



UNITED WAY
Greater Knoxville

BRAND GUIDELINES

2025



UNITED WAY
Greater Knoxville

OUR LOGO

LOGO VARIATIONS

Full-Color (Preferred)

The full-color version of the logo is preferred and, whenever possible, should be used on all branded materials. Do not adjust the colors of the logo symbol in any way. The United Way logotype is blue unless there is low contrast with the background, in which case it should be in white. Ensure that there is sufficient contrast for clarity and legibility when used with photography.

Knockout (White)

The knockout version is for use on dark backgrounds or photographs where the fullcolor logo will not work. When using this version, ensure that the background is dark enough to provide sufficient contrast for clarity and legibility.

One-Color Version (Black)

The one-color version is for use in applications where full-color or knockout logos would not provide sufficient contrast. It can also be used for grayscale or one-color printing.



LOGO CLEAR SPACE

Clear Space

Keep the logo clear of competing text, images and graphics by maintaining a minimum amount of clear space, equal to the height of “U” of the logo on all sides.



UNITED WAY
Greater Knoxville

YOUR COMPANY
LOGO

CORPORATE PARTNERSHIP EXAMPLE

LOGO DON'TS

Our logo is the most recognizable representation of our brand. As such, it should not be altered under any circumstances.

Here are some examples of things to avoid:

1. Don't rotate the logo
2. Don't change the logo's colors
3. Don't crop the logo
4. Don't skew, distort or stretch the logo
5. Don't reconfigure or change the logo elements.
6. Don't add a drop shadow to the logo
7. Don't add artistic effects to the logo
8. Don't use translucency
9. Don't integrate the logo into messaging (i.e., replace an "O" with the logo)

1. Don't rotate



2. Don't change colors



3. Don't crop



4. Don't skew/distort/stretch



5. Don't reconfigure



6. Don't add drop shadow



7. Don't add effects



8. Don't use translucency



9. Don't integrate into messaging



TYPOGRAPHY USAGE

Usage

Together, our typography and color palette can be used to create clear and compelling messaging. The following example shows how we can apply typography and color to establish a consistent messaging hierarchy.

We do not recommend the use of italics. The italics appear disruptive with our headline font (Antonio). If absolutely necessary, use the italics of the alternate brand font (Noto).

HEADLINES ANTONIO BOLD

UNITED WE CAN

Multiple Line Headlines Rule ONLY

Font Point Size + Leading Point Size = Same Point Size

example: 72 pt Font + 72pt Leading

SUB-HEADLINES Palanquin SemiBold

Lorem ipsum dolor sit amet, consectetur
adipiscing elit, sed diam nonummy nibh euismod
tincidunt ut laoreet magna aliquam erat volutpat.

BODY COPY Palanquin Regular

Lorem ipsum dolor sit amet,
consectetur adipiscing elit, sed
diam nonummy nibh euismod
tincidunt ut laoreet dolore magna
aliquam erat volutpat. Ut wisi enim
ad minim veniam, quis nostrud
commodo consequat. Duis autem
vel eum iriure dolor in hendrerit in
vule putate velit esse molestie

consequat, vel illum dolore eu
feugiat nulla facilisis at vero eros et
accumsan et iusto odio dignissim
qui blandit praesent luptatum zzril
dolore te feugait nulla facilisi.
Lorem adipiscing elit, sed diam
nonummy nibh euismod tincidunt
erat volutpat. Ut wisi enim minim
ex modo consequat.

PULL QUOTES Palanquin Bold

“Lorem ipsum dolor sit amet,
adipiscing elit, sed diam
nonummy nibh euismod.”

BODY COPY Palanquin Medium

Lorem ipsum dolor sit amet,
consectetur adipiscing elit, sed
diam nonummy nibh.

TYPOGRAPHY

Brand Fonts

Antonio is our brand font for headlines; its alluppercase style is suitable for bold headlines and large-scale messaging. **Antonio is available for download at fonts.google.com.**

Palanquin is our brand font for body copy; its design is optimized for legibility. Palanquin is available for download at fonts.google.com.

Alternate Brand Font

In languages where Antonio and Palanquin are not available, use Noto as an alternative font. Noto is also available for download at fonts.google.com.

Special Use Font

For events and collateral where a more sophisticated style is required (i.e., a fundraising gala), use Monte Carlo Script. Monte Carlo Script is also available for download at fonts.google.com.

Brand Fonts

ANTONIO THIN
ANTONIO LIGHT
ANTONIO REGULAR
ANTONIO SEMIBOLD
ANTONIO BOLD

Palanquin Thin
Palanquin ExtraLight
Palanquin Light
Palanquin Regular
Palanquin Medium
Palanquin SemiBold
Palanquin Bold

Default Font

Arial Regular
Arial Italic
Arial Bold
Arial Bold Italic

Alternative Brand Fonts

Noto Serif Hebrew
שנקבעו בהכרז

Noto Serif Korean
인권에

Noto Sans Devanagari
चूकभिनव अधिकारो

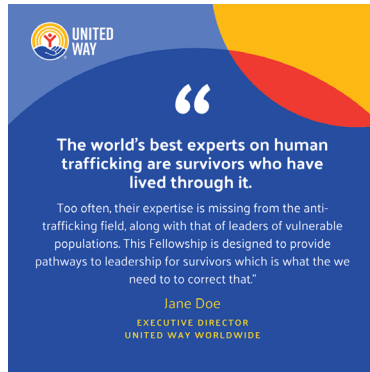
Noto Serif Traditional Chinese
人皆生而自由

Noto Serif Vietnamese
Việc thừa nhận nhân

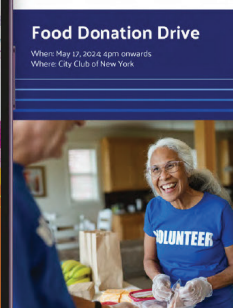
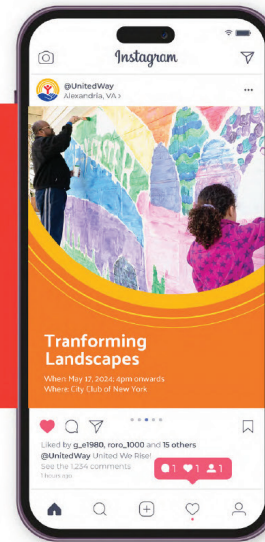
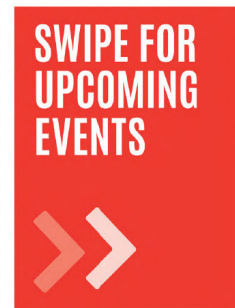
Special Use Font

Monte Carlo Script Regular

TYPOGRAPHY USAGE IN APPLICATION



Pull Quotes



Headlines, Subheads, Body Copy

COLOR PALETTE

Our color palette helps us express the story and personality of United Way. For this reason, it's important to be consistent and use only the colors that we've chosen as part of our brand.

Primary Colors

Our primary colors are derived from the logo symbol and are blue, red and yellow. Each has four shades to provide dimension and dynamism. The preferred shade, which is used in the logo, is the larger representation.

Secondary & Tertiary Colors

Our secondary color is green, and our tertiary colors are purple and black to round out the palette. Use the secondary and tertiary colors in supporting roles in communications, not as the main or dominant color.

Secondary & Tertiary Colors

The primary colors (one, two or all three) should be applied across all communications, unless it is in black and white context. The tones can be used to apply texture and depth to the primary colors, but should not be used as a replacement. The secondary and tertiary colors may be used as accents and/or in data visualization. White is a universal color that can be applied alongside the primary, secondary, and tertiary colors to add visual clarity and contrast. Refer to the Bringing the Elements to Life section (pages 61–68) to see color in application.

Primary colors

<div>R:0 G:68 B:181 #0044B5</div> <div>C:93 M:78 Y:0 K:0 Pantone 2728 C</div>	<div>R:253 G:55 B:44 #FD372C</div> <div>C:0 M:91 Y:88 K:0 Pantone Bright Red C</div>	<div>R:255 G:186 B:0 #FFBA00</div> <div>C:0 M:30 Y:100 K:0 Pantone 7549 C</div>
<div>R:33 G:41 B:107 #21296B</div> <div>C:100 M:97 Y:28 K:16 Pantone 3581 C</div>	<div>R:209 G:38 B:38 #D12626</div> <div>C:12 M:100 Y:100 K:0 Pantone 1795 C</div>	<div>R:244 G:121 B:37 #F47925</div> <div>C:0 M:65 Y:98 K:0 Pantone 6018 C</div>
<div>R:80 G:130 B:240 #5082F0</div> <div>C:69 M:49 Y:0 K:0 Pantone 2718 C</div>	<div>R:255 G:128 B:108 #FF806C</div> <div>C:0 M:63 Y:53 K:0 Pantone 170 C</div>	<div>R:250 G:212 B:47 #FAD42F</div> <div>C:3 M:14 Y:91 K:0 Pantone 115 C</div>
<div>R:167 G:210 B:255 #A7D2FF</div> <div>C:31 M:9 Y:0 K:0 Pantone 2717 C</div>	<div>R:255 G:215 B:208 #FFD7D0</div> <div>C:0 M:18 Y:12 K:0 Pantone 698 C</div>	<div>R:255 G:234 B:208 #FFEAD0</div> <div>C:0 M:8 Y:18 K:0 Pantone 7401 C</div>

Secondary color

<div>R:0 G:148 B:100 #009464</div> <div>C:85 M:18 Y:78 K:3 Pantone 340 C</div>
<div>R:21 G:107 B:76 #156B4C</div> <div>C:88 M:34 Y:80 K:24 Pantone 6160 C</div>
<div>R:130 G:216 B:164 #82D8A4</div> <div>C:48 M:0 Y:48 K:0 Pantone 345 C</div>
<div>R:198 G:247 B:218 #C6F7DA</div> <div>C:21 M:0 Y:20 K:0 Pantone 2253 C</div>

Tertiary colors

<div>R:108 G:118 B:211 #6C76D3</div> <div>C:63 M:56 Y:0 K:0 Pantone 2124 C</div>	<div>R:100 G:101 B:103 #646567</div> <div>C:61 M:52 Y:50 K:20 Pantone 4195 C</div>
<div>R:78 G:74 B:166 #4E4AA6</div> <div>C:82 M:82 Y:0 K:0 Pantone 2103 C</div>	<div>R:34 G:30 B:31 #221E1F</div> <div>C:70 M:68 Y:64 K:75 Pantone 419 C</div>
<div>R:142 G:151 B:239 #8E97EF</div> <div>C:44 M:39 Y:0 K:0 Pantone 7452 C</div>	<div>R:158 G:158 B:158 #9E9E9E</div> <div>C:0 M:0 Y:0 K:38 Pantone 4276 C</div>
<div>R:192 G:198 B:252 #C0C6FC</div> <div>C:22 M:19 Y:0 K:0 Pantone 2120 C</div>	<div>R:204 G:204 B:204 #CCCCCC</div> <div>C:0 M:0 Y:0 K:20 Pantone 2330 C</div>

<div>R:255 G:255 B:255 #FFFFFF</div>	<div>C:0 M:0 Y:0 K:0</div>
--	----------------------------

COLOR ACCESSIBILITY

It's important that our communications are accessible to all. This page includes approved color combinations that meet accessibility standards. When choosing typography and background colors, always promote visibility and legibility by ensuring sufficient contrast.

These contrast ratios of text and background color combinations meet the level AA standards of the Web Content Accessibility Guidelines (WCAG) 2.1 guidelines.

Use an online tool such as the Adobe Color Contrast Analyzer (color.adobe.com/create/colorcontrast-analyzer) to check the contrast ratios.

Blue text on white background	Red text on white background	Dark blue text on white background
White text on blue background	White text on red background	Dark blue text on white background

Black text on yellow background	Dark blue text on yellow background
Black text on light yellow background	Dark blue text on light yellow background

Large/bold white text on red background	Large/bold red text on white background	Large/bold white text on light blue background
--	--	---

SECONDARY & TERTIARY COLORS IN APPLICATION

When applying colors to our brand communications, it's important to maintain consistency and cohesion.

To achieve this, all core communications should prominently feature at least one, but preferably all three, primary colors as the dominant color(s). While the primary color tones can add texture and depth, they should not replace or overshadow the primary colors.

Secondary and tertiary colors may be used as supporting elements to enhance visual interest, but they should not take precedence over the primary colors in our communications.

The following examples demonstrate how to integrate the primary colors as the focal point, complemented by the secondary and tertiary colors and tones, which have been applied as accents to infuse energy and depth without detracting from the primary palette.

