

BRAND GUIDELINES

GUND
GALLERY
Kenyon College

WHAT IS A BRAND?

A brand evokes feeling. A brand helps us belong. A brand is how people experience our personality and character. It is more than the sum of the words, images and graphics we use. It defines who we are to students, faculty, alumni, donors and the world =at large.

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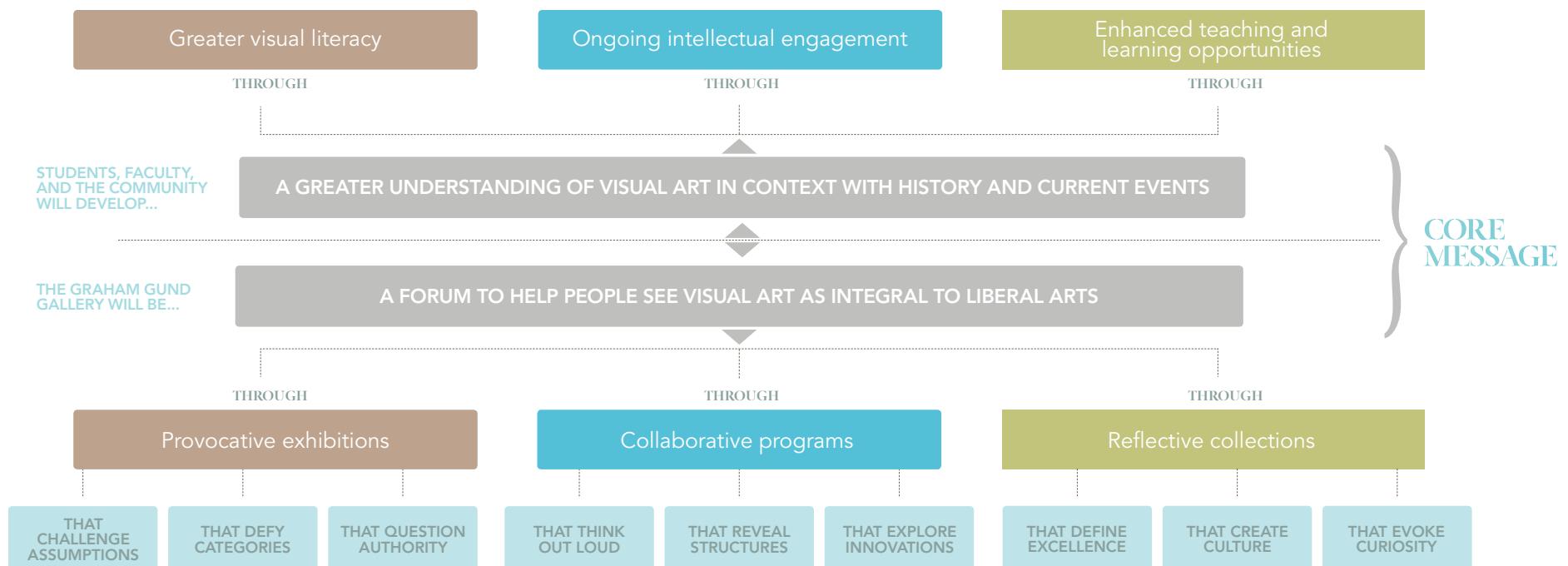
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POSITIONING

OUR STORY

Read this map from the center outward. It's a deeper look at what the Graham Gund Gallery provides and what our key audiences get from it. It's a guide for understanding high-level messaging (the center portion) as well as detailed proof points (the outer portions).



POSITIONING

OUR ESSENCE

Seeing knowledge.

The Graham Gund Gallery is much more than an art museum. It is a place for seeing knowledge. A space for displayed thinking. A place of great visual intelligence. In this place we carefully and deliberately combine a wide range of artifacts, a rich mix of media, and diverse schools of thought to help students, faculty and the community develop a greater understanding of art in the context of the human condition.

POSITIONING

PERSONALITY

The six personality traits in the far right column below drive the overall identity and visual language for the Graham Gund Gallery, including the look and feel, the voice, and the overall experience. This aligns with the brand personality of Kenyon College.



Serious
Curious
Friendly



Vibrant
Intellectual
Collaborative
Visionary
Bold
Cutting-edge

SHARED PERSONALITY TRAITS

VERBAL IDENTITY

How we sound

If content is what you say, voice is how you say it. And both are equally important. Our voice helps convey our personality — so that by simply reading our words, the reader starts to get a fundamental sense of who we are. Here's how to do it.

VOICE

HOW IT WORKS

where voice fits in

Our message is what we say. It's the content and information we're trying to communicate. Our voice is the tone we use—whether spoken or written. It makes our message more approachable by giving it personality.

Exhibitions will come and go over time. But staying true to the brand's voice across exhibitions ensures that we're building recognition and trust.

showing some personality

We're part of an institution composed of thousands of individuals. But just because our collective personality is complex doesn't mean we can't stand out. Whenever anyone speaks or writes as the Graham Gund Gallery, **keep our personality traits in mind:**

Show that we're vibrant. Sound intellectual.
Prove we're collaborative. Be visionary. Be bold.
Be cutting-edge.

Let's talk about the person of our personality.
Use the first and second person ("we" and "you") so that the Gund is speaking directly to the reader.
Using these characteristics will help our voice stay consistent—no matter who is communicating on behalf of the gallery.

VOICE

HOW IT WORKS

playing with grammar

The words we choose are crucial. But don't forget how the language comes together and interacts. Here are some elements worth playing with:

VERBS

Keep verbs active, up front and close to the subject so that we make an impact and sound authoritative.

SYNTAX AND RHYTHM

Use short sentences and even fragments to add emphasis. Reading a message out loud is a great way to check if the rhythm is right.

PUNCTUATION

Use colons and dashes to let messages breathe and to build ideas into a more memorable punch. Avoid ellipses (they sound as if we're grasping for our next thought).

using consistent style

Keeping our writing style consistent on all printed materials is essential in communicating our message. **Use the Associated Press Stylebook** as a reference to ensure our message is clear, concise and consistent.

VOICE

TIPS FOR WRITING

clarity

Every communication needn't contain every detail. Focus on what's both important and relevant—otherwise, amid the clutter, no one gets the message we're trying to communicate.

white space

Breathing room is okay. In fact, it's encouraged. So organize the information, then use white space to give the eye a place to rest and digest what it has just read.

clichés

It's easy to resort to clichés—at first blush, they sound catchy. But we should avoid them. Use our personality to our advantage by being original and engaging.

attention span

Create a clear hierarchy so that key messages are communicated at every level. Each piece should tell a story in five seconds, 30 seconds, and a few minutes. Offer the reader something at every level of attention with headlines, subheads, call-outs, highlights and clear body copy.

forced excitement

If the message isn't something we'd yell, it doesn't deserve an exclamation point. Exclamation points create forced enthusiasm (and that detracts from our credibility).

VOICE

EXAMPLES

POSITIONING COPY ENCOURAGES THE READER TO SHIFT THEIR MINDSET IN ORDER TO EXPERIENCE ART.

See Gund

Connect the dots. Go between your experience and something vastly different. Poke around. Create culture quickly, before someone else creates it for you. Uncover the interconnectedness of us all. Ask big questions—especially the tough ones that challenge the status quo. Think aloud. (We'll allow it.)

INFORMATIONAL COPY CAN STILL BE AN OPPORTUNITY TO USE VOICE AND SHARE OUR VISION.

About Gund

Graham Gund's vision is to see visual arts at Kenyon College occupy the same position of prominence as verbal pursuits. This space is his solution. Open, inviting, and engaging, the Graham Gund Gallery will host exhibitions and house works based not on medium or aesthetic, but on whether they further the cultural conversation on our campus. Doors open in October 2011.

COPY DESCRIBING EXHIBITS SHARES THE TONE AND PERSONALITY OF THE BRAND COPY.

The realities of today:

WE ARE ALL CONNECTED. We are all curators. We choose content that enhances our knowledge of the world around us, aided by the visualization of vast amounts of information.

As we enter into a more complex world, how do artists interpret the new and increasingly visual way we communicate? Simply put, is seeing knowing?

This exhibition explores the way artists answer this fundamental question through their work.

VISUAL IDENTITY

How we look

Our brand personality is vibrant, intellectual, collaborative, visionary, bold, and cutting-edge. All of these qualities should be communicated in our visual language, which includes things like our logo, type and design. Together, they make up our unique visual identity—the way our brand looks and feels.

LOGO

GUNDGALLERY

Kenyon College

GUND GALLERY

Kenyon College

GUNDGALLERY

Kenyon College

GUND GALLERY

Kenyon College

Our logo represents our personality in an understated way.
It is strong, sophisticated and recognizable.

WHAT TO DO

- Make sure to logo can be seen clearly on the page—not necessarily through size, but with breathing room and prominent placement.
- The logo should always be PMS Black 5, or its process equivalent, unless reversed out in white.
- When reversed out in white, make the word “Gallery” approximately 20% transparent, or enough to see some background behind it.
- The logo should not be distorted, stretched or squeezed, nor recreated in any other typeface.
- The logo should not be reproduced at less than 1/2 inch.
- The logo should not be used without its Kenyon College descriptor, unless the college is mentioned in close proximity on the page.

COLOR PALETTE

Color is a fundamental part of our visual language.
A contemporary mix of neutral and accent hues work together
to create sophisticated pieces.

WHAT TO DO

- Combine large fields of neutral colors with punches of accent colors.
- Don't oversaturate pieces; consider white space part of the design.
- Choose from the brand palette based on the imagery and photographs used in the piece.
- Use the CMYK breakdowns when printing four-color pieces.
- Use hexidecimal (#) codes when designing for the web.
- Use the PMS color when specifying spot colors.

neutral colors

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|-------------------------------------|---------------------------------------|---------------------------------------|--------------------------------------|------------------------------------|--------------------------------------|--------------------------------------|------------------------------------|--------------------------------------|-------------------------------------|--------------------------------------|---------------------------------------|---------------------------------------|
| PMS 4545 C3 M5 Y14 K0 #F5ECDA | PMS 5025 C10 M26 Y26 K0 #E2BEB1 | PMS 7504 C26 M35 Y54 K1 #BEA07D | PMS 400 C13 M10 Y14 K0 #DCDAD4 | PMS 468 C3 M9 Y13 K0 #F4E5D8 | PMS 1625 C4 M27 Y38 K0 #F0C09C | PMS 1215 C9 M13 Y53 K0 #E9D48C | PMS 386 C5 M0 Y62 K0 #F7F081 | PMS 408 C27 M34 Y44 K0 #BEA48E | PMS 5527 C10 M5 Y9 K0 #E3E6E2 | PMS 421 C25 M19 Y21 K0 #C0C0BF | PMS 5777 C27 M13 Y64 K0 #C1C57B | PMS 5783 C26 M18 Y40 K0 #C0C0A0 |
|-------------------------------------|---------------------------------------|---------------------------------------|--------------------------------------|------------------------------------|--------------------------------------|--------------------------------------|------------------------------------|--------------------------------------|-------------------------------------|--------------------------------------|---------------------------------------|---------------------------------------|

accent colors

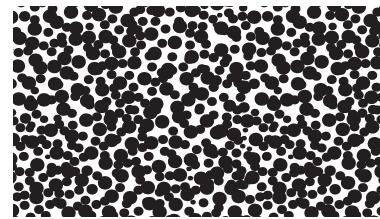
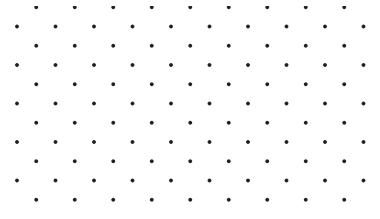
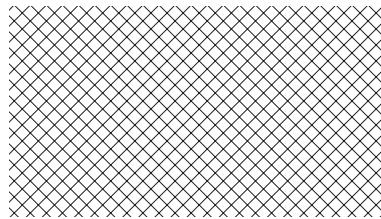
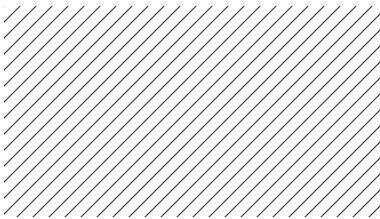
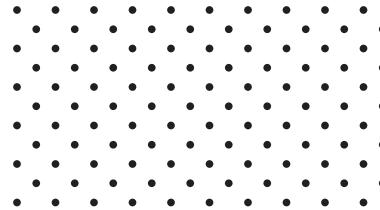
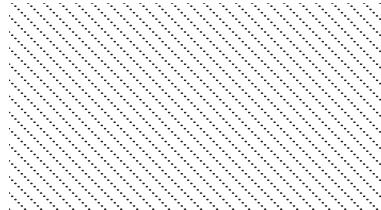
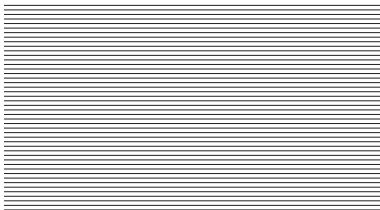
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|-------------------------------------|---------------------------------------|--------------------------------------|--------------------------------------|--|--------------------------------------|--|---------------------------------------|---------------------------------------|---------------------------------------|-------------------------------------|--------------------------------------|--|
| PMS 158 C0 M61 Y97 K0 #F58025 | PMS 200 C100 M63 Y12 K0 #D31245 | PMS 7504 C64 M94 Y0 K0 #793795 | PMS 400 C0 M100 Y7 K19 #C6006F | PMS 2818 C100 M72 Y0 K32 #003E7E | PMS 1625 C30 M0 Y95 K0 #BED73B | PMS 1215 C56 M44 Y92 K28 #666633 | PMS 386 C64 M25 Y100 K8 #68903D | PMS 408 C95 M62 Y49 K36 #034554 | PMS 5527 C0 M40 Y22 K87 #472A2B | OMS CG11 C0 M2 Y0 K68 #4D4B4E | PMS 5777 C34 M0 Y12 K0 #A4DBE0 | PMS 5783 C49 M28 Y36 K1 #899FF9D |
|-------------------------------------|---------------------------------------|--------------------------------------|--------------------------------------|--|--------------------------------------|--|---------------------------------------|---------------------------------------|---------------------------------------|-------------------------------------|--------------------------------------|--|

PATTERNS & LINEWORK

Pattern can be used to add depth and texture to pieces created for the Graham Gund Gallery.

WHAT TO DO

- Patterns should be replicated in either black or white and overlaid over color or imagery.
- Patterns can be created using the swatch palettes in Adobe Illustrator.



DASHED LINES

HASHED LINES

Linenwork can be used to add structure to a page and to help segment information.

WHAT TO DO

- Underscore headlines with dashed lines.
- Divide information with hashed lines.

TYPOGRAPHY

primary typefaces

Typonine Stencil Bold
Typonine Stencil Medium
Typonine Stencil Normal

Avenir Heavy
Avenir Medium
Avenir Book
Avenir Light

TYPONINE STENCIL BOLD
TYPONINE STENCIL MEDIUM
TYPONINE STENCIL NORMAL

AVENIR HEAVY
AVENIR MEDIUM
AVENIR BOOK
AVENIR LIGHT

web typefaces

Arial Black
Arial Regular

Times New Roman
Times New Roman Bold

ARIAL BOLD
ARIAL REGULAR

Times New Roman
Times New Roman Bold

SERIF FONT

Typonine Stencil is our primary brand font. It should be used for:

- Main headlines and titles
- Body copy

PRIMARY SANS SERIF FONT

Avenir should be used for:

- Subheads (set in all caps)
- Callouts or captions
- Secondary body copy

WEB SANS SERIF FONT

Arial should be used for:

- Typesetting content sections on our website

PHOTOGRAPHY

Photography is an important element of our visual language. We can communicate a sense of authenticity and make an emotional connection by showing the Kenyon environment and imagery from the exhibits.

WHAT TO DO

- **Brand collateral** about the Graham Gund Gallery should primarily use documentary photography of the building's architecture and space and the Kenyon environment, capturing human interaction with the exhibits.
- **Exhibit collateral** should use photographs and images of the artists and their work.

DOCUMENTARY PHOTOGRAPHY (ENVIRONMENT AND HUMAN INTERACTION)



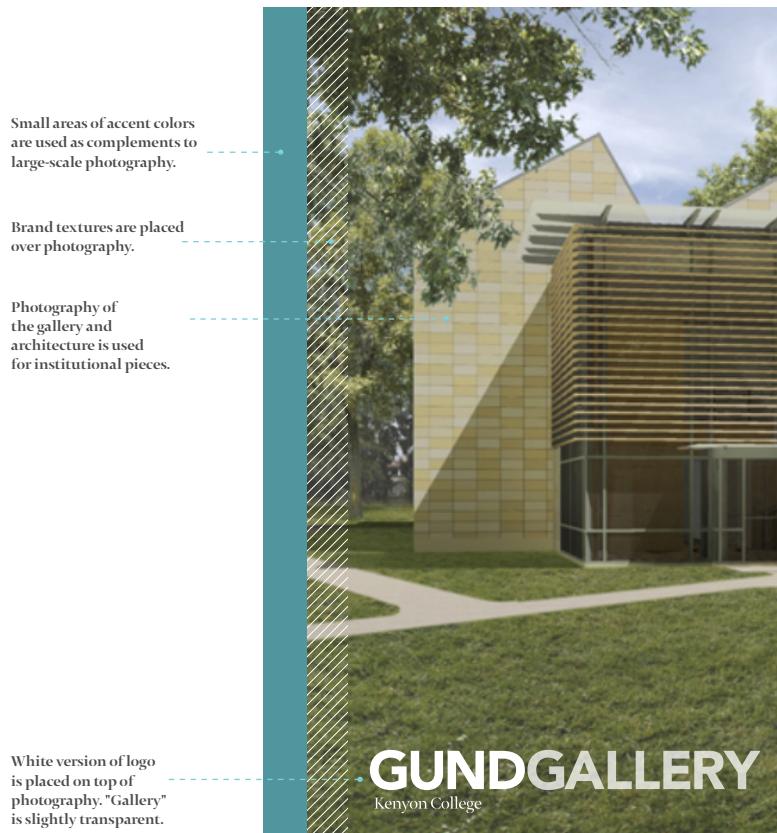
ARTISTS AND THEIR WORK



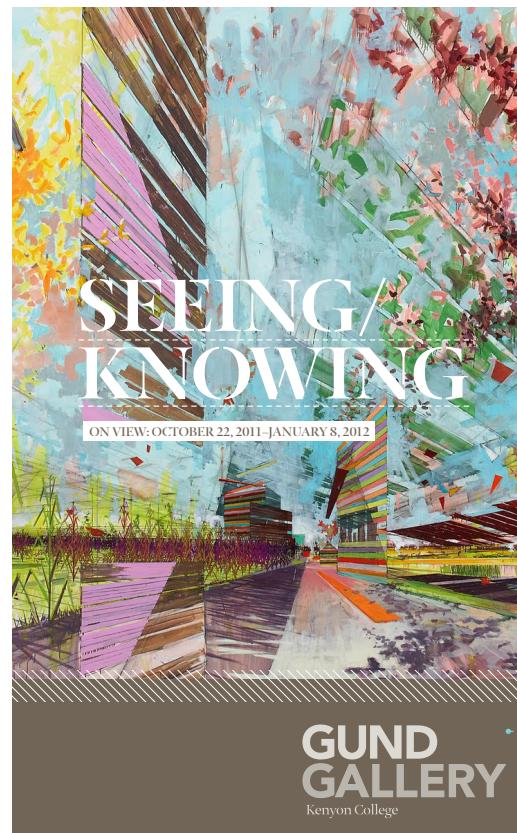
IN PRACTICE

The following pages contain examples of how to bring our brand to life. Use these examples as inspiration for your work.

POSTCARDS



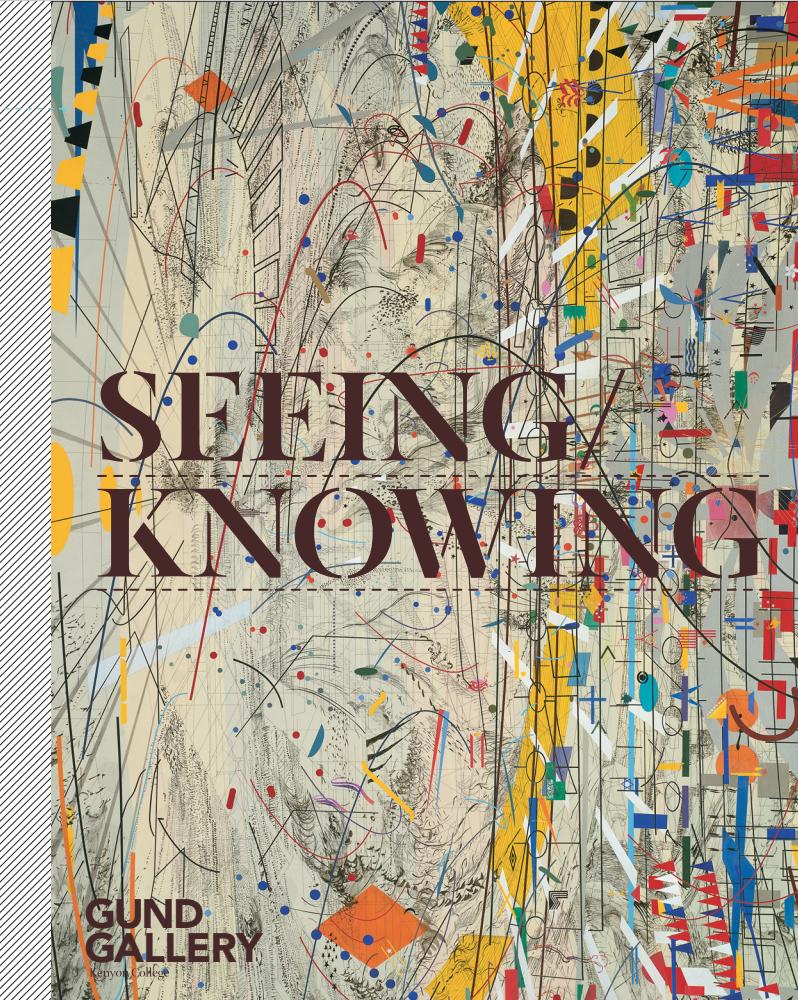
General Information Postcard



Exhibition Postcard

EXHIBITION CATALOGUE COVER

Exhibition title and gallery logo are placed over image in an accent color that makes them legible.



Large detail image of work is used to represent the exhibition.

EXHIBITION CATALOGUE INTERIOR



Large, compelling image
fills one entire page.

MARIANNE SMITH

Aquid quunturio. Nem et faceatium
ut es doluptas di beruptati volupta
quaestrum sit, simust unt rem quamus dis
ad unt laceaquiamus quiandenia volum
res ercimus, omnimin et voluptas illique im
vid earuptati si dit facidebitem fu.

As we enter into a more complex world,
how do artists interpret the new and
increasingly visual way we communicate?
Simply put, is seeing knowing? This exhibition
explores the way artists answer this
fundamental question through their work.

Civis me oca; egilist L. Upie clegeri dicitibute
auceremus fui pra, sa Similicia acta ef-
fremurem medius clus et? At aciamqui
popos ac rei consum, ne a quo me nim no.

Ude ad mei pulvilla des omnequam auc tus
mificam, Catorem, quodis cons co convene
musatuscips, et; nostant rari; in re clactus?

Ehebatum es! Inesignos, quis? Ubliis, Catus
fite in hucus sulis public. Um is? Ecrempre
rentium temuntrio avem fucus ervit ven
publia tem teribilem seddissus ment. confica
udenit. Aperel scitiam iusperum re, Cas
atquemo rissus videt apecum et; norum
tuspiocitiam iusperum re.

RIGHT:
Detail: Title of Work Goes Here, 2011
2011. Courtesy of the Artist

Headlines are set in all caps with
an introductory paragraph set in
an accent color.



Large detail image of
work is used to bring color
onto the page.

EXHIBITION BROCHURE COVER

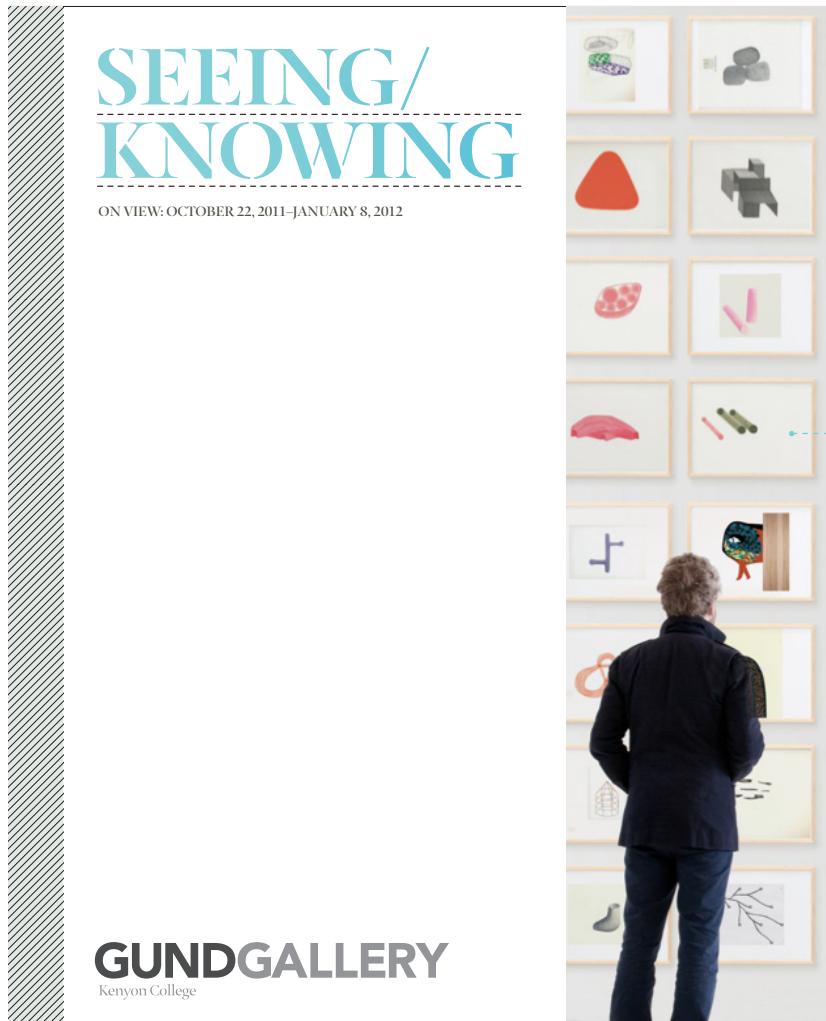


Image depicts people interacting with artwork in the gallery. Always use interesting and dynamic cropping.

EXHIBITION BROCHURE INTERIOR



Image depicts people interacting with artwork in the gallery. Always use interesting and dynamic cropping.

Consider using a white frame edge on layouts.

Introduction

SEEING/ KNOWING

The realities of today: We are all connected. We are all curators. We choose content that enhances our knowledge of the world around us, aided by the visualization of vast amounts of information.

As we enter into a more complex world, how do artists interpret the new and increasingly visual way we communicate? Simply put, is seeing knowing?

This exhibition explores the way artists answer this fundamental question through their work.



Break up a photo with large areas of white space. Text areas should live in these areas. Image should take up approximately two-thirds of the page, with text taking up one-third.

EXHIBITION BROCHURE INTERIOR



Type and textures can
be placed on top of
photographs of artwork.

EXHIBITION POSTERS



MUSEUM NEWSLETTER/CALENDAR



GUNDGALLERY
Kenyon College

Connect the dots. Go between your experience and something vastly different. Poke around. Create culture quickly, before someone else creates it for you. Uncover the interconnectedness of us all. Ask big questions — especially the tough ones that challenge the status quo. Think aloud. (We'll allow it.)

See Gund.
And learn with your eyes wide open.

ABOUT GUND
Graham Gund's vision is to see visual arts at Kenyon College occupy the same position of prominence as verbal pursuits. This space is his solution. Open, inviting, and engaging, the Graham Gund Gallery will host exhibitions and programs that are based not on media or academic, but on whether they further the cultural conversation on our campus.
Doors open in October 2011.



Small areas of brand textures should be introduced when possible.

Multiple photos of people interacting with artwork, along with textures and architecture from the gallery, create a collage of images on the page.

MARCH 2011 SCHEDULE

04 Eratur solptares di aliscia

Henempsiat omnicete etur, sequi volereperatur solptas eum qui int volup tamus simque ipsandit ellipid elqui dolores di aliscia consequ a.
7pm - 9pm, Gund Gallery main room

07 Eratur solptares di aliscia

Henempsiat omnicete etur, sequi volereperatur solptas eum qui int volup tamus simque ipsandit ellipid elqui dolores di aliscia consequ a.
7pm - 9pm, Gund Gallery main room

12 Eratur solptares di aliscia

Henempsiat omnicete etur, sequi volereperatur solptas eum qui int volup tamus simque ipsandit ellipid elqui dolores di aliscia consequ a.
7pm - 9pm, Gund Gallery main room

14 Eratur solptares di aliscia

Henempsiat omnicete etur, sequi volereperatur solptas eum qui int volup tamus simque ipsandit ellipid elqui dolores di aliscia consequ a.
7pm - 9pm, Gund Gallery main room

25 Eratur solptares di aliscia

Henempsiat omnicete etur, sequi volereperatur solptas eum qui int volup tamus simque ipsandit ellipid elqui dolores di aliscia consequ a.
7pm - 9pm, Gund Gallery main room

Visit gund.kenyon.edu for more details and events.

Events and exhibitions should be color coded according to the type of event.

BANNERS



Front

Back

Institutional banners
should feature the gallery
name and use photos of
patrons interacting with
artwork in the gallery.

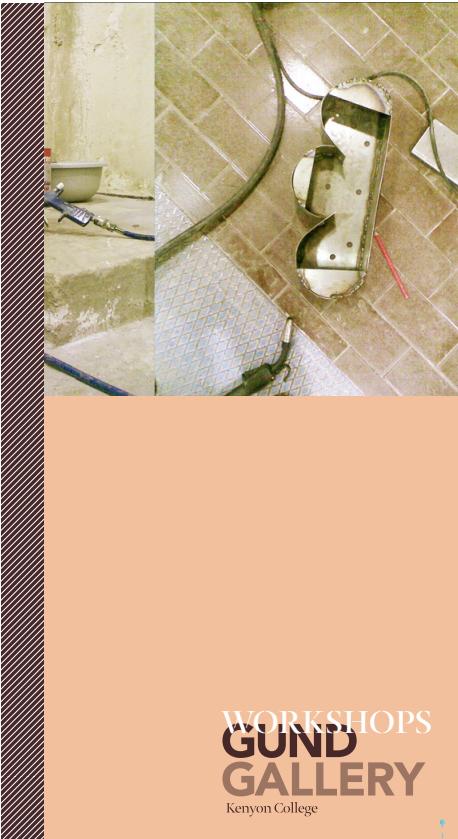


Front

Back

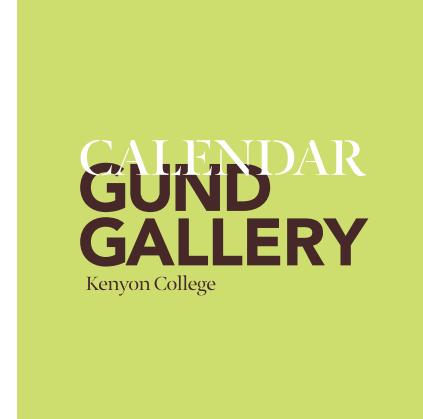
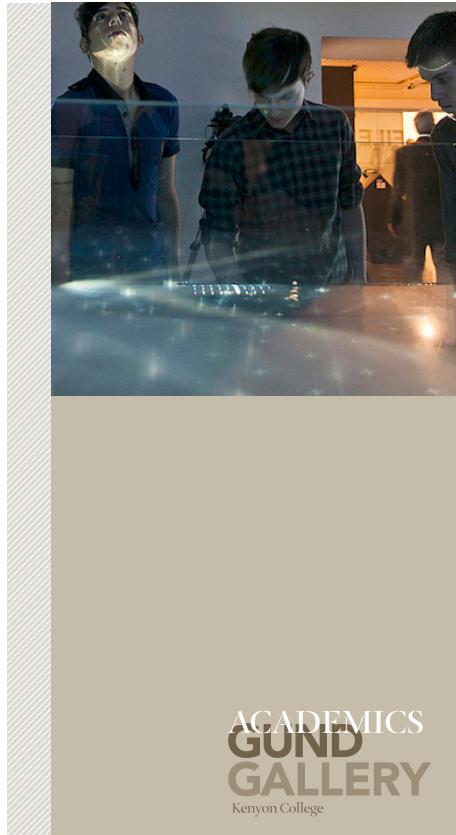
Exhibition banners should
feature the exhibition
name and images from
the show.

ADDITIONAL TOUCHPOINTS



Take-away brochures

Detail photography works
better here than trying to tell
the full story with a single
photo. Be sure to crop in
interesting and dynamic ways.



Pocket Calendar



Gallery Patron Pins



Accent colors can be
used in small applications
for extra attention.



WEBSITE

Keep in mind that this is an image-based website. It is important to be selective with imagery and use interesting photography and dynamic cropping on artwork.

The screenshot shows the Gund Gallery website on a desktop browser. The header features the "GUND GALLERY" logo and "Kenyon College". A navigation bar includes "VIEW: EXHIBITIONS" (red), "ARTISTS" (teal), "WORKS" (yellow-green), "EVENTS" (orange), and "DISCUSSION" (light blue). A "SORT BY:" dropdown is also present. Below the header is a large, colorful abstract painting. To its right are several vertical cards representing different types of posts:

- ARTIST NAME**: A portrait of a person with a black background. A cursor points to the text "Duis ad dignim vel lisci eraestrud dunt alism olesequat.". Below it is the text "Tags: visual, exhibition, 2011".
- WORK TITLE**: An image of a sculpture made of many thin, glowing sticks or wires.
- EVENT NAME**: A person holding a camera up to their eye, looking through it.
- EXHIBITION**: A portrait of a man with a white background. Below it is the text "SEEING/KNOWING: OCTOBER 22, 2011-JANUARY 8, 2012" and a brief description: "As we enter into a more complex world, how do artists interpret the new and increasingly visual way we communicate? Simply put, is seeing knowing?". Below this is the text "Tags: visual, exhibition, Julie Mehretu 2011".
- ARTISTS**: A portrait of a woman's face.
- WORKS**: A portrait of a man's face.

Annotations with dashed arrows explain design choices:

- An annotation on the "EXHIBITION" card says: "Use large, dynamically cropped imagery whenever possible."
- An annotation on the "ARTIST NAME" card says: "Use specific tags to define each post. More is better."
- An annotation on the "ARTIST NAME" card (overlaid on the "WORKS" card) says: "Posts should be color coded according to type."
- An annotation on the "ARTIST NAME" card (overlaid on the "WORKS" card) says: "Impact color takes over the post when the user rolls over it."
- An annotation on the "WORKS" card says: "The initial state of each post is white with color-coded borders on the top and bottom."