MMC MarymountManhattan

**BRAND**
GUIDE
LINES

# INTRODUCTION

The objective of these guidelines is to help us clearly present our brand in every communication we create. By applying these guidelines and using the toolkit, we can keep our communications consistent and recognizable as a unified MMC brand.

As our brand grows and our toolkit expands, we'll continue to refine and enhance this document so that the MMC brand stays fresh, vibrant, and compelling.

These guidelines include **Logo**, **Color**, and **Typography**. If you have further questions regarding messaging, voice and tone, photography, or other graphic elements when presenting the MMC brand, please reach out to the Communications team in the Office of Institutional Advancement.

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# CONTENTS

LOGO

# COLLEGE LOGO

## PRIMARY

### STACKED

Use the stacked version in external communications when there might be confusion on what MMC is. Also use this version when horizontal space is limited.

### HORIZONTAL

Use the horizontal version when there is proper context that MMC is a college and space is limited vertically.

## SECONDARY

### BADGE

For use in on-campus signage or when space is very limited. Please use sparingly.

# COLLEGE LOGO
## Color and usage

**FULL-COLOR**
The primary format is full-color, and should be used wherever possible.

**ONE-COLOR BLACK**
For monochromatic applications, the logo should be set in black.

**ONE-COLOR WHITE**
Where production only allows for a single color, the logo should be reversed out in white. You may also use the one-color white logo on top of busy or photographic backgrounds.

# COLLEGE LOGO
## Legibility

To promote the best legibility and prominence of the logo, follow the guidelines illustrated here.



2 inches



0.5 inch

0.5 inch
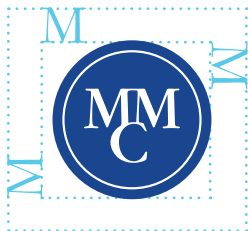
### CLEAR ZONES

The clear zone is the height of one "M" letterform in the word "Marymount" or "Manhattan"  (not the MMC lockup). It measures negative space around the logo in relation to text, photos, illustrations, or other visual elements.

### MINIMUM SIZE

The minimum size allowed for use is 2 inches wide (for the stacked logo) or 0.5 inch tall (for the horizontal logo). If you have a project in which the logo might be used effectively at a smaller size, you must obtain resized art and approval from the communications department.

# COLLEGE LOGO
## Practices to avoid

Do not redraw, modify, or embellish the logo in any way.
This includes computer manipulations and animations.

When using the logo over complex backgrounds, you should place it
within a simple single-color shape like a rectangle, or use the all-white logo.

**DON'T**
detach or remove any
elements of the logo.



**DON'T**
add extra elements to
the logo.



**DON'T**
crop the logo.



**DON'T**
outline the logo.



**DON'T**
stretch, skew or bend the
logo in any way.



**DON'T**
use drop shadows or other
visual effects.



**DON'T**
use any colors other than those
specified in this document.



**DON'T**
rotate the logo.



**IT'S OKAY**
for the time being to continue using up stock
letterhead, swag, etc. with the most recent logo.



**HOWEVER, DON'T**
use any older versions of the logo.

# COLLEGE SEAL

The official college seal (shown below) represents our values and tradition. Great care and purpose should be exercised in applying this mark to any communication. It should only be used on official documentation as approved by the Office of the President.

COLOR

# OUR COLOR PALETTE

Our colors say a lot about who we are. They speak to our vibrant approach to education. When we vary the combination's of the colors we use, we can shift the tone of our communications for different audiences. It's important to note that our palette correlates strongly to our campaign colors.

## PRIMARY

| (25%) PANTONE 3105 C | PANTONE 305 C | PANTONE 286 C |
|---|---|---|
| COATED | COATED | COATED |
| C 44 | C 54 | C 100 |
| M 0 | M 0 | M 75 |
| Y 11 | Y 6 | Y 0 |
| K 0 | K 0 | K 0 |
| DIGITAL | DIGITAL | DIGITAL |
| R 217 | R 89 | R 0 |
| G 244 | G 203 | G 51 |
| B 247 | B 232 | B 160 |
| HEX #D9F4F7 | HEX #59CBE8 | HEX #0033A0 |

## SECONDARY

| PANTONE 655 C | COATED | DIGITAL | HEX #002453 |
|---|---|---|---|
| | C 100 | R 0 | |
| | M 79 | G 36 | |
| | Y 012 | B 83 | |
| | K 59 | | |

| PANTONE Rhodamine Red C | COATED | DIGITAL | HEX #E72C95 |
|---|---|---|---|
| | C 9 | R 231 | |
| | M 87 | G 44 | |
| | Y 0 | B 149 | |
| | K 0 | | |

| PANTONE 151 C | PANTONE 804 C | PANTONE 388 C | PANTONE 386 C |
|---|---|---|---|
| COATED | COATED | COATED | COATED |
| C 0 | C 0 | C 15 | C 9 |
| M 60 | M 41 | M 0 | M 0 |
| Y 100 | Y 78 | Y 80 | Y 66 |
| K 0 | K 0 | K 0 | K 0 |
| DIGITAL | DIGITAL | DIGITAL | DIGITAL |
| R 255 | R 255 | R 224 | R 233 |
| G 130 | G 170 | G 231 | G 236 |
| B 0 | B 77 | B 33 | B 107 |
| HEX #FF8200 | HEX #FFAA4F | HEX#E0E721 | HEX#FFFF66 |

## NOTE

Limit the use of this gray unless the two-color logo is used and tertiary copy.

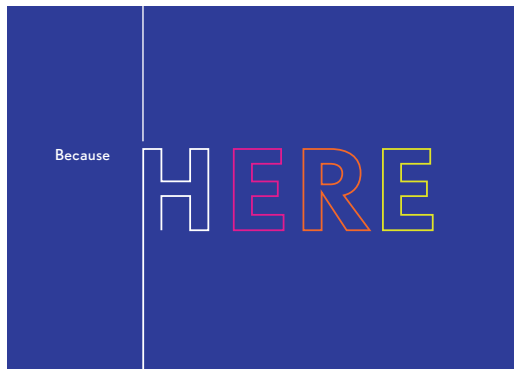| PANTONE Cool Gray 9 C | COATED | DIGITAL | HEX #666666 |
|---|---|---|---|
| | C 30 | R 117 | |
| | M 22 | G 120 | |
| | Y 17 | B 123 | |
| | K 57 | | |

# COLOR
# USAGE TIPS



## 1

Use secondary colors to differentiate multiple sections or tabs.



## 2

Use a primary color as the dominant element, with a secondary as an accent.



## 3

In type-driven layouts, add energy by breaking shorter words up with colors from the secondary palette.

# TYPOGRAPHY

# FONTS

These brand campaign fonts are used for consistency across official college marketing materials.
If you have questions about fonts, please contact the Communications team (page 1).

## NOTE

When it's used thoughtfully, typography becomes a powerful tool to underscore or add visual meaning to our messages.

## PRIMARY

Uses: Headlines and graphic callouts

# DTL NOBEL T

| type specimen | weights |
|---|---|
| **ABCDEFGHIJKLMN OPQRSTUVWXYZ** ABCDEFGHIJKLMN OPQRSTUVWXYZ **abcdefghijklmnopq rstuvwxyz 1234567890?!.,** abcdefghijklmnopq rstuvwxyz 1234567890?!., | primary **Bold** secondary **Regular** Light |

## SECONDARY

Uses: Body copy, captions, and quotes

## Freight Sans Pro

| type specimen | weights |
|---|---|
| **ABCDEFGHIJKLM NOPQRSTUVWXYZ** abcdefghijklmnopqrst uvwxyz 1234567890?!., | primary Book *Book Italic* secondary Medium **Bold** |

## Freight Text Pro

Uses: More formal communications

| type specimen | weights |
|---|---|
| **ABCDEFGHIJKLM NOPQRSTUVWXYZ** abcdefghijklmnopqrst uvwxyz 1234567890?!., | primary Book *Book Italic* secondary **Semibold** **Bold** |

# PC ALTERNATIVE
## General users

For general use in Microsoft Word, PowerPoint, etc.,
please use the substitute font family listed here.

### SUBSTITUTE SANS

Uses: Bold for headlines and graphic callouts;
Regular for body copy.

## Arial

| type specimen | weights |
|---|---|
| ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrst uvwxyz 1234567890?!., | Regular *Italic* **Bold** ***Bold Italic*** |

# HOW TO USE OUR FONTS

Using type thoughtfully is crucial to making our designs look professional. Follow these tips to make sure our typography is consistent.

## LEADING

Line spacing, called leading, is critical to setting professional-looking type that's easy to read. Leading should be set tight, but not too tight. With our typefaces, text generally looks best with leading set slightly looser than the default.

A good rule of thumb is to start with leading that's two points higher than the point size of the text. This won't always be right, but leading can be adjusted most easily from there.

## TRACKING

Correct letter spacing, called tracking, also makes the type easy to read. Outside of headlines, text should always be tracked slightly tighter than the default setting, and optical kerning should be used when it's available.

### Leading that's too loose leaves too much pause between lines.
21 pt. type / 31 pt. leading

### Leading that's too tight leaves too little pause between lines.
21 pt. type / 18 pt. leading

### When leading is correct, the reader won't even notice.
21 pt. type / 23 pt. leading

Tracking that is too loose leaves too much space between letters.
+75 tracking

Tracking that's too tight leaves too little space between letters.
–75 tracking

When tracking is correct, the reader won't even notice.
–5 tracking