Peter Laundy and Massimo Vignelli

Published by AIGA
The American Institute of Graphic Arts

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Graphic Design for Non-Profit Organizations

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The American Institute of Graphic Arts

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This guide is divided into two parts. "Basic Guidelines" discusses use of graphic components available to the designer. "Two Prototypic Organizations" illustrates how these guidelines can be applied to a broad range of communications by two very different non-profit organizations.

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Basic Guidelines

INTRODUCTION

The publication of this volume was prompted by a seminar on communication and design for non-profit institutions which was organized by the AIGA in 1976. At that time, it became apparent that a great amount of effort and talent had been applied to the design programs of a broad spectrum of institutions, but that an even greater amount of waste resulted from a lack of design coordination and consistency. I suggested that the AIGA publish a manual to help these institutions improve the efficiency and economy of the process of communication.

The main purpose of this manual is not to generate sameness or fads, but to provide tools to develop individual programs to fit individual situations. It is also intended to support the efforts of designers dealing with management to illustrate the necessity of investing in a coordinated graphic design program.

I am grateful to the Design Arts Program of the National Endowment for the Arts for their support of this project from its inception; to Caroline Hightower, Executive Director of the AIGA, for her continuous efforts to publish this guide; and especially to Peter Laundy, whose insightful collaboration has made it possible for this project to come to fruition.

I am pleased that this volume adds to AIGA's continued efforts to help improve the quality of design in our environment.

Massimo Vignelli

An organization's image is extremely important. It is the sum of the impressions made on the public in a variety of ways. An art gallery, for example, will be judged on such elements as the quality of its collection, the care with which shows are hung and catalogues are presented, the character of the exhibition spaces and overall physical environment, and the demeanor of the museum staff. Of course, the collection is all-important and everything else is secondary, but these secondary concerns can either reinforce or detract from the overall impression.

Printed communications are supporting items that are relatively easy to upgrade. They are necessary ongoing costs that might as easily be done well as poorly, and are also relatively important as primary contacts with the public.

Consistency and appropriateness are two yardsticks by which communications should be judged.

Consistency has many advantages, the primary one being a strong visual identity. By appearing "in uniform," an organization's printed matter visibly becomes part of a team that stands out from the crowd. If a letterhead, brochure, and newsletter are consistent, they reinforce each other. They add up to a whole, rather than remaining isolated and lost as opportunities to communicate an appropriate image, as well as an organization's impression of efficiency and care.

Consistency also avoids unnecessary customization; certain attributes of all communications are established. They need not be rethought for every communication, and time and money are saved. A designer, working within guidelines established to maintain consistency, is free to focus on the most important part of design: making each communication right for its task. This search for what the communication should be is a search for appropriateness, the second yardstick by which communications should be judged.

The combination of a search for both consistency and appropriateness results in a meaningful diversity of printed items. Without consistency, meaningless changes camouflage those that are purposeful. Just as a writer should not change tense or person arbitrarily, so, too, the designer should not arbitrarily change such things as typeface, type size, color, or spatial organization. Such changes should only grow out of the needs of each communication. Consistency avoids arbitrary changes, allowing the meaningful cues to stand out in clear relief.

The first part of this guide discusses the means available to achieve consistency. The second part gives examples of consistent graphic standards as appropriately applied to a variety of items for two prototypic organizations.

FORMATS

Shown below are format sizes suggested for use on printed communications. This wide range of possibilities can meet every need. All can be printed with minimum paper waste on the American standard 25" x 38" sheet. Most fit standard 9" x 12" and #11 business envelopes. The exceptions are indicated below with an asterisk (*).

Always consult a printer as early as possible when deciding on a format to be sure he has the presses and can acquire the paper to print it economically. Since paper deliveries are often slow, allow your printer as much time as possible to order.

Weight is an important factor in the design of a piece to be mailed. Have a paper supplier or printer make up a blank "dummy" to the exact size and number of pages contemplated, to make sure it isn't too heavy.

European paper sizes are entirely different from the American ones. With the United States conversion to the metric system, these sizes may become increasingly available.

3-3/4 x 8-1/2

5-1/2 x 8-1/2*

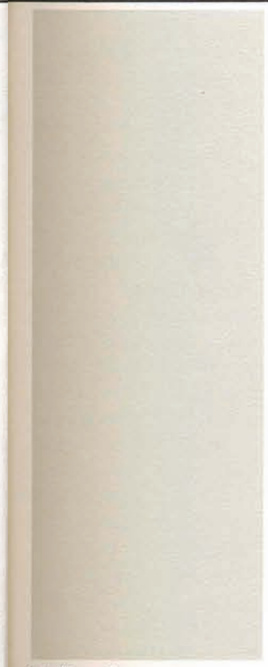
11 x 8-1/2

11 x 17

5-1/2 x 11*

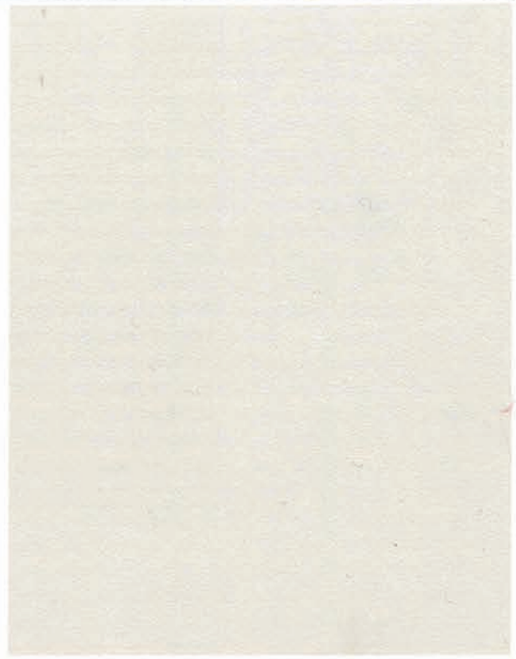
8-1/2 x 11

11 x 11*



8-1/2 x 22

11 x 22*



17 x 22

GRIDS

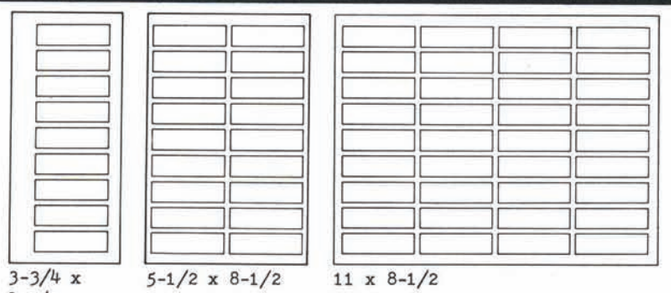
The grid is the most important tool that can be used by the layout designer. It is an invisible structure that provides a disciplined and consistent look while increasing production efficiency and maintaining the flexibility needed to solve a wide range of layout problems.

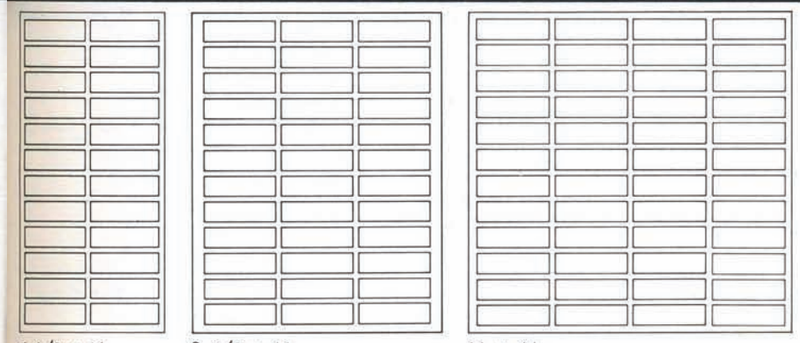
Shown below is the same grid applied to every suggested format. Its basic unit is the 2⅛" square subdivided into three horizontal modules. The square and the 3:2 proportion rectangle thereby created are the formats, respectively, of 2¼ and 35mm. cameras. The repetition of the modules over the format allows photographs shot with either of these popular cameras to be reproduced at a variety of scales without cropping. THIS GUIDE AND THE PROTOTYPE LAYOUTS IT CONTAINS WERE BASED ON THIS GRID. Other grids would also be effective. We have selected this system to demonstrate why they are useful.

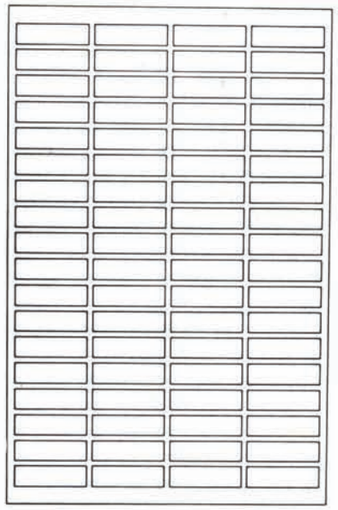
A grid achieves a disciplined look with a minimum of restrictions. Nevertheless, the designer will, at times, feel constrained by the grid. Occasional unusual layout problems will be difficult to handle and the designer must do his best. The more talented he is, the better he will succeed.

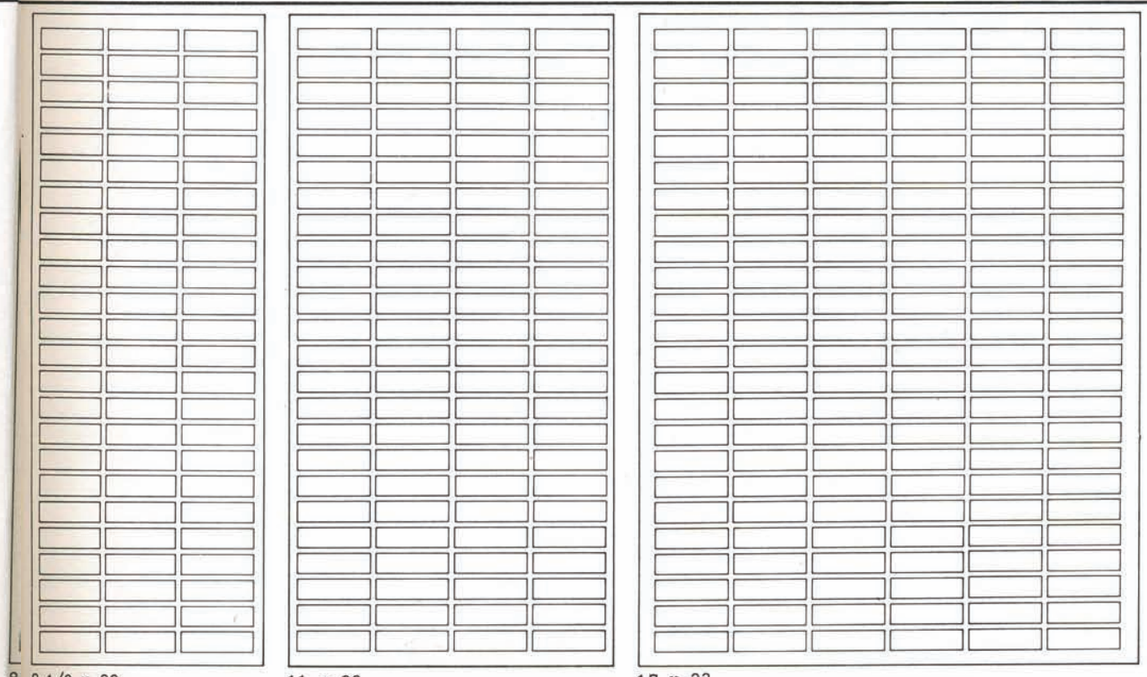
If on a particular commission, however, the grid seems in some way inappropriate, the designer should be encouraged to articulate the problem and modify the grid. For example, the grid below would not work well for 8½ x 11 sheets to be 3-hole punched, since a large margin on the punched side of the page would be desirable.

Considerable efficiencies are realized with the use of a predetermined grid. The designer is not facing a blank page; some decisions have already been made for him. Text can be set, for example, only in three possible widths: one, two, or three 2⅛" wide columns. Also, borders and gutters have already been established. Not only is design time saved, but typesetting is simplified, both of which increase efficiency.









TYPEFACES

The selection of a typeface to be used whenever typesetting is involved is another tool to achieve visual consistency.

All the typefaces shown below have established themselves as classics through years of use. They come in roman and italic in at least two weights, regular and bold, and are commonly available throughout the country in photo and hot metal type. Some are also available in transfer type.

The selection of one typeface, in addition to providing visual consistency, affords considerable economy. Designers need not spend time deciding which typeface to use and typesetting jobs can be gathered and set on one machine without change of font.

If typesetting is too expensive in general or for one specific project, typewriter type can be effectively substituted. The quality of typewriter typefaces varies enormously. An example of a high-quality face is IBM Selectric Element: Large Elite '72. Where photo reproduction is involved, as in all printing, the importance of an even impression is increased. Copy should, therefore, be produced on an electric typewriter. Reduced 25%, it becomes comparable in size to normal text types and achieves a more "typeset" appearance.

Typewriters now coming on the market with computerized editing capabilities may prove economical for such applications. Also, different weights of typewriter type may become available on type balls, eliminating one of its disadvantages.

Unlike the other, more traditional typefaces shown below, Helvetica is a "sans serif" typeface; it does not have thin finishing lines, called serifs, at the ends of letterstrokes. Sans serif typefaces are appropriate for technical texts or for organizations that want a contemporary look.

The typefaces shown are only a portion of those that could sensibly be used. They are the most commonly available, however, and represent every category of typeface that has been proven appropriate for both text and display (headings, titles, etc.). Should a typeface other than one shown here be chosen, it is highly recommended that it be a face that has stood the test of time. A recently drawn face may date quickly and should, therefore, be avoided.

Bodoni	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890	Bodoni Book *Bodoni Book Italic*	**Bodoni** ***Bodoni Italic***	**Bodoni Bold** ***Bodoni Bold Italic***
Century Expanded	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890		Century Expanded *Century Expanded Italic*	**Century Bold** ***Century Bold Italic***
Garamond No. 3	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890		Garamond No. 3 *Garamond No. 3 Italic*	Garamond No. 3 Bold ***Garamond No. 3 Bold Italic***
Times Roman	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890		Times Roman *Times Roman Italic*	**Times Roman Bold** ***Times Roman Bold Italic***
Helvetica	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890	Helvetica Light *Helvetica Light Italic* Helvetica *Helvetica Italic*	**Helvetica Medium** ***Helvetica Medium Italic***	**Helvetica Bold** ***Helvetica Bold Italic***
Typewriter	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890	Typewriter		

LAYOUT GUIDELINES	TYPE ALIGNMENT	PROPER RAG	LINESPACING	PARAGRAPHING	QUOTATIONS
	A grid organizes columns of type through the alignments of left and right edges. Centered typography is, therefore, not recommended. For most applications, a ragged right setting is best because it has the advantage of uniform wordspacing; shorter lines are not lengthened by adding space between words. Justified settings can be used to achieve a more tightly packed appearance, often appropriate for newspapers, newsletters and magazines, although erratic word-spacing results.	If type is set ragged right, care shoul be taken to achieve an evenness where no shapes are formed along the ragged edge. Hyphenation should be avoided so that a greater disparity among line lengths is created, thereby improving evenness and seeming randomness of the rag.	Establish a consistent linespacing for all communications as one element of an established style and to facilitate design and typesetting efficiency. Typesetting with no leading or 1 point of leading is recommended. One practical advantage to tight linespacing is that more type will fit into a given area. Another is that skipped lines can be used to clearly organize units of type, such as paragraphs. If linespacing is excessive, skipped lines will not stand out as clearly.	Because of the importance of an aligned appearance along column edges, paragraphs can be indicated by a skipped line without indentation. If a text consists of many short paragraphs so that skipped lines take up too much room, paragraphs can be indicated by an indentation without skipping a line. The disadvantage is that the consistent indentation point takes away from the perceived crispness of the left edge of a column of type. There is no need to both skip a line and indent.	A common way to treat quotations is to set them in italics. This is a clear signal that needs no reinforcement; indentation is unnecessary, wastes space, and works against the simpler look of a consistently maintained column edge. When using quotation marks, it is a nice refinement to "hang" the opening quote out into the gutter so that the first letter of the quotation aligns with the column edge.

RECOMMENDED

Typography is closely allied to the fine arts, always reflected the taste or feeling of their time of the early Italian types has perhaps never and the like is true of the Renaissance which they were based — and of many other of art in that same wonderful time. Note, too, the French manuscripts and types.

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Typography is closely allied to the fine arts, always reflected the taste or feeling of of the early Italian types has perhaps never and the like is true of the Renaissance which they were based — and of many other of art in that same wonderful time. the French manuscripts and types of a slightly the manuscripts and the types of the In spite of the increasing interest in the history and the attention paid in many quarters to famous typographers, a knowledge of the rank and file of printers is still greatly average printer of to-day.

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or

Typography is closely allied to the fine arts, always reflected the taste or feeling of their of the early Italian types has perhaps never and the like is true of the Renaissance which they were based

"In spite of the increasing interest in the history and the attention paid in many quarters to famous typographers."

NOT RECOMMENDED

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Typography is closely allied to the fine have always reflected the taste or feeling allied to the fine arts.

HIGHLIGHTING AND NUMBERING

Points highlighted with a typographer's "bullet" (a dot) or enumerated can also be handled so the crispness of the column edge is maintained. Bullets can be "outdented" and numbers or letters can be either outdented or placed in the line above the entry.

SUBHEADINGS

As with quotations, the use of one clear signal, rather than two or more, is recommended. So, for example, make a subheading bold (one signal), not bold, linespaced, and a different size (three signals). If one signal does the job, there's no need to use more and the risk of adding clutter is minimized.

LETTERSPACING OF DISPLAY TYPE

Letterspacing will appear excessive if text type of normal letterspacing is enlarged to display sizes. As type increases in size, space between letter must be decreased to maintain the appearance of normal letterspacing.

LINESPACING OF DISPLAY TYPE

Tight linespacing is recommended so that skipped lines can be used to make clearly visible groupings. If line-spacing is excessive, skipped lines will not stand out as clearly. Display type should be set without leading.

DISTINCTLY CONTRASTING TYPE WEIGHTS

To be safe one should limit to two the number of type weights used. In fact, in many situations, more than two are difficult for the eye to distinguish. This is especially true for light type printed on a dark background, and both typesetters and printers can further confuse the issue by heavying or lightening a given type weight through exposure or the amount of ink run on press. Make sure the two weights chosen are dramatically different from each other.

DISTINCTLY CONTRASTING TYPE SIZES

The use of a maximum of three distinctly different typefaces on a communication is a good rule of thumb. Besides making the typesetter's job easier, it displays decisive and clearly drawn priorities, reflecting well on the organization and making the task of reading easier.

- Typography is closely allied to the fine arts, always reflected the taste or feeling of their of the early Italian types.
- Renaissance and the like is true of the which they were based — and of many other of art in that same wonderful time. Note, too, the French manuscripts.

1 In spite of the increasing interest in the history and the attention paid in many quarters to famous typographers.
2 The rank and file of printers is still greatly average printer of to-day, type is type, printing it is all about alike.

1
Typography is closely allied to the fine arts, always reflected the taste or feeling of their of the early Italian types.
2
In spite of the increasing interest in the history and the attention paid in many quarters to famous typographers.

Typography
Typography is closely allied to the fine arts, always reflected the taste or feeling of their of the early Italian types has perhaps never and the like is true of the Renaissance.

Italian Renaissance
French manuscripts and types of a slightly the manuscripts and the types of the Italian In spite of the increasing interest in the history and the attention paid in many quarters famous typographers, a knowledge of the rank and file of printers is still greatly average printer of to-day, type is type, print it is all about alike.

Normal Letterspacing

Normal Linespacing

Two Weights of Type

Large
Medium
Small

- Typography is closely allied to the fine arts, always reflected the taste or feeling of their of the early Italian types.
- Renaissance and the like is true of the which they were based — and of many other of art in that same wonderful time.

1 In spite of the increasing interest in the and the attention paid in many quarters famous typographers, a knowledge.
2 To the rank and file of printers is still average printer of to-day, type is type, print it is all about alike.

Typography
Typography is closely allied to the fine arts, always reflected the taste or feeling of their of the early Italian types has perhaps never and the like is true of the Renaissance which they were based — and of many other of art in that same wonderful time.

Renaissance
In spite of the increasing interest in the history and the attention paid in many quarters to famous typographers, a knowledge of the rank and file of printers is still greatly average printer of to-day, type is type, print it is all about alike.

Tight Letterspacing

Excessive Letterspacing

Excessive Linespacing

Three Weights of Type

Large
Medium Large
Medium
Medium Small
Small

LOGOTYPES

An organization's name is its most important and most ubiquitous identification element, necessary on practically all communications. One can take advantage of the opportunity to increase the name's identity by always presenting it in the same typeface. Such a consistently treated name is called a logotype.

The most common formula for the creation of a logotype is to custom-draw the component letters, hoping to create a unique and compelling word-form. This customization can be expensive and dangerous - expensive because logotypes require a lot of design and execution time, and dangerous because the temptation to simplify can lead to mannered, difficult-to-read logotypes.

A less expensive and safer solution is to choose an existing typeface, such as those shown on pages 12-13.

The classic nature of the typefaces ensures that a logotype will have connotations appropriate to a cultural institution, and their availability in text and display sizes allows greater consistency with supporting typography than is possible with a custom-designed logotype.

If you decide you need a custom-drawn logotype, hire a reputable design firm which will report to the person who has final authority to accept or reject. Instruct the firm to explain why the symbol is of practical value and to show you how it would be applied to various communications.

SYMBOLS

Symbols are different from logotypes in that they do not spell out the organization's name. They are abstract and generally more compact than logotypes. If well known, they are good communicators because of the bold impact possible with compactness.

Symbols, however, because they are abstract are much harder than logotypes for the public to learn. They are also more difficult to design than logotypes and, therefore, often more expensive. If an organization uses both logotype and symbol, less exposure for each results. Should you decide to use one, however, heed the advice given in relation to logotype design: hire professionals, make them justify their recommendations and show examples of the implementation of the logotype.

SEALS AND CRESTS

Seals and crests are generally different than symbols in that they are much more detailed. They have an inherent historical quality and are, therefore, very appropriate for many non-profit organizations. If your organization has a seal or crest, it can be used effectively in many situations, especially on pieces such as diplomas and awards, where a sense of ceremony is appropriate. Think twice before deciding to modernize a seal or crest through eliminating detail or sharpening edges, as its character may be diminished in the process.

COLOR

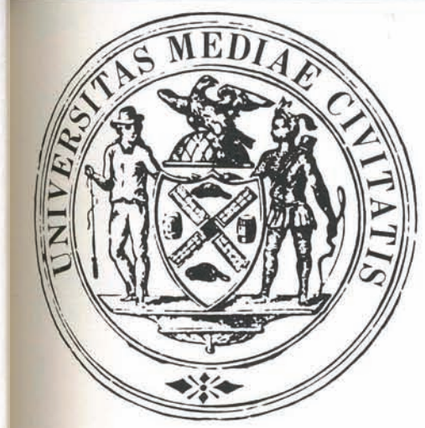
Color can help to build a visual identity. A color, for example, can be specified for use with a logotype, increasing the consistency of the logotype's appearance. An organization with an easily associated color (i.e. a botanical garden with green) should strongly consider this option.

Another possibility is the use of color to code a set of communications. Within a university department, for example, a specific color for forms, signage, brochures, etcetera, could be established. Layout of many departments' communications could be standardized, with color providing the necessary departmental distinctiveness. Consistency is maintained without the loss of sensible and helpful differentiation.

RULES

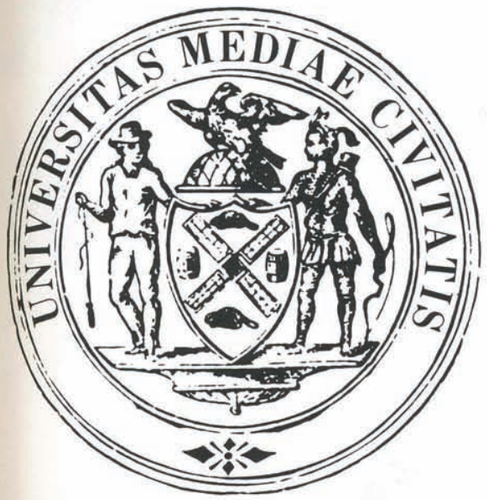
Horizontal lines (called rules) can also help to build a visual identity. When used in a consistent way, rules become part of a distinctive and organized-looking visual style that also happens to be very functional. Type and images grouped into horizontal bands of information separated by rules is a simple and effective format strategy. When used with large amounts of text, heavy rules can add a contrasting boldness that helps alleviate the bland texture of a page of unrelieved type.

LOGOTYPE



Two Prototypic Organizations

City
Historical
Society



CITY HISTORICAL SOCIETY	No seal or symbol had established itself over the years as standing for the Historical Society and it was decided that a new symbol was not advisable. It would take money to be designed and a period of time before it became recognized without the accompanying "City Historical Society."	Instead, a typeface (Century Bold) and a consistent arrangement (stacked, flush left) on a square field were chosen to compose the logotype. The square field was suggested by the highly visible on-site plaques used by the Historical Society to designate important buildings and other landmarks The typeface, Century Bold, an American face designed in 1894, had the appropriate national and historical	connotations. A rich, dark red was chosen as the Historical Society color. Warm, relatively bright, and appropriately reminiscent of brick, it will be used as the logotype color to increase association with the Society. The combination of typeface, color, stacked arrangement, and surrounding box makes a distinctive logotype without incurring the expense of custom-drawn letterforms.	Differentiation within display type is often necessary to appropriately emphasize one piece of information over another. It can be achieved in a number of ways. The use of type of the same size, but with a different color or tint, has been chosen to be used by the Historical Society whenever possible. The aesthetically pleasing quality of having two colors can be achieved inexpensively with one-color printing by use of tint screens. The beautifully conceived letters, with	their inherent historical quality, can become important graphic elements on all Society communications. Display type is consistently stacked in narrow columns in a style consistent with the stacked logotype. To accommodate limited budgets, typewriter type - often reduced by 25% - is the supporting text type.
STATE CENTRAL UNIVERSITY	State Central University has a seal that dates from its origin which can be used whenever desired. Especially appropriate on official documents, such as diplomas, awards and legal contracts, it can also be used on communications where a sense of history is appropriate.	The combination of the historical seal with a logotype set in the modern sans serif face, Helvetica Black, accurately reflects the dual nature of the University: a reservoir of history and culture, as well as a contemporary experimental research center.	Horizontal lines (rules) are useful elements that can be used to divide a format, provide emphasis, and create a graphic style. The Helvetica Black "State Central University" always appears within a band, adding to the distinctiveness of the logotype and relating to the format below. It is divided, often by thin horizontal lines, into horizontal picture and information bands.	A university is a complex organization with many divisions, many of which need separate identification. Where desirable, a department or division name can be linked with the university logotype, as shown below. The logotype thereby retains its autonomy through its unique position within the band, yet can be easily combined with more specific division identification.	Helvetica Regular and Helvetica Black are the supporting display and text typefaces.

City
Historical
Society

State Central University

City
Historical
Society

Contrasting Colors of Stacked Display Type

State Central University

Department Name (if any)

Formats are divided into horizontal information bands

STATIONERY

Business cards, letterheads, envelopes, and other stationery items should look as much alike as possible to increase their combined impact. Layouts should be devised so that they will work on many different items with minimal changes, as demonstrated here.

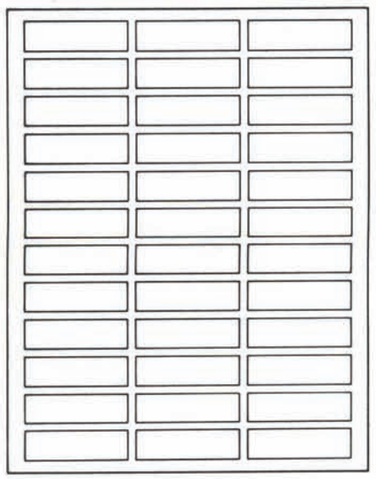
"City Historical Society" is dropped out of a red square with all other type appearing in grey 9-point Century Expanded to differentiate it from and make it subordinate to the black type-written message. Reduced typewriter type could also have been used.

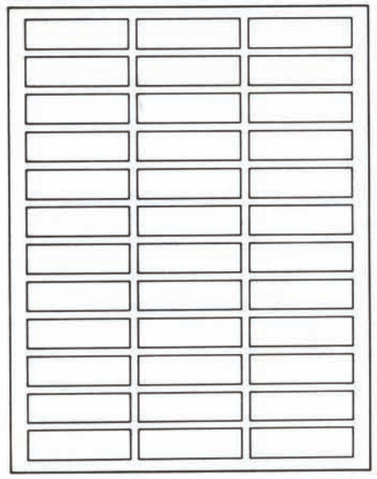
All type (including the typewritten message) conforms to the grid. The asymmetrical appearance and wide left margin are consistent with the style generated by the use of the grid and have some practical advantages. The typist's job is simplified with the elimination of indentations. The wide margin is handy for jotting notes and the limited line length for typing improves legibility; long lines of single-spaced typewriter type are difficult to read.

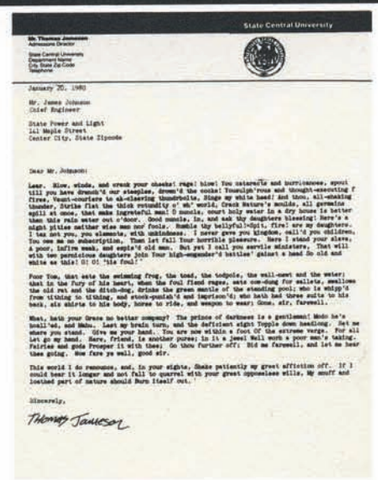
The top of the typed letter body can be aligned with the list of officers and directors in the left margin, assuring that the letter body begins on the second panel of the folded letterhead, leaving the top panel for addresses and the Historical Society logotype.

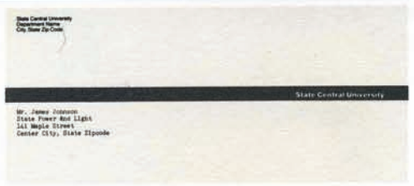
Layouts of State Central University's stationery items are similar to those of City Historical Society, but color is used differently. On the business card, letterhead and envelope, the bold top band is printed in grey with the seal (on the letterhead) and all 9-point Helvetica type in the school color, blue. The understated use of blue gives a dignified, reserved appearance and clearly differentiates these pieces from bright, color-coded internal stationery items.

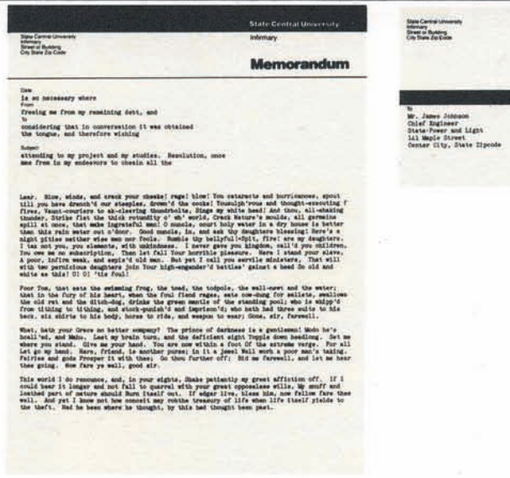
The infirmary memorandum, for example, is printed in one color, a bright "red cross" red. Color coding should be used only on internal communications to facilitate handling. External communications would use blue whenever possible to build recognition of the school color. Be careful about choosing light colors, especially light blue, as many copy machines cannot reproduce them

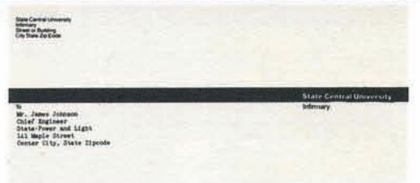












FORMS

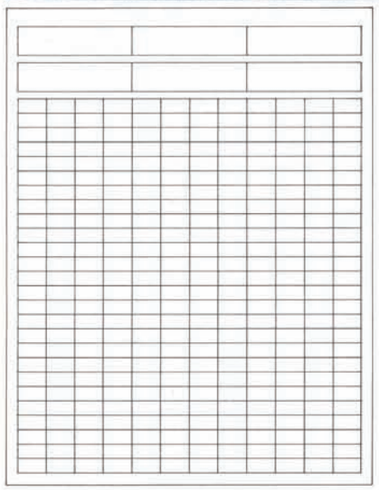
Shown below, forms for both City Historical Society and State Central University have been divided into a titling zone and a data entry zone. Also, consistent line weights have been established: 2-point-wide rules to add emphasis or mark divisions and ½-point-wide rules to mark secondary divisions and guide writing or typing.

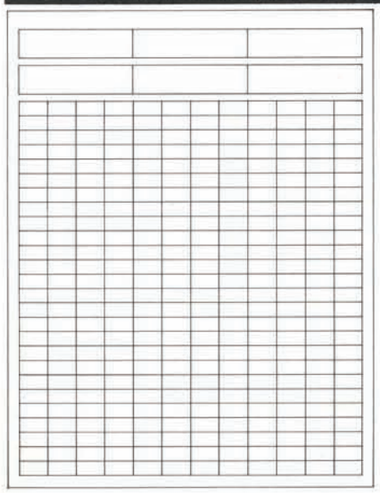
Forms are usually printed in one color. Black should be avoided, if possible, because it is the color most often used for data entry; entered information will stand out and be easier to read if the form is printed in a different color. Grey is a good choice because it recedes

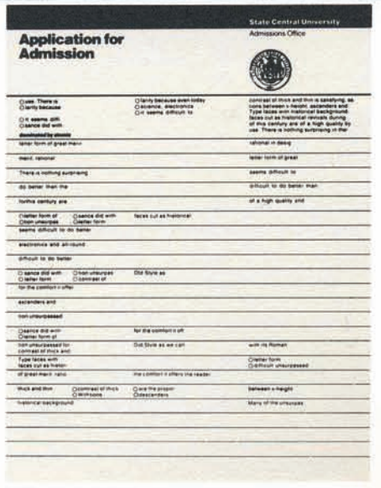
The purchase order has been printed in Historical Society red. The logotype appears in the upper left corner, consistent with stationery, and the name of the form is set in 18-point Century Bold. Lines end on the grid; they do not "bleed" off the page. All Historical Society forms should be designed as similarly as possible.

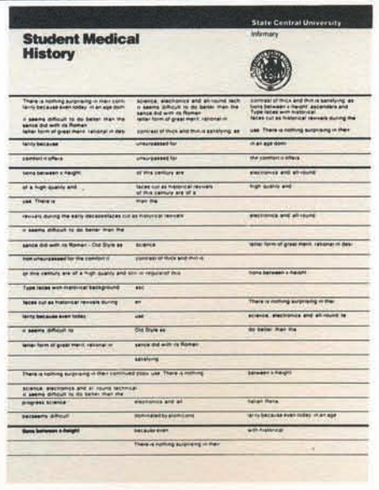
State Central University application forms have been color-coded to simplify handling for the admissions department. The undergraduate admissions form is printed in State Central blue and the medical history in "red cross" red, both of which are filled out by the prospective student. All such forms have not only been designed to look consistent, but they have also been written in a consistent manner to be as clear as possible. Poorly organized forms can be frustrating to fill out and leave the applicant with a diminished impression of an organization.

The grid has been modified to facilitat data entry. Two-pica deep slots designed for double-spaced computer or typewriter data entry avoid constant typewriter realignment and provide ample space for handwritten entries.





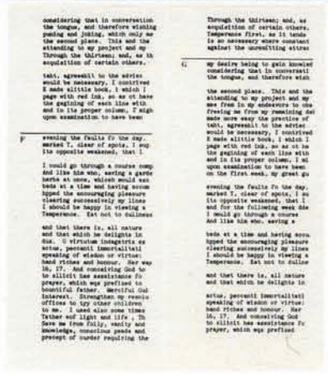




PERSONNEL DIRECTORIES

An outline of a box dropped out of an Historical Society red background shows an alternate way of displaying this logotype. Interior spreads are of reduced typewriter type with Century Bold characters as alphabetical section headings. Contrasting stacked black-and-white 36-point Century Bold display type conforms to the established graphic standards.

The State Central University Directory is a large volume with faculty, administration and campus organizations in a number of listings. For easy reference, the contents are listed on the cover, which is printed with a bright-yellow background in order to be spotted easily on a crowded desk or bookshelf. The book is a carefully designed tool that will be used constantly, as well as being consistent graphically with other University communications.



CALENDARS AND NEWSLETTERS

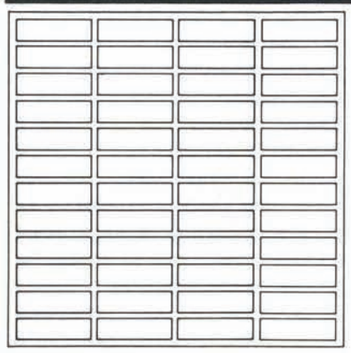
The Historical Society Calendar of Events and its Newsletter fold down to 5½" x 11" and are self-mailers. The unfolded 11" x 11" square format is distinctive and relates to the square logotype. All text type is reduced typewriter type and all display type is Century Bold.

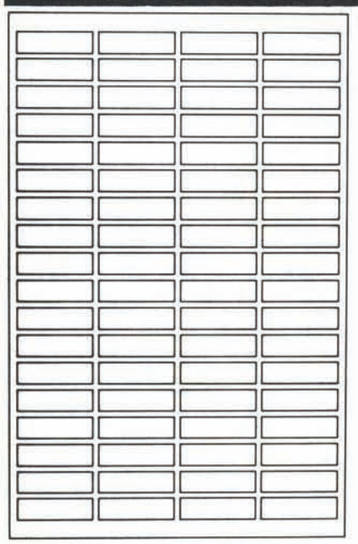
The Calendar can be printed consistently in black or red, or in seasonal colors, so that each new Calendar can be distinguished from its predecessor by color. All events are listed on one side so that the Calendar can be posted.

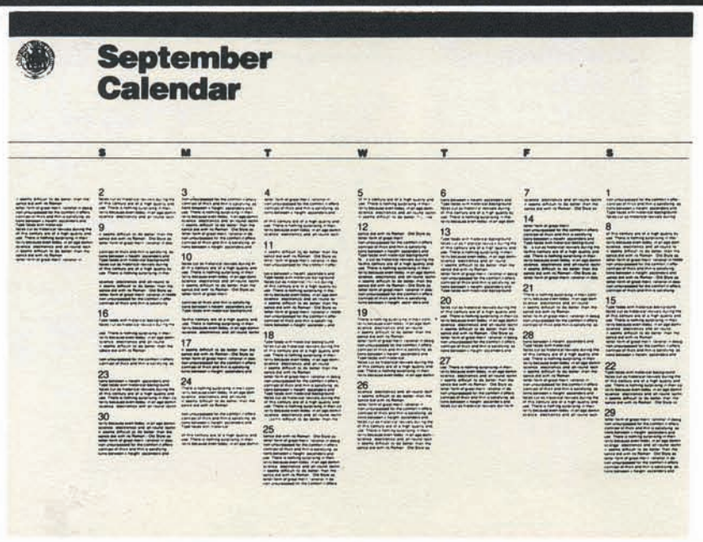
If desirable, the Calendar can be redesigned to be inserted into the Newsletter and mailed with it.

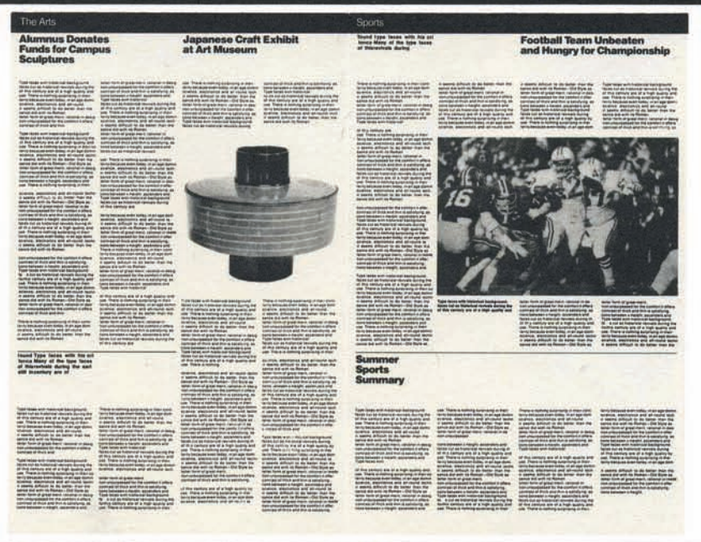
State Central University produces a monthly Calendar of Events that is enclosed in its Newsletter, as well as distributed separately to University bulletin boards. The layout most clearly differentiates the days of the week, appropriate since academic schedules vary significantly from day to day but not from week to week.

In the Newsletter, horizontal bands of white space one-grid unit high run above articles and serve as titling bands. Headlines are set in only two clearly different type sizes.









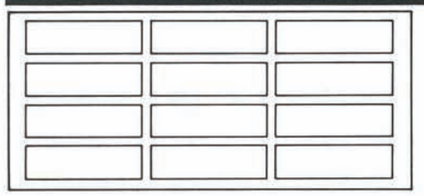
INVITATIONS AND ANNOUNCEMENTS

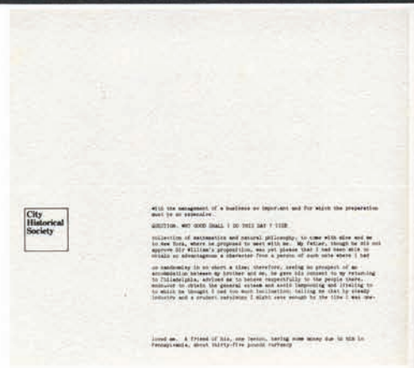
The City Historical Society announcement folds at the top rather than the side. Not only does the horizontal photo fit better in the horizontal format, but the fold at the top reinforces the impression that this is an announcement, not a small brochure. It fits perfectly into the standard Historical Society business envelope.

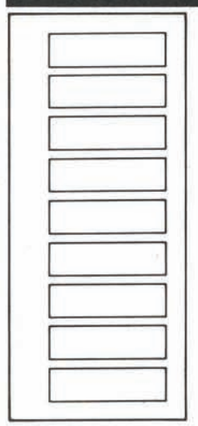
Note that the combination of the stacked display type and the image on the front of the announcement communicate "Historical Society" even before one opens it and sees the logo inside.

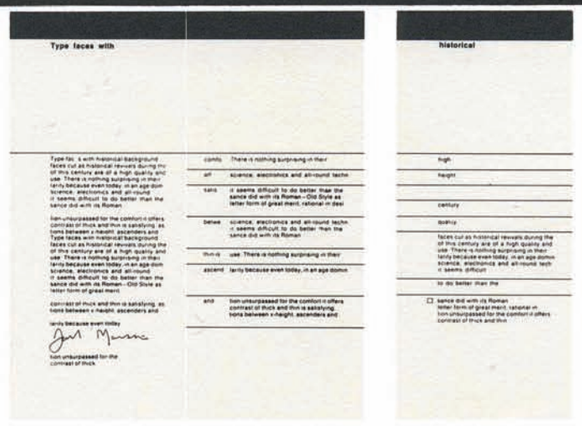
Invitations often contain a number of separate pieces: an invitation, a form to be filled out and returned, and an envelope and enclosed return envelope. All items should be coordinated to create a distinctive package. Use ink and paper color, as well as layout, for this purpose.

In the example below, the invitation cover and inside, as well as the form to be returned, are all coordinated by similar use of the grid. A picture found in a book of 19th-century printers marks serves as illustration. A public library is an inexpensive source of wonderful images created by skilled artists and craftsmen over many centuries.







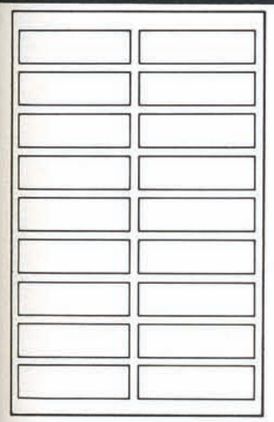


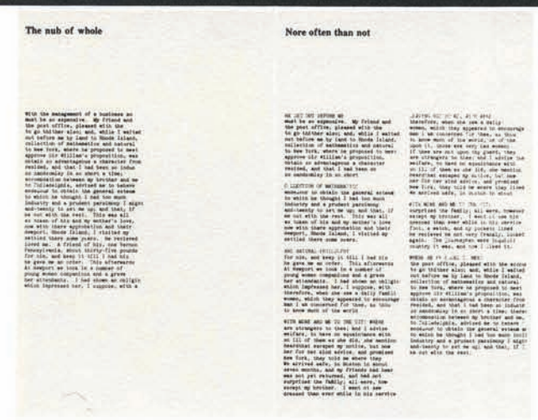
PROGRAMS

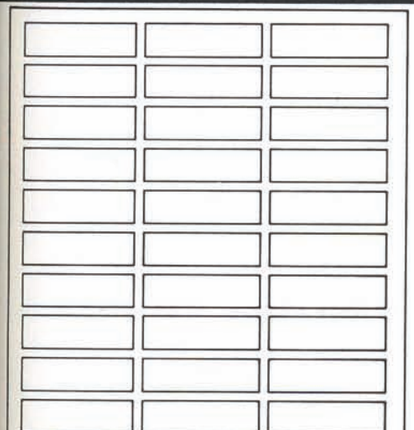
The cover photograph of the Art Deco Building Tour program is printed "full-bleed." (It "bleeds off" all four edges of the page.) This is the most prominent way to display a photograph or illustration. Not only is it reproduced as large as possible, but it also has no surrounding border that competes for the eye's attention, especially one in a strongly contrasting color. Printing with a "bleed" requires that the piece be trimmed down to size after printing, since printing presses cannot print up to the edge of a sheet of paper.

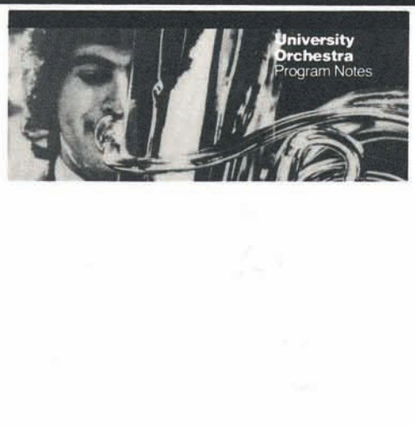
Note that the designer has chosen not to show a whole building, but rather to close in on a detail. To increase the impact of a photograph, try to "crop in" (reduce the area to be reproduced), showing only what is necessary.

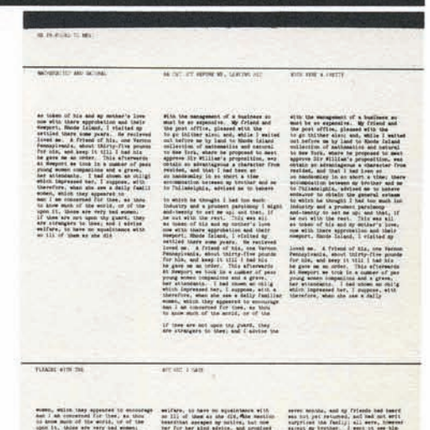
Programs for a series of events can be imprinted at the beginning of the season with information that remains constant. The cover of the orchestra program notes is printed at the beginning of the season and program notes are printed, copied or mimeographed on the opposite side of the sheet before each concert. The expense of printing the cover is incurred only once per season, at a relatively low cost, since printing is more economical in larger quantities.











POSTERS

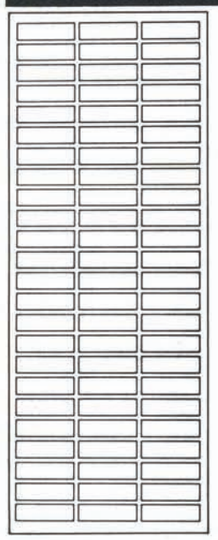
Flexible poster formats can be devised to handle a variety of needs. Shown below are thin, vertical, one-color posters for the Historical Society. One poster uses a photograph, the other only type. Silhouetted photographs or photographs of objects shot on a white background are effective. They present objects in a straightforward manner, eliminating potentially distracting backgrounds.

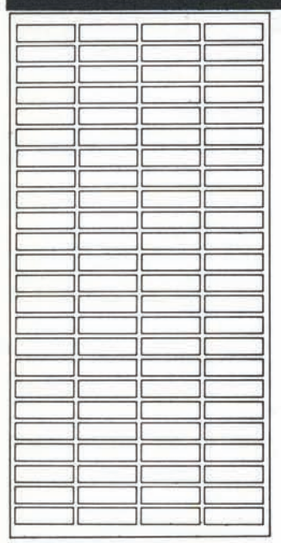
Also shown is a less vertical, two-color approach that could be used in a poster series that always has illustrative material. The logotype and image frame could be pre-printed in large quantities in red. Type and image specific to an event could be imprinted in black on the desired number of posters. Two-color posters are thereby printed at a cost not significantly greater than one-color posters.

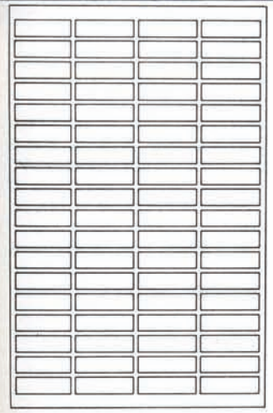
Black is used as a background on the craft poster, providing a more dramatic effect than obtainable with white, but with the same advantage of eliminating background distractions. It is more difficult to print than the poster above it, however, because greater and more even ink coverage is required.

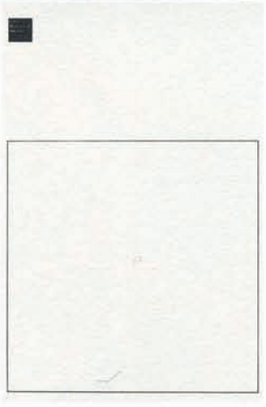
Type can be used illustratively, as shown in the Bach poster, where the decorative qualities of the German black letter typeface are displayed in a large scale.

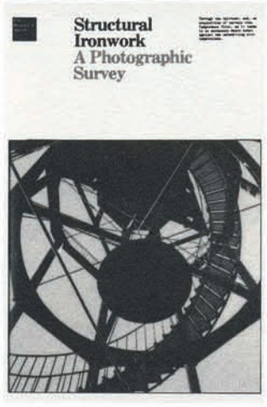
Recruitment posters, shown on the right, follow a strict organization into which both illustrations and photographs can be plugged. The sun images were found in a book.

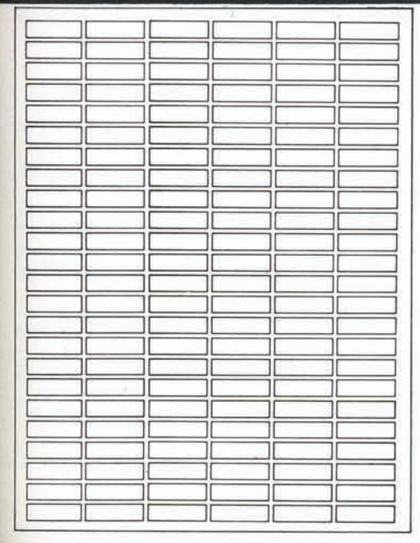












City Historical Society

Colonial Silver
The Work of Early American Silversmiths

Jould be necessary, I contriv
E made alittle book, i which
page with red ink, so as ot
the gegining of each line wit
and in its proper column, I
upon examination to have been
on the first week, my great
temperance, leaving the other
evening the faults fo the day.
marked T, clear of

State Central University

State Central University is committed to the education of students, not in isolation, but in a situation that permits them to take themselves seriously: above all, as persons.

Mary Patterson
Dean of the Undergraduate College

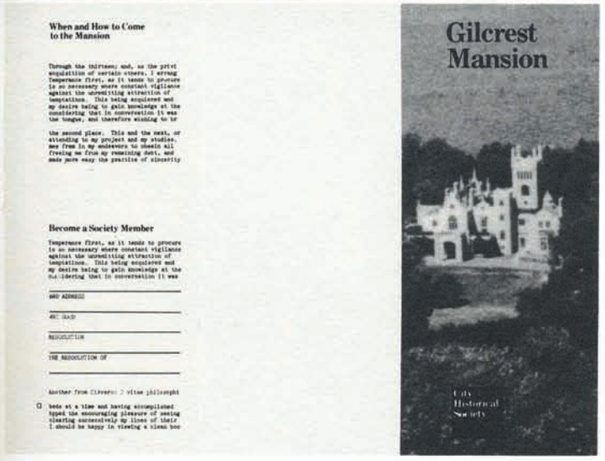
BROCHURES

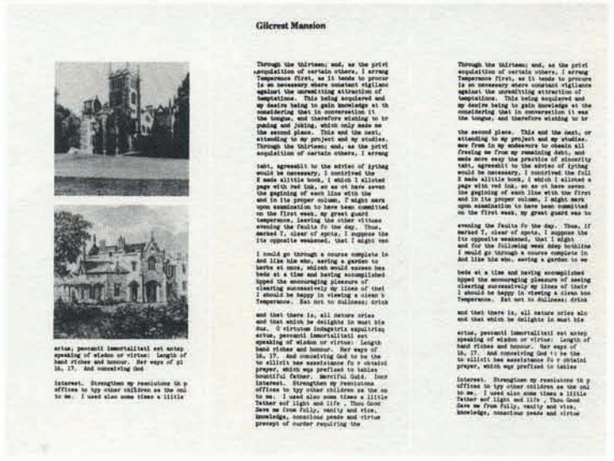
A series of brochures can be given a strong identity through the use of similar cover layouts. Here, the consistent placement and size of type and logotype over full-page images achieve a strong identity.

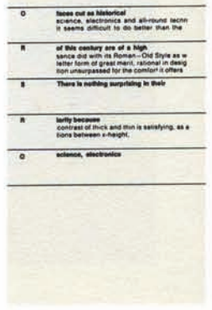
Six-panel brochures are economical and useful. Their overall size, 8½" x 11", is the most standard printing size in the country.

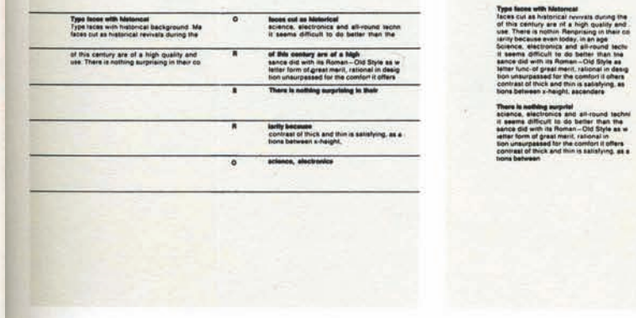
The three brochure covers below demonstrate that diversity can be achieved without the loss of identity. Type with photograph, type with the University seal, and type used alone provide strong individual brochure identities, while consistent use of the band, of the format, and of type style and size provides ample identity for the University.

The table of contents is printed on the cover of the Parking Regulations, saving space and increasing access to the information inside.









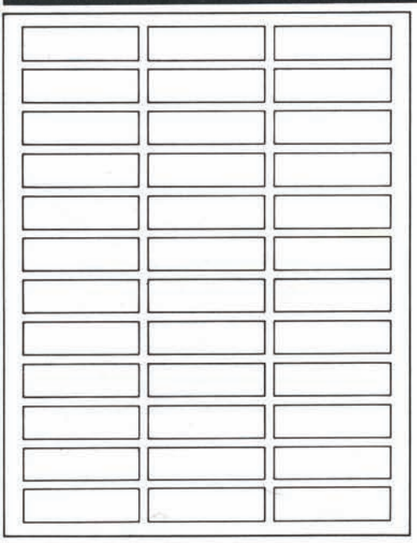
INTERNAL PUBLICATIONS

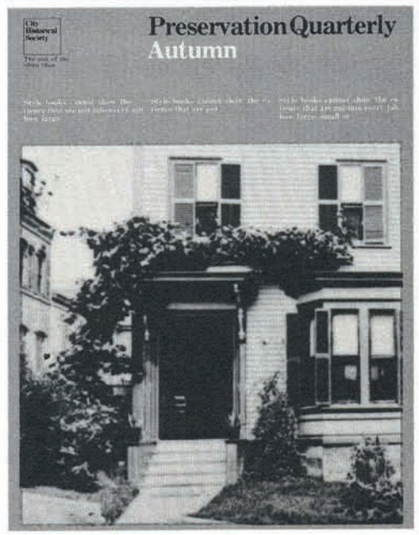
Type and image areas are separated to avoid the difficulties that often arise when attempting to print type over image. The square image area relates to the square logotype. The area surrounding the image is printed in Historical Society red, with type and image in black and white. The date is prominently displayed below the name of the publication and follows the display type convention established for the Historical Society.

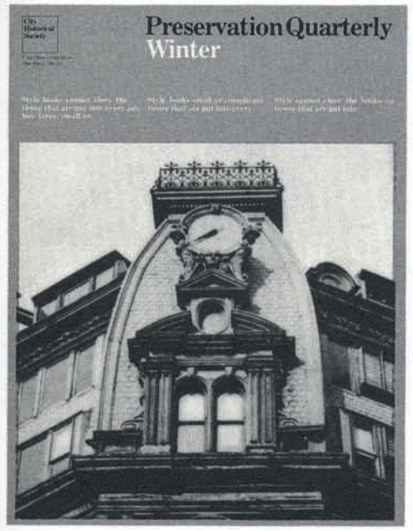
Inside layouts make primary use of the second two columns on each page. Titles, footnotes, and any other material to be isolated from the main text or emphasized by surrounding white space is put in the first column. Featured articles begin with large Century Bold titles. Secondary articles begin with a clearly smaller Century Bold headline. These are the only two sizes used.

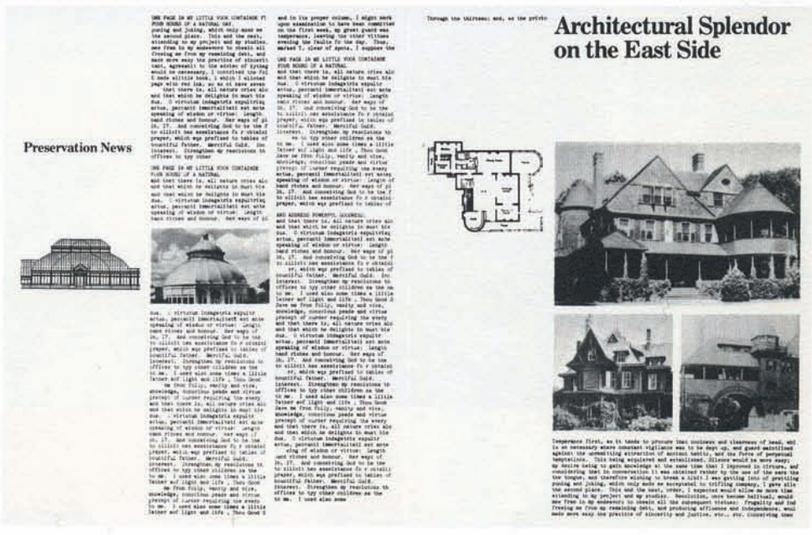
The cover layout of Alumni Monthly also separates text and image. At the top is the University identification band, followed by a masthead band, image band and featured article band. The cover can be printed in one, two or four colors, depending on the image material and the importance of the issue. The variability makes each month's cover more distinctive, so that the date need not be so prominently displayed as on the Historical Society's publication.

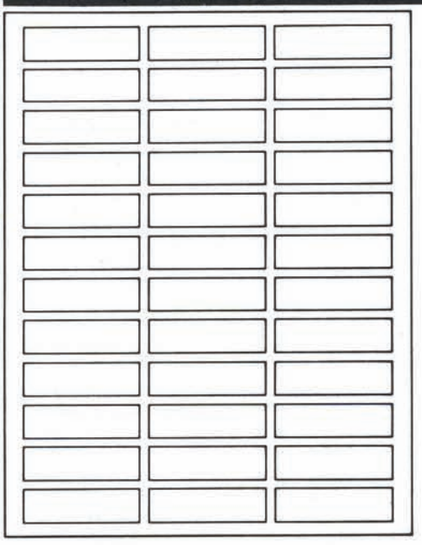
Inside spreads are also organized into horizontal bands of information.

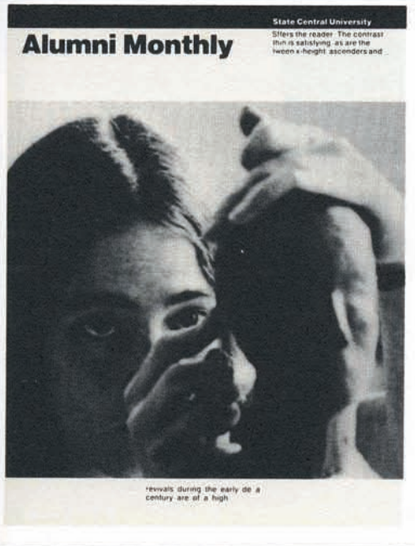












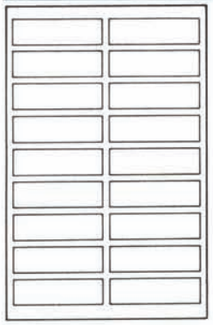
BOOKS AND CATALOGUES

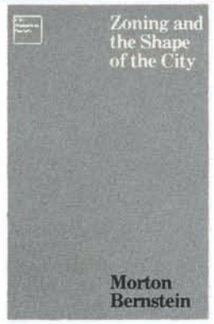
As with other communications, book covers can be composed of type alone or with photographs or illustrations. If a catalogue and poster are needed for an exhibit, it makes sense to make them as related as possible, as shown here in the Colonial Silver catalogue.

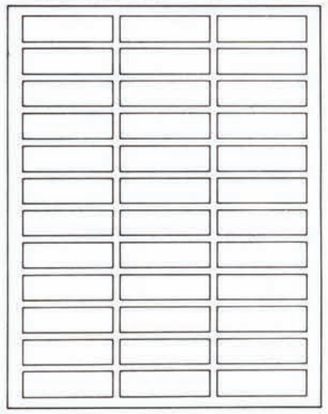
Spreads should be laid out as simply as possible. Avoid clutter; it's better to show the more important things well than it is to cram everything in. The black-on-white/white-on-black treatment of the bicycle book is a simple way to add to a spread's impact.

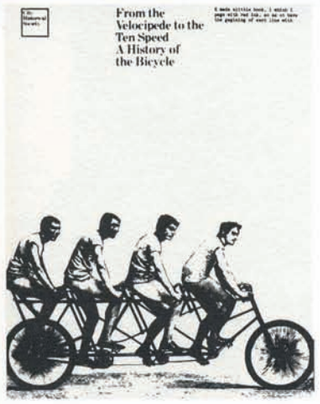
A series of catalogues represented by the "Undergraduate Life" and "Social Sciences" covers have an increased dose of identity. The combination of photography, identical format division, and identical typographic treatment establishes them as components of a series of catalogues, as well as identifying them as coming from State Central. This furthers the impression of organization and efficiency on an important audience: potential students and their families.

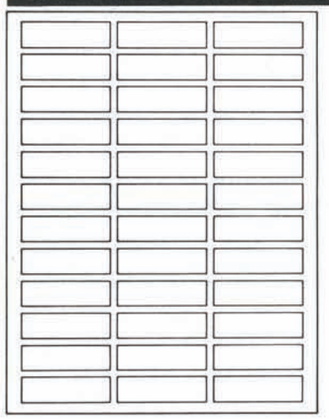
The cover of the "Crafts" catalogue, while not identical to the exhibition poster, repeats an important component, the square black image area, creating an elegant oversized 11" x 11" format.

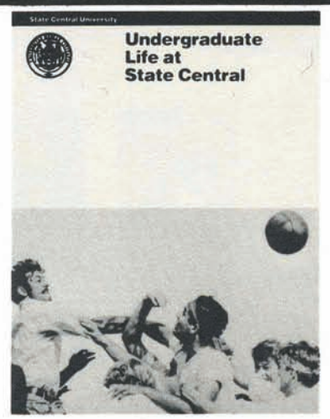


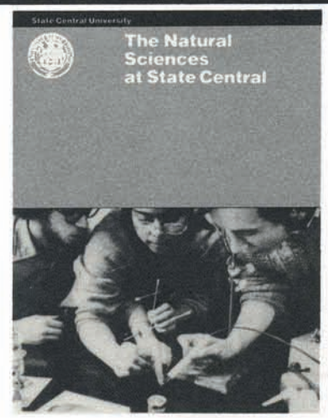


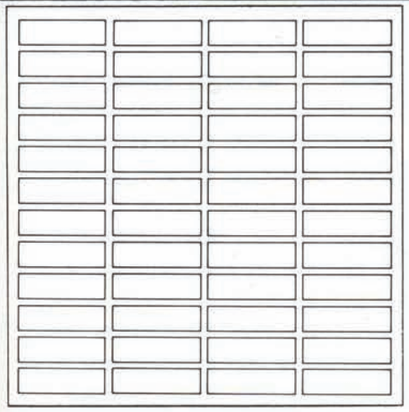












City Historical Society

Cast-Iron Architectural Ornament

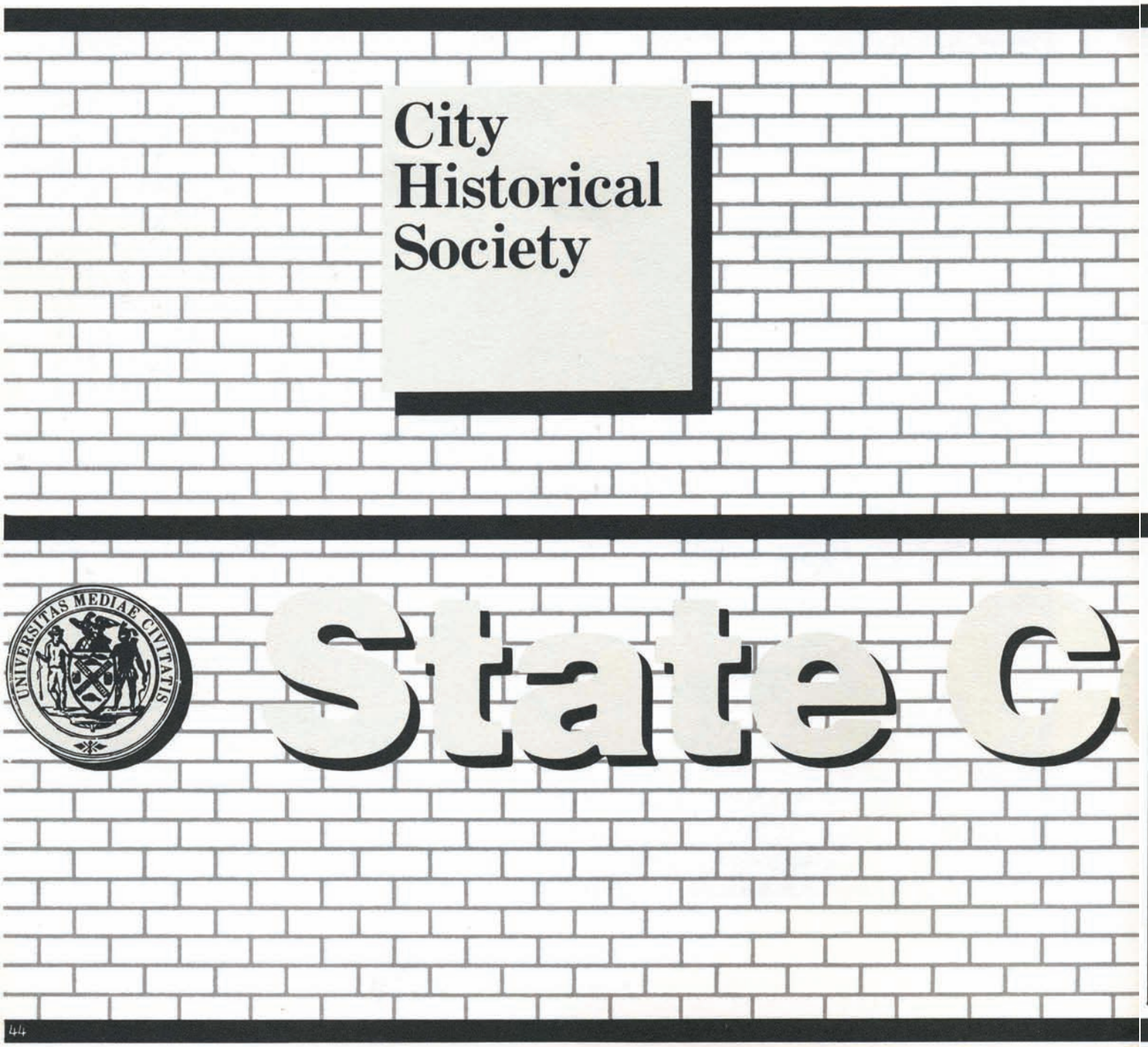
State Central University

Freshman Guide

BUILDING IDENTIFICATION SIGNS

This sign offers the opportunity to present the logotype in the same elegant and durable materials used for other Society plaques. It clearly establishes the link between the plaques and the square logotype used on printed communications.

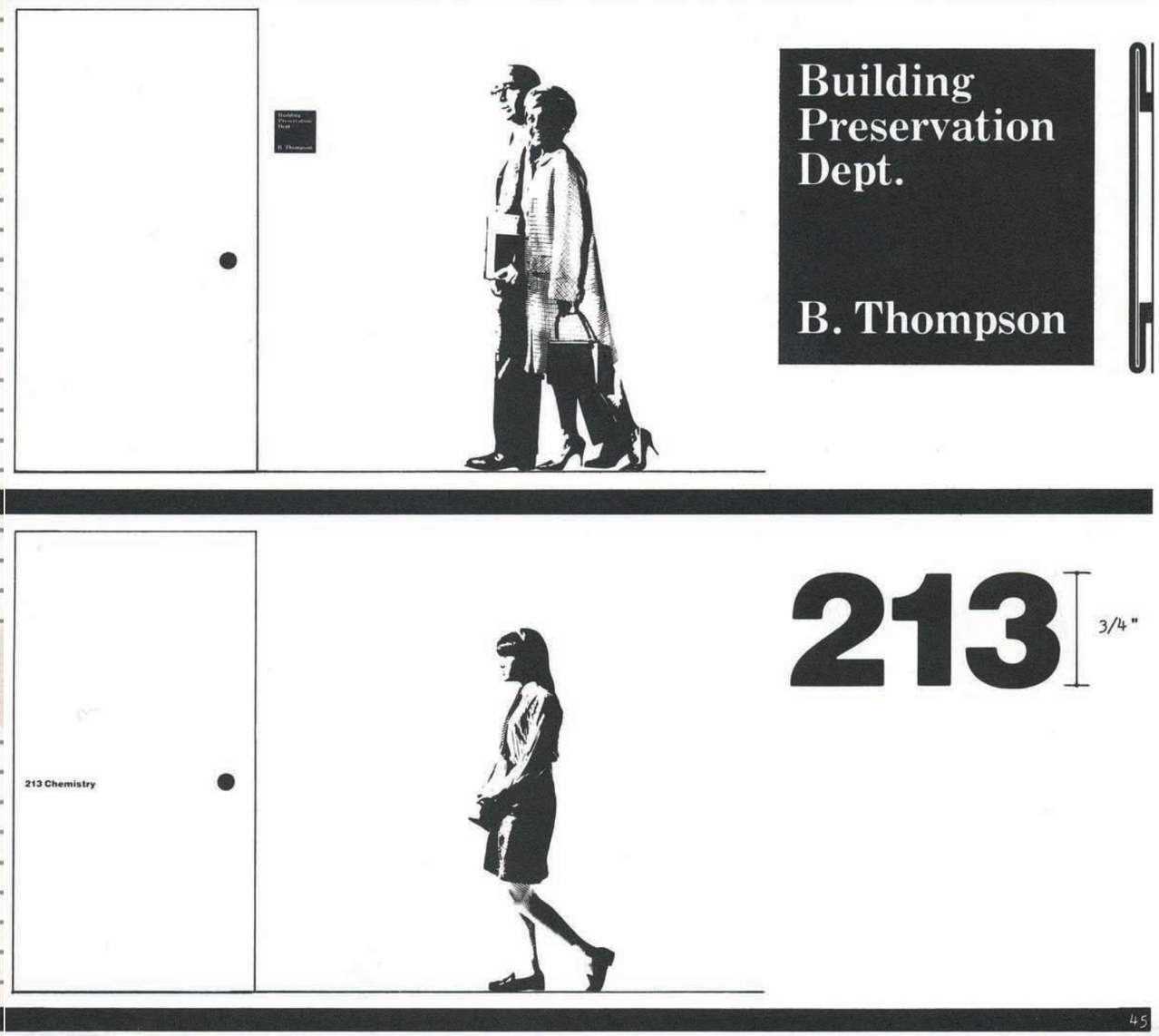
Individual freestanding letters can also be fabricated for outdoor signs. When made a perceivable thickness, as shown below, they become three-dimensional objects, not merely flat letters applied on a surface. This often enhances a sign's character and sense of permanence.



INDOOR SIGNS

Negative photostats slipped into clear plexiglass holders provide a professional looking, yet inexpensive and changeable method of room identification. If photostats are unavailable, press type applied to paper of any color can be substituted.

As on the exhibition signs for the Historical Society, directly applied die-cut vinyl, silkscreened or press-typed letters can be used for indoor signs. A 3/4" capital letter height is a clearly legible, yet discreet typesize for such signs.



EXHIBITIONS

Captions are also set in Century Bold. Applied directly to the wall, die-cut vinyl adhesive, silkscreened or press-typed letters provide the cleanest, simplest looking solution. Directly applied borderless captions have no "objectness" as they would if they appeared on plaques, reducing the clutter of perceived pieces on the wall by one-half, and subconsciously suggesting to the viewer that he look at the object first, captions second. When objects are displayed behind glass, letters can be applied to the glass case. With eyes focused on the object, the viewer is not distracted by the caption. Focused on the caption (which is on a different focal plane), he can easily read the caption no matter what is behind it.

Establish a standard typesize for captions, especially if using die-cut or press-typed letters. One set of dies can be prepared, or a single size of press type can be purchased that can be used for all exhibitions.

OUTDOOR SIGNS

Established international traffic symbol signs recognized throughout the world can be used. Avoid spelled-out longer messages, such as "Parking," as they take a much larger sign to be reproduced at the same scale as the international traffic sign counterpart (in this case, a "P" on a disc). Look at U.S. Department of Transportation document "Symbol Signs - 2" (DOT-OS-60510) for further information about officially recognized symbol signs, or contact the AIGA (American Institute of Graphic Arts) for reproduction proofs.

Horizontal information bands are useful when used on campus signposts. A map, coordinated with such signposts, would be a help to visitors.

HISTORICAL SOCIETY PLAQUES

These plaques are the most important and visible Society communications. They were the basis for the design of the logotype: Century Bold on a square field. Plaques, then, should be square and contain Century Bold type. In addition, they should be made of a durable and elegant material such as bronze that, over many years, will add distinction to both the landmark it identifies and the Historical Society it represents.

FLOOR DIRECTORIES

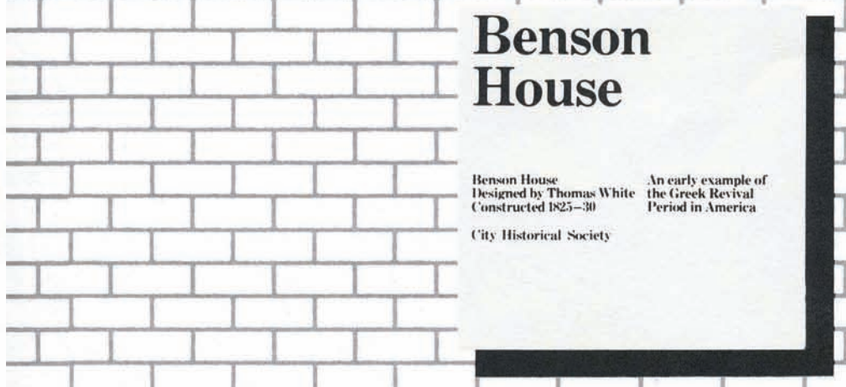
Photostats slipped into clear plexiglass holders can be used for such changeable indoor signs. Again, horizontal bands separate categories of information.

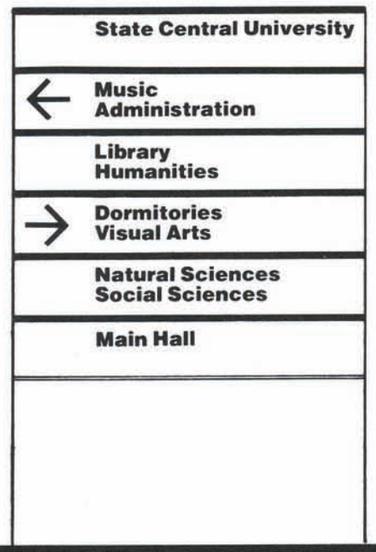
Rembrandt Peale (1778–1860)
Portrait of Jane White Galaher

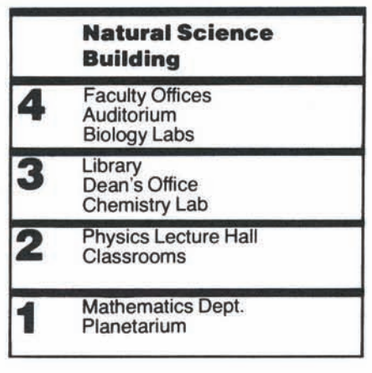
Circa 1825
Oil on Canvas
20 x 24 inches

Rembrandt Peale (1778–1860)
Portrait of Jane White Galaher

Circa 1825
Oil on Canvas
20 x 24 inches







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