

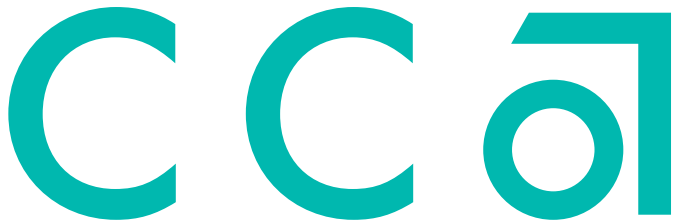
February 2019



BRAND GUIDELINES

California College of the Arts

CCA LETTERMARK



The CCA lettermark is the most prominent element within the logo, and should always appear more dominant than the Wordmark.

The lettermark should always be a single color; in most cases, this will be PMS 3262. And can only appear in these three colors.



PMS 3262



Black



White

WORDMARK

California College of the Arts

The wordmark is a required element of the identity system. However, its placement and scale can vary significantly as part of the dynamic identity system. The wordmark's prominence will depend on how familiar the audience is with the college. At times, it can be omitted from materials for internal audiences.

The primary color for the wordmark is black. White is permitted for some backgrounds in order to increase legibility.



Black



White

The CCA logo is the cornerstone of our visual identity, and using it consistently helps us establish a strong, recognizable brand. The updated brand language uses a flexible system that creates a dynamic and versatile logo. The logo is composed of two elements: the CCA lettermark and the wordmark. The wordmark is available in horizontal and a vertical versions to accommodate various layouts.

These logo elements should only be reproduced from authorized digital files. Do not attempt to typeset them or recreate them yourself.

PRIMARY STANDARD LOGO LOCKUP

Double-Line Horizontal



This “Double-Line Horizontal configuration” is the preferred logo lockup for CCA.



2 inches (200 pixels) minimum size

SECONDARY STANDARD LOGO LOCKUPS

Double-Line Stacked



This secondary “stacked” lockup is provided as an alternate to suit the aesthetic needs of the layout or to fit into constrained areas.



1 inch (100 pixels) minimum size

In some instances, the dynamic logo expression is not appropriate for the layout situation (such as a co-sponsorship, an endorsement, or a particularly cramped space). One of the lockup options below should be present on outward-facing applications or in conjunction with a dynamic logo to provide a clear, more formal signature. Generally, this can appear at the end of a document.

LETTERMARK CONFIGURATIONS

Single Line



Left Stack



Right Stack



LETTERMARK ANATOMY

The individual letters of the mark are spaced equally apart using half the width of the ring component in the "a." The letters should not be used in any other configurations.



Individual files are provided for each of the lettermark configurations.

WORDMARK CONFIGURATIONS

Single Line

California College of the Arts

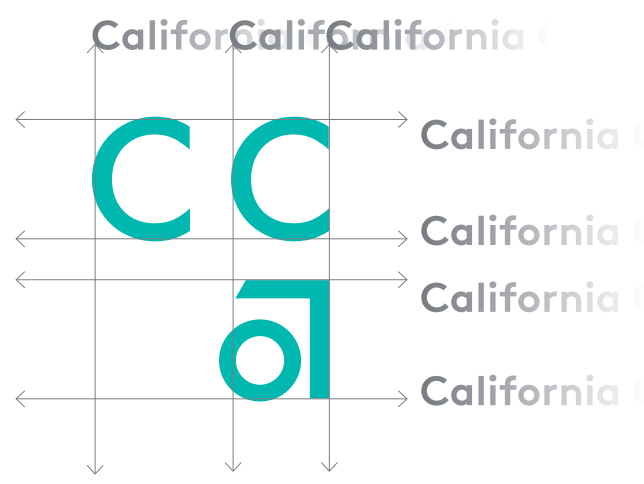
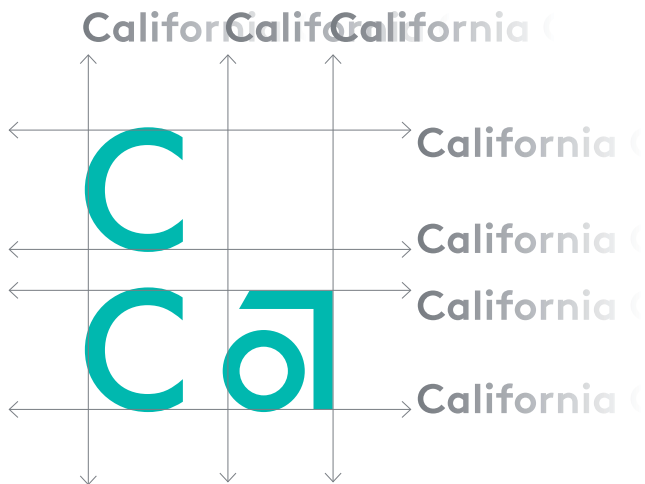
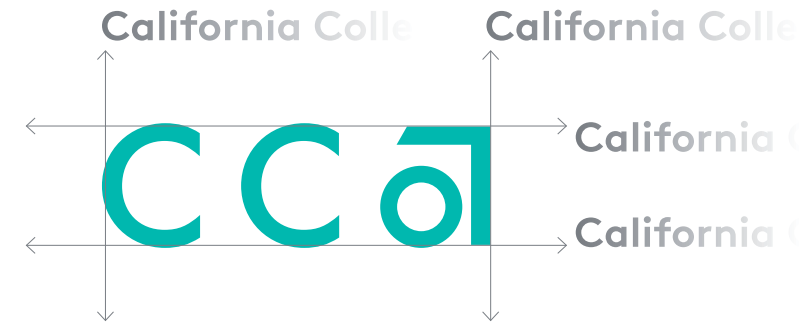
Two Line Stack

**California College
of the Arts**

Three Line Stack

**California
College
of the Arts**

As part of a broad creative platform for the college, we've broadened the use of the existing college's identity. A flexible system allows the CCA lettermark set in three fixed configurations and the wordmark, also set in three configurations to combine in a variety of ways to create a dynamic identity that can utilize size and space to achieve greater visibility, recognition, and creative expression.



The execution of a dynamic logo does not simply rely on placing the lettermark and wordmark on the same page or screen. The connection between the two elements must be apparent in the composition. The clearest way to accomplish this is by aligning the wordmark to one of the strong implied vertical or horizontal lines extending from the lettermark.



While the wordmark is a required element of the logo in most applications, it should always feel connected to the CCA lettermark. In scenarios when we apply a dynamic logo, the scale of the wordmark in comparison to the lettermark is flexible, but should be visually connected through alignment.

These diagrammatic examples illustrate the relationship of the lettermark and wordmark within a given format. Other factors such as photography and copy may play a role in constructing layouts but the relationship of these elements can work together to help elevate the visibility of our identity.

Note that each example, no matter the placement of the lettermark, the wordmark is anchored to an implied line created by the structure of CCA.

The size of the lettermark element on the page should be determined by the format, the inclusion of other elements (like the wordmark, photos, and copy), and the underlying grid of the composition. The scale of the dynamic logo elements should not exceed the minimum requirements of the standard logo lockup.

Boxes illustrate various format shapes and possible dynamic logo configurations. They are not to scale.



To achieve maximum impact and legibility, clear space must be maintained around the logo lockup. The logo elements may be placed onto images, but no other graphic elements, typography, rules, or images should appear inside this clear space. Use the diameter of the ring of the “a” as a measuring tool to help maintain clearance.

LOCKUP ANATOMY

The spacing between the lettermark and the wordmark should be half the diameter of the ring component in the “a.”

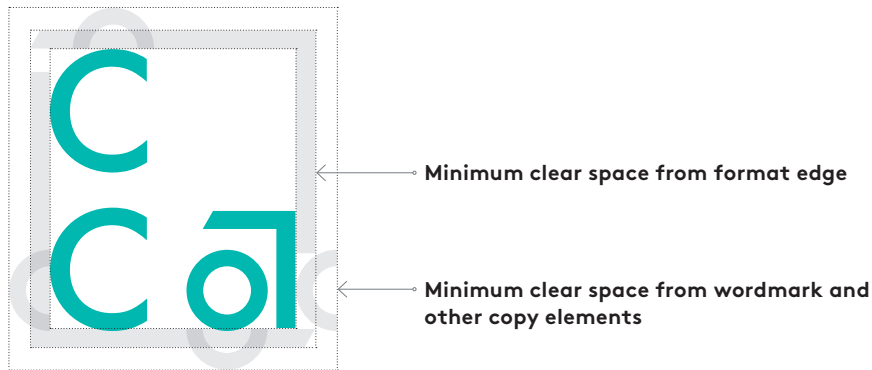


LOGO LOCKUP POSITION

The preferred placement for our logo is the lower left zone of communications. If elements make the bottom left zone unsuitable, it's also acceptable to place the logo anywhere in the horizontal zone at the top or bottom. Again, corners are preferred, but the logo can be centered for more formal communications.



MINIMUM LETTERFORM CLEAR SPACE



BLEEDING LETTERMARK



Some creative license is allowed for bleeding the dynamic logo in applications. This depends greatly on the scale of the logo and the visibility of the identity.

In most cases, provide at least the minimum distance between the lettermark and other elements of the design. This includes the edge of the format frame, whether it is the screen or page. Additional space is advised for typographic elements. This is applied to all lettermark configurations.

MINIMUM WORDMARK CLEAR SPACE



The clear space for the wordmark is equal to the cap height of the letter "A" in the mark. This is applied to all wordmark configurations.

To achieve maximum impact and legibility, clear space must be maintained around the logo elements. The logo elements may be placed onto images, but no other graphic elements, typography, rules, or graphics should appear inside this clear space.



DIGITAL BUG: USE CASE

For web ONLY. Use for instances when the standard primary logo is smaller than 2-inches, and the 1-ich stacked logo does not fit in design.



2 inches (200 pixels) minimum size



1 inch (100 pixels) minimum size



EMAIL FOOTER LOGO: USE CASE

For web ONLY. Use primarily for thin email footers, to allow the logo to be large enough to be legible on mobile screens.



Limited Use Example



Preferred Use Examples

TWO-COLOR LOGO (PMS 3262 + BLACK)
Preferred Color background—
white or light

**TWO-COLOR LOGO
(REVERSED WORDMARK)**
Dark Backgrounds

ONE-COLOR: BLACK
Light Backgrounds

ONE-COLOR: WHITE
Dark Backgrounds



WHICH LOGO TO USE?

The color of the background will determine which version of the logo to use. Plan your layouts to accommodate using the preferred logo option. One-color versions of the logo should be used sparingly or if printing restrictions demand it. Use only the approved logo options represented here.

DYNAMIC LOGO



Do not arrange the elements of the dynamic logo so that the hierarchy of the wordmark overpowers the lettermark.



Do not rearrange the lettermark elements or typeset the college name for the purpose of creating the dynamic logo



Do not place any of the identity elements on their side or diagonally.



Do not create or lock up the sub-brand's name or other elements with the lettermark identity.



STANDARD LOGO LOCKUP



Do not change the colors of the logo beyond those provided.



The logo can be placed on an image, but only in an area with very little contrast in tone or texture.



Do not add drop shadows or other visual effects to the logo.



By following proper usage guidelines for the CCA logo, we become recognizable as an institution, creating an umbrella that reflects leadership and organization as we present ourselves to our community via our marketing materials.



PRIMARY LOGO LOCKUP

Always Use for external communications (non-institutional). When including the identity, if the California College of the Arts name is not already present, the standard logo lockup must be used.



ISOLATED LETTERMARK

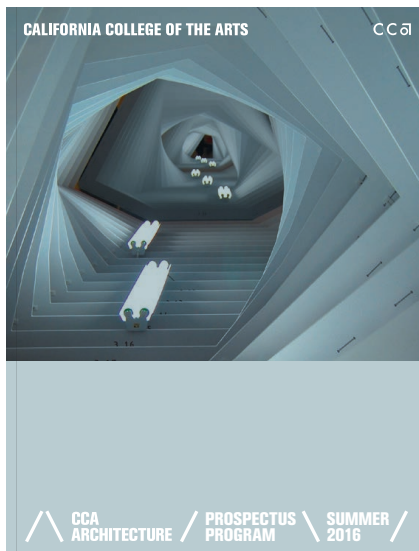
If the sub-brand piece has already established the California College of the Arts name within the same layout, or if the marketing piece has a clearly defined CCA campus audience, then the lettermark may be used without the wordmark. Mainly used for Internal communications within the college.



DYNAMIC LOGO

The dynamic logo is reserved for CCA-wide branding ONLY, and/or for communicating about more than one division or audience.

SUB-BRAND EXAMPLES



The School of Architecture is a unique example of a sub-brand with a distinct visual expression. While the sub-brand should adopt minimal aspects of the identity into its execution, it should not adopt the voice and messaging of the overall college brand. In this case, the visual elements of the school and distinctive tone and language of the college brand are incompatible.

