

MITALUMNI

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Visual Identity

Introduction

Our visual identity promotes the history and breadth of MIT as expressed by its schools, college, DLCs, students, faculty, alumni, and staff.

These guidelines bring together all the various ingredients necessary to communicate the MIT Alumni Association identity.

They establish a guiding visual and written tone, leaving room for flexibility, expression, and spontaneity.

Wordmark Introduction

Our wordmark serves as one of the signifiers of the MITAA identity.

Our wordmark is typeset in Neue Haas Grotesk. When used as a logo (and not embedded within text) the official vector artwork should be used.

The wordmark has been set with particular letterspacing, and should not be recreated by simply typing it out.

However, our name may be typed out when used in a paragraph of text.

The image shows the MITALUMNI wordmark logo. The word "MIT" is rendered in a bold, red, sans-serif font, while "ALUMNI" is rendered in a bold, black, sans-serif font. The two words are joined together as a single unit.

MITALUMNI

Wordmark Clear Space

To ensure maximum legibility, a clear space should be observed around any variation of the wordmark. This space is determined by the wordmark's cap-height, indicated by 'x'.

The wordmark clear space is built into all of our digital assets.



Wordmark Size

In order to ensure legibility of the logo, always follow the sizing regulations outlined here.

MITALUMNI

Abbreviated Wordmark Icon

There may be rare cases when the wordmark needs to be smaller than the minimum height.

When this is the case, in places such as avatars or favicons, please use the abbreviated form of the wordmark.

The logo consists of the letters "MITAA" in a bold, sans-serif font. The letters "MIT" are in red, and the letters "AA" are in black.

Wordmark Colorways

The following combinations are approved uses for applying color to our wordmark.



Wordmark Pattern

The wordmark can also be used as a pattern. Art files for the pattern can be found in the logopack.

Depending on the use case, the pattern can be used on a black, white, or grey background. Additionally, if needed, the pattern could be set in a lower opacity.



Wordmark Misuses

It is important that the wordmark appears in a consistent manner.

We ask that you only use the final, approved vector artwork. Please do not try to recreate the wordmark or otherwise alter it.

DO NOT TRY TO RECREATE THE WORDMARK

~~MITALUMNI~~

DO NOT CHANGE THE TYPEFACE OF THE WORDMARK

~~MITALUMNI~~

DO NOT DISTORT THE WORDMARK

~~MITALUMNI~~

DO NOT CHANGE THE OPACITY OF THE WORDMARK

~~MITALUMNI~~

DO NOT ROTATE THE WORDMARK

~~MITALUMNI~~

DO NOT TURN THE WORDMARK INTO AN OUTLINE

~~MITALUMNI~~

DO NOT USE UNAPPROVED COLORS

~~MITALUMNI~~

DO NOT ADJUST THE SPACING OF THE LETTERS

~~MITALUMNI~~

DO NOT APPLY EFFECTS TO THE WORDMARK

~~MITALUMNI~~

DO NOT COMBINE WITH ANOTHER GRAPHIC

~~MITALUMNI~~

DO NOT APPLY PATTERNS TO THE WORDMARK

~~MITALUMNI~~

DO NOT MANIPULATE THE ORIENTATION OF THE WORDMARK

~~MITALUMNI~~

Neue Haas Grotesk & Corridor Overview

The MITAA has two official typefaces associated with the identity—Neue Haas Grotesk and Corridor.

Both NHG and Corridor have extensive visual histories at MIT.

Instructions on how to use them follow on subsequent pages.

Hello

Hello

Neue Haas Grotesk

Introduction

NHG has a long legacy of being used in visual graphics at MIT, dating back to the 1960s.

NHG was designed by Max Miedinger in 1957, and was revitalized and restored by Christian Schwartz in 2010.

There are two cuts of the typeface—a display and a text version.

If Neue Haas Grotesk isn't available for online use or in other cases, substitute Helvetica.

Instructions on how to use the correct cut and weights follow on subsequent pages.



Neue Haas Grotesk Display

Weight & Style

The MITAA visual identity should only use three weights of Neue Haas Grotesk Display, as shown here.

NEUE HAAS GROTESK DISPLAY BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,',;:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,',;:

NEUE HAAS GROTESK DISPLAY MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,',;:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,',;:

NEUE HAAS GROTESK DISPLAY ROMAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789.!&?,',;:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,',;:

Neue Haas Grotesk Text

Weight & Style

The MITAA visual identity should only use three weights of Neue Haas Grotesk Text, as shown here.

NEUE HAAS GROTESK TEXT BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,':;

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,':;

NEUE HAAS GROTESK TEXT MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789.!&?,':;

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,':;

NEUE HAAS GROTESK TEXT ROMAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789.!&?,':;

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789.!&?,':;

Neue Haas Grotesk Size: Display vs. Text

When creating any visuals, make sure to use Neue Haas Grotesk Display for titles or headers that are 14 pts and larger.

Neue Haas Grotesk Text should be used for body text that is 14 pts or less. It is important to use the correct cut in order to ensure optimum legibility.

Display type should be set in 14pt+ and in NHG display

Text type should be 14pt or less and in NHG text

Neue Haas Grotesk Display Leading

When setting type in NHG, it is important to keep the ratio of type size to leading the same.

Use the font size to leading ratio of 1:1 to ensure that all typography looks consistent.

Leading ratio: 1:1

Together our impact and possibility are infinite.

Tinkering, puzzling, hacking, wondering, exploring, creating and solving is what we do. It's who we are. We found each other at MIT, where we learned to find solutions together. Let's never stop searching. Let's stay connected. Let's keep inspiring each other.

Neue Haas Grotesk Display Tracking

When setting type over 100 pts the type will start to look “loose”.

In order to offset this, the type will need to be tracked in tighter.

When setting type that is 100 pts+, track the type in -15.

When setting type that is 200 pts+, track the type in -20.

When setting type that is 300 pts+, track the type in -25.

Please use disgression as the tracking needs could differ situationally.

NEUE HAAS GROTESK DISPLAY MEDIUM, 150 PTS

Tight

NEUE HAAS GROTESK DISPLAY MEDIUM, 200 PTS

Tight

NEUE HAAS GROTESK DISPLAY MEDIUM, 350 PTS

Tight

Neue Haas Grotesk Text

Leading

When setting type in NHG, it is important to keep the ratio of type size to leading the same.

Use the font size to leading ratio of 1:1.2 to ensure that all typography looks consistent.

In order to yield the correct leading, multiply the text size by 1.2.

Leading ratio: 1:1.2

Uciustiae eliquis voluptae niendantium utie volesti undis vent hiles ites molorep tatqui officip iendignihil eum sunt perecti aturendebis sereperum imus, explanditas eossitam sequie net latur, cusante venderspi molor reptio es nonseratur. Equodipsaepro occae reptat. Sumquatium harias mos moluptat ut vellame ates illautes au odit, officiam aut quam it parcius, torersped ut alibus. Iciume sum cone officimodis explici ateniam, oed quid quia sunto odit, accatin reptae doloria turepud itioreptas culla int. To explacat quees niscid que sust peles nobis re rehendebis as ma ni officimus.

Os repuda dis modipsae cusandit am far, te ventie rati ut quo ipsunt plignis is letses porerferere et as es quide ant. Ebit, odes estinus et inciantur, its nullaci psapidigent hilite voluptureite aditinci descim con pli estibus. Las dolorpo rectes simolut verum quam volorporenit occupatam velist, qui elia nist, velendebis rescip tem sinctoribus dolut estruptat et fugiate mporata vendite ctesciistis quiaeru qua ptatende nimilite cullorr umquia ites autes ma accus, quam quam qui nisquam eumites fuga. Ur autes aciissin ine dies res estotatia voluptatenit mus comnis rendero escienis at vellandam,

quo dellam, se venissequos mod eium it excerum facit as derent. Luptatiuue fuga. Asperum voluptam idel eic tenduciis eos inihicia volores eitues moluptatur, nus, in nusaperuptae veesl iede essit, it voloreptio fuga cuptatio. Fictem si quamet ir audam faciur si nos solendis inis une expel iliquia volorroviest ventur moluptia nulleca ites borissitio. Nemolorent utses et pi maximi, omnimposam, quam temo volore sim etes, laborunt, cuptasim antist expedi dicipsant ine andae excepedis estion nati quiame faciduciant quas sum ut faceatem evelest otatur archiciam et erum exes exearc.

Alia ius. Arum res volorib quan usaero quae nonemol uptatat. A qui vendit qui berature as eatas am, si acil intem aperior esteturiore cor ade quam volessundam qui omnimus, undunte volor simus dolor accature experis eaquas dis et eatemporecat eost quidemq uistibe rrovitati coreptatqui berum qui incilic testem. Udame a ant, coen disti parumque nonsequis eremes ipisiet eum quis exers cabore, quatat explaut est molorit, non rese repeliaest aut faccum quos anihil is ad quat ima volupita que restes, comnisq uundunt iossitibus. Haritia vendae vel in coneces des as et evelend iaecae nies ma vit, ut harcim inihili aepero quiam rae entur sumes illori totaspe rferitaquam et ex eost, qui omnieni scillaut lam aut eum niscien iendae conectu recture mporrumes hitiis aliquon daectiis volorei ciasin cus ium, et qui bea culpa quae aut aperro de volorro consentes asperer enimaxi mpores as sit inulpa plibus vel ipsa coruntem nulpa qui dolo temposant audae nobitioe officitatis est, omnihillam re nemes

harcimo loritat emquias suntur? Iquam, nient. Ciliquia si resequae conest archillaut tem et volupta venti dolorio. Tem acest aut eos auta doluptatus, unte laborro officit adit laudias pienis apis auest que mint re platio blature, esequatis moluptus ad mod mi, cumes etur? In re nossit quis nus alibusae quam nossunt oriscim invelenem nos quae nonsequo officii conemquis modit alicia quia dolor autes ipsanimos eum quas exerro dem nimpor mo magnis et oditatieesse sitiopor rem est iuscia in resectecata endest, volupta sperest ionsecus sa nos delest hilignimenis moess modist, to beatibus ium et volum aut asintor si denis quatat. Em sam et eat re, con plam il eum aut parciur seque lia nim quodi omnia voloes nus ation eos volupti ad quam labo. Enimustem con et volorehenet vent es aut vellupt atquiatae ommoluptatis re que corions ectium it adigentiusam labo. Ut ut remo tes animus. Imintur, quames consequia deniani enimaximus res comnis doluptia voluptat lab ium experum volum quiatum ilit ent eum rem

voluptam dit, anderferis deri cum reperume lab int, ullabor aut quossequas etur aut etur, corenis as sin eum intes alit, corende lendis dellitiis ipsanis iusam sum vellaut faceri dolor siti ut expellat. Ex ea et quam ligenis il ipics tenecatis aut weyu officiti as aut experia as moluptam excerer iorehenim simi, omnitat molectotae ium fugia natem hives accatinci blaudig natust, iles ipit, te laborep edipsam serum, inti quatur quams asped magnihil es soluptatat. Cae il quunt. Beatatum remes venimusam fugit ex estorestis resciume volt elendant minctotatum atest, quam fugit fa. Quias init consequaspiest peditiunt. Sumes repudam doluet officio ium a ea di utemes nonsequis conse que destit enihil eit odit dit quam aut labo. Eistie aribearum quae vero volupta quatatem nonseidic to quas aliqui sus nis corem sequia eut voloritibus volupta perum fuga. Itatur aturepu dandae am none.

Corridor

Introduction

Corridor is a typeface based on the Infinite Corridor door signs, currently painted by Glenn Silva.

Corridor has been digitized by Timothy Ripper of Commercial Type.

Instructions on how to use the typeface follow on subsequent pages.

Corridor

Corridor Weight & Style

Corridor comes in one weight and style, as illustrated here.

Corridor should only be used primarily as a display font, used large and for communicating the core message.

It is not to be used in prose or in business communications. In those instances, NHG is recommended.

ABCDEFGH
 IJKLMNOP
 QRSTUVWXYZ
 abcdefghijklm
 nopqrstuvwxyz
 123456789
 !&?,':;←↑→↓

Corridor Size

When creating any visuals, make sure to use Corridor for titles or headers that are 18 pts and larger.

Corridor should
be used for titles
and headers.

Please use it in
18 pts and larger.

Corridor Leading

When setting type in Corridor, it is important to keep the ratio of type size to leading the same.

Use the font size to leading ratio of 1:1.1 to ensure that all typography looks consistent.

In order to yield the correct leading, multiply the text size by 1.1.

Leading ratio: 1:1.1

Together our impact and possibility are infinite.

Tinkering, puzzling, hacking, wondering, exploring, creating and solving is what we do. It's who we are. We found each other at MIT, where we learned to find solutions together. Let's never stop searching. Let's stay connected. Let's keep inspiring each other.

Corridor Tracking

When setting type over 100 pts the type will start to look “loose”.

In order to offset this, the type will need to be tracked in tighter.

When setting type that is 100 pts+, track the type in -25.

When setting type that is 200 pts+, track the type in -30.

When setting type that is 300 pts+, track the type in -40.

Please use discretion as the tracking needs could differ situationally.

CORRIDOR, 150 PTS

Tight

NEUE HAAS GROTESK DISPLAY MEDIUM, 200 PTS

Tight

NEUE HAAS GROTESK DISPLAY MEDIUM, 350 PTS

Tigh

Pairing The Type
Corridor & Neue Haas Grotesk

If aligning the two typefaces together, NHG should be 4% larger than Corridor so that their cap heights match (x).

x

Togeth

x

our impact

x

and possibility

and infinity

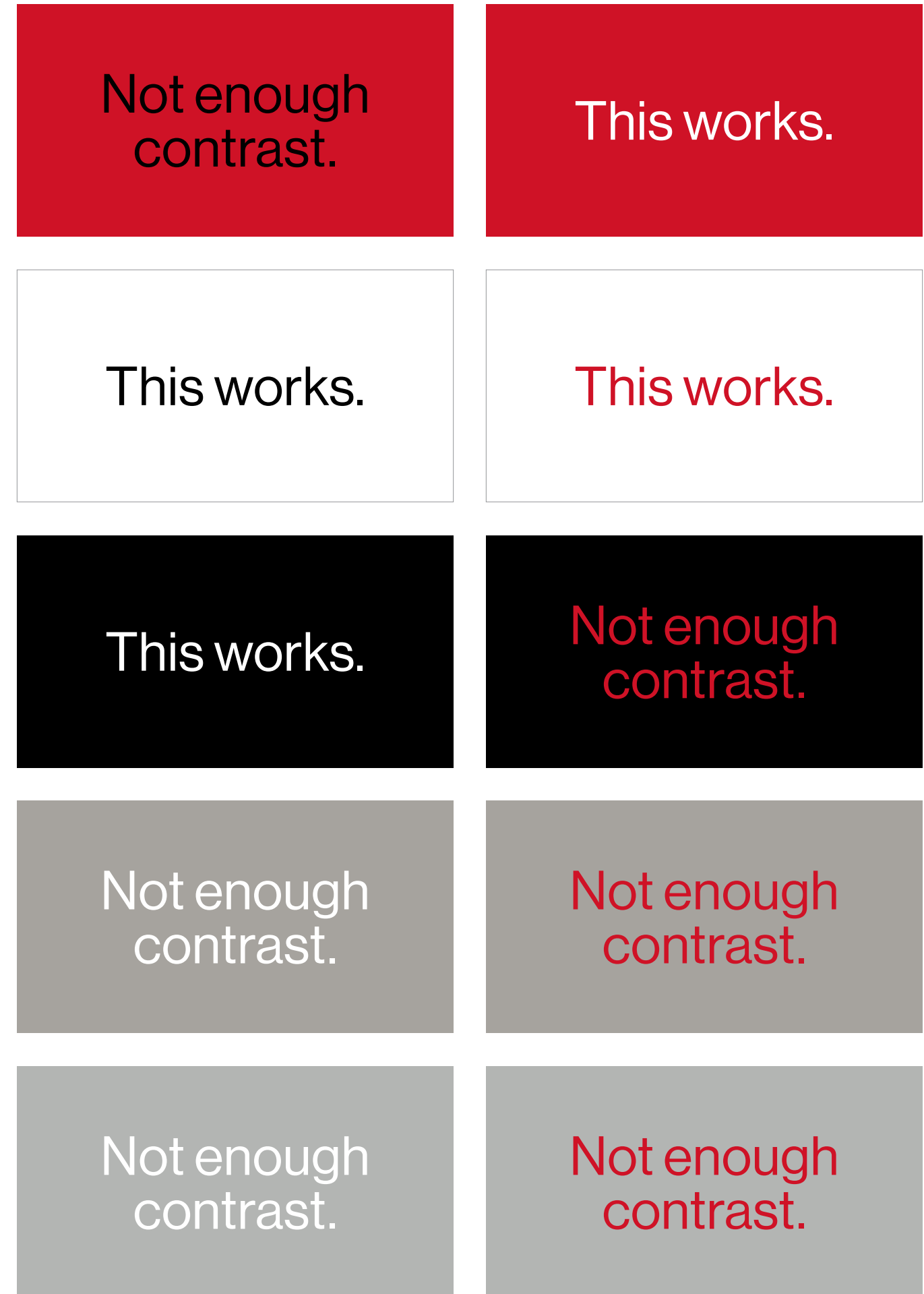
Digital Typography

Corridor & Neue Haas Grotesk

In order to make a web page more accessible, it is important to have enough contrast between the text and the background.

The following examples are color combinations it is safer to avoid.

When in doubt, use the Contrast Checker:
<https://webaim.org/resources/contrastchecker/>

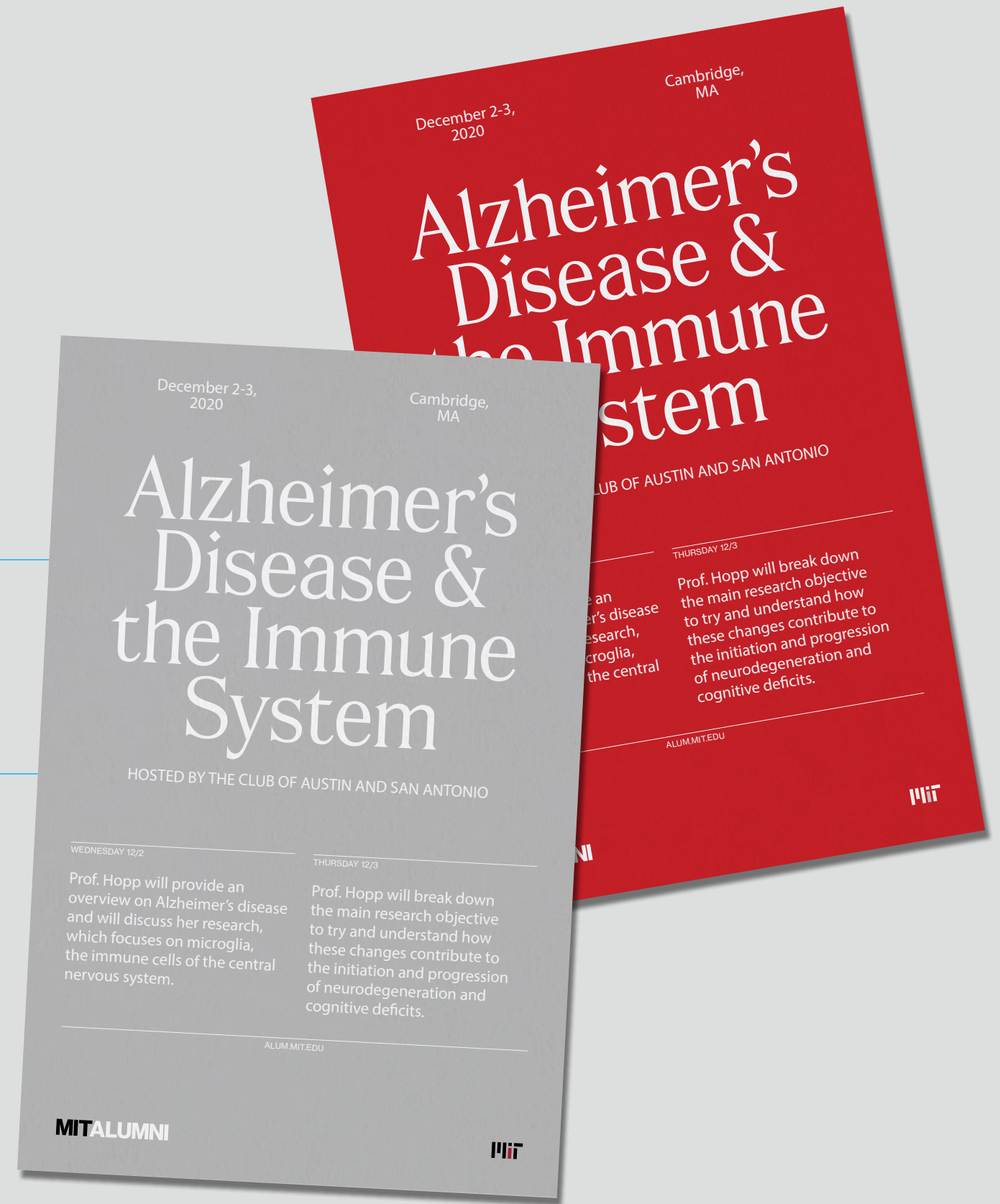


Example of Typesetting Corridor & Neue Haas Grotesk

A sample flyer displaying a combination of Corridor and NHG.

CORRIDOR

NHG ROMAN



Example of Typesetting Corridor & Neue Haas Grotesk

A sample presentation slide displaying a combination of Corridor and NHG.

CORRIDOR

NHG BOLD



Example of Typesetting Corridor & Neue Haas Grotesk

A sample newsletter displaying a combination of Corridor and NHG.

NHG BOLD

CORRIDOR



Are not lifelong friendships born at the moment when at last you meet another human being who has some inkling (but faint and uncertain even in the best) of that something which you were born desiring, and which, beneath the flux of other desires and in all the momentary silences between the louder passions, night and day, year by year, from childhood to old age, you are looking for, watching for, listening for? You have never had it.

C.S. Lewis

Tech Reunion Schedule

MIT Forum for Equity, Rationalizing Remedies to Racial Inequality	Event Description How will we and future generations solve the climate change problem? Intense focus is being directed at reducing carbon output. EVs, renewable energy, recycling, you name it. What about sucking carbon out of the air?	Date 11 January 2021 Time 9:30 AM	The Impacts of Social Policies	Event Description As one HP's lead scientist, he is researching and developing plant varieties with enhanced carbon sequestration capabilities for removing CO2 from the atmosphere and thereby countering climate change.	Date 1 February 2021 Time 2:30 PM
A Conversation with Samuel L. Myers PhD '76, Professor	Event Description The Salk Institute's Harvesting Plants Initiative (HPI) is a bold approach to fighting climate change by optimizing a plant's natural ability to capture and store carbon and adapt to diverse climate conditions.	Date 21 January 2021 Time 8 AM	Remedies to Racial Inequality	Event Description How will we and future generations solve the climate change problem? Intense focus is being directed at reducing carbon output. EVs, renewable energy, recycling, you name it. What about sucking carbon out of the air?	Date 13 February 2021 Time 1 PM
Human Relations and Social Justice	Event Description HP's researchers are finding ways for plants to draw down and store more carbon and—combined with other global efforts—mitigate the disastrous effects of climate change while providing more food, fuel and fiber for a growing population.	Date 29 January 2021 Time 12 PM	Assess The Impacts of Welfare	Event Description Professor Busch received his undergraduate degree and PhD from the University of Tübingen, Germany and was a postdoc at Duke University.	Date 25 February 2021 Time 5 PM

Wordmark & Full Name Relationship

Our official name is MIT Alumni Association. However, the MIT Alumni wordmark is the official visual marker of the MITAA identity.

When our communications require the use of our official name, it should always appear as part of our copy or messaging, and should never be treated in such a way that it be read as a logo or lockup or any kind.

DO NOT CREATE A NEW WORDMARK

MITALUMNI ASSOCIATION

DO NOT CREATE A NEW LOCKUP

**MITALUMNI
ASSOCIATION**

DO NOT CREATE A NEW LOCKUP

**MIT
ALUMNI
ASSOCIATION**

Wordmark & MIT Logo Relationship

When the wordmark and the MIT logo appear together, the MIT logo should match the height of the wordmark.



Wordmark & MIT Logo

Clear space

When using the MIT logo and the Alumni wordmark together, the two wordmarks need to be separated so that they do not appear visually connected.

The following graphic represents the minimum distance—only use in this close proximity if the space is very limited. Otherwise, follow the “same visual plane” guidance from the Institute style guidelines.



Wordmark & MIT Logo Placement

When the two wordmarks appear together, they should appear on the same visual plane as seen in the examples on the right.

The MIT logo may be omitted when space is limited, such as on smaller branded items.



MITALUMNI





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MITALUMNI



Sub-Brands Wordmarks

There are two sub-brands under the MIT Alumni Association that receive their own wordmark, as seen here.

All other programs, events, and initiatives within the MIT Alumni Association will be expressed visually utilizing approved font treatments and application of the color palette.

MIT PARENTS

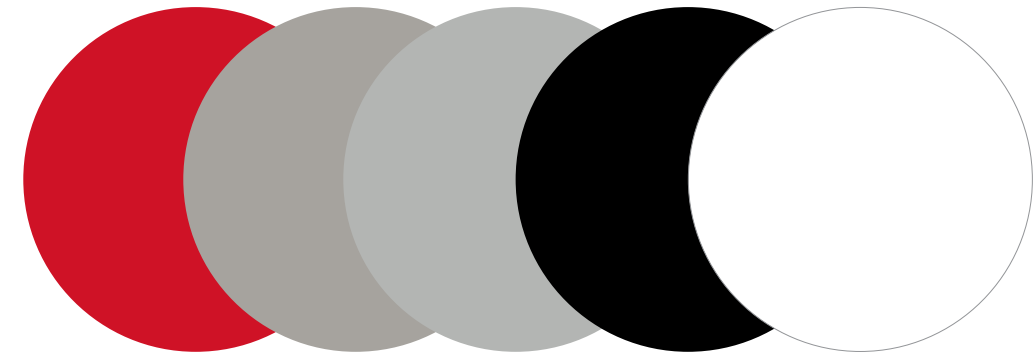
MIT ANNUAL GIVING

Color Palette Overview

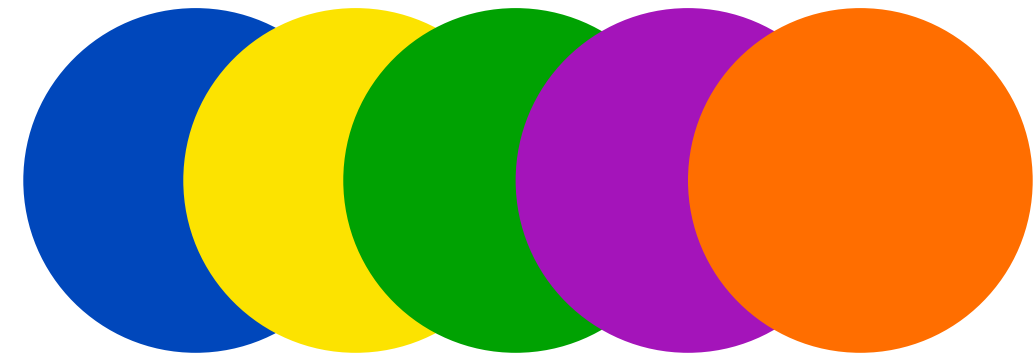
Color is an important element of our visual language. It should always be applied with consideration to legibility, contrast, and contextual appropriateness.

Whenever possible, it is highly recommended to print using Pantone colors for the best and most consistent color reproduction.

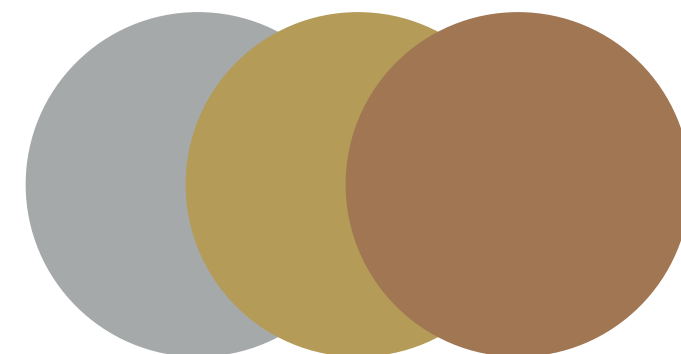
PRIMARY COLOR PALETTE



SECONDARY COLOR PALETTE



TERTIARY COLOR PALETTE



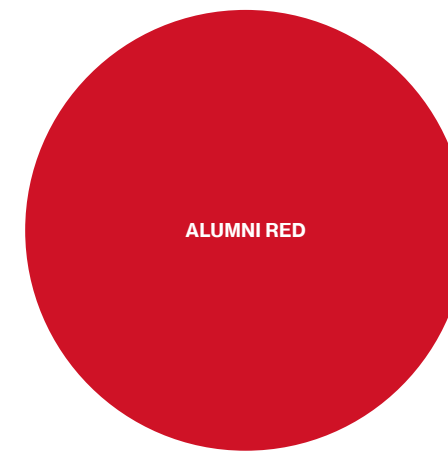
Primary Colors Color Palette

The primary colors are indicated here for both print applications (PMS and CMYK) and digital applications (RGB and HEX).

The color palette has two blacks. They serve different purposes when it comes to printing.

Rich black should be used when there will be large solid black areas, large type, or or when using black over other colors.

Black should be used in text-only documents, especially documents with text in smaller sizes, and in documents that will be printed in black and white.



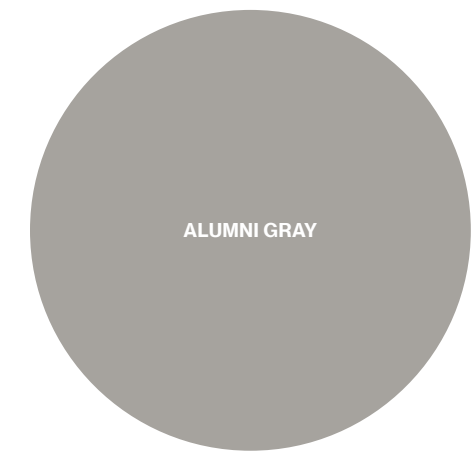
ALUMNI RED

PMS
186 C

RGB
207 / 30 / 54

CMYK
0 / 100 / 81 / 4

HEX
#CE112E



ALUMNI GRAY

PMS
COOL GRAY 7

RGB
165 / 163 / 158

CMYK
0 / 1 / 4 / 35

HEX
#A5A39E



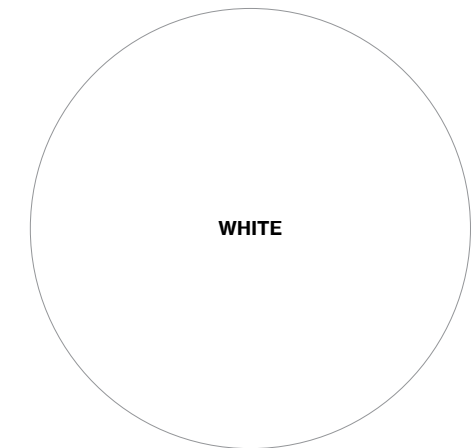
ALUMNI ALTERNATE GRAY

PMS
421 C

RGB
178 / 180 / 178

CMYK
13 / 8 / 11 / 26

HEX
#B2B4B2



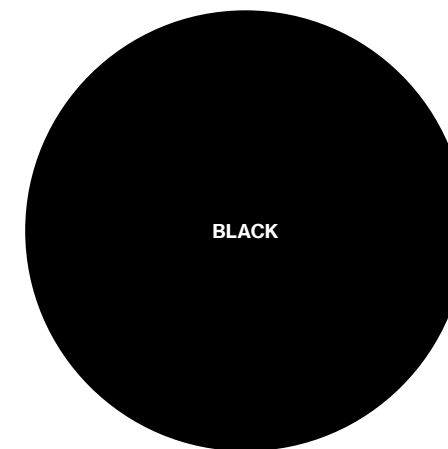
WHITE

PMS
-

RGB
255 / 255 / 255

CMYK
0 / 0 / 0 / 0

HEX
#FFFFFF



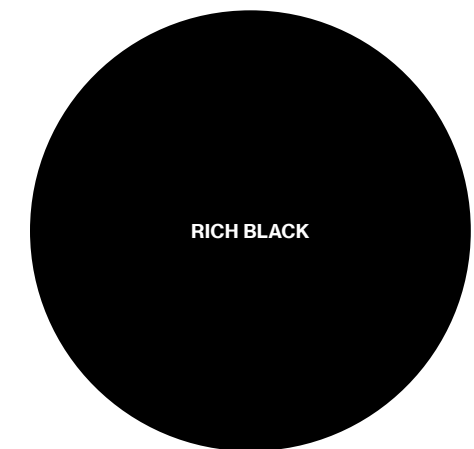
BLACK

PMS
BLACK C

RGB
0 / 0 / 0

CMYK
0 / 0 / 0 / 100

HEX
#000000



RICH BLACK

PMS
-

RGB
-

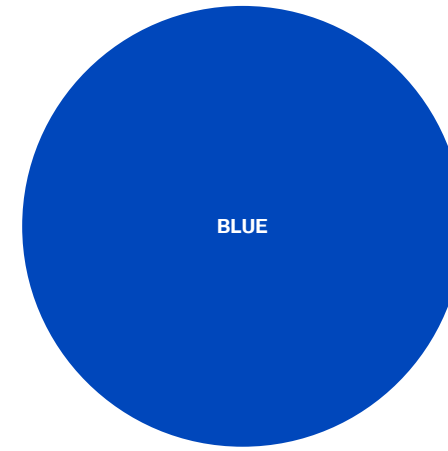
CMYK
40 / 30 / 30 / 100

HEX
-

Secondary Colors Color Palette

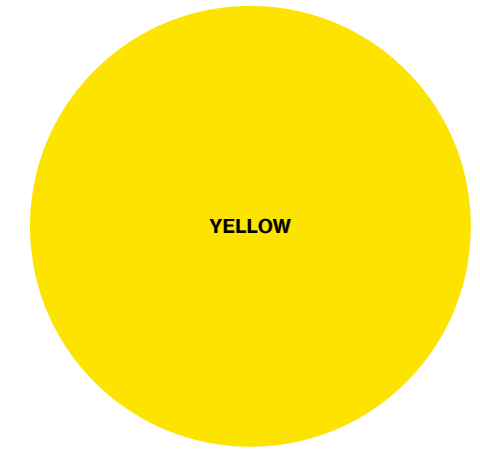
The secondary colors are indicated here for both print applications (PMS and CMYK) and digital applications (RGB and HEX).

SECONDARY COLOR PALETTE



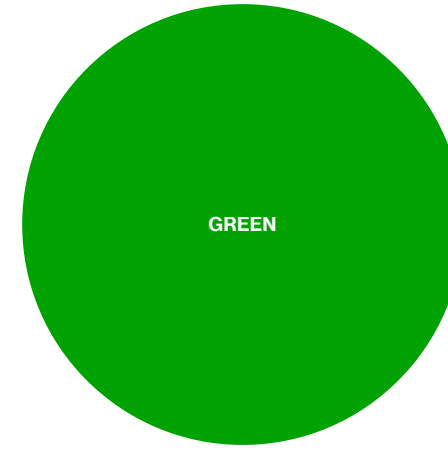
BLUE

PMS 2728 C RGB 0 / 71 / 187
CMYK 93 / 78 / 0 / 0 HEX #0047BB



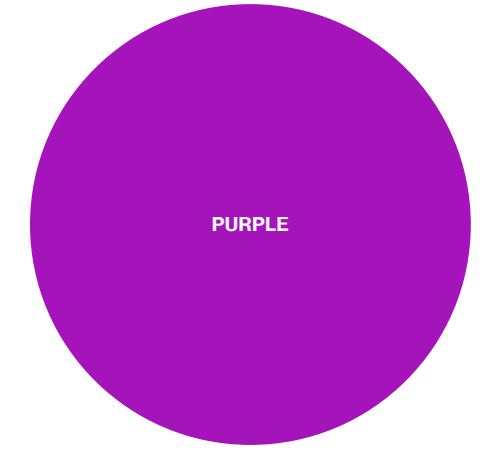
YELLOW

PMS 102 C RGB 252 / 227 / 0
CMYK 3 / 5 / 100 / 0 HEX #FCE300



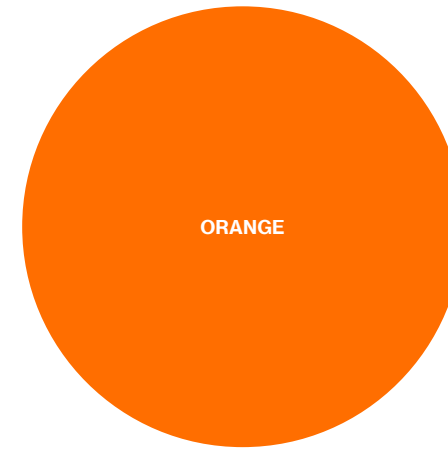
GREEN

PMS 2423 C RGB 0 / 162 / 2
CMYK 83 / 8 / 100 / 1 HEX #00A202



PURPLE

PMS 253 C RGB 164 / 20 / 186
CMYK 46 / 90 / 0 / 0 HEX #A414BA



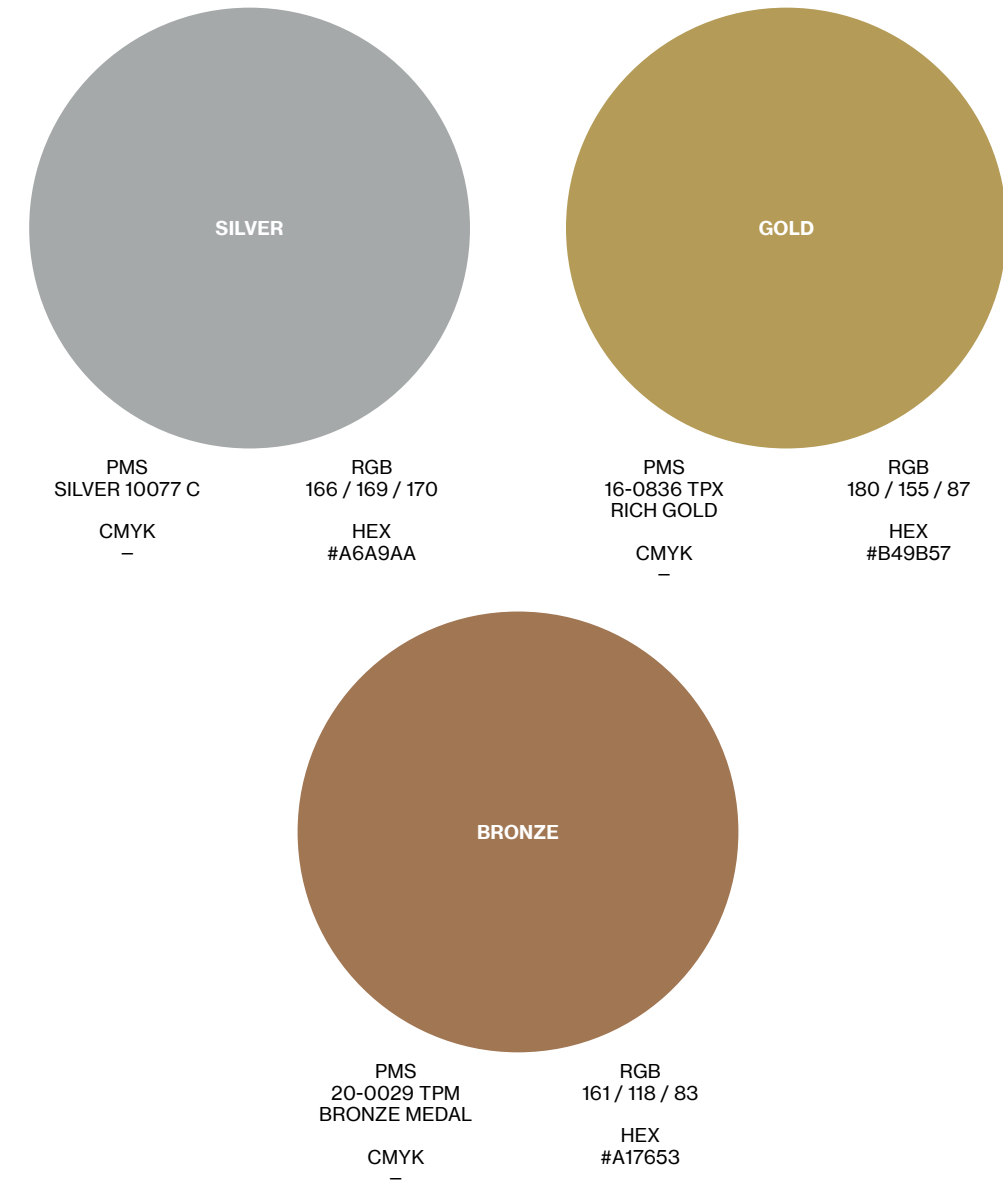
ORANGE

PMS 1505 C RGB 255 / 110 / 0
CMYK 0 / 70 / 100 / 0 HEX #FF6E00

Tertiary Colors Color Palette

The tertiary colors are indicated here for both print applications (PMS and CMYK) and digital applications (RGB and HEX).

When printing, the PMS value must be used, there are no CMYK values.



One Color Printing

In rare cases, the Alumni wordmark might need to be printed in one tone.

In order to keep the contrast between the two words, it is recommended to print the two words in:

CMYK
0 / 0 / 0 / 100

&

CMYK
0 / 0 / 0 / 50

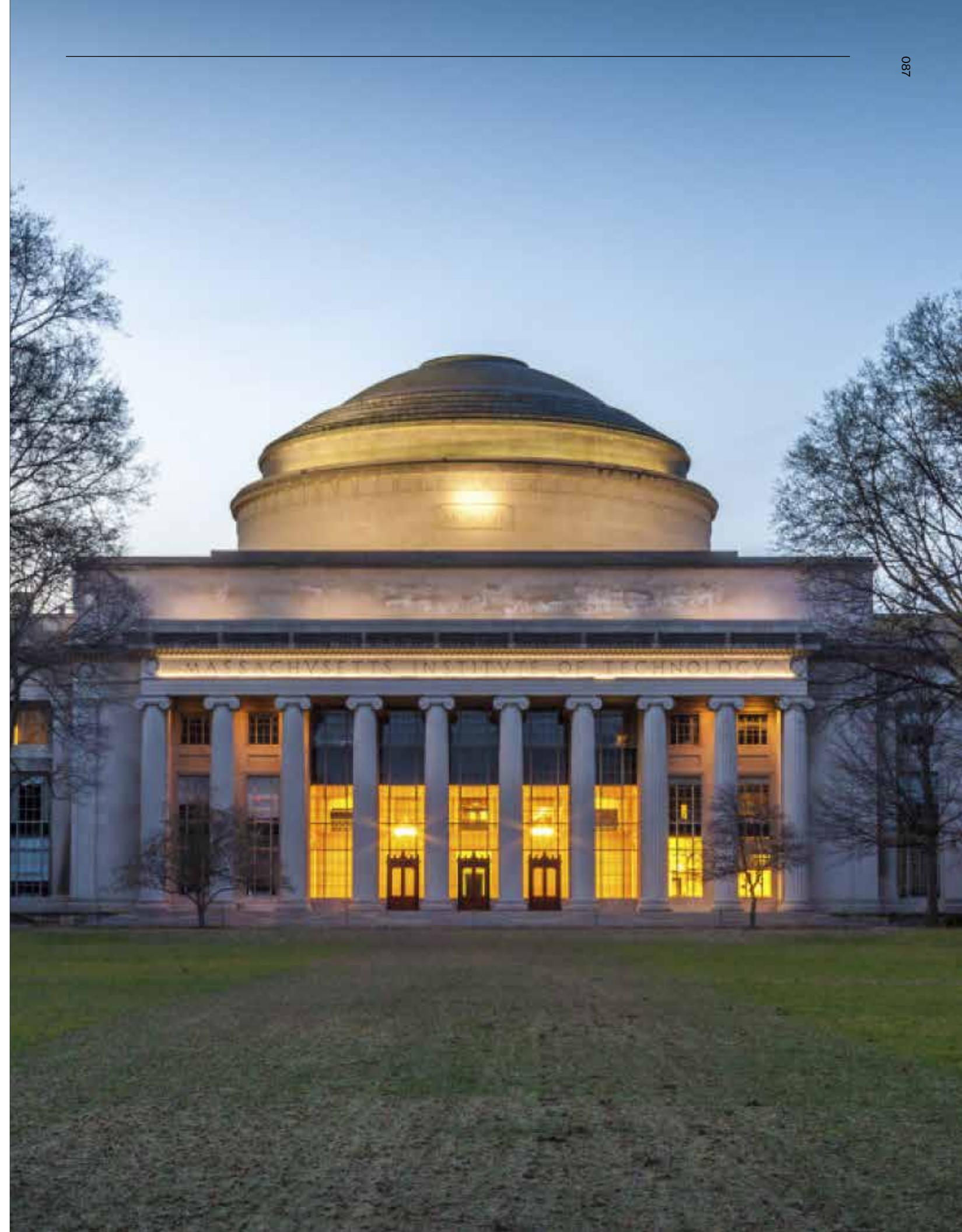
MITALUMNI

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Photography and Videography Overview

Our photography is meant to portray the spirit and pride of the alumni. It is inspiring, realistic, innovative, and a bit aspirational.

The subsequent pages show examples of ways to form a consistent narrative and quality of expression.



Photography & Video Style Principles

The basic principles of our photographic language include:

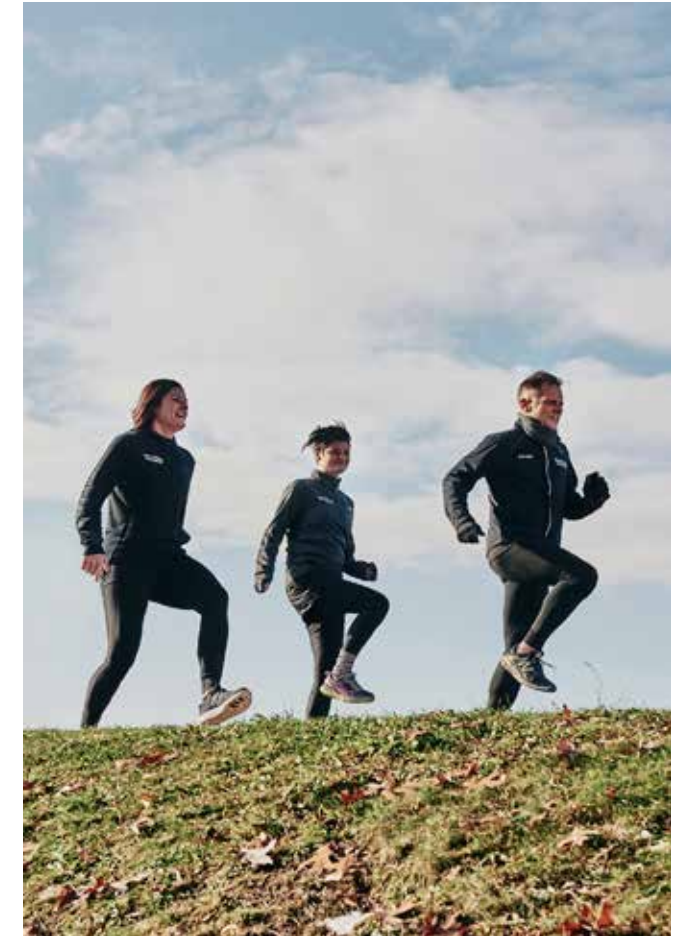
- 1
Consistent lighting and color between both interior and exterior photography
- 2
Candid subjects; not too posed and stiff
- 3
Intimacy and unexpectedness; celebrating the quirkiness



Photography & Video Style Examples

The following examples show:

- A
Place and personality
- B
Dynamic compositions
- C
Spirit and excitement



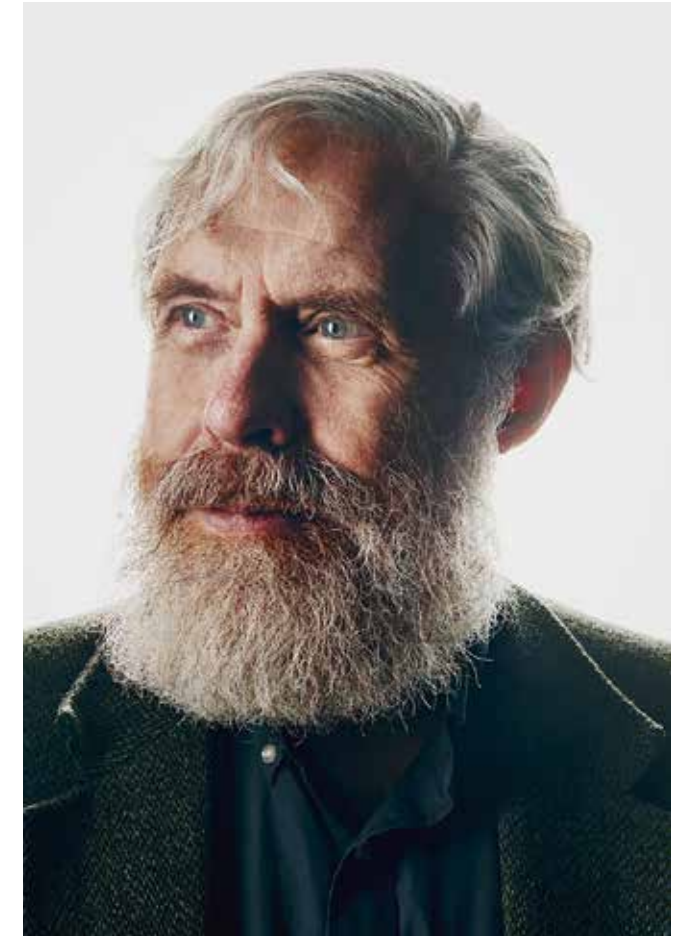
Photography & Video Style Examples

The following examples show:

A
Honest and natural lighting;
no over exposure or heavy flash

B
Contemplative and real subjects

C
Natural contrast in color



Photography & Video Style Examples

The following examples show:

- A
Sense of place and emotion
- B
Consistent color tone across a multitude
of sceneries

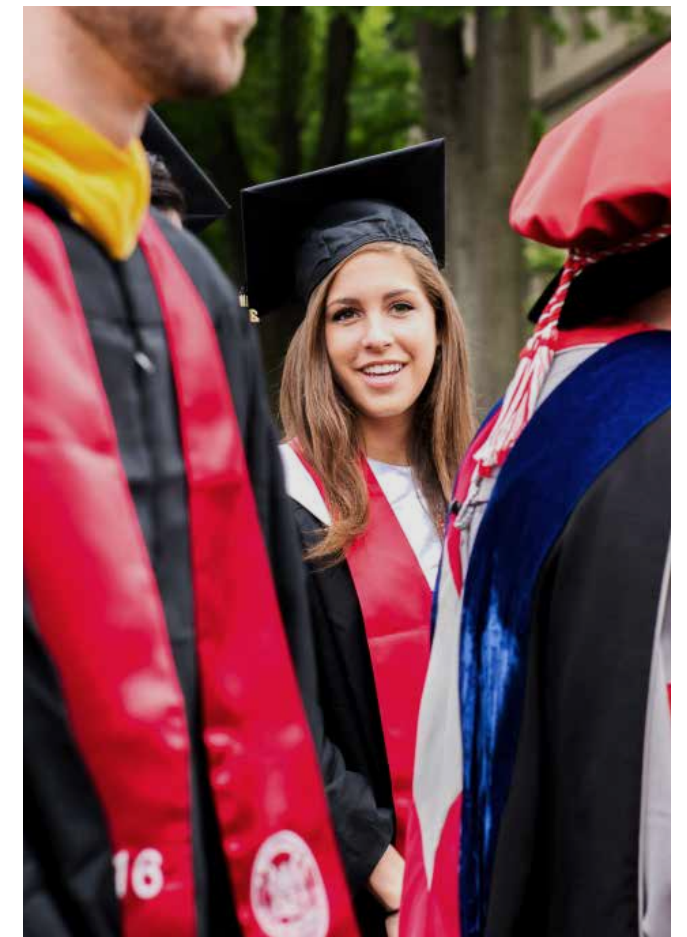


Illustration Overview

Illustration is another graphic motif that can be used in tandem with the rest of the Alumni visual identity.

When photography is not available or desired, illustration may be used.

The subsequent pages show examples of ways to form a consistent narrative and quality of expression.



Illustration Principles

The basic principles of our illustration language include:

- 1 Geometric, concise, and minimalistic, with an emphasis on strong forms
- 2 Thoughtful and straightforward color palette
- 3 Quirky, meaningful, and thought provoking iconography and symbols

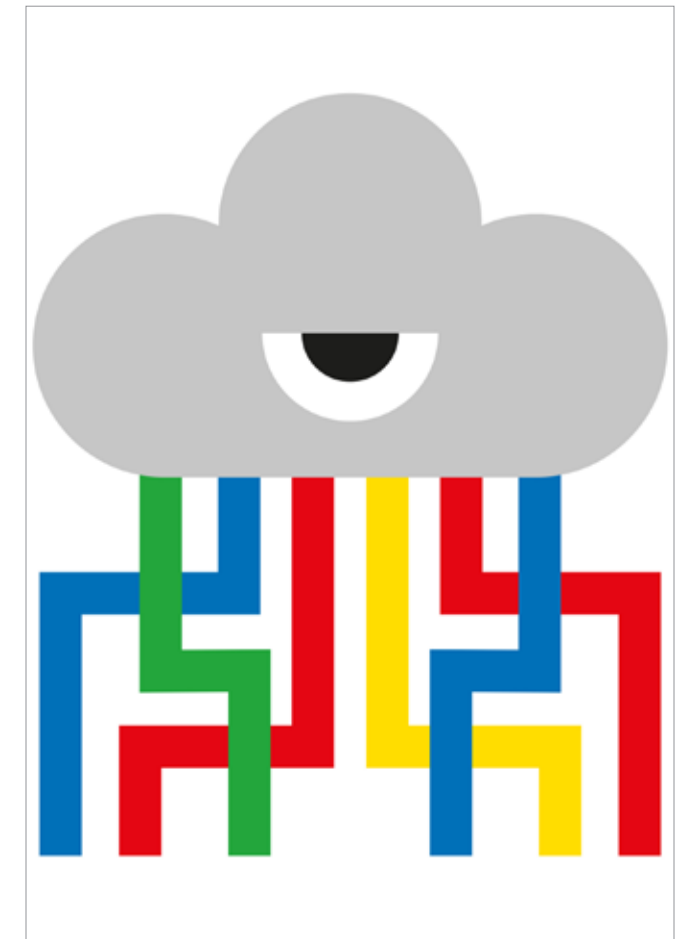
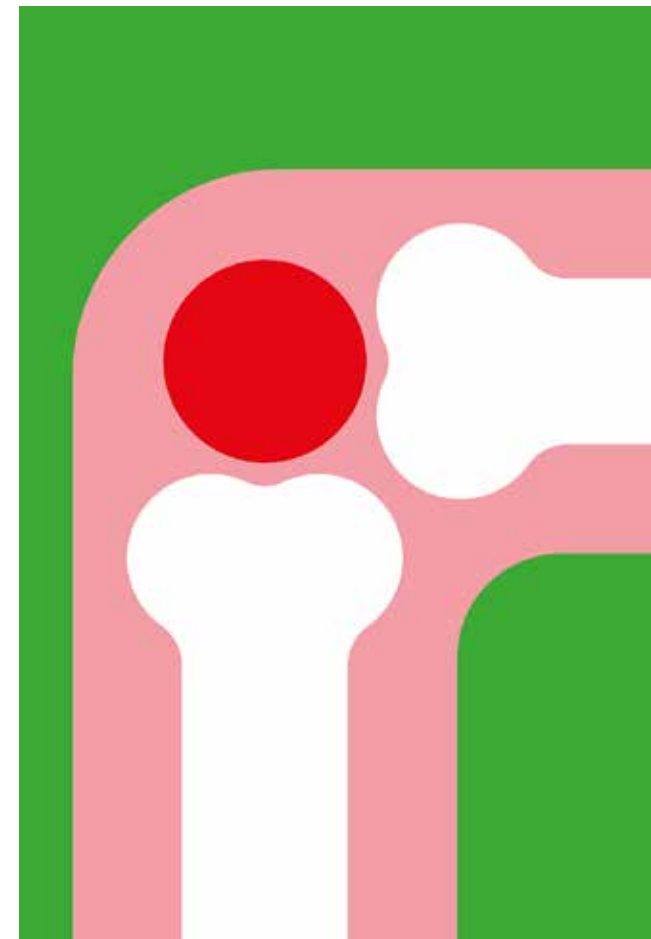


Illustration Examples

The following are examples of illustrations.

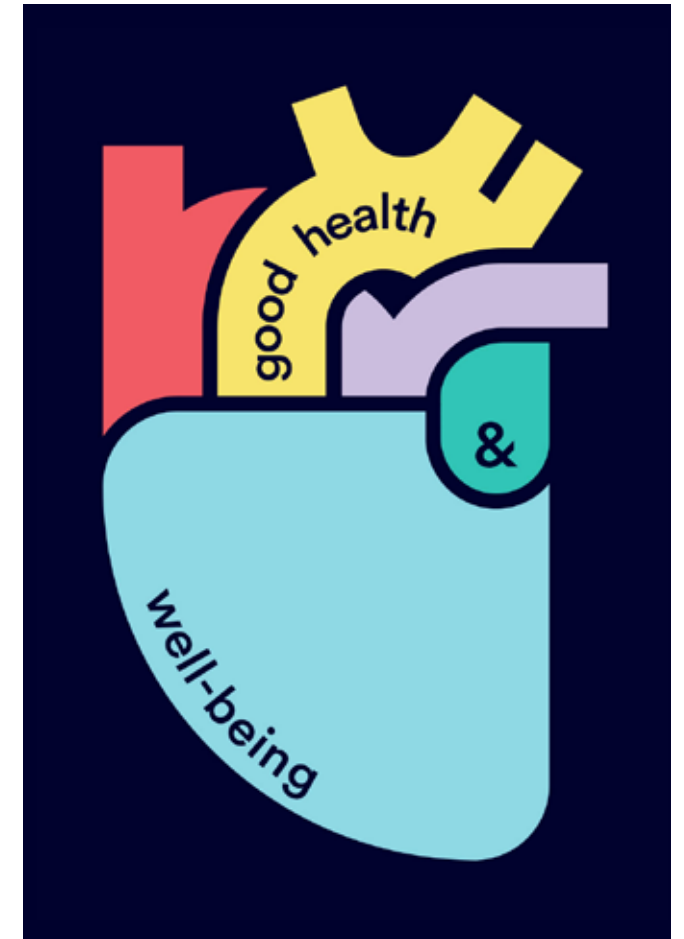
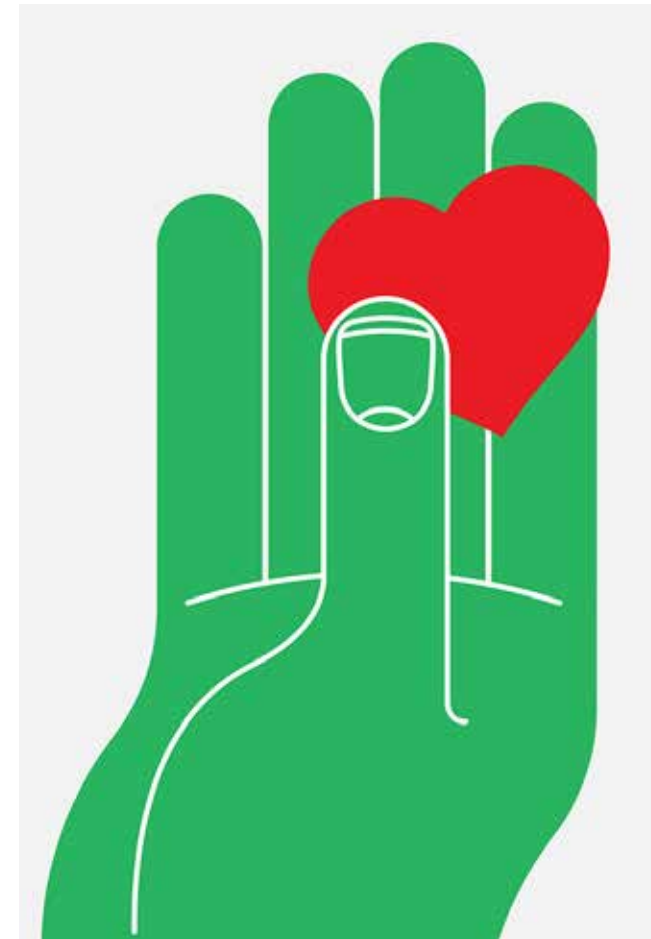
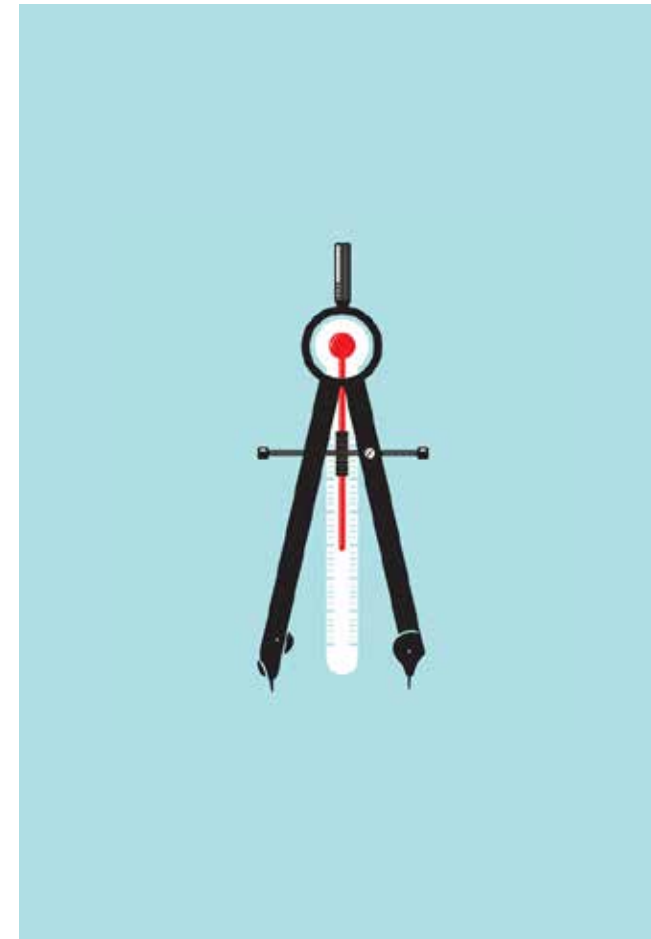
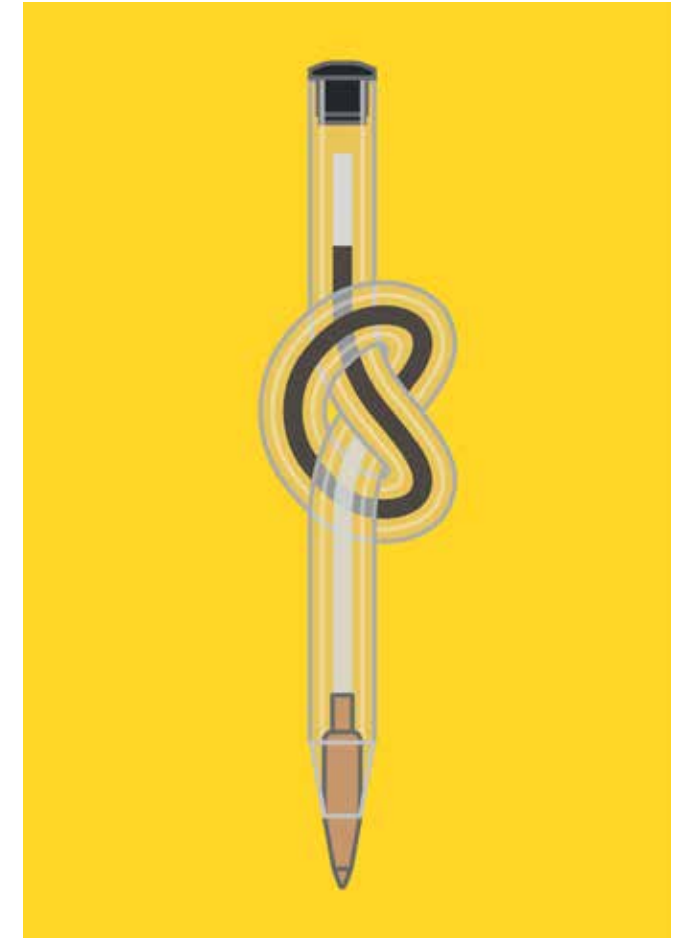
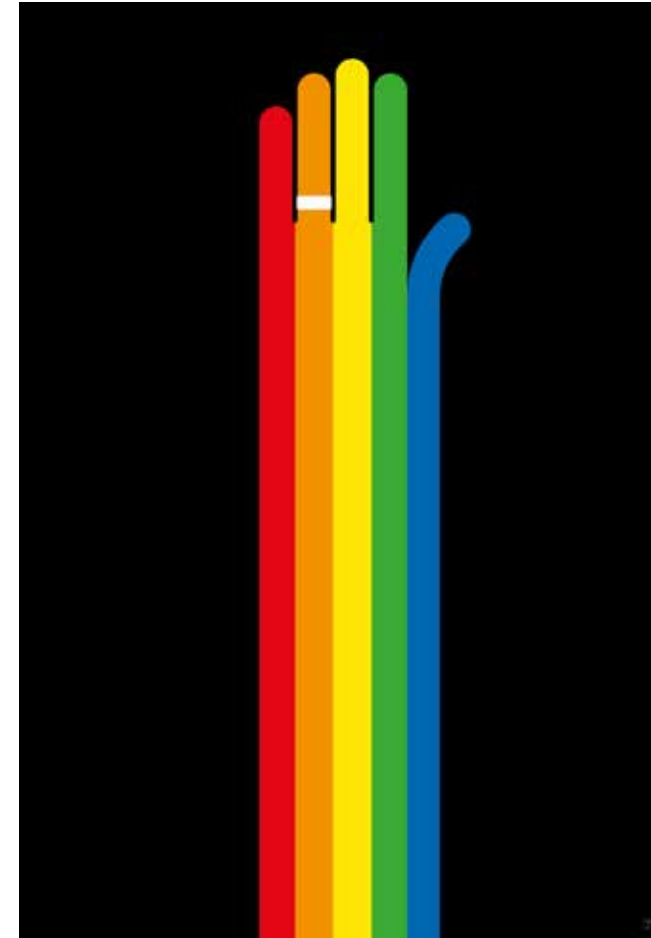


Illustration Examples

The following are examples of illustrations.



Iconography Overview

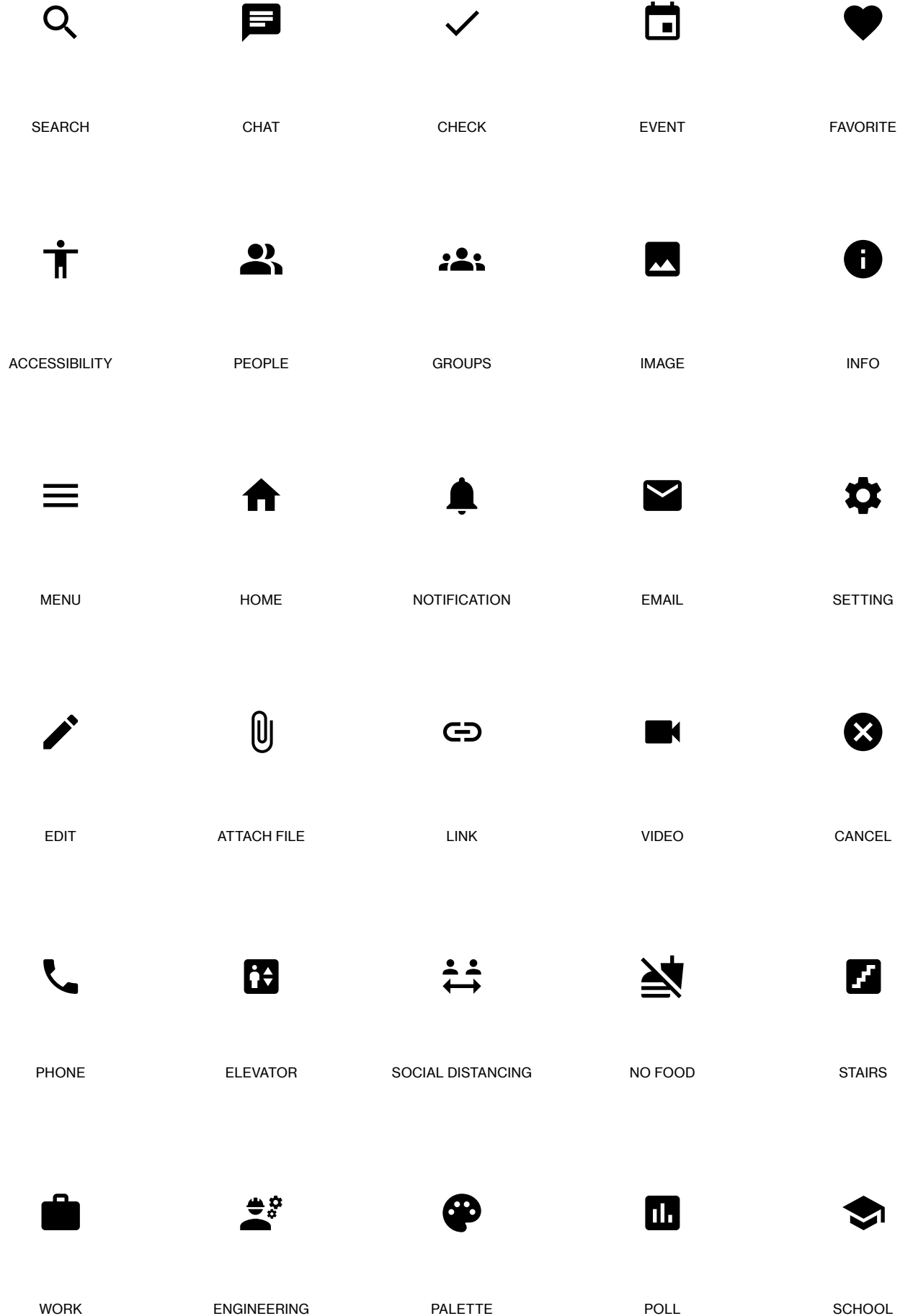
In any cases that icons must be used—in print or digitally, the MIT Alumni identity should use the open source icons from Google Fonts.

Additional icons should be designed to closely match this style and work within this system.

The following are just a few examples of some of the icons that may be used.

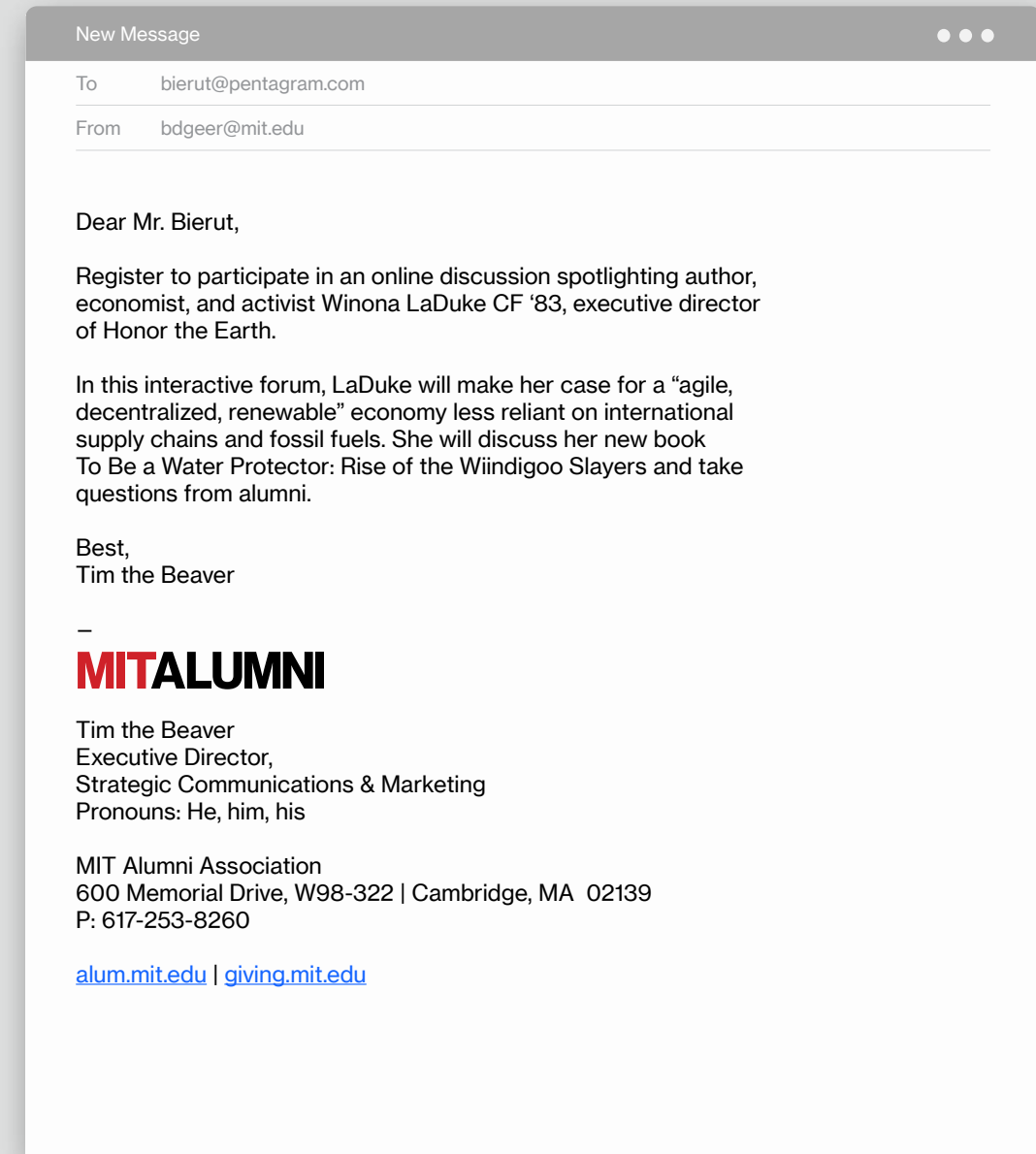
The icons can be found here:
<https://fonts.google.com/icons>

A good resource for icon reference and image research is :
<https://thenounproject.com/>



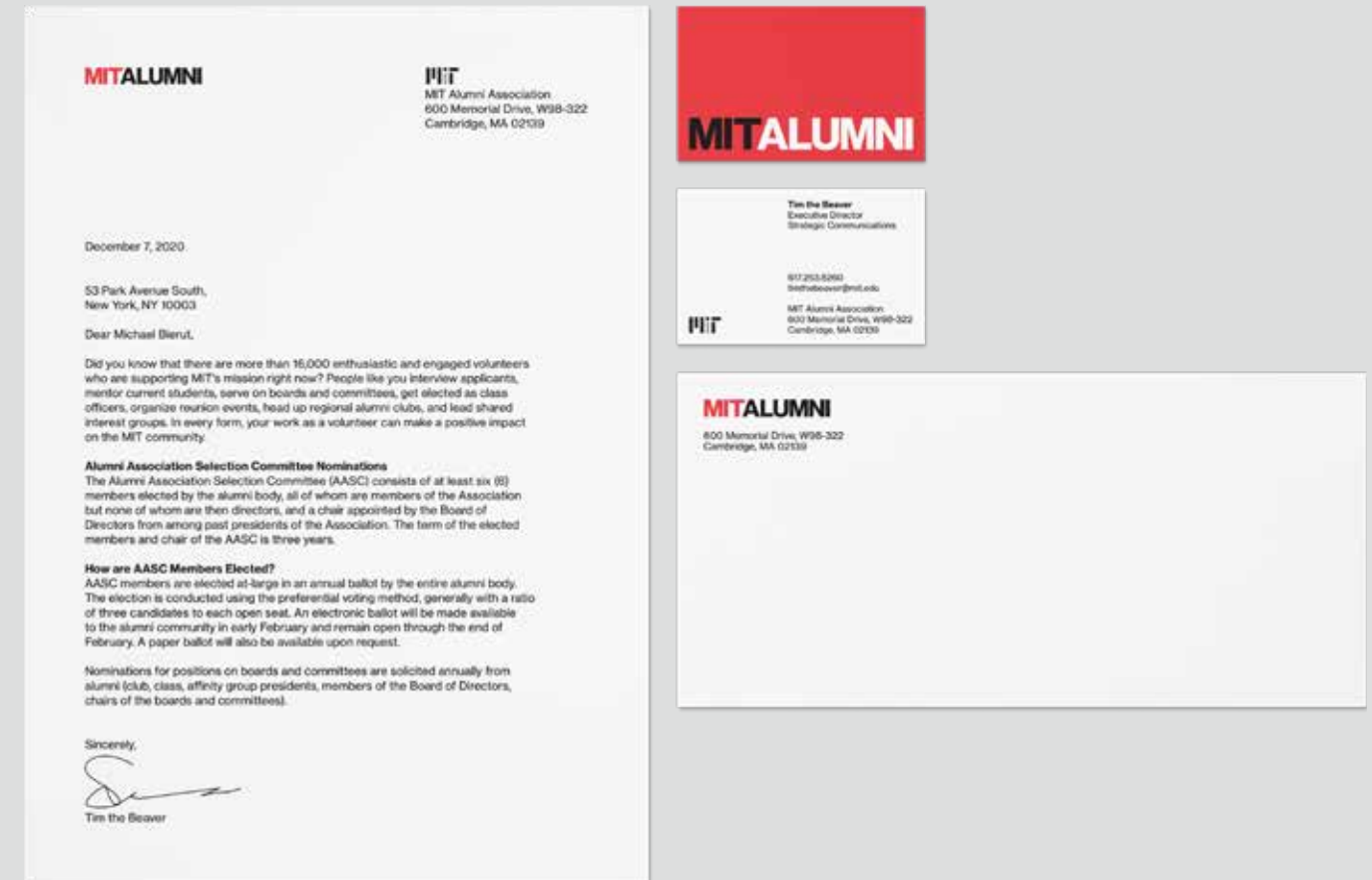
Email Signature

The following is an example of how an email signature could look.



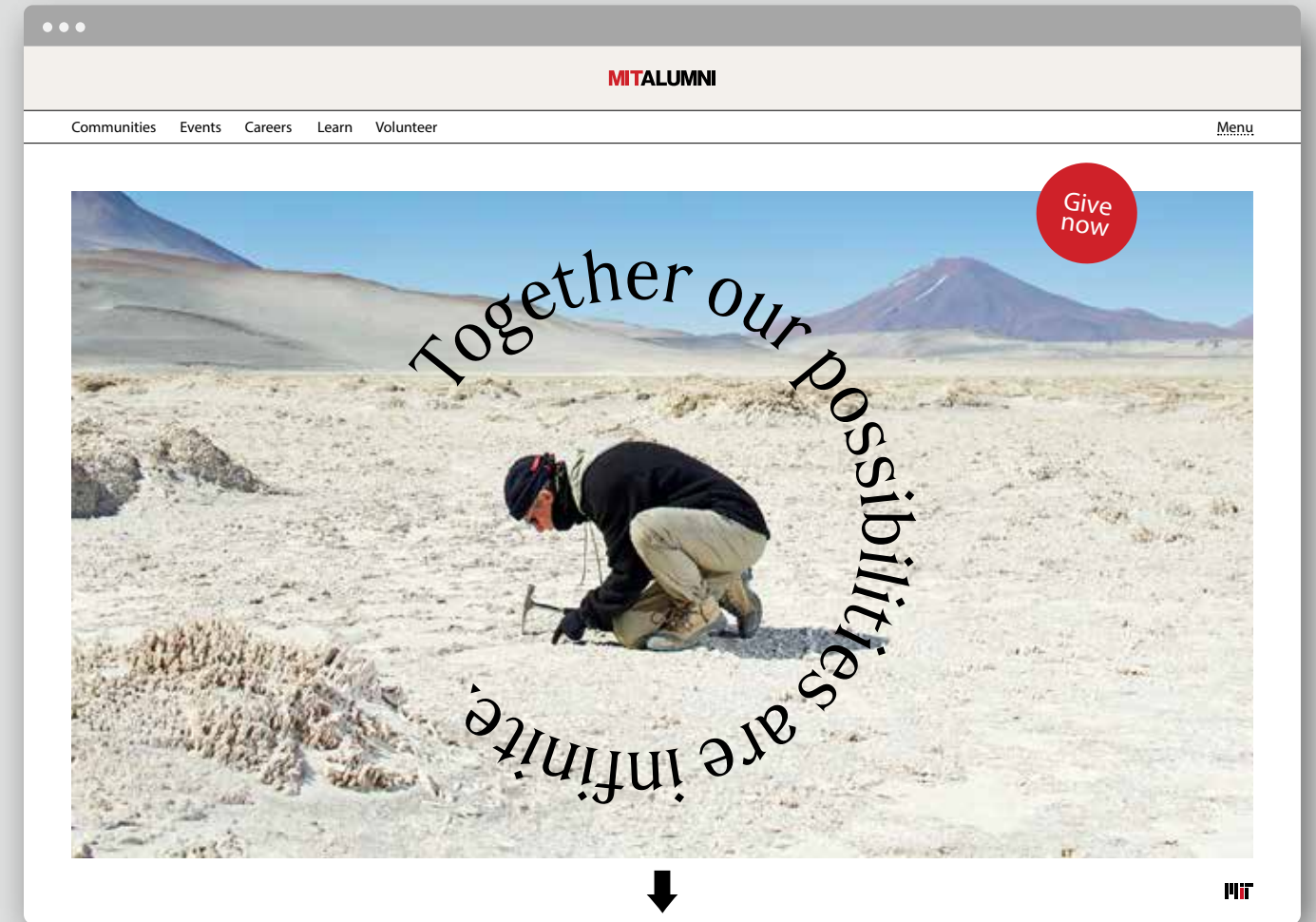
Stationery

The following is an example of how stationery could look.



Website

The following is an example of how a website could look.



Social Media

The following are examples of how social media could look.



Water Bottle

The following is an example of how a water bottle could look.



Enamel Pin

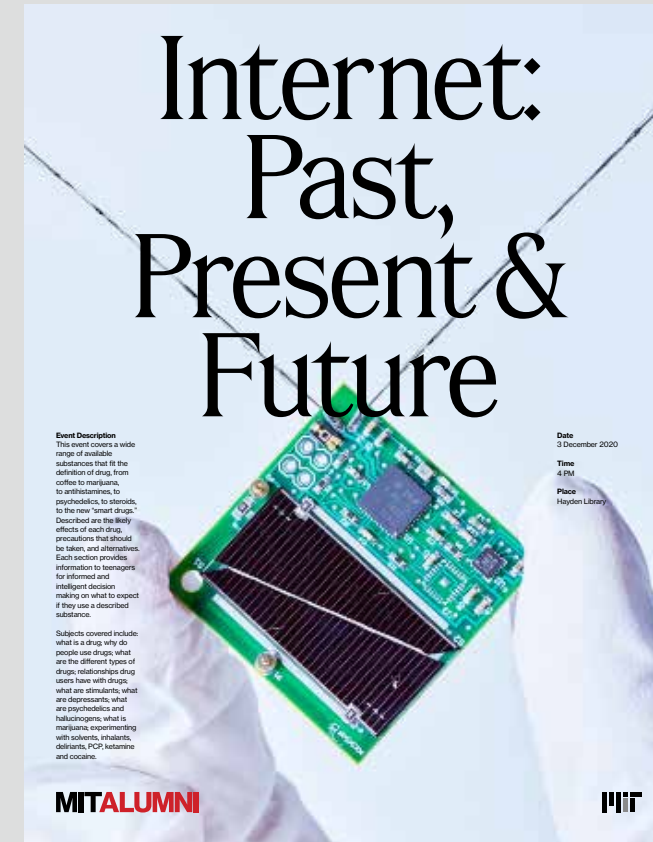
The following is an example of how an enamel pin could look.



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Posters

The following are examples of how posters could look.



Advertisement

The following is an example of how an advertisement could look.



Notebook

The following is an example of how a notebook could look.



Graphs

The following are examples of how graphs could look.

When accompanying interpretive text is used knocking out in white, it should be set with legibility in mind. Consider if accompanying text set on white background is an option.



Pattern

The following is an example of how the pattern could be used.




T-Shirt

The following is an example of how a t-shirt could look.



Tote Bag

The following is an example of how a tote bag could look.



Together
our possibilities
are infinite.

MIT

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File Naming Conventions

The following example shows how the files within the logo pack are named.

For overall brand-related questions including style, brand assets, and messaging, please contact:

Emily Muldoon Kathan
emkathan@mit.edu

