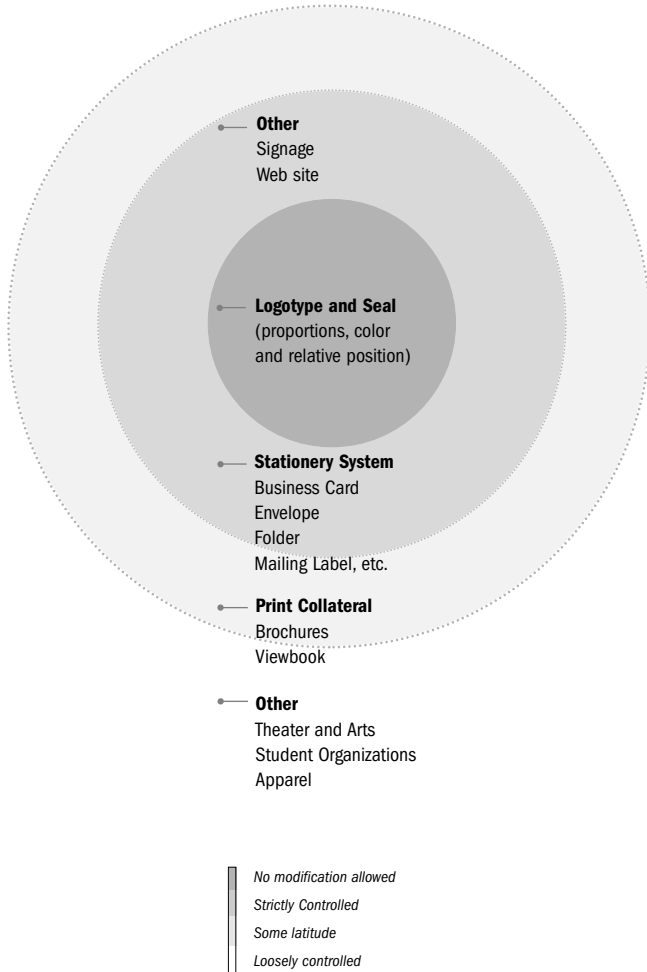


Colby

IDENTITY  
STANDARDS  
MANUAL

- 2 Introduction**
- 3 The Logotype and Seal**
- 4 The Typographic Palette**
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  - Black and white applications
  - Process colors palette
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  - Web safe palette
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  - Printing and type specifications
  - Logo application
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  - Brochure covers
  - Publication covers
  - Signage
  - T-shirts
  - Sub-branding
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This style guide presents Colby's new logotype, font family, and color palette; provides clear guidelines for how these elements are to be used; shows a range of sample applications; and gives users the tools they need to maintain the College's identity across all visual communications.

This style guide is comprehensive but not exhaustive. There will frequently be a need for design solutions that fall outside of given formulas. To help explain those decisions, we state the rationale for each rule and recommendation we make. No visual identity will survive long unless its users understand how it expresses the vision, mission, and personality of the College.

Every visual identity is a struggle between the overall institutional identity and the goals of each piece of visual communication. If the institutional identity is too strictly applied, the message is smothered by the system. If the rules are ignored, each piece of communication is isolated, and the overall effect is disorder.

The diagram on the left shows the gradation between the types of applications that require strict adherence to graphic standards (at the core) and those that offer the designer and client wider expressive scope (at the periphery). At the outset of each communications project, the creative team and the client should decide where the piece resides in this continuum.

The word "Colby" is rendered in a blue, serif typeface. The letters are tall and narrow, with a classic, elegant feel. The 'C' is particularly prominent, starting with a high arch.

**Figure A:** Logotype

Colby's core identity consists of two elements: the Colby logotype (**Figure A**) and the Colby seal (**Figure B**). These elements are the foundation of the College's overall identity. The rendering, color, and position of the logotype and seal must be consistently applied to all levels of communications.



**Figure B:** Seal

The Colby logotype and seal are set in the typeface Perpetua. This font is restricted to the logotype and seal. Because the logotype and seal are given their own unique typeface (Perpetua), they are less likely to be confused with other elements in the system or have their individuality diluted by Perpetua's overuse.

Whenever the logotype and seal appear together, they must assume the position and scale relationship shown in **Figure C**. This combination of logotype and seal will be referred to in this style guide as the logo/seal unit.



**Figure C:** Logotype and seal lock-up

It is important to note that both the logotype and seal are outlined artwork, so there is no need to load the Perpetua font onto a computer in order to print. This also means that the logotype cannot be kerned or reset in type—it is finished artwork and should not be manipulated.

**FRANKLIN GOTHIC**

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

abcdefghijklm  
nopqrstuvwxyz

1234567890

Book  
*Book Italic*  
**Demi**  
***Demi Italic***

---

Colby's typographic palette consists of two type families: the sans serif font ITC Franklin Gothic and the serif font Janson. These fonts should be used for all materials.

All correspondence should be set in Franklin (see page 12 for formatting details). Janson may be used on any publications or papers you are producing. The two fonts are complementary and can be used in the same publication. For example, a brochure may have its main text set in Janson, while a box containing additional information may use Franklin as a means of setting it off from the main text. This guide is an example of how the typographic palette can be used.

**JANSON TEXT**

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

abcdefghijklm  
nopqrstuvwxyz

1234567890

Roman  
*Italic*  
**Bold**  
***Bold Italic***

As mentioned on page 3, the Colby logotype and seal are set in the typeface Perpetua. This font is restricted to the logotype and seal.

The black and white logo should only be used when color is not an option, such as in a newspaper ad. In these cases, if on a white background, the logo/seal unit should be 100% black.

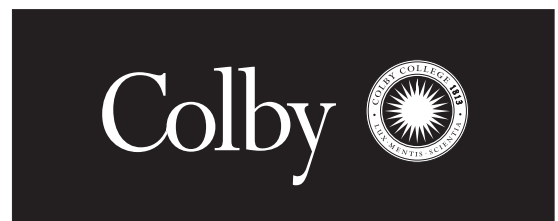
Screening the seal back is an option when the logo/seal unit is inappropriate or impractical, such as when the inclusion of the seal feels too formal, or when there is not enough space in a design to include both logotype and seal. We recommend screening the seal back to around 7-10 percent.

**PLEASE NOTE:** You should always test the strength of the screen to make sure the tinted seal is not too strong or distracting.

**On white =  
100% Black**



**On black =  
100% White**



**Screened seal =  
7-10% Black**



The identity's palette consists of a primary color palette and a *secondary color palette*.

The *primary color palette* represents the color that the logotype and seal will always appear in. Although the logotype and seal should never appear in colors other than PMS 280, black, or white (reversed out), the use of PMS 280 for other graphic elements is optional.

The *secondary color palette* is intended to accent the primary color palette and give variety and creative latitude to communications outside of the core materials (the two innermost spheres on page 2). If you find one of these colors too dark or too light for a specific application, feel free to choose a lighter or darker value of that color from the pantone spectrum. In the case of a color being too dark, you may also screen it back.

Primary Colors =



**PMS 280**



**PMS Warm Gray 2**  
(this is a light warm gray color)



Always PMS 280

Secondary Colors =



**PMS 1385**



**PMS 2708**



**PMS 5575**



**PMS 9161 (pastel)**

The following is a translation of solid PMS colors into process colors when the logo needs to be printed as part of a full color publication in CMYK (Cyan, Magenta, Yellow, and Black.)

**PLEASE NOTE:** Due to the limitations of printing in CMYK, color will not identically match the PMS palette.

Primary Colors =



Secondary Colors =



**PMS 1385**  
C: 0  
M: 47  
Y: 100  
K: 9



**PMS 2708**  
C: 34  
M: 9  
Y: 0  
K: 0



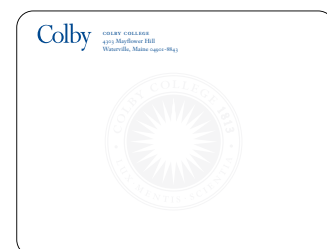
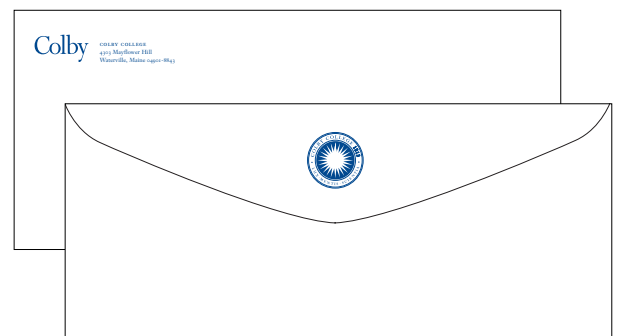
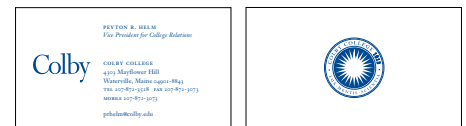
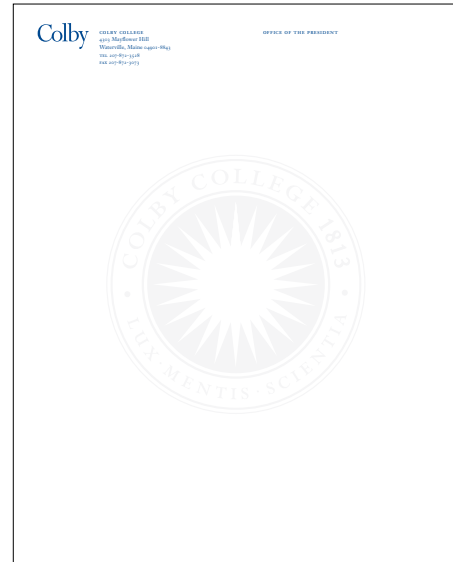
**PMS 5575**  
C: 20  
M: 0  
Y: 16  
K: 17



**PMS 9161 (pastel)**  
C: 0  
M: 4  
Y: 15  
K: 1



The Colby stationery system consists of letterhead, second sheet, business card, mailing label, and envelope. The logotype and address information have been treated consistently across all applications both in composition and in color. The seal is used more flexibly; printed as a tinted varnish on letterhead or appearing in full-strength on the back of the business card or envelope. Note that the logotype and full-strength seal do not appear on the same surface together in the stationery system. If they did appear on the same surface, they would be composed as a unit as shown on page 3, **Figure C**.

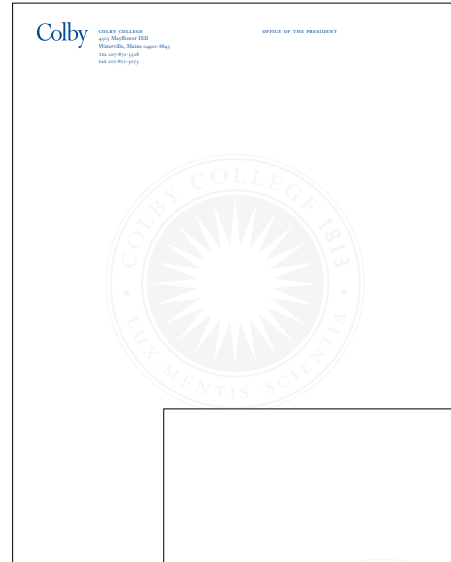


**Paper Stock & Colors:**

**Letterhead:**

70# text, Neenah Classic Crest  
Recycled bright white, smooth  
Tinted varnish seal  
Size: 8½" x 11"  
PMS 280

| letterhead >>



**Second Sheet:**

70# text, Neenah Classic Crest  
Recycled bright white, smooth  
Tinted varnish seal  
Size: 8½" x 11"

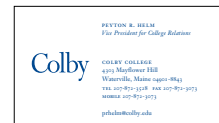
| second sheet >>



**Business Cards & Compliments Cards:**

80# cover, Neenah Classic Crest  
Recycled bright white, smooth  
Size: 2" x 3½"  
PMS 280

| business card >>



**Typefaces Used:**

Janson Text and Janson Oldstyle Figures

**Paper Stock & Colors continued:**

**#10 Envelope:**

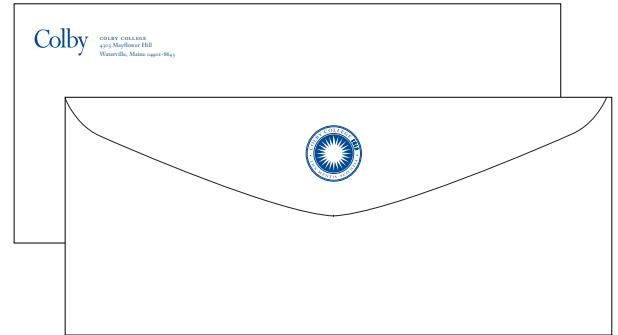
70# text, Neenah Classic Crest

Bright white, smooth

Size: 4 1/8" x 9.5"

PMS 280U

| #10 envelope >>



**Mailing Labels:**

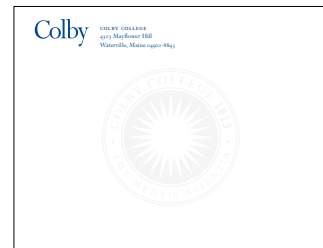
Avery labels, #5164

six labels to a sheet

Size: 3 1/3" x 4"

PMS 280 (seal-7% screen)

| mailing label >>



**Typeface Used**

Janson Text and Janson Oldstyle Figures

Figure A shows the recommended measurements of the logotype, address, and office or personalized name and/or title.

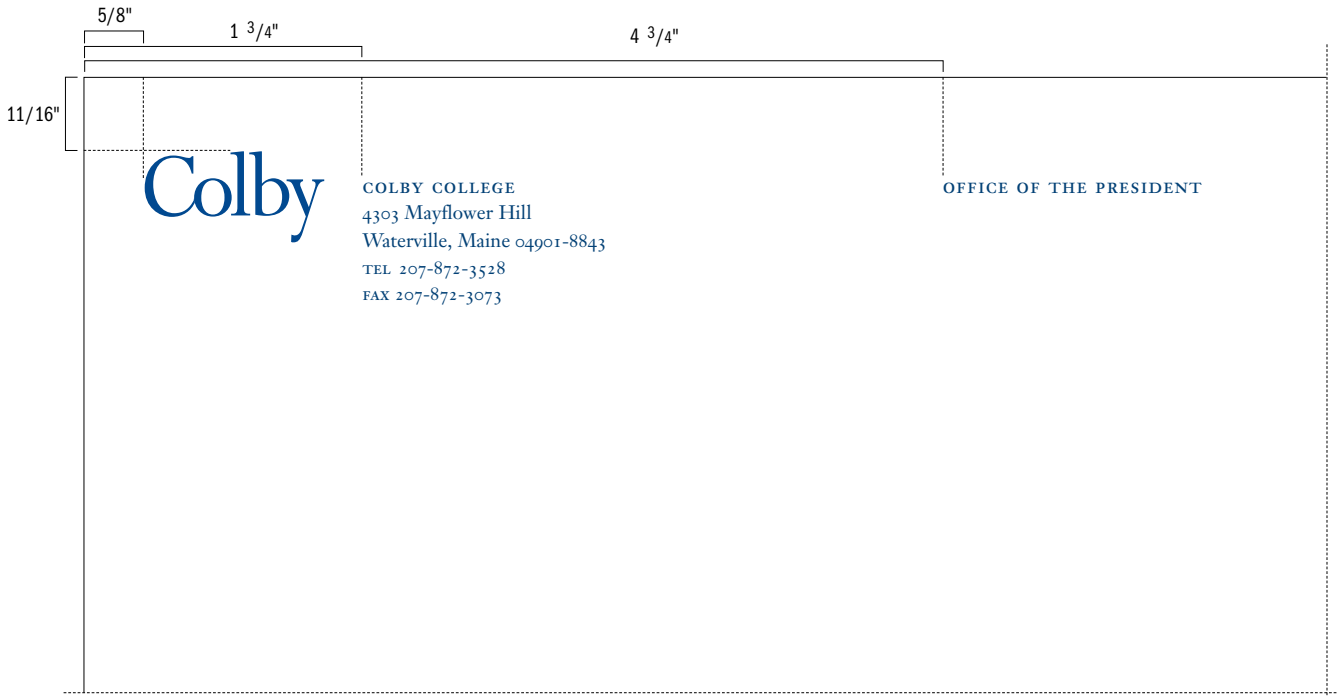


Figure A: Correct placement of logotype, address, and office or personalized name and/or title.

Figure B shows how the body of the letter aligns with the axis of the logotype.

**The Text Area**

The beginning of the text area aligns with the left edge of the blue Colby College text box and is located 2" from the top of the page. The bottom of the text area is 1" from the bottom of the page. Second sheet margins are the same left, right, and bottom, **but you will need to set the top margin to 1"**. If you need assistance, call the Help Desk at x3888.

Correspondence Text Specifications

ITC Franklin Gothic Std

Text size: 10 pt.

Single space

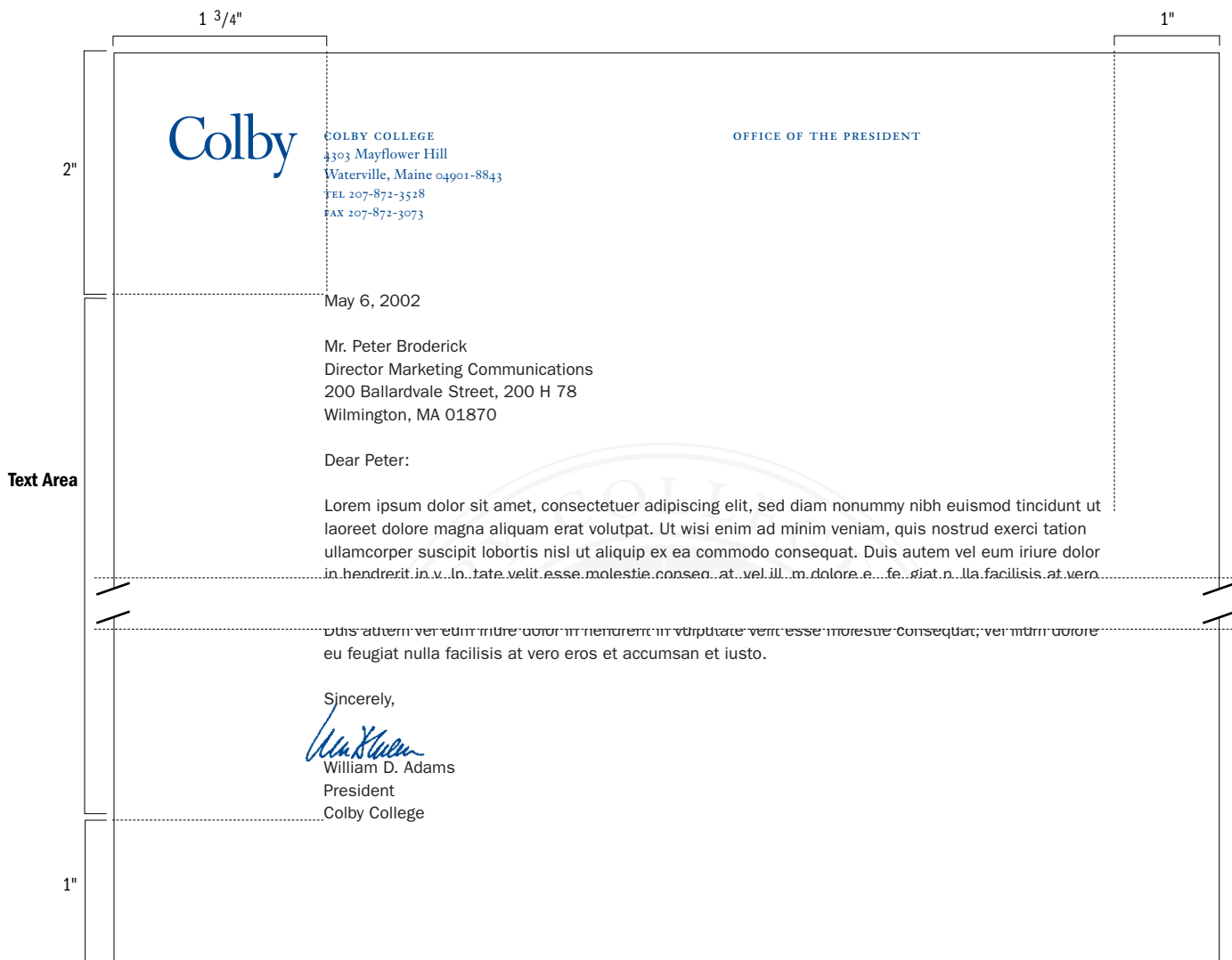


Figure B: Correct placement of letter copy.

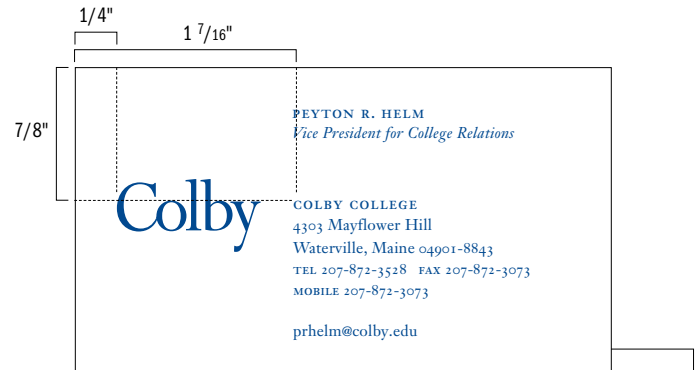
**Figure A** shows the relationship between the logotype and the address copy. The text always aligns with the height of the “y.”

**Figure B** shows the default position of the logotype and address on the business card.

**Figure C** shows how the logotype can move down and left to accommodate lengthy titles.



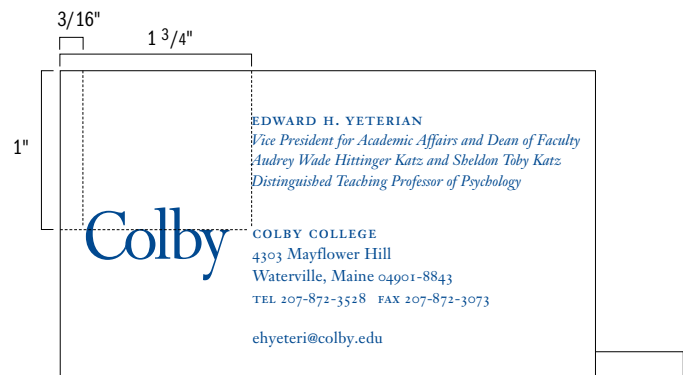
**Figure A:** Please note that the top of the Colby College text block will always align with the top to the letter “y” in Colby.



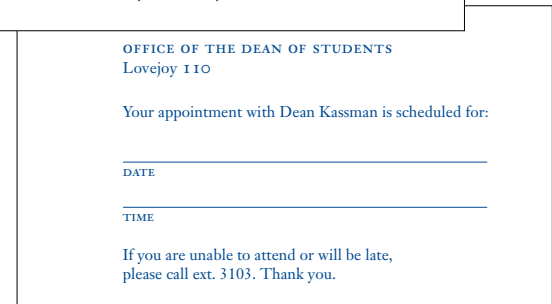
**Figure B**



**Back**



**Figure C**



**Alternative Back**

Here are three examples of brochure cover treatments: In **Figure A** and **Figure B**, the logotype is reversed out of a portion of the photograph while the title of the brochure is reversed out of a solid block of color. The logotype should always be placed over an area of flat color within the image. It is also a good idea to place the logotype somewhere in the photograph where the composition of elements in the image will emphasize the placement, e.g. within the soccer ball or at the end of the mountain chain.

Another design option would be to reverse the logotype out of a solid block of color as in **Figure C** and incorporate the brochure's title into the photograph.

#### NOTE ON PHOTOGRAPHY

On the sample publications and brochure covers we have used the kind of photography we think best epitomizes Colby. The photos are colorful, dynamic, and inviting. Using the Colby color palette to echo colors in the photography also helps unify these designs.

The key to getting good imagery for Colby is using a photographer who shoots at unique angles and from varying perspectives, as well as shooting strong “conventional” photography. The photographer needs to shoot like a photojournalist, immersing herself in Colby's environment and always looking for fresh ways to visualize the college.

#### NOTE ON POSITIONING THE LOGOTYPE IN A BAR OF COLOR

The logotype looks best off-center when it is placed in a solid, horizontal bar of color. Please refer to the ideal white space on page 19 for positioning the logotype within a bar of color.



Figure A

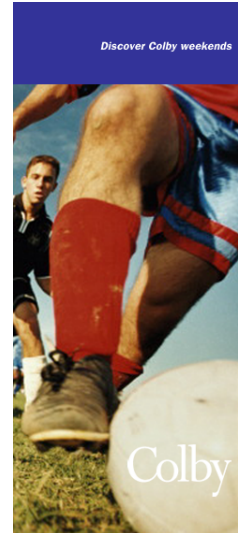


Figure B

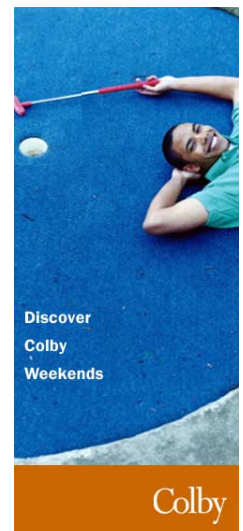


Figure C

**Publication Covers**

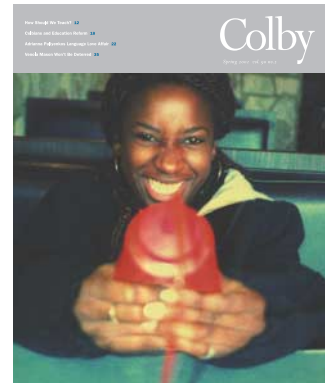
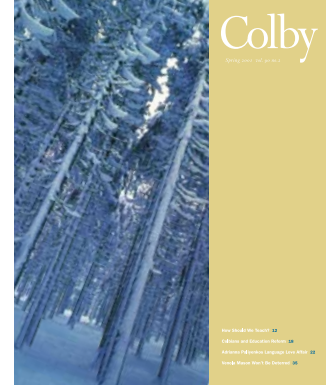
To the right are three examples of publication cover designs. In all three examples, the Colby logotype is contained in a color block that can extend vertically or horizontally. This flexibility offers a range of frames in which to compose imagery.

**NOTE:** The Colby logotype is composed of slim, graceful letter forms, so it should only be reversed out of solid areas of color or areas of an image that are almost solid. The logotype is not bold enough to be read against busy backgrounds. Please refer to the ideal white space on page 19 for positioning the logotype within a bar of color.

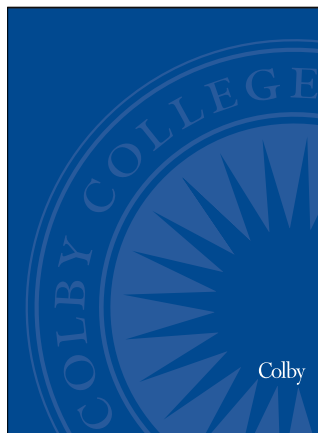
**Folder Design**

This Colby folder design shows how the logotype can be reversed out of a solid color and how the seal can be treated as a subtle background element. In this example the seal is screened back 85 percent of the color it sits on and bleeds off the cover and onto the inside.

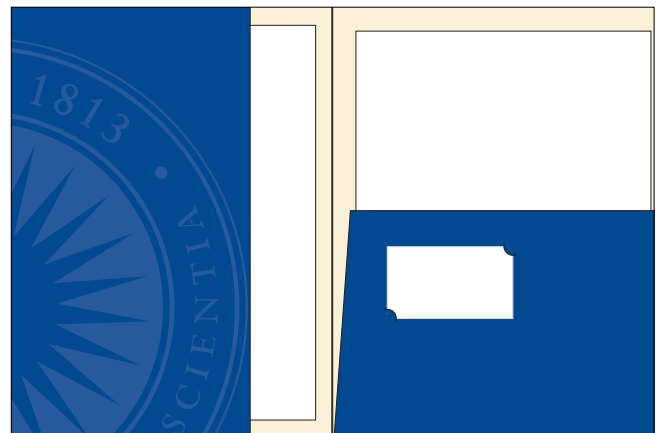
As an option to screening, the seal could also be printed as a varnish, which would give it more subtlety.



Publication Covers



Front Cover



Inside Spread



To the right are examples of the logotype and seal applied to signage. The design is meant to show how the lock-up version of the logotype works in a horizontal format. The horizontal format is a common proportion for environmental design.

A signage system must be carefully designed, using colors and consistent typography to help direct visitors around the College's campus. Effective signage also becomes a very visible extension of the College's brand identity. For this reason it is very important that the identity system's color and typographic palette be used wherever possible.

**PLEASE NOTE:** This is not a Colby building. It is meant to illustrate placement only.

When considering a design of this magnitude, please consult the Communications Office:  
Ext. 3276 or 872-3276.



Signage



Close-up

The identity system enjoys its greatest creative freedom when it is applied to College merchandise, such as T-shirts or sweatshirts. The design of merchandise often involves technical restrictions that need to be considered when selecting color, photography, and graphic elements. However, the primary and secondary color palette should be given priority over other colors, and the use of the logotype and seal should still adhere to the rules outlined in this style guide.

**Option 1: Front****Option 2: Front****Option 2: Back**

Sub-brands should be fashioned from elements of the Colby typographic palette (Janson and ITC Franklin). Sub-brands should *never* incorporate the Colby logotype or the type face Perpetua. In other words, the sub-brand “Colby Theater & Dance” should all be set in Janson, ITC Franklin, or another font that appropriately expresses the sub-brand’s personality.

**Figure A** shows the sub-brand with the old logo incorporated into the typography. **Figure B** shows how the new logotype should be treated: integrated into the composition but not incorporated into the sub-brand identity itself.

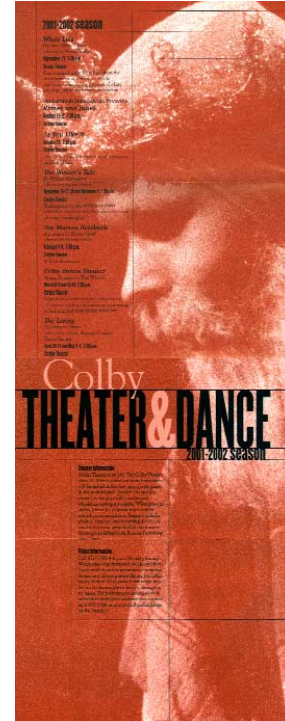


Figure A



Figure B

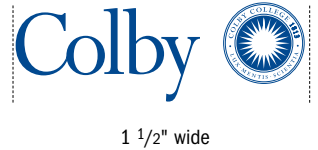
The rules that follow ensure proper display of Colby's brand identity.

**1. Minimum size:**

**Logotype:** 1" wide

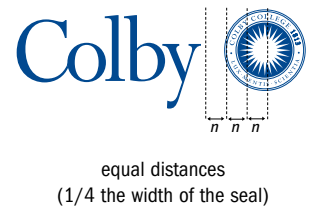
**Seal:** .5" wide

**Logotype with seal:** 1.5" wide



**2. Maximum logo size:** No limit

**3. Space between name and mark:** The space is equal to 1/4 the width of the seal.



**4. Ideal white space:** When the logo is placed on a page with other elements, there needs to be white space around it in order to ensure its full impact. The space around the logo in all four directions should be no less than the full width of the letter 'o' of the Colby logotype (**Figure A**).

If the space surrounding the logo is greater than  $n$  but less than  $2n$ , the logo should rest centered (**Figure B**); however, if the space is greater than  $2n$ , the logo should align to the right of the area with an  $n$  width from the edge (**Figure C**).

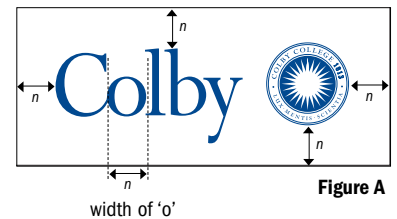


Figure A

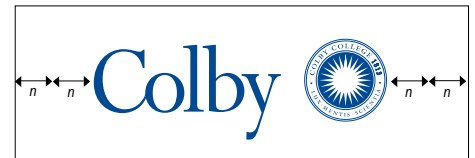


Figure B



Figure C

**The Colby Identity Online**

Some Web, graphic, and navigation standards have been instituted to visually unite all of the Colby sites. This includes an official Colby header and some HTML coding standards. Consult your Web style guide or go online at [www.colby.edu/web](http://www.colby.edu/web) for more information.

If you would like to use the identity in any other way, please contact the Web manager, Karen Oh, at 3225.

Because the two outer circles of Colby's seal tend to merge optically at smaller sizes, giving the illusion of a single heavier line, two slightly different versions of the seal have been designed: **Figure A** (file name Colby\_unitLRG.tif) for use of the seal larger than 3/4 of an inch, and **Figure B** (file name Colby\_unitSM.tif) for use of the seal at smaller than 3/4 of an inch.

---

Colby



Figure A

Colby



Figure B

3/4"

---

Colby’s logotype and seal are the center of the College’s identity system. By using the new system consistently and in accordance with guidelines for its implementation, we will sharpen the profile of the College by distinguishing Colby materials from those of other colleges and universities. The rules that follow ensure proper display of the identity. The logo must never be distorted or altered in any way.

**Creation of Colby departmental logos is not permitted at any time.**

**Questions**

If you have any questions or want a consultation on how to apply this identity system to your publications, please contact Design Director Brian Speer at 872-3218 or bdspeer@colby.edu.

Examples of Incorrect Usage

- 1. **Do not** stretch, distort, or alter the logotype or seal; do not cover the seal with type or other images; do not remove or add items from the logotype or seal.



1.

- 2. **Do not** use the logotype without the ligature.



2.

- 3. **Do not** stack the logotype and seal.



3.

- 4. **Do not** change the placement of the seal in relationship to the logotype.



4.

Examples of Incorrect Usage

5. **Do not** put the logotype or seal in different colors.



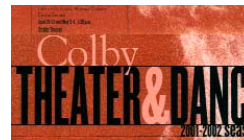
5.

6. **Do not** place the logotype or seal on a busy photo making it illegible.



6.

7. **Do not** integrate the logotype into other typography.



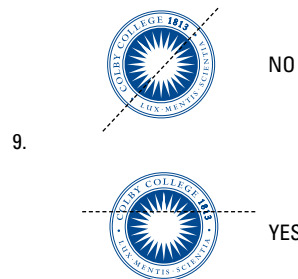
7.

8. In print publications, **do not** use a drop shadow. On the Web, a drop shadow is acceptable.



8.

9. **Do not** rotate the seal.



9.

Examples of Incorrect Usage

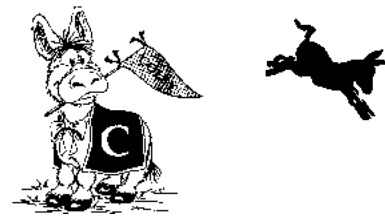
10. Do not use the seal on personal Web pages.



11. If you use the seal, get the correct version from the Web ([www.colby.edu/communications/identity/logo/](http://www.colby.edu/communications/identity/logo/)) or contact the Office of Communications at x3276.



12. You may use details of the seal, but the seal must also appear in its entirety. Don't use the seal as a repeating background pattern.



13. Do not animate the seal.

14. The moose and loon are not official marks of Colby. Do not use them. There is a new athletics identity system that will include an official mule logo. Other icons are not to be used in College publications or on College web pages.

14.

15. On Web pages, placement of the seal in the top left third of the page is preferred.

Any symbols that you wish to use in your publications should be done so in consultation with Communications.



15.