

The Jewish Museum & Archives of British Columbia

Visual Identity Guide

April 2015

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For more information or help, email contact@adriaconsulting.ca

Introduction

For the visual identity system to reflect the organization in an effective and positive way, it must be used consistently.

This manual will help ensure consistency by providing standards and specifications for the use of JMABC's visual identity in a variety of situations. The guide should be followed for all printed and multimedia communications, including stationery, forms, websites, publications, and signage.

The wordmark logo is the key element of the JMABC visual identity, and is used to represent the organization in all communications.



Colour Palette

The JMABC Visual Identity colour palette is bold and vibrant. These colours reflect the diverse and dynamic history of the Jewish community in British Columbia. The consistent use of these colours defines and reinforces JMABC's distinctive character, and should be used on all communications and promotional materials, where possible.

We have enlisted the standards of the Pantone Matching System (PMS), a universally recognized colour matching system based on lithography printing links. The colour palettes include specific spot colour references for uncoated paper stocks and process match breakdowns (CMYK) for printing applications with limited budgets. Also included are hexadecimal equivalents for emitted light applications.

Primary: JMA Blue	JMA Bright Red	JMA Orange	JMA Yellow	JMA Cool Green	JMA Violet
PANTONE Pantone 306 U	PANTONE Pantone 1925 U	PANTONE Pantone 151 U	PANTONE Pantone Yellow U	PANTONE Pantone 7481 U	PANTONE Pantone 266 U
CMYK 67 / 0 / 17 / 0	CMYK 0 / 89 / 43 / 0	CMYK 0 / 51 / 84 / 0	CMYK 0 / 1 / 100 / 0	CMYK 67 / 0 / 89 / 0	CMYK 55 / 63 / 0 / 0
RGB 4 / 199 / 217	RGB 255 / 61 / 103	RGB 255 / 131 / 54	RGB 250 / 229 / 0	RGB 72 / 197 / 86	RGB 135 / 67 / 245
HEX # 04c7d9	HEX # ff3d67	HEX # ff8336	HEX # fae500	HEX # 48c556	HEX # 8743f5

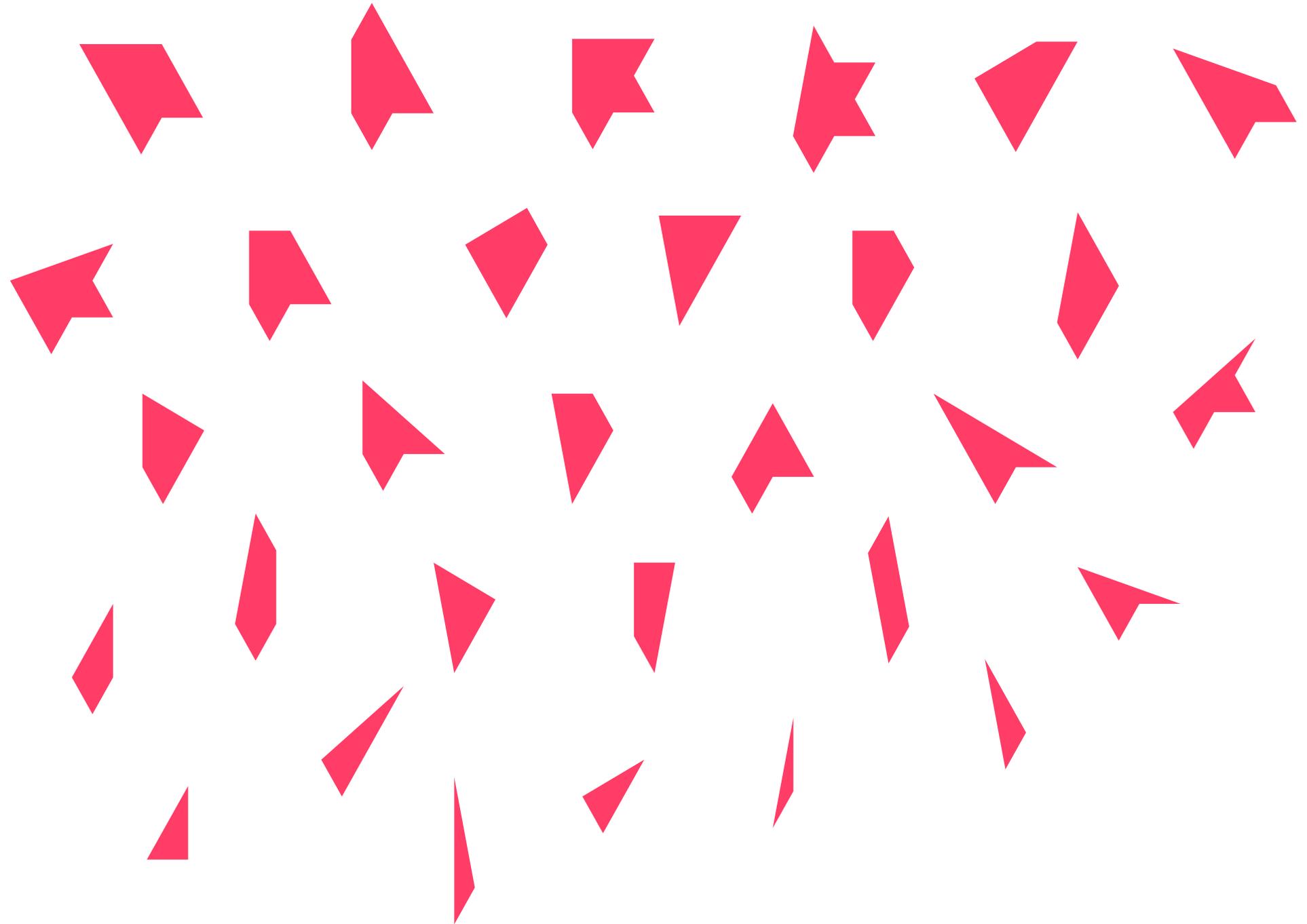
Facet Shape Library

The facet shape library is derived by bisecting the Star of David between vertices, any number of times, and keeping the asymmetric results.

This process yields a library of shapes to draw from when designing branded communications and publications.

Each shape can be flipped and rotated at increments of 60 degrees. Therefore, there are a total of 360 permutations of these shapes available for our use.

These shapes can be found in a separately provided Adobe Illustrator file.



Type

The JMABC visual identity system makes use of two typefaces: Tiempos Headline and Founders Grotesk.

Two weights of Founders Grotesk are used: Light and Medium.

Tiempos Headline Regular

Aa

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

1234567890

Founders Grotesk Light + Italic

Aa Aa

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

OPQRSTUVWXYZ

1234567890

1234567890

Founders Grotesk Medium + Italic

Aa Aa

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

OPQRSTUVWXYZ

1234567890

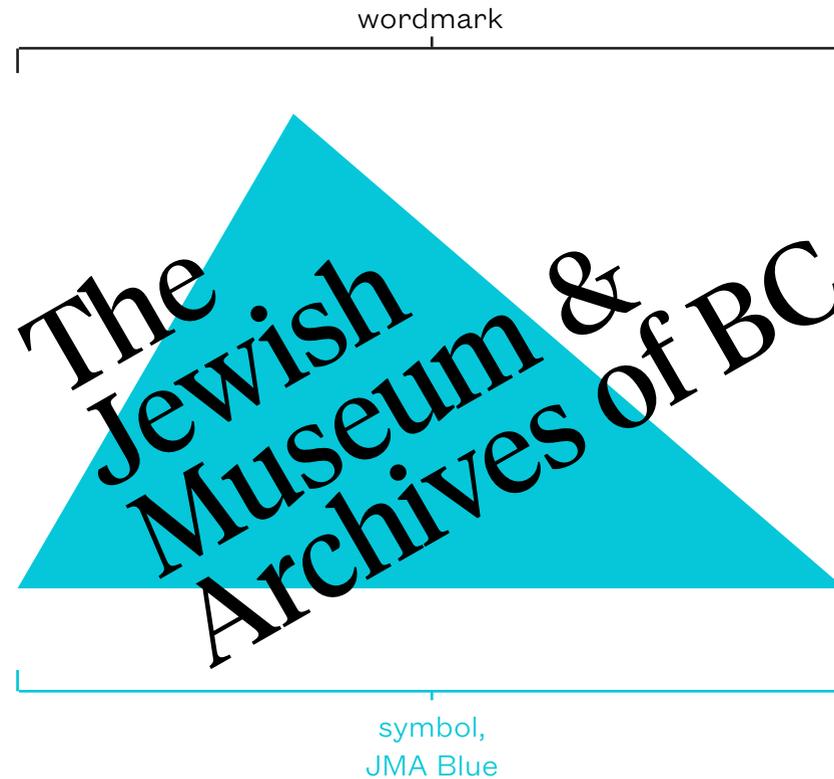
1234567890

The Logo

The JMABC logo consists of the wordmark, set in Tiempos Headline Regular, and rotated 30 degrees counter-clockwise, superimposed on a blue rectangle.

Optionally, the wordmark can be used without the background element.

The integrity of the logo must be respected at all times. Never recreate or modify in any way. Always use the approved electronic file when adding the logo to your design.



The Logo: Buffer Zones, Minimum Size

Protective Space

Always maintain the minimum protective space around the logo to maintain visual clarity and to provide maximum impact. The minimum protective space is X, where X is equal to the horizontal height of the capital C in “BC”.

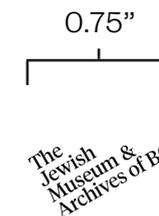
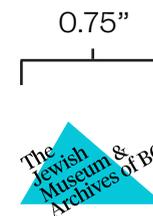
This space is required around all sides of the logo. This applies to positioning around other printed elements, as well as from background field edges, trim and rules.



Minimum Size

Minimum size refers to the smallest size at which the logo may be reproduced to ensure its legibility.

The logo must be printed 0.75 inches wide, at a minimum.



The Logo: Colour Variants

These are appropriate uses of logo variants in different contexts.

White Background



For a greyscale print process, a grey triangle symbol may be used, only against a white background.



For a black on white print process, where a screen is not preferred, or where the design calls for it, the wordmark alone may be used.

Light / Bright Background
(50% or less grey; bright and light colours)



Dark or Saturated Background
(more than 50% grey; medium to dark colours)



With careful consideration, the black wordmark may be used on a dark or saturated background.

The Logo: Improper Use A

There are certain uses of the logo elements that must be avoided.

The following are some examples of combinations, alterations, and modifications to avoid.



White wordmark / blue symbol on a fully black background. The two different contrasts are overly jarring. Instead, use just the white wordmark.



Black wordmark / blue symbol on a dark background. The two different contrasts are overly jarring and awkward. Instead, use just the white (or black, carefully) wordmark.



Low Wordmark Contrast: Don't set the wordmark in a low contrast colour to its background.



White or Black Symbol: Do not use a black or white triangle symbol. It should only be set in JMA Blue, or grey where blue is unavailable. Otherwise, use just the wordmark alone.



Low Contrast Symbol: Do not use a symbol colour that has low contrast to the background, as it muddles the definition of the shape. Either use a high contrast colour, or just the wordmark alone.

The Logo: Improper Use B



Blue Symbol on Brand Colour: Don't set the logo against a solid brand colour. Instead, use just the wordmark.



No Wordmark Screening: Don't use a screen (transparency) on the wordmark.



Busy Backgrounds: Do not place the logo against an overly busy background.



Don't Apply Alternate Wordmark Colours: Don't set the wordmark in any other colour than black or white.



Don't Box: Do not position the logo within a white box overprint on dark or busy backgrounds. Always use a version that contrasts well with the background on its own.



Inexact Colours: Don't use colours that are inexact approximations of the brand colours.



Don't Use Alternate Symbol Colours: Don't use a colour other than the brand blue (or grey where blue is unavailable). Otherwise, use just the wordmark.



Don't Too Small: Don't set the logo smaller than the minimum allowed size.

The Logo: Improper Use C



No Rotation: Never rotate the logo



No Logo Mixing: Do not place other elements within the logo's buffer zone. Do not place the logo within other brands' elements' buffer zones.



Don't Apply Effects: Never treat the logo with effects such as a drop shadow.



No Stretching: Never disproportionately transform or scale the logo.



Use Only Provided Logo Files; No Alternate Typefaces: Don't generate the logo yourself. Use a provided digital file. Never set the wordmark in another typeface.



No Other Rotated Elements; No New Logos: Do not rotate any other elements on your design to match the tilt of the wordmark. The wordmark is the only type that should appear slanted. Do not create new logos using the JMABC logo elements.

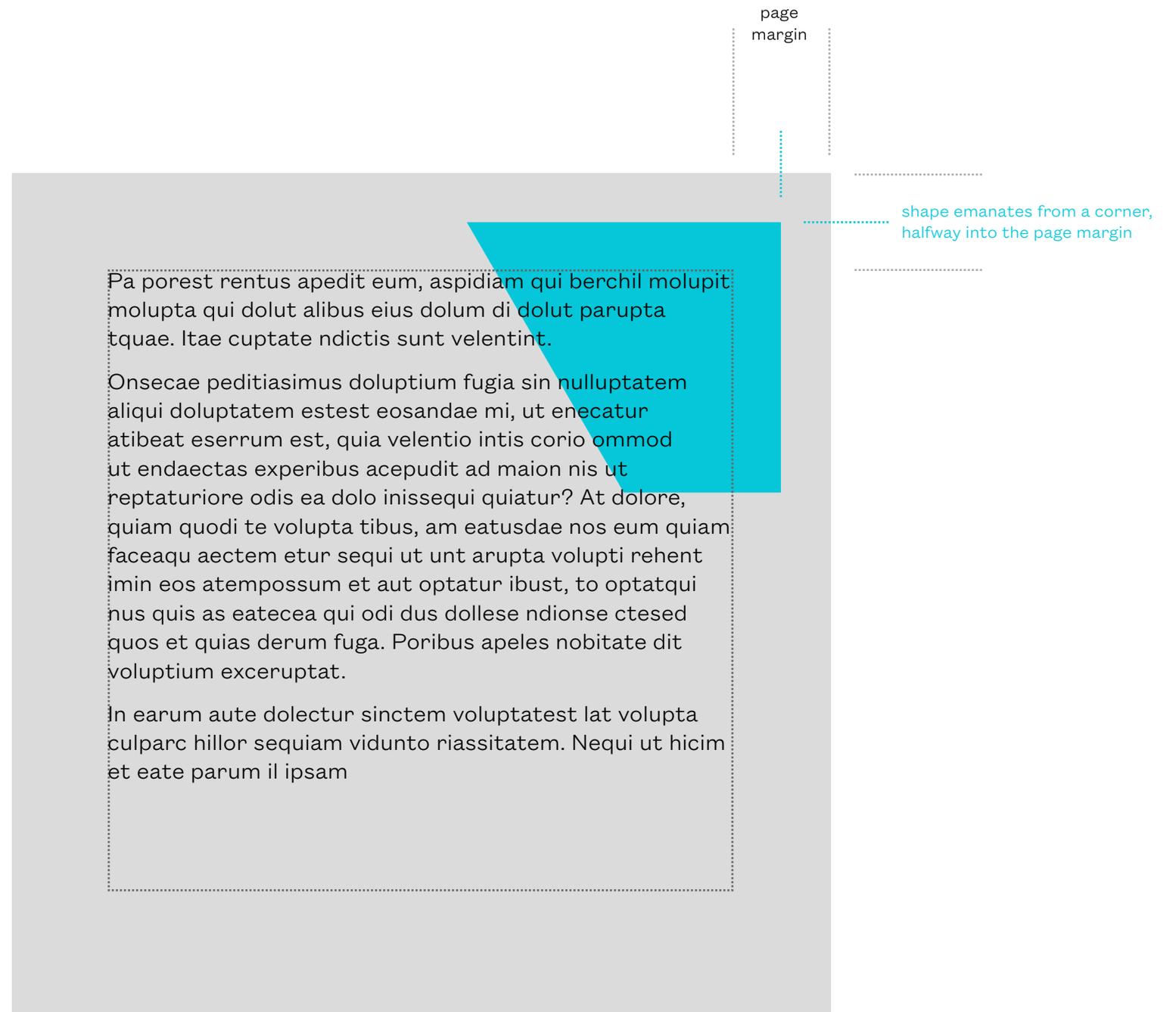
Color & Shapes: Basic Usage

Through graphic design, the facet shapes can be used as decorative, layout, or navigational elements.

This guide addresses the basic parameters of such use. Specific use must be considered as part of a rigorous graphic design process that takes into consideration many more parameters than what can be addressed in a visual identity system guide.

The basic application of a facet shape is to have it emanate from one corner of the artboard, halfway into the page margin. These parameters are optional, and up to the discretion of the graphic designer on a per-case basis, but by default, they are preferred.

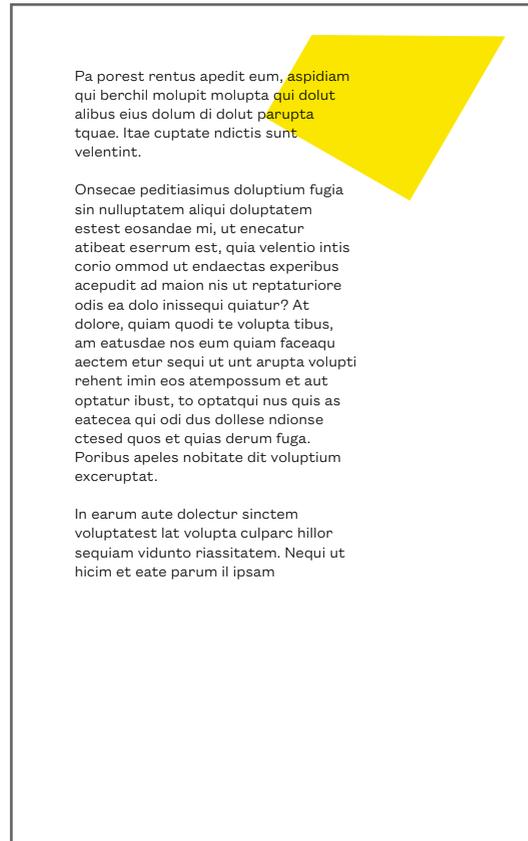
The shapes must be set in one of the 6 visual identity colours.



Color & Shapes: Layout Examples

Shown here are examples of layouts that utilize the facet shapes. This doesn't mean that every branded page needs to contain the facet shapes. Rather, the shapes are secondary to the logo in a document or publication, and can be used to strengthen the presence of the visual identity. The shapes can be used never, once, or multiple times in any given document or publication, and the decisions pertaining to this are to be made by the responsible graphic designer.

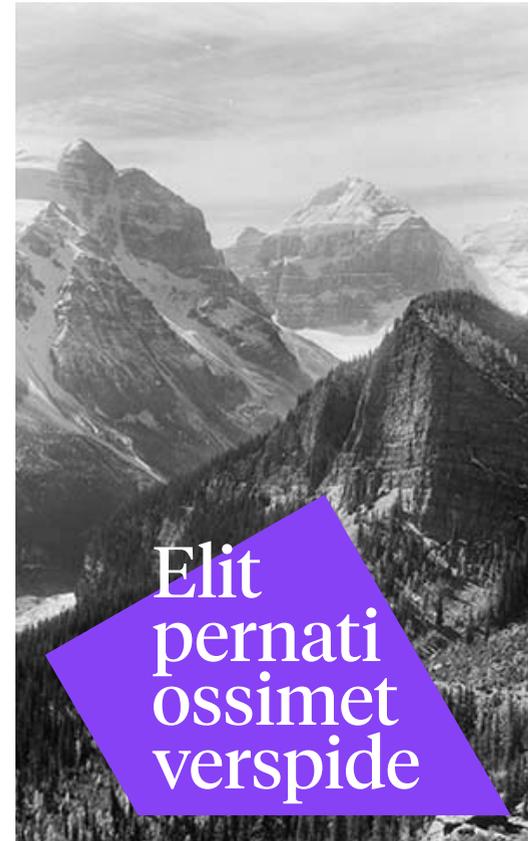
Basic text content with a facet shape emanating from a corner, the point of eminence being halfway between the page edge and the page margin. The facet shape overlaps the text slightly, and the legibility of the text is not greatly impacted.



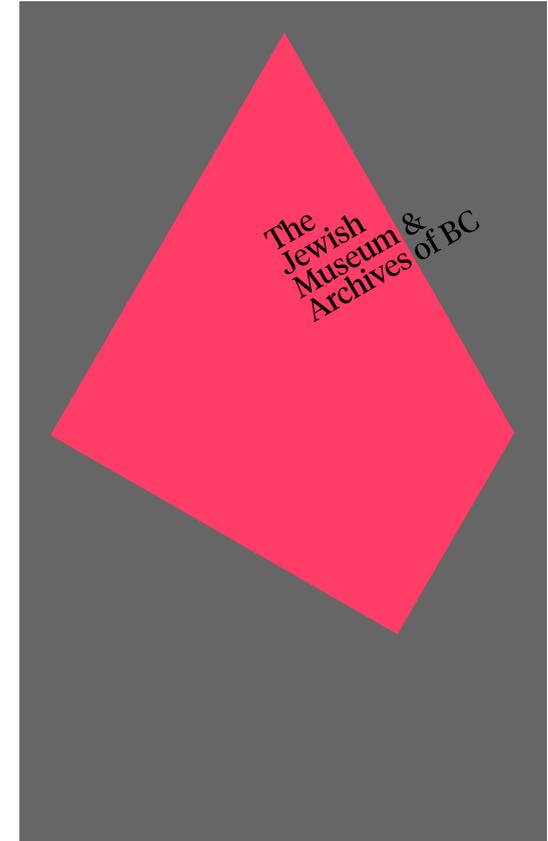
Here, the facet shape acts as a 'brand tab', simple to correlate the archival content to the organization, as the viewer will recognize the brand color and shape through repeated use of it and other variants.



The facet shape can span an entire dimension of a page, within the confines of the shape margin (halfway between the page edge and page margin). In this example, the legibility of the display text is enhanced where there would otherwise be a fairly noisy background.



A shape can optionally be placed without a corner emanating from a page corner. This is up to the graphic designer. In this example, the extremities of the shape still reach halfway into the page margins.



Color & Shapes: Considerations

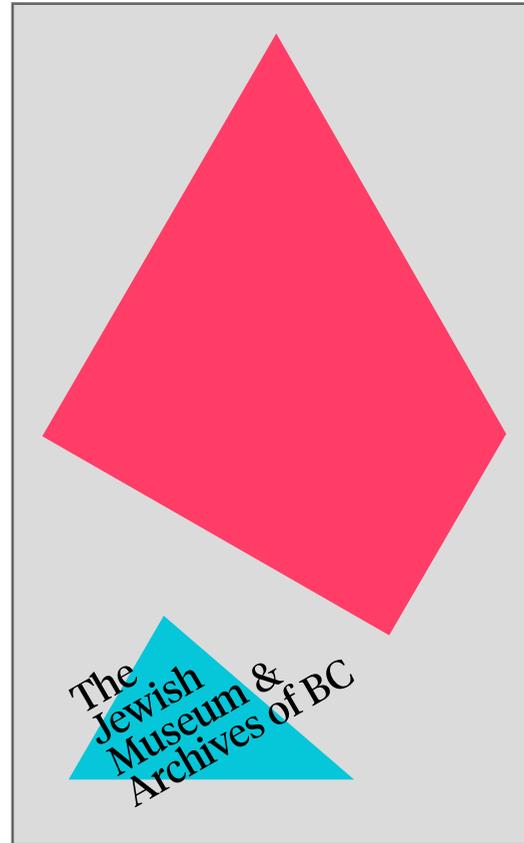
A

Avoid creating new geometries and awkward negative space by placing the brand elements too close together or with overlaps that create many points of intersection and crowding.

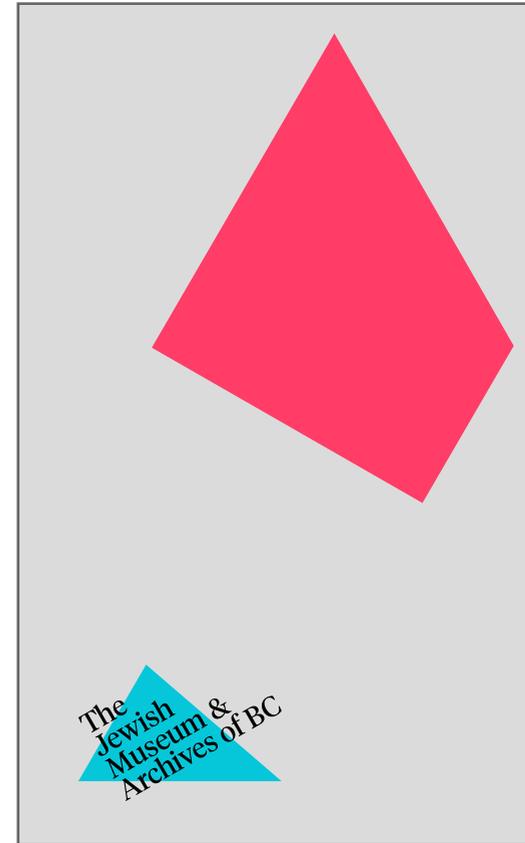
Overly crowded



Improved



Improved, with room for other elements

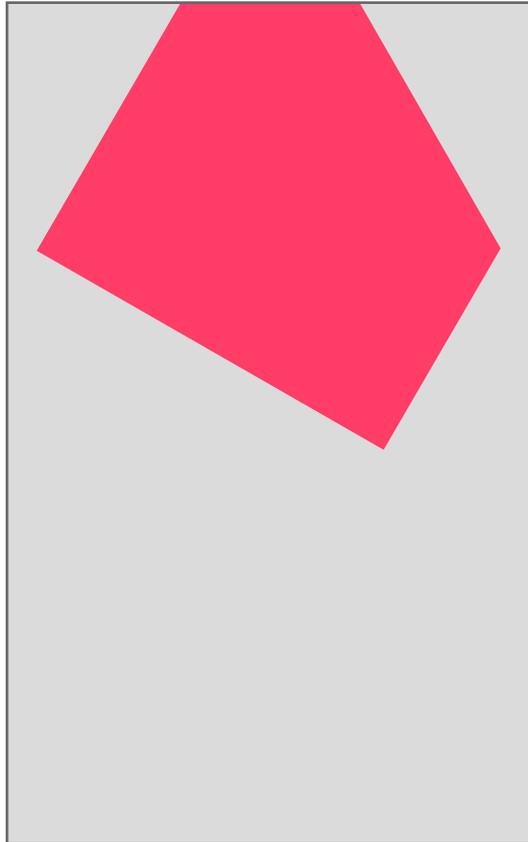


Color & Shapes: Considerations B

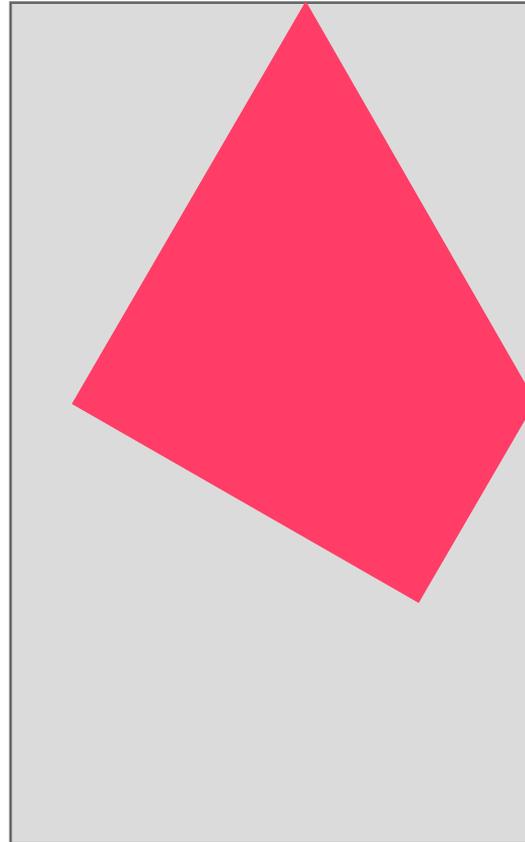
Some additional considerations when designing with the facet shapes.



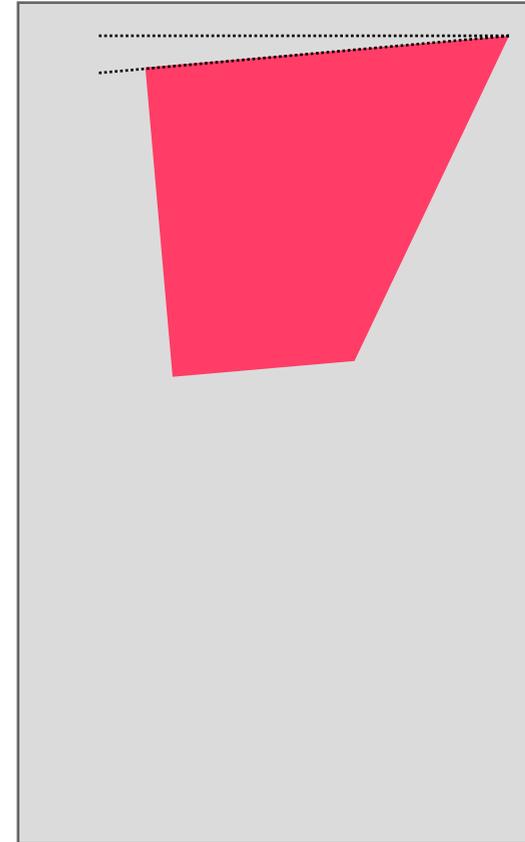
Don't cut off a shape by placing part of it past the page edge.



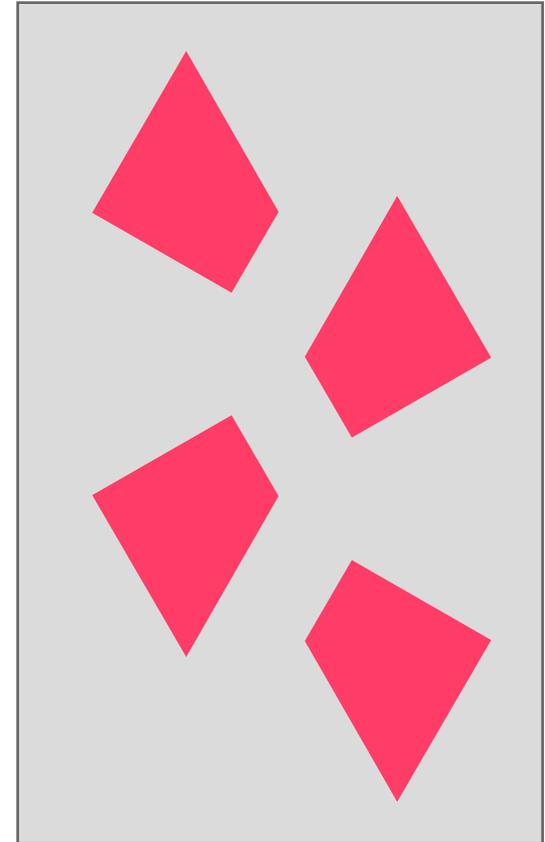
Don't place a facet shape to touch the page edge.



Don't rotate a facet shape at any increment other than 60 degrees: 60, 120, 180.



A shape may be flipped horizontally or vertically, as this transformation can still be found within the Star of David.



Type: Display & Text

Top level display type, such as page headings and document titles, should be set in *Tiempos Headline Regular*, and should appear only once per page or layout.

Secondary headings should be set in *Founders Grotesk Medium* or *Founders Grotesk Light* at the discretion of the designer.

Text such as paragraphs, tables, and labels should be set in *Founders Grotesk Light*.

Use of horizontal rules is encouraged to denote columns.

These are the basic typesetting parameters for JMABC's visual identity system. The complexity of specific design problems and their solutions beyond what's described here is the responsibility of the graphic designer.

Title — Tiempos Headline Regular

Heading — Founders Grotesk Medium

Paragraph text — Founders Grotesk Light

Ullab Inum et es Reptatia

Lum volupta musdandae quati si quam estem.

Bo. Itaquam, ides quiant enis eliquam et occabores es corum vidicipsant volore, et perem quidisi nverectur? Qui culluptis coriberum in nim ulpa dit utatur, odipid exernam volore nonsedis sernamu stiat is ut hil ipsandias mo ea veliti simpores volorumque prehendel ent eos adictur, omnis nis mint as excernam reped que suntium aditiat reperi cores conemodit qui omnimillam cusam venducia sequossi tore et quam ipiciae cumenda eriorum consed ut volum dest, is modio. Ita

eaque lam qui qui nimpediatio bearum as veles que doloria erspedi gnamusa ndipsanda dis comnimenda cum qui sam, sunt ratibus cum im noncerrum exeribero qui dolectat dis aut int autatur, istio eos et pa incimust voluptate sedi nonest ex et ullorest voleseq uiaectur, optam duciatur?

Erspellor acculla nditaer rorecus, ut aliquie natenias estiusdae pel ipsam et id enda porem num quisto

Horizontal Rule — 1pt black

Type: Considerations

There are several considerations and restrictions on typesetting for this visual identity system.



Do

Give type room to breathe.

Make the size easily readable for your audience.

Use size and weight to create contrast.

Remember that less is more.

Consult with a graphic designer for guidance if you are not sure.



Don't

Don't butt up type to the edges of other elements, as it can create awkward negative space and cognitive strain in discerning the flow and hierarchy of the content.

Don't use vertical or horizontal scaling.

Don't add strokes or outlines to the letterforms

Don't apply effects such as drop shadows or gradients to text.