Bow Valley College

Style
# Guidelines

2021

Welcome

We've worked hard to create a new visual identity that reflects Bow Valley College's unique approach to education. It represents who we are as an organization by putting our values at the forefront and prioritizing accessibility.

This guide is the foundation for the brand we'll build together.

Things to include:

- Swag vendors
- External designers
- Social media
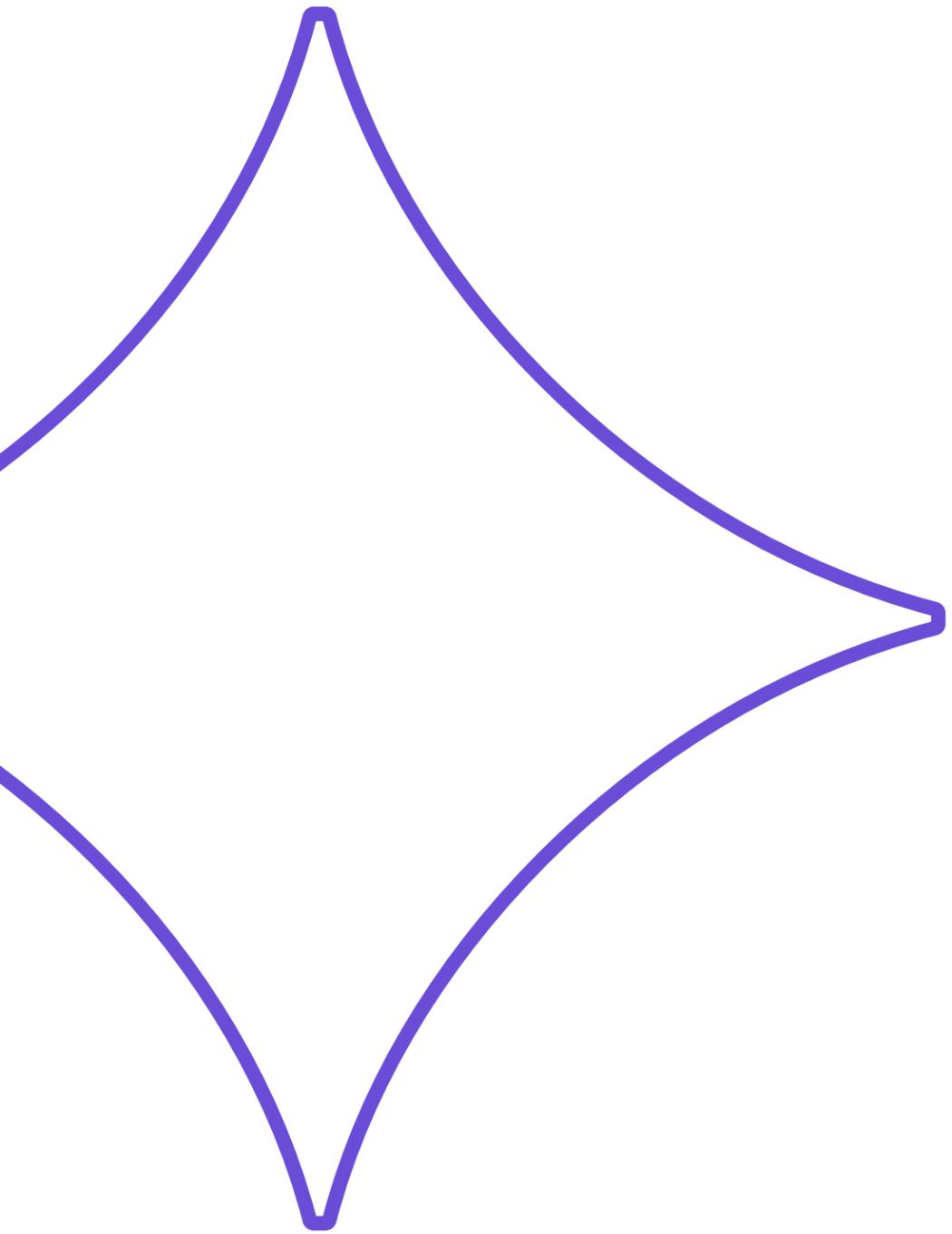
Contents

01

Brand logo
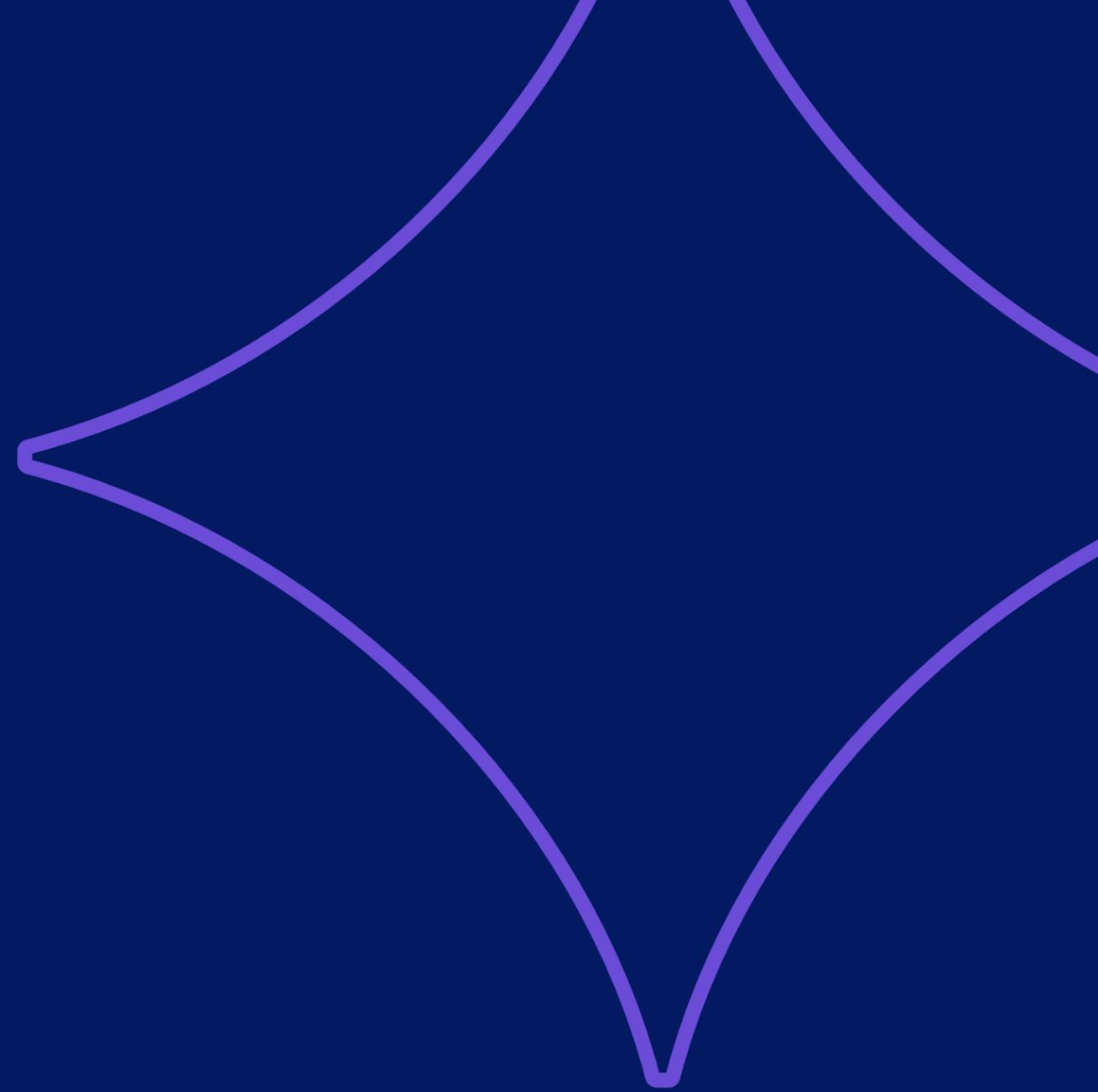
Brand logo

The brand logo consists of the icon and stacked wordmark locked-up together.

It's carefully constructed to visually represent the College's most important values while allowing for maximum legibility at different sizes.
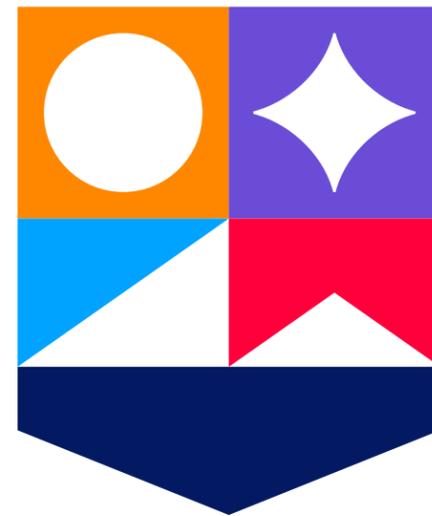
Meaning behind the icons
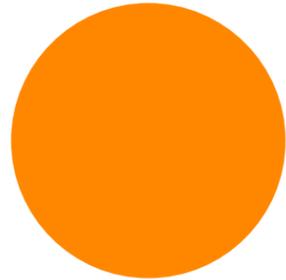
Respect

The circle represents **respect**: respect for oneself, for each other, for diversity, and for our surroundings. With respect comes balance, equality, and the courage to learn without limitations or restrictions.

Indigenous insights

Learning is life, and life is learning. Learning is a journey that continues long after we are gone. The circle symbolizes the cycles of life and the transfer of knowledge—there is no beginning or end. The circle is sacred and represents the interconnectivity of all aspects of being. It means respect for the land, ancestors, ourselves, and all our relations. Inside the circle, we are all equal.

Creativity

The star represents **creativity**. It's a burst of energy and ingenuity that drives new ideas, perspectives, innovation, and helps imagine a world of new possibilities. The star represents the lifelong journey of learning and how through courage and demonstrating our collective values, we can grow.

Indigenous insights

The star represents the birth of creation and the constant that connects past, present, and future generations. Under this constant star, art, traditions, customs, and stories have flourished as they are passed down. The beauty of creation is represented by the star.

Inclusion

The icon, which is defined by two triangles sharing equal space, represents the embracement and celebration of our differences. Without the other, neither is whole.

Indigenous insights

Our future depends on learning and understanding each other for mutual benefit, sustainability, and equal opportunity. We must include all humans on our journey, of all races, creeds, and abilities.

Resilience

This icon forms an archway and doesn't bow or break. It represents our perseverance to overcome any challenge with determination and focus. It is a reminder that we must be determined, diligent, and have perseverance and, most importantly, find the patience and courage to be **resilient**.

Indigenous insights

Indigenous Peoples are resilient. Despite hundreds of years of attempted genocide, strong communities continue to lead the way and find the courage to climb mountains and reduce barriers to success.

Teamwork

This icon acts as the crest's foundation and as the building block on which all the other icons can rest. **Teamwork** is the essence of the logo and its grounding point. Teamwork is built on the principals of respect, understanding, love, humility, courage, wisdom, honesty and truth.

Indigenous insights

Succeed with honesty, respect, trust, and honour in understanding as the foundation of our relationships. By listening and learning, we work together for the strength of community.

Lockups

Brand logo

Brand logo to be used:

- Online
- For print and digital touchpoints
- For stationery
- For environmental signage

Brand wordmark to be used for:

- Environmental signage
  (where there is no allowance for the icon)
- Apparel (as long as icon exists elsewhere)

Brand logo

Standard wordmark

Don't convert the knockout logo to colour. Use the colour version only.

Scalability (minimum lockup)

Brand logo minimum height 0.25"

The minimum size of the standard wordmark is equal to the brand logo.

Alternative lockups

Stacked logo

Stacked logo to be used for:

- Narrow-width or portrait formats such as skyscraper banners

Stacked wordmark to be used for:

- Environmental signage
  (where there is no allowance for the icon)

- Apparel (as long as icon exists elsewhere)

Stacked logo

Stacked wordmark

Don't convert the knockout stacked logo to colour.
Use the colour version only.

Scalability (minimum lockup)

Stacked logo minimum height 0.3125"

The minimum size of the stacked wordmark is equal to the brand logo.

Alternative lockups

Horizontal logo

Horizontal logo to be used for:

- Narrow-height or landscape formats such as digital banners

Horizontal wordmark to be used for:

- Environmental signage
  (where there is no allowance for the icon)

- Apparel (as long as icon exists elsewhere)

Horizontal logo

Horizontal wordmark

Don't convert the knockout horizontal logo to colour. Use the colour version only.

Scalability (minimum lockup)

Horizontal logo minimum height 0.25"

The minimum size of the horizontal wordmark is equal to the brand logo.

Alternative lockups

Icon

Icon to be used for:

- Favicon

- Social media profile picture

- Apparel (as long as wordmark exists elsewhere)
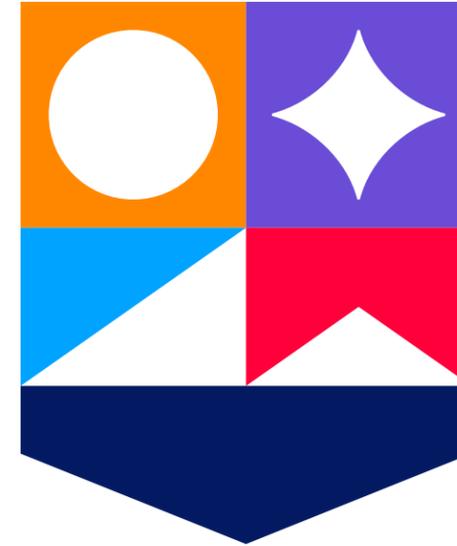
Icon
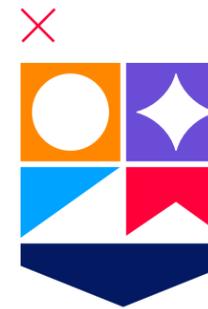
Don't convert the knockout icon to colour. Use the colour version only.

Scalability (minimum size)

Minimum icon height 0.25"

Clearspace

The clearspace all around the logo is equal to the **Creativity** icon in both height and width. This rule represents the minimum amount of space and should always be adhered to.

These clearspace rules apply to **all** lockups.

Bow Valley College   Style Guidelines

Knockouts
Brand logo

Black knockout brand logo

Black knockout standard wordmark

When there is no colour application available, the logo must be featured as the knockout in either **black** or **white**.

White knockout brand logo
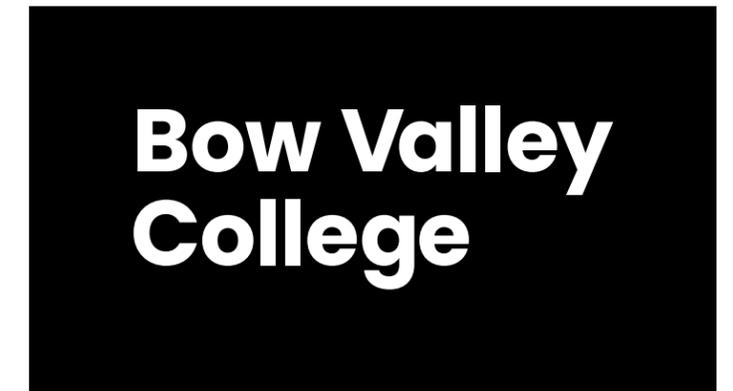
White knockout standard wordmark

Don't convert the colour logo to **black**. Use the **black** knockout version only.

Don't convert the colour logo to **white**. Use the **white** knockout version only.

Scalability (minimum lockup)

Brand logo minimum height 0.25"

The minimum size of the standard wordmark is equal to the brand logo.

Knockouts
Stacked logo

Black knockout stacked logo

Black knockout stacked logo

Stacked logo to be used for:

- Narrow-width or portrait formats

Stacked wordmark to be used for:

- Environmental signage
  (where there is no allowance for the icon)
- Apparel (as long as icon exists elsewhere)

White knockout stacked logo

White knockout stacked wordmark

Don't convert the colour stacked logo to **black**. Use the **black** knockout version only.

Don't convert the colour stacked logo to **white**. Use the **white** knockout version only.

Scalability (minimum lockup)

Stacked logo minimum height 0.3125"

The minimum size of the stacked wordmark is equal to the brand logo.

Knockouts

Horizontal logo

Horizontal logo to be used for:

- Narrow-height or landscape formats

Horizontal wordmark to be used for:

- Environmental signage
  (where there is no allowance for
  the icon)

- Apparel
  (as long as icon exists elsewhere)

Black knockout horizontal logo

Black knockout horizontal wordmark
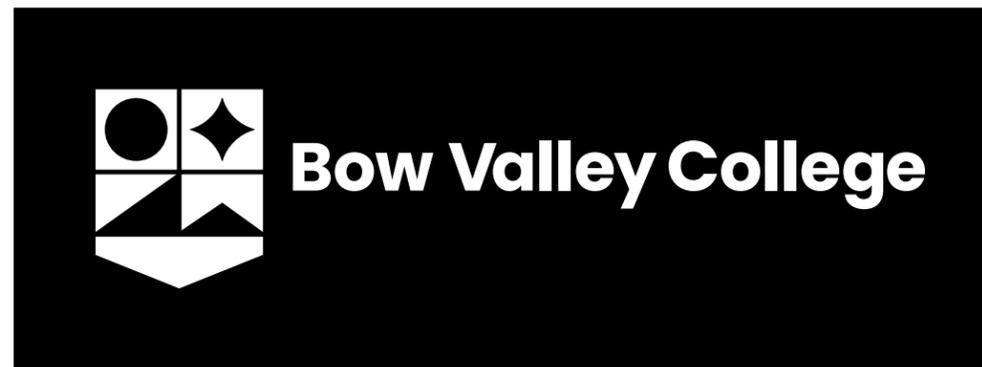
White knockout horizontal logo

White knockout horizontal wordmark

Don't convert the colour
horizontal logo to **black**. Use the
black knockout version only.

Don't convert the colour horizontal
logo to **white**. Use the **white** knockout
version only.

Scalability (minimum lockup)

Horizontal logo minimum height 0.25"

The minimum size of the horizontal
wordmark is equal to the brand logo.

Knockouts

Icon

Icon to be used for:

- Apparel (as long as wordmark exists elsewhere)

Black knockout icon
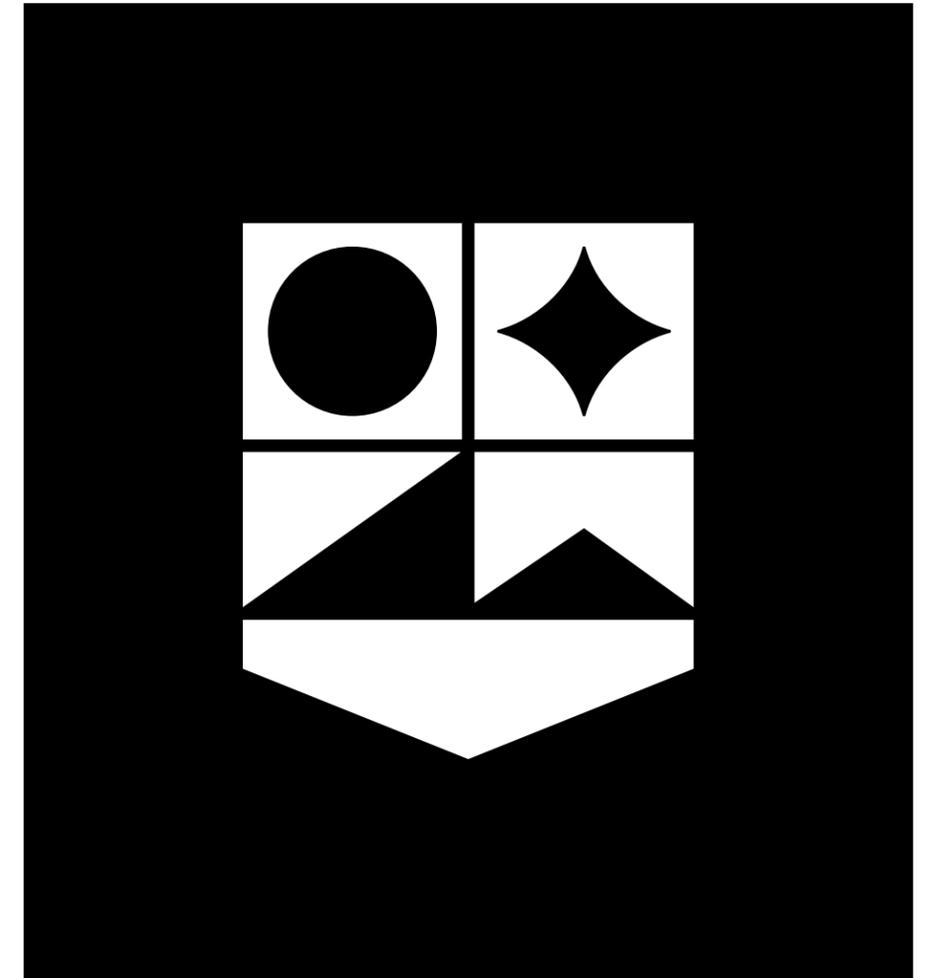
White knockout icon
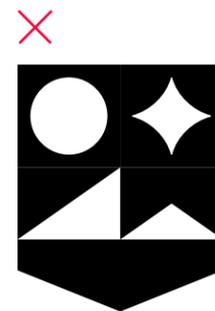
Don't convert the colour icon to **black**. Use the **black** knockout version only.
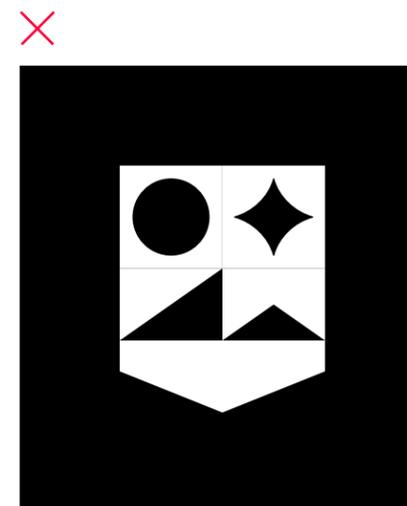
Don't convert the colour icon to **white**. Use the **white** knockout version only.

Scalability (minimum size)

Minimum icon height 0.25"

Logo knockout

Clearspace

The clearspace all around the logo is equal to the **Creativity** icon in both height and width. This rule represents the minimum amount of space and should always be adhered to.

These clearspace rules apply to **all** lockups.

Partner logos

Four icons clearspace | Partners use same clearspace
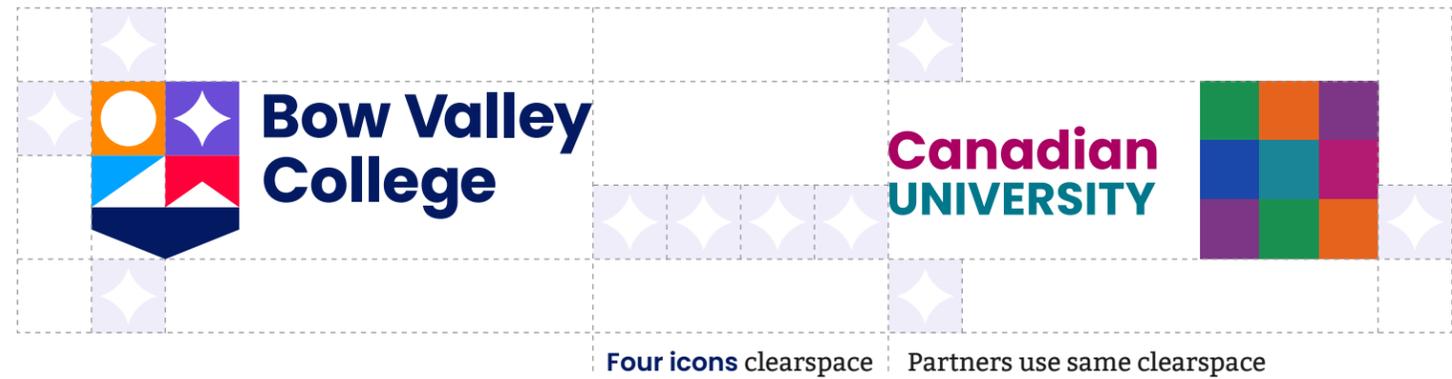
Partner logos should follow the defined clearspace rule. The space separating the logos is determined by using the width and height defined by the Creativity icon.

With sponsor logos, it is our preference that Bow Valley College's logo is the only colour logo and the others are **black** knockouts. However, please respect the individual brand standards of each sponsor (e.g. no knock out available or other requirements).

For sponsor logos, allow one icon clearspace for each logo and base their vertical height on one icon clearspace. However, this is dependent on the individual needs of each sponsor (minimum logo size, sponsorship or partnership amount determines the scale of their logo, etc.)

Our preference is for sponsor and partner logos to be the height of the **Creativity** icon.

Height is based on the most horizontal logo size.

One icon clearspace for sponsor logos and, depending on the organizations requirements, logos are to be **one icon** tall.
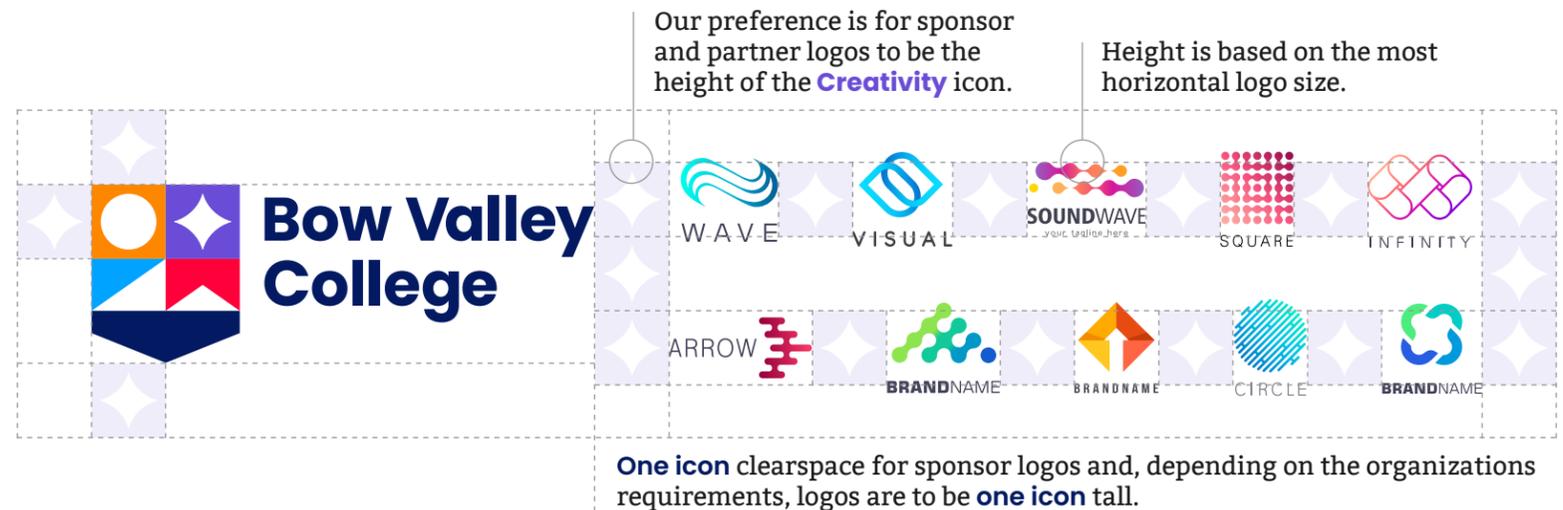
Logo placement

To achieve maximum visibility, the placement of our logo is flexible.

The logo placement should always adhere to clearspace rules.

Banner ad

One icon clearspace

Skyscraper ad
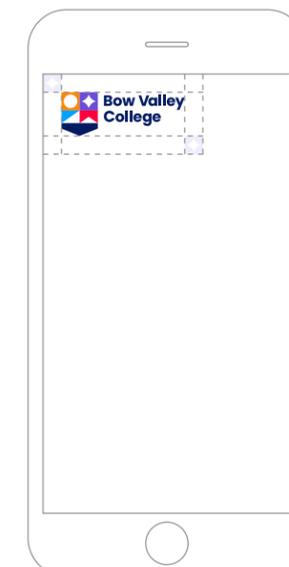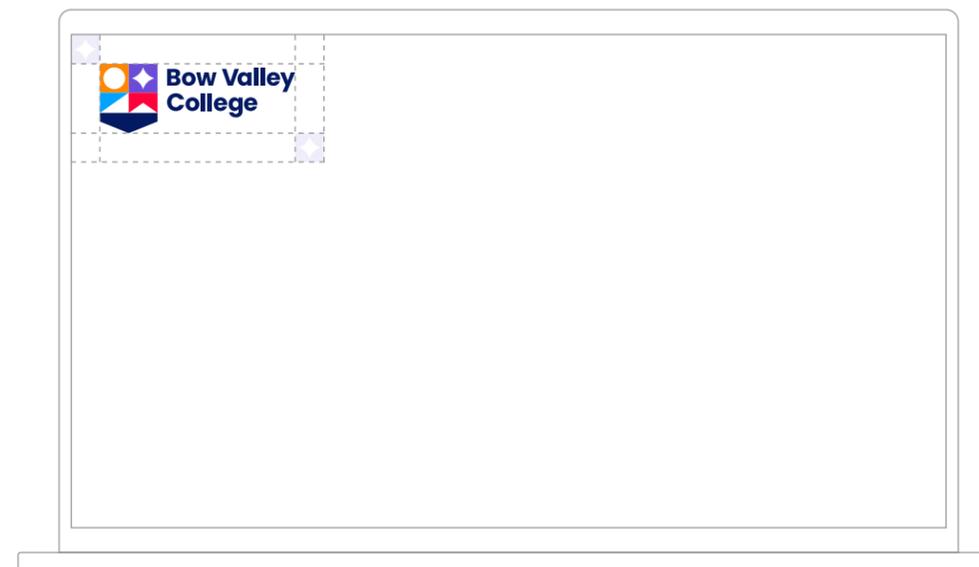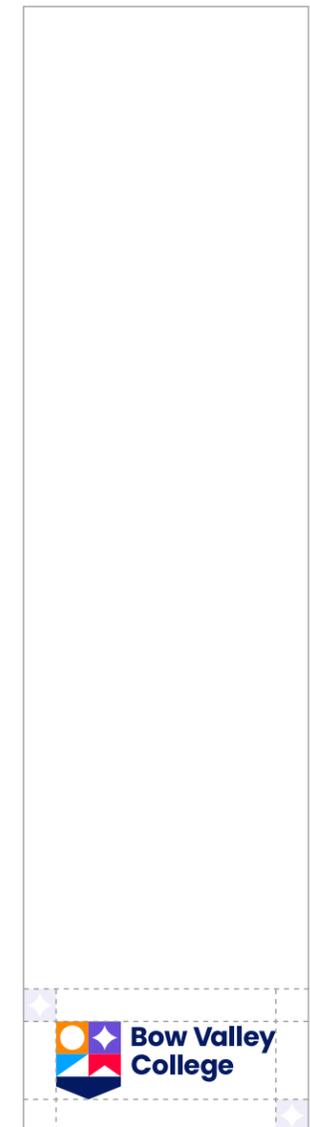
Logo placement

Always use the brand logo for print applications unless the format sizing requires an alternative lockup (vertical lockup, wordmark, etc.).

The logo should be sized according to the grid specs and align to the document margins. See the **Composition & layout** section for more details.

Place the logo in the most comfortable position on the page or screen to ensure optimum visibility.

Letter-size document
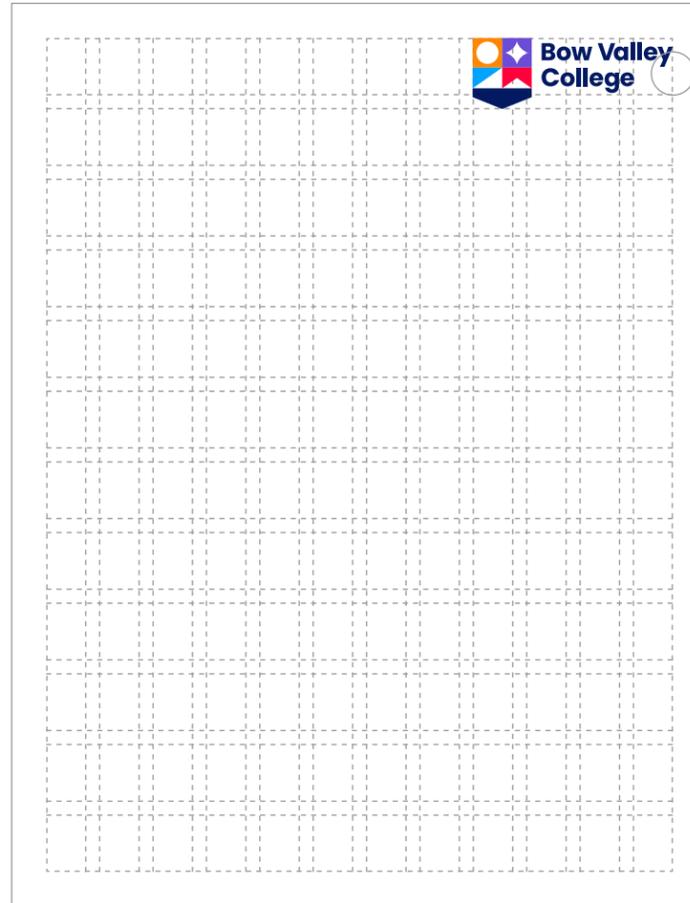
Logo should be scaled to minimum 20% of width or at legible size on narrow formats.

Tabloid-size document
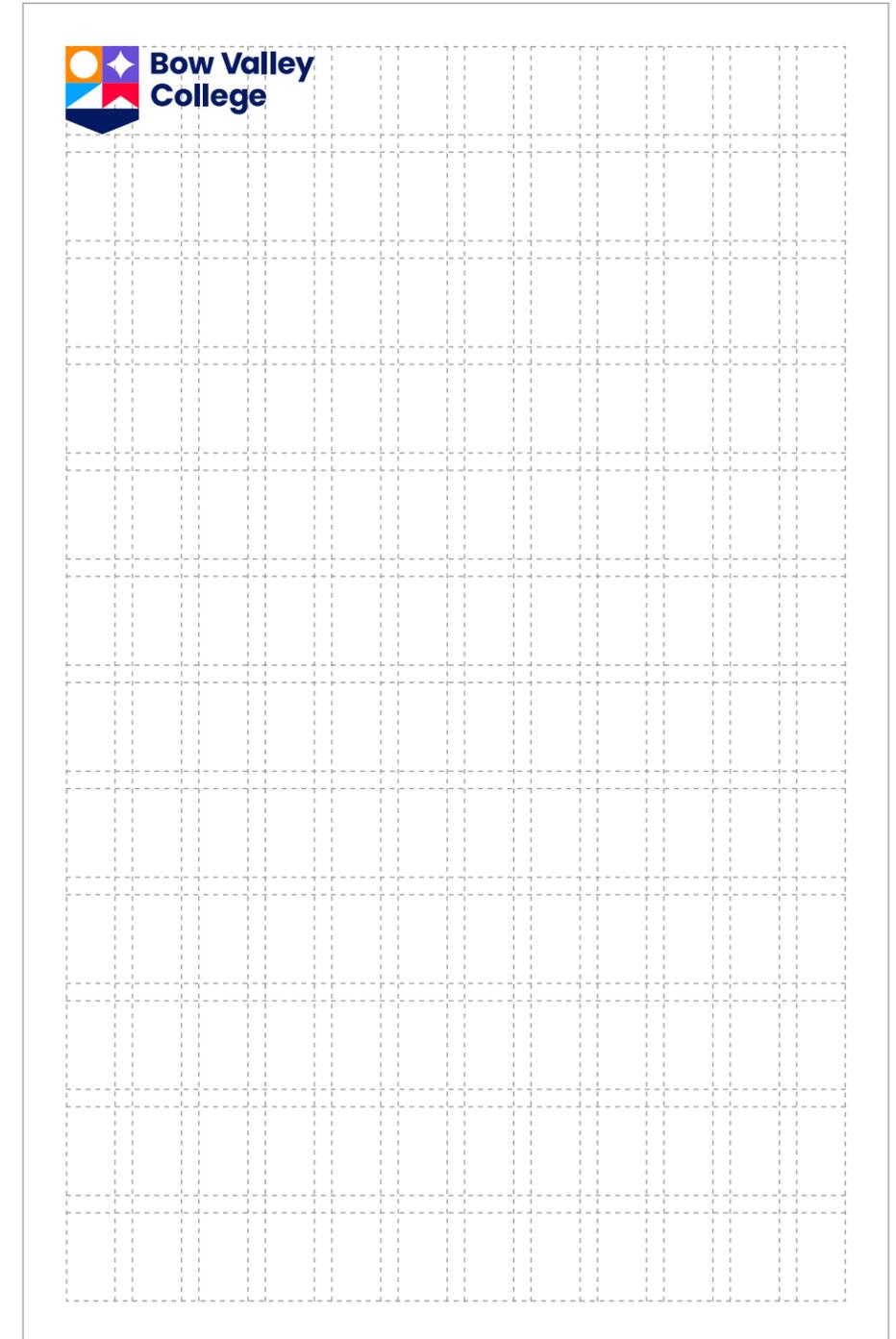
Postcard
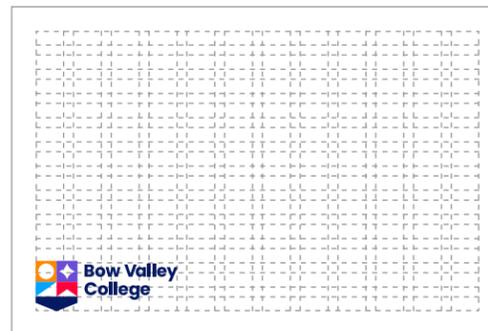
Leaflet
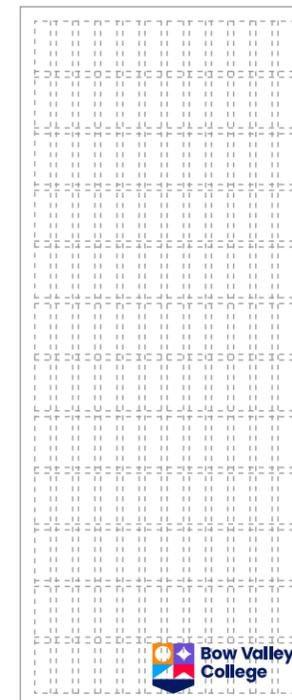
Logo placement

Snipes

Snipes are used to anchor the logo in applications alongside other full-screen content (photography, coloured background, etc.).

The snipe can appear at the top, bottom, left, right, or corners of the application. The logo generally should be left-aligned within the snipe.

Horizontal full

Horizontal tab

One icon clearspace

Vertical full

Vertical tab
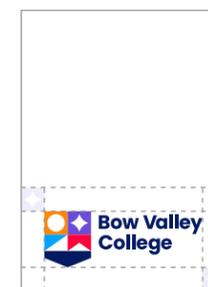
Centre tab

Diagonal corner
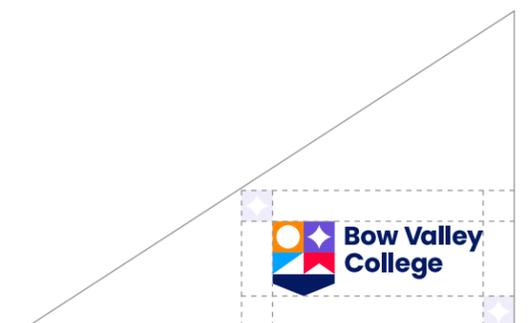
Snipes
usage & guidance

Use snipes when the logo must be used over photography or colour backgrounds. The logo should be visible without overpowering the content.

A good rule of thumb is to devote at least 15% of the width or height of a page to a snipe. Here are some examples of successful snipe usage.

Letter
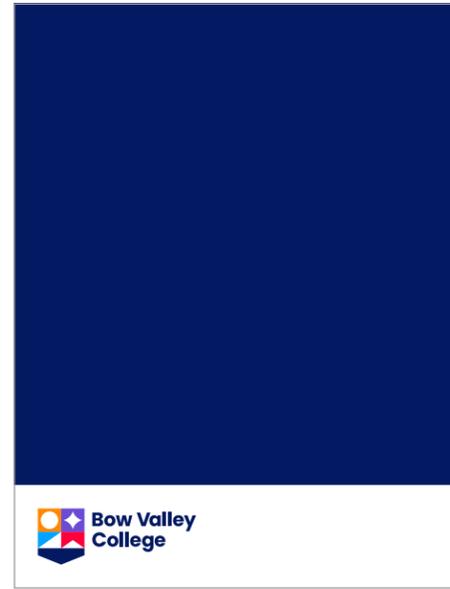
Landscape format

Poster

Skyscraper ad

Square ad
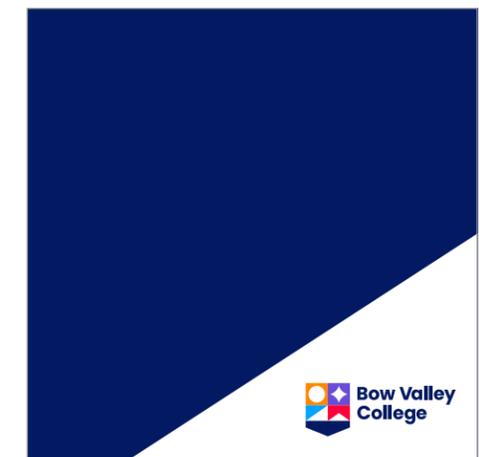
Banner ad
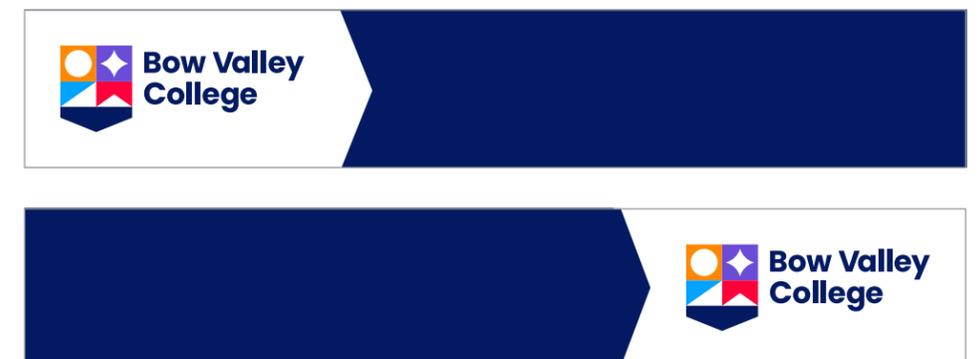
Logo guidance don'ts

To ensure continuity and brand strength around logo usage, please take note of the following:

- Use common sense in addition to the rules outlined in this guide and the supplied artwork assets.
- Don't manipulate the logo in any way.
- If in doubt about logo legibility, use a snipe.

Don't change the font of the wordmark.

Don't squash or stretch the logo.

Don't rearrange the logo lockup.

Don't use the logo on any other colour than **white** (or a light dependent on format).

Don't change the colour.

Don't use logo on textured, patterned or low contrast backgrounds.

Don't add any effects or drop shadows to the logo.

Don't add decorative elements to the logo.

Brand colours

Primary colours

Primary colours are **navy**, **red**, **blue**, **purple**, and **orange**.

Proportionally, **navy** is the core colour and should take the lead in top-level communications as a background colour. The other four colours are best suited to internal application and supporting icons.

Teamwork

Screen

RGB: 3 26 98

HEX: #031A62

Pantone

2758 C

2758 U

Print

CMYK: 100 83 0 47

Resilience

Screen

RGB: 255 0 58

HEX: #FF003A

Pantone

2035 C

2035 U

Print

CMYK: 0 100 100 0

Inclusion

Screen

RGB: 0 163 255

HEX: #00A3FF

Pantone

2191 C

2191 U

Print

CMYK: 75 11 0 0

Creativity

Screen

RGB: 106 76 215

HEX: #6A4CD7

Pantone

2102 C

2102 U

Print

CMYK: 73 72 0 0

Respect

Screen

RGB: 255 135 0

HEX: #FF8700

Pantone

151 C

151 U

Print

CMYK: 0 54 100 0

Tonal values

Tonal values can be used to create a visual hierarchy. There are two tonal values: 40% and 10%.

- Use tonal values sparingly.
- **Don't** use type on 40% tonal shades because of contrast issues.

10% tonal values

Screen
RGB: 230 232 239
HEX: #E6E8EF

Print
CMYK: 8 6 2 0

Screen
RGB: 255 229 235
HEX: #FF99B0

Print
CMYK: 0 12 2 0

Screen
RGB: 229 246 255
HEX: #e5f6ff

Print
CMYK: 8 0 0 0

Screen
RGB: 240 237 251
HEX: #f0edfb

Print
CMYK: 4 27 0 0

Screen
RGB: 255 243 229
HEX: #fff3e5

Print
CMYK: 0 4 8 0

40% tonal values

Screen
RGB: 154 163 192
HEX: #9BA3C0

Print
CMYK: 41 31 10 0

Screen
RGB: 255 153 176
HEX: #FF99B0

Print
CMYK: 0 51 11 0

Screen
RGB: 153 218 255
HEX: #99DAFF

Print
CMYK: 35 2 0 0

Screen
RGB: 195 183 239
HEX: #c4b8ef

Print
CMYK: 22 27 0 0

Screen
RGB: 255 207 153
HEX: #ff8700

Print
CMYK: 0 20 42 0

Screen
RGB: 3 26 98
HEX: #031A62

Pantone
2758 C
2758 U

Print
CMYK: 100 83 0 47

Screen
RGB: 255 0 58
HEX: #FF003A

Pantone
2035 C
2035 U

Print
CMYK: 0 100 100 0

Screen
RGB: 0 163 255
HEX: #00A3FF

Pantone
2191 C
2191 U

Print
CMYK: 75 11 0 0

Screen
RGB: 106 76 215
HEX: #6A4CD7

Pantone
2102 C
2102 U

Print
CMYK: 73 72 0 0

Screen
RGB: 255 135 0
HEX: #FF8700

Pantone
151 C
151 U

Print
CMYK: 0 54 100 0

Colour hierarchy

Proportional usage:

- Use **navy** and **white** most often in most for top-level communications.

- Other primary colours can be used as icons and backgrounds.

- Use one primary colour background at a time; most often, this should be **navy**.

- Tonal values: Use the tonal values less than the primary palette. They can be used to create visual softness when appropriate.

Proportional usage

Navy and **white** are to used most.
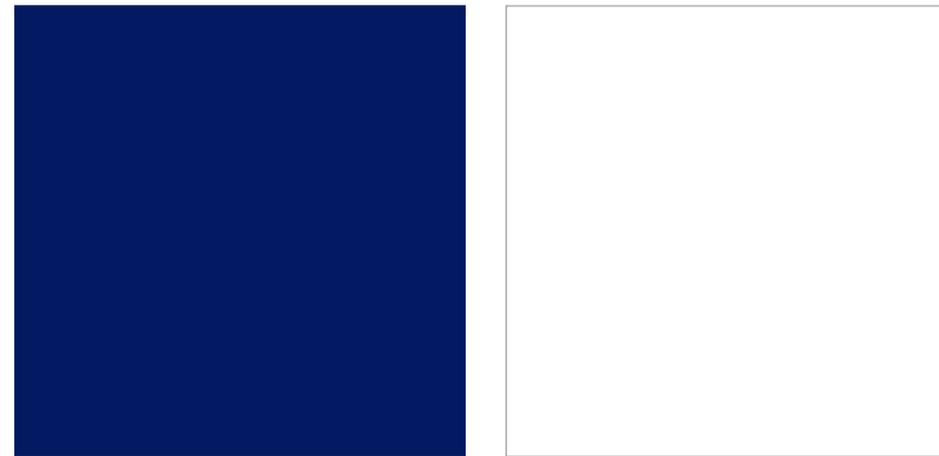
Red, **blue**, **purple** and **orange** are used as pops of colour and to highlight.

40 and 10% tonal values are used sparingly to create subtlety.

✓

Correct:
Navy background and icons

✓

Correct:
Purple background (one colour)

✕

Incorrect colour hierarchy:
Colour blocking multiple colours

Background colours

Use **white** and the primary colours as background colours. 40% tonal values can also be used.

There are different allowances when using the logo on a background colour.

- **White:** brand logo

- **Primary colours:** must be within snipe

- **40% tonal values:** must be within snipe

- When full-bleed photography and logo is used, the logo must sit within a snipe.
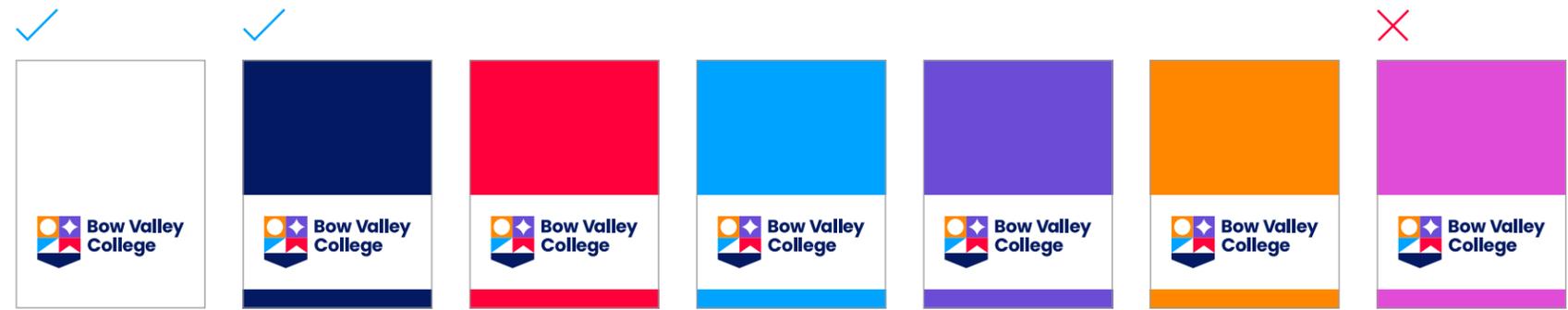
White   Primary colours

Don't use off-brand colours as backgrounds.
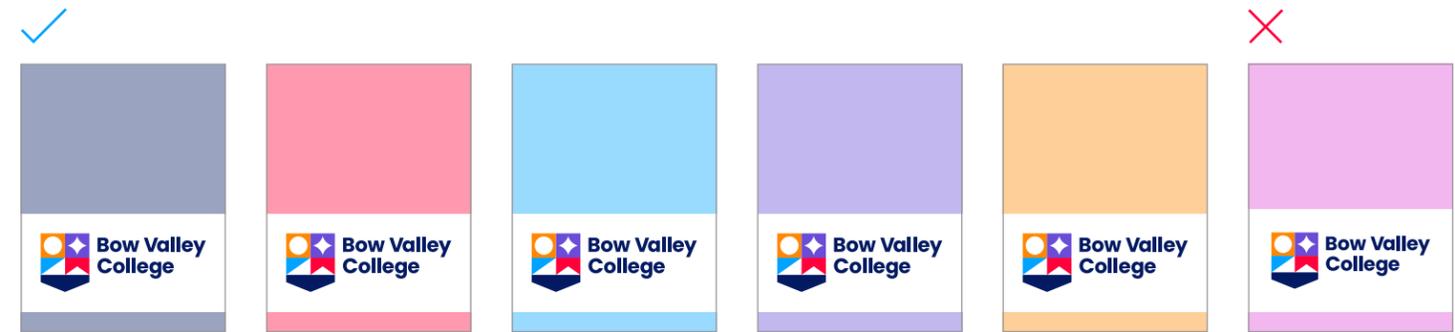
40% tonal values

Don't use 40% tonal values in off-brand colours as backgrounds.

Photographic backgrounds
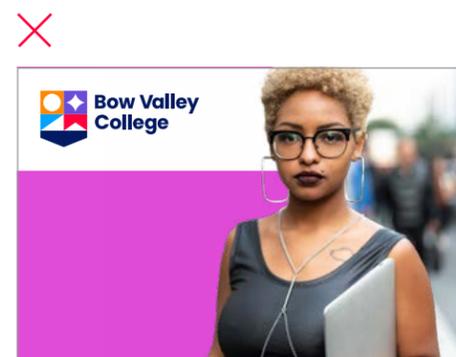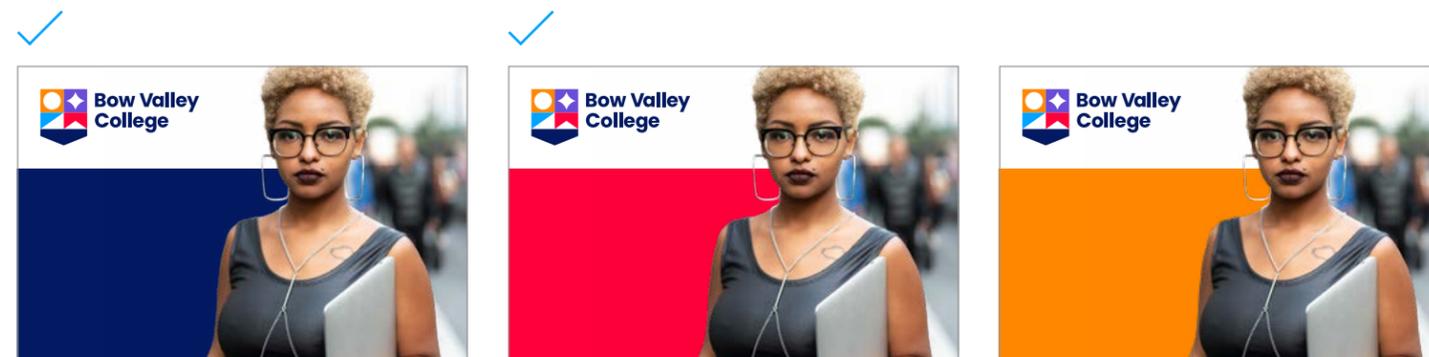
Don't use off-brand colours as backgrounds.

Colour and type

✓ Headlines and subheads should be **navy** across all top-level communications.

Headline
Subhead

✓ Use **white** when using copy on the navy background.

Headline
Subhead
Body copy

✓ Use red, blue, purple, and orange sparingly to add emphasis.

Add emphasis to a headline

Add emphasis to a headline

✓ In instances where it's not possible to use **navy** or 90% **black**, type should be **black** to ensure optimal legibility.

✓ Body copy, pull quotes, captions, and other forms of copy should be 90% **black**.

Body copy

Headline
Subhead
Body copy

Screen	**Screen**	**Screen**	**Screen**	**Screen**	**CMYK**	**CMYK**
RGB: 3 26 98	RGB: 255 0 58	RGB: 0 163 255	RGB: 106 76 215	RGB: 255 135 0	0 0 0 90	0 0 0 100
HEX: #031A62	HEX: #FF003A	HEX: #00A3FF	HEX: #6A4CD7	HEX: #FF8700		
Pantone	**Pantone**	**Pantone**	**Pantone**	**Pantone**	**Greyscale**	**Greyscale**
2758 C	2035 C	2191 C	2102 C	151 C	90%	100%
2758 U	2035 U	2191 U	2102 U	151 U		
Print	**Print**	**Print**	**Print**	**Print**		
CMYK: 100 83 0 47	CMYK: 0 100 100 0	CMYK: 75 11 0 0	CMYK: 73 72 0 0	CMYK: 0 54 100 0		

How to use colour and type

100% tonal values

When using type on any of the primary colours, take care to ensure maximum legibility and accessibility for people with forms of colour blindness.

Use type on **white** or the primary colours. 10% tonal values can also be used (see next page).

✓
Correct colour and type use

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy
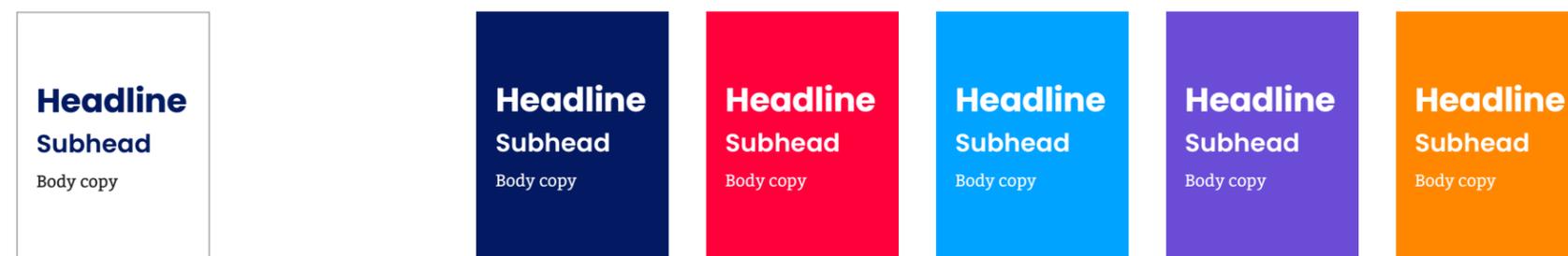
Do use **navy** headlines and subheads with 90% **black** for body copy on **white** backgrounds.

Do use **white** for headlines, subheads, and body copy on 100% tonal value backgrounds.
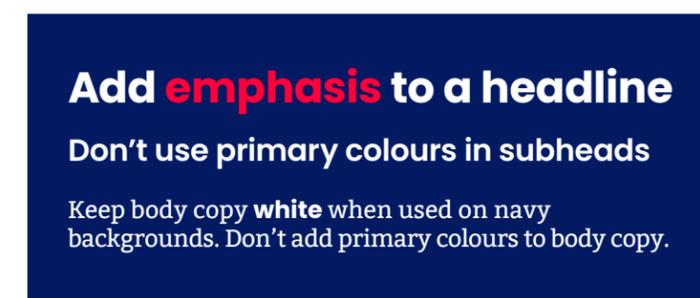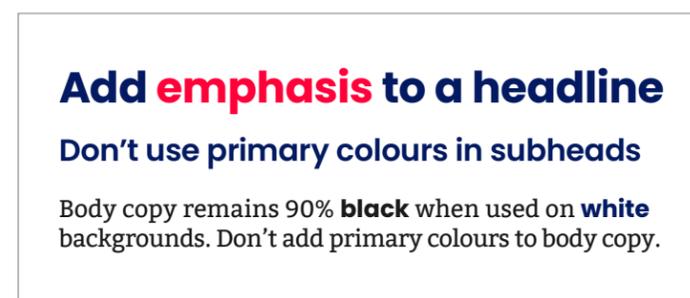
Add emphasis to a headline
Don't use primary colours in subheads

Body copy remains 90% **black** when used on **white** backgrounds. Don't add primary colours to body copy.

Add emphasis to a headline
Don't use primary colours in subheads

Keep body copy **white** when used on navy backgrounds. Don't add primary colours to body copy.

Do use 100% tonal value **red**, **blue**, **purple**, and **orange** sparingly to add emphasis to headlines only.

✕
Incorrect colour and type use

Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy
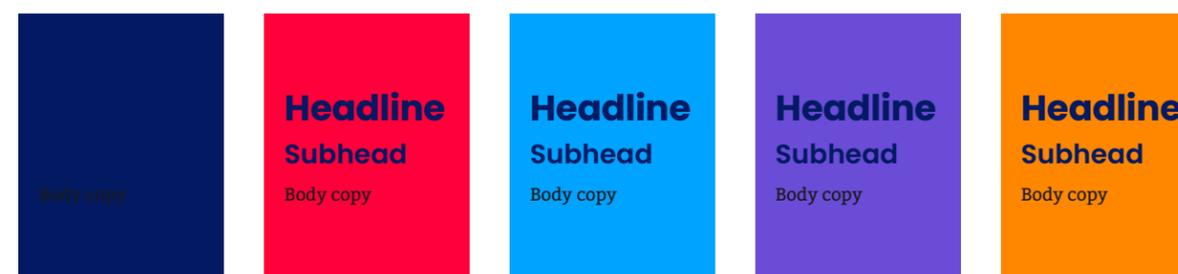
Don't use **navy** headlines and subheads with 90% **black** for body copy on 100% tonal value backgrounds.

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy

Headline
Subhead
Body copy
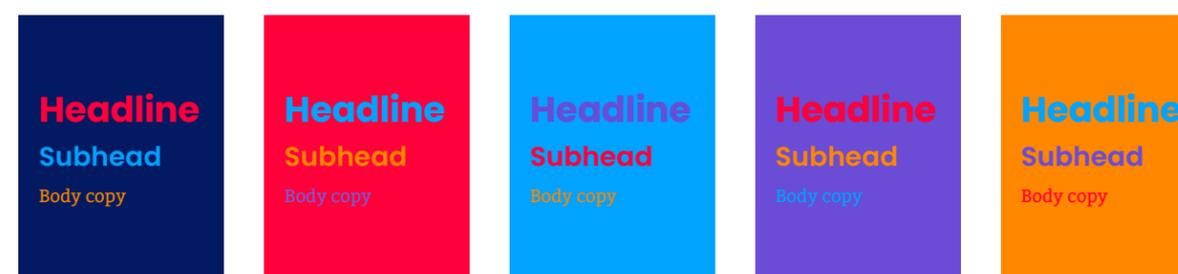
Don't use primary colours on 100% tonal value backgrounds unless used for emphasis (see above).

How to use colour and type

40% and 10% tonal values

When using type on any of the primary colours, take care to ensure maximum legibility and accessibility for people with forms of colour blindness.

Use 10% tonal values of the primary colour palette.

Don't use type on the 40% tonal colours; there is not enough contrast to ensure readability.

✓
Correct colour and type use

Headline **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy

Do use **navy** headlines and subheads with 90% **black** for body copy on 10% tonal value backgrounds.

Add emphasis to a headline

Don't use primary colours in subheads

Body copy remains 90% **black** when used on 10% tonal value backgrounds. Don't add primary colours to body copy.

Add emphasis to a headline

Don't use primary colours in subheads

Body copy remains 90% **black** when used on 10% tonal value backgrounds. Don't add primary colours to body copy.

Do use 100% tonal value **red**, **blue**, **purple**, and **orange** sparingly to add emphasis to headlines only. Use the same colour with 10% tonal value background (i.e. use 100% tonal value **red** on a 10% tonal value **red** background).

✕
Incorrect colour and type use

Headline **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy
Headline **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy	**Headline** **Subhead** Body copy
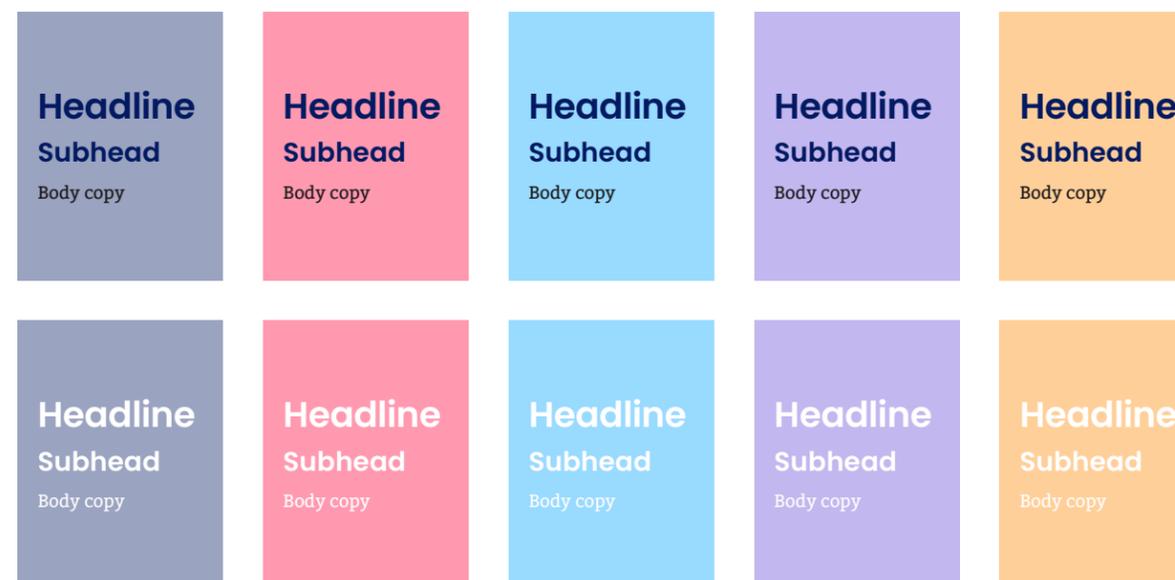
Don't place type on 40% tonal backgrounds.

How to use tonal values

The tonal values are most helpful in creating hierarchy and differentiating sections of information.

Example use cases:

- Inside pages of print content.
- Call-out boxes (digital and print).

Do use tonal values of the same primary colour (e.g. 10% and 40% blue).

Don't use different tonal values of different primary colours (e.g. 10% red and 40% purple).

Colour applications

To maintain brand consistency, incorporate primary colours to photographs in **three** ways:

- Add primary colour to backgrounds.

- Select photographs that incorporate a colour from the primary palette or manipulate to incorporate colour.

- Layer icons in photographs.
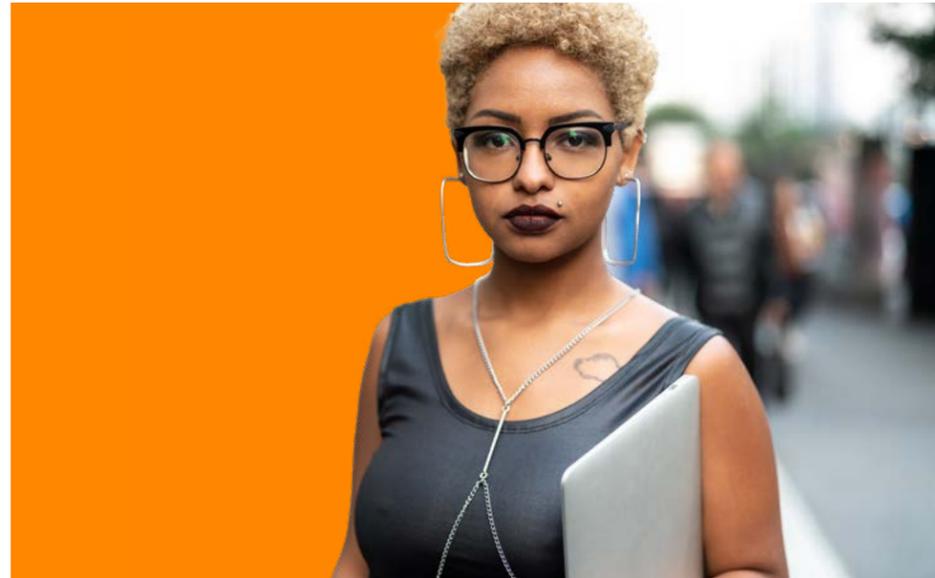
Do add colour by incorporating primary colours as backgrounds.

Do add colour selecting photos that incorporate primary colours (e.g. the shirt in the above photo is **purple**). Alternatively, colour can be manipulated in Photoshop to match a colour from the primary palette.
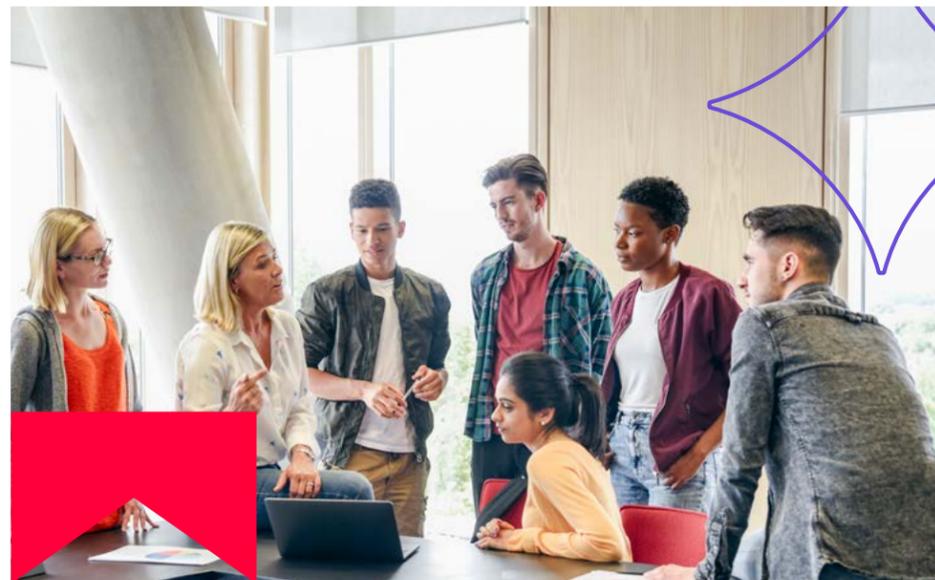
Do use icons to add pops of colour from the primary colour palette.

Colour
dos and don'ts

To ensure continuity with the colour palette, please take note of the following **dos** and **don'ts**:

- Avoid colour blocking and using the primary colours side by side. A **navy** base with icons used over top works best—simplicity is key.

- Proportionally, use **navy** or **white** as background colours, with the core colours coming through in icons.
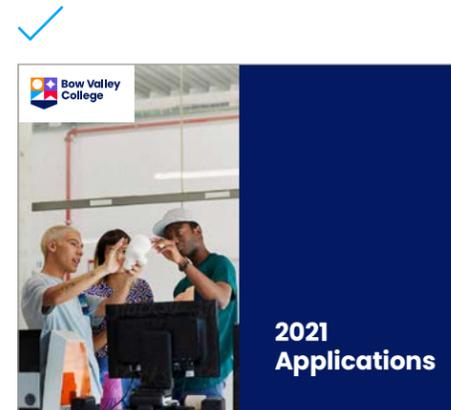
Do use **navy** as the core background colour with the logo housed in a snipe.
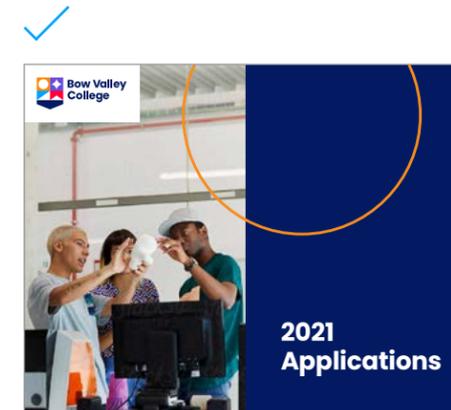
Do use the additional visual assets to bring in more colour to a composition.
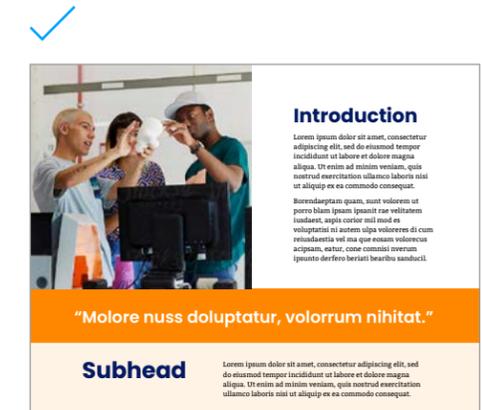
Do use other core colours and the tonal values to create sections and create hierarchy.
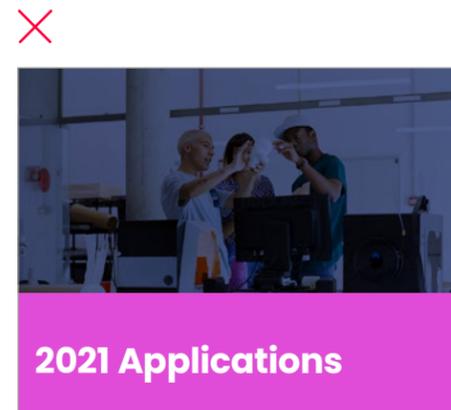
Don't use colours outside of the master brand primary or secondary palette.
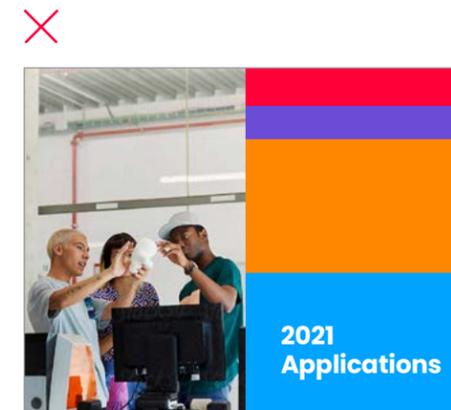
Don't colour block with multiple primary colours, use tonal values where necessary.

03

Composition & layout
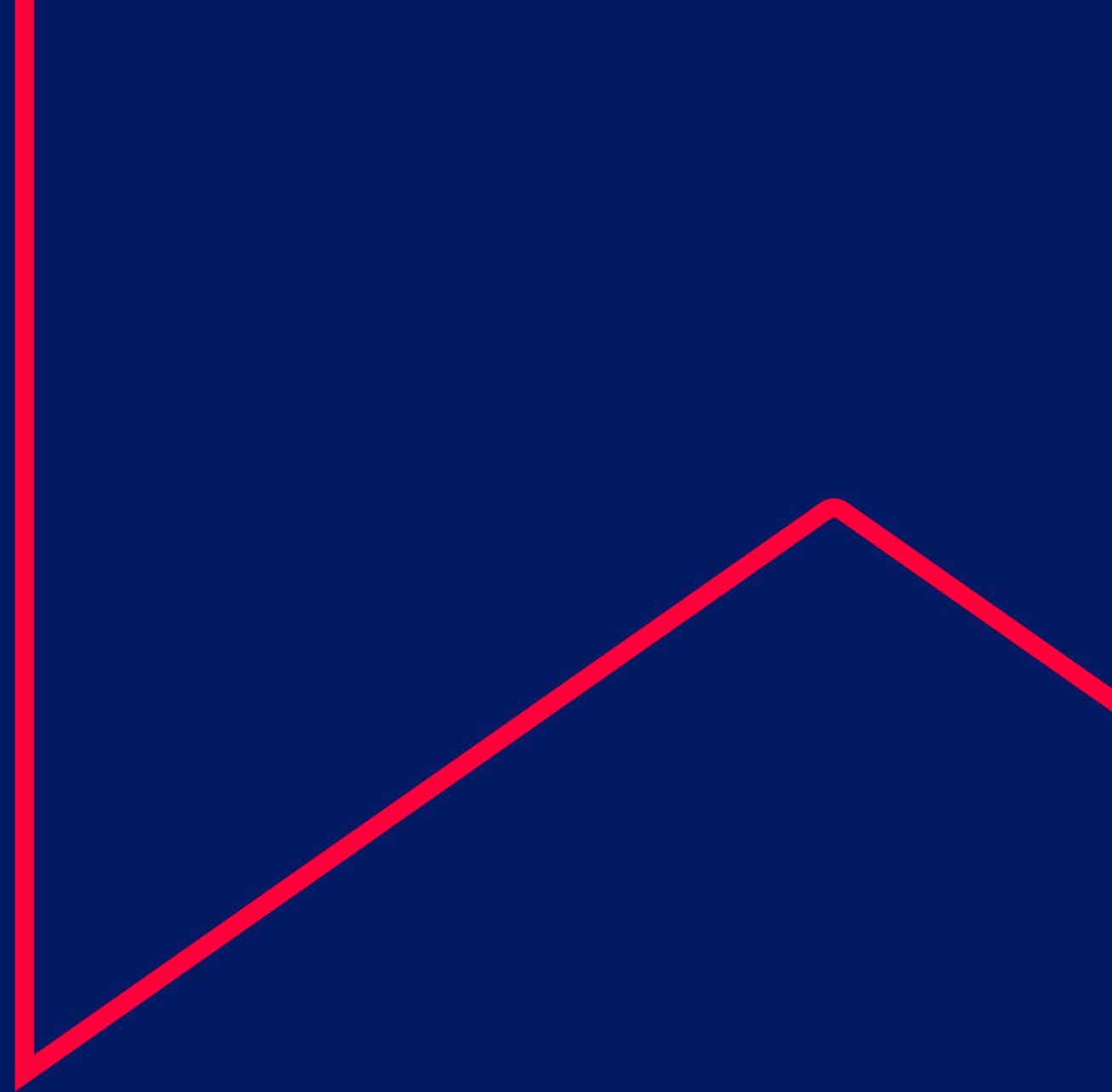
Grid setup

Overview

The grid is 12-column and based on percentage allowing for flexibility and easy application.

Allow the composition to breathe while retaining structure and logo legibility across different sizes.

Margins 5% of width

X

5% of X
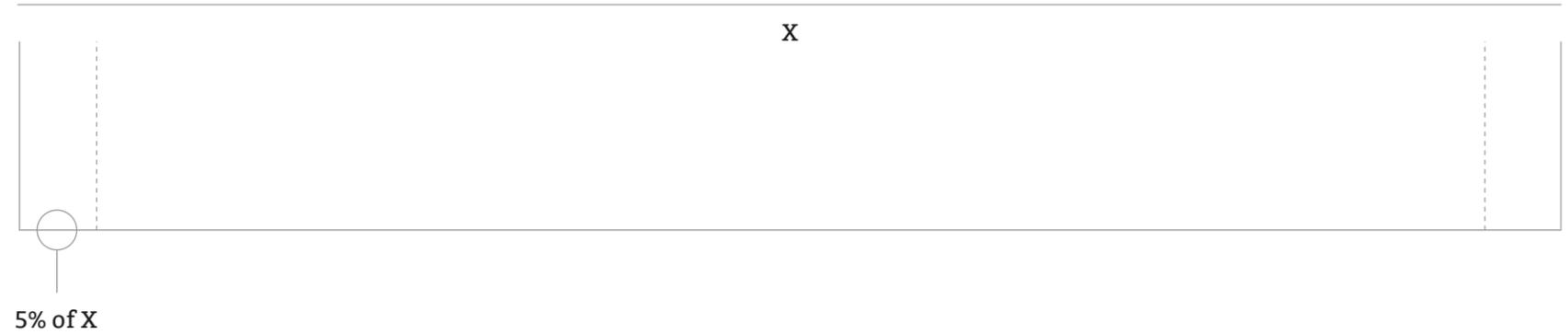
Gutter is 2% of width
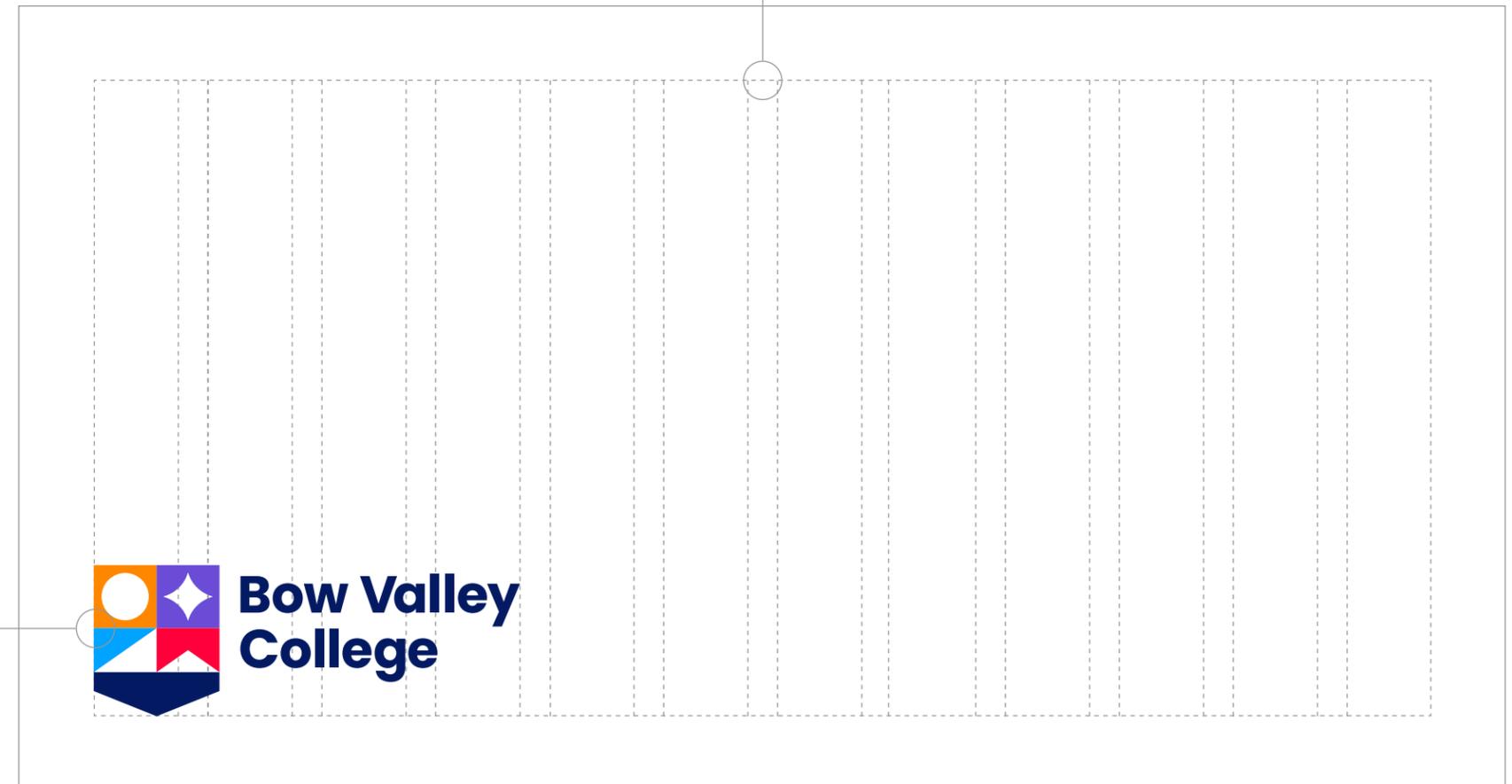
Logo should be scaled to minimum 20% of width or at legible size on narrow formats.

Grid setup

Portrait

The grid setup example to the right is based on the following rules of percentage:

- **Margins:** 5% of the total width of the page

- **Gutter:** 2% of the total width of the page

5% of a width
of 8.5" = 0.425"

2% of a width
of 8.5" = 0.17"
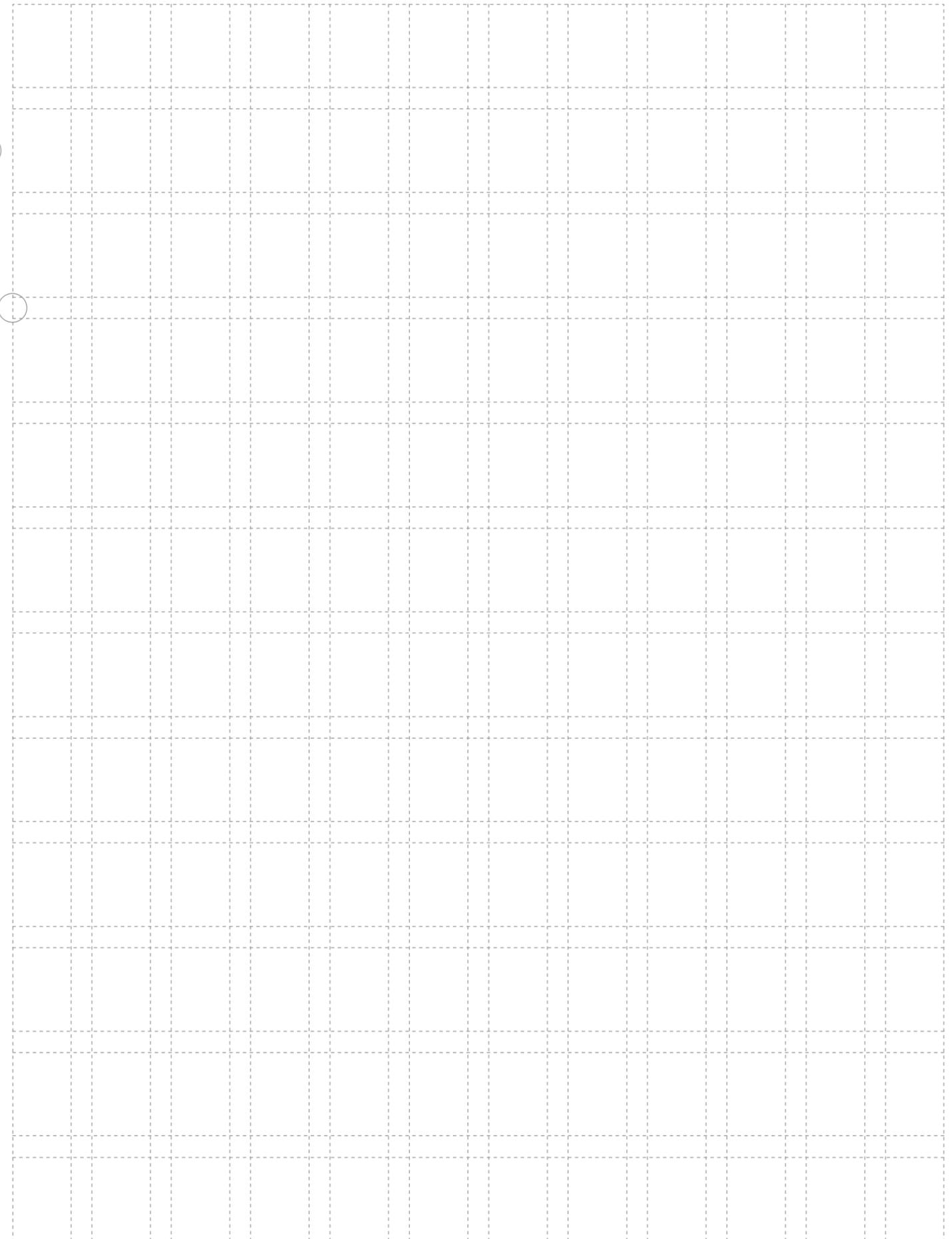
Grid setup

Portrait

Set up photos, type and logo
following the grid structure.

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Visit bowvalleycollege.ca

Bow Valley College

Grid setup

Landscape

The grid setup example to the right is based on the following rules of percentage:

- **Margins:** 5% of the total width of the page

- **Gutter:** 2% of the total width of the page

5% of a width
of 11" = 0.55"

2% of a width
of 11" = 0.22"

Grid setup

Landscape

Set up photos, type and logo following the grid structure.

Bow Valley College

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04

Supporting visuals

Supporting icons

These additional visual assets stem from the core brand icon. Use them as key assets in the visual identity. This allows flexibility maintains brand recognition in the absence of and alongside the logo.

Bow Valley College   Style Guidelines
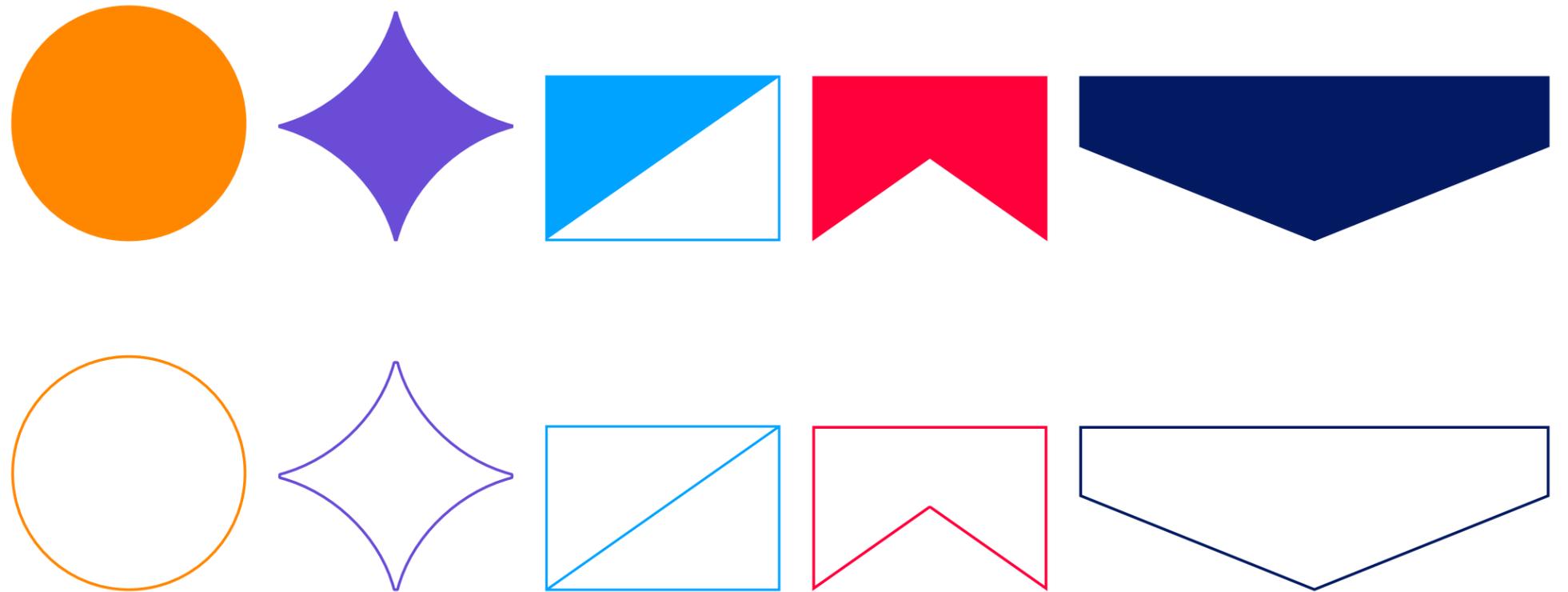
Icons
dos and don'ts

To avoid colour clash and for maximum impact, use icons on **navy**, **white** and on top of or layered within photography.

Avoid using icons on any of the other primary colours or tonal values.
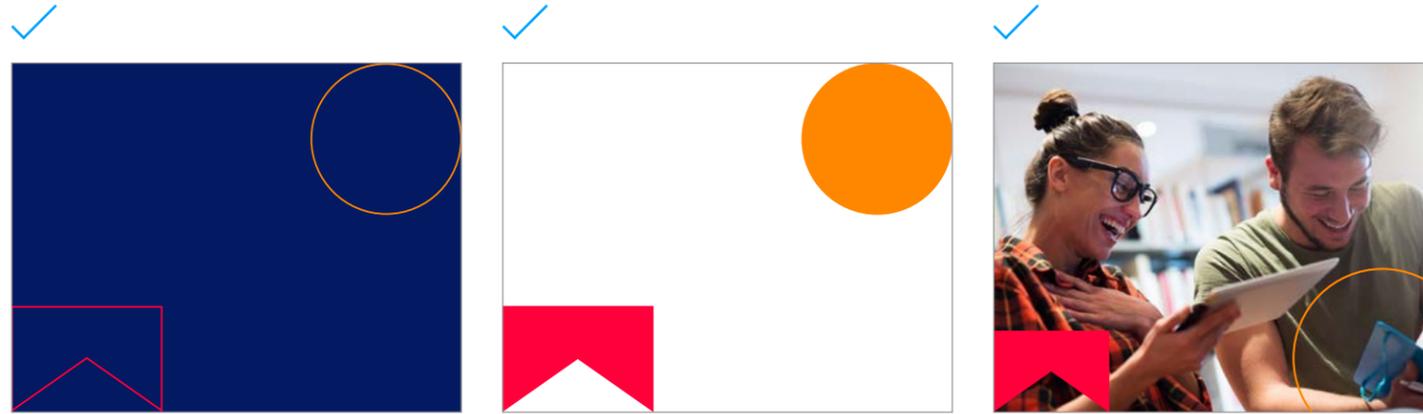
Best-use case: **navy**, **white** or photographic background.
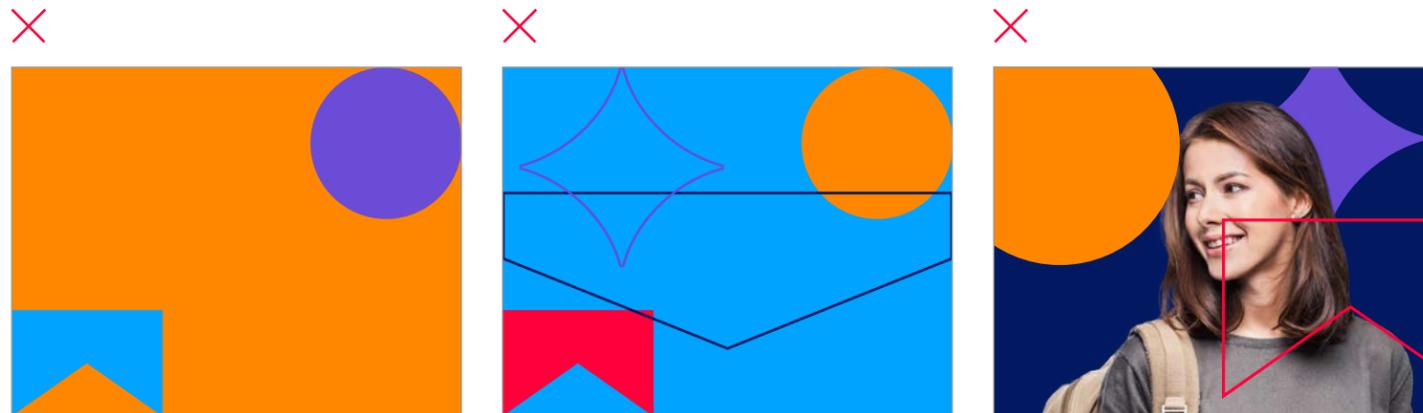
Don't use icons on other pimary coloured backgrounds.

Don't overlap icons.

Don't overlap icons awkwardly on photos.
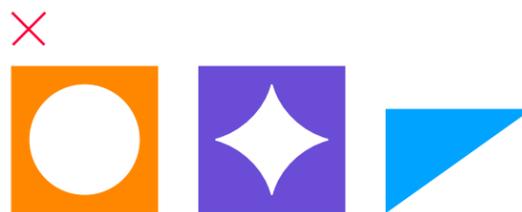
Don't extract icons from the logo for use. Use provided icons only.

Don't change icon colours.

Supporting icons

40% tonal values

In instances when a more subtle approach is required, icons and type can be used at 40% tonal values.

Do use the same colour at 100% tonal values for backgrounds paired with the 40% tonal values for icons.
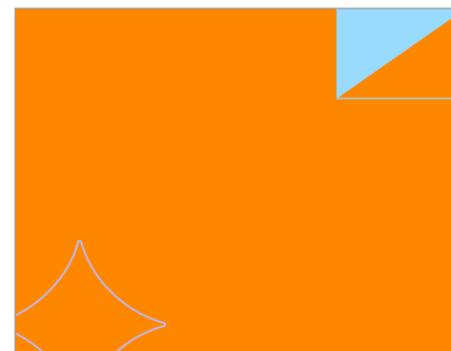
Don't pair icons with different coloured backgrounds using 40% tonal values.

Supporting icons

Alternate options

For further variety, other treatments can be used.

Do use the same colour at 100% tonal values for backgrounds paired with the 10% tonal values for icons.

Do use 40% tonal values for backgrounds paired with the 10% tonal values for icons.
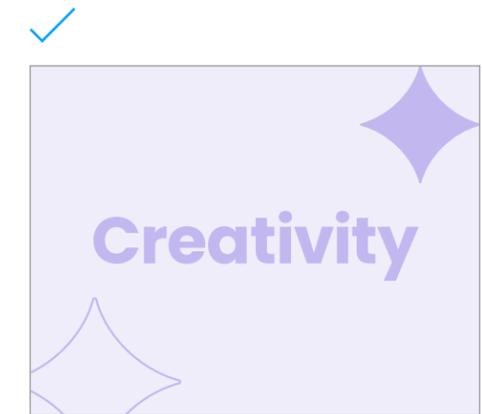
Do use 10% tonal values for backgrounds paired with the 40% tonal values for icons.
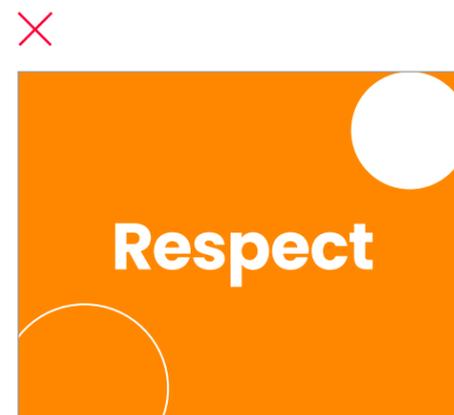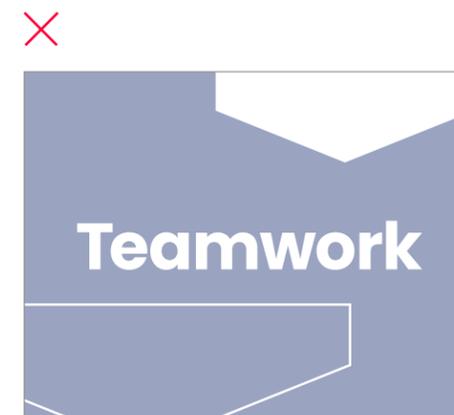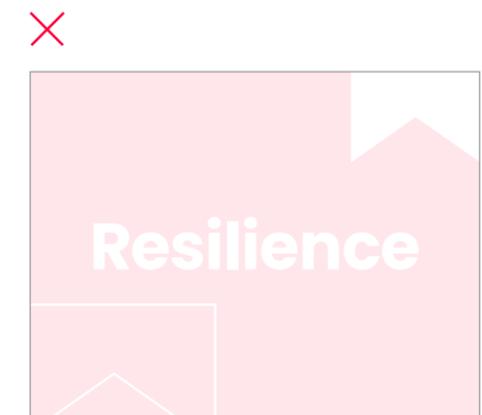
Don't reverse the icons on any tonal value backgrounds.

Composition guidance

Layer and overlay icons to add depth and communicate the brand further.

- Use a maximum of three icons per composition.

- Avoid overlapping and allow breathing room.

- Take care not to create tension points within the layout.

- Remember to keep the focal point, copy, and logo clear of icons.

- At least 50% of the icon must be viewable, so it's recognizable in the final composition.*

There are **three** methods to use the icons:

- **Oversized** icons that bleed off the edge of the page.

- **Contained** icons within the frame, following the grid. The entire icon must be visible.

- A combination of both **oversized** and **contained** icons.

*This rule is flexible when working with motion.

Oversized

The icons are placed to bleed off the edges of the page and are cropped to create the final conposition.

Contained

The icons are contained within the edges of the page.

A combination of both

One icon bleeds off and another is contained within the edges of the page to create a dynamic layout.

05

Typography
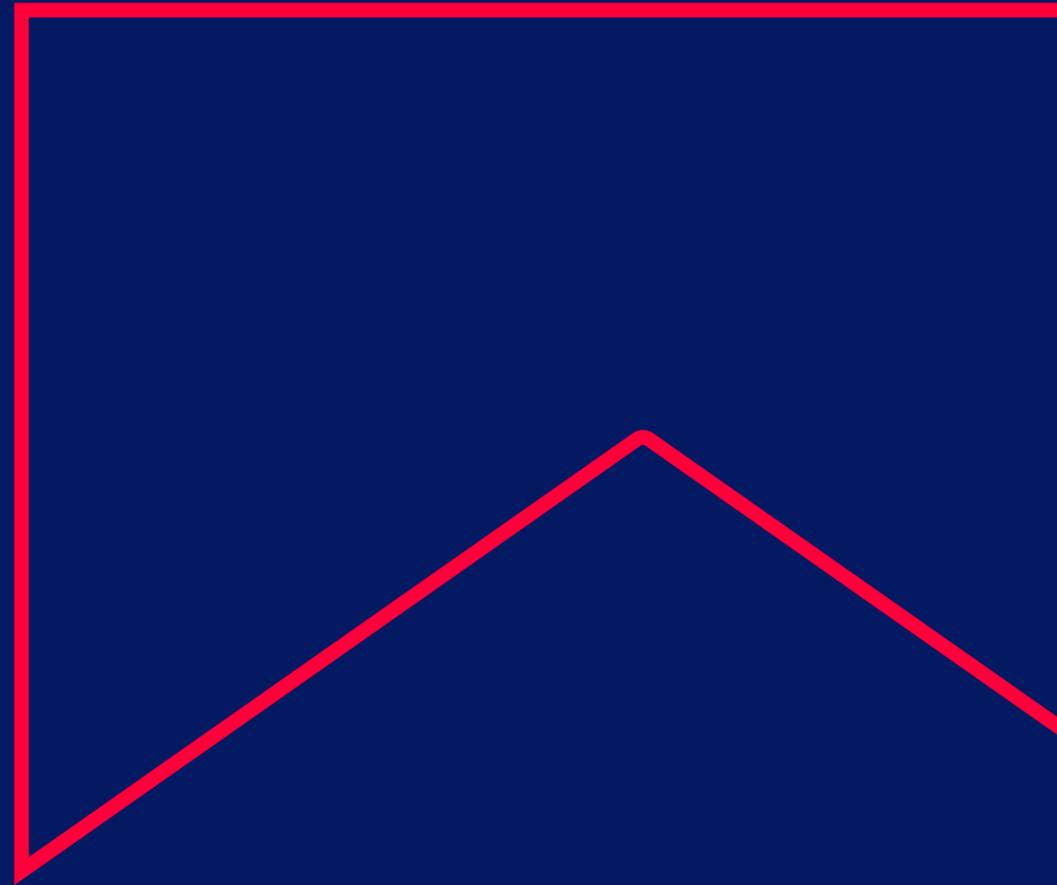
Overview

Use our typefaces to maximize impact across all applications while keeping it easy to read and highly recognizable.

Bb

Bow Valley College   Style Guidelines

Typography

Hierarchy

Use the typographic hierarchy system to establish a visual order of importance.

Poppins and Bitter are available and accessible to download through Google Fonts.

For alternative options available through Microsoft, please refer to the Typeface Fallback Option section.

All typefaces are also available in italics.

Poppins Bold is used for headlines.

Poppins Semibold is predominantly used for Subheads and highlighting parts of body copy.

Bitter Regular is used for body copy and smaller text such as captions, and footnotes.

Typeface

Ideal use case

Use the **Poppins** family of fonts for headlines, subheads, and other outlying text pieces.

Use Bitter Regular for text like body copy, footnotes, and photo captions.

Poppins Bold

Used for establishing hierarchy in titles, headlines, numbers*, etc.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Poppins Semibold

Used for sub-headlines and highlighting important information such as pull quotes and web-links.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Bitter Regular

Used for body copy and footnotes, photo captions, etc.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

*For numbers used in tables, use Bitter Regular.

Typeface

Fallback option

These options are for use outside of the Marcom team, where only system fonts are available. In these cases, use the Arial font family instead of **Poppins** for headlines, subheads, and other outlying text pieces.

Use Garamond in place of Bitter for text like body copy, footnotes, and photo captions.

When using the fallback typefaces in a layout, adhere to the same hierarchical standards as you would if you were using **Poppins** and Bitter.

Arial Bold

Used for establishing hierarchy in titles, chapter headlines, sub chapter headlines, numbers*, etc.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Garamond Regular

Used for body copy and smaller informational text such as folios and captions etc.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

*For numbers used in tables, use Garamond Regular.

Type basics

- **Don't** track **Poppins** tightly or loosely as it becomes too difficult to read.

- Write content in sentence case. Use title case in proper titles, product names, and service names.

- **Don't** use all uppercase or all caps in your typography, especially for paragraphs or text.

- Keep leading fairly open. If it's too tight, Bitter Regular becomes too difficult to read.

Tracking

✓ **This tracking is correct.**

✗ **This tracking is incorrect.**

✗ **This tracking is incorrect.**

Lettercase

✓ **Title case is easier to read.**

✗ **ALL CAPS IS HARDER TO READ.**

✓ Line spacing

Vid modita vel esenis nonet dolum qui corio evenis qui doloremquam aboremodita pernatis min nullatem eum quis est volo esciisciti ulliatet lacepudi conecul parcipsunt. Ommo cum qui conecab orruptas dem ium quidis none vent, cuptat officae volut omnim porem.

✓ Line spacing

Vid modita vel esenis nonet dolum qui corio evenis qui doloremquam aboremodita pernatis min nullatem eum quis est volo esciisciti ulliatet lacepudi conecul parcipsunt. Ommo cum qui conecab orruptas dem ium quidis none vent, cuptat officae volut omnim porem.

✗ Incorrect line spacing

Vid modita vel esenis nonet dolum qui corio evenis qui doloremquam aboremodita pernatis min nullatem eum quis est volo esciisciti ulliatet lacepudi conecul parcipsunt. Ommo cum qui conecab orruptas dem ium quidis none vent, cuptat officae volut omnim porem.

Sizing

It's important to maintain hierarchy within type structure—this can be made clear through scale and weight.

The headline should be the first to draw the audience's eye, followed in order by the subhead, body copy, footnotes, captions, and smaller elements of the copy.

This is a big headline.

This is two-line stacked headline.

This is a subhead and is half the point size of the headline.

This is body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Eu augue ut lectus arcu bibendum. Non tellus orci ac auctor augue mauris augue neque gravida.

Add emphasis with italic body copy. A condimentum vitae sapien pellentesque habitant. Vitae congue mauris rhoncus aenean vel. Velit scelerisque in dictum non. Viverra ultrices dui sapien. Imperdiet massa tincidunt nunc pulvinar sapien et ligula ullamcorper malesuada.

Use Poppins Semibold to highlight body copy. Onseritatur? Ga. Ugit landiatur sandame ndaeptatem qui to tota et dest, seque qui con pro error res et aliquam iliquia doluptatur renis et exeribus aut quae aut et veria doles nonsequam et doluptaque voluptatia de sit, quam.

For websites, use Poppins Semibold **bowvalleycollege.ca**.

"This is a pull quote."

"As an alternative, this is an italic pull quote."

This is a photo caption or secondary body copy.

---

1 This is a footnote.

Treatments

Bullets

There are **three** approaches to treating bullets:

- For basic, copy-heavy bullets, use Bitter Regular for all bullets.

- For short, list-style bullets, use **Poppins Semibold** to add emphasis.

- For bullets that require highlighting introductory copy, use **Poppins Semibold** to add emphasis paired with Bitter Regular for the descriptive copy.

Tus experib ernatur

Quissit isqui am hicabo ut entibus et aut facillaut prat

This is body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Eu augue ut lectus arcu bibendum. Non tellus orci ac auctor augue mauris augue neque gravida.

- Basic, copy-heavy bullets. Etur minvel es cus ratest is mo mos con et as et essimag nient.
- Im quo tes dolorehendit et repra di cullum consecto iuntem quo inihic to ea inus.
- Catem dolore odio. Nequi officae sim vellitae. Nam quia nobiti od quas pore explace pelendeni adi ut repeliqui omnis ratem arum fugia est re sunto omnis.
- Que eniet ersperit res minimodit expe erum quiam autaque et ut de aut essit.
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- **Short, list-style bullets**
- **Sa que im**
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- **Del etur**
- **Ut utaqui**

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- **Highlighted bullets** – im aliquate persperat molum que pori omnis
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- **Olliquam** – at voluptur atur ab iliquat aspediciento cone a
- **Conestrum** – ipis enis iur maxim que conectas molupti squam.

Treatments

Drop caps

- Use **Poppins Bold** at either 100% or 40% tonal values for drop caps.

- Avoid using 10% tonal values as they are too difficult to read.

- Avoid using **Poppins Semibold** for drop caps.

✓

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Body copy with a drop cap. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Eu augue ut lectus arcu bibendum. Non tellus orci ac auctor augue mauris augue neque gravida. Rorepelit issendeste re, inctaerumque doluptas molute non eaqui sequam, sequia quis excerep repuda senderro.

Do use 100% tonal value **navy**.

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Body copy with a drop cap. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Eu augue ut lectus arcu bibendum. Non tellus orci ac auctor augue mauris augue neque gravida. Rorepelit issendeste re, inctaerumque doluptas molute non eaqui sequam.

Do use 40% tonal value **navy**.

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Do use 100% tonal value brand colours.

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Tus experib

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Do use 40% tonal value brand colours.

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Tus experib

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Don't use 10% tonal value **navy** or **Poppins Semibold**.

✗

Tus experib

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Don't use 10% tonal value brand colours or **Poppins Semibold**.

Type basics

Dos and don'ts

- Stack headlines into two or even three lines versus keeping them in one long line.
- Short and efficient line lengths are easier to read and retain. Long lines of text are difficult for the reader.
- Add extra padding within a container to preserve openness in the typography. Prevent text from going edge to edge in a container.

✓

Headlines

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Headlines

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Line length

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✕

Line length

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Alignment

- Left-align copy to add legibility, organization, and clarity for the reader.
- Photo captions can either appear on the left or right edge of the photo depending on the layout.

This is a headline

This is body copy in one column. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Eu augue ut lectus arcu bibendum. Non tellus orci ac auctor augue mauris augue neque gravida. Rorepelit issendeste re, inctaerumque doluptas molute non eaqui sequam, sequia quis excerep repuda senderro mint. Axim volupient es es dollandit qui vendit alictet ut perum.

"This is a pull quote."

Acea conseque nihici necture ssitincid culpa simoluptae. Od ex et et ulpa doluptat. Epudae rem. Loruptur, adia voluptatust oditia nonsed ut ped ut dolupta turioss undus, inusam explitam et, alis.

This is a photo caption that is ragged left.

This is a two-line stacked headline

This is a subhead

This is body copy in two columns. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Eu augue ut lectus arcu bibendum. Non tellus orci ac auctor augue mauris augue neque gravida.

A condimentum vitae sapien pellentesque habitant. Vitae congue mauris rhoncus aenean vel. Velit scelerisque in dictum non. Viverra justo nec ultrices dui sapien. Imperdiet massa tincidunt nunc pulvinar sapien et ligula ullamcorper malesuada.

This is a photo caption that is ragged right.

Treatments

Tables

To organize content within a table, follow the guidelines in the sample provided. Hierarchy is important in tables, so content is easy to digest at-a-glance.

Use **Poppins Bold** in **navy** for table headings.

Use **Poppins Semibold** in **navy** for table subheads.

Use **Poppins Semibold** in **navy** for descriptive column in table.

Use **navy** for the background colour and **Poppins Bold** in **white** for table heads.

Litatur accae

Officid quis il remolupti ipsae

Harcitatur	Perum	Volorehenis	Itatque
Entium	123	345	voluptatium
Volupti occusti	456	67	aut pere
Ni odis arion	7,890	8,901	peribus
Occusti quam	12	234,567	nostio

Use Bitter Regular for numbers and copy in rows.

Colour rows by alternating **white** and 10% tonal value **navy**.

Use 0.5 pt **navy** rules for **white** rows and 1 pt **white** rules for 10% tonal value **navy** rows.

Treatments
Charts and graphs

Follow the guidelines outlined on this page to develop clean, easy to read charts and graphs. The full primary colour palette can be used when necessary. Create visual hierarchy by using **Poppins Bold**, **Poppins Semibold**, and Bitter Regular as outlined.

Colour palette

Use the full colour palette for charts. 100% tonal values are preferred but for charts with more data, use 40% and 10% tonal values.

Use **Poppins Bold** in **navy** for chart headings.

Use **Poppins Semibold** in **navy** for chart subheads.

Sumquia
Cullit faceseque

Use the primary colour palette at 100% tonal value first.

Use **Poppins Semibold** for numbers.

Use **Poppins Semibold** in **navy** for legend heads.

Legend
- ■ Et remolupti
- ■ Ipis imin
- ■ Prestiunti
- ■ Sumquia
- ■ Quatqui

25 15 10 5 20

Use Bitter Regular at 90% **black** for descriptive text.

Verum que volupta
Era dolendi

Use **Poppins Semibold** for numbers.

10 5 15 20 20

Peribus Nostio Temquia Sam Quiatio
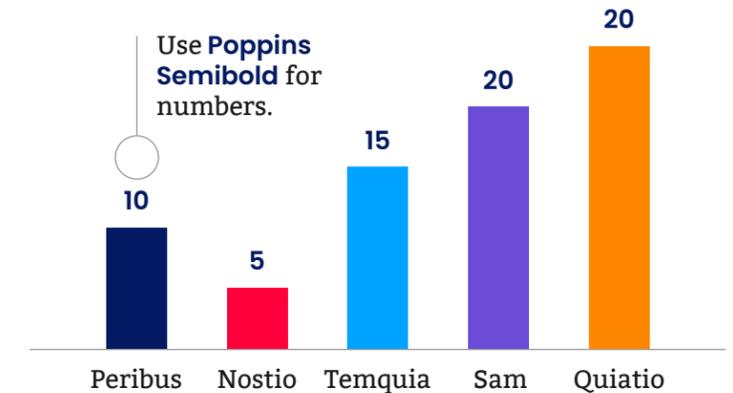
Use Bitter Regular at 90% **black** for descriptive text.

An example when 40% and 10% tonal values are required.

Legend
- ■ **5:** Et remolupti
- ■ **2:** Ipis imin
- ■ **6:** Prestiunti
- ■ **7:** Sumquia
- ■ **1:** Quatqui
- ■ **5:** Beaquos
- ■ **3:** Expliquos
- ■ **4:** Aut lam
- ■ **7:** Inimi
- ■ **5:** Cullit
- ■ **3:** Faceseque
- ■ **4:** Peratus
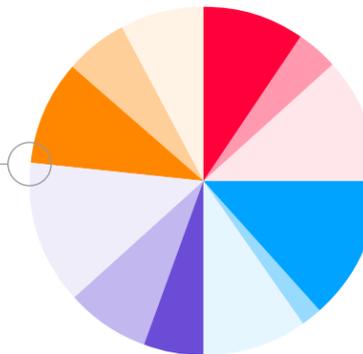
To prevent charts with multiple values from looking cluttered, cluster each colour together (i.e., **red** at 100%, 40% and 10% tonal value, followed by **blue** at 100%, 40% and 10% tonal value, etc.)

Use **Poppins Semibold** for numbers. In this case, numbers would look too cluttered on the pie chart.

Typography

Don'ts

Follow best practices when using typography. The most important things to keep in mind are hierarchy and legibility. The type should be easy to read, sensibly placed, and consistent across applications.

✕

THIS IS HARD TO READ

Don't use all caps.

✕

Unclear and
n o t   l e g i b l e
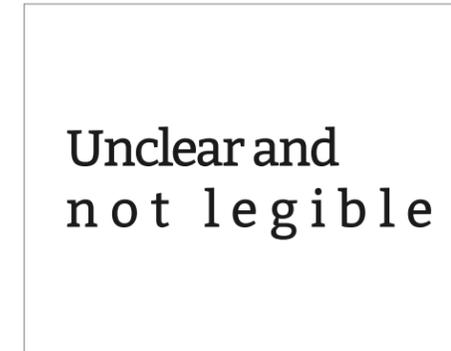
Don't adjust kerning or tracking

✕

Headline

Subhead

This is body copy.
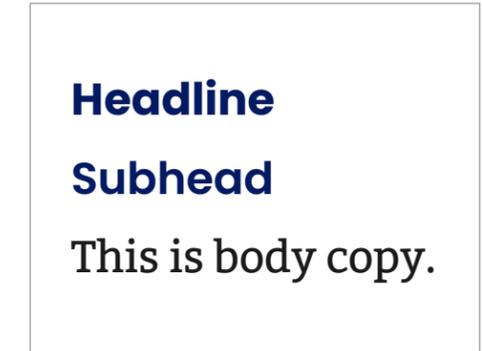
Don't make different levels of hierarchy the same size or scale as another.

✕

Don't do this.
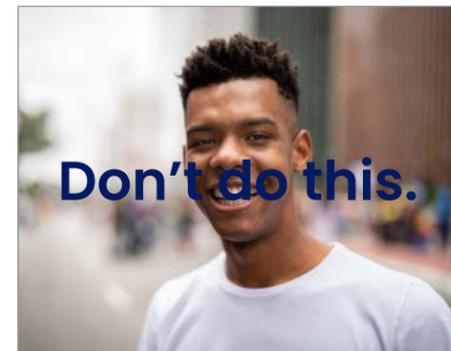
Don't place type over important focal points of an image.

✕

This is the incorrect font for a headline

This is the incorrect font for a subhead

This is the incorrect font for body copy.

Don't use different fonts for headlines, subheads and body copy.

Swag

Colour

Match silkscreen inks and embroidery threads as closely as possible to the logo colours.

For **navy** fabrics, match as closely to the **navy** used in the logo as possible.

Pantone
151 C
151 U

Print
CMYK: 0 54 100 0

Pantone
2102 C
2102 U

Print
CMYK: 73 72 0 0

Pantone
2191 C
2191 U

Print
CMYK: 75 11 0 0

Pantone
2035 C
2035 U

Print
CMYK: 0 100 100 0

Pantone
2758 C
2758 U

Print
CMYK: 100 83 0 47
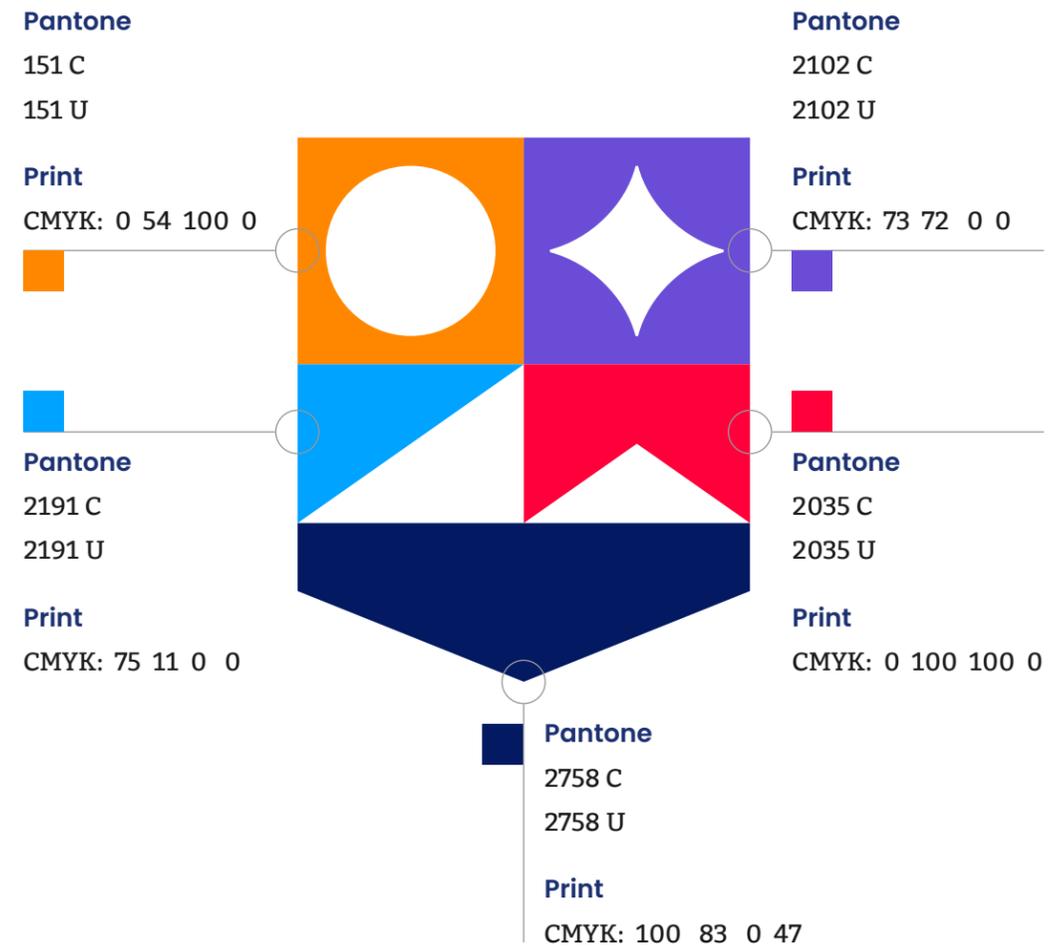
An example of the logo on fabric.

Colour application
Fabrics

- On **white** and **heather grey** fabrics, use the full colour logo.

- On **navy** and **black**, use the **white** knockout logo.

- Logos are to be either silkscreened or sublimation printed.

- Print the logo as large as possible based on the provided template for a bold, memorable look.

Do use the full colour logo on **white** fabrics.

Do use the full colour logo on **heather grey** fabrics.

Do use the **white** knockout logo on **navy** fabrics.

Do use the **white** knockout logo on **black** fabrics.

Don't use the **white** or **black** knockout logos on **white** fabrics.

Don't use the **white** or **black** knockout logos on **heather grey** fabrics.
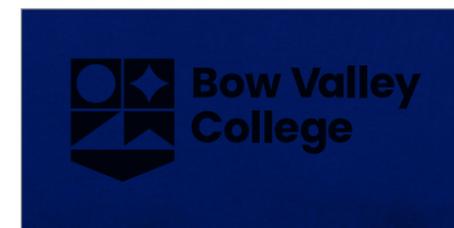
Don't use the full colour or **black** knockout logos on **navy** fabrics.

Don't use the full colour or **black** knockout logos on **black** fabrics.

Don't print on any other colours.

Colour application

Embroidery

- On **white** and **heather grey** knits and fabrics, use the full-colour logo.

- On **navy** and **black**, use the **white** knockout logo.

- Embroider the logo as large as possible based on the provided template for a bold, memorable look.

- Match thread as closely as possible to the brand colours.

- Use the special digitized logo file for embroidery.

Do emroider the full colour logo for **white** knits and fabrics.

Do emroider the full colour logo for **heather grey** knits and fabrics.

Do embroider the reversed logo on **navy** knits and fabrics.

Do embroider the reversed logo on **black** knits and fabrics.
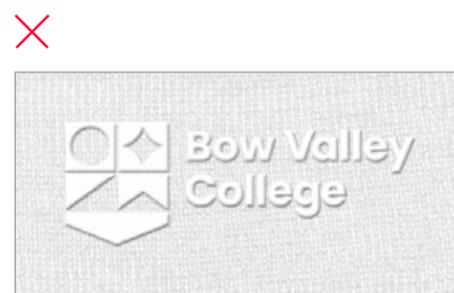
Don't embroider the **white** or **black** knockout logos on **white** knits or fabrics.

Don't embroider the **white** or **black** knockout logos on **heather grey** knits or fabrics.

Don't embroider the full colour or **black** knockout logos on **navy** knits or fabrics.

Don't emborider the full colour or **black** knockout logo on **black** knits or fabrics.
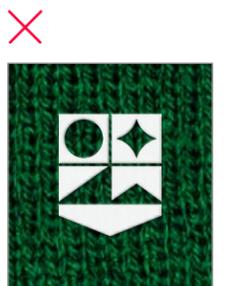
Don't embroider on any other colours.

Colour application

Eco-friendly products

- Use the **black** knockout logo on unbleached and recycled papers. In cases when the paper is light enough in colour, the full-colour logo can be used.

- On eco-plastics, use the full colour logo.

- On brushed metal, use the full-colour logo.

- Print the logo as large as possible based on the provided template for a bold, memorable look.

Unbleached and recycled papers

Do use the knockout logo on most unbleached or recycled paper. In instances when the paper is light enough, use the colour logo.
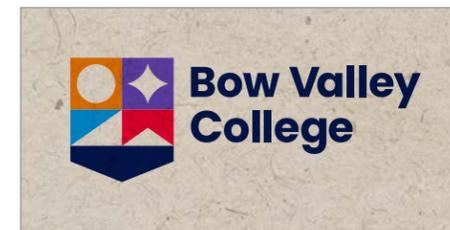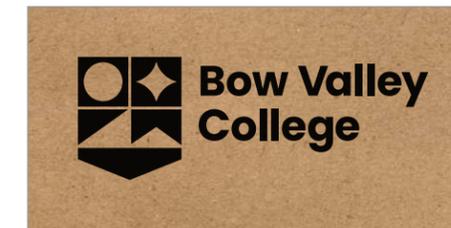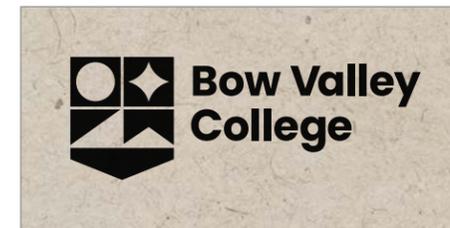
Don't use the colour logo on dark unbleached or recycled paper.

Eco-plastics

Do use the full colour logo on eco-plastics.
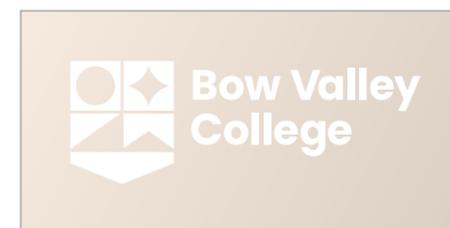
Don't use the **white** or **black** knockout logos on eco-plastics.

Brushed metal

Do use the full colour logo on brushed metal.

Don't use the **white** or **black** knockout logos on brushed metal.

Colour application

Ceramics

- Use the full-colour logo on **white** ceramics.

- Use the **white** knockout logo on **navy** and **black** ceramics.

- Print the logo as large as possible based on the provided template for a bold, memorable look.
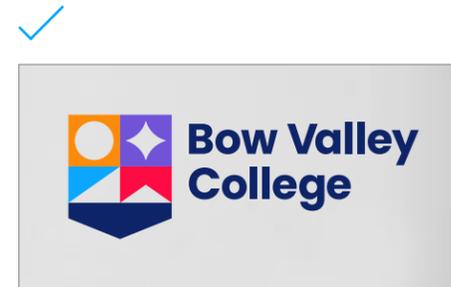
Do use the full colour logo on **white** ceramics.

Do use the **white** knockout logo on **navy** ceramics.

Do use the **white** knockout logo on **black** ceramics.
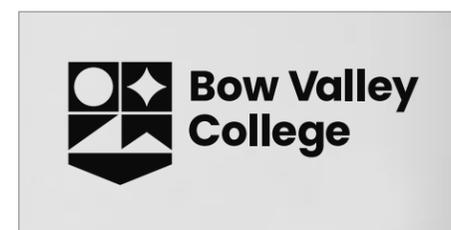
Don't use the **white** or **black** knockout logos on **white** ceramics.

Don't use the full colour or **black** knockout logo on **navy** ceramics.

Don't use the full colour or **black** knockout logo on **black** ceramics.

Swag examples

07
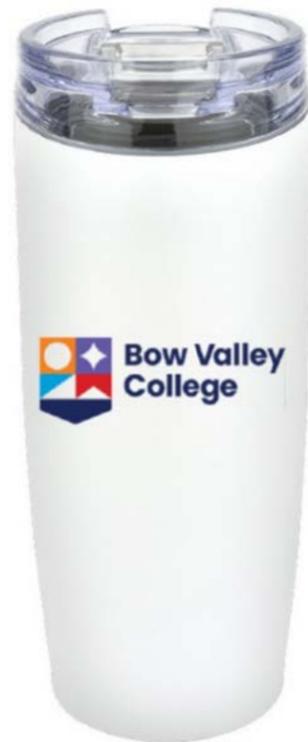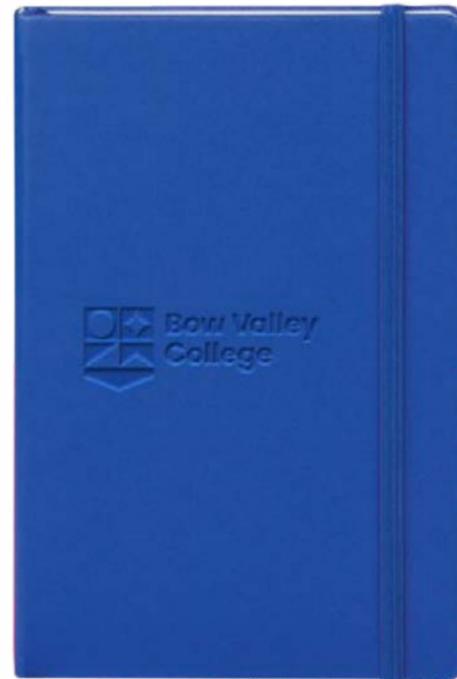
Photography

Overview

When using photography, keep these **five** things in mind:

- Authenticity
- Interactions
- Casting
- Lighting and colour
- Composition

Moments of productivity

Photography should capture moments of productivity inside and outside of the College.

- Use photos of candid interactions between peers, moments of learning or discovery, or active engagement of campus life.

- Show friends studying together, exploring their communities, or working with external partners.

- Capture productive moments of learning, engagement, and life.

Colour in photography

Introduce brand colours into photography whenever possible. Pops of colour can be intentionally styled or propped, or added in post-production.

Composition

Compelling image composition will help create a focal point and further communicate the brand story.

- Use negative space around the subject to allow for placement of additional design elements and icons and to add impact.

- Show activity, movement, or moments of learning or connection.

- Use photography to engage with the audience in a meaningful way.

Diversity
in photography

Diversity and inclusivity is a key value for Bow Valley College—everyone is equal and respected. Use photographs of:

- **People of colour/racialized people** (race, colour, ancestry, place of origin)

- **Indigenous people** (race, colour, ancestry, place of origin)

- **Immigrants and refugees** (race, colour, ancestry, place of origin)

- **LGBTQ** (gender, gender identity, gender expression, sexual orientation)

- **People with disabilities** (physical disability and mental disability)

- **People living in poverty/employment status** (source of income)

- **Older adults** (age)

- **Women** (gender, includes pregnancy)

- **Diverse family and marital status/ responsibilities** (family and marital status)

- **Religious/spiritual communities** (religion)

Authenticity in photography

When shooting, and especially when choosing stock photography, always strive for authenticity.

- All photography should be rooted in reality and give viewers realistic expectations.

- Authentic photography captures a moment in time.
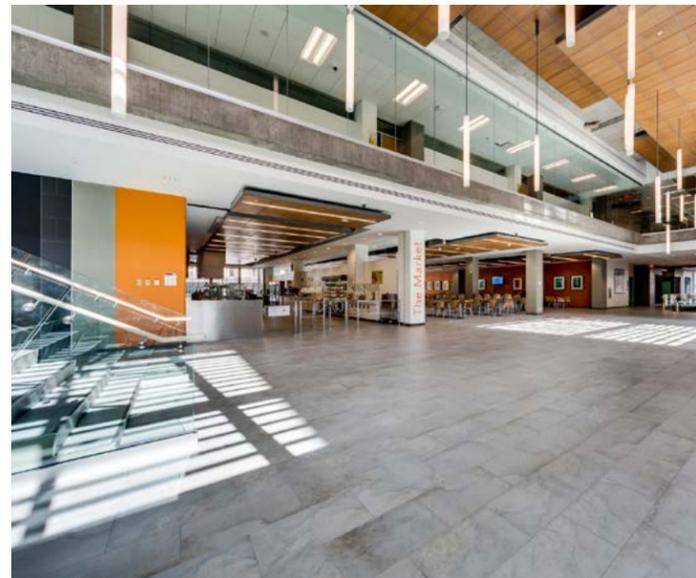
Emotion and interaction in photography

Photographs should capture that moment in time of learning and energy at Bow Valley College. Individual or group subjects should feel caught in the moment and unaware of the camera. The viewer should feel like they're watching the moment unobtrusively.

Posed shots shouldn't feel forced through expression or action, but instead natural and effortless.

Both stock images and original photography should be uplifting and positive, always authentic, and never forced.
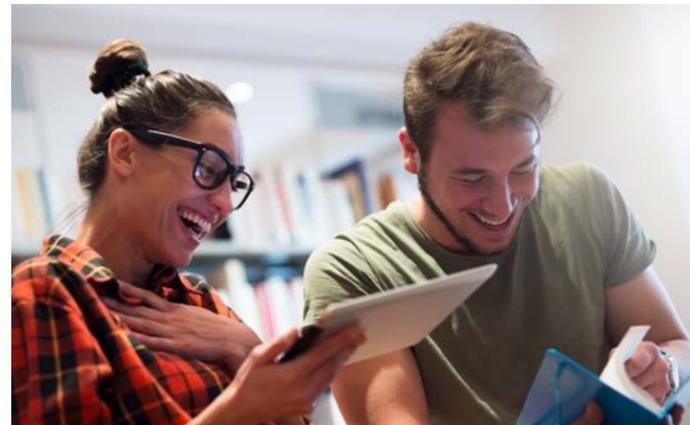
Lighting and colour in photography

Lighting plays a key role in defining the look and feel of photography and builds on authenticity. When shooting, strive for an inviting and relatable feel with realistic lighting and colour. Aim to shoot with high dynamic range; highlights and shadows should hold shape and details. The lighting should be as natural as possible.

Avoid using black-and-white photography or colouring images in one tone.

Event photography

Event photography is the perfect place to capture a moment in time. It should focus on people, not location or atmosphere, and the goal is to capture interactions and genuine connections. Photos should be shot at eye level and should avoid extreme or unnatural angles. Try to keep the composition simple, even when faced with cluttered or complex locations. Focus on moments rather than general scenes.

When shooting expansive locations filled with people and objects, aim to include negative space. It allows multiple teams to play with the image and create something special that brings the brand to life.

COVID-19 photography

Consider current public-health measures when shooting subjects. Photos should depict proper social-distancing measures, public-gathering restrictions, face-coverings requirements, and other public-health recommendations, when applicable. In our aim to be as authentic as possible, photos of student life should also reflect current protocols such as virtual classrooms over in-person settings.

All photos used in internal and external-facing applications must be vetted by a member of the re-entry committee (**covidinfo@bowvalleycollege.ca**) prior to use.
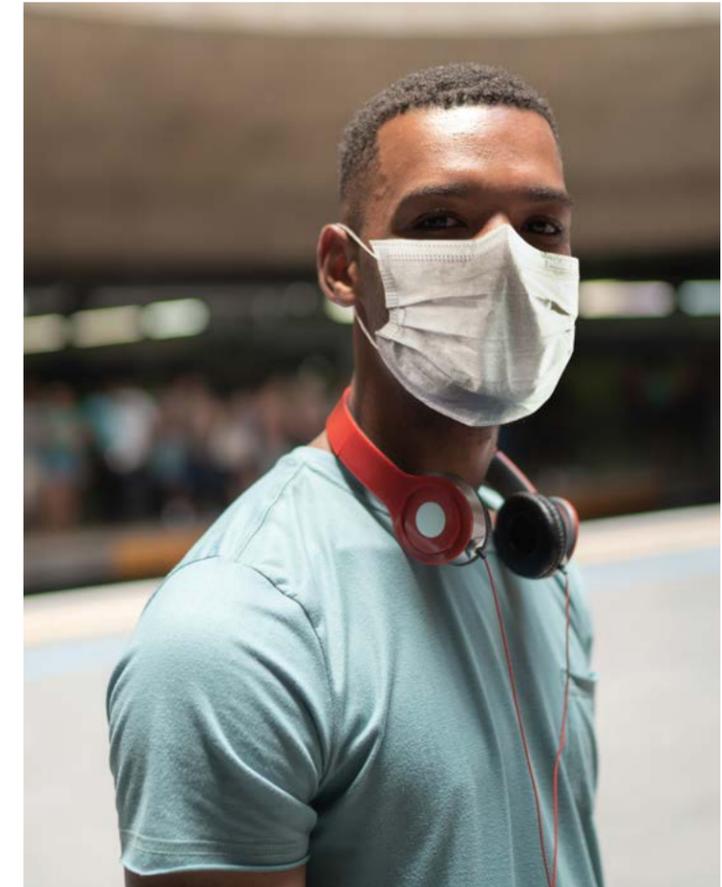
Stock vs.
original photography

Whenever possible, use original Bow Valley Collage imagery. This will add to the authenticity of our story and develop the visual strength of our brand.

Stock photography can be used if we cannot create original photography. Always abide by usage rights from the stock photography provider.

When selecting stock imagery, make sure it can co-exist seamlessly alongside original Bow Valley College photography. Take special care not to feature anything misleading within the image (e.g., architecture or location).

✕

Why this stock photo **does not work**:

- Uneven lighting
- Obscure angle
- Background/environment obviously incorrect
- Cheesy, posed shot
- Colour contrast dialled up

✓

Why this stock photo **does work**:

- Natural lighting
- Natural poses
- Feels authentic to location
- Colours are cohesive
- Focal point is clear

Photography don'ts

Things to avoid:

- Shooting from extreme or unnatural angles—eye level is best.

- Cluttered and complex compositions that distract from the main focal point.

- Harsh shadows or lighting on the subject, along with lens flare or confusing reflections.

- Forcing subjects to pose in unnatural ways or express an emotion that is not true to the narrative.

- Don't use photos depicting a negative or stressful situation.

- Don't use cheesy feeling stock shots.

Note: Any images of current and past students need to be vetted by LSS. Any images of current and former staff need to be vetted by HR.

Subject posed in unnatural and stressful way.

Harsh lighting and lens flare.

Subject with a stressful demeanor.

Cluttered and complex composition.

Unnatural angle.

Cheesy feeling stock shot.

Thank you

Thank you

Each of us has a role to play to maintain consistency across Bow Valley College as an institution, both internally and externally. With this guide, we're well equipped with the tools and information necessary to amplify our brand.

We can't wait to see what we achieve together.

From everyone at Bow Valley College, thank you for your attention to detail, your unwavering support, and your commitment to making our brand vision a reality.

Bow Valley College

Contact

Marketing and Communications

brand@bowvalleycollege.ca