



CLEVELAND METROPOLITAN BAR ASSOCIATION
STYLE GUIDE

What is a Style Guide?

A style guide is a set of standards for the writing and design of documents, either for general use or for a specific publication, organization, or field. A style guide establishes and enforces style to improve communication and brand.

Why do we need one?

They ensure brand consistency throughout any collateral you produce – no matter who created it.

Style guides (or brand bibles) contain all the necessary information to create whatever your company needs. Whether it be a website, advertisement, internal memo, or whatever else, this little document will make your life a breeze.

taken from Canva & Wikipedia



Table of Contents

GENERAL

Our Colors

Our Typography

Our Logo

Consistency

BAR JOURNAL

Our Grid

Our Typography

Our Circles

Our Colors



PART ONE

This next section outlines all you need to know about the style of the Bar and the guidelines to follow.

OUR COLORS

Our colors are the key to our brand. The proper use of these colors are important for legibility and for aesthetic. This section outlines what they are, how we should be using them and how not to use them.

MAIN COLOR

Blue

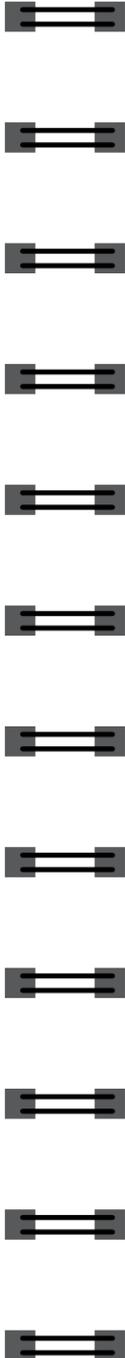
SECONDARY COLORS

- Teal
- Melon
- Orange
- Lime Green

TERTIARY COLOR

Dark Green

(Our Dark Green is used specifically for the CMBF)



BLUE
R: 0
G: 84
B: 128
Hex: 005480
(Logo Color)

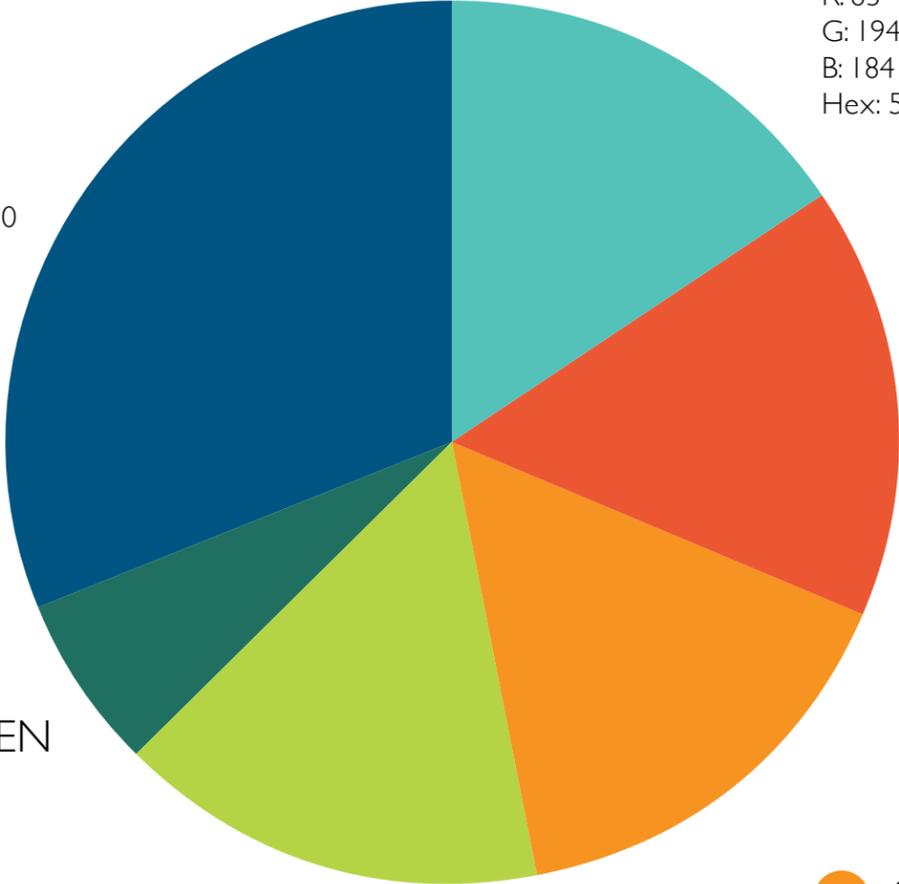
TEAL
R: 83
G: 194
B: 184
Hex: 53C2B8

MELON
R: 236
G: 87
B: 52
Hex: EC5734

DARK GREEN
R: 0
G: 112
B: 97
Hex: 007061
(only used for CMBF)

LIME GREEN
R: 180
G: 211
B: 61
Hex: B4D33D

ORANGE
R: 247
G: 147
B: 31
Hex: F7931F



OUR TYPOGRAPHY

Here at the Bar we use Gill Sans for the large majority of our projects.

Gill Sans was created in 1926 by Eric Gill and released in 1928 by the British section of Monotype. It is marketed as a design of “classic simplicity and real beauty” with its ability to be used in any type of work.

Our secondary typefaces include Rockwell and Minion Pro. We use them occasionally but not often. A notable use of these are in our Bar Journal.

GILL SANS LIGHT

GILL SANS LIGHT ITALIC

GILL SANS REGULAR

GILL SANS ITALIC

GILL SANS BOLD

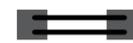
Rockwell

Rockwell Bold

Minion Pro Regular

Minion Pro Italic

Minion Pro Bold



TYPOGRAPHY 101



Sometimes punctuation is confusing — very confusing — and often times we need a quick refresher on when to use what type of punctuation!



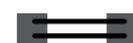
The most commonly misused punctuation that we will go over is the Hyphen, En Dash and Em Dash.



EM DASH



The em dash is perhaps the most versatile punctuation mark. These are used in bodies of text. Em dashes can be used in place of commas to enhance readability. A pair of em dashes can replace a pair of parentheses, if you want to draw attention to the parenthetical content, use dashes. And can also be in place of a colon when you want to emphasize the conclusion of your sentence.



Examples:
(Comma) And yet, when the car was finally delivered—nearly three months after it was ordered—she decided she no longer wanted it.



(Parentheses) Upon discovering the errors—all 124 of them—the publisher immediately recalled the books.



(Colon) After months of deliberation, the jurors reached a unanimous verdict—guilty.



Key command for Em Dash: Hold down option + shift + -

HYPHEN

The Hyphen’s primary function is the formation of certain compound terms and is also used for word division

Examples: eye-opener, check-in, free-for-all, money-back, do-nothing

EN DASH

The en dash is used when talking about a span or range of numbers, dates, or time. There are no spaces in-between (see that hyphen) the en dash and the characters on either side.

Examples: 2018–2019, We have an event from 11:00 am–1:00 pm, CAVS win 125–87

En Dash’s can also be used when stating a heading then going directly into the body copy. When using this you will add spaces on either side of the dash.

Examples:

THIS IS THE HEADING – And this is the rest of the content about something usually related to law or lawyers or events.

Key command for En Dash: Hold down option + -

OUR LOGO

A logo is what makes an organization recognizable from a glance. Because of that we want to ensure that we keep ours consistent and looking good across all of our materials.

PRO TIP: Don't put logos on busy backgrounds! Stick to solid areas of your project and if you have questions always ask!

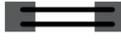


DETAILS

Our logo shows the pillars of a courthouse to connect us back to our law roots and includes both our acronym and full name.

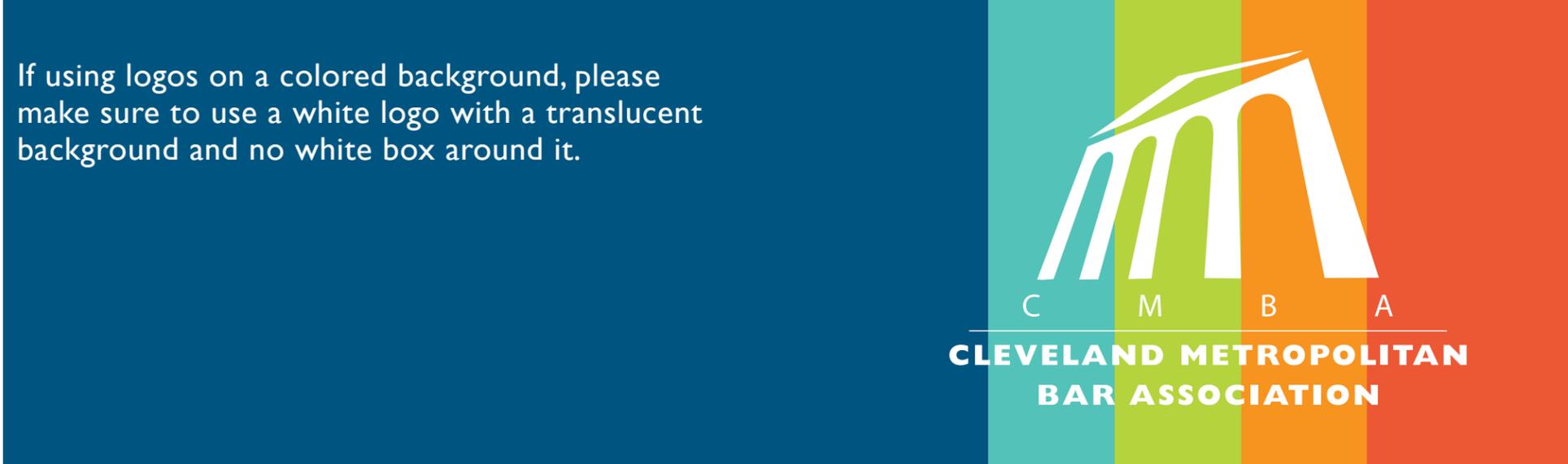
COLOR

If the logo is on a white background — which it usually will be — the color should be our Blue (#005480)



BLACK & WHITE LOGO — Sometimes using our Blue logo doesn't always fit, feel free to use the black or white version!

If using logos on a colored background, please make sure to use a white logo with a translucent background and no white box around it.



When using black and white materials use the all black logo.



SECONDARY LOGOS

We also have two other logos that are used throughout our organization. They represent the Cleveland Metropolitan Bar Foundation and the Bar Journal.

CMBF

The Foundation logo is mostly shown in Dark Green and looks very similar to the CMBA logo with slight variations.



BAR JOURNAL

The Bar Journal Logo is seen in almost every color. The logo and 'Bar' are shown in either blue or white and the 'Journal' is shown in every color — here are some examples.



CONSISTENCY

The key to good branding and identity is consistency. When we are all on the same page and representing the Bar in the same way it will be easier to recognize as a collective.

WEBSITE

When showing our website on materials or in emails it should always be shown as CleMetroBar.org.





PART TWO

This next section outlines all you need to know about the Bar Journal. This will only be relevant to those working on the Journal and are extremely important.



OUR GRID

The Bar Journal works on a **12 column grid with a 3 column body text with .1667 in. gutter.** It's important to work within this grid to keep consistency and organization.

Here are 15 reasons why grids are awesome taken from Canva. (Yes, this is just to take up more space on the page to show you how the columns work.)

“Every designer will have their own reason for why grids are important to them, but in short, they help you to structure your design in a way that would otherwise be difficult, time consuming and troublesome.”

Here is the list:

1. Keeps your content organized.
2. It will make your job quicker!
3. Your type will thank you! (This one is explained on the next page aka the Baseline Grid)
4. Collaborating with other designers will be much easier (what we are doing now!)
5. Balancing your design will get significantly easier.
6. You'll amp up your multi-page layout cohesivity
7. Grids will enhance your visual hierarchy
8. Say Goodbye to Cluttered Layouts

9. Say Hello to More pleasing designs

10. You can break the grid for extra impact

11. Grids are highly flexible

12. Grids can help you go diagonal

13. They can be used just about anywhere

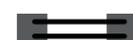
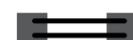
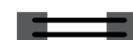
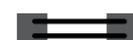
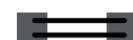
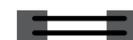
14. Grids can encourage white space

15. Your viewers' eyes will thank you.

— here is the article if you want to read it: <https://www.canva.com/learn/grid-design/>



BASELINE GRID

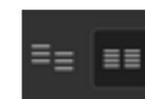


One way grids help enhance the legibility of your type is through something called the 'baseline grid'. These are narrow horizontal rows that run across your design that each line of your type sits on, a bit like the ruled lines in a notebook. What these grid lines help you to do is align your bodies of type so that they each sit on the same level.

While many people may not specifically notice if you don't align each line of your type, they will subconsciously notice that your design appears more cluttered and a little messier than a layout that does align its type. In short, it's a small change with big results.

Our Baseline Grid is set to .1667 inches, which is the same as our grid gutters. Every article needs to be aligned to the baseline grid. If you do not know how to do this here are the steps:

1. Highlight your text
2. Open the Paragraph Panel
3. At the bottom right of the panel there should be these two icons

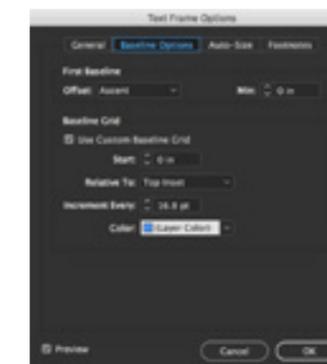


4. Make sure that the second option is selected aka the one that has the lines even. The button is technically called “Align to baseline grid.”

We often like to align pictures to the baseline grid because it looks nicer but its okay to sometimes break this rule and not align to the baseline grid.

PRO TIP: Make sure that your baseline grid is the same length as your leading. Do this by:

1. Select all of the type
2. Right Click and select Text Frame Options
3. Go to the Baseline Options and click the Use Custom Baseline Grid box. Make sure that you start at 0 inches, relative to: top insert, and edit the increment every: to your leading pt. size. Here is a picture of the dialogue box.



OUR TYPOGRAPHY

The typography in the Bar Journal is of high priority. It's important that you understand the guidelines so everything stays consistent across the pages and issues.

DOTTED LINES

Throughout the Journal dotted lines are often used.

We use the Japanese Dots 1pt weight with a .25 inch offset. To edit color and to check that these are the correct settings you'll go to the Paragraph panel, click more options in the top right corner and select paragraph rules.

TITLES

Titles of articles and sections should be in **Gill Sans Bold** — other weights can be used as well. They should be center

aligned which you can find under the text frame options.

PRO TIP: Instead of using a colon to separate the title from the subtitle use different weights or sizing instead.

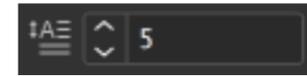
BY LINE

This should always be Gill Sans Light, 12pt, ALL CAPS with a colored dotted line. The line should be the same color as the bar on the side. If there are multiple authors of an article use the & symbol in-between the two names.

DROP CAP

Every article starts off with a drop cap. The drop cap should be the same color as the bar — journal logo that's being used. The number of lines should

equal 5. Here is what the icon looks like under the paragraph panel:



BODY COPY

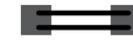
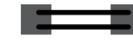
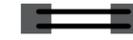
Before you do anything with the body copy, make sure that the hyphenation is turned OFF.

The body copy should always be **Minion Pro Regular 9pt leading 12** and aligned to the baseline grid.

In-between every **sentence** there should be one space.

The **first line left indent** should be set to .125 inches.

If you are using **ellipses** it should go as follows: space 3 periods space.



Headings that exist inside of the body copy are a little confusing.

If there is only headings and no subheadings, they should be **Minion Pro Regular 9pt leading 12** with no indent and .125 spacing before



*This is important that you use the spacing before feature and **DO NOT** use a return.

If you have headings and subheadings within the body copy then your heading will look as follows:

Gill Sans Bold ALL CAPS size 9 leading 12. And the subheading as **Minion Pro Regular 9pt leading 12** with no indent and .125 spacing before

*Use the ALL CAPS symbol when changing things to all caps.

After all types of headings the following line has no indent as well.

If you are using **bullets**, use the bulleted list tool in InDesign. To do this: Go under Type, Bulleted & Numbered Lists and select apply bullets. Each bullet should have left indent of .125 and first line left indent of -.125



If you are using **long quotes**, the left indent should be set to .125 with no first line indent.

At the end of each article there is a **bio of the author**; the bio should be in *Minion Pro 9pt. leading 12*. The picture

will go on the top left and the dotted line above the bio should be the same color as the line at the top of the page.

WIDOWS & ORPHANS

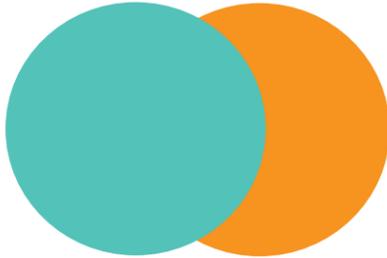
This is super super super important so it's going under its own section. Your instinct might tell you to just hit the return button and get it over with but this will end up being a mess if you need go back and edit things. That being said in order to fix a widow or an orphan you should use tracking. The range of tracking that you can use before it starts being noticeable is 25 to -25 so stay within those numbers. Here is what the tracking icon looks like in InDesign:



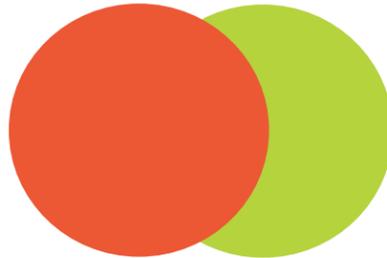
OUR COLORS

This is the typical order of color schemes that we use in our featured articles in the Journal but are subject to change

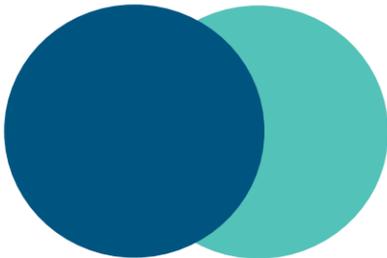
TEAL & ORANGE



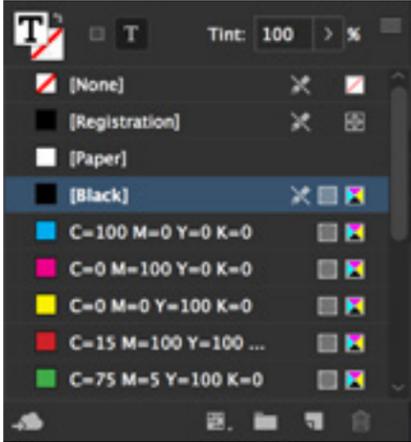
MELON & LIME GREEN



BLUE & TEAL
(used in the extra section)



Throughout the Journal all headings and body copy should be 100% K Black. Use this black setting:



OUR CIRCLES

Here at the Bar we LOVE circles and including them as much as we can.

In the Bar Journal, every Column section bio should be inside of a circle with dots connecting the name.

We also use them on the Spotlight page, Table of Contents, and the center fold page.

Try to include them when you can!

