
Colour Guidelines

Rotman

The identity uses a palette of nine colours plus black plus white. The palette expresses Rotman as a catalyst and the interplay of ideas and points of view that sparks new ways of approaching problems.

There must be clarity within this broad palette and it is imperative to use only one accent colour at a time with black and white. Things could get chaotic and muddy without discipline.

Keep colour usage simple. Go for large areas of flat colour.

Program areas, institutes and research centres may choose to use one accent colour in their materials but they will not have exclusive usage of that colour.

All colours in the palette will be in play, school-wide, at all times.

Colour

Keep colour usage simple and bold. Use only one accent colour at a time.

Type and colour

In most cases type should be either black or white.

Colour type is on white or black only. Never use colour type on a background colour.

91% Black

91% black is used where a dark neutral is required, such as the dark grey boxes and the footer on the website.

Accent colours: tints and tones

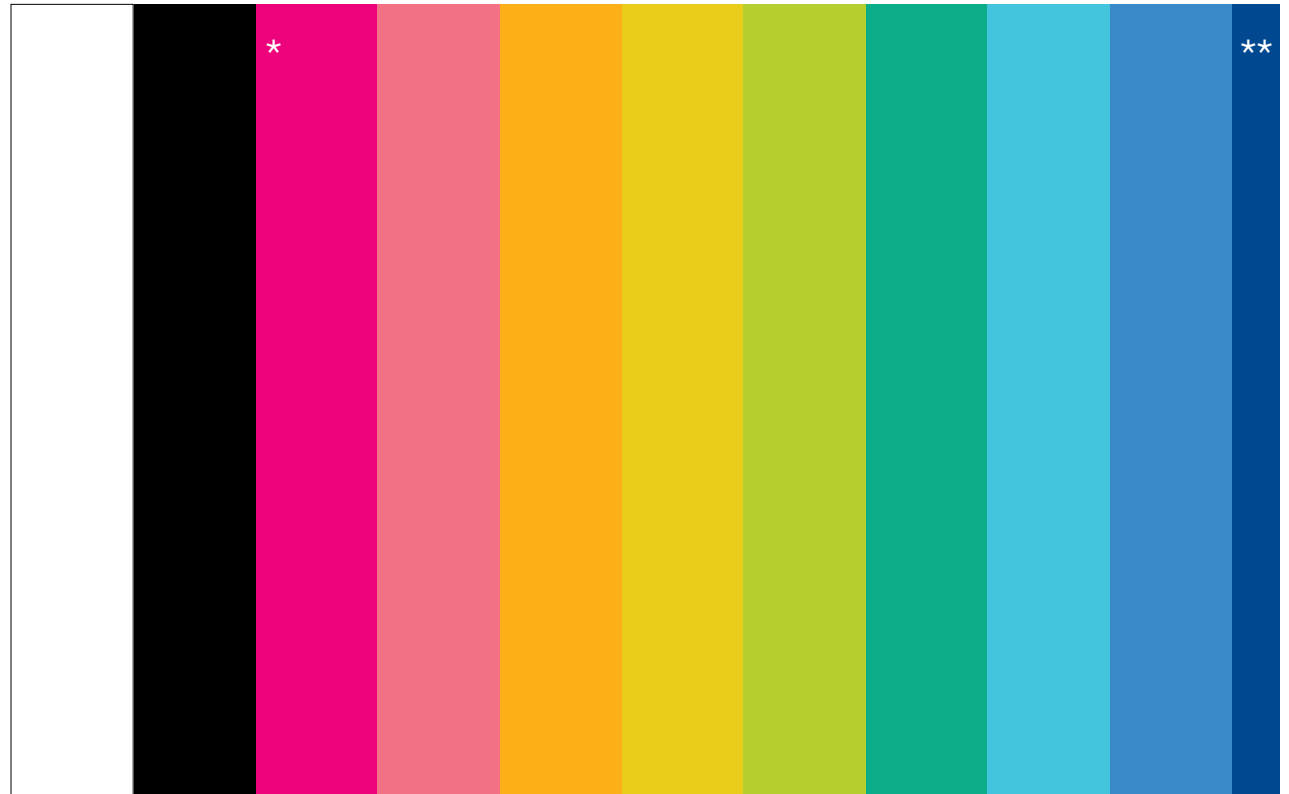
Tints and tones of accent colours are only to be used for charts and graphs.

Neutral grey

Shades of grey (increments of black) are used for type, as well as charts and graphs.

Neutral grey may also be used as background tone where appropriate, such as website callouts and sidebars.

Colour palette overview



Core palette

Accent palette

* pink is both a core and accent colour

** dark blue is for limited usage, where a conservative tone is required



Neutral palette: 10% increments of black

Colour

Colour breaks are provided for CMYK, RGB, Pantone Coated, Pantone Uncoated, and hexadecimal web colours.

Web colours/hex codes

The Rotman website is AODA compliant (The Accessibility for Ontarians with Disabilities Act), meaning there are very specific guidelines for use of colour pertaining to visible contrast.

The hex codes are in black, white or both on colour swatches to the right. This indicates whether you may use black type, white type or both black and white type on the given colour on the website.

Hex codes in colour on white

The codes below swatches on right in some cases differ from the same solid colour hex code. Adjustments are made to coloured text in order to increase contrast and be AODA compliant.

Colour specifications

C 0 M 100 Y 15 K 0	C 0 M 70 Y 31 K 0	C 0 M 35 Y 100 K 0	C 10 M 15 Y 100 K 0	C 30 M 0 Y 100 K 4	C 76 M 0 Y 59 K 5	C 63 M 0 Y 12 K 0	C 75 M 37 Y 0 K 0	C 100 M 72 Y 0 K 18
R 237 G 3 B 124	R 242 G 113 B 132	R 252 G 175 B 23	R 234 G 204 B 27	R 182 G 206 B 46	R 10 G 173 B 136	R 66 G 196 B 221	R 57 G 137 B 201	R 0 G 73 B 144
Process Magenta C	7423 C	130 C	605 C	390 C	339 C	311 C	646 C	280 C
Rubine Red U	7423 U	129 U	605 U	382 U	339 U	311 U	646 U	280 U
#E20778 #E20778	#F17184	#FCAF17	#E9CBLA	#B6CD2D	#09AD87	#41C3DC	#3E77B7 #3E77B7	#004990

#E20778

#3F820D

#088466

#0F8198

#0676D8

#04990

100%

91%

80%

70%

**60%
60%**

**50%
50%**

**40%
40%**

30%

20%

10%

Colour

Always make sure the wordmark is highly legible and has strong impact.

The wordmark is to be used primarily in black and white, although it may be used in any of the colours in the Rotman palette.

When using the Rotman wordmark in colour, it must only be used on white, black or 91% black.

Never use dark blue wordmark on black.

Colour and the wordmark

Primary usage: black and white

Rotman



Secondary usage



Rare usage

Rotman

Never



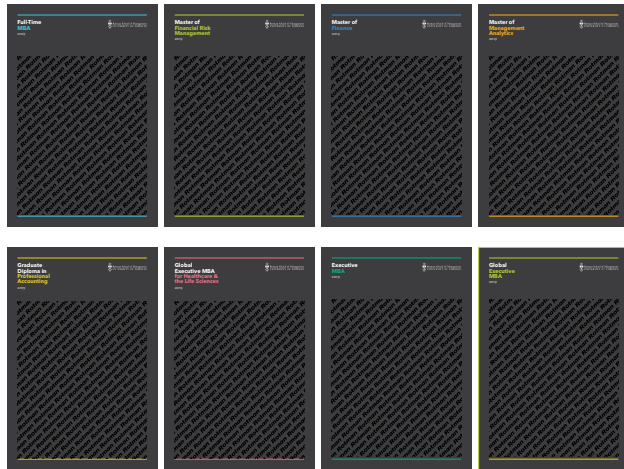
Colour

Working with colour

The general principle is to use one accent colour at a time. With so many colours in play, things could get chaotic without this discipline.

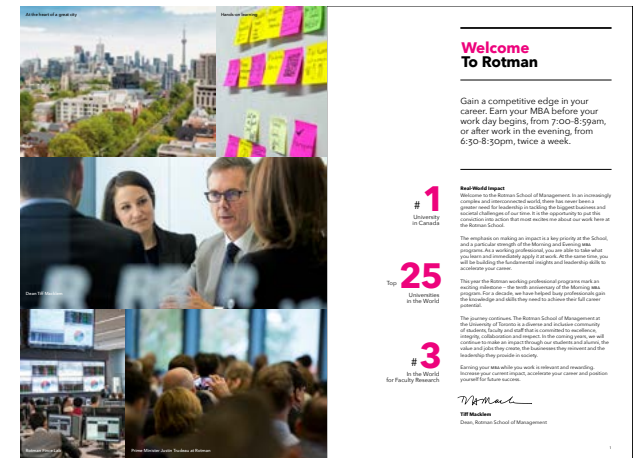
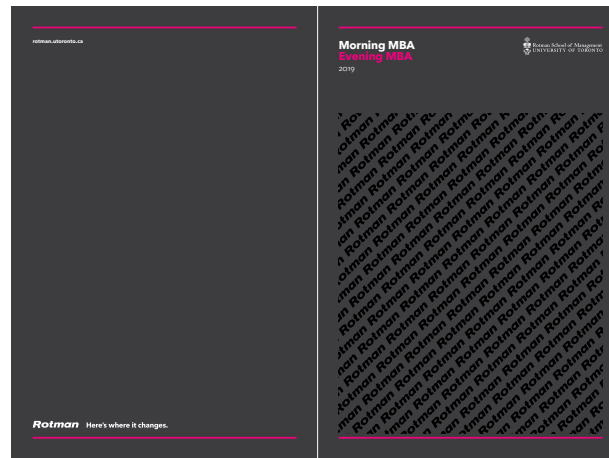
The suite of program brochures (right and below) use the full range of the colour palette (with the exception of dark blue) when grouped together, yet individual brochures use only one accent colour at a time. The accent colour used on the cover becomes the only accent colour that is used throughout the brochure.

In cases where there is not a dominant accent colour on a cover, pick one of the colours from the palette as the colour for the piece.

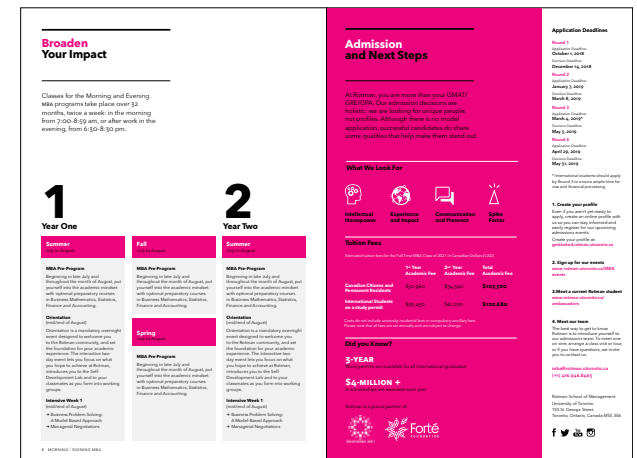


Full suite of program brochures

Use one accent colour at a time



Program brochure



Colour

This page shows some examples of what not to do in terms of using more than one colour at a time.

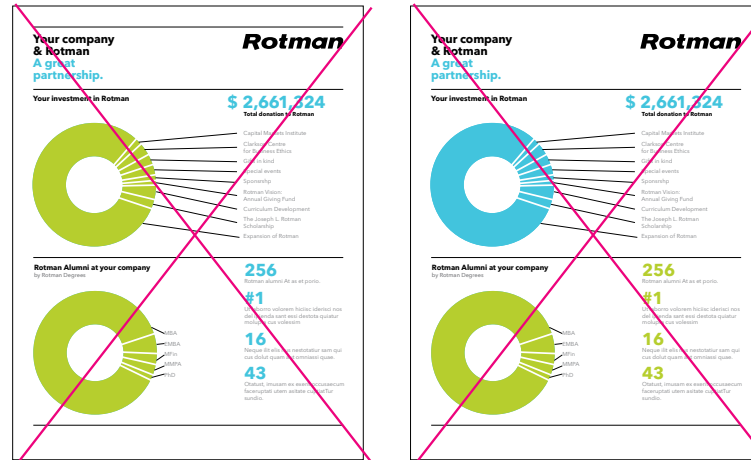
In most cases, an entire piece will use only one accent colour.

There are instances, such as a long print piece (see previous page) where sequential colour messaging pages may be combined with the single accent colour treatment.

Incorrect multi-colour usage



Brochure spreads: both examples use two colours of type



Donor report one-sheets: both use two accent colours.



Digital ad

Colour

Display Type

Display type on white or black may be any one of the colours from the Rotman extended palette.

Colours must be used with restraint and rigour.

In almost all cases each piece should use only one display colour at a time. For instance, in the program brochures, if the headlines are green, they should be green throughout the brochure.

An exception would be something like environmental graphics or animations where brand messages are in different colours.

Dark blue display type

Dark blue display type must only be used on white and never on black. Dark blue type is not legible on black.

Type colour

Display Type

Display Type

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Headline

This is a sample of body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit.

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70% black. This is a sample of body copy. Lorem ipsum dolor sit amet, consectetur elit.

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50% black. This is a sample of body copy. Lorem ipsum dolor sit amet, consectetur elit.

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Colour

Body copy

Body copy is black or an appropriate level of grey to be highly legible. The grey level will depend on the application, as well as weight and size of type.

Using grey for body copy can add depth and sophistication, when used well.

A small amount of accent colour type can give the piece some added richness, but do so with great restraint.

Type colour

Lifetime Achievement Award

The 2018 Rotman Lifetime Achievement Award recognizes Donald Gulioen for his outstanding commitment to enhancing diversity and inclusion in corporate Canada, his steadfast support of education and healthcare, his nimble leadership of Canada's first bank and bold expansion of its U.S. presence.

Tonight the Rotman School of Management at the University of Toronto, fellow alumni and members of Canada's business and philanthropic community, pay tribute to Mr. Gulioen's extraordinary achievements.

Donald Gulioen

RECIPIENT OF THE ROTMAN LIFETIME ACHIEVEMENT AWARD



Donald Gulioen is the immediate past President and Chief Executive Officer of Manulife. A 50-year company veteran, Mr. Gulioen holds a variety of leadership roles in insurance and investments, operations, global acquisitions and business development.

Mr. Gulioen is Vice Chairman of the Mayor of Shanghai's International Business Leaders Advisory Council, Trustee at the The Hospital for Sick Children and Chair of the Governance and Nominating Committee, a Governor of Brookstone Park, former Director of the Geneva Association, former member of the Board of the Business Council of Canada,

Immediate Past Chair of the Canadian Life and Health Insurance Association, and former member of the Campaign Cabinet for the United Way and the University of Toronto. He is also a member of the Ticker Club, and the World Presidents' Organization.

Mr. Gulioen has been named International Business Executive of the Year by the Canadian Chamber of Commerce, awarded The Queen Elizabeth II Diamond Jubilee medal, and received the Action Award for his many contributions to the University of Toronto. He was ranked among the Highest Rated CEOs in Canada by *Questor* in 2015 and 2016 and 2017 Employee' Choice Awards.

Jessa Blades, MBA '11

RECIPIENT OF THE LEADER TO WATCH AWARD



Jessa Blades is a Managing Director at IDEO.org, a design and innovation non-profit, where she leads the organization's Nairobi studio and health practice.

Before joining IDEO.org, Jessa was a Business Designer at IDEO where she worked at the intersection of strategy, service, and organizational design. She has helped build an affordable and scalable school model in Peru, prototyped business models

for consumer health products in Indonesia, and created paths to market for social producers in Ethiopia. Jessa has a background in nonprofit strategy consulting and entrepreneurship, has worked in Addis Ababa, London, and San Francisco, and holds an MBA from the University of Toronto's Rotman School of Management. She currently lives in Kenya.

Satwik Sharma, MBA '16

RECIPIENT OF THE LEADER TO WATCH AWARD



Satwik Sharma graduated from the Rotman MBA in 2016. Prior to this, Satwik gained experience in a variety of roles in finance including derivatives trading, wealth management, consumer banking, and investment management at leading global institutions such as Goldman Sachs, Standard Chartered Bank and HSBC while working across key international financial centers. Satwik holds a First Graduate Diploma from the Indian Institute of Management Calcutta and a Bachelor's Degree in Chemical Engineering from IITK, Surabtal in India.

Past Rotman, Satwik is pursuing a career in the Canadian capital markets as an investment banking professional, initially in the M&A group at BMO Capital Markets, and currently on the Real Estate Investment Banking group at TD Securities. He is a CFA charter holder and a member of the Toronto CFA Society. Satwik is also an active volunteer for various community initiatives including United Way, Movember, Camp Ooch, and the YMCA of Greater Toronto.

Reunite dinner program showing small amount of accent type in colour

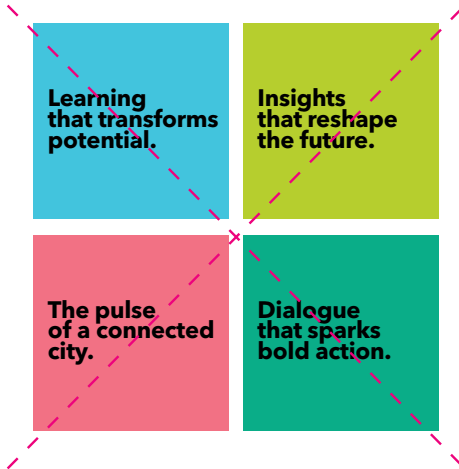
Colour

White type/black type

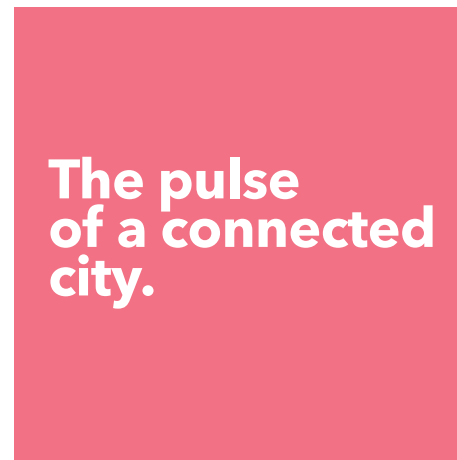
White type is generally more effective for high level messaging when used on flat colour. The messaging tone is brighter, and more confident.

In any given piece try to have the primary messaging in white.

The below diagram is not incorrect, however white type, shown on right, tends to be more effective.



Type colour: using white and black

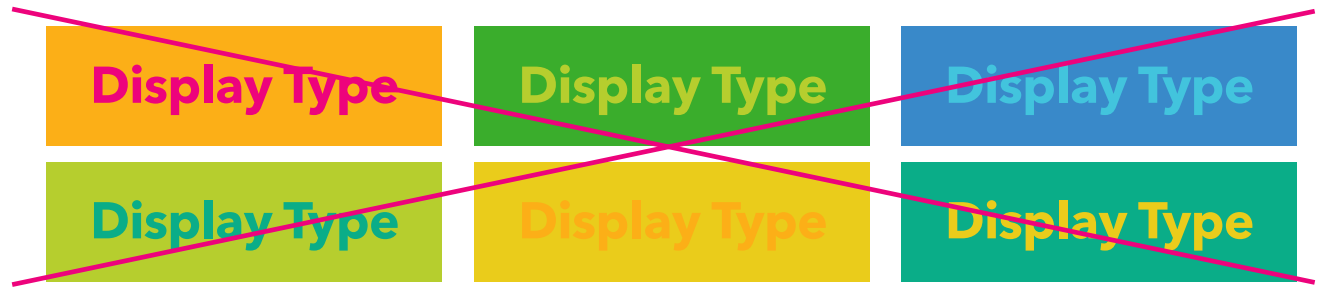


Colour

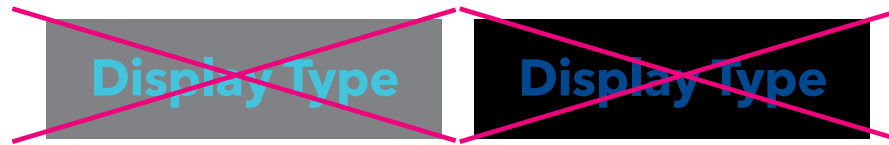
Incorrect type colour usage

On this page are some examples showing what not to do with type and colour.

Keep colour simple, crisp and bold.



No colour on colour



No colour on grey

No dark blue on black

~~Headline~~

~~This is a sample of body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit.~~

No colour body copy

~~Headline 1~~

~~This is a sample of body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit.~~

~~Headline 2~~

~~This is a sample of body copy. Lorem ipsum dolor sit amet, consectetur adipiscing elit.~~

Don't use different headline colours in the same piece

Colour

Colours from the extended colour palette may be layered and multiplied over images.

Adding colour to images in this way can give images more visual impact, as well as extending the use of an image by using it in different colours.

Colour with images

