

VISUAL DEVELOPMENT GUIDE

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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 once again 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.

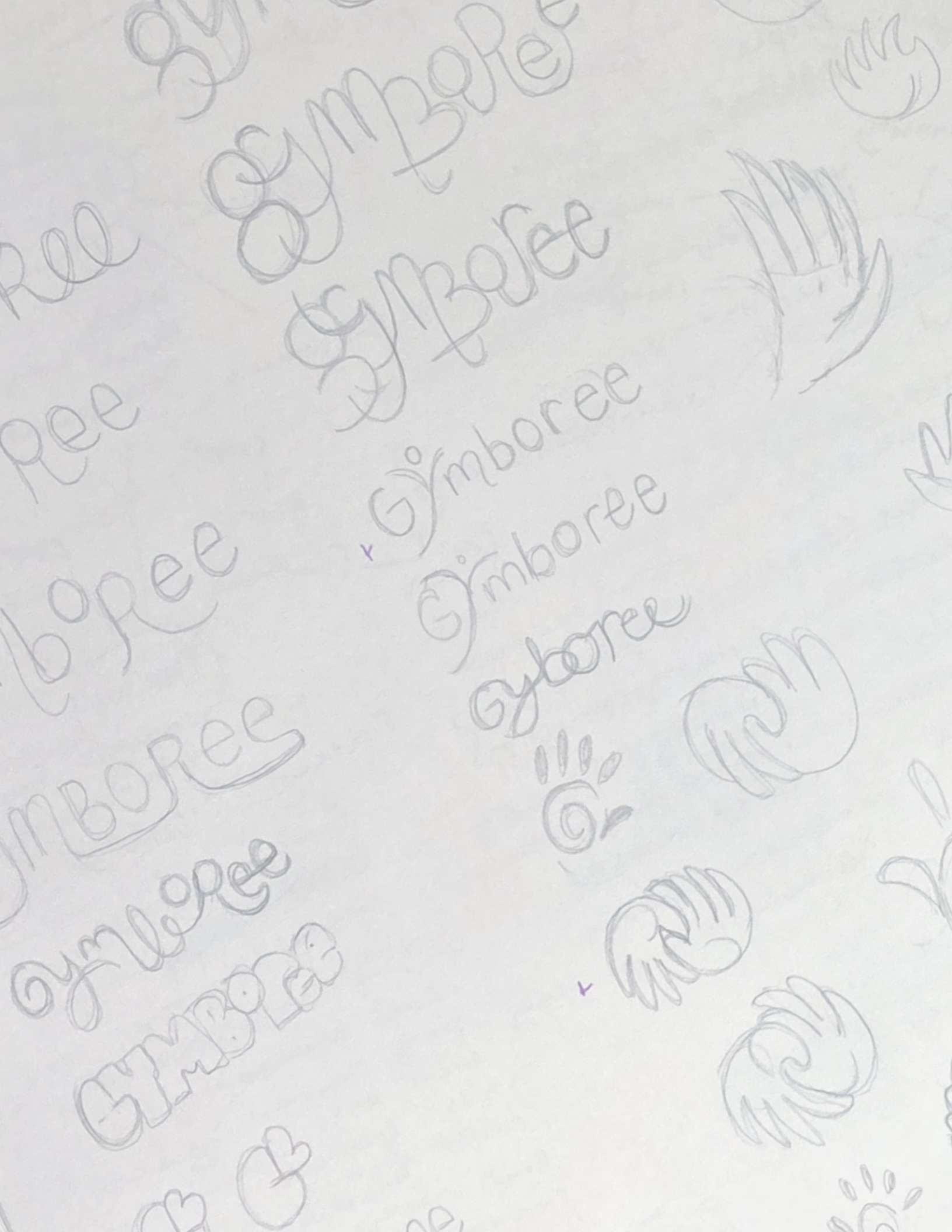
OUR MISSION

**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 them 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.”



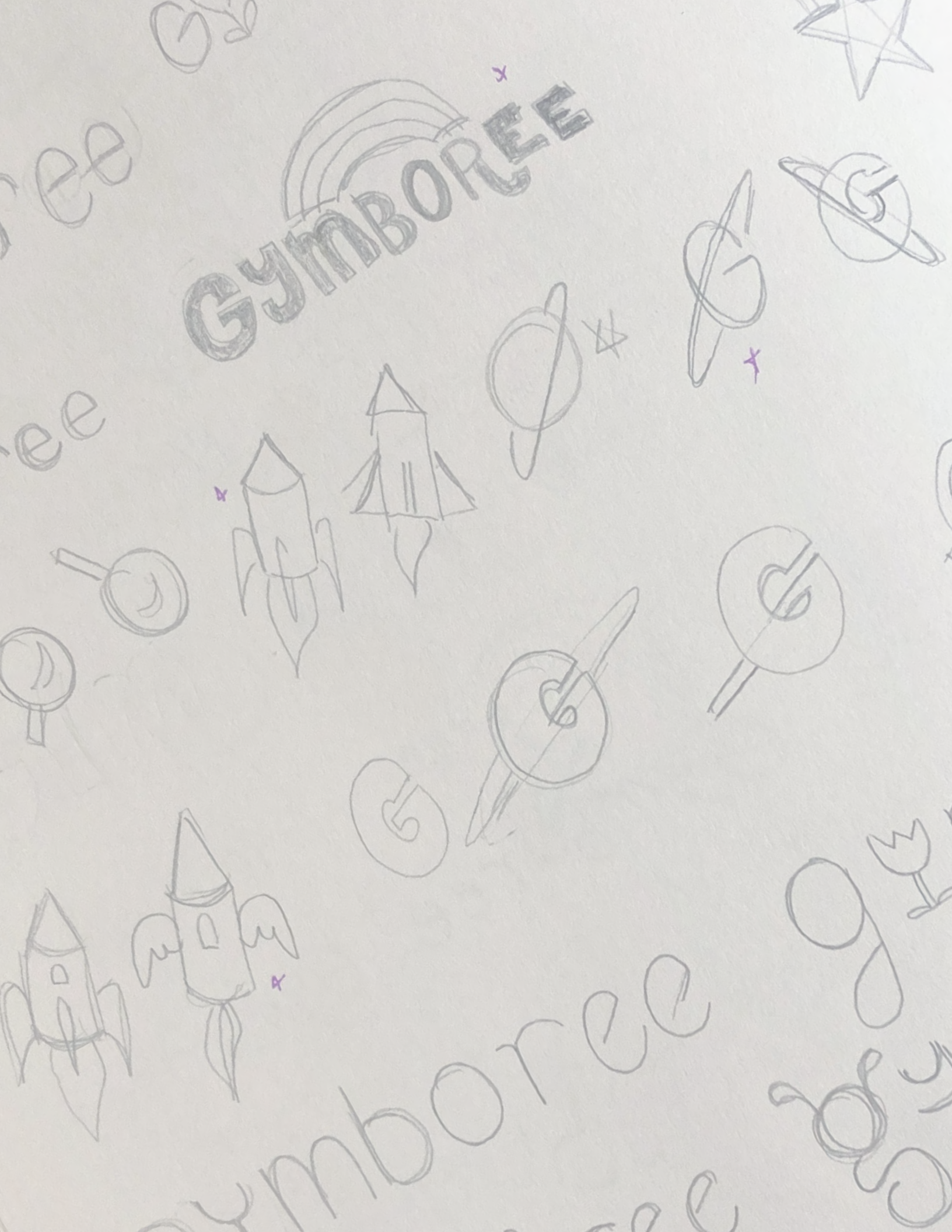
KEY PHRASE TWO

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



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. 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!”



ROUND ONE

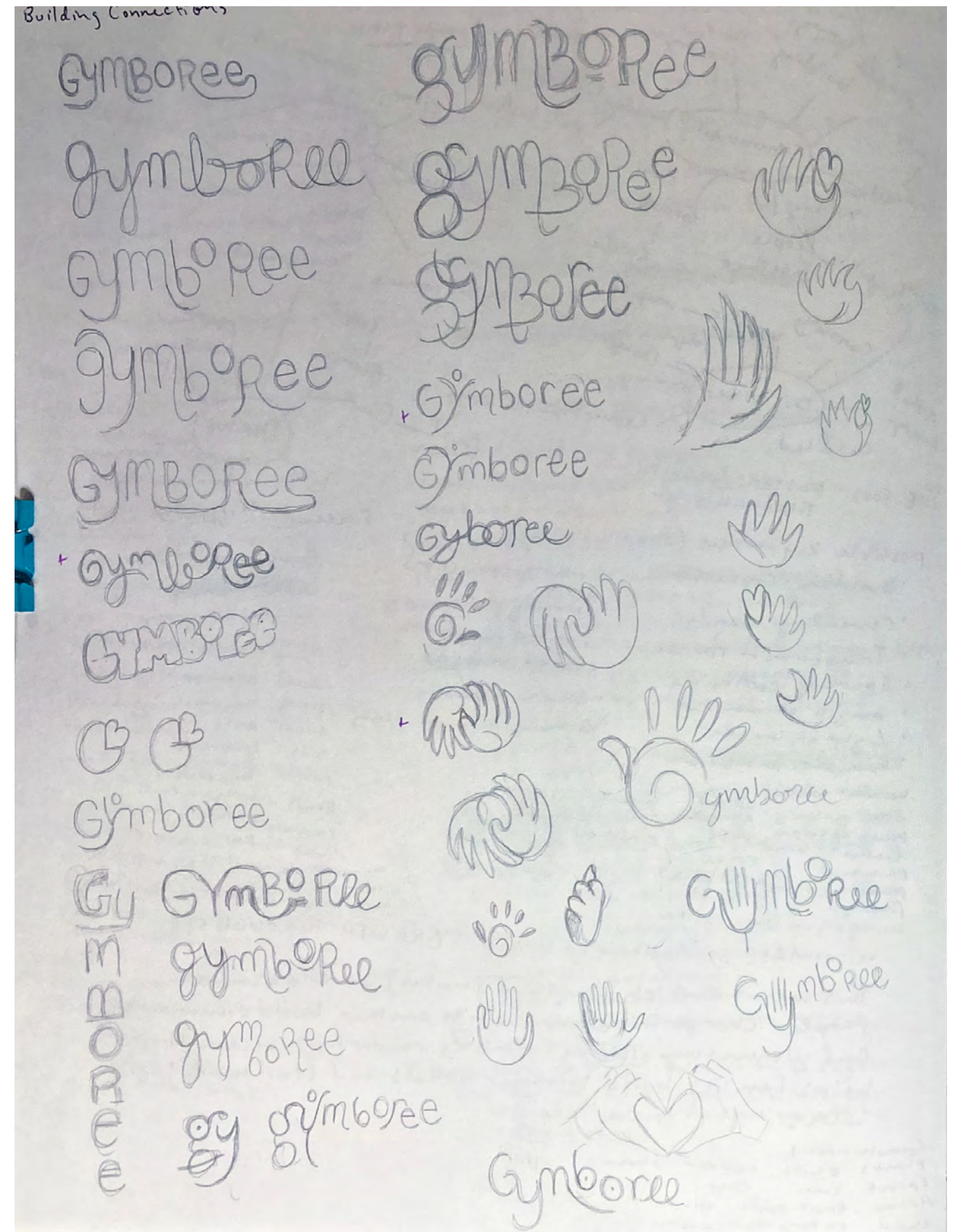
ROUGH SKETCHES

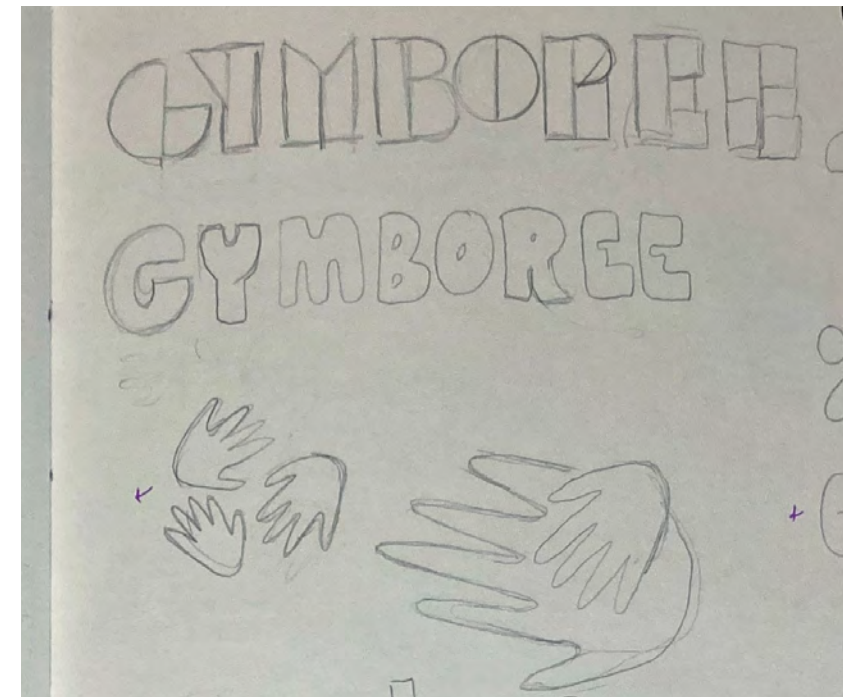
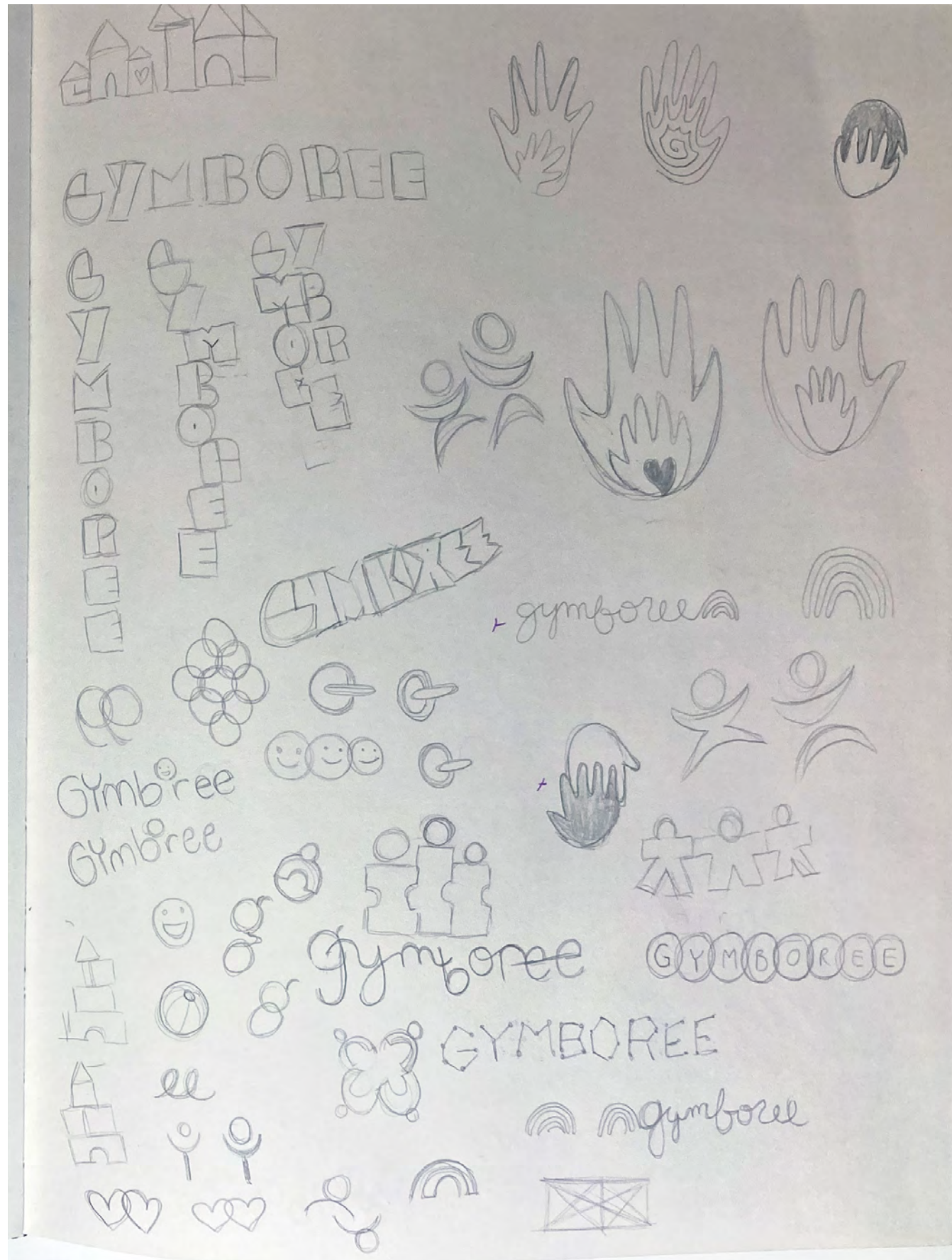
Magic doesn't just happen when it comes to the creative process, you have to let your imagination play a bit—that's where these sketches come in! Each set is inspired by one of the key phrases to add some focus, and then we're set free to play around with as many ideas as we can possibly dream up.

ROUND ONE: ROUGH SKETCHES

BUILDING CONNECTIONS

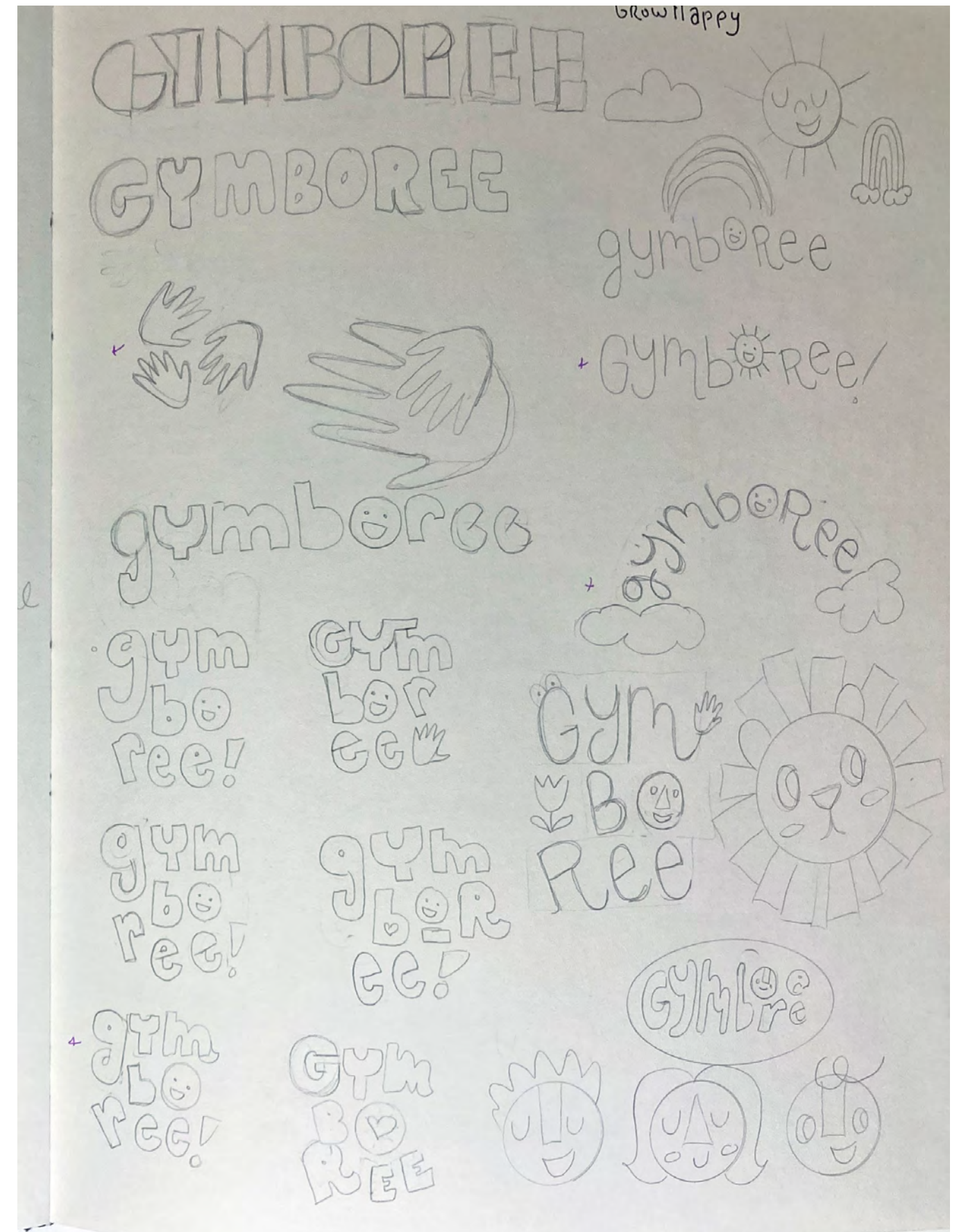
Built on the power of community, Gymboree brings parents and families together—turning isolation into connection and shared experience. We show this idea through imagery of helping hands, connected letters, and building blocks.

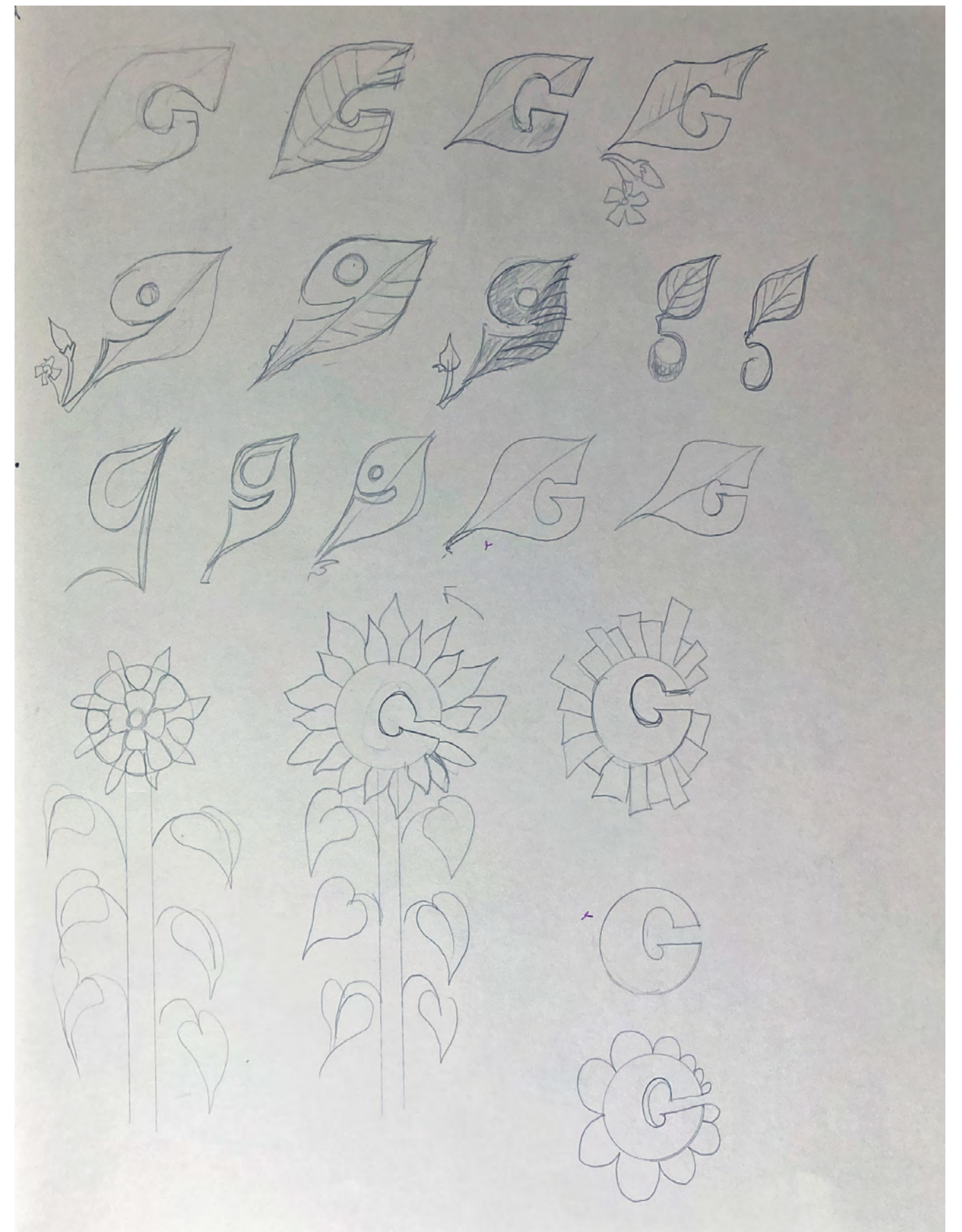


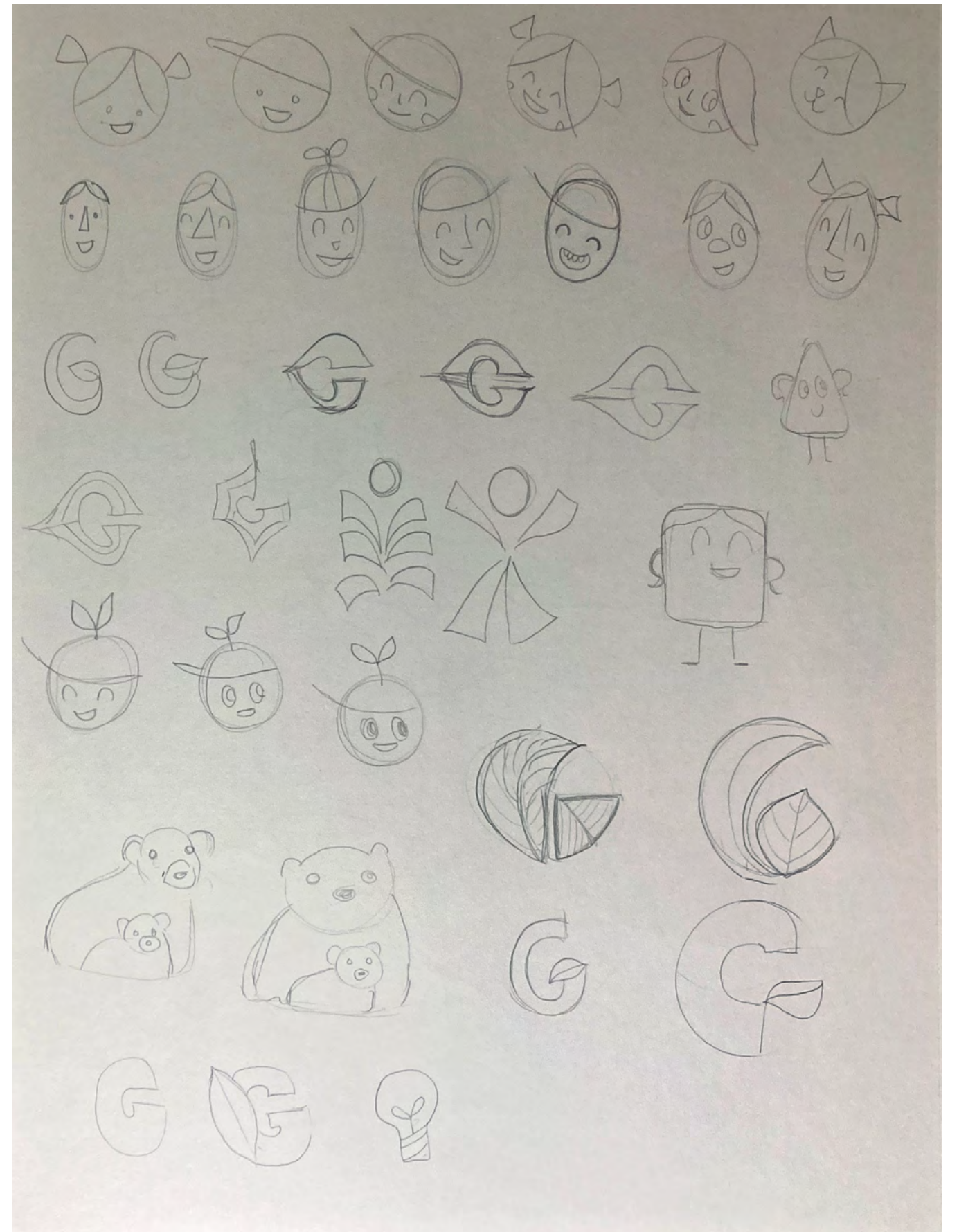
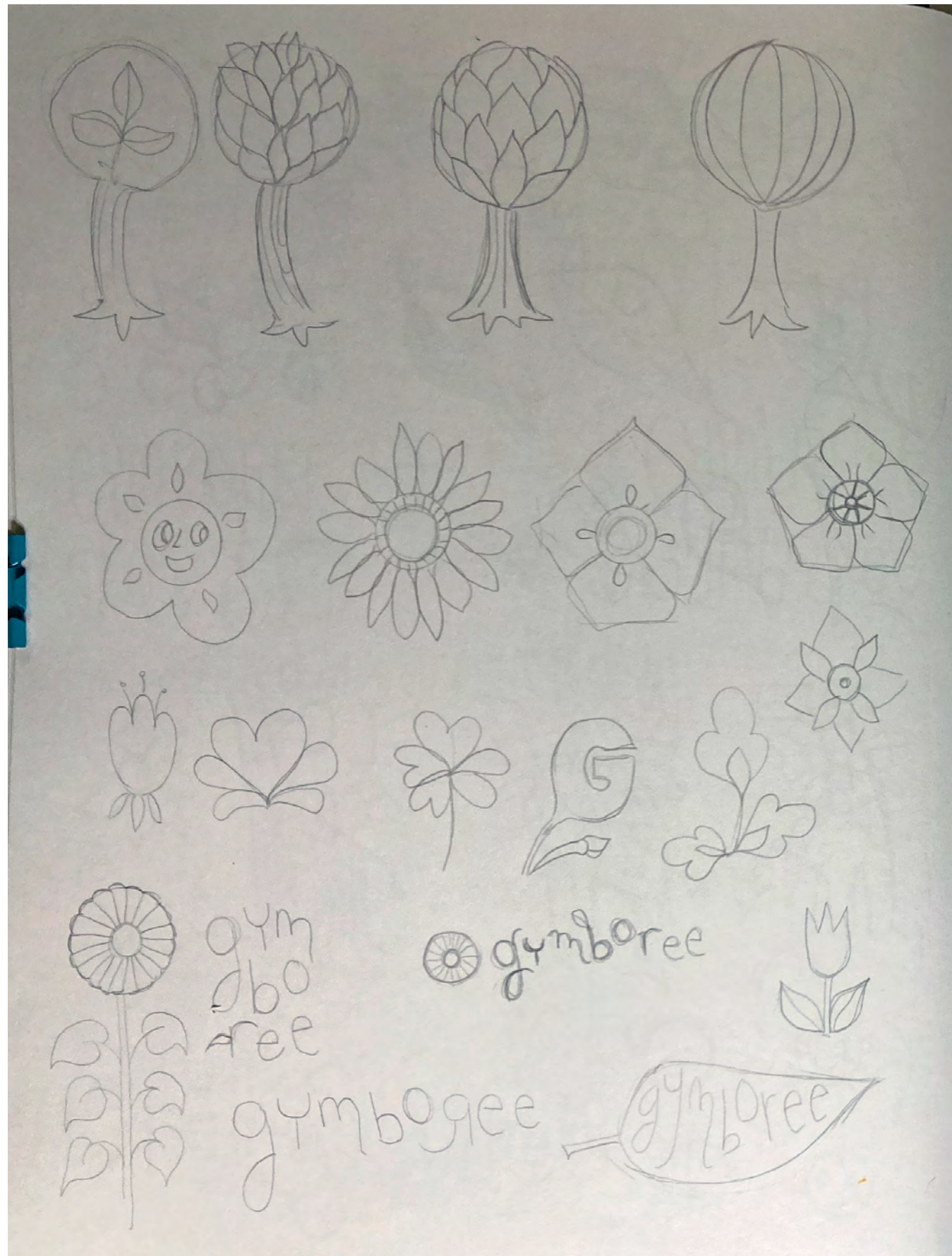


GROW HAPPY

We help families grow in every way—body, heart, mind, and spirit—because growth should feel like play. We express this idea with playful animals, growing plants, and smiling faces.



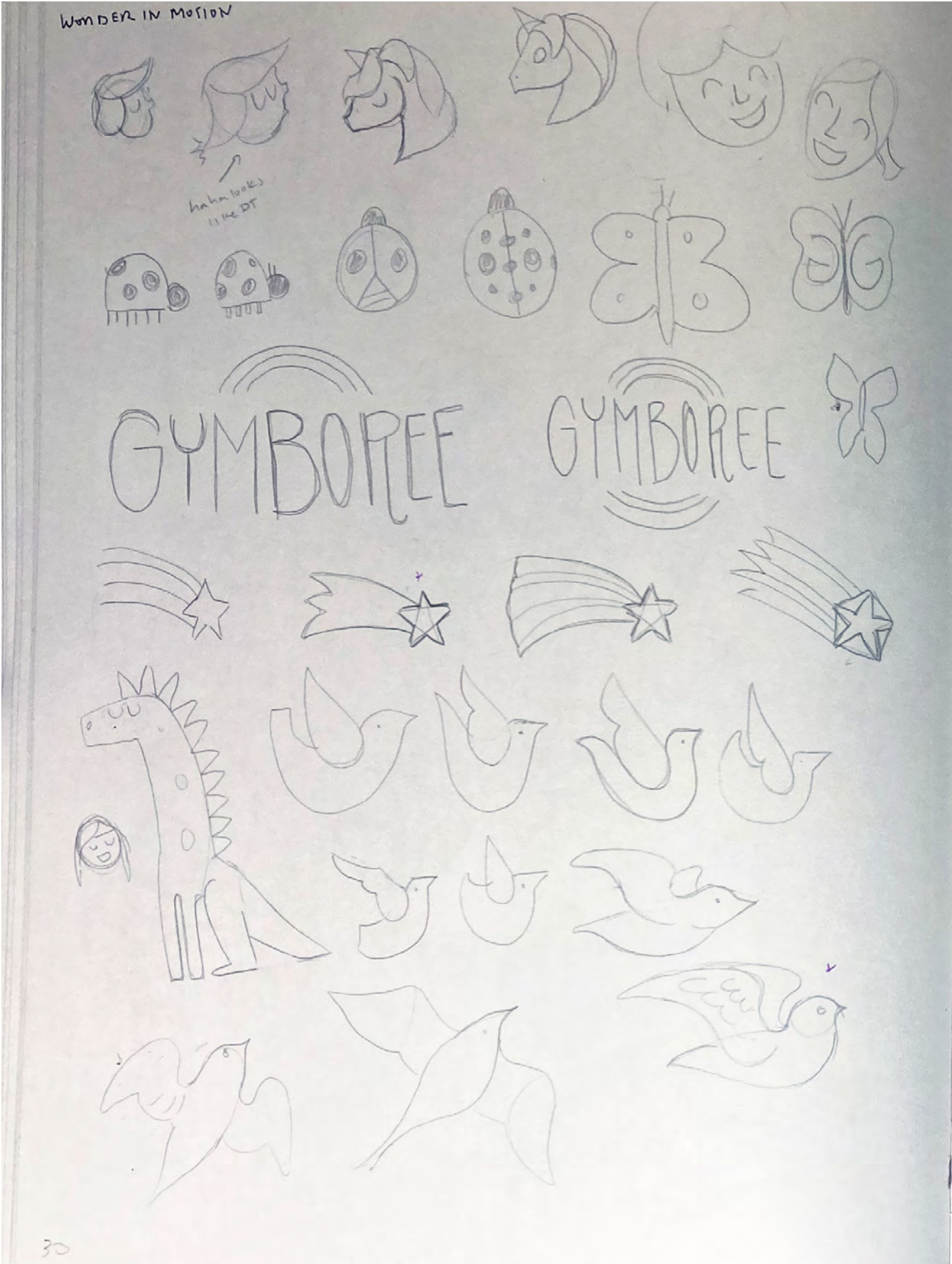




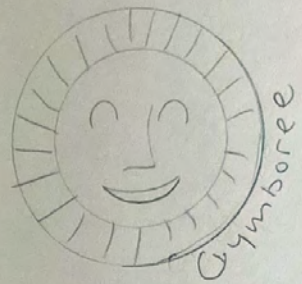
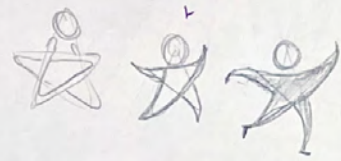
ROUND ONE: ROUGH SKETCHES

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—both real and imagined—through the eyes of wonder.



Gymboree



GYMBOREE

gymboree ★

GymboREE

gymboree

gymboree

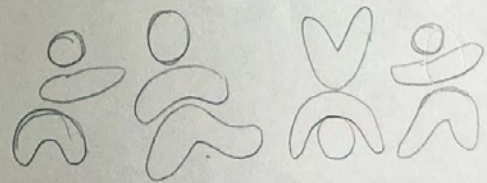
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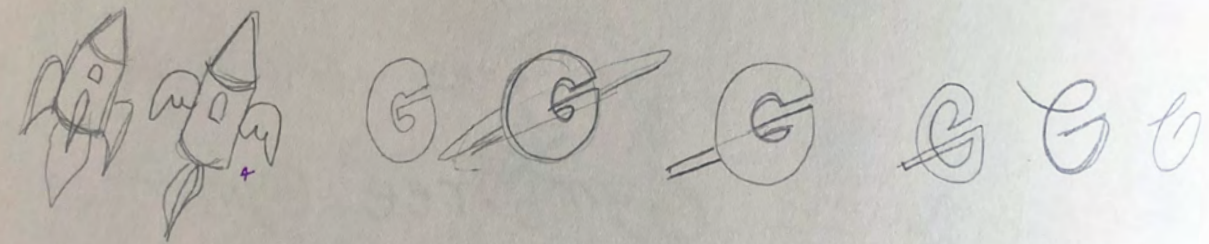
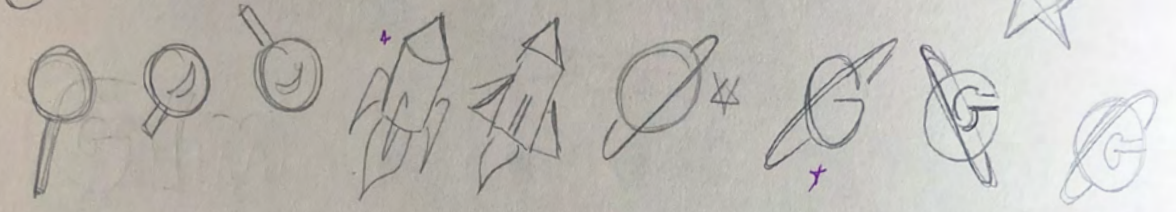
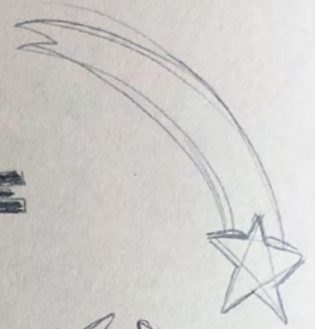
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Gymboree

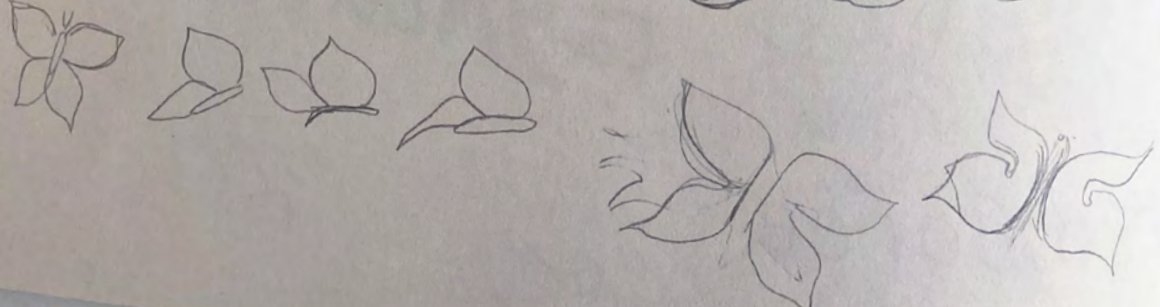
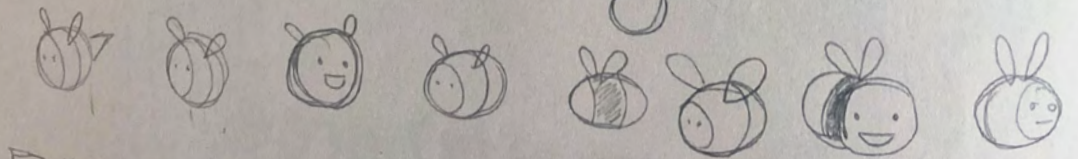
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GymBOREE



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ROUND ONE

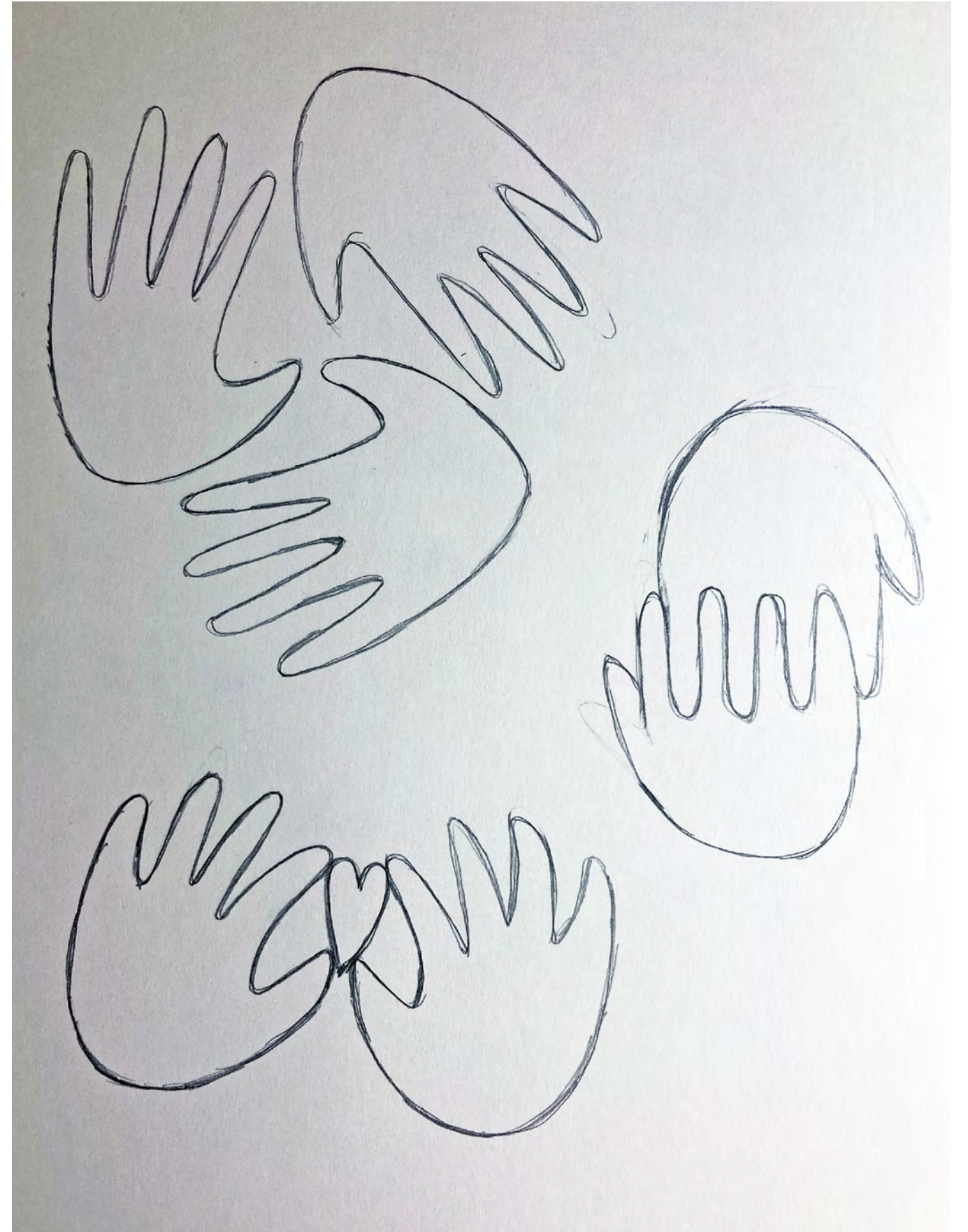
REFINED SKETCHES

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.

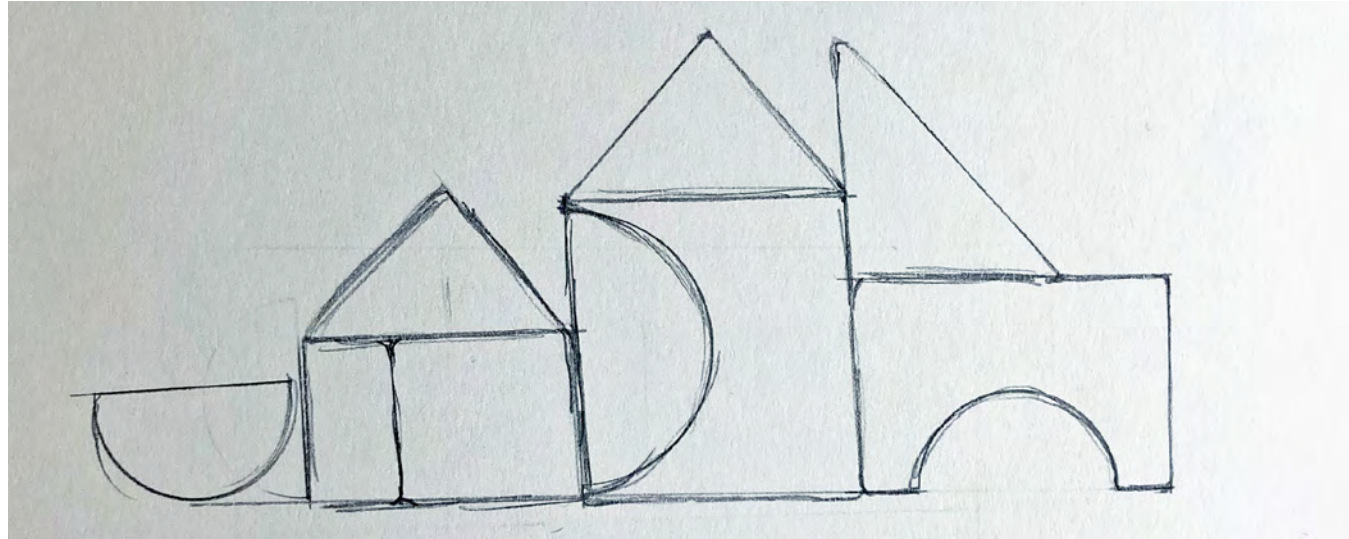
ROUND ONE: REFINED SKETCHES

BUILDING CONNECTIONS

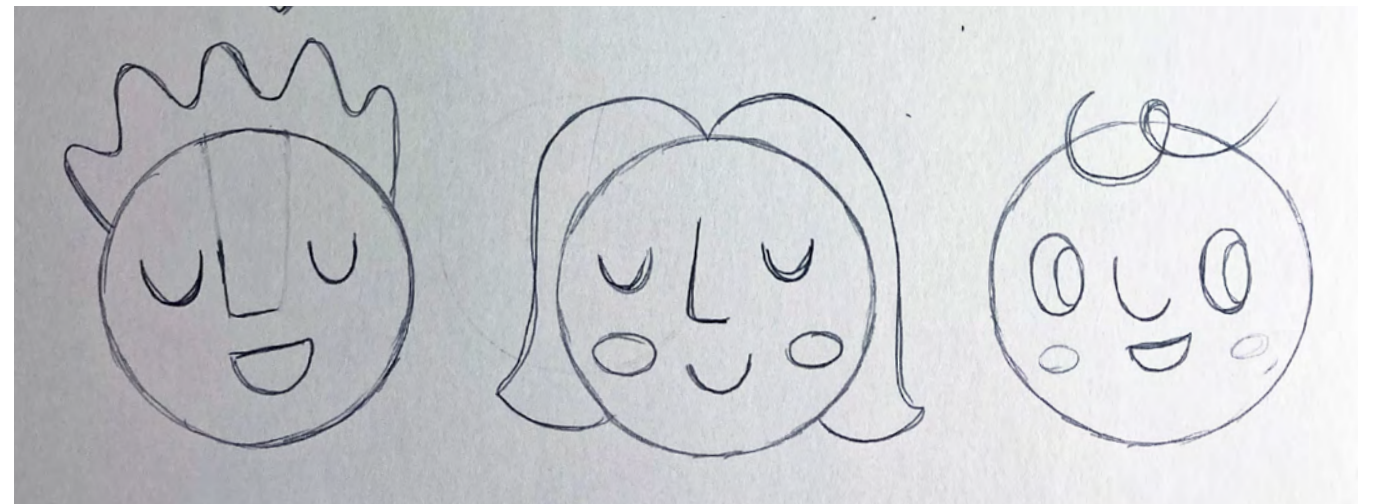
In this round, we have selected a collection of sketches that best represent the idea of building connections and added more detail.



gymboree



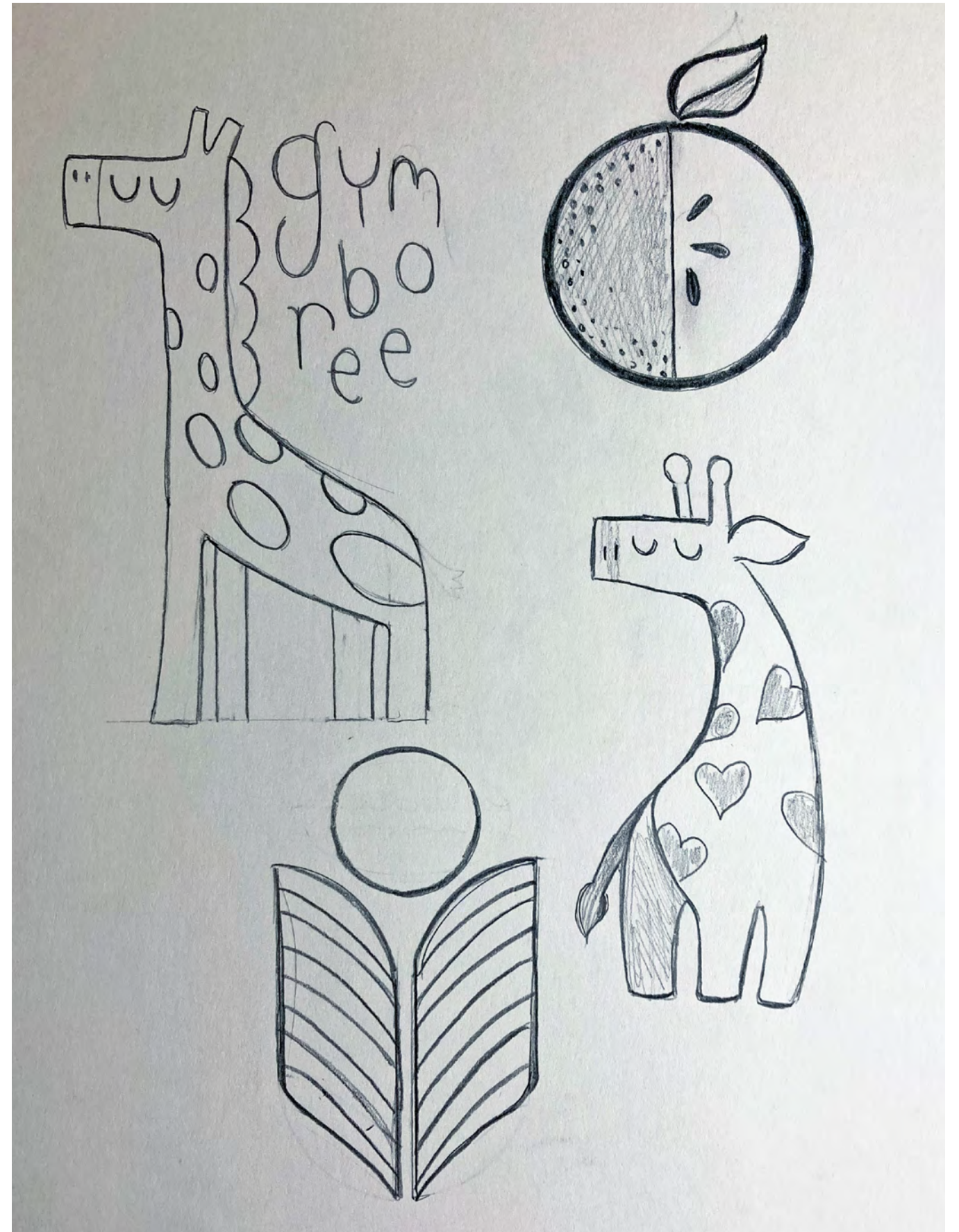
gymboree

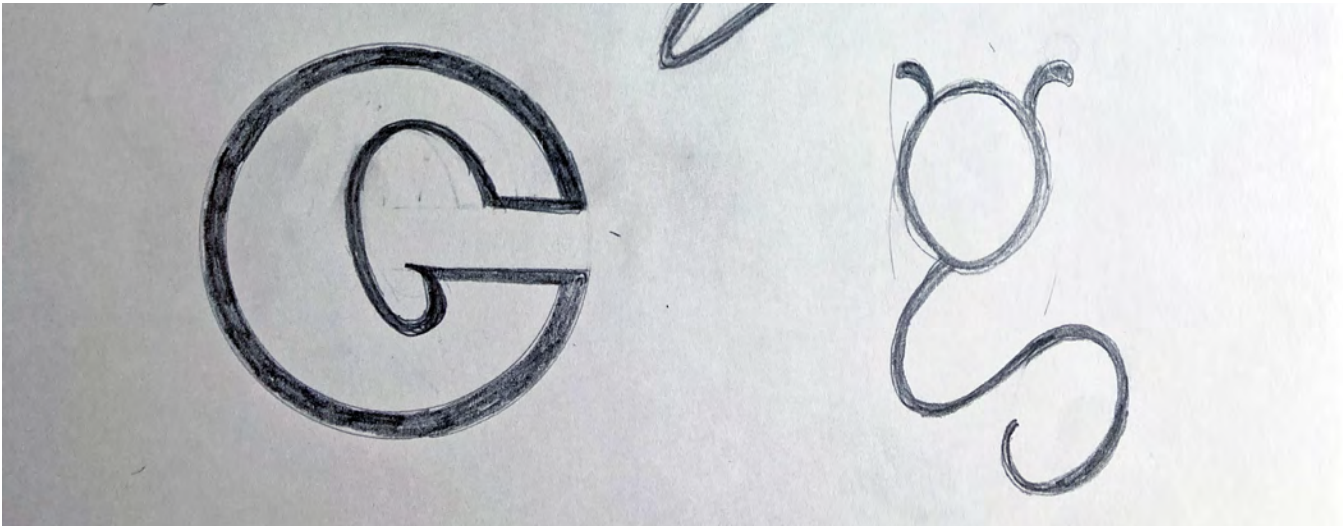
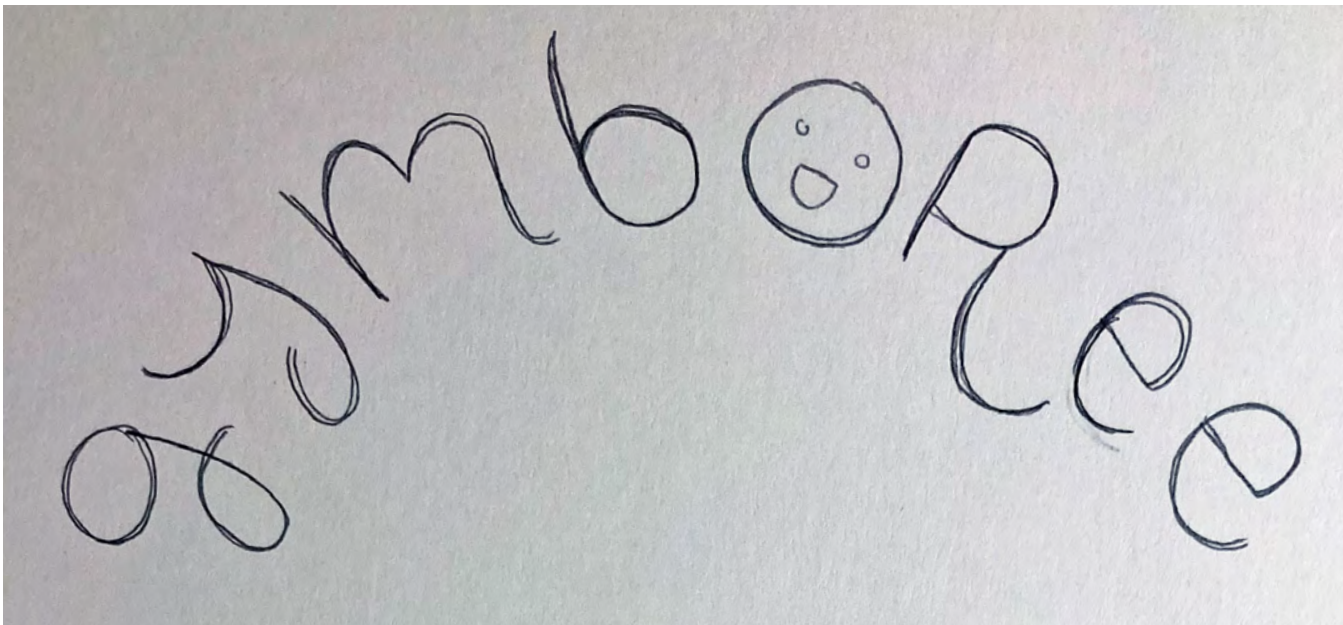
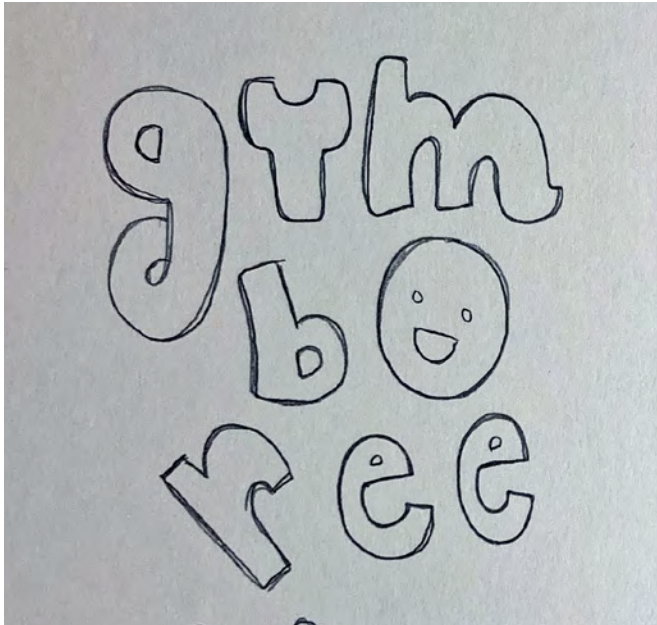


ROUND ONE: REFINED SKETCHES

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.

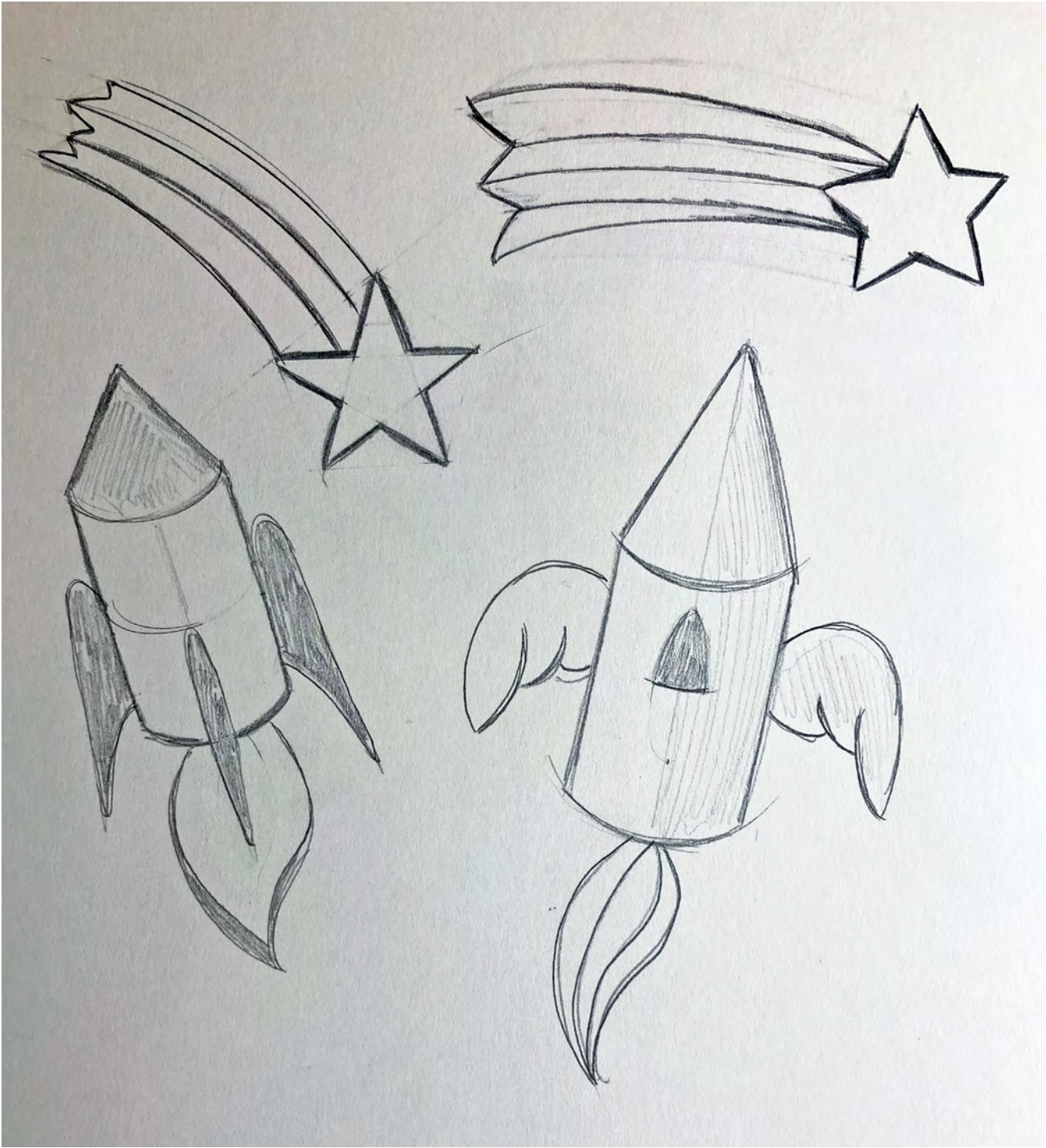


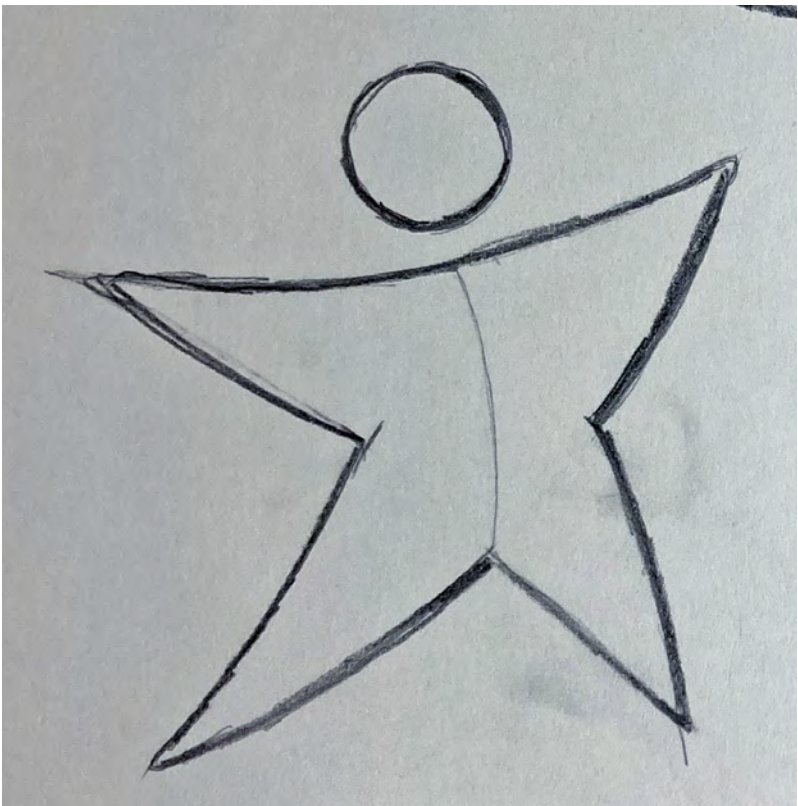
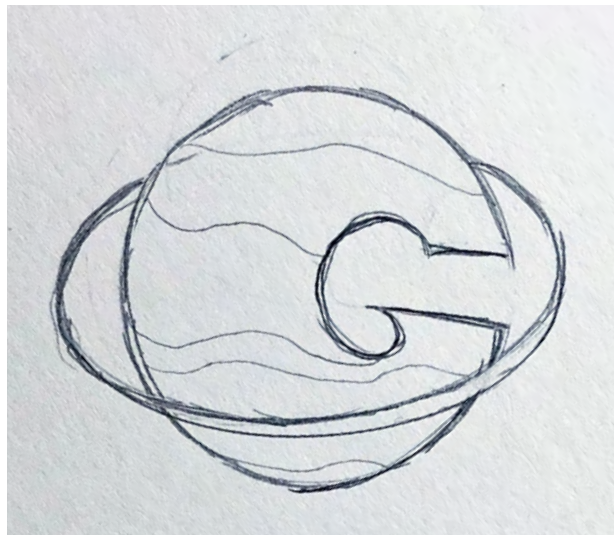
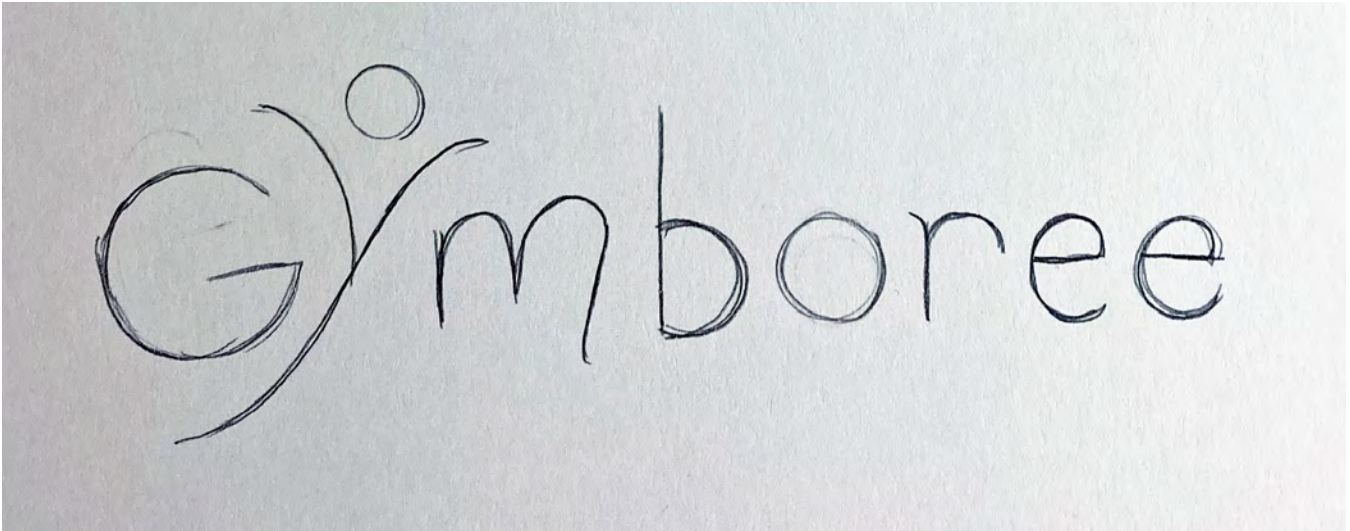
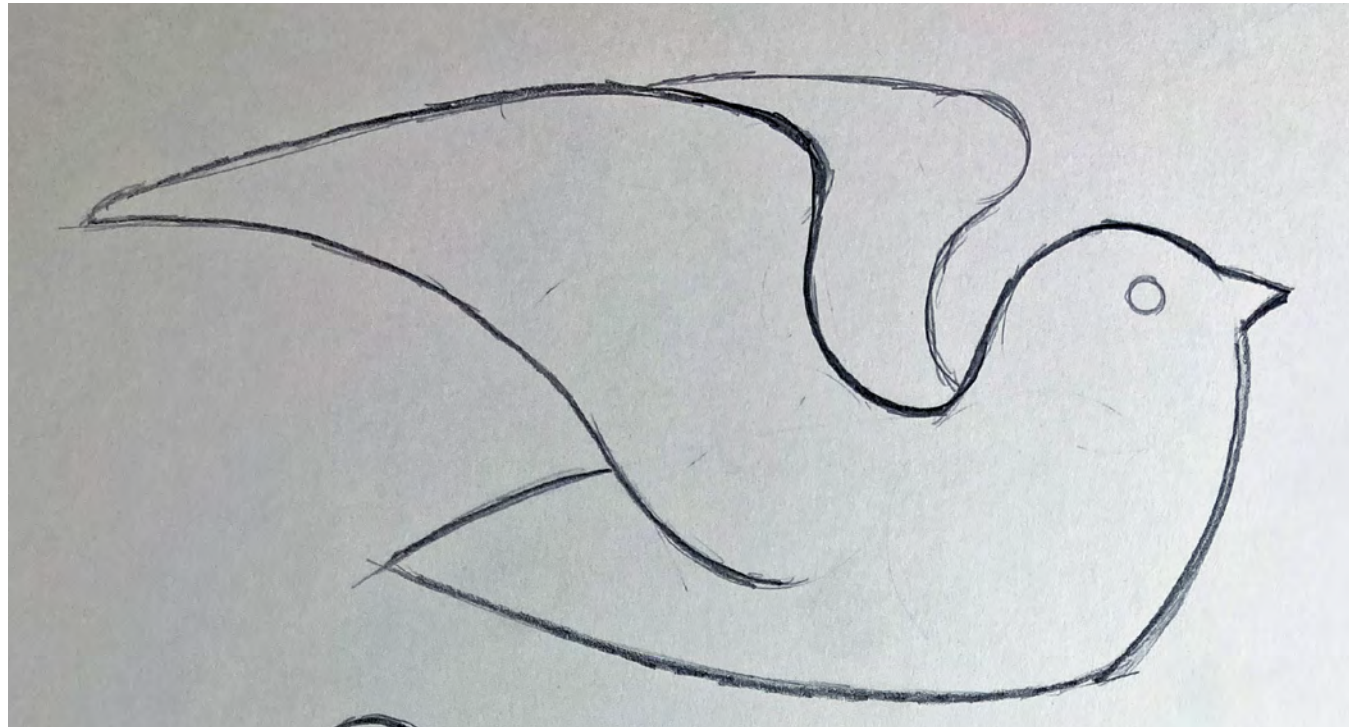


ROUND ONE: REFINED SKETCHES

WONDER IN MOTION

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







ROUND TWO

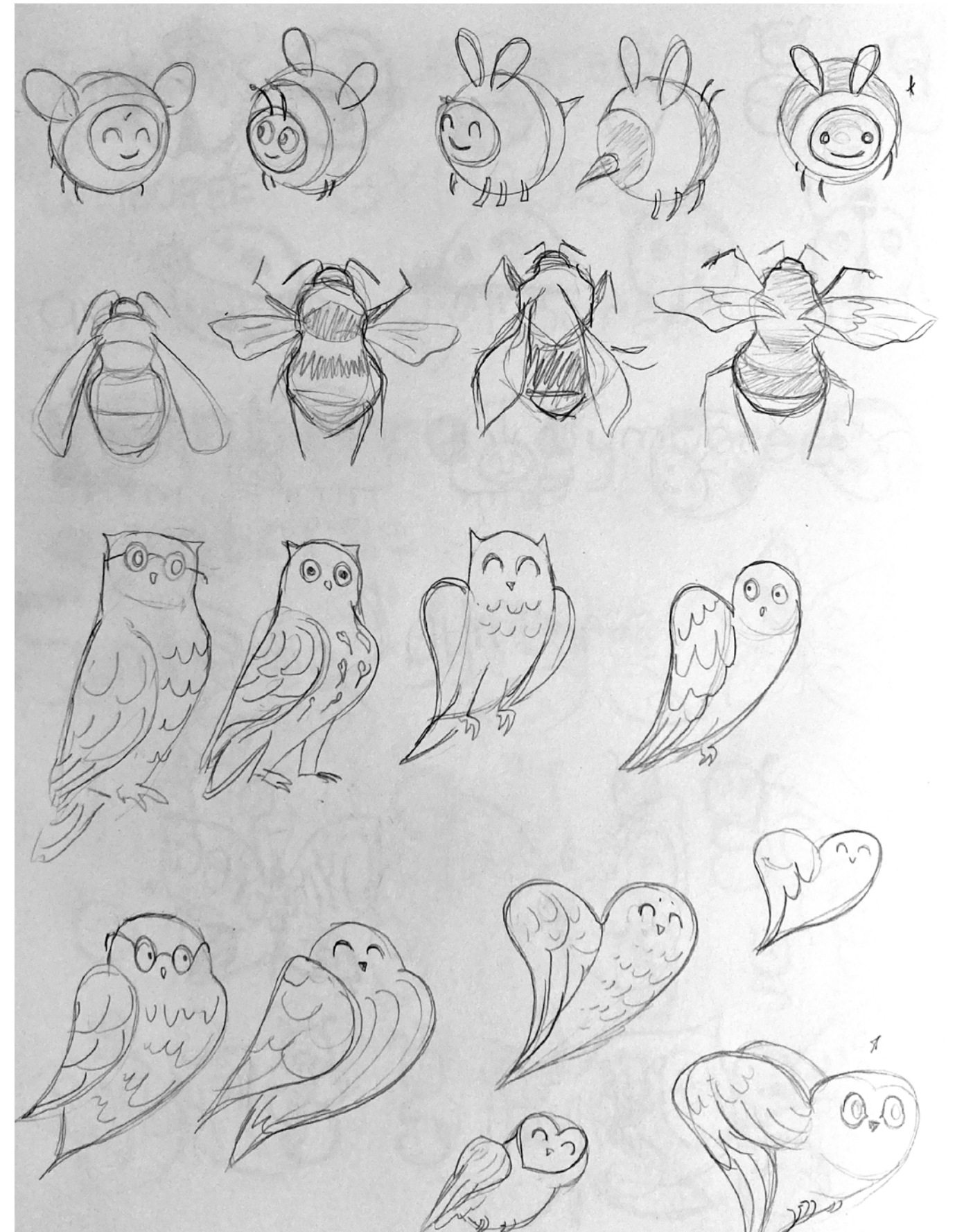
ROUGH SKETCHES

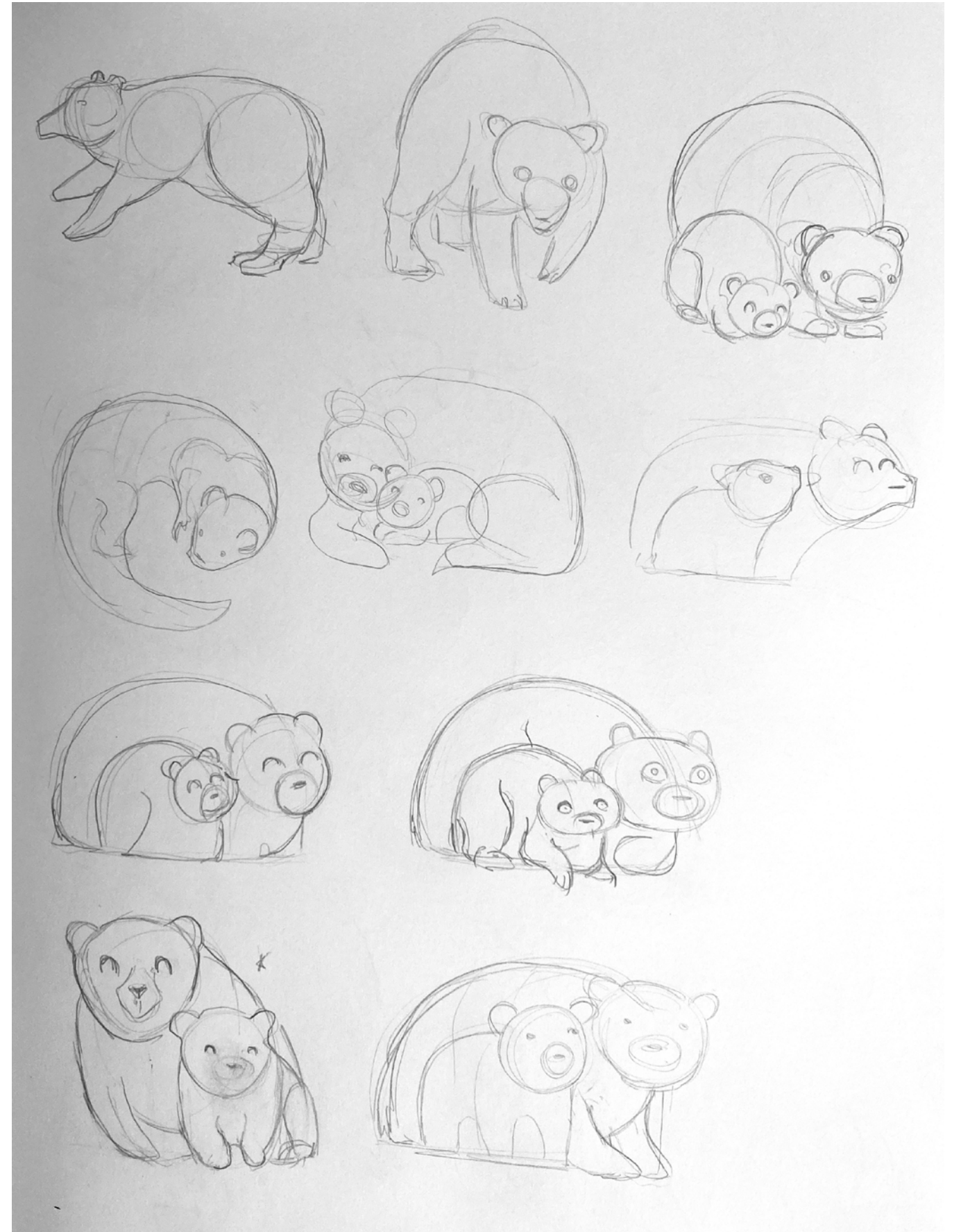
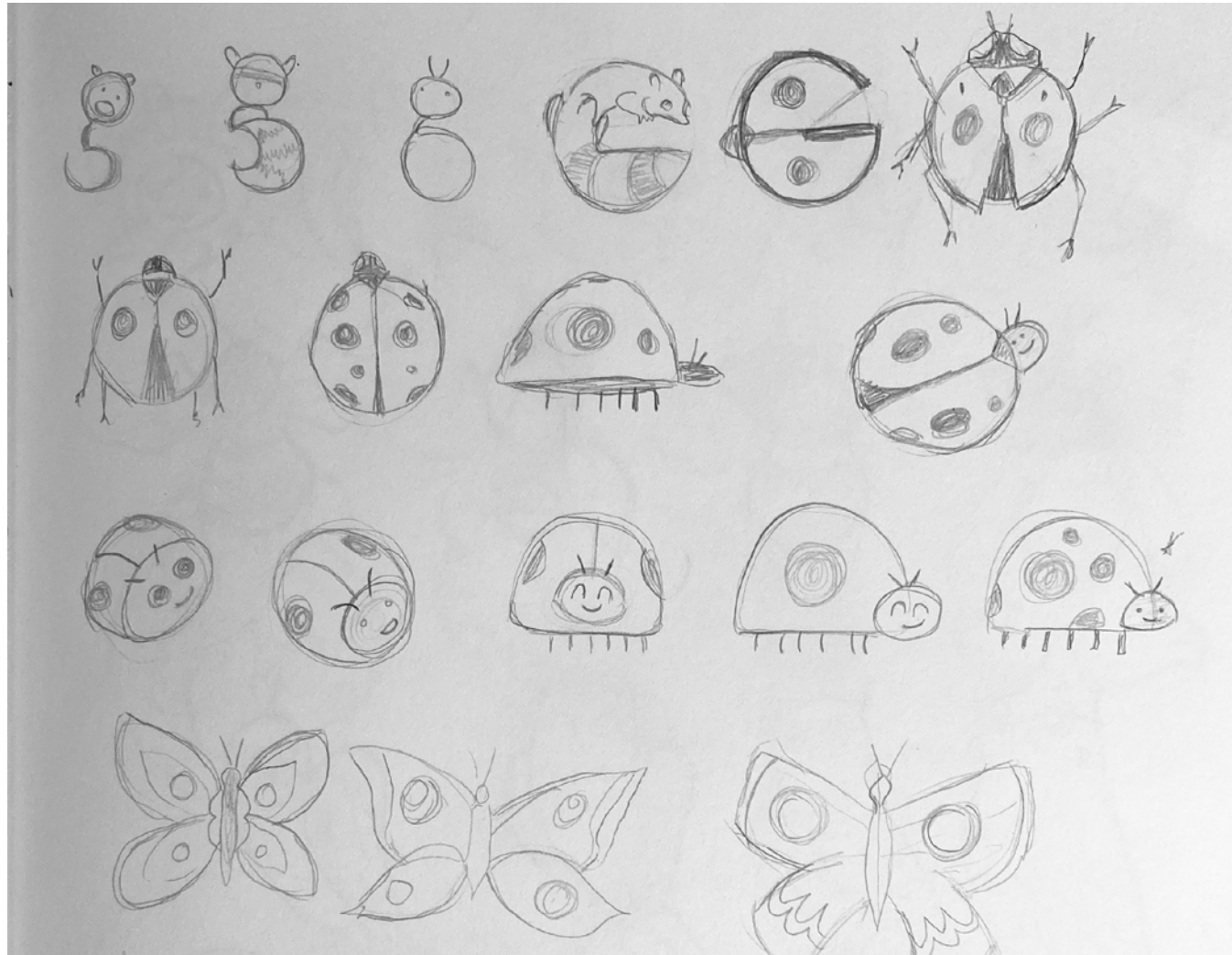
Round two of the sketching process is similar to the first. After going through our options, we decide on the best key phrase and sketch collection to move forward with. We continue down that path, branching out from the most interesting ideas and playing with 100 more sketches!

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.

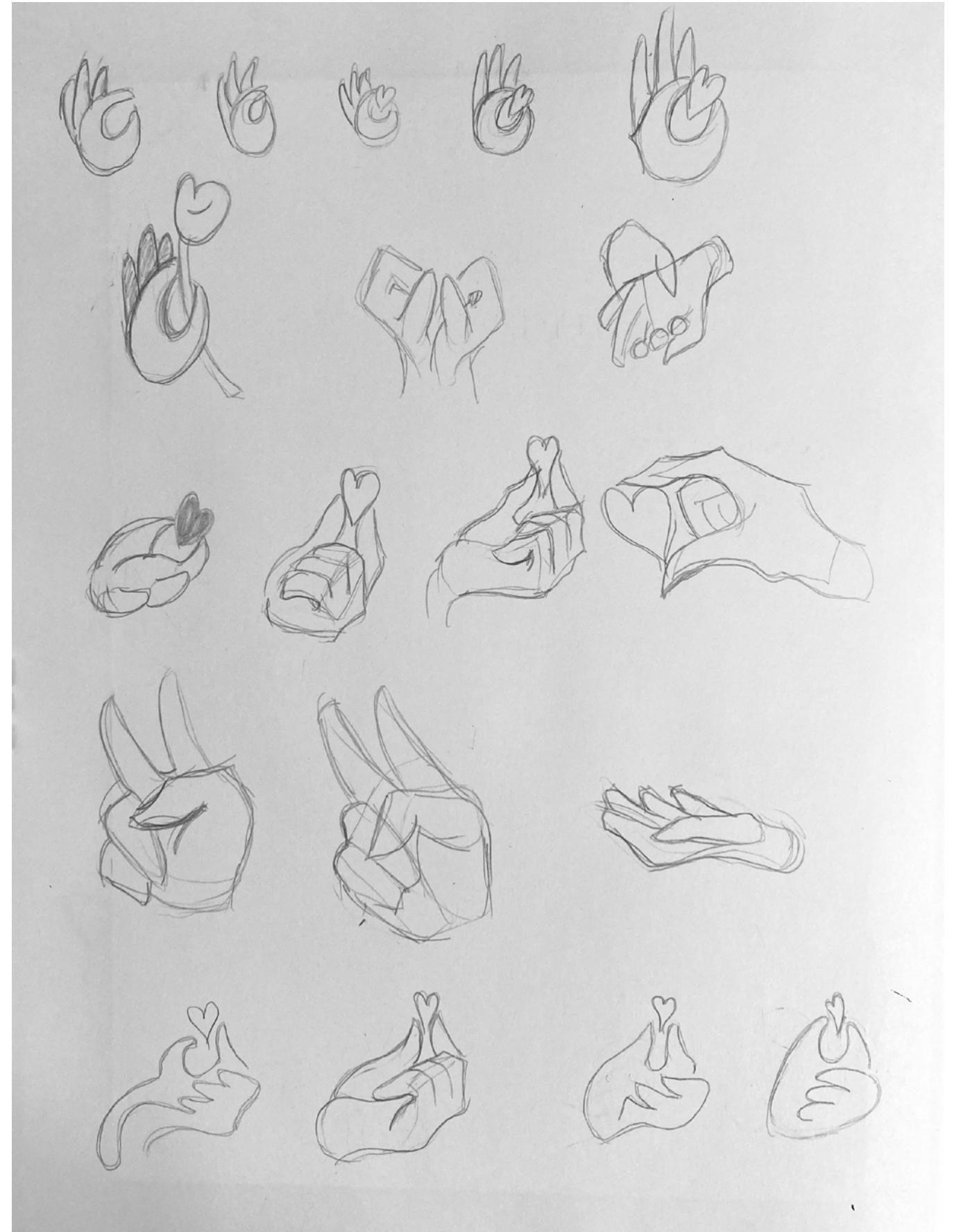




ROUND TWO: ROUGH SKETCHES

SYMBOLS

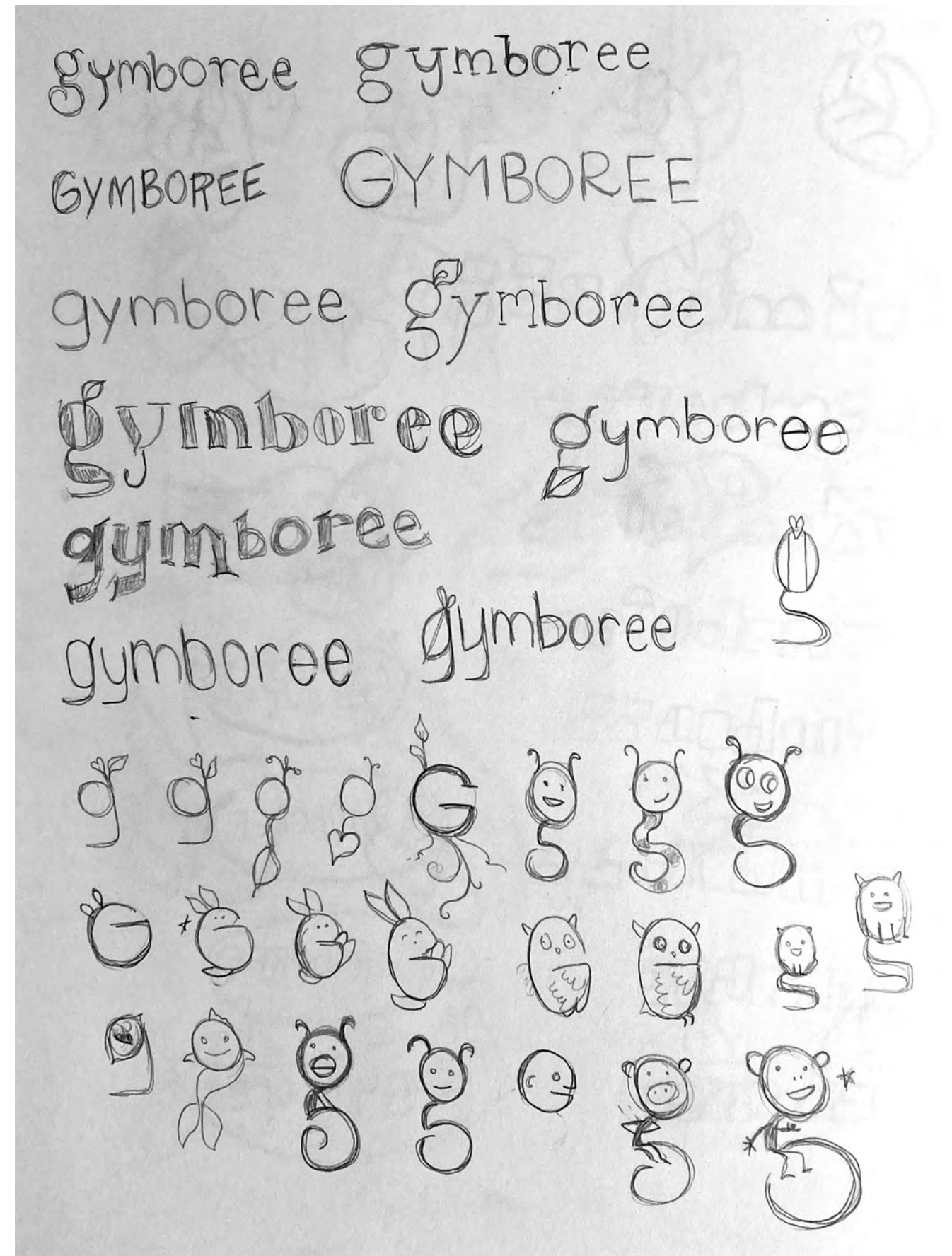
No logical connection between the image and the thing it represents. In order to understand it, a viewer must have already learned the meaning. One example of this is the cross symbol for The American Red Cross.

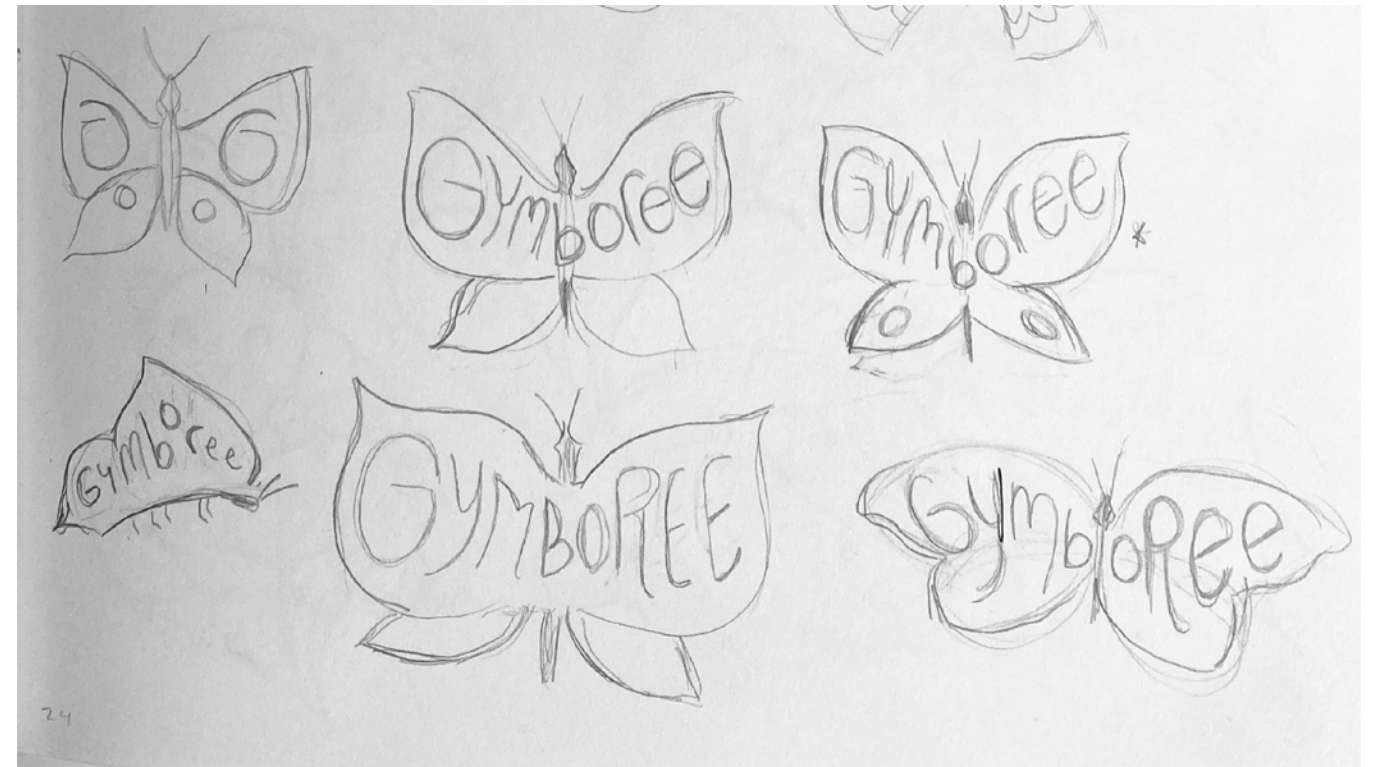
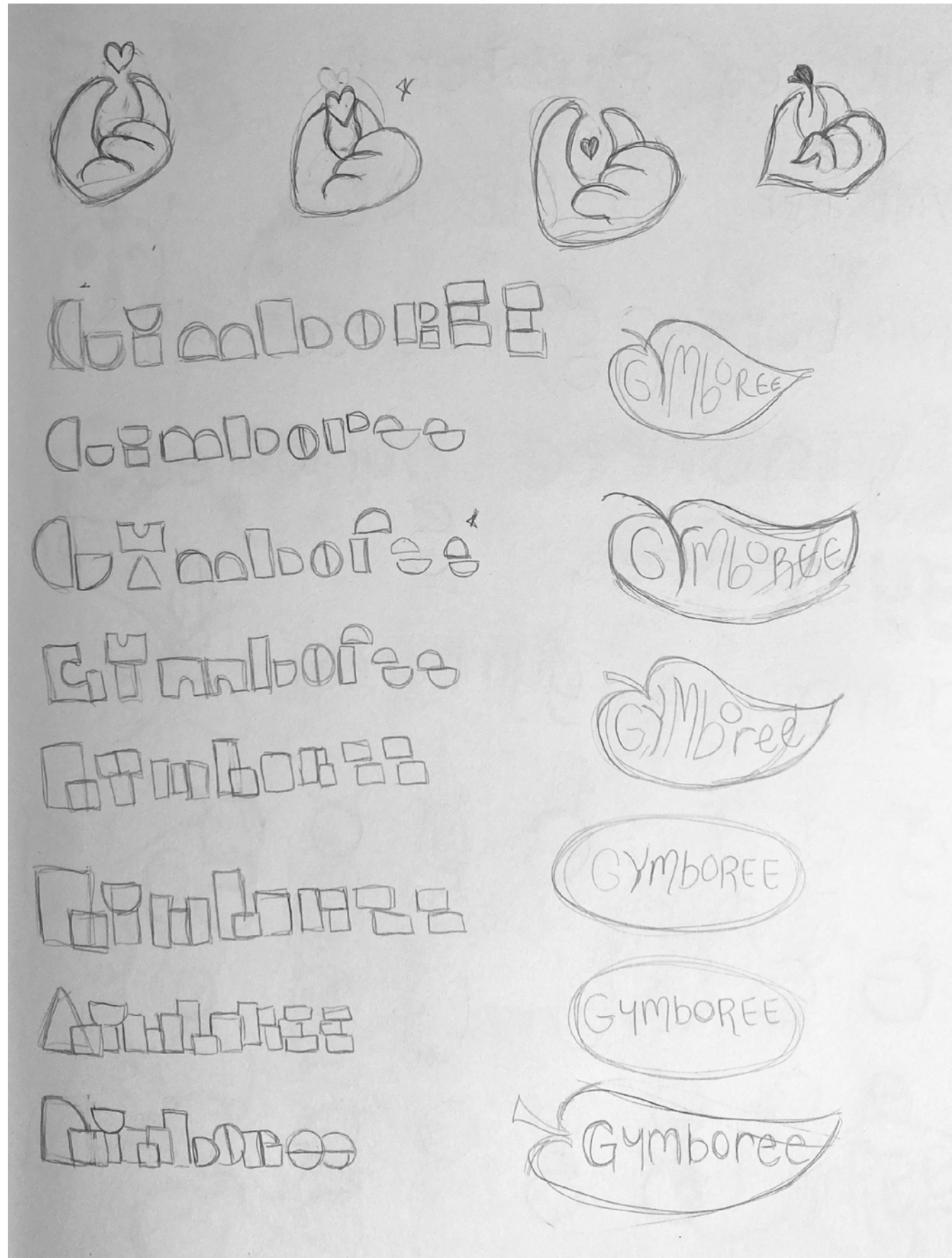


ROUND TWO: ROUGH SKETCHES

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 other types of pictorial marks to create combination marks.







ROUND TWO

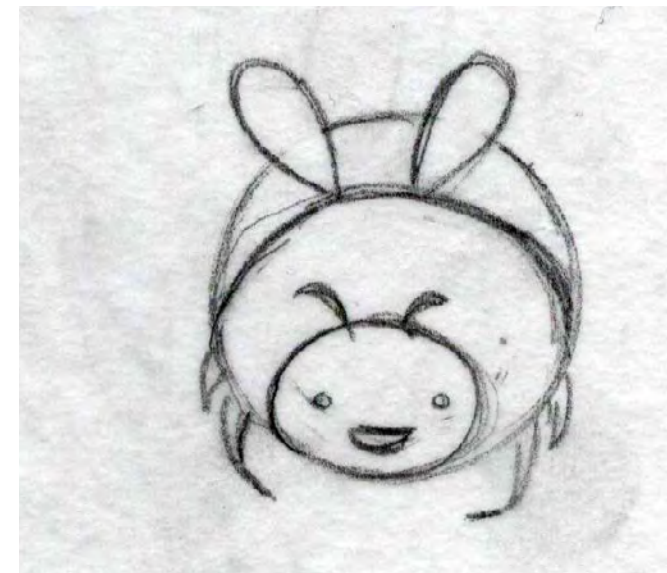
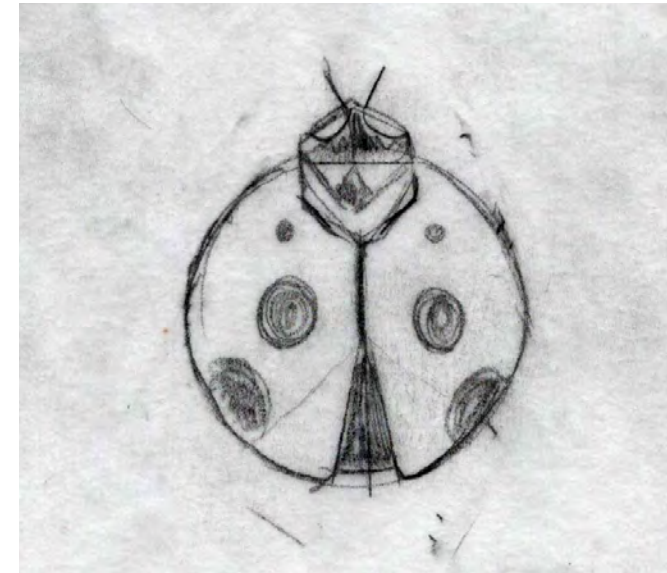
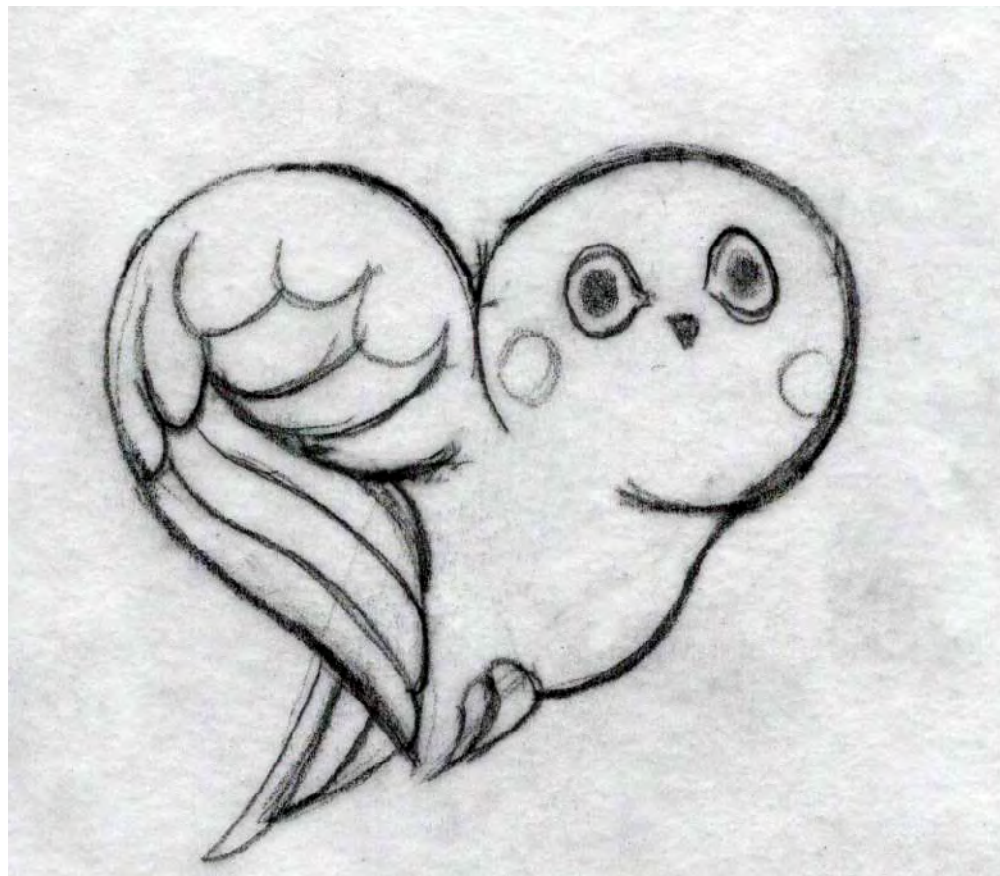
REFINED SKETCHES

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

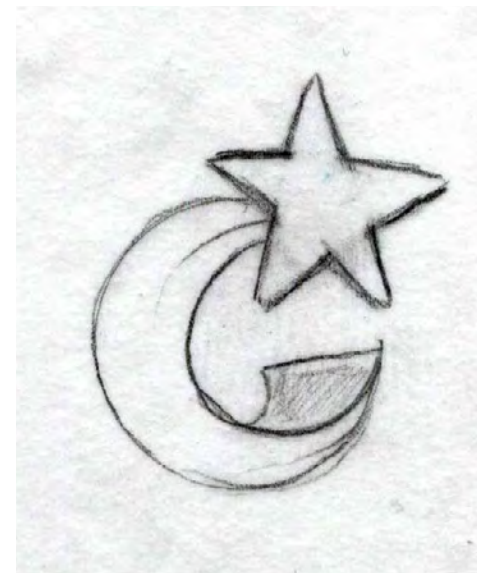
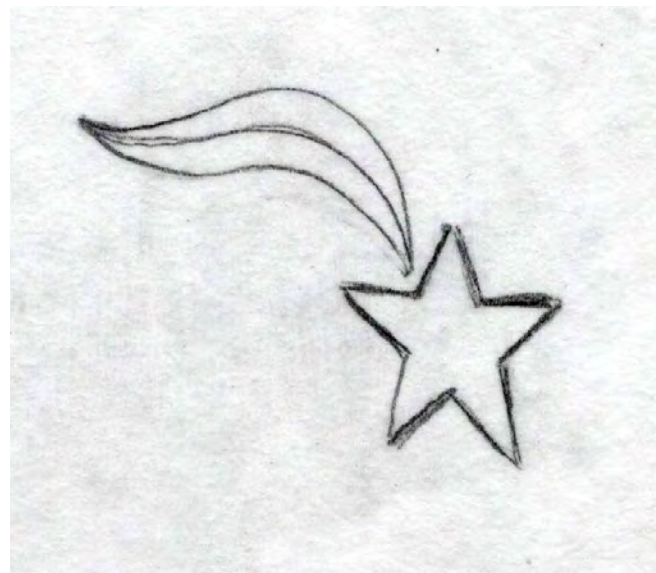
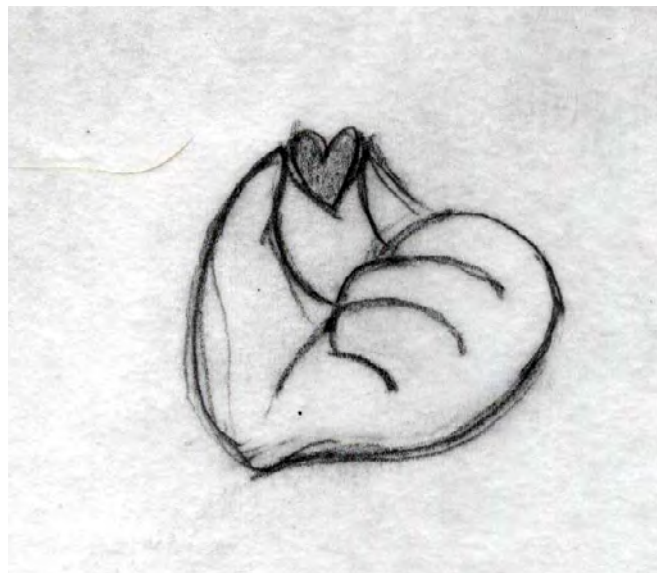
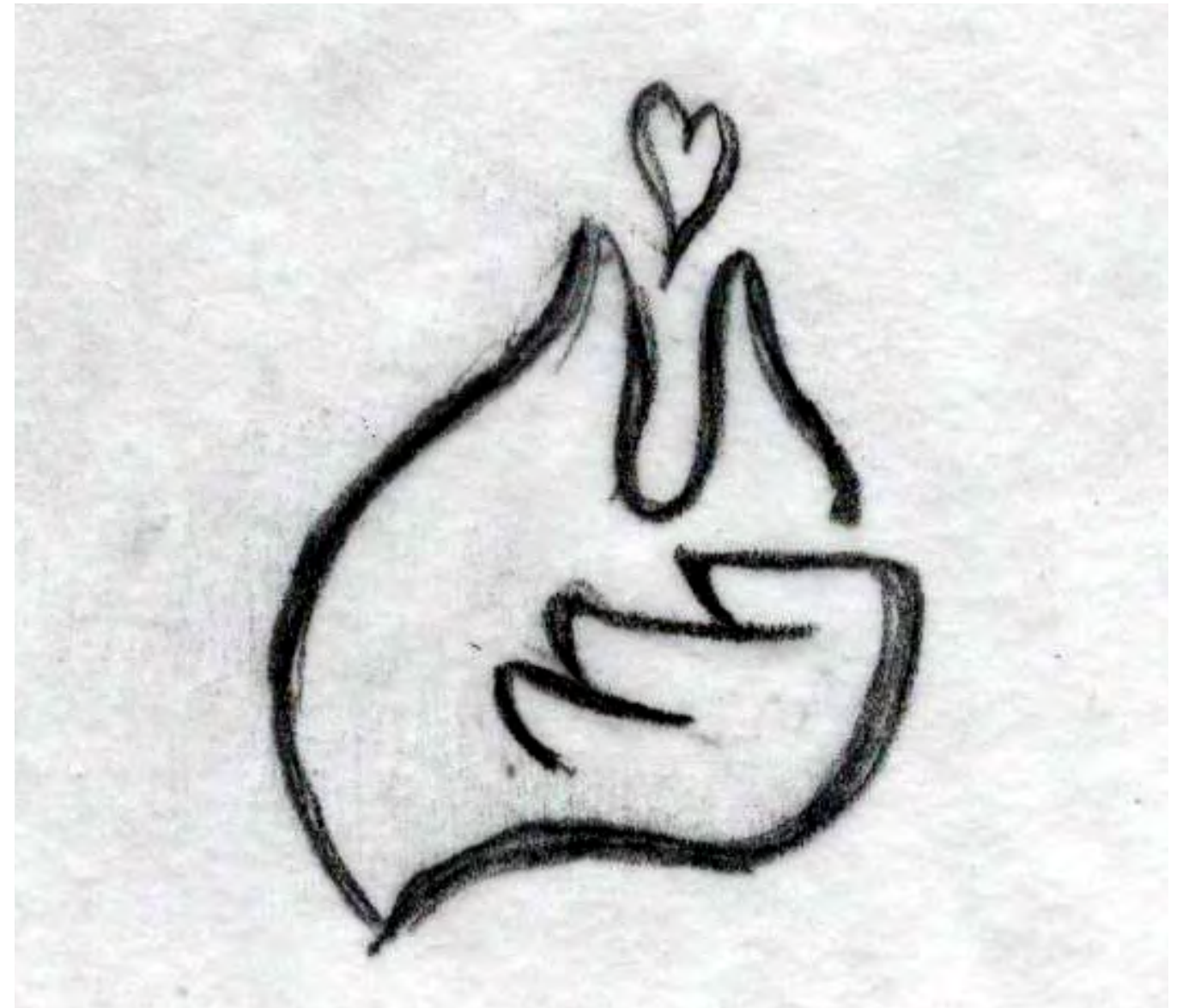
Animals can resonate with a brand if used properly. Care must be taken so the brand doesn't feel too frivolous.



ROUND TWO: REFINED SKETCHES

SYMBOLS

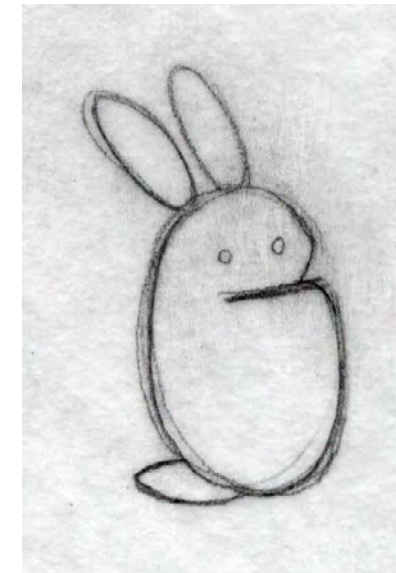
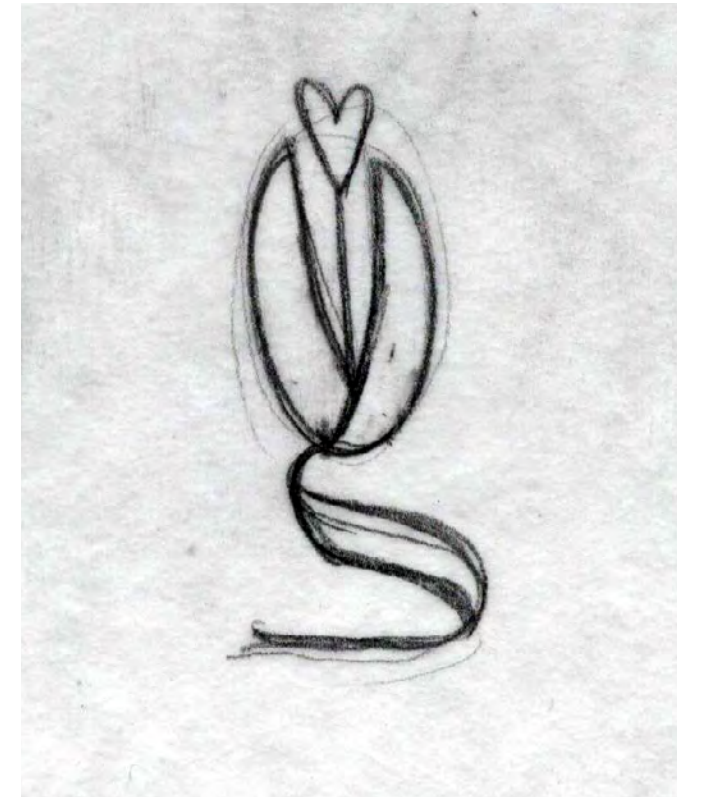
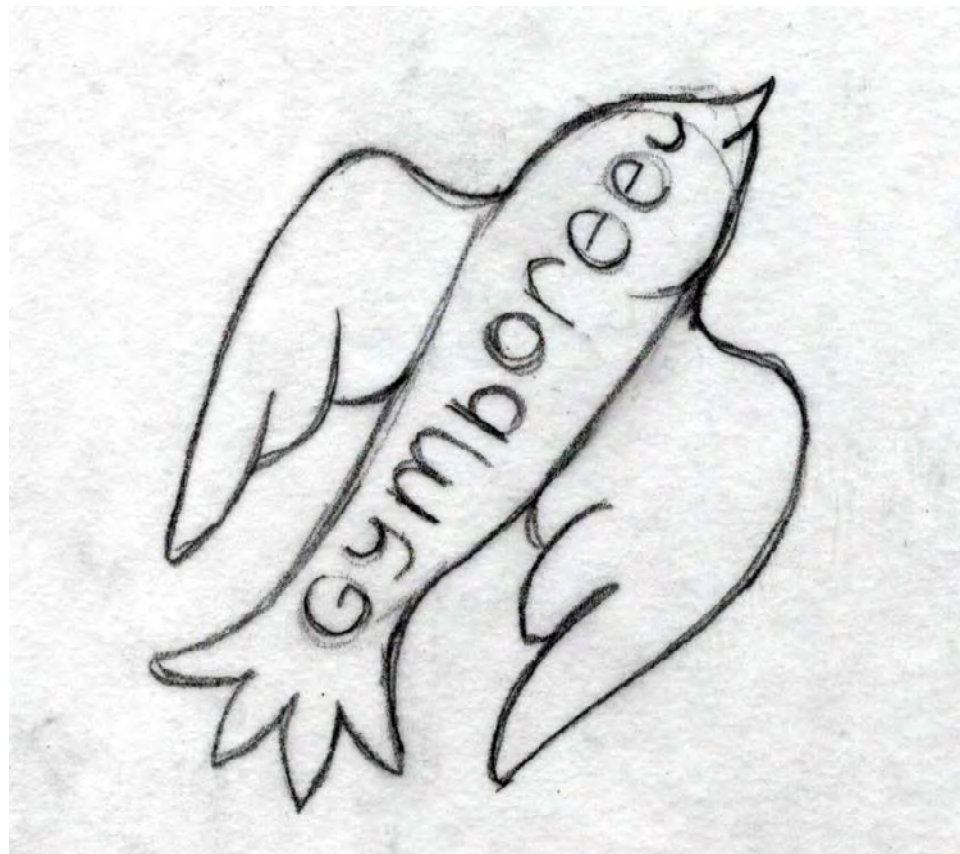
There's no direct visual link between the image and what it represents—the meaning must be learned. For example, the red octagon of a stop sign only carries significance because we've been taught what it stands for.



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.



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. Due to the sketches being overly illustrative, here I focused on simplification and graphic shapes.



ROUND THREE

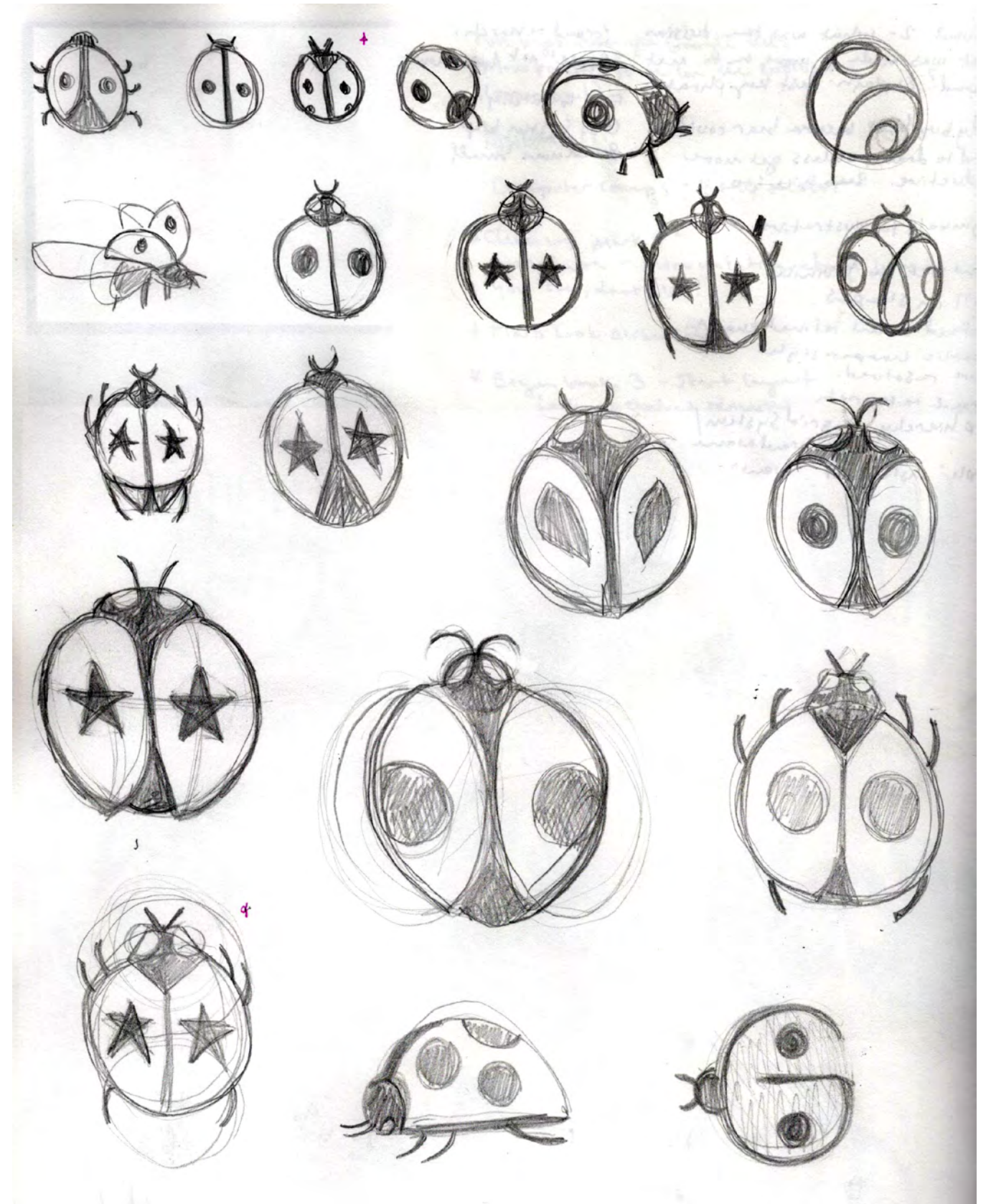
ROUGH SKETCHES

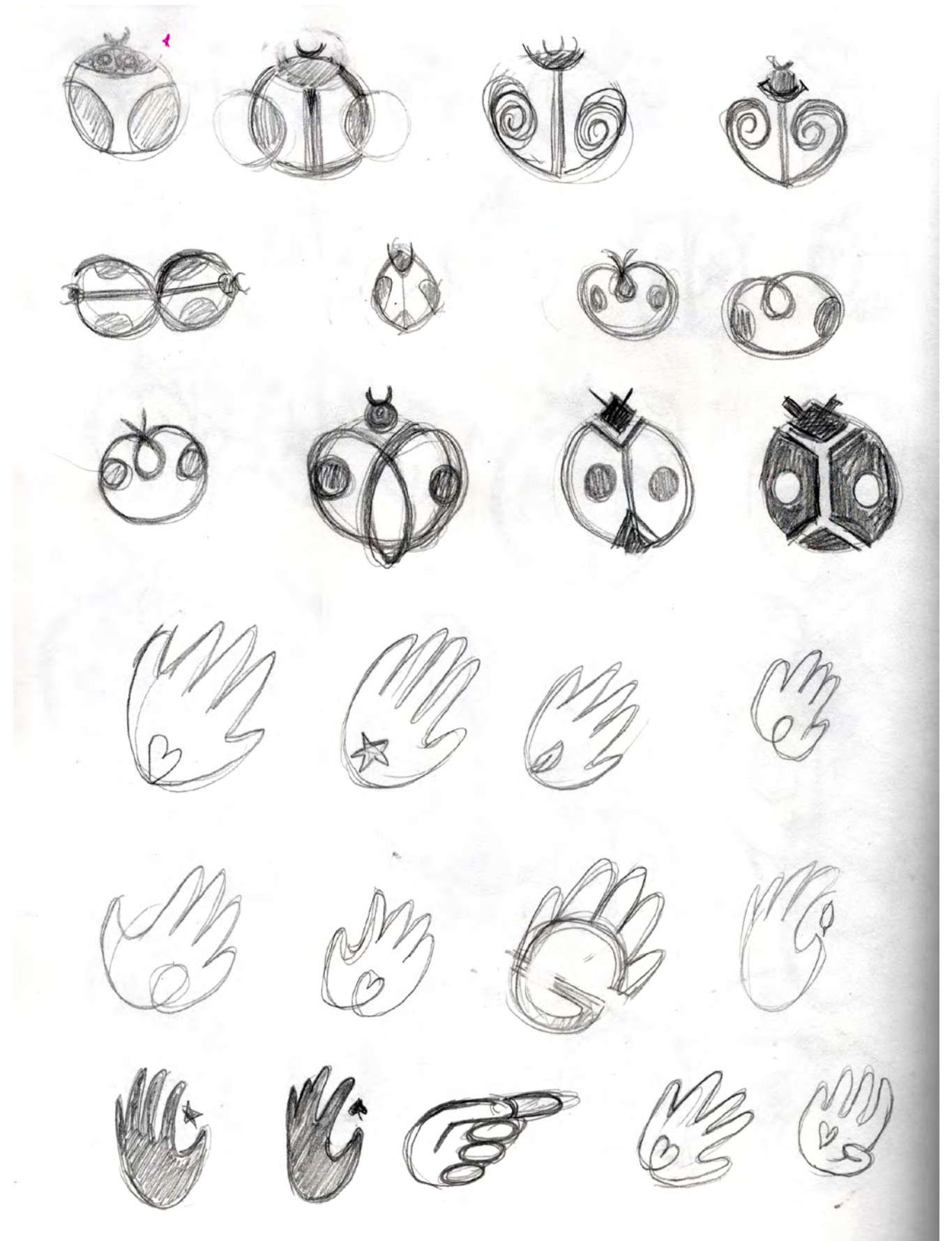
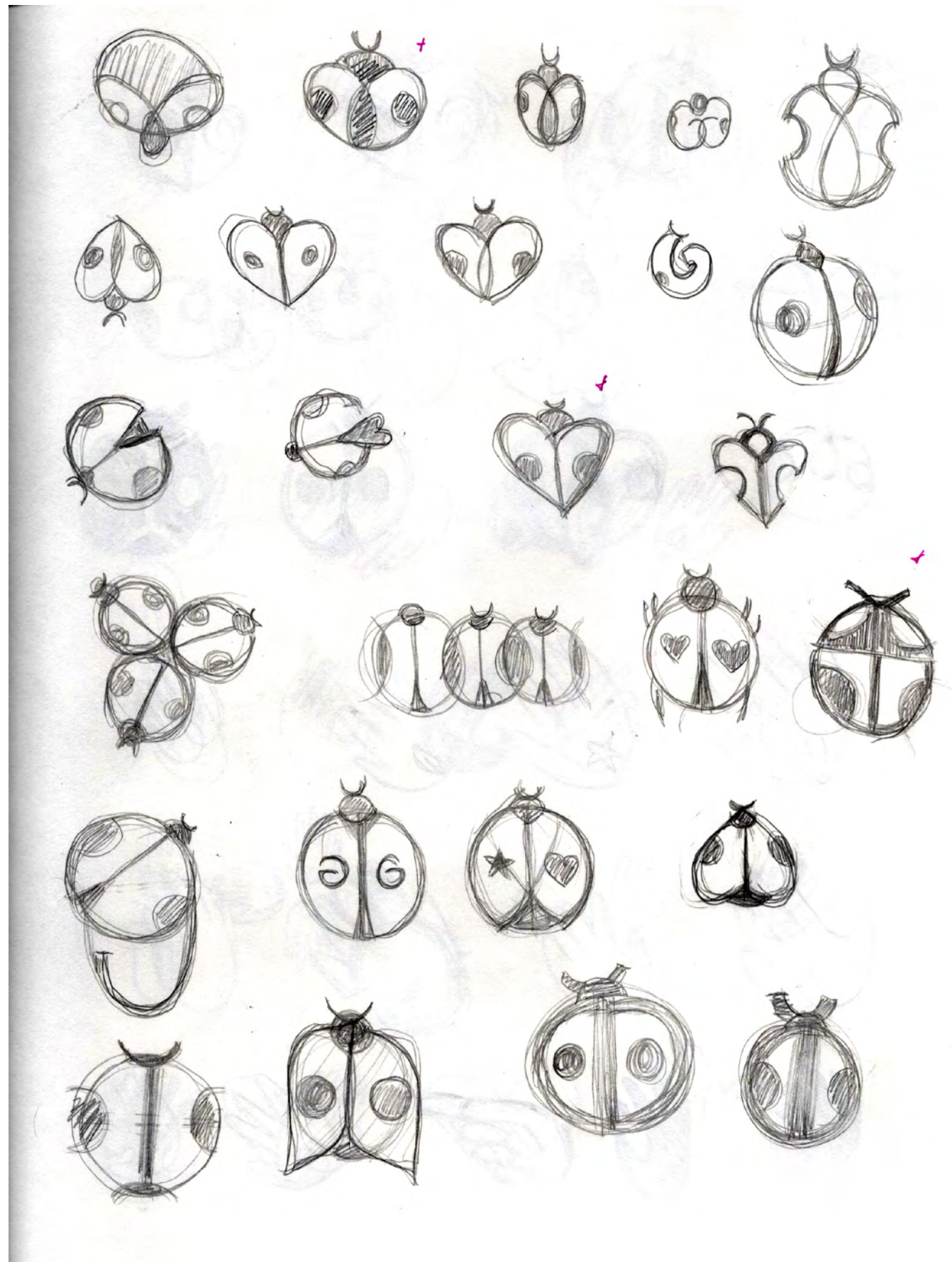
The previous round of sketches focused on the idea of *Grow Happy*, with images of animals representing different elements of holistic growth—physical, emotional, , and cognitive. The most successful of these was the ladybug for several reasons. It has a strong graphic shape, is more gender neutral, 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.

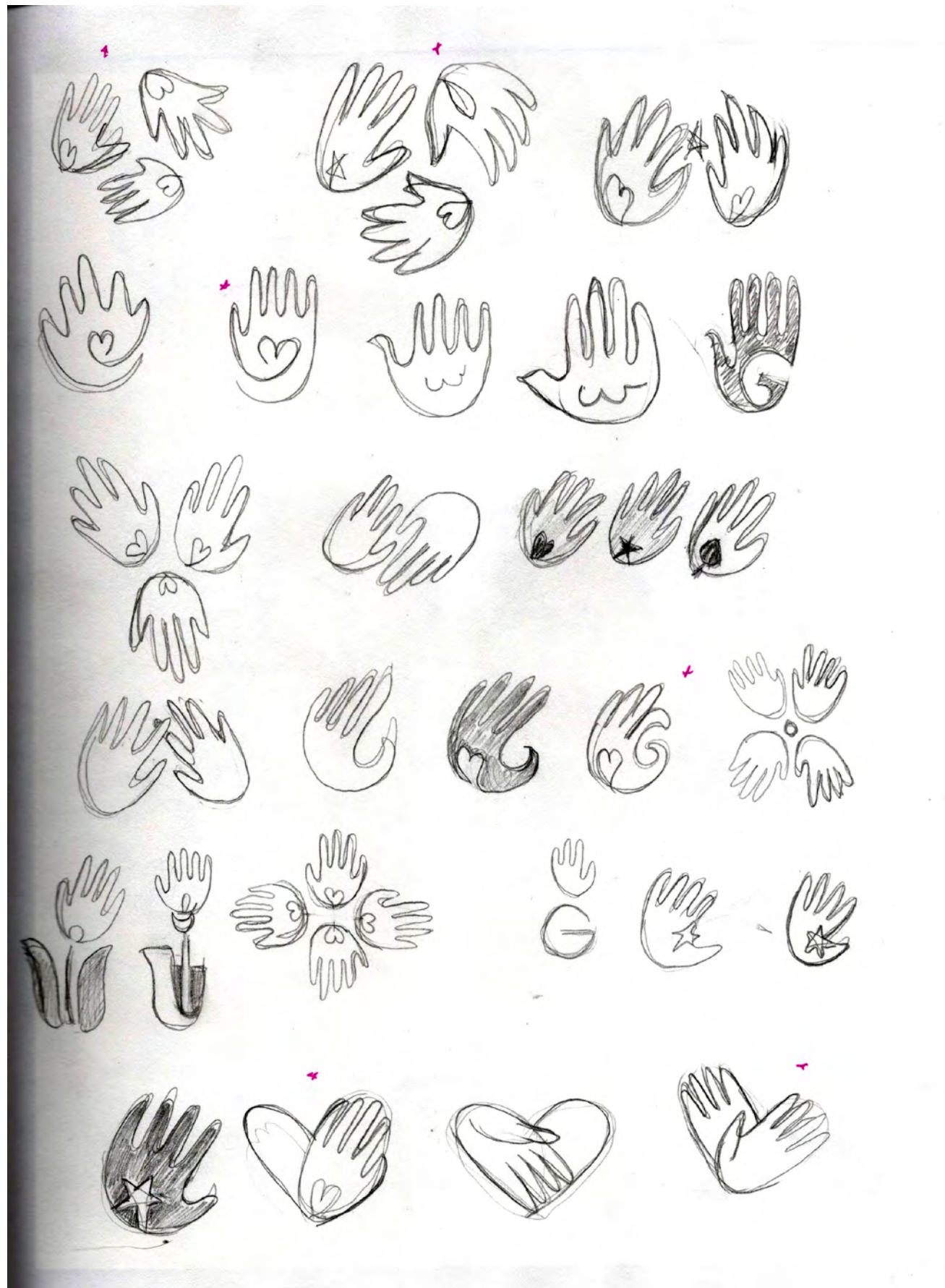
ROUND THREE: ROUGH SKETCHES

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, so I experimented more with simplification of the forms. I also played a bit more with some of the Building Connections hand sketches, experimenting with one-color, stamp-like designs.







ROUND THREE

REFINED SKETCHES

In this round, I 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: INK SKETCHES

LADYBUGS & HANDS

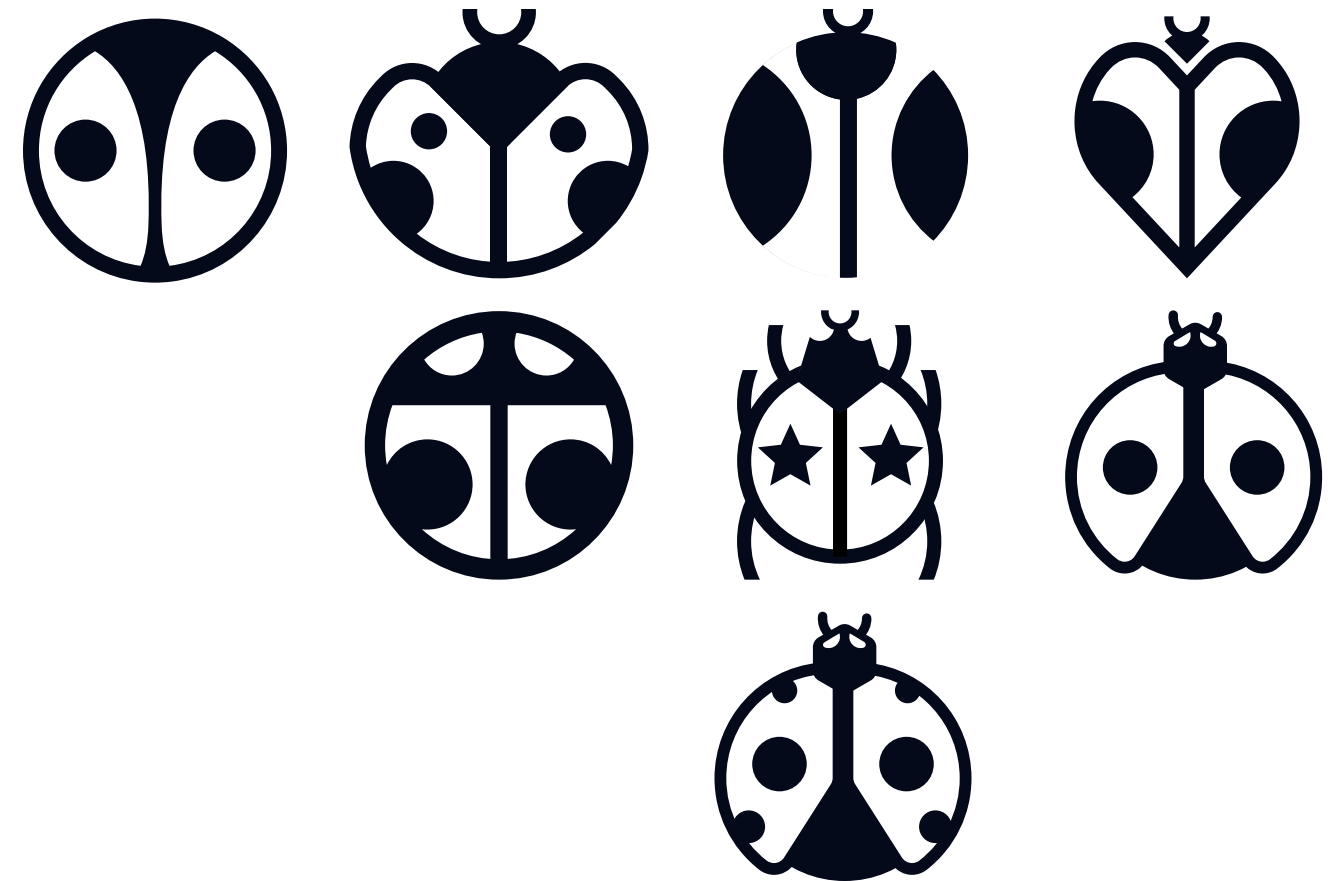
In this round, I looked for simple designs that scaled well, while also felt playful, yet not too juvenile. Since the audience ranges from birth to ten and their parents, we want something that won't be immediately outgrown.



ROUND THREE: DIGITAL SKETCHES

LADYBUGS

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



ROUND THREE: DIGITAL SKETCHES

HANDS

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



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 joy, curiosity, and growth. Their simple, familiar form resonates with children and adults alike.

ROUND THREE: DIGITAL COMPS

GEOMETRIC

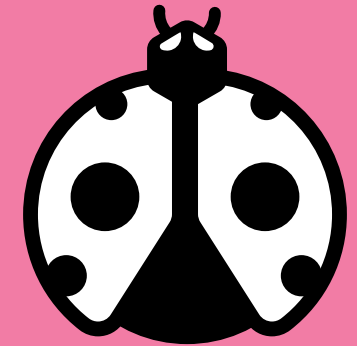
The geometric ladybug's simplified form remains distinctive at a range of sizes in both color and black and white. It complements a clean, modern geometric typeface.



ROUND THREE: DIGITAL COMPS

CLASSIC

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

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



gymboree

ROUND FOUR

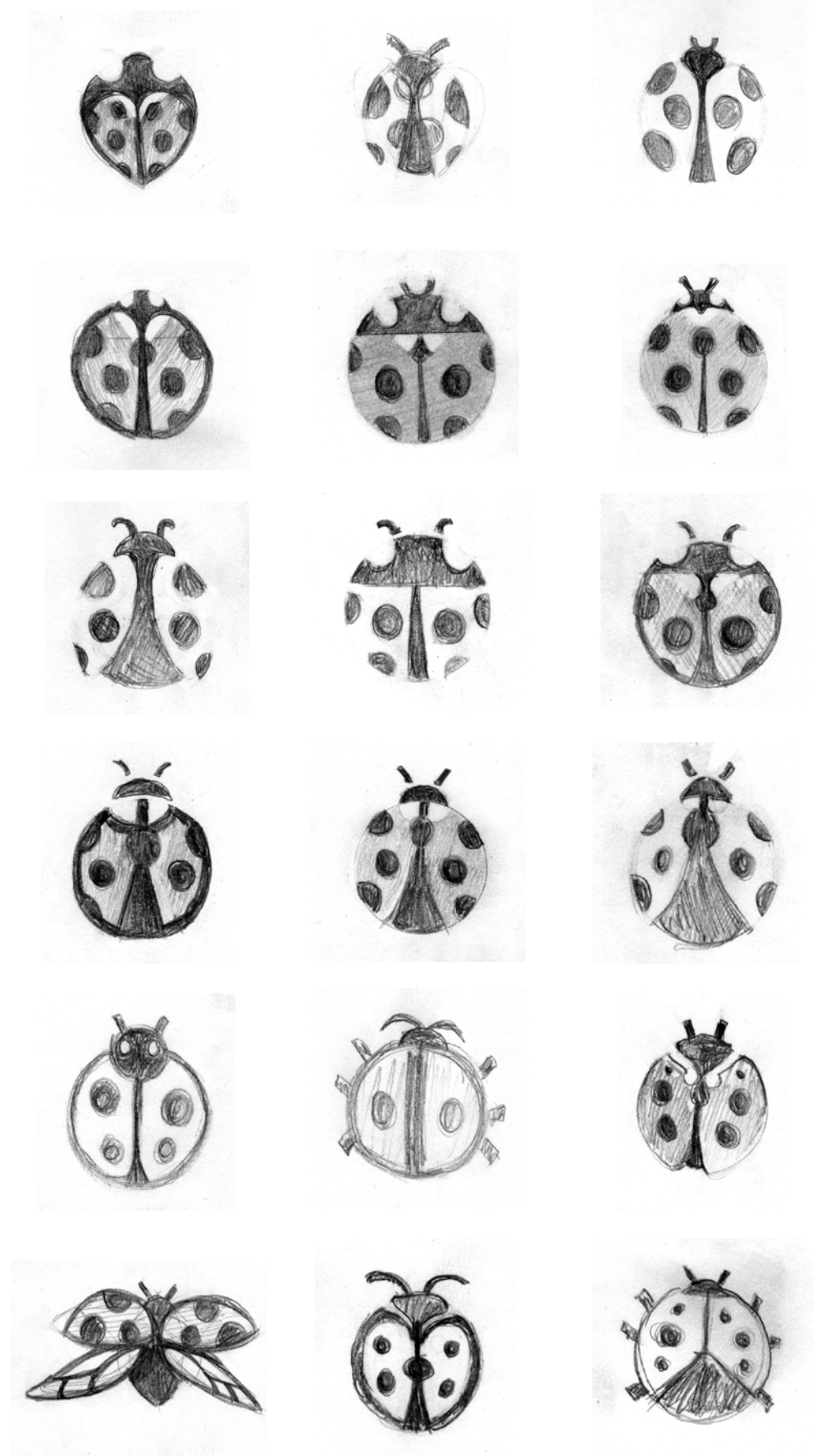
ROUGH SKETCHES

After the last round of sketches and comps, we discussed creating a version of the lady bug that was a combination of geometric and classic. I went back in and experimented with more spots, eye shapes, and 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. I experimented with variations in spots, eye shapes, and a simplified take on the traditional form.



ROUND FOUR

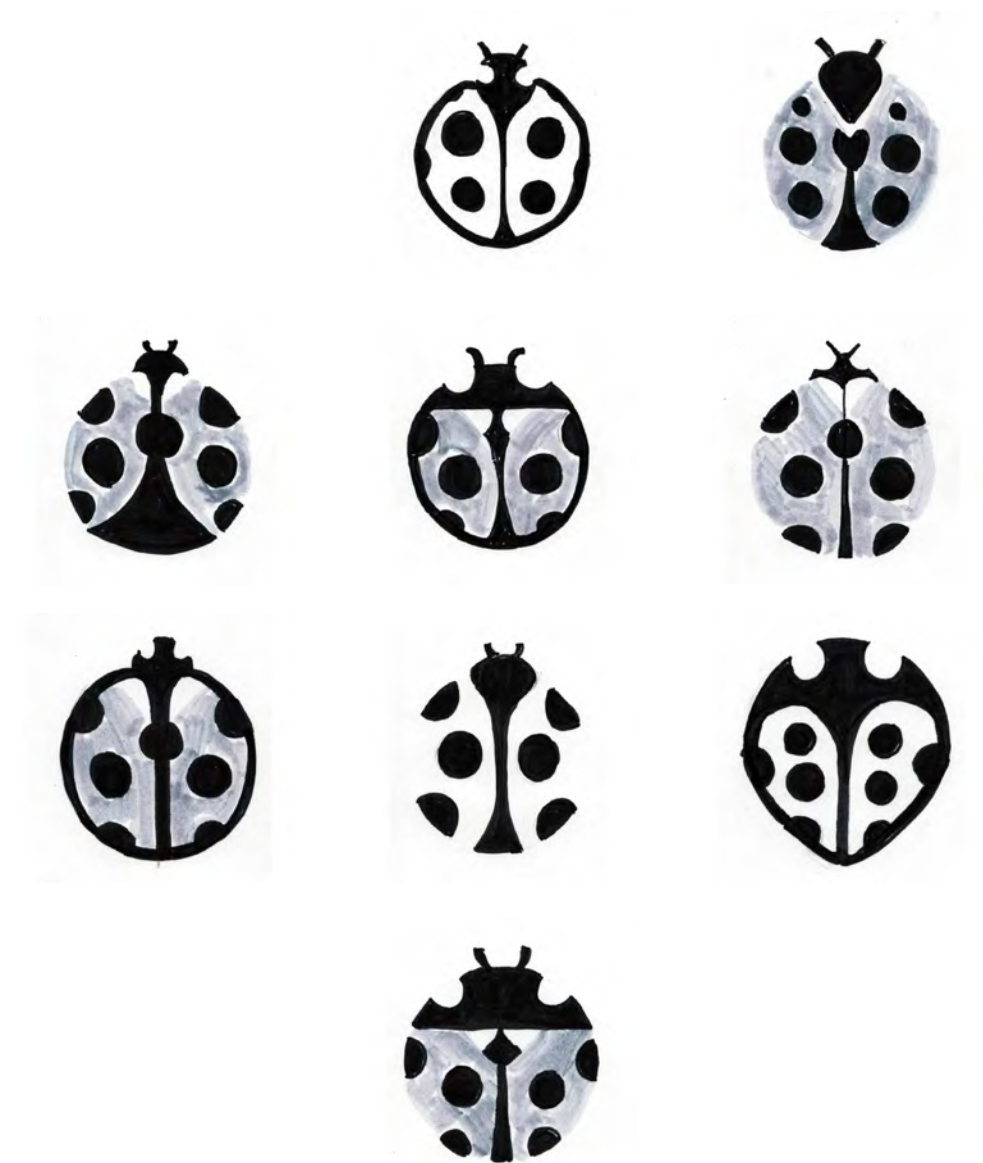
REFINED SKETCHES

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, 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

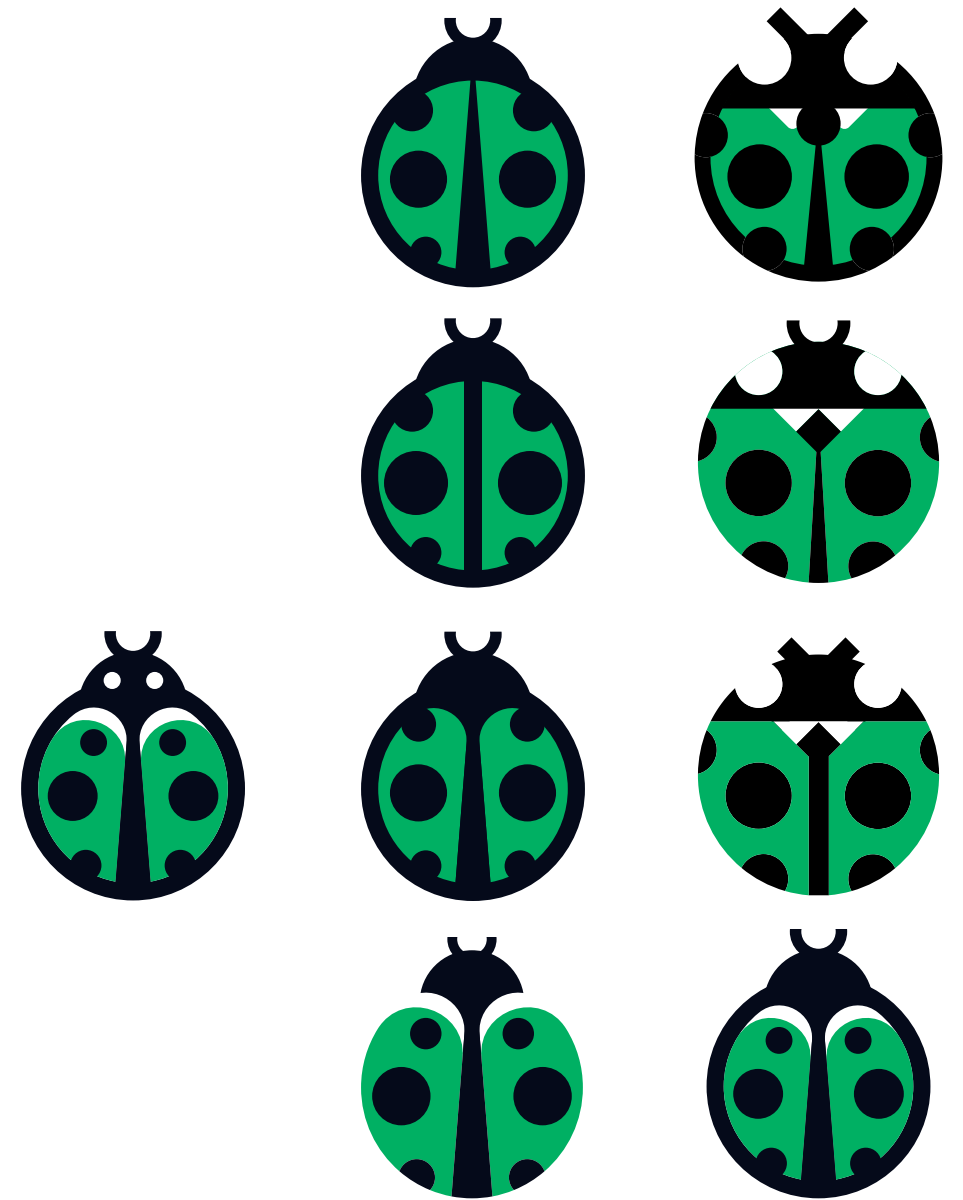
Here I've recreated the pencil sketches in ink, refining the shapes further, and exploring the designs with and without strokes, as well as with and without a background color.



ROUND FOUR: DIGITAL SKETCHES

LADYBUGS

A last round of refinements was created in digital, particularly with the wing shapes, and use of white on the lady bug's back.



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 the number of black spots, white markings like a real ladybug, and a simplified head for the classic ladybug.

ROUND FOUR: DIGITAL COMPS

VERSION ONE

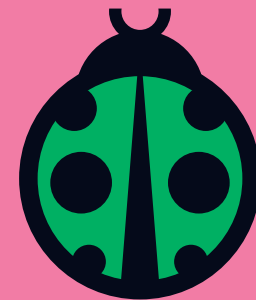
A slightly altered version of Classic, from round three. This version is simplified for flexibility, and has white on the wings reflecting a real ladybug.



ROUND FOUR: DIGITAL COMPS

VERSION TWO

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



ROUND FOUR: DIGITAL COMPS

VERSION THREE

A slightly more complex version of Geometric, somewhat blended with Classic. This version features more spots, omits the heavy stroke, and includes the white patches of a real ladybug.



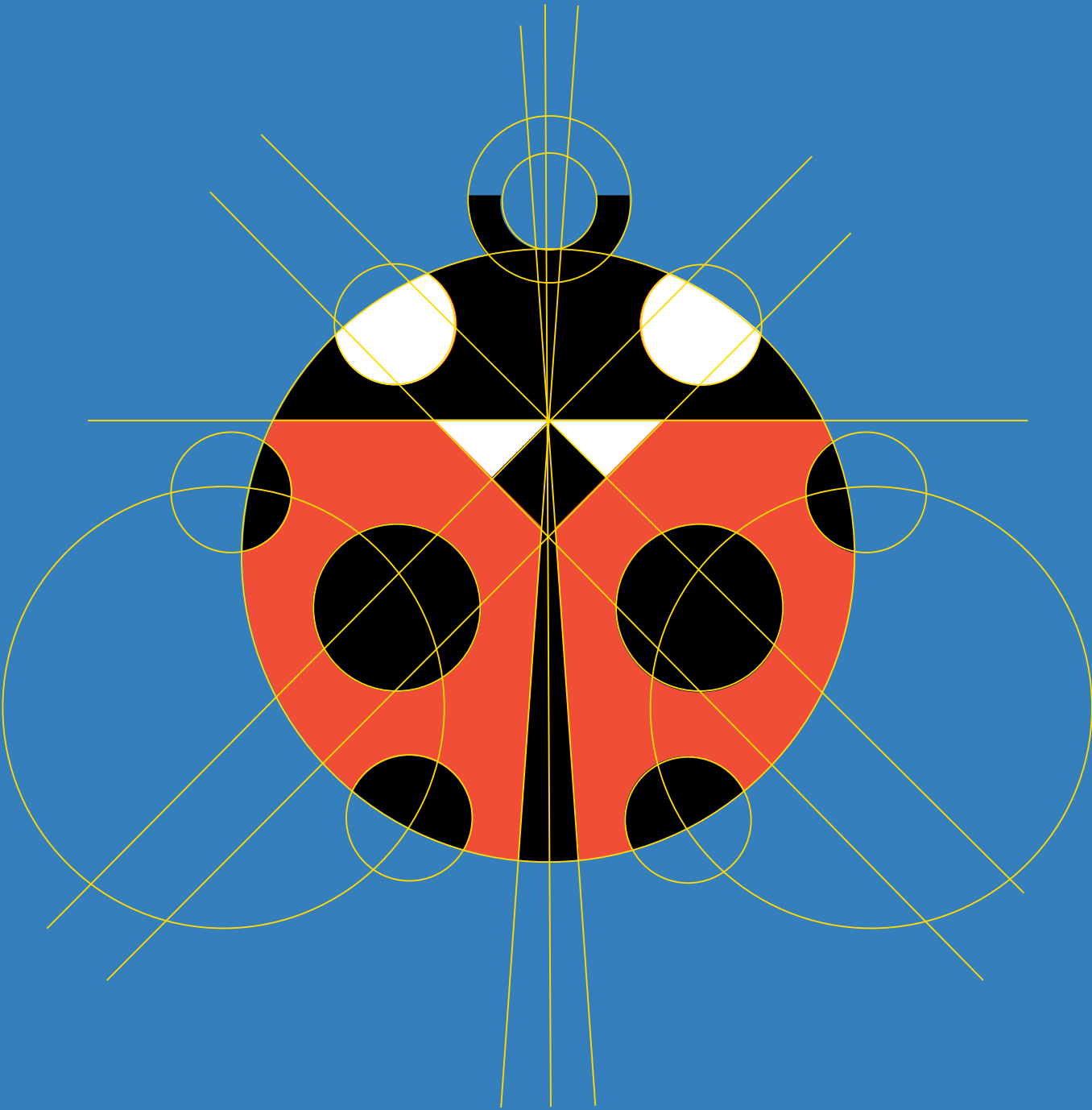


OUR NEW LOGO

After many iterations, we've landed on a playful new ladybug, a combination of the Geometric 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.



OUR NEW LOGO

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



LOGO VERSIONS

Depending on the situation, the logo can appear in one of four ways: stacked, horizontal, as a wordmark, or the brandmark on its own.



SIZE VARIATIONS

Different logo variations are useful at different sizes. Generally, the less complex elements such as the wordmark will appear at th smallest size, while stacked logos with more elements and details are larger.

LOGO VERSION	STACKED	HORIZONTAL	SYMBOL	WORDMARK
stacked mm (in width)				
horizontal mm (in width)				
symbol mm (in width)				
wordmark mm (in width)				
	wordmark mm (in width)			

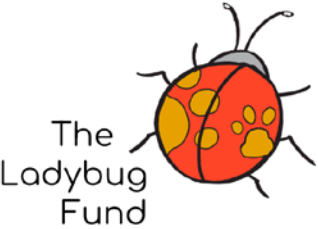


VISUAL RESEARCH

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.

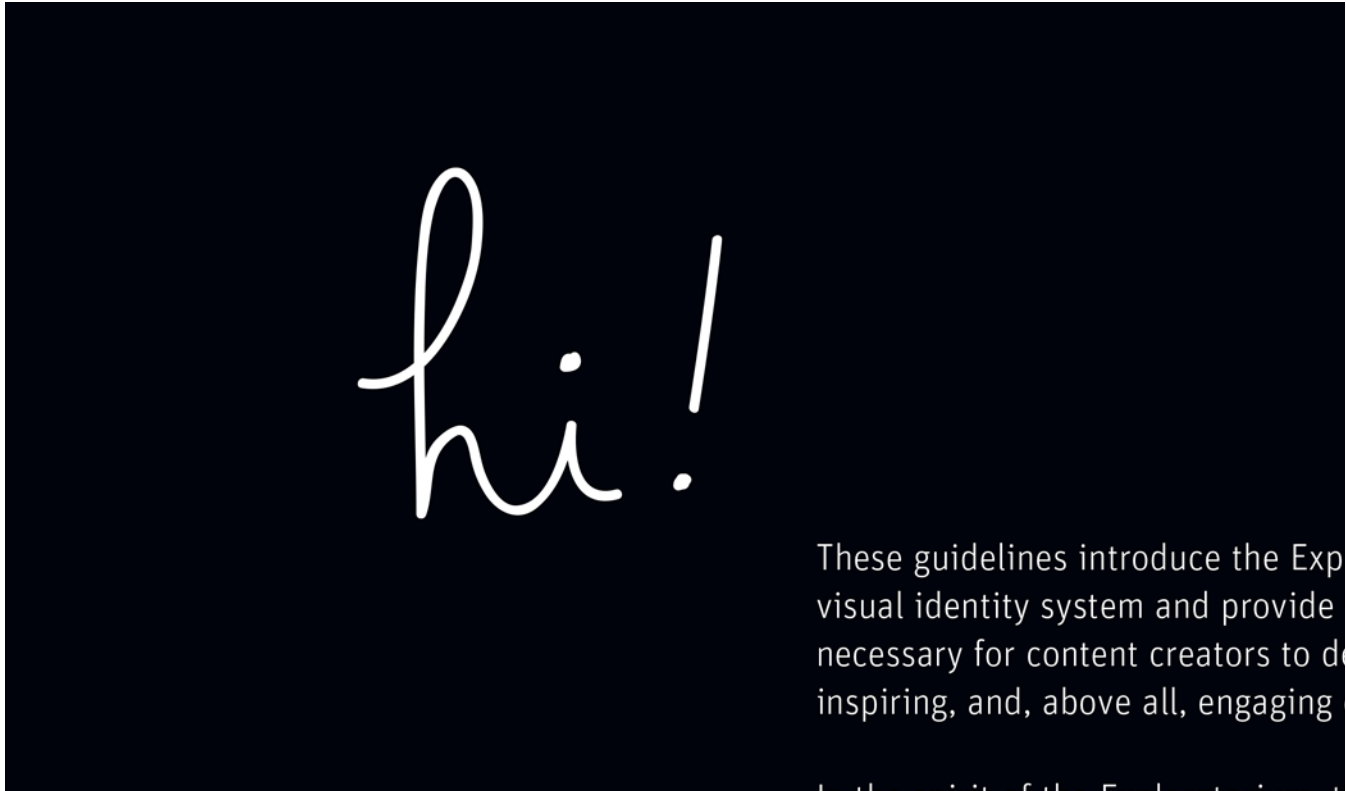
No designer creates good work in a vacuum, it's helpful to see what others have done, and be inspired to build upon it. Looking at best in class examples of other identity guides can help us establish a sturdy framework for Gymboree, and build on it with our own graphic requirements.

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’ll 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

A GANNETT COMPANY

85 pixels

Gannett Endorsement Minimum Size

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

Master Logo

109 pixels

50 pixels

Minimum Size with Endorsement

In a digital application.

Minimum Size

In a digital application.

If vertical space is limited to 109 pixels, appropriate clearance 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.

USA today exists over a vast range of mediums. Consequently, their logo usage, sizing, and spacing has to be really well thought out. I appreciate the concise way this is presented, down to the size of each type of logo for each medium.

Visual Development Guide 129

TYPE SPECIFICATIONS

old and italics should e used to provide mphasis. Lengthy mounts of text in either tyle 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.

Overuse of italics defeats its purpos

The use of italic type in lengthy text s should be avoided. Italic text takes up room than regular text, but often crea legibility problems.

nything that reduces ontrast reduces gibility. Text over a tint r color background will ecrease legibility and hould be used with iscretion. Lengthy mounts of text reversed ut of a black ackground, though roviding strong mphasis, can cause eye train.

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.

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 hammers home the importance of contrast.

LOGO COLORS

03 Color Palette

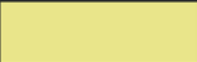
Brand Guidelines April 2017

Page 16

Secondary Accent Color Pairs on Only Symantec Black Background

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 253/187/48 HEX #fdbb30	 Pantone #7506c, #7506u CMYK 0/3/24/0 RGB 255/242/200 HEX #fff2c8	 Pantone 306c, #306u CMYK 78/15/26/0 RGB 0/164/183 HEX #00a4b7	 Pantone Cool Gray 10c, #445u CMYK 51/43/44/45 RGB 86/87/86 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 232/229/138 HEX #e8e58a	 Pantone #7538c, #7538u CMYK 11/2/30/40 RGB 150/156/129 HEX #969b81

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

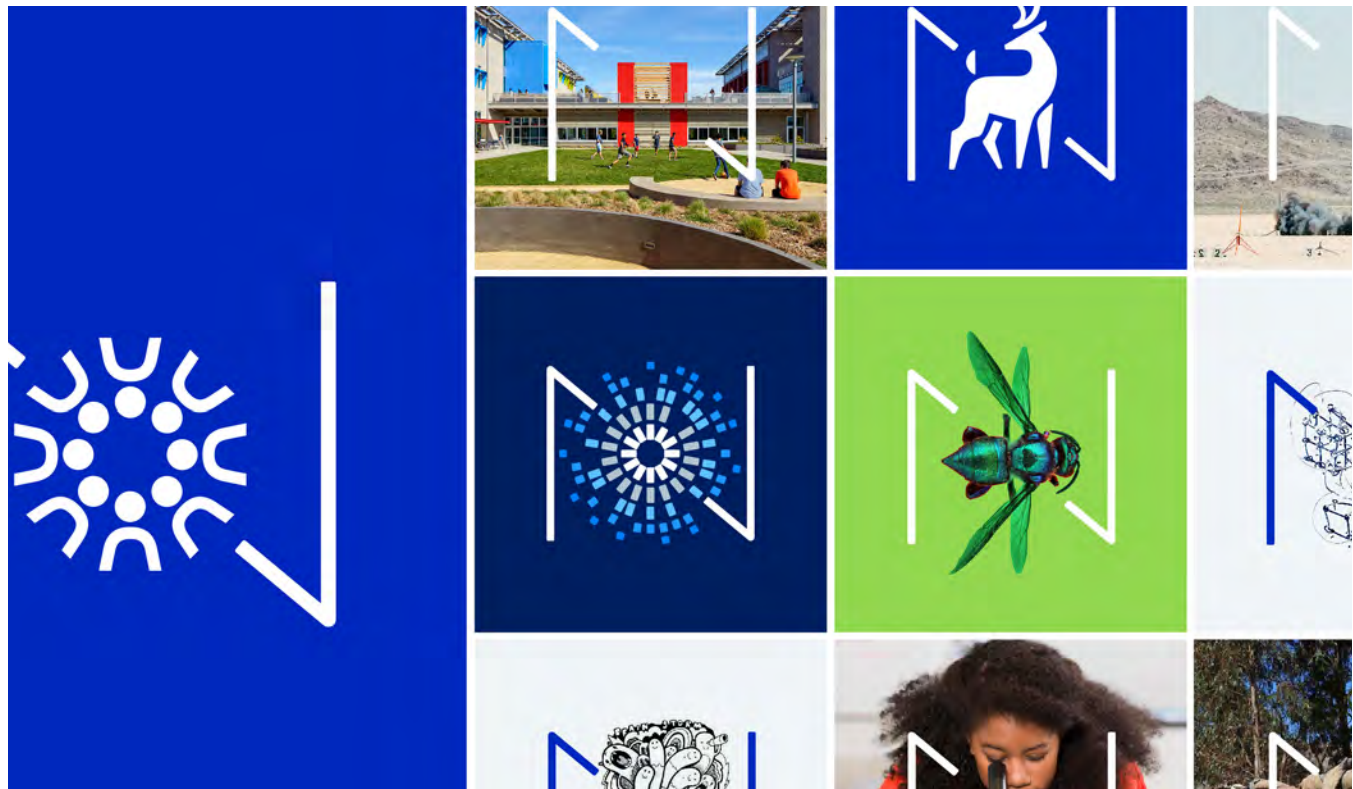
Do nots. An effective call to action will result from following the guidelines in everything you do, as well as in everything you don't do. Here are examples of incorrect logo use.



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.

Next-generation editing tools

DVD Studio Pro includes every feature outlined in the DVD-Video standard. Though it's easy enough for nonspecialists to use, DVD Studio Pro puts you in control of every capability required by professional DVD technicians. Taking over where video editing applications such as Final Cut Pro leave off, DVD Studio Pro handles the MPEG encoding, menu creation, asset organization, linking, and output formatting that are required to produce DVD-Video discs.

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 section head

Next-Generation Editing Tools

DVD Studio Pro includes every feature outlined in the DVD-Video standard. Though it's easy enough for nonspecialists to use, DVD Studio Pro puts you in control of every capability required by professional DVD technicians.

Real-time breakthroughs

Your DVD projects can include motion or still menus, up to 99 video tracks (each with chapter markers, multiple stories, and up to 9 different angles, 8 audio streams, and 32

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

Santa Brand Book

005

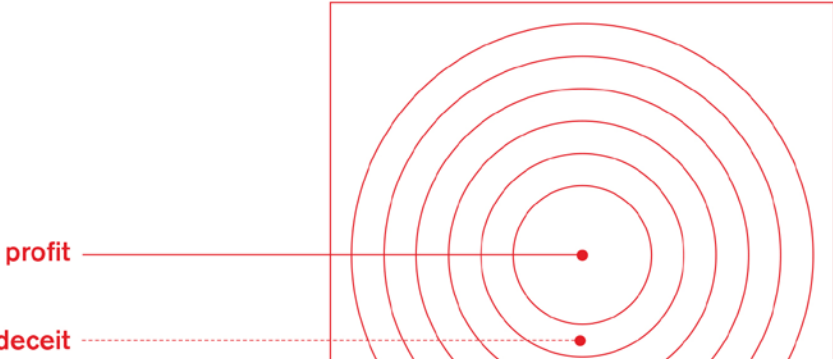
What our customers say about us

Thank you for your assistance with what turned out to be a splendid Christmas this year. Some of the presents got were extremely satisfactory."

reddy Haycock, age 7, Caerphilly

Our brand essence

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

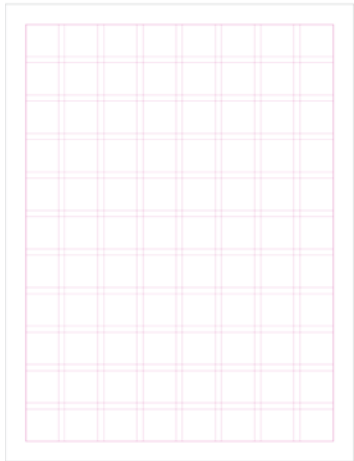
create a margin and divide the page into equal rows and columns, leaving enough gutter to provide enough visual separation between one copy block to another.

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

Build the Grid

Step 2: Place Content

Considerations



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

