



# 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



**ASSINIBOINE  
COMMUNITY COLLEGE**

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).



## 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 not use pieces of the logo separately.



OR

ASSINIBOINE  
COMMUNITY COLLEGE



Do not stretch the logo.



# 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 place the logo 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



### 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.

### FOUNDATION



### 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.

### ADULT COLLEGIATE



### 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).

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

Pantone 2617C  
CMYK 84/100/24/21  
RGB 73/35/101  
Hex # 492365



Pantone 169C  
CMYK 0/37/24/0  
RGB 248/177/170  
Hex # F8B0AA

Pantone 150C  
CMYK 0/36/72/0  
RGB 251/175/93  
Hex # FBAF5D

Pantone 120C  
CMYK 0/12/72/0  
RGB 255/220/101  
Hex # FFDC65

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

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

Pantone 2567C  
CMYK 23/39/0/0  
RGB 193/160/203  
Hex # C0A0CB

Pantone Cool Gray 3C  
CMYK 21/17/17/0  
RGB 201/199/199  
Hex # C8C7C7



Pantone 184C  
CMYK 0/83/37/0  
RGB 240/83/115  
Hex # F05373

Pantone 151C  
CMYK 0/60/100/0  
RGB 245/130/32  
Hex # F58220

Pantone 122C  
CMYK 0/17/85/0  
RGB 255/209/64  
Hex # FFD140

Pantone 347C  
CMYK 96/10/100/0  
RGB 0/156/78  
Hex # 009C4E

Pantone 299C  
CMYK 80/18/0/0  
RGB 0/160/221  
Hex # 00A0DD

Pantone 2587C  
CMYK 58/83/0/0  
RGB 129/76/158  
Hex # 804C9E

Pantone Cool Gray 7C  
CMYK 43/35/35/0  
RGB 154/154/155  
Hex # 989899



Pantone 187C  
CMYK 22/100/89/15  
RGB 172/30/45  
Hex # AB1E2C

Pantone 166C  
CMYK 4/82/100/0  
RGB 231/85/37  
Hex # E75525

Pantone 7549C  
CMYK 0/30/100/0  
RGB 253/185/19  
Hex # FDB813

Pantone 349C  
CMYK 90/33/100/26  
RGB 3/105/54  
Hex # 026936

Pantone 300C  
CMYK 100/62/7/0  
RGB 0/100/168  
Hex # 0063A7

Pantone 2617C  
CMYK 84/100/24/21  
RGB 73/35/101  
Hex # 492365

Pantone Cool Gray 10C  
CMYK 61/53/48/20  
RGB 100/100/105  
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.



Government  
of Canada

Gouvernement  
du Canada



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

## 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

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](http://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




# 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 rectangle 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 not use the text from the wordmark without the graphic.

**Assiniboine**  
INDIGENOUS AFFAIRS



Do not stretch the wordmark.





# 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 place 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

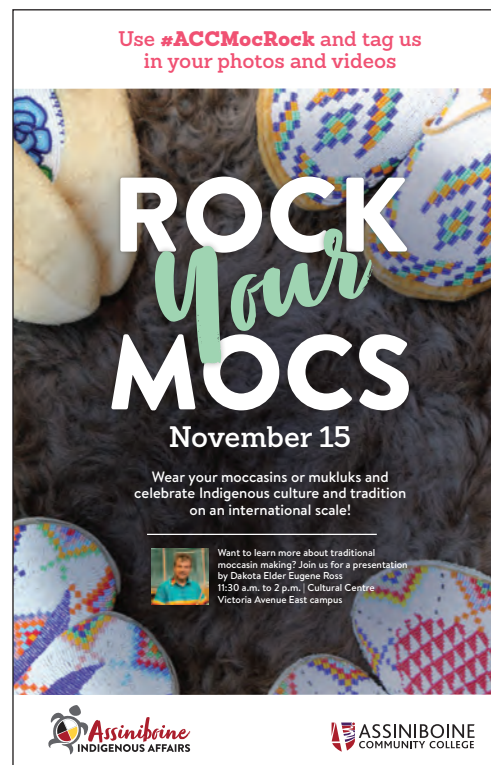
## HOW TO APPLY THE WORDMARK

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.





















# 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 CMYK 0/37/24/0 RGB 248/177/170 Hex # F8B0AA	Pantone 150C CMYK 0/36/72/0 RGB 251/175/93 Hex # FBAF5D	Pantone 120C CMYK 0/12/72/0 RGB 255/220/101 Hex # FFDC65	Pantone 344C CMYK 38/0/38/0 RGB 160/213/177 Hex # A0D5B1	Pantone 297C CMYK 52/5/3/0 RGB 110/196/231 Hex # 6EC3E7	Pantone Cool Gray 3C CMYK 21/17/17/0 RGB 201/199/199 Hex # C8C7C7
					
Pantone 187C CMYK 22/100/89/15 RGB 172/30/45 Hex # AB1E2C	Pantone 166C CMYK 4/82/100/0 RGB 231/85/37 Hex # E75525	Pantone 7549C CMYK 0/30/100/0 RGB 253/185/19 Hex # FDB813	Pantone 349C CMYK 90/33/100/26 RGB 3/105/54 Hex # 026936	Pantone 300C CMYK 100/62/7/0 RGB 0/100/168 Hex # 0063A7	Pantone Cool Gray 10C CMYK 61/53/48/20 RGB 100/100/105 Hex # 646468
					
Pantone 7600C CMYK 29/82/87/27 RGB 143/63/43 Hex # 8F3F2B	Pantone 722C CMYK 18/53/85/3 RGB 202/131/66 Hex # CA8342	Pantone 7509C CMYK 12/28/56/0 RGB 224/183/127 Hex # E0B77F	Pantone 2262C CMYK 60/19/61/2 RGB 111/163/125 Hex # 6fa37d	Pantone 7695C CMYK 55/24/19/0 RGB 119/165/187 Hex # 77a5bb	Pantone Cool Gray 7C CMYK 43/35/35/0 RGB 154/154/155 Hex # 989899





# 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



**ASSINIBOINE**  
**COMMUNITY COLLEGE**  
FOUNDATION

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



**ASSINIBOINE**  
**COMMUNITY COLLEGE**  
FOUNDATION

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  $\frac{1}{2}$  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 length of the vertical logo below 0.75 inches (or 1.9 cm) and 1 inches (or 2.54 cm) for the horizontal logo.



# 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 not use pieces of the logo separately.



OR

ASSINIBOINE  
COMMUNITY COLLEGE  
FOUNDATION



Do not stretch the logo.



# 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 place the logo 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).

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## 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 legible 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 versatility to be easily used for the diverse needs of this department.

## PRIMARY COLOURS



Pantone 2617C  
CMYK 84/100/24/21  
RGB 73/35/101  
Hex # 492365



Pantone 134C  
CMYK 0/18/67/0  
RGB 254/209/109  
Hex # fed16d

## SECONDARY COLOURS



Pantone 2081C  
CMYK 55/74/8/0  
RGB 134/94/156  
Hex # 865e9c



Pantone 2567C  
CMYK 23/39/0/0  
RGB 193/160/203  
Hex # C0A0CB



Pantone 130C  
CMYK 3/38/100/0  
RGB 245/168/0  
Hex # f5a800



Pantone 1665C  
CMYK 7/87/100/0  
RGB 224/68/3  
Hex # e04403



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



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



Pantone 187 C  
CMYK 22/100/89/15  
RGB 171/30/44  
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***

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

Book

#### *Whitney*

Book Italic

#### Whitney

Light

#### *Whitney*

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

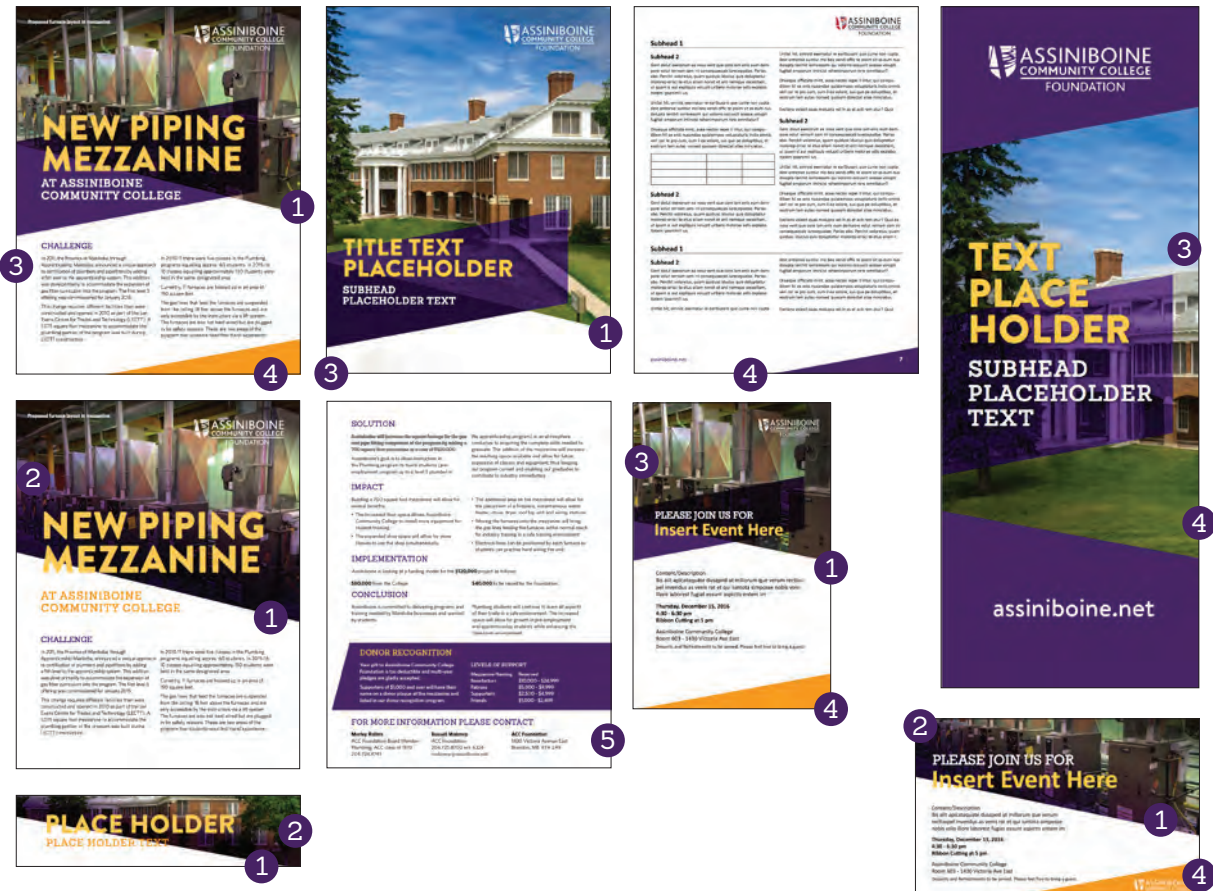
# FOUNDATION VISUAL ELEMENTS

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.

## 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.

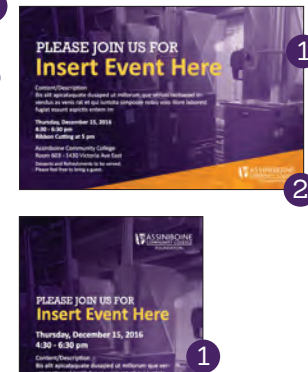
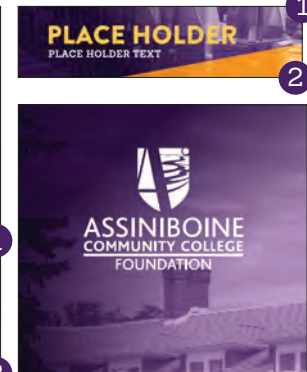
Three different directions were developed. These three separate looks work together as a cohesive unit to provide variety and flexibility, and provide a solution for any situation that may arise. Using such a wide variety of visual elements will allow this identity to have staying power.



# 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 interchangeable 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.

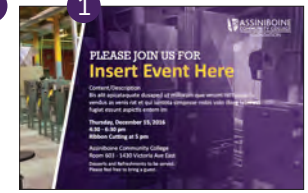
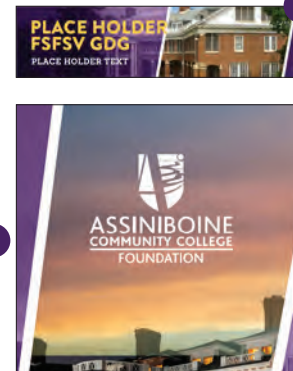




# FOUNDATION VISUAL ELEMENTS (CONTINUED)

## 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

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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  
CMYK 0/37/24/0  
RGB 248/177/170  
Hex # F8B0AA



Pantone 150C  
CMYK 0/36/72/0  
RGB 251/175/93  
Hex # FBAF5D



Pantone 120C  
CMYK 0/12/72/0  
RGB 255/220/101  
Hex # FFDC65



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



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



Pantone 2567C  
CMYK 23/39/0/0  
RGB 193/160/203  
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*

Black Italic

#### PF Handbook

Bold

#### *PF Handbook*

Bold Italic

#### PF Handbook

Medium

#### *PF Handbook*

Medium Italic

#### PF Handbook

Regular

#### *PFHandbook*

Italic

#### PF Handbook

Thin

#### *PF Handbook*

Thin Italic

#### PF Handbook

Extra thin Italic

#### *PF Handbook*

Extra thin 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

# 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.



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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.

