

This is
the ACLU
Design
Handbook.

ACLU

Edition 1.5, April 2019

Foreword

Michele Moore

Chief Communications Officer

This handbook is the next step in the ACLU's ever-evolving journey as we dare to create a more perfect union. Our new visual identity is an expression of who we are and how we want to change our country.

We express ourselves visually as well as verbally. This handbook gives us visual tools we all can use to communicate effectively, as well as guidance on verbal communication.

This work is for everyone, no matter who you are or what you do. With these resources, everyone at the ACLU will be able to share our messages and tell our clients' stories like never before.

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INTRODUCTION

*We are living in the
Divided States of America.
Political, economic, and
cultural divides are widening.
Fatalism is rampant.*

Enter the ACLU.

Our Story

The ACLU is an organization of people who believe in the power of action. Whether in the courts, statehouses, or Congress, we fight to defend the rights that the Constitution guarantees to all of us — regardless of who we are, where we come from, whom we love, or what we believe. Together we take up the toughest civil liberties challenges of our time.

Today, people who are interested in supporting the ACLU do so primarily donating money. And while money is obviously important, people want to do more. People don't want to just support our actions; they want to take their own. And we want that too. Because of this, we're expanding what it means to be an ACLU member and

supporter. We're evolving from an organization of lawyers and advocates fighting for the people into a larger coalition of people fighting for what's right together — for all of us.

We seek to be the place where people can come, no matter their political affiliation, to courageously take action. We seek to inspire those who want change to become the ones who make change.

This isn't about one person. It isn't about one party. It's not about taking sides. It's about all of us, coming together to make change happen.

We the people dare to create a more perfect union.



MIDDLE LEFT: DAVID MORIYA; BOTTOM RIGHT: ACLU OF MICHIGAN; ALL OTHERS: ACLU NATIONWIDE

Design and the ACLU

The ACLU is a group of people working to make change. We are not a corporation. It makes sense that for many years, the ACLU had no marketing, no advertising, no design, and not even a logo. The Statue of Liberty was our only symbol. Why do we — a team of lawyers, policy advocates, and communicators working to advance social change — need to think about branding and marketing?



ACLU symbols from the 1930s through the 1950s.

In the second half of the 20th century, as visual culture in America evolved, so did the visual communications coming from the ACLU. People working all over the country created their own logos and posters and t-shirts, all with their own ways of thinking about the ACLU. That work was exciting. It was exuberant. Looking back now, it may seem visually disjointed — dedicated people moving in many different directions.



ACLU communications in the late 20th century.

In 2002, the ACLU became visually united for the first time. That system, featuring an iconic depiction of Lady Liberty and a newly consistent design, brought the ACLU up to date with the visual culture of the time.



National and affiliate logos from the identity system launched in 2002 (designed by a team led by Sylvia Harris, Fo Wilson, and Leila Taylor).

Since then, as technology has evolved, so has our culture. Not only do we encounter more visual imagery than ever before, but also we see it in more places. Social marketing and social media emerged. Today, non-profits like the ACLU use visual marketing to change perceptions and shift conversations.

At this time in history (and this time in the ACLU's history), it's more important than ever to reach out to as many people as possible in as many ways as possible. We must always talk to those who disagree with us, those who have never heard of us, and those who continue to stand with us.

The visual identity in this handbook is bold, colorful, and dynamic. It's engaging and flexible enough to work on every kind of page and screen. But it is also as meaningful as it can possibly be. We want to reach more people while always staying true to our values.

Some call this branding. But we call it our identity. With the tools in this handbook, we are not just expressing ourselves. We can engage new and broader audiences in our work — as we, the people, dare to create a more perfect union.

IDEAS

What our visual identity means

Everything that we do at the ACLU comes out of values that we all share. That often means interpreting the Constitution — and drawing on our experience and expertise to take meaningful action.

With the guidelines in this handbook and the tone of voice guide, each of us can use the skills we have to make our communications better — whether we are publishing a report or making a protest sign or designing an ad.

The ACLU visual identity is built on a foundation of ideas that give meaning to our design choices. This section of the handbook is an introduction to those ideas and the thinking behind them.

right

Our inspiration:
protest signs like these from
the Civil Rights Movement

opposite

Declarations in the
GT America type family



WE ARE RESOLUTE

Like generations of changemakers before us, we are firm in our convictions. *We make bold and defiant statements, and we want them to be heard.* This family of typefaces (called GT America), makes our messages clear and assured. Its many styles embrace a variety of voices while staying unified.

LEFT: RECUERDOS DE PANDORA

NEVERTHELESS
WE PERSIST

TIME TO
**ROLL UP
OUR
SLEEVES**

**DISSENT
IS
PATRIOTIC**

I AM A
DREAMER.
**LET ME
DREAM.**

WE
KNOW
**OUR
RIGHTS**

**SEPARATE IS
NEVER
EQUAL**

**WE SHALL
OVERCOME**

right

Our inspiration:
interpretations of patriotism
like artist David Hammons'
African American Flag

opposite

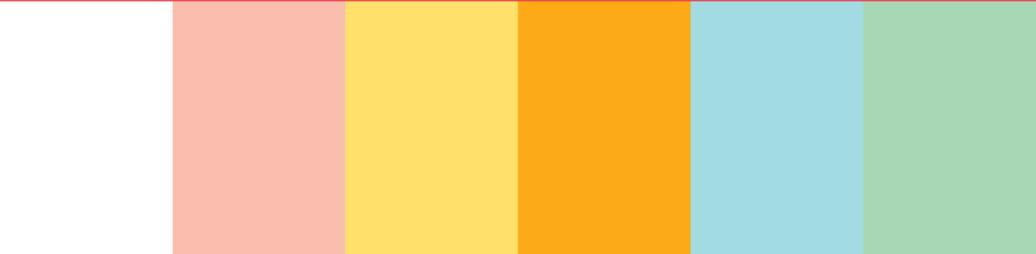
Our official color palette
(see p. 100 for more)



WE ARE PATRIOTIC

America is home to many different people and ideas. We honor our past, but we keep moving forward. We are inspired by movements throughout history that have adapted patriotic symbols to celebrate more nuanced perspectives and experiences. We do the same. We are not just red, white and blue. *We are red, everything, and blue.*

LEFT: KNUJLUNK AT ENGLISH



right

Our inspiration:
engravings like this one
on the one dollar bill

opposite

Our modern engraving
treatment (see p. 149)



WE ARE HISTORIC

The ACLU has made history for nearly a century — and together with our members and supporters, we continue to make history every day.

Taking inspiration from historical engravings, this distinctive image treatment pays tribute to our past while capturing the energy (and embracing the technology) of today.

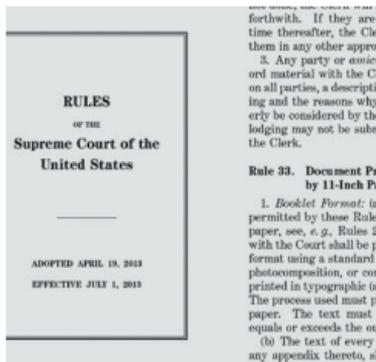


right

Our inspiration:
the Rules of the Supreme
Court (especially rule 33)

opposite

An example of Century
Schoolbook in use
(see p. 122)



WE ARE SERIOUS

We create change through litigation, advocacy, and communications. *We back up everything we stand for with analysis and expertise.* This typeface, Century, adds an authoritative and informational tone to our communications. It's a classic workhorse of American typography — and it just so happens to be the typeface required by law for all Supreme Court briefs.

tend to private sector employers and 15 major cities.³⁷ In cities that adopted fair chance policies, job opportunities increased significantly for people with criminal histories. When Minneapolis adopted its policy in 2007, more than 50 percent of applicants with criminal convictions, whose resumes were previously marked as a “concern,” were hired in public employment in the first year. In Durham, North Carolina, 96 percent of applicants with criminal records applying for jobs were recommended for hire.³⁹ While a criminal record with “ban the box” policies is concerning, this policy alone isn’t enough to prevent discrimination if employers continue to make assumptions that applicants of color are more likely to have a criminal record.

Negligent Hiring Liability

Employers refuse to consider applicants with criminal records for fear that such employment could result in future crimes on the job. While the number of lawsuits filed against employers for negligent hiring is very small, it is a concern that should be addressed sensibly.⁴⁴ Negligent hiring is a considerable risk for employers who practice fair chance hiring, particularly if they do not follow EEOC guidance. In fact, one study found “[n]o research has shown that

include Alabama, Louisiana, Massachusetts, and Tennessee.⁴⁷

In Durham, N.C.

96%
of those with criminal records
applying for jobs were
recommended for hire.

In states that allow negligent hiring, the Fair Chance Act can help shield employers from lawsuits that cover the hiring of individuals with criminal histories. The Department of Labor provides guidance for individuals who have a criminal record or past drug addiction. Employers should conduct a background check for the position.⁴⁸ They should also evaluate and assess an individual’s risk of liability. If an individual is hired and the employee later causes harm, the employer may be liable to apply for private benefits. This risk has not been fully addressed.

right

Our inspiration:
all the people who take action
to create a better union

opposite

How the elements of
our visual identity come
together in layers



WE ARE LAYERED

Our country has many voices. Likewise, the ACLU represents many people and many issue areas. Our visual identity is inclusive, too. It's built on this idea: *We can be a team without being the same.* We celebrate these differences and layers, but we remain grounded in the values we share.

LEFT: DAVID MORIYA; RIGHT: ELMOREE



**KNOW
YOUR
RIGHTS**

**WE'RE
STRONG**

right

Our inspiration:
this old logo from our archives

opposite

Type designer Tobias Frere-Jones drew our new logo to be more contemporary and versatile



WE ARE TOGETHER

The ACLU logo, partially inspired by one from our history, expresses a very simple idea that anyone can understand, regardless of our culture or experience or identity or point of view. And that shared understanding helps all of us stand together. This is not a new idea. But it is a powerful one. *Out of many, we are one.*

BUMPER: PRIOR DESIGN; STATUE OF LIBERTY: CELSO FLORES

ACLU Maine

ACLU

WE THE PEOPLE

ACLU

ACLU

SHARE THIS VIDEO!



ACLU



ACLU

Texas

EXAMPLES

The visual identity at work

Even with a shared set of values and visual ideas that represent them, there are many ways to use the elements of our system. And while our visual identity encourages freedom, we also need to speak with a strong, unified voice.

This section of the handbook is full of examples of how our ideas can be put into action in the form of sample items like social posts, video graphics, and campaigns, among others. They are here to help and inspire you.

You'll see that like the ACLU itself, these samples are diverse, but they have some things in common. They are bold. They speak clearly. They are dynamic. And they are both accessible and surprising.

Social Graphics

This is ACLU red and ACLU light orange. See p. 100 and 166 for more on colors and combinations.



An angled text box creates a feeling of energy. Overlapping the headline shows depth, but make sure everything is readable.

Note: Illustrations are **not shown at actual size.**

CELISO FLORES

This is a social post about winning an important court case. We want to capture the mood: celebratory, energized, and assured.

Do the colors show who we are? p. 100

ACLU red and ACLU light orange are bright and punchy. Dark navy text is legible on top.

Do the images tell engaging stories? p. 142

Lady Liberty is a natural choice. And the modern engraving treatment makes it distinctive.

Is the typography clear and confident? p. 116

This headline is a bold declaration, so it's in GT America, in all caps.

Is the layout dynamic and multilayered? p. 162

The layered image, headline, and “victory” create depth and texture. It's a chorus of voices celebrating, not a dour pronouncement.

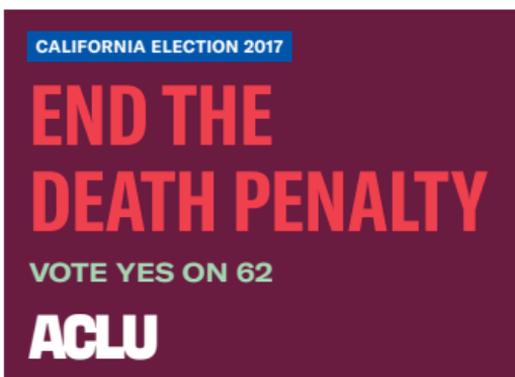
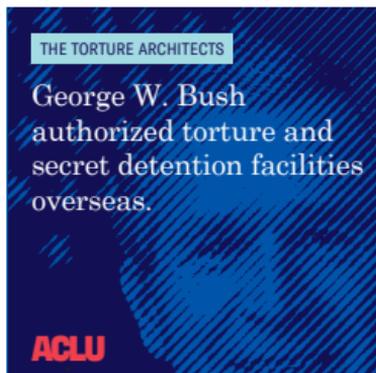
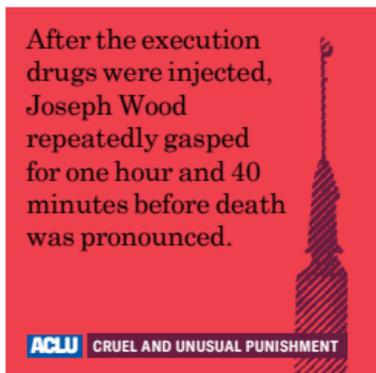
Is our voice purposeful and consistent? p. 138

Our headline communicates a victory in plain language. It's upbeat but doesn't exaggerate.

Are we properly identified? p. 68

This is the box version of our national logo, which reads best against this background. See p. 104 for more on accessibility.

serious posts



Carefully choosing the blue or red version of the logo often makes it easy to follow the “red, something else, and blue” rule. See p. 102. for more.

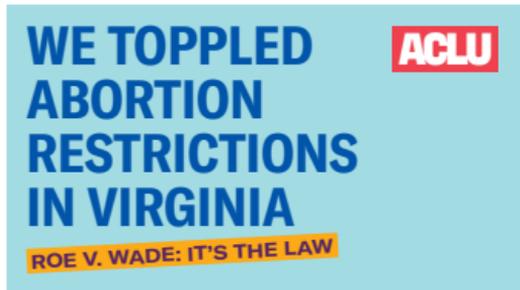
Specific color values and sample color palettes are shown starting on p. 100. Our palette encompasses light and dark colors for different moods and tones.

BUSH: ERIC DRAPER

celebratory/positive posts

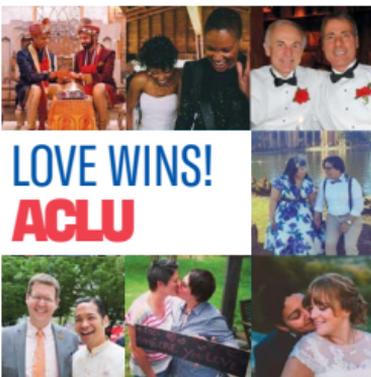
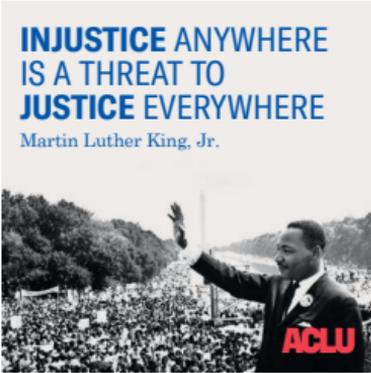


Premade templates of a few standard posts are available. See p. 169.



Note: These are **not shown at actual size**. For legibility, make sure blue and red text (or text on a blue or a red background) is 18 pt. or larger. The same applies to logos. See p. 104 for more on color and accessibility.

posts that inspire people



For more on selecting and using photos, see p. 142.

MIDDLE RIGHT: DAVID MORIYA; BOTTOM LEFT: ACLU NATIONWIDE, SOURCED FROM USER-GENERATED CONTENT

posts that inform people

HAVE YOUR RIGHTS BEEN VIOLATED WHILE TRAVELING?

- Have a customs officer or border agent questioned you about your religion or your political beliefs?
- Have a customs officer or border agent searched or confiscated your laptop or mobile phone, or asked you to provide your laptop password or unlock your mobile phone?
- Have an airline employee questioned you about your religion or political beliefs?
- Have you been denied boarding on a flight returning to the United States?
- Have you been questioned by U.S. law enforcement officers abroad about your religion or political beliefs?

IF SO, CONTACT YOUR ACLU AFFILIATE AT ACLU.ORG/AFFILIATES

ACLU

Keep text brief. But if you must include a lot, break it into columns. And use GT America Regular; it's the most legible at small sizes. (It's not clear here because this example is shown at a reduced size to demonstrate layout.) See p. 116 for more on type.


David C. Fathi
Director,
ACLU National
Prison Project

“Handing control of prisons over to for-profit companies is a recipe for abuse and neglect. The memo from Attorney General Sessions ignores this fact.”

“Additionally, this memo is a further sign that under President Trump and Attorney General Sessions, the United States may be headed for a new federal prison boom, fueled in part by criminal prosecutions of immigrants for entering the country.”

ACLU

Posts with this much text can't be boosted on Facebook. Use their tool to test your image before posting: facebook.com/ads/tools/text_overlay

BREAKING

Court grants request to keep Kentucky's last abortion clinic open, for now.

ACLU

72%

of Arizonans favor updating our nondiscrimination laws to protect gay and transgender people.



Kentucky is trying to ban abortion by threatening to close the last abortion clinic in the state.

SO WE SUED.

ACLU

Note: These are **not shown at actual size**. Make sure your logo is legible when posted online. See p. 106 for more on size requirements.

To learn how to make and use these text boxes, see p. 126.

posts that activate people



The Statue of Liberty is no longer part of our logo, but you can still use images of her in your materials. See p. 156.

Facebook social media profiles



Twitter social media profiles



BOTTOM: ACLU NATIONWIDE

Campaigns and Series

EVERY
WOMAN
EVERY
STATE

What we can do to ensure
that the right to abortion remains
legal and accessible

ACLU

brochure

69%

of Americans do not want
Roe v. Wade overturned

EVERY WOMAN, EVERY STATE

ACLU

social post

EVERY WOMAN
EVERY STATE

ACLU

button

Note: Illustrations
are **not shown at
actual size.**

A campaign must look coherent across platforms while still fitting in with all ACLU communications. See p. 170 for more.

Do the colors show who we are? p. 100

We've chosen a subset of colors from the ACLU palette: red, blue, and light yellow.

Do the images tell engaging stories? p. 142

These materials should be a quick read, so they're best left simple, with no image.

Is the typography clear and confident? p. 116

We've chosen a subset of typefaces from the ACLU's set: GT America Compressed Regular and Compressed Bold. For each campaign, choose a signature typeface and use it for all headlines and text boxes.

Is the layout dynamic and multilayered? p. 162

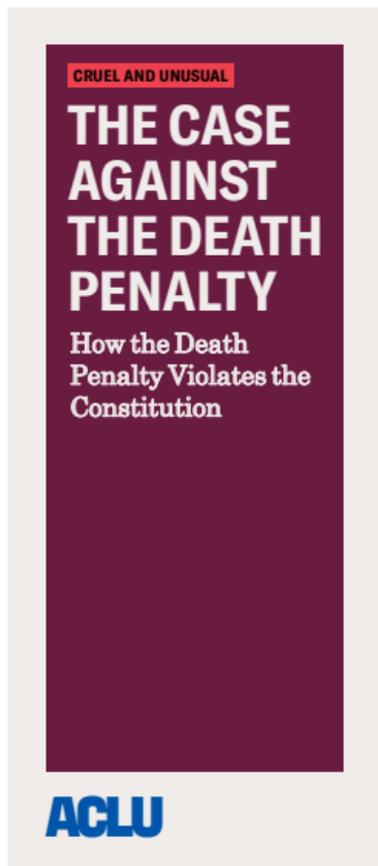
Our text is set flush left. And text boxes are layered, angled, and placed off center.

Is our voice purposeful and consistent? p. 138

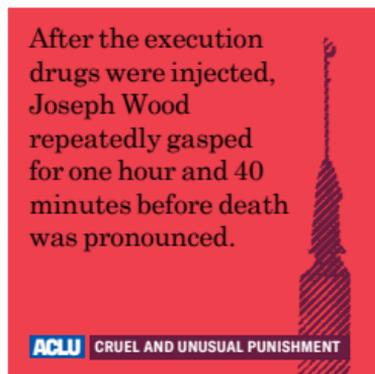
Knowledge is power. No need to editorialize.

Are we properly identified? p. 68

Yes. The box version of the national logo improves legibility on some background colors.



brochure



social post



button

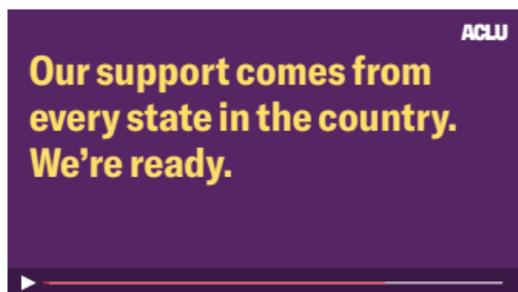
campaigns



Stick with a consistent image theme and style to tie the campaign together.

See p. 170 for a fuller discussion about how to create a campaign or series.

Videos



This is one of our two official “end cards” that close every video. See p. 45 for more.

Our visual identity applies to videos, too.

Do the colors show who we are? p. 100

Put names, locations, and other explanations in text boxes for clarity. Keep color consistent throughout your video.

Do the images tell engaging stories? p. 142

Keep your videos active by interweaving detail shots and wider views of the scene.

Is the typography clear and confident? p. 116

Text can be in GT America or Century, depending on your tone.

Is the layout dynamic and multilayered? p. 162

Keep text off center, and look for camera angles that frame the scene asymmetrically.

Is our voice purposeful and consistent? p. 138

As with our written communications, focus on solutions to problems and avoid hyperbole.

Are we properly identified? p. 68

It's important to keep the ACLU logo visible throughout your video. This is sometimes called a "bug." Ours is the white logo in the upper-right corner. Keep this consistent across all ACLU videos. (See p. 178.)

video frames



Lower third

These are used to add names, locations, and other explanations. Put them in a box for clarity.



Captions

These are in GT America Regular. It's the easiest to read. If the background is busy, add a black outline or a text box.

video thumbnails



For thumbnails, the logo should be in the upper-left corner and can be blue or red since it is on a fixed background.

end cards



Standard end card
This should close most videos. We use it for explainers and short animations.

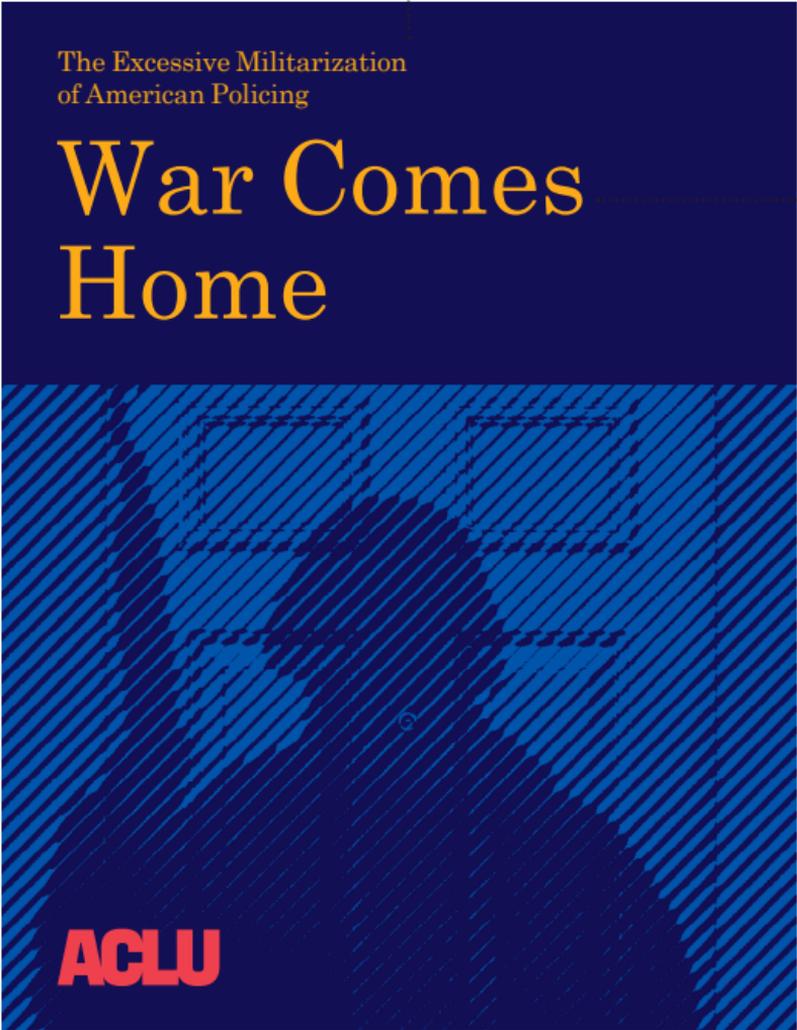


Alternate end card
Use this for serious, documentary-style videos, when an upbeat end card would feel inappropriate.



Reports

Breaking the subtitle over two lines gives it a little breathing room.



SHUTTERSTOCK/LUIS SANTOS

This report is highly researched and needs to communicate seriousness of purpose without looking dull or intimidating.

Do the colors show who we are? p. 100

ACLU dark navy is serious. Adding blue, red, and light orange keeps it from looking drab.

Do the images tell engaging stories? p. 142

This stock photo nicely communicates the danger at hand. The modern engraving treatment makes it feel like a custom illustration.

Is the typography clear and confident? p. 116

..... We're speaking in a highly informational voice in this report, so Century Schoolbook it is.

Is the layout dynamic and multilayered? p. 162

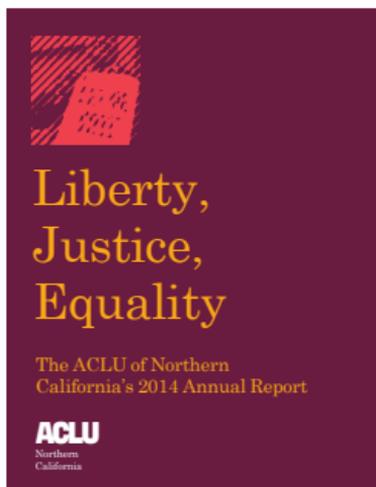
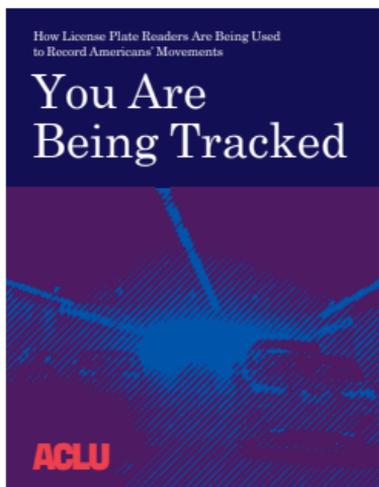
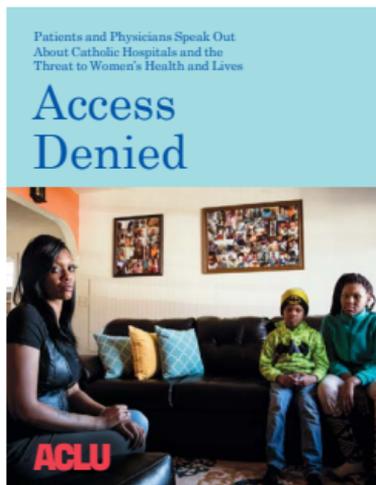
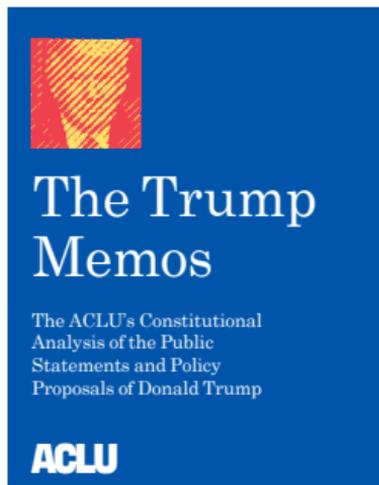
Layering and asymmetry ensure that this report doesn't look stodgy or plain.

Is our voice purposeful and consistent? p. 138

The headline is clear and vivid. It's neither too wordy nor overly clever.

Are we properly identified? p. 68

This is the national logo. The red version ensures that we follow the "red, something else, and blue" rule. See p. 102. for more.



TRUMP: DOD PHOTO BY U.S. AIR FORCE STAFF SGT. JETTE CARR; FAMILY: DANNA SINGE/ACLU; LET ME VOTE: GIGI PANDJIAN

Background Law Enforcement in California School Districts

California school districts maintain a variety of relationships and agreements with law enforcement that fall into three general subcategory districts with their own police departments, districts that enter into agreements with county or municipal police departments, and districts that contract with private police agencies. In addition to contracts, some districts also have agreements with county or municipal police departments, and districts that contract with private police agencies.

Table 1
Number of law enforcement officers by district type

District Type	Number of Officers
Own Police Department	1,234
Contract with County/Municipal Police	5,678
Contract with Private Police Agency	9,876
Total	16,788

In 2013-2014, over 1.8 million California K-12 students, or 20% of all students enrolled in the state, attended schools with a sworn officer assigned to their campus.¹⁶

Table 2
Number of law enforcement officers by district type

District Type	Number of Officers
Own Police Department	1,234
Contract with County/Municipal Police	5,678
Contract with Private Police Agency	9,876
Total	16,788

number of resources for every police officer employed by the district, from a ratio of 1:1 (Shasta) to only 1:10 (Glenn). Despite these wide variations, some of the ten California school districts reporting the most arrests for 2013-2014 (the most recent year with available statewide statistics) were districts with their own police departments: Los Angeles Unified, San Bernardino Unified, Unified School District, Hamilton City Unified, Chico Unified, Fremont Unified, and Santa Ana Unified.

Table 3
Number of law enforcement officers by district type

District Type	Number of Officers
Own Police Department	1,234
Contract with County/Municipal Police	5,678
Contract with Private Police Agency	9,876
Total	16,788

This trend is particularly disturbing given that the ratio of students per resource at California K-12 is the highest in the nation and about double the national average.¹⁷ This means that in California, school construction is expected to handle the highest numbers of students in the country and students have generally remained across the nation in lower capacity in other states.

Sworn Officer Roles

Sworn officers in California school districts have a variety of roles, from patrolling school grounds to providing law enforcement services to the community. Some districts have sworn officers on campus, while others contract with county or municipal police departments. Sworn officers are also commonly known as School Resource Officers (SROs) or School Safety Officers. For example, the Fresno Police Department assigns a number of police officers to school districts on a permanent or rotating basis. In fact, the school district uses a hybrid approach: the police that are school district employees also maintain the jurisdiction of permanent site-based officers who are employees of the municipal police department.

Third, many school districts do not maintain a permanent police presence in their schools but instead call in police officers to respond to an incident. A small number of these school districts have agreements with SROs with the local law enforcement agencies to provide services between school staff, students, and law enforcement officers.

Over the past five decades, on-campus police presence has decreased, and school-based arrests and referrals to the juvenile justice system have increased significantly.¹⁸ In the 2013-2014 school year, 22% of middle school suspension, exclusion, and expulsion incidents were referred to the juvenile justice system.¹⁹ The U.S. Department of Education's Office of Civil Rights is beginning to collect data on school suspension and referrals to the juvenile justice system with the release of the 2010-2011 school year.²⁰ Similarly, Washington's January 2012, a new California law added the State's Identity and Funding Act of 2012 to require school districts to collect comprehensive data about suspensions and expulsions.²¹

The large and growing school-based arrests and referrals to the juvenile justice system are contributing to a public safety burden for these communities. In addition to the burden on the juvenile justice system, these referrals are also contributing to a public safety burden for these communities. In addition to the burden on the juvenile justice system, these referrals are also contributing to a public safety burden for these communities.

Subsequently, the re-evaluation of school behavior in the community in California. Between 2003 and 2014, San Bernardino Unified school police made more than 30,000 student arrests,

usually for minor violations such as graffiti and being late to class for disciplinary reasons.²² A third of those arrests were for the vague disciplinary charge of "disturbing the peace." In one case, a police officer checked, proper report, and issued a citation for the suspension of school suspension.²³ In Los Angeles, school district police arrested nearly 10,000 middle school students in 2013 for law level student misconduct, with 47% of the referrals going to juvenile justice and 53% to the juvenile justice system.²⁴

Unnecessary Police-Student Contact Increases Student Outcomes and School Safety

An arrest during elementary, middle, or high school can have terrible consequences for a student's future. Analysis of a nationally representative dataset shows that an arrest during a high school student's middle or high school, and with respect to involvement leads to these risks: higher rates of dropping out of school, lower rates of postsecondary enrollment, and lower rates of employment.²⁵ This study is being conducted on a representative set of more than 100,000 high school students in three different states on a representative set of more than 100,000 high school students in three different states on a representative set of more than 100,000 high school students in three different states.

As a result, many school districts are beginning to explore ways to reduce the number of school-based arrests and referrals to the juvenile justice system. In fact, many school districts are beginning to explore ways to reduce the number of school-based arrests and referrals to the juvenile justice system.



Between four and eight police officers are permanently assigned to John C. Fremont High School in South Los Angeles. Leslie and Carter are three that are assigned to the school. They are also assigned to the school. They are also assigned to the school. They are also assigned to the school.

We have a template for creating interior pages like these. Please see p. 169 for a full list of downloadable templates.

This is just an example. We don't expect anyone to read this tiny text.

IN THIS ISSUE

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continued on p. 2

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Legislative Challenge
continued on p. 4

Stranded:
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p. 6

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ACLU

New Mexico

THE TORCH

The Newsletter of the American Civil Liberties Union of New Mexico

Vol. 51 | No. 1 | Spring 2016



WE RESPECT NM WOMEN

The ACLU of New Mexico Launches a Bold New Vision for Changing the Conversation about Abortion

We're lucky in New Mexico. Our beautiful state is one of the few remaining places in the country where a woman can make deeply personal decisions about abortion without government interference. New Mexicans understand that a woman and her family need access to a full range of reproductive healthcare, including abortion. While other states have enacted more than 300 laws that restrict access to abortion in the past 5 years alone, New Mexico remains a place where women from our communities and across the country can access the safe and legal healthcare our families need.

This respect for women has made New Mexico a target for anti-abortion groups, however. Operation Rescue, one of the most extreme anti-abortion groups in the country with a history of violence against abortion providers, has set up shop in New Mexico. In 2013, anti-abortion groups attempted to pass an abortion ban by ballot measure in Albuquerque, a feat that had never before been attempted at the municipal level. Every year during the legislative session, anti-abortion legislators introduce a slew of bills to try and make it harder. *Continued on page 2*

LEGISLATIVE CHALLENGES

A Review of the 2016 Legislative Session

The 2016 Legislative session was one of the toughest in recent memory, but the ACLU of New Mexico was there every day protecting civil liberties, defending access to reproductive healthcare, and pushing back against lawmakers' attempts to try to increase their way out of societal problems. Here are some of the highlights from this year's session:

MASS INCARCERATION

In 2015, New Mexico was shaken by several high-profile crimes, and many lawmakers reacted by promising to increase criminal penalties and throw even more people into our already overburdened corrections system. We know that this approach hasn't worked in the past, and does nothing to make us safer or address the root societal cause of crime. The rest of the country is beginning to recognize this, and is moving away from these damaging and unjust policies.

Here in New Mexico, however, legislators introduced more than two dozen bills that would do nothing more than erode civil liberties and contribute to the over-incarceration of communities of color. There was even a "three strikes" bill, which would



have added 12 new felony crimes to the books. What happens when someone gets convicted of three felonies? An automatic life sentence. You're out!

Despite this onslaught of bad legislation, we managed to stop many of the bills in committee and improve the ones that made it to the governor's desk. In addition to blocking regressive crime bills, we worked on several bills that would increase protection of civil liberties and find solutions for our broken criminal justice system.

Continued on page 4

NOW FRONT ORGANIZATION OFFICERS: MARGO FLORES, ALBA QUEROQUE, NARET BERTS, ANDREW HARRIS, ANDREW HARRIS

AMERICAN CIVIL LIBERTIES UNION FOUNDATION OFFICERS: MARGO FLORES, ALBA QUEROQUE, NARET BERTS, ANDREW HARRIS, ANDREW HARRIS

TOP: GEORGE JOCH / COURTESY ARGONNE NATIONAL LABORATORY; BOTTOM: EINARSSON KVARAN

A newsletter should be packed with information — but it shouldn't feel overwhelming.

Do the colors show who we are? p. 100

Black is best for long texts. Reserve the ACLU palette for sidebars and images.

Do the images tell engaging stories? p. 142

The bottom image was a little bland and needed the modern engraving treatment.

Is the typography clear and confident? p. 116

The name of this newsletter is displayed confidently in GT America, as are article titles. The body of the articles are assured and easy to read in Century Schoolbook.

Is the layout dynamic and multilayered? p. 162

A column structure keeps things organized and provides space for a little breathing room.

Is our voice purposeful and consistent? p. 138

The headlines are affirmative but not braggish.

Are we properly identified? p. 68

The affiliate logo is clearly displayed. But there's no special logo for *The Torch*, as that would detract from the ACLU brand itself. See p. 91 for more on our brand architecture.

Advertisements

It is our duty, as the people of this country, to ensure that constitutional rights and liberties are guaranteed to all of us.

TAKE ACTION WITH
THE ACLU

**WE THE
PEOPLE
DARE
TO CREATE
A MORE
PERFECT
UNION**

ACLU

DONATE TO BECOME A MEMBER
[ACLU.ORG/JOINACLU](https://www.aclu.org/joinaclu)

This is a magazine ad meant to attract new members. It has to be enticing and bold.

Do the colors show who we are? p. 100

The text is huge, so it's okay to keep the colors calm. ACLU blue is always eye-catching. ACLU light azure is close enough so it doesn't distract, but it has more interest than white.

Do the images tell engaging stories? p. 142

No image needed. The headline commands plenty of attention.

Is the typography clear and confident? p. 116

..... The headline is a bold declaration, so it's in all caps GT America. So are the calls to action.
..... The longer explanatory text is in sentence case and in Century Schoolbook.

Is the layout dynamic and multilayered? p. 162

The asymmetry and large contrast in size make this unconventional yet sophisticated.

Is our voice purposeful and consistent? p. 138

Our "quest" is the perfect choice.

..... **Are we properly identified?** p. 68

The box version of our red logo stands out clearly against the background.

**THE MOTTO OF THE
MILWAUKEE POLICE IS
BE A FORCE.
THE QUESTION IS,
FOR WHAT?**



Jarrett English, Youth Organizer of the ACLU of Wisconsin, believes that the Milwaukee neighborhood of Sherman Park was once "the epitome of a stable, largely Black neighborhood. Now it has been turned into something resembling a police state."

ACLU

ACLU.ORG

It's okay to reserve ACLU red and ACLU blue for small parts of your layout, as long as they appear somewhere. See p. 102 for more on this.

digital ads

**WE THE PEOPLE
DARE TO CREATE A MORE
PERFECT UNION**

It is our duty, as the people of this country,
to ensure that constitutional rights and
liberties are guaranteed to all of us.

ACLU

JOIN THE ACLU

**SEPARATE IS
NEVER EQUAL**

READ THE CASE

G.G. v. Gloucester
County School Board

ACLU

WE THE PEOPLE DARE TO CREATE A MORE PERFECT UNION

JOIN US

ACLU

FACT:

In 2014, The United
States spent \$1.84 billion
detaining immigrants.

JOIN US

ACLU

**WE THE
PEOPLE
DARE
TO CREATE
A MORE
PERFECT
UNION**

ACLU

Posters need to communicate our message and our brand clearly and from a distance.

Do the colors show who we are? p. 100

ACLU light yellow is energizing, and together with ACLU red and ACLU blue, it's patriotic but unexpected.

Do the images tell engaging stories? p. 142

This image is mostly for atmosphere. It adds texture without distraction.

Is the typography clear and confident? p. 116

..... This bold declaration is set in GT America.

Is the layout dynamic and multilayered? p. 162

The asymmetrical type, layered on a subtle modern engraving texture, makes for a poster that's both straightforward and nuanced.

Is our voice purposeful and consistent? p. 138

This is our tagline — completed by an inspiring statement.

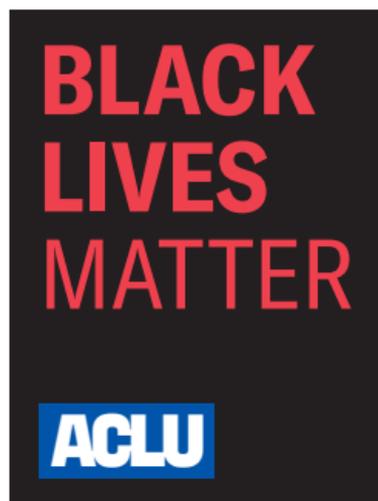
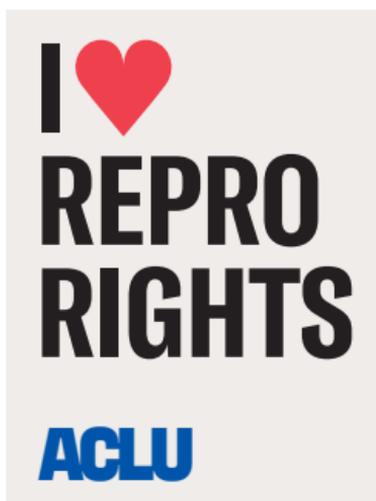
..... **Are we properly identified?** p. 68

The box version of our red logo stands out clearly against the background.

**DISSENT
IS
PATRIOTIC**
ACLU

In a crowded protest, the boldest and bluntest signs stand out. Think about the signs from the Civil Rights Movement (p. 14). Keep images simple or don't use any at all.

protest signs



Direct Mail

We fight for your rights in courts, legislatures, and communities throughout the country.

ACLU

Jane Roe
123 Mulberry Street
Town ST 12345

WE THE PEOPLE

With the help of supporters like you, we stand ready to take on any civil liberties violations.

ACLU Membership Renewal Notice

Ms. Roe, we count on you when our civil liberties are in jeopardy. Help keep the ACLU at full strength by renewing your membership through November 2017.

The ACLU fights hard to defend the principles embedded in the Constitution because, when those principles are violated, people — often the most vulnerable among us — pay a terrible price. At a time of serious challenges, you can help the ACLU fight for people's rights in the courts, in legislatures, and in the court of public opinion.

Thank you for your support.

ACLU

To: ACLU Membership Dept.
125 Broad St, 18th fl.
New York NY 10004

Fr: Jane Roe
123 Mulberry Street
Town, ST 12345

Yes! As I have at other key moments, I am stepping forward to lead the fight to protect our civil liberties by activating my ACLU Membership. Enclosed is my contribution of:

- \$30
- Other \$ _____

To make your gift by credit card, please complete the form on the reverse. Please make checks payable to the ACLU and mail, along with this form, in the envelope provided. Contributions to the ACLU are not tax deductible.

Renew your membership to the ACLU

Thank you for your ongoing support to the ACLU.
Please renew your membership during this crucial time by filling the form below.

DONATION

Monthly Contribution Level

\$15 \$20 \$35

\$65 \$100 Other _____

CREDIT CARD BILLING INFORMATION

Address

Address Line 2

City

State

Zip Code

CREDIT CARD BILLING INFORMATION

Address

Expiration Date

Card Security Code

YOUR INFORMATION

First Name

Last Name

ADDITIONAL DONOR NAME (OPTIONAL)

First Name

Last Name

Fight for Freedom

Get updates on the Fight for Freedom. An informed membership is freedom's best defense. Sign up for ACLU emails to keep informed and know when to act.

May we share your info?

Yes, you may share my name and mailing address with other charities. (Allowing the ACLU to exchange your name helps us to grow our membership and better protect civil liberties.) Click here to find out more.

ACLU

Contributions to the American Civil Liberties Union are not tax deductible. Questions? Call (212) 549-2543

Merchandise

enamel pins



keychain



apparel



Note: These are **not shown at actual size**.

embroidered patches



card case



tote bag



Note: These are not shown at actual size.

bumper stickers



DETAILS

How to make things

This section of the handbook is full of information and instructions about how best to use specific elements of the ACLU visual identity: our logo, color palette, typefaces, pictures, tone of voice, and so on.

In each subsection, you'll first see some basic rules. Please follow them! A visual identity like ours has many opportunities for free expression, so it's essential to make sure we're all playing by the same rules.

Some ACLU communications (like fact sheets and reports) are very straightforward. Some (like social media graphics and videos) can be more fun. But everything can be made better by getting the details right.

LOGOS

*How to make sure
we are properly identified*

- *We are known as the ACLU.*

The national ACLU logo is our abbreviation. Not everyone knows our full name, but that's okay. "ACLU" is a household name. We embrace it.

national logos



affiliate logos



- *Don't create other logos.*

Every day, we see hundreds of logos for different products and organizations. The world is very cluttered. If we created a custom logo for every initiative and campaign, it would dilute the brand identity of the ACLU.

To rise above the noise and stand out, we rely on our official logos. Campaigns and initiatives should not have their own logos. See p. 91 for more on our official brand architecture and p. 170 for more on how campaigns don't need custom logos to be effective.

National Logos

- *We have a blue logo and a red logo.*
Both colors represent the ACLU equally well. Choose the one that you think looks best in your layout. The only rule is that you should use each one about half the time. We want to rise above the politics of color.

national logo — blue version



ACLU

national logo — red version



ACLU

The national logo is very simple, so it can be any size you want.

- *Don't modify the logo.*

For consistency, do not change the colors, make the logo translucent, or add special effects.

Don't stretch or distort it. And don't make your own version of the logo.

wrong color



translucent



with special effects



distorted



distorted



extra element added



DIY version



DIY version



Note: If for legibility you need to put the logo in a box, there is an official version. See p. 99.

- *Don't crowd the logo.*

If elements get too close, they may look like they are part of the logo. And never block the logo.



- *Don't use the logo in running text.*

The logo should feel special—more than just a word in a paragraph. Simply write out ACLU when mentioning the organization in text.

Don't insert the ~~ACLU~~ logo in running text. Simply write out ACLU.

- *Use the stationery logos for letterhead, business cards, and other stationery.*

For business correspondence, stationery must feature either the 501(c)(3) or the 501(c)(4) logo, also known as the c3 and c4 logos.

c4 stationery logo



c3 stationery logo



.....
min. 1 inch

The c4 logo is only for use on stationery. You can use the c3 logo whenever it must be clear that the communication is coming from the 501(c)(3) side; for legibility, just make sure it is on a white background and at least 1 inch wide.

- *When color printing is not an option, use the provided black logo or white logo.*

Don't use the black logo unless you are printing in black and white! It looks too harsh in color settings. See p. 98 for black and white logos.

ACLU



ACLU

National Logos + Legibility

- *The blue logo works best on light colors (including white), and the red logo works best on dark colors (including black), plus white.*
To ensure our logo is visible to as many people as possible, we recommend using combinations below and making it 18 pt. or larger.

The blue logo works best on light colors (including white).



The red logo works best on dark colors (including black), plus white.



- *For accessibility purposes, our logo also comes in two box versions.*

These files have a red and blue background built in. (See p. 104–108 for more.)

national box logo —
white on red



national box logo —
red on white



national box logo —
white on blue



national box logo —
blue on white



- *Box versions can go on top of any background.* They already have a blue, red, or white box built into the file, which ensures legibility on any background.



- *On busy backgrounds, legibility comes first.*
Use the box versions of our logo.



Affiliate Logos

- *Every ACLU affiliate has its own logo.* Each affiliate logo follows a formula. See p. 98 to download your logo. Full names still include the “of” (“ACLU of Affiliate Name”), but our logos are simpler.

ACLU
Affiliate Name

examples:

ACLU

Ohio

ACLU

San Diego
and Imperial
Counties

ACLU

Massachusetts

- *Other versions are for specific use cases.* You should use your primary affiliate logo whenever possible, but sometimes the situation or available space makes it difficult. Other versions are provided for these specific uses.

Primary

- Use whenever possible



Primary abbreviated

- Mandatory social media profile icon
- For use in social content and small spaces



Alternate abbreviated

- For use in social content and small spaces



C4 stationery

- For use on stationery



C3 stationery

- For use on stationery
- For when it must be clear the communication is from the 501(c)(3) side



Optional one-line

- Only for use in horizontal spaces



- *Use your primary logo whenever possible.*
This is your main logo.

primary



example: on a postcard



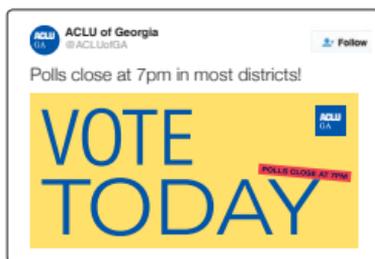
- *Use your primary abbreviated logo as your social media icon and whenever space is limited.*

Your square logo is your mandatory social media profile icon. You can also use it whenever space is too limited to use your primary logo, such as on social media posts or on a pin.

primary abbreviated



example: as social media icon



- *Your alternate abbreviated logo is another good option when space is limited.*

It's an easy way to ensure that you use red and blue in your composition. And it's great for balancing a busy background.

alternate abbreviated

example: on a social graphic



- *The one-line logo is for use in horizontal spaces.* It's only for use in horizontal spaces (e.g., bumper stickers and pens).

one-line

ACLU Affiliate Name

example: on a pen



- *Use the stationery logos for letterhead, business cards, and other stationery.*

For business correspondence, stationery must feature either the 501(c)(3) or the 501(c)(4) logo.

The c4 logo is only for use on stationery. You can use the c3 logo whenever it must be clear that the communication is coming from the 501(c)(3) side. For legibility, just make sure it is at least 1 inch wide.

c4 stationery

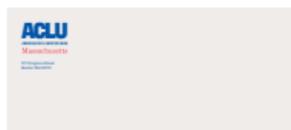


c3 stationery



.....
min. 1 inch

example: on stationery



- *Don't modify the logo.*

For consistency, do not change the colors, make the logo translucent, or add special effects.

Don't stretch or distort it. And don't make your own version of the logo.

wrong color



wrong color



translucent



with special effects



extra element added



reordered elements



DIY version



type size



- *Don't crowd the logo.*

If elements get too close, they may look like they are part of the logo. And never block the logo.



- *Volunteer chapters use their parent logo.*
For institutional coherence, individual chapters should use their parent affiliate's logo for all communications. If a chapter needs a logo for legal reasons, use the provided template to make one.



Affiliate Name

Name of Chapter

There's a template to make these that includes the correct type sizes and spacing. If you need to create one, please use the template!

- *When color printing is not an option, use the provided black logos or white logos.*
Don't use the black logos unless you are printing in black and white! They look too harsh in color settings. See p. 98 for black and white logos.



Affiliate Name



AMERICAN CIVIL LIBERTIES UNION

Affiliate Name

ACLU Affiliate Name

Affiliate Logos + Legibility

- *Primary affiliate logos, stationery logos, and one-line logos must go on white backgrounds.* To ensure our work is accessible to as many people as possible, find a white area of your composition to place these logos.

ACLU
Affiliate Name

ACLU
AMERICAN CIVIL LIBERTIES UNION
Affiliate Name

ACLU Affiliate Name

- *Or, on dark backgrounds, use the white versions of these logos.*

ACLU
Affiliate Name

ACLU Affiliate Name

ACLU
AMERICAN CIVIL LIBERTIES UNION
Affiliate Name

ACLU
AMERICAN CIVIL LIBERTIES UNION
FOUNDATION
Affiliate Name

- *Abbreviated logos can go on top of any background.*

They already have a blue or white square built into the file, which ensures legibility on any background.

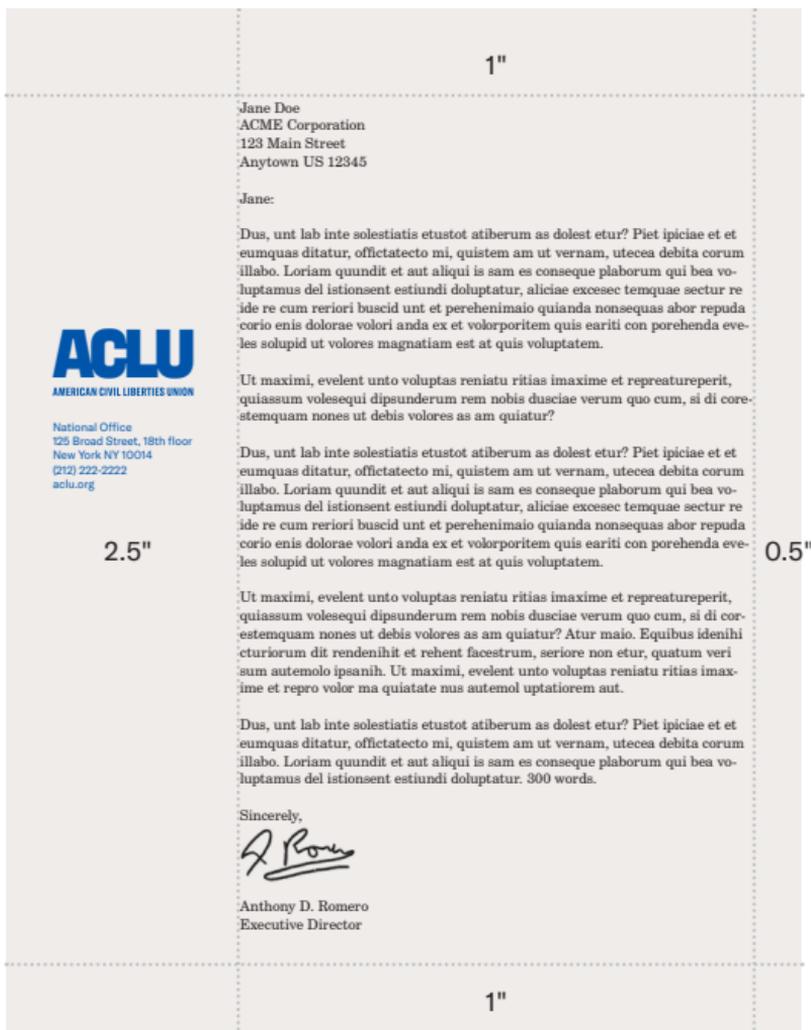


- *On busy backgrounds, legibility comes first.*
Use your primary or alternate abbreviated logo.



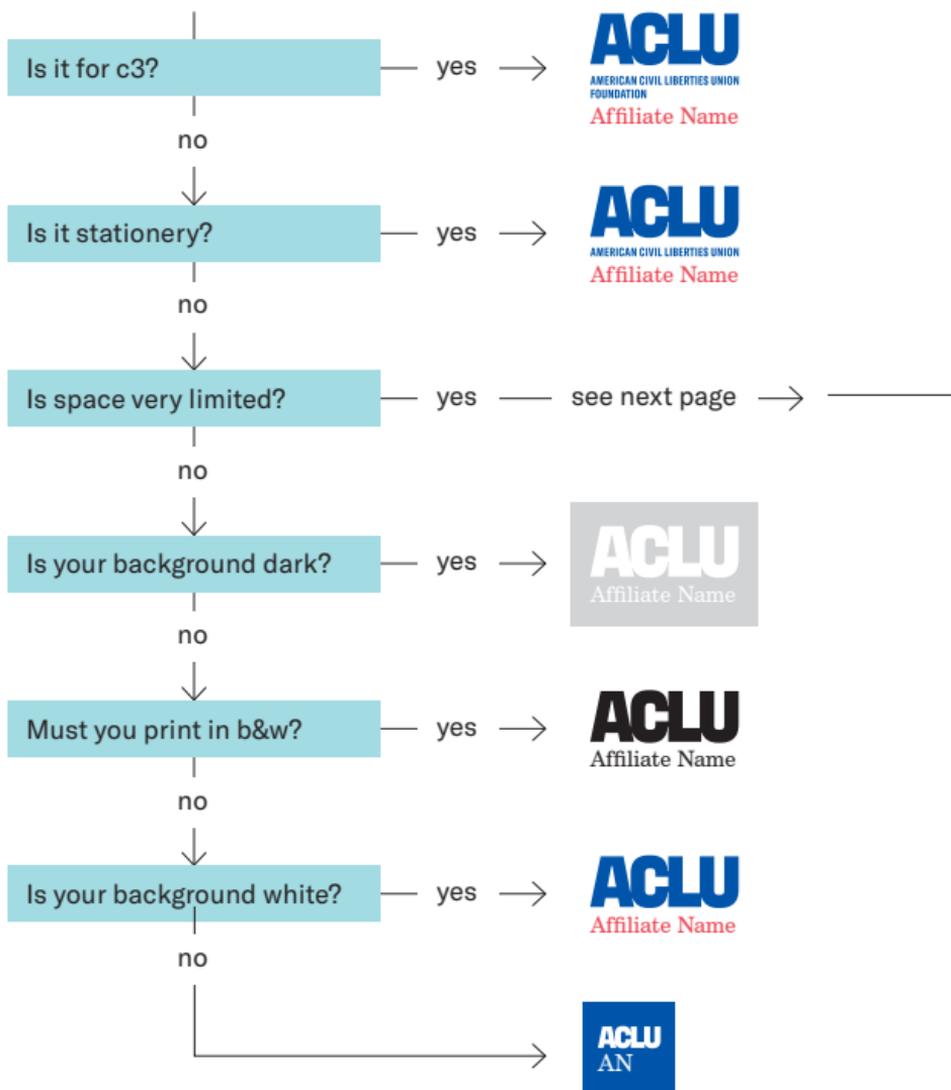
Logos on Stationery

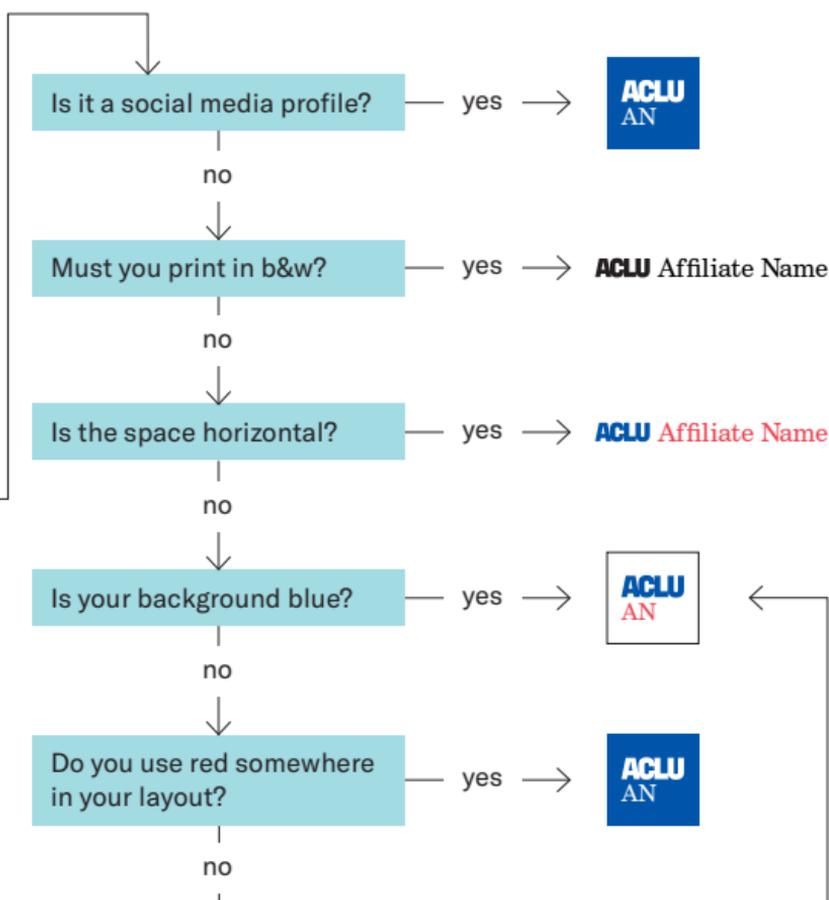
Stationery templates specify where to place the logo and include appropriately sized margins. See p. 98 to download them.



Which affiliate logo do I use?

If you are having trouble identifying the best affiliate logo to use for your project, follow this decision tree.





Using logos on social media

Profile images

Many social media sites automatically convert your profile picture into a circle. Our official social media icons are designed so they will still look good when cropped by one of these sites:



Use your provided official social media icon or the national social media icon.



For legibility and organizational unity, don't modify the color or layout.



On special occasions, use the temporary icons provided by ACLU National. But switch back to your official social media icon as soon as the occasion passes.



Social posts

For social posts, your full logo is usually too big. Use your social media icon or your abbreviated logo instead.



Brand Architecture

An effective visual identity requires that we use a consistent family of logos. The hierarchical relationship between these logos is what we call brand architecture.

- *Our national and affiliate logos are the core of our brand architecture.*

These logos (and their variations, as shown on the preceding pages) are the center of our brand architecture. They are what we call our core brand. Almost everything we do should feature these logos.

Core brand

Almost everything we do should feature a national or an affiliate logo.



Ongoing initiatives

Two to three major initiatives with dedicated funding/staff (must follow these formulas to lock up with ACLU)

standard



endorsed



Events and products

Major events and products or product lines (choice of elements, but do not lock up with ACLU)

**KNOW YOUR
RIGHTS**

**SUMMER
ADVOCACY
INSTITUTE**
2018

- *Rarely, ongoing initiatives get an official logo.* Most initiatives should use the national or affiliate logos. On rare occasion, long-term initiatives that are distinct from our core work and that have dedicated funding and staff may require an official logo. These initiatives add value to the ACLU's brand recognition, so their association with the ACLU should be clear and standardized.

Having too many logos can be confusing. We have at most three or four of these logos across the entire country at any given time.

This is the *standard* format.

ACLU
BORDER
RIGHTS

ACLU
PEOPLE
POWER

ACLU
BORDER
RIGHTS
Texas

ACLU
PEOPLE
POWER
Oklahoma

This is the *endorsed* format.

- These are for special projects that occasionally need to take on a life of their own, separated from the ACLU.
- We should use the ACLU name and logo as much and as proudly as possible, so the endorsed logos are extremely rare.



..... Use this version only when political considerations make it absolutely necessary. The ACLU should get credit for our work.



- *Never create an initiative logo.*

If you think your initiative requires a logo, contact the national communications department. If necessary, they will provide an official logo that complies with our brand architecture.

- *Use the core brand whenever possible.*

Only use an initiative logo when its dedicated resources and staff are involved, or when the material is part of the initiative's stated goal.

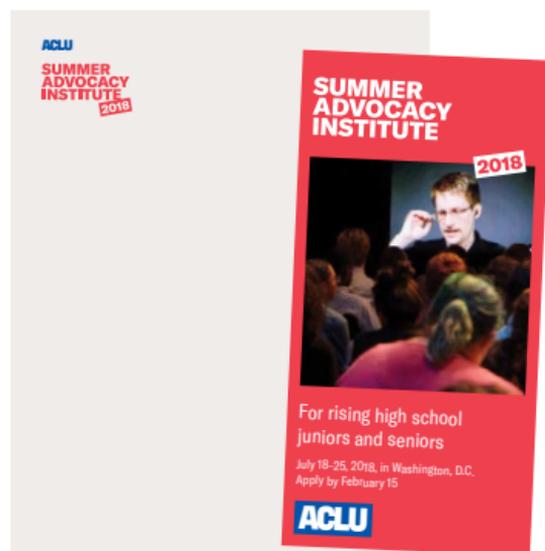
Otherwise, use the core brand. For example, criminal law reform is one of the ACLU's core issues. This overlaps with the work of ACLU Smart Justice, but they are not the same. Use the Smart Justice logo only if the communication falls under its specific umbrella. This preserves the ACLU's reputation for a broad scope and promotes the initiative's reputation for focused work.



Effective counsel is not one of ACLU Smart Justice's core issues.

- *For events and products, you're free to create a distinctive visual look...without a logo lockup.* If you have an event or a product — something that is periodic or shorter in duration than a full initiative — you are free to use any elements from the ACLU identity system to create a distinctive and consistent look for your materials. Use typography, color, and image treatments from this handbook in any way you like to create a signature style.

You're free to create a visual mark for the name of your event or product, but do not include an ACLU logo as part of that mark. The core brand should appear somewhere on your materials, but never “locked up” with any other elements on the page.



- *Communications campaigns are not brands.* Communications campaigns never stand alone. They always exist within one of our brands: either the core brand or one of our special initiative brands. One of these logos should always appear on campaign materials. See p. 170 to create a communications campaign without compromising our brand architecture.

Resources

All of the national logo files are available for download at www.aclu.org/NationalLogos.

Stationery is available at www.aclu.org/NationalStationery.

National logo
blue, red, white

National c4 stationery logo
blue, red, white

National c3 stationery logo
blue, red, white

National social media icon
blue, red, white

National box logo
blue on white, white on blue,
red on white, white on red

National black-and-white printing logos
national logo,
c4 stationery logo

National stationery
letterhead, envelope, label,
business card

The following files are available for each affiliate at www.aclu.org/AffiliateLogos:

Primary affiliate logo
standard, white

Primary abbreviated affiliate logo
standard (on blue)

Alternate abbreviated affiliate logo
standard (on white)

Affiliate c4 stationery logo
standard, white

Affiliate c3 stationery logo
standard, white

One-line affiliate logo
standard, white

Affiliate black-and-white printing logos
primary logo, c4 stationery logo, one-line logo

Chapter affiliate logo templates

FAQs

My background is really busy, and the blue, red, and white logos just aren't showing up clearly. Can I put the logo in a box?

There is an official way to put the logo in a box. See the opposite page to download these official versions.



There are no box versions of the standard affiliate logos. Use your abbreviated logo or social media icon (which do have boxes built in) or consider using the national ACLU logo instead.

What about black-and-white printing?

We also have a black version of all logos. The black version is only for use when color printing is not an option.

How do I choose between the red and blue national logos?

The red and the blue logos are of equal importance in our visual identity system. The choice of which to use, and when, should be driven by design and layout. Often, the choice is determined by which other colors are used in your layout. If you are missing blue, use the blue logo. If you're missing red, use the red one.

COLOR

*How to use our palette
to show who we are*

Red, Everything, and Blue

- *This is the ACLU color palette.**

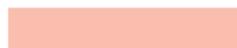
Red and blue are the ACLU's principal colors. Our palette also includes a range of light and dark secondary colors. We have a broad palette, but stick to the colors shown here. You can make almost any mood out of them.

light colors

white



ACLU light pink



ACLU light yellow



ACLU light orange



ACLU light azure



ACLU light green



principal colors

ACLU blue



ACLU red



dark colors

black



ACLU dark gray



ACLU dark green



ACLU dark navy



ACLU dark burgundy



ACLU dark purple



* See p. 113 for precise RGB, CMYK, and Pantone values.

- *Use red, something else, and blue.*

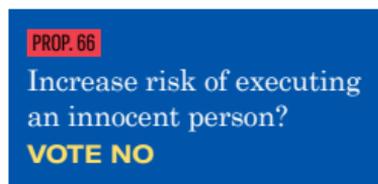
“Red, everything, and blue” is a core idea behind our identity. (Read more about this on p. 16.) In practice, this means that we try to use red, blue, and at least one other color from our palette whenever possible. Start each piece with red and blue — and then include one or two other colors from the ACLU palette to add variety.



Using just blue (or just red) is monotonous and may come off as partisan.



Using too many colors can feel hectic and juvenile.



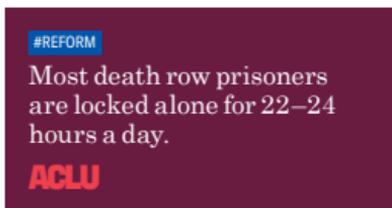
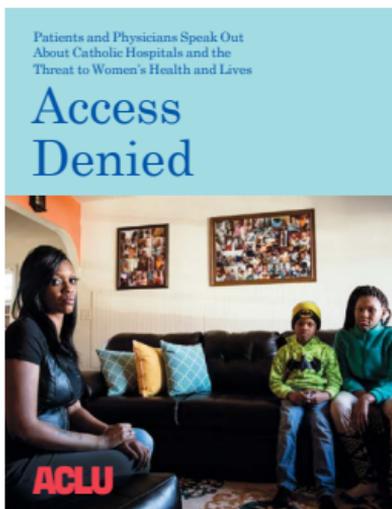
Using red, blue, and one or two other colors is just the right balance.



And your secondary color can be very prominent. Just make sure there's a little red and a little blue somewhere.

- *Red and blue are in everything we do.*

Our visual identity is built on multiplicity, not monotony. Because every piece includes red and blue, these two will be the most frequently used colors overall — but try *all* of the other colors at some point in your communications. Don't get stuck in a color rut by using the same colors for every piece!



STATUE OF LIBERTY: CELSO FLORES; FAMILY: DANNA SINGE/ACLU

Note: Illustrations are **not shown at actual size.**

Color and Text

- *For readability, combine light colors with dark.*
When choosing background and text colors, you can combine any light color with any dark color and know that your message is readable.

text	background	white	light pink	light yellow	light orange	light azure	light green	black	dark gray	dark green	dark navy	dark burgundy	dark purple
	white								OK	OK	OK	OK	OK
light pink								OK	OK	OK	OK	OK	OK
light yellow								OK	OK	OK	OK	OK	OK
light orange								OK	OK	OK	OK	OK	OK
light azure								OK	OK	OK	OK	OK	OK
light green								OK	OK	OK	OK	OK	OK
dark gray	OK	OK	OK	OK	OK	OK	OK						
dark green	OK	OK	OK	OK	OK	OK	OK						
dark navy	OK	OK	OK	OK	OK	OK	OK						
dark burgundy	OK	OK	OK	OK	OK	OK	OK						
dark purple	OK	OK	OK	OK	OK	OK	OK						
black	OK	OK	OK	OK	OK	OK	OK						

Our color palette is engineered to maximize accessibility for as many people as possible. This chart is based on the WCAG 2.0 web accessibility guidelines, but it works for print, too. That's 72 color combinations that meet the WCAG 2.0 AA standard of accessibility.

light text + light background



light text + dark background



dark text + light background



dark text + dark background



- *Use the pure colors. Don't create tints.*

If you need a light color, choose one from the palette. Taking a paler tint from one of the pure colors will look dull. There are already many colors and combinations to choose from!

ACLU blue



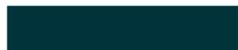
tints of blue



ACLU light azure



ACLU dark green



tints of dark green



ACLU light green



- *Red and blue are special cases.*

Our principal colors are neither very dark nor very light, so they follow their own rules.

Blue is best with light colors, and red is best with dark colors or with white. That's 26 additional accessible color combinations.

But these color combinations don't have as much contrast as light-dark ones. Make sure your text (or logo) is 18 pt. or larger and you can rest assured your message is accessible.

- *Blue is best with light colors.*

Just make sure your text (or logo) is 18 pt. or larger.

with white



with light pink



with light yellow



with light orange



with light azure



with light green



- *Red is best with dark colors and with white.* Just make sure your text (or logo) is 18 pt. or larger.

with black



with dark gray



with dark green



with dark navy



with dark burgundy



with dark purple



with white



- *Don't put red text on a blue background, or blue text on a red background.*

You can always use a text box to avoid the issue.



- *These color rules are for text.*

These color rules don't apply to *shapes* (like boxes) or *images*, unless text is involved. You have free rein there.



A red box on light orange is okay, but the text inside the box must be a dark color or white for good contrast with red.

- *We exceed the standards.*

While WCAG 2.0 color rules don't apply to logos, whenever possible (especially on screen) we want to exceed the standard and follow the same rules for logos as we do for ordinary type.



The box versions of our logo come in handy for accessibility. See p. 76 for more on how to show the logo in an accessible way.

Color and Mood

- *Dark colors look more serious.*

Dark colors feel sophisticated and weighty. Here are just a few of the combinations you might use if you have a serious message.



But no need to be so obvious all the time! You may want to use light colors to bring a little energy or hopefulness to a serious message.

Note: Illustrations are **not shown at actual size**. Make sure text and logos are at least 18 pt. when using red or blue.

- *Light colors are energetic.*

Colors in the light part of the palette are a good place to start when you want a celebratory, active, or positive tone. Here are just a few possible combinations (many others exist).



But again, no need to be rigid with your color selection. Celebratory messages feel more distinguished when rendered in dark colors.

Note: Illustrations are **not shown at actual size**. Make sure text and logos are at least 18 pt. when using red or blue.

- *For text-heavy pieces, don't go heavy on color.* Large fields of color look best on social media and videos. For very text-heavy printed communications such as letters, reports, and brochures, use a light touch with the color. Black text on a white background is the most legible and least distracting. Confine colors to small accents, like titles and sidebars.

Background Law Enforcement in California School Districts

California school districts maintain a varied relationships and arrangements with law enforcement that fall into three general categories that enter into agreements with their own police departments to assign officers to campus on an as-needed basis.

First, some school districts hire and cover their own law enforcement officers, who are employees of the school district. These officers typically are stationed on school campuses in paired or adjacent areas. They possess the general powers as other sworn law enforcement officers in California, including the power to question, detain, and arrest.

*Based on ACLU-CA calculations of CDE's 2013-2014 data, with the authors' limited and preliminary high school district-only county offices of education and independent charter schools unenrolled from this list of districts with the most arrests.

2 ACLU of XXXX: Title of Report

number of counselors for every police officer employed by the district, from a ratio of 9:1 (Monterey) to only 1:1 (Oakland). Despite those wide variations, seven of the ten California school districts reporting the most arrests for 2013-2014 (the most recent year with available statewide statistics) were districts with their own police departments: Los Angeles Unified, San Bernardino City Unified, San Diego Unified, Hackensack-La Plante Unified, Clovis Unified, Fontana Unified, and Santa Ana Unified.

Table A
Number of Full-Time Sworn Officers Assigned to Police Departments (2013-2014)

District	Full-Time Officers
Los Angeles	278
San Diego City Schools PD	41
Stockton USD PD	28
Santa Ana USD PD	25
San Bernardino USD PD	25
Compton USD PD	23
Allen High School District PD	23
Terra Vista USD PD	23
Fontana USD PD	16
Merced USD PD	16
Clovis USD PD	13
Hackensack-La Plante USD PD	9
Merceda USD PD	8
Hackensack-La Plante USD PD	6
Inglewood USD PD	5
Merceda USD PD	4
Apple Valley USD PD	4
El Rancho USD PD	4
Stratford Joint USD PD	4

This trend is particularly disturbing given that the ratio of students per counselor in California is 945:1, the highest in the nation and almost double the national average.¹² This means that in California, school counselors are expected to handle the highest numbers of students in the country, and students have severely restricted access to counselor time compared to other states.

School Security Officers

In addition to or in place of law enforcement officers, some districts use school security officers who are primarily trained to perform duties related to law enforcement, school regulations, and campus safety. In some schools, these school guards may be overseen by law enforcement agencies.¹³ Oakland, for example, the school district police department oversees about 80 school security officers in addition to seven law enforcement officers.

Second, some school districts enter into agreements or MOUs with county or municipal police departments to station law enforcement officers on or around school campuses. These police officers are also commonly known as School Resources Officers (SROs) or School Safety Officers. For example, the Fresno Police Department assigns a number of police officers to the school district on a permanent or rotating basis. In San Jose, the school district uses a hybrid approach: the police chief is a school district employee who coordinates the activities of permanent site-based officers who are employees of the municipal police department.

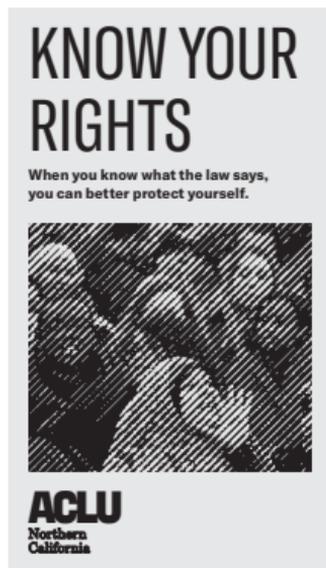
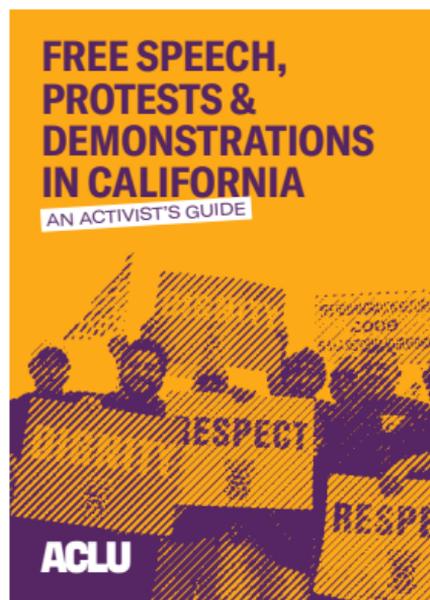
Third, many school districts do not maintain a permanent police presence in their schools but instead call local police officers to campus on an as-needed basis. A small number of these school districts enter into agreements or MOUs with the local law enforcement agencies to govern interactions between school staff, students, and law enforcement officers.

- *When print budgets are limited, limit your palette.*

Full-color printing is expensive. You can instead use one or two Pantone (PMS) colors to save money. (More on these on p. 115.)

With these printing limitations, it's okay if your piece doesn't follow the "red, something else, and blue" rule. Tints are okay, too.

Black-and-white printing is also perfectly fine. When, and only when, you need a black logo for black-and-white printing, see pages 74 and 84.



LEFT: ACLU OF NORTHERN CALIFORNIA; RIGHT: ELMOREE

Tech Specs

 **ACLU red**
RGB 239, 64, 78 (#ef404e)
CMYK 0, 90, 67, 00
PMS 199 C / 199 U

 **ACLU blue**
RGB 0, 85, 170 (#0055aa)
CMYK 100, 70, 0, 0
PMS 2175 C / 2175 U

 **ACLU light pink**
RGB 250, 190, 175 (#fabeaf)
CMYK 0, 30, 25, 0
PMS 489 C / 489 U

 **ACLU light yellow**
RGB 255, 224, 106 (#ffe06a)
CMYK 0, 10, 70, 0
PMS 1205 C / 1205 U

 **ACLU light orange**
RGB 252, 170, 23 (#fcaa17)
CMYK 0, 35, 100, 0
PMS 7549 C / 7549 U

 **ACLU light azure**
RGB 163, 219, 227 (#a3dbe3)
CMYK 34, 0, 10, 0
PMS 635 C / 635 U

 **ACLU light green**
RGB 167, 215, 181 (#a7d7b5)
CMYK 35, 0, 36, 0
PMS 2253 C / 2253 U

 **black**
RGB 0, 0, 0 (#000000)
CMYK 0, 0, 0, 100
PMS Black C / Black U

 **ACLU dark gray**
RGB 60, 53, 50 (#3c3532)
CMYK 70, 70, 70, 50
PMS Warm Gray 11 C /
Warm Gray 11 U

 **ACLU dark green**
RGB 0, 52, 58 (#00343a)
CMYK 100, 60, 60, 55
PMS 7722 C / 7722 U

 **ACLU dark navy**
RGB 19, 15, 84 (#130f54)
CMYK 100, 100, 29, 38
PMS 2758 C / 2758 U

 **ACLU dark burgundy**
RGB 105, 27, 64 (#691b40)
CMYK 55, 100, 60, 30
PMS 7435 C / 7435 U

 **ACLU dark purple**
RGB 85, 37, 100 (#552564)
CMYK 77, 100, 28, 17
PMS 2623 C / 2623 U

Resources

The following resources are available for download.

For Microsoft Office

The color palette comes preloaded with all templates and is available for download separately: www.aclu.org/MicrosoftColorPalette

For Adobe Creative Suite

The color palette comes preloaded with all templates. Color palette files (.ase) for web (RGB), standard 4-color printing (CMYK), and Pantone printing (PMS) are also available for download: www.aclu.org/AdobeColorPalette

The following site can help you evaluate whether your graphics are clear to people with visual impairment: color-blindness.com/coblis-color-blindness-simulator/

The ACLU also consults the Center for Accessible Technology as a resource to ensure accessibility.

FAQs

What is the difference between RGB, CMYK, and PMS colors?

These are different color systems for different production methods.

RGB

This is for screen display (e.g., web graphics, videos). RGB stands for red, green, and blue. You can use either the individual red, green, and blue values (e.g., 239, 64, and 78, respectively) or the hex code, a special code that corresponds to the same exact color (e.g., #ef404d). These are two ways of saying the same exact thing. Use whichever one is easier to input in your software.

CMYK

This is for standard printing. CMYK stands for cyan, magenta, yellow, and black. The numerical values given are for percentages of cyan, magenta, yellow, and black that make up the color.

PMS

This is for professional (offset) printing. PMS stands for Pantone Matching System.

Each PMS number corresponds with a standardized pre-mixed ink. Using pre-mixed inks ensures that colors print accurately, but it's most cost-effective when you have three or fewer colors in your document (e.g., a simple poster, a bumper sticker). These are also the colors you should typically use for screenprinting. Numbers with a C (for "coated") are for printing on paper that has a coating, like glossy paper. Numbers with a U (for "uncoated") are for printing on papers that do not have a coating.

When printed, these colors don't look like they do on my screen. Is that a problem?

Color always looks different in print than it does on screen: print colors are created by pigments, and screen colors are created by light. And every printer is different. Do some test prints to make sure everything is legible. When dealing with vendors and professional printers, always ask to see a proof before approving the job for production.

TYPOGRAPHY

*How to use our typefaces
to be clear and confident*

GT America

- *GT America is for our “activist” voice.*
When you want to take a firm stand, use GT America. Use it for expressive, declarative, and opinion-driven statements.

GT America extended thin and extended bold

**FREE SPEECH
IS A RIGHT**

- *Choose any GT America style you like.*
GT America is a font family with a broad range of weights (from thin to bold) and widths (from compressed to extended).

How loudly do you want to speak? Thinner styles speak in a softer voice, while bold ones are louder.

Different widths don't really correspond with different decibel levels, but they're helpful for creating variety — and for fitting your text in the space available.

COMPRESSED THIN

COMPRESSED REGULAR

COMPRESSED BOLD

CONDENSED REGULAR

CONDENSED BOLD

REGULAR

BOLD

EXTENDED THIN

EXTENDED REGULAR

EXTENDED BOLD

- *Change width or weight for emphasis.*

When using GT America, you can change select words to a different width or a different weight for emphasis. It lets some words stand out while preserving the wholeness of the statement. (To avoid over-complication, try to vary either weight or width, but not both.)

DISSENT *GT America compressed bold*

IS *GT America extended bold:*
Keeping the same weight (bold) but changing to a wider style (extended instead of compressed) adds emphasis.

PATRIOTIC

WE *GT America extended regular*

KNOW

OUR *GT America extended bold:*
Keeping the same width (extended) but changing to a heavier style (bold instead of regular) is another way to add emphasis.

RIGHTS

To figure out which words should be emphasized, try reading your declaration out loud. Which words do you naturally say louder?

PREJUDICE

Emphasis is carefully placed to stress an equivalence.

REWRITTEN

... *GT America compressed thin*

IS STILL

PREJUDICE

... *GT America compressed bold*

LET PEOPLE
VOTE

GT America extended thin:
Powerful words don't really need any extra emphasis. And type doesn't have to be loud (bold) to be strong.

~~WE WILL
NOT
REST~~

..... *GT America compressed thin*

..... *GT America extended bold:*
These two styles are different in weight and width. They're too different and make the statement look disjointed.

~~WOMEN'S
RIGHTS ARE
CIVIL
RIGHTS~~

Be careful! Different type can imply that words are unequal.

.... *GT America condensed bold*

..... *GT America extended bold*

- *Say it loud: Use ALL CAPS.*

When using GT America to make a brief, bold declaration, use all caps. This will often be the case for social media, ads, and posters.

THIS IS A BOLD STATEMENT

All caps are not necessary if the tone of the copy is enough to convey the weight of the issue, and all caps should never be used for long statements. For text longer than 15 words, use normal sentence case or change to Century.

~~IT'S ONE THING TO ISSUE
A RALLYING CRY, BUT IT'S AN-
OTHER TO SHOUT AN ENTIRE
SPEECH. DON'T USE ALL CAPS
FOR STATEMENTS LONGER
THAN 15 WORDS.~~

Also, avoid hyphens in big text!

Century Schoolbook

- *Century is for our “informational” voice.*
When you need to convey facts, legal analysis, or explanations, use Century Schoolbook. Use it for body text and for headlines or titles with an institutional or informational tone.

Century Schoolbook regular

Findings and Conclusion

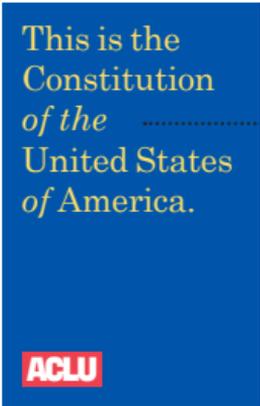
Century Schoolbook italic

Civil Asset Forfeiture

- *Use sentence case or title case.*
Century Schoolbook isn't for shouting. Only the first letter of a sentence and proper nouns need to be capitalized. For titles, follow capitalization rules for headlines in Associated Press (AP) style.

- *Use italics selectively.*

Italics are a time-honored way of adding interest when using serif typefaces. For formal titles, such as those on report covers, consider italicizing short words for added elegance.



This is the
Constitution
of the
United States
of America.

ACLU

Italicizing only short words is a particular design flourish that should be used only on designed pieces like covers of reports and pocket constitutions for emphasis. Stick to traditional AP and Bluebook rules for italicizing text in legal documents, letters, and articles.

But don't overdo it. Italics are like salt: A little goes a long way.

~~If you try to make *everything* look special, *nothing* looks special.~~

In contrast, bold didn't come into wide use until the mid-19th century, and it can look clunky. Don't use Century Schoolbook bold.

~~The bold version of Century Schoolbook looks clunky and awkward.~~

Type in General

- *Keep color and size uniform.*

Whether working in print or digital, use only one font size (e.g., 14 pt.) and color per headline or per paragraph.

WE MADE
OUR VOICES
HEARD

~~WE MADE OUR
VOICES
HEARD~~

2017
Annual Report

~~2017
Annual Report~~

- *Don't center or justify text.*

A left alignment is easy to read, and asymmetry always feels contemporary. Centering or justifying text can easily look too conventional.

The Path to
Marriage Equality

~~The Path to
Marriage Equality~~

I AM A
DREAMER

~~I AM
A DREAMER~~

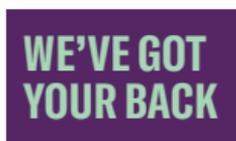
- *Try not to mix GT America and Century in a single headline.*

These two type families speak in two different voices. Avoid combining them in the same headline.



- *Choose colors for maximum contrast.*

If you have a dark background, use a light color for the text, and vice versa. (See p. 100–115 for more on color.) And avoid putting text on top of high-contrast images or patterns.



- *Use GT America for very small text.*

Although typically GT America is used for our activist voice, it's also handy for very small text, such as captions, chart labels, and photo credits, because of its legibility. Use GT America for any text that is 8 pt. or smaller. (And 8 pt. is a good size for captions.)

Figure 1: Graph showing U.S. incarceration rates

PHOTO: Shutterstock

Text Boxes

Text boxes are a great way to add another layer of information to your design: Try adding a “victory” banner to a social post, a hashtag to a digital ad, or a pull quote to a fact sheet. Text boxes also help with legibility when you have a busy background. And they add depth and variety to any composition.

- *Text boxes are for short copy.*

They're for add-ons and quick reads. More than 25 words is too many.

BREAKING NEWS

Research reveals that employees with criminal backgrounds are a better pool for employers.

VICTORY

- *Keep it simple: one idea per text box.*

Don't try to squeeze in too much! Stick to a single point, and don't add an image.



- *And one text box per idea.*

It's too disruptive to split up a single phrase into multiple boxes. And text boxes aren't for highlighting only part of a headline. (Use type weight or width to do that.) Each box should contain a single, complete idea.



WE SALUTE YOU!

- *Keep corners square.*



- *Make the margins even.*

Always leave some space between the edge of the box and the text inside it, and make sure it's even on all sides.



- *Use only one or two at a time.*

Don't overdo it. Your composition will look cluttered or hectic if you use more than two in one poster or post, or on a single page of a multipage document.

- *Angles are your friend.*

On social posts and posters where the tone is less formal, you can think of text boxes like stickers: When you slap it on the page, it probably won't be perfectly level. And that's exactly how we want it.

Just right:

It should look like you placed it on by hand. No need to be precise, but if you want a rule, try for something between 3° and 7°.



#BILLOFRIGHTS



HAPPY ANNIVERSARY!

Too little:

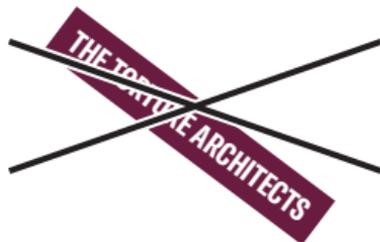
seems so close to straight that it could just be a mistake



BREAKING NEWS

Too much:

looks too wacky when it's tilted too far



THE TOP 100 ARCHITECTS

- *Boxes love layers.*

Text boxes, like sticky notes, work well when layered on other elements. Place them on non-essential areas of an image or at the very edge of a text so it's still readable. (See p. 165 for more on layering boxes.)



PROTECT
YOUR PRIVACY
TRAVEL

- *Don't make text boxes transparent.*

Transparency is bad for legibility — and it muddles colors. Colors look best at full opacity.



- *Give the logo some space.*

Text boxes that are too close to the logo can look like they're part of it. Give the logo some space and make sure it is always on the top layer.



- *Sidebars are special cases.*

Sidebars in reports and newsletters are a special type of box. Unlike a typical text box, they don't have a word limit, and they usually contain a title and body copy; they can even contain other text boxes. And they shouldn't be angled.

..... This is a text box.

Law Enforcement Act, which eliminated federal funding for incarcerated individuals seeking to take college courses.¹³ While Pell Grants awarded to these individuals made up just one-tenth of a percentage point in the overall program's budget, the impact of this exclusion was dramatic. Where there were once more than 300 degree-granting programs in the nation's prisons, there were only eight in 2003.¹²

In response to advocacy by coalitions like Education from the Inside Out, the Obama administration's Second Chance Pell Pilot Program, which was rolled out in 2016, extends Pell Grants to 12,000 students in 104 penal institutions.¹² Sixty-seven colleges and universities were selected to provide educational services—from vocational certifications, associates and bachelor degrees—at federal and state prisons under this program, and of these, more than 10 percent are colleges that traditionally serve students of color.¹⁴ The program provides \$30 million in Pell grants to incarcerated students in 27 states.

With research clearly showing that in-prison education can help reduce recidivism and increase employability after release, this pilot program should be expanded. And if employment is the goal for the hundreds of thousands leaving prisons every year, then "we need to be asking how does the educational experience contribute to doing more than providing subsistence," says Dr. Michael Lomax, President of the United Negro College Fund.

CASE STUDY

WILEY COLLEGE

Selected by the Obama administration along with 66 other colleges and universities for the Second Chance Pell Pilot Program, Wiley College in Texas, a historically black college, is creating associate and bachelor degree programs in prisons, taught by college professors and teaching aides, beginning in Spring 2017. Wiley will work in three Louisiana penitentiaries, including one women's facility. Students will get the chance to pick from several majors, including criminal justice and sociology. Dr. Tracy Andrus, director of Wiley College's Criminal Justice Department and the college's prison program, sees this initiative as instrumental to elevating the mission at the center of Historically Black Colleges and Universities: equitable opportunity, social justice, and economic mobility.

The programs are a natural fit for the colleges, says Dr. Andrus, who served time in one of the prisons where Wiley will now operate, before going on to earn a Ph.D. in juvenile justice. He sees this as a chance to expand the college's efforts to work with nontraditional students. "This program will serve a population that is not unlike many of the students at Wiley already," he says, noting that many students at Wiley often come from the same impoverished communities.

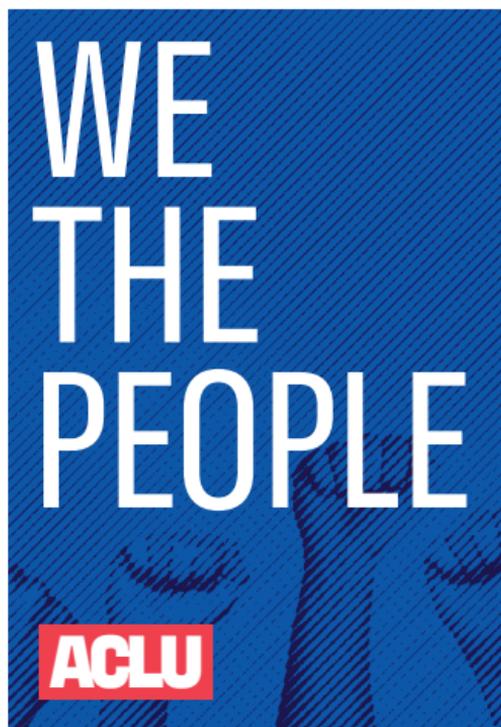
It is critical, he says, to develop spaces for learning in prisons. "Many of these individuals never got a first chance, let alone a second," Dr. Andrus notes. "This can be a critical means of beginning, at least, to correct the structural inequalities that led to policies of mass incarceration."

..... This is not.
It's a sidebar.

Our Tagline

“We the People” is the beginning of the Constitution, but it also neatly sums up our attitude toward change: It isn’t the work of one person, or one party, or one side. It’s about all of us, coming together to make change happen.

- *“We the People” is a great headline.*
It works well as a declaration on a poster, a protest sign, an ad, or a social post.



Note: Illustrations are **not shown at actual size.**

- *When it's not the headline, it's a stamp.*

The format is like a text box, but with an outline instead of a solid background. This way it fits within the system — but also stands out.



- *The tagline stamp can be used freely.*

There are many ways to use the tagline because the tagline stamp can be angled and layered just like a standard text box. See p. 126 for more details on using text boxes.



Note: Illustrations are **not** shown at actual size.

- *“We the People” comes first.*

There’s one exception to the rules: Ordinarily nothing comes too close to or stands in front of the ACLU logo, but we make an exception for “We the People.” The tagline stamp is the only thing that can be used over the logo. Place it on the logo as shown below: angled 7° and just touching the U. This feels integrated, but the ACLU logo is still legible.



- *It can also be the start of a great headline.*

“We the People” becomes a rallying cry when you complete the sentence. Here are just a few ideas:

- We the People Dare to Create a More Perfect Union
- We the People Are Stronger Together
- We the People Stand Up for Justice

Tech Specs

Please use one of the provided templates (in Word, InDesign, or Photoshop); they have all of these type settings preloaded and saved in easily accessible styles.

GT America

For short declarations

Case:

All caps

(when the tone is appropriate)

Tracking (character spacing):

0 in InDesign, default in Word

Word spacing:

80% (min. 60%, max. 100%)

Leading (line spacing):

Same as type size

(e.g., if your type is 18 pt., your line spacing should be 18 pt., too)*

For very small text

Case:

Sentence case or title case

Tracking (character spacing):

0 in InDesign, default in Word

Word spacing:

80% (min. 60%, max. 100%)

Leading (line spacing):

125% of the type size (e.g., if your type is 12 pt., your line spacing should be 15 pt.)*

Century

Case:

Sentence case or title case

Tracking (character spacing):

-10 in InDesign, 1 hundredth of the font size in Word (e.g., if your type is 12 pt., condense character spacing by 0.12 pt.); but for very small text/captions, use 0 (default) instead.

Word spacing:

80% (min. 60%, max. 100%)

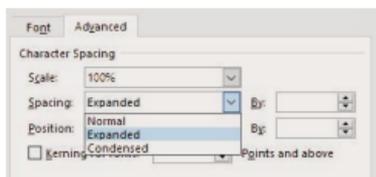
Leading (line spacing):

125% of the type size (e.g., if your type is 12 pt., your line spacing should be 15 pt.)*

*Note: Settings for leading are suggestions only. Very large text, such as the headline of a poster, often looks best with tighter leading, as does text set in very narrow columns.

How to adjust tracking (character spacing)

In Word, go to Font > Advanced. Under Character Spacing, click on Spacing and select Condensed; then, enter your desired adjustment in the “by” field.



In InDesign, open the Character palette and enter your value in the box for tracking.

How to adjust word spacing

In Word, there is no way to adjust word spacing. In InDesign, open the Paragraph palette, open the menu, and select Justification Settings (the Mac shortcut is shift-option-command-J and the Windows shortcut is Alt+Ctrl+Shift+J). In the row for word spacing, enter 60% for the minimum, 80% for desired, and 100% for maximum.

How to adjust leading (line spacing)

In Word, choose Design > Paragraph Spacing > Custom Paragraph Spacing. Then choose Exactly and enter your value.

In InDesign, open the Character palette and enter your value in the box for leading.

Hyphenation

Word processing and design programs can automatically insert hyphens to break long words over multiple lines. Excessive hyphens can be distracting, though. Avoid using hyphens at the end of two successive lines, and never use them in headlines.

Resources

Font packages are already installed on your computers.

For help, contact branding@aclu.org.

GT America

The full set of GT America fonts is already installed for communications staff who are responsible for design.

If your core responsibilities do not include design, you need only four styles of GT America (regular, regular italic, bold, and bold italic) for basic Word documents and PowerPoint presentations. These will give you the tools to create basic designs within the brand. They have been installed on your computers.

For help, contact branding@aclu.org.

Century Schoolbook

If you have Microsoft Office, you already have Century Schoolbook. If you're having trouble, contact branding@aclu.org.

FAQs

Can I put the logo in a box?

There is an official way to put the logo in a box. See p. 98 and 99 to learn more and download the official versions.

Can I send these fonts to a freelancer?

No. Fonts cannot be distributed to third parties. Our licenses cover only ACLU computers. Century Schoolbook comes with Microsoft Office, so many freelancers may already have it. Otherwise, or if they want to use GT America, they will need to purchase their own license.

Are there any fallback fonts if I'm using a computer or software that doesn't have access to the official fonts?

If you must, you can use these more widely accessible fallback fonts (in order of preference).

in place of Century Schoolbook

- Century Expanded
- New Century Schoolbook
- Georgia

in place of GT America

- Franklin Gothic
- Arial

What about other Century fonts, like Century Gothic?

Don't use Century Gothic. It's too different. But Century Expanded and New Century Schoolbook are similar to Century Schoolbook and will do in a pinch.

I'm filing a brief with a court that requires a different font. What should I do?

Follow the requirements of the court! While the Supreme Court requires some version of Century, not all courts have the same requirements. The rules of the court come first.

TONE OF VOICE

*How to make sure our words
are purposeful and consistent*

- *“We the people dare to create a more perfect union” is our quest.*

A quest is a unifying statement that describes who we are, defining our ambition for the world and driving everything we do as an organization.

- *“We the people” is our tagline.*

It distills our quest into a powerful and memorable statement. It succinctly articulates what we stand for, engages key audiences, and reflects how and why we champion everyone’s rights.

Our Brand Voice

The ACLU brand voice is the purposeful, consistent expression of our personality, which comes across in all external communications, both those created by the ACLU and by any outside partner working on our behalf.

To better understand how to write in the ACLU voice, we've created six guiding principles, each rooted in a different dimension of our personality.

- *We empower action.*

No matter the issue, we don't just tell you what we're doing, we give you practical ways to help and to make change.

- *We're in this together.*

We can't take on every fight alone. Luckily, we have allies, and they have us. We're proud to lift one another up and support any way we can.

- *We bring heart.*

We fight for the people behind the issues — the underrepresented and misunderstood whose rights are most often threatened. Therefore, we care deeply and publicly.

- *We see the forest for the trees.*

After nearly 100 years, we've learned to keep things in perspective. It's not about winning the point, but the match.

- *We teach, not preach.*

We keep people informed with credible, fact-based information that's never biased or partisan.

- *We're "We the People."*

Even when discussing complex subjects, we're accessible — never condescending, boring, or elitist.

IMAGES

*How to use images
to tell engaging stories*

Photographs

- *A photo is a way to deliver information.*
Not all communications will need photos. Sometimes words and strong typography alone can be powerful! If a photo won't add information, consider omitting it.

detailed and informational



general and non-specific



- *Consider who is represented.*
The ACLU fights for all people: That should be reflected throughout our communications. Take care to be inclusive.

Consider your subjects and how they are represented in the media. As a large institution, we are in a position of power. Many of the people we represent are not. Avoid generalizing about any group or tokenizing any person, and ask yourself whether your image inadvertently silences, victimizes, or reinforces assumptions. We must take care in how we depict all people.

- *Get permission and give credit.*

If you didn't take the photo yourself, you need to confirm permission to use it for your intended purpose.

And always credit the photographer or source: Even if not required by the licensor, we include a credit to give a nod to where we got the image. Our standard credit is in the lower right corner of the image. Follow this simple formula: "photo: credit line" or "footage: credit line." See p. 160 for resources and details on proper licensing and crediting.

- *Photographs should look real.*

We like portraits of leaders, candid photos of everyday citizens, and on-the-ground documentation of historic events. This is real life, powered by real people.

Look for photos that feel unposed or at least have a natural setting and lighting (instead of looking like the inside of a photo studio).

These photos are candid and naturally lit.



These are believable documentations of actual events (and their message is clear).



- *Photos shouldn't look fake or synthetic.*

Avoid photos that look too posed. And don't use excessive filters or effects. It's okay to adjust contrast, but don't get carried away.

These photos are too posed and generic — they look fake.



too gauzy



just right

too harsh



Don't add fake shadows or spotlights, either. Photos should feel authentic and unvarnished.



TOP LEFT: SMYKCUR, PIXABAY; TOP RIGHT: TIM MARSHALL; MIDDLE AND BOTTOM RIGHT: ACLU NATIONWIDE; BOTTOM LEFT: COREY TORPIE

- *Portraits should feel frank, not formal.*

Sometimes you need a posed portrait. It's okay for the person to look straight in the camera. That directness is great! But look for natural expressions, gestures, and backgrounds.



- *Show context.*

Removing backgrounds removes context and feels synthetic. Avoid overcropping or silhouetting.



TOP LEFT: DANNA SINGE, ACLU; TOP RIGHT: SPENCER SELOVER; MIDDLE: SHUTTERSTOCK; BOTTOM: ACLU NATIONWIDE

- *Consider your photo's content.*

Sometimes we need to communicate urgency about a difficult, even frightening situation. But our images shouldn't be gratuitous, and they should represent the truth of the subject matter.

This simulation feels overdramatized and manipulative.



This official Defense Department document is objective.



- *Check the resolution.*

Sometimes a photo looks great onscreen, but when it's printed, it looks pixelated and blurry. That's what we mean when we call something low resolution or "low res." The pixel density is too low. Look for at least 300 pixels (or dots) per square inch (that is, 300 dpi). That means if you want the photo to appear 1 inch tall when printed, it should measure 300 pixels tall; and if you want to print it 10 inches tall, it should be 3,000 pixels.

The Modern Engraving

The ACLU's modern engraving treatment is a distinctive way to set ACLU communications apart.

- *It's better for some images than others.*

The modern engraving is a nice choice most of the time, but it's particularly well suited for some images — and not so well for others. Follow these guidelines:

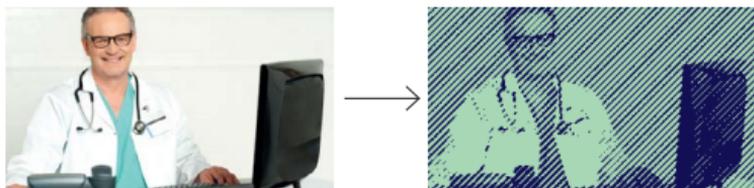
The modern engraving is *good* for

- stock photos or dull images
- low-resolution or poor quality photos
- portraits
- very serious or aggressive topics (when regular photographs feel too graphic)

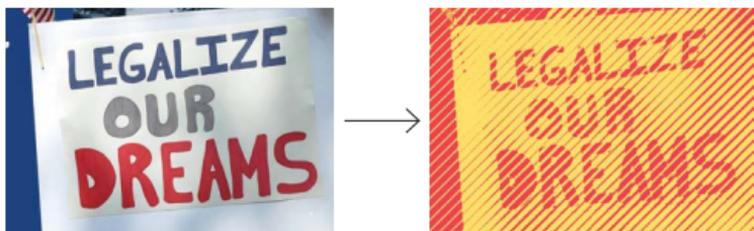
The modern engraving is *bad* for

- any photo with a license that doesn't explicitly allow for modifications (see p. 160)
- historic photos
- fine art (photographs or paintings where authorship is important)
- photos with very poor contrast

It makes generic stock photos look more distinguished.



Lackluster snapshots become much more interesting.



And it makes portraits feel historic.



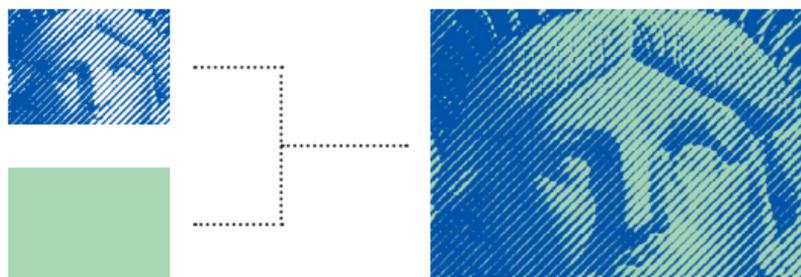
But don't mess with historic or fine art images.



FROM TOP: STOCKIMAGES, FREDDIGITALPHOTOS.NET, MICHAEL FLESHMAN / FLICKR, GAGE SKIDMORE, HOWARD CHANDLER CHRISTY

- *Choose two colors per image.*

Make sure there is enough contrast so you can see what is in the image. A good rule of thumb is to select colors from different parts of the palette (light, primary, or dark). You can always select from our premade color pairings (see p. 166).



- *Make sure the engraving lines are visible.*

Determine the approximate size that the image will be first. Then, when you apply the modern engraving treatment, the lines will be appropriately sized.

lines too fine



just right

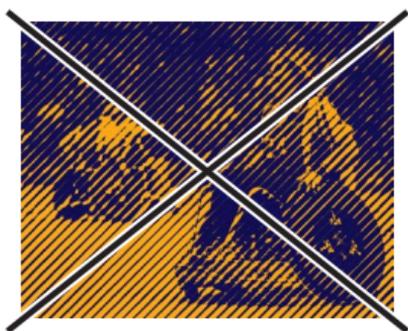


lines too thick



- *Consider the people in the photographs.*

This treatment has many advantages, but it is not for fine detail. Will it obscure someone's face when you don't want it to? This is something to consider when showing images of people who are under-represented in the media. A clear, straightforward portrait can be more powerful than one that uses the modern engraving treatment.



Making the modern engraving

Download our Photoshop actions (see p. 160), and then follow these steps:

1. Open a photo in Photoshop.
2. Open the Action palette (Window > Actions), select the action you want to use, and hit play. **ACLU Modern Engraving ROUGH** is usually good for images that will be shown small or viewed at a distance (such as on signs and posters). **ACLU Modern Engraving FINE** is better for mid-sized images and images printed in reading material (such as reports and brochures).
3. The action will run on its own. When the action has finished running, you will see multiple color options in your layers palette (Window > Layers). Turn *one layer on at a time* to see how it affects your image. Choose the one you want to use.
4. Now flatten and save your file using the **ACLU export for PRINT** or **ACLU export for SCREEN** action. These

actions will end on the “save as” screen, and you can save it in any format you like (PNG or JPEG is best for screen, and PSD or TIF is best for print).

5. Test your image in your layout. If the engraving looks too fine, try going back and using the rough action, and vice versa. You can also try resizing your image before running the action.

For Expert Users

If you are importing your image into InDesign, you may find it easier to stop after step 2, without selecting any color layers. Run the **ACLU export for INDESIGN** action. You can then change the colors dynamically in InDesign: To change the background color (clear by default), change the fill of the image frame; to change the foreground color (black by default), select the image in the frame and change its fill.

This is often faster for advanced users. It's also what you should do if you are printing in Pantone (PMS) inks.

Other Imagery

- *Illustrations should add information.*

If you can't find a photograph that suits your needs, your next thought may be to use an illustration. But like a photograph, an illustration should deliver information — it shouldn't just be decoration. Ask yourself if an illustration is essential or merely ornamental.

All this illustration does is indicate that it's about making a call — but the text already says that.

Without the illustration, the text can be bigger. This makes for a quicker read and higher impact.



Note:

Illustrations are **not shown at actual size.**

- *The color and style of illustrations should fit with our identity system.*

Look for simple, high-contrast styles that match the clean, straightforward style of our identity system.

When possible, illustrations should be shown in ACLU colors. If the colors clash, try changing them in Illustrator or Photoshop, or turn them into black and white (as long as you have permission to modify your selected image; check your usage license!).



- *Seek permission, and give credit.*
Just like with photos, if you didn't make the illustration yourself, you need to confirm permission, and always credit the artist or source. See p. 161 for more details.

The Statue of Liberty

- *You can use Lady Liberty.*

Lady Liberty is no longer part of our logo, but she's still a symbol of our principles.



Note: Illustrations are **not shown at actual size.**

- *Vary the way she's shown.*

Now that she's no longer part of the logo, there's no need to stick to a single crop, angle, or color.

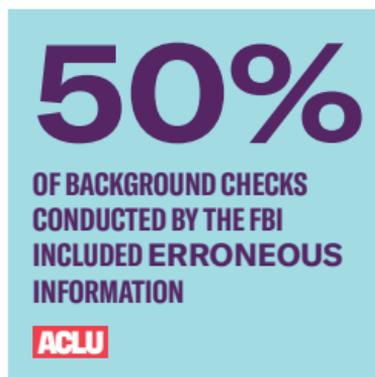
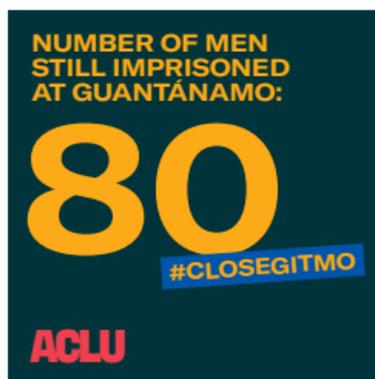


- *Let her be free: don't make her into a logo.*
Don't attach her to any of our logos. And don't use her in place of our logo. Consistency is important in preserving a unified look.



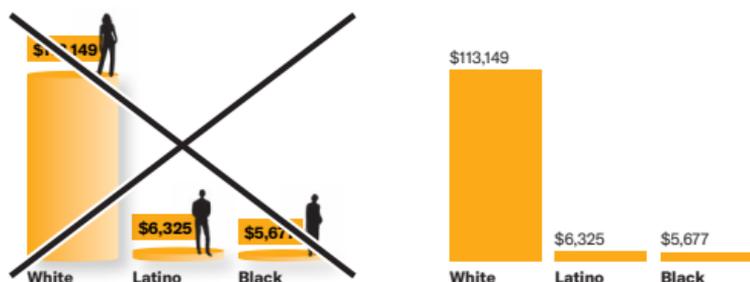
Information Graphics

- *Facts are facts: Let them speak for themselves.* Information graphics are a good example of why pictures are not always necessary. If the facts are clear and meaningful, we don't need to tell people how they should feel about them. Like everything we say, we're confident in our numbers.

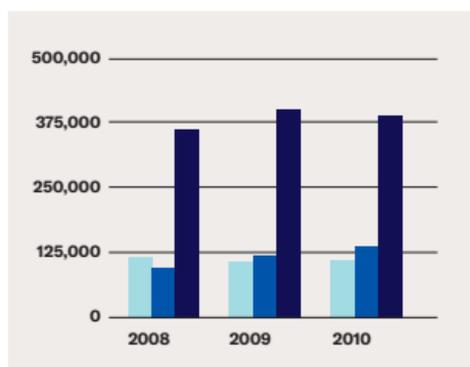


- *Keep them simple and streamlined.*

Visual clutter is the enemy of clear information graphics. Don't use special effects like 3-D shapes or shadows.



Try to keep grid lines to a minimum, too. A few lines may be necessary, but too many make charts and graphs look fussy. Our style is frank and straightforward.



The Growth of Expedited Orders of Removal and Reinstated Orders of Removal FY 2008–FY 2010

■ Expedited Removal
■ Reinstatement
■ Total Removals

Resources

A set of Photoshop actions for creating the modern engraving is available at www.aclu.org/PhotoEngravingTool.

There are many sites where you can obtain images legally.

ACLU shared images

Staff are encouraged to share their images with everyone at the ACLU. If you took the photo, commissioned the photo, or confirmed permission for broad general usage, please upload it to the Digital Asset Management System with a link on the Loop at <https://www.acluloop.org/Pages/Image%20Library.aspx> so others can use it. Check back often to see what your colleagues have uploaded.

General stock photos

These sites require that you set up an account, but once set up, you can easily purchase and download images.

- shutterstock.com
- bigstockphoto.com
- alamy.com
- photoability.net (photos of persons with disabilities)

Editorial and news-related stock photos

- pictures.reuters.com
- apimages.com

Public domain images

Sometimes, images fall out of the boundaries of copyright, such as works produced by the U.S. government or works created before 1923. These photos can be used freely.

- loc.gov
- archive.org (select images)
- dvidshub.net (military images)
- defense.gov/Media/Photo-Gallery (military images)

Creative Commons licenses

- commons.wikimedia.org
- freeimages.com
- pexels.com
- images.google.com (click tools, and under “usage rights,” select your desired license type)
- flickr.com (use the “all creative commons” or “modifications allowed” search)

FAQs

How do I find images that I can use?

You have several options: You can purchase a stock photo or illustration, find a free image that's in the public domain, or find one that has a Creative Commons license. See the list of resources opposite.

What's the deal with Creative Commons licenses?

As with stock photos, there are different types of Creative Commons (CC) licenses. Check the license and make sure its allowances align with your intended use. Here are some key things to look for:

Attribution

All Creative Commons licenses (except for CC0) require attribution.

Share-alike

If you use an image with a share-alike requirement, you'll have to release your own work (featuring the image) with the same or less restrictive Creative Commons license. You won't be able to deny anyone permission to use or publish what you've made.

Modifications Allowed

This is important if you want to use the modern engraving treatment or modify the image in any way.

Commercial Usage

You'll need this if you want to sell the product you're making with the image.

CC0

This license has absolutely no restrictions on usage. It's the same as being in the public domain.

Do I need a photo credit?

Yes. We have a high bar in terms of photo attribution. Even if not required by the licensor, we include a credit to give a nod to where we got the image. Our standard credit is in the lower right corner of the image. Follow this simple formula: "photo: credit line" or "footage: credit line."

LAYOUT

*How to combine elements
in engaging and
multilayered ways*

Our visual identity has many ingredients. How do we combine them? One of the core ideas behind our visual identity is that we are layered: We are a chorus, not a corporation. What we make should look dynamic, human, and warm — never rigid, stodgy, or static.

- *Build your file in layers: They provide richness and multiplicity.*

Start with the background and layer on pictures, text boxes, and a logo. Don't be afraid to let elements overlap. This creates nice depth!



- *Asymmetry is dynamic.*

Centered layouts can look too conventional and static. Asymmetrical arrangements are more contemporary and have more movement.



- *Angles add energy.*

Straight elements are calmer and more static. Angled elements have more energy. Consider which effect you want.

calm



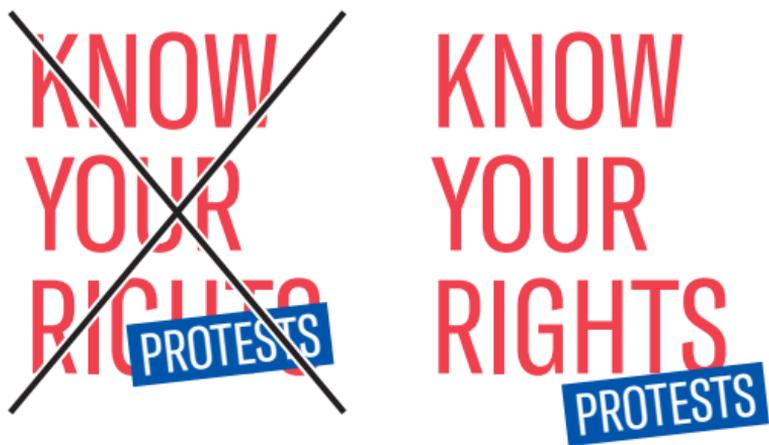
energetic



To keep things looking neat, limit it to one or two angled elements per piece!

- *Be careful of what you cover up.*

When layering a text box on top of other text, just touch the edge of the letters. If you cover too much, it may be hard to read. A good test is to ask someone to take a quick glance and see if they can read it immediately.



When layering a text box on an image, look for calm or unimportant areas that you can cover up without compromising the image.



- *Text should contrast with the image below it.*
If the image is light, make your text dark. If it's dark, make your text white or light.



Text overlaid directly on an image can be difficult to read for people with visual disabilities. Do it only when the text can be extra large and/or bold, and when your image is calm.

- *For high-contrast images, put your text in a box.* If your background image has high-contrast colors, a text box is better for legibility.



Note: Facebook penalizes your post if more than 20% of your image is covered by text. Use their tool to test your image before posting: facebook.com/ads/tools/text_overlay

If you use text boxes, many color combinations are possible. Experiment! See p. 104–108 to check accessibility. If it's for print, do tests to make sure contrast is good on your printer.

- *Or put your image into a box.*

If your background is high-contrast or very busy, another option is to make your image smaller so that it doesn't fill up the entire background. Then you can position it so it stays clear of the text.



Resources

There is no need to start your layout from scratch. There are many templates that you can use to begin.

Photoshop

Download templates for creating social posts at www.aclu.org/PhotoshopTemplates.

- breaking news posts
- victory posts
- quotations

Microsoft Office

Our basic Word document template includes type styles and colors so your letters, memos, one-pagers, and basic reports look polished. Download at www.aclu.org/MSSoftwareTemplates.

InDesign

Download InDesign templates for longer and more advanced text documents at www.aclu.org/InDesignTemplates.

- brochures
- one-pagers
- wallet cards
- print-at-home cards
- reports

CAMPAIGNS AND SERIES

*How to use our visual identity
to make special campaigns
and series*

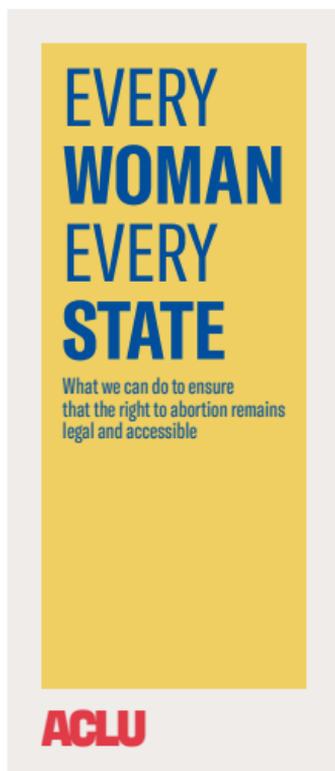
Sometimes we produce many materials on the same topic or theme. We want these materials to go together, but we also want them to go with the overall ACLU identity system. The ACLU and ACLU affiliates should get credit for all of the work we do. Here's how you can use our visual identity to stand out *and* fit in.

- *Choose a color combination from our palette.* Pick one or two to use throughout your series (in addition to ACLU red and ACLU blue).



This social post and this brochure use ACLU red, ACLU blue, and ACLU light yellow.

Note: Illustrations are **not shown at actual size**. Make sure red logos are at least 18 pt. See p. 106 for more on logo and text sizing.



- *Choose a subset of our typefaces.*

Pick one or two styles of GT America, or choose Century Schoolbook. Use the same typeface for all headlines, titles, and hashtags.

“I live life on my own terms, thanks to Medicaid.”

Stacey Milbern

ACLU



“I need Medicaid to get the care I need to get out of bed, dress, bathe, and eat every day. Without it, I couldn’t stay at the dream job I worked so hard to get.”

Andraéa LaVant

ACLU



ACLU NATIONWIDE. SOURCED FROM USER-GENERATED CONTENT

- *Use a consistent image style and theme.*

The more consistency you have, the greater the connection between pieces. Choose images with similar framing, settings, and subjects.

If you're using illustrations, pick a single illustration style and stick with it. They should look like they are all made by the same person.

series with photographs



series with illustrations

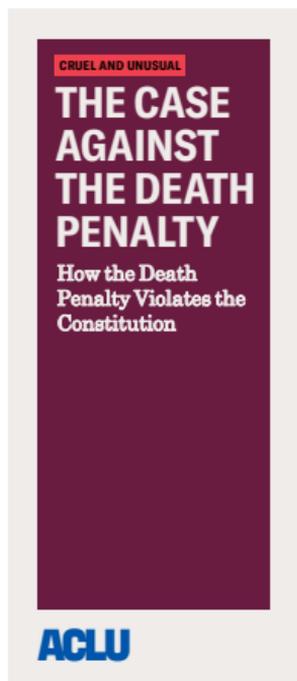
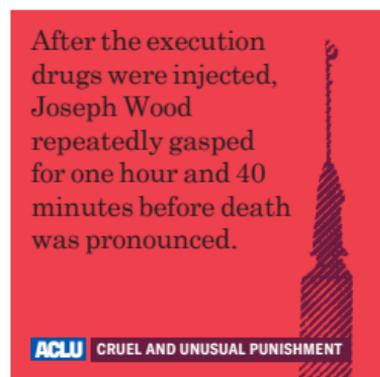


TOP ROW: DANNA SINGE, ACLU

- *Include a national or an affiliate logo.*

The ACLU brand is very powerful. All of our campaigns, initiatives, special events, and departments benefit from being part of the ACLU family.

Every day, we see hundreds of logos for different products and organizations. The world is very cluttered. If we created a custom logo for each of our initiatives and campaigns, this would just add to the clutter — and dilute the power of the ACLU. Campaigns and initiatives should not have their own logos. See p. 91 for more on our official “brand architecture.”



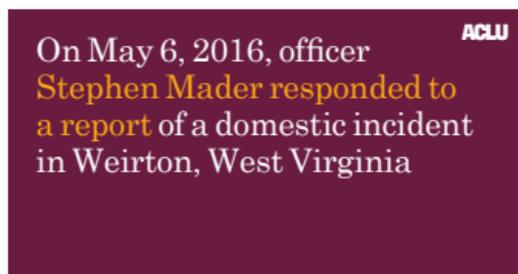
Video Series

Video series follow the same general rules as print and digital campaigns. Each series has its own perspective and tone — but they all come from the ACLU.

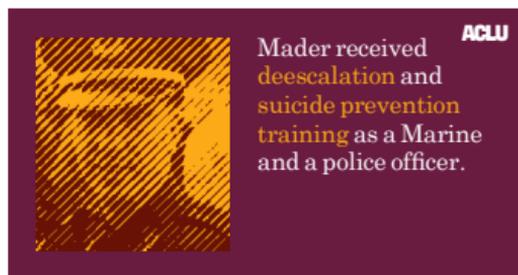
- *Choose a color combination from our palette.*



People Profiles
thumbnail



People Profiles
frames



- *Choose a subset of our typefaces.*

Pick one or two styles of GT America, or choose Century Schoolbook.



ACLU Explainers
thumbnail



ACLU Explainers
frames

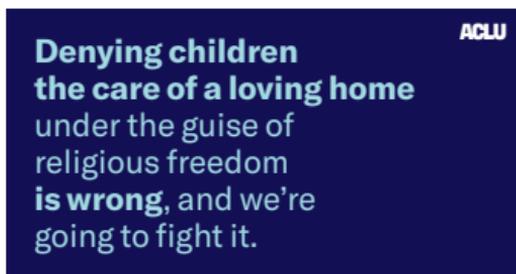


THUMBNAIL: ACLU NATIONWIDE; USA CROWD: ISTOCKPHOTO

- *Use a consistent video or animation style.*
If using animation, use the same look for all videos in the series.



Rights Watch
thumbnail



Rights Watch
frames



- *Use the ACLU “bug.”*

Keep the ACLU logo visible throughout your video. In video lingo, this is called a “bug.” Ours is the white logo in the upper-right corner. Keep this consistent across all videos.



Note that for thumbnails, the logo must move to the upper left. It can also be in red or blue, since it's placed over a static background and its legibility can be ensured.



FAQs

What counts as a campaign?

The definition is flexible. Any time you want to create a set of materials that go together, it can be considered a campaign.

Can I introduce a new typeface for my campaign?

No. We already have so many typeface styles to choose from. Introducing additional variety to the system would make our work look disjointed.

We already have a custom logo for one of our projects. Can we keep using it?

It's best to make a clean break. The power of the ACLU name lends credibility and authority to your project. Your audience will have no trouble recognizing that your project remains important, even without your custom logo.

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Marianne Bellorin, Sherri Chambers, Melissa Fry, Jessica Gherzi, Jamie Hall, Jason Heller, Trent Lyle, Stephanie Price, Tiffany Rolfe, Rosemarie Ryan, Jonny Shaw, Jon Zast

ACLU:

Jaweer Brown, Astrid DaSilva, Curtis Dickie, Amber Duke, William Eisenman, Gigi Harney, Molly Kaplan, Lorraine Kenny, Marie-Adele Moniot, Michele Moore, Ferchil Ramos, Deepti Reddy, Tyler Richard, Debra Sanchez, Neil Shovelin, and countless others

**Democracy must not be a
spectator sport. We — and
we the people — must
raise justice up and must
bring peace to our nation
and must come together.**

Anthony Romero
Executive Director