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# Brand Guidelines

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## — 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' world and the impact they leave on the world at large.**

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**1.0**

# Introduction

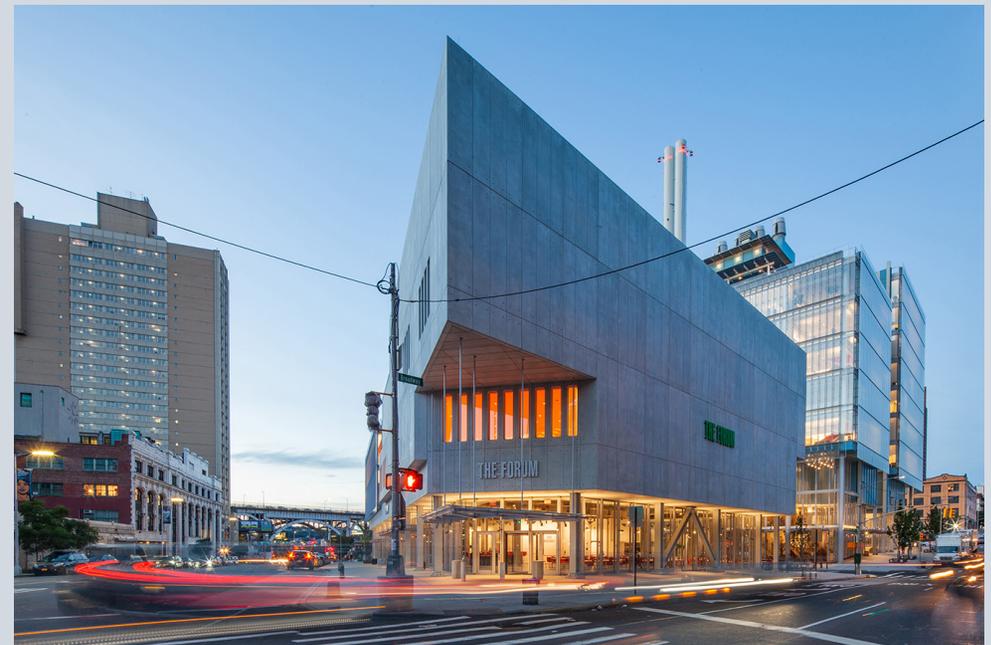
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## 1.1 Purpose

# 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, and driven students in NYC and beyond, the school opens new avenues, exposes new approaches, and is a vehicle into futures not yet created.



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## 1.2 Brand characteristics

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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

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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

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Columbia Business School leads. We are a premiere 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

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

# Empowering

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## 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, updating the typeface and sizing, and dropping the tag line.**



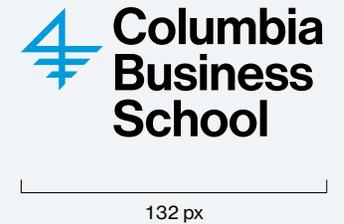
## 2.2 Primary logomark

The primary logomark is the vertical stack. These structures have been carefully constructed and refined, and should not be altered in any way. To ensure readability and legibility of the logomark, it should not be used at sizes under 132 px for screen applications.

Large



Minimum size (Screen)



## 2.3 Colors

Whenever possible, the logomark should appear in full-color. For specific instances when the logo needs to be replicated using only one color, such as when the logo is produced in physical material mono version of the logo should be used.

Full-color positive



Mono positive



Full-color negative



Mono negative



## 2.4 Clearance area

The area around the logo should always provide ample space so that the balance and wholeness of the logo are not crowded or constrained by external 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.

### Construction



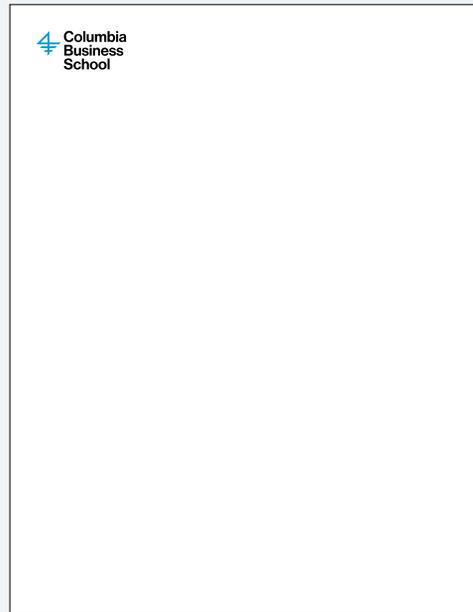
### Application



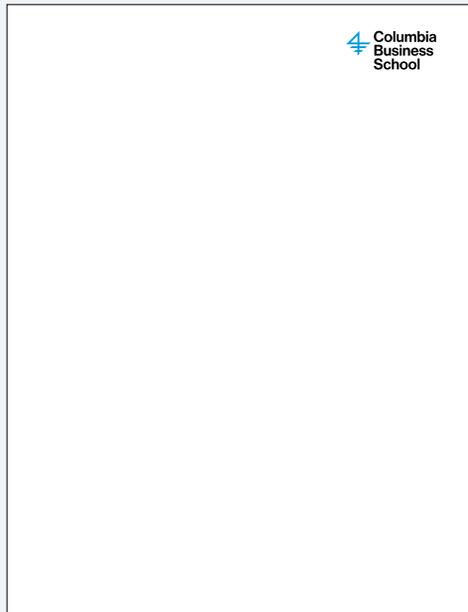
## 2.5 Positioning

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.

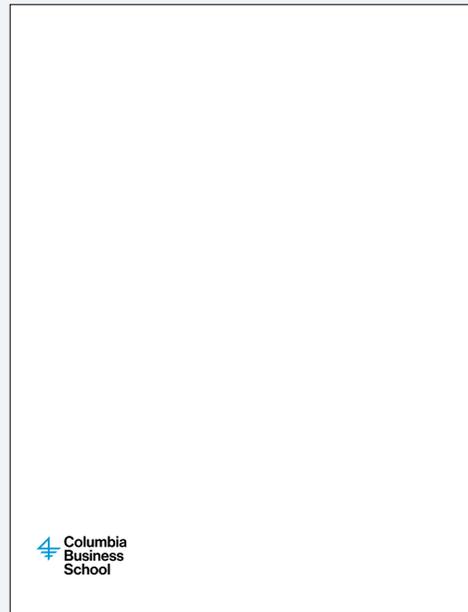
Left-aligned top



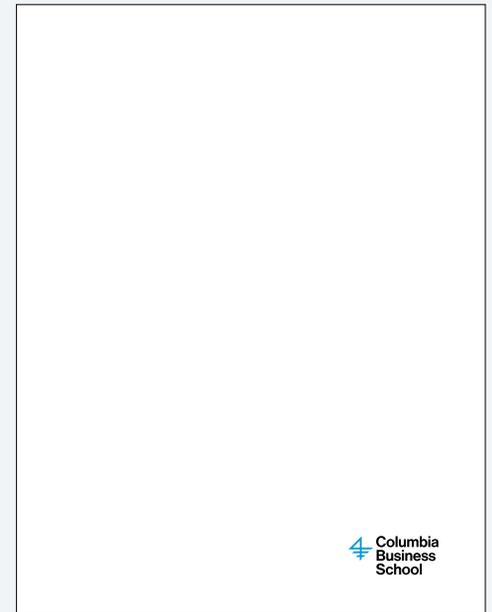
Right-aligned top



Left-aligned bottom



Right-aligned bottom



## 2.6 Correct application

For maximum contrast, the wordmark should always appear in full-color on both very light and very dark tones. For mid-tones, including CBS Blue and Cool Grays 40-70, the mono negative versions of the logo should be used. A mono Blue 40 version may also be used with discretion on light to middle tones.

Full color positive on White



Full color positive on Cool Gray 5



Full color positive on Cool Gray 90



Full color positive on Cool Gray 80



Mono negative on Blue 40



Mono negative on CBS Blue (Blue 40)



Mono negative on image

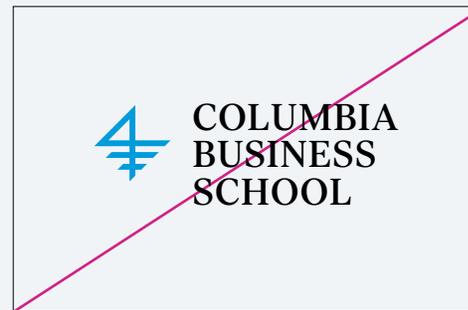
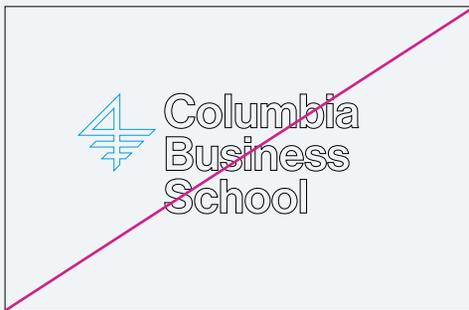


Mono Blue 40 on Cool Gray 30



## 2.7 Don'ts

- Place on top of any other color from the tertiary color palette
- Use in a combination which make the logomark illegible
- Change the colors of the logotype or the Hermes symbol
- Place over images which make the logomark 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 Secondary logomark

The secondary logomark can be used in instances where it is difficult to use the vertical mark effective, such as the mobile website. To ensure readability and legibility of the logomark, it should not be used at a sizes under 258px for screen applications. These structures have been carefully constructed and refined, and should not be altered in any way.

Large



Minimum size (screen)



132 px

## 2.9 Clearance area

The area around the logo should always provide ample space so that the balance and wholeness of the logo are not crowded or constrained by external 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, right side and bottom of the logo.

### Construction



### Example



## 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.

### Construction



### Example



## 2.11 Co-branding

Use the secondary logo when the partner brand's logo is similarly horizontally oriented. Aim to align the baseline of the partner logo's typography along the baseline of the Columbia Business School word mark as shown below. Ensure that the logos appear optically aligned and of a similar visual weight.

### Construction



### Example



## 2.11 Co-branding

Use the primary logo when the partner brand's logo is square or similarly vertically oriented. Ensure that the logos appear optically aligned and of a similar visual weight.

### Construction



### Example



## 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 rare 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



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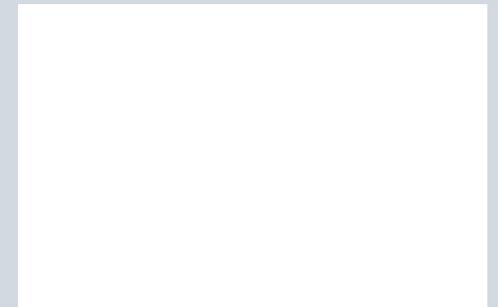
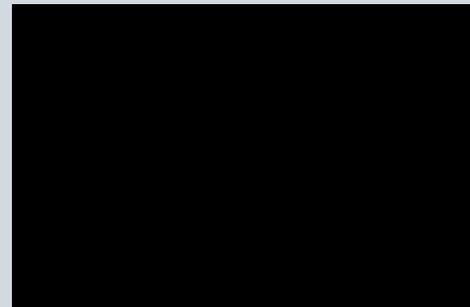
## 3.0

# Color

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## 3.1 Introduction

**Our primary colors of blue and black create a sharpness to the brand that expresses the leader we are with 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 black and cool greys to create a sharp and elegant feel to our collateral and applications.

### CBS Blue / Blue 40

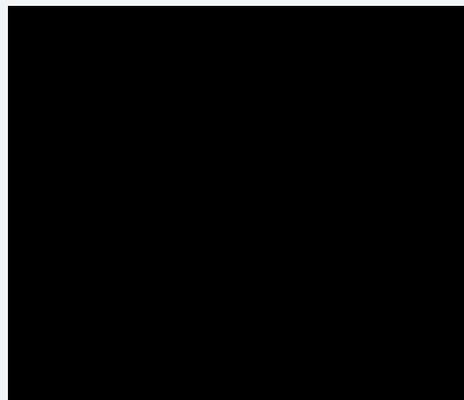
C:85 M:20 Y:0 K:0  
R:0 G:155 B:219  
#009BDB  
PMS 2995 U / PMS  
2925 C



### Black & White

C:0 M:0 Y:0 K:100  
R:0 G:0 B:0  
#000000

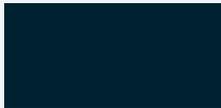
C:0 M:0 Y:0 K:0  
R:255 G:255 B:255  
#FFFFFF



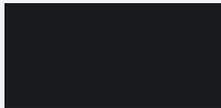
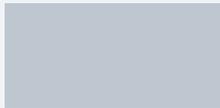
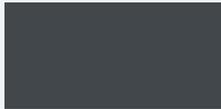
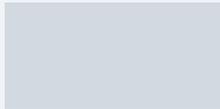
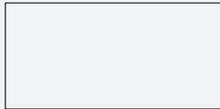
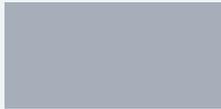
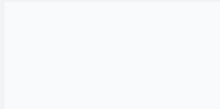
### 3.3 Secondary colors

Shades and tints of blue and of a neutral series of cool grays comprise our secondary palette. They add versatility when Blue 40 and Black are 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

<p><b>Blue 90</b> R:0 G:34 B:48 #002230</p> 	<p><b>Blue 40</b> R:0 G:155 B:219 #009BDB</p> 
<p><b>Blue 80</b> R:0 G:67 B:95 #00435f</p> 	<p><b>Blue 30</b> R:47 G:179 B:234 #2FB3EA</p> 
<p><b>Blue 70</b> R:0 G:96 B:136 #006088</p> 	<p><b>Blue 20</b> R:107 G:204 B:245 #6BCCF5</p> 
<p><b>Blue 60</b> R:0 G:120 B:171 #0078AB</p> 	<p><b>Blue 10</b> R:177 G:229 B:251 #B1E5FB</p> 
<p><b>Blue 50</b> R:0 G:140 B:198 #008CC6</p> 	<p><b>Blue 5</b> R:216 G:242 B:253 #D8F2FD</p> 

#### Cool Gray

<p><b>Cool Gray 90</b> R:24 G:26 B:28 #181A1C</p> 	<p><b>Cool Gray 40</b> R:190 G:199 B:208 #BEC7D0</p> 
<p><b>Cool Gray 80</b> R:66 G:71 B:76 #42474C</p> 	<p><b>Cool Gray 30</b> R:210 G:217 B:225 #D2D9E1</p> 
<p><b>Cool Gray 70</b> R:104 G:112 B:120 #687078</p> 	<p><b>Cool Gray 20</b> R:227 G:232 B:228 #E3E8EE</p> 
<p><b>Cool Gray 60</b> R:137 G:147 B:156 #89939C</p> 	<p><b>Cool Gray 10</b> R:241 G:244 B:247 #F1F4F7</p> 
<p><b>Cool Gray 50</b> R:166 G:175 B:185 #A6AFB9</p> 	<p><b>Cool Gray 5</b> R:248 G:250 B:251 #F8FAFB</p> 

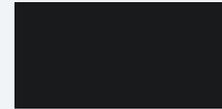
## 3.4 Secondary colors, UI

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**

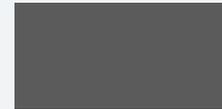
R:66 G:66 B:66  
#424242

**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**

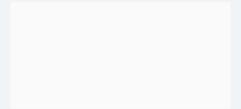
R:245 G:245 B:245  
#F5F5F5

**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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<b>4.6</b>	<b>Letter-spacing</b>	<b>33</b>
<b>4.7</b>	<b>Scales</b>	<b>34</b>
<b>4.8</b>	<b>What to avoid</b>	<b>35</b>

## 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

## 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

***abcdefghijklmnopqr  
stuvwxyz  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789***

Neue Haas Grotesk Display 65 Roman

abcdefghijklmnopqr  
stuvwxyz  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789

Neue Haas Grotesk Display 56 Italic

*abcdefghijklmnopqr  
stuvwxyz  
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 the digital UI, Text Medium is used as a proxy for "bold." In digital contexts, use *text weights* for styles 23px or smaller.

Neue Haas Grotesk Text 75 Bold

**abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789**

Neue Haas Grotesk Text 76 Bold Italic

***abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789***

Neue Haas Grotesk Text 65

**abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789**

Neue Haas Grotesk Text 66 Medium Italic

***abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789***

Neue Haas Grotesk Text 55 Roman

**abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789**

Neue Haas Grotesk Text 56 Italic

***abcdefghijklmnopqrstuvwxy  
z  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
0123456789***

## 4.5 Line-spacing

When typesetting headings and sub-headings in Neue Haas Grotesk, the leading should be set to 100%. Neue Haas Grotesk Display Medium should be used for headings and Display or Text Regular for sub-headings (depending on the size).

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. Display sizes have a leading of 100%. Smaller sizes have progressively increasing leading to enhance legibility.

Type Size	Lineheight	Letter-spacing	Kern setting
12	120%	0	Metric
14	120%	0	Metric
16	120%	0	Metric
18	120%	0	Metric
21	120%	0	Metric
24	120%	0	Metric
36	112.5%	0	Metric
40	100%	0	Metric
48	100%	0	Metric
60	100%	0	Metric
72	100%	0	Metric
96	100%	0	Metric
128	100%	0	Metric
144	100%	0	Metric
168	100%	0	Metric
192	100%	0	Metric
256	100%	0	Metric

## 4.8 What to avoid

Extremely tall leading for both heading and body text

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

Overly tight leading, with crashing ascenders and descenders, for both 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 is 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 experience of Columbia Business School's life day-to-day and how the individual's opportunities are expanded through community.



## 5.3 Community

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



## 5.4 People

For images highlighting faculty or alumni showing 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

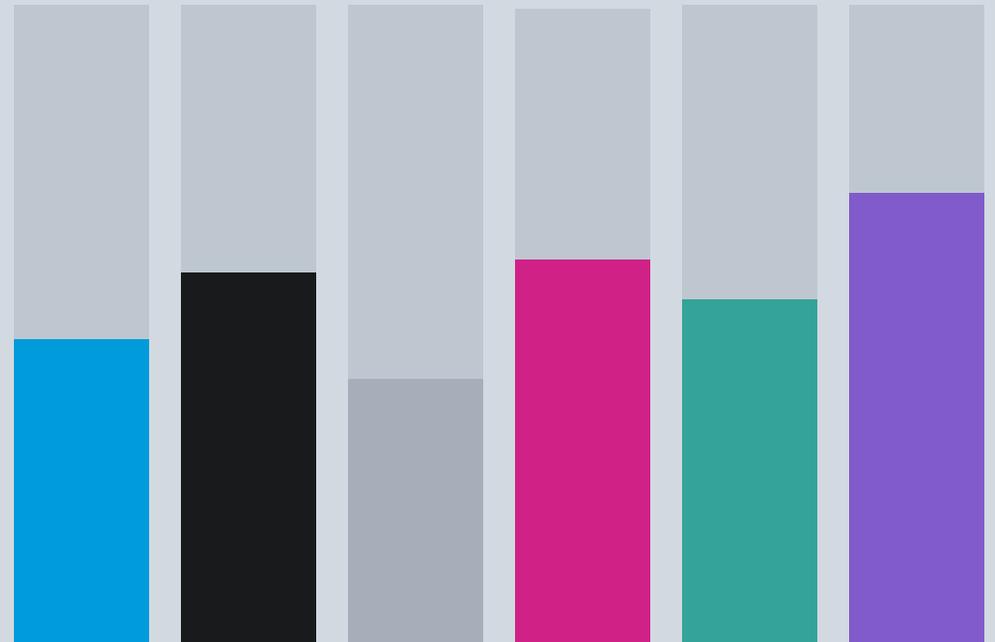
<b>6.1</b>	<b>Introduction</b>	<b>44</b>
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<b>6.3</b>	<b>Grid spacing</b>	<b>46</b>
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## 6.1 Introduction

**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.

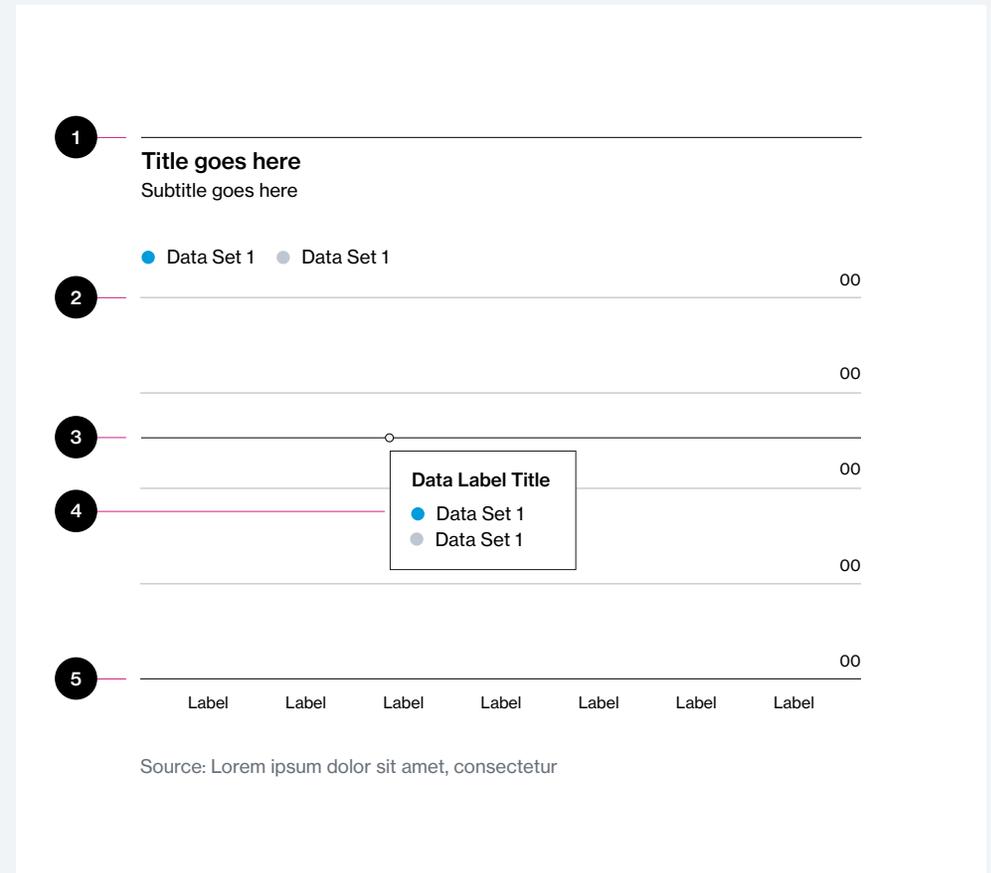
The following guidelines are intended for digital applications. All measurements are in pixels and distances are measured from text box edges in CSS to other text boxes or object edges. The grid is based on the XL breakpoint and the body container width of 632 pixels.



## 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.

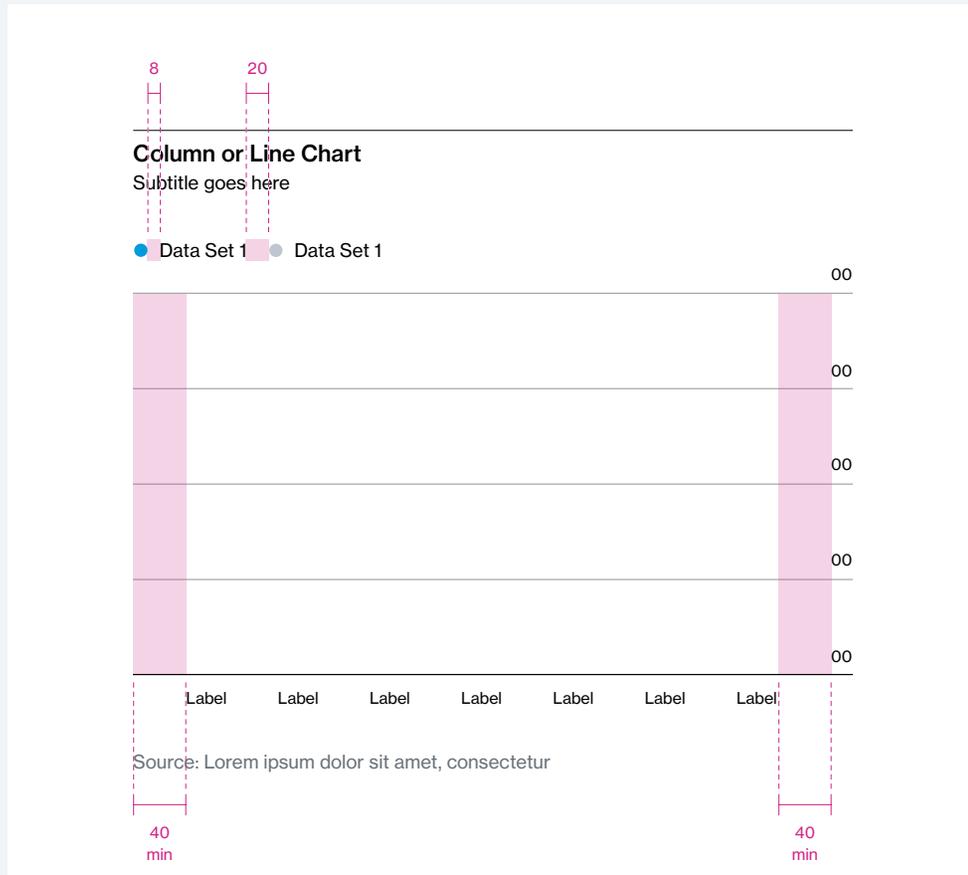
Line	Weight	Color
Title	1px	Gray 50
Grid	1px	Gray 30
Marker	1px	Cool Gray 90
Box	1px	Cool Gray 90
Baseline	1px	Gray 50



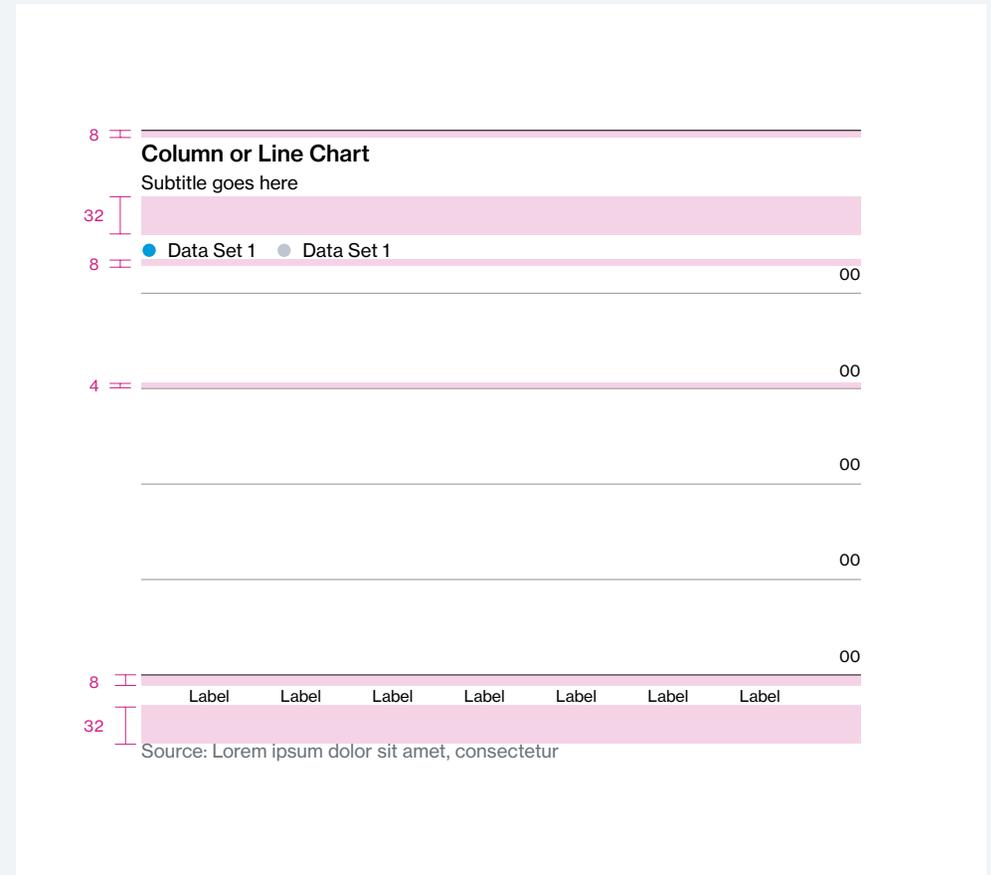
## 6.3 Grid spacing

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



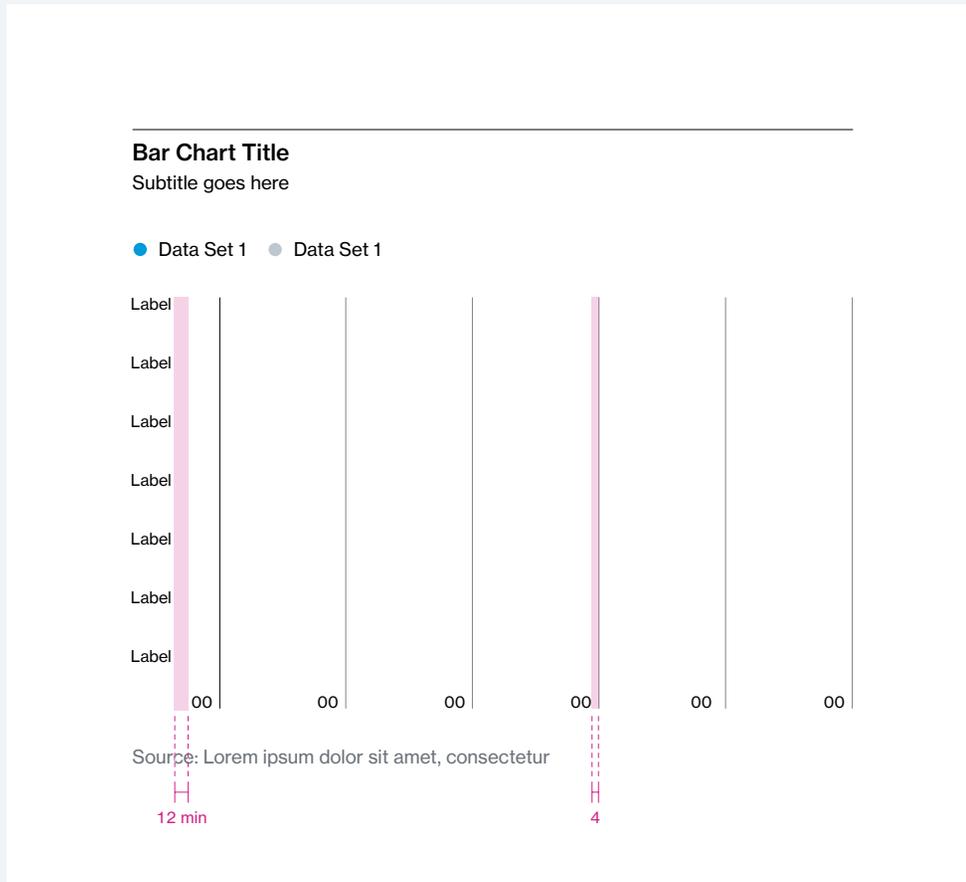
Column and line chart vertical spacing



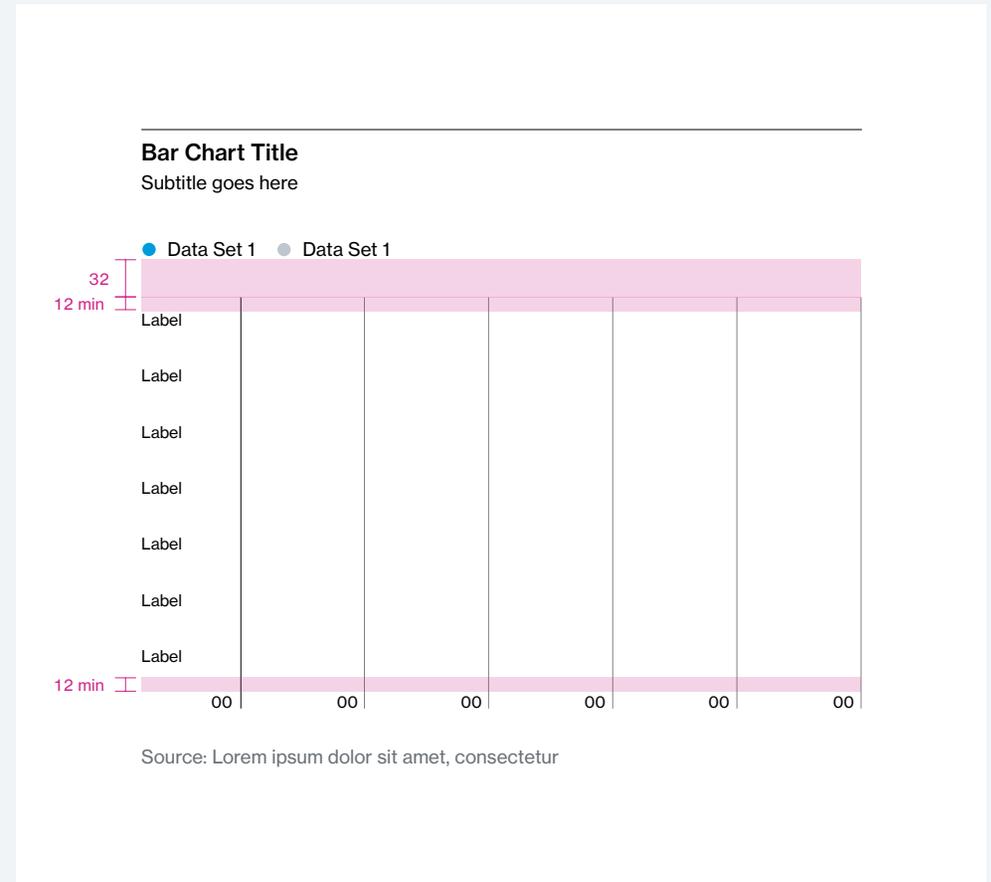
## 6.3 Grid spacing

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



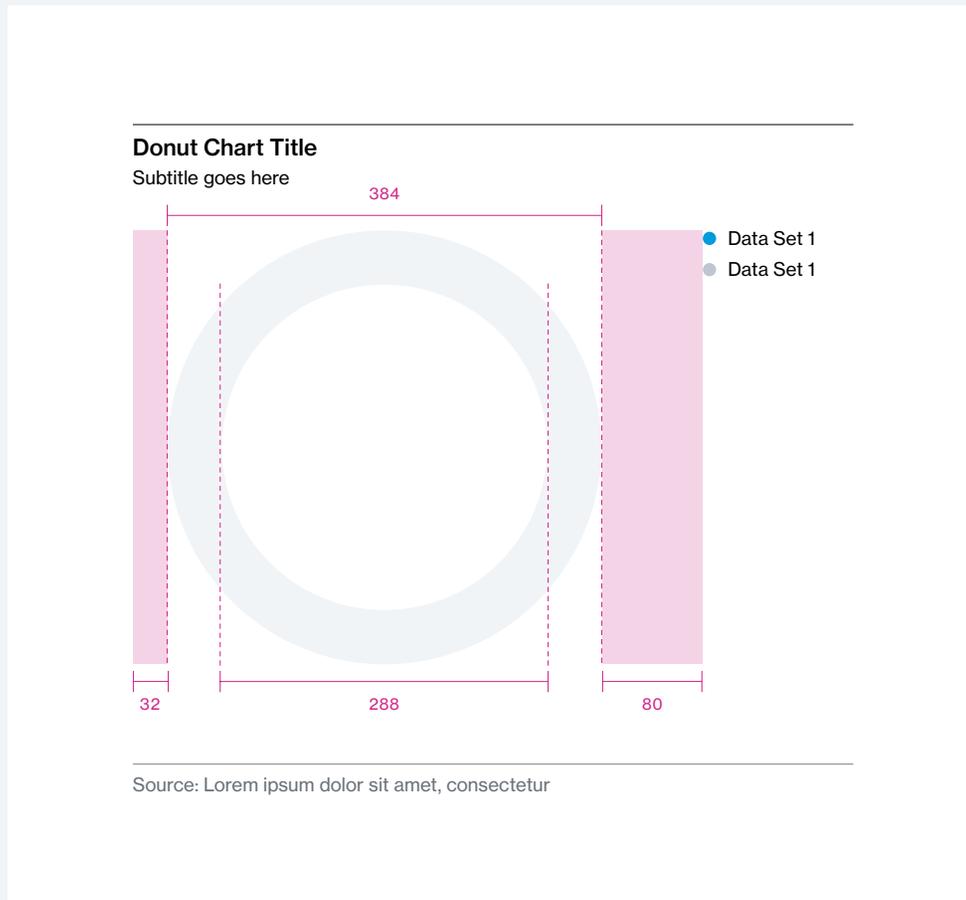
Bar chart vertical spacing



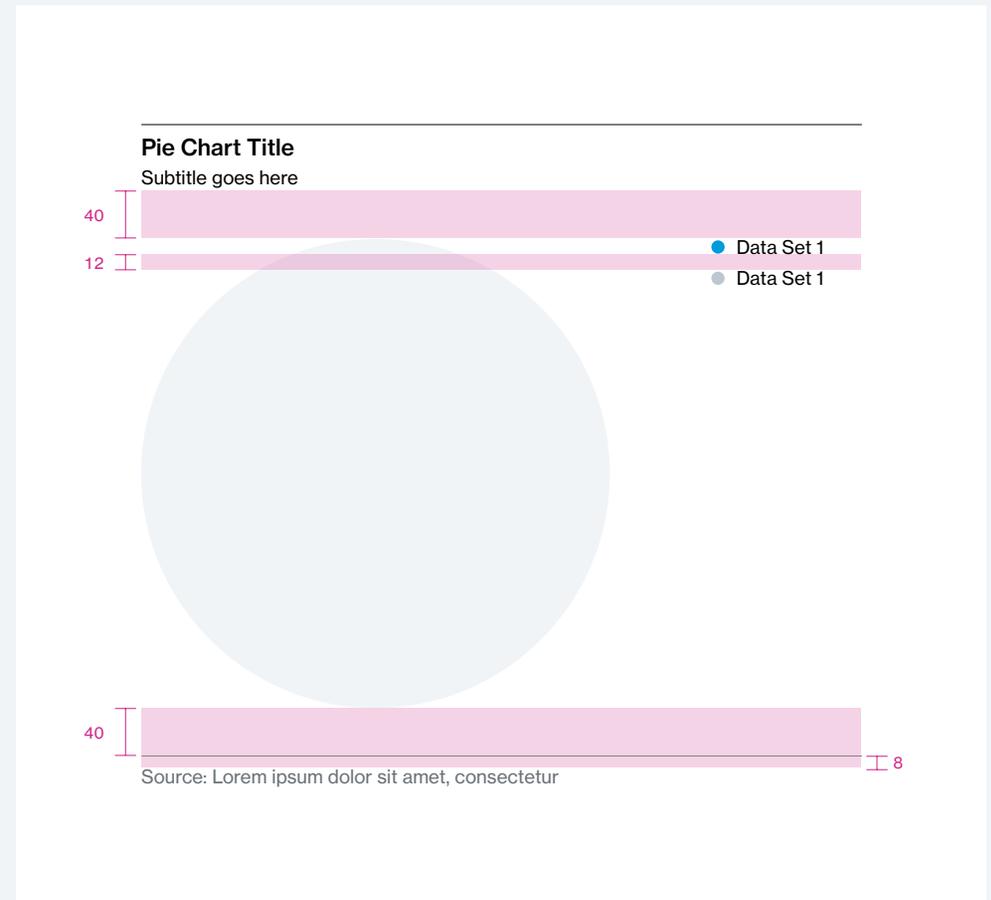
## 6.3 Grid spacing

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.

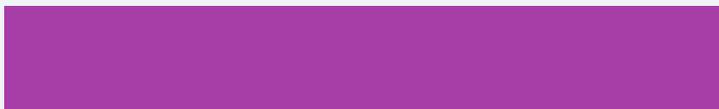
Slate Blue 20  
R:128 G:91 B:201  
#805BC9



Sea Green 20  
R:52 G:163 B:152  
#34A398



Fandango 20  
R:167 G:61 B:167  
#A73DA7



Bud Green 20  
R:117 G:174 B:78  
#75AE4E



Cerise 20  
R:208 G:34 B:124  
#D02286



Pastel Orange 20  
R:246 G:179 B:68  
#F6B344



Mandarin 20  
R:245 G:131 B:73  
#F58349



Copper 20  
R:170 G:107 B:85  
#AA6B55



## 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.

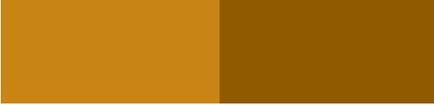
<p>Slate Blue 30 R:77 G:35 B:160 #4D23A0</p>	<p>Slate Blue 40 R:44 G:0 B:131 #2C0083</p>	
------------------------------------------------------	-----------------------------------------------------	-----------------------------------------------------------------------------------

<p>Sea Green 30 R:14 G:111 B:101 #0E6F65</p>	<p>Sea Green 40 R:0 G:77 B:70 #004D46</p>	
------------------------------------------------------	---------------------------------------------------	-------------------------------------------------------------------------------------

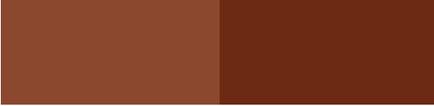
<p>Fandango 30 R:126 G:15 B:126 #7E0F7E</p>	<p>Fandango 40 R:101 G:0 B:101 #650065</p>	
-----------------------------------------------------	----------------------------------------------------	-----------------------------------------------------------------------------------

<p>Bud Green 30 R:63 G:118 B:25 #3F7619</p>	<p>Bud Green 40 R:33 G:81 B:0 #215100</p>	
-----------------------------------------------------	---------------------------------------------------	-------------------------------------------------------------------------------------

<p>Cerise 30 R:154 G:4 B:90 #9a045a</p>	<p>Cerise 40 R:115 G:0 B:66 #730042</p>	
-------------------------------------------------	-------------------------------------------------	-----------------------------------------------------------------------------------

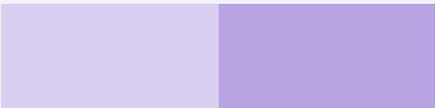
<p>Pastel Orange 30 R:200 G:133 B:20 #C88514</p>	<p>Pastel Orange 40 R:143 G:90 B:0 #8F5A00</p>	
----------------------------------------------------------	--------------------------------------------------------	-------------------------------------------------------------------------------------

<p>Mandarin 30 R:213 G:90 B:28 #D55A1C</p>	<p>Mandarin 40 R:180 G:66 B:8 #B44208</p>	
----------------------------------------------------	---------------------------------------------------	---------------------------------------------------------------------------------------

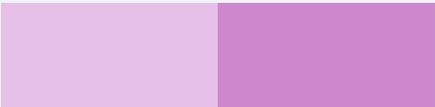
<p>Copper 30 R:140 G:71 B:47 #8C472F</p>	<p>Copper 40 R:109 G:42 B:18 #6D2A12</p>	
--------------------------------------------------	--------------------------------------------------	---------------------------------------------------------------------------------------

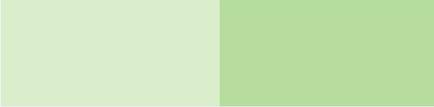
## 6.7 Tints

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.

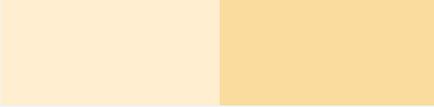
<p>Slate Blue 5 R:218 G:207 B:241 #DACFF1</p>	<p>Slate Blue 10 R:184 G:163 B:227 #B8A3E3</p>	
-------------------------------------------------------	--------------------------------------------------------	-----------------------------------------------------------------------------------

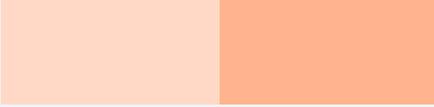
<p>Sea Green 5 R:191 G:234 B:230 #BFEAE6</p>	<p>Sea Green 10 R:134 G:213 B:205 #86D5CD</p>	
------------------------------------------------------	-------------------------------------------------------	-------------------------------------------------------------------------------------

<p>Fandango 5 R:230 G:191 B:230 #E6BFE6</p>	<p>Fandango 10 R:205 G:136 B:205 #CD88CD</p>	
-----------------------------------------------------	------------------------------------------------------	-----------------------------------------------------------------------------------

<p>Bud Green 5 R:218 G:238 B:204 #DAEECC</p>	<p>Bud Green 10 R:183 G:221 B:158 #B7DD9E</p>	
------------------------------------------------------	-------------------------------------------------------	-------------------------------------------------------------------------------------

<p>Cerise 5 R:244 G:186 B:219 #F4BADB</p>	<p>Cerise 10 R:233 G:122 B:186 #E97ABA</p>	
---------------------------------------------------	----------------------------------------------------	-----------------------------------------------------------------------------------

<p>Pastel Orange 5 R:255 G:238 B:207 #FFEECF</p>	<p>Pastel Orange 10 R:252 G:221 B:158 #FFDD9D</p>	
----------------------------------------------------------	-----------------------------------------------------------	-------------------------------------------------------------------------------------

<p>Mandarin 5 R:255 G:217 B:198 #FFD9C6</p>	<p>Mandarin 10 R:255 G:180 B:142 #FFB48E</p>	
-----------------------------------------------------	------------------------------------------------------	---------------------------------------------------------------------------------------

<p>Copper 5 R:233 G:210 B:202 #E9D2CA</p>	<p>Copper 10 R:210 G:169 B:154 #D2A99A</p>	
---------------------------------------------------	----------------------------------------------------	---------------------------------------------------------------------------------------

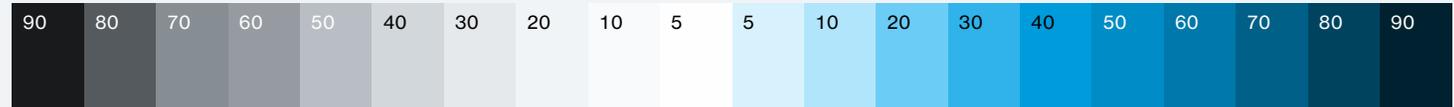
## 6.8 Sequential scales

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.

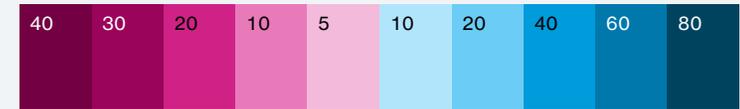
Single Hue Progression  
 Blue



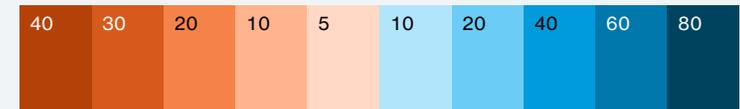
Diverging Progression  
 Cool Gray to Blue



Diverging Progression  
 Cerise to Blue



Diverging Progression  
 Mandarin Orange to Blue

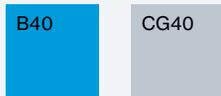


## 6.9 Qualitative scales

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



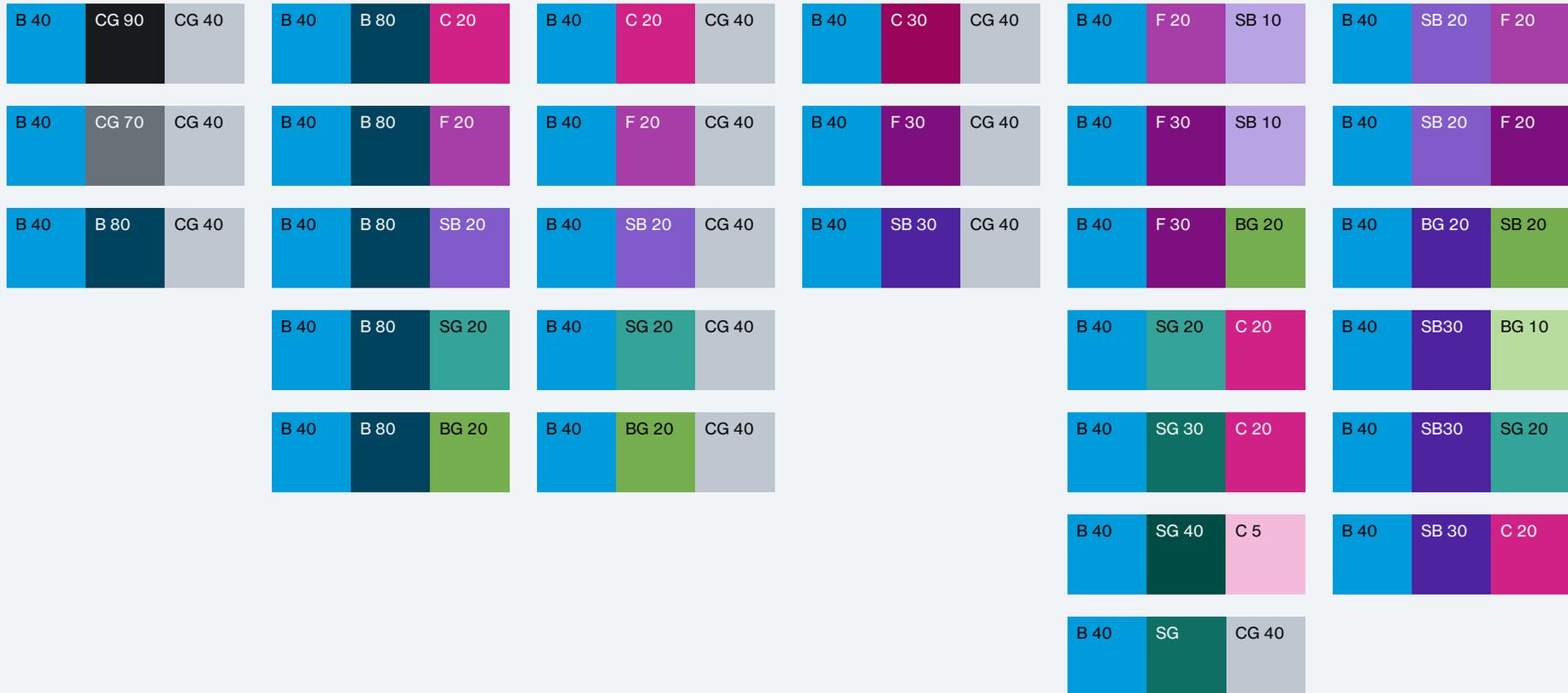
### Two color sets



## 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 column represent the default, most strongly branded sets.

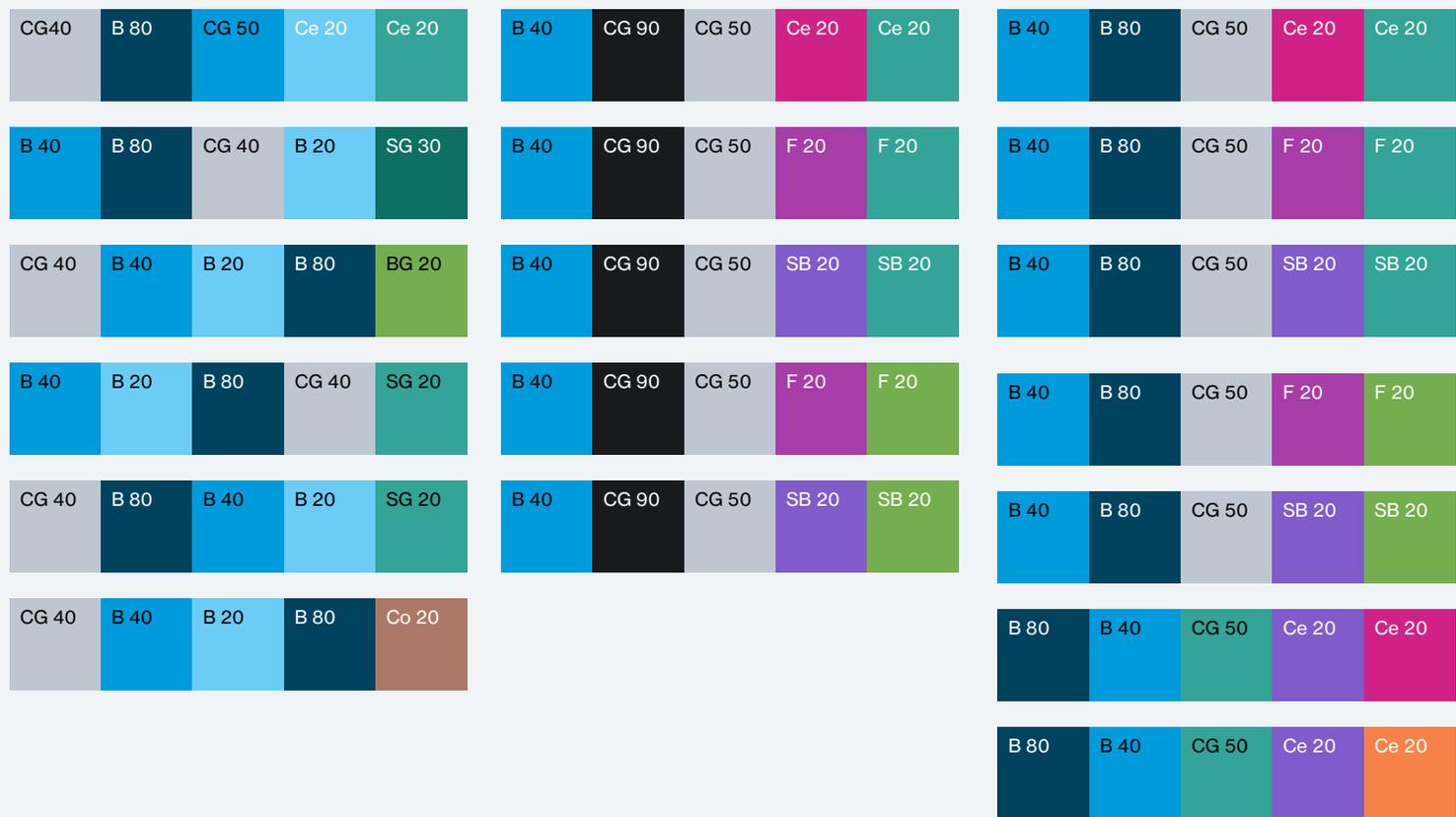
### Four-color sets



## 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.

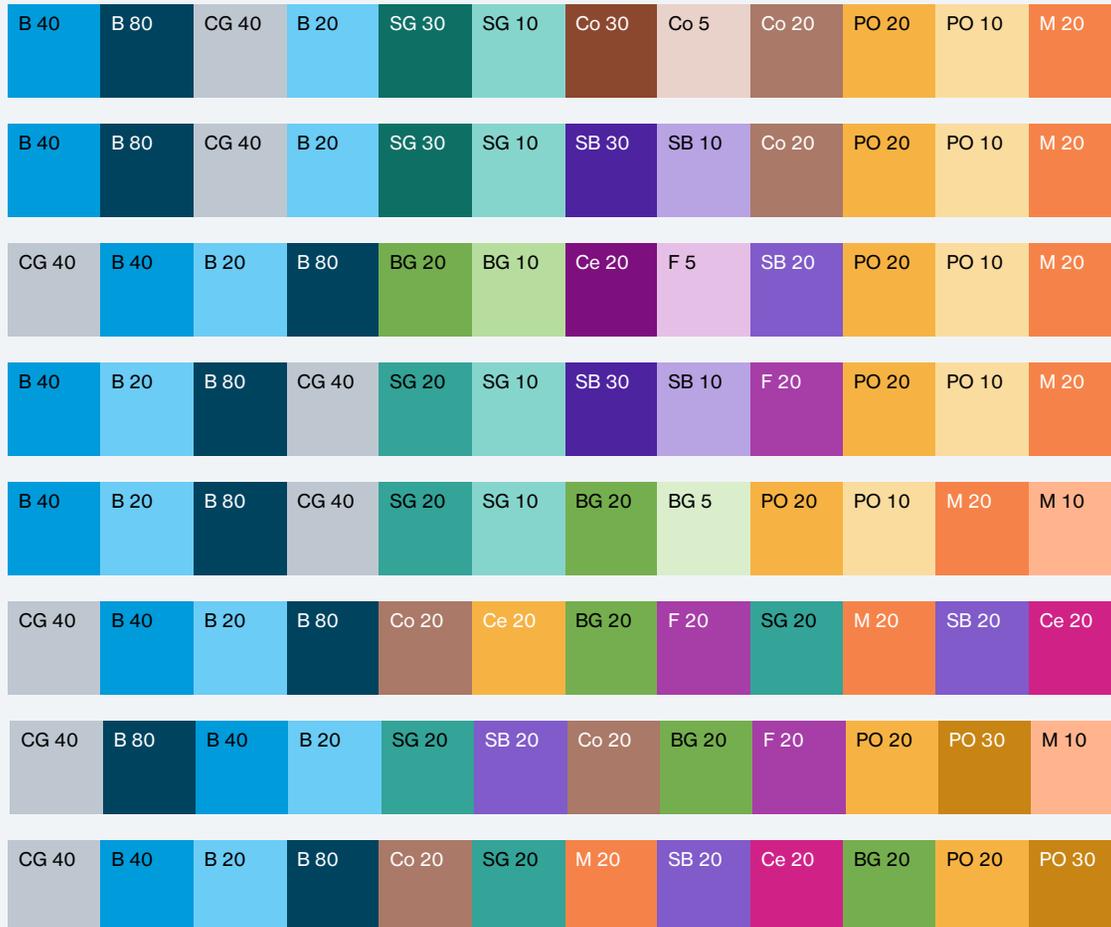
### Five-color sets



## 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

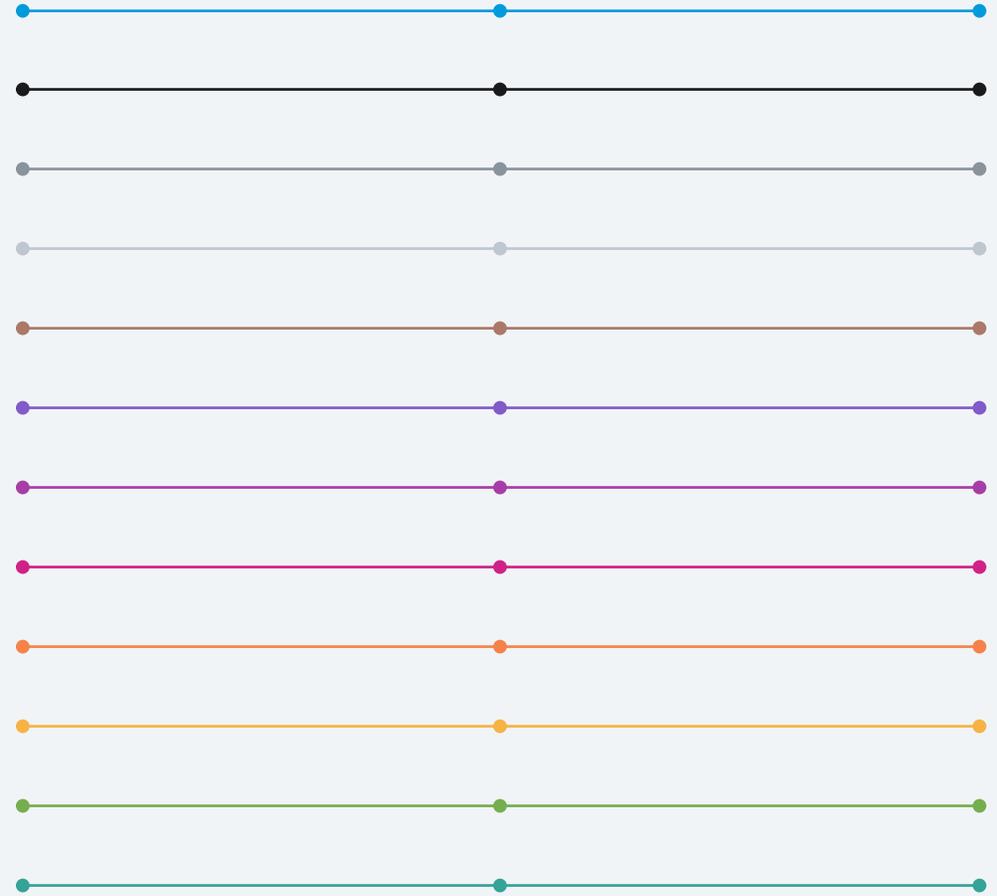
M 20

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



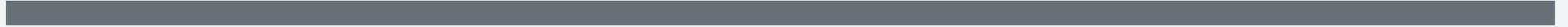
Blue 40



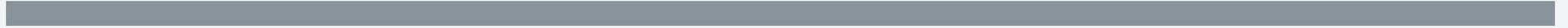
Blue 80



Cool Gray 90



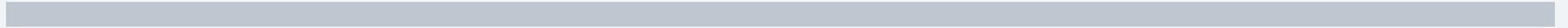
Cool Gray 70



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



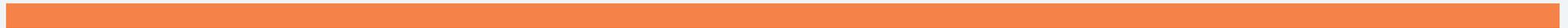
Slate Blue 20



Fandango 20



Cerise 20



Mandarin 20



Pastel Orange 20



Bud Green 20



Sea Green 20

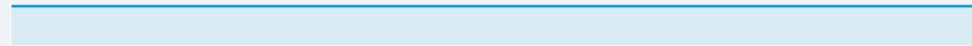
## 6.10 Chart Components

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%



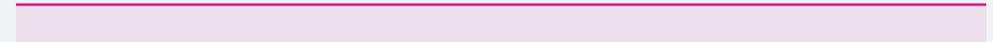
Line: Co 20 / fill: Co 20, 10%



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%



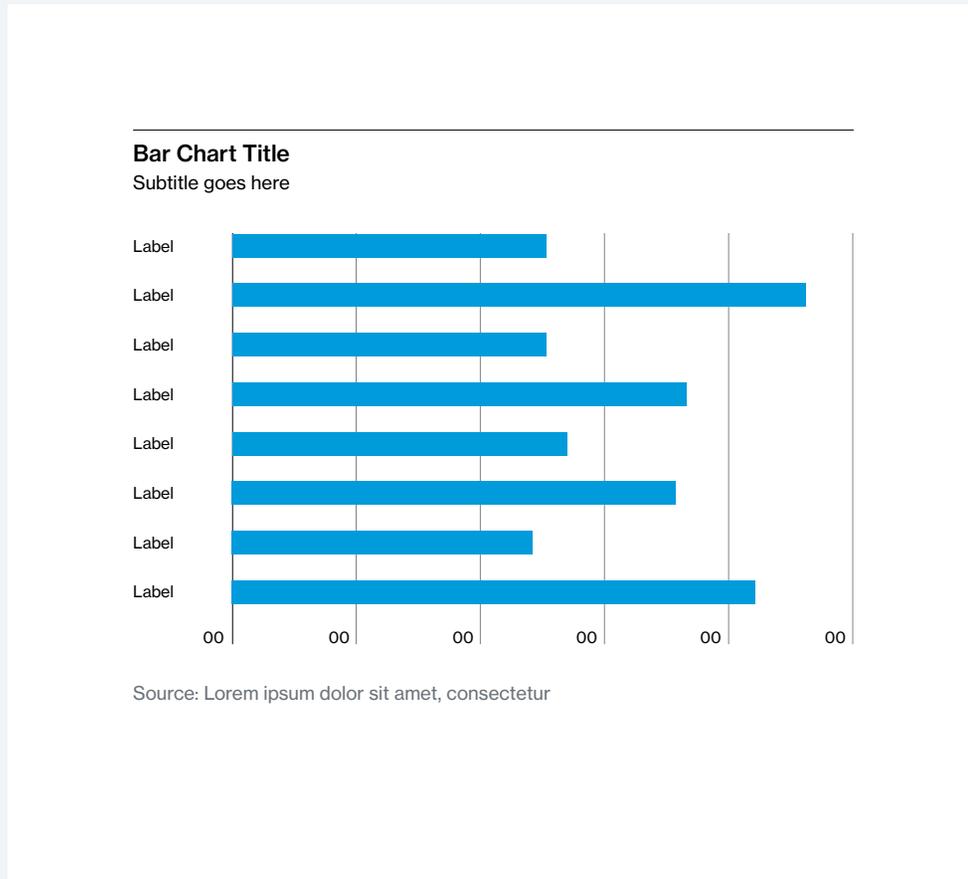
Line: SG 20 / fill: SG 20, 10%

## 6.11 Bar and column charts

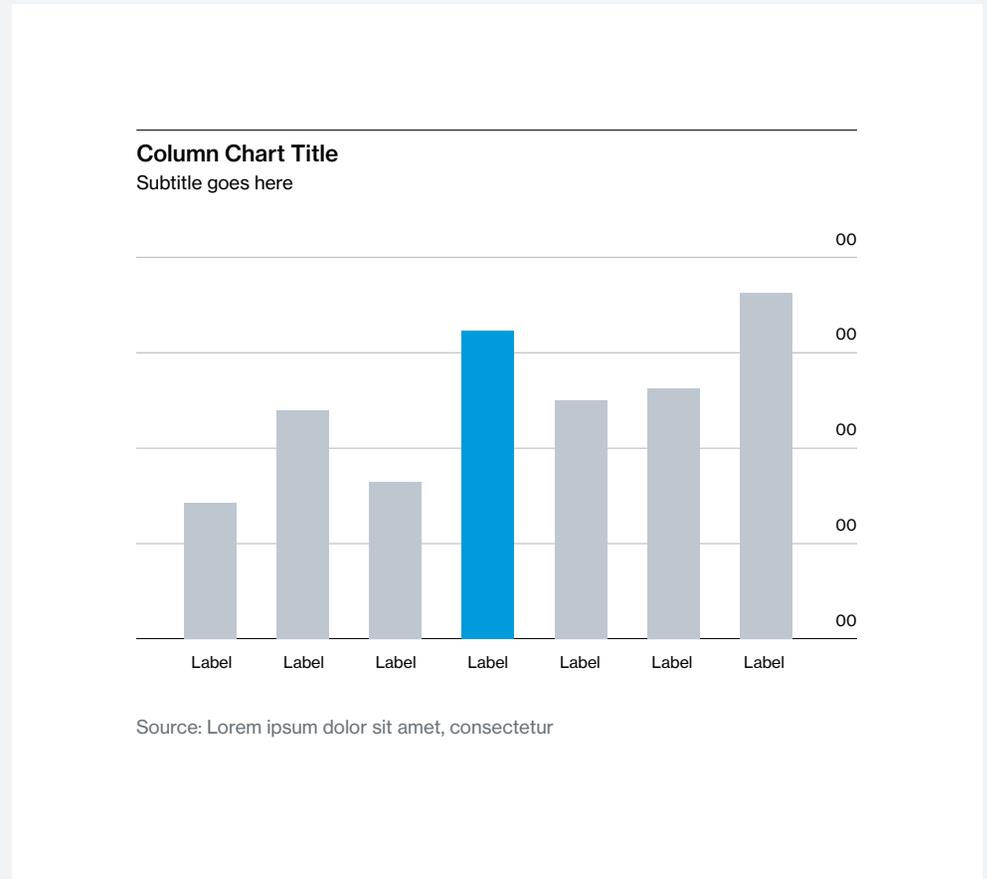
A bar chart presents categorical data with rectangular bars with heights or lengths proportional to the values that they represent. The bars can be plotted vertically or horizontally. A bar graph shows comparisons among discrete categories. One axis of the chart shows the specific categories being compared, 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



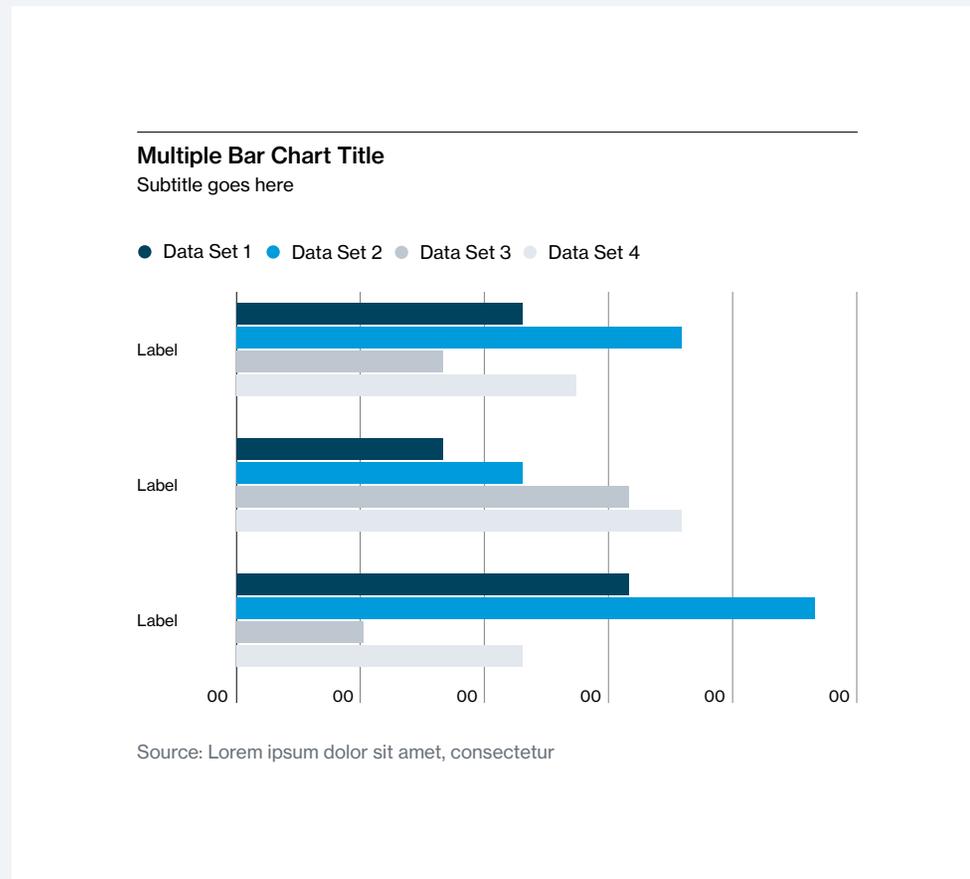
Column chart example



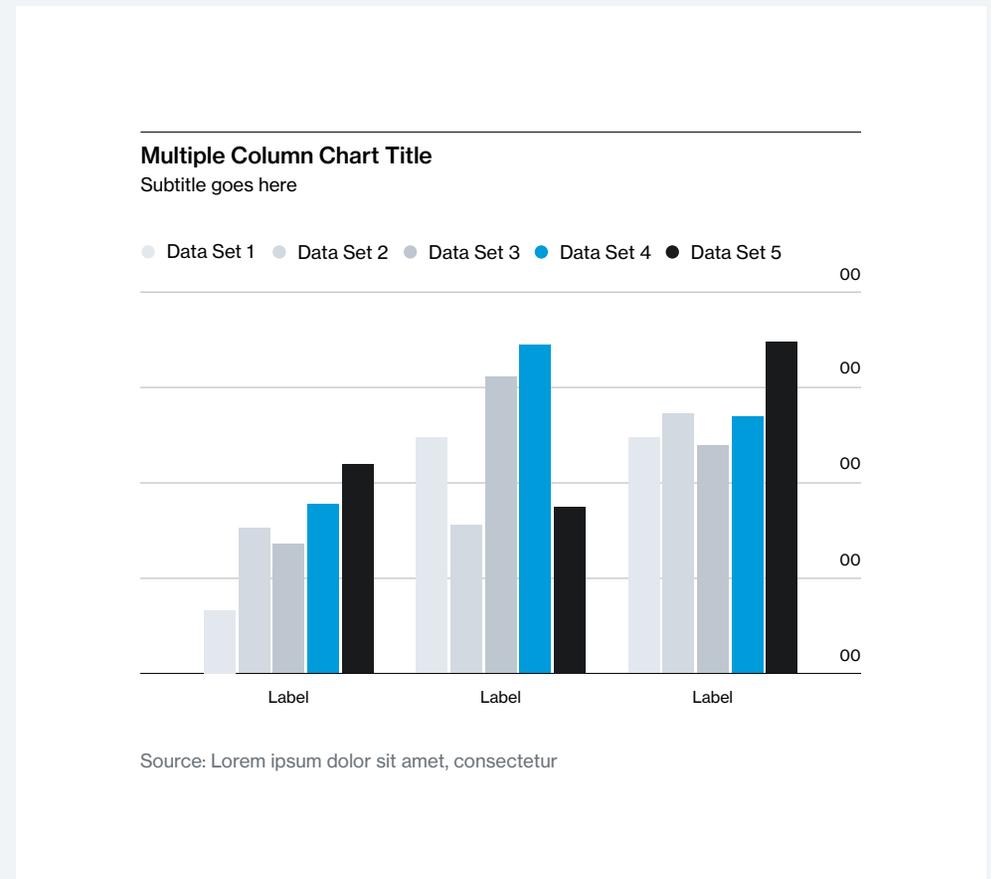
## 6.11 Bar and column charts (multiple bars)

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



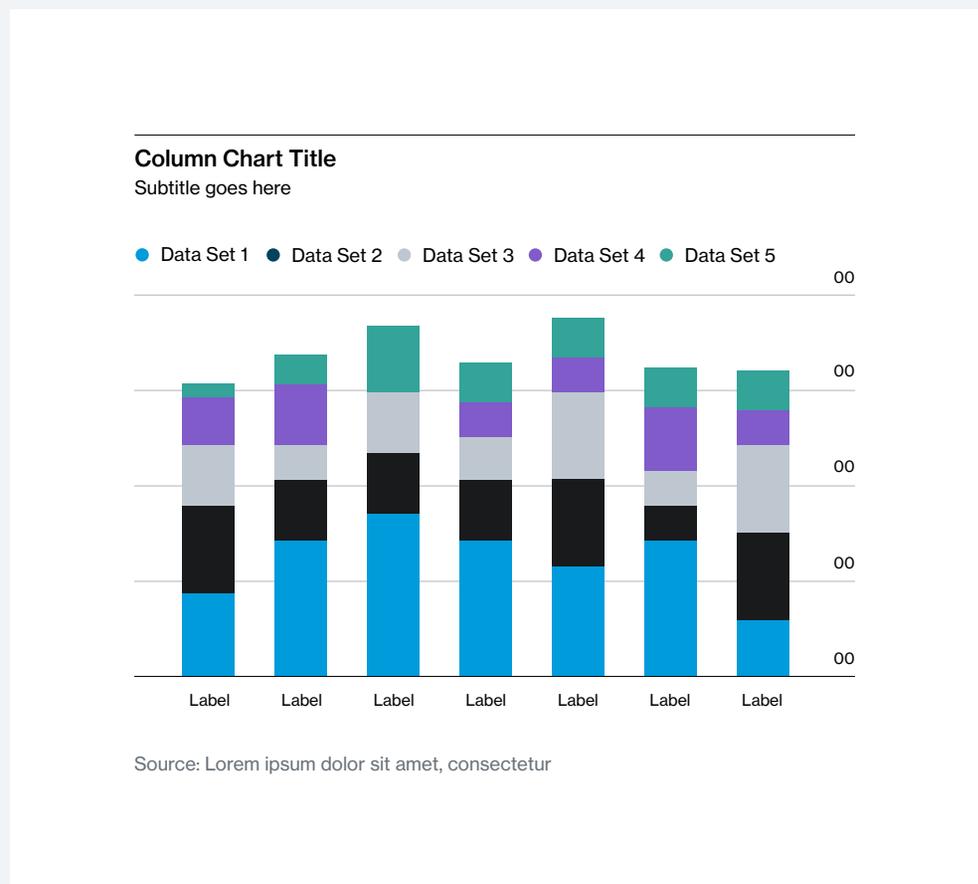
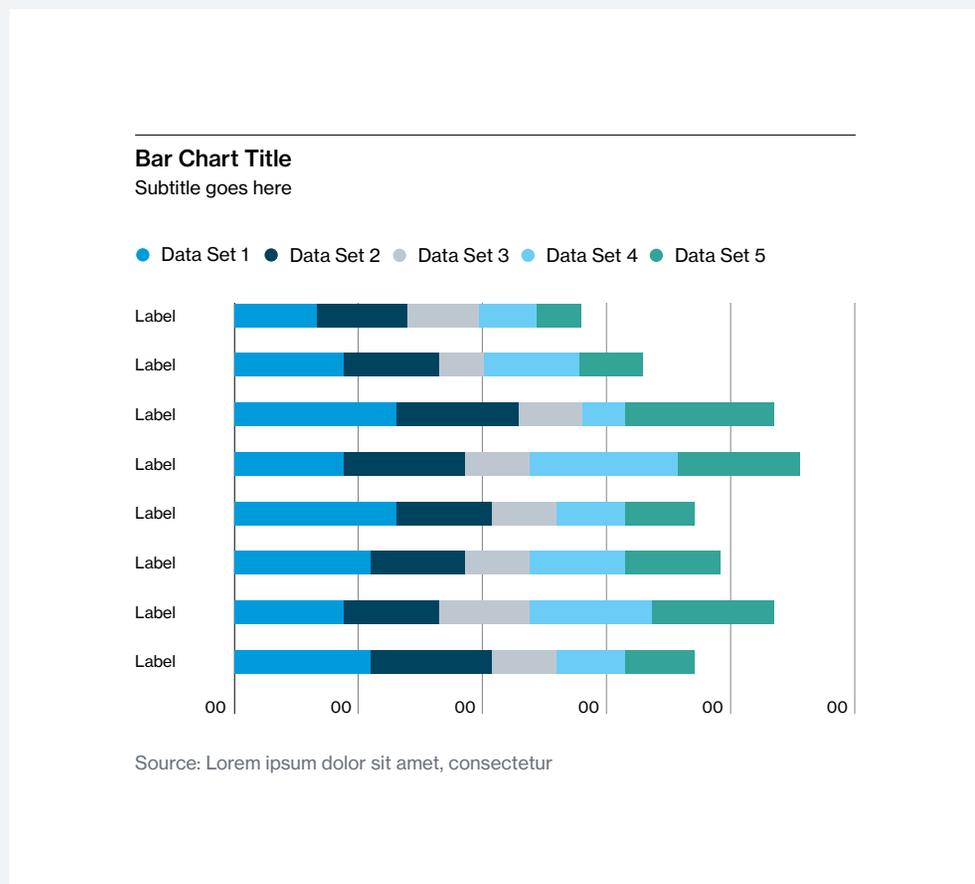
## 6.11 Bar and column charts (stacked)

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

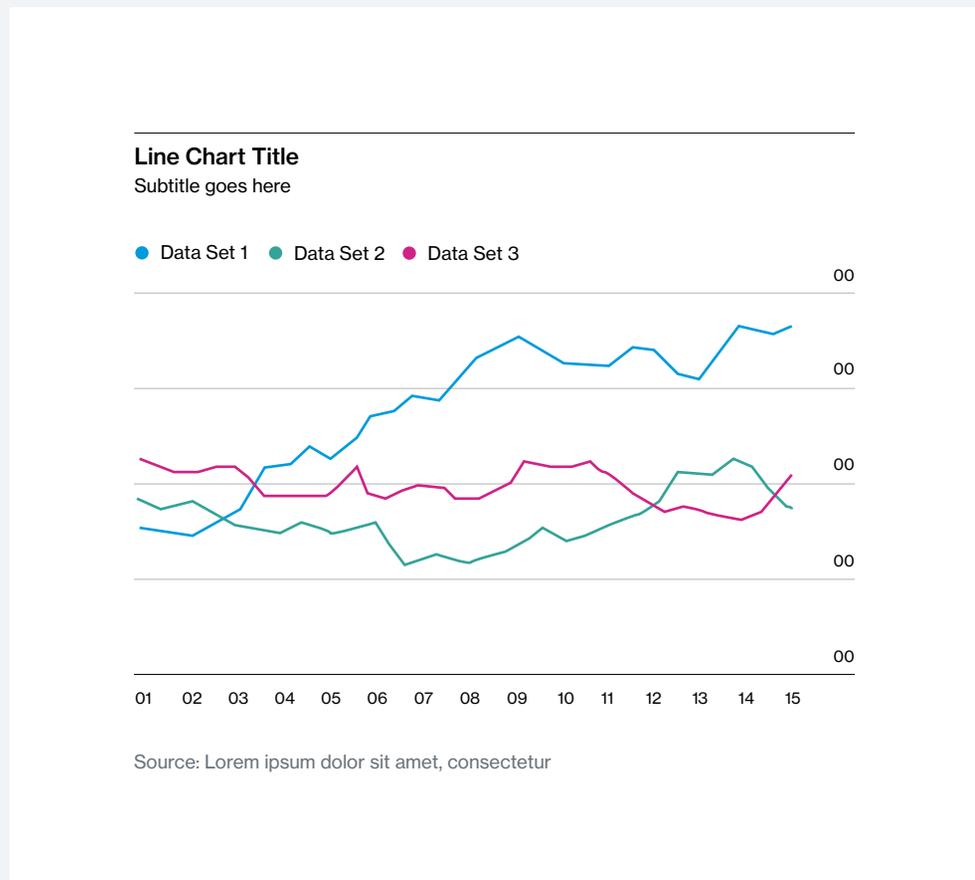


## 6.12 Line charts

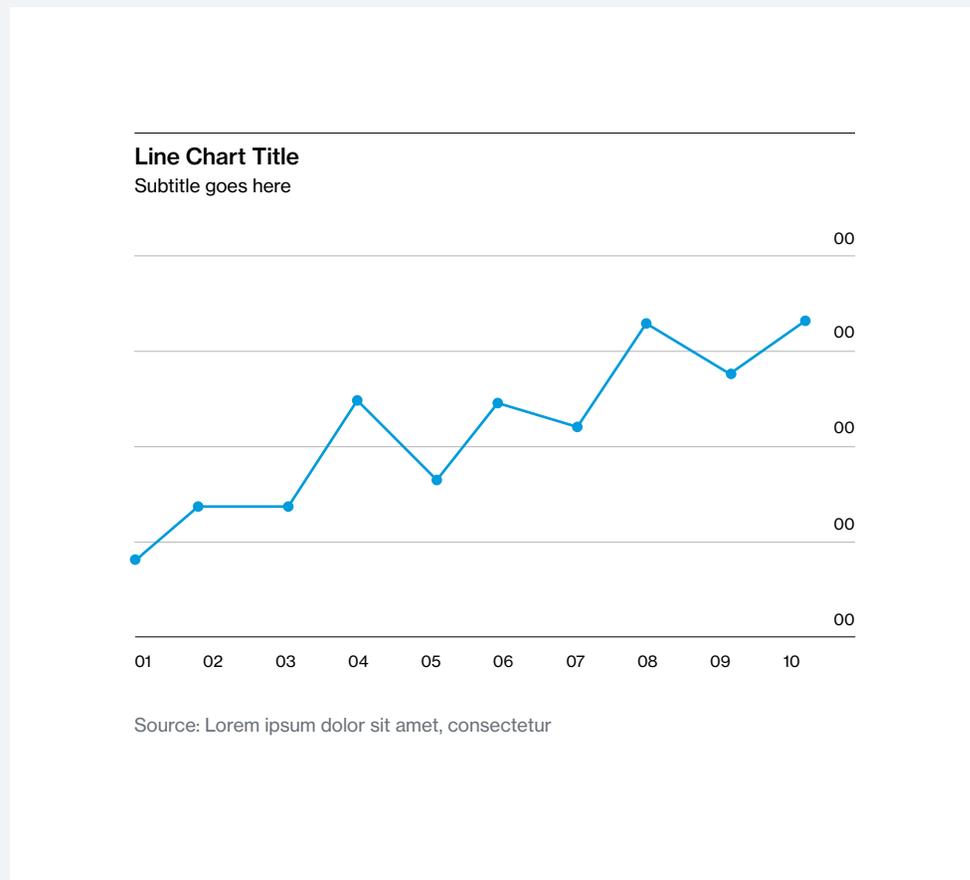
A line chart displays information as a series of data points called 'markers' connected by straight line segments. A line chart is often used to visualize a trend in data over intervals of time – a time series – thus the line is often drawn chronologically. Don't use more than four lines on the same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

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

Line chart



Line chart with markers

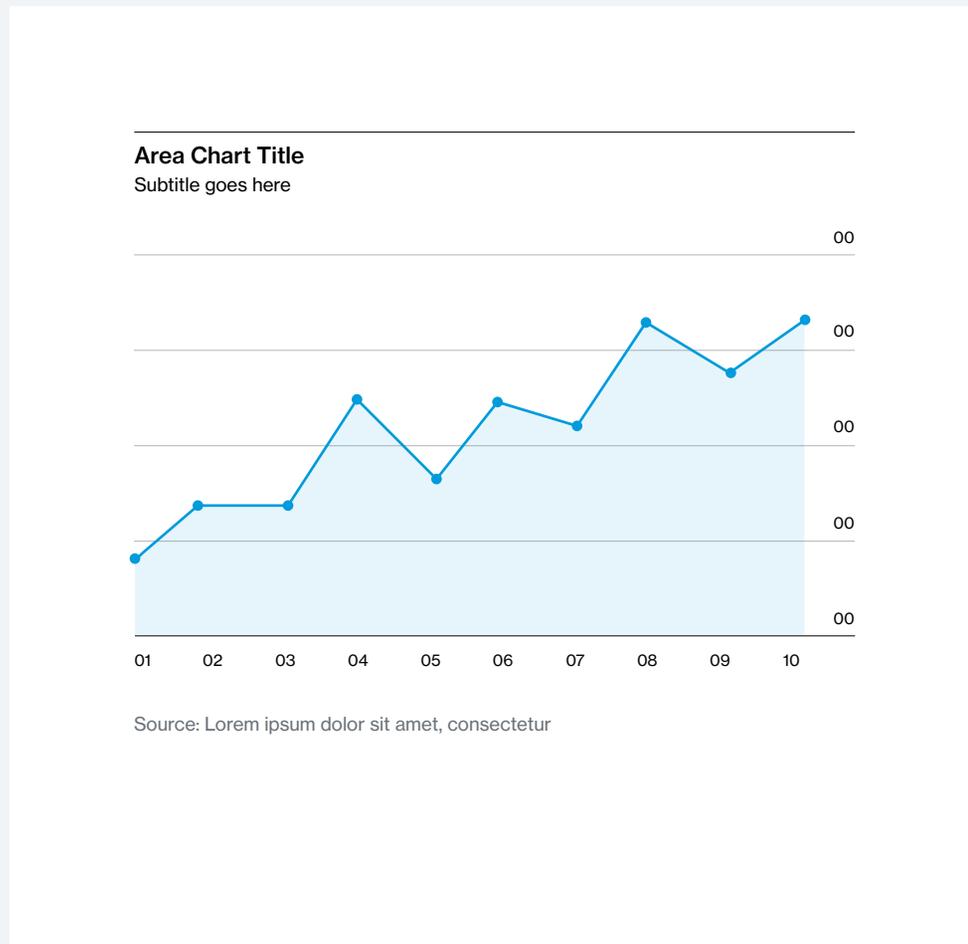


## 6.13 Area charts

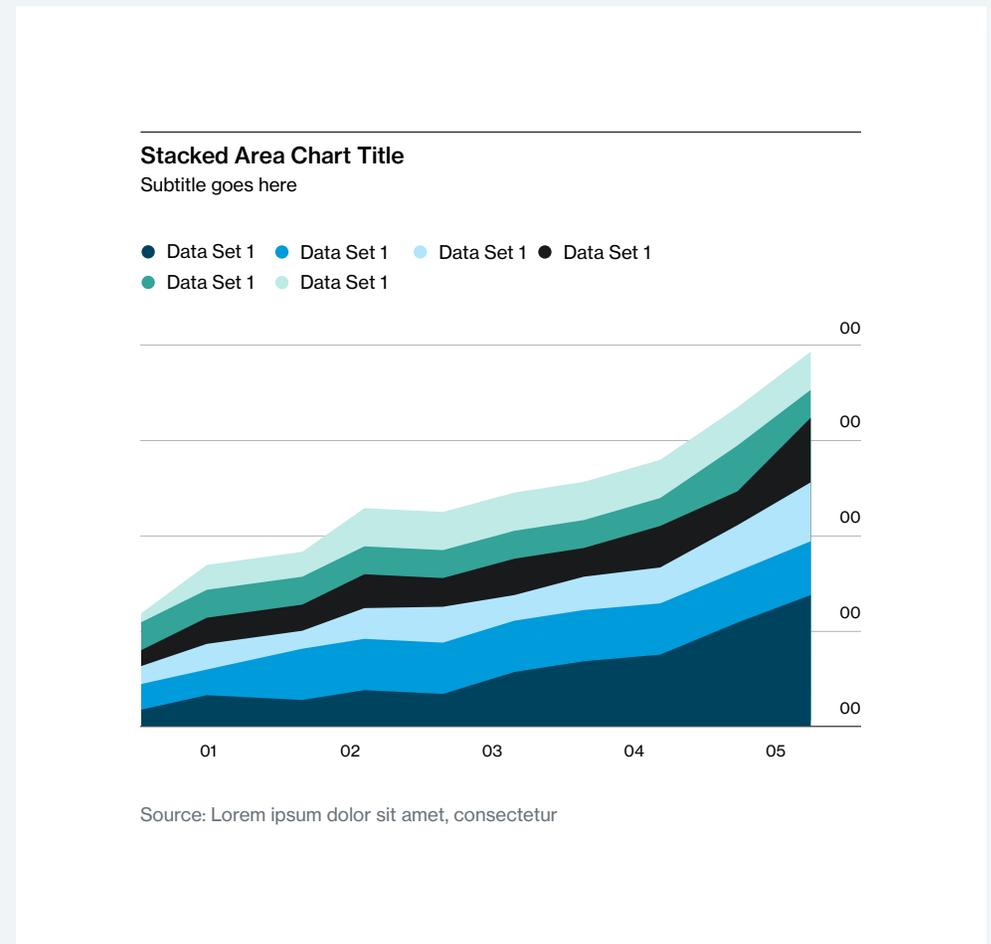
An area chart or area graph displays graphically quantitative data. Area charts come in several varieties, including stacked area charts and overlapped area charts. Stacked area charts show multiple time series (over the same time period) stacked on top of one another. Overlapped area charts show multiple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

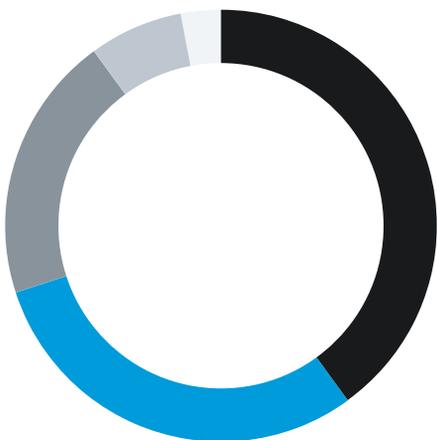
A pie chart is divided into slices to illustrate numerical proportion. In a pie chart, the arc length of each slice is proportional to the quantity it represents. A donut chart is a variant of the pie chart, with a blank center allowing for additional information about the data as a whole to be included.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

Pie chart

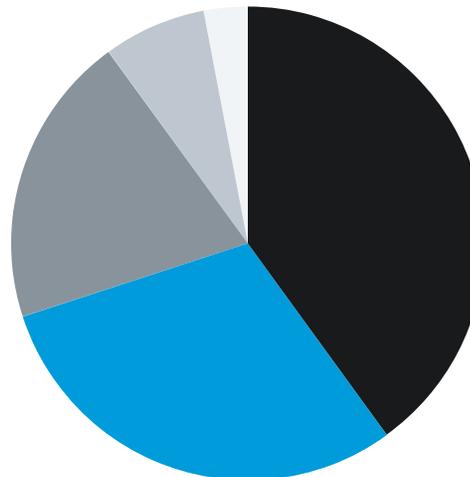
**Donut Chart Title**  
Subtitle goes here



- Data Set 1

Source: Lorem ipsum dolor sit amet, consectetur

**Pie Chart Title**  
Subtitle goes here



- Data Set 1

Source: Lorem ipsum dolor sit amet, consectetur

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**7.0**

# Art Direction

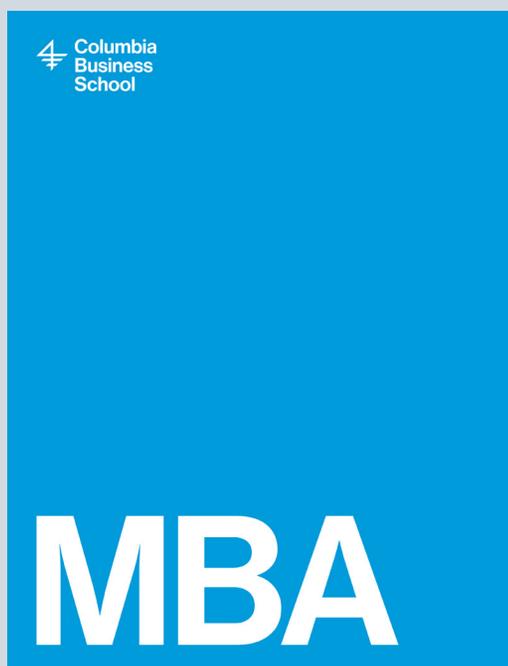
<b>7.1</b>	<b>Introduction</b>	<b>70</b>
<b>7.2</b>	<b>Examples</b>	<b>71</b>

## 7.1 Introduction

**The following are examples of applications that bring our brand design to life. The approach to CBS' 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%

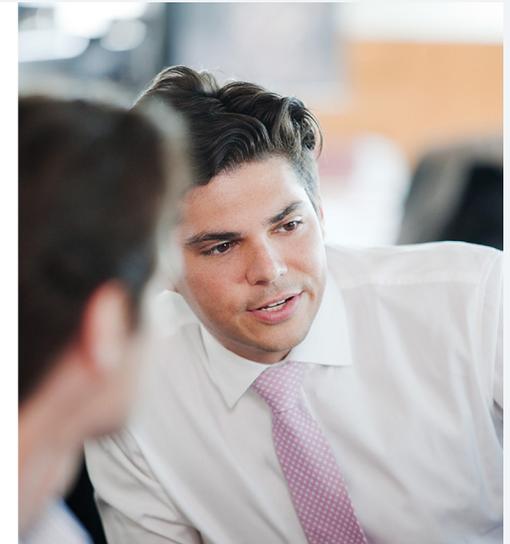
**of executives feel better prepared to tackle their business challenges with a degree from Columbia**

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.



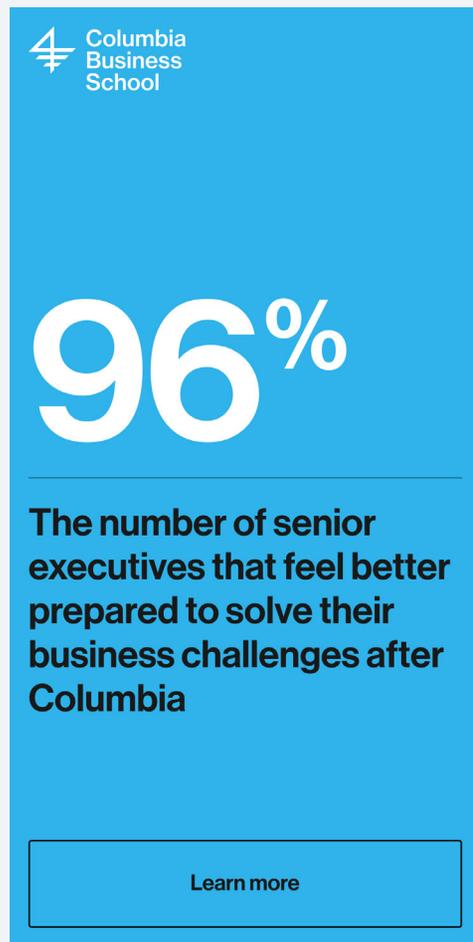
## 7.2 Example applications

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%**

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

[Learn more](#)



 Columbia Business School

**96%**

---

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

[Learn more](#)



 Columbia Business School

**96%**

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