STYLE GUIDE
LOGO

PRIMARY
Horizontal (Preferred) + Vertical

For all externally-facing marketing materials, primary logo should be used in conjunction with UMass Amherst logo (see page 13). Logo may be shown alone when used for internal or on-campus marketing materials.

SECONDARY
Horizontal + Vertical

Secondary logo should be used primarily in cases when co-branding space is limited (i.e. digital display units).

SPECIAL CASE USAGE

Special use only, to be approved by Isenberg Marketing & Communications team.

LOGO COLORS

PANTONE 202 C
PANTONE 201 U
CMYK: 9 100 64 48
RGB: 136 28 28
HEX: #881c1c

CMYK: 0 0 0 0
RGB: 255 255 255
HEX: #ffffff
LOGO USAGE

LOGO SPACING
Horizontal + Vertical

For both horizontal and vertical logos, spacing is equivalent to 50% of the height of the “I”, as magenta guides indicate.
COLOR
COLOR PALETTE

USE OF COLOR

The secondary palette is designed to enhance the brand’s primary palette. It lends itself most strongly to long-form web content (such as landing pages and website content) and branded print materials with heavy content, such as newsletters or direct mail pieces. Please refer to the color usage diagram when choosing and using color.

<table>
<thead>
<tr>
<th>PRIMARY COLOR PALETTE</th>
<th>SECONDARY COLOR PALETTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PANTONE 202 C</td>
<td>PANTONE 3975 C</td>
</tr>
<tr>
<td>CMYK: 9 100 64 48</td>
<td>CMYK: 8 7 100 25</td>
</tr>
<tr>
<td>RGB: 136 28 28</td>
<td>RGB: 187 166 0</td>
</tr>
<tr>
<td>HEX: #881c1c</td>
<td>HEX: #BBA600</td>
</tr>
<tr>
<td>PANTONE 201 U</td>
<td>PANTONE 5115 C</td>
</tr>
<tr>
<td>CMYK: 8 89 59 22</td>
<td>CMYK: 51 91 21 70</td>
</tr>
<tr>
<td>CMYK: 0 0 0 65</td>
<td>CMYK: 81 42 68</td>
</tr>
<tr>
<td>RGB: 89 89 89</td>
<td>RGB: 127 169 174</td>
</tr>
<tr>
<td>HEX: #881c1c</td>
<td>HEX: #512A44</td>
</tr>
<tr>
<td>CMYK: 0 0 0 0</td>
<td>CMYK: 7FA9AE</td>
</tr>
<tr>
<td>RGB: 255 255 255</td>
<td>HEX: #6D5431</td>
</tr>
<tr>
<td>HEX: #ffffff</td>
<td>CMYK: 0 0 0 0</td>
</tr>
<tr>
<td>PANTONE 179 C</td>
<td>PANTONE 142 C</td>
</tr>
<tr>
<td>CMYK: 0 87 85 0</td>
<td>CMYK: 0 24 78 0</td>
</tr>
<tr>
<td>RGB: 224 60 49</td>
<td>RGB: 241 190 72</td>
</tr>
<tr>
<td>HEX: #E03C31</td>
<td>HEX: #F1BE48</td>
</tr>
<tr>
<td>PANTONE 5493 C</td>
<td>PANTONE 121 U</td>
</tr>
<tr>
<td>CMYK: 47 4 16 16</td>
<td>CMYK: 0 15 76 0</td>
</tr>
<tr>
<td>RGB: 127 169 174</td>
<td>CMYK: 58 57 0</td>
</tr>
<tr>
<td>HEX: #7FA9AE</td>
<td>HEX: #E03C31</td>
</tr>
<tr>
<td>PANTONE 5115 U</td>
<td>PANTONE Warm Red U</td>
</tr>
<tr>
<td>CMYK: 52 74 34 14</td>
<td>CMYK: 0 58 57 0</td>
</tr>
<tr>
<td>CMYK: 43 4 16 16</td>
<td>HEX: #E03C31</td>
</tr>
<tr>
<td>RGB: 127 169 174</td>
<td>PANTONE 121 U</td>
</tr>
<tr>
<td>HEX: #7FA9AE</td>
<td>CMYK: 0 15 76 0</td>
</tr>
</tbody>
</table>
BRAND TYPOGRAPHY
There are two typefaces that are used within the Isenberg brand. Alternate Gothic should be used mainly for headlines and set in UPPERCASE. Avenir should be used for body copy and subheads.

**Alternate Gothic No2 D**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

**Avenir Roman**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Webfont substitutions below should be used for Isenberg advertising campaign pages and landing pages. For all website-related font substitutions, refer to the UMass webfonts on the following page.

**Oswald Regular**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

**Montserrat Light**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
**TYPOGRAPHY**

**ISENBERG WEBSITE WEBFONT SUBSTITUTION**

The UMass webfont should be used for all Isenberg website updates.

**UMASS WEBFONT**

Headlines, Main Navigation, + Body Copy

Open Sans

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Open Sans Light
Open Sans Light Italic
Open Sans Regular
Open Sans Italic
Open Sans SemiBold
Open Sans SemiBold Italic
Open Sans Bold
Open Sans Bold Italic
Open Sans ExtraBold
Open Sans ExtraBold Italic

**MICROSOFT OFFICE FONT SUBSTITUTION**

If the primary fonts are unavailable, Arial should be used as a substitution.

**Headline + Subhead**

Arial Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Body Copy

Arial Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
BRAND ELEMENTS
BRAND ELEMENTS: TAGLINE LOCKUP AND USAGE

HORIZONTAL TAGLINE

The horizontal tagline is most often used with co-branded material, where the primary Isenberg logo is used. This version of the tagline often lives separately from the logo.

STACKED TAGLINE

The stacked version is most often used with the vertical Isenberg logo. This is the primary usage of the tagline lockup.

STACKED TAGLINE W/ LOGO

Follow these spacing guidelines when locking the tagline up with the Isenberg logo.

STACKED TAGLINE W/ LOGO IN RED BAR

The logo and tagline may also be locked up with a red bar as a design element. The red bar should always be the height of the Isenberg “I”.
USE OF THE RED BAR

The red bar is a major design element of the Isenberg brand. It is often used in conjunction with the secondary logo as a lockup treatment with the tagline. In many instances, it is also used to highlight copy or messaging. Use of this element should always be thoughtful in execution.

There is a darkened gradient effect added to the left side of the red bar. Using a black rectangle, apply the MULTIPLY effect at approximately 30-50% opacity, depending on the background. In this example, it is 30%.

When placed over an image, the red bar should be set to the MULTIPLY effect. The opacity of the gradient box within the red bar might also have to be adjusted. In this example it is 50%.
BRAND ELEMENTS: Co-Branding

LOGO CO-BRAND

In an effort to leverage the benefits of the UMass association, all external communications should be co-branded with the UMass logo. In these cases, the primary Isenberg logo should be used with the secondary UMass Amherst logo. Placement and scale will differ based on execution.

PRIMARY LOGOS + PLACEMENT
Primary Logo w/ UMass Amherst logo

When placed side by side, UMass logo should be approximately equal in height to the Isenberg logo. When co-branding, logos should appear far enough apart from one another to occupy their own space. (See examples)

LOGO CO-BRAND EXAMPLES

Video end card

OOH Placement
WHAT DOES BUILDING THE NBA’S FAN BASE HAVE IN COMMON WITH COMBATING FRAUD RISK?

DRIVE.

LI LI LEUNG ’03
MBA/MS, Business and Sport Management

TONY JORDAN ’95
BBA, Accounting

VP, Global Partnerships at the NBA, connecting world-class partners with the game and the fans.

Partner at EY, Fraud Investigator, using creative problem solving to address business risks and challenges.

WE DRIVE THE DRIVEN.
®
WORK EXAMPLES
PHOTOGRAPHY
CAMPAIGN: PHOTOGRAPHY STYLE

PHOTOGRAPHY STYLE

Photography is the anchor of the Isenbergbrand. It is important to choose the right photo for the piece to ensure the appropriate message and energy is being conveyed.

Do:

Choose an image with a singular focus and minimal background interference.

Choose an image with ample natural light, or enough lighting contrast to achieve the desired brightness when editing.

Look for simple compositions. Multiple subjects is okay, but the image itself should not be overly complicated with people and/or background.

Choose imagery that feels empowering, strong, and positive.

Don’t:

Choose imagery that is overly dark or lacks inherent contrast. For example: dark clothing in front of a dark background.

Choose imagery that is grainy or low-quality.

Choose imagery that feels staged. Note that there are situations when a posed photo is required, but it should be avoided if possible.
PHOTOGRAPHY TREATMENT

The black and white photography treatment focuses on high contrast and clarity. There is a specific way to achieve this appearance in Photoshop. Follow these guidelines when converting photos to black and white.

In order to achieve the high-exposure, high-contrast effect, use the Camera Raw Filter in Photoshop. To do so, the image layer must be converted to a smart object and remain in RGB mode.

1. Convert your image to grayscale, and manually adjust the colors to lighten/darken specific color tones if needed.
2. After making color adjustments, toggle to the left and adjust exposure, contrast, highlights/shadows, and clarity.
THANK YOU.