**EMILY CARR UNIVERSITY**
of Art + Design

# Brand Guidelines

# Contents

# 1.0 Brand Logos

# Logo
Overview

This is the suite of logos
that are a part of the Emily
Carr University brand.

PRIMARY LOGO

**EMILY CARR
UNIVERSITY**
of Art + Design

WORDMARK

**EMILY CARR
UNIVERSITY**
of Art + Design

SUB-BRAND LOGOS

**EMILY CARR
UNIVERSITY**
of Art + Design | Continuing
Studies

**EMILY CARR
UNIVERSITY**
of Art + Design | Foundation
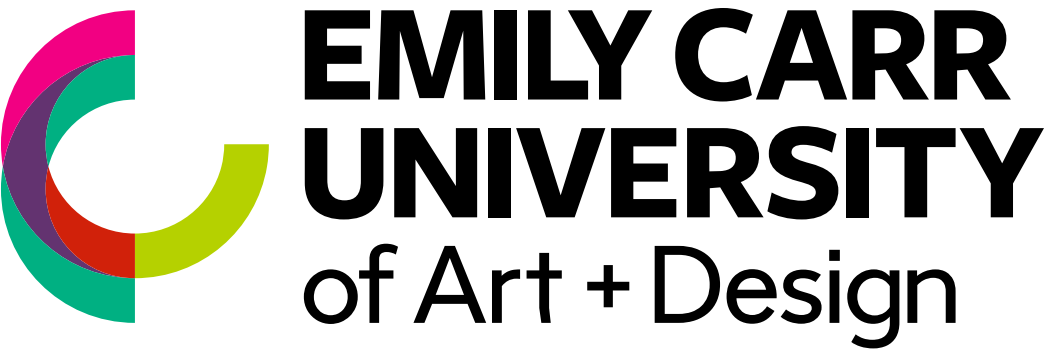
AVATAR

FAVICON

# Logo
## Primary

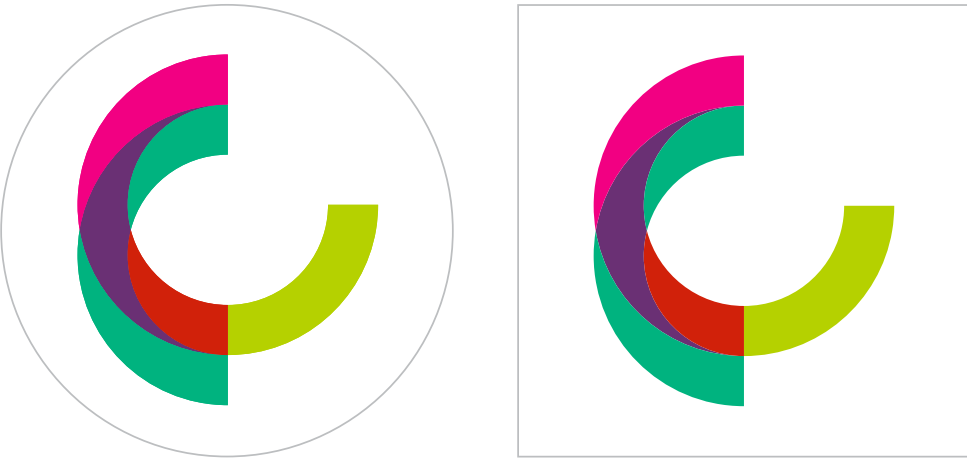This is our primary logo. Emily Carr's diverse body of work inspired the colour palette of the icon. Its layered form is derived from the transformative learning process—an intricate, organic ecosystem of accumulated understanding

**USAGE**
The primary logo should be used in every application unless pre-approved by the marketing department. Please contact our marketing department to discuss using the wordmark and sub-brand logos.

Only use the colour logo over black or white backgrounds and ensure it contrasts with the text colour.
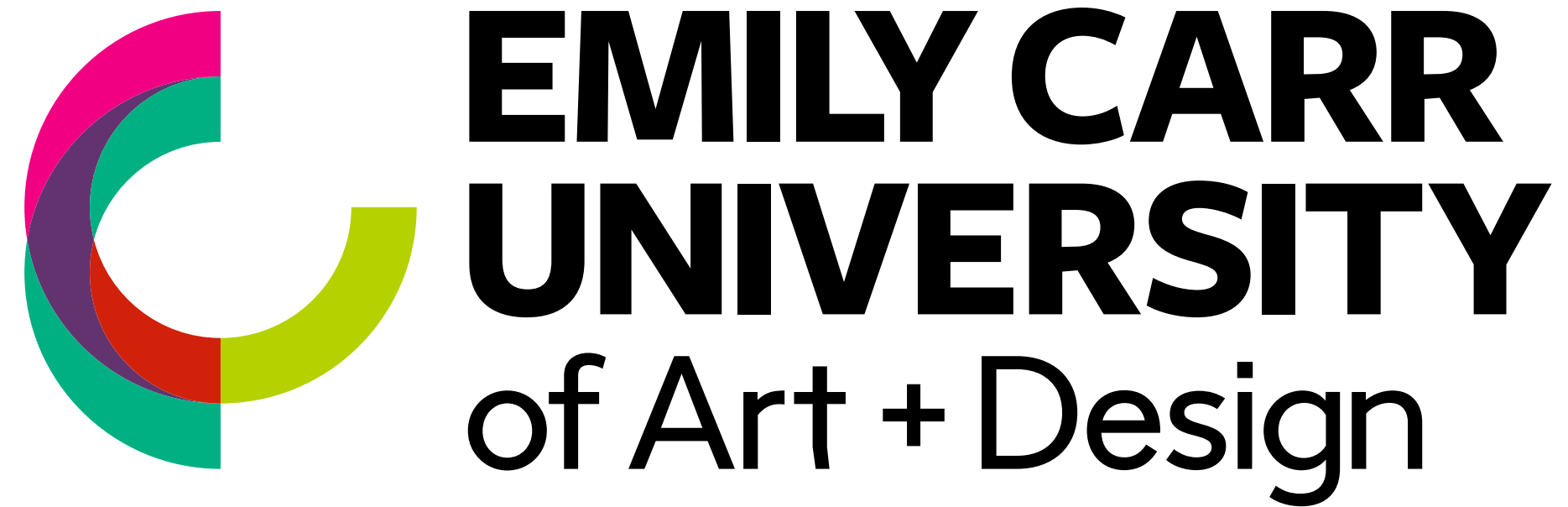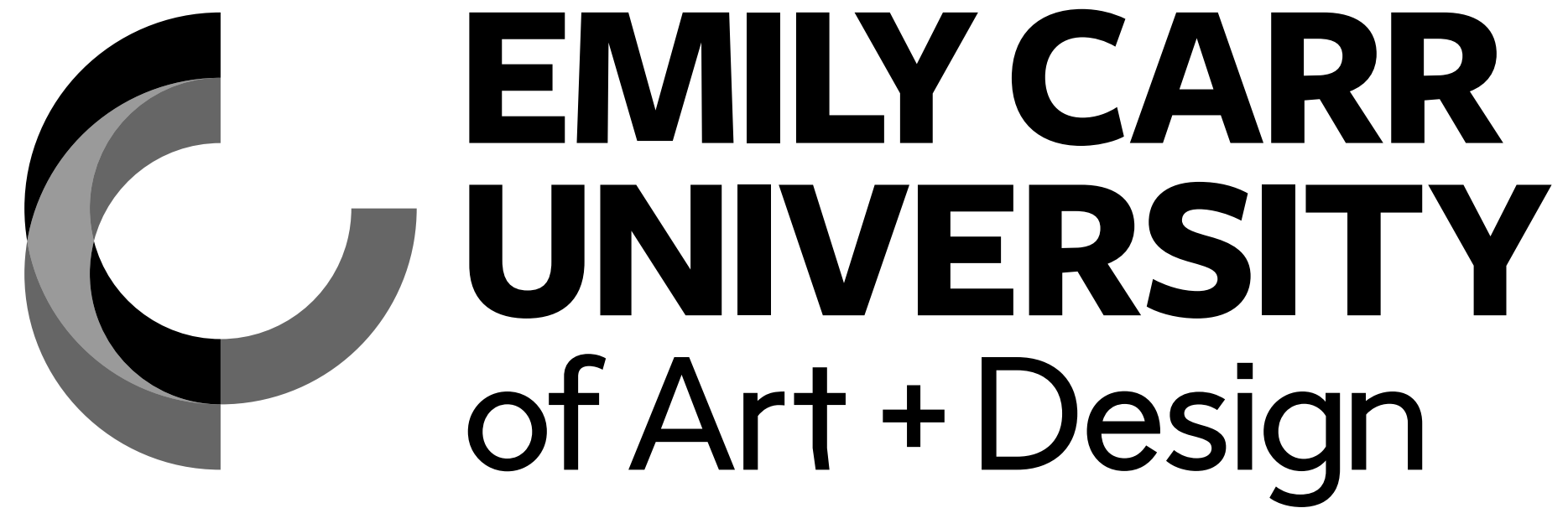
# Logo
## Primary

Our primary brand logo is also available in monochrome black and white versions for specific applications and solid colour backgrounds.

**USAGE**
Use the black and white logo over solid colour backgrounds.

Refer to Section 7.0 **Accessibility for Web**, for guidance on which logo to use over which colours to guarantee legibility.
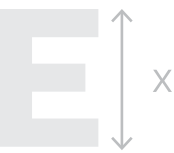
When placing the logo over photography, use discretion to ensure that the logo is readable.

**EMILY CARR UNIVERSITY** of Art + Design

**EMILY CARR UNIVERSITY** of Art + Design

# Logo
# Primary

**CLEARSPACE**

The clearspace 'x' is proportional
and is defined as the height of
the Emily Carr University wordmark.
This area MUST remain clear
to guarantee logo readability.

**MINIMUM SIZE**

The minimum size of this logo is
100px/1.38" wide. Adhering to the
minimum size ensures the wordmark
and the lockup are always legible.

## EMILY CARR UNIVERSITY
## of Art + Design

100px/1.38"
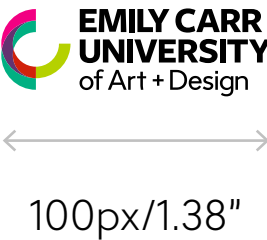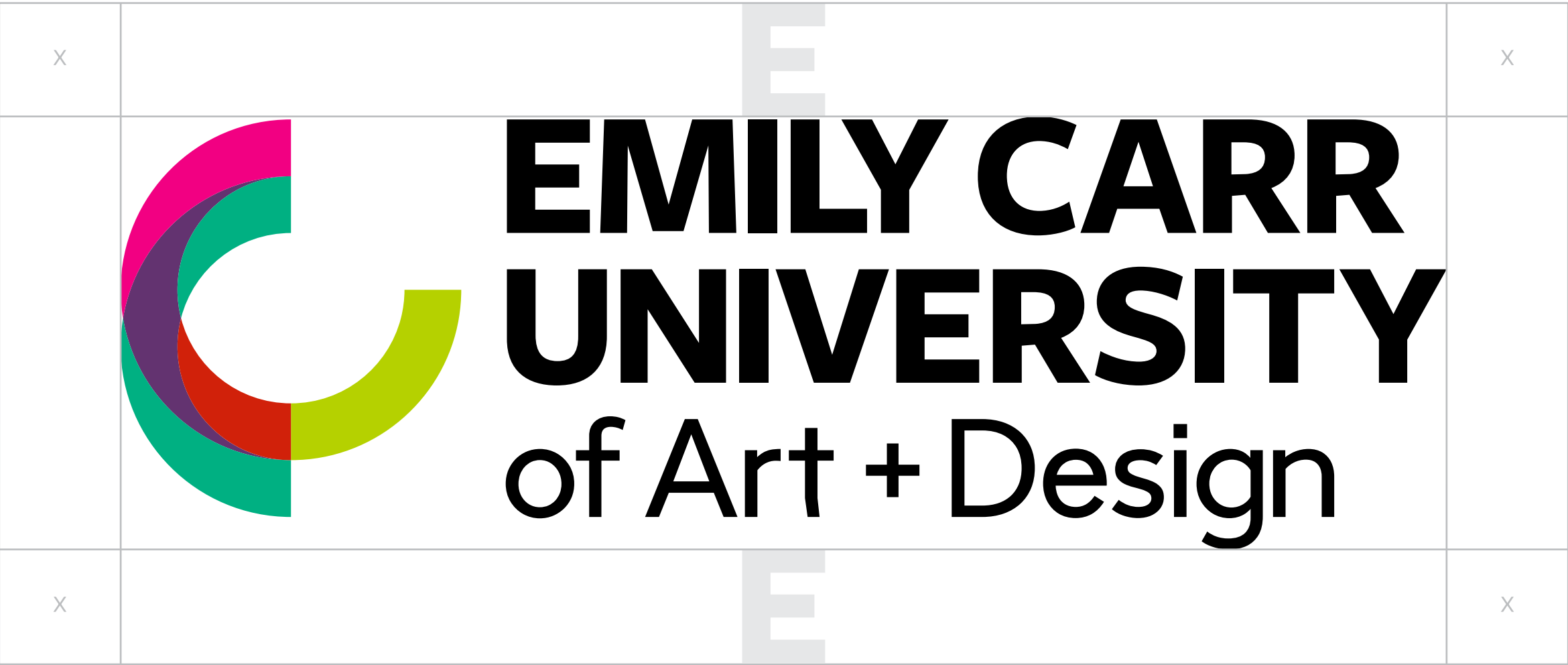
# Logo
## Wordmark

This is our wordmark-only logo. It is only available in black and white.

**USAGE**
This logo should only be used when the primary logo is not appropriate. This is determined on a case-by-case basis. Please contact our marketing department to discuss using this version of the logo.

Use the black or white logo over solid colour backgrounds.

Refer to Section 7.0 **Accessibility for Web**, for guidance on which logo to use over which colours to guarantee legibility.

When placing the logo over photography, use discretion to ensure that the logo is readable.

**EMILY CARR
UNIVERSITY
of Art + Design**

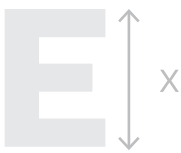**EMILY CARR
UNIVERSITY
of Art + Design**

# Logo
# Wordmark

**CLEARSPACE**

The clearspace 'x' is proportional and is defined as the height of the Emily Carr University wordmark. This area MUST remain clear to guarantee logo readability.

E ‖ X

**MINIMUM SIZE**

The minimum size of this logo is 100px/1.38" wide. Adhering to the minimum size ensures the wordmark and the lockup are always legible.

X          E          X

# EMILY CARR
# UNIVERSITY
## of Art + Design

X          E          X

**EMILY CARR**
**UNIVERSITY**
of Art + Design

←——————→
100px/1.38"

# Logo
## Avatar
## + Favicon

**PRIMARY AVATAR**
Our primary social accounts use an avatar featuring our icon. The icon needs to be optically centered within the crop.

**SUB-BRAND AVATAR**
For sub-brands with a social media presence, we use the icon with the sub-brand title stacked underneath it. This lockup needs to be optically centered within the crop.

**FAVICON**
Our favicons are the only place where the Emily Carr University icon shows up in isolation. They are available in standard sizes across all web platforms.

**PRIMARY AVATAR**



**SUB-BRAND AVATARS**



Continuing Studies

Continuing Studies

Foundation

Foundation

**FAVICON**



16px          32px          64px          128px          180px          192px

# Logo
## Sub-brand Logos

These lockups are for entities within the Emily Carr University brand that need individual logos, for example faculties and galleries.

This format is flexible for titles up to three lines long.

If you need a sub-brand logo for your department, please contact the Emily Carr University marketing department to make a request.

**USAGE**
Only use the colour logo over black or white backgrounds and ensure it contrasts with the text colour.

**EMILY CARR UNIVERSITY** of Art + Design | Continuing Studies

**EMILY CARR UNIVERSITY** of Art + Design | Foundation

**EMILY CARR UNIVERSITY** of Art + Design | Continuing Studies

**EMILY CARR UNIVERSITY** of Art + Design | Foundation

# Logo
# Sub-brand
# Logos

Our sub-brand logos are also available in monochrome black and white versions for specific applications and solid colour backgrounds.

**USAGE**
Use the black and white logo over solid colour backgrounds.

Refer to Section 7.0 **Accessibility for Web**, for guidance on which logo to use over which colours to guarantee legibility.

When placing the logo over photography, use discretion to ensure that the logo is readable.
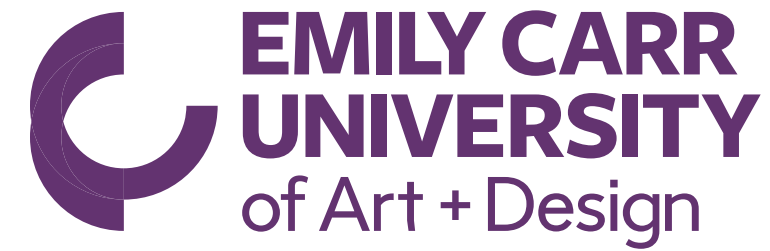
# Logo
# Usage

The appearance of the logo, wordmark and lockups must remain consistent. Do not reinterpret the logo in any way other than the provided final artwork files. Here are a few examples of what not to do:

Do not stretch or compress the logo

Do not apply effects or change the colour of the logo

Do not change the sizing of the icon in relation to the wordmark

Do not remove any text from the logo

Do not change the typeface of the logo

Do not place the logo on an angle

Do not use the colour logo on a colour background

When using the monochrome logo on a colour background, do not use it without transparency. The logo will incorrectly show up as grey.

Use the transparent .png or .svg files for the monochrome logo when placed on a colour background.

# 2.0 Colour

# Colour Palette

The palette of Emily Carr's paintings inspired our brand colours.

Our colour palette is divided into three categories; primary, secondary and neutrals.

We have primary colours; they are the most associated with Emily Carr University and should be the lead colour in application.

Our secondary colours complement the primaries but can appear at a large scale in special applications

Black and white are our neutral colours and mostly appear in text.

Web accessibility standards can be found on Section 7.0 Accessibility for web.

PRIMARY

**PINK**
Hex #F20082
RGB 242, 0, 130
CMYK 0, 99, 10, 0
Pantone 225C

**LIME**
Hex #B5D100
RGB 181, 209, 0
CMYK 35, 01, 100, 0
Pantone 3570C

**TURQUOISE**
Hex #00B082
RGB 0, 176, 130
CMYK 79, 03, 66, 0
Pantone 339C

SECONDARY

**INDIGO**
Hex #2B2678
RGB 43, 38, 120
CMYK 100, 100, 20, 8
Pantone 2370C

**YELLOW**
Hex #EDDB00
RGB 237, 219, 0
CMYK 10, 6, 100, 0
Pantone 107 C

**ORANGE**
Hex #FF8500
RGB 255, 133, 0
CMYK 0, 58, 100, 0
Pantone 151C

**RED**
Hex #D1210A
RGB 209, 33, 10
CMYK 12, 98, 100, 3
Pantone 2347C

**PURPLE**
Hex #633370
RGB 99, 51, 112
CMYK 71, 93, 26, 12
Pantone 2612C

NEUTRAL

**BLACK**
Hex #000000
RGB 0, 0, 0
CMYK 50, 50, 50, 100
Pantone Black 6 C

**WHITE**
Hex #FFFFFF
RGB 255, 255, 255

# Colour
## Pairings

Our primary and secondary palette colours can be used in combination. The pairings shown are recommended. All colours work on both black and white.
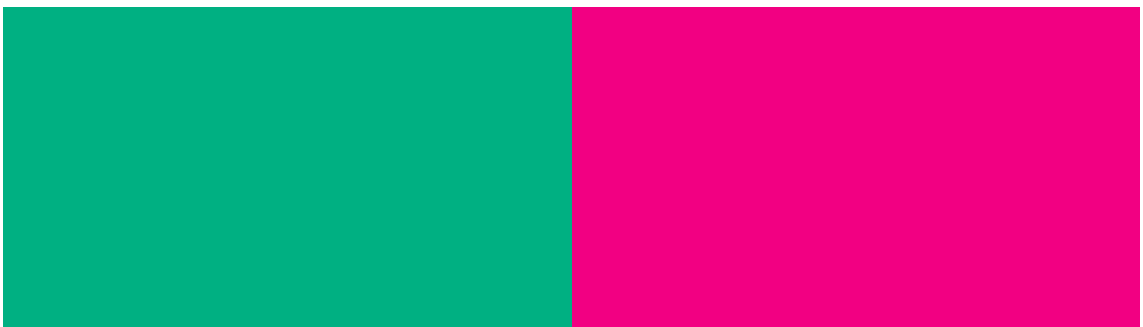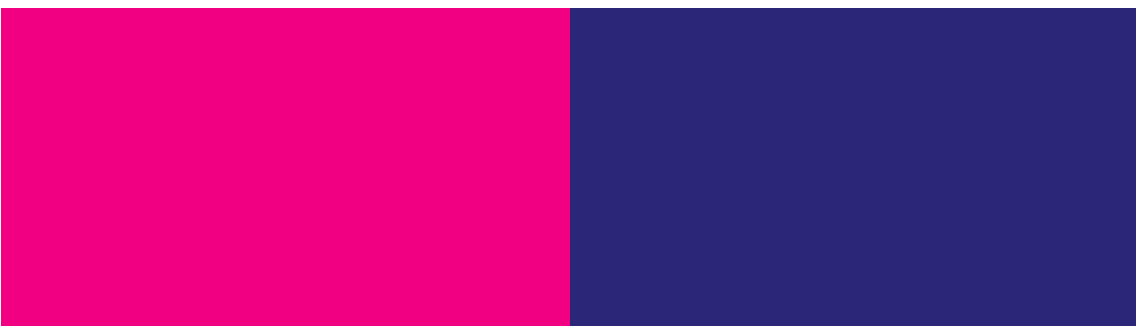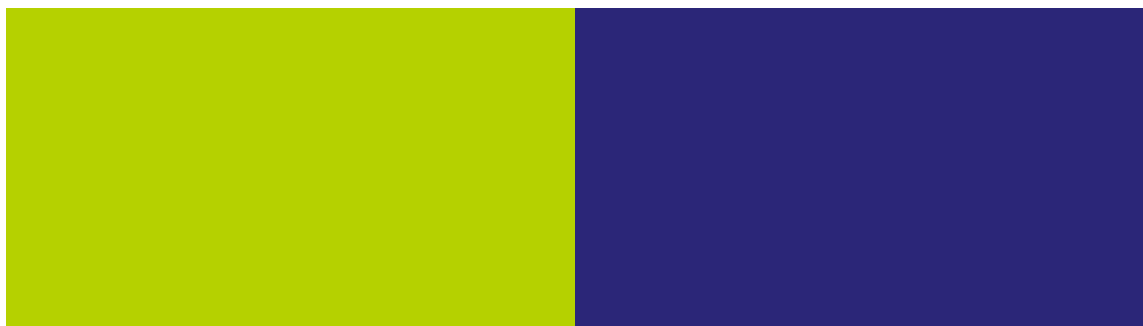
**PINK + LIME**

**LIME + TURQUOISE**

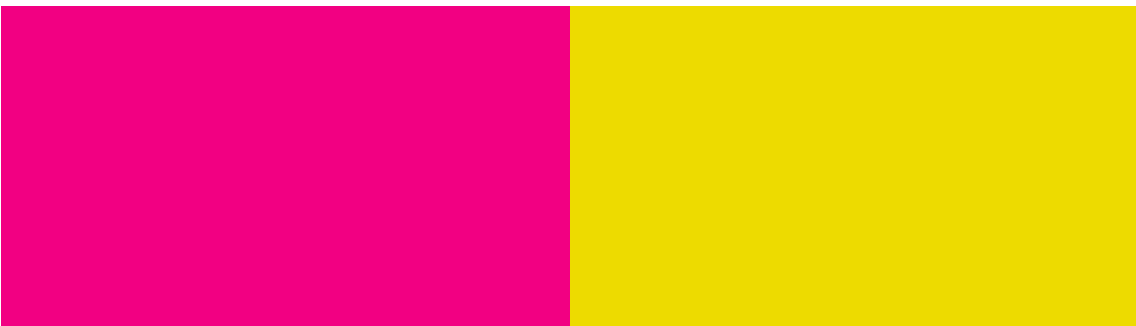**TURQUOISE + PINK**

**PINK + INDIGO**

**LIME + INDIGO**
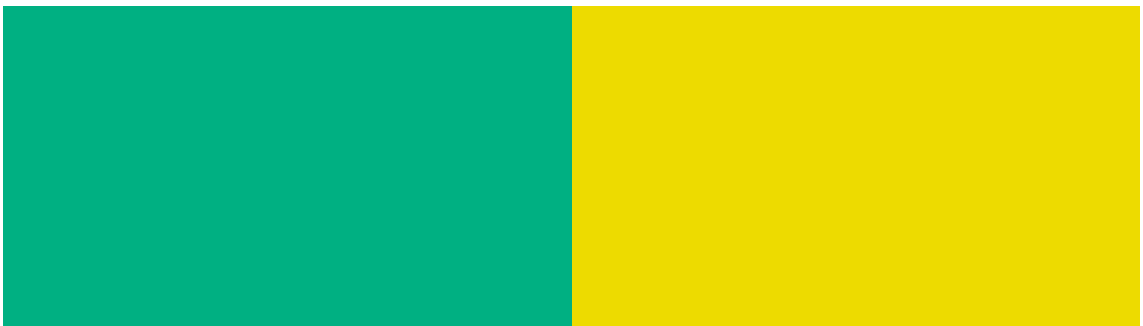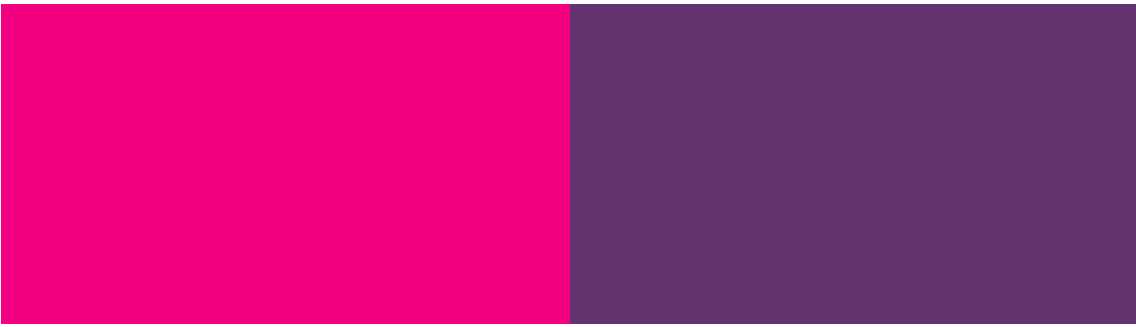
**TURQUOISE + INDIGO**

**PINK + YELLOW**

**LIME + ORANGE**

**TURQUOISE + YELLOW**

**PINK + PURPLE**

**LIME + PURPLE**

**TURQUOISE + PURPLE**

# Colour
# Proportions

This diagram illustrates combinations and proportions of colours that can be utilized as part of our brand. When creating collateral, please adhere to the colour proportion rules.

In most compositions, one of our three primary colours should be present. Use of the secondary palette without a primary colour to complement it should be approved by the marketing team.
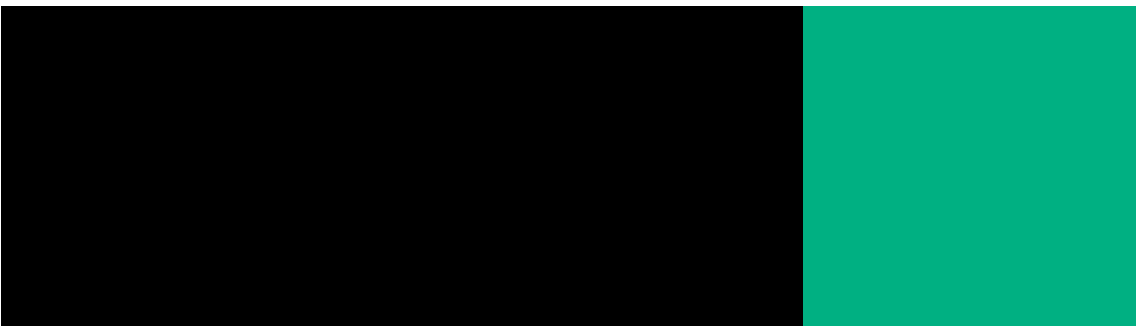
**PRIMARY + BLACK**

**PRIMARY + WHITE**

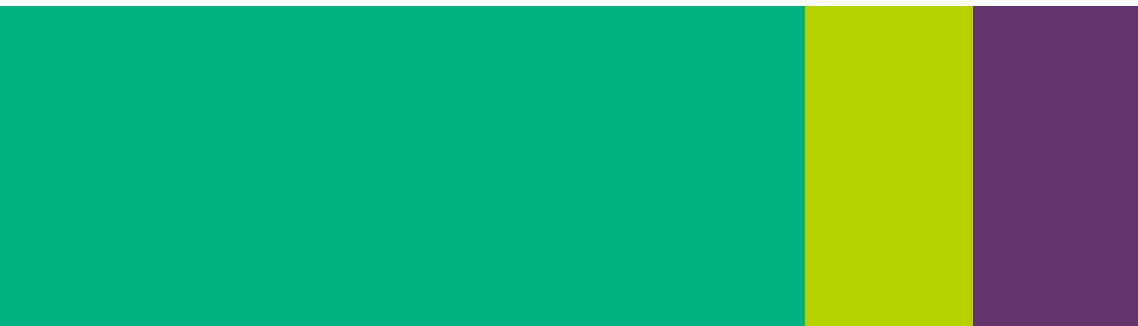**BLACK + PRIMARY**

**WHITE + PRIMARY**
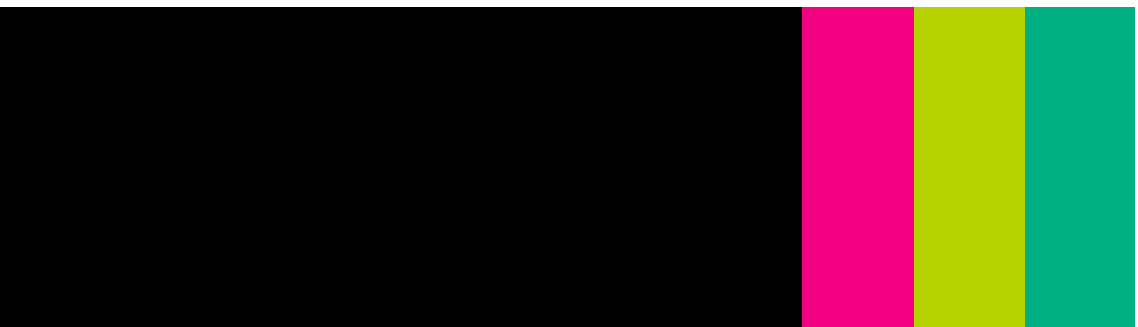
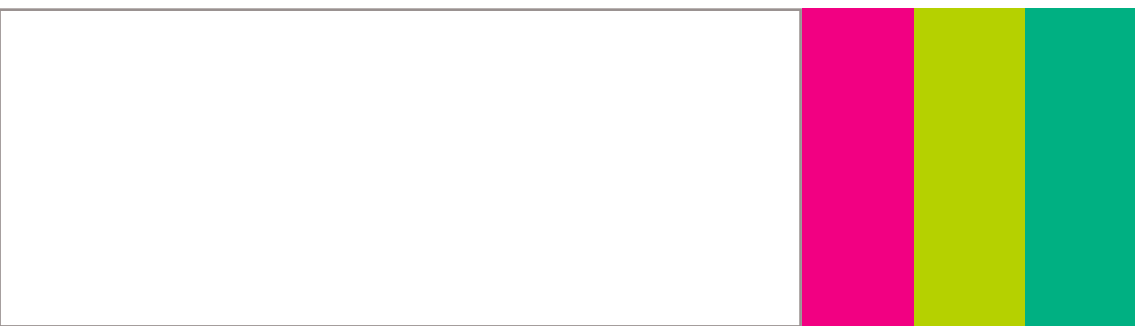**PRIMARY + ANY 1**

**SECONDARY + PRIMARY**

**PRIMARY + ANY 2**

**SECONDARY + ANY 2**

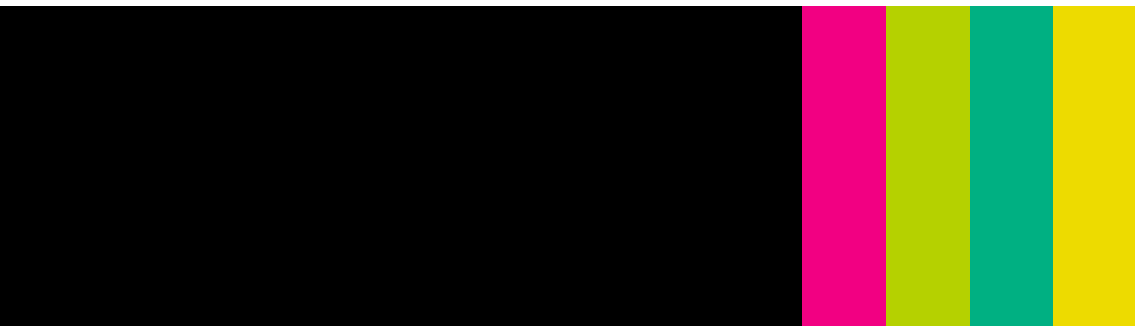**BLACK + PRIMARY 3**

**WHITE + PRIMARY 3**

**BLACK + PRIMARY + ANY**

**WHITE + PRIMARY + ANY**

# 3.0 Shape Library

# Shapes
# Construction

Our shape library is built from the deconstructed Emily Carr University Icon and the grid it was built upon. We have shapes already present in the logo and simpler shapes found in the negative space of the grid.

**LOGO**
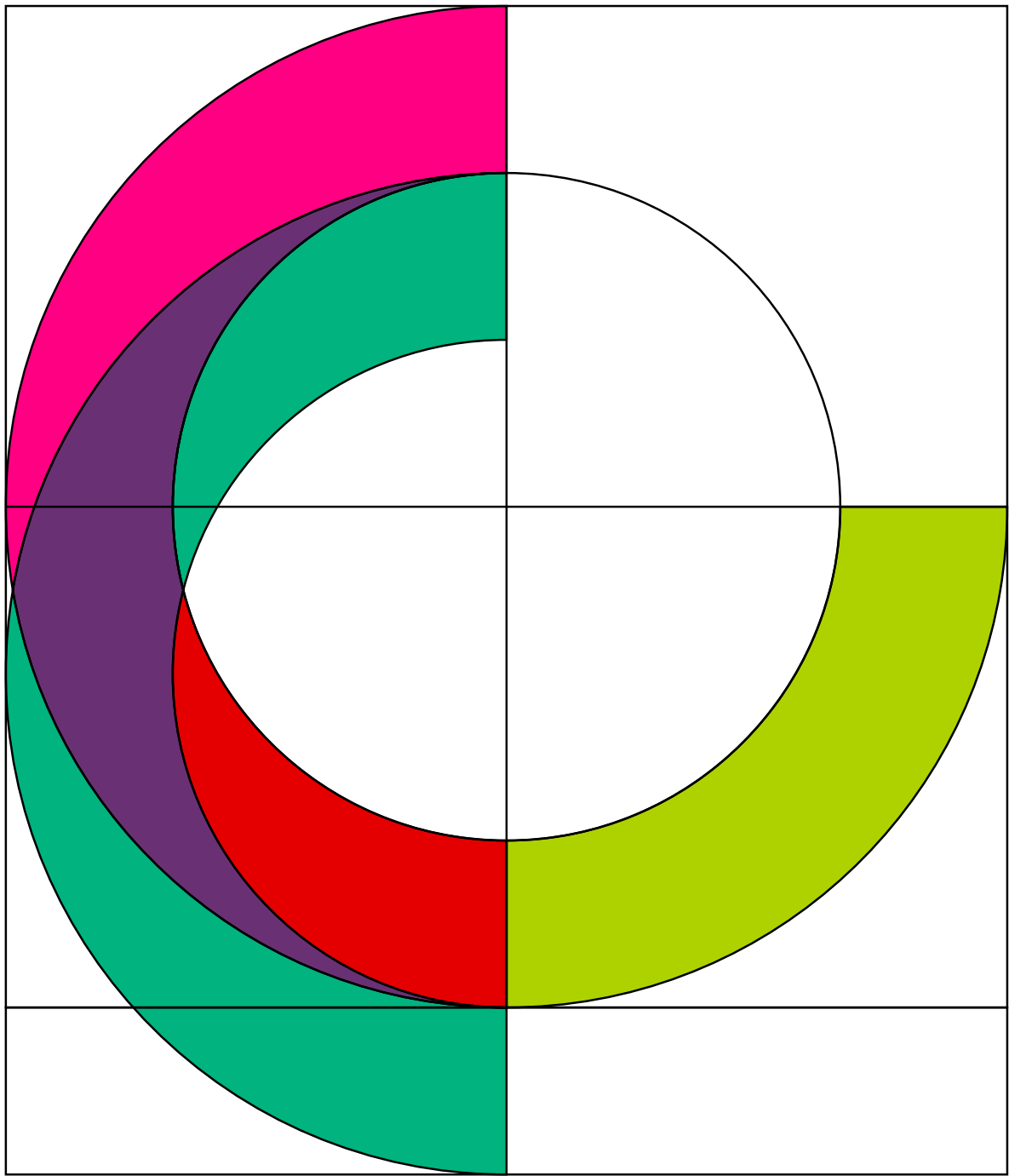
**GRID**
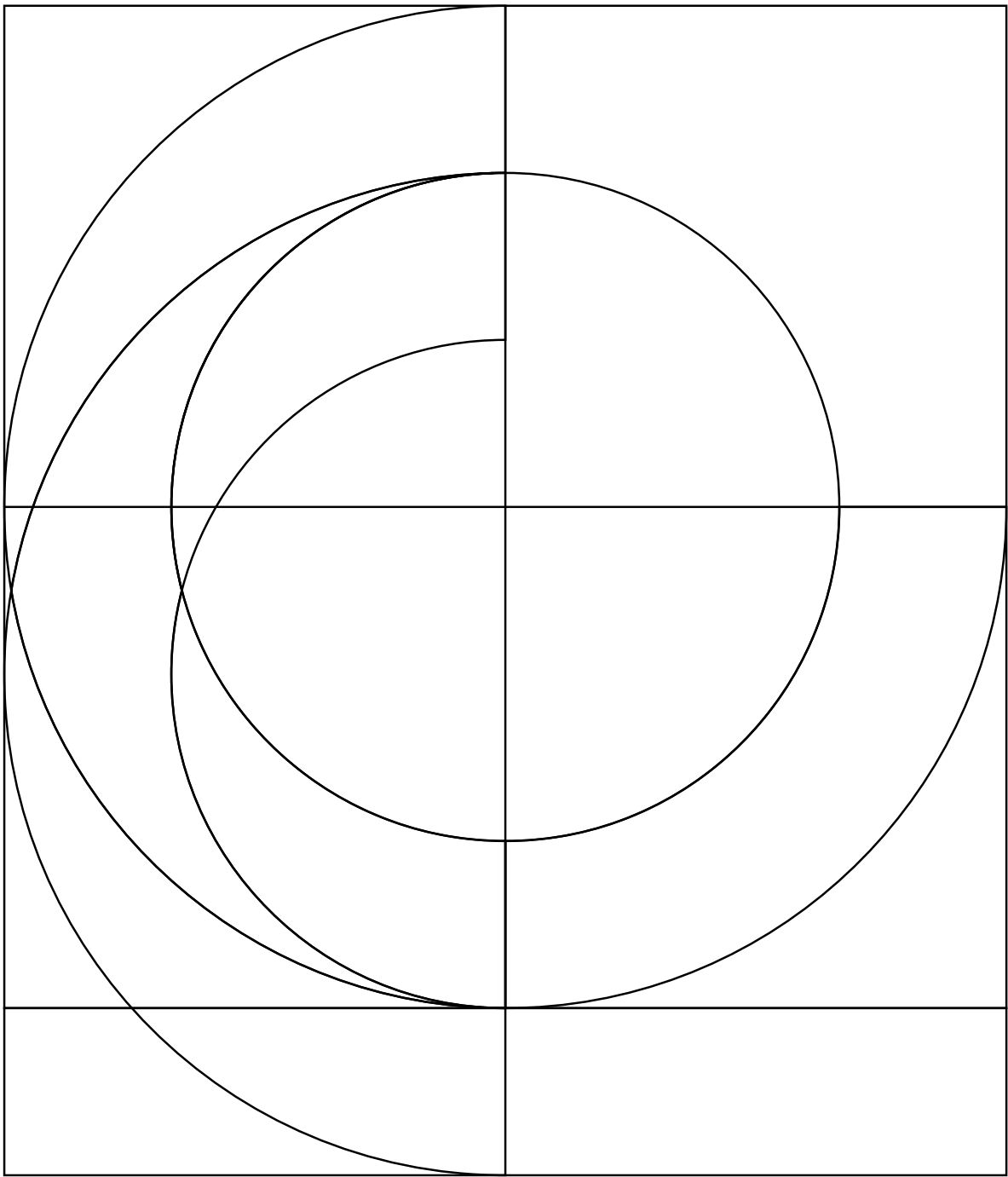
**SHAPES EXTRUDED**
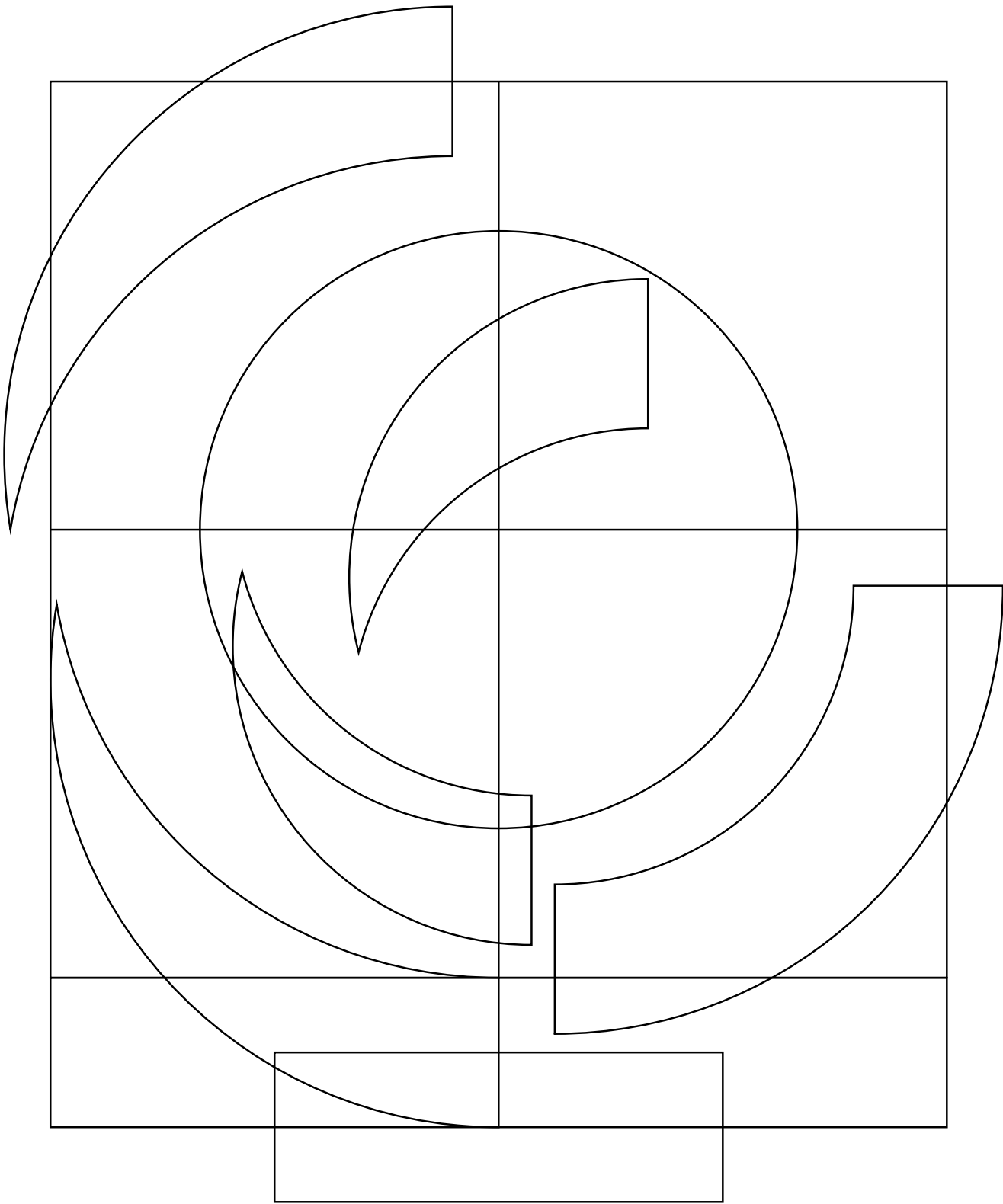
# Shapes
## Library

Our shape library can be used sparingly throughout our brand collateral.

**USAGE**
Photography is our primary focal point but shapes can be used as a secondary mechanism to create bold compositions and occasionally crop imagery. While at a smaller scale, repeated shapes can form patterns.

# Shapes
## Layout

Individual shapes can be inset
or cropped at a large scale
to create dynamic compositions.

**INDIVIDUAL SHAPES – INSET LAYOUTS**
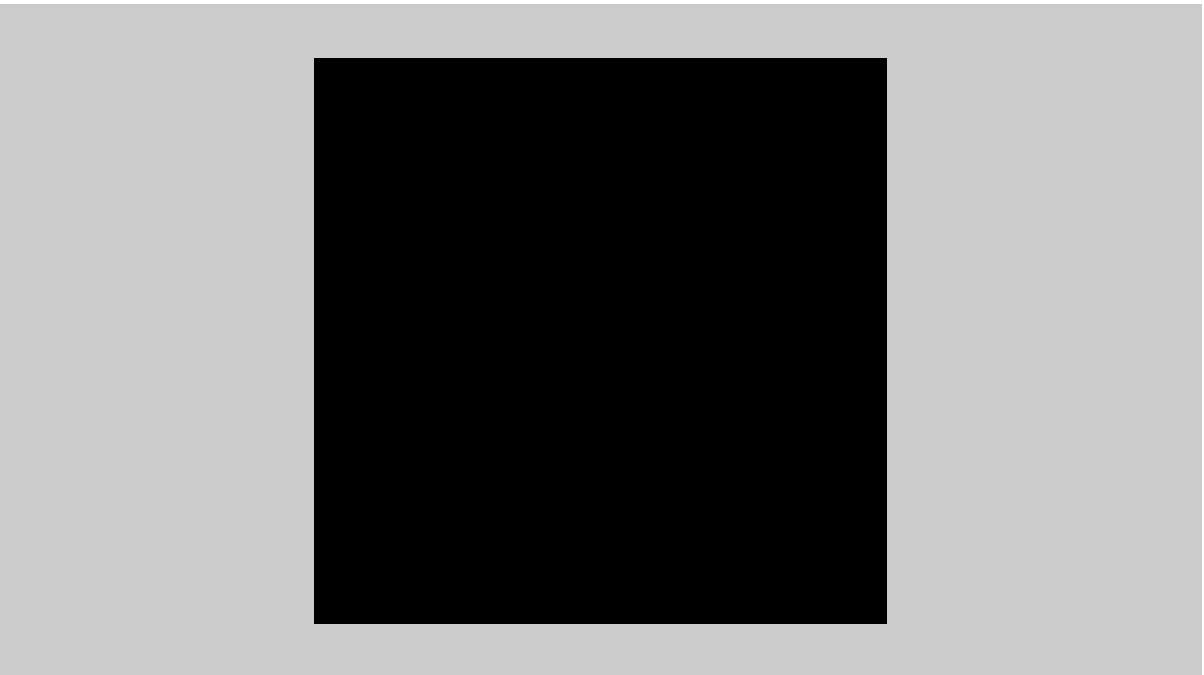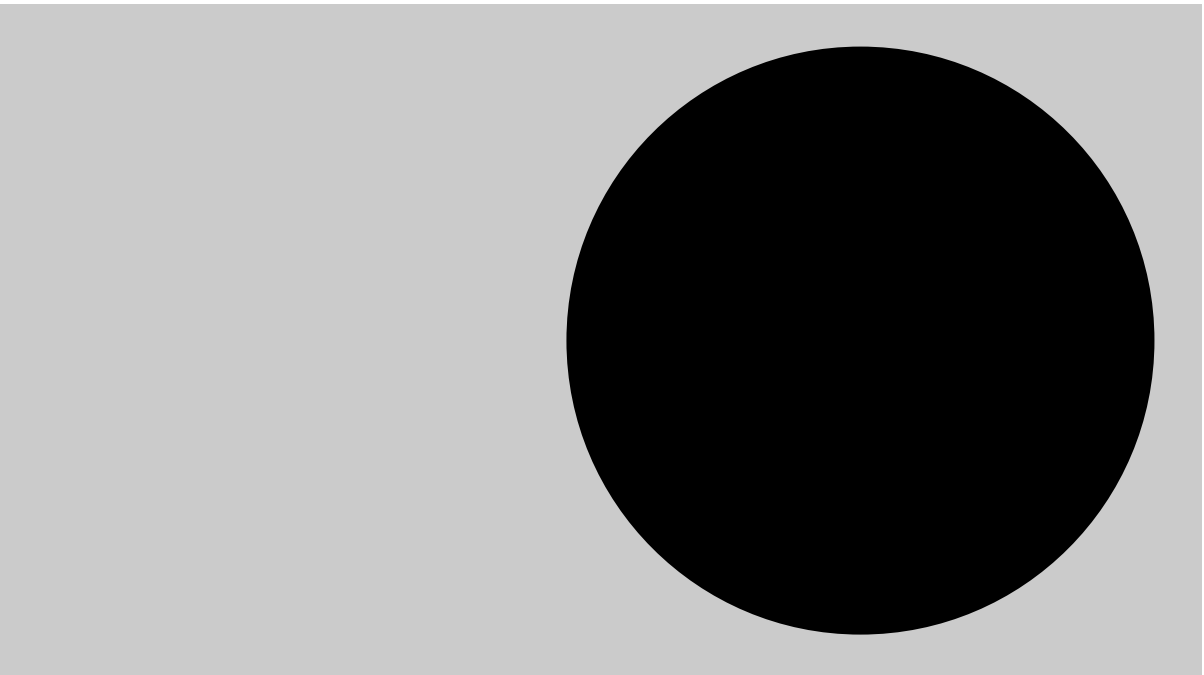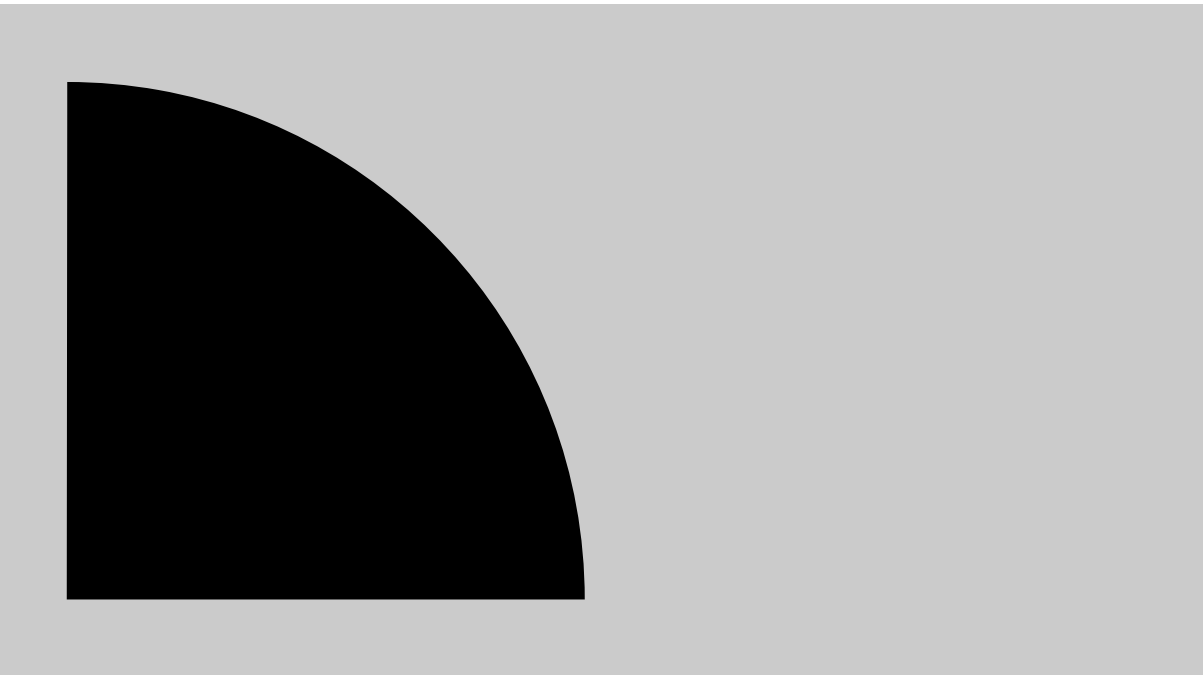
**INDIVIDUAL SHAPES – CROPPED LAYOUTS**
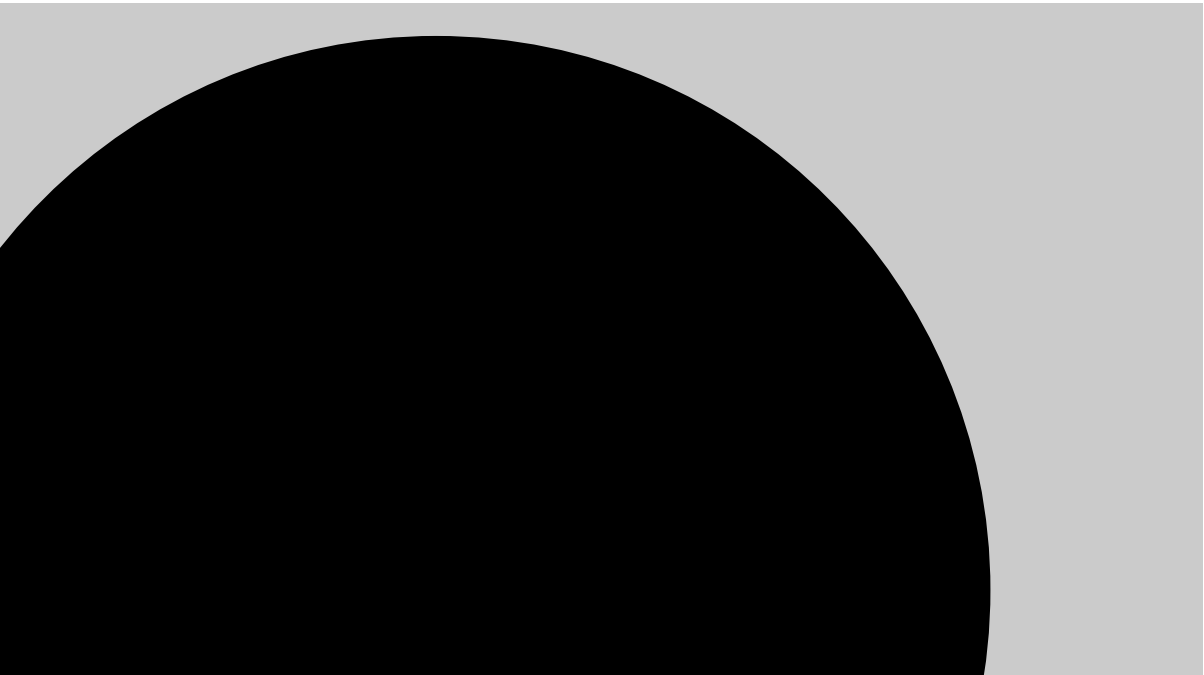
**INDIVIDUAL SHAPES – CROPPED LAYOUTS**
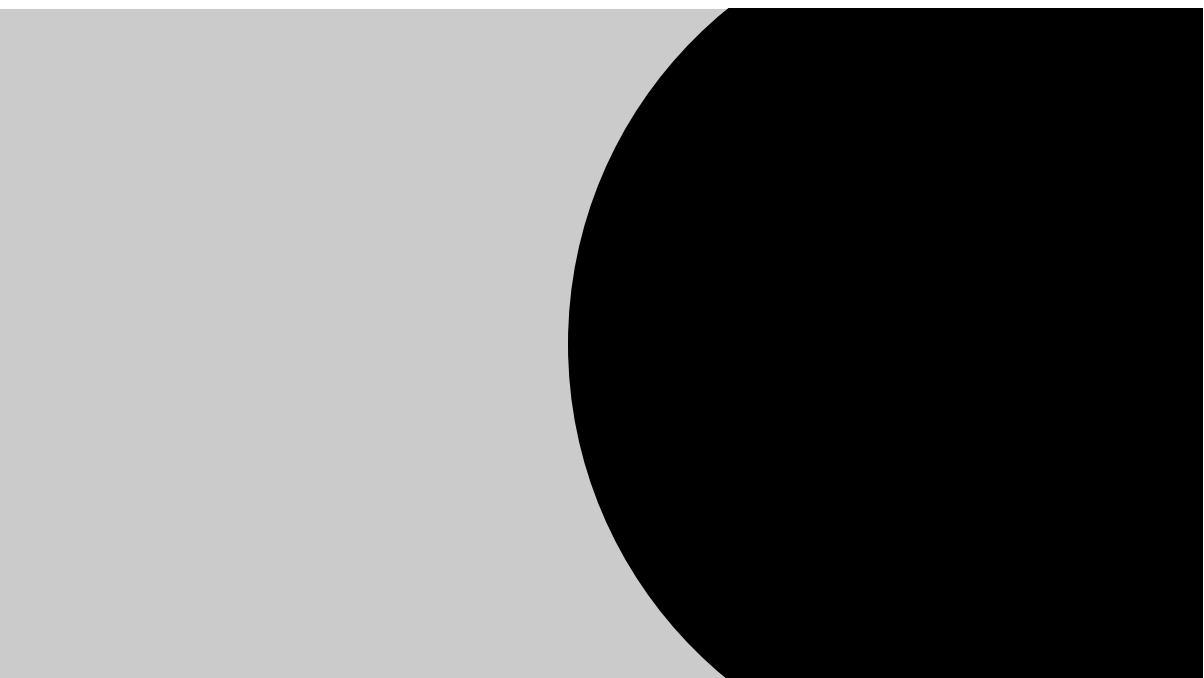
# Shapes
## Patterns

We use our shapes to create bold, playful repeat patterns.

We have a two brand patterns already created but custom patterns can also be created with any of the shapes from the library.

**BOLD PATTERN**
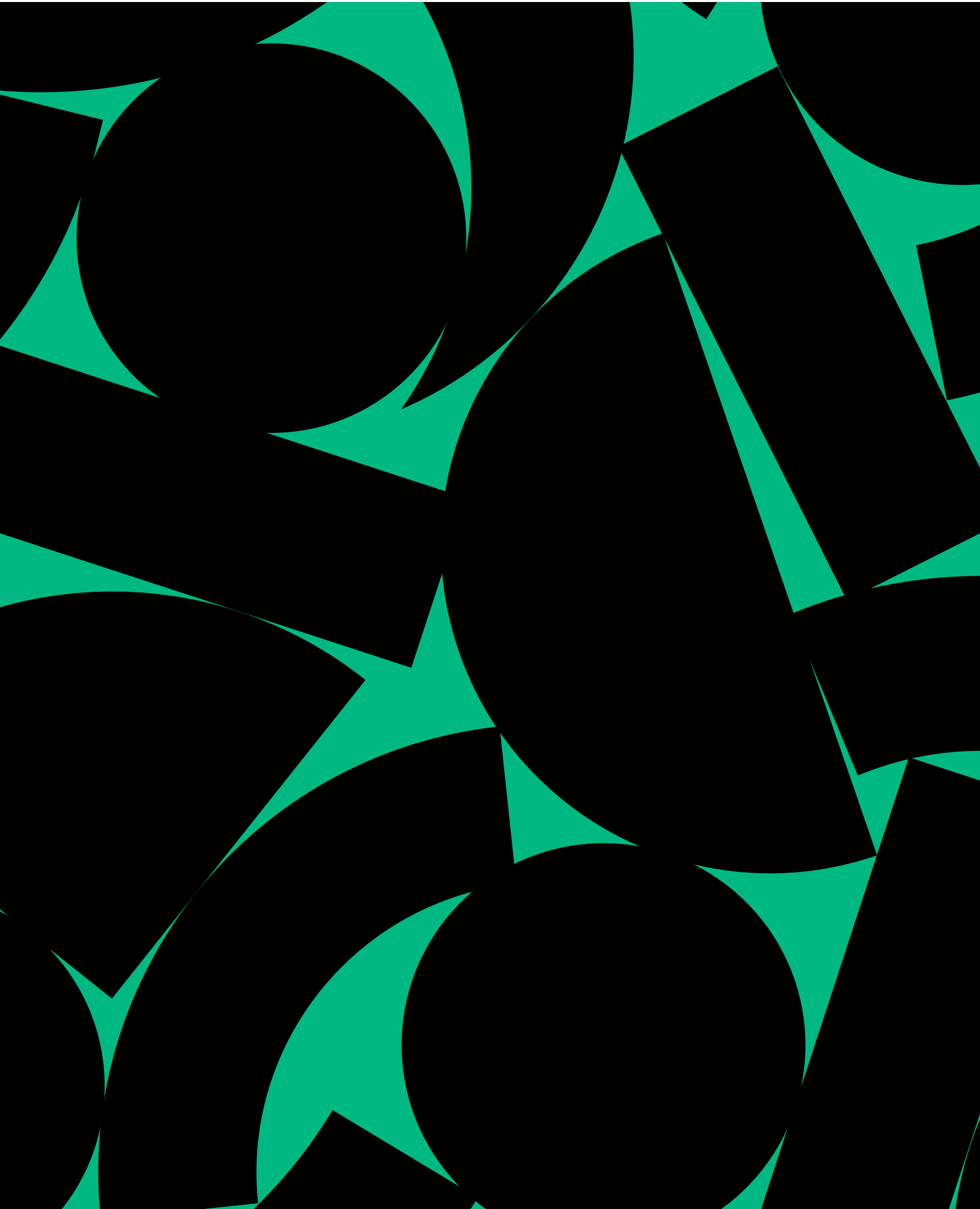


**SHAPE CONFETTI**

# 4.0 Typography

# Typography
## Typeface

Our brand typeface is F37 Jagger. It's a clean, simple and highly accessible sans serif with quirky kicks and curves.

Jagger should show up across all external communications and applications. We use multiple weights for legibility and type hierarchy.

Contact the Emily Carr University marketing department for access to this typeface under our license.

Some programs and applications, including M365 and others, will not allow Jagger as a font option.

We recommend substituting with **Aptos**, a system font that should already be installed on your computer.

# F37 Jagger Family

Jagger Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Jagger Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

**Jagger Bold**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz**
**1234567890**

*Jagger Light Italic*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz*
*1234567890*

*Jagger Regular italic*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz*
*1234567890*

***Jagger Bold Italic***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***
***abcdefghijklmnopqrstuvwxyz***
***1234567890***

# Typography
# Hierarchy

Typographic detail makes a big difference in consistency and legibility.

The following examples of typographic hierarchy and the associated values are a baseline for typographic compositions.

Consider the relationship of size, tracking and leading of these examples when creating new type styles.

On larger sizes of type, detailing enhances legibility. Sensitively applied kerning makes typography look much better.

When setting copy, please avoid any widows or orphans. A widow is a lone word at the bottom of a paragraph, column or page. An orphan is similar but appears at the top of a column or page.

**EXAMPLE 01**

# Headline looks like this

## A sub-heading looks like this

An example paragraph looks like this. Lorem harciisquunt harit laccum verundis ea nit, ipsae quae nos cus aut et rehenti onsequiditas discimi, que coreperore doloressus reriber ibeariae sita ium eos parumque est ulpa dolorem.

Sunt as sus est ut eariae vendion nesti nistibus dit quaspere ventur arum alit, core num dolupta tenimus ut ipidust eumet remqui omnistr undenis exerat alicid moloreperum quo doluptatusa dia qui conestios etur?

**HEADLINE**

F37 Jagger Regular
Size: 100pt
Leading: 100pt
Kerning: Optical
Tracking: 0

**SUBHEAD**

F37 Jagger Regular
Size: 50pt
Leading: 50pt
Kerning: Optical
Tracking: 0

**PARAGRAPH**

F37 Jagger Regular
Size: 24pt
Leading: 32pt
Kerning: Optical
Tracking: 0

# Typography
## Hierarchy

Using F37 Jagger in different weights creates emphasis and hierarchy in typographic compositions.

**EXAMPLE 02**

# A headline
# Supporting line

**HEADLINE**

F37 Jagger Regular
F37 Jagger Light
Size: 80pt
Leading: 80pt
Kerning: Optical
Tracking: 0

An example paragraph looks like this. Lorem harciisquunt harit laccum verundis ea nit, ipsae quae nos cus aut et rehenti onsequiditas discimi, que coreperore doloressus reriber ibeariae sita ium eos parumque est ulpa dolorem pernamenem

**PARAGRAPH**

F37 Jagger Regular
Size: 32pt
Leading: 38pt
Kerning: Optical
Tracking: 0

**Supporting text looks like this**

**SUPPORTING**

F37 Jagger bold
Size: 24pt
Leading: 28pt
Kerning: Optical
Tracking: +10

# Typography
## Hierarchy

To call out pieces of text like a quote, use F37 Jagger Light at a larger scale.

EXAMPLE 03

**A SUB-HEADING LOOKS LIKE THIS**

**SUBHEADING**

F37 Jagger Bold
Size: 20pt
Leading: 24pt
Kerning: Optical
Tracking: +50

# A pull quote looks like this. Em rerios simus doluptaurur si sitaesto quia comnissum labore corum sequi nimol oria dolut eos doluptata voluptatem?

**PULL QUOTE**

F37 Jagger Light
Size: 64pt
Leading: 70pt
Kerning: Optical
Tracking: 0

**FULL NAME, TITLE**

**TITLE**

F37 Jagger Regular
Size: 20pt
Leading: 24pt
Kerning: Optical
Tracking: +50

# Typography
## Decorative

Our brand shapes can create bespoke letters in conjunction with Jagger Bold. **This treatment is only to be used very sparingly and only for small words.**

When creating messaging in our decorative typeface, please consider:

Multi-word compositions should contain a maximum of one or two shape letters per word.

For single word compositions, a maximum of half of the characters may be shape letters.

Use discretion to spread out the letters and keep compositions balanced

Alongside white or black for the typeface, use a maximum of three colours for the shape letters.

THIS TREATMENT IS ONLY TO BE USED VERY SPARINGLY AND ONLY FOR SMALL WORDS.

# What will you create here?

Shape letters should dip above and or below the cap height and the baseline of a word

Only use shape letters with Jagger Bold

Combine and overlap multiple shapes to create letterforms

Let shape letters sit in front or behind to create layering

Rotate shape letters for interesting compositions

# 5.0 Photography

# Photography Overview

We use photography as our primary means of engaging with our audiences and to capture the experience of studying and working at Emily Carr University.

To ensure we authentically and accurately represent Emily Carr University we have identified four image themes; people, culture and community, practice and art, that should be adhered to when commissioning photography.

Over the following pages you will see a curated selection of aspirational images that are diverse in race, culture, gender and age that act as guide to ensure all photography captures a true representation of life at ECU.
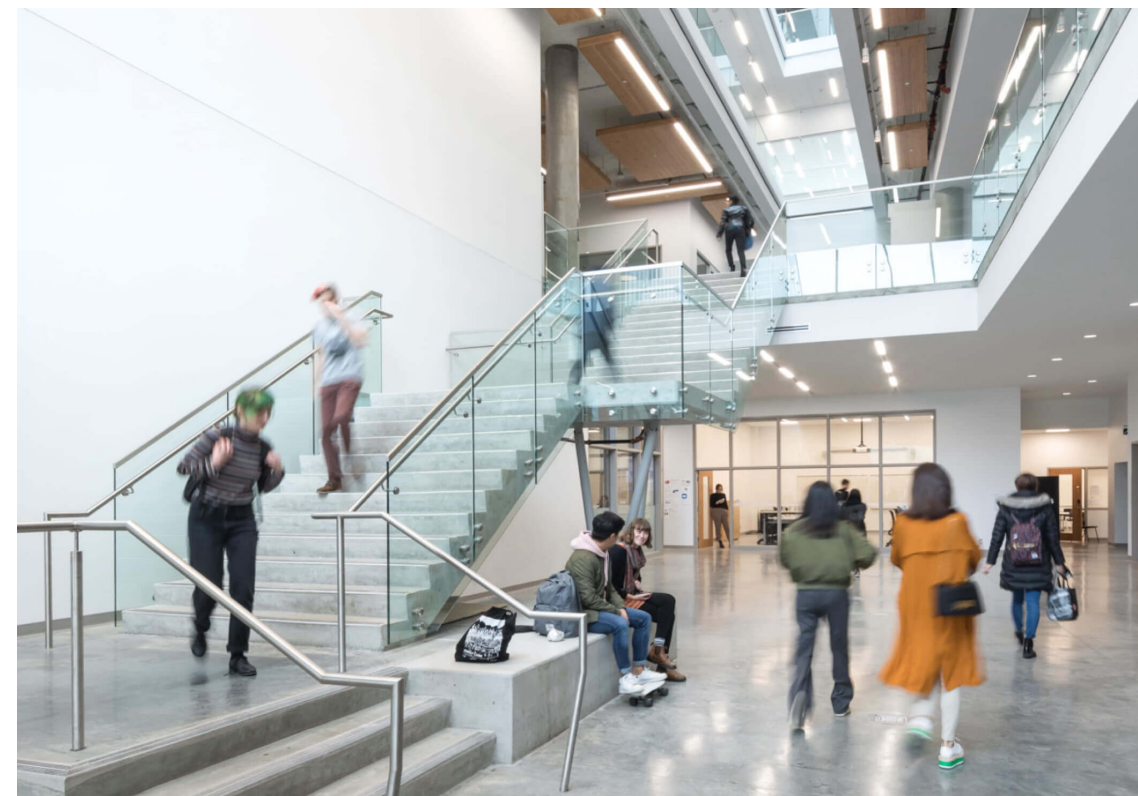
# Photography
## People

The people of Emily Carr University, our students, faculty and staff, make it what it is. People imagery should include a variety of gender expressions and cultural identities.

**KEY CONSIDERATIONS**

- Authentic diversity in age, race, ability, size and gender expression
- Genuine facial expressions
- Mix of posed and candid shots
- Soft and warm natural lighting
- Close-up shots of faces
- Pulled out shots that show our people in the context of school facilities

# Photography
## Culture + Community

We capture our community through images portraying collaborations, relationships and events.

**KEY CONSIDERATIONS**

- Authentic diversity in age, race, ability, size and gender expression
- Reportage style – capture authentic moments, not posed
- Groups of people, with one or two subjects as the focal point
- Avoid harsh lighting
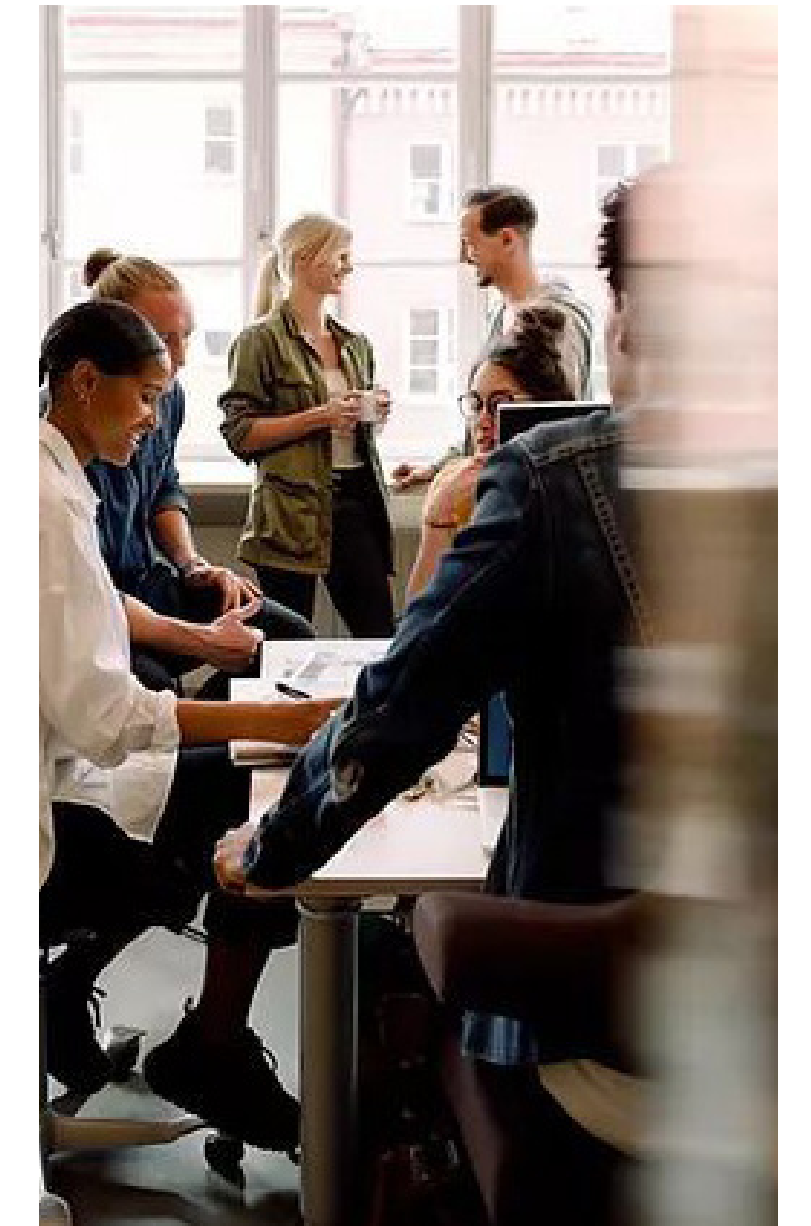
# Photography
## Practice

We show our students and alumni actively engaging in their work, providing insights for prospective students.

**KEY CONSIDERATIONS**

- Warm lighting
- Show diverse mediums
- Nothing is staged, mess is a part of the creative process
- Get into the details

# Photography
## Art

We are Canada's best art and design university. The quality and variety of work produced at Emily Carr University should be showcased as the artist intended.

**KEY CONSIDERATIONS**

• Clear lighting with colour authentic to the original work

• Focus on the artwork and avoid outside elements

• Showcase a variety of mediums: digital, design and fine arts

# 6.0 Grids + Layout

# Layout
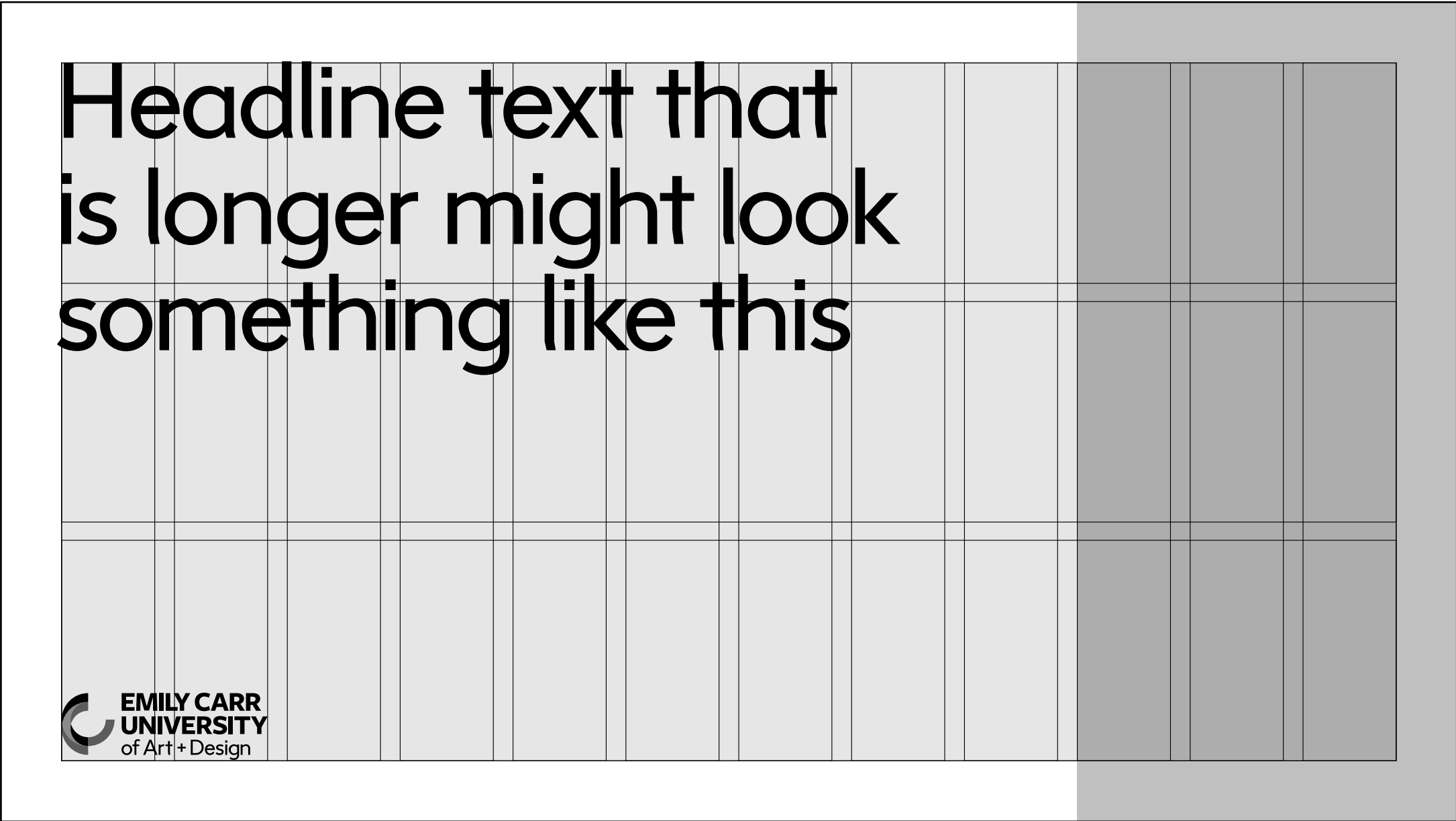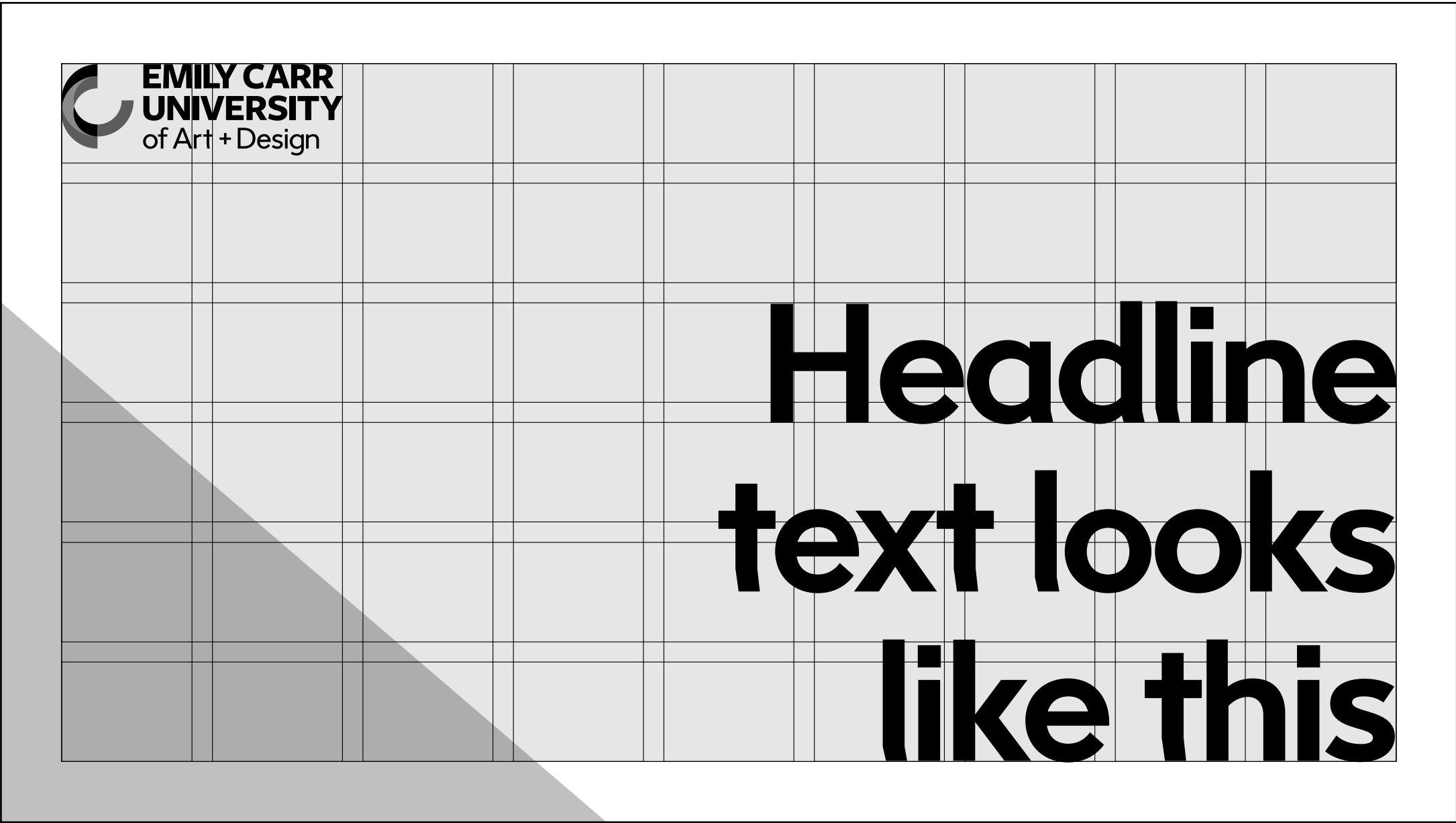## Simplified

Align brand elements such as logo, typography and shapes to the grid system to create layouts.

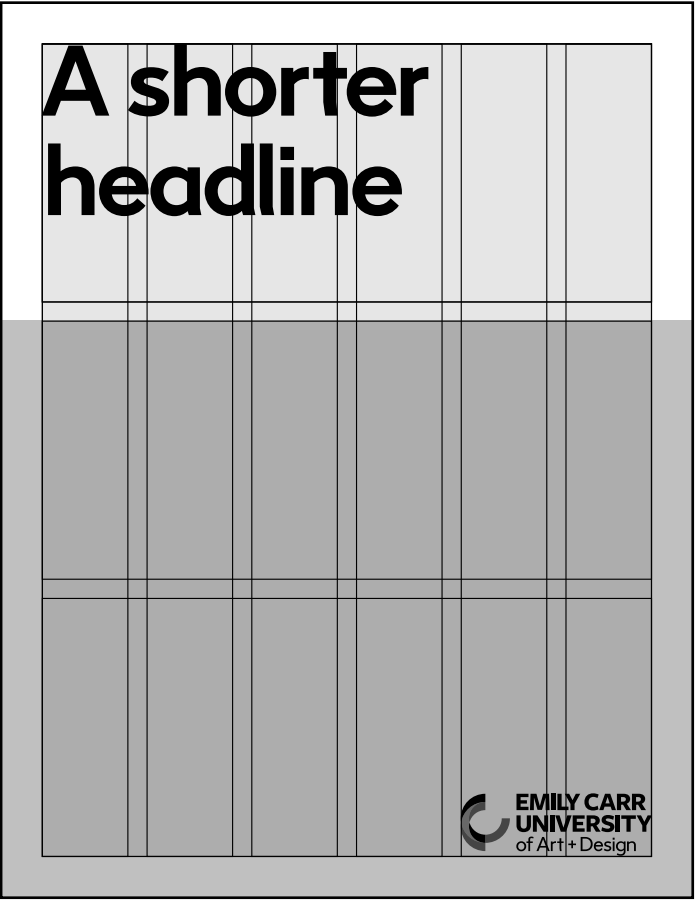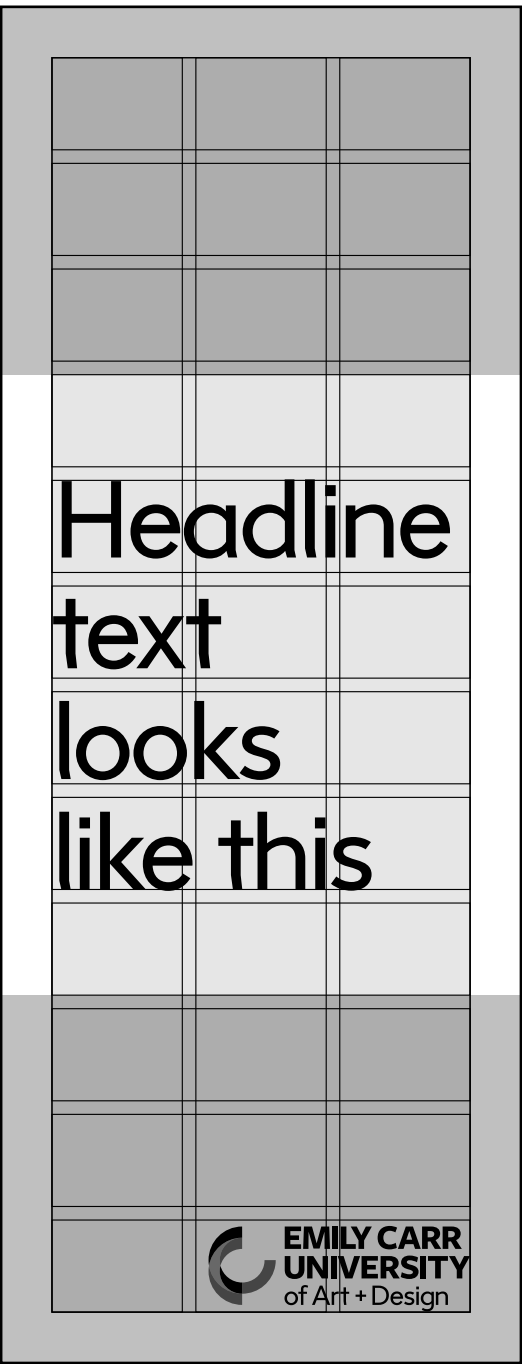Consider fitting key compositional elements into thirds of the layout.

**16X9**
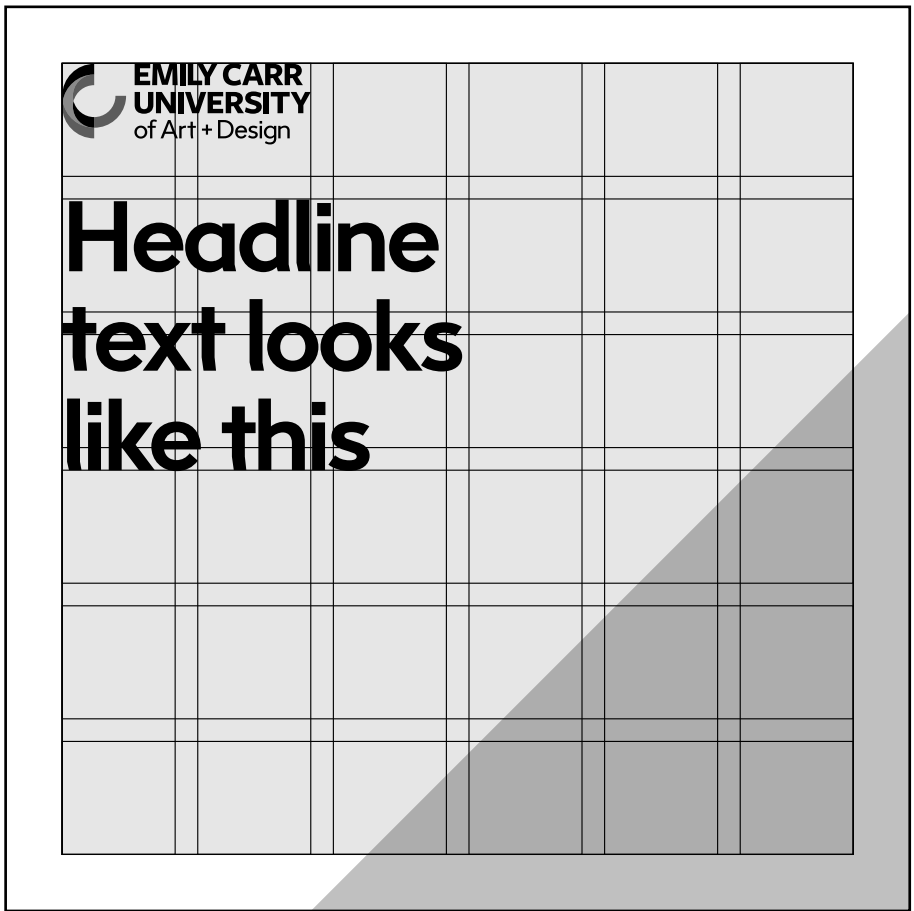
## Headline text that is longer might look something like this

**EMILY CARR UNIVERSITY** of Art + Design

**16X9**

**EMILY CARR UNIVERSITY** of Art + Design

## Headline text looks like this

**PORTRAIT LETTER**

## A shorter headline

**EMILY CARR UNIVERSITY** of Art + Design

**3X12**

## Headline text looks like this

**EMILY CARR UNIVERSITY** of Art + Design

**1:1**

**EMILY CARR UNIVERSITY** of Art + Design

## Headline text looks like this

# Layout
## Simplified

Here are a few examples of simplified layouts with multiple different brand assets.

**16X9**

Unlock the career potential of your creative practice

EMILY CARR
UNIVERSITY
of Art + Design

**16X9**

EMILY CARR
UNIVERSITY
of Art + Design

What will you create here?

**PORTRAIT LETTER**

Create with us

EMILY CARR
UNIVERSITY
of Art + Design

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**1:1**

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# 7.0 Accessibility for Web

# Accessible Colour Palette

In addition to our primary colour palette, we are introducing **Pearl** to our **neutral** colours as an accessible alternative to white.

This update is intended to offer options beyond white backgrounds for digital screens, as white can often be too harsh for certain audiences.

**PRIMARY**

**PINK**
Hex #F20082
RGB 242, 0, 130
CMYK 0, 99, 10, 0
Pantone 225C

**LIME**
Hex #B5D100
RGB 181, 209, 0
CMYK 35, 01, 100, 0
Pantone 3570C

**TURQUOISE**
Hex #00B082
RGB 0, 176, 130
CMYK 79, 03, 66, 0
Pantone 339C

**SECONDARY**

**INDIGO**
Hex #2B2678
RGB 43, 38, 120
CMYK 100, 100, 20, 8
Pantone 2370C

**YELLOW**
Hex #EDDB00
RGB 237, 219, 0
CMYK 10, 6, 100, 0
Pantone 107 C

**ORANGE**
Hex #FF8500
RGB 255, 133, 0
CMYK 0, 58, 100, 0
Pantone 151C

**RED**
Hex #D1210A
RGB 209, 33, 10
CMYK 12, 98, 100, 3
Pantone 2347C

**PURPLE**
Hex #633370
RGB 99, 51, 112
CMYK 71, 93, 26, 12
Pantone 2612C

**NEUTRAL**

**BLACK**
Hex #000000
RGB 0, 0, 0
CMYK 50, 50, 50, 100
Pantone Black 6 C

**WHITE**
Hex #FFFFFF
RGB 255, 255, 255

**PEARL**
Hex #FFFFF8
RGB 255, 254, 249

# Accessibility
# Pairings

This overview shows the font colour pairings of our accessible colours that is acceptable with WCAG **web + digital standards** for colour contrast.

The "A" represents the colour of type most accessible on each background.

**IMPORTANT NOTES**
*Red on White (or Pearl)
*Pink on Black
*Black on Pink
Does not pass WCAG AAA accessibility checks for normal text size. Only use for large text size.

*White on Pink
Does not pass accessibility checks for normal text size and is only accessible for large text based on WCAG AA Standards.

**WCAG defines large text as:**

· Bold 14 point or larger

· 18 point (typically 18.66px) and bold or larger
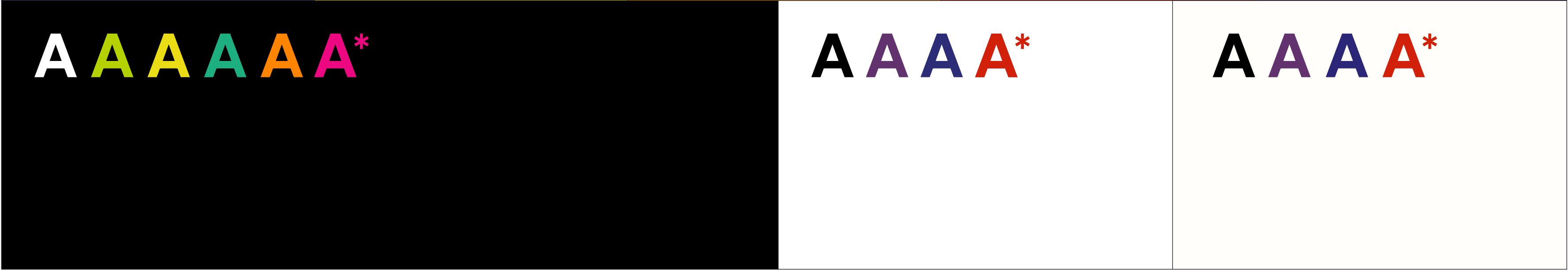
· 18 point (typically 24px) or larger.

**A\* A\***  **A**  **A**

**A**  **A**  **A**  **A**  **A**
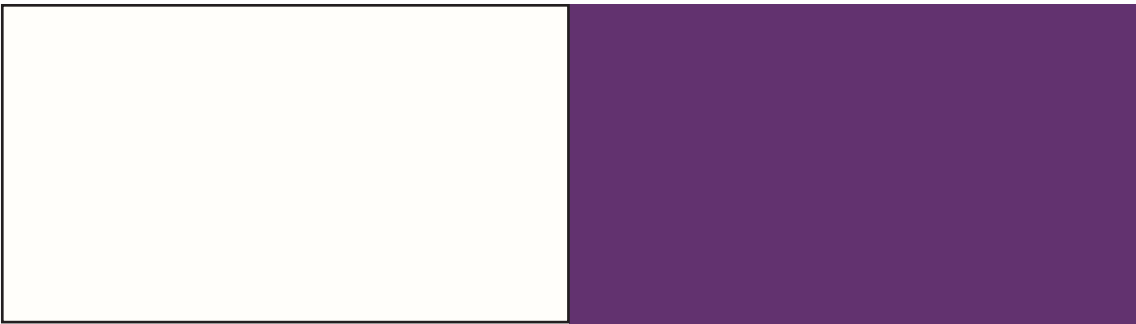
**A A A A A A\***  **A A A A\***  **A A A A\***
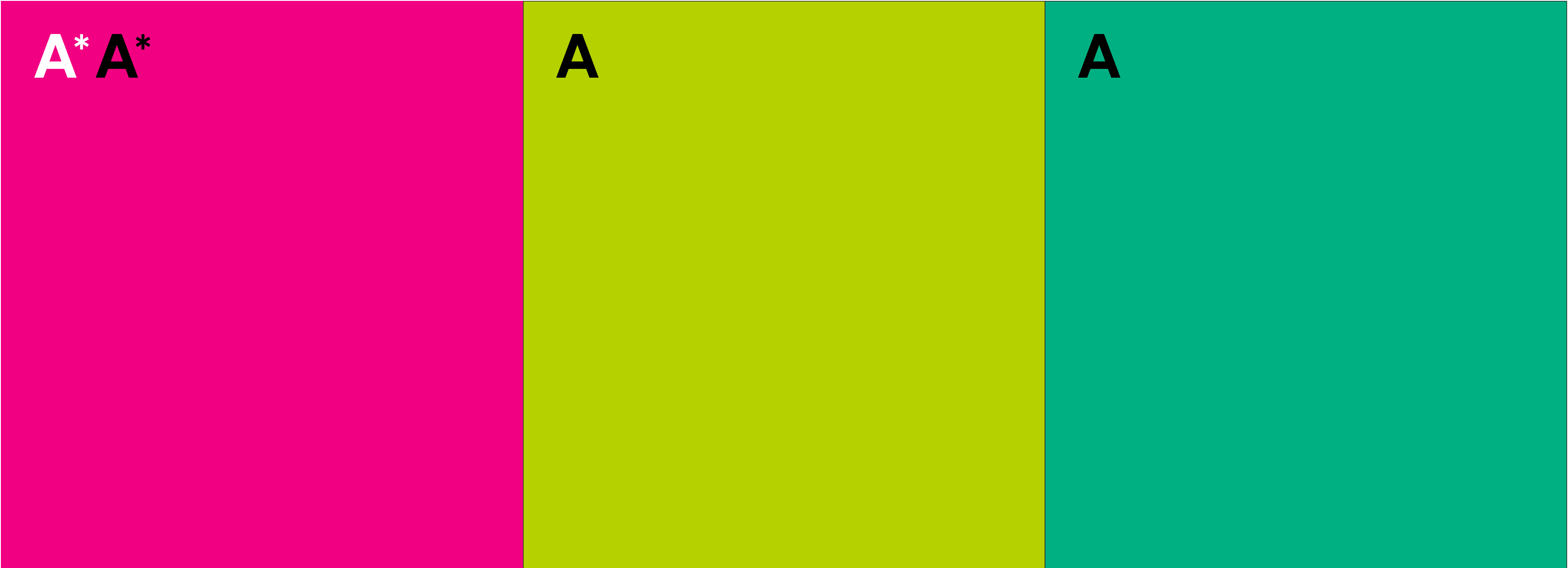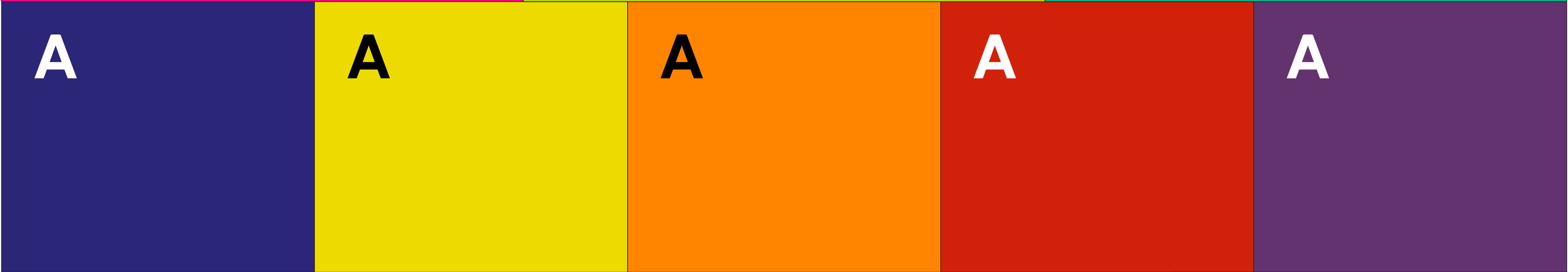
# Preferred
# Colour
## Pairings

The following are our preferred colour parings that align with our accessibility standards.

Although this section is targeted for web + digital applications, these colour pairings can also be adapted for print as well, especially if a campaign will be used for both digital and print.
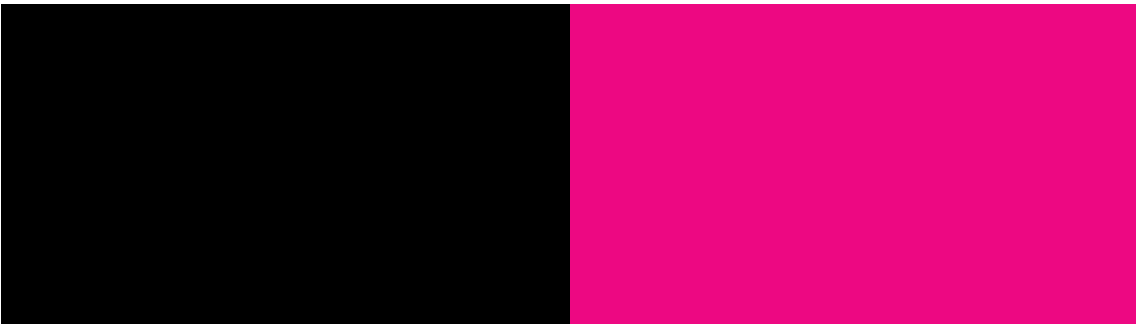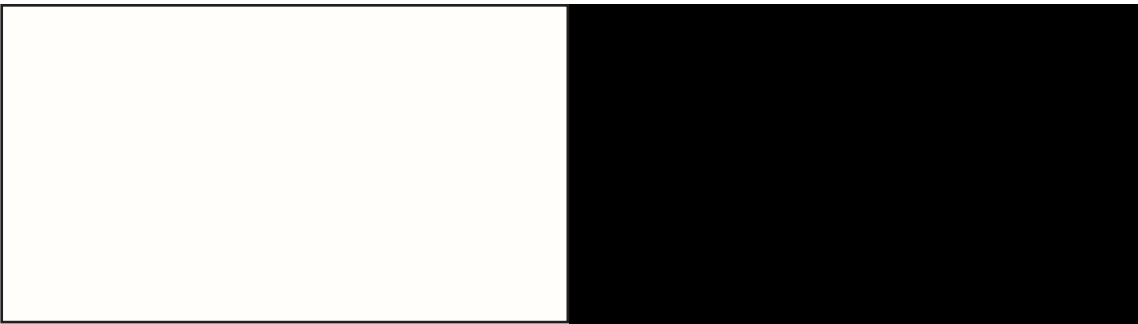
**PEARL + PURPLE**

**PEARL + BLACK**

**PEARL + INDIGO**

**BLACK + YELLOW**

**TURQUOISE + BLACK**

**WHITE + PURPLE**

**BLACK + ORANGE**

**BLACK + LIME**

**LIME + INDIGO**

**BLACK + PINK**

**RED + WHITE**
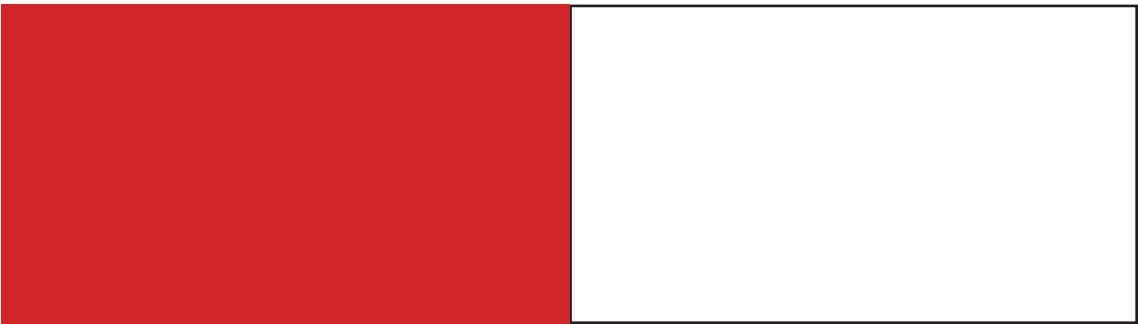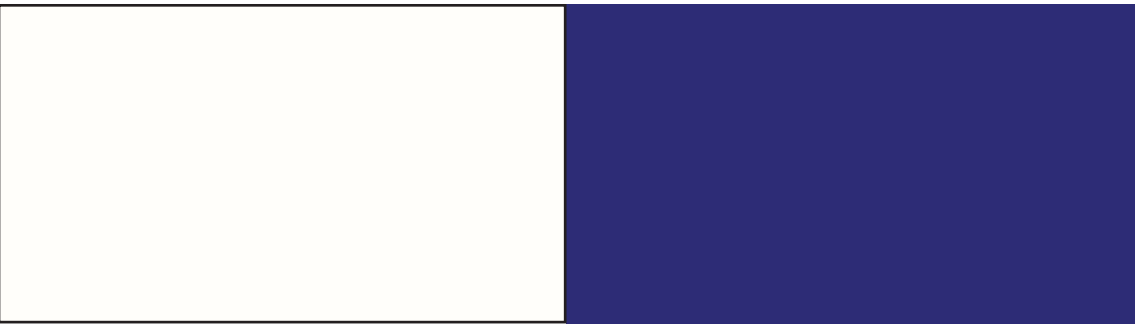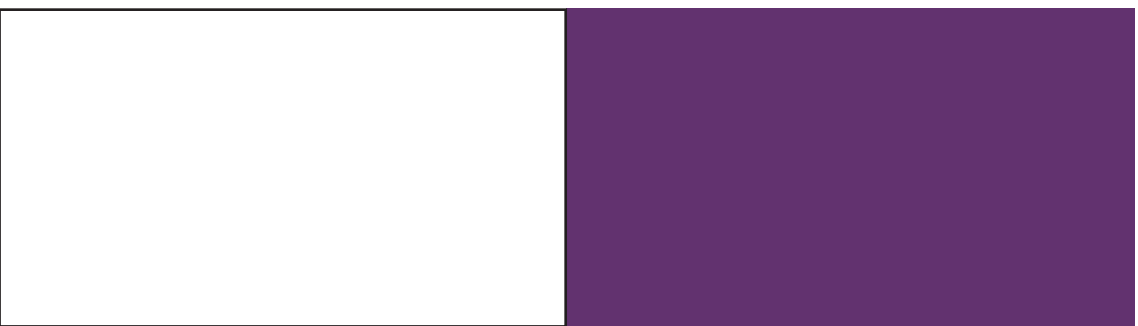
**YELLOW + INDIGO**

# Thank you

**Any Questions?**
Contact the Emily Carr University
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