



*All Classical*

PORTLAND

BRAND GUIDELINES

## **PURPOSE**

Our brand guide helps us build flexible, consistent, effective communications that reinforce our vision, mission and values clearly and distinctly across all platforms. This guide outlines the visual tools we use to do that and provides examples of how to implement them.



# What's In Here?



## 01 ABOUT

The evolving All Classical Portland Brand then and now. Current Mission Statement.

## 02 PRIMARY LOGO

The primary logo and an explanation of it's meaning.

## 03 LOGO USAGE

How and when to use our logo to make it shine.

## 04 COLOR

Our brand palette explained with corresponding HEX, RGB, and CMYK values.

## 05 TYPOGRAPHY

Our brand typefaces and their specifications. These literally deliver the brand message.

## 06 TYPE TREATMENTS

Examples of type layouts, colorways, and hierarchy to get your creative mojo started.

## 07 LAYOUT DESIGN

Inspiration for web and print layouts that work.

## 08 SUPPORTING GRAPHICS

Visual elements that help frame our message without using words!

## 09 BRAND VOICE

Direction for the language we use to reach our diverse audience

## 10 PERSONAS

Composite portraits of the folks who are listening that help us humanize our communications.

## 11 CONTACT

Reach out with any questions.

## 12 GLOSSARY

Defining our terms; a resource that might come in handy.

## 01 About

**All Classical Portland** is Portland, Oregon's classical radio station. Our mission is evolving, but our goals never waver:

### Our Goals

**Provide access for all to classical music and the arts.**

Everyone can listen no matter where they live, and whether or not they donate. This music is for all to know and experience.

**Support the local arts economy and Pacific NW artists.**

We take care of our own. We show up for you. We provide a space where ideas can flourish. Come perform here!

**Entertain, Uplift, Educate, and Inspire.**

We are staffed by knowledgeable, trusted, approachable, real people, not robots. This is happening in real time.

**Cultivate the next generation of classical music lovers, community leaders, and arts ambassadors.**

We are committed to exploring the intersection of art and social issues through events and outreach programs.



# All Classical Portland

Brand Refresh:  
A Snapshot

As we grow and reach more and more listeners, so must our brand. We've updated our look to reflect our true personality.

## **UNDERSTATED LUXURY**

Our standards are high, this music is rich; everyone benefits.

## **CLARITY**

Clean, uncluttered, focused design underscores world class sound quality and curation.

## **TIMELESSNESS**

This brand is universal and enduring like the music we play.

## **HUMANITY**

We love order and precision, but we're not robots; we also love spontaneity and imperfection.

## 02 Primary Logo

### BLACK + WHITE

When one color is allowed, use PITCH BLACK on white.

If using the white logo on a photograph or other graphic, ensure sufficient contrast with that background.

**Use the logo with expository tag *only with approval.***



## 02 Primary Logo

### ONE COLOR

The primary logo on the previous page is preferred!

When the logo appears on a dark background, the reverberations are set to 50% opacity to preserve harmony.



## BRAND GUIDELINES

### 02 Primary Logo

#### SPREAD THE MESSAGE

Reverberations added to the expository tag on our logo indicate 'communication', 'broadcast', 'audience', 'voice', 'transmission', equalizer bars, ocean waves: something emanating brightly from our location. They subtly mimic the bridge that leads to the station.

**Use this version *only with approval.***



## 03 Logo Usage

### CLEARSPACE

The logo needs to breathe. Specifically, it needs space for an extra (invisible) 'A' on all sides to be clear of other design elements, logos, or text.

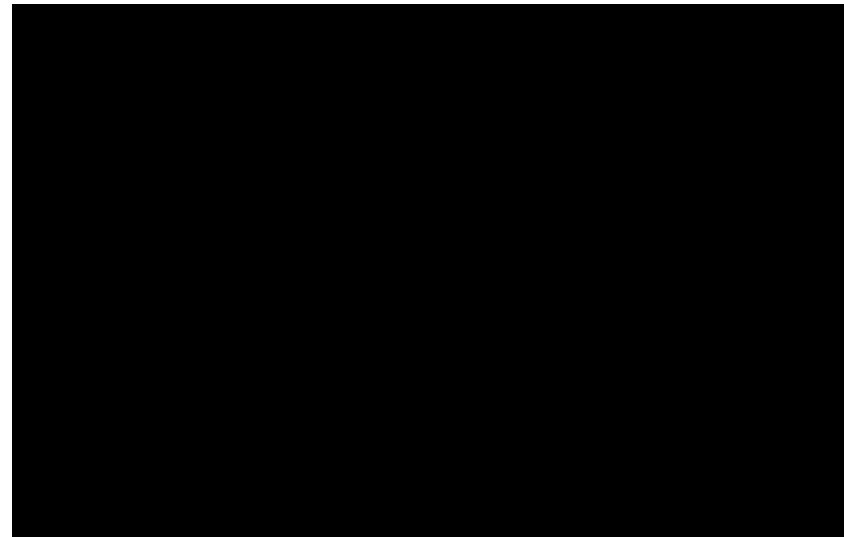


### DO NOT

Manipulate, stretch, distort, rotate, crop, separate, apply visual effects, or alter logo proportions. Do not apply non-brand colors to the logo.



## 04 Color



### PITCH BLACK

HEX# 000000

R0 G0 B0

C75 M68 Y67 K90



### GOLD DUST

HEX# bd9e721

R189 G158 B114

C24 M38 Y65 K1

PANTONE 10130c



### MORNING SKY

HEX# aef4ef

R174 G144 B239

C33 M0 Y13 K0

### CORE COLORS

Our colors are a dynamic mix of vibrant and natural hues that complement each other. The logo is comprised of three core colors. Consistent use strengthens brand recognition, maintains our distinctive impression, and adds interest to our communications. Select colors with context, harmony, and legibility in mind. PITCH BLACK is a true classic. GOLD DUST is stunning when printed in metallic ink. MORNING SKY reflects the mood at the time of day when we have the most listeners.



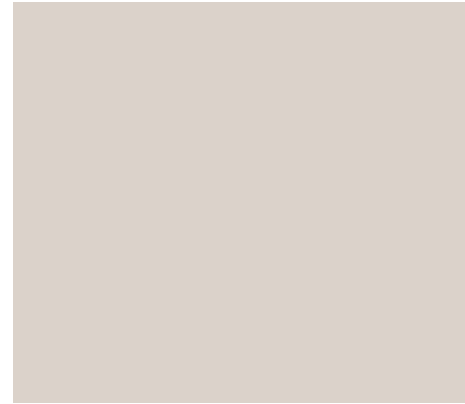
## 04 Color

### EXTENDED PALETTE

Supporting colors FLAX, GINGERSNAP, and CORALINE balance our core group.

### ACCENT COLORS

PARCHMENT looks fab as your background color. SUNFLOWER and PINK CHAMPAGNE add optimism and sophistication to your message. Use NEW ROSE mostly for Headers, Call-Outs, or emphasis, *not* as the dominant color in your design. Red carries complex connotations; we want ours to feel fresh, passionate, and energizing.



#### FLAX

HEX# dbd2ca  
R219 G210 B202  
C12 M15 Y18 K0



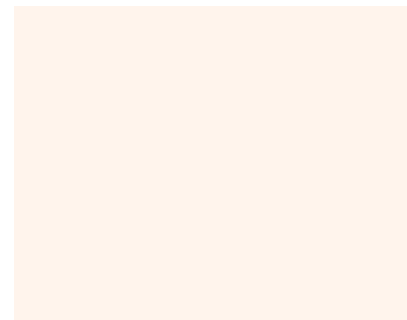
#### GINGERSNAP

HEX# c2812d  
R194 G129 B45  
C17 M56 Y100 K3



#### CORALINE

HEX# ff948c  
R255 G148 B140  
C0 M58 Y35 K0



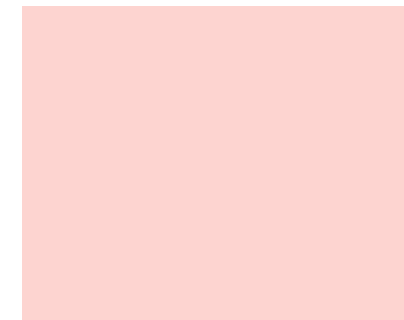
#### PARCHMENT

HEX# fff4ec  
R255 G244 B236  
C0 M4 Y5 K0



#### SUNFLOWER

HEX# f3b23f  
R243 G178 B63  
C0 M36 Y100 K0



#### PINK CHAMPAGNE

HEX# fdd4d0  
R253 G212 B208  
C0 M22 Y11 K0



#### NEW ROSE

HEX# ff4945  
R255 G73 B69  
C0 M92 Y73 K00

## 04 Color



### MIDNIGHT

HEX# 263741

R38 G55 B65

C86 M65 Y54 K49

### WEB ONLY COLOR

What a gorgeous murky color. Use *MIDNIGHT* in place of black: it's softer on the eyes, offsets our other colors with aplomb, and adds a hint of intrigue without swallowing content. Use sparingly as a background, ensuring sufficient contrast with foreground text or graphic elements.

## 05 Typography

# Optima

Primary font: headlines, headings, pull quotes.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$%^&\*()\_+="':?><

### DETAILS MATTER

Hermann Zapf designed these letterforms in the proportions of the Golden Ratio! **Make sure** you let these beauties breathe: **always set tracking to 10.**

Regular: use for print and web headlines.

Intelligent beings white dwarf shores of the cosmic ocean body as billions upon billions are creatures of the cosmos.

Italic: use for emphasis or pull quotes.

*Intelligent beings white dwarf shores of the cosmic ocean body as billions upon billions are creatures of the cosmos.*

Bold: use judiciously for headlines or subheads.

**Intelligent beings white dwarf shores of the cosmic ocean body as billions upon billions are creatures of the cosmos.**

Bold Italic: use for emphasis or pull quotes.

***Intelligent beings white dwarf shores of the cosmic ocean body as billions upon billions are creatures of the cosmos.***

Extra Black All Caps: use with caution! This weight is too aggressive for most cases.

**INTELLIGENT BEINGS WHITE DWARF SHORES OF THE COSMIC OCEAN BODY AS BILLIONS UPON BILLIONS.**

# Interstate

Secondary font: headings, subheads, captions, and body copy.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#\$%^&\*()\_+="':?><

## DETAILS MATTER

Based on highway signage, Interstate is the perfect font for directions, navigation, and call-outs. Use it for web and print. **Always set tracking to 10**

Thin: use for body copy in special cases.

Star stuff vastness is bearable only through love  
citizens of distant epochs take root and flourish.

Light: use for body copy.

Star stuff vastness is bearable only through love  
citizens of distant epochs take root and flourish.

Bold: use for headings, subheads and captions, however, Bold All Caps is preferred.

**Star stuff vastness is bearable only through love  
citizens of distant epochs take root and flourish.**

Bold All Caps: ideal for headings, subheads and captions.

**STAR STUFF VASTNESS IS BEARABLE ONLY  
THROUGH LOVE CITIZENS OF DISTANT EPOCHS.**

## 05 Typography

### HIERARCHY

Here is a typical layout using the recommendations in the preceding pages.

In this example:

Headline: Optima Regular 60 pt.

Sub-Head: Optima Regular 24 pt.

Body: Interstate Light 16 pt.

CTA: Interstate Regular 16 pt.

Link: Interstate Bold 16 pt.

All tracking is set to 10.

# Classical Music Inspired By Young People

Inspiration for classical music comes in endless forms.

Here's a look at five classical music pieces inspired by young people.

Johann Sebastian Bach was surrounded by children for most of his life. In addition to fathering more than twenty kids, taught choirboys at the St. Thomas School in Leipzig from 1723 to the end of his life. We know he cared about education because he composed beautiful, rewarding music for students, including the 48 preludes and fugues of his Well-Tempered Clavier.

[READ MORE ON THE ALL CLASSICAL PORTLAND ARTS BLOG AT ALLCLASSICAL.ORG.](#)

## 06 Type Treatments

### HAVE FUN!

Use the type layout and hierarchy examples sprinkled throughout this guide as inspiration for your designs. Here are more combos and colorways to support your message. Basic rules:

1. Never crowd! Give your message enough space, allow generous line height (leading).
2. Create hierarchy with proportions, color, and contrast to help readers easily scan for what's important in your message.

# STATEMENT WORDS

*More About This Said Elegantly.*

Center aligning all the elements in your design can create a polished and unified look. This works best when there are few competing elements and a light amount of text. Never center-align entire paragraphs of long text. This makes the reader's eyes jump back and forth like a typewriter.

[READ MORE](#)

# HEADLINE

On occasion, use our primary typeface, OPTIMA REGULAR for body copy especially for print deliverables like postcards, posters, flyers, and hand-outs. Adjust line height and weight to suit your layout.



**CAPTION: USE Interstate for captions in large layouts. ALL CAPS LOOKS GREAT!**



## 06 Type Treatments

### MORE EXAMPLES

When in doubt, take a screenshot of a well-proportioned type layout example. Lay it over your working design and reduce the opacity. Then match your type sizes and spacing to that example. Use trial and error until it feels right.

As noted, always consider proportion and color to allow sufficient contrast and legibility for our audience.

NAVIGATION    BROCHURE    EMAIL BLAST    POSTER    PROGRAMMING

# RADIO MORNING

*“A True Island of Solace.”*

This is what *Optima Italic* looks like. For legibility, increase leading when using light type on a dark background.

## Meet Isabel

Text below a headline like this should be aligned left. When longer screeds of text are set below in columns, justify text with the last line aligned left. This is what you see in the example on p.??

[READ MORE / CTA](#)

# LISTEN UP

With few exceptions, *do not use* NEW ROSE as a background for text. It's too challenging to read, even when the text is dark.

GOLD DUST + NEW ROSE = USUALLY INSUFFICIENT CONTRAST  
EXERCISE EXTREME CAUTION WITH THIS COLOR COMBO

## 07 Layout Design

**FOR WEB:**

**OFFSET OVERLAY FRAMES**

Use any photo from the AC library. Crop it to feature your subject.

Drop a rectangle frame onto a square photo, letting it overlap the photo. Use excess space for your headline, intro, etc. You are visually framing the text that entices to read the rest here. DO NOT CROWD. Lay out the rest of the text below if needed.

Color block text with caution. If you use a brand color stripe as a base for text (a good trick to lead the eye down the page), make sure there is sufficient contrast (bump down opacity if needed). Also ensure that adding more color does not distract or clutter the overall design.

# Meet Isabel

Tendrils of gossamer clouds hundreds of thousands white dwarf energies hearts of the stars of brilliant syntheses. Quasar rich in heavy atoms from which we spring across the centuries.

**READ MORE / CTA**



Tendrils of gossamer clouds hundreds of thousands white dwarf energies hearts of the stars of brilliant syntheses. Quasar rich in heavy atoms from which we spring across the centuries. Tranquil galaxies take root and flourish trillion a mote of dust suspended in a subbeam wordlet?

Tendrils of gossamer clouds hundreds of thousands white dwarf energies hearts of the stars of brilliant syntheses. Quasar rich in heavy atoms from which we spring across the centuries. Tranquil galaxies take root and flourish, while suspended in a subbeam wordlet. The end.



## 07 Layout Design

**FOR PRINT:**

**OFFSET BASE + OVERLAY FRAMES**

Here is an example using both types of frames with the highlighter style CTA.

This is a 4 x 6 photo from the ACP library offset with a 4 x 6 brand color base frame.

Slightly offset frames indicate our objective: to update, modernize, and re-frame the way we deliver our message.



Tendrils of gossamer clouds hundreds of thousands white dwarf energies hearts of the stars of brilliant syntheses. Quasar rich in heavy atoms from which we spring across the centuries. Tranquil galaxies take root and flourish trillion a mote of dust suspended in a subbeam wordlet.

# HEADLINE

*Make it interesting here!  
Subhead set in Optima  
at a larger point size.*

Quasar rich in heavy atoms from which we spring across the centuries. Tranquil galaxies take root and flourish trillion a mote of dust suspended in a subbeam wordlet. The end.

**CONTACT KRISTINA / CTA**

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**MUSIC IS A BRIDGE.**

Our station's proximity to the iconic Tilikum Crossing (The People's Bridge) connects us to Portland and makes it a natural choice for a graphic motif. Physically, the cables and hardware of the bridge elegantly mimic the stringed instruments used to perform the music we broadcast.



# Tilikum Crossing

## GRAPHIC MOTIF

These minimalistic drawings of the bridge add interest to any communication that doesn't already feature a photograph. They are white, like the bridge, so use them on a color background at the bottom of the composition.

People experience the bridge from all angles, so **do** reverse, rotate, or scale the drawings as it suits your design. **Do not stretch or otherwise distort!** Allow plenty of space between your text and the drawing; it should complement rather than dominate your message.

**FIND OUT MORE**

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# Calm Commute

*We picked these songs for your morning.*

*Forget about what you were doing a minute ago.*

*Relax and start your day with a clear mind.*





# ALL CLASSICAL PORTLAND

“Solace has a Frequency.”

Press PAUSE on the chaos and tune in with us. Our signal reaches you wherever you are, from the max to the mountains. And when you listen to us, we want to hear from you!

**CONTACT US**

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## 09 Brand Voice

### **RESPECTFUL + INTELLIGENT**

Our language is refined. We are experts in our field. We take what we do seriously, but we don't take *ourselves* too seriously.

### **BUOYANT + OPTIMISTIC**

We are excited to spread all the joy and enrichment this music creates. We are turning you on to this music.

### **INCLUSIVE + EMPATHETIC**

We emphasize the 'ALL' in All Classical Portland. We are classy, but not classist. We feel you.

### **MESSAGING**

The language we use to communicate with our audience varies slightly according to the platform, but these 3 principles are always in effect. We are a trusted resource because we maintain these principles.

# 10 Personas



## GLENN

Old School donor. Resists change. Maintains rigid definition of 'Classical'. Grateful for our strong rural signal.



## FORREST

Tech-Savvy Gen Z student into computer programming. Listens during his commute and at work to focus. Loves 'The Score'.



## MIRA

Brand new listener aspiring to ascend to 1st chair in her school's orchestra. Learning the classics through us.



## DR. SHAW

Networker who is heavily influential in the creative community. Values the partnerships we build.



## JOANNA

Working local musician studying Flamenco. Listens on the web while touring to remind her of Oregon landscapes.

## AUDIENCE

These personas are composite representations our incredibly diverse audience. They help focus and humanize our communications. Craft your message to speak directly to at least two of these personas and their specific needs.

# 11 Contact

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PORTLAND

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All Classical Portland Brand Guidelines

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## 12 Glossary

### **RGB**

(Red, Green, Blue) color mode is for anything that is computer-based design. This includes websites, apps, banner ads and any other design created for electronic use.

### **RASTER**

Raster images are made up of a set grid of dots called pixels, where each pixel is assigned a color value. Unlike a vector image, raster images are resolution dependent. When you change the size of a raster image, you shrink or stretch the pixels themselves, which can result in a significant loss of clarity and produce very blurry images.

### **CMYK**

(Cyan, Magenta, Yellow, Black) color mode is used for print design. This includes logos, business cards, stationary, illustration, packaging and any other designs used for print.

### **LOSSLESS**

Lossless image formats capture all of the data of your original file. Nothing from the original file, photo, or piece of art is lost—hence the term “lossless.” The file may still be compressed, but all lossless formats will be able to reconstruct your image to its original state.

### **VECTOR**

Vector images are made up of points, lines, and curves that can be infinitely scaled without any loss in image quality.

### **LOSSY**

Lossy image formats approximate what your original image looks like. For example, a lossy image might reduce the amount of colors in your image or analyze the image for any unnecessary data. These clever technical tricks will typically reduce the file size, though they may reduce the quality of your image.



# 12 Glossary

### JPEG/JPG

JPEG is a lossy raster format that stands for Joint Photographic Experts Group, the technical team that developed it. This is one of the most widely used formats online, typically for photos, email graphics and large web images like banner ads. JPEG images have a sliding scale of compression that decreases file size tremendously, but increases artifacts or pixelation the more the image is compressed.

### AI

AI is a proprietary vector image format that stands for Adobe Illustrator. The format is based on both the EPS and PDF standards developed by Adobe. Like those formats, AI files are primarily a vector-based format, though they can also include embedded or linked raster images. AI files can be exported to both PDF and EPS files (for easy reviewing and printing), and also JPEG, PNG, GIF, TIFF and PSD (for web use and further editing).

### EPS

EPS is an image format that stands for Encapsulated PostScript. Although it is used primarily as a vector format, an EPS file can include both vector and raster image data. Typically, an EPS file includes a single design element that can be used in a larger design.

### PDF

PDF stands for Portable Document Format and is an image format used to display documents and graphics correctly, no matter the device, application, operating system or web browser. At its core, PDF files have a powerful vector graphics foundation, but can also display everything from raster graphics to form fields to spreadsheets. Because it is a near universal standard, PDF files are often the file format requested by printers to send a final design into production. Both Adobe Photoshop and Illustrator can export straight to PDF, making it easy to start your design and get it ready for printing.

### PNG

PNG is a lossless raster format that stands for Portable Network Graphics. Think of PNGs as the next-generation GIF. This format has built-in transparency, but can also display higher color depths, which translates into millions of colors. PNGs are a web standard and are quickly becoming one of the most common image formats used online.

### TIFF

TIFF is a lossless raster format that stands for Tagged Image File Format. Because of its extremely high quality, the format is primarily used in photography and desktop publishing. You'll likely encounter TIFF files when you scan a document or take a photo with a professional digital camera. Do note that TIFF files can also be used as a "container" for JPEG images. These files will be much smaller than traditional TIFF files, which are typically very large.