International Communication Association

Graphic Standards Guide

Contents

Logo Lockups

Our Icon

Our icon is made up of 2 symmetrical cubes overlapping in the center of the mark. An optical illusion is created at the cubes intersection, with each cube seemingly completing the other. As the cubes intersect, they also appear as if they are linking together. This represents, at our core, the various ways we perceive, process, and connect every aspect of human communication.

This is ICA.

Geometry

30% Scale
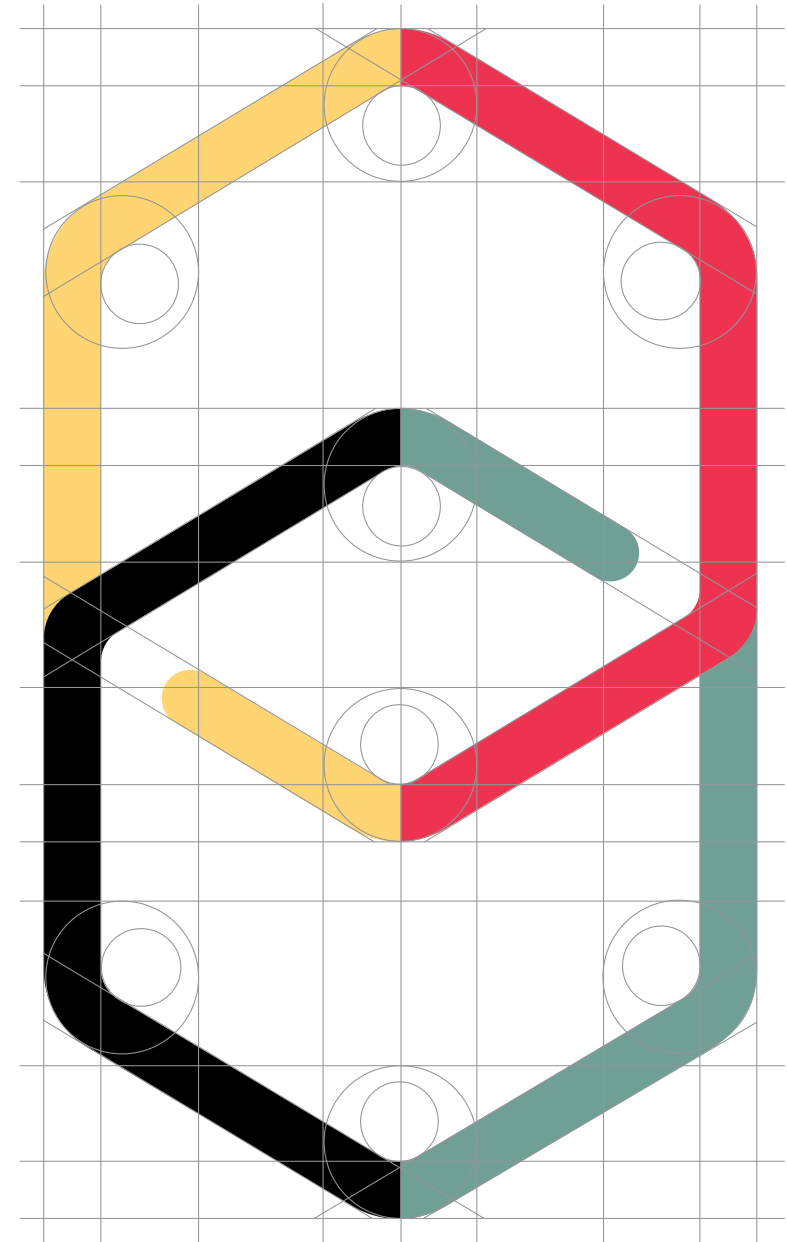
Primary Brandmarks

1. Full Wordmark

This brand mark should be used in all communications where our organization is being introduced as a first point of contact for people, aiding in better and immediate organization recognition.

Spacing, color, and fonts of this mark should always remain as they are shown here.

## 2. Acronym Only

This brandmark may be used in visual communications where our organization recognition has **already** been established by using our full wordmark first, somewhere on the same visual material.

Spacing, color, and fonts of this mark should always remain as they are shown here.

1. Full Wordmark + Geometry

International Communication Association

2. Acronym Only + Geometry

ICA
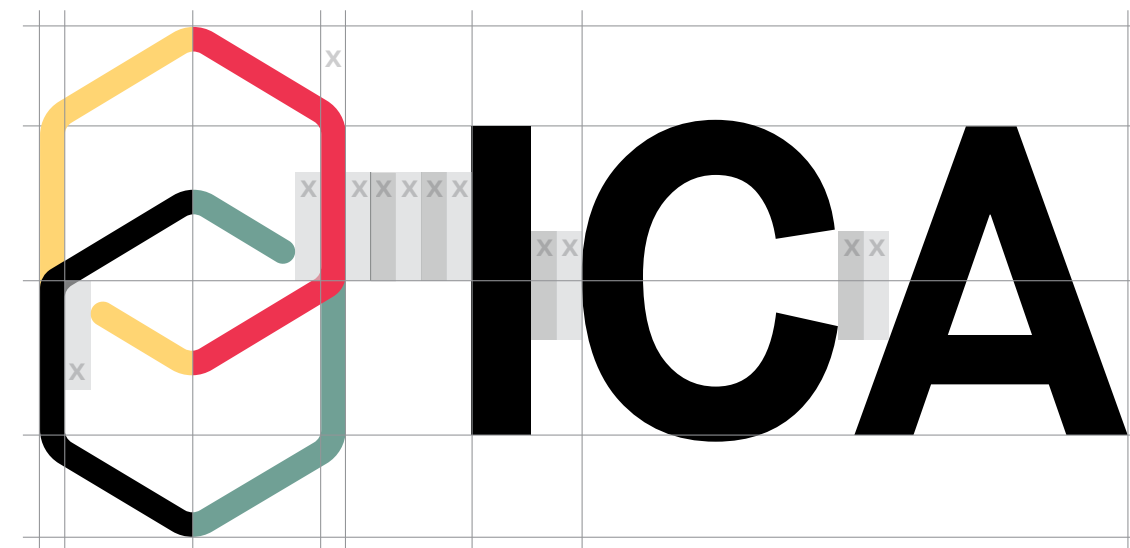
Clear Space Guidelines

A certain amount of clear, free space should be preserved around each of the brandmarks to ensure the visual integrity of the marks is maintained in any space they are placed within. The measurements below show how much clear space is needed for each mark. This spacing should be evenly scaled as the mark is scaled.

Icon

Clear Space

Full Wordmark

X   Clear Space

X   X   **International Communication Association**   X

X

Acronym Only

X   Clear Space

X   X   **ICA**   X

X
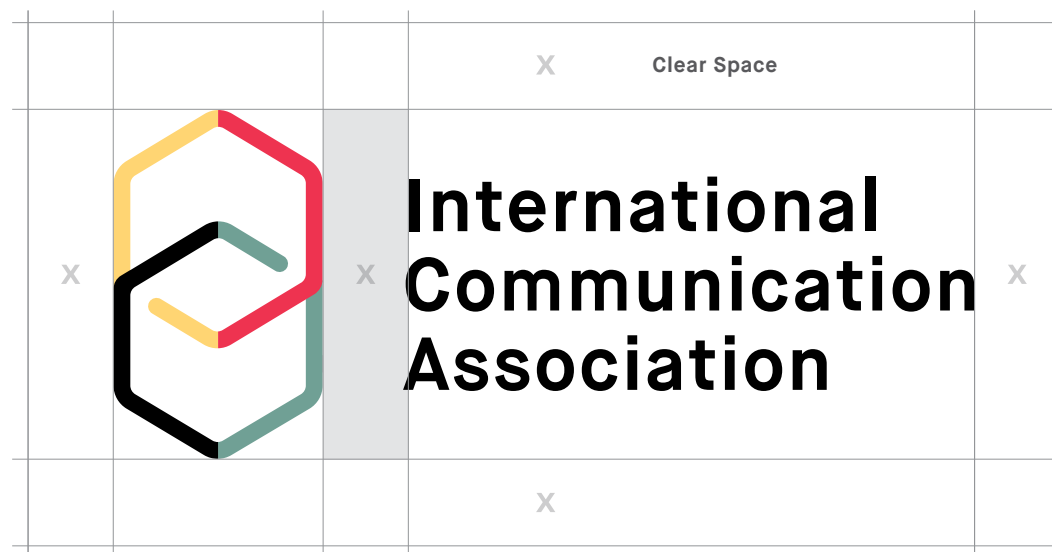
1-Color Brandmarks

In very limited circumstances where only
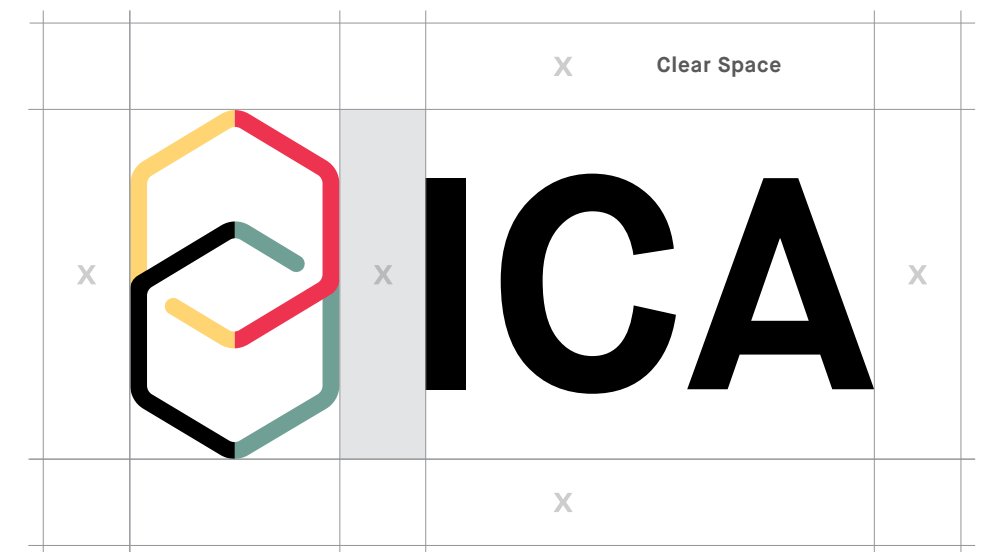1-color may be used on visual communications,
all brandmarks should be recolored 100%
black or white as shown here.

Brandmarks for Divisions and Interest Groups

These guidelines explain how to create and maintain the identities of ICA divisions and interest groups who function under the umbrella of the ICA brand, without losing the integrity or consistency of our organization's overarching branding.

Acronyms Vs. Full Titles

Ideally, for all branded lock-ups, group titles should be shortened to acronyms when applicable. Utilize other visual areas within your division or group, to display the full name of the group when there is a clear need to define the acyronym.

Color of Group Titles

Should always be 40% Black, regardless of background color. (See next page for examples.)

Length of Group Titles

Full Wordmark: Single character count should not exceed 12 characters.

Acronym Only: Single character count should not exceed 6 characters.

Partner Title Font Considerations

Full Wordmark: Should be same size as ICA.

Acronym Only: 40% size of ICA Acronym.

Font Case
For all branded lock-ups, group titles should always be ALL CAPS.

International Communication Association
CSABXXXXXXXX

Group title should not exceed this length

ICA
CSABXX

Group title should not exceed this length

ICA
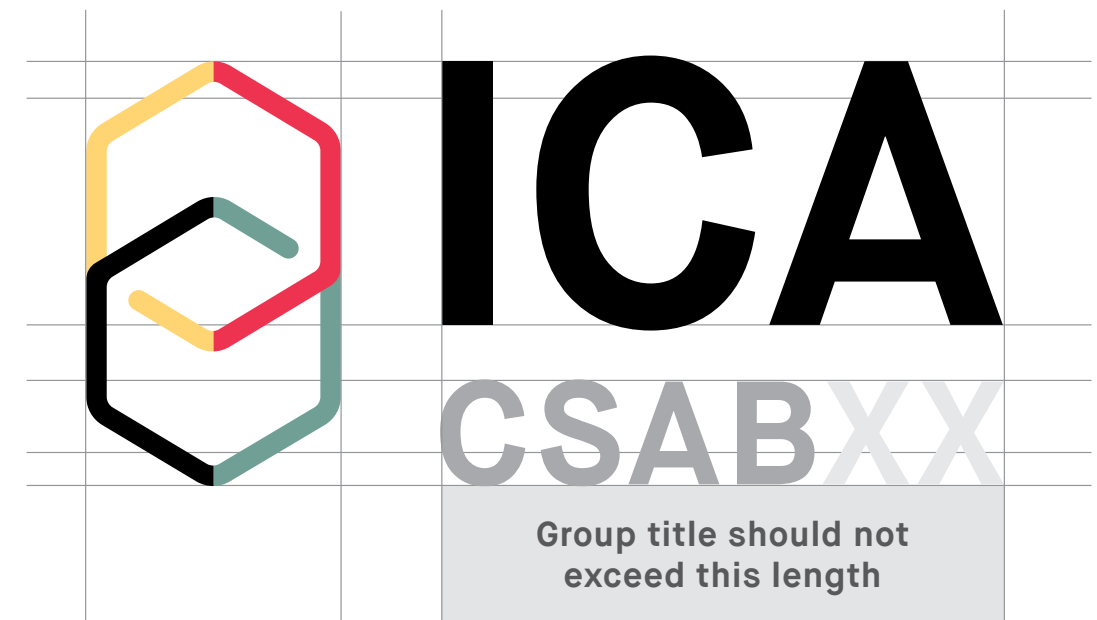
Brandmarks for Divisions and Interest Groups

Here's a look at more examples of these lockups with either background color option (black/white).

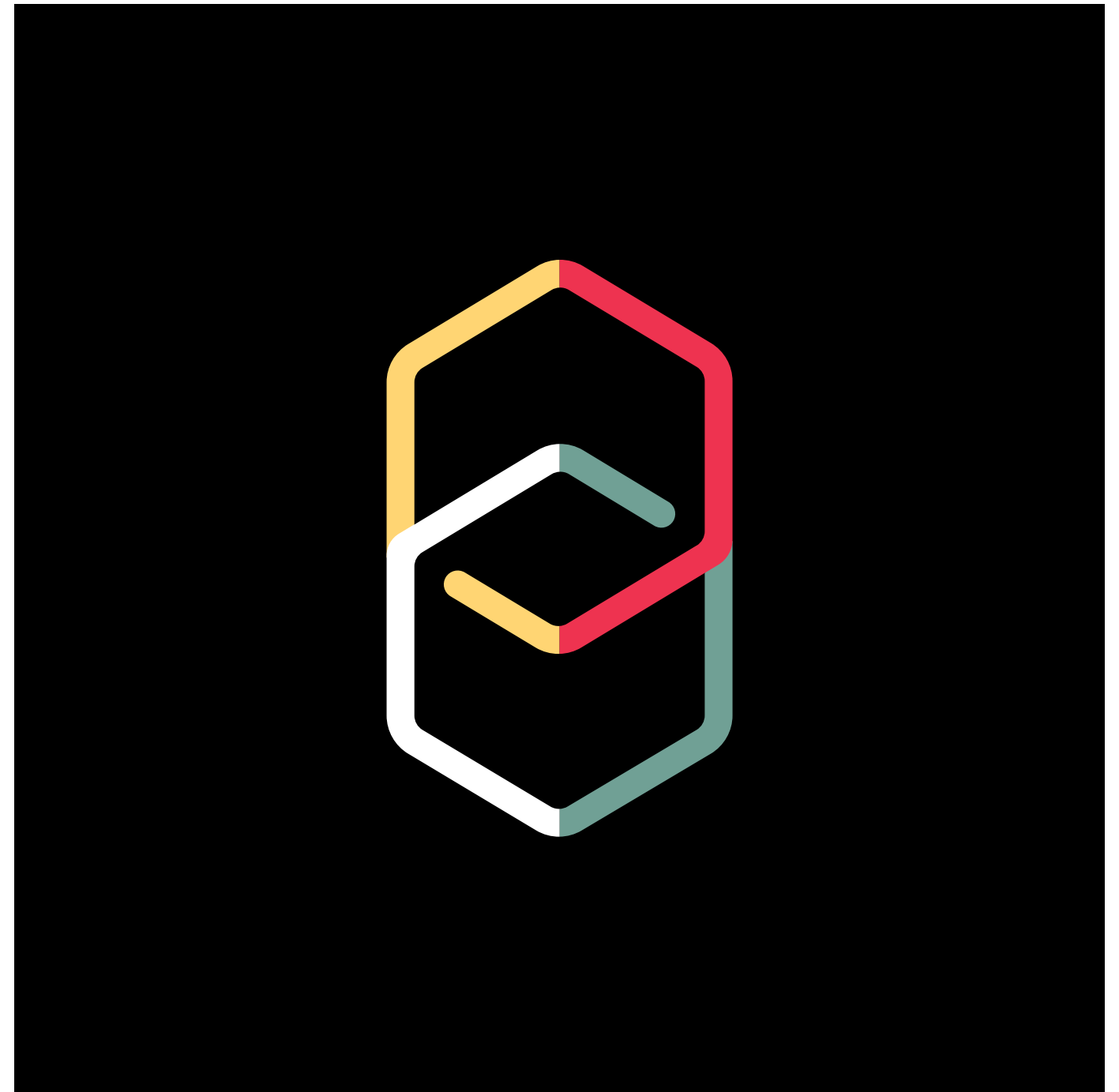# Main Social Profile Icon

For both Facebook and Twitter, our icon should remain as shown below (in the same proportion to the box and same color), sized according to each platforms specifications.

Facebook
360px x 360px

Twitter
500px x 500px

Social Profile Icons for Divisions and Interest Groups

For both Facebook and Twitter, our icon should remain as shown here (in the same proportion to the box and same color), sized according to each platforms specifications.

Facebook
360px x 360px

Twitter
500px x 500px

Additional Divisions & Interest Groups Considerations on Social

For both Facebook and Twitter, our branding should be consistent across all channels and landing page image areas.

Social Cover Photos
Examples shown here provide a graphic alternative to using photography as the large social cover photo. (For photography direction, see **Imagery** section on p. 32). When executing this graphic option, always adhere to our brand guidelines in terms of color, background, and font choice.

Consideration should also be taken to not place text or graphics within this space, in a place where they will be visually hidden by the profile icon.

Font Case
When the full name is spelled out as a large headline (shown here within the Twitter Cover Photo), the font should always remain Title Case.

Additional Social Cover Photo Examples

Additional Divisions & Interest Groups Considerations on Social

For both Facebook and Twitter, our branding should be consistent across all channels and landing page image areas.

Social Cover Photos
Examples shown here provide a graphic alternative to using photography as the large social cover photo. (For photography direction, see **Imagery** section on p. 32). When executing this graphic option, always adhere to our brand guidelines in terms of color, background, and font choice.

Consideration should also be taken to not place text or graphics within this space, in a place where they will be visually hidden by the profile icon.

Font Case
When the full name is spelled out as a large headline (shown here within the Twitter Cover Photo), the font should always remain Title Case.

Additional Social Cover Photo Examples

Things to Avoid

Below are some examples of things to avoid when using any of the brand marks.

Changing the Font

Stretching Any Element

Different Coloring of Any Logo Element
(See Color Section for more)

Tilting / Rotating

Adjusting Spacing of Any Logo Element

Placing on a Non-legible Background
(See Photography Section for more)

Additional Graphics

Icon Pattern

Our Icon Pattern may be used in places where large, solid blocks of color are used to fill blank space and an additional, subtle texture is desired. Pattern should always remain tonal. **See P. 26 for additional color direction.**

Attention should be taken to not layer any additional graphics, photography or extra brand marks in places where our Icon Pattern is already applied.
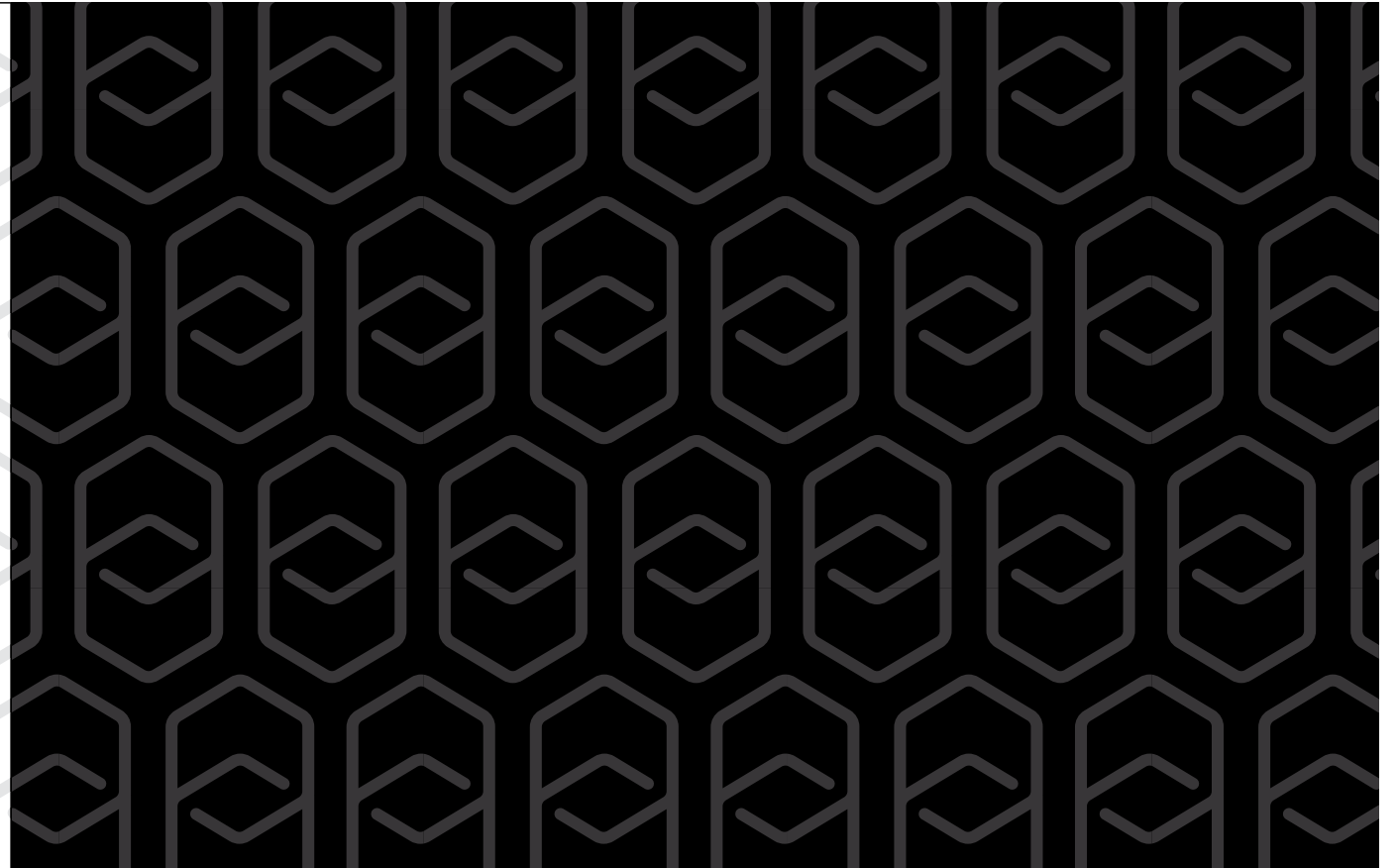
White Background

Pattern Graphic: Black, 10% Opacity

Black Background

Pattern Graphic: White, 10% Opacity

Icon Pattern In Use: Example

Journal Covers

See P. 26 for additional color and tone Information
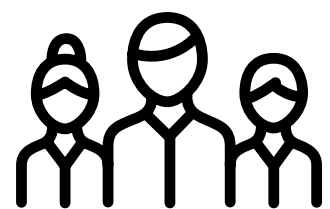
Informational Icons

In some instances, these additional icons may be used to visually reinforce related content / offerings / activities where additional visual support may be desired or needed.

These icons should always be colored either black or white, depending on background. All instances of icons should also be sized more as footnotes vs. main-attraction-sized graphics. Stroke weight should not be altered.

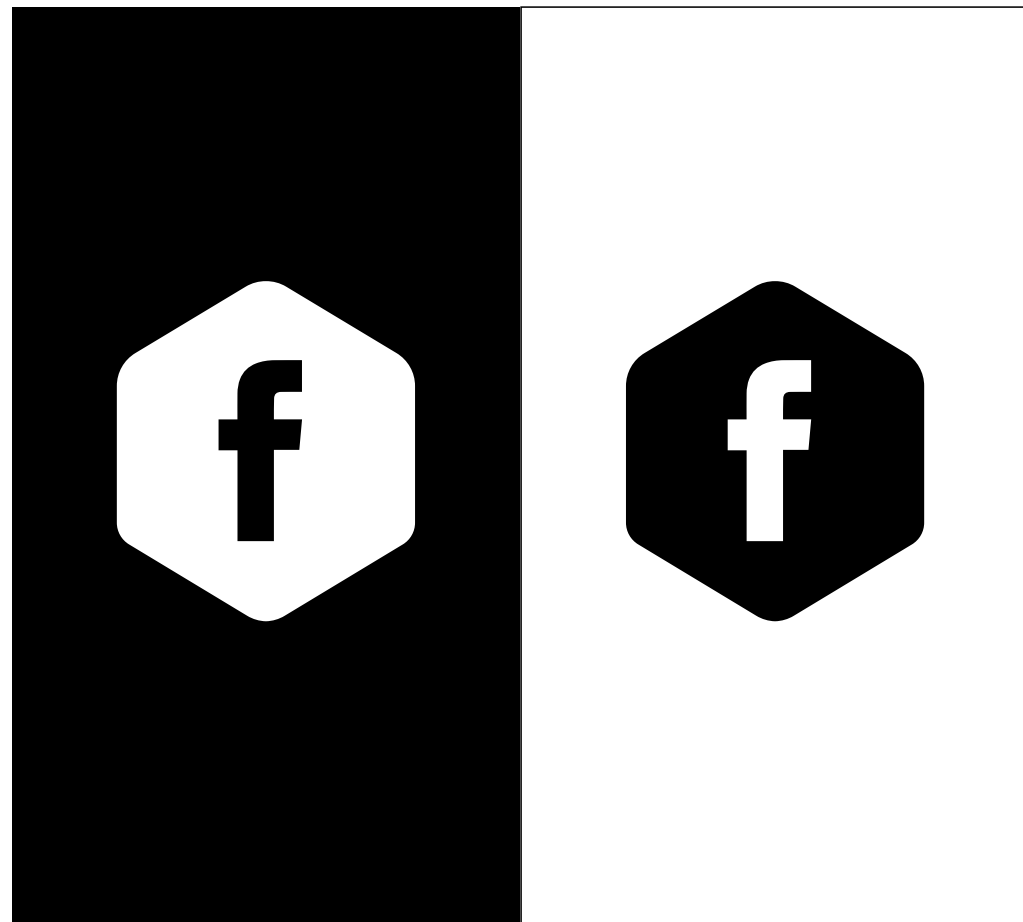| Quotables	Divisions / Groups / Interest Groups	Discounts / Grants	Publications/ Reading	Networking
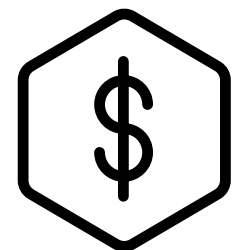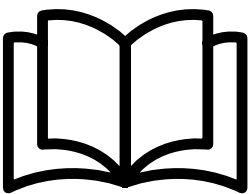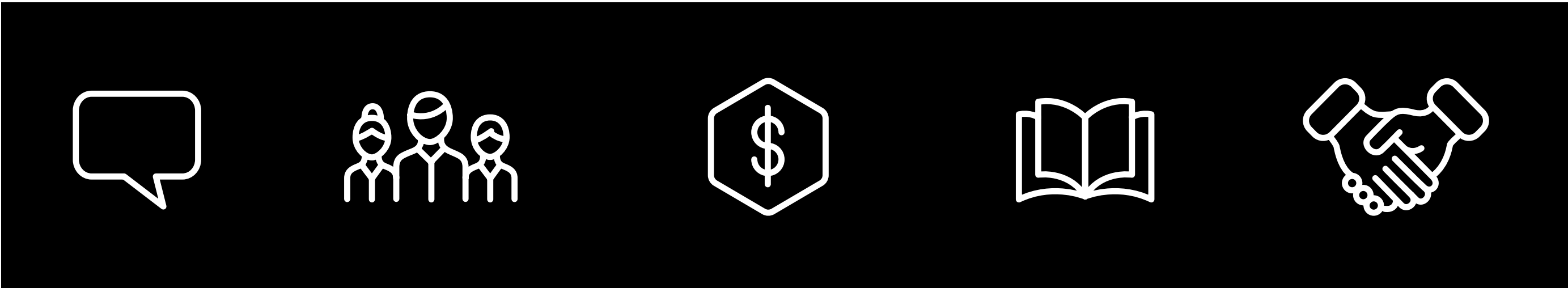
Informational Icons In Use: Example
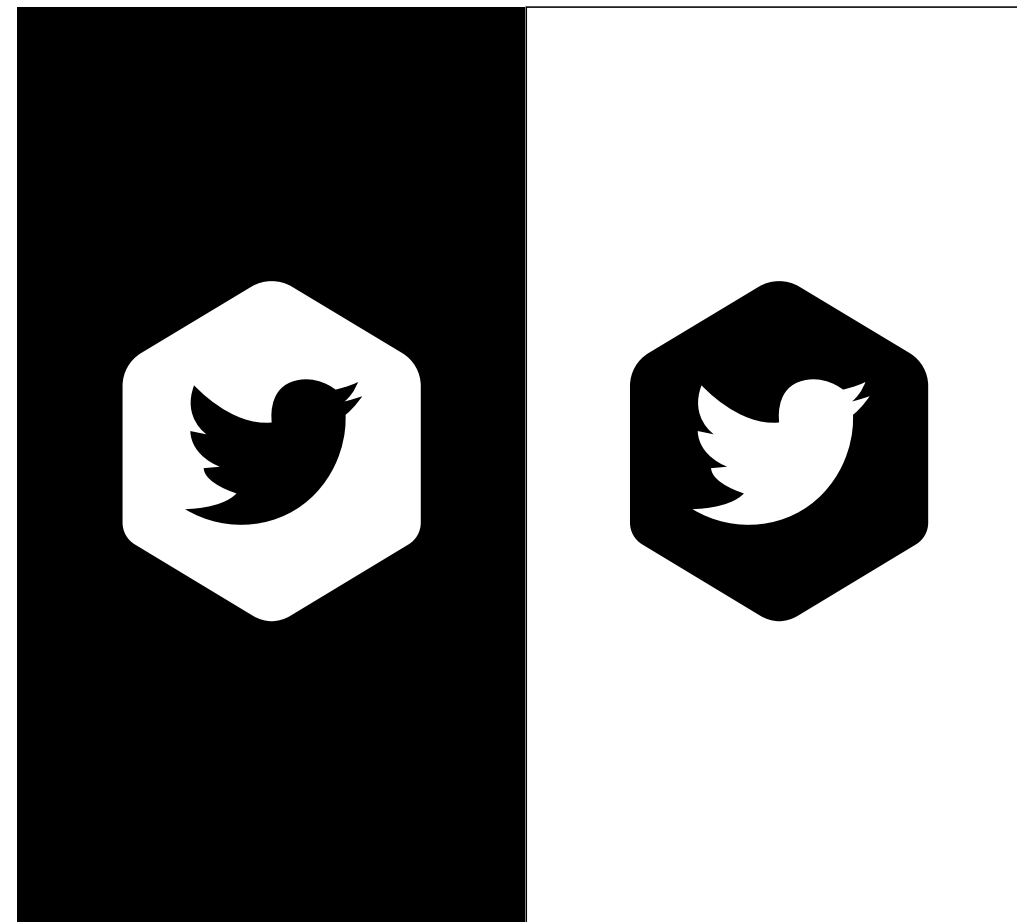
New Member Postcards

Social Icons

Both icons should always remain 1-Color, either black or white, depending on background.

Facebook

Twitter

Typography

ICA Fonts

Maison Neue

Designed by Timo Gaessner for foundry Milieu Grotesque, this font family offers modern, legible, and approachable readability at a variety of font weights. Below is an explanation of what to use and where.

Information about Font Licensing can be found here. Please first inquire on our association's current licensing guidelines by contacting us **(See p. 30)**.

Maison Neue, Bold

Tracking: 35 pt. (Brandmarks are custom tracked)
Leading: Should match the Point Size of the Font (Brandmarks are custom set)
Case: Always Title Case
Color: Always Black or White
Uses: Brandmarks, Headlines, Subheads

Maison Neue, Book

Tracking: 0 pt.
Leading: Should match the Point Size of the Font
Case: Always Sentence Case
Color: Always Black or White
Uses: Body Copy, Footnotes, Any Additional Tertiary Information

ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklm nopqrstuvwxyz

ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklm nopqrstuvwxyz

Font Hierarchy

Weights, Spacing, and Sizing

This sample paragraph provides direction on when to use what font weight, and how to space out and size various elements of copy.

(A)

Headlines, Subheads, In-Copy Highlights

Weight: Maison Neue, Bold
Tracking: 35 pt.
Leading: Should match the point size of the font
Case: Always title case
Color: Always black or white

(B)

Body Copy

Weight: Maison Neue, Book
Tracking: 35 pt.
Leading: Auto
Case: Always sentence case, exception with bulleted lists being set with title case
Color: Always Black or White

Example Paragraph Copy

(A) ➤ **ICA Member Benefits**

(A) ➤ **Divisions & Interest Groups**

Size: 65% of the Headline Size

(B) ➤ **Divisions and Interest Groups** are a great way to customize your membership experience based on your personal topic area(s) of interest. Joining a Division or Interest Group affords you increased potential to network with colleagues of similar interest.

Size: 50% of the Subhead Size

(A) ➤ **Publications**

➤ **Online Access to:**
- Communication, Culture, and Critique **(CCC)** ◄ **(A)**
(B) ➤ Communication Theory **(CT)**
- Human Communication Research **(HCR)**
- Journal of Communication **(JOC)**
- Journal of Computer-Mediated Communication **(JCMC)**
- Annals of our Association

Fonts In Use: Examples

Business Card

Journal Cover

International
Communication
Association

**Communication
Theory**

Volume 11   Issue 03   September 2018

Custom Brandmark
(See Page 6)

ICA

International
Communication
Association

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Member Services + Governance

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www.icahdq.org

Color: Seasonal Branded Colorway

Weight: Maison Neue, Bold
Tracking: 35 pt.
Leading: 35 pt.
Color: Black or White
Case: Always Title Case

Weight: Maison Neue, Book
Tracking: 0 pt.
Leading: Auto
Color: Black
Case: Title Case

Weight: Maison Neue, Bold
Tracking: 0 pt.

Things to Avoid

Below are some examples of things to avoid when using fonts and setting copy.

Setting Any Copy in ALL CAPS

WHO WE ARE

WE ARE THE PREMIER ACADEMIC ASSOCIATION FOR SCHOLARS ENGAGED IN THE STUDY, TEACHING, AND APPLICATION OF ALL ASPECTS OF HUMAN AND MEDIATED COMMUNICATION INTERNATIONALLY.

Justify-Aligning Copy

WHO WE ARE

WE ARE THE PREMIER ACADEMIC ASSOCIATION FOR SCHOLARS ENGAGED IN THE STUDY, TEACH-ING, AND APPLICATION OF ALL ASPECTS OF HUMAN AND MEDIATED COMMUNICATION INTERNATIONALLY.

Altering Tracking or Leading of Copy in Headline and/or Body Copy

W h o W e A r e

We are the premier academic association

for scholars engaged in the study, teaching,

and application of all aspects of human and

mediated communication internationally.

Color

ICA Palette

Primary ICA Colors

These 3 colors are the main visual identifiers, beyond our brandmarks, for our organization.

Understanding when to use them and where will help to maintain our visual integrity across all touch points. The following pages will describe ways to use these colors in more detail.

COLOR: ICA RED
PANTONE: 192 C
C: 0   M: 94   Y: 64   K: 0
R: 228   G: 0   B: 70
HEX: E40046

COLOR: ICA YELLOW
PANTONE: 141 C
C: 0   M: 16   Y: 65   K: 0
R: 242   G: 199   B: 92
HEX: F2C75C

COLOR: ICA GREEN
PANTONE: 624 C
C: 48   M: 8   Y: 34   K: 20
R: 120   G: 159   B: 144
HEX: 789F90

Secondary Colors

These colors should be used in very limited settings where more colors than what our primary palette offers, are necessary. Examples include color-coding Journal Editions through the year.

COLOR: JOURNAL BLUE
PANTONE: 2166 C
C: 75   M: 45   Y: 33   K: 14
R: 87   G: 114   B: 139
HEX: 57728B

COLOR: JOURNAL LILAC
PANTONE: 7640 C
C: 0   M: 79   Y: 24   K: 41
R: 147   G: 64   B: 84
HEX: 934054

Primary ICA Background/ Base Colors

These colors will mainly serve as solid color backgrounds and/or supportive colors alongside our Primary ICA Colors.

The majority of all type/fonts should be set in black or white. (See PP. XX, XX for exceptions.)

COLOR: BLACK
PANTONE: Process Black
C: 0   M: 0   Y: 0   K: 100
R: 38   G: 38   B: 38
HEX: 262626

COLOR: LT. GREY
PANTONE: 179-2 C
C: 0   M: 0   Y: 0   K: 11
R: 223   G: 222   B: 222
HEX: DFDEDE

COLOR: WHITE
PANTONE: WHITE
C: 0   M: 0   Y: 0   K: 0
R: 255   G: 255   B: 255
HEX: FFFFFF

Color: Brand Marks

The same 4 Primary ICA Colors should always be used when coloring our logos. The alignment of colors within our icon should always remain as shown below.

Two options, with either black or white as the fourth color, are available based on the background the logo is placed on.

While every effort should be taken to keep our brand marks in full color, to optimize legibility for all photographic backgrounds (both b/w and color), entire logo should be either black or white.

Black Background Color

White Background Color

Photographic Background

Color: Backgrounds

In the majority of cases, black should be used as the primary choice of background color for executions ranging from trade show displays to printed materials. Below are a few examples.

Color: Fonts

All fonts should remain solid black or white, depending on what color background they are placed on, in the majority of circumstances involving type.
(See P.13, Journal Example, For Font Color Exception)

White Background Color

Black Background Color

ICA Member Benefits

Divisions & Interest Groups

Divisions and Interest Groups are a great way to customize your membership experience based on your personal topic area(s) of interest. Joining a Division or Interest Group affords you increased potential to network with colleagues of similar interest.
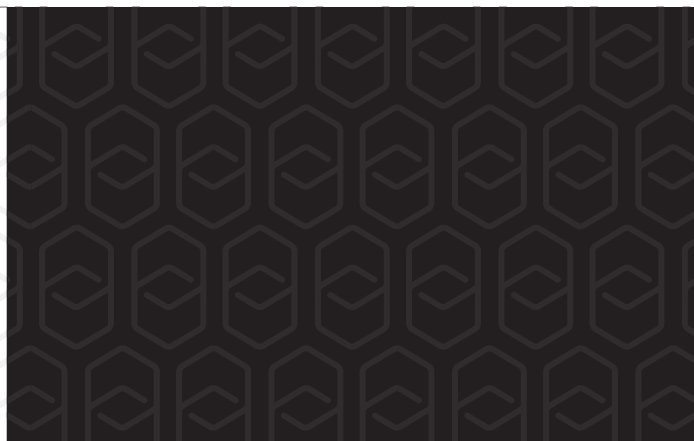
ICA Member Benefits

Divisions & Interest Groups

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Color: Icon Pattern

Patterns should always remain tonal and in
one of the color combinations listed below.

Background: White
Pattern: Black, 6% Opacity

Background: Black
Pattern: White, 6% Opacity

Background: Lt. Grey
Pattern: Black, 8% Opacity

Background: Journal Blue
Pattern: Journal Blue, Multiply 20%

Background: ICA Green
Pattern: ICA Green, Multiply 20%

Background: ICA Red
Pattern: ICA Red, Multiply 90%

Background: ICA Yellow
Pattern: ICA Yellow, Multiply 30%

Background: Journal Lilac
Pattern: Journal Lilac, Multiply 20%

Things to Avoid

Below are some examples of things to
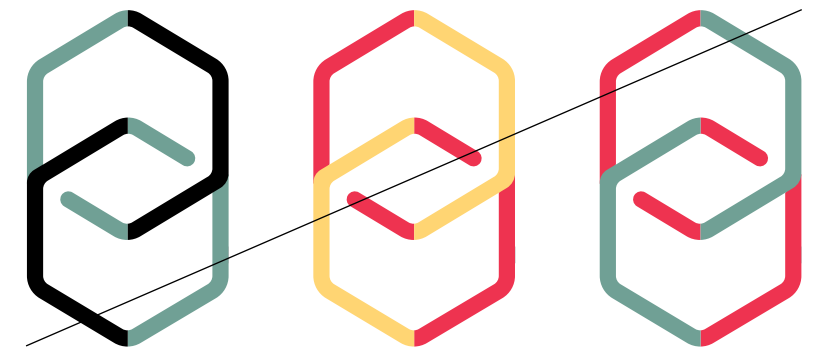avoid when coloring any of the brand marks.

Changing the Order or Type of Colors Within the Icon
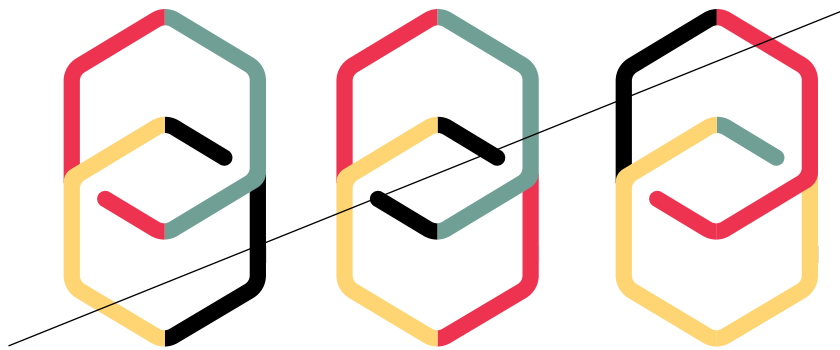
Changing the Color of Type Within Any of the Logos

Switching any of the Logos to 2-Color

Updating Any Part of Any of the Logos with Non-ICA Colors

Using Percentages of ICA Colors in Any of the Logos

Using Gradients of ICA Colors to Color Any of the Logos

Imagery

Imagery: Style

Natural, Balanced Light

When capturing any photography for our organization, effort should be made to shoot subjects and events in the most natural, balanced daylight as possible. Harsh, dramatic lighting should be avoided.

Documentary Style / Day-In-The-Life

When capturing people in various settings, at events, within the organization or on-location, subjects should be documented in their authentic natural states, whether engaged in a solo activity or interacting with others. The photographer should allow the action to develop as an observer. This means often people won't be looking directly at the camera engaging with the cameraman, but rather involved in something or with someone else in the environment around them.

People-Centric

When possible, captured photography for the organization should include the people that make up our association and those who interact and are involved in all that we do and are.

A photograph of a building or city street, for example, would be better shot with people in the scene vs. just the architecture or street scape.

Imagery: Portraits

In a Lifestyle Setting vs. Studio

In-Studio, solid color backdrops for portraits of people should be avoided in favor of capturing our subjects in authentic and natural settings. These places should have an acceptable amount of natural daylight. Subjects should be styled in a way that captures their authentic humanity vs. over-styled or too formal inside a studio setting.
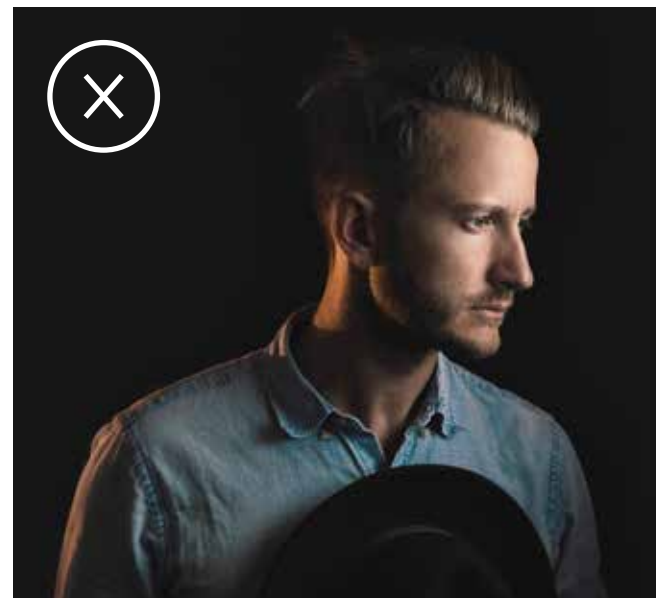
Natural and Candid vs. Posed

When capturing people, they should appear relaxed, and in their candid, authentic states. This means less focus on the perfectly styled, classically posed in-studio shot, and more on capturing that person's personality and humanity in a natural setting. This may also mean less formal (while not messy or disheveled) make-up and styling, depending on who the person is that is being photographed.

Imagery: Treatment

Slightly Desaturated

Photographs should be ever so slightly desaturated globally, on all captures. This not only visually unites all photography when the saturation is consistently and globally adjusted, it also provides a more elevated and polished point of view on photography across the organization. See below for a few before and after examples that visually describe the desired shifts in saturation.

Warm Tones

Color tones of the photography should subtly be globally shifted into a warm color space. See below for a few before and after examples that visually describe this tonal consideration.
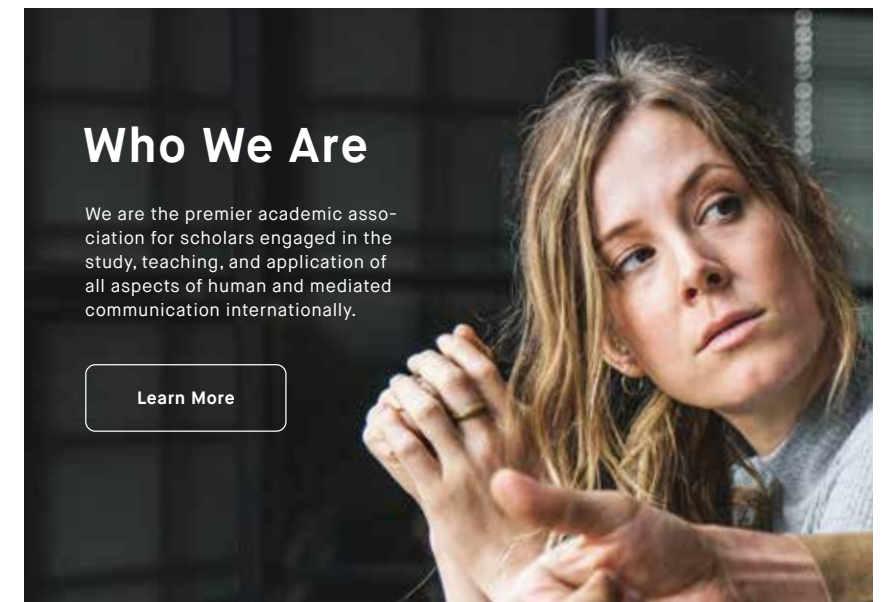
Considered Context

When capturing photography for specific placements (digital banner ads or image carousels, for example), care should be taken to consider where copy may live on these photographs - to ensure there are planned spaces within the captures where type will be legible.

Before   After

Before   After

Example of a Digital Content Unit

Who We Are

We are the premier academic association for scholars engaged in the study, teaching, and application of all aspects of human and mediated communication internationally.

Learn More

Additional Resources

Download Files / Templates

Dropbox.com/icagraphicstandardsmanual

icahdq.org

Additional Questions

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ICA