# Identity Guidelines

## Table of Contents

- Introduction: 3
- About the Oriental Institute: 3
- Logo: 4
- Logo Usage: 5
- Alternate Logos: 6
- Incorrect Usage: 7
- Graphic Elements: 8
- Typefaces: 9
- Color Palette: 11
IDENTITY

INTRODUCTION

The purpose of this style guide is to unify and develop a cohesive identity for the Oriental Institute. This identity or “brand” should be consistent with all parties of the Oriental Institute. Consistent and correct usage of our logo will create a strong identity for the Oriental Institute, which in turn will bring greater focus to the diverse units that make up the Oriental Institute.

The University of Chicago has a wider identity that must also be followed. Please refer to the University of Chicago Identity Guidelines: Communicating UChicago for more information on University practices in visual communication.

ABOUT THE ORIENTAL INSTITUTE

The Oriental Institute was founded in 1919 by James Henry Breasted with the financial support of John D. Rockefeller Jr., and was originally envisaged as a research laboratory for the investigation of the early human career that would trace humankind’s progress from the most ancient days of the Middle East. The goal of the Oriental Institute is to be the world’s leading center for the study of ancient Near Eastern civilizations by combining innovation in theory, methodology, and significant empirical discovery with the highest standards of rigorous scholarship.

The Oriental Institute Museum was opened to the public in 1931. The majority of the collections of the Oriental Institute came from its expeditions in the Middle East during the 1920s, 1930s, and 1940s. A major reinstallation of the Museum, including the construction of a climate-controlled wing for housing collections and archives, took place in the 1990s and early 2000s. The Oriental Institute is a unit within the University of Chicago and the name of the corporation is “The University of Chicago.” The corporation was originally incorporated on September 10, 1890. The corporation has not changed its name since its original date of incorporation.
The Oriental Institute logo is our identity. For an effective identity the logo should appear consistent throughout all print and digital communications.

![Logo](image-url)

The Oriental Institute logo is composed of our wordmark and emblem. The wordmark is set in Neutraface Book Small Caps and the emblem is the Achaemenid gold roundel OIM# A28582.

Neutraface was selected for its clean, unobtrusive look that is derived from building lettering by the architect Richard Neutra. Neutraface is used for the brass lettering in the lobby and on the exterior of the building.

Mythological hybrids are prevalent among the cultures of the ancient Middle East and one beautiful and well-wrought example from our collection is the gold repoussé snarling winged lion. The roundel exemplifies the craft and magnificence of the peoples of the ancient Middle East.
The logo should appear in the following colors only:

In maroon (preferred)
In gray or black (typically for BW reproduction)
In white when over dark backgrounds (the University color palette is the preferred background color)
In dark green or one of the select seasonal colors
The preferred logo should be used for all settings and situations. There may be a situation, however, when it is more fitting to use an alternate logo. Here are a few alternate logos that have been created for special circumstances. These logos are being provided but please limit their use, to help instill a strong identity.

With “of the University of Chicago” set below the logo. This logo could be used when it is important to let viewers know that the Oriental Institute is part of the University of Chicago and there is no other reference to the University. This is NEVER to appear in conjunction with the University logo.

The logo with an address below is supplied for use on envelopes, mailings, and letterheads.

Museum logo: It is still preferred that the main logo is used in most situations and that “museum” is referenced elsewhere in copy. On the rare occasion, however, when it is necessary to stress a museum only event or there is limited text to reference “museum” (e.g. a street banner) then the museum logo may be used. It should NEVER appear in conjunction with any other Oriental Institute logo.
To create a strong identity it is important to consistently use the correct logo and not alter it in any way.

DO NOT alter the logo in part or whole

DO NOT distort or apply effects to the logo

DO NOT recreate the logo, it can be obtained from the Publications Office

Incorrect usage

- Stretched
- Mix of colors
- Displayed in unofficial color
- Not visible on noisy background
- Resizing of elements
- Use of unapproved images
- No special effects added
- The Oriental Institute was founded in 1919 by James Henry Breasted with...
The roundel may be used on its own if there is reference to the Oriental Institute elsewhere on the designed material. The roundel is also a good choice for social media and other digital media that use a square profile image.

The Classic Roundel may be used at larger sizes where detail will not be compromised.

INCORRECT: On darker backgrounds the lion should be white and the space around it should be filled.

INCORRECT: On lighter backgrounds the lion should be white.
Neutraface

Neutraface is the font used in our wordmark. Our wordmark and much of the signage in the building is set in Neutraface, but it is not necessary to use it for everyday purposes. Gotham is the University’s sans serif font and is suitable for most design work.

Although better known for his residential buildings, Richard Neutra’s commercial projects nevertheless resonate the same holistic ecology—unity with the surrounding landscape and uncompromising functionalism. His attention to detail even extended to the selection of signage for his buildings. It is no wonder that Neutra specified lettering that was open and unobtrusive, the same characteristics which typified his progressive architecture. House Industries brings the same linear geometry to Neutraface without sacrificing an unmistakably warm and human feel (houseind.com).

Gotham

Gotham is our main display font. Gotham’s forms come from the urban environment. From the lettering that inspired it, Gotham inherited an honest and straightforward tone that is neutral without being clinical and authoritative without being impersonal. The result is a typeface that is friendly without being folksy, confident without being aloof. Gotham Rounded is used for web and screen applications. Gotham can be purchased through Hoefler & Frere-Jones (typography.com).

We also use the following variations

Gotham Light
Gotham Light Italic
Gotham Bold
Gotham Bold Italic
Gotham Black

Gotham Alternatives

Proxima Nova
Arial
Helvetica
Adobe Garamond
Adobe Garamond is the University’s signature font. It is the font used for University wordmark. An Adobe Originals design and Adobe’s first historical revival, Adobe Garamond is a digital interpretation of the roman types of Claude Garamond and the italic types of Robert Granjon. Since its release in 1989, Adobe Garamond has become a typographic staple throughout the world of desktop typography and design. Adobe type designer Robert Slimbach has captured the beauty and balance of the original Garamond typefaces while creating a typeface family that offers all the advantages of a contemporary digital type family. Adobe Garamond can be purchased through Adobe (adobe.com/products/type.html).

Adobe Garamond
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwyxz 0123456789

We also use the following variations
Adobe Garamond Alternatives
Adobe Garamond Italic
Times New Roman

Fette Fraktur
Fette Fraktur is our accent font. It should be used sparingly, lowercase only, and only for a single to a few words. Fette Fraktur can, when desired, inflect communications with a historical and/or nostalgic link to the University’s Gothic architecture (see the carved blackletter name on the front of the building). It’s also the font style in which the University motto is set on the open book that is part of the University shield. For hundreds of years, from the Renaissance until World War II, the principal German vernacular type was fraktur, a style of blackletter. It was originally used for books and newspapers. Fette Fraktur has also experienced a recent resurgence within contemporary popular culture. Fette Fraktur can be purchased through Adobe (adobe.com/products/type.html).

Fette Fraktur
abcdefgijklmnopqrstuvwxyz
One of the most important recognition factors is our color palette. Incorporating colors outside of this palette can confuse our audiences and weaken our objectives for visual recognition of the brand.

Our signature color is a maroon that matches Pantone® 202. It is supported by two grays—a dark gray (Pantone® Warm Gray 11) and a light gray (Pantone® Cool Gray 3).

The Oriental Institute will also use the secondary color palette to supply four seasonal colors: light green for spring, maroon for summer, orange for autumn, and blue for winter.

Please refer to the University of Chicago Identity Guidelines: Communicating UChicago for the complete palette and use of colors, tints, and shades.

---

### Primary Color Palette

<table>
<thead>
<tr>
<th>Color</th>
<th>PRINT</th>
<th>CMYK</th>
<th>DIGITAL</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maroon</td>
<td>Pantone® 202</td>
<td>C-0 / M-100 / Y-70 / K-50</td>
<td>RGB: R-128 / G-0 / B-0</td>
<td>#800000</td>
</tr>
</tbody>
</table>

---

### Secondary Color Palette

<table>
<thead>
<tr>
<th>Color</th>
<th>PRINT</th>
<th>CMYK</th>
<th>DIGITAL</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yellow</td>
<td>Pantone® 124</td>
<td>C-40 / M-40 / Y-100 / K-0</td>
<td>RGB: R-258 / G-164 / B-41</td>
<td>#FFA319</td>
</tr>
<tr>
<td>Orange</td>
<td>Pantone® 138</td>
<td>C-30 / M-55 / Y-95 / K-5</td>
<td>RGB: R-136 / G-82 / B-34</td>
<td>#E86A28</td>
</tr>
<tr>
<td>Light Green</td>
<td>Pantone® 577</td>
<td>C-45 / M-15 / Y-80 / K-5</td>
<td>RGB: R-145 / G-171 / B-90</td>
<td>#88A045</td>
</tr>
<tr>
<td>Dark Green</td>
<td>Pantone® 5743</td>
<td>C-50 / M-40 / Y-70 / K-45</td>
<td>RGB: R-88 / G-89 / B-63</td>
<td>#398296</td>
</tr>
<tr>
<td>Blue</td>
<td>Pantone® 633</td>
<td>C-80 / M-40 / Y-30 / K-5</td>
<td>RGB: R-21 / G-95 / B-131</td>
<td>#155F83</td>
</tr>
</tbody>
</table>

---

### Violator Colors

We also use the following two colors to highlight certain information, such as warnings, URLs, or notations.

<table>
<thead>
<tr>
<th>Color</th>
<th>PRINT</th>
<th>CMYK</th>
<th>DIGITAL</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cyan</td>
<td>Pantone® C-100</td>
<td>C-100</td>
<td>RGB: R-44 / G-170 / B-226</td>
<td>#4789FF</td>
</tr>
<tr>
<td>Magenta</td>
<td>Pantone® M-100</td>
<td>M-100</td>
<td>RGB: R-236 / G-0 / B-140</td>
<td>#FF3399</td>
</tr>
</tbody>
</table>