Brand Guidelines

June 2025

VCC

Contents

We're excited to tell everyone what VCC is all about: VCC offers current and future students an educational experience where everyone is truly welcome and benefits from real hands-on education that makes a real difference in their lives and in the community.

The visual style, tone, and content of our communications build our brand and create connections with everyone. Included in this document are guidelines for using the elements of our brand identity across all future applications and touchpoints to create engaging and cohesive communications.

Why guidelines?

The success of our brand relies on our distinctive visual assets. When these are used coherently and consistently over time they will build effective recall and recognition for VCC.

These guidelines contain our assets, along with simple rules on how to use them and put them together to create effective communication pieces.

We have an exciting brand and a great message to tell. If we all work together and follow these guidelines our message will be heard and our reputation and recall will continuously grow.

Please contact brand@vcc.ca with any questions about this document.

Who we are

Welcome to real learning, for real change.

VCC is hands-on, industry-connected, and practice-based. Students get as close to their real future work as possible in a safe space.

Welcome to real learning, for real change.

This is the VCC feeling—people finding their place in education, which they often didn't think existed. A true community where they are free to be themselves.

VCC is about breaking the limiting expectations that hold us back. It's about achieving the change we dream of and making the life and the work we want a reality.

Welcome to real learning, for real change.

Welcome to Vancouver Community College, a friendly, warm, welcoming, everyday place of real learning.

Welcome to access, the opening up of opportunity and change that education creates. The chance to find the belonging, support, respect, and connection that you've been looking for.

Real learning is hands-on, practice-based, and industry-connected. Real learning is affordable, flexible, supported, and relevant.

Real change is making a difference in people's lives and in our community. It's empowering the individual and collective progress we seek. It's equity in education and the breaking of expectations that hold us back.

Welcome to making the change you dream of real. Welcome to VCC.

The Coast Salish Longhouse

A stylized form of the Coast Salish Longhouse is at the heart of our brand identity.

Through consultation with our Indigenous community and advisory board, our brand intentionally incorporates First Nations visual and cultural themes from our three host nations: the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səlilwətaɬ (Tsleil-Waututh).

The significance of the Longhouse

The shed roof is a distinctive architectural feature of the Coast Salish peoples' home that has been utilized for time immemorial. Its single-pitch design sets it apart from other Indigenous communities. The Longhouse serves as a welcoming hub for Coast Salish families, with each family sometimes occupying their own designated section within the shared dwelling. As the community grew, the structure was expanded over time to cater to the evolving needs of a growing community.

Just like a home is a universal symbol of a warm welcome, for VCC it also serves as a central gathering place where a diverse group of individuals come together to learn across multiple departments. And as the Longhouse expanded over time to accommodate the needs of the growing community, VCC continues to expand and evolve as a place of learning and opportunity for students from all walks of life.
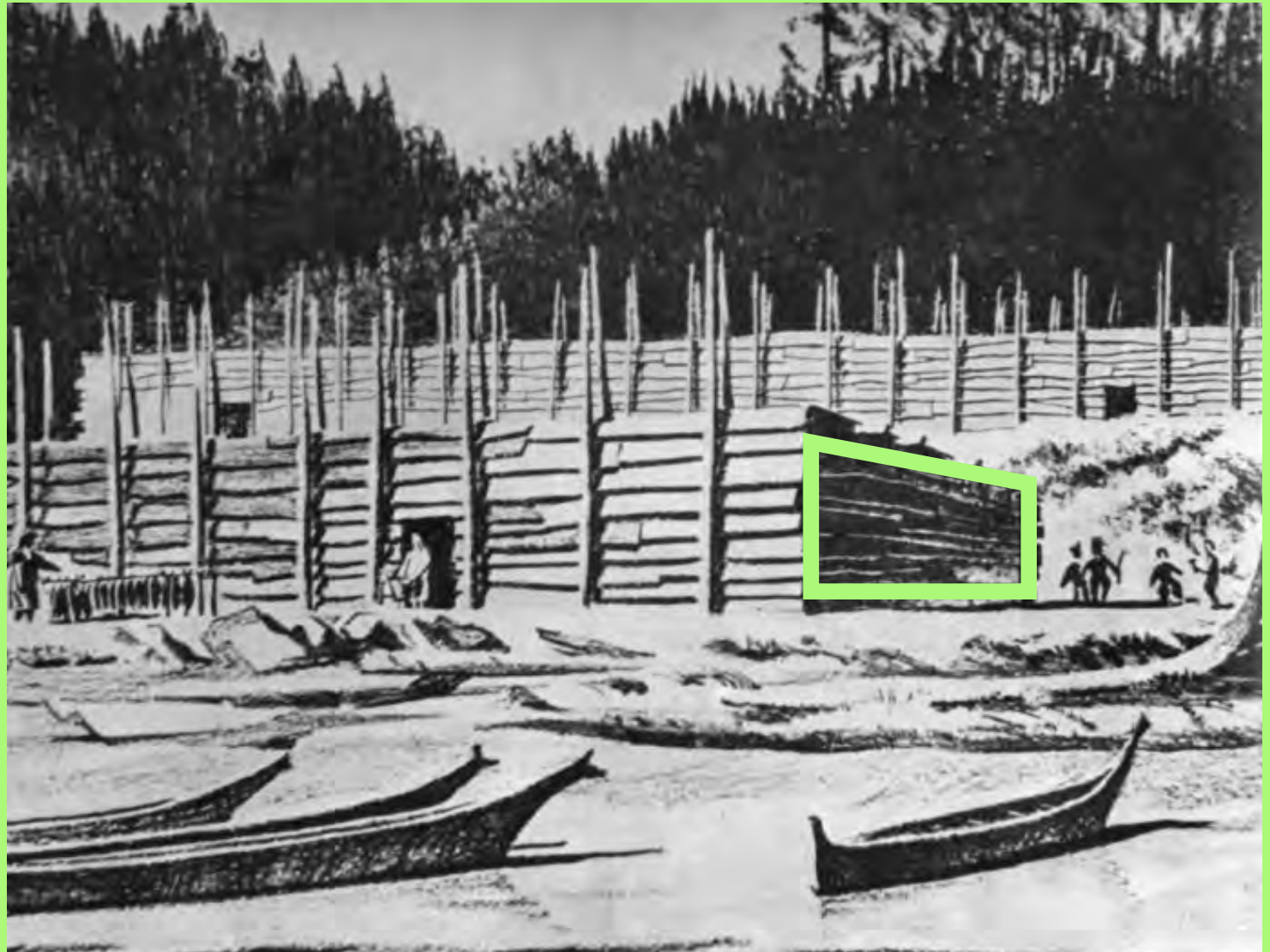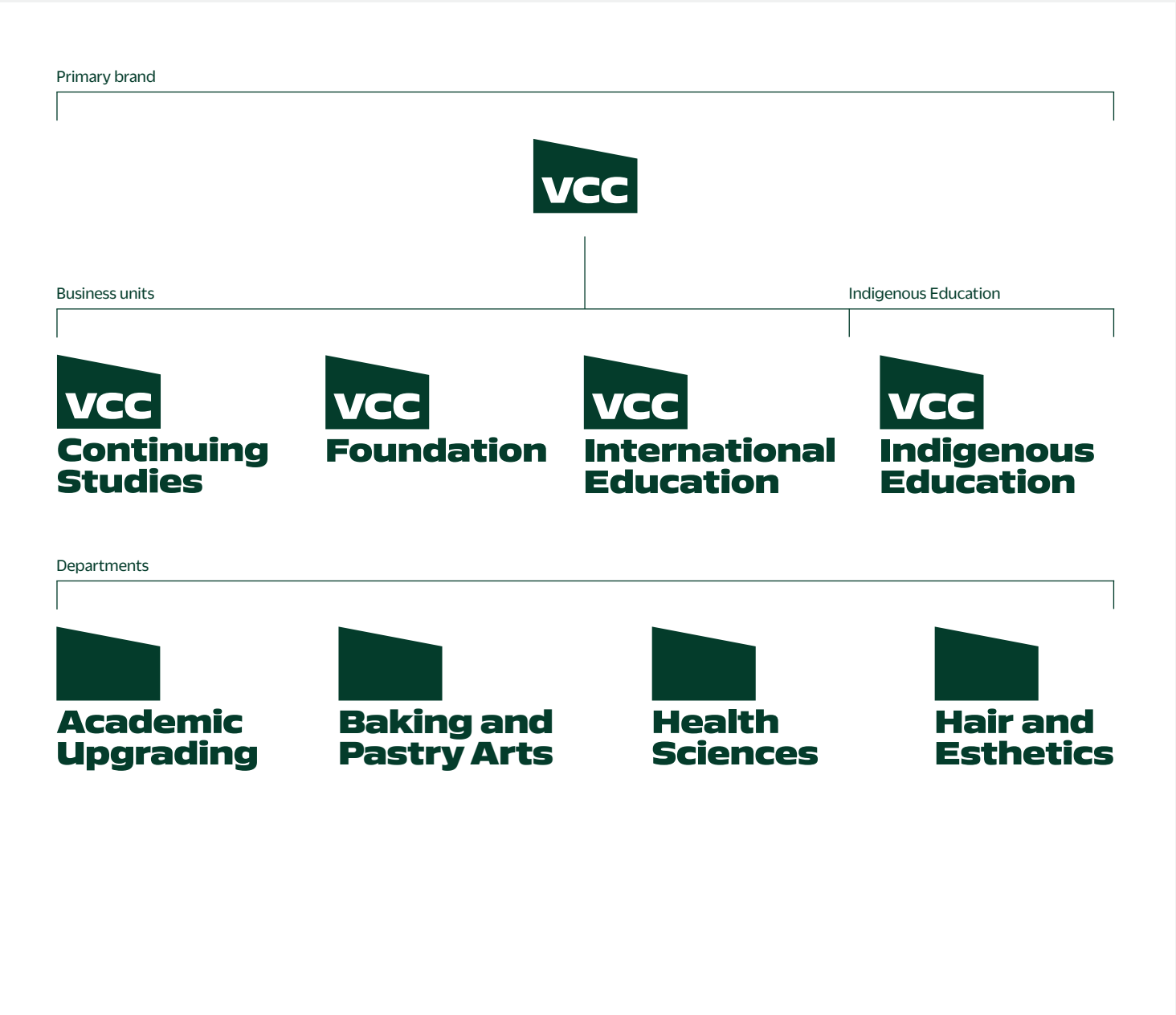
Shed Roof Plank Houses © James Marston Fitch Charitable Trust

Our brand architecture

There are a select number of instances where we need to call out different areas of VCC. We use a monolithic brand architecture to represent our primary brand and its units and departments.

There is a different treatment for these entities, as shown opposite. These should only be used in specific situations. Additional entities or versions of these identities must not be created.

Primary brand

VCC

Business units

Indigenous Education

VCC
Continuing Studies

VCC
Foundation

VCC
International Education

VCC
Indigenous Education

Departments

Academic Upgrading

Baking and Pastry Arts

Health Sciences

Hair and Esthetics

Graphic elements

2.0 Graphic elements

Overview

The VCC identity comprises a series of elements that, when used together, create a cohesive look, feel, and tone that embodies our brand idea, "Welcome to real learning, for real change."

The following sections provide guidance on how to use each element of the system. When used properly, the identity system provides a foundation for clearly and creatively expressing the VCC identity.
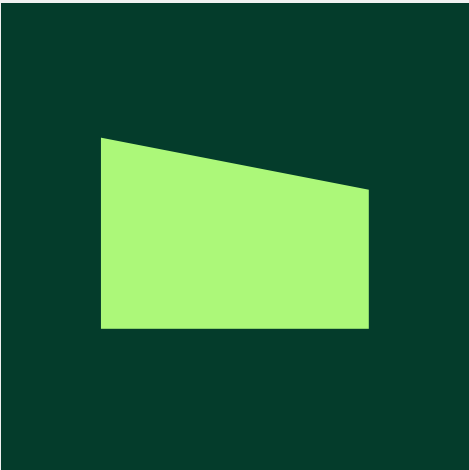
Logos and marks

Colours

Typefaces

Longhouse

Illustration

Photography

2.0 Graphic elements

2.1 Logos & marks
Primary logo

Our primary logo, with its unique shape, captures who we are and is an integral element of our brand identity. There are positive and reversed versions for use on different background colours.

The Primary logo is to be present on VCC-branded, internal communications. Examples include:

- Campus signage (internal)
- Cover sheets
- Environmental graphics (internal)
- Info sheets
- Internal events when VCC staff are present: Career fair, Convocation, Student Awards, VCC Day
- Program sheets
- Social media posts
- Solo banners
- Video watermark

Our name in copy

Spell out our name elsewhere on the document when not using the formal logo.

When writing VCC in copy, use sentence case and never use the logo in text.

Primary logo versions

Positive	Reversed
VCC	VCC

Background colours

Light green	White	Dark green	Grey
VCC	VCC	VCC	VCC

The positive version is used on light green and white backgrounds.

The reversed version is used on dark green and grey backgrounds.

2.0 Graphic elements

2.1 Logos & marks
Formal logo

The formal VCC logo includes our name spelled out as a continuation of our brand awareness where the acronym would not be familiar or understood. This logo is to be present on all VCC-branded, external-facing corporate communications including:

- AGM and board meeting communications
- Brand advertising & campaigns (animated, digital, OOH, print, video)
- Brochures (external)
- Campus planning
- Campus signage (external)
- Environmental graphics (external)
- External events
- International collateral
- Government documents
- Media releases
- Official graduation documents & certificates
- Partnership collateral
- PowerPoint presentations
- Publications: Community report, Viewbook
- Recruitment collateral
- Shared resource templates
- Sponsorships
- Stationery
- Strategic Innovation Plan collateral
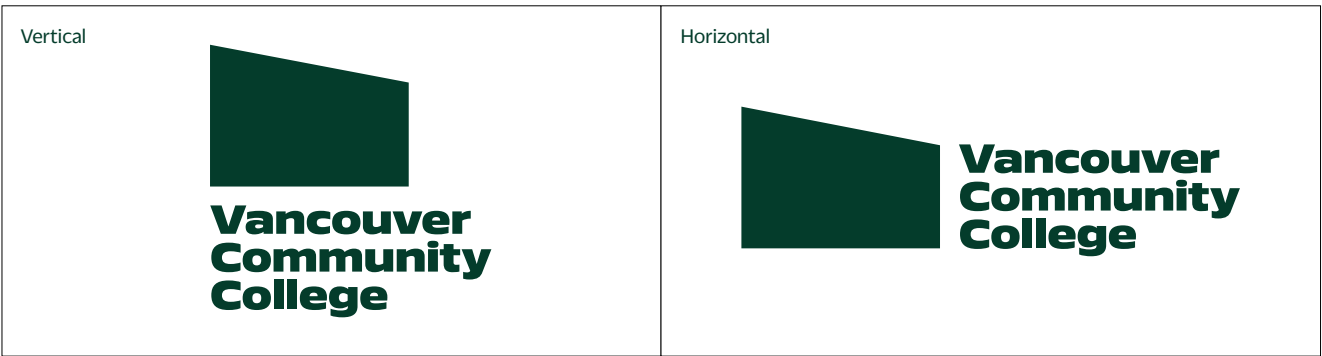- Videos: Intro and outro. VCC logo in the corner of the remaining video

There will be a transitional phase as we adapt our campaign to solely 'VCC'.

Please consult your Marketing MCO if you want guidance for what logo to use on your collateral.

Formal logo versions

Vertical

Horizontal

Colour versions and backgrounds

Vertical

Horizontal

The positive version colourway is used on light green and white backgrounds.

The positive version colourway is used on light green and white backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

2.0 Graphic elements

2.1 Logos & marks
Black & white versions

The colour versions of our logo should be used whenever colour reproduction is available, both printed and digital. There is a black and white version of our logos for use only when colour output is limited to black and white due to production requirements. Positive black logos take priority.

Black & white primary logo

Positive

Reversed

Black & white formal logo

Vertical

Positive

Reversed

Horizontal

Positive

Reversed

2.0 Graphic elements

2.1 Logos & marks
Logo usage

To ensure accessibility and legibility of our logos and formal name, follow these guidelines for clear space and minimum logo size.

Clear space guarantees consistent brand presence on all VCC communications. The empty space around the logo allows it to breathe and prevents elements from interferring and jeopardizing the brand integrity.

Minimum logo sizes maintains consistent legibility and accessibility across all branded applications.

Clear space

Primary logo

The minimum clear space around the logo is equal to the height of the letter V.

Formal logo (horizontal)

The minimum clear space around the logo is equal to the height of the letters V and C combined.

Formal logo (vertical)

The minimum clear space around the logo is equal to the height of the letters V and C combined.

Minimum size

Print: 8 millimeters / 0.45"
Digital: 32 pixels

The minimum reproduction size for the Primary logo in print is 14 mm (0.55 inch) wide, scaled proportionally. The minimum width on screen is 40 pixels.

Print: 25 millimeters / 1"
Digital: 72 pixels

The minimum reproduction size for the Formal horizontal logo in print is 25 mm (1 inch) wide, scaled proportionally. The minimum height on screen is 72 pixels.

Print: 14 millimeters / 0.55"
Digital: 40 pixels

The minimum reproduction size for the Formal vertical logo in print is 14 mm (0.55 inch) wide, scaled proportionally. The minimum height on screen is 40 pixels.

2.0 Graphic elements

2.1 Logos & marks
Logo placement

There are four primary ways our logo can be placed within a layout: in the bottom left corner, bleeding off the left or bottom edge, inset, or centred.

Our flexible system is meant to give lots of options with logo placement to accommodate different layouts.

Bottom left corner

The logo can bleed off the bottom left corner completely or within an inset Longhouse keyline.

Left or bottom bleed

The logo can bleed off the left or bottom edge.

Inset

The logo can be inset anywhere except near the top right.

Centred

The logo can be centred on an illustration or within a centred layout.

2.0 Graphic elements

2.1 Logos & marks
Logo misuse

This guide contains rules on how to use the brand identity elements, but it can also be helpful to see how they shouldn't be used.

Please take a moment to look at these examples and ensure we're always presenting our logo consistently.

Do not change the longhouse colour.

Do not change the type colour.

Do not add a stroke.

Do not change the angle.

Do not distort or skew the longhouse.

Do not apply effects.

Do not isolate the text.

Do not rotate.

Do not change the font.

Do not print a web version to avoid pixellation.

Do not replace VCC text.

Do not use outdated logos.

2.0 Graphic elements

2.1 Logos & marks
Logo application misuse

Please take a moment to look at these examples and ensure we're always applying our logo consistently to applications.

Do not use on a non-brand background colour.

Do not use on a colour with low contrast.

Do not put in a shape.

Do not place objects within the safe logo area.

Do not use in a sentence.

Do not add text.

Do not place over busy backgrounds.

Do not knock out the text.

Do not change the transparency.

2.0 Graphic elements
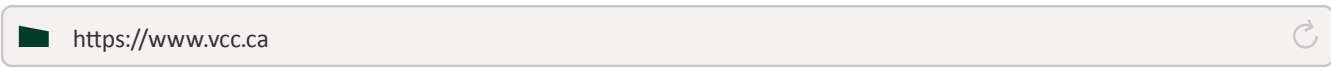
2.1 Logos & marks
Avatars and favicon
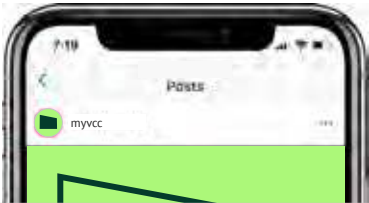
A simplified version of our logo with no text can be used in small scale digital applications.

Favicon

https://www.vcc.ca
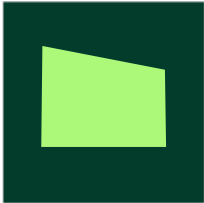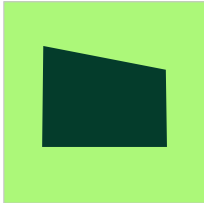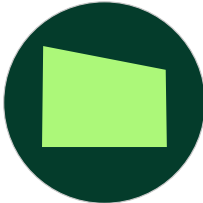
Social avatars

Department avatars

Two line long versions

2.0 Graphic elements

2.1 Logos & marks
Tagline

Our tagline tells people who we are and what we stand for.

The tagline appears in either primary or secondary lockups. The primary lockups are preferred and should be used as a sign-off in layouts. The secondary versions should be used as a larger headline or graphic device.

The tagline does not lockup with the VCC logo.

Primary tagline versions

The primary tagline versions should be used in most instances as a sign-off.

The primary tagline versions are set in Duplicate Sans Medium with kerning set to metrics and tracking to 2. Leading is set to 110% of the type size.

Single line

> Welcome to real learning, for real change.

Double line – left-aligned

> Welcome to real learning, for real change.

Double line – centered

> Welcome to real learning, for real change.

The primary tagline can also be centered but this should only be done in a centered layout. Left alignment is preferred.

Usage examples

Secondary tagline versions

The secondary tagline versions should be used as a large headline or graphic device. The secondary tagline is locked up with a Longhouse icon above it.

The secondary tagline versions are set in Aero Heavy with kerning set to optical and tracking to 0. Leading is set to 110% of the type size.

Double line – centered

> Welcome to real learning, for real change.

Triple line – centered

> Welcome to real learning, for real change.

2.0 Graphic elements

2.1 Logos & marks
Business units

There are fixed logo versions for our three business units in vertical and horizontal formats. These business units have been identified as requiring this visual treatment. Do not develop versions of this mark to represent other aspects or groups of the college.

Vertical

Horizontal

Colour versions and backgrounds

Vertical

The positive version colourway is used on light green and white backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

Horizontal

The positive version colourway is used on light green and white backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

2.0 Graphic elements

2.1 Logos & marks
Indigenous Education

There are fixed logo versions for Indigenous Education in vertical and horizontal formats. This program has been identified as requiring this visual treatment. Do not develop versions of this mark to represent other aspects or groups of the college.

Logo versions

Vertical	Horizontal
VCC Indigenous Education	VCC Indigenous Education

Colour versions and backgrounds

Vertical

The positive version colourway is used on light green and white backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

Horizontal

The positive version colourway is used on light green and white backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

2.0 Graphic elements

2.1 Logos & marks
Program areas overview

There are fixed logo versions for our program areas in vertical and horizontal formats. These program areas have been identified as requiring this visual treatment. Do not develop versions of this mark to represent other aspects or groups of the college.

The Program logos can be present on program-specific merchandise, clothing, and uniforms.

Contact brand@vcc.ca for questions regarding school or department use.

Logo versions

Vertical	Horizontal

Colour versions and backgrounds

Vertical

The positive version colourway is used on light green and white backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

Horizontal

The positive version colourway is used on light green and white backgrounds.

The reversed version colourway is used on dark green and grey backgrounds.

2.0 Graphic elements

2.1 Logos & marks
Program area logos

Shown opposite are examples of approved program area and school name logos in vertical and horizontal formats.

Contact brand@vcc.ca for assistance.

Vertical versions

Academic Upgrading

Business

Culinary Arts

English as a Second Language

Hair and Esthetics

Health Sciences

Hospitality

Human and Family Services

Instructor Training

Music and Dance

Sign Language

Students with Disabilities

Technology

Transportation Trades

University Transfer

Youth Train in Trades

Horizontal versions

Academic Upgrading

Culinary Arts

Business

English as a Second Language

Hair and Esthetics

Human and Family Services

Health Sciences

Hospitality

Instructor Training

Music and Dance

Sign Language

Students with Disabilities

Technology

Transportation Trades

University Transfer

Youth Train in Trades

2.0 Graphic elements

2.2 Colour
Primary palette

Our colour palette is fundamental in building awareness, recognition, and recall for our brand.

When looking holistically at all of our communications, VCC should look like a green brand. Our goal is to own green in the post-secondary category.

Our greens were chosen to contrast each other and can be used interchangeably in backgrounds or text.

The following pages and application examples show how our colour palette is used.

VCC Dark Green

VCC Light Green

2.0 Graphic elements

2.2 Colour
Secondary palette

Our secondary palette contains our original VCC green, VCC grey and a set of grey tints.

VCC original green is used for our secondary graphics and illustrations. This colour is seldomly used on backgrounds that passes current accessibility standards where greater levels of typographic hierarchy are needed on large documents such as the Viewbook or government reports.

Our grey acts as a neutral colour that is used more sparingly to create additional layers of hierarchy.

Our grey tints are for instances where greater levels of hierarchy are needed, such as our website.

VCC Original Green

VCC Grey

VCC Grey Tint 1

VCC Grey Tint 2

VCC Grey Tint 3
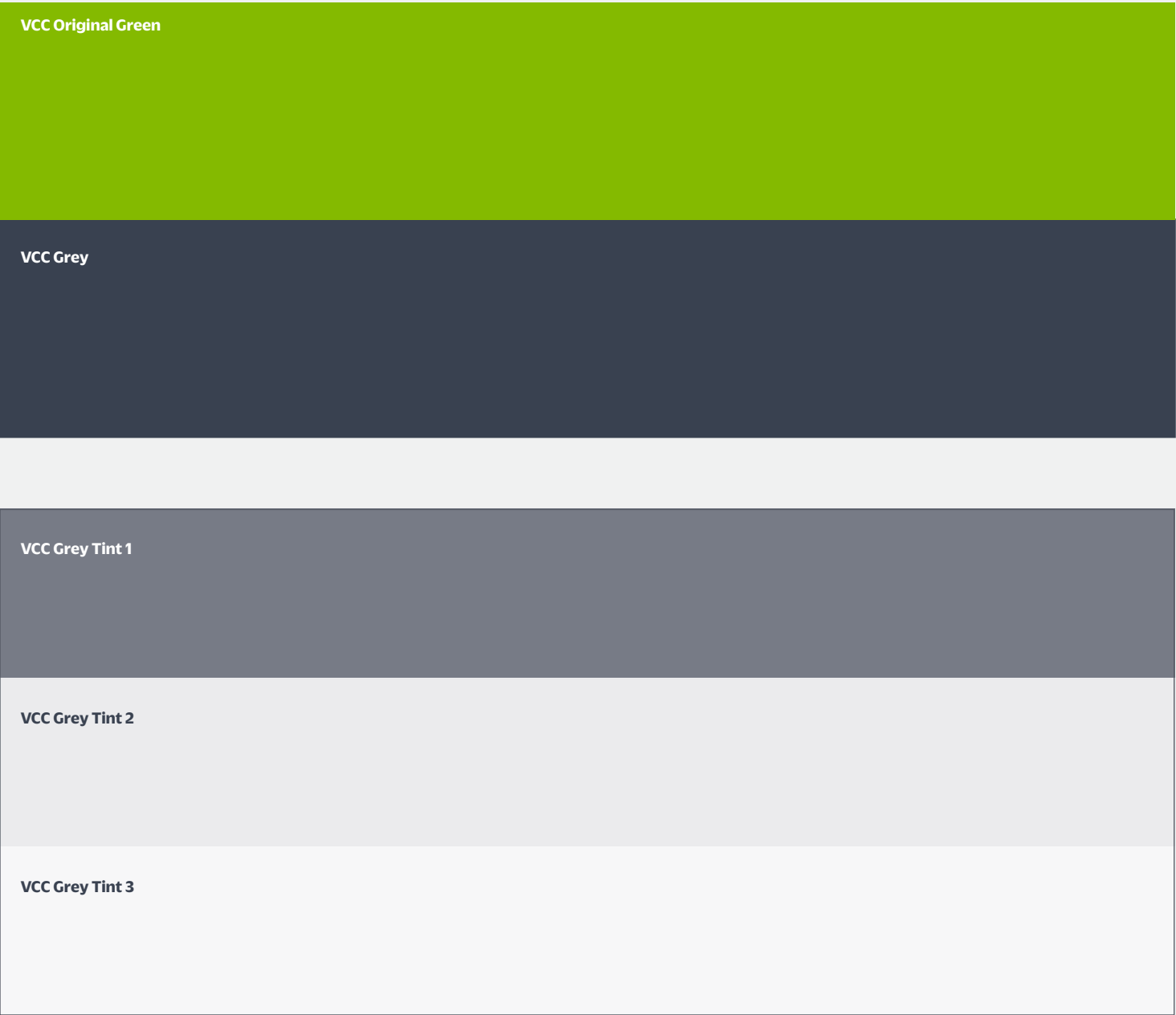
2.0 Graphic elements

Shown opposite are colour values that are used to produce VCC-branded materials on a variety of substrates and mediums.

For coated and uncoated paper, use PMS and CMYK colours.

Coated

For coated paper stocks, we use the coated Pantones and coated CMYK values listed here. Use coated stocks that have a smooth or matte finish and a neutral brightness to ensure accurate colour reproduction.

All physical materials and substrates that are NOT paper (for example: paint, plastics, vinyl, printed banners, fabrics, and merchandise) must be matched to a coated Pantone swatch. Even materials printed in CMYK on non-paper substrates (for example: inkjet vinyl banners) must match our coated Pantone swatch.

Uncoated

For uncoated paper stocks, we use the uncoated Pantones and uncoated CMYK values listed on this page. Use uncoated stocks that have a smooth finish and a neutral brightness to ensure accurate colour reproduction.

Onscreen and digital assets

For non-UI digital assets (for example: social posts, banners), use the RGB or HEX values listed on this page.

2.2 Colour
Colour values

	VCC Dark Green	VCC Light Green	VCC Original Green	VCC Grey
Coated	Pantone **3435 C**	Pantone **2283 C**	Pantone **376 C**	Pantone **432 C**
	CMYK **C 100 M 20 Y 80 K 66**	CMYK **C 35 M 0 Y 61 K 0**	CMYK **C 54 M 0 Y 100 K 0**	CMYK **C 41 M 28 Y 22 K 70**
Uncoated	Pantone **3435 U**	Pantone **2283 U**	Pantone **376 U**	Pantone **432 U**
	CMYK **C 91 M 20 Y 80 K 58**	CMYK **C 35 M 0 Y 61 K 0**	CMYK **C 54 M 0 Y 100 K 0**	CMYK **C 41 M 28 Y 22 K 65**
On-screen/ digital assets	RGB **4 r / 61 g / 43 b**	RGB **173 r / 249 g / 121 b**	RGB **132 r / 187 g / 0 b**	RGB **58 r / 65 g / 80 b**
	HEX/HTML **#043D2B**	HEX/HTML **#ADF979**	HEX/HTML **#84BD00**	HEX/HTML **#3A4150**

2.0 Graphic elements

2.2 Colour
Colour tint values

Shown opposite are colour values that are used to produce VCC-branded materials on a variety of substrates and mediums.

For coated and uncoated paper, use PMS and CMYK colours whenever possible.

Coated

For coated paper stocks, we use the coated Pantones and coated CMYK values listed here. Use coated stocks that have a smooth or matte finish and a neutral brightness to ensure accurate colour reproduction.

All physical materials and substrates that are NOT paper (for example: paint, plastics, vinyl, printed banners, fabrics, and merchandise) must be matched to a coated Pantone swatch. Even materials printed in CMYK on non-paper substrates (for example: inkjet vinyl banners) must be matched to a coated Pantone swatch.

Uncoated

For uncoated paper stocks, we use the uncoated Pantones and uncoated CMYK values listed on this page. Use uncoated stocks that have a smooth finish and a neutral brightness to ensure accurate colour reproduction.

Onscreen and digital assets

For non-UI digital assets (for example: social posts, banners), use the RGB or HEX values listed on this page.

	Grey Tint 1	Grey Tint 2	Grey Tint 3
On-screen/ digital assets	RGB **84 r / 89 g / 99 b**	RGB **218 r / 218 g / 226 b**	RGB **240 r / 240 g / 240 b**
	HEX/HTML **#545963**	HEX/HTML **#DADAE2**	HEX/HTML **#F0F0F0**

2.0 Graphic elements

2.2 Colour
Colour usage

There are fixed ways that colour appears in our brand. Colour should always be used in these combinations to build consistency for VCC and to ensure legibility. Never add new colours to these combinations.

The colour combinations have been optimized for AAA WCAG compliance. Do not adjust the colour values. See bottom right for examples of colour misuse.

VCC original green is only for use in our illustrations and as a way to create typographic hierarchy on a white background. Never use VCC original green as a background or headline colour.

Colour combinations

Light green or white on dark green background.

Dark green on light green background.

Light green or white on grey background.

Dark green, grey, or VCC original green* on white background.
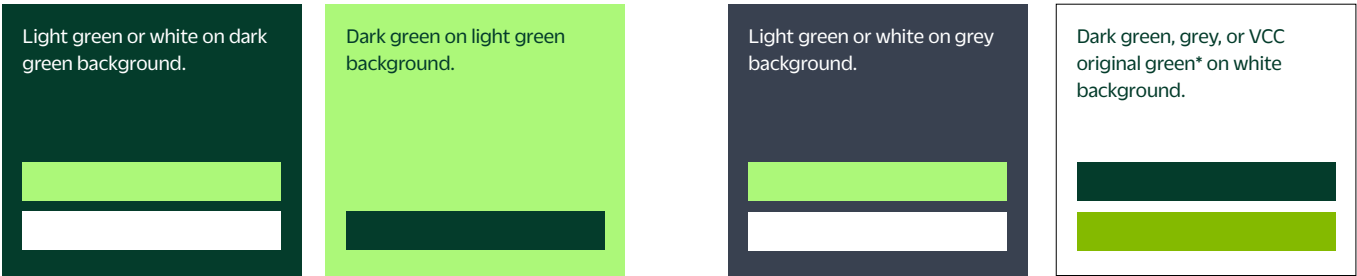
* Never use original VCC green as a background colour or a Longhouse colour. Only use it on white backgrounds for typographic hierarchy.

Colour misuse

VCC original green or grey on dark green background.

VCC original green or white on light green background.

Dark green or VCC original green on grey background.

Light green on white.

2.2 Colour
Colour usage examples

Shown opposite are examples of when and where our primary and secondary colour palettes are used.

Primary large-scale external-facing applications

For primary brand applications only use our primary green colour palette.

Print and digital
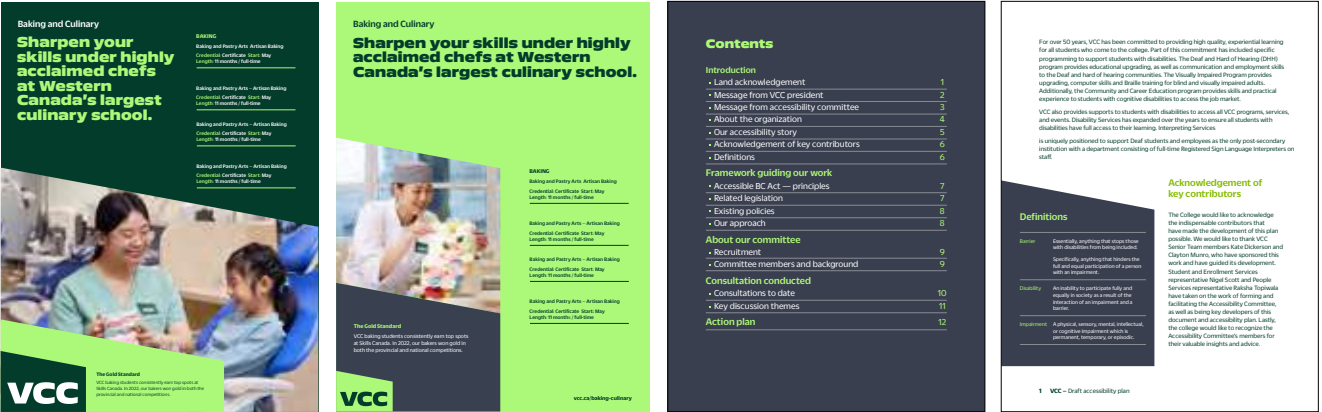
For detailed documents, long form communications, and digital, our primary green and secondary green/grey palettes can be mixed to create more levels of hierarchy and breathing room in long form documents and communications.

Our typefaces are only used in the styles and weights described here.

Primary typeface: Aero Heavy
Where to use it: Headlines

Secondary typeface: Duplicate Sans
Where to use it: Subheads and body copy

Both typefaces are used in sentence case.

Aero and Duplicate Sans are used for all public-facing materials, and wherever possible on all other applications and communications.

If the fonts are not available, or you're using live text templates, use Aptos.

Aero is our primary typeface

Aero Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Duplicate Sans is our secondary typeface

Duplicate Sans Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Duplicate Sans Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Duplicate Sans Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Duplicate Sans Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Duplicate Sans Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
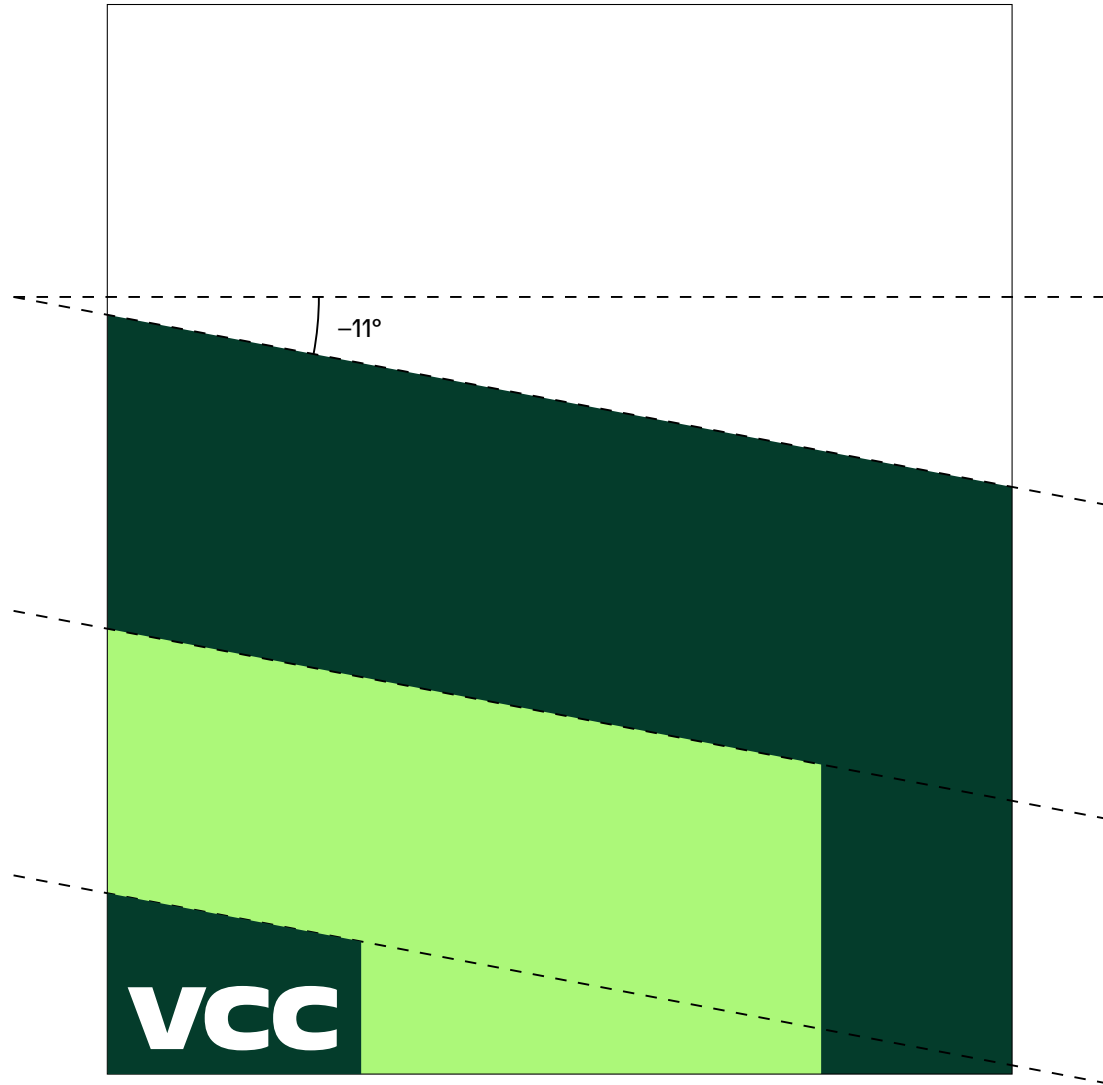abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Duplicate Sans Thin
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Most of our written communications should employ a conventional visual hierarchy. This makes it easier to read long copy; it's reinforced by the correct use of type weight in the right place, at the right time.

When setting text, always use these specific weights of our typefaces. As with all the brand identity elements, consistent use over time brings clarity and instant recognition to our brand.

Set headlines in sentence case with a leading capital letter.

Type should be left-aligned, except for select instances where using centre alignment fits the layout better.

Our name in copy

When writing our name in copy, always use caps and never use the logo in text.

Avoid excessive use of underlining and italics. When creating hyperlinks, use the brand colours as the highlight if possible.

For Microsoft Suite applications like Word and PowerPoint use Aptos.

This is a great headline
This is a subhead

Doluptaerum adis dolo volupta tiatur? Ant, santi veliquis elitasit dolenim as quo offic tempori orectat ibusda dus restiorum ipsus utatiis cus ea aboreic imoloria. Non et fugia quatur, issendaes reratiam.

Headline: Aero Heavy
Never use any other weight for headlines and always set them in sentence case. Kerning is set to Optical and tracking is set to 0 points. Leading is set to 110% of the type size.

Subhead: Duplicate Sans Bold
Always set in sentence case. Kerning is set to Metrics and tracking is set to 2. Leading is set to 120% of the type size.

Body: Duplicate Sans Regular
Always set in sentence case. Kerning is set to Metrics and tracking is set to 2. Leading is set to 120% of the type size.

This is a great headline
This is a subhead

Doluptaerum adis dolo volupta tiatur? Ant, santi veliquis elitasit dolenim as quo offic tempori orectat ibusda dus restiorum ipsus utatiis cus ea aboreic imoloria. Non et fugia quatur, issendaes reratiam.

Doluptaerum adis dolo volupta tiatur? Ant, santi veliquis elitasit dolenim as quo offic tempori orectat ibusda dus restiorum ipsus utatiis cus ea aboreic imoloria. Non et fugia quatur, issendaes reratiam.

Introduction

The example on the left shows multiple levels of hierarchy achieved with varied type sizes and use of our colour palette.

Headline: Aero Heavy
22/24 pt

Subhead: Duplicate Sans Bold
12/14.4 pt

Body: Duplicate Sans Regular
9/10.8 pt

Sidebar: Duplicate Sans Regular
6/7.2 pt

Bullets: Duplicate Sans Regular
6/8 pt, square bullets, 0.25 pt keyline

2.3 Typography
Typography usage examples

Shown opposite are examples of how the typographic principles shown on the previous page are applied

Title: Aero Heavy

Date: Duplicate Sans Regular

Heading: Aero Heavy

Subhead: Duplicate Sans Medium

Body: Duplicate Sans Regular

Footer: Duplicate Sans Bold/Regular

Headings: Duplicate Sans Medium

Subhead: Duplicate Sans Bold

Body: Duplicate Sans Regular

Footer: Duplicate Sans Bold/Regular

Contact info: Duplicate Sans Medium

Body: Duplicate Sans Regular

*In limited cases, information can be aligned right but only when it is filling the empty space to the top right of the Longhouse.

2.0 Graphic elements

A secondary set of web fonts are available for use on the VCC website and other web based applications.

Google font: Prompt

Where to use it: Headlines for website and other digital platforms

Google font: Noto/BC Sans

Where to use it: Subtitles and body copy for website and other digital platforms

Additionally, this should be applied to text written in the American Canadian Aboriginal syllabic scripts, which consists of a comprehensive set of 746 glyphs.

2.3 Typography
Web fonts

Prompt – headlines

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Noto/BC Sans – body copy & subtitles

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

Our system font should only be used in Microsoft Office applications when our brand typefaces are not accessible. All external facing communications should try to use our brand fonts.

The typeface includes the following weights: Bold (always used for headlines) and Regular. As with Aero and Duplicate Sans, always use Aptos in sentence case.

Aptos is our system font

Aptos Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/**

Aptos Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !@#$%^&*()+=<>?:;"/

2.4 Longhouse
Construction

Based on our logo, the Longhouse is at the heart of our brand identity. It is meant to be dynamic and flexible. It can change in width and height to tailor to different layouts.

The angle of the Longhouse is -11°. Always scale proportionally to the desired width and select anchor points to adjust height.

The shape and angle of our Longhouse is the distinctive asset of our brand identity. It is imperative that the angle never changes.

2.0 Graphic elements

2.4 Longhouse
Placement and scale

There are six primary ways in which the Longhouse gets used: nestled from the bottom left, full width, left side crop, bottom edge crop, inset solid, and inset keyline.

Do not nest more than three Longhouse shapes, including the logo.

See the following pages for more details on how to use the Longhouse.

Nestled from bottom left
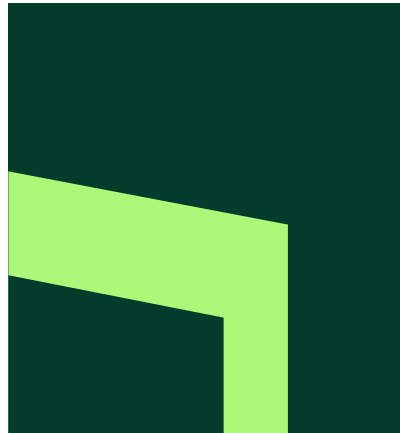
Full width
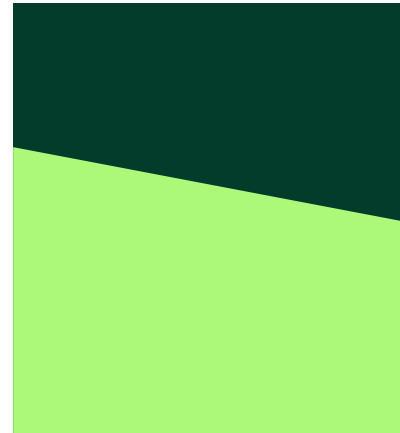
Left side crop
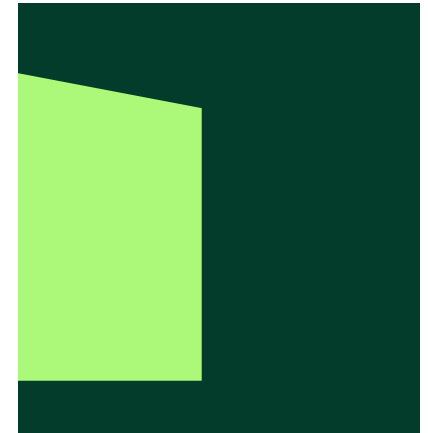
Bottom edge crop
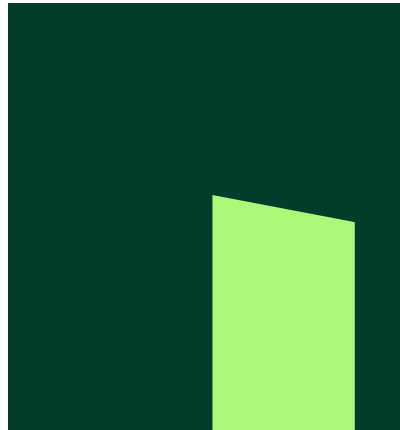
Inset solid

Inset keyline

2.0 Graphic elements
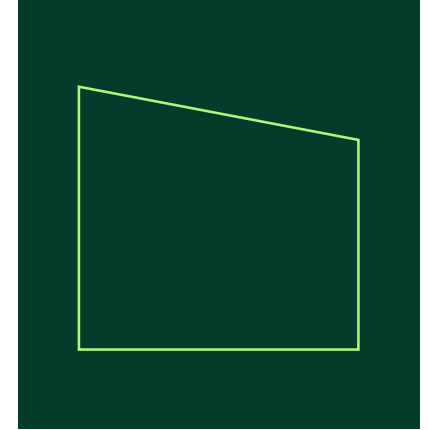
2.4 Longhouse
Styles

The use of the Longhouse is meant to be flexible and dynamic.

There are three primary ways in which the Longhouse gets used: in solid form containing text and the logo, as a keyline containing text and the logo, or our illustrations and photographs can be masked into it.

See the following pages for more details on how to use the Longhouse.
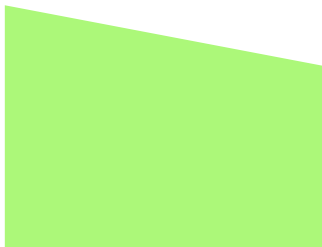
Solid Longhouse

Keyline Longhouse
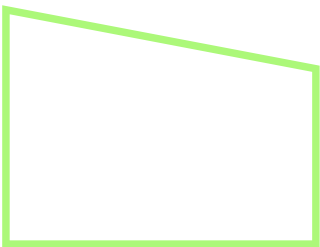
Masked Longhouse

2.0 Graphic elements
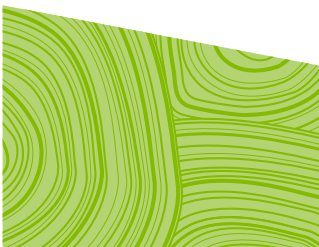
2.4 Longhouse
Layering

The Longhouse is meant to shift and change to accommodate any application or layout. Longhouses can be nested within each other to create a layered effect or used singularly.

See right for some examples of the various ways the Longhouse can be used.
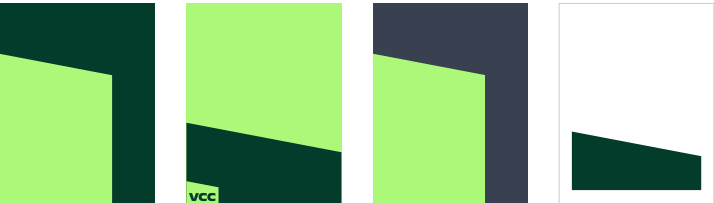
Solid colour

Keyline + solid colour
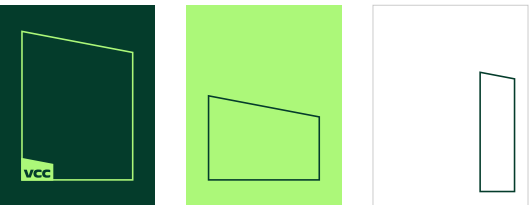
Keyline + photography

Solid colour + photography
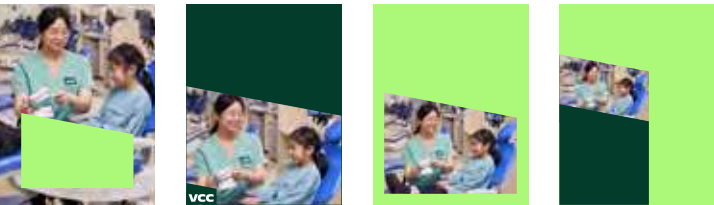
Solid colour + illustration

Solid colour + illustration and photography

2.0 Graphic elements

2.4 Longhouse
Grid layouts

The Longhouse angle (-11°) can be incorporated into grid systems to create a starting point for placing and scaling Longhouse shapes within a layout.

See right for examples of grid systems and placements of the Longhouse shape within them.
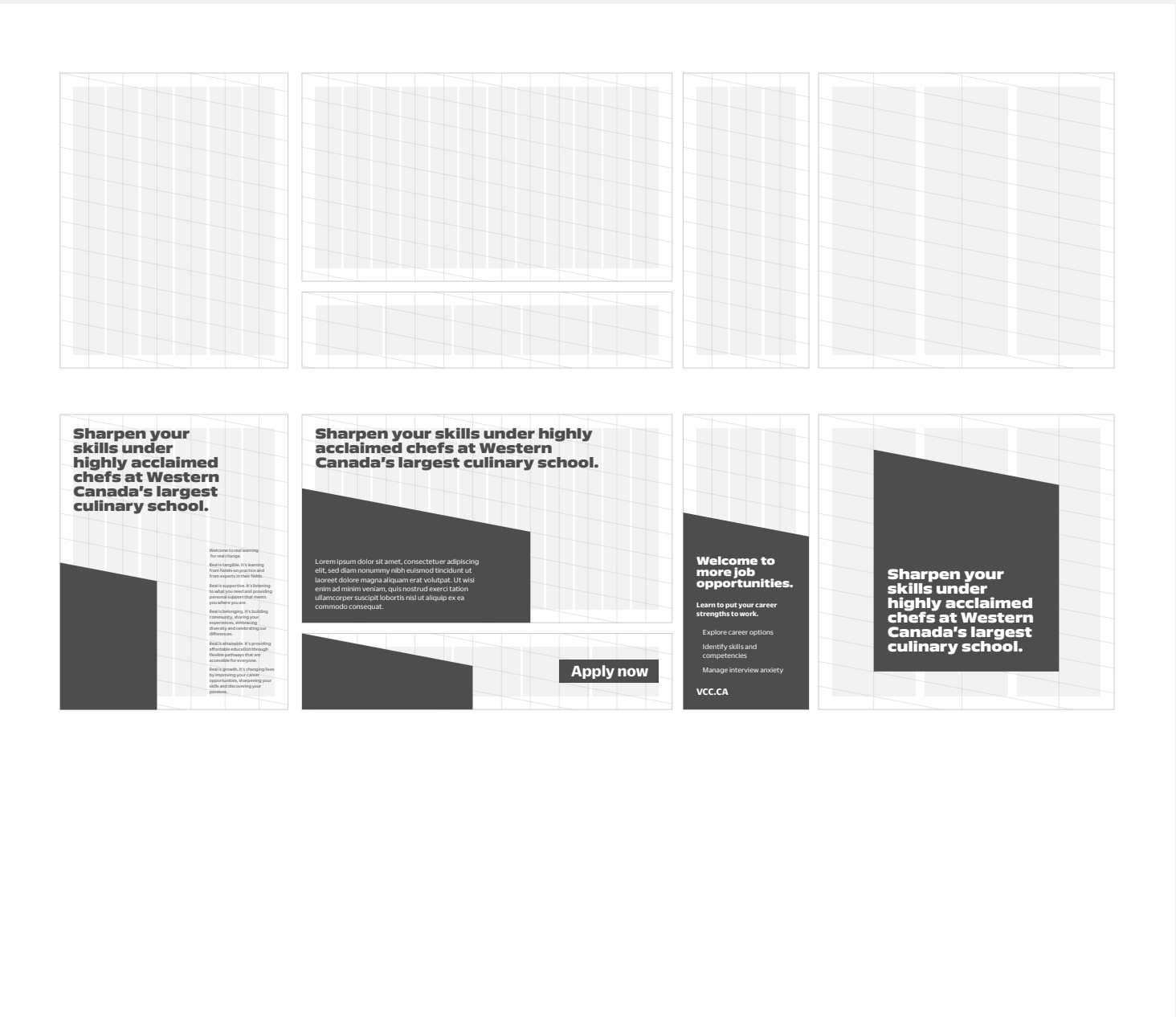
2.4 Longhouse
Application examples

The Longhouse system adds a rich variety to our brand identity and creates consistent recall with our primary logo by echoing its shape.

2.0 Graphic elements

2.5 Illustration
Overview

Our illustrations are a key element of the VCC brand identity. There are two sets of three illustrations.

The first set comprises three artworks, each from an artist from our three host nations: the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səlilwətaɬ (Tsleil-Waututh). Each artwork has a unique style and story to tell.

The second set are illustrations by local artists, showing unique interpretations of VCC.

The artworks and illustrations always appear in the same green on green colour combination and are used as backgrounds or masked into our Longhouse shape.

First Nations illustration 1   **First Nations illustration 2**   **First Nations illustration 3**

First Nations illustration - under development.
These are placeholder artworks used with the permission of Susan Point.
Do not use these artworks in final applications.

Alternate style illustration 1   **Alternate style illustration 2**   **Alternate style illustration 3**
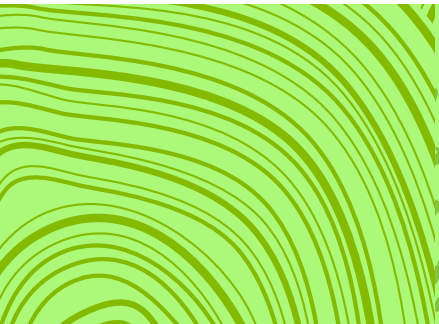
Alternate style illustration
Illustrations by other local artists or from stock images.

2.0 Graphic elements

2.5 Illustration
Colour and cropping

Our illustrations come from different crops of commissioned First Nations artworks. Cropping allows us flexibility in application by giving us a variety of textures and graphics.

Colour

Illustrations should use our light green as the background colour and VCC original green for the artwork colour. Do not use any other colour combinations in our illustrations.

Crops should be of a similar scale to each other, and making them too large or small should be avoided.

Full original artwork

Different crops can be taken from the same illustration to create variety in applications.

Example crops

Crops must always go full bleed.

* All artworks are FPO: Kelly Cannell, Susan Point, Getty Images

2.0 Graphic elements

2.5 Illustration
Usage

Shown opposite are examples of our illustration system in various applications.

The artwork and illustrations can be incorporated into layouts in a variety of ways. They can be masked into layered Longhouse shapes or fill an entire background.

The colour combination never changes and the scale of the artwork should remain relative to one another.

2.0 Graphic elements

2.5 Illustration
Misuse

This guide contains rules on how to use the brand identity elements, but it can also be helpful to see how they shouldn't be used.

Please take a moment to look at these examples and ensure our illustrations always look consistent.

Do not use other brand colours.

Do not invert the colours.
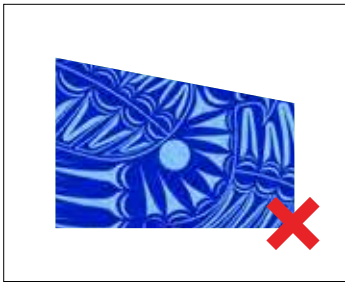
Do not change the colour.
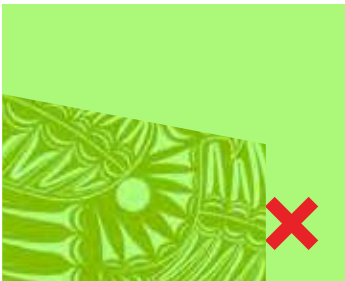
Do not use on a light green background.

Do not use with non-brand colours.

Do not mask into other shapes.

Do not show the entire illustration.

Do not reveal the edge of the illustration.
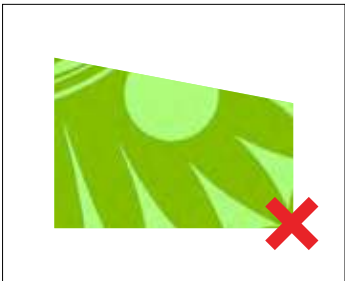
Do not scale too large.

2.0 Graphic elements

Icons are used for functional purposes like wayfinding and practical points in print and digital design, where a quick easy read is required.

VCC uses a library of 26,000 downloadable icons from fontawesome.com.

VCC uses the Sharp Solid set to mimic the graphic angles of our Longhouse graphic. Do not use any other set or style from fontawesome.com.

2.6 Iconography
Overview

Sharp Solid

Light green on dark green

Dark green on light green
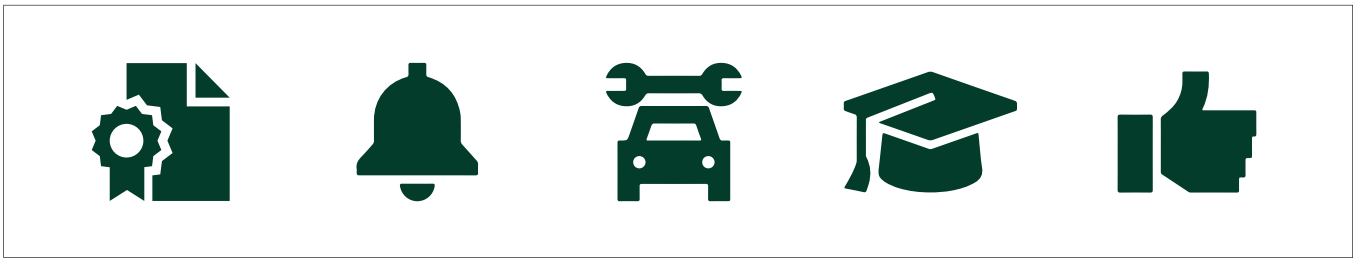
Dark green on white

Photography

Welcome to the VCC photography guide.

There are a number of key components that make up successful photography that can truly reflect the real hands on nature of our working environments and images that potential students can relate to and be inspired by.

These components work together. Each section should be read to fully understand how it comes together:

- **People and action**
- **Location**
- **Lighting and colour**
- **Composition**
- **Image cropping**
- **Secondary photography and videography**

Photography style guide

People and action

Our photography focuses on real students in their everyday learning environments, emphasizing candid moments that feel authentic and welcoming. The aim is to showcase the genuine, unstaged actions of students as they engage hands-on in their studies.

Authenticity

Our photography style is documentary. The goal is to capture students fully engaged in real tasks working in labs, kitchens, or collaborating with peers. Show the process as it unfolds: students using tools, handling materials, or collaborating naturally. Focus on natural actions and genuine involvement, avoiding posed or forced interactions. Highlight their engagement, not just the end result.

Wardrobe and props

Student's clothing and appearance reflect the real environment they are in—nothing overly polished. Wardrobe and props should feel integrated into the scene. Ensure props add context but don't overpower the focus on the work. Students should look and feel natural, reflecting real academic or work settings.

Diversity

Our student body is diverse in gender, ethnicity, age, and academic focus, and this diversity should be accurately represented in our images. Every image should reflect the true range of our students in a way that feels natural and welcoming.

Smiles

- Authentic smiling is encouraged when interacting with others in appropriate program settings during class. Example Hospitality scenarios when talking to a customer or Health interactions with a patient.
- When students are alone, their faces show focus in the hands-on program.

Number of people

- 1 student focused on the program
- 2 students or teachers or customers interacting with each other.
- Group setting in a class lecture

Student focus

Feature students actively engaged in the program:

- Eyes open, not looking asleep or angry when looking down
- See hands engaged in the program activity
- See props to add program-related context

Wardrobe

- Avoid clothing that clash with our green brand
- No prominent logos
- No high-contrast patterns

- Avoid posed actions and forced smiles. Focus on natural, candid moments.
- Stay away from exaggerated body language—small, subtle interactions feel more genuine and connected.
- Avoid overly perfect or polished expressions. Students should appear comfortable, focused, and immersed in what they're doing.

Photography style guide

Location

The location sets the tone for the entire image. Choosing a real, active space at a VCC campus ensures that the students' work feels authentic and connected to their environment. The goal is to create a sense of realism, where the location enhances the story of the students' learning experience, rather than feeling staged or artificial.

Real, active spaces

Select locations that reflect genuine working environments, where students are naturally engaged with their tasks. The setting and props should feel lived-in and relevant to their area of study, with tools, materials, or equipment in use, making the scene feel authentic to the program. Rather than being overly tidy, a bit of busyness or disorder can add to the realism and make the images more compelling.

VCC's best

Highlight rooms that are not out-dated to showcase VCC's modern facilities and innovative technology on our campus. Choose environments with natural textures and colours that reflect the students' work.

Real and authentic

Portray classrooms as real, authentic and professional.

- Logos, water bottles, and garbage will be removed during photoshoots or in post-production.

Signage

- Background banners and signage will be blurred to create higher focus on the student and program.

- Avoid cutting words off when seen in the background.

- Avoid sterile, all-white spaces.
- Spaces should not feel unrealistically perfect and minimalist.
- Do not shoot photography on studio backdrops.
- Avoid dull or mundane spaces.
- No staged props or set design.

Photography style guide

Lighting and colour

Lighting plays an essential role in making our photography feel real and welcoming. The goal is to capture images that feel natural, with authentic people in believable environments. Consistent use of lighting across all images helps build a strong and coherent visual identity.

Emphasize natural light

Natural light should be the primary source, as it brings warmth and realism to the scene, helping the image feel authentic. Use it to softly highlight the subject without overpowering the setting.

When there aren't windows

When natural light isn't available, you can still create a similar effect by using soft, artificial lighting. Look for sources within the environment, such as machinery or a welding torch (see previous page), that can mimic the warmth and feel of daylight. Overhead lighting or a diffused pool of light can create the desired realism, ensuring the subject looks naturally integrated into their surroundings.

Skintones

Depicting realistic skintones are a main priority. Our documentary-style ensures skintones remain natural with shadows and higlights that maintain detail on faces.

Create depth with shadows

Soft shadows add dimension and make images feel more dynamic without overwhelming the subject.

Technical equipment on set

- Program photoshoots capture the program moments and highlights during lab time or class lectures. Minimal camera gear is required for maximum movement as several activities sometimes happen simultaneously. Camera equipment may include a daylight light kit with bounce and extra fill lighting.

- Brand campaign photoshoots are curated to capture program moments that are identifiable with a quick glimpse when passing an avertisement. More technical equpiment may be required depending on the vision of the photoshoot.

- Avoid lighting that's too bright, too artificial looking or blown out as it loses detail.

- Avoid overly dark environments that obscure visibility.

- Do not use studio lighting setups that make the scene feel staged.

Composition

Our photography should have a photo journalistic feel, as if the viewer is a fly on the wall, observing real moments as they unfold. The goal is to capture dynamic images that draw attention to the subject, while keeping the scene authentic and true to life. Strong composition enhances the storytelling without feeling staged or forced.

Create a focal point

Blocking is a very useful tool to create visual interest and authenticity. Place things or people in the foreground of images and alter the depth of field to create interest. Some simple situations like classrooms and desks without equipment can look really uninteresting, but like the examples opposite, adding out-of-focus people in the foreground frames the subject and adds a more intimate feeling.

It's always good to leave a little extra margin in your composition to allow for some wiggle room in the cropping process. VCC's corporate collateral is created in a wide-variety of portrait and landscape sizes so photos will be cropped for each purpose. Text and graphics are often added to the bottom left corner of photos so the photo focal point is best centered and 3/4 view on the right.

Framing

Shoot with the sides or backs of people in the classroom to create a frame around the focused student.

Depth of field

Shallow depth of field is a technical tool that:

- creates higher focus
- crops intimate and engaging moment
- blocks and frames the subject
- eliminates unnecessary backgrounds such as signage or individuals not wanting to be a subject focus

Wide-angle

Wide angle lenses are useful to provide program and classroom context during lab studies and lectures. These photos are often used on VCC's website and other landscape-sized collateral.

Colours

- Include the colour green where possible to support our brand and create more brand recognition.
- Avoid colours that clash with our brand colours. eg: red shirt or red background.

- Avoid basic symmetrical compositions
- Avoid overly minimal backgrounds
- Avoid overly complex backgrounds

Photography style guide

Image cropping

The Longhouse

Our distinctive Longhouse shape is key to integrating our photography with the rest of the VCC identity. There are multiple ways to use this shape to crop photography in creative ways. See the examples on the right for how different crops can be applied.

Cropping

Subjects should be cropped closely to create a personal and genuine feel. Keep the composition tight, focusing on the action or expression that best tells the story.

Remember the Longhouse shape that is often used to crop photography can sometimes cut the top right part out of the image. Keep this in mind when framing your composition and be sure to leave any key subject matter out of that area.

Colour treatment

The color treatment should be clean and natural, using a neutral white balance that avoids being too warm or cool. Highlights should not be blown out, and shadows should maintain detail to ensure strong contrast. Avoid overly vibrant colors that may clash with the brand palette.

Inset crop

Full bleed with overlay

Inset sidebar

Full bleed with key line

Bottom split
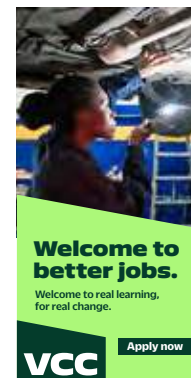
Top split

Photo cropping

Only crop the top of heads if the composition provides greater focus within the longhouse secondary graphic.

- Do not use a colour cast
- Do not blow out highlights
- Do not use black and white

Secondary photography and videography

Secondary photography

Secondary shots complement the primary photography by adding layers of depth and detail. Portraits should be reserved for formal uses such as press releases, awards, announcements, and student features, while in-fill shots provide texture through close-ups of objects or tools that help tell the story.

Videography

In line with our photography style, video content should feel documentary like, focusing on real students in their natural learning environments. Keep it simple with minimal angles and avoid over-stylized techniques. Use natural hand-held movements to create a sense of authenticity, but avoid overly shaky footage. Close-up shots of hands or tools in action can complement the narrative, reflecting the process and involvement similar to still images.

Portraits

Students should be shown in their natural study environments, wearing authentic attire that reflects their daily work. Their surroundings should not look overly cleaned up or staged, but instead feel lived-in, representing the real, active spaces they occupy. The focus is on capturing genuine expressions and a connection to their environment.

In-fill shots

Close-up shots of tools or objects can add depth and richness to the story. These details—like worn gloves, kitchen utensils in use, or lab instruments—serve to complement the main images, providing a fuller sense of the students' hands-on work.

Photography style guide

Stock photography

Stock photography

Stock photography is a solution when we don't have branded photography available.

Steps to obtaining stock photography:

1. Establish the need to use Stock photography:

   - Did you ask MarCom for a photo from their photo bank?

   - Did you check **VCC's Flickr** page for visual reference?

2. What is the purpose:

   - Where will it be used?
     (event, poster, newsletter, social, web)

   - What medium will it be produced?
     (print, web, video, social, digital screen).

   - Who is the demographic?
     (students, internal staff, government, shareholders, public-facing).

   - What is the intended longevity?
     (1 day event, temporary online or more permanent).

3. If there is a future need for photography, please ask your MCO to add your request to a photo shoot list.

4. Search for a Royalty-free photo that follows VCC's branded Photography guidelines.

5. Send photo options to your MCO for approval.

6. Download the highest resolution option.

Copyright

Royalty free

Photo size

Purchase the largest photo available to maximize use in multiple platforms.

Photo attributes

- Style: Documentary

- Format: Landscape or portrait

- Lighting: Natural, not bright or blown out

- Subject: Ensure the subject is one that would be found on at VCC.

- People: Find photos with cultural diveristy.

- Action: The model is in action, not staring and smiling at the camera.

- Location: Look for generic spaces and compositions that do not include identifiable locations, logos, technology, or uniforms that are obviously not VCC.

Stock photography sites

- **Adobe Stock**

- **iStock**

- **Getty Images**

- **Shutterstock**

Tone of voice

Our tone of voice

Just like our graphics need to follow a consistent approach to create a strong and memorable brand, our writing does too. That's why it's important that we speak with one unified voice, using a consistent style that embodies our brand values across all our communications.

Our tone of voice is

- Welcoming
- Positive and uplifting
- Clear
- Real

Our tone of voice is not

- Formal
- Patronizing
- Complicated
- Jargon-heavy

We are welcoming and inclusive

Being welcoming is at the heart of who we are. It's the first word in our brand idea:

Welcome to real learning, for real change.

This spirit of welcoming should be infused in all our writing. How? By making it clear we're a community of people, not just an institution. That means we use first-person wherever possible: "we" and "our." Of course, sometimes we need to inject our name into our writing, to make sure people know who we are. But don't be afraid of first-person.

Similarly, when we address students or parents or others in our writing, we can use "you," like we're speaking to an audience of one. It's far more personal and welcoming than saying "students" all the time, which can make readers feel anonymous and insignificant.

Being welcoming means being inclusive. Our students are diverse, from all over the province and beyond, with different backgrounds, ages, identities and needs. That's why we need to consider and respect gender, ethnicity, ability, and Indigenous, LGBTQ2+, and other identities in our writing, as well as different lived experiences, including socioeconomic background.

Since welcoming is at the heart of who we are and what makes us different, we like to start headlines with "Welcome," in advertising and other audience-facing communications. When combined with the simple idea behind the headline it becomes a powerful and ownable mechanic. A few examples:

Welcome to hands-on training.

Welcome to one-on-one support and services.

Welcome to teaching that feels like mentorship.

Welcome to life-changing opportunities.

Welcome to our downtown campus.

We provide positive change

Many of our students are looking for a positive change in their lives or their careers—often both. That's exactly what they can expect at VCC through our accessible hands-on learning.

Change can take many different forms, and be big or small, but it's central to what we provide. That's why we lean into the theme of change in our writing, especially headlines. It helps reinforce a positive, uplifting, optimistic tone that speaks to the outcomes of our real-world training and welcoming community. A few examples:

Welcome to more job opportunities.

Welcome to what's next.

Welcome to building a new life.

We are clear and direct

Being clear in writing means we aim to take a short route to get our message across, while still being engaging and interesting. Putting this into practice isn't always easy. It typically requires rereading and editing, and asking yourself, can I say this in a simpler way? If you can, do.

Keeping things simple and clear is important to make sure our writing is understood by all levels of readers, including those for whom English is an additional language. To start, avoid words and phrases that some see as professional and formal, but are really just confusing and unhelpful. Here are just a few examples.

Instead of	Say
A high percentage of VCC graduates attain employment in a narrow timeframe following graduation.	Many of our students get jobs soon after graduating. In fact, 92 percent of our grads are in the workforce.
Experiential	Hands-on
Utilize	Use
With the exception of	Except
In order to	To
In advance of	Before

We are real

Our writing is user-centric, meaning it's focused on the real everyday motivations and needs of our readers. Try to put yourself in the shoes of the audience. What do they need to know? What actions do we want them to take? Make it about them, not all about us.

Our students learn practical skills to help them walk into new careers with confidence. Our writing should also be rooted in the real world. We use everyday, people-friendly language and avoid jargon, buzzwords and acronyms. Real means we write how people talk. It means we don't talk down to people, but we always provide the right level of information to make sure our messages can't be misunderstood.

Of course, our programs and courses teach practical topics about the working world, which is full of industry-specific terms. But there's a difference between teaching the meaning of these terms and filling our communications with them, where readers don't have context to understand what we're saying. Instead of using jargon, explain what you mean.

4.0 Tone of voice

Writing style

To create a consistent voice and an authentic, memorable brand, it's important that we follow a consistent approach to writing that emphasizes our welcoming, positive, clear, and real tone. Here are a few ways to do it.

Canadian Press

We follow Canadian Press style. So if you have a writing question that isn't answered elsewhere, check with CP.

Sentence case

Sentence case is where you capitalize the first letter of the first word and lowercase everything else. It has a welcoming, contemporary tone and tends to be easy to read. The other approach, title case, is often used for news headlines, Creating a More Formal and Urgent Tone. That's not what we're after.

Program and course names and other proper nouns use title case, but advertising headlines, website heads and subheads should use sentence case.

Stay active

To keep our writing clear and concise, aim for active voice over passive voice. Active voice feels more direct and real and tends to convey action, while passive voice is a more roundabout way of writing. There's a place for both, but lean on active voice, especially in calls to action.

Mix it up

Short sentences tend to be easier to read, so shoot for short and simple where possible. Of course, sometimes longer sentences are needed, to convey information and keep content interesting. That's fine, just be sure to break them up in smart ways, with commas, clear writing and em dashes.

The same guideline applies to paragraphs. Limit them to few sentences and a single topic. To trim longer paragraphs, look for repetition and unclear wording and cut them out.

Acronyms

Try to avoid acronyms, initialisms and abbreviations. If they must be used, make sure you spell out what they mean in the first use. Acronyms can become part of our everyday language, but people outside our circles—including new students, parents and new employees—may not know what they mean. When in doubt, write it out.

Bullets and lists

Got several points to get across? Bulleted and numbered lists are great for setting out specific details we need people to grasp or follow. They're short and easy to read, especially when you keep them brief.

Contractions

Contractions are good, because they reflect how we sound when we talk. They give writing a relaxed tone. So we write haven't instead of have not. Using contractions isn't a rule, just another tool to keep our writing welcoming, clear and real.

Writing style

Calls to action

Ambiguity is never good in writing, and it's especially frustrating in calls to action. When we want someone to do something, be clear and direct. Say exactly what we want them to do in the simplest, shortest way. Examples:

Sign up now

See the bursary document for step-by-step instructions

Apply through myVCC

Writing for the web

On the web we have the opportunity to provide additional information to make content accessible for people with disabilities. There are many considerations when it comes to web-accessible writing, but here are a few key points to key in mind:

Provide informative, unique page titles

Use clear headings that convey meaning and create structure

Make link text meaningful and specific

Write meaningful text alternatives for images, for people with visual impairments

Create transcripts and captions for multimedia

Provide clear instructions and calls to action

Keep content concise

For more, see the **W3C Web Accessibility Initiative's guidelines**.

Applications

On the following pages you'll find lots of examples of the principles you've just read about in action.

Careful consideration should be given that all communication adhere to all accessibility guidelines such as WCAG AAA colour ratings.

Baking and Culinary

Sharpen your skills under highly acclaimed chefs at Western Canada's largest culinary school.

BAKING

Baking and Pastry Arts Artisan Baking

Credential: Certificate **Start:** May **Length:** 11 months / full-time

Baking and Pastry Arts – Artisan Baking

Credential: Certificate **Start:** May **Length:** 11 months / full-time

Baking and Pastry Arts – Artisan Baking

Credential: Certificate **Start:** May **Length:** 11 months / full-time

Baking and Pastry Arts – Artisan Baking

Credential: Certificate **Start:** May **Length:** 11 months / full-time

The Gold Standard
VCC baking students consistently earn top spots at Skills Canada. In 2022, our bakers won gold in both the provincial and national competitions.

VCC

Baking and Culinary

Sharpen your skills under highly acclaimed chefs at Western Canada's largest culinary school.

BAKING

Baking and Pastry Arts Artisan Baking

Credential: Certificate **Start:** May **Length:** 11 months / full-time

Baking and Pastry Arts – Artisan Baking

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The Gold Standard
VCC baking students consistently earn top spots at Skills Canada. In 2022, our bakers won gold in both the provincial and national competitions.

VCC

vcc.ca/baking-culinary

VCC

Welcome to real learning, for real change.

vcc.ca

VCC

Baking and Pastry Arts

- Artisan Baking
- Baker Apprentice
- Pastry
- Baking Foundation – High School

vcc.ca

VCC

Hospitality Management

vcc.ca

National Day for Truth and Reconciliation

VCC closed
Sept. 30, 2023

VCC's Downtown totem
Gerry Sheena

VCC
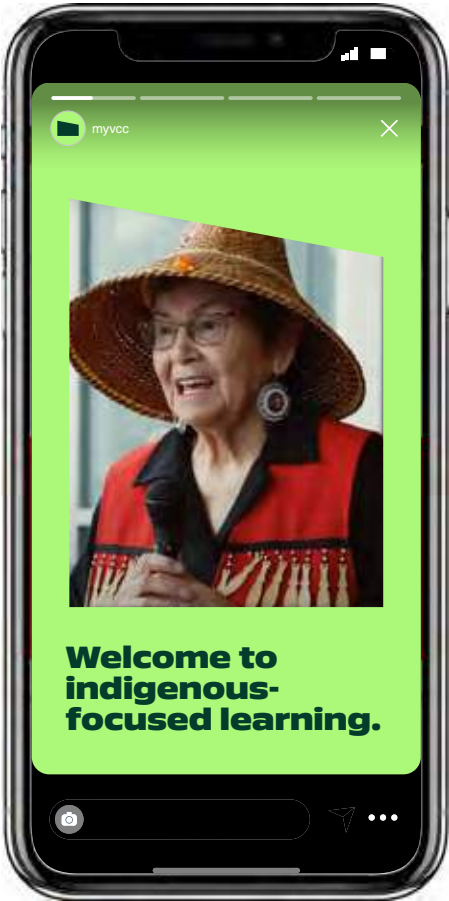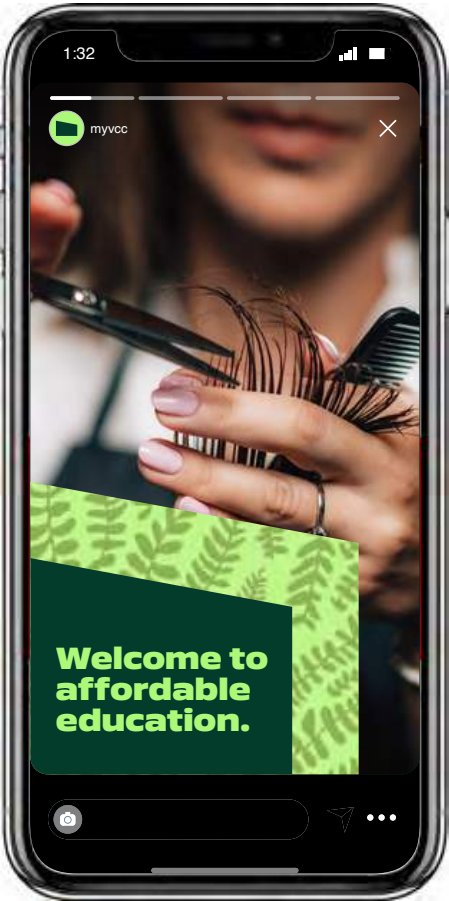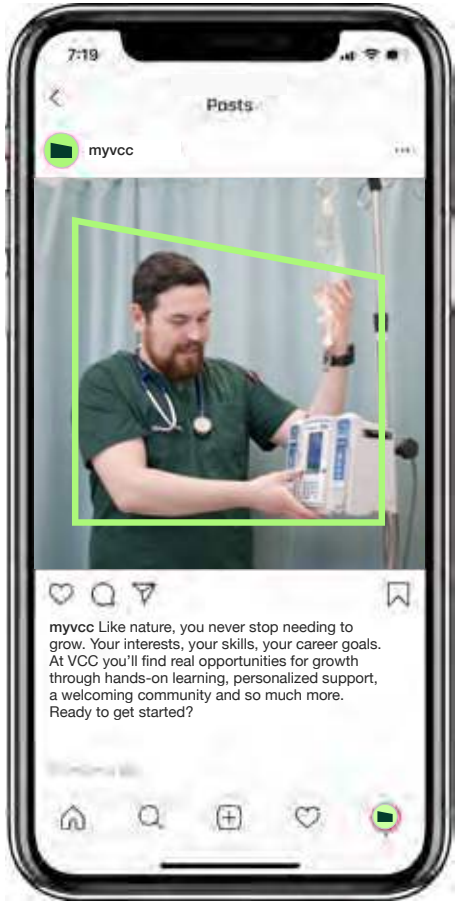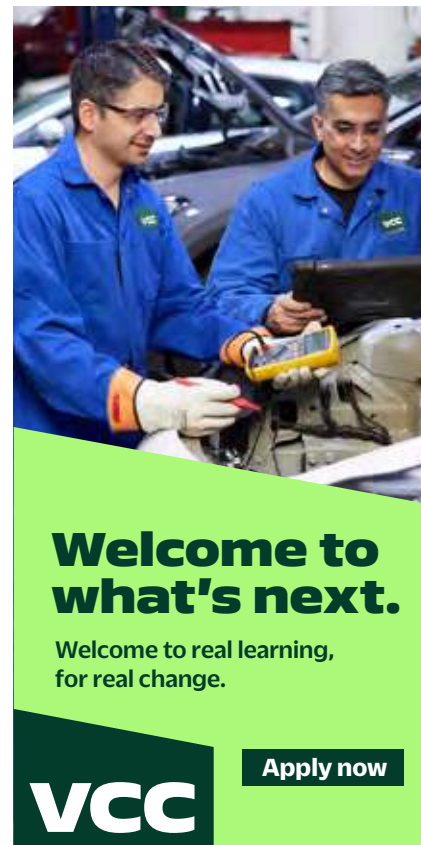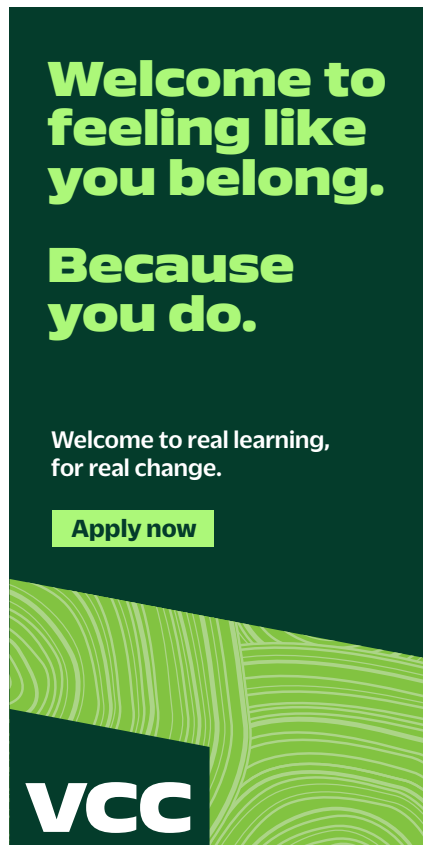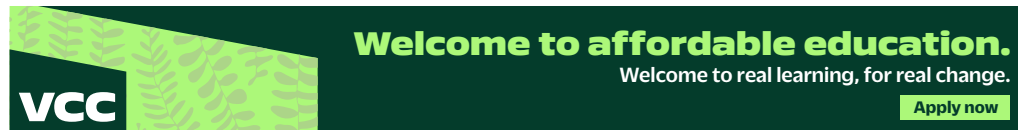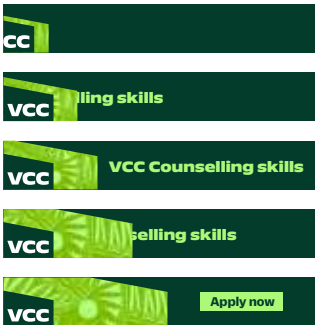
The logo, cropped illustration, headline, and Longhouse cascade in from the left edge.

After a pause, the text fades to reveal an Apply now button.
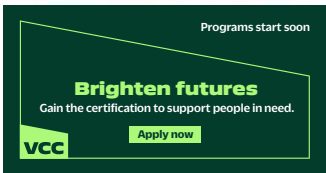
A Longhouse containing a headline slides up from the bottom right over an image.

After a pause, the logo, a solid Longhouse, and a keyline Longhouse cascade from the bottom left corner. The headline, CTA, and button fade into the keyline Longhouse.
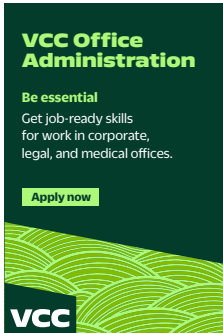
The logo and a solid Longhouse cascade from the bottom to reveal the headline.

After a pause, the solid Longhouse slides up to reveal more text. At the same time, an illustration cropped within a Longhouse form and the positive logo cascade up from the bottom.

Branded apparel

Primary logo		Dark fabric	Light fabric	White fabric	Light grey fabric	Dark grey 2 colours	Dark grey 1 colour	Black fabric 2 colours	Black fabric 1 colour
VCC	Dark green logo		VCC	VCC	VCC				
VCC	Light green logo	VCC		VCC		VCC		VCC	VCC

Program logo									
Transportation Trades	Dark green logo		Transportation Trades	Transportation Trades	Transportation Trades				
Transportation Trades	Light green logo	Transportation Trades					Transportation Trades		Transportation Trades

Primary logo + Program									
VCC Transportation Trades	Dark green logo		VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades				
VCC Transportation Trades	Light green logo	VCC Transportation Trades		VCC Transportation Trades		VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades

Dark uniform Eg: Nursing	Light uniform Eg: Nursing	White uniform Eg: Baking	Black uniform Eg: Health	Black uniform Eg: Auto	Random Light uniform Eg: Dental Assistant	Random colour uniform Eg. HUC
VCC	VCC	VCC	VCC	VCC	VCC	VCC
VCC	VCC	VCC	VCC	VCC	VCC	VCC
Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades
Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades	Transportation Trades
VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades
VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades	VCC Transportation Trades

Logo choice

What logo to use?

It is important to represent VCC with the formal name when external-facing.

Space, dimensions and/or budget may dictate which logo to use. If the primary logo is used, the formal logo should be on the shirt as well:

1. Formal logo
2. Primary logo + Formal logo or name spelled out
3. If space/budget are an issue, use only the primary logo

Placement

Place the long edge of the VCC longhouse logo on the left side of apparel and promotional merchandise.

White or light-coloured t-shirt
1 colour

1 Colour

VCC Dark green
(PMS 3435C // C 100 M20 Y80 K66)

Formal VCC logo

1 Graphic: Formal VCC vertical logo
Placement: Front and center

2 Graphics: Primary logo
Placement: Sleeve

3 Graphics: Formal VCC horizontal logo
Placement: Back and center

Primary logo (small)

1 Graphic: Primary logo (small)
Placement: Front upper chest

2 Graphics: Formal VCC horizontal logo
Placement: Sleeve

Primary logo (large)

1 Graphic: Primary logo (large)
Placement: Front and center

2 Graphics: Formal VCC horizontal logo
Placement: Sleeve

Front		Back
1 Graphic	**2 Graphics**	**3 Graphics**

6.0 Branded apparel

Black, dark grey or navy t-shirt
1 colour

1 Colour

VCC Light green
(PMS 2283C // C35 M0 Y61 K0)

Formal VCC logo

1 Graphic: Formal VCC vertical logo
Placement: Front and center

2 Graphics: Primary logo
Placement: Sleeve

3 Graphics: Formal VCC horizontal logo
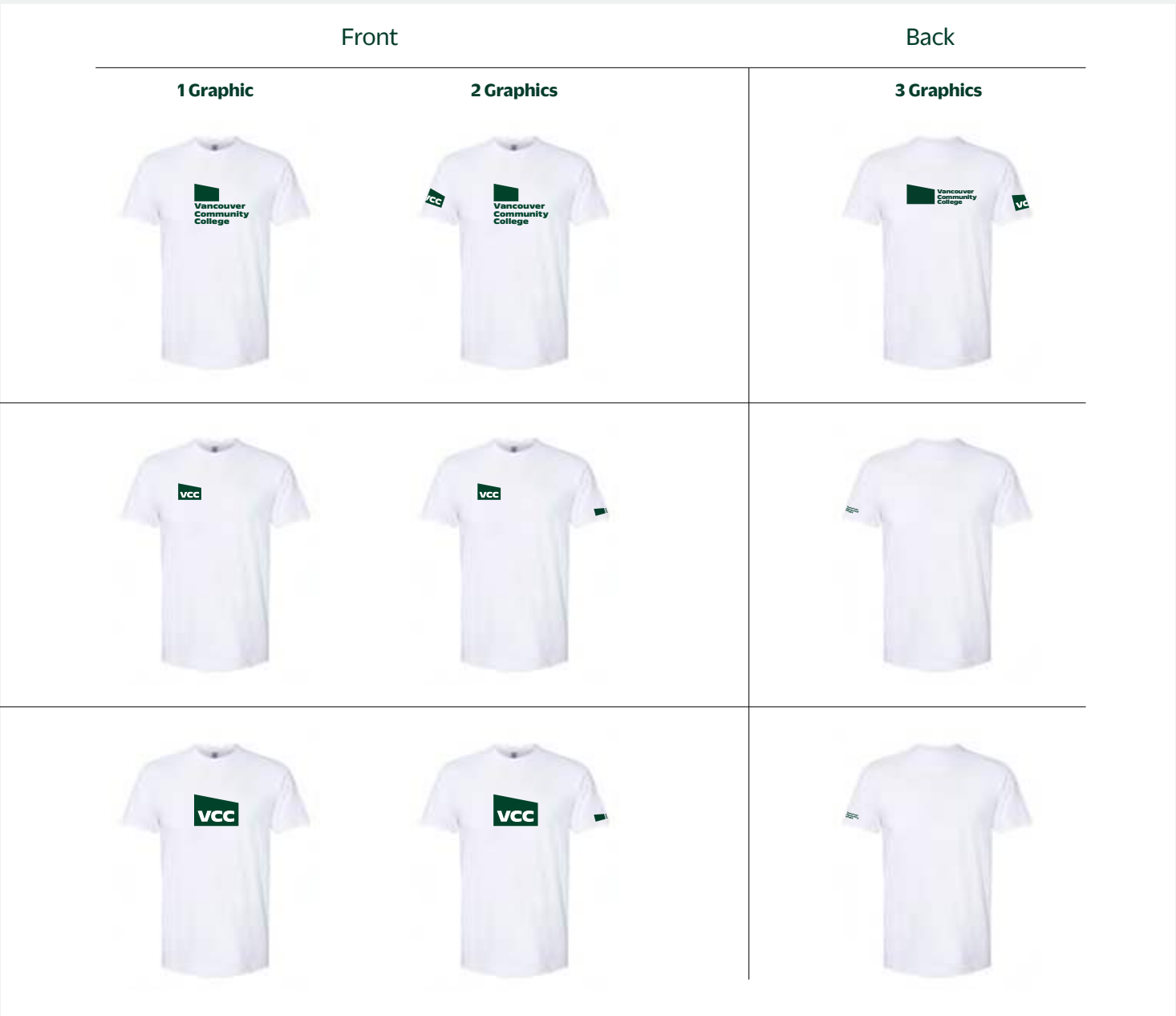Placement: Back and center

Primary logo (small)

1 Graphic: Primary logo (small)
Placement: Front upper chest

2 Graphics: Formal VCC horizontal logo
Placement: Sleeve

Primary logo (large)

1 Graphic: Primary logo (large)
Placement: Front and center

2 Graphics: Formal VCC horizontal logo
Placement: Sleeve

	Front		Back
	1 Graphic	**2 Graphics**	**3 Graphics**

t-shirt colour

6.0 Branded apparel

2 Colours

VCC Light green
(PMS 2283C // C35 M0 Y61 K0)

VCC Dark green
(PMS 3435C // C 100 M20 Y80 K66)

Formal VCC logo

1 Graphic: Formal VCC vertical logo
Placement: Front and center

2 Graphics: Primary logo
Placement: Sleeve

3 Graphics: Formal VCC horizontal logo
Placement: Back and center

Primary logo (small)

1 Graphic: Primary logo (small)
Placement: Front upper chest

2 Graphics: Formal VCC horizontal logo
Placement: Sleeve

Primary logo (large)

1 Graphic: Primary logo (large)
Placement: Front and center

2 Graphics: Formal VCC horizontal logo
Placement: Sleeve

Front

Back

1 Graphic

2 Graphics

3 Graphics

2nd colour
VCC Dark green

6.0 Branded merchandise

VCC Services Apparel

2 Colours

VCC Light green
(PMS 2283C // C35 M0 Y61 K0)

VCC Dark green
(PMS 3435C // C 100 M20 Y80 K66)

For more info about our look and feel, and how to best use it, please email **brand@vcc.ca**

VCC