

Algonquin College Visual Identity Standards

January 2020



Welcome to the Algonquin College visual identity

These standards provide the Algonquin College Marketing Department and affiliates, as well as external contractors, with technical information and guidance to visually implement the brand.

However, the entire Algonquin College community has a role to play in encouraging consistent brand application to help tell our story.



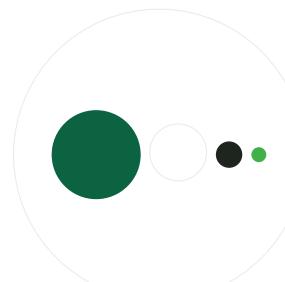
WORDMARK



MONOGRAM



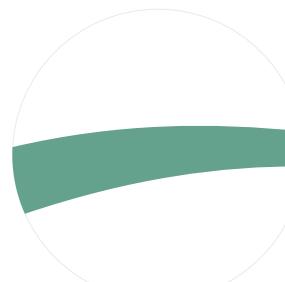
ICON



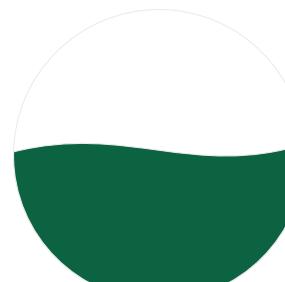
COLOUR



TYPOGRAPHY



SWOOSH



FOOTER



ILLUSTRATION



PHOTOGRAPHY

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1.0

Logotypes & Marks

1.1

The Wordmark

The wordmark is our primary logo and the cornerstone of our visual identity. It should always be given a place of importance, away from other visual elements, including text. It should never appear small, crowded or boxed in.

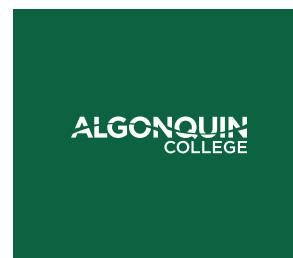
ALGONQUIN
COLLEGE

ACCEPTABLE COLOUR USE

The following standards for colour of the wordmark apply to the entire family of logotypes and marks.

✓ DO...

- **1-7:** use these preferred colour combinations
- **8:** use in tones of light grey if absolutely necessary
- **9:** use Algonquin Green on light-coloured field
- **10-11:** use white when the background is textured or when not using colours from the primary palette



UNACCEPTABLE LOGO USE

The following standards for use of the wordmark apply to the entire family of logotypes and marks.

~~X~~ DO NOT...

- **1:** create or recreate new or modified versions
- **2:** use New Growth Green or more than one colour
- **3:** distort the shape or resize disproportionately
- **4:** change the angle of orientation
- **5:** fill with images or patterns
- **6:** obstruct
- **7:** apply any gradients
- **8-9:** add effects, such as bevel, emboss or drop shadows
- **10:** create a repeated pattern or wallpaper effect
- **11:** use outlines or strokes to improve visibility
- **12:** overlay over patterns or busy areas of a photo



EXCLUSION ZONE

The wordmark exclusion zone is based on the height of its letter "A" to ensure it's not overwhelmed by other elements. Use the following diagram to calculate the minimum amount of space that should surround the logo at all times.



MINIMUM SPACE

The clear space surrounding the wordmark should be at least the height of the "A" at whatever size it's displayed.

SIZING

The wordmark holds up well at small sizes. In spite of this, it's never reduced below this minimum size to maintain legibility. Always use caution when scaling down the logo.



MINIMUM WIDTH

The wordmark should never appear at less than 1 inch in print and 72 pixels on screen.

EXAMPLES OF PLACEMENT

The placement of the wordmark on material is flexible, depending on the size and function of the marketing collateral.

The wordmark should always be aligned with the artboard margins unless being used in the middle of an artboard.

PLEASE NOTE:

- Consider visibility when choosing placement of the wordmark. If a banner needs to be seen from across a room, for example, top right corner placement is advantageous.
- Unless in use as a profile picture or the like, the wordmark should never be the most prominent item of a design.



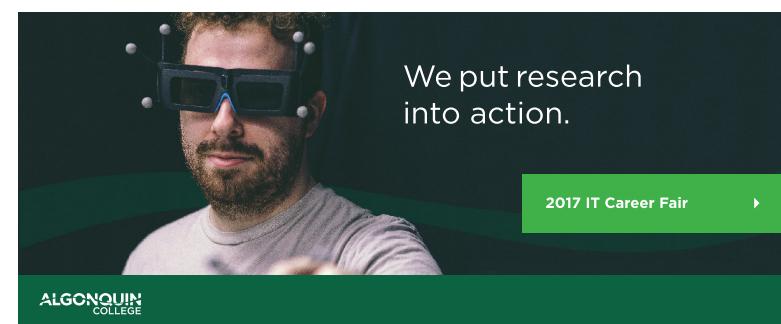
PROFILE PICTURE



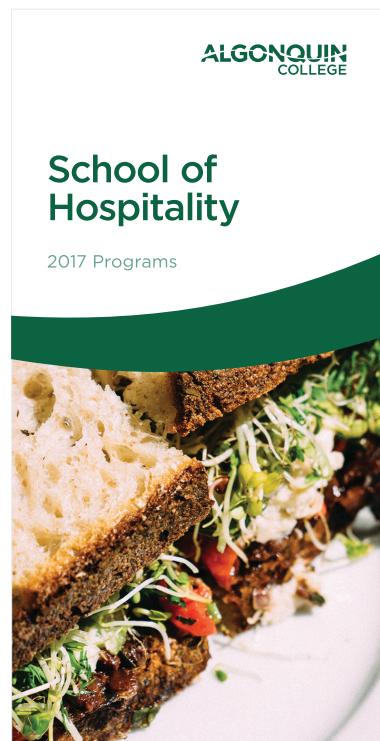
STAND-UP BANNER



BROCHURE



DIGITAL AD



BROCHURE

1.2

The Monogram

The monogram is a unique and simple signifier for the College. Because of its simplicity, it's more versatile than the wordmark, making it useful in small or limited-space applications or as a graphic ornament for various designs.

PLEASE NOTE:

- The monogram follows all colour and use specifications assigned to the wordmark. **See pages 6 and 7 for more details.**



EXCLUSION ZONE

The monogram exclusion zone is based on half its size and ensures it's not overwhelmed by any other elements. Use the following diagram to calculate the minimum amount of space that should surround the monogram at all times.



MINIMUM SPACE

The clear space around the monogram should be at least 50% of its own height at whatever size it's being displayed.

SIZING

The wordmark holds up well at small sizes. In spite of this, it's never reduced below this minimum size to maintain legibility. Always use caution when scaling down the logo.



MINIMUM WIDTH

The monogram should never appear at less than 0.25 inches in print and 9 pixels on screen.

COMBINING THE WORDMARK AND THE MONOGRAM

The monogram is a graphic reinforcement of the Algonquin College brand. With the exception of merchandise and internal environmental branding, it should never be used on a design without the presence of the wordmark.

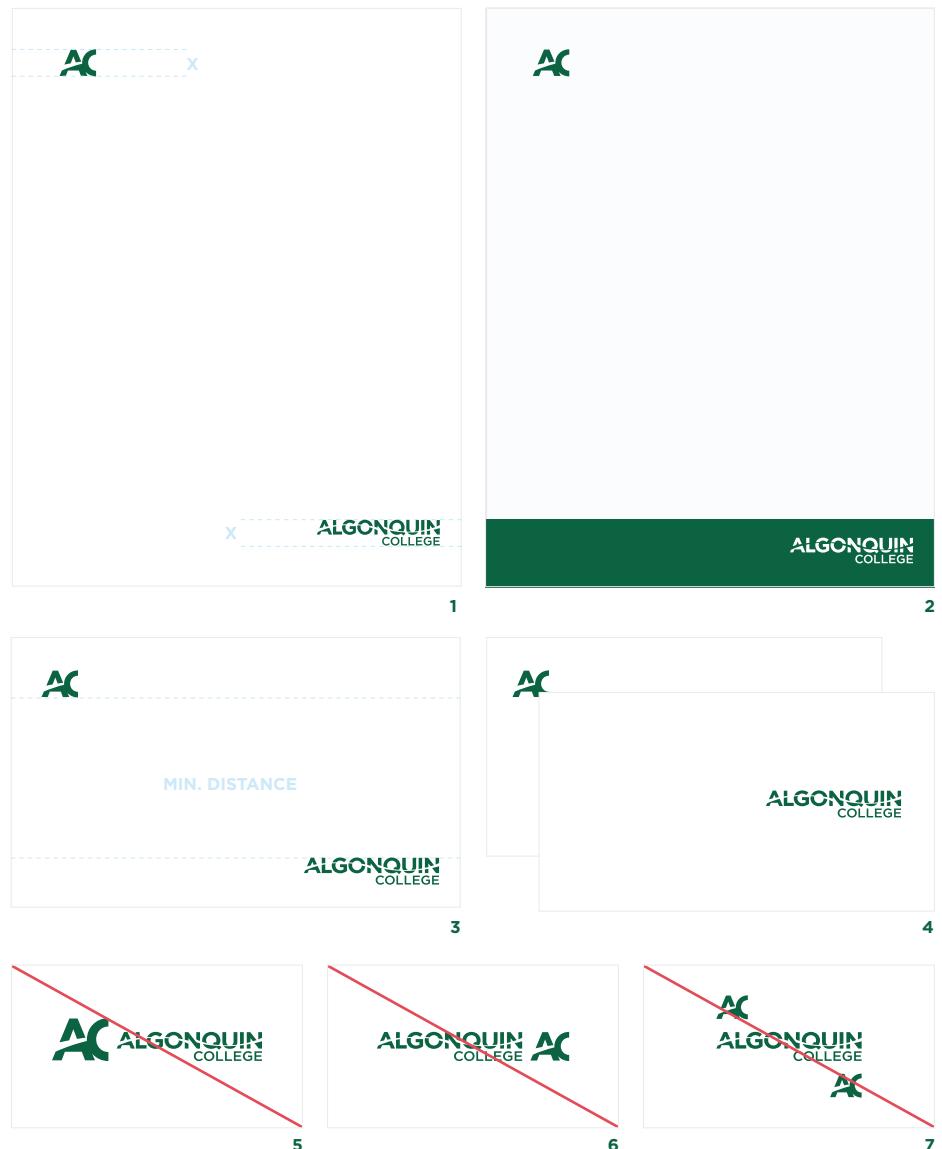
However, **the monogram should never be used alongside the wordmark to create a new logo.**

✓ DO...

- **1:** aim to keep the size of the icon and wordmark similar. One should not be more prominent than the other
- **1-4:** make use of the logo as a supporting graphic element in a design where the wordmark is also present
- **3:** use a sizable gap distance when using the icon and wordmark in the same design (use discretion)
- **4:** use the icon on a different side of the wordmark in a single piece

✗ DO NOT...

- **5-7:** lock up the icon with the wordmark in any way, even if meeting minimum space requirements for the individual items



1.3

The Icon

The icon is a graphic element developed from the monogram as a signature piece for use primarily in the digital realm.

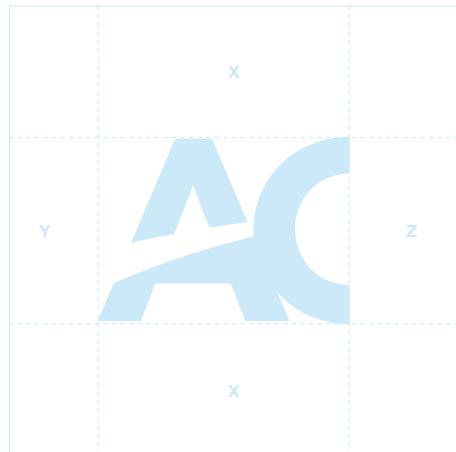
PLEASE NOTE:

- **The icon should never be (re)created.** Use the available artwork in every case.
- A reverse version of the icon exists for use on dark backgrounds where legibility is compromised.



CONSTRUCTION

The icon is built by placing the monogram inside a square, adhering to the below parameters. The icon should never be recreated. Prepared files are available for download.



CENTRING THE MONOGRAM

While the monogram is mathematically centred on its vertical axis (distance X), it uses a different distance from the left (Y) than the right (Z). This is to compensate for the slant of the A, visually centring the monogram in the square.

SIZING THE MONOGRAM

The monogram is sized at 56% of the width of the square in which it's placed.

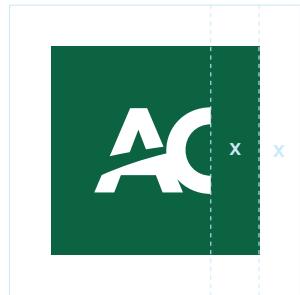
REVERSE VERSION

The squared icon isn't "punched out". The monogram inside the square should always remain fully opaque, either in white or in green in the case of the reverse version.



EXCLUSION ZONE

The icon exclusion zone is based on the right-side padding of the square. The space ensures that the icon isn't overwhelmed by any other elements. Use the following diagram to calculate the minimum amount of space that should surround the icon at all times.



MINIMUM SPACE

The clear space around the icon should always match the distance between the right edge of the monogram and the right edge of the square.

SIZING

The wordmark holds up well at small sizes. In spite of this, it's never reduced below this minimum size to maintain legibility. Always use caution when scaling down the logo.



MINIMUM WIDTH

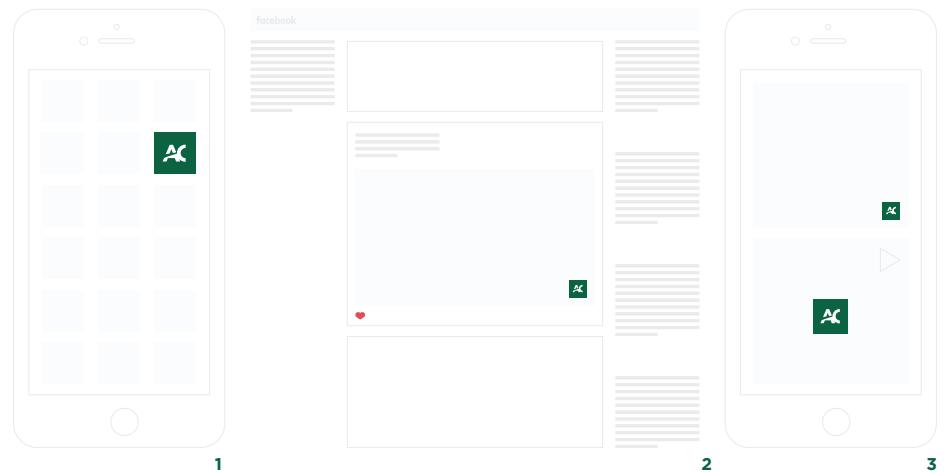
The icon should never appear at less than 0.2 inches in print and 16 pixels on screen.

ICON PLACEMENT

Use the icon as a signature on digital material such as photography or social media posts.

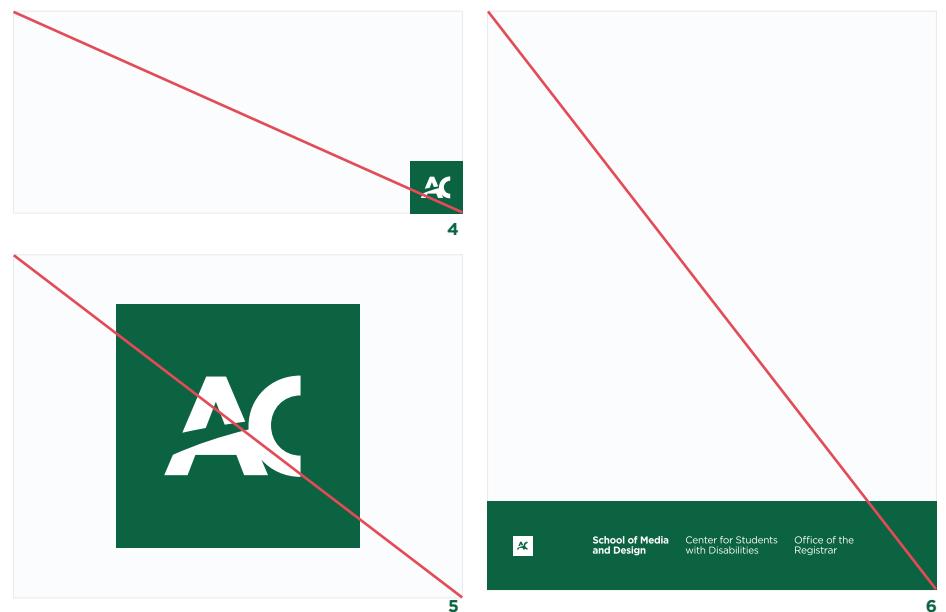
✓ DO...

- **1:** use the icon as an app home button
- **2, 3:** position the icon at the bottom right corner of an image if using as a signature
- **3:** position the icon in the middle of the screen if using as a bumper at the end of a video



✗ DO NOT...

- **4:** place the icon on the edge of an image without any padding
- **5:** use the icon as the most prominent item in a design
- **6:** replace the wordmark for the icon



1.4

The Coat of Arms

Algonquin College applied to the Canadian Heraldic Authority for a grant for a coat of arms, flags and a badge to mark the College's 50th anniversary in 2017.

Our armorial bearings are steeped in symbolism, reflecting Indigenous and Canadian cultures. The creation process for the emblems, led by the Canadian Heraldic Authority's Saguenay Herald, was done in consultation with the College's Aboriginal Education Council and its Mamidosewin Centre, as well as the Kitigan Zibi Anishinabeg and Algonquins of Pikwàkanagàn First Nations.

The coat of arms has limited application. Most instances are ceremonial, such as official documents (e.g., diplomas, degrees, certificates, commencement programs), presidential documents (e.g., inaugurations, event invitations) and select merchandise. The coat of arms should not be altered in any way and should be used only with the express consent of the Marketing Department.



2.0

Sub-Brands

2.1

Sub-Brand Logotypes

Sub-brand logotypes identify the individual units, while demonstrating a connection to the College.

Please see the following page for a preview of all available formats and categories.

PLEASE NOTE:

- Sub-brand logotypes and signatures follow all rules regarding sizing and colouring as set out in the previous chapter.
- All sub-brand logotypes have been pre-created. **Do not create or recreate your own sub-brand logotype.**
- If you need a new logotype, please visit algonquincollege.com/identity
- All sub-brand logotypes and signatures should adhere to their appropriate font weight as prescribed on the following page.

✗ DO NOT

- All sub-brand logotypes adhere to a hierarchy. **Do not use for products, services, projects, initiatives or events.**



SUB-BRAND LOGOTYPE ARRANGEMENTS

A. CAMPUSES (INT'L)
GOTHAM BOLDB. CAMPUSES (DOMESTIC)
GOTHAM BOLDC. ACADEMIC SCHOOLS AND FACULTIES
GOTHAM MEDIUMD. ADMINISTRATIVE DEPARTMENTS AND OFFICES
GOTHAM BOOKE. ACADEMIC PROGRAMS
GOTHAM BOOK

UNLOCKED

LOCKED WITH WORDMARK - VERTICAL

LOCKED WITH WORDMARK - HORIZONTAL

LOCKED WITH AC ICON

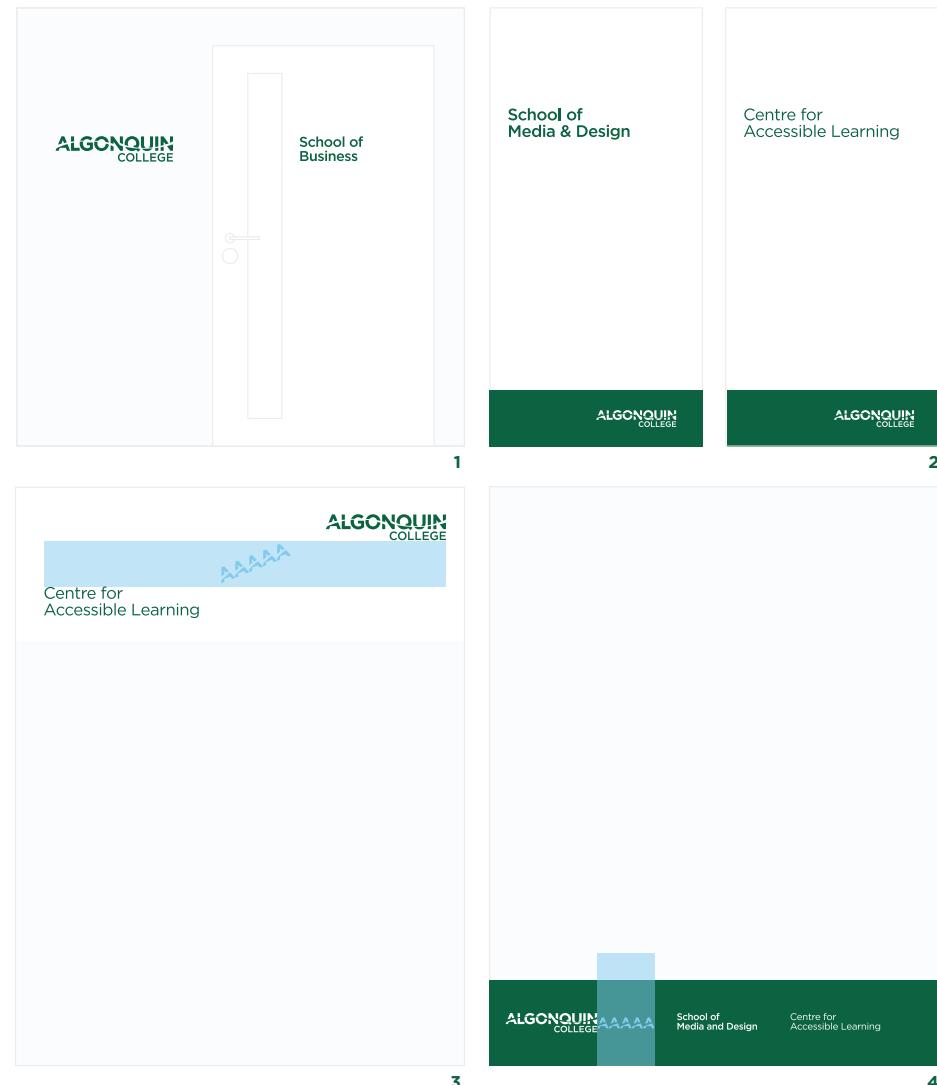
A.	Kuwait			
B.	Pembroke Campus			
C.	School of Media & Design			
D.	Human Resources			
E.	Energy Management			

USE OF UNLOCKED LOGOTYPES

Stand-alone logotypes offer additional flexibility and prominence relative to the Algonquin College wordmark.

✓ DO...

- **1:** use stand-alone sub-brand logotypes as signage on campus if the wordmark is in close proximity
- **2:** give the sub-brand logotypes prominence in marketing material relative to the wordmark when placed independently
- **3-4:** leave a sizable gap between an unlocked logotype and the wordmark to avoid a mis-represented lockup
- **4:** use the unlocked logotypes in the footer when sponsoring an event with multiple other units



USE OF LOGOTYPES LOCKED WITH AC MONOGRAM

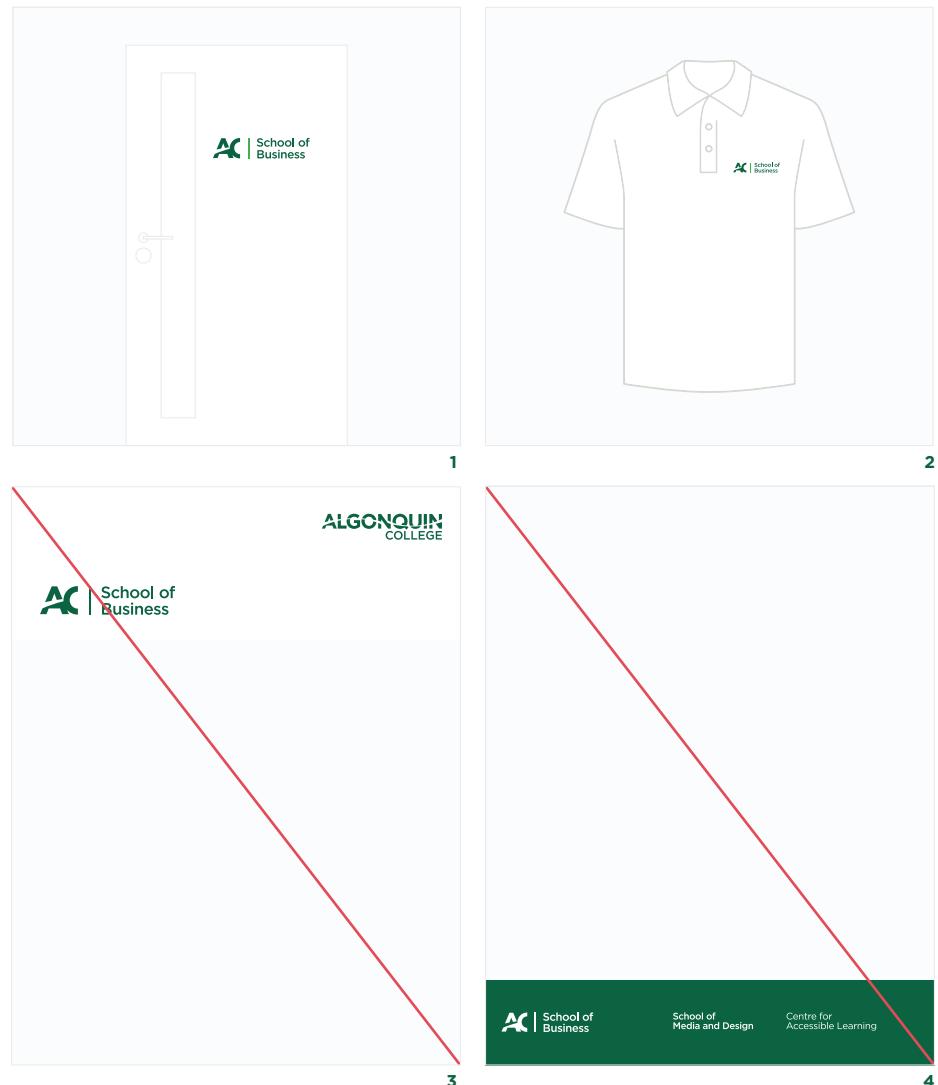
Logotypes locked up with the AC Monogram are useful for use in areas where limited space is available.

✓ DO...

- **1:** use the AC Monogram lockup as signage on campus
- **2:** use the AC Monogram lockup as a signature on merchandise

✗ DO NOT...

- **3-4:** use the lock up with monogram for external marketing, wayfinding or in combination with another Algonquin College logotype



USE OF LOGOTYPES LOCKED WITH AC WORDMARK

Logotypes locked up with the wordmark are available in both vertical and horizontal formats. The following rules apply to both arrangements:

✓ DO...

- **1:** use logotypes locked with the wordmark, alone, in the footer in place of the stand-alone wordmark

✗ DO NOT...

- **3-5:** use the lock up with wordmark for way-finding or in combination with another Algonquin College logotype



3.0 Graphic Elements

3.1

The Swoosh

The swoosh is one of our primary graphic elements. It draws both inspiration and precise dimension from the wordmark. Its consistent application adds recognizability and helps thread our marketing material together. The following pages illustrate its proper application.

The swoosh should never be (re)created. Use the available artwork in every case.



SWOOSH SECTIONS & RESIZING

The swoosh can be used in its entirety or split into halves or thirds for additional flexibility in design.

The swoosh or its sections should never be distorted. They should always be resized proportionately.

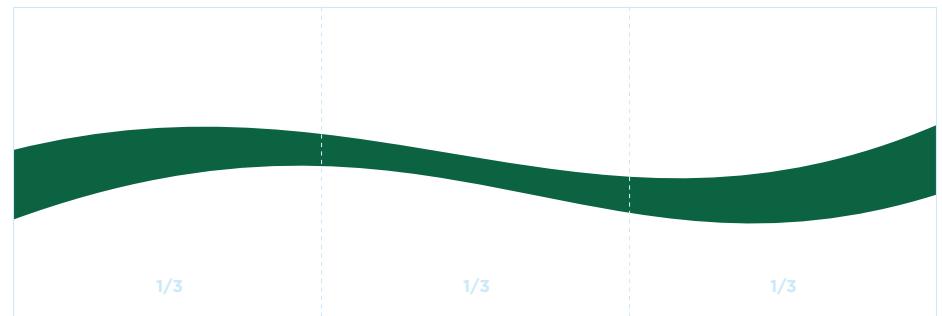
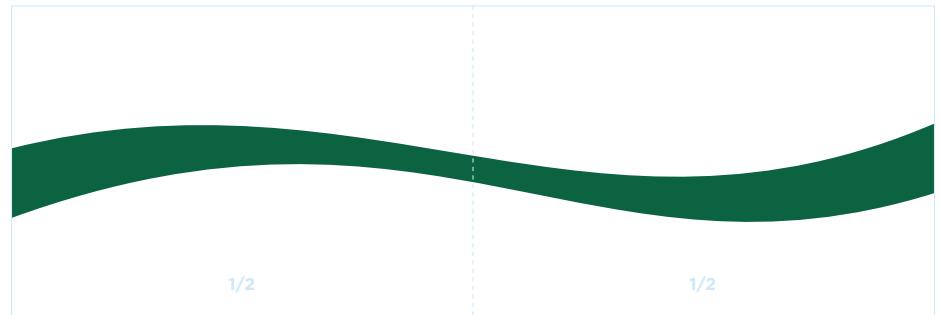
✓ DO...

- use the swoosh in its entirety when appropriate
- use sections of the swoosh to create dynamic designs
- resize the swoosh or its sections proportionately

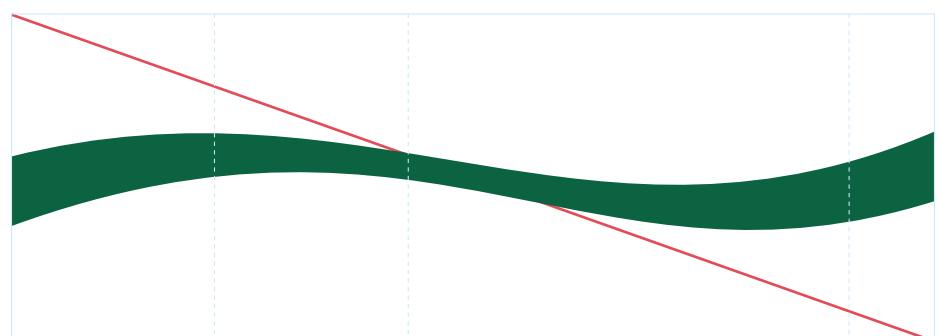
✗ DO NOT...

- use arbitrarily selected sections of the swoosh
- stretch or distort the swoosh or its sections

ACCEPTABLE SWOOSH SECTIONS



UNACCEPTABLE SWOOSH SECTIONS



ACCEPTABLE SWOOSH COLOUR USE

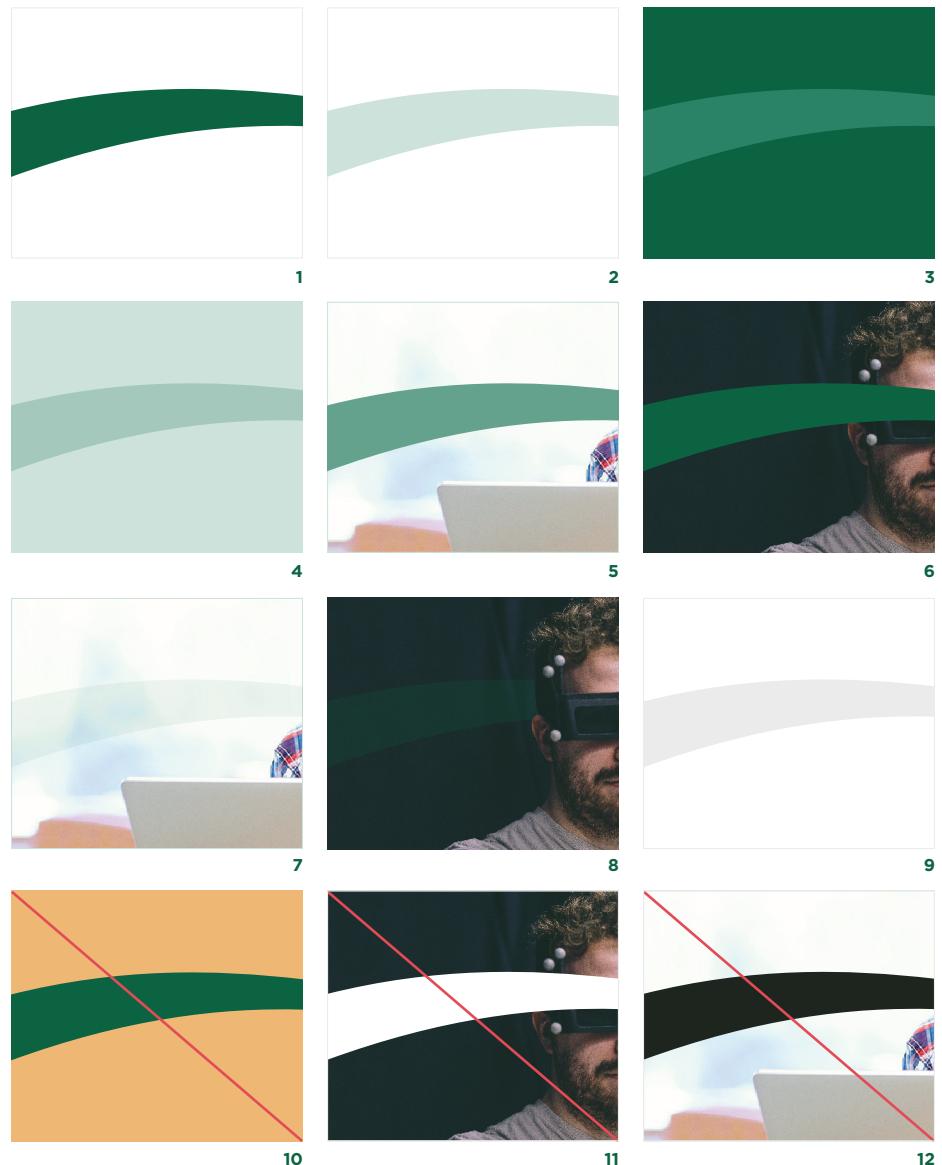
The swoosh **should be used only in tints of Algonquin Green**. The following standards apply:

✓ DO...

- **1-3:** favoured colour combinations
- **4-5:** combine tints of Algonquin Green
- **5-6:** use the swoosh over photography in solid tints
- **7-8:** use a low-opacity swoosh over photography
- **8:** allow the swoosh to interact with photography elements
- **9:** use the swoosh in tones of light grey if printing black and white

✗ DO NOT...

- **10:** use the solid swoosh over non-brand colours
- **11-12:** use the swoosh in solid white or black



APPLICATION OF THE SWOOSH

When choosing between the swoosh and its sections, take into account available space. The full swoosh is best suited to wide horizontal layouts. Conversely, swoosh sections are better suited to narrow vertical layouts.

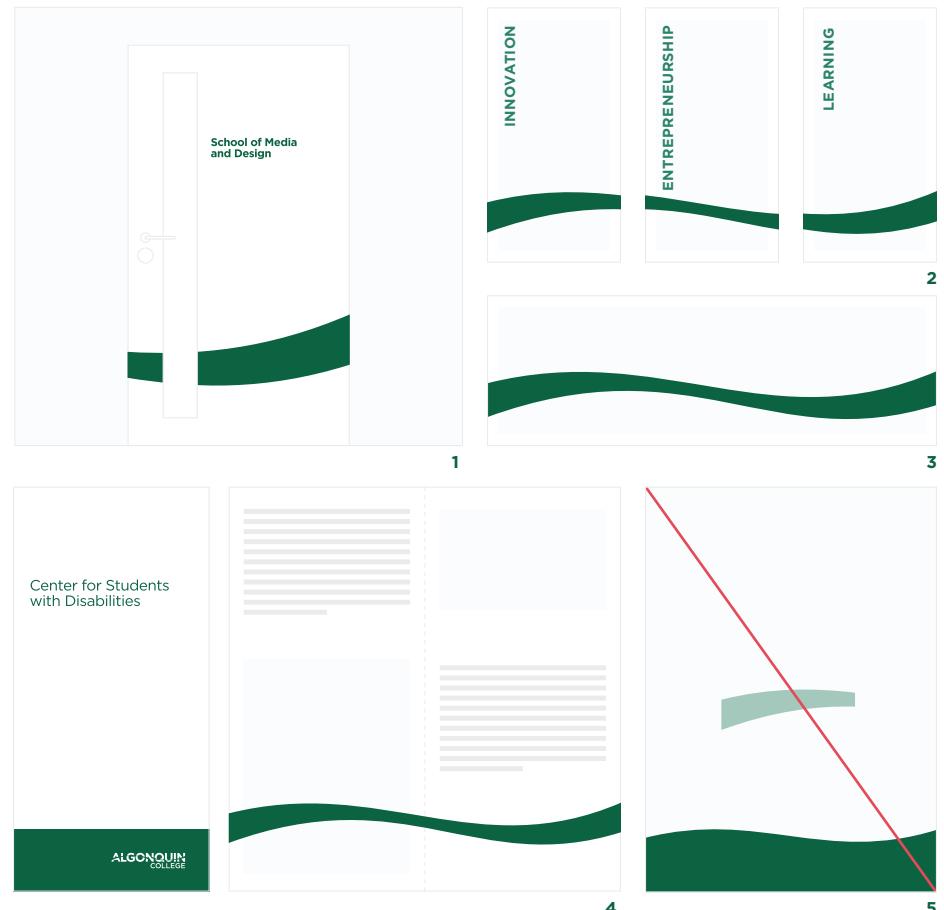
The swoosh should never be used in conjunction with the curtain.

✓ DO USE THE SWOOSH...

- **1:** as a decorative element in environmental branding
- **2:** as part of a series
- **3:** over photography or web material for added recognition
- **3:** as a decorative element on print or digital publications, separate from the footer
- **1-4:** spanning the full width of its artboard, including when the medium is folded (e.g., a book cover)

✗ DO NOT USE THE SWOOSH...

- **5:** on the same page or area as the curtain
- **5:** without spanning the full width of the artboard



3.2

The Curtain

A secondary graphic element, the curtain is used as an ornamental graphic. It can be used as a stand-alone item or contain text.

The top of the curtain follows the precise shape of the swoosh and wordmark. Thus, it should never be distorted when resizing. It should always appear at 100% width of whatever unit it's being used on. The following pages illustrate its proper application.

PLEASE NOTE:

- Never (re)create the curtain.
- The curtain should always appear in 100% Algonquin Green



CURTAIN STRUCTURE & RESIZING

The top curve of the footer matches the swoosh precisely. It should always be kept intact when resizing the footer for different needs. To ensure this is the case, adhere to the following standards:

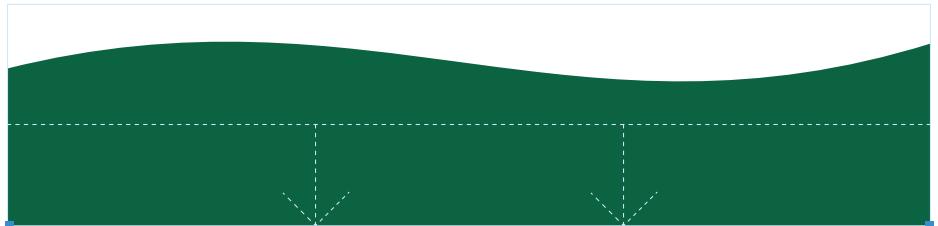
✓ DO...

- resize the curtain by lengthening the bottom using the two lowest anchor points, maintaining the integrity of the top curve

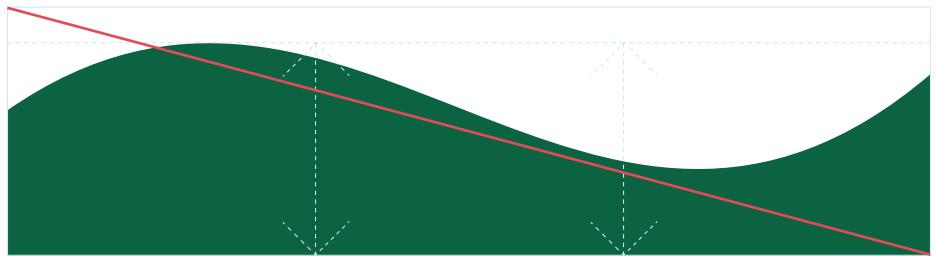
✗ DO NOT...

- resize the curtain vertically by stretching it, as this will distort the top curve disproportionately

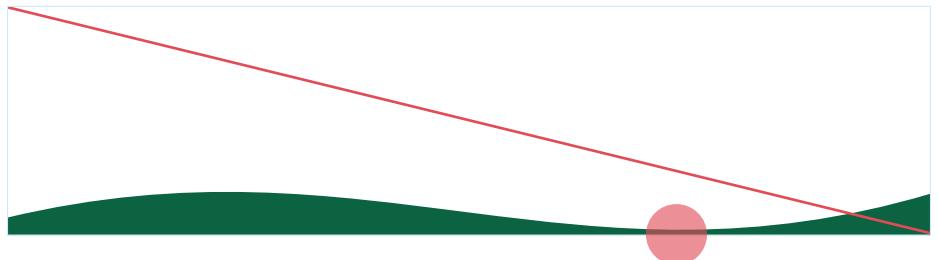
ACCEPTABLE CURTAIN RESIZING



UNACCEPTABLE CURTAIN RESIZING



UNACCEPTABLE CURTAIN SIZING



The right curve of the curtain, marked above with a red circle, should never touch the bottom of the artboard nor come closer than 0.5 cm from it.

ACCEPTABLE CURTAIN COLOUR USE

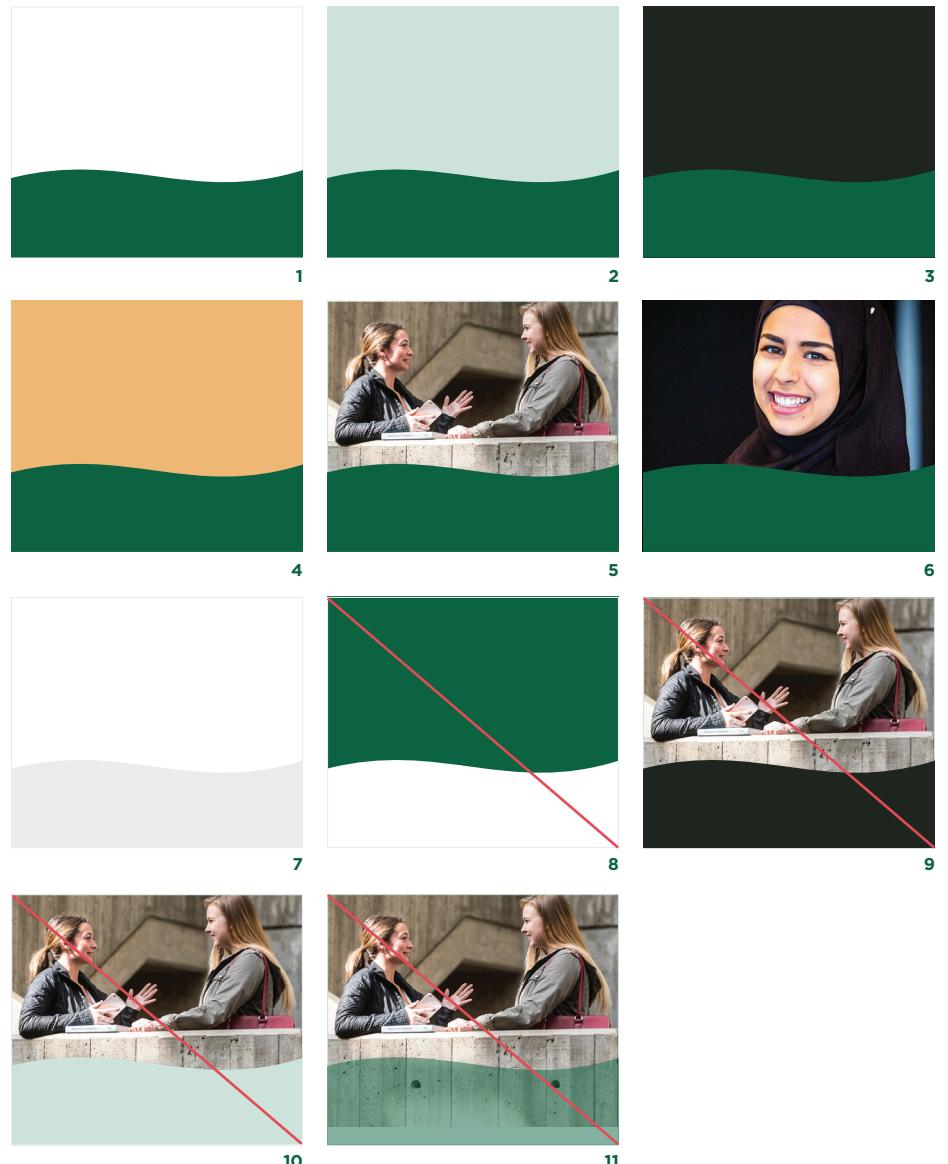
The curtain **must be used only in 100% Algonquin Green**. The following standards apply:

✓ DO...

- **1-6:** use the curtain in 100% Algonquin Green
- **4:** use the curtain in Algonquin Green over non-brand colours
- **5-6:** use the curtain in Algonquin Green over photography
- **8:** use the curtain in tones of grey if printing in black and white

✗ DO NOT...

- **8:** use the curtain in white
- **9:** use the curtain in black
- **10:** use the curtain in lighter tints of Algonquin Green
- **11:** use the curtain with opacity below 100%



APPLICATION OF THE CURTAIN

At the discretion of the Marketing Department, where space and medium permit, the curtain can be used in an ornamental capacity.

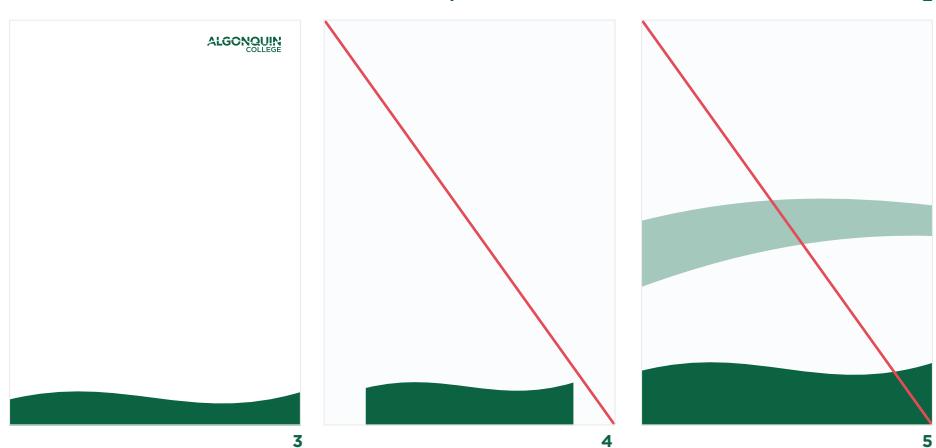
✓ DO USE THE CURTAIN...

- **1:** as a decorative element in environmental branding
- **2:** as a decorative element on print material
- **3:** as a decorative element on stationery
- **1-3:** spanning the full width of its artboard



✗ DO NOT USE THE CURTAIN...

- **4:** without spanning the full width of the artboard
- **5:** on the same page or area as the swoosh or any of its parts



3.3

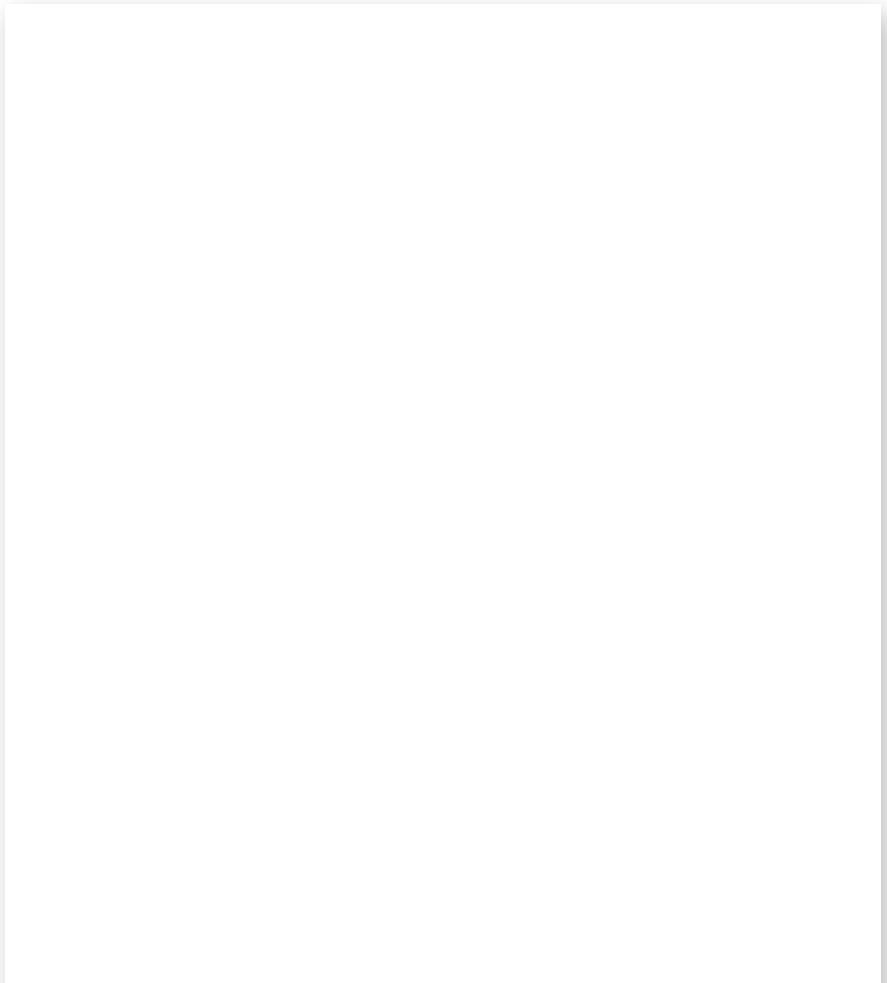
The Footer

Created as a signature for branded material, the footer is a key element present in most internal and external advertising material.

On marketing material, the full wordmark should always be present in the footer. In this example, the wordmark is left-aligned. The wordmark may also be right-aligned, and rarely, but occasionally centre-aligned when working within a narrow medium.

PLEASE NOTE:

- The footer should always be laid out on top of other design elements (such as photos).



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FOOTER POSITIONING & SIZING

The footer must always stretch across the full width or height of its artboard, depending on its orientation. As a general rule of thumb, vertical layouts should use a bottom-aligned footer, while horizontal layouts should use a right-aligned footer.

The footer can grow or shrink to best suit the content within but should never be larger than 25% of the height or width of its artboard. It's a supporting element and should not distract from the main message.

EXAMPLES ON VERTICAL



✖ DO NOT...

- allow the footer to take up more than 25% of the artboard width/height

EXAMPLES ON HORIZONTAL



CONTENT IN THE FOOTER

The footer can be used to feature key information, such as event sponsors or date/time and URLs. Content should be kept minimal, tidy and uncluttered.

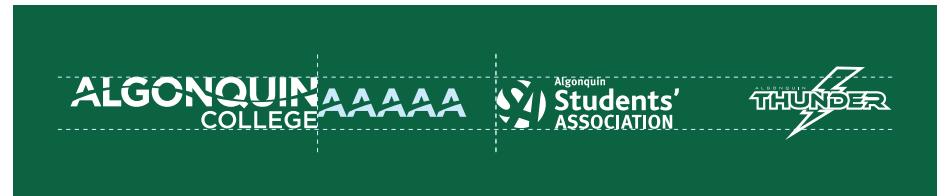
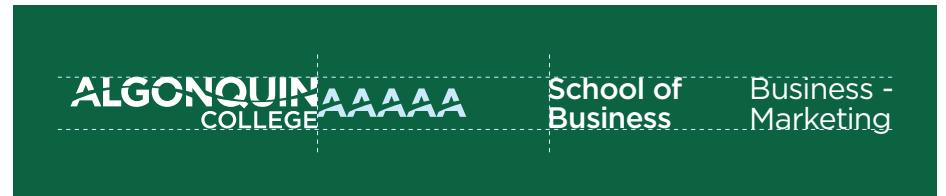
✓ DO...

- centre the wordmark vertically on the footer when possible
- align the wordmark to the left- or right- page margin
- align any content to the top of the wordmark
- match scale of the content to the size of the wordmark
- keep a minimum distance equal to the width of five "A's between the wordmark and any other information
- ensure partner logos don't overshadow the wordmark

✗ DO NOT...

- clutter the footer with excessive information

EXAMPLES OF APPROPRIATE FOOTER USE



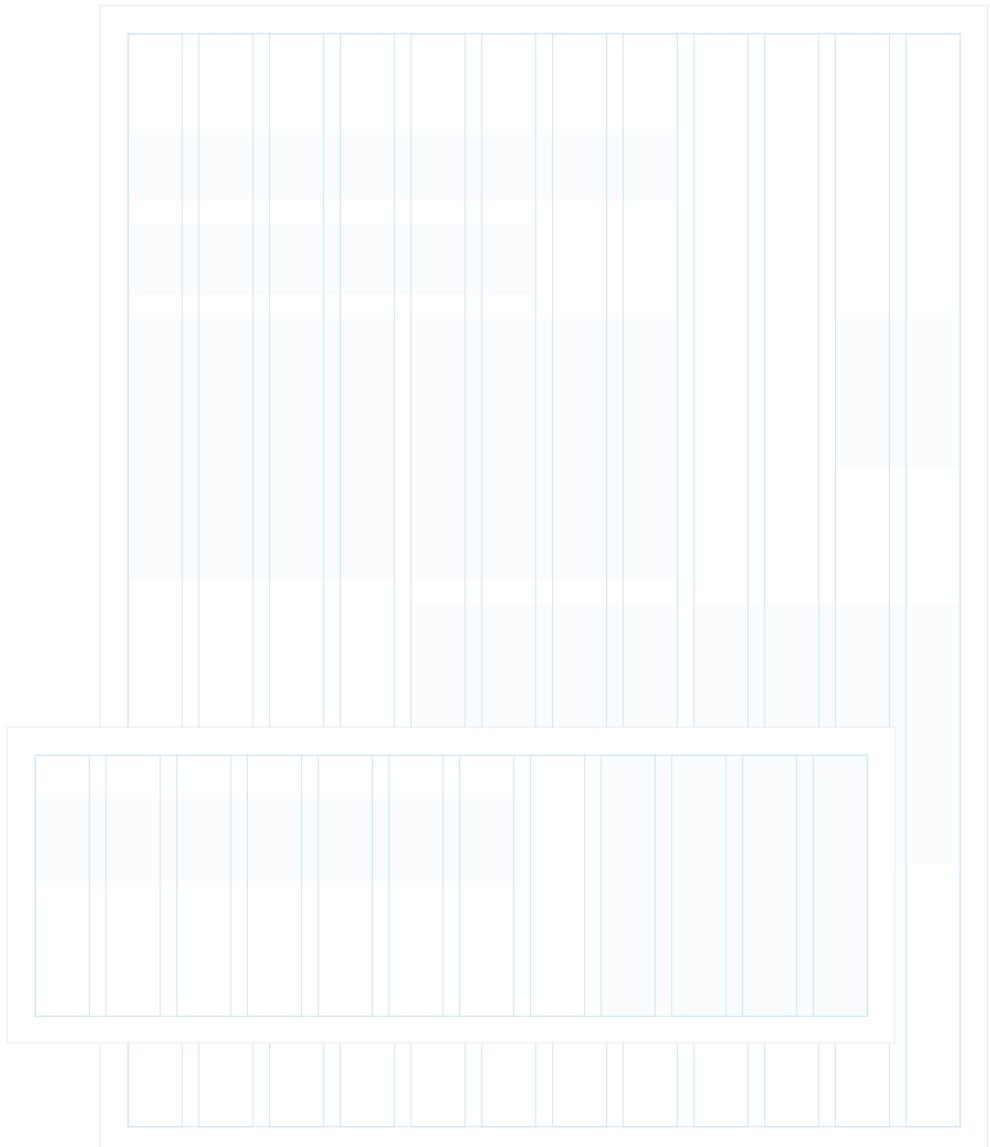
3.4

The Grid

A grid is a series of columns used to structure content. Aligning all the elements of a design to the grid helps create proper alignment and adequate spacing.

We use a 12-column grid that can be split it to two-, three-, four-, and six-column layouts.

While specific measurements of margins and gutters will vary based on the dimension of the area you're working within, a good rule of thumb is to leave at least 0.125 to 0.25 inches of space between elements.



3.5

White Space

We refer to the unprinted areas of a layout that have been intentionally left blank as "white space". This white space is an integral part of our visual language. It increases clarity and legibility and helps differentiate us from competitors.

White space isn't necessarily white in colour. It simply refers to the area of a design with no elements of text and image present.

02.
OUR ENVIRONMENT

We are ready for five years of change

In 2017 Algonquin College will be 50 years old.

Now one of Ontario's largest colleges and one of just 11 polytechnics in Canada, we serve tens of thousands of students, apprentices and lifelong learners and our programs range from apprenticeships to baccalaureate degrees. We offer more than 100 job-ready graduate and undergraduate programs in both the physical and digital spaces, where we are an international leader — and on the ground, with campuses and partnerships in China, India, Montenegro, Kuwait and Saudi Arabia.

16 2017–2022 STRATEGIC PLAN | OUR ENVIRONMENT

17

AMPLE WHITE SPACE

AMPLE WHITE SPACE

Algonquin College
algonquincollege.com
1385 Woodroffe Avenue
Ottawa, ON K2G 1V8 Canada

CANADA POSTES CANADA
POST

Postage paid
Lettermail

Port payé
Poste-lettres

We hope you're sitting down.

Life is about to change.

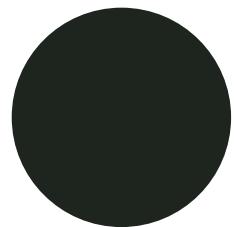
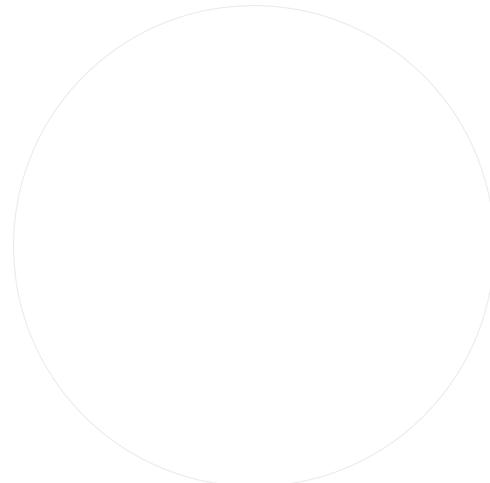
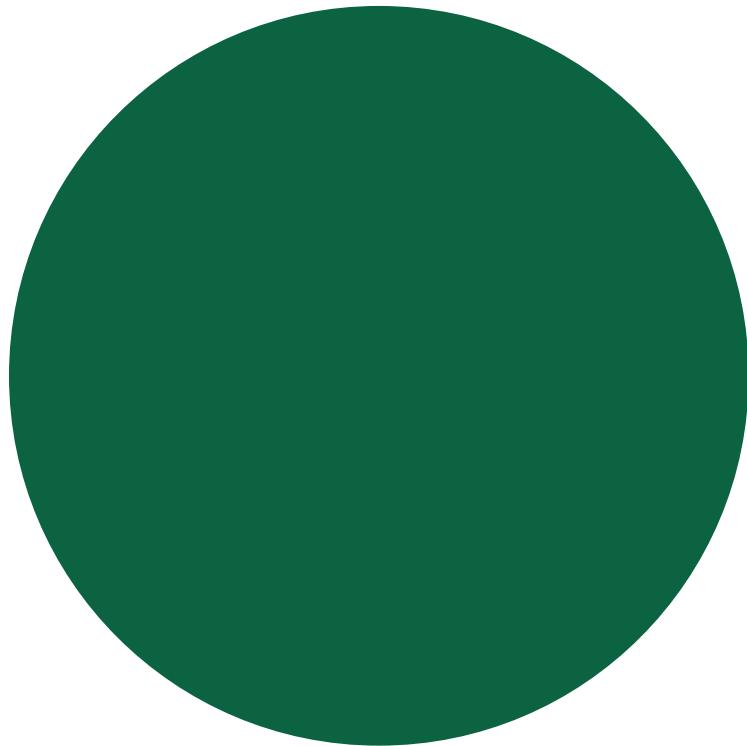
ALGONQUIN COLLEGE

4.0 Colours

4.1

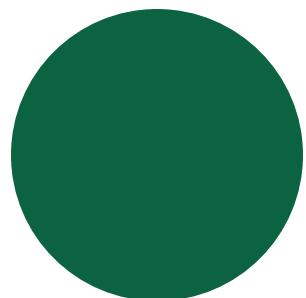
Colour Palette

Algonquin College is, first and foremost, green. It's a colour that's strongly associated with the College and a powerful element in the way we express our visual identity.

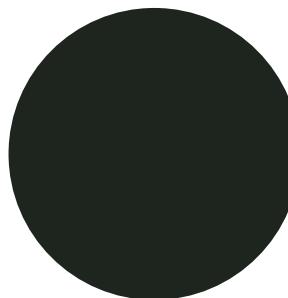


VALUES AND TINTS

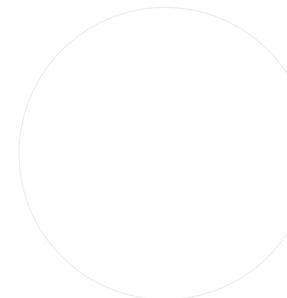
While a full range of primary colour tints is available, the following are suggested and most commonly used.



ALGONQUIN GREEN
 PMS 3425 C
 RGB 0,99,65
 CMYK 93,13,85,44
 HEX #006341



CHARCOAL
 PMS BLACK 3 C
 RGB 33,39,33
 CMYK 67,44,67,95*
 HEX #212721



WHITE
 RGB 255,255,255
 CMYK 0,0,0
 HEX #FFFFFF



@ 80% TINT
 RGB 51,130,103
 CMYK 74,10,68,35
 HEX #338267



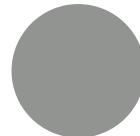
@ 60% TINT
 RGB 102,161,141
 CMYK 56,8,51,26
 HEX #66A18D



@ 35% TINT
 RGB 166,200,188
 CMYK 33,5,30,15
 HEX #A6C8BC



@ 10% TINT
 RGB 229,239,236
 CMYK 9,1,9,4
 HEX #E5EFEC



@ 50% TINT
 RGB 144,147,144
 CMYK 34,22,34,48
 HEX #909390



@ 10% TINT
 RGB 233,233,233
 CMYK 7,4,7,10
 HEX #E9E9E9



NEW GROWTH GREEN
 PMS 361 C
 RGB 67,176,42
 CMYK 77,0,100,0
 HEX #43B02A



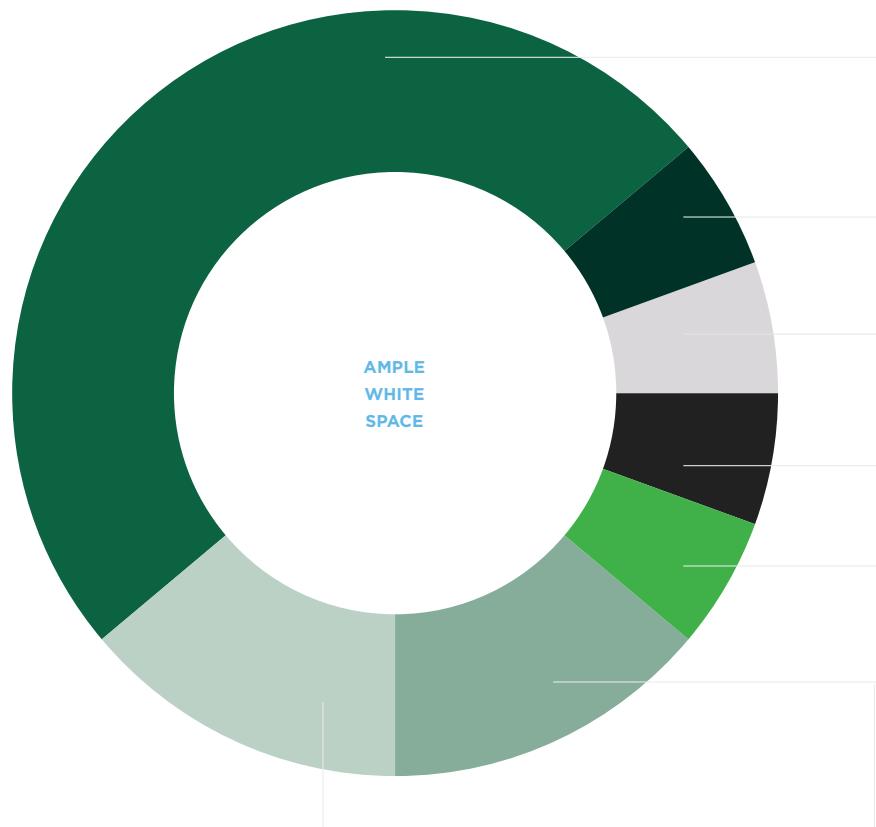
DARK ALGONQUIN GREEN
 RGB 0,51,40
 CMYK 89,54,74,64
 HEX #003328

IMPORTANT NOTE

On print files, for body copy, one should use 90% black (0,0,0,90) instead of the Charcoal Rich Black mixture.

COLOUR DISTRIBUTION

To maintain a consistent aesthetic, it's important to distribute colours according to a spectrum that corresponds to our brand. Use the colour wheel below to determine colour prominence in design.



USE ALGONQUIN GREEN PRIMARILY

For headlines, flat background areas, image gradient maps and as a main colour in graphics and illustrations.

USE DARK ALGONQUIN GREEN SPARINGLY

For flat backgrounds areas, image gradient maps and heavily dark accents on illustrations.

USE LIGHT TINTS OF CHARCOAL SPARINGLY

For separation, lines and other subtle elements of the design.

USE CHARCOAL SPARINGLY

For text and heavily dark accents on illustrations.

USE NEW GROWTH GREEN SPARINGLY

For buttons and key calls to action.

USE MID-RANGE TINTS OF ALGONQUIN GREEN

For added contrast and separation in all design elements: text, graphics or illustrations.

COMBINING COLOURS

Adhere to the following standards to achieve consistent and pleasant colour combinations on all our marketing material.

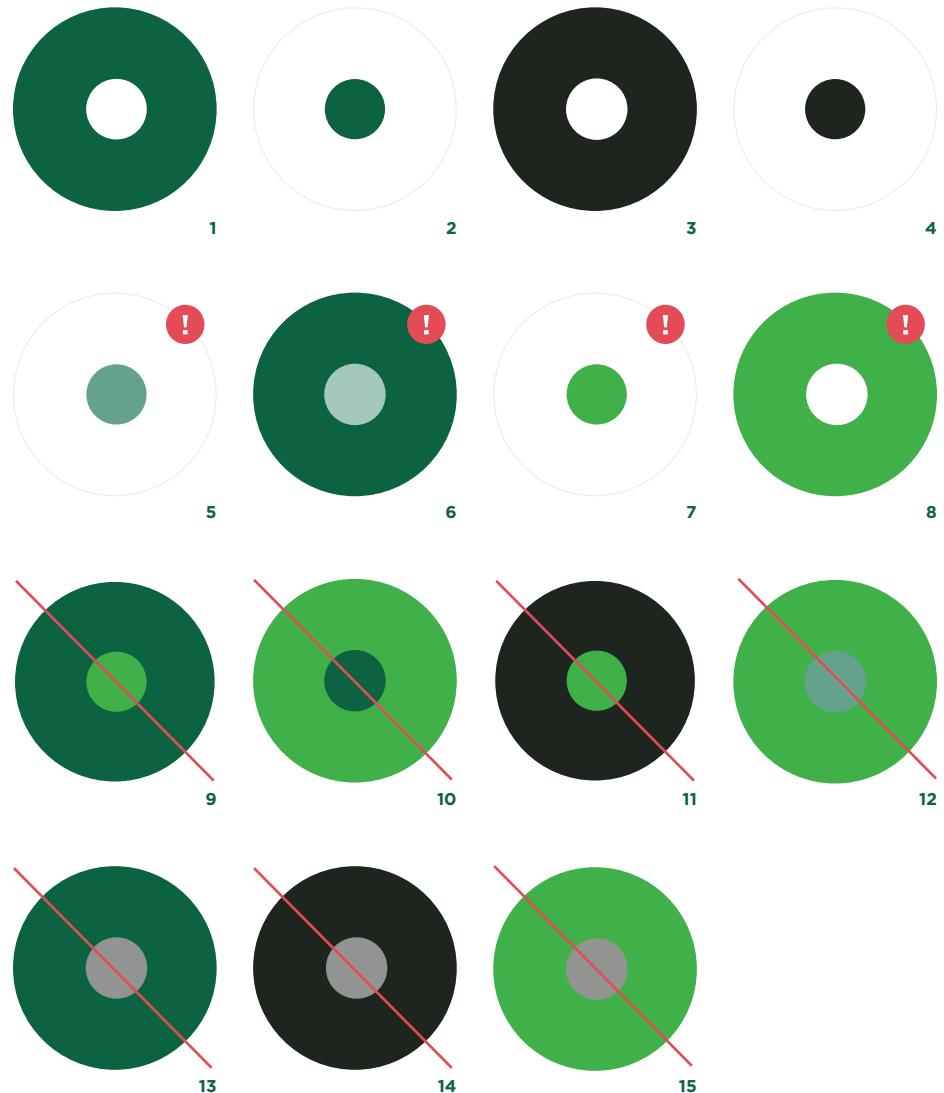
✓ DO USE...

- **1:** white on 100% Algonquin Green
- **2:** 100% Algonquin Green on white
- **3:** white on charcoal
- **4:** charcoal on white
- **5:** tints of Algonquin Green on white
- **6:** tints of Algonquin Green on 100% Algonquin Green
- **7:** New Growth Green on white
- **8:** white on New Growth Green

✗ DO NOT USE...

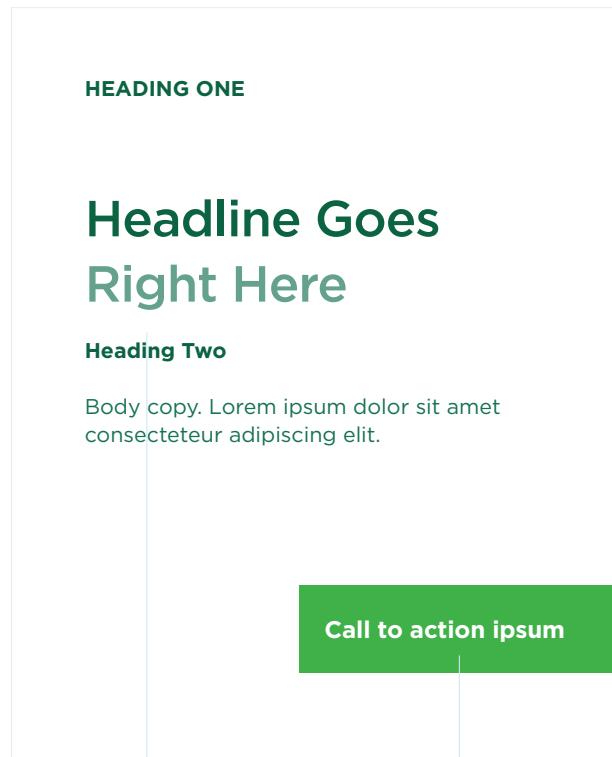
- **9:** New Growth Green on 100% Algonquin Green
- **10:** 100% Algonquin Green on New Growth Green
- **11:** New Growth Green on charcoal
- **12:** tints of Algonquin Green on New Growth Green
- **13:** grey on New Growth Green
- **14:** grey on charcoal
- **15:** grey on New Growth Green

PLEASE NOTE: When used in typography, combinations marked ! require special attention. Refer to *Colours in Typography* on page 52.



EXAMPLES OF CORRECT USE OF COLOUR

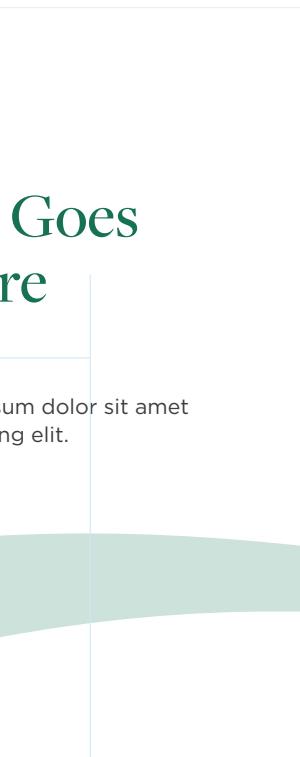
The following are examples of correct use of colour combinations in type and graphics for our brand.



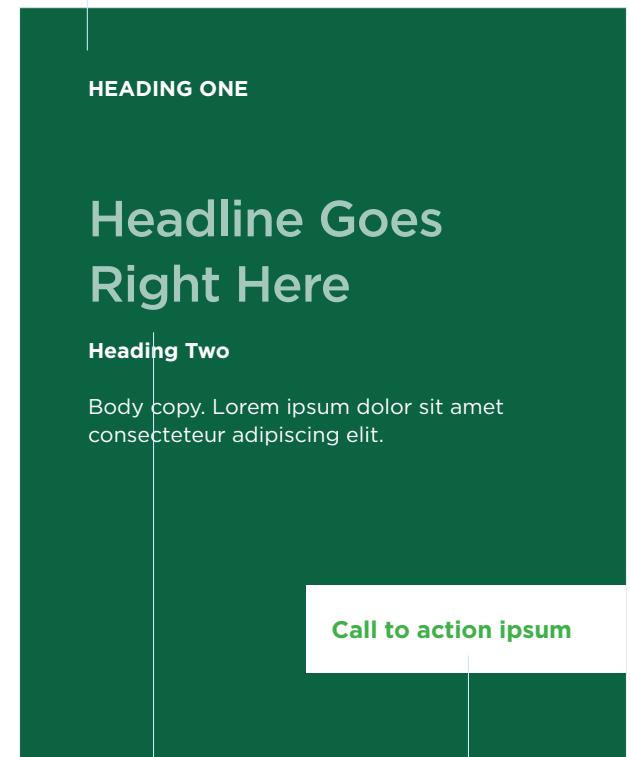
MINIMAL USE OF LIGHT
ALGONQUIN GREEN FOR
HEADLINE CONTRAST

MINIMAL USE OF NEW GROWTH
GREEN AS A CALL TO ACTION
HIGHLIGHT

MINIMAL USE OF LIGHT
ALGONQUIN GREEN AS A
GRAPHIC HIGHLIGHT



CONTRAST BETWEEN
CHARCOAL TEXT AND GREEN
HEADLINE



MINIMAL USE OF LIGHT
ALGONQUIN GREEN FOR
HEADLINE CONTRAST

MINIMAL USE OF NEW GROWTH
GREEN AS A CALL TO ACTION
HIGHLIGHT

5.0

Typography

5.1

Primary Typeface

Our primary typeface, Gotham, has a clean, contemporary style that complements our optimistic, confident and engaging character. It's an important element of our visual identity and must be used on all of our marketing and communications.

✓ DO...

- use Gotham as the primary and most abundant font in a design
- use Gotham Medium primarily when using large point sizes
- use Gotham Book for body copy
- use Gotham Bold for small highlighted areas of text or subtitles
- use italics to highlight statements or for non-English words

Gotham

AaBbCcDdEeFfGgHhIiJjKkLl
MmNnOoPpQqRrSsTtUuVv
WwXxYyZz 1234567890!?\$%

Aa

Book

Aa

Medium

Aa

Bold

Aa

Book Italic

Aa

Medium Italic

Aa

Bold Italic

5.2 Secondary Typeface

Freight is a modern take on classic typefaces that adds an extra layer of sophistication and helps break monotony. As it demands attention, it can be used as an alternative to Gotham for headers and headlines. **It should never be used without Gotham.**

PLEASE NOTE: Freight should be used only for high-level marketing and corporate material and for formal recognitions. Examples range from annual reports, strategic plans and corporate proposals to diplomas, degrees and certificates.

✓ DO...

- use Freight Display or Big for headers, headings, titles and lead paragraphs; maintain the visual prominence of Gotham as the primary font
- use Freight Big where very large font sizes are needed. Freight Big is the most delicate branch of the Freight family and thus is best suited for large uses.
- use italics to highlight statements or for non-English words

✗ DO NOT...

- use Freight without Gotham
- use Freight for body copy

*The use of Freight in italics is reserved for ceremonial recognitions and invitations, such as diplomas or presidential documents.

Freight Display Pro

AaBbCcDdEeFfGgHhIiJjKkLl
MmNnOoPpQqRrSsTtUuVv
WwXxYyZz 1234567890!?\$%

Aa

Medium

Aa

Medium Italic

Freight Big Pro

AaBbCcDdEeFfGgHhIiJjKkLl
MmNnOoPpQqRrSsTtUuVv
WwXxYyZz 1234567890!?\$%

Aa

Medium

Aa

Medium Italic

Aa

Black Italic*

5.3 Alternative Typefaces

Gotham and Freight aren't commonly available on all desktop computers. An alternative option for Gotham has been outlined. However, there's no acceptable alternative to our secondary typeface, Freight. Its use is regulated by the Marketing Department.

As a replacement for Gotham, use Arial. This typeface comes with the Mac and Microsoft Office suite of applications, which includes PowerPoint and Word.

PLEASE NOTE: In every situation, it's better to use our brand typefaces when available; this substitution should be used as a last resort.

Arial

AaBbCcDdEeFfGgHhIiJjKkLl
MmNnOoPpQqRrSsTtUuVv
WwXxYyZz 1234567890!?\$%

Aa

Regular

Aa

Italic

Aa

Bold

Aa

Bold Italic

5.4

Typefaces in Use

Outlined here are examples that put Algonquin College's typographic rules to use. Application of these standards creates layouts that are easy to read, visually appealing and adhere to Algonquin College's brand in any situation.

PLEASE NOTE: These are simply examples. The typography parameters are flexible enough that there's room for exploration based on your medium and message.

Lorem Ipsum

LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT.
Cras nec tellus nec massa egestas placerat.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras nec tellus nec massa egestas placerat. Cras consectetur euismod nibh, et pretium sem placerat in. Morbi porta mi diam, id sollicitudin massa condimentum in. Nulla facilisi. Duis quis placerat odio. Nam ullamcorper viverra lacus a pharetra. Praesent et tristique libero, vel porttitor quam. Duis efficitur orci hendrerit, suscipit metus eget, congue justo.

US EGET, CONGUE JUSTO.

HEADER
4.5x (31.5pt)
Gotham Book

SUB-HEAD
1.333x (9.3pt)
Gotham Bold

BODY COPY
1.0x (7pt)
Gotham Book

EMPHASIS
1.0x (7pt)
Gotham Bold

US EGET, CONGUE JUSTO.

**LOREM IPSUM DOLOR SIT AMET,
CONSECTETUR ADIPISCING ELIT. CRAS
CONSECTETUR EUISMOD NIBH.**

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras nec tellus nec massa egestas placerat. Cras consectetur euismod nibh, et pretium sem placerat in. Morbi porta mi diam, id sollicitudin massa condimentum in. Nulla facilisi. Duis quis placerat odio. Nam ullamcorper viverra lacus a pharetra. Praesent et tristique libero, vel porttitor quam. Duis efficitur orci hendrerit, suscipit metus eget, congue justo.

HEADER 1
1.0x (7pt)
Gotham Bold

HEADER 2
3.0x (21pt)
Freight Display
Medium

BODY COPY
1.0x (7pt)
Gotham Book

COMBINING GOTHAM AND FREIGHT

Gotham and Freight can be combined to create interesting texture and reinforce parts of a message.

However, Gotham and Freight are fonts with different x-heights (the height of the letter x). As a result, when typeset side by side at the same point size, Freight will always look smaller than Gotham.

For this reason, it's important that the font size of Freight is always adjusted when being used in a header context where Gotham is combined with Freight so that the capital letters of both fonts match in height.

To achieve this, **simply multiply Gotham's font size by 1.14**. The result will be the correct size for Freight in any specific case.

WITHOUT ADJUSTMENT

Lorem Ipsum
Dolor Sit Amet
Consectetur.

FREIGHT
28pt

GOTHAM
28pt

WITH ADJUSTMENT

Lorem Ipsum
Dolor Sit Amet
Consectetur.

FREIGHT
32pt

GOTHAM
28pt

Lorem Ipsum
Dolor Sit Amet
Consectetur.

FREIGHT
18.4pt

GOTHAM
16pt

5.5

Colour in Typography

When setting text, we must comply with the Accessibility for Ontarians with Disabilities Act (AODA) standards. These stipulate the minimum amount of contrast between colours used in text for optimum legibility. To meet AODA standards, adhere to the following colour combination values.

PLEASE NOTE: If you have any doubts about the contrast of the values you're about to use in a design, use webaim.org/resources/contrastchecker to check whether your combination is compliant.



COLOURS IN TYPOGRAPHY

The following colour standards apply to all type set in any piece of College material; whether in print or on screen.

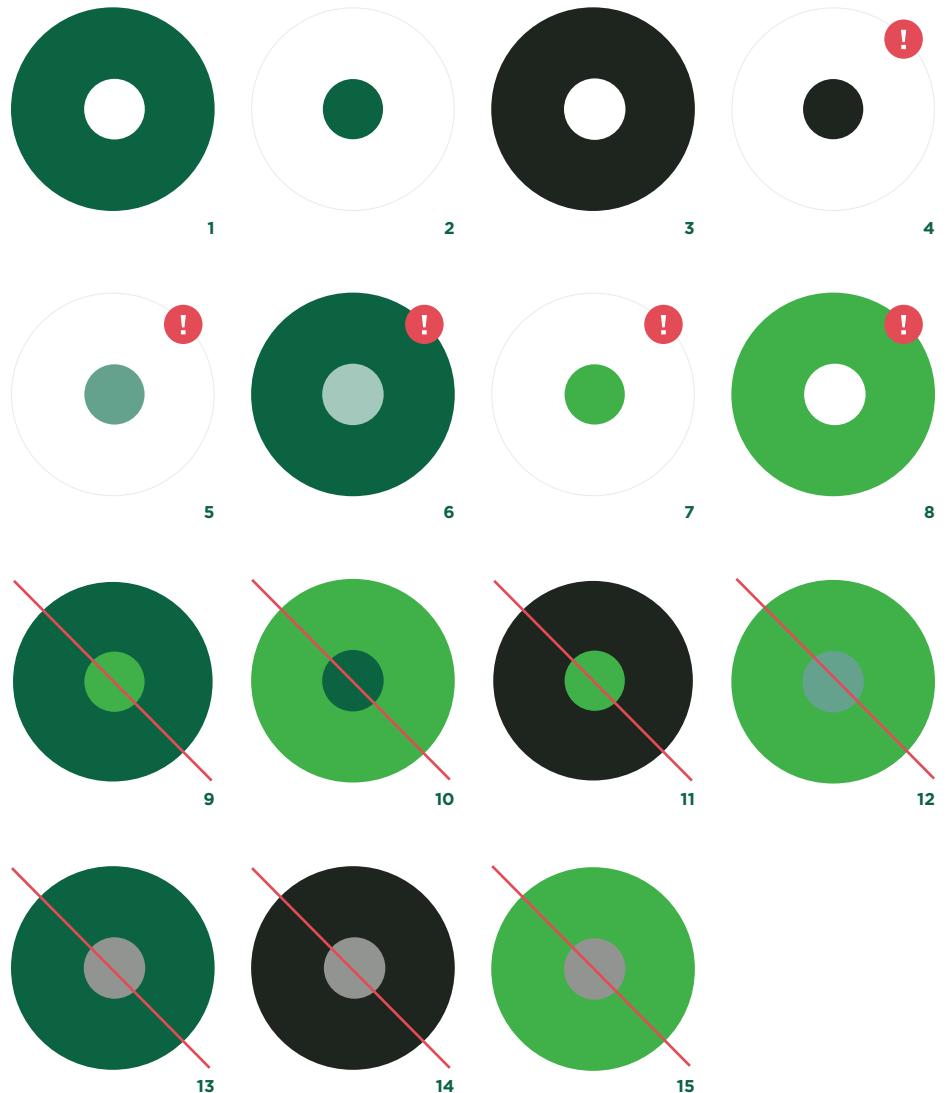
✓ DO USE...

- **1:** white on 100% Algonquin Green at any size
- **2:** 100% Algonquin Green on white at any size
- **3:** white on charcoal/90% black at any size
- **4:** charcoal/90% black on white (see next page)
- **5:** tints of Algonquin Green on white (see next page)
- **6:** tints of Algonquin Green on 100% Algonquin Green (see next page)
- **7:** New Growth Green on white (see next page)
- **8:** white on New Growth Green (see next page)

✗ DO NOT USE...

- **9:** New Growth Green on 100% Algonquin Green
- **10:** 100% Algonquin Green on New Growth Green
- **11:** New Growth Green on Charcoal
- **12:** tints of Algonquin Green on New Growth Green
- **13:** grey on New Growth Green
- **14:** grey on charcoal/90% black
- **15:** grey on New Growth Green

PLEASE NOTE: Combinations marked  require special attention. Refer to the next page and the notes above.

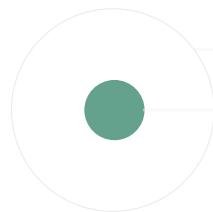


SPECIAL CONSIDERATIONS IN TYPOGRAPHY

To meet AODA standards, we must adhere to the following colouring rules for typography:

When using tints of Algonquin Green in text:

- Use only the combinations set out below
- Use these combinations only in text set at 19pt or above



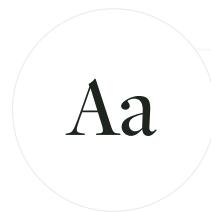
WHITE

ALGONQUIN GREEN @ 60%

CMYK (56, 8, 51, 26)
RGB (102, 161, 141)
HEX (66A18D)

When using black in typography on print:

- Use the Algonquin Charcoal CMYK mixture for titles and large typography
- Use 90% Black (0, 0, 0, 90) for body copy

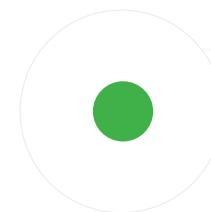


LARGE TEXT:
ALGONQUIN CHARCOAL

CMYK (67, 44, 67, 95)

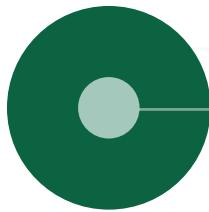
When using New Growth Green in typography:

- Use it only in Bold in text set at 12pt or above
- Use it in Regular in text set at 19pt or above



WHITE

NEW GROWTH GREEN



ALGONQUIN GREEN @ 100%

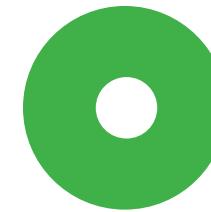
ALGONQUIN GREEN @ 35%

CMYK (33,5,30,15)
RGB (166, 200, 188)
HEX (A6C8BC)



BODY COPY:
90% BLACK

CMYK (0,0,0,90)



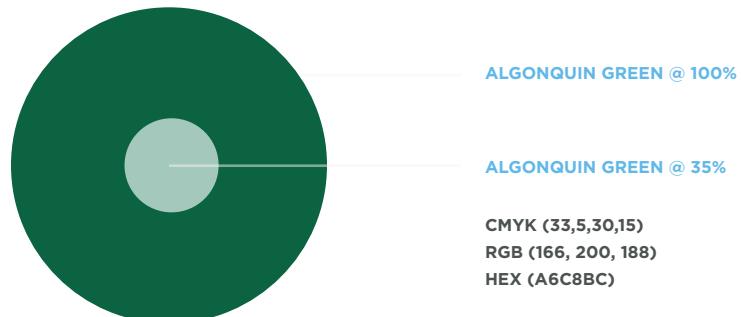
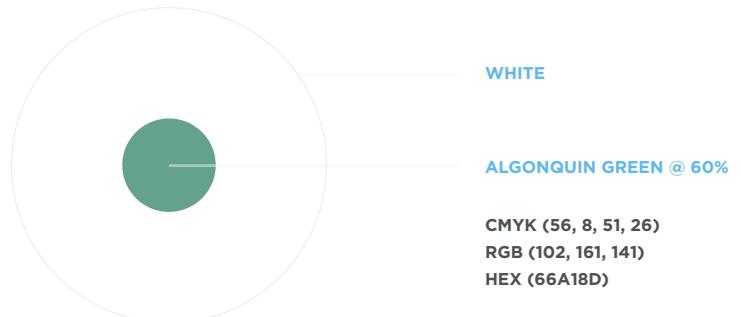
NEW GROWTH GREEN

WHITE

SPECIAL CONSIDERATIONS IN TYPOGRAPHY

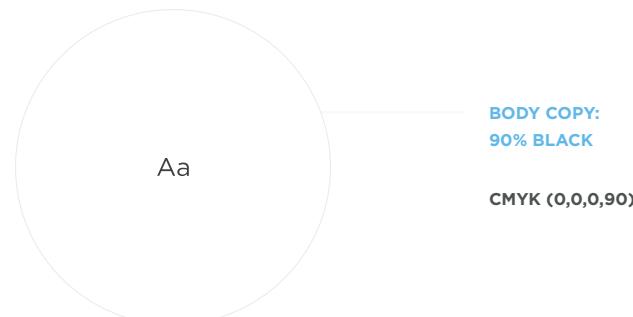
We use tints of Algonquin Green in text to highlight or create contrast. To meet AODA standards, we must adhere to the following rules:

- **Use only the combinations set out below**
- **Use these combinations only in text set at 19pt or above**



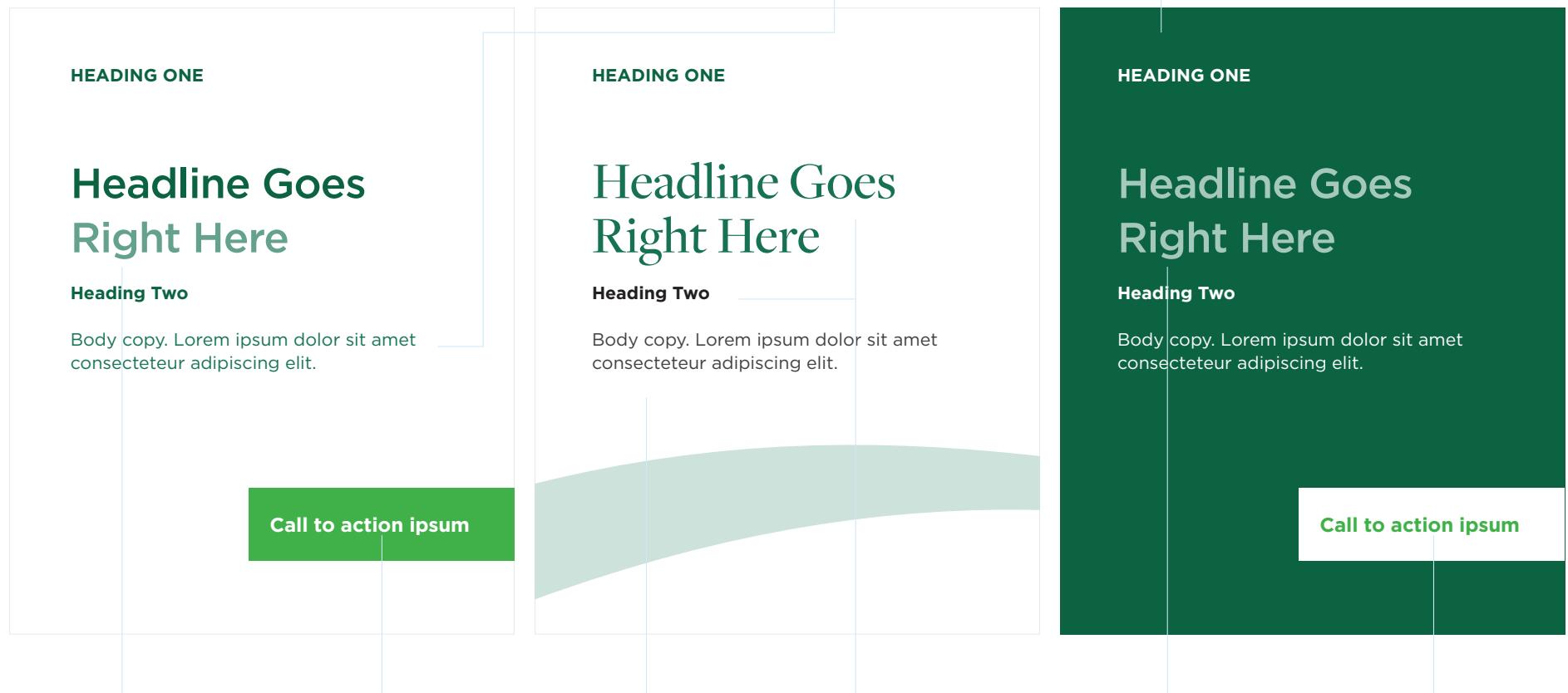
When using black in typography on print, we use:

- **Algonquin Charcoal CMYK mixture for titles and large typography**
- **90% Black (0, 0, 0, 90) for body copy**



EXAMPLES OF CORRECT USE OF COLOUR

The following are examples of correct use of colour combinations in type and graphics for our brand.



ALGONQUIN GREEN @ 60%
AT FONT SIZE ABOVE 19PT
ON WHITE

WHITE ON NEW GROWTH
GREEN, BOLD AND AT FONT
SIZE ABOVE 14PT

CHARCOAL ON
SMALL BODY COPY

HEADLINES IN 100%
ALGONQUIN GREEN

ALGONQUIN GREEN @ 35% AT
FONT SIZE ABOVE 19PT ON
100% ALGONQUIN GREEN

NEW GROWTH GREEN ON
WHITE, BOLD AND AT FONT
SIZE ABOVE 14PT

5.6

General

Typographic Rules

- Always use an appropriate level of leading (space between lines of text)
- Always use an appropriate level of tracking (space between letters)
- Larger fonts can use tighter tracking, and smaller fonts benefit from slightly looser tracking
- Be sure to kern individual letters when needed
- Always ensure proper hierarchy between different levels of text by utilizing a type scale (see next page)

LEADING

8PT FONT 16PT LEADING	Too much leading can cause the text to look disconnected and hard to read.
8PT FONT 6PT LEADING	Too little leading can cause the text to look squished and extremely difficult to read.
8PT FONT 10.5PT LEADING	Proper leading allows clear text and legibility and ensures that your documents have proper flow.

TRACKING

+300 TRACKING	Too much tracking can cause a strain on the reader's eyes.
-120 TRACKING	Too little tracking can cause text to melt together and reduce in legibility and clarity.
0 TRACKING	Proper tracking allows clear text and legibility and ensures that your documents have proper flow.

TYPE SCALE

A type scale defines the sizes of text to be used when creating hierarchy in layouts and designs. We use multipliers to relate steps in the scale back to each other. Step One of the scale is referred to as 1.0X.

- You can skip steps in the type scale if needed
- You can start with a large font size and calculate smaller sizes accordingly, or vice versa
- You should never need more than eight font sizes in a single design—a maximum of five is encouraged
- A base 1.0X size of 8pt is recommended for print
- A base 1.0X size of 16pt is recommended for web

6.4PT | 0.8X

The five boxing wizards jump quickly.

8PT | 1.0X

The five boxing wizards jump quickly.

10.5PT | 1.333X

The five boxing wizards jump quickly.

16PT | 2.0X

The five boxing wizards jump quickly.

24PT | 3.0X

The five boxing wizards...

36PT | 4.5X

The five boxing...

56PT | 7X

The five b...

6.0 Imagery

6.1

Photography

Our brand imagery focuses primarily on our people, especially our students. It should reflect the modern, dynamic, multicultural and multidisciplinary nature of our campus. Our photography should reflect the following styles:

- **REPORTAGE LIFESTYLE PHOTOGRAPHY** that documents the diversity of the Algonquin College student experience.
- **ARCHITECTURAL PHOTOGRAPHY** that communicates a dynamic Algonquin College identity.

REPORTAGE LIFESTYLE PHOTOGRAPHY



ABSTRACT ARCHITECTURAL IMAGERY



REPORTAGE LIFESTYLE PHOTOGRAPHY

We use lifestyle photography that's authentic, meaningful and immersive. Follow these standards to pick appropriate photography for our brand.

✓ DO...

- use a single subject or point of focus
- use a shallow depth of field
- use natural lighting whenever possible
- use interesting cropping to focus the subject of the image
- leave extra space around the subject to offer flexibility when cropping the image
- left- or right-align subjects to leave space for text when needed
- shoot spontaneous, candid campus activity
- use simple or out of focus background for portraits
- capture the environment when possible
- use visibly staged poses or lighting only when required for portraits
- use black and white when appropriate (see Gradient Map details on page 64)

Lifestyle photography can be personalized (**1-5**) or de-personalized/detail oriented (**6**)



X DO NOT...

- **1-2:** use photography that does not have a single point of focus
- **3-4:** use stock or staged photography that appears forced
- **5:** use obvious or overused visual metaphors
- **6:** use heavy filters or effects other than approved gradient maps (see page 64)



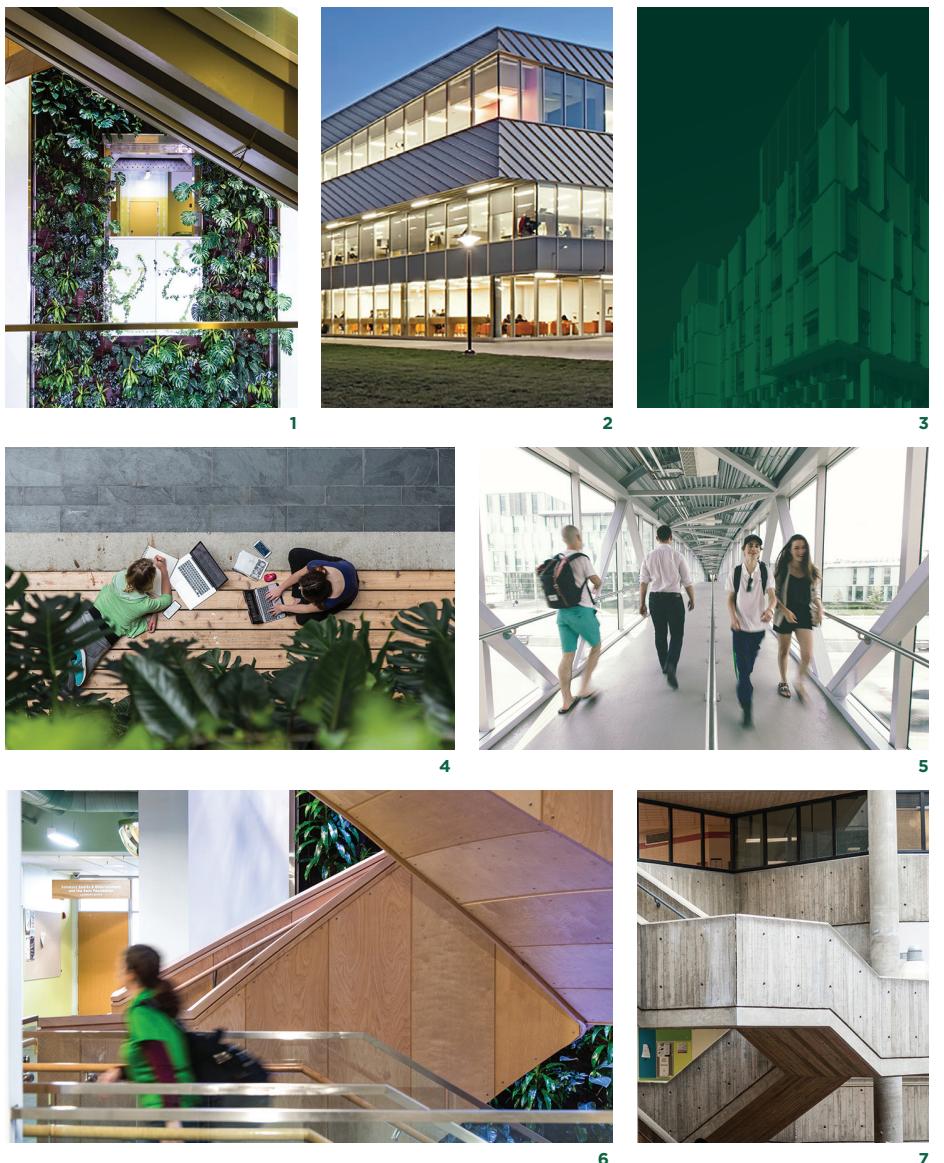
ARCHITECTURAL PHOTOGRAPHY

Architectural imagery is a sharp and evocative way to display the core identity of the campus experience. Follow these standards to pick appropriate photography for our brand.

✓ DO...

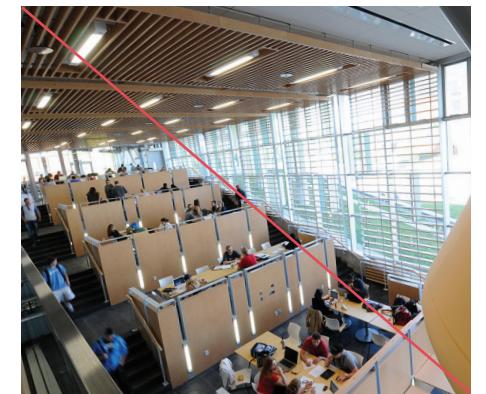
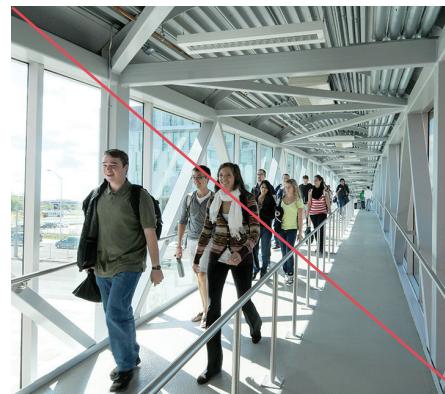
- use a single subject or point of focus
- use a deep depth of field to bring the whole image into focus
- use natural lighting whenever possible
- shoot at times of day when natural light adds drama
- use interesting cropping to focus the subject of the image
- leave extra space around the subject to offer flexibility when cropping the image
- left- or right-align subjects to leave space for text when needed
- take advantage of sharp angles and lengthy curves to create interesting lines in the shot
- use black and white or the brand gradient maps when appropriate
- involve people to create a sense of movement

Architectural photography can be all-encompassing (**2, 3, 5**) or detail-oriented (**1, 4, 6, 7**)



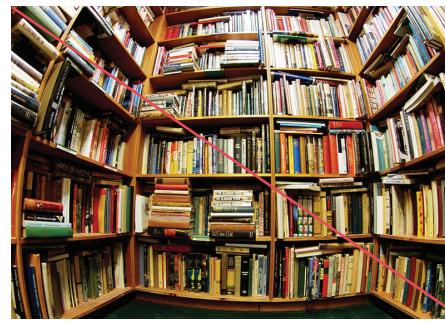
X DO NOT...

- **1:** use architecture photos where students appear posed
- **2:** use crooked or tilted photos (keep the horizon straight)
- **3:** use lenses or effects that overly distort building structure
- **4:** use heavy filters or effects other than approved gradient maps (see page 64)



1

2



3



4

COMBINING PHOTOGRAPHY

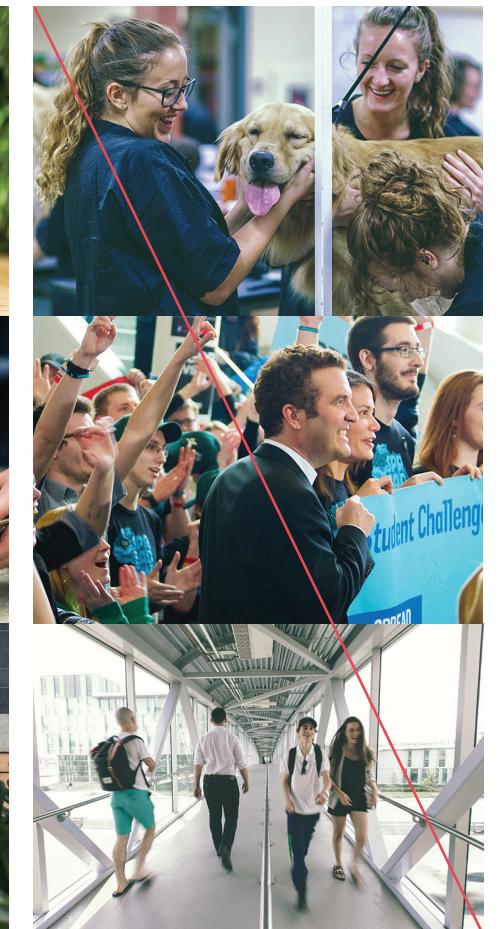
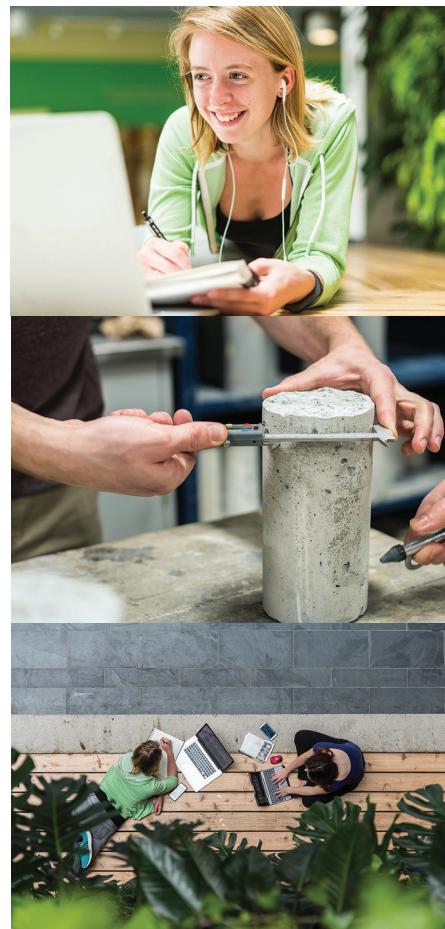
When using several photos within one design piece, create versatility by combining categories and styles of photography.

✓ DO...

- combine different styles of shot (personalized with depersonalized, atmospheric, detail-oriented or architectural)

✗ DO NOT...

- use the same type of shot multiple times in a single design



USING GRADIENT MAPS IN PHOTOGRAPHY

Gradient maps replace the lightest values in a photo with a chosen colour, and the darkest values in a photo with another. Mid-tones are gradually replaced with values that lie somewhere between the two chosen colours, or can be chosen manually.

We use three gradient map ranges. While the colour values should remain the same, one can tweak the position of the values and their midpoints to better suit the tones of the photo being used.

WHY USE GRADIENT MAPS?

- Create brand recognition
- A great way to establish a uniform look for photography, in particular in ad campaigns or across social media channels
- Useful for creating a flat look that allows for easy and legible text overlay
- When in doubt about gradient map use, it's best to stick to either full-colour photography or black-and-white photography.

BLACK TO GREEN GRADIENT MAP



90% ALGONQUIN
CHARCOAL

RGB (55,61,55)
CMYK (60,40,60,86)
HEX (#373D37)



◆

100%



◆

DARK ALGONQUIN
GREEN

RGB (0,51,40)
CMYK (89,54,74,64)
HEX (#003228)

GREEN TO GREEN GRADIENT MAP



100%

BLACK TO WHITE GRADIENT MAP



100%

WHITE

100% ALGONQUIN
GREEN

RGB (0,99,65)
CMYK (93,13,85,44)
HEX (#006341)

ALGONQUIN
CHARCOAL

RGB (33,39,33)
CMYK (67,44,67,95)
HEX (#212721)

6.2 Illustration

We use illustration as a primary visual tool because it's both interpretive and subjective.

The following standards should be provided to any artists commissioned to create new illustrations.



CREATING ILLUSTRATIONS

Follow these general rules to create illustrations within our brand.

✓ DO...

- **use only geometric shapes to create your objects**
- keep your objects simple
- work in Illustrator or other vector software to allow for rescaling
- use Illustrator's Pathfinder, Shape Builder and Live Corners tools to combine shapes to make new ones
- use Algonquin Green as often as the illustration allows
- **use only tints of Algonquin Green and New Growth Green for any instance of the colour green**
- use Algonquin Charcoal or a tint of it as your black
- follow the guidelines of the Illustration Palette when picking additional colours (see next page)
- use flat colours primarily
- use very subtle gradients with tints and shades of the same colour to create depth when absolutely needed
- work and align to a square grid
- allow space for text when needed

✗ DO NOT...

- **1:** use off-brand lettering as an illustration
- **2:** use arbitrary curves to create shapes
- **3:** use different-coloured gradients, drop shadows or other effects

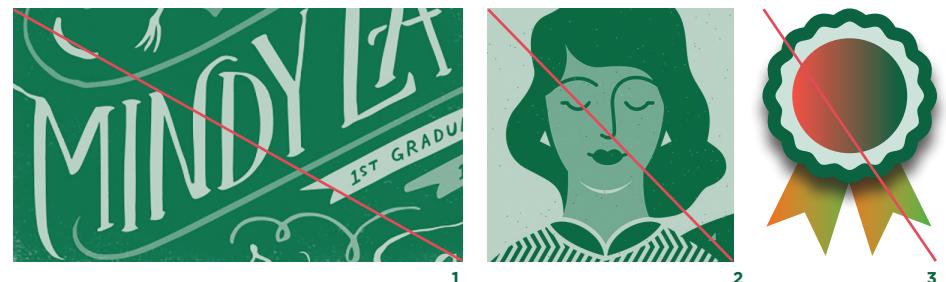


ILLUSTRATION COLOUR PALETTE

Illustrations often require the use of colours other than those in our brand palette to communicate their purpose. In these cases, it's important that the designer chooses colours that will not clash with Algonquin Green.

The following are just a few colours that can be used in illustrations. To create more colours, follow the recommendations laid out on this page.

Algonquin Green must always be used at least once in an illustration.

✓ DO...

- Choose colours that are mid-tones, as well as shades (darker values) and tints (lighter values) of these colours.



RED
CMYK
HEX
0, 84, 75, 0
#F05045



LIGHT BLUE
CMYK
HEX
48, 11, 0, 0
#7BBDE8



BEIGE
CMYK
HEX
1, 1, 5, 0
#FBF8ED



PINK
CMYK
HEX
10, 71, 32, 0
#DC6C82



ORANGE
CMYK
HEX
6, 29, 61, 0
#EDB875



YELLOW
CMYK
HEX
2, 4, 45, 0
#FBEBA0



BLUE
CMYK
HEX
68, 40, 29, 0
#5F879F



TEAL
CMYK
HEX
46, 0, 24, 0
#85CFC9



PURPLE
CMYK
HEX
65, 80, 20, 4
#A084AB



BROWN
CMYK
HEX
44, 58, 74, 31
#745840

✗ DO NOT...

- Choose neon colours, or colours that are exceedingly vibrant.

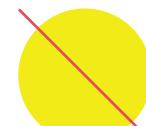
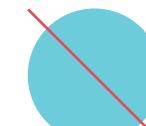


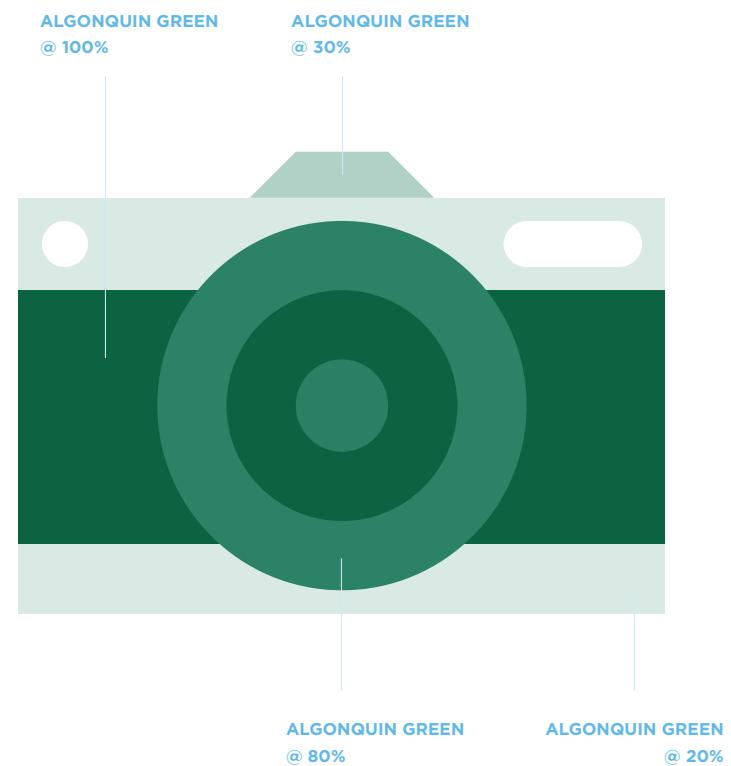
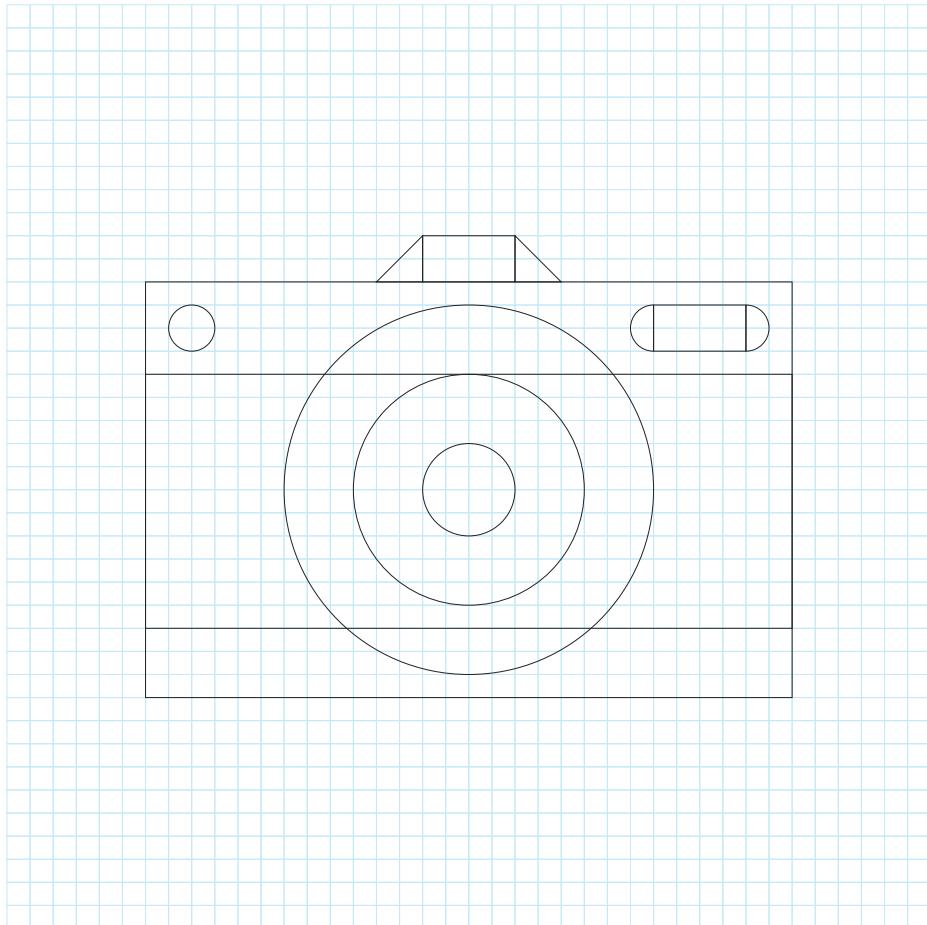
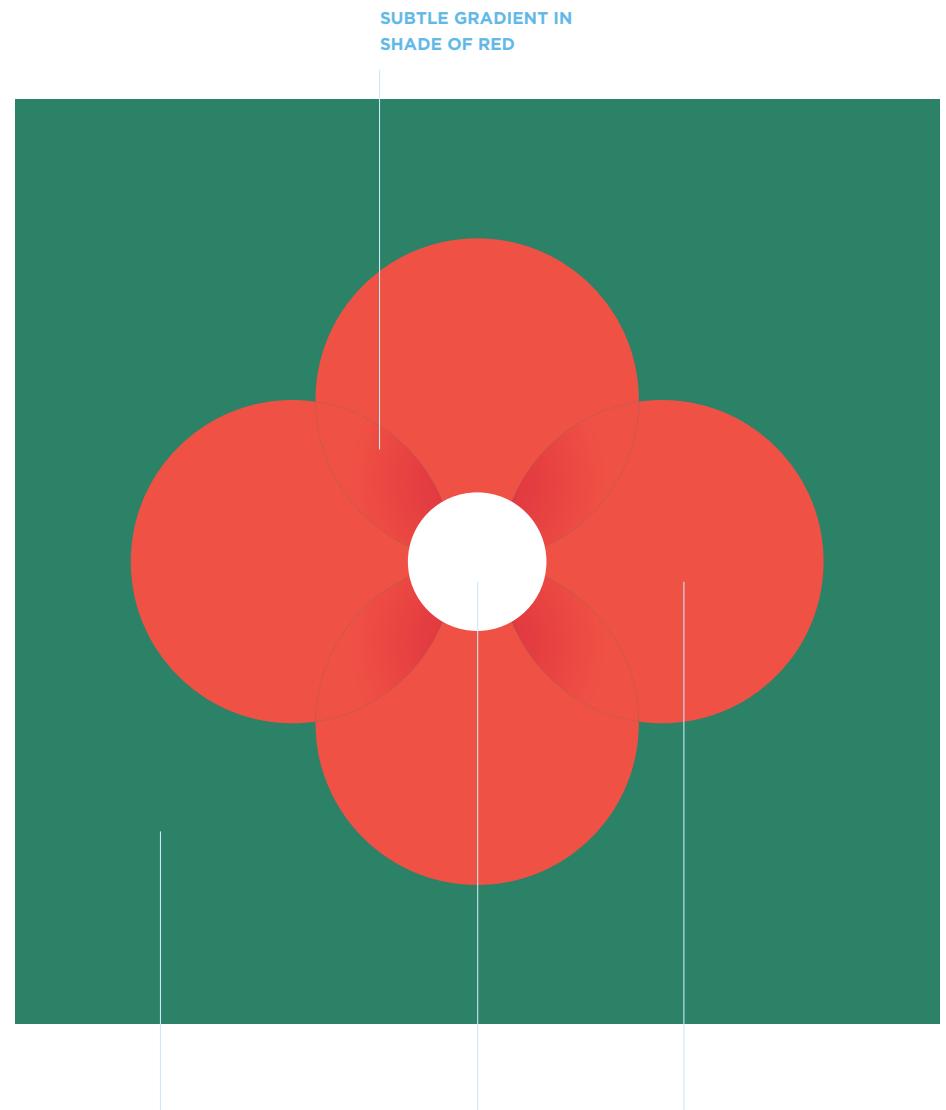
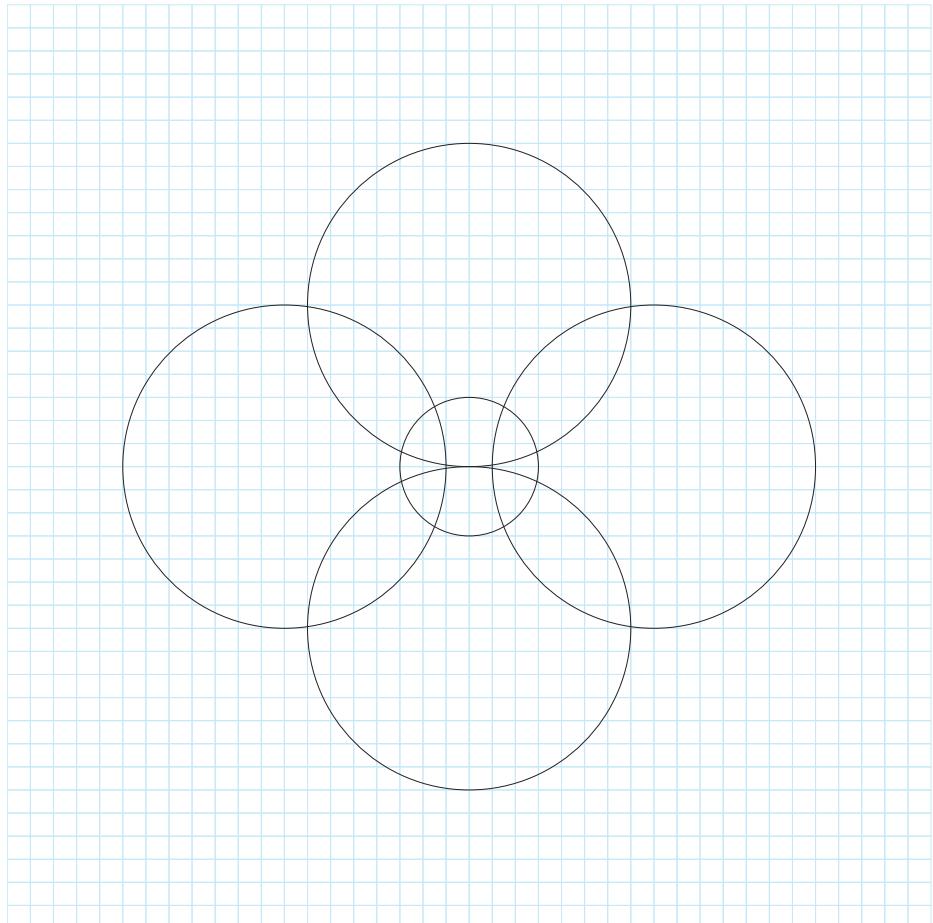
ILLUSTRATION EXAMPLE 1: CAMERA

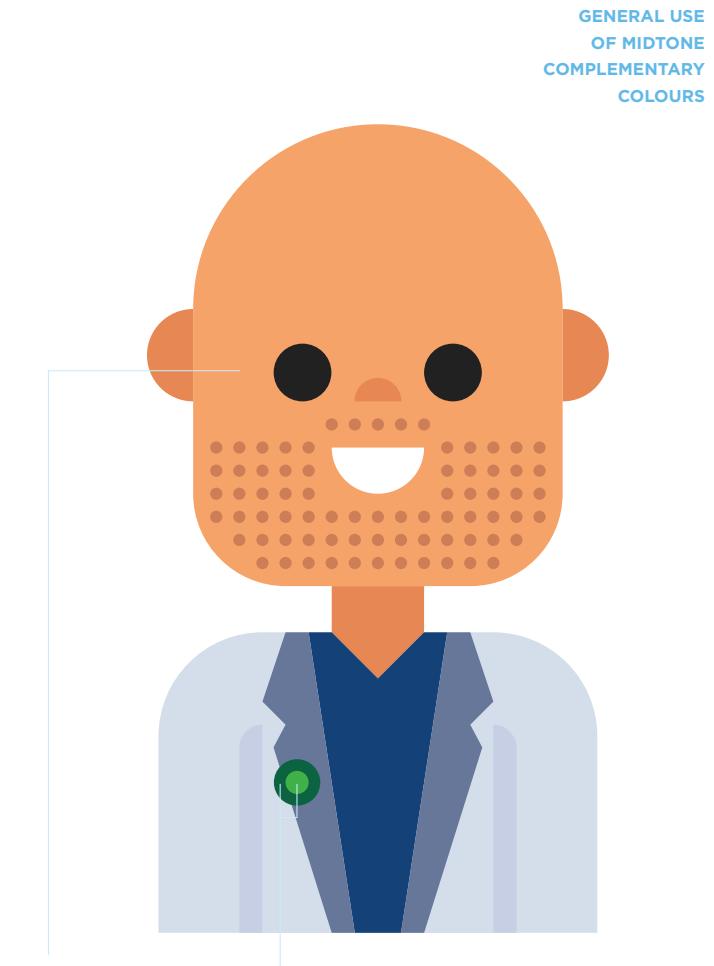
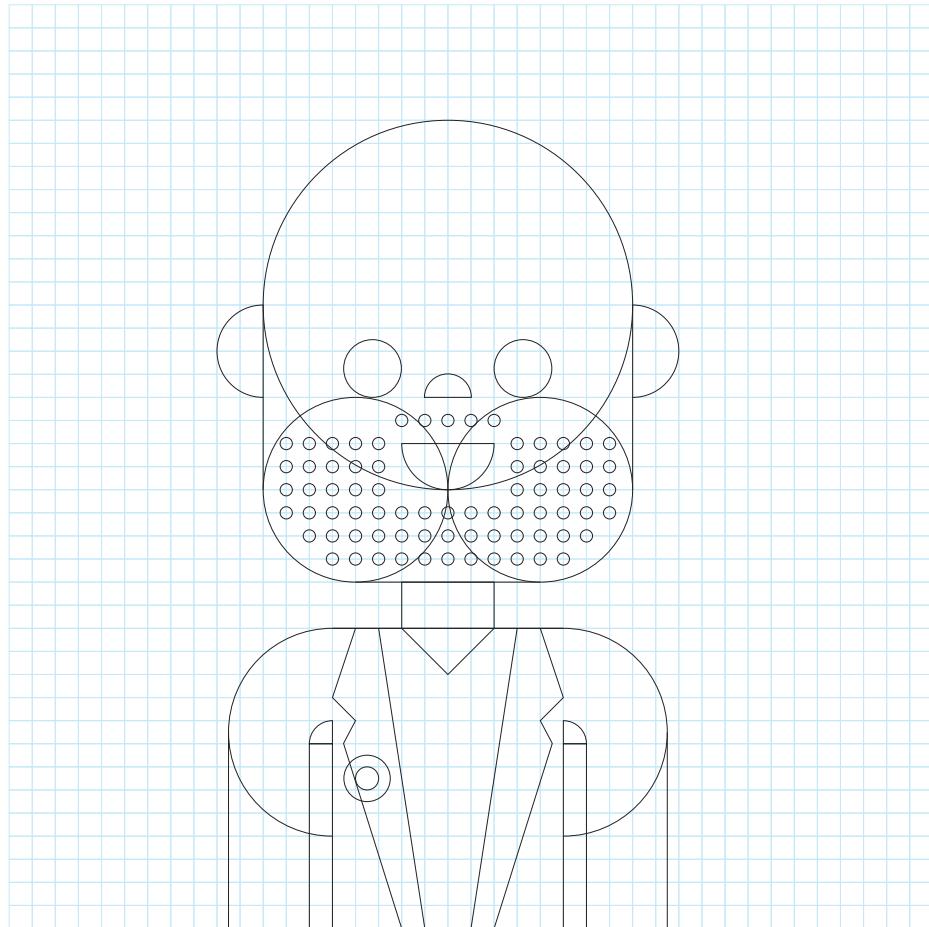
ILLUSTRATION EXAMPLE 2: POPPY FLOWER

ALGONQUIN GREEN
@ 80%

WHITE

MIDTONE RED

ILLUSTRATION EXAMPLE 3: CHARACTER

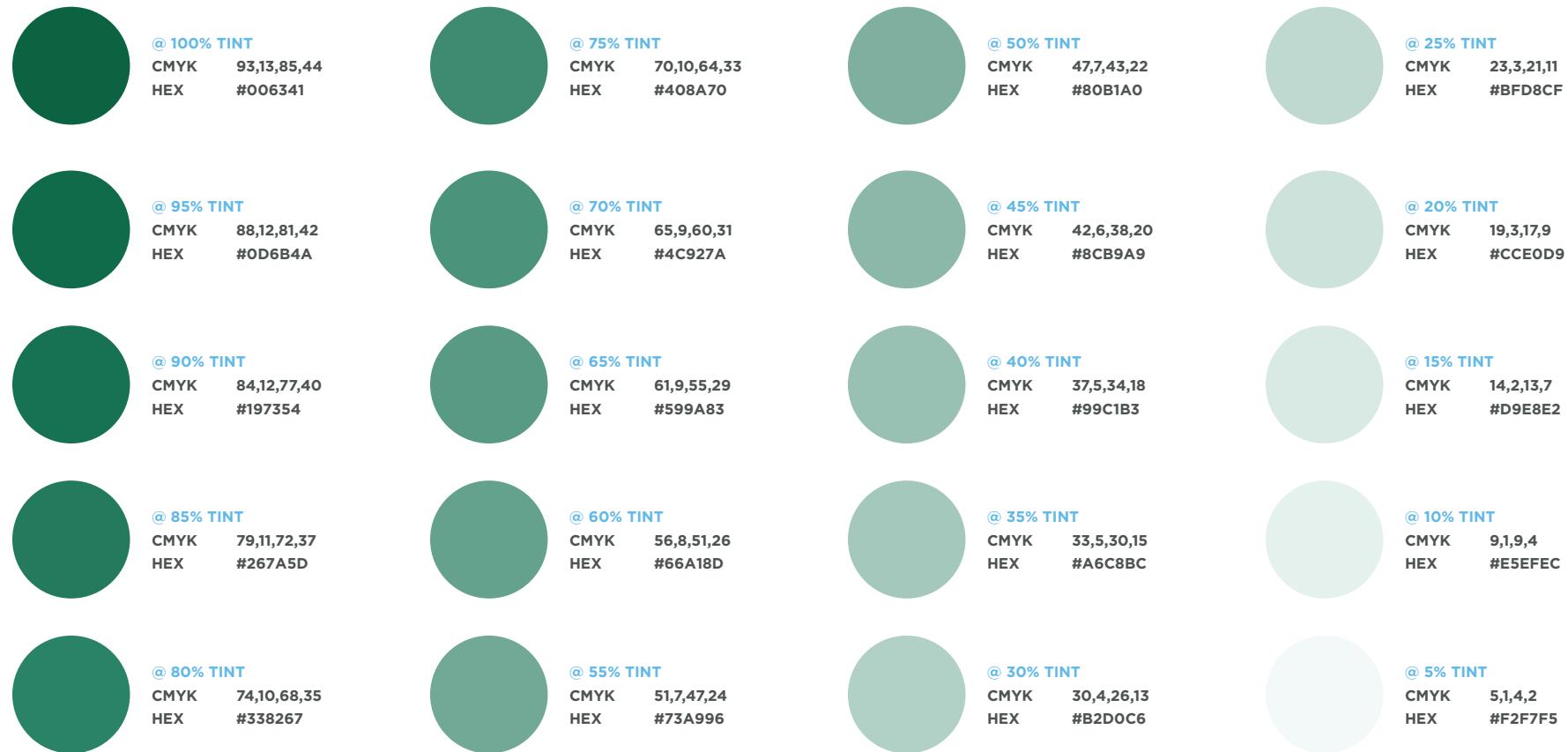


CHARCOAL

ALGONQUIN GREEN
@ 100% & NEW
GROWTH GREEN

USING TINTS IN ILLUSTRATION

While the use of any tint of Algonquin Green is permitted when creating illustrations, it's recommended one use multiples of 10 or 5. Values of the tints of Algonquin Green are as follows. Using the precise CMYK values, as opposed to the tint slider, is suggested.



7.2

Icons

Icons are a form of visual shorthand. They help categorize, identify and highlight information. They should be simple in both style and content, giving clear, concise messages in a highly economical way.

We make use of designs in the iconmonstr.com icon library. Some examples from the image library are shown here. They indicate the intended style for any new icons.

PLEASE NOTE: Download existing icons from iconmonstr.com in PNG or SVG formats. Choose the solid versions when available.



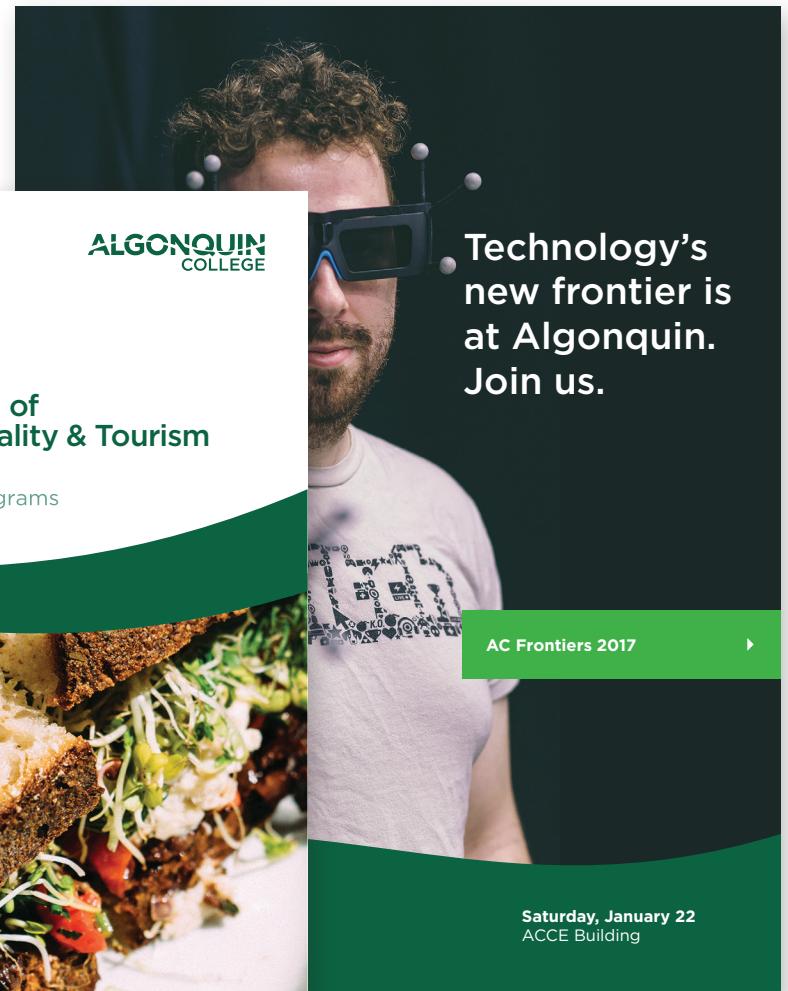
7.0

Bringing it together

7.1

Acceptable Layout

The following examples follow standards illustrated in this document.
Please review for reference and inspiration.

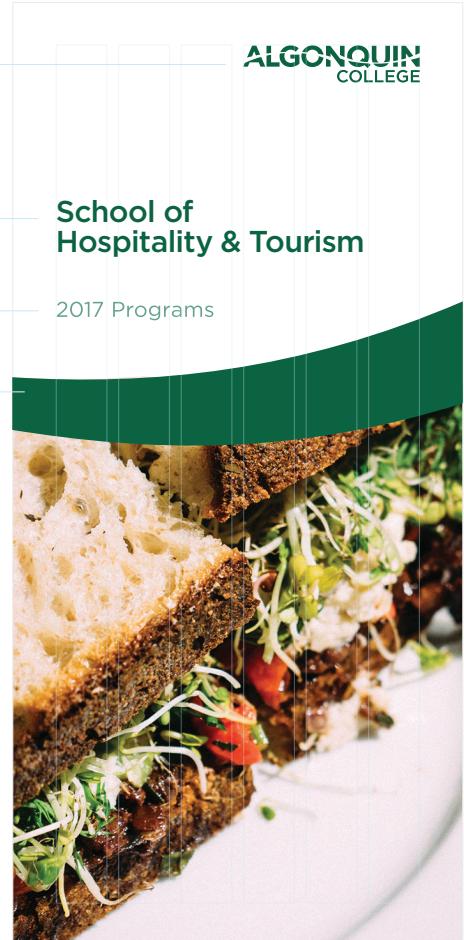


EXAMPLE 1: SCHOOL BROCHURE CONCEPT

APPROPRIATE
USE OF SCHOOL
LOGOTYPE AND
WORDMARK

x2 POINT SIZE
(16PT), MEDIUM
FONT WEIGHT

CORRECT USE OF
FULL SWOOSH



2017 Programs

Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Vivamus sagittis lacus vel augue laoreet rutrum faucibus dolor auctor. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Cras mattis consectetur purus sit amet fermentum. Nulla vitae elit libero, a pharetra augue. Lorem ipsum dolor sit amet, consectetur adipiscing elit.

CLASSES

Aenean eu leo quam.
Pellentesque ornare sem lacinia quam venenatis vestibulum.
Maecenas sed diam eget risus varius blandit sit amet non magna.
Vestibulum id ligula porta felis euismod semper.
Cras justo odio dapibus ac facilisis in, egestas eget qua



School of
Hospitality & Tourism

x3 POINT SIZE
(24PT) MEDIUM
FONT WEIGHT

x1 POINT SIZE
(8PT), BOOK
FONT WEIGHT

AMPLE WHITE
SPACE

VARIED
PHOTOGRAPHY
STYLES

FULL SWOOSH
IN LIGHT TINT
OF GREEN
AND 20%
OPACITY

Donec ullamcorper nulla non metus auctor fringilla. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Curabitur blandit tempus porttitor.

Maecenas faucibus mollis interdum. Aenean lacinia bibendum nulla sed consectetur. Cras justo odio, dapibus ac facilisis in, egestas eget quam. Curabitur blandit tempus porttitor. Vestibulum id ligula porta felis euismod.

TO APPLY:

Vivamus sagittis lacus vel augue laoreet rutrum faucibus dolor auctor. Cum sociis natoque penatibus et magnis dis parturient montes..



EXAMPLE 3: STAND-UP BANNER CONCEPT

225 POINT,
MEDIUM FONT
WEIGHT

ALGONQUIN
COLLEGE

**Turn passion into
profession**

Discover your future.

110 POINT, BOOK
FONT WEIGHT.
USE ALGONQUIN
GREEN 80% TINT



ALGONQUIN
COLLEGE

**Impact your
community**

Make a difference.



ALGONQUIN
COLLEGE

**Make the
future happen**

Be an agent for change.



LOGO LINED
UP TO MARGIN

USE OF
RANGE OF
SWOOSH
SECTIONS

COMPELLING
PHOTOGRAPHY

EXAMPLE 4: STRATEGIC REPORT SPREAD

ALGONQUIN GREEN AT 35% FOR CONTRAST OVER GREEN AT
FONT SIZE LARGER THAN 19PT

x0.8 POINT
SIZE (7.2PT),
BOLD FONT
WEIGHT

FREIGHT
MULTIPLIED
BY 1.14 TO
MATCH SIZE
(71 PT)

x7 POINT SIZE
(63PT), BOOK
FONT WEIGHT

USE OF
GRADIENT
MAP FOR
TEXTURE

x0.8 POINT
SIZE (7.2PT),
BOOK FONT
WEIGHT

02.

OUR ENVIRONMENT

We are ready
for five years
of change

2 2017–2022 STRATEGIC PLAN | OUR ENVIRONMENT

ARCHITECTURE
PHOTOGRAPHY USING
GRADIENT MAP 3

Now one of Ontario's largest colleges and one of just 11 polytechnics in Canada, we serve tens of thousands of students, apprentices and lifelong learners and our programs range from apprenticeships to baccalaureate degrees all with the goal of creating job-ready graduates. Our reach is increasingly global – in the digital space, where we are an international leader – and on the ground, with campuses and partnerships in China, India, Montenegro and Kuwait.

x4 POINT
SIZE (36PT),
USE OF
FREIGHT FOR
CONTRAST

x1 OR BASE
POINT SIZE
(9PT), BOOK
FONT WEIGHT

In 2017 Algonquin College will
be 50 years old.

AMPLE WHITE
SPACE

AMPLE
MARGINS

EXAMPLE 5: ADMISSION ACCEPTANCE ENVELOPE CONCEPT

ALGONQUIN GREEN AT 60% FOR CONTRAST OVER WHITE

x1 OR BASE
POINT SIZE
(8.5PT),
BOOK AND
BOLD FONT
WEIGHTS

x7 POINT SIZE
(63PT), BOOK
FONT WEIGHT

FREIGHT
MULTIPLIED
BY 1.14 TO
MATCH SIZE
(71 PT)

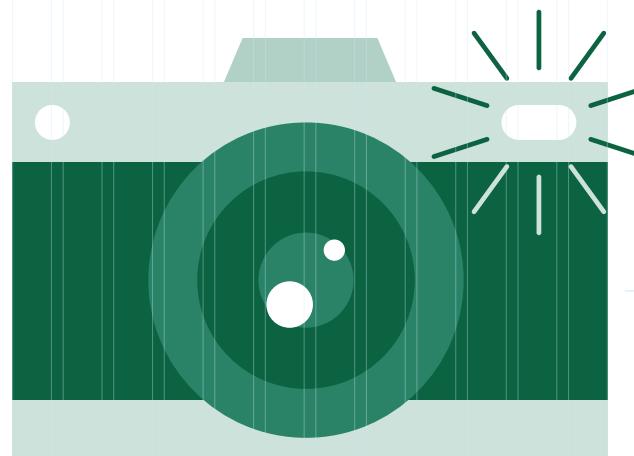
x3 POINT
SIZE (27PT),
MEDIUM FONT
WEIGHT

Life is about
to change.

Algonquin College
algonquincollege.com
1385 Woodroffe Avenue
Ottawa, ON K2G 1V8 Canada



You might want to get a camera.



x3 POINT SIZE
(27PT), BOOK
FONT WEIGHT

FREIGHT
MULTIPLIED
BY 1.14 TO
MATCH SIZE
(30.78 PT)

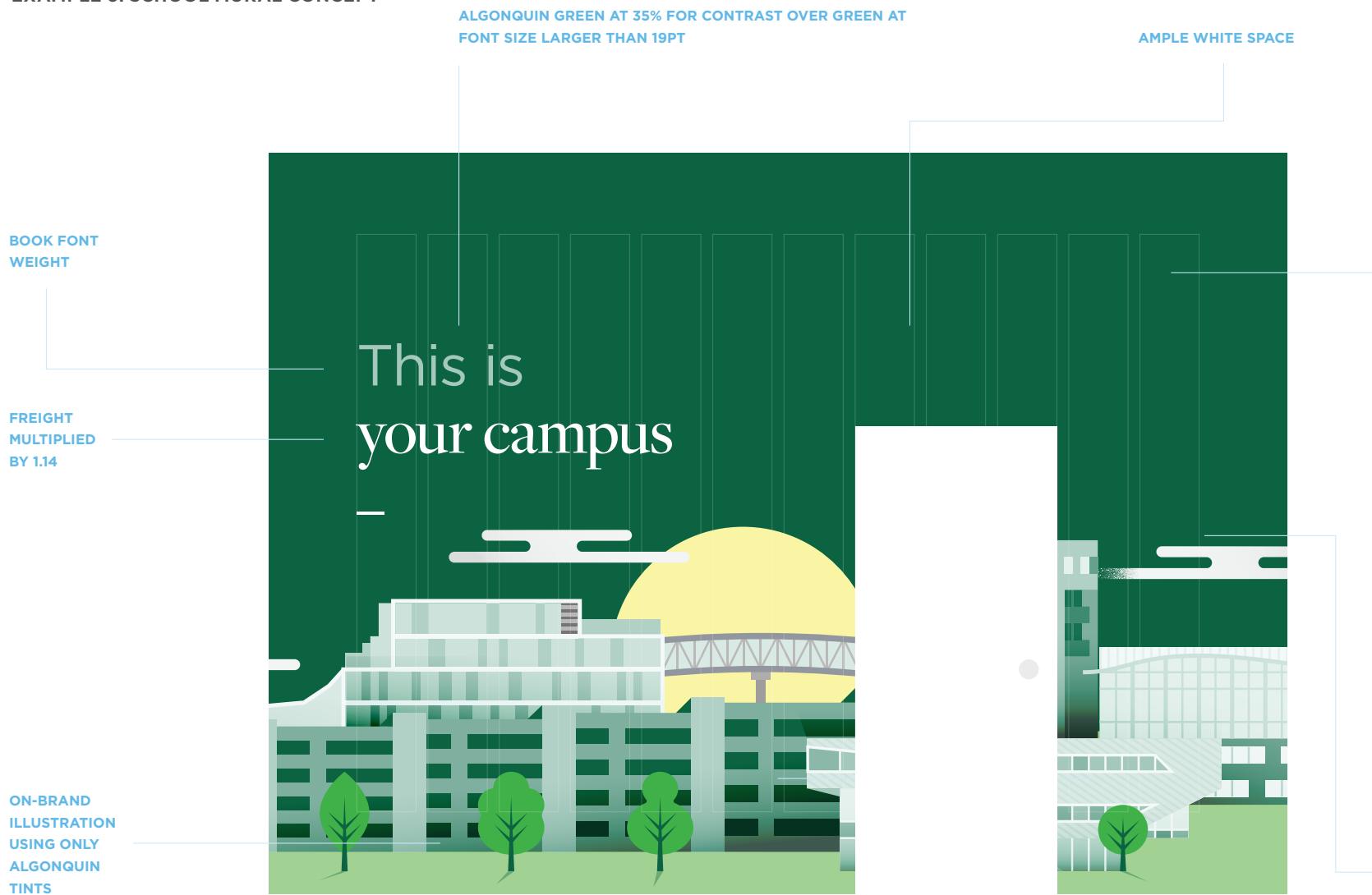
ON-BRAND
ILLUSTRATION
USING ONLY
ALGONQUIN
TINTS

AMPLE WHITE
SPACE

ALGONQUIN
COLLEGE



USE OF FULL WORDMARK IN THE FRONT AND
ICON IN BACK AS GRAPHIC ACCENT

EXAMPLE 6: SCHOOL MURAL CONCEPT

EXAMPLE 7: INTERNAL EVENT POSTERS — ILLUSTRATION-BASED



MEDIUM FONT WEIGHT

90% GREEN BACKGROUND TO CONTRAST FOOTER

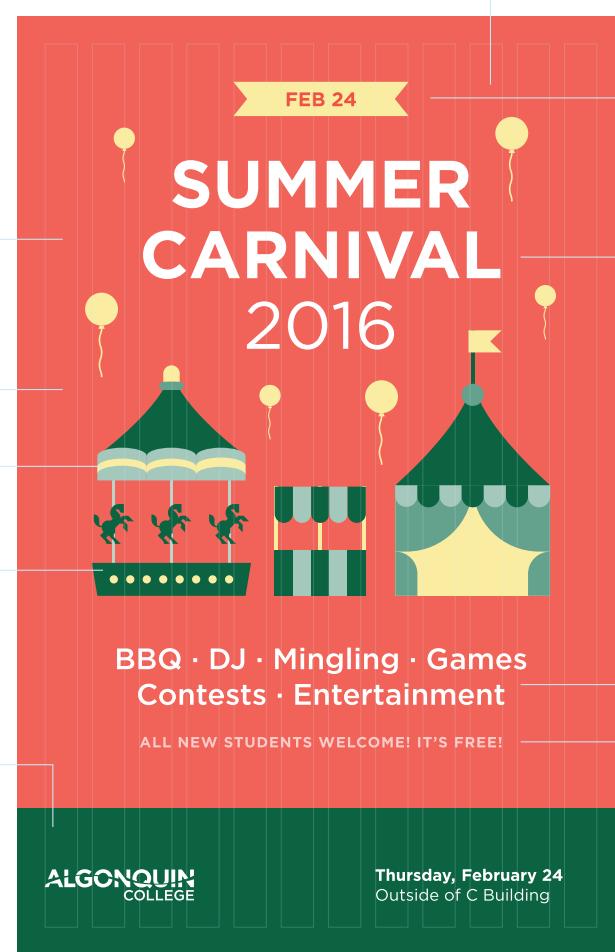
NO USE OF FREIGHT (PERMITTED ONLY ON HIGH-LEVEL MARKETING MATERIALS)

USE ONLY ON-BRAND ILLUSTRATIONS

APPROPRIATE USE OF ALTERNATIVE COLOURS & THEIR TINTS

PROMINENT USE OF ALGONQUIN GREEN

INFORMATION LINED UP WITH THE WORDMARK



X1.333 FONT SIZE (25PT), BOLD FONT WEIGHT

X4.5 FONT SIZE (86PT), BOLD & BOOK FONT WEIGHTS

X2 FONT SIZE (38PT), MEDIUM FONT WEIGHT

X1 FONT SIZE (19PT), BOLD FONT WEIGHT

APPROPRIATE FOOTER SIZING & LAYOUT

EXAMPLE 8: INTERNAL EVENT POSTERS — PHOTOGRAPHY-BASED

x2 FONT
SIZE (38PT),
MEDIUM FONT
WEIGHT

x1 FONT SIZE
(14PT), BOLD
FONT WEIGHT

USE OF NEW
GROWTH
GREEN FOR
CONTRAST

USE OF
SWOOSH
SEGMENT AT
20% OPACITY,
INTERACTING
WITH PHOTO



PROPERLY ALIGNED
INFORMATION

NO USE OF FREIGHT (PERMITTED ONLY ON
HIGH-LEVEL MARKETING MATERIALS)



SUFFICIENT DISTANCE BETWEEN
WORDMARK & FOOTER INFORMATION

x3 FONT SIZE
(42PT), BOLD
FONT WEIGHT

x2 FONT
SIZE (28PT),
MEDIUM FONT
WEIGHT

USE OF WHITE
ON NEW
GROWTH
GREEN AT
SIZE ABOVE
14PT

APPROPRIATE
FOOTER
SIZING &
LAYOUT

8.0 Stationery & Templates

8.1

Stationery

Every piece of material has the opportunity to tell our story so long as consistency is at play. **Do not recreate these designs.** To request a template, please visit algonquincollege.com/identity

AVAILABLE TEMPLATES

- Letterhead
- Sticker Label
- Fax and Memo Sheets
- Kit Folder
- Business Card
- Newsletter
- #10 Envelope



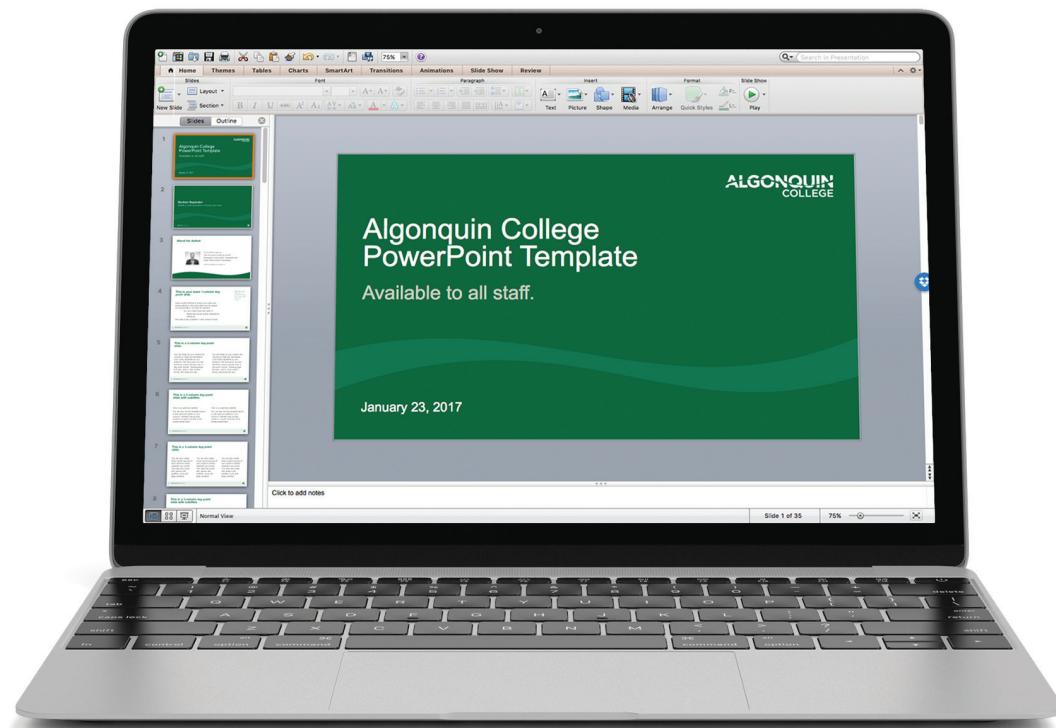
8.2 Slide Deck

Slide deck software can be a tricky tool for design purposes. For that reason, Algonquin College provides a template with a wide range of layouts available for any presentation need. Master pages are created for each layout, so there should be little to no manipulation of the prepared layouts.

Do not recreate the slide deck. To request a template, please visit algonquincollege.com/identity

AVAILABLE TEMPLATES

- PowerPoint, 6:4 layout
- PowerPoint, 16:9 layout



8.3

Email Signature

Do not recreate the e-signature. To retrieve a template, please visit algonquincollege.com/identity

✓ DO...

- keep it simple, including only essential information
- list mandatory information: first and last name, title, unit name, and Algonquin College information
- list telephone & extension if available
- use Arial; other fonts may not display correctly
- include simple URLs, without “http://www”
- include social media links in plain text without icons

✗ DO NOT...

- include extra logos or graphics unless absolutely necessary, since they add unnecessary file size and are often treated as attachments
- use more than one image: if including logos, embed them all as a single image
- include v-cards, since they add unnecessary file size and are often treated as attachments
- include taglines or quotes, since these may be perceived as College-wide statements

SHORT VERSION (RECOMMENDED)

Dr. Frederick Rosser

President
Office of the President
T 613.555.5555 x1967

Algonquin College
algonquincollege.com

LONG VERSION

Cheryl Jensen

President & Chief Executive Officer
Office of the President

Office 000, Building X
T 613.555.5555 x2017
C 555.555.5555
[LinkedIn](#) [Twitter](#)

Algonquin College algonquincollege.com 1385 Woodroffe Avenue
Ottawa, ON K2G 1V8 Canada



AC