



BRAND BOOK

for Special Interest Sections

CHAMPION OUR PROFESSION AND OUR PEOPLE

Welcome to the AALL brand book. The brand book is here to make it easier for us to bring the AALL brand to life. It is our go-to resource and will help us embrace and share our brand—from how we look, to what we say, to how we act.

IMPORTANT NOTE: The information in this guide is proprietary; as the product of significant research and resources that were used to position AALL competitively, it is not to be shared with anyone outside of the Association.

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BRAND

Think of brand as a synonym for the word “reputation.” Your brand is the sum of facts and emotions that come to your audiences’ minds when they read, hear about, and experience AALL.

INTRODUCTION

This is an exciting time for AALL. Our new brand—the entirety of the logo, visuals, and messaging we use to describe AALL—will enable us to establish and maintain a clear, unified brand identity to communicate to our members, our stakeholders, and the public in a cohesive and compelling manner.

Brand is not our name, our logo, or our visual identity. These are the hallmarks of our brand. Our brand is the sum of facts and emotions that come to our audiences' minds when they hear and read about AALL, attend one of our conferences, participate on a committee, connect for legal research and career advice, mentor peers, and engage with us in any way. By consistently articulating how we wish to be perceived, we will be prepared to create compelling and effective experiences that build people's regard and affection for AALL.

A conscious and clear internal brand understanding, combined with disciplined, consistent use of our brand identity and messages in external communications will solidify AALL's desired reputation and build our base of members, partners, and other supporters.

BRAND VALUES

Brand values are the essence of our brand—the code by which we live. They are the heart and soul of what we believe at AALL.

OUR BRAND VALUES

Law librarians are essential.

No one else has the unique training and advanced skills to research and analyze legal information as efficiently and effectively. The legal industry could not succeed without law librarians and legal information professionals.

Relationships enrich our work and lives.

Connecting with and learning from others from across all facets of the legal information industry is one of the greatest rewards of our work. We all benefit personally and professionally when we engage and collaborate with our peers.

We stay ahead of the curve.

It's not enough to succeed today; we must be prepared for the future too. By thinking strategically, learning about and embracing the changes in the field, and challenging the status quo, we confidently lead both our industry and members into the future.

Nothing compares to true expertise.

Reliable, relevant information opens minds and solves problems. Our members trust our depth of experience, ability to understand their challenges, and commitment to advancing both collective and individual expertise.

BRAND PERSONALITY

Our brand personality captures the distinguishing qualities and characteristics of AALL. These qualities describe the culture of the Association. They represent who we are, and who we aspire to be.

OUR BRAND PERSONALITY

Knowledgeable

Intelligent / Well-Informed / Desire to Share Expertise

Welcoming

Engaging / Inclusive / Fun / Approachable / Warm

Collaborative

Connector / Ally/Partner / Integrator / Supportive

Dedicated

Reliable / Service-Oriented / Dependable / Hardworking / Committed

Proud

Confident / Strong / Defender / Authoritative / Promoter

Forward-Thinking

Proactive / Creative / Inquisitive / Ahead of the Curve

BRAND VALUE PROPOSITION

The brand value proposition is the unique *value* our stakeholders derive from engaging with us. Not intended as a public message, it's an internal guide for what should be conveyed about AALL.

OUR BRAND VALUE PROPOSITION

At AALL, I connect with people from all facets of the legal information industry and the resources I need to be successful, feel relevant, and stay ahead of the curve professionally.

BRAND POSITIONING

Our brand positioning captures what is unique about us relative to others in our field of work. This statement represents the core ideas for which AALL seeks to be known.

OUR BRAND POSITIONING

The only national association that keeps law librarians on the leading edge of industry advancements and passionately champions the value of our profession as a whole.

BRAND PROMISE

The brand promise is a distillation of all the elements of our brand. It is the heart of what is most important and unique about AALL. It serves as an internal rallying cry for staff and board members. It can be used as a shorthand way to talk about our brand internally, and it should be used as a yardstick for measuring how well various organizational activities and communications are aligned with our brand.

OUR BRAND PROMISE

Champion our
profession and
our people

BRAND PROMISES ARE USUALLY USED ONLY INTERNALLY BY ORGANIZATIONS. HOWEVER, WITH A COUPLE OF SMALL CHANGES, AALL IS USING IT EXTERNALLY:
“WE CHAMPION OUR PROFESSION AND OUR MEMBERS.”

ONE-MINUTE MESSAGE

Also known as the “elevator pitch,” this message introduces AALL at a high level. Rather than include everything there is to know about us, our One-Minute Message gives a quick introduction to who we are, what we believe, and why we are needed.

OUR ONE MINUTE MESSAGE

At AALL, we believe that people need timely access to relevant legal information to make sound legal arguments and wise legal decisions. Our members are legal information experts—problem solvers of the highest order. Every day we connect members with one another and passionately champion the value of their roles because, when we do, it makes our whole legal system stronger.

BRAND IDENTITY

Our visual identity is the sum of our brand's visible elements (i.e., color, form, shape). It brings our brand attributes to life and captures and conveys meaning and metaphor that cannot be imparted through words alone. For some organizations, visual identity extends to such elements as building architecture, interior design, and even dress code.

INTRODUCTION

In essence, a clear visual identity is a shortcut for our brand. It allows people to know us instantly and associate our look with the important work we do. Using it consistently is a best practice of effective branding.

AALL's visual elements combine to support a unique visual identity that reinforces the welcoming, vibrant, and innovative aspects of our brand. As we consistently apply and use these elements, viewers will gain confidence in and an understanding of who we are and the value we provide.

VISUAL IDENTITY ELEMENTS INCLUDE (BUT ARE NOT LIMITED TO):

LOGO	OFFICE SIGNAGE
COLOR	NEWSLETTERS
PHOTOGRAPHY	SOCIAL MEDIA (icons and backgrounds)
TYPEFACES	RESOURCE GUIDES
STATIONERY	MAILING LABELS
WEBSITE	INVITATIONS
PRESENTATIONS	PROMOTIONAL ITEMS (T-shirts, pens, and other giveaways)
EMAIL SIGNATURES	EVENT COLLATERAL (ads, posters, signs, name tags, brochures, etc.)
OFFICE DESIGN	OTHER COMPONENTS WE USE NOW AND WILL USE IN THE FUTURE

LOGO

In our logo, the four letters of our name all stand together equally to demonstrate the collective strength and collaborative spirit of AALL. The color blue represents stability, foundation, and heritage. Orange, pulled from the opposite end of the color spectrum, adds a pop of warmth and makes our mark approachable and fun. The forward slash design element invites our audience to pursue forward-thinking and upward movement with us.



TRADEMARKING THE LOGO

Trademarks protect AALL's brand, our Association, and our intellectual property. The symbol ® should be used along with the logo, once our trademark has been approved. Pending a registered trademark, the symbol ™ should be used. The ™ or ® designation should be used in conjunction with the first time use of the logo in any documentation; subsequent uses of the logo do not need the ™ or ® designation.

VERSIONS OF THE LOGO

Specifications for the visual proportions, spacing, and alignment have been predetermined. There are no exceptions to these specifications. When applying our logo in any context, never attempt to create a different version. Do not modify the elements or their configuration in any way.

VERTICAL LOGO



HORIZONTAL LOGO



LOGO CONTINUED

DO'S

To avoid clutter and give the logo prominence, in both its vertical and horizontal orientations, we follow these guidelines.

Always separate the logo from other elements by a minimum distance equivalent to the cap-height of the letter A as shown in the accompanying example. It is always acceptable to use more than the minimum clear space.



The logo should always be separated from headlines, text copy, images, and other graphics.

Always enlarge and reduce the logo proportionally.



LOGO CONTINUED

DON'TS



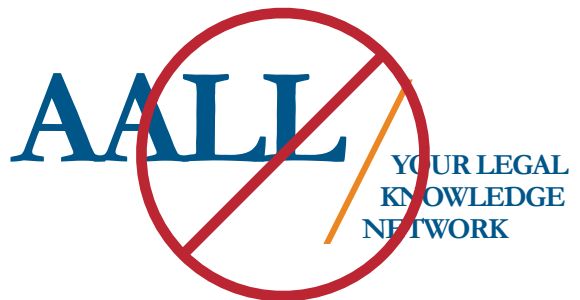
Do not use the old logo.



Do not position the tagline underneath the logo.



Do not change the logo colors.



Do not change logo typography.



Do not change the size or position of logo elements.



Do not distort the logo.

SPECIAL USE LOGOS

Different situations may require different types of logos. While the full-color version of the logo is always preferable, if it can't be used, black and reverse versions of the logo are available.

BLACK



REVERSE



The AALL avatar may be used as a graphic element on applications for internal and external use, as well as in special cases when the name or tagline are already clearly established. The avatar should never be used in place of the full AALL logo.



WHAT FILE FORMAT SHOULD I USE?

In general, there are graphics formats suitable for printing and others that are best for on-screen viewing.

PRINTING AND DESKTOP PUBLISHING

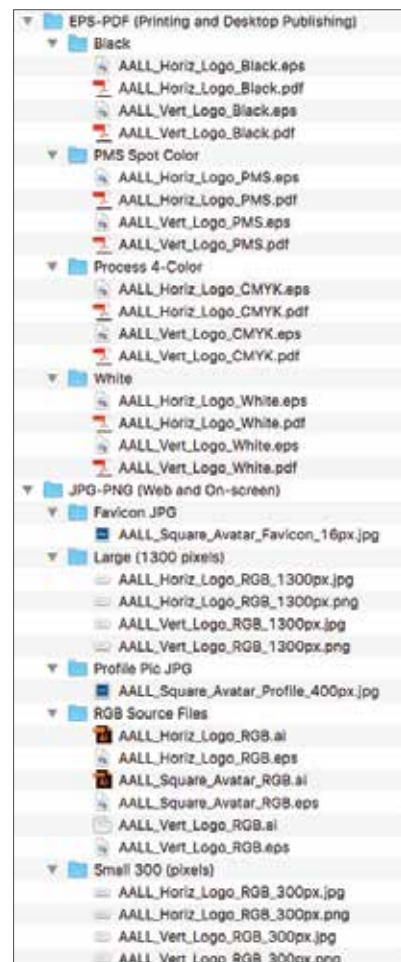
Use EPS and PDF for print publishing. EPS and PDF files are used to print flat artwork. These vector (outline) formats can be enlarged to any size and produce the highest-quality reproduction. EPS and PDF are the formats graphic designers and printers find most useful.

WEB AND ON-SCREEN

For web, on-screen, and desktop publishing, the most common file formats are JPG and PNG:

- JPG is intended for full-color photographs and images with smooth gradients.
- PNG files excel for all types of images and also support full image transparency. PNG file sizes can be larger, but this increase is not significant for most applications. For on-screen use, we recommend our logo be displayed in PNG format whenever possible.

Please note that none of the aforementioned on-screen formats are intended for high-resolution print publishing or offset lithography. All three are "raster" (bitmap) formats, meaning they cannot be enlarged without losing image quality. Using JPG or PNG for 4-color (CMYK) printing may cause unwanted color changes and inconsistencies.



COLOR PALETTE

Our full color palette is warm, inclusive, and has depth. Each color is a traditionally strong leadership color, and the hues chosen communicate a modern, forward-thinking feel. By keeping blue as a principal color, we acknowledge our past and emphasize the confidence, loyalty, and trustworthiness that blue represents.

USING AALL COLORS

Generally, prioritize AALL colors in order from blue, light blue, red, to gray. Orange is reserved for accents and calls to actions such as buttons.



PMS 7462 C

CMYK 100, 48, 6, 30
 RGB 0, 85, 140
 HEX #00558B



PMS 2170 C

CMYK 69, 21, 6, 0
 RGB 95, 155, 198
 HEX #5F9BC6



PMS 201 C

CMYK 7, 100, 68, 32
 RGB 157, 34, 53
 HEX #9D2235



PMS 138 C

CMYK 4, 57, 100, 0
 RGB 222, 124, 0
 HEX #DE7C00



PMS 429 C

CMYK 6, 0, 0, 38
 RGB 162, 170, 173
 HEX #A2AAAD



PMS 7 Black C

CMYK 0, 0, 0, 80
 RGB 51, 51, 51
 HEX #333333

TYPOGRAPHY HEADQUARTERS USE ONLY

Consistent use of typography is an easy and effective tool for maintaining visual consistency in all communications. FF Din is our preferred typeface because of its strong, bold, and trustworthy form. As a supporting typeface, Baskerville can be used for lengthier body copy in printed text because it is stabilizing and recognizable, and it reinforces approachability as an AALL organizational personality trait.

HEADLINES AND SUBHEADS

FF DIN Bold

FF DIN Light

BODY COPY

FF DIN Light

FF DIN Roman

FF DIN Medium

FF DIN Bold

The quick brown fox

jumps over the lazy dog.

0123456789

Baskerville Regular

Baskerville Italic

Baskerville SemiBold

Baskerville SemiBold Italic

Baskerville Bold

Baskerville Bold Italic

The quick brown fox

jumps over the lazy dog.

0123456789

To license copies of FF Din and Baskerville fonts visit:

www.fonts.com/font/fontfont/ff-din

www.fonts.com/font/linotype/baskerville

TYPOGRAPHY DESKTOP

On some occasions, document editing and formatting may need to be completed by someone who does not have access to our licensed brand fonts. In these cases, Arial should be substituted for FF Din and Georgia for Baskerville. Arial and Georgia are available on most computers.

HEADLINES AND SUBHEADS

Arial Bold
Arial Regular

BODY COPY

Arial Regular

Arial Italic

Arial Bold

Arial Bold Italic

The quick brown fox

jumps over the lazy dog.

0123456789

Georgia Regular

Georgia Italic

Georgia Bold

Georgia Bold Italic

The quick brown fox

jumps over the lazy dog.

0123456789

USING TYPOGRAPHY FONT CHOICE

Clear levels of hierarchy in size and color allow for strong communications.

IN GENERAL

- Arial should be used for all headlines, subheads, and tertiary headlines.
 - Headlines should be 16 pt, all CAPS
 - Subheads should be 10 pt, all CAPS
 - Tertiary headlines should be 9 pt, all CAPS
- Anything written in long form, such as a letter or running copy, should use Georgia at 9 pt
- Body copy that is bulleted or uses abbreviated writing can be in Arial
- Arial should also be used when including a link on it's own line at 9 pt. Arial at 9 pt pairs well with Georgia at 9 pt.
- Links should be in the Light Blue and not underlined.

USING TYPOGRAPHY SPACING

Using type thoughtfully is crucial to making our designs look professional. Follow these tips to make sure our typography is consistent and effective.

LEADING

Line spacing, called leading, is critical to setting professional-looking type that's easy to read. Leading should be set tight, but not too tight. All our typefaces generally look best with leading set slightly looser than the default. In Microsoft Word, line height

Leading that is too loose leaves too much space between lines.

12 pt. type / 20 pt. leading

Leading that is too tight leaves too little space between lines

12 pt. type / 10 pt. leading

When leading is correct, the reader will not notice

12 pt. type / 16 pt. leading

HOW TO ADJUST LINE SPACING IN MICROSOFT WORD

Visit bit.ly/MSWordLineSpacing

A GOOD RULE OF THUMB IS TO START WITH LEADING THAT'S FOUR POINTS HIGHER THAN THE POINT SIZE OF THE TEXT. THIS WON'T ALWAYS BE RIGHT, BUT LEADING CAN BE ADJUSTED FROM THERE.

PHOTOGRAPHY / IMAGES

Remember to be thoughtful about photos and imagery you use, so that they reflect the brand appropriately. Many stock image sites allow search by color using the hex codes (HEX #) found on page 19.

THE NOTCH

The forward slash seen in the logo is mirrored in angles and cut outs (nicknamed the notch) in graphics (banners, buttons, photos) throughout many of our new materials. The notch is at a always 27 degree angle. To further reinforce the new brand, where AALL once used the “|” in written communications, we now use a “/.”

The Notch

v



APPLICATIONS

Special Interest Sections use the AALL logo in a variety of ways and consistency is important. SISs may seek assistance from the AALL marketing department when producing new materials; we are always happy to consult prior to the start of a project or throughout the process.

Just as law librarians and legal information professionals make information accessible to their clients, AALL wants to make itself accessible to its members. All of the elements of our visual identity are unified through consistent use of logo, color, typography, graphic elements, and photography. We strive to present information in a transparent and accessible manner by using white space and always assuming a high level of member understanding and knowledge.



