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# Rotary International

*Visual Identity  
Style Manual*





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## *Why This Manual?*

Rotary clubs and districts throughout the world create thousands of pieces of printed materials to meet a variety of needs. They must have letterheads and envelopes, personal cards, brochures and program leaflets, club bulletins and district newsletters. These materials appear in a bewildering variety of designs and formats, some modern and sophisticated, others lacking in those qualities.

The Rotary International Board of Directors called for publication of this manual in the interest of fostering a recognized visual identity for all Rotary publications. The manual is intended to guide Rotarians toward a goal of creating a positive, professional image for publications at all levels of the organization.

A major component of this effort to reinforce Rotary's visual identity is to make Rotarians aware of how the organization's Rotary gearwheel emblem is properly used, thereby protecting the integrity of this distinctive symbol. This manual will encourage consistency in the use and placement of the gearwheel by all Rotary organizations.

District governors are asked to use the manual as a guide and visual reference for all publications and other materials produced by their districts, and to encourage all clubs under their leadership to make the manual a standard reference in the design and production of their publications.

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# 1 The Rotary Emblem

Protecting the integrity of the Rotary gearwheel emblem is a matter of highest priority to Rotary International — and should be to every Rotarian. The RI policy regarding use of the Rotary name and emblem is set forth in detail in Chapter 19 of the RI *Manual of Procedure* (035-EN, pages 165-170, 1998 English edition).

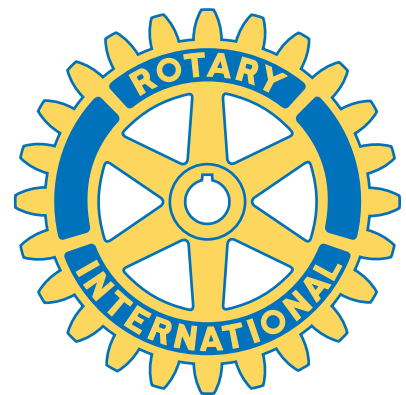
The Rotary International name and emblem are registered in more than 30 countries, and that number continues to go up. Registration of these “intellectual properties” enhances their exclusive use by the association and strengthens RI’s position to prevent misuse by others.

Rotary districts are authorized to use the name and the emblem on district programs and projects so long as they are approved by the governor. In publications and elsewhere, a district-only project should not be identified as a “Rotary program” but must have specific identification such as “Rotary District 0000 Tree-Planting Program.” The activity must relate directly to the district or districts involved. (Special rules apply to projects related to a district or club foundation. Consult the *Manual of Procedure*, pages 165 and 166.)

Individual Rotary clubs or groups of clubs may use the name and emblem in connection with their activities provided that any promotional materials or publicity clearly identifies the participating clubs by name and does not relate the activity to Rotary International. Promotional materials and publicity relating to any merchandise bearing the Rotary emblem must include the name of the club or district, a reference to the fund-raising event, and the date or duration of the activity. The same information should appear on the merchandise itself.

When Rotary clubs cooperate with other organizations — commercial or otherwise — in sponsoring a local activity, published materials should not display the gearwheel emblem in a manner which could lead a viewer to conclude that there is a relationship between Rotary International and the party or institution symbolized by another emblem that appears in the design of the publication.

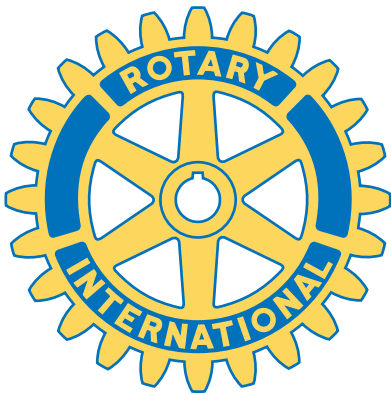
Clubs are permitted and encouraged to use the Rotary name and emblem on their stationery and all printed matter, but they are specifically asked to refrain from using the word “Rotarian” as part of the name of their publications.

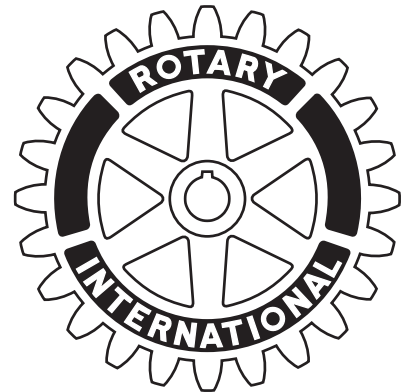
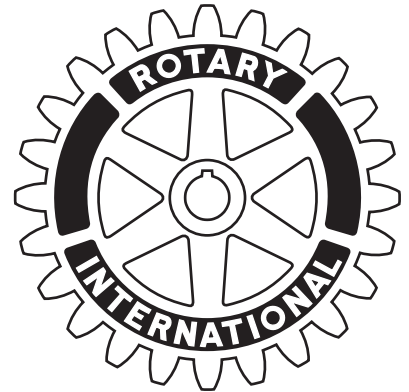
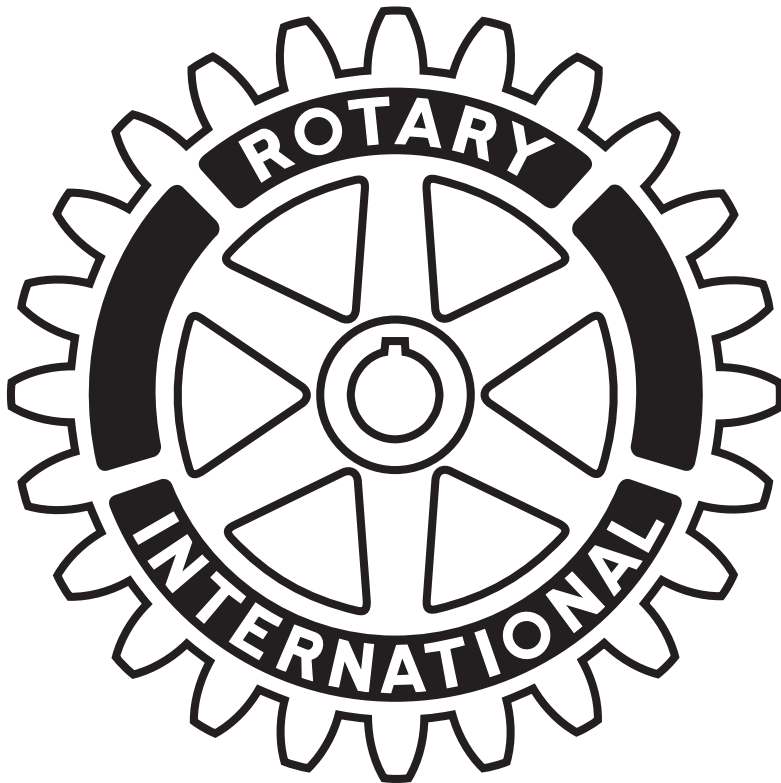
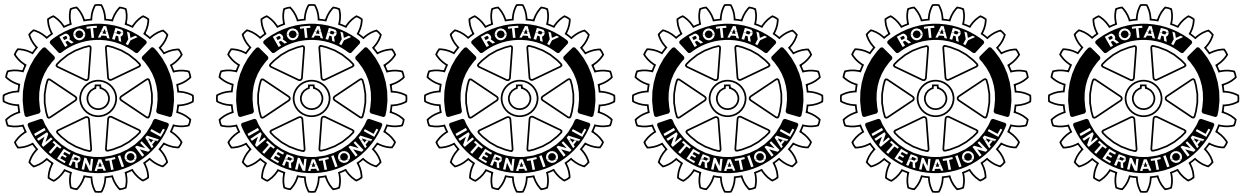
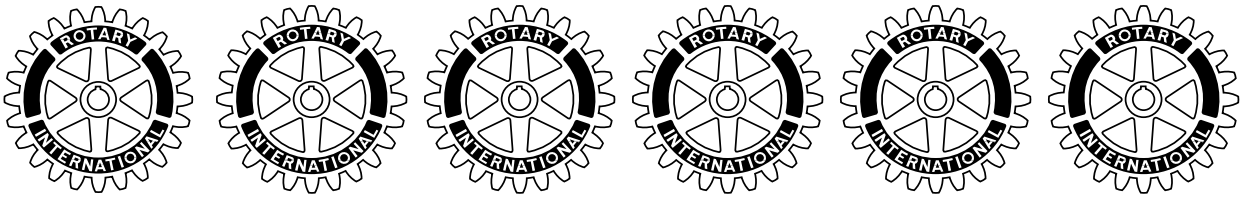


Every Rotarian is entitled and encouraged to wear the emblem in the form of a lapel button, badge or other RI-approved insignia and may include it on personal greetings from themselves and their families. However, neither the Rotary name nor the emblem may ever be used to further any commercial purpose or a political campaign. The emblem may not be used on business stationery or business cards.

The gearwheels on the facing page in four standard sizes are provided for use as “clip art.” Newsletter and bulletin editors may clip them for their publications, being careful to observe these restrictions:

- Whenever the Rotary name or emblem is printed, it should not be altered, modified or obstructed in any way nor reproduced in other than its complete form.
- When the Rotary emblem is included in a publication printed with ink of only one color, the emblem may be printed in that color. But when a publication is printed in inks of more than one color, the emblem must be printed in the official Rotary colors, royal blue and gold (or metallic gold) or black (see pages 7-14).







## 2 Rotary Colors

The Rotary colors — royal blue and gold or metallic gold — were designated as official for the organization by an important resolution, number 102, adopted by the Rotary International Council on Legislation in 1980.

Pages 9, 11 and 13 consist of color swatches that editors and designers of Rotary publications may use when directing a printer to the proper colors for printing the Rotary gearwheel emblem and, as appropriate, with texts accompanying the emblem. The printer may be advised of the other acceptable colors shown on the chart below.

In lieu of the Rotary colors specified in this manual, you may use the following PANTONE® Colors, the standards for which are shown in the current edition of the PANTONE Color Formula Guide.

Rotary Colors	PANTONE Colors
For Rotary Blue	Use PANTONE® 286
For Rotary Gold	Use PANTONE® 129
For Rotary Gold Metallic	Use PANTONE® 871

**The colors shown throughout this manual are not intended to match the PANTONE Color Standards.**

PANTONE® is the registered trademark of Pantone, Inc.

### Ribbon Colors

Some districts use ribbons at district meetings to identify officers, sergeants-at-arms, and other official participants. The following ribbon colors are used by Rotary International to distinguish specific groups attending the International Assembly and the International Convention:

<i>Rotary Blue</i>	Current Officers
<i>Gold</i>	Past Officers
<i>White</i>	Incoming Officers (with blue lettering); Spouses of Sergeants-at-Arms (with red lettering)
<i>Red</i>	Sergeants-at-Arms, RI Staff, Aides, Regional Magazine Editors
<i>Green</i>	Training Leaders (Assembly); Hosts (Convention)
<i>Light Blue</i>	Youth Exchange Officers
<i>Turquoise</i>	Rotary Foundation Alumni
<i>Teal</i>	Speakers
<i>Grey</i>	Special Guests
<i>Purple</i>	Media
<i>Orange</i>	Exhibitors



Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue

Rotary Blue



Rotary Gold

Rotary Gold

Rotary Gold

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Rotary Gold

Rotary Gold

Rotary Gold

Rotary Gold

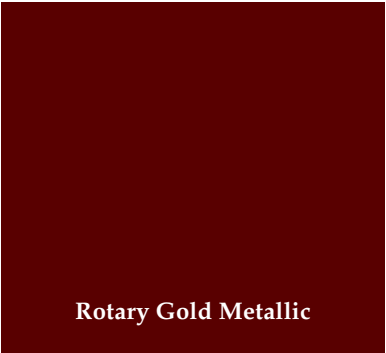
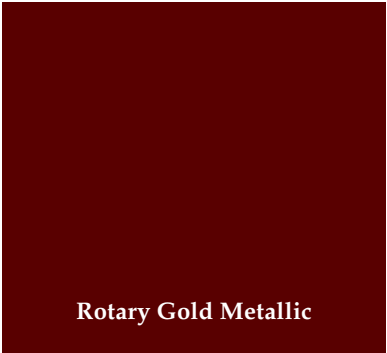
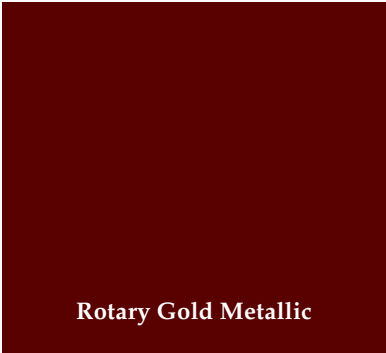
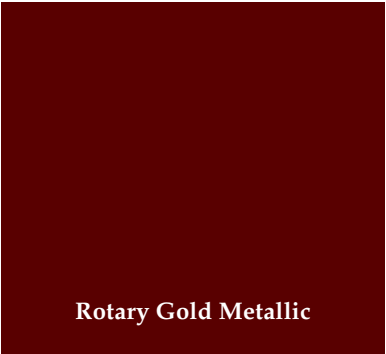
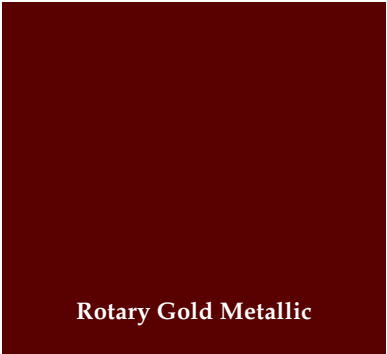
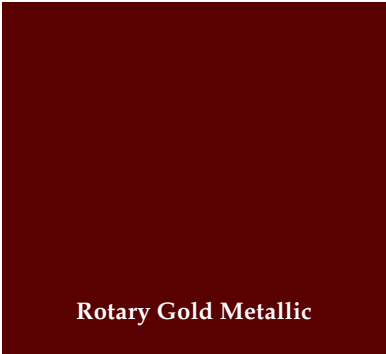
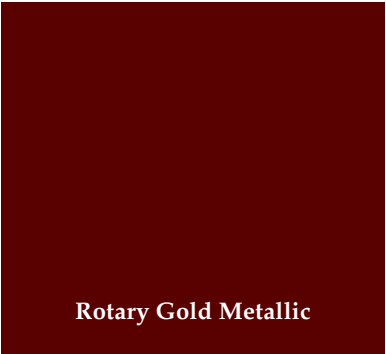
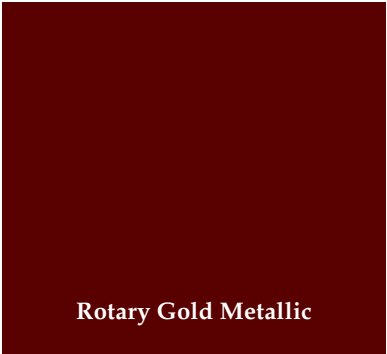
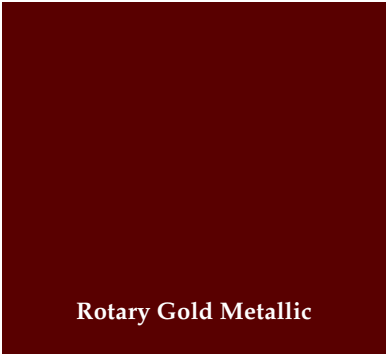
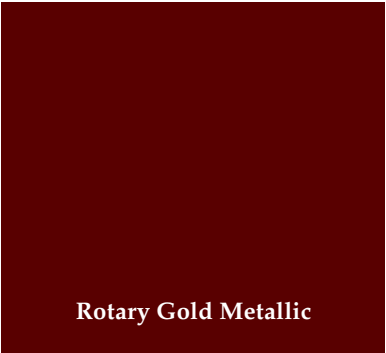
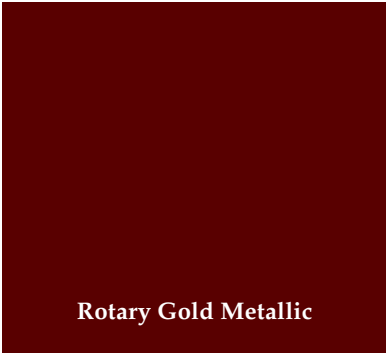
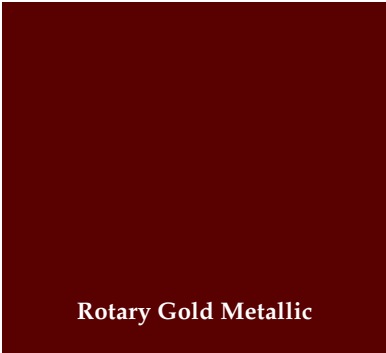
Rotary Gold

Rotary Gold

Rotary Gold

Rotary Gold







### 3 *Improper Uses of RI Logo*

The Rotary gearwheel emblem is the one graphic element that universally identifies Rotary clubs and their members in every corner of the world. It carries a proud tradition and a history going back to 1923.

The gearwheel's first predecessor was a simple wagon wheel with a few lines to indicate motion and dust. By 1921, there were about 1,000 Rotary clubs in some 20 countries, and many of them were using various forms of a wheel on their publications and stationery. It was then that the RI Board of Directors was authorized to "create, adopt and preserve an emblem" for the association. The result, in 1923, was the adoption of the now familiar gearwheel with its 24 cogs and six spokes — and a keyway added at the insistence of engineers to make it mechanically sound. (Detailed specifications for the gearwheel are on pages 169-170 of the *Manual of Procedure*.)

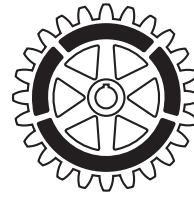
Because of the gearwheel's importance as the symbol for all of Rotary, it should be the concern of all Rotarians to protect the integrity of their emblem. First and foremost, the wheel must be properly used by Rotarians themselves.

On this and the following page are examples of improper uses of the emblem. It should never be used as part of some other frivolous design — as in the case of the bicycle wheel (below). Even though computers make it increasingly possible to "enhance" the wheel's design — to give it a depth dimension, as in two of the illustrations, for example — Rotarians should resist that temptation. Likewise, they should always honor the official design, never embellishing it or re-creating it in a version of their own. Another offense to the wheel is to overprint it as a background for some other text (as on the text on page 16). The wheel should always be used in its entirety and unobscured by type or any other design element.

Proper use of the approved emblem will help to establish and strengthen the visual identity that Rotary International seeks throughout the world. Improper uses like those shown here simply dilute that message and demean our proud emblem.

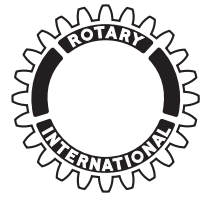
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**Using the emblem as part of some other frivolous design — as in the case of the bicycle wheel (right) — is to be discouraged.**



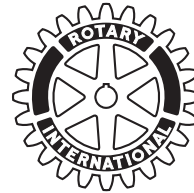
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**Never delete the words "Rotary International" or any other portion of the gearwheel.**



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**The gearwheel is incomplete without the keyway. Early in its history, engineers argued that without the keyway, the wheel would just be an idler.**



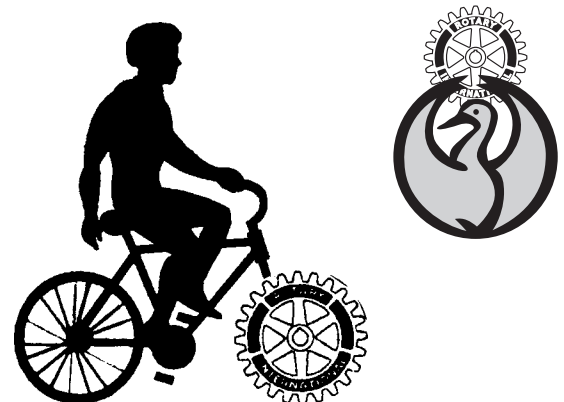
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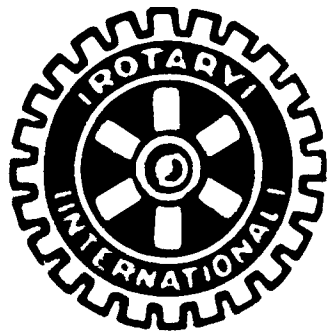
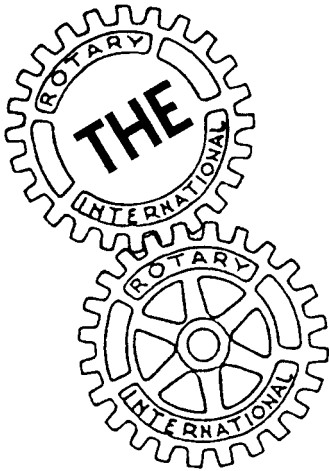
**The emblem is incomplete without the circle around the keyway.**



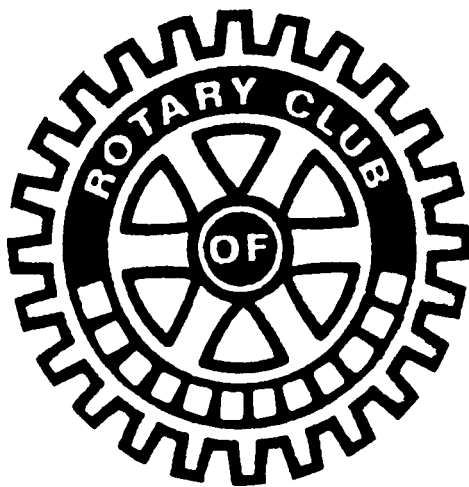
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**The center of the keyway should not be filled in. It should be blank or without color.**





Rotarians should always honor the official design of the gearwheel, never embellishing it or re-creating it in a version of their own. The approved design is available from RI as a printer's proof, on computer disk, and on the RI World Wide Web site.



Never replace the words "Rotary International" with other words.

**EDITORIAL CORNER**

Most new members leave Rotary in the first five years; some ideas for sustaining membership growth are:

1. Spread knowledge in local newspapers, booths, wear Rotary shirts, canvas businesses. Have a 1 minute speech ready for times when you are asked about Rotary. Know the 4-way test.
2. Think and target potential members; talk about Rotary generally.
3. Approach and propose new members; tell about benefits to themselves including friendship.
4. Bring in new members and give them a how-to manual; be a friend and do make-ups with new members.
5. Keep new members sustained with enthusiasm and interest. Avoid conferences and be a part of it all. Rotary is about friendships and not just Rotary functions.

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Scribe for this week is \_\_\_\_\_  
Scribe for next week is \_\_\_\_\_

Please call \_\_\_\_\_ with any information you would like in the \_\_\_\_\_ Ph. \_\_\_\_\_ or FAX \_\_\_\_\_

**MEETING ANNOUNCEMENTS**

as 100 Entertainment Books for sale. Cost \$46.00 each and Rotary of \_\_\_\_\_ to receive \$8.00 per sale. This year's book covers all of \_\_\_\_\_ and the \_\_\_\_\_

of the \_\_\_\_\_ Club requested support and indicated that "Officers" are required for the 1996 Charity Golf Tournament, a fund-raising event for \_\_\_\_\_ Hospital Foundation. It will be held on Friday, September 27, 1996 at \_\_\_\_\_ Golf Course, \_\_\_\_\_ South \_\_\_\_\_

Call \_\_\_\_\_ for tickets at \_\_\_\_\_

\_\_\_\_\_ sends his greetings and is looking better. If you're planning to visit, check with his wife \_\_\_\_\_ or his son \_\_\_\_\_ at \_\_\_\_\_ to make sure he does not have too many visitors at one time.

A great time was had by Rotarians and guests at our recent golf tournament at Guildford and the barbecue after at \_\_\_\_\_ Camp. We lucked-out with only a few showers that day. The team of \_\_\_\_\_ and \_\_\_\_\_ came in with a score of 68. Longest Drive was taken by \_\_\_\_\_

\_\_\_\_\_ ladies closest to hole; \_\_\_\_\_ ladies longest drive (of course I was the only lady golfing that day). \_\_\_\_\_ barbecued delicious steaks for us and \_\_\_\_\_ took care of the rest of the food. Thanks to all who donated prizes. This was a great day for golfers and non golfers and those not here missed out on a fun time!


**District Events**

Our district is hoping to bring 10 couples from \_\_\_\_\_ for the Rotary conference next spring. \_\_\_\_\_ has bought the house for one night at the \_\_\_\_\_ as a fund raiser. "The Love and Lovage" is playing November 12 at 8 pm. Tickets are \$13 each.

Another offense to the wheel is to overprint it as a background for some other text. The wheel should always be used in its entirety, unobscured by type or any other design element.

## 4 Letterhead

Rotary club and district letterhead should feature the Rotary emblem and provide such basic information as the club name, district number, address, telephone and fax numbers, and e-mail address and Web site if applicable. Many clubs and districts also list their current officers down the left-hand side of the sheet. This sample letterhead shows a simple, clean design that incorporates all the essential elements of official Rotary club stationery.



THE ROTARY CLUB OF ANYTOWN  
ROTARY INTERNATIONAL DISTRICT 8000

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STREET ADDRESS	<i>Service Above Self</i>	TELEPHONE NUMBER
CITY, STATE, ZIP CODE		FAX NUMBER
WEB SITE ADDRESS		EMAIL ADDRESS



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## 5 *Good Publications*

To communicate effectively in print publications, two elements are important — content and design. Too often the producer of a publication considers only the first element, the content. The thought, seemingly, is that if the message is clearly written and accurate, that's all that matters. Not so. Even the most clearly written message will be ineffective if it is not presented in a format that draws the reader into it.

Good graphics give the reader a kind of road map to interpret the elements of the message, to focus on the essentials, and to enjoy and benefit from the publication as a pleasant learning experience. As you prepare your publication, ask yourself these questions:

What is the message to be conveyed?

To whom is it primarily addressed?

By what means?

A well-planned, carefully designed publication can enhance the image of your Rotary club and of Rotary International. The most important design consideration, of course, is that your publication be legible, easy to read, and easy to interpret. Legibility never should be sacrificed for “beauty.”

Factors that you need to consider include:

- the text (type size, style and spacing)
- line spacing (a factor that printers call leading)
- shape and arrangement of objects and spaces on the page
- value or color of graphics and background

Published Rotary materials should have these characteristics:

- clean, modern design of both cover and page layouts
- use of Rotary Blue and Rotary Gold (see pages 7-14) where budgets allow
- appearance of the Rotary emblem on the front of every publication
- generous use of white space
- minimal use of clip art
- use of high-quality, well-cropped photographs

- restrained use of differing type fonts: one for headlines and one for body text for easy readability
- body type of standardized size: 10-point type with 2 points of leading (10/12)
- double-line space or indents in body text to set apart paragraphs
- use of standard printed sizes for all publications: Rotary International standard sizes are 8" x 11" for manuals; 5" x 8" for booklets; 3½" x 8" for leaflets

## Newsletter Mastheads

The masthead of a club or district newsletter should be easy to read and provide as much information as possible, including the name and date of the publication, the Rotary club name and/or district number, and possibly the names of the current club or district officers. The Rotary emblem should be used according to the guidelines in Chapter 1 of this manual. These sample mastheads illustrate a clean, modern design that could be adapted for club and district newsletters.



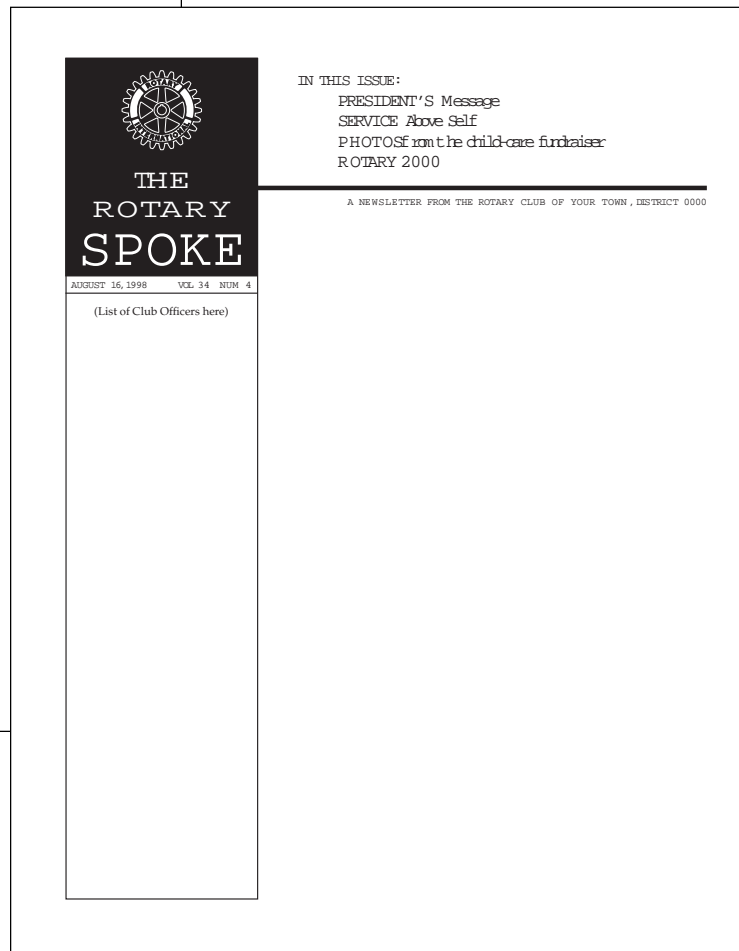
*The Springville*  
**SERVICE NEWS**


Inside this issue:

- President's Message
- Service Above Self
- Photos from the child-care fundraiser
- Rotary 2000

AUGUST 16, 1998 VOLUME 1 NUMBER 4

A NEWSLETTER FROM THE ROTARY CLUB OF SPRINGVILLE, DISTRICT 0000





IN THIS ISSUE:

- PRESIDENT'S Message
- SERVICE Above Self
- PHOTOS from the child-care fundraiser
- ROTARY 2000

A NEWSLETTER FROM THE ROTARY CLUB OF YOUR TOWN, DISTRICT 0000

**THE ROTARY SPOKE**

AUGUST 16, 1998 VOL. 34 NUM. 4

(List of Club Officers here)

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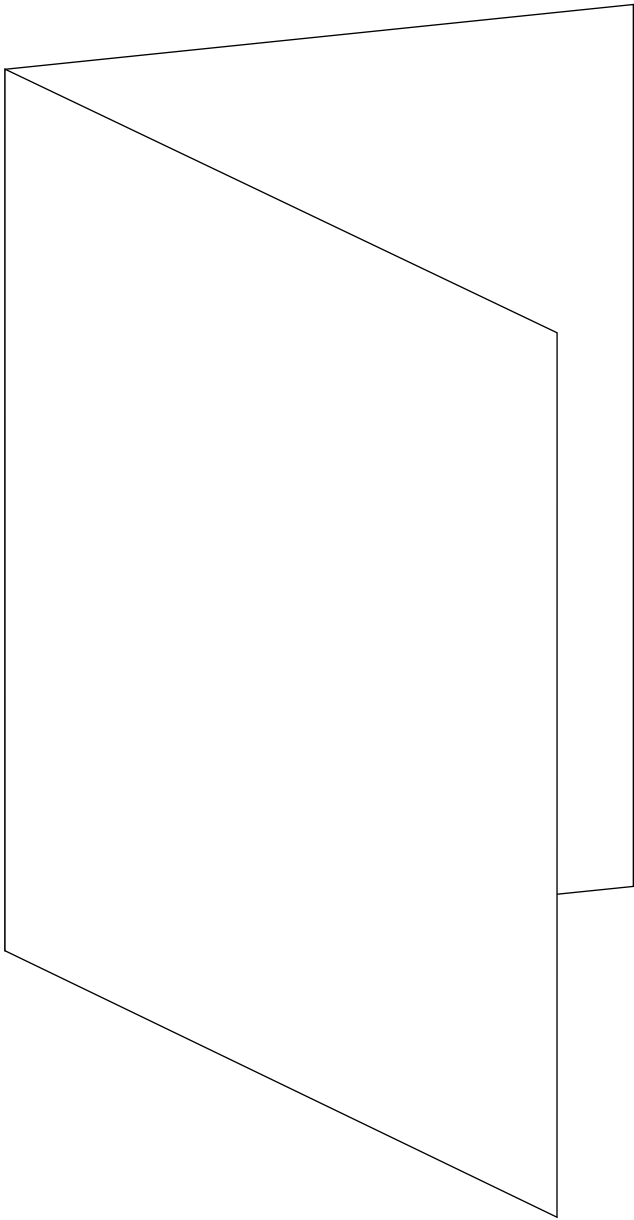
## 6 *Grids and Page Layouts*

In designing a Rotary publication, consider that the page design is the framework or skeleton, and the type is the finishing layers that reside within that framework. Decisions that the designer makes regarding the layout and typography are critical to the success of the project.

The project budget, of course, must be considered from the start. Is your publication to be photocopied or printed? If it is to be photocopied, expense and convenience dictate the use of standard paper sizes — letter (8" x 11"), legal (8" x 14"), or ledger (11" x 17") size. Illustrations on pages 22-24 show how a standard letter-size sheet can be used to create a booklet-style brochure by printing two 5" x 8" pages on each sheet and folding in half or a three-panel leaflet, folded to fit a #10 business envelope.

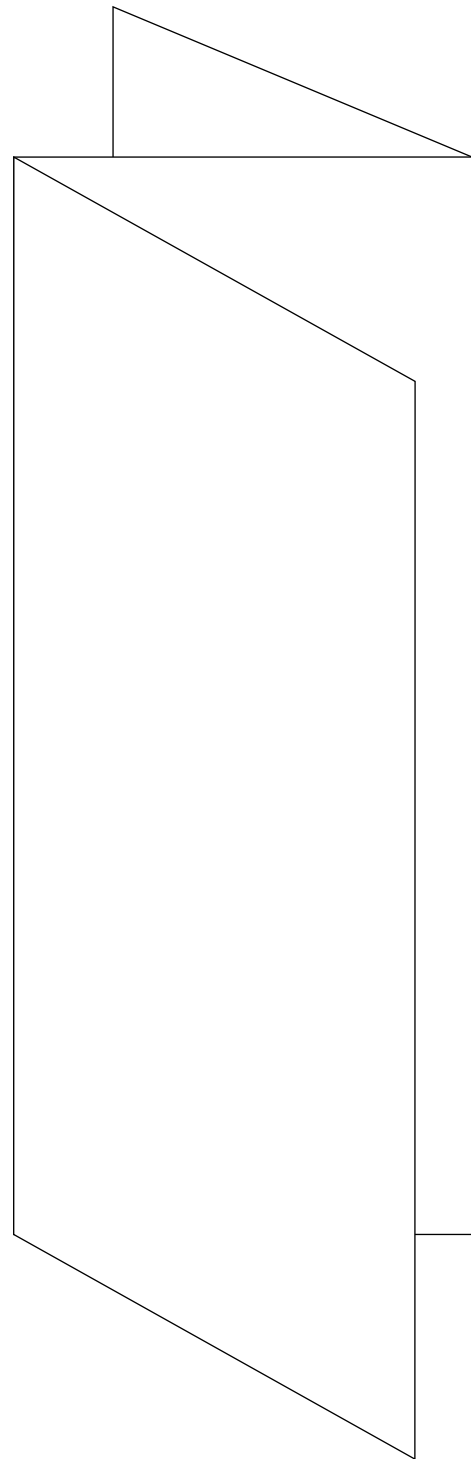
If your publication is to be printed on a printing press, you should ask the printer in advance what paper sizes are available at what prices. Prices vary significantly, depending on weight, color, texture, opacity and other qualities.

When it comes to designing a program booklet, an announcement, a newsletter or a poster, readers appreciate having a little predictability in the organization of a page. This suggests that simple, clean design is the style you should be striving for. Many designers use a grid to help them make decisions about establishing relationships among the various elements on a page — headlines, text blocks, photos, or drawings. The nonprinting grid can help give structure to the layout and organization to the text. The simplest kind helps you define margins and gutters to frame the page as well as to define the location of the key elements on the page. A modest application of the grid will help add visual continuity, but don't let it become too restrictive. (Pages 23 and 24 provide some easy-to-follow grids.)



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8" x 11" paper sheet folded in half.



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8" x 11" paper sheet folded twice to fit into #10 (business) envelope.

## Establishing Relationships

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### Many Designers Use a Grid

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### Grids and Layouts

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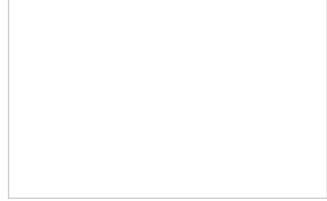
#### Grids and Layouts

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### Establishing Relationships

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#### Many Designers Use a Grid

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## 7 Good Typography

**Type is meant to be read.** Good typography is invisible to all but the trained eye. Bad typography calls attention to itself. People don't read one word at a time. Rather, they scan lines of text, reading three or four words at a glance. Body text should make it easy for the eye to move smoothly through the text.

**Choose typefaces that suit your message.** Typefaces can be staid or flamboyant, formal or flashy. A typeface that works for a major company's annual report might be too cold or formal for a brochure announcing a Rotary club summer camp.

**Type can organize your content.** It is the single most important design element for distinguishing the levels of content and the hierarchy of information. It organizes. Let the type speak for itself.

**Type facilitates meaning.** It can tell your reader which word is important. Your type choices — face, scale, color and readability — build on or strip away the meaning of words on a page.

**Type controls interest.** The way that words are presented will control the audience's attention span. The typeface you choose, the size, the leading and the way you break the text into lines or phrases all influence the readers' understanding of its meaning and their ability to stay with the communication.

There are hundreds of typefaces, but broadly speaking they divide into two groups — faces with serifs and faces without serifs (sans serif). The type you are reading is a serif typeface. It is defined by the small lines projecting from the main strokes of a letter — for example, the lines at right angles to the cross stroke of a capital T and the tiny "pedestal" on which it stands. A sans-serif typeface has none of these fine lines. Conventional wisdom has it that serif faces are more legible than sans-serif faces, especially in sizes smaller than 14-point type.

The size of type is measured in "points." The type you are reading is a typical 10-point size. It is set with 2 points of leading (rhymes with bedding) — a printer would say the type is set "10 on 12." Leading, the white space between the lines, is the distance from the bottom of one line to the bottom of the next. It should leave enough room for descending letters ("g j p q y") to clear all letters on the line below.

For headlines and display type — short pieces of text set in size 14-point or larger — the only requirement is suiting the typeface to your message. However, in selecting a typeface for your text, keep in mind that some characteristics that may be appealing in headline type may become tiring for the reader when used in longer text blocks.

Another generally accepted rule of typesetting is that type set in all capital letters is less legible than type set in the combination of upper and lowercase letters. When type is set in all caps, all letters have similar size and weight, thus making it harder for the eye to distinguish the letter forms. (Test this yourself by reading the two examples at right.) Short titles can be set in uppercase, but if a title has more than five words, caps and lowercase is better.

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TYPE SET IN ALL CAPS IS MUCH LESS  
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Type set in all caps is much less legible than type set in upper and lowercase. When type is set in all caps, all letters have similar size and weight, thus making it harder for the eye

## Using Type Wisely

Here are some other rules for clean, uncluttered layouts:

Within any given type family are roman (regular face, like the type on this line), *italic*, **boldface**, and sometimes others. Stay within the family. Don't mix styles of different faces.

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Try not to mix styles, a type family should be used, i.e., Times with *Times Italic*, **Boldface**, *Boldface Italic*, etc.

## Style

Be consistent throughout with your typeface choices for headline and body texts. Do not use more than three different typefaces in one publication.

Choose a letter style that is sans serif for text-heavy publications, i.e., Helvetica, Futura, Folio, Univers.

## Word Spacing

The space between words is important. Too much space causes readers to read words, not sentences. Too little space makes words hard to decipher.

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## Line Spacing (Leading)

The distance from the bottom of one line to the bottom of the next line should leave room for descending letters. It is better to exaggerate the spaces than to place lines too close together. If you are using a computer, always set your leading, do not use auto-leading.

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## Unity

Each element on a page should function as a part of the whole rather than as a separate entity. This can be achieved by grouping elements or by creating obvious similarities of line, shape or color. The end result of a balanced layout is equilibrium among the various elements that make up the page.

## 8 Graphics and Photographs

Images should support the message. If an image doesn't move the message forward, it's not worth using.

Place images to provide clarification for the reader. An image will draw attention before a word will.

An image can be used simply to break up the overall grayness of text. Sometimes this is necessary, but don't use an image that is meaningless. You might as well use white space.

### Illustrations or Graphics

Drawings or clip art, charts, maps, or photographs are an essential part of a publication. However, too much graphic material will reduce its own impact. For this reason illustrations must be chosen carefully to enhance the text.

How do you decide whether to use a photo or a graphic? First ask what it is you wish to illustrate or emphasize — the aspect that is important. How many visuals are needed to get this point across? Photos can be used to illustrate, to provide detail, to add aesthetic appeal or to create a mood.

Drawings have one major advantage over photographs — they control the viewer's perception by showing only essential details. As a result, they emphasize important points, relationships, and differences.

Before using a photograph or a graphic, ask these questions:

1. Is this graphic or photo relevant, or is it merely cute or faddish?
2. Does it add information or does it duplicate printed material, and if so, is it desirable or necessary to emphasize an important idea?

Specifically for a photograph, ask if it has . . .

1. Good focus, sharp outlines and clean details?
2. A good range of light and dark tones?
3. Distinct black-and-white contrast?
4. Subjects that are easily recognizable?
5. Good cropping that illustrates the necessary content?
6. Backgrounds that are plain and uncluttered?

Attention to these elements of photo content and composition is necessary to create layouts that are well-designed and interesting.



Notice how the cropping of these photographs changes the dynamics of the entire picture. The area of interest is highlighted, as well as removing the unnecessary background clutter to help the reader focus on the area you are detailing.





## Color

Use of color in printing is expensive. Black-and-white art is usually cheaper to reproduce and can be equally effective.

When you do use color, use it for a specific reason and use it well, never just to make the piece “pretty.” Use it to add information or to direct attention, to create emphasis, or to differentiate. Where possible, let the most important item in the publication have the most important color and the greatest contrast of color.



## For New Ideas

Look to see what others are doing. Look at magazines, print advertising, other brochures and direct-mail pieces and television commercials. Go to art shows and museums for inspiration.



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Examples of good photographs — with interesting subject matter, well-cropped, and uncluttered backgrounds.

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## 9 *Web Site Design*

### Downloading Graphics and Forms from the RI Web Site

Many items, from emblems and logos to registration and application forms, are available for download from the RI Web site (<http://www.rotary.org>). Graphic images (emblems, logos, etc.) are posted in a variety of formats for both Macintosh and Windows/DOS computers. The version you choose will depend not only on the operating system of your computer but whether you have a postscript printer. Encapsulated Postscript files, which have the extension “.eps,” have the advantage of being scaleable, but if you don’t have a postscript printer, the other formats — \*.wmf, \*.bmp and \*.tif/tiff — all produce an equally acceptable image.

To download a bitmapped or postscript file, click on the appropriate item with your mouse. A pop-up window will appear indicating that you have tried to download an unknown file type. Choose the “save” option from among the choices offered. The terminology varies slightly among the different Web browsers (e.g., Netscape users should select “Save file;” those viewing the Web through Microsoft’s Internet Explorer should choose “save to disc”).

After saving the image to your hard drive, you will need to open it inside a publishing, word processing, or graphic arts software program in order to view or print it. Most of these programs have a “Place,” “Import” or “Insert” command in their menu bar for this purpose. For example, users of Microsoft Word would select “Insert” from the menu bar and then “Picture” from the subsequent drop-down menu. A pop-up window will appear, allowing the user to select the file and its location for insertion in their Word document. (Note: While bitmapped images will be viewable upon insertion, postscript files, which include directions to the printer, will not appear until the page is printed.)

Unlike graphics, printed forms and other documents are made available for download in Portable Document Format (.pdf). This allows the files to be transferred over the Internet and downloaded without sacrificing their formatting and design. To download a .pdf file, users will first need to

obtain the Adobe *Acrobat Reader*. This software can be downloaded free of charge from the Adobe Web site (<http://www.adobe.com>). Because the Portable Document Format has become the industry standard, frequent users of the World Wide Web will find it advantageous to have the *Acrobat Reader* resident on their machines.

Having downloaded the *Acrobat Reader*, click on the .pdf file you wish to download. Newer versions of the *Reader* software will open the file automatically on your screen. At this point you can simply read it or choose to print it, save it to your hard drive, or copy and paste it into your word-processing program. Older versions require you to save it to your hard drive and then open the *Acrobat Reader* to view the document.

*A short note about digitized photos:*

The digitized photographic images used on the Web have been compressed to allow them to download onto your screen more quickly and in recognition of the fact that computer monitors offer only 72-96 dpi as opposed to the much-higher dots-per-inch of printed photographs (300-600 dpi). Therefore, photos that you download from the Web as .JPGs or GIFs (standard compression formats) are usually not suitable for print purposes, although some photo manipulation software allows you to return the files to their uncompressed format.

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## 10 *Glossary of Common Graphic Terms*

**Alignment** — a term that describes type that is set flush left, flush right, justified, or centered within a column or page.

**Banner or masthead** — a standing element (sometimes preprinted in color to reduce printing costs) that identifies the publication.

**Baseline** — the line on which the main body of the letters rest.

**Body type** — type chosen for the main text, usually smaller than 14-point.

**Captions** — descriptive text that runs under art or a photograph. The caption type should be small and distinct from the body text.

**Fonts** — the typeface design.

**Format** — the overall size of the page.

**Grids** — a guide system of nonprinting vertical and horizontal lines that determine where the various elements are placed on a page.

**Gutters** — the inner margin of a page — from the end of the printed area to the binding or fold. Also, the vertical space between columns.

**Headline type** — the title of an article. Should be set in type 14-point or larger.

**Leading** — the space between lines of type.

**Letter spacing** — the space between individual letter characters.

**Margins** — the white space on the outside of a page.

**Page layout** — the established page size and format of a publication.

**PANTONE® inks** — the color ink numbering system made by Pantone, Inc., that allows a specific color to be produced precisely.

**Paragraph spacing** — the space before and after each paragraph.

**Pica** — the system of measurement used in publishing and graphic arts. 6 picas = 1 inch.

**Point size** — the measurement unit used to specify type.

**Rules** — the decorative line that distinguishes sections and is always measured in points.

**Sans serif** — typefaces without serifs.

**Serif** — typefaces with distinctive tails on vertical and horizontal lines.

**Subheads** — used to help the reader by breaking up long sections of body text and by summarizing key points to follow. Type size should be set slightly larger than body text.

**Type size** — the point size of your text, usually dictated by column width. Ideally body type should be set between 9 and 12 points, depending on the typeface.

**Word spacing** — the white space between words.







# Rotary International

One Rotary Center  
1560 Sherman Avenue  
Evanston, IL 60201 USA