



VERSION 1.2

Brand Guidelines

WWW.CBHALLOFFAME.ORG

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Welcome.

Since you are holding this guide and reading these words, we are trusting you with our brand. We aren't interested in all of the buzzwords and catchphrases and marketing jargon surrounding the word brand. But we do care what people think about us. We care about our reputation. We care about building great relationships. We also care about growing the game of baseball.

Baseball has been a part of the college experience for more than 150 years. For most of that time, there has not been an organization devoted to preserving the milestones and artifacts of the great players of the college game.

The following pages contain guidelines, rules, and tips that will help you communicate our values, realize our vision, and reinforce our brand. It is impossible to predict every situation, brand execution, or implementation, but we ask that you use this guide to help refine your approach.

Whether you are an exhibit creator, a designer, or one of our amazing partners, thank you for helping us achieve our goals and pursue our mission to preserve the history of college baseball.

Sincerely, welcome to the College Baseball Hall of Fame!

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Intent of this guide

This style guide is a reference for our internal design team, vendors, and others who are authorized to work with the College Baseball Hall of Fame brand.

The standards, guidelines, and references within this document are grounded in the years of research, experimentation, and brand executions that have preceded our new brand look and feel.

Our intent with this guide is not to restrict creativity and innovation: far from it. We believe in the creative spirit, and innovation is one of our core values.

What we strive for is a coordinated, consistent, and effective brand presence in everything we create. If we make something, we want to make sure that people know where it came from.

While some of our brand executions and graphics have been standardized—like

business cards, letterhead, and envelopes—these are not intended as the focus of this guide. Each one of our execution templates have internal documentation that is easier to update, follow and implement in today's digital environment.

Instead, the focus of this guide is to empower you, the creative, with the elements you need to create. By utilizing these tools, resources, and adhering to the guidelines within, you'll make things that look like the College Baseball Hall of Fame brand, every time.

Please refer back to this guide often. We believe that our style guide is a living document. It should evolve over time, just as our brand inevitably will.

If you have any questions concerning the content of this guide, please don't hesitate to reach out to our Design Team.

Using our brand materials

For legal, copyright, or usage questions relating to our brand visuals, please reach out to our team.

We are reasonable people—and open to most things—but when it comes to our brand, our reputation, we maintain strict control. We hold ourselves to incredibly high standards, and we expect the same wherever our brand is represented.

You must have specific permission and authorization to use any of our brand materials, including any resources, graphics, or visual elements found within this guide and its accompanying files. Simply being in possession of these materials does not imply or imbue permission in any way.

The approval process for materials and implementations of our brand will vary. Please contact an authorized College Baseball Hall of Fame representative (usually your point of contact) with questions.

We reserve the right to disapprove or deny any use or uses of our logo, our brand visuals, or other brand elements at any time, for any reason.



01 About The Brand

We. Are. College.
Baseball.

The College Baseball Hall of Fame and Foundation is a 501(c)(3) non-profit organization established in 2004 to preserve and recognize the history of college baseball.

This section describes who we are, what we stand for, and where we came from. We are the sum of the things we've done, the people we cherish, and the players, coaches, umpires and contributors to college baseball we've inducted and recognized. After this section, we hope you'll come to know us as the predominant name in the history of College Baseball.

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About Us

PAGE 12

Our History

PAGE 13

Our Values

The Home of College Baseball

Imagine life without baseball. There would be no ballparks, no ball park dogs, and no one named Sparky, Stump, Stubby, Stick, Mickey, Champ, Bump, Pumpsie or Heinie, and you'd know half as many Busters.

Baseball is a way of life—a ritual that begins with a grandchild playing catch with their granddad or a mom or dad playing catch with their son or daughter. This is where the love of the game develops and is passed down through the generations.

Too often the focus is on the professional leagues, but we forget where that many of

these players came from; College. The work we do at the College Baseball Hall of Fame is to focus a lens on the College players, coaches and umpires and contributors..

Although we look back and celebrate the glories we are also on a mission to inspire the next generation of College Baseball.



It all started with a vision.

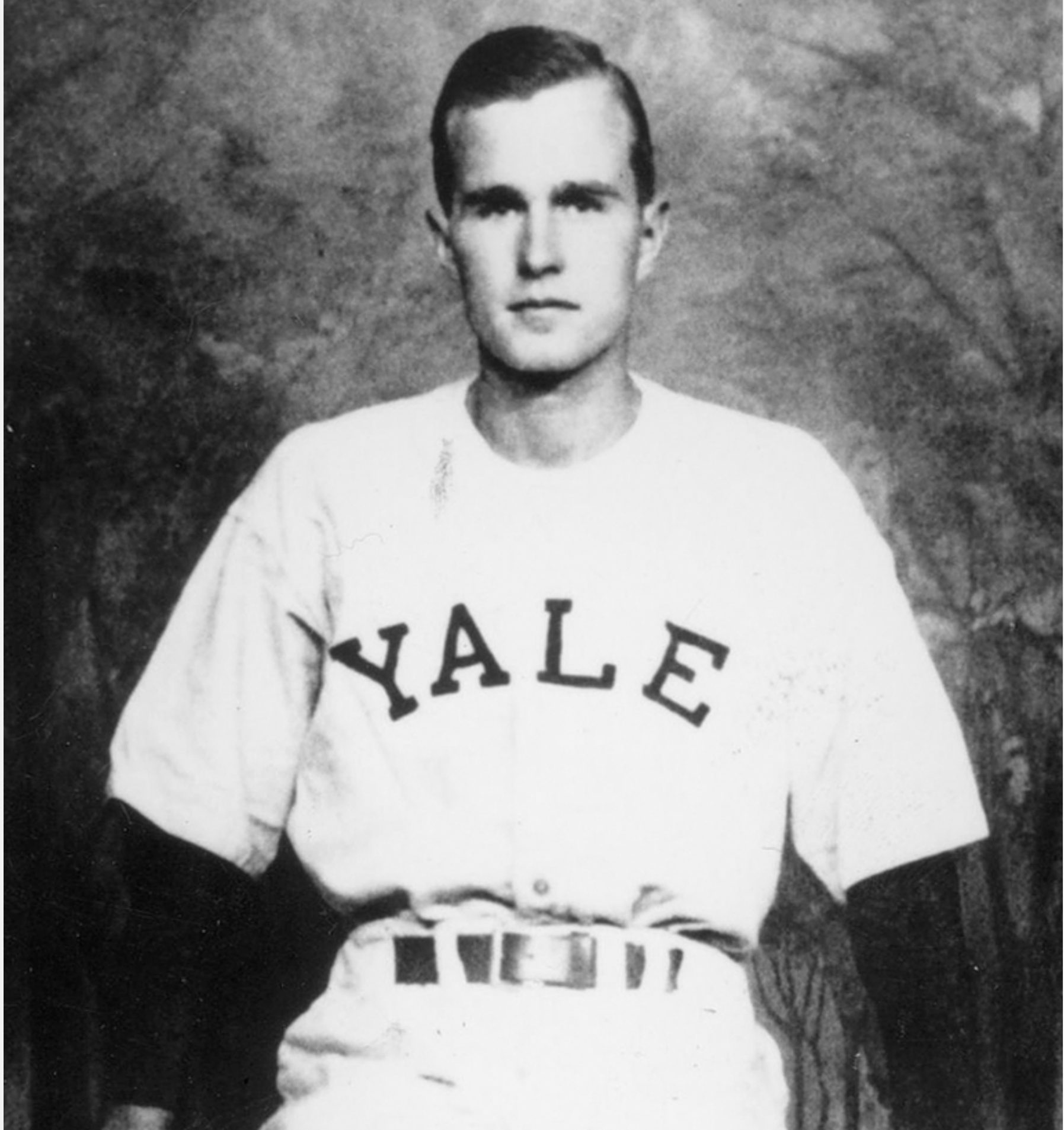
2004	College Baseball Foundation Established	2010	The John Olerud Two-Way Player Award Created	2017	Relocation Committee Established to Find New Home of Hall of Fame
2005	The Board Votes to Create the National College Baseball Hall of Fame	2011	The Black Legends & Pioneers Committee Created	2018	Hall of Fame Establishes National College Baseball Day
2006	The Inaugural Class is inducted into the National College Baseball Hall of Fame (pictured)	2012	Seventh Hall of Fame Class Inducted	2019	College Baseball Foundation Establishes Inaugural All-American Team
2007	Second Hall of Fame Class Inducted	2013	Moody Foundation Awards \$5m Grant for Construction	2020	Thirteenth Hall of Fame Class Inducted
2008	Third Hall of Fame Class Inducted	2014	President George H.W. Bush lends his name to the Hall of Fame Building	2021	Fourteenth Hall of Fame Class Inducted
2009	National Pitcher of the Year Award Created	2015	Tenth Hall of Fame Class Inducted	2022	Fifteenth Hall of Fame Class Inducted
		2016	Eleventh Hall of Fame Class Inducted		

College Baseball is Everything.

OUR PURPOSE

- P**reserve To **preserve**, elevate and advance the game.
- I**nspire To **inspire** the next generation.
- T**each To **teach** those who love college baseball about its rich history and traditions.
- C**elebrate To **celebrate** those who make college baseball special.
- H**onor To **honor** those who have come before us, and built the foundation upon which college baseball thrives today.





We are both respectful and respected as
the leaders in preserving college baseball.

Our brand personality

CELEBRATORY.
RESPECTFUL.
EDUCATIONAL.

02 Voice & Style

We speak with authority. We are the storyteller of Collage Baseball.

We honor the entire college baseball ecosystem, that is the reason we're here. College baseball is our everything, our purpose.

The way we speak to players, coaches, and fans—past and present—reflects how important they are. We strive to ensure that every brand execution communicates this tone of voice.

In this section, you will find guidance on how to communicate in our brand voice and style.

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Tone & Voice

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Taglines

PAGE 18

Master Style List



Our Writing Tone & Voice

We speak to to everyone with respect, inspiration, and confidence. We’re authentic, educated, friendly, and inclusive.

And while we are dedicated to the history of the game, we are also inspired by the present and future of college baseball.

Our marketing and advertising language should feel classic, but modern. Historic, but progressive.

Honoring the past. Celebrating the present. Inspiring the Future.

Past. Present. Future.

Our taglines are a representation of our brand value and overall mission.

The purpose of our brand tagline(s) are to capture and summarize our brand promise, brand values, and consumer experience.

Tagline(s) may be used in any marketing materials, advertising, or brand execution where we seek to communicate our personality, mission, or brand values.

Each tagline may be used in combination with the brand logo and brand images as a standalone marketing campaign. The brand taglines should not be combined with campaign-specific taglines or phrases.

Avoid rewriting, rewording, or editing the tagline(s) in any way.

Master Style List

This is a guide to the gray areas in grammar, spelling, and commonly confused styles. This list is not comprehensive.

Headlines

- Headlines should be short, clear, and “hook” the user into reading more
- Use “&” instead of “and”
- Use Title Case, not sentence case
- Use periods when writing in sentences

Punctuation

- Use consistent punctuation
- Do not use spaces around the em-dash
- Do not end bulleted or numbered lists in periods, unless the list item contains multiple sentences.
- Do not hyphenate paragraphs

Correct Spelling

- Use gray, not grey

Formatting

- Capitalize the first word in a sentence

Contact Information & Times

- Phone numbers should be written with hyphens. Do not use periods or parenthesis. For example: 123-456-7890
- Use military time formatting. For example: 1330, not 1:30PM or 1:30 p.m.
- Military time should never use a colon
- Use en-dash when referring to time ranges instead of words like “through, to, or thru”
- Do not use AM or PM in any form.
- List 0000 hours as midnight
- List 1200 as noon
- Use 24-hour instead of 24 hour
- Days should never be abbreviated. Use the full spelling: Monday – Thursday
- Only the state or province should be abbreviated in addresses:

CBHOF
1234 Main Street
Long Beach, CA 12345

03 Look & Feel

Authentic.

Dynamic.

Distinctive.

This is how we visually showcase the entire brand—from our logo, to social media posts, and at our events, and physical hall of fame . Our visuals showcase a national, college, and baseball, feel throughout.

04

Brand Logo

The home of college baseball and center of our brand identity.

Our logo is how our customers tell us apart from other legendary baseball logos. It encapsulates everything we stand for—national, college, and baseball.

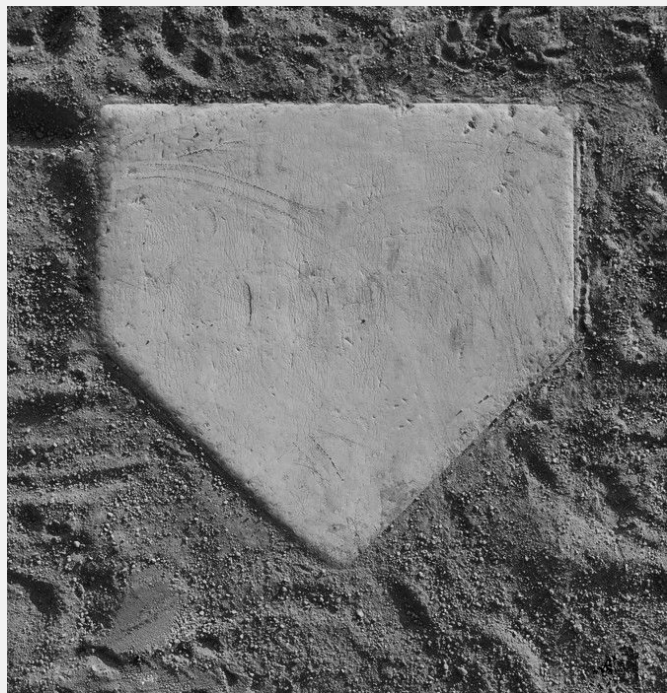
As such, it is vital that our logo is presented correctly in every execution. This section covers these guidelines in detail.

Any use of our brand logo outside of or conflicting with the contents of this section will be considered unauthorized.

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Primary Logo	Sizing & Spacing
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Location Lockups	Common Errors



COLLEGE
BASEBALL
HALL OF FAME



+



+

Past.
Present.
Future.

=



What our icon stands for.

National. College. Baseball. Our logo signifies the three elements that symbolize our core focus. Our primary brand colors are red, white and blue to stand proud as a national organization. The logo mark is inspired by the shape of our iconic home plate. Unmistakably baseball. The columns depicted in the logo honor the vast college history of baseball in America, and are symbolized by the collegiate architecture.

The three strong stone columns also represent the past, present and future of the game. These elements are to be celebrated equally. We honor and preserve the game, and we strive to build the future of college baseball.

We are the Home of College Baseball.

020

Primary Lockup

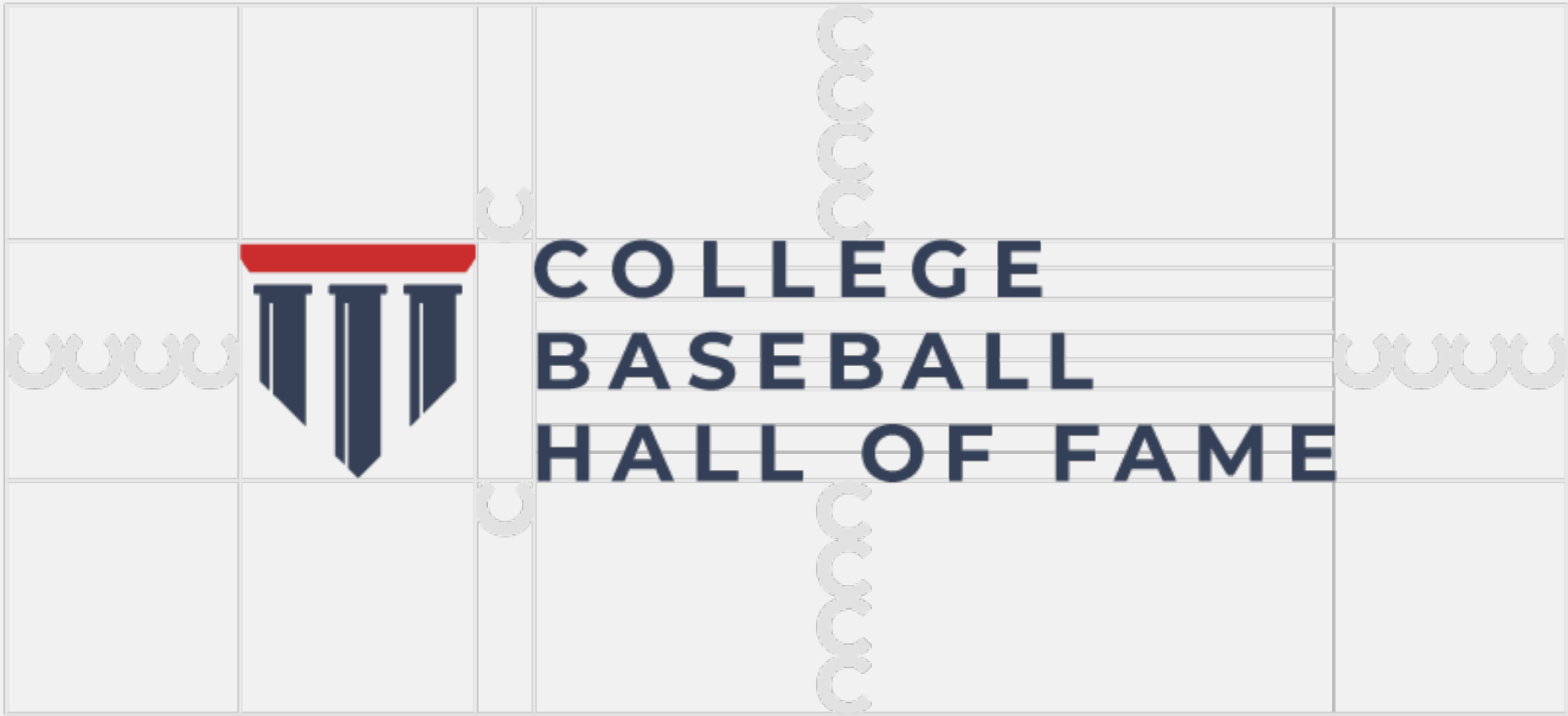


The brand logo identifies the College Baseball Hall of Fame. Use this logo to represent our location, signage, products, and merchandise.

This logo is a carefully created piece of locked artwork that should not be altered in any way.

021

Lockup Assembly



ICON HEIGHT

The height of the CBHOF icon is exactly four times that of the C in the wordmark, to scale.

SEPARATION

The space between the icon and wordmark is equal to the height of one of the letters in the wordmark.

When our icon and wordmark are assembled together, the height of our wordmark can be used to determine the ratio and relationship between the two elements.



.75" or 50px

MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is .75" for print applications and 50px for digital applications.

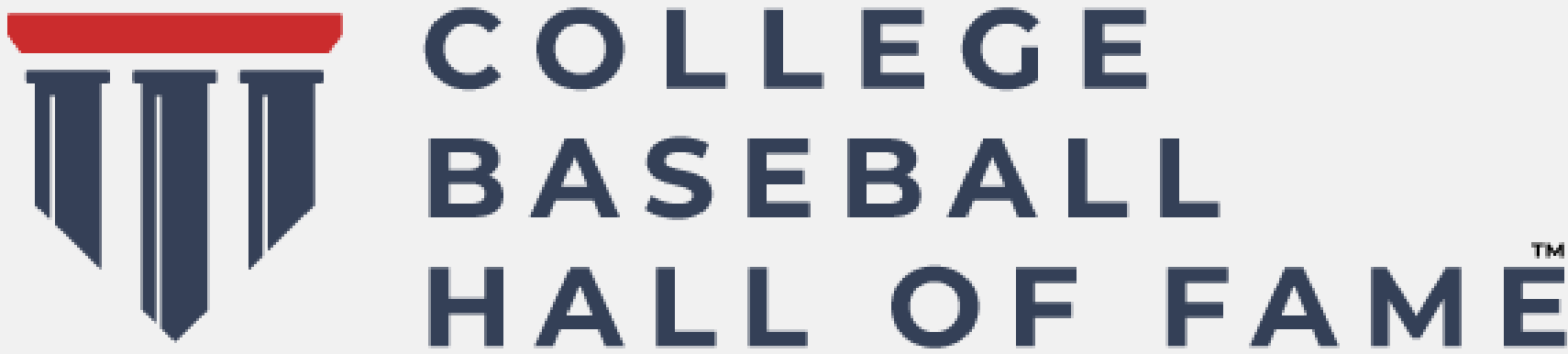
Service Marks

Each lockup of the brand logo has two acceptable versions, depending on where and how the logo is used.

Our service marks provide notice of registered ownership within certain countries.

Each lockup of the brand logo has a Registered Service Mark version for use: find these exports in the accompanying files.

When in doubt, simply use the version without a service mark. The standard logo is acceptable for normal, day-to-day use, and as a secondary iteration in a longer document when the registered mark is used first.



TRADEMARK SERVICE MARK

Our brand may use the Trademark service mark above.



SERVICE MARK SIZING

The logo and the service mark scale independently. A general rule of thumb is to keep the registered mark never less than 2mm (printed) or 5px (digital) in width.

Color Variations

Each brand logo lockup has several color variations for use on different background types, tones, and colors.

When in doubt, use the most legible version of the logo for the available background.

For printed executions, special care should be given to ensure logo legibility on the final media or material used.

Two-Color, Dark



Icon: Blue - Red
Wordmark: CBHOF Blue

Two-Color, Light



Icon: White - Red
Wordmark: CBHOF White

Single Color, Dark



Icon: Blue - Blue
Wordmark: CBHOF Blue

Single Color, Light



Icon: White - White
Wordmark: CBHOF White



PRIMARY LOCKUP



VERTICAL LOCKUP



ICON-ONLY



WORDMARK LOCKUP

A Scalable Identity System

Trying to fit the same mark simultaneously on a billboard and on the side of a mug is a challenge. Our identity system is designed for flexibility, consistency, and brand recognition.

We have provided different logo lockups that should cover every space imaginable. Instead of trying to fit a logo into a space that is too small or crowded, simply use a different version for maximum visual impact and clarity.

When using the icon-only mark, ensure that our brand name is visible near or in relationship with the icon. For example, an coffee cup bearing the icon design on the inside of the cup should have a hang tag or box which displays our brand name legibly. This will help reinforce our brand recognition across multiple touchpoints.

025

Vertical Lockup

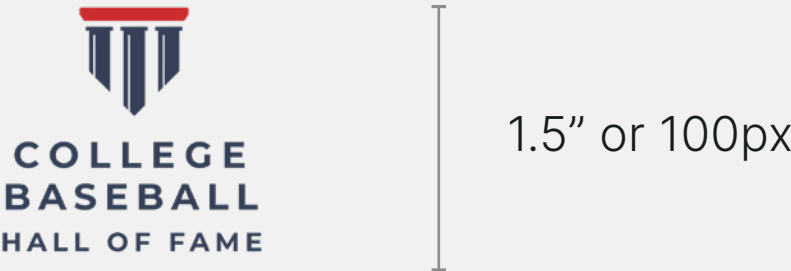
Designed specifically to be vertically efficient, the vertical lockup is a perfect fit for taller areas, and areas where a centered lockup would fit better.

While we generally prefer the full horizontal logo, there are no specific restrictions that would prevent this version from use.



LOCKUP ASSEMBLY

The icon and wordmark is horizontally centered and separated by the width of a letter C. The icon width is equal to eight letter C cap heights.



MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is 1.5" for print applications and 100px for digital applications.

Icon-Only Lockup

When subtlety is desired, the College Baseball Hall of Fame icon can be used in place of a full brand logo lockup.

When this mark is used, ensure that our brand name is visible near or in relationship with the icon. For example, an coffee cup bearing the icon design on the inside of the cup should have a hang tag or box which displays our brand name legibly. This will help reinforce brand recognition.



SPECIAL COLOR USAGE

When the icon is used as a standalone element, it will accommodate any acceptable combination of our colors.



MINIMUM SIZE

At small sizes, ensure the line weight is legible and that the negative spaces do not close. The minimum height is .75" for print and 50px for digital applications.

Wordmark Lockup

COLLEGE
BASEBALL
HALL OF FAME

When space is at an ultimate premium, the College Baseball Hall of Fame wordmark can be used in place of a full brand logo lockup.

This logo is designed for small spaces and imprints that are infamous for legibility issues, like small engravings or silkscreen imprints.

This is also the only authorized method of presenting the icon as a solid shape instead of the outlined version.

COLLEGE
BASEBALL
HALL OF FAME

I .25” or 18px

MINIMUM SIZE

This wordmark is designed for extra small spaces. The minimum height is .25” for print and 18px for digital applications.

Foundation Mark

If desired, each individual store may use a location-specific mark for signage, merchandise, and marketing.

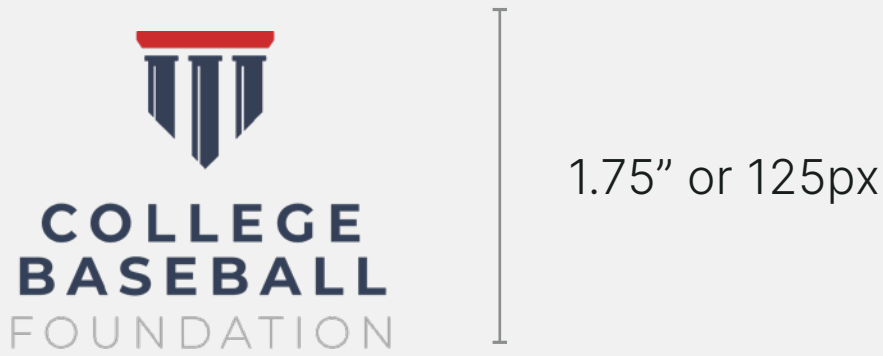
Special care must be given to typography and spacing in order to remain consistent across the brand (and world).

Location-specific marks may not be used on brand-level packaging and stationery. No other version of the lockup may be combined with a location typeset.



LOCKUP ASSEMBLY

Using the same format as the primary lockup.



MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is 1.75" for print applications and 125px for digital applications.

Night of Champions Mark

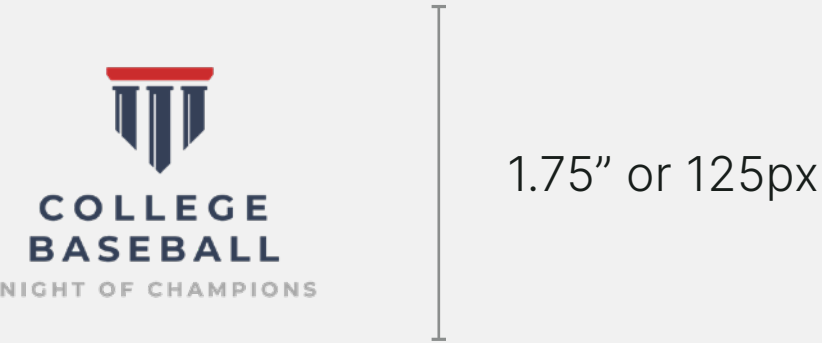
The College Baseball Night of Champions is the first and only program to recognize college baseball’s major award winners and the College Baseball Hall of Fame Inductees.

Presented each year are the John Olerud Two-Way Player of the Year award, Brooks Wallace Award (nation’s top shortstop), National Pitcher of the Year award, National Collegiate Umpire award and Skip Bertman National Coach of the Year award.



LOCKUP ASSEMBLY

Using the same format as the vertical lockup, the location text is centered under the wordmark, with half of an E’s cap height in between.

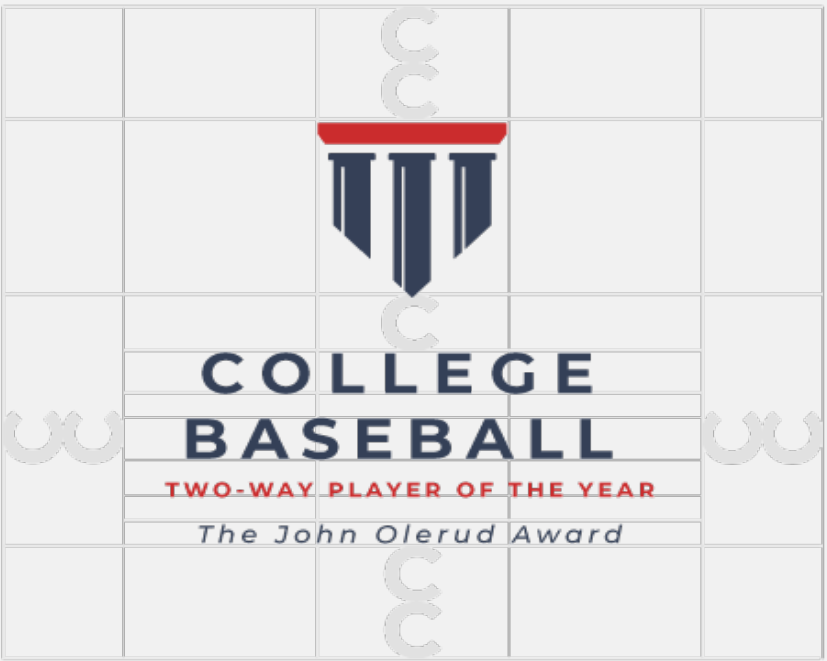
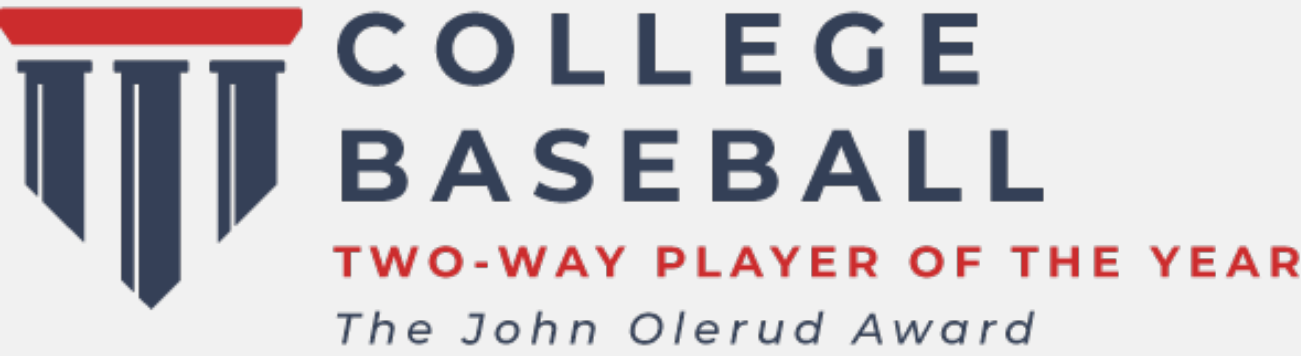


MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is 1.75” for print applications and 125px for digital applications.

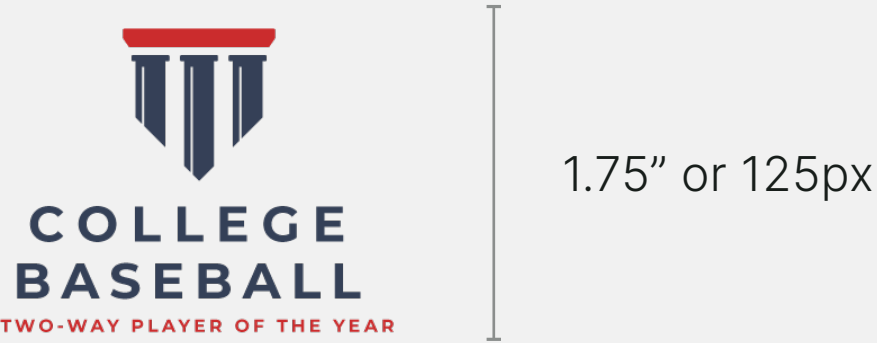
Our Awards Marks

Each Award has a dedicated logo.



LOCKUP ASSEMBLY

Using the same format as the primary lockup.



MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is 1.75" for print applications and 125px for digital applications.



**COLLEGE
BASEBALL**

SHORTSTOP OF THE YEAR

The Brooks Wallace Award

SHORTSTOP



**COLLEGE
BASEBALL**

COACH OF THE YEAR

The Skip Bertman Award

COACH



**COLLEGE
BASEBALL**

PITCHER OF THE YEAR

PITCHER



**COLLEGE
BASEBALL**

TWO-WAY PLAYER OF THE YEAR

The John Olerud Award

TWO-WAY



**COLLEGE
BASEBALL**

DISTINGUISHED SERVICE

The George H W Bush Award

DISTINGUISHED SERVICE



**COLLEGE
BASEBALL**

TEACHING EXCELLENCE

The Wayne Graham Award

TEACHING EXCELLENCE

Logo Size

Maintaining optimal and minimal logo sizing is vital to the legibility of the mark and overall brand recognition.

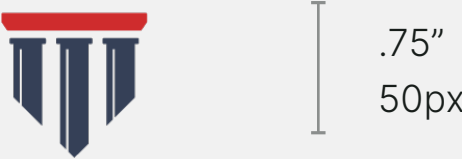
The execution will often dictate the right logo size. But in order to maximize legibility, try to use the largest size (within reason) for each logo version listed. In some circumstances, it may be acceptable to use the minimum size.

Never reproduce our logos smaller than the minimum sizes listed on this page.

Minimum Sizing



PRIMARY LOCKUP
Minimum height is .75" for print and 50px for digital applications.



ICON
Minimum height is .75" for print and 50px for digital applications.



WORDMARK
Minimum height is .25" for print and 18px for digital applications.



VERTICAL LOCKUP
Minimum height is 1.5" for print and 100px for digital applications.



LOCATION LOCKUP
Minimum height is 1.75" for print and 125px for digital applications.

Clear Space

Clear space, or negative space, is the area that surrounds the logo that is completely clear of any other graphical element. Clear space helps the logo stand out from the rest of the elements on the page and ensures legibility, even at small sizes.

As a general rule, the more clear, or negative, space around the logo, the better.

At a minimum, there should be clear space equal to the height of the icon on all four sides of the logo. Using an element from the logo as a unit of measurement ensures enough clear space at any size.

Visualized Clear Space



Alternate Logo Spacing

LOGO VARIATIONS

All versions of the logo carry the same spacing requirements of one icon.



Background Control

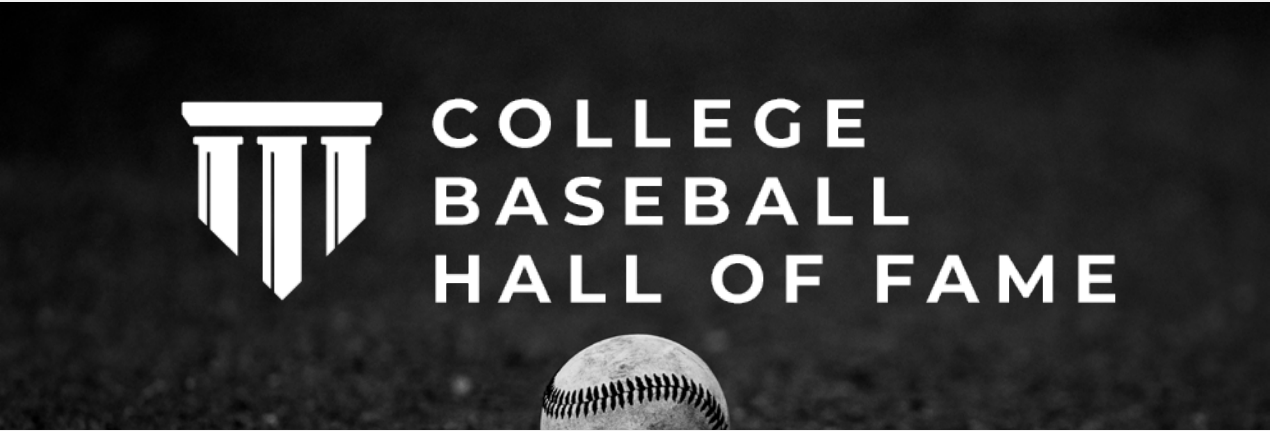
Contrast is the name of the game when considering placing the logo on any background.

Our logo should not only be legible; it should also make a clear, strong statement when used. If there is not enough contrast between the logo and the background, the presence of the logo is weakened.

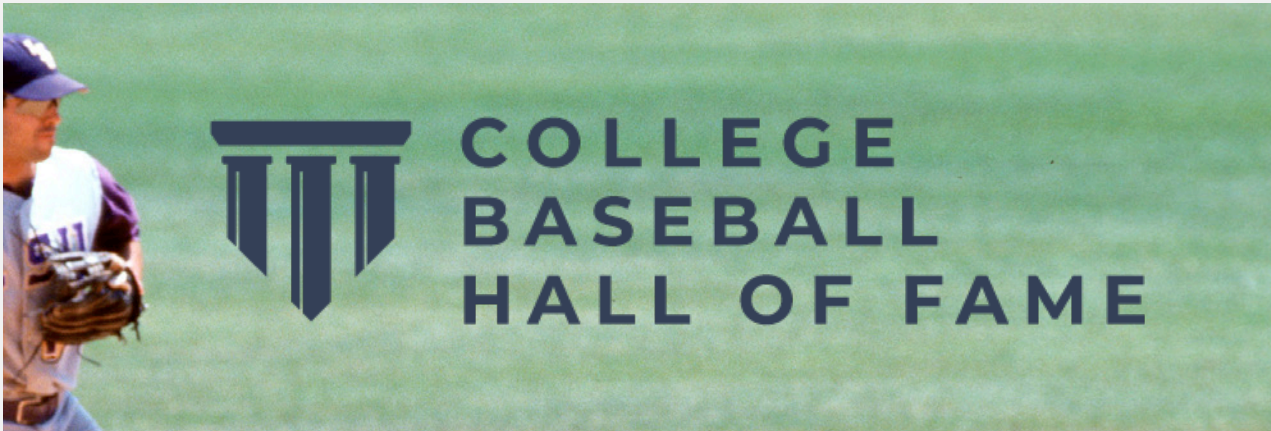
The logo may be placed on photographs, textures, and patterns as long as there is enough contrast for the logo to be visible.



The two-color version of the logo may be used on any solid-color background. Use the dark or light version to achieve maximum contrast.



The one-color, light version of the logo may be used on any dark photographic background. Do not use the two-color version on photographs.



The one-color, dark version of the logo may be used on any light photographic background. Do not use the two-color version on photographs.



The one-color version of the logo may be used on low-contrast patterns. Use the dark or light version to achieve maximum contrast.

035

Placement of the logo on canvas is vital to a consistent visual style.

Where our logo is placed communicates a great deal about our brand's visual style. In this chapter, you will find high-level guidance on how the logo should be positioned on a variety of touchpoints and media.

As a general rule, our logo should not be centered in an area. We typically favor a left-aligned layout with the logo aligned to the primary grid line—the spine.

Exceptions to this rule will inevitably surface. When in doubt, connect with a member of our team to review your situation.

037. On The Page

038. As Signage

039. On Merchandise

040. On The Web

041. On Social Media

On The Page

Place the logo left-aligned on the primary grid line. If this space is not available, the logo belongs in the top or bottom left page corners.

Specific stationery layouts are provided in the Brand Collateral section of this document.

Placement



PREFERRED

Align the logo to the primary grid line (referred to as the spine). The primary lockup looks best when left-aligned.



ALTERNATE OPTIONS

Align the primary lockup to the left corners. If the layout dictates a centered or right-aligned mark, use the icon or vertical lockup.

As Signage

When used on the exterior of the building, signage should follow the same left-aligned placement of the logo on other touchpoints.

As our locations are all renovated buildings, each situation is unique. In order to achieve consistency between locations, we recommend aligning the sign placement to a significant building feature, like a large window or doorway.

If manufactured signs are required, place the logo on the sign asymmetrically (either horizontally or vertically). Detailed template files are available.

Placement



HORIZONTAL POSITION

Align the logo in the lower left hand corner of a rectangular hanging sign to achieve asymmetry.



VERTICAL POSITION

Align the icon in the lower center of a vertical rectangular hanging sign to achieve asymmetry.



On Merchandise

Branded merchandise like t-shirts, hats, and coffee mugs should all follow a left-aligned logo placement if possible.

If possible, look for unique and uncommon imprint areas to utilize. Areas like t-shirt sleeves are rarely used and can make a striking visual statement.

Each piece of merchandise will carry unique limitations. Use the images on the right as general guidance.



APPAREL

Left align the logo when possible.
Use the icon for centering, or if brand subtlety is desired.



Placement

On The Web

On the College Baseball Hall of Fame website, the logo will be placed in the upper left-hand corner of the navigation bar. Do not center the logo on screen, even on small screens.

Placement



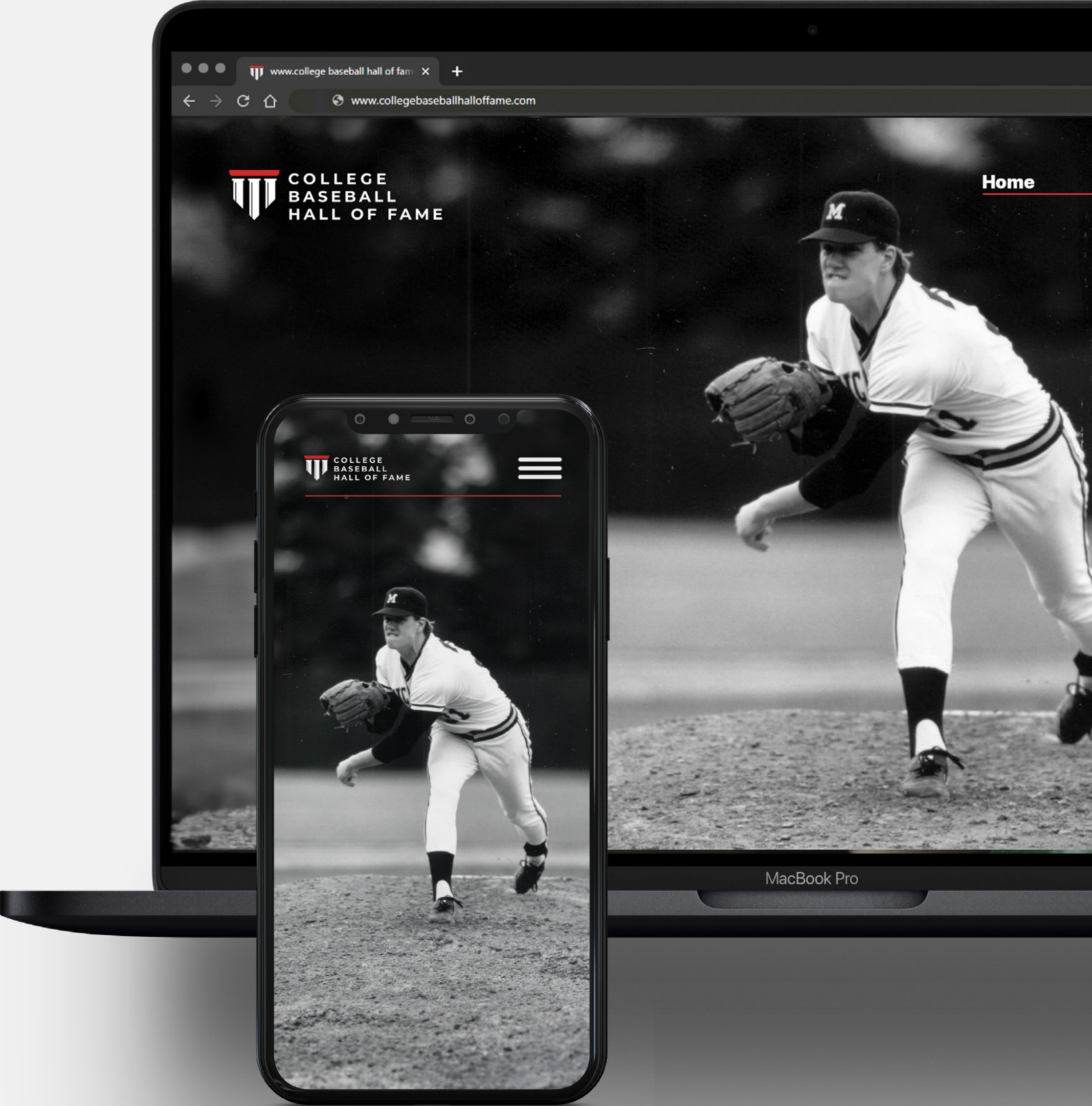
FAVICON

Our favicon—a 32px x 32px icon that is displayed in the browser next to the url—is the only other approved usage of our icon in solid form.



DEVICE ICON

If our website is saved as a bookmark on the home screen of some mobile devices, this graphic will be displayed. Default size is 192px x 192px.



On Social Media

When used as social media avatars, the icon-only logo should be used with the right amount of clear space on all sides.

We have developed two approved avatar images found here on this page. They are each approved for both circular and square avatars shapes of all sizes.

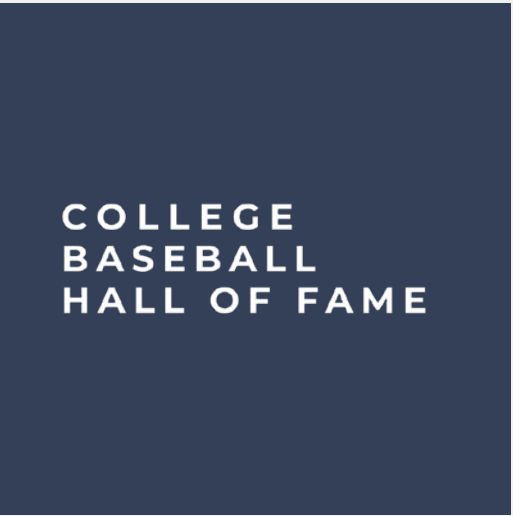
While the layout of these avatars should not be altered in any way, approved secondary brand colors may used to address special events, holidays, and seasonal changes.

Placement



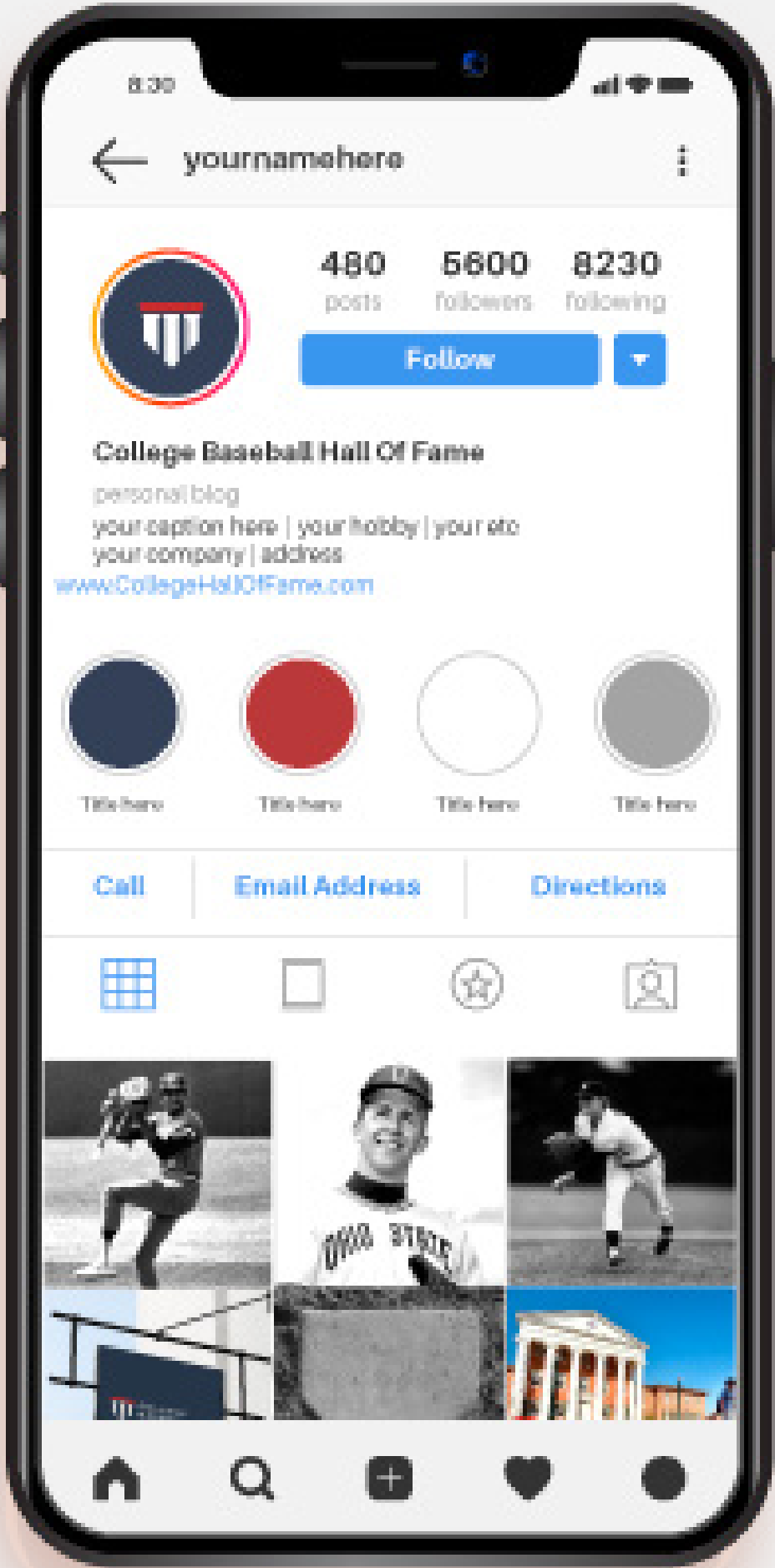
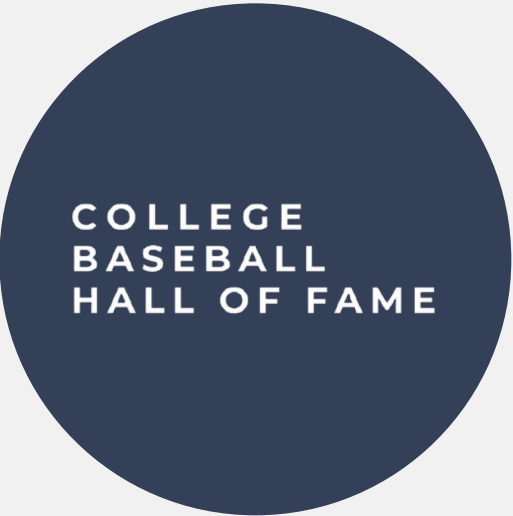
ICON AVATAR

Preferred avatar for use on all platforms. All approved color combinations may be used.



WORDMARK AVATAR

All approved color combinations may be used. The wordmark must be visually centered, not mechanically.



Common Errors

Note: This is not a comprehensive list of errors. These are simply the most common or egregious errors.



Do not stretch, squash, skew, or distort the logo in any way.



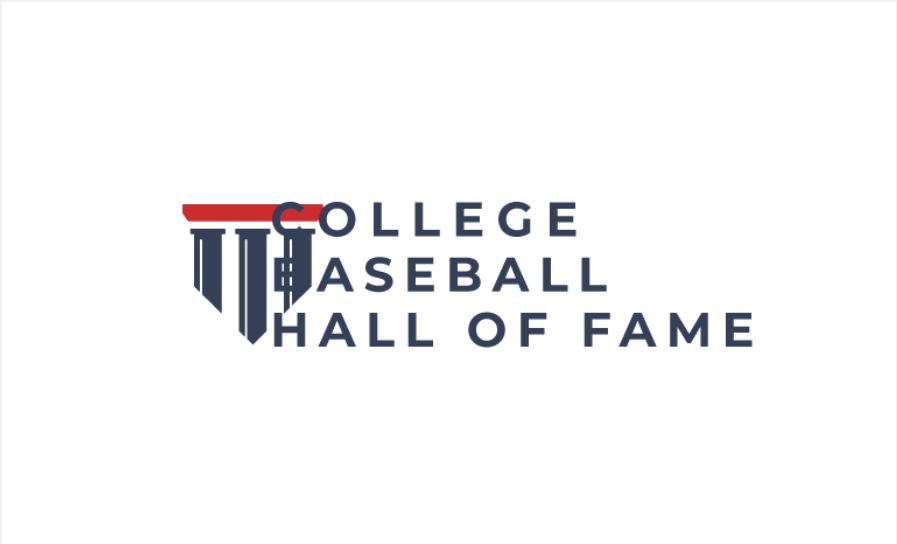
Do not edit the logo color, use an off-brand color, or reduce the logo opacity.



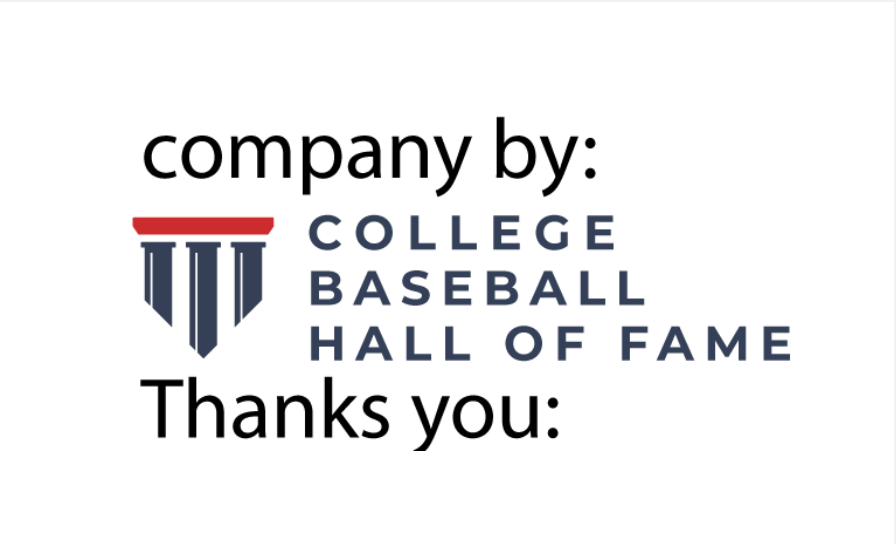
Do not add graphic effects to the logo, including drop shadows.



Do not place the logo on a high-contrast pattern or busy photograph.



Do not change the layout or relationship between logo elements.



Do not encroach on the required clear space surrounding the logo.

05 Brand Colors

Color instantly makes us a national organization.

The colors we've chosen for our brand is a key factor in differentiation and brand recognition.

As such, it is vital that our colors are reproduced faithfully and combined in the right way. This section covers these guidelines in detail.

Any color outside of those outlined within this section will be considered unauthorized.

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Primary Palette

PAGE 45

Black & White

PAGE 47

Approved Pairings

Baseball Blue

PMS 534 C
CMYK: 87, 71, 44, 34
RGB: 52, 64, 87
HEX: #344057

College Red

PMS 1795 C
CMYK: 0, 71, 70, 24
RGB: 194, 56, 58
HEX: #C2383A

CBHOF White

PMS 100U
CMYK: 4, 3, 3, 0
RGB: 241, 241, 241
HEX: #f1f1f1

USA Gray

PMS Cool Gray 4 C
CMYK: 0.01, 0.00, 0.00, 0.26
RGB: 187, 188, 188
HEX: #BBBCBC

Primary Color Palette

The consistent use of color is vital to effective brand recognition.

Our brand should always be represented in one of the colors on this page, aside from specific recommendations within this guide.

Do not use any other/unauthorized colors.

Use of the Pantone Matching System is highly recommended to ensure color consistency

across any and all touchpoints. If Pantone color matching is not available or out of budget, please take great care to match the hues above precisely.

We prefer a natural matte/uncoated paper stock, so always match to the Uncoated Pantone book.

Using White & Black

Black and white are vital components to the brand palette. Whenever possible, avoid true black and true white in favor of these subdued tones.

Both white and black are used to define space on the page, on the package, and on the website.

Create high contrast by combining both: perfect for legible typography. This guide serves as an excellent example of this.

We recommend an expansive use of negative space in brand executions, which can be created using either white or black.

CBHOF White

PMS 100U
CMYK: 4, 3, 3, 0
RGB: 241, 241, 241
HEX: #f1f1f1

CBHOF Black

PMS 900U
CMYK: 75, 64, 68, 77
RGB: 23, 29, 26
HEX: #171d1a

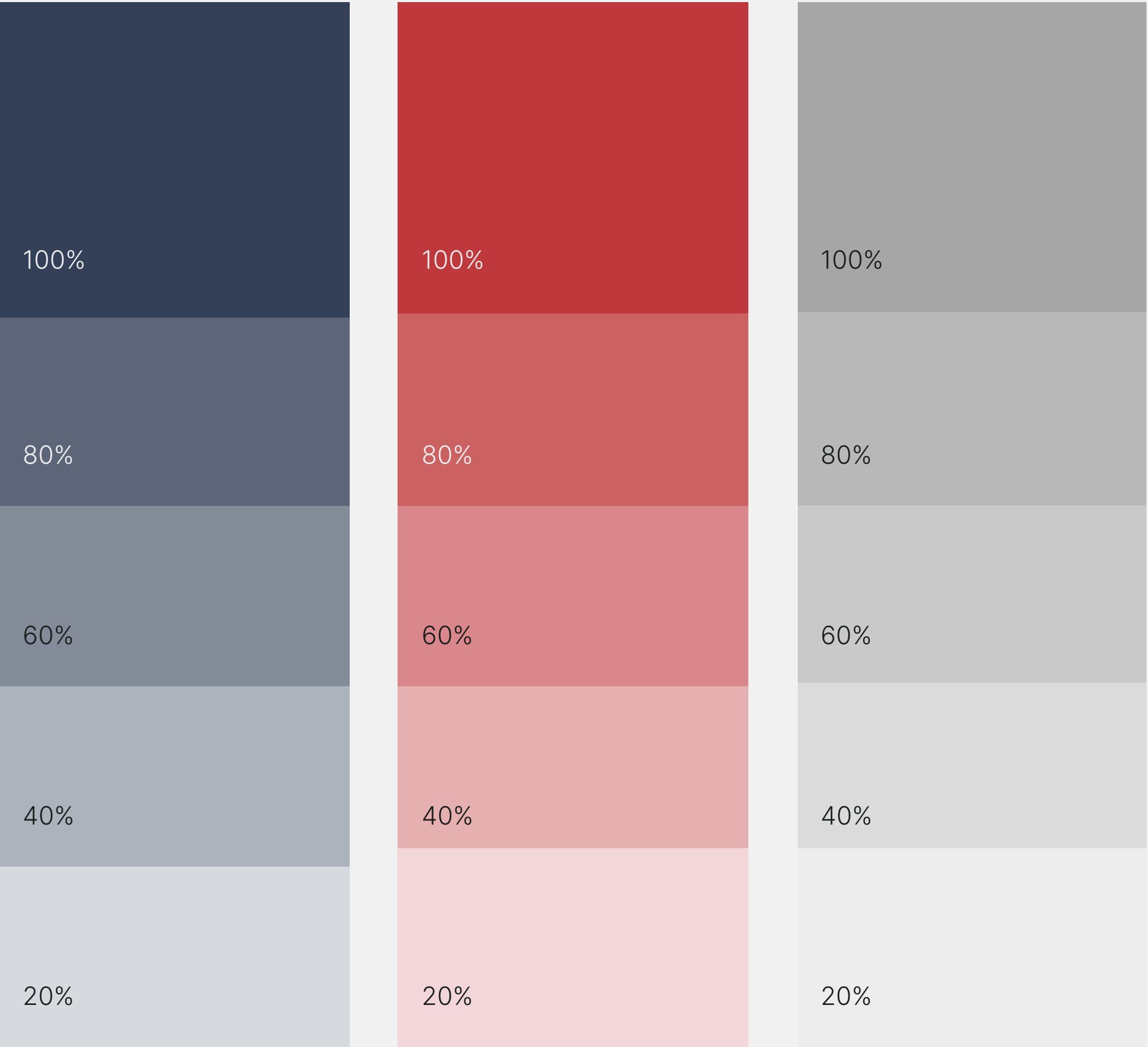
045

Using Tints

We prefer our brand colors used without editing, but some situations require the use of color tints, especially on the web. For example, when a user hovers over a button on our web site, using a tint change can help confirm their action.

If necessary, use a 20% tint step system, keeping legibility in mind. Any tint below 60% used as a background will require dark text.

Colors



Approved Pairings

Nearly all of the colors within our primary palette can be used in combination. Whenever possible, strive for legibility with contrast, especially when setting typography.



White and Red, on Blue background.



Red, on Blue background.



Blue, on Red background.



White, on Red background.



Blue and Red, on White background.



Red, on White background.



Blue, on White background.



White, on Gray background.

Ensure Accessibility

Everyone should be able to read what we write and see what we make. Color contrast is vital to ensure an accessible execution. We recommend maintaining a minimum contrast ratio of 4.5:1.

When in doubt, check the contrast ratio using tools like contrast-ratio.com.

Common Errors



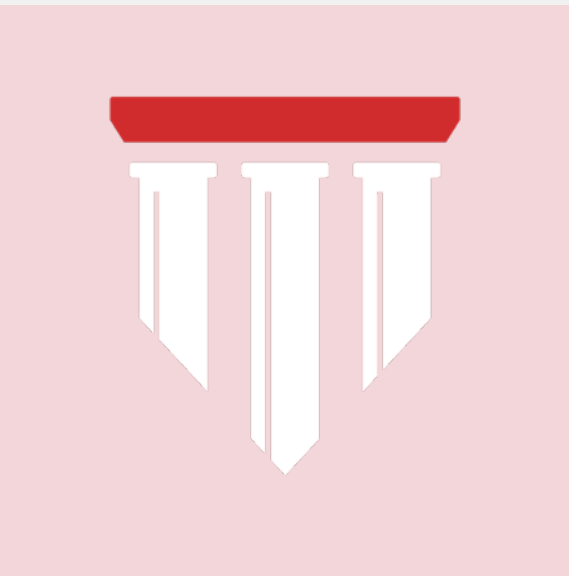
Do not combine Red on Red background. Not enough contrast.



Do not combine Red on Orange or similar backgrounds. The values are too close together to be legible.



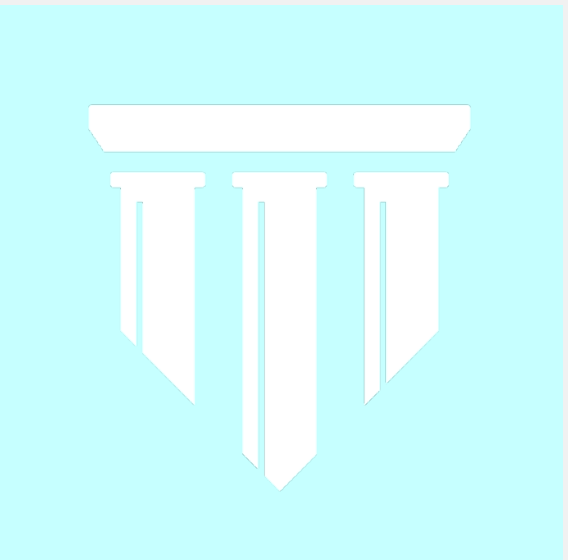
Do not use Blue on dark background in combination. This produces too much contrast for our brand.



Do not change or adjust our colors in any way. Consistency in color is vital to brand recognition.



Do not combine Red on Red background. Not enough contrast.



Do not White on a light background. The contrast ratio is too low.

06 Typography

We are obsessed
with the beauty
of typography.

Few things communicate the look and feel of a brand more clearly than the way letters, numbers, and symbols are put together. We believe typography should strike a balance between legibility and interest.

This section will cover approved typefaces, the way we use typography to communicate clearly, and some helpful usage tips.

Any typeface not referenced in this section will be considered unauthorized for use.

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Primary Typeface

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Approved Weights

PAGE 52

Digital Typography

049

Inter.

The typeface we chose for all brand executions.

A workhorse sans-serif

Inter, designed by Rasmus Andersson, is a sans-serif typeface designed specifically for screens. Inter features a tall x-height that increases legibility using all sizes, and includes a wide array of glyphs, weights, and special features. We love it.

Inter is free and open source: As such, neither paid licenses nor accreditation are required for use. Download it free from Google Fonts.

ACCEPTABLE ALTERNATIVES

Inter should be used for every brand execution. In rare circumstances, however, we recognize it is not realistic to use custom fonts. In which case, system default sans-serif fonts should be used: Helvetica and Arial, respectively.

Note: this should not occur frequently.

Hierarchy & Weight

Inter is a variable-weight typeface, which means you are able to customize weights and angles to create an infinite number of weights. That being said, we typically stay within these four weights.

Use contrast between heavy and lighter weights to communicate relevant importance, otherwise known as hierarchy, of information.

Weights

Inter Light	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'""-;:!)!~&©`°π®†≈◇™£¢∞§•ªº
Inter Regular	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'""-;:!)!~&©`°π®†≈◇™£¢∞§•ªº
Inter Medium	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'""-;:!)!~&©`°π®†≈◇™£¢∞§•ªº
Inter Bold	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'""-;:!)!~&©`°π®†≈◇™£¢∞§•ªº

The Six Type Commandments

When constructing layouts, these tips will help you build dynamic, interesting, and on-brand compositions with typography.

While these rules are proven and sound, sometimes breaking them is the right call.

Using Type

01

Stay Left-Aligned, Rag Right

Legibility and clarity are vitally important to great typographical layouts. Since most people read from left to right, we should align our type accordingly. And besides, we’re a little off-center as a brand anyway.

03

Align X-Heights or Baselines

Whenever you place text next to each other, either align the baselines (the line that the bottom of a lowercase x sits on) or align the x-heights (the top of a lowercase x). This helps align each line visually.

05

Give Things Space, If Needed

Negative space, or the space around elements is vitally important. That being said, if informational elements belong together, move them closer together. Use grouping wisely: just try not to cram too many things in one space!

02

Skip Weights & Double Size

Contrast is the name of the game when it comes to great design. When in doubt, skip a weight when pairing two weights, and double the size between two text elements.

04

Watch The Rag

When setting paragraphs, keep an eye on the right (ragged) edge. If the rag unintentionally creates a recognizable shape, consider tweaking the language or resizing the container. Also, try to prevent single-word lines (orphans).

06

Keep Line Length Reasonable

It is easy for the user to get lost in long lines of text, and short ones are easily ignored. It’s best to keep lines between 45 and 70 characters long, depending on the size of the font. This will ensure legibility as the font sizes increase or decrease.

Website Headings

The heading structure on this page is in direct reference to our current website design. This is the basic breakdown of standard heading sizes, and their relationship to body copy.

Obviously, exceptions exist, especially between different page templates. Also, the h-level of each heading should be set in accordance with search-engine and development best practices.

Digital Type

Heading One

USAGE

- Page Headings
- Major Section Headings
- Emphasized Words

SPECIFICS

Font: Inter Medium
Size: 80px (4.44rem)
Bottom Margin: 50px

Heading Two

USAGE

- Section Headings
- Blog Body Headings
- Product Headings

SPECIFICS

Font: Inter Semi-Bold
Size: 52px (2.89rem)
Bottom Margin: 30px

Heading Three

USAGE

- Sub Headings
- Call To Action Headings
- Blog Sub Headings

SPECIFICS

Font: Inter Semi-Bold
Size: 34px (1.89rem)
Bottom Margin: 30px

HEADING FOUR

USAGE

- Minor Headings
- Table Labels
- Sub-Sub Headings

SPECIFICS

Font: Inter Bold, Uppercase
Size: 18px (1rem)
Bottom Margin: 20px

Body Text

The root body text size, line width, line height, and tracking are set to enhance visibility and legibility on all screens.

Certain typographic situations specific to digital type like block quotes and text links are also outlined on this page.

Digital Type

PARAGRAPH

Weight: Inter Light
Size: 18px
Line Height: 26px
Color: Gray
Bottom Margin: 16px

STRONG OR BOLD

Weight: Inter Medium

BLOCK QUOTE

Size: 30px
Line Height: 36px
Margins: 20px, 0
Padding: 0, 0, 0, 40px
Border (Left): 3px

TEXT LINKS

Weight: Inter Medium
Color: Red
Underlined

Max Width: 700px

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio conet, venimaximi, corepel iquunt volorpos quam, si quos intiusciate sitas millabo reicita tiissimus explantecab imet doluptati delit, sequiandit, aperfernam, officiisti dolorerate rerchil eaquassequid ut dolendit aciet officiatur am debis sum simporem nit, ut ut fuga. At fugit dent, suntur, consenim ad undae. Necta cus quodior iandund andionsed ut remque sinctotatur amus.

Aximo quis veni dolupta spiet, sit harunto eum illor arumquas et aut pliquae necum liquam quam fugit quam **enecus, sundiam, odit laboreptas** qui aci cus, omnia qui doluptam in coreribus ellaccus.

Dolut venis pre aboreri berions edicius doluptat rehendi omnihicitas quasperum ex esed magnatur magniet acerio con re doluptate sum iume vendi que repudae ctibus dero occae venim si ilique eum numet accae delestrume officia inti

Met prepudi piderovid estio magnat adit
offictet as aut dolori acerspedis

Dolorro videnis poresequi doluptat liasita tincium debit, seque landae ligenda musdae verum haria doluptassi sendera velliquas dolla quatur, ut et postisquasin necuscipsam volesci mendae et inctem eos sundi reptaquia porepudio inctem quatio molectasped molorpos esci nimet odi doluptatur, nulpa porum.

Quatia dolum alique es asped es aliquam, qui ducimus andunte volorendam ressitempos corrum ratur? Harita sequam inctotate volupisit veni doloriam dolut a por ad ut lam non pliquam eum ad quodit explique

Lists

List styling is another important element of digital typography. Typically, lists are found in the body of blog articles, pages, and product descriptions.

Styling for both ordered lists (ol) and unordered lists can be found on this page.

Digital Type

Ordered List (ol)

1. North America
 - 1. Los Angeles, CA
 - 2. New York City, NY
 - 3. Boston, MA
2. Europe
 - 1. London, UK
 - 2. Rome, IT
 - 3. Paris, FR

Unordered List (ul)

- North America
 - Los Angeles, CA
 - New York City, NY
 - Boston, MA
- Europe
 - London, UK
 - Rome, IT
 - Paris, FR

SPECIFICS

Weight: Inter Light
Size: 18px
Line Height: 26px
Color: Gray
Bottom Margin: 14px
Indents: 20px

SPECIFICS

Weight: Inter Light
Size: 18px
Line Height: 26px
Color: Gray
Bottom Margin: 16px
Indents: 20px
Default Bullet Icon

Common Errors

Note: This is not a comprehensive list of errors. It is simply the most common or egregious.

Oh, Goodness, No...

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio

Do not use unauthorized fonts or typefaces. The only exception is stylized merchandise or illustrations on a case-by-case basis.

No t good, nope.

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio conet, veni maximi, corepel iduunt volorpas quam, si quos intiusciat

Keep tracking, kerning, and leading reasonable and legible. Do not stray far from the examples in this guide.

Not For Us

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit

Do not use centered or completely justified alignment for multi-line text. There are no exceptions.

Help me

Do not stretch, squish, or otherwise mangle typography. Use the appropriate weight instead.

Too Much Stroke

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae

Do not use a stroke or outline on typography. Also avoid using a drop shadow on typography at all costs.

I'm Falling!

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae

Do not use typography on any angle other than 0° or 90°. Our typography should always read up if 90°.

07

Photography

An image: worth more than 1,000 words.

A great photograph can evoke a time and place and an emotion. It is the center of our organization. In other words, photography is vital to the success of our brand and should be treated as an essential part of our brand executions.

In this section, you will find guidelines on what is most important to us photographically; exuding college visuals, feeling inclusive, and authenticity. Including these facets of photography will ensure a consistent look and feel across our entire image library.

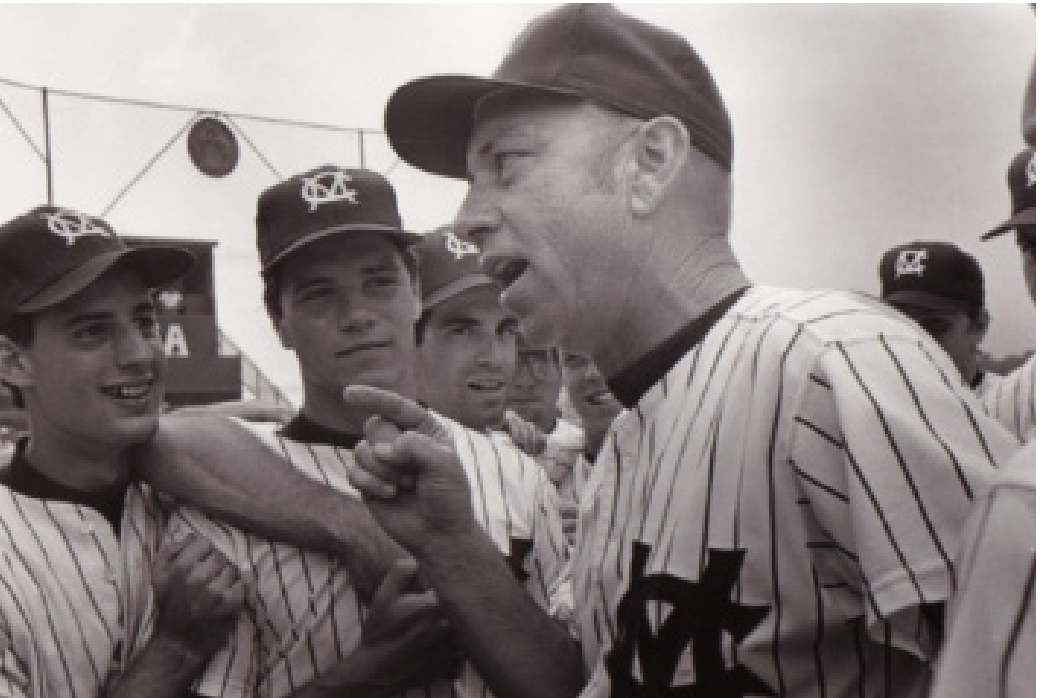
PAGE 66
Overall Tone

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Framing

PAGE 68
Examples

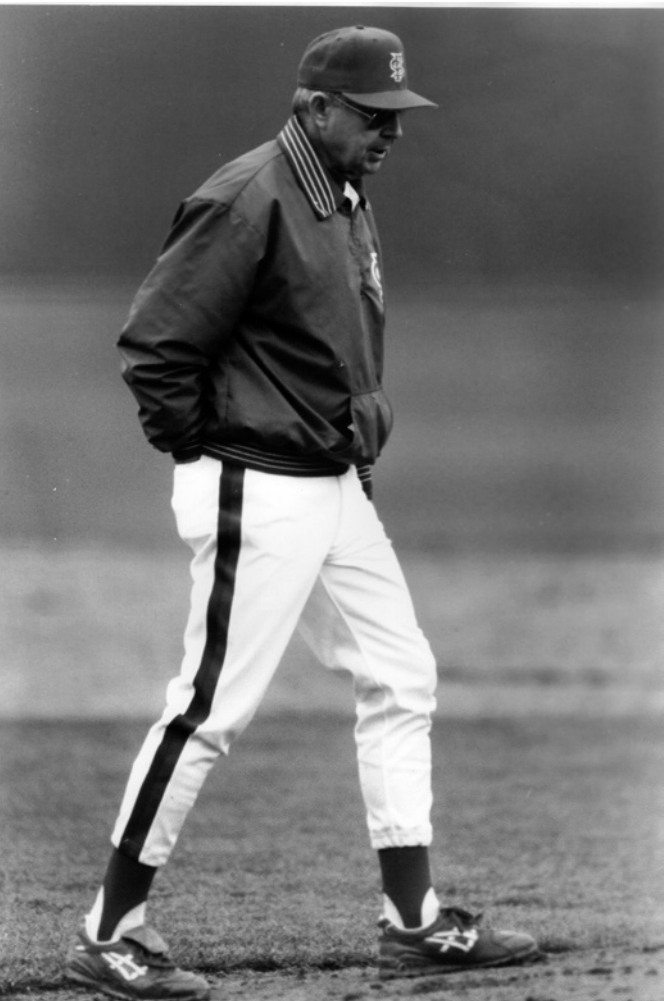
College Visuals

Where possible we should emphasize college visuals: Players playing at college, stadiums, and campuses.



Inclusive

We strive to champion the whole baseball ecosystem, ALL players, ALL fans (and even umpires!) Players of ‘all levels’ across the National Collegiate Athletic Association (NCAA), National Association of Intercollegiate Athletics (NAIA) and Junior College.

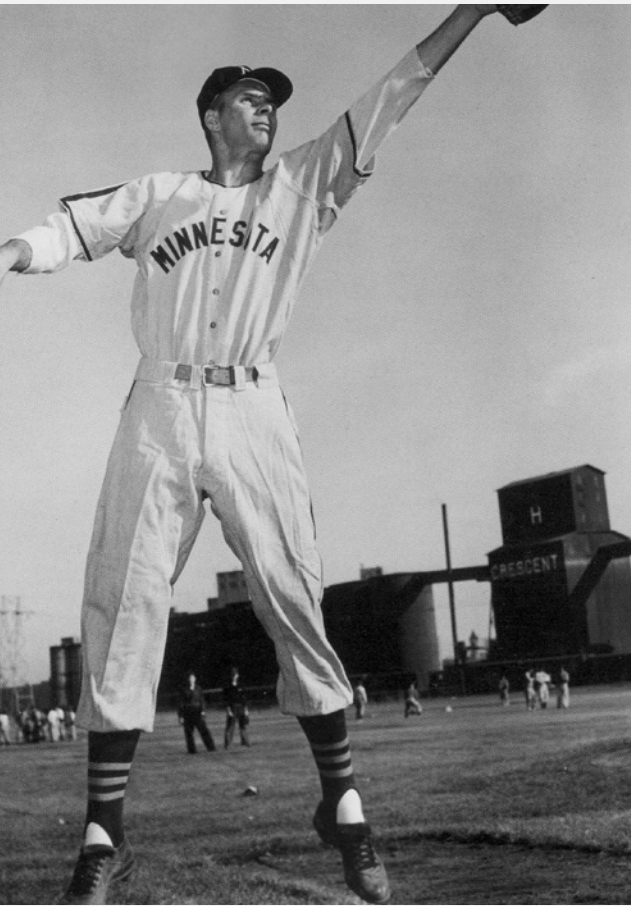


Dynamic and Authentic

Brand photographs should be authentic to the game.



Examples



08 Brand Collateral

Pre-designed
layouts, crafted
with care

From business cards to signage, we've created several template files for print and production.

In this section, you will find guidelines on using the accompanying template files for standardized brand collateral.

Most of the specific guidelines, instructions, and details are contained within the template files themselves.

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Business Cards

PAGE 75

Deliverable

PAGE 76

Deliverable

Business Cards

Business cards are reserved for management and board roles, and printed on an as-needed bases.

Content on all business cards should follow the included template: nothing should be added or removed.

Size: Standard 3.5” x 2” (88.9mm x 50.8mm)

Paper: Mohawk Strathmore Soft Gray 88CB

Finish: Spot UV (Back)

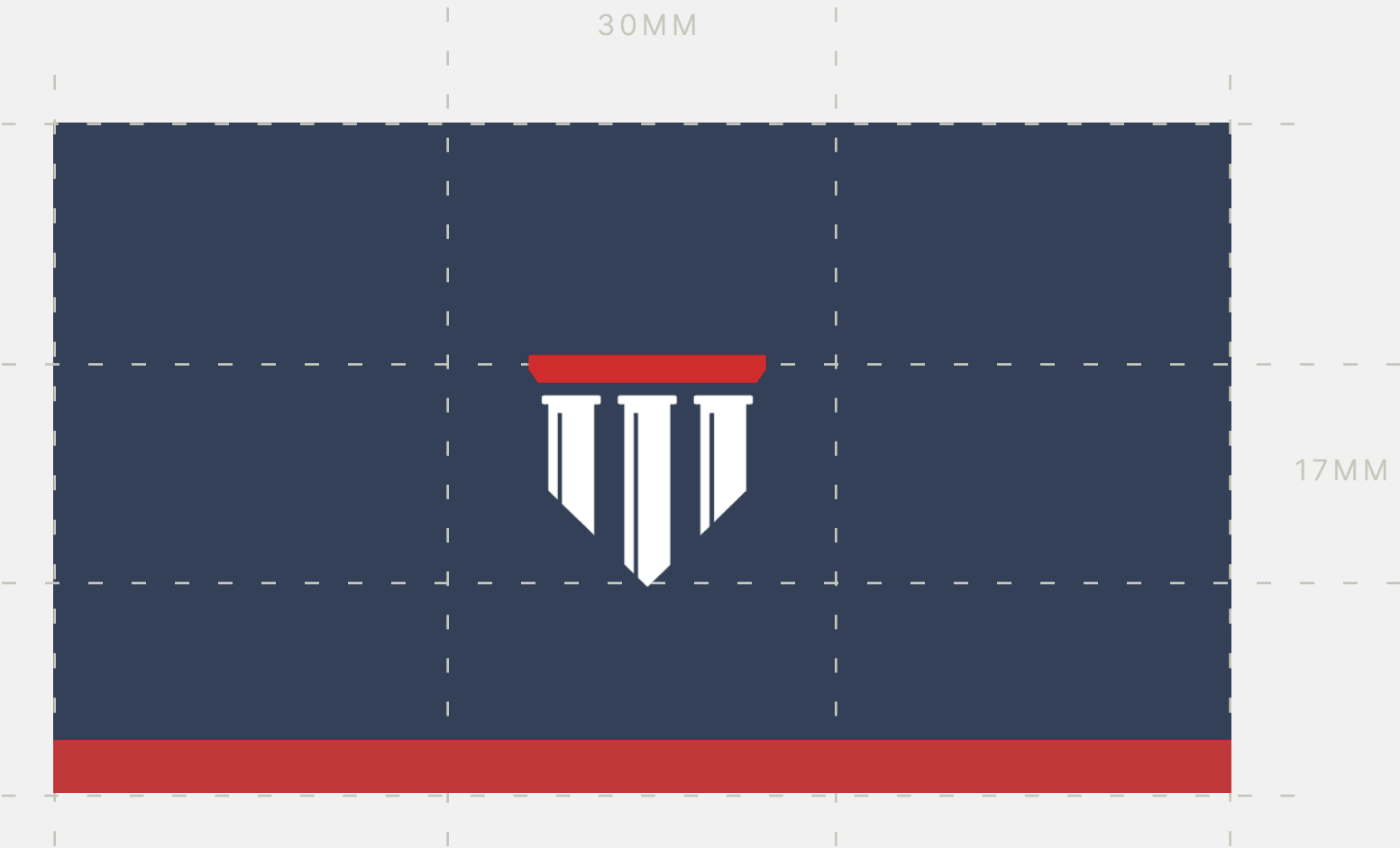
FRONT

Four-color process print on matte stock.
Name typeset in Inter Medium.
Details typeset in Inter Regular.



BACK

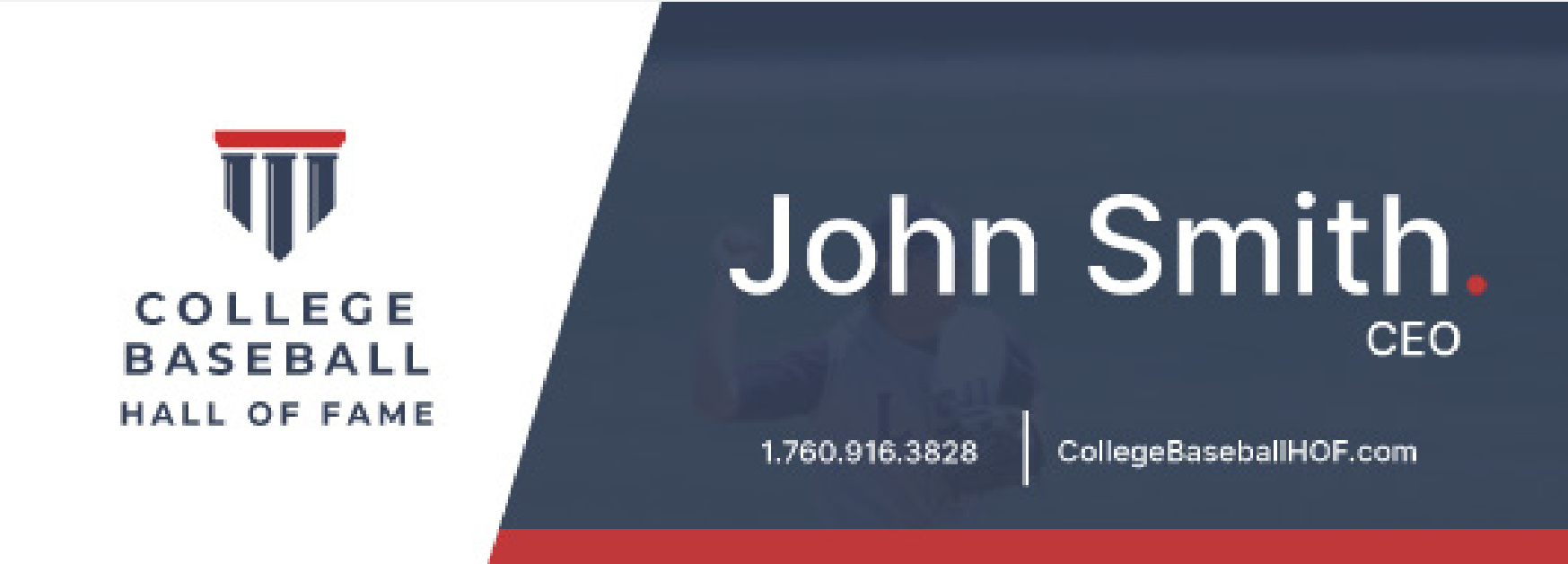
Four-color process print on matte stock.
Centered icon printed in spot UV.



063

Email Signature

Important to carry the all brand touch points including, but not limited to email communications.



DESIGN

Include Logo that is hyperlinked to website.

09

Inductee Brand Usage

Customizable Template Guide for Schools

This recognition toolkit allows each school to honor their College Baseball Hall of Fame inductees using templates for signage and digital promotion. Schools can customize each asset with their own logos, colors, fonts, and images while preserving the integrity of the CBHOF brand.

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What You Can Customize

PAGE 66

Template Types

PAGE 67

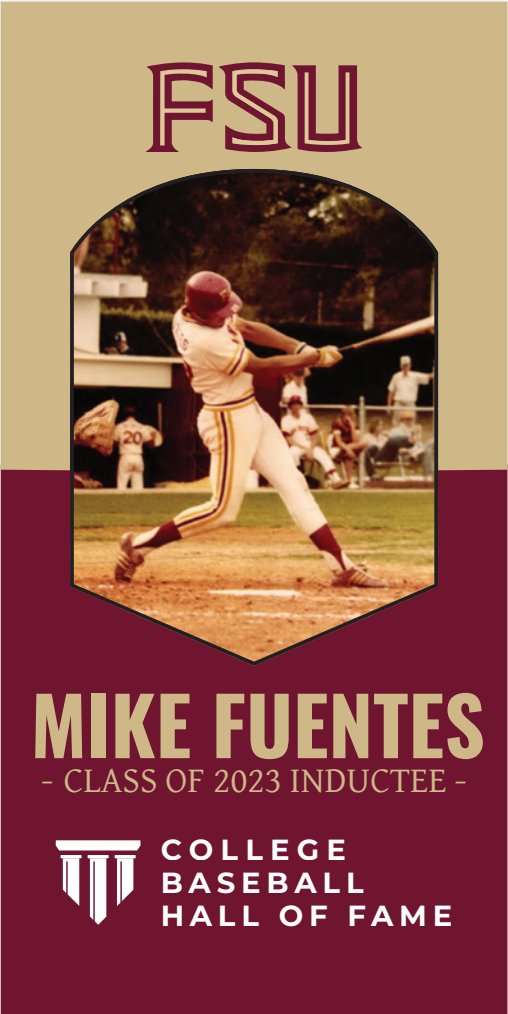
Best Practices

What You Can Customize

- LOGO: Replace CBHOF logo with your official school logo.
- COLORS: Swap in your school logo here
- FONTS: Use your brand fonts, or default to:

Headers: Playfair Display

Body: Open Sans
- IMAGES: Use high-quality photos of your inductee(s).
- TEXT: Update name, class year.



STREET POLE BANNER

Template Types

Each template is sized and formatted for common use cases:

- Outfield Wall Graphic – 8’ x 4’
- Street Pole Banner – 30” x 60”
- Hallway/Indoor Plaque – 24” x 36”
- Social Media – 1080 × 1080 (post) / 1080 × 1920 (story)
- Video Board Slide – 1920 × 1080
- Website Banner – 1600 × 600

All files are provided in editable + export-ready formats (AI, INDD, Canva, PDF, PNG).



10 In Closing

Everything we forgot to mention before this.

Though we've come to the end of this guide, this is only the beginning of our journey.

In this section, you will find details on our approval process, several points of contact within the brand department.

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Approvals

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File Types

PAGE 70

Thank You

PAGE 71

Contacts

Approvals

As previously stated, this guide is not a comprehensive list of rules. We recognize the creative journey is full of twists and turns. New approaches, new trends, and changes in technology will inevitably have an effect on our brand and the way we execute it visually.

That being said, we insist that any brand execution follow the guidelines listed within. Anything outside of these guidelines must be approved by an authorized representative from College Baseball Hall of Fame.

Outside approvals may be submitted electronically by emailing the concept to Tom

Judge, tom@practicalcreativeworks.com or by calling our design department.

If you are a vendor working on one of our brand executions, we require an electronic or physical proof before any item is printed, published, or otherwise executed. These proofs can be submitted to your point of contact within College Baseball Hall of Fame.

Questions prevent mishaps: If you have a question about the use of our brand materials, please do not hesitate to ask!

File Types

The files provided with this guide generally fall into two types: raster and vector files. While both can be used for most applications, typically one is more suited, depending on the usage intent.

Raster Files

Raster files are comprised of a grid of pixels. These types of files always have a set resolution and size. Once you increase the size past its predetermined size, the quality decreases. You’ve probably seen this before: images begin to appear pixel-lated if they’re pushed too far.

Graphics, like the brand logo, can be exported in raster versions. Photographs are always raster files.

Raster files are typically used for web graphics and digital executions. When used in print applications, you must ensure that the file exceeds the minimum DPI (dots per inch) of 150DPI, or risk a low-quality print.

Typically, raster files end with .jpg, .png, .gif, and .psd. They are easy to open and apply.

Vector files

Vector files create their shapes by mathematical equations between anchor points. Since they are crafted by ratios, and not a grid of colored squares, vector images can be infinitely scaled.

Graphics, like the brand logo, are typically created as vector files. Illustrations, iconography, and many of our simple shapes and graphic elements are created as vector files.

The limitations of vector files lie in their strengths: because each relationship is an equation, complex items, gradients, photographs often make vector file sizes too large. Raster images are more efficient in those situations.

Vector files are typically used for printing or producing the logo or other graphics in most forms. If you’re ever asked for a high-resolution logo file, send a vector file.

Typically, vector files end with .ai, .eps and .svg. Without special programs, these files will be difficult to open.

Thank you.

From everyone at the College Baseball Hall of Fame, thank you for your attention to detail, your unwavering support, and your commitment to making our brand vision a reality.

Building a brand is like playing on a team: Everyone has their individual and collective role to play. Without you, we would not exist.

To all of our suppliers, creative teams, and outside consultants: We are here for you. If you need any help with our brand at all, especially when working on a brand execution, please do not hesitate to reach out to our creative team at hello@practicalcreativeworks.com.



Contacts

Craig Ramsey
CHAIRMAN

craigcollegebaseballfoundation.org
404-405-6160

This Brand Guide brought
to you by:



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practicalcreativeworks.com

