

LOGO

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THE LOGO

The word "CAMBRIDGE" is displayed in a bold, white, sans-serif typeface. The letters are slightly slanted to the right, giving the logo a sense of motion and a modern, dynamic feel. The text is centered within a large, solid red rectangular field.

THE INSPIRATION



The Charles River is the soul of Cambridge, so much so that “bridge” is part of our name. A majority of the nine bridges connecting Cambridge to Boston share the same design of a flat top and shallow arch, which is both iconic to Cambridge and carries a sense of enduring history. This structure is referenced by customizing the shape of the “Cambridge” text block to match the curvature of the bridge. A bold, condensed, boxy sans-serif typeface was chosen to emphasize the altered shape.



**These images are FPO. Licensing is not secured.*

LOGO FAMILY

The primary logo is the base for all of the secondary logos. The secondary logos with location descriptors will be used most often since they provide specificity to audiences who may reside outside of our local markets. The primary wordmark without a descriptor can be used when communication of location is not vital, or is implied when messaging to a local audience.

A tagline version of the logo is provided for 'Unpack' campaign materials such as small ad units and logo-only sponsorship opportunities, but the tagline is often better utilized as a separate text block in an ad design.

If the logo is being used in extra small applications where the legibility of the wordmark is compromised, the small mark logo should be used. Some appropriate applications may include app icons, social profile images, and favicons.

Take care to not alter the proportions or alignment of logo elements or adjust the spacing between the elements.

Primary Logo



Secondary Logos



Small Mark

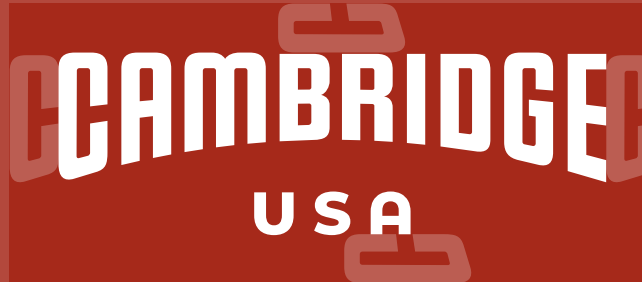


LOGO SAFE ZONE

The safe zone spacing unit for both the primary logo and secondary logo (in all versions) is the letter “C” used in the logotype. See the visualization of the safe zone areas below.

The mark-only version of the logo does not have a designed safe zone unit since it could limit usability in the small spaces where this logo version would most-often be used. When possible, allow it air space in the spec.

To maintain consistency across branding elements, always use the files provided in the approved logo suite for any logo applications and needs.



COLOR

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BRAND COLOR PALETTE

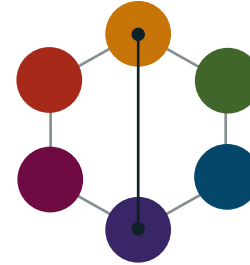
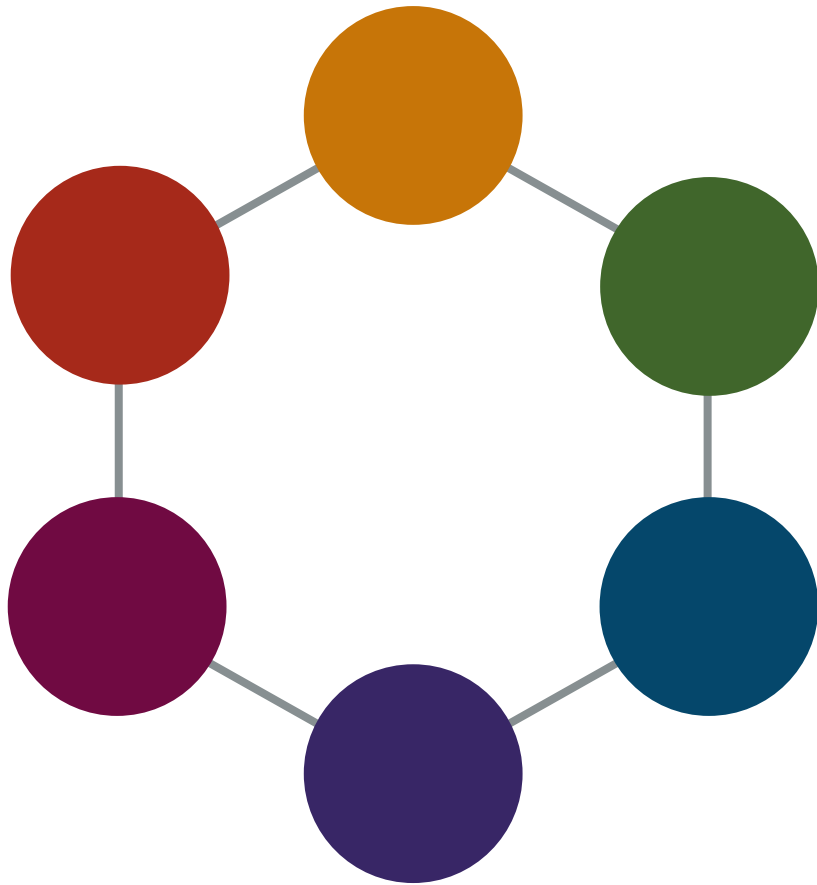
The logo should always be set in white and used on one of the seven approved background colors shown below. This palette of jewel tones was carefully curated so the white logo would contrast against every hue and to allow more flexible color usage. The logo should never be shown on a white background or a non-brand color, as all branded elements should use the primary color palette.

To help create visual hierarchy in collateral designs, and particularly with the logo pattern, the use of opacities of white (15%, 25%, 50%, and 75%) over any brand color is acceptable. True black is not included in the color palette as it is too harsh in the context of the other brand colors, therefore when a “black” is needed, PMS 5255 should be used as a replacement. This neutral black can also be a prominent brand color since it pairs well with the other brand colors.

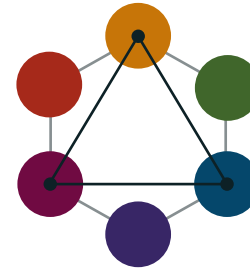
Be sure to use the correct color values for each application type. RGB colors are used for all digital applications (HEX is another way of writing RGB values), while CMYK and Pantone are for printing. CMYK colors are for four-color printers (ranging from an office printer to a professional printer) and Pantone colors are used for high-quality printing.

White C:0 M:0 Y:0 K:0 R:255 G:255 B:255 HEX# FFFFFFFF						
Pantone 131 C C:2 M:39 Y:100 K:10 R:200 G:118 B:7 HEX# C87607	Pantone 7599 C C:2 M:85 Y:98 K:20 R:166 G:41 B:26 HEX# A6291A	Pantone 235 C C:20 M:100 Y:11 K:41 R:113 G:11 B:67 HEX# 710B43	Pantone 7742 C C:71 M:5 Y:100 K:45 R:64 G:101 B:44 HEX# 40652C	Pantone 308 C C:100 M:18 Y:8 K:50 R:6 G:71 B:107 HEX# 06476B	Pantone 7680 C C:87 M:99 Y:0 K:8 R:56 G:37 B:102 HEX# 382566	Pantone 5255 C C:97 M:100 Y:15 K:72 R:12 G:33 B:37 HEX# 0C2125
White Opacity: 15%						
White Opacity: 25%						
White Opacity: 50%						
White Opacity: 75%						

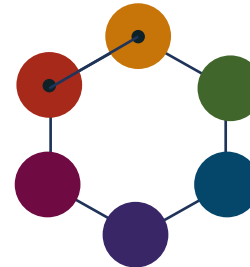
OUR BRAND COLOR WHEEL



Complimentary Colors are defined as opposites on the color wheel. The diagram on the left shows that these color pairings create the most contrast.



Triadic Colors are pairings that are chosen with an equilateral triangle drawn over the color wheel. These color pairings are also very effective in maintaining legibility, but use should be limited to 2 of the 3 colors.



Analogous Colors are directly next to each other on our brand color wheel. A color palette like this can be very effective when communicating a seasonal message.

Ex: Fall-themed color palette to promote the Head of the Charles

LOGO PATTERN



When utilizing the logo pattern, always use a white logo on top of a brand color as the background. When applying this “ghosted” logo treatment, use white at 50% opacity on top of the background color.

In order to maintain consistent spacing, please use the provided Adobe Illustrator file of the pattern string.

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LOGO PATTERN CONT.



Only 1 wordmark should be 100% white in any logo pattern string. The 100% white logo should either be the first unit, the last unit, or the center unit of the pattern string. The exception to this rule is when indicating a sequence, as is shown on the section dividers of this document. The pattern should always be placed along the bottom edge of the design in order to further reference the iconic bridge shape and its location on the horizon line.

The logo pattern uses a minimum of three wordmarks. The pattern can be extended to be as long as each placement dictates, but only use a total count that is a odd number. The iconic bridges being reference, always a center arch to the design.

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LOGO PATTERN CONT.

Rows of the pattern (with an increasing logo count) can also be stacked to create a sense of depth. The opacity of each line pattern needs to be reduced (100%, 50%, 25%, 15%) to create the atmospheric effect that helps create the sense of depth. In this type of pattern application, only the wordmark in the foreground should be 100% white.

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PATTERN SAMPLES



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TYPE

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COMPANION TYPEFACE

All brand messaging and collateral materials should use the companion brand typeface: Montserrat. Montserrat is a free Google Font available for download at fonts.google.com/specimen/Montserrat. This geometric sans-serif typeface is a nice compliment to our bridge wordmark since it plays off the strong shape-based nature of the letterforms. It is robust enough to stand its ground against the bold bridge wordmark but also feel friendly and warm. Montserrat has many (very legible) weights to create typographic hierarchy in dense and complex text pages, but a key benefit of this typeface is that it has an alternate A glyph (A) that has an arched apex instead of a pointed one. This is a nice visual connection between the arched “A” form in the wordmark and the “A”s in the descriptors. It should be actively be utilized in headlines in collateral designs to inject more branding.

MONTSERRAT

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

ALTERNATE “A”



USA

MASSACHUSETTS

A LOT TO UNPACK

TYPE SETTING SAMPLE

Below is an example of how to utilize the multiple weights of Montserrat to create typographic hierarchy. Point sizes and leading are not set in stone. The specs of each placement and whether the type's final destination is on paper or screen are all major factors in typesetting decisions. Take care to use appropriate weights for each usage. For example, do not set whole paragraphs of body copy in bold or extra light. Use appropriate point sizes to indicate hierarchy; headlines can be larger for display situations and body copy should be a reasonable text size (smaller) with proper leading for optimal readability.

Note: The alternate “A” glyph is only used in display/headline context. Do not use it in long form copy applications in order to minimize distraction for the reader.

Montserrat /
Black 46pt / All Caps / 50pt Letterspacing

Montserrat / Extra Bold 28pt

Montserrat / Light 16pt / 20pt Leading

Montserrat
Extra Bold 10pt / All Caps / 100pt Letterspacing

Montserrat / Regular 10pt / 14pt Leading

Montserrat / Bold 10pt / 14pt Leading

Montserrat / Bold 10pt / 20pt Leading

HEADLINE LOREM

Subhead Lorem Ipsum

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SUBHEAD LOREM ISPUM DOLOR ELIT TEM ALICTEM

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CAMPAIGN COLOR

Initial campaign materials primarily use the brand blue, yellow, and orange to create consistency throughout the look and feel. Blue is the current default background color because it is the most neutral and allows the collages to be the focus. The imagery featured in a collage helps determine which color or colors should be selected to complement the default blue. In most cases, the brand colors below are used, but additional non-brand colors can be used when necessary. This color palette can also be flipped to use either the yellow or orange as the background color if the suitcase is blue.

See the sample campaign work in the following pages for examples of designs that properly utilize complimentary colors.

Primary Campaign Colors



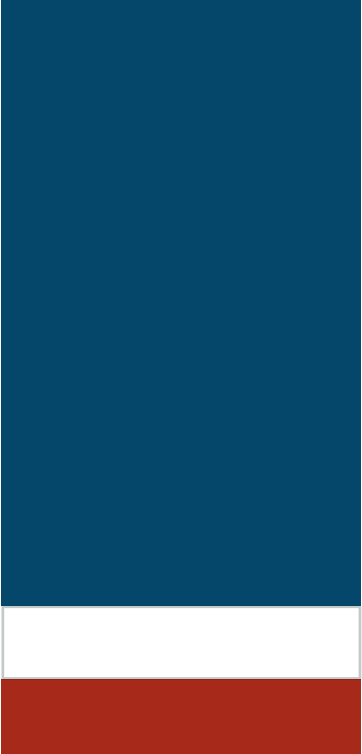
Secondary Campaign Colors



Campaign Color Palette 1



Campaign Color Palette 2



Color Usage Proportions Visualized

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