
Design Guidelines



— Preface

Columbia Business School is at the precipice of change. With a new dean, a new location, and a new website, the School is at a defining moment in its history. Columbia Business School's location is unparalleled, but it's not the only thing that makes it special. Highly individualized programs, high-touch planning, life-long learning, and connections that enhance students' worlds and the impact they leave on the world at large.

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1.0

Introduction

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1.1 Purpose

Columbia Business School is at the very center of your desires, your opportunities, and your impact on the world.

The school offers a leading and inspirational environment that expands the possibilities and opportunities available to the people it encounters, the students it attracts, and the businesses it partners with.

The differentiation is not about the person alone but how the global opportunities and network they are connected to expands their viewpoints, ideas, and future. Access to world-class professors, successful alumni, practicing C-suite executives, and driven students in NYC and beyond, the school opens new avenues, exposes new approaches, and is a vehicle into futures not yet created.



1.2 Brand characteristics

Columbia Business School is dynamic. Our professors are defining movements, we are located in one of the most dynamic cities in the world, we prepare students for the changing business landscape, and we are shaping new ways of intersecting industries at large. The energy in our brand should be felt by all who come in contact with it.

Dynamic

Columbia Business School is impactful. Our curriculum sets leaders up for success through real-world impact, we open students to the world at large through our global partnerships, and we create opportunities for faculty and alumni to truly impact the communities they touch. The expansiveness of our brand should be felt by all who come in contact with it.

Impactful

Columbia Business School leads. We are a premier institution, we have cutting-edge thought leadership, and we create leaders that are built for a new generation of business. The gravitas of our brand should be felt by all who come in contact with it.

Leading

Columbia Business School is empowering. We have a personalized approach to curriculum, we have a large alumni network available for connection, and we offer lifelong learning long after leaders graduate. The humanness of our brand should be felt by all who come into contact with it.

Empowering

2.0

Logo

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2.1 Introduction

Our logo shows the gravitas of the School while retaining its dynamism, by making Columbia Business School more elegant and easier to read with a new typeface.



2.2 Primary logomark

The primary logo is a horizontal orientation with accompanying tagline. These structures have been carefully constructed and refined, and should not be altered in any way.

Large

Minimum size



144 pixels / 2 inches @ 300 DPI

2.3 Colors

Whenever possible, the logo should appear in full-color.

Full-color



Black



Inverse / Inverted



White
Sometimes called reverse



2.4 Clearance area

The area around the logo should always provide ample space so that it is not crowded or constrained by other elements. The diagrams show the correct amount of space that should surround the logo. No accompanying text or logos should appear in this area.

Whenever possible, maintain 1x (where x=height of the Hermes symbol) between the logo and accompanying elements on the top, left side, and bottom of the logo. Maintain a distance of 1.5x on the right side of the logo to maintain optical center.

Construction



x = the height of the Hermes icon

Application

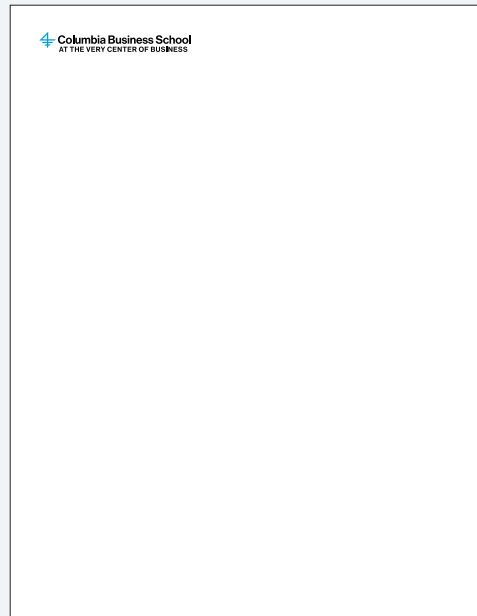


The end result appears more centered.

2.5 Positioning

The logo may appear left-aligned or right-aligned along the top or bottom of a page or document cover. Do not center the logo horizontally.

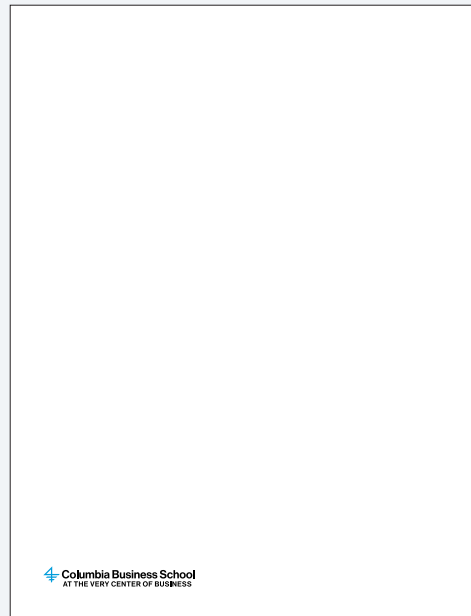
Left-aligned top



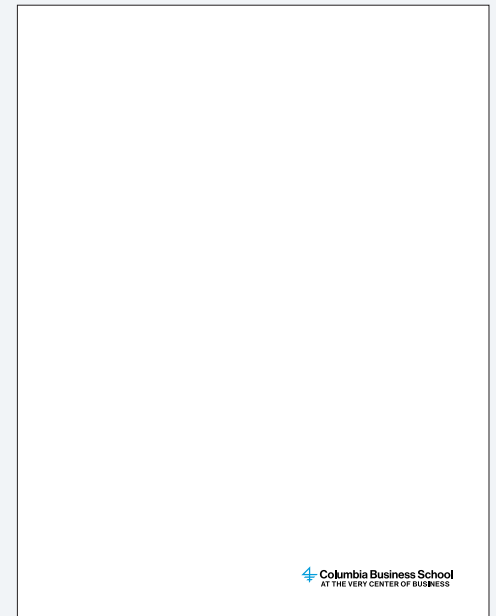
Right-aligned top



Left-aligned bottom



Right-aligned bottom



2.7 Don'ts



Place on top of any other color from the tertiary color palette



Use in a combination which makes the logo illegible



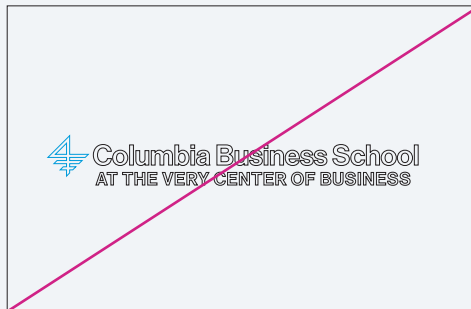
Change the colors of the wordmark or the Hermes symbol



Place over images which make the logo illegible or use in any color other than white when being placed on top of an image



Disproportionately stretch or warp the logo



Stylize or alter the logo including outlining it, adding a drop shadow or bevel, or any stylistic effect



Scale, reposition, or modify in any way



Recreate the logo. Use only the approved digital files provided

2.8 Alternative Lockups

The alternative lockups can be used in instances where it is difficult to use the primary lockup effectively. These structures have been carefully constructed and refined, and should not be altered in any way.

1-Line

Use when available height is $\leq \frac{3}{8}$ inches and available width is ≥ 2 inches



Stacked

Use when available width is < 2 inches, regardless of height

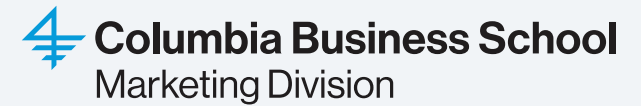


2.10 Sub-brands

The sub-brand is a customized mark that identifies an office or department within the organization. Many will simply refer to this mark as “their logo.” All best practices and usage guidelines in this document concerning the “Columbia Business School” logo apply to the sub-brands, as well.

Groups may request access a sub-brand by emailing communications@gsb.columbia.edu.

Examples



2.11 Co-branding

Use the stacked for co-branding.
Ensure that the logos appear optically
aligned and of a similar visual weight.

The rule between logos should be set
to 0.5 points and black.

Construction



Example

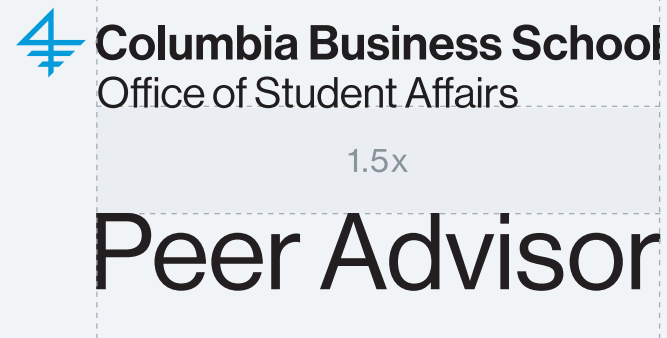


2.11 Custom Merchandise

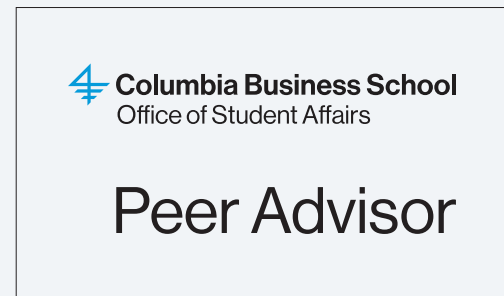
For groups that do not have a sub-brand, but that wish to be identified on apparel or branded objects, the School has created a template that can be freely used. The name of the group should be set in Neue Haas Grotesk Display Roman weight, 1.5x below the sub-brand of the entity that oversees the group, where x equals the height of the Hermes icon.

The width of the group's name shall be the length of the "Columbia Business School" wordmark; the group's name may be broken to two or three lines if necessary, at a type size that fills the available space. A group may use the primary logo if they are not overseen by a School entity, or with the permission of the School.

Construction



Application



2.11 Anatomy

Description

“The Logo”

The icon,
or the
“Hermes mark”



The Wordmark

Columbia Business School
AT THE VERY CENTER OF BUSINESS

The Tagline



Columbia Business School
Office of Student Affairs

The sub-brand

2.12 Hermes symbol

The Business School's symbol, the Hermes, ordinarily should not be used separate from the full Columbia Business School logo. In select cases, it may be used as a stand-alone graphic on brand-related merchandise, such as tote bags or Powerpoint presentation covers. The mark should be no smaller than one third and no greater than one half the vertical height of the canvas. On this page, the symbol is one half the height of the document.



2.13 Positioning

The symbol may appear right-aligned along the top, center, or bottom of a page, canvas, or document cover. Never crop or bleed the symbol off of a page. Do not center the symbol horizontally.

Small, right-aligned top



Small, right-aligned centered



Small, right-aligned bottom



Large, right-aligned top



Large, right-aligned bottom



Large, right-aligned bottom



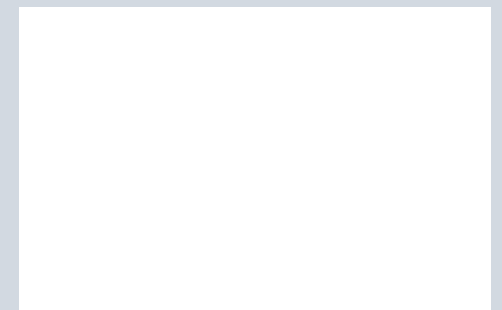
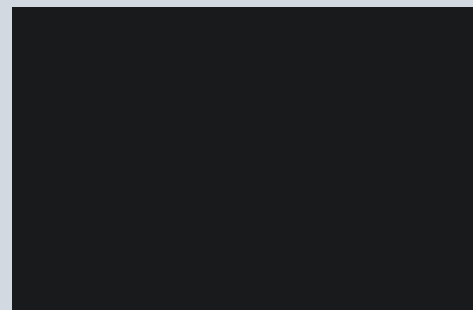
3.0

Color

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3.1 Introduction

Our primary colors of blue and cool gray create a sharpness to the brand that expresses our leadership and the gravitas and dynamism of our School.



3.2 Primary colors

Blue is our key brand color. It feels bold, confident, and optimistic, and is a highly effective accent color. Blue is paired with cool grays to create a sharp and elegant feel to our collateral and applications.

CBS Blue / Blue 40

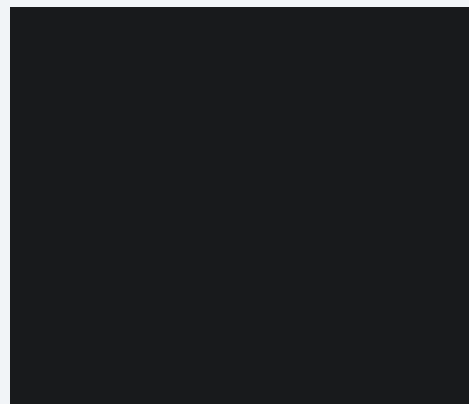
C:85 M:20 Y:0 K:0
R:0 G:155 B:219
#009BDB
PMS 2995 U / PMS
2925 C



Cool Gray 90 & White

C:14 M:7 Y:0 K:89
R:24 G:26 B:28
#181A1C

C:0 M:0 Y:0 K:0
R:255 G:255 B:255
#FFFFFF



3.3 Secondary colors

Shades and tints of blue and of a neutral series of cool grays comprise our secondary palette. They add versatility when Blue 40 is insufficient, such as the Web UI and data visualization. The secondary colors add texture and hierarchy to the brand while keeping it focused, sharp, and distinct.

Blue

Blue 90
R:0 G:34 B:48
#002230
C:100 M:29 Y:0 K:81



Blue 40
R:0 G:155 B:219
#009BDB
C:85 M:20 Y:0 K:0



Blue 80
R:0 G:67 B:95
#00435f
C:100 M:29 Y:0 K:63



Blue 30
R:47 G:179 B:234
#2FB3EA
C:80 M:24 Y:0 K:8



Blue 70
R:0 G:96 B:136
#006088
C:100 M:29 Y:0 K:47



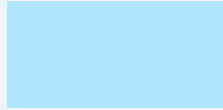
Blue 20
R:107 G:204 B:245
#6BCCF5
C:56 M:17 Y:0 K:4



Blue 60
R:0 G:120 B:171
#0078AB
C:100 M:30 Y:0 K:33



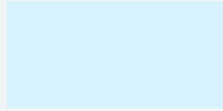
Blue 10
R:177 G:229 B:251
#B1E5FB
C:29 M:9 Y:0 K:2



Blue 5
R:0 G:140 B:198
#008CC6
C:100 M:29 Y:0 K:22



Blue 5
R:216 G:242 B:253
#D8F2FD
C:15 M:4 Y:0 K:1

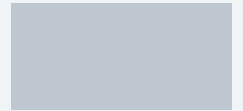


Cool Gray

Cool Gray 90
R:24 G:26 B:28
#181A1C
C:14 M:7 Y:0 K:89



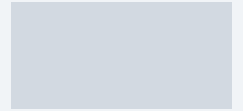
Cool Gray 40
R:190 G:199 B:208
#BEC7D0
C:9 M:4 Y:0 K:18



Cool Gray 80
R:66 G:71 B:76
#42474C
C:13 M:7 Y:0 K:70



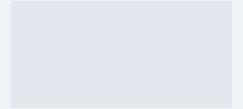
Cool Gray 30
R:210 G:217 B:225
#D2D9E1
C:7 M:4 Y:0 K:12



Cool Gray 70
R:104 G:112 B:120
#687078
C:13 M:7 Y:0 K:53



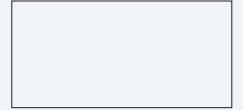
Cool Gray 20
R:227 G:232 B:228
#E3E8EE
C:2 M:0 Y:2 K:9



Cool Gray 60
R:137 G:147 B:156
#89939C
C:12 M:6 Y:0 K:39



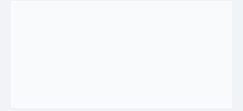
Cool Gray 10
R:241 G:244 B:247
#F1F4F7
C:2 M:1 Y:0 K:3



Cool Gray 5
R:166 G:175 B:185
#A6AFB9
C:10 M:5 Y:0 K:27



Cool Gray 5
R:248 G:250 B:251
#F8FAFB
C:1 M:0 Y:0 K:2



3.4 Secondary colors, UI

The following neutrals, based on true black, are used to supplement the Cool Grays for UI elements such as strokes on digital applications.

Gray

Gray 90

R:24 G:26 B:28
#1A1A1A

**Gray 40**

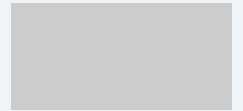
R:178 G:178 B:178
#B2B2B2

**Gray 80**

R:66 G:66 B:66
#424242

**Gray 30**

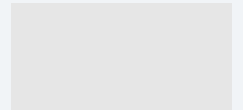
R:204 G:204 B:204
#CCCCCC

**Gray 70**

R:91 G:91 B:91
#5B5B5B

**Gray 20**

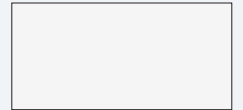
R:230 G:230 B:230
#E6E6E6

**Gray 60**

R:118 G:118 B:118
#767676

**Gray 10**

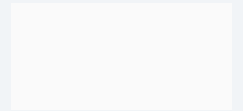
R:245 G:245 B:245
#F5F5F5

**Gray 50**

R:166 G:175 B:185
#A6AFB9

**Gray 5**

R:250 G:250 B:250
#FAFAFA



4.0

Typography

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4.1 Introduction

Our typography is bold and clean, expressing the impact of our School and the leading institution we are. It is modern yet retains the gravitas that sets us apart. Neue Haas Grotesk is at the heart of our brand. Distinctive and eminently legible, it is available in a variety of weights that express both contemporary and timeless qualities.

Neue Haas Grotesk

4.2 Optical sizes

Neue Haas Grotesk was designed with a size-conscious approach, optimizing the spacing, proportions, weight, and other details for best results depending on the size of the text. The typeface comes in two “optical size” families – one for large sizes (*display*) and one for small ones (*text*).

On digital platforms, use *display* weights for styles bigger than 24px. Use *Text* weights for styles 23px and below.

Display weights

Neue Haas Display 65 Medium
Neue Haas Display 66 Medium Italic
Neue Haas Display 55 Roman
Neue Haas Display 56 Italic

Text weights

Neue Haas Text 75 Bold
Neue Haas Text 76 Bold Italic
Neue Haas Text 65 Medium
Neue Haas Text 66 Medium Italic
Neue Haas Text 55 Roman
Neue Haas Text 56 Italic

4.3 Display weights

Headings, pull quotes, and bold elements use Neue Haas Grotesk Display Medium. Display Roman is used for decks 24px or larger. In digital contexts, use *display* weights for styles bigger than 24px.

Neue Haas Grotesk Display 65 Medium

**abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789**

Neue Haas Grotesk Display 66 Medium Italic

***abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789***

Neue Haas Grotesk Display 65 Roman

abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789

Neue Haas Grotesk Display 56 Italic

*abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789*

4.4 Text weights

Text Roman is used for body text and UI elements in the digital space and for body text in print. Text Roman is also used for decks 23px or smaller. In print, use Text Bold to add emphasis in body copy or as labels, overlines, etc. In digital contexts, use text weights for styles 23px or smaller.

Neue Haas Grotesk Text 75 Bold

**abcdefghijklmnopqrstuvxyz
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
0123456789**

Neue Haas Grotesk Text 76 Bold Italic

***abcdefghijklmnopqrstuvxyz
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
0123456789***

Neue Haas Grotesk Text 65

**abcdefghijklmnopqrstuvxyz
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
0123456789**

Neue Haas Grotesk Text 66 Medium Italic

***abcdefghijklmnopqrstuvxyz
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
0123456789***

Neue Haas Grotesk Text 55 Roman

**abcdefghijklmnopqrstuvxyz
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
0123456789**

Neue Haas Grotesk Text 56 Italic

***abcdefghijklmnopqrstuvxyz
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
0123456789***

4.5 Line-spacing

When setting body text in Neue Haas Grotesk Text Regular, leading should be set to the nearest increment higher than the type size on the baseline. For example, on a 5pt baseline grid, 7pt text would be set on 10pt leading.

Heading

Neue Haas Grotesk
Display Medium
100% leading

Only Columbia Business School gives you the opportunity to shape your career in the very center of business.

Deck

Neue Haas Grotesk
Display Regular
100% leading

There's something about being positioned in New York City, where access to leaders across industry is truly advantageous. Here you will learn to take on challenges and respond dynamically. You'll gain skills to succeed in fast-moving

Body Copy

Neue Haas Grotesk
Text Regular
Nearest baseline
increment

Only Columbia Business School gives you the opportunity to shape your career in the very center of business. There's something about being positioned in New York City, where access to leaders across industry is truly advantageous. Here you will learn to take on challenges and respond dynamically. You'll gain skills to succeed in fast-moving, competitive environments anywhere. Hone your strengths. Find

4.6 Letter-spacing

Because of Neue Haas Grotesk's optical font weights, for most type sizes, the default values for tracking and kerning values are suitable. In Adobe's Creative Suite, kerning should be set to "metric" and tracking should be "0."

Heading

Neue Haas Grotesk
Display 65 Medium
Kern: Metric
Tracking: 0

**Only Columbia Business School
gives you the opportunity to shape
your career in the very center of**

Deck

Neue Haas Grotesk
Display 55 Roman
Kern: Metric
Tracking: 0

There's something about being positioned in New York City, where access to leaders across industry is truly advantageous. Here you will learn to take on challenges and respond dynamically. You'll gain skills to succeed in fast-moving

Body Copy

Neue Haas Grotesk
Display 55 Roman
Kern: Metric
Tracking: 0

Only Columbia Business School gives you the opportunity to shape your career in the very center of business. There's something about being positioned in New York City, where access to leaders across industry is truly advantageous. Here you will learn to take on challenges and respond dynamically. You'll gain skills to succeed in fast-moving, competitive environments anywhere. Hone your strengths. Find

4.7 Scale

To ensure that our typography is handled consistently, please follow these guidelines. When setting a title or headline, make sure the text is ragged left (left-aligned). Smaller sizes have progressively increasing leading to enhance legibility.

Type Size	Style	Leading (Print)	Line-height (Web)	Letter-spacing	Kern setting
6	Text	8	N/A	+3	Metrics
8	Text	10	N/A	0	Metrics
9	Text	12	N/A	0	Metrics
10	Text	13.5	120%	0	Metrics
12	Text	15	120%	0	Metrics
14	Text	18	120%	0	Metrics
16	Display or Text	20	120%	0	Metrics
18	Display or Text	22	120%	0	Metrics
21	Display or Text	25	120%	0	Metrics
24	Display	28	120%	0	Metrics
30	Display	34	N/A	0	Metrics
36	Display	40.5	112.5%	0	Metrics
40	Display	40	100%	0	Metrics
48	Display	52	100%	0	Metrics
60	Display	60	100%	0	Metrics
72	Display	72	100%	0	Metrics
96	Display	96	100%	0	Metrics
128	Display	118	100%	0	Metrics
144	Display	140	100%	0	Metrics
168	Display	160	100%	0	Metrics
192	Display	172	100%	0	Metrics
256	Display	236	100%	0	Metrics

4.8 What to avoid

Extremely tall leading for both heading or body text

Research training and mentoring from our leading global researchers.

Overly tight leading, with crashing ascenders and descenders for heading and body text

Research training and mentoring from our leading global researchers.

Overly tight tracking, with crashing glyphs

Research training and mentoring from our leading global researchers.

Overly wide tracking

Research training and mentoring from our leading global researchers.

Mixed weights or fonts within a single headline

Research training and **mentoring** from our leading global researchers.

Setting headlines in all caps. An exception would be when acronyms like MBA, EMBA, PhD, etc. are used as alone as brochure cover titles or similar contexts

RESEARCH TRAINING AND MENTORING FROM OUR LEADING GLOBAL RESEARCHERS.

5.0

Photography

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5.1 Introduction

Our photography aims to create a view into our school so that all of our constituents get a feel for the Columbia Business School experience and the opportunities it affords.

Empowering

- Optimistic, warm, neutral
- Real life (not posed or staged)
- Natural lighting, no excessive retouching; some grain, fade
- Bright tonal range but not overly saturated.
- Be sure to show people's faces, showing a positive or joyous attitude

Impactful

- Single concept or subject per image
- Clear focus on subject matter
- Clean areas of negative space, uncluttered backgrounds; uncluttered crops for maximum impact
- Capture and emphasize interaction or reactions by adding depth of field

Dynamic

- Capture and emphasize interaction or reactions by adding depth of field
- Display movement by combining motion blur and focus
- Have a healthy variety of demographics to reflect the broad audience

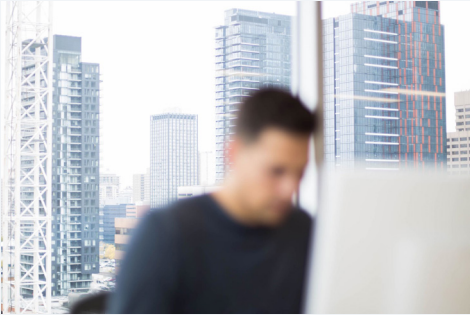
Leading

- Iconic



5.2 Possibility

For images showing the the day-to-day experience of Columbia Business School and how the individual's opportunities are expanded through community.



5.3 Community

For hero images or assets showing the possibilities that Columbia Business School creates for individuals, the impact of the School on students and the world, and how the School expands horizons.



5.4 People

For images highlighting faculty or alumni that show people leading in their field amidst the energy of the Columbia Business School environment.



5.5 Places

For images showing Columbia Business School's leading and inspirational environment, the places it partners with, and how these environments expand a person's horizon.



5.6 What to avoid

- Images that feel staged or like stock imagery
- Images that appear unnatural, high contrast, or have been overly edited
- Highly saturated and dark, overly desaturated images
- Images with people wearing overly dark or light clothes
- Images of people shot at an angle or at overly low or high angles. These convey tension and uneasiness
- Groups of people or individuals without their faces showing
- Clichéd images of the New York City skyline



6.0

Data visualization

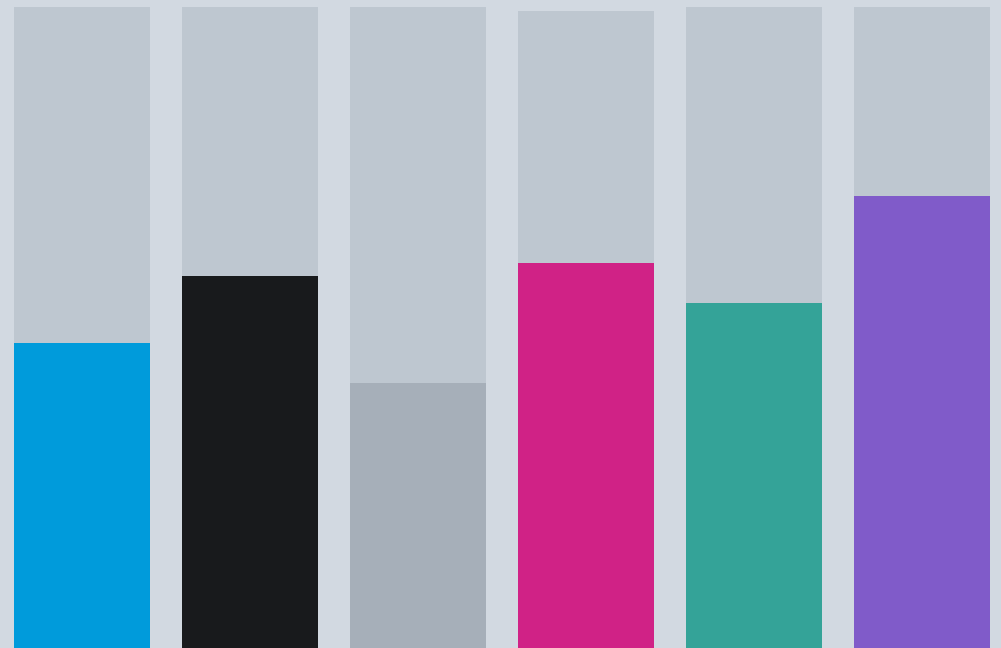
6.1	Introduction	44
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6.4	Typography	49
6.5	Tertiary colors	50
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6.1 Introduction

Our data visualization represents the depth of our knowledge in our industry and the world at large. We have created an elegant and versatile data visualization system and color palette to represent our diverse perspectives that reflect the leading institution that we are.

Data visualizations should employ principles of minimalism and reduction. A data visualization first and foremost has to accurately convey the data. It must not mislead or distort. At the same time, a data visualization should be aesthetically pleasing. Good visual presentations enhance the message of the visualization.

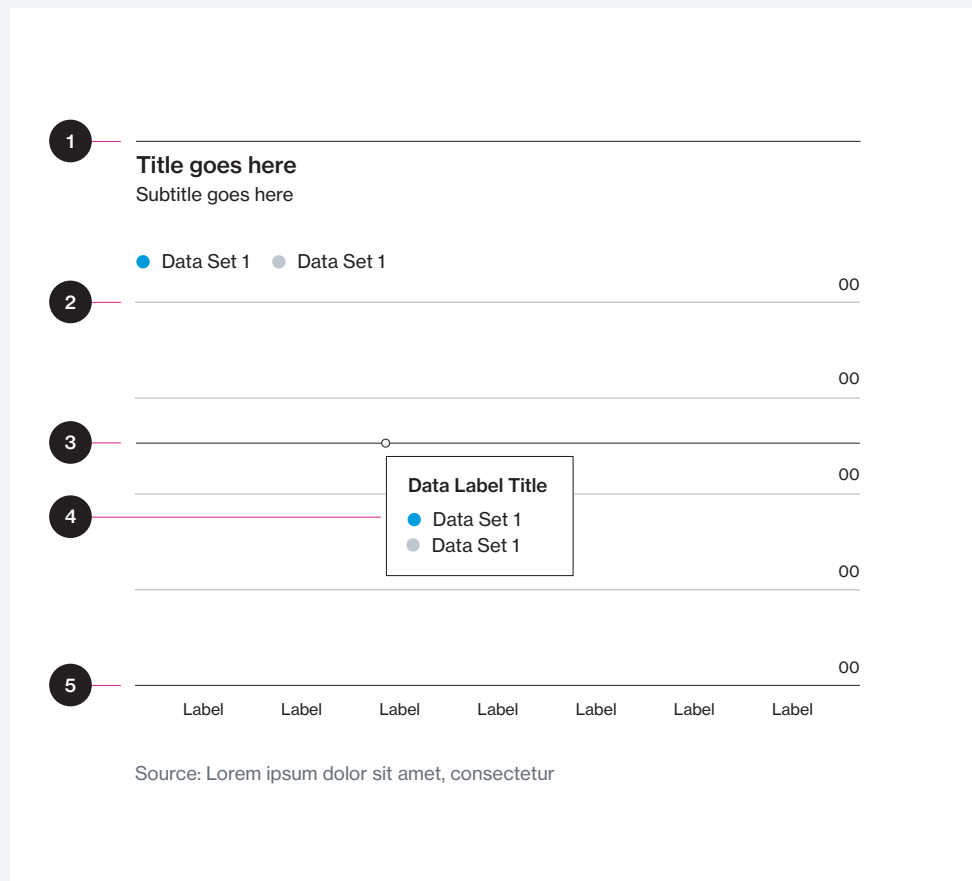
The following guidelines are intended for digital applications. All measurements are in pixels and distances are measured from text box edges in CSS to other text boxes or object edges. The grid is based on the XL breakpoint and the body container width of 632 pixels.



6.2 Grid lines and markers

Below are size and color specifications for grid lines and markers for charts that appear on the CBS website.

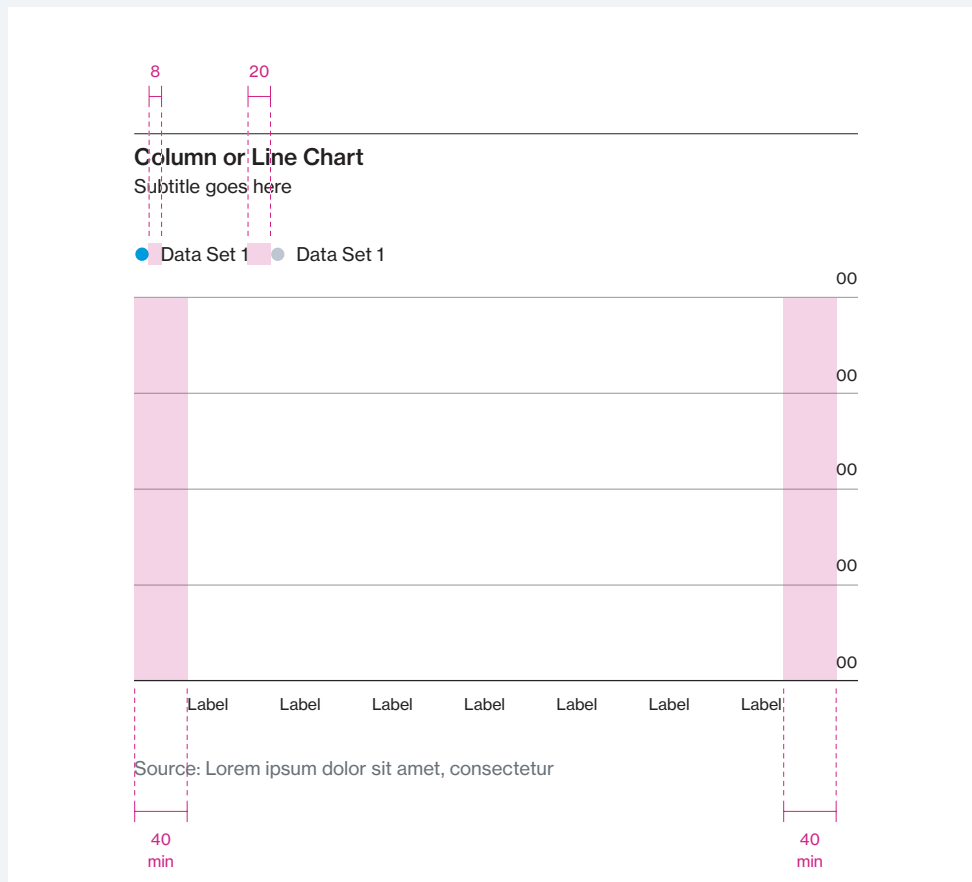
Line	Weight	Color
Title	1px	Gray 50
Grid	1px	Gray 30
Marker	1px	Cool Gray 90
Box	1px	Cool Gray 90
Baseline	1px	Gray 50



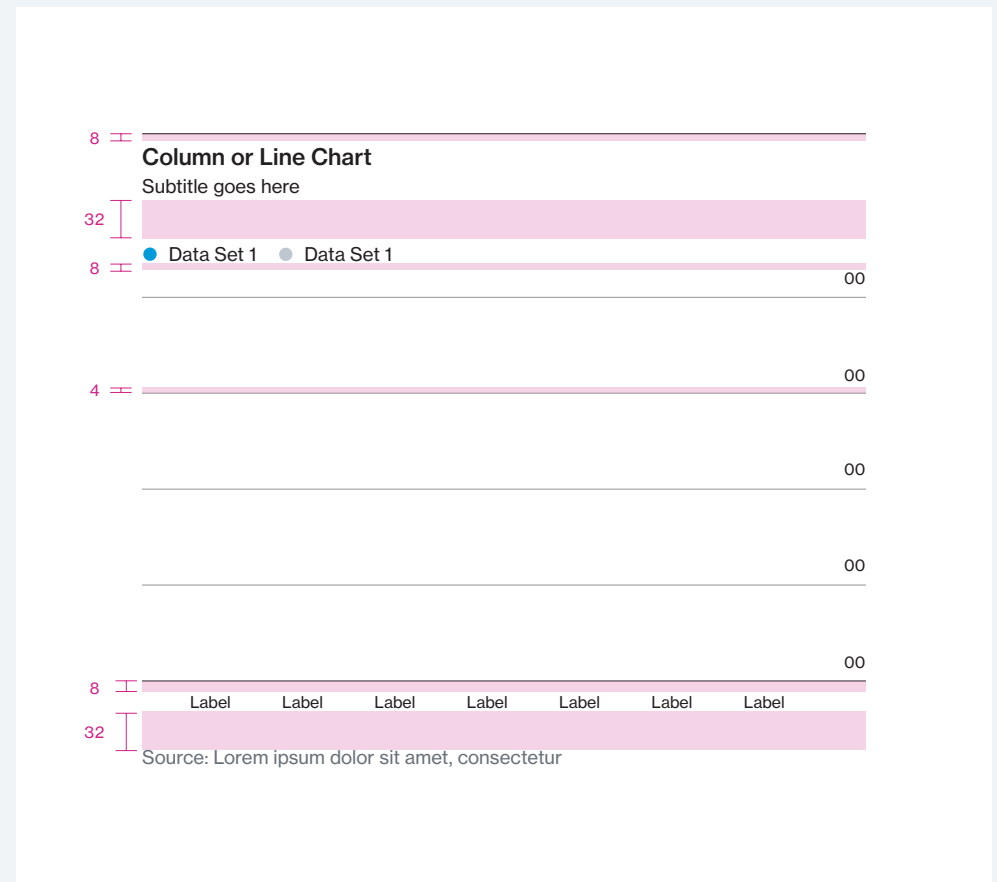
6.3 Grid spacing

Below are spacing specifications for column, line, and area charts created for the CBS website. Spacing has been carefully considered so do not modify the spacings in any way.

Column and line chart horizontal spacing



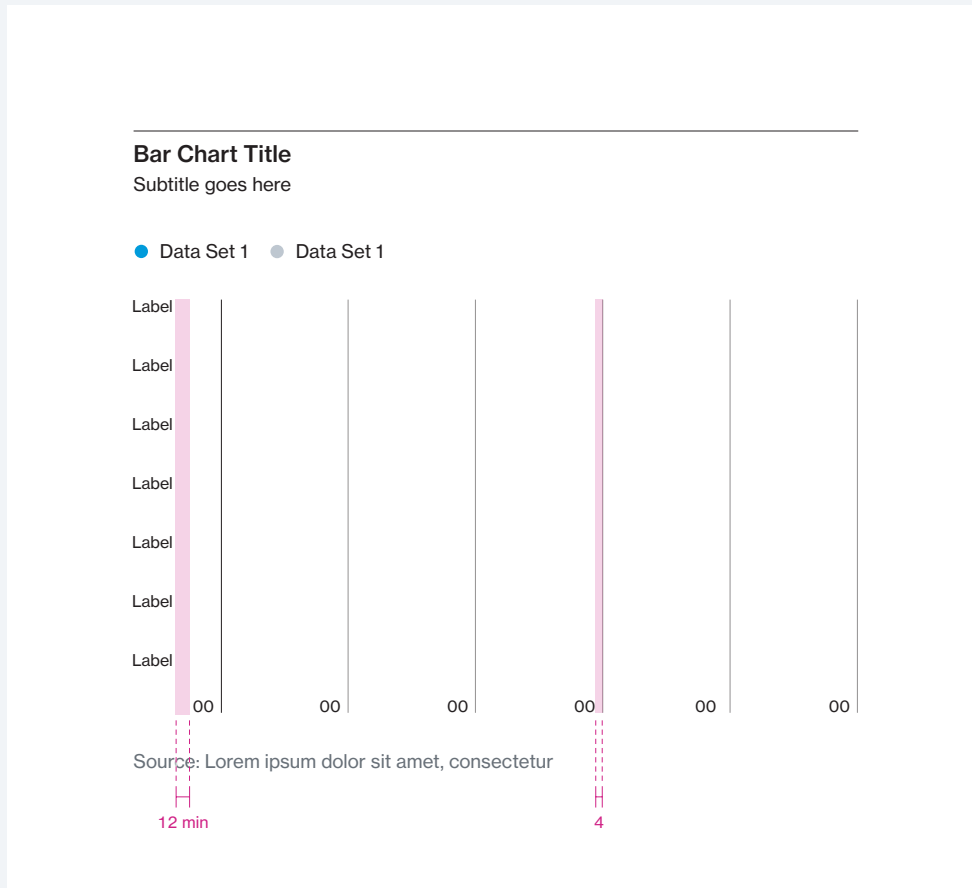
Column and line chart vertical spacing



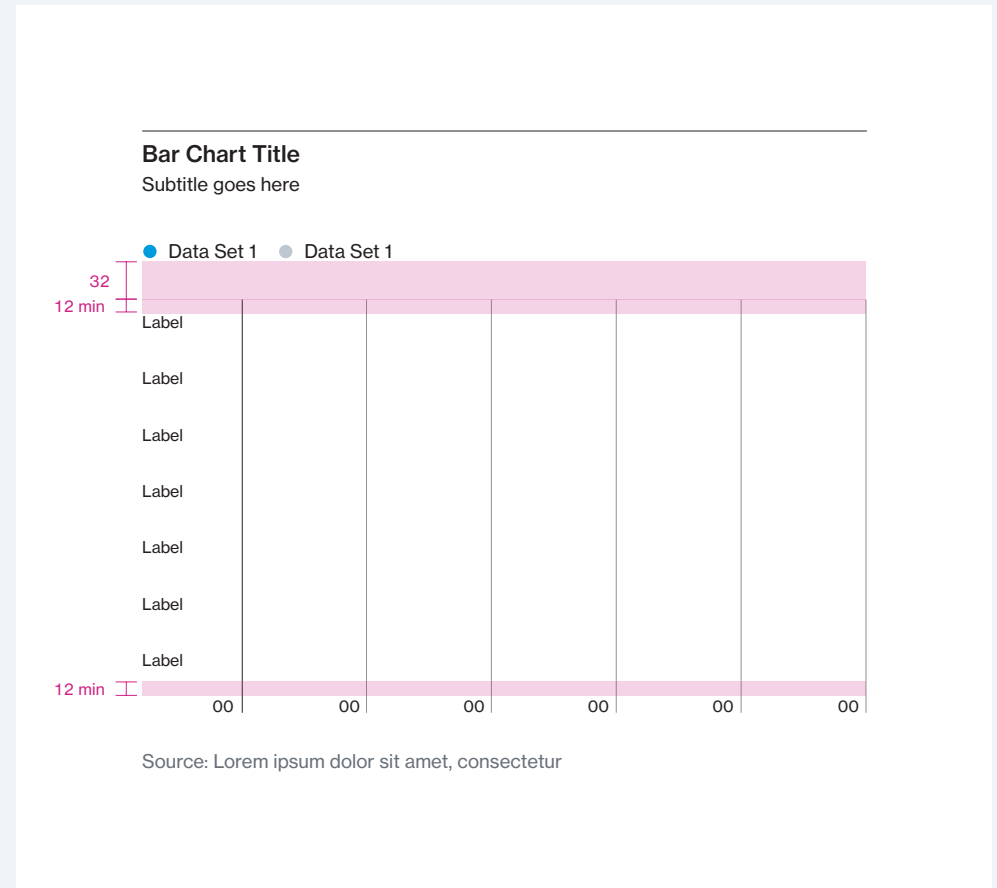
6.3 Grid spacing

Below are spacing specifications for bar charts created for the CBS website. Spacing has been carefully considered so do not modify the spacings in any way.

Bar chart horizontal spacing



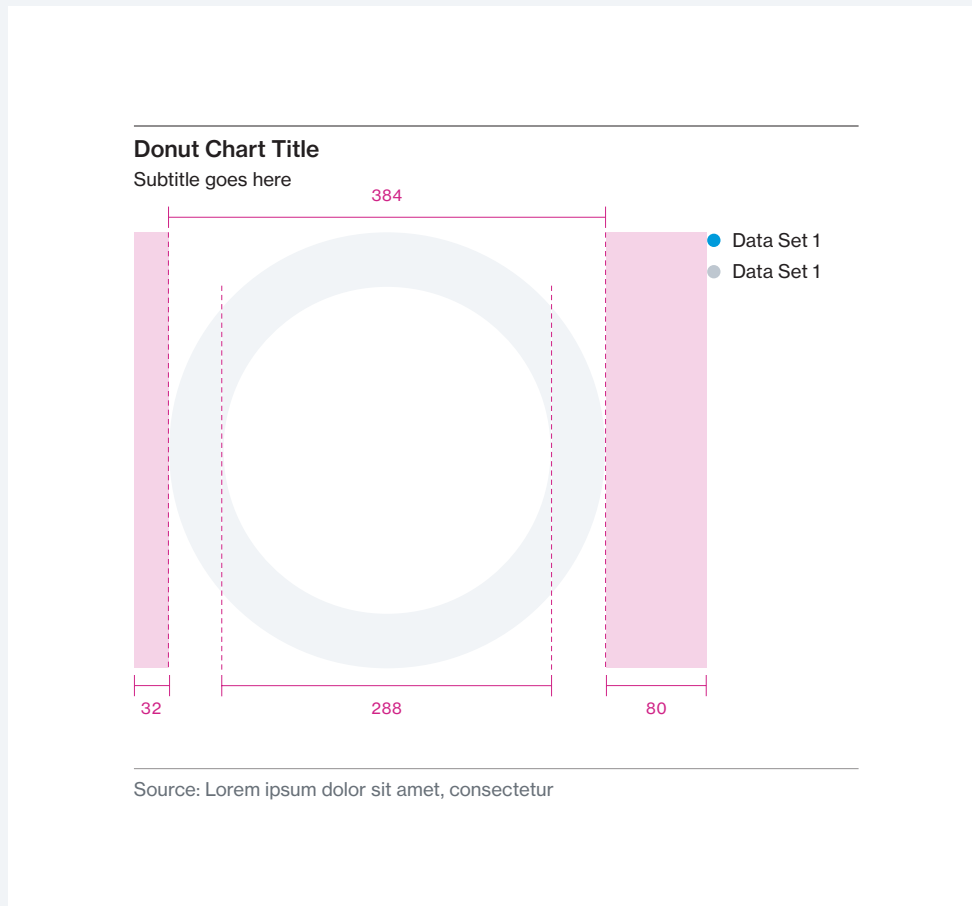
Bar chart vertical spacing



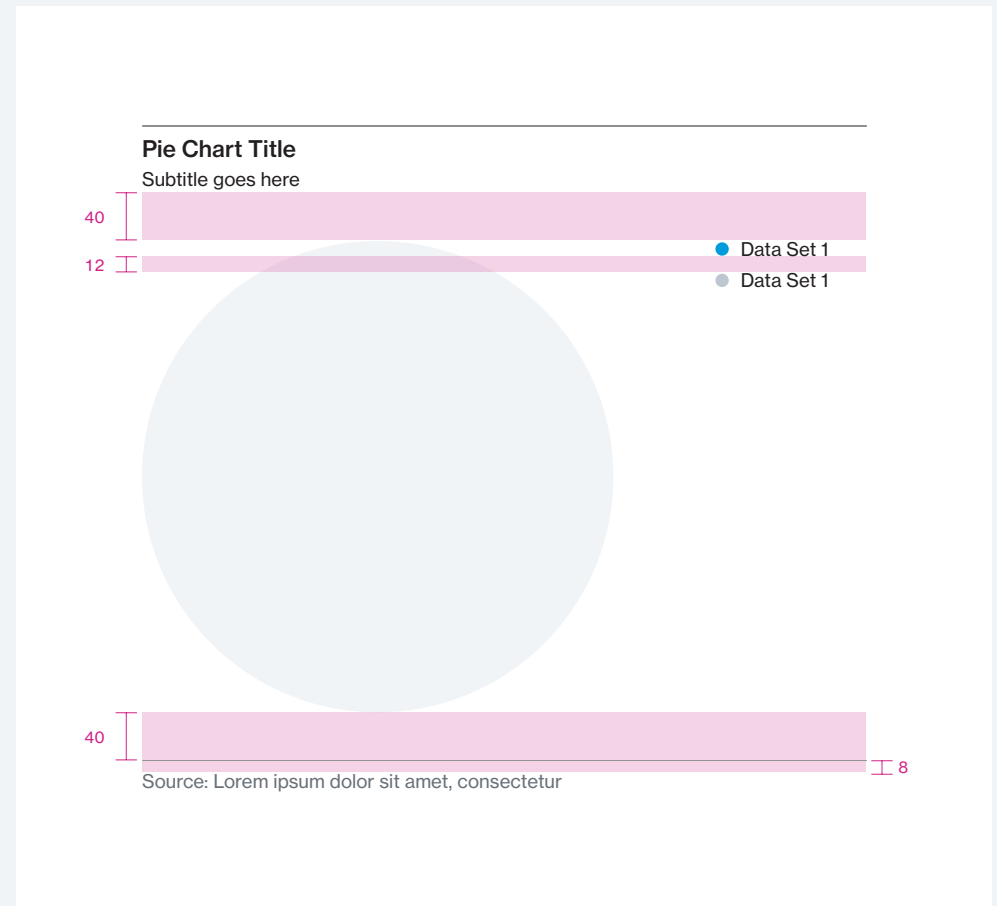
6.3 Grid spacing

Below are spacing specifications for pie and donut charts created for the CBS website. Spacing has been carefully considered so do not modify the spacings in any way.

Donut / pie chart horizontal spacing



Donut / pie chart vertical spacing

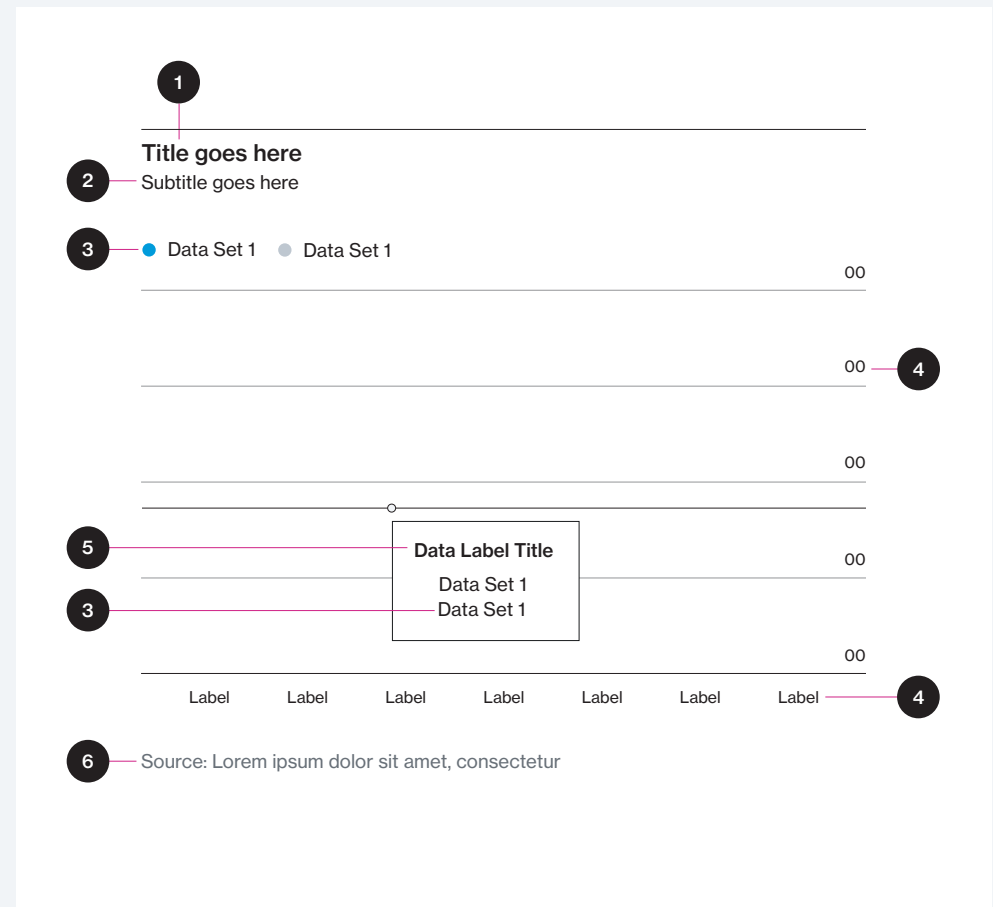


6.4 Typography

Below are typography specifications for all charts created for the CBS website. Text can be used to label different chart elements, including chart titles, data labels, axis labels, and legends. The text with the highest level of hierarchy is usually the chart title, with axis labels and the legend having the lowest level of hierarchy.

Category	Font Family	Weight
1. Title	NHG Text	65 Medium
2. Subtitle	NHG Text	55 Roman
3. Legend	NHG Text	55 Roman
4. Axis label	NHG Text	55 Roman
5. Legend label	NHG Text	65 Medium
6. Attribution	NHG Text	55 Roman

Category	Size/Leading	Color
1. Title	20px/120%	CGray 90
2. Subtitle	16px/150%	CGray 90
3. Legend	14px/130%t	CGray 90
4. Axis label	12px/130%	CGray 90
5. Legend label	14px/130%	CGray 90
6. Attribution	14px/160%	CGray 70



6.5 Tertiary colors

Tertiary colors can be used to supplement primary and secondary colors for the purposes of data visualization. The blues and cool grays are the preferred color system for most data visualizations. However, in instances where numerous qualitative categories are required, a tertiary palette of hues can be added.

Use color sparingly. Too much color confuses the reader and appears garish. Most people's short-term memory can retain up to five pieces of information at one time, making five a good maximum for color choices. Color combinations should be harmonious and rely on shades and tints of the same colors on the same side of the color wheel in addition to neutral tones like Blue 80 and Cool Grays.

Slate Blue 20
R:128 G:91 B:201
#805BC9
C:36 M:55 Y:0 K:21



Sea Green 20
R:52 G:163 B:152
#34A398
C:68 M:0 Y:7 K:36



Fandango 20
R:167 G:61 B:167
#A73DA7
C:0 M:63 Y:0 K:35



Bud Green 20
R:117 G:174 B:78
#75AE4E
C:33 M:0 Y:55 K:32



Cerise 20
R:208 G:34 B:124
#D02286
C:0 M:84 Y:40 K:18



Pastel Orange 20
R:246 G:179 B:68
#F6B344
C:0 M:27 Y:72 K:4



Mandarin 20
R:245 G:131 B:73
#F58349
C:0 M:47 K:70 K:4





Copper 20
R:170 G:107 B:85
#AA6B55
C:0 M:37 Y:50 K:33





6.6 Shades


Shades of the secondary color palette should be used for the purpose of data visualization and should not be used as part of the wider CBS identity. Shades and tints can be employed when showing data with low to high values and to create contrast in categorical/qualitative scales.

<p>Slate Blue 30 R:77 G:35 B:160 #4D23A0 C:52 M:78 Y:0 K:37</p>	<p>Slate Blue 40 R:44 G:0 B:131 #2C0083 C:66 M:100 Y:0 K:49</p>	
---	---	---

<p>Sea Green 30 R:14 G:111 B:101 #0E6F65 C:87 M:0 Y:9 K:56</p>	<p>Sea Green 40 R:0 G:77 B:70 #004D46 C:100 M:0 Y:9 K:70</p>	
--	--	---


<p>Fandango 30 R:126 G:15 B:126 #7E0F7E C:0 M:88 Y:0 K:51</p>	<p>Fandango 40 R:101 G:0 B:101 #650065 C:0 M:100 Y:0 K:60</p>	
---	---	---

<p>Bud Green 30 R:63 G:118 B:25 #3F7619 C:47 M:0 Y:79 K:54</p>	<p>Bud Green 40 R:33 G:81 B:0 #215100 C:59 M:0 Y:100 K:68</p>	
--	---	---

<p>Cerise 30 R:154 G:4 B:90 #9A045A C:0 M:97 Y:42 K:40</p>	<p>Cerise 40 R:115 G:0 B:66 #730042 C:0 M:100 Y:43 K:55</p>	
--	---	---

<p>Pastel Orange 30 R:200 G:133 B:20 #C88514 C:0 M:34 Y:90 K:22</p>	<p>Pastel Orange 40 R:143 G:90 B:0 #8F5A00 C:0 M:37 Y:100 K:44</p>	
---	--	---

<p>Mandarin 30 R:213 G:90 B:28 #D55A1C C:0 M:58 Y:87 K:16</p>	<p>Mandarin 40 R:180 G:66 B:8 #B44208 C:0 M:63 Y:96 K:29</p>	
---	--	---

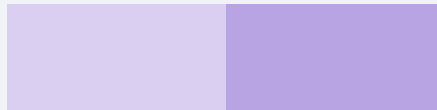
<p>Copper 30 R:140 G:71 B:47 #8C472F C:0 M:49 Y:66 K:45</p>	<p>Copper 40 R:109 G:42 B:18 #6D2A12 C:0 M:61 Y:83 K:57</p>	
---	---	---

6.7 Tints

Tints of the secondary color palette should be used for the purpose of data visualization and should not be used as part of the wider CBS identity. Shades and tints can be employed when working showing data with low to high values and to create contrast in categorical/qualitative scales.

Slate Blue 5
R:218 G:207 B:241
#DACFF1
C:10 M:14 Y:0 K:5

Slate Blue 10
R:184 G:163 B:227
#B8A3E3
C:19 M:28 Y:0 K:11



Sea Green 5
R:191 G:234 B:230
#BFEAE6
C:18 M:0 Y:2 K:8

Sea Green 10
R:134 G:213 B:205
#86D5CD
C:37 M:0 Y:4 K:16



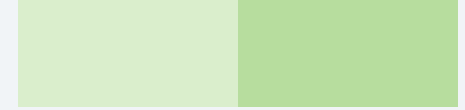
Fandango 5
R:230 G:191 B:230
#E6BFE6
C:0 M:17 Y:0 K:10

Fandango 10
R:205 G:136 B:205
#CD88CD
C:0 M:34 Y:0 K:20



Bud Green 5
R:218 G:238 B:204
#DAECC
C:8 M:0 Y:14 K:7

Bud Green 10
R:183 G:221 B:158
#B7DD9E
C:17 M:0 Y:29 K:13



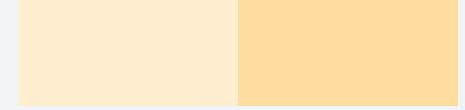
Cerise 5
R:244 G:186 B:219
#F4BADB
C:0 M:24 Y:10 K:4

Cerise 10
R:233 G:122 B:186
#E97ABA
C:0 M:48 Y:20 K:9



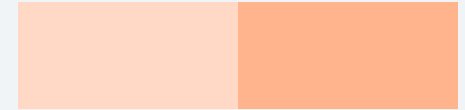
Pastel Orange 5
R:255 G:238 B:207
#FFEECF
C:0 M:7 Y:19 K:0

Pastel Orange 10
R:252 G:221 B:158
#FFDD9D
C:0 M:12 Y:37 K:1



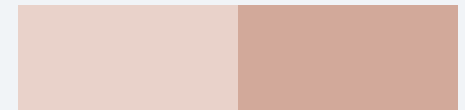
Mandarin 5
R:255 G:217 B:198
#FFD9C6
C:0 M:15 Y:22 K:0

Mandarin 10
R:255 G:180 B:142
#FFB48E
C:0 M:29 Y:44 K:0



Copper 5
R:233 G:210 B:202
#E9D2CA
C:0 M:10 Y:13 K:9

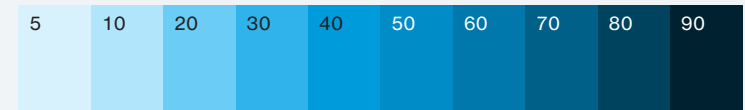
Copper 10
R:210 G:169 B:154
#D2A99A
C:0 M:20 Y:27 K:18



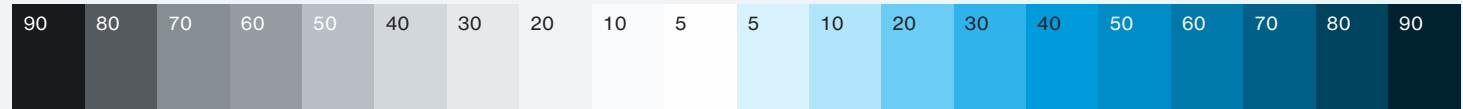
6.8 Sequential scales

Sequential color scales can be used to represent data values, such as income, temperature, or speed. The scale contains a sequence of colors that clearly indicates (i) which values are larger or smaller than which other ones and (ii) how distant two specific values are from each other. The color scale needs to be perceived to vary uniformly across its entire range.

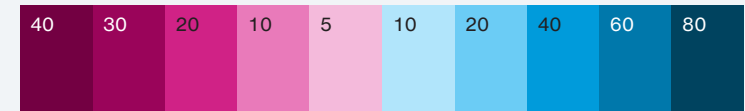
Single Hue Progression
Blue



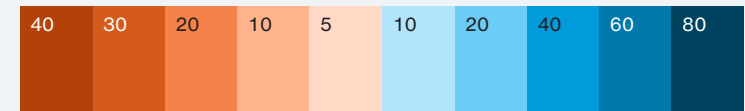
Diverging Progression
Cool Gray to Blue



Diverging Progression
Cerise to Blue



Diverging Progression
Mandarin Orange to Blue



6.9 Qualitative scales

While the primary and secondary colors (blue / cool grays) are generally preferred, it may be necessary to use a qualitative color scale consisting of more hues in certain cases in order to distinguish categories – discrete items or groups that do not have an intrinsic order, such as different countries on a map or different manufacturers of a certain product.

Qualitative scale colors should look clearly distinct from each other while also being equivalent. No one color should stand out relative to the others and the colors should not create the impression of an order, as would be the case with a sequence of colors that get successively lighter. This page shows color combinations for charts with only one or two categories or data sets.

One color sets



Two color sets



6.9 Qualitative scales

The following sets reflect the versatility of the palette and can be employed when three colors are required. The first column represents the default, most strongly branded sets.

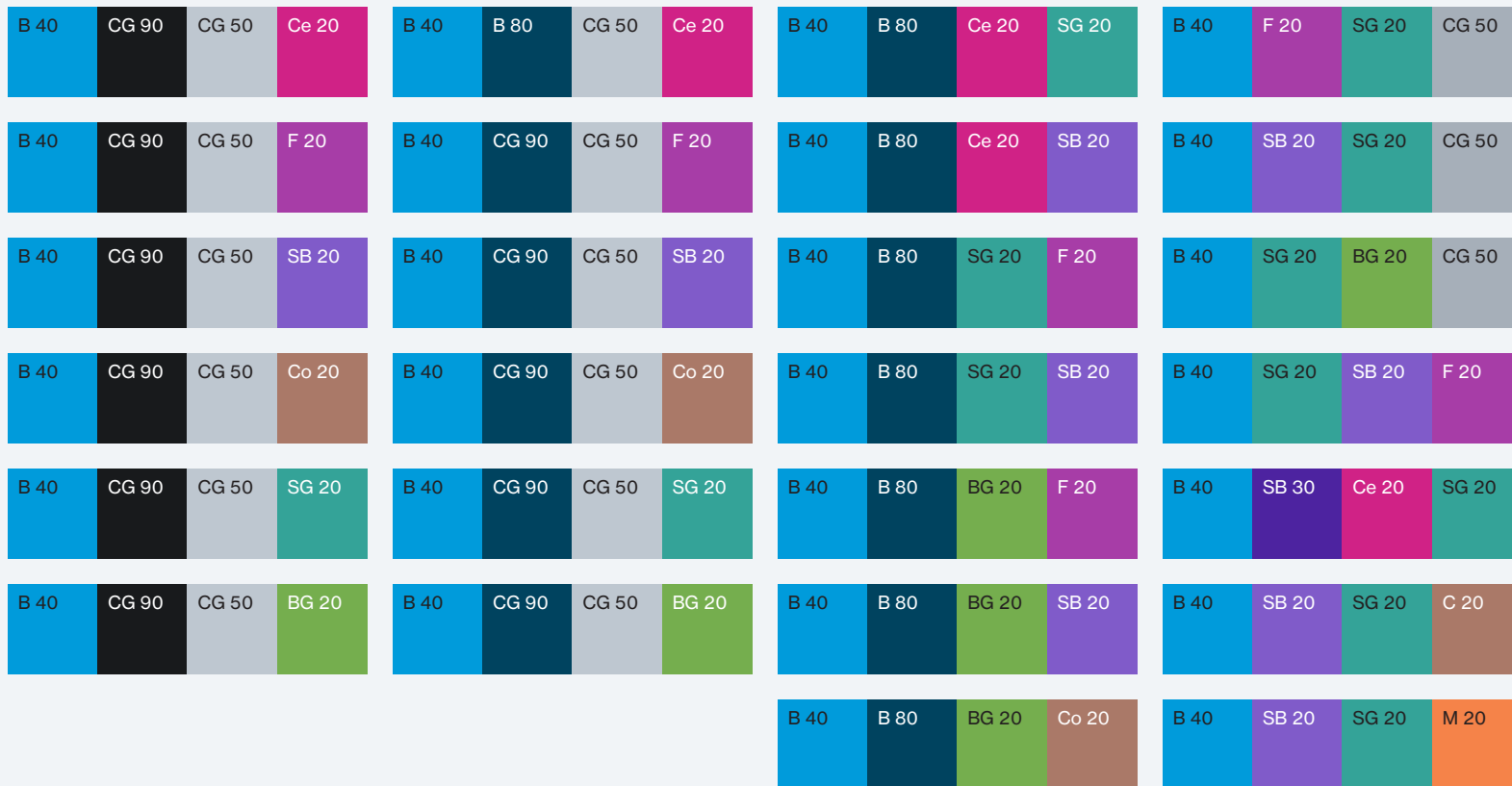
Three-color sets



6.9 Qualitative scales

The following sets reflect the versatility of the palette and can be employed when four colors are required. The first two columns represent the default, most strongly branded sets.

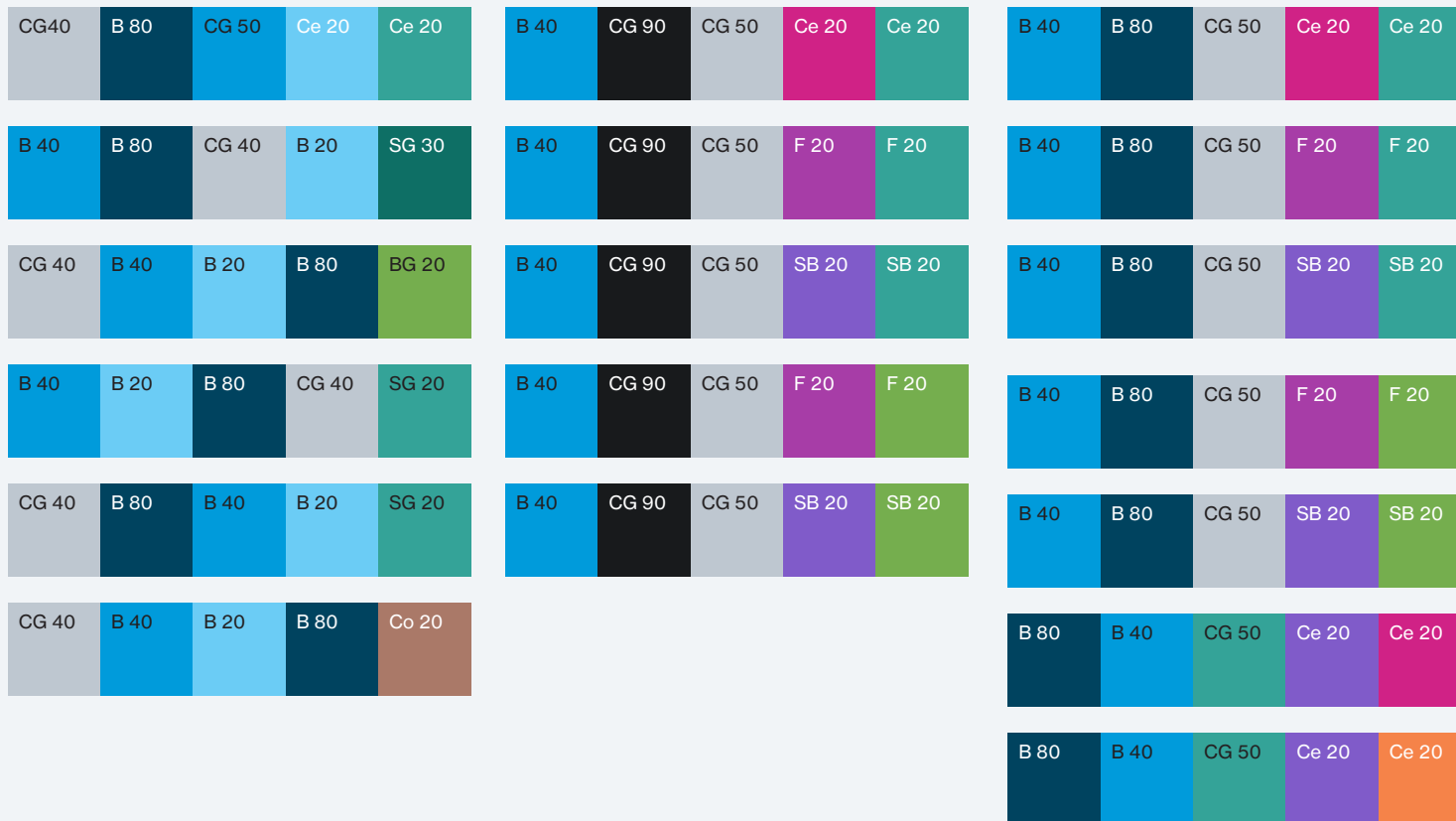
Four-color sets



6.9 Qualitative scales

The following sets reflect the versatility of the palette and can be employed when five colors are required. The first column represents the default, most strongly branded sets.

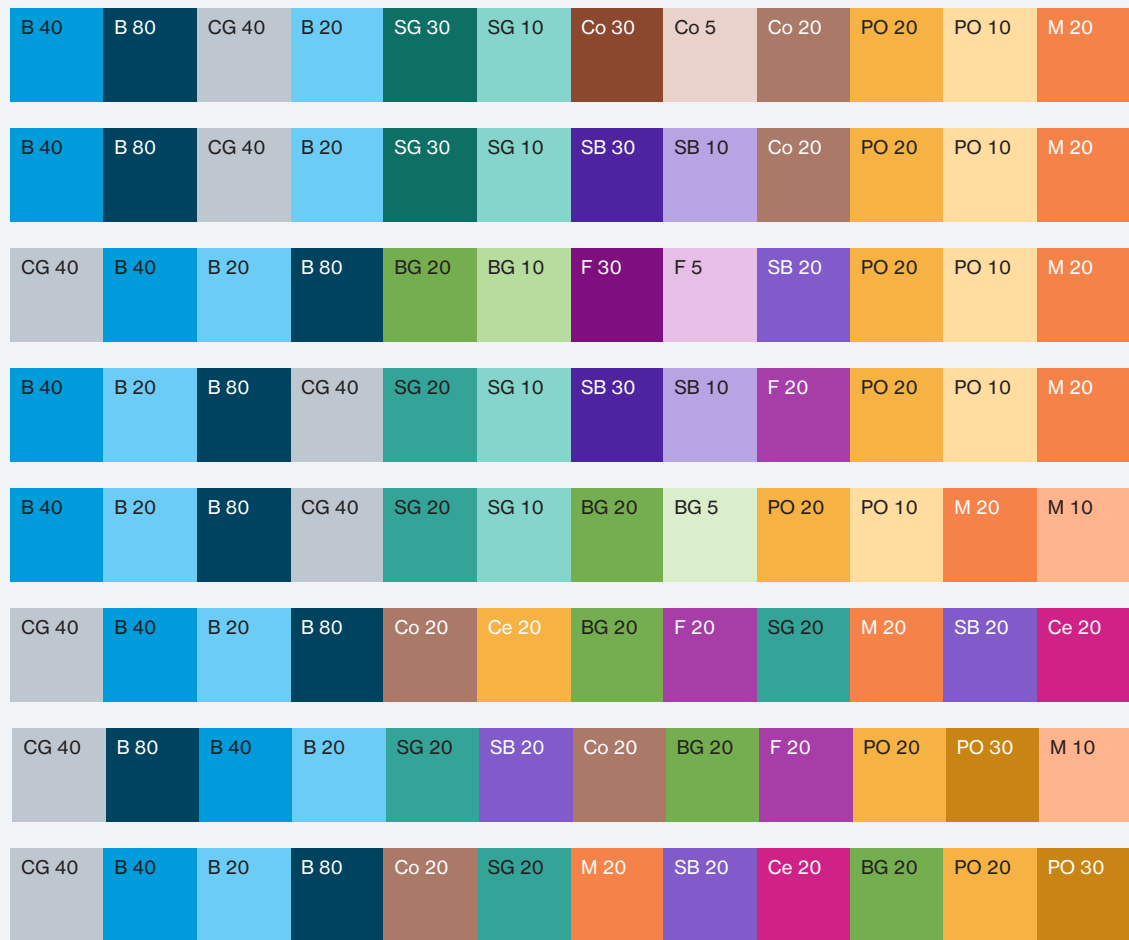
Five-color sets



6.9 Qualitative scales

The following sets can be employed when more than five colors are required. Try to use no more than five colors. In the rare event that a chart requires more than five categories, the sets below represent a starting point for creating elegant combinations. Focus on the secondary colors and use shades and tints to achieve harmony. Additional combinations are possible, drawing from the lighter tints and darker shades.

Six ore more color sets



6.10 Chart components

Singular lines should be employed when the goal of the visualization is to show an overall correlation of data and when individual values within the data are not important. Lines with markers can be used to show both overall correlation within the data and further highlight specific values within the data. Line stroke width should be 2px and the circular markers should be 8px on digital platforms.

Lines

B 40

CG 90

CG 60

CG 40

CO 20

SB 20

F 20

C 20

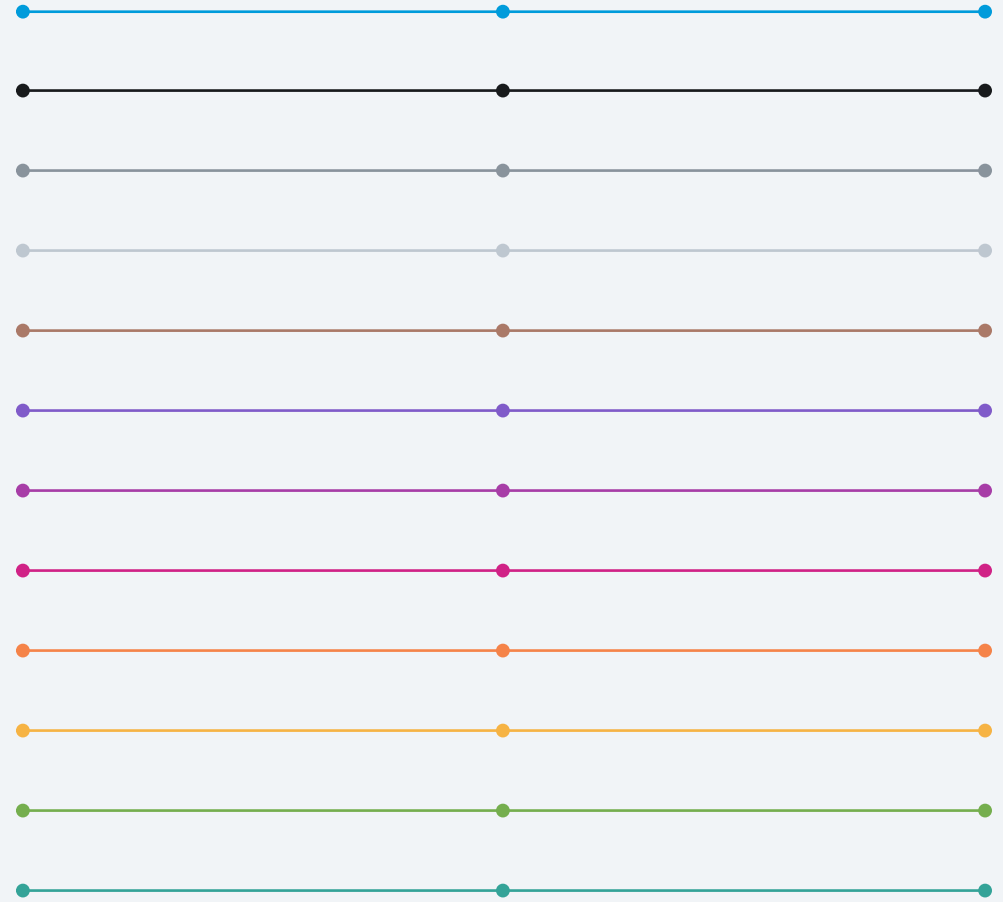
M 20

PO 20

BG 20

SG 20

Lines with markers



6.10 Chart Components

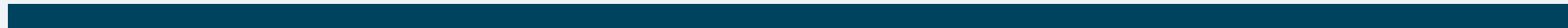
Blocks of color should be used for the creation of bar and column chart visualizations. Blue 40 should be used as the primary color within a visualization. However, when working with categorized data, colors from the secondary and tertiary palette can be employed to denote these categories.

Blocks can vary in width. Bars should be neither too wide nor too narrow. As a general rule, the width should be twice the width of the space between the bars.

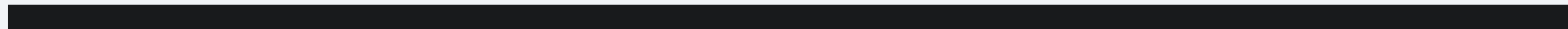
Blocks



Blue 40



Blue 80



Cool Gray 90



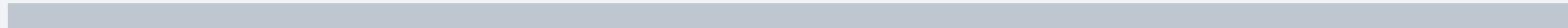
Cool Gray 70



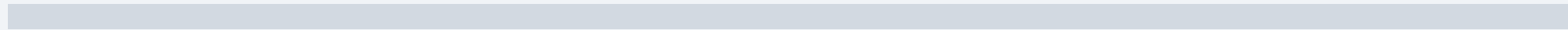
Cool Gray 60



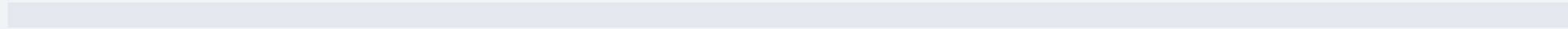
Cool Gray 50



Cool Gray 40



Cool Gray 30



Cool Gray 20

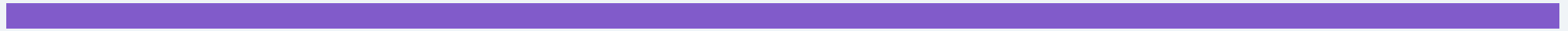
6.10 Chart Components

Blocks are used for bar and column charts. Note that although not documented here, tints and shades of these key colors may also be used to create categorical color sequences in stacked bar, stacked column, and area charts.

Blocks, categorical



Copper 20



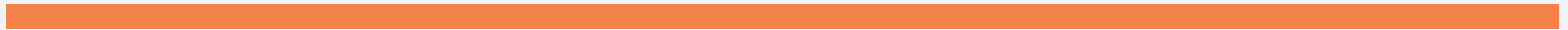
Slate Blue 20



Fandango 20



Cerise 20



Mandarin 20



Pastel Orange 20



Bud Green 20



Sea Green 20

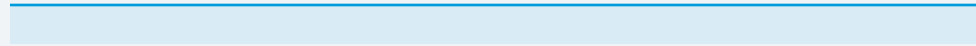
6.10 Chart Components

Area charts come in several varieties, including stacked area charts and overlapped area charts:

- Stacked area charts show multiple time series (over the same time period) stacked on top of one another
- Overlapped area charts show multiple time series (over the same time period) overlapping one another

Overlapping area charts are not recommended with more than two time series, as doing so can obscure the data. Instead, use a stacked area chart to compare multiple values over a time interval (with time represented on the horizontal axis).

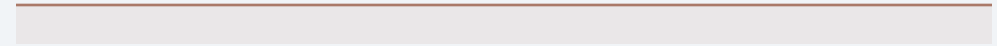
Lines with fill



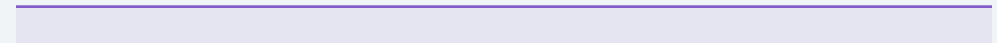
Line: B 40 / fill: B 40, 10%



Line: CG 60 / fill: CG 20, 50%



Line: Co 20 / fill: Co 20, 10%



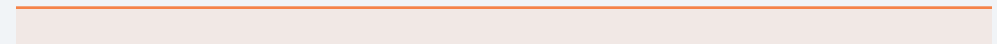
Line: SB 20 / fill: SB 20, 10%



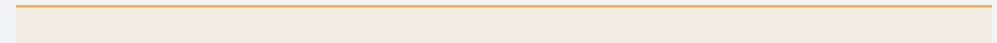
Line: F 20 / fill: F 20, 10%



Line: C 20 / fill: C 20, 10%



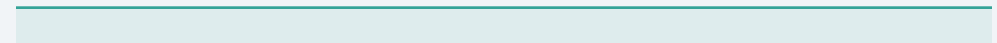
Line: M 20 / fill: M 20, 10%



Line: PO 20 / fill: PO 20, 10%



Line: BG 20 / fill: BG 20, 10%



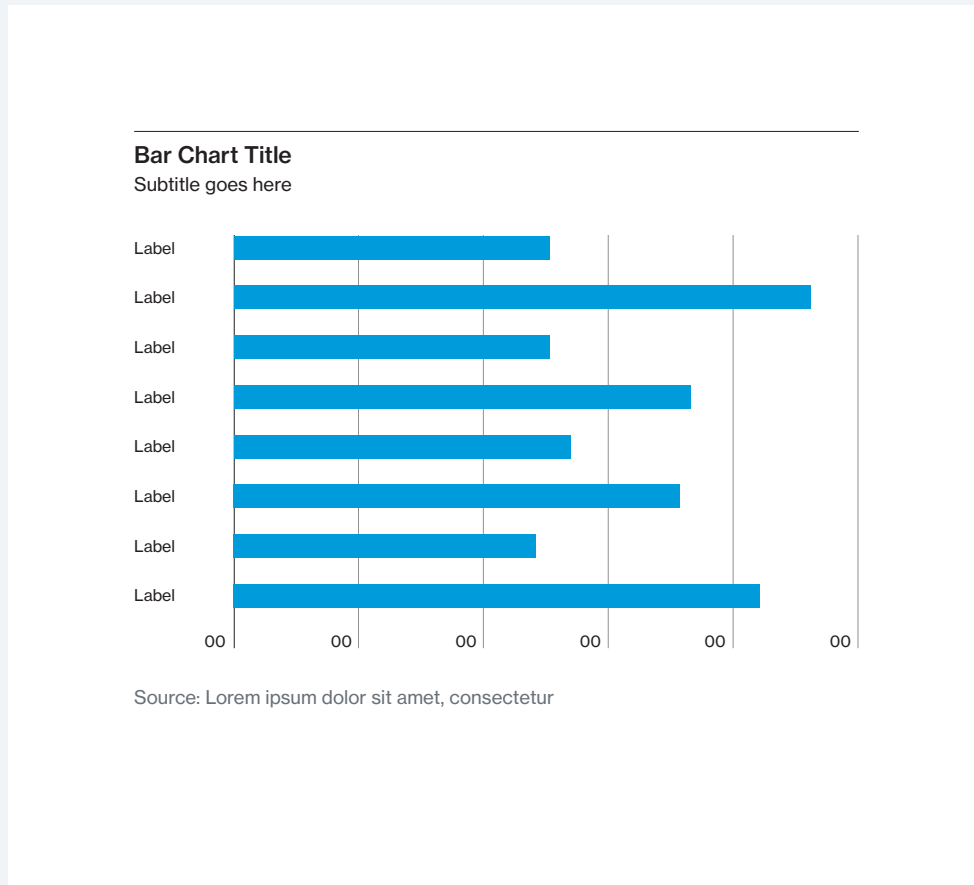
Line: SG 20 / fill: SG 20, 10%

6.11 Bar and column charts

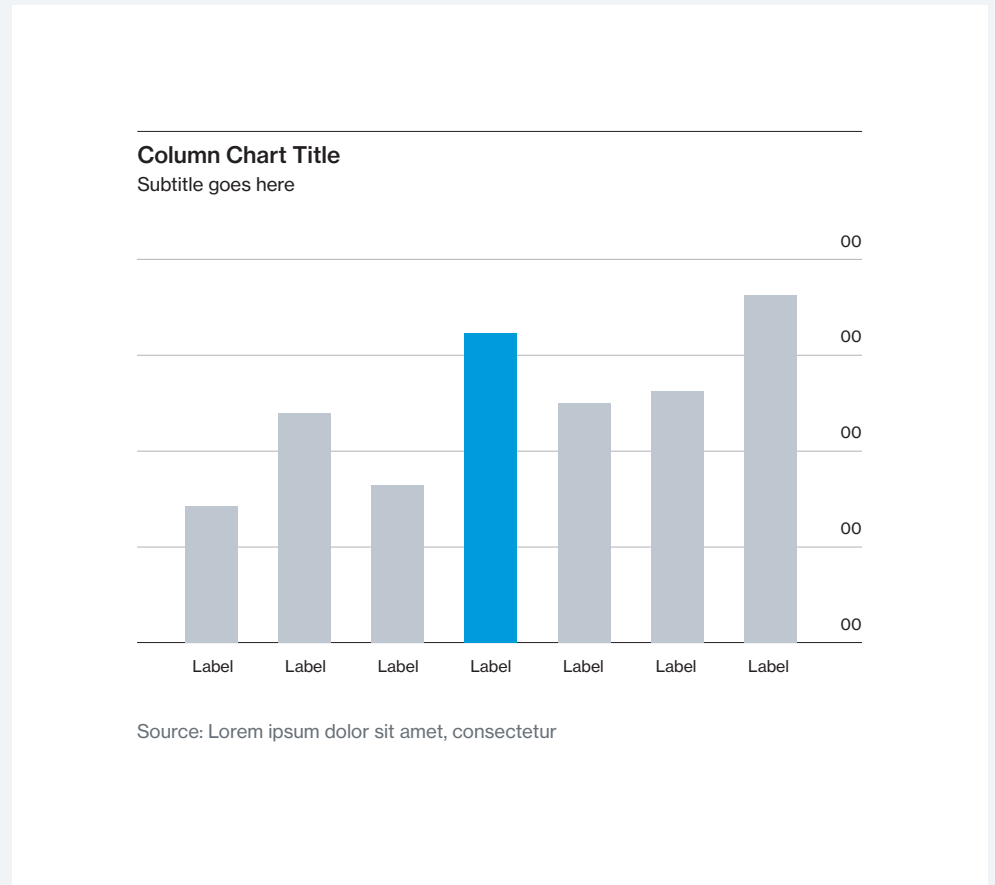
A bar chart presents categorical data with rectangular bars with heights or lengths proportional to the values that they represent. The bars can be plotted vertically or horizontally. A bar graph shows comparisons among discrete categories. One axis of the chart shows the specific categories being compared, and the other axis represents a measured value. The column chart is a common variant of a bar chart, used to compare ordinal values.

All bars in a single chart should be the same shade since they represent the same variable, although a key data point can be highlighted with a second color. Blocks can vary in width. Bars should be neither too wide nor too narrow. As a general rule, the width should be twice the width of the space between the bars.

Bar chart example



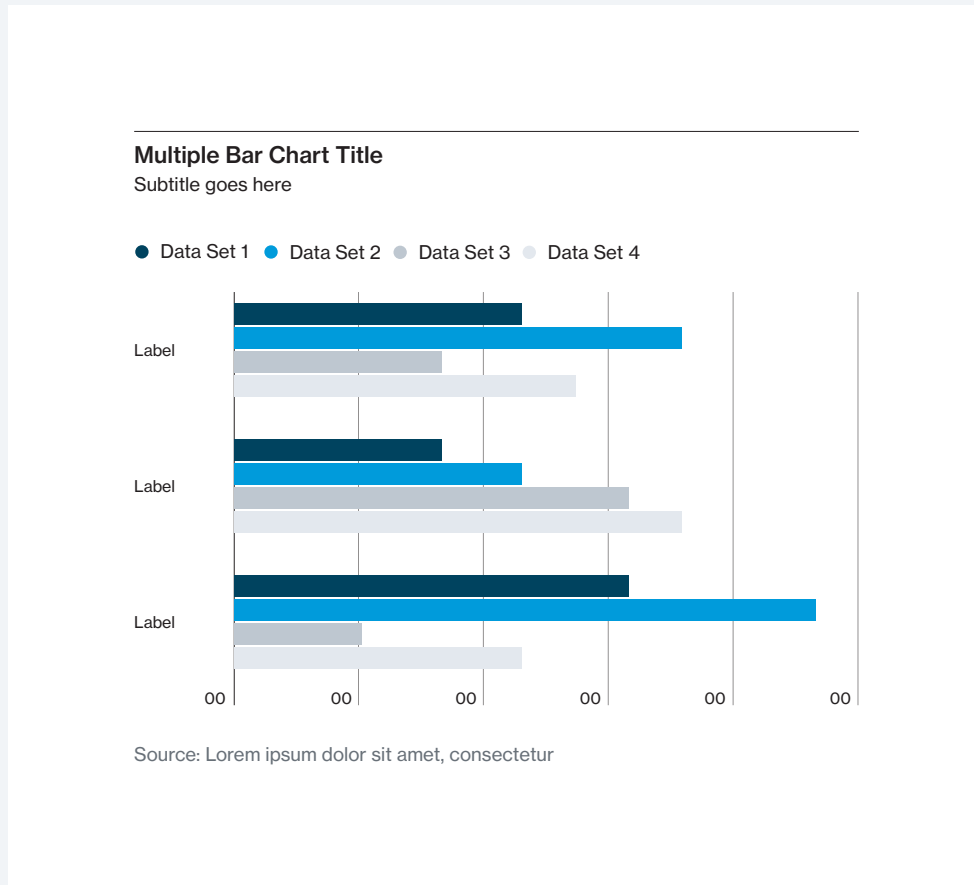
Column chart example



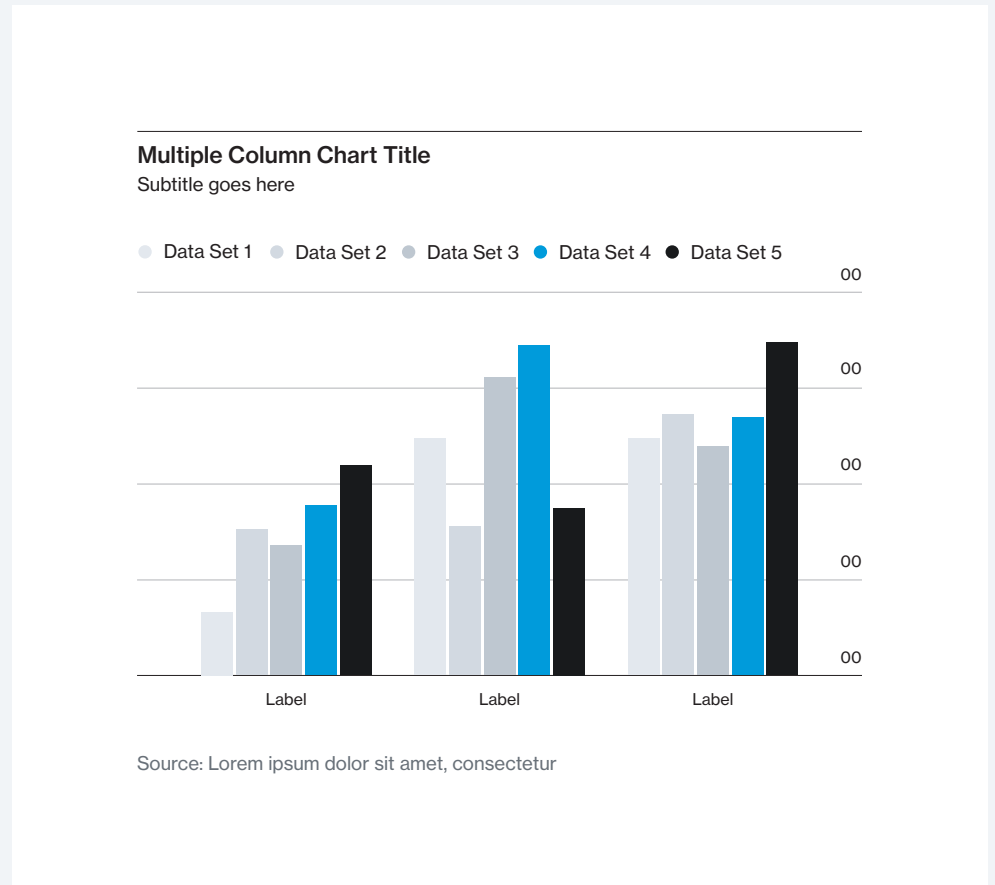
6.11 Bar and column charts (multiple bars)

Alternating light and dark bars for bar charts makes it difficult to compare data. Shade bars from lightest to darkest to make comparison easier. Separate bars by 2px in order to make distinctions clearer.

Multiple bar chart example



Multiple column chart example



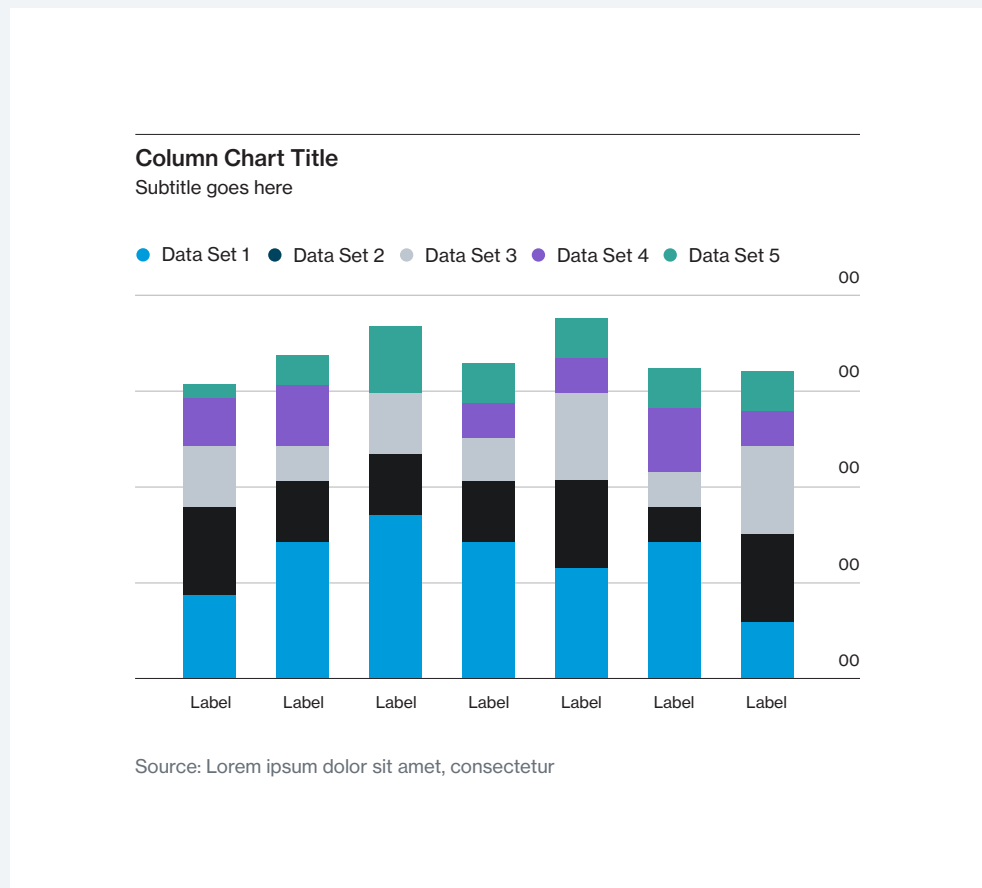
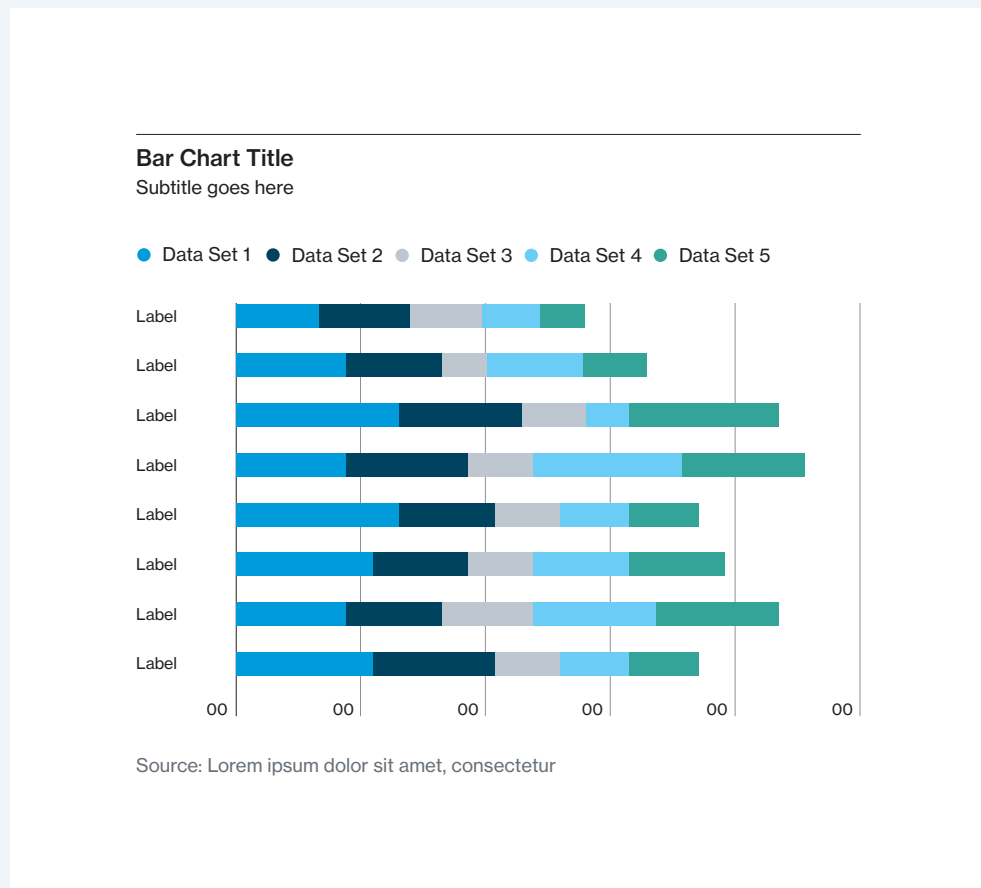
6.11 Bar and column charts (stacked)

Stacked bar charts are good for showing group relationships and value differences across more complex categories and subcategories. Stacked column charts can also be used to show group relationships within subsets of ordinal data.

Blocks can vary in width. Bars should be neither too wide nor too narrow. As a general rule, the width should be twice the width of the space between the bars.

Stacked bar chart example

Stacked column chart example

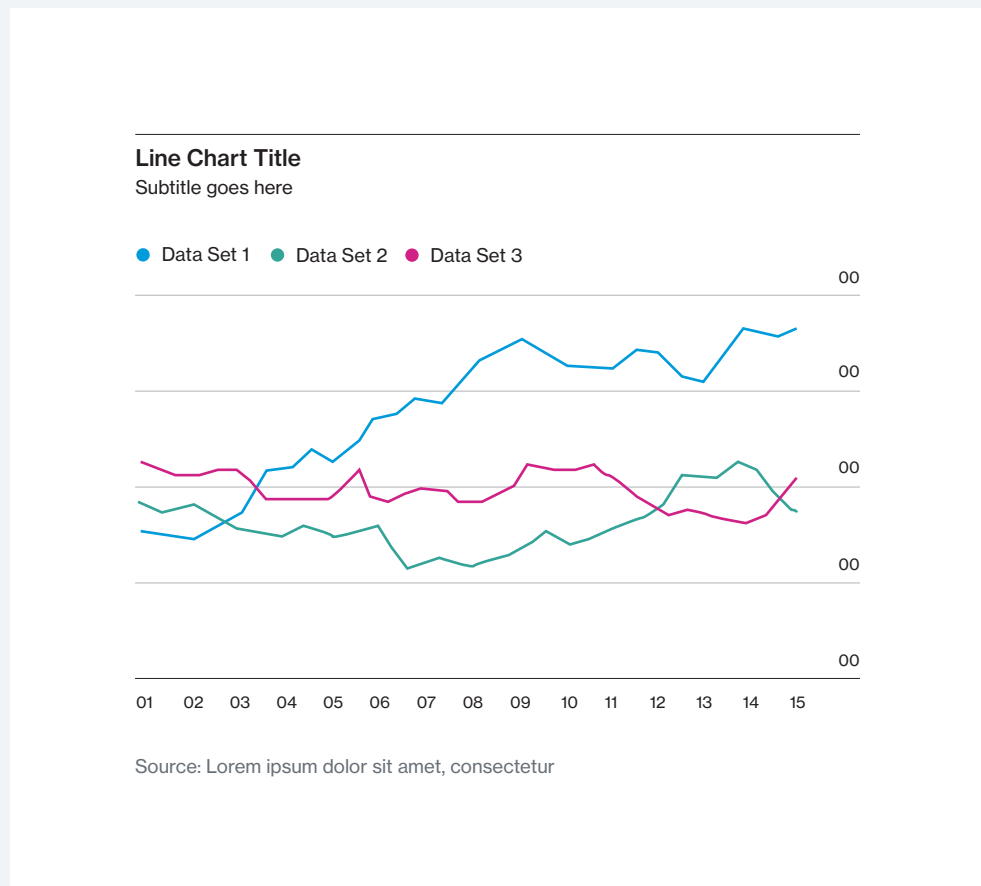


6.12 Line charts

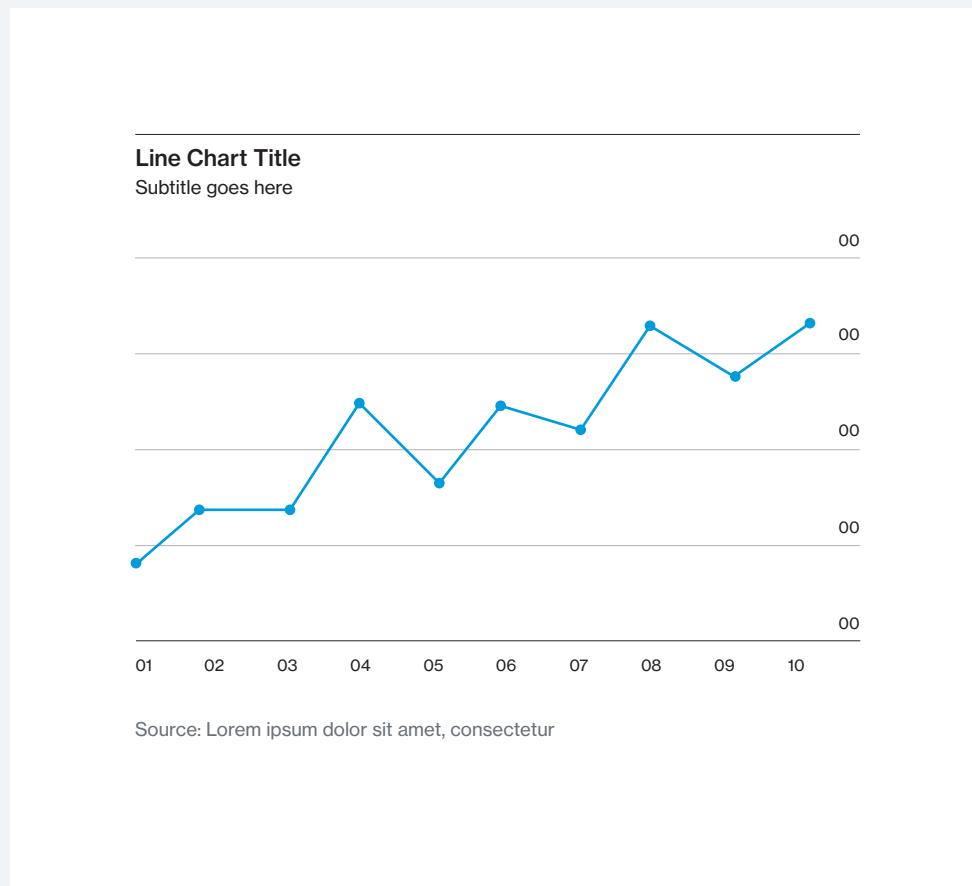
A line chart displays information as a series of data points called 'markers' connected by straight line segments. A line chart is often used to visualize a trend in data over intervals of time – a time series – thus the line is often drawn chronologically. Don't use more than four lines on the same graph.

Line stroke width should be 2px and the circular markers should be 8px on digital platforms.

Line chart



Line chart with markers

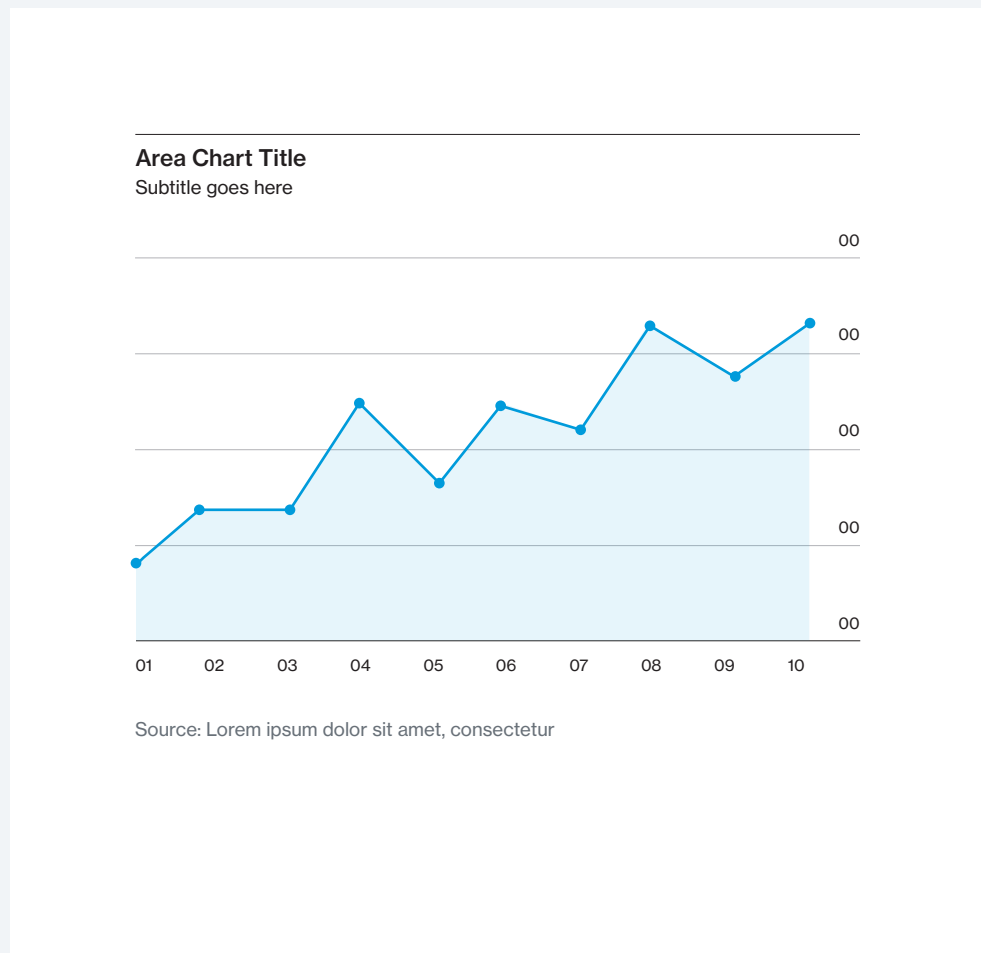


6.13 Area charts

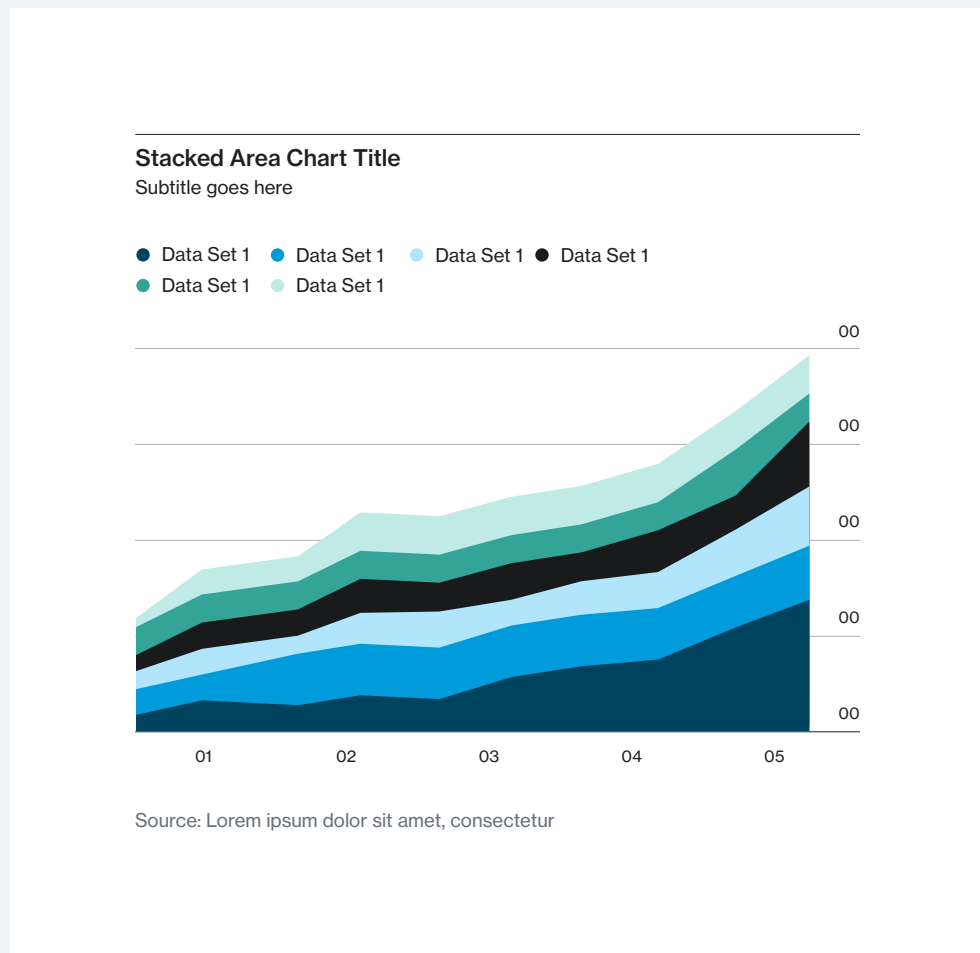
An area chart or area graph displays graphically quantitative data. Area charts come in several varieties, including stacked area charts and overlapped area charts. Stacked area charts show multiple time series (over the same time period) stacked on top of one another. Overlapped area charts show multiple time series (over the same time period) overlapping one another.

Overlapping area charts are not recommended with more than two time series, as doing so can obscure the data and look aesthetically garish or melancholy. Instead, use a stacked area chart to compare multiple values over a time interval (with time represented on the horizontal axis).

Area chart with markers and fill example



Stacked area chart example



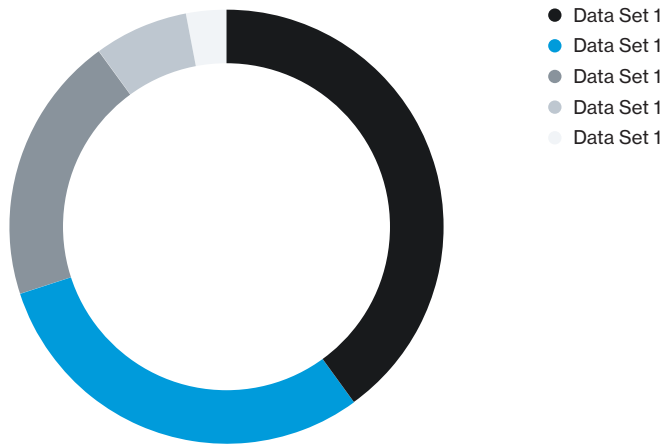
6.14 Pie and donut charts

A pie chart is divided into slices to illustrate numerical proportion. In a pie chart, the arc length of each slice is proportional to the quantity it represents. A donut chart is a variant of the pie chart, with a blank center allowing for additional information about the data as a whole to be included. Donut charts provide a better data intensity ratio to standard pie chart.

Pie charts have functional and aesthetic limitations. It's difficult to compare different sections of the chart, or to compare data across different pie charts. Pie charts can be replaced in most cases by bar charts, box plots, dot plots, etc. In terms of aesthetics, use no more than five tones (data points), blending the brand colors Blue 40, Cool Gray 90 or Blue 80 with the lighter Cool Grays. Use additional hues sparingly.

Donut chart

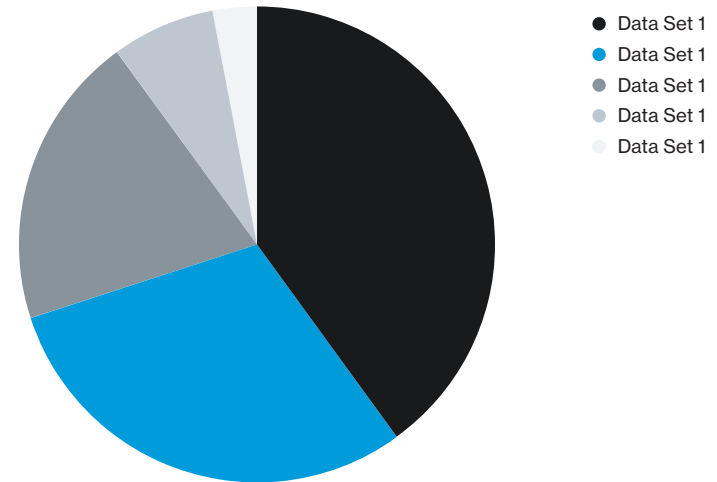
Donut Chart Title
Subtitle goes here



Source: Lorem ipsum dolor sit amet, consectetur

Pie chart

Pie Chart Title
Subtitle goes here



Source: Lorem ipsum dolor sit amet, consectetur

7.0

Art Direction

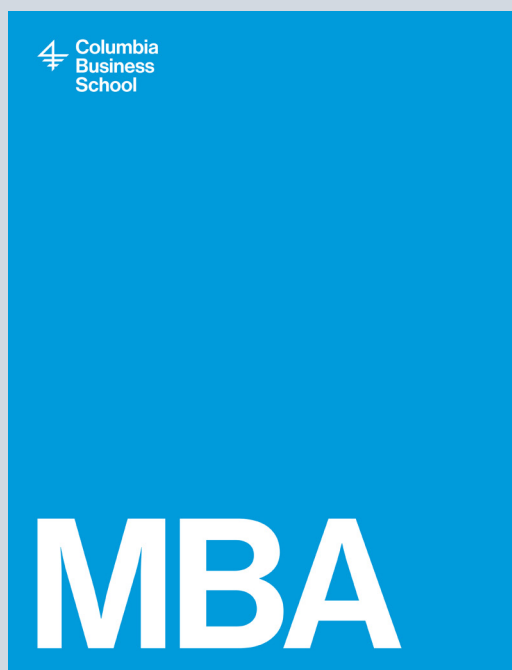
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7.1 Introduction

The following are examples of applications that bring our brand design to life. The approach to CBS's communications should aim to balance a look and feel which is both human and bold. We hope this inspires you for what our brand could be in the future.

Composition, readability, and legibility should always be focused on communicating clear and straightforward messages through simple and uncluttered design. The school's modern and dynamic edge can be achieved through the bold use of typography and immersive photography in asymmetric layouts with generous amounts of white space.

Photography is the key means to convey a human-centered and accessible brand, so careful attention should be paid in selecting the photographs used across the brand's platforms.



7.2 Example applications

Large, full-bleed photography can help to create a human feeling and immerse the viewer in the possibilities afforded by Columbia Business School. Large, scaled type juxtaposed with striking photography and laid out in an asymmetric and/or highly considered fashion reinforces the brand's expansive qualities.



7.2 Example applications

Large statics help make compositions feel bold and dynamic. Using hints of blue and asymmetrically disposed layouts with copious amounts of negative space relate the composition to the brand, keeping it modern, sharp, and elegant.

94%

of executives feel better prepared to tackle their business challenges with a degree from Columbia

Tellus, pellentesque pretium eros pulvinar libero nulla varius. Mi donec habitant aliquam eget risus pellentesque venenatis risus, scelerisque. Lacinia erat fames amet, in. Ut purus praesent auctor sapien leo, fermentum. Id vulputate mattis tempor aliquam volutpat pellentesque condimentum hac euismod.



Ninety-four percent of executives feel better prepared to tackle their business challenges with a degree from Columbia

Tellus, pellentesque pretium eros pulvinar libero nulla varius. Mi donec habitant aliquam eget risus pellentesque venenatis risus, scelerisque. Lacinia erat fames amet, in. Ut purus praesent auctor sapien leo, fermentum. Id vulputate mattis tempor aliquam volutpat pellentesque condimentum hac euismod.




7.2 Example applications


For the schools program acronyms, scaled typography, asymmetric layout, and the brand color palette can be combined in various ways to create contemporary brochure series for the suite of programs offered by Columbia Business School. The mood is minimalist and elegant, reflecting the gravitas of the brand.



7.2 Example applications

The bold and dynamic mood gets be carried over in digital advertising through large typography, color and the use of rules.



 Columbia Business School

96%

The number of senior executives that feel better prepared to solve their business challenges after Columbia

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