Branding Guidelines

The Basics

BRAND SIGNATURES

BRANDMARK

The brandmark is the portion of the visual
identity that can be used as a free-standing
graphic element without the logotype.
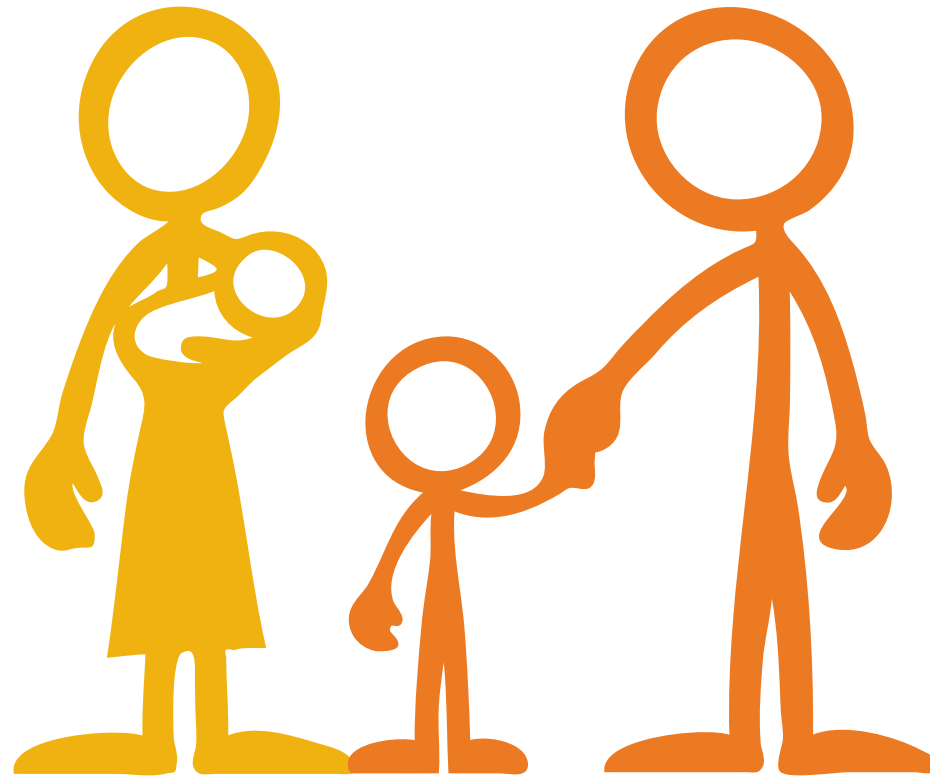
LOGOTYPE

The Logotype is the portion of the visual identity that displays the organization's name without the logo. The logotype is a unique and custom typographic signature and cannot be replaced with a standard font.
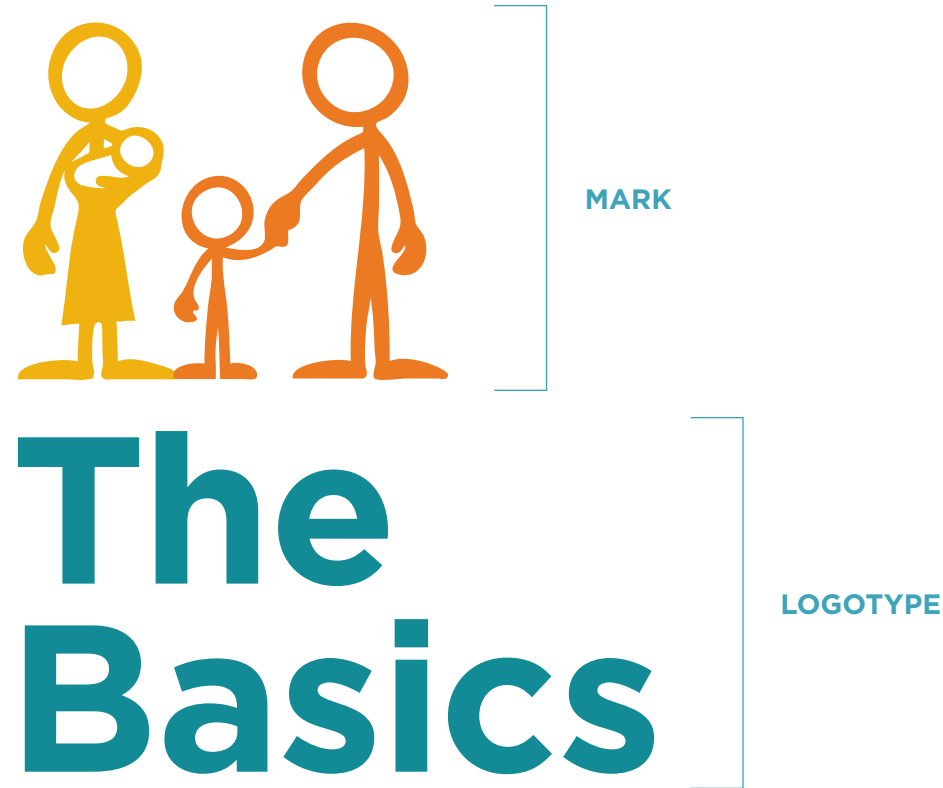
The Basics

The Basics

SIGNATURE
HORIZONTAL

Brand signatures are the most prominent and important expression of the brand. It is vitally important to use them correctly and consistently. Each signature is a piece of custom-designed artwork. For every signature, use only approved artwork.

MARK

LOGOTYPE

The Basics

SIGNATURE
VERTICAL

Brand signatures are the most prominent and important expression of the brand. It is vitally important to use them correctly and consistently. Each signature is a piece of custom-designed artwork. For every signature, use only approved artwork.
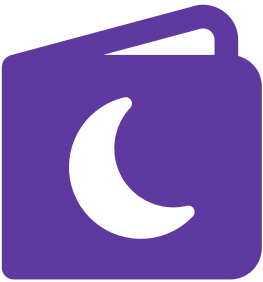
MARK

The Basics

LOGOTYPE

ICONOGRAPHY

Brand iconography are supporting graphical elements, representing each of the five Basics. Each signature is a piece of custom-designed artwork. For each icon, use only approved artwork.
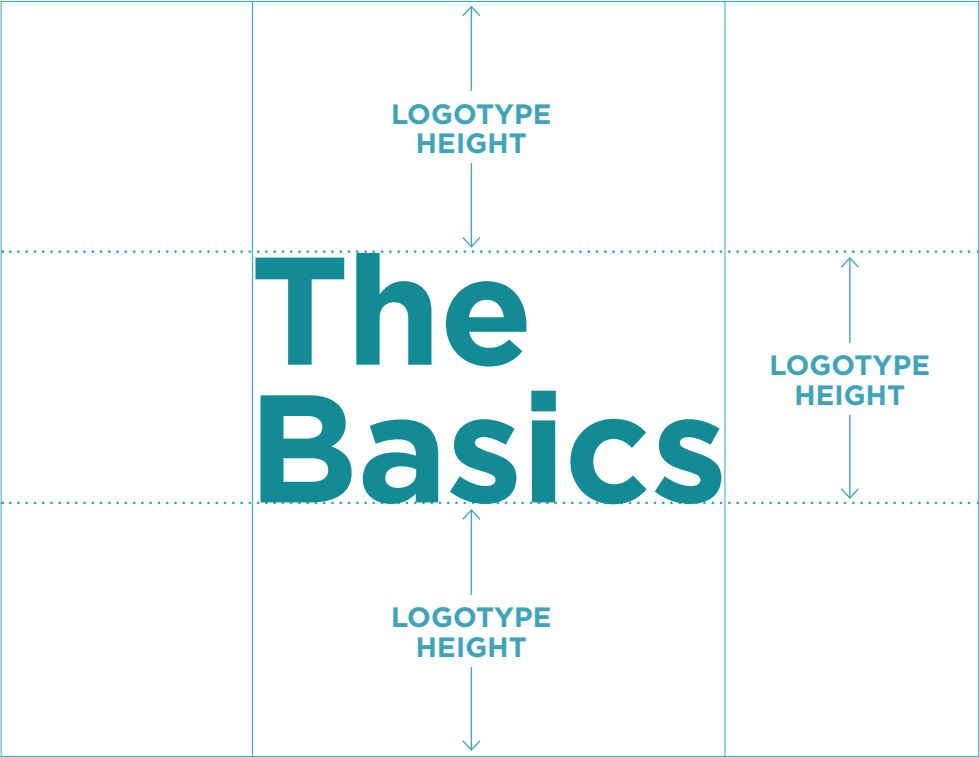
LOGO USE

CLEAR SPACE
LOGOTYPE

Clear space is required to ensure brand visibility and impact. Maintaining the appropriate clear space surrounding the logotype ensures the brand appears unobstructed and distinctly separate from other graphic elements in close proximity.

Clear space is derived from the height of the logotype. A clear space amount of 1x the logotype height should exist between the logotype and other graphic elements or logos.

LOGOTYPE HEIGHT

LOGOTYPE HEIGHT

LOGOTYPE HEIGHT

The Basics

CLEAR SPACE
SIGNATURES

Clear space is required to ensure brand visibility and impact. Maintaining the appropriate clear space surrounding the signatures ensures the brand appears unobstructed and distinctly separate from other graphic elements in close proximity.
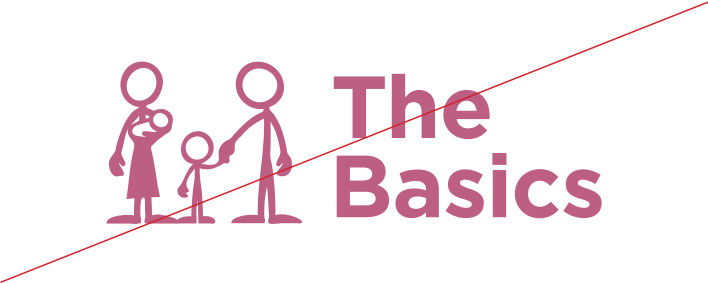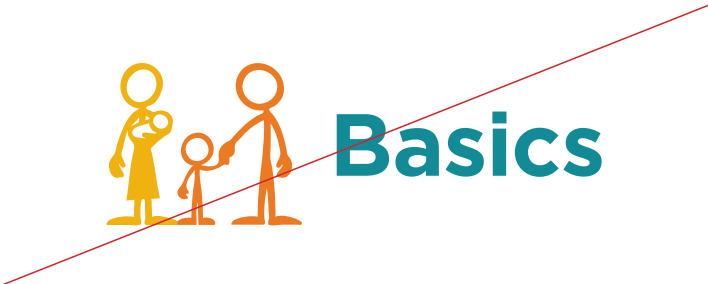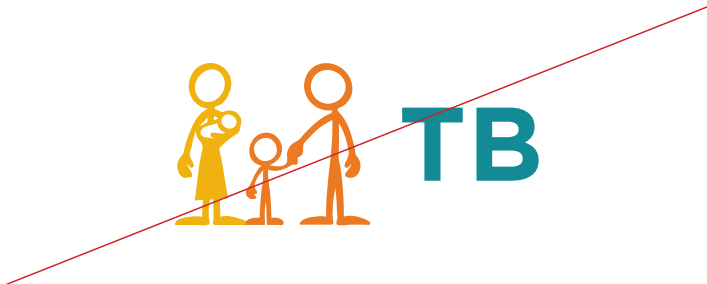
Clear space is derived from the height of the brand signature. A clear space amount of 1x the signature height should exist between other graphic elements or logos.

SIGNATURE HEIGHT

SIGNATURE HEIGHT

SIGNATURE HEIGHT

The Basics
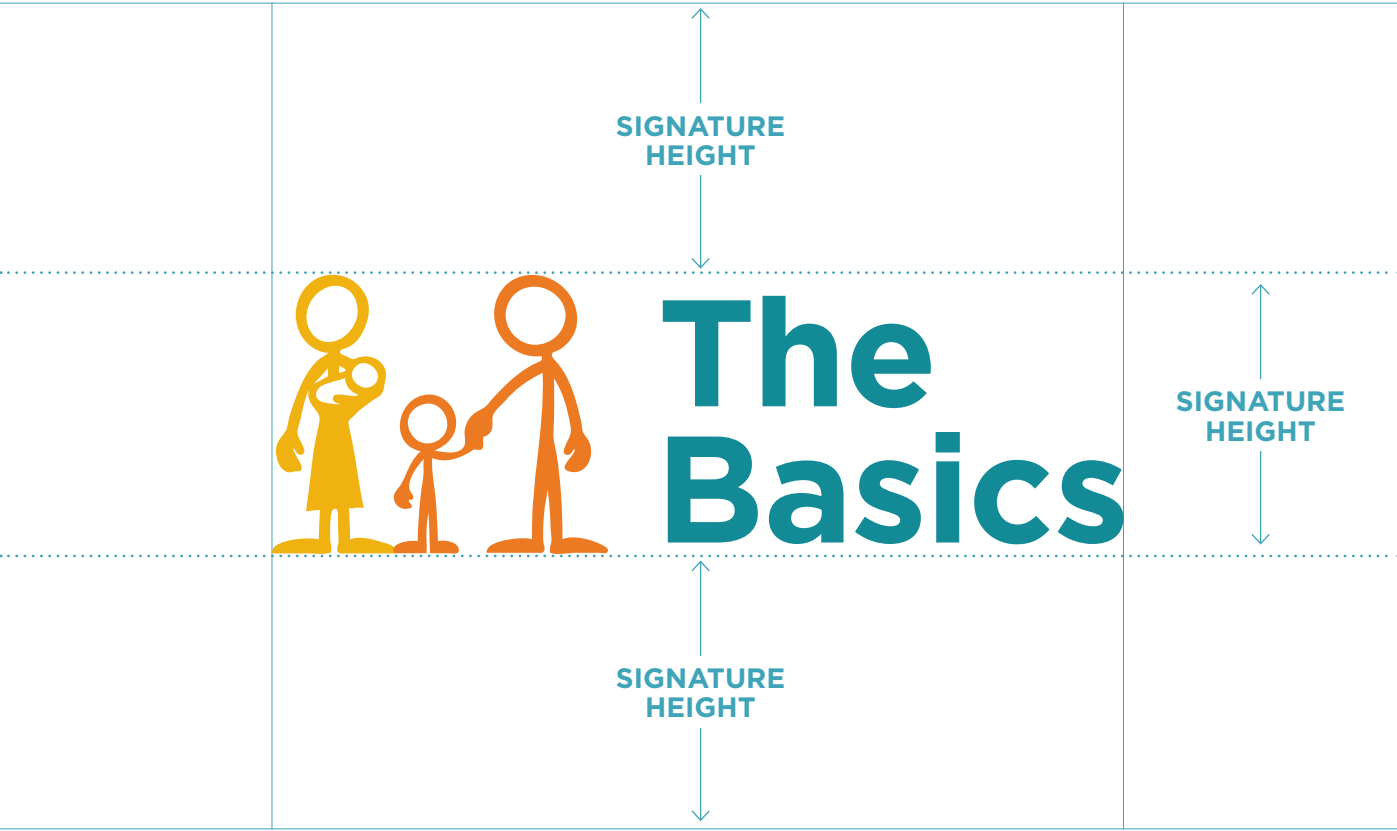
UNACCEPTABLE USE

To maintain consistency in brand application, brandmarks, logotype, and signatures must only be used as provided and documented. No branding assets should be redrawn, recreated, or altered in terms of its appearance, components, colors, proportions, or any other property:

1. Do not rotate branding assets, or display on an angle.
2. Never apply effects to branding assets, such as drop shadows, glows, or emboss.
3. Do not stretch or skew branding assets.
4. Do not alter the proportions of the brandmarks or logotype in the brand signature lockups.
5. Never change the color of the branding assets other than as documented in this guide.
6. Do not alter the arrangement of the brand signatures.
7. Never remove portions of the logotype.
8. Do not display an acronym in place of the logotype in brand signatures.

GREYSCALE

Solid greyscale versions of the brand signatures can be used when color printing is unavailable, such as newsprint, or similar low-fidelity situations.

REVERSED

Reversed versions of the brand signatures can be used when applied on a dark background.

CHAPTER BRANDING
HORIZONTAL

All chapters of The Basics follow a preferred signature configuration template, both horizontal and vertical. All chapter sub-brands must be created only using this signature template.
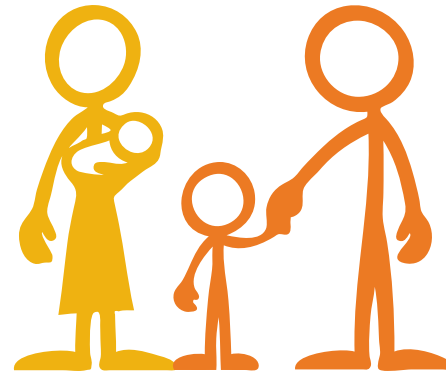
Boston
Basics

CHAPTER BRANDING
VERTICAL

All chapters of The Basics follow a preferred signature configuration template, both horizontal and vertical. All chapter sub-brands must be created only using this signature template.

Boston
Basics

COBRANDING

Cobranding demonstrates a partnership between The Basics and another organization. When cobranding, The Basics lends its credibility to a smaller brand—or benefits from the credibility of a larger one.
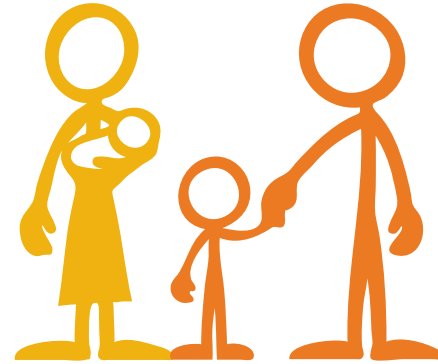
In horizontal arrangements, a clear space amount of 1.5x the signature height should exist between the brand signature and the third party brand lockup.

In vertical arrangements, a clear space amount of 1x the signature height should exist between the brand signature and the third party brand lockup.

SIGNATURE HEIGHT

Boston Basics

External University

1.5X SIGNATURE HEIGHT

SIGNATURE HEIGHT

Boston Basics

1X SIGNATURE HEIGHT

External University
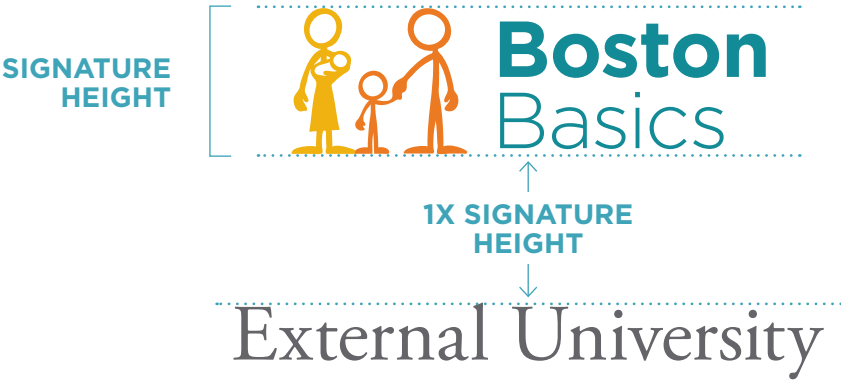
COLOR

SIGNATURE COLORS

Colors are a distinct and crucial part of the visual identity. When applied consistently, colors combined with brand signatures and supporting visual assets provide a strong visual link across various touchpoints and communications, effectively positioning the brand in the marketplace. No colors other than the hues specified in this guide may be used.

It is important to render brand colors accurately. This can pose a significant challenge when working with vendors in various mediums. Different means are used for reproducing colors such as on a mug, delivery vehicle, or banner. You should request that the color accuracy reference be the Pantone system with official "PMS" values.

A designer should never change the brand-mark, logotype, or brand signature colors by designating an alternate color in a different shade or tint.

Boston
Basics

PMS
124

PMS
716

PMS
321

ICON COLORS

Colors are a distinct and crucial part of the visual identity. When applied consistently, colors combined with brand signatures and supporting visual assets provide a strong visual link across various touchpoints and communications, effectively positioning the brand in the marketplace. No colors other than the hues specified in this guide may be used.

It is important to render brand colors accurately. This can pose a significant challenge when working with vendors in various mediums. Different means are used for reproducing colors such as on a mug, delivery vehicle, or banner. You should request that the color accuracy reference be the Pantone system with official "PMS" values.

A designer should never change the brand-mark, logotype, or brand signature colors by designating an alternate color in a different shade or tint.

PMS
1797

PMS
144

PMS
7496

PMS
320

PMS
266

COLOR
SPECIFICATIONS
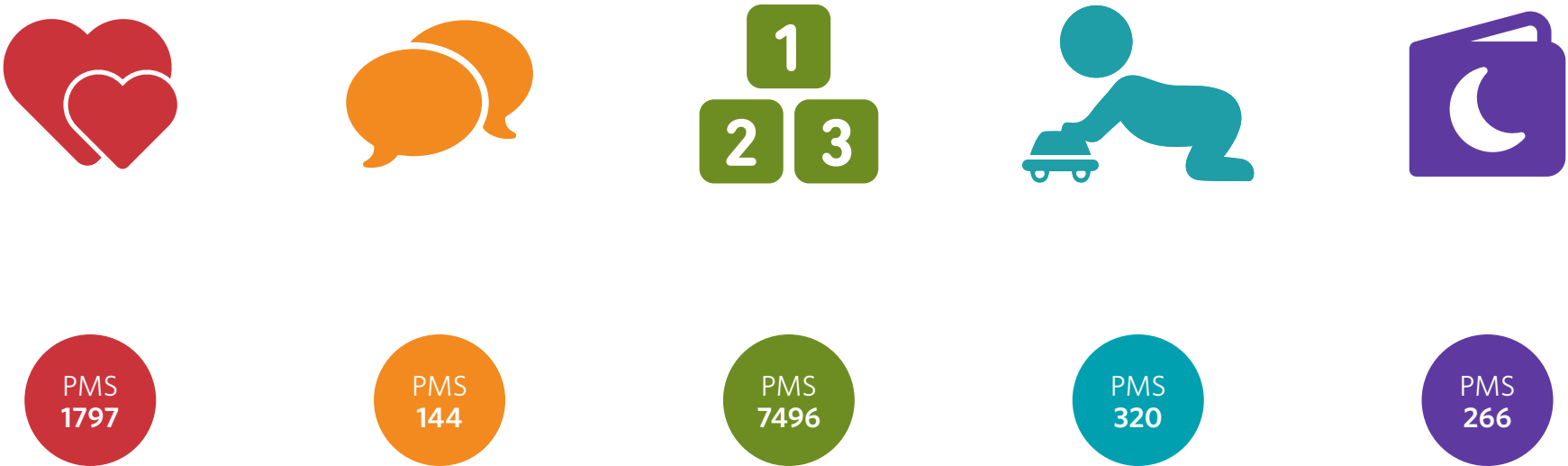
Colors are a distinct and crucial part of the visual identity. When applied consistently, colors combined with brand signatures and supporting visual assets provide a strong visual link across various touchpoints and communications, effectively positioning the brand in the marketplace. No colors other than the hues specified in this guide may be used.

It is important to render brand colors accurately. This can pose a significant challenge when working with vendors in various mediums. Different means are used for reproducing colors such as on a mug, delivery vehicle, or banner. You should request that the color accuracy reference be the Pantone system with official "PMS" values.

A designer should never change the brand-mark, logotype, or brand signature colors by designating an alternate color in a different shade or tint.

PMS 124
Print:	C:0 / M:28 / Y:100 / K:6
Digital:	R:238 / G:177 / B:17
HEX:	EEB111

PMS 716
Print:	C:4 / M:64 / Y:100 / K:0
Digital:	R:235 / G:121 / B:36
HEX:	EA7923

PMS 144
Print:	C:0 / M:43 / Y:90 / K:100
Digital:	R:243 / G:138 / B:0
HEX:	F38A00

PMS 321
Print:	C:84 / M:29 / Y:38 / K:3
Digital:	R:3 / G:138 / B:150
HEX:	028995

PMS 320
Print:	C:100 / M:0 / Y:31 / K:7
Digital:	R:0 / G:160 / B:175
HEX:	00A0AF

PMS 266
Print:	C:79 / M:90 / Y:0 / K:0
Digital:	R:90 / G:63 / B:153
HEX:	5A3F98

PMS 1797
Print:	C:1 / M:87 / Y:89 / K:4
Digital:	R:203 / G:51 / B:59
HEX:	CB333B

PMS 7496
Print:	C:35 / M:5 / Y:95 / K:36
Digital:	R:86 / G:108 / B:17
HEX:	566C11

TYPOGRAPHY

BRAND TYPEFACES

The Basics' typefaces fit a variety of needs for both digital and print environments. These typefaces are required for use and complement the brand signatures. Each family of fonts has a large range of weights and style options, including light, medium, bold, and italics.

The range of these typefaces allows for design flexibility so that chapters can create a distinctive look for their own marketing purposes. At the same time, consistent use will ensure that all communications originating from The Basics has a professional and unified appearance.

A Word about Accessibility

The Basics' typefaces were chosen while keeping in mind accessibility for people with visual impairments.

Accessible text can be read out loud by text-to-speech software or translated into braille. Images of text are not accessible unless OCR (Optical Character Recognition) is enabled, which can be read by adaptive technology

Gotham

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Whitney

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

GOTHAM

Gotham is a versatile sans serif font that is characterized by open geometric letterforms. Gotham is available in a variety of weights from Extra Light to Black. It is especially suitable for short text, headlines, and pull quotes.

The wide letter forms of this font make it a good choice for informal communications. Gotham pairs well with Whitney.

Substitute Font

If Gotham is unavailable for use, Montserrat may be used in its place. Montserrat is a free font availible for download from Google:

https://fonts.google.com/specimen/Montserrat

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

GOTHAM LIGHT

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

GOTHAM BOOK ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

GOTHAM MEDIUM

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

GOTHAM BOLD

Light
Light Italic
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

WHITNEY

Typefaces for brochures need to be narrow enough to work in crowded environments, yet legible enough to encourage extended reading. But typefaces designed for wayfinding programs need to be open enough to be legible at a distance.

Whitney bridges this divide in a single design. Its compact forms and broad x-height use space efficiently, and its ample counters and open shapes make it clear under any circumstances. And Whitney's extensive language support, covering more than 200 languages worldwide, has made it a mainstay for localized typography.

Substitute Font

If Whitney is unavailable for use, Open Sans may be used in its place. Open Sans is a free font availible for download from Google:

https://fonts.google.com/specimen/Open+Sans

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

WHITNEY LIGHT

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

WHITNEY LIGHT ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

WHITNEY MEDIUM

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

WHITNEY BOLD

Light
Light Italic
Book
Book Italic
Medium
Medium Italic
Semibold
Semibold Italic
Bold
Bold Italic

OFFICE TEMPLATE TYPEFACES

If Gotham or Whitney are unavailable for use, Verdana and Calibri can be used in place as lowest common denominator options.

Verdana

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Calibri

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

VERDANA

Verdana is a humanist sans-serif typeface designed by Matthew Carter for Microsoft Corporation, with hand-hinting done by Thomas Rickner, then at Monotype.

Verdana was designed to be readable at small sizes on the low-resolution computer screens of the period. Like many designs of this type, Verdana has a large x-height (tall lower-case characters), with wider proportions and loose letter-spacing than on print-orientated designs like Helvetica.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

VERDANA REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

VERDANA REGULAR ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

VERDANA BOLD

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

VERDANA BOLD ITALIC

Regular
Regular Italic
Bold
Bold Italic

CALIBRI

Calibri is part of the ClearType Font Collection, a suite of fonts from various designers released with Windows Vista. In Office 2007, it replaced Times New Roman as the default typeface in Word and replaced Arial as the default in PowerPoint, Excel, Outlook, and WordPad.

Calibri features subtly rounded stems and corners that are visible at larger sizes. Its sloped form is a "true italic" with handwriting influences, which are common in modern sans-serif typefaces.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

CALIBRI REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

CALIBRI REGULAR ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

CALIBRI BOLD

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

CALIBRI BOLD ITALIC

Regular
Regular Italic
Bold
Bold Italic