

History and *Banners*

History

The Association of Alumni of ELISAVA was born in 2003 with the name of Elisava Professionals (EP), a non-profit organization, the result of the commitment and effort of a group of students and former students with the desire to disseminate and promote identity and the values of the people who make up the ELISAVA community. Elisava Professionals, always committed to human development, the continuous dialogue between professionals of the industry, socialization and the promotion of our professionals, has managed to create the necessary spirit to start a new stage within the Association.

Banners

The corporate identity of Elisava Alumni has been designed by the former student Albert Ibanyez and is based on the historical origins of the name Elisava. Albert's proposal was the winner of the contest organized by the Association in 2012, coinciding with its name change.



HISTORY

- + In the Standard of Saint Ot of the 12th century, one of the first Catalan women's brands appeared: "Elisava me fecit" (Elisava made me).
- + In each of the stripes hanging from the banner stands a female figure. The figures at the ends hold a book in the left hand, while the central figure carries an unidentifiable object. Everything indicates that the central figure identifies the same Elisava, who ordered the embroidery of the banner, and the portraits of the lateral stripes represent the other two donors. For this reason it could be that the name of Elisava was that of the donor of the banner instead of that of the embroiderer.
- + The act of representing the Association with a banner aims to generate a sense of community. The slogan "Elisava made me" refers to the designs of the former students, showing the subsequence and professionalization of their work, in the same way that Elisava did. For this reason, the flag has been chosen as a representation of the ELISAVA Alumni Association.

Imagotype



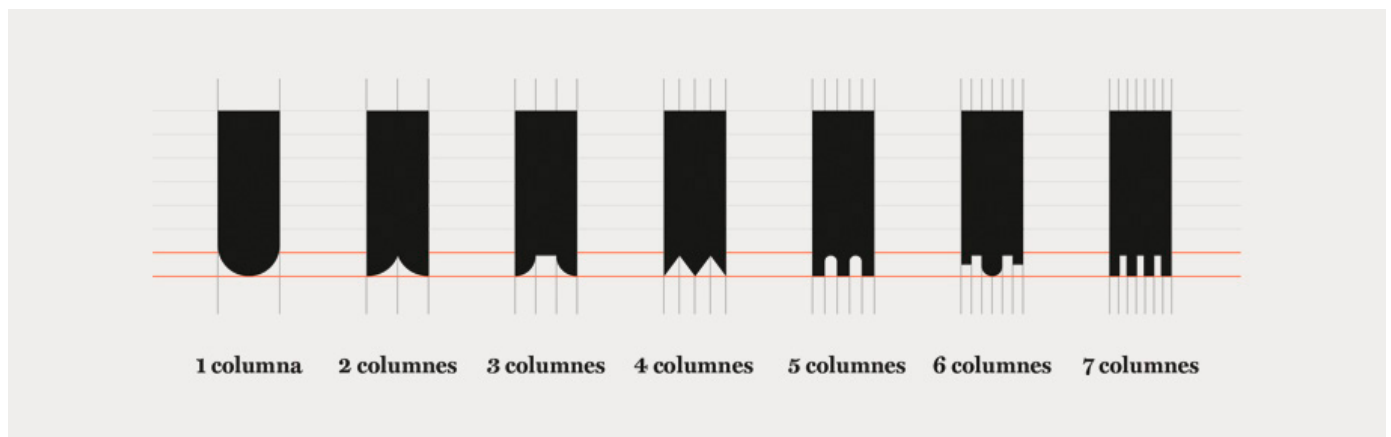
- + The imagotype is formed by a symbol that refers to the banner where the name of Elisava appears. In each promotion the standard and the colour that identifies the banner vary.
- + The partners of Elisava Alumni are the Alumni Bold. This name relates them to the world of graphic design, creating a play on words with terms as popular as gold or premium.
- + For the design of the logo, the text type Miller Text Bold, Regular & Italic has been used. The use of the Miller connotes a historical tradition equivalent to ELISAVA's one, for its morphology between the ancient and modern serifs. Since it is a totally different typeface to the corporate ones of ELISAVA (Foundry Gridnik and Akzidenz Grotesk) it does not rival them and, therefore, makes the two brands complement each other

GENERIC VARIATIONS



There are three generic variations of the black and white imagotype, used when they are not directly related to a promotion.

CREATION OF NEW BANNERS



The banners are formed according to the number of columns and with simple geometric elements. You can also create new banners from the merger of existing ones. The lower part can be modified and integrates a proportion that always preserves the imago type, coinciding with the end of the logo.

ASSIGNMENT OF COLORS ACCORDING TO THE PROMOTIONS

Each promotion will have a proper colour and a banner. Each year you can choose the standard by voting or according to the representative criteria of each promotion.

 1961 C.1 M.46 Y.12 K.0 R.241 G.167 B.185	 1962 C.49 M.2 Y.35 K.0 R.144 G.200 B.179	 1963 C.4 M.27 Y.57 K.0 R.243 G.195 B.123	 1964 C.42 M.25 Y.0 K.0 R.160 G.180 B.218	 1965 C.27 M.2 Y.53 K.0 R.203 G.218 B.145
 1966 C.9 M.44 Y.3 K.0 R.228 G.168 B.197	 1967 C.13 M.20 Y.57 K.2 R.226 G.199 B.127	 1968 C.48 M.0 Y.22 K.0 R.144 G.206 B.204	 1969 C.44 M.0 Y.41 K.0 R.159 G.207 B.170	 1970 C.10 M.11 Y.61 K.0 R.237 G.218 B.124
 1971 C.23 M.37 Y.0 K.0 R.202 G.174 B.208	 1972 C.4 M.42 Y.30 K.0 R.238 G.171 B.161	 1973 C.33 M.22 Y.21 K.3 R.181 G.186 B.187	 1974 C.30 M.0 Y.57 K.0 R.198 G.217 B.136	 1975 C.7 M.44 Y.17 K.0 R.231 G.166 B.178
 1976 C.28 M.16 Y.27 K.2 R.193 G.199 B.186	 1977 C.1 M.37 Y.32 K.0 R.244 G.182 B.163	 1978 C.51 M.0 Y.11 K.0 R.130 G.205 B.223	 1979 C.5 M.41 Y.16 K.0 R.236 G.174 B.183	 1980 C.29 M.0 Y.67 K.0 R.200 G.216 B.113



1981

c.47 m.0 y.27 k.0
r.148 g.206 b.196



1982

c.6 m.44 y.0 k.0
r.233 g.169 b.201



1983

c.43 m.13 y.0 k.0
r.157 g.197 b.230



1984

c.23 m.0 y.67 k.0
r.215 g.222 b.112



1985

c.51 m.0 y.24 k.0
r.135 g.203 b.199



1986

c.2 m.10 y.61 k.5
r.244 g.217 b.119



1987

c.40 m.2 y.59 k.0
r.172 g.204 b.130



1988

c.34 m.26 y.20 k.3
r.179 g.179 b.185



1989

c.8 m.36 y.37 k.1
r.231 g.179 b.154



1990

c.6 m.15 y.64 k.0
r.244 g.213 b.114



1991

c.4 m.45 y.16 k.0
r.236 g.166 b.178



1992

c.50 m.0 y.25 k.0
r.137 g.203 b.199



1993

c.18 m.46 y.0 k.0
r.210 g.159 b.196



1994

c.53 m.0 y.43 k.0
r.134 g.198 b.165



1995

c.0 m.49 y.0 k.0
r.241 g.162 b.195



1996

c.29 m.0 y.71 k.0
r.202 g.215 b.104



1997

c.48 m.0 y.22 k.0
r.144 g.206 b.203



1998

c.2 m.45 y.19 k.0
r.240 g.167 b.174



1999

c.35 m.21 y.27 k.0
r.180 g.188 b.182



2000

c.13 m.0 y.73 k.0
r.236 g.229 b.94



2001

C.39 M.16 Y.7 K.8
R.158 G.184 B.205



2002

C.23 M.0 Y.71 K.0
R.215 G.221 B.102



2003

C.23 M.0 Y.71 K.0
R.215 G.221 B.102



2004

C.2 M.39 Y.38 K.0
R.242 G.177 B.152



2005

C.25 M.30 Y.11 K.0
R.199 G.183 B.200



2006

C.7 M.17 Y.61 K.0
R.240 G.209 B.120



2007

C.49 M.8 Y.11 K.0
R.140 G.196 B.216



2008

C.6 M.49 Y.0 K.0
R.231 G.158 B.193



2009

C.46 M.0 Y.50 K.0
R.155 G.203 B.151



2010

C.5 M.55 Y.0 K.0
R.232 G.146 B.186



2011

C.7 M.10 Y.67 K.0
R.244 G.221 B.107



2012

C.52 M.0 Y.23 K.0
R.131 G.202 B.202



2013

C.4 M.46 Y.28 K.0
R.235 G.155 B.155



2014

C.33 M.0 Y.64 K.0
R.167 G.207 B.107



2015

C.4 M.38 Y.75 K.0
R.231 G.150 B.65