

Brand Guidelines



University of Lynchburg

These Brand Guidelines apply to members of the University of Lynchburg community of students, faculty and staff; licensees; developers; customers; and authorized resellers who wish to use the trademarks, service marks, logos, or copyrighted material of the University of Lynchburg in connection with advertising, marketing, promotional, informational and reference materials, on product packaging, on websites, broadcast media, or on printed publications. Any unauthorized or improper use of the University of Lynchburg's trademarks or copyrighted material may constitute infringement and unfair competition in violation of federal, state and international laws.

Please direct any questions regarding these Brand Guidelines to University Communications and Marketing at ccm@lynchburg.edu

What is a brand?

It's more than a logo, a slogan, a mascot, or an ad campaign. It's long-lasting, with enduring strength.

A brand is:

The **promise** we make to our audiences.

The **essence** of our organization.

The **experience** we create.

The **personality** we convey.

The **message** we deliver.

The **identity** we express.



What does this document do?

As people, we craft our messages based on who we're speaking to, our personality traits, and the words we choose. The same can be said for a brand.

This document defines each component of our brand, to illustrate who the University of Lynchburg is and why it matters to the world. Put simply, this is how we tell our story.



INTRODUCTION

STRATEGY

- 05 Introduction
- 06 Brand Strategy
- 07 Our Audiences
- 08 Our Best-fit Students
- 11 Our Messaging
- 16 Our Personality

VOICE AND TONE

- 17 Introduction
- 19 Making Our Message Work
- 20 Our Creative Platform
- 21 Aligning With the Map
- 22 Is it an Attribute?
- 23 What's the Benefit?
- 24 Determine Your Audience and Priorities
- 25 Craft Your Message
- 26 Using the Map
- 29 Headline Constructs
- 30 Writing Well

IDENTITY

- 31 Introduction
- 32 Primary Logo
- 33 Secondary Logo
- 35 Alternate Logos
- 39 Clear Space
- 40 Partnership Lockup
- 41 Restrictions

TYPOGRAPHY

- 42 Introduction
- 43 Families
- 48 Leading
- 49 Tracking
- 50 Examples

COLOR

- 55 Introduction
- 56 Hornet Red
- 57 Color Overview
- 58 Primary Colors
- 59 Secondary Colors
- 60 Tertiary Colors
- 61 Color Chart
- 62 Color Ratios

GRAPHIC ELEMENTS

- 67 Introduction
- 68 Line Work
- 69 Pattern
- 70 Pull Quotes
- 72 Callouts and Stats

PHOTOGRAPHY

- 73 Introduction
- 75 Choosing Photography
- 76 Techniques to Avoid
- 77 Categories

GUIDELINES IN USE

- 84 Tactics
- 93 Contacts



Our strategy

The work we do at the University of Lynchburg doesn't stay here. Our approach is unassuming and focused, the impact of our purpose-driven students and learning-focused leadership is profound. Our brand captures this and the heart we have for it all. It also provides a platform for expressing these ideas through a distinctive narrative, a consistent voice, and a unified visual vocabulary. Embraced as a whole, our brand equips us to authentically show our work and tell our stories in ways that feel unmistakably and unforgettably ours.

Brand strategy

Our strategy is made up of three key elements, which together serve as the foundation for our creative platform.

AUDIENCES ▶ **Who we're engaging**

By identifying and understanding our key audiences, we can better reach them with the right messaging.

MESSAGING ▶ **What we say**

Our messaging organizes our key ideas into a story to ensure clear, compelling, and consistent communications.

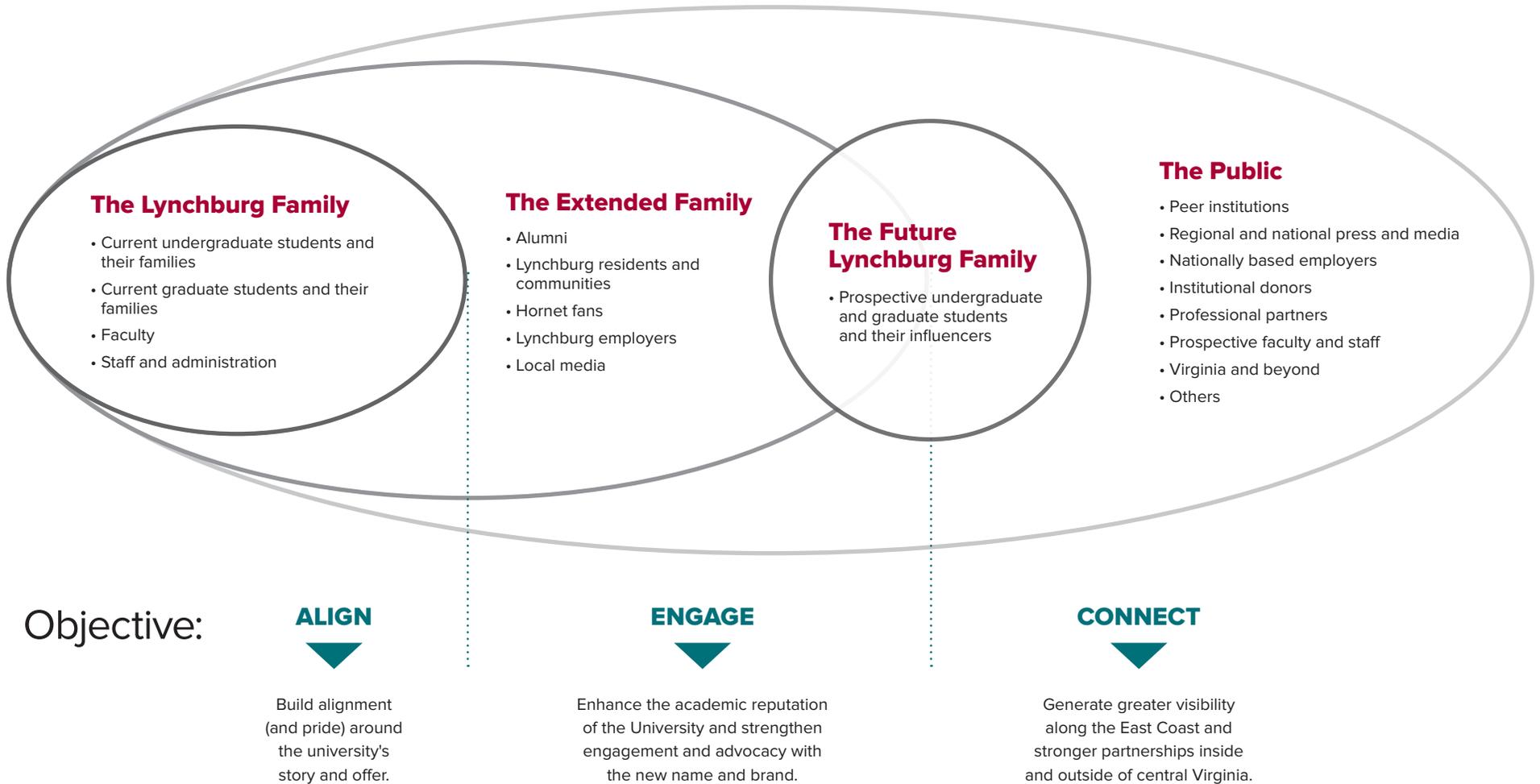
PERSONALITY ▶ **How we look, feel, and sound**

Our personality captures our character traits and defines the tone of our communications.



Our audiences

Identifying and understanding our key audiences are the first steps to implementing our brand. To effectively engage and connect with them, we must align the focus of our messages with the interests of each audience segment.



OUR BEST-FIT STUDENTS

The connectors

These are students who value the journey. They thrive in connecting and collaborating with people in the pursuit of new knowledge and ideas, seeking common ground and piecing together the seemingly unexpected.

Our approach

How, not why.

Skip the result. Instead, show the process of how students succeed at the University of Lynchburg and what people and places will lead them to success. And don't forget to engage them in an authentic way.

<p>DESIRED COLLEGE TRAITS</p> <ul style="list-style-type: none"> • Collaborative • College town • Involvement opportunities • Philanthropic foundation 	<p>MOTIVATIONS</p> <ul style="list-style-type: none"> • Making an impact on others' lives • New experiences • Collective success
<p>NEEDS</p> <ul style="list-style-type: none"> • A politically flat organization or environment • A close tie to the surrounding community • Opportunities to make an impact 	<p>CONCERNS</p> <ul style="list-style-type: none"> • Closed-mindedness • Focus • Balancing involvement in and out of the classroom

BUZZWORDS

- | | |
|---------------------------|------------------------------|
| + "Hands-on learning" | - "Premier institution" |
| + "Personal connection" | - "Academic rigor" |
| + "Diverse student body" | - "Professional opportunity" |
| + "Engaging faculty" | - "Independent study" |
| + "Doors are always open" | |
| + "Exploration" | |
| + "Tight-knit community" | |
| + "Experiential learning" | |



OUR BEST-FIT STUDENTS**The inquisitive**

These students are intellectually motivated, and thrive in an open environment where they are free to question. They're always looking for new things to explore and discover, and want to get as much out of their academic experience as possible.

Our approach**Show, don't tell.**

Since these students like to collect intel, their natural curiosity will motivate them to pull the information they need, when they need it. So instead of drowning them in the details, use strong visuals they can see themselves in—particularly shots of people. Show them students like them who are succeeding in their exploration.

BUZZWORDS

- | | |
|------------------------------|--------------------------|
| + "Professional opportunity" | - "Tight-knit community" |
| + "Global impact" | - "Premier institution" |
| + "Diverse student body" | - "Academic rigor" |
| + "Engaging faculty" | - "Independent study" |
| + "Innovation" | |
| + "Exploration" | |
| + "Experiential learning" | |
| + "Small class size" | |

<p>DESIRED COLLEGE TRAITS</p> <ul style="list-style-type: none"> • Open • Known for academics • Innovative • Supportive 	<p>MOTIVATIONS</p> <ul style="list-style-type: none"> • Job prospects • Making close connections with the people around them
<p>NEEDS</p> <ul style="list-style-type: none"> • Off-campus exploration • Strong first-and second-year experiences • High-quality undecided program 	<p>CONCERNS</p> <ul style="list-style-type: none"> • Closed-mindedness • Silos and cliques

OUR BEST-FIT STUDENTS

The optimists

These students are motivated and ambitious, and desire a culture of openness and acceptance. Their positive energy is magnetic, and with support and encouragement, they can become bright, kind, successful leaders.

Our approach

Pull out the positioning.

These students want to see what Lynchburg is going to do to play up their potential while they're enrolled and how it's going to empower them to make an impact after they've graduated. So, show them the balance of intrinsic and extrinsic transformation that differentiates Lynchburg from the rest.

For more on this, see our brand strategy or page 13 of this document.

<p>DESIRED COLLEGE TRAITS</p> <ul style="list-style-type: none"> • Liberal arts foundation • Close surrounding community • A balance of urban and rural environments 	<p>MOTIVATIONS</p> <ul style="list-style-type: none"> • Happiness in their career • Personal fulfillment • "Finding their people"
<p>NEEDS</p> <ul style="list-style-type: none"> • Off-campus exploration • Clear pathways to financial aid • Opportunities to create a positive impact 	<p>CONCERNS</p> <ul style="list-style-type: none"> • Becoming "just a number" • Failure • Being able to afford college

BUZZWORDS

- + "Tight-knit community"
- + "Global impact"
- + "Diverse student body"
- + "Engaging faculty"
- + "Innovation"
- + "Exploration"
- + "Experiential learning"
- + "Bright future"
- "Premier institution"
- "Academic rigor"
- "Professional opportunity"
- "Independent study"



Our messaging

The messaging map organizes our key messages into a hierarchy to ensure we’re consistently telling our brand story in a way that’s unique and has an impact. Each point supports the next, and it all ties directly back to the core.

PILLARS

These pillars provide topic-oriented organization to our messaging. The three messaging pillars— learning, balance, and community— help guide how we talk about our academic offer, what differentiates us from our peers, and our sense of community.

ATTRIBUTES AND BENEFITS

A compelling message map, or brand story, is based on attributes and benefits.

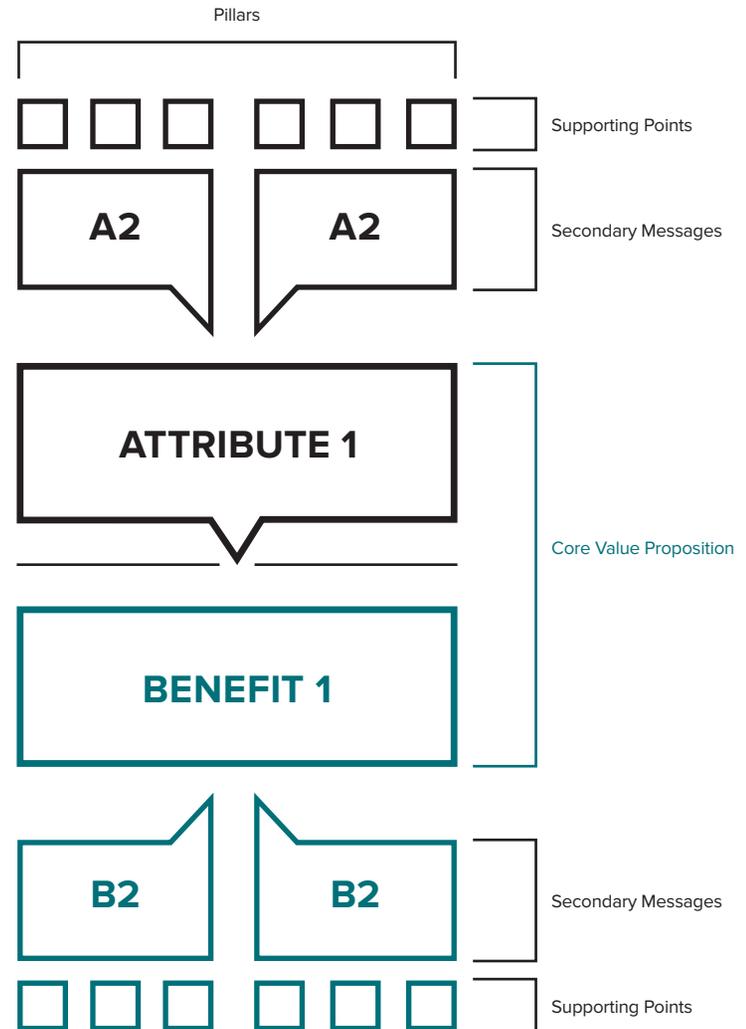
Attributes are what we offer to our audiences. Attributes include the programs, services, research opportunities, and unique offers that we bring to the table.

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

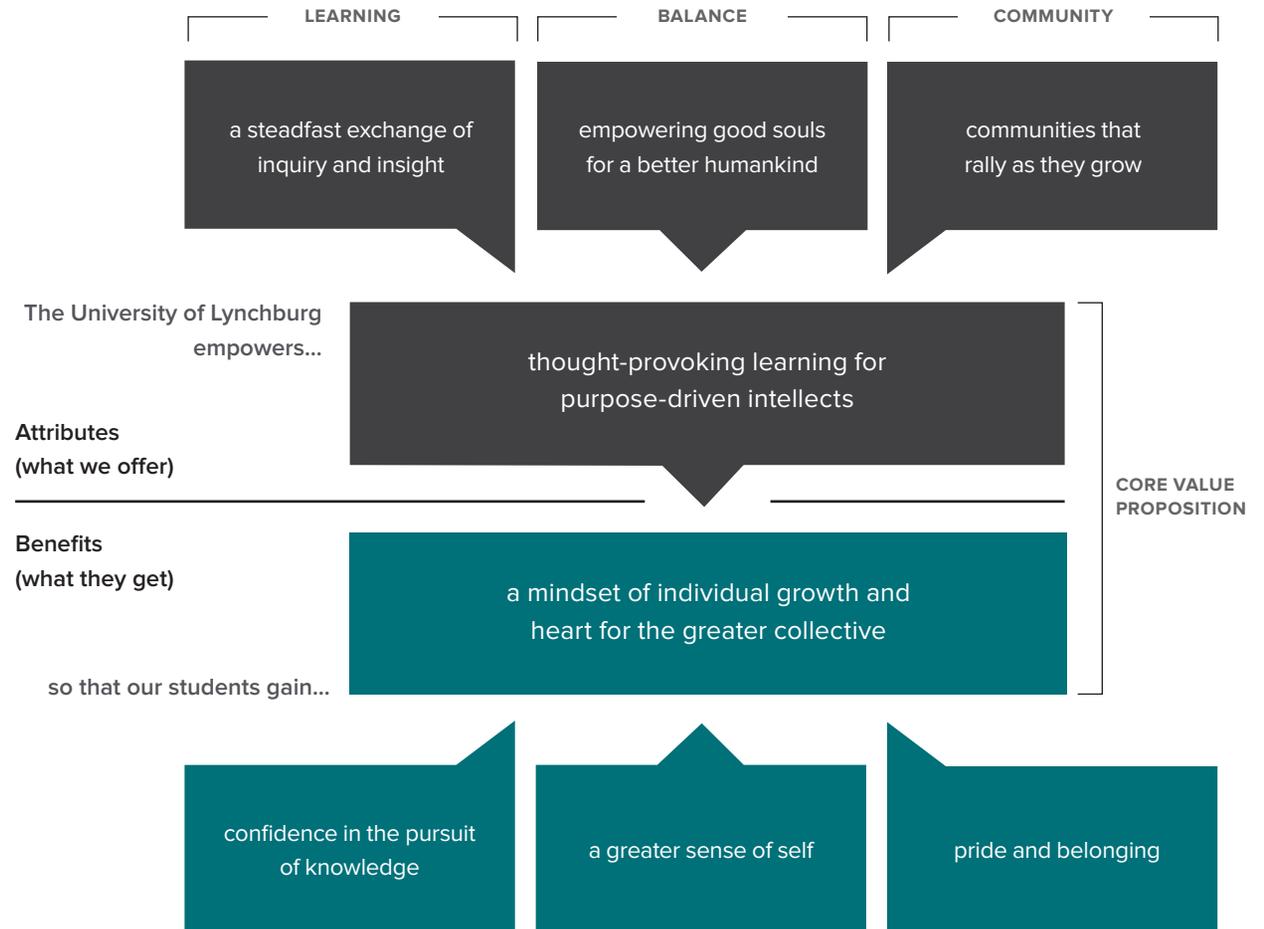
HIERARCHY

A messaging map is an extremely useful tool because it forms a clear hierarchy of messages. It allows us to organize:

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

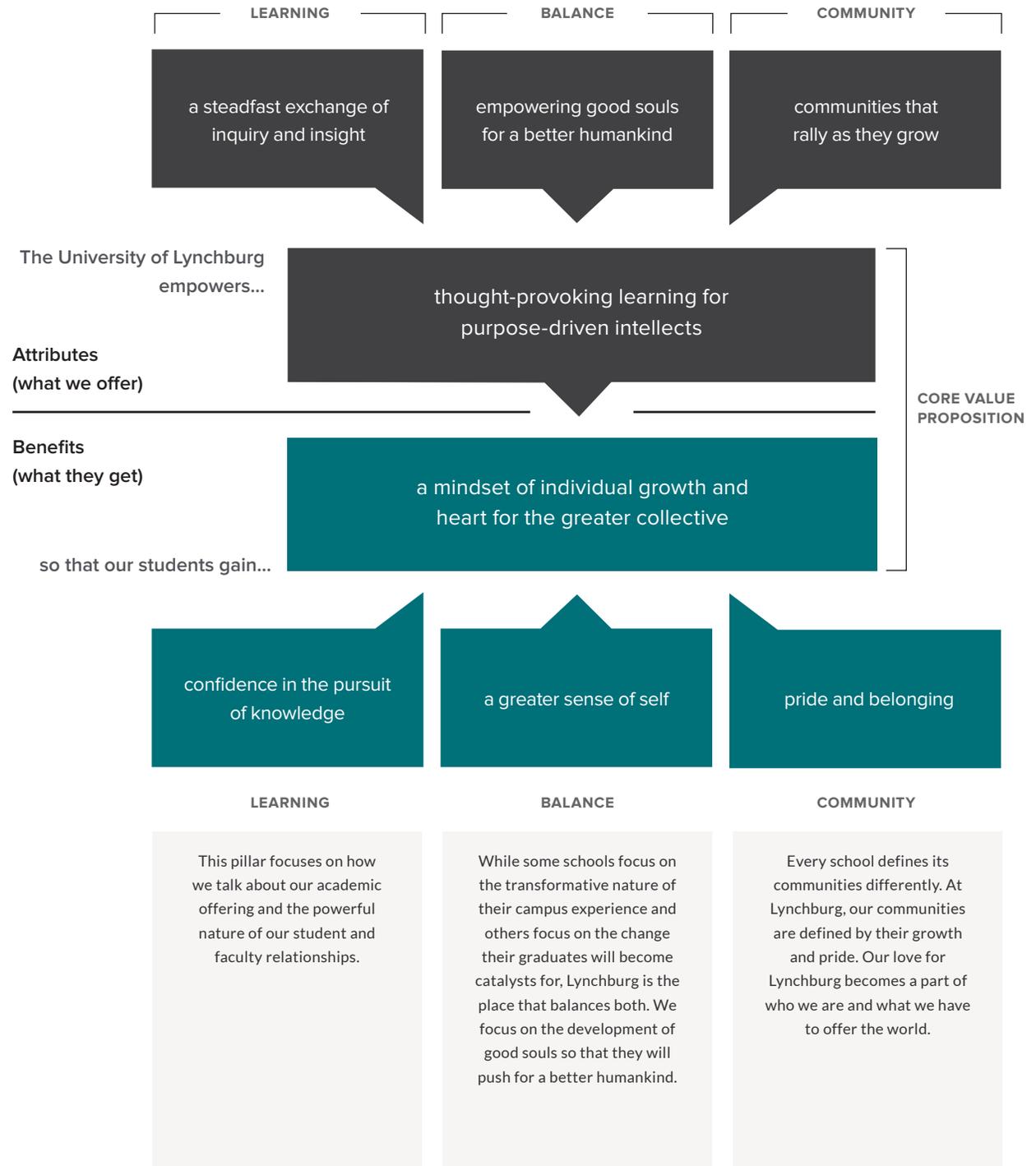


Our messaging



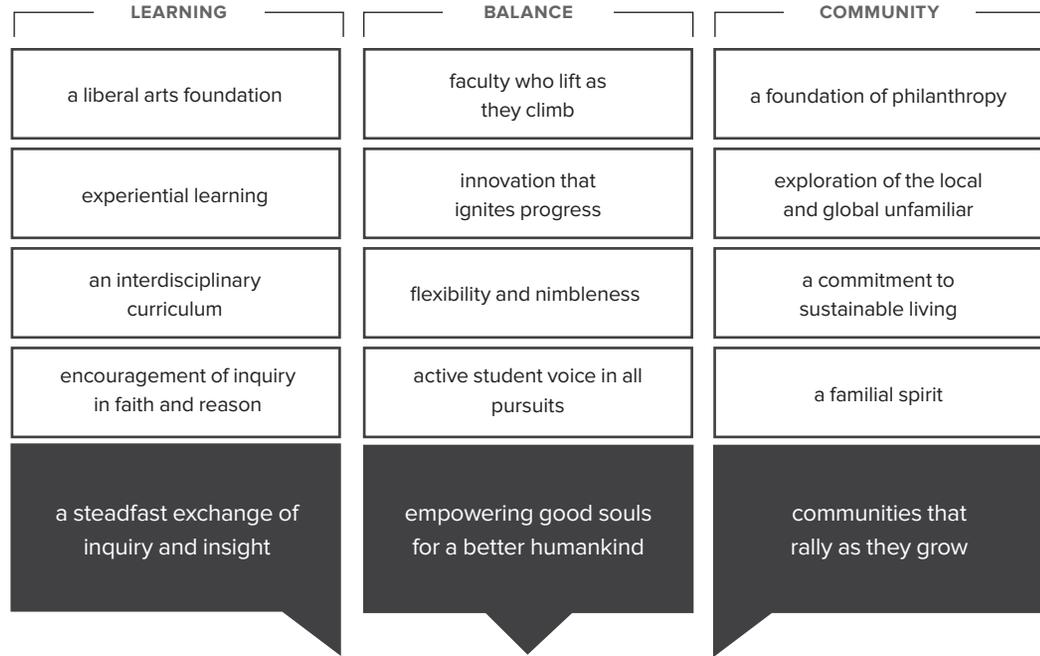
Our messaging

The pillars will help you craft your message based on the topic you're writing about.



Our messaging

When the channel you're communicating in allows for greater detail, you should include specific proof points or stories about how we deliver the secondary messages. For this reason, we have identified a set of critical supporting points.



The University of Lynchburg empowers...

Attributes
(what we offer)

Benefits
(what they get)

so that our students gain...

thought-provoking learning for purpose-driven intellects

a mindset of individual growth and heart for the greater collective

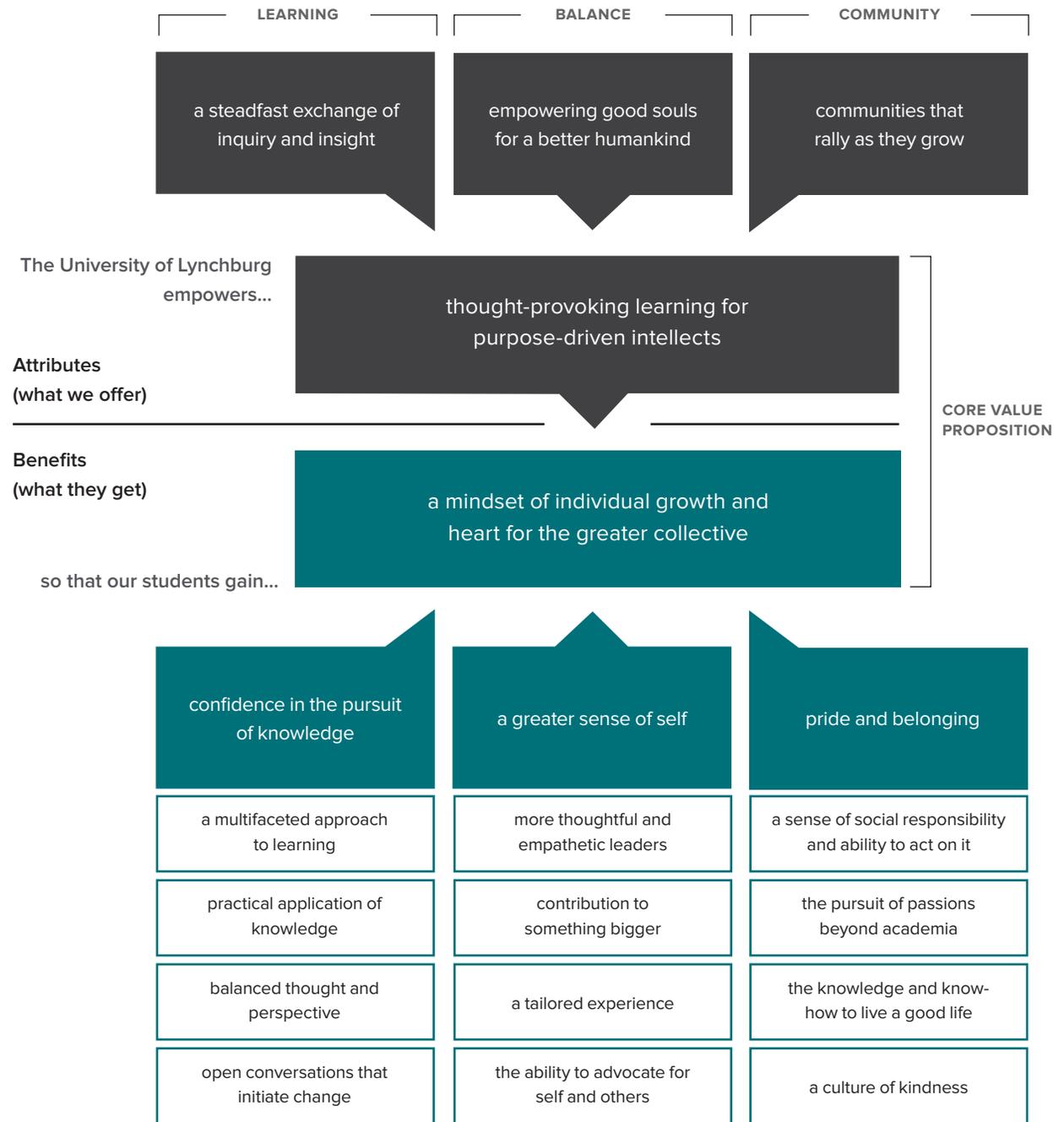
CORE VALUE PROPOSITION

confidence in the pursuit of knowledge

a greater sense of self

pride and belonging

Our messaging



Our personality

Our brand personality defines what it feels like to interact with our University. It's how we convey our institution's character to our target audiences.

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

Keep these traits in mind when you're crafting communications.

Some of these traits can be dialed up or toned down, depending on your topic, audience, and channel.

WHO WE ARE TODAY

Unassuming

We don't do it for the praise. We do it for the pride.

Synergetic

We lift others as we climb.

Personal

We care for each individual and what lights their soul on fire.

WHO WE WILL BECOME TOMORROW

Loving

It's what moves us and the world forward.

Empowered

We are always becoming.

Focused

We are able to see the bigger picture and greater impact.



Voice and tone

In the simplest terms, our message is what we say and our voice is how we say it. Still, it's practically impossible to separate the two: They must always be true to each other. And it's through our tone—informed by our brand personality traits and based on our creative platform—that our voice takes shape, expressing who we are in a way that's unmistakably ours.



VOICE AND TONE

Overview

In this section, we touch on best practices for writing and explore the language and ideas behind our creative platform. We also explore our brand personality and our messaging map from the writer's perspective, showing how these vital strategic tools help us create meaningful, compelling content.



Making our message work

At the heart of the messaging map, you'll find our core value proposition. It epitomizes the heart of who and what we are, the reason we matter, and all the stories we tell. Like the rest of the messaging map, however, it is not public-facing language.

We can take that essential message, infuse it with our voice, and create memorable content for our communications.

CORE VALUE PROPOSITION

The University of Lynchburg empowers thought-provoking learning for purpose-driven intellects so that students gain a mindset of individual growth and heart for the greater collective.

WHERE WE ARE

The University of Lynchburg is a small, comprehensive university with a foundation in the liberal arts.

WHAT MAKES US MEMORABLE

We're a community of curious individuals, coming together to support one another as we move forward toward our goals,

WHY IT MATTERS

Because we don't stop at improving ourselves, we are committed to improving the lives of others whenever we can.

HOW WE LIVE IT

And our skilled faculty and staff are committed to their students, growing together by empowering the exchange of information and fostering an open and thought-provoking learning environment.

We give our students every opportunity to chase their passions and hone their talents, so that by the time they graduate, they have the skills and mindset necessary to succeed in their fields and lead fulfilling lives.

THE OUTCOME

Here, they refine their particular points of views by gaining more knowledge and more experience, and they leave ready to find their place in the world.

Our creative platform

At Lynchburg, we all come from unique backgrounds, with our own goals and ambitions. Our individual stories are different, but together they help tell the story of our University.

This is a community that shares a sense of purpose and passion for learning and discovery. Whatever your goals might be, you have the full support and encouragement of the Lynchburg community.

This is a place that helps you grow as a professional and as a person.

We give our students a platform to share their opinions and their points of view. Not only this an essential part of our story, it's something that's truly unique.

Our collective strength comes from each other and our shared experiences. This is a community that listens to everyone, supports everyone, and celebrates everyone.

Lynchburg gives students the chance to share who they are, and get closer to who they want to be. And by the time they graduate, they have the knowledge, experience, and confidence to share that with the world.

WE ALL HAVE A STORY.

A story of where we come from, and where we want to go.

AND AT LYNCHBURG, WE'LL GET THERE.

Because here, we share a commitment to each other.

WE SHARE OUR PASSIONS.

Because here, we can harness them, develop them, and amplify them, with an education we can make all our own, in an environment that challenges us to grow as students and as people, so that we can go on to thrive in the pursuit of knowledge and discovery.

WE SHARE OUR VOICE.

Because here, we're empowered to speak for ourselves and for others, seeing first-hand the effect we can have, gaining confidence in our ability to make meaningful change, so that we can go on to ignite progress as empathetic, thoughtful leaders.

WE SHARE OUR PERSPECTIVES.

Because here, we're surrounded by diverse minds from diverse backgrounds, learning from and with each other, in a community that supports who we are and who we want to be, so that we can go on to live significant and meaningful lives.

United by our motivation, our vision, and our values, we're constantly evolving, always prepared for what the future holds. Because together, we have more experience, we have more knowledge, and we are ready to share it with the world.

OUR MESSAGING

Aligning with the map

The messaging map is designed to create a hierarchy for our messages, but it's not language that should be used verbatim with external audiences. Follow the steps shown here to determine the types of messages we prioritize in our communications.

MAKE SURE YOU:

- Tie everything back to the core message.
- Include at least one key message.
- Lead with the benefit, support with the attribute.

1

IS IT AN ATTRIBUTE?

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

2

WHAT'S THE BENEFIT?

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

3

DETERMINE YOUR AUDIENCE AND PRIORITIES.

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

4

CRAFT YOUR MESSAGE.

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

THE SCENARIO

You want to promote Lynchburg's graduate programs to prospective students.

OUR MESSAGING

1 Is it an attribute?

Yes. As a collection of high-quality programs, graduate programs are of course a tangible offering. The temptation is to go for more detail and speak to specific programs. There will be plenty of time for that. For now, let's compare it to the secondary attributes in our messaging map to identify which pillar it best aligns with.

LEARNING	BALANCE	COMMUNITY
Do graduate programs offer a...	Are graduate programs...	Do graduate programs offer...
steadfast exchange of inquiry and insight?	empowering good souls for a better humankind?	communities that rally as they grow?
<p>Definitely.</p> <p>Graduate programs by nature are focused on meaningful career preparation and advancement through our highly regarded faculty.</p>	<p>Sure.</p> <p>But this may apply more so to some graduate programs than others. The "learning" pillar still feels like a stronger fit.</p>	<p>Yes.</p> <p>But graduate programs define their communities much differently, depending on program, online vs. in-person, and so on. The "learning" pillar it is.</p>

CONCLUSION

Graduate programs align most closely with the "learning" attribute pillar of our messaging map.

OUR MESSAGING

2 What's the benefit?

At the highest level, our graduate programs prepare students to succeed professionally and lead in their fields. Let's see if that corresponds with the secondary benefits.

THE SCENARIO

You want to promote Lynchburg's graduate programs to prospective students.

LEARNING	BALANCE	COMMUNITY
Do graduate programs provide...	Do graduate programs provide...	Do graduate programs provide...
confidence in the pursuit of knowledge?	a greater sense of self?	pride and belonging?
<p>Absolutely.</p> <p>Graduate students have a thirst for higher knowledge and greater meaning. The University of Lynchburg offers students the confidence to lead others in their fields and industries.</p>	<p>Sure.</p> <p>When passions and skills are explored at a deeper level, the many facets of each student are further developed and refined. Although it isn't quite as pertinent and relevant as the "learning" pillar, we can still use this as support for the story.</p>	<p>Yes.</p> <p>But only to a certain extent. Since graduate communities are defined differently for each program and school, it's important to focus on the benefits that apply closely to all. Let's not focus on this for now.</p>

CONCLUSION

Graduate programs are supported by the benefit in the "learning" pillar, and at a secondary level, the "balance" pillar.

OUR MESSAGING

3 Determine your audience and priorities.

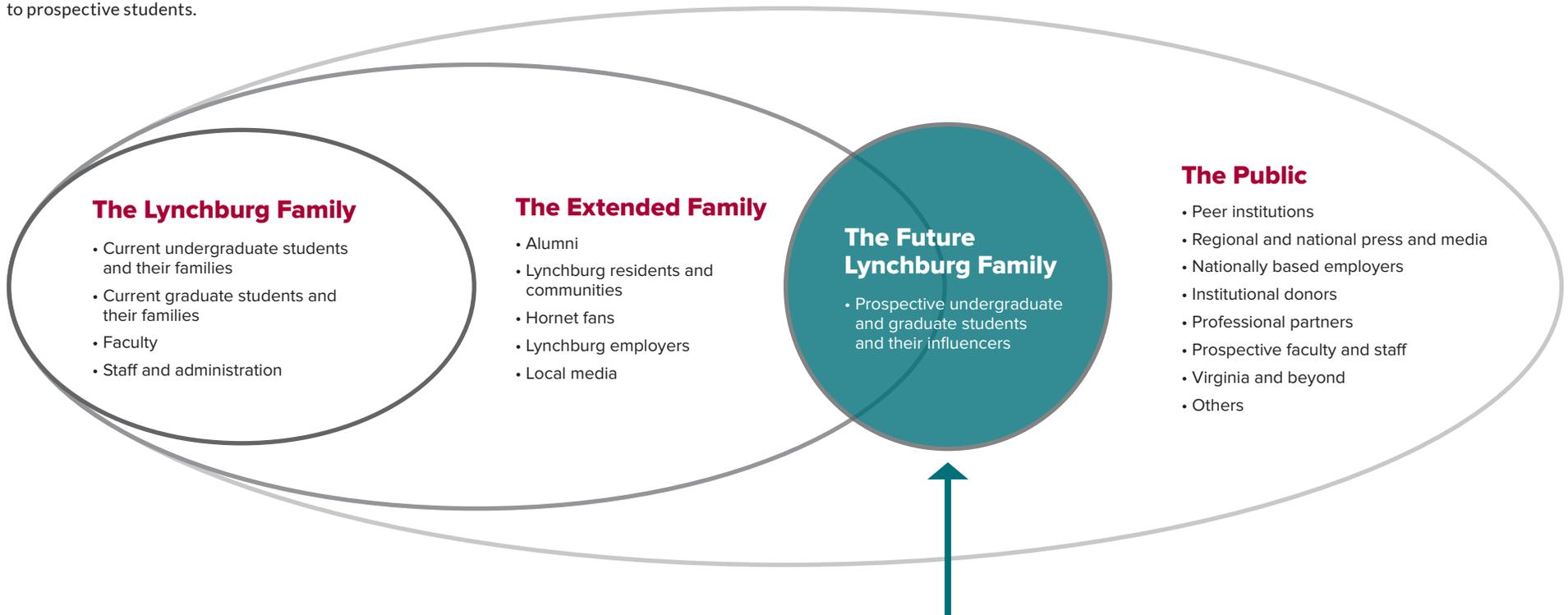
For the purpose of this exercise, let's look at graduate programs from the perspective of prospective students who may know nothing about Lynchburg's offerings. Think about what's important to them. Speak to tangible experiences (what students get), but also to what is different about Lynchburg.

CONCLUSION

Because we are crafting a message for prospective graduate students, we will focus on our third audience segment, **The Future Lynchburg Family**. More specifically, the prospective graduate student sub-segment.

THE SCENARIO

You want to promote Lynchburg's graduate programs to prospective students.



OUR MESSAGING

4 Craft your message.

By now, you've determined that the University of Lynchburg's graduate programs are supported by our messaging map, and you've homed in on the attributes and benefits of our graduate programs. Now, we have the backbone of our message.

THE SCENARIO

You want to promote Lynchburg's graduate programs to prospective students.

If you cannot link a program, initiative, or event to an attribute on the messaging map, you should consider whether it aligns with our goals as a university, or if the messaging map needs to evolve to include it.

The University of Lynchburg's graduate programs offer a steadfast exchange of inquiry and insight, so that prospective graduate students gain confidence in their pursuit of knowledge.

Now, by infusing that message with our personality traits (p. 16), and reviewing our creative platform (p. 20) to set the tone, let's create the message:

Headline

Always prepared. Always evolving.

Copy

At the University of Lynchburg, momentum is a mindset. In our graduate programs, you can further your education and your passions through research and experiences that are based on what's happening right now, in the real world. Whether you want to master your programming skills in our forward-thinking Cybersecurity Certificate Program, or earn your Doctor of Physical Therapy in our state-of-the-art medical labs, you'll be prepared to make an impact in your field right away.

OUR MESSAGING**Using the map**

Here are a few more examples of how the voice would flex for different audiences and channels.

THE SCENARIO

You want to promote Lynchburg's undergraduate programs to prospective undergraduate students.

The University of Lynchburg empowers good souls for a better humankind, so that prospective undergraduate students gain a greater sense of self.

+ Focused, Empowered, Unassuming, Loved, Personal, Synergetic

Headline

**Share your passions
with the world.**

Copy

Whatever your talents and interests, you have the opportunity to harness them, craft them, and amplify them at the University of Lynchburg. In a community that celebrates who you are and supports who you want to be, every moment of your education is designed to get you closer to your goals. Here, we help you turn your passions into your purpose so that you can share them with the world.

OUR MESSAGING**Using the map**

Here are a few more examples of how the voice would flex for different audiences and channels.

THE SCENARIO

You want to engage Lynchburg's alumni base.

The University of Lynchburg offers thought-provoking learning for purpose-driven intellects, so that students gain a mindset of individual progression and heart for the greater collective.

+ Unassuming, Loved, Synergetic

Headline

The values we share.

Copy

Each of us came to Lynchburg for reasons of our own. But what we've gained from Lynchburg is something we all own, together: a sense of belonging, a connection to something greater, a better understanding of who we are and what matters, and the pride that comes from belonging to a community built on kindness. This is what we share—with each other and with the world.

OUR MESSAGING**Using the map**

Here are a few more examples of how the voice would flex for different audiences and channels.

THE SCENARIO

You want to promote Lynchburg to the public.

The University of Lynchburg offers a community that rallies as it grows, so that students gain a sense of pride and belonging.

+ Synergetic, Focused, Unassuming

Headline

Community built, Community shared.

Copy

Our city and our University will always be one and the same. This University exists as a testament to the people and to the community that make it so strong. It's this community that we rally around, inspiring generations to live well by doing good, serving others in the spirit of philanthropy, and building and shaping new communities, based on our common values.

OUR MESSAGING

Headline constructs

To help bring our brand to life in headlines, we've established a few frameworks for consistently creating powerful copy. These are not the only headline constructions that can or should be used, but they serve as a great starting point.

1. Using “share”

“Share” is essential to our overall brand and story. With these constructions, we can convey our core attributes at the highest levels. However, use this technique sparingly, to avoid stale and repetitive messaging.

Share your _____ .

- *Passions with the world*
- *Voice*
- *Perspectives*

_____, shared.

- *Community*
- *Values*
- *Experiences*

2. Other ways to say share

We don't always have to use the word “share” to convey our message. By using other terms that allude to this idea, we can keep our brand language fresh and engaging.

United by our vision.

Community built. Community shared.

Moving forward together.

3. Active words and gerunds

When we shift our message to something more benefit driven, we shift our language to reflect our constant movement, momentum, and improvement. Use headlines that invoke the constant progress of our University.

Always seeking. Always exploring.

Momentum is a mindset.

Fueling innovation. Igniting progress.

BEST PRACTICES

Writing well

Getting our story down clearly and compellingly takes a combination of instinct and discipline.

KNOW YOUR AUDIENCE.

There's a world of difference between a transfer student and an alumnus, and what's important to an international student is different still. Write to the reader's experience and expectations, and your story will resonate more strongly.

SAY ONE THING WELL.

People are busy. Attention spans are short (and getting shorter). Determine your one essential message, and stick to it. Mixed messages are never effective.

MAKE IT ABOUT THEM.

Use the second-person "you" and "your" to engage and motivate the reader. Our brand platform defines us, but every piece you create is about the reader.

MAKE HEADLINES COUNT.

An effective headline is as much an invitation as it is a declaration. It makes an undeniable appeal to the reader that goes far beyond labeling the content it precedes.

MAKE DATA MATTER.

Statistics, rankings, and rates of success aren't the story; they exist to help make your case to the reader. The numbers can add to your message, but they'll never take the place of it.

SPEAK TO ONE PERSON AT A TIME.

Imagine you're writing a letter to a friend or a loved one. It will naturally focus your message, and keep you honest in every sense.

MAKE COPY SING.

Pay off your headline, get to the point, support it well, and finish strong. The goal is to get your reader all the way to the end. Reward them for their time.

AVOID CLICHÉS AND JARGON.

Lynchburg is a place like no other, so make the reader welcome in meaningful ways, not with easy phrases they could find in the materials of a dozen other colleges. Our language should feel genuine, true to our experience, and clear and inviting to the reader.

Our identity

Lynchburg's identity represents the institution at the most basic, visual level. It's a signature, a stamp of quality, and a symbol of pride that we can all rally behind. By following a few simple guidelines, we can ensure that our identity remains unmistakably ours.



PRIMARY**Horizontal logo**

Our logo is the primary identifier for the University, and it connects all entities within our University. Because it's a symbol of what we stand for, it should always be treated with respect.

By including both horizontal and vertical versions of the logo, we have more flexibility for incorporating our name in communications.

There are only two other colors that our logo may appear in: black and white (when reversing the logo on a darker image or photo).

LICENSING INFO

All University of Lynchburg marks are licensed in partnership with Learfield Licensing. Only licensed vendors may reproduce these marks.

Full-color version

Our logo should appear in full color whenever possible.

**Black version**

If the logo needs to be placed on a light-colored background, or placed over an image with white space, it should be set in black and checked for legibility.

**Reversed version**

If the logo needs to be placed on a dark or colored background, or placed over an image, it should be set in white and checked for legibility.



SECONDARY

Centered logo

LICENSING INFO

All University of Lynchburg marks are licensed in partnership with Learfield Licensing. Only licensed vendors may reproduce these marks.

Full-color version



Black version



Reversed version



SECONDARY**Stacked logo**

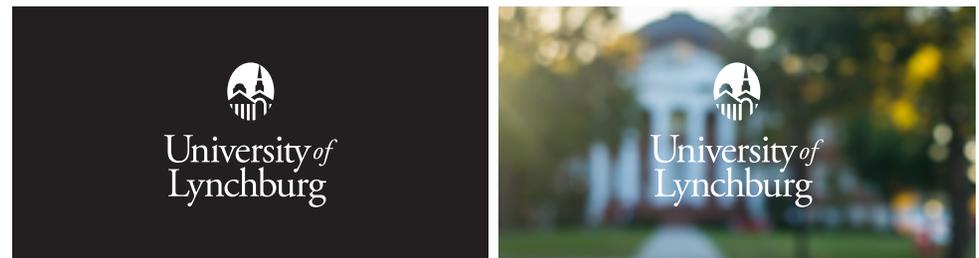
May be used in instances where space is more vertical than horizontal.

LICENSING INFO

All University of Lynchburg marks are licensed in partnership with Learfield Licensing. Only licensed vendors may reproduce these marks.

Full-color version

Black version

Reversed version

TERTIARY**Compact logo**

Only to be used in instances where imprint areas are extremely small or limited.

LICENSING INFO

All University of Lynchburg marks are licensed in partnership with Learfield Licensing. Only licensed vendors may reproduce these marks.

Full-color version**Black version****Reversed version**

OTHER MARKS**Wordmark**

Our wordmark should be used sparingly. The University wordmark should be used to represent the University as a whole in situations where the preferred full logo's icon is too small to be legible.

LICENSING INFO

All University of Lynchburg marks are licensed in partnership with Learfield Licensing. Only licensed vendors may reproduce these marks.

Full-color version

For the full-color version, the logo should be set in Hornet Red.

University of Lynchburg

Black version

University of Lynchburg

Reversed version

University of Lynchburg

University of Lynchburg

OTHER MARKS

University seal

The official seal symbolizes the formal authority vested in the University, and its use will be at the discretion of the University's Communications and Marketing team. Many times this mark is used for official and ceremonial circumstances. Our seals may be used for University purposes with prior permission from Communications and Marketing.

LICENSING INFO

All University of Lynchburg marks are licensed in partnership with Learfield Licensing. Only licensed vendors may reproduce these marks.

University seal

The official seal of the University of Lynchburg is to be used only on official documents such as formal invitations, ceremonial documents (diplomas, honorary degrees), and honors and awards.



Seal rendition

The Seal Rendition may be used freely on University publications and novelty items, and may be printed in any brand color of choice. When the Seal Rendition is printed in red, it should be matched to our official Pantone 185 color whenever possible.



OTHER MARKS**Athletic logos**

The Lynchburg Hornet (Dell), Stinger L, and Stinger Lynchburg wordmark are primarily identified with the athletics program. They may be printed in any single color of choice but if appearing in a two-color version, the Lynchburg red and black/gray is the color combination to be used. Variations on these colors are subject to a meeting with Communications and Marketing.

Our athletic marks and brand may be used for University purposes with prior permission from Communications and Marketing.

MORE INFO

Athletic marks may not be modified in any way, including additions to or removals of portions of the logo. Athletic marks should never be used as substitutes for the official University logo.

Hornet

Please note there is a white border around the Hornet and Hornet Head artwork that must be kept.

**Stinger L****Stinger Lynchburg wordmark****LICENSING INFO**

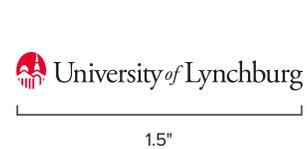
All University of Lynchburg marks are licensed in partnership with Learfield Licensing. Only licensed vendors may reproduce these marks.

LOGO USAGE**Clear space**

The open area surrounding the logo is based on the height of the capitalized “U” in the word “University,” as shown here. The same clear space requirements apply to the logo when it is reversed out of a photo or field of color(see page 36).

**Minimum size**

To maintain full legibility, never reproduce the logo at widths smaller than 1.5 inches (for print) or 150 pixels (for screen).



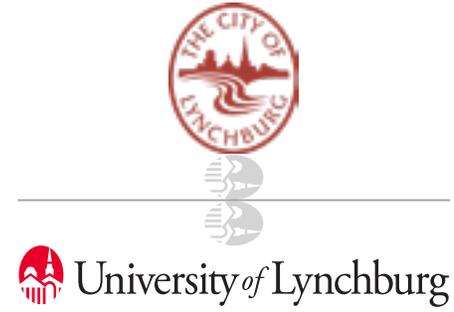
OTHER MARKS

Partnership lockups

There are times that our logo will need to be lockup up alongside a partner logo. By including 3 options, the best suited lockup can be chosen based off of the specific layout. The options indicate whether they are better suited for horizontal and vertical situations, but there is no hard and fast rule. The Lynchburg logo must still follow the standards provided in early pages of the guidelines.

Vertical version

Any of the logo color options can be used for the Lynchburg logo. Use the space of the icon as the space between each logo and the rule line.

**Horizontal option**

Any of the logo color options can be used for the Lynchburg logo. Use the space of the "U" as the space between each logo and the rule line.

**Horizontal option**

Any of the logo color options can be used for the Lynchburg logo. Use the space of the "U" as the space between each logo and the rule line.



LOGO USAGE

Restrictions

It's important that we remain consistent in how we use our logo. Shown here are some common misinterpretations, which we can avoid by always using the provided artwork without modification.



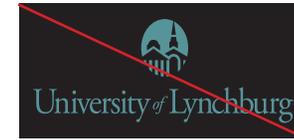
In official circumstances, only set the logo in our primary colors. For less official circumstances, the logo can be set in any brand color.



Don't add extra elements to the logo.



Don't rearrange or remove any portion of the logo.



Don't reverse out the logo in any other color than our primary colors, while considering legibility.



Don't stretch, condense, or change the dimensions of the logo or its elements.



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



Do not use in any color combinations except the red and black.



Acronyms such as UL and U of L are expressly prohibited. Acronyms provide limited recognition beyond the local market and are counter to our goals with this new brand platform.



Our typography

When it's used thoughtfully and consistently, typography becomes a powerful branding tool that can add visual meaning to what we communicate.

Overview

Lynchburg's typography is flexible enough to meet a wide range of situations and requirements.

Primary headline and body copy (sans-serif)

Proxima Nova

Body copy option (sans-serif)

Lato

Secondary headline (sans-serif)

PROXIMA NOVA CONDENSED

Accent serif face

Adobe Garamond Pro

PRIMARY**Proxima Nova**

Lynchburg's official sans-serif typeface is Proxima Nova. Proxima Nova is the primary headline typeface and should be used in sentence case primarily. For subheadlines, a smaller all-caps subhead version can be utilized. It can also be used for body copy.

This typeface expresses the modern relevance and impact our institution has in today's world. It offers a wide range of weights that can be used for large display type, as well as for smaller body copy and in all caps. Proxima Nova is also available as a web font.

USAGE GUIDE

- Proxima Nova can be found on Adobe's Typekit.

Proxima Nova

Acceptable font weights for the Lynchburg brand.

Regular
Italic
Semibold

Semibold Italic
Bold
Bold Italic

Extrabold
Extrabold Italic

Aa

SECONDARY HEADLINE**Proxima Nova Condensed**

To add versatility, the condensed version of Proxima Nova can be used for headlines, occasionally. It should always be in all-caps. It is a good option for bold and younger audiences. This shouldn't be used for alumni communications.

USAGE GUIDE

- This is a great option for tight layouts.
- Proxima Nova Condensed is safe for web.
- Proxima Nova Condensed can be found on Adobe's Typekit.

Acceptable font weights for the Lynchburg brand.

**PROXIMA NOVA
CONDENSED**

Regular
Semibold

**Bold
Extrabold**

Aa

PRIMARY BODY COPY

Lato

Lato is a body copy option. This is a websafe font that is modern and easy to read.

USAGE GUIDE

- Using Lato Black is very heavy and hard to read—do not use this weight.
- This should only be used for body copy.
- Lato is safe for web.
- Lato can be found here:
fonts.google.com/specimen/Lato

Acceptable font weights for the Lynchburg brand.



Regular
Italic

Bold
Bold Italic

Lato

Aa

TERTIARY TYPEFACE

Adobe Garamond Pro

This is a font that brings sophistication and formality to layouts. Adobe Garamond Pro can be used for body copy, captions, and pull quotes.

USAGE GUIDE

- Use Old Style Figures for numbers and quotation marks.
- Adobe Garamond Pro can be found on Adobe's Typekit.

Adobe Garamond Pro

Acceptable font weights for the Lynchburg brand.

Regular
Italic

Bold
Bold Italic

Aa

THE DETAILS

Leading

Line spacing, called leading, is critical to setting professional-looking type that's easy to read.

USAGE GUIDE

Leading should be set tight, but not too tight. All of our typefaces generally look best with leading set slightly looser than the default.

A good rule of thumb is to start with leading that's two to four points higher than the point size of the text. This won't always be right, but leading can be adjusted easily from there.

Leading that's too loose
leaves too much space
between lines.

20pt type, 32pt leading

Leading that's too tight
leaves too little space
between lines.

20pt type, 18pt leading

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

20pt type, 22pt leading

THE DETAILS

Tracking

Correct letter spacing, called tracking, also helps to make the type easy to read.

USAGE GUIDE

The word “tracking” refers to overall letter spacing for groups of letters and entire blocks of text. The word “kerning” refers to specific letter spacing between selected pairs of characters.

Tracking that's
too loose leaves
too much space
between letters.

20pt type, 200pt tracking

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

20pt type, -100pt tracking

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

20pt type, 0pt tracking

EXAMPLES**Text hierarchy**

Designers should use their discretion in choosing the font sizes that best fit the layout.

Overall, the general ratios represented in the examples on the next few pages should guide designer's choices.

USAGE GUIDE

- The intro subhead should be limited to one line.

Sample setting**LOREM IPSUM DOLOR**

Lorem ipsum dolor mana.

Oreium eosa es sae. Itae impor susanda qui doloreium, aut earum resequa ssecatem imolorrunt volorib usandandit. Picaid que delliante velitui santest re, conet enimpediam et quati doluptate dis molendae pelicimet, eos ut volendis eumquam. Pudaesequi quis volor as et isquaepe eatempost laborectatum aut veniendae dit eatem doluptam, to tentiae doles. Tuati doluptate dis molendae pelicimet, eos ut volendis eumquam. Pudaesequi quis volor as et isquaepe eatempost laborectatum aut veniendae dit eatem doluptam.

SUBHEAD

Proxima Nova All Caps Bold
Size: 15/should only be one line
Tracking: 50 pt.

HEADLINE

Proxima Nova Bold
Size: 46/42
Tracking: 0 pt.

BODY

Lato Regular
Size: 10/14 pt.
Tracking: 0 pt.

EXAMPLES

Sample setting

Lorem ipsum dolor mana.

Inoccatem olestet molorum culluptat pliquos ex et laut audi aliam aspero eseruptatem nihil elibeation nem. Ut porrum quia quam illum que.

Inrro in coreium eosa es sae. Itae impor susanda qui doloreium, aut earum resequa ssecatem imolorrunt vololib usandandit. Pucid que delliante velitui santest re, conet enimpediam et quati doluptate dis molendae pelicimet, eos ut volendis eumquam. Pudaesequi quis volor as et isquaepe eatempost laborectatum aut veniendae dit eatem doluptam, to tentiae doles cumquistio quia si vide voluptatur?

Daniel Smith '22
English Major

HEADLINE

Proxima Nova
Size: 52/52
Tracking: 0 pt.

SUBHEAD

Proxima Nova Semibold
Size: 12/18 pt.
Tracking: 0 pt.

BODY

Lato Regular
Size: 10/15 pt.
Tracking: 0 pt.

CAPTION

Adobe Garamond Pro Regular
Old Style Figures
Size: 10/14 pt.
Tracking: -15 pt.

EXAMPLES

Sample setting

LOREM IPSUM DOLOR MANA.

HEADLINE

Proxima Nova Condensed Bold
Size: 50/48
Tracking: 0 pt.

Inaccatem olestet molorum culluptat pliquos ex et laut
audi aliam aspero eseruptatem nihil elibeation nem.
Ut porrum quia quam illum que.

SUBHEAD

Proxima Nova Semibold
Size: 12/16 pt.
Tracking: 0 pt.

Inrro in coreium eosa es sae. Itae impor susanda qui doloreium,
aut earum resequa ssecatem imolorrunt vololib usandandit.
Pucid que delliante velitui santest re, conet enimpediam
et quati doluptate dis molendae pelicimet, eos ut volendis
eumquamPudaesequi quis volor as et isquaepe eatempost
laborectatum aut veniendae dit eatem doluptam, to tentiae
doles cumquistio quia si vide voluptatur.

BODY

Lato Regular
Size: 10/15 pt.
Tracking: 0 pt.

EXAMPLES

Sample setting

LOREM IPSUM DOLOR

Lorem ipsum
dolor mana.

SUBHEAD

Proxima Nova All Caps Bold

Size: 25

Tracking: 50 pt.

HEADLINE

Proxima Nova Bold

Size: 60/64

Tracking: 0 pt.

EXAMPLES

Sample setting

Lorem ipsum dolor sit amet.

HEADLINE

Proxima Nova Semibold
Size: 34/38
Tracking: 0 pt.

Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptate.

Neque porro quisquam est, qui dolor em ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem.

Ad minima veniam, quis nostrum exercitatio nem ullam corporis suscipit laboriosam, nisi ut aliquid

ex ea com modi consequatur? Quis autem vel eum iure reprehenderit qui in ea voluptate velit esse quam nihil molestiae consequatur, vel illum qui dolor em eum fugiat quo voluptas pariatur?

Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo.

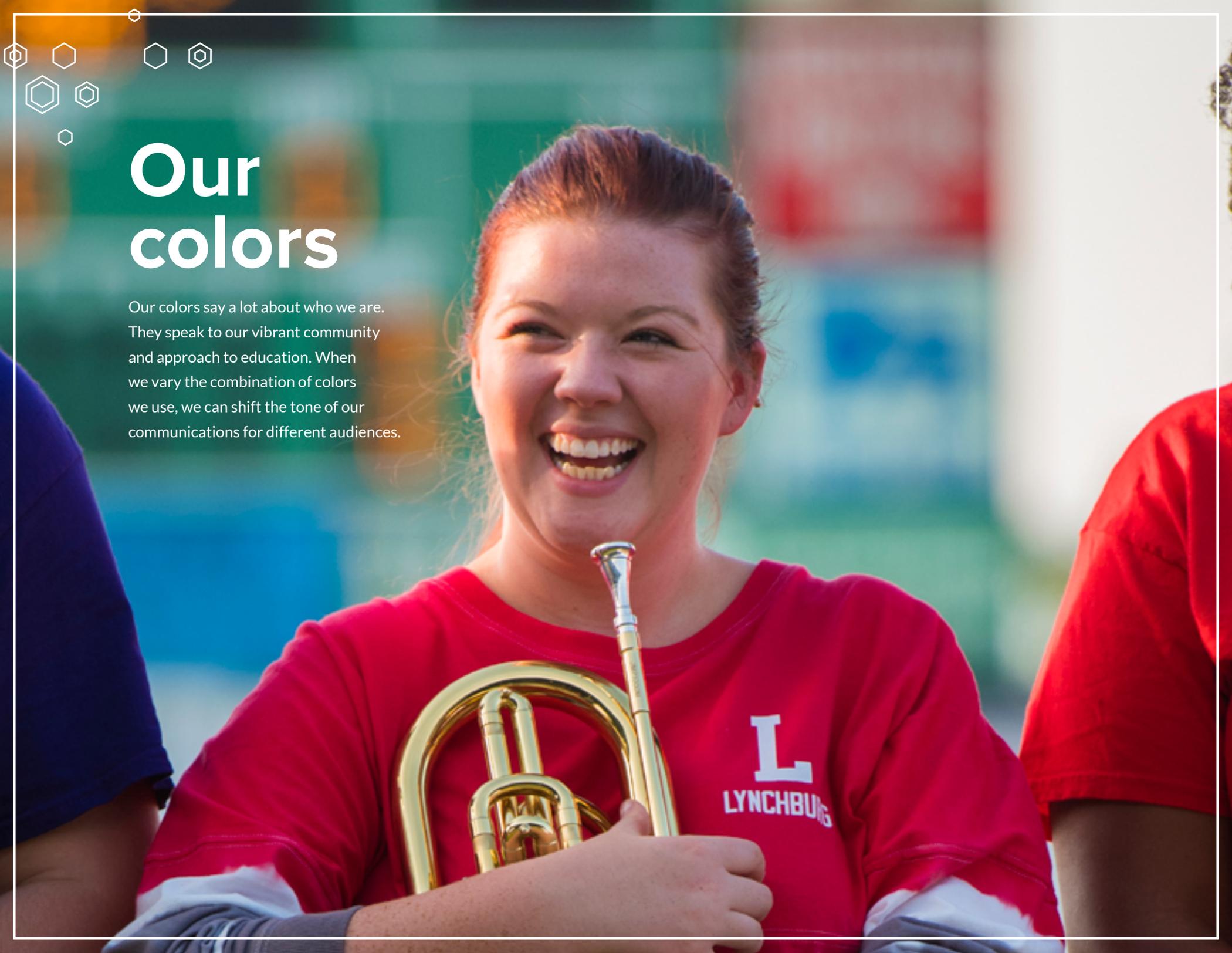
BODY

Lato Regular
Size: 9/14 pt.
Tracking: 0 pt.



Our colors

Our colors say a lot about who we are. They speak to our vibrant community and approach to education. When we vary the combination of colors we use, we can shift the tone of our communications for different audiences.



L
LYNCHBURG

PRIMARY COLOR**Hornet Red**

Aside from our logo, Hornet Red is one of the most identifying elements of our University. It should be held to an unadulterated standard—meaning no tints or shades may be derived from it.

When possible, it should be printed using the Pantone Matching System value specified in this section (Pantone 185). If spot colors are not available, only the CMYK values listed in this document should be used.

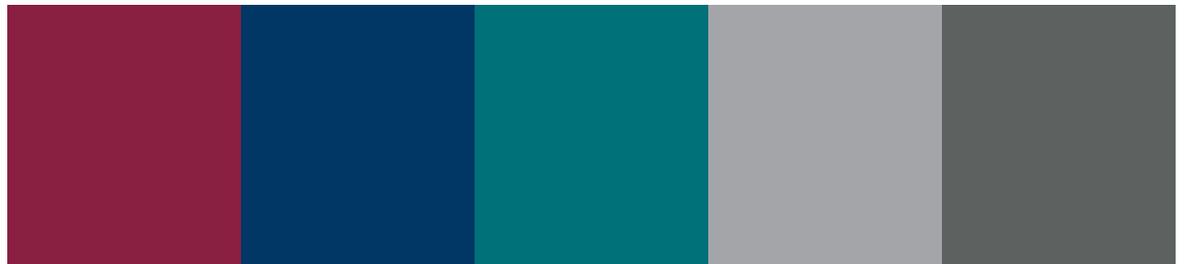
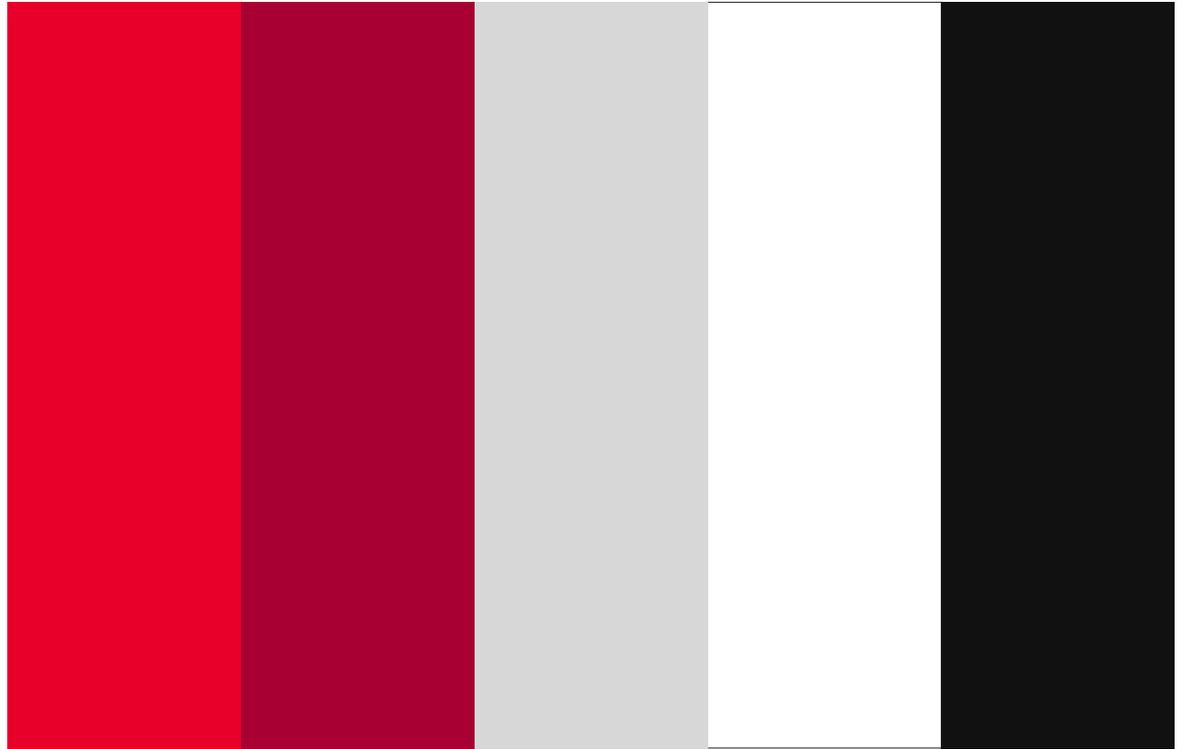
COLOR PALETTE

Overview

Although our color system relies heavily on red and white, we understand that other colors also need to be used. For those circumstances, we've developed a full set of supplementary colors to help meet the demands of a variety of audiences and messages.

Our palette represents the vibrant and welcoming nature of our community, as well as our rigorous academic standards and steadfast growth.

Lynchburg's official school colors are Pantone 185 and Cool Gray 6.



COLOR PALETTE**Primary**

Our primary palette represents the University of Lynchburg at the highest level. At least two colors from this palette should be present in all communications. These colors drive our brand's visual language.

USAGE GUIDE

- Do not use tints of any of these colors except Pantone Cool Gray 1 and Black.
- These are the primary options for headline colors.
- Do not use the black or gray for a full-bleed color background.

Pantone 185 (Hornet Red)
C.1 M.93 Y.79 K.0
R.228 G.0 B.43
HEX: EA0029

Pantone 207
C.5 M.100 Y.48 K.22
R.165 G.0 B.52
HEX: A50034

White
C.0 M.0 Y.0 K.0
R.255 G.255 B.255
HEX: FFFFFFFF

**Pantone Cool
Gray 1**
C.4 M.2 Y.4 K.8
R.217 G.217 B.214
HEX: D9D9D6

Black
C.0 M.0 Y.0 K.100
R.0 G.0 B.0
HEX: 000000

COLOR PALETTE

Secondary

These rich and vibrant gem tones and practical grays bring a vibrancy, elegance, and versatility to the brand's visual language.

USAGE GUIDE

- Secondary colors should never be used for dense body copy.
- Do not use tints of these colors.
- Be careful with usage of Pantone 208 because this is Roanoke College's official maroon.

Pantone 208
C.15 M.100 Y.37
K.45
R.134 G.31 B.65
HEX: 861F41

Pantone 322
C.134 M.9 Y.39 K.34
R.0 G.115 B.119
HEX: 007377

Pantone 2955
C.100 M.60 Y.10 K.53
R.0 G.56 B.101
HEX: 003865

Pantone Cool Gray 6
C.16 M.11 Y.11 K.27
R.167 G.168 B.170
HEX: A7A8AA

Pantone 447
C.50 M.30 Y.40 K.90
R.55 G.58 B.54
HEX: 373A36

COLOR PALETTE

Tertiary

The vibrant colors of this palette bring intensity and youthfulness to the visual brand. Several of the bright accent colors have corresponding dark colors to provide balance and flexibility in color-driven layouts. These individual colors should be used occasionally and sparingly as accents. Under no circumstances should any of them become the predominant color for a school, department, institute, or center.

USAGE GUIDE

- Accent colors should never be used for dense body copy or headlines.
- Do not use tints of these colors.
- These colors exist to provide additional color options as necessary for the Lynchburg brand beyond our primary and secondary colors. Use them to affect the mood and tone of a particular marketing piece, according to the desired audience response.

Pantone Warm
Gray 1
C.3 M.3 Y.6 K.7
R.215 G.210 B.203
HEX: D7D2CB

Pantone Warm
Gray 5
C.11 M.13 Y.16 K.32
R.172 G.163 B.154
HEX: ACA39A

Pantone 611
C.7 M.1 Y.89 K.10
R.215 G.200 B.38
HEX: D7C826

Pantone 613
C.8 M.11 Y.100 K.28
R.179 G.155 B.0
HEX: B39B00

Pantone 1235
C.0 M.31 Y.98 K.0
R.255 G.184 B.28
HEX: FFB81C

Pantone 321
C.96 M.3 Y.35 K.12
R.0 G.140 B.149
HEX: 008C95

Pantone 290
C.23 M.0 Y.1 K.0
R.185 G.217 B.235
HEX: B9D9EB

Pantone 292
C.59 M.11 Y.0 K.0
R.105 G.179 B.231
HEX: 69B3E7

Pantone 678
C.3 M.23 Y.0 K.1
R.227 G.200
B.E3C8D8
HEX: E7C0D5

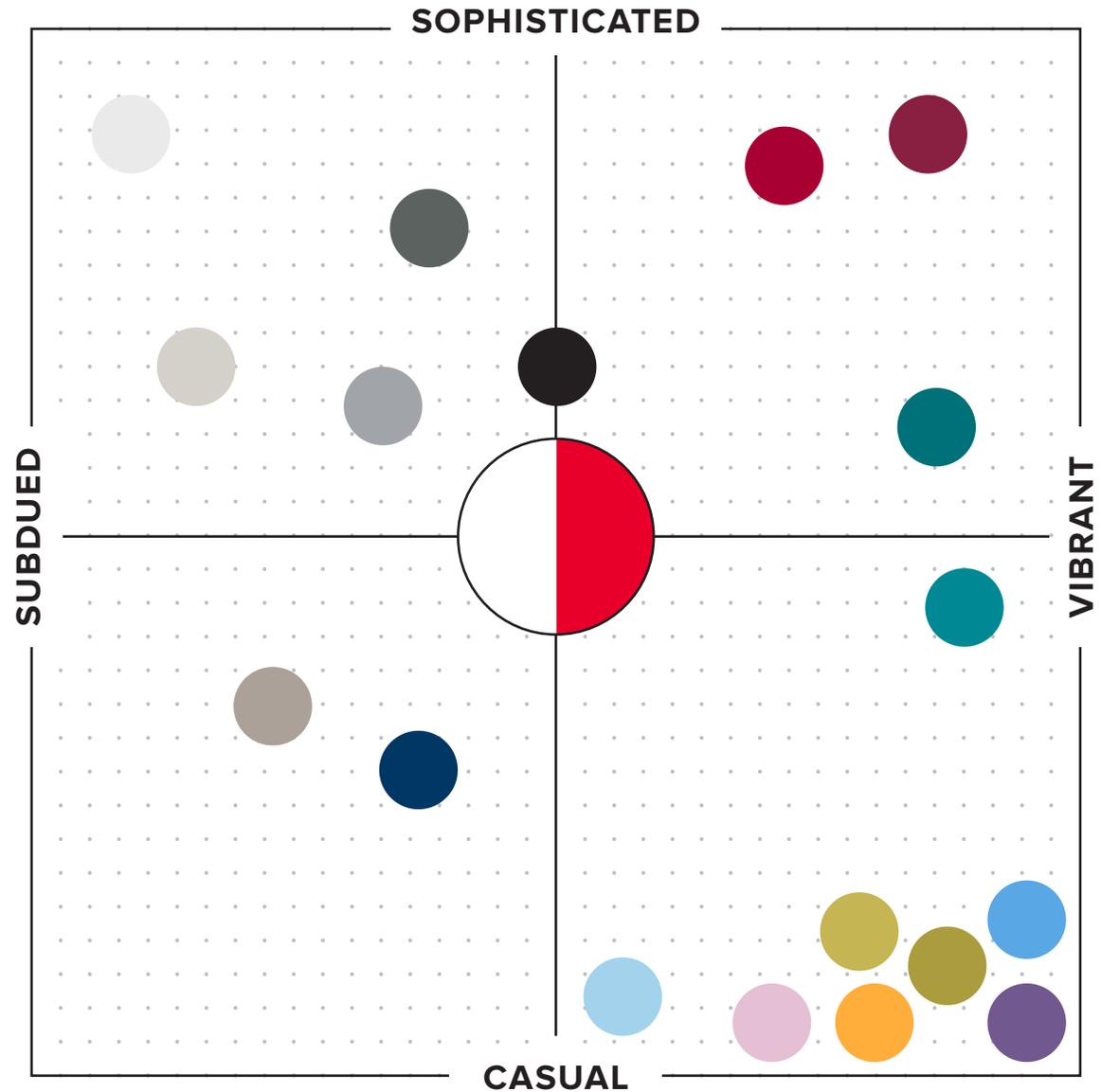
Pantone 268
C.82 M.98 Y.0 K.12
R.88 G.44 B.131
HEX: 582C83

COLOR PALETTE

Color chart

This chart is a high-level guide for the mood, feelings, and overall tone of our communications. Our colors range from sophisticated to casual and from subdued to vibrant. Use this diagram as a starting point in choosing a palette that projects the right mood.

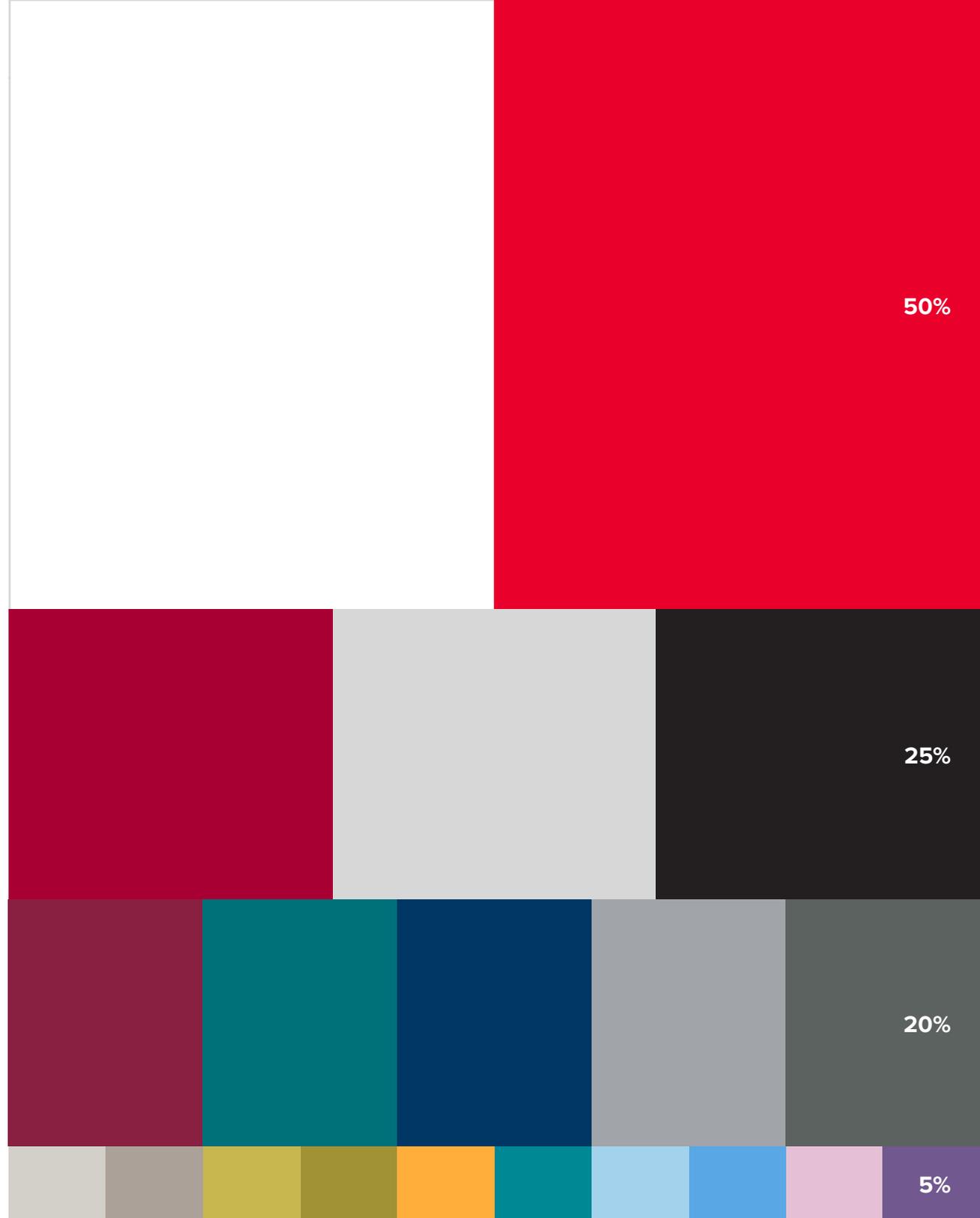
Note: There is no mathematical formula to determine where colors are plotted on this chart. Interpretations of colors are highly subjective. Use these connotations as an introductory guide and customize based on your audience, intent, or medium.



COLOR RATIO**General ratio**

Our primary colors—Hornet Red, dark red, white, and black—should be predominant in most layouts. Never use secondary colors like primaries. Leading with our heritage colors celebrates the pride we have in our institution and allows us to incorporate a thoughtful amount of negative space. Rather than viewing white space as a blank area, think of it as a pause. Whether it's in a photo or a layout, don't rush to fill negative space. Use the ratios on this page as a guide for balancing Hornet Red, negative space, and the rest of the palette.

Note: Ratios on individual pages, spreads, layouts, and even full communications can vary. The important thing to remember is that our primary colors should be predominant overall. When viewing all the pieces the University creates and applying the “squint test” to the brand as a whole, the balance of color should feel close to what's seen here.

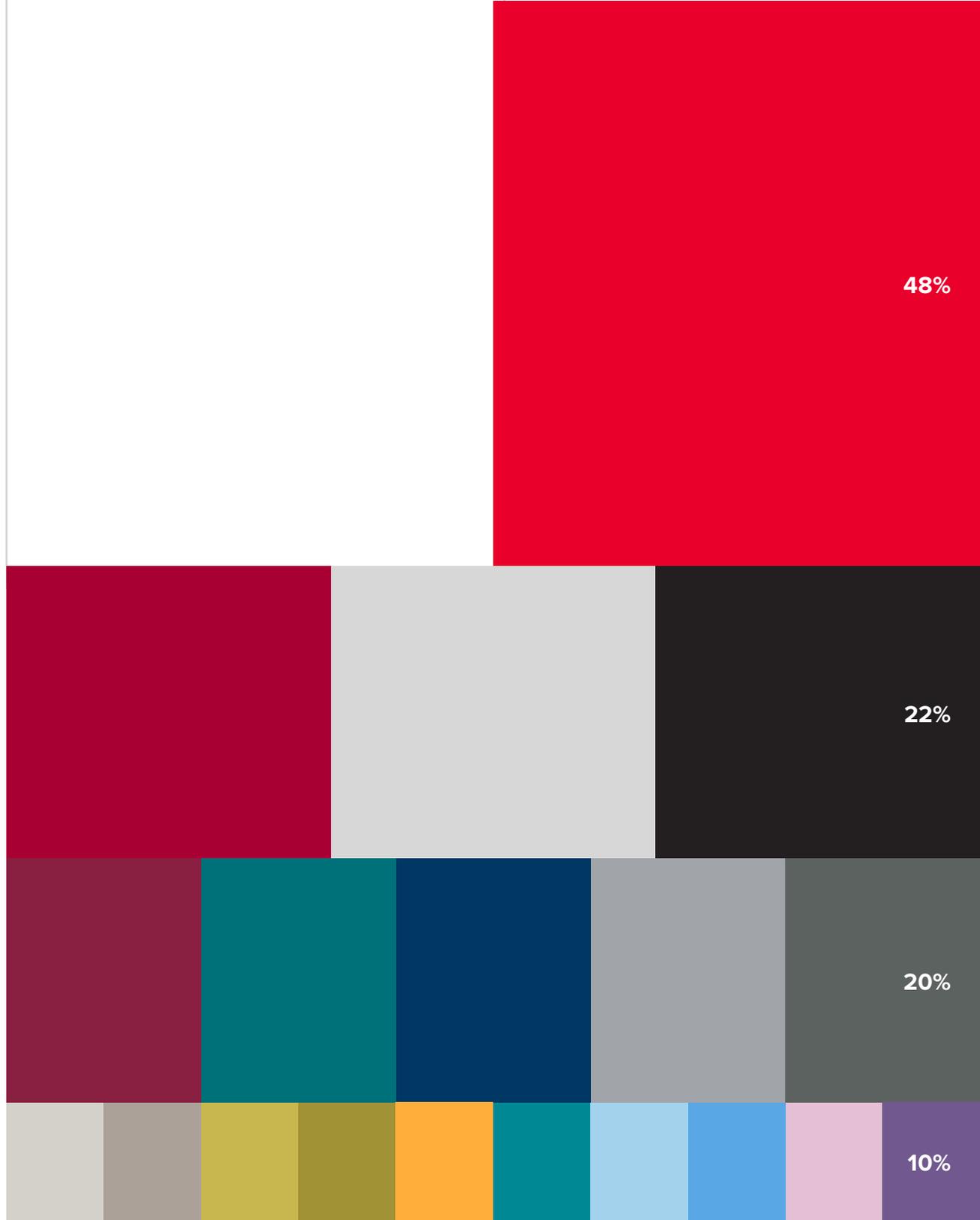


COLOR BY AUDIENCE

Lynchburg family

These ratios should appeal to a wide range of people. This palette is versatile and lively, while still relying heavily on Hornet Red.

Note: Ratios on individual pages, spreads, layouts, and even full communications can vary. The important thing to remember is that our primary colors should be predominant overall. When viewing all the pieces the University creates and applying the “squint test” to the brand as a whole, the balance of color should feel close to what’s seen here.

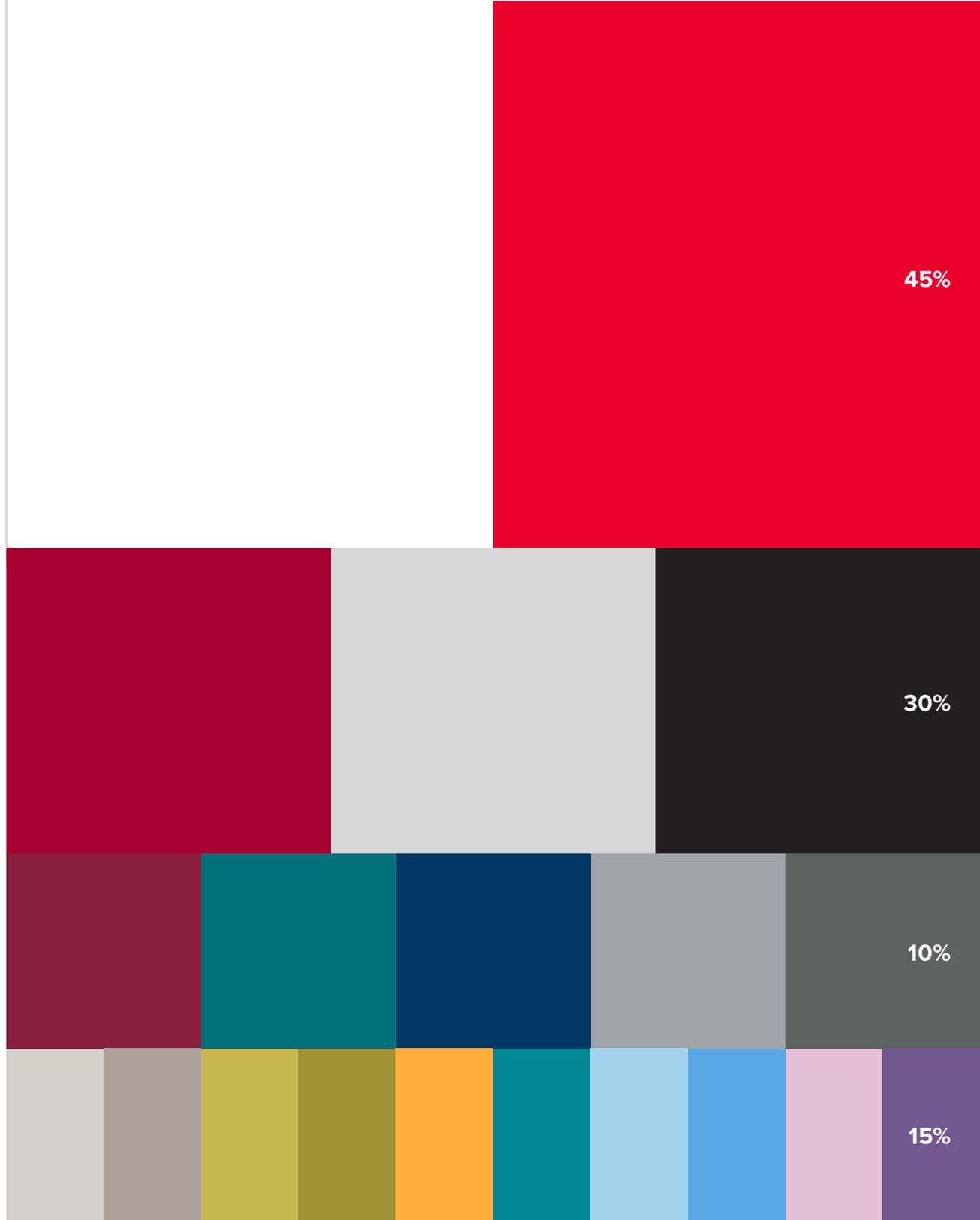


COLOR BY AUDIENCE

Prospective undergrads

This palette feels more vibrant and fun than the other options. The colors can flex to feel more youthful when talking to future students.

Note: Ratios on individual pages, spreads, layouts, and even full communications can vary. The important thing to remember is that our primary colors should be the predominant colors overall. When viewing all the pieces the University creates and applying the “squint test” to the brand as a whole, the balance of color should feel close to what’s seen here.

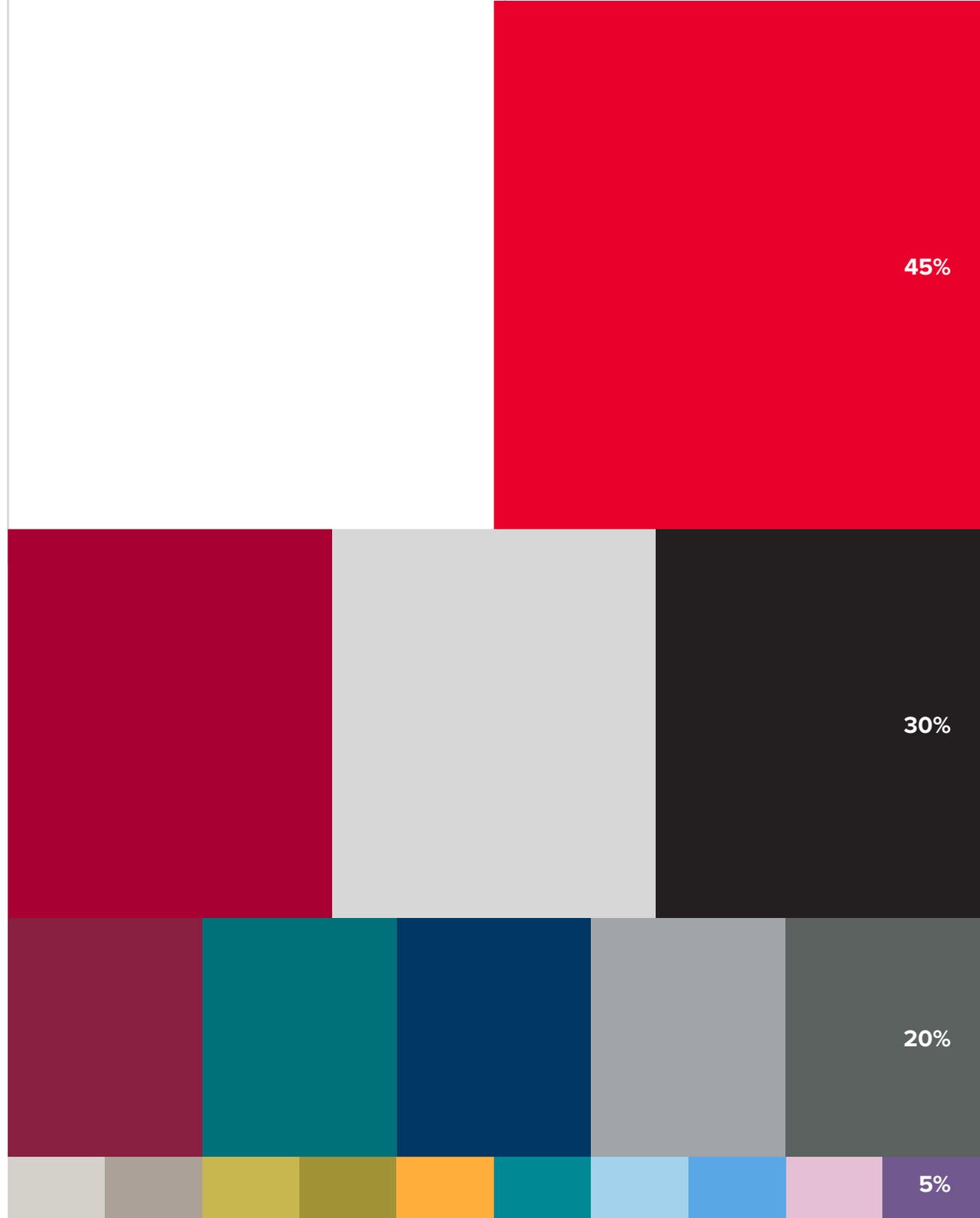


COLOR BY AUDIENCE

Prospective graduate students

This palette is more sophisticated than the previous one. Relying on primary and secondary colors will be the most successful with this audience.

Note: Ratios on individual pages, spreads, layouts, and even full communications can vary. The important thing to remember is that our primary colors should be the predominant colors overall. When viewing all the pieces the University creates and applying the “squint test” to the brand as a whole, the balance of color should feel close to what’s seen here.



COLOR BY AUDIENCE**Public**

This palette stays true to the historic Lynchburg colors by making Hornet Red very prominent. This palette does not stray from the primary colors.

USAGE GUIDE

- Avoid large amounts of the blue colors.
- Only use Hornet Red and white as full bleed colors in layouts for this audience.

Note: Ratios on individual pages, spreads, layouts, and even full communications can vary. The important thing to remember is that our primary colors should be the predominant colors overall. When viewing all the pieces the University creates and applying the "squint test" to the brand as a whole, the balance of color should feel close to what's seen here.

60%

30%

7%

3%

Graphic elements

Our graphic elements are another way to reinforce the Lynchburg brand. The combination of type, color, and graphic elements sets the tone for how people initially see the University of Lynchburg, and for how they recognize us after that first impression.



ACCENTS

Line work and framing elements

These rule lines work as simple and sophisticated accents for content and photography. Since our branding relies heavily on vibrant photography, these lines help accent and connect our layouts.

USAGE GUIDE

- Only use line weights between 0.2pt and 1pt, depending on the size of the layout.
- When used over photos, do not leave a gap more than 0.3 inch between the edge of the photo and the rule line frame.

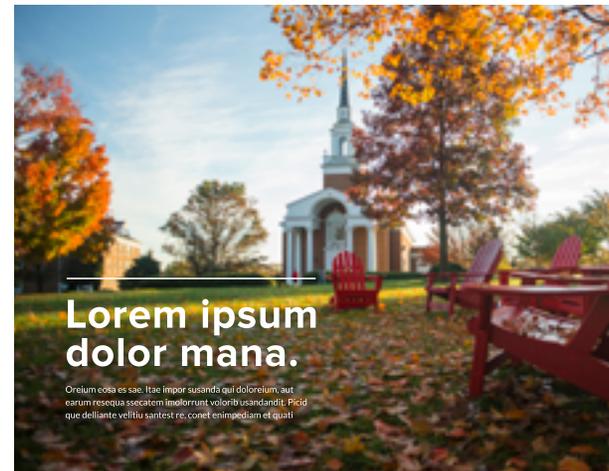
Use: Over photos and full-color bleeds
Weight: No greater than 1.5pt
Color: Only white



Use: Framing pull quotes, short content, and callouts
Weight: No greater than 1pt
Color: Primary or secondary colors

1.5 MILLION
LOREM IPSUMI SOING
DOLOR MANAING.

Use: To guide reader and to accent content
Weight: No greater than 1pt
Color: Primary or secondary colors



ACCENTS

Honeycomb pattern

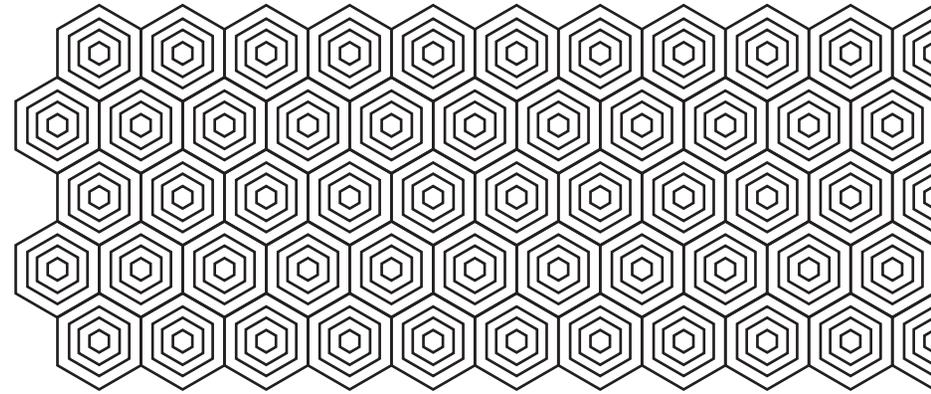
Paying homage to the school's mascot, the Hornets, the honeycomb pattern is a treatment used to add personality to layouts. It's an ownable accent that represents community and speaks to how each Lynchburg story connects and continues forward. This treatment also pairs nicely with full-bleed photos and over bleeds of color. Use it simply as an accent.

USAGE GUIDE

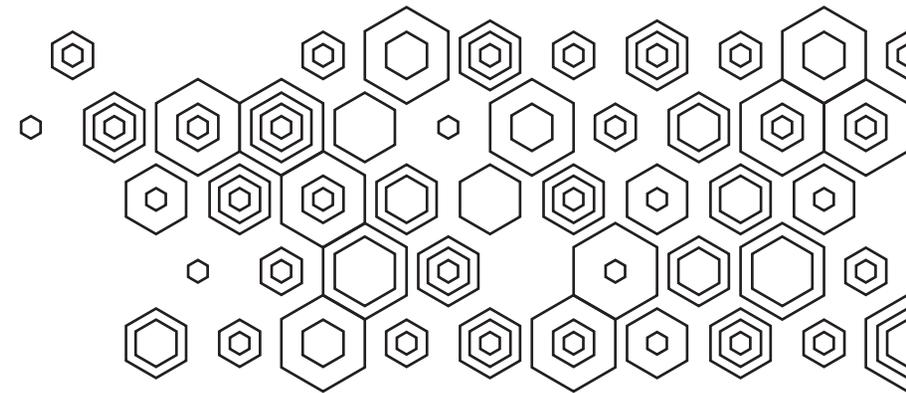
- Only use line weights between 0.2pt to 1.5pt, depending on the size of the shapes.
- Use over photos as a corner accent.
- Use sparingly on layouts—this element is only an accent.
- On layouts with color bleeds, choose monochromatic colors.
- Do not alter shapes or starting pattern.
- Patterns can be used in any brand color.

Pattern Creation Process**STEP 1**

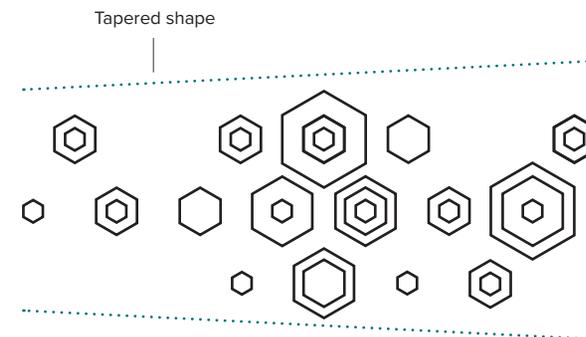
Start with the pre-made full honeycomb pattern. Do not recreate this step; use only the provided pattern.

**STEP 2**

Use your discretion to delete layers of the pattern. No more than three of the same type of hexagon variations should be touching. Randomize the hexagons next to one another, making use of white space.

**FINAL STEP**

Take five to ten columns of the hexagon pattern and three to five rows to create the final element. Taper off one side of the pattern to make it thinner on one side.



NO LARGER THAN:
0.75" x 0.75"



NO SMALLER THAN:
0.33" x 0.33"

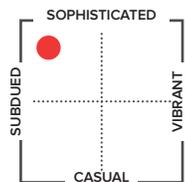


GRAPHIC ELEMENTS

Pull quotes

This element is a practical way to emphasize important quotes and to break up long content.

This is a small way that the graphic language can come to life simply and smartly.

**AUDIENCE**

Alumni
Public
Prospective Graduate Students

Adobe Garamond Pro Bold
Size: 30/39
Tracking: Opt.

Adobe Garamond Pro Regular
Size: 12
Tracking: -15 pt.

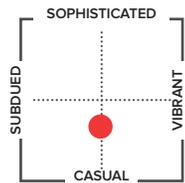
“
**A great college is always in
the process of becoming,
rather than being.**

Dr. M. Carey Brewer '49
”

GRAPHIC ELEMENTS

Pull quotes

Here is another style of pull quote that's available to use on the web or in print.

**AUDIENCE**

Prospective Undergraduates
Prospective Graduate Students

Proxima Nova Condensed
Semibold
Size: 30/39
Tracking: Opt.

**“A GREAT COLLEGE
IS ALWAYS IN
THE PROCESS OF
BECOMING, RATHER
THAN BEING.”**

Proxima Nova All Caps Bold
Size: 10
Tracking: 50pt.

DR. M. CAREY BREWER '49

GRAPHIC ELEMENTS

Callouts and stats

These elements can be used to call out important information and to create skimmable content.

USAGE GUIDE

- Only use line weights between 0.2pt to 1pt, depending on size of the shapes.
- Never fill the boxes with color.
- Only use colors from our primary or secondary palettes.
- Boxes can be stacked up to four high or wide.
- The lines and text should always be set in the same color.

Line weight: 0.25pt
Color: Black
Font: Proxima Nova Condensed Bold and
Proxima Nova Bold

1.5 MILLION
LOREM IPSUMI SOING
DOLOR MANAING

Line weight: 0.25pt
Color: Black
Font: Proxima Nova Bold

1.5 MILLION
LOREM IPSUMI SOING
DOLOR MANAING

Weight: 0.25pt
Color: Black
Font: Proxima Nova Condensed Bold

LOREM IPSUMI
SOING DOLOR MANIC
TECUSTIAM CON NI
VOLUPTAQUIS ESY

Line weight: 0.25pt
Color: Hornet Red
Font: Adobe Garamond Pro Bold and
Proxima Nova Bold

1.5 Million
LOREM IPSUMI SOING
DOLOR MANAING

A photograph of two young women sitting on a green lawn, facing each other and smiling. They are both holding notebooks and pens, suggesting a study session or a collaborative project. The woman on the left is wearing a purple tank top and has her hair in a bun. The woman on the right is wearing a white tank top and has her hair in a braid. The background is a blurred green lawn with trees and a person walking in the distance. The overall scene is bright and sunny.

Our photography

Photography plays an important role in our brand communications because it tells our story visually.

Although our words are compelling, images offer powerful proof of what we say. For this reason, photography should be carefully selected to match our messaging, and it should always feel authentically like Lynchburg.

PHOTOGRAPHY

Overview

Our goal is to authentically capture our University in images that show the depth of the Lynchburg experience. While our subject matter is broad, there are a few traits that unite our photography. Keep these traits in mind when shooting new photos.

In terms of our graphic language, photography is our most important avenue for telling the Lynchburg story.

Shooting photos in the right style and with a purpose is key. And choosing the right photos that tell an accurate, cohesive story is very important for designers.

FOCUS

Use a short depth of field and selective focus on tight and medium shots.

FRAMING

Incorporate large amounts of negative space to allow for the overlay of text in layouts.

SUBJECT

Capture candid, authentic moments. Avoid overly posed or staged images. Subjects should not be looking directly at the camera.*

LIGHTING

Bright, natural, directional light is always preferred. Studio lighting should be subtle.

COMPOSITION

Coverage options for focus and framing help build a strong library. Use both selective focus and full focus. Choose short, medium, and wide framing options.

ABSTRACT

Objects can be captured more artistically, focusing on details and nuances rather than the entire scene.

*The exception to this rule is the Portrait category. People who are featured in a more personal, in-depth, or editorial manner can appear more posed and can be looking directly at the camera.

FOR LAYOUTS**Choosing photography**

One of the key elements of our brand's visual language incorporates text with large, full-bleed photography that bring life and energy to materials. Photographers should always shoot with layouts in mind, and designers should make sure the best photos are being chosen.

PRACTICAL TIPS

- If you have a dark background, for example, you can use white or light colors for your text. Conversely, you can use black or darker colors on a light background.
- Images that use a soft, gradual, shallow depth of field are excellent for making text easy to read.
- Placing text on less complex areas of a photo will typically improve the readability.
- Visual guidelines apply to social media as well as print design. Communicators should consider the size and orientation of photos and the way that different social media sites crop them. Photos should be selected that will display the pertinent, engaging portions of the image in the social media site being used. University Communications and Marketing can provide guidance based on current social media best practices.

Example

PHOTOGRAPHY**Techniques to avoid**

Choosing the right photography is important to telling our story. Here are some types of images that do not fit within our brand photography style.

Examples

Do not use drab photos that lack vibrancy. Avoid photos that are primarily dull shades of tans and browns.



Avoid portraits that are serious, dramatic, and overly posed. They shouldn't look like the result of a photo shoot.



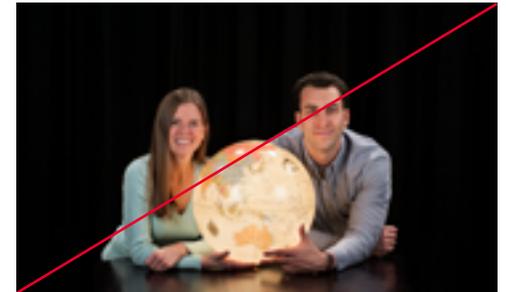
Avoid photos that are too dark. Indoor shots with dim lighting will likely not produce usable photos.



Do not use photos with extreme contrast. Also do not add HDR editing effects to images.



Although using natural light is an element of our photography style, using over-exposed photos does not follow our brand. The tones should be warmer, not cooler.



Do not use studio portraits and avoid photos that look overly posed and cliché.

CATEGORIES

Community

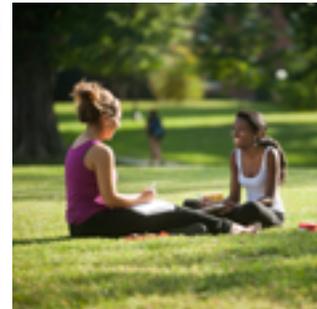
These photos should show the vibrant University of Lynchburg community. We primarily want to rely on candid poses, with subjects who aren't looking at the camera. However, with particular care, photos of people who are aware of the camera can be used. Overall, we want photos that highlight the authentic Lynchburg experience.

Ideally, our library will contain a good mix of photos depicting large and small groups of students, one-on-one interactions, and students experiencing our community on their own. In doing so, we can portray a wide variety of scenarios and tell a large collection of stories.

PRACTICAL TIPS

- Choose photos that illustrate authentic moments of connection.
- The majority of images should be candid.
- Themes like friendship, service, and community should be shown.

80% Candid



20% Camera Awareness



CATEGORIES

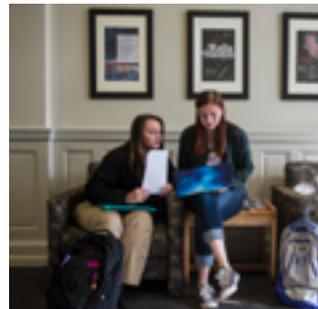
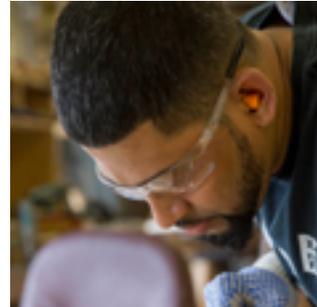
Educational experiences

Depictions of students and faculty in academic settings also make up an integral part of the University photo library. These images should always be candid, natural, and in the moment, not overly posed or generic. The subject should never be looking directly at the camera. Representing people in their natural environment is important.

Images of students in a classroom or in the midst of experiential learning should feel intimate and authentic. Natural light should be used whenever possible. Single students should never seem lonely, and groups should always seem collaborative. Capturing a sense of curiosity, interest, or discovery within the context of community is a great way to shoot in this section.

PRACTICAL TIPS

- Make sure to show nontraditional learning experiences along with traditional classrooms.



CATEGORIES

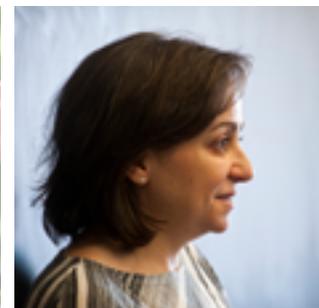
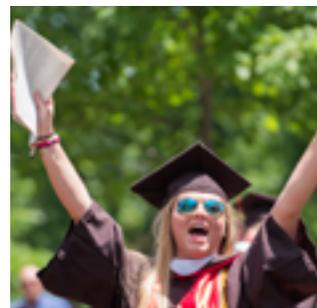
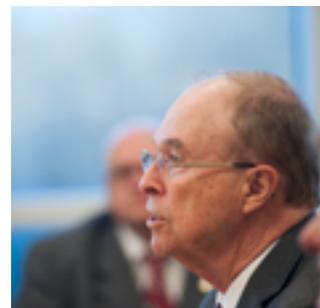
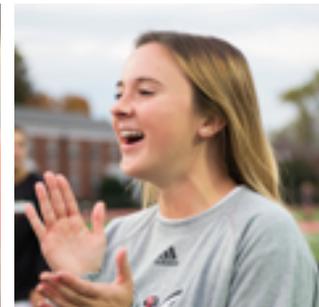
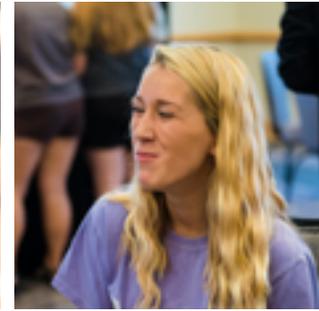
Portraits and people

Portrait photos should have an authenticity that comes from real emotion. Ensure that these shots always feel natural and not staged. Portraits should be shot in the subject's environment. Our portraiture can range from lighthearted and warm to serious and resolute. It's important to maintain this balance in communications: Confidence can be depicted both with a smile and with more neutral expressions.

PRACTICAL TIPS

- Use posed photos where people are aware of the camera only when that person is being featured or interviewed.

80% Candid



20% Camera Awareness

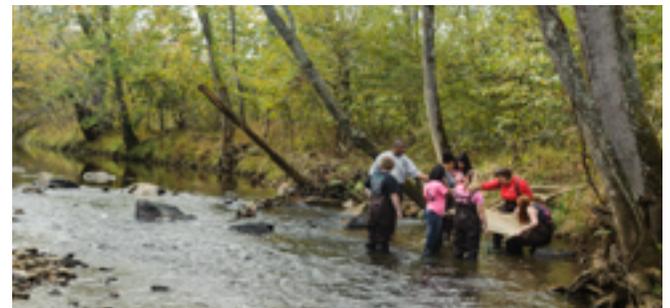
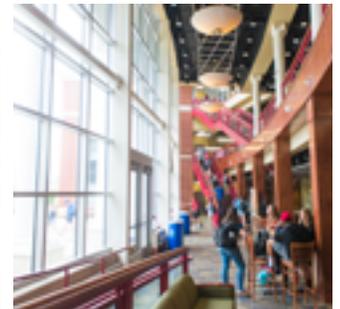
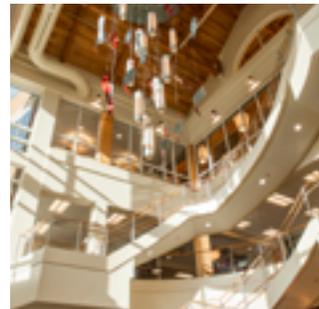
CATEGORIES

Sense of place

These are the spaces that foster our community. It's important to show them authentically, so these shots should always feel natural and include people. Some scenes will include architecture, and composition will be an important tool in telling our story in a compelling way.

PRACTICAL TIPS

- Limit photos without people.
- Have a nice mixture of indoor, outdoor, natural, and architectural spaces.
- Show campus in a variety of seasons.
- Be careful not to shoot photos with too much detail and contrast.
- Make sure to shoot for layout—blue skies and other dead zones make for good areas for text on photo layouts.



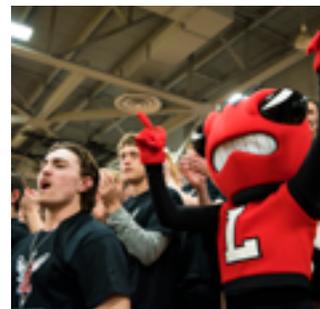
CATEGORIES

School spirit

Athletics and events are just as important here as capturing time spent with friends and campus buildings. Athletics can be a useful avenue for portraying school spirit, unity, and genuine, vibrant emotions. By capturing moments that show the passion, joy, and connection between our students on and off the field, we can help represent the comprehensive Lynchburg experience.

PRACTICAL TIPS

- Focus more on micro moments rather than large, complex, macro moments.
- Use a mix of fans, athletes from a variety of sports teams, and coach-athlete interactions to create a good balance of captured moments.



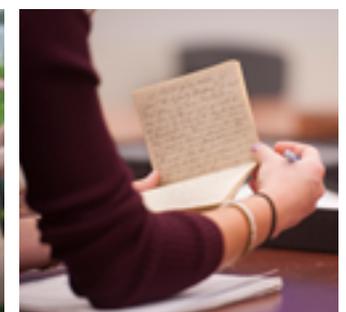
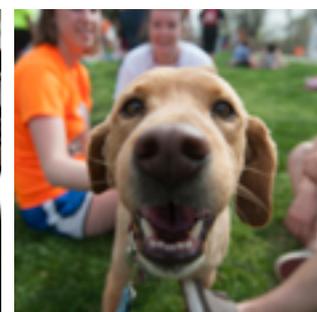
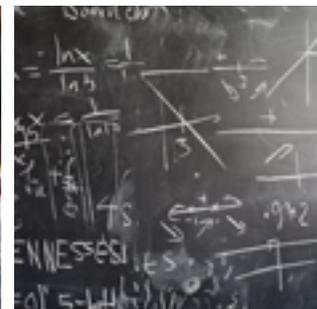
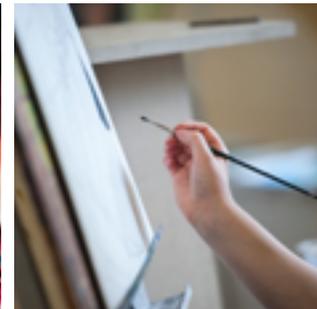
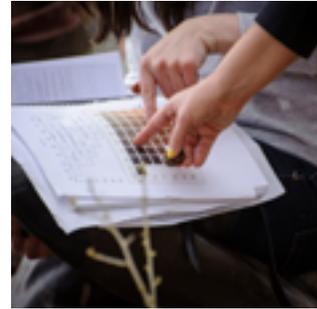
CATEGORIES

Details and moments

Object-based photography does not play a large role in our brand and communications, but it can still be a powerful tool. These images serve as accents and should be used the least of the photo categories. When they are used, they work as a window into our areas of study and the tools of our trades. Interesting and unexpected perspectives should be employed to make the images dynamic. Using object-based photography offers the opportunity to bring in natural color and texture to a layout; it can also give space for text to sit over a photo more intentionally.

PRACTICAL TIPS

- Framing can vary from macro to wide-angle and everything in between.
- Choosing photos that represent the University of Lynchburg or our values is a great way to make detailed photos work harder.

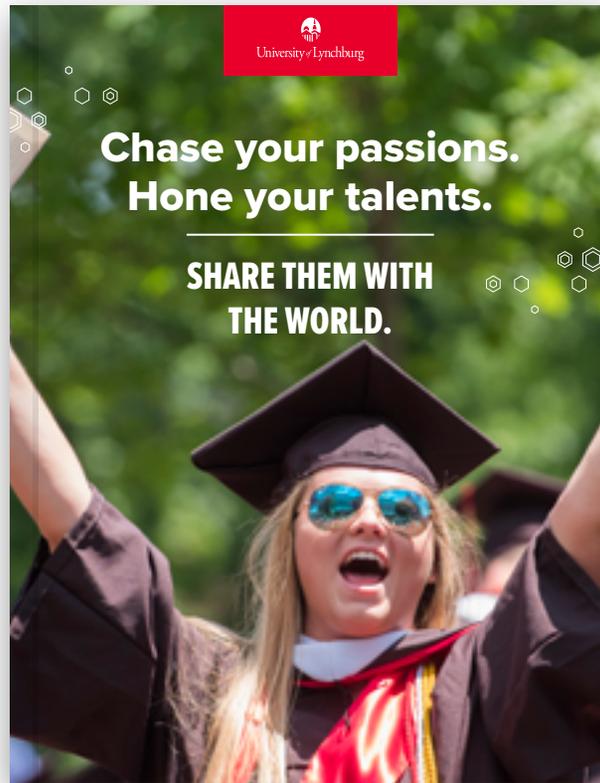




Guidelines in use



Viewbook



ELEMENTS

Honeycomb pattern
Rule line

PHOTOGRAPHY

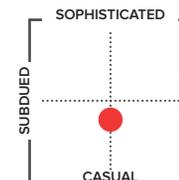
Full-bleed candid portrait

TYPOGRAPHY

Proxima Nova extrabold
Proxima Nova Condensed
extrabold—all caps

COLOR

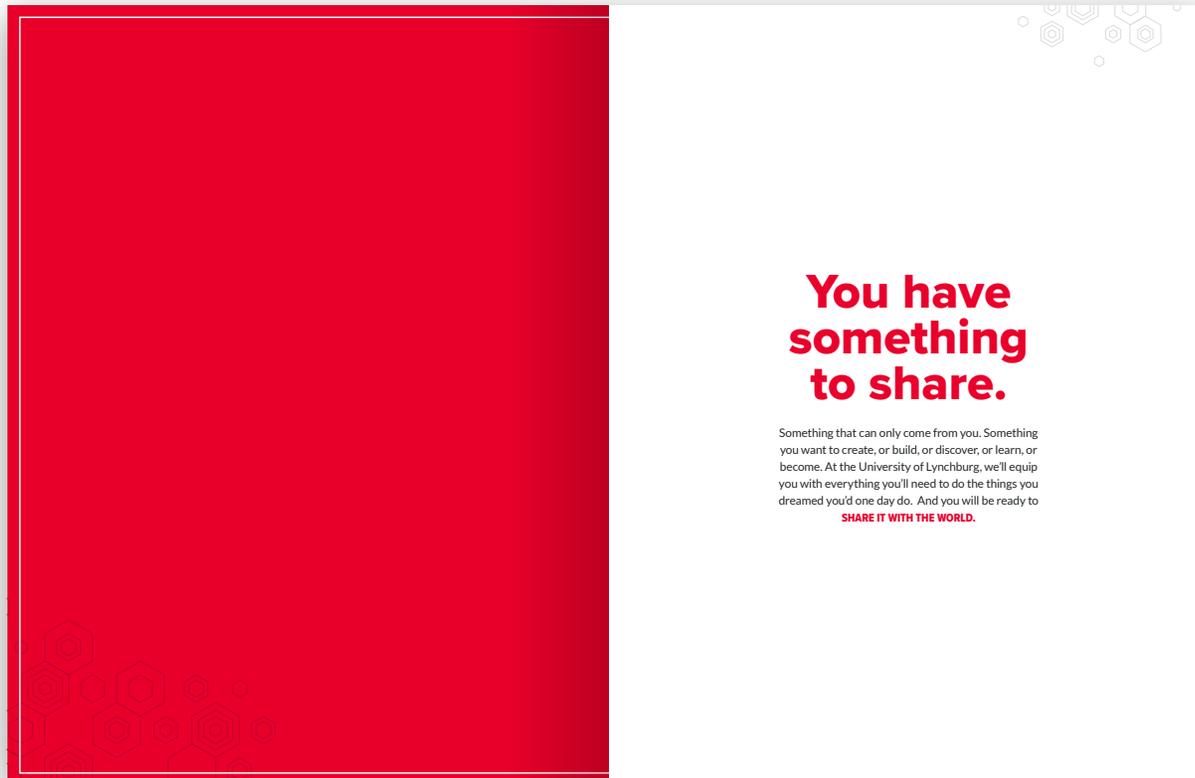
White
Hornet Red



AUDIENCE

Prospective Undergraduate
Students

Viewbook



ELEMENTS

Frame
Honeycomb pattern
Use of white space

PHOTOGRAPHY

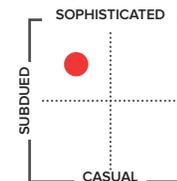
None

TYPOGRAPHY

Proxima Nova extrabold
Lato body copy

COLOR

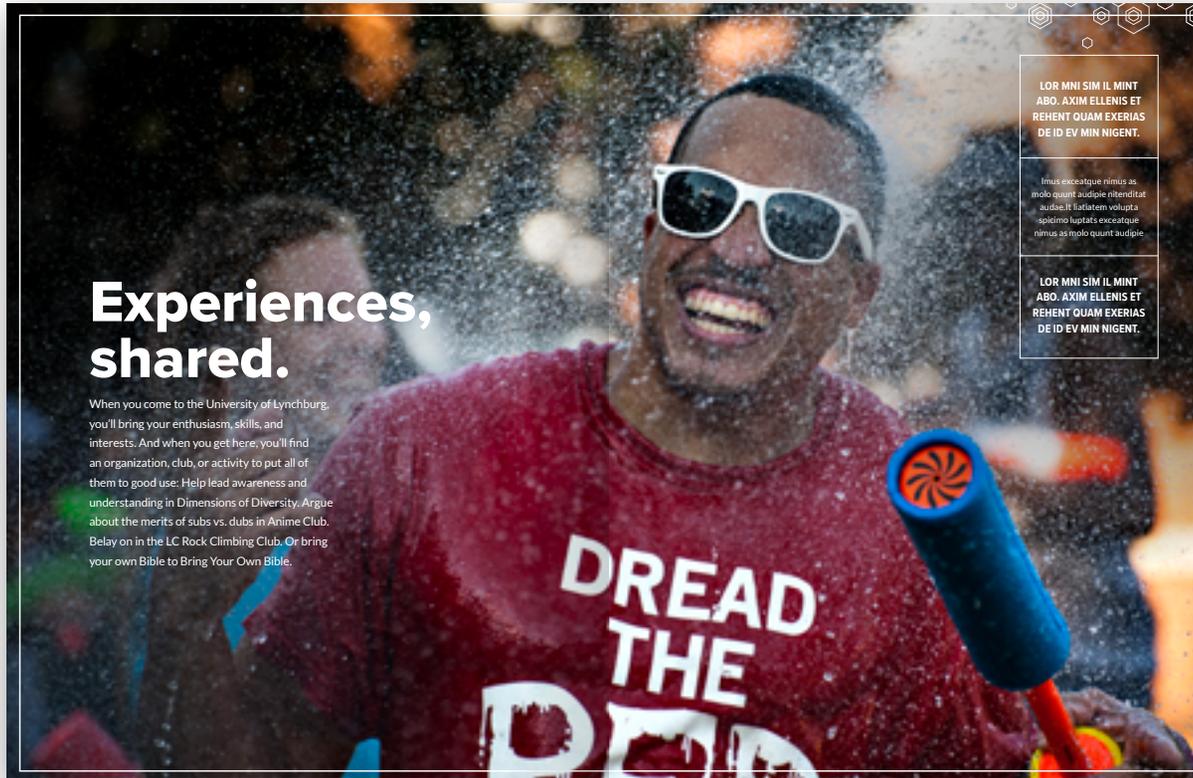
White
Hornet Red
Black



AUDIENCE

Prospective Undergraduate
Students

Viewbook



Experiences, shared.

When you come to the University of Lynchburg, you'll bring your enthusiasm, skills, and interests. And when you get here, you'll find an organization, club, or activity to put all of them to good use: Help lead awareness and understanding in Dimensions of Diversity. Argue about the merits of subs vs. dubs in Anime Club. Belay on in the LC Rock Climbing Club. Or bring your own Bible to Bring Your Own Bible.

LOR MINI SIM IL MINT
ABO. AXIM ELLENIS ET
REHEM QUAM EXERIAS
DE ID EV MIN NIGENT.

Ilus excaetque nimus as
molo quant audipie mrenditat
audas. It iatlatem volupta
apicimo luptat's excaetque
nimus as molo quant audipie

LOR MINI SIM IL MINT
ABO. AXIM ELLENIS ET
REHEM QUAM EXERIAS
DE ID EV MIN NIGENT.

ELEMENTS

- Frame
- Callouts
- Honeycomb pattern

PHOTOGRAPHY

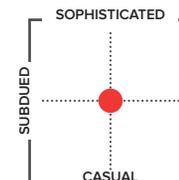
Full-bleed candid portrait

TYPOGRAPHY

- Proxima Nova extrabold
- Lato body copy
- Proxima Nova Condensed
bold callout

COLOR

White



AUDIENCE

Prospective Undergraduate
Students

Viewbook

**ELEMENTS**

Frame
Callouts
Honeycomb pattern

PHOTOGRAPHY

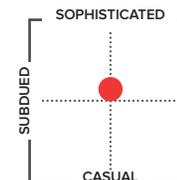
Full-bleed community

TYPOGRAPHY

Proxima Nova extrabold
Lato body copy
Proxima Nova Condensed
bold callout

COLOR

White

**AUDIENCE**

Prospective Undergrauate
Students

Alumni engagement Book



Professor Stewart,
 When I was new to the department here, I didn't know anyone. You brought me in under your wing and treated me like family from day one, and I'll never forget that. You took me out to lunch with everyone in the department every week, you showed me around everywhere until I finally knew my way around, and just being around you taught me a lot about being a great professor. You'd never talk about it, but you're so smart and have published so many papers. You know what it means to be dedicated to your work, and I'm proud to call you my colleague and friend. I'm better because of you, and I hope you know that.

Nancy Edwards

FROM
 Nancy Edwards
 Class of '10

TO
 Dr. Charles Stewart
 Assistant Professor
 of Chemistry

ELEMENTS

- Frame
- Rule line
- Honeycomb pattern
- Use of white space

PHOTOGRAPHY

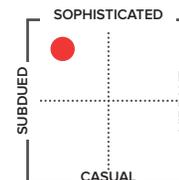
- Full-bleed portrait

TYPOGRAPHY

- Proxima Nova
- Adobe Garamond Pro
- Lato body copy

COLOR

- White
- Hornet Red



AUDIENCE

Alumni

Alumni engagement Book



Hey Professor Robinson,
 Freshman year is winding down, and I just wanted to reach out and say thank you for all you've done for me this year. I had zero time management or organizational skills before I got to Lynchburg, and at the beginning of the year I wasn't sure I could handle the workload of college. But you helped me set goals and stay organized so that I could reach them. Every color-coded calendar, every divider in every notebook, every highlighter note-taking technique in the book, I wouldn't have known any of it if it wasn't for you. So, thank you again. I hope I see you around campus next year!

FROM
 Timothy Daniels
 Class of '20

Professor Susan Robinson
 Director of
 Undergraduate Studies

Timothy

ELEMENTS

Frame
 Rule line

PHOTOGRAPHY

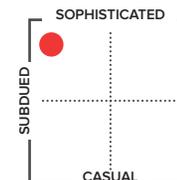
Full-bleed portrait—
 candid in environment

TYPOGRAPHY

Adobe Garamond Pro
 Lato body copy

COLOR

White



AUDIENCE

Alumni

Environmental campus banners



ELEMENTS

Honeycomb pattern
Full-color bleeds

PHOTOGRAPHY

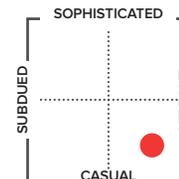
Candid school spirit
Candid academics
Candid community

TYPOGRAPHY

Proxima Nova Bold

COLOR

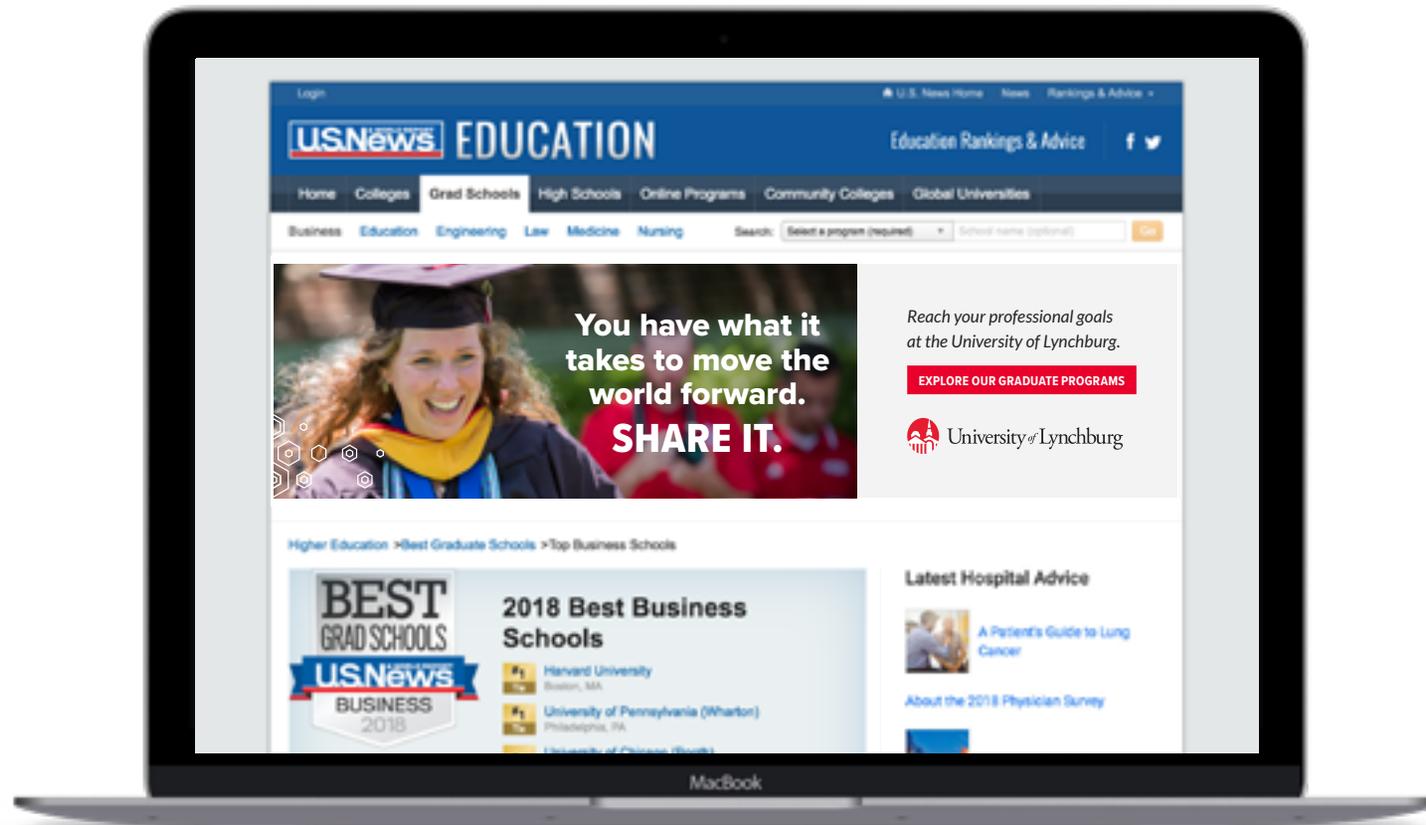
Hornet Red
PMS 207
PMS 322



AUDIENCE

Lynchburg Family

Graduate school digital ad



ELEMENTS

Honeycomb pattern

PHOTOGRAPHY

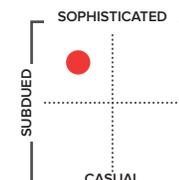
Candid portrait

TYPOGRAPHY

Proxima Nova Extrabold
Proxima Nova Condensed—
all caps
Lato Italics

COLOR

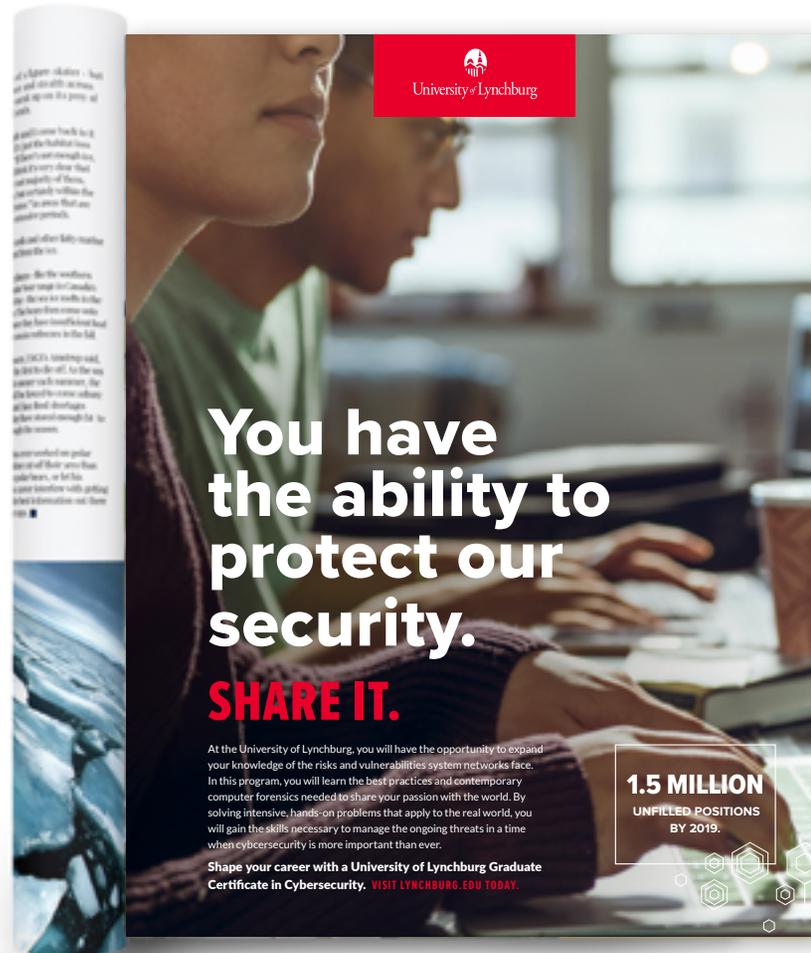
White
Hornet Red
Black



AUDIENCE

Prospective Graduate
Students

Graduate school print ad



ELEMENTS

Honeycomb pattern
Callout

PHOTOGRAPHY

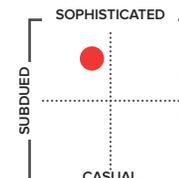
Detail / Candid community

TYPOGRAPHY

Proxima Nova Extrabold
Proxima Nova Condensed
extrabold—all caps

COLOR

White
Hornet Red



AUDIENCE

Prospective Graduate
Students

Contacts

Please contact University Communications and Marketing with questions and requests for using the assets presented in this document.

UNIVERSITY COMMUNICATIONS AND MARKETING

Email: ucm@lynchburg.edu
Phone: 434.544.8325

MICHAEL JONES ASSISTANT VICE PRESIDENT

Email: jones.mj@lynchburg.edu
Phone: 434.544.8538

BRYAN GENTRY DIRECTOR OF COMMUNICATIONS

Email: gentry.b@lynchburg.edu
Phone: 434.544.8609

ANDREW YOUNG MARKETING DIRECTOR

Email: young_aw@lynchburg.edu
Phone: 434.544.8834

NICOLE SMITH PROJECT MANAGER

Email: smith.n@lynchburg.edu
Phone: 434.544.8325

PAMELA CARDER WEB CONTENT MANAGER

Email: carder.p@lynchburg.edu
Phone: 434.544.8967

TRACY CHASE WEB DESIGNER

Email: chase.t@lynchburg.edu
Phone: 434.544.7863

JENNIFER CUMBY COPYWRITER/EDITOR

Email: cumby.j@lynchburg.edu
Phone: 434.544.8664

KATHARINE MCCANN PRINT DESIGNER

Email: mccann@lynchburg.edu
Phone: 434.544.8626

JOHN MCCORMICK PHOTOGRAPHER

Email: mccormick.j@lynchburg.edu
Phone: 434.544.8536

CHRISTOPHER PETERSON PRINT DESIGNER

Email: peterson.c@lynchburg.edu
Phone: 434.544.8149

SUZANNE RAMSEY COPYWRITER/EDITOR

Email: ramsey_sd@lynchburg.edu
Phone: 434.544.8963

PAUL WALKER VIDEO PRODUCTION SPECIALIST

Email: walker_pd@lynchburg.edu
Phone: 434.544.8961

DAVID WOODY WEB DEVELOPER/WEBMASTER

Email: woody@lynchburg.edu
Phone: 434.544.7862

UNIVERSITY COMMUNICATIONS AND MARKETING

Email: ucm@lynchburg.edu
Website: www.lynchburg.edu/about/ucm

PHOTO REQUEST FORM

Website: www.lynchburg.edu/about/ucm/

PHOTO REQUEST FORM

Website: ws.lynchburg.edu/upload

PRINT REQUESTS

Email: ucm@lynchburg.edu

EVENTS FOR PUBLIC CALENDAR

Email: ucm@lynchburg.edu





University *of* Lynchburg