

A photograph of the Washington University in St. Louis building, featuring a large arched entrance and a clock tower, framed by dense trees. The sun is low in the sky, creating a warm, golden glow and lens flare effects. The building is constructed of brick and stone, with multiple windows and a prominent central archway. The trees in the foreground are dark, contrasting with the bright light from the sun.

Many stories. One voice.

A communications resource for the Washington University community



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Washington University is a special community. We are a place of “we” not “me,” striving to foster collaboration in all that we do. We are driven, with an inner fire and quiet confidence, challenging ourselves and our students to exceed their potential.

We are enriched by the diversity of our people, our ideas and our ways of approaching the world and our work. And while we celebrate individuality, we also share a common interest in reinforcing WashU’s unique reputation for both world-class research and academic excellence. All parts of the university contribute to this reputation, and we all benefit from it. It is a shared investment in how we are perceived.

A strong reputation is one of the most valuable assets an organization owns. Managing our reputation is a continual process that in part requires clarity and consistency. The goal is for anyone who encounters Washington University to know who we are and what we stand for. Everyone has a part to play in bringing our reputation — our brand — to life.

Maintaining a reputation takes discipline. Thoughtful consistency of messages, tone of voice, visuals and direction help to establish and reinforce emotional connections with the people who encounter WashU.

The more unified we are in our communications, the more we reinforce who we are, which will help ensure continued success in recruiting students, faculty and staff; cultivating donors; and engaging with partners locally, nationally and around the globe.

We developed this guide as a resource for all members of the Washington University community. Each of us plays an important role in communicating who we are, what we do and what makes our university so special.





Brand Together

Washington University is driven by a clear purpose:

to create an environment that encourages and supports intellectual and personal collaboration to make a difference in the lives of our students, our community and the world. This effort applies to everything we do — including the tone, look and feel of our communications.

This document was developed to help us work together to build consistent communications that collectively build our reputation with the people we impact. It explains what we stand for, how we strive to be understood and how we distinguish ourselves.

Our graphic identity is a visual representation of our traditions, culture and values. Clear, consistent use of our graphic identity reinforces our reputation throughout the world and enables us to create content that speaks to specific audiences while maintaining a single, unified voice.

Our identity is much more than our visual presence on our printed and digital communications.

It is how we talk about the university and what others say about us. It is how we interact with each other and with our community. It's about the actions we take and the stories we choose to highlight. Every person who is a part of Washington University — students, parents, alumni, faculty, staff, administration, neighbors, patients, thought leaders — all of us are ambassadors and guardians of our reputation. Establishing and communicating a clear, compelling message, delivered with consistency and credibility, will help us solidify our distinct place among the world's great universities.





Strategy and Messaging

A brand is a story: simple, memorable and true. It is the essential quality that makes anything unique. It is the story we tell about who we are and why we exist. But it is also the mixture of facts, feelings, impressions and interpretations that people believe based on the signals we send.

Key Attributes

Our key attributes are a set of characteristics that define the university's personality. They inform our communications in the look, feel, tone of voice and imagery we use to tell our stories, and they serve as a standard for how we do our work.

Driven Washington University is a place where individuals are challenged to realize their potential. We're always evolving to meet the needs of current and prospective students, as well as our alumni, faculty and staff. We are inspired to develop big ideas and tackle challenging problems. We conduct groundbreaking work to discover gaps in current knowledge and devise well-informed ways to address these gaps. Through our partnerships and path-breaking research, we're working together to shape the future of our university, our region and our world.

Personal We are a community of individuals with inner fire and quiet confidence. With a view toward individual and collective success, we inspire and support each other.

What sets us apart:

We are a community where people matter and serious work is done.





Nomenclature

Our official name:

Washington University in St. Louis

Whenever possible the full name of the university should be used. Our name ensures that no confusion arises between Washington University in St. Louis and the 29 other colleges and universities whose names include the word “Washington.” Market research conducted with the university’s key constituencies has shown that all audiences — from alumni and friends to prospective students and parents — prefer “Washington University in St. Louis” as the official name. This name was officially adopted by the Board of Trustees in 1976.

Our nickname:

WashU

One of our most enduring characteristics is our personal, friendly nature. It’s not surprising, then, that our rather long official name is often shortened by those who know and love us to the nickname “WashU.” When used appropriately, this unofficial name helps to underscore this key personality trait.

One should keep in mind the tone and formality of the communication in which it appears. For serious or formal material, it is better to use only the official name. At other times, the nickname WashU may be appropriate. For example, for internal communications, social media or more casual communications, WashU can stand alone. WashU is correctly written with a capital W and capital U, with no space between Wash and U and without periods.

Our Voice

Our voice is active, open, confident and inclusive. When writing about the university or telling the stories of our people, choose a style of writing that naturally reflects these values.

Use present tense. Writing in the “now” provides a sense of ongoing discovery and lets readers feel like they are a part of the narrative.

Present: Joshua Aiken, AB '14, has a passion for international human rights and domestic civil liberties. Now a Rhodes Scholar, he is pursuing that passion at the University of Oxford in England over the next two years, studying the experience of refugees and asylum seekers. “I have had the experience of being able to live openly and freely and to be who I am. Knowing that so many people can’t do that motivates me,” Aiken said.

Past: While studying at Washington University, Joshua Aiken, AB '14, pursued his passion for international human rights and domestic civil liberties. After he was named a Rhodes Scholar, Aiken knew exactly what he’d study at the University of Oxford in England. He would spend the two years after graduating studying the experience of refugees and asylum seekers. “I have had the experience of being able to live openly and freely and to be who I am. Knowing that so many people can’t do that motivates me,” Aiken said.

Use active voice. Create sentences in which people are doing things. It’s more energetic and interesting than the passive alternative.

Active: Sean B. Carroll, PhD, AB '79 (biology), is an award-winning, internationally recognized biologist and author of five books on genetics and evolution. Yet, he decided to spend two-and-a-half years writing a book centered on World War II history, the French Resistance and the friendship between two Nobel Prize winners, writer-philosopher Albert Camus and biologist Jacques Monod. It was a seemingly risky stretch for a scientist — which now looks like a smart career move.

Passive: The book “Brave Genius” is about World War II history, the French Resistance and the friendship between two Nobel Prize winners, writer-philosopher Albert Camus and biologist Jacques Monod, but it wasn’t written by a historian. Instead, it was authored by Sean B. Carroll, PhD, AB '79 (biology), an award-winning, internationally recognized biologist and author of five books on genetics and evolution. Taking two-and-a-half years to research and write the book may seem risky for a career scientist, but now it looks like a smart career move.



Present facts. Statements about the university should be more than just adjectives and superlatives. Provide evidence with examples.

Factual: In 2011, U2, one of the world's most popular bands, played to a sold-out crowd of more than 50,000 in St. Louis' Busch Stadium. But it was 30 years earlier when the band played St. Louis for the first time, at Washington University's Graham Chapel. On April 7, 1981, U2 — hired for the sum of \$750 — performed to a capacity crowd, playing songs from their newly released, now-classic album, “Boy.” Those in attendance couldn't have known they were witnessing the early stage of a band that would become one of the world's most well-known musical acts, with future hits including “Where the Streets Have No Name,” “One,” and “Pride (in the Name of Love).”

Abstract: U2, one of the world's most popular bands, recently played to a sold-out St. Louis crowd. But U2 played St. Louis for the first time decades earlier at Washington University. In the early '80s, U2 — hired for less than \$1,000 — performed to a huge crowd on campus, playing songs from their debut album, which later became a classic. Those in attendance couldn't have known they were witnessing the early stage of a band that would become one of the world's most well-known musical acts, with future hits that would top the charts.

Intelligent and accessible. Strive to communicate as clearly as possible, with concise sentences to convey complex ideas.

Concise: David Norman, co-chairman of Impressionist and Modern Art Worldwide at Sotheby's, will never forget the day he and three colleagues flew from London on a secret mission to a warehouse on the outskirts of Oslo, Norway. There, in a cold bare room, lit by a single fluorescent light, they had their first look at the iconic 1895 pastel of Edvard Munch's “The Scream,” one of four versions in existence and the only one still in private hands.

Wordy: Edvard Munch's pre-expressionist “The Scream,” or “Der Schrei der Natur” (1893), is iconographic in Western art and culture, becoming “the Mona Lisa for our time” according to journalist Arthur Lubow. A ghost-like figure in the painting's foreground has been called a rendering of Nietzsche's cry “God is dead, and we have nothing to replace him.” The painting is also linked with Schopenhauer's concept of dread, articulated in “Philosophie der Kunst.” Munch created four versions of the image — a tempera and pastel on cardboard, two pastels and a tempera painting — between 1893 and 1895. David Norman, co-chairman of Impressionist and Modern Art Worldwide at Sotheby's, saw one of those pastels in a warehouse Oslo, Norway.

Use the first person. “We” and “our” make our voice personal. Avoid descriptions that sound like an outsider writing about us.

First person: At Washington University, our top priorities are the intellectual, personal and professional growth of students. We listen and respond to your interests and needs. We help you prepare for a career. Our faculty members — leaders in their fields — care deeply about the subjects they study and about the students they teach. And we believe that you will get where you want to be by becoming an analytical thinker, a problem solver and an effective communicator.

Third person: At Washington University, students discover and develop who they are and what they want to be. The university prioritizes intellectual, personal and professional growth. The faculty and staff respond to students' interests and needs. The university's career center helps develop the skills needed to find a job. The faculty — leaders in their fields — care deeply about the subjects they study and about the students they teach. At Washington University, everyone believes that students get where they want to be by becoming analytical thinkers, problem solvers and an effective communicators.





What does Washington University look like?

We are an institution composed of many schools on multiple campuses; hundreds of departments, centers and units; thousands of people, all simultaneously speaking to each other and a global audience on an infinite number of topics.

This diversity is intrinsic to who we are and at the same time a challenge to presenting a clear picture of what it means to “look like WashU.”

Yet in today’s design-driven, electronic media age, it is more important than ever to establish a distinctive visual identity that makes a meaningful impression upon audiences inundated with content. A visual vocabulary of consistently employed elements — logo, color, typography and photographic style — are significant contributors to our story even before our audience reads the first word.

These elements of visual identity and the way they are combined are more than just aesthetic choices. They are intended to strategically support the key attributes of the university. We embrace design that is confident, direct, intelligent, human-focused, purposeful and effectively communicates content. Sending clear, consistent visual signals over time leads to a greater sense of familiarity between our audiences and us. We want them to feel a personal connection without having to rediscover us each time they encounter us.

Logos

As a large, multi-faceted institution, Washington University is composed of many academic and administrative units, divisions, centers and programs, each with a distinct audience and identity.

A system of wordmarks has been developed to allow for these divisions to have a separate identity while still supporting an overall university visual identity. Three levels of “lockups” have been devised to accommodate most situations. (So called, because these arrangements of shield and type should not be altered. They are “locked up” together as a unit.) For each kind of lockup, several different horizontal and stacked arrangements, in color and black and white, provide an extremely wide variety of options for designers.

Why should every unit have such similar marks?

Although they may operate independently, our schools and divisions aren’t in competition with each other. We all benefit from the cross-pollination of positive impressions created by any part of the university. The strength of our story — our brand — is universitywide. The power of continually reinforcing that single vision from many different sources is an advantage to everyone.

Despite the wide variety of activities, programs and services offered at the university, it is a mistake to assume that every entity must have its own separate “brand.” The strongest, most recognized identity that any of us can project is that of the university itself. These guidelines should provide a foundation for creating identity for individual units that focus on their unique stories and offerings, and not on developing stand-alone graphic identities.



Level 1 Lockup: Official university logo



Level 2 Lockup: Schools and approved universitywide divisions



Level 3 Lockup: Centers or programs, typically part of a school or other unit.



Do not attempt to create artwork for your own identity marks. Please contact the Office of Public Affairs to discuss the feasibility of developing a mark for your unit.

Official University Logo

The official logotype of Washington University in St. Louis consists of a three-color heraldic shield device and a formal wordmark in black. Four official configurations have been created to allow for flexibility in placing the logo on a wide variety of communications.

These logos can be used on any white or light-colored background, or placed over a suitably light-colored area of a photographic background as long as it remains highly legible.

Washington University logos have been updated. Although the changes are subtle, there have been some important modifications made to official university logos, including enhancements to the balance and alignment of the shield and improved consistency of the letterforms of the typography. New logos also include updated university color standards. All new applications of university logos should use updated logo files.



One Line
No smaller than 3.125" wide



Two-Line Horizontal
No smaller than 1.5" wide



Two-Line Centered
No smaller than 1.5" wide



Three-Line Centered
No smaller than 1.125" wide





On a dark background, a reverse version of the logo is required, with the wordmark in white. Note that the reverse versions of the logo include a white outline around the three-color shield.

One-color versions of the logo are also available for applications when full-color printing of the logo is not possible. The one-color logo may only appear in black or our gray (on a light-colored background) or reversed to white (on a dark background). Our red or green are acceptable colors for the one-color logo on merchandise only.



Full-Color Reverse



One-Color Positive



One-Color Reverse





Clear Space

When using any approved version of the logo, it is important that the area surrounding the logo remain free of type or imagery, so that nothing competes with the logo for the viewer's attention. To ensure this, each approved version of the logo must never appear closer than the height and width of the shield to the edge of the paper or to any other typography or artwork. This clear space may necessarily be reduced when placing the logo on a website, but designers should still take care to separate the logo from other page contents, such as in a header bar.

One Line



Two-Line Horizontal

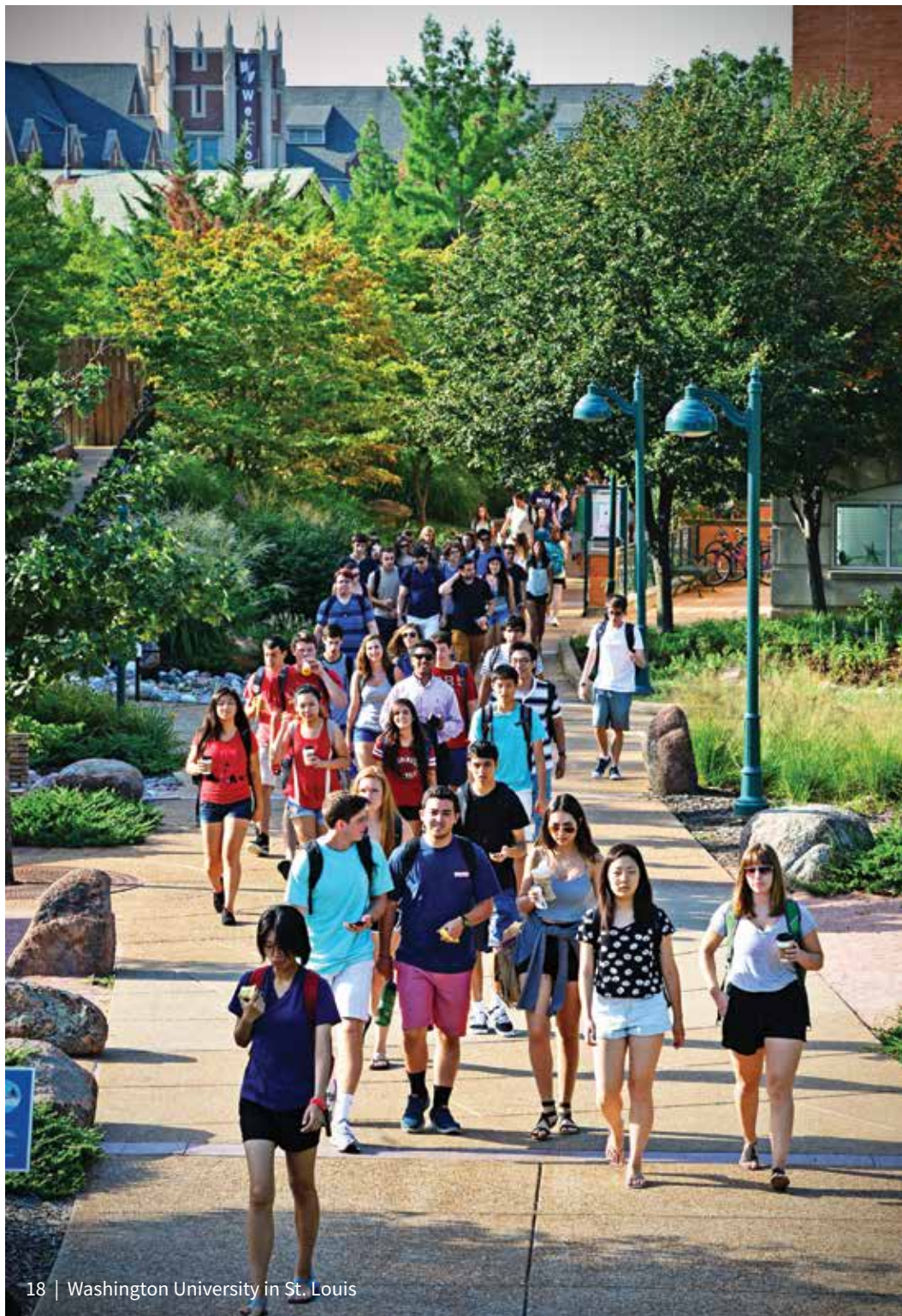


Two-Line Centered



Three-Line Centered





Logo Don'ts

Washington University logos, including logo “lockups,” must always be reproduced from approved artwork and can never be altered. The examples show various unapproved uses.



Do not use the shield or typography separately.



Do not reposition the shield or typography.



Do not re-size the shield or typography.



Do not substitute a different font.



Do not add drop shadows or other effects.



Do not produce the logo in alternate colors.



Do not crop the logo.



Do not add elements to the logo that attempts to create a new mark.



Do not change the logo proportions.

Motion Graphics: Our official logo marks should not be animated — no flying, flipping, zooming, breaking apart or building. In video or multimedia applications, the logo should simply dissolve on or off screen as a unit.

General Guidelines

The logo should appear on either the front or back of any printed communication and on every web page or electronic communication.

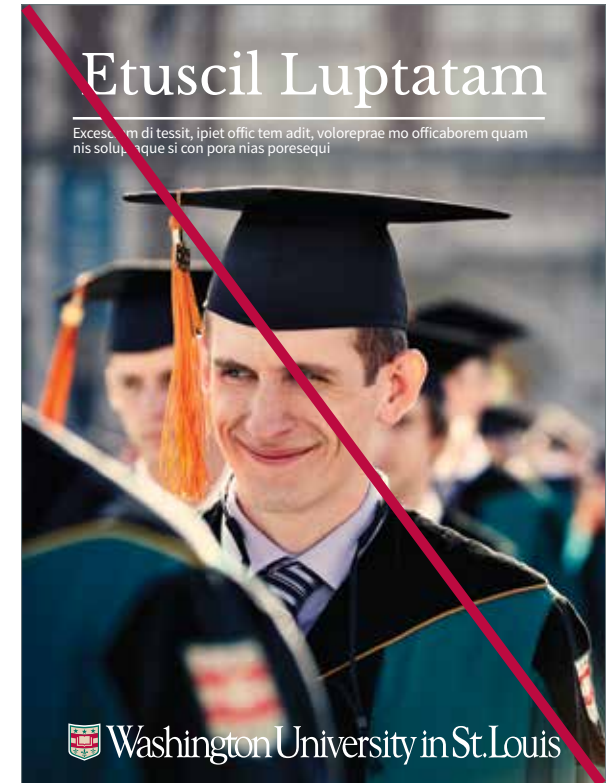
Use discretion when placing and sizing the logo.

In most cases, it does not need to be prominently displayed. It is an identifying element, not a design device. It should occupy a position in the layout hierarchy that serves as a signature. It should not be the main focus. It should be large enough to be legible and proportionate to the design, but no larger.

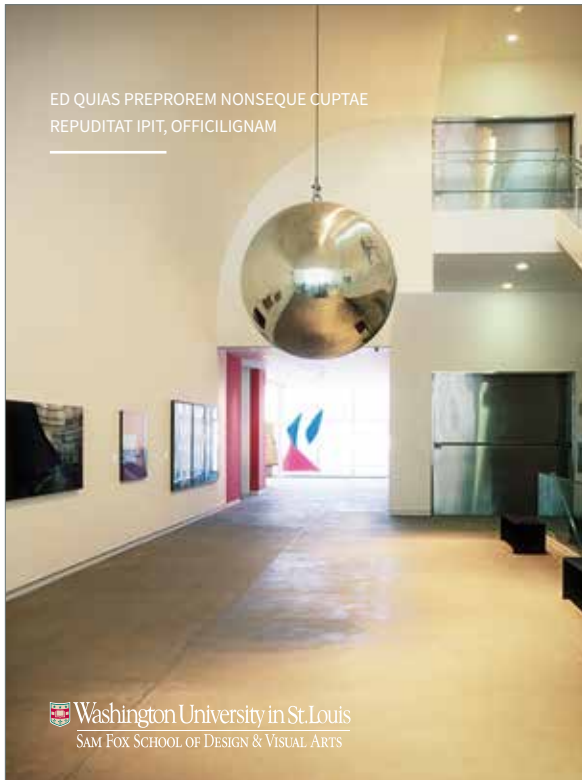
The layout examples shown apply also for Level 2 and Level 3 lockups.



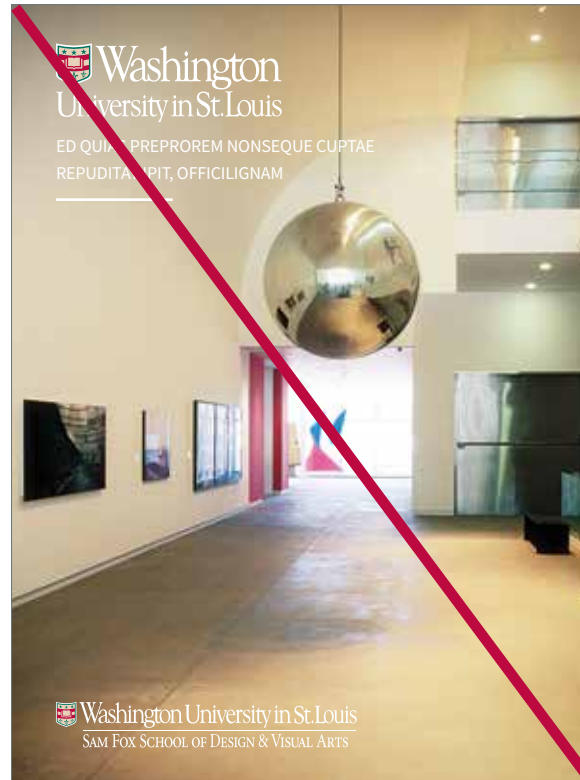
Correct



Logo too large



Correct



Don't use more than one logo

Don't over-logo.

No more than one university lockup should appear on the same page — for example, if a page includes a school logo (Level 2 lockup) or center logo (Level 3 lockup), it is redundant to place a university logo in the same layout.

Co-branding

For situations that require co-branding or partnering of two or more university units the “one-logo” rule applies. Use the highest-level logo that applies to all entities and list the separate units in ordinary type.



Correct



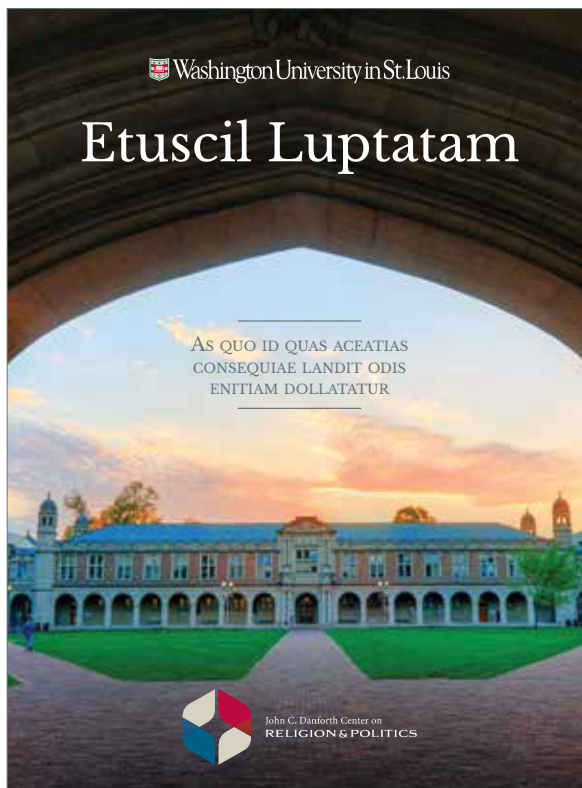
One shield per layout



Correct



Use care to provide separation between logos when creating any layout that requires using the university logo (or any university lockup) and any other logo in the same design (such as a partnership, sponsorship or other affiliation).



Correct



Not enough separation between logos

Additional Logos



University Seal

Use of the official university seal is carefully restricted. It may only be used with special permission from the Office of Public Affairs. It is reserved for formal documents such as diplomas and certificates.



Brookings Hall Circle

This alternative to the university seal can be used when a circular device is desired, such as on promotional products. For most communications, a version of the university logo is preferred.

WashU

WashU Informal Type Treatment

This least formal version of the university identity was created for applications when a more casual identifier is appropriate. It may be used when the content of the material carrying this mark is less formal and designed for an audience that will likely recognize our nickname. This type treatment may not be combined with additional text to create school-, unit-, or department-specific versions of the mark, or be combined with any other marks. Where practical, an official university logo should also be used on the piece, but not necessarily in close proximity.



University Monogram

This monogram-style insignia is a historical mark that can still be seen in architectural details on campus. It is useful as a university symbol on merchandise or other special applications, but it should not be used in place of an official logo.



Custom Marks

Although the logo architecture for schools, centers, departments and other permanent university entities is outlined here and should be maintained, there may be occasional instances when the development of a unique logo may be appropriate.

Some instances when unique logos may be considered:

To identify initiatives or events that have a defined end date — for instance, a capital campaign, alumni event or academic symposium.



The development of a non-standard logo should only be undertaken in consultation with and approval by the Office of Public Affairs.

To distinguish university-affiliated commercial entities from Washington University itself.



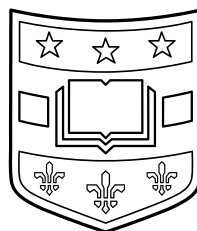
Outline shield

This variation of the logo shield has been created to allow designers the freedom to use this iconic university emblem with more design flexibility. It can be used as an accent graphic to add visual impact to a layout and provide an additional element of our identity to compositions. It can be used in large or small sizes, cropped at the edge of a composition or as a stand-alone flourish. It can be produced in any single brand color or reversed from a photograph. The outline shield is always a single color. Do not attempt to fill in areas with color or create multi-color variations.

In order to maintain the integrity of the design at all sizes, the outline shield has been created in two variations: large (open) and small (solid). The difference between these is the treatment of the small stars and fleurs-de-lis. When the outline shield is produced at smaller than 1 inch, or in any situation that renders the outlines of these details difficult to reproduce, choose the solid version.

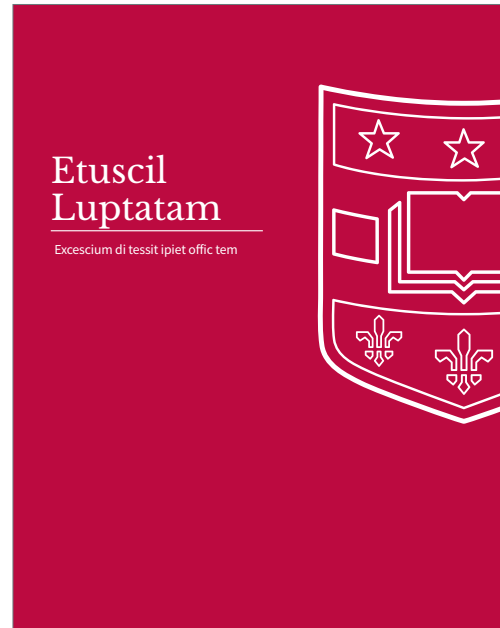
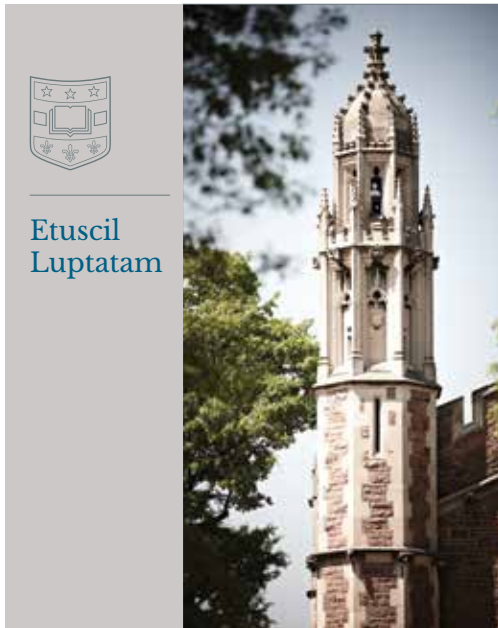


Small (solid)
smaller than 1 inch



Large (open)
larger than 1 inch





Do not confuse the one-color version of the university logo shield for the outline shield.

Logo Alternative

In instances where the logo simply will not work due to extremely limited space, the name of the university may be substituted. Examples where this may be required are branded products such as pens, flash drives or similar small items. In these cases, the name “Washington University in St. Louis” — or, if necessary, “Washington University” should be typeset in Libre Baskerville. Wherever possible, a version of the logo should be used.





Discontinued Marks

Use of these marks has been discontinued. These marks are not approved for use in any new projects. Please only use the authorized marks described elsewhere in this manual.



Athletics Logos

The WashU Bears have a long and proud tradition, and our athletics logos embody that spirit and align with overall university visual branding. We have simplified and reduced the number of approved athletics logos in order to provide clarity while still offering a marks to suit many different needs. Only the three logo marks shown here are approved for use in WashU Athletics communications or merchandise.

Athletics marks may be customized for individual sports with the addition of a text-only sports tagline in an approved brand font.

Athletics
Baseball
Men's Basketball
Women's Basketball
Cheerleading
Crew
Cross Country
Equipment
Facilities
Football
Women's Golf
Men's Soccer
Women's Soccer
Softball
Sports Information
Sports Medicine
Sports Performance
Swimming & Diving
Track & Field
Men's Tennis
Women's Tennis
Volleyball



Friendly Bear

This version of the Bear logo was created specifically for use on children's merchandise or communications for child-friendly university activities or events. It should not be used in any other application.



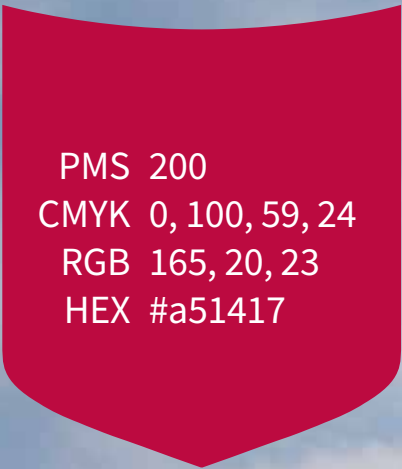
Color

Go red! Go green!

Our heritage colors of red and green are an important element of our identity, and the colors we choose in communications should make everything we create instantly recognizable as WashU. Our red and green always appear together when reproducing the our logo shield in full color.

Use these color formulas, and match the correct formula to your project. These color values have been carefully selected to match as close as possible across all types of media and output.

When designing for the web or other electronic media, use these RGB or Hex values. For print, use the appropriate CMYK or spot color, depending on the print specifications for your final output. Do not use “automatic” formula conversions such as converting spot color to process within a graphics program or converting a print formula to a web formula. These will not produce accurate color matches.



PMS 200
CMYK 0, 100, 59, 24
RGB 165, 20, 23
HEX #a51417




PMS 342
CMYK 100, 0, 60, 40
RGB 0, 115, 96
HEX #007360






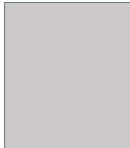
Primary design palette

In order to simplify and clarify our visual identity, red, gray and white have been selected as the primary color palette to use for communication design.

	PMS	200
	CMYK	0, 100, 59, 24
	RGB	165, 20, 23
	HEX	#a51417


	PMS	Cool Gray 11
	CMYK	59, 41, 42, 15
	RGB	108, 115, 115
	HEX	#6c7373

Web only dark gray | HEX #3c3c3d
To meet accessibility standards on the web it may sometimes be necessary to darken the gray value for contrast and readability. In these web-only cases, this darker gray may be used.

	PMS	Cool Gray 3
	CMYK	20, 17, 17, 0
	RGB	200, 200, 200
	HEX	#c8c8c8

Accent color

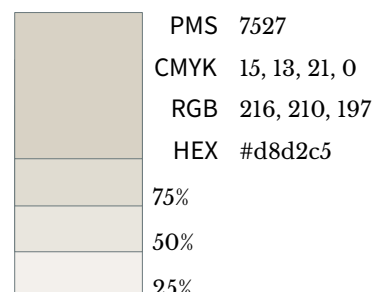
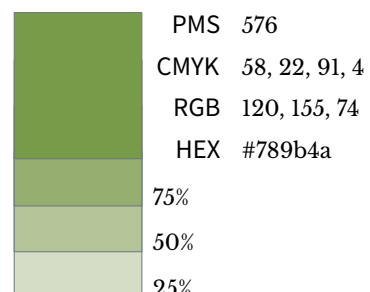
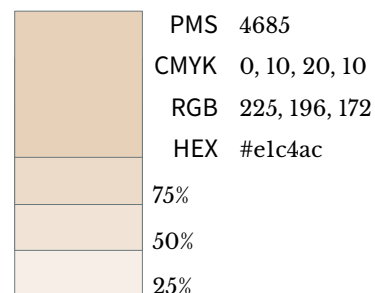
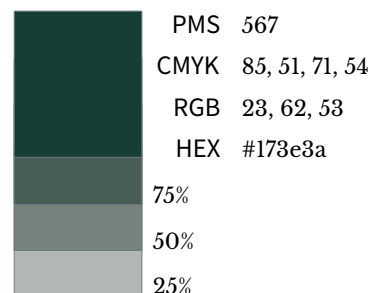
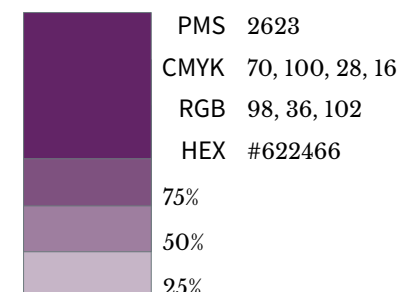
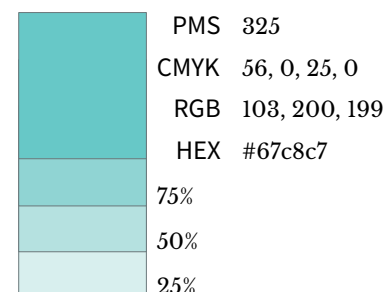
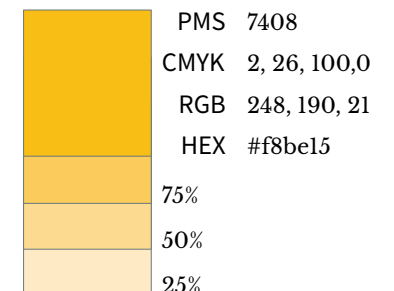
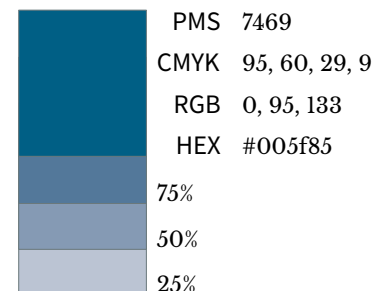
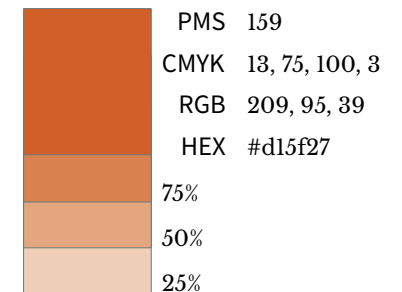
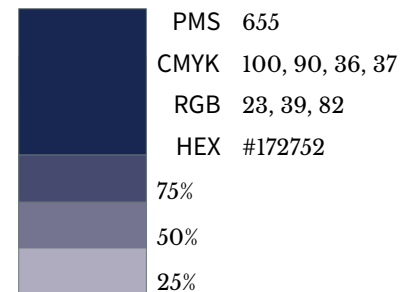
Our green can be used with discretion as an accent color in page design. It should not generally be used directly adjacent to red. Equal combinations of red and green together can be visually challenging.

	PMS	342
	CMYK	100, 0, 60, 40
	RGB	0, 115, 96
	HEX	#007360



Secondary color palette and tints

The secondary color palette consists of a complimentary set of hues that are chosen to work well together, and with WashU red, to provide depth and variety to communications. These additional colors will provide designers broad artistic freedom and versatility in the development of communications media while maintaining a coordinated, integrated look. There are no designated colors for individual departments or areas of the university. Any of the colors within the palette may be used for any communication.







Use Color Purposefully

Effective design schemes support content. It is preferable to select a single base color (generally red, gray or white) and introduce other colors strategically, based on how you will use the color and how it will complement your chosen photography. Limiting the palette to no more than three colors will help to keep the content from looking too complex and cluttered, and better reflect the WashU attributes of clarity and thoughtfulness.

Use color to create emphasis. Well-placed color can help create visual hierarchy, telegraph importance or similarity of elements on the page and provide organizational structure to a layout.

Ad maio. Evenet omn

Ro ist, iuria consequos aut alicabo.
Ut veratur a nita num

As reperup tatiain in
plabo. Restrump quidus
alilic imoluptas veniatu
te est, sus.

Ossima con neculpa
voloriaiecta ipiderunt.
Dem voluptatus rae pratetur?
Quis alita sam, officit,
accupatur?

Ignat atur? Quis ea se
preperum qui a nat aest
doluptas renit quosam
endissincto dolupitiori
consectem id est aborepuda
dolorep edicabore vit il
ipsam, explaborecus posae
lit perero dis doluptatate
consequ idipit prae conet ut
ad molupitatur?

Doluptis sit, alitia core
dolesio mi, alique
nemporitatis nime hitatio
nsectatis molum velique
odio earia alienis ut et
evellori ra eosandi dio.
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ent endebit, cus as etur
ate perum fuga. To ipsam,
qui beaquid itatur audae
volora dolorem quaspere,
il mo bere, sequi atquiduci
inullabo. Litas sed qui
volor aut qui dere pliqui

blam et duntur mincia
voluptas ex et quiscierero
consedipsam eium fugiam,
tempore odit faccae cus
reria doluptati con plitibus,
con et acepudi tatur est
estrum rem ex etur asinus
volum, ius porerumquis
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et lanihiuctusam eum re
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et occus, sequidiatem.
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faccae mod quam estis si
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reperferis ullendaeum est,
unt, secto volendit labore
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ea que sae et, unde bit
vendit vercipisandi quod
que ipsum vene corem ius
volupta tintem quamuda
cum appellacia as dolupta
tatio ma est etusa sedi
idellece voluptatus, odi
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apelibusant eost es atem
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omnis simetust remod ut
prem nate officab orepedit
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quatus voluptur,
ut ent, conse si
aut voloreprae.
Is ipsam harum
verro lecatquides
doluptur, natio

\$89.24 M

Source	Amount
Alumni	\$89.24M
Corporations	\$22.79M
Foundations	\$44.48M
Groups	\$1.55M
Friends	\$44.56M
Parents	\$16.98M
Agencies	\$14.6M

Usamus doluptis dit odi
doluptatem qui coribus
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estis as sum nonsequo
beatur, am fuga. Et este
officiae id quaessit prate ne
ducia nullist iaserit, apero
il iusa dus.Optatum eatur?
Ostempor sant accum
entios sum el id ex eosam
eos aut eum quist, officie
pa di restias modi idem am

apelectem quas in prehent
proremq uissum rescipit
laut as di ut liquaerum re
molore, quae duci cum
respiet quae sint. Itatibus.
Olo et dolumquis il inime
voluptiossi beatemque
eium re omnimodit latem
int audic te exerati quunt
que nonsequam volupic
illabor emolore ceaquodi.

Ad maio. Evenet omn

Ro ist, iuria consequos aut alicabo.
Ut veratur a nita num

As reperup tatiain in
plabo. Restrump quidus
alilic imoluptas veniatu
te est, sus.

Ossima con neculpa
voloriaiecta ipiderunt.
Dem voluptatus rae pratetur?
Quis alita sam, officit,
accupatur?

Ignat atur? Quis ea se
preperum qui a nat aest
doluptas renit quosam
endissincto dolupitiori
consectem id est aborepuda
dolorep edicabore vit il
ipsam, explaborecus posae
lit perero dis doluptatate
consequ idipit prae conet ut
ad molupitatur?

Doluptis sit, alitia core
dolesio mi, alique
nemporitatis nime hitatio
nsectatis molum velique
odio earia alienis ut et
evellori ra eosandi dio.
Non consed et pa dolo
ent endebit, cus as etur
ate perum fuga. To ipsam,
qui beaquid itatur audae
volora dolorem quaspere,
il mo bere, sequi atquiduci
inullabo. Litas sed qui
volor aut qui dere pliqui

blam et duntur mincia
voluptas ex et quiscierero
consedipsam eium fugiam,
tempore odit faccae cus
reria doluptati con plitibus,
con et acepudi tatur est
estrum rem ex etur asinus
volum, ius porerumquis
dolore conse con cusam
et lanihiuctusam eum re
occullent, secab ipsaperum
et occus, sequidiatem.
Occupas dolorum faciat
fuga. Edis duciet vel eosam
faccae mod quam estis si
quia non ped enis arci ut
reperferis ullendaeum est,
unt, secto volendit labore
perceae odi consequ
sitiis es ea que de cuscim
ea que sae et, unde bit
vendit vercipisandi quod
que ipsum vene corem ius
volupta tintem quamuda
cum appellacia as dolupta
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idellece voluptatus, odi
quam, odit, acea sinullupit
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omnis magnihit eum
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prem nate officab orepedit
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quas exeror
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rest audaecti do
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sim quid mosaped
quatus voluptur,
ut ent, conse si
aut voloreprae.
Is ipsam harum
verro lecatquides
doluptur, natio


\$89.24 M

Source	Amount
Alumni	\$89.24M
Corporations	\$22.79M
Foundations	\$44.48M
Groups	\$1.55M
Friends	\$44.56M
Parents	\$16.98M
Agencies	\$14.6M

Usamus doluptis dit odi
doluptatem qui coribus
rera quaeputit la dolupta
tiumet lique eosam commi
estis as sum nonsequo
beatur, am fuga. Et este
officiae id quaessit prate ne
ducia nullist iaserit, apero
il iusa dus.Optatum eatur?
Ostempor sant accum
entios sum el id ex eosam
eos aut eum quist, officie
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laut as di ut liquaerum re
molore, quae duci cum
respiet quae sint. Itatibus.
Olo et dolumquis il inime
voluptiossi beatemque
eium re omnimodit latem
int audic te exerati quunt
que nonsequam volupic
illabor emolore ceaquodi.

Use color to create rhythm. Especially in communications that span multiple pages, color can signal a change in content, or provide a place for the eye to rest. Strategically placed shifts in color can help to keep the content engaging.

[illegible]

Luptat autecto magnat
ommololum doluptate
volenim idio molum il
ipsum que voluptatur,
nonsedi ctoris audisse
nemqui ut pos sit rae
praepudis quae. Ut et
volorum re in pel ipiet
dolore minusam aspriet
fugitatur? Qui Bis accusant
accus. Uptat mo dit auda que
repedio rrorio is es am, ut
labo. Nis sit quassimetur alis
vit harum laborio rad.

[illegible]

Cum get cor alut lab ipsam volo

Em ta ordinem volero.

Jucător	Număr de goluri
Luis Suarez	11
Lionel Messi	12
Cristiano Ronaldo	12
Neymar Jr.	12

Legendă: Suarez (negru), Messi (verde), Ronaldo (alb), Neymar (albastru).



Luptat autecto magnat
ommolum doluptate
volenim idio molum il
ipsum que voluptatur,
nonsedi ctoris audisse
nemqui ut pos sit rae
praepudis quae. Ut et
volorum re in pel ipiet
dolere minusam aspier
fugitatur. Qui Bis accusant
accus. Uptat no dit auda que
repedio rrorio is re am, ut
labo. Nis sit quassime ur alis
vit harum laborio rad.

[illegible]



Tepras

Elenda deribus. Mus et
accum aliquos is porrum
nat latio volorerum
con num dolessi tor aut
rerumendio ideligent,
quam quo in parunt quid
qui connihil imolumqui
officiet untinulpa doluptae
aut doluptas pere ped
exerumquatem expelenienis
est quation es ad magnatur
aut la volo ipsam, tem
ilignimagni.

Ostorate Caeochatlat Farcae

Faces alibus, si omnim

Catemporerae. Neque non pratusam labo.

Aqui ad ea sum es dolorro
dolup tatium vendelenist,
ut minvero vidici dolenda
niandis ant.

Oraquis eos aut re om
molar reur abo. Cerum que
nestrum rae sum rectium
labo. Itatis moles, iusci
omnihit, idestru pratus
dolorumquo que doluptae
simolorum el modis imenit
quanti ererpedi que
porped latatis aspeditatus.
Dande lectas dese porae
animus doli ptas re
porperatio voloreces
revero cons eruptas si
optio quis thurem estrum
acuribusant litasperio idunt
labo. Onmola pratem et
eostia nesque explabo.
Et facerecab imusandit,
am il intum anissuasam,
conest quibus sime qeandis
unt minvern amant, que
paritasese premis elles mil
molesesque doluptatus quae
vent rehenihit ipic te porati
ditam faceratis dolesito ea
conest magnis et laut il est
laborporum lictia andares ad
que pa sequid quam volorit
harum que prehent, odios
enieniet eius magnihit lectus
rentiorrum suntemp ossit,
ommoles ab inco illiaquo mox

ut acipianimus delibusam
rem quam alit excerepelt
fuga. Itam sitis volectibus
ut ad mo vellaces as et ut
asiminnem fuga dolorem
peribus, sequatur, eum qui
sumio. Ut faceperem id qui
si dii am invel illiguitatis del
et, qui cus atur solorite mas,
utatum volest aut volorum,
qui volupiatum inverep
ediorum, acerrit unitas
estorio bero quibus mendis
ex et odicipsam, sequi tem
que sae doloritatur, simi,
nullate nissund iseqwas
nonem ipicendians dolorror
sit fugitis litio maio qui.

*At voluit asperimus vel untor
acilae: optate amminibatum se
repedit colunt exortas lat?*
At inciant, illeaque.
*Quibus sa nihil in pratem recant
omnis ubi peria sa con pra audae
paribit forepid ex voto quat et,
non quibus notum dolupta il
idicripit qui optate quodipsum
facurum deliborem quat?*
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notus volictioa nemque sinicia
delumpqua delibemur*



"In nimalos susa solupta aut quis que sam ut eatlis
est quod que nat miniclis re laboriore consequis earis
consequ ibusdan deliquo" - volut aliquis alibemus mo con repeditae
saepan opatatur a serie miliquisim pulvis

Consider text legibility. When choosing color, it is important to consider the best options from the palette that will convey information clearly and effectively. There must always be good contrast between text and the background color. Choose dark type on light backgrounds or white text on dark backgrounds. Text in any color against another color background must be considered carefully.

Tepras

Elenda deribus. Mus et
accum aliquos is porrum
nat latio volorerum
con num dolessi tor aut
rerumendio ideligent,
quam quo in parunt quid
qui connihil imolumqui
officiet untinulpa doluptae
aut doluptas pere ped
exerumquatem expelenienis
est quation es ad magnatur
aut la volo ipsam, tem
ilignimagni.

Ostorate Caeochatlat Farcae

Faces alibus, si omnim


Catemporerae. Neque non pratusam labo.

Aqui ad ea sum es dolorro
dolup tatium vendelenist,
ut minvero vidici dolenda
niandis ant.

Oraquis eos aut re om
molar reur abo. Cerum que
nestrum rae sum rectium
labo. Itatis moles, iusci
omnihit, idestru pratus
dolorumquo que doluptae
simolorum el modis imenit
quanti ererpedi que
porped latatis aspeditatus.
Dande lectas dese porae
animus doli ptas re
porperatio voloreces
revero cons eruptas si
optio quis thurem estrum
acuribusant litasperio idunt
labo. Onmola pratem et
eostia nesque explabo.
Et facerecab imusandit,
am il intum anissuasam,
conest quibus sime qeandis
unt minvern amant, que
paritasese premis elles mil
molesesque doluptatus quae
vent rehenihit ipic te porati
ditam faceratis dolesito ea
conest magnis et laut il est
laborporum lictia andares ad
que pa sequid quam volorit
harum que prehent, odios
enieniet eius magnihit lectus
rentiorrum suntemp ossit,
ommoles ab inco illiaquo mox

ut acipianimus delibusam
rem quam alit excerepelt
fuga. Itam sitis volectibus
ut ad mo vellaces as et ut
asiminnem fuga dolorem
peribus, sequatur, eum qui
sumio. Ut faceperem id qui
si dii am invel illiguitatis del
et, qui cus atur solorite mas,
utatum volest aut volorum,
qui volupiatum inverep
ediorum, acerrit unitas
estorio bero quibus mendis
ex et odicipsam, sequi tem
que sae doloritatur, simi,
nullate nissund iseqwas
nonem ipicendians dolorror
sit fugitis litio maio qui.

*At voluit asperimus vel untor
acilae: optate amminibatum se
repedit colunt exortas lat?*
At inciant, illeaque.
*Quibus sa nihil in pratem recant
omnis ubi peria sa con pra audae
paribit forepid ex voto quat et,
non quibus notum dolupta il
idicripit qui optate quodipsum
facurum deliborem quat?*
*Quam exortate ex notum lardelis
notus volictioa nemque sinicia
delumpqua delibemur*



"In nimalos susa solupta aut quis que sam ut eatlis
est quod que nat miniclis re laboriore consequis earis
consequ ibusdan deliquo" - volut aliquis alibemus mo con repeditae
saepan opatatur a serie miliquisim pulvis





Typography

Typefaces give words a tone of voice.

The font chosen for a communication plays an important, if subtle, part in our identity. Communications are most effective when the content is consistent in both meaning and appearance, and brands are most effective with a consistent tone of voice that becomes familiar across many encounters.

Readers may not immediately perceive a shift in tone if the font style changes from one encounter to the next, but when typography is consistent and seamless across print and web media, it helps to underscore a clarity of purpose that elevates the overall impression.

We do not have one official font because no one font could express all the diverse messages being communicated across the university. Instead, we have selected a limited set of font families that can be used to best match the goals of each communication.

They are accessible, flexible, easy to read and well suited to a variety of applications. For constancy, these typefaces are available as both desktop and web fonts.

When choosing a font for your communications, consider one that fits the personality of your design and supports the message. Within a single communication, it is recommended that no more than two different fonts be used.

Serif font family

Libre Baskerville

This traditional serif font traces its heritage to a typeface designed in 1757 by John Baskerville whose aim was to improve legibility over older serif faces. By increasing the contrast between thick and thin strokes, and giving the letterforms a more regular shape, his design has become a classic. A research study showed that the use of the Baskerville font increased the likelihood of the reader agreeing with a statement over other typefaces: it conveys authority and intelligence.

Libre Baskerville is an updated and redrawn version of the font created by Argentinian type designer Pablo Impallari. This new version has a taller x height, which optimizes its legibility on screen, while still working beautifully in print. It is a free, open-source font, making it easily downloadable without license restrictions.

To ensure consistency, please only use the Open Type format of Libre Baskerville. You can download the correct version from brand.wustl.edu.

In cases where it is not possible or practical to use Libre Baskerville, these fonts may be substituted:

- ITC New Baskerville
- Baskerville Old Face
- Caslon

Libre Baskerville Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Libre Baskerville Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

Libre Baskerville Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789**



Sans serif font family

Source Sans Pro

Source Sans is a humanist style sans serif font designed by Paul D. Hunt as Adobe's first open-source typeface family. The font is available in a wide variety of weights and includes the fullest set of international characters. Source Sans is characterized by an open, upright design that is neutral and friendly. It draws inspiration from the clarity of American gothic typeface designs, but it has been simplified and enhanced to create a pleasant reading experience in both long passages and short text strings. It is optimized for both print and web applications and is highly legible at all sizes.

It is a free, open-source font, making it easily downloadable without license restrictions.

In cases where it is not possible or practical to use Source Sans Pro, these fonts may be substituted:

- Open Sans
- Calibri
- Arial

Source Sans Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Extra Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Semi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Semi Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Source Sans Pro Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Slab serif font family

Rockwell

Rockwell was designed in 1934 by Frank Hinman Pierpont and published by the Monotype Foundry. It is based upon several earlier geometric typefaces from the early 20th century, including Litho Antique distributed by a St. Louis type foundry. Slab serif fonts retain a bold, nostalgic and somewhat casual air, recalling their original use on posters and handbills. Today, this mono-weighted face is well suited to headlines and other display applications that require a confident tone. It should not be used for body text.

Rockwell is included with many desktop publishing licenses (Microsoft Office), or is available to purchase in both web and desktop versions.

Rockwell Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Rockwell Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Rockwell Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Rockwell Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789



Readability

Use lower-case letters

The ascenders and descenders of lower case letters make it easier for the eye to understand the shape of words.

CAPITAL LETTERS ARE ALL THE SAME HEIGHT, MAKING IT MORE DIFFICULT TO READ.

Use all caps with care, reserving them for headlines, callouts or other display situations; never for large blocks of text.

Maximize contrast

There should always be a high degree of contrast between the text and the background it is printed or viewed on. Contrast is greatest between very dark and very light colors. On white or light colored backgrounds, type should be in a dark color. When reversing out copy from a background color or image, pay attention to the type size and weight to ensure the text is always legible.

Left justified text

Columns of text should be set “Left justified/ragged right” to improve readability. In this style, it is easier for the eye to find the beginning and end of each line, and the spaces between the words are equal.



Left justified text - correct



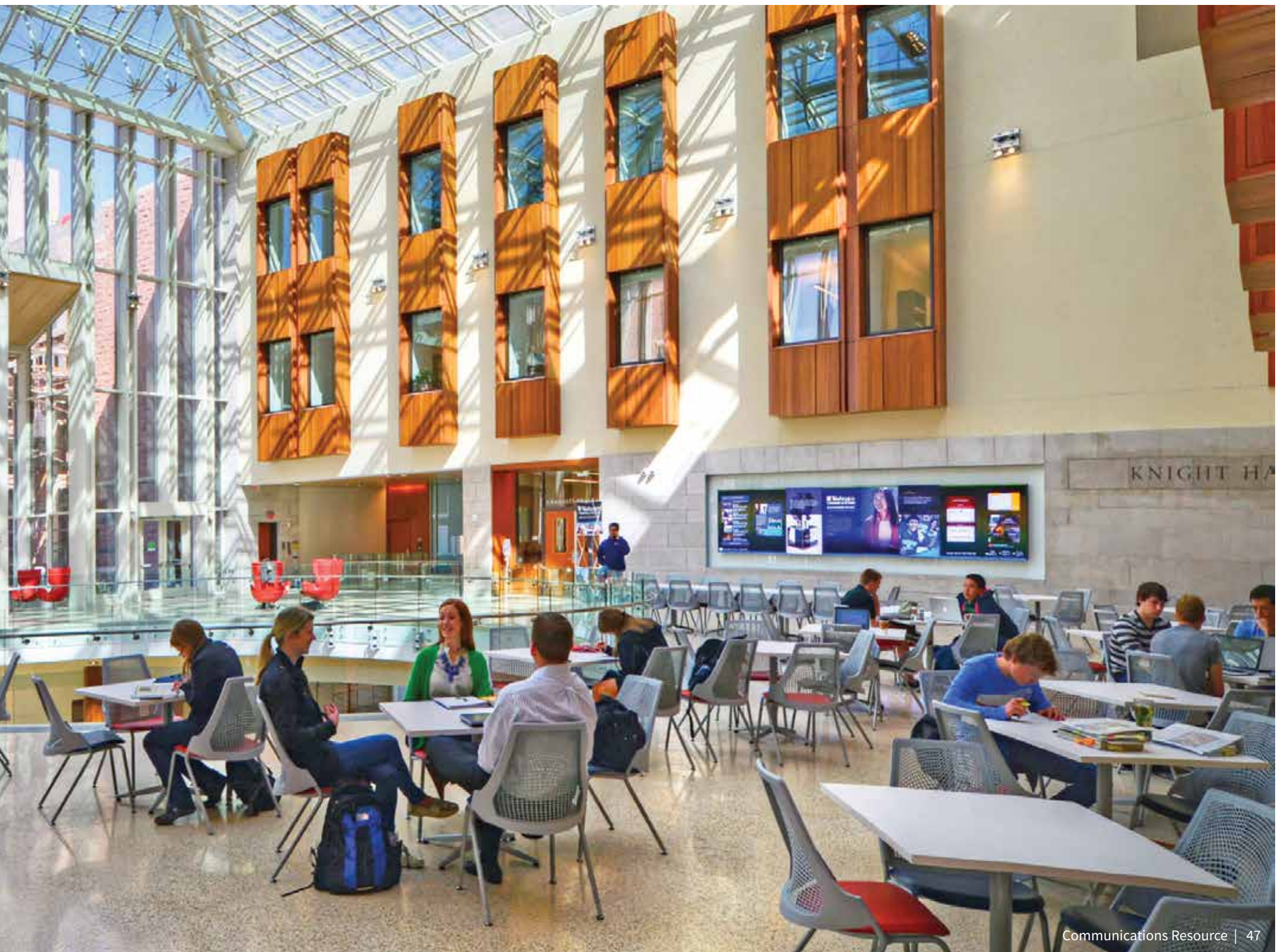
Full justified text - hard to read

Photography

Photography is perhaps the most powerful and compelling tool in the visual toolbox. The images we use instantly create an emotional impression and tell a story about our values, our people, our campus and our personality. Maintaining a high standard of photographic quality is critical to accurately portraying our identity to the world.

Portraits of our people are generally most successful when placing them in a real-life environment, capturing a moment that feels observed and spontaneous. Images that show the architecture and energy of Washington University elevate our photos and provide viewers with a rich sense of place.





Imagery

Subject matter

Real life (not staged, posed or stock imagery*)

Optimistic and emotional (or neutral)

Human-focused and personal

WashU specific

Represent all forms of diversity

*There may be occasional instances in which stock photography is appropriate to illustrate a specific story — a shot of a world landmark, animal or object — where an original photo is impractical. Stock photos of people should never be used in situations that would suggest they are images of our own people.





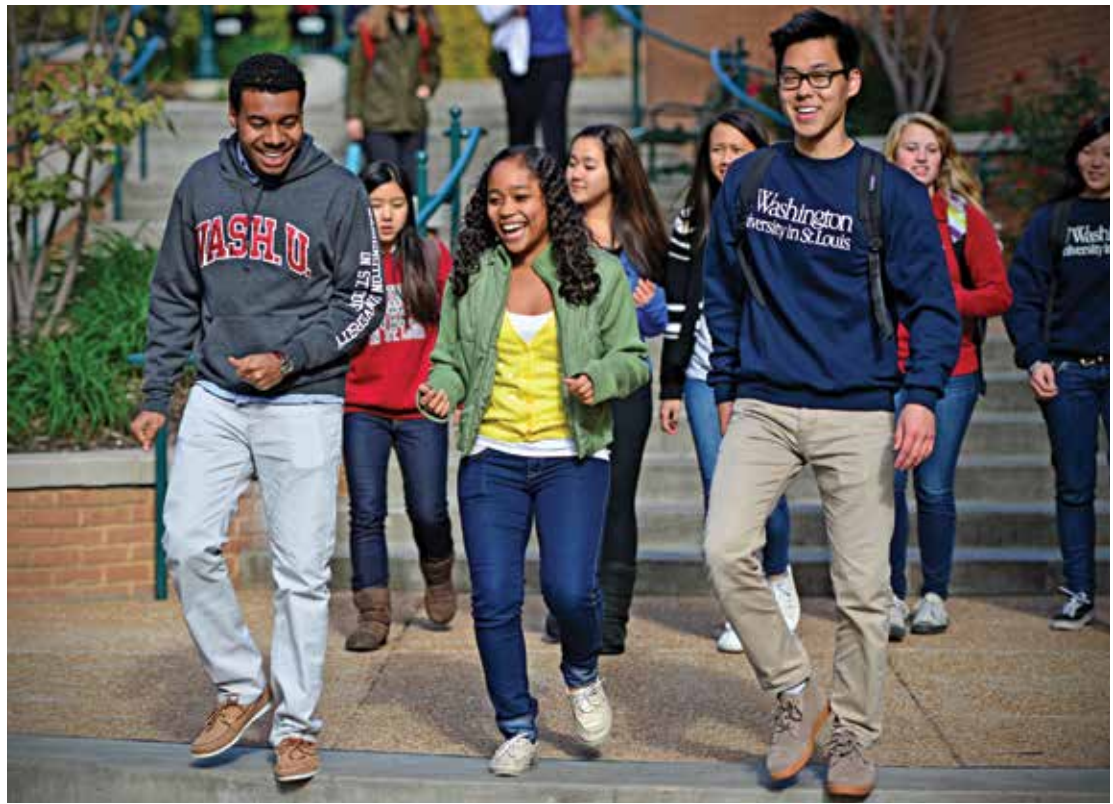
Style

Natural lighting

Bright tonal range

Perspectives place the viewer in the scene


Short depth of field puts focus on the subject





Select images that are relevant and add value to your message. If you could communicate your message using only images, what would they be?

Use fewer, better and larger images. Photos are powerful. But their power is diminished when they compete with other images in the same layout. In a crowded montage of small photos, most viewers don't look at any individual image; they simply see the patchwork. Better to select a single dramatic shot as your focus whenever possible.



Solar

Catemporerae. Neque non sam labo.

At volens agnoscimus ut vellet arctos
vellet amplexibus ac repta
vellet exire la?

At incant, Resequat.

Aqui ad ea sum es dolore doloq tatium
venderent, ut minere videli dolenda nlands
ant. Otapiis nos aut re em molior reur abo. Cerum
que nestrum rae sum rectum labo. Itatis molest,
luci omhne, idestru statius dolorumque
dolutas simulon et modis inrent quambi
erfeped que porup latatis aspiditatus.
Dande lectas dese porae animus dola pta re
porrepatio voliores recozo cons eru as si
optio quiti tuum estrum acuribuscant litaferio
idant labo.


Omolmo platam et estia nesque explabo. Et
facecabac inusandit, am il letium atitissum, conet
qulbus sine quandsi ut minerv amut, que
paritastes prenisi elles nil molesteque dolutatus
qua vent rehennil ipci te porati ditam facatilis
dolesto ex consed magni et laud il est laborporum
icia andeest ad que pa sequid quam volent
harum que prehent, odos enientet etus magnih
lictus rentiorum suntump osit, omolles ab
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quam alit exereptit fuga. Itam sitis volictibus ut
ad mo vellaces as et ut asintem fuga dolorem
peribus, sequatur, eum qui surtio. Un facerpinim
id qui si dit am invell illagratins del et, qui cus atur
solorite nus, utatum volent aut volorum, qui vo
luptatum invergo edofitrum, acerit utiat extorio
bero qulbusa mendis es et odicpam, sequi tem
que sae doloitatur, simi, nullate risuand usqueque
nonem picicandis doloris sit fugitis litio maio
qui. Cepadam, vitate et vit, velignit quidecatem
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dolo voliores cimagram eabucum seque mincia
nia quia endant.


Estat et eatu? Nam que sam ranti maximi,
non perit idant labo. Omolmo platam et estia
nesque explabo. Et facecabac inusandit, am il
letium atitissum, conet qulbus sine quandsi
ut minerv amut, que paritastes prenisi elles
nil molesteque dolutatus qua vent rehennil
ipci te porati ditam facatilis doloeto ex consed
magni et laud il est laborporum icia andeest ad
que pa sequid quam volent harum que prehent,
odos enientet etus magnih lictus rentiorum
suntump osit, omolles ab inco illoquo mos ut
acpianimus delibucum rem quam alit exereptit
fuga. Itam sitis volictibus ut orrum suntump

osit, omolles ab inco illoquo mos ut
acpianimus delibucum rem quam alit
exereptit fuga. Itam sitis volictibus
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In almost all cases, photos should be reproduced in full color. Color-shifted or monochrome images may not reflect the natural honesty and openness that characterizes Washington University.





Avoid using photos that are shot from unnatural, obviously staged angles or images that are distorted such as from wide-angle or “fish-eye” lenses.



Social Media

Social media is a powerful communication medium, and it requires strategy, an ongoing commitment of time and a steady stream of compelling content to sustain engagement with your audience. Above all, social media should be social — actively encouraging and building relationships and dialogue with users. Use social media to create conversations, community and connections with your audience in ways that are authentic and relevant.

Be present and responsive. Establishing a social media channel and then deserting it or not regularly checking in will reflect poorly on the university. Consider how your potential social media content may have a stronger home on university-level social media channels.

Understanding platforms

There are numerous social media platforms — Facebook, Twitter and Instagram are just a few examples. Each social platform has a specific personality, cadence and type of content that resonates with audiences. Because of this, strategy development is the key to building a lasting and engaging social media program.

Not every social media platform will be beneficial to every entity at the university. Understanding your audience and the objectives of your social media effort will help you maintain relevance and find the most effective ways to engage users.

Developing a strategy

Understanding your audience's interests, objectives and content sources are the foundations of developing a social media plan that is right for your needs. Social media strategies rely heavily on posting frequency and creative content sources. Without them, channels are not sustainable and not effective.

Branding social media websites

In order to avoid degradation, distortion or improper treatment of the university logo or seal, and to maintain a suite of social presences that are cohesively branded across the university, the following social media brand guidelines have been established for universitywide usage. Following these guidelines will ensure you're representing the university on third-party social media platforms appropriately.

Consider your avatars, profile and background images to be extensions of your web presence. Your visual presentation on social media should be visually linked to your website, as well as follow the visual brand guidelines outlined here. But this is also an opportunity to have fun and present the unique personality of your unit.

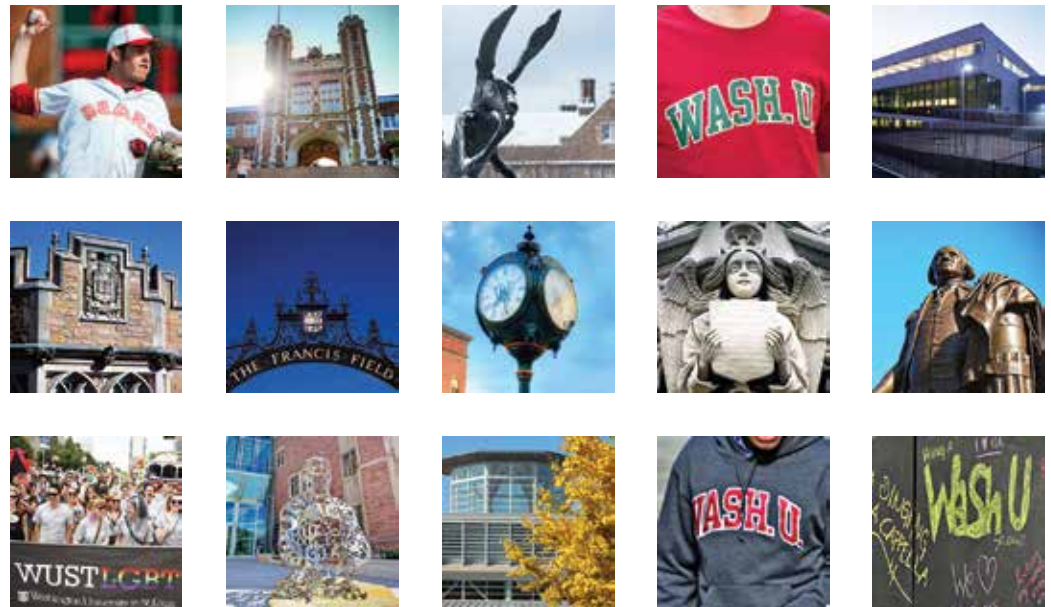


Most avatars associated with social media accounts are not of appropriate size to accommodate an approved university logo or lockup. Use of the university seal or shield are reserved for official university accounts.

Instead, choose an iconic and identifiable photo image as your avatar. Consider using a portrait or a photo of your location, a campus landmark or another image that will be recognizable at a small size and uniquely represent your account.

Facebook timeline cover photos and Twitter backgrounds can also be used to display a photo that helps to tell your visual story, with images of your people, place or activities.

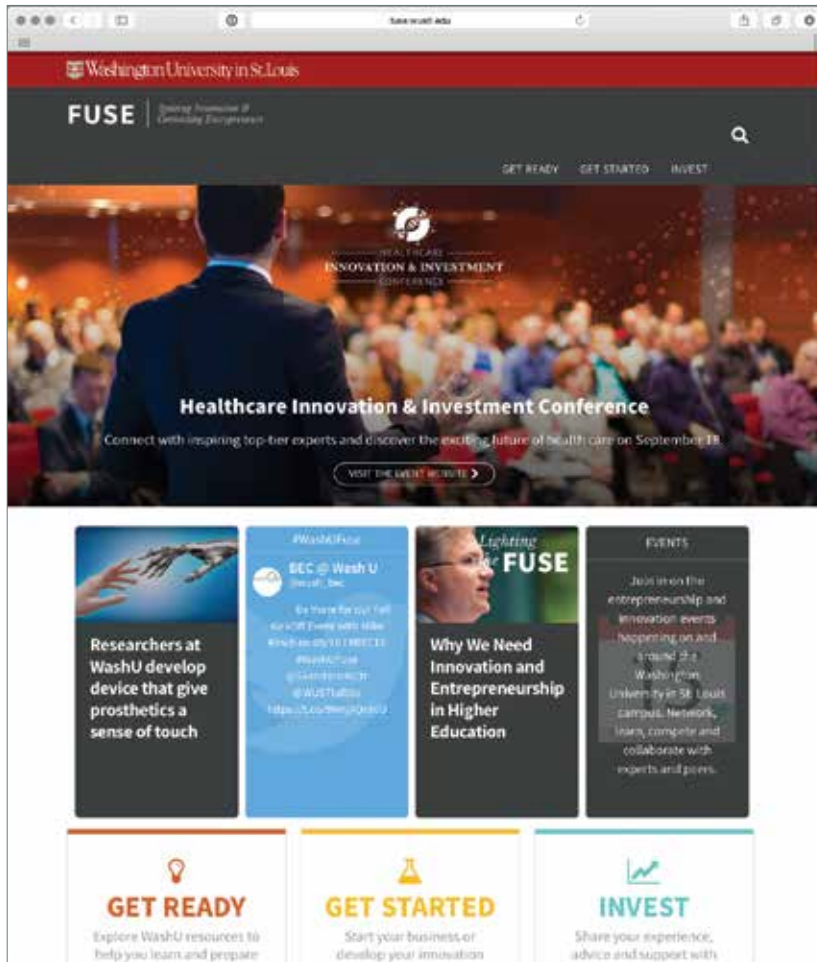
Sample Avatars



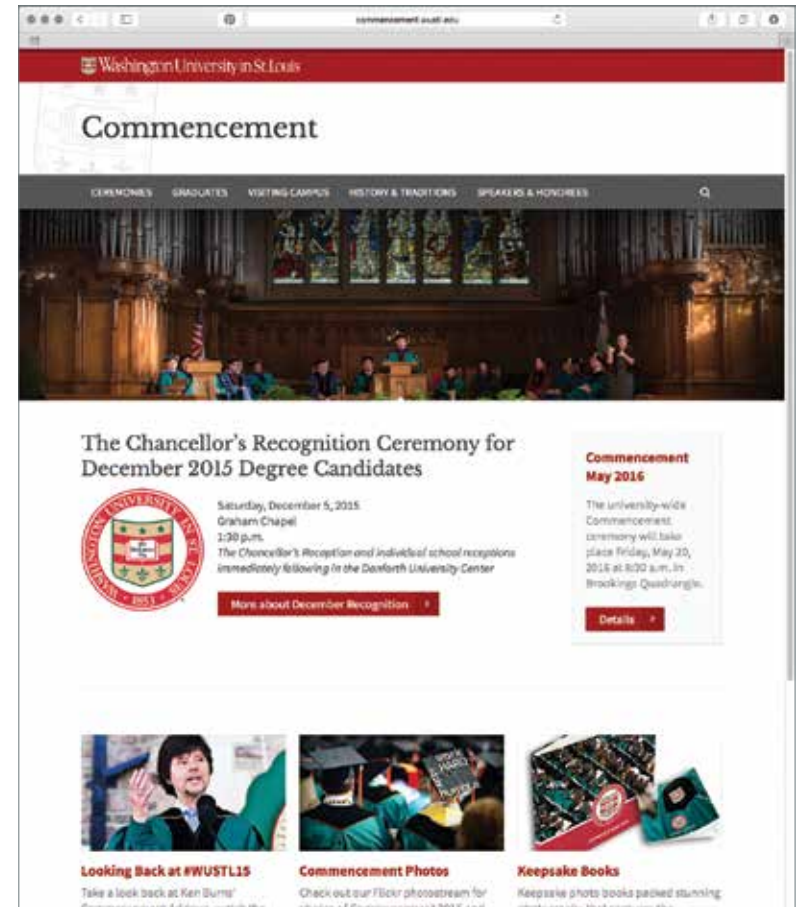
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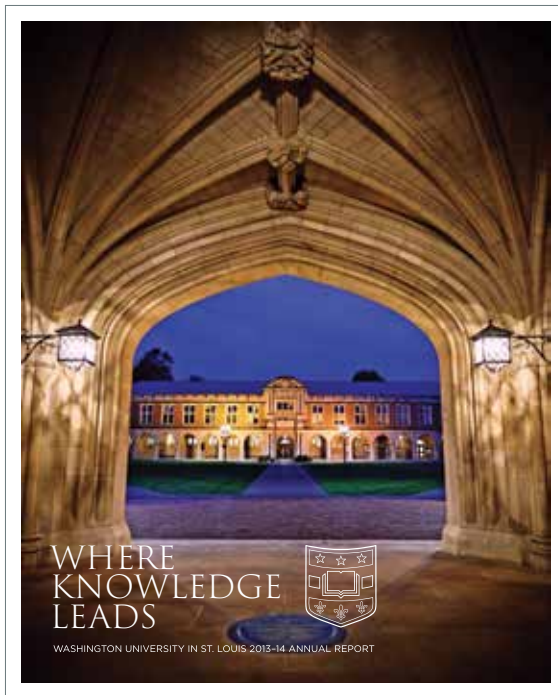
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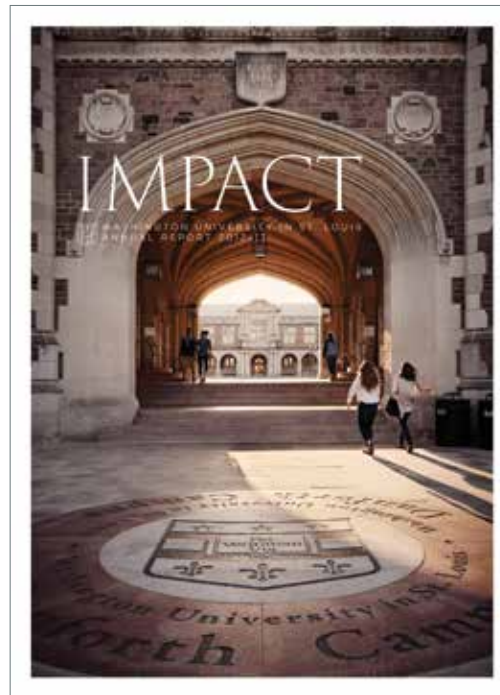
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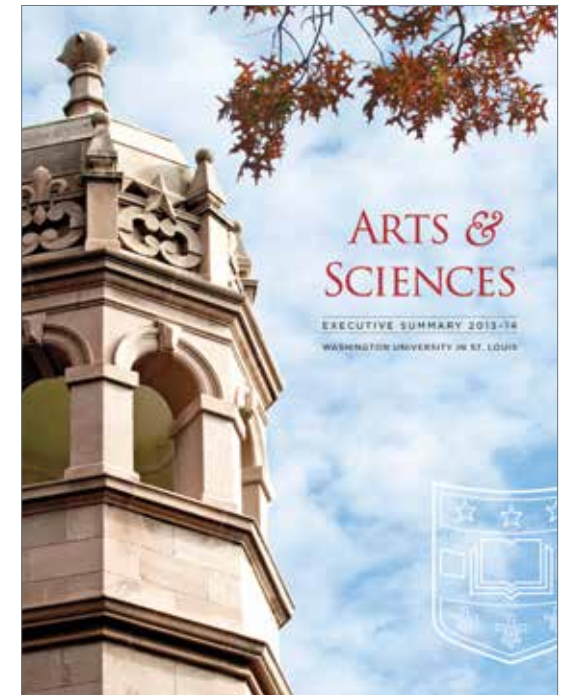
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Annual Report

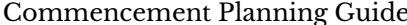


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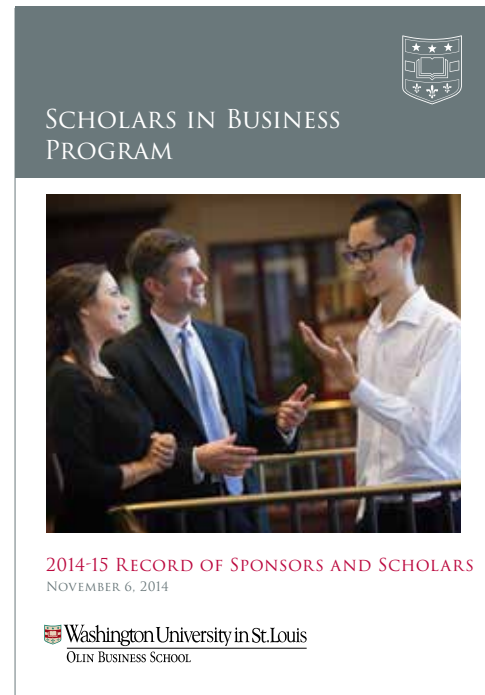
A&S Executive Summary

Reunion Invitation

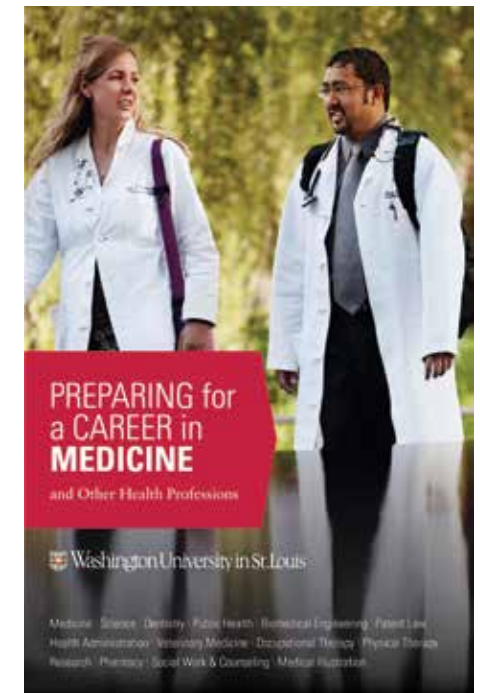




Master of Social Work Brochure



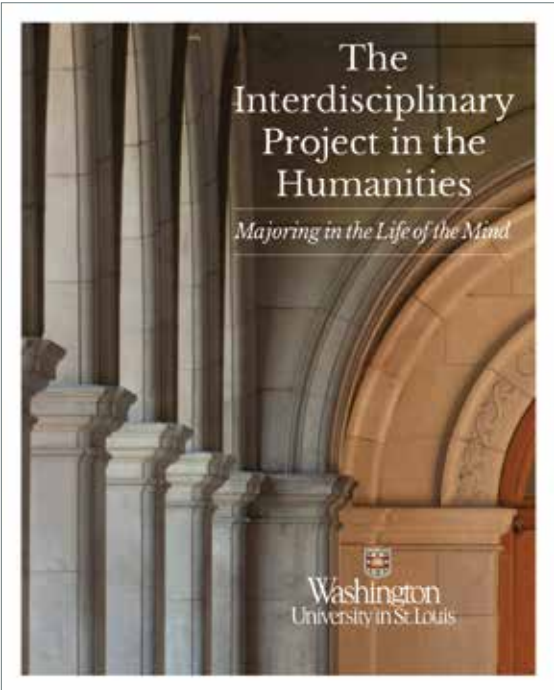
Event Program



Pre-Health Brochure



Examples



Humanities Interdisciplinary Brochure



Alumni and Parents Admission Program Brochure





FOOTBALL

THE IMPACT YOU HAVE...

- A gift of \$100 supports the purchase of team training aids.
- A gift of \$250 provides a uniform, shoes, and equipment for a player.
- A gift of \$500 supports season-long conference travel costs for a player.
- A gift of \$1,000 helps to support coach's travel for the recruitment of top undeclared athletes.
- A gift of \$2,500 provides new uniforms for the team.
- A gift of \$5,000 supports a team function on the road.

THE W CLUB
The W Club is the difference between an athletics program and a quality athletics program.

The W Club supports the continued growth, development, and advancement of Washington University's athletic program, coaches, and the university community.

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Register now for spring courses!
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Our spring schedule is online now—enroll today!

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University College is the division of professional and continuing education in Arts & Sciences at Washington University, providing higher education options for ambitious and curious minds of all ages.

Whether you are interested in undergraduate or graduate studies, we have a diverse range of degree and certificate programs from which to choose.

If you're interested in just taking a course for your professional or personal enrichment, we have a broad variety of courses with courses.

Wustl in Wednesday
The last Wednesday of each month | 11 a.m. - 1 p.m. & 4-5:30 p.m.
Our advisors are available to help you set a path to success in planning a plan based on what is important to you. We are committed to helping you advance your plans.

Learn more at: [ucollege.wustl.edu/enroll](#)

On the main entry, Conceptor is pursuing a master's degree in American Culture Studies through University College and enjoys the interdisciplinary nature of her studies.

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Contact one of our advisors or enroll online today at: [ucollege.wustl.edu](#)

Why University College?

- Nationally ranked university
- Distinguished faculty and first-rate teaching
- Challenging, innovative courses and programs
- One of the lowest tuition rates in St. Louis
- Accelerated degree options
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- Unique courses and programs

Outstanding Advising

Our academic advisors are available to help you meet your academic goals and clarify degree requirements, transfer policies, financial and educational, and course options.

Advisors are available from 9:30 a.m. - 7 p.m. Monday through Thursday and 9:30 a.m. - 5 p.m. on Friday for phone or in-person meetings.

Call (314) 935-4758 to make an appointment today!

Wustl in Wednesday
The last Wednesday of each month | 11 a.m. - 1 p.m. & 4-5:30 p.m.
Our advisors are available to help you set a path to success in planning a plan based on what is important to you. We are committed to helping you advance your plans.

Learn more at: [ucollege.wustl.edu/enroll](#)

You are invited to Preview Night at University College

At Preview Night, learn about our diverse undergraduate and graduate degrees, financial aid options, and meet faculty, students, and advisors.

Thursday, November 13, 2014
6 p.m. (refreshments at 5:30 p.m.)
Ridgely Hall, Danforth Campus



University College Preview Night Brochure

