

**UNIVERSITY OF GEORGIA ATHLETICS**

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## THE UNIVERSITY OF GEORGIA ATHLETICS BRAND

What are the elements that make up our Brand Identity? The words you choose. The type you use. The colors, graphics, and imagery you use to communicate. The way you use the logo. These are the key building blocks that help tell the Georgia story and shape people's perception of Georgia Athletics.

Perfection is in the details. Underlying all Georgia Athletics brand expressions is a detailed, well-ordered system of treatments. This unified system defines the Georgia experience.

Use of accents and effects as complementary devices to elevate the ordinary or to accentuate form and function. For best results, keep it clean and simple.

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## VISION

As Georgia Athletics charges forward—entering new markets, reaching out to new students, faculty and staff, expanding its presence—it is essential that the Georgia Athletics brand grows with it. We want to make sure we embrace the history and tradition of Georgia Athletics and position the brand to reach continually expanding and evolving audiences. This book will help you envision how athletics is evolving and will serve as a guide for implementing the University of Georgia Athletics Brand Identity System.

The purpose of this guide is not to restrict creativity, but to provide helpful guidelines to enable University of Georgia staff, partners, suppliers and licensees to express the Georgia brand effectively across a wide range of applications and media.

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## BRAND OVERVIEW

We've created the building blocks for communicating Georgia Athletics Brand Identity in a unified visual system. Comprised of core elements including logo, color and type, as well as extended expressions including treatments and textures, this wide range of tools is designed to be flexible and expandable—so you can use your creativity to innovate across all media. To effectively define the Georgia brand experience, these core elements must be aligned across every touchpoint.

The following sections provide creative guidance on how to use the brand palette.

With a shared design sensibility we can use each element to elevate the Georgia Athletics Brand in a way that is distinctive and at once immediately recognizable as Georgia.

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## **BRAND ATTRIBUTES**

Brand Attributes are a set of characteristics that represent the essence of the Georgia Athletics Brand. These attributes identify personality traits and help create the brand identity. These are the characteristics we want associated with Georgia Athletics.

**INNOVATIVE**

**TRADITION**

**PRIDE**

**EXCELLENCE**

**CHAMPIONSHIP**

**CLASS**

**FAMILY**

**COMPETITIVE**

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## WHERE TO BEGIN

Within the framework of this book are the elements you need to articulate the University of Georgia Athletics Brand. While consistency is important, you won't find a rubber stamp. What you will find are all the tools you need to deliver a range of visual expression. As you determine what story to tell and how you want to tell it, you can rely on the components of this book to empower inspiration.



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## **EVOLUTION NOT REVOLUTION**

At first glance, the refined Georgia Brand Identity System looks revolutionary. It's bold, attention-getting, and surprising. It's designed to evolve far into the future.

## **A SYSTEM DESIGNED FOR FLEXIBILITY**

To stay relevant in this landscape, the brand must change to keep pace with our needs. To adapt, we've created an identity system designed to evolve. Vibrant, exciting, and forward-thinking, our visual system is flexible enough to let you build communications that are fun and dynamic, or create messaging that is clean, simple, and elegant.

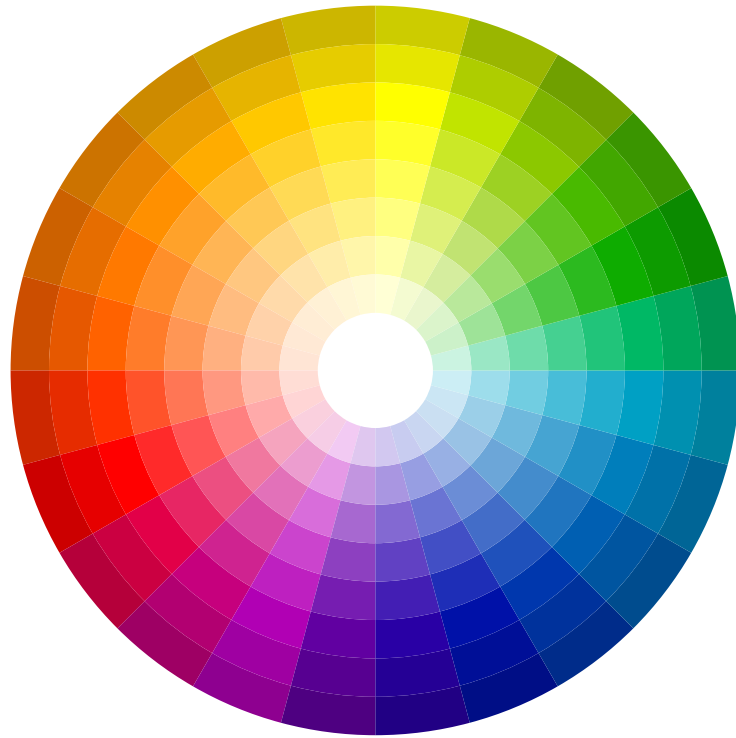


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## COLOR THEORY

Color is the most fundamental yet most powerful tool in creating or expressing a mood or feeling. Take advantage of it and play with color. Color brings our brand to life. Color used simply and with balance can communicate clarity, consistency, and modern sophistication.

The color wheel or color circle is the basic tool for combining colors. The first circular color diagram was designed by Sir Isaac Newton in 1666. Traditionally, there are a number of color combinations that are considered especially pleasing. These are called color harmonies or color chords and they consist of two or more colors with a fixed relation in the color wheel.



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## COLOR PALETTE

When it comes to communicating the Georgia Athletics Brand, color is quintessential.

The following color configurations show how Georgia's primary and secondary colors can be expanded analogously to build harmonious color palettes and complementary pairings.

Silver Britches were an innovation of Coach Wally Butts, who took over as head coach in 1939. The phrase really caught on in the early fifties with a cheer, banners, and colorful vests that proclaimed "Go, You Silver Britches." Coach Vince Dooley re-designed the uniform when he came in 1964 and used white pants; however, he re-instituted the silver britches in 1980 just prior to what turned out to be Georgia's national championship season.

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PRIMARY

<p>RED PANTONE 200 C C3 M100 Y70 K12 R186 G12 B47 #BA0C2F</p>	<p>BLACK PANTONE PROCESS BLACK C C0 M79 Y0 K100 R44 G42 B41 #2C2A29</p>	<p>WHITE OPAQUE WHITE C0 M0 Y0 K0 R255 G255 B255 #FFFFFF</p>
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SECONDARY

<p>GREY PANTONE 429 C C21 M11 Y9 K23 R162 G170 B173 #A2AAAD</p>	<p>METALLIC SILVER PANTONE 877 METALLIC</p>
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**NOTE:** At times, an opportunity arises to utilize an expanded color palette or colors outside of the core palette. This is typically seen in the occasional use of a unique uniform, like those that support special initiatives such as breast cancer or honoring U.S. military service members. Though acceptable for special occasions, utilizing colors outside of the primary color palette is not intended for long-term use. Additionally, color plays a critical role in the retail environment. Retail brand expressions should have seasonal core palette flexibility and when used correctly, will complement the primary color palette utilized on the field of play.

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## TYPOGRAPHY – PRIMARY

Type tells a story. The right typeface, used consistently, builds character. The custom font fuses modern foundational forms with universal functionality. To assist in creating a consistent look for a wide variety of athletic communications, a custom display typeface and numeral set has been designed as an enhancement to the overall identity.

The letterforms are sturdy and powerful drawing inspiration from the bulldog’s anatomy as well as perhaps the most notable North Campus fixture—The Arch. The famous cast-iron Arch, has become the symbol of the University of Georgia, and was installed in the 1850s, when the front of the campus was enclosed with an iron fence. The Arch was patterned after the arch on Georgia’s state seal.

**NOTE:** The custom typography is reserved for limited use only and should not be used to create additional words.

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

**NOTE:** Consistent use will enhance the overall identity, promote consistency across athletics and build equity in the athletics brand. There is no lowercase version. Do not try to “make” a lowercase version. Not intended for large bodies of copy; use of this font should be limited to no more than one sentence. To promote effective recognition in the market, the Georgia display typeface has limited use. Approval from athletics is required on all uses of the custom display typeface.



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## TYPOGRAPHY — SECONDARY

The secondary sans-serif typeface Univers was selected to complement the primary typeface and directly tie back to the university's identity.

Univers is one of a group of neo-grotesque sans-serif typefaces. It is a realist sans-serif typeface designed by Adrian Frutiger in 1954. Univers is known for its clear lines and legibility at great distances. Different weights and variations within the type family are designated by the use of numbers rather than names. Frutiger envisioned a large family with multiple widths and weights that maintained a unified design idiom.

**NOTE:** Univers may be used as headline and body copy for athletics department marketing materials and support verbiage (i.e., specific sport marks, event tickets, brochures, etc.).

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UNIVERS LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

UNIVERS ROMAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

UNIVERS BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**

UNIVERS BLACK

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**

UNIVERS EXTRA BLACK

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**

UNIVERS LIGHT OBLIQUE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*

UNIVERS OBLIQUE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*

UNIVERS BOLD OBLIQUE

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***

UNIVERS BLACK OBLIQUE

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***

UNIVERS EXTRA BLACK OBLIQUE

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***

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## PRIMARY – THE “G” LOGO

The “G” logo is the primary representation of the brand and is used as the main identifying device for athletics. Reinforcement of the primary identity will build equity in Georgia Athletics. In primary or secondary colors, the “G” logo works across all media. The “G” logo is iconic and distinct. It signals a consistent foundation—maintaining brand equity while reinforcing brand leadership, confidence, and reliability.

Georgia’s “G” logo, eventually replaced the old block “G” as the official Georgia Athletics symbol, and it has stood the test of time. The logo made its first appearance in the opening game in 1964 and was an immediate hit with the Georgia fans, especially after Dooley’s first three teams were so successful—highlighted by the 1966 SEC Championship.

NOTE: The “G” Logo is the preferred athletic identity mark and should be used whenever possible. Athletic logos may be used to promote non-athletic related activities or entities. Special permission must be granted.





**PROTECTED AREA:** The protected area around the logo ensures that no other graphic elements interfere with its clarity and integrity. The depth of the protected area is equivalent to the height of the 'X'.

## COLOR VARIATION

The logo can be used in the following color variations:



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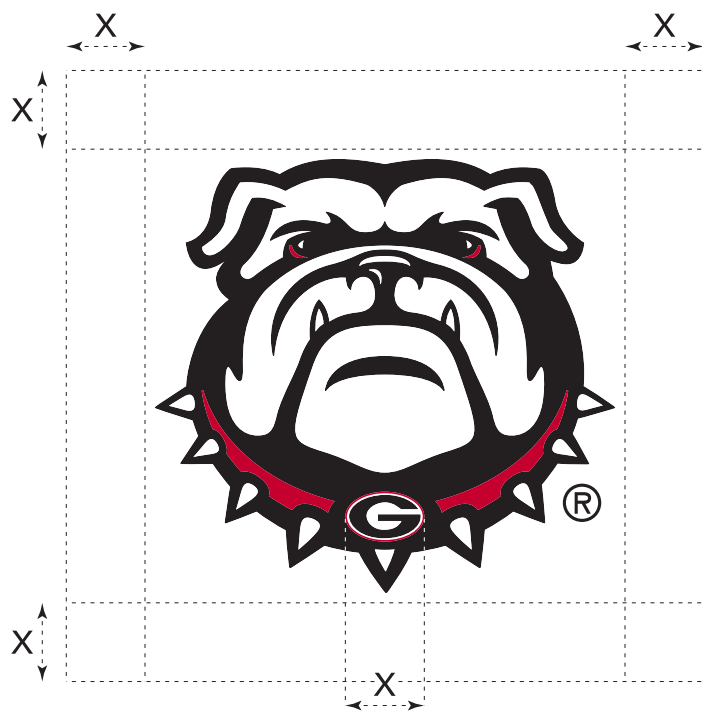
## SECONDARY – THE BULLDOG LOGO

Georgia's first president, Abraham Baldwin, was a Yale man and the early buildings on campus were designed from blueprints of the same building at Yale. On Nov. 3, 1920, Morgan Blake of the ATLANTA JOURNAL wrote about school nicknames and said "The Georgia Bulldogs" would sound good because there is a certain dignity about a bulldog, as well as ferocity." On Nov. 6, 1920, ATLANTA CONSTITUTION writer Cliff Wheatley used the name "Bulldogs" in his story five times. The name has been used ever since.

One of the best known mascots in the country. The current line began with Uga I, a solid white English Bulldog who was the grandson of a former Georgia mascot who made the trip to the 1943 Rose Bowl. Over the centuries, dogs used for bull-baiting developed stocky bodies and massive heads which typify the breed. The logo is strong, iconic and tenacious, accurately reflecting characteristics of the animal itself as well as the spirit of Georgia Athletics.







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## COLOR VARIATION

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## TYPOGRAPHY – PRIMARY – WORDMARKS

The word marks are bold graphic treatments that create a clear, consistent, and visually memorable identity. The Georgia and Bulldogs wordmarks capture the essence of the University of Georgia Athletics Brand.

The wordmarks work closely in support of the primary identity, and a traditional collegiate lettering style inspires these unique letterforms. These elements create a powerful, exclusive look that distinguishes the wordmarks from other institutions.

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# **GEORGIA<sup>®</sup>** **BULLDOGS<sup>®</sup>**

**NOTE:** The wordmarks have been specially designed and cannot be created by typesetting the wording.

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## TYPOGRAPHY – PRIMARY – WORDMARKS – GEORGIA

The representation of the words Georgia and Bulldogs are visual symbols of Georgia Athletics. These custom wordmarks incorporate unique design elements in the body of the letterforms to create a powerful look that distinguishes the university’s wordmarks from other schools. The wordmarks have been specially designed and cannot be created by typesetting the lettering.

**NOTE:** Use good judgment to ensure legibility. A mark that is too small doesn’t serve any communicative function. It is very important that designers or desktop publishers do not attempt to construct the logo themselves. Do not reproduce the artwork by scanning a previously printed version. Such “second-generation” art will degrade the quality of the image and may alter the scale of the various elements.

The recommended minimum size for printing wordmarks on all materials is .25” in cap-height. The cap height is the distance from the top of the capital letter to its bottom. Larger minimum sizes may be necessary for other media such as video and film, or products that require specialized manufacturing. There may be situations where the marks will need to appear smaller than the minimum shown (e.g., lapel pins, pens and pencils, CD spine labels). Contact Georgia Licensing & Trademarks for guidance.

## COLOR VARIATIONS

The logo can be used in the following color variations:



**PROTECTED AREA:** The protected area around the logo ensures that no other graphic elements interfere with its clarity and integrity. The depth of the protected area is equivalent to the height of the 'X'. 'X' = 2x horizontal stroke.

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## TYPOGRAPHY – PRIMARY – WORDMARKS – BULLDOGS

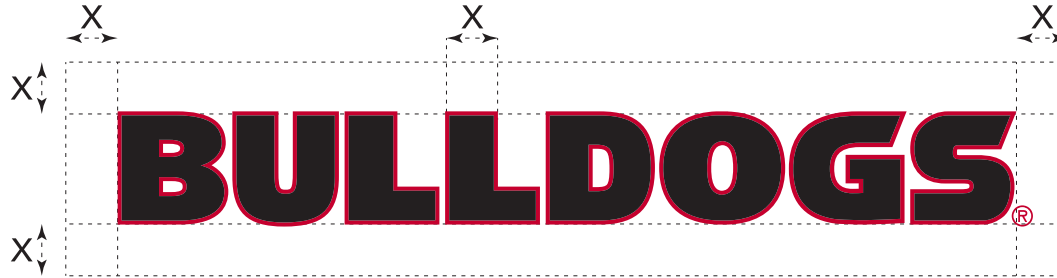
The representation of the words Georgia and Bulldogs are visual symbols of Georgia Athletics organization. These custom wordmarks incorporate unique design elements in the body of the letterforms to create a powerful look that distinguishes the university's wordmarks from other schools. The wordmarks have been specially designed and cannot be created by typesetting the lettering.

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## THE GEORGIA WORDMARK — LOCKUP

Sport-specific wordmarks supply freshness and uniqueness to products when needed as well as represent specific university athletics programs. Sport-specific wordmarks unify athletics and promote consistency across the brand by sharing a common visual language and hierarchy.

Each sport benefits from identification as part of Georgia Athletics. Furthermore, the system communicates the diversity of the athletics program while building the core brand.

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## PROTECTED AREA

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## THE “G”/GEORGIA LOGO—LOCKUP

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## PROTECTED AREA

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## TRADEMARK LICENSING PROGRAM

The University of Georgia has delegated the responsibility for this program to the Georgia Athletic Association Office of External Affairs. A formal Licensing program has been established to insure University control of its identity; facilitate the process of securing authorization for legitimate third party uses; and to insure that the University secures a legitimate royalty from the promotional use of the marks.

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