PHI MU ALPHA SINFONIA

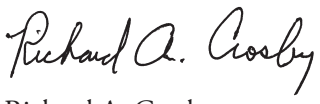
AMONG MEN HARMONY

VISUAL STANDARDS MANUAL

INTRODUCTION

Phi Mu Alpha Sinfonia was established, in part, to reverse the stereotypes of lonely, introverted musicians and unite "men of music" into the bonds of camaraderie and service known as fraternal brotherhood. Since its founding on October 6, 1898, Sinfonia has welcomed more than 130,000 initiates in chapters on more than 400 university campuses across the nation—becoming the largest music fraternity in the world.

As an ever-growing brotherhood, the need for Sinfonia to effectively communicate the Fraternity's ideals to new audiences becomes especially strong. Our visual presence, as outlined in this manual, effectively demonstrates the harmony among men and how that harmony is representative of the Sinfonia bond. The standards and suggestions in this manual are intended to provide basic guidelines for the concise communications style we wish to use in order to convey the prestige and power of the Phi Mu Alpha Sinfonia brotherhood.



Richard A. Crosby
National President, Phi Mu Alpha Sinfonia

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USING THIS MANUAL

This manual contains specific guidelines for creating clear and distinct communications using the new Phi Mu Alpha Sinfonia visual identity. Purposeful planning has gone into developing the unique Sinfonian message, with the intention of presenting consistent, coherent messages about the Brotherhood and its mission ("the making of men and the uplift of mankind") as expressed through the Object:

"The Object of this Fraternity shall be for the development of the best and truest fraternal spirit, the mutual welfare and brotherhood of musical students, the advancement of music in America and a loyalty to the Alma Mater."

These visual guidelines are simple to follow and will help make your communication efforts easy, attractive and effective.

In this manual, you will find:

- An explanation of the elements of the official Phi Mu Alpha Sinfonia visual identity;
- Guidelines for the use of these elements;
- Guidelines for the use of additional support elements.

This manual is intended to provide a quick overview of our visual standards. Please contact the Phi Mu Alpha Sinfonia National Headquarters at 1.800.473.2649 should you need further instruction regarding the use of the visual identity or assistance developing your communications.

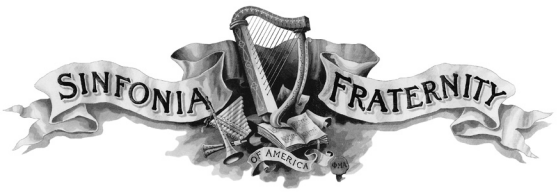
FRATERNITY TRADEMARKS

The official Phi Mu Alpha Sinfonia symbols and insignia in current use should be applied in good measure and according to context and tradition. Any questions pertaining to the use of said symbols should be directed to National Headquarters.

The visual identity outlined here in no way acts as a replacement for these historic emblems. Instead, the identity should serve as a complement to these insignias and work to invite connections among Sinfonia members worldwide.

Figure 1 shows the trademarked icons of Phi Mu Alpha Sinfonia.

COAT OF ARMS



ORIGINAL LOGO

[FIGURE 1]

The Phi Mu Alpha Sinfonia identity consists of several different elements as described below—each one playing an integral part in the overall positioning of the Sinfonia brand. Deviations from any of these elements jeopardize the fluid consistency of the Phi Mu Alpha Sinfonia identity and the Fraternity's communications, and are not appropriate.

WORDMARK

The words "Phi Mu Alpha Sinfonia" appear boldly, in the modern Priori typeface—a traditional, straight-lined type accented with occasional flairs. The all-capped, serif typeface is foundationally strong to reflect the rich Sinfonia history. Yet, the intentionally curved serifs provide a dynamic elegance that captures the Fraternity's vitality and artistry.

The wordmark is strongest as the centerpiece of the full logomark, but there are times when it may be used alone. In these instances, the Sinfonia Black wordmark may be presented in a stacked version (Figure 2). When using the wordmark alone, please remember to use only supplied and approved camera-ready artwork or electronic files.

WORDMARK

PHI MU ALPHA SINFONIA

PHI MU ALPHA
SINFONIA

PHI MU ALPHA
SINFONIA

[FIGURE 2]

Note: Because the elements of the Sinfonia identity have been carefully crafted, only camera-ready artwork or electronic files of the identity should be used, unless otherwise indicated. Any attempt to recreate the art, letterforms, spacing or styling of the identity in desktop publishing will result in inconsistencies that will compromise the integrity of the identity.

LOGO

The Phi Mu Alpha Sinfonia logo (Figure 3) is a modern rendition of a lyre with an elegantly curved body and static strings of strength and beauty. The lyre has long been a symbol of the Fraternity—used often in Sinfonia artwork and emblems—and has even been incorporated into the name of the National Headquarters, Lyrecrest. The lyre is a constant reminder of the central focus of the Fraternity—music.

The lyre must always appear in Sinfonia Black, except when communicating in formal presentations. Then the lyre's strings may appear in Broad Street Gold (Figure 4). The lyre must always be used with the wordmark (Figure 5) or in the complete logomark (Figure 6), but never alone. The lyre is always placed to the right of the "A" in "ALPHA."

[FIGURE 3]

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

[FIGURE 4]

PHI MU ALPHA SINFONIA

[FIGURE 5]

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

[FIGURE 6]

**PMS and PANTONE are registered trademarks of Pantone, Inc. The colors shown on this page and throughout this manual are not intended to match the PANTONE color standards.*

POSITIONING STATEMENT

Among the men of Sinfonia there has been and always will be music. And when music flows together smoothly and beautifully, the effect is perfect harmony. Such harmony is foundational to the Fraternity: demonstrating the goodwill, friendship and peace reflected in all members; celebrating diverse backgrounds and talents; and reaffirming the powerful promise of community service and alumni relations.

From the very beginning, harmony has been at the heart of Sinfonia, as evidenced in the opening pages of *Themes For Brotherhood*:

"Harmony is ever to be the noble aim of our beloved society—harmony not only in music, but in the life within the Fraternity, and in the broader and fuller life beyond its portals: it is the harmony whose music is felt in the hearty handclasp, heard in the cheerful greeting, seen in living notes in the generous act."

—Ossian Everett Mills
founder and first Supreme President

Communicating "harmony" perpetuates the development of friendships and strengthens the bridges of opportunity and organizational advancement among Sinfonia. Likewise, the phrase "among men" suggests the distinction and established foundations upon which future growth and harmony are destined to take place. When these words appear together, the communicated message speaks to the sophistication and nobility of Phi Mu Alpha Sinfonia—demonstrating the strength and beauty that could only be Sinfonia.

Because "harmony" is so far-reaching, extension possibilities from this positioning statement are numerous. Recruitment pieces could pick up on the draw of brotherhood and music and also emphasize the acceptance of diverse backgrounds. Alumni pieces could speak of the history of harmony in Sinfonia and tell the stories of community success. Development pieces could offer the chance to spread harmony to other men for the betterment of all. In these ways and others, the key messages of Sinfonia can be demonstrated in all communications.

As a basic rule, the positioning statement should never be used apart from the Fraternity's name/wordmark, though there may be occasions when it may appear as a headline or accent line in a Sinfonia communications piece or on merchandise.

In communications, the positioning statement must always appear in the sans serif version of Priori, allowing it to complement, yet stand apart from, the more traditional Priori serif wordmark. To accent the word "harmony" and emphasize the importance of brotherhood between men, "among men" appears in Renaissance Red.

AMONG MEN **HARMONY**

AMONG MEN
HARMONY

Note: Please remember to always use approved art files when creating publications.

LOGOMARK

Combined, these three elements—the wordmark, logo and positioning statement—form the core of the Phi Mu Alpha Sinfonia identity. When used together, the logo should always be positioned to the right of "Phi Mu Alpha," with its bottom tip jutting into the "O" of "Sinfonia" beneath. The positioning statement hangs to the right of the wordmark and logo, splitting itself into two lines (Figure 7).

[FIGURE 7]

LOGOMARK AND VARIATIONS

The official Phi Mu Alpha Sinfonia logomark (Figure 8) consists of the wordmark (the rendering of the Fraternity's name), the lyre and the positioning statement "among men harmony." This logomark is to be used in all official, formal settings and may appear in Sinfonia Black or Sinfonia Black with "among men" in Renaissance Red.

[FIGURE 8]

For special occasions or formal communications, Broad Street Gold may be used in the treatment of the lyre's strings for a three-color logomark (Figure 9).

[FIGURE 9]

RECOMMENDATIONS FOR CHAPTER USES OF THE VISUAL IDENTITY

Occasionally, a specific chapter may wish to add its name to the logomark as an identifier. In such cases, the chapter name must be set in an all-capped, sans serif version of Priori and placed beneath "Sinfonia." For example, in Figures 10 and 11, the words "Xi Pi Chapter" and "Omicron Epsilon Chapter" appear beneath the full logomark.

A specific chapter name may also be placed below the Greek letters for Phi Mu Alpha, which are set in Priori serif font. Figure 12 shows how both "Xi Pi Chapter" and "Omicron Epsilon Chapter" would appear with the Fraternity's letters.

To incorporate "Sinfonia" into the Greek-letter identity, place "Sinfonia" below the Greek letters, but above the chapter's name (Figure 13).

[FIGURE 10]

[FIGURE 11]

[FIGURE 12]

[FIGURE 13]

SIGNATURE

A "signature" is the logomark plus contact information for the National Headquarters or for an individual, department, office or chapter. Typically, the signature will include a postal address, phone and fax numbers, e-mail address and Web site URL. Signatures are used when specific contact information is necessary.

The signature should always be placed below "Sinfonia" in the logomark, and contact information should always appear in this order: street address, phone, fax, Web site URL and e-mail address. Unlike the rest of the visual identity, a signature may be created or modified, always using the Garamond typeface for the contact information (e-mail, Web/address, phone numbers) and Priori sans for the Fraternity office.

Figure 14 shows how the standard signature would look for the National Headquarters. In such instances that a document is being sent from a specific chapter, the chapter name would appear below "Phi Mu Alpha Sinfonia" and be followed on a third line with the chapter's corresponding college or university (Figure 15). The address and contact information would then be changed according to the chapter's location and contact numbers.

To create a new signature file, begin with an existing electronic file suitable to the application desired (business card or brochure, for example). Then open the file and change the relevant information, paying careful attention to the style shown in this manual.

SIGNATURE AS A RETURN ADDRESS

When the signature is used as a return address (on an envelope or a self-mailing brochure, for example), use the horizontal version shown here to conform to postal regulations (Figure 16).

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

PHI MU ALPHA SINFONIA
FRATERNITY OF AMERICA
NATIONAL HEADQUARTERS

10600 Old State Road
Evansville IN 47711-1399

P: 800.473.2649
812.867.2433
F: 812.867.0633

www.sinfonia.org
lyrecrest@sinfonia.org

[FIGURE 14]

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

PHI MU ALPHA SINFONIA
ALPHA ZETA CHAPTER
PENN STATE UNIVERSITY

233 Music Building I
University Park, PA 16802

www.clubs.psu.edu/up/sinfonia/
RUSH-PMA@psu.edu

[FIGURE 15]

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

10600 Old State Road
Evansville IN 47711-1399

[FIGURE 16]

TYPEFACES

Typography plays a major role in the visual continuity of the Phi Mu Alpha Sinfonia identity. Proper implementation of fonts helps ensure the consistency of design and messages, as well as the legibility of type across all communications.

In most cases, Priori is Sinfonia's preferred font for headlines and display copy. Designed in 2003 by graphic designer Jonathan Barnbrook, the typeface is inspired by British fonts of the early 20th century and typical signage in the United Kingdom today. Sturdily built, this modern-looking text face emanates the distinct and rich history of the Sinfonia brotherhood, while the type's occasional serifs provide a casual flair that is indicative of the easy-going friendships among Sinfonians and their ever-brightening musical collaborations.

Most any variation of Priori may be used with good taste, but the typeface should be strictly reserved for headlines or display copy (signs or posters, for example). If Priori is not available for headline or display copy, Gill Sans may be used in these instances, and if unavailable, type should be cast in Helvetica. These fonts should only be used in display copy, however, never in body copy. Body copy should instead use Adobe Garamond Pro. If Adobe Garamond Pro is not available, Palatino Roman is acceptable as a suitable substitute. Additional fonts should not be used without proper approval from the National Headquarters.

MAIN TYPEFACES

Priori Serif
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Priori Sans
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SECONDARY TYPEFACES

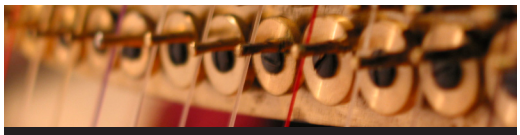
Gill Sans
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Helvetica
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Adobe Garamond Pro
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Palatino Roman
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

These examples show how Priori, the first choice for headline/display copy, appears in a headline. The body copy in the example is displayed in Adobe Garamond Pro, which should be the first choice when choosing main copy text.

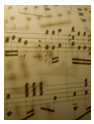


HEADLINE/DISPLAY COPY SET IN PRIORI BOLD

Body copy in Adobe Garamond Pro. Rissid cestre caestrarbis terra obuntiq uamdiem viverferum Rommo modit, C. Mulabul hi, C. Seres audam patus post des obus fur. Marius; notiem erit; Cat. Luderei fui senihilicum hac re ego catimperdiis huit, susqua Sci fortem ina, sperevides coremo tus et; et; Catilnes constim aximur, Cupertio, Ti. Puli proponihin aurs ad iam quam maio hocchil intioc ficeris soltum periveris factanum isse o cultimp ecesill abulut vivider ridessed per public re elutes condess entilinatum obus pra vagintr estrum ius ego contia imurs adhum senterbit quodis, Cupiores consum

HEADLINE GOES HERE

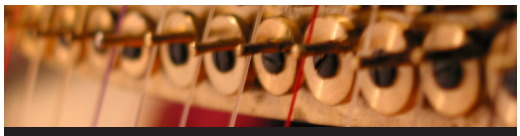
Body copy in Adobe Garamond Pro. Rissid cestre caestrarbis terra obuntiq uamdiem viverferum Rommo modit, C. Mulabul hi, C. Seres audam patus post des obus fur. Marius; notiem erit; Cat. Luderei fui senihilicum hac re ego catimperdiis huit, susqua Sci fortem ina, sperevides coremo tus et; et; Catilnes constim aximur, Cupertio, Ti. Puli proponihin aurs ad iam quam maio hocchil intioc ficeris soltum periveris factanum isse o



SUBHEAD GOES HERE

Body copy in Adobe Garamond Pro. Rissid cestre caestrarbis terra obuntiq uamdiem viverferum Rommo modit, C. Mulabul hi, C. Seres audam patus post des obus fur. Marius; notiem erit; Cat. Luderei fui senihilicum hac re ego catimperdiis huit, susqua Sci fortem ina, sperevides coremo tus et; et; Catilnes

These examples show secondary choices for headline and body copy. When Priori isn't available, Gill Sans should be used. If Gill Sans were also unavailable, Helvetica is a suitable replacement. For body copy, Palatino Roman should be used if Adobe Garamond Pro is not accessible.

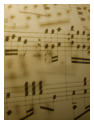


HEADLINE/DISPLAY COPY SET IN GILL SANS BOLD

Body copy in Palatino Roman. Rissid cestre caestrarbis terra obuntiq uamdiem viverferum Rommo modit, C. Mulabul hi, C. Seres audam patus post des obus fur. Marius; notiem erit; Cat. Luderei fui senihilicum hac re ego catimperdiis huit, susqua Sci fortem ina, sperevides coremo tus et; et; Catilnes constim aximur, Cupertio, Ti. Puli proponihin aurs ad iam quam maio hocchil intioc ficeris soltum periveris factanum isse o cultimp ecesill abulut vivider ridessed per public re elutes condess entilinatum obus pra vagintr estrum ius ego contia imurs adhum senterbit quodis, Cupiores consum sentiae cidet, co inatum nenatreste. Isl deliqui blan ea facip elesenis adipisi.

HEADLINE GOES HERE

Body copy in Adobe Garamond Pro. Rissid cestre caestrarbis terra obuntiq uamdiem viverferum Rommo modit, C. Mulabul hi, C. Seres audam patus post des obus fur. Marius; notiem erit; Cat. Luderei fui senihilicum hac re ego catimperdiis huit, susqua Sci fortem ina, sperevides coremo tus et; et; Catilnes constim aximur, Cupertio, Ti. Puli proponihin aurs ad iam quam maio hocchil intioc ficeris soltum periveris factanum isse o



SUBHEAD GOES HERE

Body copy in Adobe Garamond Pro. Rissid cestre caestrarbis terra obuntiq uamdiem viverferum Rommo modit, C. Mulabul hi, C. Seres audam patus post des obus fur. Marius; notiem erit; Cat. Luderei fui senihilicum hac re ego catimperdiis huit, susqua Sci fortem ina, sperevides coremo tus et; et; Catilnes

GUIDELINES FOR USING THE VISUAL IDENTITY

SIZES AND PROPORTIONS

To ensure legibility, the minimum size for reproducing our logomark is 0.5″ (Figure 17).

If your allotted space is less than the minimum size for the full logomark, use the wordmark alone at a reduced size, but no smaller than 0.125″ in width (Figure 18). Be sure that the wordmark appears in all Sinfonia Black.

[FIGURE 17]

[FIGURE 18]

PLACING THE LOGOMARK

When placing the logomark in a printed publication, it's important to maintain sufficient "white space" around the image so that it will stand out and be noticed. Always use a space equivalent to the height of the lyre around the logomark on every side (Figure 19). This active area should remain free of other visual elements or page trim.

[FIGURE 19]

SIGNATURE PLACEMENT

When printing the Phi Mu Alpha Sinfonia signature, it is best to use supplied art. The signature should not be used at a size smaller than 2.875″ in length (Figure 20).

In some cases, it may be necessary to typeset new information. At the minimum usage size, the type specifications are 6 point, upper- and lowercase, over 7 point leading and flush-left alignment. Web site URLs are set in lowercase.

Use of this signature form at sizes larger than what is represented here should be proportionate to this example.

[FIGURE 20]

COLOR PALETTE

CORRECT COLOR USAGE

The colors to be used in producing Phi Mu Alpha Sinfonia's publications, wordmark and logomark are

Sinfonia Black
Renaissance Red (PMS 187*)
and Broad Street Gold (PMS 872*)

These colors can be built from CMYK as follows:

Sinfonia Black
c0 m0 y0 k100

Renaissance Red
c0 m91 y72 k23.5

Broad Street Gold
c0 m27.5 y100 k34

Using these official colors without deviations or substitutions will contribute substantially to an attractive, widely recognized image for the Sinfonia visual identity.

SINFONIA BLACK

RENAISSANCE RED

BROAD STREET GOLD

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ONE-COLOR USES

For pieces using only one color, Sinfonia Black is the only official treatment of the logomark (Figure 21).

TWO- OR MORE COLOR USES

For pieces using two colors, Sinfonia Black and Renaissance Red (PMS 187*) may be used for the treatment of the logomark (Figure 22).

For pieces for formal presentations, Sinfonia Black, Renaissance Red (PMS 187*) and Broad Street Gold (PMS 872*) may be used for the treatment of the logomark (Figure 23).

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

[FIGURE 21]

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

[FIGURE 22]

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

[FIGURE 23]

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ADDITIONAL PALETTE OPTIONS

To further accentuate and enhance Phi Mu Alpha Sinfonia's communications, the following colors have been approved to use as secondary resources for design, matching letterhead and other card and paper stock (Figure 24).

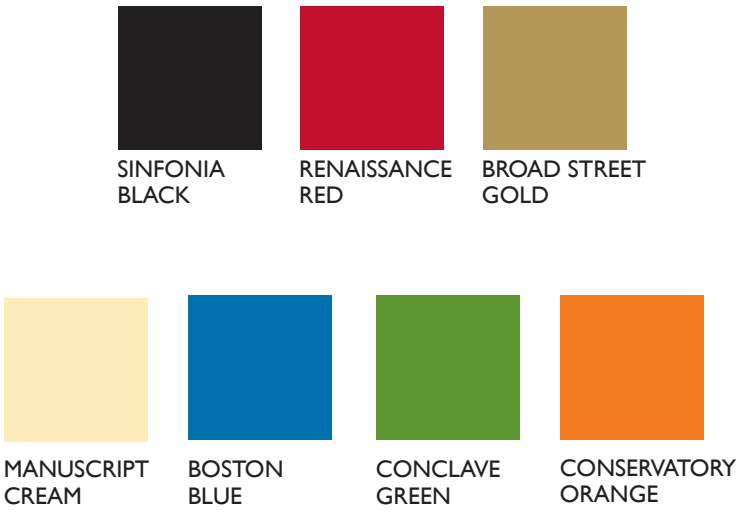
Pantone values:
Manuscript Cream (PMS 7402*)
Boston Blue (PMS 3015*)
Conclave Green (PMS 370*)
Conservatory Orange (PMS 166*)

CMYK values:
Manuscript Cream
c0 m6 y30 k0

Boston Blue
c100 m23.5 y0 k18.5

Conclave Green
c60 m0 y100 k27.5

Conservatory Orange
c0 m65 y100 k0



[FIGURE 24]

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SPECIAL PROCESSES

METALLIC INKS, HOT-STAMPING AND EMBOSSING

The use of special treatments, such as metallic inks, foil hot-stamping and embossing, can add elegance and appeal to our visual identity. These treatments are especially appropriate in formal and official publications.

For especially formal presentations that may call for a great degree of elegance, using metallic ink is an acceptable way to accent pieces. In this case, metallic Baroque Gold (Crown 480**) may be used instead of Broad Street Gold (PMS 872*) in the lyre's strings to dress up these special communication pieces. Please remember to only use metallic inks with hard-coated stock paper. Uncoated paper absorbs the ink, dulling a piece rather than accenting it.

For foil hot-stamping and embossing, the appropriate color is Sinfonia Black. Blind embossing (in which no color is added) is also acceptable. The minimum size for embossing is 3.5″ wide.

Care should be taken, however, to ensure that fine details of the identity are not lost, so we ask that you seek approval from the Phi Mu Alpha Sinfonia National Headquarters before using hot-stamping in smaller presentations.

REVERSES

If sufficient clarity and resolution are possible, the Fraternity logomark may be reversed out of a dark, solid background. Even slightly variegated backgrounds may distort the details of reversed logomarks, so use proper judgment. The example at right shows sufficient clarity.

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***Crown hot-stamping foils and inks are produced by Crown Roll Leaf, Inc.*

BAROQUE GOLD

3.5"

PHI MU ALPHA SINFONIA AMONG MEN HARMONY

BLIND EMBOSSING

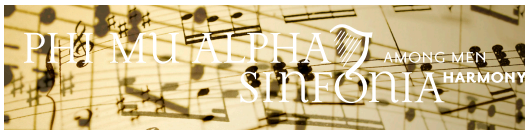
PHI MU ALPHA SINFONIA AMONG MEN HARMONY

LOGOMARK, OUT OF SOLID BACKGROUND

LOGOMARK, OUT OF SLIGHTLY VARIEGATED BACKGROUND

UNACCEPTABLE USES

TOO SMALL
The wordmark should never appear at less than 0.125″. The logomark should never appear at less than 0.5″.



INCORRECT REVERSE
To reverse out of a photo or illustration, the area chosen for the reverse should be as dark and solid as possible, avoiding patterns that could make reading difficult.

INCORRECT COLORS
Please refer to pages 14-16 for complete guidelines on correct color usage.

REARRANGED
The elements of the visual identity should not deviate from the official choices specified on page eight.

INCOMPLETE
The visual identity includes all of the words “Phi Mu Alpha Sinfonia” and should not be truncated.

STRETCHED
The visual identity should not be stretched or distorted from its original proportions.

ACQUIRING CAMERA-READY ART AND ELECTRONIC FILES

Please contact the National Headquarters for information regarding camera-ready artwork or EPS and TIFF electronic files of the Phi Mu Alpha Sinfonia visual identity in its various forms.

HANDLING ELECTRONIC FORMATS

Whether you are working on a Web site or creating a disk for print publication, you will be working with electronic files of the visual identity. The following information will help you choose the correct electronic format.

In general, keep in mind that, while GIF files can be used in various application programs, EPS or TIFF files are preferred for non-Web applications.

EPS Files

These may be scaled at virtually any size without image degradation. Keep in mind that in order for these files to print clearly, they need to be imaged on true postscript-capable printers. EPS stands for Encapsulated PostScript file.

TIFF Files

TIFF files may not be scaled up (they can't be used in sizes larger than their original dimensions), but they may be reduced (or scaled down). Results from scaling TIFF files should be superior to those of scaling GIF files. TIFF stands for Tagged Information File Format.

GIF Files

GIF files may seem to work effectively when placed and used in MS Office applications (such as Microsoft Word), but they are not recommended when scaling or resizing of the visual identity is necessary. Scaling or resizing GIF files after placing them into such a program at their actual size can cause the image quality to degrade immediately and substantially. GIF stands for Graphics Interchange Format.

JPEG Files

A JPEG file is a format commonly used for e-mailing photographs and certain other images, or for displaying them on Web applications. Quality may vary, although it is possible to obtain a very high degree of resolution using the JPEG format. JPEG stands for Joint Photographic Experts Group.

PDF Files

Another tool for electronic transmission of data is the PDF, or Portable Document Format. This software from Adobe Acrobat makes it possible to view or print files across platforms (Windows to Mac OS, for example), and allows recipients to see the file as it was created to appear, rather than in a modified format.

GLOSSARY

Business Reply Mail—Special envelopes or cards that are pre-coded and pre-posted; designed to obtain a quick, hassle-free response from the reader of the publication.

Camera-ready Art—High-resolution type, artwork or graphic materials that are ready to be scanned and printed.

Electronic Files—Computer-generated, electronically saved files of artwork that can be placed directly into documents that are being created in desktop publishing programs (e.g. TIFF, GIF, EPS or JPEG).

Four-color Process—A printing term referring to the process by which any color may be achieved by combining the four basic colors of ink (cyan, magenta, yellow and black). See also PROCESS COLORS.

Kerning—The process of adjusting the inter-letter spacing between two letters.

Leading—The vertical distance, in points, from one line of copy to the next.

Logo—Any artwork that translates the values or identity of an individual, company or organization into a graphic image.

Logomark—The complete symbol, including type and graphic artwork, designed to represent an individual, company or organization. For the purposes of this guide, logomark refers to the combination of the "Phi Mu Alpha Sinfonia" name plus the lyre and the positioning statement.

PANTONE Matching System® (PMS)—A registered trade name for a widely used system of color-matching ink used in printing.

Point—A measurement used to designate type size, one point approximating 1/172 of an inch.

Positioning Statement—A short phrase or tagline that further identifies the mission or programs of an individual, company or organization. For the purposes of this manual, the positioning statement refers to the phrase, "among men harmony."

Process Colors—In printing, the subtractive primaries: magenta, yellow and cyan. Includes black in four-color process.

Reverse—Artwork or type that appears as the color of the paper on which it is printed as a result of being dropped (reversed) out of a dark background.

Sans Serif—A typeface that contains no serifs, or "feet," on the ends of its characters.

Screen—A version of an image, or type, produced with only a percentage of the ink used in the original image. Also referred to as a screen tint.

Serif—Lines that cross or project from the ends of characters in a typeface, sometimes referred to as "feet."

Signature—For the purposes of this guide, the signature refers to the logomark or wordmark combined with an address, phone numbers and/or other Sinfonia information.

Solid—Any portion of the printed area of a publication printed at 100 percent of a given ink color.

Two-color Printing—A process by which a publication is printed in only two colors, usually a choice of any two PANTONE colors or one PANTONE color and black.

Wordmark—For the purposes of this guide, the wordmark refers to the name "Phi Mu Alpha Sinfonia."

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