ASSINIBOINE
COMMUNITY COLLEGE

VISUAL IDENTITY GUIDE

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LOGO

Assiniboine Community College's visual identity is composed of several elements, including, but not limited to: its name, its initials, the official college colours, and the logo adopted in 2011. Our visual identity distinguishes Assiniboine from other institutions while helping to create a distinctive image for the college. This manual contains all the necessary details regarding official colours, marks and typography. It is important to follow it consistently and carefully.

WHY YOU SHOULD CARE

Our visual identity is the visual way people see Assiniboine's brand.

Logos help tie visual pieces together and present our presence with purpose and pride. It's important we put our best foot forward. Design matters.

Think about the immediate recognition when you see the logo of a company you're familiar with. It would look odd if you started seeing different variations of it: some from the past, some that are stretched, some that have different typefaces and colours. In fact, you would probably think they were being unprofessional or lazy in their approach. A clear and consistently repeated visual message is vital.

This helps us to develop and maintain name recognition, gain credibility and ultimately present a college that is greater than the sum of its parts. It is essential Assiniboine maintain an appropriate and consistent use of these standards to provide quick recognition, reduce inefficiencies and design costs, and enhance our reputation to both the general public and the college's stakeholders.

THE LOGO

This is the logo adopted in 2011 to represent the college in print and electronic media. Various graphic elements relevant to the college's history and philosophy, along with a revised form of the former wordmark, have been integrated into a new logo for Assiniboine Community College.

The graphic elements of the Assiniboine logo are a complete unit and represent the logo for the college.

The logo should not be altered or presented in any of the following formats:

» Pixelated

» Separate pieces of the logo

» Stretched or skewed

» Altered typography

» Altered colour

» Surrounded by a tight border or frame

» Tilted or rotated

» With a drop shadow

» Placed on high contrast or busy backgrounds

» Full colour logo placed on dark backgrounds

Referred to as the **vertical** or **stacked** logo.

Referred to as the **horizontal** logo.

LOGO (CONTINUED)

LOGO INTERPRETATION

Assiniboine has evolved greatly since its inception in 1961. To reflect its history in the province and the continued movement forward, a contemporary shield design was developed to reflect the dynamic institute Assiniboine has become in the community and province.

The stylized 'A' from the wordmark has become a visible symbol for the college and so has been integrated into a shield design, with the modified college wordmark at the top to maintain brand familiarity.

The remaining graphic elements are composed of the Assiniboine River, the rising sun and the prairie horizon. These elements take into account the familiar geography of western Manitoba, but also the culture reflected in a community that has grown up around the Assiniboine River and on the prairies. The winding Assiniboine rises from the A, disappearing into the prairie, as the sun rises above the horizon. On a basic level, it represents the physical features, but in a broader scope the elements carry movement and energy, progress and leading-edge innovation emanating from the college, with an outlook towards the future.

LOGOS THAT CANNOT BE USED

The following logos are no longer used by the college and should never, under any circumstances, be used in print or online publications.

SCHOOLS, DEPARTMENTS AND CAMPUS LOGOS

The college no longer uses specific logos to identify schools, programs, departments or campuses. Furthermore, the college logo should not be modified in any way to include the name of a school, program, department or campus. Below are some examples.

LOGO (CONTINUED)

LOGO SAFE ZONES

The safe zone is the area around our logo free of other visual elements. Use the shield in the Assiniboine logo as a guide. You must use a $\frac{1}{2}$ shield width of space around the entire logo. Please refer to the illustration for further clarification.

LOGO SIZE GUIDELINES

The logo must be legible and visible. When using the logo in print, do not reduce the width of the vertical logo under 0.75 inches (or 1.9 cm) or the horizontal logo less than 1 inches wide (or 2.54 cm).

⊢ ¾ inch ⊣   ⊢ 1 inch ⊣

USING THE LOGO ON FABRIC

Special considerations may need to be taken when the logo appears on fabric or other materials, specifically regarding size. For guidance on how to use the logo in these matters, please contact the President's Office (director of public affairs or manager of marketing).

Only those departments that require uniforms (ex. MICA, Police Studies) may employ an embroidered logo (the Assiniboine general logo with appropriate signature). These must be approved through the President's Office. Those departments or schools wishing to

use embroidery on promotional items or merchandise must use the Assiniboine logo as the embroidered element. The school or department name can appear separately on the sleeve or other area, keeping in mind the non-interference zone around the general logo. All requests/proofs must come through the President's Office for approval.

LOGO (CONTINUED)

ACCEPTABLE APPLICATIONS

On dark backgrounds, use the logo in white. This provides correct contrast.

On light backgrounds, use the full colour or all black logo. This provides correct contrast.

On photo backgrounds, ensure there is enough contrast so the background is not impacting legibility.

UNACCEPTABLE APPLICATIONS

When placing the logo on designs and other applications it is important to make sure the logo is not altered in any way or displayed incorrectly.

Do not use a logo that is pixelated.

Do no use pieces of the logo separately.

Do not stretch the logo.

OR

LOGO (CONTINUED)

UNACCEPTABLE APPLICATIONS (CONTINUED)

Do not alter the typography.

Do not enclose the logo inside a tight border or frame.

Do not tilt or rotate the logo.

Do not use a drop shadow on the logo.

Do not placed on high contrast or busy backgrounds.

Do not place full colour logo on dark backgrounds.

Do not alter the colour of the logo.

Do not place the logo too close to other logos.

Do not enclose full colour logo inside a tight white box and place on dark backgrounds.

LOGO (CONTINUED)

OTHER COLLEGE LOGOS

There are additional college logos that serve a specific purpose for departments and functions of the organization. These logos should only be used by the personnel directly involved in the operations of these areas.

ALUMNI ASSOCIATION

FOUNDATION

ADULT COLLEGIATE

MANITOBA INSTITUTE OF CULINARY ARTS

ATHLETICS

The Cougars' logo is a unique logo created for Assiniboine Cougar Athletics. The acceptable versions are shown below. Use of the Assiniboine Cougars logo is restricted to athletics-related materials, including game posters, schedules, programs and merchandise. It should not be used on printed materials or websites that exclusively promote academics.

The athletics director must approve all uses of the Cougars' logo; contact 725.8700 ext 6340.

The Assiniboine logo may appear on the same page as the Cougar Athletics logo.

FIELD TO FORK

This logo is used when referring to the collection of Assiniboine initiatives dedicated to strengthening the local food chain through education, research and outreach. The director of public affairs must approve use of this logo.

WHERE IS MY DEPARTMENT/SCHOOL/PROGRAM LOGO?

If you wish to identify a department or school in addition to the general college logo, you can do so, but it must be in a heading or title separate from the logo (with the minimum proper margins listed on page 4). You may not adapt any of the logos to include a department, program or school name.

LOGO (CONTINUED)

WHERE TO FIND LOGO FILES

You can download high and low resolution files of the logo at **S:\Shared\College Information\Communications and Marketing\Logos**. JPEG or PNG files are suitable for electronic materials such as Powerpoint presentations.

If outsourced printing is required, please contact the director of public affairs or manager of marketing to supply the appropriate logo to meet the needs of the third-party supplier. EPS files are more suitable for instances where the logo will be made very large (e.g. billboards) or needs to be high-quality print (e.g. brochures).

TIPS FOR BEST USE

When using the files located the shared directory in your documents, it is best not to enlarge them more than 150 per cent of their actual size. Increasing their size too much will eventually lead to blurry or irregular edges of the lettering and produce poor results on the printer.

The JPEG files have been created large enough to accommodate printing requirements for the internal press. Any large signage or other materials that are outsourced will require press quality artwork. Please contact the director of public affairs or manager of marketing if that is the case.

COLOUR PALETTE

Assiniboine's colour palette was chosen for its flexibility and ability to appeal to our various target audiences. Our colours range from bright and youthful to a slightly more richer tone, which can appeal to a more mature audience.

Our colour palette consists of three groups:

» Pastel/light tones—Youthful and versatile. Can be used on its own or easily paired with the bright or deep tones to create lightness and energy.

» Bright/mid tones—Modern and vibrant. The most commonly used of the palette groups.

» Deep/dark tones—Rich and mature. Used to create depth and serious tones.

PRIMARY COLLEGE COLOURS

Pantone	187C	Pantone	2617C
CMYK	22/100/89/15	CMYK	84/100/24/21
RGB	171/30/44	RGB	73/35/101
Hex #	AB1E2C	Hex #	492365

Pantone	169C	Pantone	150C	Pantone	120C	Pantone	344C	Pantone	297C	Pantone	2567C	Pantone	Cool Gray 3C
CMYK	0/37/24/0	CMYK	0/36/72/0	CMYK	0/12/72/0	CMYK	38/0/38/0	CMYK	52/5/3/0	CMYK	23/39/0/0	CMYK	21/17/17/0
RGB	248/177/170	RGB	251/175/93	RGB	255/220/101	RGB	160/213/177	RGB	110/196/231	RGB	193/160/203	RGB	201/199/199
Hex #	F8B0AA	Hex #	FBAF5D	Hex #	FFDC65	Hex #	A0D5B1	Hex #	6EC3E7	Hex #	C0A0CB	Hex #	C8C7C7

Pantone	184C	Pantone	151C	Pantone	122C	Pantone	347C	Pantone	299C	Pantone	2587C	Pantone	Cool Gray 7C
CMYK	0/83/37/0	CMYK	0/60/100/0	CMYK	0/17/85/0	CMYK	96/10/100/0	CMYK	80/18/0/0	CMYK	58/83/0/0	CMYK	43/35/35/0
RGB	240/83/115	RGB	245/130/32	RGB	255/209/64	RGB	0/156/78	RGB	0/160/221	RGB	129/76/158	RGB	154/154/155
Hex #	F05373	Hex #	F58220	Hex #	FFD140	Hex #	009C4E	Hex #	00A0DD	Hex #	804C9E	Hex #	989899

Pantone	187C	Pantone	166C	Pantone	7549C	Pantone	349C	Pantone	300C	Pantone	2617C	Pantone	Cool Gray 10C
CMYK	22/100/89/15	CMYK	4/82/100/0	CMYK	0/30/100/0	CMYK	90/33/100/26	CMYK	100/62/7/0	CMYK	84/100/24/21	CMYK	61/53/48/20
RGB	172/30/45	RGB	231/85/37	RGB	253/185/19	RGB	3/105/54	RGB	0/100/168	RGB	73/35/101	RGB	100/100/105
Hex #	AB1E2C	Hex #	E75525	Hex #	FDB813	Hex #	026936	Hex #	0063A7	Hex #	492365	Hex #	646468

TYPOGRAPHY

BRAND TYPEFACES

Typefaces are used for two main reasons. First, they make information readable and accessible. Second, they convey personality and offer distinction. Assiniboine's typography library was chosen to make large amounts of text easily digestible. Our modern fonts create visual interest and encourage subtle break-up of large body copy.

HEADLINES

For headlines, use Brandon Text black or bold weight. Whenever possible, use all caps or title case.

SUBHEADS

For subheads, use Sanchez semi-bold or regular weight. Whenever possible, use all caps or sentence case with wide-set tracking (+25).

INTRO TEXT

For intro paragraphs, use Sanchez regular weight with wide-set tracking (+25).

BODY

For body copy, use Whitney regular weight. Whenever possible bold URL and email addresses using Whitney bold. At times you may need to use Whitney light for body copy; when using the lighter weight option, make sure the text is still legible. When using Whitney light, bold URL and email addresses using Whitney semi-bold.

ZOOJA

Used sparingly as an alternative font to add a fun flair to college marketing pieces.

Brandon Text
Black

Brandon Text
Black Italic

Brandon Text
Bold

Brandon Text
Bold Italic

Brandon Text
Medium

Brandon Text
Medium Italic

Brandon Text
Regular

Brandon Text
Regular Italic

Brandon Text
Light

Brandon Text
Light Italic

Sanchez
Black

Sanchez
Black Italic

Sanchez
Bold

Sanchez
Bold Italic

Sanchez
Semi-bold

Sanchez
Semi-bold Italic

Sanchez
Regular

Sanchez
Italic

Sanchez
Light

Sanchez
Light Italic

Sanchez
Extra Light

Sanchez
Extra Light Italic

Whitney
Black

Whitney
Black Italic

Whitney
Bold

Whitney
Bold Italic

Whitney
Semi-bold

Whitney
Semi-bold Italic

Whitney
Medium

Whitney
Medium Italic

Whitney
Book

Whitney
Book Italic

Whitney
Light

Whitney
Light Italic

Zooja
Regular

Zooja
Light

TYPOGRAPHY (CONTINUED)

ALTERNATIVE DESKTOP TYPEFACES

The fonts Calibri and Rockwell are alternative desktop fonts used in place of the official college brand fonts when those fonts are unavailable. Due to their legibility and accessibility, as well as their similar characteristics to Assiniboine's brand typefaces, these fonts should be used when designing or creating pieces not in design software (e.g. Microsoft Word instead of Adobe InDesign).

HEADLINES

For headlines, when Brandon Text is not available, use Calibri Bold weight. Whenever possible, use all caps or title case.

SUBHEADS

For subheads when Sanchez is not available, use Rockwell regular weight. Whenever possible, use all caps or sentence case.

INTRO TEXT

For subheads when Sanchez is not available, use Rockwell regular weight.

BODY

For body copy when Whitney is not available, use Calibri regular weight. Whenever possible bold URLs and email addresses using Calibri bold. At times you may need to use Calibri light for body copy; when using the lighter weight option, make sure the text is still legible.

Calibri
Bold

Calibri
Bold Italic

Calibri
Regular

Calibri
Italic

Calibri
Light

Rockwell
Bold

Rockwell
Bold Italic

Rockwell
Regular

Rockwell
Italic

PHOTOS AND IMAGERY

*A photo and video waiver must be signed in advance of any photography or videography. Forms are per instance, not per person, and should be used for closed (not open to the public) photo/video shoots. Photography/videography signage is available for sign-out through Astra when taking photos and video at large-scale and/or public events.

PHOTOGRAPHER GUIDELINES

» Subject more often to the left of centre.

» Mid-range photos are preferred (compared to distance or close-up).

» Healthy combination of horizontal and vertical photos is preferred.

» Diversity matters: gender, age, ethnicity, ability, etc.

» Shoot in RAW format, but also include JPGs.

» Consult the marketing manager prior to photoshoot for art direction.

TECHNICAL SPECIFICATIONS

» Images for print need to be at 300 DPI at production size; web images need to be at 72 DPI at production size.

» Sponsor and partner logos are required in EPS format whenever possible. If EPS file is not available, text may be substituted.

Funded by: Government of Canada

DIRECTION AND STYLE

Assiniboine uses actual student and staff in our photography whenever possible and avoids stock photography unless absolutely necessary. When shooting photography, our goal is to be inclusive and use a diverse cross-section of the college population. Models should be looking at the camera to enhance the sense of connection between the viewer and the college or immersed in the action they are focused on—"Learn by Doing".

STYLE

When choosing photos for Assiniboine materials, we aim for dynamic, candid and relaxed images. We don't want anything too staged or static; ideally, we want our audience to feel like they are viewing an authentic moment captured in time.

LOOK AND FEEL

When choosing photography, look for unexpected, interesting angles and depth that allow the audience to feel like they are immersed in the action captured in the image.

Avoid dark, blurry or pixelated photography. We like to use photography that connects with the audience.

Use photography with a strong focal point and try to use images where the subject is connecting with the camera by making eye contact with the lens or focused on the task at hand. If we do have to use stock photography, try to avoid cliché, overly staged photos. Avoid using close ups of hands and objects.

PROMOTIONAL MATERIALS (POSTERS, ADS, POSTCARDS, ETC)

One or more subjects/models should be looking at the camera.

PUBLICATIONS

A mixture of models looking at and away from the camera to create dynamic energy. When looking away, subjects should be immersed in the act of "doing".

PHOTOS AND IMAGERY (CONTINUED)

PHOTOGRAPHY EXAMPLES

VISUAL ELEMENTS

Along with the college's logo, colour palette and typography, the following visual elements have been developed to define Assiniboine's overall look. These flexible elements invoke a sense of freshness, modernity and vibrancy.

CHEVRON

MEANING OF THE CHEVRON

The chevron is used to represent:

» Moving forward

» Stylized version of the angle in the Assiniboine shield

LARGE FORMAT CHEVRON

» May be used to anchor text when appropriate; used sparingly.

» Chevrons can be woven between the foreground and background layers of photos to create depth and a layered effect; they can be used as a bridge between pages.

» Generally used in groups of two or three; when used, the chevron grouping is pulled off the page in some way.

Caution: Do not rely solely on the chevron; use a mix of all available elements whenever possible. This creates a more dynamic design, and ensures the chevron is not overused.

CALL-OUTS

Angled blocks of colour, whose angle mimics that of the chevron, are often used to create separation for different types of information. This draws the eye to important text.

COLOUR APPLICATION

» Choose colour based on the emotion of the piece

» Try to use a variety of colours in the college's palette
  - 60% red (Foundation's primary colour is purple)
  - 40% secondary colours

COLOUR WASH AND GRADIENTS

Full or partial colour washes can be used on photos to create interest and add a playful pop of colour.

PARTIAL COLOUR WASH

» Can be used when placing headers, subheaders or body copy on top of photos.

» A partial colour wash can fade out from the side on a horizontal layout or from the bottom on a more vertical layout.

» Partial colour washes in the college's secondary colour palette are often used for program-specific pieces. Purple is used for the School of Health & Human Services, green is used for the School of Agriculture & Environment, blue is used for the School of Business, and orange is used for the School of Trades & Technology.

» Red or purple washes are used for general college pieces.

FULL COLOUR WASH

» A subtle tonal colour gradient is often used with this photo treatment (eg, dark purple to light purple).

» A full colour wash is helpful when using a full page image with large amounts of text.

» Often used when creating an "Instagram" layout which can be used to appeal to a more youthful audience. This is a layout that uses several different colour washes photos arranged in a grid like pattern.

» Showcasing the natural colours in photos is preferred ; sparingly

VISUAL ELEMENTS (CONTINUED)

TYPOGRAPHY

SETTING TEXT WITH CONTRASTING SIZES

» There should be a large contrast between small and large text (large text should be about twice the size of the smaller text).

» Words that need more emphasis should be set larger than the secondary/less important information (smaller text should be set above larger text, if possible).

» The smaller text should be set in white and the larger text in colour. This draws the eye to the most important information.

HEADLINES

» Standard headlines are set in all caps Brandon Text using large and small size combinations (secondary information is smaller with important information set larger). When "at Assiniboine" is used, it should be set at an angle in Zooja (slightly smaller than the large Brandon Text headline).

» Headlines that use large amounts of text should be set in sentence or title case Brandon Text. The size of the text should be reduced in size, and the alignment should be staggered (this prevents the headline from looking like a big box of text). When "at Assiniboine is used, it should be set at an angle in Zooja (larger than the headline text

set in Brandon Text). This line can be pulled off the side of the page.

SUBHEADS

» Sanchez should be used for subheads whenever possible.

» All caps should be used for short headlines and title/sentence case should be used for longer subheads.

BODY COPY

» General style guidelines:
  • URLs must be bold
  • Formalized programs/names/events should be italicized (for example: *Spend a Day, Alumni Advancement Dinner, 30 in 30*, etc)
  • Learn by Doing should be bold when using the following footer: **Learn by Doing** | assiniboine.net

» Reversed type over a coloured background or photo should be set in at least a medium or semi bold weight.

» When using bullets:
  • Use the chevron style bullet
  • Make sure bullets and text have the same alignment

TYPOGRAPHY EXAMPLES

» Headline used a combination of all caps Brandon text and angled Zooja
» Sentence case subhead using Sanchez
» URLs are bold

» Headline with a large amount of text
» Sentence case subhead using Sanchez
» Learn by Doing is bold

» Standard headline with contrasting text sizes
» Learn by Doing is bold

VISUAL ELEMENTS (CONTINUED)

LAYOUT EXAMPLES

1. The large chevron
2. Partial colour wash
3. Full colour wash
4. Angled shapes and negative space
5. Call outs
6. Contrasting text sizes
7. The "Instagram" look

INDIGENOUS AFFAIRS
VISUAL IDENTITY GUIDE

INDIGENOUS AFFAIRS WORDMARK USAGE

The grey turtle in this wordmark represents Turtle Island. It is the name of Mother Earth or, more specifically, North America, according to Indigenous groups and their creation stories.

Inside the turtle is a medicine wheel. In numerous North American Indigenous cultures, the medicine wheel is a metaphor for a variety of spiritual concepts. It is a representation of the alignment and continuous interaction of the physical, emotional, mental and spiritual realities. The circle itself represents the interconnectivity or relationship of all aspects of one's being, including the connection with the natural world.

WORDMARK USAGE

The graphic elements of the Indigenous wordmark are a complete unit.

The wordmark should not be altered or presented in any of the following formats (please see pages 19-20 for examples):

» Pixelated

» Use the text from the wordmark on its own without the graphic

» Stretched or skewed

» Altered typography

» Altered colour

» Surrounded by a tight border or frame

» Tilted or rotated

» With a drop shadow

» Placed on high contrast or busy backgrounds

SAFE ZONE

The safe zone is the area around the wordmark free of other visual elements. Please make sure no other graphic, text or design element is within this area. You must use the full height of the 'A' from 'Assiniboine' of space around the entire logo. Please refer to the illustration for further clarification.

LOGO SIZE GUIDELINES

The logo must be legible and visible. When using the logo in print, do not reduce the length of the logo below one inch (or 2.54 cm).

INDIGENOUS AFFAIRS WORDMARK USAGE

COLOURS

Do not use any other colours within the Indigenous wordmark. There is a full-colour wordmark, grayscale wordmark, black wordmark and white wordmark. The colour options for the wordmark are presented on this page.

The colour logo is to be used on a white background only.

The black logo is to be used on a light coloured background only.

The grayscale logo is to be used on a white background only.

The white logo is to be used on a dark coloured background. *Do not place the logos on a retangle background.*

INDIGENOUS AFFAIRS WORDMARK USAGE

ACCEPTABLE APPLICATIONS

✓ On dark backgrounds, use the wordmark in white. This provides correct contrast.

✓ On light backgrounds, use the full colour or all black logo. This provides correct contrast.

✓ On photo backgrounds, ensure there is enough contrast and the background is not impacting legibility.

UNACCEPTABLE APPLICATIONS

When placing the wordmark on designs and other applications, it is important to make sure the wordmark is not altered in any way or displayed incorrectly.

✗ Do not use a wordmark that is pixelated.

✗ Do no use the text from the wordmark without the graphic.

✗ Do not stretch the woodmark.

INDIGENOUS AFFAIRS WORDMARK USAGE

UNACCEPTABLE APPLICATIONS (CONTINUED)

Do not alter the typography.

Do not enclose the logo inside a tight border or frame.

Do not tilt or rotate the wordmark.

Do not use a drop shadow on the wordmark.

Do not placed on high contrast or busy backgrounds.

Do not place full colour wordmark on dark backgrounds.

Do not alter the colour of the wordmark.

Do not enclose full colour wordmark inside a tight white box and place on dark backgrounds.
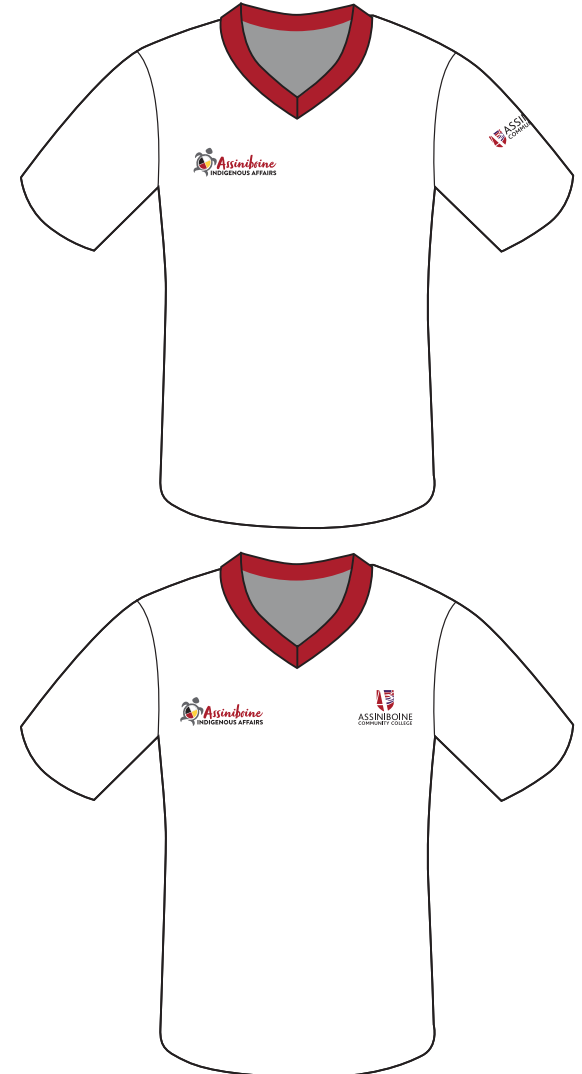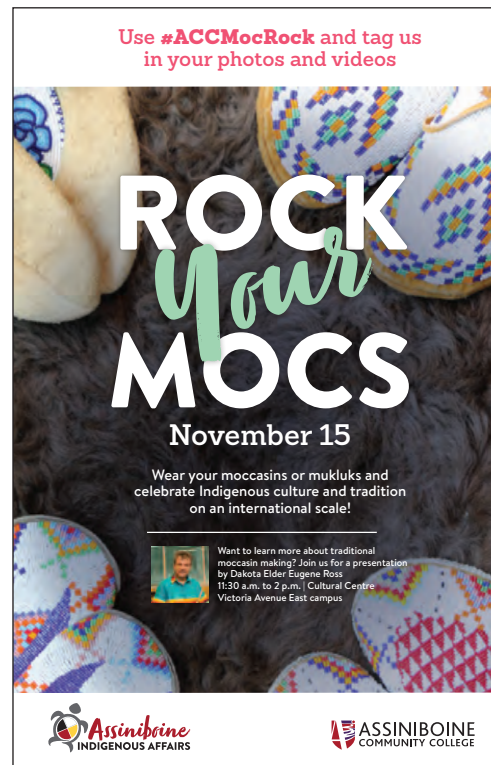
INDIGENOUS AFFAIRS WORDMARK USAGE

HOW TO APPLY THE WORDMARK

When using the Indigenous wordmark, the Assiniboine Community College logo must be present as well. Use the horizontal Assiniboine logo with the wordmark, unless the logo is used on a shirt, which can be used with a vertical logo. Make sure to follow the visual identity guide for the Assiniboine logo as well.

E.g. When using the wordmark on a coffee mug, the Assiniboine logo can be on one side of the mug, with the Indigenous wordmark on the other side.

When using the wordmark on a poster, have the Assiniboine logo along the bottom right side of the page and the Indigenous wordmark along the bottom left side.

When using the wordmark on a shirt, the Assiniboine logo needs to be present somewhere on the shirt, either on the sleeve or breast of the shirt. The vertical or horizontal Assiniboine logo can be used on the shirt.

Use **#ACCMocRock** and tag us in your photos and videos

ROCK *Your* MOCS

November 15

Wear your moccasins or mukluks and celebrate Indigenous culture and tradition on an international scale!

Want to learn more about traditional moccasin making? Join us for a presentation by Dakota Elder Eugene Ross
11:30 a.m. to 2 p.m. | Cultural Centre
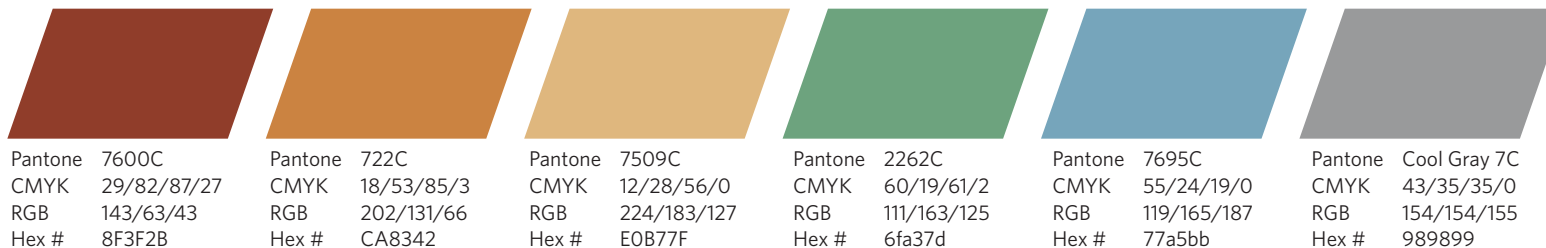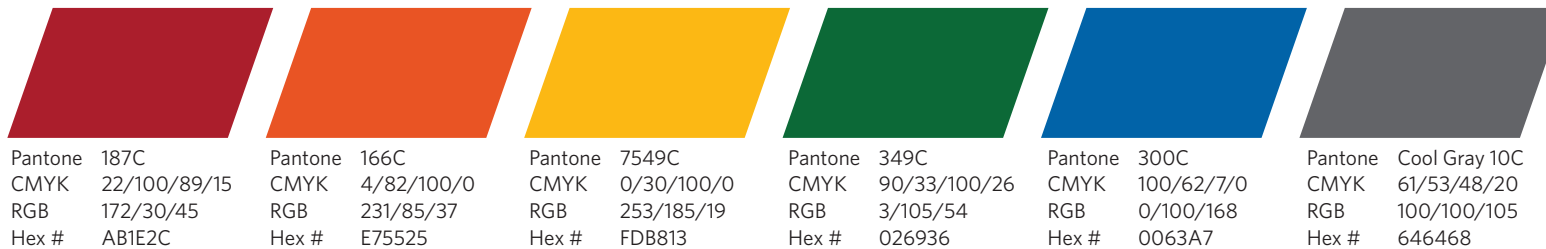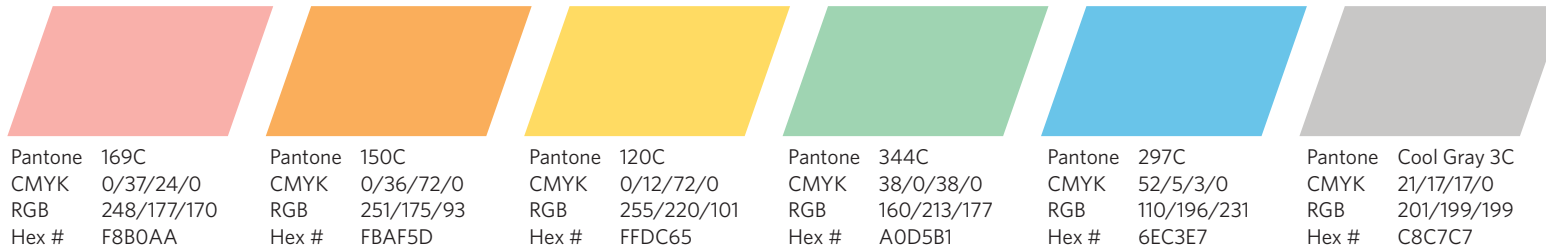Victoria Avenue East campus

INDIGENOUS AFFAIRS COLOUR PALETTE

Assiniboine Indigenous Affairs department's colour palette was chosen for its ability to complement the main Assiniboine palette, as well as for its roots in a more traditional, nature-based colour scheme. Our colours range from soft and earthy to a slightly more richer tone.

Our colour palette consists of three groups:

» Pastel/light tones—Youthful and versatile. Can be used on its own or easily paired with the earthy or deep tones to create lightness and energy.

» Deep/dark tones—Rich and mature. Used to create depth and serious tones.

» Soft/earthy tones—Grounded and related to nature.

Pantone	169C	Pantone	150C	Pantone	120C	Pantone	344C	Pantone	297C	Pantone	Cool Gray 3C
CMYK	0/37/24/0	CMYK	0/36/72/0	CMYK	0/12/72/0	CMYK	38/0/38/0	CMYK	52/5/3/0	CMYK	21/17/17/0
RGB	248/177/170	RGB	251/175/93	RGB	255/220/101	RGB	160/213/177	RGB	110/196/231	RGB	201/199/199
Hex #	F8B0AA	Hex #	FBAF5D	Hex #	FFDC65	Hex #	A0D5B1	Hex #	6EC3E7	Hex #	C8C7C7

Pantone	187C	Pantone	166C	Pantone	7549C	Pantone	349C	Pantone	300C	Pantone	Cool Gray 10C
CMYK	22/100/89/15	CMYK	4/82/100/0	CMYK	0/30/100/0	CMYK	90/33/100/26	CMYK	100/62/7/0	CMYK	61/53/48/20
RGB	172/30/45	RGB	231/85/37	RGB	253/185/19	RGB	3/105/54	RGB	0/100/168	RGB	100/100/105
Hex #	AB1E2C	Hex #	E75525	Hex #	FDB813	Hex #	026936	Hex #	0063A7	Hex #	646468

Pantone	7600C	Pantone	722C	Pantone	7509C	Pantone	2262C	Pantone	7695C	Pantone	Cool Gray 7C
CMYK	29/82/87/27	CMYK	18/53/85/3	CMYK	12/28/56/0	CMYK	60/19/61/2	CMYK	55/24/19/0	CMYK	43/35/35/0
RGB	143/63/43	RGB	202/131/66	RGB	224/183/127	RGB	111/163/125	RGB	119/165/187	RGB	154/154/155
Hex #	8F3F2B	Hex #	CA8342	Hex #	E0B77F	Hex #	6fa37d	Hex #	77a5bb	Hex #	989899

ASSINIBOINE
COMMUNITY COLLEGE
FOUNDATION

VISUAL IDENTITY
GUIDE

FOUNDATION LOGO

Assiniboine Foundation's visual identity is composed of several elements, including, but not limited to: its name, the official college colours, and the logo. This manual contains all the necessary details regarding official colours, marks and typography. It is important to follow it consistently and carefully.

WHY YOU SHOULD CARE

Logos help to tie visual pieces together and present our presence with purpose and pride. It's important we put our best foot forward. Design matters.

Think about the immediate recognition when you see the logo of a company you're familiar with. It would look odd if you started seeing different variations of it: some from the past, some that are stretched, some that have different typefaces and colours. In fact, you would probably think they were being unprofessional or lazy in their approach. A clear and consistently repeated visual message is vital.

This helps us to develop and maintain name recognition, gain credibility and ultimately present a college that is greater than the sum of its parts. It is essential Assiniboine maintain an appropriate and consistent use of these standards to provide quick recognition, reduce inefficiencies and design costs, and enhance our reputation to both the general public and the college's stakeholders.

THE LOGO

This is the logo the Foundation uses to represent the this department in print and electronic media. Various graphic elements relevant to the college's history and philosophy, along with a revised form of the former wordmark, have been integrated into a new logo for Assiniboine Community College.

The graphic elements of the Assiniboine logo are a complete unit and represent the logo for the college.

The logo should not be altered or presented in any of the following formats:

» Pixelated

» Separate pieces of the logo

» Stretched or skewed

» Altered typography

» Altered colour

» Surrounded by a tight border or frame

» Tilted or rotated

» With a drop shadow

» Placed on high contrast or busy backgrounds

» Full colour logo placed on dark backgrounds

Referred to as the **vertical** or **stacked** logo.
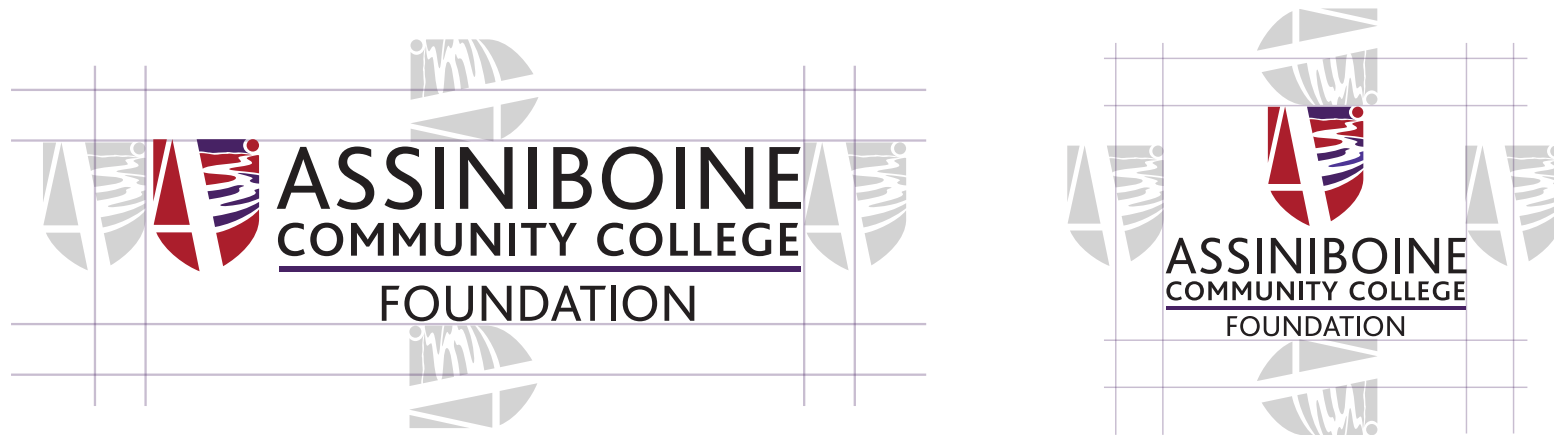

Referred to as the **horizontal** logo.

FOUNDATION LOGO (CONTINUED)

LOGO SAFE ZONES

The safe zone is the area around our logo free of other visual elements. Use the shield in the Assiniboine logo as a guide. You must use a ½ shield width of space around the entire logo. Please refer to the illustration for further clarification.

LOGO SIZE GUIDELINES

The logo must be legible and visible. When using the logo in print, do not reduce the length of the vertical logo below 0.75 inches (or 1.9 cm) and 1 inches (or 2.54 cm) for the horizontal logo.

¾ inch   1 inch

FOUNDATION LOGO (CONTINUED)

ACCEPTABLE APPLICATIONS

✓ On dark backgrounds, use the logo in white. This provides correct contrast.

✓ On light backgrounds, use the full colour or all black logo. This provides correct contrast.

✓ On photo backgrounds, ensure there is enough contrast so the background is not impacting legibility.

UNACCEPTABLE APPLICATIONS

When placing the logo on designs and other applications it is important to make sure the logo is not altered in any way or displayed incorrectly.

✗ Do not use a logo that is pixelated.

✗ Do no use pieces of the logo separately.

✗ Do not stretch the logo.

OR

FOUNDATION LOGO (CONTINUED)

UNACCEPTABLE APPLICATIONS (CONTINUED)

Do not alter the typography.

Do not enclose the logo inside a tight border or frame.

Do not tilt or rotate the logo.

Do not use a drop shadow on the logo.

Do not placed on high contrast or busy backgrounds.

Do not place full colour logo on dark backgrounds.

Do not alter the colour of the logo.

Do not place the logo too close to other logos.

Do not enclose full colour logo inside a tight white box and place on dark backgrounds.

FOUNDATION LOGO (CONTINUED)

WHERE TO FIND LOGO FILES

You can download high and low resolution files of the logo at **S:\Shared\College Information\Communications and Marketing\Logos**. JPEG or PNG files are suitable for electronic materials such as Powerpoint presentations.

If outsourced printing is required, please contact the manager of public affairs or manager of marketing to supply the appropriate logo to meet the needs of the third-party supplier. EPS files are more suitable for instances where the logo will be made very large (e.g. billboards).

TIPS FOR BEST USE

When using the files located the shared directory in your documents, it is best not to enlarge them more than 150 per cent of their actual size. Increasing their size too much will eventually lead to blurry or irregular edges of the lettering and produce poor results on the printer.

The JPEG files have been created large enough to accommodate printing requirements for the internal press. Any large signage or other materials that are outsourced will require press quality artwork. Please contact the manager of public affairs or manager of marketing if that is the case.

FOUNDATION COLOUR PALETTE

Assiniboine Foundation's colour palette was based off on the colours in the college's visual identity.
Chosen for its flexibility and ability to appeal to a more mature audience.

Our colour palette consists of a primary and secondary palette:

» Primary—Rich and vibrant. The purple is part of Assiniboine Community College's primary colour palette and part of the college's logo. The yellow is a perfect accent/compliment to the purple and provides enough contrast when used in a header to make text ledgible and easy to read. Purple is one of the proposed main colours (instead of the college red) because it matched the Assiniboine Effect Campaign already running.

» Secondary—Modern and vibrant, but a softer and more slightly mature than the College's identity. The secondary colours compliment the primary palette beautifully and have enough range and versitility to be easily usedfor the diverse needs of this department.

PRIMARY COLOURS

Pantone 2617C	Pantone 134C
CMYK 84/100/24/21	CMYK 0/18/67/0
RGB 73/35/101	RGB 254/209/109
Hex # 492365	Hex # fed16d

SECONDARY COLOURS

Pantone 2081C	Pantone 2567C	Pantone 130C	Pantone 1665C	Pantone 344C	Pantone 297C	Pantone 187 C
CMYK 55/74/8/0	CMYK 23/39/0/0	CMYK 3/38/100/0	CMYK 7/87/100/0	CMYK 38/0/38/0	CMYK 52/5/3/0	CMYK 22/100/89/15
RGB 134/94/156	RGB 193/160/203	RGB 245/168/0	RGB 224/68/3	RGB 160/213/177	RGB 110/196/231	RGB 171/30/44
Hex # 865e9c	Hex # C0A0CB	Hex # f5a800	Hex # e04403	Hex # A0D5B1	Hex # 6EC3E7	Hex # AB1E2C

FOUNDATION TYPOGRAPHY

BRAND TYPEFACES

Typefaces are used for two main reasons. First, they make information readable and accessible.
Second, they convey personality and offer distinction. Assiniboine Foundation's typography library was chosen to make large amounts of text easily digestible. Our modern fonts create visual interest and encourage subtle break-up of large body copy. The Foundation's font selection is based on the fonts used in the college's main identity.

HEADLINES

For headlines, use Brandon Text black or bold weight. Whenever possible, use all caps or title case.

SUBHEADS

For subheads, use Sanchez semi-bold or regular weight. Whenever possible, use all caps or sentence case with wide-set tracking (+25).

INTRO TEXT

For intro paragraphs, use Sanchez regular weight.

Whenever possible use wide-set tracking (+25).

BODY

For body copy, use Whitney regular weight. Whenever possible bold URL and email addresses using Whitney bold. When using Whitney reversed on a solid colour background or photos use Whitney medium or Whitney semi-bold.

Brandon Text Black	*Brandon Text* Medium Italic	**Sanchez** Black	Sanchez Regular	**Whitney** Black	*Whitney* Semi-bold Italic
Brandon Text Black Italic	Brandon Text Regular	*Sanchez* Black Italic	*Sanchez* Italic	*Whitney* Black Italic	Whitney Book
Brandon Text Bold	*Brandon Text* Regular Italic	**Sanchez** Bold	Sanchez Light	**Whitney** Bold	*Whitney* Book Italic
Brandon Text Bold Italic	Brandon Text Light	*Sanchez* Bold Italic	*Sanchez* Light Italic	*Whitney* Bold Italic	Whitney Light
Brandon Text Medium	*Brandon Text* Light Italic	Sanchez Semi-bold	Sanchez Extra Light	**Whitney** Semi-bold	*Whitney* Light Italic
		Sanchez Semi-bold Italic	*Sanchez* Extra Light Italic		

FOUNDATION TYPOGRAPHY (CONTINUED)

ALTERNATIVE DESKTOP TYPEFACES

The fonts Calibri and Rockwell have been chosen as alternative desk top fonts to be to used in place of the official Foundation brand fonts. Due to their legibility and accessibility, as well as their similar characteristics to Assiniboine Foundation's brand typefaces, these fonts should be used when designing or creating pieces not in design software (e.g. Microsoft Word instead of Adobe InDesign)

HEADLINES

For headlines, when Brandon Text is not available, use Calibri Bold weight. Whenever possible, use all caps or title case with tight set tracking (-25).

SUBHEADS

For subheads when Sanchez is not available, use Rockwell regular weight. Whenever possible, use all caps or sentence case with wide-set tracking (+25).

INTRO TEXT

For subheads when Sanchez is not available, use Rockwell regular weight with wide-set tracking (+25).

BODY

For body copy when Whitney is not available use Calibri regular weight. Whenever possible bold URLs and email addresses using Calibri bold. At times you may need to use Calibri light for body copy; when using the lighter weight option, make sure the text is still legible.

Calibri
Bold

Calibri
Bold Italic

Calibri
Regular

Calibri
Italic

Calibri
Light

Rockwell
Bold

Rockwell
Bold Italic

Rockwell
Regular

Rockwell
Italic

FOUNDATION VISUAL ELEMENTS

Along with the Foundation's logo, colour palette and typography, the following visual elements have been developed to define the Foundation's overall look. These flexible elements invoke a sense of freshness, modernity and vibrancy while still appealing to a slightly more mature audience.

Three different directions were developed. These three separate looks work together as a cohesive unit to provide variety and flexibility, and provide a solution for any situation that may arise. Using such a wide variety of visual elements will allow this identity to have staying power.
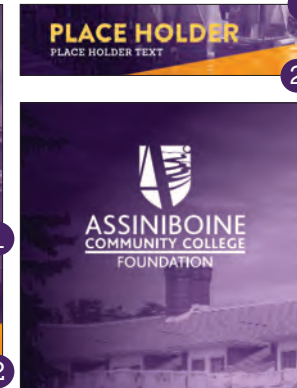
DIRECTION 1

1. Photos cropped at an angle to create visual interest and draw the eye across the page. This method of cropping mimics other elements, which creates a cohesive look as well as it creates white/negative space to place subheads

2. Gradient colour washes are used on the bottom of photos to allow text to be more readable/legible. Purple is usually used in this photo treatment as it is the Foundation's proposed main colour.

3. Angled shapes are used behind headers and subheads of increase the legibility. This visual element draws the eye across the page and mimics the angled cropped photos. The use of the angled shapes also adds layers and depth to the design. when used with the angled photos, it creates the shape of an A (for Assiniboine) in the negative space .

4. Angled blocks of colour can be placed at the bottom (usually) right side of the page. This creates a natural space to place elements such as page numbers and logo. By adding this element, it generates a rhythm to the design, and creates another A in the negative space.

5. Angled boxes can be used for important information and call-outs. The angled shape of the box creates movement and mimics other elements, which adds to the cohesion of the design. This call-out treatment can be used with any of the three directions.
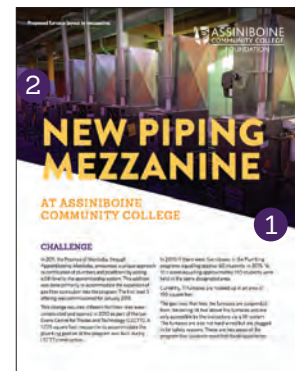
# FOUNDATION VISUAL ELEMENTS (CONTINUED)

DIRECTION 2

1. Purple colour washes with a slight gradient are used on full page photos to increase brand recognition by using large amounts of one of the primary colours. The slight dark to light gradient adds movement and visual interest while helping with legibility when applying text on images.

2. Angled blocks of colour are placed at the bottom (usually) right side of the page. the angled shape is usually transparent and applied to full cpage photos with the purple colour wash.This creates a natural space to place elements such as page numbers and logo This elements mimics the shape used in Direction 1 and reinforces the idea of interchangable elements.

3. Thin angled shapes replace key line strokes to highlight important text and create a natural space for call-outs and stories. These shapes create movement and mimic other elements, adding to the cohesion of the design. This call-out treatment can be used with any of the three directions.

FOUNDATION VISUAL ELEMENTS (CONTINUED)

DIRECTION 3

1. A combination of purple colour washes with a slight gradient and full colour photos cropped at an angle are used to increase brand recognition by using large amounts of one of the primary colours. The interesting way of cropping and combining the two different photo treatments along with the slight dark to light gradient adds movement and visual interest. The eye is drawn across the page and is directed to information. The full colour wash helps with legibility when applying text on images.

2. Thin angled shapes replace key line strokes to highlight important text and create a natural space for call-outs and stories. These shapes create movement and mimic other elements, adding to the cohesion of the design. This call-out treatment can be used with any of the three directions.

3. Angled boxes can be used for important information and call-outs. The angled shape of the box creates movement and mimics other elements, which adds to the cohesion of the design. This call-out treatment can be used with any of the three directions.

4. This direction works multiple photos are needed on vertical roll up banners.
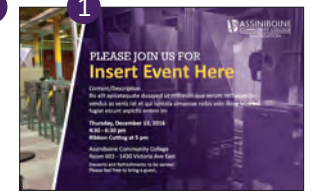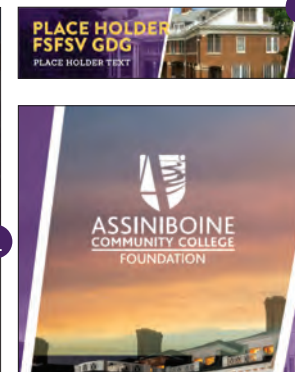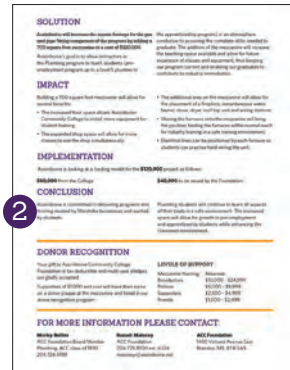
CONTINUING STUDIES
AT ASSINIBOINE

VISUAL IDENTITY.

CONTINUING STUDIES COLOUR PALETTE

Continuing Studies' colour palette is bright, vibrant and modern. It is related to the main college's palette and is organized into different streams: credential, industry certification and personal interest.

PRIMARY COLOUR

Pantone	187C
CMYK	22/100/89/15
RGB	171/30/44
Hex #	AB1E2C

SECONDARY COLOURS | STREAMS

Maroon | Credential

Pantone	188C
CMYK	33/92/73/38
RGB	121/36/47
Hex #	79242f

Blue | Industry Certification

Pantone	297C
CMYK	52/5/3/0
RGB	110/196/231
Hex #	6EC3E7

Green | Personal Interest

Pantone	344C
CMYK	38/0/38/0
RGB	160/213/177
Hex #	A0D5B1

ACCENT COLOURS

Pantone 169C	Pantone 150C	Pantone 120C	Pantone 344C	Pantone 297C	Pantone 2567C
CMYK 0/37/24/0	CMYK 0/36/72/0	CMYK 0/12/72/0	CMYK 38/0/38/0	CMYK 52/5/3/0	CMYK 23/39/0/0
RGB 248/177/170	RGB 251/175/93	RGB 255/220/101	RGB 160/213/177	RGB 110/196/231	RGB 193/160/203
Hex # F8B0AA	Hex # FBAF5D	Hex # FFDC65	Hex # A0D5B1	Hex # 6EC3E7	Hex # C0A0CB

CONTINUING STUDIES COLOUR PALETTE (CONTINUED)

COLOUR CHOICES

Primary Colour | Red

» **Relationship to Assiniboine:** College's primary colour

» **Personality:** Vibrance, strength, passion

» **Rationale:** Used as a secondary colour for branch specific pieces and primary colour for general Continuing Studies pieces. Red is a bold colour that inspires passion and conveys strength.

Credential | Maroon

» **Relationship to Assiniboine:** Complements the College's primary red

» **Personality:** Rich and mature

» **Rationale:** Used as a primary colour for branch specific/credential pieces. Maroon conveys strength.

Industry Certification | Blue

» **Relationship to Assiniboine:** Part of the college's secondary colour palette

» **Personality:** Corporate and intellectual

» **Rationale:** Blue connects well to the Continuing Studies' business core strength branch. It exudes depth and stability and resonates with those in the business community who are already in the workforce.

Personal Interest | Green

» **Relationship to Assiniboine:** Part of the college's secondary colour palette

» **Personality:** Calm, gentle, growth

» **Rationale:** Teal, a combination of blue and green, is a colour that represents open communication and clarity of thought. It embodies Continuing Studies' personal interest branch due to its green base colour, which has roots in growth, strength, and spirit, and its blue base colour that radiates calm and serenity. It's the perfect colour to represent continual growth.

Accent colours | Shades and tints of Pink, Orange, Yellow, Green, Blue, and Purple

» **Relationship to Assiniboine:** Part of the college's secondary colour palette

» **Personality:** Vibrant, diverse, versatile

» **Rationale:** We will choose an accent colour if needed based on the look and needs of the piece and the colours in the photo or photos used. Using a colour from the college's secondary colour palette will help us relate to the overall Assiniboine brand. Accent colours will create variation and visual interest.

CONTINUING STUDIES TYPOGRAPHY

BRAND TYPEFACES

Typefaces are used for two main reasons. First, they make information readable and accessible. Second, they convey personality and offer distinction. Assiniboine's typography library was chosen to make large amounts of text easily digestible. Our modern fonts create visual interest and encourage subtle break-up of large body copy.

HEADLINES

For headlines, use PF Handbook black or bold weight. Whenever possible, use all caps.

SUBHEADS

For subheads, use Sanchez semi-bold or regular weight. Whenever possible, use all caps or sentence case with wide-set tracking (+25).

INTRO TEXT

For intro paragraphs, use Sanchez regular weight with wide-set tracking (+25).

BODY

For body copy, use Whitney regular weight. Whenever possible bold URL and email addresses using Whitney bold. At times you may need to use Whitney light for body copy; when using the lighter weight option, make sure the text is still legible. When using Whitney light, bold URL and email addresses using Whitney semi-bold.

PF Handbook Black	PF Handbook Regular	**Sanchez** Black	Sanchez Regular	**Whitney** Black	Whitney Medium
PF Handbook Black Italic	*PFHandbook* Italic	***Sanchez*** Black Italic	*Sanchez* Italic	***Whitney*** Black Italic	*Whitney* Medium Italic
PF Handbook Bold	PF Handbook Thin	**Sanchez** Bold	Sanchez Light	**Whitney** Bold	Whitney Book
PF Handbook Bold Italic	*PF Handbook* Thin Italic	***Sanchez*** Bold Italic	*Sanchez* Light Italic	***Whitney*** Bold Italic	*Whitney* Book Italic
PF Handbook Medium	PF Handbook Extra thin Italic	**Sanchez** Semi-bold	Sanchez Extra Light	**Whitney** Semi-bold	Whitney Light
PF Handbook Medium Italic	*PF Handbook* Extra thin Italic	***Sanchez*** Semi-bold Italic	*Sanchez* Extra Light Italic	***Whitney*** Semi-bold Italic	*Whitney* Light Italic

CONTINUING STUDIES
TYPOGRAPHY (CONTINUED)

ALTERNATIVE DESKTOP TYPEFACES

The fonts Calibri and Rockwell are alternative desktop fonts used in place of the official college brand fonts when those fonts are unavailable. Due to their legibility and accessibility, as well as their similar characteristics to Assiniboine's brand typefaces, these fonts should be used when designing or creating pieces not in design software (e.g. Microsoft Word instead of Adobe InDesign).

HEADLINES

For headlines, when PF Handbook is not available, use Calibri Bold weight. Whenever possible, use all caps or title case.

SUBHEADS

For subheads when Sanchez is not available, use Rockwell regular weight. Whenever possible, use all caps or sentence case.

INTRO TEXT

For subheads when Sanchez is not available, use Rockwell regular weight.

BODY

For body copy when Whitney is not available, use Calibri regular weight. Whenever possible bold URLs and email addresses using Calibri bold. At times you may need to use Calibri light for body copy; when using the lighter weight option, make sure the text is still legible.

Calibri
Bold

Calibri
Bold Italic

Calibri
Regular

Calibri
Italic

Calibri
Light

Rockwell
Bold

Rockwell
Bold Italic

Rockwell
Regular

Rockwell
Italic

CONTINUING STUDIES PHOTOS AND IMAGERY

* A photo and video waiver must be signed in advance of any photography or videography. Forms are per instance, not per person, and should be used for closed (not open to the public) photo/video shoots. Photography/videography signage is available for sign-out through Astra when taking photos and video at large-scale and/or public events.

PHOTOGRAPHER GUIDELINES

» Subject more often to the left of centre.

» Mid-range photos are preferred (compared to distance or close-up).

» Healthy combination of horizontal and vertical photos is preferred.

» Diversity matters: gender, age, ethnicity, ability, etc.

» Shoot in RAW format, but also include JPGs.

» Consult the marketing manager prior to photoshoot for art direction.

TECHNICAL SPECIFICATIONS

» Images for print need to be at 300 DPI at production size; web images need to be at 72 DPI at production size.

» Sponsor and partner logos are required in EPS format whenever possible. If EPS file is not available, text may be substituted.

DIRECTION AND STYLE

Assiniboine uses actual student and staff in our photography whenever possible and avoids stock photography unless absolutely necessary. When shooting photography, our goal is to be inclusive and use a diverse cross-section of the college population. Models should be looking at the camera to enhance the sense of connection between the viewer and the college.

STYLE

When choosing photos for Assiniboine materials, we aim for dynamic, candid and relaxed images. We don't want anything too staged or static; ideally, we want our audience to feel like they are viewing an authentic moment captured in time. Whenever possible, Assiniboine Community College photography will be used to create a truly authentic Assiniboine experience.

LOOK AND FEEL

Photos are chosen for their ability to connect with the reader either through emotion or motion; images that draw the eye in are always preferred.

Imagery always relates to the subject matter and tells the story quickly and succinctly.

Government of Canada / Gouvernement du Canada

Funded by: Government of Canada

CONTINUING STUDIES PHOTOS AND IMAGERY (CONTINUED)

PHOTOGRAPHY EXAMPLES

CONTINUING STUDIES DESIGN ELEMENTS

Along with the logo, colour palette and typography, the following visual elements have been developed to define Continuing Studies' overall look. These flexible elements invoke a sense of freshness, modernity and vibrancy while appealing to both a youthful and slightly more mature audience.

BORDER/FRAME DESIGN

1. **TRANSLUCENT COLOUR BAR**
   Complements the focal point of the piece and allows you to see the imagery behind the text. It adds depth to the piece, allowing for multiple layers. When used in conjunction with the header/focal point, the colour bar draws your eye across the page and creates movement and energy. This element is consistent with other pieces in the college and can be used as an accent colour or to highlight the call-to-action areas/call outs in a piece.

2. **WHITE BORDER**
   A more modern and playful version of the "framing the moment" design element used in prior college marketing pieces. Pulling the colour bar to the edge anchors the element, adding depth and layers to the piece. This allows for design intrigue and engagement with the reader.

3. **WHITE SPACE**
   A cool, modern design, the spaciousness of the elements allows for breath and space. Embracing white space and using it to highlight and emphasize is key to this design.