

The Kansas City Art Institute is a national and local leader in arts education and a vital contributor to the Kansas City arts community. Every time we communicate, we express our overall identity both visually and verbally. By creating an integrated visual identity system and consistently applying a unified look and feel to every communications opportunity, internally and externally, including stationery, publications, collateral, Web site, signage, video, merchandise, advertisements, etc., we leverage and protect a valued asset, the KCAI name and image. A strong identity, like a firm handshake, creates an indelible first impression.

These guidelines provide a step-by-step introduction to the new visual identity system. They will help you produce materials that are true to the visual identity of the Kansas City Art Institute. In order to bring the visual identity to life, it takes more than guidelines, templates and tools. It requires the creativity and care of professional administrative staff and graphic designers. With your help and enthusiasm, we will increase and reinforce awareness and understanding of the Kansas City Art Institute.

Thank you so much,

Jacqueline Chanda, Ph.D.  
President

Kansas City Art Institute

July 2011



top: Chris Chapin, new chair of the graphic design department bottom: Julie Peiratz ('08 interdisciplinary arts) in "Stay the Same, Never Change," image courtesy of Laurel Nalidina and Grand Arts.

**"The Kansas City Art Institute has a special spot in the heart (and balance sheet) of this metropolis, having offered an undergraduate curriculum and steady teaching jobs for area artists since 1885."**

—Art in America, October 2009

**KCAI appoints chair of graphic design**

Chris Chapin, a professor of communication arts and fine arts at Otis College of Art and Design in Los Angeles, was named chair of the graphic design department and began his duties at KCAI in July. Chapin takes the helm of a department whose leadership over the years has included legends in the field of graphic design, such as Rob Roy Kelly and Victor Papanek.

A member of the faculty at Otis for more than a decade, Chapin served as Otis's chair of academic governance and as a member of the president's senior cabinet. Both KCAI and Otis are members of the Association of Independent Colleges of Art and Design, a consortium of 36 leading art schools in the United States.

Chapin holds a Bachelor of Environmental Design degree from Texas A&M University in College Station and a Master of Design degree from the Illinois Institute of Technology-Institute of Design in Chicago. He has held various posts in the private sector, including freelance art director for Ogilvy & Mather, and since 1996 he has been a principal and creative director for the California-based Parallax Design Group.

Kathleen Collins, president of KCAI, said Chapin's interests and philosophy make him "the right person at the right time."

"Chris Chapin is clearly dedicated not only to design education but also to progressive and effective leadership in the field," Collins said. "These interests dovetail perfectly with our strategic priorities, which include academic excellence, community engagement and world citizenship."

**KCAI ceramics department shines in PBS series**

Cary Bar (left), Mary Gamble, special instructor and student Andrea Haring. Photo by Jeff Wilson ('01 photography).

**Sundance Film Festival entry has KCAI connections**

"Stay the Same Never Change," a film filled with performances and contributions by KCAI students, alumni and others with ties to KCAI, was screened during the 2009 Sundance Film Festival. Leading roles were played by Julie Peiratz ('08 interdisciplinary arts), who plays "Julie" in the film, and Mary Nichols ('07 art history and painting), who plays "Mary." Cyren Meeks ('95 wide), special instructor in photography and digital filmmaking, plays "Emily's Sister" and was the production sound person for the film. Linda Lay ('08 painting) plays the "Friendly Neighbor." Sarah Jean Deeder ('08 photography) and Jenny Rayner ('07 photography and art history) appear "in the Forest." Katie Watson ('07 photography) plays the "Waitress." Watson also served as a photo assistant and production assistant and designed the end credits for the movie. Erin Dahl ('07 art history) was a production assistant, and Charles Bloom ('05 illustration) was a flightlight assistant.

Laurel Nalidina, who holds a B.F.A. degree from the School of the Museum of Fine Arts in Boston and an M.F.A. degree in photography from Yale University in New Haven, Conn., wrote, shot and directed the film, which was funded by Grand Arts, in Kansas City during the summer of 2007. An early version of the film was screened at Grand Arts in spring 2008, and Nalidina finished the film in June 2008.

**"Craft in America," a television series broadcast on PBS, interviewed alumni Nikki Lewis ('99 ceramics) of Los Angeles and Gary Esser ('78 ceramics), chair of the ceramics department, at the Kansas City Art Institute in February 2009 for a segment on how KCAI prepared Lewis for a successful career in ceramics. The segment aired Oct. 7 on KCPET and other PBS stations. Seeking to focus on an outstanding undergraduate program in ceramics, "Craft in America" selected KCAI. It was the second time the series touched on faculty and alumni of KCAI: Esser's work was included in a "Craft in America" book and exhibition that opened two years ago and continues to tour nationally, and work by Sarah Jaeger ('85) and Richard Norkin ('70) was featured in the "Craft in America" television series. Another KCAI alumna, Donna Ropp ('00 ceramics) contributed to the production of the series.**

**CRAFT IN AMERICA**

Gabriel Reed ('07 ceramics)

1.0 Essential elements of the visual identity system:

- 1.1 Signature
- 1.2 Core graphic
- 1.3 Color
- 1.4 Typography
- 1.5 Imagery

2.0 Stationery guidelines

- 2.1 Letter
- 2.2 Envelope
- 2.3 Fax cover sheet
- 2.4 Pre-printed fax cover sheet
- 2.5 Memorandum

3.0 Sub-brand guidelines

- 3.1 Creating a sub-brand
- 3.2 Graphic treatment options
- 3.3 Terminology/use of KCAI name and two-line signature as part of a sub-brand
- 3.4 Questions/Answers



- 1.1 The signature for the Kansas City Art Institute is the primary visual representation for the school. It is comprised of the school's name, set in all caps in Futura Condensed. The "A" in "ART" has been tilted to suggest energy and activity and the artistic spirit.

The subscript, "A four-year college of art and design," is set in Adobe Garamond and is locked up beneath the school's name. This subscript is used in a fixed relationship to the signature. The signature is never used without the subscript.

Please note: Neither the signature nor the subscript can be recreated or altered in any way. Approved art files for the signature, subscript and core graphic are available through the Communications department.

The signature can be represented as positive text or reversed out of a solid background as negative text. In addition, a portion of the signature and subscript can be printed in purple (PMS 2602), gray-green (PMS 445), lime-green (PMS 397) or black, with the remaining line of text reversed out within the shape of the core graphic. More information on this aspect of the visual identity can be found in section 1.2.

The signature and subscript have been created for application consistency in three sizes: small, medium and large. The size and format of the application determine which size is to be used.

The signature and subscript should always appear as illustrated on the right, either with 1) some portion of the letters reversed out, or printed in purple, gray-green, lime-green, or black, or with 2) all the letters printed in purple, gray-green, lime-green, black or 3) all the letters reversed out of a color background. The preferred background color is off-white. Whatever version is used, it should always follow these guidelines:

The elements of the signature and subscript exist in a fixed relationship and should never be individually altered, recreated or distorted.

The signature, subscript and core graphic must be enlarged or reduced as a single unit.

Never outline the signature in a box or place the signature within a solid box.

When using the core graphic with the signature, be sure that each word holds one color. Do not use two different colors to spell a word. For example, don't have "coll" in purple and "ege" in white.

To ensure that the signature is free from visual distraction, all supporting graphic elements must be positioned at a minimum required distance of 2X from the signature and subscript. (1X=the height of the capital letter "K.") This is defined as "clear space."

The signature and subscript must always be legible and maintain sufficient contrast with the background.

Always use the approved digital art files to reproduce the signature. The signature is never recreated or altered.

To acquire digital artwork of the signature and core graphic, call or send a note to the communications department: Elizabeth Heap: 816-802-3458 or [ehp@kcai.edu](mailto:ehp@kcai.edu).

The large signature is used for 8.5" x 11" brochures and other larger formatted marketing materials.

The medium signature is used for 5.5" x 8.5" brochures and 3.75" x 8.5" materials, such as invitations and tri-folds.

The small signature is used for business cards and other smaller sized materials.

The minimum size for the signature is a width of 1". Never reproduce the signature in a size so small that poor quality or distortion will result.



KANSAS CITY ART INSTITUTE  
A four-year college of art and design

2

KANSAS CITY ART INSTITUTE  
A four-year college of art and design



KANSAS CITY ART INSTITUTE  
A four-year college of art and design

1.2 The core graphic is used to capture visually the Kansas City Art Institute's unique point of difference in a graphic language that sets the Art Institute apart from other art schools.

The look and feel of the visual identity system is comprised of a graphic shape that defines the central core of the campus of the Kansas City Art Institute. This shape is referred to as the core graphic. It has been created by tracing the sides of the buildings that face in toward the center of the central lawn on campus.

Mapping the core of the campus in detail this way allows that shape to be turned, morphed and reconfigured every time it is applied to a business card, any communication material, Web site or signage. It establishes a flexible vocabulary that allows any designer on any project to explore new variations on a theme. In so doing, it "maps" all Kansas City Art Institute materials and allows off-site KCAI locations to maintain an integrated, interrelated, interconnection with the core campus. This identity, therefore, leads you out to something bigger than itself.

Use the core graphic as a solid, positive shape, a negative shape or a linear outline.



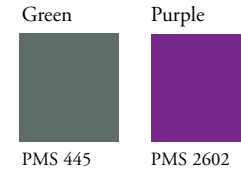
1.3 The primary color scheme for KCAI is purple and green, the traditional school colors. These colors have been updated to become PMS 2602 (purple) and either PMS 445 (gray-green) or PMS 397 (lime-green).

Always use the school colors at full strength. Never use tints, gradations or blends because they diminish the intensity of the color and create new colors that are not intended to be part of the identity system.

Duotones using black as the second color are acceptable.

Off-white is an important aspect of our color palette. It is used primarily for background color and for paper color. Off-white refers to the raw materials (clay, canvas, etc.) that artists use.

**Primary color palette:**

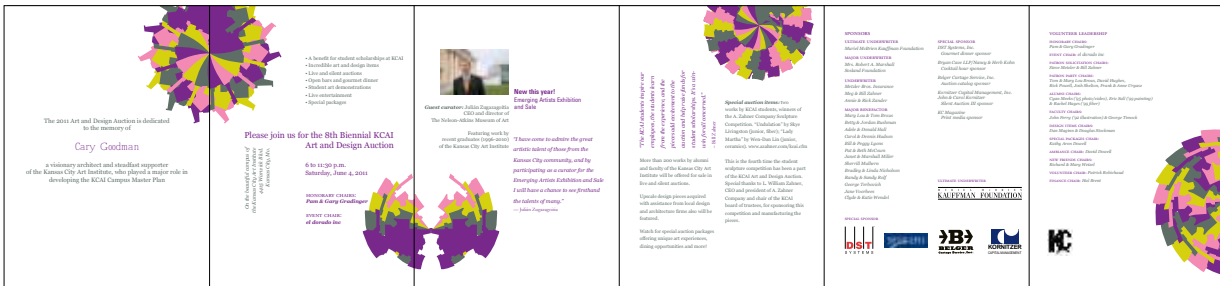
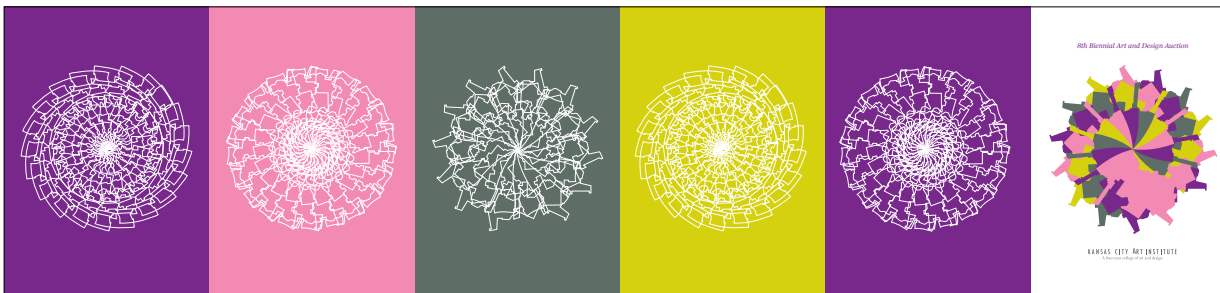
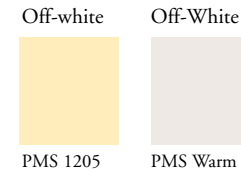
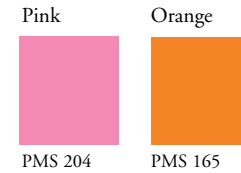


*OR*



In lieu of the color specified, you may use the PANTONE® color listed, the standards for which can be found in the current edition of PANTONE formula guide. The colors shown here and throughout this document have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE publications for accurate color. Pantone® is the property of Pantone, Inc.

**Secondary color palette:**



1.4 Futura and Garamond are the two primary typefaces to be used for Kansas City Art Institute communications. They provide a visual reference to the signature and subscript. Beowolf is a secondary typeface to be used for headlines and text that is set over 14 points. The random letter forms of Beowolf support the objective of creating a visual identity system that is ever-changing and dynamic.

Futura Condensed Medium is recommended for titles. Whenever possible, titles and subtitles should be set vertically as shown in the examples throughout this document. Garamond is recommended for body text.

Garamond and Arial Narrow Bold are the online equivalents to using Garamond or Futura Condensed Medium.

A non-traditional approach to typography is used for layouts in order to create surprising contrasts that communicate the Kansas City Art Institute's innovative and creative academic environment. Change in scale between blocks of text and imagery creates impactful page layouts. Generous use of white space and provocative layouts are intended to distinguish the look and feel for the Kansas City Art Institute.

In order not to compete visually with the signature, which has been created in all caps, only upper and lower text should be used. Boldface text, the use of contrasting colored text or enlarged text sizes can be used instead to give emphasis.

Never use drop shadows with typography.

All typography should be clearly legible at a glance.

Always maintain sufficient contrast when placing typography against a color or photographic background.

## Garamond

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

## Garamond Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

## Futura Condensed Medium

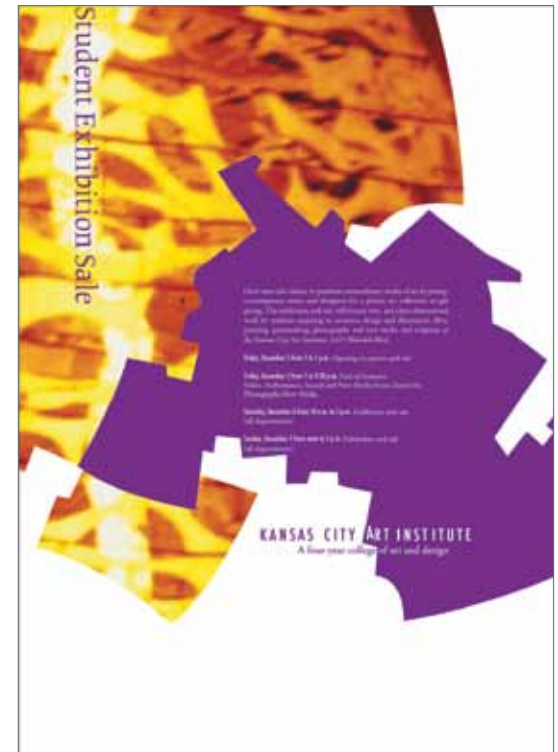
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

## Beowolf - R20

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz



1.5 Photography is an integral part of the Art Institute’s visual identity. Because the Kansas City Art Institute is involved in both the creative and educational process, the images that are used need to be innovative, insightful, energetic, not posed and static, nor of poor artistic value or quality.

The images that are used fall into two categories: people and art-related imagery. Within these categories, images should be journalistic, capturing real-life situations, in the moment, not posed or in artificial environments. Subject matter should be captured in motion or in straightforward, natural images.

Use dramatic, unusual cropping to give a unique perspective or surprising view that communicates a sense of immediacy and inspiration.

Use close-ups of real objects to make them appear abstract.

Use silhouetted images to draw attention to content.

Stock-looking photography should be avoided.

Color, black and white, and/or duotones — using black as the second color — can be used. Avoid using duotones for head shots of people.

Do not use photographs in any shape other than a square or rectangle, unless the photograph is within the core graphic.

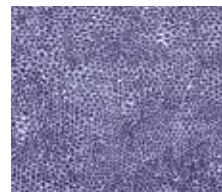


## KCAI @ 125: Anniversary inspires multiple exhibitions

Founded in 1885, KCAI is celebrating its 125th anniversary through the end of 2010. Joining in the celebration are a number of art museums and galleries in the region. Highlights are below, and a complete recap is available at [www.kcai.edu/anniversaryexhibitions](http://www.kcai.edu/anniversaryexhibitions).



Kurt Writter ('72 ceramics)



Archer Prewitt ('85 painting)



Rachel Hayes ('99 fiber)



Joe Deal ('70 design)

"(Re)Form," showcasing recent work by 25 distinguished graduates of the KCAI ceramics program, opens Oct. 9 and continues through Dec. 18 at the H&R Block Artspace at KCAI, 16 E. 43rd St. The curator is Catherine L. Futter, the Helen Jane and R. Hugh "Pat" Uhlmann Curator of Decorative Arts at The Nelson-Atkins Museum of Art. An opening reception will take place from 6 to 8 p.m. Oct. 8.

"In the Moment," an exhibition of work by a cross-generational selection of KCAI alumni, opens Nov. 5 and continues through Dec. 11 at the Carter Art Center Gallery at MCC-Penn Valley, 3201 Southwest Trafficway, Kansas City, Mo. Heather Lustfeldt, an independent curator, organized the exhibition. An opening reception is planned for 5:30 to 7 p.m. Nov. 5.

"Museum Interrupted" opens Oct. 29 at the Nerman Museum of Contemporary Art, featuring work by KCAI alumni Rachel Hayes ('99 fiber) and Miles Neidinger ('00 sculpture) and by Anne Lindberg, who has taught at KCAI. The exhibition will occupy three of the museum's second floor galleries, with site-specific installations by each artist in one of the galleries. Bruce Hartman, executive director of the museum, organized the show in honor of KCAI's anniversary.

"Thinking Photography: Five Decades at the Kansas City Art Institute," continues through Jan. 2 at The Nelson-Atkins Museum of Art. The exhibition is comprised of photographic works by KCAI alumni from the 1960s to the present day and was curated by April M. Watson, associate curator of photography, and Keith E. Davis, senior curator of photography.



Scene from "Dried Up"

### And the award goes to ...



Left to right: Isaiah Powers, Stuart Bury, Jeremy Casper

"Dried Up," an animated film by Jeremy Casper ('09 animation), Isaiah Powers ('09 animation) and Stuart Bury ('10 animation), won a 2010 Student Academy Award from the Academy of Motion Picture Arts and Sciences. The filmmakers traveled in June to Los Angeles for the award ceremony, where they picked up the silver award in the animation category and a cash prize of \$3,000.

Students from 10 U.S. colleges and universities were named winners in this year's competition. Academy members view the films at special screenings and vote to determine the winners' placements. The Academy brings the student filmmakers to Los Angeles for a week of industry-related activities and social events that culminate in the awards ceremony. Winners were announced in several categories: alternative, animation, documentary, narrative and honorary foreign film.

### Old-fashioned birthday party caps 125 years

When alumni return to the campus for Alumni Weekend Oct. 8-10, they will join the rest of the campus in a family-style celebration of KCAI's 125th anniversary. The college will host faculty, staff, students, trustees and neighbors from 3:30 to 4:30 p.m. Oct. 8 at an old-fashioned birthday party complete with punch and cake.

Members of the college's auxiliaries will be dressed in costumes depicting the decades between 1885 and today. The costumes were created for the event on a pro-bono basis by the Kansas City Costume Company.

A Lee's Summit, Mo., bakery is creating the cake in the shape of historic Vanderslice Hall. Built in 1896 for the August R. Meyer family, the three-story residence was purchased in 1927 by trustee Howard Vanderslice as a home for the Kansas City Art Institute. Today the building houses the college's administrative offices.

The event will end with the unveiling of a time capsule, which will be carried in a procession to the Jannes Library for storage until the college's 150th anniversary in 2035.



Painting class on campus green, 1928

# Stationery guidelines

## Letter

### 2.1 Size

8.5 inches by 11 inches

### Typeface

Garamond is the typeface used for all documents. This serif typeface is available as a standard on both PCs and Macintosh computers.

### Type size

12 point

### Address, date, body text, sign off

All text for the letter is set flush left, ragged right, upper and lower case, with normal letterspacing. Text is never centered or justified. Lines are single-spaced with double spacing between paragraphs and no indentation.

### Line spacing

The inside address begins on the second line below the date. The salutation is typed on the second line below the last line of the inside address. Begin the body of the letter on the second line below the salutation. There is one line space between paragraphs in the main body text. The complimentary close is typed on the second line below the last line of text at the left margin. The sender's name is typed on the fourth line below the complimentary close. If the letterhead you are using does not indicate your direct-line phone number or e-mail address, you may add this information below your name.

### Second sheet

Letters must be printed on the correct letterhead paper, with continuation sheets printed on blank matching stock.

2 inches

4415 Warwick Boulevard  
Kansas City, Missouri  
64111.1820

816.472.4852 t

www.kcai.edu

KANSAS CITY ART INSTITUTE  
A four-year college of art and design

Date

Addressee's name  
Addressee's title  
Company name  
Street address  
City, state, zip code

Salutation:

This letter demonstrates the correspondence format that has been adopted by the Kansas City Art Institute.

To establish the correct format, follow these guidelines. The left margin is set 1.25 inches from the left edge of the paper. The date is typed at the left margin, 2 inches from the top of the paper. The inside address begins on the second line below the date. The salutation is typed on the second line below the last line of the inside address.

Begin the body of the letter on the second line below the salutation. Paragraphs are flush left and ragged right. Text is never centered or justified. Lines are single-spaced with double spacing between paragraphs and no indentation. The complimentary close is typed on the second line below the last line of text, at the left margin. The sender's name is typed on the fourth line below the complimentary close. If the letterhead you are using does not indicate your direct-line phone number or e-mail address, you may add this information below your name. Double spaces are required between the sender's name, the typist's initials, the enclosure and "copy to" notations.

The right margin will be irregular, with at least a 3/4 inch minimum from the right edge of the paper. Maintain no less than four line spaces from the bottom of the paper.

Very truly yours,

Sender's name  
Sender's title  
Sender's phone number  
Sender's e-mail address

Attachment(s)/Enclosure(s)

Copies to:

1.25 inches

.75 inches

8

# Stationery guidelines

## Envelope

### 2.2 Size

No. 10  
9.5 inches by 4.125 inches

### Typeface

Garamond is the typeface used for addresses on all envelopes. This serif typeface is available as a standard on both PCs and Macs.

### Type size

12 point

### Address

All text for the envelope address is set flush left, ragged right, upper and lower case, with normal letterspacing. Text is never centered or justified. Lines are single-spaced.

The address block sits 2 inches from the top of the envelope and 6.75 inches from the left. The address block, set close to the right-hand edge of the envelope, is consistent with the “edgy” look the visual identity is attempting to convey.

### Return address

If you use envelopes on which the name of your department is not pre-printed, type or handwrite your department in the upper left-hand corner as shown at right.

Exhibit  
is shown  
at 75%.

6.75 inches

2 inches



## Stationery guidelines

### Fax cover sheet/template

#### 2.3 Size

8.5 inches by 11 inches

#### Typeface

Garamond is the typeface used for all documents. This serif typeface is available as a standard on both PCs and Macintosh computers.

#### Copies

List recipients horizontally, separating names with semi-colons.

#### Type size

12 point

#### Line spacing

Begin the body of the fax on the third line below the subject line. There is one line space between paragraphs in the main body text.

#### How to use

Fill in the template as shown at right and print onto plain paper.

2 inches

Exhibit  
is shown  
at 70%.

4415 Warwick Boulevard  
Kansas City, Missouri  
64111.1820

816.802.3457 f  
816.802.3454 t

Fax cover sheet

KANSAS CITY ART INSTITUTE  
A four-year college of art and design

Date: Today's date  
To: Contact name  
cc: Copies to  
At: Contact location/company  
Fax: Contact fax number  
From: Sender's name  
Pages: Number of pages in fax, including cover sheet  
Re: Subject matter

This layout demonstrates the fax cover sheet format that has been adopted by the Kansas City Art Institute.

To establish the correct format, follow these guidelines. The left margin is set 1.25 inches from the left edge of the paper. The fax cover sheet information is typed at the left margin, 2 inches from the top of the paper.

Paragraphs are flush left and ragged right. Text is never centered or justified. Lines are single-spaced with double spacing between paragraphs and no indentation.

The right margin will be irregular, with at least a 3/4-inch minimum from the right edge of the paper. Maintain no less than four line spaces from the bottom of the paper.

1.25 inches

.75 inches



# Stationery guidelines

## Memorandum

2.5 **Size**  
8.5” x 11”

### Typeface

Garamond is the typeface used for all memoranda. This serif typeface is available as a standard on both PCs and Macintosh computers.

### Copies

List recipients horizontally, separating names with semi-colons.

### Type size

12 point

### Line spacing

Begin the body of the fax on the third line below the subject line. There is one line space between paragraphs in the main body text.

### Note

For external audiences, it is generally more appropriate to send a letter rather than a memorandum. For internal audiences, it is preferable to use plain paper, which is less costly than letterhead.

2 inches

Exhibit  
is shown  
at 70%.

4415 Warwick Boulevard  
Kansas City, Missouri  
64111.1820

816.802.3457 f  
816.802.3454 t

Memorandum

KANSAS CITY ART INSTITUTE  
A four-year college of art and design

**Date:** Today's date  
**To:** Contact name  
**cc:** Copies to  
**From:** Sender's name  
**Re:** Subject matter

This layout demonstrates the typing format for stationery which has been adopted by the Kansas City Art Institute.

To establish the correct format, follow these guidelines. The left margin is set 1.25 inches from the left edge of the paper. The memorandum text is typed at the left margin, 2 inches from the top of the paper.

Paragraphs are flush left and ragged right. Text is never centered or justified. Lines are single-spaced with double spacing between paragraphs, and no indentation.

The right margin will be irregular, with at least a 3/4 inch minimum from the right edge of the paper. Maintain no less than four line spaces from the bottom of the paper.

1.25 inches

.75 inches

## 3.1 Creating a sub-brand.

This section provides guidelines about how to create sub-brand identities that respect and support the overall visual identity of the Kansas City Art Institute. Sub-brands must always be subordinate to and integrated with the KCAI identity. By integrating subsidiary brands with the Art Institute’s identity, the college leverages and protects a valued asset, the KCAI name and image. This integrated approach also benefits the sub-brands themselves, because new entities gain instant recognition through clear linkage to the more widely recognized parent entity. Correct sub-branding is a win-win.

Grounded in the parent entity, sub-brands may explore a customized, differentiated look and feel through manipulation of the core graphic and the use of color (within the KCAI identity).

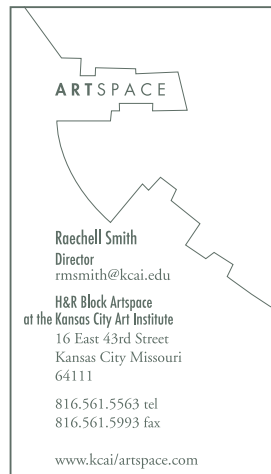
### Examples of sub-brands include:

The H&R Block Artspace at the Kansas City Art Institute, whose visual identity was “retrofitted” in 2004-05 to fit within the college’s visual identity system;

The Warwick Society at the Kansas City Art Institute, whose visual identity was created in 2005-06;

Community Arts and Service Learning at the Kansas City Art Institute, whose visual identity was created in summer 2006;

The Vanderslice Committee of the Kansas City Art Institute, whose visual identity was created in 2007.



H&R Block Artspace identity — business card and letterhead

The brand

## Sub-brands

### Graphic treatment options

- 3.2 Below are guidelines for creating graphic treatments relating to future sub-brands within the Kansas City Art Institute “family”:

#### Logo

“Logo” (short for logotype) is the graphic element, symbol and icon of a trademark or brand, which is set in a special typeface or arranged in a particular way. The shapes, colors, fonts and images usually differ from others in a similar market. (Example: the Nike “swoosh.”) The logotype used at KCAI is the two-line signature (“Kansas City Art Institute, a four-year college of art and design”). Rules for its use are covered on Page 3.

A sub-brand may not utilize a logotype (customized letterforms, consistent use of weight changes, colors, positioning relative to the core graphic, etc.). These attributes, consistently applied, constitute a logotype, which would unnecessarily compete with the KCAI two-line signature. A standard weight of Futura Condensed or Garamond may be selected to represent the name of the sub-brand in display or headline situations, but this is overridden by standardized applications such as stationery where Futura Condensed Medium is specified. (H&R Block Artspace and Warwick Society logotypes are grandfathered and therefore are allowed as exceptions.)

Though logotypes may not be used, sub-brands can establish identities by implementing the following design guidelines:

#### Core graphic

The color and shape of the KCAI core graphic (the shape made by tracing the outline of the campus buildings around the central “green”) can be manipulated and customized to provide a unique identity for each sub-brand:

The core graphic may be modified by appearing as a different color within the KCAI palette, either as a solid or as a line, or with images or artwork flooded into the core graphic.

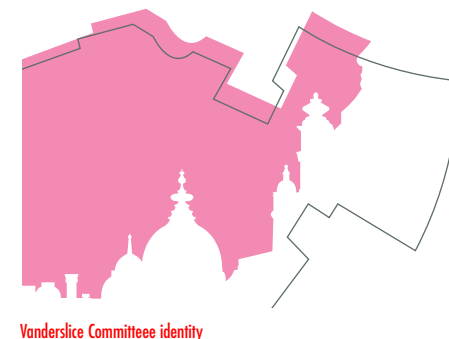
Colors must be within the KCAI color palette: gray green, lime green, purple, pink, black and off-white. See Page 5 for more information.

Pictures, textures or sketches may be placed inside the core graphic to further expand a sub-brand identity.

If the core graphic is altered in any way (use of color, line art, etc.), the program should use this altered graphic as a symbol of its identity and should use these visual cues in as many places as possible to reinforce the sub-brand identity.

#### Acronyms

Spell out the name of a sub-brand. An acronym can be used on second reference in news releases, brochures and conversation. Example: “The Kansas City Art Institute has introduced a Community Arts and Service Learning program. The CASL program is designed to foster interaction between KCAI students and nonprofit community organizations.” Rationale: The public may not know the meaning behind the acronym. Acronyms are “no names.”



Vanderslice Committee save the date card

### 3.3 Terminology/use of KCAI name and two-line signature as part of a sub-brand.

In body copy, use “at the Kansas City Art Institute” as part of the terminology for the sub-brand.

**Examples:**

The H&R Block Artspace at the Kansas City Art Institute is hosting an opening reception Friday.

The Warwick Society at the Kansas City Art Institute is accepting new members.

On letterhead, business cards, posters, etc., use the KCAI two-line signature to establish that the sub-brand is within the KCAI family. Example: See Community Arts and Service Learning business card.

**Letterhead and envelopes**

All of the elements should follow the same baselines that are expressed on the main KCAI letterhead and envelopes. If the two pieces are stacked on top of each other, the lines of text should match up.

The preferred method of creating letterhead for a sub-brand is to simply take the KCAI institutional letterhead and drop a vertical line into the correct place. Example: See Vanderslice Committee letterhead.

Alternatively, sub-brand letterhead may follow the example of the Warwick Society, in which the words “Warwick Society at the Kansas City Art Institute” are used in the upper left corner of the sheet, as part of the return address. Three lines may be needed to express longer names. Use Futura Condensed Medium for the name of the sub-brand.

The KCAI two-line signature must be used, either as part of the core graphic or as a stand-alone element in the upper right-hand corner of the sub-brand’s letterhead.

The color of the two-line signature may be altered (within the KCAI palette) in order to provide coherence with the altered core graphic and the creation of a visual identity for the sub-brand.

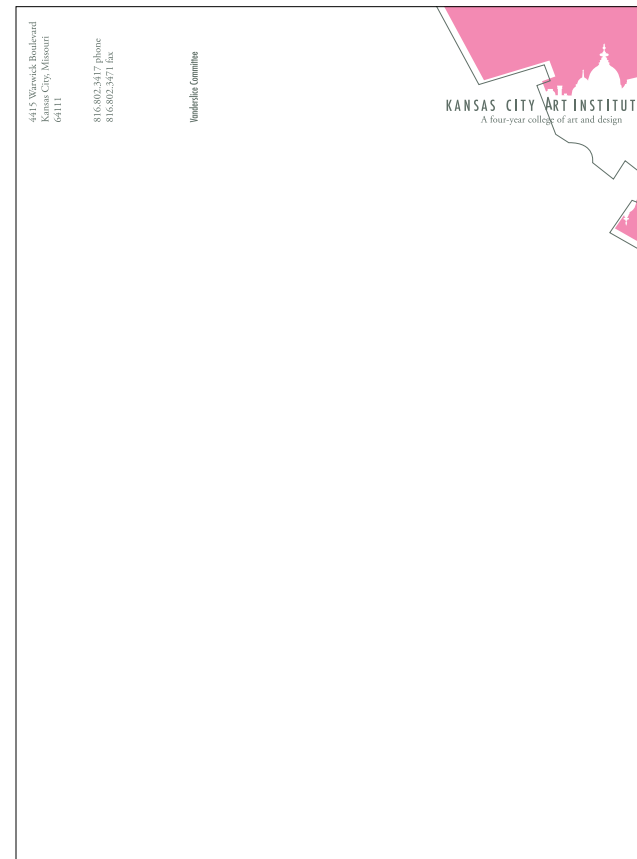
**Business cards**

Text blocks should be frozen and identical to the main KCAI template for business cards.

Treatment of the core graphic may be altered to differentiate the sub-brand from the core brand.



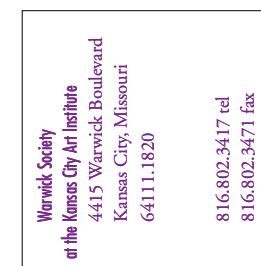
Community Arts and Service Learning business card



Vanderslice Committee letterhead



Preferred method of sub-brand letterhead return address



Alternative method of sub-brand letterhead return address

3.4 Questions/Answers

**Q: Are the departmental brochures a sub-brand? They use a script-like font on the inside that does not appear elsewhere within the KCAI visual identity. Another example would be the distorted font used as the flag for The View newsletter.**

A: No, this typographic treatment is part of the college's extended identity and does not constitute a sub-brand. Sub-brands should employ the approved fonts: Garamond and Futura Condensed Medium.

**Q: Why is it so important to avoid using acronyms on first reference, with the name of the department or program spelled out underneath?**

A: Readers/viewers do not know what the acronym means; it doesn't communicate anything. People have a hard enough time thinking of the Kansas City Art Institute and understanding who we are and what we do. We are still educating key audiences about the Art Institute. We need to avoid adding to the confusion by using acronyms that people relate to even less. Acronyms can take on a life of their own, and the Kansas City Art Institute, as a whole, can quickly get lost.

**Q: What's the advantage, to a sub-brand, of adhering to the KCAI visual identity?**

A: A sub-brand correctly subordinated to the KCAI identity trades on the equity of the KCAI identity. Familiarity with KCAI — the college's reputation, credibility and history — are what get a sub-brand's foot in the door.

**Q: How does the correct use of sub-branding contribute to a win-win situation?**

A: Sub-brands benefit by riding the coattails of KCAI; the Art Institute benefits from the consistent reinforcement of its visual identity, which strengthens it as a brand.



H&R Block Artspace at the Kansas City Art Institute exhibition card