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Welcome

A brand is more than a logo. It is the set of emotions and recognition of values someone has when they interact with your organization. An organization with a strong brand elicits not only thoughts and feelings from its audience, but also loyalty, passion, and motivation for action.

The following brand guidelines were developed to reflect the distinct presence Virginia Humanities has in the Commonwealth of Virginia. While our brand can’t replace the work that we do or the interactions that we have with our audience, it can help us broaden our reach, create connections across our programs, and reinforce a powerful sense of our mission and goals. The repeated and consistent application of our brand will help us share Virginia’s stories, increase our understanding of each other, and affirm a shared sense of humanity—the reason for our work.

With an abundance of quality programming that reaches across and beyond Virginia, it is important that we connect all program experiences to the Virginia Humanities brand. Virginia Humanities’ programs enjoy a strong relationship with their individual audiences; however, these audiences have not always seen or understood why, for instance, the Virginia Festival of the Book, the Virginia Folklife Program, and Encyclopedia Virginia exist together under the same roof. Rebranding Virginia Humanities is a way for us to articulate a collective purpose, mission, and set of values that our programs express in the work they do each day. These guidelines are our blueprint for how we will convey a shared identity to build and grow relationships with the citizens of the Commonwealth who we serve.

Thank you for being our partner as we work to make Virginia’s communities stronger through public humanities programming.

Sincerely,

Matthew Gibson
Executive Director
Virginia Foundation for the Humanities
Distinctly Virginia and Functional
Our brand icon claims the shape of Virginia. The geometric and simplified form is both distinct and functional. It's easily abstracted, it is recognizable at large and small scales, and it functions as a containing shape for complementary visuals.
The brand type is a customized version of the DIN Bold type face. The title casing aids legibility. The letter forms are tightly kerned. A few letter forms have been modified. Please do not recreate the brand type by type-setting the words Virginia Humanities.
Brand Mark
Primary

The primary brand mark unites the icon and type into a “lock-up”.

[Image of the Virginia Humanities logo]
This lock-up should be used secondarily to the primary mark when vertical space is limited or in small contexts or spaces.
Brand Mark
Compact

This lock-up should be rarely used in instances where horizontal space is limited or in small spaces where the brand type needs to be most legible.
Brand Mark
Spacing

Note how these lock-ups are carefully aligned and spaced. They should not be reconstructed by users.
Brand Mark
Coloring

On blue backgrounds, use white logos. Do not add a new color to the logo.

On light- to mid-tone backgrounds, try using blue logos.

On mid-tone to black backgrounds, use white logos.
In some cases, the logo will need to be applied over images. The logo’s simplicity will tolerate moderately busy backgrounds. Avoid placing the logo on overly busy backgrounds.

Like this example, position the logo in negative space with the least background contrast.
Brand Mark

Do Not

- Do not change the color
- Do not outline the icon
- Do not remove the small triangle
- Do not rearrange the icon
- Do not use Jefferson Blue on dark backgrounds
Blue is a Virginia color. Like the humanities, it’s commonly associated with imagination, inspiration, significance, and unity. Our use of Jefferson Blue is a symbolic of our connection to the University of Virginia.

Virginia Humanities is able to do our work thanks in part to a unique partnership with the University. Virginia Humanities functions as both a non-academic department of UVA and an independent, nonprofit, tax-exempt organization.

Bright colors (Cyan, 115 and 206) are available for contrast. These colors should only be used in context with Jefferson Blue and in a secondary manner.
Program colors primarily distinguish program from program. They also complement Jefferson Blue. These colors should only be used by the designated program. Each color should be primary in the program’s communication. The primary palette for Virginia Humanities is also available.

<table>
<thead>
<tr>
<th>Program Color</th>
<th>Pantone 389</th>
<th>Pantone 368</th>
<th>Pantone 340</th>
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</thead>
<tbody>
<tr>
<td>Virginia Center</td>
<td>21, 0, 85, 0 CMYK</td>
<td>65, 0, 100, 0 CMYK</td>
<td>99, 0, 84, 0 CMYK</td>
</tr>
<tr>
<td>of the Book</td>
<td>208, 223, 0 RGB</td>
<td>200, 201, 199 RGB</td>
<td>0, 150, 94 RGB</td>
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<tr>
<td></td>
<td>D0DF00 HEX</td>
<td>78BE20 HEX</td>
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<td>Virginia Festival</td>
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<td>With Good Reason</td>
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<td>Virginia Folklife</td>
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<tr>
<td>Virginia Center</td>
<td>Pantone 180</td>
<td>Pantone 139</td>
<td>Pantone 3115</td>
</tr>
<tr>
<td></td>
<td>3, 91, 86, 12 CMYK</td>
<td>7, 49, 100, 25 CMYK</td>
<td>59, 0, 14, 0 CMYK</td>
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<tr>
<td></td>
<td>190, 58, 52 RGB</td>
<td>175, 109, 4 RGB</td>
<td>0, 193, 213 RGB</td>
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<tr>
<td></td>
<td>BE3A34 HEX</td>
<td>AF6D04 HEX</td>
<td>00C1D5 HEX</td>
</tr>
<tr>
<td>Virginia Center</td>
<td>Pantone 180</td>
<td>Pantone 139</td>
<td>Pantone 3115</td>
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<td>3, 91, 86, 12 CMYK</td>
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<td>AF6D04 HEX</td>
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</tr>
</tbody>
</table>
While developing print publications such as Views, it is acceptable to adjust colors to better coordinate with image selection. But take care not to deviate too far from the primary palette. The colors used on the cover design should dictate the colors used on the index, introduction and annual report sections.
DIN 2014 is a sans-serif typeface that is widely used for traffic, administrative and technical applications.

Originally designed in Germany for industrial uses, the first DIN-type fonts were a simplified design that could be applied with limited technical difficulty. Due to its legibility and uncomplicated, unadorned design, DIN has become popular for general purpose use in signage and display adaptations.

All weights of DIN 2014 are available through Typekit, free with an Adobe Creative Cloud account.

typekit.com/fonts/din-2014

DIN 2014 should be used in all public facing print and web communication if it is available on your computer.
Roboto is a free Google font. It is less distinctive than DIN 2014 and should be used sparingly as a substitute if DIN 2014 isn’t available.

Roboto has a dual nature. It has a mechanical skeleton and the forms are largely geometric. At the same time, the font features friendly and open curves. While some grotesks distort their letterforms to force a rigid rhythm, Roboto doesn’t compromise, allowing letters to be settled into their natural width. This makes for a more natural reading rhythm more commonly found in humanist and serif types.

fonts.google.com/specimen/Roboto
SangBleu is a distinct serif typeface that should be used sparingly as an accent to DIN 2014 and in large scales like pull-quotes. SangBleu is not for body copy.

Many weights are available. We have narrowed it down to Empire and Kingdom. Empire has finer details and should be used in high color contrast. Kingdom should be used in lower contrast, for example, set in white over a photograph.

swisstypefaces.com/fonts/sangbleu

Contact Virginia Humanities for a license for SangBleu Empire.

* NOTE: A trial version of SangBleu is available but it does not include numbers. Please use the font Justus (Roman) for numerals if SangBleu is not available.

https://fontlibrary.org/en/font/justus
Program Logos Concept

Examples

Like the Virginia Humanities logo, the program logos use the Virginia icon. The color of the icon distinguishes programs.

The logos come in three lock-ups, shown here with African American Programs and Virginia Festival of the Book.

Please observe the guidelines for each usage in the Virginia Humanities logo section.
Programs are encouraged to augment their logo in promotional settings by using the brand icon as a frame for promotional content (i.e. a cut-out of a conference speaker or performer). The photos may be full-color, or black and white.
Brand Treatments
Photography with Type

Display type is DIN 2014 Bold. The brand icon may be used to highlight one word or phrase.
Brand Treatments
Graphic Lines

These graphic lines represent the humanity of our work. They are created by hand and reminiscent of a fingerprint.

This device may be used to accent layouts in any context. The color is Cool Gray 1. The opacity should be set to 20-40%.
Brand Treatments
Additional Graphic Lines

With the approval of Virginia Humanities Director of Communications, additional patterns may also be used to accent layouts and help convey tone and narrative.

Some examples of approved patterns appear to the right and are available for download with this guide.

Patterns should appear hand-drawn and illustrate the human touch present in our work.

The color is Cool Gray 1. The opacity should be set to 20-40%.
Dear Sir,

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hie esse se et quam ab liquatu nepaectae nihil a ex epste sunt liquatu ex renduccae. Aristot. tem additum
quum locepet.

Se porrovitiam expe sit reperro que endigendam, volecto rectibus am quassimos pre pe nonet
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Matthew Gibson
Executive Director
145 EDNAM DR. / CHARLOTTESVILLE, VA 22903 / 434.924.4531 / VIRGINIAHUMANITIES.ORG
Attend a talk or live performance.
Submit a grant proposal.
Listen to a podcast.
To do that and more, find us online at VirginiaHumanities.org.

The programming that I've seen - it's expanded my own idea of what being a Virginian means - and connected me to incredible people and stories I otherwise never would have known.
Program Brochures
Template (covers)
Teacher Resources
The Virginia Indian Program has developed teacher resources and curriculum materials for students at all grade levels. The program offers occasional teacher institutes to help prepare educators to teach our shared history in a way that is accurate and recognizes that Native people are and always have been a vibrant part of our Commonwealth. For more information visit: VirginiaIndianProgram.org.

Virginia Folklife Program
Virginia Humanities’ Virginia Folklife Program is the state center for the presentation, documentation, and support of Virginia’s diverse expressions of traditional folkways. It promotes education about Virginia’s cultural traditions to Virginians of all ages and interests. Apprenticeship ensures that cherished cultural traditions are passed along to future generations. Each year, the Virginia Folklife Program pairs experienced master artists with eager apprentices for one-on-one, nine-month learning experiences in all forms of Virginia’s traditional, expressive culture. Education and Outreach The Virginia Folklife Program presents hands-on workshops, residencies, and performances with master artists to public schools and other venues. The program promotes “folkloric literacy” — unique traditions of our state and sharing the stories they represent. We develop resources and materials to help educators educate their students about the diverse cultural traditions around them, harvesting our differences while strengthening our sense of a shared community. Documentation and Fieldwork The Virginia Folklife Program visits communities large and small across the Commonwealth, documenting diverse cultural traditions through oral recordings, photography, and video. For more information, see: VirginiaFolklife.org. Performances and Public Presentations Live performances and demonstrations produced by the Virginia Folklife Program provide opportunities for the public to experience the energy and excitement of our state’s living traditions. Performers represent the rich diversity of traditional arts residing within the Commonwealth. Cultural Exchange Cross-cultural sharing of folk traditions is one of the most powerful tools of cultural diplomacy. Within the United States and around the world, the Virginia Folklife Program works with Virginia artists and organizations to present folk artists and events to mutually accessible high-quality venues, fostering Virginia’s cultural traditions as they travel to other countries and share their own traditions with others.

Folklife refers to the arts of everyday life that embody traditional knowledge, communal belonging, and shared identity.

Program Brochures
Template (spreads)
As Tangier disappears, Virginia Humanities thinks about how to preserve the island and why that's important.

By Brendan Wolfe

Sea Change

Swift: And it's a very thorough tour of the place, too. I gotta tell you, there were times when I was writing the book that I put it to use.

Hedlund: Looking to see what house is next to what house?

Swift: Yeah, remembering spatial relationships, that sort of thing.

Hedlund: So I've asked you this question a ton of times, but it kind of gets at this whole “canary in the coal mine” aspect of Tangier, with climate change and sea level rise. I remember an interview you gave to CNN where you said it's headcount that will determine what places get priority in saving, and Tangier doesn’t have a chance—

Swift: No, I said if that's the metric, then Tangier doesn't have a chance, but I hope that's not the case.

Hedlund: So what other metrics are important to consider when we look at preserving and protecting places like Tangier?

Swift: If you look around America, some of the most hallowed ground has very few people living nearby. Yorktown Battlefield—it's not going to be saved by virtue of its headcount. And for that matter Jamestown, which if sea levels continue to rise will go a long time before Yorktown does.

Hedlund: We were just out there, the staff of Encyclopedia Virginia, and it's amazing how wet Jamestown is.

Swift: You're right there on the James River, almost wading in it, on the fort side.

Wolfe: And part of the metric that goes into thinking about saving places like Jamestown is that it's very much at the center of a big, collective story, while Tangier—

Swift: Is an outlier.

Wolfe: —is at the margins of that story. And we

James “Ooker” Eskridge, the mayor of Tangier, sorts peeler crabs on Tangier Island in August 2016. Photo by Pat Jarrett

Swift: It's a place that's difficult to get to and the Street View allows you to walk the streets. It's not the same as going to Tangier, of course, and smelling the crab and feeling the humidity—

Hedlund: And hearing the accent.

Swift: The bites of the flies. But it's a great service. You know, school kids can now visit a place they've only ever heard about as this almost mythical, lost section of Virginia. It also appealed to me because if you go on Google Street View usually, the main roads are all represented, but if there's a narrow lane off that road it's fifty-fifty if Google's going to make that turn. And it was great that Encyclopedia Virginia's virtual tour incorporates everything, all of Tangier's sidewalk-wide cart paths.

Hedlund: And the harbor.
ENGAGING YOUNG PEOPLE IN DIALOGUES ABOUT RACISM

By Raennah Mitchell

In 2019, millennials are projected to surpass baby boomers as the largest generation in the United States. Young people have been at the forefront of the activist conversation for 20 years. From the 2008 economic crisis to the 2011 Occupy Wall Street protests to the 2013 Ferguson Uprising, teen and young adult activists have taken to the streets and made headlines—protesting issues ranging from gun violence to racism.

In Charlottesville to change the name of the park (now Market Street Park) and remove the statue of Confederate general Robert E. Lee. Bryant, who is African American, argued that the celebration of history of race in the Commonwealth, especially among young people.

To that end, Virginia Humanities is focusing ever more on how we express and see ourselves, as well as the history of how we document our lives, what it means to be human, and how race and class inform both. Literature, culture, and history, together with humanities are central to discussions of culture and representation of that history, are key components of discussions about history, racism, and social justice. Through engagement of young people, Virginia Humanities hopes to inspire just this kind of conversations about collective memory and our built environment, and how race and class inform both.

Through such contextualizing that the humanities can challenge dominant narratives. It is through such intergenerational dialogue and exchange that the values of social justice and equity are realized. Young people of color are directly affected by systemic racism through the history of race in the Commonwealth, especially among young people.

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Young people of color are directly affected by systemic raci...
Ali Reza Analouei, to play Persian music, Dr. Nader Majd teaches his apprentice, the tar with Madj. A few years later Analouei began studying music players in the world. In 2009 he was a master Tombak garnered him international attention and skillful playing of ancient Persian drums called twenty years ago from his birthplace, Iran. His rich legacy of Persian musical traditions, is at the forefront of his mission, promoting that unique sound, and sharing the beauty of Persian music with people all over the world. "The strings are for plucking, not bowing like a violin; Six strings lace the long, thin neck of the tar, an instrument with Persian origins. The strings are tuned, the head is stretched tight, and the instrument is ready to produce beautiful music, a resonant sound. By Samantha Willis

Commonwealth's diverse cultural heritage.

Multi-layered borders are preserving an array of traditions that amplify the state’s cultural landscape — and Virginia Folklife is helping to cultivate that.
Flyer Template

Uncovering the Story of an Enslaved Woman at Lumpkins Jail

Tuesday, May 1 at Noon

Virginia Humanities Conference Center • 145 Ednam Drive Charlottesville
Free and open to the public • A casual lunch provided
Speaking in Faces
Saturday, March 26 at 1:00pm

part of the 2017 Virginia Festival of the Book featuring samples of the VABC typeface collection plus hands-on demos
Virginia Arts of the Book Center (VABC)
Located in the ART ON IVY gallery
2125 Ivy Road, Suite 5
Charlottesville, Virginia
VIRGINIAARTS.ORG

The Virginia Festival of the Book accepts submissions for its annual five-day event, held in Charlottesville and Albemarle County, Virginia. Writers, Illustrators, and publishing professionals in all genres are encouraged to apply. Publicists and agents may submit with consent from the author. Festival organizers select all participants and venues. Priority is given to books released after September of the year prior to each Festival. Books must be available for sale mid-March to be considered for that year.

Submissions open annually in June. Annual Submissions deadline: October 1
Upcoming Festival dates:
March 21-25, 2018
March 20-24, 2019 (25th Anniversary)
March 18-22, 2020

Additional details are available at VaBook.org
Contact

Do you have questions about the Virginia Humanities brand? Please contact Trey Mitchell, Director of Communications.

Trey Mitchell
434-924-4584
am6se@virginia.edu