The Brand Guide

ASIAN & PACIFIC ISLANDER AMERICAN SCHOLARS

APIA SCHOLARS

Educate. Elevate. Empower.

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01
Logo

The new logo is a modern take on the existing logo with an abstract design using cool tones
that evoke the Pacific Islands. While only comprised of 3 colors in total, the changing opacity and overlapping nature creates the illusion
of more; representing the diversity of APIA and of the 48 different nationalities that make up their scholarship   recipients. Each dot
overlaps, showcasing the interconnected nature of APIA Scholars, mentors and partners and their
desire to work together. The three ripples are meant to allude to the water of the Pacific Islands and the ripple impact of
APIA Scholars creates through the 3 E's. The open book and playful pallet speak to passion for knowledge and serve as a link to the
torch APIA Scholars is known for. APIA Scholars encourages the best ideas to rise to the surface through their research, the summit and
the stance of guiding scholars through their journey to higher education

Master Brand Logo

Our symbol is an abstract open book inspired by the former torch logo. In lieu of the flame we have interconnecting circles representing wholeness and the lifting up of the APIA community through education.

Our signature has a unique logotype and is based on the Renner typeface.

Tagline

Educate. Elevate. Empower.

The three E's of our tagline are both purposeful and interconnected.

Educate. We educate people, both inside and outside of our own community on the challenges and successes of our Scholars – whether they be community members, policymakers, partners, or the general public — in addition to providing resources for our APIA Scholars to access and succeed in college and beyond.

Elevate. We elevate APIA voices and leaders through our programs, partnerships, and publications.

Empower. We empower the APIA community to advance and pursue their dreams by working together to create a pipeline of APIA leaders and opportunities — and that's something we hope to capture for posterity.

Independently, each of these would be powerful, but by bringing all three together, we are able to strengthen our purpose; interconnect our Scholars, community members, mentors, and partners; and build each of these facets to new heights, together.

Logo Lockups

Logo with tagline

The APIA Scholars Master Logo with Tagline is the preferred logo.
The horizontal version is always to be the first choice over the vertical logo.
Our tagline communicates an important statement on behalf of the brand and should be used wherever possible.
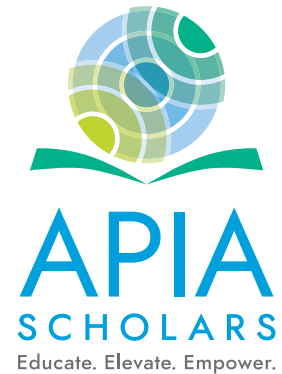
Logo without tagline

The logo without tagline is an alternative option. It should ONLY be used in circumstances where either small size means the tagline would be difficult to read, or where the tagline might be inappropriate to the situation or subject of the communication.

Vertical Logo

The vertical version of the logo is ONLY used in exceptional situations where limited space prevents the use of the horizontal logo.

Logo with tagline

Logo without tagline

01-4
Clear Space & Logo Sizes
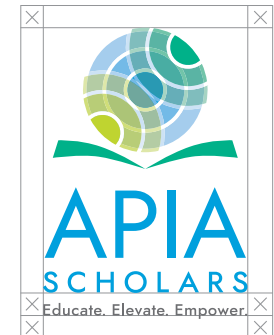
Clear space zone

This space is applied to protect the visibility of the logo in all applications.
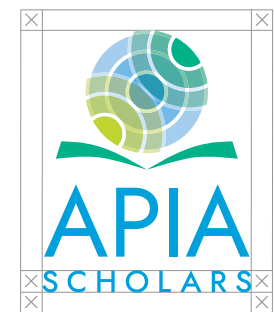
Minimum size

The minimum size for the APIA Logos are shown right.

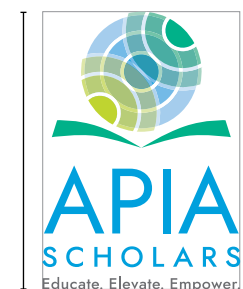**Clear space zone**

Logo with tagline

Logo without tagline

Minimum size

Minimum size for Horizontal
Print =1.16″ width
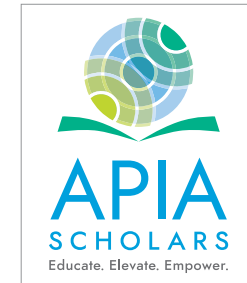Digital = 148 pixel width

Minimum size for Vertical
Print = 0.938″ height
Digital = 143 pixel height

01-5
Logo Colors

Background colors are not limited to the colors shown opposite. However, please ensure that the logo is clearly legible. It is very important that the logo does not appear over cluttered background images.
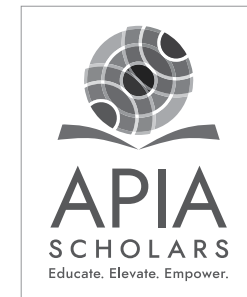
Colors on White

Grayscale on White

Grayscale on Black

Logo Colors

Background colors are not limited to the colors shown opposite. However, please ensure that the logo is clearly legible. It is very important that the logo does not appear over cluttered background images.
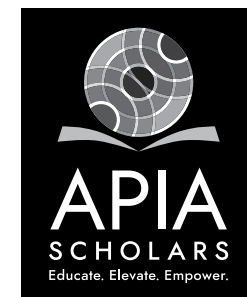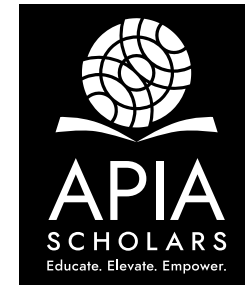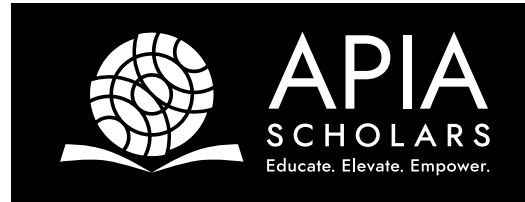
Solid White on Black

Solid Black on White
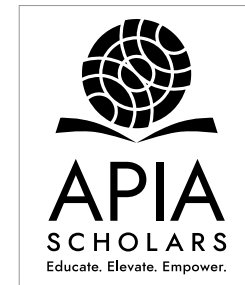
Solid Brand blue on White

Logo Don't

It is very important that our logo is used only in the correct forms set out in this document. The examples opposite illustrate common mistakes in usage.

Don't reposition elements of the logo.

Do not use a different font than the designated logo typeface.

Don't use unauthorized colors.

Don't add a drop shadow to the logo.

Do not place over a pattern that might distort the logo, like polka dots.
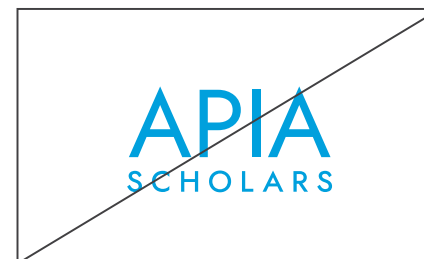
Don't use the APIA wordmark on its own.

Don't represent the logo in opacity.
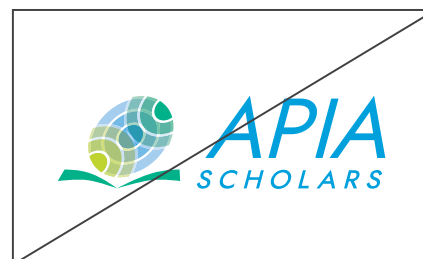
Don't modify or distort the logo.
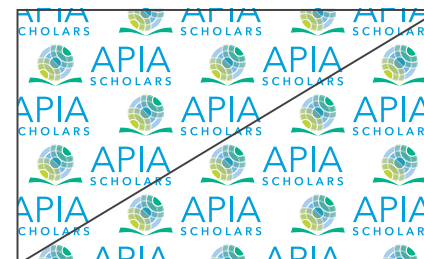
Don't create logo patterns.
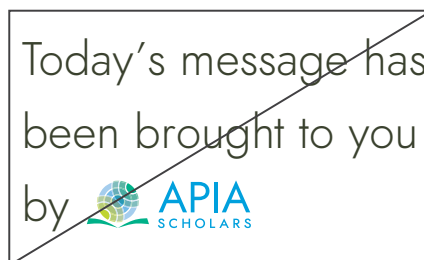
Don't use the logo within text.
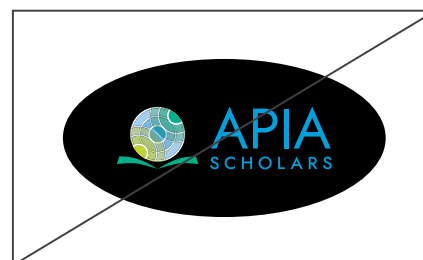
Don't enclose the logo with a form.

Don't use complicated images/photos where the logo may blend into the background.

02
Color Palette

Color Palette for Print & Web

A color palette with many possibilities

CORE

RGB 191-215-48 CMYK 30-0-100-0 HEX #BFD730 PMS 382	RGB 0-177-138 CMYK 83-0-62-0 HEX #00B18A PMS 339	RGB 0-160-221 CMYK 80-18-0-0 HEX #0F9FDA PMS 299
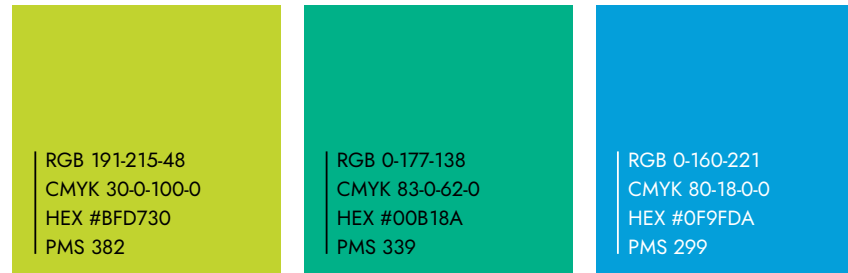
SUPPLEMENTAL AND MONOCHROME

|				
RGB 249-159-28 CMYK 0-44-100-0 HEX #F99F1C	RGB 240-87-89 CMYK 0-82-61-0 HEX #F05759	RGB 121-99-171 CMYK 60-69-0-0 HEX #7963AB	RGB 111-196-219 CMYK 53-4-11-0 HEX #6FC4DB	RGB 94-180-70 CMYK 67-4-100-0 HEX #5EB446
RGB 255-255-255 CMYK 0-0-0-0 HEX #FFFFFF	RGB 232-232-232 CMYK 8-6-6-0 HEX #E8E8E8	RGB 143-143-143 CMYK 46-38-40-3 HEX #8F8F8F	RGB 68-68-68 CMYK 68-60-60-43 HEX #444444	

Color Palette for Web

A color palette with many possibilities

HTML CORE COLOR SHADES

HEX #00A7BC	HEX #3EBEC5	HEX #29B9B0	HEX #66D0B8	HEX #99E0D0

HEX #C2E8F7	HEX #99D9F2	HEX #66C6EC		

HEX #4EB585	HEX #8CCC8E	HEX #AAD791	HEX #E7EE99	

03
Typography Print
& Web

Primary Typeface for Print

Renner*

Our primary typeface is Renner. Multiple weights help establish a clear hierarchy and draw the reader's attention to important content.

Renner Thin	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9
Renner Light	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9
Renner Book	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9
Renner Medium	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9
Renner Bold	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9
Renner Black	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9

Secondary Typeface for Print

Open Sans

Our secondary typeface is Open Sans.

Open Sans
Light

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Open Sans
Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

**Open Sans
Semibold**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

**Open Sans
Bold**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

**Open Sans
Extrabold**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Typography Usage for Print

Leading / Tracking

All leading is not equal. As a general rule of thumb: the smaller the point size, the larger the leading; the higher the point size, the tighter the leading. Leading should be set between 100 to 140% of the font size. The tracking for the font can generally be set to 0. Adjust tracking and kerning where needed based on application.

Small-size text

At sizes below 6 pt Renner Light and Book becomes less legible on colored backgrounds. If smaller than 6pt, use Renner Medium.

9PT. / LEADING: 12.6 PT. / TRACKING: 0

140%

Imodipsum que con core doluptasit, conse eaquiam aut endam, volesseque que repe nobit as de autempore magnihi llupta esequasperum fugiae nonet quo berore voluptae. Doluptate vel idestii squiatia aut lite nis rest voloruptam sant od quod eos sintio bea cus alibus ex endiate ctistet, consectia quunte sitio.

10PT. / LEADING: 13 PT. / TRACKING: 0

130%

Imodipsum que con core doluptasit, conse eaquiam aut endam, volesseque que repe nobit as de autempore magnihi llupta esequasperum fugiae nonet quo berore voluptae. Doluptate vel idestii squiatia aut lite nis rest voloruptam sant od quod eos sintio bea cus alibus ex endiate ctistet, consectia quunte sitio.

20 PT. / LEADING: 22 PT. / TRACKING: 0

110%

APIA stands for
Asian & Pacific Islander
American Scholars.

03-4

Typography Usage for Print

Hierarchy

Type can lend clarity to your message. By employing a consistent type hierarchy, the readability of your communication becomes more clear and meaningful. The examples give some guidance on type hierarchy. In general, maintain balanced contrast between titles/subtitles and body copy.

1. DIFFERENT POINT SIZES / SAME WEIGHT

15 PT.
LIGHT

APIA stands for
Asian Pacific Islander American.

10 PT.
LIGHT

Imodipsum que con core doluptasit, conse eaquiam aut endam, volesseque que repe nobit as de autempore magnihi llupta esequasperum fugiae nonet quo berore voluptae. Doluptate vel idestii squiatia aut lite nis rest voloruptam sant od quod eos sintio bea cus alibus ex endiate ctistet, consectia quunte sitio.

2. SAME POINT SIZE / DIFFERENT WEIGHTS

10 PT.
BOLD

APIA stands for Asian Pacific Islander American.

10 PT.
LIGHT

Imodipsum que con core doluptasit, conse eaquiam aut endam, volesseque que repe nobit as de autempore magnihi llupta esequasperum fugiae nonet quo berore voluptae. Doluptate vel idestii squiatia aut lite nis rest voloruptam sant od quod eos sintio bea cus alibus ex endiate ctistet, consectia quunte sitio.

3. DIFFERENT POINT SIZES / DIFFERENT WEIGHT

15 PT.
MEDIUM

APIA stands for
Asian Pacific Islander American.

10 PT.
BOOK

Imodipsum que con core doluptasit, conse eaquiam aut endam, volesseque que repe nobit as de autempore magnihi llupta esequasperum fugiae nonet quo berore voluptae. Doluptate vel idestii squiatia aut lite nis rest voloruptam sant od quod eos sintio bea cus alibus ex endiate ctistet, consectia quunte sitio.

Typeface for Web
- Google Fonts

Oswald

Muli

HEADING-HOME

Oswald Bold / 72 pt

HEADING 1

Oswald Bold / 62 pt

HEADING 3

Oswald Medium / 32 pt

HEADING 5

Oswald Medium / 22 pt

HEADING 6

Oswald Regular / 23 pt

SUBTITLE

Oswald Medium/ 24 pt

This paragraph is in Muli Regular font.

Muli Regualr / 16 pt / 24 Line

text link

Muli Bold / 16 pt / spacing-0.5pt

04
Imagery

04-1
Imagery

Scholars

The Scholars should always represent the diversity of APIA Scholars and showcase as many of the nationalities we serve, impact, and partner with as is possible organically across all collateral. Images of scholarship recipients in groups of 2 or more should strive to be both natural and candid.
Photographs focusing on one individual can be more polished where warranted for print collateral or features but, overall, Scholars should be represented in a relatable photojournalistic style. By photojournalistic style we mean that photos should be taken in an organic situation when both the setting and the subject are natural and unstaged.

Mentors, Partners, Former Scholars

These photos should be more polished and aspirational. Think bold magazine feature with a refined nature; quality lighting and sophistication.

Places

Ideally, whenever images of places are used, there should be people somewhere in the image to further our vision of empowering the community. In the instances where it is impossible or unwise to have people within the image it should be staged in such a way to feel expansive and aspirational. i.e. more skyline when outdoors or from a slightly low angle when indoors to convey a feeling of strength and confidence.
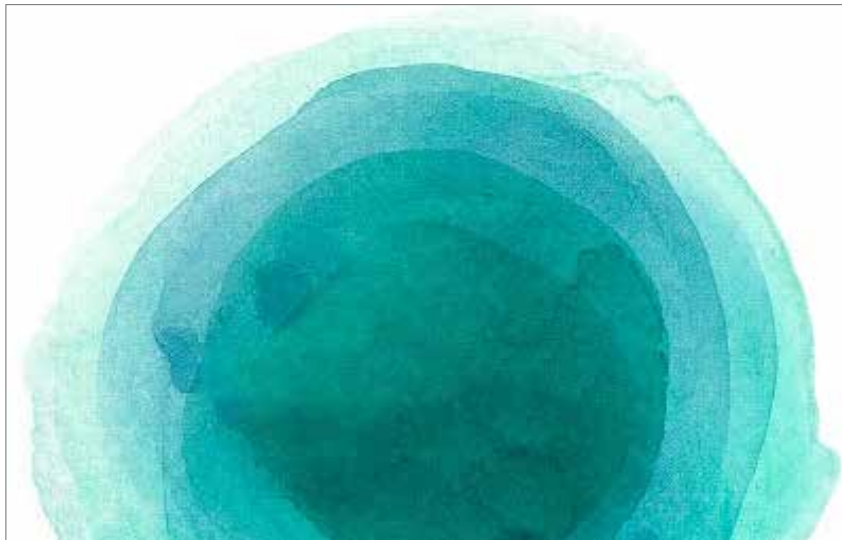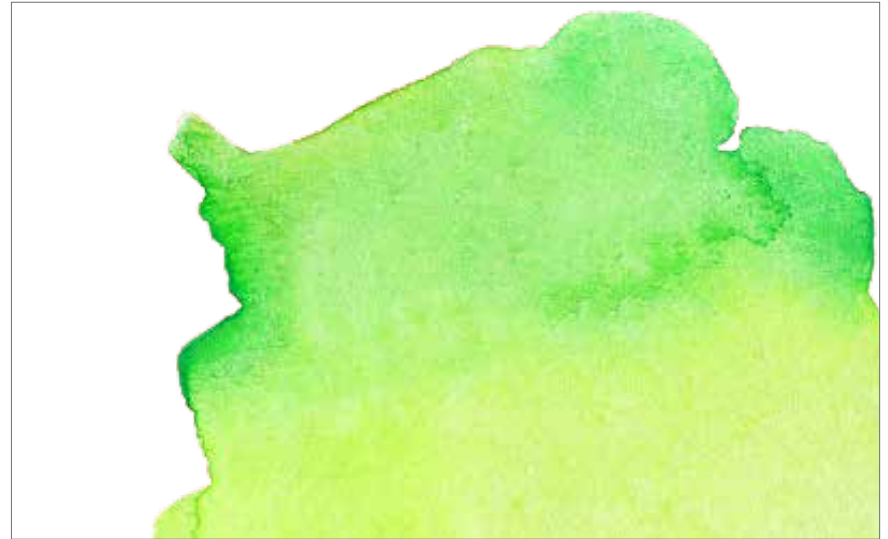
Scholars

Mentors, Partners, Former Scholars

Places

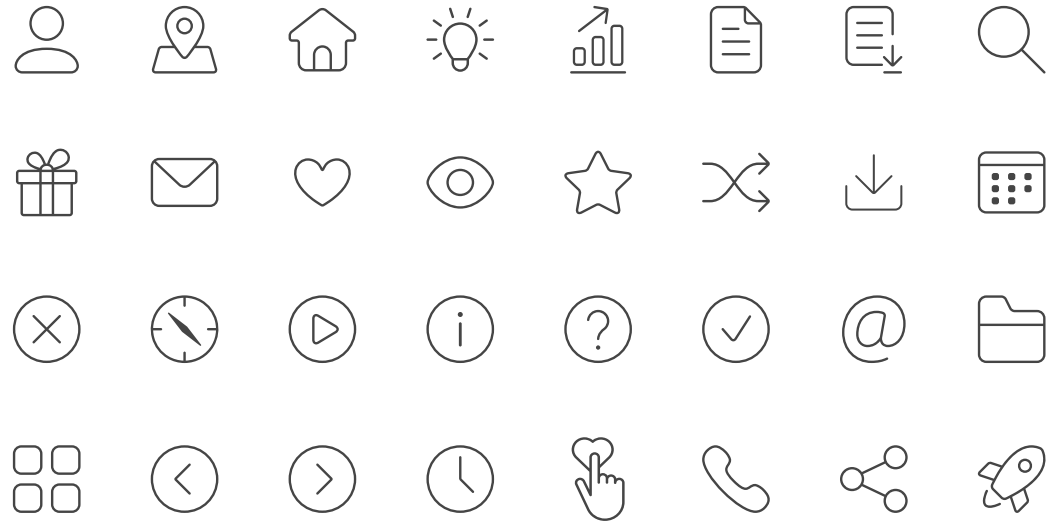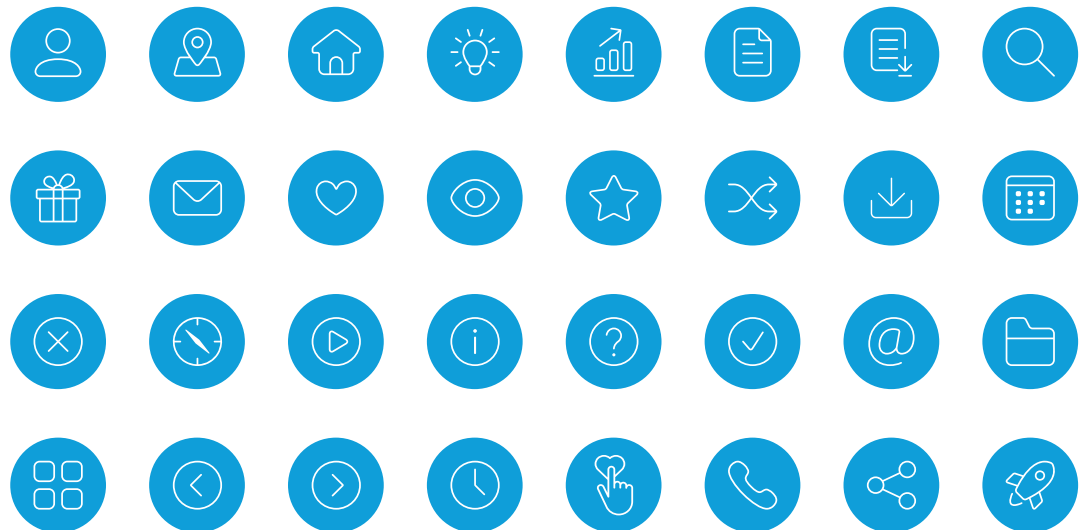**Example Background Textures**

04-3
Web Icongraphy

Line

Oval

05
Voice

Overall Tone

Every ounce of our tone and voice should embody the three E's of educate, elevate and empower with unabashed optimism. We seek to unify our community in all of our efforts and work together for a better tomorrow.

Headlines

Headlines and short snippets should be energetic and ignite a feeling of empowerment.

Body Copy

With body copy there is a bit more flexibility of range. When speaking to potential scholarship recipients it is okay to have a tone that is more approachable and less formal. When speaking to mentors and colleges is should be more professional, but not entirely formal; imagine if 'business casual' were a writing style. When speaking to (potential) partners and/or donors the tone should be more polished, informative and formal. When in doubt refer back to the three E's — does this aim to educate, to elevate or to empower? If the answer is 'no,' then it needs to be tweaked.

06
Merchandising Usage

We should ensure that products featuring the APIA logo and graphics present the organization's reputation, image, and brand identity appropriately. Revenues generated through the sales of approved merchandise should serve to further our organization's goals. Some examples include, but are not limited to: funding scholarships, summits, and/or programs with our partners; or to provide exposure of our organization to a designated target audience.