

MINNEAPOLIS  
COLLEGE of ART and DESIGN

VISUAL STYLE GUIDE

January 2022



M  
CAD

## MCAD BRAND

3–5	MCAD Brand	22–23	Typography Style
6	Primary Lettermark	24	Art-Applied Lettermark
7	Primary + Counter Lettermark	25–31	Suggested Design Style
8	Lettermark Clear Space	32	Letterhead
9	Scale	33	Envelope
10	Wordmark	34	Business Cards
11	Social Icon	35–38	Templates
12	Special Considerations	39	Web Banners
13–14	Best Practices: Lettermarks	40	Official Email
15	Counter Icons	41	Email Signature
16	Color Palette	42–43	PowerPoint Presentation
17	Color Guidelines	44	Animations
18	Patterns	45	Sonics
19	Texture Library	46	Contact
20–21	Typography		

## MCAD BRAND

### **MESSAGING PLATFORM:**

*MCAD is in a continuous process of forming and transforming.*

As a way to demonstrate the cyclical nature of the forming and transforming process, we show a progression of actionable sentiments in a couple of high-level approaches:

*Where questions inspire creativity, Where creativity informs solutions,  
Where solutions engage leaders, Where leaders influence cultures,  
Where cultures ignite change, Where change invites questions,*

*(REPEAT)*

## MCAD BRAND

### **BRAND LINE:**

Forming and Transforming.

This hero sentiment functions as a holistic brand statement, promising what MCAD is to its audiences. Think of it as a title line, theme line, an introductory statement on the website, or even a potential tagline. It offers much versatility on its own. It can also function as a starter phrase to an endless conversation about both aspirational and pragmatic topics.

Examples:

*Forming and Transforming Creative Cultural Leadership*

*Forming and Transforming Entrepreneurial Studies*

*Forming and Transforming Communities*

*Forming and Transforming \_\_\_\_\_*

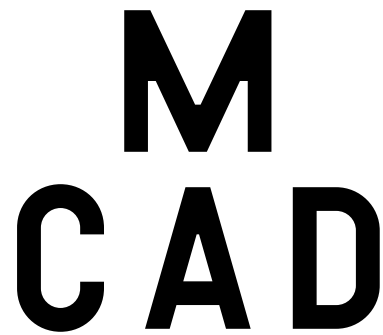


## MCAD BRAND

### DESIGN APPROACH

We are a brand surrounded by the process of forming and transforming. As such, we are fluid in nature — with our hero “M” leading and our supporting “C A D” succeeding. Collectively, the brand captures the imagination of the art-and-design academic experience as it:

- + presents itself **simply** to stand out in a culture of noise and clutter.
- + projects a **bold**, color-forward persona that speaks to a diverse audience.
- + leverages a **classic** look that is always timeless, not trendy and fleeting.
- + relates to the ever-evolving needs of our **modern** world.

The logo consists of the letters 'M', 'C', 'A', and 'D' in a bold, sans-serif font. The 'M' is positioned above the 'C', 'A', and 'D', which are arranged horizontally. The 'C' is on the left, 'A' is in the middle, and 'D' is on the right. The 'M' is centered above the space between 'C' and 'A'.

*Our identity is relatable; it looks like it sounds.*

The pronunciation of MCAD as “M-CAD” has been part of our vernacular for decades. Yet our identity has never delineated this particularity.

In our chosen logotype territory, we have considered this important aural interpretation in our design. As we move to refine this approach — in lettermark and application — we are making our identity more relatable to our audiences while building greater equity in the brand experience.

M  
CAD

Primary



Counter

M  
CAD

Primary + Counter

**Primary Lettermark**

This primary lettermark should be used in contexts where the simplest or boldest expression is needed.

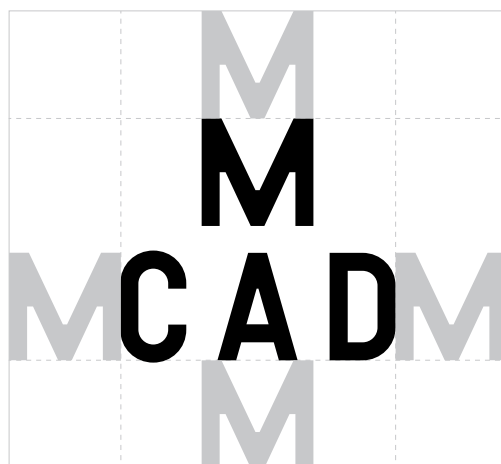
**Counter Lettermark**

Can be used for internal communications or more campus-centric applications such as on T-shirts for students. It must be paired with the wordmark.

**Primary + Counter Lettermark**

For more creative applications, layer the primary lettermark with the counter shapes. The shapes can be used as frames for art/textures (see page 15).

Brand Identity Credit: Angie Vogt 2011



**Clear Space**

When in relation to other text or bodies of copy, keep an area of clear space around the lettermark. Use one M height or width of clear space around the lettermark.

**Clear Space Exception**

The only exception to the clear space rule is when the lettermark overlays an image or is connected to the bottom of the page. The lettermark must maintain 100% legibility.





The logo consists of the letter 'M' stacked above the letters 'CAD'. A red vertical bracket on the right side of the 'M' indicates a height of .75".

.75"



The logo consists of the letter 'M' stacked above the letters 'CAD'. A red vertical bracket on the right side of the 'M' indicates a height of 1.50".

1.50"



The logo consists of the letter 'M' stacked above the letters 'CAD'. A red horizontal bracket below the 'CAD' indicates a width of .50".

.50"

**Print (postcard to letter size)**

For smaller to medium print pieces, keep the primary lettermark at .75 inch in height. (See pages 36–38 for template examples with the wordmark.)

**Large Print (tabloid or poster)**

For larger print pieces, keep the primary lettermark at 1.5 inches in height. (See pages 35 for a template example with the wordmark.)

**Minimum**

The lettermark can scale to a minimum width of .50 inch.

**MINNEAPOLIS**  
**COLLEGE of ART and DESIGN**

M  
CAD

'MINNEAPOLIS' is the same width as 'CAD'

MINNEAPOLIS  
COLLEGE of ART and DESIGN

MINNEAPOLIS  
COLLEGE of ART and DESIGN

M  
CAD

**Placement**

Place the wordmark in the opposing position of the MCAD lettermark. This would be either on the opposite side (business card) or opposite ends (top and bottom of letterhead sheet).

**Color**

When the primary logo and wordmark are shown on the same piece, they are always the same color.

**Example**

5.5 x 8.5 postcard  
the length of 'MINNEAPOLIS' is equal to the length of 'CAD.'

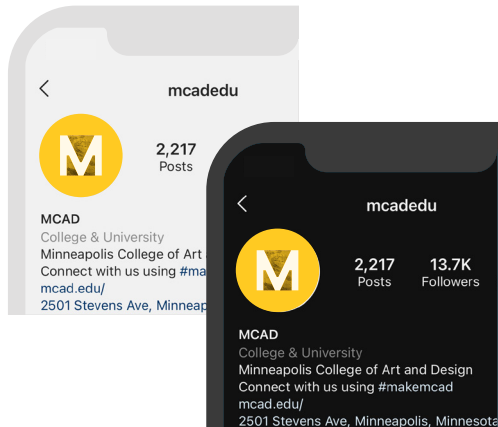


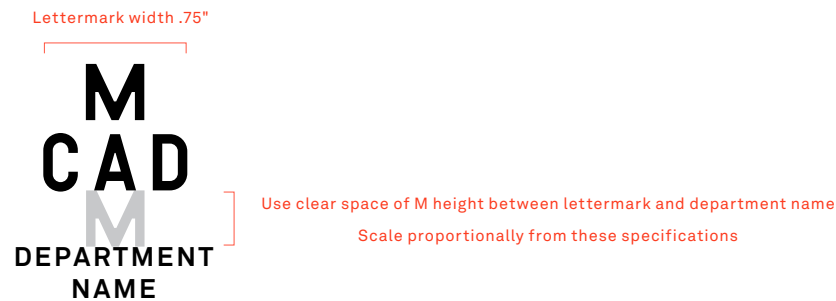
The social icon is a combination of the M and its counter shapes. Use the counter shapes to frame art/textures (see page 7).

**Example**

Create layers while applying rules:

- Use 90% white for M icon (see page 17)
- Use counter shapes to frame texture (see page 15)
- Keep color monochromatic (see page 13)
- Consider the background; the mark should appear clearly on both light and dark hues





Akkurat LL Bold 10 pt | Leading 12 pt | Tracking 100 | Kerned

For use with specific external-facing departments of MCAD. Please contact DesignWorks if your department has special needs that may require a departmental logo.

**Institutional Lettermarks**

*3D Shop, Academic Affairs, Academic Services, Art Cellar, Arts Entrepreneurship, Business Office, Cafeteria, CMS, Facilities, Financial Aid, Human Resources, Information Technology, Institutional Advancement, MASD, Health + Safety, Online Learning, President's Office, Print Studio, Public Safety, Service Bureau, Student Affairs, Student Housing*





DO: use the lettermark in 90% white over a darker brand color



DO: layer primary and counter lettermarks when using a monochromatic scheme



DO: use color photographs of art in the layered counter shapes  
DO: use 90% white for the lettermark when layering counter shapes



DO: use 90% white for institutional lettermark lockups over a darker brand color (PMS Gray 10)

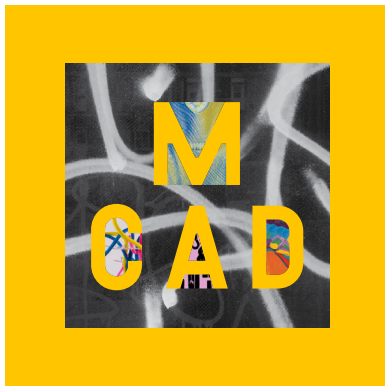
The lettermark is an official symbol of the institution and should be used with the utmost care and consistency.



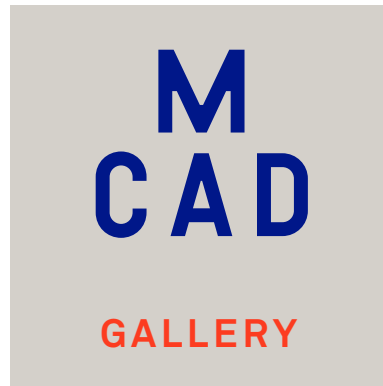
DON'T: use the lettermark in black over a darker brand color



DON'T: outline lettermarks  
DON'T: mix primary brand colors in the same piece

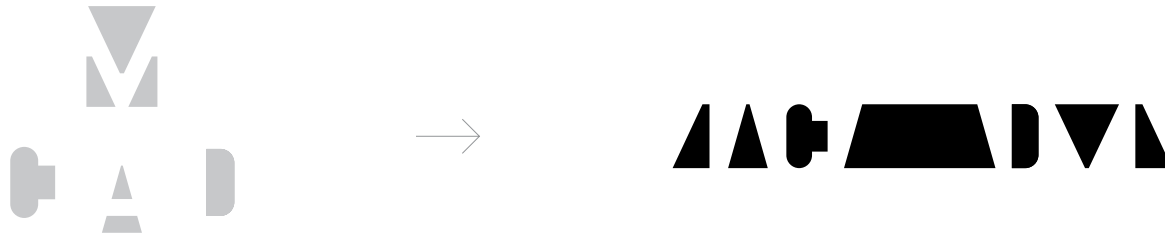


DON'T: mix layered framed counters over other imagery; keep simplicity and clarity in designs



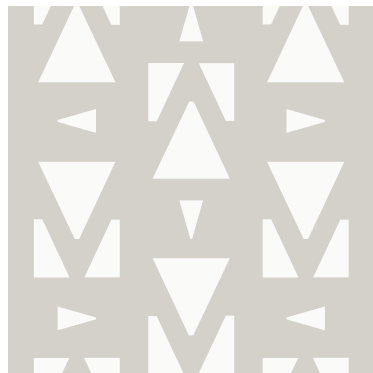
DON'T: mix colors within institutional lettermark lockups

The lettermark should never be stretched, tweaked, or otherwise manipulated.

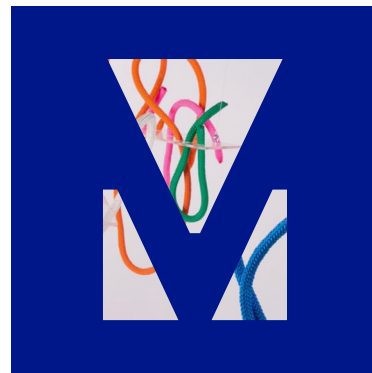


There are two ways to use the counter shapes that make up the counter lettermark:

- A Create a pattern or use as a textural element.
- B Use the counter shapes to frame art in individual shapes or groups of shapes (use compound path).
- C Use the counter shapes to frame images from the texture library (see page 19).



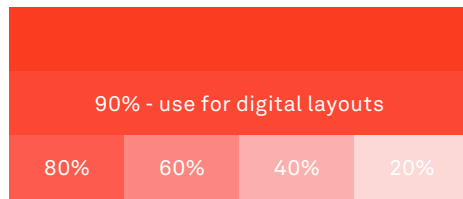
A



B



C

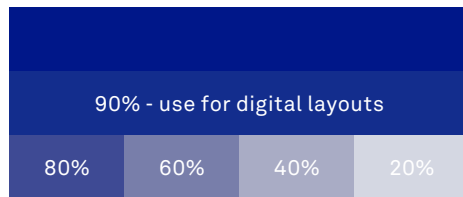


PMS Bright Red

C 0    M 85    Y 95    K 0  
R 249   G 56    B 34

#F93822

*warming + energetic*

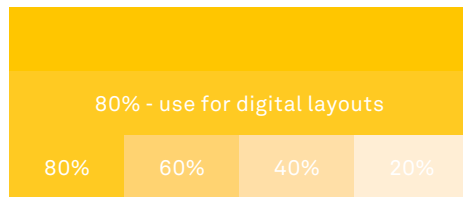


PMS Reflex Blue

C 100    M 87    Y 0    K 20  
R 0    G 20    B 137

#001489

*calming + receptive*



PMS 7548

C 0    M 11    Y 100    K 0  
R 255   G 198    B 0

#FFC600

*radiant + optimistic*



PMS Warm Gray 1–11

Use warm neutrals when color plays larger role in photography

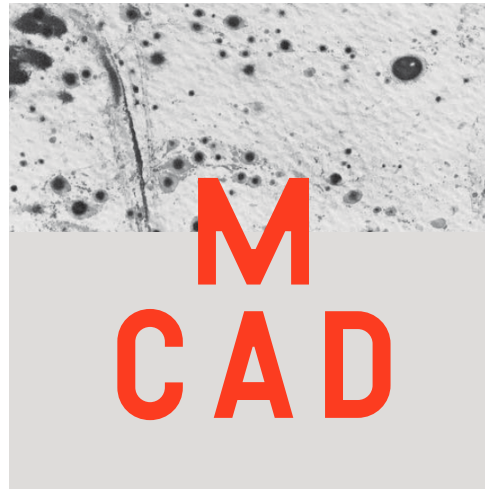


MCAD Black

The color palette consists of affirming primary colors (and their tints for more muted layouts) and warm grays.

For color accessibility, please use primary colors in monochromatic layouts and use highly contrasting colors.

When using primary colors for digital layouts, match to the hex equivalent of the defined tint/screen.



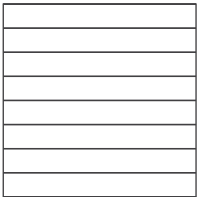
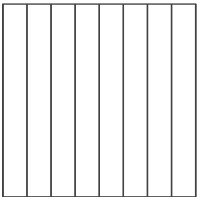
**White Color**

When placed over images or color, the primary lettermark should be in white but at 90% opacity for a softened effect and added sense of depth and layering.

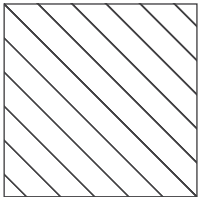
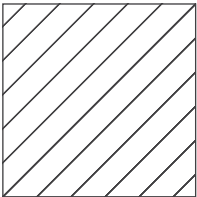
When printing on dark paper, confirm at press check that white matches desired effect, and make adjustments as needed.

**Primary Colors**

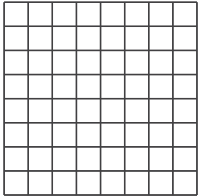
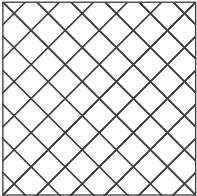
When using very light background colors or images, use the red or blue for the lettermark/wordmark and copy. Please avoid using yellow to ensure readability.



parallel + equidistant  
vertical / horizontal



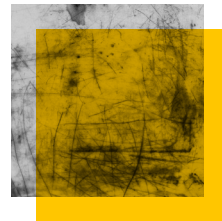
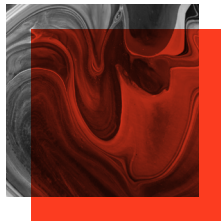
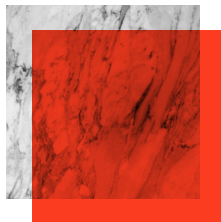
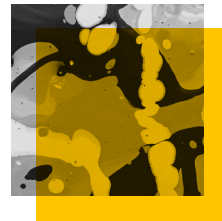
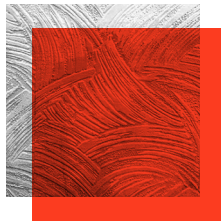
parallel + equidistant  
angled



orthogonal + equidistant

As a tool, design with different patterns and textures to help image visibility by distinguishing between elements.

Like the following page, DesignWorks will have a library of pattern options.



DesignWorks will develop and expand a catalog of textures that evoke a visual, tactile experience. This may include both analog (paint, ceramics, etc.) and digital (moire, pixels, etc.) textures.

Keep color monochromatic by multiplying color over grayscale images.

## ABOUT MCAD

Heading - Akkurat LL Bold (Tracking 75–100)

Since 1886, the Minneapolis College of Art and Design — a private, nonprofit four-year and postgraduate college — has been the preeminent art and design educator in the region.

Long-Form Body Copy - Akkurat LL Regular (Optical Kerning / Leading 120% / Tracking 10)

Today, MCAD is a strong national leader in fine arts, design, entrepreneurship, and sustainability education. Through degree programs, continuing-education courses, exhibitions, and a number of other community programs and events, MCAD transforms the world through creativity and purpose.

Long-Form Body Copy - Akkurat LL Light (Optical Kerning / Leading 120% / Tracking 10)

### Primary - Akkurat LL

The primary typeface family is Akkurat LL, a grotesque sans-serif typeface with three weights and matching italics. Akkurat LL is a highly legible typeface both in print and web formats.



## ABOUT MCAD

Heading - Pyros Regular (Tracking 75–100)

## *ABOUT MCAD*

Heading - Pyros Italic (Tracking 100)

Since 1886, the Minneapolis College of Art and Design — a private, nonprofit four-year and postgraduate college — has been the preeminent art and design educator in the region.

Short-Form Body Copy - Pyros Regular (Optical Kerning / Leading 120% / Tracking 10)

*Today, MCAD is a strong national leader in fine arts, design, entrepreneurship, and sustainability education. Through degree programs, continuing-education courses, exhibitions, and a number of other community programs and events, MCAD transforms the world through creativity and purpose.*

Short-Form Body Copy - Pyros Italic (Optical Kerning / Leading 120% / Tracking 25)

### Supplementary - Pyros

Pyros is a modern and slightly condensed typeface with a contemporary twist. With a sturdy build and interesting details, Pyros adds a bit of additional character.



Akkurat LL

Headline: Bold 38 pt, Leading 120%, Tracking 75

Sub-headline: Bold 10 pt, Tracking 100



Pyros

Headline: Italic 32 pt, Tracking 100

Sub-headline: Regular 10 pt, Tracking 100

For print copy juxtaposed with imagery or shapes, follow these general typesetting guidelines in conjunction with lettermark/wordmark placement (see page 10).

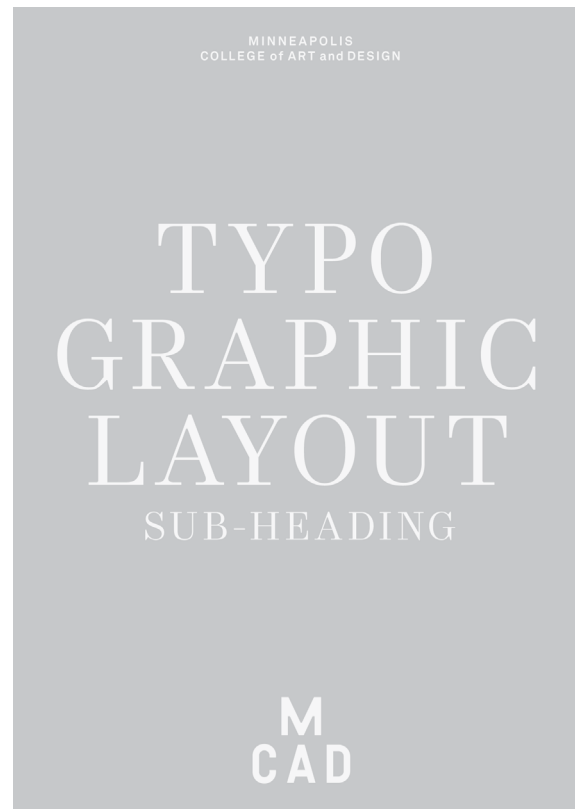
To determine type proportions, the subhead font size is approximately 1/3 of the headline. The examples shown on this page represent a 5" x 7" postcard.



Akkurat LL

Headline: Bold 70 pt, Leading 70 pt, Tracking 75 (kern at the end)

Sub-headline: Bold 24 pt, Tracking 100



PYROS

Headline: Regular 60 pt, Tracking 60 pt, Tracking 100 (kern at the end)

Sub-headline: Regular 24 pt, Tracking 100

For print copy where typography is only used, follow these general typesetting guidelines in conjunction with lettermark/wordmark placement (see page 10).

To determine type proportions, the subhead font size is approximately 1/3 of the headline. The examples shown on this page represent a 5" x 7" postcard.

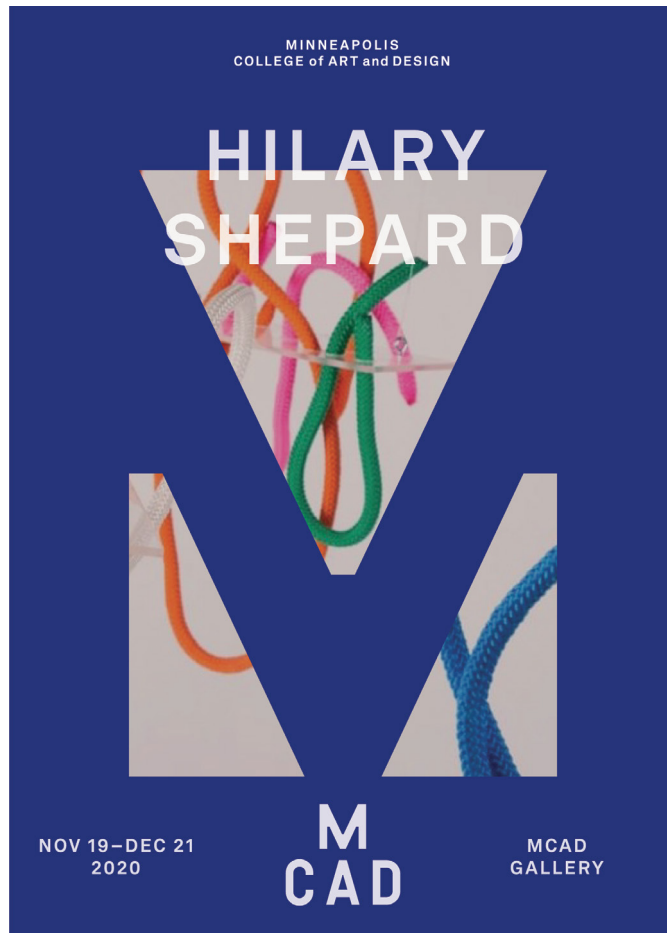


B  
Poster Example, 14" x 20"

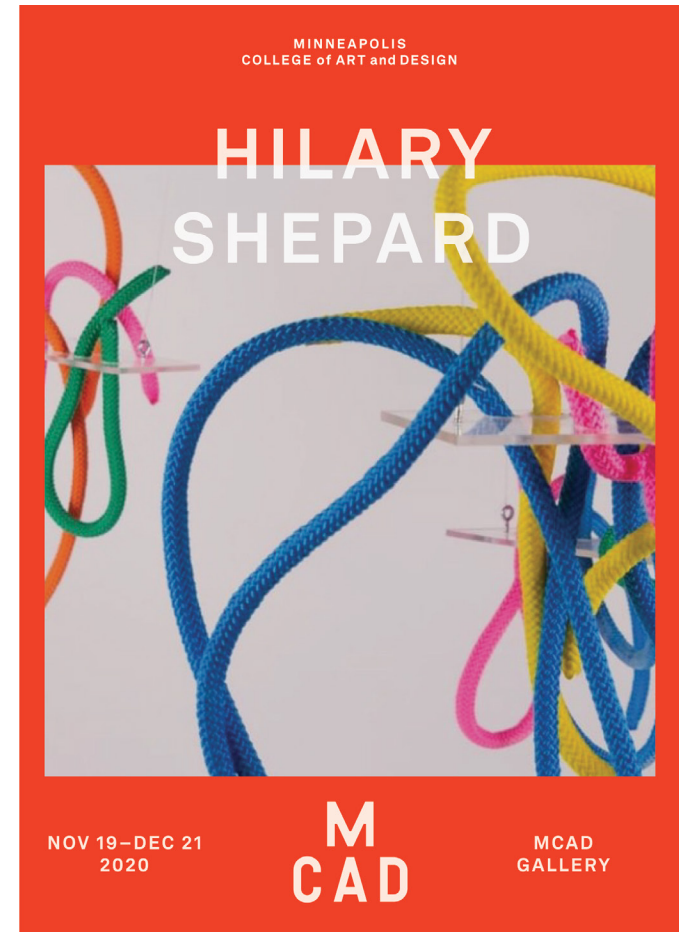


A secondary lettermark may be used, but only following certain rules:

- A The 'A' shifts down as a device for framing 'art' (or artists/designers) within the MCAD lettermark.
- B The format of the piece must be larger than letter size (8.5" x 11").
- C The wordmark must be on the same page or within the same dimensions (though proportional rules do not apply).



Postcards, 5" x 7"



Postcards, 5" x 7"



Postcards, 5" x 7"

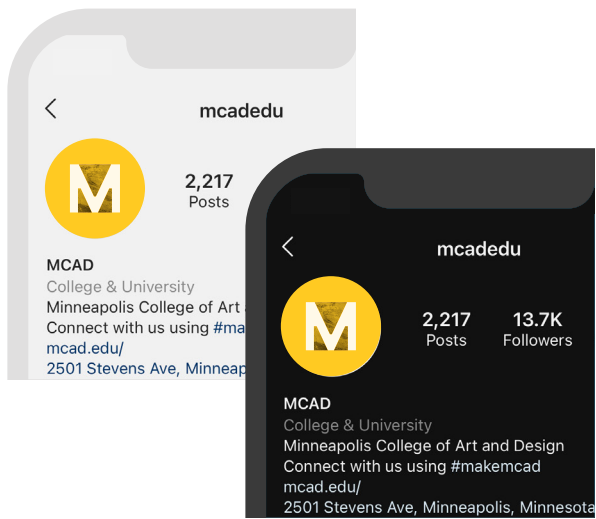


Brochure Cover, 5.5" x 8"



Poster - Typographic Only





Social Media Icon



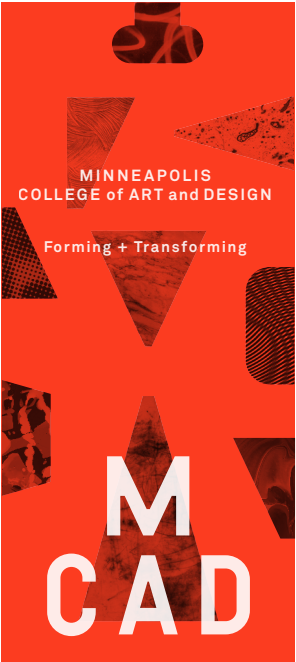
Instagram Story



Tote Bag



T-shirts



Banner



Van



## LETTERHEAD

All correspondence on official MCAD stationery should be set in 10-pt Akkurat LL regular, ragged right, with 12-pt leading, or single spacing in Microsoft Word.

Mohawk Keaycolour, Cobblestone paper matches the Warm Gray of the color palette.

The margins of the letterhead will be 1.5 inches on the top, 1.75 inches on the bottom, and 1 inch on the left and right.

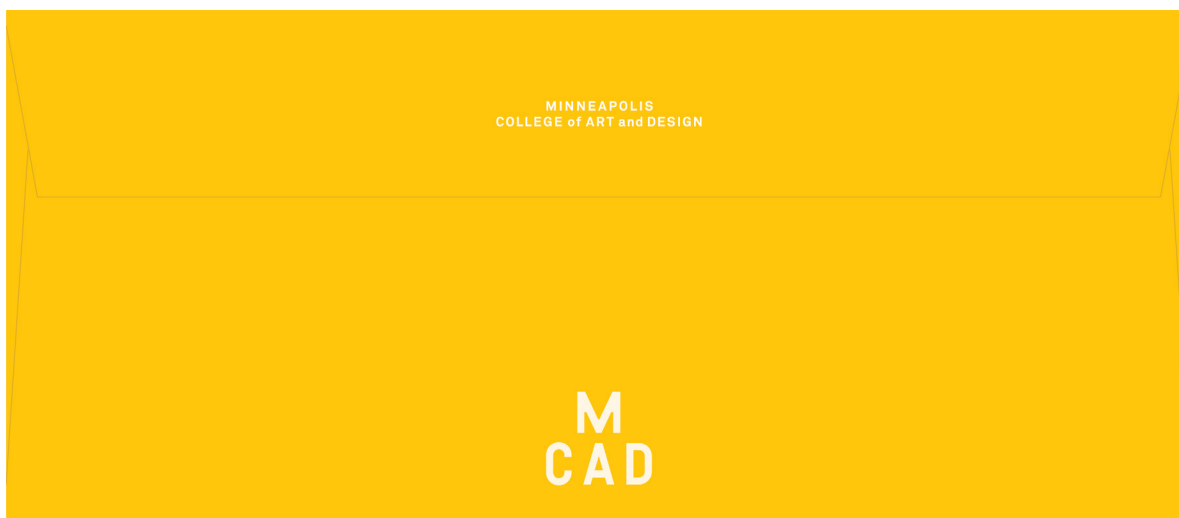
- A The first line should always be the current date in all caps, followed by a line return.
- B Recipient address with recipient name in all caps, followed by title, then street address, followed by two line returns.
- C Salutation, followed by one line return.
- D Body copy, concluding with one line return.
- E Closing followed by four line returns for your sender's signature.
- F Sender's name is in all caps followed by sender's title.

Shown at 65%

## ENVELOPE



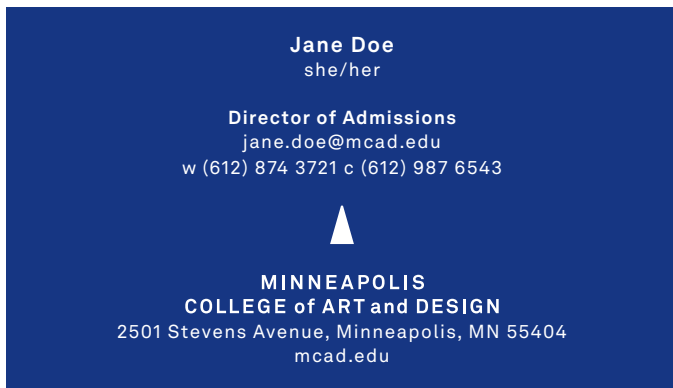
Generic institutional No. 10 envelopes.  
Mohawk Keaykolour, Indian Yellow paper  
stock matches MCAD yellow (PMS 7548).



Shown at 65%



3.5 x 2 inches  
Mohawk Keaykolour, Royal Blue and  
Chili Pepper paper stock matches either  
MCAD blue (PMS Reflex Blue) or MCAD red  
(PMS Bright Red).



Shown at 100%

11" x 17"

MINNEAPOLIS  
COLLEGE of ART and DESIGN

M  
CAD

Shown at 40%

## TEMPLATES

### Formats and Sizes

MCAD's identity system is designed around a select range of formats, as this ensures consistency in printed pieces and also allows for ease of use with templates. The scale of the primary lettermark/wordmark varies based on the format size. There are templates available in all of MCAD's approved media sizes, and they can be found under "DesignWorks" on the MCAD Intranet.

When sending to a desktop printer or the MCAD Service Bureau, choose the proper paper size in the print dialog box. Refrain from selecting "scale to fit," as this will change the positioning and proportions of the MCAD lettermark/wordmark.

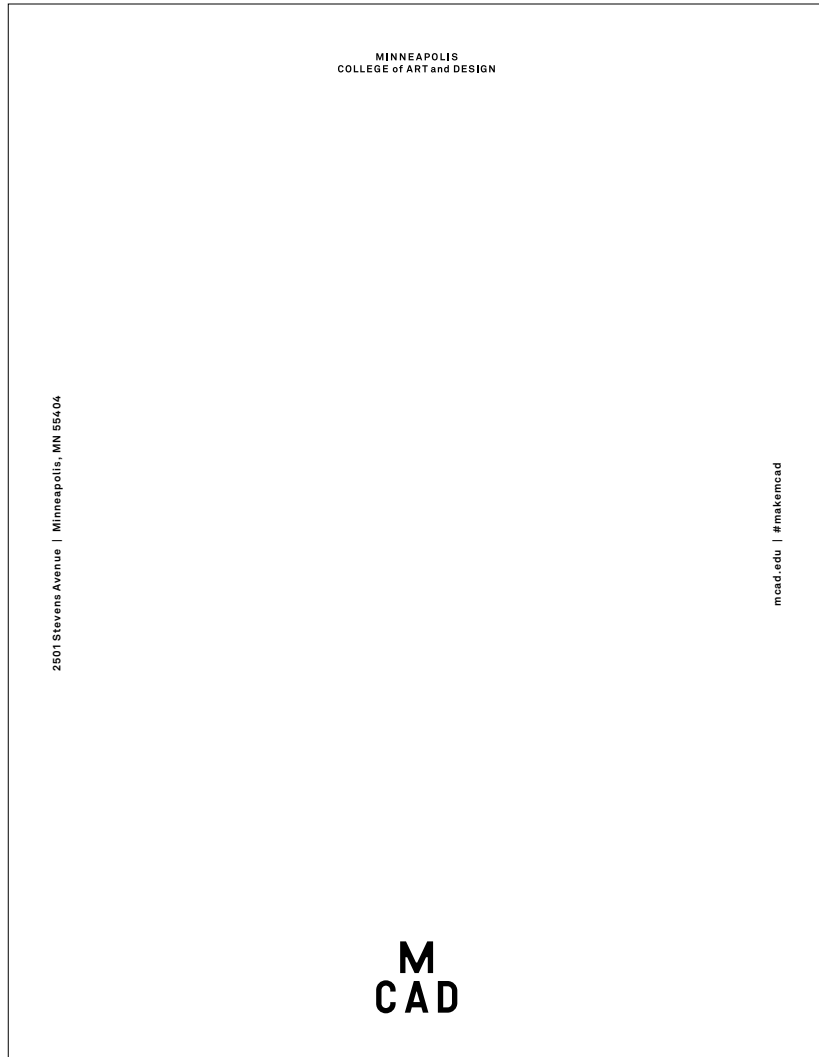
### InDesign Master Pages

The lettermark and wordmark are built into Master Pages and can be simply applied to your page.

### Note

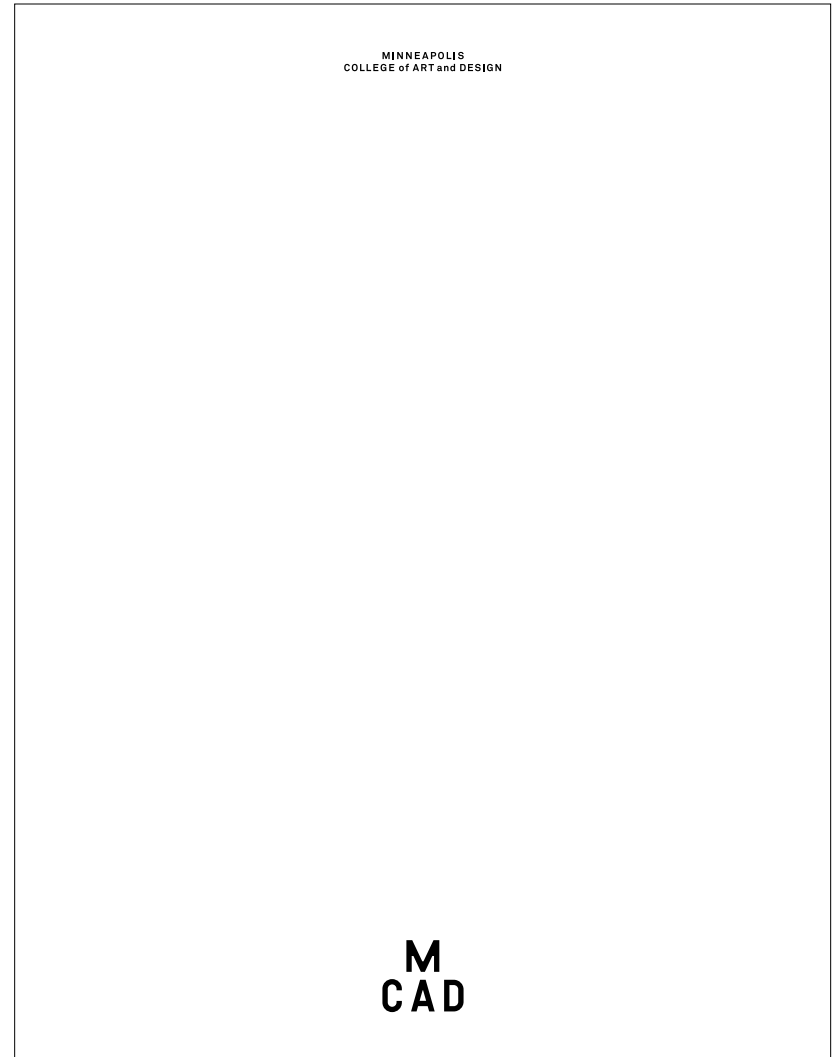
When using the templates, replace gray background with image(s) or MCAD color. MCAD lettermark and wordmark colors may also be changed to another MCAD color.

Letterhead 8.5" x 11" / Digital Version 1



Shown at 50%

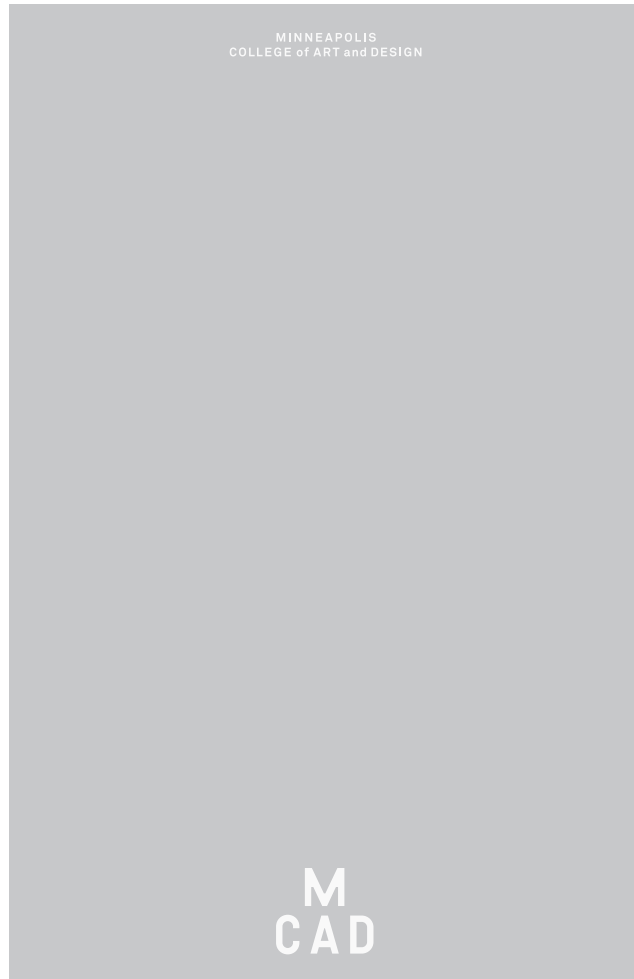
Letterhead 8.5" x 11" / Digital Version 2



Shown at 50%



Postcard 5.5" x 8.5"



Postcard 8.5" x 5.5"



**Note**

When using the templates, replace gray background with image(s) or MCAD color. MCAD lettermark and wordmark colors may also be changed to another MCAD color.

Both shown at 60%

Postcard 8.5" x 5.5"  
 Recommended type style (keep copy brief)

**HEADLINE**  
**Sub-Headline**

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Vestibulum lo bortis libero wil leo, fini abus velit mol sestie eget. Pra phesent eget imper au diet odio.

Maecenas pulvinar a metus quis ora nare. Phasellus nec lorem ultricies, hendrerit lacus quis, placerat erat. Aliquam egestas ipsum ut iaculis.

- Duis vitae lectus at sem faucibus quam purus hendrerit.
- Duis leo erat, ultrices sit amet neque eget, vulputate sagittis.
- Phasellus eget felis id varius nec justo viverra scelerisque.

*mcad.edu/admissions*

**MINNEAPOLIS**  
**COLLEGE of ART and DESIGN**  
 2501 Stevens Avenue, Minneapolis, MN 55404  
 mcad.edu | #makemcad

Non-Profit Org  
 US Postage Paid  
 Minneapolis College  
 of Art and Design

Shown at 60%

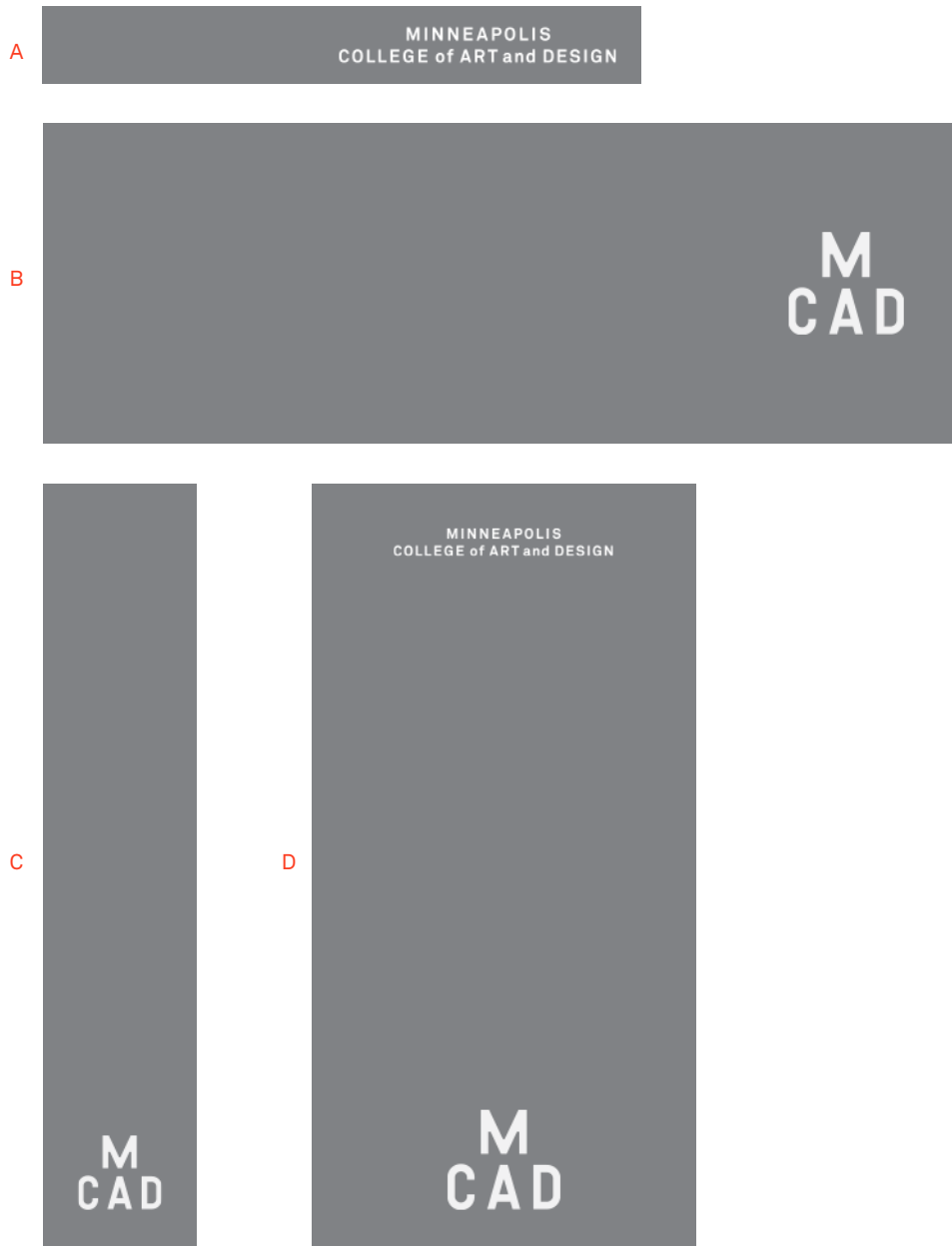
**Postcard – Informational Side**

When designing the back side of a postcard, keep copy concise and brief. Follow the hierarchy of information and apply to the typography style in the template.

## WEB BANNERS

These figures are a general guide, as web advertisements come in many sizes and shapes. Use your best judgment on readability. When logo proportion allows, use both lettermark and wordmark.

- A Horizontal advertisement with a height smaller than 60px.
- B Horizontal advertisement with a height larger than 60px.
- C Vertical advertisement with a width smaller than 120px.
- D Vertical advertisement with a width larger than 120px.





**M CAD**

**WHAT'S HAPPENING**

**JANUARY 25-29**  
Find out first → [intranet.mcad.edu](#)

**JAN 29**  
ADD/DROP WEEK. FINAL DAY TO ADD OR DROP A CLASS.

**FEB 01**  
STUDENT SERVICES, INCLUDING THE SERVICE BUREAU AND ART CELLAR, ARE OPEN FOR IN-PERSON CONTACT.

**FEB 01**  
WANT TO TELL YOUR **MCAD STORY** AND EARN MONEY?

**FEB 15**  
PITCHFEST APPLICATIONS DEADLINE. [SUBMIT NOW](#)

**UPCOMING EVENTS**

<b>PITCHFEST VIRTUAL INFO SESSIONS:</b> February 1 and 8 Noon-1:00 CST	<b>VISITING ARTIST LECTURE:</b> <b>Raja Schaar</b> February 8 1:00 p.m. CST
--	--

**JANUARY 25-29**  
Find out first → [intranet.mcad.edu](#)

**#MAKEMCAD**

**#MAKEMCAD**

@raedfw.  
Back to stop-motions!  
This time I made a car using a cookie

**ON VIEW**

Sarah Abdel-Jell

2019/20 MCAD-Jerome Fellowship Exhibition  
Main Gallery, through March 7

America, I Sing You Back  
Second Floor Galleries, through April 18

**MCAD.EDU SPOTLIGHT**

2019/20 MCAD-Jerome Fellowship Exhibition  
Main Gallery, through March 7

America, I Sing You Back  
Second Floor Galleries, through April 18

**MCAD.EDU SPOTLIGHT**

**CAFE SPECIALS**

online orders open  
11:00 am-6:00 pm

MINNEAPOLIS COLLEGE of ART and DESIGN

Instagram, Facebook, Twitter icons

2501 STEVENS AVE, MINNEAPOLIS, MN 55424  
[MCAD.EDU](#)

Follow all general design guidelines and apply them to your template.

TEMPLATE IN PROGRESS

Dear Jane,

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum lobortis libero leo, eu finibus velit molestie eget. Praesent eget imperdiet odio. Maecenas pulvinar a metus quis ornare. Phasellus nec lorem ultricies, hendrerit lacus quis, placerat erat. Aliquam egetas ipsum ut iaculis semper. Donec vestibulum elementum massa cursus iaculis.

Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Duis vitae lectus at sem faucibus hendrerit. Duis leo erat, ultrices sit amet neque eget, vulputate sagittis justo. Phasellus eget felis nec justo viverra scelerisque. Morbi finibus dictum dictum.

**Keyla Campbell**  
[she / her](#)

**Creative Design Manager | DesignWorks**  
w (406) 570 2697 — c (612) 345 6789

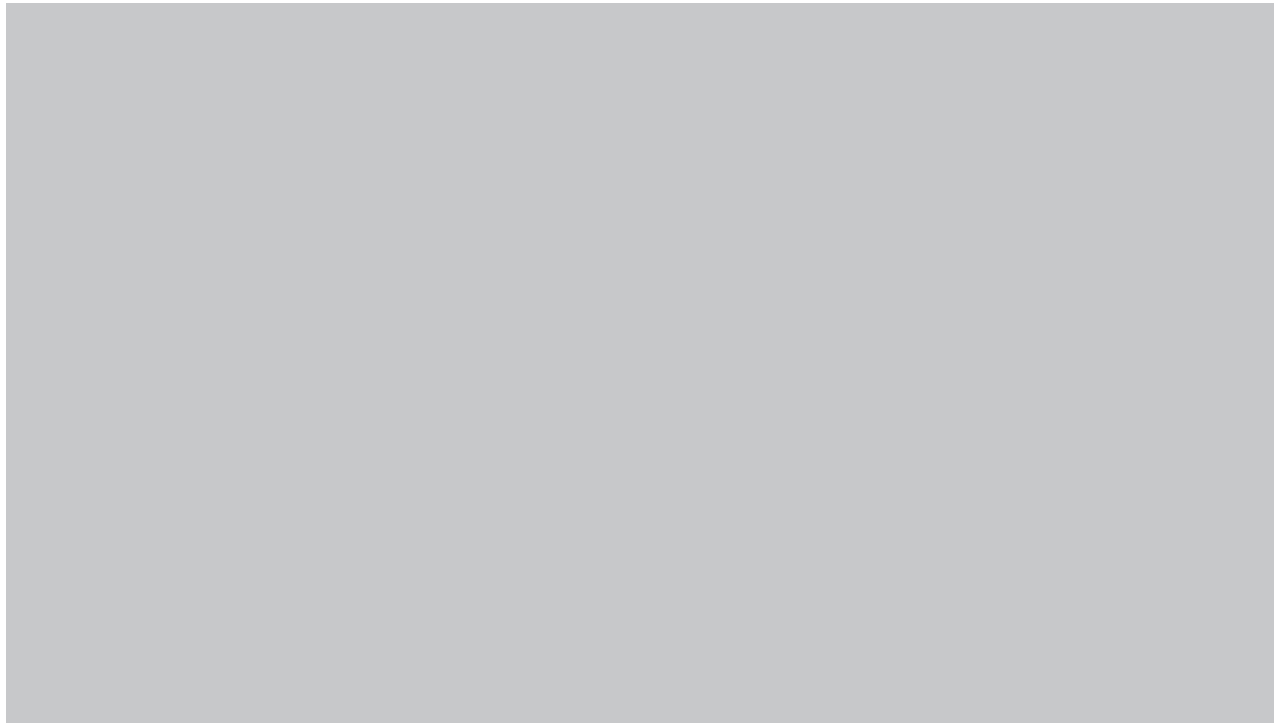
**M  
CAD**

MINNEAPOLIS COLLEGE of ART and DESIGN  
2501 Stevens Avenue, Minneapolis, MN 55404  
[mcd.edu](#)

[INSTAGRAM](#) | [TWITTER](#) | [FACEBOOK](#) | [YOUTUBE](#)

All MCAD faculty and staff are invited to use the school's official email signature. Please contact the Communications Department or DesignWorks for a copy.

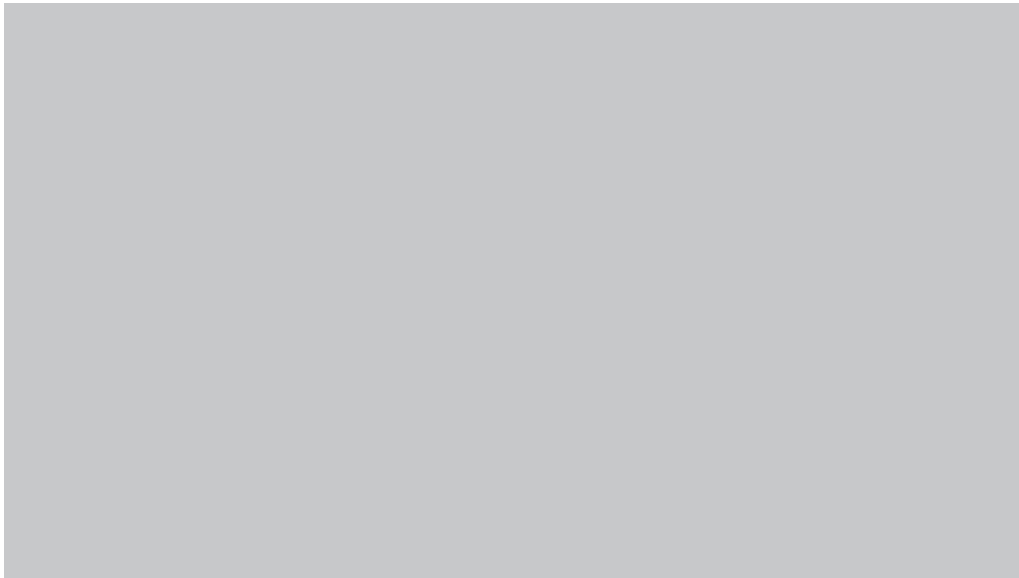
TEMPLATE IN PROGRESS



For official MCAD presentations created in Microsoft PowerPoint, a theme is available for easy brand alignment. Simply use the layouts and typographic styles of the template when designing your next presentation.

DesignWorks will be happy to review your PowerPoint presentation.

**TEMPLATE IN PROGRESS**



Branding and copy in white



Branding and copy in white over full-bleed image



[Click here to see identity animation](#)

Our identity is designed to invite movement through image and type. Animation is encouraged in our communication efforts to show the continuous flow of our *forming and transforming* process.





[Click here to hear sonic](#)

The sonic is formed and transformed by both nature and technology: The timbre is abrupt and quickly deconstructs into something new — mimicking the spark of creativity through experimentation. This audio-sensory experience can live in both physical and virtual environments and further builds brand equity in the MCAD identity.

Sound Design Credit: John Samels 2003

## CONTACT

### **QUESTIONS OR COMMENTS?**

Please contact DesignWorks for questions, comments, or special design requests at [designworks@mcad.edu](mailto:designworks@mcad.edu).

We would love to chat with you!