



Graphic Standards Manual

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Introduction

Letter from Don Deshler

The University of Kansas Center for Research on Learning has embarked on a bold effort to develop a visual identity system for the Content Literacy Continuum (CLC). The graphic identity system – the signature, mark, and colors we use to visually represent the CLC – is a valuable tool for achieving that goal.

A strong and uniform visual identity is an efficient and effective way to communicate our mission to colleagues and to the public. As the CLC continues to grow in stature, it is critical to develop our own distinctive visual identity that will clearly and strongly communicate excellence.

This document contains guidelines for the use and application of the CLC visual identity. To assure its success, these guidelines must be applied to all collateral material. With countless hours of work and research, we have made the CLC an outstanding program in the field of education. Now, we have a tool to help make its value clear to our schools, our states, and the world.

I thank you for your support of this important effort.

A handwritten signature in dark ink, reading "Don Deshler". The signature is fluid and cursive, with a long horizontal line extending from the end.

Donald D. Deshler
Director, Center for Research on Learning

INTRODUCTION

The Importance of Graphic Standards

Most corporations and organizations today use graphic images to connect with their audience and to develop a consistent and cohesive style to build recognition and increase awareness. Similarly, it is important for the Content Literacy Continuum (CLC) to build and maintain a strong visual foundation.

Consistent use of the graphic identity — whether in a letterhead, on the web, or on the cover of a publication — will build recognition of the CLC program and put a face on the years of exceptional work that have gone into its development.

After careful consideration, the University of Kansas Center for Research on Learning has created the new CLC logo and signature. The following graphic standards provide guidance on the use of CLC's logo, signature, typography, and color. Correct use of the elements is essential to the success of the identity program.

Glossary

- Baseline** the imaginary line that a line of text appears to be resting on; along the bottom line of text
- Full Bleed** describes color or image, either a photograph or illustration, that runs off the edge of a page
- Kerning** the process of altering space between specific pairs of characters so that the overall letter spacing appears to be even
- Leading** the vertical distance between two lines of type measured from baseline to baseline
- Logotype** a graphic treatment of typography, or a combination of text and graphics, that identifies a company or a product.
- Mark** a recognizable symbol; the iconic portion of a logo
- Overprint** describes typography or images that are printed on top of a photograph or background color
- Pica** typographic unit of measurement: 12 points equal 1 pica and 6 picas equal 1 inch
- Point** 1 point equals 1/12 pica and 1/72 inch. It is most often used to indicate the size of type or amount of leading between the lines.
- Reverse** typography or images that are “cut out” of a photograph or background revealing the surface below; changing positive space to negative space and vice-versa

Glossary (continued)

generally, any line used as a visual element in design **Rule**

typefaces without serifs **Sans Serif**

small elements added to the ends of the main strokes
of a letterform in serifed type styles **Serif**

a distinctive combination of visual forms and may be
a combination of a mark and type **Signature**

unique family appearance of lettering **Typeface**

blank space surrounding an image or text. Lots of
white space generally creates a very “open” feel to a
work of design. **White Space**

Identity

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CLC Signature

Overview:

The CLC signature consists of the CLC acronym, the mark with five overlapping circles, and the name spelled out. The acronym is set in Sabon and the name is set in ITC Avant Garde Gothic. The mark with the five overlapping circles is an abstract representation of the 5 levels within the CLC.

Because the signature is a primary identifier for CLC, it should always be used in a consistent and dignified manner. Appropriate uses for the signature are discussed in this manual.

The reproduction of the signature should always be done using a digital master, if possible. If not, the guidelines presented on the following pages should be followed.



CLC Signature Standards

Dimensions



Clear Space

Clear space requirements must be observed, except in special, pre-approved circumstances



= X

X is the width of the green "moon shape"

CLC Signature Color Options

Primary use**Black and white only****Reversed**

Examples of Incorrect Use of CLC Signature



DO NOT ADJUST THE RELATIVE DIMENSIONS



DO NOT SET IN ANOTHER TYPEFACE



DO NOT REASSIGN COLORS



DO NOT DELETE ELEMENTS



DO NOT ENCLOSE WITHIN A SHAPE



DO NOT STRETCH OR DISTORT

Examples of Incorrect Use of CLC Signature



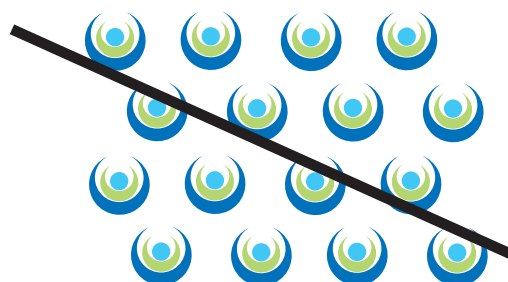
DO NOT TINT THE SIGNATURE



DO NOT ADD ELEMENTS



DO NOT APPLY GRAPHIC ELEMENTS THAT
COULD DIMINISH APPEARANCE



DO NOT CREATE A DECORATIVE PATTERN
OUT OF THE MARK



DO NOT PLACE ON A BACKGROUND THAT
DOES NOT PROVIDE ENOUGH CONTRAST



DO NOT CHANGE THE COLOR OF THE
CIRCULAR GRAPHIC

CLC Mark Standards

The CLC Mark:

In addition to the CLC signature, which is the primary identifier for CLC, there is an additional visual form that may be used called the CLC mark. The mark consists of the circular graphic element combined with the CLC acronym. The mark serves as a strong visual symbol that is effective at many different sizes.



Clear Space

Clear space requirements must be observed, except in special, pre-approved circumstances



= X *X is the width of the green "moon shape"*

CLC Mark Color Options



Primary use



Black and white only



Reversed

Examples of Incorrect Use of CLC Mark



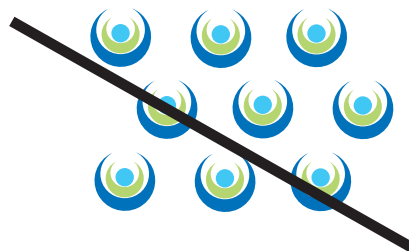
DO NOT STRETCH OR DISTORT



DO NOT PLACE ON A BACKGROUND THAT
DOES NOT PROVIDE ENOUGH CONTRAST



DO NOT DELETE
ELEMENTS OF THE MARK



DO NOT CREATE A DECORATIVE
PATTERN OUT OF THE MARK



DO NOT REASSIGN COLORS



DO NOT ADD ELEMENTS

Color &
Typefaces

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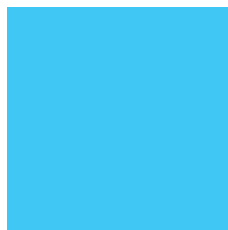
Color Standards (Primary)

Primary Palette:

When working with the CLC Signature, publications, and other products, the colors shown on the primary color palette are fundamental. When used in printing, careful attention must be paid to ensure color accuracy.



Basic Black



Sky Blue

Spot color: Pantone 297

Process: C:60 M:0 Y:0 K:0



Light Green

Spot color: Pantone 374

Process: C:33 M:0 Y:73 K:0



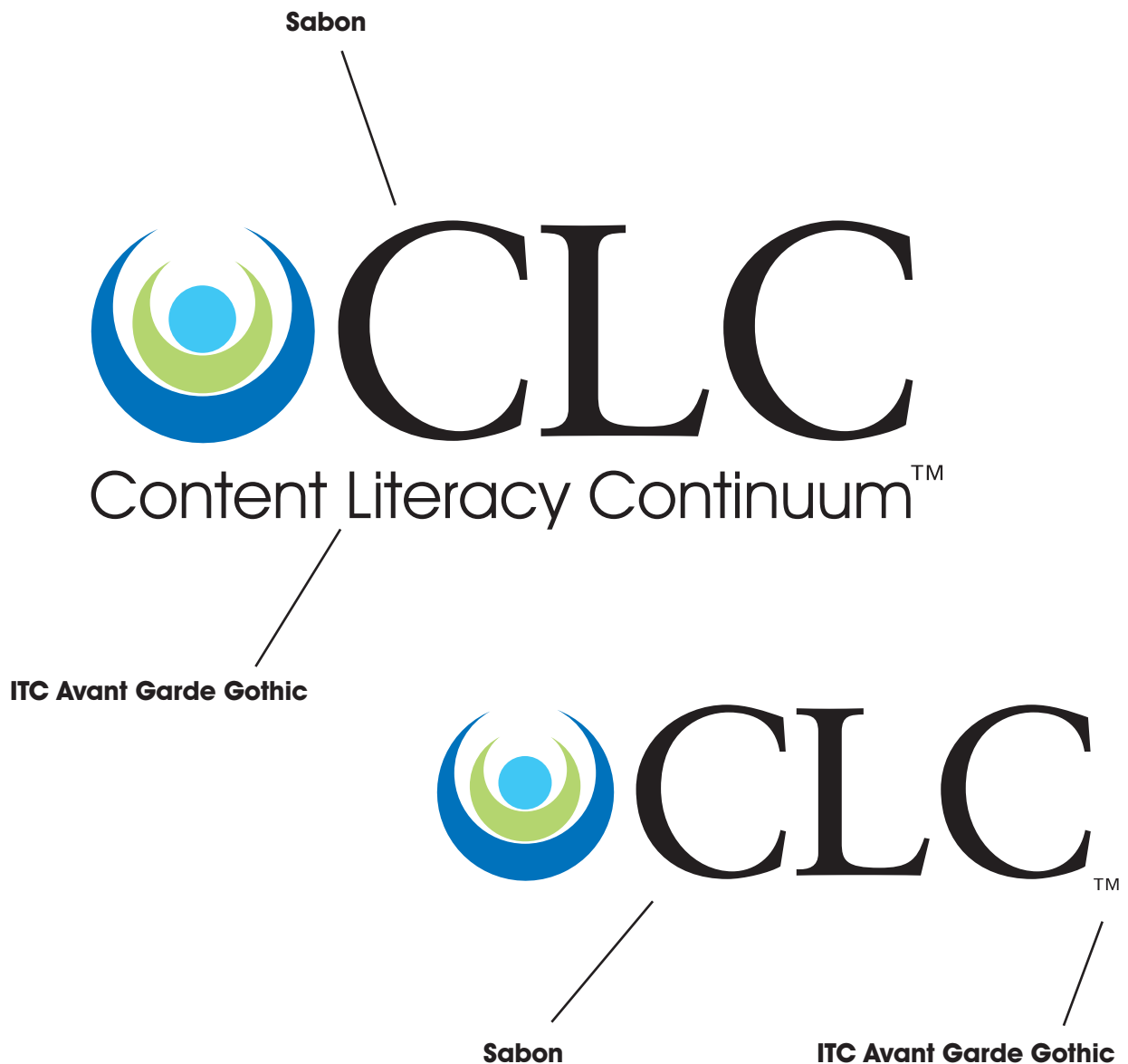
Royal Blue

Spot color: Pantone 293

Process: C:100 M:50 Y:0 K:0

Typography

The CLC signature and CLC mark uses two fonts, Sabon Roman, a serif font, and ITC Avant Garde Gothic Book, a sans-serif font. For body copy, the serif font Palatino is strongly recommended as it compliments Sabon in the signature.



Typography

Sabon

Sabon is a modern serif font created in 1964 by Jan Tschichold. It is a descendant of the typefaces of Claude Garamond. When used in the CLC signature, it appears in the acronym CLC in all caps. There are four recommended weights of this font: Sabon Roman, Sabon Italic, Sabon Bold, and Sabon Bold Italic.

Sabon Roman

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(',:;#!?)

Sabon Italic

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&('.,:;#!?)*

Sabon Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

Sabon Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(&.,;:#!?)

Typography

Palatino

Palatino is a serif typeface created by Hermann Zapf in 1948. Known for its grace and strength, it is probably one of the most used typefaces in existence. This font is a good compliment for Sabon and is recommended for long sections of copy accompanying any of the CLC materials. There are several weights of Palatino, but the recommended weights are Palatino Roman, Palatino Italic, Palatino Bold, and Palatino Bold Italic.

Palatino Roman

abcdefghijklmnopqrstvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

Palatino Italic

abcdefghijklmnopqrstvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

Palatino Bold

abcdefghijklmnopqrstvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

Palatino Bold Italic

abcdefghijklmnopqrstvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

Typography

ITC Avant Garde Gothic

ITC Avant Garde Gothic is a geometric sans-serif font created in 1970 by Herb Lubalin and Tom Carnase. This font works particularly well for short texts and headlines. In the CLC signature, the title "Content Literacy Continuum" is set in ITC Avant Garde Gothic. There are several weights of ITC Avant Garde Gothic, but the recommended weights are: ITC Avant Garde Gothic Extra Light, ITC Avant Garde Gothic Extra Light Oblique, ITC Avant Garde Gothic Book, ITC Avant Garde Gothic Book Oblique, ITC Avant Garde Gothic Bold, ITC Avant Garde Gothic Bold Oblique, ITC Avant Garde Gothic Book Condensed, and ITC Avant Garde Gothic Bold Condensed.

ITC Avant Garde Gothic Extra Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

ITC Avant Garde Gothic Extra Light Oblique

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

ITC Avant Garde Gothic Book

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&(.,:;#!?)

Typography

ITC Avant Garde Gothic Book Oblique

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&{.,;:#!?)

ITC Avant Garde Gothic Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&{.,;:#!?)

ITC Avant Garde Gothic Bold Oblique

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&{.,;:#!?)

ITC Avant Garde Gothic Book Condensed

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890\$%&{.,;:#!?)

ITC Avant Garde Gothic Bold Condensed

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$%&{.,;:#!?)

Stationery System

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TBA



Additional Information

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Contact

For Questions Regarding the CLC Graphic Standards, Contact:

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