



## INTRODUCTION

Welcome to Artspace Projects' new brand guidelines. The goal of this publication is to establish clarity and consistency across all branded ephemera. This document, alongside other brand guidelines, will be used to effectively and accurately communicate to all of our diverse audiences. By creating intentional messaging, we strengthen our brand identity and the value of our organization.

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## ARTSPACE PROJECTS BRAND GUIDELINES

IDENTITY ELEMENTS

LOGO & VARIANTS

COLOR PALETTE

TYPEFACES

IMAGERY

CONTACT

IDENTITY ELEMENTS



Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0  
***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0***

Above is the Artspace logo; our primary and second-ary typefaces are below it. At right is the primary and secondary color palette. For examples of imagery, see page 13.



LOGO TYPES

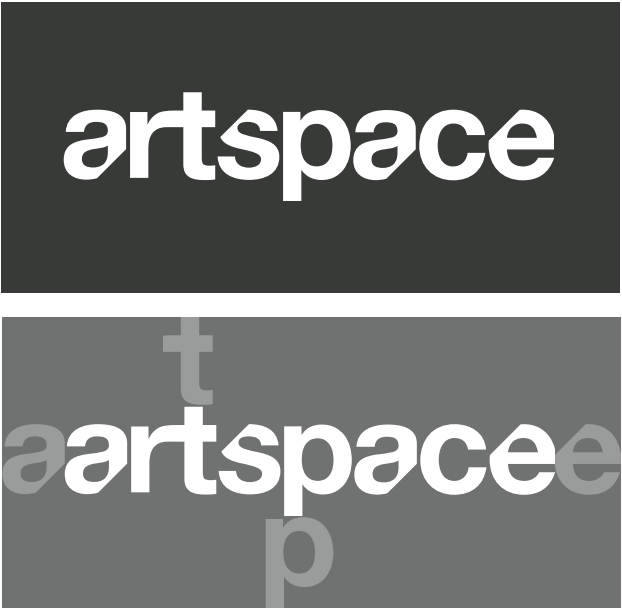
In most documents, the two-color logo variation should be used.



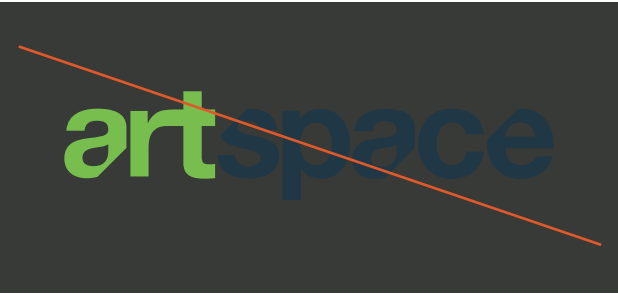
If the document is one-color or grayscale, a solid black logotype can be used.



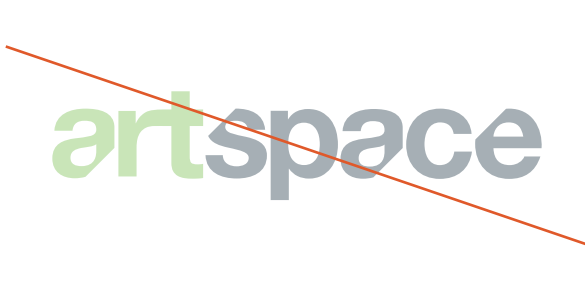
In the case of dark backgrounds, a white version of the logo may be used. For more specifics on this, see “Logo Over Solid Colors” on page 5.



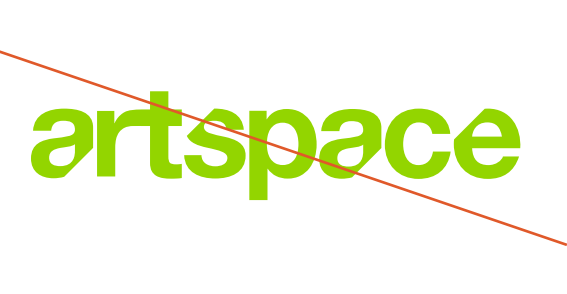
UNACCEPTED LOGO USAGE



Cannot place on a colored or dark background.



Cannot alter opacity.



Cannot change to singular color (even main colors).



Cannot change to another 2-color variation.



Cannot change color combination.



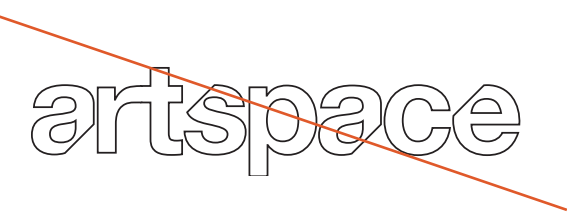
Cannot compress logo.



Cannot stretch logo.



Cannot add drop shadow.



Cannot make outline of logo.

UNACCEPTED WHITE LOGO USAGE



White logo without adequate surrounding space.



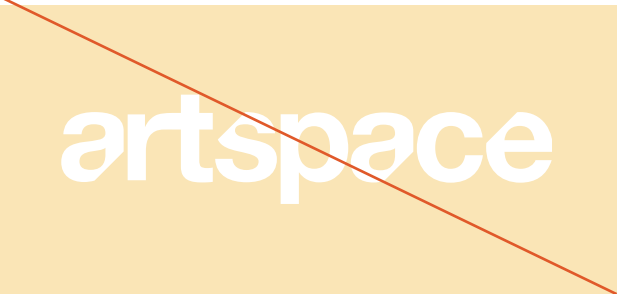
White logo on a background that is too light; with too much contrast; and/or with text and/or portrait imagery underneath the logo.



Ultimately, use your best judgment to allow the dynamic imagery to breathe. The logo should be clearly defined and fit nicely in to blank or background space. If you have questions, please contact the Lead Designer for clarification.

LOGO OVER SOLID COLORS

When the logo must be placed on top of a solid color, the white logo may be used **only** if the background color is dark enough for adequate contrast. The logo should not be used on top of light colors.



MINIMUM SIZING



In print, the minimum size for the logo is 1” wide. Digitally, the minimum is 72 px (translating to 1”).



In print, the minimum size for A icon is .375” square. Digitally, the minimum is 27 px square.

LOGO INTERACTIONS

The logo can interact with a combination of four different elements: the tagline, the mission, the extended boilerplate, and the website URL.

artspace

AMERICA'S LEADER IN ARTIST-LED COMMUNITY TRANSFORMATION

artspace

WWW.ARTSPACE.ORG

artspace

AMERICA'S LEADER IN ARTIST-LED COMMUNITY TRANSFORMATION

Founded in 1979, Artspace is a nonprofit organization whose mission is to create, foster, and preserve affordable and sustainable space for artists and arts organizations. To fulfill that mission, Artspace uses the tools of real estate development to construct or restore places where artists can affordably live and work. Artspace buildings also support healthy communities, anchored in existing assets. With a commitment to affordability, Artspace ensures that the spaces remain accessible to artists and their families in perpetuity. Artspace's unique portfolio, developed over three decades, includes 50 projects nationwide and represents more than \$650 million invested in America's infrastructure. Beyond developing places, Artspace has also served as a consultant to hundreds of arts communities coast-to-coast, helping others advance their visions. While embracing the value the arts bring to individual lives, Artspace champions the once-radical idea that artists and arts organizations can leverage fundamental social change. Artspace's headquarters are located in Minneapolis, with additional offices in Denver, New Orleans, New York, Seattle, and Washington D.C. For more information, please visit [www.artspace.org](http://www.artspace.org).

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EXTENDED LOGO USAGE

Here are examples of unusual or specific-use variations on logo+type combination. The left lockup is used primarily in overview documents; the top right shows just the mission and url; below is the boilerplate lockup without a logo. **The right-side lockups should only be used if the Artspace logo already appears on the page somewhere else. Lockups without a logo should be clearly separated to avoid being read as a part of the document copy.**

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ICONOGRAPHY

The A icon is primarily used for Artspace programs that have their own branding and social media profiles. They may also appear on select marketing and promotional materials or other cases where the full Artspace logo is not necessary. If you are not sure, please check with the Creative Director to confirm the icon can be used.

As with the logo, the A icon cannot be stretched, condensed, made transparent, outlined, or given a shadow. The A is always **white on a main color palette** backdrop.



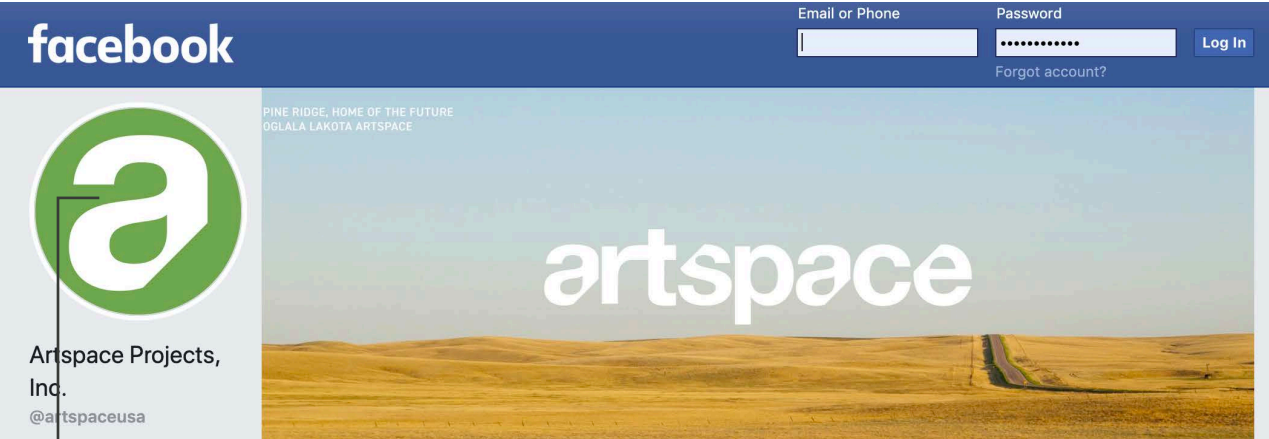
Icon denoting an Artspace program or other subset.



Social media profile example: the square cropped as a circle. In this case, check the space allowance around the “a” in relation to the platform’s crop.



ICONOGRAPHY USAGE



Examples of the “A” icon being used on program- branded documents, and on social media.

Each program identity will have guidelines on the usage of the A icon. To request information on a specific program’s branding, contact the Creative Director.

COLOR PALETTE

The primary palette is comprised of navy, teal, light and dark green, and light and dark gray. All colors are within the Pantone color book.



- PANTONE 7477 C
- PANTONE 326 C
- PANTONE 7489 C
- PANTONE 375 C
- PANTONE 447 C
- PANTONE 428 C
- PANTONE 142 C / PANTONE 131 C
- PANTONE 1575 C / PANTONE 7579 C
- PANTONE 682 C / PANTONE 7421 C
- PANTONE 424 C
- PANTONE 7541 C

The secondary palette has three duo-tone colors: yellow, orange, and purple. There are two additional grays as well.

Only use tints (or opacity changes) when appropriate; for instance, graphs or background boxes behind text.

COLOR PALETTE USAGE

Programs and other subsets of Artspace should have a concise palette pulled from the overarching organization palette.

Subject palettes the designer’s choice; they can be a combination of up to two colors with the optional addition of the full gray scale.



EFFECTS + COLOR INTERACTIONS

In terms of overlapping color, the Adobe effect types should be limited to “multiply” and “overlay”. With these two effects, the designer can experiment with a wide variety of interactions. The overall look should be dynamic and polished.

Detailed color interaction documents can be provided upon request.





TYPEFACES

DIN 2014 is the primary typeface of Artspace. It is used for the majority of all type, particularly titles and short messaging.

All weights can used at the discretion of the designer. However, if there is an existing template for the document, please use the preset type treatments.

In cases where a secondary serif typeface is needed, Tisa Pro should be used. It is intended for large paragraphs, captions, or as an accent to the primary typeface.

Some brands subsects have their own custom typography. In these cases, the typeface used should be considered in relation to the primary Artspace typeface, DIN 2014.

Examples at right of the custom typefaces for Builders Circle 2019 (Benton Sans Black) and for Artspace Immersion 2019 (Justus Pro Bold).

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890**

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890**

IMAGERY

Our approach for imagery is simple: bold, full color, dynamic photographs with as little graphic interference as possible. If text does overlap the image, it should sit within white/empty space. **It never overlaps the subject.** Whenever pairing text with image, please consider what message the pairing makes: is what you are creating altering the meaning of the image? The meaning of the subject? In what way?

If you need advice on image and text interaction, please contact the Communications team.

Artspace works with various diverse photographers around the country. As we are an arts-focused organization, it is vital to credit the artists we work with. All photography should be properly credited, including subject, photographer, location, and year whenever possible.

When looking for imagery, please refer to the **ASP Photo Archive**. Culled from the existing server, this Dropbox collection holds all up-to-date, high resolution, properly identified photography. It will be continually updated as our archive grows. To request access, please contact the Creative Director and specify a particular subject. Communications holds this archive, as opposed to the public-access server, in order to maintain control of image quality and organization.



Quest Skinner in the Brookland Artist Lofts, 2013. Photo by Anice Hoachlander.

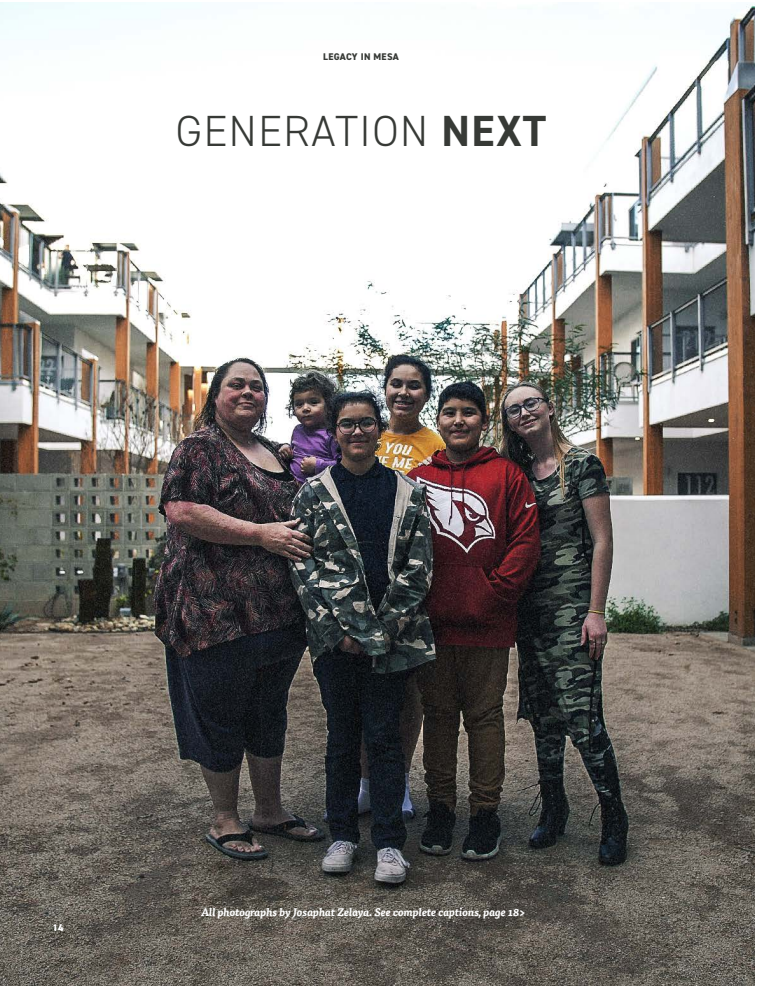


Ford Foundation Lofts at St Joe's, Bell Artspace Campus, 2018. Photo by Michael Palumbo.



IMAGERY + TEXT EXAMPLES

Left, a page from the Spring 2019 issue of the Quarterly, Artspace’s publication. Right, the cover of the Mesa Artspace Lofts Grand Opening program. The photo caption for this image was listed inside the program.



ADDITIONAL RESOURCES + CONTACTS

For any and all questions, or additional clarification, contact the Communications team. We are happy to help individual/specialized projects stay on brand, without overriding the work of outside vendors, designers, or artists.

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