold weight, which provides the most contrast from body copy.

Body copy should be set between 7–11 pts for print, and 12–16 px for web.

**PRINTFonts: Best Practices**

**Things to Avoid When Setting Headlines**

1. Do not create your own modifications to the font. Use only the faces provided.
2. Do not track out the title-case headline style past 30 pts.
3. Do not place the headline over a photo in such a way that the legibility is compromised.
4. Do not vary the size of a specific weight or style within a headline treatment.

**Things to Avoid When Setting Body Copy**

1. Do not track out the body copy more than 15 pts. It will become spotty and difficult to read.
2. Do not set body copy in all bold, it will become too dense to read at small sizes.
3. Do not place the copy over a photo in such a way that the legibility is compromised.
4. Do not set body copy in a weight other than light, regular, or medium for call-outs.
WEB FONTS: HEADLINES

Spectral
Spectral is designed for text-rich, on-screen environments and long-form reading. Spectral is available in Roman and italic versions of extra light, light, regular, medium, semi-bold, bold, and extra bold.
Available from Google Fonts at fonts.google.com.
WEB FONTS: HEADLINES

Barlow Condensed
Barlow Condensed, a slightly rounded, low-contrast grotesk type family, is space efficient and clear. This font is perfect for headlines, as it shares qualities with highway signs and public signage. Any head style in Barlow Condensed should always use the semi-bold weight in all caps. Barlow Condensed is available in Roman and italic versions of thin, extra light, light, regular, medium, semi-bold, bold, extra bold, and black.

Available from Google Fonts at fonts.google.com.
WEB FONTS: BODY COPY

Noto Sans
Noto Sans is flexible and legible at many sizes. It contains a full extended character set and is intended to be visually harmonious across all languages.

Available from Google Fonts at fonts.google.com.
WEB FONTS: BEST PRACTICES

Setting type is a subtle art, and it’s important to have some guidelines in place to ensure legibility and continuity of the communication products. Here are some general rules to keep in mind when laying out type for headlines or body copy.

Headlines are always set larger than the body copy and in the bold weight, which provides the most contrast from body copy.

Body copy should be set between 7–11 pts for print and 14–18 px for web.

THINGS TO AVOID WHEN SETTING HEADLINES

1 / Do not create your own modifications to the font. Use only the faces provided.
2 / Do not track out the Spectral title-case headline style past 30 pts.
3 / Do not place the headline over a photo in such a way that the legibility is compromised.
4 / Do not vary the size of a specific weight or style within a headline treatment.
5 / Do not use colors that are not WCAG 2.0 level AA compliant for contrast.

THINGS TO AVOID WHEN SETTING BODY COPY

1 / Do not set body copy in all bold; it will become too dense to read at small sizes.
2 / Do not set body copy in a weight lighter than regular (400).
3 / Do not place the copy over a photo in such a way that legibility is compromised.
4 / Do not use colors that are not WCAG 2.0 level AA compliant for contrast.
ALL MEDIA: SYSTEM FONTS

Georgia and Verdana

Verdana and Georgia are the preferred system fonts, and they should only be used if no other identity fonts are available for print or web. An example of their use is in html emails, where font options are limited, or in general communications such as letters and email signatures.

Verdana is a sans serif substitute for Avenir (print) and Noto Sans (web), and Georgia is a substitute for Mercury (print) and Spectral (web).

Please visit communications.emory.edu for further information on obtaining the identity fonts.

Georgia

**GEORGIA REGULAR**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %

**GEORGIA BOLD**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %

Verdana

**VERDANA REGULAR**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %

**VERDANA BOLD**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8 9 ! ? $ %
COLOR

3.1 COLOR PALETTES
3.2 BEST PRACTICES
COLOR

Primary Palette
The traditional Emory colors are the foundation, and they have been expanded to include some additional shades. These are the colors to lead each design and will work seamlessly with the updated secondary palette.

Secondary Palette
This palette is the range of secondary accent colors that work in conjunction with the main palette colors in small proportions.

Neutrals Palette
A variety of light grays are primarily used for the separation of content and elements as well as copy.

* These colors are not WCAG 2.0 level AA compliant for use for text.
** Gold for text should be used only on text larger than 18 px to be WCAG 2.0 level AA compliant.
BEST PRACTICES

Here are some general rules to keep in mind when using color for print or web applications.

The primary palette colors should always be more dominant in the layout than the secondary colors.

THINGS TO AVOID WHEN USING COLOR FOR PRINT APPLICATIONS

1 / Do not use modifications of the CMYK builds or Pantone colors.
2 / Do not use colors close the the same value next to each other.
3 / Do not use tints of the specified colors orange or red.
4 / Do not use colors that are not WCAG 2.0 level AA compliant for contrast.

THINGS TO AVOID WHEN USING COLOR FOR DIGITAL APPLICATIONS

1 / Do not use color as the only indicator of importance or difference among elements.
SECTION 04

DESIGN

4.1 GRAPHIC ELEMENTS
4.6 GRAPHIC LIBRARY OVERVIEW
GRAPHIC ELEMENTS

Perspective Shift-Image Plane Shift
Emory’s dedication to discovery calls for a unique perspective and mindset to challenge expectations in order to move the world forward. Using the idea of vision, discovery, and the unexpected, diagonal cuts and plane shifts in the imagery were used as a design interpretation of this idea. The result creates movement and energy, a sense of curiosity and innovation within the designs. By shifting the image, zooming in or out within these fragmented planes of the page, the viewer is challenged to see in new and unexpected ways. These diagonal plane shifts are a part of an overall geometric aesthetic of angles and facets found throughout the bold new visual language.

BEST PRACTICES
1 / Do not crop image in a way that the subject matter is distorted or unrecognizable.
2 / Do not use this effect with more than one image per spread, cover, or header.
3 / Use duotone images for a more subtle visual effect.
4 / Use images that are less visually complex.
Facets—Background Element
With the idea of shifting perspectives and unique vision, a series of vibrant textural backgrounds were developed to use as a base layer for designs. The tonal color shifts, which use Emory’s primary and secondary palette to new effect, are a powerful way to convey a sense of change, movement, energy, and optimism.

The system of shifting planes and moving fractal-esque shapes play off of the diagonal and geometric forms found throughout the new visual language system, bringing a sense of vibrancy and modernity that feels bold and magnetic.

BEST PRACTICES

1 / Do not obscure an image in a way that the subject matter is distorted or unrecognizable.

2 / Pair this element with imagery that is less visually complex.
Tile Grid Pattern
The tile pattern is a background textural element that offers a sense of structure and dimension to designs. This pattern uses the established faceted and geometric language established across the new visual design system, but also draws inspiration from marble tiles found across campus.

Fractal Frames
The fractal shaped thin linear frames echo the idea of seeing differently and bring a clean graphic element to layouts where a sense of sophistication and timelessness is needed. Photography can sit inside of these shapes, as well as call-out copy.
Arrow
The arrow is a small detail that conveys a sense of momentum and trajectory towards tomorrow's breakthroughs. They can accent designs as anchors, guiding the reader's eye to entry points of content, as well as adding textural weight or a window into content.
Diagonal Line Pattern
The line pattern is a textural element that reinforces the diagonal nature of the other visual design system elements. This pattern is used as either a border or overall background pattern.
GRAPHIC LIBRARY OVERVIEW

- Emory_Facets_Backgrounds_All.psd
- Emory_Toolkit.eps / Arrow
- Vert lines cyan lg.eps
- Emory_Toolkit.eps / Plane Shift
- Emory_Toolkit.eps / Fractal Frames
- Emory_Toolkit.eps / Tile Grid Pattern
At the heart of Emory’s new communications strategy is an invitation to viewers to start to see and think differently. To achieve this we use unique visual vocabulary that challenges, questions, excites, and inspires. The photography should capture the magic of discovery and innovation, and the curiosity and exploration of Emory’s forward-thinking students and faculty. It reflects the environment with its empowering and colorful sense of place and people. The photography’s tone is imaginative, captivating, optimistic, inquisitive, passionate, driven, inspiring, and heroic. There are graphic photo treatments that enhance the photography and add an additional layer of surprise and perspective to the visual storytelling.
OVERVIEW

People
Capture students, faculty, and alumni in a way that feels authentic and illuminating. Strong composition with shallow depth of field play up the idea of vision. Follow, and even stretch, the rule of thirds for composition. Use the architecture and background elements to support and highlight the subjects. When selecting images with multiple people, keep diversity of age, race, gender, and ability in mind.

Campus
Emory’s lush and historic campus, as well as the modern, state-of-the-art facilities, create wonderful contrast and variety across the campuses. Capturing the character of campus and the surrounding Atlanta area gives people a sense of the environment that breeds innovation. Try to find shots of campus with people, even if they are in the background, to add life to the photography.
OVERVIEW

Student Life
Showcase the energy and spirit of Emory’s student body in fun and interesting perspectives. Showing students gathered in groups, working or playing, often make the most genuine moments. Emory is academically driven, but it’s also a very fun place to be. Student life photos should tell that story in a vibrant and authentic way.

Academic
In the classroom, lab, or workspace we’ll want to capture the empowering environment through a sense of enthusiasm, mentorship, and personal drive. Highlight different scenarios, from group collaboration to interesting research-driven lab spaces. Consider unique angles and out of focus foreground/background elements that can help focus the viewer’s eye on the subject.
TREATMENTS

Soft Flares
Used as a subtle color overlay, the soft flares reference a sense of warmth and optimism found at Emory. These soft flares add additional color and depth, and act as a way to bring the viewers eye to the main part of a photo. They are also a great overlay to use to bring a bit of excitement and style to photographs that may have been shot in less than ideal lighting scenarios.
TREATMENTS

Perspective Shift
Emory’s dedication to discovery calls for a unique perspective and mindset to challenge expectations in order to move the world forward. Using the idea of vision, discovery, and the unexpected, diagonal cuts and plane shifts in the imagery were used as a design interpretation of this idea. The result creates movement and energy, as well as sense of curiosity and innovation within the designs.

By shifting the image, zooming in or out within these fragmented planes of the page, the viewer is challenged to see in new and unexpected ways.
BEST PRACTICES

ACCEPTABLE PHOTO ADJUSTMENTS

1 / TONE AND COLOR
Color and tonal correction to ensure accurate reproduction of the original photograph.

2 / RETOUCHING AND EDITING
Technical touch-ups such as balancing or removal of flaws (dust spots, scratches, digital noise, artifacts, etc.) to achieve better reproduction.

3 / CROPPING
Cutting into a photograph to remove distracting elements and creating a more interesting composition.

4 / BLACK AND WHITE
Conversion of a color image to black and white if context calls for it.

5 / COLOR OVERLAY
Conversion of an image to a tinted color, giving a more graphic quality.

UNACCEPTABLE PHOTO ADJUSTMENTS

1 / CONTENT ALTERATION
Avoid content alteration—moving, adding, deleting, combining, stretching, flipping, shrinking, etc.

2 / OVER CROPPING
Avoid cropping an image so severely that the subject and emotion of the photo are compromised.

3 / OVER EDITING
Avoid combining multiple overlays or editing in a way that the subject matter becomes hard to discern or looks out of character.