



**KILPATRICK  
TOWNSEND**

**Visual Identity System  
Guidelines**

JUNE 2012

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## Brand and Position

### Kilpatrick Townsend Brand

The Kilpatrick Townsend brand is comprised of more than our logo and colors. It's the way we communicate our unique story and point-of-view to the world; it's how we look, what we say, how we act, and how we demonstrate and reinforce our values with our colleagues, peers, clients and communities.

### Position

At a time in which corporate legal services are increasingly considered a commodity, Kilpatrick Townsend stands out to potential clients and recruits with a singular brand position: **Business Ingenuity**. It highlights an equal balance of business-savvy and smart, creative thinking, and it means that we help our clients build, support and protect their businesses by finding the best, most efficient solution to any given situation. While the phrase 'Business Ingenuity' doesn't appear externally, all expressions of our brand reflect this position.

## Brand Pillars + Givens

### Brand Pillars

Our brand is built on five key pillars which are the cornerstones of how Kilpatrick Townsend brings the idea of Business Ingenuity to life. They should be emphasized in language, in our Visual Identity System, and across all brand expressions.

#### Creativity

We believe that ingenious businesses will succeed, and that complex business issues demand creative solutions.

#### Courage

We believe in boldness of thought and action, and in taking smart, calculated risks. We aren't afraid to lead.

#### Perseverance

We believe in hard work, and we engage in the tireless pursuit of business-building goals on our clients' behalf. We partner for the long run.

#### Collaboration

We believe in working together, and in bringing the right mix of diverse thought and skill to every matter. We leave our egos at the door.

#### Justice

We believe in serving the highest good, in both corporate matters and humanitarian ones.

### Givens

These are sub-pillars that the Kilpatrick Townsend brand must also implicitly communicate.

#### Full Engagement

We focus the full force of our individual and collective energy, skill and attention to detail on every matter.

#### Service

We are uncompromising stewards of our clients' resources, and we serve their needs as attentively and efficiently as possible.

#### Inclusivity

We actively create a diverse, open environment where many different kinds of people and thinkers thrive, and where our differences come together to create collective strength. We value individuality and always seek out distinct points-of-view.

## **Tone of Voice**

As a reflection of our position and pillars, the tone of voice of all written expressions of the Kilpatrick Townsend brand should consistently reinforce who we are and how we approach the practice of law. It should always be:

### **Straightforward**

We don't sell, we inform.

### **Smart**

We don't try too hard to be clever; we're confident and intelligent.

### **Modern**

We don't communicate in an overly formal style.

### **Energetic**

We express ourselves in a forward-thinking way, using bold, active language whenever possible.

## Firm Descriptor

While each department describes the services it provides in a unique way customized to the needs of its audiences and markets, we describe our firm overall with the following boilerplate language.

**Kilpatrick Townsend is a full-service, international law firm with more than 630 attorneys who work with forward-thinking clients in established and emerging industries to solve their most business critical matters.**

## Logo

The Kilpatrick Townsend Logo is the preferred version of the two Kilpatrick Townsend Logo versions. It should be used whenever possible.

The Kilpatrick Townsend Logo/Secondary should be used when legally required.

Both logo versions should be used in their full color version whenever possible (color variations are shown on p.12).

Never change or alter the art in any way. Specifically, never replace the “attorneys at law” descriptor with other type.

KILPATRICK TOWNSEND LOGO



KILPATRICK TOWNSEND LOGO/SECONDARY





## Symbol

The Kilpatrick Townsend Symbol may be used as visual shorthand for the Kilpatrick Townsend Logo in situations in which the two are placed adjacent to one another, or when presented to audiences where its familiarity may be assumed (such as with internal audiences).

KILPATRICK TOWNSEND SYMBOL



## Logo and Symbol | Minimum Size

To maintain its legibility and visual impact, the minimum size at which the Kilpatrick Townsend Logo may be reproduced is .625" wide.

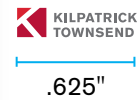
To retain the descriptor's legibility, the minimum size at which the Kilpatrick Townsend Logo/Secondary may be reproduced is slightly larger: .75" wide.

For maximum size, please refer to page 14.

The minimum size at which the Kilpatrick Townsend Symbol alone may be reproduced is .125" square.

For maximum size, please refer to page 15.

### KILPATRICK TOWNSEND LOGO



### KILPATRICK TOWNSEND LOGO/SECONDARY



### KILPATRICK TOWNSEND SYMBOL



## Logo | Clear Space

To preserve clarity, no other graphic element should intrude upon the KT Logos. A clear area equal to or greater than the relative height of the “k” must surround each logo.

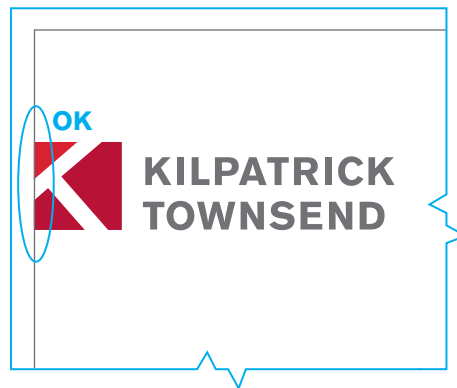
For the Kilpatrick Townsend Symbol, a clear area equal to or greater than an area defined as 25% (or ¼) of the area of the symbol must be maintained.

Exception: The border element as described on page 27 of these guidelines may touch and/or overlay the edge of the KT Logos and Kilpatrick Townsend Symbol.

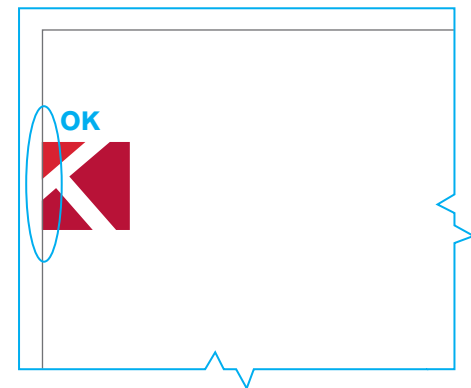
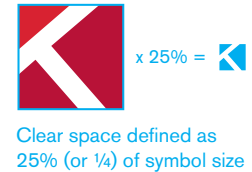
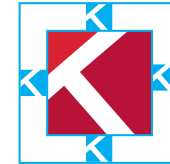
### KILPATRICK TOWNSEND LOGO



### KILPATRICK TOWNSEND LOGO/SECONDARY



### KILPATRICK TOWNSEND SYMBOL



## Logo | Color Variations

The KT Logos have been designed to ensure maximum visual impact across all uses. The full color version is the preferred version and should be used whenever possible. The alternate versions shown on this page should be used only when necessary, primarily to accommodate printing limitations.

For a full color document, the full color logos should always be used.

### KILPATRICK TOWNSEND LOGO



KT Dark Red



Black



Reverse

### KILPATRICK TOWNSEND LOGO/SECONDARY



KT Dark Red



Black



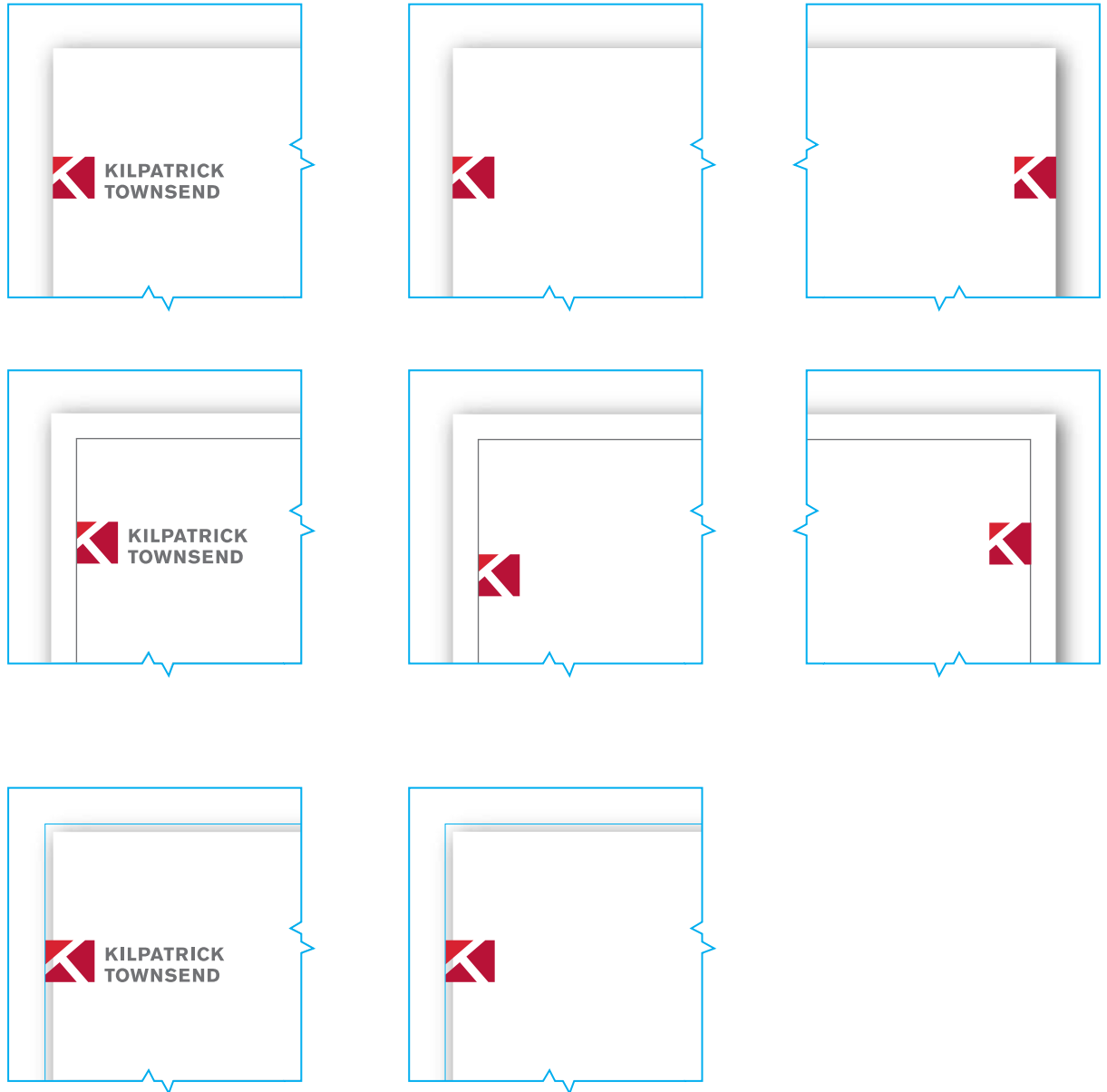
Reverse

## Logo and Symbol | Placement and Bleed

A proprietary treatment of the KT Logos requires a placement flush with the left edge of the document or with the Border Element (see pages 27 through 29 for information about this element).

Similarly, the Kilpatrick Townsend Symbol requires a placement flush with the edge of the document or Border Element, but has the flexibility to align with either the left or right edge of the document or the Border Element.

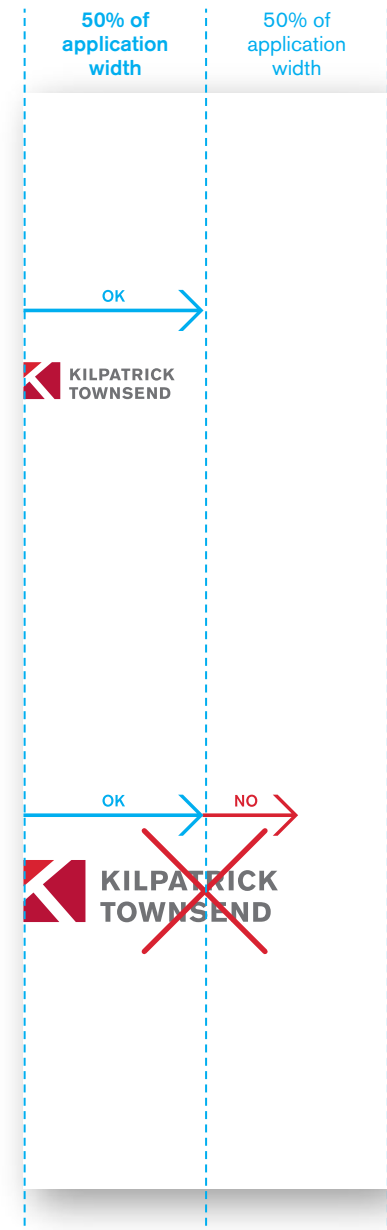
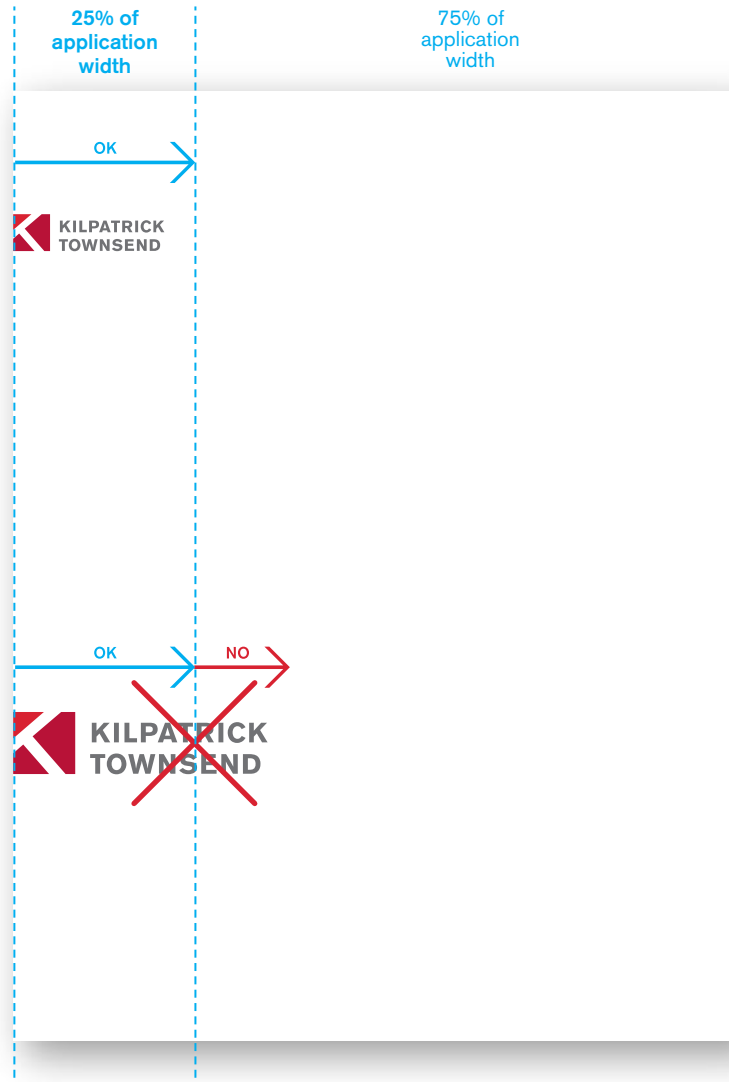
For documents printed externally with a bleed, an art file is provided with extra width to the left to act as bleed. Be sure that the natural edge of either of the KT Logos or Kilpatrick Townsend Symbol is placed at the actual crop edge of the document.



## Logo | Scale

The KT Logos' relative size should communicate a quiet, confident strength. Therefore, their scale shouldn't overwhelm the document, and should never extend past an area defined as 25% (or  $\frac{1}{4}$ ) of the document width.

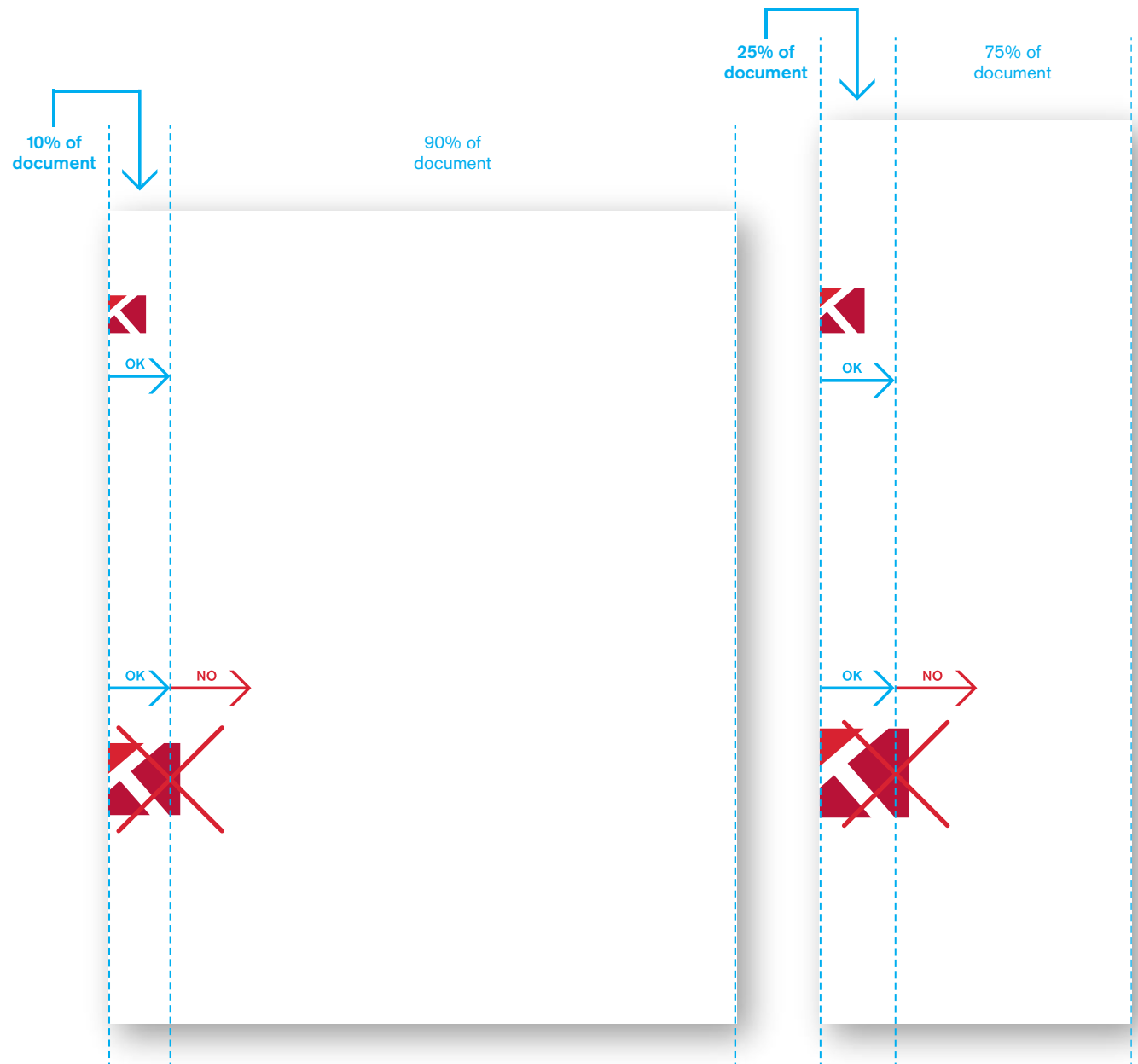
For very tall documents, those with height at least three times the width of the document, the KT Logos must not extend beyond the area defined as 50% (or  $\frac{1}{2}$ ) of the width of the document.



## Symbol | Scale

The Kilpatrick Townsend Symbol's relative size should communicate a quiet, confident strength. Therefore, its scale shouldn't overwhelm the document and should never extend past an area defined as 10% (or 1/10) of the document width.

For very tall documents, with height at least three times the width of the document, the Kilpatrick Townsend Symbol must not extend beyond the area defined as 25% (or 1/4) of the width of the document.



# Office List

Proprietary Office List art is provided for use in two versions: Office List 1, which does not include the offices in Saudi Arabia, and Office List 2, which does.

Emphasized Office List art is also provided for each office, and may be used in any pieces created only for that office's use.

Note: Office List art should never be recreated by typing the list: only the art should be used, and should not be changed in any way. When new offices are added, new art will be provided.

The art is provided at minimum size and should always be used at 100% scale or larger.

The Office List art should, ideally, appear in KT Grey. The Office List art may be used reversed to white, primarily when on a similar tone (far right) or on a solid field of KT Red or KT Dark Red.

High contrast between Office List art and a photographic background is not crucial, but simple legibility is key.

## Office List 1

ATLANTA  
AUGUSTA  
CHARLOTTE  
DENVER  
DUBAI  
NEW YORK  
OAKLAND  
RALEIGH  
RIYADH  
SAN DIEGO  
SAN FRANCISCO  
SEATTLE  
SILICON VALLEY  
STOCKHOLM  
TAIPEI  
TOKYO  
WALNUT CREEK  
WASHINGTON D.C.  
WINSTON-SALEM

[www.kilpatricktownsend.com](http://www.kilpatricktownsend.com)

## Office List 2

AL KHOBAR  
ATLANTA  
AUGUSTA  
CHARLOTTE  
DENVER  
DUBAI  
JEDDAH  
NEW YORK  
OAKLAND  
RALEIGH  
RIYADH  
SAN DIEGO  
SAN FRANCISCO  
SEATTLE  
SILICON VALLEY  
STOCKHOLM  
TAIPEI  
TOKYO  
WALNUT CREEK  
WASHINGTON D.C.  
WINSTON-SALEM

[www.kilpatricktownsend.com](http://www.kilpatricktownsend.com)

## Office List 1 (city emphasized)

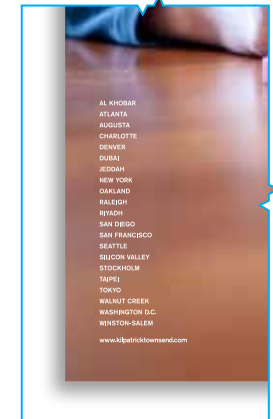
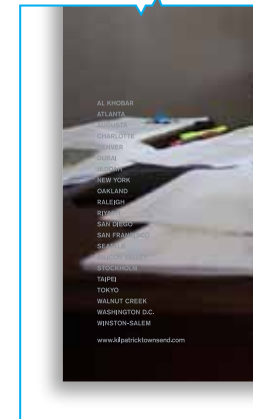
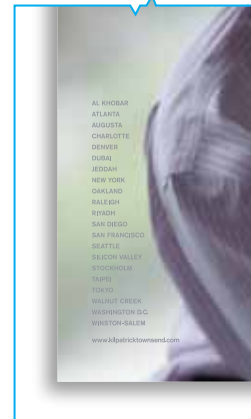
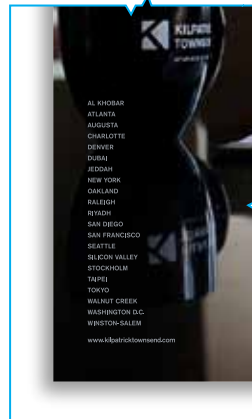
ATLANTA  
AUGUSTA  
CHARLOTTE  
DENVER  
DUBAI  
NEW YORK  
OAKLAND  
RALEIGH  
RIYADH  
SAN DIEGO  
SAN FRANCISCO  
SEATTLE  
SILICON VALLEY  
STOCKHOLM  
TAIPEI  
TOKYO  
WALNUT CREEK  
WASHINGTON D.C.  
WINSTON-SALEM

[www.kilpatricktownsend.com](http://www.kilpatricktownsend.com)

## Office List 2 (city emphasized)

AL KHOBAR  
ATLANTA  
AUGUSTA  
CHARLOTTE  
DENVER  
DUBAI  
JEDDAH  
NEW YORK  
OAKLAND  
RALEIGH  
RIYADH  
SAN DIEGO  
SAN FRANCISCO  
SEATTLE  
SILICON VALLEY  
STOCKHOLM  
TAIPEI  
TOKYO  
WALNUT CREEK  
WASHINGTON D.C.  
WINSTON-SALEM

[www.kilpatricktownsend.com](http://www.kilpatricktownsend.com)



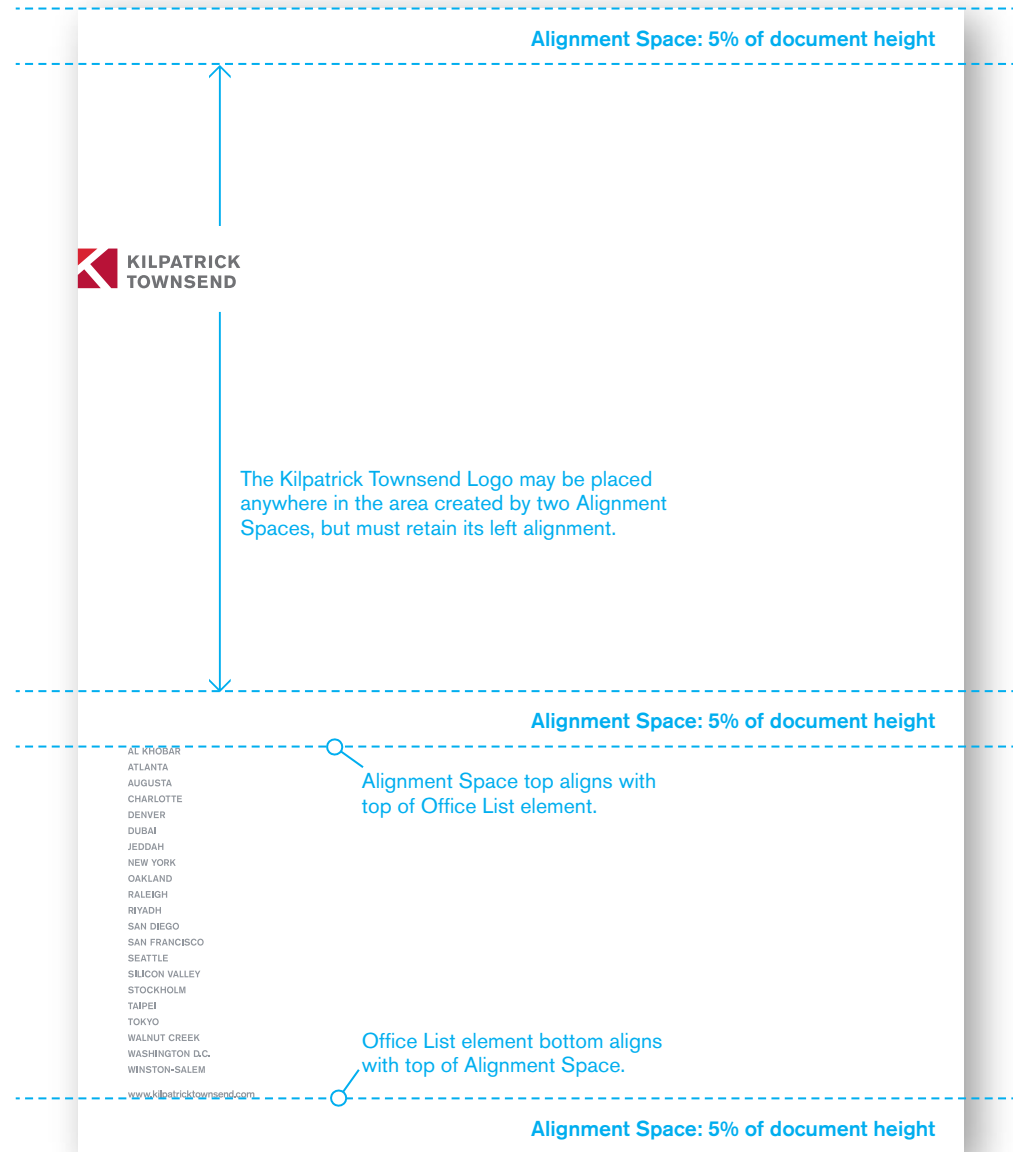


## Logo + Office List | Placement

The Kilpatrick Townsend Logo and the Office List element should be placed exactly as shown on this page. The relationship between the Kilpatrick Townsend Logo and the Office List element drives the scale and placement of both.

Alignment spaces are clear areas created to help with positioning other elements.

Following the schematic at right will ensure that art is used as intended, and positioned and scaled correctly.



Height of document = 11 in

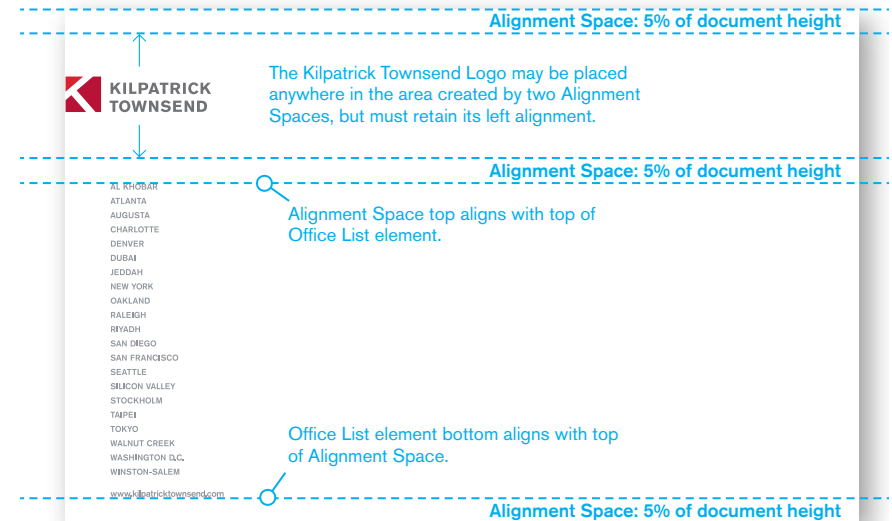
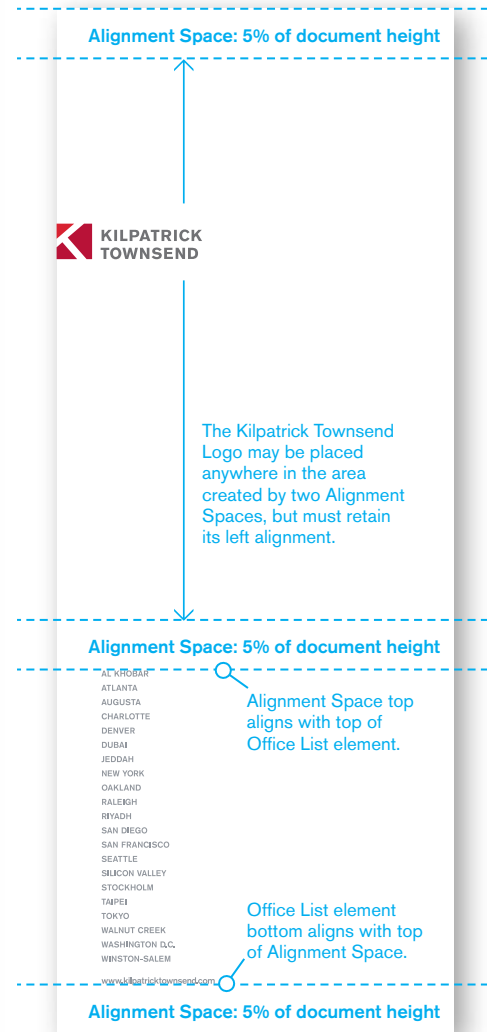
Alignment Space:  
 $10\% = 1.1$   
 $1.1 \div 2 = .55$  (5%)

## Logo + Office List | Placement—Alternate Document Dimensions

The Kilpatrick Townsend Logo and the Office List element should be placed exactly as shown on this page. The relationship between the Kilpatrick Townsend Logo and the Office List element drives the scale and placement of both.

Alignment spaces are clear areas created to help with positioning other elements.

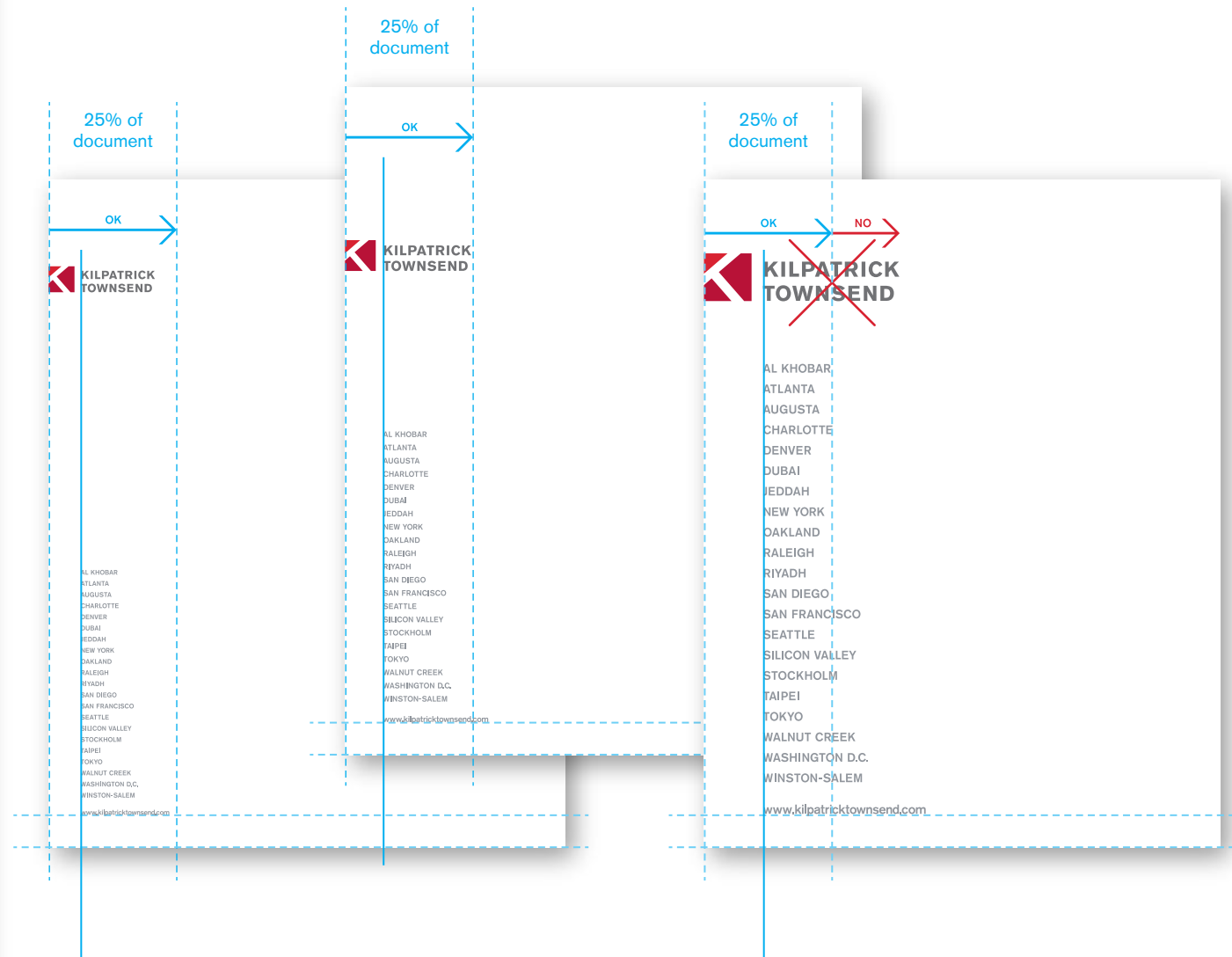
Following the schematic at right will ensure that art is used as intended on very tall (document height at least three times its width) and horizontal documents, and positioned and scaled correctly.



## Logo + Office List | Scale

The Office List element should always be aligned with the left edge of the “Kilpatrick Townsend” type in the KT Logos.

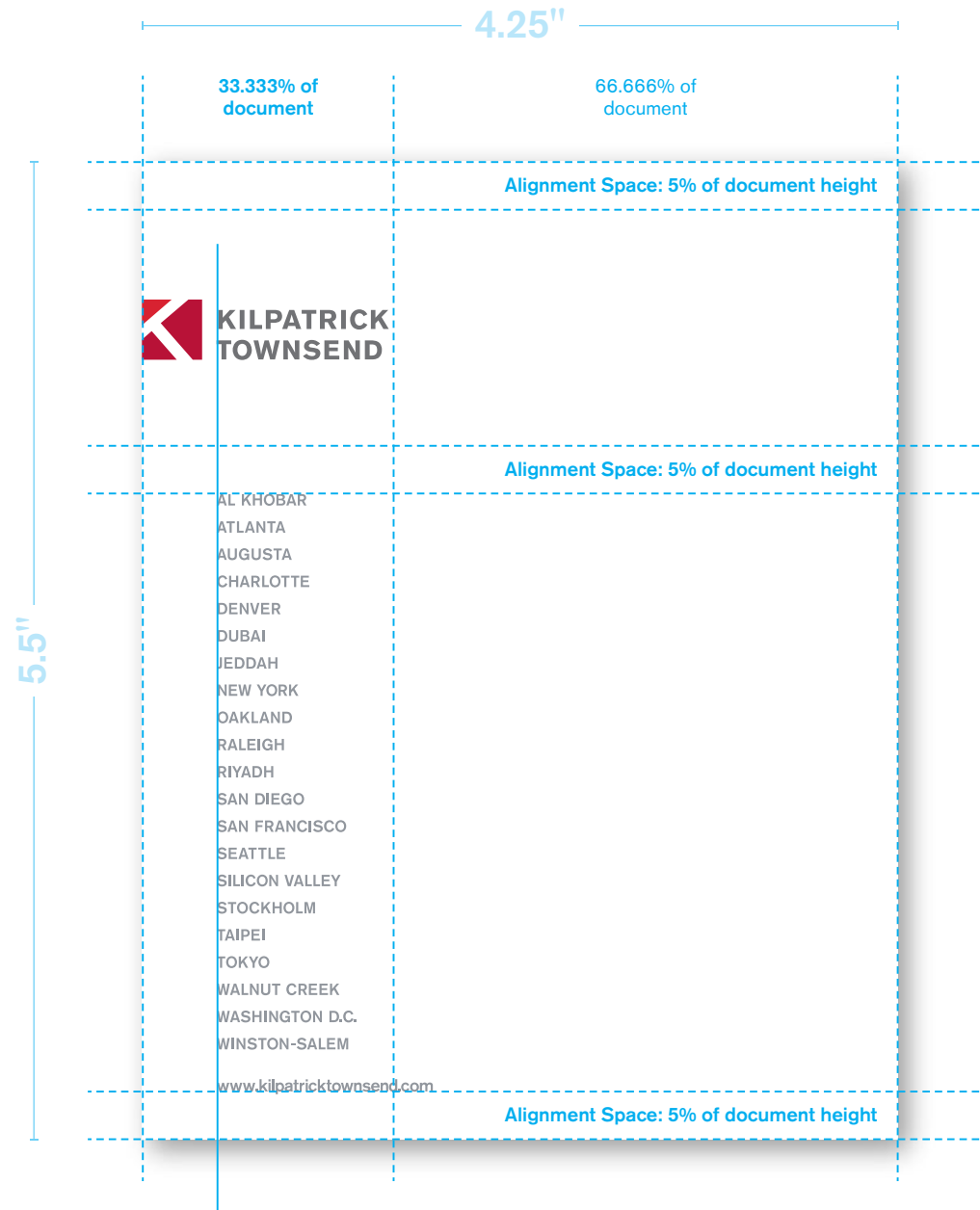
These two elements should retain this alignment, scaling up and down in size as a unit. Following the rules on the two previous pages regarding placement also ensures that the art does not become an overwhelming element.



## Logo + Office List Element | Alignment—Small-Size Documents

For quarter page documents (or smaller), the KT Logos and Office List art will need to be larger in relationship to the dimensions of the document.

Follow this schematic for these small-size documents.



## Typography | Preferred

Akzidenz Grotesk is a bold and modern typeface, with strong, geometric shapes that appear open and welcoming. It is the preferred typeface for the Kilpatrick Townsend Visual Identity System and should be used for printed brand-level communications whenever possible.

For headlines and dominant typography, Akzidenz Grotesk Medium should be used.

Akzidenz Grotesk Regular and Italic should be used for body copy, with Bold and Bold Italic used for emphasis.

***Akzidenz Grotesk Medium Italic***

Akzidenz Grotesk Regular

*Akzidenz Grotesk Italic*

**Akzidenz Grotesk Bold**

***Akzidenz Grotesk Bold Italic***

## Typography | Secondary

Arial is the secondary typeface for the Kilpatrick Townsend Visual Identity System, and should be used for all digital brand communications, as well as for situations in which Akzidenz Grotesk may not be used.

When used for print documents, use Arial Bold for headlines and dominant typography as it relates more to Akzidenz Grotesk Medium than Arial Regular.

Arial Regular and Italic should be used for body copy, with Bold and Bold Italic used for emphasis.

Arial Regular

*Arial Italic*

**Arial Bold**

***Arial Bold Italic***

For all headlines and dominant typography, the copy should appear in upper- and lowercase, which is both more welcoming and legible than all-cap treatments.

Uppercase typography should be reserved for sub-levels in the typographic hierarchy, such as for subheads and window heads, as shown at right.

To make the use of the typeface more proprietary, the tracking (the overall spacing between all letterforms) should be tight. Additionally, spaces between individual letterforms (kerning) should be adjusted. Ideally, the letterforms should have a consistent spacing that feels tight but is not touching. Spacing between letterforms in an unknerved type treatment (below) can gape unappealingly and inhibit legibility (red arrows).

# Headline Treatment

SUPPORT

Headline  
Treatment

# Color Palette

The Kilpatrick Townsend Color Palette has been updated, expanded and enriched. The Secondary Palette adds a rich color variation with more greys. The Enriching Palette adds vibrancy and variation. It should be used sparingly: to enhance the Primary and Secondary Color Palettes, not compete with them.

Always use the color breakdowns provided on this page; these replace other existing color palettes.

PANTONE®-identified color reproduction information has been provided for the guidance of the reader.

PANTONE® is a registered trademark of Pantone, Inc.

## Primary



### KT RED

Pantone® 1797  
C2 M98 Y85 K7  
R196 G38 B46  
HEX #C4262E



### KT DARK RED

Pantone® 187  
C5 M100 Y71 K22  
R167 G25 B48  
HEX #A71930



### KT GREY

Pantone® Process  
Black / 68%  
C0 M0 Y0 K68  
R115 G115 B115  
HEX #737373

## Secondary



### KT LIGHT GREY

Pantone® Process  
Black / 45%  
C0 M0 Y0 K45  
R157 G159 B162  
HEX #9D9FA2



### KT DARK GREY

Pantone® Process  
Black / 88%  
C0 M0 Y0 K88  
R70 G69 B71  
HEX #464547



### KT BLACK

Pantone® Process  
Black / 100%  
C0 M0 Y0 K100  
R0 G0 B0  
HEX #000000

## Enriching



### KT BLUE GREEN

Pantone® 325  
C54 M0 Y22 K0  
R99 G206 B202  
HEX #63CECA



### KT DARK GREEN

Pantone® 5757  
C35 M16 Y82 K52  
R106 G112 B41  
HEX #6A7029



### KT GREEN

Pantone® 377  
C51 M5 Y98 K23  
R115 G150 B0  
HEX #739600



### KT PURPLE

Pantone® 227  
C6 M100 Y7 K20  
R169 G0 B97  
HEX #A90061



### KT BROWN

Pantone® 7532  
C23 M36 Y43 K64  
R102 G85 B70  
HEX #665546



### KT TEAL

Pantone® 322  
C100 M6 Y35 K32  
R0 G116 B122  
HEX #00747A



### KT BLUE

Pantone® 2955  
C100 M55 Y10 K48  
R0 G60 B105  
HEX #003C69



## Color Palette + Text

Color and text should be used in a manner proprietary to the Kilpatrick Townsend brand, as shown at right.

Color from the Primary and Secondary Palettes may be used for large fields of color and text.

Text from the Enriching Palette may be used for small fields of color that act as accents (such as sidebars) or to make design elements (such as web buttons, below).

COLOR TEXT

## Color Palette + Text | Combinations

Combining color and text, as shown on the previous page, is another proprietary part of the Kilpatrick Townsend Visual Identity System.

Some of these color combinations are deliberately less legible than others, and are best used at increased type size and scale. These design choices should be carefully considered for their suitability document by document.

Text color combinations are approved only for the combinations shown. Do not combine any other color backgrounds and color text.

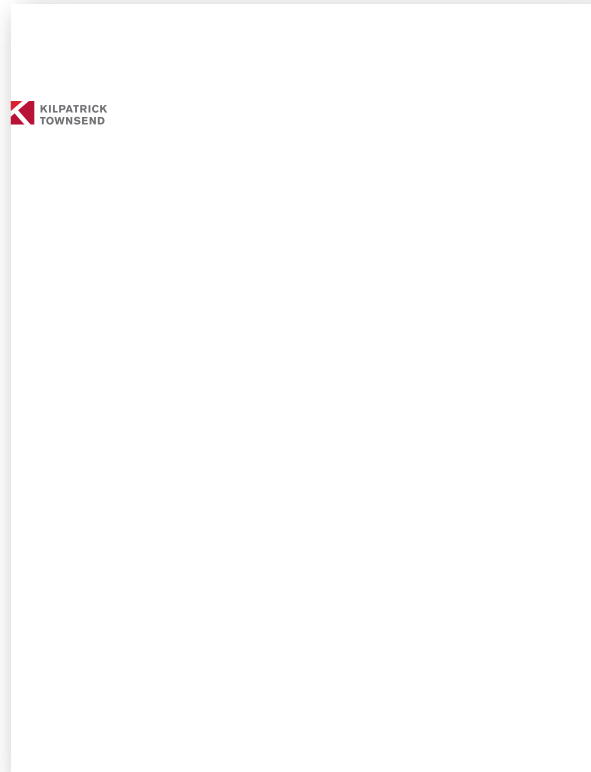
	TEXT											
	KT Red	KT Dark Red	KT Grey	KT Light Grey	KT Dark Grey	KT Blue Green	KT Dark Green	KT Green	KT Brown	KT Teal	KT Blue	KT Purple
BACKGROUND	KT Red	Text										
	KT Dark Red	Text										
	KT Grey			Text	Text	Text		Text				Text
	KT Light Grey		Text		Text							Text
	KT Dark Grey		Text	Text		Text		Text		Text		Text
	KT Blue Green											
	KT Dark Green				Text	Text		Text				Text
	KT Green		Text	Text	Text	Text	Text			Text	Text	
	KT Brown			Text		Text		Text				Text
	KT Teal					Text		Text			Text	
	KT Blue					Text		Text		Text		
	KT Purple		Text	Text	Text	Text		Text		Text	Text	

## Border Element

As mentioned on page 13 of these guidelines, a proprietary treatment of the Kilpatrick Townsend Logo requires its placement flush with the edge of the document (usually left).

The vast majority of documents are designed with the Kilpatrick Townsend Logo in this position. It is considered primary, preferred, and should be used when at all possible.

For situations where this is not possible due to printing restrictions, a secondary treatment has been designed for use. A Border Element may be used to inset the design from the edge of the document. This negates the need for a bleed and allows for easier printing.



### PRIMARY (PREFERRED)

All except documents to be printed internally



### SECONDARY

Intended only for internally printed documents (or any printed document without a bleed)

## Border Element | Creation and Modification

To create the Border Element:

The Border Element is always KT Grey, and is the topmost element in any document, layering over every element including the KT Logos.

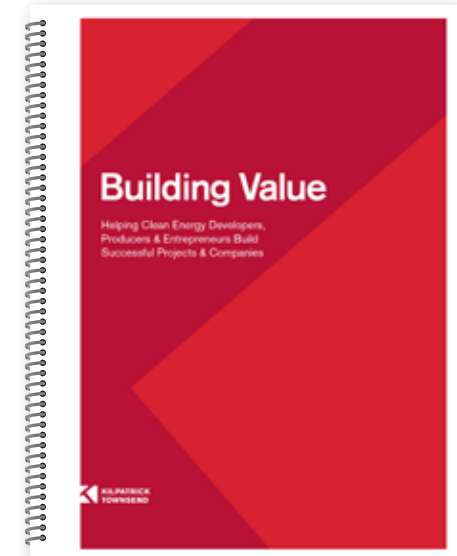
### Letter Size/A4 or smaller

Create a box with a border that is .5pt. It should be inset .25" from the edge of the document, on all sides. For documents 3" or smaller in any dimension, the border may be inset .125" from the edge of the document.

For spiral bound uses, the left side of the border should be inset .5" from the left edge.

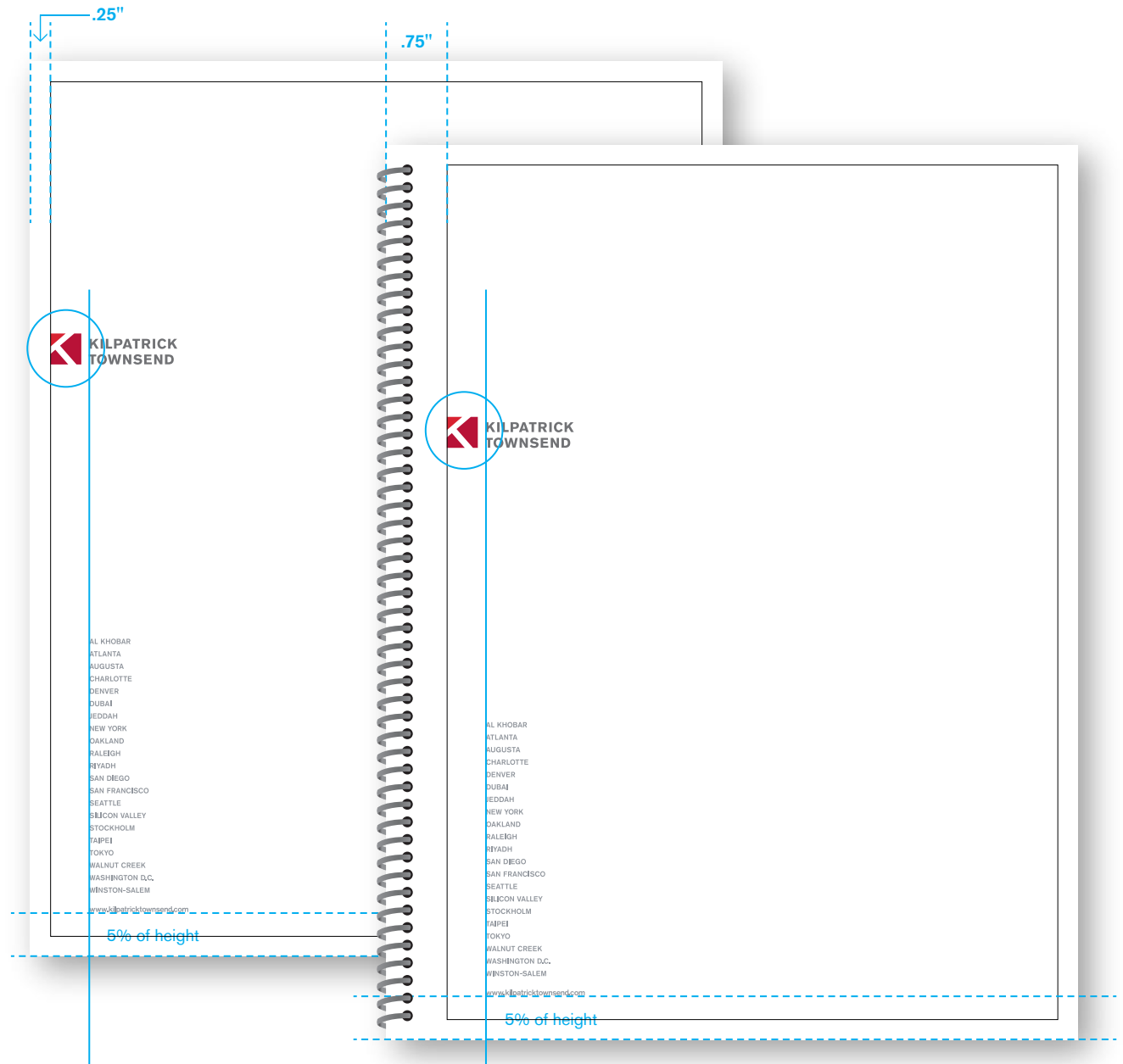
### Larger than Letter Size/A4

The border is .75pt rule in KT Grey. It should be inset .5" from edge of the document. This inset works for spiral bound documents.



## Border Element + Logo

The KT Logos should shift inward with placement of the Border Element.



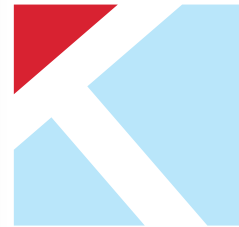
# Segments

Segments are the cornerstone visual device and primary element of the Kilpatrick Townsend Visual Identity System. These elements combine and recombine in endless configurations, providing flexibility, structure and a strong, proprietary look and feel.

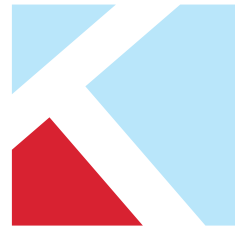
All of the Segments are derived from the Kilpatrick Townsend Symbol and expand upon its dynamism. Primary Segments are derived from individual pieces while the Secondary Segments are dynamic slices of the Symbol.

Use of these Segments is explained beginning on page 32.

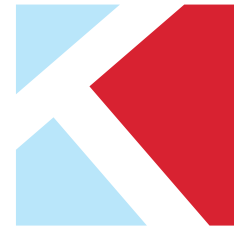
## Primary



Segment A

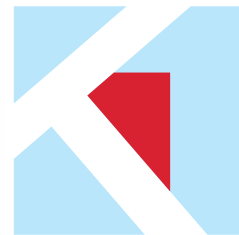


Segment B

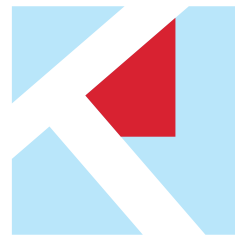


Segment C

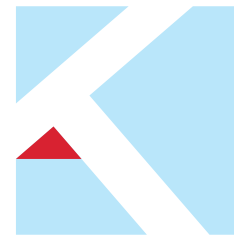
## Secondary



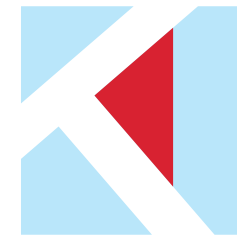
Segment D



Segment E



Segment F



Segment G



# Windows

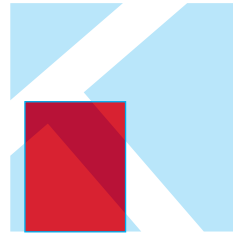
Windows are another group of elements for use in the Kilpatrick Townsend Visual Identity System. Similar to Segments, these elements are derived from the Kilpatrick Townsend Symbol. Windows may be used as backgrounds, and provide an expansive and simple tool to expand the brand's visual language.

Windows are especially suited for creating subtle design treatments on documents where photography isn't utilized.

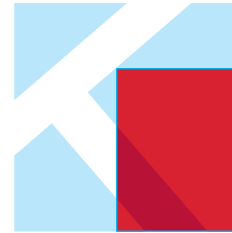
## Vertical



Section A

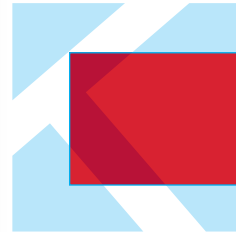


Section B



Section C

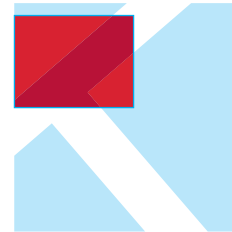
## Horizontal



Section D



Section E



Section F



## Segment Groups

Each Segment has four primary methods for use:

- Basic/Accent:  
as-is (Basic) or as an Accent (see page 57)
- Photo Intensive:  
with photography added
- Color Intensive:  
with Segments repeated in a delineated color sequence
- Color + Photo:  
use of both repeated color and added photography

Only two or three photographs should ever be used in one Segment group. For Color + Photo groups, a maximum of two images should be used.

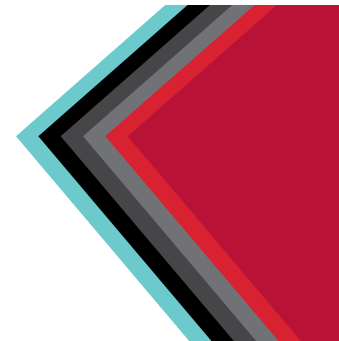
When repeating the Segments in groups, the jagged shapes should not be visible and should be cropped. Suitable crops for each Segment are shown on subsequent pages.



Basic/Accent



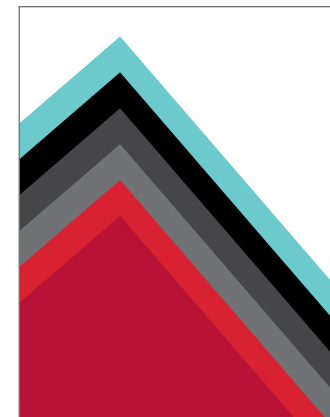
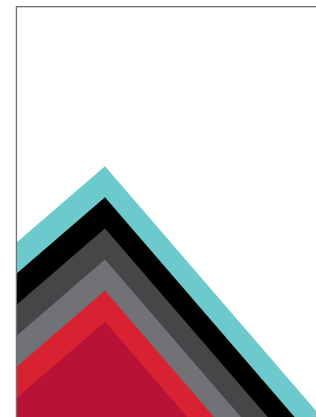
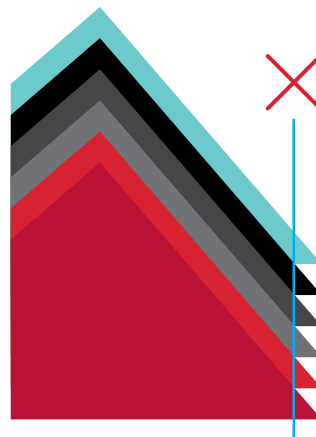
Photo Intensive



Color Intensive



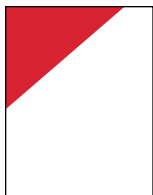
Color + Photo





## Segments | Primary

### SEGMENT A



Segment A must touch both the top and the left edge of the document or Border Element.

See Sample Layouts on page 43 for more examples of Segment A in use.

Basic/Accent

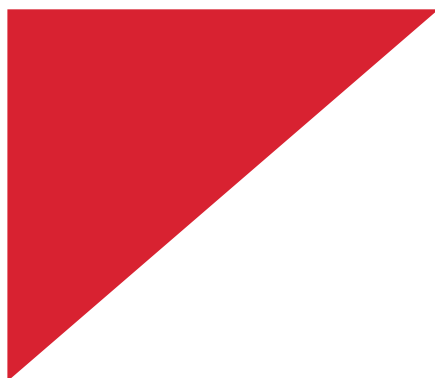
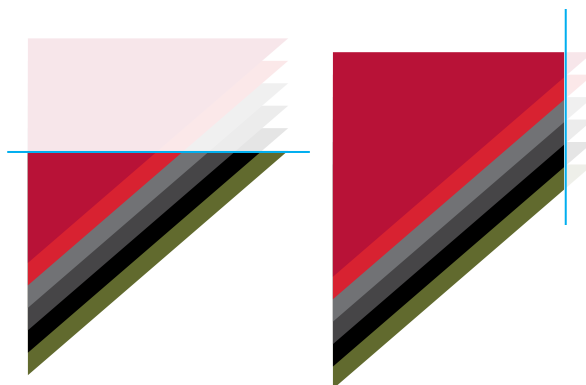


Photo Intensive



Color Intensive

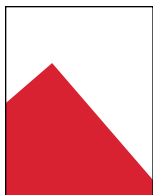


Color + Photo



## Segments | Primary

### SEGMENT B



Segment B must touch both the left edge and the bottom of the document or Border Element. It may fall off the right edge of the document.

See Sample Layouts on page 45 for more examples of Segment B in use.

Basic/Accent

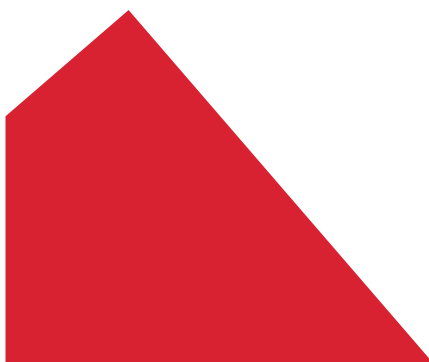
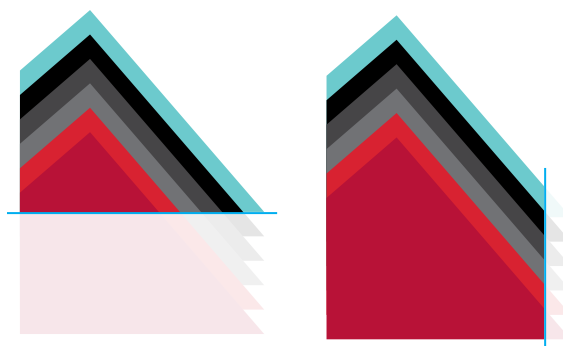


Photo Intensive



Color Intensive

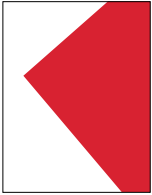


Color + Photo



## Segments | Primary

### SEGMENT C



Segment C must touch both the top and the bottom of the document or Border Element. It may be moved left or right off the page as long as the vertical right edge of Segment C is not seen.

This Segment's hard edges at the top and bottom work best when falling off the document's top and bottom. This dictates that this Segment is at least the same size of the document, top and bottom. This precludes the use of this Segment as an Accent.

See Sample Layouts on page 47 for more examples of Segment C in use.



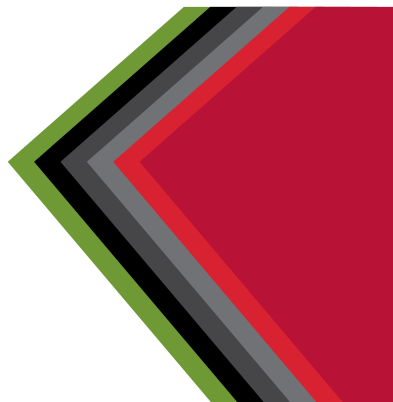
Basic Only



Photo Intensive



Color Intensive

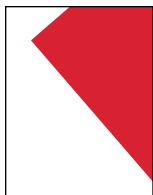


Color + Photo



## Segments | Secondary

### SEGMENT D



Segment D must touch both the top and the right side of the document or Border Element.

See Sample Layouts on page 49 for more examples of Segment D in use.

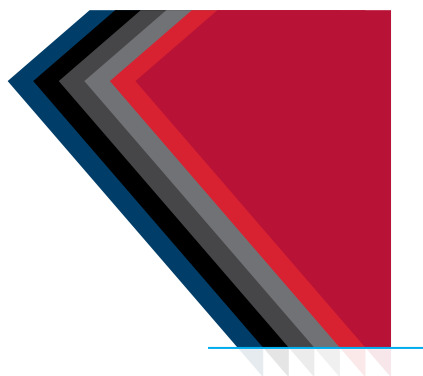
Basic/Accent



Photo Intensive



Color Intensive

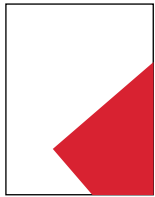


Color + Photo



## Segments | Secondary

### SEGMENT E



Segment E must touch both the right edge and the bottom of the document or Border Element.

See Sample Layouts on page 51 for more examples of Segment E in use.

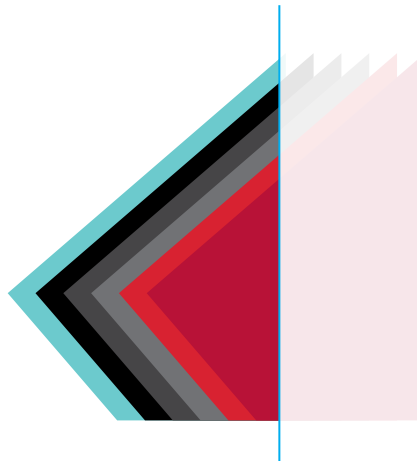
Basic/Accent



Photo Intensive



Color Intensive

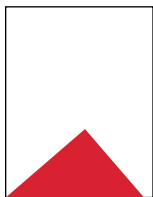


Color + Photo



## Segments | Secondary

### SEGMENT F



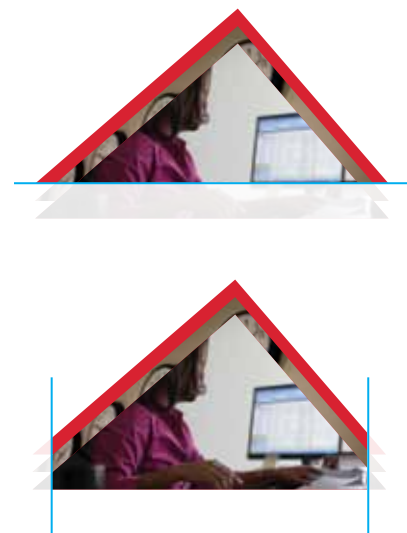
Segment F must touch the bottom edge of the the document or Border Element. It may fall off the page left or right.

See Sample Layouts on page 53 for more examples of Segment F in use.

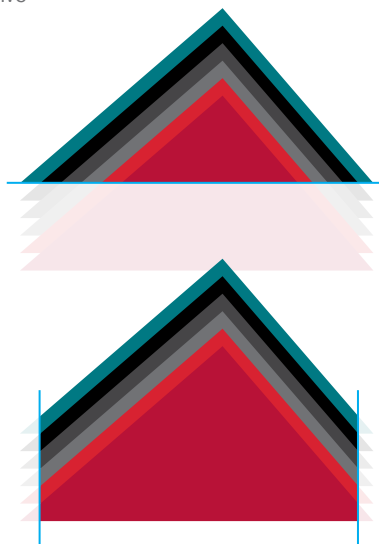
Basic/Accent



Photo Intensive



Color Intensive

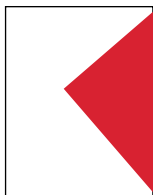


Color + Photo



## Segments | Secondary

### SEGMENT G



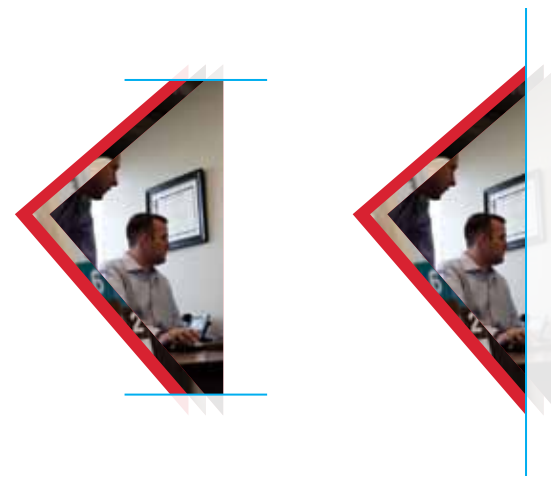
Segment G must touch the right edge of the document or Border Element. It may fall off the top and bottom of the document.

See Sample Layouts on page 55 for more examples of Segment G in use.

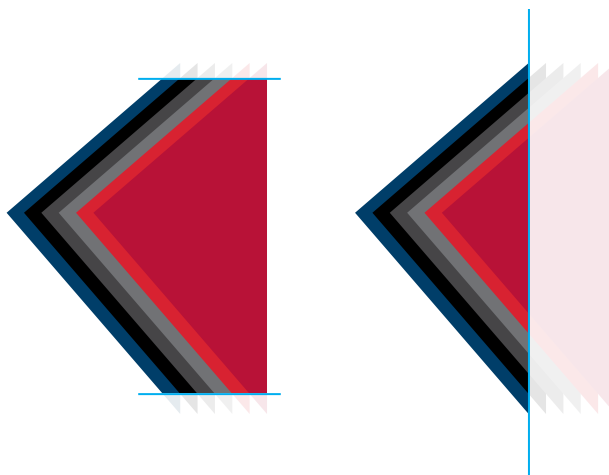
Basic/Accent



Photo Intensive



Color Intensive

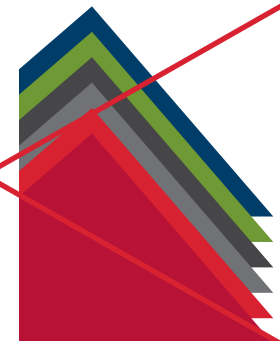
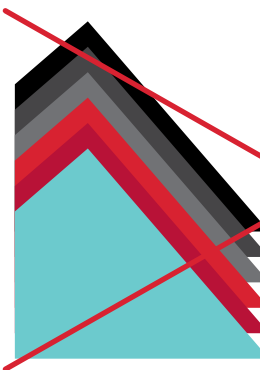
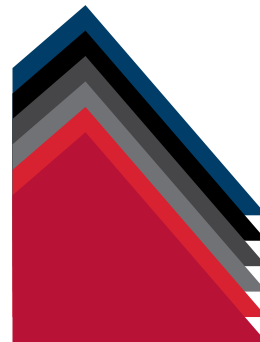
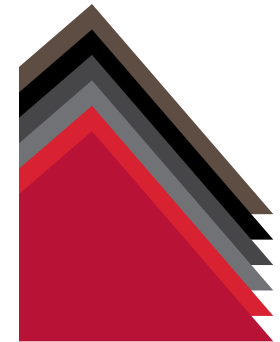
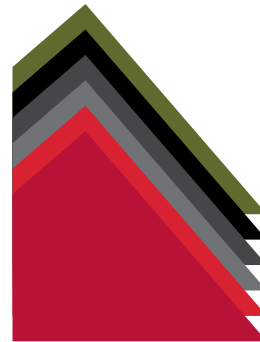


Color + Photo



## Segments | Use of Enriching Colors

Colors from the Enriching Palette may only be used in the outermost Segment element. More than one color from the Enriching Palette may not be used in one Segment group.

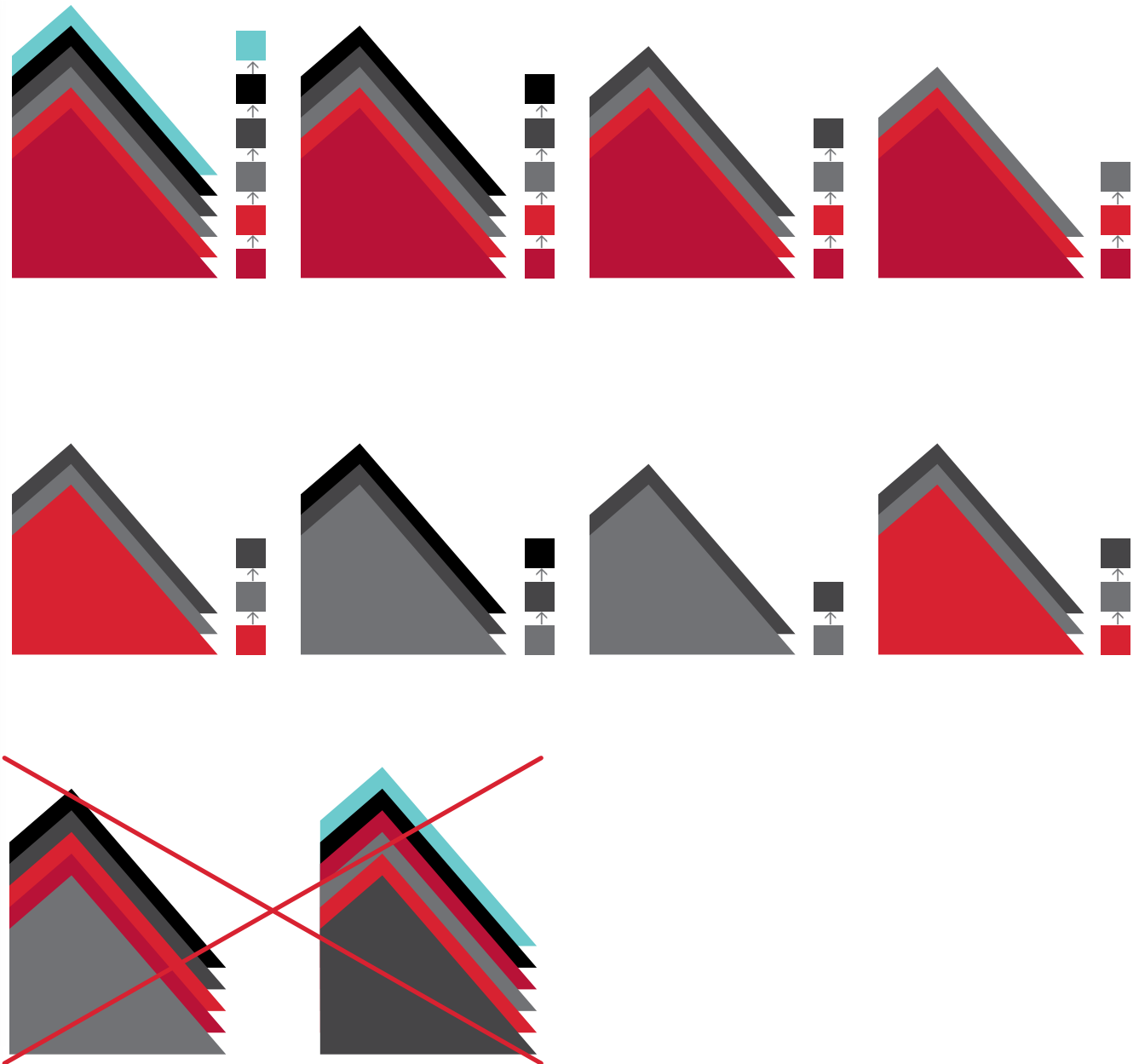




## Segments | Color Use and Order

Color order is crucial to creating a visually impactful, on-brand layout.

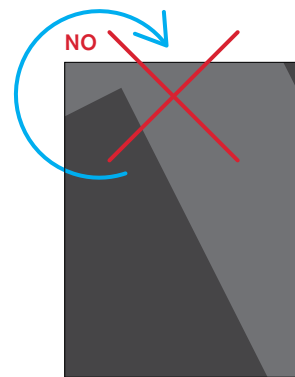
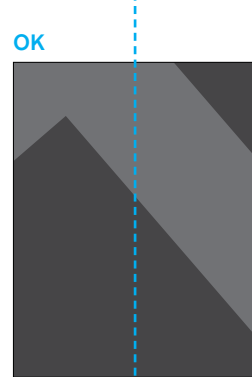
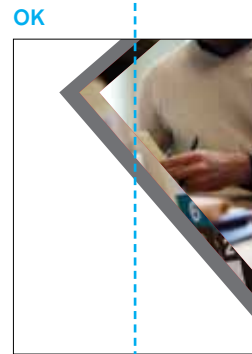
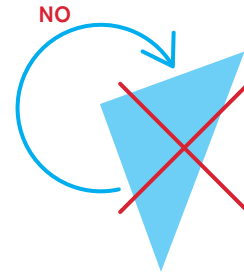
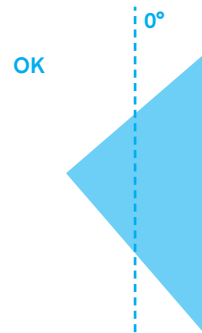
The sequence of the colors should be maintained but use of all colors is not required. (Note: This schematic is not exhaustive of all possibilities.)



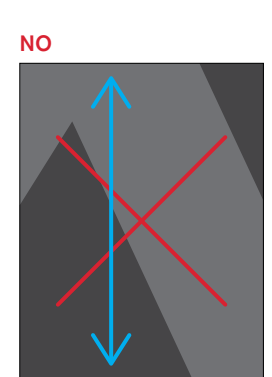
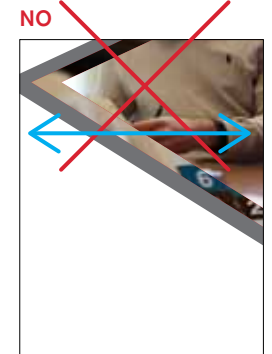
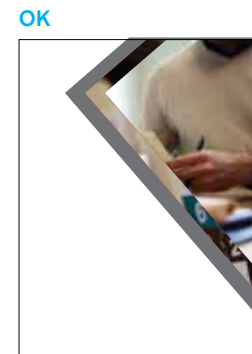
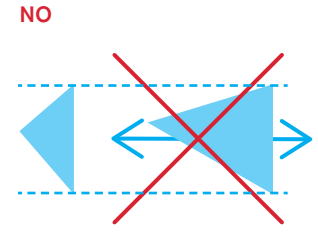
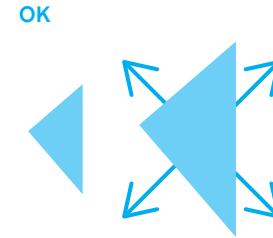
## Segments | Do Not

The Segments are derived from the Kilpatrick Townsend Symbol, and should retain the integrity of that symbol.

Do not rotate the Segments.



Do not unevenly stretch or re-form the Segments.  
Use art files as provided and scale evenly.



- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment A | Sample Layouts

### White Background



A1



A2



A3



A4

### Color/Photographic Background



A1a



A2



A3



A1b

There is no A4 option for Color/Photographic Backgrounds (second row), so another version of A1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment A | Sample Layouts

With Border Element: White Background



A1



A2



A3



A4

With Border Element: Color/Photographic Background



A1a



A2



A3



A1b

There is no A4 option for Color/Photographic Backgrounds (second row), so another version of A1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment B | Sample Layouts

### White Background



B1



B2



B3



B4

### Color/Photographic Background



B1a



B2



B3



B1b

There is no B4 option for Color/Photographic Backgrounds (second row), so another version of B1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment B | Sample Layouts

With Border Element: White Background



B1



B2



B3



B4

With Border Element: Color/Photographic Background



B1a



B2



B3



B1b

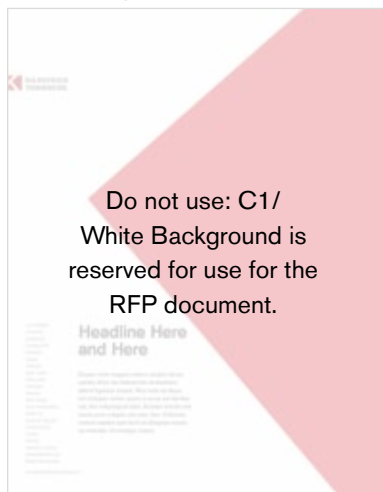
There is no B4 option for Color/Photographic Backgrounds (second row), so another version of B1 for Color/Photographic Backgrounds is shown.



- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment C | Sample Layouts

### White Background



C1



C2



C3



C4

### Color/Photographic Background



C1a



C2



C3



C1b

There is no C4 option for Color/Photographic Backgrounds (second row), so another version of C1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment C | Sample Layouts

With Border Element: White Background



C1



C2



C3



C4

With Border Element: Color/Photographic Background



C1a



C2



C3



C1b

There is no C4 option for Color/Photographic Backgrounds (second row), so another version of C1 for Color/Photographic Backgrounds is shown.



- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment D | Sample Layouts

### White Background



D1



D2



D3



D4

### Color/Photographic Background



D1a



D2



D3



D1b

There is no D4 option for Color/Photographic Backgrounds (second row), so another version of D1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment D | Sample Layouts

With Border Element: White Background



D1



D2



D3



D4

With Border Element: Color/Photographic Background



D1a



D2



D3



D1b

There is no D4 option for Color/Photographic Backgrounds (second row), so another version of D1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment E | Sample Layouts

### White Background



E1



E2



E3



E4

### Color/Photographic Background



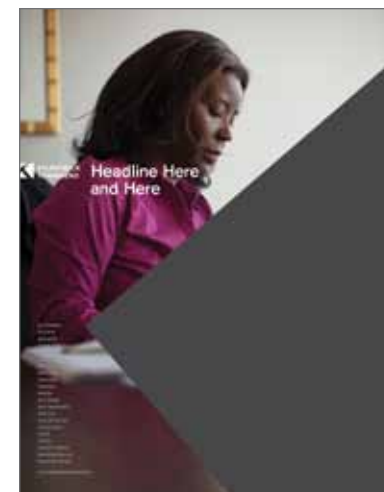
E1a



E2



E3



E1b

There is no E4 option for Color/Photographic Backgrounds (second row), so another version of E1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment E | Sample Layouts

With Border Element: White Background



E1



E2



E3



E4

With Border Element: Color/Photographic Background



E1a



E2



E3



E1b

There is no E4 option for Color/Photographic Backgrounds (second row), so another version of E1 for Color/Photographic Backgrounds is shown.



- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment F | Sample Layouts

White Background



F1



F2



F3



F4

Color/Photographic Background



F1a



F2



F3



F1b

There is no F4 option for Color/Photographic Backgrounds (second row), so another version of F1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment F | Sample Layouts

With Border Element: White Background



F1



F2



F3



F4

With Border Element: Color/Photographic Background



F1a



F2



F3



F1b

There is no F4 option for Color/Photographic Backgrounds (second row), so another version of F1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment G | Sample Layouts

White Background



G1



G2



G3



G4

Color/Photographic Background



G1a



G2



G3



G1b

There is no G4 option for Color/Photographic Backgrounds (second row), so another version of G1 for Color/Photographic Backgrounds is shown.

- 1 Basic/Accent
- 2 Photo Intensive
- 3 Color Intensive
- 4 Color + Photo

## Segment G | Sample Layouts

With Border Element: White Background



G1



G2



G3



G4

With Border Element: Color/Photographic Background



G1a



G2



G3



G1b

There is no G4 option for Color/Photographic Backgrounds (second row), so another version of G1 for Color/Photographic Backgrounds is shown.



# Accents

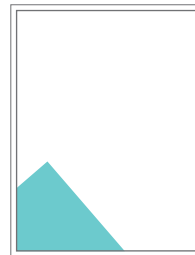
Segments may be used as Accents to make documents without Segments or Windows have a proprietary look and feel. Accents should never be used in conjunction with those elements. Do not use more than one Accent per page or spread.

Note: Do not use Segment C as an Accent. Segment C's hard edges top and bottom work best when falling off the document's top and bottom, dictating that Segment C is at least the same size as the document, top to bottom.

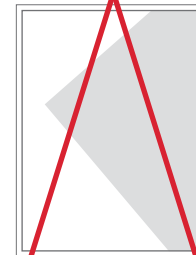
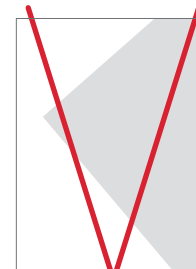
Segment A  
For top left corner



Segment B  
For lower left corner



Segment C  
Not for use as Accent



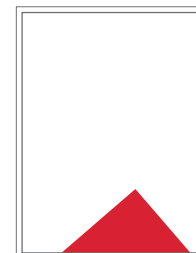
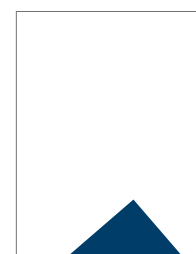
Segment D  
For top right corner



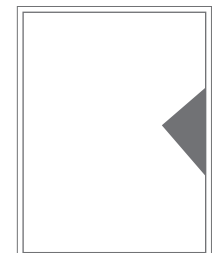
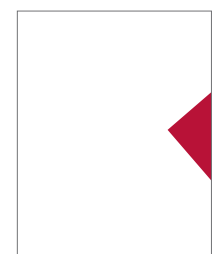
Segment E  
For lower right corner



Segment F  
For bottom edge



Segment G  
For right edge



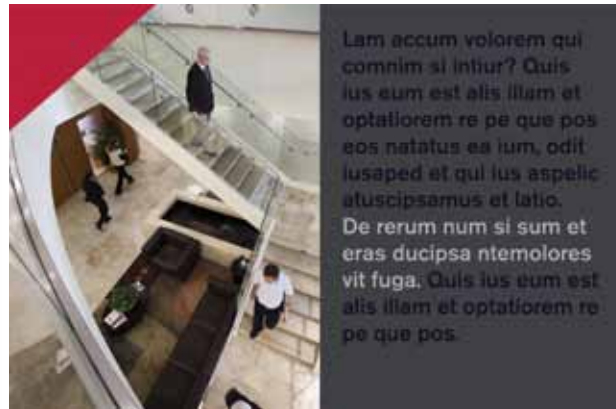
## Accents | Sample Layouts

Do not use more than one Accent per page or spread.

Accents may align with the edge of the document, the Border Element or photograph.

Accents should not exceed 33.333% (or 1/3) of the height or width of the document.

Accents may be any color from the color palette, but do not use more than one color per page or spread.



Segment A



Segment B



Segment E



Segment F

## Windows | Variations

Six Windows are provided for use: three vertical and three horizontal. All six variations are provided in four color combinations, resulting in 24 elements for use.

Window A (Vertical)



Window B (Vertical)



Window C (Vertical)



Each Window is provided in four color combinations.



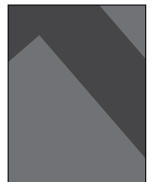
KT Dark Red  
on KT Red



KT Red on  
KT Dark Red



KT Dark Grey  
on KT Grey



KT Grey on  
KT Dark Grey

Window D (Horizontal)



Window E (Horizontal)



Window F (Horizontal)



## Windows | Sample Layouts—Vertical



A



B



C

With Border Element



A



B



C

## Windows | Sample Layouts—Horizontal



A



B



C

### With Border Element



A



B



C

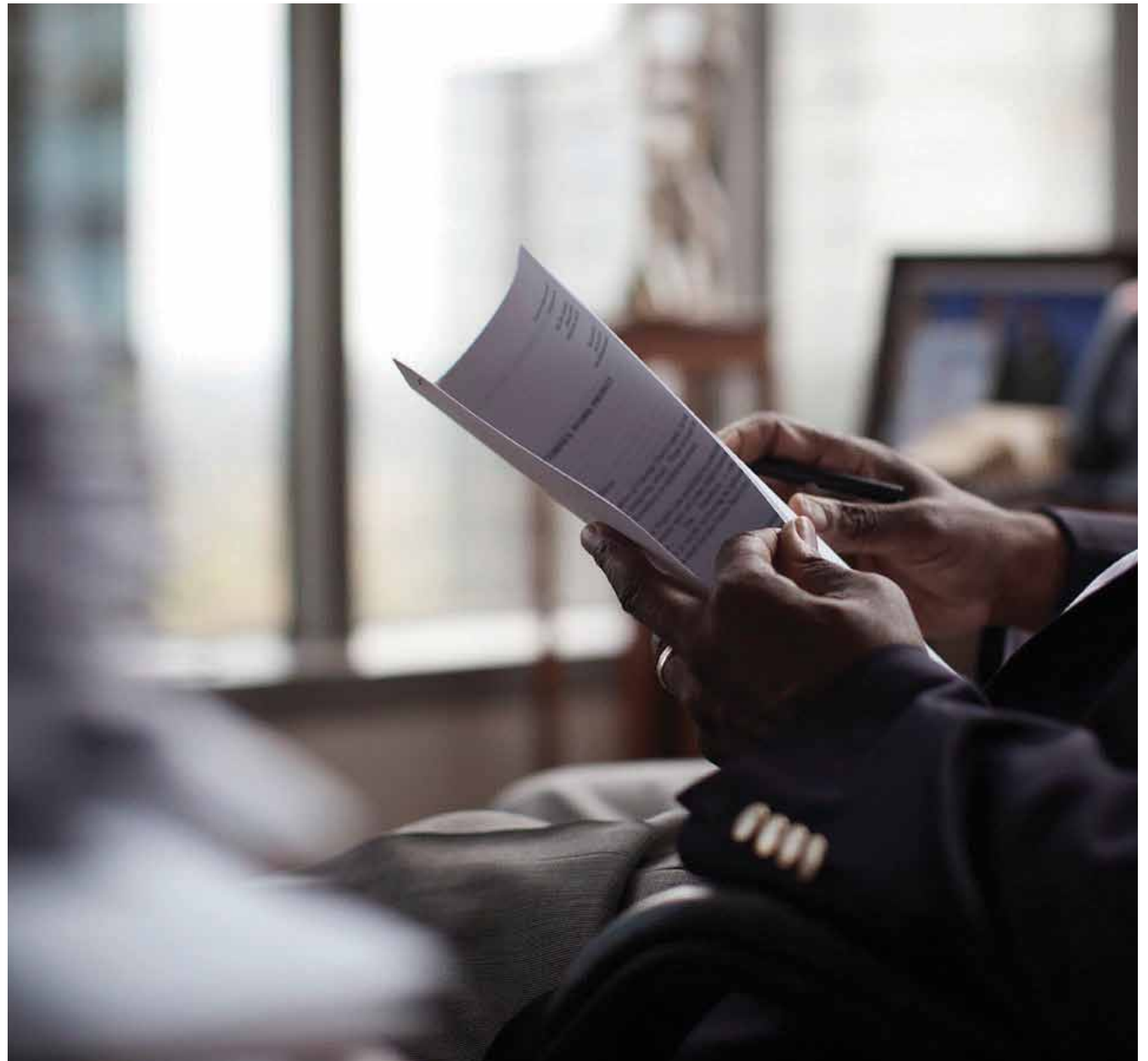
## Photography

Exciting new photography has been created for the Kilpatrick Townsend Visual Identity System. In subject and style, it demonstrates the tone of our brand: straightforward, smart, modern and energetic.

This photography shows Kilpatrick Townsend people at work: thinking, collaborating and finding solutions for clients.

The photography is natural both in style and intent, using existing light and capturing moments in time.

This photography is proprietary, wholly owned by Kilpatrick Townsend, and is available for use globally.

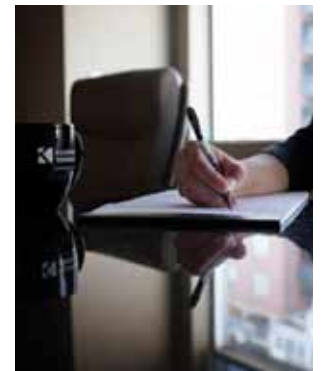


## Photography | People

This top-level photography shows Kilpatrick Townsend people at work and demonstrates the culture of the firm.

Recognizability of individuals has been limited so that the people shown represent all Kilpatrick Townsend people.

The photography reflects the Kilpatrick Townsend Color Palette.





## Photography | Process

The next level of photography is called Process, and shows the firm's culture and dynamic process. It finds visual interest amid all the details and minutiae of working life at Kilpatrick Townsend.

Process photography should not be used as the primary image within a document.





## Photography | Sector

Stock photography should be used only for sector-specific uses within interior Segments. They should never be the primary photograph in a document and should only be used as a supporting image.

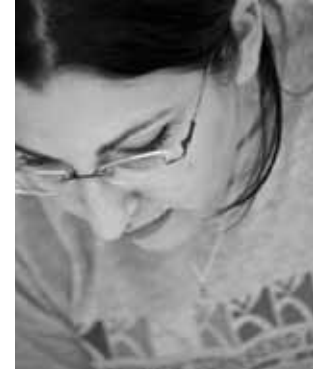
Choose images that are graphic, simple and that coordinate tonally with the Kilpatrick Townsend Color Palette. Avoid jarring color combinations and overly literal images. Do not use images clipped out of a white background.



## Photography | IMPACT and Recruits

### IMPACT

Photography for IMPACT shows people interacting and shows their passion for serving the community. The imagery is black and white. This photojournalistic style records moments, depicting individuals and specific events.



### RECRUITS

These dynamic portraits emphasize individuals and their stories. Similar to the IMPACT photography, they are black and white, reflecting actual people and specific moments in time.

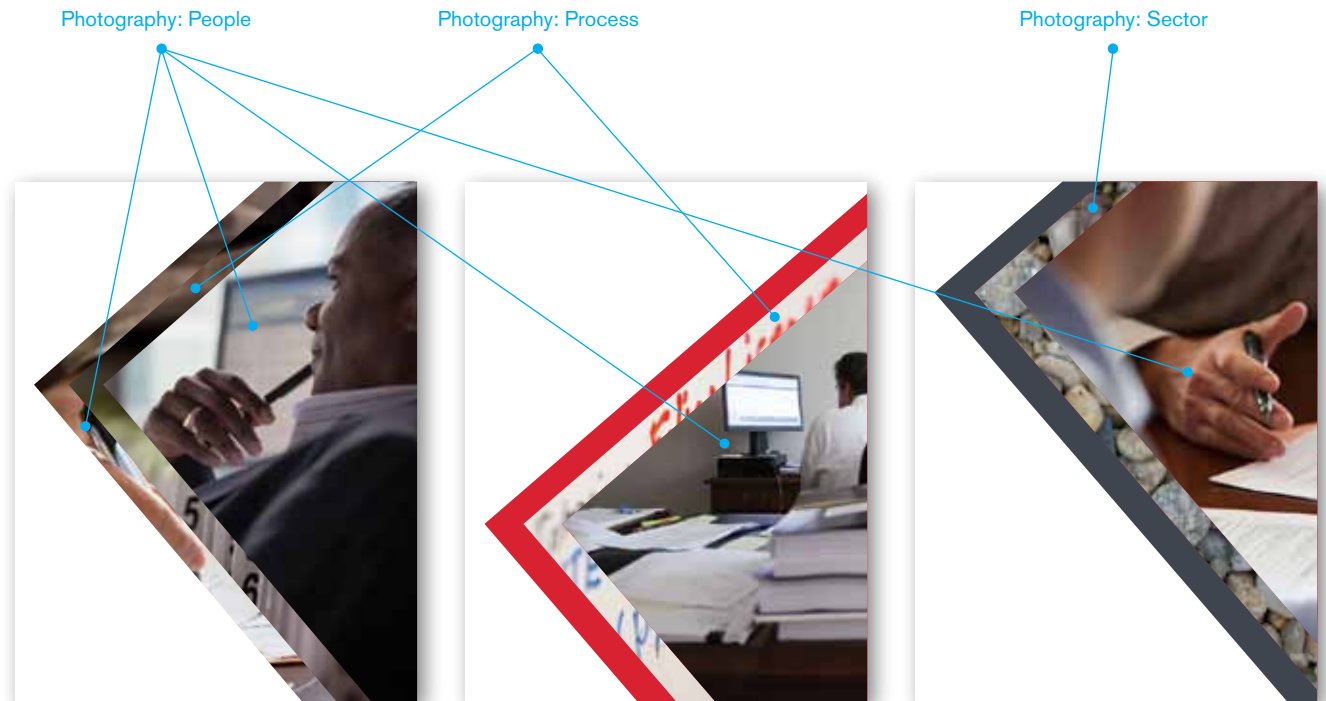


## Photography + Segments

When integrating photography into the Segments, work to choose images which work within that specific shape; not all images work in all Segments.

In the vast majority of documents, People photography should be the largest image in the Segment group. Process and Sector-specific imagery should be used as supporting images in layered Segments.

The supporting images in the layered Segments should be atmospheric and not overly literal.



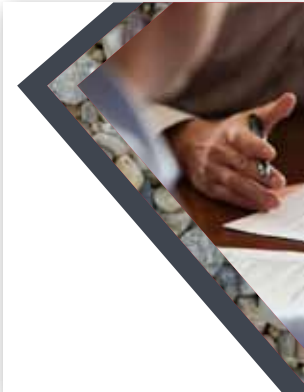
## Photography | Do Not

**Do not** use stock photography for the primary Segment.

**NO**



**OK**



The proprietary photography frequently uses a selective focus technique. **Do not** use only the soft focus part of the image.

**NO**

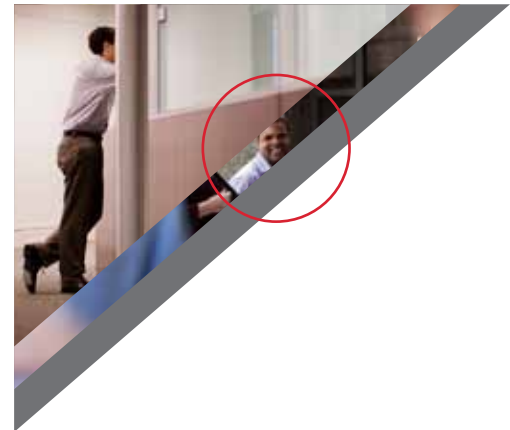


**OK**



**Do not** use recognizable and distracting slivers of photography in the layered Segments. Faces are particularly jarring and should be avoided.

**NO**



**OK**





## Grids

Sample Layouts are provided on a consistent grid system for freedom in a framework.

The grid for documents with a Border Element has been shifted right to accommodate that element. To keep the column widths the same (to avoid resizing elements and text), the furthest right column hits the edge of the document and should not be used for text.

Body copy should not span more than three columns for readability. For a greater volume of body copy, two columns of text spanning two columns of grid each are recommended. Within these grids, body copy should have a point size of 9.5 with 13 point leading.

Headlines have flexibility in scale to work with the elements used. One recommended headline treatment aligns the cap height of the type with cap height of the type within the KT Logos (shown far right).



# Advertising Templates | Quarter Page



QP1



QP2



QP3



QP4



QP5



QP6



QP7



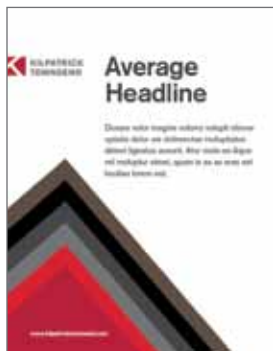
QP8



QP9



QP10



QP11



QP12



QP13

# Advertising Templates | Quarter Page

With Border Element



QP1



QP2



QP3



QP4



QP5



QP6



QP7



QP8



QP9



QP10



QP11



QP12



QP13

# Advertising Templates | Index Card (3" x 5")



IC1



IC2



IC3



IC4



IC5



IC6



IC7



IC8



IC9



IC10



IC11



IC12



# Advertising Templates | Index Card (3" x 5")

With Border Element



IC1



IC2



IC3



IC4



IC5



IC6



IC7



IC8



IC9



IC10









IC11



IC12

## Black & White Printing

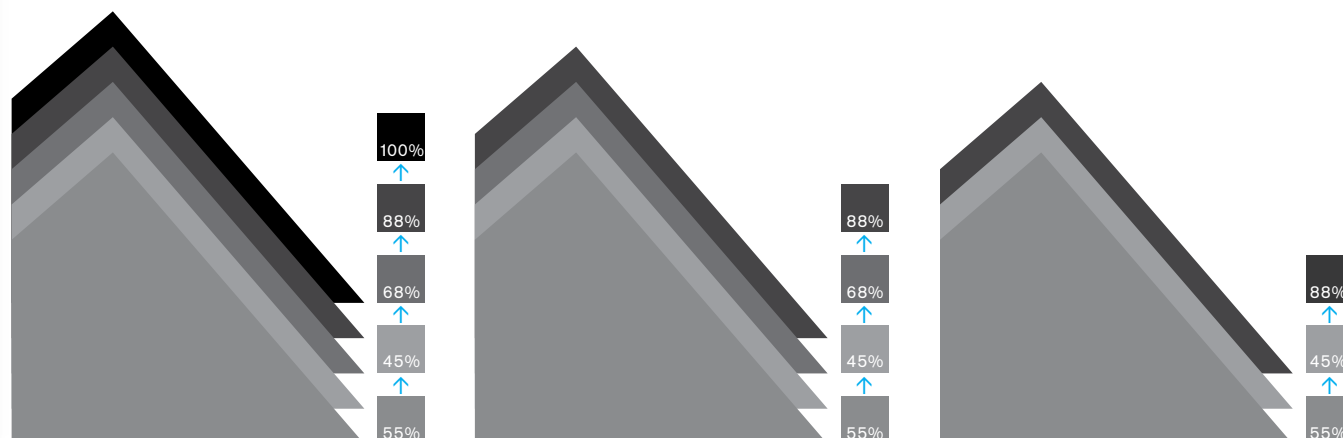
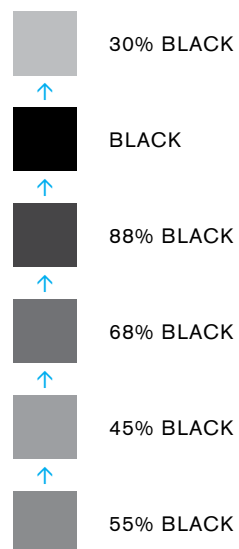
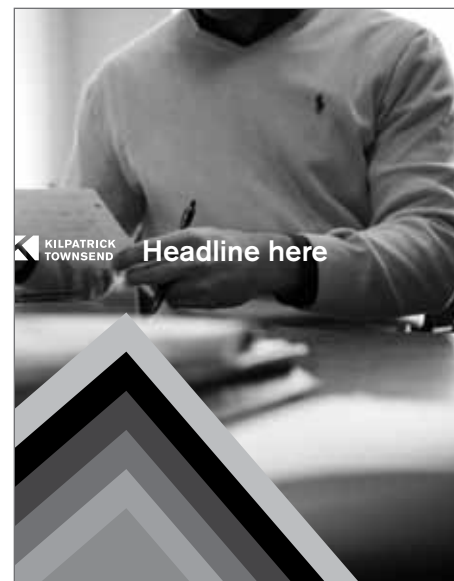
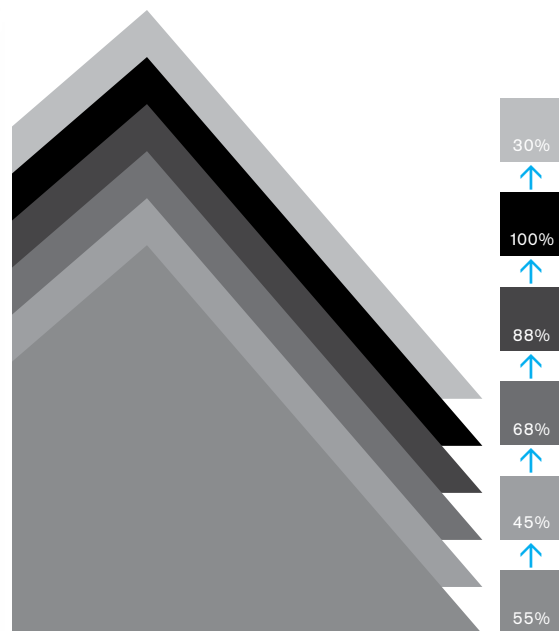
For black and white printing, tones of black as shown should be used to correlate with colors in the Kilpatrick Townsend Color Palette. The 30% Black represents all Enriching colors.

	30% BLACK
	BLACK
	88% BLACK
	68% BLACK
	45% BLACK
	55% BLACK



## Black & White Printing | Tone Sequence

The sequence of Segments should be as shown. Tones may be removed from the sequence, but the order of the tones must be maintained.



## Legal Name | U.S. and International

While our firm's full legal name is Kilpatrick Townsend & Stockton, in most marketing materials we refer to ourselves as Kilpatrick Townsend.

However, in all instances in which disclaimers appear, including copyright disclaimers, the firm's full legal name must be used. In addition, the full legal name must also appear on certain elements of our stationery system, including business cards, letterhead and envelopes. Please refer to the correct international versions of the full legal name listed at right.

Usage: On all materials, the appropriate firm name must be depicted as a graphic element (i.e. not typed or typeset) at least once on each document, preferably in a prominent place, such as in a masthead, header or footer. When referring to the firm in typeset copy, simply set the name as typical body copy.

### **United States**

KILPATRICK TOWNSEND & STOCKTON LLP

### **Sweden**

KILPATRICK TOWNSEND & STOCKTON ADVOKAT KB

### **Dubai**

KILPATRICK TOWNSEND LEGAL CONSULTANCY

### **Tokyo**

KILPATRICK TOWNSEND IP LAW OFFICE

