Brand Guidelines

MCCLENDON CENTER
Brand Guidelines
Version 1.0

McClendon
Center

CHANGING MINDS TRANSFORMING LIVES

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Welcome

Welcome to the McClendon Center Brand Guidelines. This document contains all you need to know about how our brand should be used in print and digital materials ensuring it remains consistent throughout. Using our brand correctly is extremely important to us, so we ask that the guide is always referred and adhered to. We hope you enjoy getting to know our brand better.

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1. Brand Strategy

Our brand is more than our name or our logo. It's the sum total of everything we say and do. Our brand connects people to who we are as an organization and what we want to be known for. This guide will explain how to use the new visual identity with confidence and clarity. Our guidelines have been designed to ensure consistency within our brand, helping to create strong, recognizable and innovative communications. The following pages demonstrate the flexibility within the identity and should be used to inspire and motivate creative expression.

About McClendon Center

Our mission is to prepare people recovering from mental illness to improve their quality of life.

Each year, McClendon Center is changing the lives of more than 4,500 DC residents who come to us for help. All of our clients are diagnosed with mental illness — many represent our most disenfranchised community members. We provide comprehensive, wraparound services addressing primary care needs as well as psychosocial services. These include counseling, community support, housing assistance, art and movement therapy groups, and substance abuse counseling. At McClendon Center, our staff members strive to build mutual partnerships with clients and encourage them to take charge of their own recovery. There are no time limits on services being offered, but our aim is to work with clients so that they achieve their highest degree of mental health recovery and independence.

Our Core Values

Excellence: We strive to attain and maintain excellence in all of our work. We provide flexible and personalized care, engage in collaboration, and use innovative approaches to meet our clients' needs.

Respect: We show compassion and respect toward clients as well as employees, funders, and stakeholders. We promote client involvement and empowerment.

Accountability: We believe in accountability and responsibility to our clients, funders and the entire organization. We take responsibility for our performance, including services provided, skills, relationships, and financial results.

Safety: We are committed to providing a safe environment for clients and staff, and maintaining a welcoming sense of community.

Our Vision

We envision a community where:

- DC residents have full access to mental health services, including information on where and how to receive them.
- Providers meet clients' social, creative, and therapeutic needs.
- Clients have opportunities for employment, residential care, and housing.
- The DC community is educated about mental health issues and believes in recovery.
- People are respectful to clients.

About Our Clients

In any given year, we help more than 2,000 DC men and women. Nearly 91% of our clients are African American, ages range from 19 to 96 (33% are 55 or older), and 28% are homeless or staying in shelters. Depressive disorders comprise the #1 diagnosis (39%) followed by schizophrenia/schizoaffective disorders (25%), and bipolar disorders (17%). All of our clients are working toward recovery, independence, and personal success.

2. Logo

The single most identifiable element of our identity is our logo. Consistent use of our logo is key to retaining brand strength through immediate recognition of who we are and what we stand for as a brand.

Logo
Master Logo

The updated look of our logo makes it both simple, modern and clean. The logo embodies the imagery of a butterfly because McClendon Center helps its clients embrace positive change, to go through a metamorphosis and find light in their lives.

The logo is available for use in McClendon Blue/McClendon Orange, Black or White in all instances where the logo is used on its own. For example: stationery, signage, uniforms, merchandise and third party use.

The first preference is to use the Blue/Orange logo, however sometimes to ensure legibility the black or white options will work better.

McClendon Blue/McClendon Orange

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Black

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White

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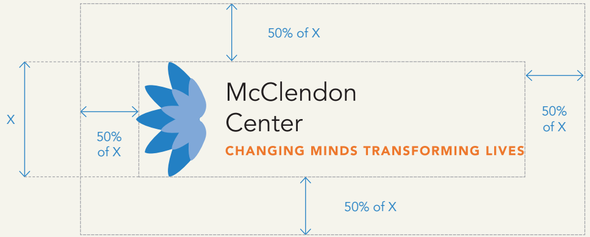
Logo
Clear space and sizing

Clear space is the area surrounding our logo that must be kept free of any text or graphic elements. By leaving space around the logo, we make sure it stands out on all of our communications.

The minimum clear space is 50% of the height of the entire logo. Our logo must be sized large enough to be easily read on every application.

While minimum sizes are specified, it is preferred that the logo appears larger than the minimum size when possible. Any size beyond the minimum size can be applied, but the proportional distance between the logo and text remains the same.

Minimum size
It is sometimes necessary to increase and decrease the logo depending on the print area. Always keep in proportion. Always ensure the text is legible.



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Logo
Misuse

Any changes to our logo diminish its integrity and the equity of our brand. The examples shown here are some specific “do nots” for our logo.

In a fragmented market clamoring for attention at every turn, a high standard for logo consistency allows us to cut through the noise, speaking with one unified, clear voice.

Staying within these guidelines will help keep our brand assets memorable, recognizable, and a true visual ambassador of our Center’s standard of excellence.

Do not alter the logo’s colours in anyway.

Do not lock-up text to the logo.

Do not alter the logo’s shape in anyway.

Do not add elements or shadows to the logo.

Do not place the logo in a holding shape.

Do not outline the logo.

Do not rotate the logo.

Do not change the relationship of the logo’s components.

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3. Colour

Our brand is underpinned with a colour palette designed to be fresh, modern and distinctive. Different combinations of colour can dramatically change the tone and appearance of a document so it is important to consider how they work together. To help achieve greater brand recognition it is important that our colour palette is applied consistently.

Colour
Brand colours

The primary colour palette is constant throughout all communications. Pantone colours should be used. For extra impact special print techniques such as debossing can also be applied.

Blue is often associated with sadness in the English language. Blue is also used extensively to represent calmness and responsibility. Light blues can be refreshing and friendly. Dark blues are more strong and reliable.

Orange enhances feelings of vitality, energy and happiness. It is often associated in nature with changing seasons. In design, orange commands attention without being as overpowering as red.

McClendon Blue

PMS 2172 XGC

Pantone
PMS 2172 XGC

CMYK
C81 **M**42 **Y**Ø **K**Ø

RGB
R35 **G**129 **B**196

HEX
#2381C4

10% 20% 30% 40% 50% 60% 70% 80% 90%

McClendon Orange

PMS 166 U

Pantone
PMS 166 U

CMYK
CØ **M**64 **Y**92 **K**3

RGB
R235 **G**119 **B**45

HEX
#EB772D

10% 20% 30% 40% 50% 60% 70% 80% 90%

4. Typography

Avenir Pro 45 Book is our brand typeface, it should be used in all instances where typography is required. It is a simple, clean and legible typeface that compliments our logo. Typography shouldn't be overlooked as a key element within our toolkit. It is important to adhere to the leading, tracking and text arrangement specified in this document to achieve brand consistency throughout.

Typography
Our Typeface

Adrian Frutiger designed Avenir in 1988, after years admiring sans-serif typefaces. He said he felt an obligation to design a linear sans in the tradition of Erbar and Futura, but to also make use of the experience + stylistic developments of the twentieth century.

The word Avenir means "future" in French and hints that the typeface owes its interpretation to Futura. But unlike Futura, Avenir is not purely geometric; it has vertical strokes that are thicker than the horizontals, an imperfect "o" and shortened ascenders.

These nuances aid in legibility and give Avenir a harmonious and sensible appearance for both texts and headlines.

Avenir Pro 45 Book

ÀÁÂÃABCDEFGHIJKL
MNOPQRSTUVWXYZ
àáâãäåabcdefghijklm
nopqrstuvwxyz
1234567890
!@#$%^&*()+
ÆÇÈØ£×ßåæç

Aa

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5. Stationery

This section presents the visual layouts of our stationery and communications collateral.

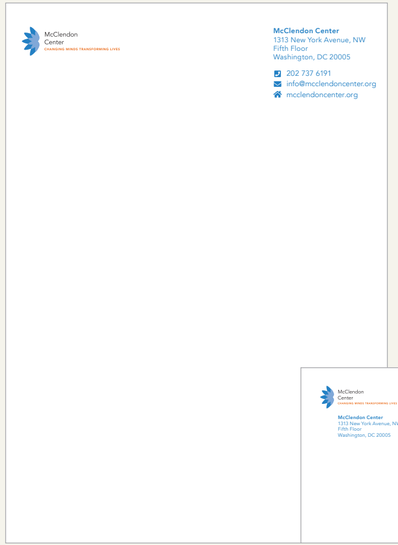
Stationery
Overview

The McClendon Center stationery set utilizes the brand colours McClendon Blue and McClendon Orange.

Special print finishes such as foiling of the logo and duplexing the business card are recommended.

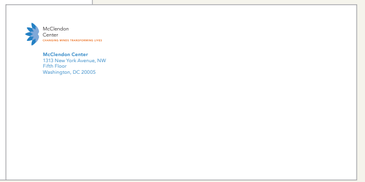
For more detailed instructions, see over page.

Letterhead



Business Card

#10 Envelope



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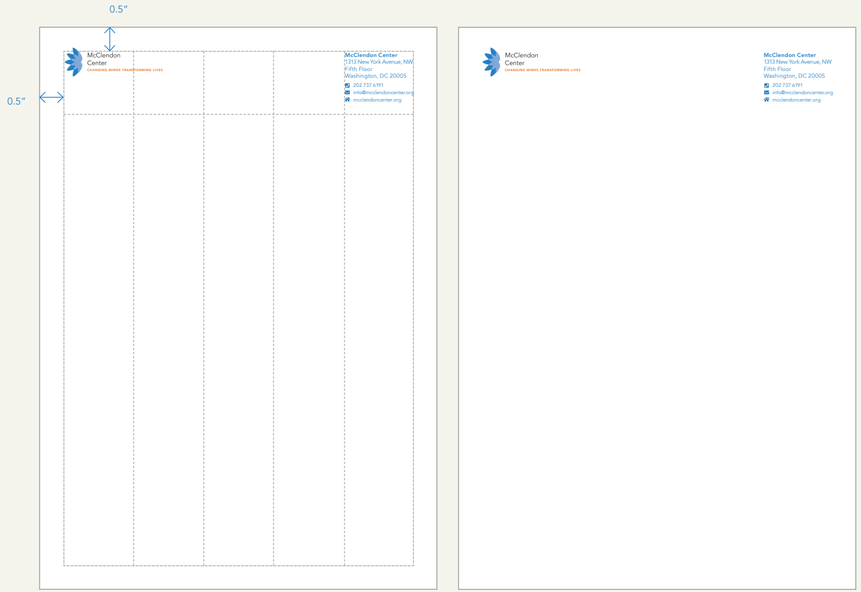
Stationery
Letterhead

Final document size:
8.5" × 11"
1. Don't not use commas
2. Left align all text

Font: Avenir Pro 45 Book
Size: 7.5/9.5pt
Tracking: 0

Where possible, Pantone colours should be used to achieve consistent colour reproduction across all print collateral.



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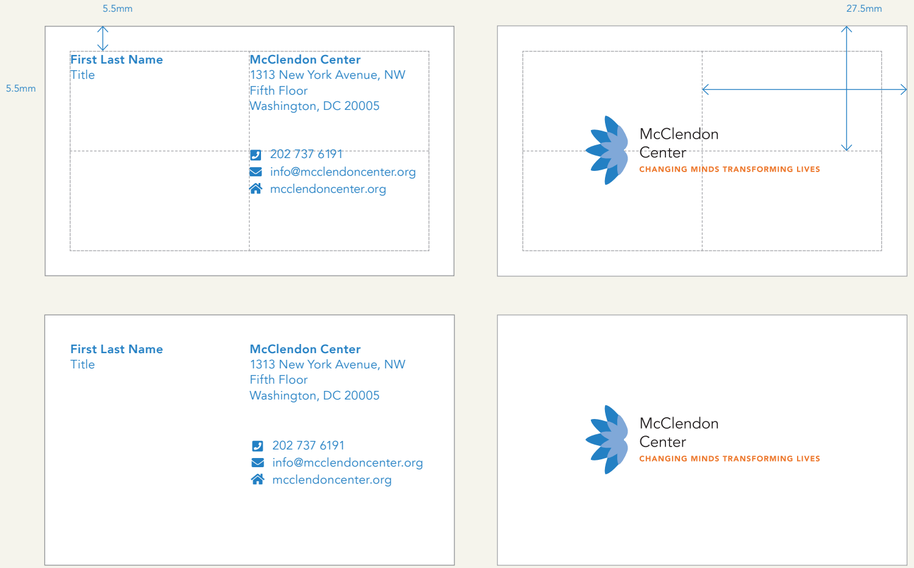
Stationery
Business cards

Final card size:
3.5" × 2"
1. Don't not use commas
2. Left align all text

Font: Avenir Pro 45 Book
Size: 7.5/9.5pt
Tracking: 0

Where possible, Pantone colours should be used to achieve consistent colour reproduction across all print collateral.



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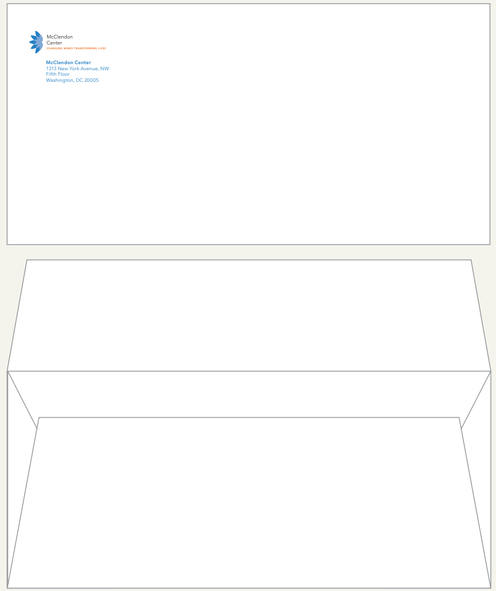
Stationery
Envelopes

Final size:
#10 - 4.125" × 9.5"

1. Don't not use commas
2. Left align all text

Font: Avenir Pro 45 Book
Size: 7.5/9.5pt
Tracking: 0

Where possible, Pantone colours should be used to achieve consistent colour reproduction across all print collateral.



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Stationery
Email signature

An email signature has been designed for consistency across all departments. To ensure a consistent representation of our brand, statements or tag lines are not permitted as an addition to the template.

Use Arial when creating communications in Microsoft Office: everything from letters, memos and reports. As a system font, Arial ensures consistency when distributing files across workstations and platforms.

Arial has been installed as our default font across all desktop computers. When producing professional publications for external distribution, the alternative font is Avenir Pro 45 Book.

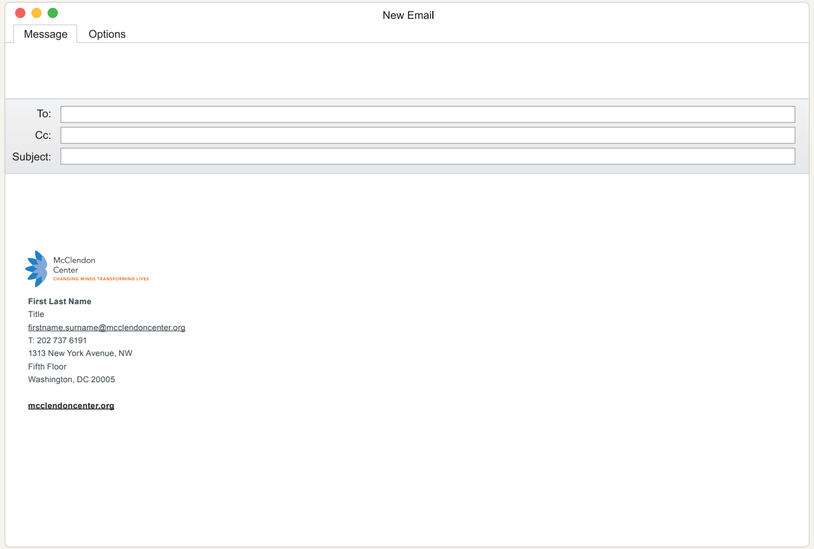
Name
Colour: Coal
Font: Arial Bold
Size: 9pt

Title
Colour: Coal
Font: Arial Regular
Size: 9pt

Email address
Colour: Coal
Font: Arial Underline
Size: 9pt

Phone & Address
Colour: Coal
Font: Arial Regular
Size: 9pt

URL
Colour: Coal
Font: Arial Bold Underline
Size: 9pt



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6. Definitions

We've listed definitions of keywords used throughout the guidelines to ensure you understand exactly what we're referring to in this document.

Definitions

Alignment
The lining up of elements to achieve balance, order, and a logical layout. There are also four common types of typographical alignment – centre, left, right, and justified, each with their own time and place for application.

Body Copy
The main part of text in your design or publication – the written website content, the book contents, even this type you're reading right now, it's all body copy.

Brand
A collection of concepts, ideas, and emotions that encapsulate your company's values. A brand is a mix of all the fine conceptual details that make up the company, from the content the brand promotes, the words used, the values upheld, etc.

Brandmark
A type of logo design where a symbol is used in place of the company name, i.e. the Apple logo, WWF panda, Woolmark, London Underground. Brandmarks are commonly accompanied by a logotype, but not always.

Brand Identity
The visualization of your brand in a way that represents the values, content and ethos of the company. This can include things like a logo, business cards, letterheads, uniforms, packaging design, etc.

CMYK
CMYK or 'Cyan, Magenta, Yellow, Key', is a colour model that is used for print purposes. CMYK is a subtractive colour, this means that we begin with white and end up with black. So, as we add more colour, the result turns darker.

Die Cut
The process of cutting areas of your printed design in various shapes to create unique effects. Diecuts are created after printing.

Display Type
Type that is designed with the objective of attracting attention. Think of movie titles on posters, article titles in magazines, newspaper headlines, etc.

Foil Stamping
The heat-pressing application of foil to certain parts of a design that gives them a shiny, metallic finish.

Font
Today, we think of fonts by names — Times New Roman, Futura, etc. — but we don't often associate their size with the font. Back in the day of the printing press, a font was a group of blocks that fell within certain parameters. If you had a block of Helvetica 10, then that was a font. However, Helvetica 14 was a whole different font. When you put them into today's terms, a font is the name of a style of lettering that a computer uses to render text.

Gradient
A gradual change in colour from one tone into another. Two common types of gradients are the linear gradient where each colour sits on opposite sides of the frame, and a radial gradient where one colour sits in the middle, and another at the edge.

Grid
A framework made up of evenly divided, intersecting columns and rows. Grids help designers to align and arrange elements in a quicker, neater, and more consistent way.

Hexadecimal
Anytime you see a colour on the web, it has a Hex number. It's six-characters long, and combines letters and numbers to represent a colour. For example, #3b5998 is Facebook blue, while #00aced is Twitter blue. Typically you'll find a # symbol in front of them.

Hierarchy
The visual arrangement of design elements in a way that signifies importance. For example, you might make a title big and bold to ensure it attracts more attention than a small, lightly coloured image caption.

Icon
This is any digital image that's used to represent either a physical object or an action. For example, the floppy disk that sits up in the ribbon in Microsoft Word is an icon.

Kerning
Kerning usually aims to achieve a more proportional and pleasing balance of space between each character. It's not the same as tracking, because it just deals with the letters themselves, not the entire word.

Leading
Pronounced 'leading', leading refers to the space between lines of type. Overly tight leading can cause tension and overlap, making the content unreadable, and too-loose leading can equally make the type appear disjointed, so we usually try to find a nice balance between the two.

Legibility
The measure of how easy it is to distinguish one letter from the next. Legibility has a lot to do with your choice of typeface and how you use it, i.e. simpler serif or sans serif typefaces are generally better for smaller body copy.

Letterpress
The process of using metal plates to press a design into the surface of paper to create dimensional indentations.

Logotype
A kind of logo where the name of the company is designed in a visual way. Think of brands like Google, Coca-Cola and Disney.

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Definitions

Lorem Ipsum
Also known as 'dummy copy', lorem ipsum is a generic filler text used when the real text is not available. It's used as placeholder text to demonstrate how a design will look once the real body copy has been included.

Margin
The space around the edge of a page. By increasing or decreasing the size of your page's margins you can create a more calming or a more tense design respectively.

Monospace
A typeface in which every character occupies the same amount of space is called a monospaced font. Courier is a great example.

Opacity
The degree of transparency an element has. The lower the opacity, the more transparent an element is. It's typically measured on a scale from 100% (solid) to 0% (totally transparent).

Palette
The selection of colours that you choose to use for your design.

Pantone (PMS)
The "Pantone Matching System" (PMS) is a standardized system of colours for printing. Every Pantone shade is numbered, making it much easier for people to reference and identify exact shades of colour.

PDF
PDF stands for Portable Document Format, and it's a proprietary format that Adobe created. It's used to send to printers for high-resolution designs, as well as in between offices for documents.

Pica
This is a typographic term that refers to the space measurements in a page layout. You can get approximately six picas in an inch, and 12 points in a pica.

Pixel
This is a point in a raster image that is one of many. Once combined, they create one larger raster image. It's also used as a unit of measurement on the web, determining the width and height of certain objects (2000 pixels by 1400 pixels, for example).

Point
This is another typographic term, and it also works with leading, type size, etc. From a measurement perspective, there are 12 points in a pica, and around 70 points in an inch.

Raster Graphics
A raster image is one made of individual pixels that all have different colour values. You work with these in Photoshop or similar programs, and enlarging them or shrinking them will affect the quality of the image overall.

Resolution
The amount of detail an image has. Generally speaking, the higher your resolution, the better your images appear, and the more detail is rendered. Whereas lower resolution images tend to appear blurry and pixelated.

RGB
RGB or 'Red, Green, Blue' is a colour model that is used for on-screen purposes. RGB is a additive colour, meaning that when mixing colours, we start with black and end up with white as more colour is added.

Sans Serif Typeface
A typeface without the small decorative serif strokes. Sans serifs tend to look more modern, stylish, and cleaner than their serif counterparts. Examples would be Helvetica, Futura, and Arial.

Saturation
The degree of intensity and vividness of a colour. For example, a low-saturation colour may appear paler, and faded, whereas a more heavily saturated colour may appear more vibrant and colourful.

Scale
The change of size of an object while keeping its shape and proportions in tact. Large scale can create drama, and smaller scale can create fine detail.

Script Typeface
A typeface that mimics cursive handwriting. Script typefaces tend to look elegant, personal, and/or more casual, depending on how embellished they are.

Serif Typeface
A typeface with small decorative strokes (called 'serifs') found at the end of horizontal and vertical lines. Serif typefaces tend to look professional, authoritative, and traditional in appearance. Examples would be Garamond, Caslon and Baskerville.

Slab Serif Typeface
A typeface with thicker, blockier serifs, very commonly used in headlines and titles, but rarely in body copy. Slab serifs tend to look sturdier, stronger, and bolder. Aleo, Rockwell, and Museo Slab are all examples.

Texture
When it comes to design, texture can refer to the actual tactile surface of a design, or the visual tactility of your design. By layering textured images and graphics over your design, you can often create a visual appearance of tactility that mirrors actual texture.

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Definitions

Tracking
Tracking concerns the space between letters. When we track bodies of text, we are adjusting space between every letter in a word in order to change the density or appearance of a large block of type (i.e. body copy). Tracking shouldn't be confused with kerning, which concerns the adjustment of space between individual pairs of letters.

Typeface
When the printing press came to be, each letter was hand chosen and placed onto a board. Put enough of those characters together, and you had a sentence, then a paragraph, and so on. Each one of those characters was a metal block, and it had a relief of the character on its face. That's the type face. When it comes to text today, particularly stuff that's rendered on the computer, most clients will refer to it as a font, not a typeface. But it's pretty much interchangeable, at least as far as the general public is concerned.

Typography
The artistic arrangement of type in a readable and visually appealing way. Typography usually concerns the design and use of various typefaces in a way that helps to better visually communicate ideas.

Vector
An image that's made up of curves and lines and is scalable without losing any quality. It's what you use for logo design.

Warm Colours
Colours that make you think of heat and warmth, like reds, yellows, oranges, etc. These colours tend to feel cozier, friendlier, and more cheerful.

White Space
Also called 'negative space', white space refers to the areas of a design that are not filled with content. White space is an important design element as it helps to let a design 'breathe', helps avoid overly complicated designs, and keeps designs looking clean.

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