

# Identity Guidelines



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## 1.0 Introduction

The graphic identity for the Art Institute of Chicago is summarized in this Identity Guidelines document. Adhering to these guidelines will maintain a strong brand identity for AIC and establish rules for the consistent implementation of brand elements.

# 2.0

# MARK

- 2.1 Mark
- 2.2 Outlined Mark
- 2.3 Clear space
- 2.4 Scaling
- 2.5 Integrity
- 2.6 Social Media
- 2.7 Round Mark

## 2.0

## 2.1 Mark

The Art Institute of Chicago remains the official signature of the museum. The mark achieves an economy of expression by eliding “the” and “of,” focusing attention on the key elements of the museum’s name.



## 2.2 Outlined Mark

The mark can be applied as an outlined version. To ensure that detail is maintained, the logo should only be used in applications at 0.5" in width or larger. Always use the supplied artwork for the appropriate scale.



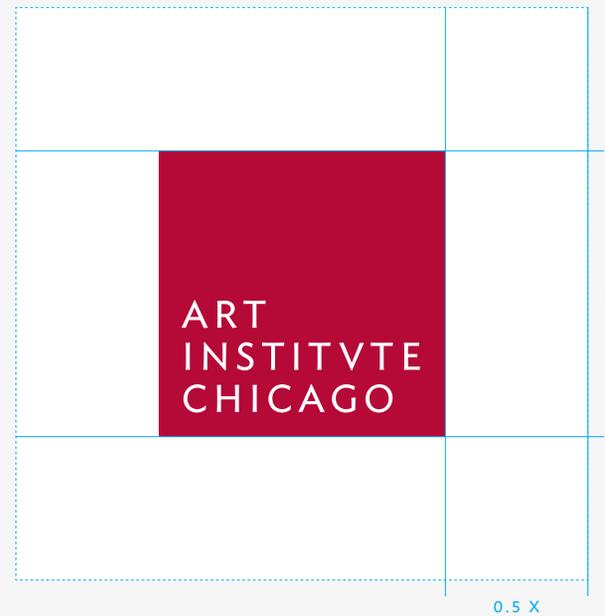
## 2.3 Clearspace

The area around the logo should always provide ample space so that the balance and wholeness of the logo are not crowded or constrained by external elements.

The diagrams show the correct amount of space that should surround the logo. No accompanying text or logos should appear in this area.

### Preferred clear space

This is the recommended clear space for AIC's collateral material, publications, and signage. Whenever possible, maintain 0.5x (where x=height of logo) between the logo and accompanying elements.



PREFERRED CLEAR SPACE

### Minimum clear space

The minimum clear space is set up only for instances where the logo aligns closely to the edge of a page or surface, or must fit in tight circumstances. The V is the cap height of the logo typography. The clear space is 2 times this height.



MINIMUM CLEAR SPACE

## 2.4 Scaling

### Minimum size

Please ensure readability and legibility of the wordmark.

For print applications, the wordmark should not be under 0.5" width. For digital applications the minimum size is 48 px.



0.5 IN

PRINT



48 PX

SCREEN

### Signature

The signature can be used in thin horizontal spaces, with a minimum height of 9px.

THE ART INSTITUTE OF CHICAGO ] 9 PX

SCREEN

## 2.5 Integrity

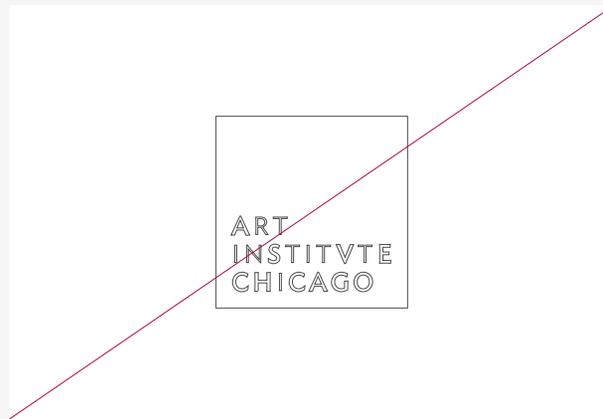
The Art Institute of Chicago logo is the official mark of the institution and should be rendered with utmost consistency and dignity. It should never be altered, stretched, or otherwise manipulated, but reproduced with consistency and integrity.



**Never** rotate the logo



**Never** make the logo illegible



**Never** outline words within the logo



**Never** typeset the logo



**Never** stretch the logo



**Never** use more than one color in the logo

## 2.6 Social Media

For social media environments where a round profile photo is required, an iconic art piece from the museum should be used. It's recommended to combine these with photography of architecture, interior or crops of artworks. See chapter 6 for specific guidelines around photography.



## 2.7 Round Mark

In cases where use of the wordmark is more appropriate, a round version of the mark can be applied. This diagram illustrates the placement of the official mark within a circle. Always use the supplied artwork for the appropriate scale.



56 PX

MINIMUM SIZE

# 3.0

# COLOR

Primary  
Secondary  
Tertiary

3.1  
3.2  
3.3

3.0

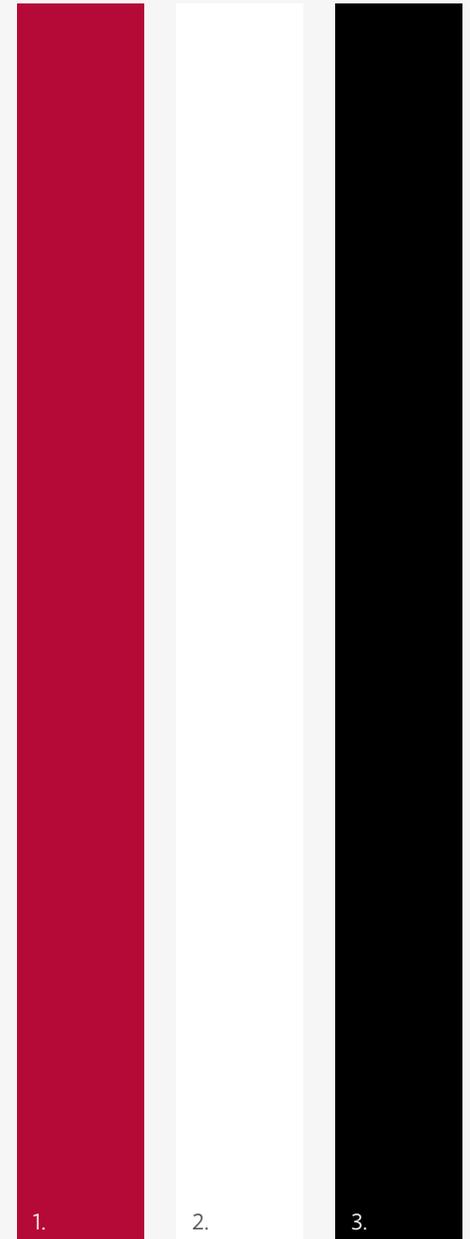
## 3.1 Primary

Red is AIC's core identity color. It brings emotional warmth to the grey hues that predominate the museum's interiors. The specified colors must be strictly maintained on all museum correspondence, on and offline. In black, ink-only contexts, the mark can be reproduced in 100% black.

1. Red  
**CMYK** 0/100/65/28  
**RGB** 181/9/56  
**Hex** #B50938  
**Pantone** 7427C / 7427U

2. White  
**CMYK** 0/0/0/0  
**RGB** 255/255/255  
**Hex** #FFFFFF

3. Black  
**CMYK** 0/0/0/100  
**RGB** 0/0/0  
**Hex** #000000



## 3.2 Secondary

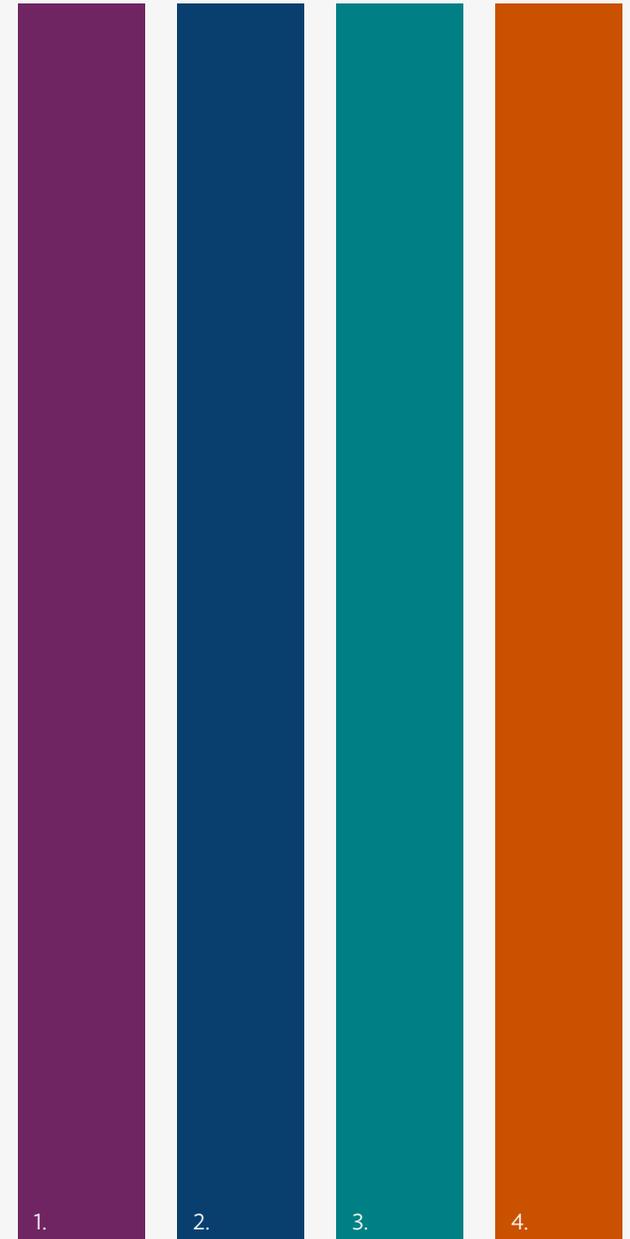
In the digital space we have four secondary colors, each of which corresponds with a specific context. Grape is used to connote membership, blue for editorial and articles, teal for new content, and orange for limited time offers.

1. Grape  
**RGB** 111/37/98  
**Hex** #6F2562

2. Blue  
**RGB** 8/63/110  
**Hex** #083F6E

3. Teal  
**RGB** 0/128/133  
**Hex** #008085

4. Orange  
**RGB** 201/81/0  
**Hex** #C95100



# 3.3

# Tertiary

A tertiary palette was derived from the secondary hues. When creating assets that require a larger color palette, like complicated graphics or data visualizations, use these extended tertiary colors. In limited cases involving highly complex visuals, tertiary colors can be used together.

As a sub-element within exhibition graphics, the mark can be rendered in other colors in cases where the red is inappropriate. In these situations, the use of color should be carefully considered to suggest some parity with the way the red functions in other applications. No matter the hue, color and contrast should be strong, clean, clear and modern.

1. Black Rose  
**RGB** 91/5/28  
**Hex** #5B051C

2. Monarch  
**RGB** 134/7/42  
**Hex** #86072A

3. Brick Red  
**RGB** 183/56/77  
**Hex** #B7384D

4. Cavern Pink  
**RGB** 226/178/192  
**Hex** #E2B2C0

5. Martinique  
**RGB** 60/52/95  
**Hex** #3C345F

6. Disco  
**RGB** 128/16/78  
**Hex** #80104E

7. Charm  
**RGB** 216/86/139  
**Hex** #D8568B

8. Santas Gray  
**RGB** 163/160/177  
**Hex** #A3A0B1

9. Blue Violet  
**RGB** 102/93/179  
**Hex** #5D72B3

10. Cool Gray  
**RGB** 77/77/80  
**Hex** #4D4D50

11. Periwinkle Gray  
**RGB** 210/217/237  
**Hex** #D2D9ED

12. Athens Gray  
**RGB** 233/235/239  
**Hex** #E9EBEF

13. Eden  
**RGB** 27/86/86  
**Hex** #1B5656

14. Fruit Salad  
**RGB** 69/155/71  
**Hex** #459B47

15. Norway  
**RGB** 173/193/168  
**Hex** #ADC1A8

16. Geyser  
**RGB** 205/225/224  
**Hex** #CDE1E0

17. Corn  
**RGB** 234/167/0  
**Hex** #EAA700

18. Mongoose  
**RGB** 160/143/112  
**Hex** #A08F70

19. Warm Gray  
**RGB** 126/116/109  
**Hex** #7E746D

20. Coconut Cream  
**RGB** 248/245/227  
**Hex** #F8F5E3



## 3.4 Neutrals

Neutrals can be applied to text elements to create distinction within complex messaging.

1. Warm Gray  
**RGB** 126/116/109  
**Hex** #7E746D

2. Gray 90  
**RGB** 26/26/26  
**Hex** #1A1A1A

3. Gray 80  
**RGB** 51/51/51  
**Hex** #333333

4. Gray 54  
**RGB** 118/118/118  
**Hex** #767676

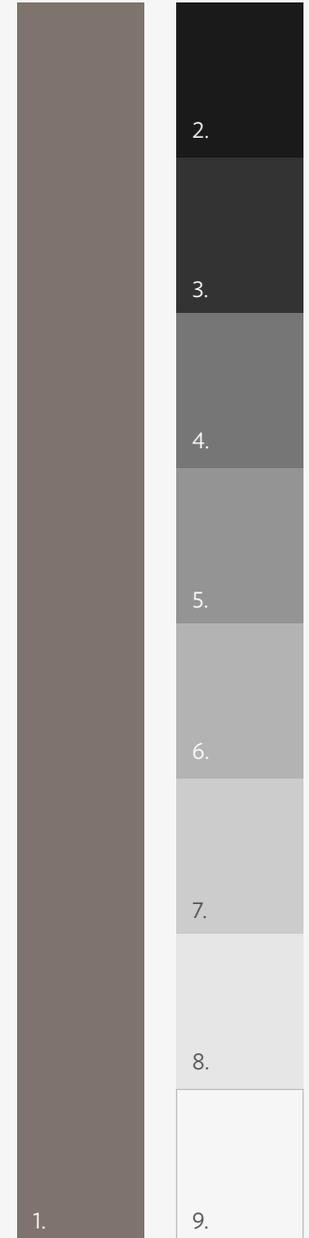
5. Gray 40  
**RGB** 153/153/153  
**Hex** #999999

6. Gray 30  
**RGB** 204/204/204  
**Hex** #B3B3B3

7. Gray 20  
**RGB** 204/204/204  
**Hex** #CCCCCC

8. Gray 10  
**RGB** 230/230/230  
**Hex** #E6E6E6

9. Gray 5  
**RGB** 246/246/246  
**Hex** #F6F6F6



# 3.5 Contrast

When setting text for digital applications make sure there is sufficient contrast. WCAG 2.0 level AA requires a contrast ratio of 4.5:1 for normal text and 3:1 for large text. Large text is defined as 14 point (typically 18.66px) and bold or larger, or 18 point (typically 24px) or larger.



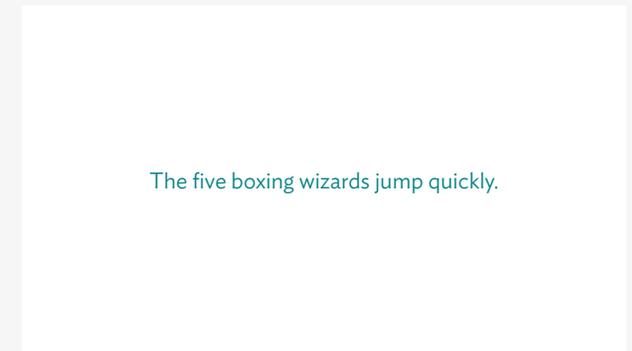
Gray 80:Gray 30 (6.03:1)



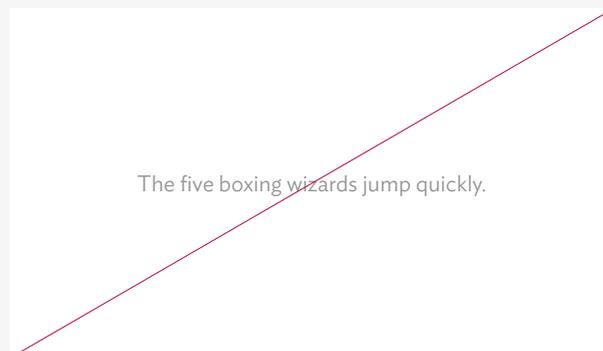
White: Gray 54 (4.54:1)



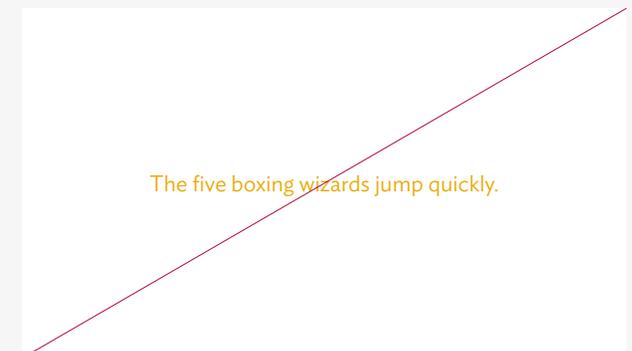
White:Orange (4.51:1)



White:Teal (4.74:1)



White:Gray 42 (3.03:1)



White:Corne (2.09:1)

# 4.0

# TYPOGRAPHY

- 4.1 Ideal Sans
- 4.2 Sabon Next
- 4.3 Application
- 4.4 Standard Scale
- 4.5 Figure Styles
- 4.6 Dont's

# 4.0

## 4.1 Ideal Sans

Ideal Sans is the dominant display and brand typeface for the Art Institute of Chicago and the primary typeface for all signage throughout the museum. It is not only rooted in the space, but also in craftsmanship and humanity.



IDEAL SANS LIGHT

AaBbCcDdEeFfGgHhIiJjKkLlMm  
NnOoPpQqRrSsTtUuVvWwXxYyZz  
0123456789

# 4.1 Ideal Sans

The Ideal Sans family includes seven different weights, of which the extra light, light, and book weights should form our main vocabulary of usage. In digital applications aim to use as few weights as possible to ensure optimal performance and fast loading times. Limiting the use to the light and book weights is recommended.

## IDEAL SANS EXTRA LIGHT

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

## IDEAL SANS EXTRA LIGHT ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

## IDEAL SANS LIGHT

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

## IDEAL SANS LIGHT ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

## IDEAL SANS LIGHT BOOK

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

## IDEAL SANS BOOK ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

## IDEAL SANS MEDIUM

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

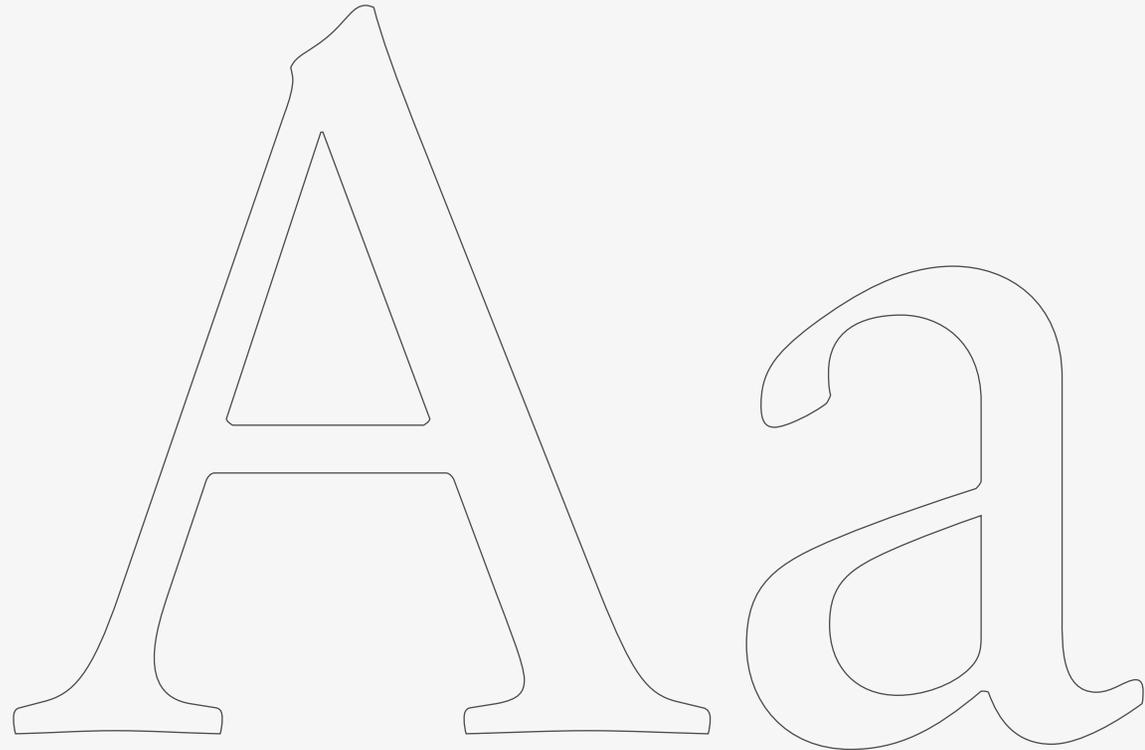
## IDEAL SANS MEDIUM ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

## 4.2 Sabon Next

Sabon Next, a revival of Sabon by Jean François Porchez, adds more weights and versatility. Sabon Next can be used to support Ideal Sans in collateral applications and forms where the amount of running copy suggests the use of a serif typeface.

A general usage guideline to follow is that Ideal Sans is the language of the brand, and the dominant typeface for wayfinding, whereas Sabon represents the curatorial and editorial voice of the Art Institute.



SABON NEXT DISPLAY

AaBbCcDdEeFfGgHhIiJjKkLlMm  
NnOoPpQqRrSsTtUuVvWwXxYyZz  
0123456789

## 4.2 Sabon Next

The Sabon Next type family includes six different weights and an italic for each. The Display weights are slightly thinner than Regular, and should be used for larger sized text.

### SABON NEXT DISPLAY

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

### SABON NEXT DISPLAY ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

### SABON NEXT REGULAR

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

### SABON NEXT REGULAR ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

### SABON NEXT DEMI

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

### SABON NEXT DEMI ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

### SABON NEXT BOLD

AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz

### SABON NEXT BOLD ITALIC

*AaBbCcDdEeFfGgHh  
IiJjKkLlMmNnOoPpQq  
RrSsTtUuVvWwXxYyZz*

## 4.3 Application

When applying Ideal Sans, gather inspiration from the mark and museum space, using light weights and generously spaced capital letters.



## 4.3 Application

Here is an example on how to combine Ideal Sans and Sabon in a basic construction of display, headline and body copy. The two fonts can be used to create distinctions within complex messaging.

# RODIN: SCULPTOR AND STORYTELLER

At the beginning of the 20th century, Auguste Rodin (1840–1917) was the most famous artist in the world.

## EXHIBITION OVERVIEW

On the centenary of his death, the Art Institute joins museums around the world in celebrating the renowned artist's life and work. Presenting rarely seen sculptures and drawings from private collections, as well as from the museum's rich holdings, this exhibition is the first devoted to the sculptor at the Art Institute since 1923.

### **Display**

Ideal Sans Light  
33/40

### **Headline**

Sabon Next Display  
19/24

### **Subheading**

Ideal Sans Book  
10/12

### **Body text**

Ideal Sans Light  
10/15

## 4.4 Standard Scale

The size of text should always be determined by the content and layout. To ensure that our typography is consistent, use these scales to achieve balanced results.

### Display

For short, display sized titles an uppercase style can be applied. When setting a title or headline make sure the text is ragged left. The font size to leading ratio for display sizes should roughly be 120% and widely tracked. When working with a specific baseline, divide the desired leading by 1.2 to determine the font size.

AG

### Display

Ideal Sans Light  
Uppercase

SIZE	LEADING	LETTERSPPACING
18	120%	90
21	120%	90
24	120%	90
36	120%	90
40	120%	90
48	120%	90
60	120%	90
72	120%	80

Letterspacing, or tracking, is indicated in thousands of an em (commonly found in Adobe products).

## 4.4 Standard Scale

### Headlines

When there is a need for a headline, Ideal Sans generally is the language of the brand, whereas Sabon represents the curatorial and editorial voice of the Art Institute. Headlines can be applied in both circumstances.

The font size to leading ratio for headlines should roughly be 126%. As a rule Ideal Sans is more widely tracked than Sabon.

Ag

Headline  
Ideal Sans Light

SIZE	LEADING	LETTERSPACING
18	126%	10
21	126%	10
24	126%	10
36	126%	10
40	126%	10
48	126%	5
60	126%	5
72	126%	0

Ag

Headline  
Sabon Next Display

SIZE	LEADING	LETTERSPACING
18	126%	0
21	126%	0
24	126%	-5
36	126%	-5
40	126%	-5
48	126%	-5
60	126%	-5
72	126%	-5

## 4.4 Standard Scale

### Body text

Depending on the context, body text can be set in Ideal Sans or Sabon Next. The leading for body text should be roughly 150% the font size.

For a single column of text, copy should be 45 to 75 characters per line; 66 characters per line is ideal. For multiple columns of text, try to keep character counts between 40 and 50 characters.

Ag

**Body text**  
Ideal Sans Light

SIZE	LEADING	LETTERSPACING
6	150%	15
8	150%	10
9	150%	10
10	150%	10
12	150%	10
14	150%	10
18	150%	10
24	150%	5
36	150%	5

Ag

**Body text**  
Sabon Next Regular

SIZE	LEADING	LETTERSPACING
6	150%	5
8	150%	5
9	150%	0
10	150%	0
12	150%	0
14	150%	0
18	150%	0
24	150%	-5
36	150%	-5

## 4.5 Figure Style

Generally Oldstyle figures are preferred in running text, while lining figures fit better with statistics, data and display sized text and headlines. Lining figures are uniform in height and approximate capital letters.

Typefaces usually default to Oldstyle figures, but lining figures can be selected in their respective OpenType settings.

### PROPORTIONAL LINING FIGURES

0123456789

### TABULAR LINING FIGURES

0123456789

### OLD STYLE FIGURES

0123456789

## 4.6 Dont's

- Mix weights within a single headline
- Have a very short or tall leading
- Have a very tight or wide tracking
- Mix typefaces in a single headline
- Use Oldstyle figures within an uppercase headline
- Justify headlines

~~RODIN:  
SCULPTOR AND  
STORYTELLER~~

~~RODIN:  
SCULPTOR AND  
STORYTELLER~~

~~RODIN: SCULPTOR  
AND STORYTELLER~~

~~RODIN:  
Sculptor and  
STORYTELLER~~

~~RODIN, 1840-1917  
SCULPTOR AND  
STORYTELLER~~

~~R O D I N :  
SCULPTOR AND  
STORYTELLER~~

# 5.0

# PHOTOGRAPHY

Do's  
Dont's

5.1  
5.2

5.0

# 5.1 Do's

We strive to incorporate clear and clean photography in our materials. Imagery created using photo journalistic, documentary, and editorial approaches are ideal. We look for natural light and authentic situations.

- Make sure to create clear, uncluttered crops for maximum impact
- Take a human-centered approach: photograph from eye level to best reflect the human interaction
- Be sure to show people's faces, showing a positive or joyous attitude



◀ Capture and emphasize interaction or reactions by adding depth of field. Make use of transparency within the space

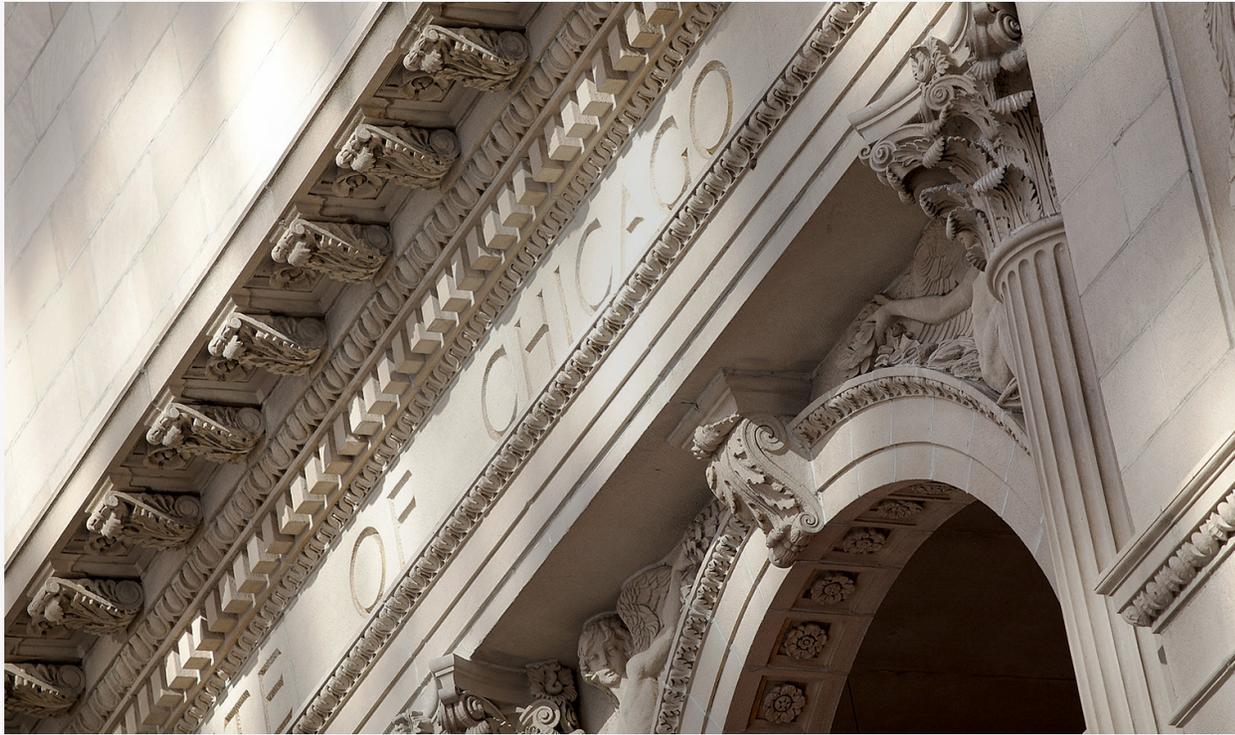


▲ Make use of the architecture and the iconic environment

# 5.1 Do's



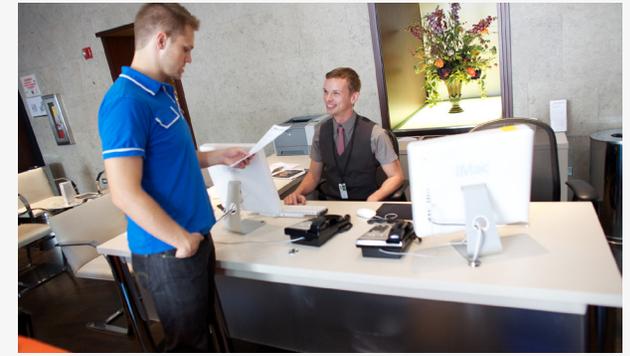
◀ Have a healthy variety of demographics to reflect the broad audience



◀ Display movement by combining motion blur and focus

## 5.2 Dont's

- Images that feel staged or like stock imagery
- Images that appear unnatural or have been overly edited
- Images with people wearing overly dark or light clothes
- Images shot at an angle or at overly low or high angles. These convey tension and uneasiness
- (Groups of) people without their faces showing



6.0

# ART DIRECTION

Principles  
Personality

6.1  
6.2

6.0

## 6.1 Principles

Composition, readability and legibility should always be focused on communicating a clear and straightforward message that is easily understood through simple and uncluttered design. A modern and timeless aesthetic can be achieved through adherence to the color and typographic principles outlined within these guidelines. Image selection can help to deliver a human-centered and accessible feeling to communications.

Refer to these keywords when creating new communications to ensure the output feels on brand:

Warm  
Clean  
Accessible  
Immersive  
Confident  
Contemporary  
Excellent  
Deliberate  
Authoritative  
Timeless

## 6.1 Principles

To maximize impact, keep the following principles in mind as you develop communications.

### *Inspiration*

Offer immersive visuals and inspiring layouts to have users discover new artwork, events or experience the institute collection.

### *Tension*

Both the pragmatic content organization and emotional aspects of art can be used as critical components of the art direction.

### *Living thought*

Humanize the institute through human presence in imagery and video displaying interaction and reaction with art. Elevate appropriate use of animation and transitions to strengthen a dynamic experience.

## 6.2 Personality

If AIC were a person, she would be magnetic, easy to understand and have a down to earth attitude. AIC is direct in her approach, avoiding jargon or esoteric language to explain to all audiences what she does. AIC's personality can be summed up as follows:

Inspirational  
Knowledgeable  
Welcoming

