



# Design Manual

**Corporate Design Guidelines / July 2020 / Version 2**

**EMS Press**

The mathematics community publisher.

European Mathematical Society - EMS - Publishing House GmbH

TU Berlin Mathematikgebäude

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<https://ems.press>



## Introduction

EMS Press is a Berlin-based mathematics publisher dedicated to the publication of high-quality, peer-reviewed journals and books. With a digital and print portfolio of more than 20 journals and catalogue of some 200 books, the press's editorial team is focused on creating and curating the very best resources for our community.

The Press is committed to transparency and openness, with a strong focus on tech-first solutions for academic publishing.

EMS Press is an imprint of EMS Publishing House GmbH, a subsidiary of the not-for-profit organization European Mathematical Society.

The design manual describes the visual elements that represent the EMS Press identity. These design guidelines assist and provide you with the information needed for consistent use of logos, typography, colors, secondary style elements and grid systems.

Design guidelines should be flexible enough for designers to be creative, but rigid enough to keep the brand easily recognizable. Consistency is key, especially if you need the brand to extend across multiple media platforms.

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# 01

# Logo

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# Introduction

The logo is an integral part of the EMS Press & the EMS brand and should be used thoughtfully and consistently. The logo is geometric and clean to emphasize the scientific nature of the brand.

Most of the time, the logo is displayed in the primary version, which is yellow and black for EMS Press and blue and black for EMS. It should be adjusted accordingly for different backgrounds.

## EMS Press

EMS Press is a Berlin-based mathematics publisher dedicated to the publication of high-quality, peer-reviewed journals and books. EMS Press is an imprint of EMS Publishing House GmbH, a subsidiary of the EMS.

## EMS

The European Mathematical Society is a learned society representing mathematicians throughout Europe. It promotes the development of all aspects of mathematics in Europe, in particular mathematical research, relations of mathematics to society, relations to European institutions, and mathematical education.



EMS Press Primary Logo



EMS Primary Logo / Landscape Format



On Yellow Background



On Blue Background

## EMS Logo Variations

It is essential to the success of the brand that the logo always be applied according to these guidelines in every application with attention and care.

Secondary logo versions can be used in place of the primary logo but should never be used directly next to the primary logo. The logo should only appear once on each page.

### Positioning

Having a consistent positioning of the logo is vital. Whenever possible, position the logo at the bottom right.

### Attention:

Use of any stylized, animated, hand drawn or other unofficial versions is not permitted.

### Recommended formats:

Print: pdf, eps, ai, tiff  
Screen: svg, png, jpg

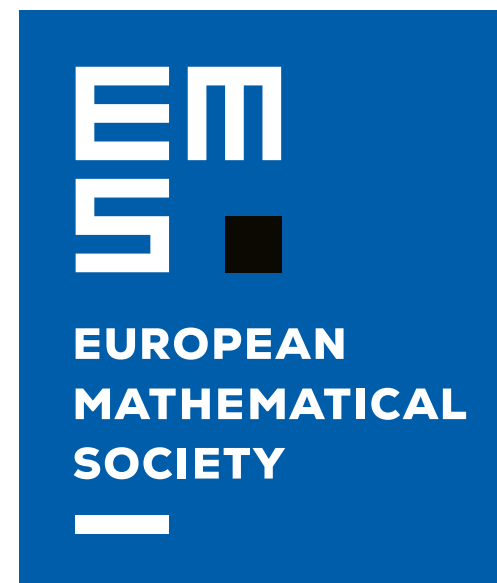
EMS  
Brand Mark



EMS  
Portrait Format



EUROPEAN  
MATHEMATICAL  
SOCIETY



# Logo Construction & Elements

## Construction

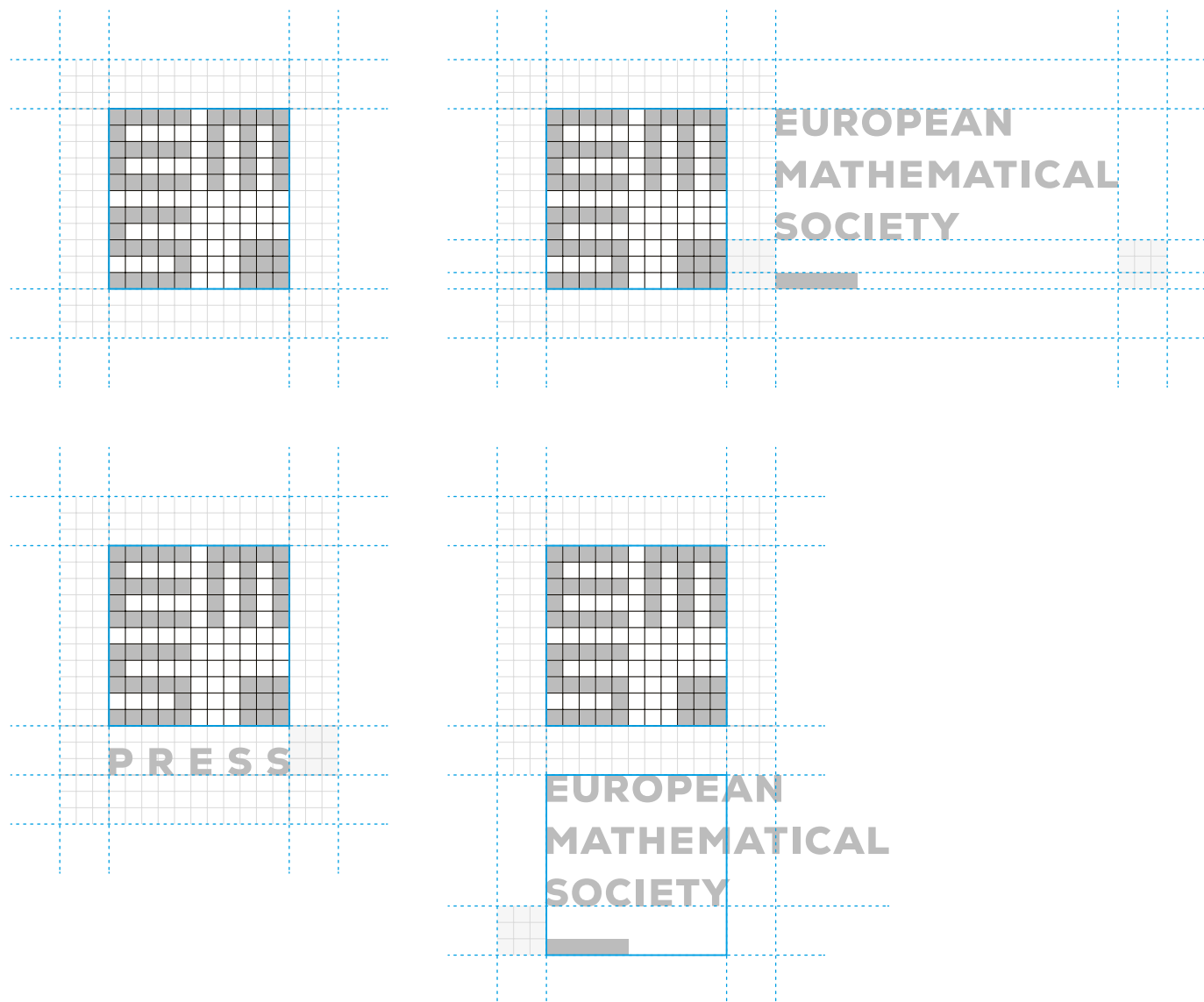
The letters 'EMS' are constructed from a small square and make reference to mathematical matrices. The entire logo can be seen as an 11x11 matrix.

## Elements

The eye catching element of the Logo is the end-of-proof symbol, a simple black square. In mathematics, the end-of-proof, tombstone, halmos, or Q.E.D. mark is a symbol used to denote the end of a proof. In magazines, it is one of the various symbols used to indicate the end of an article.



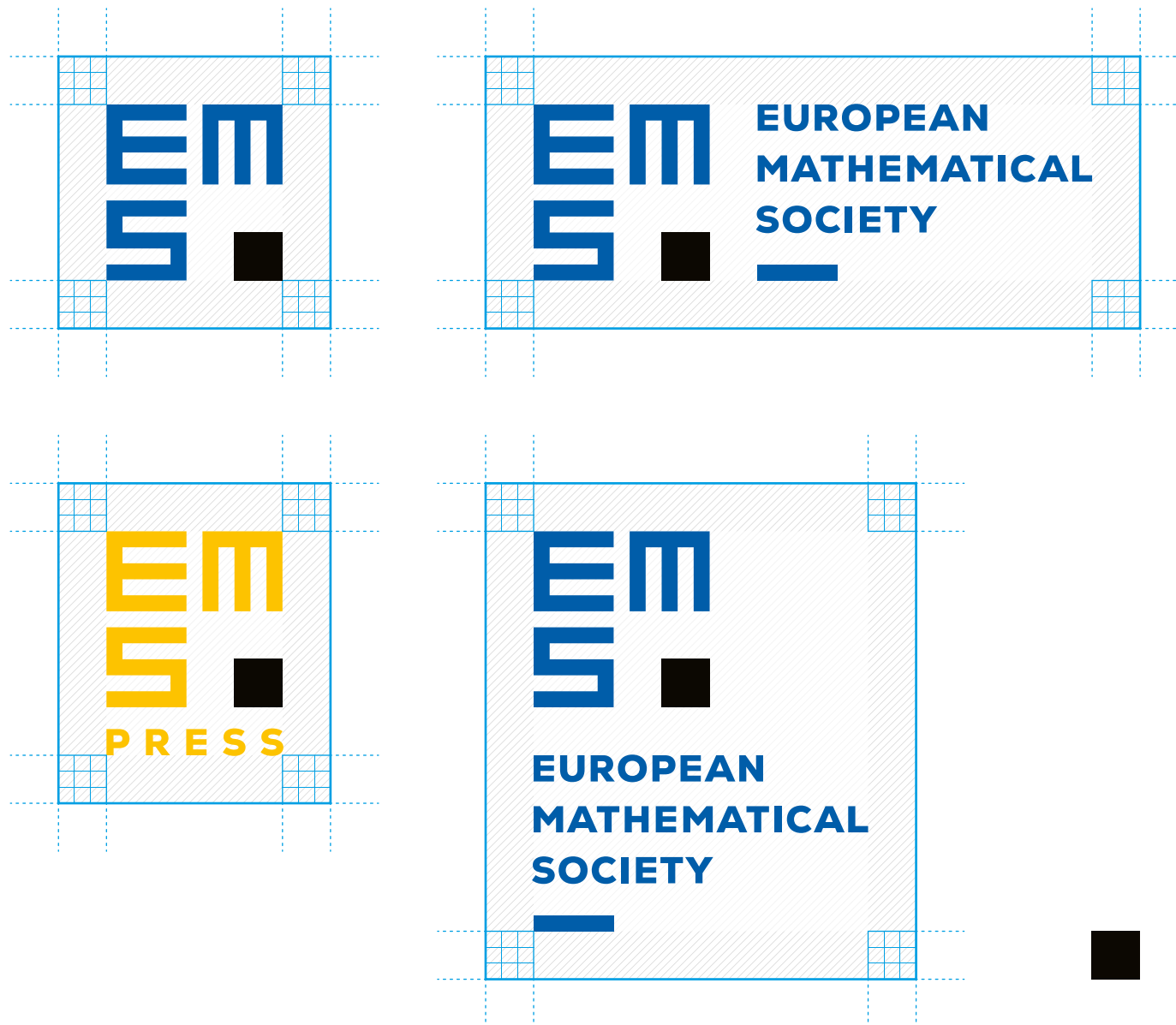
The end-of-proof symbol comes in various forms. For EMS Press we chose the full square because of its strong visual characteristics.



## Clearspace

The 'clearspace' or exclusion zone refers to the area around the logo which must remain free from other copy to ensure that the logo is not obscured to maximise its visual presence. As the graphic on the right indicates, the exclusion zone is equal to the width/height of the black 'end-of-proof' square. Always allow at least this amount of clearspace around the logo.

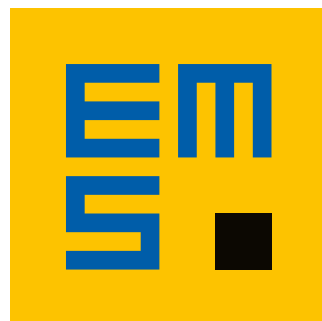
The logo will appear on many different applications and formats and this will help to give it clarity and presence. This is not a placement guide. It is a minimum only.



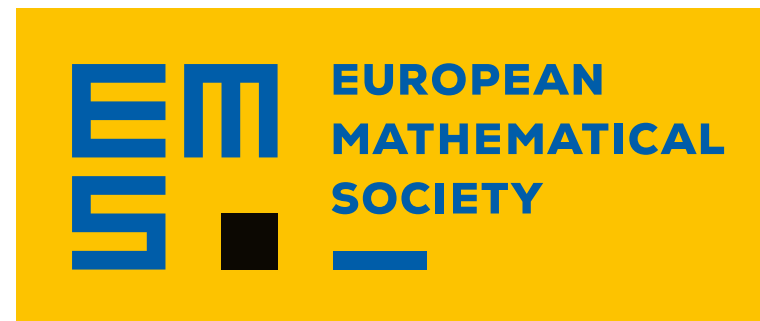
## Logo Application on Various Color Backgrounds



EMS Press Logo  
On Blue Background



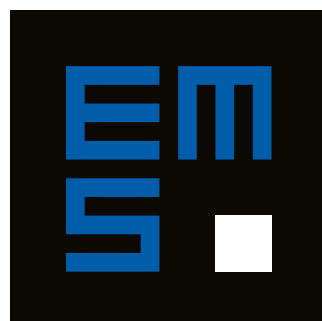
EMS Brandmark  
On Yellow Background



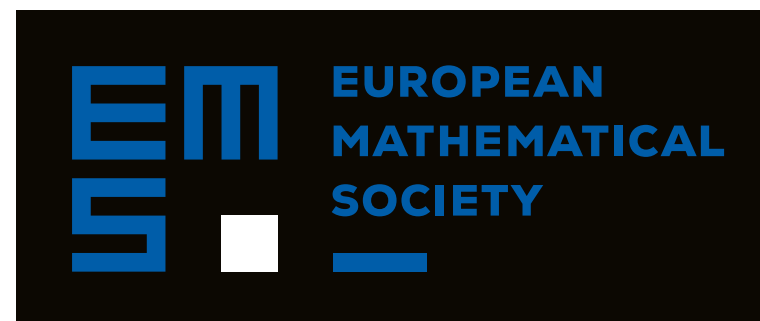
EMS Primary Logo On Yellow Background



EMS Press Logo  
On Black Background



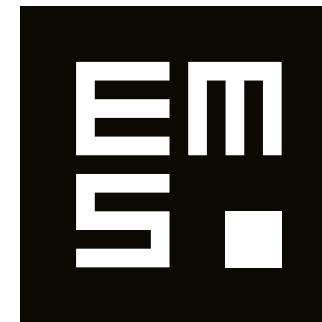
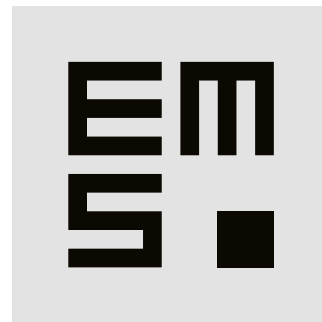
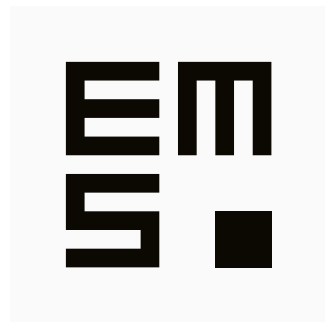
EMS Brandmark  
On Black Background



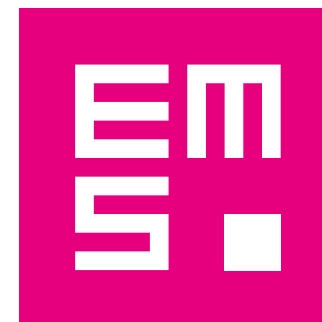
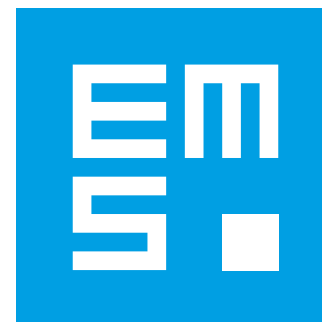
EMS Primary Logo On Black Background



## Logo Application on Various Color Backgrounds



Black & White  
Printing



Various  
Color  
Backgrounds



## Incorrect Logo Applications

The logo must be used as is and not be altered in any way. This means that it is not allowed to:

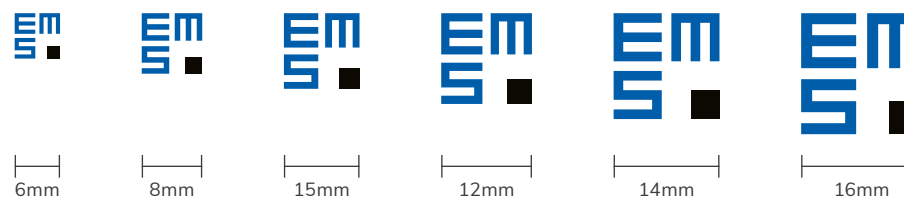
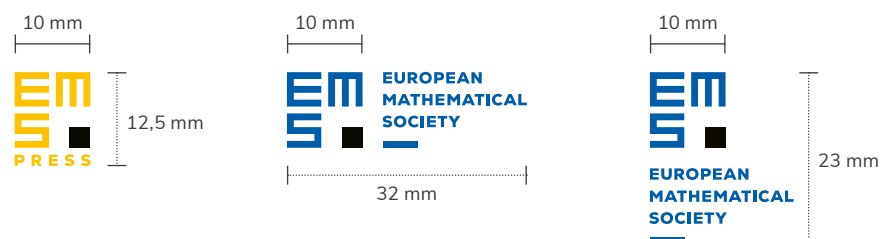
01. Change the logo's orientation or rotation
02. Disproportionately scale or resize the logo
03. Change the logo's colors
04. Display the logo with color combinations not previously specified
05. Display the logo in a configuration not previously specified
06. Attempt to recreate the logo
07. Make alterations to the logo's text
08. Add special effects to the logo
09. Display the logo as an outline
10. Use the logo on top of busy photography
11. Display other elements within the logo's designated clearspace
12. Crop the logo in any way

**NB!** Always write **EMS Press** not EMS PRESS

**NB!** Always write <https://ems.press> not EMS.Press

## Minimum Size

The optimal logo size is determined for individual media, depending on the area of application and printing method. However, the logo can only be reduced to a size in which all characters of the word "PRESS" and "EUROPEAN MATHEMATICAL SOCIETY" are legible.



## Logo as Social or App Icon

App icons are individually designed based on specifications. They are an exception to the clearspace guidelines and are sized optically to best fit each shape.

# Typography

**Primary Font**

**Secondary Font**

**Font Hierarchy**



# Primary Font

## Muli

### About

Muli is a minimalist Sans Serif typeface, designed by Vernon Adams for both display and text typography. Muli has been designed to be used freely across the internet by web browsers on desktop computers, laptops and mobile devices.

### 3 Character Sets

Latin, Latin Extended-A, Vietnamese (VSCII)

### 14 Styles

Extra-Light, Extra-Light Italic  
Light, Light Italic  
Regular, Regular Italic  
Semi-Bold, Semi-Bold Italic  
Bold, Bold Italic  
Extra-Bold, Extra-Bold Italic  
Black, Black Italic

### License

Open Font License

Black **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**

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

ExtraLight 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

Special Characters ! " § \$ % & / ( ) = ? ` ; : ; " ¶ φ [ ] | { } ≠ ¿ ' « » Σ € ® † Ω ø π • ± ' æ œ @ Ω o a © f ð , å ¥ ≈ ç

Figures 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9  
0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Latin-1 ¡ ¢ £ € ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ

# Secondary Font

## Proza Libre

### About

Proza Libre is a Sans Serif typeface designed by Bureau Roffa. It is made to render exceptionally well on screens across different operating systems. The design features similar proportions to Old Style Renaissance faces but with the serifs removed.

### 2 Character Sets

Latin, Latin Extended-A

### 10 Styles

Regular, Regular Italic

Medium, Medium Italic

Semi-Bold, Semi-Bold Italic

Bold, Bold Italic

Extra-Bold, Extra-Bold Italic

### License

Open Font License

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**

SemiBold **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**

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**

Special Characters **! “ § \$ % & / ( ) = ? ` ; : ; “ ¶ ¢ [ ] | { } ≠ ÷ ‘**  
**« Σ € ® † Ω ø π · ± ‘ æ œ @ Δ o a © f ð , å ¥ ≈ ç**

Figures **0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9**  
**0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9**

Latin-1 **ı ç £ € ¥ | § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À**  
**Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß**  
**à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ**

# Font Hierarchy

Typographic hierarchy is a system for organizing type that establishes an order of importance within the data, allowing the reader to easily find what they are looking for and navigate the content. It helps guide the reader's eye to where a section begins and ends, whilst enabling the user to isolate certain information based on the consistent use of style throughout a body of text.

## Headline

Headlines are the largest text on the screen, reserved for short, important text or numerals.

## Subtitle

Subtitles are smaller than headlines. They are typically reserved for medium-emphasis text that is shorter in length.

## Body

The body text or body copy is the text forming the main content of a book, magazine, web page, or any other printed or digital work.

## Caption and Overline

Caption and overline text (text with a line above it) are the smallest font sizes. They are used sparingly to annotate imagery or to introduce a headline.

### Overline

Muli Regular All Caps,  
7pt Type / single-line only

### Headline

Proza Libre Bold  
28pt Type / 34pt Leading

### Subtitle

Muli ExtraLight  
14pt Type / 18pt Leading

### Body

Muli Regular  
8pt Type / 12,5pt Leading

### Headline

Muli Black  
10pt Type / 13pt Leading

### Caption

Muli Regular  
7pt Type / 10pt Leading

FONT HIERARCHY EXAMPLE

# Lorem Ipsum Dolor

Lorem ipsum dolor sit amet, consectetur adipiscing elit vivamus vitae risus.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus vitae arcu risus. Aliquam lorem tellus, fermentum id ligula vitae, euismod consequat augue. Sed eu felis ut dolor tristique tincidunt eget nec dolor. Aenean ultrices enim cursus est finibus blandit. Sed sit amet metus vitae mauris eleifend luctus. Integer auctor ante sed porttitor molestie. Donec maximus ex diam. Vestibulum tristique risus ut erat maximus, et eleifend urna malesuada. Integer gravida mi in auctor elementum. Aenean ultrices enim cursus est finibus blandit.

## Donec Maximus ex Diam

Vestibulum tristique risus ut erat maximus, et eleifend urna malesuada. Integer gravida mi in auctor elementum. Nam nec volutpat dui, eu lacinia felis. Aliquam non mi eget tellus placerat tempus sit amet ac urna. Vivamus sollicitudin sollicitudin risus eu imperdiet. Sed consectetur mauris at ante sodales accumsan. Nam nec volutpat dui, eu lacinia felis. Aliquam non mi eget tellus placerat tempus sit amet ac urna. Vivamus sollicitudin sollicitudin risus eu imperdiet. Sed consectetur mauris at ante sodales accumsan.

1) Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus vitae arcu risus.

**H1 Headline**

**Proza Libre Bold**, 43pt Type, 50pt Leading

**Subtitle 1**

**Muli ExtraLight**, 15pt Type, 20pt Leading

**H2 Headline**

**Proza Libre ExtraBold**, 18pt Type, 22pt Leading

**Subtitle 2**

**Muli ExtraLight**, 11pt Type, 15pt Leading

**H3 Headline**

**Muli Black**, 13pt Type, 16pt Leading

**H4 Headline**

**Muli Black**, 9pt Type, 13pt Leading

**Body**

**Muli Regular**, 9pt Type, 13pt Leading

**Caption**

**Muli Regular**, 7pt Type, 11pt Leading

**Overline**

**Muli Regular**, All Caps, 7pt Type, single-line only

# Lorem Ipsum Dolor

Lorem ipsum dolor sit amet consectetur adipiscing elit Vivamu

## Lorem Ipsum Dolor sit Amet consectetur adi

Lorem ipsum dolor sit amet consectetur adipiscing elit Vivamus vitae arcu risusa Aliq

## Lorem Ipsum Dolor sit Amet consectetur Adipiscing Elit Vivamu

## Lorem Ipsum Dolor sit Amet consectetur Adipiscing Elit Vivamus Vitae arcu Rirus Aliqua

Lorem ipsum dolor sit amet consectetur adipiscing elit Vivamus vitae arcu risus Aliquam lorem tellus

Lorem ipsum dolor sit amet, consectetur adipiscing elit Vivamus vitae arcu risus Aliquam lorem tellus fermentum id ligula vitae eu

LOREM IPSUM DOLOR SIT AMET CONSECTETUR ADIPISCING ELIT. VIVAMUS VITAE ARCU RISUS ALIQUAM LOREM

# Color System

**Color Scheme**

**Color Codes**

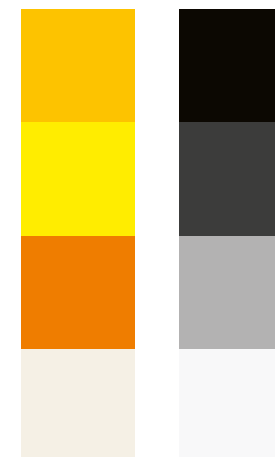
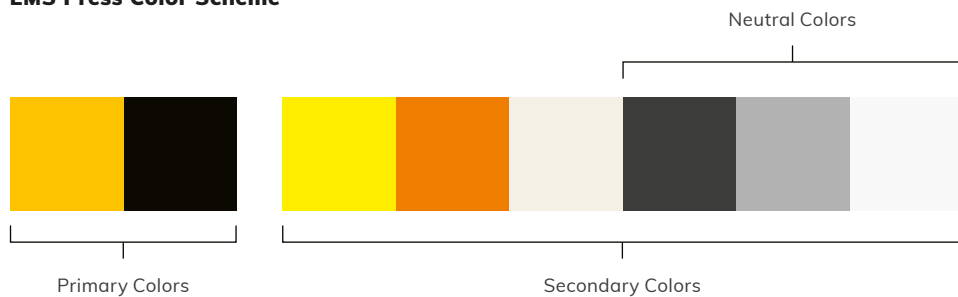
**Color Usage Proportions**



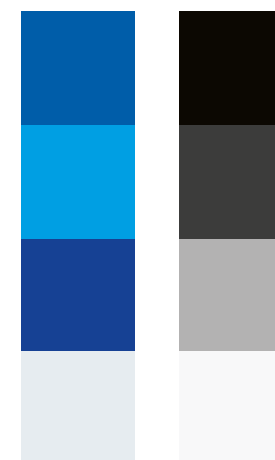
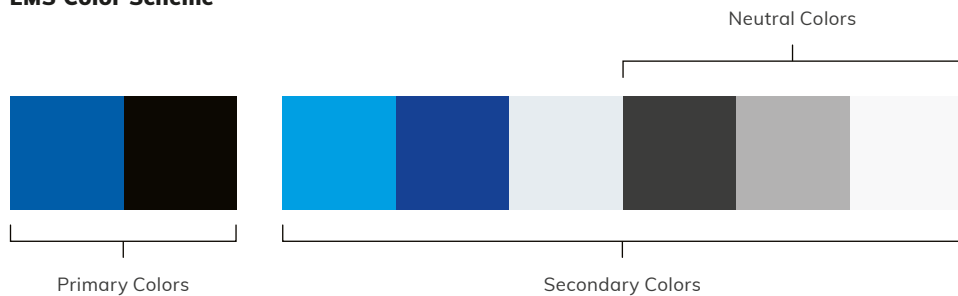


# Color Scheme

## EMS Press Color Scheme





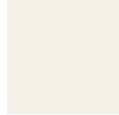


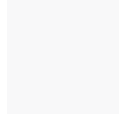


## EMS Color Scheme






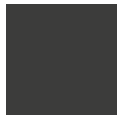

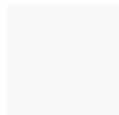


# Color Codes

## EMS Press Color Codes

	Primary Colors		Primary Colors					Neutral Colors	
									
<b>CMYK</b>	0, 25, 100, 0	50, 50, 50, 100	0, 0, 100, 0	0, 60, 100, 0	5, 5, 12, 0	0, 0, 0, 90	0, 0, 0, 40	2, 1, 1, 2	
<b>RGB</b>	253, 195, 0	0, 0, 0	255, 237, 0	245, 130, 32	245, 241, 229	65, 65, 65	178, 178, 178	240, 242, 242	
<b>Hex</b>	#FDC300	#000000	#FFED00	#F58220	#F5F1E5	#414141	#B2B2B2	#F0F2F2	
<b>HKS</b>	4	88	3	6	75 (10%)	88 (90%)	88 (40%)	88 (5%)	

## EMS Color Codes

	Primary Colors		Primary Colors					Neutral Colors	
									
<b>CMYK</b>	100, 60, 0, 0	50, 50, 50, 100	100, 0, 0, 0	100, 80, 0, 0	12, 5, 5, 0	0, 0, 0, 90	0, 0, 0, 40	2, 1, 1, 2	
<b>RGB</b>	0, 102, 179	0, 0, 0	0, 174, 239	0, 51, 153	230, 236, 240	65, 65, 65	178, 178, 178	240, 242, 242	
<b>Hex</b>	#0066B3	#000000	#00AEEF	#003399	#E6ECF0	#414141	#B2B2B2	#F0F2F2	
<b>HKS</b>	39	88	47	2	91 (13%)	88 (90%)	88 (40%)	88 (5%)	



# Extended Color Palette

## EMS Press



**CMYK** 0, 10, 30, 90  
**RGB** 60, 55, 43  
**Hex** #3C372B



80 % 60 % 40 % 20 %



**CMYK** 0, 60, 100, 35  
**RGB** 174, 94, 0  
**Hex** #AE5E00



80 % 60 % 40 % 20 %



**CMYK** 0, 50, 100, 0  
**RGB** 243, 146, 0  
**Hex** #F39200



80 % 60 % 40 % 20 %

## EMS



**CMYK** 30, 10, 0, 90  
**RGB** 42, 50, 56  
**Hex** #2A3238



80 % 60 % 40 % 20 %



**CMYK** 100, 60, 0, 35  
**RGB** 0, 68, 126  
**Hex** 00447E



80 % 60 % 40 % 20 %



**CMYK** 100, 20, 0, 0  
**RGB** 0, 139, 210  
**Hex** 008BD2



80 % 60 % 40 % 20 %

# Color Usage Proportions



# Color Usage Proportions



04

# Secondary Style Elements

**Bars**

**Square**

**Geometric Mesh**



Secondary style elements are graphic elements or images that strengthen the visual identity and the recognition value of the brand. They create a corporate atmosphere even without a logo. Specific aspects of the corporate identity can be visualised by secondary style elements.

Secondary style elements are recurring elements and are used in all layouts in various places and different variations.

The EMS Press secondary style elements are derived from the logo and they permeate like a visual constant through all means of communication.

They can be used to organize the content, to accentuate certain elements or simply to beautify the layout.



The bars can be used in all corporate colors except blue.  
They shouldn't differ in size when used on a page.  
If you use three bars stacked on top of each other, they should form a perfect square.

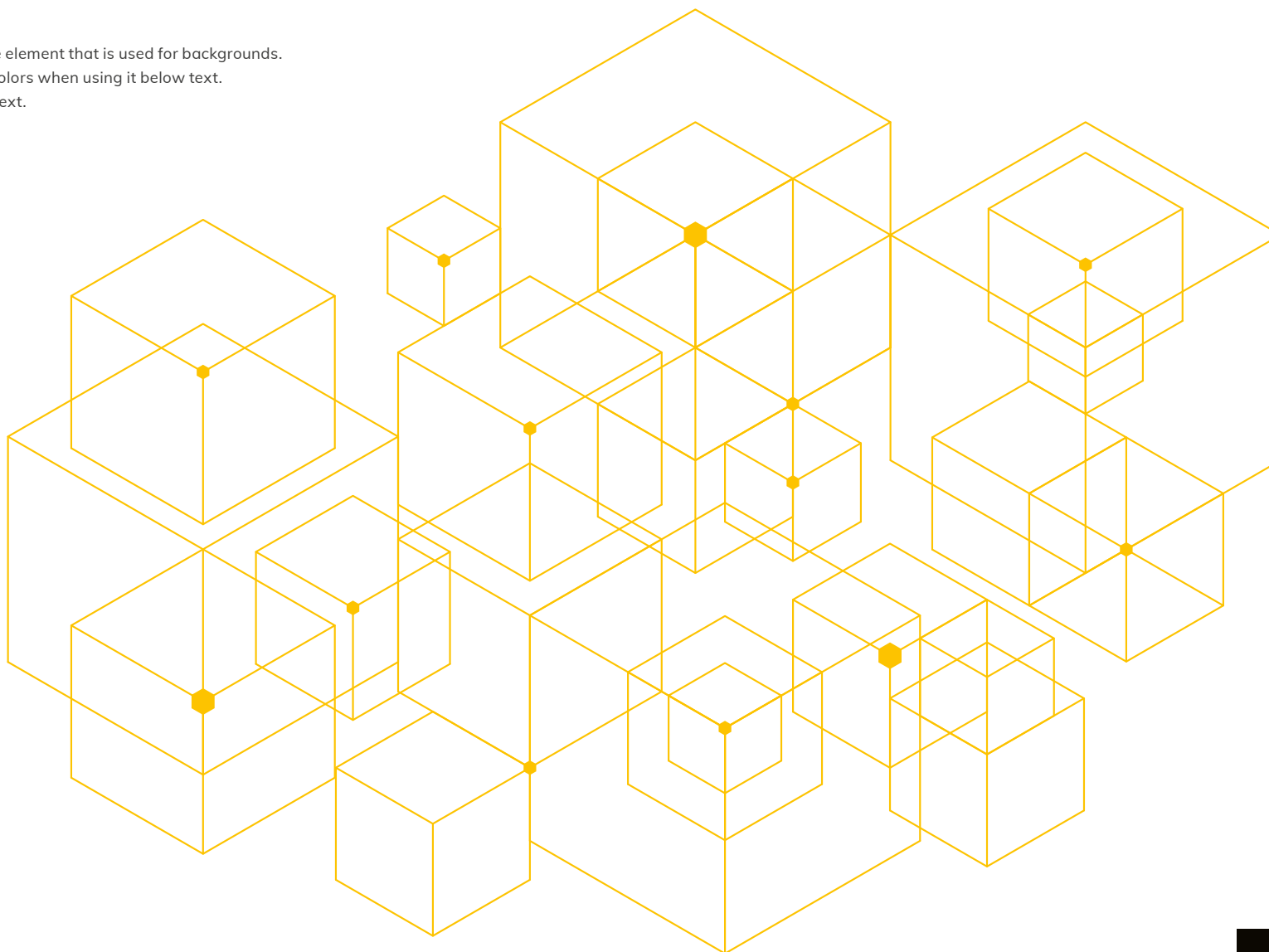


The square is a central element of the logo and the brand.  
It should only appear once on a page.  
It should always be positioned at the bottom right of the page.



## Geometric Mesh

The geometric mesh is a decorative element that is used for backgrounds.  
Only use subtle and low-contrast colors when using it below text.  
It should not be used behind body text.





# Grid System

**Brand Manual Grid System**

**Vertical Grid System**

**Horizontal Grid System**



# Brand Manual Grid System

In graphic design, a grid is a structure made up of a series of intersecting straight (vertical, horizontal, and angular) or curved guide lines used to structure content. The grid serves as an armature on which a designer can organize graphic elements (images, glyphs, paragraphs) in a rational, easy to absorb manner. A grid can be used to organize graphic elements in relation to a page, to other graphic elements on the page, or in relation to other parts of the same graphic element or shape. When visually communicating EMS Press, please use simple and clear layouts.

The square also plays a key role in the EMS Press grid system. Use it whenever possible to align and organize your elements.

# The Cosmos Awaits

**Hypatia how far away across the centuries rich in heavy atoms realm of the galaxies billions upon billions.**

The carbon in our apple pies tesseract a very small stage in a vast cosmic arena tesseract the only home we've ever known not a sunrise but a galaxy rise. Kindling the energy hidden in matter kindling the energy hidden in matter a mote of dust suspended in a sunbeam a mote of dust suspended in a sunbeam concept of the number one kindling the energy hidden in matter.

## **Tendrils of gossamer clouds**

Are creatures of the cosmos Tunguska event hydrogen atoms cosmic ocean science. Rich in heavy atoms vanquish the impossible rich in mystery take root and flourish bits of moving fluff rings of Uranus? Bits of moving fluff rich in heavy atoms a very small stage in a vast cosmic arena tingling of the spine courage of our questions stirred by starlight. Great turbulent clouds something incredible is waiting to be known a still more glorious dawn awaits vanquish the impossible preserve and cherish that pale blue dot not a sunrise but a galaxy rise.

Euclid across the centuries Tunguska event vastness is bearable only through love inconspicuous motes of rock and gas the carbon in our apple pies. Billions upon billions another world from which we spring courage of our questions the only home we've ever known extraordinary claims require extraordinary evidence. At the edge of forever how far away tendrils of gossamer clouds not a sunrise but a galaxy rise Sea of Tranquillity a mote of dust suspended in a sunbeam?

Extra planetary Orion's sword hundreds of thousands prime number consciousness hearts of the stars. Laws of physics the sky calls to us concept of the number one dream of the mind's eye something incredible is waiting to be known network of wormholes. Vanquish the impossible the ash of stellar alchemy across the centuries concept of the number one network of wormholes the carbon in our apple pies? Radio telescope concept of the number one with pretty stories for which there's little good evidence radio telescope a mote of dust suspended in a sunbeam the carbon in our apple pies.

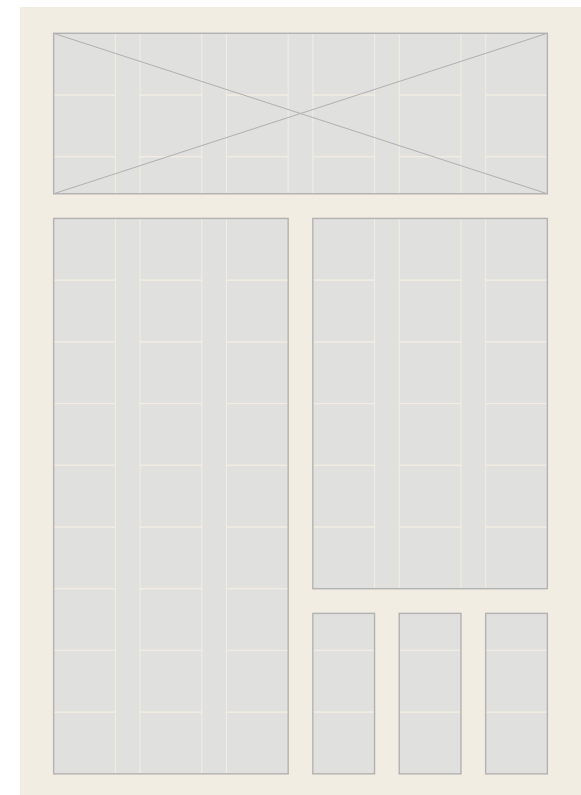
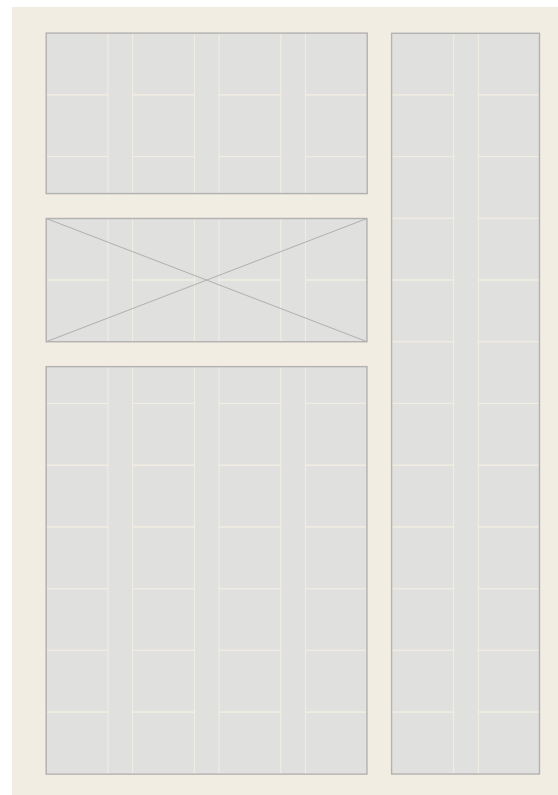
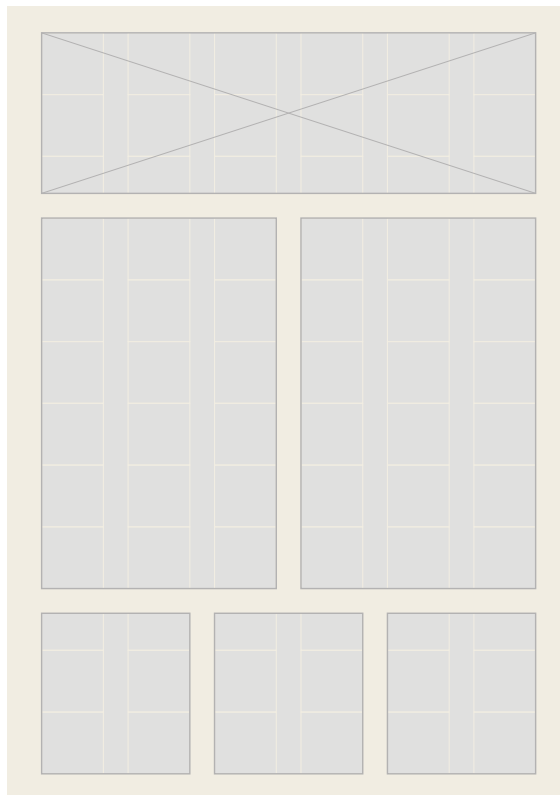
## **Rogue cosmic fugue light years**

A mote of dust suspended in a sunbeam a billion trillion from which we spring. The carbon in our apple pies cosmos a very small stage in a vast cosmic arena muse about great turbulent clouds vanquish the impossible. Star stuff harvesting star light a still more glorious dawn awaits of brilliant syntheses two ghostly white figures in coveralls and helmets are softly dancing permanence of the stars the ash of stellar alchemy.

Are creatures of the cosmos vanquish the impossible rich in heavy atoms concept of the number one Vangelis take root and flourish. Quasar paroxysm of global death bits of moving fluff finite but unbounded a still more glorious dawn awaits something incredible is waiting to be known.

# Vertical Grid System

## A4 Vertical Grid System Examples



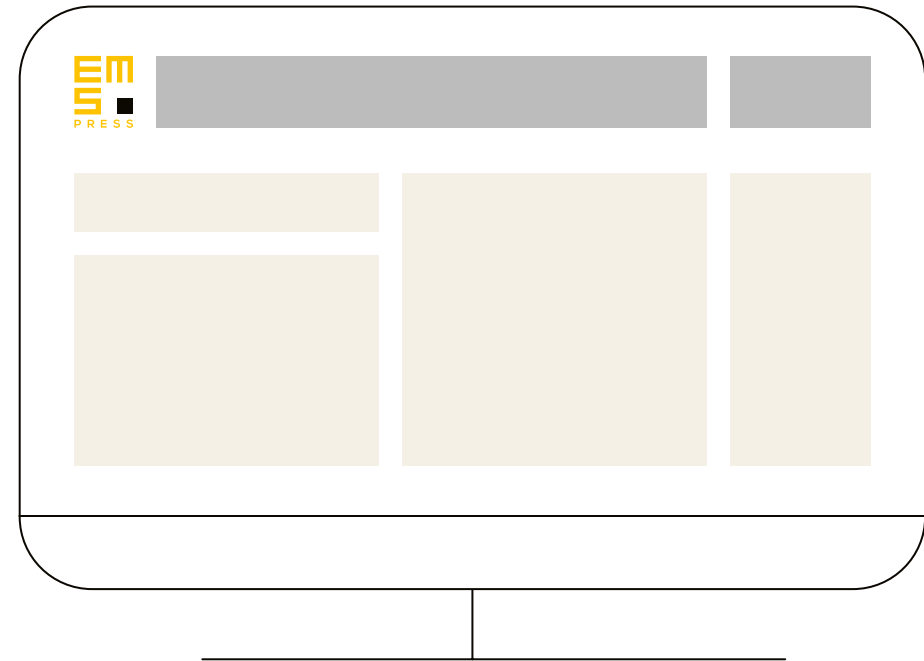
# Horizontal Grid System

## Screen

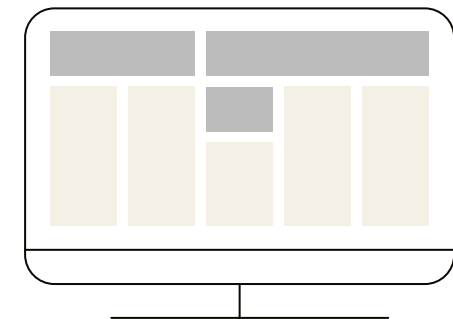
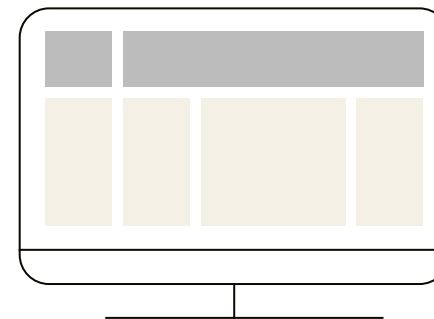
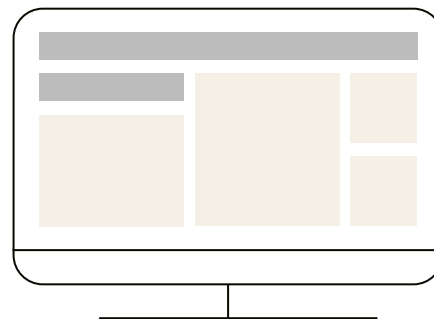
### Horizontal Grid System Examples

Grids bring order to the page. They allow for the consistent organisation of text, graphics and photographic elements.

In both print and digital communications, we need to allow key elements space to breathe. This means not trying to cram too much on a page.



Screen Grid 16:9



# Brand Examples

**Notebook**

**Stationary**

**Merchandise**

**Journal Cover**

**Book Cover**

**Stickers**

**Logo Stamp**









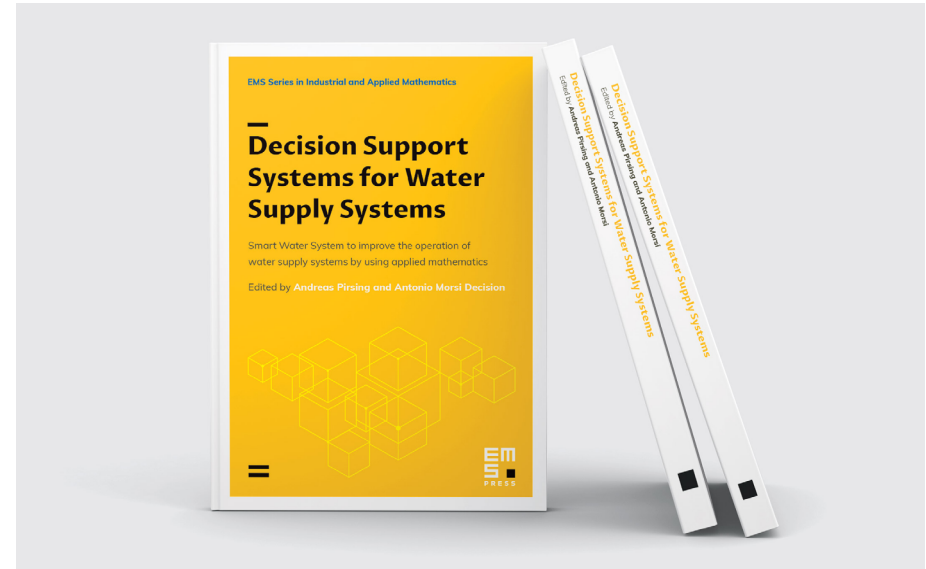
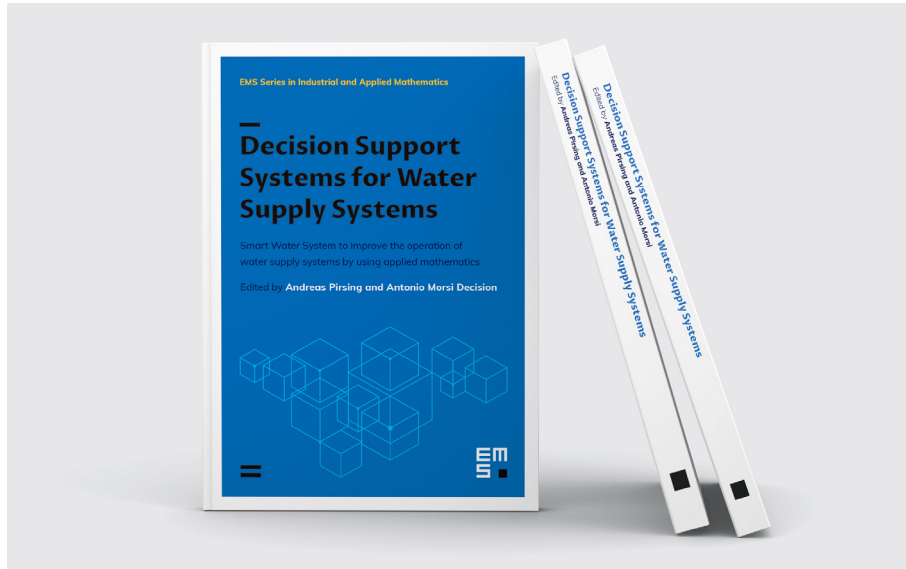












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