



Visual Branding Standards

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^{1.0} The Logo

The mission of the Saskatchewan Library Association (SLA) is to be the recognized voice of and support to Saskatchewan's library communities. To this end, the SLA provides information, advocacy, awareness, education, membership benefits and cultural opportunities for library workers and the public at large through its general operations and programs.

SLA has undergone a significant renewal of its mission, governance structure, staffing, programming, and services in the past five years, and as part of this renewal, a new logo has been designed to capture the values and mission of the organization.



1.1 Logo Spacing/Sizing

The effectiveness of a logo can be negatively affected by many factors. The following simple guidelines will go a long way in ensuring the impact and clarity of the logo.

DETERMINING 'CLEAR SPACE' AROUND THE LOGO:

One of the more important ways to maintain a logos integrity is to keep the space around it sufficiently clear of objects that 'choke' it's visual rhythm. As the logo will be used in a wide range of sizes, it is not feasible to use a tradition measure when talking about proportional sizes, such as millimeters. What is needed is a consistent **proportional measure** that is slaved to the logo itself, and for this we will use the height and width of the letter 'L' in the logo as the unit of measure.



MINIMUM SIZES

There are situations where available space for the logo is very restricted. The specifications below represent the smallest size the logo is to be reproduced.



When used as an icon only, the minimum size should be no less than 1/4" in height

1/4 inch

should be no less than 1/2" in height

1.2 General logo Usage

A good logo can easily be turned into a bad one when not used properly. Below are a few common-sense guidelines that will ensure consistency and visibility. It should be noted that application of the logo to specialty projects can, and will take many forms over it's lifetime (the cover of this document for example). These guidelines are for general purposes and are intended to guide use in standard applications.



LOGO USE: REVERSED VERSION



LOGO USE: POSITIVE VERSION

(These examples also apply to black logo version)



glyph and text

1.3 Color Specifications

The myriad of reproduction modes that will display the logo, like paper vs RGB for example, can wildly effect how the color appears from one media to the next if not accounted for. For this reason, the logo files at your disposal are corrected to account for these variances as much as possible.

This section will break down the color specifications for the various reproduction modes.

FOR COATED AND UNCOATED PAPER				
Using Pantone (Spot):	Using CMYK:			
PMS 3272	100 / 0 / 44 / 0			
PMS 368	57 / 0 / 100 / 0			
FOR SCREEN				
Using RGB:	Using Hexidecimal:			
R: 0 G: 145 B: 139	#00918b			
R: 114 G: 174 B: 68	#72ae44			

For applied usage of the above color specifications, please see 'Reproduction Basics'.

TIP

DIGITAL PRINTING? USE <u>CMYK VECTOR</u> FILES FOR BEST RESULTS

One of the drawbacks of digital print is that every device prints color slightly differently, and for this reason any attempt to compensate for differences in paper are rendered irrelevant. It is best to simply use the 'CMYK' colors when your job is being printed on a digital device. The .jpg files (which are RGB, but will auto-covert) can also used in this case, but may not print quite as sharply and colors may vary from spec.

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^{2.0} Typography

From traditional and formal, to modern and clean, the choice of fonts and their method of application in support of the logo, can add a whole new dimension to a visual identity. As an Association that provides it's constituents an inclusive and progressive environment, the primary typeface selected to further support the SLA brand is Century Gothic.

Century Gothic is quite a light typeface, and as a result it uses about 30% less ink than other, similar sans-serif typefaces like Arial.

It also has a significantly higher x-height (height of lowercase letters), which increases readability, particularly at small print sizes.

CENTURY GOTHIC REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

CENTURY GOTHIC REGULAR ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

CENTURY GOTHIC BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

CENTURY GOTHIC BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

If Century Gothic font family is not available, then substitute the Futura family in it's place.



3.0 Reproduction Basics

This section discuss several key concepts which are crucial in understanding the environment in which the visual elements will function. Once these are understood, choosing how to utilize the brand elements will be much simpler.

3.1 Fundamental Graphics Terminology

PRINTING CMYK (PROCESS) VS PANTONE MATCHING SYSTEM (SPOT COLOR / PMS)

CMYK refers to the four inks cyan, magenta, yellow, and key (black). Using a fine dotted pattern called a halftone, these four colors will produce a continuous range of all the colors of the rainbow, although lacking the brilliance of additive color ie: RGB. CMYK is the primary means of printing most items we're most familiar with like newspapers, magazines, banners, brochures and much more.

Photographic images printed CMYK (Process): Process inks using halftone pattern (dots) to create continuous tone, full-color image.



Line art (Solid Graphics) printed CMYK: Color areas are a combination of 4 CMYK inks.



Line art printed with Pantone special mix inks (Spot): Color areas are one solid ink area with no combinations of process inks required to achieve desired color. For this reason, projects such as business cards, where the text and logo must be very clean, often use pantone inks.



VECTOR VS RASTER

The terms 'Vector' and 'Raster' and relate, not to printing of an image, but rather the particular platform in which digital files are produced and manipulated.

Vector (line / path based): Vector graphics is the use of geometrical elements such as points, lines, curves, and shapes (or polygons) - all of which are based on mathematical expressions - to represent images in computer graphics. Vector graphics are based on vectors (also called paths), which lead through locations called control points or nodes.

Ideal for line art, the primary advantages of vector graphics is that they are infinitely scaleable and they can have very small file sizes, as the paths are not memory intensive. An example of a program that deals primarily in the creation of vector graphics is Adobe Illustrator.



Raster (pixel based / bitmap): A raster graphics image is a data structure representing a grid of pixels, or points of color, known as a bitmap. Raster images are stored in image files with varying formats including .jpg, . png, .bmp. A raster is technically characterized by the width and height of the image in pixels and by the number of bits per pixel (a color depth, which determines the number of colors it can represent).

The primary advantage of raster images is that they are ubiquitous and can be viewed and printed on virtually any device, be it print or screen, making them very user friendly. One primary disadvantage is that they can generally only be scaled down; upscaling will result in the bitmap image becoming increasingly pixelated. An example of a program that deals primarily in the creation of raster graphics is Adobe Photoshop.



COATED VS UNCOATED PAPER

Coated papers (gloss/matte) have a smooth finish, where the paper is pressed and polished while hot or steamed during the manufacturing process. This coating makes the paper less absorbent inks look brighter as a result.

Uncoated paper is just that; paper without the coated (or 'calendered') layer. It's often used for letterhead, printer paper, copy machine paper, etc. It's lack of coating makes the paper more absorbent and inks can appear somewhat duller.



The same ink can appear quite different depending on the paper. Here is PMS 3135 on coated (left) and uncoated (right).

3.2 Common Reproduction Techniques

The method of reproduction to be used is critical in knowing not only which version of the logo is to be used, but how a print project should be approached overall. Below are the most common methods that you are likely to be requiring in reproducing the elements of the visual identity.



Offset printing is a commonly used printing technique where an inked image is transferred (or "offset") from a plate to a rubber blanket, then to paper. The offset process is a lithographic process; a process based on the repulsion of oil and water.

Since it's invention in 1875, and only recently being challenged by instant printing (digital) technology, offset lithography has been the most common ways of creating printed materials. A few of its common applications include: newspapers, magazines, brochures, stationery, and books.



Offset printing is best suited for economically producing large volumes at high quality.

A printing press showing the transfer of ink from the plate to the blanket.

Compared to other printing methods, offset printing is best suited for economically producing large volumes of high quality prints. The reason for this is that setting up an offset print job requires significant time and resources, but once set up, the process can deliver extremely high speed printing, with economies of scale quickly coming into play.

Offset Printing utilizes both CMYK (process) and also Pantone 'spot color' inks; this offers tremendous flexibility in color range. In addition, spot inks result in a higher quality finish.



Offset generally has a higher quality appearance and may be preferable even for small runs.

Because offset printing use special mix inks, any color imaginable can be used, including fluorescents and metallics.

DIGITAL PRINTING



Digital printing refers to methods of printing from a digital-based image directly to a variety of media. It usually refers to professional printing where small-run jobs from desktop publishing and other digital sources are printed using large-format and/or high-volume commercial laser or inkjet printers.



Digital can print almost any size, but large format printing is the exclusive domain of digital print.

Digital Printers can range from desktop models to very large commercial units, but the inkjet and laser technology is basically the same.

The greatest difference between digital printing and traditional methods, such as offset lithography, is that in digital printing there is no need to replace printing plates, whereas in analog printing the plates are repeatedly replaced. This results in quicker turnaround time and lower cost when using digital printing, but typically a loss of some fine-image detail by most commercial digital printing processes. The most popular methods include inkjet or laser printers that deposit pigment or toner onto a wide variety of substrates including paper, photo paper, canvas, glass, metal, marble, and other substances.

In many of the processes, the ink or toner does not permeate the substrate, as does conventional ink, but forms a thin layer on the surface that may be additionally adhered to the substrate by using a fuser fluid with heat process (toner) or UV curing process (ink). It also allows for on-demand printing, short turnaround time, and even a modification of the image (variable data) used for each impression.



Digital printing is best suited for shorter runs with limited turn around times.

In a nutshell, digital printing is very fast to set up, but runs slow, has expensive consumables, and the unit price hits a plateau quickly. Conventional offset is just the opposite; once you're over the big hump of getting the printing plates made and the job set up, the unit cost will decline proportionally to the quantity being printed.