

# **Design Standards Manual**

# Economic Policy Institute

The Economic Policy Institute's logo is the primary visual element that the institution uses. With each additional usage, the logotype becomes more cemented as the visual representation of the institution and signifies our research and goals.

The main logotype is created using Harriet Display, a modern serif font. The strokes within the logo are of varying widths, and must be accounted for when being reproduced at smaller sizes. The descender of "y" becoming a ligature is an important aspect of the logo as

it represents an abstract representation of our "pay productivity vs. wages" graph.

The logotype should never be altered or distorted in any way. It must not be redrawn, and should only be derived from the appropriate files. Alternatively the logo can be reproduced photographically.

# Economic Policy Institute

In the event that the stacked version of the logo will not fit in the space of the design, the alternative horizontal version of the logo may be used. Note that this version of the logo does not contain the descender ligature. As such, this alternative version should be used sparingly and all attempts must be made to use the stacked version.

# EPI

As a last resort alternative, the acronym version of the logo may be used. This version of the logo is very minimal and does not display the institute's full name. Usage of this version is only advisable if the other two versions do not fit in terms of readability.



To keep the integrity of the logo type when in conjunction with other materials there is an exclusion zone when using the logo with other materials. This exclusion zone should not have any other shapes, logos, materials, strokes, rules, characters, or images. It is meant to give the logo proper breathing room during usage.

This zone can easily be calculated by taking the letter “L” in “Policy” and creating a perfect square with the height of the letter. This measurement can then be placed in the corners of logo to create the exclusionary zone.

## LOGOS



When using the horizontal version of the logo the exclusion zone is again created using the ascender height of the letter “L” in “Policy.”

In situations where there is no letter “l”, such as the acronym version, use the tallest available letter. Generally this will default to the letter “E.”

## LOGOS

**Economic  
Policy  
Institute**



1.25 in

**Economic Policy Institute**



1.75 in

**EPI**



.75 in

**Economic  
Policy  
Institute**



125 px

**Economic Policy Institute**



175 px

**EPI**



75 px

Since our products are used in both print and web applications, minimum sizes have been chosen to keep the integrity of our logo in different mediums. These sizes are based on the width of the logo and the logos should be scaled proportionately to accommodate the changes.

Please note that the minimum web size applications are slightly larger than the minimum print size applications and may change slightly depending on the pixels-per-inch (PPI) of the user's monitor. It might become slightly larger or slightly smaller.

## LOGOS

**Economic  
Policy  
Institute**



**Economic  
Policy  
Institute**



**Economic  
Policy  
Institute**



EPI often works with outside organizations to release a new study or publication. If the material is hosted by EPI the logos of the external group should appear after the Institute's logo with a 1 point horizontal rule the same height as the EPI logo. This "joint logo" should appear on all group materials such as the publication's title page, any social graphics, or events.

The external group's logo should conform to their standard sizing requirements and EPI's logo must be of equal visual weight as the external group.



## LOGOS

The logo for the Economic Policy Institute, featuring the words "Economic", "Policy", and "Institute" stacked vertically in a white, serif typeface against a solid red rectangular background.The logo for the Economic Policy Institute, featuring the words "Economic Policy Institute" in a white, serif typeface against a solid red rectangular background.The logo for the Economic Policy Institute, featuring the letters "EPI" in a white, serif typeface against a solid red rectangular background.

When using any of the logotypes on a field of color it should only be presented as black or white. It should never be colored in or take on any hues. Choosing which color the logo should appear is dependent on how light the color of the background is compared to the foreground. Generally speaking, if the color is light colored using the black version is recommended. This allow of all parts of the logotype to have sufficient contrast and clarity.

If needed please refer to the webAIM's contrast guidelines and confirm that it passes as large text at least WCAG AA (contrast of atleast 3 to 1).

LOGOS

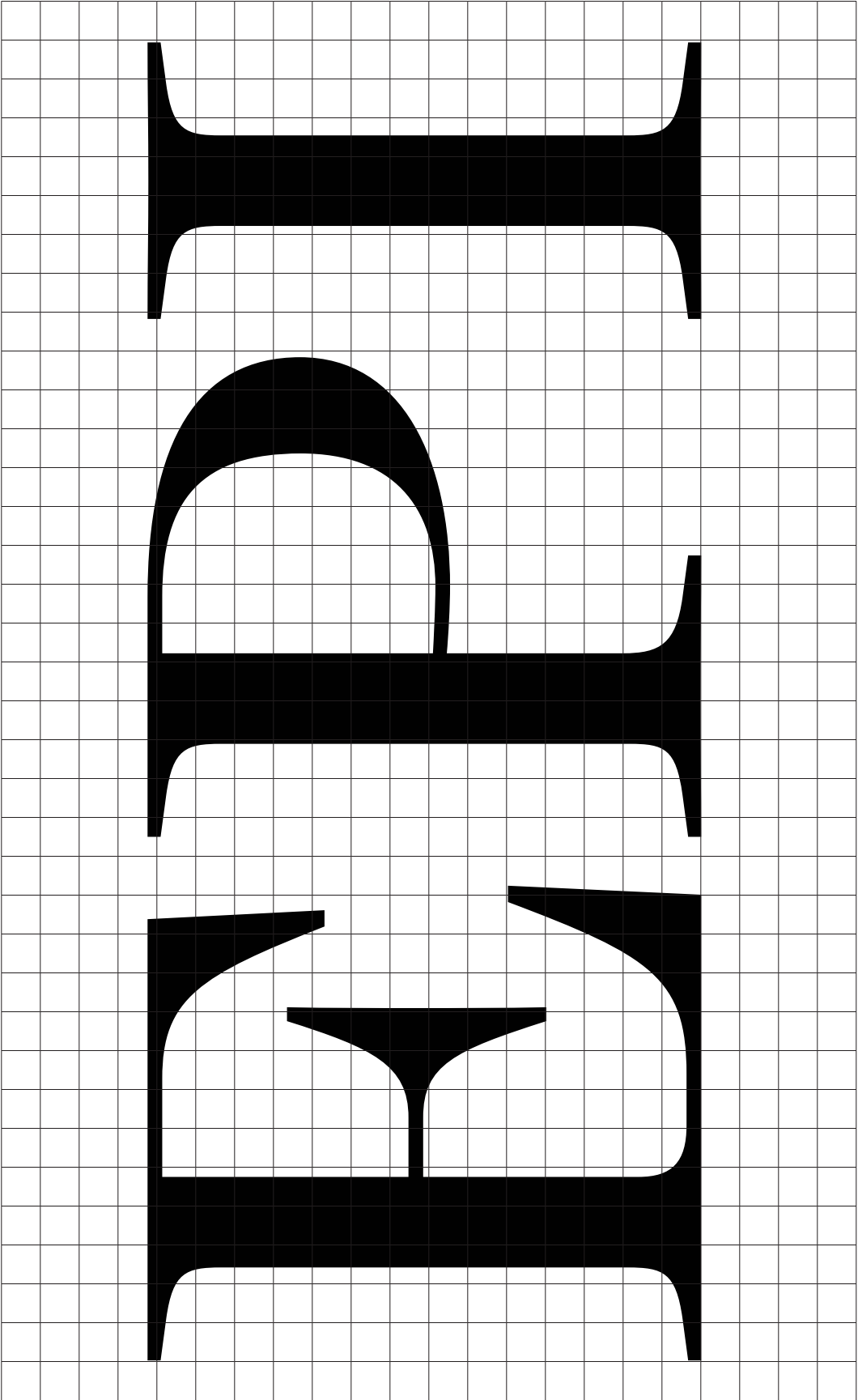
Economic Policy Institute	Economic Policy Institute
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# Economic Policy Institute

Economic Policy Institute



COLORS



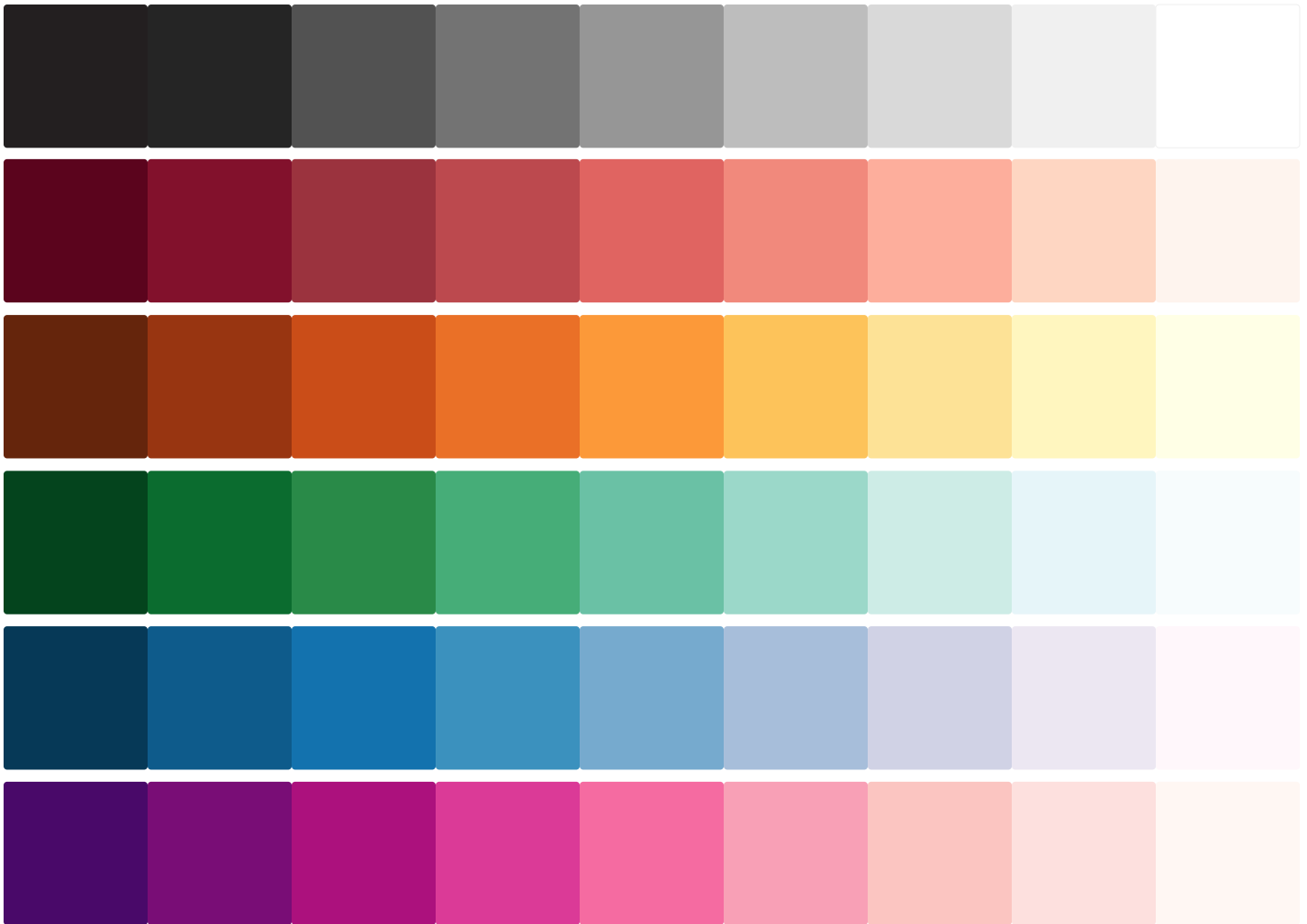
<b>EPI Red</b> #C01F41	193 C / 194 U <b>CMYK</b> 0%, 99%, 68%, 25% <b>RGB</b> 192, 2, 62 <b>LAB</b> 43, 61, 24
<b>EPI Black</b> #000000	<b>CMYK</b> 40%, 40%, 40%, 100% <b>RGB</b> 0, 0, 0 <b>LAB</b> 0, 0, 0
<b>EPI Gray</b> #EDEDED	<b>CMYK</b> 6%, 4%, 4%, 0% <b>RGB</b> 237, 237, 237 <b>LAB</b> 94, 0, -1
<b>White</b> #FFFFFF	<b>CMYK</b> 0%, 0%, 0%, 0% <b>RGB</b> 255, 255, 255 <b>LAB</b> 100, 0, 0

Color is the secondary visual element that EPI uses to distinguish itself. Consistent usage of these colors across all products creates easily identifiable visual representation of our research, work, and values.

The main EPI color is EPI Red, a deep maroon color that is used consistently throughout our branding. Usage of this color should be thoughtful and pervasive. Careful thought must be done when using this color as it is still a shade of red, normally associated with negative marks in data.

Additional color palettes may be used as necessary but focusing on staying within the defined palettes will create a cohesive voice.

## COLORS











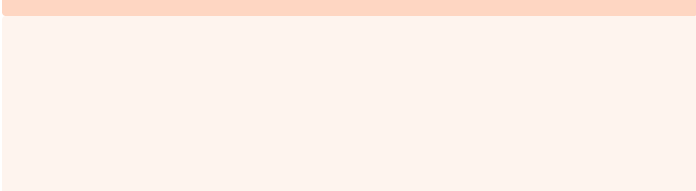
The primary product that EPI creates is research that requires heavy use of data visualization. Within that communication vector, color gradients are an integral part. Thus the colors gradients presented here can be considered as an extended palette for use. Usage of these colors is dependent on the context but generally these are optimal for illustration and components of a product.

The color steps were chosen using the work of Dr. Cynthia Brewer. The colors have significant separation of color in terms of luminance (for

color blindness) and also change slightly in terms of hues (for increased clarity).



## COLORS

	<b>R900</b> #5B041D	<b>CMYK</b> 38%, 97%, 72%, 57% <b>RGB</b> 91, 4, 29 <b>LAB</b> 18, 37, 11
	<b>R800</b> #82112C	<b>CMYK</b> 30%, 100%, 75%, 34% <b>RGB</b> 130, 17, 44 <b>LAB</b> 28, 46, 16
	<b>R700</b> #9B333E	<b>CMYK</b> 27%, 91%, 71%, 20% <b>RGB</b> 155, 51, 62 <b>LAB</b> 38, 44, 18
	<b>R600</b> #D83227	<b>CMYK</b> 10%, 95%, 100%, 1% <b>RGB</b> 216, 50, 39 <b>LAB</b> 49, 63, 47
	<b>R500</b> #E06461	<b>CMYK</b> 7%, 75%, 58%, 0% <b>RGB</b> 224, 100, 97 <b>LAB</b> 58, 49, 26
	<b>R400</b> #F1897C	<b>CMYK</b> 1%, 57%, 45%, 0% <b>RGB</b> 241, 137, 124 <b>LAB</b> 69, 39, 25
	<b>R300</b> #FDAE9C	<b>CMYK</b> 0%, 38%, 32%, 0% <b>RGB</b> 253, 174, 156 <b>LAB</b> 78, 29, 21
	<b>R200</b> #FED6C2	<b>CMYK</b> 0%, 18%, 20%, 0% <b>RGB</b> 254, 214, 194 <b>LAB</b> 89, 12, 15
	<b>R100</b> #FEF4EE	<b>CMYK</b> 0%, 4%, 4%, 0% <b>RGB</b> 254, 244, 238 <b>LAB</b> 97, 2, 4

## COLORS

	<b>O900</b> #65250C	<b>CMYK</b> 35%, 85%, 99%, 51% <b>RGB</b> 101, 37, 12 <b>LAB</b> 24, 28, 30
	<b>O800</b> #983511	<b>CMYK</b> 30%, 100%, 75%, 34% <b>RGB</b> 152, 53, 17 <b>LAB</b> 28, 46, 16
	<b>O700</b> #CA4D18	<b>CMYK</b> 15%, 83%, 100%, 4% <b>RGB</b> 202, 77, 24 <b>LAB</b> 50, 48, 54
	<b>O600</b> #EA7027	<b>CMYK</b> 4%, 69%, 98%, 0% <b>RGB</b> 234, 112, 39 <b>LAB</b> 62, 45, 59
	<b>O500</b> #FC9939	<b>CMYK</b> 0%, 47%, 87%, 0% <b>RGB</b> 252, 153, 57 <b>LAB</b> 73, 32, 63
	<b>O400</b> #FDC35A	<b>CMYK</b> 0%, 25%, 74%, 0% <b>RGB</b> 253, 195, 90 <b>LAB</b> 83, 13, 59
	<b>O300</b> #FDE296	<b>CMYK</b> 1%, 9%, 49%, 0% <b>RGB</b> 253, 226, 150 <b>LAB</b> 91, 2, 40
	<b>O200</b> #FFF6BF	<b>CMYK</b> 1%, 1%, 31%, 0% <b>RGB</b> 255, 246, 191 <b>LAB</b> 97, -4, 27
	<b>O100</b> #FFFFE6	<b>CMYK</b> 1%, 0%, 11%, 0% <b>RGB</b> 255, 255, 230 <b>LAB</b> 100, -4, 11

## COLORS

	<b>G900</b> #04441D	<b>CMYK</b> 87%, 44%, 98%, 52% <b>RGB</b> 4, 68, 29 <b>LAB</b> 24, -28, 17
	<b>G800</b> #0B6C2F	<b>CMYK</b> 89%, 32%, 100%, 24% <b>RGB</b> 11, 108, 47 <b>LAB</b> 40, -38, 26
	<b>G700</b> #298A48	<b>CMYK</b> 83%, 22%, 95%, 8% <b>RGB</b> 41, 138, 72 <b>LAB</b> 51, -41, 26
	<b>G600</b> #46AD78	<b>CMYK</b> 72%, 7%, 70%, 0% <b>RGB</b> 70, 173, 120 <b>LAB</b> 64, -41, 17
	<b>G500</b> #6AC1A5	<b>CMYK</b> 58%, 1%, 44%, 0% <b>RGB</b> 106, 193, 165 <b>LAB</b> 72, -3, 5
	<b>G400</b> #9BD8C9	<b>CMYK</b> 38%, 0%, 26%, 0% <b>RGB</b> 155, 216, 201 <b>LAB</b> 82, -23, 5
	<b>G300</b> #CDECE6	<b>CMYK</b> 18%, 0%, 11%, 0% <b>RGB</b> 205, 236, 230 <b>LAB</b> 91, -12, -1
	<b>G200</b> #E6F5F9	<b>CMYK</b> 8%, 0%, 1%, 0% <b>RGB</b> 230, 245, 249 <b>LAB</b> 95, -5, -4
	<b>G100</b> #F7FCFD	<b>CMYK</b> 2%, 0%, 0%, 0% <b>RGB</b> 247, 242, 243 <b>LAB</b> 98, 0, 0

## COLORS

	<b>B900</b> #063957	<b>CMYK</b> 100%, 76%, 42%, 34% <b>RGB</b> 6, 57, 87 <b>LAB</b> 22, -7, -23
	<b>B800</b> #0E5B8B	<b>CMYK</b> 95%, 65%, 23%, 6% <b>RGB</b> 14, 91, 139 <b>LAB</b> 36, -9, -34
	<b>B700</b> #1372AE	<b>CMYK</b> 88%, 51%, 8%, 0% <b>RGB</b> 19, 114, 174 <b>LAB</b> 45, -10, -40
	<b>B600</b> #3B91BE	<b>CMYK</b> 74%, 31%, 11%, 0% <b>RGB</b> 59, 145, 190 <b>LAB</b> 56, -16, -32
	<b>B500</b> #76AACE	<b>CMYK</b> 54%, 22%, 8%, 0% <b>RGB</b> 118, 170, 206 <b>LAB</b> 67, -11, -25
	<b>B400</b> #A7BEDA	<b>CMYK</b> 33%, 17%, 4%, 0% <b>RGB</b> 167, 190, 218 <b>LAB</b> 76, -4, -17
	<b>B300</b> #D0D2E5	<b>CMYK</b> 16%, 13%, 2%, 0% <b>RGB</b> 167, 190, 218 <b>LAB</b> 84, -1, -10
	<b>B200</b> #ECE7F2	<b>CMYK</b> 6%, 8%, 0%, 0% <b>RGB</b> 236, 231, 242 <b>LAB</b> 92, 3, -5
	<b>B100</b> #FFF7FB	<b>CMYK</b> 0%, 3%, 0%, 0% <b>RGB</b> 255, 247, 251 <b>LAB</b> 98, 3, -1

## COLORS

	<b>P900</b> #490969	<b>CMYK</b> 63%, 100%, 23%, 20% <b>RGB</b> 73, 9, 105 <b>LAB</b> 18, 39, -41
	<b>P800</b> #790D76	<b>CMYK</b> 63%, 100%, 19%, 7% <b>RGB</b> 121, 13, 118 <b>LAB</b> 28, 51, -32
	<b>P700</b> #AC117D	<b>CMYK</b> 36%, 100%, 14%, 1% <b>RGB</b> 172, 17, 125 <b>LAB</b> 39, 62, -19
	<b>P600</b> #DB3A97	<b>CMYK</b> 9%, 91%, 0%, 0% <b>RGB</b> 219, 58, 151 <b>LAB</b> 53, 67, -14
	<b>P500</b> #F56BA1	<b>CMYK</b> 0%, 73%, 5%, 0% <b>RGB</b> 245, 107, 161 <b>LAB</b> 64, 57, -2
	<b>P300</b> #F8A0B6	<b>CMYK</b> 0%, 47%, 9%, 0% <b>RGB</b> 248, 160, 182 <b>LAB</b> 75, 35, 2
	<b>P300</b> #FBC5C1	<b>CMYK</b> 0%, 27%, 16%, 0% <b>RGB</b> 251, 197, 193 <b>LAB</b> 84, 19, 9
	<b>P200</b> #FDE0DE	<b>CMYK</b> 0%, 14%, 7%, 0% <b>RGB</b> 253, 224, 222 <b>LAB</b> 92, 10, 4
	<b>P100</b> #FFF7F3	<b>CMYK</b> 0%, 3%, 3%, 0% <b>RGB</b> 255, 247, 243 <b>LAB</b> 98, 2, 2

## COLORS

	<b>G900</b> #231F20	<b>CMYK</b> 0%, 0%, 0%, 100% <b>RGB</b> 35, 31, 32 <b>LAB</b> 12, 1, 0
	<b>G800</b> #252525	<b>CMYK</b> 71%, 65%, 64%, 70% <b>RGB</b> 37, 37, 37 <b>LAB</b> 15, 0, 0
	<b>G700</b> #252525	<b>CMYK</b> 71%, 65%, 64%, 70% <b>RGB</b> 37, 37, 37 <b>LAB</b> 15, 0, 0
	<b>G600</b> #737373	<b>CMYK</b> 56%, 47%, 47%, 13% <b>RGB</b> 115, 115, 115 <b>LAB</b> 48, 0, 0
	<b>G500</b> #969696	<b>CMYK</b> 44%, 36%, 36%, 1% <b>RGB</b> 150, 150, 150 <b>LAB</b> 62, 0, 0
	<b>G400</b> #BDBDBD	<b>CMYK</b> 26%, 21%, 21%, 0% <b>RGB</b> 189, 189, 189 <b>LAB</b> 77, 0, 0
	<b>G300</b> #D9D9D9	<b>CMYK</b> 14%, 10%, 11%, 0% <b>RGB</b> 217, 217, 217 <b>LAB</b> 87, 0, 0
	<b>G200</b> #F0F0F0	<b>CMYK</b> 4%, 3%, 3%, 0% <b>RGB</b> 240, 240, 240 <b>LAB</b> 95, 0, 0
	<b>G100</b> #FFFFFF	<b>CMYK</b> 0%, 0%, 0%, 0% <b>RGB</b> 255, 255, 255 <b>LAB</b> 100, 0, 0

Harriet Display

**Zelda might fix the job  
growth plans very quickly  
on Monday.**

Harriet Display is the primary display font for the Economic Policy Institute. Our logo is constructed using this font and thus it should be used sparingly.

This font is used primarily for large applications because of significant contrasts between the very thin and very thick sections are hard to parse in both print and web. There also very extravagant flourishes that make it harder to use for body copy.

# TYPOGRAPHY

## Harriet Display Thin

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
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## Harriet Display Light

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## Harriet Display Regular

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## Harriet Display Medium

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## Harriet Display Bold

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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
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## Harriet Display Black

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Harriet Text

**The wizard quickly jinxed  
the gnomes before they  
vaporized.**

Harriet Text is an alternative of Harriet Display. The difference between the strokes of each character is significantly less, creating a font that is more induce to readability in large bodies of text. This font should be prioritized as header copy instead of Harriet Display.

# TYPOGRAPHY

## Harriet Text Thin

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
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## Harriet Text Light

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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
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## Harriet Text Regular

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
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## Harriet Text Medium

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## Harriet Text Bold

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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
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Proxima Nova

# **Zack Gappow saved the job requirement list for the six boys.**

Proxima Nova is the cornerstone typeface that the Economic Policy Institute uses. This font face is used for all general body copy. When used in combination with Harriet Text, the two typefaces create the core type hierarchy.

This typeface perfectly suits a wide range of applications in both the print and web. When compared to other typefaces, Proxima Nova is generally two point sizes larger and needs to be sized accordingly.

# TYPOGRAPHY

## Proxima Nova Thin

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Light

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Regular

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Medium

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Bold

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>H</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>M</b>	<b>N</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>R</b>	<b>S</b>	<b>T</b>	<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>	<b>Y</b>	<b>Z</b>
<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>	<b>f</b>	<b>g</b>	<b>h</b>	<b>i</b>	<b>j</b>	<b>k</b>	<b>l</b>	<b>m</b>	<b>n</b>	<b>o</b>	<b>p</b>	<b>q</b>	<b>r</b>	<b>s</b>	<b>t</b>	<b>u</b>	<b>v</b>	<b>w</b>	<b>x</b>	<b>y</b>	<b>z</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>0</b>	<b>!</b>	<b>@</b>	<b>#</b>	<b>\$</b>	<b>%</b>	<b>^</b>	<b>&amp;</b>	<b>*</b>	<b>?</b>	<b>•</b>	<b>(</b>	<b>.</b>	<b>,</b>	<b>:</b>	<b>;</b>	<b>)</b>
<b>&lt;</b>	<b>&gt;</b>	<b>-</b>	<b>—</b>	<b>—</b>	<b>{</b>	<b>}</b>	<b>[</b>	<b>]</b>	<b>\</b>	<b> </b>	<b>~</b>	<b>`</b>	<b>-</b>	<b>_</b>	<b>=</b>	<b>+</b>	<b>÷</b>	<b>×</b>	<b>¿</b>	<b>¡</b>	<b>¢</b>	<b>¥</b>	<b>“</b>	<b>”</b>	

## Proxima Nova Extrabold

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>H</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>M</b>	<b>N</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>R</b>	<b>S</b>	<b>T</b>	<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>	<b>Y</b>	<b>Z</b>
<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>	<b>f</b>	<b>g</b>	<b>h</b>	<b>i</b>	<b>j</b>	<b>k</b>	<b>l</b>	<b>m</b>	<b>n</b>	<b>o</b>	<b>p</b>	<b>q</b>	<b>r</b>	<b>s</b>	<b>t</b>	<b>u</b>	<b>v</b>	<b>w</b>	<b>x</b>	<b>y</b>	<b>z</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>0</b>	<b>!</b>	<b>@</b>	<b>#</b>	<b>\$</b>	<b>%</b>	<b>^</b>	<b>&amp;</b>	<b>*</b>	<b>?</b>	<b>•</b>	<b>(</b>	<b>.</b>	<b>,</b>	<b>:</b>	<b>;</b>	<b>)</b>
<b>&lt;</b>	<b>&gt;</b>	<b>-</b>	<b>—</b>	<b>—</b>	<b>{</b>	<b>}</b>	<b>[</b>	<b>]</b>	<b>\</b>	<b> </b>	<b>~</b>	<b>`</b>	<b>-</b>	<b>_</b>	<b>=</b>	<b>+</b>	<b>÷</b>	<b>×</b>	<b>¿</b>	<b>¡</b>	<b>¢</b>	<b>¥</b>	<b>“</b>	<b>”</b>	

Proxima Nova Condensed

**Quirky spud boys can jam after  
zapping five worthy Polysixes.**

Proxima Nova Condensed is an alternate typeface that the Economic Policy Institute uses. This font face is used to highlight critical components and allow text to take more vertical space.

# TYPOGRAPHY

## Proxima Nova Condense Thin

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
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<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Condense Light

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Condense Regular

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Condense Medium

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
1	2	3	4	5	6	7	8	9	0	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	—	—	{	}	[	]	\		~	`	-	_	=	+	÷	×	¿	¡	¢	¥	“	”	

## Proxima Nova Condense Bold

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>H</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>M</b>	<b>N</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>R</b>	<b>S</b>	<b>T</b>	<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>	<b>Y</b>	<b>Z</b>
<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>	<b>f</b>	<b>g</b>	<b>h</b>	<b>i</b>	<b>j</b>	<b>k</b>	<b>l</b>	<b>m</b>	<b>n</b>	<b>o</b>	<b>p</b>	<b>q</b>	<b>r</b>	<b>s</b>	<b>t</b>	<b>u</b>	<b>v</b>	<b>w</b>	<b>x</b>	<b>y</b>	<b>z</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>0</b>	<b>!</b>	<b>@</b>	<b>#</b>	<b>\$</b>	<b>%</b>	<b>^</b>	<b>&amp;</b>	<b>*</b>	<b>?</b>	<b>•</b>	<b>(</b>	<b>.</b>	<b>,</b>	<b>:</b>	<b>;</b>	<b>)</b>
<b>&lt;</b>	<b>&gt;</b>	<b>-</b>	<b>—</b>	<b>—</b>	<b>{</b>	<b>}</b>	<b>[</b>	<b>]</b>	<b>\</b>	<b> </b>	<b>~</b>	<b>`</b>	<b>-</b>	<b>_</b>	<b>=</b>	<b>+</b>	<b>÷</b>	<b>×</b>	<b>¿</b>	<b>¡</b>	<b>¢</b>	<b>¥</b>	<b>“</b>	<b>”</b>	

## Proxima Nova Condense Extrabold

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>H</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>M</b>	<b>N</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>R</b>	<b>S</b>	<b>T</b>	<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>	<b>Y</b>	<b>Z</b>
<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>	<b>f</b>	<b>g</b>	<b>h</b>	<b>i</b>	<b>j</b>	<b>k</b>	<b>l</b>	<b>m</b>	<b>n</b>	<b>o</b>	<b>p</b>	<b>q</b>	<b>r</b>	<b>s</b>	<b>t</b>	<b>u</b>	<b>v</b>	<b>w</b>	<b>x</b>	<b>y</b>	<b>z</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>0</b>	<b>!</b>	<b>@</b>	<b>#</b>	<b>\$</b>	<b>%</b>	<b>^</b>	<b>&amp;</b>	<b>*</b>	<b>?</b>	<b>•</b>	<b>(</b>	<b>.</b>	<b>,</b>	<b>:</b>	<b>;</b>	<b>)</b>
<b>&lt;</b>	<b>&gt;</b>	<b>-</b>	<b>—</b>	<b>—</b>	<b>{</b>	<b>}</b>	<b>[</b>	<b>]</b>	<b>\</b>	<b> </b>	<b>~</b>	<b>`</b>	<b>-</b>	<b>_</b>	<b>=</b>	<b>+</b>	<b>÷</b>	<b>×</b>	<b>¿</b>	<b>¡</b>	<b>¢</b>	<b>¥</b>	<b>“</b>	<b>”</b>	

**Sphinx of black quartz,  
judge my vow.**

Sphinx of black quartz, judge my vow.

Sphinx of black quartz, judge my vow.

Sphinx of black quartz, judge my vow.

Sphinx of black quartz, judge my vow.

Sphinx of black quartz, judge my vow.

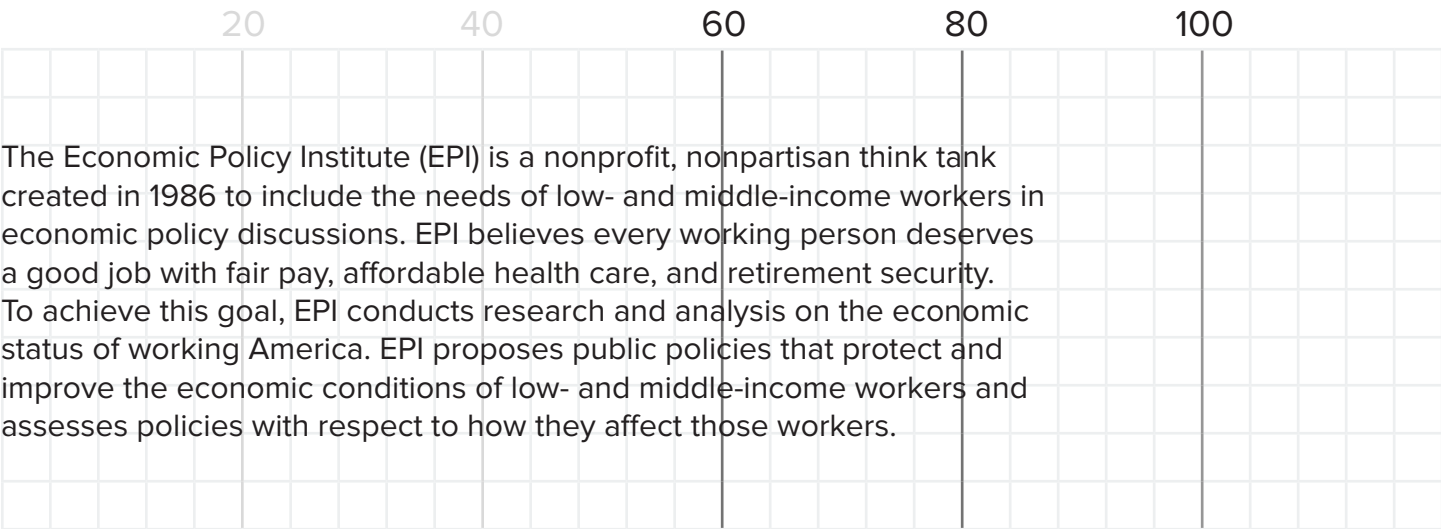
The base paragraph style the economic policy institute uses is Proxima Nova set at 12 pt on 14 pt. Larger and smaller sizes are then extrapolated from this base using multipliers. For example, the largest font size used is 3.6 times larger than the base size which would make it 44 pt. on 52 pt. (12 pt x 3.6 and 14 pt x 3.6)

Some products, such as social media products, may not use the base paragraph style and that is completely acceptable as long as the proper type heirarchy is still established using the rest of the recommended sizing.

text size	H900	44 pt / 52 pt 4.4 em / 5.2 em
text size	H800	40 pt / 48 pt 4.0 em / 4.8 em
text size	H700	36 pt / 44 pt 3.6 em / 4.4 em
text size	H600	32 pt / 40 pt 3.2 em / 4.00 em
text size	H500	24 pt / 28 pt 2.4 em / 2.8 em
text size	H400	18 pt / 20 pt 1.8 em / 2.2 em
text size	H300	14 pt / 16 pt 1.4 em / 1.6 em
text size	H200	12 pt / 14 pt 1.0 em / 1.2 em
text size	H100	8 pt / 8 pt .8 em / .8 em



TYPOGRAPHY



When setting body copy, an ideal place to start with the line length is somewhere between 60 and 100 characters per line including spaces. Wide lines of text often difficult and tiresome to the eye making it harder for people to focus. Shorter lines have the opposite effect where people tend to read the document too quickly and lacks proper time to digest information. Setting up a line length within the recommended lengths breaks up content and facilitates reading. Note that hyphenation is always turned off.

layout, which means that line length can not be easily set. Though this likely with the advent of smart phones it is still good practice to design for ideal length.

Users may also have control of the width of

## TYPOGRAPHY



When setting headers, the optimal line length changes as a result of the changes in sizing. The letters are generally taking up more space and the eye has to travel a greater distance to read words and full sentences. Generally larger text needs less characters per line for easy readability. The recommended line length is between 30 to 50 characters per line including spacing.

