



CATAWBA
COLLEGE

EST.
1851

2026

BRAND
TOOLKIT

To showcase Catawba's

CHARACTER-DRIVEN EXCELLENCE

To connect the College's long history with its
BOUNDLESS FUTURE

To highlight Catawba's
RANGE AND RESILIENCE

We developed the Catawba College
brand expression:

GOOD GOES FAR

Our brand toolkit ensures that all
marketing and communications demonstrate
how and why Catawba College is
CREATING LASTING CHANGE.

THIS TOOLKIT

should be a living, breathing, always-evolving document. As the work grows and deepens, it may be necessary to update the guidelines and/or create new rules.

Some images in this toolkit were part of conceptual work and are marked FPO (For Position Only). These images are not owned by Catawba and should not be used. The College should replace these images before posting this Toolkit online.

This version of the Toolkit is an internal document and should not be made publicly available.

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THE BRAND



WHY BRANDING MATTERS

Great brands create a culture, one in which people recognize themselves and gain a sense of belonging to something bigger.

Specifically, a brand is:

A PROMISE that creates an expectation on which we must deliver.

A CLAIM OF DISTINCTION. What is the characteristic or quality that sets Catawba apart?

UNCHANGING. Over time, products, services, and offerings will come and go, but the essence of the brand remains constant.

THE FOCAL POINT that defines how we deliver value and effectively embodies our mission.

The Catawba College brand is a reflection of who we are. Everything we do and say, from marketing materials to social posts to personal interactions, creates an impression of the College's energy, spirit, and character.

As brand ambassadors, it's up to us to present a unified front in the form of a cohesive and consistent brand message. This toolkit is designed to help you do exactly that.

BRAND GOALS

Our brand messaging is designed to:

- Expand awareness and understanding of Catawba
- Positively position Catawba among its competitive set
- Strengthen the undergraduate, graduate, and online student pipeline
- Generate pride within the internal community
- Create a clear, concise, and compelling brand platform

BRAND ELEMENTS

Our **brand elements** are touchstones, not necessarily public-facing language (with the exception of brand expression). Think of them as foundational ideas—they are behind the work we create.

- Values
- Personality
- Drivers
- Promise
- Positioning Statement
- Expression

BRAND ELEMENTS

Brand values act as the “true north” pointing Catawba College forward. Our brand values are what we stand for and what matter most. Brand values are at the very core of our brand, timeless and consistent.

Brand values

These are inspired by (and modeled on) the core values listed in the College’s strategic plan.

Respect for all people

Nurturing community

Freedom to discover

A thriving, livable world

BRAND ELEMENTS

Think of **brand personality** as brand personification—when human characteristics or traits are assigned to our institution.

Brand personality

Focused
Determined
Supportive
Inclusive
Creative
Adaptable

Forward
Proactive
Surprising
Optimistic
Healthy

BRAND ELEMENTS

Brand drivers propel our brand forward and motivate brand action and engagement.

Brand drivers

- We invest in the success of our students, our community, and our world.
- We strengthen our region through collaboration and creativity.
- We equip our students to take advantage of all of their possibilities and see multiple pathways forward.
- We drive generational change.
- We champion self-discovery and the freedom to explore.
- We create exceptional opportunities and build lasting relationships.

BRAND ELEMENTS

Our **brand promise** is our brand experience.
The more we deliver on that promise, the
stronger our brand becomes.

Brand promise
Cultivating a thriving, livable world.

BRAND ELEMENTS

Brand position is the distinctive position that Catawba College holds in the marketplace.

Positioning statement

Ideally located in the heart of North Carolina—in a safe, small town and close to major metro areas—Catawba College is a nurturing environment where students thrive. Our graduates are good citizens who make a difference not only in their work but also in their communities. Catawba is committed to helping every student see their possibilities and cultivate their purpose.

BRAND ELEMENTS

Brand expression is the creative concept that serves as a platform for all communications.

Brand expression
GOOD GOES FAR

THE MESSAGE

Good citizens.

At Catawba College, it's who we are and who we will always be. You can see it on our campus. Feel it in our programs. And find it in all the ways we go forth as individuals and come together as communities. We have a long tradition of cherishing our natural resources and nurturing our intellectual capital. And we know that from here, you can go anywhere—because it takes good people with the best intentions to accomplish truly great things. We're working hard to build a better world.

GOOD *goes* **FAR.**

BRAND NARRATIVE

What we mean by **GOOD GOES FAR**

Our brand expression emphasizes the character of Catawba people and the momentum and reach of the College itself. On the student side, it's about how Catawba nurtures potential and helps students grow into their best selves (and the incredible things they accomplish when they do). By creating exceptional opportunities and championing exploration and self-discovery, we're helping every student reach the upper limits of what's personally possible.

On the institutional side, it's about being a place that is deeply invested in the greater good—in cultivating a thriving, livable world for us all. **GOOD GOES FAR**, institutionally speaking, is about pulling forward the College's mission and vision and demonstrating impact: strengthening the region, driving generational change, and graduating students who are inspired to serve and equipped to make a meaningful difference.

When creating content, think about all the ways "good" can be expressed. It can refer to being a good person. Or doing good works. Or being good at something. "Goes far" is equally flexible; it can frame everything from a student success story (grad school acceptance, athletic win) to a campus-wide sustainability program to Catawba's partnership with Food Lion and Feeding America.

And keep in mind that "good" does not negate great. On the contrary, it supports it. We can talk about being a good person while demonstrating how that translates to doing great things.

BRAND NARRATIVE

The most effective messaging showcases Catawba’s unique combination of mission/vision/altruism + measurable outcomes and proven success.

GOOD GOES FAR messaging examples:

LEAVE THINGS BETTER THAN YOU FOUND THEM. For Catawba College alumni, it’s just what you do. Some are heading up major corporations. Some are ministering to the homeless. Some are pushing boundaries and creating scientific breakthroughs. All are working to leave their organizations better—stronger, healthier, more energized—than when they arrived. **GOOD GOES FAR.**

HELPING THE HEALING PROFESSIONALS TAKE THEIR CAREERS TO THE NEXT LEVEL. Highly ranked online RN to BSN programs. **GOOD GOES FAR.**

WE’RE AGGRESSIVELY NEUTRAL. Carbon neutral, that is. Since 1996, Catawba College’s Center for the Environment has been a hub for hands-on learning, and the polestar for policy, research, and convening for regional water, air, and energy issues. Now it’s steering us toward the future as the first carbon neutral college in the Southeast. If you’re ready to really be the change, come to the college that leads by example. **GOOD GOES FAR.**

COPY DEVELOPMENT

Voice: A distinct and consistent writing style, personality, or point of view that is unique to us.

Tone: The mood or attitude of our writing that changes depending on the situation

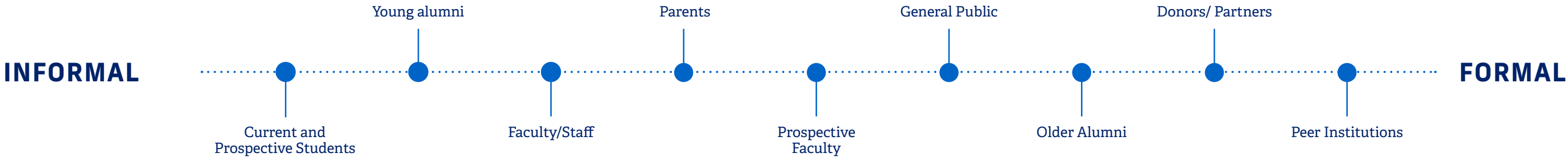
Voice and tone

The way we talk about Catawba shapes the way people feel about it. We’re not just passing on information; we’re creating a sense of place. We’re also introducing our community—and building affiliation with anyone who wants to be part of it.

The Catawba voice is heartfelt and hopeful. It’s also attention-grabbing. We want to make sure that we are always supporting the ideas of impact and reach with details and compelling storytelling.

When writing, ask yourself:

- Who’s the audience?
- What do we want them to think, feel, and do?
- What is the next step we want them to take?



COPY
DEVELOPMENT

Voice and tone by audience:
INSTITUTIONAL VOICE



When communicating in Catawba’s institutional voice—to peers, alumni, and community members—we lean into the “goes far” aspect of the brand. It is particularly important with this audience to demonstrate concrete outcomes. **GOOD GOES FAR**, in this context, is about showing the world all the ways Catawba is having a profoundly positive effect.

The institutional voice skews more serious, but it’s never stiff. Think strong and direct versus overly formal. We want our audience to be sufficiently intrigued to take the next step, whether that’s partnering with the College on a new initiative, giving to a campaign, or simply seeing Catawba in a new light.

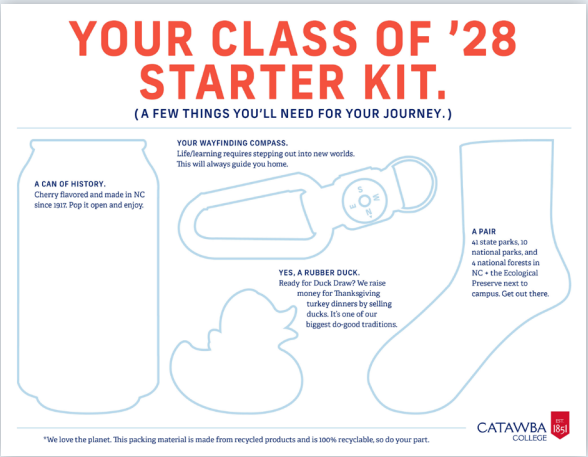
COPY
DEVELOPMENT

Voice and tone by audience:
INSTITUTIONAL VOICE (additional example)



COPY DEVELOPMENT

Voice and tone by audience:
RECRUITMENT VOICE

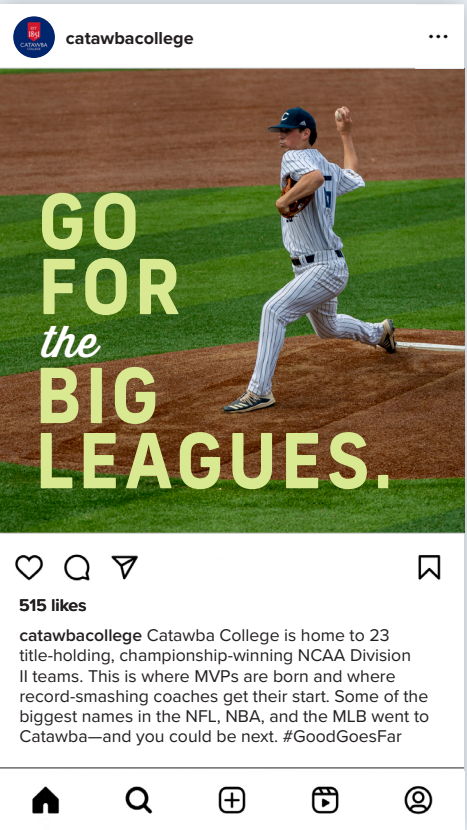


When developing messaging for students, **GOOD GOES FAR** should feel inviting and inspiring. Tonally, the student voice is less formal. It’s friendly and positive, never gimmicky. The “good” in **GOOD GOES FAR** is ultimately about having a good heart—and that’s nothing we want to make light of.

Outcomes and results are important for this audience as well, but keep in mind that what matters to a prospective undergrad is different from what matters to a prospective grad student or adult student. Each group has different criteria for choosing a college and different definitions of success after they graduate.

COPY DEVELOPMENT

Voice and tone by audience:
RECRUITMENT VOICE (additional examples)



COPY DEVELOPMENT

People have always told stories. From cave paintings to social posts, telling stories has been a constant of human communication.

Telling the Catawba story



Branded stories build deep connections with the audience and forge lasting relationships. **GOOD GOES FAR** is a platform for bringing those stories to life.

When thinking about potential stories through the brand lens, ask: does this story have heart? Does it showcase the College’s mission and vision? Does it demonstrate impact?



Storytelling not only differentiates a brand; it also humanizes it. And choosing the right story is key—we want to ensure we’re always reflecting Catawba’s unique blend (mission/vision/ altruism + measurable outcomes and proven success).

COPY DEVELOPMENT

Headline construction

GOOD GOES FAR allows for a number of different headline constructions. Some things to keep in mind:

- **SHORTER IS BETTER – UNTIL IT ISN'T!**
Short, strong headlines are very effective, but so are detail-rich headers that tell a story (see page 26). In the “_____ + Catawba” example, it’s the interesting list that grabs your reader’s attention. The most important thing when building this type of header is that your details are *specific*. Skip the generalities and seek out compelling words and topics to tease the story.
BIRDS, STAGE SPEECH & HEALING MODALITIES
IT, THE OBX & INCLUSIVITY IN OUTDOOR SPACES

COPY DEVELOPMENT

Headline construction cont'd

- **IT'S OKAY TO BRAG.**

Even with a brand that is uniquely focused on being a good person, we never want to miss an opportunity to highlight the incredible things that Catawba is doing and/or the recognition that the College and its people are receiving. The trick is to frame the accolade (or stat, or result) in a way that feels personal and meaningful.

Say, for example, that the football team takes home the conference title. This type of headline would not work with **GOOD GOES FAR:**

**CATAWBA DESTROYS COMPETITION
AND WINS SAC CONFERENCE TITLE!!**

This type of headline would work with **GOOD GOES FAR:**

96 practices.

Countless late nights at the gym.

A belief in this team that just won't quit.

CONGRATS TO OUR 2024 SAC CONFERENCE CHAMPS.

By leaning into the character angle—hard work, dedication, faith in oneself and one's teammates—we're conveying the same message in a more branded voice.

COPY DEVELOPMENT

Headline construction cont'd

- **PICK YOUR BATTLES.**

Not every single communication is branded copy; sometimes, we just need to pass on information. For informal or topical communications, there's no need to tie in the **GOOD GOES FAR** concept. It will feel hokey if we force it (and will ultimately weaken the brand). Save strong, branded headlines for top-level messaging with a wide reach.

COPY DEVELOPMENT

Headline examples

- OUR ROOTS RUN DEEP
- LEAVE THINGS BETTER THAN YOU FOUND THEM
- LEARN ON THE CUTTING EDGE
- BUILDING BETTER TOMORROWS
- GOOD PEOPLE DOING GREAT THINGS
- DESIGNED TO EVOLVE
- UNITED WE GROW
- CHARACTER. AT CATAWBA, IT COUNTS. FOR A LOT.
- MEASURABLE IMPACT
- EDUCATING THE EDUCATORS WHO ARE THE BACKBONE OF NORTH CAROLINA
- DISCOVER YOUR TRUE TALENTS AND MEET THE NEEDS OF THE WORLD

COPY DEVELOPMENT

Brand lexicon

Use the following as a starting point for developing a rich **GOOD GOES FAR** lexicon.

Thrive	Vision	Intentional
Nurture	Impact	Calling
Cultivate	Success	Community
Explore	Discovery	Action
Opportunity	Self-discovery	Respect
Possibility	Transform	Purpose
Character	Commit	Drive
Compassion	Solve	Results
Strength	Invested	
Resilience	Connected	

COPY DEVELOPMENT

Use of hashtags



Hashtags are a great way to steer conversations on social media and curate content by topics. When used well, they can expand our reach and bring added authenticity to our brand. Use brand hashtags on marketing materials (print, swag, online, etc.) to push people to engage with us on social media and to take part in telling the Catawba story.

#GoodGoesFar

The goal is to create a curated set of social media content that shows the impact of Catawba College and the vision, determination, and compassion of Catawba people.

COPY DEVELOPMENT

General guidelines

- **KEEP IT SHORT AND SWEET.** People only remember three to five things that they read or hear (if you're lucky). Too much information can result in the audience tuning out altogether.
- **KEEP IT REAL.** Authenticity is key. Real people. Real challenges. Real emotions. Real solutions.
- **SURPRISE THE AUDIENCE.** Look for those fascinating details and surprising stories. Ultimately the goal is to engage the audience—to grab their attention and never let go.
- **TALK TO OUR AUDIENCE.** Good content is effortless conversation, a dialogue with the reader. Instead of “writing” our message, tell it. Keep it natural.
- **BE MINDFUL OF EDITORIAL STYLE.** At Catawba we write in AP style, which means (among other things) that we always use the Oxford comma.

THE DESIGN



COLORS

Print swatch values
The brand color palette has greatly expanded from the previous primary + secondary color set. Most hues are expressed with paired darker and lighter values.
The primary and secondary Catawba colors remain the same. Secondary and tertiary colors should be used in conjunction with one or more of the primaries.

Primary

PMSC	PMSU	CMYK
PMS 280C	PMS 280U	100, 85, 0, 39
WHITE		

Secondary

PMS 186C	PMS 3517U	0, 100, 80, 5
PMS 2767C	PMS 2767U	100, 71, 0, 66

Tertiary

PMSC	PMSU	CMYK
PMS 426C	PMS Black6U	81, 67, 55, 83
PMS 2387C	PMS 2175U	91, 60, 0, 0
PMS 290C	PMS 290U	25, 1, 0, 0
PMS 2027C	PMS 2028U	0, 80, 79, 0
PMS 142C	PMS 7406U	0, 21, 77, 0
PMS 106C	PMS 106U	1, 0, 79, 0
PMS 3165C	PMS 3165U	100, 0, 29, 64
PMS 573C	PMS 573U	24, 0, 11, 0
PMS 4216C	PMS 4216U	55, 6, 98, 64
PMS 372C	PMS 372U	15, 0, 53, 0

Color values are sourced from Pantone's Coated and Uncoated Color Bridge guides.

COLORS

Selective Use colors

There are two additional colors in the Catawba College tertiary palette. They are compatible with all other colors in the brand palette. However, these colors are for specific and restrictive use.

PMS Cool Gray 7C is for use by Athletics. It is reserved for their use only and should not be used for general brand design.

PMS 377C is for use by the Center for The Environment and environmental sustainability initiatives on campus. It is reserved for this use only and should not be used for general brand design.

Tertiary: Selective Use

PMSC	PMSU	CMYK
PMS Cool Gray 7C	PMS Cool Gray 7C	38, 29, 24, 5
PMS 377C	PMS 2301U	41, 0, 100, 22

Color values are sourced from Pantone's Coated and Uncoated Color Bridge guides.

COLORS

Sample print combinations

Color combinations include, but are not limited to, these samples to the right. The combinations shown are suggestive of the amount of each color in the layout. Combinations in stand-alone layouts should always include one or more of the primary brand colors. For longer publications, try to begin and end with ample representation of the primary colors to maintain a connection to the Catawba brand.

Attention should be paid to which brand colors may be inherent in photography when creating design combinations.

Be careful not to combine hues that visually vibrate. Vibration occurs when two bold, saturated colors of the same value appear to merge, blur, and glow along common edges giving the illusion of motion and causing legibility issues (see example below).



COLORS

Sample print combinations in use

Try to view the color palette in terms of both imagery and flat color combinations. Though there are only a few pure, flat colors used in these examples, more tertiary, secondary, and even primary hues come into play within the underlying photos. This shows the importance of being aware of the full brand palette when selecting imagery to use in design.



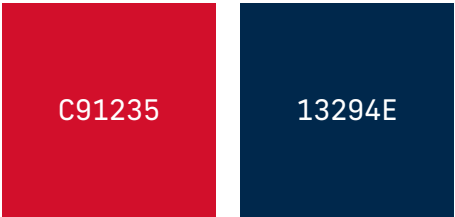
COLORS

Online swatch values
These are the hex values for the Catawba College color palette. Not all of these colors are contrast-compliant for type. The following page shows contrast-compliant combinations. When using one of the brand colors for type over an image, a contrast-checking app should be used.

Primary



Secondary



Tertiary



Tertiary: Selective Use



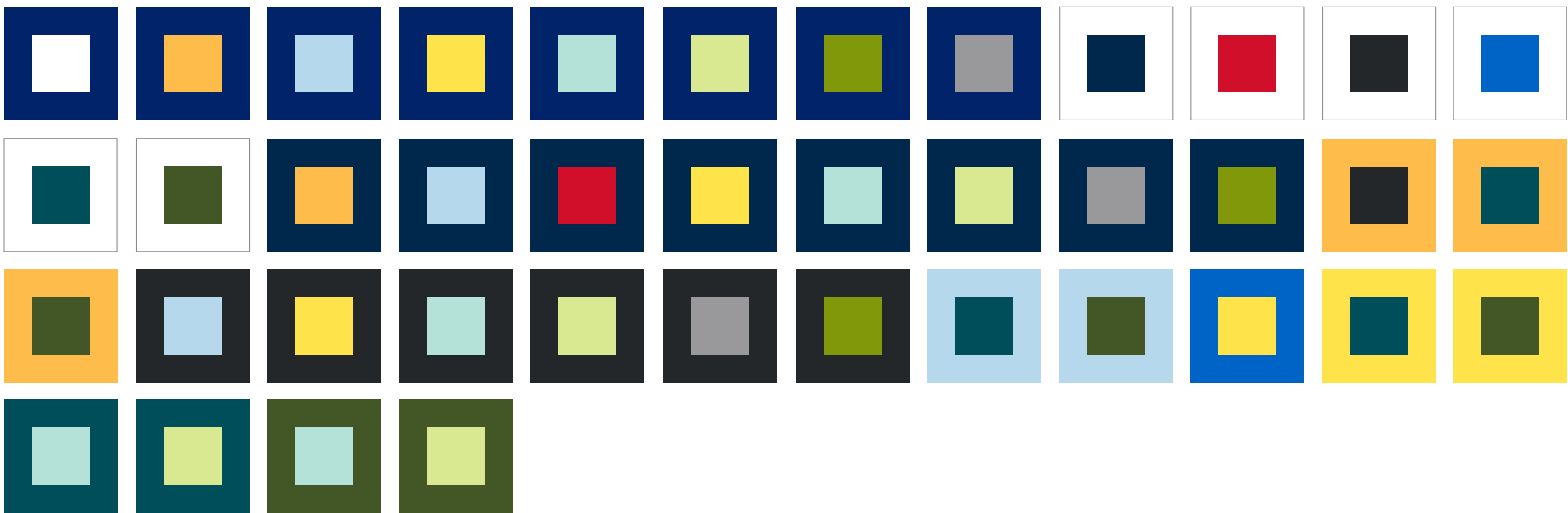
COLORS

Contrast compliance refers to a set of standards developed to enable low-vision individuals to access information in digital media. Printed media does not need to follow the same guidelines.

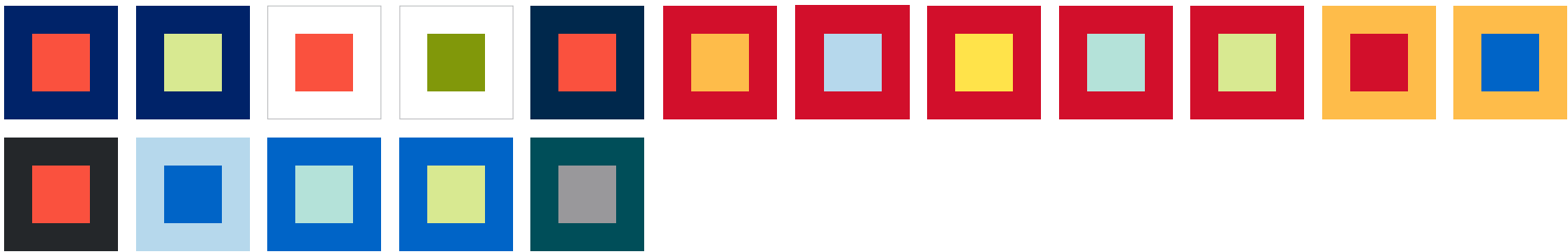
The upper set of combinations shown comprises all of the background-foreground color palette schemes that meet WCAG AA contrast compliance standards.

The lower set of combinations shown comprises all of the background-foreground color schemes that meet WCAG AA contrast compliance standards ONLY if the text is bold and above 14pt (18.66px) OR 18pt (24px) or larger. Reserve these combinations for headlines or similar instances.

Contrast compliant combinations



Bold or large text only



FONTS

New Frank is a Humanist Sans face available from Adobe fonts, designed in 2011 by British designer Miles Newlyn. It is fresh and modern but retains a bold, no-nonsense, workmanlike quality to its design. New Frank is the primary headline font in the Catawba brand design, leaning mostly into an all-caps Extra Bold and Bold weights.

Barlow (a Google font) may be substituted for Catawba community members without access to Adobe Fonts. (See Page 48 for samples of Barlow.)

NEW FRANK

- New Frank Extra Bold
- New Frank Extra Bold Italic*
- New Frank Bold
- New Frank Bold Italic*
- New Frank Medium
- New Frank Medium Italic*
- New Frank Regular
- New Frank Regular Italic*
- New Frank Light
- New Frank Light Italic*
- New Frank Thin
- New Frank Thin Italic*

A B C D E F G H I J K L M N
 AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz1234567890

FONTS

Adelle is a slab serif face designed by José Scaglione and Veronika Burian. It was released in 2009. Designed for use in print publications, Adelle is very legible for use in body text. It is available as an Adobe font. The brand design uses Adelle (primarily regular and light weights) as a text font.

Aleo (a free) Fontfabric font may be substituted for Catawba community members without access to Adobe Fonts. (See Page 49 for samples of Aleo.)

ADELLE

Adelle Heavy
Adelle Heavy Italic
Adelle Extrabold
Adelle Extrabold Italic
Adelle Bold
Adelle Bold Italic
Adelle Semibold
Adelle Semibold Italic

Adelle Regular
Adelle Regular Italic
Adelle Light
Adelle Light Italic
Adelle Thin
Adelle Thin Italic
Adelle Ultrathin
Adelle Ultrathin Italic

A B C D E F G H I J K L M
A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q R r S s T t U u V v W w X x Y y Z z 1 2 3 4 5 6 7 8 9 0

FONTS

Montserrat is a geometric sans face designed by Argentine graphic designer Julieta Ulanovsky and released in 2011. It was inspired by posters, signs, and painted windows from the first half of the twentieth century, seen in the historic Montserrat neighborhood of Buenos Aires. Montserrat (a Google font) is also available on Adobe fonts. In the Catawba College brand, it is reserved for secondary headline and subhead usage. Only the lighter weights are used.

MONTSERRAT

Montserrat Regular
Montserrat Italic
Montserrat Light
Montserrat Light Italic
Montserrat ExtraLight
Montserrat ExtraLight Italic
Montserrat Thin
Montserrat Thin Italic

A B C D E F G H I J K L M
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 1 2 3 4 5 6 7 8 9 0

SPECIAL-USE FONTS

Della Respira is a display font, based on the 1913 Della Robia face by American Type Founders. It is available as a free font through Google Fonts. Its use is reserved for the official College wordmark and the Pillars.

DELLA RESPIRA

Della Respira

A B C D E F G H I J K L M
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 1 2 3 4 5 6 7 8 9 0

SPECIAL-USE FONTS

Thirsty Script is a contemporary script designed by Ryan Martinson at Yellow Design Studio. It is a modern take on vintage signage scripts. It's friendly and adds a bit of energy to copy design. The brand design only uses the bold weight, and it should be employed sparingly and only as a secondary font. It is available as an Adobe font.

THIRSTY SCRIPT

Thirsty Script Bold



ALTERNATE FONTS

Aleo is a contemporary, semi-rounded, slab serif face, with some humanist qualities, designed by Alessio Laiso. It is available as a free font from Fontfabric.com. Aleo should only be used as a text font and only when Adelle is unavailable.

ALEO

Aleo Bold
Adelle Bold
Italic
Adelle Regular
Adelle Italic
Adelle Light
Adelle Light Italic

A B C D E F G H I J K L M
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 1234567890

ALTERNATE FONTS

Barlow is a slightly rounded, low-contrast, grotesk font family designed by Jeremy Tribby. It is available as a free font from Google Fonts. Barlow should only be used as a headline font and only when New Frank is unavailable.

BARLOW

Barlow Extra Bold
Barlow Extra Bold Italic
Barlow Bold
Barlow Bold Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

ATHLETICS FONTS

Octin College Bold is an octagonal, blocky slab-serif typeface designed by Ray Larabie It updates traditional collegiate lettering with a clean, squared structure, steady rhythm, and an athletic yet scholarly aesthetic. It pairs well with our primary text font, Montserrat, for creating interesting treatments. It should be used for headlines and pulling quotes for our athletic brand design.

OCTIN COLLEGE

OCTIN COLLEGE BOLD

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

ATHLETICS FONTS

Montserrat is a geometric sans face designed by Argentine graphic designer Julieta Ulanovsky and released in 2011. It was inspired by posters, signs, and painted windows from the first half of the twentieth century, seen in the historic Montserrat neighborhood of Buenos Aires. Originally a Google font, Montserrat is also available on Adobe Fonts. In the Catawba College Athletics brand, it is the primary text font.

MONTSERRAT

Montserrat Regular
Montserrat Italic
Montserrat Light
Montserrat Light Italic
Montserrat ExtraLight
Montserrat ExtraLight Italic
Montserrat Thin
Montserrat Thin Italic

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz1234567890

ATHLETICS FONTS

Yankees Classic is a commercial athletic display font created by Muntab_Art. It is a take on the New York Yankees custom, hand-drawn design. The font should be used sparingly as a secondary font for Catawba Athletics.

YANKEEES CLASSIC

Yankees Classic



GRAPHIC MARKS

College Marks

All graphic marks must appear as specified in these guidelines. This ensures the desired consistency in our graphic mark usage that promotes effective recognition.

CATAWBA
COLLEGE



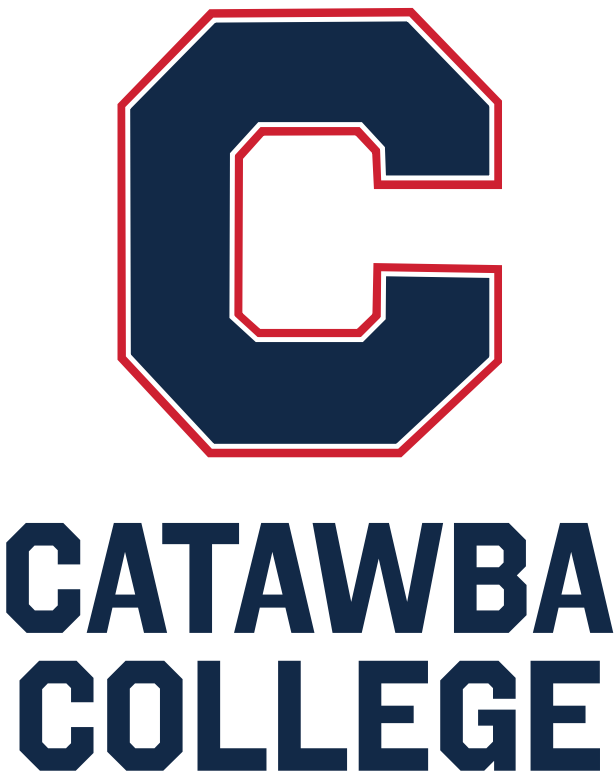
CATAWBA
COLLEGE



GRAPHIC MARKS

Athletics Marks

All graphic marks must appear as specified in these guidelines. This ensures the desired consistency in our graphic mark usage that promotes effective recognition. Catawba College or Catawba Indians text in Octin College must appear on all branded merchandise along with our Block C graphic mark.

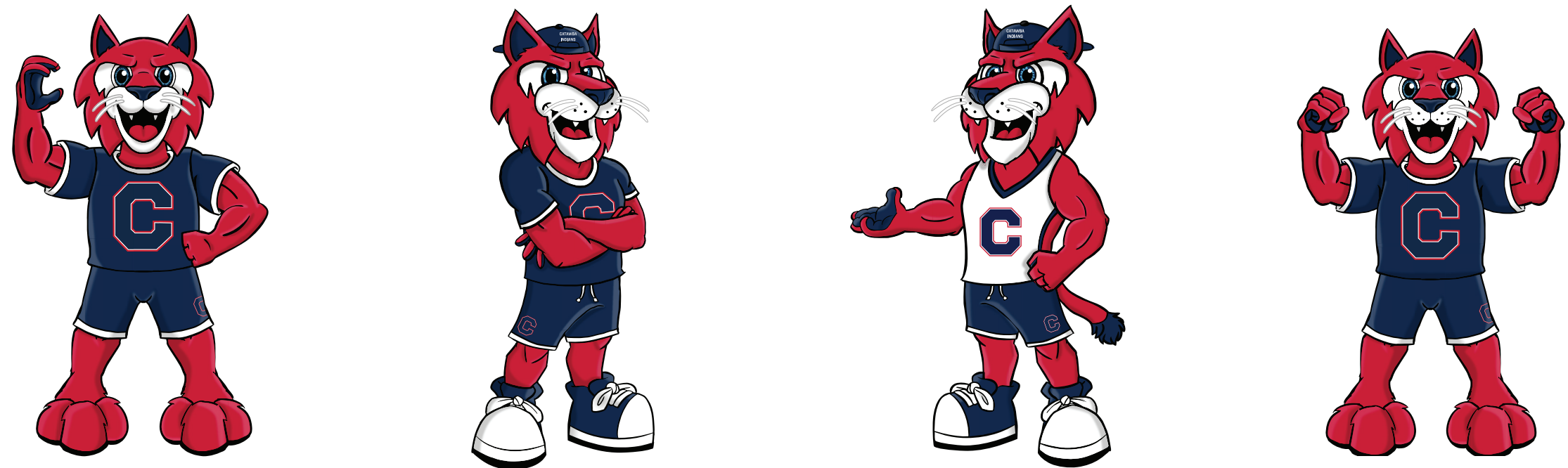


For use against red background only.

GRAPHIC MARKS

Sideline Mascot Marks

All graphic marks must appear as specified in these guidelines. This ensures the desired consistency in our graphic mark usage that promotes effective recognition. Catawba College text in Della Respira or Octin College must appear on all branded merchandise along with our Sideline mascot graphic marks.



GRAPHIC MARKS

Other Approved Marks

All graphic marks must appear as specified in these guidelines. This ensures the desired consistency in our graphic mark usage that promotes effective recognition.



WHERE
our
GOOD
GOES

The Campaign for the Future of
Catawba College



Reserved for use by the Office of the
President and Board of Trustees.

GRAPHIC MARKS

Signature Center Marks

All graphic marks must appear as specified in these guidelines. This ensures the desired consistency in our graphic mark usage that promotes effective recognition.



CATAWBA COLLEGE
CENTER *for the*
ENVIRONMENT



CATAWBA COLLEGE
LILLY CENTER *for*
VOCATION & VALUES



CATAWBA COLLEGE
CENTER *for*
**NC POLITICS &
PUBLIC SERVICE**



CATAWBA COLLEGE
CENTER *for the*
ENVIRONMENT



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WHAT NOT TO DO

A Brief Guide

These are examples of incorrect ways to utilize or alter our graphic marks.



Catawba College in any color aside from Catawba Blue and White.



Altering the size of individual graphic mark elements.



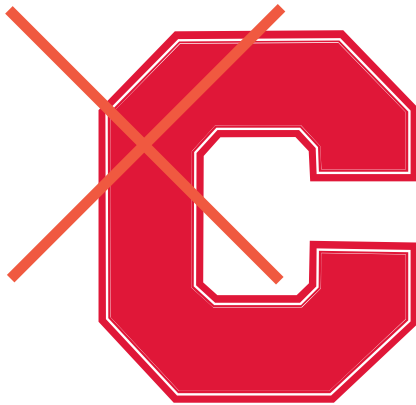
Altering the colors of banner outside of approved variants.



Fonts should not be altered from the original graphic mark.



Isolating elements of graphic marks/ not including required text.



Altering the colors of graphic mark outside of approved variants.

HEADLINE TREATMENTS

The primary headline font is New Frank Bold and all caps (no kerning) with line spacing approximate to the width of the letterform strokes. Headlines should be bold and in brand colors that stand out from the background color field or image.

Figure 1 shows a two-level headline (for emphasis), all set in New Frank Bold. The secondary line is about 30% of the height of the primary text. There is also a color break used between primary and secondary lines.

Figure 2 shows a single-level headline, set in New Frank Bold, all-caps. Line spacing is still approximate to the width of the headline letterform strokes. Headline is right-aligned in this example.

Figure 3 shows a headline structure that combines Montserrat Regular and New Frank Bold. Montserrat is set in sentence case, at a smaller size, and offset from the main text column. A color break provides additional emphatic separation.

In **Figure 4**, New Frank Bold is used. There is, however, the addition of a linear holding container for text. This device creates additional separation from the background image. The weight of the line should be .5 to 1.5 points and/or be visually equal to the text weight of the subhead: “Catawba + Lilly.”

FIGURE 1



FIGURE 3



FIGURE 2



FIGURE 4



DESIGN ELEMENTS

The **GOOD GOES FAR** graphic has multiple versions. This graphic has particular spacing and typographic idiosyncrasies depending upon the version—it should be downloaded from the College’s file repository and not recreated individually.

Figure 1 is the correct horizontal graphic to use when **GOOD GOES FAR** is not locked up with the Catawba College logo. Note that this is the only instance when “goes” is set at an angle (10°). **Example 1** shows this configuration in use.

Figure 2 is the correct stacked graphic to use when not in a lock-up with the Catawba College logo. **Example 2** shows this configuration in use.

FIGURE 1

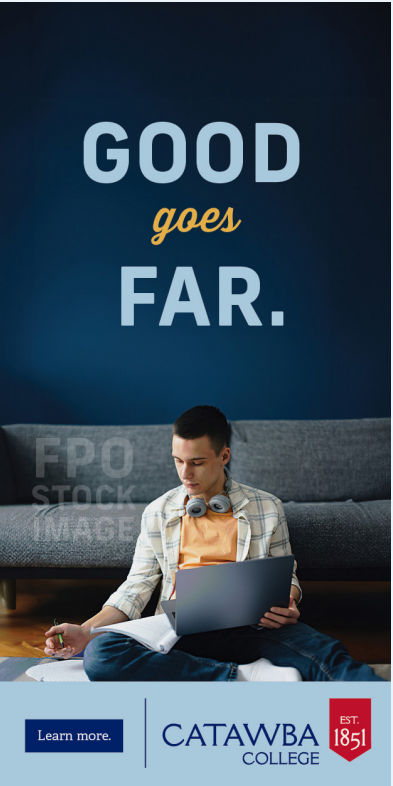
GOOD *goes* FAR.



EXAMPLE 1

FIGURE 2

GOOD *goes* FAR.



EXAMPLE 2

DESIGN ELEMENTS

Figure 1 shows the correct horizontal lock-up with the Catawba College logo. **Detail 1** shows the correct distance between the logo, dividing rule, and **GOOD GOES FAR** graphic. That distance is equal to the width of the G in the graphic. Note that a color break may be used in place of a dividing rule (See **Example 1**).

Figure 2 is the correct stacked graphic/ Catawba College logo configuration. **Detail 2** again shows that the correct distance between logo, rule, and graphic is equal to the width of the letter G in the graphic. **Example 2** shows this arrangement.

FIGURE 1



FIGURE 2



DETAIL 1



DETAIL 2



EXAMPLE 1



EXAMPLE 2



DESIGN ELEMENTS

As shown on **Page 43, Figure 4**, some layouts, particularly creative around individual stories, use linear containers for some layout elements. The purpose of these outlined containers is to separate and draw attention to specific copy or content. There can be subdivisions within the main container (**Figures 1 & 3**) for names, call outs, or subheads. The line weight of the container should be approximately the same as the stroke of the letterforms in the subhead copy. When no subhead copy is present (**Figure 2**) line weight should be between .5 and 1.5 points.

FIGURE 1



FIGURE 2

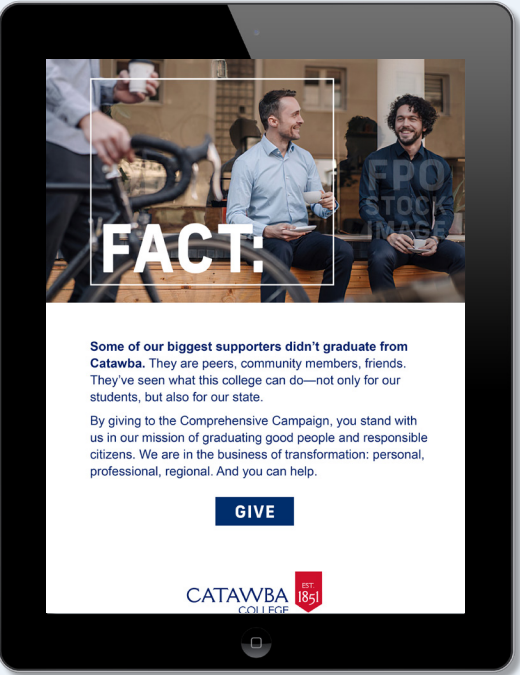
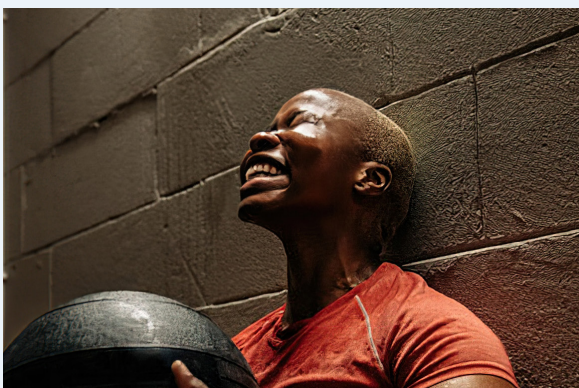
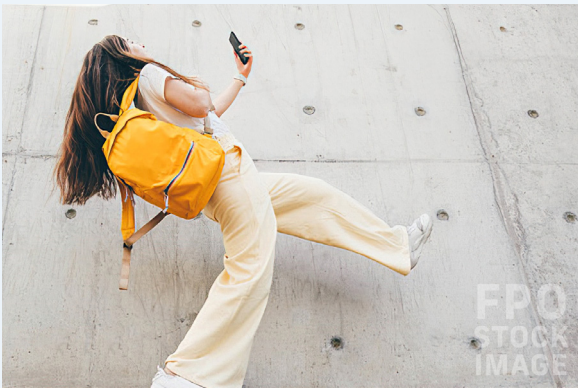


FIGURE 3



PHOTOGRAPHY

Catawba brand photography should feel photo-journalistic and unposed. Selective focal depth and asymmetric compositions allow for areas to place copy in and help to make the scene seem immediate and unplanned. The viewer should feel present in the moment and the activity. Environments should feel real and tactile. They should be able to “smell the dirt” in a environmental research image, for example. Campus environmental images should feel fresh, warm, and comfortable—like a home away from home. Profile images may be camera-aware and should appear heroic but not unapproachable—neighbors and friends rising to extraordinary goals. Subjects in a class or lab environment should be focused on what they’re doing and unaware of the camera. If multiple individuals are present in the frame, they should be actively collaborating or engaged in a common task. Look for opportunities to bring out hues from the expanded brand palette.



VIDEOGRAPHY

How to capture **GOOD GOES FAR**

TELL A STORY. A video shoot is about so much more than capturing what's happening. It's about creating a narrative. Every time we plan a shoot, we should be using our overarching brand themes and messages as guideposts. We always want to make sure the shoot reflects the specific story we're trying to tell, while connecting to Catawba's larger brand.

MAKE IT COHESIVE. We want/need our video to match the rest of our marketing materials. Go for warm, human shots and active and engaging subject matter.

BE INTENTIONAL ABOUT CASTING. We're looking for people whose energy and altruism shines through. When choosing Catawba College people to feature in video, consider their comfort level on camera, their energy, and the visual translation of their work or story. Our video stars need to embody GOOD GOES FAR. Chances are if they're pumped about being in the video shoot, they'll be comfortable on camera.

MAKE IMPACT CLEAR. GOOD GOES FAR is, ultimately, all about the impact, the change, and the difference we make. Video content should lead with these stories of impact—actively demonstrating the value of a Catawba education and experience.

VIDEOGRAPHY

How to capture **GOOD GOES FAR** cont'd

THINK DIVERSITY ON ALL FRONTS. It's about more than just choosing a diverse group of people when casting. (That's critical, but it's only part of the picture.) To plan for a shoot that offers variety, represents the many facets of the College, and serves our needs over time, we need diversity in ALL things: spaces, shots, stories, programs, people, colors, sounds.

ZOOM IN. ZOOM OUT. We always want to capture a variety of shot types—close-ups, drone shots, action shots, portrait style shots, wide shots, POV shots. Changes in perspective help create visual interest and build emotion. If all of the shots feel similar, our videos will start to feel expected. The more types of shots we have to work with, the more we'll be able to produce videos that surprise and delight.

BUILD FOR SOUND. Always look for ways to incorporate audio cues that can make our video even stronger. Evocative music. Fun sound effects. Get creative! What are the most iconic or special places on campus? Close your eyes. What are the sounds of the place? Use them. And don't forget that using sound with graphics and still photography is another way to create compelling video.

Our brand—at your fingertips.



**SCAN FOR ACCESS TO DOWNLOAD
GRAPHIC MARKS, FONTS, AND MORE.**

Catawba College email required to access. With questions
or issues accessing, contact marcomm@catawba.edu.