

# STYLE GUIDE

*noun*: a set of standards for the creation or design of documents that, in this case, outlines how to use Portland Public Library's (PPL) logo and current brand colors

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Please remember that this document is meant to *support* you when creating materials for PPL audiences. Using a style guide helps communicate the Library's work to our patrons more effectively. This is *not* a comprehensive brand book, and the guidelines listed here will likely change as that document develops.

Please refer questions to PPL's Graphic Designer, **Cy Bennett**:  
bennett@portlib.org | (207)771-2758 or (207)871-1700, ext. 758

## LOGO USE

Below is a matrix of logos, displaying which logos should be used and when to use them.

Below this matrix is a list of errors to avoid. Find a link to logo files at the end of this document.

	PRIMARY	SECONDARY	TERTIARY
<b>COLOR LOGO</b> Use a two-tone color logo (preferably Carriage Red) on applications with white backgrounds			
<b>BLACK/WHITE LOGO</b> Use a solid black or white logo on any colored backgrounds			
<b>OVERLAY LOGO</b> Please consult with Graphic Designer before using this logo			

## DON'T DO THIS STUFF

Below Are examples of how *not* to use PPL's logo. REMEMBER: A logo is a tool. It fails to perform its function if it can't be found or if it's squished, stretched, disassembled, or illegible.



DO NOT use colored logos on colored backgrounds



DO NOT squish or stretch the logo



DO NOT change the font of the logo



DO NOT rearrange elements of the logo



DO NOT use unapproved brand colors in the logo



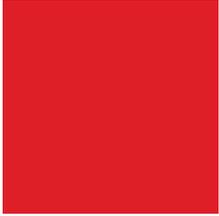
DO NOT violate the logo's personal space

## BRAND COLORS

These colors may be subject to change as the Brand Book is developed, but our current palette is below. Default to using the HEX Code. If that option is unavailable, use RGB for screens and CMYK for printing.

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### CARRIAGE RED

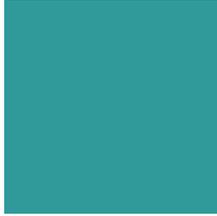


HEX: **#DD1F29**

C : **7**  
M : **100**  
Y : **97**  
K : **1**

R : **221**  
G : **31**  
B : **41**

### TURQUOISE

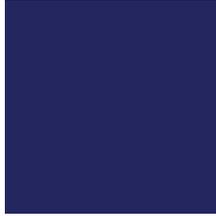


HEX: **#2F999A**

C : **77**  
M : **21**  
Y : **41**  
K : **1**

R : **47**  
G : **153**  
B : **154**

### ULTRAMARINE



HEX: **#262860**

C : **100**  
M : **97**  
Y : **32**  
K : **23**

R : **38**  
G : **40**  
B : **96**

### GOLD



HEX: **#F2AB3C**

C : **3**  
M : **36**  
Y : **87**  
K : **0**

R : **242**  
G : **171**  
B : **60**

### CITRINE



HEX: **#C9CA2D**

C : **25**  
M : **9**  
Y : **100**  
K : **0**

R : **201**  
G : **202**  
B : **45**

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## BRAND FONTS

Below are the fonts that we primarily use. If you must use a different font, please use ALL CAPS for headers in a font similar to Phosphate Solid. Feel free to reach out to the Graphic Designer with questions. Find a link to font files at the end of this document.

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**PHOSPHATE SOLID - USED FOR HEADERS AND MAIN MESSAGES. ALWAYS IN ALL CAPS.**

**THE QUICK BROWN FOX JUMPED OVER THE LAZY DOG.  
1234567890**

**MUSEO SANS 900 - USED FOR SUBHEADINGS**

**The quick brown fox jumps over the lazy dog.  
1234567890**

**MUSEO SANS 300 - USED FOR TEXT OR BODY COPY**

The quick brown fox jumps over the lazy dog.  
1234567890

If you are unable to use the fonts on your computer, please use the Century Gothic family.

## GENERAL GUIDELINES

Below are some things to keep in mind when creating a document. This is not a comprehensive list, but is to be used as guiding principals. If something is unclear or you have a question, feel free to reach out to Cy!

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**1. Form follows function.** When creating a document, a designer's mission is to convey information clearly. That means that a message must be as simple and accessible as possible. Design is a communication tool first and an art form second. Though there is an inherent aesthetic sense to design, it can be useful to think about design in terms of objectivity. When creating something, you want to aim for "effective" rather than "pretty."

**2. Use hierarchy.** Some pieces of information are more important than others. Graphic design uses scale, weight, and contrast (objective words!) to achieve balance and tier information. A designer wants the user to access salient information after **3 seconds** (info at-a-glance), **30 seconds** (wait, what?), or **3 minutes** (Oh, interesting...).

**3. Limit your color palette.** More than 2 or 3 colors in a given document creates unnecessary visual complexity. More colors mean more information the user/viewer has to process. That extra information becomes even more taxing to process for people with vision impairments.

**4. Limit your number of fonts.** Like color, introducing multiple fonts only adds visual complexity and makes it more difficult to process the information presented. There are brand fonts and option provided in this style guide. If you feel that you need to use other fonts, try to answer the question, *What purpose is this different font fulfilling that I can't fulfill with the brand fonts?*

**5. Respect negative space.** The space around and in between design elements is just as important as the elements themselves. Let elements breathe and makes them happy.

**6. Less is more.** A message resonates more when there is less information to process.

**7. Be consistent.** All of the above items are made more effective when used frequently and in unison. Consistency is essential to the communication of every brand. If the materials coming out of the library are more consistent and uniform, then our users and patrons can focus on *what* the message is.

Find logo files [here](#).

Find font files [here](#).

