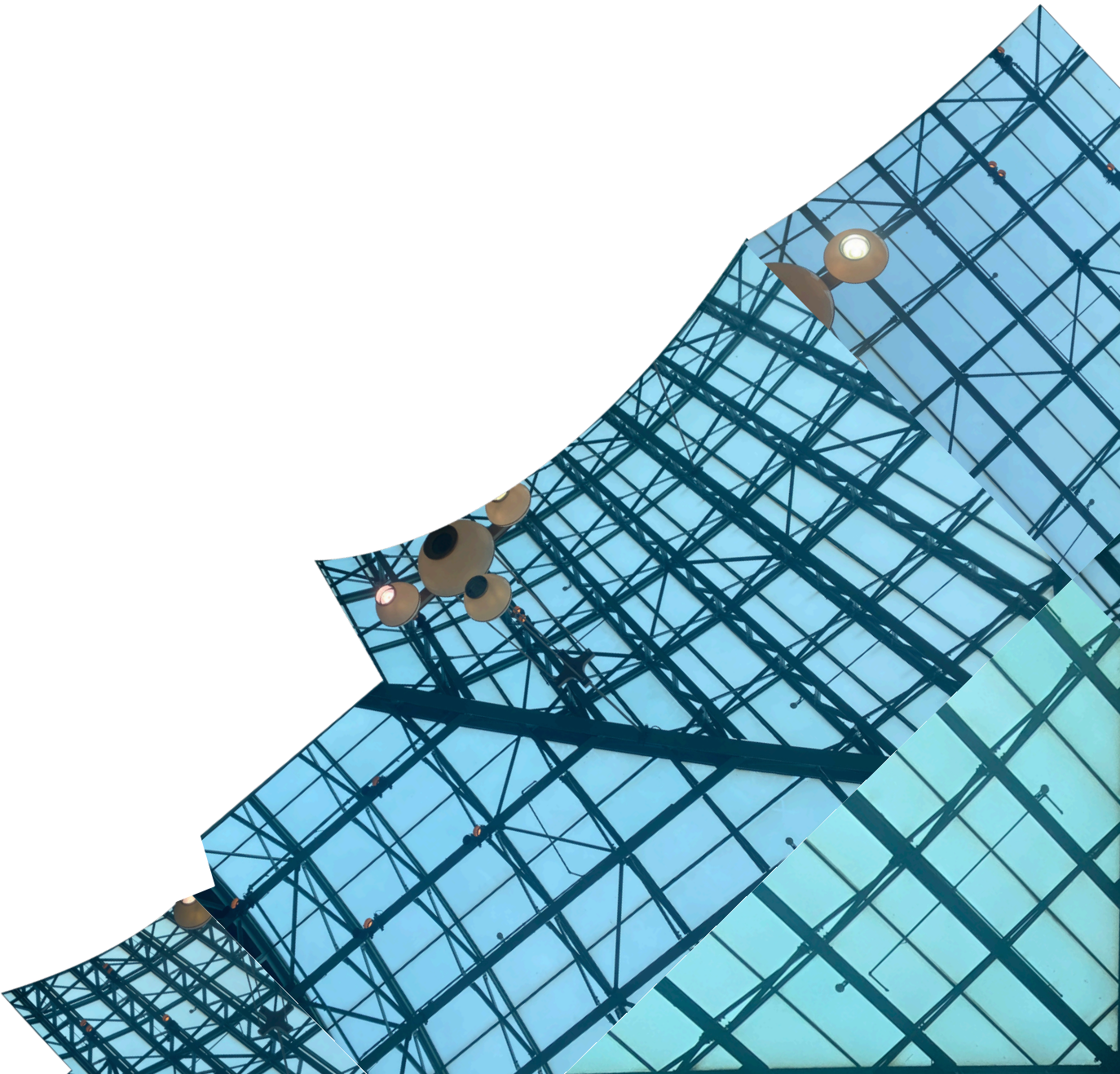


Harold
Washington
Library

STYLE GUIDE



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1 Introduction

Quality deals with the judicious weighing of relationships, with balance, contrast, harmony and juxtaposition, between formal and functional elements – their transformation and enrichment. It is concerned with ideas not techniques, with the enduring not the ephemeral, with precision not fussiness, with simplicity not vacuity, with subtlety not blatancy, with sensitivity not sentimentality.

The meaning of quality, as such, is difficult to define, for it is somehow intuited in the presence of the work in which it is embodied. This has little to do with popular conceptions of beauty, taste, and style, and nothing to do with status, respectability or extravagance. It is revealed, rather, in an atmosphere of propriety and restraint.

No matter what the emphasis is on, be it graphic design, landscape design or architecture, we are concerned primarily with the quality of visual identification. This is what the Harold Washington Library look represents.



2 Identity Program

The image of an institution can be defined as the way in which it is perceived by its various audiences, or public. Image cannot be changed by an act of institutional will, but by a gradual change in public perceptions. Institutional identity, on the other hand, can be created and managed.

An identity program is a set of policies and procedures establishing a consistent, comprehensive format through which the institution presents itself to its audience. A graphic identity system helps eliminate confusion, unifies and strengthens the image of the institution and its parts, and projects a message of cohesiveness.

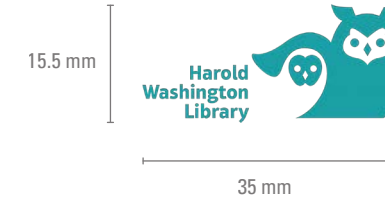
Full Mark



Clear Space



Minimum Size



1. Overview

The ideal signature is the graphic distillation of an organization's beliefs, products and services. Its principal purpose is to call attention, to direct, to identify. Like a signature or thumbprint, a signature is unique. It represents the particular and helps define the group it symbolizes.

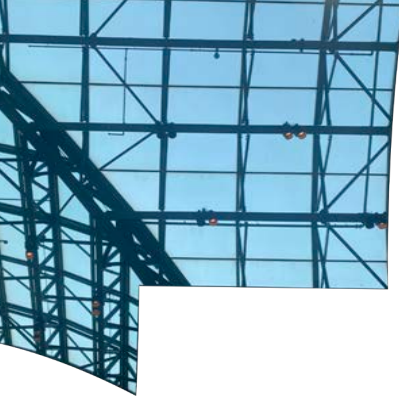
The Harold Washington Library signature is a unique visual device whose inherent characteristics make it an appropriate and useful solution to a complex visual identity problem. Its adaptation will provide Harold

Washington Library with a clear, consistent and professional image. Its simple, self-contained design makes it easy to use and its applications are endless. Nothing is arbitrary: weights, sizes, spaces and proportions contribute to the gracefulness of the design. Color consistency is critical in its execution. Like many signatures, the Harold Washington Library symbol is abstract and will achieve recognition that is directly related to the time, effort and expenditure invested. Its design is suggestive, not descriptive. Its universal character makes it all the more applicable to a diversified community. This in no way reduces its effectiveness as a symbol for Harold Washington

Library. Its character is alive and friendly. The distinctive profile makes recognition easy.

The signature's configuration is a persuasive icon. It is memorable and adaptable. It conveys the essence of quality, service, authority and achievement.





Color



Hex: #039ea5

Aptifer Sans 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 j h i j
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 3 4 5 6 7
 8 9 . , ;
 " ' ! @ #
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 * () []

2. Color

Color is a strong supporting element in any visual identity system because it facilitates and enhances recognition. The incorrect use of color can weaken the impact of the signature and reduce its legibility. The approved color for the signature is Hex #009ea5. When this color is not possible, the signature is designed to translate into other one-color applications.

Using the signature in conjunction with any other graphic shape or as a substitute for a headline or text copy is unacceptable. Strong and effective identification relies

on simple, clear visual statements that can be seen and understood at a glance.

To ensure legibility and recognition, the signature must always have sufficient clear space around it. At no time should the legibility of the signature be obscured by the proximity of competing visual elements such as background shapes, text, borders, colors, textures or other symbols or trademarks.

3. Typography

The logotype, Harold Washington Library, is a preset style of lettering based upon a contemporary typeface named Aptifer Sans. Its proportions are attractive and logical, while its character evokes a serious yet approachable style. It is modern yet timeless, legible and graceful. It is a typestyle used by international business and local cultural groups alike. The setting and letter spacing of the name is a fixed configuration. The proportion and spacing of the type to the mark is predetermined.

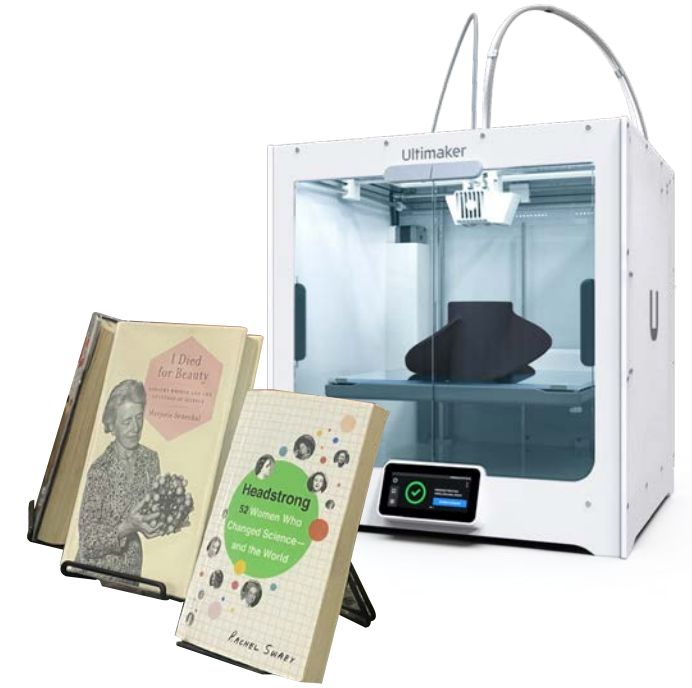


Business Card

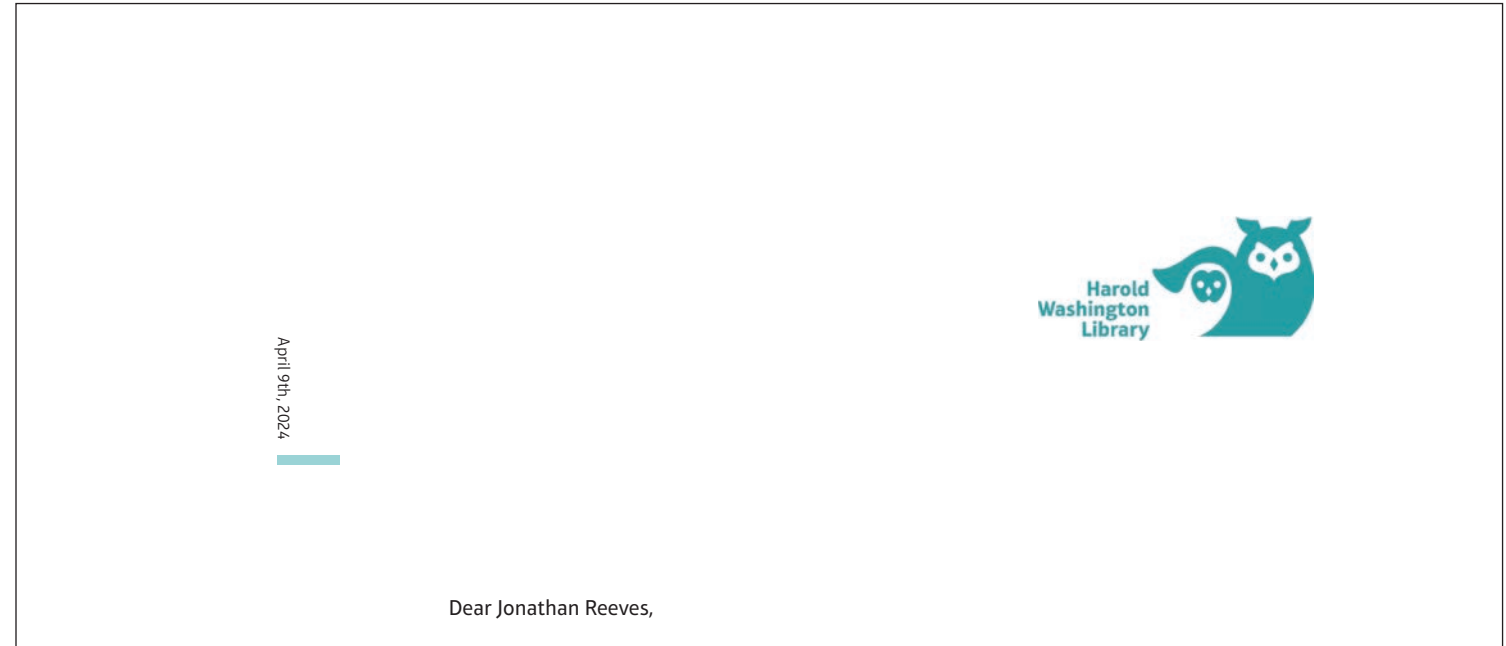


Stationery is the most prevalent means of communication for most organizations and should be planned and executed to the last detail to suit the purpose it serves. An organization's print material should stand out by virtue of common elements such as symbols, colors, typography and composition. Whatever the element or combination of elements used, they should remain unchanged on all business cards, letterheads and envelopes the organization uses.

This section of the style guide presents the approved stationery program for Harold Washington Library. This program ensures a consistent style, appearance and quality for the Harold Washington Library stationery, which in turn presents a unified institutional identity. The system is comprehensive; it is designed to cover all departments. However, the application of the system may vary slightly based on legalities, logistics, marketing objectives and other mitigating circumstances.



Letterhead



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Sincerely,

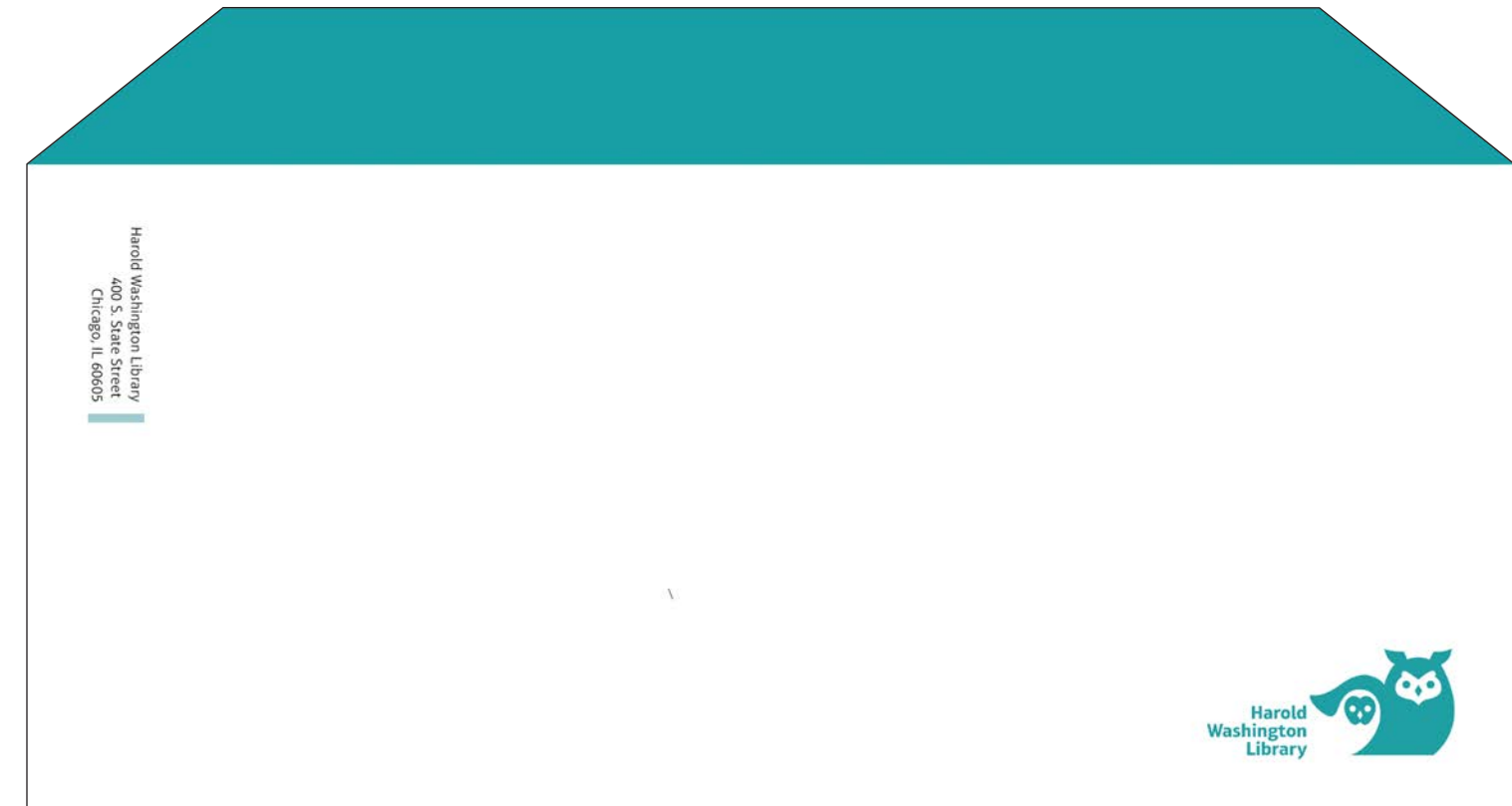


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Envelope



Character

To set off or to show dissimilarities in terms of light and dark.

Copy

Any furnished material (typewritten manuscript, pictures, artwork, etc.) to be used in the production of printing.

Contrast

Type aligned with the left margin of a column of text.

Design

To conceive and plan out in the mind for a particular purpose or project. Design is also defined as the particular arrangement of elements or details within a given space.

Flush Left

Type aligned with the left margin of a column of text.

Font

The complete assortment of type of one size and face.

Format

The complete assortment of type of one size and face.

Identity

Sameness of essential character.

Leading

The amount of space, measured in points, between lines of type.

Legal name

A formal, registered name.

Letter spacing

The amount of space between individual letters, punctuation marks and other typographic characters. Also known as 'kerning'.

Logotype

A unique, designed typographic treatment of a name.

Mechanicals

Camera-ready art assembled with all design elements in position and specifications for printing.

Nomenclature

A naming system that describes the hierarchy and relationships that exist within an organization.

Offset lithography

A printing process that applies ink to paper by the indirect contact of photographically etched plates.

Pantone

The Pantone Matching System is a method of color-coding recognized by designers and printers throughout the world. If a Pantone number is selected when specifying a color, the printer can match that color exactly.

Phototypesetting

Typographic material produced photographically. Also known as 'photocomposition.'

Pica

A system and a unit of typographic measurement.

Pictogram

The commonly recognized symbols that represent, people, places, activities and things on signage.

Point

The smallest unit of measurement in both the pica and Didot systems. One pica equals twelve points. Points are used to specify type size, amount of space between lines of type and the thickness of rules.

Ragged right

Type allowed to flow from line to line naturally on the right margin-unjustified.

Signature

A mark or symbol that represents a company or organization.

Silkscreen

Use of a screen to cover the areas that do not print. The screen is made of silk or nylon. Printing is achieved by forcing ink through the screen using a rubber squeegee.

Stationery

Materials designed for writing, such as letterheads, labels and envelopes.

Symbol

A character or sign designed to represent or suggest something that cannot in itself be pictured.

Typesface

The full assortment of printing fonts.



Typography

The art of designing and printing with type. Typography is also defined as the style, arrangement and/or appearance of printed type.



