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# Introduction

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The Biennial of the Americas identity is a tribute to the Americas as a diverse and intimately connected hemispheric community. The inherent vascularity of the Logomark represents the free exchange and continual flow of culturally-inspired innovation between North, Central, and South America. The various segments of the Logomark and corresponding colors represent the four interlocking Biennial themes. Blue communicates truth and innovation, green represents our quest for heightened sustainability, brown stands for earth and the Americas community, and orange represents the arts and the wisdom gained through collaboration. The soft and subtle curvature of the mark emphasizes the organic evolution of the Americas as a collective - one hemisphere united.

# Typeface

Page 04

DIN Next - Light 14pt

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt

UuVvWwXxYyZz0123456789

DIN Next - Regular 14pt

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt

UuVvWwXxYyZz0123456789

DIN Next - Bold 14pt

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTt

UuVvWwXxYyZz0123456789

The Biennial of the Americas Logotype is set in **DIN Next**.

DIN is the acronym for the German Deutsches Institut für Normung (German Institute for Standardization) and the name of an increasingly large realist sans-serif typeface family. In 1936 the German Standard Committee selected the typeface DIN 1451 as the standard typeface for use in the areas of engineering, technology, traffic, administration and business. The font was chosen predominantly for its legibility and due to the fact that its forms are also easy to write.

DIN was not originally foreseen for use in advertisements or other artistically inspired areas, but due to its extensive usage throughout Germany's towns and traffic corridors it soon made its way into advertisements and other non-

traditional uses. While ever-growing in popularity in Europe, it was not until the late 1980s that the use of DIN typefaces began to emerge in North American graphic work.

In 1995, Dutch typeface designer Albert-Jan Pool drew a multi-weight version of DIN for Font Shop International, and called it FF DIN. In 2008, type designer, Akira Kobayashi noticed certain discrepancies, still, in the varying weights of the two original DIN typefaces, DIN 1451 Engschrift (condensed) and DIN 1451 Mittelschrift (regular). Kobayashi noted that certain letters were inconsistent across weights and sought out to reconcile the inconsistencies.

While working out the inconsistencies across weights, Kobayashi also chose to slightly round the corners of the typeface. This softening was noted as a nod to DIN 1451's router cut past, resulting in a renewed and further diversified usability.

The typeface, DIN Next, is the result of roughly 100 years of typographic development. Thanks to Akira Kobayashi, the original DIN typeface, has now been tailored especially for use by graphic designers. But, its DIN 1451's industrial heritage that makes it the exceptionally functional typeface it is today. We feel it is this combination of history, heritage, and legibility that make the DIN Next an ideal typeface in which to set the Biennial of the Americas Logotype.

# Construction

The Biennial of the Americas Logo is comprised of three elements, the Logomark, Logotype and Subline.



# Clear Space

Page 06

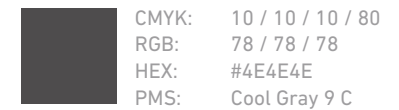
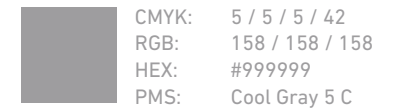
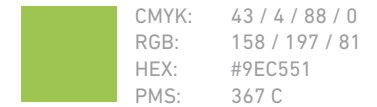
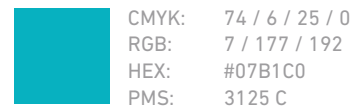
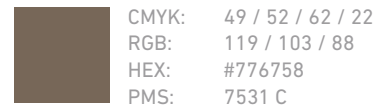
To ensure that the Logo maintains its communication potential across all media, the below clear space guidelines should be followed. The clear space area is equivalent to the height of the Logotype and should be maintained around all sides of the Logo.



# Color

Page 07

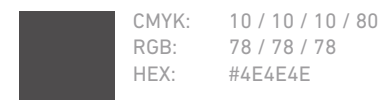
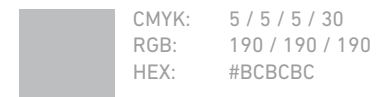
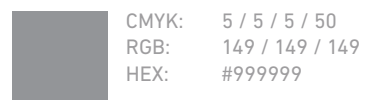
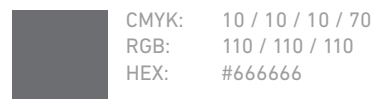
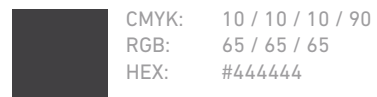
The Biennial of the Americas Logo (Logomark, Logotype, and Subline) is designed to communicate best when used in full color. Different output processes require different color modes, subsequently, color modes should be chosen on a process to process basis. The designated CMYK, RGB, Hexadecimal, and Pantone Matching System values, indicate the only colors in which the logo should be output.



# Greyscale

Page 08

When reproduction of the Biennial of the Americas Logo (Logomark, Logotype, and Subline) in color is not an option, the designated CMYK, RGB, and Hexadecimal values should be used.



## Black & White

Page 09

When reproduction of the Biennial of the Americas Logo is limited to one color, the Logo should be output as shown below.



# Violations

Page 010

All of the below uses of the Biennial of the Americas Logo are in violation of the Logo Usage Guidelines. Do not utilize any of them.



**Color** ✘

Do not change the order of the colors in the Logomark.



**Color** ✘

Do not apply color to individual words in the Logotype.



**Layout** ✘

Do not change the space between the Logomark and the Logotype and Subline.



**Logotype** ✘

Do not change the scale of the words in the Logotype.



**Subline** ✘

Do not make the Subline one line.



**Scale** ✘

Do not change the scale of the Logomark to the Logotype and Subline.



**Scale** ✘

Do not scale the Logo to the point at which it begins to blur.



**Clear Space** ✘

Do not allow any element to intrude on the clearspace of the Logo.