



Visual Brand Guidelines

A PROPOSAL TOWARD BRAND DIFFERENTIATION & REDEFINITION / MAY 13, 2018 /



The VCFA visual system

A contemporary system for compelling visual communications



IMAGERY:

- Highlight diversity, shown through groups & individuals
- Focus on human gesture & interaction
- People first

COMPOSITION:

- Keep elements discreet
- Be reductive & use negative space
- When using the VCFA logo, compose akin to a flag

COLOR:

- Use similar colors to your advantage
- No wild combinations
- Keep it tight

TYPOGRAPHY:

- Focus on the modern, but use normal capitalization
- Use color, *italics*, **weights** & underlines
- Tight, focused copy with *eager* typographic expression

MESSAGING ETHOS:

- Less is more
- Stay *dynamic*
- Bigger than Montpelier

VCFA

Brand focus:

Contemporary, attractive, forward-thinking

Tight, meaningful copywriting, a modern use of color, compelling imagery, and *nuanced* typography are the foundations.

No dotted lines, overlays, drop-shadows, tints, shades or unnecessary visual elements.

The VCFA logo:

Our standard

LOGOTYPE



WORDMARK

Vermont
College of
Fine Arts

VCFA provides its students with a window into their self-actualized artistic futures. Our school is a place that invites exploration and critical evaluation in the context of a vibrant and supportive community.

MINIMUM SIZE

Always use our mark at a minimum height of .625" or 60px.



Need logo files? Email:
market@vcfa.edu

The VCFA logo:

Alternate configurations

FLIP IT

The wordmark may anchor from the left-hand side of the logotype in situations where a right-hand visual weight is needed... but only when truly necessary.



FLATTEN IT

The wordmark may be rendered as a single line of text anchored from either side of our logotype for strongly horizontal and/or very small use cases.



The VCFA logo:

Alternate & single-color configurations



LEGIBILITY

The logo may be reproduced in one or two colors, or reversed out of a background color or image. In all cases, legibility and edge definition must be maintained.

COLOR

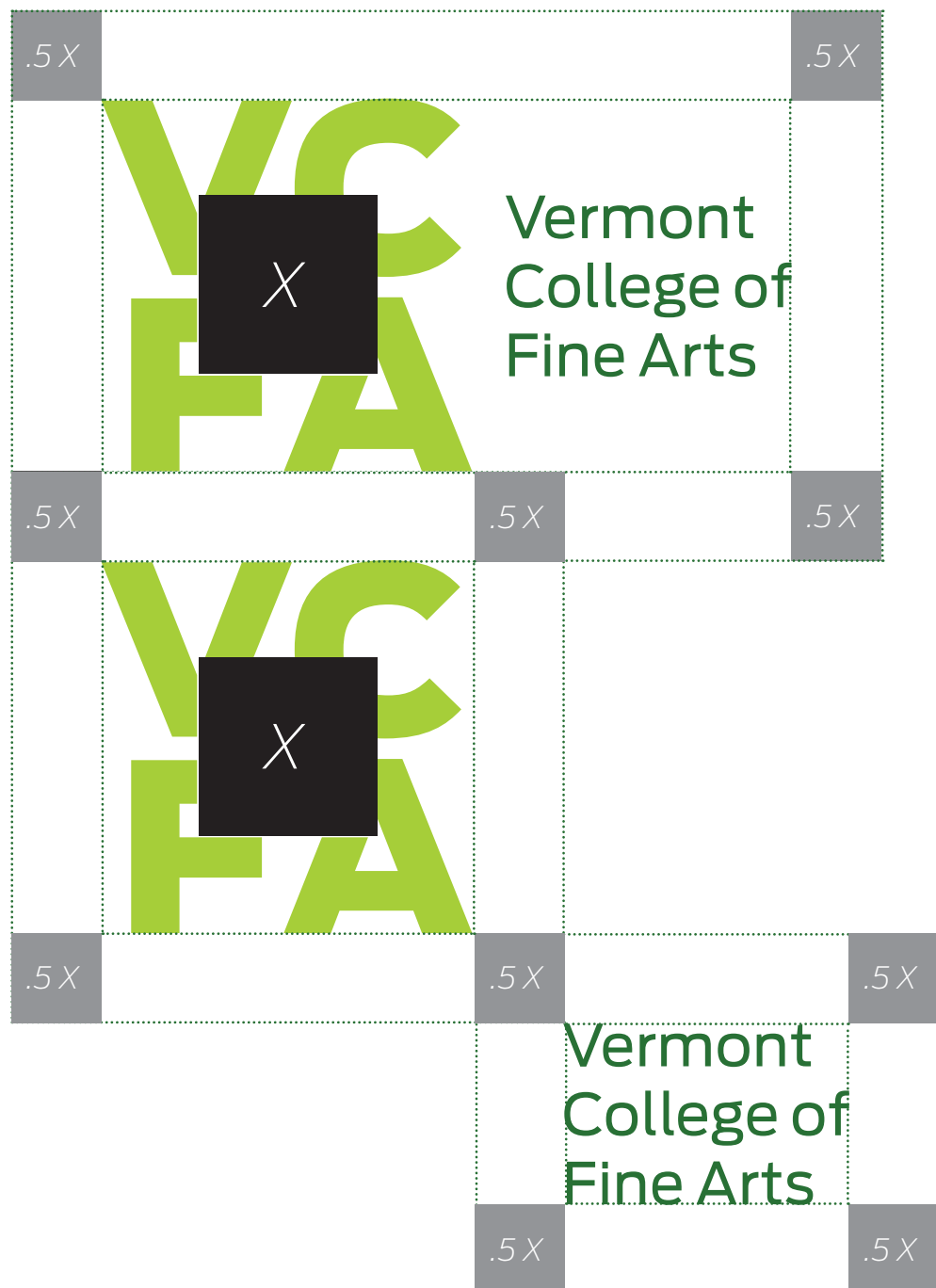
When possible, reproduce the logo in two colors, using the green palette. In contexts with limited production flexibility, our identifier may be rendered in a single green value, black, or reversed out of a color field or image. Avoid reproducing our identifier in color(s) other than our green palette, black, or white.

The VCFA logo:

Clear space suggestions

Use half of the width of the counterform of the logotype to establish basic clear space around our identifier and/or its discreet components.

Do not overlap the logo onto edges of visual imagery—this destabilizes brand clarity



The VCFA logo:

Program-specific configurations

MAKING A MARK
The 'flipped' variation of the VCFA full logo comes in handy in order to brand each of our programs as standalone entities.



The VCFA logo:

Program-specific configurations

BEING REDUCTIVE

If necessary, the logo alone can be used in conjunction with the program-specific boxes.



The VCFA logo:

Program-specific configurations

REVERSE

Branded program boxes can also be used in the standard logo configuration.



The VCFA logo:

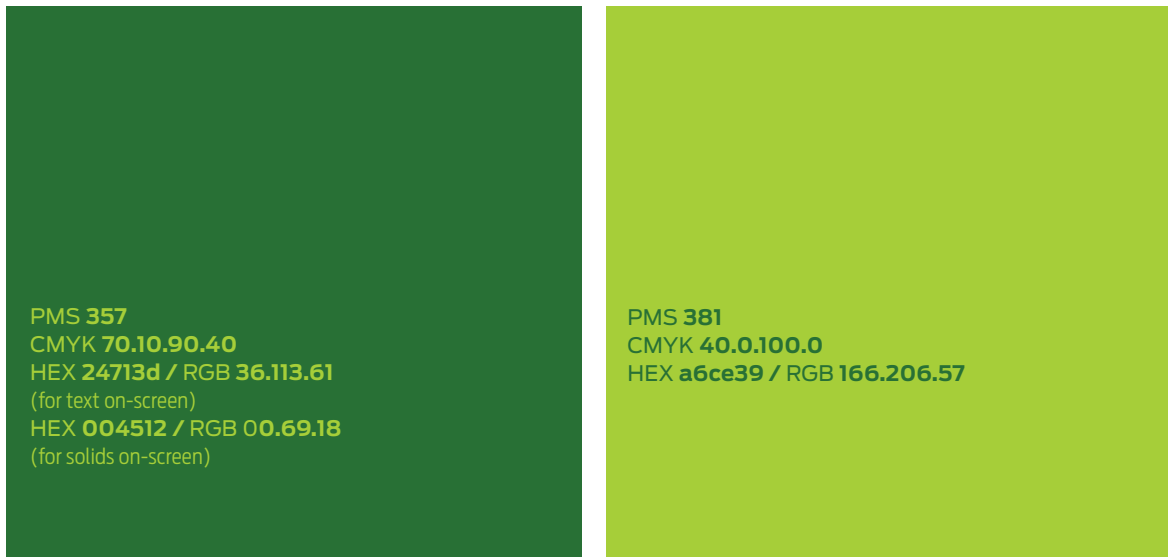
Examples in use



Color:

A guide

PRIMARY COLOR PALETTE



The green color palette plays *the* defining role in VCFA's visual identity.

SECONDARY COLOR PALETTE



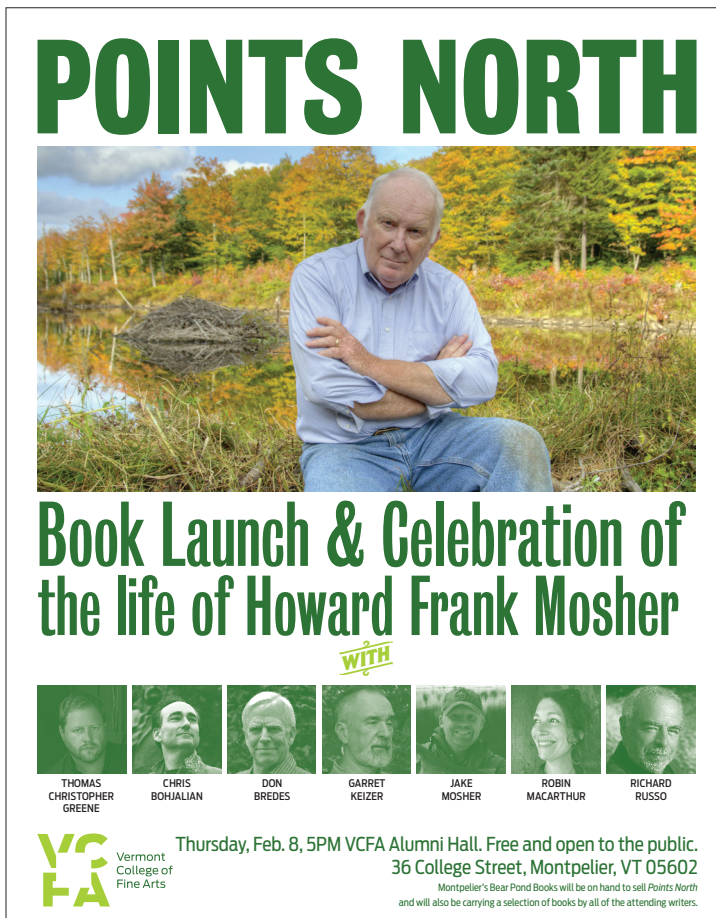
A series of bright, intentional supporting accent colors allows for flexibility and dynamism across program communications. Use them 'straight' – do not use shades or tints of these colors. Think of them as spot colors—use the first row as backgrounds and the second row for type, mixing with white.

When using colors, choose from the primary or the secondary palette, but try and use the primary palette first—string brand communications rely on communicating the institution as a whole first and individual programs and initiatives second.

Color: Examples



Sample holiday card.



Event poster.



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Web banner ad.



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MFA *in* Visual Art

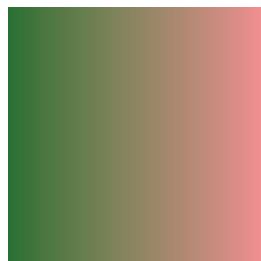
Inquire now

Web banner ad.

Color:

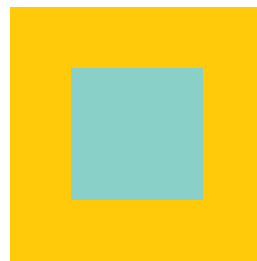
Dangers

Avoid approaches to color that dilute our visual brand and hinder the clarity of our communications.



GRADIENTS AND EFFECTS

Color and image do the heavy lifting. Avoid gradients and vignette-like treatments.



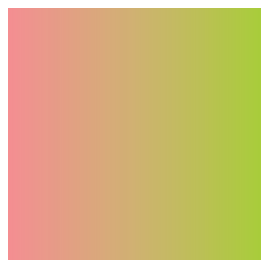
VIBRATION AND LEGIBILITY

The use of color combinations that 'vibrate' or are very close in value should only be used with care and caution.



THE RAINBOW CONNECTION

Overly complex color combinations have the potential to undermine brand focus and can create visual cacophony.



Typography:

Our typefaces

PRIMARY TYPOGRAPHIC PALETTE

Antenna

Thin *& Italic* + Condensed Thin *& Italic*

Light *& Italic* + Condensed Light *& Italic*

Regular *& Italic* + Condensed Regular *& Italic*

Medium *& Italic* + Condensed Medium *& Italic*

Bold *& Italic* + Condensed Bold *& Italic*

Black *& Italic* + Condensed Black *& Italic*

Head for the Antenna family of typefaces.
When pairing weights of Antenna, skip one or two weights (light + bold) to assure that the intended visual contrast appears clear and intentional.

Typography:

Hierarchy

MFA

← Dramatic shifts in size or color signal dramatic shifts in hierarchy.

→ Shifts in color or value create more subtle shifts in hierarchy within headlines or dense blocks of information.

Cabeza ipsum
lorem estrum
dolor cabeza.

→ Type styles (small caps) or decorations (underline) provide additional flexibility when structuring text.

MAURIS ANTE ALIQUET SEM

Lorem untio ium quidem inctur aut volorem
postis si ut porae. Neque laut vel mod quo
omniaes sequasseque eum quiscit eostent
restis magnist od quis de plabo. Pitia dellant
venimus cum dolo totatia am, conecti
nvelluptat eum.

← Use weight for emphasis or to establish additional levels of hierarchy.

Typography:

Dangers

Avoid approaches to typography that could dilute our visual brand and hinder legibility and clarity.

type that is
too light or too
small to read.

Always keep the legibility of content—and the age of your readership—in mind when choosing type styles and sizes.

setting type
in a spectrum
of colors.

Using too many colors in a single block of text creates excess noise—an unpleasantly staccato reading experience.

using force
justification
for body copy.

In most cases, force justifying text will create inconsistent typographic color, awkward spaces, and will make reading more difficult.

Imagery: Photography



Photography plays a critical role in our visual communications. Imagery establishes a sense of physical place and imbues our communications with the **warmth** and **dynamism** that characterize our community.

Photography also helps set expectations for the intensity of the on-campus residencies, as well as the productivity of the off-campus semesters.



Our photography should always be *and* feel truthful to the VCFA experience, giving viewers a sense of intimacy with and connection to the spaces and personalities that

are the core of our institution. Our photography invites people in—it never keeps them at arms-length. When choosing photography, emotion and honesty trump more traditional

measures of good photography (such as sharpness or composition). Use cropping and layout to bring visual drama to a meaningful but ordinary image.

Imagery: Creation & Interpretation

Documentation of the VCFA experience through photography falls into two broad categories: **the individual creative process and its products**, and **the collaborative critical process**.

The first category includes documentation of finished work as well as of works-in-process and the art-making process itself. The second category documents the interaction of students and faculty in the pursuit of a better critical understanding and refinement of individual students' visions.



Communicate the dynamism and intensity of the residency experience—both formal critiques and informal debates—from an involved and inviting first-person perspective.

Critique and collaboration

Process and product



Collect images of the creative process happening beyond the residency periods—at home studios and offices. Gather documentation of shows and readings beyond our campus.



Imagery: Overlays

By layering and offsetting full-color images with duotone images made using the two VCFA PMS spot colors and highlighting the gesture, the vibrancy and dynamism of our institution is brought to the fore.



The full color/duotone layering effect emphasizes both the individual and our community.

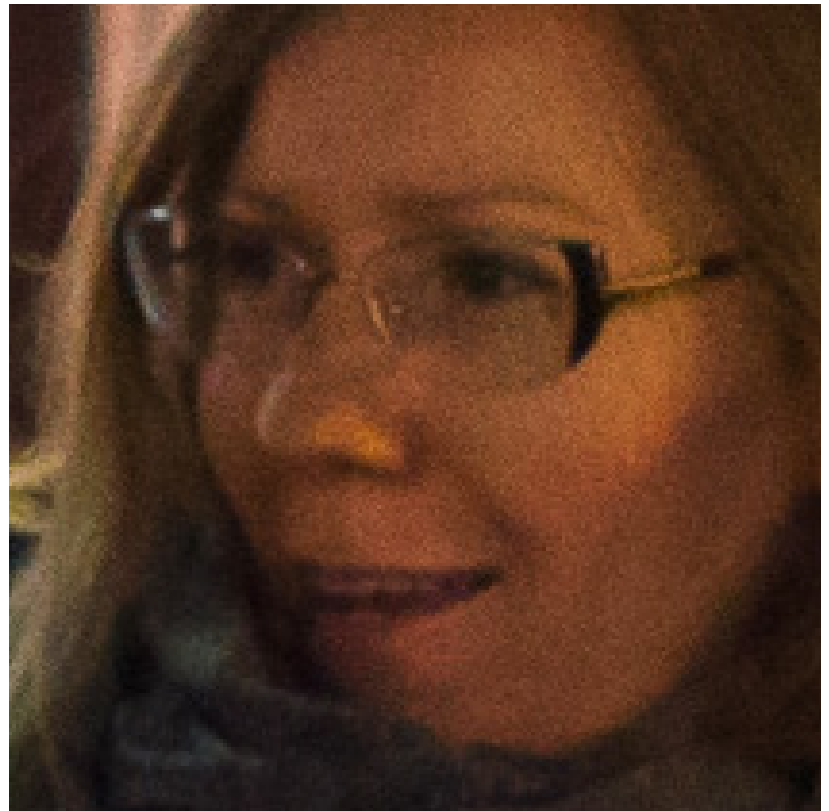
Visual highlighting



Imagery:

Dangers

Avoid imagery that is alienating, or offensive—whether the effect is the result of composition or subject matter. Also, avoid using images that lack the appropriate qualities (sharpness, resolution, etc.) for the intended purpose.



REPETITION

A powerful design principle, repetition should be approached with caution in photographic contexts. Avoid combining series of images that use the same scale and/or perspective. When creating layouts using multiple images of people, pay attention to the direction of the subject's gaze within each image—and design accordingly.

CONNECTING COLOR

When designing with color photography, both the subject matter and the color space (artistically speaking) must be taken into account. Choose photographs that intentionally contrast or compliment the colors in any given design, or adjust the colors used in a design to accentuate the colors in a featured photograph.

RESPECTING CONTENT

When cropping photographs for use in a design, be aware of cultural mores around obscuring or cropping eyes and mouths.

Similarly, exercise caution when cropping documentary images of two- and three-dimensional artworks.

Composition:

Visual balance

Bring fields of color into dynamic relationships with typography, imagery and page structure.



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VCFA Vermont College of Fine Arts

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Sample web banner ad.

Color reinforces our visual brand in several ways grounding our visual communications in a sense of branded place. Using either squares of the Rule of Thirds, balance brand imagery and typography tastefully.

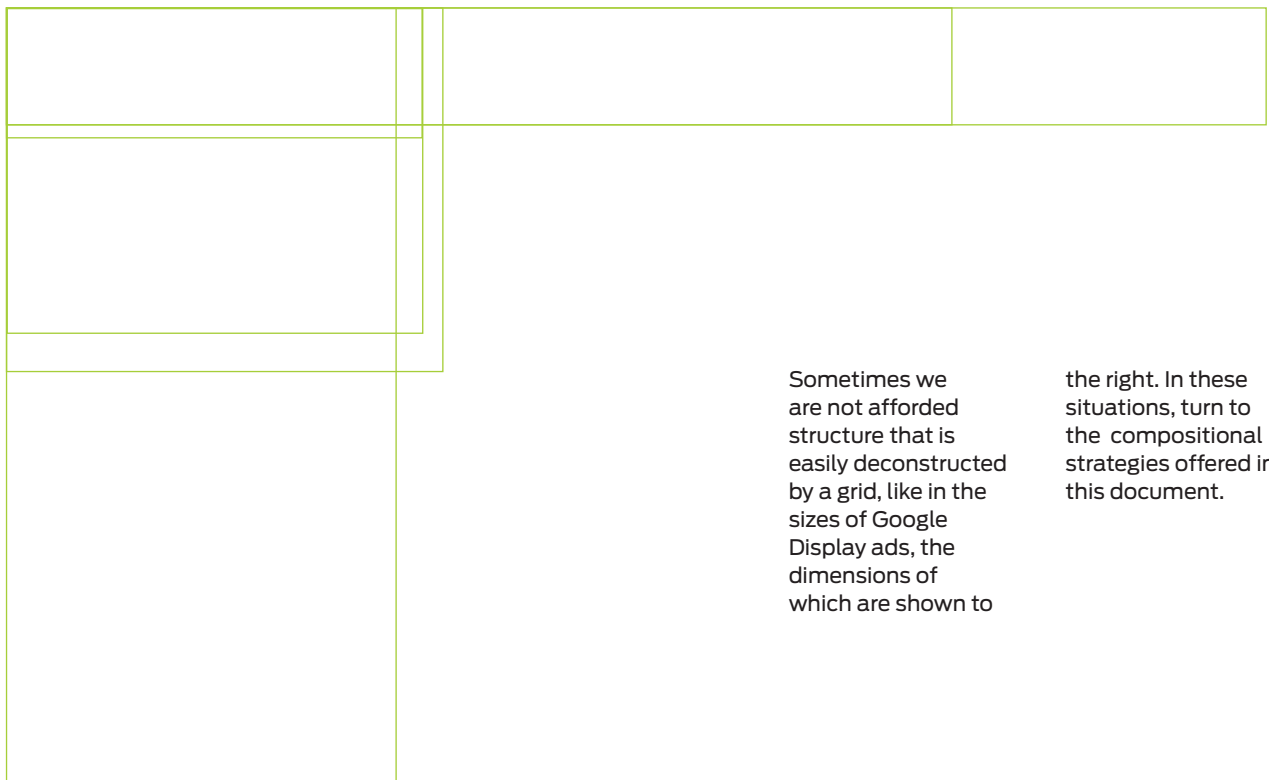
Composition:

Structure versus Intuition

There is a time and a place for everything. Where possible—as in this set of guidelines—organize layouts with a grid of modules, be they square or rectangular.

When creating a grid, keep in mind how gutters and typographic baselines will be integrated into the overall layout approach.

These guidelines are based on the grid used on this document, offering hanglines and structure..



Composition:

Posters & full-page ads

BELIEVE IN YOUR WRITING



"I found my writing voice at VCFA"
- Ann Cardinal,
VCFA Ambassador

APPLY BY
**MARCH
15, 2019**

MFA IN WRITING

FACULTY

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Trinie Dalton	Clint McCown
Matthew Dickman	Adam McOmber
Harrison Candelaria	Tomás Q. Morín
Fletcher	Natasha Sajé
Connie May Fowler	Betsy Sholl
Abby Frucht	Sue William Silverman
Douglas Glover	Martha Southgate
Barbara Hurd	Ira Sukrungruang
Richard Jackson	Anthony Swofford
David Jauss	Leslie Ullman
T. Geronimo Johnson	Robert Vivian
Ellen Lesser	Nance Van Winkel
Brian Leung	David Wojahn
Bret Lott	Xu Xi

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Posters are where we can express the excitement of our programs via visual metaphor, color and typography.

By using a mix of the full-color/duotone image highlighting, focusing on individuals and gesture, audiences will empathetically relate to our programs.

Composition:

Posters & full-page ads

HARNESS YOUR IMAGINATION



APPLY BY
**AUGUST
15, 2019**

MFA IN WRITING FOR CHILDREN & YOUNG ADULTS

FACULTY

William Alexander	Uma Krishnaswami
An Na	Jane Kurtz
Margaret Bechand	Martine Leavitt
Tom Birdseye	Kekla Magoon
Martha Brockenbrough	Mary Quattlebaum
Alan Cumyn	Liz Garton Scanlon
Sharon Darrow	Cynthia Leitich Smith
David Macinnis Gill	Nova Ren Suma
Louise Hawes	Shelley Tanaka
A.M. Jenkins	Linda Urban
Varian Johnson	Tim Wynne-Jones
A.S. King	

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MFA in
WRITING FOR
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Leverage white space, typography with room to breathe and accent color

Thank you!

**For questions and assistance,
or to request logo source files,
typefaces, our media kit, or
other visual assets, please
email:**

market@vcfa.edu