

NEWFIELDS

A PLACE FOR NATURE & THE ARTS



STYLE GUIDE

OVERVIEW

When these graphic treatments are used together, collectively, over time, by both external and in-house design teams, they will create a strong identity recognized locally, nationally, and internationally.

Balancing timelessness and adaptability, this Newfields identity is designed to develop a consistent, core brand personality and to provide what amounts to a “kit:” parts that support and unify a wide variety of seasonal and ongoing programming. And since culture is constantly shifting, this identity system is actually designed to adapt as it interacts with the world.

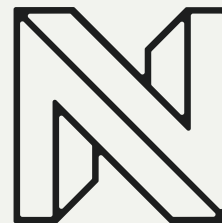
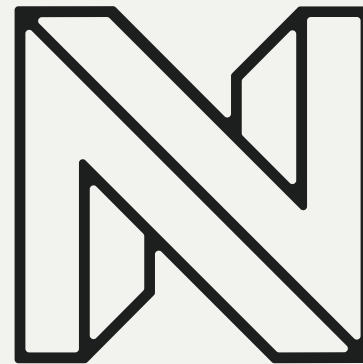
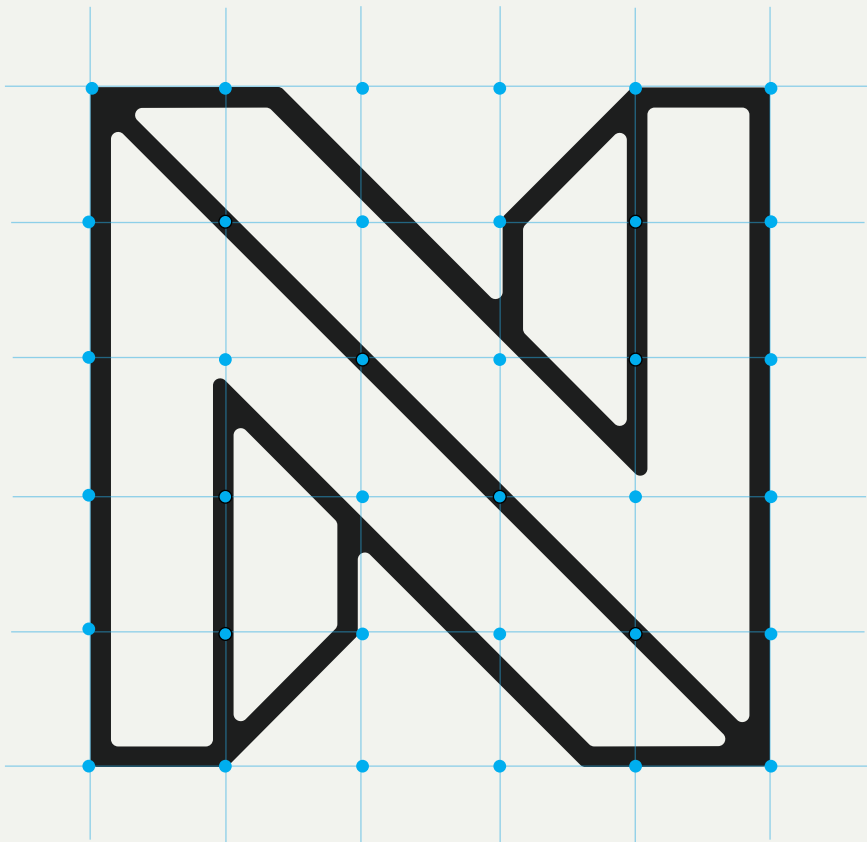
Maintaining an adaptable identity across various media—including print, digital, and social platforms—requires judgement, but everything can be based on these guidelines. You’ll see that the plan allows for dynamism and versatility in a constantly innovating digital environment, even as the brand maintains its core principles and personality.

LOGO
CONSTRUCTION

The Newfields N is designed on a 5×5 grid and is designed to imply dimensionality and constant motion.

The N has two iterations—outlined or filled in.

Do not use the outlined version in applications under .75 inches.



LETTERMARK
PRISM

Whenever possible, use the primary lettermark as a prism to present both still and multimedia content, including video, still imagery, and textural imagery. Strive to maintain balance between art and nature within the same application.



PRIMARY LOGO

Our primary logo is a combination of our outlined lettermark and our wordmark. On brand-related materials, the logo should always be black or white. On seasonal and campaign materials, the logo can adopt the program's unique color palette.



NEWFIELDS

A PLACE FOR NATURE & THE ARTS

PRIMARY
WITHOUT TAG

Our primary logo can be used without the tagline “A Place for Nature & the Arts” in the following cases: when talking to members, when designing on-site materials, or creating content for any audience who is already familiar with the Newfields brand.



NEWFIELDS



NEWFIELDS

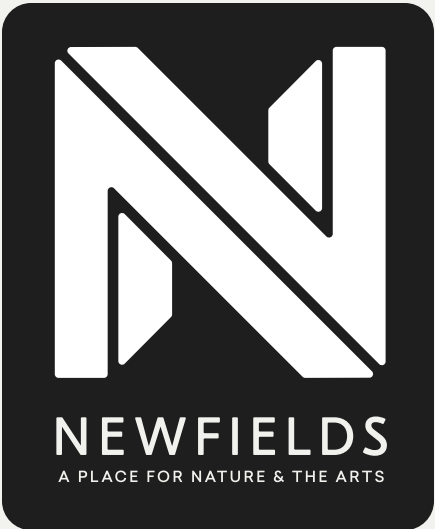
HORIZONTAL
LOGO BADGE

As an extension of our primary logo, our logo badges are each designed to solve distinct design problems, such as instances where the primary logo does not fit or is not clearly legible.

Placement of the logo is up to the discretion of the in-house designers, but should fall hierarchically below headlines and lock-ups any time all three are present.



VERTICAL
LOGO BADGE



WORDMARK

The wordmark uses a modified version of GT Eesti Regular. On brand-related applications, the logo should always be brand black and white. For programming and campaign applications, the wordmark can adopt the color palette of the campaign.

NEWFIELDS

A PLACE FOR NATURE & THE ARTS

WORDMARK BADGES

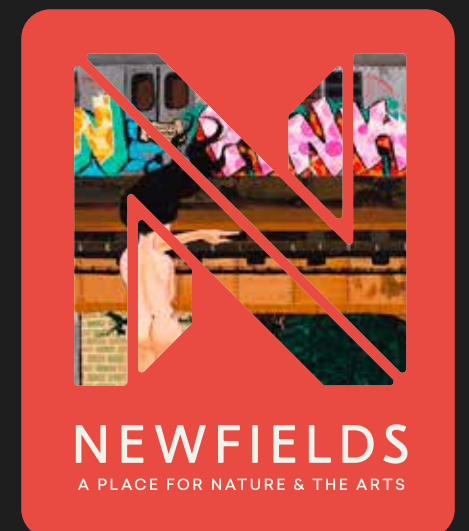
Use these wordmark badges on their own, in applications where the full logo can't be applied, or when the prism lettermark is already in use. Don't use badges on their own in advertisements.

Include "A Place for Nature and the Arts" when talking to the public in general, or any audience who might not know who we are.



CORRECT LOGO USAGE

Modify the logo to the custom color palette of priority programming when possible. Display imagery through the prism, and always choose contrasting colors for readability. Use the main black or white logos as a default.



INCORRECT LOGO USAGE

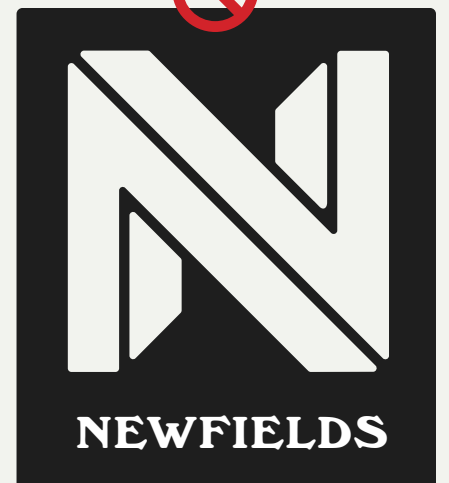
Do not stretch the logo. Do not change the typeface.
Do not change the form of the logo—color can be dynamic,
but form must remain consistent. Also, avoid extremely low
contrast color combinations.



NEWFIELDS



NEWFIELDS



PRIMARY TYPEFACE

GT EESTI DISPLAY

An adaptable grotesque font called GT Eesti is our main brand face. Because of its versatility and durability, it can be used for a wide range of content.

GT EESTI DISPLAY BOLD

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9

GT EESTI DISPLAY REGULAR

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9

GT EESTI DISPLAY LIGHT

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9

SECONDARY TYPEFACE
(BRAND VOICE)

WINDSOR BOLD

Our alternate brand face, Windsor, is a classic British typeface, re-purposed as a brand voice that can be utilized in both classical and contemporary spaces.

WINDSOR BOLD - USED IN SENTENCE CASE FOR HEADLINES

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

RUNNING COPY

TIEMPOS TEXT

For press releases, books, and other materials with long-form or running copy, use Tiempos Text. Never use this typeface for promotional materials.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

GENERAL CORRESPONDENCE
FONT

TAHOMA

For internal or one-to-one correspondence, use Tahoma. Never use this typeface for communications that will reach the general public.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

HEADLINES

HEADLINE STYLE 1 - GT EESTI BOLD

Size - 50 pt
Tracking - 125
Kerning - Optical

HEADLINE STYLE 1

Size - 40 pt
Tracking - 100
Kerning - Optical

HEADLINE STYLE 1

Size - 30 pt
Tracking - 100
Kerning - Optical

HEADLINE STYLE 1

Size - 20 pt
Tracking - 100
Kerning - Optical

HEADLINE STYLE 1

HEADLINES

HEADLINE STYLE 2 - WINDSOR BOLD - SENTENCE CASE

Size - 50 pt
Tracking - 10
Kerning - Optical

Headline Style 2

Size - 40 pt
Tracking - 10
Kerning - Optical

Headline Style 2

Size - 30 pt
Tracking - 10
Kerning - Optical

Headline Style 2

Size - 20 pt
Tracking - 10
Kerning - Optical

Headline Style 2

SUBHEADLINES

GT EESTI DISPLAY

SUBHEADLINE STYLE 1 - GT EESTI REGULAR - UPPERCASE

Size - 30 pt
Tracking - 60
Kerning - Optical

SUBHEADLINE STYLE 1

Size - 20 pt
Tracking - 60
Kerning - Optical

SUBHEADLINE STYLE 1

SUBHEADLINE STYLE 2 - GT EESTI BOLD - UPPERCASE

Size - 30 pt
Tracking - 60
Kerning - Optical

SUBHEADLINE STYLE 2

Size - 20 pt
Tracking - 60
Kerning - Optical

SUBHEADLINE STYLE 2

BODY COPY

GT EESTI DISPLAY REGULAR

BODY COPY STYLE - GT EESTI REGULAR

Size - 13 pt
Tracking - 70
Leading - 17 pt
Kerning - Optical

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam nec libero sit amet tellus commodo congue a sed diam. Nam fringilla diam nec viverra ullamcorper. Nulla nec rhoncus metus. Vivamus tincidunt eget dui sit amet ullamcorper. Nulla efficitur ornare tempor. Sed nec varius lacus, quis aliquet augue. Morbi tempor neque nec lacus euismod, quis posuere est consectetur. Praesent sed magna tincidunt neque ornare convallis nec id sem. Integer eget ullamcorper felis, sit amet volutpat est.

Size - 11 pt
Tracking - 60
Leading - 15 pt
Kerning - Optical

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam nec libero sit amet tellus commodo congue a sed diam. Nam fringilla diam nec viverra ullamcorper. Nulla nec rhoncus metus. Vivamus tincidunt eget dui sit amet ullamcorper. Nulla efficitur ornare tempor. Sed nec varius lacus, quis aliquet augue. Morbi tempor neque nec lacus euismod, quis posuere est consectetur. Praesent sed magna tincidunt neque ornare convallis nec id sem. Integer eget ullamcorper felis, sit amet volutpat est.

Size - 9 pt
Tracking - 50
Leading - 13 pt
Kerning - Optical

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam nec libero sit amet tellus commodo congue a sed diam. Nam fringilla diam nec viverra ullamcorper. Nulla nec rhoncus metus. Vivamus tincidunt eget dui sit amet ullamcorper. Nulla efficitur ornare tempor. Sed nec varius lacus, quis aliquet augue. Morbi tempor neque nec lacus euismod, quis posuere est consectetur. Praesent sed magna tincidunt neque ornare convallis nec id sem. Integer eget ullamcorper felis, sit amet volutpat est.

"THE LOCKUP," AND HOW TO INCORPORATE THE IMA

To eliminate the need for body copy in most cases (which is so often skipped over by the reader), we have created a “lockup” that will include the event title, season, featured event, and other important or descriptive “ingredients.” That way, all the relevant information and features that engage people’s imagination are presented in an attractively organized and consistent way.

Of course, the Indianapolis Museum of Art occupies a special spot as the anchor of Newfields—and so it will always be first in the lockup any time it’s part of an event (which should be in most situations). Always feature the IMA in first place below the line—shortened to its familiar abbreviation, and combined with “galleries” to create the mental image of an active, positive experience.

In fact, “IMA galleries” describes such a positive experience, the term is useful in almost any communication relative to a Newfields experience—not just in the lockup. Consult the digital style guide for examples of when to use it, and when to use the more formal “Indianapolis Museum of Art.”

EVENT TITLE	SEASON
AUDUBON: DRAWN TO NATURE	SPRING
IMA GALLERIES • FILM • LECTURE SERIES • BIRDWATCHING • BEER	
IMA	INGREDIENTS

LOCKUP WITHOUT
IMA GALLERIES

If the Indianapolis Museum of Art is not involved, the lockup should simply feature the “ingredients” of a Newfields experience. If the event title appears elsewhere, the lockup would then feature an event description.

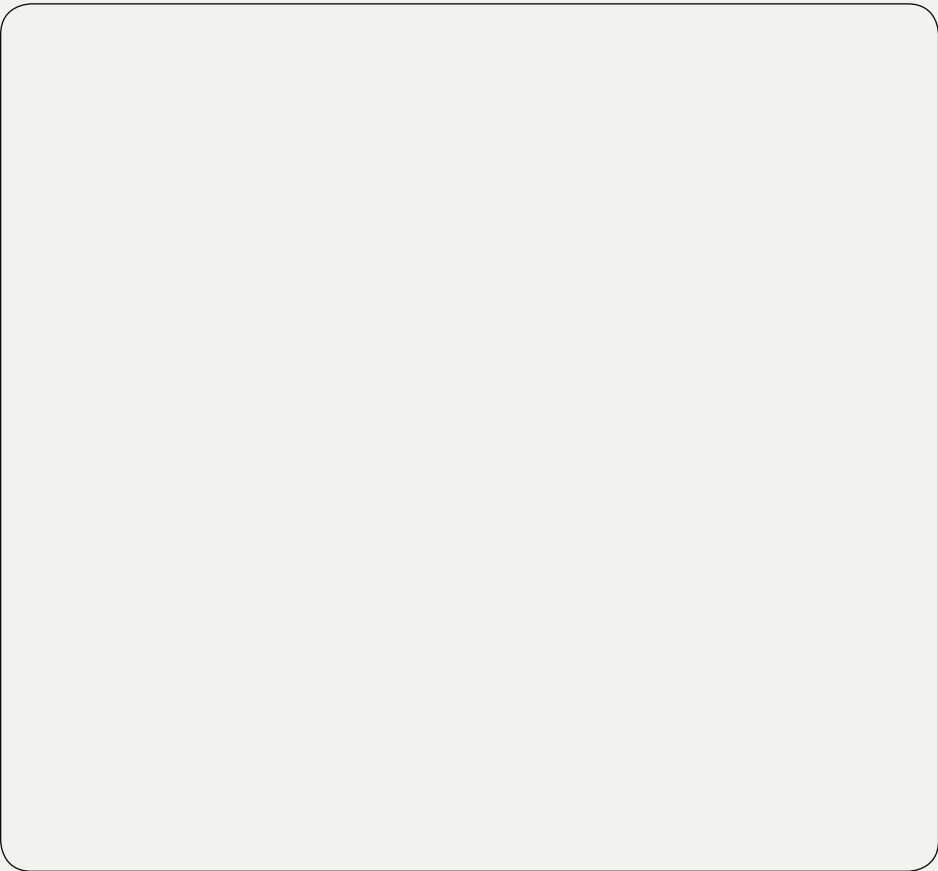
EVENT TITLE	SEASON
HOLIDAY LIGHTS AT NEWFIELDS	WINTER
A MILLION LIGHTS • MUSIC • HOT COCOA • MULLED WINE • S'MORES	
FEATURED EVENT	INGREDIENTS
DESCRIPTION (City as Canvas)	
THE FIRST-TIME EXHIBITION OF WORKS FROM THE EXPANSIVE STREET ART COLLECTION OF MARTIN WONG	
FALL	IMA GALLERIES • POP-UP SHOP
SEASON	INGREDIENTS

BRAND COLORS

Our brand colors are meant to be unchanging, timeless, and durable.



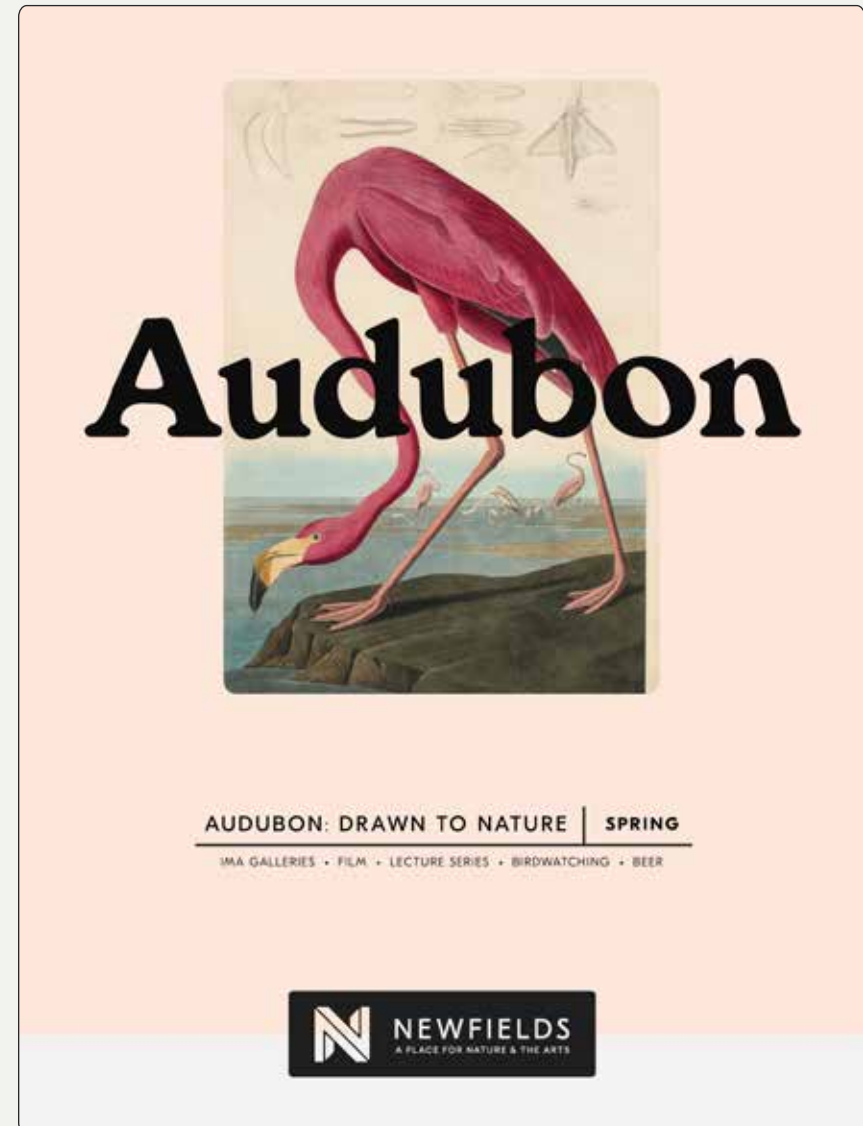
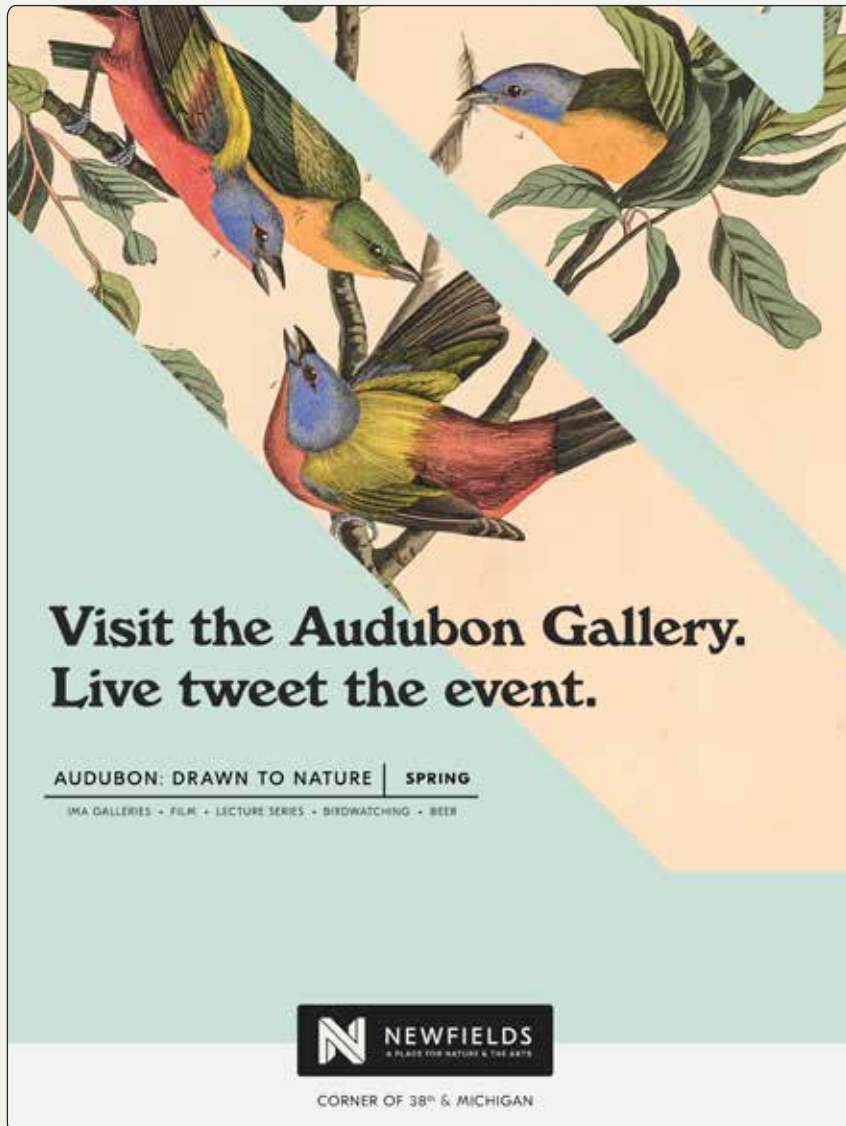
C - 74 R - 30 # 1d1e1e
M - 67 G - 30
Y - 66 B - 30
K - 74



C - 4 R - 243 # f2f2ed
M - 2 G - 242
Y - 5 B - 238
K - 0

CAMPAIGN AND SEASONAL COLOR PALETTES

For programming and campaign materials, we use dynamic color palettes: a combination of one to three colors using color cues from the related subject or artist if at all possible. This palette builds individual identities that are an extension of the core brand identity.



MULTIMEDIA FORMATTING

Since the logo is a prism through which we present culture—revealing content without intruding on it—our multimedia frames follow that thinking. By adopting the stylized rounded corners of our logo-mark, the frames reference the logo *and* resemble the aesthetic of film.



Logo Prism Frame
1 × 1



Social Content Frame
1 × 1



Digital Content Frame
16 × 9

ART FORMATTING

This is the recommended treatment of images subject to any restrictions from rights holder(s). Image crops, including rounded corners and text overprinting, are subject to review and approval by the Rights and Reproductions department.



City As Canvas

THE FIRST-TIME EXHIBITION OF WORKS FROM
THE EXPANSIVE STREET ART COLLECTION OF MARTIN WONG

FALL | IMA GALLERIES • POP-UP SHOP



Audubon

AUDUBON: DRAWN TO NATURE | SPRING

IMA GALLERIES • FILM • LECTURE SERIES • BIRDWATCHING • BEER



PHOTOGRAPHY AND VIDEOGRAPHY STYLE: MOMENTS

Find *moments* when choosing photography and video. Look for shots that capture human interaction, candid emotion, and even tension. Do not try to capture everything about an exhibition or event in one shot, and do not force unnatural interactions that feel stiff and posed.



PHOTOGRAPHY AND
VIDEOGRAPHY STYLE:
TEXTURE

Secondarily, look for opportunities to showcase texture and pattern, to suggest a sensory experience.



PHOTOGRAPHY STYLE: FOOD AND RETAIL

Much in the same way we photograph experiences, food and retail photography should focus on texture and detail that evokes the senses.



PHOTOGRAPHY APPLICATIONS:
INTEGRATED EXPERIENCES

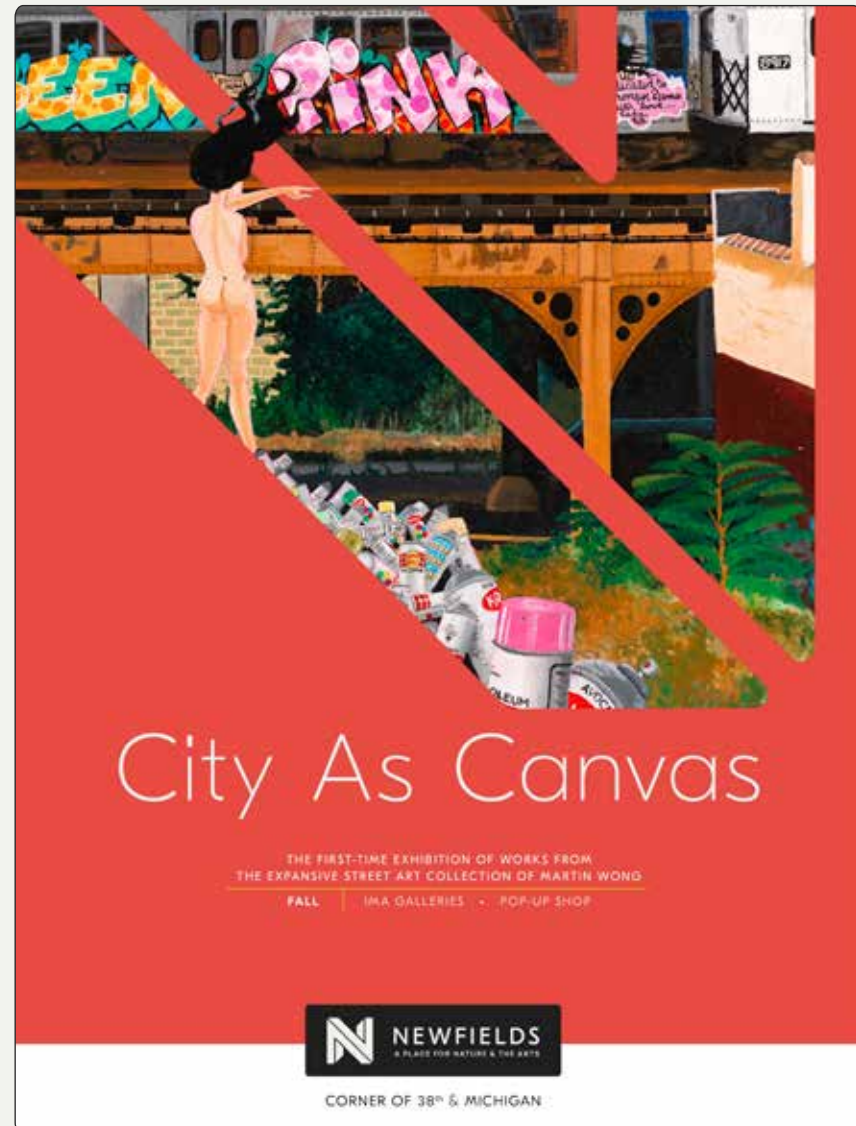
Juxtaposing human, candid moments with textural, sensory photography creates the sense of having an integrated experience and making memories.

All photography should use brand filters.



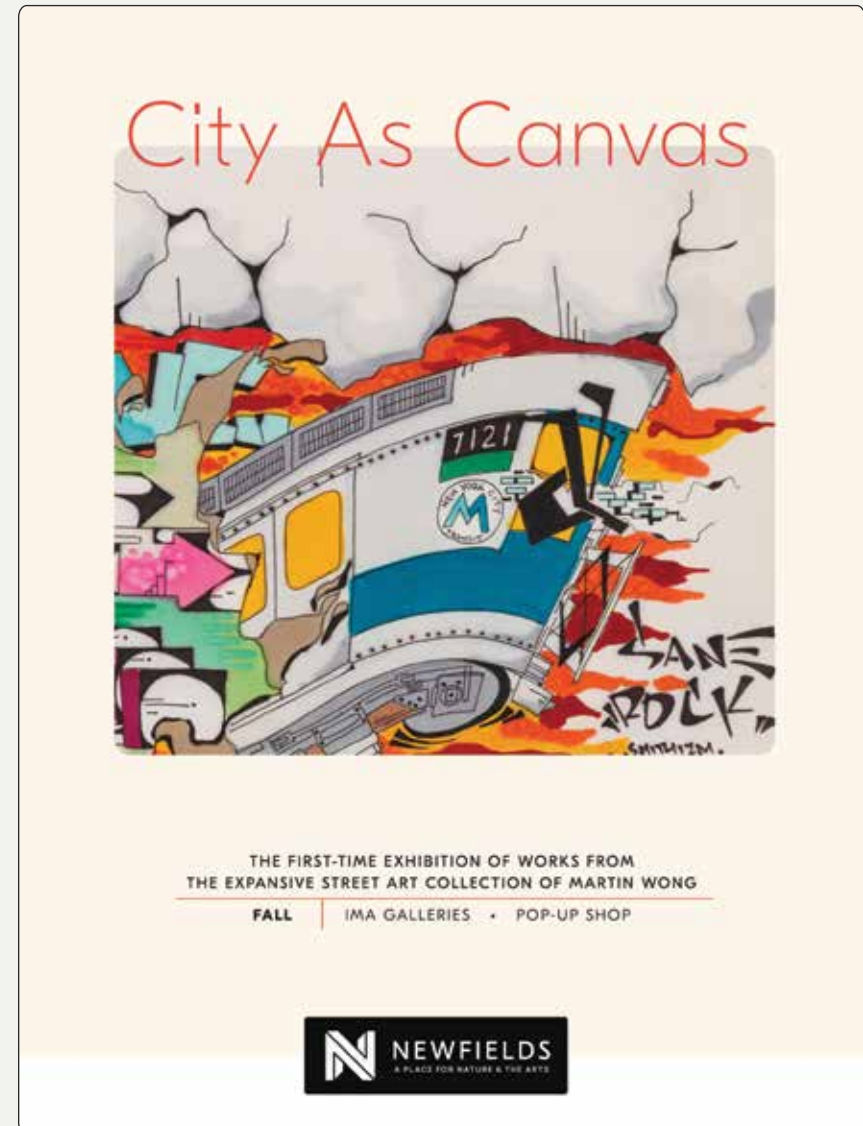
LOGO PRISM LAYOUT

For advertisements, use the logo as a prism for imagery. This layout must always be accompanied with a headline, a detail lock-up, and a logo.



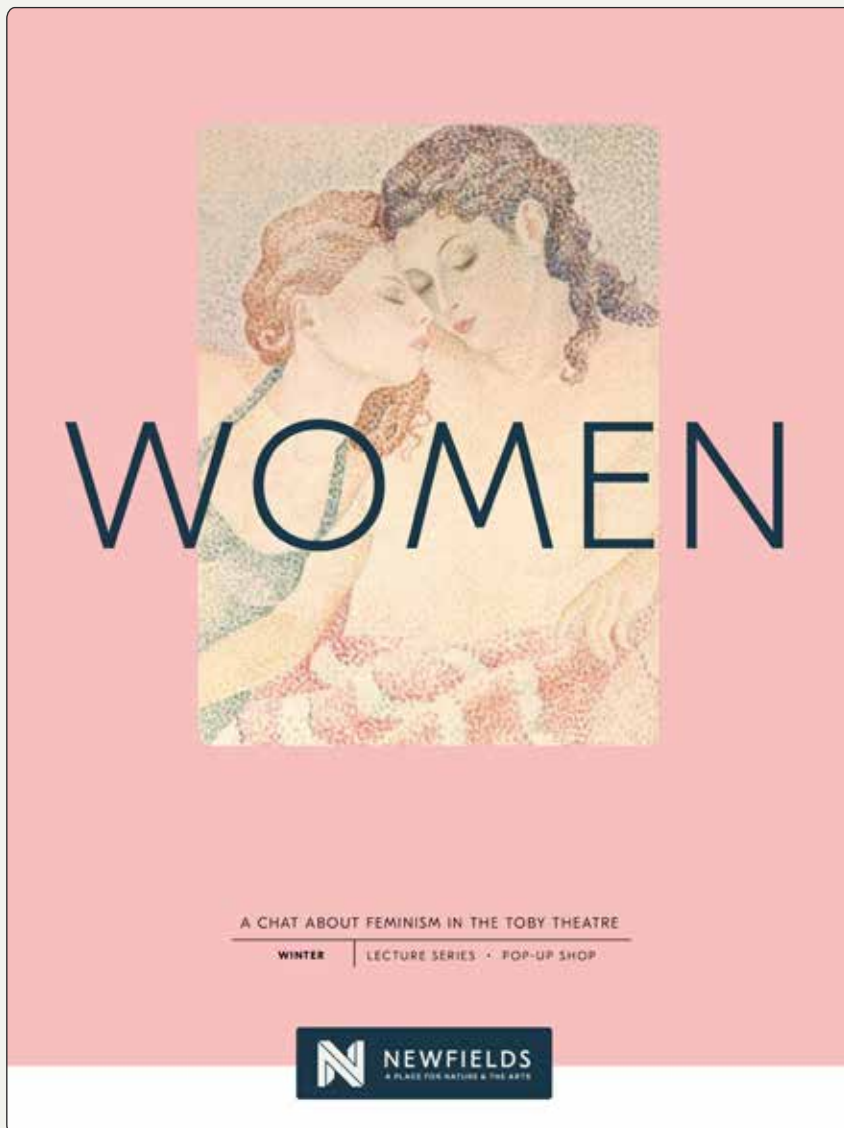
LARGE IMAGE LAYOUT

To showcase large images, use this secondary layout.



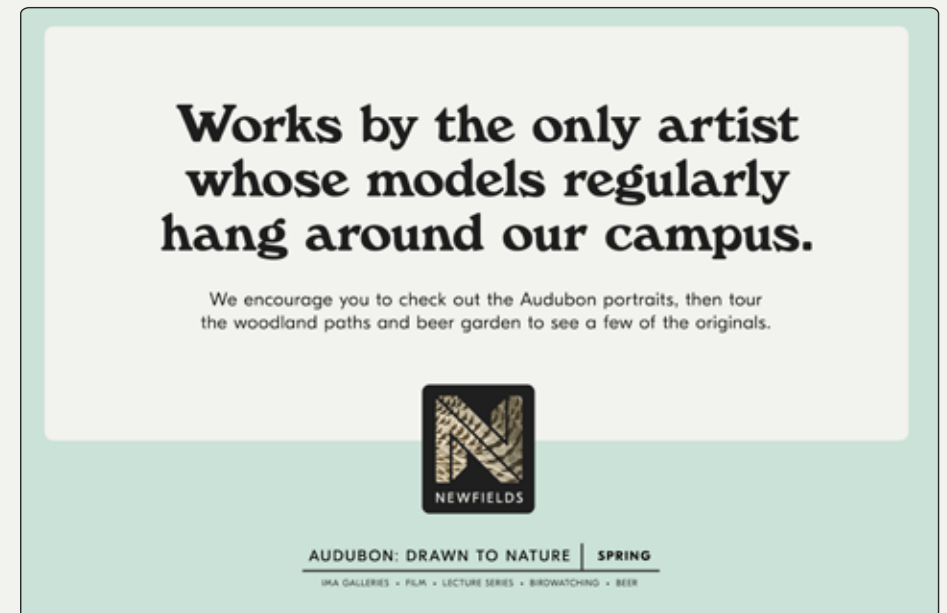
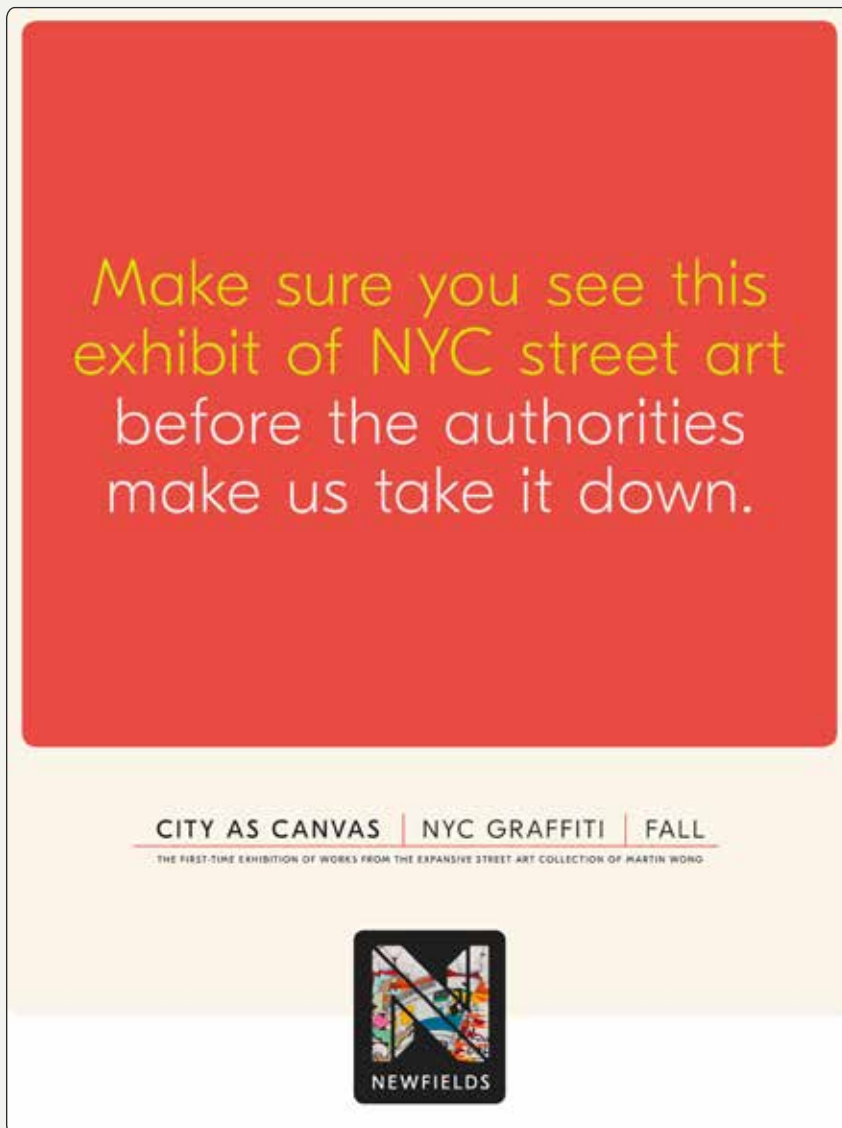
SMALL IMAGE
LAYOUT

Use this as the secondary or tertiary layout for seasonal priority programming, or the primary layout for lower priority programming.



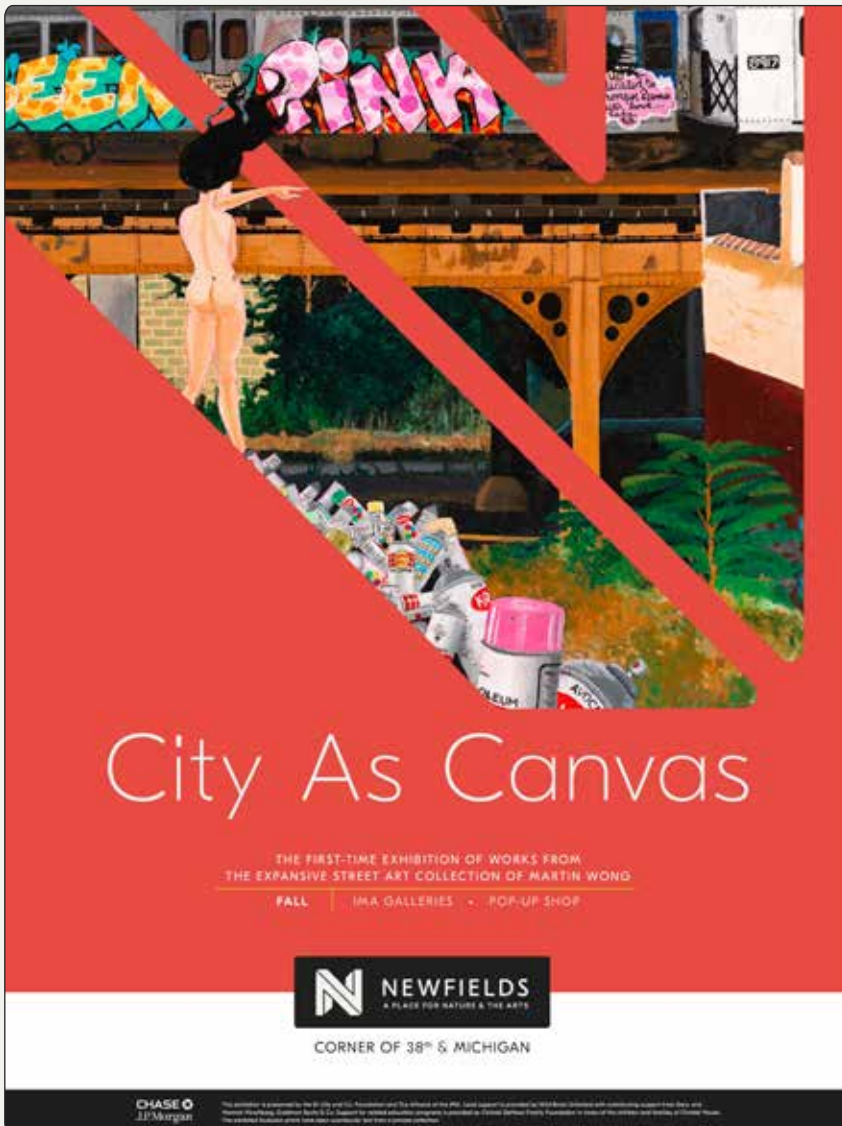
TYPE-ONLY APPLICATIONS

When dealing with type-only applications, use rounded frames to unify type-only and image-based executions.



CORPORATE SPONSOR
INCORPORATION

Corporate sponsor logos are always placed on the bottom of external advertisements. In instances where more space is needed for corporate logos, other content on the page can move and adapt to make adequate space.



City As Canvas

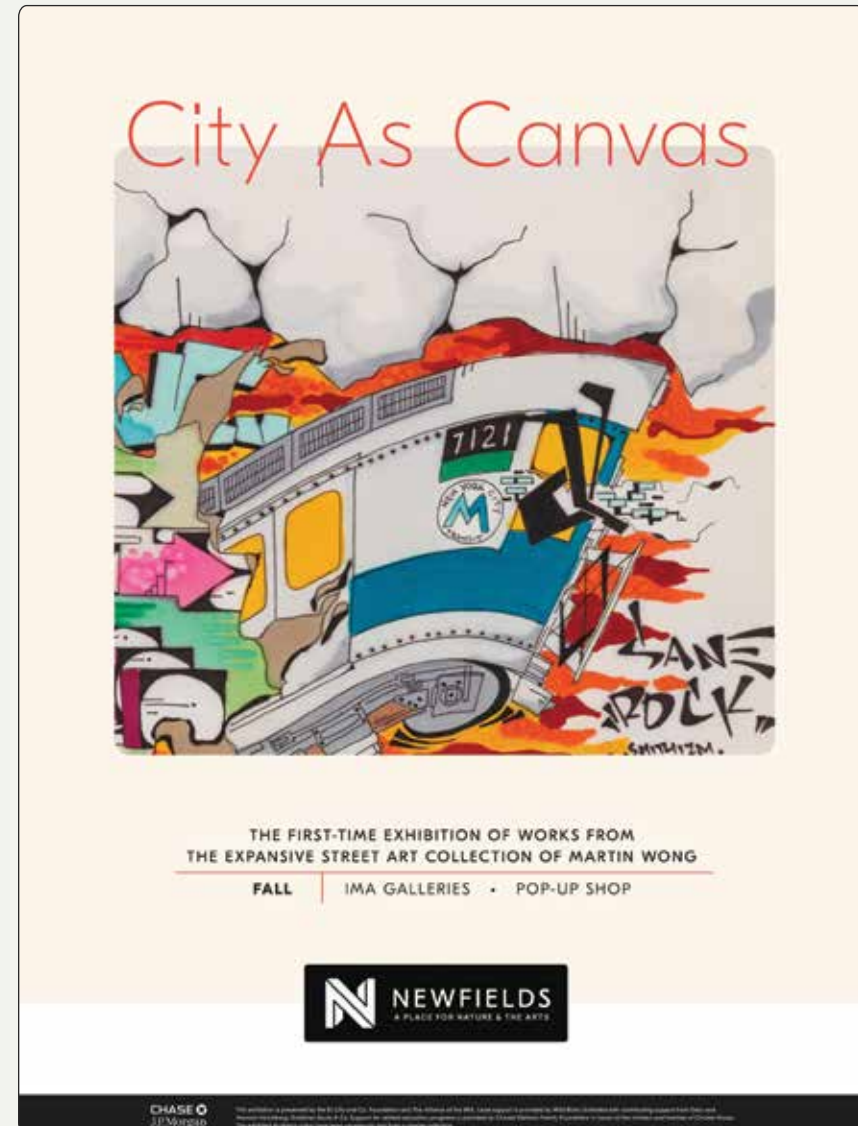
THE FIRST-TIME EXHIBITION OF WORKS FROM
THE EXPANSIVE STREET ART COLLECTION OF MARTIN WONG

FALL | IMA GALLERIES • POP-UP SHOP

N NEWFIELDS
A PLACE FOR NATURE & THE ARTS

CORNER OF 38th & MICHIGAN

CHASE
JP Morgan



City As Canvas

THE FIRST-TIME EXHIBITION OF WORKS FROM
THE EXPANSIVE STREET ART COLLECTION OF MARTIN WONG

FALL | IMA GALLERIES • POP-UP SHOP

N NEWFIELDS
A PLACE FOR NATURE & THE ARTS

CHASE
JP Morgan

UNBRANDED HASHTAGS

Unbranded hashtags will help Newfields reach our target on social by connecting on topics of interest, such as going to a movie or dining out.

It's important to choose a keyword with significant activity around it. Make sure the content is a useful or fun contribution to the topic, activity, or event.

These particular hashtags see frequent activity across Instagram and Twitter. Also, they involve our target audience's interests, sit in their comfort zone, and are very relevant to activities across the Newfields campus.

MOVIES:

- #Movies
- #Movies
- #MovieNight
- #OutdoorMovies
- #MovieNightInThePark

HOLIDAY LIGHTS:

- #HolidayLights
- #HolidayLightShow
- #Holiday
- #Lights
- #HolidaysInIndy

DATE NIGHT:

- #DateNight
- #Romance
- #Weekend
- #GirlsNight
- #Dinner

SEASONS:

SPRING

- #Spring
- #SpringTime
- #SpringFlowers
- #SpringWedding
- #SpringInIndy

SUMMER

- #Summer
- #Summertime
- #SummerFun
- #SummerWedding
- #SummerInIndy

FALL

- #Fall
- #FallColors
- #FallLeaves
- #FallWedding
- #FallInIndy

WINTER

- #Winter
- #WinterFun
- #WinterWedding
- #WinterInThePark
- #WinterInIndy

NATURE:

- #Nature
- #Adventure
- #GetOutside

HOSPITALITY:

- #GlassOfWine
- #DrinkLocal
- #EatLocal
- #CraftBeer

BRANDED HASHTAGS

Branded hashtags also can be useful to seed a new thought, but they should be used sparingly. You may also use hashtags that are connected to a campaign or a promotion within the brand, without including the brand name. Some of the most memorable branded hashtags of all time include: Loreal's #WorthSaying hashtag and Doritos' #DoUsAFlavor. Leaving out the brand name opens the hashtag to more use.

SWEEPSTAKES

Calling for user-generated content with giveaways, such as free food or drink items, free items from the shop, or even a free membership, may bolster overall social engagement and deliver interesting content from guests that Newfields could repurpose in promotions.

HYPERLINKS

Frequently including links back to the website in social posts will give followers an opportunity to learn about events they're interested in, buy tickets, and find out about other happenings at Newfields. Traffic from social is usually a key performance indicator of how posts are doing.

GEOTAGS

Adding geotags helps drive post engagement. Click the button that looks like a map pin on each social platform after uploading a photo and add "Newfields" as the geotag. Always choose "Newfields" to help spread awareness.

HOW SHOULD NEWFIELDS SPEAK, AND WHAT SHOULD WE SAY? DEPENDS ON WHO WE'RE TALKING TO.

At Newfields we host many, many people, and any good host recognizes that everyone who comes to see them is an individual, with a unique background and different level of experience. In our case, some guests are very familiar with art or horticulture, and others are not.

To be sure every first-time guest, donor, member, school kid, or erudite researcher feels specifically and personally welcome, let's consider how we speak to them—in one brand voice, but with differing tones.

For the sake of simplicity, we'll say we have two basic audiences that we, as Newfields, might typically address: total novices, and people who have had a lot of experience with art or horticulture.

Let's call them "Interested Guests" (most people) and "Informed Experts" (donors, scholars, art press, and so on). We'll always speak as Newfields. But we'll adapt our specific language to each audience.

Our brand personality words are still in effect, same as ever. But we'll assume the order of importance will be slightly different. By prioritizing our personality words, we'll speak in ways that best engage our audience.

INTERESTED GUESTS:

SOCIAL – Use first and second person to connect with our guests personally, one-to-one.

CHARMING – Use everyday, conversational language to welcome guests to Newfields.

DYNAMIC – Engage with active verbs and concise sentences, relying on imagery and wrapping it up with a call to action.

SAVVY – Highlight culturally relevant moments that connect with the Indianapolis community.

INFORMED EXPERTS:

SAVVY – Lead with our knowledge and authority (without boasting, of course).

CHARMING – Find ways to tell a compelling story, and don't be afraid to include personality that shows you're "on the same wavelength" as your audience.

DYNAMIC – Include historical significance and other contextual specifics, any time it's appropriate.

SOCIAL – Offer references and associated works that help this audience increase its enthusiasm for and intimacy with art.

TONE OF VOICE EXAMPLES

Communicating “Do Not Touch.”

TO AN INTERESTED GUEST:

“Excuse me, sir, but could you please take two steps back? That helps us protect the artwork and will also help some of the other guests see the painting with you, too.”

TO AN INFORMED EXPERT:

“Excuse me, ma’am? We love that painting too, but as you’re aware, the oils in our fingers could damage it, so none of us are permitted to touch it without taking protective measures. You’re allowed to sketch it, of course, or take a photo of it, if you’d like to zoom in on any interesting details. Thank you.”

Communicating “Become a Member.”

TO AN INTERESTED GUEST:

“I hope you’re enjoying yourself. As you can tell, there’s more here than you can do in one visit—could I suggest a membership? There’s always something happening here at Newfields, from our art galleries, to our beautiful gardens, to our fun seasonal traditions like holiday lights at Newfields or Spring Blooms. You get access to the entire campus, so the membership cost can pay for itself pretty quickly.”

TO AN INFORMED EXPERT:

“You can see, there’s a lot more to learn here—may I suggest a membership? That way you can save money as you return to pursue further investigation at your own pace and see the latest exhibitions as they come in. And, even better, our members get exclusive access to our special art events, curator, and horticulture talks—programming you may find interesting, also.”

Page 3:

Photo by Deirdre Malfatto / Stocksy.

Henry van de Velde, *Père Biart Reading in the Garden* (detail), 1890 or 1891. The Holliday Collection, 79.320 © 2017 Henry van de Velde / Artists Rights Society (ARS), New York.

Twins Seven-Seven, *Healing of Abiku Children* (detail), 1973. Gift of Mr. and Mrs. Harrison Eiteljorg, 1993.82 © 2017 Twins Seven-Seven / Artists Rights Society (ARS), New York.

Pages 3, 7, and 16:

Do-Ho Suh, *Floor* (detail), 1997–2000. Ann M. Stack Fund for Contemporary Art, 2004.152 © Do-Ho Suh.

Pages 3 and 15:

Bugatti *Type 57 Compétition Coupé Aerolithe* recreation, 1935. Designed by Jean Bugatti and Joseph Walter; made by The Guild of Automotive Restorers. Courtesy of Christopher Ohrstrom. Photo by Nathaniel Edmunds Photography.

Page 7:

Richard Emile Miller, *Afternoon Tea* (detail), 1910. Gift of Andrew and Jane Paine, 1997.139.

Pages 7, 17, and 19:

Lady Pink, *The Death of Graffiti* (detail), 1982. Museum of the City of New York, Gift of Martin Wong, 94.114.96.

Page 13:

John James Audubon, Robert Havell (engraver), *American Flamingo*, 1838. On loan from a private collection. Image courtesy Joel Oppenheimer, Inc.

Pages 13 and 19:

John James Audubon, Robert Havell (engraver), *Painted Finch* (Painted Bunting) (detail), 1829. On loan from a private collection. Image courtesy Joel Oppenheimer, Inc.

Page 14:

Composer Nat Evans and members of Butler University's Jordan College of Fine Arts Composers Orchestra perform *Hungry Ghosts* on the lake as part of a Fall Equinox program.

Pages 14, 17, 18, and 19:

SaneSmith, *Sane Rock* (detail), ca. 1990. Museum of the City of New York, Gift of Martin Wong, 94.114.188.

Pages 14 and 19:

John James Audubon, Robert Havell (engraver), *Louisiana Heron (Tricolored Heron)*, 1834. On loan from a private collection. Image courtesy Joel Oppenheimer, Inc.

Page 15:

Photo by Gianandrea Villa / Unsplash.

Orly Genger, *Len* (detail), 2008. Carmen & Mark Holeman Contemporary Fund, 2009.1 © Orly Genger.

Page 16:

Photo by Melanie Defazio / Stocksy.

Photo by Alie Lengyelova / Stocksy.

Photo by Milena Milani / Stocksy.

Photo by Milles Studio / Stocksy.

Pages 17 and 18:

Photos by Kelly Elaine Smith. Courtesy of Pari Dust.

Page 18:

Marie Vorobieff Marevna, *Two Sleeping Women (Deuz Endormies Assises)* (detail), 1940. The Holliday Collection, 79.268 © Marie Vorobieff Marevna.

John James Audubon, Robert Havell (engraver), *Snowy Owl* (detail), 1832. On loan from a private collection. Image courtesy Joel Oppenheimer, Inc.

