

VISUAL DEVELOPMENT GUIDE





VISUAL DEVELOPMENT GUIDE



CONTENTS

ABOUT THIS BOOK

This book explores the development of Gymboree’s visual identity, from early sketches and core ideas to refined logo concepts that capture the spirit of play and growth. It brings together research, design exploration, and creative iteration to show how the brand’s look and feel takes shape—and how a simple mark can express Gymboree’s mission. This guide is a conceptual exploration and not an official publication.

COLOPHON

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- 8 **Growing Together**
- 10 **Our Mission**
- 12 **Three Key Phrases**
- 21 **R1: Rough Sketches**
- 36 **R1: Refined Sketches**
- 50 **R2: Rough Sketches**
- 62 **R2: Refined Sketches**
- 72 **R3: Rough Sketches**
- 80 **R3: Refined Sketches**
- 88 **R3: Digital Comps**
- 96 **R4: Rough Sketches**
- 102 **R4: Refined Sketches**
- 108 **R4 Digital Comps**
- 116 **Our New Logo**
- 126 **Visual Research**



GROWING TOGETHER

Gymboree began with a simple but revolutionary idea: that play could bring families together.

What started as a single playgroup for parents who desired connection, grew into a global movement that celebrated curiosity, confidence, and community through music, movement, and joyful learning. Over time, Gymboree expanded beyond its playrooms into retail, bringing the same colorful, imaginative spirit to children's clothing and homes around the world.

Today, Gymboree is returning to its roots—reconnecting with its purpose of sparking holistic growth through the magic of play. With a renewed focus on environments that inspire creativity, programs that nurture parent-child bonds, and experiences that build lifelong resilience, Gymboree is becoming a place where families can grow happier and stronger together. Its next chapter honors the past while reimagining what play, learning, and connection can look like for the next generation.

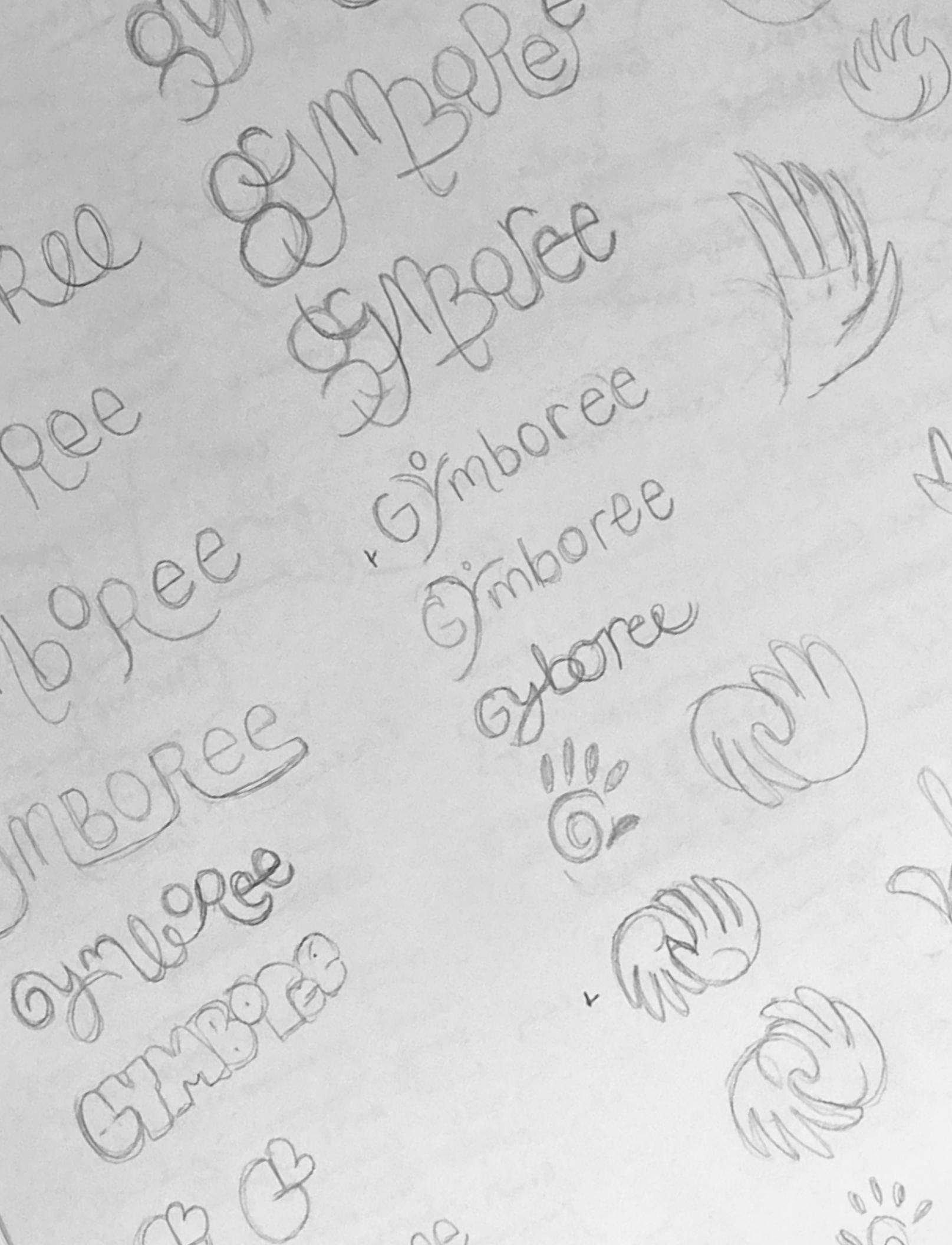
OUR MISSION

WE SPARK HOLISTIC GROWTH THROUGH THE MAGIC OF PLAY—TO HELP FAMILIES THRIVE, SO THEY CAN LIVE HAPPIER, MORE BALANCED LIVES.



THREE KEY PHRASES

At Gymboree, we use a set of magic words, or keywords, as part of our playbook. They're words that capture the spirit of who we are, and they guide how we design, talk, and bring our brand to life. These words have helped guide our visual design as well! We've used our magic words to develop key phrases that spark creative inspiration.



KEY PHRASE ONE

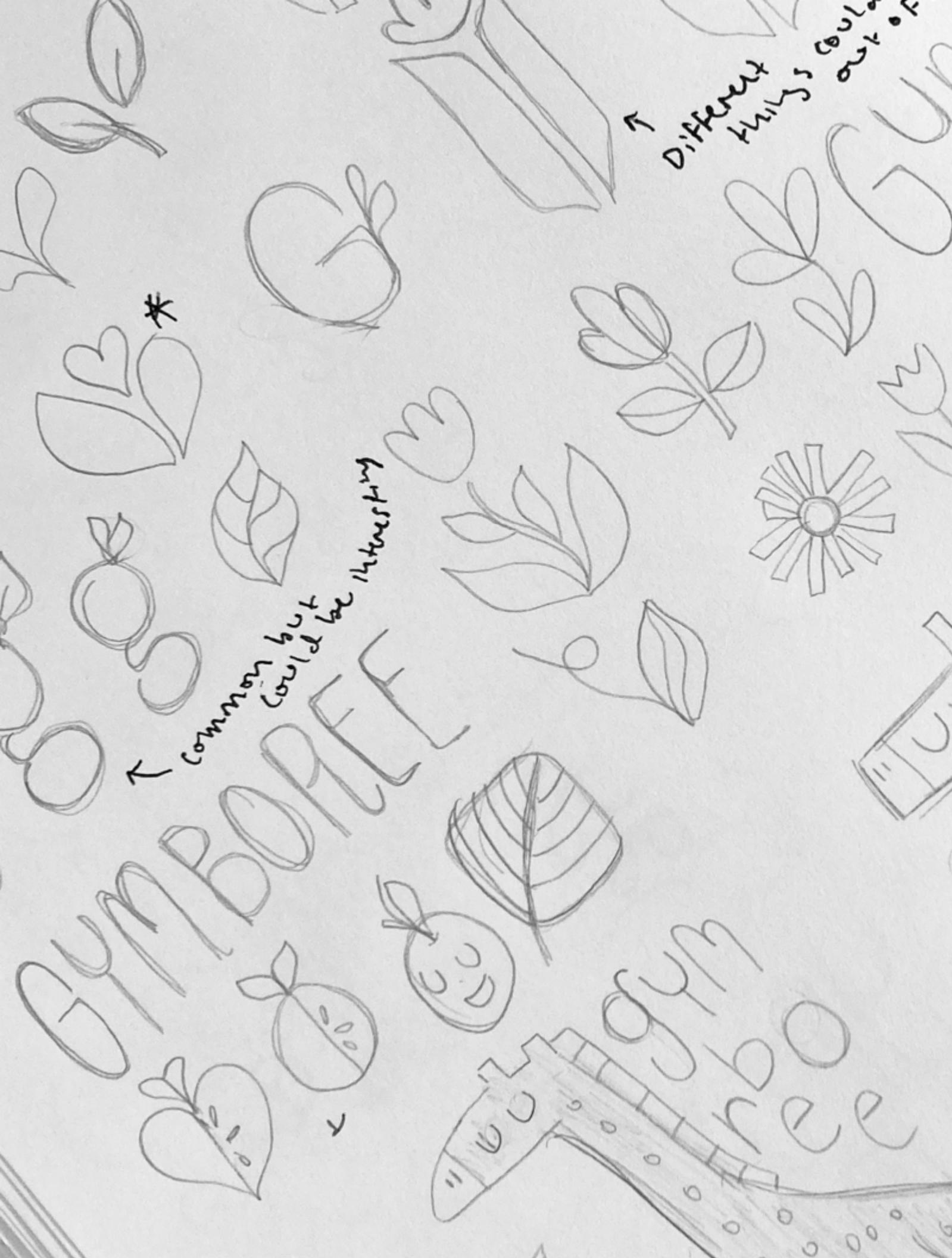
BUILDING CONNECTIONS

Gymboree was built on the idea of a strong community, allowing formerly isolated parents to form connections with other families experiencing the same ups and downs as they were.

Community

In an interview with Divine Living Magazine Joan Barnes said “I felt very lonely and isolated and wanted to solve that problem for myself. So I started a children’s play program called Kindergym (which later became Gymboree.) When it opened, all of the other women like me who had chosen to have families came out of the woodwork also looking for a like-minded community of people.”

Left Sketches from round one,
Building Connections.



KEY PHRASE TWO

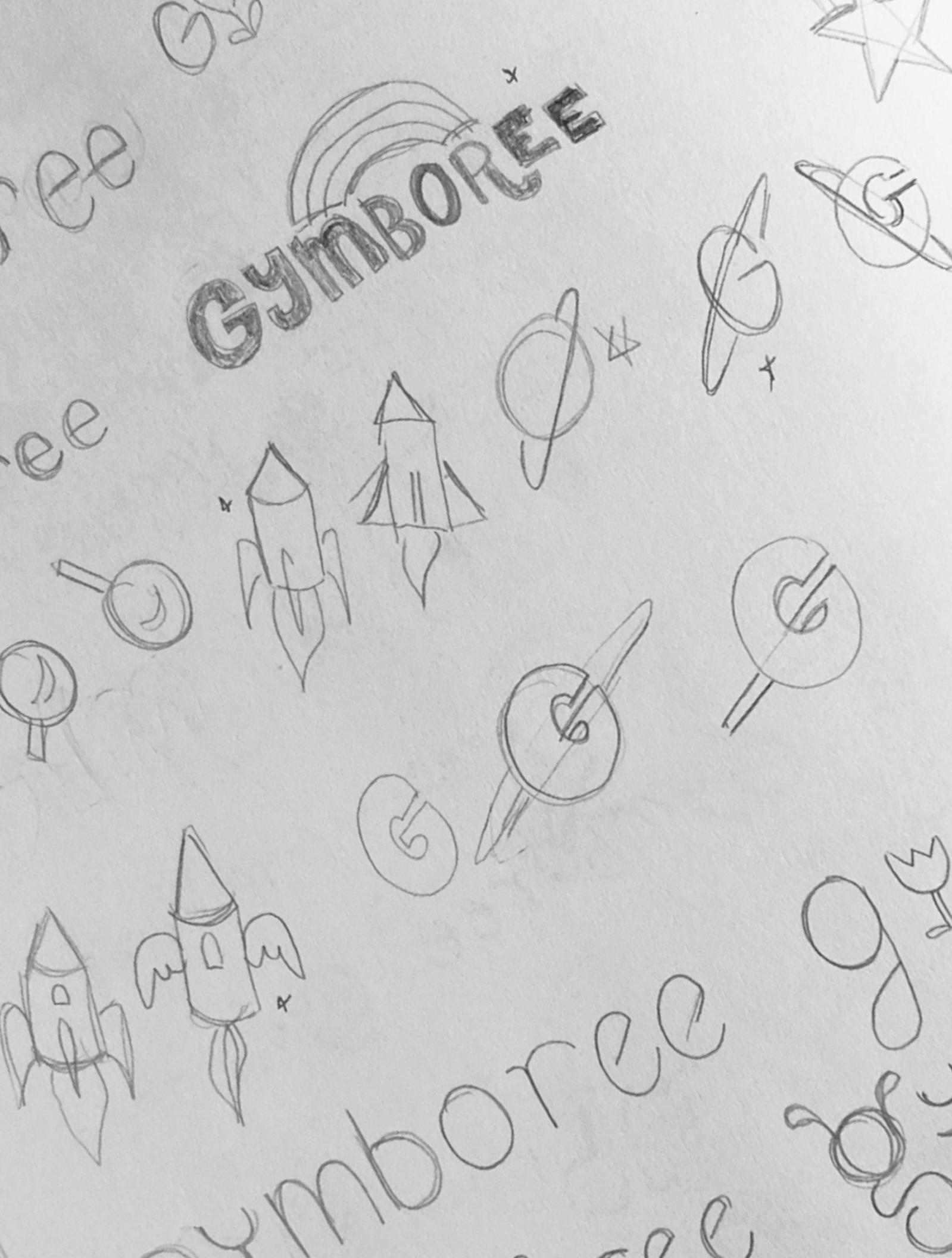
GROW HAPPY

We're all about holistic growth—physical, emotional, social, and cognitive growth, but that doesn't mean it needs to be so serious! **Grow Happy** encourages families to play and have fun along the way as they grow.

Holistic Growth

Gymboree states in their Play-osophy that their curriculum is based around three key requirements for early childhood development: social/emotional, cognitive, and physical. In other words, whole person development.¹

Left Sketches from round one,
Grow Happy.



KEY PHRASE THREE

WONDER IN MOTION

Imagination, discovery, and play all come together at Gymboree! We encourage families to play, move, and explore the world around them—real and imagined.

Discover

A class description for Play and Music Explorers reads “Our play floor comes to life with trips to the grocery store, eating pizza, finding animals, and even bugs! We’ll use creativity and imagination in all activities. We’ll throw a pretend party, imagine a wild trip to outer space, or pretend to be an ant in a bug’s world, and we’ll transform our playscape into a whole new world!”

Left Sketches from round one,
Wonder in Motion.



ROUND ONE

ROUGH SKETCHES

Magic doesn't just happen when it comes to the creative process, you have to let your imagination play a bit—that's where these sketches come in! Each set is inspired by one of the key phrases to add some focus, and then we're set free to play with as many ideas as we can possibly dream up.

ROUND ONE

ROUGH SKETCHES

BUILDING CONNECTIONS

Built on the power of community, Gymboree brings parents and families together.

Gymboree is turning isolation into connection and shared experience. We show this idea through imagery of helping hands, connected letters, and building blocks.



BUILDING CONNECTIONS



BUILDING CONNECTIONS

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gym**oree**

GYM**oree**

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GYMBOREE

gym**oree**

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Gymboree

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GYMBOREE



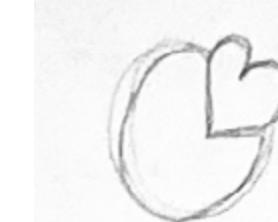
gymboree

GYMBOREE

Gym
boree

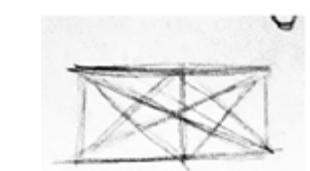


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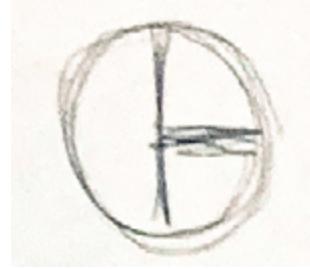


Gymboree

GYMBOREE



BUILDING CONNECTIONS



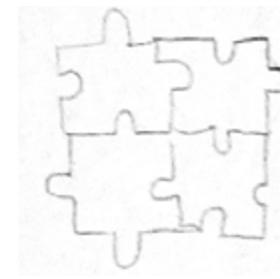
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GYMBOREE

Gymboree

GYMBOREE



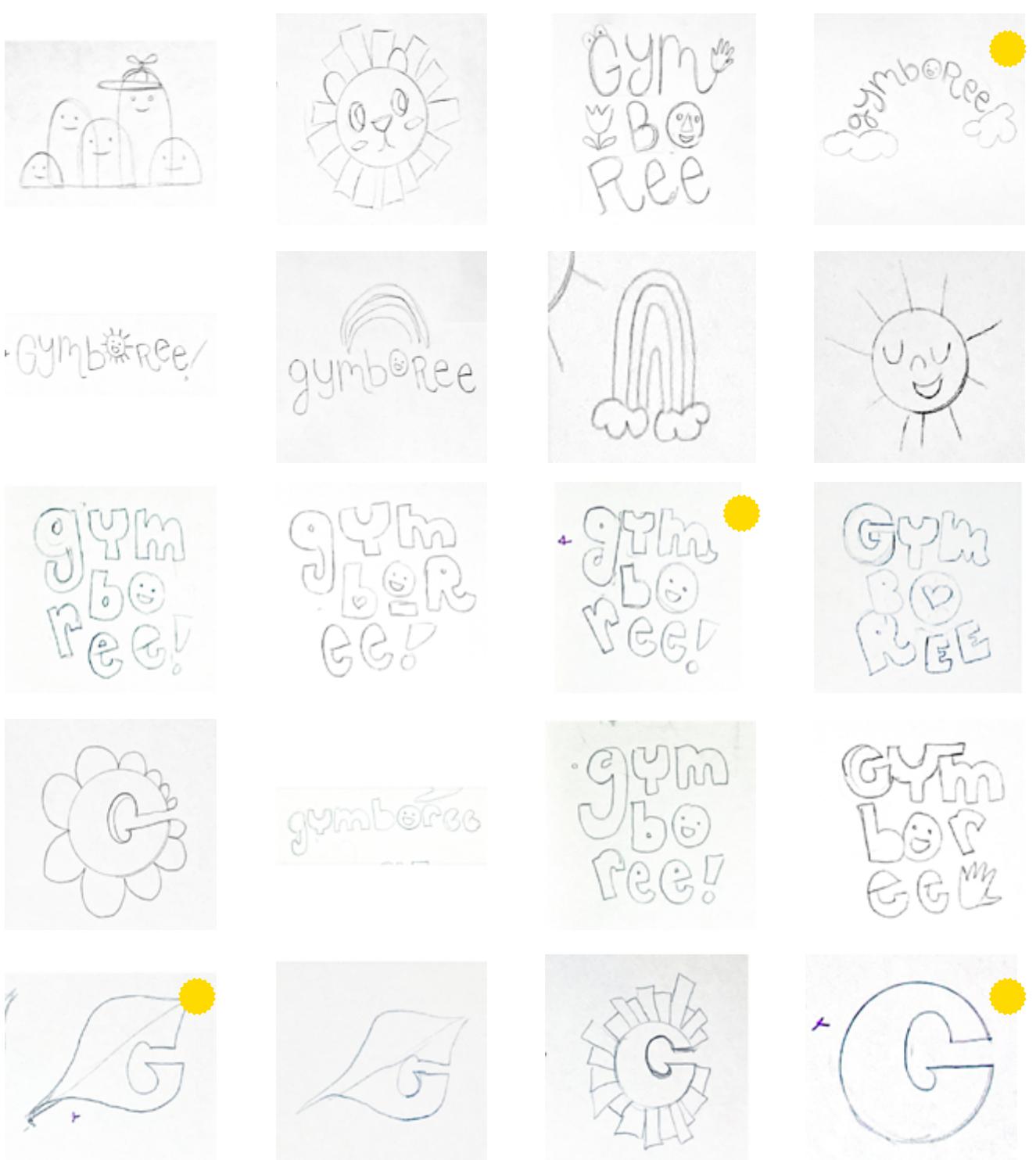
ROUND ONE

ROUGH SKETCHES

GROW HAPPY

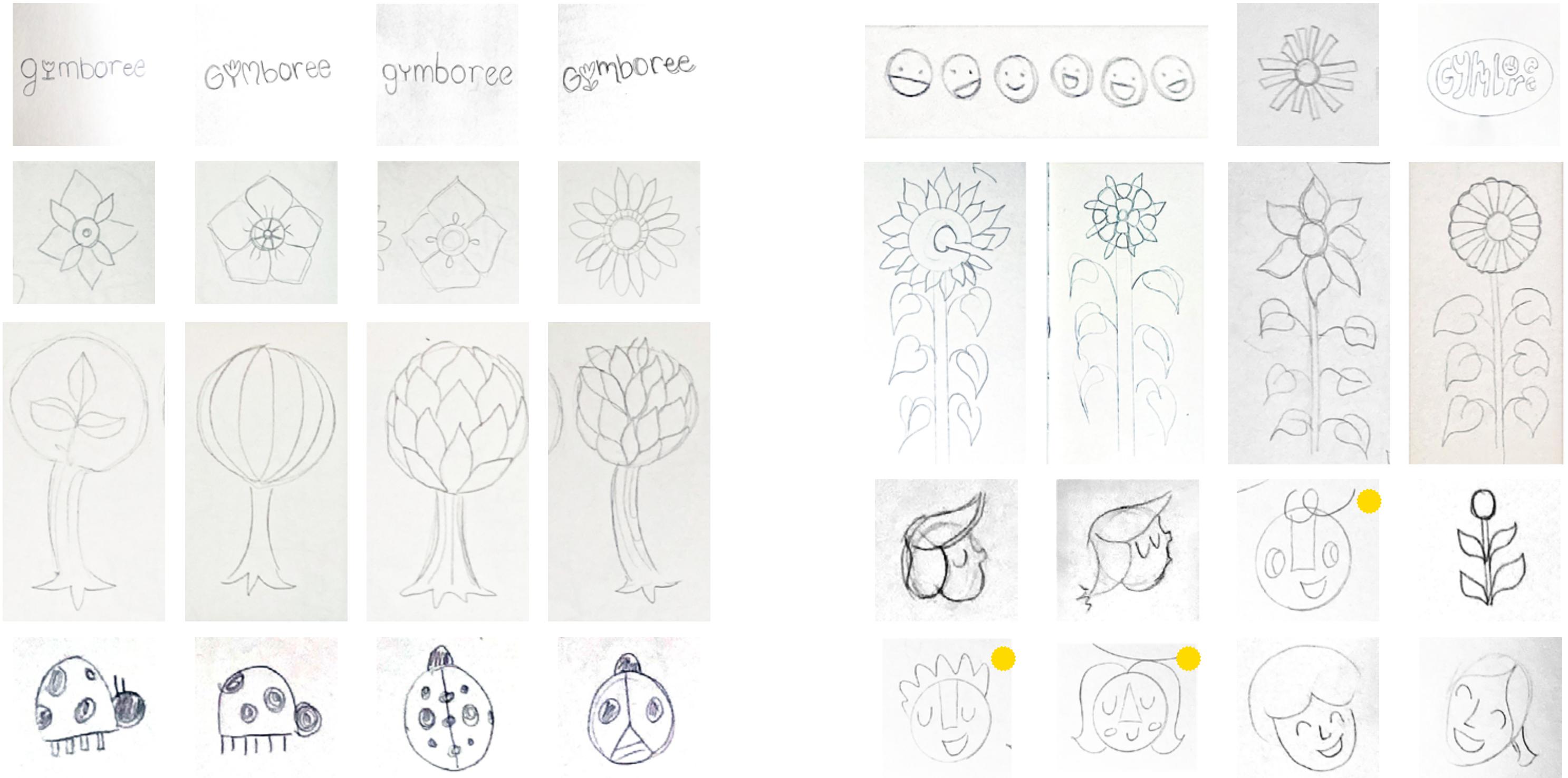
We help families grow in every way, body, heart, mind, and spirit, because we believe that growth should feel like play.

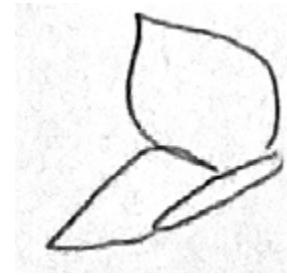
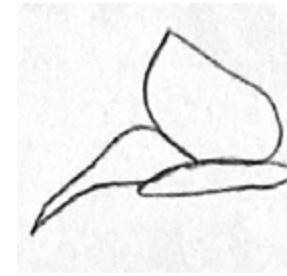
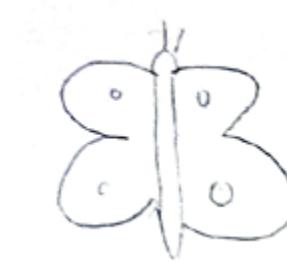
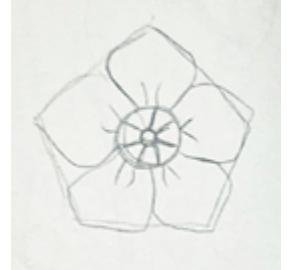
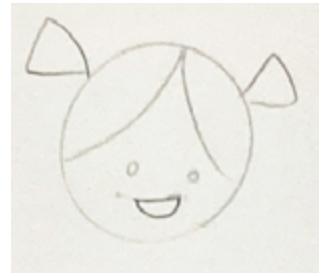
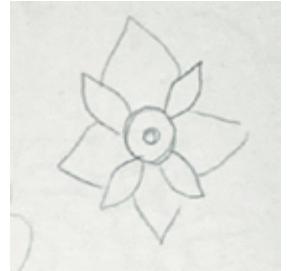
We express this idea with playful animals, growing plants, and smiling faces. These elements help bring our message to life in a warm and engaging way.











ROUND ONE

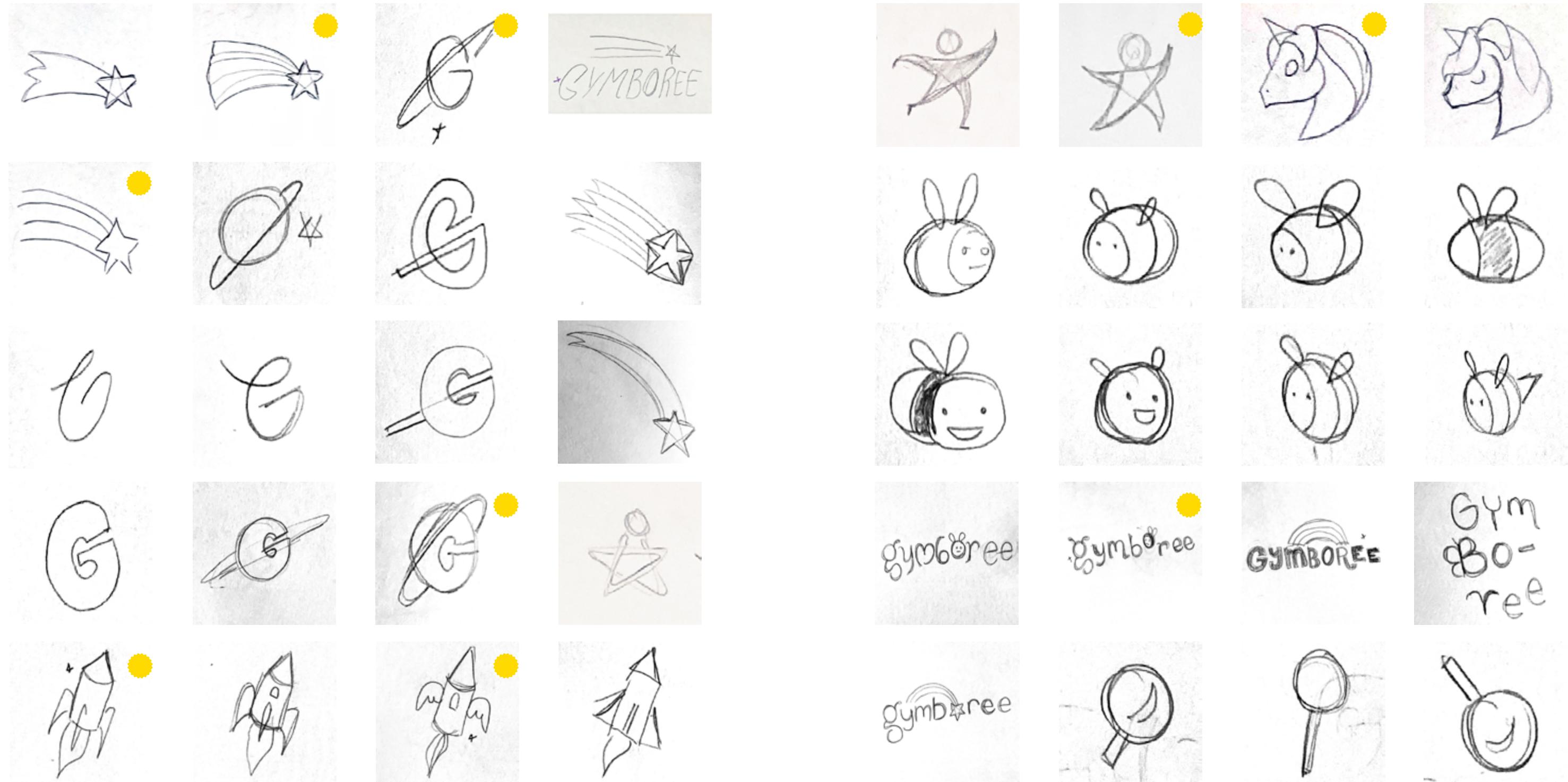
ROUGH SKETCHES

WONDER IN MOTION

At Gymboree, imagination, discovery, and play come together to spark joyful growth. We invite families to move, explore, and see the world through the eyes of wonder.

We express this idea with imagery that evokes wonder, curiosity, and movement through playful, icons—birds in flight, shooting stars, and rocket ships—that visually reinforce growth as active, imaginative, and also in motion.





Gymboree

gym
boree

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Gymboree

GYMBOREE

gymboree

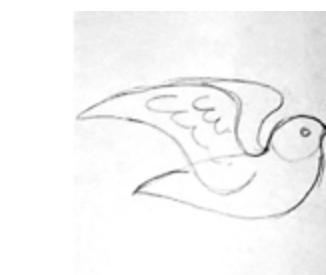
gymboree

gymboree

GYMBOREE

gymboree

GYMBOREE





ROUND ONE

REFINED SKETCHES

The next step in the sketching process is refining our favorites. With at least 100 sketches from each key word to choose from, we sort through and pick the ten most promising or interesting from each set and add more detail, clarify confusing bits, and get it ready for the next stage.

ROUND ONE

REFINED SKETCHES

BUILDING CONNECTIONS

In this round, we have selected a collection of sketches that best represent the idea of building connections and added more detail.

Line weight, proportion, and gesture are tested to better suggest motion and relationship, while symbols begin to take on clearer meaning. These refinements help bridge the gap between loose exploration and a cohesive visual system, setting the foundation for forms that feel playful, intentional, and alive.



ROUND ONE

REFINED SKETCHES

GROW HAPPY

In this round, we have selected a collection of sketches that best represent the idea of Grow Happy. Cheerful giraffes, plants, and bouncing wordmarks express the energy of joyful growth.

Through refinement, we identified the forms that fit the brand and communicated friendliness, motion, and clarity at small and large scales. These explorations informed the final logo decisions—guiding choices around simplified shapes, balanced proportions, and a sense of upward, playful movement that defines the finished mark.

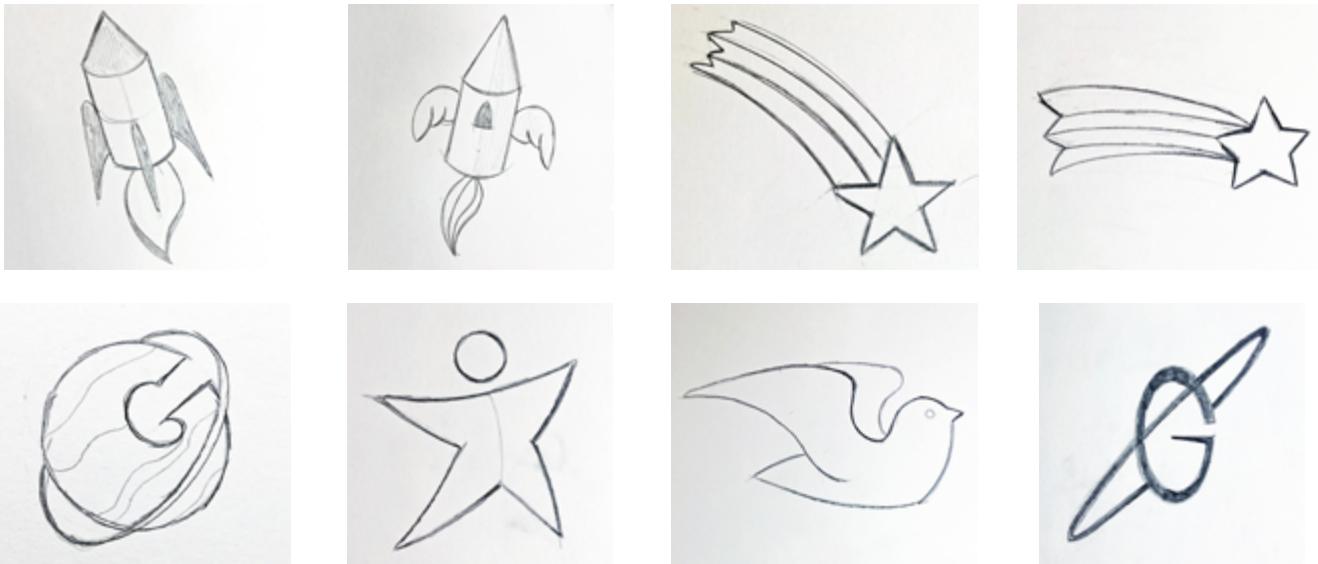


ROUND ONE

REFINED SKETCHES

WONDER IN MOTION

Detailed sketches from the wonder in motion camp include shooting stars, speeding rockets, and other imagery that captures the imagination.



Gymboree

These forms helped us test how motion could possibly be communicated through shape alone—using angles, trails, and implied movement rather than literal animation. Through refinement, we identified which elements felt most clear and adaptable within the logo system.



ROUND TWO

ROUGH SKETCHES

Round two of the sketching process is similar to the first. After going through our options, we decide on the best key phrase and sketch collection to move forward with. We continue down that path, branching out from the most interesting ideas and playing with 100 more sketches!

ROUND TWO

ROUGH SKETCHES

ANIMALS

Animals are variations on the character symbols. If used improperly, they can make a brand seem frivolous, but used well, they can help the audience resonate with the brand in a more personal way.

We looked at a range of animals to represent Gymboree, including bees, owls, bears, birds, butterflies, and ladybugs, each offering a different symbolic lens on growth, play, and learning. This allowed us to test how personality, motion, and emotion could be expressed through simple, forms.



ANIMALS



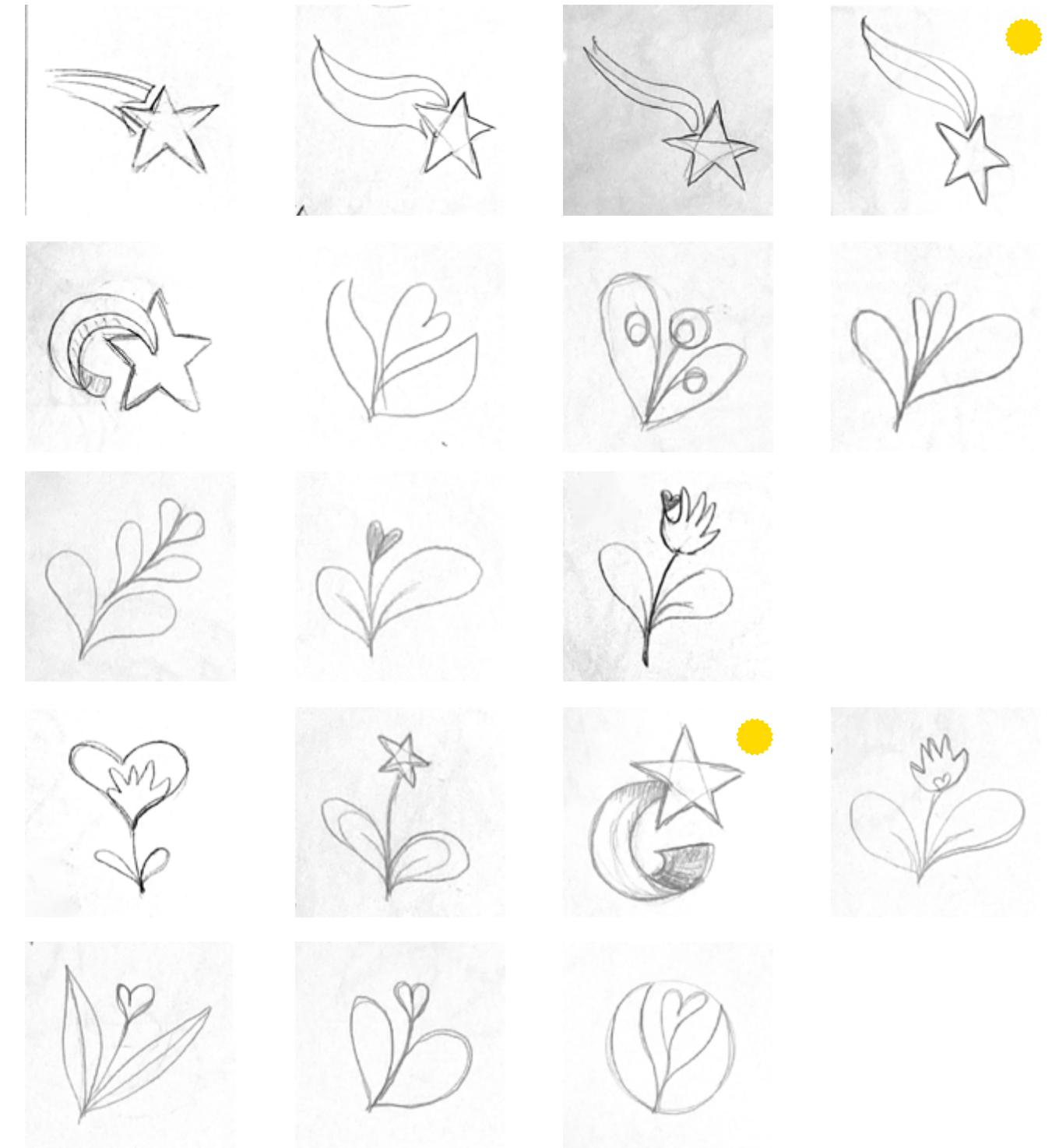
ROUND TWO

ROUGH SKETCHES

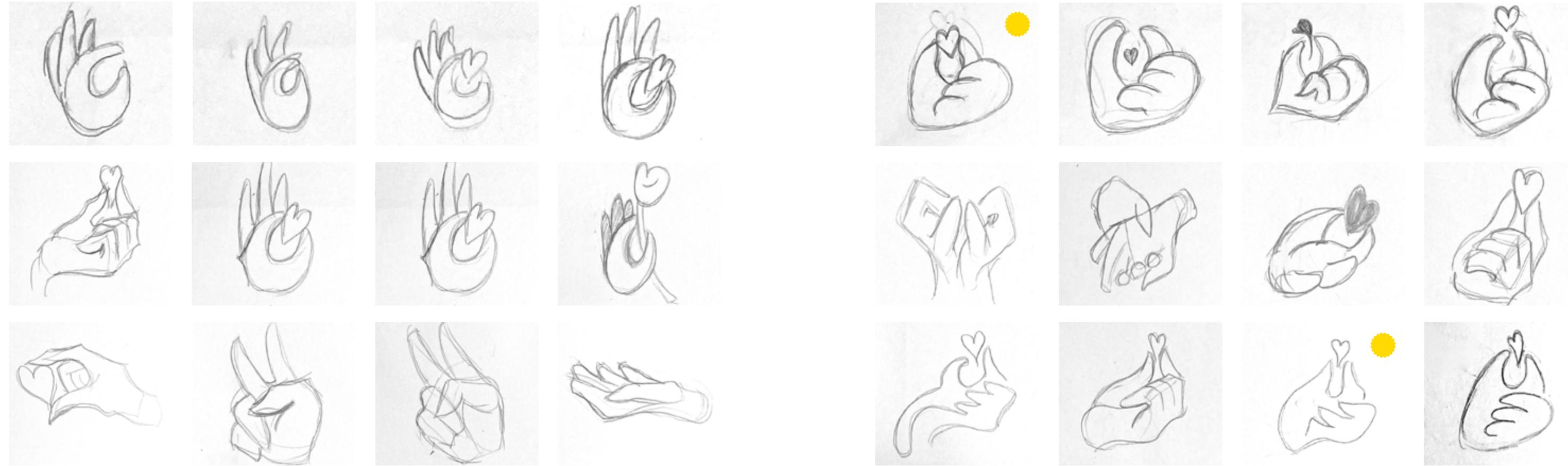
SYMBOLS

No logical connection between the image and the thing it represents. In order to understand it, a viewer must have already learned the meaning. One example of this is the cross symbol for The American Red Cross.

Drawing from previous rounds, we returned to the hand imagery from *Building Connections*, and plants from *Grow Happy* to further explore how gesture and interaction could be expressed. These sketches refined the balance between clarity and warmth, as well as how we could suggest growth and connection without being overly literal or complex.



SYMBOLS



ROUND TWO

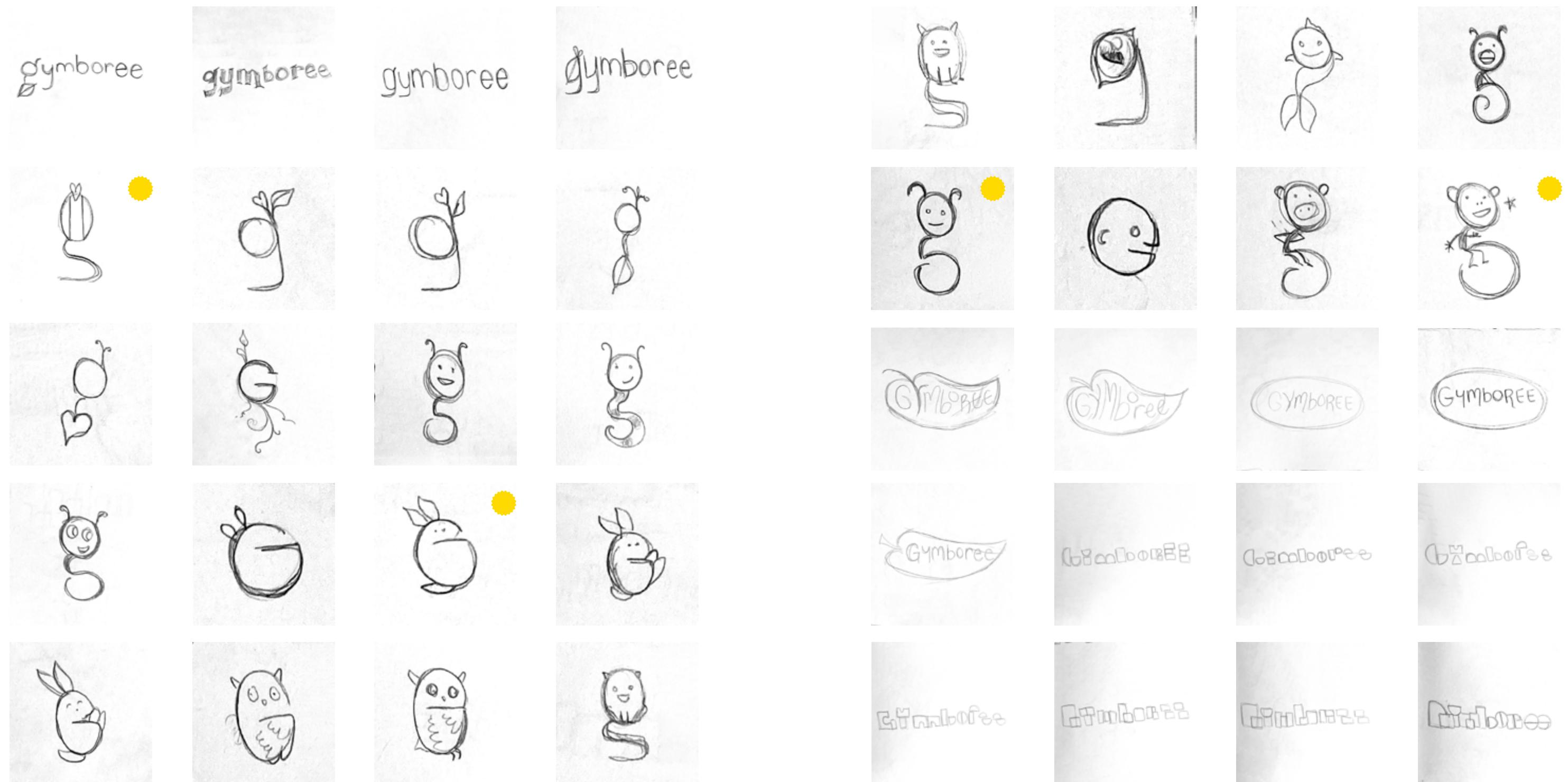
ROUGH SKETCHES

TYPOGRAPHIC

Typographic solutions utilize words or letters to create the logotype. Whole words are generally called wordmarks, while single letters are lettermarks or monograms.

Typographic marks can also be combined with pictorial elements to create combination marks that balance clarity with personality. In this phase, we explored both the letter G and the full word Gymboree, testing how typography could interact with symbols to reinforce meaning







ROUND TWO

REFINED SKETCHES

For the second round of refined sketches, we sort through the creations from the last round of rough sketches, and choose a few from each category that best represent the brand. We then refine them even more, growing them into a design that plays well with Gymboree's brand mission and values.

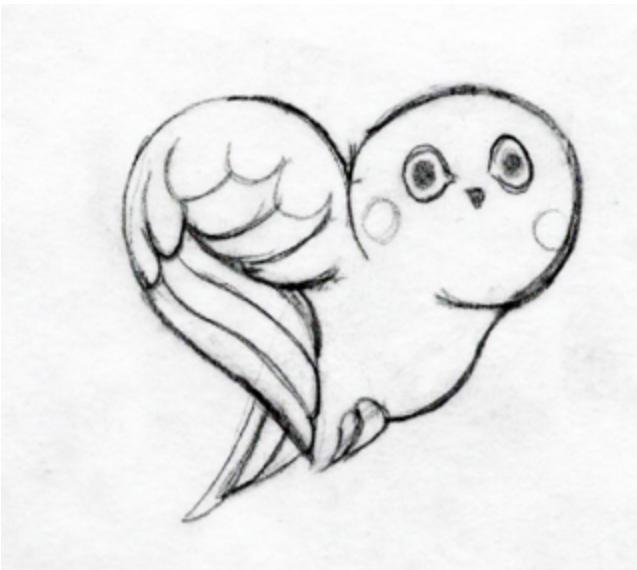
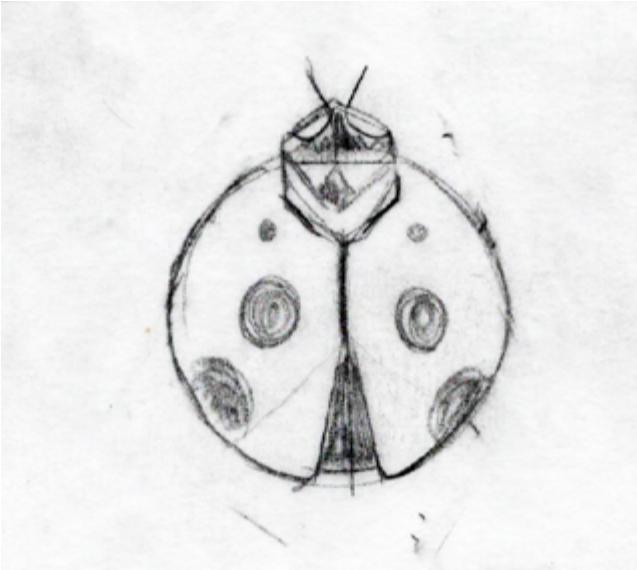
ROUND TWO

REFINED SKETCHES

ANIMALS

Animals can resonate with a brand if used properly. Care must be taken so the brand doesn't feel too frivolous.

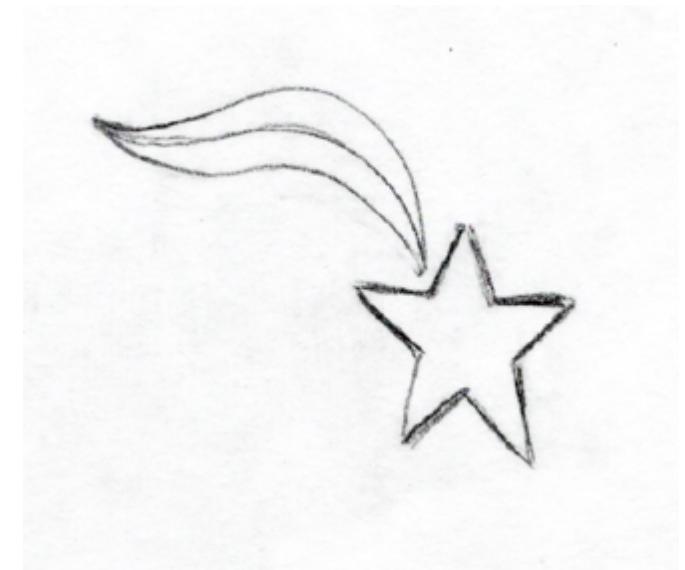
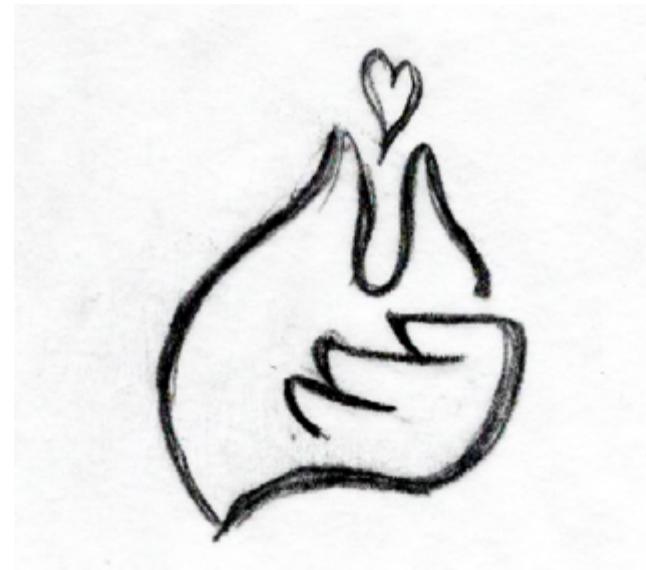
The sketches we ultimately landed on included a ladybug, a mother bear and her cub, an owl shaped like a heart, and a busy bee. Each of these symbols represents a different facet of Gymboree's values—growth, care, connection, curiosity, and joyful activity.



SYMBOLS

There's no direct visual link between the image and what it represents—the meaning must be learned. For example, the red octagon of a stop sign only carries significance because we've been taught what it stands for.

After going through sketches from the symbols round, we decided to refine hands holding hearts—brought forward from *Building Connections*, and two different stars from *Wonder in Motion*. Both stars have a cape-like element, however the cape in the top left example forms a "G" shape for Gymboree.



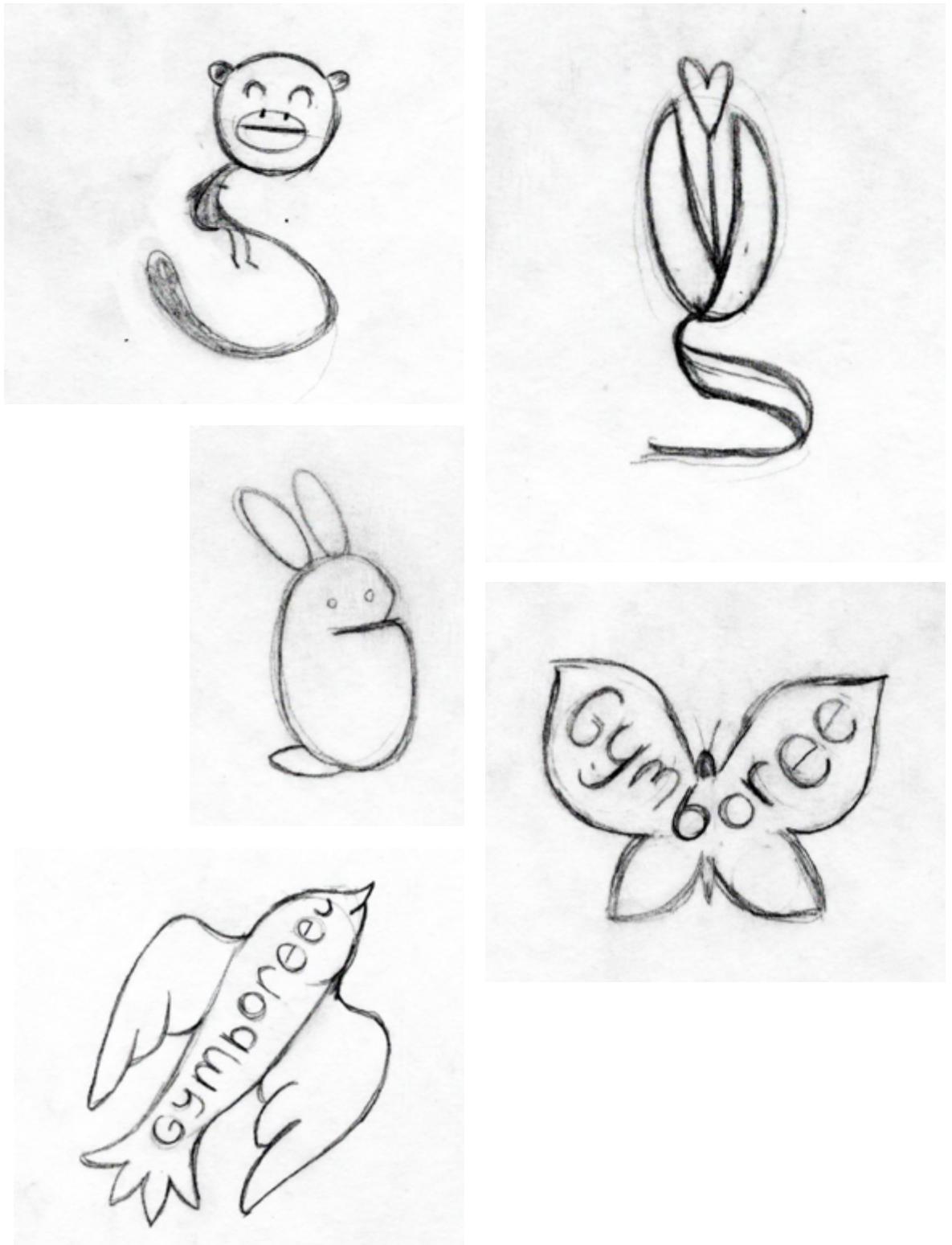
ROUND TWO

REFINED SKETCHES

TYPOGRAPHIC

Typographic solutions use words or letters to form a logotype. Wordmarks feature full words, lettermarks or monograms use single letters, and these elements can also be paired with symbols to create combination marks.

Wordmarks feature full words, while lettermarks or use single letters to represent a brand. These elements can also be paired with symbols to create combination marks, allowing clarity and expression to work together. **In this round, we paired the typographic marks with plant and animal forms from Grow Happy, testing how they could interact with illustrative shapes.**



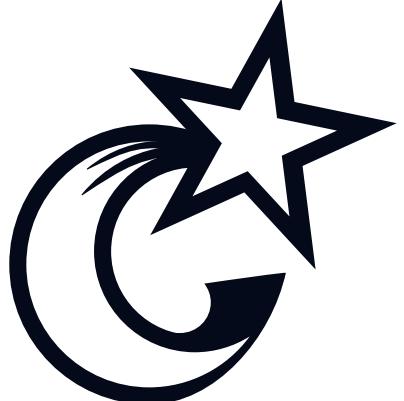
ROUND TWO
DIGITAL SKETCHES

GROW HAPPY

Previous sketches explored the *Grow Happy* theme using animals to represent different aspects of holistic growth like physical, emotional, social, and cognitive.

Because the sketches in the previous round leaned too heavily toward detailed illustration, this phase shifted focus toward simplification and more graphic forms.

The goal was to distill each concept down to their essential shapes, reducing visual complexity. By emphasizing clean lines, balanced proportions, and recognizable silhouettes, the marks became more legible, scalable, and adaptable across different applications.





ROUND THREE

ROUGH SKETCHES

The previous round of sketches focused on the idea of Grow Happy, with images of animals representing different elements of holistic growth—physical, emotional, , and cognitive. The most successful of these was the ladybug for several reasons. It has a strong graphic shape, is more gender neutral, and is appealing to a wider range of ages. I moved forward with these, focusing on reduction and also simple shapes. I also revisited some earlier sketches from the Building Community theme, playing with reduction and simple one color “potato stampable” design.

ROUND THREE

ROUGH SKETCHES

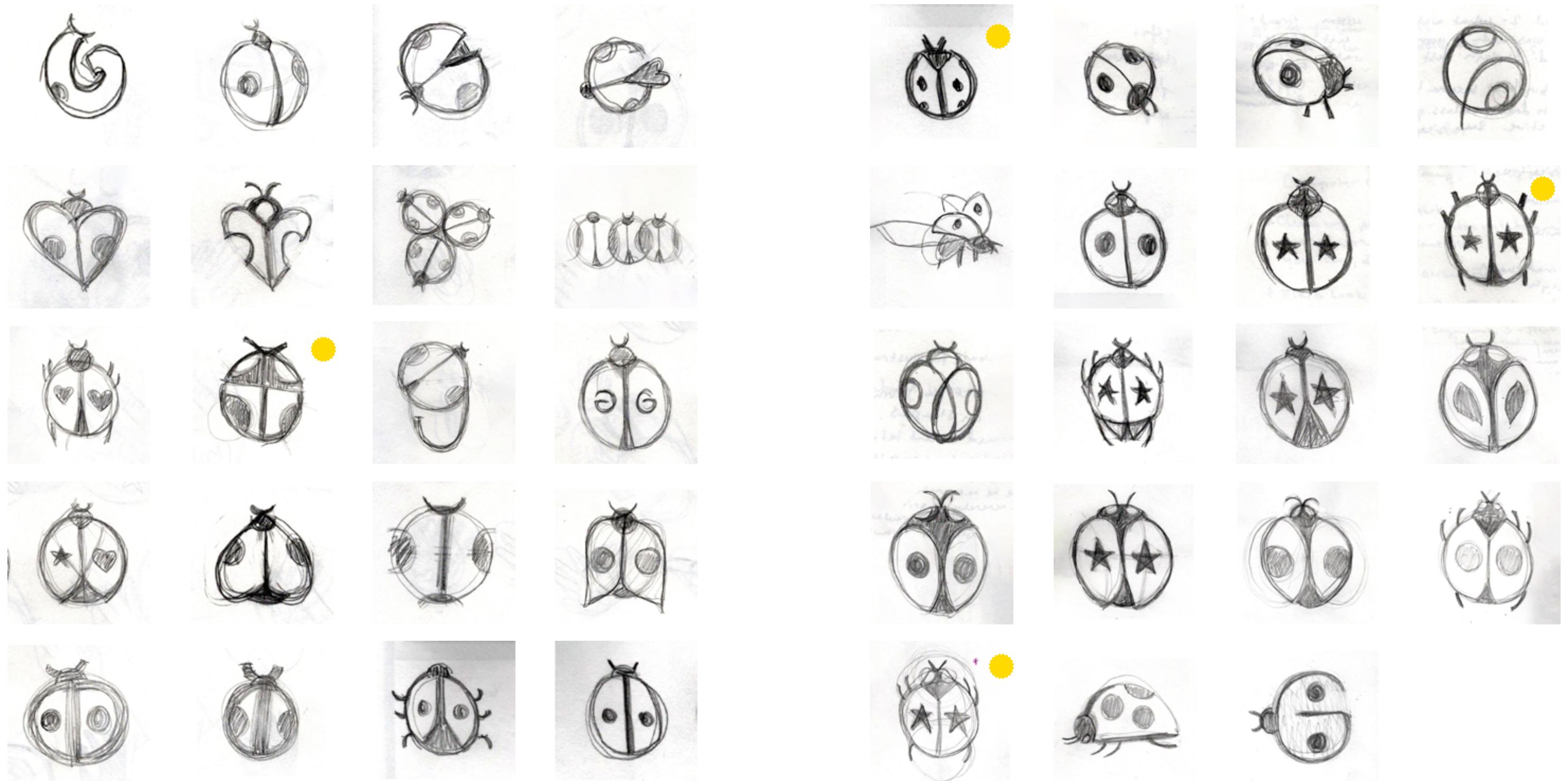
LADYBUGS & HANDS

Previous sketches explored the *Grow Happy* theme using animals to represent different aspects of holistic growth. The ladybug stood out for its graphic shape and broader appeal.

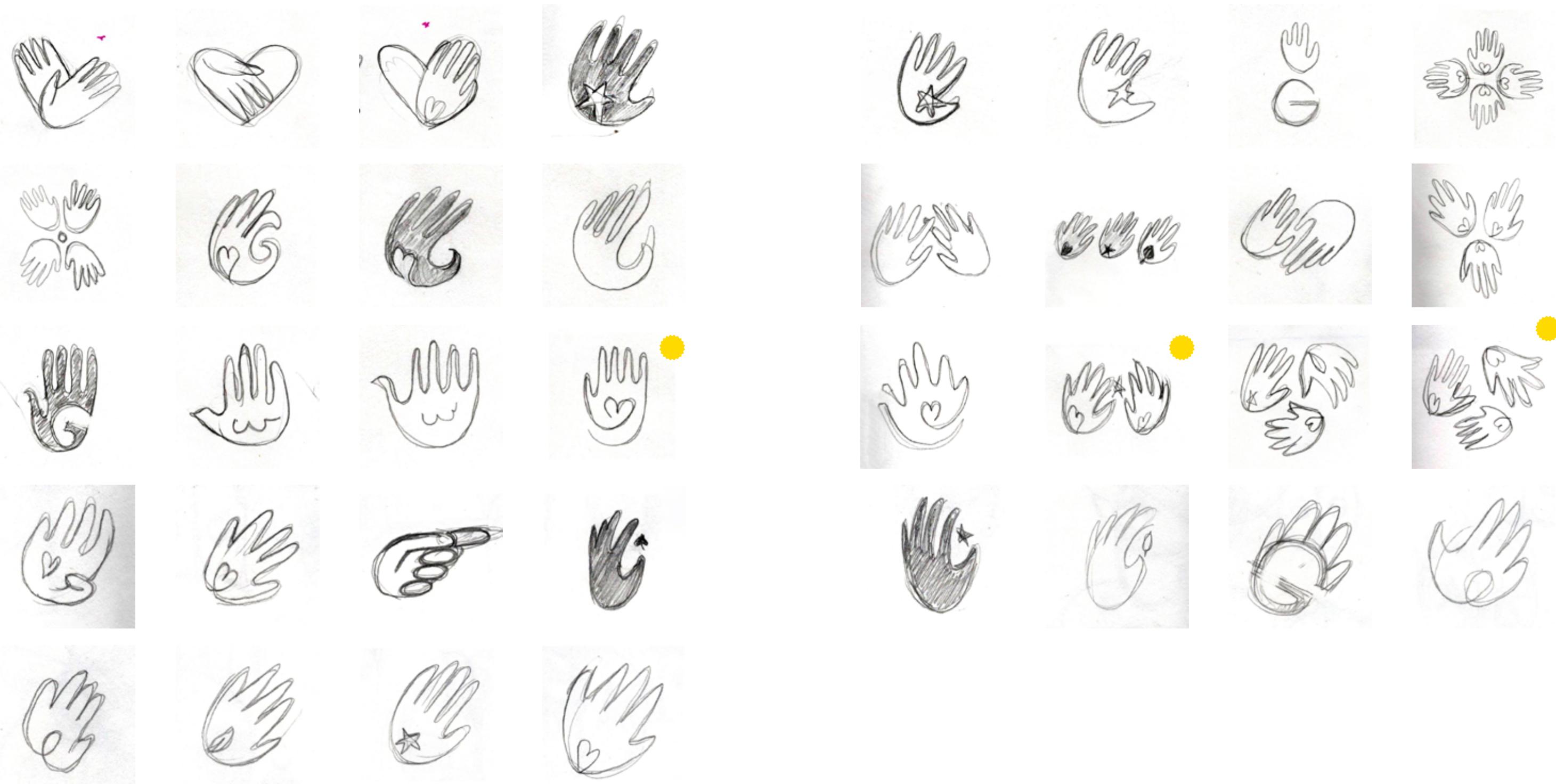
Building on this shift, we simplified the forms, focusing on reducing each concept to bold, essential shapes. This process emphasized clarity, balance, and strong silhouettes that could work at a range of sizes. In addition, we also revisited select hand sketches from *Building Connections*, exploring how they could be translated into one-color designs. By limiting detail and color, these studies tested the hands' ability to communicate connection through gesture alone, while also assessing their potential for repeat use across patterns, icons, and supporting brand elements.



LADYBUGS



HANDS





ROUND THREE

REFINED SKETCHES

In this round, we looked at all of the previous rough sketches for simple designs that scaled well, while also felt playful and not too juvenile. Since the audience ranges from birth to ten (as well as their parents), we need a design that is both not too childish, and can also grow with them.

ROUND THREE

REFINED SKETCHES

LADYBUGS & HANDS

In this round, we looked for simple designs that scaled well, and felt playful, yet not too juvenile.

Because Gymboree's audience spans from birth through age ten, as well as parents and caregivers, it was needed that the designs felt timeless and adaptable rather than tied to a single developmental stage. This approach helps ensure the logo system can grow alongside its audience, remaining relevant over time rather than quickly outgrown.



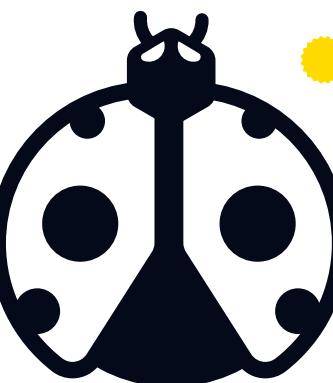
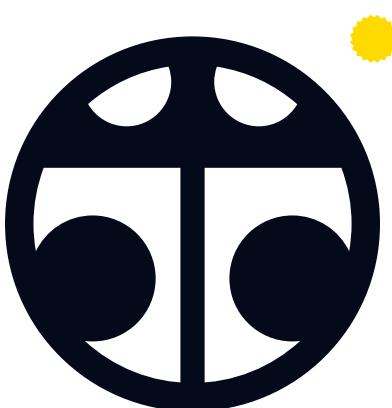
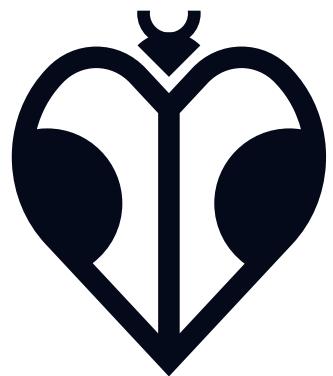
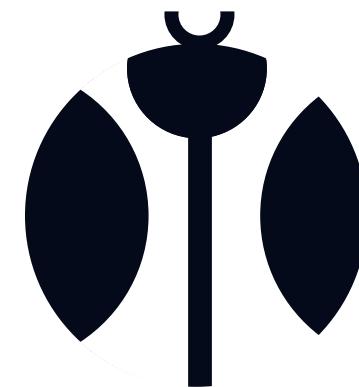
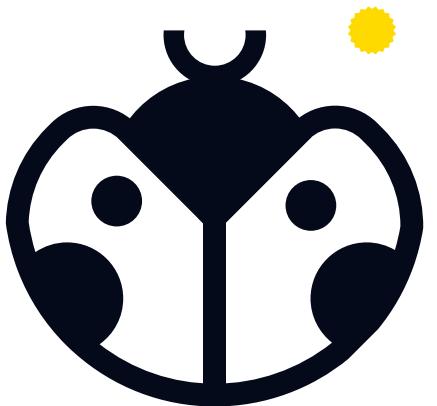
ROUND THREE

DIGITAL SKETCHES

LADYBUGS

In this round, we focused first on the ladybugs, refining them into simple, scalable, digital sketches that still felt playful, without being too juvenile.

This refinement marked a key step in translating expressive sketches into a polished mark that could grow with our brand and support a flexible, long-lasting visual system.



ROUND THREE

DIGITAL SKETCHES

HANDS

Here we explored the simple hand icons from *Building Connections* as a way to represent growth through connection and care.

These hands represent growth through connection, care, and shared experience. By reducing the hands to clear, graphic forms, we focused on how simple shapes could communicate support, interaction, and togetherness.





ROUND THREE:

DIGITAL COMPS

After hundreds of sketches and a great deal of refining, we have landed on a single direction to move forward with. Here, I have chosen three ladybug graphic marks from the *Grow Happy* direction. Ladybugs represent the Gymboree brand well. A natural fit for the Gymboree brand, ladybugs thrive in healthy environments, symbolizing, curiosity, and growth. Their simple, familiar form resonates with children and adults.

ROUND THREE

DIGITAL COMPS

GRAPHIC LADYBUG

The graphic ladybug's simplified form remains distinctive at a range of sizes in both color and black and white. It complements a clean, modern geometric typeface.



ROUND THREE

DIGITAL COMPS

CLASSIC LADYBUG

Its familiar, friendly form feels warm and approachable, maintaining clarity even at small sizes, and pairing seamlessly with Gymboree's typography.

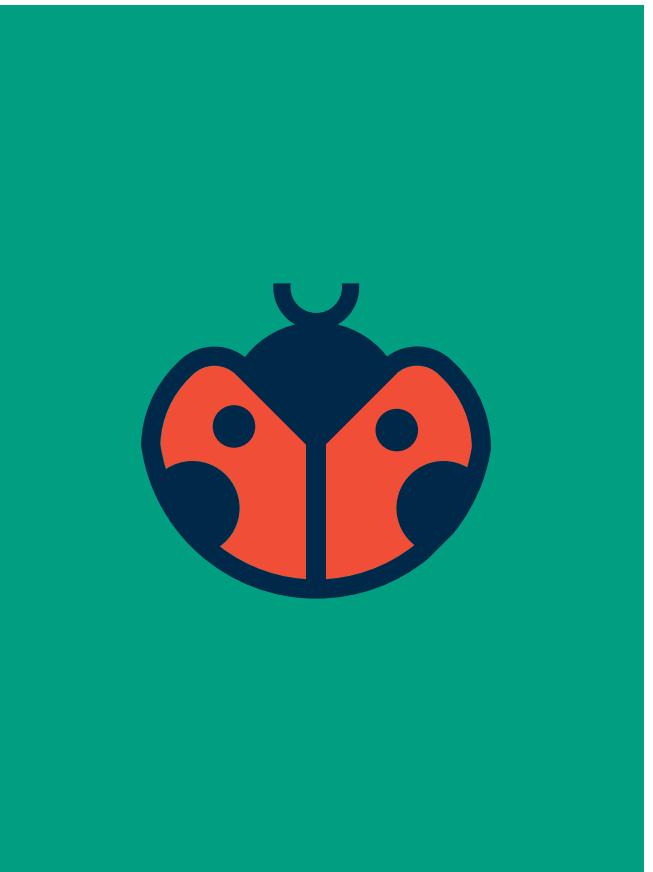


ROUND THREE

DIGITAL COMPS

HEART LADYBUG

The heart-shaped ladybug reflects Gymboree's joyful and nurturing spirit, blending warmth with playful energy and the idea of emotional growth.





ROUND FOUR

ROUGH SKETCHES

After the last round of sketches and comps, we discussed creating a version of the ladybug that was a combination of geometric and classic. I went back in and experimented with more spots, eye shapes, as well as a simplified version of the classic form.

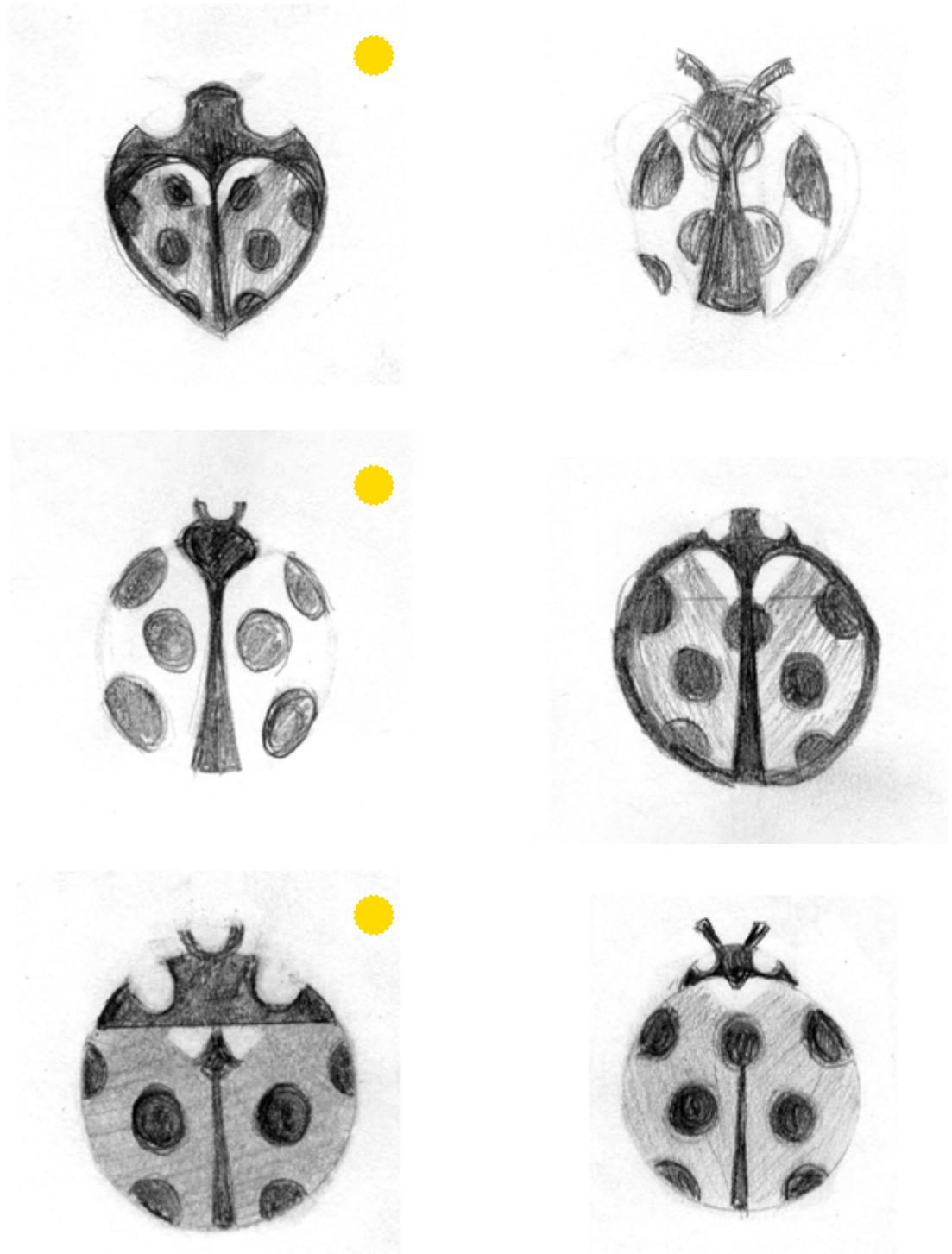
ROUND FOUR

ROUGH SKETCHES

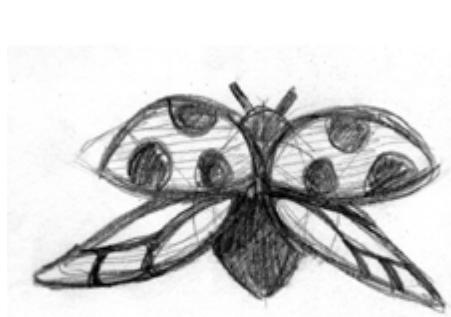
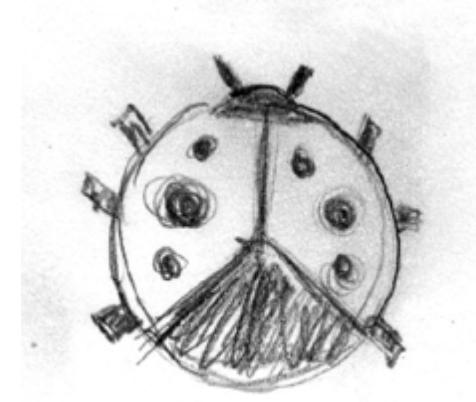
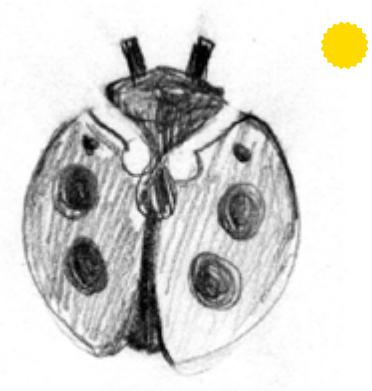
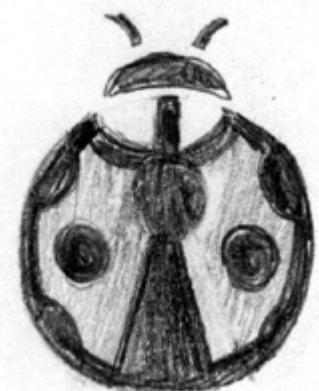
LADYBUGS

After our last round of sketches and comps, we decided to explore a version of the ladybug that blends geometric and classic elements.

We experimented with variations in spot placement, eye shapes, and simplified the traditional form. These sketches tested how subtle changes affected friendliness, clarity, and emotional tone, especially at smaller scales. We were able to maintain recognizability while creating a mark that felt modern, adaptable, and consistent within the system.



LADYBUGS





ROUND FOUR

REFINED SKETCHES

Next, we look at the pencil sketches and choose our favorites to explore in greater detail, first in pen, and then digitally. I picked two designs that I liked, vectorized them, and iterated further in Illustrator to get to a design that was simple, friendly, and worked well at a small size.

ROUND FOUR

INK SKETCHES

LADYBUGS

Here we recreated the pencil sketches in ink, refining the shapes further, and exploring the designs with and without strokes, as well as with and without a background color.

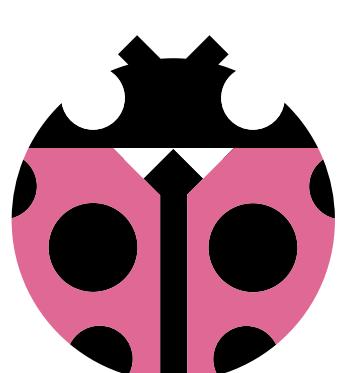
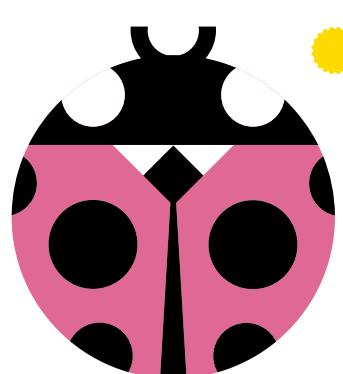
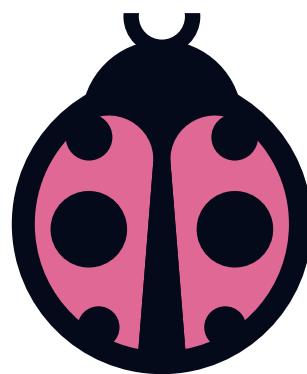
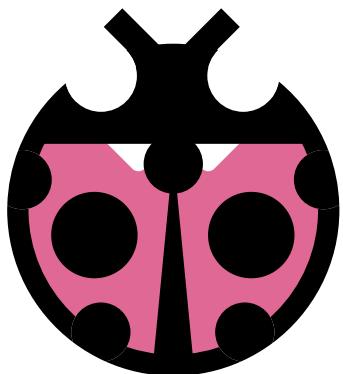
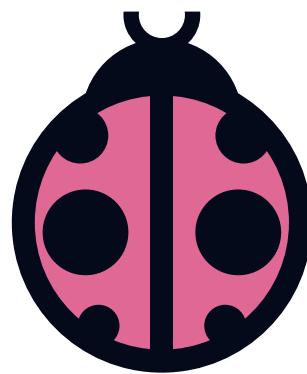


ROUND FOUR

DIGITAL SKETCHES

LADYBUGS

A final round of refinements was completed in Illustrator, where we could zoom in on the small but important details.





ROUND FOUR

DIGITAL COMPS

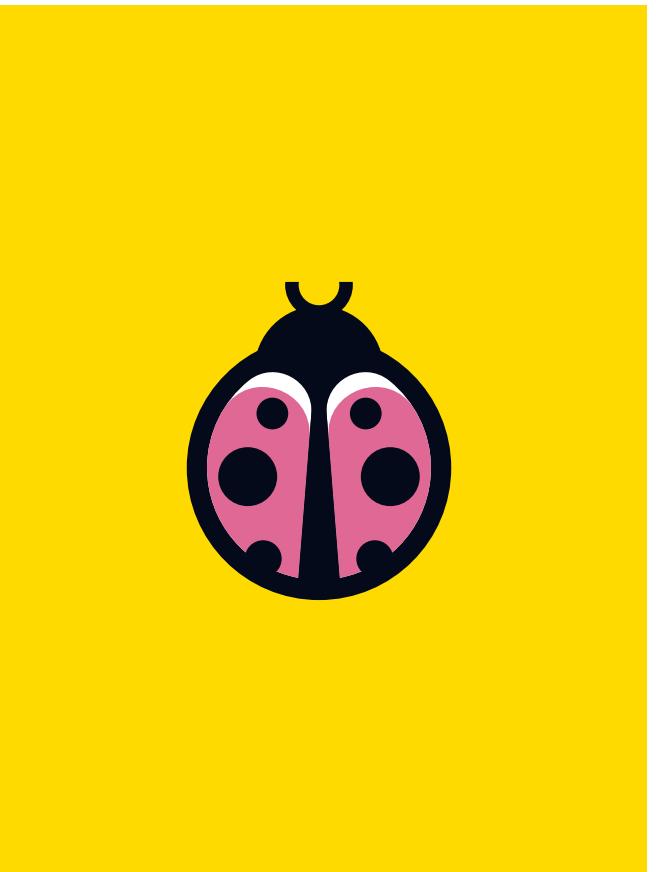
After the last round of digital comps, we landed on the idea of a combination of the Geometric and Classic forms. I played with the number of black spots, white markings like a real ladybug, and a simplified head for the classic ladybug.

ROUND FOUR

DIGITAL COMPS

TRADITIONAL LADYBUG

A slightly altered version of Classic, from round three. This version is simplified for flexibility, and has white on the wings reflecting a real ladybug.



ROUND FOUR

DIGITAL COMPS

TIMELESS LADYBUG

The Timeless ladybug is an even more simplified version of Classic, with a circular wing cover rather than two curves. It also omits the white patches.

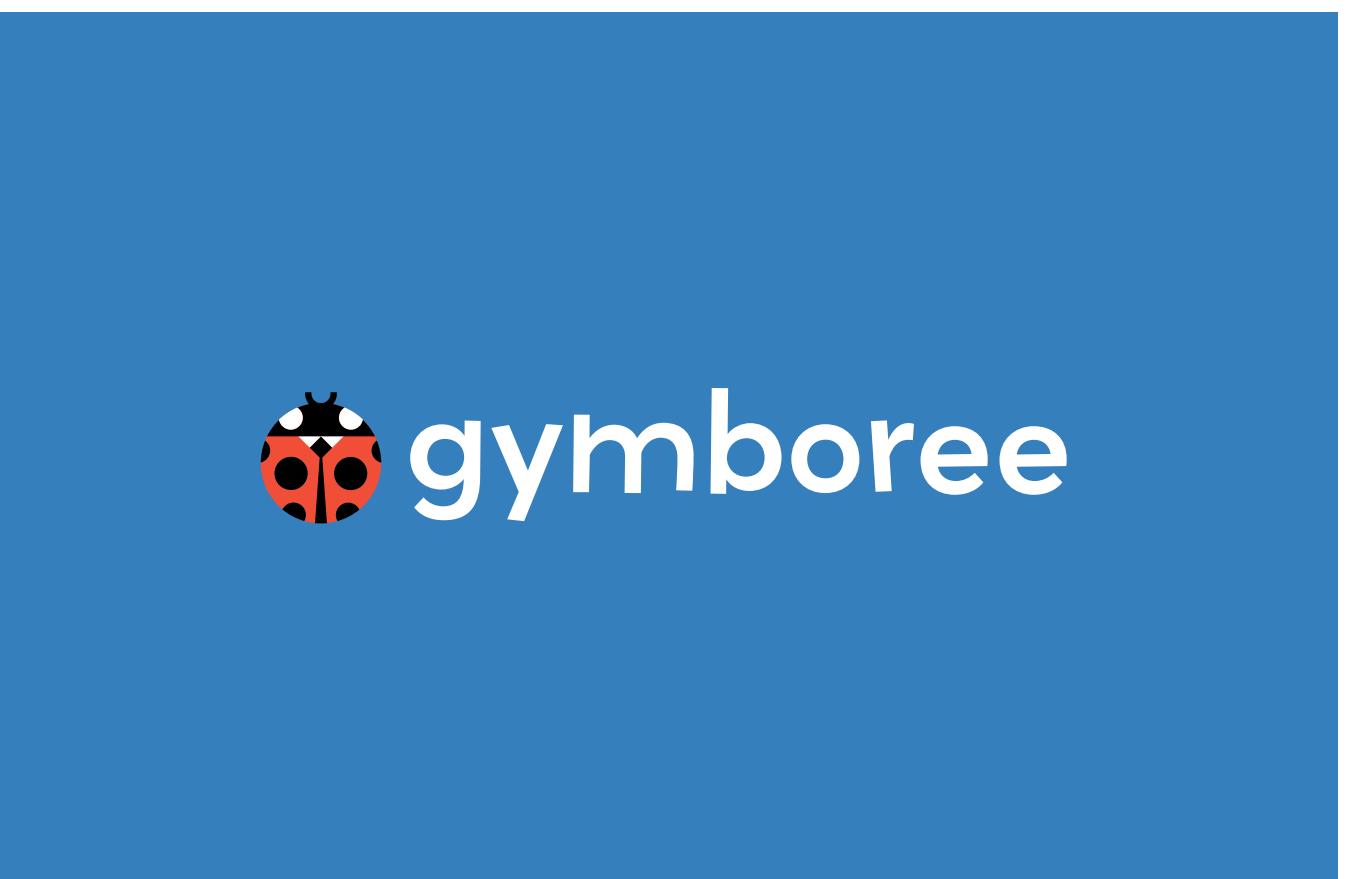
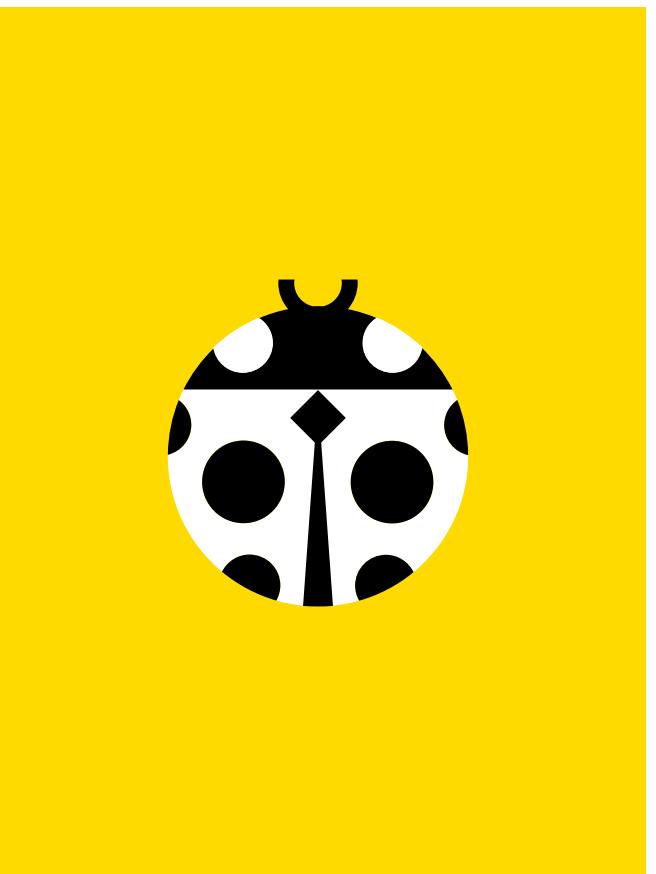
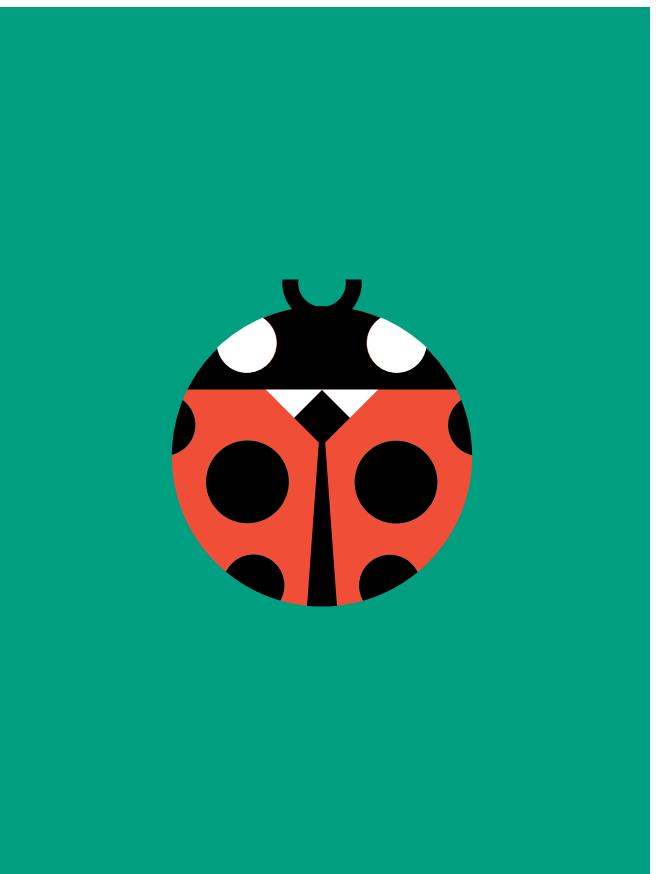


ROUND FOUR

DIGITAL COMPS

GEOMETRIC LADYBUG

A complex version of Graphic that is blended with Classic elements. This version features more spots, omits the heavy stroke, and includes the white patches of a real ladybug.



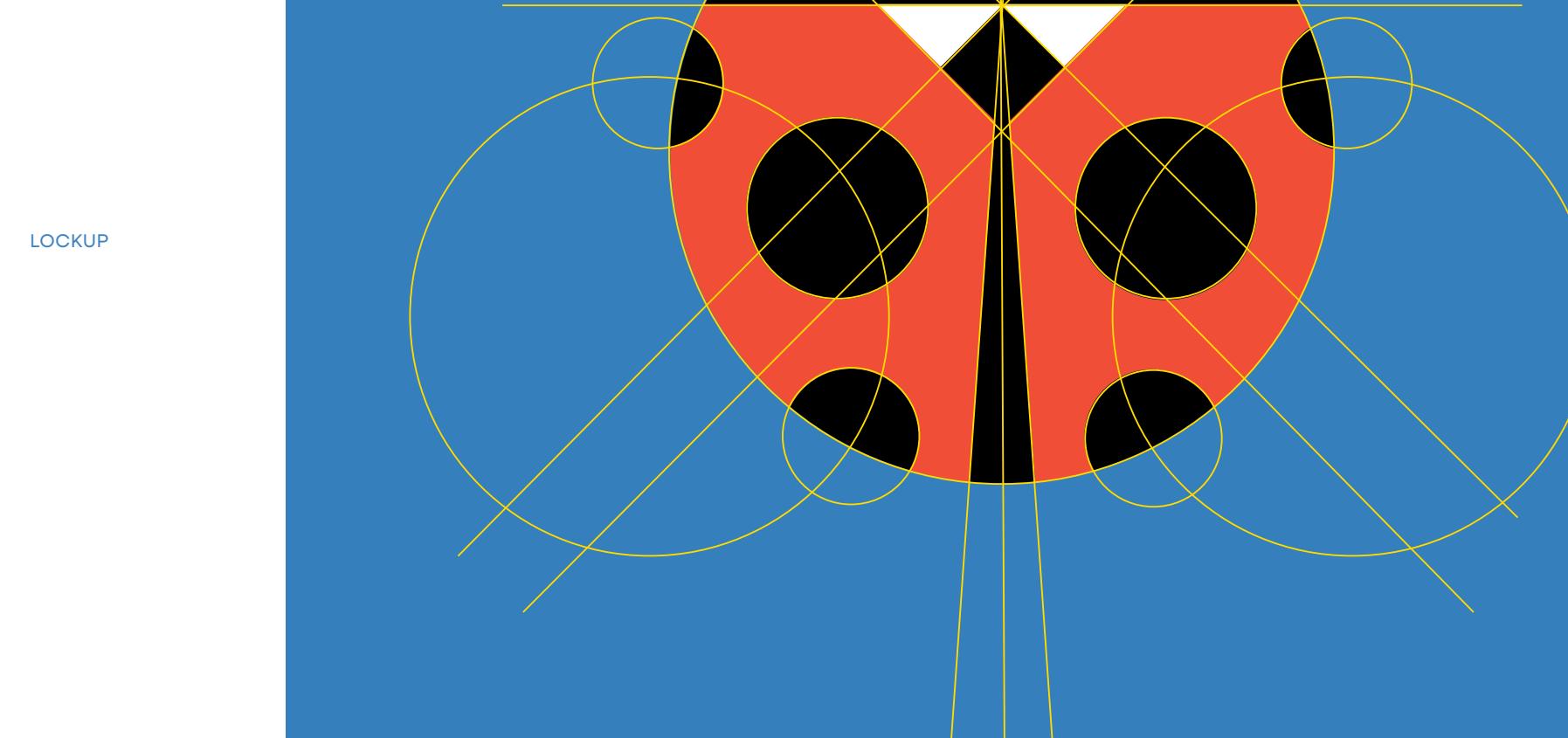
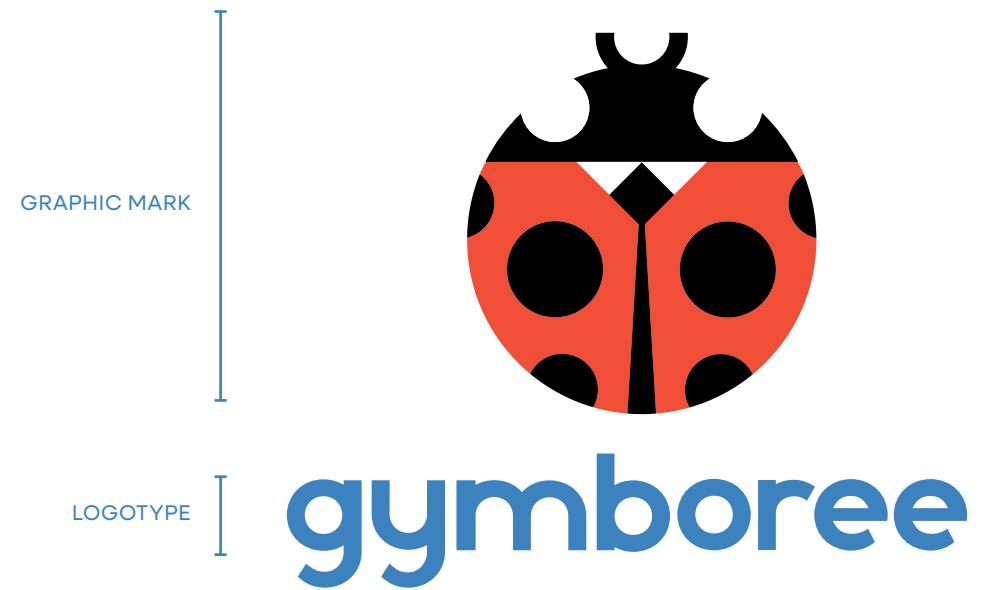


MEET DOT, OUR NEW LOGO

After many iterations, we've landed on a playful new ladybug, a combination of the Graphic and Classic versions from the third round. The following pages will explore the various elements and usage rules.

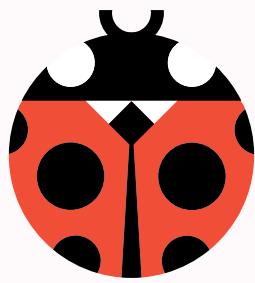
LOGO LOCKUP

The logo lockup is the combination of the graphic mark, or logo mark, and the wordmark, or logotype. **This is the most complex version of the logo.**



LOGO VERSIONS

Depending on the situation, a different orientation of the logo may be needed. It can appear in one of four ways: stacked, horizontal, as a wordmark, or the brand mark on its own.



gymboree

VERTICAL

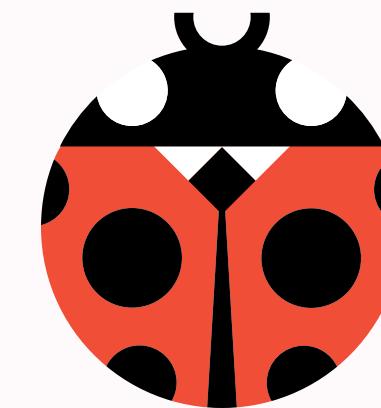
gymboree

LOGOTYPE



gymboree

HORIZONTAL



GRAPHIC MARK

BLACK & WHITE AND COLOR

Variations are needed for a range of situations, in color, black and white, and on both dark and light backgrounds.



BLACK



LIGHT BACKGROUND



REVERSED OUT



DARK BACKGROUND

SIZE VARIATIONS

The different logo variations are all useful at different sizes.

Generally, the less complex elements such as the wordmark will appear at the smallest size, while stacked logos with more elements and details are larger.

LOGO VERSION	STACKED	HORIZONTAL	SYMBOL	WORDMARK
STACKED				
STACKED 75 MM (IN WIDTH)				
HORIZONTAL 50 MM (IN WIDTH)				
SYMBOL 25 MM (IN WIDTH)				
WORDMARK 10 MM (IN WIDTH)				
WORDMARK 10 MM (IN WIDTH)				



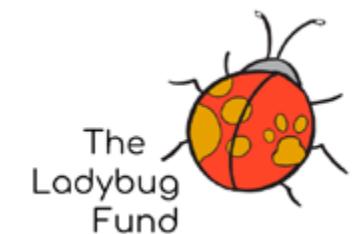
VISUAL RESEARCH

An important part of the creative process is visual research, that is, looking at the way other designers have solved problems, and learning from both their mistakes, and successes. Seeing how others have solved similar problems like color use or logo spacing, can spark new ideas when applied to another brand's unique needs.

No designer creates good work in a vacuum, it's helpful to see what others have done, and be inspired to build upon it. Looking at best in class examples of other identity guides can help us establish a sturdy framework for Gymboree.

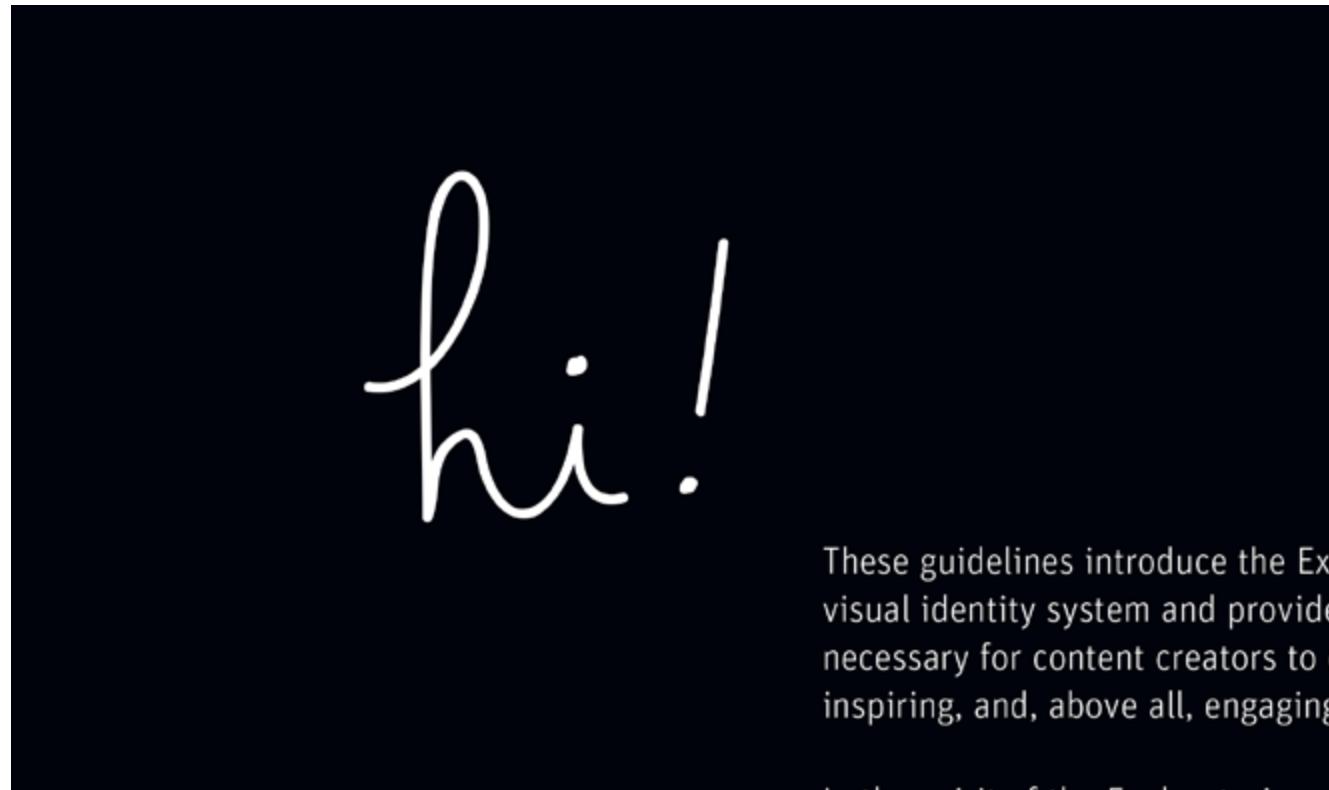
VISUAL RESEARCH

LOOKALIKE LOGOS



EXPLORATORIUM

NEW IDENTITY



The Exploratorium's unique brand voice and guiding principles come across clearly in this short introductory paragraph. The simple, **casual greeting of "hi!" sets the mood** and lets a designer know the type of company they will be designing for.

USA TODAY

LOGO ANATOMY

USA TODAY CORPORATE
BRAND GUIDELINES

3.4

THE LOGO
MASTER
ALTERNATE USAGE



DIGITAL APPLICATIONS

RGB versions of the logo will always be used for digital applications. We also provide alternate forms of the Master Logo with and without "A Gannett Company" at smaller sizes, to ensure legibility. **The Secondary and Tertiary versions of the logo with the Gannett Endorsement are only to be used in limited form.**

Gannett Endorsement



Gannett Endorsement Minimum Size
The minimum size for the Gannett Endorsement is 85 pixels across.

Master Logo



Minimum Size with Endorsement
In a digital application.



Minimum Size
In a digital application.

If vertical space is limited to 109 pixels, appropriate clearspace is necessary (See Section 3.3).

However, if vertical space is less, then the Gannett Endorsement is to be removed from the lockup. This is also true for both the Secondary and Tertiary versions of the logo.

TYPE SPECIFICATIONS

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

Limited use of bold text is an effective means of providing emphasis.

In most text settings, use bold and italic text sparingly and for emphasis. The use of bold type in lengthy text settings should be avoided altogether. Bold text takes up more room and often creates legibility problems.

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, though providing strong emphasis, can cause eye strain.

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

Notice: 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 an annoying visual "noise" that may reduce legibility.

The entire book is well put together, and they have a lot of **detail on how type should be presented**. This page features valuable information and clear visual examples on contrast and emphasis. Showing how the type looks in black and reversed out in the same block really shows the importance of contrast.

LOGO COLORS

03

Color Palette

Brand Guidelines April 2017

Page 16

Secondary Accent Color Pairs on Only Symantec Black Background

Secondary Accent Color Pairs

These colors should only be used with Symantec Black as the background color.

When creating a graphic element or illustration you should use these color pairs to complement each other. You should not use more than one color pair for each graphic.

Symantec Yellow Pantone #1235c, #109u CMYK 0/25/100/0 RGB 255/242/200 HEX #ffff2c8	Pantone #7506c, #7506u CMYK 0/3/24/0 RGB 0/164/183 HEX #00a4b7	Pantone 306c, #306u CMYK 51/43/44/45 RGB 86/87/88 HEX #565655	Pantone Cool Gray 10c, #445u CMYK 51/43/44/45 RGB 86/87/88 HEX #565655
------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------	------------------------------------------------------------------------	---------------------------------------------------------------------------------

Pantone #1665c, #166u CMYK 13/82/100/3 RGB 208/81/39 HEX #cf5127	Pantone #4545c, #4545u CMYK 14/17/44/0 RGB 221/203/155 HEX #ddcb9b	Pantone #607c, #607u CMYK 11/2/58/0 RGB 150/156/129 HEX #f6e68a	Pantone #7538c, #7538u CMYK 11/2/30/40 RGB 150/156/129 HEX #969681
---------------------------------------------------------------------------	-----------------------------------------------------------------------------	--------------------------------------------------------------------------	-----------------------------------------------------------------------------

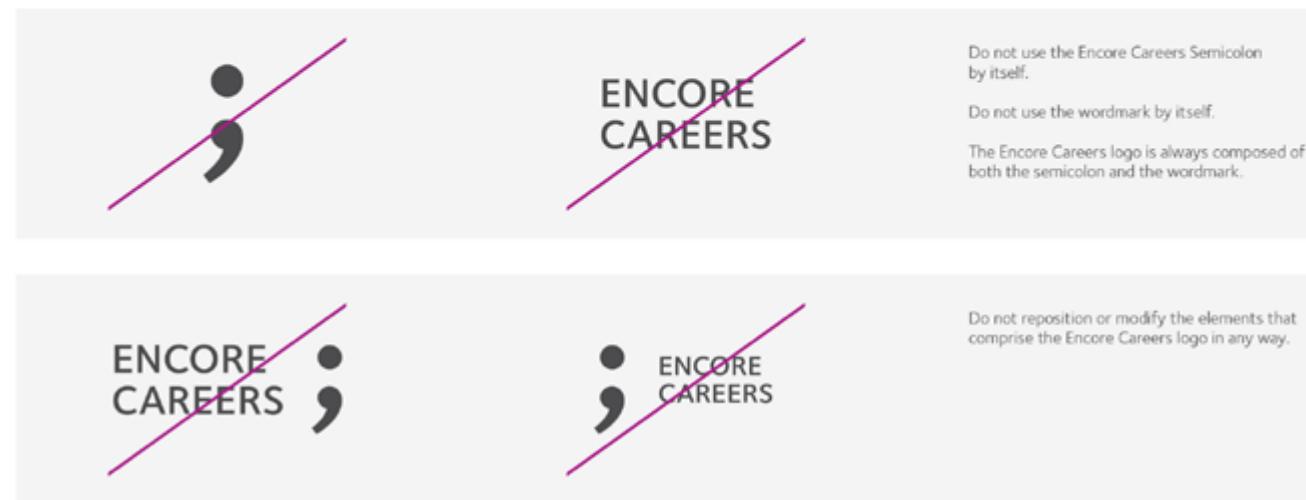
Gymboree uses a lot of colors, and gets confusing quickly! Creating a page that specifies up front **what can and can't be used on specific backgrounds** is really useful for this type of situation.

ENCORE CAREERS

LOGO DON'TS

13

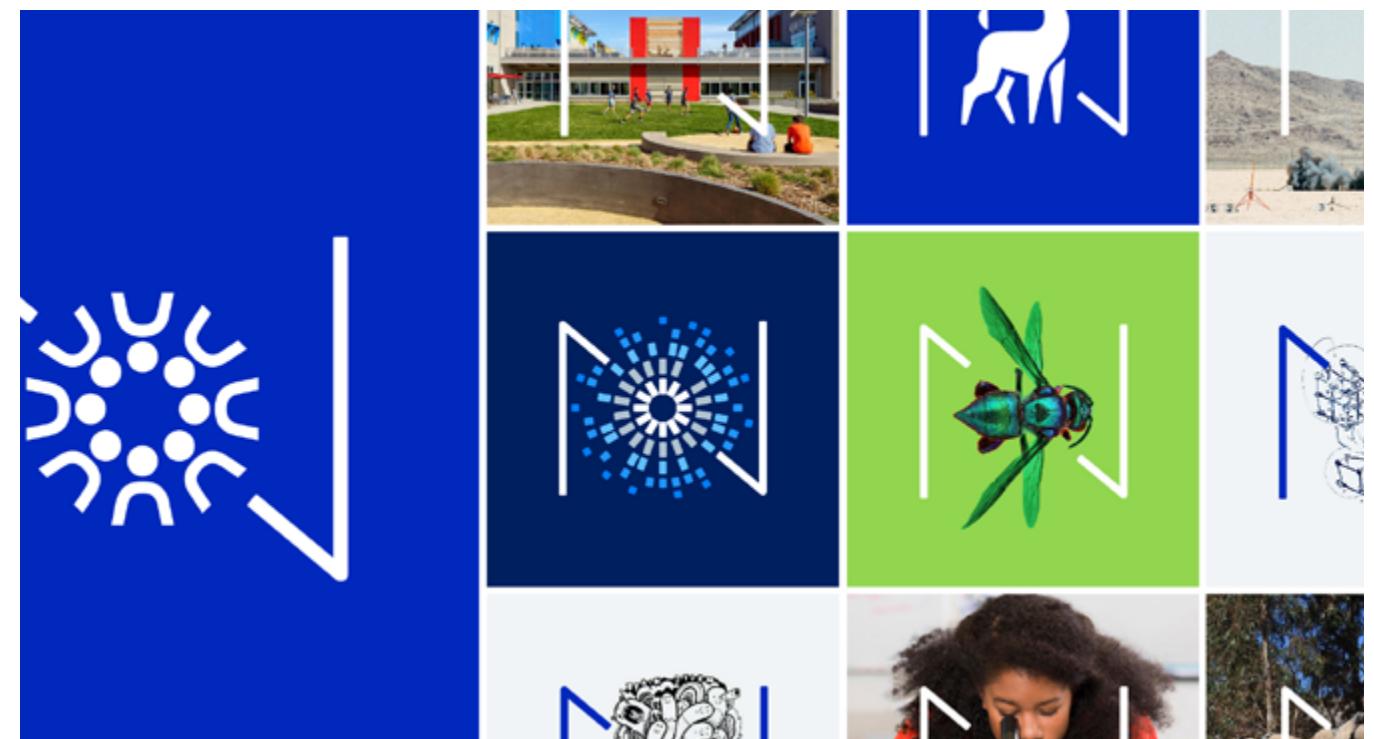
Do nots. An effective call to action will result from following the guidelines in everything you do, as well as in everything you don't do. Here are examples of incorrect logo use.



Not only does this page from Encore show incorrect usage clearly in a range of ways, it also **explains the importance of using the logo correctly:** You won't get a clear call to action if you don't follow the guidelines.

THE NUEVA SCHOOL

ALTERNATE VERSIONS



The Nueva School has a simple N logo with an icon in the center. What I love about this, is there is a whole guide on how to **use the logo creatively by combining it with photography.** It also allows for a bit of personalization based on their own experiences with the school.

APPLE HIERARCHY

The main message is set in Myriad Apple Text or Medium. It should be set in a size that is smaller than the headline and short statement. The examples here are optimum for documents.

Myriad Apple Bold, 9/12 pt
Myriad Apple Text, 9/12 pt

One head level
Usually text or medium weight is used for main body copy at small sizes. Ideally, use only one head level, set in bold at the same point size as the body copy. In documents, heads are set with initial caps only at the beginning of sentences and on proper names, with no end punctuation. On promotional material, heads often have end punctuation. Paragraphs are set flush left with no indent and one-half line space between paragraphs.

Myriad Apple Text, 12/15 pt
Space before 0.19" (4.83 mm) Quark Xpress
Space after 0.06" (1.53 mm) Quark Xpress

Myriad Apple Text, 9/12 pt

Myriad Apple Bold, 9/12 pt

Two head levels
If two head levels are needed, a certain head

Apple provides a clear and concise guide for laying out type hierarchy. Something like this would allow a designer to easily set up paragraph styles in their choice of software to efficiently create necessary documents.

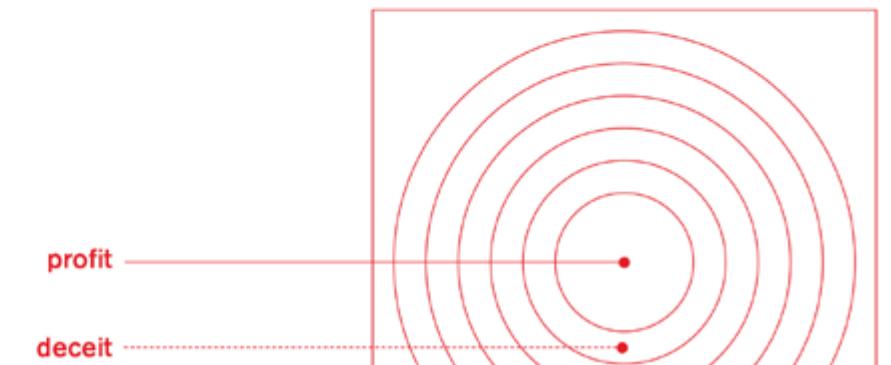
SANTA BRAND VOICE

Our brand essence

Santa Brand Book 005

What our customers say about us
“Thank you for your assistance with what turned out to be a splendid Christmas this year. Some of the presents got were extremely satisfactory.”
Sally Haycock, age 7, Caerphilly

Our brand essence is the very essence of our brand. A brand is like a sack on a sleigh of belief. At the emotional heart of our brand sack is **profit**. Profit is foundationed in **deceit**, which is emulsified in **tricks**. Tricks are quasi-authenticated through **illusion**, and further end-gamed via **magic**. Enveloping this magic is the **belief** of our customers. The sack then hangs within a metaspace of **gullibility**.



The voice of this particular brand permeates every slide of this guide, and I love the humor. For my own book, I want to take a look at all of the writing and apply Gymboree's voice.

SUMO LOGIC GRID SYSTEM

The Grid

create a margin and divide the page into equal rows and columns, leaving enough gutter to provide enough visual separation between one copy block to another.

the amount of white space and type size to create successful layout. Creating contrast in type size a hierarchy within the grid defines a unique look.

Step 2: Place Content

Considerations

sumo logic

95% time reduction in audit evidence collection

"With Sumo Logic, I can see threats that are happening and quickly react to those threats."

SPS Conference 8. October 2018

A Cloud-native Machine Data Analytics Platform for DevSecOps

Feature 1 Feature 2 Feature 3 Feature 4

Feature 5 Feature 6 Feature 7 Feature 8

sumo logic

1 V 5

2 T 5

95% time reduction in audit evidence collection

"With Sumo Logic, I can see threats that are happening and quickly react to those threats."

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Feature 1 Feature 2 Feature 3 Feature 4

Feature 5 Feature 6 Feature 7 Feature 8

Sumo Logic

Brand Guidelines | Typography

I love that this grid system not only **shows what the grid should look like, but they actually place the text and include white space** to show the designer how it should be used. I'm a bit stuck with my grid in its current state and something like this would be helpful.

DFW CHAPTER EXPLAINERS

DFW Brand Guidelines

Table of contents

Introduction

Verbal identity

Visual identity

Application examples

Our color palette

Orange

We drew inspiration for the colors of our logo and brand from the sunrise—a marker of new beginnings like those that travel brings. Our brand colors reflect the spirit DFW embodies: warm and welcoming with an entrepreneurial spirit and a drive to get things done.

Orange is also an optimistic color in geographies around the world. It helps us stand out and conveys the energy, stature, and enthusiasm of a world-class global superhub.

The explainers throughout this deck are a great addition. I like how they **explain their reasoning behind the various creative choices**, such as why they picked the color orange, as in this example.

SOURCES

Photos

8 Jacob Lund **12** Marcos, stock.adobe.com **20** Oksana Kuzmina **46** tigercat_lpg, stock.adobe.com **54** Antonius Ferret, Pexels **68** Lightfield Studios, stock.adobe.com **78** Rawpixel.com, stock.adobe.com **86** Kawee Watees **94** dusan petkovic **102** Alexis Scholtz **108** redbird02, stock.adobe.com **114** jes2uphoto, stock.adobe.com **132** Adam Weiss



