



Visual Brand Guide





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Logo & Usage

How we use our logo is crucial in keeping the CC brand consistent and professional. Proper usage also builds brand equity and recognition.

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Logo & Usage

The Colorado College identity consists of two elements: the mark and the wordmark. The full brandmark execution should be used whenever possible. However, when using the full execution is not possible, then the following pages illustrate all of the approved brandmark lockups and color options. To simplify CC's brand guidelines, only a solid execution of the CC mark will be used (diagonal lines and overlay options have been sunset).

The use of only these approved formats will ensure the CC brand is consistent and cohesive.

The horizontal, full brandmark uses the CC mark in Tiger Gold (Pantone® 1235 C) and the wordmark in black. The brandmark should be used when the background color or image is light enough to allow full readability of both the mark and wordmark.



FULL BRANDMARK | HORIZONTAL



FULL BRANDMARK | VERTICAL

LOGO FILE FORMATS

Logo files are available on the Brand Website in all of the approved colors and orientations. Your logo download package will contain several different file formats. This is how and when to use each format:

Vector PDF

This is the most versatile file type for users without access to design software. Because it is vector-based, it can be scaled to any size without losing fidelity. Use this file type when providing files to designers, printers, swag vendors, sign manufacturers, etc.

PNG*

PNGs can be used in a wide variety of applications (*digital and print*), and they maintain a transparent background, unlike JPGs, which allows them to be placed on colored backgrounds.

**Do not increase the size of the PNG files to be larger than the size provided in the download. This will distort the file causing a pixelated effect.*

coloradocollege.edu/logos

Fun Fact: That logo cost what?!

The logo for the global corporation Symantec cost \$1.28 billion. Why? Symantec had to acquire Verisign, the company that owned the trademark for the checkmark symbol, which was a key element of Symantec's new branding. Other pricey logos: British Petroleum (\$210 million), Accenture (\$100 million), and BBC (\$1.8 million— for 3 letters).

Logo & Usage

ALTERNATE BRANDMARKS

Alternative brandmarks should never take the place of the full brandmark. However, factors like background color and available space are reasons to use alternate brandmarks.

Alternate logos are available in two-color, single color in black, white, and Tiger Gold, as well as a vertical format in the same colors.

The CC mark should never be black in a two-color format—only a single color option.

Horizontal



Vertical



CC Mark

The CC mark, as a standalone, is allowed to be used only in executions where size parameters are extremely limited, and the full logo cannot fit without interfering with readability. Examples include social media profiles, web banner ads, and small-scale swag like stickers.



Examples of accepted use

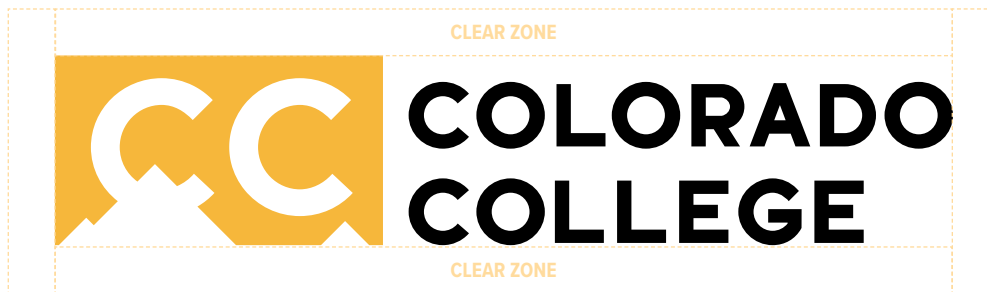


Logo Clear Space & Sizing

CLEAR ZONE

Whenever the logo is used, a clear zone must surround it to ensure visibility and impact. The clear zone should be 1/4 of the height of the logo. No graphic elements should invade the clear zone, and this applies to all logo and mark elements.

Example Clear Zone Size (Based on a 1"-h logo)



Logo Height: 1" | Clear Zone: 1/4" around all edges



Logo Height: 1" | Clear Zone: 1/4" around all edges

LOGO SIZING

For maximum impact and readability, there is a minimum size based on the height of the logo.

Minimal Size for Print



Optimal Size for Print



Incorrect Logo Usage

LOGO MISUSE

To maintain the integrity, consistency, and readability, the logo must be presented clearly and legibly. The logo must always be reproduced from the approved digital files provided on the branding website. Alterations of any kind are forbidden.

Additional factors to consider when using the logo include colors, photo or pattern backgrounds, and the clear zone. This is not an exhaustive list, but illustrates the most common incorrect uses of the logo.



Do not change the colors.



Do not use the mark in black unless it's a 1-color execution.



Do not rotate the logo.



Do not alter the proportions of the logo.



Do not outline the logo.



Do not allow for poor reproduction with low resolution files.
Approved files are provided on the branding website.



Do not fill the logo with patterns.



Do not display on a pattern, texture, or photograph that provides inadequate contrast or is overly busy.



Do not combine with other icons, logos, typography, or graphic elements.



Do not apply drop shadows or special effects to the logo.

Secondary Logos

WHAT IS A SECONDARY LOGO?

A secondary logo is an approved execution of the CC brandmark with an accompanying department, office, or division name.

Secondary logos are custom-created by the Office of Communications & Marketing to ensure that they adhere to CC's brand guidelines. OCM provides you with vector EPS and PNG files for a multitude of use-case executions.

Like the primary brandmark, each secondary logo is available in two-color, one-color, horizontal, and vertical executions. Also, like the primary brandmark, the two-color execution with the Tiger Gold CC mark and black text is the preferred option.

To request a secondary logo, [fill out a project request form](#) on the brand website.

Primary Secondary Logo Brandmark



Alternate Secondary Logo Brandmarks



College Seal

COLLEGE SEAL PERMISSIONS

The College seal is the institution's formal mark of authority and tradition. It has limited use across campus.

The college seal is reserved for use by academic departments, the Office of the President (including associated programs such as President's Leadership Awards), the Cabinet, Board of Trustees, academic events like Commencement, and official documents such as diplomas."

The seal can only be used in CC's core brand colors and metallic gold for special documents: Tiger Gold, Black, White, and Pantone Metallic Gold 8642 C.



Tiger Gold



Black



White



Metallic Gold
PMS 8642 C



Brand Colors

Use of approved brand colors builds brand recognition and establishes brand consistency.

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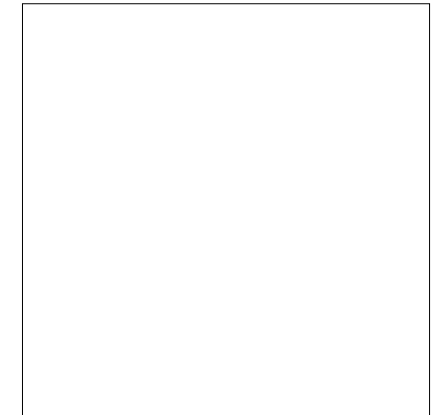
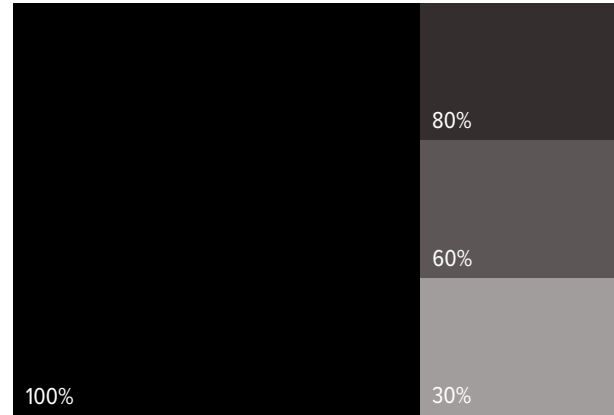
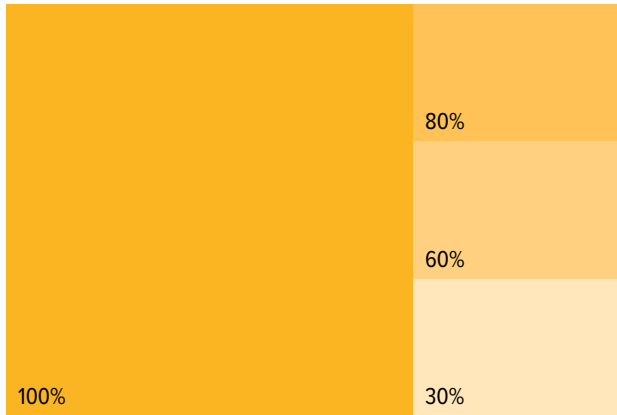
Primary Colors

PRIMARY COLORS: TIGER GOLD, BLACK, AND WHITE

All institutional communications (email banners, letterhead, newsletters, templates, forms, webpages, invitations, etc.), both internal and external, require use of the primary colors to ensure easy identification of CC collateral.

Color Tints

Tints are used for a multitude of reasons. First, it creates visual hierarchy—full strength colors = primary focus and lighter tints = supporting elements. It provides consistency without color overload. For tables and charts, using different tints between the rows improves readability. The visual contrast allows the eye to separate each row.



TIGER GOLD
PANTONE 1235 C
Hex: #EAB337
RGB: 234, 179, 55
CMYK: 0, 32, 96, 0

80% TINT
Hex: #fec256
RGB: 254, 194, 86
CMYK: 0, 26, 76, 0

60% TINT
Hex: #ffd080
RGB: 255, 208, 128
CMYK: 0, 10, 57, 0

30% TINT
Hex: #ffe5bb
RGB: 255, 229, 187
CMYK: 0, 10, 29, 0

CC BLACK
Hex: #000000
RGB: 0, 0, 0
CMYK: 50, 50, 50, 100

80% TINT
Hex: #342f2e
RGB: 52, 47, 466
CMYK: 66, 65, 64, 62

60% TINT
Hex: #5c5756
RGB: 92, 87, 86
CMYK: 61, 56, 55, 29

30% TINT
Hex: #a09c9c
RGB: 160, 156, 156
CMYK: 40, 34, 34, 1

WHITE
Hex: #ffffff
RGB: 255, 255, 255
CMYK: 0, 0, 0, 0

Secondary Colors

SECONDARY COLOR USAGE

Secondary colors should only be used for marketing campaigns and promotional materials for students and external audiences like prospective students, parents and families, and alumni. The primary palette should dominate the materials, especially in high-profile areas like covers for brochures, booklets, etc. However, the secondary palette can play a large role in those materials as a more robust palette is needed for campaigns and other large-scale initiatives.

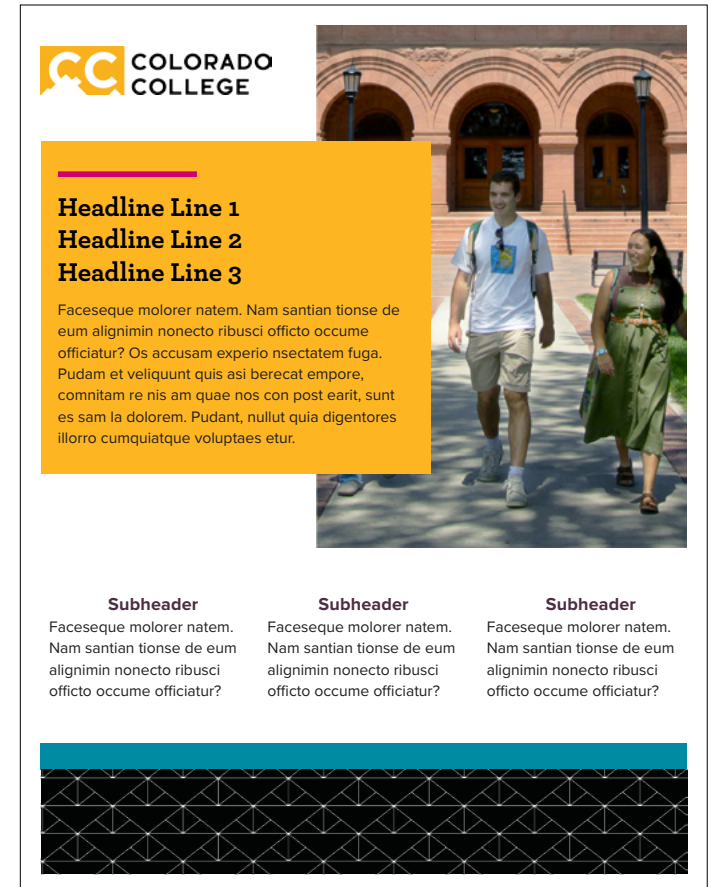
Colorado College's secondary color palette draws directly from the natural environment that shapes our sense of place. These hues were inspired by the landscapes surrounding our campus: the red rock formations of the Garden of the Gods, the evergreen forests on Pikes Peak, the sandstone architecture that anchors our grounds, and the vivid skies that frame a bluebird day in the Rockies.

When choosing the secondary colors, be cognizant of the tone of the piece. Is it supposed to generate excitement for students? The brights might be the best approach. Is the piece more formal? The jewel tones and pastels may work best for that. Home in on no more than three colors for a piece.

The Rule of Thirds

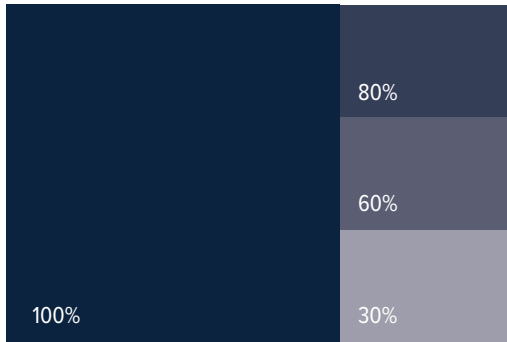
Consistent use of CC's primary colors will build recognition and equity. If the secondary colors are predominantly used on a design, that weakens the brand equity.

When creating materials for the College, follow the two-thirds/one-third rule. The primary colors should be used on two-thirds of the design. Secondary colors should only be applied in one-third of the design.

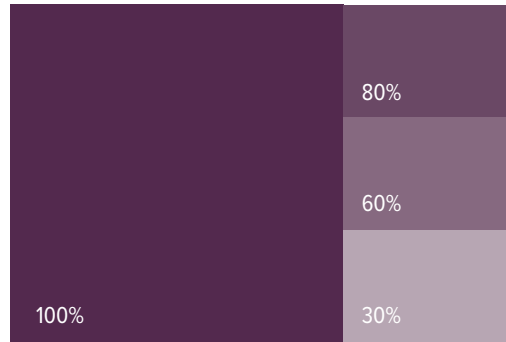


Example of a flyer that follows the two-thirds/one-third rule.

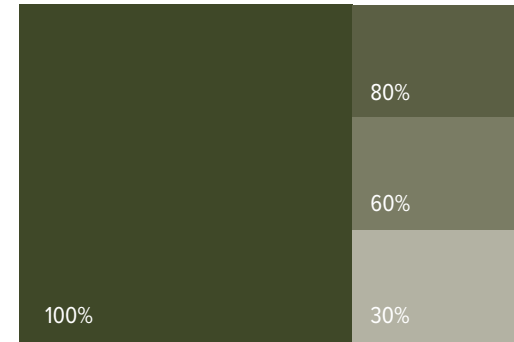
Secondary Colors: Jewel Tones



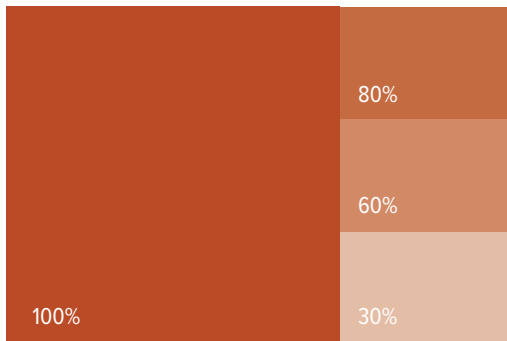
DARK SKY
PANTONE 289 C
Hex: #1C2840 | RGB: 28, 40, 64 | CMYK: 98, 84, 46, 51



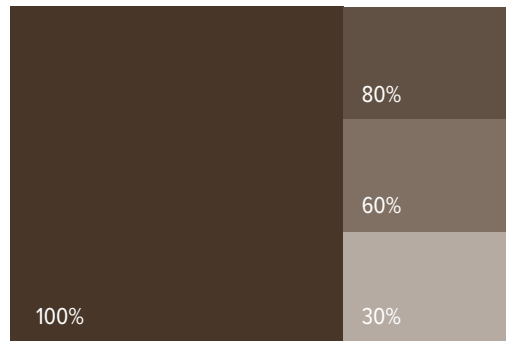
ROCKY MOUNTAIN PURPLE
PANTONE 262 C
Hex: #4C2D4E | RGB: 76, 45, 78 | CMYK: 66, 90, 41, 35



EVERGREEN
PANTONE 5743 C
Hex: #43492D | RGB: 67, 73, 45 | CMYK: 67, 50, 88, 49

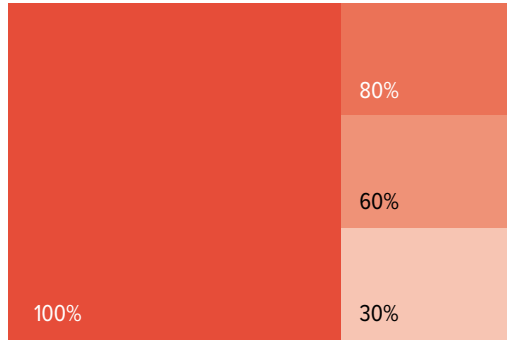


SANDSTONE
PANTONE 7598 C
Hex: #A34D2D | RGB: 163, 77, 45 | CMYK: 19, 82, 100, 10

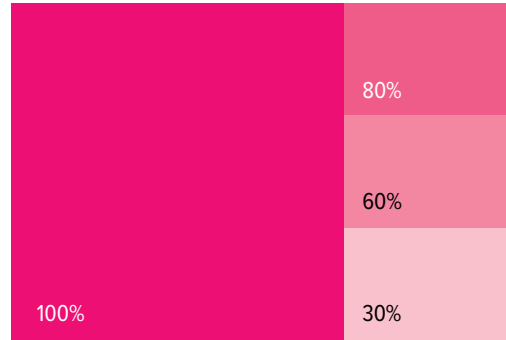


DESERT BROWN
PANTONE 7533 C
Hex: #453A2D | RGB: 69, 58, 45 | CMYK: 4, 63, 75, 57

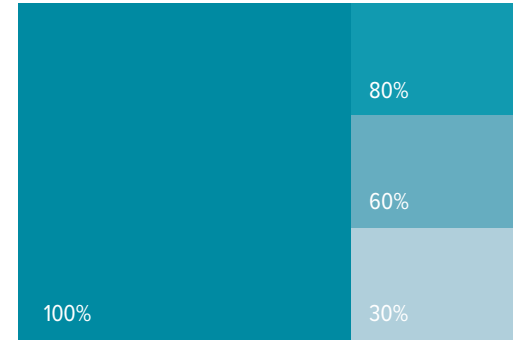
Secondary Colors: Brights



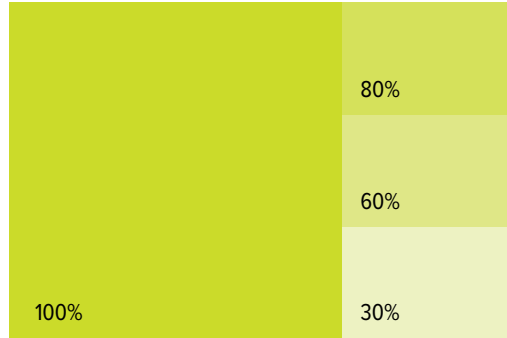
GARDEN OF THE GODS
PANTONE 7417 C
Hex: #C84E3C | RGB: 200, 78, 60 | CMYK: 4, 85, 85, 0



SUNSET PINK
PANTONE 226 C
Hex: #D00070 | RGB: 208, 0, 112 | CMYK: 0, 100, 25, 0

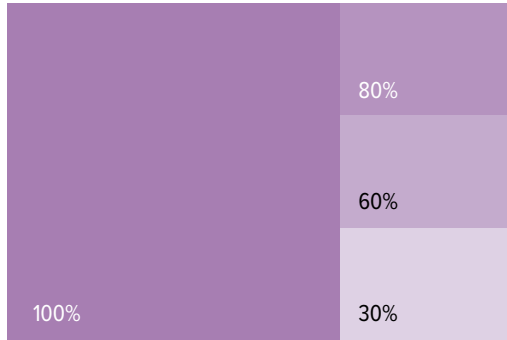


BLUEBIRD DAY
PANTONE 2230 C
Hex: #288AA1 | RGB: 40, 138, 161 | CMYK: 98, 26, 32, 1



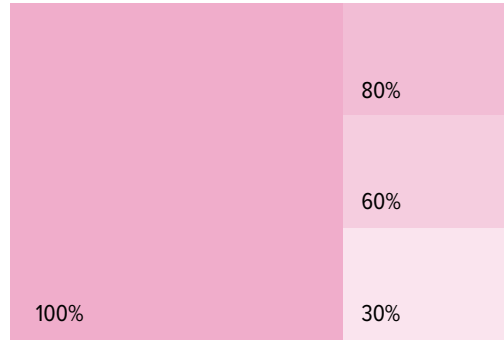
TAVA GREEN
PANTONE 381 C
Hex: #CEDA42 | RGB: 206, 218, 66 | CMYK: 25, 0, 100, 0

Section Header: Pastels



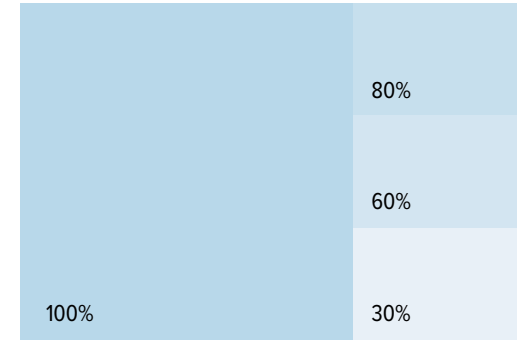
LAVENDER
PANTONE 521 C

Hex: #A57FB2 | RGB: 165, 127, 178 | CMYK: 36, 56, 4, 0



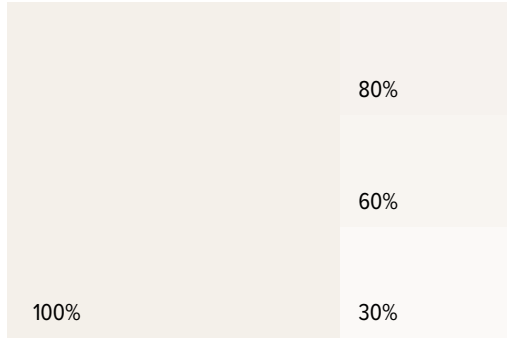
ROSE QUARTZ
PANTONE 203 C

Hex: #F0ADCB | RGB: 220, 169, 191 | CMYK: 2, 39, 1, 0



SKY BLUE
PANTONE 290 C

Hex: #C1D8EA | RGB: 193, 216, 234 | CMYK: 26, 5, 3, 0



DESERT STONE
PANTONE 9224 C

Hex: #F3F0EB | RGB: 229, 225, 230 | CMYK: 1, M 2, 4, 2





Tt

Typography

Consistent typography is an essential component when building brand recognition and equity.

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Primary Typefaces

TYPOGRAPHY

CC uses two primary typefaces: Proxima Nova and Archer. Both are available through the Adobe Creative Cloud. Any employee with a College Adobe account can access these typefaces. There are alternative typefaces you can use when creating documents in Word, PowerPoint, and Excel that must remain consistent across platforms and operating systems. These typefaces are: Arial (substitute for Proxima Nova), Georgia (substitute for Mixta Pro), and Rockwell (substitute for Archer).

Aa

Proxima Nova

Weights

Regular

Italic

Medium

Semibold

Bold

Extrabold

Black

How and when do I use Proxima Nova?

Proxima Nova is the primary typeface for body copy. Different weights and sizes can be incorporated for headlines and callouts. Proxima Nova Condensed can be used for body copy only if space is tight. Finally, Proxima Nova Wide is for headline use only.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%?.,”&*()

Additional Widths

Proxima Nova Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%?.,”&*()

Proxima Nova Wide

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%?.,”&*()

Primary Typefaces

Aa

Archer

Weights

Book

Book Italic

Medium

Semibold

Bold

Black

Extra Black

Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$%?.,”&*()

How and when do I use Archer?

Archer is only used for headlines and short amounts of introductory-type body copy. The length is usually 3–5 sentences.

Secondary Typeface

SECONDARY TYPEFACES AND HOW TO USE THEM

A secondary typeface is one that is limited for special case scenarios. For example, Mixta Pro is an elegant serif and usage is reserved for formal documents such as letters from the president, Commencement materials, or invitations to formal events. Mixta Pro should not be used on a regular basis. It is available through Adobe fonts.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%?.,”&*()

Mixta Pro

Weights

Regular

Regular Italic

Medium

Semibold

Black

Heavy

Fun Fact: What’s the difference between a typeface and a font?

A typeface refers to the overall design of the letters, numbers, and symbols in a set. A font is a specific variation within a typeface that specifies size, weight, style, and spacing of the text. For example: Proxima Nova is the typeface, but Proxima Nova Bold Italic 14pt is the font.

Alternative Typefaces

ARIAL

Arial is the approved substitute for Proxima Nova when creating documents in Word, PowerPoint, and Excel that must remain consistent across platforms and operating systems.

Aa

Arial

Weights

Regular

Italic

Bold

Bold Italic

Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%?.,”&*()

Additional Widths

Arial Narrow

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%?.,”&*()

Alternative Typefaces

GEORGIA

Georgia is the approved substitute for Mixta Pro when creating documents in Word, PowerPoint, and Excel that must remain consistent across platforms and operating systems.

Aa

Georgia

Weights

Regular

Italic

Bold

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$%?.,”&*()

Alternative Typefaces

ROCKWELL

Rockwell is the approved substitute for Archer when creating documents in Word, PowerPoint, and Excel that must remain consistent across platforms and operating systems.

Aa

Rockwell

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%?.,”&*()

Weights

Regular

Italic

Bold

Bold Italic

Content Hierarchy

WHAT IS TYPOGRAPHIC HIERARCHY?

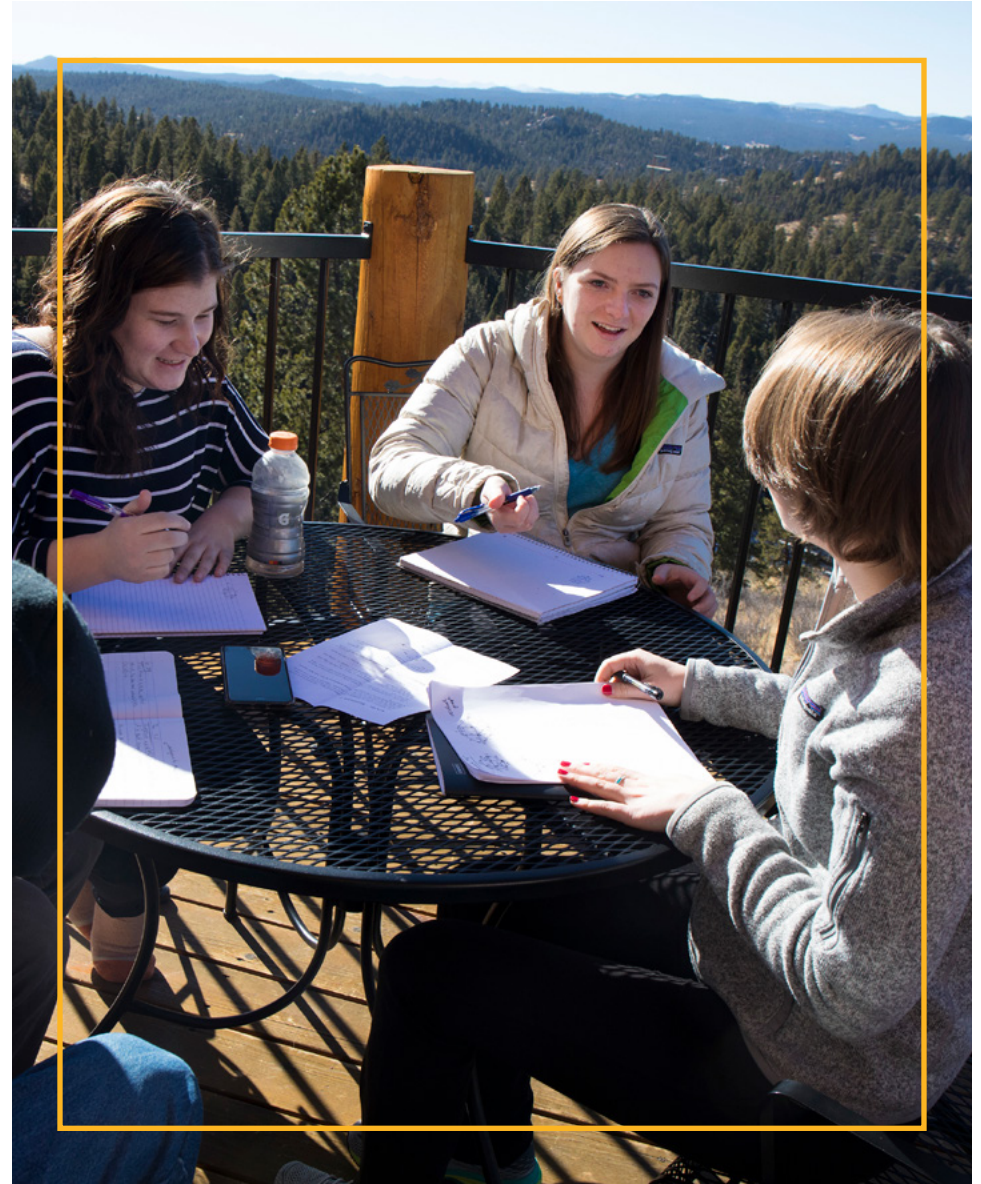
- Hierarchy is an organizing system for establishing order in a set of data.
- It is established through the use of font qualities: size, scale, weight, and width.
- It is also established by using complementary font pairings and color.
- There are typically at least two levels of hierarchy: headline and body. More complex documents have more levels, like additional headline styles, calls-to-action, and captions.

WHY IS HIERARCHY IMPORTANT?

Proper hierarchy guides the eye to read the content in order of importance. When hierarchy hasn't been established, it's difficult to find a starting point, see any particular call-outs, or decipher what sections of content go together. It's also important in digital for accessibility. Screen readers use established hierarchy to properly convey information architecture and importance.

PRO TIPS

- People read left to right, top to bottom; hierarchy should create a smooth flow to guide people through the content.
- Do not center more than two to three sentences of text. Larger amounts of text should be left aligned. The eye needs a consistent starting point for each line to prevent eye fatigue, improve legibility, and allow for skimming.
- Hierarchy can be established through size, weight (bold, semibold, etc.), and color.



Typographic Hierarchy Guidelines: Print

H1

Proxima Nova Wide Bold, 24pt
Leading: 28pt
Tracking: 10pt

Welcome to the Block Plan

H2

Archer Semibold, 20pt
Leading: 24pt

Three-and-a-half weeks with a break to recharge

H3

Proxima Nova Semibold, 16pt
Leading: 20pt

At CC, we think differently

H4

Archer Semibold Italic, 14pt
Leading: 18pt

The luxury of focus

12pt | CC's Block Plan is 3.5 weeks long.

11pt | CC's Block Plan is 3.5 weeks long.

10pt | CC's Block Plan is 3.5 weeks long.

Body

Proxima Nova Regular, 10–12pt
Leading: 14–16pt

Caption

Proxima Nova Condensed, 9pt
Leading: 11pt

A photo caption should include the name of the student, class year, and a photo credit.
Example: John Doe '27 relaxes on Tava Quad. Photo by Jamie Cotten / Colorado College

Pull Quote

Archer Regular, 14pt
Leading: 18pt

“A pull quote is a nice callout in an article to alert the reader to something important.”

What if I don't need this many levels in my project?

Not all documents will need this many levels of headlines, or specialty styles like captions and pull quotes. For example, if you only have a headline, subhead, and body copy, then use H1, H2, and Body.

Typographic Hierarchy: Email

H1

Arial Bold
Size: 28 px
Line Spacing: 24 px / 1.5 em

Welcome to the Block Plan

H2

Georgia Bold
Size: 22 px
Line Spacing: 24 px / 1.5 em

Three-and-a-half weeks with a break to recharge

H3

Georgia Italic
Size: 18 px
Line Spacing: 24 px / 1.5 em

At CC, we think differently

Body

Arial Regular
Size: 16 px
Line Spacing: 24 px / 1.5 em

The luxury of focus

These guidelines apply to campus-wide communications distributed to internal and external audiences—such as newsletters, presidential messages, Around the Block, etc. These emails are sent through email marketing platforms like Emma and Slate, and they use the same alternative typefaces of Arial and Georgia. However, Rockwell is not available across all email platforms and devices, so it is not used in these instances. These guidelines do not apply to routine email correspondence between employees, students, or external contacts via Outlook.



Patterns and Graphic Elements **28**

Assets like graphic elements and patterns enhance a brand's visual identity giving it dimension, variety, and elements of surprise and delight.

Patterns

USING PATTERNS

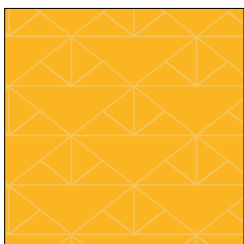
Patterns are a great way to enhance a design and add dimension to a piece. CC's patterns were designed based on architectural details of iconic campus buildings—such as the windows of Worner Campus Center and the bell tower of Cutler Hall. Patterns should be used as an accent and not overpower the main design and messaging. They should not distract from the readability and core content of a piece.

Patterns can be used in two ways.

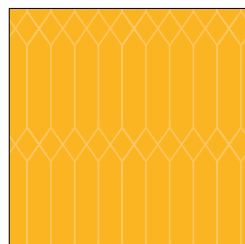
- The first is using the pattern in full strength color against black or white. Full color produces a very strong impact and should be used only in small doses to avoid the project being overly busy.
- The second is to use them in a tone-on-tone execution. This means that the pattern itself would be an 80% color tint against a background of the same color at 100%.
- Patterns cannot be rotated.

Use core brand colors (Tiger Gold, CC Black, and White) when working with patterns unless it's a campaign-specific piece.

Tone-on-Tone Example

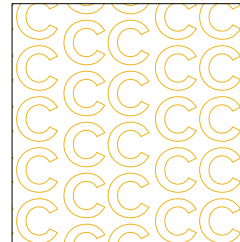


Worner

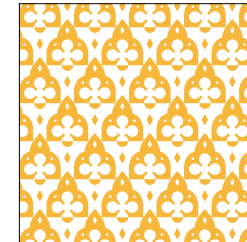


1140

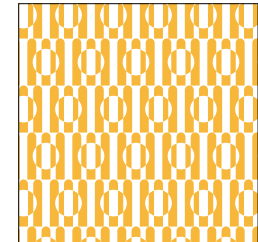
Pattern Library



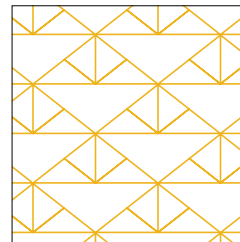
CC



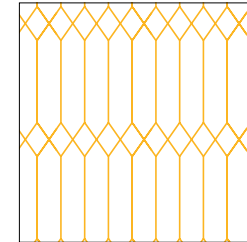
Cutler



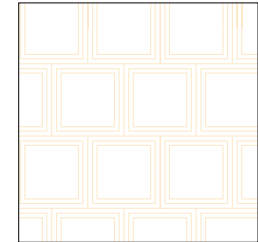
Shove Chapel



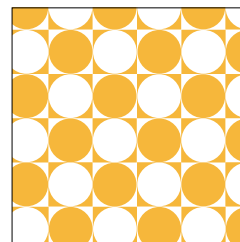
Worner



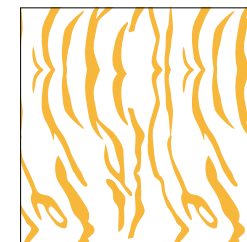
1140



Frame



Focus Lens



Tiger Stripes

Graphic Elements

CC MOUNTAINS AS A GRAPHIC ASSET

The CC Mountains are allowed to be used in several instances: graphic element, icon, and layout shape. In the graphic element instance, the mountains provide a graphic enhancement to the design. They can be a solid color or pattern fill.

The mountains should never be used in place of the logo.

Examples of accepted use





Iconography

Iconography plays an important role in a brand. It helps visually designate categories, calls to action, and wayfinding directions.

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Iconography

USING ICONS

The CC icon library contains both customized icons specific to CC’s brand and general icons that are commonly used such as email, phone, directional arrows, etc. Not all actions or categories merit the use of an icon. They are meant to call attention to a section or action-item, and they shouldn’t be used without a purpose—i.e., they’re not a visual design element out of context.

Icons are available in two styles: solid outline and solid fill. They are simple and clean. Colors are limited to Tiger Gold, Black, or White.

Custom Icons | Solid Fill



CC Mountains



Surveying



College Seal Shield



College Seal Book



Focus Lens



Block Funnel



Block Plan



Palmer Arch



Cutler



Tiger Paw

Custom Icons | Outline



CC Mountains



Surveying



College Seal Shield



College Seal Book



Focus Lens



Block Funnel



Block Plan



Palmer Arch



Cutler



Tiger Paw





Photography

Photography's role is to showcase the CC student experience in and outside of the classroom, highlight the beautiful campus, and capture our sense of place in Colorado.

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Photography

CAPTURING CC

Photography is the most visually impactful element of the CC brand. CC's photos are authentic, colorful, vibrant, and bright, and they showcase all aspects of the CC experience—classes, student activities, athletics, the main and Baca campuses, study abroad, events, and featured students.

Photography should pique the interest of prospective students and their families to want to come to CC and create a sense of nostalgia for alumni.

Student Experience: Academics

Relatable, inclusive, engaging, authentic, emphasizing academic rigor, environmentally inclusive with classroom and hands-on experiences, variation of majors.



Photography

Student Experience: Campus Life

Authentic, playful, engaging, personable, inclusive, showing the spectrum of campus life from events to residential life to club and varsity sports.



Photography

Student Experience: Beyond the Block

CC students have many options to study outside of the classroom—including field study, study abroad, internships, signature programming like Career Catalyst, and hands-on learning.

These photos should be relatable, engaging, vibrant, and inclusive of all of the opportunities we have outside a traditional class.



Photography

Architecture

Scenic, seasonal, striking, establishes sense of place.



Photography

Environmental and Scenery

Landscapes and urban subjects, emphasizing our mountain setting, dynamic downtown, and the broader Southwest. CC's environment is colorful, vibrant, striking, and unique.





Photography Treatments: Framing

PHOTOGRAPHY TREATMENTS

As a rule of thumb, photography should always be full color. However, the CC brand has several options for framing and adding a duotone accent when needed to create depth and focus. There needs to be a balance when using these effects, and they should not be applied to every photo.

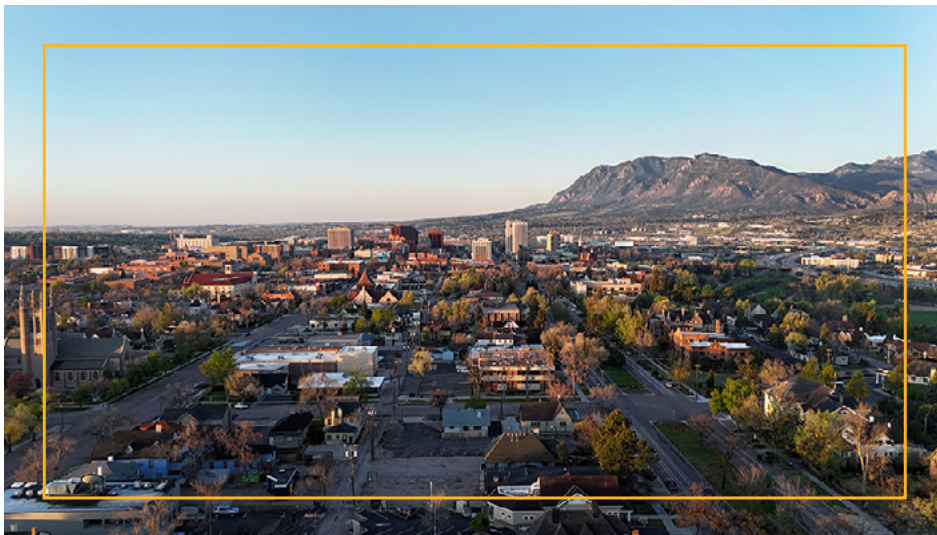
Framing

Adding inset frames to photos creates a focal point and emphasizes the Block Plan. Frames can be thick or hairline (the size for a hairline should be 1–2 point. If the frame is going over the photo, faces cannot be obstructed.

Another approved option is to use a thick frame and apply 80–90% opacity to it to add dimension and pops of color to poke through from the photo.



Above: Thick frame with 85% opacity applied



Left: Hairline frame

Photography Treatments: Breaking Out of the Box

Breaking Out of the Box

Another option with framing is to create a multi-dimensional look with the subjects breaking out of the frame. This concept is a reference to the Block Plan fostering out-of-the-box thinking.

The frame needs to be thick (3–4 point for smaller photos, 6–10 for larger photos)) with an opacity of 100%.



Photography Treatments: Focus Lens

Focus Lens

The focus lens graphic can also be applied to the front of a photograph in the same manner as the frame option. The Block Plan emphasizes deep focus, and this graphic can call attention to that.

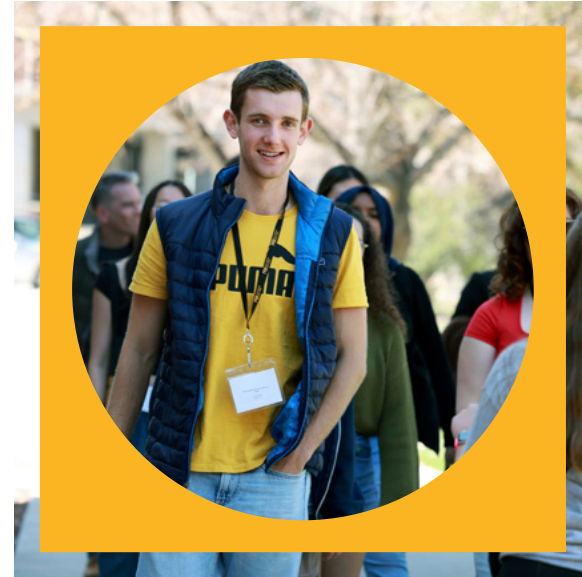
The lens can also be used in the out-of-the-box execution.

Applying an 80–90% transparency to the frame in both executions is permitted, but not required.



The focus lens has to be vertically and horizontally centered on a photo. It cannot be moved off-center to focus on a single area.

The focus lens cannot obstruct faces.

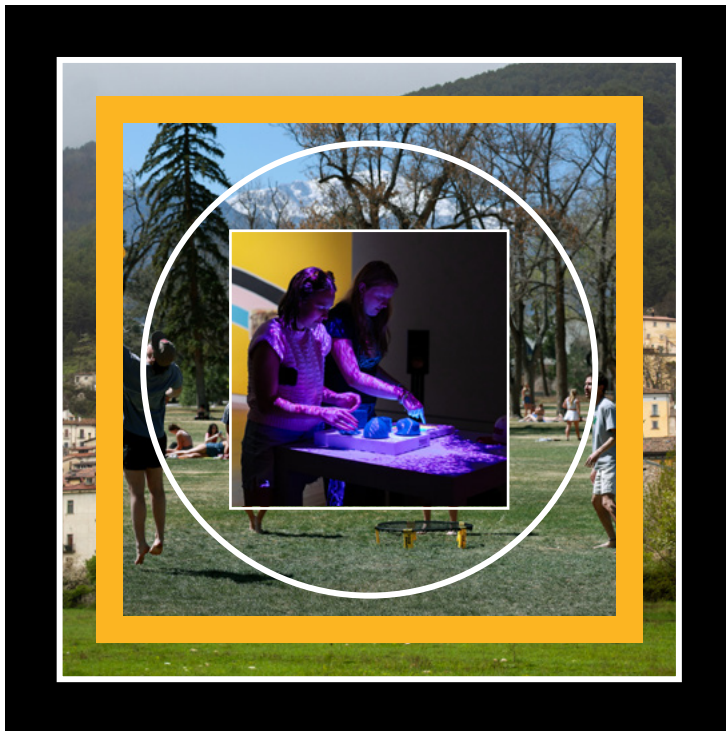


Photography Treatments: Block Funnel

Block Funnel

The block funnel execution with photography highlights the Block Plan's 3.5 weeks in a visually interactive way. Like the other photography framing and treatments, this style should be an impact accent and not used more than once per page.

The funnel can be mixed with photos, solid colors, and tone-on-tone patterns. However, the center circle always needs to contain a photo.



Photography Effects: Prism

PHOTOGRAPHY EFFECTS

There are several options for treatments and effects to apply to photography to create visual interest. Do not apply them to every photo in a piece—there needs to be a balance and purpose for using the treatments or effects.

Prism

Nesting a photo inside of itself and decreasing the size of the inner photo creates an engaging prism-like effect, adding depth to the image. There is the option to include a frame around the inner image. Be mindful of awkward cropping when nesting—faces and body parts should not be cut off. All effects are options when creating a printed piece. Digital use should be limited to large graphics—not small banners as it creates a readability issue.

Prism & Duotone

Another option with the prism effect is to make the background photo a duotone tint with one of CC's brand colors. The front photo should not have duotone applied.



Prism Effect Only



Prism & Duotone Effect



Prism Effect with Inner Frame

Photography Effects: Duotone Background

Duotone Background

Duotone photo backgrounds can compliment content, add color, and provide depth. When using a duotone background, it's essential to prioritize readability by ensuring a dramatic contrast between the background color and the text colors. Another option for readability is to make a colored text box over the photo.



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IT'S ALL ABOUT WHO YOU KNOW — LIKE REALLY, TRULY KNOW.

The Block Plan gives our faculty the exceptional opportunity to dive deep into a single subject with one group of students at a time, often taking them beyond the classroom for hands-on, real-world learning.

What makes it special isn't just the schedule — it's the relationships. With an average class size of 16, professors teach while also learning about each student, starting with 3.5 weeks of seeing each other every day. They notice how you think, how your writing evolves, how you show up in class — and they remember. Here, writing a recommendation letter isn't a formality; it's a chance to tell your story in vivid detail. You simply can't develop that kind of connection in a 200-person lecture hall.



Learning Without BOUNDARIES

Through global education, research, and field experiences, students developed practical skills and a global mindset to navigate complex challenges.

599
students studied abroad in 55 countries and 6 U.S. states—the second-highest participation level in CC history

33
CC faculty-led courses spanned 19 countries, from Greece to Panama to Azerbaijan

24
academic departments offered 298 field experiences in 9 U.S. states—Organismal Biology & Ecology, Geology, and Environmental Studies & Science were the top participating departments

Nearly **\$150,000**
in Keller Family Venture Grants distributed to 95 students to pursue independent projects in 29 countries and territories

CC Celebrates Two Watson Fellows in One Year

A rare achievement: Dan Schmidt '25 and Andrew Han '25 each received the prestigious **Thomas J. Watson Fellowship** to pursue their passions on a global scale—the first time since 2015 that CC has had multiple Watsons in a single year.

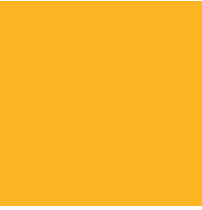
2024-25 Colorado College Annual Report



Layout Design

Page and graphic layout must adhere to a grid for clean, legible materials.

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Layout Design

THE GRID AS THE STANDARD

A grid is a structure of columns and guidelines used in print, app, and digital layouts. Every grid, no matter the size, consists of columns, gutters (space between columns that separate content and improve readability), and margins (empty areas on the outer edges of the layout that frame the design). Utilizing a grid design keeps content organized, hierarchy intact, and text legible.

The number of columns and guides, as well as the gutter and margin dimensions, are dictated by the size of the piece.



Left: Overlapping grid layout



Traditional two-column grid layout on 8.5x11. For best readability on this paper size, two columns is ideal for text, though three can work in certain situations.

Layout Design

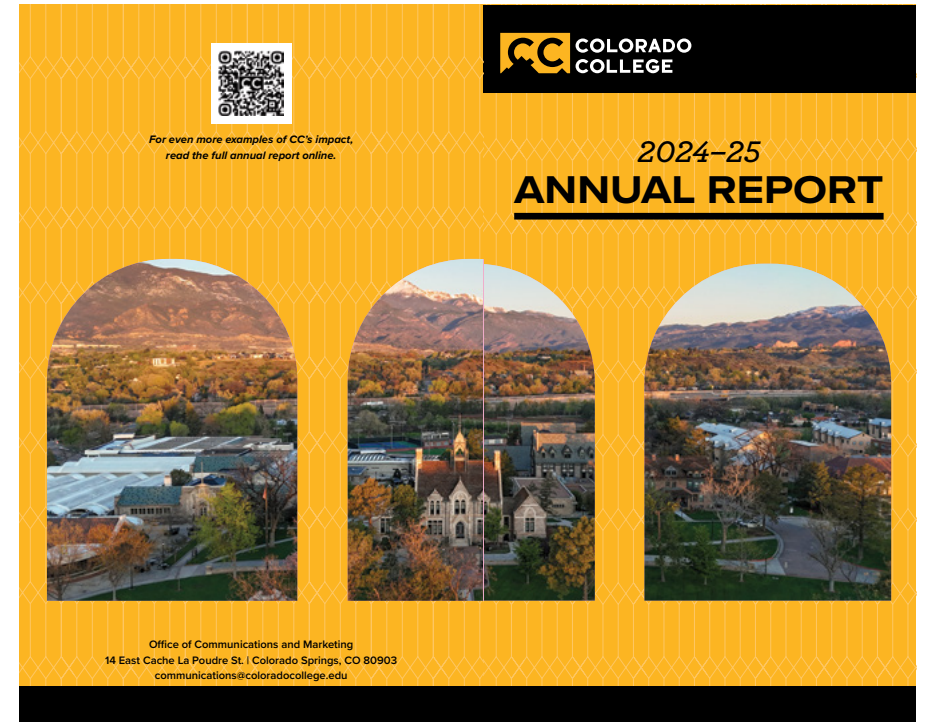
ARCHITECTURAL FEATURES—UNIQUELY CC

CC's campus has several iconic buildings that stand out in the landscape and are very recognizable. While many architectural elements are already represented in the patterns, two buildings have unique features that work well as layout designs. These layouts should be used sparingly and only when necessary to create a high impact.

- Tutt Library's brick facade
- Palmer Hall's arched entryway

Palmer Hall Arch

A single arch should always have a photo inside, but if the size allows, text can be included. The three arches can only contain photos. The shapes cannot obstruct faces. An example of a high-impact use of the arches would be a cover to a brochure, the front of a postcard, or an Instagram graphic.

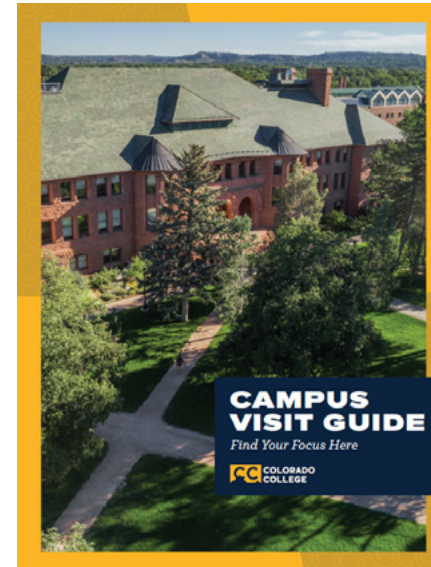


Layout Design

Tutt Library's Brick Facade

The Tutt brick layout works best for a 2-page spread or a single full page. The 2-page would work best in a brochure or other multi-page document. The single page would work well on the back of a flier or a multi-page document. All of the content—both visual and copy—should relate. Having many topics covered within the spread is too busy. Text inside any of the Tutt Library bricks should be left aligned, and the text boxes themselves should not be slanted. Faces cannot be cut off or obstructed within the shape. It's not required to fill every brick with a photo or copy. They can be filled with a brand color or tone-on-tone pattern. This creates breathing room on the spread, and allows the audience to process the content.

A combination of 4 of the bricks can also be used as a page background frame.



Page Background Frame



2-Page Spread



Page Background Frame





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