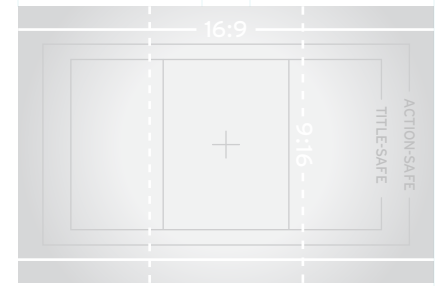


Visual Identity Guide



Does this look okay or nah?

Weight break is good.
Line break is not.
And **no break-lines!**



6k (3:2) / 30p / 420 / 10bit / MOV



Principle Attribute

One of the most integral characteristics of RRC Polytech's visual identity is its layered approach, which is intended to create a sense of depth.

This modified cover has been separated into layers below as an example.



These layers should merge to create visual **balance**, brand **continuity** and a natural **flow** of information.

Introduction

The visual elements used to convey RRC Polytech's identity help to define its image and brand – in other words, the way in which it is perceived.

Consistent application of these elements is crucial to reinforcing the College's identity and to conveying a high level of professionalism.

The following sections help provide a reference point for the creative production of external marketing materials, as well as formal internal communications.

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Logos



Logos

Red River College Polytechnic is represented by two logo families:

WORDMARKS

The formal Red River College Polytechnic **wordmark**, used for official applications such as external signage, legal documents and parchments (degrees, diplomas, certificates, etc.).

LETTERMARKS

The informal RRC Polytech **lettermarks**, used in almost all other circumstances.



Both logos consists of two elements:

The graphic icon and the accompanying text – formatting of the latter being different for each family of logos.

THESE LOGOS AND THEIR PRE-DEFINED VARIATIONS CANNOT BE MODIFIED IN ANY WAY.

Logos • Graphic Icon

Each part of the graphic icon represents specific aspects unique to RRC Polytech. The icon's abstract nature lends itself to print and digital media; its appearance in both the formal and standard word/lettermarks represents the evolution from Red River College to Red River College Polytechnic and RRC Polytech.

The three merging bars represent:

- Pages of a book being turned, symbolizing education.
- The Red, Assiniboine and Seine rivers flowing together, linking the College with Winnipeg and the province of Manitoba.
- The union of economic, cultural and social development; applied arts, science and technology; and students, staff and administration.

The ring containing the bars represents RRC Polytech as an institution, bringing the three bars in Figure 1 together.

The graphic icon is symbolic of RRC Polytech's role in the process of education and training.

RESTRICTED USE

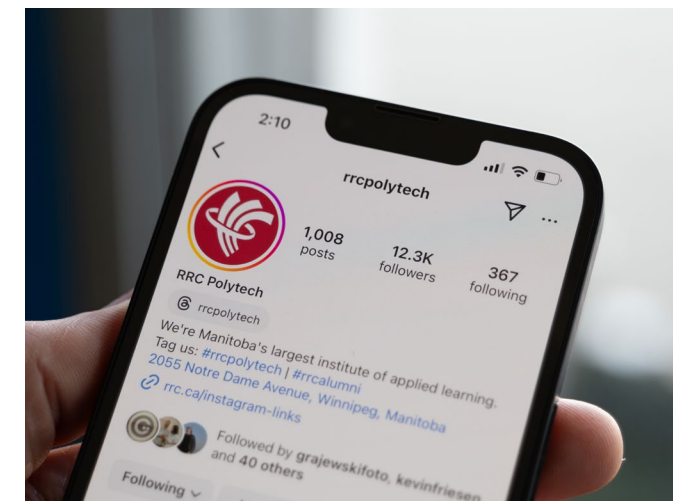
The icon should never be grouped directly with any other elements, and is only to be used on its own in specific applications where space is limited, such as social media avatars and small, approved merchandise.



Lapel pin



Figure 1



Logos • Formal Wordmarks

FORMAL WORDMARKS

The addition of “POLYTECHNIC” to “RED RIVER COLLEGE” marks the logical evolution of our identity as a post-secondary institution committed to providing experiential technical and technological training, a range of accreditation and apprenticeship options, and integrated business innovation through applied research.

This wordmark is used in official documents and applications, such as diplomas, certificates, legal correspondence and public-facing signage, and serves as the standard, formal mark of the College.

There are three formal lockups: centred, stacked and horizontal.

The safe area is indicated by the grey dotted line and built into all logo files.



WORDMARKS SHOULD ONLY BE USED IN THE PROVIDED FORMATS AND NEVER MODIFIED IN ANY WAY. THIS INCLUDES STRETCHING, SKEWING, RECOLOURING OR ENCROACHING ON THE BUILT-IN SAFE AREA.

Logos • Informal Lettermarks

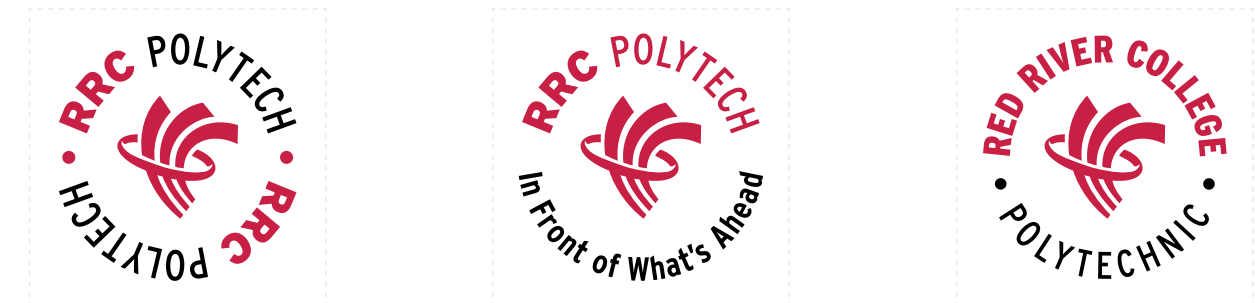
SQUARE LETTERMARKS

Primary set used for most communications, promotions and merchandise.



CIRCLE LETTERMARKS (AND WORDMARK)

Alternative informal lockups designed to address spatial challenges such as merchandising or when curvature is needed for contrast.



BLOCK LETTERMARKS

Block lettermarks can be used for extra prominence and improved contrast and legibility in red or white-reverse backings.



LETTERMARKS SHOULD ONLY BE USED IN THE PROVIDED FORMATS AND NEVER MODIFIED IN ANY WAY. THIS INCLUDES STRETCHING, SKEWING, RECOLOURING OR ENCROACHING ON THE BUILT-IN SAFE AREA.

Logos • Application

CONSISTENCY

Stick to one style of logo (square or circle) for any series or group of promotions, such as a digital ad campaign. Variations can be used for different formats within this group.

"X" represents a photo area in the following examples throughout this document.

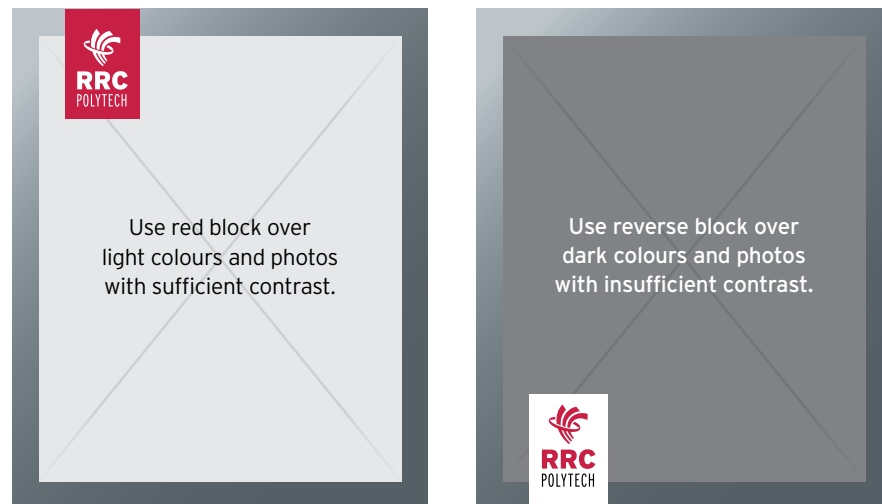
PRINT AND WEB ADS

For maximum prominence, use the block version of the logo in the top left or bottom left corner, layered above the framing elements.

Print Ads

(Medium to large examples)

- Use EPS files for colour accuracy in print.
- The blocks can be extended on the bleeding edge (ONLY) to account for page margins/ safe area.
- Use the version best suited to the orientation of the space and other content.



Web Ads (Small examples)

- Use SVG files for colour accuracy on screen.
- Where space is tight, the logo safe areas and block versions can be used to define the margins or the frame edges.



728 x 90 px ad spaces



320 x 50 px ad spaces

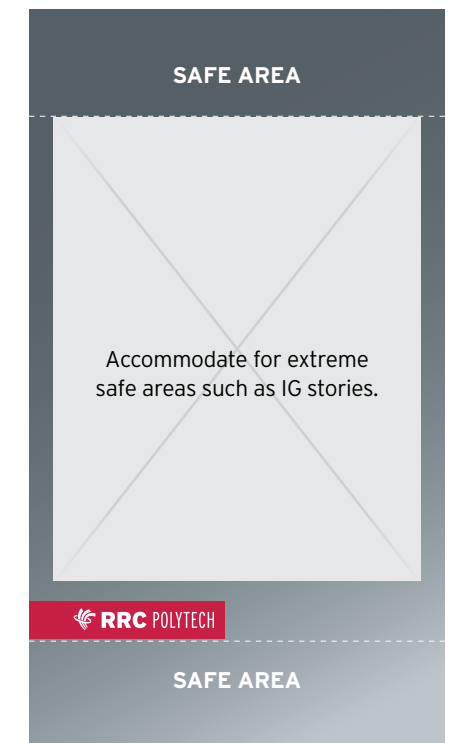
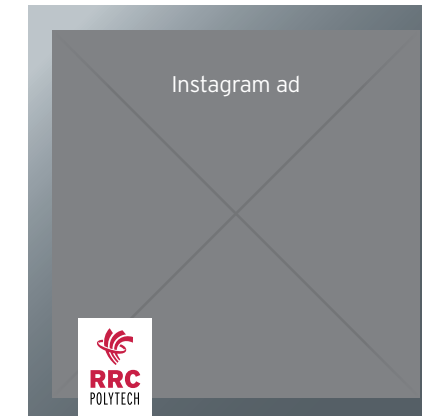
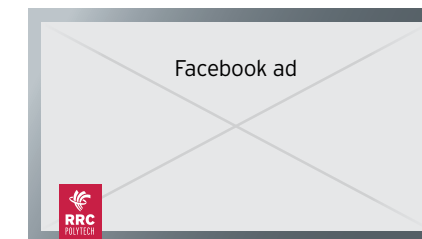
SOCIAL MEDIA ADS

For paid social ads, place the logo at the bottom to create separation from the icon avatar above the ad.

Logos should be sized and placed consistently among any single ad size.

Designers must also be conscious of current safe areas and how ads are presented on all social platforms to ensure compliance of RRC Polytech ads and ad templates.

Examples below are not set to spec or scale.



INTERNAL POSTERS AND SIGNAGE

Logos can be reduced and/or positioned at the bottom left without the layered block for reduced prominence.



VIDEO

Use centred circle lettermarks for specific videos where overt branding is required.



Logos • Subset Identifiers

Subset identifiers are branding components used to identify or promote any RRC Polytech subset, such as a school, department, division, program area, affiliated organization, major project or special event.

USAGE

Subset identifiers are reserved primarily for standalone applications such as branded merchandise and clothing.

This typesetting de-emphasizes the College logo and is not appropriate for many advertising formats. For most marketing and communication pieces, the aforementioned areas should be identified through the messaging and photography, paired with a prominent, block-style College lettermark.

DEVELOPMENT

Development of RRC Polytech subset identifiers for any purpose requires authorization from the Marketing department.

Alternative logos will not be used to identify RRC Polytech or any of its divisions, departments, projects or events.

EXAMPLES

Stacked



Anniversary Subsets



Horizontal



Tagline

PRIMARY SETTING

The title-case application was chosen for superior legibility at small sizes, to contrast with College lettermarks, and to differentiate it from our previous tagline.

In Front of What's Ahead

VARIATIONS

Three different variants can be used when space is limited.

Each can be set in this colour or white-reverse.

In Front of What's Ahead

In Front of What's Ahead

In Front of What's Ahead

Lettermark to Tagline Ratio

When the logo and tagline are separated, the ratio is the same as the call to action (CTA) and/or URL.



In Front of What's Ahead

Logo and tagline lockups are available from the RRC Polytech Marketing team upon request.

Tagline • Application

ACCEPTABLE POSITIONS AND PROPORTIONS

When ungrouped from the logo, the tagline can be set in three-point or two-point arrangements.

The tagline is set to match the cap-height of "POLYTECH" in the stacked versions of the square lettermark.

Whenever possible, the logo should precede the tagline to read, **"RRC POLYTECH In Front of What's Ahead"**

The tagline can be omitted in small ads and applications.

Three-Point Arrangement

Logo top left, tagline bottom left and URL and/or call to action in the bottom right. (URL should match the point size of the tagline.)



Two-Point Arrangement

Logo bumps tagline to the right. The same proportions apply.



TAGLINE AS HEADLINE

In some specific cases the tagline is used as a headline or title. Proportions can vary, depending on the format.



Typography • Fonts and Typesetting Hierarchy

When developing materials for the purpose of formal external communications, it is important to use the **Interstate** family consistently with some predefined settings to achieve the right tone. The three primary settings are defined below.

This template contains a more elaborate group of type settings, such as the **intro paragraph** above.

HEADING

Headings apply to key messages and are intended to clearly draw attention in a friendly voice.

Use **Interstate Bold** in **Title-Case** or **Sentence-case**, choosing the typeface width (Regular, Condensed, Compressed) that works best depending on the message and available space, with tight-set tracking (-20 to -40).

Headings do not always have to come before the subheading.

An online title-case generator can be used to ensure the correct letters are capitalized.

SUBHEADING

Subheadings should be succinct and used to support the heading and/or subdivide additional content.

Use **Interstate Condensed Regular** or **Condensed Light**, **ALL-CAPS**, with wide-set tracking (+25 to +50).

Subheadings should be 2/3 to 1/2 the size of the headline.

Subscript and superscript text can be applied by reducing the point size of type by half and shifting the vertical position.

BODY COPY

Body copy formatting should be applied to the longest sections of text.

Use **Interstate Light** or **Regular**, 10-11 pt, with tight-set tracking (-15). Interstate Regular may also be used in cases where more emphasis is needed.

Weight Breaks

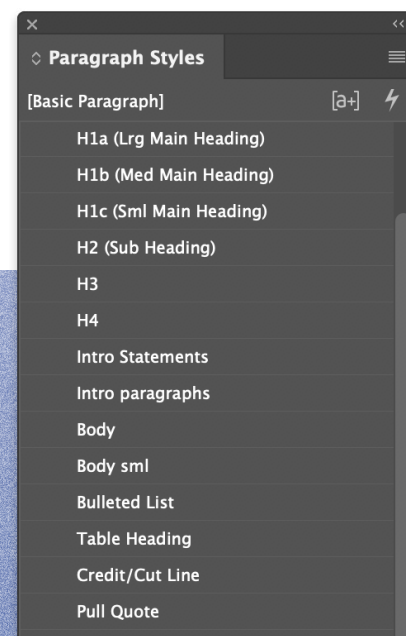
In headings or subheadings, weights can sometimes alternate between **light** and **bold** (or regular and black) if needed to emphasize a word or section. There needs to be a step between the selected weights for the emphasis to be applied correctly.

Extra care with kerning and leading is needed for this style, as the scale varies.

Additional Tpestyles >

Files available upon request from the RRC Polytech Marketing team.

When **Interstate** is not available, **Arial** is to be used as a replacement.



Typography • Typesetting Variations

BASE SETTING

Learn New Skills to Help Achieve Your Goals

FULL-TIME AND PART-TIME OPTIONS AVAILABLE

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras porta tortor ac felis dapibus, porttitor interdum nibh cursus. Etiam purus.

COMPRESSED FOR SPACE

Learn New Skills to Help Achieve Your Goals

FULL-TIME AND PART-TIME OPTIONS AVAILABLE

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras porta tortor ac felis dapibus, porttitor interdum nibh cursus. Etiam purus lorem, pulvinar a tortor vitae,

WEIGHT BREAKS FOR EMPHASIS (LIGHT/BOLD)

Learn New Skills to Help Achieve Your Goals

FULL-TIME AND PART-TIME OPTIONS AVAILABLE

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras porta tortor ac felis dapibus, porttitor interdum nibh cursus. Etiam purus.

SPECIFICATIONS

< Heading

Interstate Condensed Bold
Title or Sentence-case
32 pt type over 34 pt leading and -30 tracking

< SUBHEADING

Interstate Condensed Regular, ALL-CAPS
16 pt type over 19 pt leading and +25 TRACKING

< Body copy

Interstate Light
11 pt type over 14 pt leading and -15 tracking

< Heading

Interstate Compressed Bold
Title or Sentence-case
32 pt type over 34 pt leading and -0 tracking

< SUBHEADING

Interstate Compressed Regular, ALL-CAPS
16 pt type over 19 pt leading and +25 TRACKING

< Body copy

Interstate Condensed Light
11 pt type over 14 pt leading and -15 tracking

< Heading

Interstate Condensed Light/Condensed Bold
Title or Sentence-case
32 pt type over 34 pt leading and -25 tracking

< SUBHEADING

Interstate Condensed Regular, ALL-CAPS
16 pt type over 19 pt leading and +25 TRACKING

< Body copy

Interstate Regular
11 pt type over 14 pt leading and -15 tracking



No Break-Lines/-strokes

Avoid using break-lines or strokes to separate text. Our typesetting hierarchy is set up to provide optimal separation without the use of strokes to break up information.

Complex charts and tables are an exception to this rule.

Typography • Standard Elements and Ratios

There are several standard elements that should be used consistently across all mediums. This page outlines these elements and their ratios to one another.

LETTERMARK

Use the logo to determine the size of the CTA and URL.

The stacked lettermarks will be more prominent in relation to the CTA and the horizontal lettermark is better suited for internal communications or where space is limited.



CALL TO ACTION

Use the same cap-height as "POLYTECH" in the logo.

Use **Interstate Compressed Light** or **Condensed Light** with wide-set tracking (+25 to 100 depending on available space).

CTAs should always be written as short, imperative statements (ideally, no more than two or three words), as seen in the examples below.

URL

The URL should match the point size of the CTA. (If it needs more prominence it can be increased until the x-height meets the cap-height of the CTA.)

rrc.ca should be set in **Interstate Bold** with the slash and direct link text set in **Interstate Condensed Light**. Direct link colours can vary based on area of interest.

URLs should not appear in online ads that click through or include other hyperlinks to the destination.

	LEARN MORE	rrc.ca /direct
	APPLY TODAY	rrc.ca /direct
	REGISTER NOW	rrc.ca /direct

QR CODES

Where necessary, group QR codes with contact info (CTAs and URLs) in the bottom right corner. Codes can be stacked or run horizontally, depending on available space.



LEARN MORE
LEARN MORE **rrc.ca**/direct



Typography • Event Information Settings

Typesetting for event marketing should be applied consistently across all mediums. The ratios of this information relative to other standard elements is variable.

BASE SETTING EXAMPLE

Event title

OCT. 24, 9^{AM}-2:30^{PM}

Manitou a bi Bii daziigae
Room E473

Event information

BASE SPECIFICATIONS

< Heading (H1)

Interstate Condensed Bold
Title or Sentence-case
24 pt type over 24 pt leading and -20 tracking

< SUBHEADING (H2)

Interstate Condensed Bold/Light, ALL-CAPS
30 pt type over 30 pt leading and +25 TRACKING

< Subheading (H3)

Interstate Condensed Bold, Title-case
30 pt type over 30 pt leading and +25 TRACKING

< Body copy

Interstate Light
20 pt type over 24 pt leading and -15 tracking

QR CODES: GUIDELINES AND RESTRICTIONS

QR codes should be reserved for situations where audiences benefit from scanning immediately, rather than searching or entering a URL later. (i.e., while seated at a table, waiting in a line-up to enter an event/facility, or accessing software to use specialized equipment.) Hallways, trade shows, and take-home materials are not particularly well-suited.

- QR codes must be generated by Marketing – please include the corresponding URL with your request.
- QR codes must be limited to one per print piece. Colour may be applied to integrate with the design.
- QR codes should not be used on digital screens or graphics.
- Exceptions can be made to the grouping instructions on the previous page when the QR code is the focal point of the piece.

Typography • Standard Arrangements

The standard arrangements below show how to apply the standard elements with joined ratios in combination with the more fluid typesetting variations in different spaces.

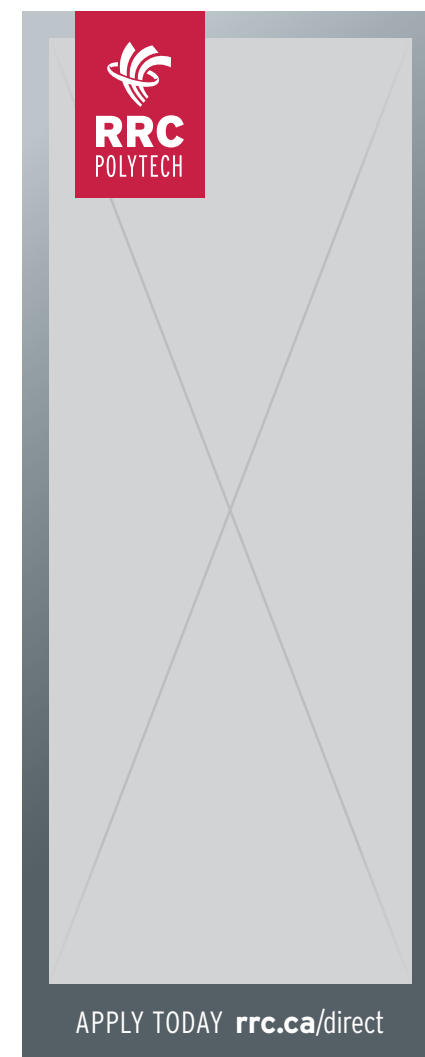
The RRC "POLYTECH" lettermark type, tagline, URL and CTA should always be set in the same point size throughout a single piece, while the content isn't confined to the same ratio.

THREE-POINT ARRANGEMENT

College logo top left, tagline bottom left, URL and/or CTA bottom right.

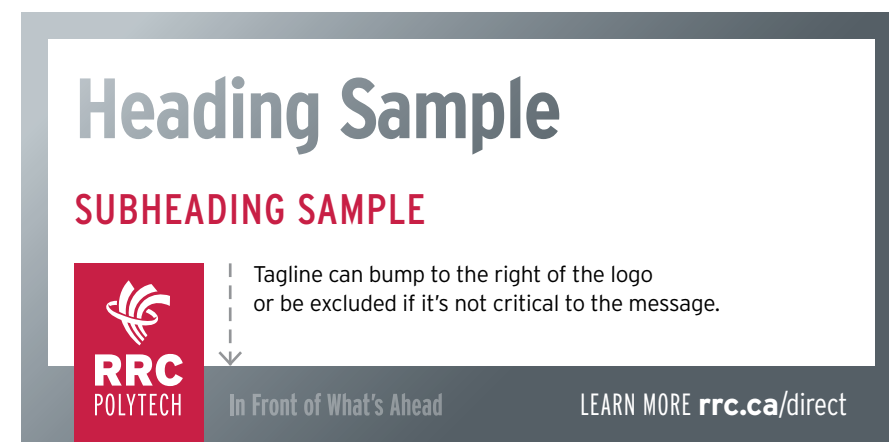


NARROW TWO-POINT ARRANGEMENT



TWO-POINT ARRANGEMENT

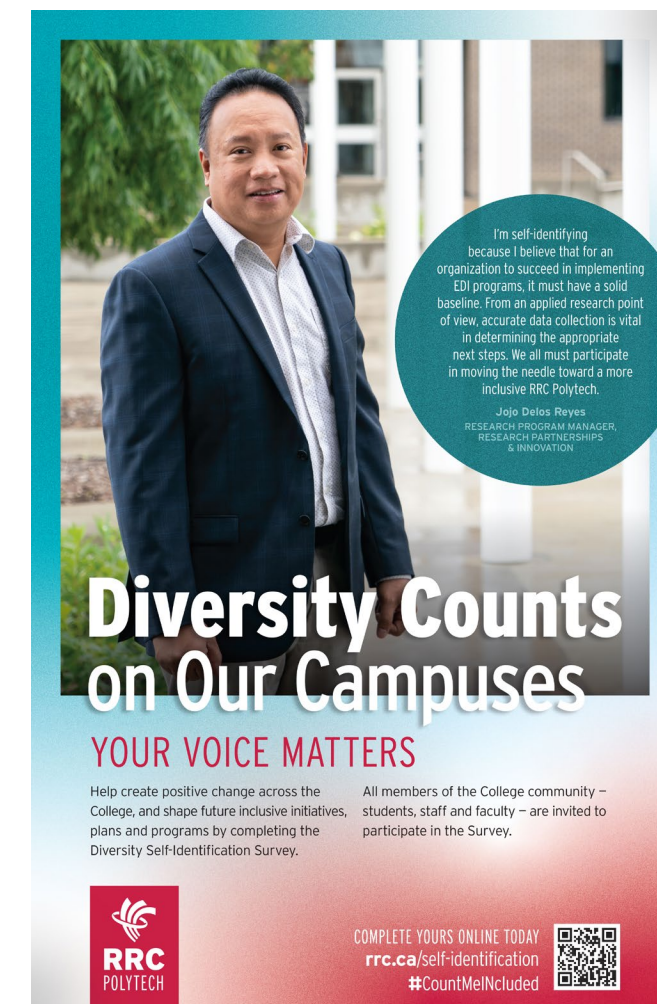
Logo bottom left, and URL and/or CTA bottom right.



Alternate lettermark with the same ratio shown below:



Typography • Examples



Typography • Hierarchy for Signage

Due to the nature of the information our signage conveys, heading and subheading styles are reversed for a more authoritative look. The formatting outlined below applies to indoor and outdoor way-finding signage, as well as donor recognition signage. It also applies to spaces that don't already have a standardized signage hierarchy in place.

HEADING OR LOCATION NAME

Use **Interstate Condensed** (or Compressed) **Regular** in **ALL CAPS** with wide-set tracking (+25 to +100 or more, depending on space).

The Light weight setting can also be used in the Condensed or Compressed widths in cases where Regular feels too heavy, or to match pre-existing signage.

Subscript and superscript text can be applied by reducing the point size of type by half and shifting the vertical position.

HYPHENATION CAUSED BY LINE BREAKS SHOULD ALWAYS BE AVOIDED IN ALL TYPE STYLES AND VARIATIONS.

EXAMPLE

SHIPPING AND RECEIVING MAIN ENTRANCE

Hours of Operation

8:00^{am} – 4:30^{pm}

Closed on evenings and weekends

SUBHEADING OR SHORT MESSAGE

Subheadings should be 2/3 to 1/2 the size of the headline.

Headings do not always have to come before the subheading.

Subscript and superscript text can be applied by reducing the point size of type by half and shifting the vertical position.

BODY COPY/ DESCRIPTIVE INFO

Body copy formatting should be applied to the longest sections of text.

Use **Interstate Light** or **Regular**, 10-11 pt, with tight-set tracking (-15). **Interstate Regular** may also be used in cases where more emphasis is needed.

< HEADING

Interstate Condensed Regular, ALL-CAPS
32 pt type over 34 pt leading and +25 TRACKING
(Subscript and superscript applied at 1/2 size)

< Subheading

Interstate Bold, Title-case
16 pt type over 19 pt leading and -25 tracking

< Body

Interstate Regular
11 pt type over 14 pt leading and -15 tracking

Typography • Procedures for Signage

The following outlines the required process for requesting and coordinating new signage at RRC Polytech campuses. All requests for general and donor signage should be initiated through the College's Facilities department, who will engage with Marketing on matters related to design and installation when necessary.

PROCESS

Intent

Before engaging with Facilities, clearly establish the purpose of the signage: way-finding, donor recognition, health and safety-related, etc.

Coordination and Site Assessment

Work with Facilities – and Marketing, if necessary – to coordinate a site assessment with the sign manufacturer handling production and installation.

Reference photos should be taken of the proposed installation space(s), including any nearby signage that may impact design.

Accessibility Considerations

Connect with the College's Accessibility department for advice on related accommodations, including proper placement, legibility, materials, etc.

Design

Once the sign manufacturer has used the reference photos to provide comprehensive mockups – including specifications for sizing and materials – Marketing will review for brand compliance. Following Marketing's approval, drafts may be provided to clients (and/or donors) for review.

Scope/Timelines and Budget

Once all required approvals are secured, the sign manufacturer will advise as to recommended budgets and timelines for production and installation.

LOCATIONS

Since they were built at different points throughout the College's decades-long history, the following campuses and facilities feature unique signage hierarchies and styles.

Notre Dame Campus

- Skilled Trades and Technology Centre
- Most other areas should conform to standard signage hierarchy, as shown on the previous page

Exchange District Campus

- Manitou a bi Bii daziigae
- Paterson GlobalFoods Institute
- Roblin Centre

Typography • Donor Signage – Industry

Classrooms, labs and other public spaces at our campuses are often funded by corporate or individual donors. For corporate donor signage, efforts should be taken to achieve a uniform, professional look from space to space, by adhering to consistent formatting and attempting to avoid repetition. In addition to recognizing donors, signs should also convey information about a space's function and intended user demographic. **Corporate logos should not be included as part of signage.**



Notre Dame Campus

INTERIOR INSTALLATION NOTES

Interior signage should prioritize the **donor recognition.**

FONT

Interstate Condensed Regular, ALL-CAPS

RATIO SCALING

2:3 – Lab name and supporting message (2) : Donor name (3)

LEADING

100%

TRACKING

+100

26

EXTERIOR INSTALLATION NOTES

Entrance signage should prioritize the **spatial function.**

FONT

Interstate Condensed Regular, ALL-CAPS

RATIO SCALING

2:3 – Donor name (2) : Lab name and supporting message (3)

LEADING

100%

TRACKING

+75

Typography • Donor Signage – Individual/Family

Signage recognizing contributions from non-corporate/organizational donors – which are often provided in honour of individuals or loved ones – should adhere to the formatting templates used in signs from the same building or nearby spaces.



Manitou a bi Bii daziigae



Roblin Centre

FONT

Donor name:

Interstate Condensed Regular, ALL-CAPS

Supporting message:

Interstate Condensed Regular, Sentence-case

RATIO SCALING

2:1 – Donor name (2) : Supporting message (1)

LEADING

100%

TRACKING

Donor names: +25
Support message: -15

27



TYPESETTING
Interstate Condensed Regular,
ALL-CAPS

Typography • Manitou a bi Bii daziigae Signage

Opened in Fall 2021, Manitou a bi Bii daziigae is the College's newest building, and the first to receive an Indigenous name. An expansion of the College's Exchange District Campus, it is home to the ACE Project Space, Centre for Newcomer Integration, and Elgin Plaza, an outdoor greenspace.

The following specs apply to departmental signage and naming and donor-recognition opportunities, both inside and outside the building. Corporate or organizational logos – as well as RRC Polytech wordmarks or subset identifiers – should not be included as part of signage.

TYPESETTING

Justification (left, right or centre alignment) and position is dependent on each space.



FONTS
Interstate Compressed Regular

Plaque:
Interstate Condensed Regular,
ALL-CAPS

Subheadings should be 2/3 to 1/2 the size of the headline and set in sentence-case

LEADING
100% (set equal to point size)

TRACKING
Heading: +25
Subheading: -15

COLOUR
White



Typography • Manitou a bi Bii daziigae Signage



FONT
Interstate Condensed Regular,
ALL-CAPS

LEADING
100% (set equal to point size)

TRACKING
Heading: +25

Typography • Manitou a bi Bii daziigae Signage



FONT
Heading:
Interstate Condensed Regular, ALL-CAPS

Subheading:
Interstate Light, Sentence-case

Donor Names: Interstate Condensed
Regular, ALL-CAPS

RATIO SCALING
6:1 – Heading (6) : Supporting message
and donor names (1)

LEADING
100%
TRACKING
Heading: +100
Subheading: -10
Donor Names: +50



TYPESETTING
Interstate Condensed Regular, ALL-CAPS

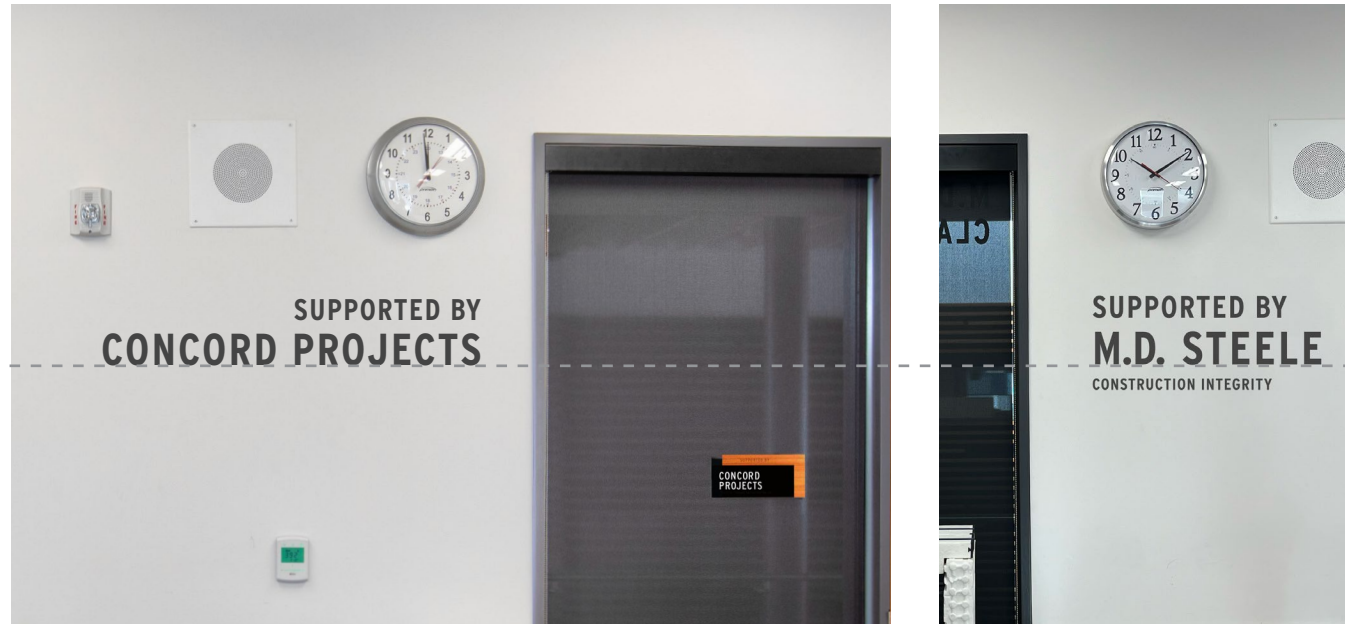
Typography • Skilled Trades and Technology Centre Signage

Like Manitou a bi Bii daziage, the Skilled Trades and Technology Centre has its own defined signage hierarchy. When developing new signs for donor recognition or named spaces, the following specs should be applied for consistency.



FONT
Interstate Condensed Regular, ALL-CAPS

Typography • STTC Signage



INTERIOR INSTALLATION NOTES

Reference existing signage to ensure treatment and placement is applied consistently.

FONT

Interstate Condensed Bold, ALL-CAPS

RATIO SCALING

2:3 – Supporting message (2) : Donor name (3)

LEADING

100% (set equal to point size)

TRACKING

+50

JUSTIFICATION

Left or right alignment and position is dependent on each space.

COLOUR

Match existing grey vinyl in Skilled Trades and Technology Centre classroom interiors.

The colour of the decals may vary between floors. Match the colour to classrooms on the same floor.



Please match existing naming plaques

Typography • STTC Signage



EXTERIOR INSTALLATION NOTES

Reference existing signage to ensure treatment and placement is applied consistently.

FONT

Interstate Condensed Bold, ALL-CAPS

LEADING

100% (set equal to point size)

TRACKING

+50

COLOUR

White

Colour

The colours in the College's palette convey optimism, youth and progress.

There are three sub-palettes: one comprising vibrant colours, one subdued, and one grey. All colours have been selected with design versatility in mind.

INTEREST AREA COLOURWAYS

To best differentiate the interest-area categories used in College recruitment materials, a specific two-value colourway has been assigned to each. These colourways provide each academic interest area with a subtle sub-identity, and help audiences identify related programming options.

These combinations should be used in any materials or ads promoting programs, events or news related to a specific interest area.

Balanced colour ratios are defined below, but can be adjusted to counterbalance other design elements within any given composition.



Colour • Full Palette and Values

Colour name	HEX	RGB	CMYK	Pantone
Rougenta Dark (icon colour)	C81F45	200, 31, 69	15, 100, 70, 4	PMS 200
Rougenta	DF2048	223, 32, 72	5, 99, 69, 1	
Rougenta Light	E57378	229, 115, 120	6, 68, 42, 0	
Rougenta Extra Light	FDE2E2	253, 226, 226	0, 13, 5, 0	
Orangi Dark	BE4127	190, 65, 39	18, 88, 99, 8	
Orangi	F2612F	242, 97, 47	0, 77, 91, 0	
Orangi Light	F8962F	248, 150, 47	0, 49, 92, 0	
Yell-Oh Dark	CFB82C	207, 184, 44	22, 22, 100, 0	
Yell-Oh	EBD11C	235, 209, 28	10, 12, 99, 0	
Yell-Oh Light	F6F2D6	246, 242, 214	3, 2, 18, 0	
Limea Dark	6CA34C	108, 163, 76	63, 16, 92, 2	
Limea	91BC3F	145, 188, 63	49, 7, 99, 0	
Limea Light	E1EECB	225, 238, 203	12, 0, 25, 0	
Turkey Dark	036F78	3, 111, 120	89, 41, 46, 14	
Turkey	00A4B6	0, 164, 182	78, 15, 27, 0	
Turkey Light	DAF0F4	218, 240, 244	13, 0, 3, 0	
Grapefruit	EC008C	236, 0, 140	0, 100, 0, 0	
Vertea Dark	649F6C	100, 159, 108	65, 19, 72, 2	
Vertea	86BB7D	134, 187, 125	51, 8, 66, 0	
Vertea Light	D9EBCB	217, 235, 203	15, 0, 25, 0	
Frozen Turkey Dark	6091A0	96, 145, 160	66, 32, 31, 1	
Frozen Turkey	81ACBB	129, 172, 187	51, 21, 21, 0	
Frozen Turkey Light	E9F7FE	233, 247, 254	7, 0, 0, 0	
Murple Dark	6680B5	102, 128, 181	65, 47, 7, 0	
Murple	95A7CC	149, 167, 204	42, 28, 5, 0	
Murple Light	D4DEF1	212, 222, 241	15, 8, 0, 0	
GREY				
Greyn Dark	555F66	85, 95, 102	12, 0, 0, 75	
Greyn	869197	134, 145, 151	8, 0, 0, 50	
Greyn Light	BDC5CA	189, 197, 202	4, 0, 0, 25	
Greyn Extra Light	E6E7E8	230, 231, 232	0, 0, 0, 10	
Black	000000	0, 0, 0	0, 0, 0, 100	

PANTONE NUMBERS TO BE ASSIGNED AS NEEDED

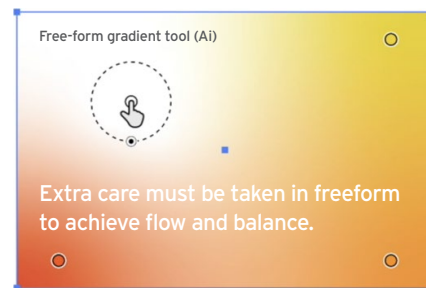
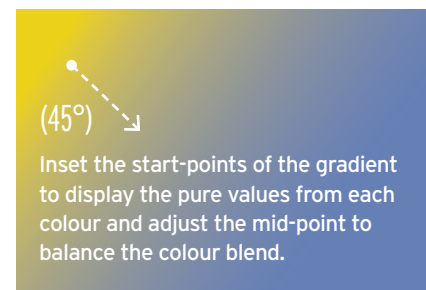
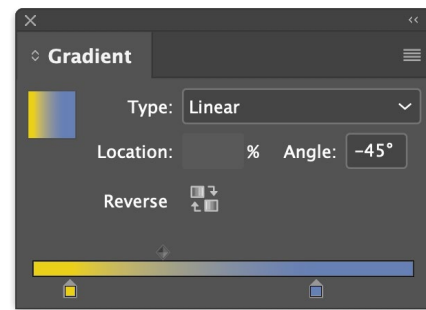
Pure black and tints of black should be used for positive copy and specific signage applications.

Gradients and Transparencies

Background gradient colours should lead the viewer's eye through a composition, drawing attention to important information. They are most commonly presented as background elements used to frame compositions.

Using colour contrast, lead with an accent colour top left to accommodate logo and/or headline info and flow into a complementary colour in the bottom right, or flip the gradient to use the accent colour to draw attention to the CTA/URL in the bottom right.

Linear gradients should be set on 45-degree angles to flow through the composition. This can also be achieved using the free-form gradient in Adobe Illustrator for a more organic blend of colours.



GRADIENT COLOURS

Analogous or complementary blends can be used for general pieces. Program- or area-specific promotions should use the predefined interest area colourways. Gradients can blend from one colour directly to the next or blend to white in between to open up white space and accommodate copy (as in this spread), depending on the layout.

When blending from one colour directly to a different colour, avoid large areas of muddy/middle-ground colours flooding central areas. Some colour blends are muddier than others (e.g., blue to orange).

As a starting point, the interest-area colour blends have been predefined in the previous section.

COLOUR BALANCE (VALUES AND RATIOS)

Lighter hues carry more compositional weight, which should be kept in mind when balancing the ratios of colour in any given frame of reference, such as an ad.

The values below can be used as a rough guide when balancing colours:

Hue	Light Value
Yellow	9 (strongest hue)
Orange	8
Red	6
Violet	3 (weakest hue)
Blue	4
Green	6

Colour Ratios

Blue : Orange = 2 : 1
The value of blue (4) is half that of orange (8) so values are inverted for the ratio

Violet : Yellow = 3 : 1

Green : Red = 1 : 1

Balanced Examples



COLOUR SPILL/LIGHT LEAK OVERLAY EFFECT

This effect is intended to resemble a photographic light leak that spills some of the background colour into large photos and other midground elements.

Create gradient layers in Adobe Photoshop to match the colour and direction of the background gradient in a composition and apply the appropriate alpha transparency and noise/grain texture.

The inset photo can also help determine the background gradient direction. Not all colours work in all photos, or specific areas of photos. For instance, applying a red transparency over a blue sky won't look appealing with any blending mode. In these cases, you can alter the colours, flip the direction of the gradient in the layout or omit the overlay effect from the photo entirely if it's not working.

Avoid using colour overlays on people's faces, especially cooler colours. This can be achieved by masking out skin tones in Photoshop.

Blending Modes for Photos

When applying colour gradients to photos, use the following Photoshop blending modes to replicate a camera effect:

Overlay (and sub-settings) over **midtone values**

Screen over **dark areas** (or blacks)

Multiply over **very light areas** (or whites)

Opacity can then be reduced if needed on a case-by-case basis.

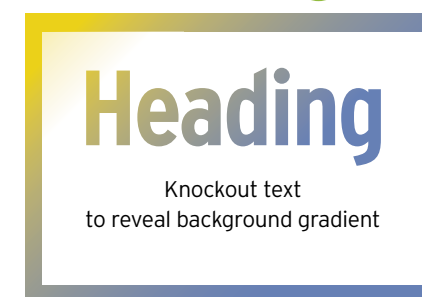
Colour Spills on White

This effect should only be used occasionally on unbroken white spaces and in low opacity (as seen in "Knockout" example below).

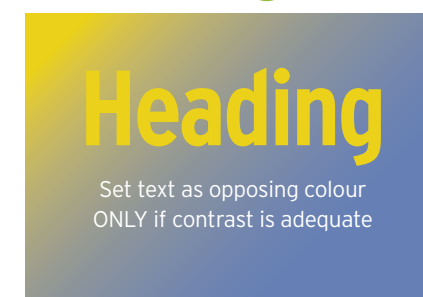
GRADIENTS IN TYPE

Main headings should be paired to the gradient colours as either a solid colour (like the heading of this spread) or with an inset gradient in larger headings on white.

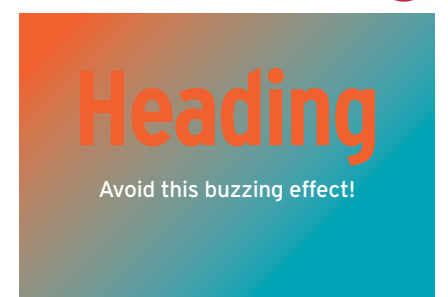
Knockout effect ✓



Bloom effect ✓

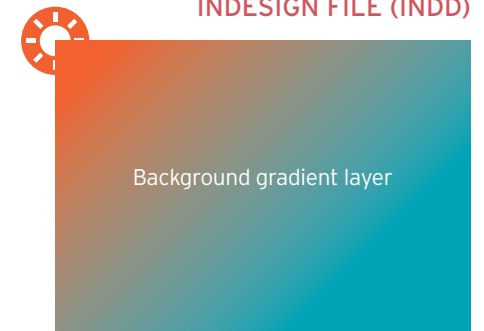


Simultaneous contrast ✗



Application Example

INDESIGN FILE (INDD)



PHOTOSHOP FILE (PS)



INDD FILE WITH PS FILE PLACED



Texture (Film Grain/Noise)

Monochromatic noise should be applied to colour backgrounds as colour overlays to create an organic texture – similar to film grain – and to minimize colour banding in the gradients.

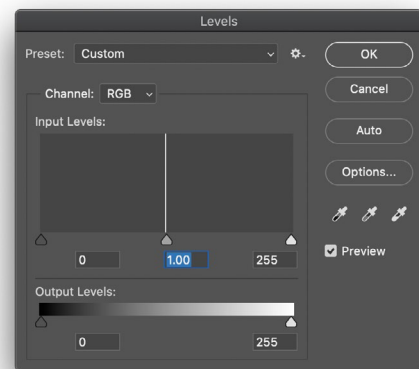
APPLICATION

There are several ways to achieve this effect. It can be applied directly to gradient backgrounds in Photoshop or saved as a midtone grey raster-based image and applied as a layer over the gradient background set to "Overlay."

In Adobe Photoshop

Create a midtone grey file at the appropriate resolution.

Apply the "Add Noise" filter, set to uniform and monochromatic at the desired amount.

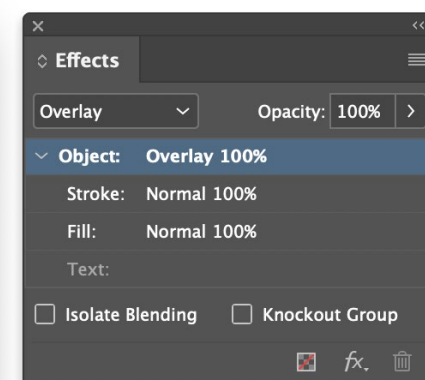


Setting the exact mid-value will ensure colour accuracy. (HEX: #808080)

This grey value is integral to maintaining visually accurate colour when the overlay transparency is applied.

In Adobe InDesign (Pr, Ae...)

Set the noise layer to "Overlay" above the background layer and adjust layer opacity as needed.

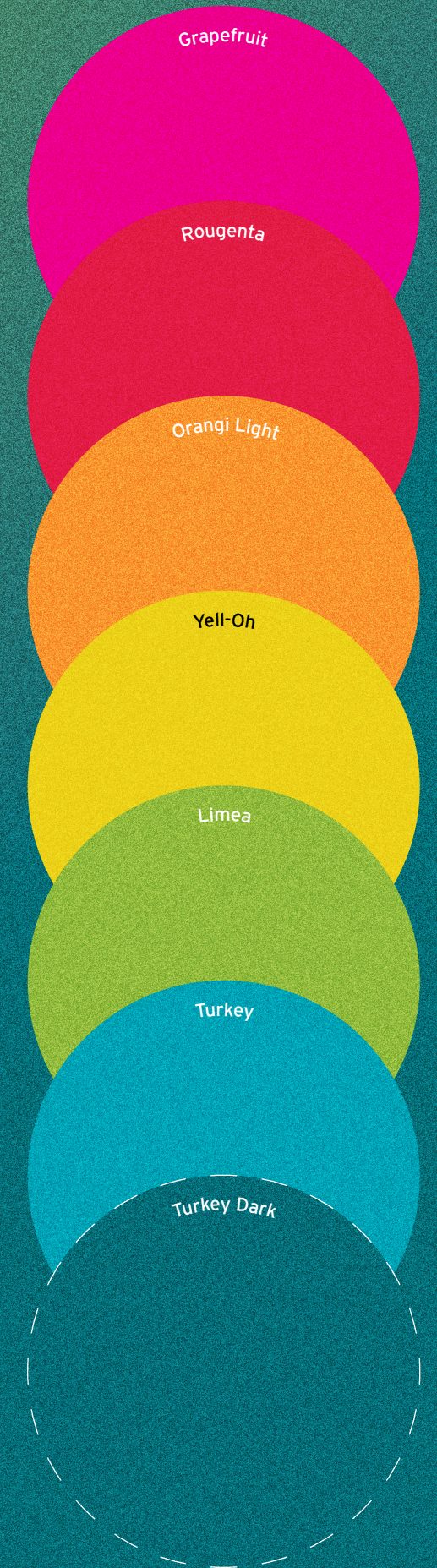


Alpha blends other than Overlay will not display the underlying colour accurately.

Grain intensity appears stronger in some hues than in others, and should be applied so it's noticeable without being overpowering or negatively affecting the legibility of text.

The same noise layer is affecting the background and the coloured circles to the right.

It is set to 100% opacity here to maximize the effect for comparison.



Form and Geometry

FRAMING ELEMENTS

As illustrated throughout this document, using the background to create borders helps frame the primary content and subdivide compositions.

The soft gradients layered below and curvature in typography create contrast against the hard lines and corners of these frames.

COUNTERFORM

Photos or information can also be framed in circles for added emphasis or to provide additional contrast to the square frames. Icons can also be used where applicable to achieve the same contrasting effect.

Guidelines

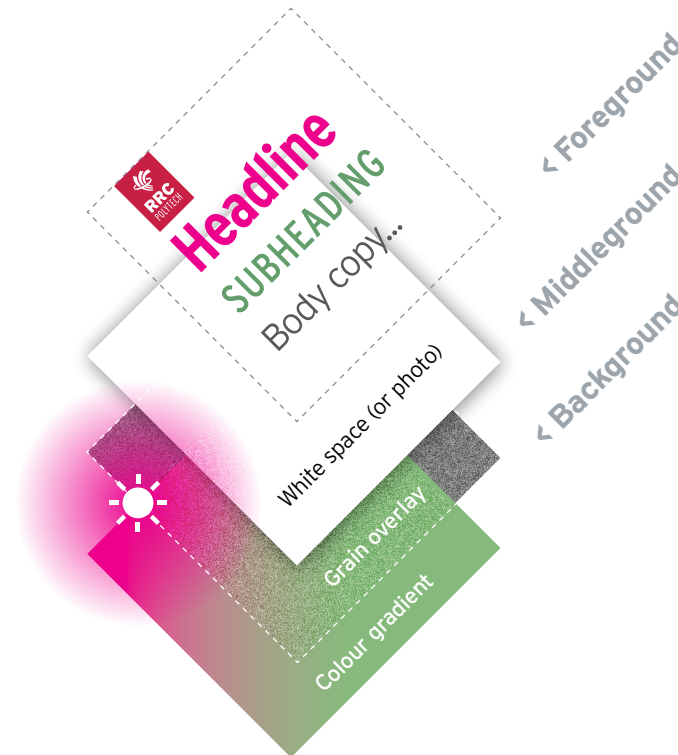
- Frames should be set consistently based on the margins of any given document or series.
- Maintain at least two consistent margins to establish a border around your frame of reference. (In this case, the frame of reference is the two-page spread.)
- The third or fourth margin can be used to subdivide the space (e.g., the way this spread is divided).
- Only use simple, geometric shapes (circles, squares and rectangles).



Layers

DEPTH AND SUBDIVISION

In any application, working files should be seen and built as layers with type and logo as a top layer to create a sense of depth.



BLENDING LAYERS

The colour spill/light leak effect, previously defined and illustrated in the separated layers above, is intended to blend the background and middleground layers, adding to the sense of depth and directional flow to help guide the attention of the reader.

This is usually most effective when applied as the highlight colour. It is most commonly applied as photo overlays and does not need to be present in every composition.

Subdivision Example

“This area could be used for a testimonial that leads into the convocation photo below.”

– Name of graduate



Photos framed in circles should usually include a white release to create more separation from the background layer and/or other photos they may overlap.

In the example above a gradient is applied to the photo and the stroke in order to achieve the colour spill/light leak effect.

Iconography

STYLE/Form

Less is more. Use solid shapes to represent objects as simply as possible.

Strokes/outlines should only be applied if they're crucial to help define an object.

Google Material Symbols and Icons (fonts.google.com/icons) should be used as a starting point with the "Fill" setting applied; modify as needed to conform to our templated icon system.

ICON DESIGN

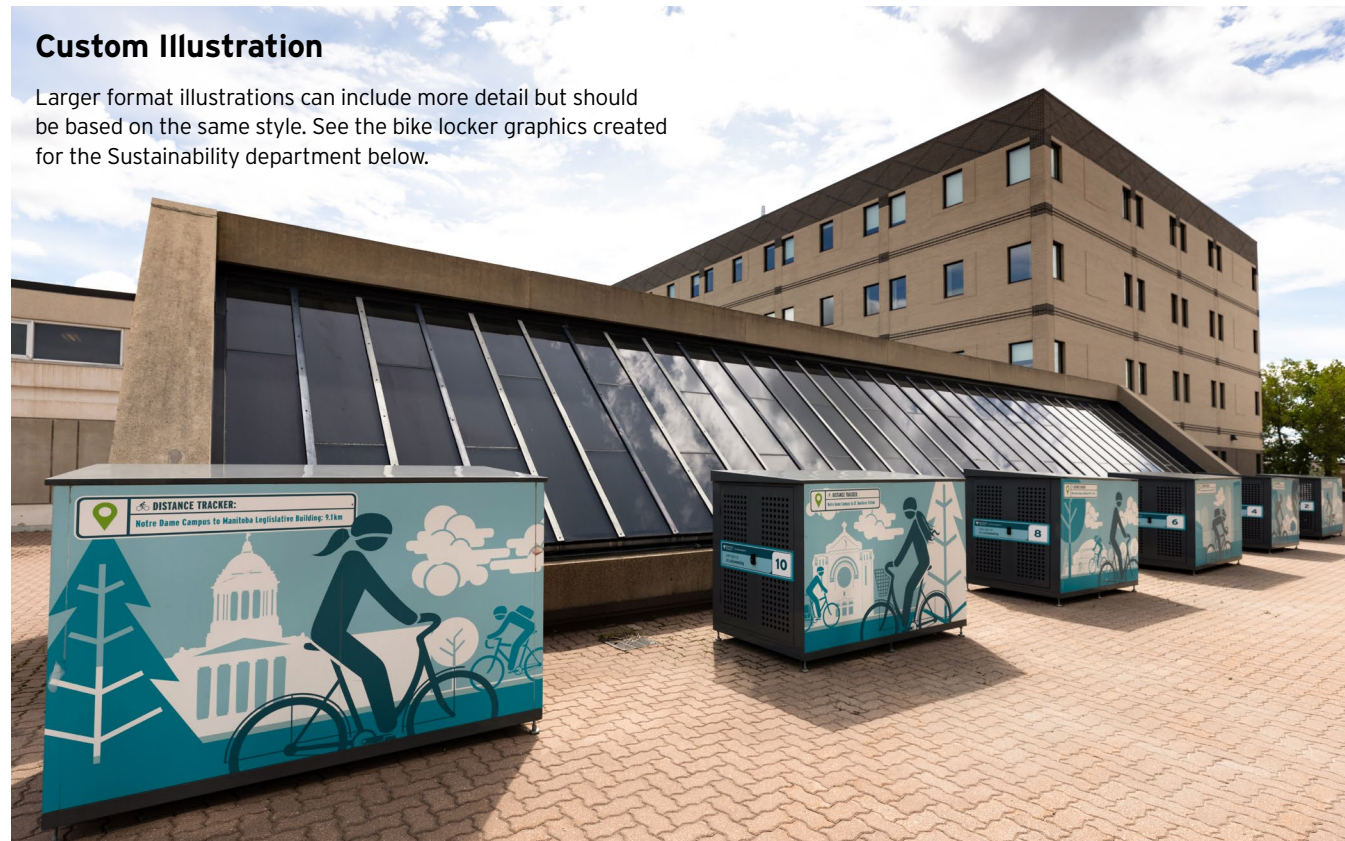
Avoid Detailed Styling

Apply square edges and curves as they would normally exist in the objects. People are usually depicted with circular heads, rounded hands or fingers, and flat feet. Knives are sharp, paper has square corners, buildings have right angles, etc.

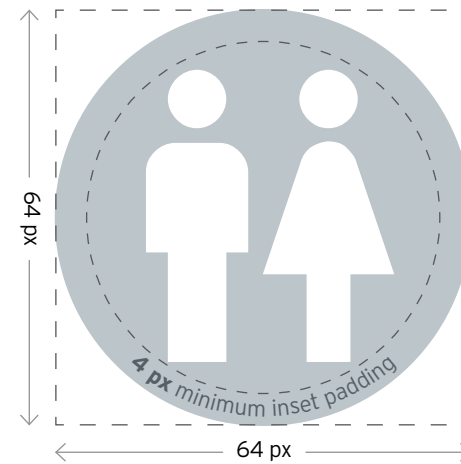
Please contact the RRC Marketing team for access to existing icon libraries.

Custom Illustration

Larger format illustrations can include more detail but should be based on the same style. See the bike locker graphics created for the Sustainability department below.



ICON TEMPLATE



All icons are templated to these specs for versatility and consistent application.



The circle containers above were applied behind the reversed SVG icons in InDesign.

TECHNICAL SPECIFICATIONS

Reference

- Start by searching and downloading a source icon reference from Google Material Icons with the "Fill" setting applied.

Size/Scale

- Ensure the graphic fits within the inner circle of a 64x64 px frame with 4 px of inner padding.
- Maintain a minimum gap size of 2 px.
- Proof at 50% and toggle pixel preview for anti-aliasing reference (Command + Option + Y).

Colour

- Single colour (white reverse).
- Colour can be applied to the icon container (circle or square) in the design process.

Formatting and Naming

- Start with the Adobe Illustrator template. (Available through RRC Polytech Marketing.)
- Use the pathfinder to punch out negative shapes and unite all forms.
- Group icon with invisible container (64x64 px) to ensure safe area is built into the final file.
- Drag to Asset Export panel and name: e.g., RRC-Icon-Group_or_set-Description.svg e.g., RRC-Icon-Season-Winter.svg*
- Export as SVG.

Application

- Always choose the most appropriate icon, group or specific version based on its function, size and end uses.
- Import to InDesign (or other) and use as is, in reverse, over a colour background or photo, or assign a colour background and circular container to the icon(s).

Compare below with the same uncontained set to the right:



EXAMPLES FROM RRC POLYTECH ICON LIBRARY

FULL BODIES



CROPPED BODIES AND GROUPS



CROPPED BODIES WITH IDENTIFYING FEATURES



ISOLATED BODY PARTS



ORGANIC OBJECTS AND ELEMENTS



*RRC-Icon-Season-Winter (-Spring, -Summer, -Fall).svg

INORGANIC AND MECHANICAL OBJECTS



COMBINED ELEMENTS (MULTIPLE OBJECTS)



WAY-FINDING SYMBOLS



Iconography • Icon Sets

PROGRAM EXPLORER SET

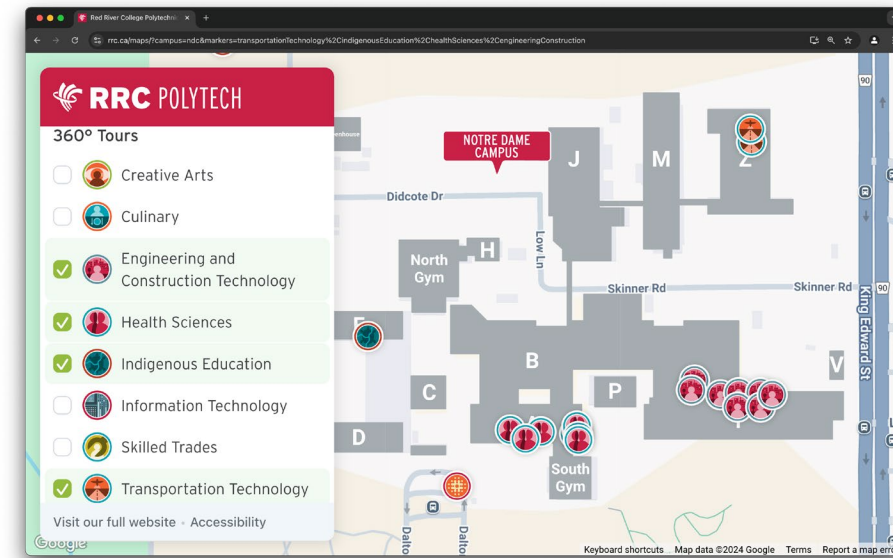
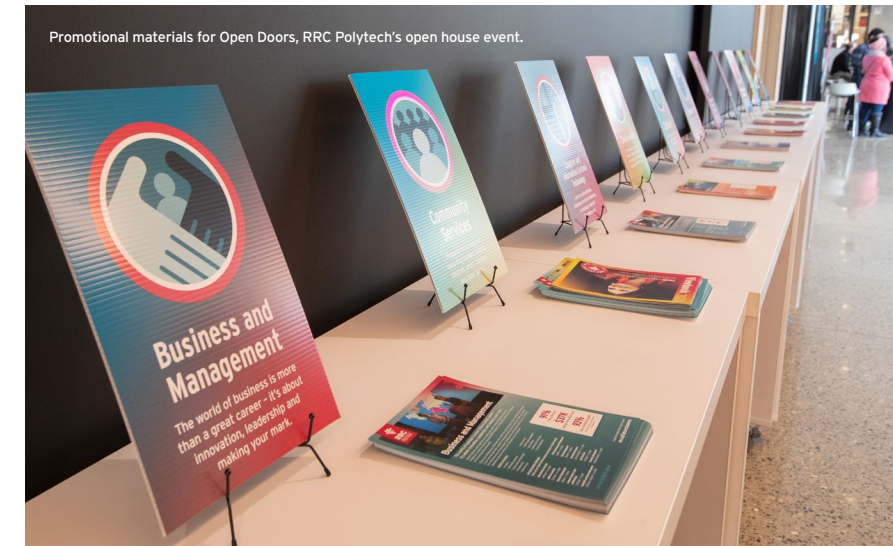
Used on all program pages
rrc.ca/explore



Icon Sets

INTEREST-AREA ICON SET

The College's academic interest areas are represented by matching, two-colour icons.

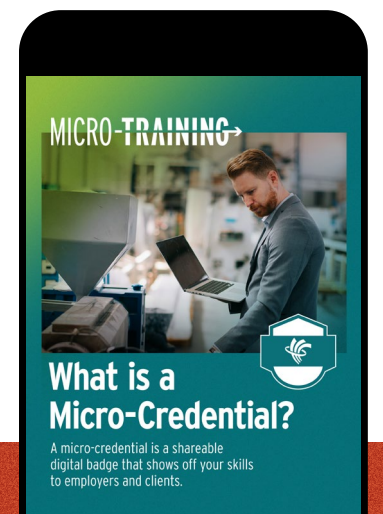


-  Business and Management
-  Community Services
-  Creative Arts
-  Culinary
-  Education
-  Engineering and Construction Technology
-  Health Sciences
-  Indigenous Education
-  Information Technology
-  Skilled Trades
-  Transportation Technology

Micro-Credential Badges



Due to size constraints, the lettermark has been separated from the icon.



Photography

GENERAL DIRECTION

The College's brand is built upon natural, dynamic and engaging photos that convey the feeling of day-to-day life at RRC Polytechnic.

People

- Candid interactions between students and instructors, group shots and prominent speakers/figures/instructors, etc.
- Learning moments and students using tools/tech.
- Focus on moments where subjects are not acknowledging the camera. Exceptions include portraits or group shots for staff/student/alumni profiles or award submissions.

Details

- Tools, equipment, machinery, technology, etc., in learning facilities and labs.
- Food/wine, table settings and other décor at events.

Environment

- Wider, rectilinear shots that establish the environment for broader context (birds-eye viewpoints or other unique perspectives).

Additional

- Always aim for a balanced mix of wide, tight, horizontal and vertical shots for versatility.
- Consult with event coordinators for specific group shots or additional requests.
- When shooting individuals (or minors) outside of public events, it's advised to have them fill out a consent/release form.
- Professional photography is not always required. Staff- and student-sourced photos are appropriate for blog posts and other communications that are primarily internal.

TECHNICAL AND STYLISTIC SPECS

Natural White Balance

- Shoot RAW in-camera and add contrast in post for a bright, natural image.
- Do not use colour tints or presets.
- The use of stock images may require rebalancing the colour to restore a natural white balance.

Equipment/Gear

- Full-frame sensors and various zoom lenses with focal lengths ranging from 16mm to 200mm.
- Ambient and existing light is used primarily for a realistic look, but a speedlight and diffuser are sometimes used in low-light situations.
- For staged shoots intended for higher-profile materials, light modifiers such as reflectors, diffusers and/or externally mounted studio lights with soft boxes are often used.

Style/Settings

- When shooting individuals, one-on-one interactions or small groups, use shallow depth of field to focus on interactions and convey intimacy.
- When possible, try to achieve clean, open and soft background spaces, which accommodate messaging/typography and can be used in ads and marketing materials.
- Use deep focus for larger group and environmental shots where necessary.

Naming Convention

- Use underscores to group words and dashes to separate them.
- Include the following: RRC-Name_of_event_or_program-Month_YEAR-original_file_number(if applicable).extension
- E.g., RRC-Culinary_Lab-Nov_2024-001.jpg



Photography



PORTRAITS



Environmental portraits are often used as primary images in student and graduate profiles, and industry partner features.

These portraits should tell as much about a subject as possible in a single frame, especially as relates to their role or connection to the College through their expression, attire and surrounding environment.

Shoot in landscape format cropped at the hips or lower for maximum flexibility when cropping and reformatting for various purposes.

(The examples above were all shot in landscape format.)

Try to position subjects off-centre and allow for some open space to accommodate messaging.

Multiple compositions are always helpful when time allows.

Naming Convention

- Use underscores to group words and dashes to separate them.
- Include the following: RRC_Alum-Firstname_Lastname-Month_YEAR-original_file_number (if applicable).extension
- Example:
RRC_Alum-Steve_McQueen-Nov_1980-001.jpg

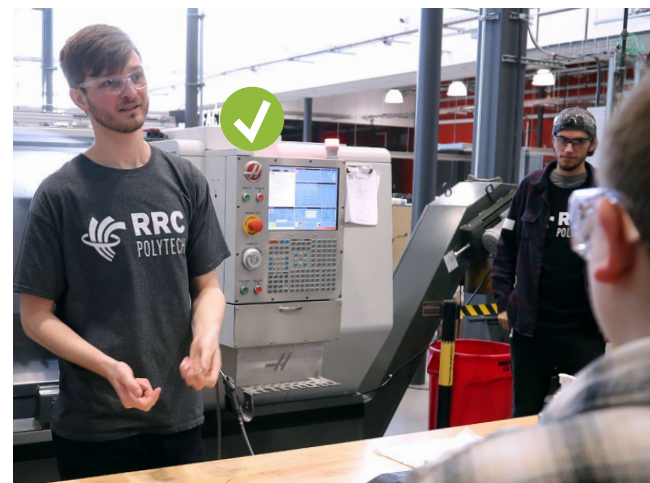
Photography • Integrated Branding

For versatility and organic brand exposure on social platforms, efforts should be taken to capture compliant College branding through signage, merchandise and clothing, where opportunities exist.



Irrelevant Logos (Exclusion)

Equal efforts should also be made to exclude, remove or downplay irrelevant branding often present in drinks, snacks and clothing.



Sponsored and Partner Logos

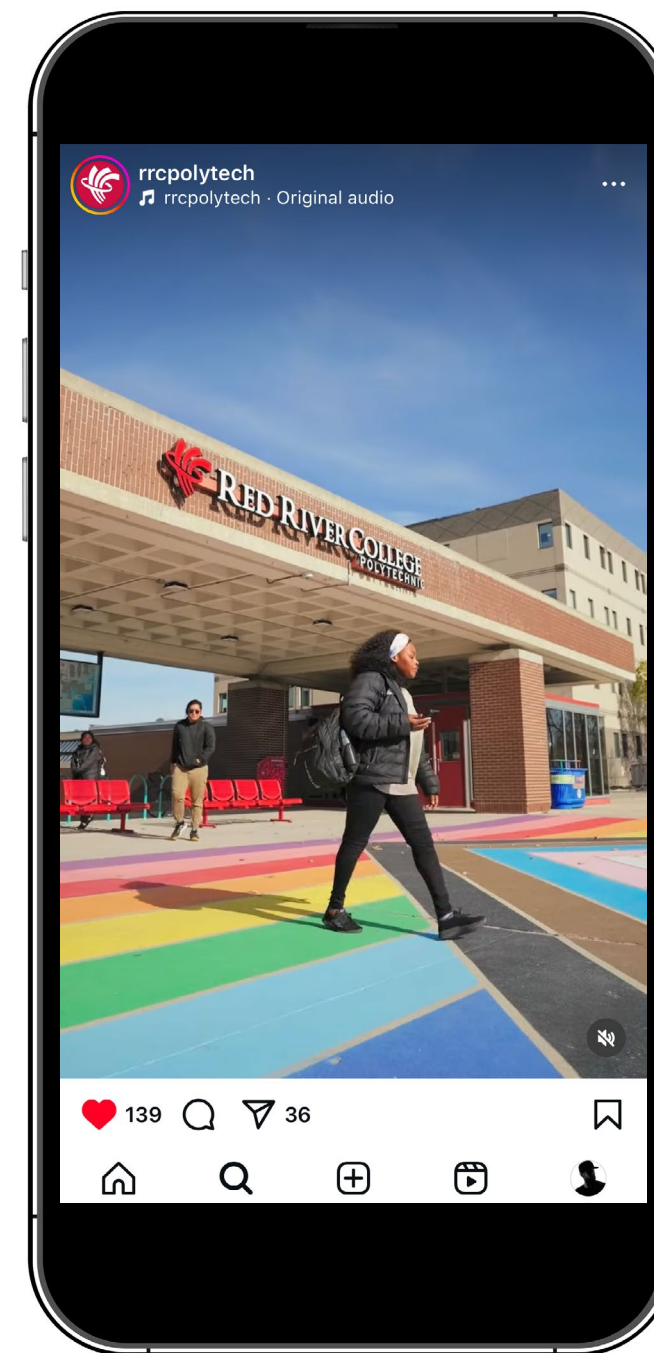
In some instances, relevant partner logos can be captured organically as students may interact with branded physical tools, technology or on-screen.

See pages 64-65 for more info on donor, sponsor and funder logos.

Authenticity

ORGANIC SOCIAL MEDIA USE

The most ideal application of integrated branding in photography is through organic social media. This ensures authentic brand representation without cluttered or conflicting graphic overlays, and messaging added to appropriate text fields.



Photography Integrated Branding

ARCHITECTURE AND SIGNAGE

Our campuses should always be captured in their best light. In the case of Manitou a bi Bii daziigae (which translates to “Where the creator sits, brings light), this applies literally, since the building’s facade appears most vibrant when it reflects direct sunlight.

Ensuring brand compliance in signage throughout our campuses is critical for successful brand integration in photography and videography.

Compliant College logos and signage should be well-composed within candid scenes to be used in both paid ads and organic social promotion.



Videography and Motion Design

The general and stylistic direction for photography in this Guide also applies to promotional video production. Specific considerations for video and motion design are outlined in this section.

SHOOTING STYLE

B-Roll Capture

Compact productions should aim to capture authentic, candid learning moments and interactions between students, or instructors and students, using existing and practical light sources.

Camera movement should be stable and primarily motivated by on-screen actions, with artistic license used to convey unique aspects of the subject matter.

Subjects engaged in their work or activities should never acknowledge the camera, unless speaking directly to the audience (e.g., on-screen narration from students, staff, alumni or partners of the College).

On-Camera Speakers

Scripted speakers or Q&A interview subjects should be captured with more care using continuous, soft light sources to portray people at their best. Environmental context should be considered and a two-camera setup should be used for ease of editing with a medium and close-up angle. Audio should be clear and isolated using lav or shotgun mics.

Brand Integration (and Exclusion)

Capture College branding in establishing shots via signage and though College merchandise and clothing, avoiding any blatant irrelevant branding.

Compliant partner logos can also be shot as needed.

Input Specifications (Capturing Video)

- 6k or 4.4k Open-gate capture preferred. 4k minimum.
- 29.97fps or higher for slow-motion potential.
- 180° shutter angle or higher for fast actions and/or still-frame use.

POST-PRODUCTION

Tone and Feeling

Final edits should feel concise to hold attention. The pacing of footage, music and ambient audio should match the intended energy of any given piece or series.

Maintain authentic, real-time playback, reserving the use of slow-motion for impact or emotional affect.

Colour

Colour correction should be applied to achieve a natural white balance throughout any given piece.

Use targeting adjustments for skin tone accuracy and address crossover colour in shots with multiple light sources.

Do not use unnatural LUTs, colour tints or presets.

The use of stock footage may require rebalancing the colour to restore a natural white balance.

Audio

AMBIENT

Include ambient audio selectively, with emphasis reserved for actions such as mechanical sounds.

SPEECH

On-camera speakers should be clear and present.

Output Specifications (Exporting Video)

- Output resolutions, aspect ratios and safe areas to be determined by the end uses (social media, broadcast, captive audience presentations, etc.)
- 23.976 frame rate (or 29.97 for broadcast-only.)
- Apply the standard naming convention to all deliverables. (See photography section.)

Brand Integration

Public-facing videos promoting the College should always be brand-compliant. The messaging, audience and intended destinations of the video will determine how the visual identity is applied. There are two main styles of application:

INTEGRATED BRANDING (NO LOGO)

Most videos intended for organic sharing on the College's social platforms, and/or embedded on rrc.ca do not require motion graphics or logos as they can compete with existing branded elements in these spaces and may conflict with varying title-safe areas. For these platforms with built-in branding, it is more appropriate and authentic to feature the College's visual identity through branding captured in footage. This makes it critical to always shoot with all end uses in mind.

Organic Social Promotions

In lieu of motion, baked-in titles, messaging, calls-to-action and URLs, etc., should be included in the available text fields and/or programmed through the hosting platforms with specific objectives in mind (e.g., link in bio).

Embedded on rrc.ca

Most videos intended to live on rrc.ca (embedded from our social platforms) do not require logo animation.

For videos hosted and embedded online, the title and descriptive info should be added to the default fields upon upload. They can also be included on the page(s) where the video is embedded (e.g., hosted on Vimeo and embedded on rrc.ca) with the title and brand identifiers in close proximity and programmed end-screen messaging such as calls-to-action, hyperlinked URLs, or specific video previews.

INCLUSION OF PARTNER/EXTERNAL LOGOS

Whenever possible, partner logos should be integrated through footage, as outlined on page 64 under Donor Sponsor and Funder Logos. **If logo gardens are necessary, all logos must be single-colour (white) on a colour gradient background.**

OVERT BRANDING (GRAPHIC LOGO)

In addition to integrated branding, videos with specific end uses can also include overt branding in the form of motion graphics, inter-titles, RRC Polytech logo animation, etc.

Paid Promotions

Short-form ads for broadcast or social media may include on-screen messaging, CTAs and logo and title animation. Specific considerations must be made for placement, timing, functionality and safe areas for various platforms.

EXAMPLES

- URLs can be included in ads for television, while hyperlinked CTAs can be programmed for some web and social ads.
- Some video-based ads may include the logo and title information throughout, similar to a static ad with cycling still images.

Captive Audience Presentation

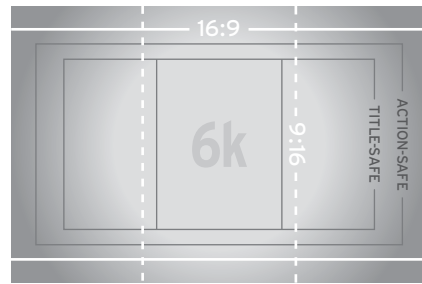
Longer-form videos and videos made for captive audiences may include the College logo and/or inter-title messaging, CTA, animated College logos and a single URL.

RRC Polytech logo animation files are available through the Marketing team.

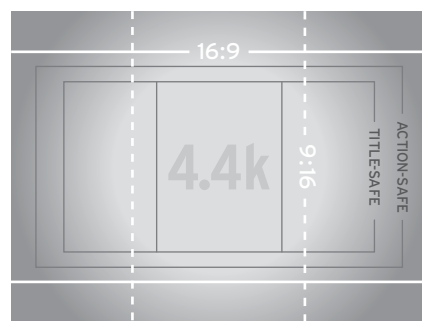
High-Profile Videos

Videos like the interest area series or Institute promos may require both integrated and overt branding elements to set them apart. These may also require multiple versions for specific platforms with and without overt branding.

Videography • Multi Purpose Shooting



6k (3:2) / 30p / 420 / 10bit / MOV



4.4k (4:3) / 60p / 420 / 10bit / MOV

OPEN-GATE CAPTURE

Full-sensor, high-resolution video capture allows single compositions to be reframed for horizontal and vertical applications, including still image output for print and web.

Individual stills can be exported from Adobe Premiere as PNGs or TIFs and further processed in Lightroom, for larger galleries, and/or Photoshop, for additional compositing to suit specific end-uses.

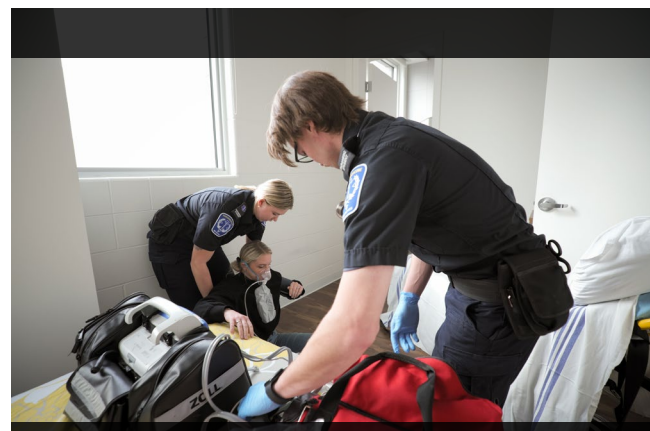
Shutter speeds may deviate from the standard 180-degree setting for appropriate still capture.

Slow-Motion Capture

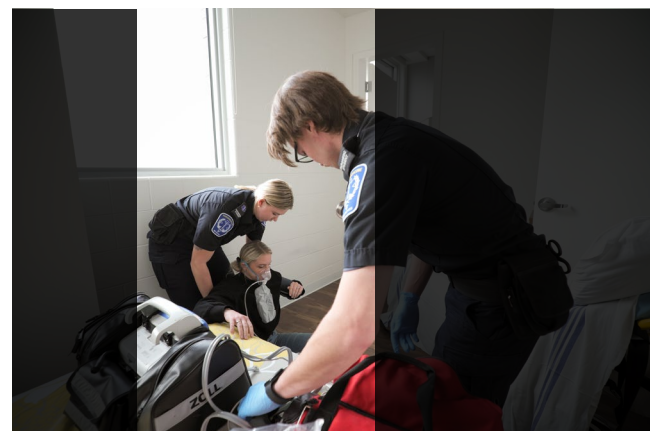
When slower motion is necessary, B-cameras can be set to capture 60(+) frames per second at lower, open-gate resolutions as seen in the example on left (4.4k).

This format has less potential for still image use due to the reduced resolution.

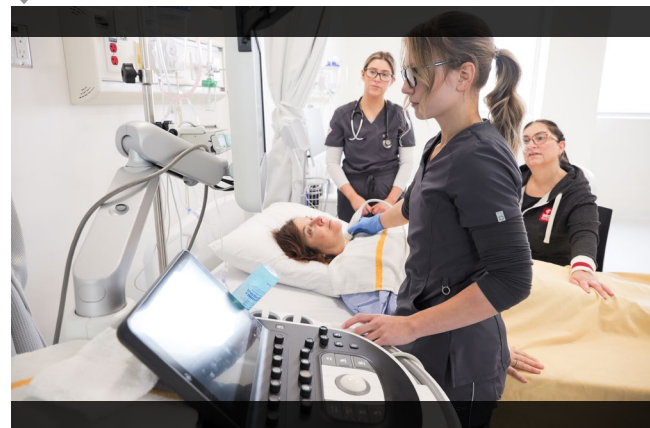
RAW/still photography is still necessary for portraiture and high-profile media. Appropriate formats should be determined prior to any photo or video shoot.



3:2 (6k) cropped to 16:9 for longform videos



3:2 (6k) cropped to 9:16 for shortform social videos



6k processed still reframed for print seen on next page

Still Images From Video

This image was exported from Adobe Premiere and processed in Lightroom and Photoshop.

SPECS.

Panasonic S5ii
6k (3:2) 30p
1/100th shutter
24mm, f/4



Videography • Kinetic Type and Animation

LOWER THIRDS TITLES

Standard heading and subheading styles apply to names and titles.
These titles can appear where they best fit on screen based on open space and contrast.

Style 1



Reverse type with a targeted background adjustment layer used for contrast.

Style 2 (Overt Branding)



Gradient colour overlays can be applied along with subtle type drop shadows and targeted adjustments to the footage to increase contrast behind the typography. Transparency settings can vary between screen, overlay and multiply based on the tone in the image (shadows, midtones or highlights).

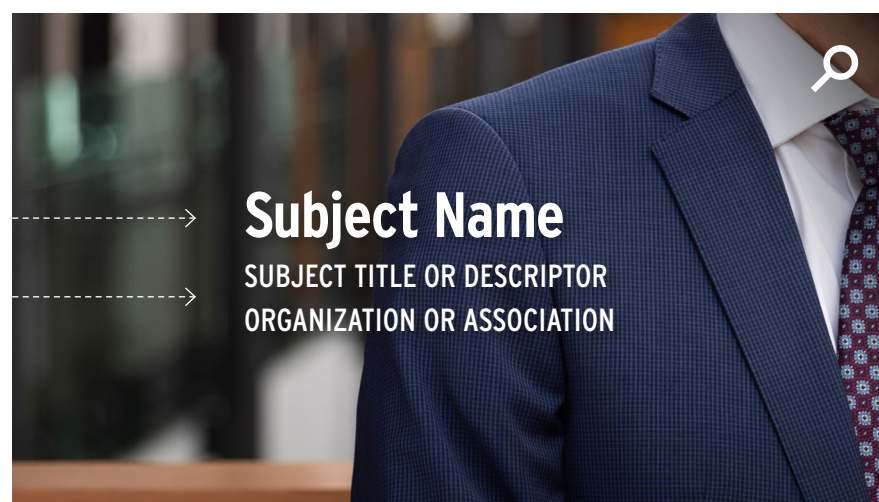
TYPE SETTING

Scale and Proportions

Interstate Condensed Bold
Title Case

Interstate Condensed Regular
ALL CAPS

Subject title set at 1/2 the size
of the subject name.



STANDARD TITLE-AND-ACTION SAFE ZONES FOR SPECIFIC PLATFORMS MUST ALWAYS BE APPLIED. (E.G., TV, SOCIAL REELS, STORIES, ETC.)

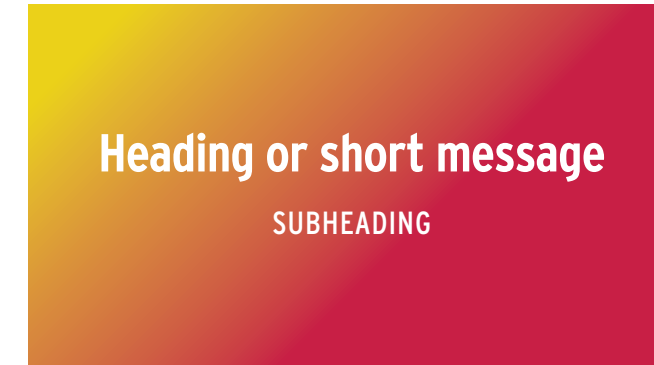
INTER-TITLES (OVERT BRANDING)

Typography, colour and texture should be applied as outlined in each section.

These two styles can be used to delineate main sections and sub-sections, or in the case of a sequence of onscreen titles, it can transform between the two styles.

The direction of graphic motion should flow with camera movement and action-on-screen.

Style 1 (Graphic Only)



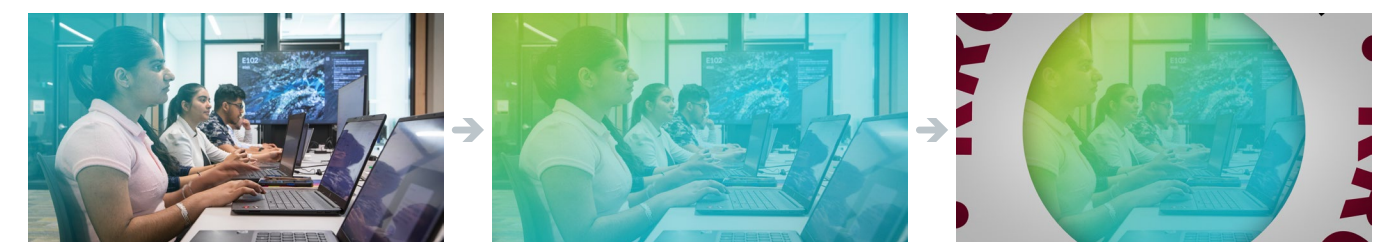
Blended colours should be screen-blended over footage and flow in/out from top left to bottom right.

Style 2 (Graphic and Footage)



Footage should pull back and crop to reveal colour with easing set to 80% in and out for all elements.

LOGO ANIMATION SEQUENCE (ENDING)



Gradient colours screen over footage.

Footage fades out as gradient consumes the frame.

Logo animates in.



Gradient blends through the spectrum from cool to warm.

Colour settles on Rougenta Dark and logo eases to a stop.

Logo and gradient animation files can be obtained through the Marketing team.

When building gradient animation from scratch, film grain in motion should be applied as an "overlay" above the colour gradient layer.

Merchandise

College-branded merchandise must be ordered through the Campus Store.

When applying the College logo, positioning, scale, colour and production method should be carefully considered. Mockups should be provided prior to production.

Coordination with suppliers is integral to ensuring branded products meet the College's standards.

Email the Campus Store at jgould57@rrc.ca to place an order.



Donor, Sponsor and Funder Logos

As donor, sponsor and funder recognition is a common element of many College partnerships, it's important to follow guidelines related to usage for consistency.

Prohibited Uses

- Outside logos should never appear in permanent signage, nor should that sort of recognition be included in the terms of any donor or funder agreement.
- Similarly, outside logos should not be used on College websites, unless accompanied by text ("Supported by," "Thanks to our sponsors") that makes specific reference to a funding or sponsorship arrangement.

Acceptable Uses

- Temporary event-related pieces that require logo gardens to recognize sponsors or supporters (e.g., banners, digital screen graphics, PowerPoint slides).
- Standalone marketing campaigns centred on partnerships with employers or industry reps (e.g., Proud Partner/Polytechnic Proud), and in which specific guidelines for logo presentation exist.
- Event or initiative promo (posters, postcards, one-sheets, etc.) in which logo inclusion is an element of the sponsor or funder agreement. In these cases, the outside logo should appear at bottom left or right, never at the top or side-by-side with the RRC Polytech wordmark.
- Photography in which students or staff are using branded equipment or technology (CNC machines, donated computers, etc.). In these cases, the logo should be secondary to the subject of the photo and the College's brand.

Considerations

- Outside logos should always be provided in vector format with a reverse (white) option. If a reverse option is not available, Marketing can reproduce with the sponsor's approval.
- Irrelevant logos on clothing or accessories should be avoided in photography; in cases where they prove distracting, they can be removed in post-production.
- Some campus locations feature paid advertisements through the Campus Store or the RRC Polytech Students' Association. The RRC Polytech wordmark should never be used as an element of these ads.
- When the inclusion of a logo is part of a government funding arrangement (e.g., federal or provincial), efforts should be made to adhere to the funding body's visual identity guide, within reason. In cases where visual ID guides don't exist, the preceding standards should be considered.



For this unique, standalone marketing campaign centred on grad and industry partnerships, specific guidelines for logo presentation were established and maintained.



Sponsor/donor branded equipment should be secondary to the subject matter and the College's brand integration, as seen here.

This photo is a great example of how integrated branding can represent multiple parties authentically in a way that can be used compliantly across all promotional platforms.

Institutes

In order to bridge labour market and skills gaps in key sectors, RRC Polytech partners with industry to create dedicated institutes aimed at attracting new talent, upskilling workforces, and accelerating technology transfer through applied research.

SIGNAGE

Exterior signage often appears in lockup with the College's formal lettermark, while interior signage appears on its own. Formatting for both follows the same hierarchy as that of the building the institute is housed in; often, the donor-named element (i.e., Price Institute) appears in bold or at a larger size.

GUIDELINES

- As with other donor-named spaces, subset identifiers are created for College institutes, but not wordmarks.
- Similarly, institutes are not promoted using unique sub-identities.
- Since programming often spans multiple academic interest areas, the College's standard colourway (Rougenta Dark/Rougenta/Rougenta Light) and typography should be used in all institute-related marketing materials.



FONT
Interstate Condensed Regular

Paterson GlobalFoods Institute

The Paterson GlobalFoods Institute (PGI) is part of the College's Notre Dame Campus, and home to its culinary, baking and hospitality programs – as well as its student residence and the Prairie Research Kitchen.

Though the Paterson GlobalFoods logo appears on the side of the building, the Institute itself does not have its own wordmark. Signage and marketing materials should use standard typography, or the subset identifier for PGI, when appropriate.

The training restaurant Jane's has its own wordmark, which is available by request from the Marketing team.



Sub-Identities

In certain circumstances, the Marketing team will develop and apply a sub-identity to characterize a particular initiative or offering of the College.

Sub-identities conform to the College's overarching visual identity, but are enhanced through the integration of unique elements to resonate with target audiences. These elements include a customized wordmark, colour palette, subheading and design treatment.

Examples of sub-identities at RRC Polytechnic include those ascribed to its **Applied Research** areas, and **Micro-Training** offerings.

Qualifiers

The following guidelines are used by the Marketing team to help determine if an area qualifies for an official sub-identity:

- Sub-identities are reserved for high-level areas, initiatives and offerings that involve unique audiences and partnerships.
- Priority is given to initiatives and offerings that help set the College apart from other post-secondary institutions, in particular those that reflect its status as Manitoba's only polytechnic.
- Regular College departments, academic areas and individual programs or courses do not qualify for sub-identities, nor do named spaces (including academic institutes) or most College events.

Graphic Sub-Identity Guidelines

The overarching guidelines for development of College sub-identities are as follows:

- Unique wordmarks must be based on the College's typeface, Interstate, and follow the typographic standards outlined in this Guide.
- The creation of icons or avatars in sub-identities is prohibited in order to allow these systems to function harmoniously with the College logo. Unique graphic components or systems must be achieved through typographic treatment.
- Unique graphic treatments within College sub-identities must comply with all other areas of the Identity Guide.

Micro-Training

UNIQUE ELEMENTS

Highlighted graphic bar is used to reinforce the wordmark. The negative space in the wordmark is used to interact with elements in the layout, referencing the idea of stackable credentials.



Social media ad



Full-page magazine ad

Micro-Training • Guidelines

The Micro-Training sub-identity system is documented below.

All documents and ID files are available by request from the Marketing team.

Wordmark

MICRO-TRAINING →

Colour Palette

Limea	Turkey Dark
HEX: # 91BC3F	HEX: # 036F78
RGB: 145, 188, 63	RGB: 3, 111, 120
CMYK: 49, 7, 99, 0	CMYK: 89, 41, 46, 14

Subheading

MICRO-TRAINING →
RAPID SKILLS FOR SUCCESS

The typesetting of the subheading can adapt to conform with information hierarchies when detached from the wordmark.

Guidelines

MICRO-TRAINING →

Colour version

Use on white or light coloured backgrounds.

MICRO-TRAINING →

Reversed colour version

Use on black or dark coloured backgrounds where contrast allows for colour.

MICRO-TRAINING →

Reversed/white version

Use on backgrounds without enough contrast to accommodate the coloured version.

RRC Polytech Lockup

These lockups can be separated with alignment and wordmark proportions maintained, as seen in the examples below.

MICRO TRAINING →
RRC POLYTECH

Stacked

The stacked lockup is the preferred version, and should be used in most applications where a lockup is required. A colour and reverse version of each lockup is available.

RRC POLYTECH **MICRO-TRAINING** →

Horizontal

The horizontal lockup should only be used when vertical space is limited. A colour and reverse version of each lockup is available.

Micro-Training • Photography

A unique treatment is applied to Micro-Training photography. It includes a radial blur applied around the focal point. Referencing the tagline, "Rapid Skills for Success," it gives the subject the effect of being in motion. The treatment should be subtle and should not blur faces. Light leaks are applied to accentuate the effect.

Style/Settings

- Duplicate the photo layer so you are not applying the effect to the original photo.
 - Add the desired radial blur to the new layer (will differ depending on the source photo).
 - Make a large, feathered circle around the focal point of the photo (usually a single person) and remove this section of the filtered photo layer.
 - This should expose the original, unfiltered layer below, while softly transitioning to the blur effect above.
 - Add light leaks to the corners to compliment the effect.
- The above steps will help replicate the in-camera effect of a radial blur, through use of Photoshop on existing photography.



MICRO-TRAINING →



Research Partnerships & Innovation

One of the hallmarks of a polytechnic is its applied research capabilities. For 20 years, RRC Polytech has been growing its vast base of knowledge, capabilities and networks, offering our partners training, research and technical services in areas that align with our resources and expertise.

The following areas have their own unique set of wordmarks, colourways and design elements:

Science of Early Child Development (SECD)

Technology Access Centres (TACs)

- Building Efficiency Technology Access Centre (BETAC)
- Prairie Research Kitchen (PRK)
- Technology Access Centre for Aerospace & Manufacturing (TACAM)

Vehicle Technology & Energy Centre (VTEC)

MotiveLab

Note: The College's applied research properties are the only ones eligible to use ampersands in their names.

Applied research marketing that does not fall under one of these categories (i.e., the Digital Technology Transformation Initiative or Early Childhood Development Research) would adopt a more general approach using high-level colours (Rougenta Dark/Rougenta/Rougenta Light) and an angled design treatment that informs the subsequent design systems (see following pages).



RRC POLYTECH

Digital Technology Transformation Initiative

SUPPORTING DIGITAL TRANSFORMATION AND SUSTAINABILITY IN MANITOBA

The Digital Technology Transformation Initiative (DTTI) at RRC Polytech is a flexible research fund designed to support Manitoba industry and community partners in their journey towards digital transformation and sustainability.

We are soliciting applied research projects exploring the digital technologies that power Industry 4.0. Applications need to demonstrate how projects can lead to digital transformation and help with net-zero goals, including addressing existing gaps in technical and human digital innovation skills in the advanced manufacturing and environment/cleantech sectors.

Applied Research booklet



Technology Access Centres (TACs)

UNIQUE ELEMENTS

Angles referenced from the TAC acronym in the wordmarks are applied to layouts to help visually separate them from standard College materials.

These are applied in combination with the gradient effect.




Project Management for Technology Innovation

Project Management for Technology Innovation is a course that is primarily designed to introduce managers, engineers, technical leads, skilled personnel, professionals and other industry participants to project management best practices within organizations implementing technologies as part of their improvement strategies. The course adapts the Project Management Institute's (PMI) Project Management Body of Knowledge as part of the best practices, making it useful for participants who may want to further build on their knowledge to pursue PMI certification.

This course explores the tools and techniques required for project planning, executive and client engagements, cost and schedule control, risk management, and more. The course will introduce participants to common organizational structures, project players, and the nature of various technology projects. It ends with an introduction to the skills required for managing projects within an Industry 4.0 system and other areas of emerging technologies.

TRAINING DETAILS


Available dates*:
 • Feb. 22 - March 10, 2022
 • April 5 - 22, 2022

*Classes will be held on Microsoft Teams on Tuesdays, Wednesdays and Thursdays, from 4-8pm.
Class size: 10-15 participants
Total hours: 36
Price: \$675 CAD plus GST per participant
Registration: Contact Allan Pomanski at apomanski@rrcc.ca
Cancellation policy: Notice of withdrawal from the course must be given at least seven days before the course start date to get a refund.

TACAM supports the aerospace and manufacturing sectors by providing access to RRC Polytech's technological assets, specialized facilities and equipment, and subject-matter expertise. Industry benefits through applied research, support for product development, technology evaluation and demonstration, technical support, knowledge and technology transfer and specialized training.

To learn more about starting a project with TACAM, visit rrc.ca/tacam/how-to-get-involved/


RRC POLYTECH rrc.ca/tacam



Great Ideas Start in the Kitchen

Specializing in chef-driven, science-backed:

- prototyping
- ingredient applications
- process improvements
- consumer research trials



RRC POLYTECH @rrcresearch

Pop-up banner

TACs • Guidelines

The Technology Access Centres' sub-identity system is documented below.

All documents and ID files are available by request from the Marketing team.

Wordmarks



Colour Palette

Rougenta Dark	Rougenta	Black
HEX: # C81F45 RGB: 200, 31, 69 CMYK: 15, 100, 70, 4	HEX: # DF2048 RGB: 223, 32, 72 CMYK: 5, 99, 69, 1	HEX: # 000000 RGB: 0 0 0 CMYK: 0 0 0 100

Common to all

Limea Dark	Limea	Turkey Dark	Turkey	Greyn Dark	Greyn
HEX: # 6CA34C RGB: 108, 163, 76 CMYK: 63, 16, 92, 2	HEX: # 91BC3F RGB: 145, 188, 63 CMYK: 49, 7, 99, 0	HEX: # 036F78 RGB: 3, 111, 120 CMYK: 89, 41, 46, 14	HEX: # 00A4B6 RGB: 0, 164, 182 CMYK: 78, 15, 27, 0	HEX: # 555F66 RGB: 85, 95, 102 CMYK: 12, 0, 0, 75	HEX: # 869197 RGB: 134, 145, 151 CMYK: 8, 0, 0, 50

Building Efficiency Prairie Research Kitchen Aerospace and Manufacturing

RRC Polytech Lockup

These lockups can be separated with alignment and wordmark proportions maintained, as seen in the examples below.



Stacked

The stacked lockup is the preferred version, and should be used in most applications where a lockup is required. A colour and reverse version of each lockup is available.

Horizontal

The horizontal lockup should only be used when vertical space is limited. A colour and reverse version of each lockup is available.

Science of Early Child Development (SECD)

The sub-identity system for RRC Polytech's Science of Early Child Development (SECD) resource is documented below.

All document and ID files – including **approved** photography of children – are available by request from the Marketing team.

Wordmarks



In situations where the audience may not be familiar with SECD, please use the version with both 'SECD' letterforms and the descriptor SCIENCE OF EARLY CHILD DEVELOPMENT.



Alternatively, in situations where the audience is familiar with SECD, the version with only the 'SECD' letterforms can be used.



The ideal version of the logo is the full colour variation. As each situation is unique, there are a set of colour variations – including reverse-type – that can be used to ensure maximum contrast, legibility and recognition.

Typography

Quicksand

Quicksand is SECD's font for titles, headlines and call-outs. If Quicksand is not available, please use Century Gothic in its place.

Lato

Lato is SECD's font for body copy, details and information. If Lato is not available, please use Arial in its place.

Primary Colour Palette



Pantone: 308 C
HEX: # 005B72
RGB: 0 91 114
CMYK: 90 55 40 19



HEX: # 036F78
RGB: 3, 111, 120
CMYK: 89, 41, 46, 14

Additional colours can be pulled from the RRC Polytech Colour Palette.

Photography

Due to sensitivities and privacy legislation involving minors, only licensed stock photos or photos for which parental consent has been obtained may be used in SECD materials.



Handout

Vehicle Technology & Energy Centre (VTEC)

The sub-identity system for the Vehicle Technology & Energy Centre and its MotiveLab™ facility are documented below.

All documents and ID files are available by request from the Marketing team.

Wordmarks



Colour Palette



HEX: # 036F78
RGB: 3, 111, 120
CMYK: 89, 41, 46, 14



HEX: # 00A4B6
RGB: 0, 164, 182
CMYK: 78, 15, 27, 0



HEX: # 81ACBB
RGB: 129, 172, 187
CMYK: 51, 21, 21, 0



HEX: # F2612F
RGB: 242, 97, 47
CMYK: 0, 77, 91, 0

RRC Polytech Lockup

These lockups can be separated with alignment and wordmark proportions maintained, as seen in the examples below.



Stacked

The stacked lockup is the preferred version, and should be used in most applications where a lockup is required. A colour and reverse version of each lockup is available.

Unique Elements

The same angled elements used in the TAC design systems can be applied to VTEC and MotiveLab™ layouts to help distinguish them visually from standard College materials.



Horizontal

The horizontal lockup should only be used when vertical space is limited. A colour and reverse version of each lockup is available.

Core Identities

A core identity is a visual identity that employs a distinct approach to showcasing the College to key cultural audiences.

Core identities are integrated as part of the College's overarching visual identity, but are distinguished by authentic, culture-based imagery and elements to communicate with audiences. In addition to being comprised of customized colour palettes, subheadings and design treatments, core identities can go beyond sub-identities to include the use of cultural stories or teachings, custom-themed microsites, and customized business cards and letterheads.

RRC Polytech has just two core identities:
Indigenous Education and **International Education**.

Indigenous Education

RRC Polytech's Indigenous Education offerings provide an educational experience that incorporates authentic teaching and learning of (and with) Indigenous peoples. Together, we forge a rich collective identity that emerges from our connections to people, place and history.



We employ a holistic approach to advising and addressing students as individuals, and reflecting the spirit of their perseverance. This approach embraces a resilient attitude fuelled by creativity, community and dedication.

We are here to support Indigenous students and to help them succeed.

Indigenous Education • Colour

The colours specific to the Indigenous Education identity have been narrowed down from the College's full palette to brighter hues that reflect colours commonly used in Indigenous star blankets.

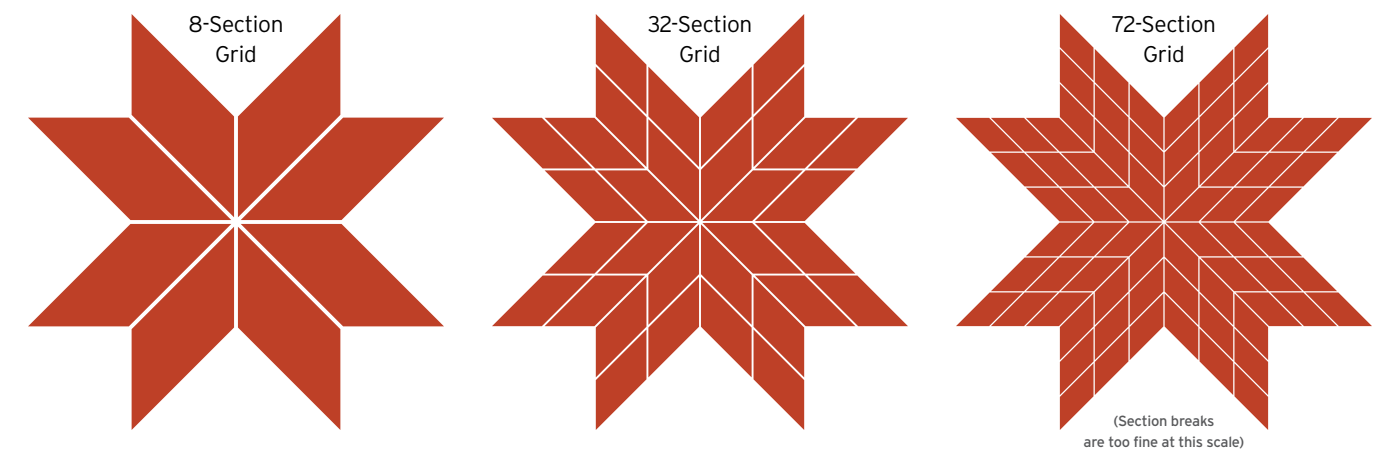
<p>Rougenta Dark*</p>  <p>HEX: C81F45 RGB: 200, 31, 69 CMYK: 15, 100, 70, 4</p> <p><small>*This colour should only be used in the college logo.</small></p>	<p>Orangi Dark</p>  <p>HEX: BE4127 RGB: 190, 65, 39 CMYK: 18, 88, 99, 8</p>	<p>Orangi</p>  <p>HEX: F2612F RGB: 242, 97, 47 CMYK: 0, 77, 91, 0</p>	<p>Orangi Light</p>  <p>HEX: F8962F RGB: 248, 150, 47 CMYK: 0, 49, 92, 0</p>	<p>Yell-Oh Dark</p>  <p>HEX: CFB82C RGB: 207, 184, 44 CMYK: 22, 22, 100, 0</p>	<p>Yell-Oh</p>  <p>HEX: EBD11C RGB: 235, 209, 28 CMYK: 10, 12, 99, 0</p>
<p>Limea Dark</p>  <p>HEX: 6CA34C RGB: 108, 163, 76 CMYK: 63, 16, 92, 2</p>	<p>Limea</p>  <p>HEX: 91BC3F RGB: 145, 188, 63 CMYK: 49, 7, 99, 0</p>	<p>Turkey Dark</p>  <p>HEX: 036F78 RGB: 3, 111, 120 CMYK: 89, 41, 46, 14</p>	<p>Turkey</p>  <p>HEX: 00A4B6 RGB: 0, 164, 182 CMYK: 78, 15, 27, 0</p>	<p>Frozen Turkey Dark</p>  <p>HEX: 6091A0 RGB: 96, 145, 160 CMYK: 66, 32, 31, 1</p>	<p>Frozen Turkey Light</p>  <p>HEX: E9F7FE RGB: 233, 247, 254 CMYK: 7, 0, 0, 0</p>

Star Blanket Motif/Grid

A star blanket motif has been developed as a graphic element that can be employed in a range of media and applied using different techniques and styles.

The blanket's eight-point star pattern represents honour, protection and ceremony. The star symbolizes the Morning Star, marking the beginning of a new day given by the Creator. Stars are used as teachings and blessings – the standing between light (knowledge) and darkness (ignorance) – while the Morning Star inspires understanding and life.

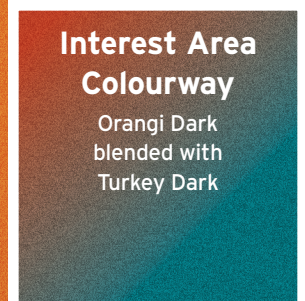
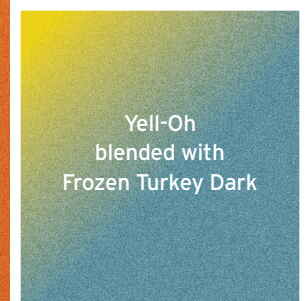

Historically, star blankets represented legends, stories, events and other elements of culture and heritage. They are a form of craftsmanship, artistry and generosity, and still hold a significant role in Indigenous culture. To bestow a blanket is to demonstrate great respect, honour and admiration for an individual. It is also believed that star blankets bring good dreams and prosperity.



UNIQUE COLOUR BLENDS

Two-colour blends can be applied to any given composition using the palette above.

The samples below and on this spread are colour blends that are not directly associated with other areas within the College.

<p>Interest Area Colourway</p> <p>Orangi Dark blended with Turkey Dark</p> 	<p>Yell-Oh blended with Frozen Turkey Dark</p> 	<p>Orangi Dark blended with Yell-Oh Dark</p> 	<p>Yell-Oh Dark blended with Limea Dark</p> 
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The star blanket can be styled by removing or re-colouring sections, but the underlying grid behind the motif should never change.

The motif should be primarily used as a background element set in a single colour to blend with the background gradient. The pattern should also be set large enough that the dividing lines between the sections are definitive.

Regardless of the intended final use, the grid used to create the pattern should always be applied in one of the three formations above.

The star blanket motif should fall behind the noise layer.

Indigenous Education • Photography

Images used in Indigenous Education marketing should be natural and dynamic, conveying the feeling of day-to-life at RRC Polytechnic, and the confidence and resilience of our students and staff.

STYLE/SETTINGS

When photographing individuals, one-on-one interactions or small groups, use shallow depth of field to convey intimacy. When possible, try to achieve clean, open and soft background spaces, which can accommodate messaging/typography and can be used in advertising and marketing materials. Use deep focus for larger group and environmental shots where necessary.

INCLUSIVITY

Ensure event and classroom photography represents the range of students from Manitoba's diverse Indigenous communities – including Anishinaabe, Ininiwak, Métis and Inuit.



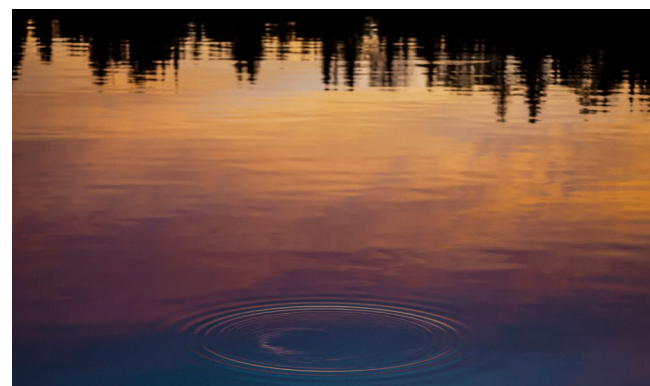
MODERN VS. TRADITIONAL

In general, photos used to promote programs and events should be progressive and modern, depicting day-to-day classroom activities and supports. Traditional imagery can be featured when relevant to events/activities (graduation Pow Wow, etc.).



NATURAL ELEMENTS

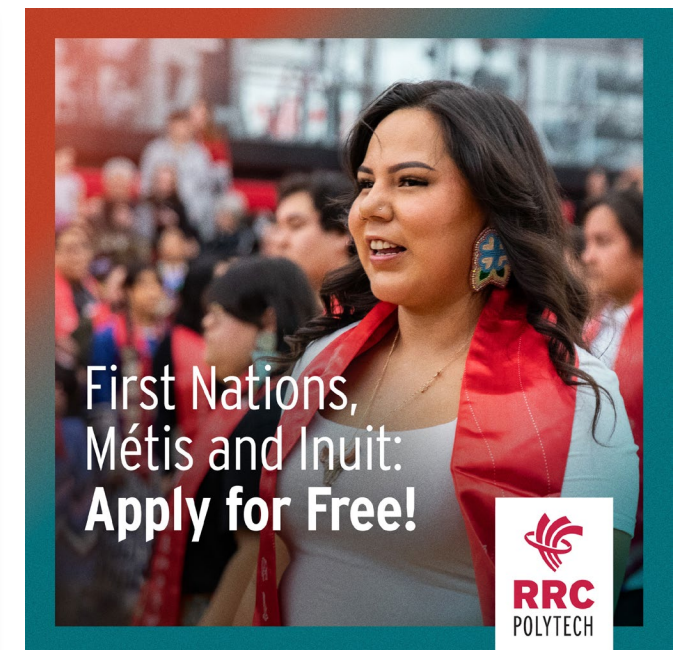
Natural images such as water, pathways, roots and sky can be used as backgrounds and to support concepts.



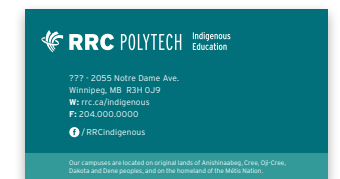
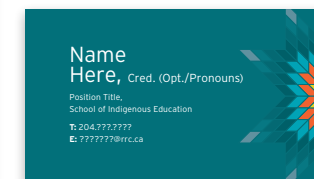
EXAMPLES



Pop-up banner



Social media ad



Business card



Indigenous Education • Custom Illustration and Artwork

As part of the College's commitment to Truth and Reconciliation, Indigenous artists and designers are often commissioned to create custom pieces and installations. Examples include the ceiling art (Jackie Traverse) and roundhouse floor (KC Adams) at Manitou a bi Bii daziigae, and the series of murals (Vincent Design) installed throughout the Notre Dame Campus.



Indigenous Education • Website and Stationery



Unique website and stationery design gives Indigenous Education an independent presence and helps to foster a cultural connection with audiences.

Stationery and template files are available by request from the Marketing team.

International Education

RRC Polytech provides a safe, friendly and diverse environment in which learners from all over the world can thrive.

The College's International Education offerings are engaging and supportive – providing balanced, well-rounded experiences for students. The corresponding visual identity is bold and bright, comprising the colours of the four distinct seasons we experience in Manitoba.

Note: When designing International Education materials for use outside Canada, it's preferable to use the College's full name – Red River College Polytechnic – for clarity.



International Education • Colour

The International Education palette is inspired by the colours found in nature during Manitoba's four distinct seasons.

Winter	Spring	Summer	Fall
<p>Frozen Turkey Dark</p> <p>HEX: 6091A0 RGB: 96, 145, 160 CMYK: 66, 32, 31, 1</p>	<p>Limea Dark</p> <p>HEX: 6CA34C RGB: 108, 163, 76 CMYK: 63, 16, 92, 2</p>	<p>Yell-Oh</p> <p>HEX: EBD11C RGB: 235, 209, 28 CMYK: 10, 12, 99, 0</p>	<p>Orangi Dark</p> <p>HEX: BE4127 RGB: 190, 65, 39 CMYK: 18, 88, 99, 8</p>
<p>Frozen Turkey Light</p> <p>HEX: DAF0F4 RGB: 218, 240, 244 CMYK: 13, 0, 3, 0</p>	<p>Vertea Light</p> <p>HEX: D9EBCB RGB: 217, 235, 203 CMYK: 15, 0, 25, 0</p>	<p>Yell-Oh Light</p> <p>HEX: F6F2D6 RGB: 246, 242, 214 CMYK: 3, 2, 18, 0</p>	<p>Orangi</p> <p>HEX: F2612F RGB: 242, 97, 47 CMYK: 0, 77, 91, 0</p>

SEASONAL COLOUR BLENDS

Gradient backgrounds can blend all four seasons using the freeform tool as seen on the previous spread, or blend between the seasons in the following combinations.

Colour choice can relate to seasonal promotions or to pair with photography in a composition using linear or freeform gradients.

These specific blends are not directly associated with other areas within the College. They can blend together directly or with white space in between.

<p>Winter to Spring</p> <p>Frozen Turkey Dark blended with Vertea Light</p>	<p>Spring to Summer</p> <p>Limea Dark blended with Yell-Oh</p>	<p>Summer to Fall</p> <p>Yell-Oh blended with Orangi</p>	<p>Fall to Winter</p> <p>Orangi blended with Frozen Turkey Dark</p>
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Form and Geometry

Circles are used prominently to reflect the global makeup of RRC's student population.

Circles are applied at larger scales and used to frame the primary photo (or multiple photos) in compositions, as opposed to the square photo framing associated with most other College materials.



DOT PATTERNS

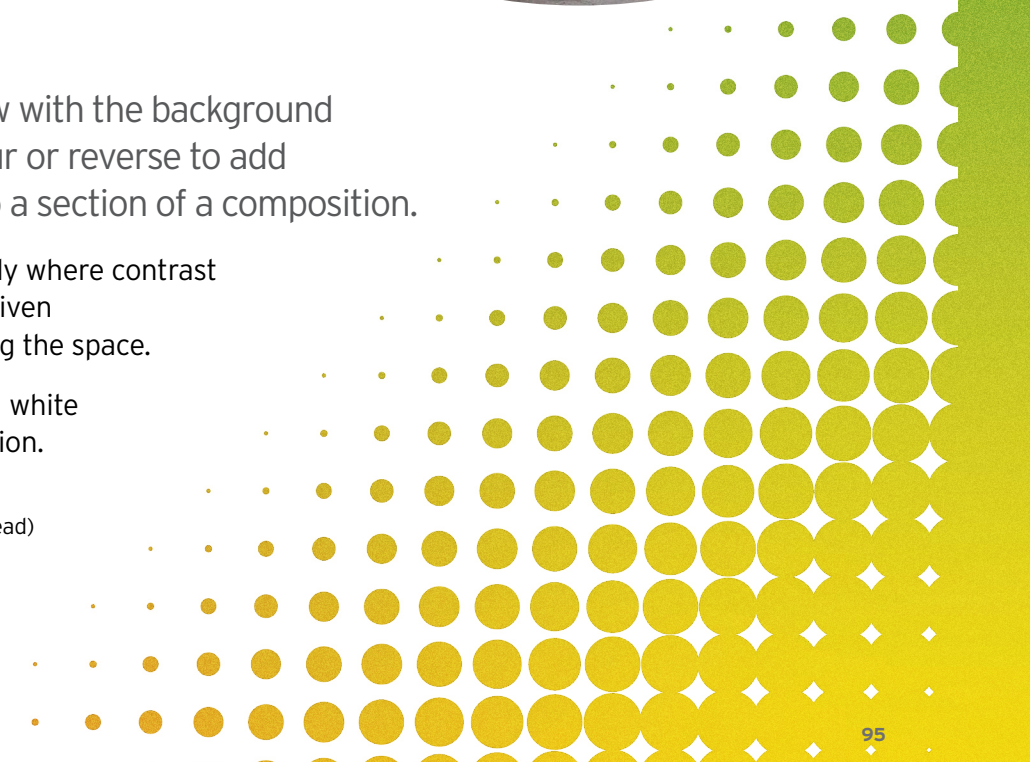
Diffused dot patterns that flow with the background gradients can be used in colour or reverse to add emphasis or draw attention to a section of a composition.

This pattern should be used sparingly where contrast is sufficient and only once per any given frame-of-reference to avoid crowding the space.

Coloured circles can also be used on white to frame and highlight text information.

The dot patterns can be used as solid colour, reversed in white (as seen on the previous spread) or as a knockout (as seen on the right).

This pattern should always show the grain effect when it appears in colour.



International Education • Photography

Imagery should be candid and should convey the feeling of day-to-day life at RRC Polytech.



STYLE/SETTINGS

When shooting individuals, one-on-one interactions or small groups, use shallow depth of field to focus on interactions and convey intimacy.

When possible, try to achieve clean, open and soft background spaces, which accommodate messaging/typography and can be used in ads and marketing materials. Use deep focus for larger group and environmental shots where necessary.

ALCOHOL

Alcohol is not suitable in all markets and should be avoided in photography and video (i.e., drinks served at receptions, wine used in cooking).

DIVERSITY

Students want to come to a school that has a diverse population so they can truly experience a different culture. Ensure photography and videography showcases the diversity of our student population.



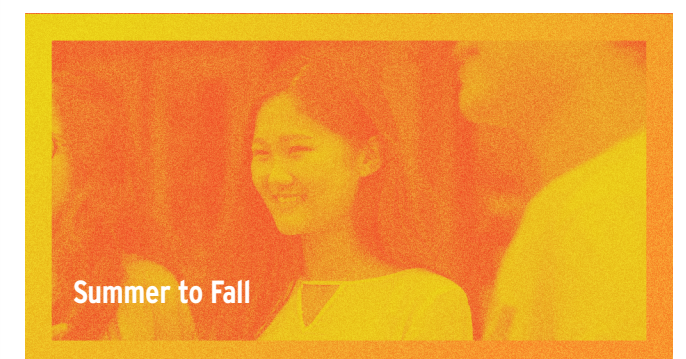
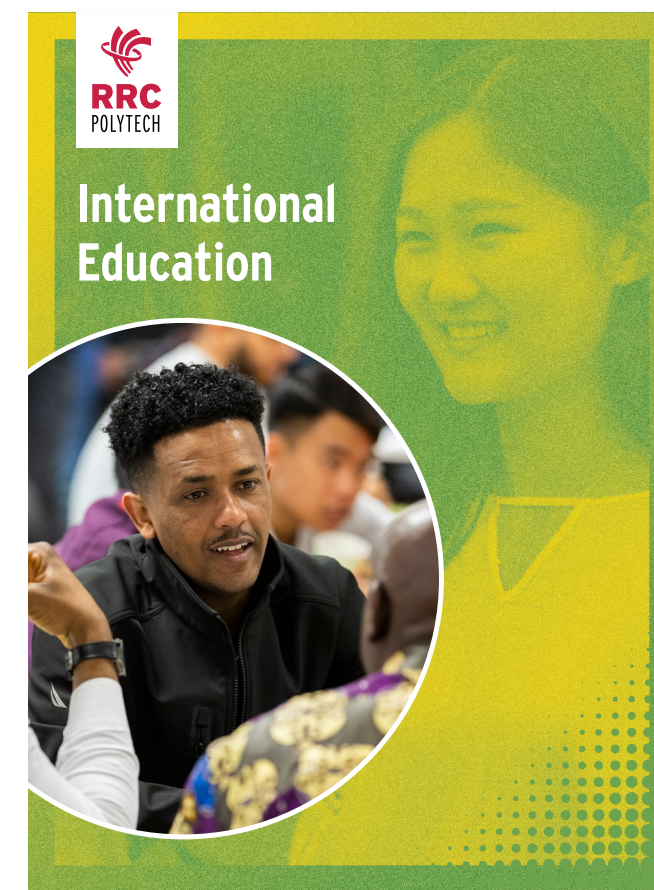
DUOTONE IMAGES

Photos can be presented as either full-colour, or as duotone images in one of the seasonal combinations: winter, spring, summer, fall or blended.

Large, circle-framed photographs should be presented in full-colour, with duotone photos reserved for full-page background layers.

The duotone effect can be applied several ways. In this case the photos have been saved as greyscale TIF files. In InDesign, colours can be assigned to the positive image and the background separately.

Duotone images should always fall behind the noise layer.



The diffused dot pattern should only be used where contrast is sufficient and it reads clearly.

International Education • Website and Stationery

Unique website and stationery design gives International Education an independent presence and helps to foster a cultural connection with audiences.

Stationery and template files are available by request from the Marketing team.



Learn More