CUNY SCHOOL OF LAW

BRAND GUIDELINES

IDENTITY

LOGO

Our official logo features two elements: the logo type and the green bar.

Almost every use case calls for this logo; the presence of the green bar signals a brand moment and helps ensure instant recognition.

The logo is a graphic symbol, not a font. Never try to remake the logo using different fonts, even if they look alike. Always use the authorized artwork to ensure the logo is used consistently in all situations.

Note: When applicable, make sure to add alt text to the logo stating "CUNY School of Law"

CUNY SCHOOL OF LAW

LOGO CLEAR SPACE

Spacing is used to determine how content surrounds our logo.

To make sure the logo stands out, always keep it separate from everything around it. There should always be empty space, called clear space, surrounding the logo. The "X" represents the height of the bar and is used to determine the space around the logo.

LOGO SIZING

To make sure content is legible, the logo should never be smaller than 1.5 inches.

For digital spaces, our logo must not be smaller than 125 pixels in order to keep text legible and resolution clear.

Icons used for Social Media should follow the sizing format based on the platform being used.

Note: The logo is important for branding but it should never be competing with the content you are sharing.

Logo

CUNY SCHOOL OF LAW

Minimum:
Web: 150px
Print: 1.5 in height

Icon

C   C

Minimum:
Web: below 300px
Print: below 1 in

COLOR VARIATIONS

Our logo has 3 color variations.

The Highlighter Green color should be used for most materials. If the green logo has poor color contrast, use either black or white instead.

The black logo is used for formal content or promotional materials when Highlighter Green isn't available.

The white logo is typically paired with Peacock Blue in alumni materials. Use white if Highlighter Green or black lack contrast, such as in dark photography.

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LOGO VARIATIONS

Our logo has 2 variations; In-box and Out-of-Box.

Out of Box Logos are used very sparingly when the boxed version may feel to heavy.

Only use black or white.

If used on photography, make sure that it is legible and the elements in the background dont obscure it.

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MISUSES

Avoid the examples mentioned at all times:

Never stretch the logo! Hold the shift key for proportional resizing.

Use only the approved colors in this guide—logos are trademarked, not for creative alterations.

Do not recreate the logo with text and bars. Use official departmental logo lock-ups.

Update all materials (forms, letterhead, business cards, banners, etc.) to the latest logo.

DO NOT STRETCH

CUNY SCHOOL OF LAW 🚫

DO NOT CHANGE COLORS

CUNY SCHOOL OF LAW 🚫

CUNY SCHOOL OF LAW 🚫

DO NOT RECREATE

CUNY SCHOOL OF LAW 🚫

CUNY SCHOOL OF LAW 🚫

Office of Communications
CUNY SCHOOL OF LAW 🚫

DO NOT USE OLD LOGO

The City University of New York 🚫
CUNY SCHOOL OF LAW
Law in the Service of Human Needs

 🚫

 🚫

FONT FAMILIES

CUNY Law's font families is an extension of the University's.

Typography conveys our brand voice, influencing how our messages are read and understood. Trade Gothic Next is our primary font for communications. Mrs Eaves, a serif typeface, is our secondary font, ideal for more formal applications.

TRADE GOTHIC NEXT

| Light | **Bold** | **Bold Condensed** |
| Regular | **Heavy** | **Heavy Condensed** |

Mrs Eaves XL

| Regular | **Bold** | **Heavy** |

TRADE GOTHIC NEXT

Trade Gothic is suitable for headlines, subheads, body copy, and captions. Use the Condensed weights for headlines and the regular and medium weights for body copy.

TRADE GOTHIC NEXT HEAVY CONDENSED ALL CAPS

TRADE GOTHIC NEXT BOLD CONDENSED ALL CAPS

Trade Gothic Next Regular

Trade Gothic Next Bold

Trade Gothic Next Heavy

Trade Gothic Next Light

MRS EAVES XL

For more formal applications, Mrs Eaves is a suitable substitute for Trade Gothic in headlines and body copy.

Headline

Mrs Eaves XL Heavy

Body

Trade Gothic Next Bold

Trade Gothic Next Regular

ALTERNATE FONTS

Alternative fonts can be used online and as a secondary option for in-house documents, when our primary fonts are not available to you.

The alternative font families for Trade gothic is Roboto and Roboto Condensed. If that is not available, default to Arial.

The Alternative font family for Mrs Eaves is Miller Text. If that is not available, default to Times New Roman.

Roboto

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

Arial

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

Miller Text

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

Times New Roman

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

BRAND COLORS

Our primary palette is made up of the colors that are to be used a majority of the time when branding is needed.

Our color palette is split into three groups: primary, secondary, and grays. The primary palette should be the main focus, with the secondary and grays palettes providing additional depth and support to our communications.

Printed materials use CMYK or Pantone color values, online colors are created in HEX or RGB.

Primary
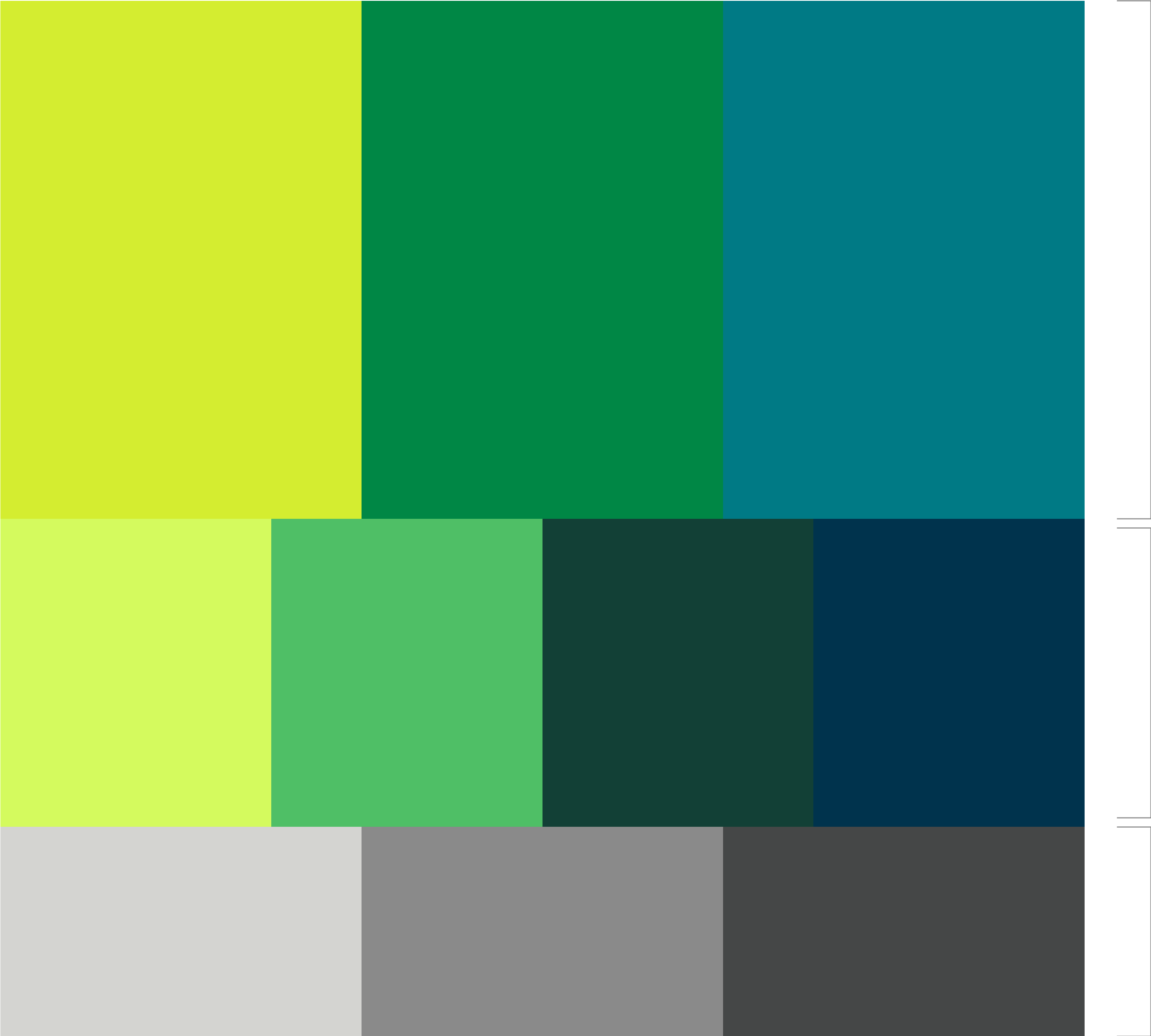
Secondary

Grays

PRIMARY COLORS

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HIGHLIGHTER GREEN
Hex: #D4EE31
RGB: 216 218 96
CMYK: 18 4 77 0
Pantone: 380 C/ 388 U

GRASSROOTS GREEN
Hex: #008846
RGB: 2 161 96
CMYK: 83 10 84 1
Pantone: 7725 C/ 3522 U

PEACOCK BLUE
Hex: #017B85
RGB: 0 123 133
CMYK: 87 36 43 8
Pantone: 7713 C/ 3145 U

SECONDARY COLORS

Our primary palette is made up of the colors that are to be used a majority of the time when branding is needed.

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Printed materials use CMYK or Pantone color values, online colors are created in HEX or RGB.

ELECTRIC GREEN
Hex: #D4FA5E
RGB: 212 250 94
CMYK: 15 0 62 2

EMERALD GREEN
Hex: #4FBF66
RGB: 79 191 102
CMYK: 59 0 47 25

DARK GREEN
Hex: #124036
RGB: 18 64 54
CMYK: 72 0 16 75

DARK BLUE
Hex: #00334D
RGB: 0 51 77
CMYK: 100 34 0 77

GRAYS

Our primary palette is made up of the colors that are to be used a majority of the time when branding is needed.

Our color palette is split into three groups: primary, secondary, and grays. The primary palette should be the main focus, with the secondary and grays palettes providing additional depth and support to our communications.

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LIGHT GRAY
Hex: #D3D3D2
RGB: 211 211 210
CMYK: 67 58 59 41

MED GRAY
Hex: #898A89
RGB: 137 138 137
CMYK: 49 40 41 4

DARK GRAY
Hex: #464747
RGB: 70 71 71
CMYK: 67 58 59 41

VISUAL LANGUAGE

GRID STRUCTURE

Imagine grids as the cornerstone of our designs, firmly anchoring every element within each layout.

They provide a unified framework for our wide array of communication materials. The grid system equips us with versatile tools to craft countless combinations of text and images. By utilizing it, we achieve aligned and harmonious layouts, ensuring that all our communication pieces exude a polished and professional appearance.

Gutter

Horizontal Margin
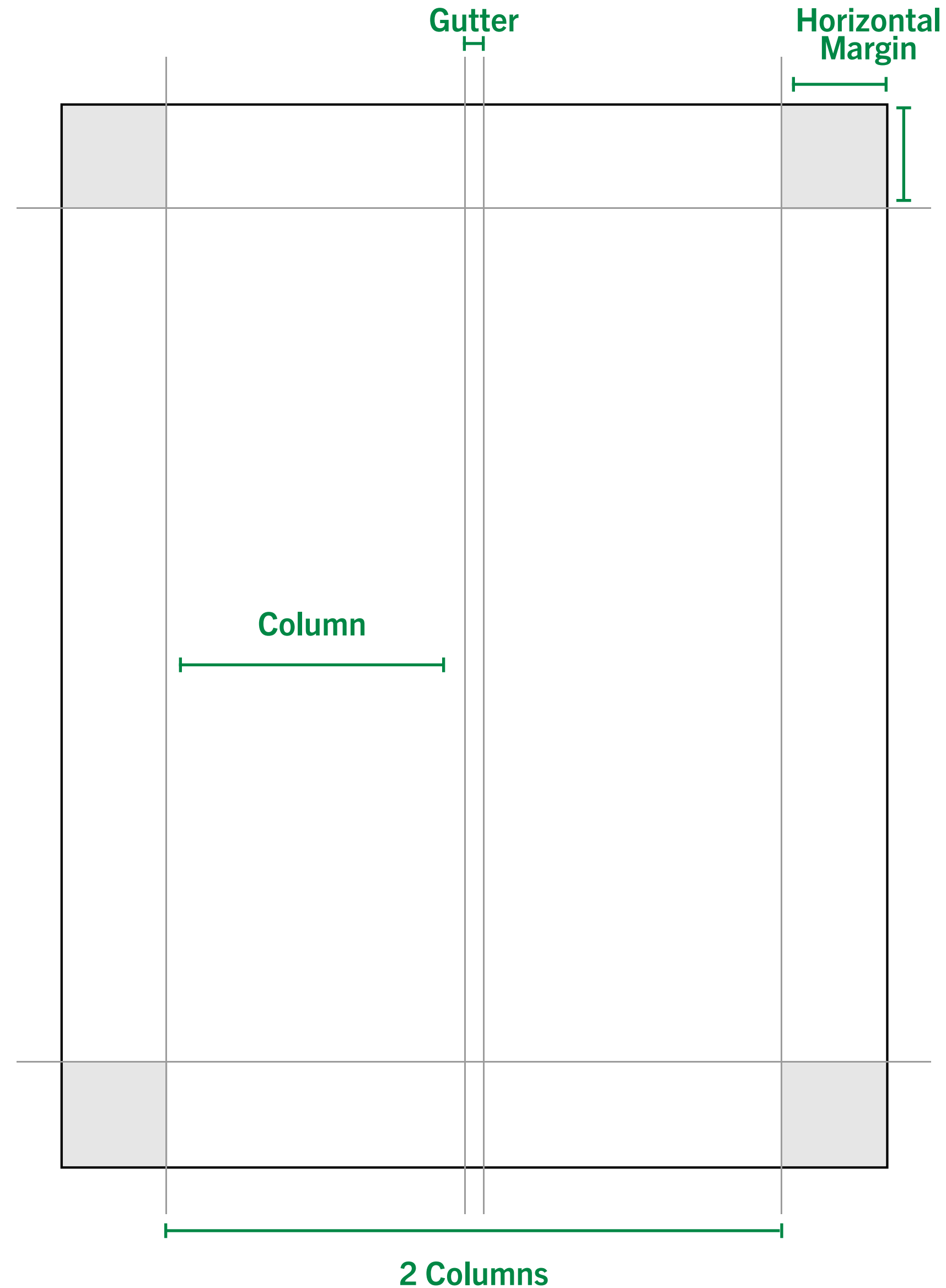
Column

2 Columns

# GRID LAYOUTS

Here are some common grid layouts to use.

You have four standard grids to choose from: 2-column, 3-column, 4-column, and 6-column. The content and layout will determine which grid is most suitable for each situation. These grids can be used in any layout, whether vertical or horizontal. For book spreads and folded brochures, additional considerations are necessary. Multiple pages forming a single spread must visually harmonize while maintaining their individual grids and internal margins.
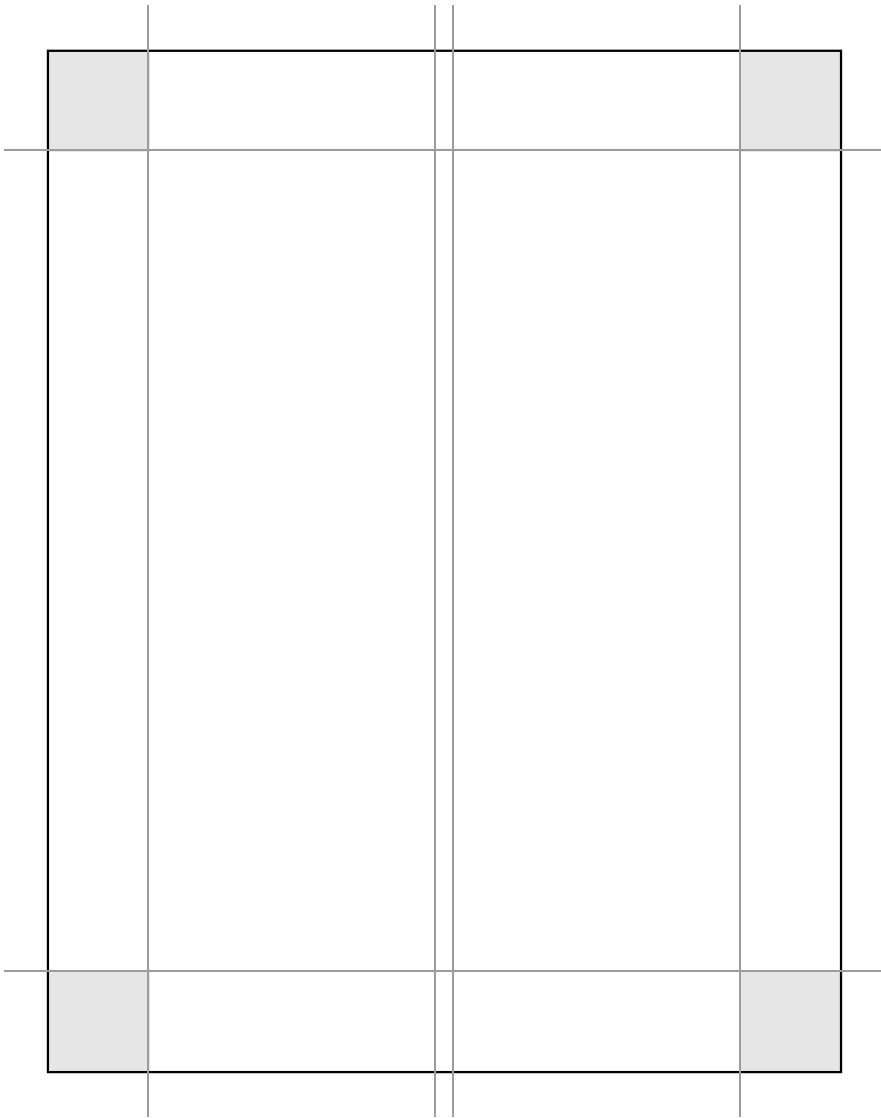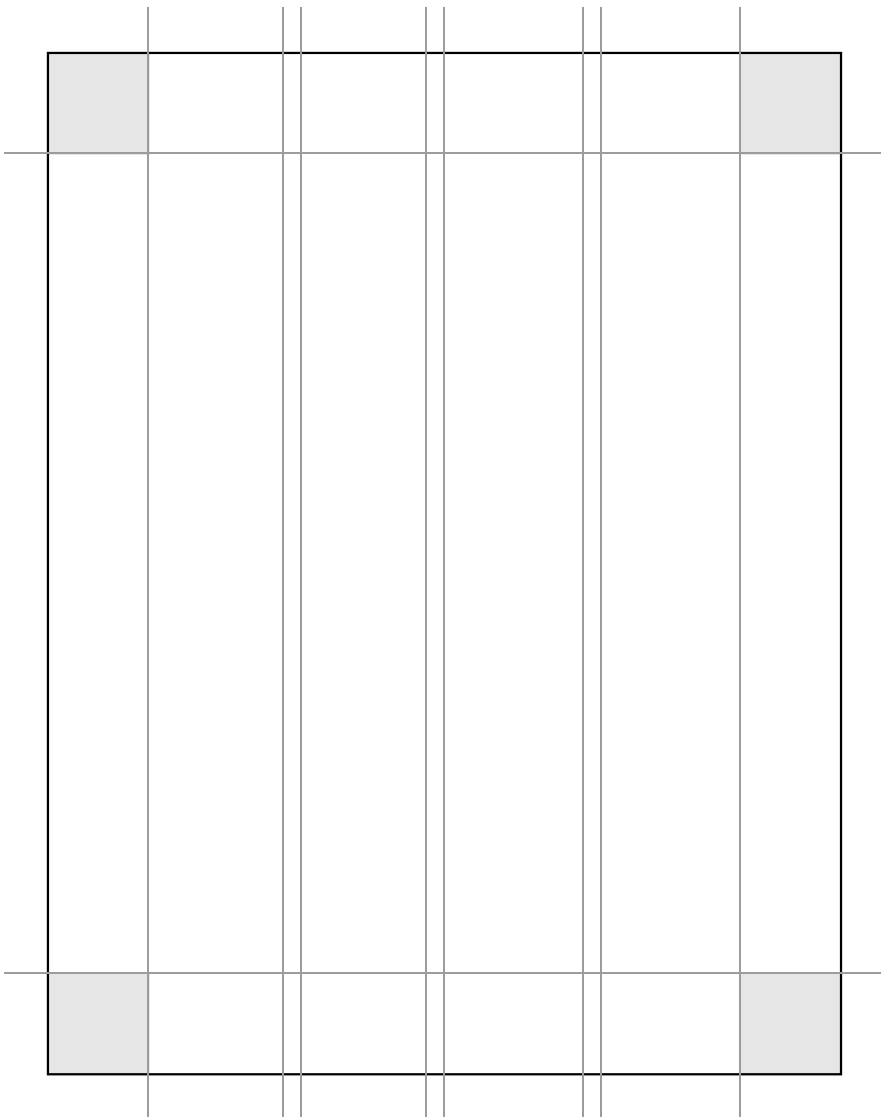
2-Column

8.5" x 11" paper
1.5" margins

Use for Covers, long passages of text, text and images
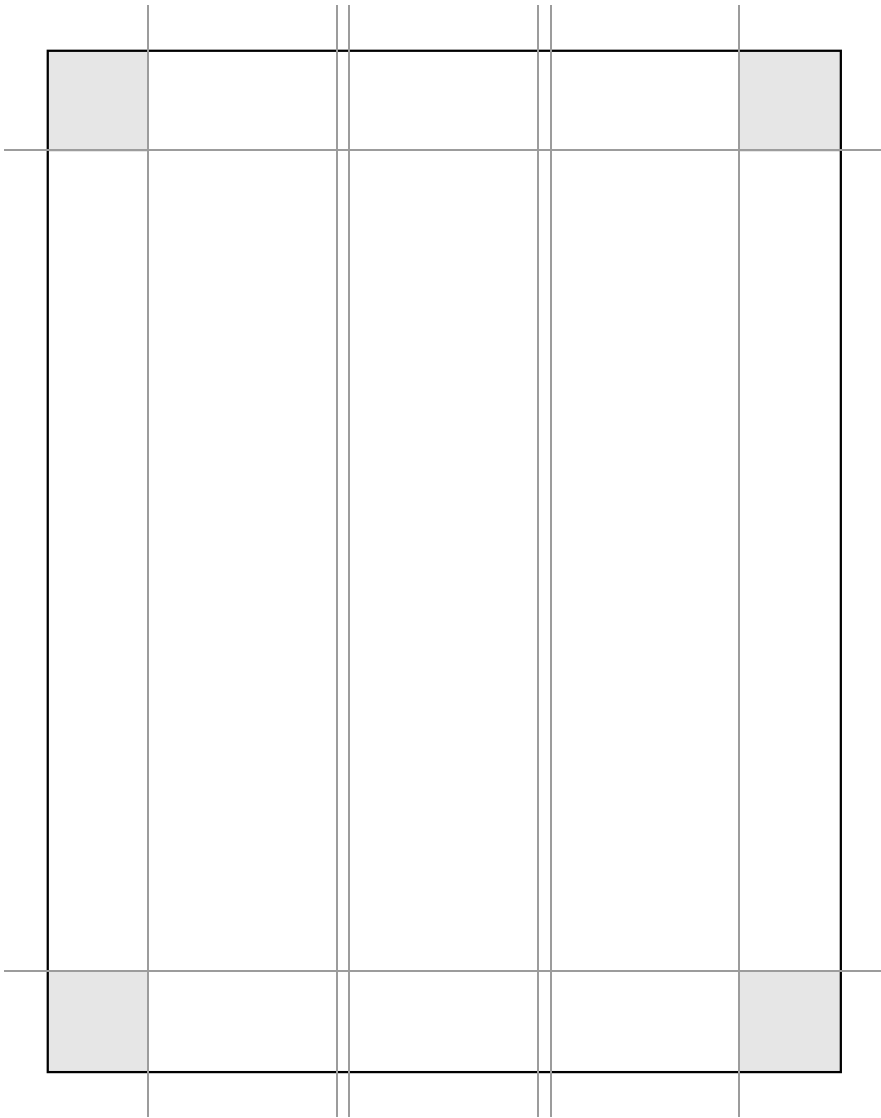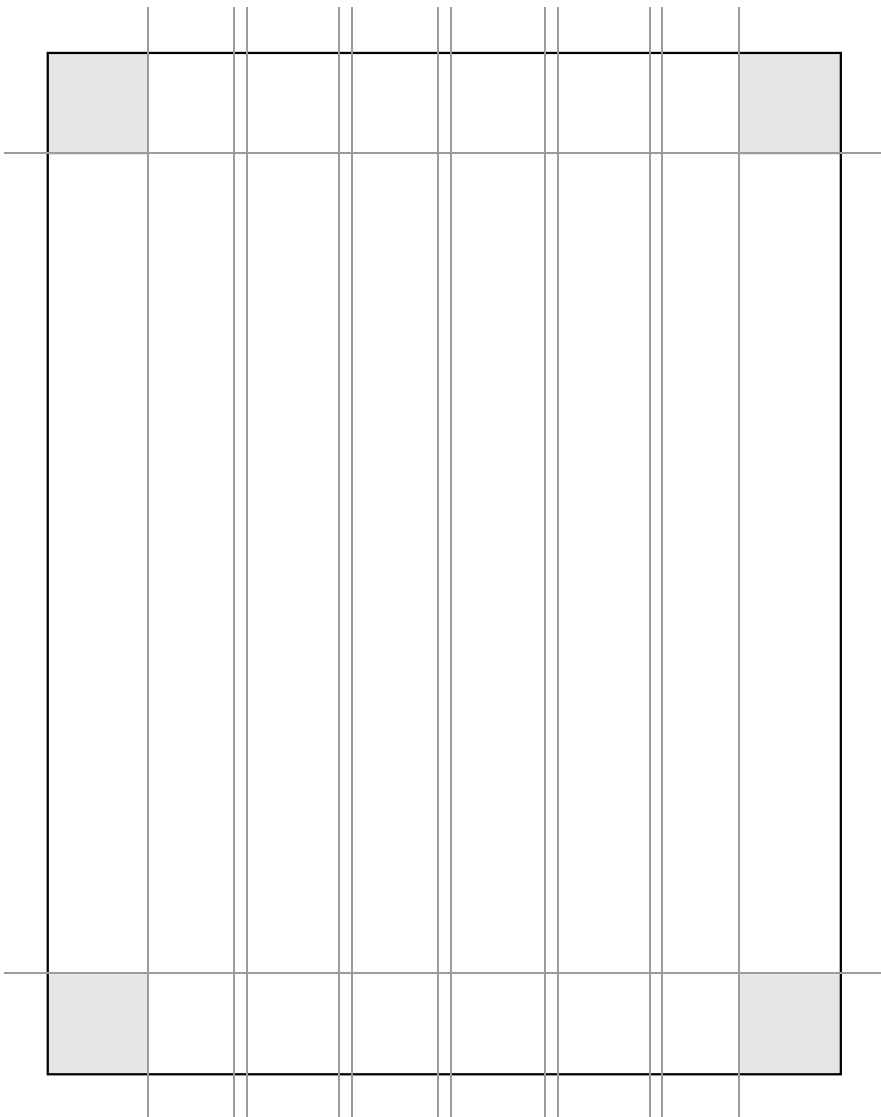
3-Column

8.5" x 11" paper
1.5" margins

Use for Covers, long passages of text, text and images

4-Column

8.5" x 11" paper
1.5" margins

Use for Complex layouts of text, images and graphics and for pages with a lot of callouts, details and stats

6-Column

8.5" x 11" paper
1.5" margins

Use for Complex layouts of text, images and graphics and for pages with small text

TYPOGRAPHY

Here are some examples of general formatting we use.

Trade Gothic and its alternatives are used the majority of the time for brand content and material. Mrs. Eaves and its alternatives are used mostly when Trade Gothic may be too informal (events, invitations, etc.)

Trade Gothic Next LT Pro Heavy Condensed

TRADE GOTHIC HEADINGS ARE BIG, BOLD, AND ALL CAPS.

Trade Gothic Next LT Pro Regular

Body Copy is kept to Regular and smaller than the headings.

Mrs Eaves XL Serif Nar Heavy

Mrs. Eaves is more open and airy, but our rules apply the same.

Mrs Eaves XL Serif Nar Regular

Body Copy is regular but make sure that it isnt kept too small to lose legibility.

Mrs Eaves XL Serif Nar Heavy Italic

If you would like to combine the two fonts use Mrs. Eaves as a heading.

Trade Gothic Next LT Pro Regular

Use trade gothic as body copy.

SAMPLE TYPESETTING

(Continued)

LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT. NAM EUISMOD LACINIA BIBENDUM.

Think of formatting styles, or H Levels, carefully when using stylized type. This is essential to having a document that is accessible and organized. Your first H Level, H1, should be big, bold, and can be all-caps if appropriate. They should be big, bold, and all caps when appropriate. Font size is at 20 px with a leading of 21. Keep leading tight to have more impact.

Nulla facilisi. Etiam eu lacus et tortor vulputate convallis. Suspendisse volutpat justo nisi.

Sub Headings, or subsequent H Levels (H2, H3, etc.), should be clear enough that when used multiple times, our eyes can scan it easily. Font size 18 px with an automatic leading. These can be bold or just have a clear size differentiation.

Curabitur venenatis, metus non consequat scelerisque, magna lacus commodo turpis, id sodales lacus odio sit amet tortor. Nulla pulvinar **viverra mollis**. Nunc nec leo nec lectus commodo tristique vel vitae nibh. In eleifend congue tortor ac pharetra.

**Etiam eu lacus et tortor vulputat.**

Body Copy should be smaller than the h levels but no smaller than 12 px with automatic leading. Feel free to use italics, bolding, and color (from the brand) when appropriate to emphasize copy.

Cus commodo turpis, id sodales lacus odio sit amet tortor. Nulla pulvinar viverra mollis.

Ullamcorper turpi.

Links should always be underlined for accesibilty and using either the universal blue hyperlink color or our Peacock Blue. Make sure to always include alt text on links.

COLOR COMBINATIONS

Color combinations are a core component of creating content that everyone can see— whether with their own eyes or an accessibility reader. Strong contrast is how you know colors can go together.

The larger circle indicates the background color, and the smaller circle inside is the color/text overlay color

overlapping color

background color
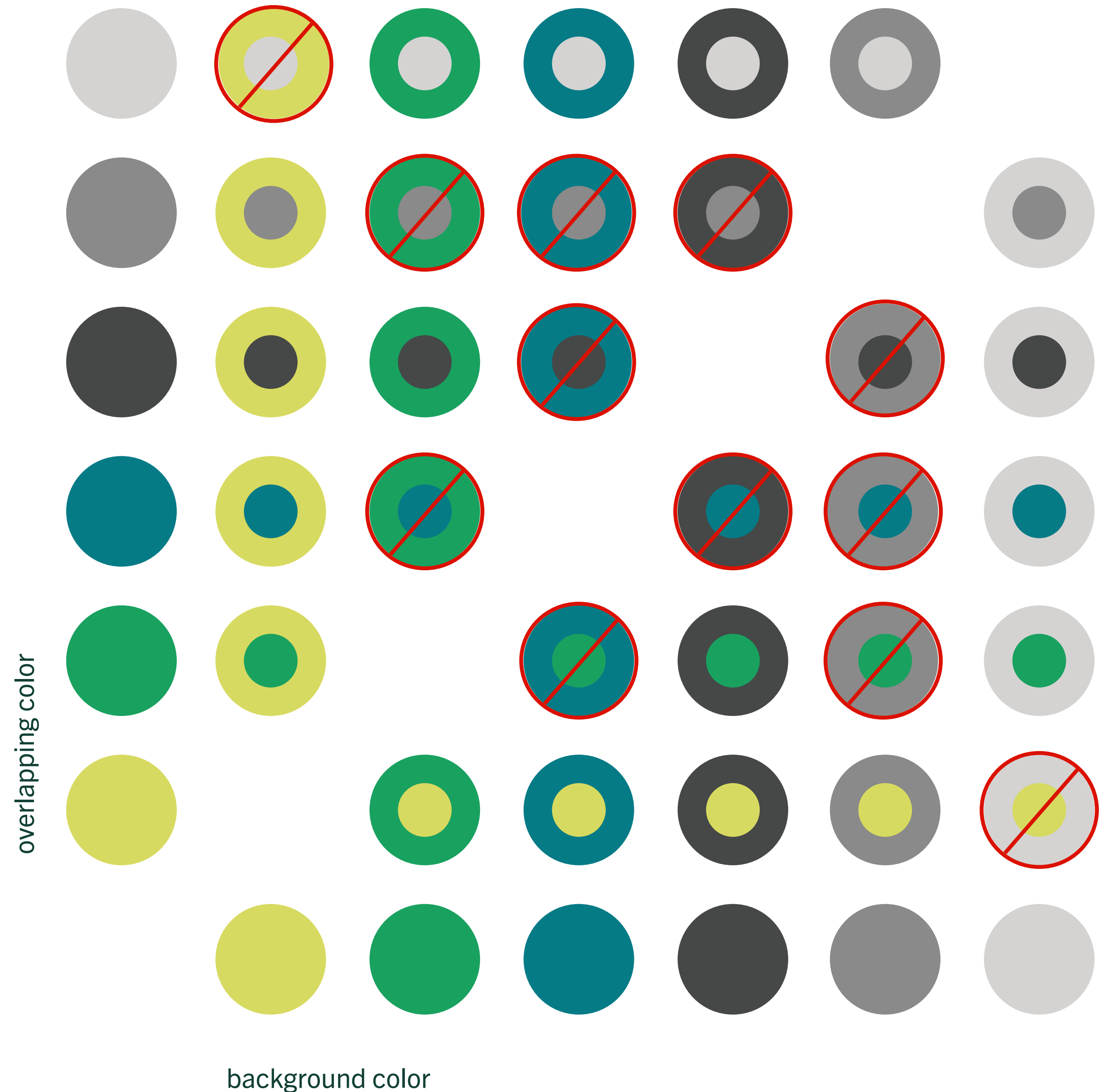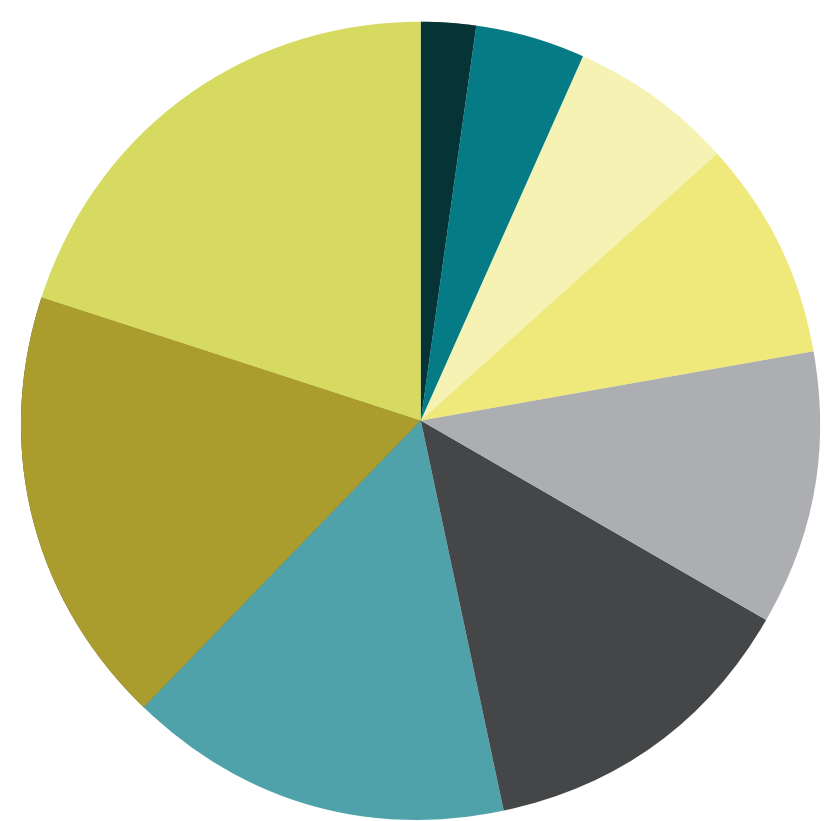
TINTS AND SHADES

Tints and shades are helpful for graphics such as charts, tables, and graphs where a multitude of color is needed.

We try to stick to our primary palette here and make sure there is enough contrast between neighboring colors to make the boundaries clear.

You'll find these custom tints and shades available in the custom color panel in our branded template documents for you to use. No guessing required!

Adding Black ————————— Adding White
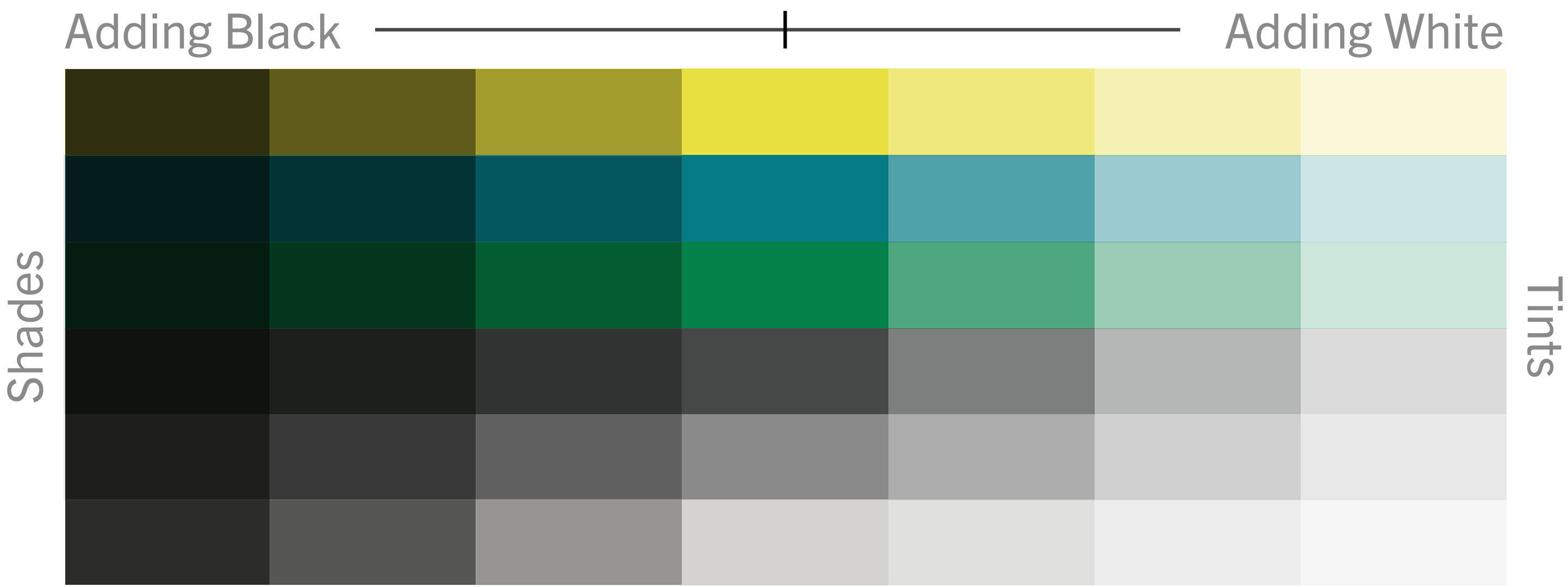
Shades

Tints

Graph Example

TERTIARY PALLETE

Sometimes, we just might need more options.

While we try to stick with the primary and secondary color palletes,we have a few options that pair well with our tints and shades and still allow us to maximize accessibility.

Use these color choices for charts and graphs.

Hex: #EEEC77
RGB: 238 236 119
CMYK: 0 1 50 7

Hex: #F0B94A
RGB: 240 185 74
CMYK: 0 23 69 6

Hex: #1DAFD9
RGB: 29 175 217
CMYK: 87 19 0 15

Hex: #1D406D
RGB: 29 64 109
CMYK: 73 41 0 57

GRAPHIC ELEMENTS

Graphic elements help enrich our visual language.

Consider this collection of graphic elements as a toolkit to help you craft engaging compositions. Always choose the tools that best convey your message and resonate with your target audience.
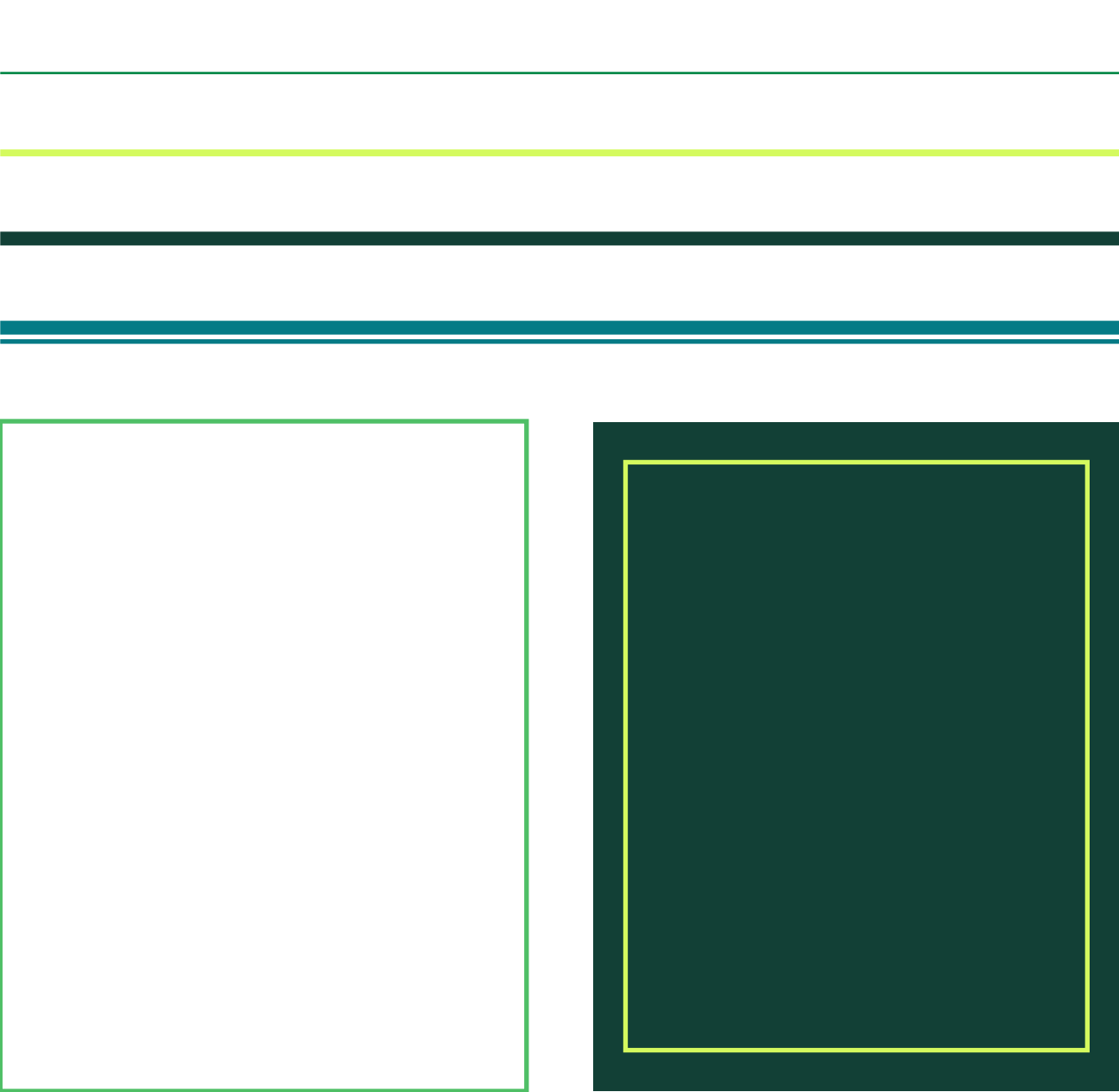
Marker

THE MARKER

Contain copy in this box	Contain copy in this box
Contain copy in this box	Contain copy in this box

The marker mimics the box around our logo. Used to "highlight" under headlines or used as a container for text

Gradients

USING GRADIENTS

Gradients give us an opportunity to add more vibrancy and helps get away from graphics feeling too flat.

Lines

Lines are used similarly to how the marker is used but also as a frame. Can be implemented in a variety of weights and in any of our brand colors.

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