

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 “I”, 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

A large red rectangular box containing the text "Economic Policy Institute" in a white, serif font. The text is stacked vertically, with "Economic" on the top line, "Policy" on the second line, and "Institute" on the third line.

**Economic
Policy
Institute**

A red rectangular box containing the text "Economic Policy Institute" in a white, serif font, centered horizontally.

Economic Policy Institute

A red rectangular box containing the letters "EPI" in a white, serif font, centered horizontally.

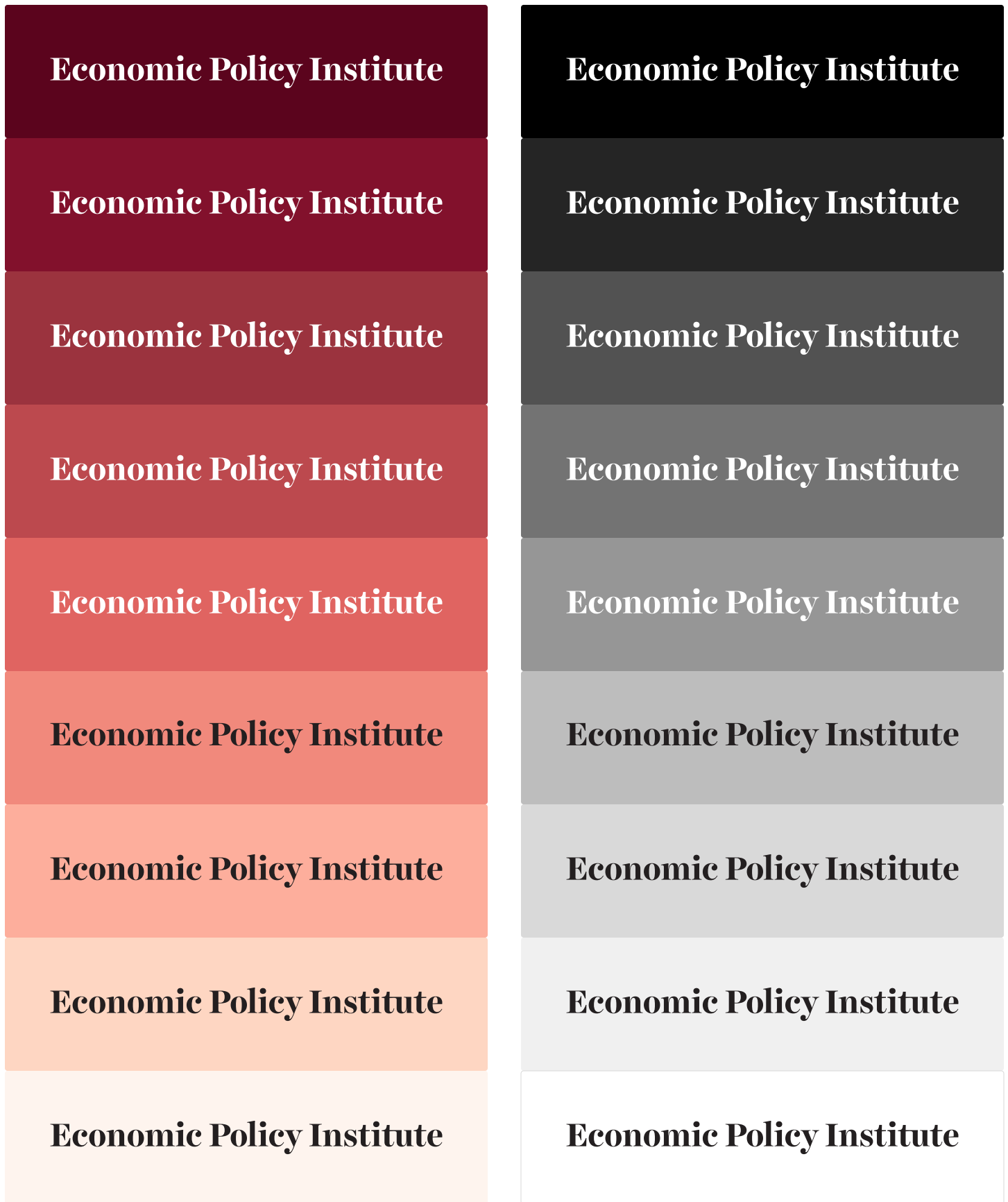
EPI

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

EPI

COLORS



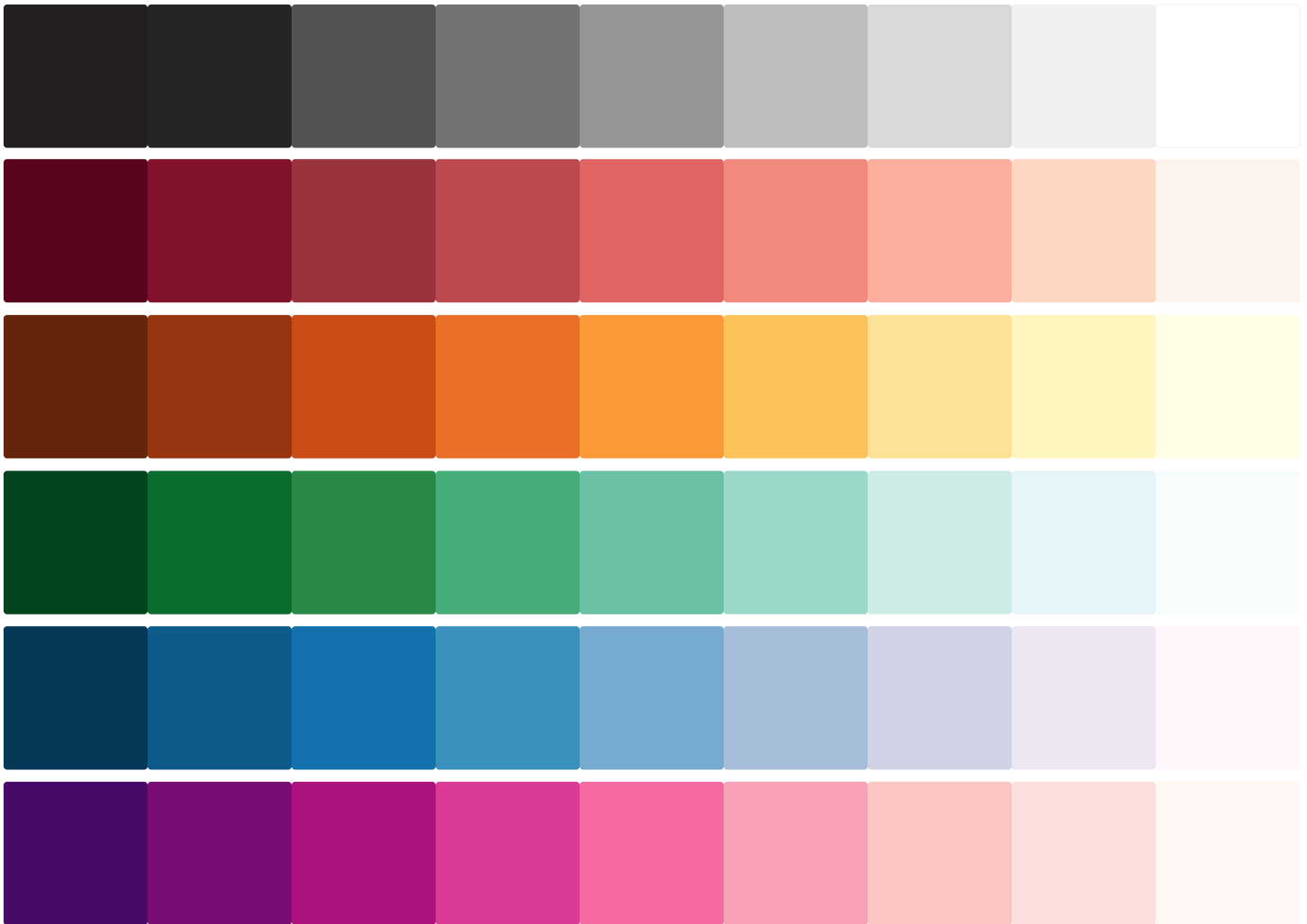
EPI Red #C01F41	193 C / 194 U CMYK 0%, 99%, 68%, 25% RGB 192, 2, 62 LAB 43, 61, 24
EPI Black #000000	CMYK 40%, 40%, 40%, 100% RGB 0, 0, 0 LAB 0, 0, 0
EPI Gray #EDED	CMYK 6%, 4%, 4%, 0% RGB 237, 237, 237 LAB 94, 0, -1
White #FFFFFF	CMYK 0%, 0%, 0%, 0% RGB 255, 255, 255 LAB 100, 0, 0

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









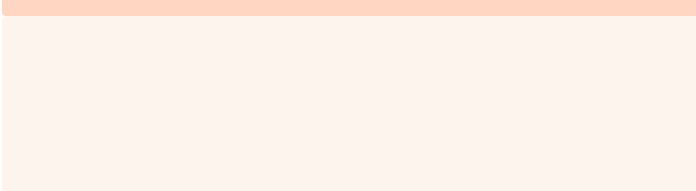


The primary product that EPI creates is research that requires heavy use of data visualization. Within that communication vector, color gradients are an integral part. Thus the colors gradients presented here can be considered as an extended palette for use. Usage of these colors is dependent on the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








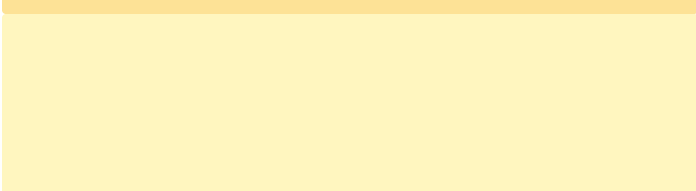
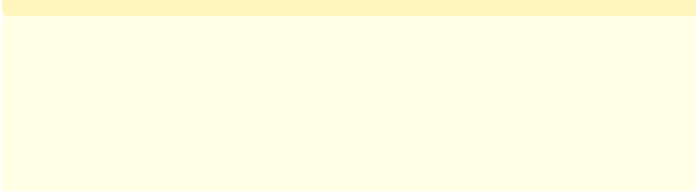
The color steps were chosen using the work of Dr. Cynthia Brewer. The colors have significant separation of color in terms of luminance (for

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







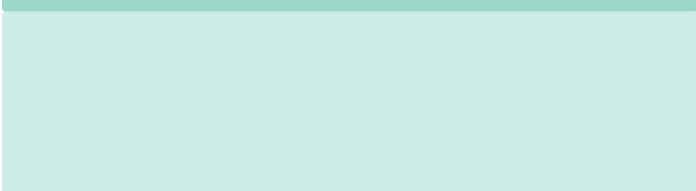
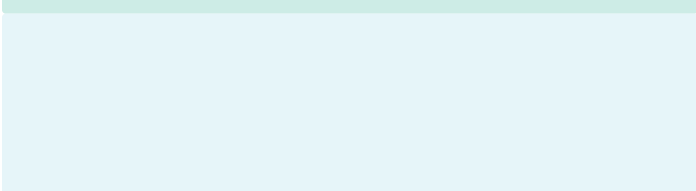
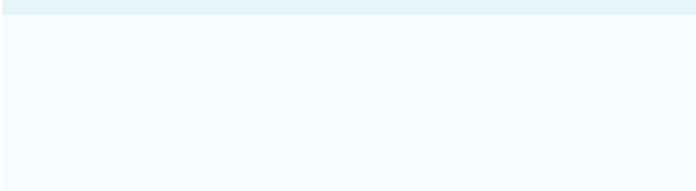
COLORS

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








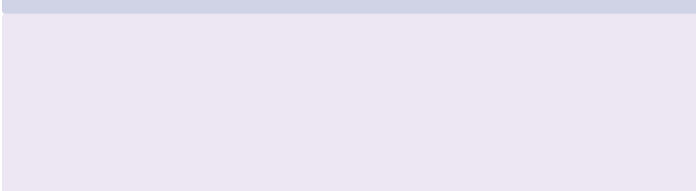
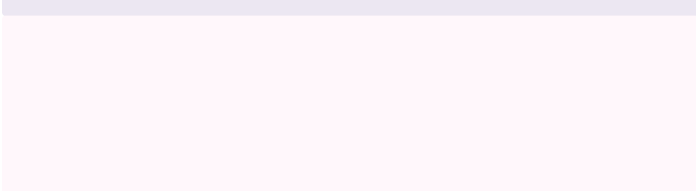
COLORS

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








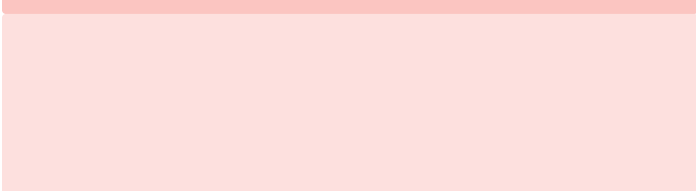
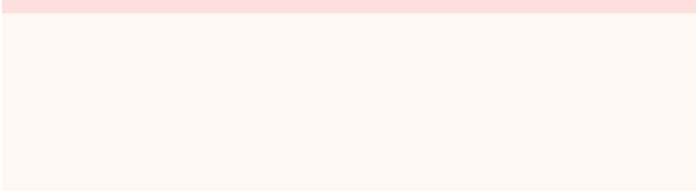
COLORS

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


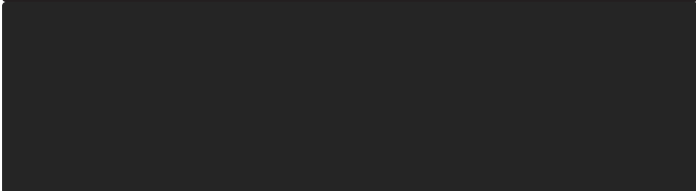
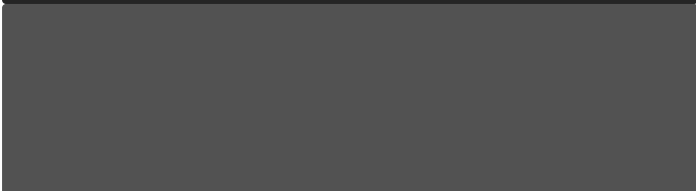

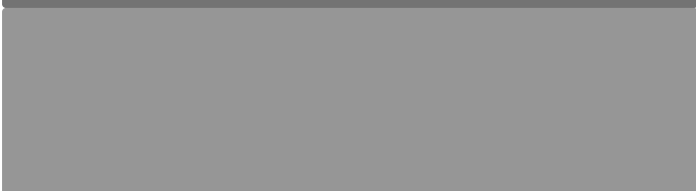
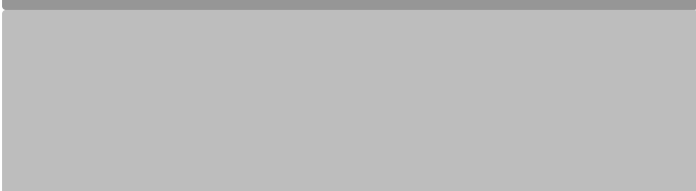
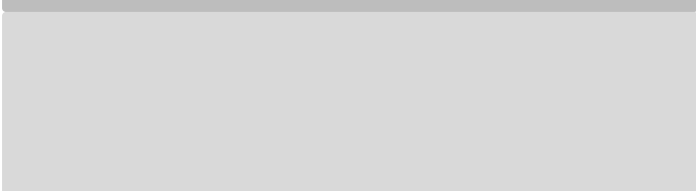
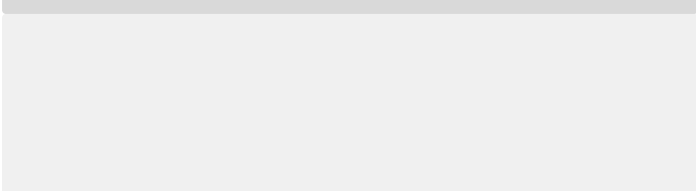
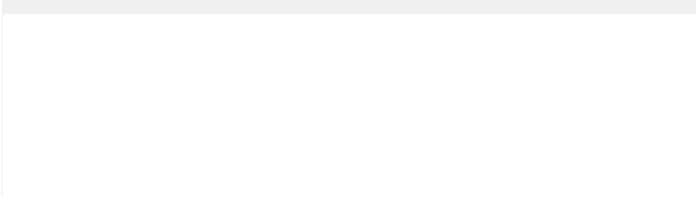
COLORS

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

COLORS

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

COLORS

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

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Harriet Display Black

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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

**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

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 Regular

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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 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
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Harriet Text Bold

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

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
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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
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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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

Proxima Nova Bold

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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

Proxima Nova Extrabold

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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

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 Condensed 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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

Proxima Nova Condensed 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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

Proxima Nova Condensed 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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

Proxima Nova Condensed 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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

Proxima Nova Condensed Bold

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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

Proxima Nova Condensed Extrabold

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	!	@	#	\$	%	^	&	*	?	•	(	.	,	:	;	)
<	>	-	-	-	{	}	[	]	\	|	~	`	-	_	=	+	÷	×	¿	i	¢	¥	“	”	

**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.

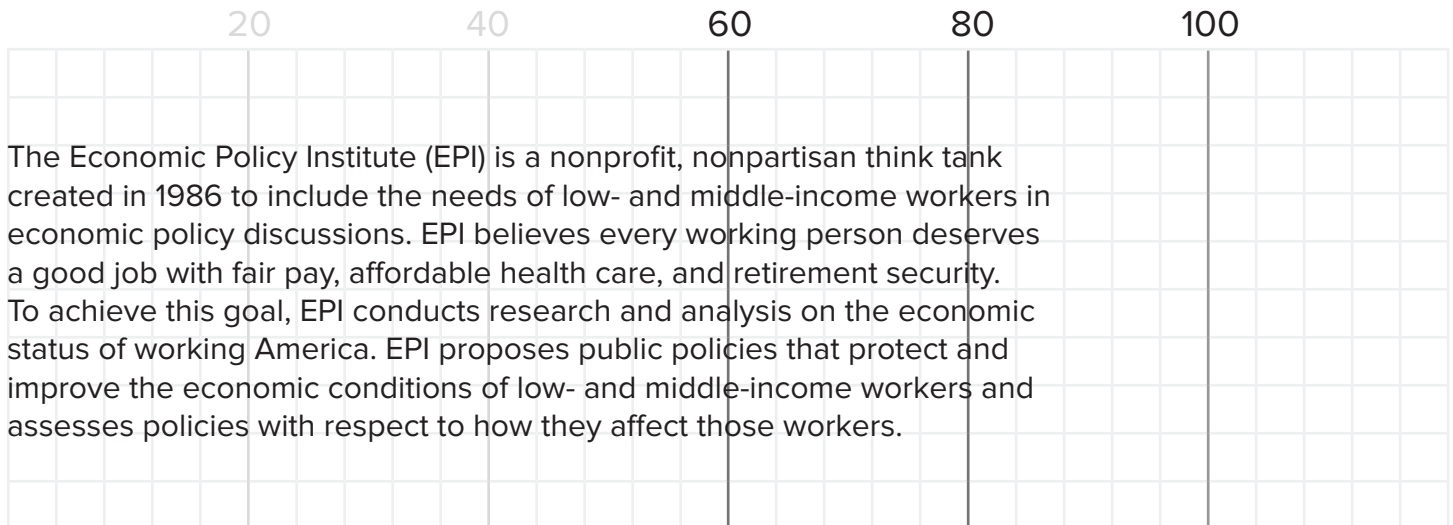
The base paragraph style the economic policy institute uses is Proxima Nova set at 12 pt on 14 pt. Larger and smaller sizes are then extrapolated from this base using multipliers. For example, the largest font size used is 3.6 times larger than the base size which would make it 44 pt. on 52 pt. (12 pt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

TYPOGRAPHY

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.

