



**Center for Unified Study of  
Interhemispheric Asymmetries**

**Brand Guide • December 2020**

## Welcome!

These guidelines are your introduction to how we can use CUSIA's brand identity as a thread to tie all of our work together.

If you are making anything for CUSIA – PowerPoint slides, stationary, even a swag bag – this guide will provide a solid framework to use as a starting point.

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### Know Thy Materials

We honor our work by using the correct tools for the job at hand. Understanding the differences between raster and vector files, high resolution and low resolution, and knowing which file extension you need will save you time and make your work the best it can be.

### Raster VS. Vector Files

Raster images are constructed by a series of pixels, like individual blocks, to form an image. Every photo you find online or in print is a raster image. JPEG, TIF, and PNG files are all raster image extensions.

Vector images are far more flexible. They are constructed using proportional formulas rather than pixels. EPS, AI and PDF files are perfect for creating graphics that require frequent resizing. The real beauty of vectors lies in their ability to be sized as small as a postage stamp, or large enough to fit on an 18-wheeler!

### File Extensions

A file extension, sometimes called a file suffix or a filename extension, is the group of characters after the period that makes up an entire file name. For example, the file myresearch.pdf ends in PDF, a file extension that is associated with Adobe Acrobat Reader. When you open this file, your computer sees that the file ends in a PDF extension, which it already knows should be opened by the Adobe Acrobat Reader, or any other PDF reading software on your computer.

### High Resolution Vs. Low Resolution

Higher resolution mean that there more pixels per inch (PPI) in an image, resulting in more pixel information and creating a high-quality, crisp image. Images with lower resolutions have fewer pixels, and if those few pixels get stretched to fill a space they were not originally intended to fit, they can make the image look grainy or blurry.

To make sure you are using the exact dimensions needed for the application, check out the files DPI (Dots Per Inch) or PPI (Pixels Per Inch). These units of measure are essential for determining if the density of pixels in an image is appropriate for the application you are using.

The biggest thing to note when determining what DPI or PPI you require is if you are using an image for print or web. Images displayed at 72dpi look crisp and clean on screens. This is not the case for print. Best practices for printing an image is to be no less than 300dpi.

Don't try to trick the system. A lot of magic can happen in Photoshop, but creating pixels out of thin air isn't one of them. Pulling an image off of the web and trying to get it to fit the dimensions of your print project just won't work. You will end up with a pixelated image that appears stretched and distorted.

### Raster File Extensions

#### **JPEG** – *Joint Photographic Experts Group*

JPEGs are known for their “lossy” compression, meaning that the quality of the image decreases as the file size decreases. You can use JPEGs for projects on the web, in word docs, or for projects that require printing at a high resolution.

#### **TIF** – *Tagged Image File*

TIF files use “lossless compression,” meaning the original image data is maintained no matter what. Despite TIF images’ ability to recover their quality after manipulation, avoid using this file type on the web since it can take forever to load.

#### **PNG** – *Portable Network Graphics*

PNGs are “lossless,” meaning you can edit them and not lose quality. PNGs are used in most web projects so you can save your image with more colors on a transparent background. This makes for a much sharper, web-quality image.

#### **PDF** – *Portable Document Format*

PDF treads the line between vector and raster. If a designer saves your vector logo in PDF format, you can view it without any design editing software, and they have the ability to use this file to make further manipulations. However, that is only the case if the PDF came from a vector file. A PDF containing a bunch of JPEGs would be a raster file. Most PDFs you come across in a standard office setting are raster files.

#### **PSD** – *Photoshop Document*

PSDs contain “layers” that make modifying the image much easier to handle - if you have Photoshop. This isn’t a commonly used file outside of the design field.

### Vector File Extensions

#### **EPS** – *Encapsulated Postscript*

EPS is a vector file extension that has been designed to produce high-resolution graphics for print. The EPS extension is more of a universal file type (much like the PDF) that can be used to open vector-based artwork in any design editor, not just the more common Adobe products.

#### **AI** – *Adobe Illustrator Document*

Adobe Illustrator produces vector artwork, the easiest type of file to manipulate. It can also create all of the aforementioned file types. AI files, like PSD and INDD, are work files for designers that are huge and should never be used online.

#### **INDD** – *InDesign Document*

INDDs are files that are created and saved in Adobe InDesign. InDesign is commonly used to create larger publications, such as newspapers, magazines and eBooks. INDD files are usually huge and should not be uploaded online.

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# 1 Logo Suite

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**Like a wardrobe, but for logo designs.**

Each variation of CUSIA's logo was carefully crafted to support the brand while providing enough flexibility to encompass all of the groups endeavors. There are many different variations of CUSIA's logo, so it's important to know when to use which variation, and how to avoid mistakes that could send the wrong message.



### About the logo

Inspired by NASA's 1974 logo, CUSIA's curvilinear design features a subtle abstraction of Earth's magnetosphere in the arch of the A over the blue dot Earth.



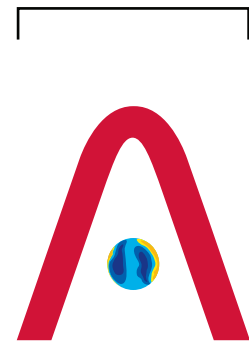
### Logo vs. Symbol

The swooping arch of the A in the logo can be broken out to be used separately from the logo as a symbol for the brand. The blue dot is replaced in the symbol with a more detailed earth to better illustrate the teams mission. The symbol alone is only used where an icon is appropriate, like social media or watermarks.

*Logo*



*Symbol*



## Let the logo breathe

We respect the logo by giving it some space. The minimum clear space that must surround the logo and the icon is equivalent to the proportional width of the dot under the A.

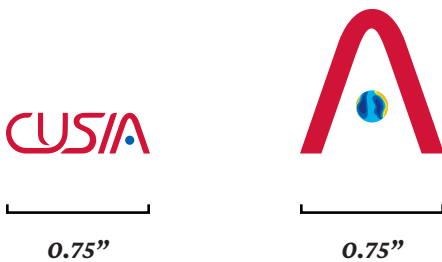


## Minimum Size

Please do not display the logo or symbol any smaller than **0.75" wide**.

Minimum resolution for web use: **72ppi**

Minimum resolution for print use: **300dpi**



## Logo Variations

One project might need a small monochrome logo, and another application may need just the symbol mark of the logo. Make sure you're using the right logo for the job at hand.

### Full Color Logo

The full color CUSIA logo should be your go-to in any application where full color display or printing is available.



### Black & White Logo

If full color printing is not available, use the black logo on light backgrounds and the white logo on dark backgrounds.





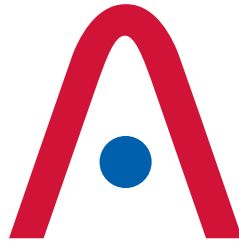
## Symbol variations

CUSIA's symbol is only used where an icon alone is appropriate, like social media or watermarks.



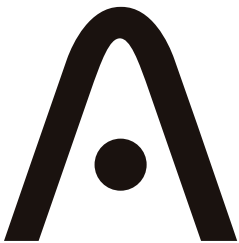
### Full Color Symbol

Use the full color symbol anywhere an icon alone is appropriate, keeping in mind to stay above the minimum size of .75" wide.



### Two-Color Symbol

Some print applications may only allow two colors. In this case, the two-color symbol design is appropriate.



### Black & White Symbol

If full color printing is not available, use the black symbol on light backgrounds and the white symbol on dark backgrounds.



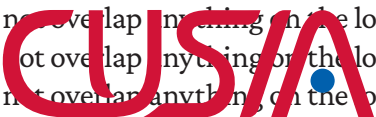
How not to use the logo

We protect the logo by only using it in approved formats.  
The design should only be altered by professional designers.  
Here are some examples of how not to use the logo.

Don't use the  logo in a sentence


Never use the logo in a sentence

Do not overlap anything on the logo  
Do not overlap anything on the logo  
Do not overlap anything on the logo  
Do not overlap anything on the logo  
Do not overlap anything on the logo



Do not overlap anything on the logo

Crowd Crowd Crowd Crowd Crowd




Crowd Crowd Crowd Crowd Crowd

Do not crowd the logo



Do not use low resolution images of the logo



Don't put the logo on a low contrast background



Do not use the full logo with the dot from the symbol



Do not rearrange the logo or alter the spacing in any way



Don't use the logo in colors other than the approved full color logo formats



Do not squish, stretch, crop, or warp the logo

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# 2

## Typography

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### Type is beautiful, and it matters

Type is more than a design element. It articulates our message, expressing both what we say and how we say it. This section will direct you how to use typography to represent CUSIA's brand.

# Inter

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!@#\$%^&\*()

Thin  
Extra Light  
Light  
Regular  
Medium  
SemiBold  
Bold  
ExtraBold  
Black

Inter is a variable font family that features a tall x-height to aid in readability of mixed-case and lower-case text. Several OpenType features are provided as well, like contextual alternates that adjusts punctuation depending on the shape of surrounding glyphs, slashed zero for when you need to disambiguate “0” from “o”, tabular numbers, etc.

*The Inter project is led by Rasmus Andersson, a Swedish maker of software living in San Francisco.*

## Headline 1

**Inter Bold**

Size: 32pt / Tracking: -5 / Leading: 42pt

## Headline 5

**Inter Medium**

Size: 14pt / Tracking: -10 / Leading: 18pt

## Headline 2

**Inter Bold**

Size: 24pt / Tracking: -5 / Leading: 29pt

## Mini Headline

**Inter SemiBold**

Size: 8.5pt / Tracking: -5 / Leading: 10pt

## Headline 3

**Inter Bold**

Size: 18pt / Tracking: -10 / Leading: 22pt

## List Item

**Inter Regular**

Size: 8pt / Tracking: 0 / Leading: 10pt

## Headline 4

**Inter Bold**

Size: 14pt / Tracking: -10 / Leading: 18pt

**Download + additional information available at:**

<https://fonts.google.com/specimen/Inter>

# Crimson Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!@#\$%^&\*()

Crimson Pro is contemporary, clear, classic and rounded/open. It contributes to the tradition of beautiful Garamond-inspired typefaces, often called “Garalde” or “Old Style,” and has 8 named weights, in Roman and Italic, and is available as a Variable Font with a Weight axis.

The first Crimson design was initiated by Sebastian Kosch in 2009, and he later completely redrew a new version called Crimson Prime. Google commissioned Jacques Le Bailly to review both typefaces, and develop Crimson Pro as a new design that synthesizes both designs into a final authoritative family, first released in January 2019. All decisions were made to enable better readability for longer texts and the ability to make good and diverse typography.

*The Crimson Pro project is led by Jacques Le Bailly, a type designer based in Den Haag, Netherlands.*

ExtraLight  
*ExtraLight Italic*  
Light  
*Light Italic*  
Regular  
*Italic*  
Medium  
*Medium Italic*  
SemiBold  
*SemiBold Italic*  
Bold  
*Bold Italic*  
ExtraBold  
*ExtraBold Italic*  
Black  
*Black Italic*

## Body Large

**Crimson Pro Medium**

Size: 20pt / Tracking: 00 / Leading: 24pt

## Body Highlight

**Crimson Pro SemiBold**

Size: 12pt / Tracking: 00 / Leading: 14.4pt

## Body Medium

**Crimson Pro Medium**

Size: 15pt / Tracking: -5 / Leading: 18pt

## Caption Title

**Crimson Pro Bold Italic**

Size: 10pt / Tracking: -5 / Leading: 12pt

## Body Small

**Crimson Pro Regular**

Size: 12pt / Tracking: -10 / Leading: 14.4pt

## Caption

**Crimson Pro Italic**

Size: 10pt / Tracking: -5 / Leading: 12pt

**Download + additional information available at:**

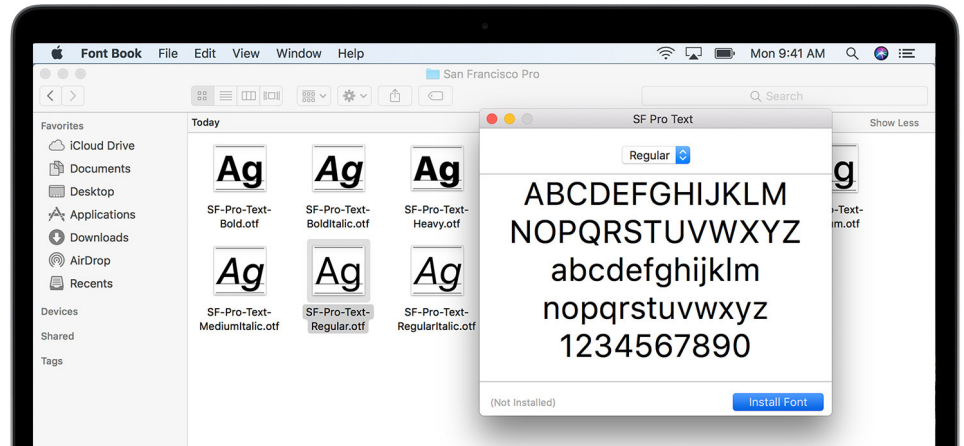
<https://fonts.google.com/specimen/Crimson+Pro>

### How to use these fonts on your own

Both Inter and Crimson Pro are free, open source google fonts that work well for both print and web applications. To use these fonts on your computer, either open them from the deliverables received with this guide, or download them at the following locations.

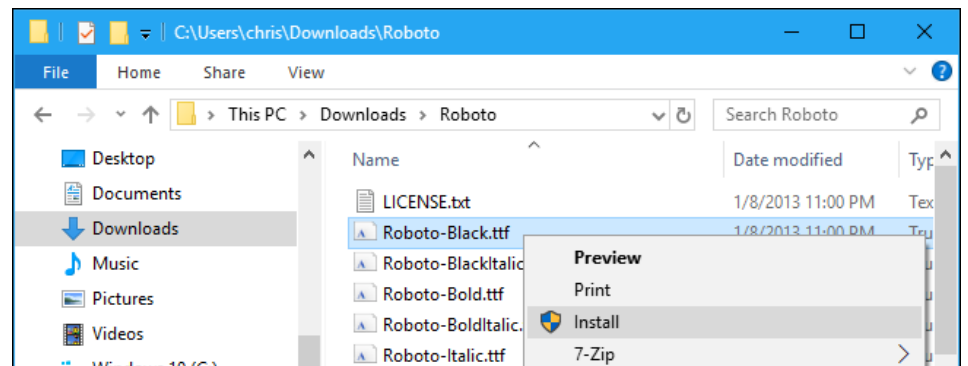
[fonts.google.com/specimen/Inter](https://fonts.google.com/specimen/Inter)

[fonts.google.com/specimen/Crimson+Pro](https://fonts.google.com/specimen/Crimson+Pro)



### Installing on Mac

Double-click the font in the Finder, then click Install Font in the font preview window that opens. After your Mac validates the font and opens the Font Book app, the font is installed and available for use.



### Installing on Windows

Once downloaded, the font may or may not be packed into a zip file. If it's zipped, right-click on the file, select Extract All, and then follow the instructions to put the font into a folder of your choosing. After extraction (or accessing the file at its downloaded destination), right-click on the file and select Install.

### What goes well with what

While there are many possibilities in the size and style of type, here are some strong relationships for using Crimson Pro and Inter together in a composition.

In this text block, the title is Headline 4 and the body copy is Body Small.

**This section is Body Highlight. It is a good rule of thumb to keep text flush left (flush left is also known as rag right), limit type to no more than three sizes per spread, and keep all communications sentence case.**

# Hey Headline 1

This is Headline 5

Pair large headlines with Headline 5.

This use of List Item is suitable as a highlight at the beginning of an article with a few lines of text, but isn't appropriate for multiple paragraphs.

## Headline 3 makes a good page title

Use Headline 5 for a subtitle

If this layout needs large text, use Body Medium. Otherwise, use Body Small

## This is Headline 2

The subtitle is Mini Headline

Pair Mini Headline with List Item

*Pair caption title with caption text*

## Don'ts

### Don't be that guy

How words are displayed on a page make a huge impact on legibility, attention span, and perception of the message. To keep CUSIA communication crystal clear, avoid these layout errors.

# Don't make it too huge

Headline text should be no larger than 75% of the layout width

## don't write in all lower case

Do not use all-lowercase type

## Dear god don't add drop shadows

Don't add drop shadows to type

## Don't justify your text, let it rag

When text has both the left and right margins aligned this is called Justified Type, and can create hard to read gaps.

## *Don't use other fonts*

Don't use fonts outside of our brand palette. Stick to Inter and Crimson Pro

## Too **many** type styles in *one* layout

Don't use more than 1 or 2 type styles in close proximity, and try to follow the rule of 3 type sizes per page layout

## This headline is hyphenated

Avoid hyphenation in general, especially in headlines

## Don't leave widows behind

Avoid widows (words by themselves on a line) especially shorter than 7 characters

## Don't end titles with a period.

Leave titles open at the end

## AVOID ALL-UPPER-CASE IF YOU CAN

Use all-uppercase sparingly





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**3****Color****17**

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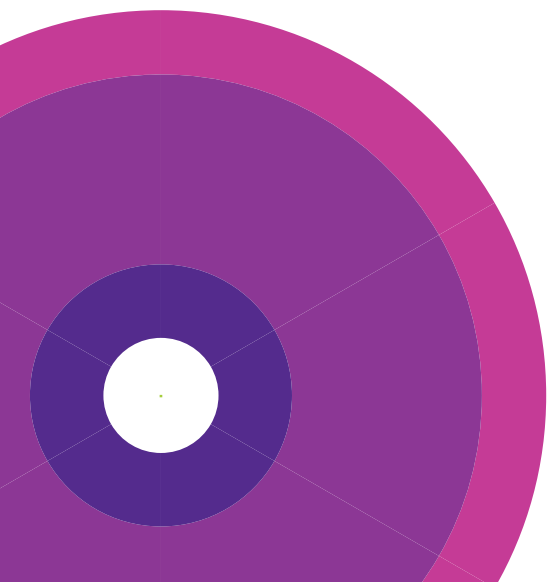
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# 3 Color

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## We are colorful

Life happens in color. Color captures passions, inspires emotions, and connects people. Bright and strong, pure and beautiful, the CUSIA colors add vibrancy to communications and are among the most recognizable and unifying elements in our brand identity. This section covers everything you need to know about CUSIA's brand palette and how to use it.



## Color swatches

### How to read and understand color swatches

Each color swatch provided is identified by the CUSIA Color Name, Pantone (PMS), CMYK, RGB, and HEX color values.

The CUSIA Color Name exists for the convenience of not having to say a string of numbers to internally communicate between team members. These names will mean very little to outside sources, so stick to the universal color values provided here when communicating externally to designers, printers, etc.

If you need color for print applications, rely on CMYK or PMS values.

If your work is going to be viewed on a screen, stick to RGB and HEX color values.

*Color Swatch*



**CUSIA Red** ————— *CUSIA Color Name*

PANTONE 200 C ————— *Print Values*

CMYK 0 100 76 13 ————— *Print Values*

RGB 186 12 47 ————— *Digital Values*

HEX BA0C2F ————— *Digital Values*

The specific PMS color, RGB color formula, and CMYK color formula provided here must be specified individually for each color. Do not use the automated color conversion tools in your software.

## Primary palette

### The go-to hues

Inspired by the colors of space age exploration, CUSIA's primary palette carries a sense of authority and exploration.

CUSIA Red (Pantone 200 C) is the color of the CUSIA logo and the main color used throughout CUSIA communication.

Use Coral (Pantone 1788 C) and Crimson (Pantone 1955 C) as accent colors to CUSIA Red.



### Coral

PANTONE 1788 C  
CMYK 0 93 82 0  
RGB 238 39 55  
HEX EE2737



### CUSIA Red

PANTONE 200 C  
CMYK 0 100 76 13  
RGB 186 12 47  
HEX BA0C2F



### Crimson

PANTONE 1955 C  
CMYK 0 100 43 43  
RGB 138 21 56  
HEX 8A1538

# Color

## Secondary palette

### Less is more

CUSIA's secondary palette was inspired by the vibrant colors of the Aurora Borealis and Aurora Australis.

These colors are used to complement the primary colors and make specific design elements such as calls-to-action and buttons "pop."

The secondary palette should always be used sparingly, never alone, and by advanced users only.



### Lemon

PANTONE 803 C  
CMYK 0 3 97 0  
RGB 255 233 0  
HEX FFE900



### Canary

PANTONE 123 C  
CMYK 0 16 89 0  
RGB 255 199 44  
HEX FFC72C



### Gold

PANTONE 124 C  
CMYK 0 29 100 1  
RGB 234 170 0  
HEX EAAA00



### Sky

PANTONE 299 C  
CMYK 79 7 0 0  
RGB 0 163 224  
HEX 00A3E0



### Earth

PANTONE 2935 C  
CMYK 100 63 0 2  
RGB 0 87 183  
HEX 0057B7



### Ultramarine

PANTONE 2738 C  
CMYK 100 91 0 13  
RGB 6 3 141  
HEX 06038D



### Violet

PANTONE 2597 C  
CMYK 82 100 0 4  
RGB 92 6 140  
HEX 5C068C



### Purple

PANTONE 2592 C  
CMYK 52 93 0 0  
RGB 155 38 182  
HEX 9B26B6



### Magenta

PANTONE 240 C  
CMYK 20 90 0 0  
RGB 197 41 155  
HEX C5299B



### Emerald

PANTONE 340 C  
CMYK 100 0 81 0  
RGB 0 150 94  
HEX 00965E



### Leaf

PANTONE 360 C  
CMYK 59 0 90 0  
RGB 108 194 74  
HEX 6CC24A



### Lime

PANTONE 375 C  
CMYK 40 0 98 0  
RGB 151 215 0  
HEX 97D700

### Give the eye a place to rest

Neutral colors can be defined as those colors to which you can't give a definite color name; a hue that appears to be without color. Use the neutral hues here for background colors or typography.



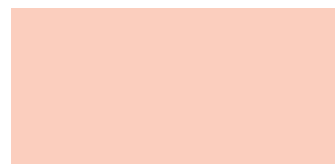
#### Blush

PANTONE 486 C  
CMYK 0 50 42 0  
RGB 232 146 124  
HEX E8927C



#### Tan

PANTONE 487 C  
CMYK 0 37 31 0  
RGB 234 167 148  
HEX EAA794



#### Beige

PANTONE 489 C  
CMYK 0 22 20 0  
RGB 236 195 178  
HEX ECC3B2



#### Light Gray

PANTONE Warm Gray 4 C  
CMYK 25 24 25 2  
RGB 182 173 165  
HEX B6ADA5



#### Dark Gray

PANTONE 405 C  
CMYK 49 47 51 32  
RGB 105 97 88  
HEX 696158



#### Black

PANTONE Black C  
CMYK 65 66 68 82  
RGB 45 41 38  
HEX 2D2926



#### White

CMYK 0 0 0 0  
RGB 255 255 255  
HEX FFFFFFFF

### Accessibility Guidelines

The World Wide Web Consortium's (W3C) Web Content Accessibility Guidelines (WCAG) help to ensure that content is accessible by everyone, regardless of disability or user device. To meet these standards, text and interactive elements should have a color contrast ratio of at least 4.5:1. This ensures that viewers who cannot see the full color spectrum are able to read the text.

Use these 28 color palette combinations from CUSIA's color palette that fall within the range of WCAG compliant foreground / background color contrast ratios.

Black text on Colored background

White text on Colored background

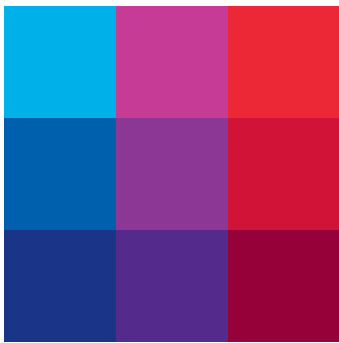
Colored text on White background

Light Gray	Crimson	Crimson
Sky	CUSIA Red	CUSIA Red
Leaf	Magenta	Magenta
Lime	Purple	Purple
Lemon	Violet	Violet
Canary	Ultramarine	Ultramarine
Gold	Earth	Earth
Blush	Black	Black
Tan	Dark Gray	Dark Gray
Beige		

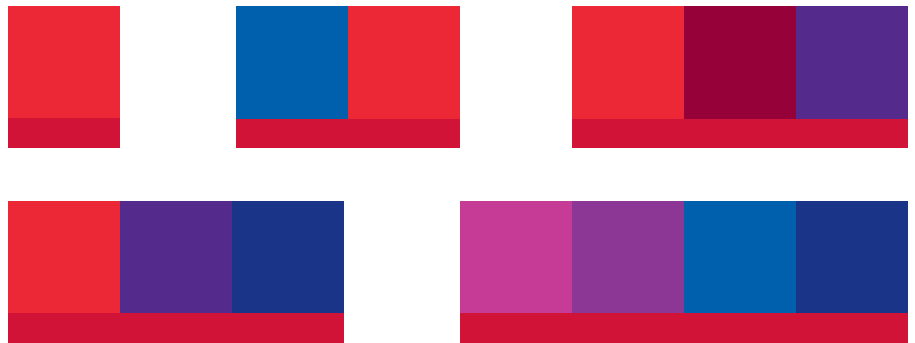
## Powerful Combinations

If you're wondering which colors to use together, these sample analogous color groups demonstrate the use of color pairings derived from CUSIA's primary and secondary palettes. Pick a minimum of one and maximum of three colors from your chosen color group per application to use alongside CUSIA Red.

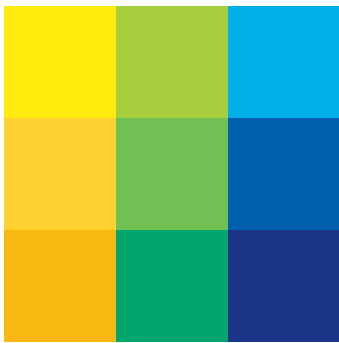
Group 1



Group 1 Pairing Examples



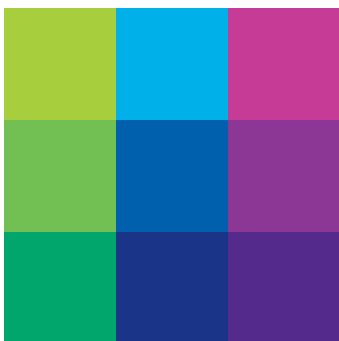
Group 2



Group 2 Pairing Examples



Group 3



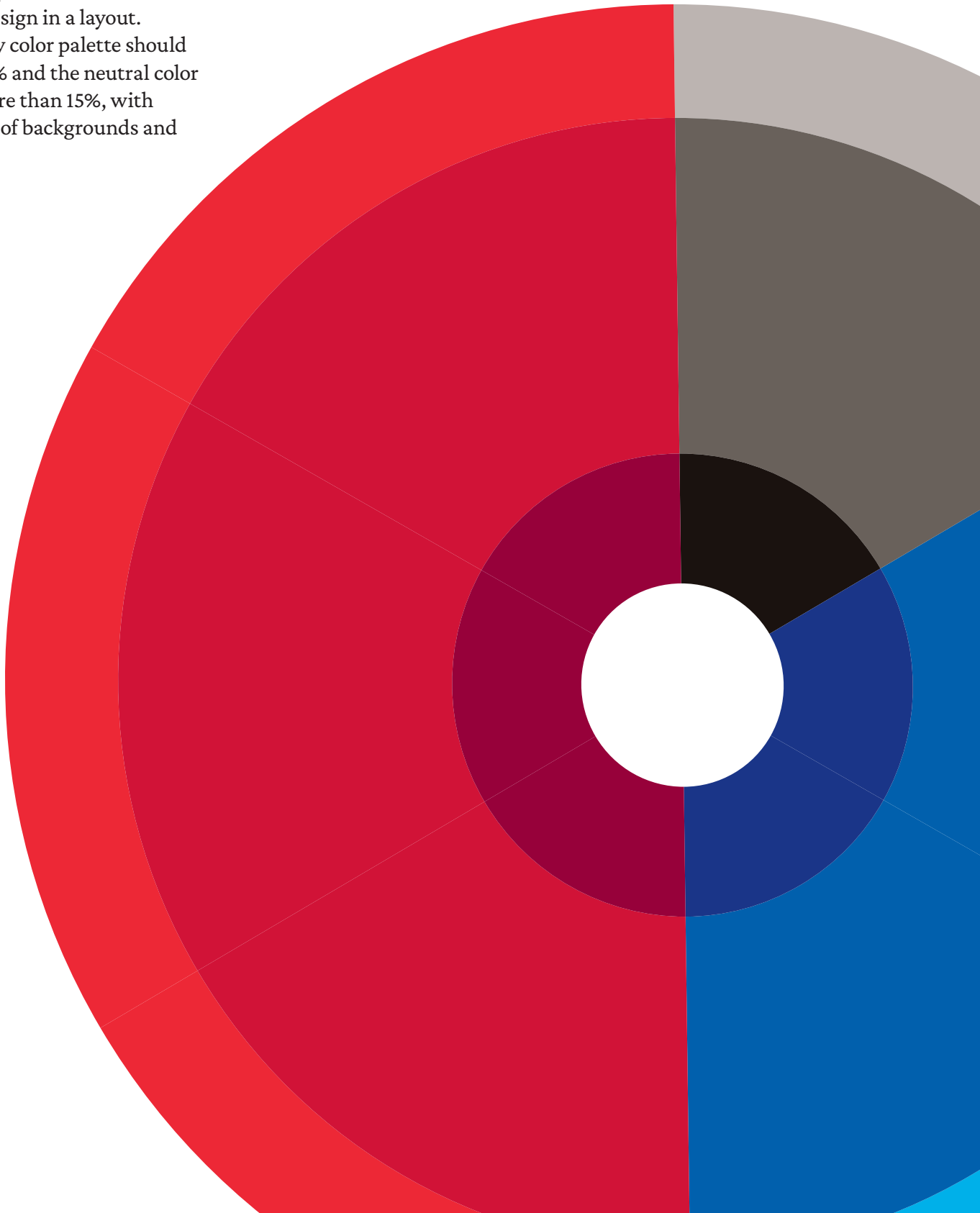
Group 3 Pairing Examples



## Use color purposefully

In general, the primary color palette should take up a minimum of 50% of the color design in a layout.

The secondary color palette should be around 35% and the neutral color palette no more than 15%, with the exception of backgrounds and typography.





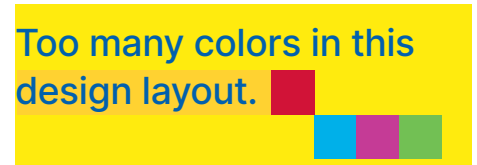
### Don't abuse our colors

While there are few hard and fast rules when it comes to color layout, here are some pretty solid no-no's to avoid when laying out a page design.

#### Too Many Colors In One Text Area

Don't use more than two colors in a single text grouping.

Too many colors in this design layout.



Avoid using more than three colors in a single page layout.

This text is hard to read.

Avoid low-contrast color combinations.



Don't repeat colors in ways that create a "checkerboard" effect.

This is a 20% tint of CUSIA Red.

Don't tint the brand colors. Choose a secondary or neutral palette color if the primary colors aren't sufficient.



Don't place the logo over any color or background that provides insufficient contrast.

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# 4 Brand Voice

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## How to sound like us

To have a strong brand identity, we need to look as cohesive as we sound. This section of the guide will give you direction on how to write in CUSIA's voice.

### Who is CUSIA

CUSIA isn't one person, or a collection of people — CUSIA is the personality of the interface that enables conversations across scientific communities.

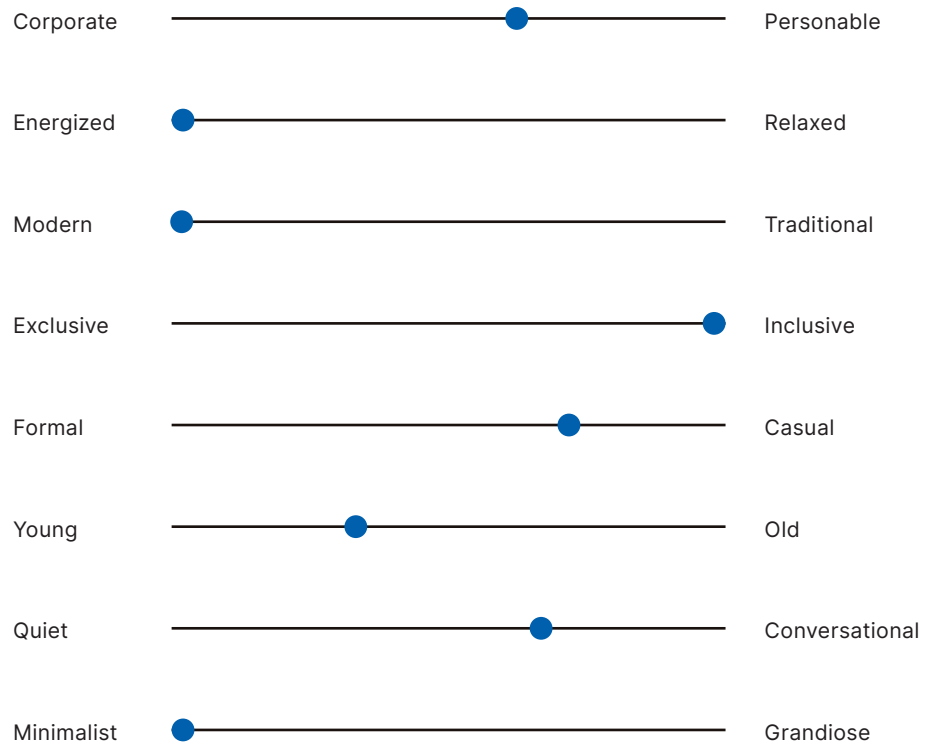
### We are the focused guide

CUSIA attracts and mobilizes the scientific community together to answer the unknowns of interhemispheric asymmetry.

### We value accessibility

It is important to us that we share everyone's contributions in an open sourced and easily accessible platform.

### Brand personality chart



## How to sound like us

### How write in CUSIA's voice

When writing brand copy in CUSIA's voice, remember to talk like a person, be clear and direct, and keep it simple.

### Write like a person, not a robot

Choose optimistic, conversational language. Use short everyday words, contractions, and sentence-style capitalization. If jargon is necessary, use that term consistently across communication platforms. Aim for one term, one concept.

**Replace this:**

*CUSIA bridges research sub-communities to expedite asymmetry-related research.*

**With this:**

*We combine strengths of otherwise isolated research communities to learn more about asymmetry together.*

### Clear and Direct

Start with the key takeaway. Put the most important thing in the most noticeable spot. Make choices and next steps obvious. Give people just enough information to make decisions confidently. Don't get in the way.

**Replace this:**

*CUSIA is a research center dedicated to growing our knowledge of interhemispheric asymmetries.*

**With this:**

*Our research center is focused on understanding interhemispheric asymmetries.*

### Simple is better

Everyone likes clarity and getting to the point. Break it up. Step it out. Layer. Short sentences and fragments are easier to scan and read. Prune every excess word.

**Replace this:**

*The heliophysics community has insufficient understanding of the nature of interhemispheric asymmetries. Modern theory and modeling tools are not equipped to solve this problem.*

**With this:**

*We don't fully understand the nature of interhemispheric asymmetries. Contemporary theory and modeling tools can't help us answer all our questions — yet.*

**Analogous colors** – Groups of three colors that are next to each other on the color wheel, and a tertiary. Example: Red, orange, and red-orange.

**Brand** – Unique design and message that identifies a company and distinguishes it from competitors.

**Brand Identity** – The visual elements that distinguish a brand.

**Clear Space** – The space that surrounds an object in an image that helps define the boundaries of positive space and bring balance to a composition.

**Color Palette** – A collection of coordinating colors.

**CMYK** – The CMYK color profile contains Cyan, Magenta, Yellow, and Key (Black) that combine to produce a range of hues. This four-color process works for nearly any type of printer. Although printers produce prints in CMYK, the end result may vary among different styles and models of printers.

**DPI** – Dots Per Inch<sup>2</sup>. A unit of measurement to determine image resolution for print.

**Font** – A design for a set of characters. A specific typeface of a certain size, spacing, pitch and style.

**HEX** – A color hex code is a way of specifying color using hexadecimal values. The code is generally associated with HTML and websites, viewed on a screen, and as such the hex value pairs refer to the RGB color space.

**Leading** – The vertical space between two lines of text. The word originates from letterpress printing, wherein the printer would set rows of lead in between lines of text.

**Margin** – The negative space around the edge of a page or image.

**OpenType** – a format for scalable computer fonts.

**PANTONE** – The proprietary color management system in the creative world. PANTONE specialty colors are mixed from a foundation of their eighteen base colors; their inks are combined in a precise way to form their own range of spot colors.

**PPI** – Pixels Per Inch<sup>2</sup>. A unit of measurement to determine image resolution for screens.

**Pt** – Point Size. In the case of this guide it is used as a unit of measurement in font size.

**RGB** – The RGB (red, green, blue) color profile is most often used for web and computer monitor color. By adjusting the red, green, and blue channels, you can create nearly any color in the rainbow.

**Tracking** – The amount of space between letters in a word to affect density in a line or block of text.

**Typeface** – A particular design of type, often including many fonts.

**Typesetting** – The process of arranging or composing text (or type) to be ready for print.

**Typography** – The art and technique of arranging text so that it is visually appealing and readable.

**Variable Font** – A font file that can store a continuous range of design variants.

**Visual Hierarchy** – Arranging elements in a manner that provides visual cues on the desired order of interaction with the material.

**X-Height** – The distance between the baseline and the mean line of lower-case letters in a typeface.