

# CHAMPLAIN COLLEGE

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## Design Manual

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This is a set of standards for the design of documents, either for general use or for a specific publication, centers or divisions. The implementation of a design manual provides uniformity in style and formatting within a document and across multiple documents.

Design manuals focus on graphic design, including topics such as logo usage, color palette, typography and clear-space. Many design manuals are revised periodically to accommodate changes in conventions and usage.



LET US DARE

# Master Logo

fig.1

Large Master Logo

fig.2

Note that the minimum clear space on the top and sides of the master logo is equal to the x-height of the logo, the bottom clear-space is twice the height of the x-height.

## USAGE

As the primary graphic identity for the institution, the master logo (wordmark) must appear on all communications, including advertising, flyers, brochures, stationery, business cards etc. For all external promotions, the master logo should be used with the shield icon. The master logo serves as the primary graphic identity for the institution and appears on all communication.

## TREAT THE LOGO AS ARTWORK

Use artwork supplied by the marketing department and never use typed words in place of artwork. For example, do not type “Champlain College” as a substitute for the master logo.

## NEVER MANIPULATE THE LOGO IN ANY WAY

Do not add rules, surrounding boxes, shadows, outlines or embellishments to either the wordmark. Do not create secondary or sub-logos to represent the college, divisions, departments, centers or programs as this is confusing to audiences and dilutes our goal of creating consistency.

## GIVE THE LOGO ITS OWN SPACE

Balance is an essential feature of good design. Graphics, imagery, and text must all be balanced on the page so that each is able to speak clearly. Placing any element or graphic too close to the master logo diminishes its importance.

## COLOR

Whenever possible, the master logo should appear in PMS 647 C. It should never be represented in any other colors. Use only 100% of the officially designated shades and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our logo. If reproduction constraints prevent the use of colors, use one of the optional black-and-white versions of the logo: all-black or reverse.

# CHAMPLAIN COLLEGE

fig.1



fig.2

# Shield

fig.1  
Shield:  
647 C and 555 C

fig.2  
100 K

fig.3  
Reverse

fig.4  
Note that the  
minimum clear space  
on the all sides of  
the shield is equal to  
half of the width of  
the shield.

## USAGE

As the secondary graphic identity for the institution, the shield should appear on the same plane on most collateral pieces that are intended for external audiences. For internal audiences, the shield can be removed and used separately and does not need to appear on all communications. It should not be linked to any other identity unless approved by the Presidents's cabinet. Please note that when the shield is on a background color, the sky portion at the top should never be transparent, it should remain white. The mountains are never to appear white.

## NEVER MANIPULATE THE SHIELD IN ANY WAY.

Never apply any effects on logo (drop-shadow, opacity, glow, etc.). Always use outlined/vector shield. Never use shield components to create logos and other graphics.

## GIVE THE SHIELD ITS OWN SPACE

Balance is an essential feature of good design. Graphics, imagery and text must all be balanced on the page so that each is able to speak clearly. Placing any element too close to the shield diminishes its importance.

## COLOR

Whenever possible, the shield should appear in PMS 647 C and 555 C. It should never be represented in any other colors. Use only 100 % of the officially designated shades, and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our shield. If reproduction constraints prevent the use of colors, use one of the optional black-and-white versions of the logo: all-black or reverse.



fig.1



fig.2



fig.3



fig.4

## Shield & Motto

*fig.1*  
Shield & Motto

*fig.2*  
Note that the minimum clear space on the all sides of the shield & motto is equal to half of the width of the shield, and the x-height of the motto is equal to the clear-space.

### USAGE

As the motto graphic for the institution, the shield signature using the “Let Us Dare” motto, does not need to appear on all communications and collateral.

### NEVER MANIPULATE THE SHIELD & MOTTO

Never apply any effects on logo (drop-shadow, opacity, glow, etc.). Always use outlined/vector shield. Never use shield signature components to create logos and other graphics.

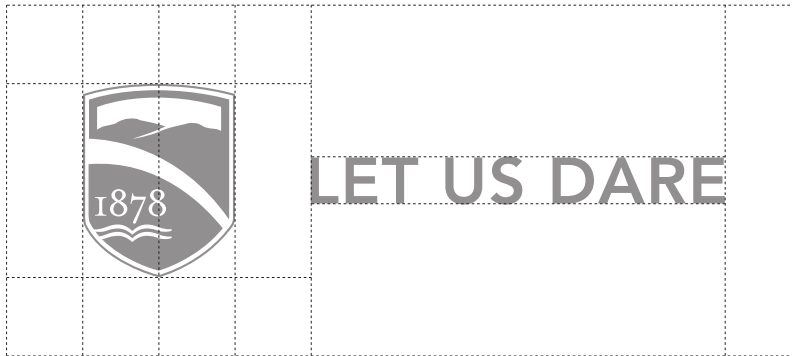
### GIVE THE SHIELD & MOTTO ITS OWN SPACE

Balance is an essential feature of good design. Graphics, imagery, and text must all be balanced on the page so that each is able to speak clearly. Placing any element too close to the shield diminishes its importance.



*fig.1*

# LET US DARE



*fig.2*

## Shield & Motto

fig.1

Shield: 647 C and  
555 C, Motto: 100 K

fig.2

100 K

fig.3

Reverse

### COLOR

Whenever possible, the shield should appear in PMS 647 C and 555 C. It should never be represented in any other colors. Use only 100% of the officially designated shades and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our shield. If reproduction constraints prevent the use of colors, use one of the optional black-and-white versions of the logo: all-black or reverse.



LET US DARE

fig.1



LET US DARE

fig.2



LET US DARE

fig.3

# Master Logo & Shield

fig.1

Note the preferred placement of the master logo and shield with the minimum clear-space in tact.

## PLACEMENT

To ensure brand recognition for external audiences the logo and shield must appear on the same plane. The logo should appear in the upper lefthand corner and the shield in the corresponding lower corner, preferably left justified. For internal audiences they may be used independent of one another.

PAGE 05 |

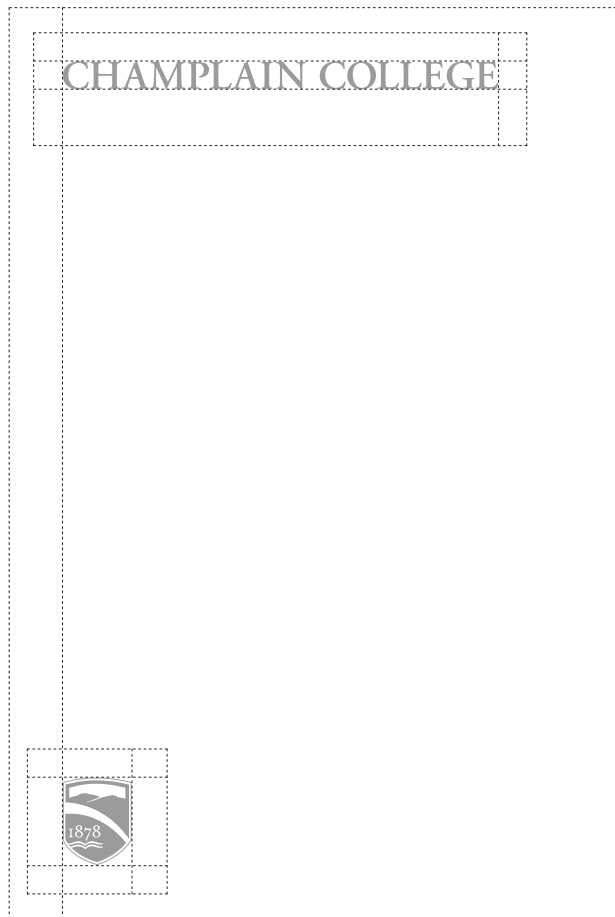


fig.1

## Proportions

*fig.1*

The vertical size of the shield is three times the x-height of the master logo.

### MASTER LOGO, SHIELD & MOTTO

On printed collateral the shield should be three times the x-height of the master logo to ensure balance, harmony and consistency throughout all materials. When applied to larger collateral, such as signage, the size relationship changes to two times the x-height.

PAGE 06 |

*fig.2*

The vertical size of the shield is two times the x-height of the master logo.



*fig.1*



*fig.2*

## Sub-brand Signature

PAGE 07 |

fig.1

Sub-brand signature  
with one sub-brand.  
Master logo: 647 C,  
sub-brand: 100 K

### USAGE

Sub-brand signatures brand the individual divisions, departments, centers or programs while demonstrating a connection to Champlain College. Use sub-brand signatures as complements to the master logo on college- or division-specific brochure covers and website home pages.

fig.2

Sub-brand signature  
with two sub-brands  
on three lines.

### TREAT THE LOGOTYPES AS ARTWORK

Sub-brand logotypes must appear either with the master logo or as part of a sub-brand signature.

fig.3

100 K

### SUB-BRANDS DO NOT REPLACE THE MASTER LOGO

While the individual divisions, departments, centers or programs within Champlain College may have their own unique identities, these sub-identities complement, but do not replace, the Champlain College master logo.

fig.4

Reverse

### COLOR

Whenever possible, the sub-brand signature should appear in PMS 647 C and 555 C. It should never be represented in any other colors. Use only 100 % of the officially designated shades and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our sub-brand signatures. If reproduction constraints prevent the use of colors, use one of the optional black-and-white versions of the logo: all-black or reverse.

CHAMPLAIN COLLEGE

Graduate Studies

fig.1

CHAMPLAIN COLLEGE

Graduate Studies

Master of Science in Law

fig.2

CHAMPLAIN COLLEGE

Graduate Studies

fig.3

CHAMPLAIN COLLEGE  
Graduate Studies

fig.4



# Typography

## PRIMARY TYPEFACE – ADOBE GARAMOND PRO

PAGE 08 |

An Adobe Originals design, and Adobe's first historical revival, Adobe Garamond is a digital interpretation of the roman types of Claude Garamond and the italic types of Robert Granjon. Since its release in 1989, Adobe Garamond has become a typographic staple throughout the world of desktop typography and design. Adobe type designer Robert Slimbach has captured the beauty and balance of the original Garamond typefaces while creating a typeface family that offers all the advantages of contemporary digital typeface. Times New Roman may be used as a substitute.

Aa  
Aa

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
RSTUVWXYZ123456789  
\$&%\*0.,;:

fi Rp fj Q ct

Adobe Garamond Pro Regular

*Adobe Garamond Pro Italic*

Adobe Garamond Pro Semibold

*Adobe Garamond Pro Semibold Italic*

**Adobe Garamond Pro Bold**

***Adobe Garamond Pro Bold Italic***

# Typography

## SECONDARY TYPEFACE – AVENIR

PAGE 09 |

Adrian Frutiger designed Avenir in 1988, after years of having an interest in sans serif typefaces. In an interview with Linotype, he said he felt an obligation to design a linear sans in the tradition of Erbar and Futura, but to also make use of the experience and stylistic developments of the 20<sup>th</sup> century. The word Avenir means “future” in French, and hints that the typeface owes some of its interpretation to Futura. But unlike Futura, Avenir is not purely geometric; it has vertical strokes that are thicker than the horizontals, an “o” that is not a perfect circle and shortened ascenders. These nuances aid in legibility and give Avenir a harmonious and sensible appearance for both texts and headlines. Verdana may be used as a substitute.

Aa Aa  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
RSTUVWXYZ123456789  
\$&%\*0.,;:  
fi æ fj 1/2 ct

Avenir 35 Light  
*Avenir 35 Light Oblique*  
Avenir 45 Book  
Avenir 55 Roman  
*Avenir 45 Book Oblique*  
*Avenir 55 Oblique*

Avenir 65 Medium  
*Avenir 65 Medium Oblique*  
**Avenir 85 Heavy**  
***Avenir 85 Heavy Oblique***  
**Avenir 95 Black**  
***Avenir 95 Black Oblique***

# Web Typography

## SECONDARY TYPEFACE ALTERNATIVE – LATO

Lato may be downloaded for free and is a suitable replacement for Avenir. Lato is a sans-serif typeface family designed in the Summer 2010 by Warsaw-based designer Łukasz Dziedzic.

PAGE 10 |

Aa Aa

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

RSTUVWXYZ123456789

\$&%\*0.,,:;

fi æ fj ½ ct

Lato Hairline

*Lato Hairline Italic*

Lato Light

*Lato Light Italic*

Lato Regular

*Lato Italic*

**Lato Bold**

***Lato Bold Italic***

**Lato Black**

***Lato Black Italic***

# Typography Style

fig.1

Head: Adobe  
Garamond Pro  
regular all-caps 22 pt  
Sub-head: Avenir  
light all-caps 15 pt  
Body: Adobe  
Garamond Pro  
regular sentence  
case 9 pt.

fig.2

Head: Adobe  
Garamond Pro  
regular sentence  
case 18 pt  
Sub-head: Avenir  
bold sentence  
case 9 pt  
Body: Adobe  
Garamond Pro  
regular sentence  
case 9 pt.

fig.3

Sans-serif: Avenir  
book all caps 10 pt  
Serif (numbers):  
Adobe Garamond  
Pro regular small  
caps 15 pt

fig.4

Avenir heavy  
all caps 15 pt

fig.5

Head: Adobe  
Garamond Pro  
regular all caps 9 pt  
Body: Avenir book  
sentence case 8 pt

## BASELINE GRID

This is a key factor to good typography and should be consistently used throughout all collateral. We have chosen our baseline grid to be at 3 points.

## HIERARCHY

The typographic hierarchy express an organizational system for content, emphasizing some data and diminishing others. The hierarchy we have designed helps readers scan text, knowing where to enter and exit and how to pick and choose among its offerings. Each level of the hierarchy should be signaled by one or more cues, applied consistently across a body of text. Please see specimens below for reference - these type specimens are 80% real size.

## EXER ITATIST AELO DOLUM

### ATRUM DELES PREPTATUR MOLOREIUM

Eruntior mi, ut quossimi, odis endionem quias conse volorporro con naturep  
udiciet officiam faccupatur. Tibus magnam rectaero ipide dolum aut aliqui  
berion re cust moluptatem aut ut dernate aut amus millautate inum que  
est fugiam doluptate nimi, nis perestia nis dollest iossimenient aut liquame  
ndendae perferi rerumquis volo blab ipsa vendem cus doluptam quas ut  
expelectat eliquundae minctis into et faccum iumenis sum asperis sed qui odi  
vellanda dolor asitas quo.

fig.1

## Exeritatist aelo

### Eicid que estrum deles preptatur moloreium

Eruntior mi, ut quossimi, odis endionem quias conse volorporro con  
naturep udiciet officiam faccupatur. Tibus magnam rectaero ipide dolum  
aut aliqui berion re cust moluptatem aut.

fig.2

## CHAMPLAIN RULE N° 07

fig.3

## TIBUS MAGNAM RECTA ERO IPIDE DOLUM AUT

fig.4

## EXERITATIST AELO

Eruntior mi, ut quossimi, odis endionem quias consed magnimilit am hiliaspid  
molorro ipicias eosam, quaeopro iumque consece peratiunt as doluptas sus am  
sanditatis sit et fugit veliquid eventiorecea sollenis denit lam fugitiam culliciumque  
sequid millestrum ea dolorit dolupta tatiunt erat odit volutem as es sit aspe eos  
est acceptin cipsum sequas dit

fig.5

# Address Style

## HIERARCHY

PAGE 12 |

Treating the address in a similar style across internal and external materials ensures a standard of consistency. Mailing addresses and telephone number should be in Adobe Garamond, regular, using small caps for numbers. The website should appear in Avenir, medium, in all lowercase.

163 South Willard Street  
P.O. Box 670  
Burlington, Vermont 05402-0670  
T 802.860.2700 | F 802.860.2767

[www.champlain.edu](http://www.champlain.edu)

# Institutional Color Palette

fig.1  
Color palette  
from the top left  
Clockwise: copper:  
876 C,  
100 K, 80 K, 60 K,  
20 K, Blue: 647 C,  
Green: 555C.

## LOGO COLORS: 647 C AND 555 C

Use only 100% of the officially designated shades and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

## 876 C

The copper is metallic and may be used as a tint, overlay and opacity. Use Pantone whenever possible and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

## BLACK

We have designated four levels of black to manage consistency throughout all of our collateral. Always use the designated percentages of black: 100, 80, 60 or 20% black.



fig.1

# Institutional Color Palette

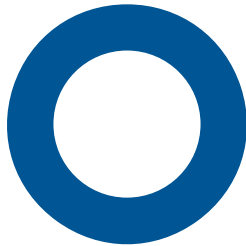
## LOGO COLORS: 647 C AND 555 C

Use only 100 % of the officially designated shades and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

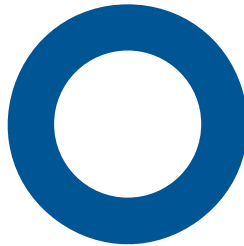
PAGE 14 |

## LOGO COLORS: CMYK AND HEX CODE

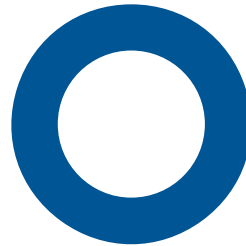
When Pantone colors are not available for use in printed collateral use the designated CMYK values and for digital use the designated Hex code. Never use RGB as there is room for error in the values selected and poorly matched colors will weaken the impact and effectiveness of our identity.



647 C



100 C / 56 M / 0 Y / 23 K



Hex # 005695



555 C



75 C / 0 M / 60 Y / 55 K



Hex # 00674E

## Institutional Color Palette

### 876 C

The copper may be used as a tint, overlay and opacity. Use Pantone whenever possible and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

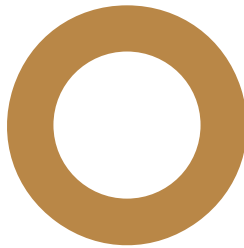
PAGE 15 |

### BLACK

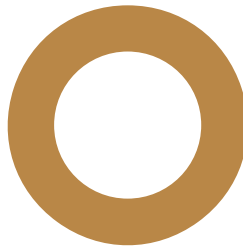
We have designated four levels of black to manage consistency throughout our collateral. Always use 100, 80, 60 or 20 % black.

### COPPER AND BLACK: CMYK AND HEX CODE

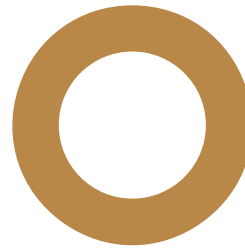
When Pantone colors are not available for use in printed collateral use the designated CMYK values and for digital use the designated Hex code. Never use RGB as there is room for error in the values selected and poorly matched colors will weaken the impact and effectiveness of our identity.



876 C



30 C / 50 M / 85 Y / 0 K



Hex # BA8748



100 K / 80 K / 60 K / 20 K



100 K / 80 K / 60 K / 20 K



Hex # 231F20  
Hex # 58595B  
Hex # 808285  
Hex # D1D3D4



# Marketing Color Palette

*fig.1*  
Color palette  
from the top left  
clockwise: copper:  
876 C, 100 K,  
80 K, 60 K, 20 K,  
Red: 485 C, Cyan:  
PMS 2995 C.

## 876 C

If possible never use a converted CYMK or RGB in printed collateral and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

## BLACK

We have designated four levels of black to manage consistency throughout our collateral. Always use 100, 80, 60 or 20 % black.

## 485 C

If possible never use a converted CYMK or RGB in printed collateral and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

## PMS 2995 C

If possible never use a converted CYMK or RGB in printed collateral and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.



*fig.1*

# Marketing Color Palette

## 485 C

The red may be used as a tint, overlay and opacity. Never use a converted CYMK or RGB in printed collateral and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

## PMS 2995 C

The cyan may be used as a tint, overlay and opacity. Never use a converted CYMK or RGB in printed collateral and always insist upon accurate color matching, as poorly matched colors will weaken the impact and effectiveness of our identity.

## RED AND CYAN: CMYK AND HEX CODE

When Pantone colors are not available for use in printed collateral use the designated CMYK values and for digital use the designated Hex code. Never use RGB as there is room for error in the values selected and poorly matched colors will weaken the impact and effectiveness of our identity.



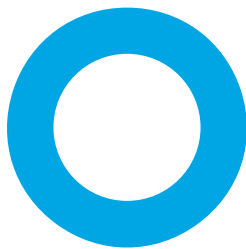
485 C



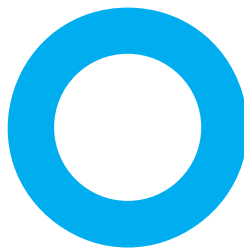
0 C / 95 M / 100 Y / 0 K



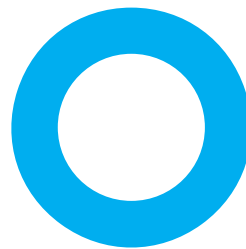
Hex # EE3124



PMS 2995 C



100 C / 0 M / 0 Y / 0 K



Hex # 00AEEF

## Screen Color Palette

### HEX # BA8748

For the copper, never use a converted CYMK or RGB in online or digital work as poorly matched colors will weaken the impact and effectiveness of our identity.

### HEX # EE3124

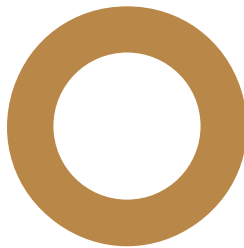
For the red, never use a converted CYMK or RGB in online or digital work as poorly matched colors will weaken the impact and effectiveness of our identity.

### HEX # 00AEEF

For the cyan, never use a converted CYMK or RGB in online or digital work as poorly matched colors will weaken the impact and effectiveness of our identity.

### BLACK

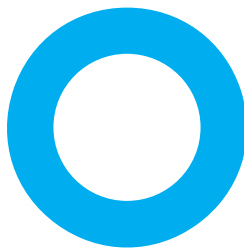
For the four shades of black, never use a converted CYMK or RGB in online or digital work as poorly matched colors will weaken the impact and effectiveness of our identity.



Hex # BA8748



Hex # EE3124



Hex # 00AEEF



Hex # 231F20  
Hex # 58595B  
Hex # 808285  
Hex # D1D3D4

## Brand Collateral

fig.1

This option allows for art to be placed on front or back as long as the clear-space is maintained around the shield.

fig.2

This option allows for art to be placed only on the back.

fig.3

This option allows for art to be placed only on the back.

fig.4

This option is branded with the shield on the sleeve and the master logo on the back and allows for art to appear on the front.

### USAGE

Similar to other applications of the Champlain College brand, all collateral, if it is clothing, posters, coffee mugs, etc., should follow the guidelines that apply to all other collateral as closely as possible. The logo and shield should have a clear space on all sides and not interfere with other art or be cut off by the limitations of the collateral.



fig.1



fig.2



fig.3

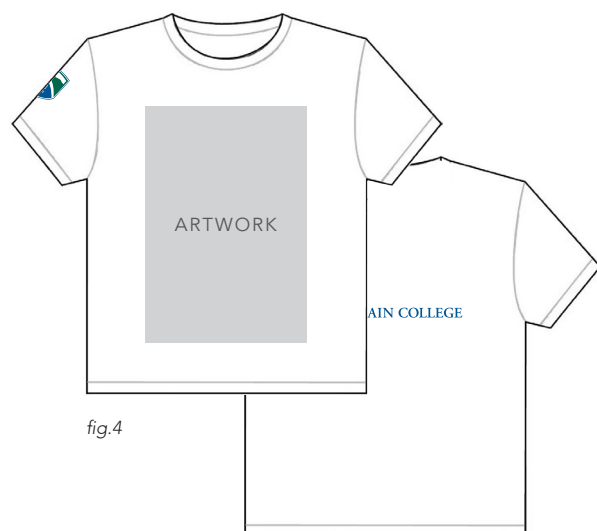


fig.4

# Brand Collateral

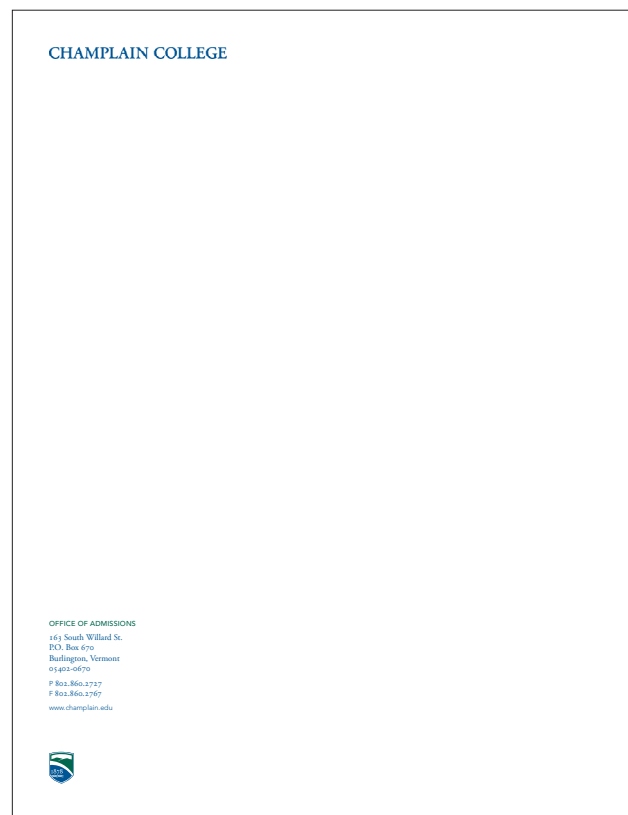
## USAGE

Similar to other applications of the Champlain College brand. All collateral, if it is clothing, posters, coffee mugs, etc., should follow the guidelines that apply to all other collateral as closely as possible. The logo and shield should have a clear space on all sides and not interfere with other art or be cut off by the limitations of the collateral.

*fig.1*  
Institutional  
letterhead.

*fig.2*  
Postcard front.

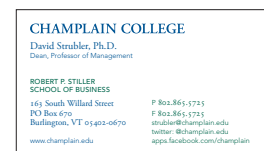
*fig.3*  
Business card front  
and back



*fig.1*



*fig.2*



*fig.3*