Pratt Institute
Identity
Guidelines

Pratt

What's in a name?
At Pratt it's everything.
And it's symbiotic.

The Pratt name and reputation anchor each of our diverse parts. And our multifarious parts give the Pratt name the breadth and depth of its reputation.

So, with this refresh, we set out to develop an identity system for Pratt that supports this relationship clearly, starting with the strong anchor that is required and expanding to support the flexibility our community needs. This document sets clear requirements that anchor our diversity, but unlike previous identity systems, provides a collection of flexible guidelines and tools to help us express ourselves, our work, and our voices more broadly.

You will find that, with this refresh, our iconic Pratt logo remains unchanged, and how it anchors the names of our schools, departments, and centers has been expanded and clarified. We have introduced new typefaces that provide greater flexibility and an expanded palette of secondary and tertiary colors to draw upon—all with accompanying guidance and information to help your communication designs be at once unique and recognizably Pratt.

Contents

1　Framework

1.1   Framework overview

Pratt's new identity system reflects the diverse and multifaceted nature of our community. With this in mind, its foundational framework is designed to be both consistent and flexible.

While we do not want everything to look exactly the same, our communications do need to look like Pratt. So while our core identity must be unified, all else can allow for various degrees of flexibility. Using the tools in these guidelines, we can create a diverse range of material that will be relevant to our many audiences, anchored by the Pratt core brand.

Fixed ← ——————————————————————————————— → **Flexible**
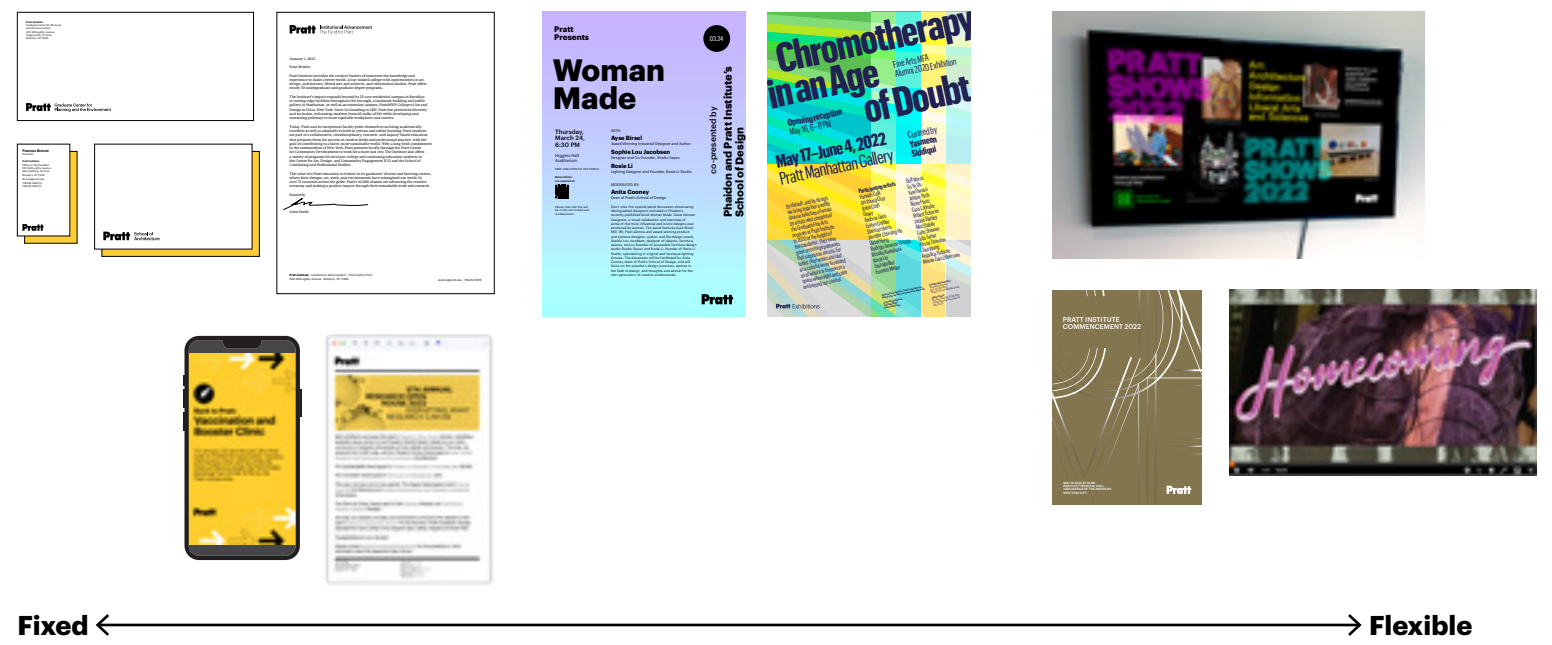
1.2   Flexibility spectrum

At the core of Pratt's identity system is the concept of the "flexibility spectrum." This is a continuum that demonstrates the variability of our visual language as adapted to Pratt's varied schools, departments, centers, and organizations by category.
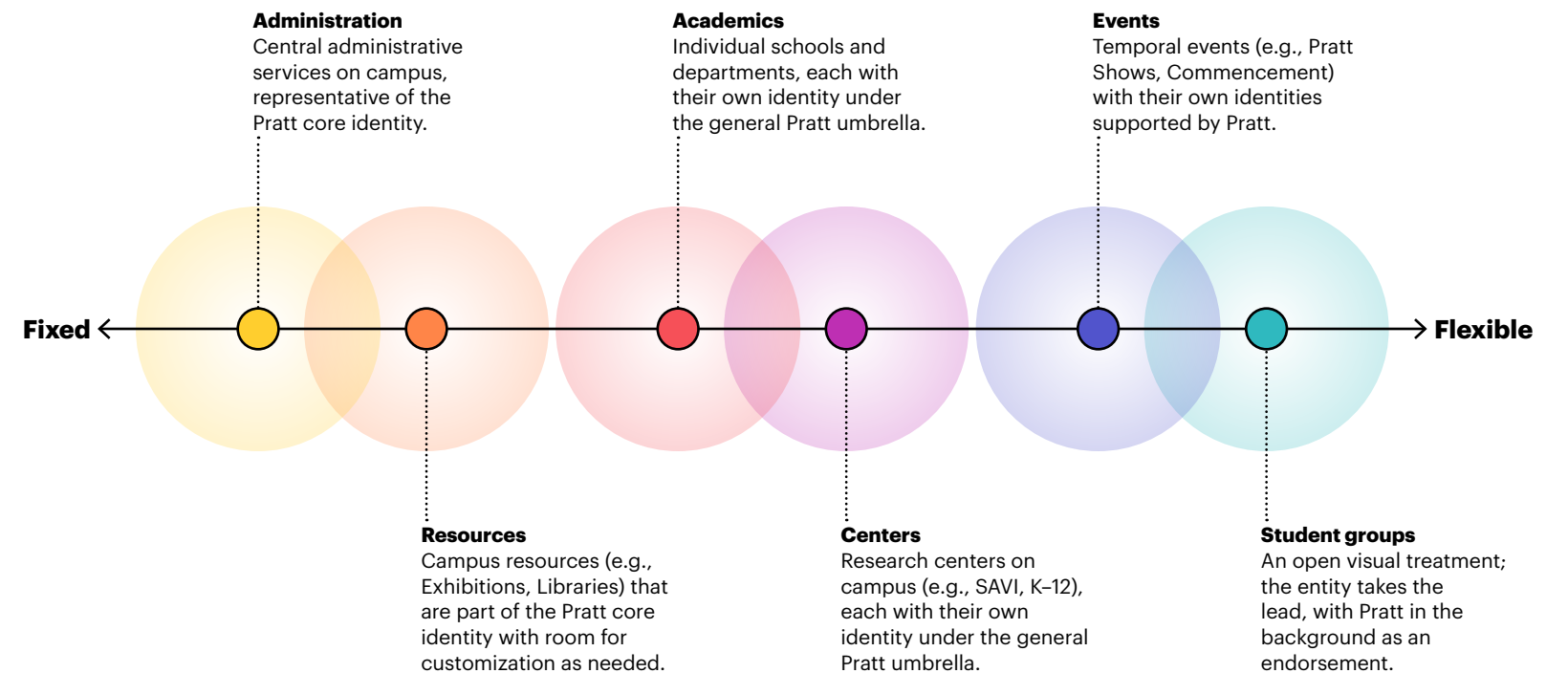
The identity framework and the flexibility spectrum allow the various categories to tailor their communications with the appropriate degree of flexibility.

Each spectrum category is discussed in detail on the following pages with individual guidance on how to apply different aspects of the identity system.

Administration
Central administrative services on campus, representative of the Pratt core identity.

Academics
Individual schools and departments, each with their own identity under the general Pratt umbrella.

Events
Temporal events (e.g., Pratt Shows, Commencement) with their own identities supported by Pratt.

Fixed ←   → Flexible

Resources
Campus resources (e.g., Exhibitions, Libraries) that are part of the Pratt core identity with room for customization as needed.

Centers
Research centers on campus (e.g., SAVI, K–12), each with their own identity under the general Pratt umbrella.

Student groups
An open visual treatment; the entity takes the lead, with Pratt in the background as an endorsement.

1.3   Administration

Departments that represent Pratt on a foundational level should communicate on behalf of the Institute. They are most represented by the core Pratt identity and should present a unified visual treatment.

Example entities
• President's Office
• Institutional Advancement
• Information Technology
• Public Safety
• Facilities

Example applications
• Stationery and business cards
• Campus signage
• Pratt.edu website and intranet
• Development and fundraising materials
• Admissions materials
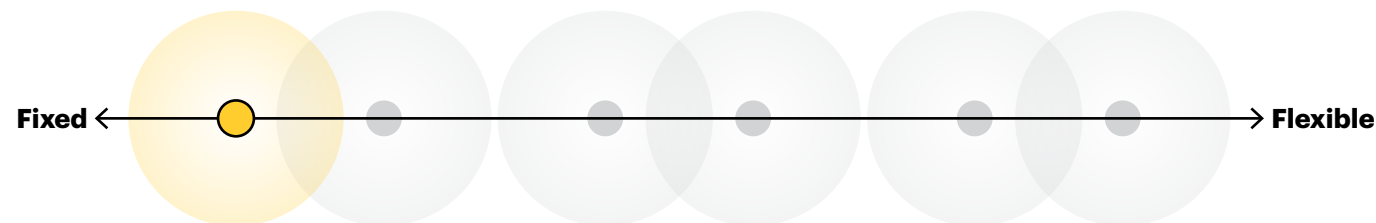
⚠️ Primary communications should follow these guidelines. For more specialized campaigns, refer to the "Events and campaigns" segment (section 1.7).

Identification
The Pratt logo lockups are used at either the primary or secondary scale.

Pratt Facilities

Pratt Institutional Advancement
The Fund for Pratt

Typography
Graphik (normal width) and Tiempos should be used. Tiempos optical sizes can be used when necessary.

Graphik Normal
Tiempos Text
Tiempos Headline
Tiempos Fine

Tiempos Headline and Tiempos Fine should be used in optical size-specific situations.

Color
The primary color palette is required.
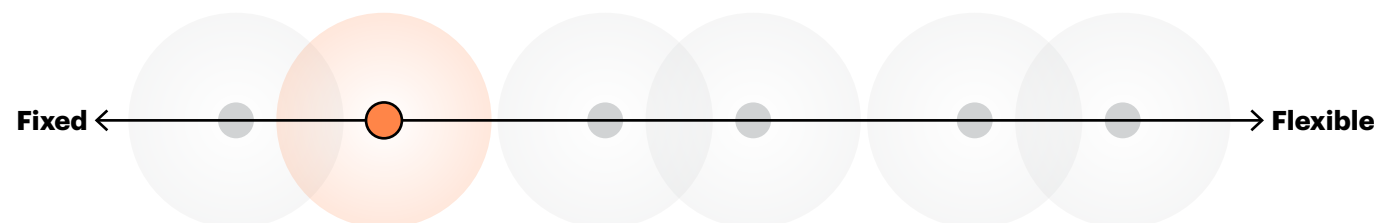
Fixed ← → Flexible

1.4   Resources

Campus, student, and academic resources should have a unified visual treatment—part of the Pratt core identity—but allow some room for subtle customization as necessary.

! Primary communications should follow these guidelines. For more specialized campaigns, refer to the "Events and campaigns" segment (section 1.7).

Identification
The Pratt logo lockups are used at either the primary or secondary scale.

Pratt Exhibitions

Pratt Center for Career and Professional Development

Example entities
- Exhibitions
- Libraries
- Center for Equity and Inclusion (CEI)
- Center for Career and Professional Development (CCPD)

Example applications
- Exhibition catalogs, posters, and other publicity
- Library-specific iniatives
- CEI-related initiatives and events
- Career-related events (internship fairs, portfolio reviews, etc.)

Typography
Graphik (normal width) and Tiempos should be used. Tiempos optical sizes can be used when necessary.

Graphik Normal
Tiempos Text
Tiempos Headline
Tiempos Fine

Tiempos Headline and Tiempos Fine should be used in optical size-specific situations.

Color
The primary color palette is emphasized. The secondary color palette can be used for customization as necessary.

Fixed ← → Flexible

1.5 Academics

Primary communications should follow these guidelines. For more specialized campaigns, refer to the "Events and campaigns" segment (section 1.7).

Pratt's schools and academic departments are individual entities that are recognizably part of Pratt. Equal emphasis should be placed on the core Pratt identity system and the entity's individual character.

Identification
The Pratt logo lockups are used at either the primary or secondary scale.

Pratt Fine Arts

Pratt Graduate Center for Planning and the Environment

Example entities
- School of Architecture (school)
- School of Art (school)
- Graduate Architecture and Urban Design (department)
- Fine Arts (department)

Example applications
- School- or department-related social media or emails
- Department- or program-specific brochures

Typography
Graphik (normal width) and Tiempos should be used as a starting point. The additional condensed and wide widths of Graphik, as well as Produkt, can be used for individual customization as needed.

Graphik Normal
Tiempos Text
Tiempos Headline
Tiempos Fine

Tiempos Headline and Tiempos Fine should be used in optical size-specific situations.

Graphik Compact Wide Cond
XCond XXCond XXXCond XXXXCond Produkt

Color
Both the primary and secondary color palettes can be used interchangeably as necessary.
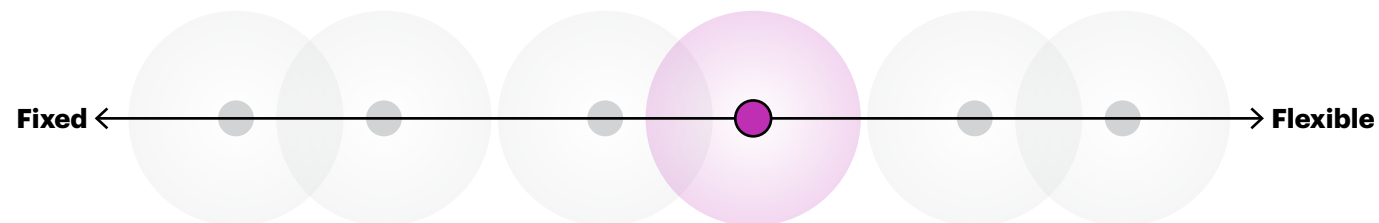
Fixed ←   → Flexible

1.6   Centers

Pratt's research centers benefit and gain recognition from affiliation with Pratt while remaining unique entities. As such, each center's visual expression should take the lead, with Pratt supporting it.

⚠ Primary communications should follow these guidelines. For more specialized campaigns, refer to the "Events and campaigns" segment (section 1.7).

Identification
The Pratt logo lockups are used at either the primary or secondary scale.

Pratt SAVI Center

Pratt Center for Art, Design, and Community Engagement K–12

Example entities
- SAVI Center (Spatial Analysis and Visualization Initiative)
- K–12 Center (Center for Art, Design, and Community Engagement K–12)
- Sustainability Center

Example applications
- K–12 program information (brochures, emails, etc.)
- Sustainability-related initiatives
- Other center-specific events or publications

Typography
For each entity's graphic communications, all of Pratt's typefaces (Graphik, Tiempos, and Produkt) can be used. Graphik Normal and Tiempos Text serve as a starting point.
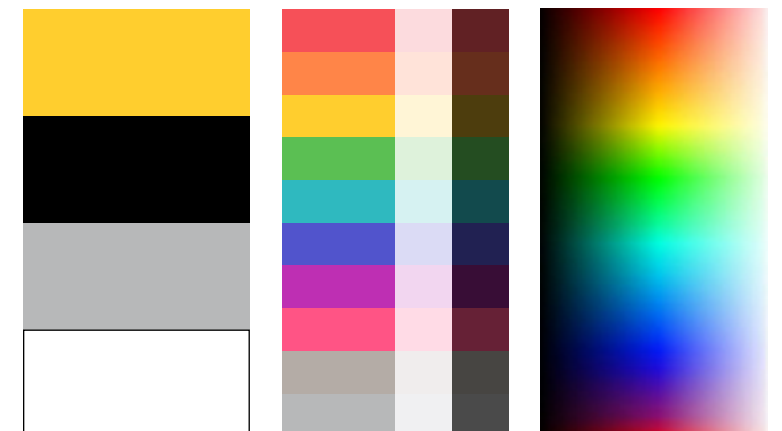
Graphik Normal
Tiempos Text
Tiempos Headline
Tiempos Fine

Graphik Compact Wide Cond
XCond XXCond XXXCond XXXXCond Produkt

Use core typefaces as a starting point.

Color
For each entity's graphic communications, all three color palettes are given equal weight and can be used interchangeably as necessary.

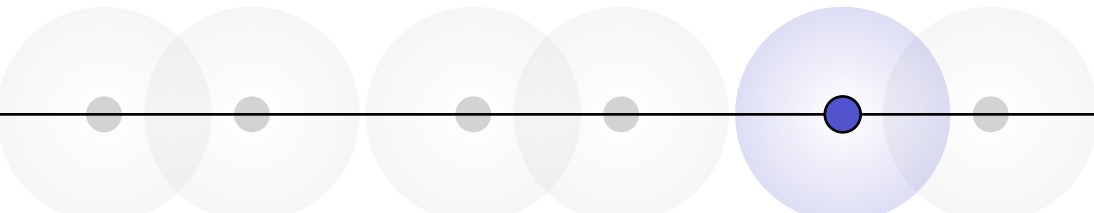Fixed ← → Flexible

1.7   Events and campaigns

Department- and Institute-specific temporal events should be visually unique. The Pratt identity is still present and can be emphasized or de-emphasized as necessary.

Example events

- Commencement (yearly)
- Pratt Shows (yearly)
- Fundraising campaigns (e.g., 135th Anniversary)
- Development events (e.g., Legends, Giving Day)
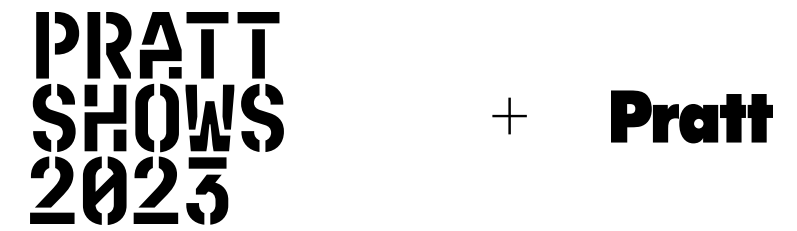- Fashion Show (yearly)

Example applications

- Event-specific identity concepts and systems, print material (invitations, posters, etc.), digital material (emails, microsites, campus monitors, etc.)

Fixed ← → Flexible

Identification
A stand-alone graphic/type mark can be used. The Pratt logo is present and serves as an endorsement.

PRATT SHOWS 2023   +   **Pratt**

*Shown for visual suggestion; not a proposed design

Typography
The choice of typography is open. Either Pratt or non-Pratt typefaces, or combinations of both, can be used.

Graphik Normal
Tiempos Text
Tiempos Headline
Tiempos Fine

Open choice
Open choice of type
OPEN CHOICE OF TYPE
Open choice of type

Graphik Compact Wide Cond
XCond XXCond XXXCond XXXXCond Produkt

Color
The selection of color is open, and the tertiary color palette—allowing for colors to be chosen from images—is emphasized. The primary and secondary color palettes can be used as references if desired.
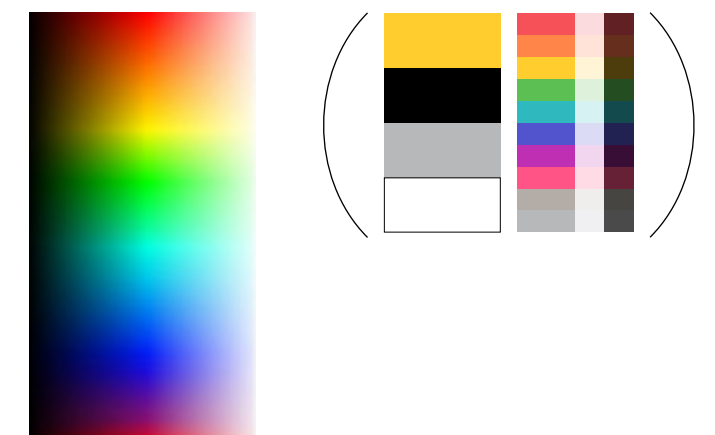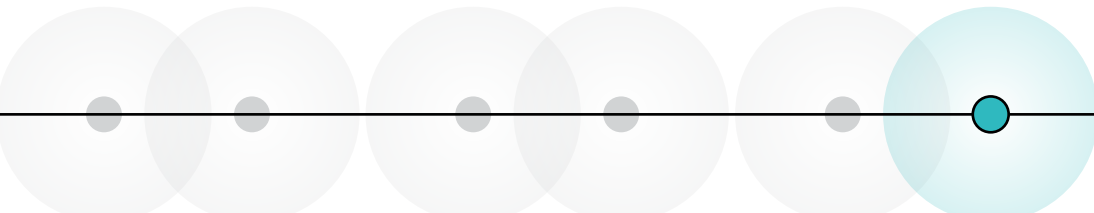
1.8   Student groups

Student groups do not need to represent the core Pratt identity—their visual treatment should be completely open and unique as necessary. But if the Pratt logo is used, the guidelines on logo use must be followed.

Identification
A stand-alone graphic/type mark can be used. The Pratt logo is present and serves as an endorsement.

Example entities
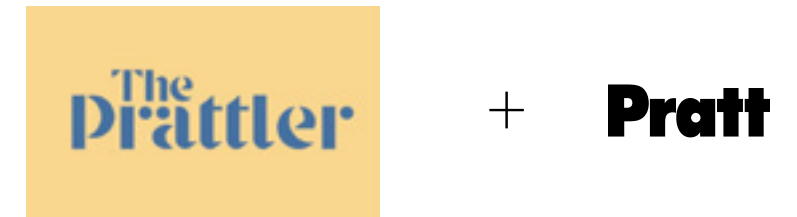- Black Student Union
- *Prattonia*
- *The Prattler*

Example applications
- Group- or initiative-specific visual identity/logos
- Publications (e.g., *Prattonia*, *The Prattler*)
- On-campus posters and social media

Typography
The choice of typography is open. Either Pratt or non-Pratt typefaces, or combinations of both, can be used.
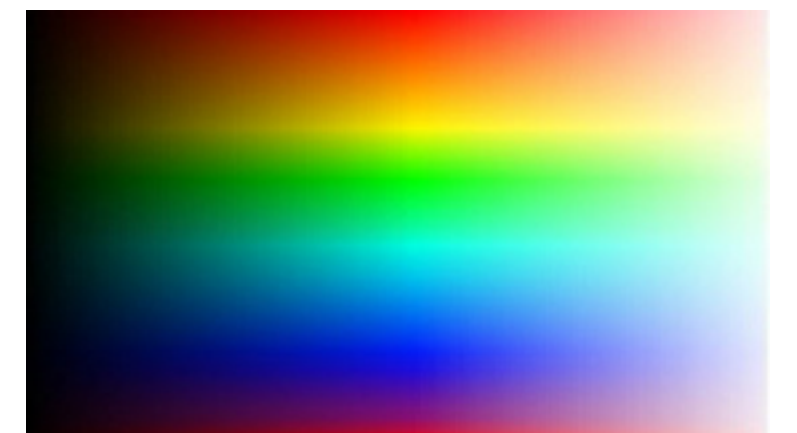
Graphik Normal
Tiempos Text
Tiempos Headline
Tiempos Fine

Open choice
Open choice of type
OPEN CHOICE OF TYPE
Open choice of type

Graphik Compact Wide Cond
XCond XXCond XXXCond XXXXCond Produkt

Color
The selection of color is open and unrestricted.

Fixed ←   → Flexible

1.9   Frame and content

Pratt's visual identity system is composed of a series of fixed elements—the **frame**—and variable elements—the **content**.

The fixed elements come together to create the frame. They are largely standardized across communications and function as identifiers and informative structures.

The variable elements represent the frame's content and are designed to be flexible. They can be placed within the frame as specified by the needs of the individual user, campus entity, and/or intended audience.

Certain aspects of the identity system—including the Pratt logo—do not change. Other elements, such as the specific application of color, typography, and layout, can be more flexible, determined by the entity and intended audience.

Frame (fixed)

Pratt Department

Variable layout, element sizing, placement

Content (variable)

Headline

Subhead lorem ipsum dolor sit

Body text acia sendem audit, cus sitaspit laborio nsectur alique parupta num volorero dolecti busandist que nest, sam quam voluptat est faces.

2   Logo

2.1   Logo overview

The core symbol of the Institute, Pratt's iconic logo should always be the most consistent and universal component across all of our communications.

The Pratt logo was designed in 1993 by the designers DK Holland and Roger Whitehouse. The letterforms are based on the Futura Extra Bold typeface, with several optical modifications to the character widths, spacing, and interior shapes.

Pratt

2.2 Clear space

The Pratt logo is most recognizable and legible when there are as few elements competing for attention with it as possible. As a general rule, the more space that can be added around the logo, the better.

To help maintain its legibility and prominence, a sufficient amount of clear space is required on all sides of the logo. No text, other logos, or graphic elements should be placed in this clear space.

Use the height of the Pratt "P" as a guideline to determine the minimum amount of clear space needed.

2.3 Placement

The preferred placement for the Pratt logo is in the lower section of a communication. This allows the logo to become a universal grounding "signature" that appears consistently across media.

Placing the logo in the lower left corner is preferred, but it can be placed in the lower right corner if necessary. The logo may also be centered in more formal communications.

In certain cases, the logo may need to be placed in a different area due to the nature of the format. On stationery, websites, and email newsletters, for example, the logo should appear at the top.

When the logo appears by itself as an identifying mark (such as on signage, banners, or video idents), it should be centered vertically and horizontally.
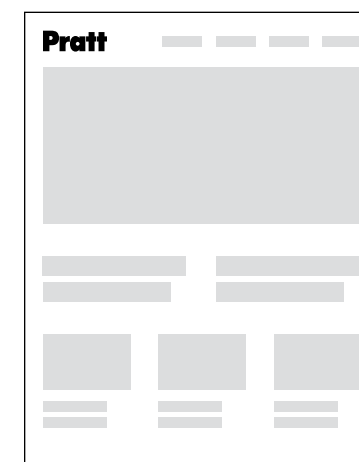
Logo placed at bottom left

Logo placed at bottom right

Logo placed at bottom center (for more formal use)

In certain situations, the logo can be placed at the top of a communication, such as on stationery.

The logo should also be placed at the top of websites, email newsletters, and other digital communications.

When the logo appears by itself as an identifying mark (such as on signage, banners, or video idents), it should be centered vertically and horizontally.

2.4 Sizing

The Pratt logo is iconic. It has represented Pratt for decades and has instant recognition. There's no need for our logo to shout, and in most cases, it should not be the most dominant element on the page.

Use the primary size guideline to help scale the logo within a given format, and for legibility, always make sure it's larger than the minimum size.

Remember that the Pratt logo should act as an identifier that complements the content of a given layout, not overpower the other elements within. If it is too large, it draws too much attention to itself at the expense of the overall communication.
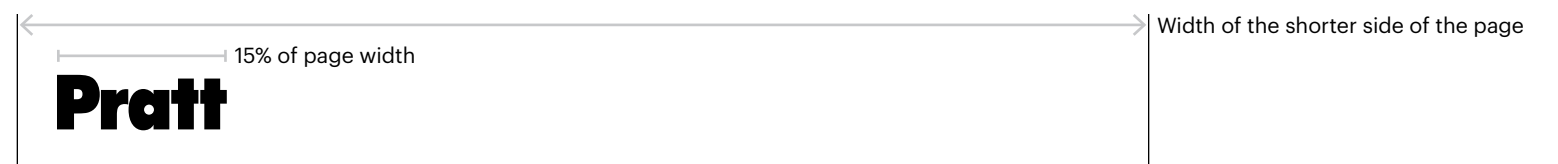
Minimum size

To maintain legibility, the logo should not be reproduced at widths smaller than 0.75 inches (in print) or 130 pixels (on screen).

0.75" or 130px

Pratt

Primary size

In most cases, the logo should be approximately 15% of the shorter size of the page width. It can be scaled up or down incrementally when necessary. Ideally it should equal the width of one or more grid columns or be measured using multiples of the base unit (see the Layout section).

15% of page width   Width of the shorter side of the page

Pratt

Maximum size

There is no maximum size limit, but use discretion when sizing the logo. It should live comfortably and clearly as an identifying mark. It shouldn't crowd out other elements or voices in a composition.

When the Pratt logo appears by itself without any other graphic elements (such as on signage, banners, or video idents), it can assume a more prominent presence and can be scaled up in size to reflect this.

Pratt

2.5 Logo color

Our logo appears primarily in black or white. By limiting our color choices, we can keep our logo feeling contemporary and modern.

Black

This is the primary color option for our logo. It's intended for use on lighter backgrounds and images in order to maintain legibility. If black is not used in a particular composition, the logo should match the darkest color used.


White

A second option is to reverse the logo out of darker or more vibrant backgrounds or images. If white is not used in a particular composition, the logo should match the lightest color used.

Pratt Yellow

The logo can also appear in Pratt Yellow in extremely limited circumstances, such as on officially licensed merchandise, apparel, or other official Institute communications. To maintain legibility, the Pratt Yellow logo should only be used on a black background.
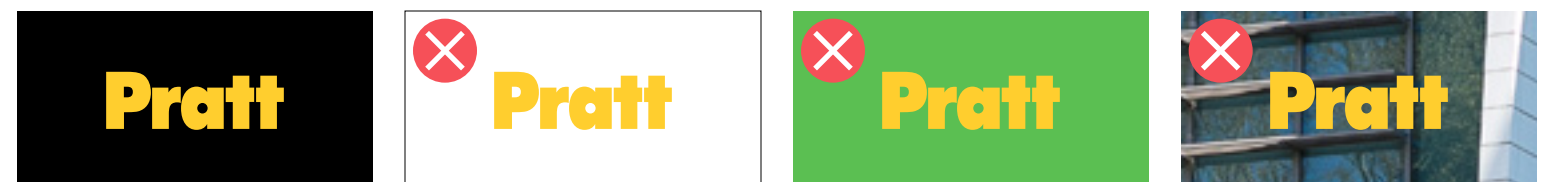
Some existing campaigns and limited-use situations may feature a Pratt logo that appears in a different color from these listed. For now, these uses are grandfathered in, but similar treatments should not be implemented in the future.

2.6 Logo lockups

Logo lockups allow schools, departments, and other entities at Pratt to identify themselves consistently among the community.

Primary and secondary scale lockups are available. The primary scale is preferred, however, the secondary scale can also be used when the entity name is too long for comfort or if the format provides size-specific constraints. The secondary scale lockup can be displayed in a horizontal or a vertical format depending on the context.

See the next page for guidance on when to use a primary or secondary scale lockup.

The logo lockups follow the same guidelines as the Pratt logo with regard to color, clear space, sizing, and placement within a composition.

To maintain visual consistency, all logo lockups should always be created and produced by Creative Services.

Primary scale
The department name is set in Graphik Regular.

Pratt Department   **Pratt** Libraries

Pratt Exhibitions   **Pratt** Fine Arts

Secondary scale: horizontal
The department name is set in Graphik Medium on two lines.
If there is a subunit present, it is set in Graphik Light on the second line.

Pratt Department Name   **Pratt** School of Architecture

Pratt Office of the President   **Pratt** Institutional Advancement
The Fund for Pratt

Secondary scale: vertical
The department name is set in Graphik Medium on two lines.
If there is a subunit present, it is set in Graphik Light on the second line.

Pratt Department Name   **Pratt** Office of the President   **Pratt** School of Architecture   **Pratt** Institutional Advancement Alumni Relations

2.6   Logo lockups
Using the primary and secondary scales

Primary scale

The primary scale lockup should be the first choice in most situations. Use the primary scale logo lockup when space and format allow.

• Depending on the length of the name, multiple lines of type can be used.

• Always adhere to the logo clear space, minimum sizing, and placement guidelines. If these cannot be followed due to the limitations of the format, use the secondary scale lockup instead.
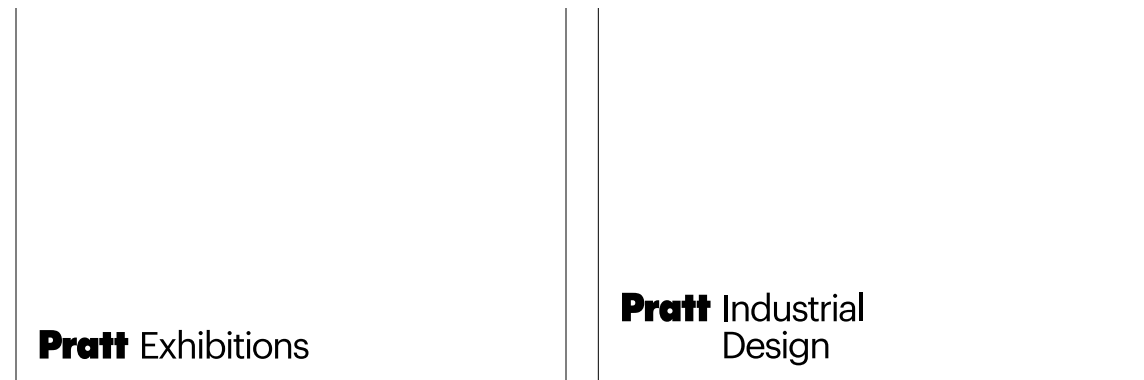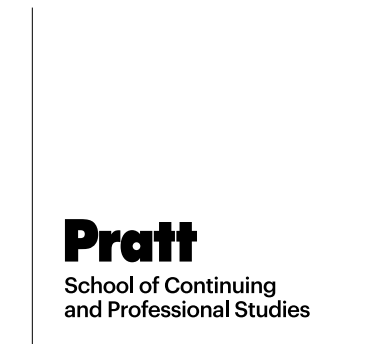
Secondary scale

The secondary scale lockup should always be used in the following situations:

On core Pratt communications such as letterhead, business cards, presentations, and other similar materials.
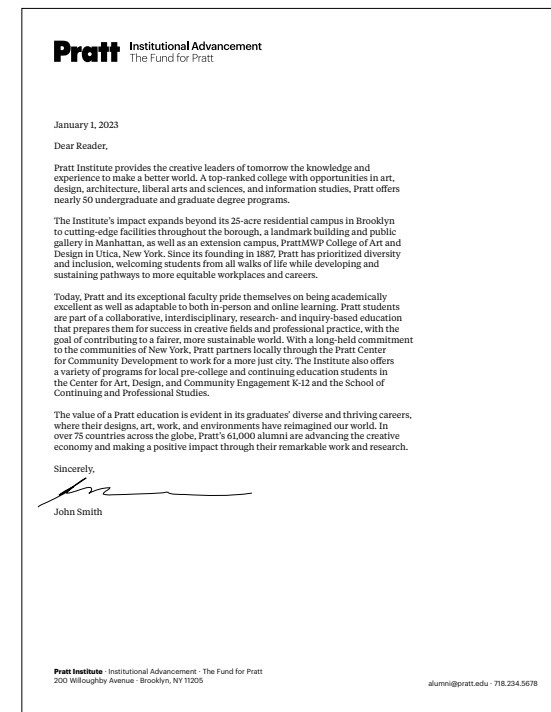
When there is not enough space in a given format for the primary scale lockup (the vertical format can also be used in this case when necessary.)

When there is a department subunit that needs to be shown (e.g., Institutional Advancement).

Pratt Exhibitions

Pratt Industrial
Design

Pratt Center for Art, Design, and
Community Engagement K–12

Pratt School of Continuing
and Professional Studies

Pratt Institutional Advancement
Planned Giving

Pratt Institutional Advancement
Alumni Engagement

Pratt Institutional Advancement
The Fund for Pratt

2.7   Logo lockup examples

A sample lockup system for an entire school (using the School of Design as an example) is shown here, depicting the school itself, its undergraduate and graduate programs, and its associated resources, shops, and studios.

Pratt School of Design

Pratt Communications Design

Pratt Graduate Communications Design

Pratt Industrial Design

Pratt Graduate Industrial Design

Pratt Interior Design

Pratt Graduate Interior Design

Pratt Fashion Design

Pratt Packaging, Identities, and Systems Design

Pratt School of Design Production Labs

Pratt School of Design Shop

Pratt School of Design CNC Lab

Pratt School of Design Photo Studio

Pratt School of Design Knit Lab

Pratt School of Design Imaging Center

Pratt School of Design Laser Lab

Pratt Material Lab

2.8 The "P" icon

The "P" icon is available as an abbreviation of the main Pratt logo. It should only be used for social media avatars, where the full logo would be illegible.

For social media icons, the "P" icon becomes a graphic element reversed out of the background. The name of the department or entity is centered and is allowed to overlap the "P" icon. Commonly used abbreviations can be employed if the entire name is too long to spell out.

!
To maintain visual consistency, all social media icons should always be created and produced by Creative Services.
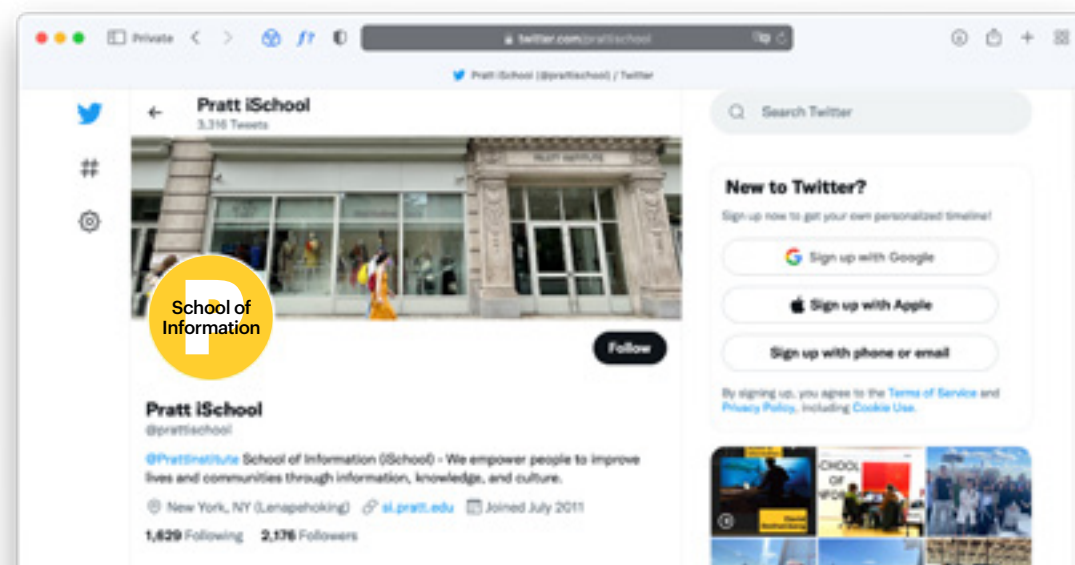
2.9 Co-branding

When the Pratt logo needs to be co-branded with an external logo or logos, ensure there is enough clear space around all logos for legibility.

Construction
Use the height of the Pratt "P" as a measuring tool to help establish clear space. A 1-point vertical hairline should also be placed midway between the logos.

Color
For a Pratt communications piece that is co-branded, the Pratt logo should be black unless reversed out of a color or an image. The partner logo's predominant color should follow the same treatment.

Placement and sizing
The two logos should also appear on the same baseline and have the same cap height unless the partner logo becomes too small; in this case, it may be necessary to increase the size of the partner logo slightly.

1 pt
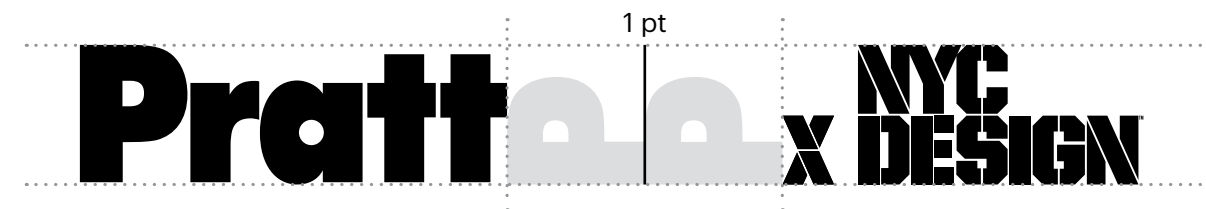
Pratt × NYC X DESIGN

Pratt | NYC X DESIGN

Pratt | MYRTLE AVE BKLYN

Pratt | AIGA

The AIGA logo has been increased in size slightly to remain legible.

2.10 The Pratt seal

The Pratt seal is an official emblem of the Institute. It is reserved for use as the identity on formal documents (e.g., honorific degrees, diplomas, certificates, etc.)

The Pratt seal depicts the Brooklyn Bridge spanning the East River. At the time of the Institute's incorporation, Brooklyn and New York were separate cities. Various academic pursuits central to the founding mission of Pratt—science, literature, labor, skill, and art—are portrayed alongside a beehive, representing industry. The Institute's motto, "be true to your work, and your work will be true to you," is featured prominently across the top.

The Pratt seal is not a logo and should not be used as such. Don't use the seal in conjunction with, or in place of, the standard Pratt logo.

2.11   What not to do

To maintain consistency in logo use,
do not do any of the following practices.

Don't create unapproved
lockups with the Pratt logo.
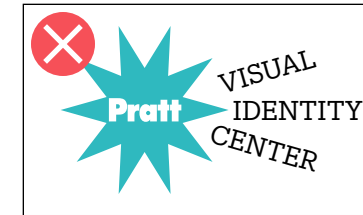
Don't incorporate the Pratt
logo into other logos.
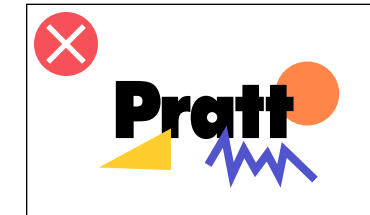
Don't adorn or decorate
the logo.

Don't typeset the logo
(even if it's in one of our
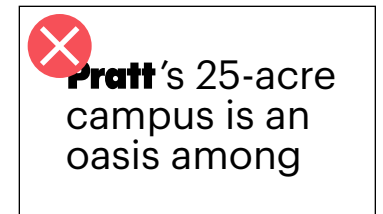brand typefaces).

Don't alter the placement
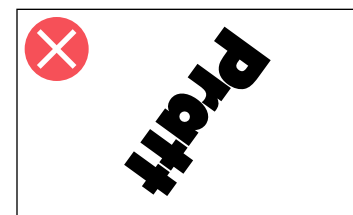or scale of elements in
the logo.
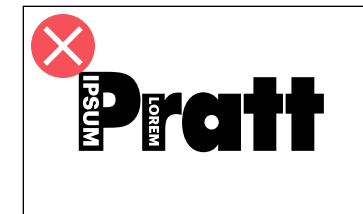
Don't place text inside
the logo.

Don't stretch, condense,
skew, bend, or otherwise
distort the logo.

Don't incorporate the logo
into running text (type out
the word "Pratt" instead).

Don't rotate the logo or
place it on an angle.*

Don't apply drop shadows,
strokes, or other visual
effects to the logo.

Don't use colors other than
those specified in these
guidelines, or add colors to
individual elements.

Don't apply gradients,
overlays, or other color
effects to the logo.

* An exception to this rule is displaying the logo vertically
  reading up from the bottom, as shown to the right:

3 Color

3.1   Color overview

Our color palette helps identify us at a glance. The way we use color also sets the mood for each of our pieces, bringing an energy and vibrancy to our communications.

Our brand colors of yellow, black, gray, and white are an important element of our identity, and the colors we choose in our communications should make everything we create instantly recognizable as Pratt.

To help us keep the Pratt identity fresh and up to date, an extensive palette is required. So we've established a three-tier color system: a primary palette of yellow, black, gray, and white, and a secondary palette of brights and neutrals. And for the most flexible approach to color, a tertiary palette allows color samples to be freely chosen from surrounding imagery.

3.2 Primary palette

Pratt's primary colors have represented the Institute for over a century, and are well known both inside and outside the Pratt community.

Making Pratt's primary palette a prominent part of our communications is one of the clearest ways to ensure that our materials represent a cohesive Pratt brand, especially with audiences that may be less familiar.

Cadmium yellow was established as the official Institute color in 1888. At the time, it was described as "being the nearest to gold and symbolic of that which is genuine and true."

Pratt Yellow
#FFCE2E
R255 G205 B52
C0 M20 Y90 K0
Pantone 115

Black
#000000
R0 G0 B0
C0 M0 Y0 K100

Pratt Cool Gray
#B7B8B9
R183 G184 B185
C0 M0 Y0 K23
Pantone Cool Gray 4

White
#FFFFFF
R255 G255 B255
C0 M0 Y0 K0

3.3 Secondary palette

Pratt's secondary palette is composed of a group of bright colors and a subset of neutrals. Each hue has an associated light and dark variation, which have been chosen to harmonize with one another in contrast.

Choosing one or two hues from the secondary palette is a great way to make a communication unique and distinct.

Note that Pratt Yellow and Pratt Cool Gray are part of both the primary and secondary palettes. They can be paired with other colors from the secondary palette, or used on their own within the primary palette.

Pratt Red #F65058 R242 G61 B69 C0 M85 Y70 K0 Pantone Red 032	**Pratt Light Red** #FCDBDE R252 G219 B222 C0 M16 Y5 K0 Pantone 1767	**Pratt Dark Red** #612124 R97 G33 B36 C37 M87 Y75 K52 Pantone 1817
Pratt Orange #FF8548 R255 G133 B72 C0 M72 Y75 K0 Pantone 165	**Pratt Light Orange** #FFE3D9 R255 G227 B217 C0 M12 Y11 K0 Pantone 162	**Pratt Dark Orange** #662E1C R102 G46 B28 C36 M80 Y88 K49 Pantone 168
Pratt Yellow #FFCE2E R255 G206 B46 C0 M20 Y90 K0 Pantone 115	**Pratt Light Yellow** #FFF5D6 R255 G245 B214 C0 M2 Y18 K0 Pantone 2001	**Pratt Dark Yellow** #4D3D0D R77 G61 B13 C54 M59 Y100 K53 Pantone 119
Pratt Green #5BBF53 R91 G191 B83 C60 M0 Y86 K0 Pantone 7488	**Pratt Light Green** #DEF2DB R222 G242 B219 C13 M0 Y17 K0 Pantone 7485	**Pratt Dark Green** #244D21 R36 G77 B33 C81 M43 Y100 K46 Panntone 7491
Pratt Cyan #2FB9BF R0 G196 B204 C69 M0 Y24 K0 Pantone 319	**Pratt Light Cyan** #D6F2F2 R214 G242 B242 C15 M0 Y5 K0 Pantone 317	**Pratt Dark Cyan** #124A4D R18 G74 B77 C90 M53 Y58 K39 Pantone 323
Pratt Blue #5154CC R82 G84 B204 C77 M72 Y0 K0 Pantone 2736	**Pratt Light Blue** #DBDBF5 R219 G219 B245 C12 M11 Y0 K0 Pantone 2706	**Pratt Dark Blue** #212152 R33 G33 B82 C99 M97 Y37 K34 Pantone 2766
Pratt Purple #BE2FB3 R191 G48 B179 C34 M87 Y0 K0 Pantone Purple	**Pratt Light Purple** #F2D6F0 R242 G214 B240 C3 M18 Y0 K0 Pantone 250	**Pratt Dark Purple** #380D36 R56 G13 B54 C71 M93 Y45 K58 Pantone 255
Pratt Magenta #FF5485 R255 G84 B133 C0 M82 Y22 K0 Pantone 213	**Pratt Light Magenta** #FFDBE5 R255 G219 B229 C0 M17 Y1 K0 Pantone 698	**Pratt Dark Magenta** #662136 R102 G33 B54 C41 M91 Y59 K45 Pantone 216
Pratt Warm Gray #B4ACA6 R180 G172 B166 C31 M28 Y31 K0 Pantone Warm Gray 4	**Pratt Light Warm Gray** #F0EDED R240 G237 B237 C5 M5 Y4 K0 Pantone Warm Gray 1	**Pratt Dark Warm Gray** #474542 R71 G69 B66 C64 M59 Y61 K44 Pantone Warm Gray 11
Pratt Cool Gray #B7B8B9 R183 G184 B185 C29 M22 Y22 K0 Pantone Cool Gray 4	**Pratt Light Cool Gray** #F0F0F2 R240 G240 B242 C4 M3 Y2 K0 Pantone Cool Gray 1	**Pratt Dark Cool Gray** #4A4A4A R74 G74 B74 C66 M59 Y57 K39 Pantone Cool Gray 11

3.4 Tertiary palette

For the most flexible approach to color, the tertiary palette allows the user to pick freely from surrounding imagery.

Since this presents a virtually unlimited set of color choices, we've established a few guidelines.

- When using the tertiary palette, choose no more than two colors plus black and white.
- One color can be used as an accent, while the other can be darker, lighter, or more neutral.
- Colors that are too close to one another in value or saturation should be avoided.

Don't choose yellow hues from the tertiary palette, as they can be confused with Pratt Yellow.

Accent   Dark

Light   Accent

These particular selections are too similar to one another in value. Choose one or the other, but not both.
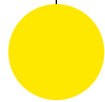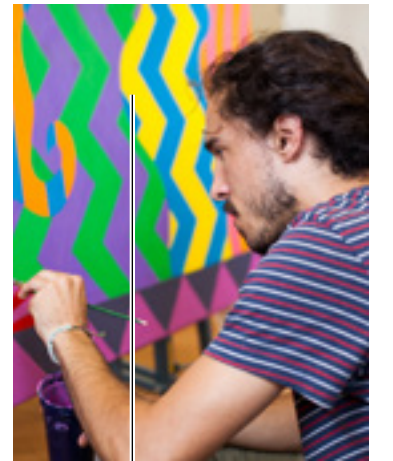
Don't choose yellow hues from the tertiary palette, as they can be confused with Pratt Yellow.

3.5 Using color

The Pratt color palettes allow for a wide variety of color choices and combinations.

For most uses, choose one or two colors from different areas of the spectrum and pair them with black and white.

When pairing colors, ensure that accessibility contrast ratios of at least 3:1 are maintained between background and foreground. You can use the color accessibility table on the following page of these guidelines as a reference.

Note that if a composition does not use black or white, and the darkest or lightest color is similar to either black or white instead, the Pratt logo should appear in either the darkest or lightest color. See the logo color section of these guidelines for more information.

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

LOREM IPSUM DOLOR

Lorem Ipsum Dolor Natibus, sequisimus expereste nonsers pidendita quam, ut que pero exceptatia idundit atquiaecus eicient. Is min reiur, sedipictibus poriberum ut quidionsed mos ant earum eosam, accus dipid quatin re labo.

Pratt

3.6 Color accessibility table

Accessibility is a core Pratt value and a legal imperative. This table lists recommended combinations of foreground and background colors, measured by contrast ratio.

A check mark ✔ indicates a recommended combination of foreground (text) and background colors. An ✖ indicates a combination of colors that is not recommended.

Use a contrast ratio of 3:1 to determine accessible colors.

i

The WebAIM Contrast Checker (webaim.org/resources/contrastchecker) is a good resource for determining accessible color contrast ratios. To use it, simply copy the hex values (the six-digit number and letter combinations preceded by the "#" sign) of two given colors, and paste them into the foreground and background color fields. The application will produce results that either pass or fail the different color accessibility ratios.

→ Foreground

Background	Light colors	Core colors	Dark colors	B&W

Background rows (Light colors): Light Red, Light Orange, Light Yellow, Light Green, Light Cyan, Light Blue, Light Purple, Light Magenta, Light Warm Gray, Light Cool Gray

Background rows (Core colors): Red, Orange, Yellow, Green, Cyan, Blue, Purple, Magenta, Warm Gray, Cool Gray

Background rows (Dark colors): Dark Red, Dark Orange, Dark Yellow, Dark Green, Dark Cyan, Dark Blue, Dark Purple, Dark Magenta, Dark Warm Gray, Dark Cool Gray

Background rows (B&W): Black, White

3.7 Gradients

Linear gradients and color blends can be used judiciously to suggest dynamism and variability within a composition.

Blending complementary or contrasting colors with one another creates a bolder result. Adjacent colors can also be blended to produce a more subtle color gradient.

The direction of a gradient can also be manipulated to introduce a subtle degree of visual complexity.

0°   **45°**   **90°**
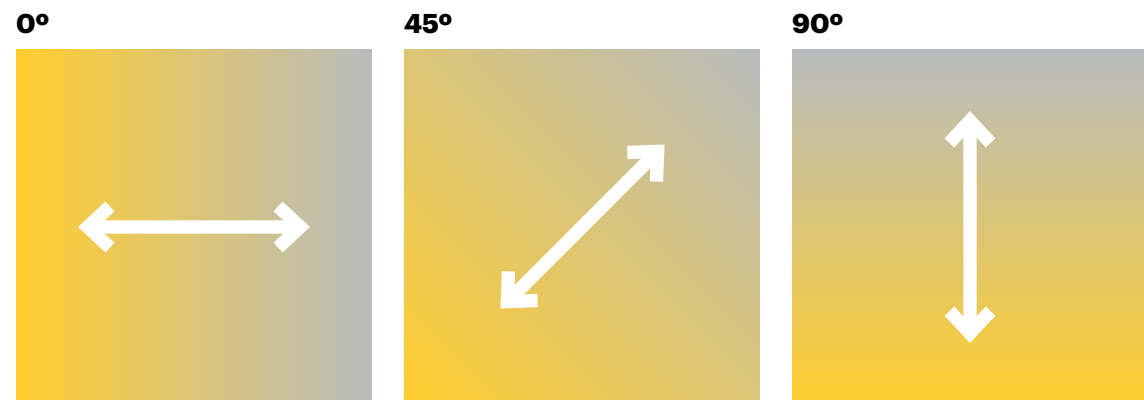
Contrasting color examples

Pratt Yellow — Pratt Cool Gray

Pratt Red — Pratt Blue

Pratt Purple — Pratt Orange
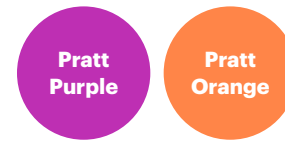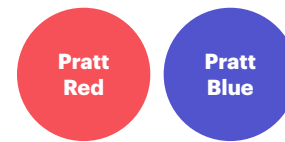
Adjacent color examples

Pratt Red — Pratt Orange

Pratt Cyan — Pratt Green

Pratt Blue — Pratt Purple
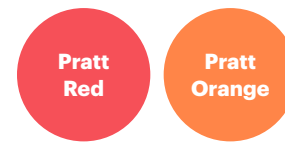
4   Typography

4.1　Typography overview

The consistent, thoughtful use of Pratt's brand typefaces visually supports verbal communications and forms one of the most recognizable aspects of our identity system.

Pratt's type system is composed of three complementary typefaces that work in harmony with one another: the sans-serif Graphik, the serif Tiempos, and the slab-serif Produkt. Together, they are suited for a wide variety of flexible and uniquely tailored communications, with nearly 200 individual type styles.

⚠ The Aperçu and Lyon typefaces should not be used going forward, as they are now depreciated. They may still appear in old materials (such as the Pratt Generator or existing signage) that will need to be upgraded. Pratt's Creative Services team will work with departments to identify a schedule for upgrading and replacing materials that will avoid creating any burden on resources.

Graphik
Tiempos
Produkt

4.2 Primary typeface: Graphik

Pratt's primary typeface is Graphik. It is an all-purpose contemporary sans-serif type family, designed as a visual combination of several classic realist typefaces. It is clear and easy to read while retaining simple eccentricities and a distinctive character of its own.

Graphik is extremely versatile and can generally be used for both display and body text use.

⚠

The condensed versions of Graphik should be used for display use only. Avoid setting these too small as legibility may be compromised.

Graphik
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik Compact
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik Wide
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik Condensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XXCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XXXCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Graphik XXXXCondensed
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

4.2   Primary typeface: Graphik
         Individual weights and styles

Graphik is available in nine weights from Thin to Super, with matching italics for each weight.

Each individual style is available in all eight widths of Graphik, resulting in 144 individual type styles across the entire family.

Graphik Thin. Pratt Institute provides the creative leaders of tomorrow
Graphik Thin Italic. A top-ranked college with opportunities in art, des
Graphik Extralight. Pratt offers nearly 50 undergraduate and gradua
Graphik Extralight Italic. The Institute's impact expands beyond its 2
Graphik Light. Cutting-edge facilities throughout the borough, a la
Graphik Light Italic. A landmark building and public gallery in Manh
Graphik Regular. Since its founding in 1887, Pratt has prioritized
Graphik Regular Italic. Welcoming students from all walks of life
Graphik Medium. Developing and sustaining pathways to mor
Graphik Medium Italic. Today, Pratt and its exceptional faculty
Graphik Semibold. Pratt students are part of a collaborative,
Graphik Semibold Italic. With the goal of contributing to a fair
Graphik Bold. With a long-held commitment to the communi
Graphik Bold Italic. The Institute also offers a variety of progr
Graphik Black. The value of a Pratt education is evident in its
Graphik Black Italic. Their designs, art, work, and environme
Graphik Super. In over 75 countries across the globe, Pratt
Graphik Super Italic. Making a positive impact through their

4.3 Secondary typeface: Tiempos

Pratt's secondary typeface is Tiempos. It is a legible serif typeface that can be used for body copy as well as more formal applications.

Tiempos works well with Graphik and matches it in overall proportions and measurements, so text can be easily switched from one typeface to the other with only minor adjustments needed.

Tiempos is provided in three different "optical sizes"—Tiempos Text, Headline, and Fine—that are graphically optimized for specific size ranges of text. Use the guidelines below to determine which optical size to use at a given point size:

Tiempos optical size guidelines
Text size less than 15 points............................Use Tiempos Text
Text size between 15–40 points .... Use Tiempos Headline
Text size greater than 40 points...................... Use Tiempos Fine

Tiempos Text
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Tiempos Headline
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Tiempos Fine
AaBbCcDdEeFfGg
HhIiJjKkLlMm
NnOoPpQqRrSs
TtUuVvWwXxYyZz
0123456789

4.3   Secondary typeface: Tiempos
Individual weights and styles

Tiempos Text is available in four weights from Regular to Bold, along with matching italics for each weight.

Tiempos Headline and Tiempos Fine are both available in six weights from Light to Black, along with matching italics.

Sample layout employing Tiempos optical sizes

Process *and Skills*

Part of a **collaborative**, **interdisciplinary**, **research**- and **inquiry**- based education.

Today, Pratt and its exceptional faculty pride themselves on being academically excellent as well as adaptable to both in-person and online learning. Pratt students are part of a collaborative, interdisciplinary, research- and inquiry-based education that prepares them for success in creative fields and professional practice, with the goal of contributing to a fairer, more sustainable world. With a long-held commitment to the communities of New York, Pratt partners locally through the Pratt Center for Community Development to work for a more just city. The Institute also offers a variety of programs for local pre-college and

continuing education students in the Center for Art, Design, and Community Engagement K-12 and the School of Continuing and Professional Studies.

The value of a Pratt education is evident in its graduates' diverse and thriving careers, where their designs, art, work, and environments have reimagined our world. In over 75 countries across the globe, Pratt's 61,000 alumni are advancing the creative economy and making a positive impact through their remarkable work and research.

Pratt

Tiempos Fine used for very large type (above 40 points/pixels in size)

Tiempos Headline used for medium-sized type (between 15 and 40 points/pixels in size)

Tiempos Text used for body text (below 15 points/pixels in size)

Tiempos Text Regular *and Italic*. Pratt Institute provides the creative leaders of tomorrow the knowled
Tiempos Text Medium *and Italic*. A top-ranked college with opportunities in art, design, architectu
Tiempos Text Semibold *and Italic*. Pratt offers nearly 50 undergraduate and graduate degree pr
Tiempos Text Bold *and Italic*. The Institute's impact expands beyond its 25-acre residential ca

Tiempos Headline Light *and Italic*. Cutting-edge facilities throughout
Tiempos Headline Regular *and Italic*. A landmark building and pu
Tiempos Headline Medium *and Italic*. Since its founding in 1887
Tiempos Headline Semibold *and Italic*. Pratt has prioritized div
Tiempos Headline Bold *and Italic*. Welcoming students from
Tiempos Headline Black *and Italic*. Developing and sustai

Tiempos Fine Light *and Italic*. Today, Pratt an
Tiempos Fine Regular *and Italic*. With a com
Tiempos Fine Medium *and Italic*. The Insti
Tiempos Fine Semibold *and Italic*. In over
Tiempos Fine Bold *and Italic*. The value
Tiempos Fine Black *and Italic*. Pratt's al

4.4 Tertiary typeface: Produkt

Pratt's tertiary typeface is Produkt. It is a slab-serif design that can be used in body copy or in headlines, and was designed specifically as a companion to Graphik. As a result, many of the characters share the same shapes and overall design gestures.

Produkt
AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789

Produkt should be used sparingly. It can be used for special campaigns or situations that may call for a slightly less formal visual direction. It should not be used for core Institute communications, but rather for circumstances that may benefit from more flexibility.

Corresponding weights of Produkt and
Graphik matched against one another:

Pratt Institute provides the creative leaders of tomorrow the knowledge and experience to make a better world. A top ranked college with opportunities in art, design, architecture, liberal arts and sciences, and information studies, Pratt offers **nearly 50 undergraduate and graduate degree programs. The Institute's impact expands beyond its 25-acre residential campus in Brooklyn to cutting-edge facilities throughout the borough, a landmark building and public gallery in Manhattan, as well as an extension campus, PrattMWP**

4.2   Tertiary typeface: Produkt
Individual weights and styles

Produkt is available in nine weights from Thin to Super, with matching italics for each weight. All styles match Graphik in weight and proportions.

Produkt Thin. Pratt Institute provides the creative leaders of tomo

Produkt Thin Italic. A top-ranked college with opportunities in art,

Produkt Extralight. Pratt offers nearly 50 undergraduate and gra

Produkt Extralight Italic. The Institute's impact expands beyond it

Produkt Light. Cutting-edge facilities throughout the borough, a

Produkt Light Italic. A landmark building and public gallery in M

Produkt Regular. Since its founding in 1887, Pratt has prioritize

Produkt Regular Italic. Welcoming students from all walks of lif

Produkt Medium. Developing and sustaining pathways to mo

Produkt Medium Italic. Today, Pratt and its exceptional faculty

Produkt Semibold. Pratt students are part of a collaborative,

Produkt Semibold Italic. With the goal of contributing to a fair

Produkt Bold. With a long-held commitment to the communi

Produkt Bold Italic. The Institute also offers a variety of prog

Produkt Black. The value of a Pratt education is evident in it

Produkt Black Italic. Their designs, art, work, and environm

Produkt Super. In over 75 countries across the globe, Pratt

Produkt Super Italic. Making a positive impact through thei

4.5 Fallback fonts

There may be situations where our identity typefaces are not available due to limitations of certain software platforms. In this case, replace them with the appropriate fallback font equivalents instead.

First resort font equivalents (use these first)
Graphik → Inter
Tiempos → Source Serif Pro
Produkt → Roboto Slab

Inter, Source Serif Pro, and Roboto Slab are open-source font families that are free to download and install for any use. They can be obtained from Google Fonts at fonts.google.com and used in any desktop application as well as in Google Workspace (Docs, Sheets, Slides, etc.)

Last resort font equivalents
Graphik → Arial
Tiempos/Produkt → Georgia

If Inter, Source Serif Pro, or Roboto Slab are not available, use the system fonts Arial or Georgia as a last resort backup.

First resort font equivalents

Inter
Source Serif Pro
Roboto Slab

Last resort font equivalents

Arial
Georgia

4.6 Typography in use

When used consistently, the use of type in our communications will "feel like Pratt" to our audiences, regardless of what's being said, even if the viewer hasn't yet seen our logo.

Typeface choice
Graphik should be predominantly used as a primary typeface for most uses. Tiempos can be used for body copy, for impactful headlines, or for more formal communications. Produkt can be used to suggest a more casual message.

Alignment and justification
The preferred alignment for text is left-aligned, ragged right. Avoid fully justified type. Use hyphenation when necessary, but avoid excessive hyphens. Centered type can be used in more formal situations.

Line spacing (leading)
In most cases, apply 2–5 extra points of line spacing (leading). For example, 12-point text should have line spacing between 14 and 17 points. Add more line spacing at smaller sizes, and less at larger sizes. Text can be set solid (with no extra line spacing) in headlines.

Letter spacing (tracking)
When using text in larger sizes (above 15 points), tighter letter spacing (negative tracking) should be used to prevent words from appearing too loose. As a general rule, the larger the type, the tighter the text should be. Tiempos Headline and Tiempos Fine, as well as the condensed and expanded widths of Graphik, are size-optimized and generally do not need custom letter spacing. Looser letter spacing (positive tracking) can also be used in headlines to impart a sense of calmness and authoritativeness.

LECTURES, EVENTS, READINGS, *and Exhibitions*

Graphik Regular 40/42 (-25 letterspacing) and Tiempos Fine Italic 40/42

Visiting Artists

Produkt Black 70/70 and Tiempos Fine regular 70/70

SCHOOL OF ART DEAN'S CONVERSATION: JOHN CAMERON MITCHELL AND THE CREATIVE PROCESS

Tiempos Headline Medium 25/30 (+25 letter spacing) and GraphikExtralight 25/30 (+25 letter spacing)

Organic Origami with Goran Konjevod:
Mathematician and theoretical computer scientist Goran Konjevod will visit Pratt Institute for a two-day lunchtime lecture and workshop series during which students, faculty, and staff are invited to create folded sculptures. Sponsored by the Department of Mathematics and Science.

Tiempos Text Bold 10/15 and Graphik Regular 10/15

Indigenous Knowledge Land Workshops & Experiences
From Spring until Fall, a series of 3 *interdisciplinary participatory workshops* will be held to explore how Indigenous knowledge and land recognition may be integrated across Pratt Institute.

Graphik Semibold 15/17 (-15 letter spacing) and Tiempos Text Regular/Italic 15/17 (-15 letter spacing)

4.7 Getting started

To get started with Pratt's typefaces, contact Pratt's Creative Services team at creativeservices@pratt.edu. You will be directed to fill out a request form, after which Creative Services will send you the font files.

Installing Pratt's typefaces on a Mac
Download and unzip the font files. Select the fonts you would like to install and double-click them to open in Font Book. In the window that appears, click "Install Font."

Installing Pratt's typefaces on Windows
Download and unzip the font files. Select the fonts you would like to install, then right-click and click "Install."

Using Pratt's typefaces on the web
Pratt's typefaces are available as webfonts. To use them in a web project, please contact Creative Services.

⚠ If your computer is supplied by Pratt, it may require additional administrative privileges to install fonts. Contact Pratt's Information Technology service desk at services@pratt.edu for assistance.

Graphik
Graphik comprises eight font subfamilies.
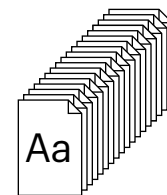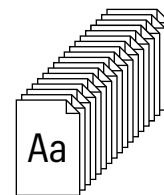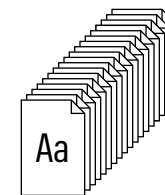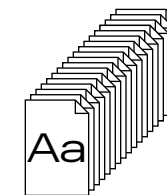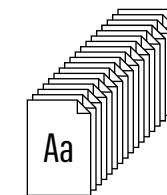
Graphik (normal)	**Graphik Compact**	**Graphik Cond**	**Graphik Wide**	**Graphik XCond**	**Graphik XXCond**	**Graphik XXXCond**	**Graphik XXXXCond**
18 font files	18 font files	18 font files	18 font files	18 font files	18 font files	18 font files	18 font files

Tiempos
Tiempos comprises three font subfamilies.

Tiempos Text	**Tiempos Headline**	**Tiempos Fine**
8 font files	12 font files	12 font files

Produkt
Produkt comprises one font family.

Produkt
18 font files

⚠ You may find it easier to only install the font files you need at a given time for a given project, rather than the entire list shown above. We recommend always installing the Graphik (normal) and Tiempos Text families as a minimum.

5   Layout

5.1 Layout overview

Pratt's grid system serves as a framework on which to place graphic elements (images, letters, words, paragraphs, etc.) in a structured and organized manner.

The grid gives just enough structure and guidance to keep overall layouts consistent, while allowing campus entities to create flexible and tailored visual communications.

While the grid should always be present, it is easily adaptable to different types of content and various formats across different media and platforms.
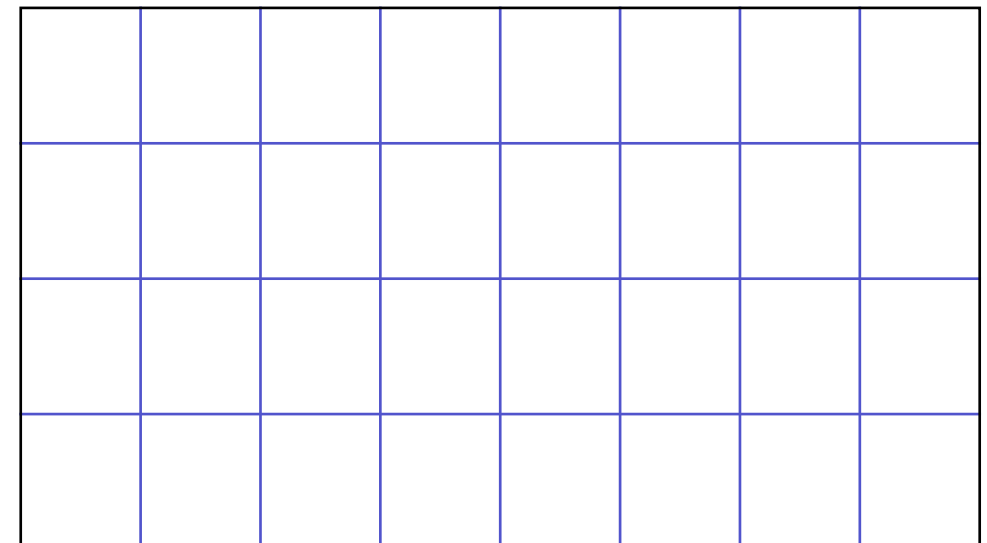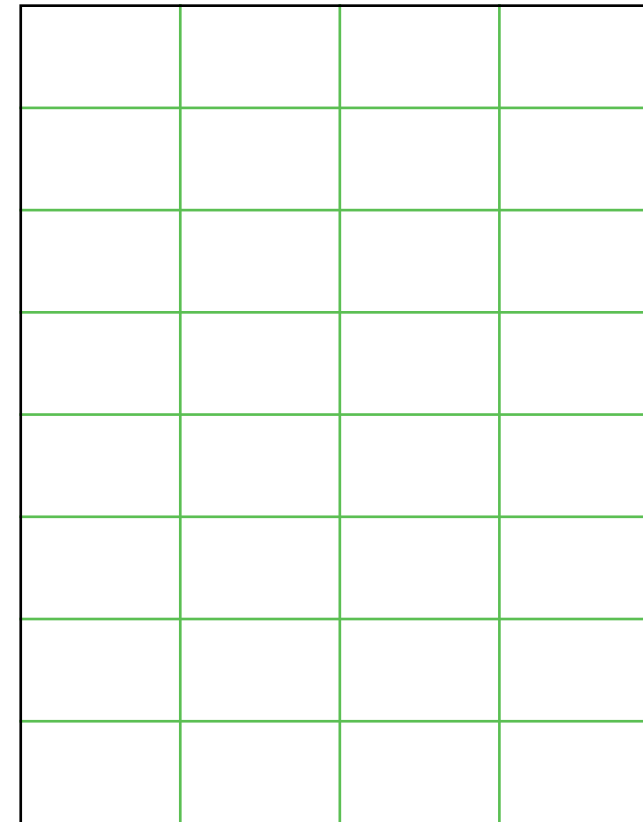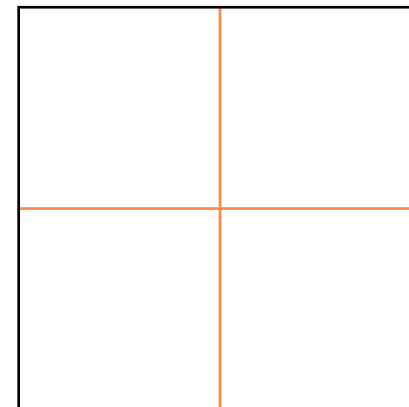
5.2 Grid system

Pratt's grid system is based on the concept of divisions of two. Start by simply dividing a given format in half.

First, divide the format in half vertically and/or horizontally. The resulting grid divisions can be then divided in half again, as many times as necessary, depending on the content or the format. The final grid can be as basic or as granular as needed.

Note that the grid should be used as an invisible guide for layout and placement, not a physical design element.

The grid system is easily adaptable to multiple format sizes, different orientations, and the constraints of specialized media.

1 column (default starting point)　　　1 × 2 = 2 columns　　　2 × 2 = 4 columns　　　4 × 2 = 8 columns

2 columns, 2 rows　　　2 columns, 4 rows　　　4 columns, 4 rows　　　8 columns, 8 rows
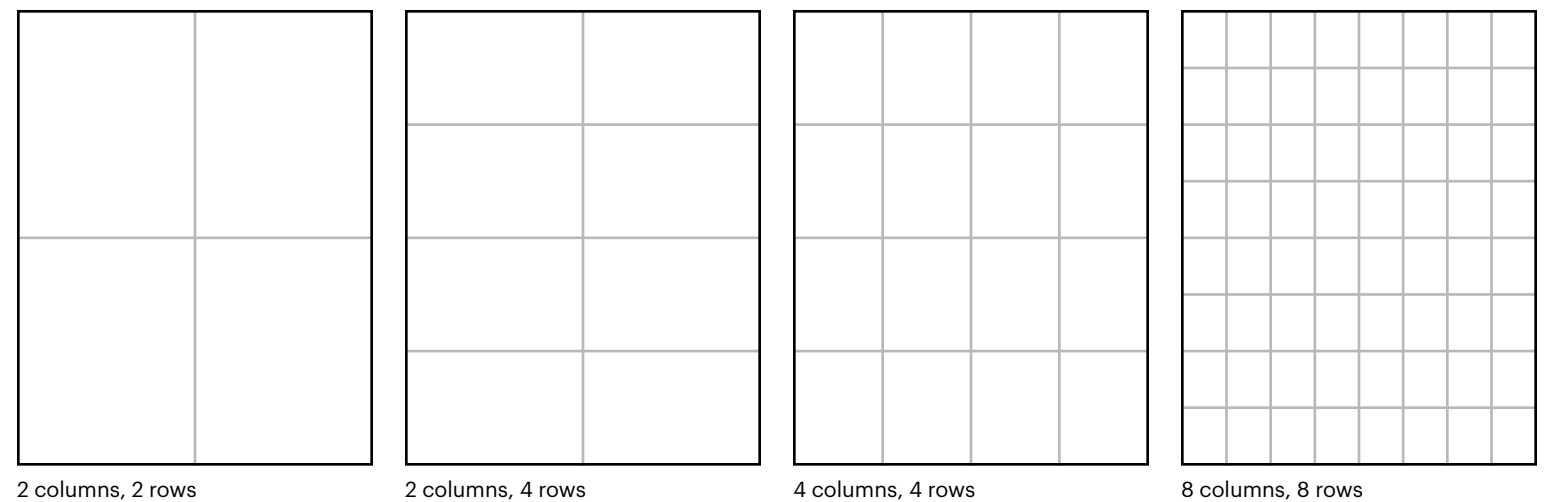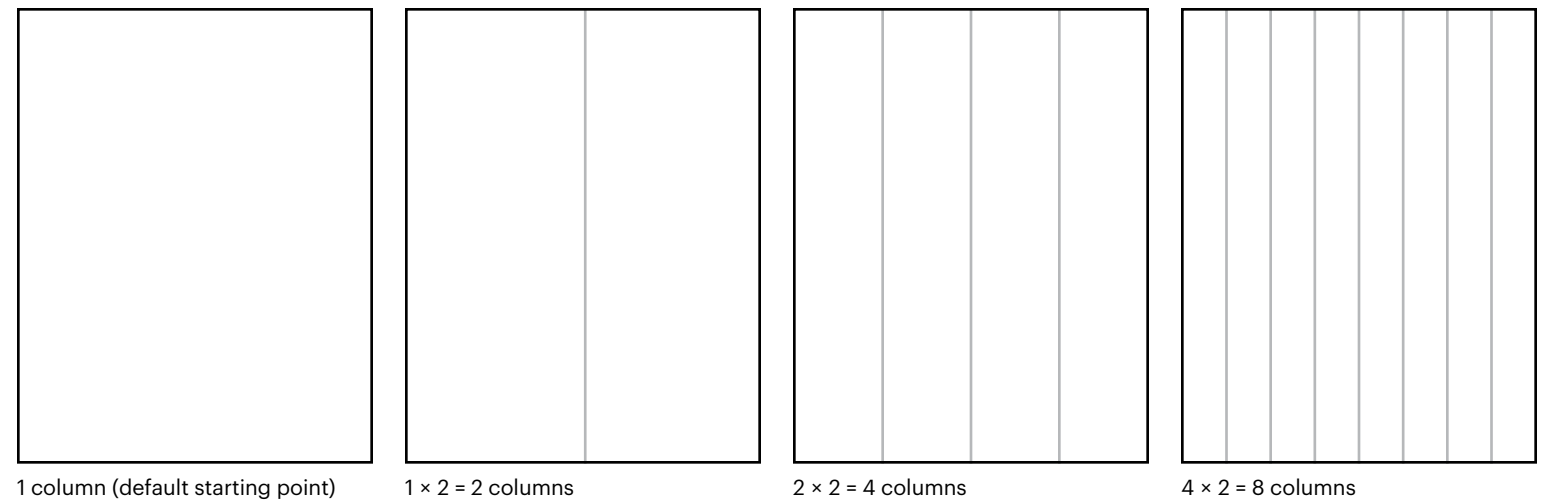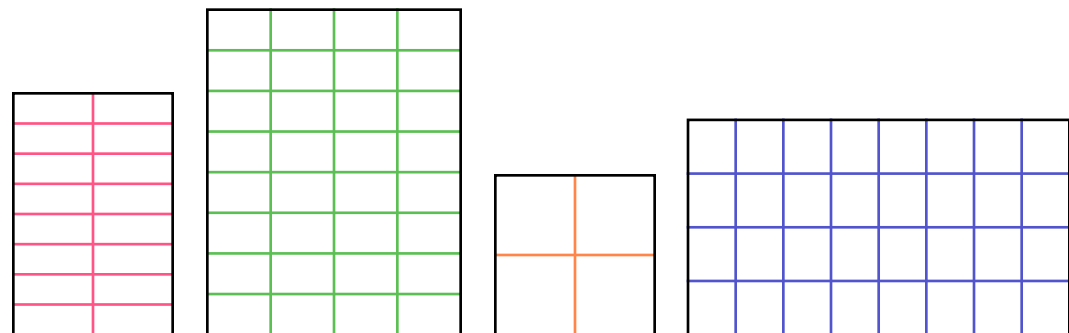
5.3 Margins

Within Pratt's grid system, margins help to separate the content from the edge of the page. A tight margin increases visual tension and contrast, while a more generous margin conveys a sense of calm.

Margins can vary depending on the dimensions of the document and the nature of the content. The following guidelines help determine minimum margin values based on the overall width of the document:

Minimum margin values

Up to 6" in width .... 12 points
Between 6" and 24" in width ....24 points
Between 24" and 36" in width .... 48 points
Greater than 36" in width... 96 points
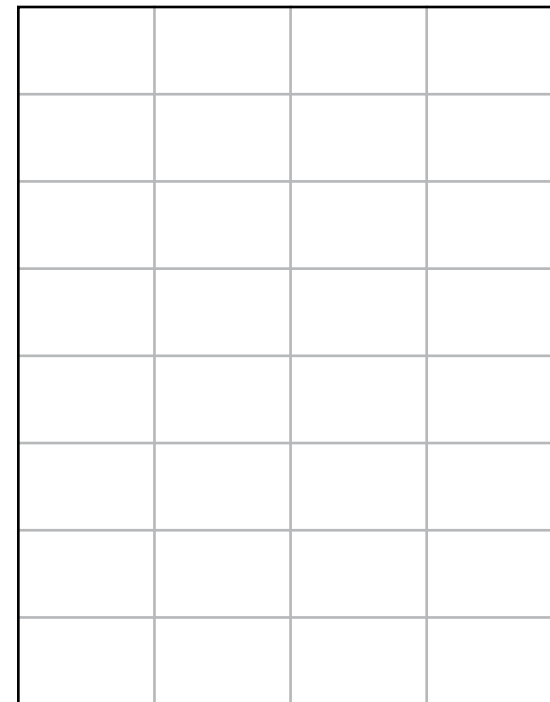
Grid without margins
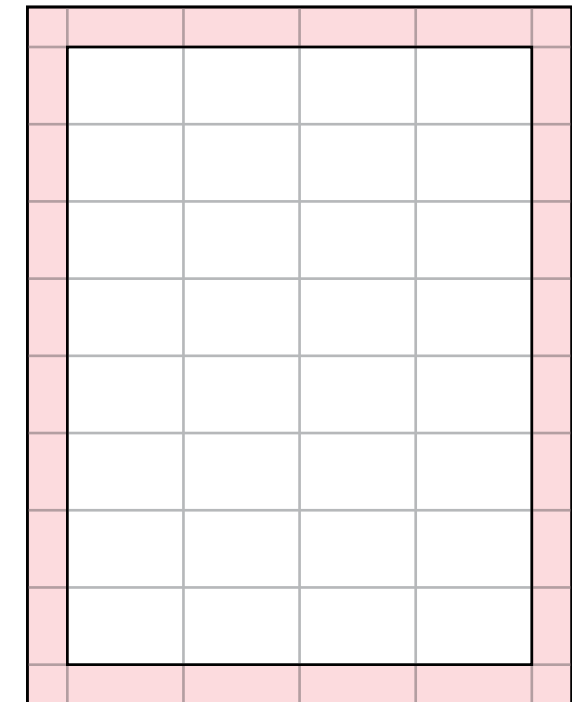
Grid with margins added

ⓘ

Note that when margins are added, the columns and rows will need to decrease in width and height respectively to compensate for the additional spacing. Always measure columns and rows from the inside edge of the margin, not the edge of the document.

5.4 Gutters

Gutters serve as additional spacing within a grid layout, and are used to separate columns and rows from one another.

Gutters should be equal to or smaller than the margin space. A good starting point is to use half the margin value.

Minimum gutter values

Up to 6" in width .... 6 points
Between 6" and 24" in width .... 12 points
Between 24" and 36" in width .... 24 points
Greater than 36" in width.. 48 points

Depending on the content and other visual choices (e.g., type size, image selection), it may be helpful to use larger or smaller gutter spacing.
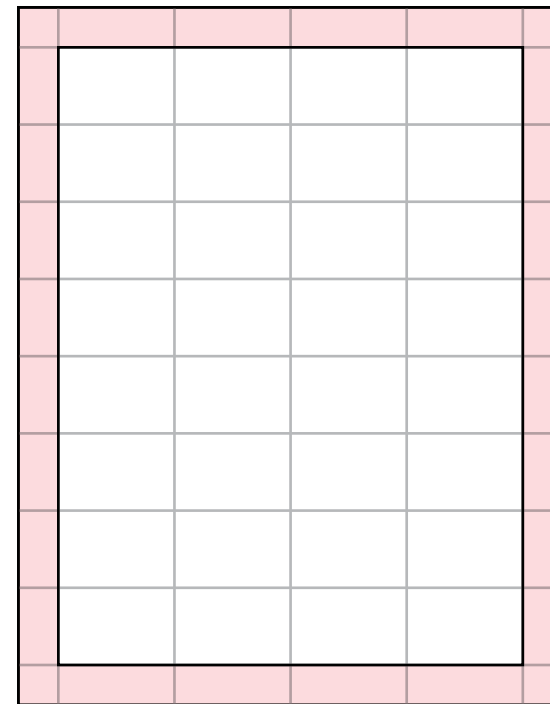
Grid with margins, but no gutters
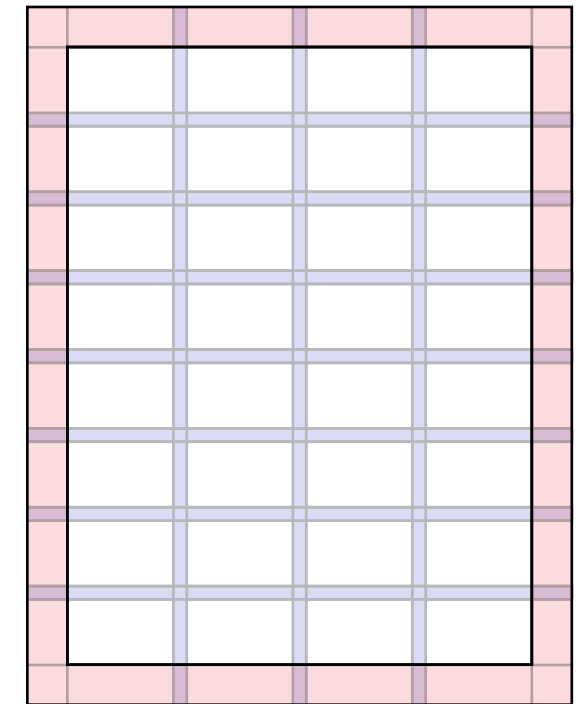
Grid with margins and gutters added

5.5 Using the grid

With the basic elements of the grid set up, content can now be placed into it as needed.

A basic sample grid layout with a headline, an image, two subheadlines, body text, and a Pratt logo lockup is shown at right. The content fits into different columns and rows of the grid and is sized accordingly.
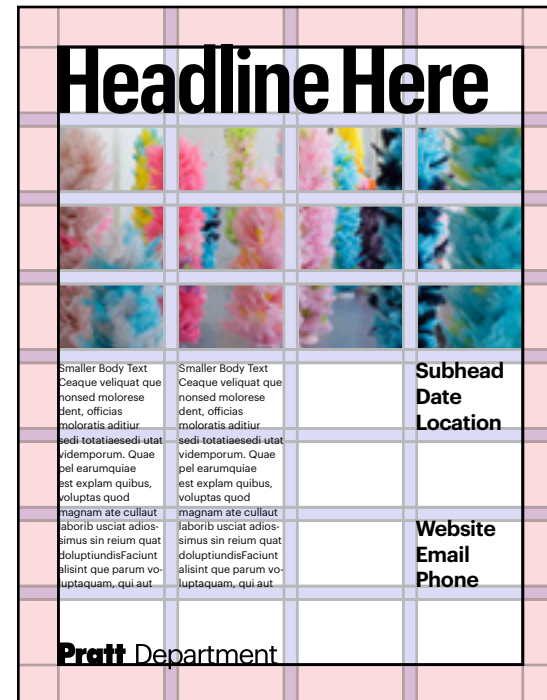
Grid with basic content added

Grid hidden, content remains

A few fundamental resources on grid theory, principles, and practice for different media are listed below.

Ellen Lupton, *Thinking with Type*
Josef Müller-Brockmann, *Grid Systems in Graphic Design*
Khoi Vinh, *Ordering Disorder: Grid Principles for Web Design*
IBM Design, *2x Grid* (ibm.com/design/language/2x-grid)

6   Examples

6.1   Examples overview

Stationery
No. 10 envelope
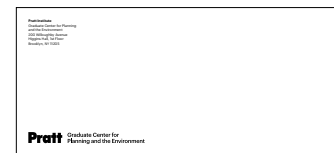
Letterhead
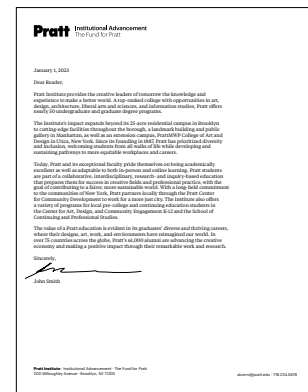
Business card

Note card
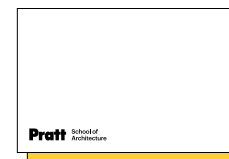
Back to Pratt
Social media
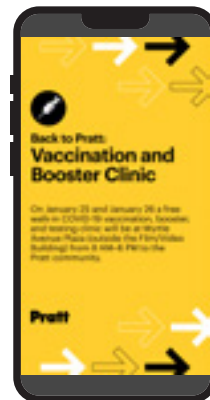
Research Open House
Email

Pratt Presents
Poster

Exhibitions
Poster
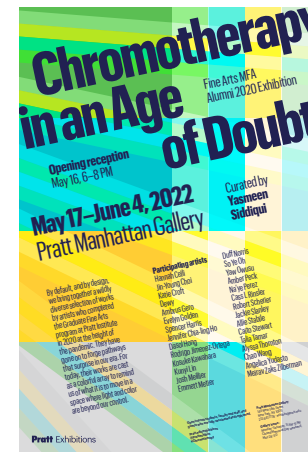
Pratt Shows 2022
Special event
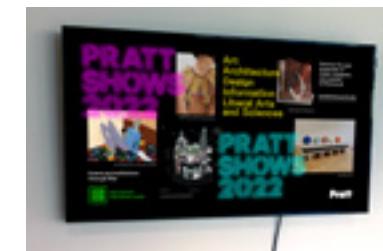
Commencement 2022
Special event

Fashion Show 2022
Special event

Fixed ⟵   ⟶ **Flexible**

Presentation template
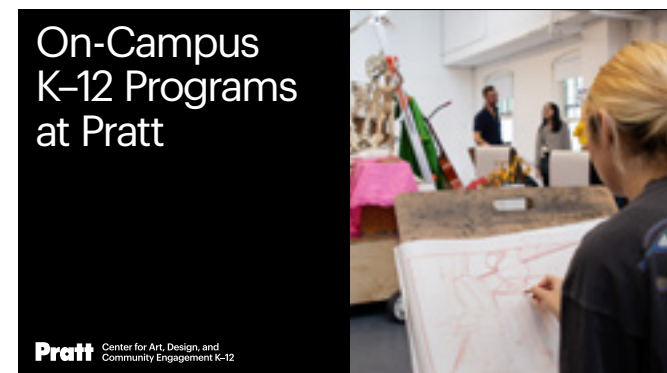
Fiscal Year-End Appeal
Mailer
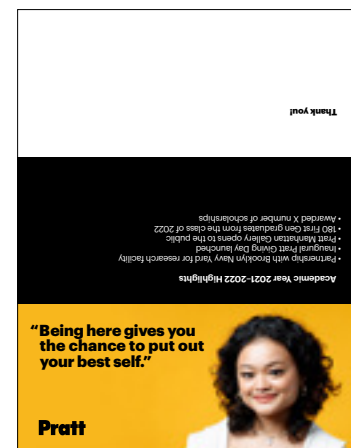
Syrop Lecture
Postcard

Giving Day 2022
Video

InProcess 26
School publication
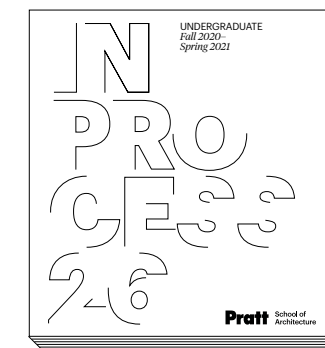
Prattonia
Student publication
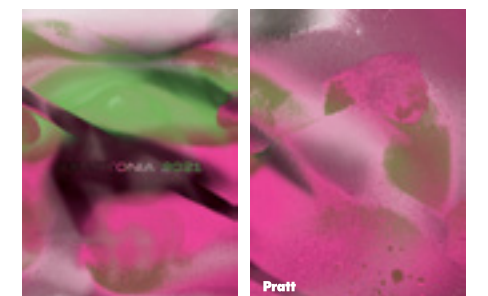
6.2 Stationery and presentation template

Since stationery represents the collective voice of the Institute, it needs to be consistent, with Pratt's primary brand elements in place.

Logo
The Pratt logo (or a department logo lockup) is always present and locked to the lower-left corner. On letterhead, it appears at the upper-left corner due to the nature of the format.

Color
The primary palette (Pratt Yellow, black, and white) is used.

Typography
Graphik (normal width) is used for most cases.
On letterhead, body text is set in Tiempos Text.

Visual elements and layout
Pratt's adaptive grid system is used throughout.

Fixed ←———●———————————→ Flexible
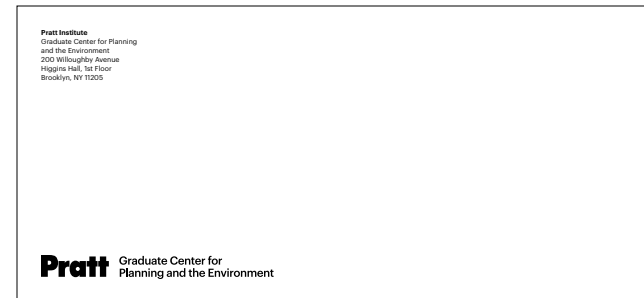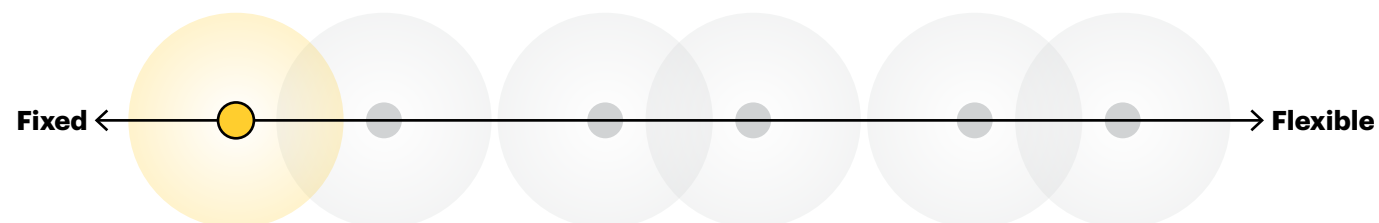
No. 10 envelope
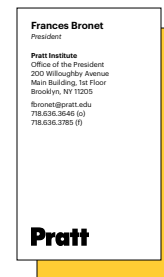
Business card   Note card
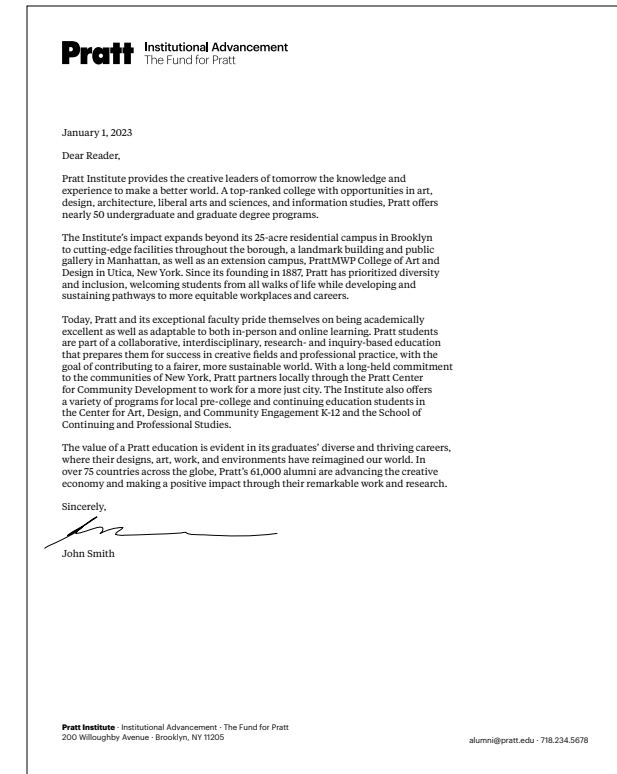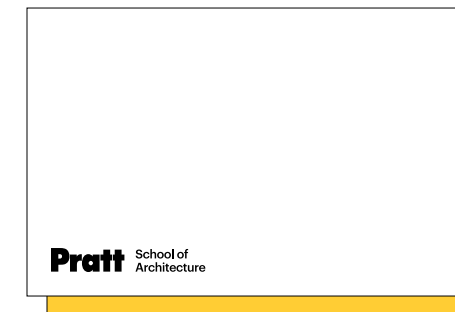
Letterhead

Presentation template
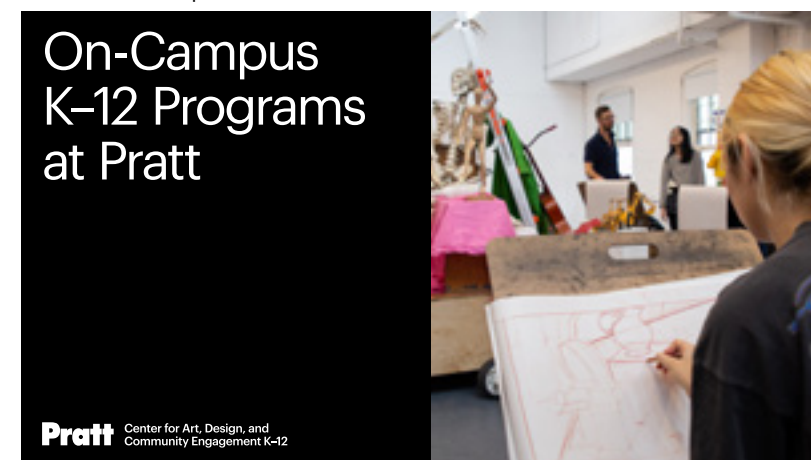
6.3 Back to Pratt

Back to Pratt COVID–19 communications
are another example at the fixed end of the
flexibility spectrum, but certain elements are
visually distinct.

Logo
The Pratt logo is always present (except for the email header, due to the Pratt logo inserted
into the template by default). It always appears at lower left.

Color
The primary palette (Pratt Yellow, black, and white) is used.
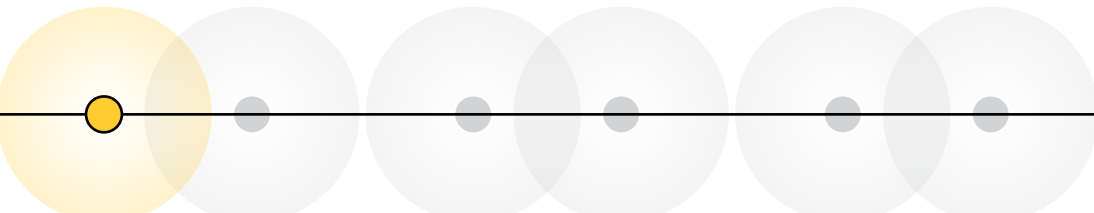
Typography
Graphik (normal width) is used.

Visual elements and layout
A flexible repeating arrow pattern serves as a visually distinct marker for Back to Pratt
communications and is present on most materials.

Fixed ⟵   ⟶ Flexible

Social media posts

Email

Signage

6.4 Fiscal Year-End Appeal

Pratt's fundraising and development communications represent the Institute as a whole and should be rather fixed, but can be more flexible when necessary.

Logo
The Pratt logo is present at lower left.

Color
The primary palette (Pratt Yellow, black, gray, and white) is used.

Typography
Graphik (normal width) is used.

Visual elements and layout
Pratt's adaptive grid system is used throughout.
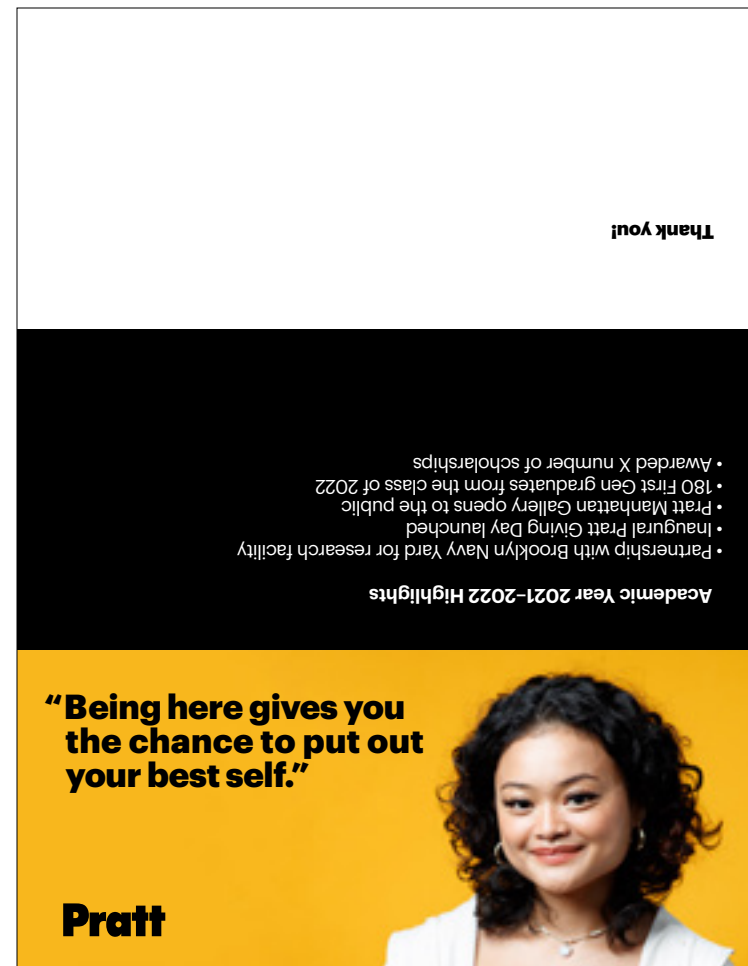
Mailer (front)
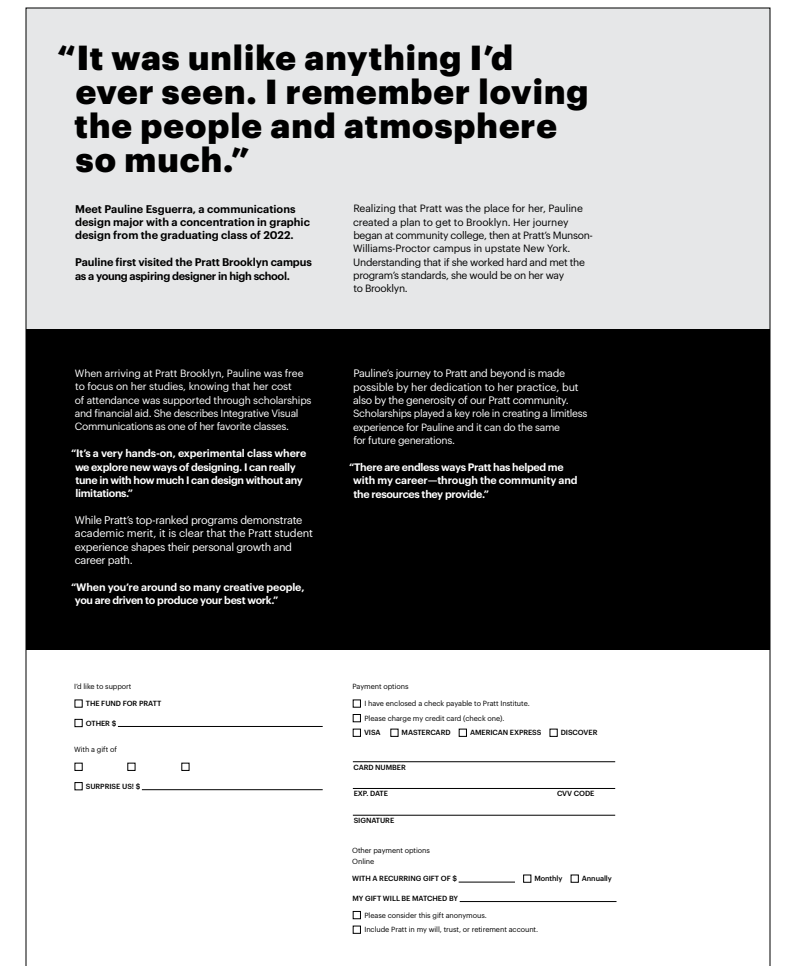
Mailer (back)
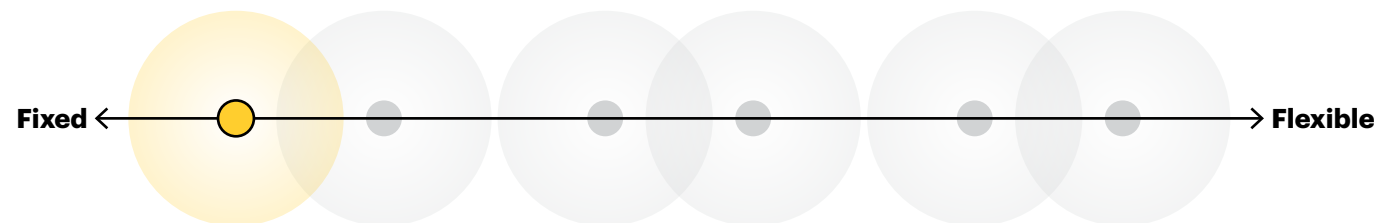
Fixed ← → Flexible

6.5 Research Open House

Research Open House features some elements that are more fixed—color and typography— and others, such as visual elements, that are more flexible.

Logo
The Pratt logo is present at lower left when necessary.

Color
The primary palette (Pratt Yellow, black, and white) is used. Subtle transparency is also used for repeating text.

Typography
Graphik (normal width) is used.

Visual elements and layout
An amorphous, persistent "blob" pattern is present and can adapt to fit the format of the communication.
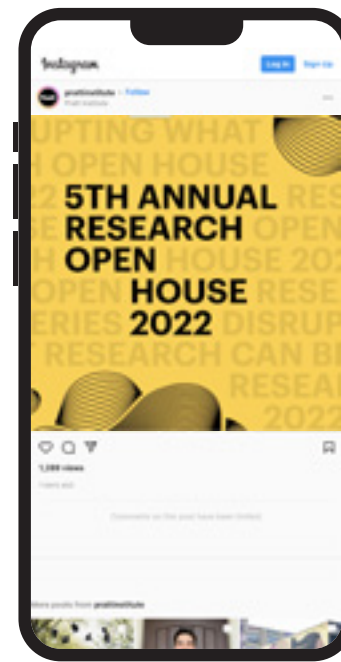
Social media post
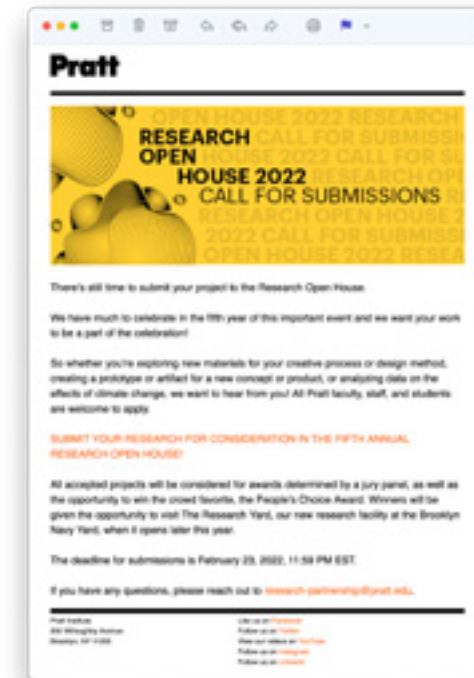
Email
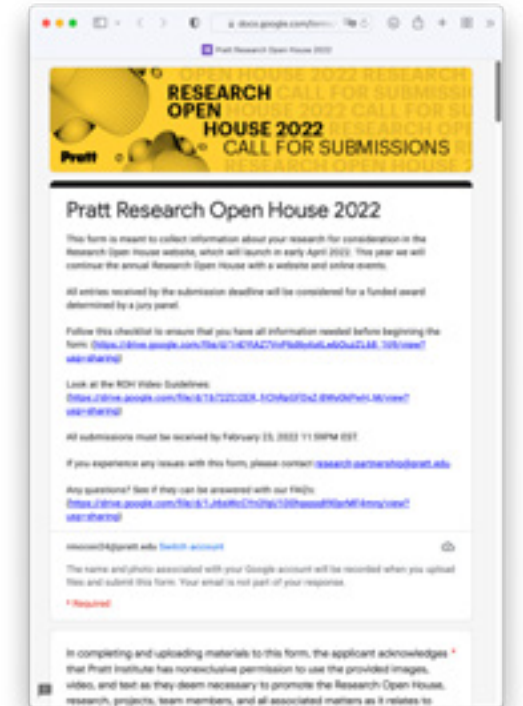
Call for submissions form

Fixed ⟵————————————⟶ Flexible

6.6 Syrop Lecture

The Syrop Lecture features some elements that are more fixed—typography—and others, such as color and layout, that are more flexible.

Logo
The Pratt logo lockup is always present at lower left.
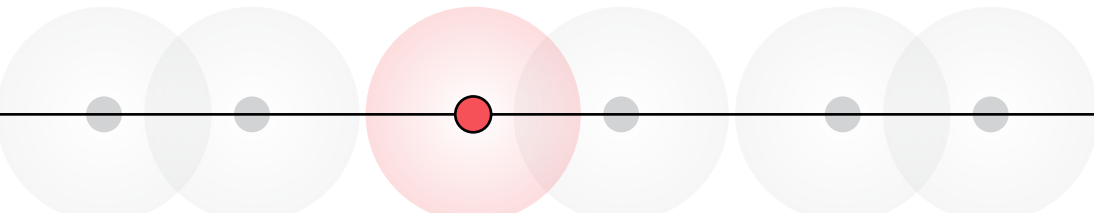
Color
A unique color palette is used (turquoise and dark blue).

Typography
Graphik (normal width) is used.

Visual elements and layout
The angular layout serves as a unique visual element, with text and shapes adapting to the aspect ratio of the format.

Poster

Campus monitor

Invitation postcard

Fixed ←   → Flexible

6.7 Pratt Presents

Pratt Presents features some elements that are more fixed—typography—and others, such as color and layout, that are more flexible.

Logo
The Pratt logo is always present at lower right.

Color
A unique color palette is used for each particular event, which consists of two saturated colors plus black and white. Distinct color gradients play an important role for each event.

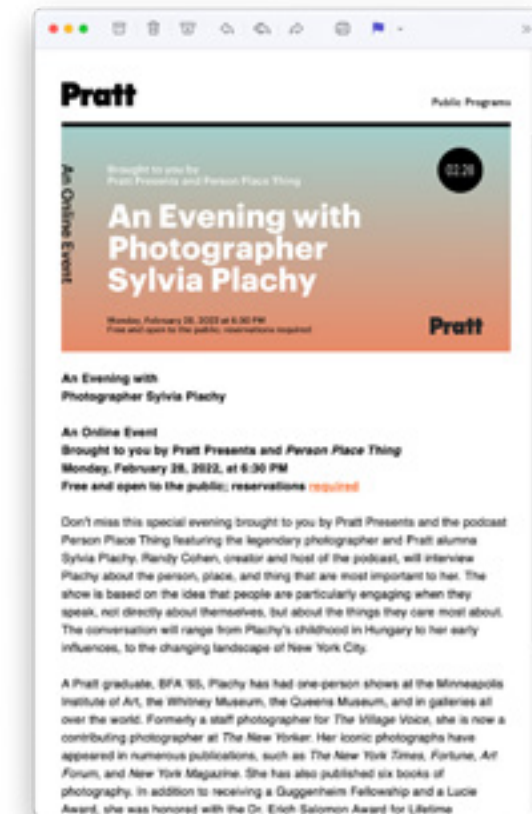**Typography**
Graphik (in normal and condensed widths) is used.

Visual elements and layout
Vertical text aligned to the left and right edges serves as an identifiable framing device. The date of each event is always set in condensed type and placed inside a black circle.

Fixed ← → Flexible
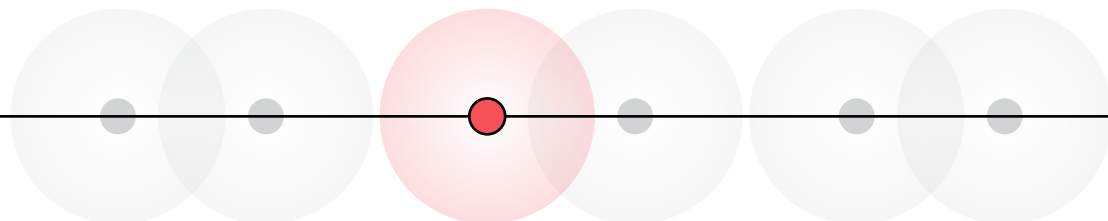
Poster

Email

Ticket

6.8 Exhibitions

The spring 2022 Fine Arts MFA alumni exhibition "Chromotherapy in an Age of Doubt" features elements that are more fixed—typography and logo treatment—and others, such as color and layout, that are more flexible.

Logo
The Pratt logo lockup is always present at lower left.

Color
Several hues from Pratt's secondary color palette (green, cyan, yellow, and warm gray) are used, and are allowed to overlap and blend with one another to create additional colors.

Typography
Graphik XCondensed is used throughout.

Visual elements and layout
The rotated grid of text serves as a unique identifying element.

Poster

Campus monitor

Banner ad

Fixed ←——————————————————→ Flexible
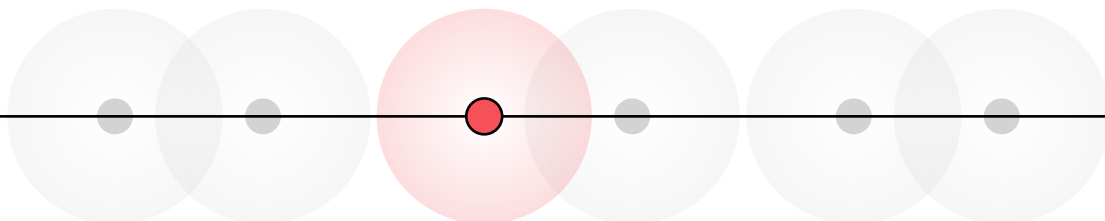
6.9 Giving Day

Pratt Giving Day 2022 features elements that are more fixed—such as typography—and others, including color, logo treatment, and layout, that are more flexible.

Logo
A unique "Pratt GIVING DAY" logo lockup is created for the event. The standard Pratt logo appears at the end of the video.

Color
A special color palette is used (dark blue and green), which is unique to Pratt's 135th anniversary campaign.

Typography
Graphik (normal width) is used throughout, with particular emphasis on the typeface's bold weight.

Visual elements and layout
A pulsating set of concentric circles with subtle gradients serves as a unique identifying element. It is centered on the "G" in the "GIVING DAY" lockup.

Fixed ← ———————————————— → Flexible
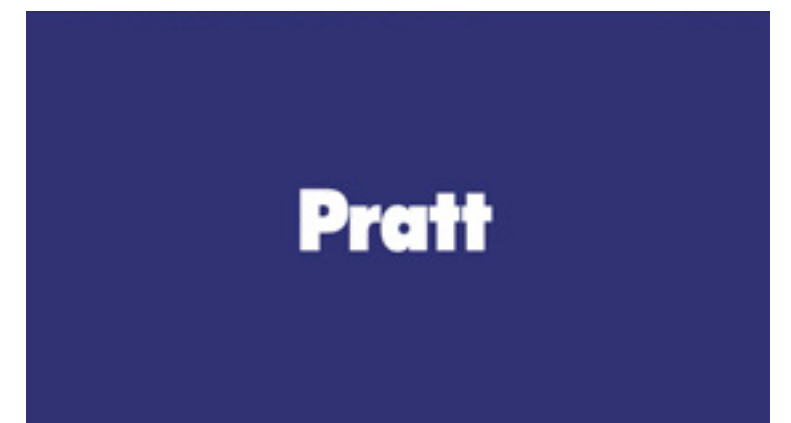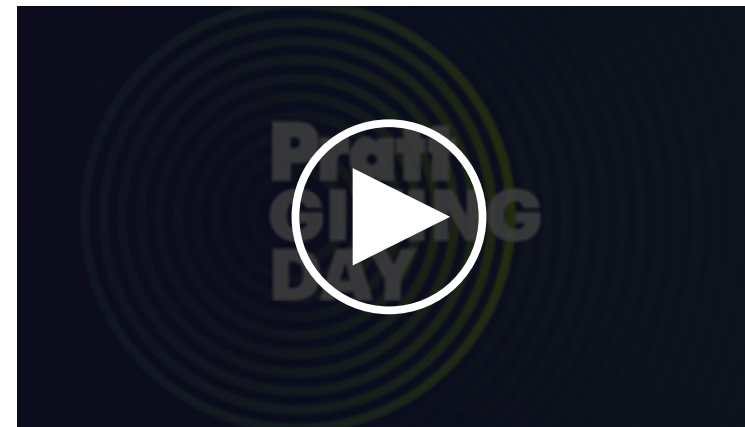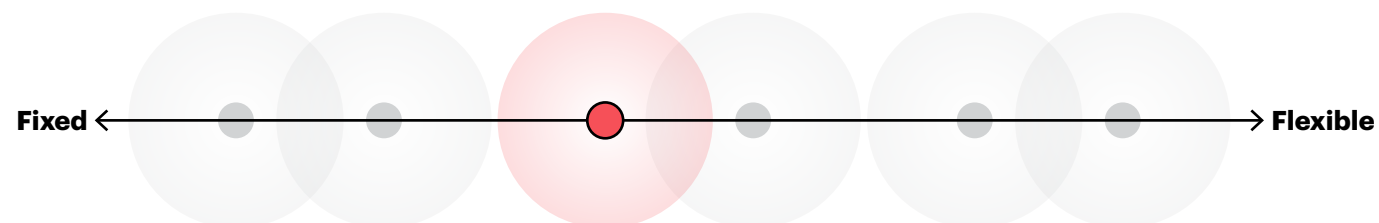
Video stills

6.10 InProcess 26

The School of Architecture's InProcess 26 publication features customizations of many brand elements, but one element—the logo lockup—remains fixed.

Logo
The Pratt School of Architecture logo lockup appears at lower right on the cover of the publication.
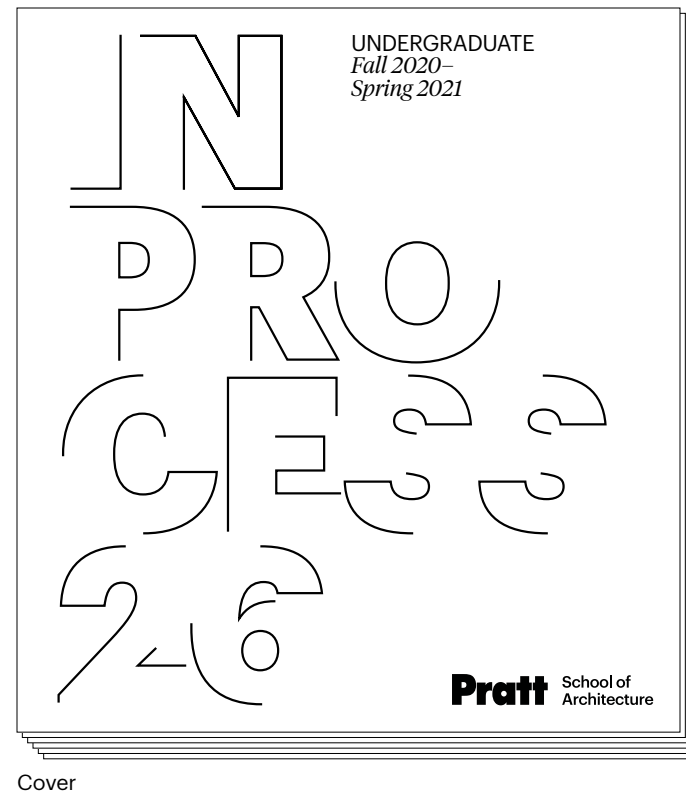
Color
A unique light green color is used on selected interior spreads, plus black and white.

Typography
Graphik is used primarily for headlines and body text. A customized version of Graphik Black is used on the cover. Tiempos Headline serves as a secondary emphasis typeface.

Visual elements and layout
On selected interior spreads, a green border and grid system serves as a foundational graphic element, while all type and images are rotated 90 degrees to the left.
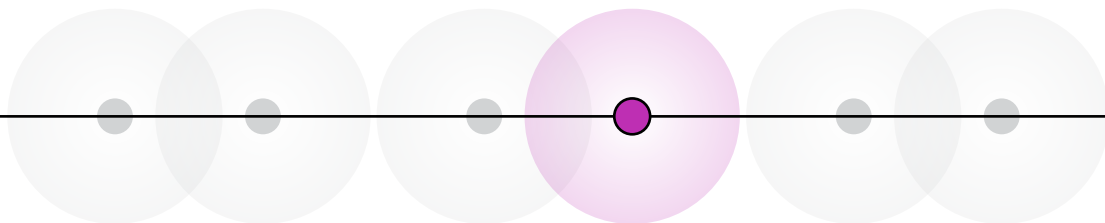
Fixed ← → Flexible

Cover
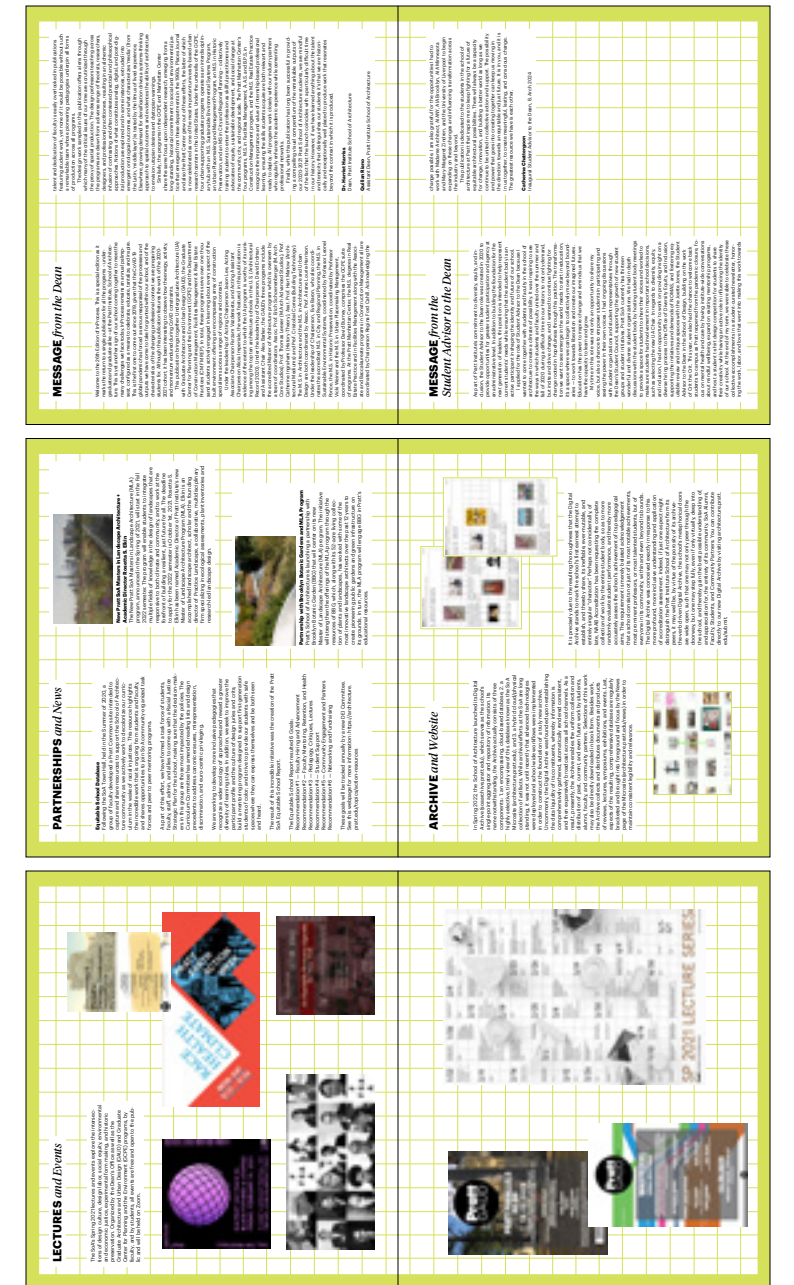
Selected interior spreads

6.11   Pratt Shows

Pratt Shows features customizations of many brand elements, but one element—the logo—remains fixed.

Logo
The Pratt logo always appears at bottom left or right.
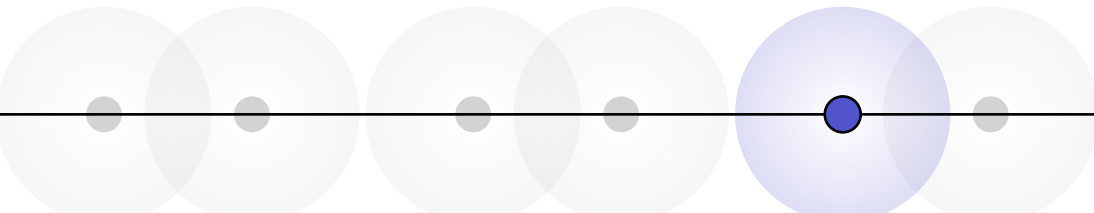
Color
A unique color palette is used: green, magenta, cyan, and bright yellow, plus black and white.

Typography
A custom inline version of Graphik (resembling neon sign tubes) is used for headlines. The normal version of Graphik is used for smaller text.

Visual elements and layout
A repeating grid system is used on most applications, with type and images layering and overlapping in many cases.

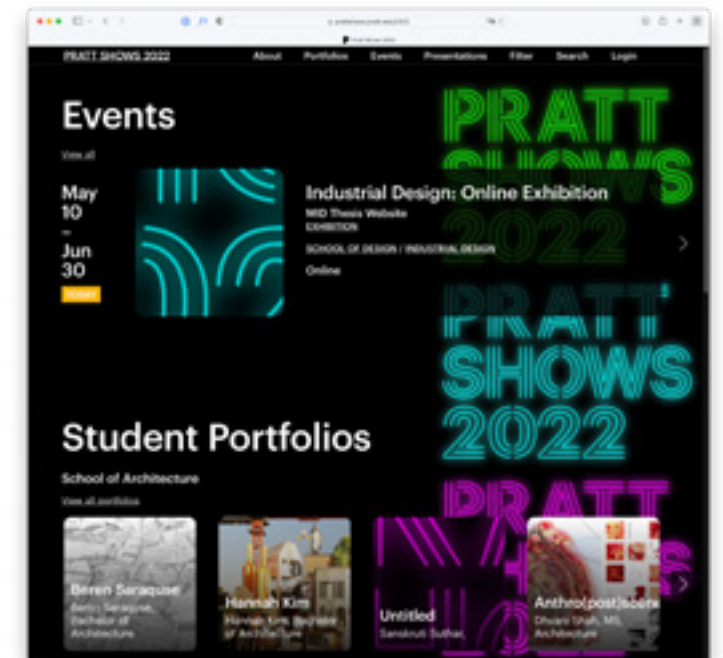**Fixed** ←————————————————→ **Flexible**

Campus monitor

Gate banner

Website

6.12   Commencement

Commencement features customizations of many brand elements, but one element—the logo—remains fixed.

Logo
The Pratt logo appears at bottom left or right in most cases.

Color
A unique gold color palette is used, with directional gradients playing an important role.

Typography
A custom inline typeface (inspired by the Art Deco architecture of Radio City Music Hall) is used for display type. Graphik and Tiempos are used for text and smaller headlines. Most text is in all-caps to impart a sense of ceremony.

Visual elements and layout
The display type serves as a unique identifying pattern. It can be cropped and repositioned to create distinct compositions.
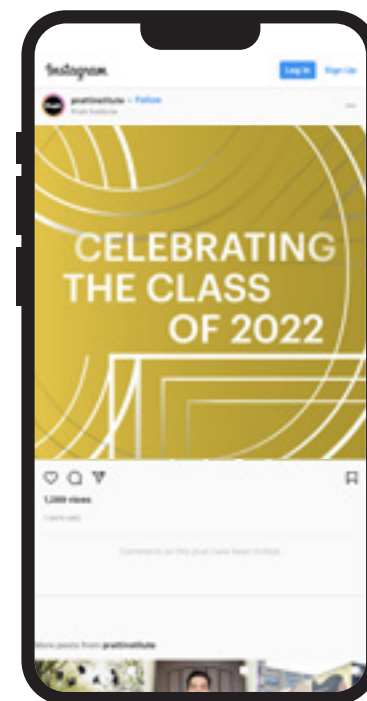
Fixed ← → Flexible

Program

Social media post

Title screen

Grad Fair campus monitor

Lanyard

6.13 Fashion Show

The annual Pratt Fashion Show features customizations of many brand elements, but one element—the logo—remains fixed.
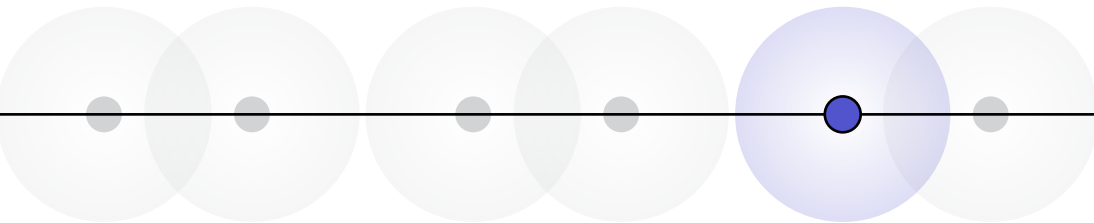

Wordmark

Logo
A unique "Homecoming" wordmark is used to brand the event. The Pratt logo is present throughout the show (e.g., on lecterns) as an endorsement, and appears as a supplementary identifying mark rather than always being front and center.

Color
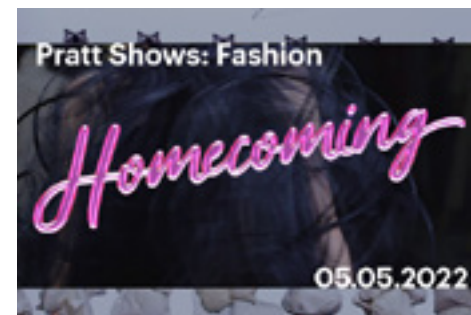A unique palette of magenta, black, and white is used.

Typography
A custom script is used for the "Homecoming" title, with retro 3-D visual effects applied to it. Graphik is used for supplementary text, with headings featuring 3-D effects similar to the title treatment.
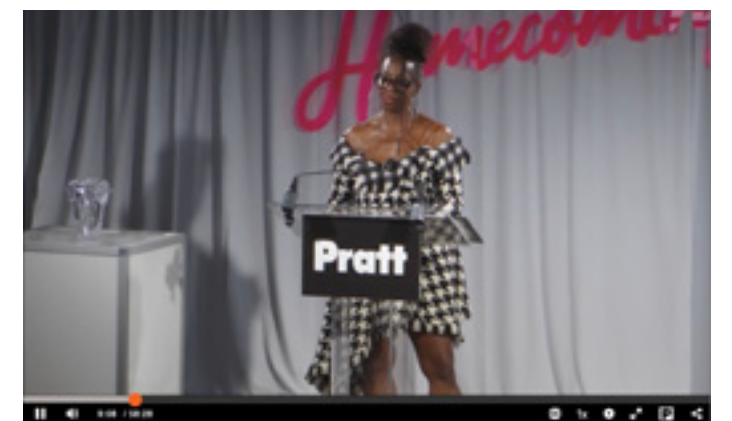

Email signature image

Jury panel invitation

Event live stream video stills

Fixed ←   → Flexible

6.14   Prattonia

As a student publication, Prattonia does not use any of Pratt's brand elements—except for the Pratt logo.

Logo
The Pratt logo appears on the back cover, in the lower-left corner, as an endorsement.
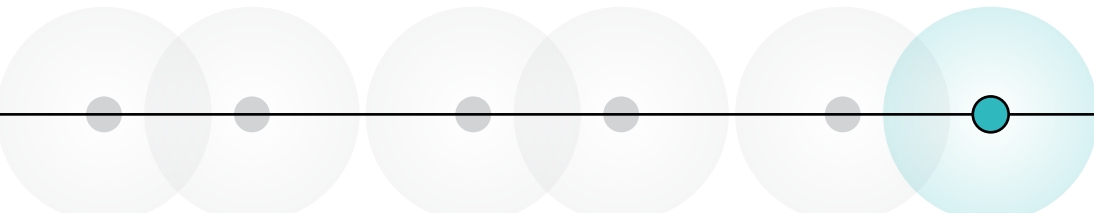
Color
A unique color palette is used, largely dependent on imagery on various pages.

Typography
Many different typefaces are used in a free-form manner.

Visual elements and layout
Countless visual elements—shapes, gradients, repeating type, overlapping images—are used, with a largely free-form layout.
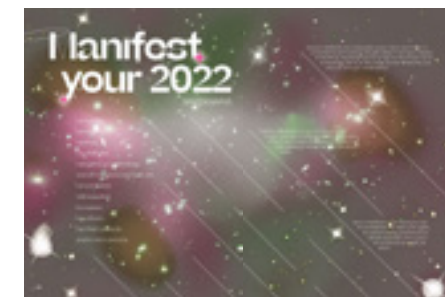
Fixed ← → Flexible

Front cover

Back cover

Interior spreads

Contact

For any additional information about using these guidelines, please feel free to get in touch with us.

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