

CENTENNIAL Museum and Archive

2022 Branding Guidelines

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INTRODUCTION TO CENTENNIAL

About CENTENNIAL Museum & Archive

Visual Identity

CENTENNIAL's visual identity is based on three factors that aim to reflect its beliefs and goals:

1. Contemporary Edge

CENTENNIAL feels professional, new, modern. This is aimed at reflecting the forward-thinking quality embedded in CMA's goals for improving the community and society. In another sense, it also resonates with the concept of time through a visual reference to "the future".

2. Open and Inviting

CENTENNIAL's visuals should feel open, inviting, and in a sense light. This is aimed at communicating CMA's desire to welcome everyone to the museum and archive. Conceptually, it also represents CMA's care and concern for the present.

3. Creative and Expressive

CENTENNIAL is an art museum at its base, so its visuals should signal an association with the arts. Moreover, communicating this factor is important for CMA's core concept and beliefs, because it reflects a reverence for the traditions of creativity and expression that have granted us these pieces of history which afford us the opportunity to connect with the past (i.e. artists and their work, writers and their publications, researchers and their studies).

Beliefs and Goals

CMA believes that both the galleries and archival collection contain information that allows the past to communicate with the present, and influence the future of our community and society at large. Thus, the very experience of CENTENNIAL is experiencing time itself.

To accomplish this, CMA seeks to expand on the interpretation of artwork and data by placing emphasis on context and relativity. In this manner, guests not only come to understand meanings and messages, but they are encouraged to consider a work's place in history, how it relates to the present, and what implications it might have for the future.

Ultimately, we hope that guests are able to take the knowledge, reactions, and feelings from their experiences at CMA past our walls and into their lives.

CENTENNIAL Museum and Archive (or CMA) is an art museum with a special public-access archival collection that contains a wealth of art historical data in the form of print media, photographs, and even research publications.

Voice

In seeking to enrich society and improve the future, CENTENNIAL's voice should be able to connect with as many individuals as possible.

To that end, the language, tone, and content of all written text and speech should be honest, clear, professional, and inviting – but not cold, detached, or scholarly.



Grayscale



Black and white



Full color

Full Logo: Light Version



Grayscale



Black and white



Full color

Full Logo: Dark Version



Logo Break-down

CMA Chronograph

The chronograph is an instrument used to tell time and measure elapsed time - in the most basic sense, a clock and a timer in one.

The CMA Chronograph is specifically designed after the 'ink chronograph'. This model helped measure time by using a needle that dropped a spot of ink along the clockface.

The tri-colored sections represent the past, present, and future. While the needle in the top-right combines and uses all three as an 'ink'. Thus as it moves forward, the needle marks guests' experience of time at CENTENNIAL as one that combines the past, present, and future.

In this manner, the Chronograph logo depicts the CENTENNIAL experience.



Logo Break-down

Why the Chronograph?

Recall that CENTENNIAL seeks to emphasize context and relativity in order to allow guests to “experience time” within the museum and archive.

Therefore, by telling us ‘when’ and ‘how long’, the clock and timer components of the chronograph represent context and relativity — respectively.

Timer

The timer portion embodies relativity. From start to finish, a timer allows us to know how long an event lasted. Similarly, being able to distinguish the difference of any two points in time by understanding things like how old, how recent, or how soon is essential to relativity.

Clock

The clock portion embodies context. It tells us the time, and therefore gives us an idea of when. Approximate or exact ideas of when something existed are foundational to shaping our understanding of its context.

CENTENNIAL

MUSEUM & ARCHIVE

Logo Break-down

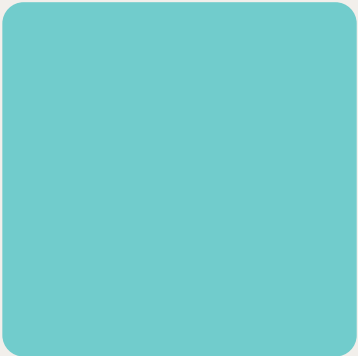
CMA Wordmark

CMA's wordmark is also designed with the chronograph in mind.

The thick weight and partial rounding are reminiscent of the structure's base - which itself is a backwards 'C'. While counterspaces within the three N's reference the three arms present on some models of historical and modern chronographs (for instance, two for the minute and hour, one for the timer). More broadly as a set of three, the 'N's also represent the motifs of past, present, and future which appear on the Chronograph logo as well.

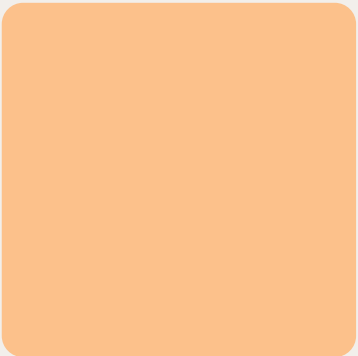
Core Colors

The brightness of the core colors bring vibrance and lightness.



Tomorrow's Blue

RGB: (113, 204, 204)
CMYK: (45, 0, 0, 20)
HSL: (180, 47.2, 62.2)
HEX: #71CCCC



Golden Present

RGB: (252, 193, 139)
CMYK: (0, 23, 45, 1)
HSL: (28.7, 95, 76.7)
HEX: #FCC18B



Historic Red

RGB: (255, 153, 133)
CMYK: (0, 40, 48, 0)
HSL: (9.8, 100, 76.1)
HEX: #EBA58D

Secondary Colors

Restriction of the secondary palette serves to represent practicality and simplicity, aligning with contemporary ideas of 'new' and 'modern'.



Century White

RGB: (255, 252, 248)
CMYK: (0, 1, 3, 0)
HSL: (34.3, 100, 98.6)
HEX: #FFFCF8



Century Black

RGB: (40, 40, 40)
CMYK: (0, 0, 0, 84)
HSL: (0, 0, 15.7)
HEX: #282828

CMA's Colors

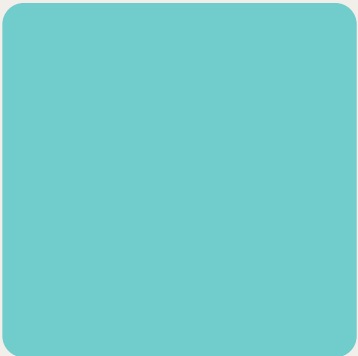
Palette Overview

At its base, CENTENNIAL's palette seeks to balance each aspect of its core identity.

Through warmth, a modest level of saturation, and a softened contrast among the colors, CMA's colors project an identity that is inviting, yet reserved in manner.

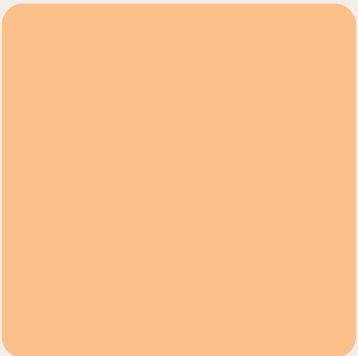
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Tomorrow's Blue

Blue is often associated with freedom, medicine, and science. Each of these are widely manifest in individual, societal, and governmental ideals of the future.

Golden Present

An intermediary step on the colorwheel between red and blue. So, as the 'present', it bridges the gap between the 'past' and 'future'.

Historic Red

Often, red and blue are used to convey a pair of items, themes, or concepts that, while diametric to each other in nature, are linked together fundamentally.

Likewise, the past and future are often viewed in such a relationship. Thus, with blue designated the future, red is designated the past.

CMA's Colors

Color Chronology

Each of CENTENNIAL's core colors are designated a specific time in order to support the motif of three that represents the past, present, and future.

Moreover, they are also designed to be reminiscent of the primary colors. Thus, the core palette not only seeks to communicate CMA's identity and ideology, but it also seeks to do so by connecting with individuals through a reference to (usually) one of their earliest and most fundamental parts of art education.

GUIDELINES I

Use of Type and Colors

1

Chronographs tell and measure time

TITLES
37 pt | 49 px | 3.063 rem

Chronographs tell and measure time

HEADERS
29 pt | 39 px | 2.438 rem

Chronographs tell and measure time

SUBHEADERS
23 pt | 31 px | 1.938 rem

Chronographs tell and measure time

LARGE BODY TEXT
19 pt | 25 px | 1.563 rem

Chronographs tell and measure time

NORMAL BODY TEXT
15 pt | 20 px | 1.25 rem

Chronographs tell and measure time

SMALL BODY TEXT
12 pt | 16 px | 1 rem

Chronographs tell and measure time

NOTES/SMALL CAPS
10 pt | 13 px | 0.813 rem

- 1 For general use and documentation:
- For headers, notes, and small caps, use Circe. For body text, use Space Grotesk.
- For Circe: Use Stylistic Sets 6 and 7.
For Space Grotesk: Use Stylistic Sets 2-4.
- Use of a Major Third type scale is recommended.

NOTE: REM VALUES ARE GIVEN BASED ON A STANDARD ROOT VALUE OF 16 PIXELS.

CMA in Text

1 Stating the full name

At CENTENNIAL Museum and Archive, the past, present, and future come together.

At CENTENNIAL Museum & Archive, the past, present, and future come together.

Abbreviating the full name

At CMA , the past, present, and future come together.

At CENTENNIAL , the past, present, and future come together.

2 Using small capitals

THE VERY EXPERIENCE OF CENTENNIAL IS EXPERIENCING TIME ITSELF.

- 1 Acceptable full and abbreviated names (do not deviate from these in any form).

Always type CENTENNIAL in full capitals.

- 2 When using small caps, all text must appear as small caps from lowercase letters, therefore to avoid mixing full capitals and small caps, the name may be formatted to match the text.

Use of Colors

1 Color Combinations

Only Century White and Century Black are permitted for use in all forms of text

Tomorrow's Blue, Golden Present, and Historic Red are generally acceptable for bold, extra bold, and black font weights. Other uses should be reviewed on a case-by-case basis.

All of CENTENNIAL's colors may be used in combination with one another for text, in accordance with the given examples.

2 Color Chronology

When appearing in deliberate sequences, Tomorrow's Blue, Golden Present, and Historic Red should maintain their "chronological" order.

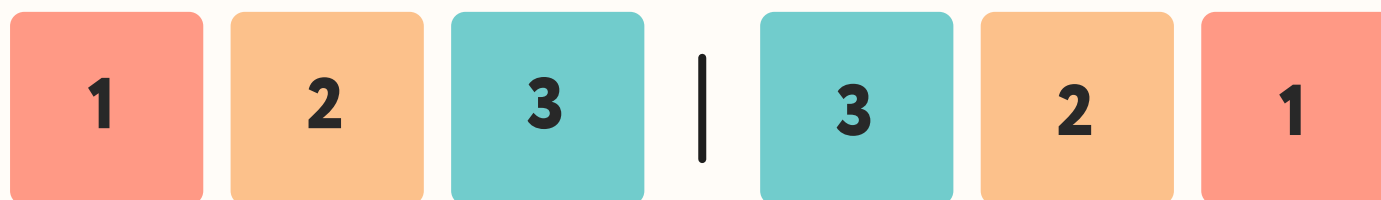
NOTE 1: Century White and Century Black may be replaced with White (#FFFFFF) and Black (#000000) or their CMYK equivalents, respectively.

NOTE 2: The styling for this guide follows the "color chronology". Refer to the Table of Contents as an example

1



2



GUIDELINES II

Use of the Full Logo

Structure

1 Resizing

Always maintain the proportions of the full logo's measurements.

- 1-1 The Chronograph and wordmark should retain their proportions relative to each other.
- 1-2 The given amount of space between the Chronograph and wordmark, Chronograph and bounding box, as well as the wordmark and bounding box should be proportionally maintained.

2 Rotating

The full logo should always maintain its given orientation. Do not rotate it nor its individual constituents.



Structure

3 Other adjustments

Do not make any special adjustments, such as the following, to the logo:

- 3-1** The full logo should never be distorted, flipped, or appear broken/cropped.
- 3-2** Do not add a border/outline to the Chronograph, wordmark, or bounding box.
- 3-3** Do not add special modifications (e.g., 3D shapes, drop-shadows, shading, inner/outer glow, etc).

3-1



3-2



3-3



Logo Coloring

1 General coloring

The colors of the Chronograph logo, wordmark, and bounding box should never be altered. Avoid reducing its opacity.

2 The bounding box

The bounding boxes for both the Light and Dark versions may be omitted when stylistically necessary and the background meets the following conditions:

- 2-1** Light Version only: the background is identical to Century White or is White (#FFFFFF).
- 2-2** Dark Version only: the background is identical to Century Black or is Black (#000000).
- 2-3** Both: the background color maintains adequate contrast with the full logo.
- 2-4** Both: the background is a translucent or transparent surface (such as glass or plastic) on which the Chronograph and wordmark remain clearly visible.

1



2

2-1



2-2



2-3



2-1



2-2



2-3



GUIDELINES III

Logo Variations

Full Logo: Horizontal

For limited space, aesthetics, or special compositions, a horizontal variation of the Light and Dark versions may be used.

- 1 The Chronograph should always be on the left, with the wordmark on the right.
- 2 For handling structure and color, follow Guidelines II: Use of the Full Logo, sections 1 and 2.



Horizontal full logo, Light Ver.



Horizontal full logo, Dark Ver.

Stand-alone Chronograph

The stand-alone Chronograph is permitted for aesthetic use and limited-space compositions, under specific conditions.

1 Conditions for use

This variation may be used wherein CMA has already been clearly stated/articulated (e.g., an article)

Or those wherein the context of CMA is given/assumed (e.g., CMA internal documents, CMA building signage, CMA merchandise, CMA publications).

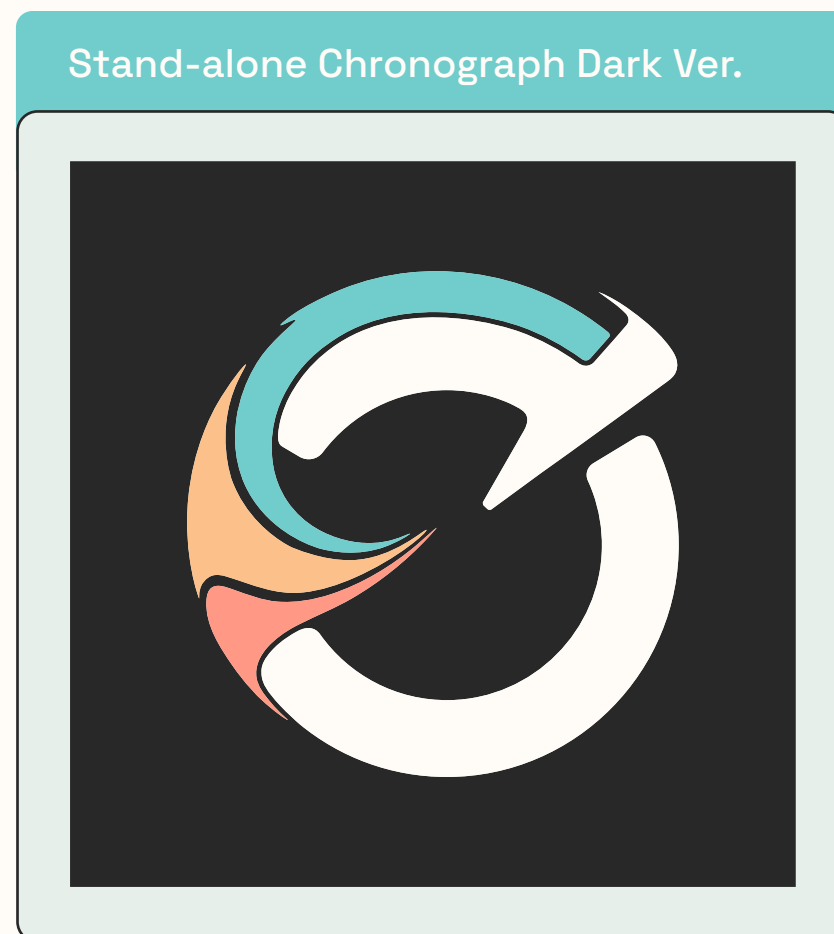
2 Structure and color

Do not alter the relative proportions of this logo's constituents, nor their spaces. Do not distort, recolor, rotate, or apply special effects.

Always use the bounding box.

3 Placement

Never place the stand-alone Chronograph alongside the full logo or other variations.



Stand-alone Wordmark

The stand-alone wordmark is permitted for aesthetic use and limited-space compositions.

1 Structure

Do not alter the relative proportions of this logo's constituents, nor their spaces. Do not distort, rotate, or apply special effects.

The bounding box may be removed, but the wordmark's clear space must be maintained.

3 Placement

Never place the stand-alone wordmark alongside the full logo or other variations.



CENTENNIAL
MUSEUM & ARCHIVE

Stand-alone wordmark, Light Ver.



CENTENNIAL
MUSEUM & ARCHIVE

Stand-alone wordmark, Dark Ver.

Stand-alone Wordmark

3 Color

Slight flexibility with color is allowed for the stand-alone wordmark.

- 3-1** The bounding box may be altered to match the theme of a composition provided that the hue, saturation, and value of the new color maintain a proper level of contrast with the wordmark.
- 3-2** Likewise, this variation may be placed without its bounding box on appropriate background colors.
- 3-3** The bounding box may also be outlined, provided that the internal clear space is maintained
- 3-4** However, the color of the wordmark itself may not be altered.



APPENDIX A

Measurement Diagrams

Legend and Reading Notes

For the given diagrams, dimensions and spacing will be indicated by separate colors. However, spacing is divided into three categories for clarity.

Bounding boxes indicate an element required by CMA's guidelines for the full logo and most of its variants.

Clear space boxes indicate the minimum required clear space for each element within the full logo and its variants.


The **base container** indicates the minimum area that text or visual elements occupy. These containers are often based off the element's exact dimensions.

DIMENSIONS



SPACING



 BOUNDING BOXES (AN ELEMENT OF CMA LOGOS)

 CLEAR SPACE BOXES

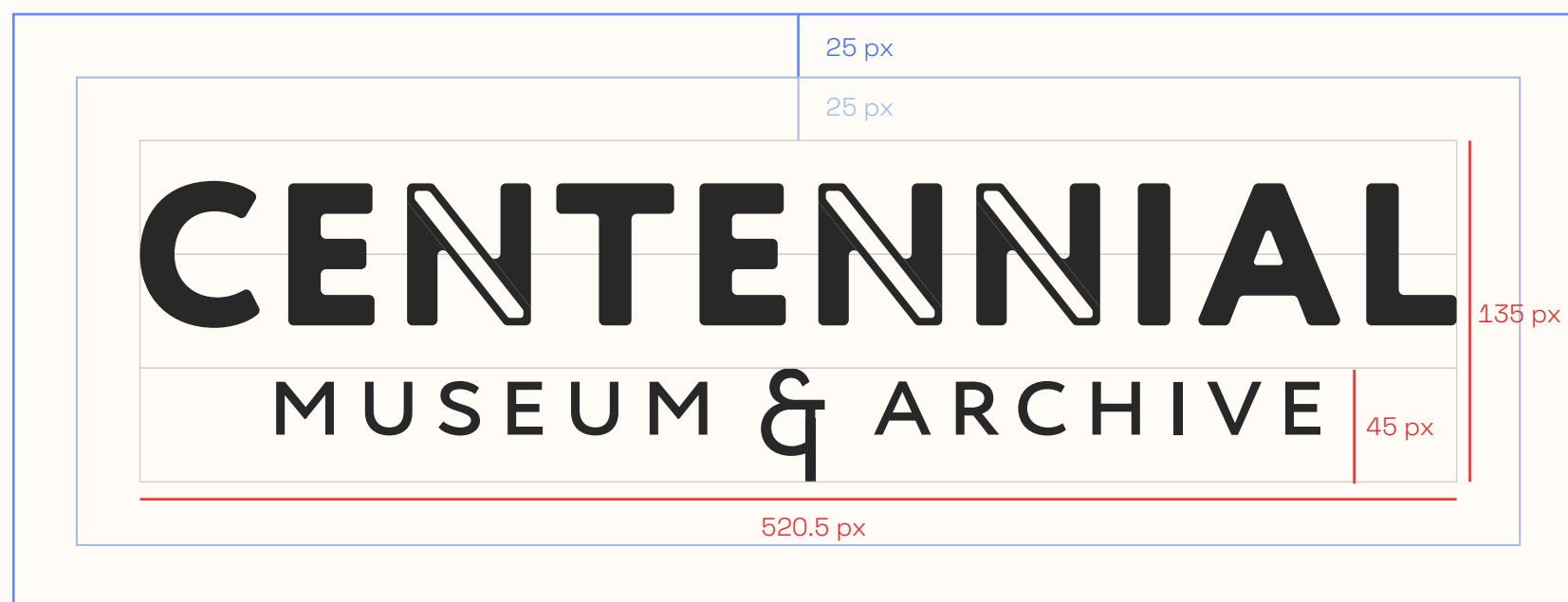
 BASE CONTAINER

Logo Constituents

The given measurements for the Chronograph (**A1**) and wordmark (**A2**), comprise the basis for the Full and Horizontal logos as well as their stand-alone variations. Therefore:

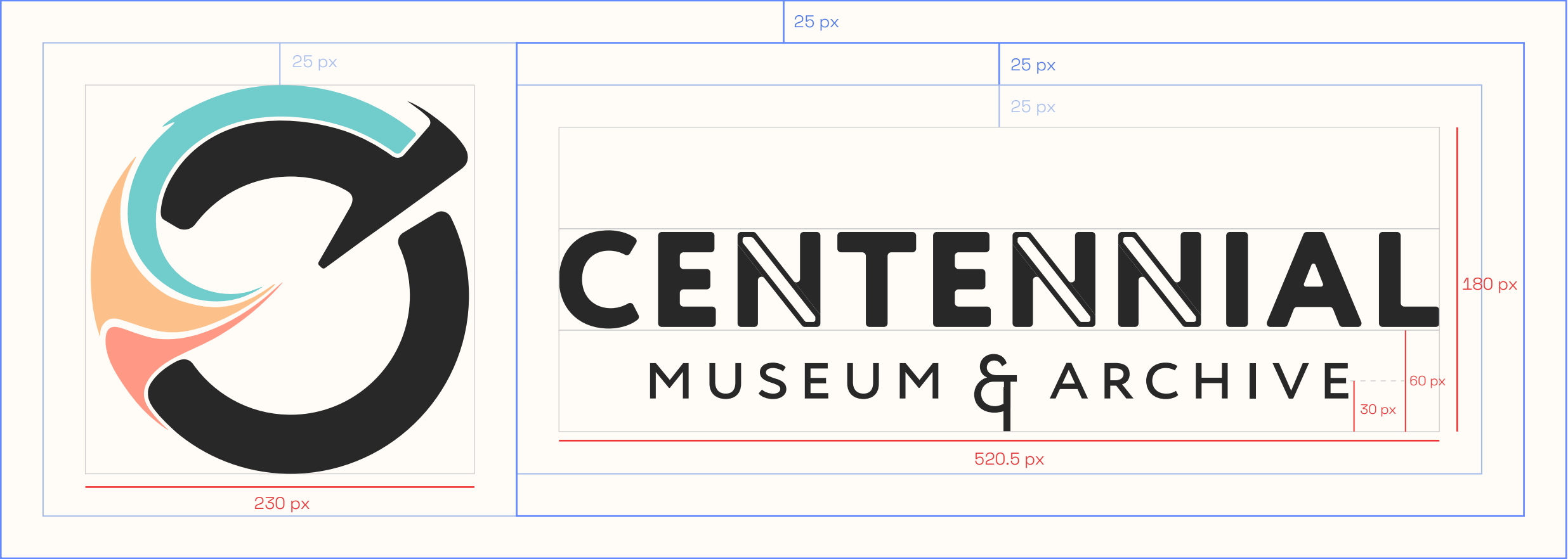
These measurements apply for both Light and Dark versions of the logo.

Unless otherwise denoted, the given distances and measurements are consistent across all forms of the logo.

**A-1****A-2**



Full Logo
Stacked | **A-3**



Full Logo
Horizontal

A-4

APPENDIX B

Examples in Use



B1 CMA Signboard: Light ver.



B2 CMA Signboard: Dark ver.



B3

CMA Logo: Transparent Glass



B4

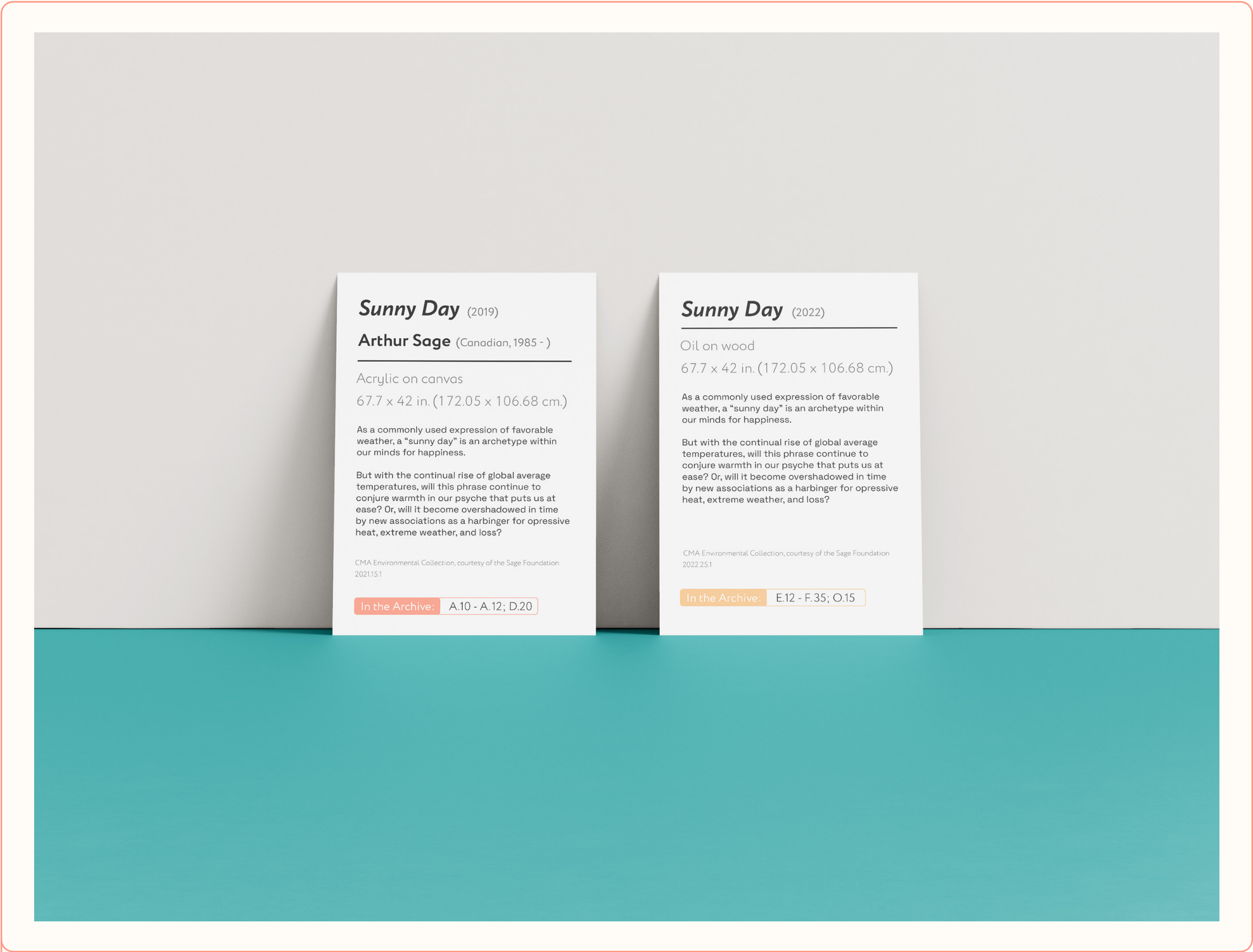
CMA Logo: Wordmark Sign



B5

CMA Business Card







B8

CMA Employee ID



B9

CMA Merchandise Tag