The Arrowhead

The National Park Service Arrowhead is a well-recognized symbol of the agency. However, since its introduction in the early 1950s, use of the Arrowhead has not been well-defined nor consistently applied. The power of the Arrowhead has been compromised by use of different versions and inappropriate applications. Because the original Arrowhead does not reproduce well at small sizes and in certain media, it does not consistently appear on NPS materials.

As part of new NPS identity standards, the Arrowhead's appearance has been refined to ensure that it works well in a broader range of media and sizes, and takes advantage of today's high-resolution media. Based on the need for a range of stylistic detail, as well as reproduction requirements, several versions of Arrowhead artwork have been created for various applications. All of the formats share the same overall form, pictographic elements, and typography.

Full-color flat artwork | Full-color shaded artwork | Grayscale flat artwork | Grayscale shaded artwork | Black-and-white artwork

Arrowhead artwork in color and black-and-white is available as ready-to-use digital files which you can access online. The larger set of files includes more image detail for use in both fine reproduction processes and large-scale applications.

Digital files intended for less refined reproduction processes and small-size applications are also available. Files for use on websites have been digitally optimized at three frequently used sizes.

To learn more about the new NPS Graphic Guidelines and to access ready-to-use digital files visit:

www.graphics.nps.gov

National Park Service
U.S. Department of the Interior

Graphic identity built on tradition

It has been said that you cannot *not* communicate. In other words, whatever you do—or do not do—says something about you. This is true of individuals, and it is true of organizations. It is certainly true of public agencies like the National Park Service. Whether it is the fit of a ranger's uniform, the cleanliness of a restroom, or the design of a park newspaper, appearances count. They count because they say something to those we serve. The way we present ourselves to those who visit parks—and to those who don't—says much about our mission and our work. In fact, communicating effectively with the public is part of our work, essential to our mission, and is one of our proudest traditions.

An audit of National Park Service communication materials, conducted as part of the Message Project in 1999, revealed a profound lack of consistency in the content and appearance of the materials we provide to the public. In response to this finding, the National Leadership Council directed that design standards be developed to guide the creation of all NPS communications—from business cards to websites to signage. These standards, which are previewed on the following pages, will be posted on www.graphics.nps.gov. They will also be published as Director's Order #52A: Communicating the National Park Service Mission; #52B: Graphic Design Standards; #52C: Park Signs; and #52D: Use of the Arrowhead Symbol.

New guidelines and tools

Templates now available online at: www.graphics.nps.gov

The new program of NPS Graphic Guidelines builds on NPS traditions, including the Unigrid design standards for brochures, books, and wayside exhibits produced by the Harpers Ferry Center. The Unigrid program is considered one of the most significant and recognizable examples of public-sector graphic design in recent years. The new NPS Graphic Guidelines, which apply to all NPS communication materials, have been designed to complement the Unigrid standards, and feature more frequent use of the NPS Arrowhead logo.

To help you implement the new standards at your park or in your program, samples and templates have been developed for the array of products you commonly produce. The first generation of these prototypes is available online and on CD-ROM. Included are items such as business cards, fax cover sheets, newspapers and newsletters, and report formats. Samples are available in PDF (portable document format); templates are provided for PC and Macintosh platforms. More items will continue to be added to the website, along with updates on policy and applications.

Official NPS business cards are available through the NPS Graphic Identity Program website.

The new NPS Graphic Guidelines introduce two primary typefaces for all NPS media.

The elegant but sturdy NPS Rawlinson was designed specifically for the National Park Service. A full range of styles makes Rawlinson suitable for an array of applications, from signs and exhibits to publications and maps.

Frutiger replaces the Helvetica currently used in many NPS media. Its open character forms enhance legibility on signs and maps and easily complement the new NPS Rawlinson.

NPS Rawlinson
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Frutiger
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Samples and templates for reports, brochures, and booklets have been developed in the most frequently used formats. Templates for site bulletins and office forms are also available.

Formats have been developed for park newspapers and newsletters in desktop and tabloid sizes, for black-and-white and full-color reproduction. Easy-to-use templates have been created in common publishing programs for PC and Macintosh platforms. Use of the new NPS Graphic Guidelines extends to specialty items, such as CD/Video packaging.

The NPS Arrowhead artwork has been revised, and a more detailed version has been developed for display applications and high-resolution reproduction.

Use of the new NPS Graphic Guidelines extends beyond the usual park-produced publications to include specialty items, such as CD/Video packaging, signage, and exhibits.

Samples shown are for illustrative purposes only.

How to use the Arrowhead and other graphic elements

To get the National Park Service identity right for your audience, you need to orchestrate three elements: the Arrowhead, the black band, and the type that identifies our agency, the department, and your park or program. This flyer helps you succeed in making all three elements work together to build strong public recognition.

Fifty years of use fixed the Arrowhead in the public mind as our symbol. The full-color flyer *Graphic identity built on tradition* tells you how to use the recently revised Arrowhead artwork successfully.

Over twenty years of use made the Unigrid publication program's black band say "National Park Service" to the public. This flyer helps you to use the black band and its variant black bar to assure strong identity.

Consistent use of the the third element—typography—puts the full NPS signature on your product. Only the consistent and proper use of all three elements gives your product and park or program clearly recognizable NPS identity.

How to use the type with the Arrowhead

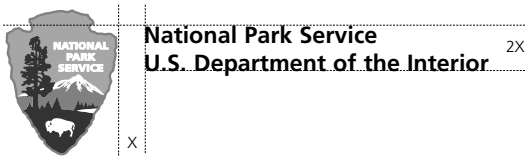
You will often use the Arrowhead with type that lists the agency and department and your park or program and its partners.

- always set such type in Frutiger Bold, upper and lower case, flush left and ragged right, i.e. not justified.
- place such type right or left of the Arrowhead. If those positions don't work, it can be put below the Arrowhead.
- never center such type.

How the black band and its variations work

Think of the black band as part of the identity that also holds the other graphic elements together.

- the type may be located away from the Arrowhead, depending on the product and how the black band, bar, or rule is used.
- do not center the type.



The motto

The motto should be set in Frutiger Bold, all caps, with wide letter spacing. It can be used alone, or it may be centered in one or three lines below the Arrowhead. It should never appear next to the Arrowhead when typographic elements of the identity are present.

Incorrect use of the Arrowhead artwork

Do not alter the Arrowhead artwork in any way. Some prohibited variations are shown below.

Don't alter the type elements

The typographic elements were carefully designed as a part of the master artwork. Do not alter them in any way. Do not reset the type in another type face. Do not place the type elements outside the Arrowhead. Do not replace the type with any other full or abbreviated text.

Do not reset the type

Do not place the type outside

Do not replace the type

Don't alter the visual elements

Exact consistency in the form of the artwork is important. Do not alter the overall shape of the Arrowhead. Do not alter the art by adding additional elements. Do not change or remove any of the elements in the Arrowhead.

Do not alter the contour

Do not add elements

Do not change elements

Do not remove elements

Don't alter the digital file formats

Reproduction quality of the mark can be severely diminished if you alter the file formats. Do not convert color files into grayscale formats. Do not convert grayscale files into B&W formats. Always use the original files. Do not photocopy or scan from copies of the original artwork.

Do not convert color files into grayscale file or grayscales files into B&W

Do not photocopy or scan the artwork. Use original digital files.

Don't apply special effects

Avoid the temptation to alter the digital artwork by applying the various special effects filters of photo-editing software. For example, do not add drop shadows, emboss, texturize, recolor, or apply gradations to the artwork.

Do not add drop shadows

Do not emboss the artwork

Do not texturize the artwork

Do not recolor the artwork

Don't reverse, distort, or mis-align

Use the artwork as intended. Do not alter or add an additional outline. Do not reverse the digital files or distort the proportions of the artwork. Use only the proper horizontal and vertical alignment of the Arrowhead.

Do not alter the outline

Do not reverse the artwork

Do not distort the artwork

Do not mis-align the artwork

How to use the new standard NPS typefaces

Typography is fundamental to graphic design standards. Using consistent typefaces ensures that the public will readily recognize National Park Service products. The Unigrid publication system introduced in the 1970s provides a solid foundation for extending consistent typographic standards to other NPS products.

The new NPS graphic design standards introduce two typefaces for all NPS graphics: the serif face, NPS Rawlinson, and a complementary sans-serif face, Frutiger. NPS Rawlinson was designed specifically for the National Park Service. Its full range of weights, italics, and condensed versions makes it suitable for applications ranging from signs and exhibits to publications and maps.

New NPS sign standards feature NPS Roadway, a variation of NPS Rawlinson optimized for reading at a distance.

Frutiger replaces the type family (Helvetica) previously used in many NPS applications. Its open letter forms make it more readable on signs and maps. Its clean, modern forms complement NPS Rawlinson.

Using NPS Rawlinson

- Use NPS Rawlinson for titles and subtitles. Its custom qualities are well-suited to NPS products and enhance the NPS graphic design standards.
- Use NPS Rawlinson for lengthy text settings. Serif typefaces are generally easier to read in long bodies of text.
- Do not use Rawlinson for identity-related titles such as park names or agency and departmental identification. Identity-related typography should be set in Frutiger Bold.
- Do not use Rawlinson at very small sizes in complicated applications such as maps and diagram labels.

Selected versions of the NPS Rawlinson typeface:

NPS Rawlinson

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 0123456789

NPS Rawlinson Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 0123456789

Using Frutiger

- Frutiger should be used for all identity-related information such as park names and agency and departmental titles, especially when used in the black band.
- Frutiger should be used for short typographic elements, such as captions and sidebars. It may be used in longer text settings, but careful consideration should be given to ensure legibility.
- Frutiger should be used when very small sizes are required in complicated applications such as maps and diagram labels.

Selected versions of the Frutiger typeface:

Frutiger Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Frutiger Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Some basic guidelines to typesetting

Text line style

Flush left, ragged right text settings are recommended for most all NPS materials. With a flush left, ragged right setting, normal word spacing is ensured.

Type that is set flush left distributes excess space at the end of the lines, resulting in an irregular pattern that enhances ease in reading. Type set justified, centered, or flush right may be more difficult to read.

Type that is set flush left distributes excess space at the end of the lines resulting in an irregular pattern that enhances ease in reading. Type set justified, centered, or flush right may be more difficult to read.

Upper and lower case

Avoid the use of all capital letters. All-capital text settings may slow reading speed by as much as 13 percent and take up to 30 percent more space.

We read words by their shapes. The shapes of all-capital settings provide fewer shape clues than upper- and lower-case settings.

WE READ WORDS BY THEIR SHAPES. THE SHAPES OF ALL-CAPITAL SETTINGS PROVIDE FEWER SHAPE CLUES THAN UPPER- AND LOWER-CASE SETTINGS.

Leading

Leading is the amount of space between lines of type. Adding space between lines helps to improve legibility of smaller text sizes and longer line lengths. Typically 2 points of leading is appropriate for most text settings.

Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read.

Even smaller text settings can be made more legible by adding the proper amount of space between the lines of type. Longer lines of type also require more space to make them easier to read.Tightly set lines tire the eyes and are more confusing to the reader.

Line length

Text lines that are too long inhibit readability. The total number of letters and spaces per line should be between 40 and 70. Lines that are too long often cause the same line to be read twice.

Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text. Long lines of type can be difficult to read, especially when the lines are very close together. Short column width, increased leading, and flush left alignment can all help to improve the legibility of the text.

Bolds and italics

Bolds and italics should be used only to provide emphasis. Lengthy amounts of text in either style reduce legibility.

The use of bold type in lengthy text settings should be avoided. Bold text takes up more room and often creates legibility problems. Limited use of bold text is an effective means of providing emphasis.

The use of italic type in lengthy text settings should be avoided. Italic text takes up less room than regular text, but often creates legibility problems. Overuse of italics defeats its purpose.

Paragraphs

For certain texts (brochures, bulletins, websites, etc.) paragraphs may be distinguished by skipping one line. For others (books and other lengthy texts) indentations are more appropriate.

For most typographic settings, a complete line return can be used to separate paragraphs.

This uses more space, but results in more clear alignment and organization.

Paragraph indentation should be used in long text settings to clearly indicate the beginning of a new paragraph.

The amount of indentation usually equals the height of the type size. 8 pt. type is indented 8 pts., for example

Contrast

Anything that reduces contrast reduces legibility. Text over a tint or color background will decrease legibility and should be used with discretion. Lengthy amounts of text reversed out of a black background can cause eye strain.

Use care when setting lengthy amounts of text over colored or tinted backgrounds. Generally, anything that reduces contrast reduces legibility. Also, body copy reversed out of black or a strong color may cause annoying visual “noise” that reduces legibility.

Use care when setting lengthy amounts of text over colored or tinted backgrounds. Generally, anything that reduces contrast reduces legibility. Also, body copy reversed out of black or a strong color may cause annoying visual “noise” that reduces legibility.

10% 20% 35% 60%