Visual brand guidelines
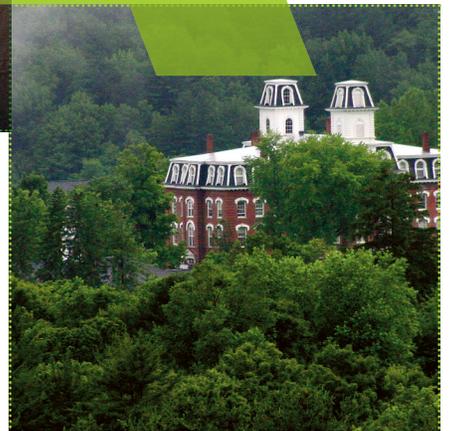
YCFA
Vermont
College of
Fine Arts

our identifier
alternate and single color applications

LEGIBILITY
Our identifier may be reproduced in one or two colors, or reversed out of a background color or image. In all cases, legibility and edge definition must be maintained.

COLOR
When possible, reproduce our identifier in two colors, using our green palette. In contexts with limited production flexibility, our identifier may be rendered in a single green value, black, or reversed out of a color field or image. Avoid reproducing our identifier in color(s) other than our green palette, black, or white.

our identifier
clear space guidelines

Use half of the width of the counterform of the logotype to establish basic clearspace around our identifier and/or its discreet components
▪

The identifier and/or its component parts may overlap other visual elements and may extend beyond the edges of a given plane (paper or digital)
▪

When using asymmetrical overlapping forms, be sure to meet or exceed the specified clear space, or substantially intersect or crop the logotype and/or wordmark
▪

.5 X .5 X

X

Vermont College of Fine Arts

.5 X .5 X .5 X

X

.5 X .5 X .5 X

Vermont College of Fine Arts

.5 X .5 X
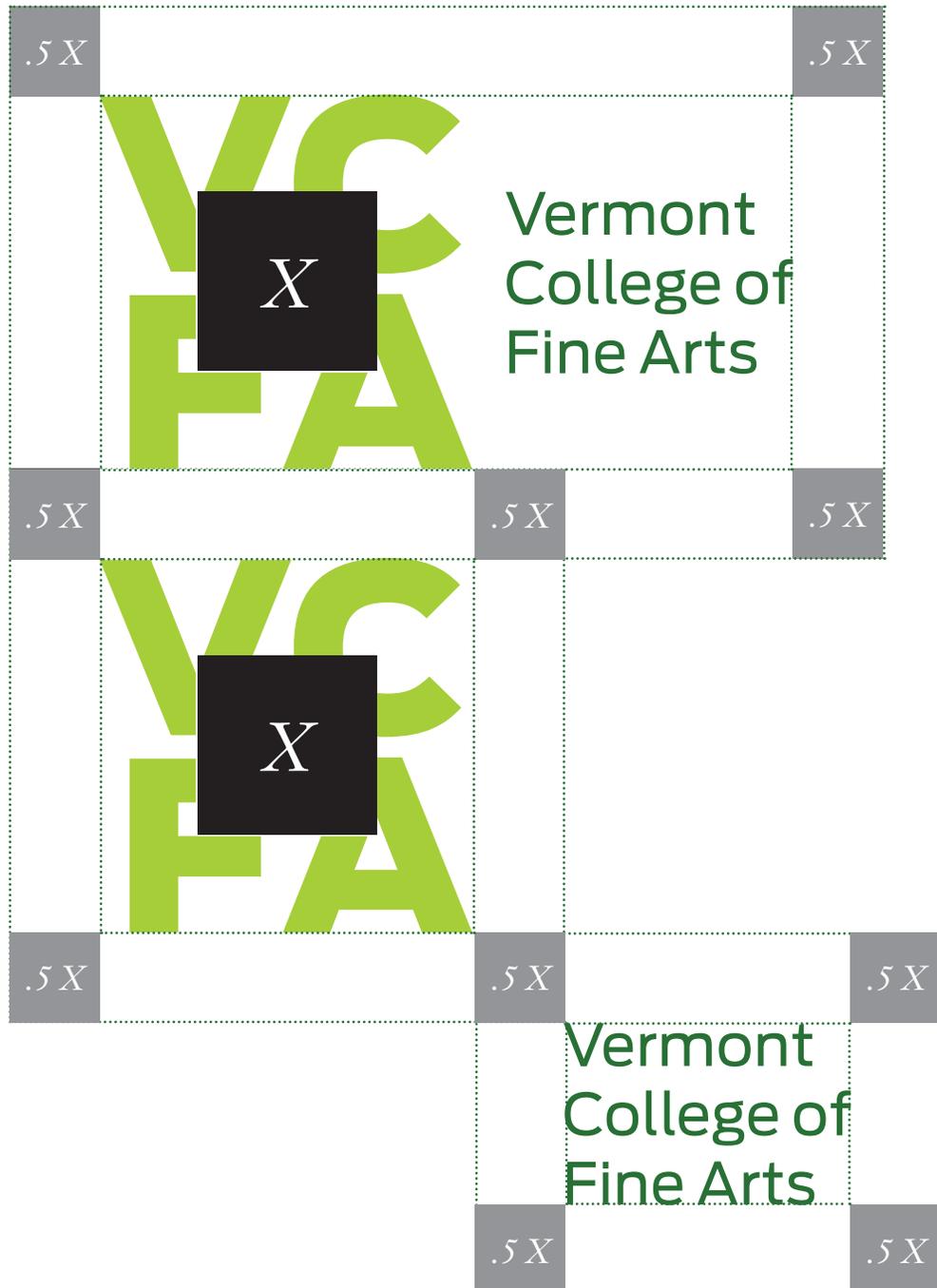
our identifier
please don't…
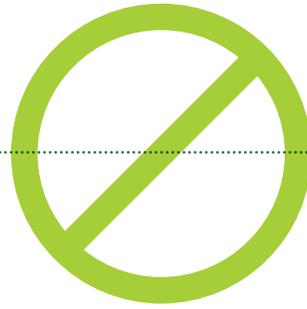
…MIX COLORS OR APPLY EFFECTS
Our logotype should always be rendered in a single color. Avoid applying effects such as drop shadows and bevels to the logotype. Avoid using our logotype's letter forms as containers.

…USE ALTERNATE TYPEFACES OR CREATE NEW TYPOGRAPHIC HIERARCHIES
Our wordmark should always be rendered in Antenna Medium, in title-case, on one or three lines. Avoid using alternate fonts, mixing weights or styles of fonts, and rendering our name on two lines.

…USE OUR IDENTIFIER AS AN ILLUSTRATION
Our identifier works hard to support or brand and our unique story. Avoid diluting its impact by adding elements and mixing messages.

…CREATE NEW CONFIGURATIONS OF OUR IDENTIFIER
While our system does allow the separation of our wordmark and logotype, care should be taken when developing designs that might imply the introduction of a new identifier lockup.

color
a sense of place;
a place of growth

Our dominantly green color palette plays a defining role in our visual identity. Green symbolizes growth, life, vigor, and, of course, our home-base in Vermont.

PMS **357**
CMYK **70.10.90.40**
HEX **24713d** / RGB **36.113.61**
(for text on-screen)
HEX **004512** / RGB 0**0.69.18**
(for solids on-screen)
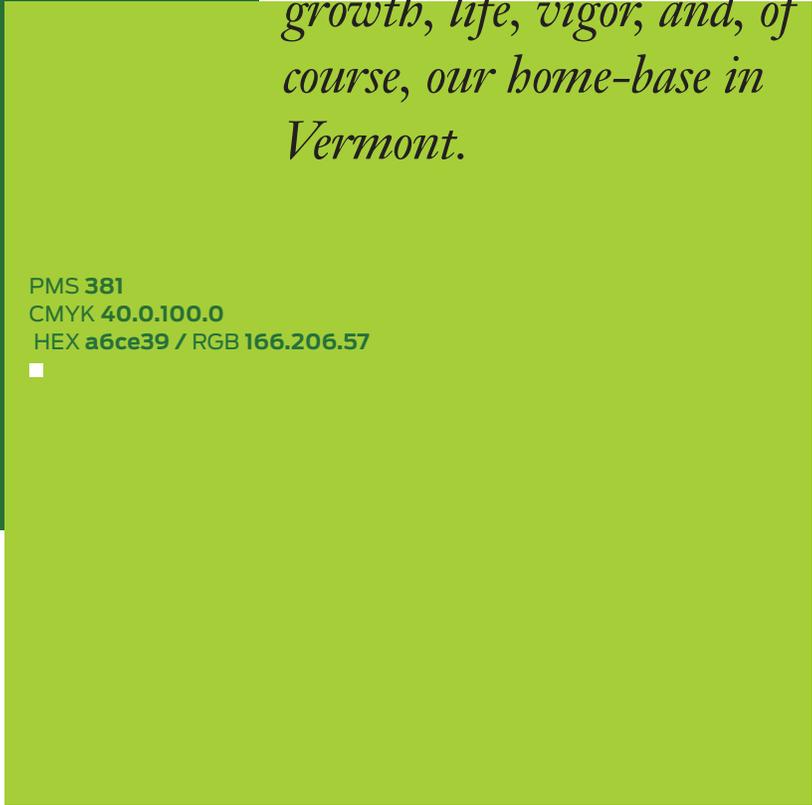
PMS **381**
CMYK **40.0.100.0**
HEX **a6ce39** / RGB **166.206.57**

A series of bright supporting accent colors allows for flexibility and dynamism across our communications. In addition, dark grays in the range of 60% to 80% tints of black may be used in small doses to establish areas of emphasis or legibility.
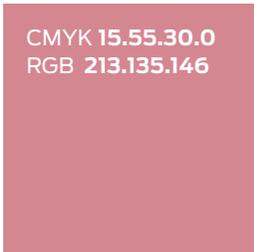
CMYK **15.55.30.0**
RGB **213.135.146**

CMYK **0.20.100.0**
RGB **255.203.5**
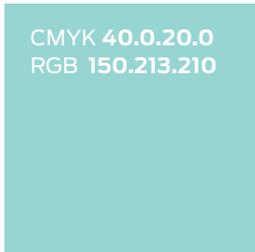
CMYK **40.0.20.0**
RGB **150.213.210**

CMYK **45.15.10.0**
RGB **139.185.210**

CMYK **35.30.10.0**
RGB **167.168.196**
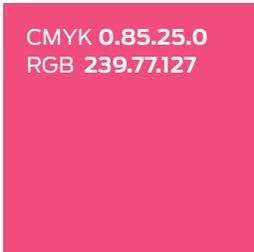
CMYK **0.85.25.0**
RGB **239.77.127**

CMYK **5.45.90.0**
RGB **237.154.54**

CMYK **75.0.30.0**
RGB **0.186.190**

CMYK **90.40.20.15**
RGB **0.112.149**

CMYK **65.65.20.10**
RGB **103.94.138**

color
approach with caution...
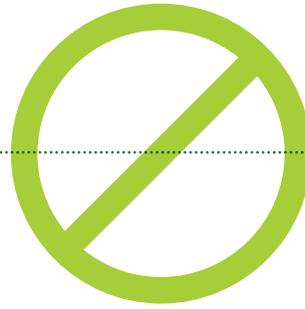
Avoid approaches to color that dilute our visual brand and hinder the clarity of our communications.

vermont college of fine art
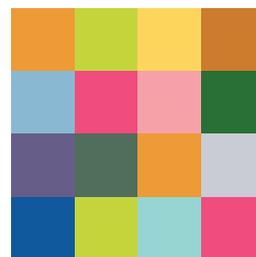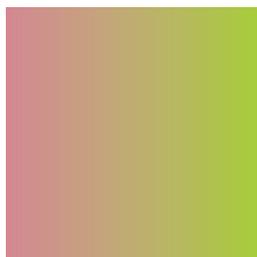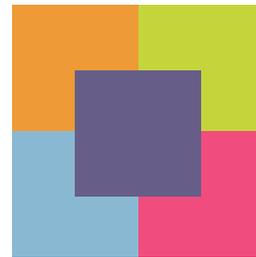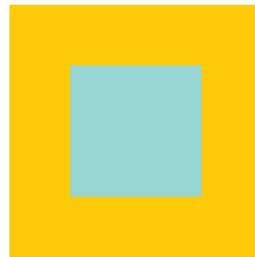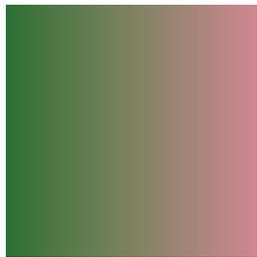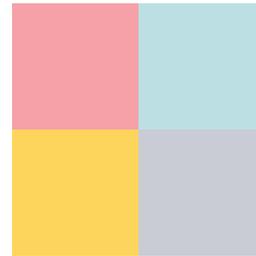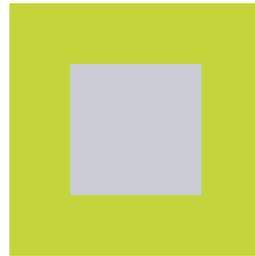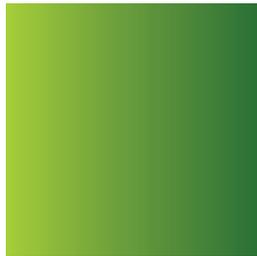
GRADIENTS AND EFFECTS
Bold fields of color moderated by intricate line-work communicate the expansiveness of our vision and the complexity of our thinking. Gradients undermine the clarity of our visual tone .

VIBRATION AND LEGIBILITY
While we often push our thinking and making to the edge of viability, it's important that our visual communications remain legible and enjoyable. The use of color combinations that 'vibrate' or are very close in value should only be used with care and caution.

THE RAINBOW CONNECTION
Our diversity and dimensionality is expressed through photography—of both our students and their work—and through the complex layering of our designs. Overly complex color combinations have teh potential to undermine our singularity of purpose and can create visual cacophony.

typography
please don't

Avoid approaches to typography that could dilute our visual brand and hinder legibility and clarity.
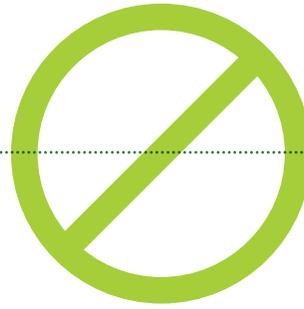
type that is too light or too small to read.

Always keep the legibility of content—and the age of your readership—in mind when choosing type styles and sizes.

setting type in multiple colors.

Using too many colors in a single block of text creates excess noise—an unpleasantly staccato reading experience.

using force justification for body copy.

In most cases, force justifying text will create inconsistent typographic color, awkward spaces, and will make reading more difficult.

using ALL CAPS for EMPHASIS.

When used within headlines or running text, this is the typographic equivalent of SHOUTING at our readers.

Using Initial Caps for Headlines.

We're not a newspaper—our tone is more informal and conversational. Use sentence style capitalization.

obscuring our words with our visual gestures.

Use care when combining our visual gestures with blocks of copy or headlines. Legibility is paramount!