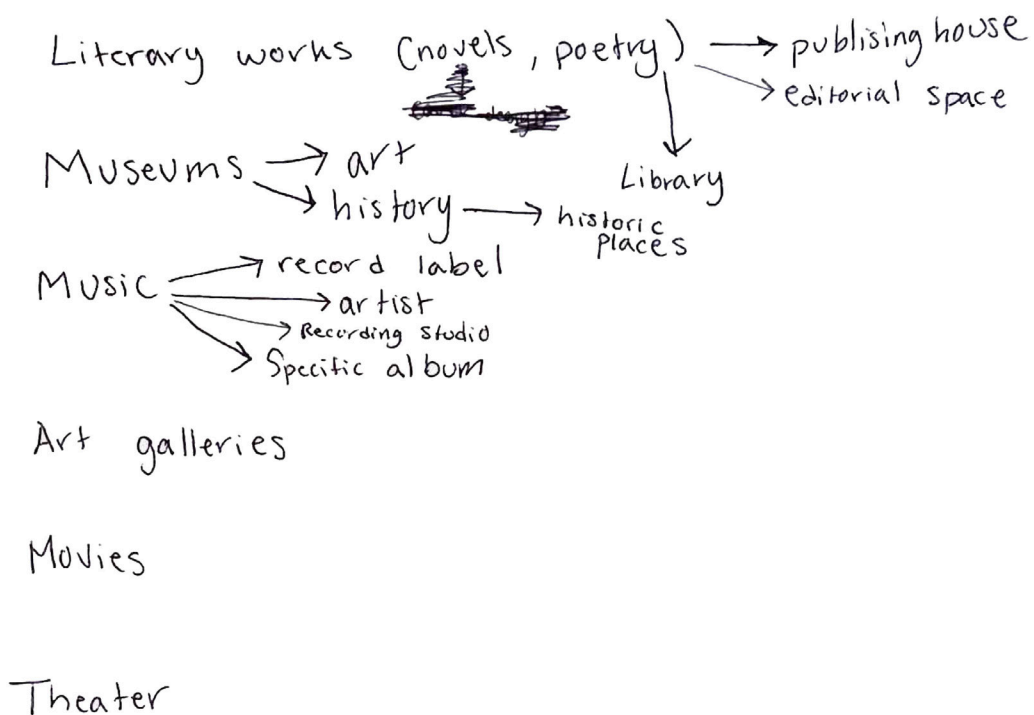
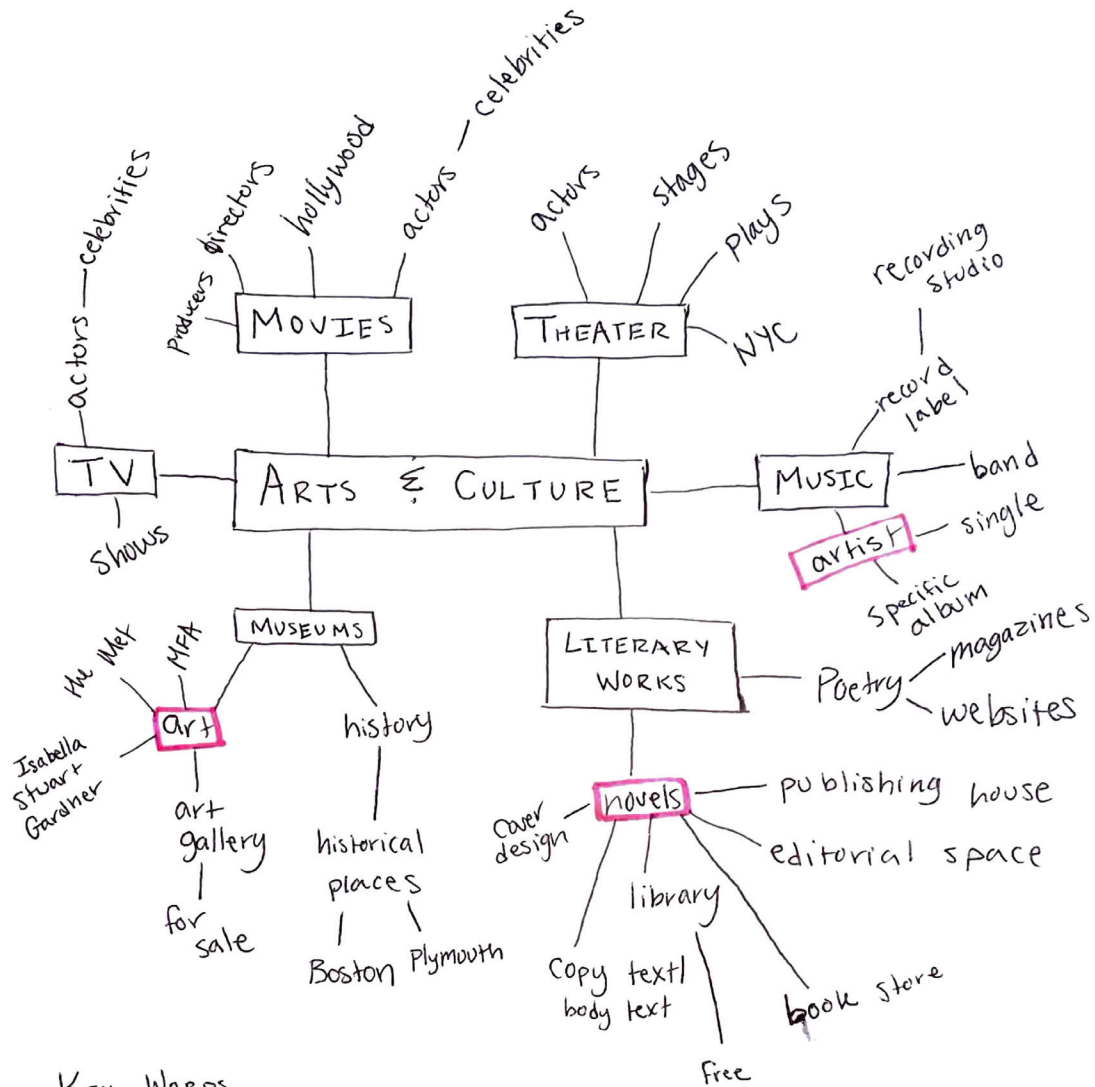

INITIAL BRAINSTORMING ON TOPIC

ARTS & CULTURE



INITIAL MIND-MAPPING ON TOPIC

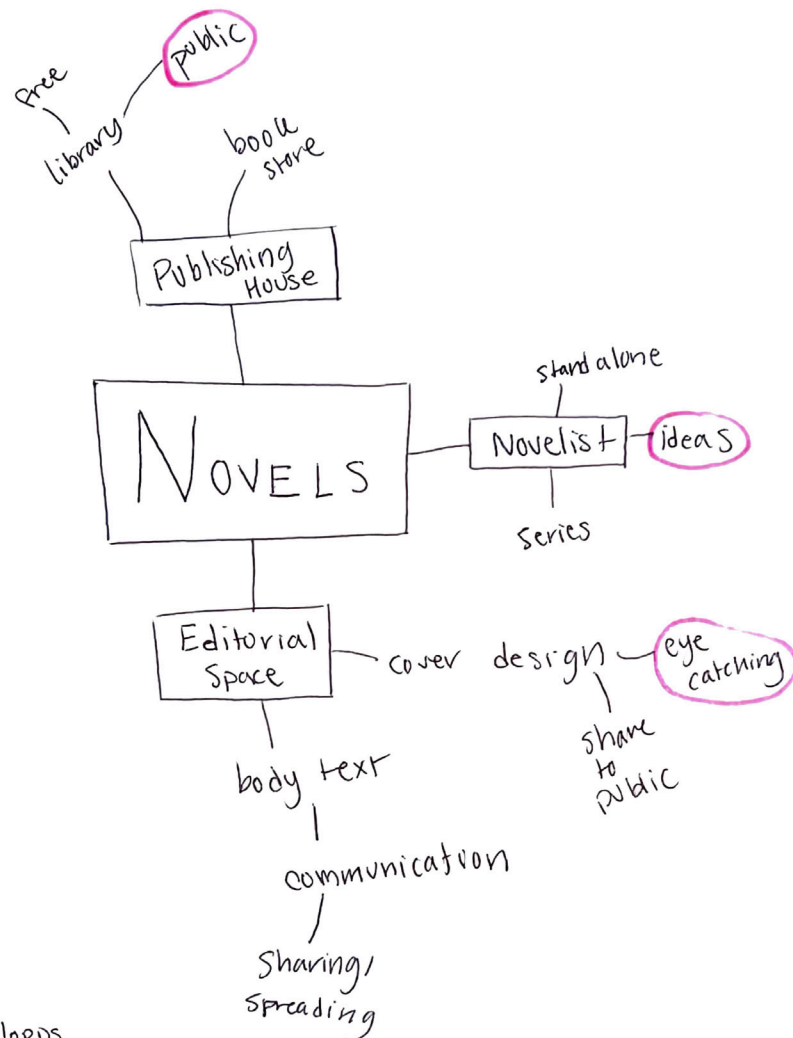


KEY WORDS

- ART (MUSEUM)
- NOVELS
- ARTIST (MUSIC)

Sydney Wood

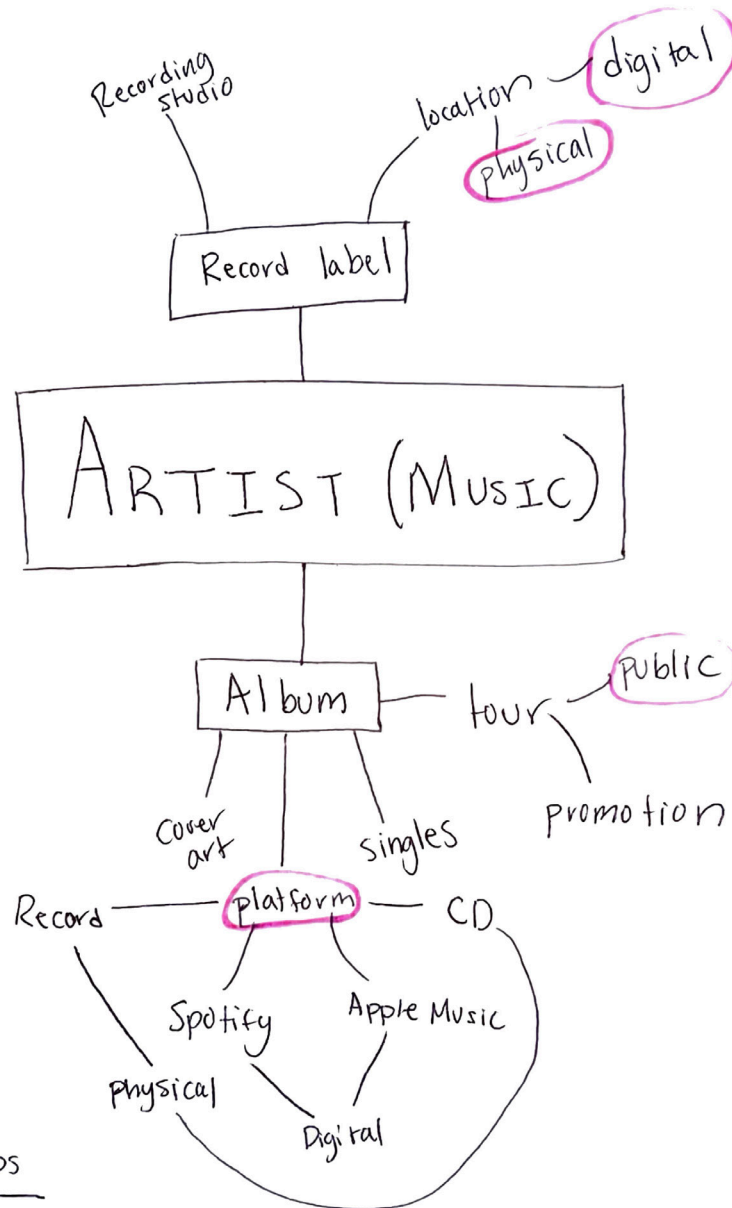
INITIAL MIND-MAPPING ON TOPIC



KEY WORDS

- eye catching
- ideas
- public

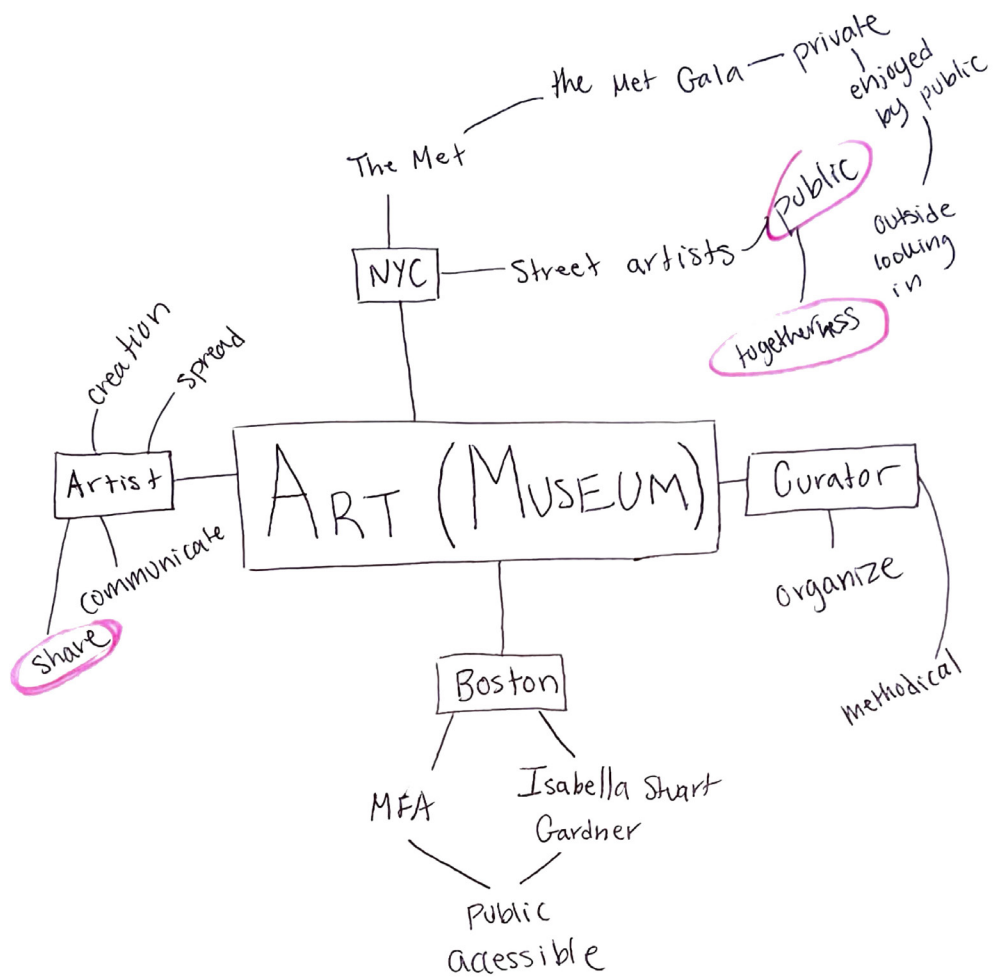
INITIAL MIND-MAPPING ON TOPIC



KEY WORDS

- platform
- public
- physical
- digital

INITIAL MIND-MAPPING ON TOPIC



Key Words

- share
- public
- togetherness

INITIAL RESEARCH ON TOPIC

Both the ideas of “arts” and “culture” are ones that are up for individual interpretation and likely vary depending on who you ask. However, they are consistently intertwined. More often than not, art is viewed as the expression of creativity and imagination and is usually seen as synonymous with practices such as painting, music, and literature. However, this perspective has evolved over time. In the past, it was merely associated with practical skills or crafts, specifically emphasizing expertise in various domains. Similarly, culture is often defined as a term that describes the shared beliefs, values, and behaviors of a group of people, but its roots suggest a broader meaning related to growth. These evolving definitions highlight the importance of ongoing discussions to understand and appreciate the diverse perspectives that individuals and societies hold regarding arts and culture.

Art and cultural expressions play an incredibly important role in shaping societies and allowing for people to feel like they belong, allowing for people to share stories, knowledge, and traditions with others. Being able to connect in this way is invaluable as they provide a limitless way for people to be together and share their passions among their peers. Due to this, someone who is creating

a painting in the 1800s could communicate with a viewer in the 21st century. Moreover, art possesses a unique ability to capture societal changes and convey messages that go beyond conversation, forming meaningful reactions in those that view it. In many cultures, artistic expressions are intertwined with spiritual beliefs, reflecting local understandings of the relationships between humans, nature, and deities.

Generally, these ideas of arts and culture significantly influence community well-being and societal development. Communities with cultural ties are shown to experience better health outcomes, lower crime rates, and children’s improved academic performance. Furthermore, increased participation in arts education is shown to increase optimism, foster stronger school attachment, and encourage long-term academic success. This specifically benefits children from lower class backgrounds.

Engagement in the arts is also shown to increase empathy, community involvement, and sense of responsibility toward societal issues, which are all incredibly important to life as we know it. Arts and culture are dynamic concepts that heavily connect to every aspect of human life. They not only reflect societal



INITIAL RESEARCH ON TOPIC

values and traditions but also actively shape and transform communities. They are both incredibly important to humanity as a whole and shape who we as a society are today based on how we interact with one another.



WHY DID YOU SELECT THIS COMPANY OR ORGANIZATION?

I selected this company because I would love to explore more of a vibrant, floral motif for the museums brand identity. While I think the current logo is well designed and reflects the elegance of the institution, I think that it does not particularly highlight the colorful nature and rich history of the museum. I believe that this could be improved upon to incorporate more of the life the museum has, so to speak, in order to lay a foundation for a unique, recognizable identity. At the moment, they seem to also have two logo variations, including one with a full name and one with initials, but they could be more consistent.

utilize orange, green, and blue in these other aspects as well but the shades are not quite the same as what appears on their website. I would like to improve consistency in this sense as well.

Furthermore, I think a different color scheme could be proposed that better represents the identity and could become more synonymous with the name. Currently, it would seem that there is a focus on orange, green, and blue as showcased on their website, however, I think that something could be put together that is more unique to just the Isabella Stewart Gardner Museum. This is particularly something I would like to look into as color and vibrancy is such an important aspect of this museum. Additionally, the color scheme does not seem to be exactly consistent across the branding. After reviewing posters to advertise the museum, it would appear they break away from these few colors. They

VISUAL AUDIT FOR (INSERT COMPANY NAME)

In order to support an identity redesign (or rebrand), designers build a visual audit.

Please answer the following questions:

What is the history of the client's company, institution, or organization?

This museum was initially created by Isabella Stewart Gardner herself and opened it to the public in February 1903. She encouraged numerous artists to 'make themselves at home' at the museum, organizing concerts, lectures, and exhibitions. Further, it is the location of what is considered to be the largest unsolved art heist in history, where 13 works of art were stolen in a single night.

Do they have a mission statement?

Yes, they do. "True to the ambitious vision of its founder and her spirit of creative risk-taking, the mission of the Isabella Stewart Gardner Museum is: to bring to life and preserve the rich historic collection; to cultivate talent in the pursuit of knowledge and acts of creation in the arts and humanities; to support artists, landscape architects, musicians, scholars and students; and to engage local and global audiences in a sanctuary of beauty and the arts where deeply personal and communal adventures unfold." (Board of Trustees, 2014).

Do they have a vision statement?

They do not directly label what their specific vision statement is, but they tend to go off of a quote from Isabella Stewart Gardner herself, claiming the museum as being "for the education of the public forever."

Do they have a story?

Isabella was incredibly passionate about art and amassed a large collection following her receipt of inheritance after her father's death. She shared this collection with her husband, Jack, which prompted them to throw out the idea of creating a museum. Shortly after Jack passed of a sudden stroke, Isabella moved forward with their dream. The desire was for the museum to be reminiscent of Italian architecture with the courtyard being a prominent feature.

Where are they located?

They are located in Boston, Massachusetts. Specifically, they are specifically positioned at 25 Evans Way, situated near Fenway park and just down the road from the MFA.

Who runs the company?

The Director of the museum, specifically the Norma Jean Calderwood Director, is Peggy Fogelman who began to work in this role in 2016.

VISUAL AUDIT FOR (INSERT COMPANY NAME)

Who are the client's competitors?

The clients competitors could be considered to be the other art museums in Boston, particularly the Museum of Fine Art (MFA).

Are there different parts and pieces (sub-brands)?

There are not any sub-brands of the museum, however, the museum does have a café inside of it titled Café G, which could be considered a separate part of the museum.

Are they owned by anyone else?

They seem to not be owned by anyone else, but are managed by a board of various trustees and advisors. They do not fall under the jurisdiction of anyone else.

What do they say they do?

They say that they provide a space for the public to enjoy art and for artists to have a space to create, be inspired, and simply exist in the various parts of the museum.

What do they really do?

It would seem what they really do is consistent with what they say they do, in that they provide art for the public to enjoy and spaces for artists. The only aspect that prevents them from being entirely public is that they charge for entrance.

Who is their primary audience?

Their primary audience is artists and enjoyers of art.

Who is their secondary audience?

Their secondary audience is young people who may not yet have an interest in art but who they attempt to reach out to.

Can you describe their current brand identity?

Their current brand identity is very photography heavy, primarily utilizes the colors orange, green, and blue, and uses a mixture of serif and sans serif text. The photography specifically features seemingly everyday people exploring different areas of the museum.

Who designed this identity and when?

This identity was designed by Ryo Yamazaki, who is based in New York City. It was designed as a part of a 5-year campaign for the museum which began in 2019 and has since completed in 2024.

Has their identity already been redesigned?

Yes, their identity has already been redesigned. Prior to the 21st century, they had a different branding.

VISUAL AUDIT FOR (INSERT COMPANY NAME)

What does their website do for people?

Their website primarily introduces people to who Isabella Stewart Gardner was, what exhibits they have, and how to buy tickets. They also include information on their founding, their location, and the necessities someone would need to figure out a trip to their museum.

Do they use social media?

They do use social media, given they have an Instagram account as well as one on Facebook. However, they do not have a large following on either platform. Additionally, they seem to only be active on Instagram in comparison to Facebook.

Does their website vary based on device?

Yes, their website does vary based on device. It does not particularly retain its integrity, however, as the mobile version of the website seems to be less thought out, especially compared to their website on the computer. Overall, it does not translate over well between devices.

What service are they using for their website?

It is unclear what particular service they use for their website, however, they do have an '.org' domain.

Do they have a building(s) with signage?

Yes, the museum itself is made of up 3 separate buildings which all require signage to guide visitors around the museum.

What feeling does this company express?

This institution expresses feelings of community, vibrancy, and welcoming.

Who designs their stuff on a day-to-day basis? Design studio or in-house designers?

It would seem that on a day-to-day basis they utilize in-house designers.

What items will they need designed as part of a rebrand?

As part of a rebrand, at this point it would seem that they will need their logo redesigned as well as their signage, website, and posters for their advertisement.

At this moment, would you suggest renaming the brand for clarity?

At this moment, I would not suggest renaming the brand for clarity. I think that the name is too important to and synonymous with the museum as a whole and has been that way for so long that it would do more harm than good to change the title.

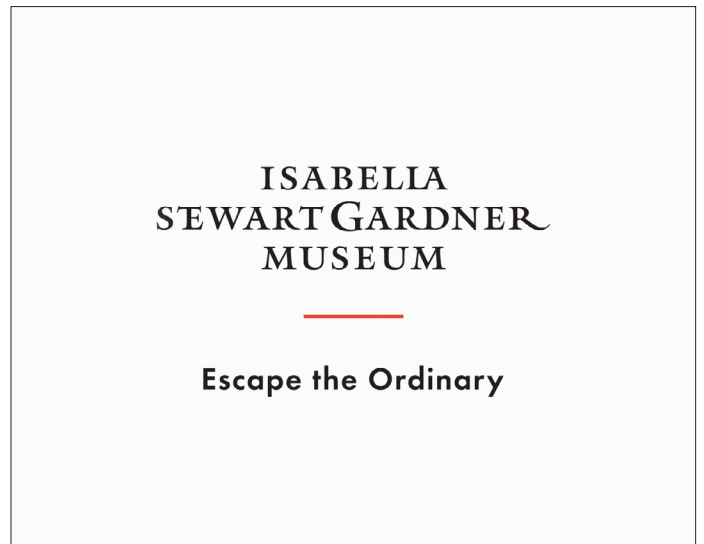


VISUAL AUDIT FOR (INSERT COMPANY NAME)

Are there any other questions to add?

I do not believe that there are any other questions to add.

VISUAL AUDIT: CURRENT BRAND IDENTITY



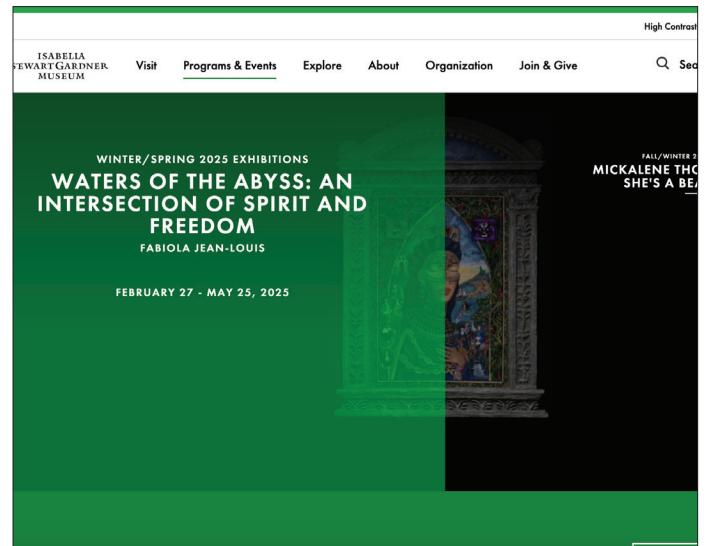
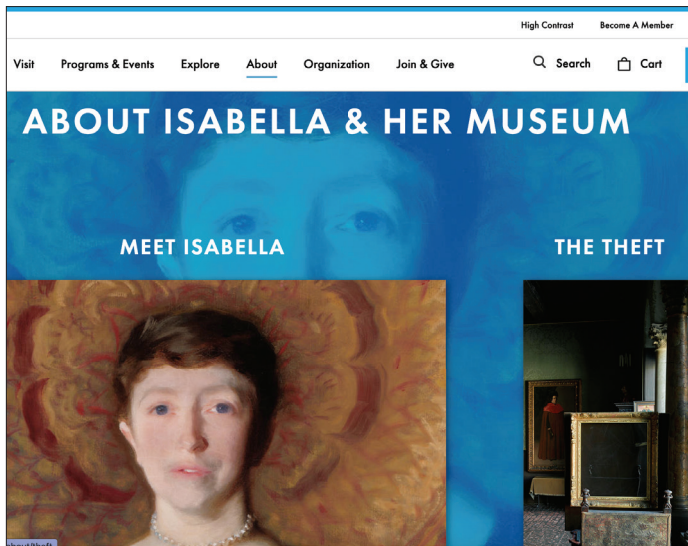
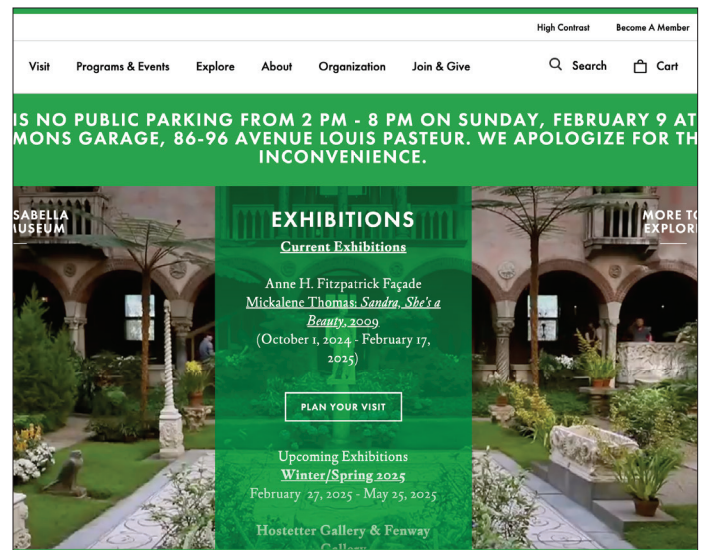
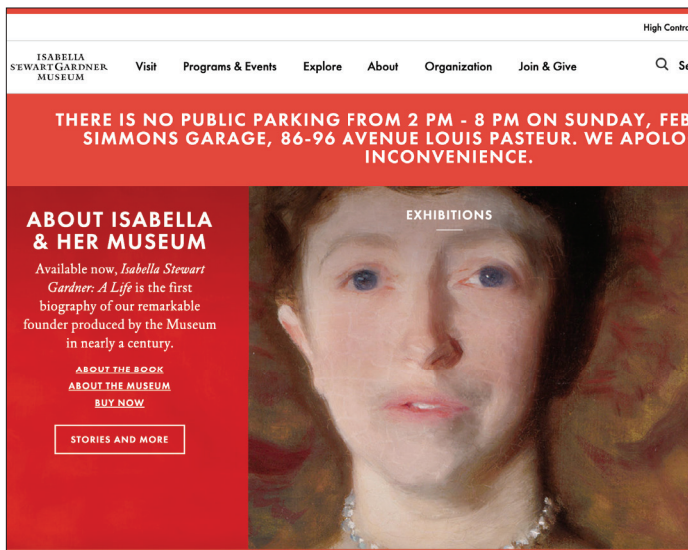
VISUAL AUDIT: CURRENT BRAND IDENTITY



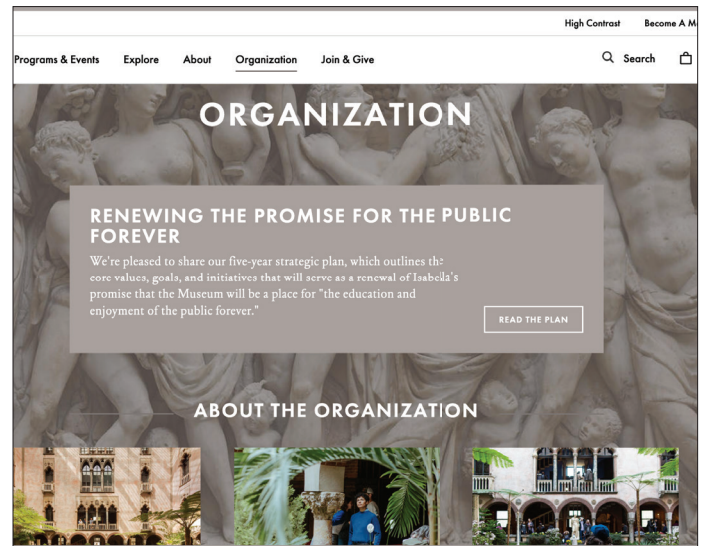
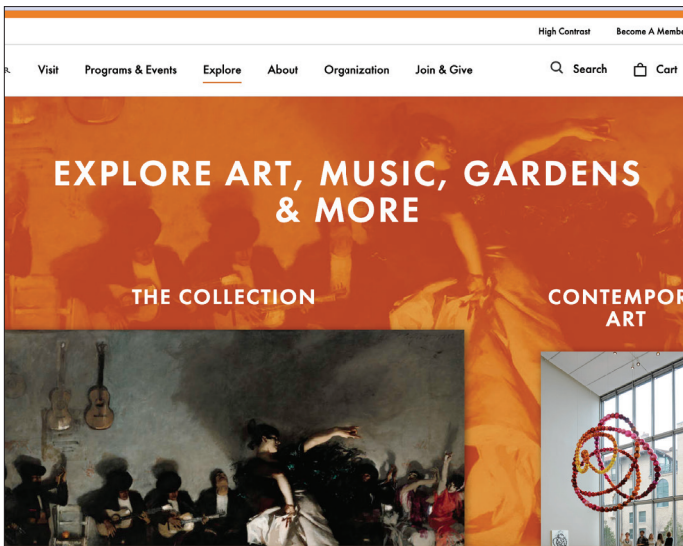
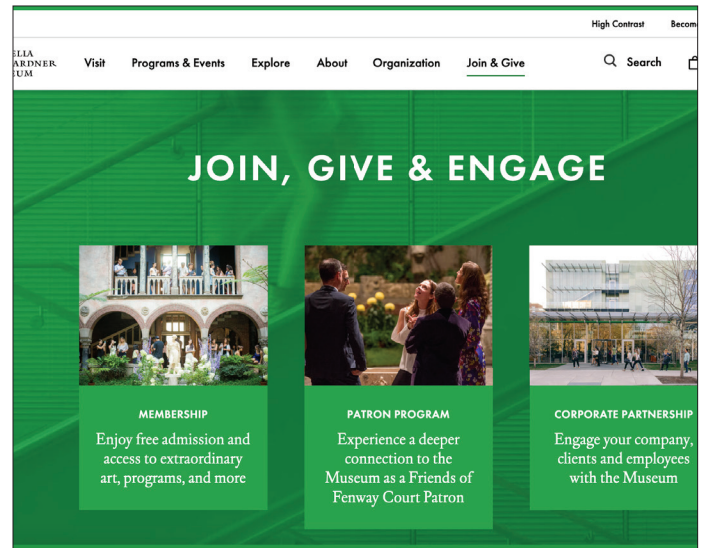
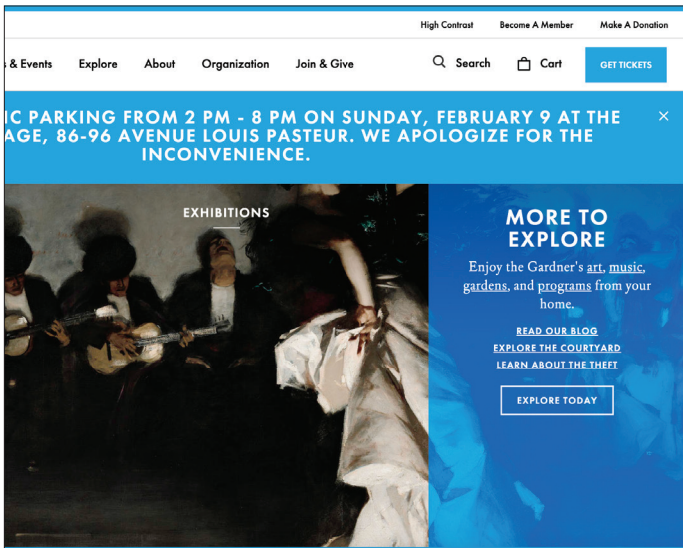
VISUAL AUDIT: CURRENT BRAND IDENTITY



VISUAL AUDIT: CURRENT BRAND IDENTITY



VISUAL AUDIT: CURRENT BRAND IDENTITY



VISUAL AUDIT: CURRENT BRAND IDENTITY

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ING FROM 2 PM - 8 PM ON SUNDAY, FEBRUARY 9 AT THE SIMMONS GARAGE, 86-96 AVENUE LOUIS PASTEUR. WE APOLOGIZE

TICKETS & TIMED ENTRY

ell out fast, and may not be available at the door, particularly during popular
eek and times of day. Buy your tickets in advance to avoid the line and guarantee
our preferred time.

ning us with children 17 and under, their general admission is free every
ardner. Be sure to book their tickets with your reservation.

unning a visit for 11 or more people, please contact the Box Office at
or boxoffice@isgm.org for further assistance.

ive no more than five minutes earlier than your designated time slot. We may
le to accommodate visitors more than five minutes before the time on their

ADMISSIONS PRICES

Adults: \$22
Seniors 65 and up: \$20
Students: \$15
Children 17 and under: Free
Members: Free

Admission to the museum inclu
admission to all special exhibitio

FREE AND DISCOUNTED ADMISSION

Monday | 11 am–5 pm
Tuesday | 10 am–5 pm

VISUAL AUDIT: CURRENT BRAND IDENTITY

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Promo codes need to be entered before adding tickets to the cart to apply the appropriate discounts.

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BACK TO EVENTS LIST

CHECK OUT



(COMPANY OR ORGANIZATION): CURRENT MISSION STATEMENT

"True to the ambitious vision of its founder and her spirit of creative risk-taking, the mission of the Isabella Stewart Gardner Museum is: to bring to life and preserve the rich historic collection; to cultivate talent in the pursuit of knowledge and acts of creation in the arts and humanities; to support artists, landscape architects, musicians, scholars and students; and to engage local and global audiences in a sanctuary of beauty and the arts where deeply personal and communal adventures unfold." - Adopted by the Board of Trustees, 2014.



(COMPANY OR ORGANIZATION): CURRENT VISION STATEMENT

They do not currently have a specific vision statement, however, they plan to continue Isabella's vision of the museum being for "the education and enjoyment of the public forever."





(COMPANY OR ORGANIZATION): CURRENT BRAND STORY

Their brand story overall correlates to the life and passion for art of Isabella Stewart Gardner. They aim to continue to bring her vision to light and honor her identity as a collector.

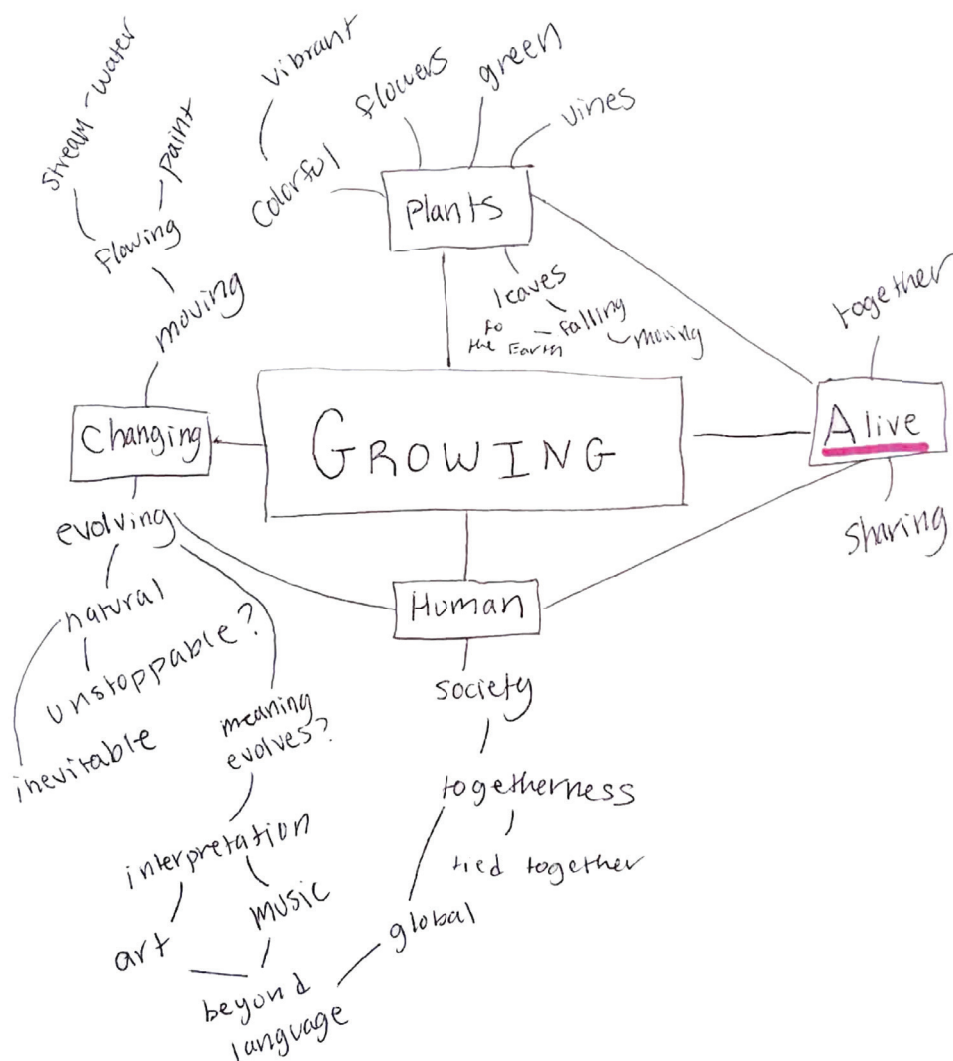


CONCEPT DEVELOPMENT: BRAINSTORMING

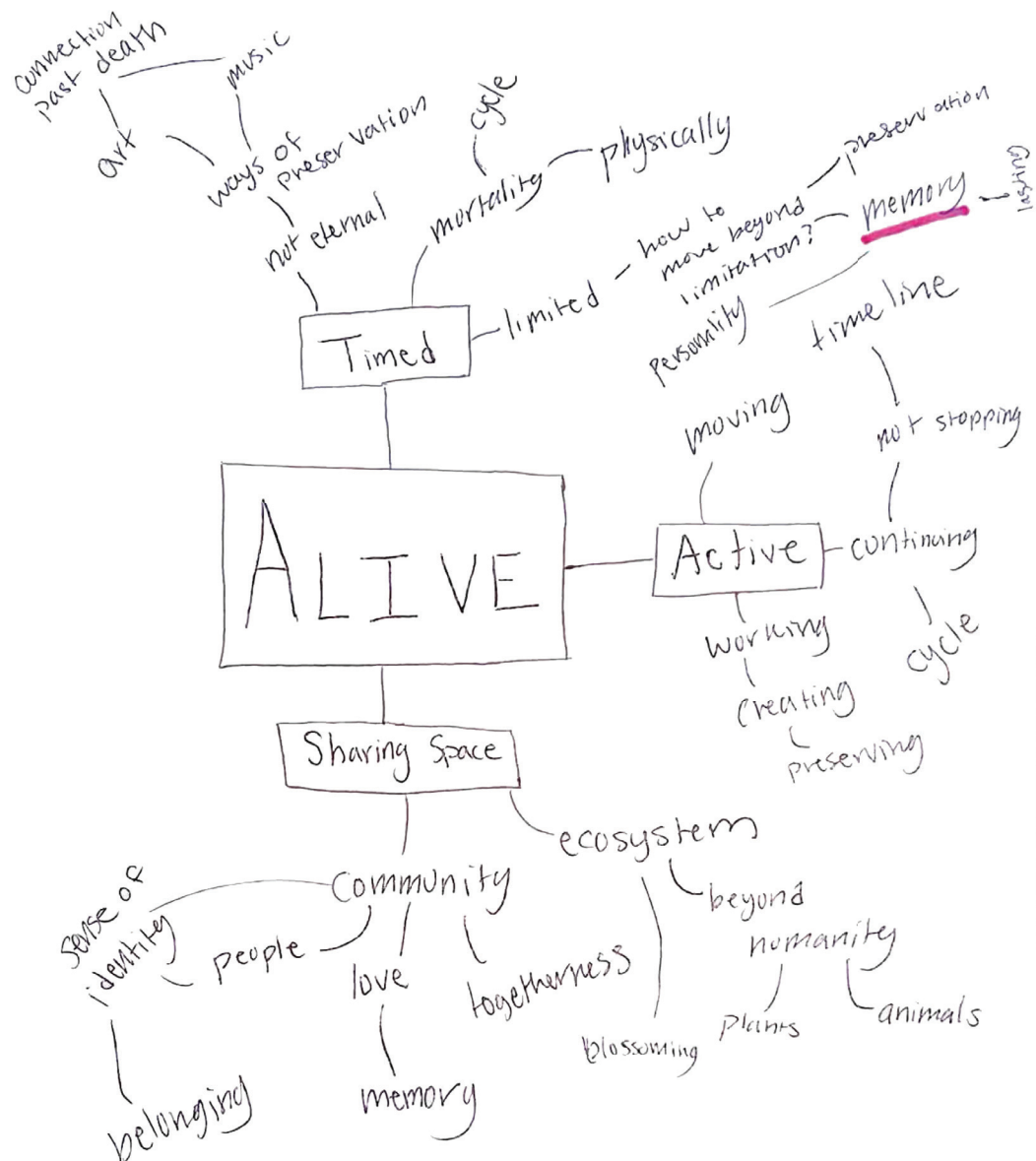
Isabella Stewart Gardner Museum Brainstorming

- art
- music
 - moving
- horticulture
 - courtyard garden
 - flowers
 - greenery
 - leaves
 - nature
 - Earth
- public (paid entrance)
 - open for most
 - accessible for most but not all
 - somewhat limited?
 - necessary limitations, need to stay open?
- joy
 - safe space
 - welcoming
 - warm
- inspiring
 - artist hub
 - connection
- community
 - come together
 - education
 - about others
 - about lives
- society
 - learning as a whole
 - point of similarity
 - discussion beyond languages
 - global
- painting
 - brushstrokes
 - flowing
 - process
 - interpretation
- museum
 - history
 - past
 - company wants to move into future
 - blend of past & future?
 - growing
 - greenery
- unique
 - once-in-a-lifetime
 - experience you can't get anywhere else
 - special

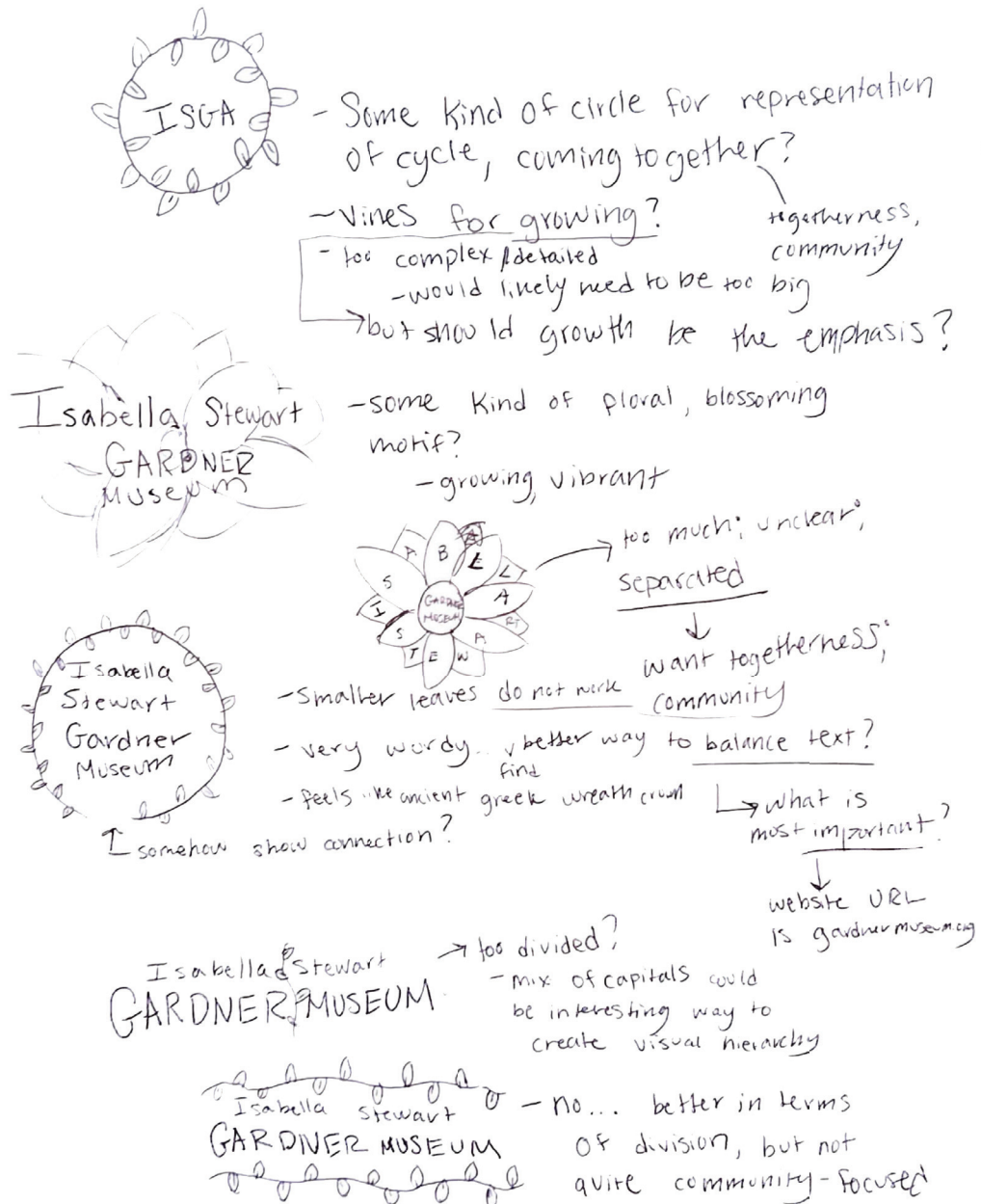
CONCEPT DEVELOPMENT: MIND-MAPPING



CONCEPT DEVELOPMENT: MIND-MAPPING



CONCEPT DEVELOPMENT: VISUAL BRAINSTORMING



CONCEPT DEVELOPMENT: VISUAL BRAINSTORMING

Isabella Stewart
GARDNER MUSEUM

- better, but still lacks that sense of community and togetherness
- maybe instead of together, something open? relating to being welcoming?

Isabella Stewart
Gardner Museum

- still too divided, line in middle won't work
- different orientation?

ISSGM
Isabella Stewart Gardner Museum

- some variation of just initials?
- maybe good for an alternative like they have now, but maybe not for 'full' logo

Isabella Stewart
GARDNER
MUSEUM

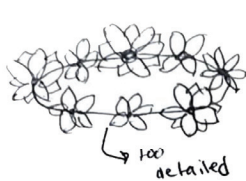
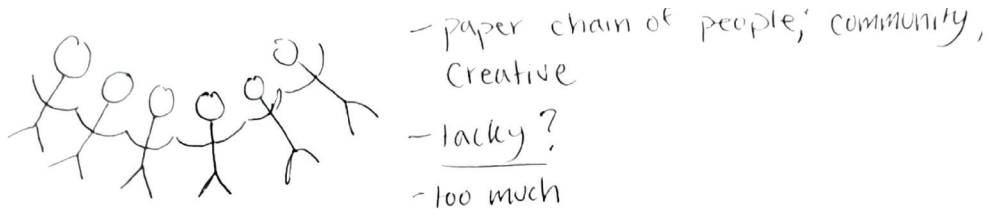
- could be a better orientation?
- too heavy on text on the bottom?



Isabella Stewart
Gardner Museum

- not quite like this, but incorporate water/river? flowing, connects places, Charles River Boston

CONCEPT DEVELOPMENT: VISUAL BRAINSTORMING



- flower crown or wreath crown?
- nature + human made, worn by people



- photograph type of style? memory?
- too much happening, focus isn't on name
- how else could I incorporate memory?
- person himself?



- some kind of silhouette of a person? of Isabella Stewart Gardner herself?



but does this emphasize growth & community?

'togetherness' shown by close leading & weaving?

Isabella Stewart Gardner Museum

could there be needed have 2 separate entities, pictorial and letterform

would it be bad to connect the words?

vibrancy could come from colors



back to circle for connection... but no

could cursive be enough to represent connection?



might be a stretch (not sure how to incorporate) but a branch?

olive branch? → reaching out, growing

CONCEPT DEVELOPMENT: RESEARCH

Outcomes from your second round of brainstorming, mind-mapping and visual brainstorming will determine how you move forward with research.

What surfaced for you?

I think the primary thing that surfaced for me was that all of the concepts I was associating with Arts & Culture as well as the Isabella Stewart Gardner Museum itself where all relating to life and being alive. Things like, humanity, greenery, community, growing - it all ties back to the overall concept of life. This made me think of how things like memory also connect to being alive given that it is our preservation in the face of mortality, which is exactly what the Isabella Stewart Gardner Museum does. It's a space for people to come and enjoy in the present, but also to remember the artists who have since passed but still communicate with us via their creations.

What will your research look like?

I think my research will consist of what being alive means to different people, what it is broken down into; primarily how they visualize it, what it means to them. What is the experience of being alive? Overall, I find to figure out what visuals will evoke the connotations toward life in the general society.

I also would like to find the intersection of growth, memory, and togetherness, given they are all large pieces of life. Furthermore, looking into what colors represent these ideas in the minds of people.

Where do you begin?

I will begin by looking into breaking down life and the different concepts of it. I want to explore how to connect the ideas of growth, memory, and togetherness under the umbrella of overall being alive. Additionally, the vibrancy related to being alive and how this connects to my 3 concepts as well as a potential color scheme.



CONCEPT DEVELOPMENT: CONCEPT STATEMENT

A concept statement communicates our intention to others. Our design choices are never arbitrary nor personal.

Three words that directly relate to concept (key concept words):

1. Growing
2. Memory
3. Togetherness

Concept statement:

The identity of the Isabella Stewart Gardener Museum will emphasize its commitment to the experience of being alive through bringing people together in our growing society and exploring memory.

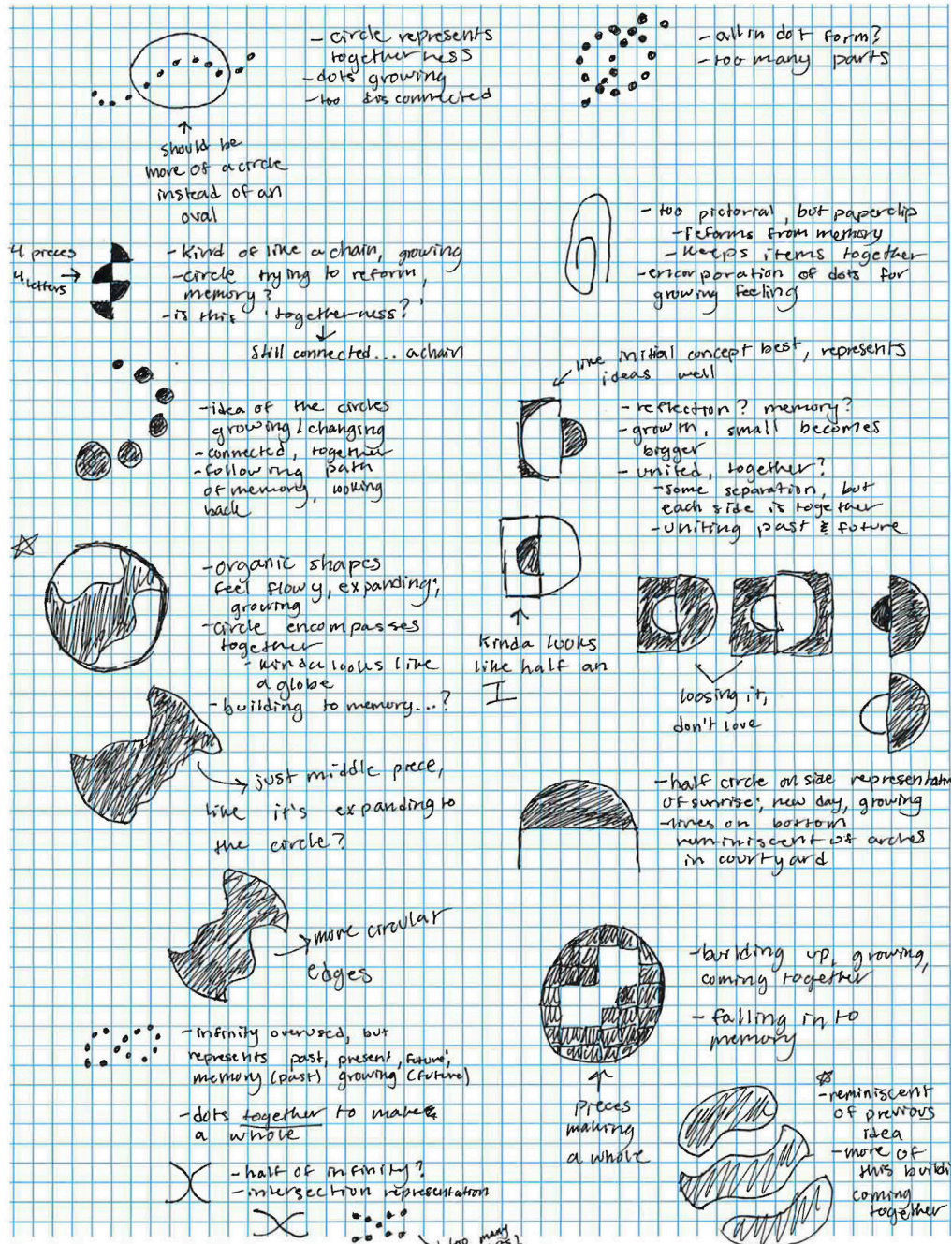
BRAINSTORMING: SYMBOL > ABSTRACT

Brainstorming
Abstract

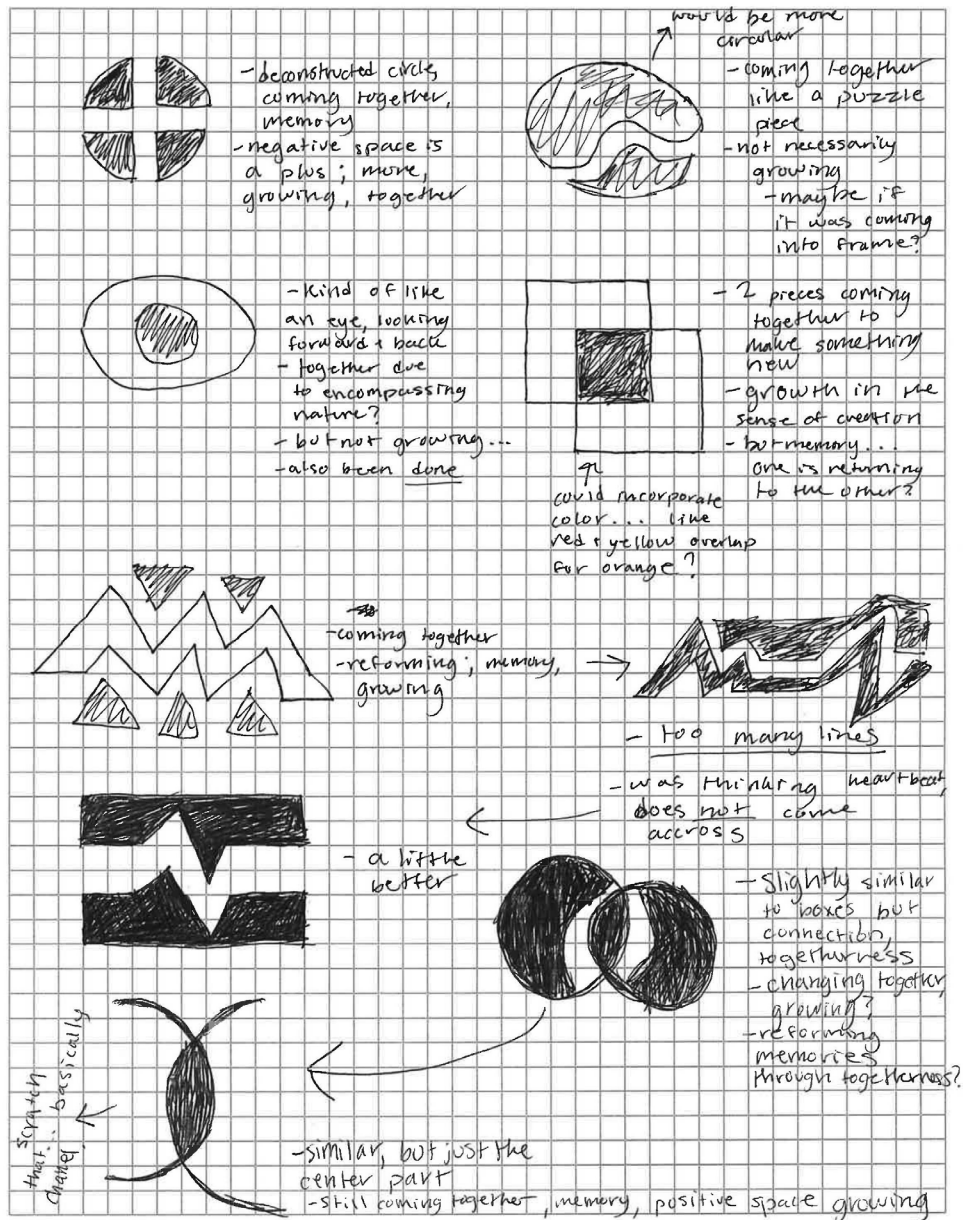
<u>Together</u> <u>ness</u> - connected - close-knit - groups sometimes referred to as circles? incorporate them? - reunion - joining coming together - pieces to make a whole? - multiple parts to be together? - or just one united piece? - multiple shapes - different - or same	<u>Memory</u> - looking back - reflection - feeling of reflecting represented by contrasting shapes - or by changing shapes? - idea of past vs. present - representing both - idea of reforming to a previously held one? - or new form representing old - a dynamic shape? organic?
<u>Growing</u> - flowing - size increasing - increasing in general? - not necessarily stepping - organic shapes? - growing via connection? - pieces making a larger whole - getting older - how to evolve with abstraction... something to consider? - wiser... more refined - stronger shapes - outgrowing? - beyond boundaries - beyond boundaries of shapes	

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SKETCHES: SYMBOL > ABSTRACT

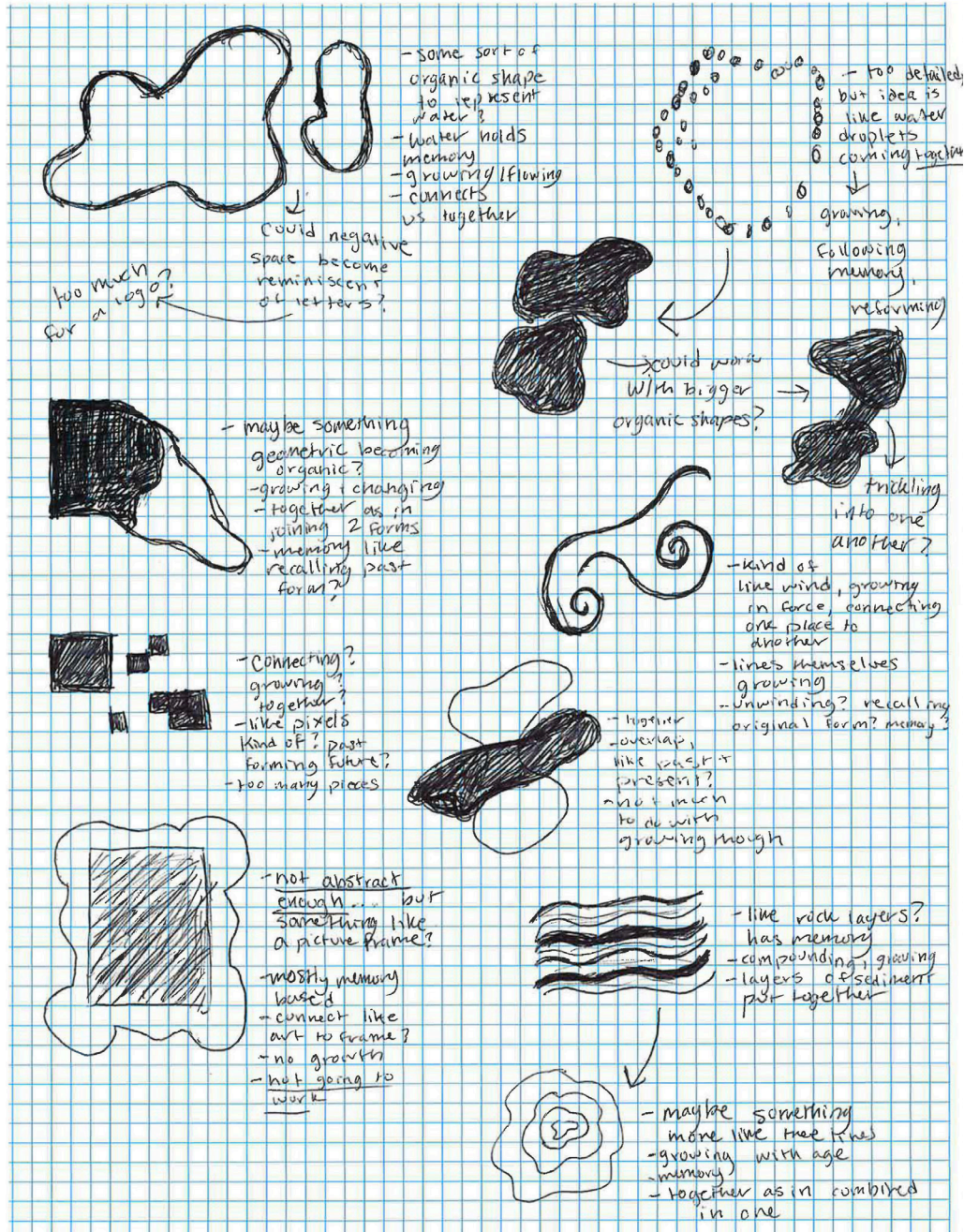


SKETCHES: SYMBOL > ABSTRACT

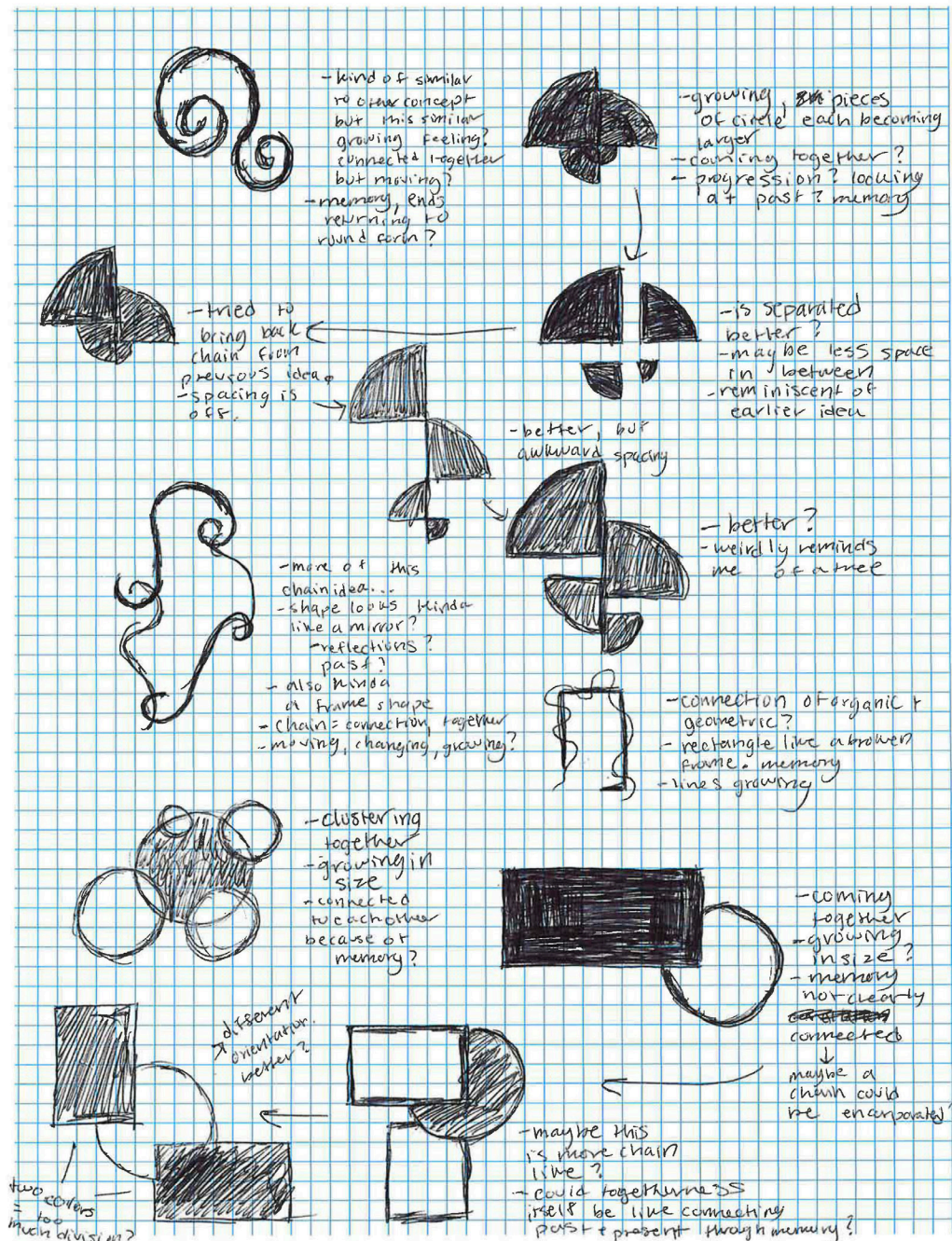


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SKETCHES: SYMBOL > ABSTRACT



SKETCHES: SYMBOL > ABSTRACT



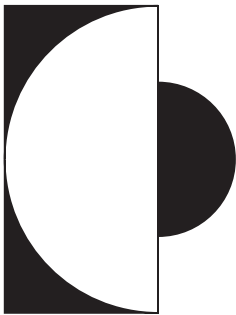


DIGITAL: SYMBOL > ABSTRACT

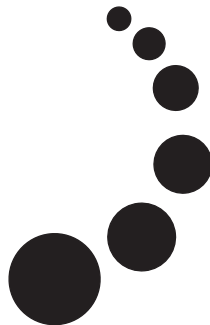
01. This symbol represents reflection on memory, change, and unitedness.
02. This symbol represents connection, evolution, and familiarity.
03. This symbol represents expanding and returning to a whole.
04. This symbol represents reunion, reformation, and a heartbeat.
05. This symbol represents two things rejoining to create something again.

06. This symbol represents movement, growing strength, and unwinding.
07. This symbol represents tree rings which manifest growth from the past.
08. This symbol represents progression, returning together, and a chain.
09. This symbol represents varying pieces returning to one another to grow.

01.



02.



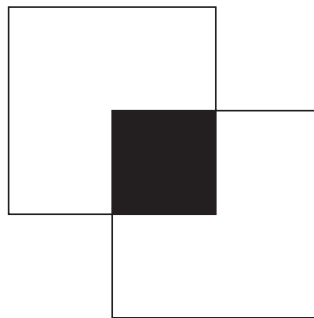
03.



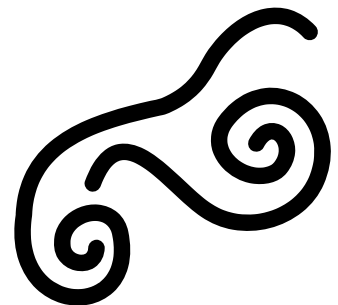
04.



05.



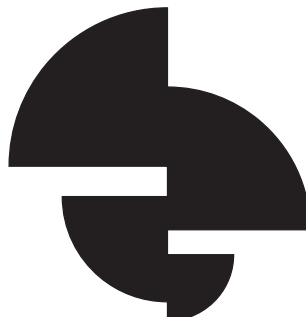
06.



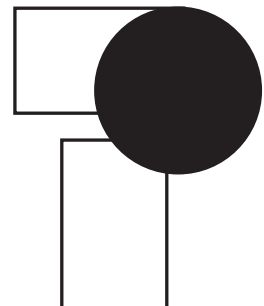
07.



08.



09.



BRAINSTORMING: SYMBOL > PICTORIAL

Brainstorming Pictorial

Together ness

- people in groups
 - how to represent in a simplistic way that's not just stick figures
 - something to research?
- global
 - literal globe?
 - oceans or land
 - water?
 - streams connect communities
 - been a big way to trade + bring together
 - research mine?
 - potential background
 - what about land brings us together?
 - and how to represent?

Growing

- immediate thought plants
 - flowers
 - vines
 - other greenery
 - ferns?
 - research other plants
 - ones indigenous to mass?
 - or any that are important to Isabella

Growing Cont.

- quite broad but evolution?
 - organisms connected to humanity in theory
 - aspects of living things?
 - breathing
 - heartbeating
- sunlight? allows for growth

Memory

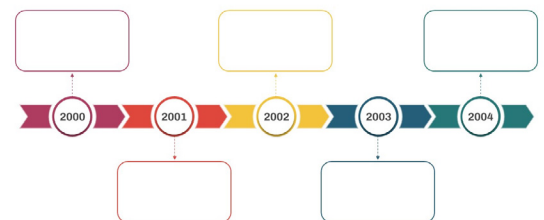
- explored a bit previously, but picture frame?
 - celebrating something made in the past
- ties that connect past + present
 - rope?
 - chain?
 - look at other ideas for connecting features?
- a timeline
 - how are they visually represented
- how do different cultures represent memory?
 - told in importance?
 - what is it associated with?

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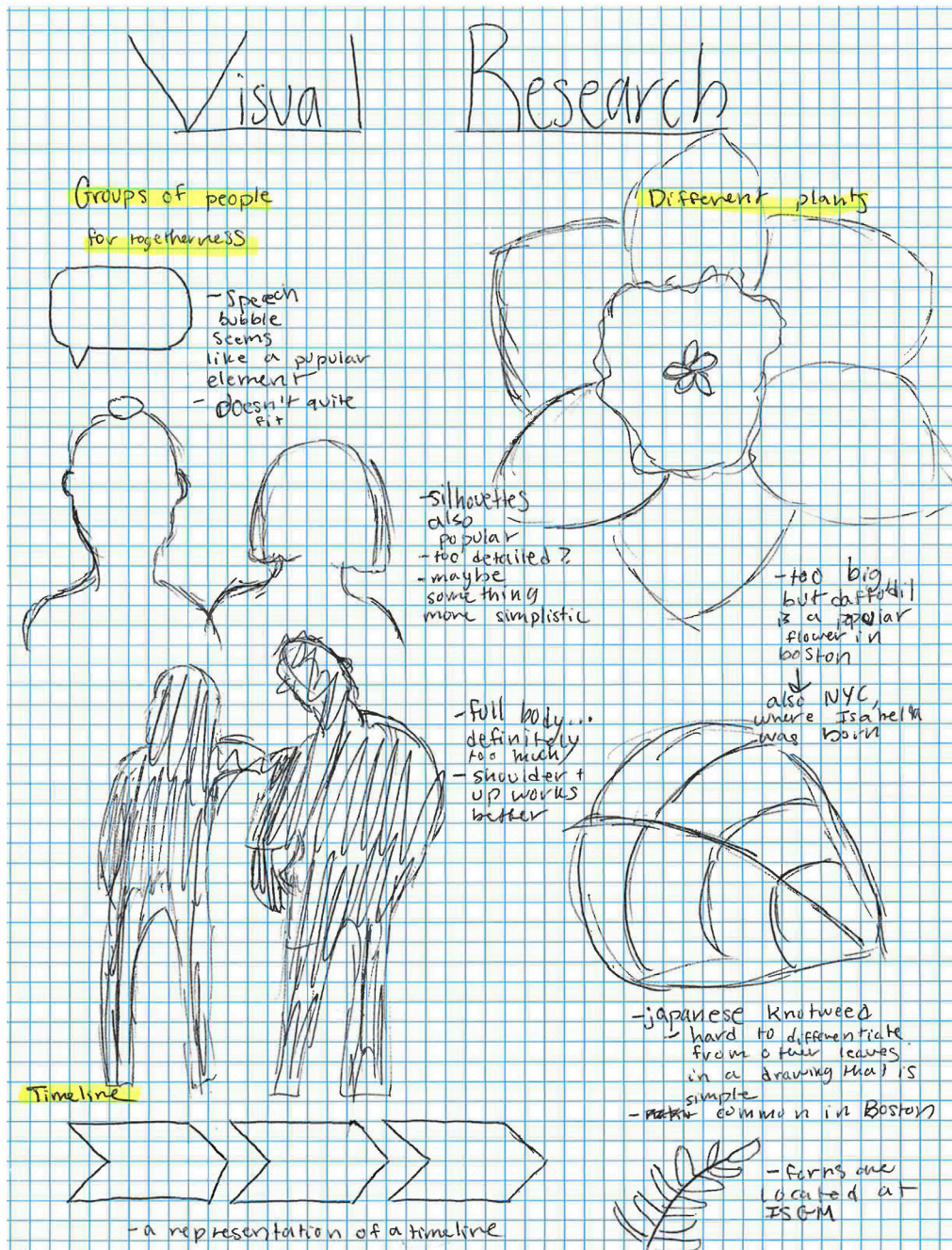
VISUAL RESEARCH: SYMBOL > PICTORIAL



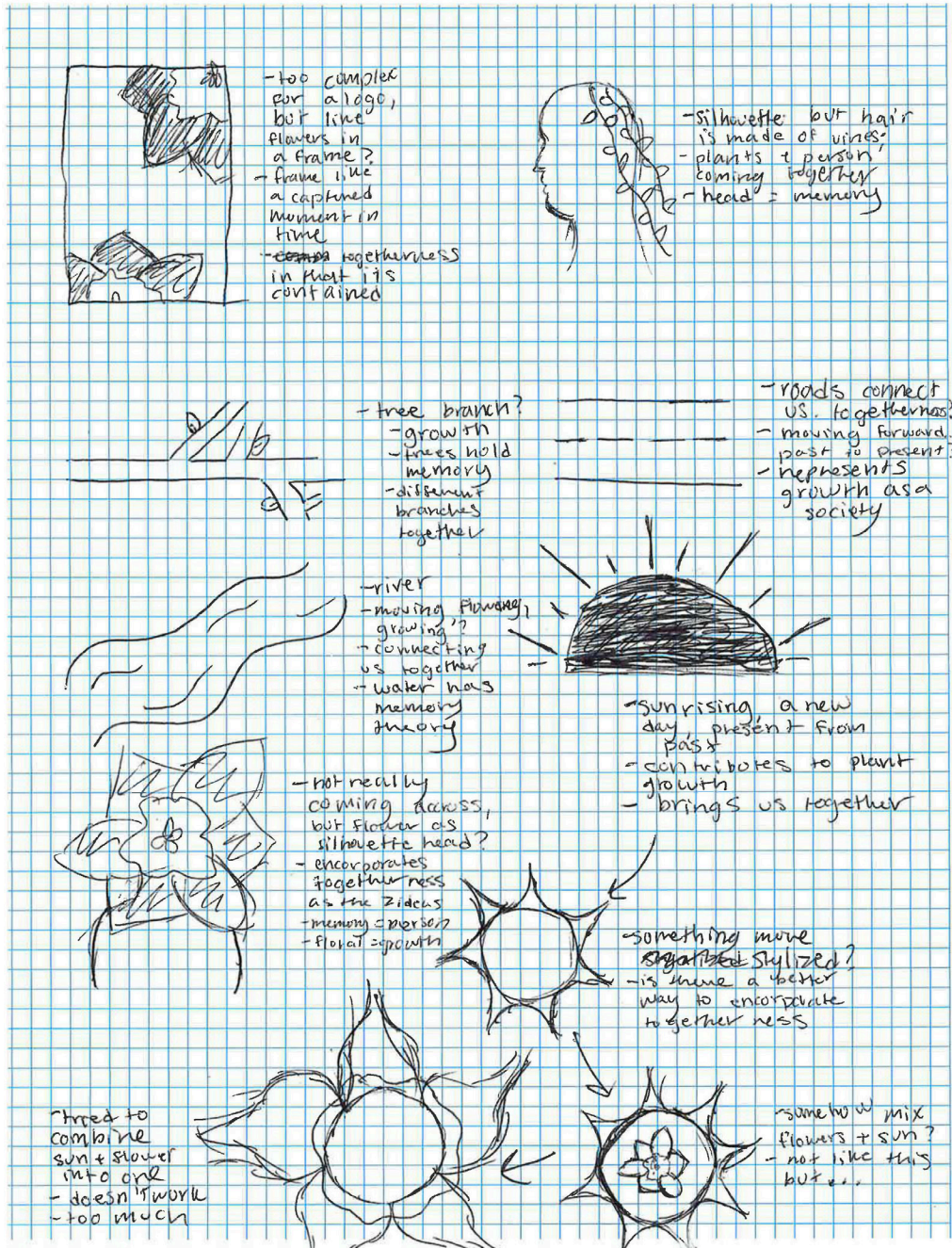
Blank Timeline Template



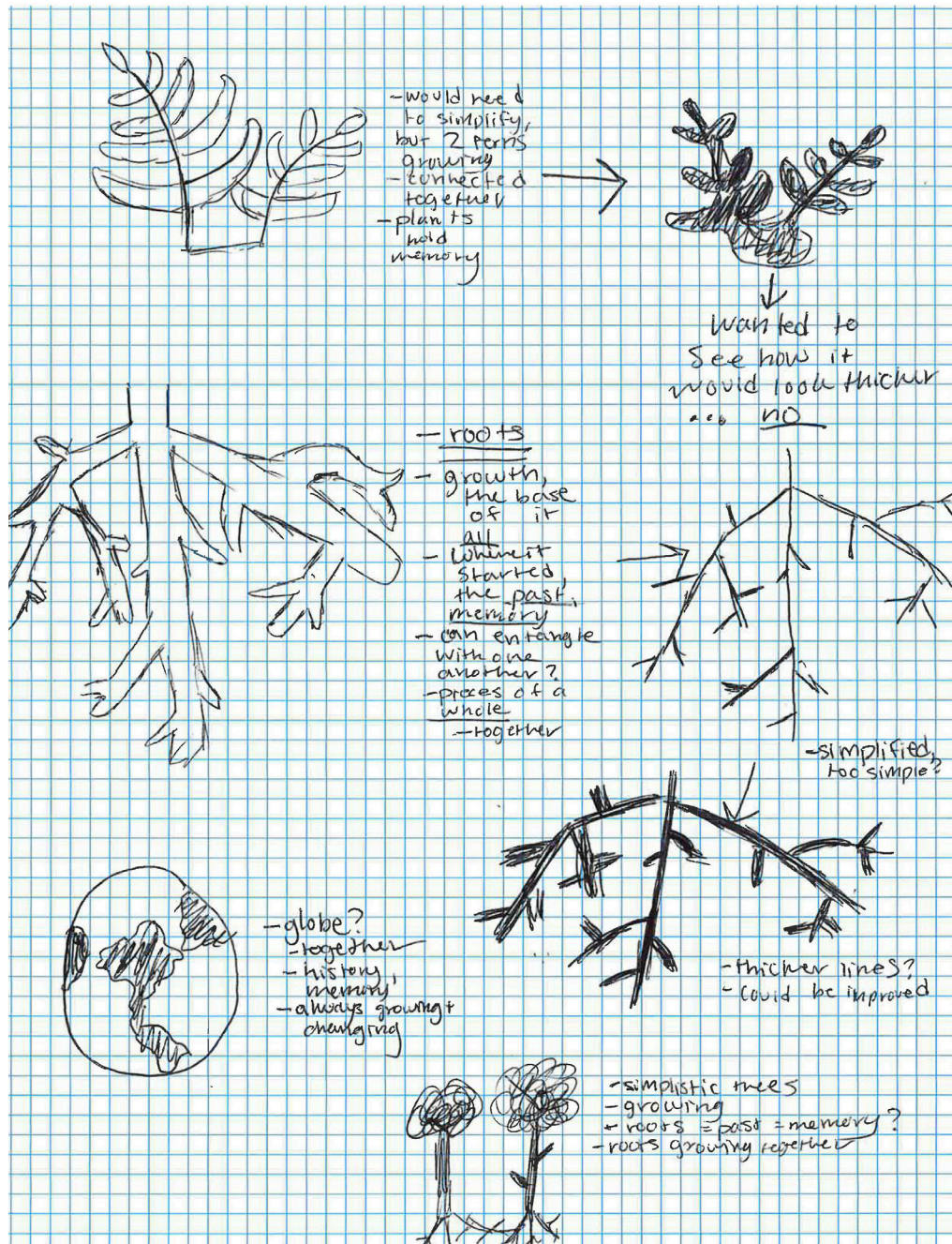
SKETCHES: SYMBOL > PICTORIAL



SKETCHES: SYMBOL > PICTORIAL



SKETCHES: SYMBOL > PICTORIAL



DIGITAL: SYMBOL > PICTORIAL

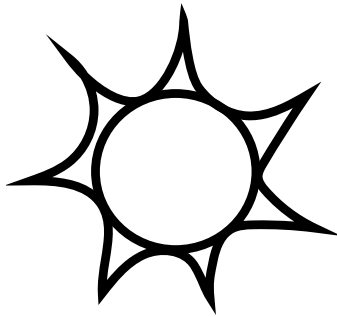
01. This represents humanity and thus growth, togetherness, and memory.
02. This represents the sun which shares warmth and promotes growth daily.
03. This symbol represents plants and humanity coming together as one.
04. This symbol represents branches of a whole as well as growth as a unit.
05. This symbol represents a framed moment in time of floral growth.

06. This symbol represents the river, flowing from place to place and growing.
07. This symbol represents two united ferns who are growing together as one.
08. This symbol represents the history of our growing global community.
09. This represents roots, the base of growth where pieces come together.

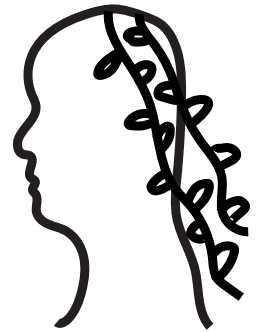
01.



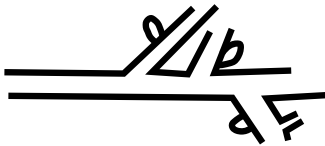
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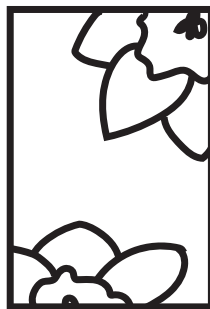
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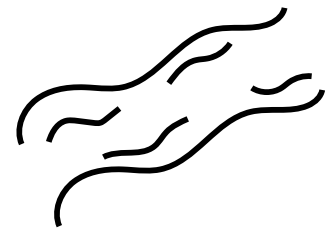
04.



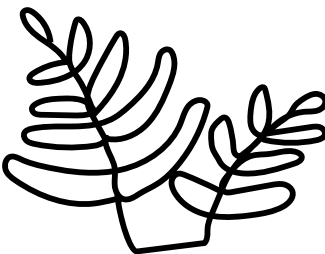
05.



06.



07.



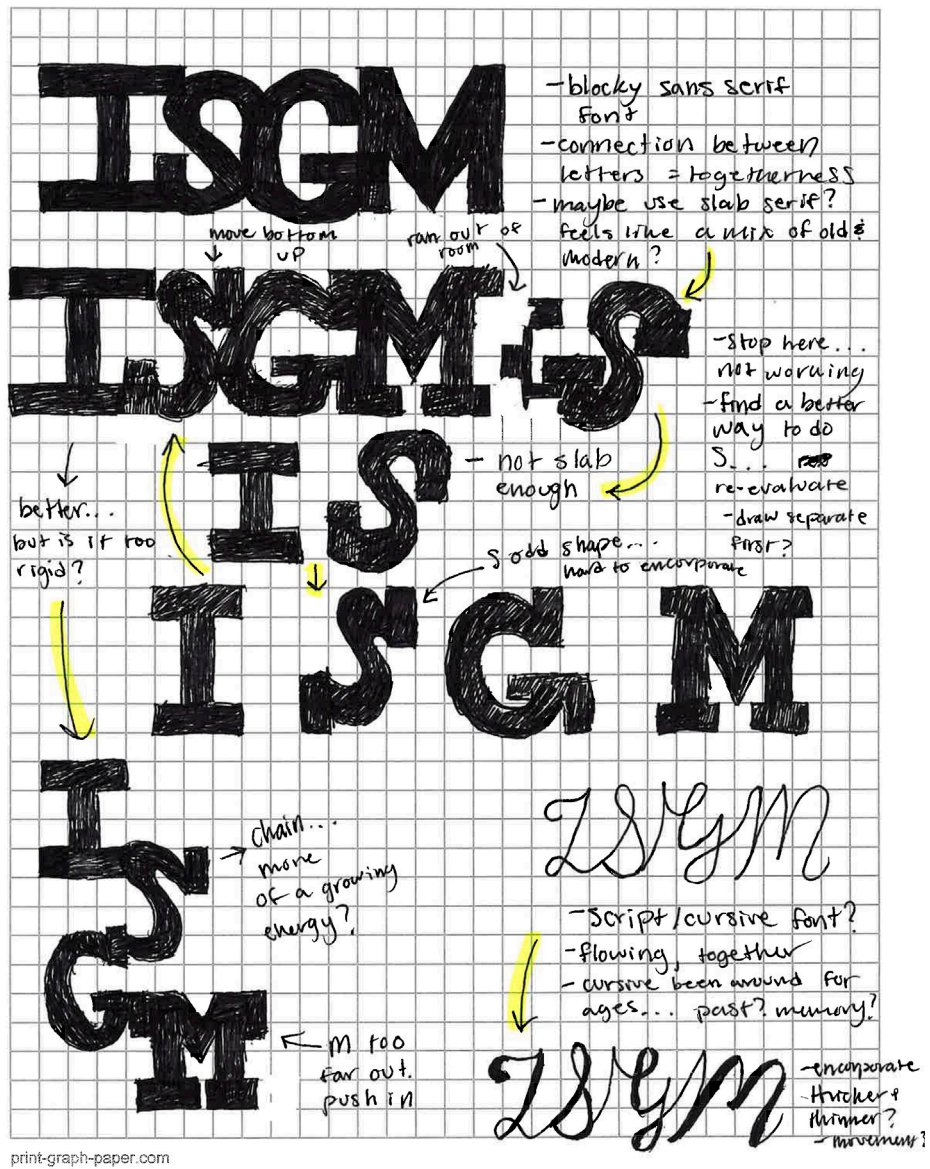
08.



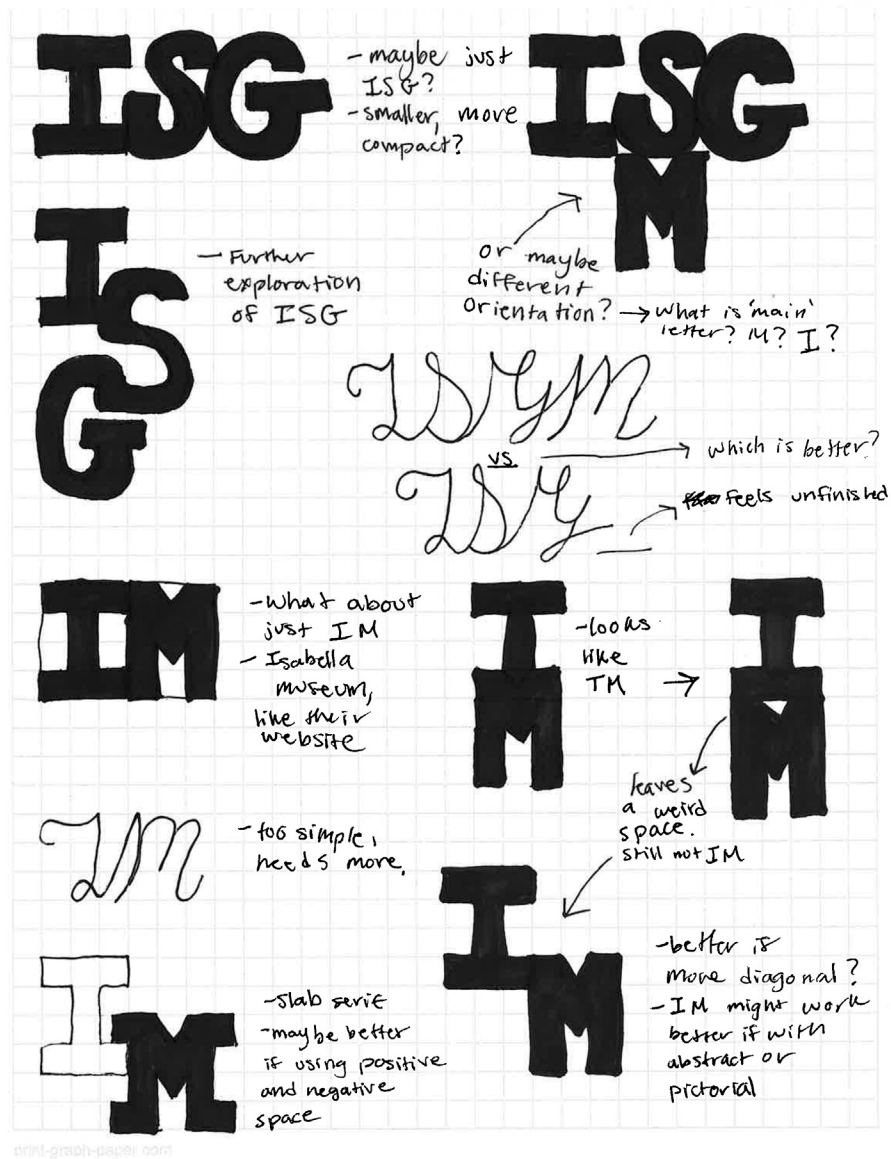
09.



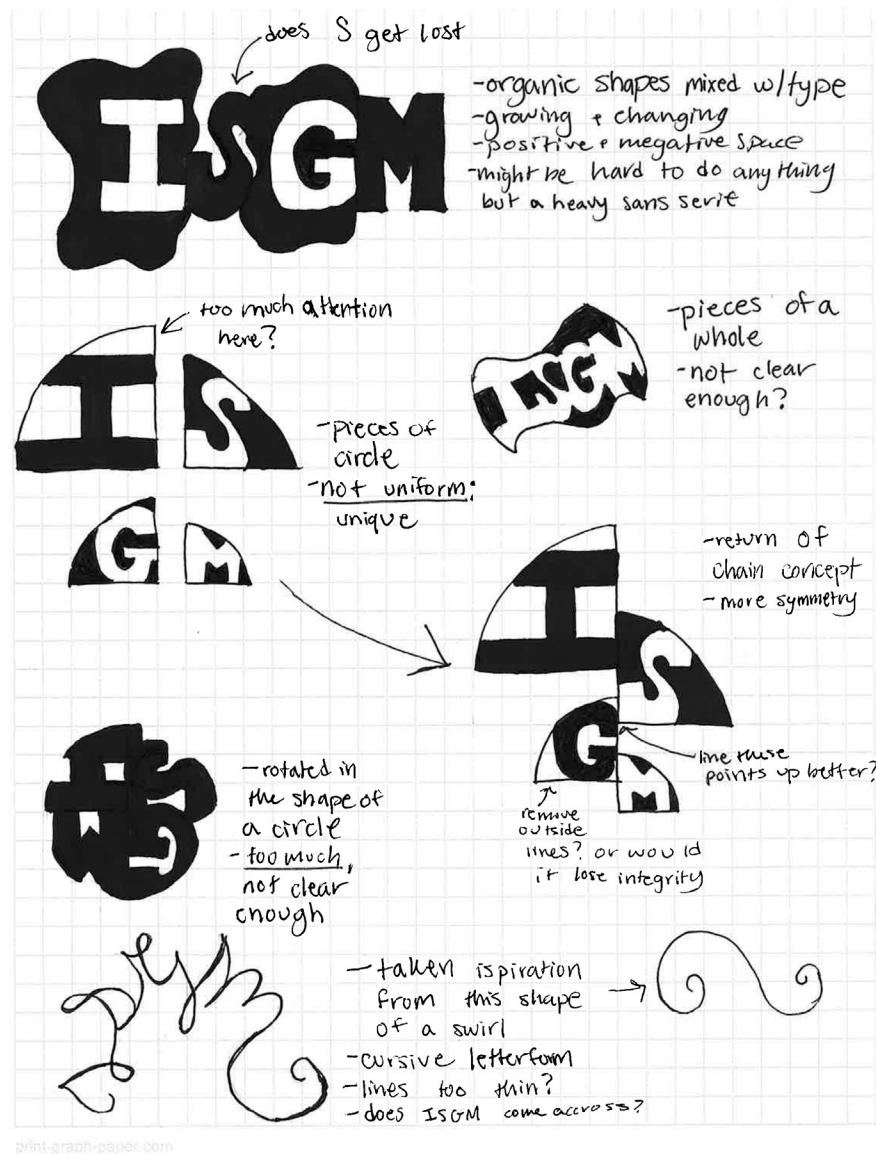
SKETCHES: SYMBOL > LETTERFORM



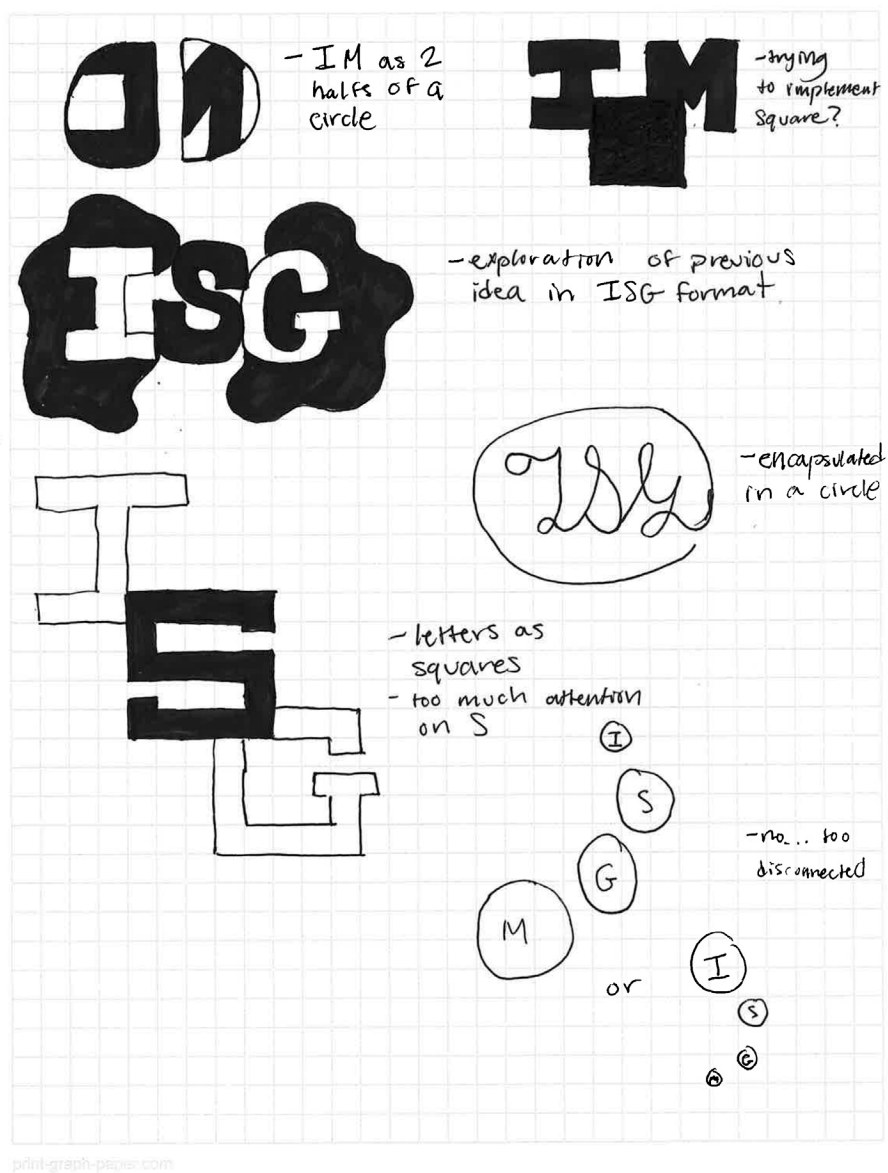
SKETCHES: SYMBOL > LETTERFORM



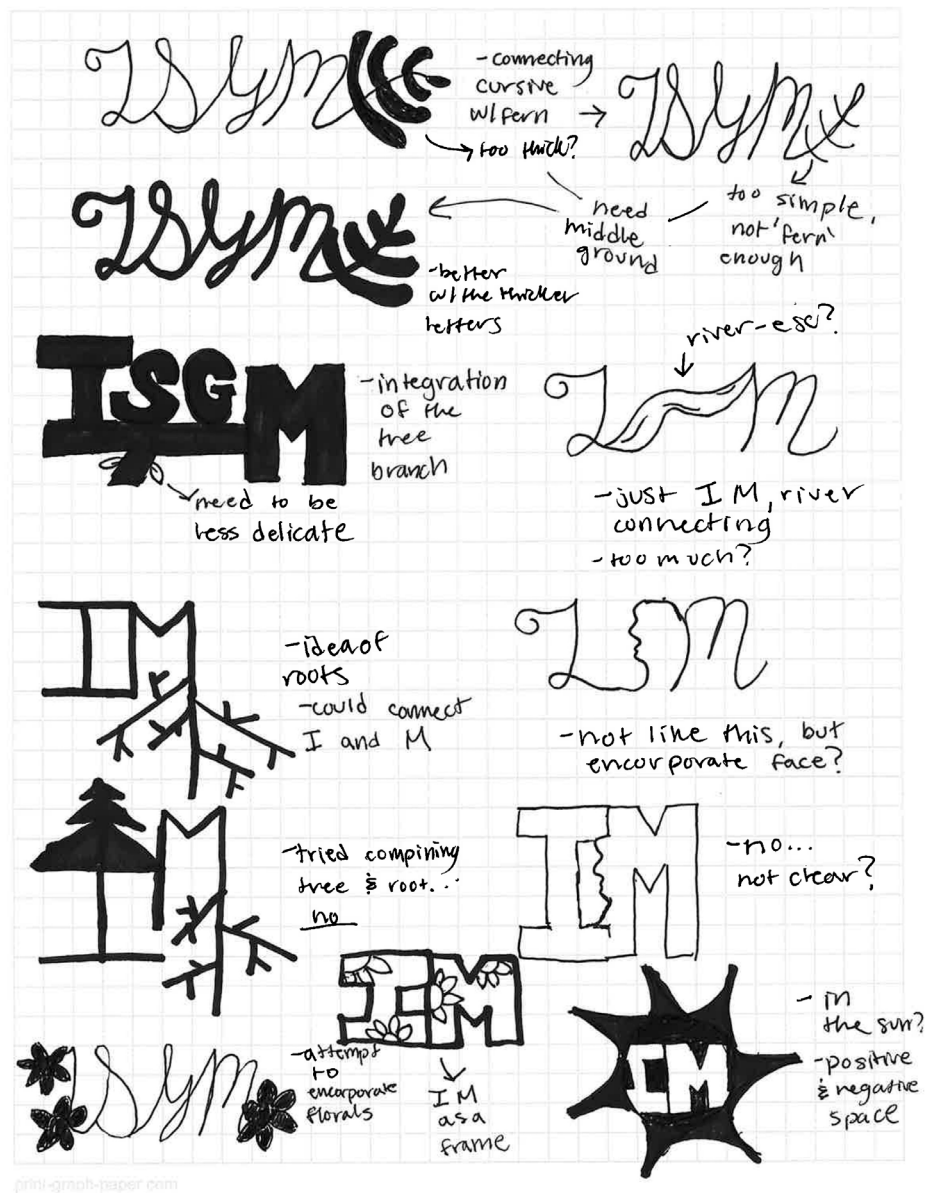
SKETCHES: SYMBOL > LETTERFORM & ABSTRACT



SKETCHES: SYMBOL > LETTERFORM & ABSTRACT



SKETCHES: SYMBOL > LETTERFORM & PICTORIAL



DIGITAL: SYMBOL > LETTERFORM

01. The slab slab letters fitting together represent togetherness and memory.
02. The letters flowing into one another represent togetherness.
03. The flowing of the letters represent togetherness, with an ISG focus.
04. The chain like connection goes with togetherness and moving forward.
05. The script represents the past, or memory, as well as togetherness.

06. Once again, togetherness is displayed here.
07. This idea of the chain as well as slab serif connects past and present.
08. Again, the script is used to display these attributes.
09. Two letters blend to become one, representing togetherness.

01.

02.

03.

ISGM ISGM ISG

04.

05.

06.

ISG

ISGM

ISGM

07.

08.

09.

ISGM

ISGM

IM

DIGITAL: SYMBOL > LETTERFORM & ABSTRACT

01. The freeflowing connection ties to togetherness as well as growing.

02. Exploring a different way of growing with the organic shapes.

03. Two sides of the same coin - togetherness.

04. A deconstructed circle in terms of togetherness, growing, and memory

05. All encapsulated in a circle - togetherness.

06. Growing to this unified circle shape.

07. Connected together in this square, boxy abstract style.

08. Letters coming together to form a circle, pieces become whole.

09. Further exploration of organic shapes for growing.

01.



02.



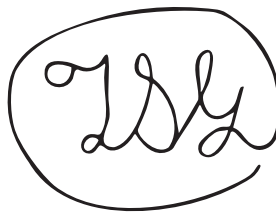
03.



04.



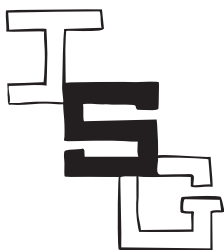
05.



06.



07.



08.



09.



DIGITAL: SYMBOL > LETTERFORM & PICTORIAL

01. The growth of the plant and flowing of the script come together.

02. The letters sitting on a tree branch, a growing feature.

03. Letters connected by a flowing river.

04. A profile situated together with the letters, growing to something new.

05. Face and letters are connected in this flowing, growing motion.

06. A symbol of the sun, which brings us together through past and present.

07. Roots growing out of the letter to signify connection to the past.

08. Flowers growing out of the script letters.

09. Flowers framed together in the letters, preserved for memory.

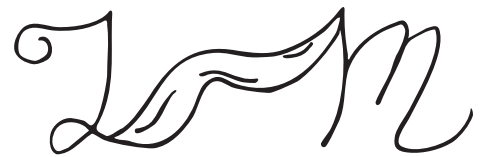
01.



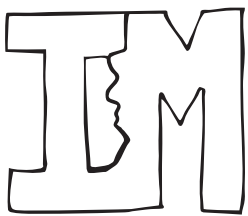
02.



03.



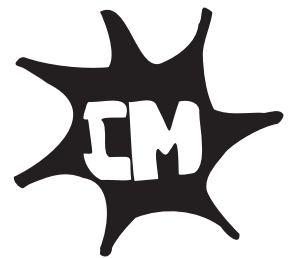
04.



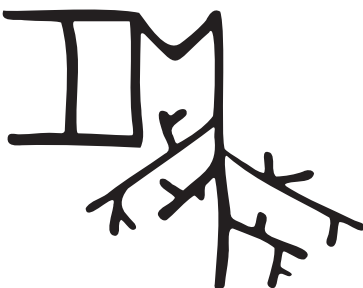
05.



06.



07.



08.



09.



TYPEFACE EXPLORATION: SERIF

- 01. I am studying this as I like the mix of curves and harsher lines.
- 02. I am studying this as I think the all-caps style is something to explore.
- 03. I am studying this as I like the 'boxy,' so to speak, serifs.
- 04. I am studying this as I am interested by the thick strokes and curves.
- 05. I am studying this as I enjoy the linework on the letterforms.

- 06. I am studying this as I like the imperfect lines of the serifs.
- 07. I am studying this as I'm interested by the harsh lines.
- 08. I am studying this as I think the sharp serifs are an intriguing idea.
- 09. I am studying this as the I like the heavy line weight and the thick serifs.

01. FAUSTINA / REGULAR / 127 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog

02. GIRASSOL / REGULAR / 130 PTS / ADOBE FONTS

9PTS

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

II

15PTS

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

03. MOKOKO / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog

TYPEFACE EXPLORATION: SERIF

- 01. I am studying this as I like the mix of curves and harsher lines.
- 02. I am studying this as I think the all-caps style is something to explore.
- 03. I am studying this as I like the 'boxy', so to speak, serifs.
- 04. I am studying this as I am interested by the thick strokes and curves.
- 05. I am studying this as I enjoy the linework on the letterforms.

- 06. I am studying this as I like the imperfect lines of the serifs.
- 07. I am studying this as I'm interested by the harsh lines.
- 08. I am studying this as I think the sharp serifs are an intriguing idea.
- 09. I am studying this as the I like the heavy line weight and the thick serifs.

01. CORONETTE / REGULAR / 130 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog

02. LIBRE CASLON TEXT / REGULAR / 130 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog

03. DRUMMOND / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog



TYPEFACE EXPLORATION: SERIF

- 01. I am studying this as I like the mix of curves and harsher lines.
- 02. I am studying this as I think the all-caps style is something to explore.
- 03. I am studying this as I like the 'boxy,' so to speak, serifs.
- 04. I am studying this as I am interested by the thick strokes and curves.
- 05. I am studying this as I enjoy the linework on the letterforms.

- 06. I am studying this as I like the imperfect lines of the serifs.
- 07. I am studying this as I'm interested by the harsh lines.
- 08. I am studying this as I think the sharp serifs are an intriguing idea.
- 09. I am studying this as the I like the heavy line weight and the thick serifs.

01. THERMAL VF / REGULAR TEXT / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

02. FANG / ROMAN / 115 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

03. RHAI / REGULAR / 130 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

TYPEFACE EXPLORATION: SLAB SERIF

01. I am studying this as I like the very similar weight of the serifs and the letterform.

02. I am studying this as I am interested by the thicker line weights in the letters versus the thinner actual serifs.

03. I am studying this as the block, so to speak, lettering could be something to explore as I feel it would fit with some of my design concepts.

01. ROCKWELL NOVA / REGULAR / 144 PTS / ADOBE FONTS

9PTS

Ii

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

02. CRAW MODERN URW / REGULAR / 144 PTS / ADOBE FONTS

9PTS

Ii

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the
lazy dog

03. ROSTER / REGULAR / 144 PTS / ADOBE FONTS

9PTS

Ii

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy
dog

TYPEFACE EXPLORATION: SCRIPT

01. I am studying this as I am interested by the way the letters fit together as well as the almost moving stroke weights.

02. I am studying this as I really enjoy the individual letter designs, namely the uppercase I, as well as how they all fit together.

03. I am studying this as I want to explore a heavier weight script option in addition to these lighter weight typefaces.

01. HANDSOME PRO / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog

02. FILMOTYPE LACROSSE / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog

03. SANT'ELIA SCRIPT / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

Ii

15PTS

the quick brown fox jumps over the lazy dog

TYPEFACE EXPLORATION: SCRIPT

01. I am studying this as I really like the stylization of the letters with the more rough texture that makes it seem like real handwriting.

02. I am studying this as I enjoy the way the letters all fit together as well as the imperfect aspects of the lettering.

03. I am studying this as I want to explore a more old-fashioned style of script so to speak, something that looks like it would easily fit in the past.

01. HANDSOME PRO / CLASSIC / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog



15PTS

the quick brown fox jumps over the lazy dog

02. LOOKING FLOWERS / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog



15PTS

the quick brown fox jumps over the lazy dog

03. REGINA / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog



15PTS

the quick brown fox jumps over the lazy dog



TYPEFACE EXPLORATION: SANS SERIF

01. I am studying this as I may take inspiration from the even line weights.
02. I am studying this as I like the uniform simplicity of the letterforms.
03. I am studying this as I think the letterforms fit especially well together.
04. I am studying this as I am interested by the way the letters are condensed.
05. I am studying this as I like the roundedness of each letter.

06. I am studying this given it uses rounded edges rather than sharp corners.
07. I am studying this as I am interested by the slight variation in letter sizes.
08. I am studying this as I like the points in which the lines are a bit thinner.
09. I am studying this as I feel the thick weight of the lines works well.

01. BASIC SANS / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

02. OWNERS TEXT / REGULAR / 130 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

03. FORMA DJR TEXT / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog



TYPEFACE EXPLORATION: SANS SERIF

01. I am studying this as I may take inspiration from the even line weights.
02. I am studying this as I like the uniform simplicity of the letterforms.
03. I am studying this as I think the letterforms fit especially well together.
04. I am studying this as I am interested by the way the letters are condensed.
05. I am studying this as I like the roundedness of each letter.

06. I am studying this given it uses rounded edges rather than sharp corners.
07. I am studying this as I am interested by the slight variation in letter sizes.
08. I am studying this as I like the points in which the lines are a bit thinner.
09. I am studying this as I feel the thick weight of the lines works well.

01. BUFALINO / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

02. EIGERDALS / REGULAR / 144 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

03. BREVIA / REGULAR / 135 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog



TYPEFACE EXPLORATION: SANS SERIF

- 01. I am studying this as I may take inspiration from the even line weights.
- 02. I am studying this as I like the uniform simplicity of the letterforms.
- 03. I am studying this as I think the letterforms fit especially well together.
- 04. I am studying this as I am interested by the way the letters are condensed.
- 05. I am studying this as I like the roundedness of each letter.

- 06. I am studying this given it uses rounded edges rather than sharp corners.
- 07. I am studying this as I am interested by the slight variation in letter sizes.
- 08. I am studying this as I like the points in which the lines are a bit thinner.
- 09. I am studying this as I feel the thick weight of the lines works well.

01. ROBOTO / REGULAR / 125 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

02. FRANKLIN GOTHIC ATF / REGULAR / 135 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog

03. INTERSTATE / REGULAR / 135 PTS / ADOBE FONTS

9PTS

the quick brown fox jumps over the lazy dog

15PTS

the quick brown fox jumps over the lazy dog



WORDMARK: SINGLE TYPEFACE

Typeface Information. 01. I really enjoy this style of serif for the brand, I think it is an elegant mix of modern and the past. 02. I think that this slightly thicker slab serif has a unique yet attainable elegance that works well for ISGM. 03. While I prefer the serif and script styles, I wanted to look at a sans serif as well.

04. The lettering fits together very well and works for the brand. 05. I like the imperfect nature of the lettering, gives it a handwritten feel which I think works well. 06. The larger width of the letters works well. 07. Slab serif could be interesting. 08. I enjoy the stylization of this script. 09. I am not sure how I feel about this, however, I think it stands out and may be interesting.

01. FANG ROMAN

Isabella Stewart
Gardner Museum

02. CRAW MODERN URW REGULAR

Isabella Stewart
Gardner Museum

03. FRANKLIN GOTHIC ATF REGULAR

Isabella Stewart
Gardner Museum



WORDMARK: SINGLE TYPEFACE

Typeface Information. 01. I really enjoy this style of serif for the brand, I think it is an elegant mix of modern and the past. 02. I think that this slightly thicker slab serif has a unique yet attainable elegance that works well for ISGM. 03. While I prefer the serif and script styles, I wanted to look at a sans serif as well.

04. The lettering fits together very well and works for the brand. 05. I like the imperfect nature of the lettering, gives it a handwritten feel which I think works well. 06. The larger width of the letters works well. 07. Slab serif could be interesting. 08. I enjoy the stylization of this script. 09. I am not sure how I feel about this, however, I think it stands out and may be interesting.

01. FILMOTYPE LACROSSE REGULAR

*Isabella Stewart
Gardner Museum*

02. HANDSOME PRO CLASSIC

*Isabella Stewart
Gardner Museum*

03. REGINA REGULAR

*Isabella Stewart
Gardner Museum*



WORDMARK: SINGLE TYPEFACE

Typeface Information. 01. I really enjoy this style of serif for the brand, I think it is an elegant mix of modern and the past. 02. I think that this slightly thicker slab serif has a unique yet attainable elegance that works well for ISGM. 03. While I prefer the serif and script styles, I wanted to look at a sans serif as well.

04. The lettering fits together very well and works for the brand. 05. I like the imperfect nature of the lettering, gives it a handwritten feel which I think works well. 06. The larger width of the letters works well. 07. Slab serif could be interesting. 08. I enjoy the stylization of this script. 09. I am not sure how I feel about this, however, I think it stands out and may be interesting.

01. ROCKWELL NOVA REGULAR

Isabella Stewart
Gardner Museum

02. LOOKING FLOWERS SCRIPT

*Isabella Stewart
Gardner Museum*

03. RHAU REGULAR

Isabella Stewart
Gardner Museum



LETTERFORM: SINGLE TYPEFACE

Typeface Information. 01. I really enjoy this style of serif for the brand, I think it is an elegant mix of modern and the past. 02. I think that this slightly thicker slab serif has a unique yet attainable elegance that works well for ISGM. 03. While I prefer the serif and script styles, I wanted to look at a sans serif as well.

04. The lettering fits together very well and works for the brand. 05. I like the imperfect nature of the lettering, gives it a handwritten feel which I think works well. 06. The larger width of the letters works well.

01. FANG ROMAN

ISGM isgm

02. CRAW MODERN URW REGULAR

ISGM isgm

03. FRANKLIN GOTHIC ATF REGULAR

ISGM isgm

LETTERFORM: SINGLE TYPEFACE

Typeface Information. 01. I really enjoy this style of serif for the brand, I think it is an elegant mix of modern and the past. 02. I think that this slightly thicker slab serif has a unique yet attainable elegance that works well for ISGM. 03. While I prefer the serif and script styles, I wanted to look at a sans serif as well.

04. The lettering fits together very well and works for the brand. 05. I like the imperfect nature of the lettering, gives it a handwritten feel which I think works well. 06. The larger width of the letters works well.

01. FILMOTYPE LACROSSE REGULAR

Isqm isgm

02. HANDSOME PRO CLASSIC

Isqm isgm

03. REGINA REGULAR

Isqm isgm



WORDMARK: MIXING TYPEFACES

01. I really enjoy the way this slab serif and particular script work together.
02. Exploration of script but with a sans serif. 03. Exploration of a serif font
and a different script. 04. Beginning to experiment with a sans serif typeface
- may not work. 05. Continuing to experiment with a sans serif typeface
but attempting a different orientation. 06. Utilizing this orientation with a

different combination of typefaces - not as successful. 07. . 08. 09. Once more
returning to a previous orientation with new typfaces.

01. CRAW MODERN URW REGULAR AND REGINA REGULAR

Isabella Stewart
Gardner Museum

02. HANDSOME PRO CLASSIC AND FRANKLIN GOTHIC ATF
REGULAR

Isabella Stewart
Gardner Museum

03. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE
REGULAR

Isabella Stewart
Gardner Museum



WORDMARK: MIXING TYPEFACES

01. I really enjoy the way this slab serif and particular script work together. 02. Exploration of script but with a sans serif. 03. Exploration of a serif font and a different script. 04. Experimenting with a serif and sans serif without a script - I think I prefer incorporating a script. 05. Returning to a serif and script, these two work well together. 06. Attempting to incorporate the most 'different,' so

to speak, typeface I have chosen with a script. I am unsure of whether or not I like how these two work together, but I am not immediately opposed.

01. ROCKWELL NOVA REGULAR AND FRANKLIN GOTHIC REGULAR

Isabella Stewart
Gardner Museum

02. FANG ROMAN AND HANDSOME PRO CLASSIC

Isabella Stewart
Gardner Museum

03. RHAIU REGULAR AND LOOKING FLOWERS SCRIPT

Isabella Stewart
Gardner Museum



LETTERFORM: MIXING TYPEFACES

01. Attempting to mix a serif and sans serif rather than utilize a script.
02. Eploration of these two typefaces I enjoy but using ISG. 03. Exploring new typefaces together as well as implementing a slogan. 04. Beginning to experiment with a sans serif typeface - may not work for the ISGM.
05. Continuing to experiment with a sans serif typeface but attempting a

different orientation. 06. Returning to a previously explored orientation to experiment with new typefaces.

01. ROCKWELL NOVA REGULAR AND FRANKLIN GOTHIC REGULAR

ISGM for the
public
forever

02. CRAW MODERN URW REGULAR AND REGINA REGULAR

ISG
museum

03. FANG ROMAN AND HANDSOME PRO CLASSIC

ISGM
for the public forever

LETTERFORM: MIXING TYPEFACES

01. Attempting to mix a serif and sans serif rather than utilize a script.
02. Eploration of these two typefaces I enjoy but using ISG. 03. Exploring new typefaces together as well as implementing a slogan. 04. Beginning to experiment with a sans serif typeface - may not work for the ISGM.
05. Continuing to experiment with a sans serif typeface but attempting a

different orientation. 06. Returning to a previously explored orientation to experiment with new typefaces.

01. FRANKLIN GOTHIC ATF REGULAR AND FILMOTYPE
LACROSEE REGULAR

ISGM
for the public forever

02. HANDSOME PRO CLASSIC AND FRANKLIN GOTHIC ATF
REGULAR

isgm for the
public
forever

03. RHAU REGULAR AND LOOKING FLOWERS SCRIPT

ISGM
for the public forever



WORDMARK: VARIATIONS

Typeface Information. 01. Experimenting with making Isabella and Museum stick out before Stewart Gardner. 02. Division between Isabella Stewart Gardner and Museum with the different fonts - museum may stick out too much. 03. Implementing the slogan for differentiation. 04. Trying a more vertical layout, museum again being different. 05. Further experimentation with

a slogan and how to stack them together. 06. Returning to idea from the first concept but in a different orientation.

01. CRAW MODERN URW REGULAR AND REGINA REGULAR

02. CRAW MODERN URW REGULAR AND REGINA REGULAR

Isabella
Stewart Gardner
Museum

Isabella Stewart Gardner
museum

03. CRAW MODERN URW REGULAR AND REGINA REGULAR

04. FANG ROMAN AND HANDSOME PRO CLASSIC

Isabella Stewart
Gardner Museum
For the public forever

Isabella
Stewart
Gardner
Museum

05. FANG ROMAN AND HANDSOME PRO CLASSIC

06. FANG ROMAN AND HANDSOME PRO CLASSIC

Isabella Stewart *For the*
Gardner Museum *public*
forever

Isabella *Stewart* Museum
Gardner



WORDMARK: VARIATIONS

Typeface Information. 01. Trying a version where Gardner Museum goes together and is the first thing the viewer sees. 02. Another attempt at a vertical layout, but with the slogan implemented. 03. Trying to fit the title and slogan into two lines - the slogan may stick out too much compared to the actual name here. 04. Further exploration of a more horizontal orientation. 05. Trying

to keep Isabella Stewart Gardner all together. 06. Attempting something with a curved line of text - not sure how I feel about this.

01. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE
REGULAR

Isabella Stewart
**Gardner
Museum**

02. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE
REGULAR

**Isabella
Stewart
Gardner
Museum**

For the public forever

03. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE
REGULAR

isabella stewart gardner museum
for the public forever

04. HANDSOME PRO CLASSIC AND FRANKLIN GOTHIC ATF
REGULAR

**Isabella
Stewart** *Gardner Museum*

05. HANDSOME PRO CLASSIC AND FRANKLIN GOTHIC ATF
REGULAR

**Isabella
Stewart
Gardner** *Museum*

06. HANDSOME PRO CLASSIC AND FRANKLIN GOTHIC ATF
REGULAR

Isabella Stewart Gardner
Museum



WORDMARK: FINAL OUTCOMES

Typeface Information. 01. Really enjoy the balance of this one. 02. I think the slogan does well here to round out the logo as a single structure. 03. Intrigued by this attempt at a horizontal orientation. 04. I like how Gardner Museum is the primary thing that sticks out here and I think the hierarchy is appropriate. 05. Interested by the concept of the 2 lines in the horizontal

layout. 06. I liked the concept of the layout I had previously explored here, but decided against the sans serif.

01. CRAW MODERN URW REGULAR AND REGINA REGULAR

02. CRAW MODERN URW REGULAR AND REGINA REGULAR

Isabella
Stewart Gardner
Museum

Isabella Stewart
Gardner Museum
For the public forever

03. FANG ROMAN AND HANDSOME PRO CLASSIC

04. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE
REGULAR

Isabella *Stewart
Gardner* Museum

Isabella Stewart
Gardner
Museum

05. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE
REGULAR

06. FANG ROMAN AND HANDSOME PRO CLASSIC

isabella stewart gardner museum
for the public forever

Isabella
Stewart *Gardner Museum*



LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 01. I think this symbol works well with the rectangular nature of the wordmark. 02. Again, the rectangular nature pairs well together.

03. Perhaps too long horizontally, but I think it fits.

01. CRAW MODERN URW REGULAR AND REGINA REGULAR

01. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



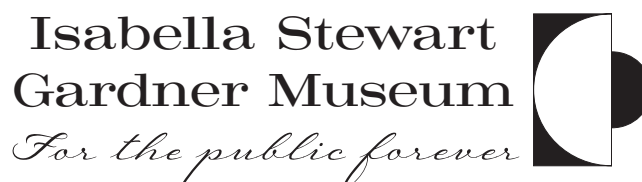
02. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE REGULAR

02. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



03. CRAW MODERN URW REGULAR AND REGINA REGULAR

03. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)





LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 04. Attempting to place the symbol above, not sure if it works with this wordmark variation. 05. This type of layout may work better with this wordmark, but I am still not crazy about it.

06. Trying to fit the symbol on the left as opposed to the right, not sure if the round aspect creates too much of a divide or if it could work.

01. FANG ROMAN AND HANDSOME PRO CLASSIC

04. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



Isabella *Stewart Gardner* Museum

02. FANG ROMAN AND HANDSOME PRO CLASSIC

05. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



Isabella
Stewart *Gardner Museum*

03. FANG ROMAN AND HANDSOME PRO CLASSIC

06. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



Isabella
Stewart *Gardner Museum*



LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 07. An attempt to fit the wordmark into the negative space of the symbol. 08. Returning to the concept of laying them side by side, as I explored with the previous symbol.

09. A mixture of working into the negative space and the side by side concept.

01. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE REGULAR

07. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)

isabella stewart gardner museum
for the public forever



02. THERMAL VF REGULAR TEXT AND FILMOTYPE LACROSSE REGULAR

08. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)

Isabella Stewart
Gardner
Museum



03. FANG ROMAN AND HANDSOME PRO CLASSIC

09. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)

Isabella
Stewart *Gardner Museum*





LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 10. This logo may work well with these fonts.

11. Attempting to put the symbol above the wordmark again - works better than previous attempt.

12. Another attempt at the symbol above, but may be too tall.

01. CRAW MODERN URW REGULAR AND REGINA REGULAR

10. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



02. FANG ROMAN AND HANDSOME PRO CLASSIC

11. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



03. CRAW MODERN URW REGULAR AND REGINA REGULAR

12. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)





LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 13. For this specific wordmark, this side by side variant may work better. 14. I am not sure about the stacked layout here, but I like this wordmark with this symbol better as opposed to the previously explored option.

15. I think side by side may work better for this combination, however, it may be too long..

01. CRAW MODERN URW REGULAR AND REGINA REGULAR

13. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



02. FANG ROMAN AND HANDSOME PRO CLASSIC

14. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



03. FANG ROMAN AND HANDSOME PRO CLASSIC

15. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 16. I think the rectangular symbol works well with the shape of this wordmark. 17. I prefer the size of this option as opposed to the previous one, but I think the other may be more well balanced.

18. Putting the symbol on top of the wordmark may not be the best orientation if using this specific symbol.

01. CRAW MODERN URW REGULAR AND REGINA REGULAR

16. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



02. CRAW MODERN URW REGULAR AND REGINA REGULAR

17. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



03. FANG ROMAN AND HANDSOME PRO CLASSIC

18. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)





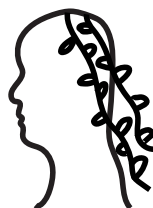
LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 19. For this symbol, I think putting it on top of the wordmark may be best given the nature of it - there may be a better wordmark option than this one, it seems slightly unbalanced. 20. I am not sure if the symbol being right over the Stewart Gardner part works the best, but I do not dislike the shape of this.

21. I think this is well balanced, but the layout may once again be too tall with the symbol on top.

01. FANG ROMAN AND HANDSOME PRO CLASSIC

19. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



Isabella
Stewart *Gardner Museum*

02. FANG ROMAN AND HANDSOME PRO CLASSIC

20. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



Isabella *Stewart
Gardner* Museum

03. CRAW MODERN URW REGULAR AND REGINA REGULAR

21. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



Isabella Stewart
Gardner Museum
For the public forever



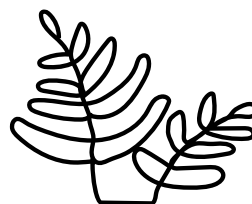
LOCKUPS: SYMBOL & WORDMARK

Lockup Information. 22. This could potentially be a good symbol to rest on top of the wordmark. 23. I would say it also works well to the side, but I am not sure this symbol and this wordmark work together incredibly well.

24. Out of the options with this symbol, I almost think this one works the best - I think it is the most well balance and well combined.

01. FANG ROMAN AND HANDSOME PRO CLASSIC

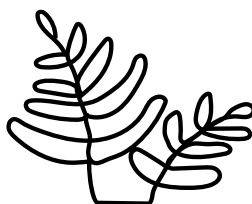
22. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)



Isabella
Stewart *Gardner Museum*

02. CRAW MODERN URW REGULAR AND REGINA REGULAR

23. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)

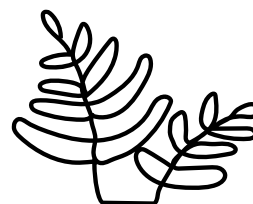


Isabella Stewart
Gardner Museum
For the public forever

03. CRAW MODERN URW REGULAR AND REGINA REGULAR

24. LOCKUP (COMBINATION OF SYMBOL AND WORDMARK)

Isabella
Stewart Gardner
Museum





FINAL WORDMARK: BLACK & WHITE

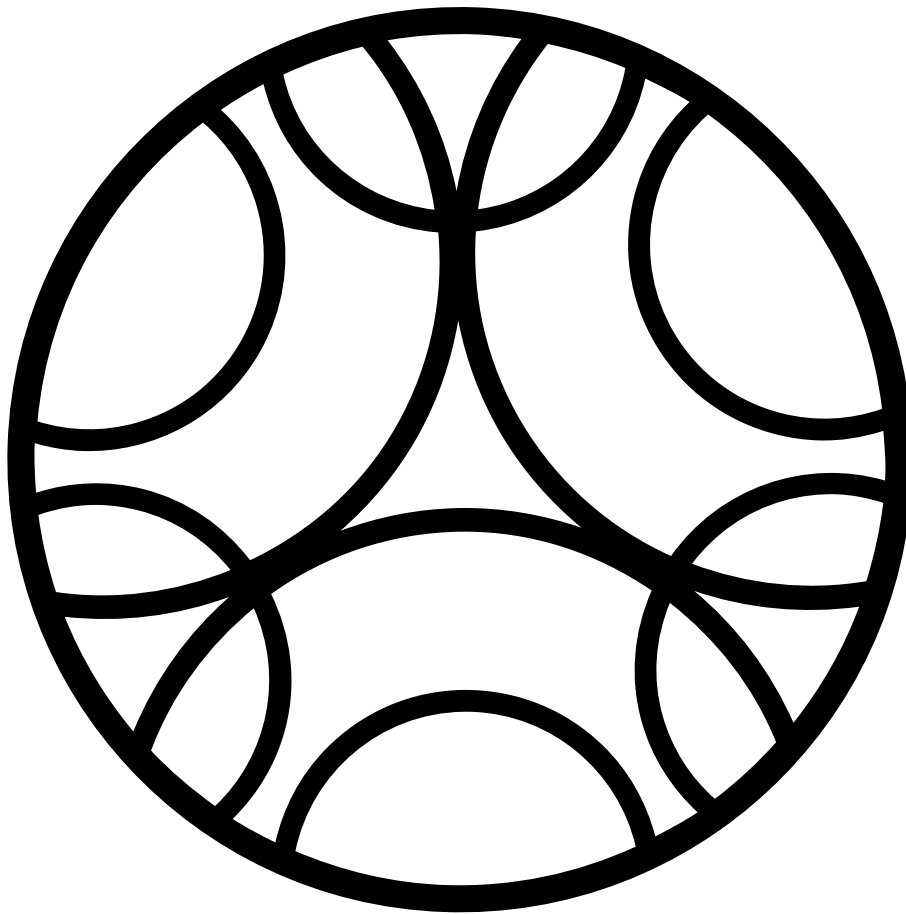
The final wordmark for the Isabella Stewart Gardner Museum. The emphasis is on Isabella Museum here with the intention being that it is ok if Stewart Gardner is not immediately legible. The lines of text build up on each other in layers.

Isabella
Stewart Gardner
Museum



FINAL SYMBOL(S) (FILL) OR WORDMARK: BLACK & WHITE

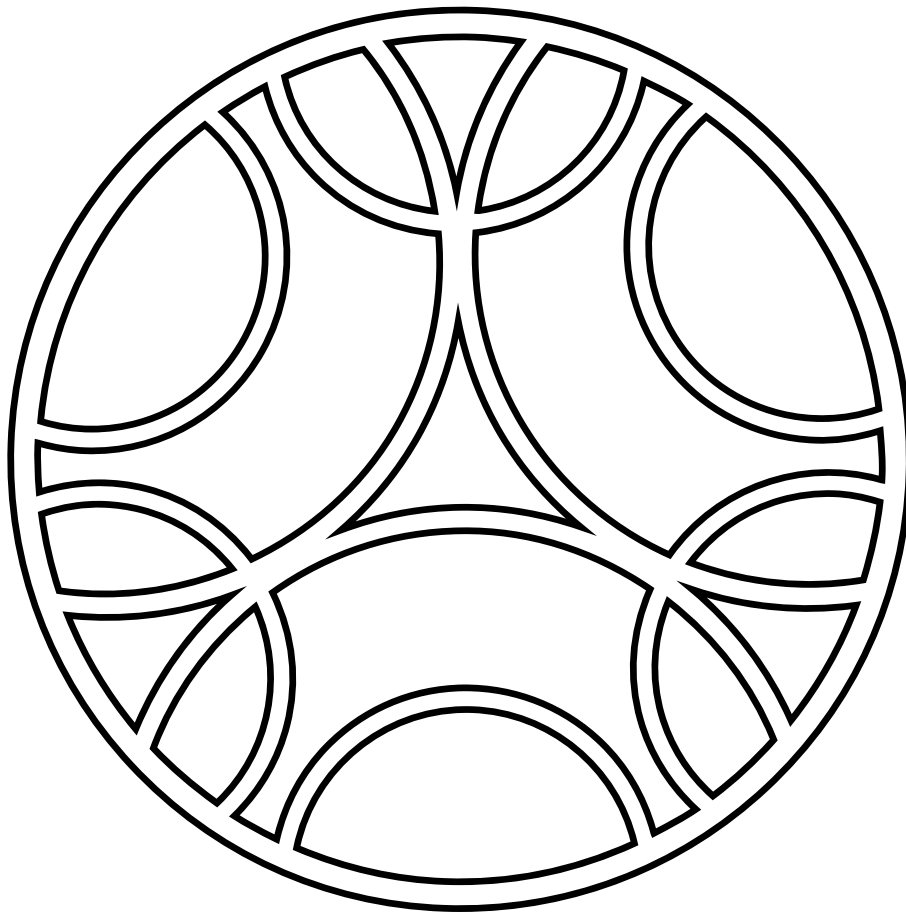
The primary symbol of the museum, inspired by a part of the window in the Gothic room.





FINAL SYMBOL(S) (OUTLINE) OR WORDMARK: BLACK & WHITE

The primary symbol of the museum, inspired by a part of the window in the Gothic room.

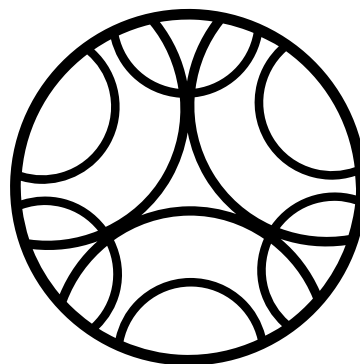




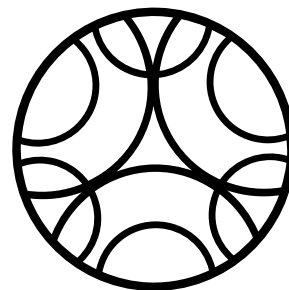
LOCKUP: VARIATIONS

Two options of combining the symbol with the wordmark by either including Stewart Gardner or not.

Isabella
Stewart Gardner
Museum



Isabella
Museum





FINAL SYMBOL(S) OR WORDMARK: COLOR VARIATIONS

The off-white brand color can be used for the whole wordmark, while the others are used only for Stewart Gardner.

Isabella
Stewart Gardner
Museum

Isabella
Stewart Gardner
Museum

Isabella
Stewart Gardner
Museum



FINAL SYMBOL(S) (FILL) OR WORDMARK: COLOR

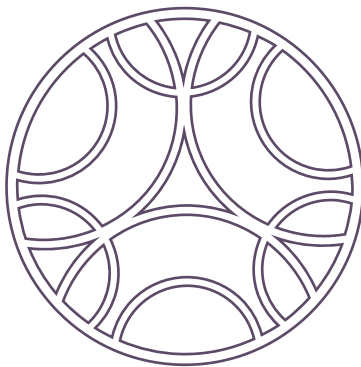
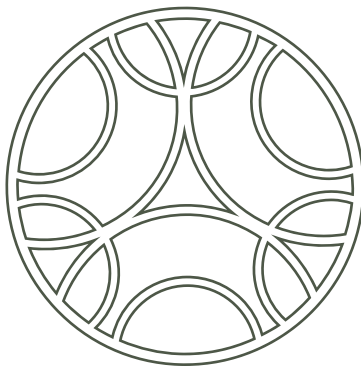
Can be used in any of the brand's 3 colors.





FINAL SYMBOL(S) (OUTLINES) OR WORDMARK: COLOR

Can be used in any of the brand's 3 colors.





FINAL LOCKUP VARIATIONS

The off-white brand color can be used for the whole lockup, while the others are used only for Stewart Gardner and the symbol.





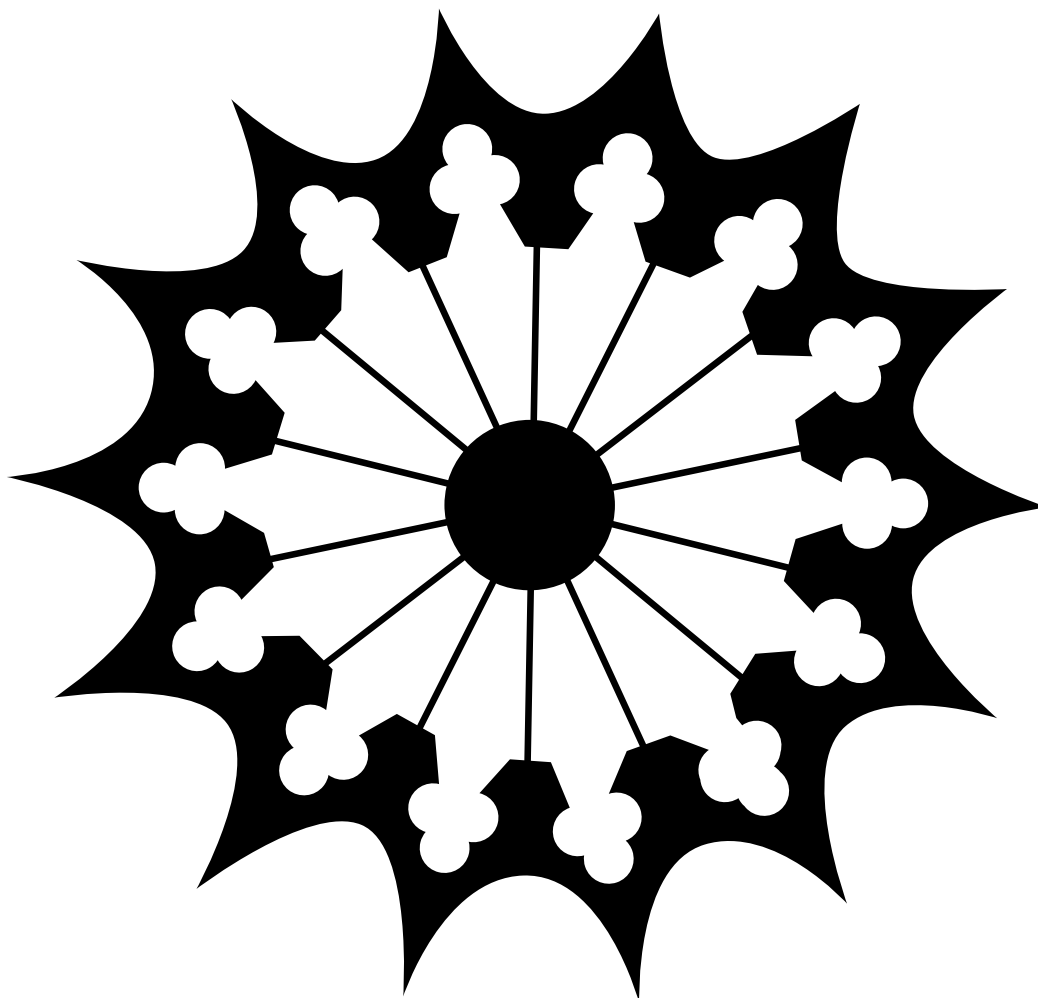
FINAL SECONDARY LOCKUP VARIATIONS

The off-white brand color can be used for the whole lockup, while the others are used only for the symbol.



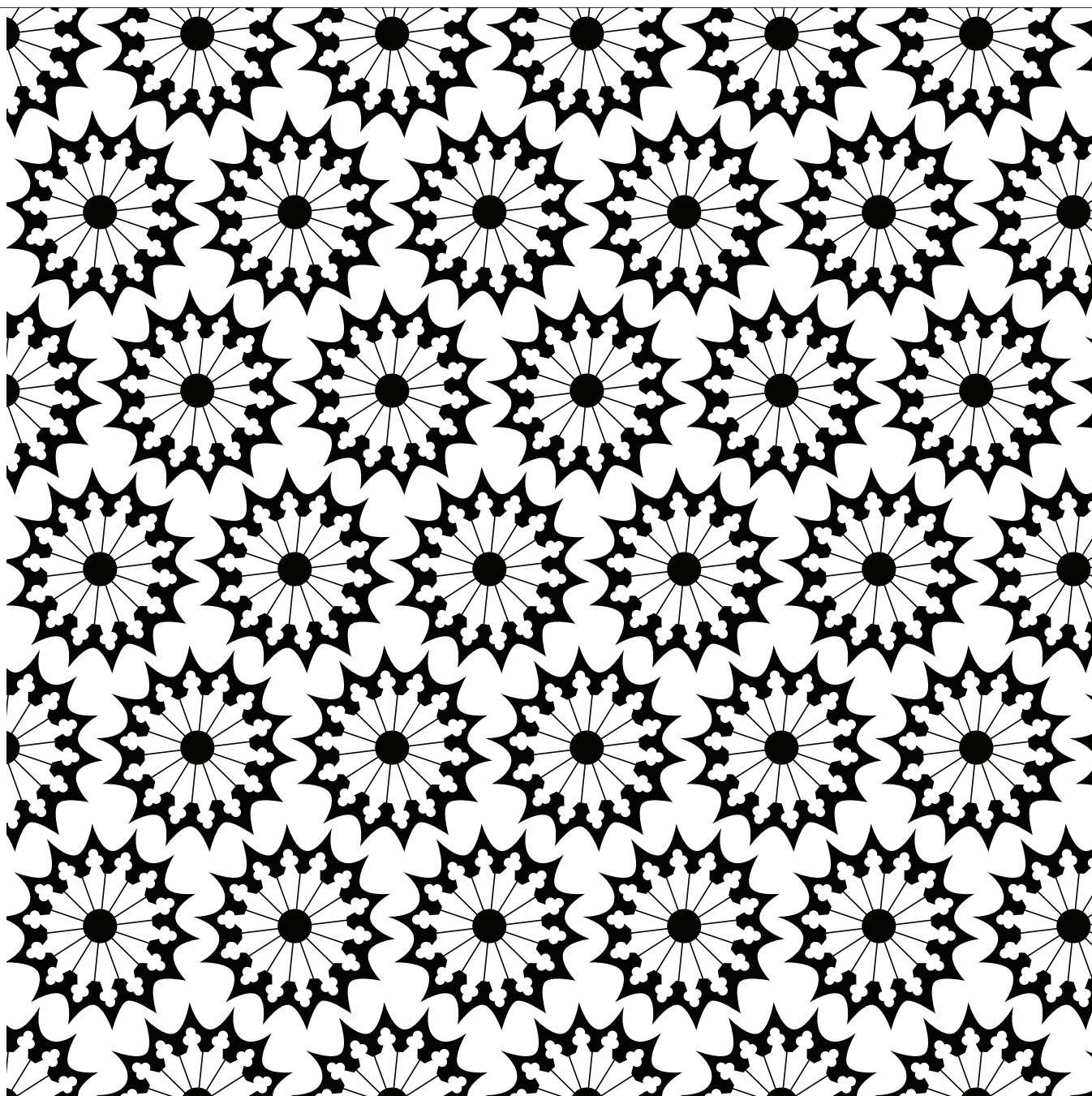
EXTENSION #1: ADDITIONAL GRAPHIC

This graphic comes from the same window in the Gothic Room as the primary graphic that forms the symbol for the museum. This symbol serves as a reminder of the concept of togetherness given its connection to the primary symbol. It also references memory, given its important status as a piece of the museum's architecture.



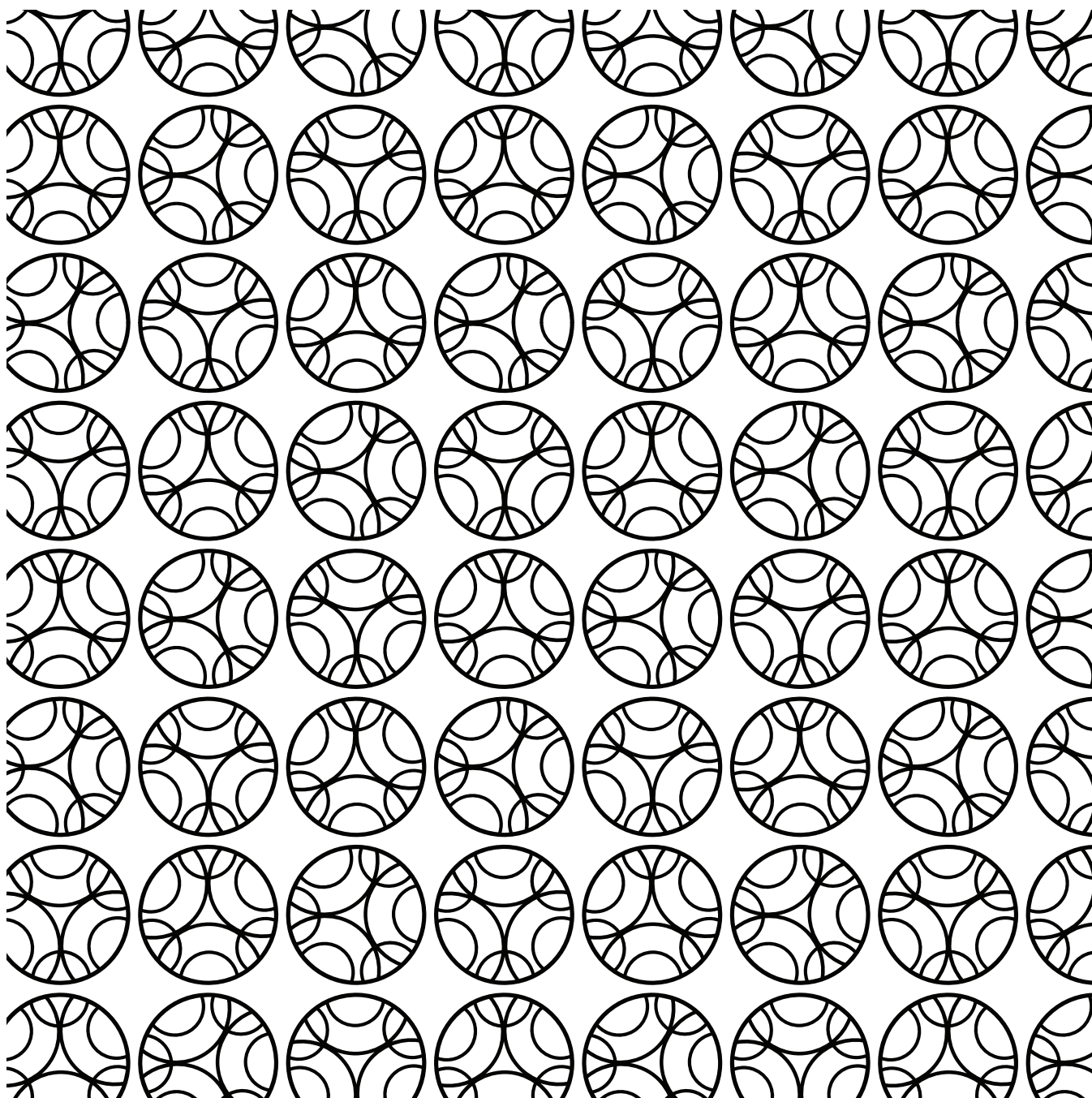
EXTENSION #2: PATTERN 1

This pattern is made up of the repetition of the secondary graphic, where the pointed edges fit together almost like puzzle pieces, growing to fill up space.



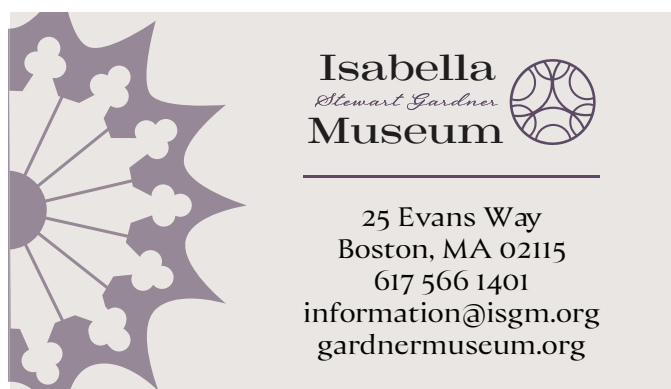
EXTENSION #3: PATTERN 2

This pattern consists of repetition of the primary symbol of the brand, with slight rotation to increase visual interest. The symbol being fit together with other connects back to the 'togetherness' emphasis in the concept.



HORIZONTAL BUSINESS CARD: FRONT + BACK

This business card features the secondary symbol seemingly wrapping around the side of the card, growing beyond the edges and thus bringing the front and back together. The simple elegance of the design serves to memory as well, committing to Isabella Stewart Gardner herself.





SMALL BUSINESS CARD: FRONT + BACK

This business card prominently shows the promise of "for the public forever," encouraging visitors to come to the museum and engage in the prominent concept of togetherness. The green serves to represent the growing nature of the identity, and humanity.



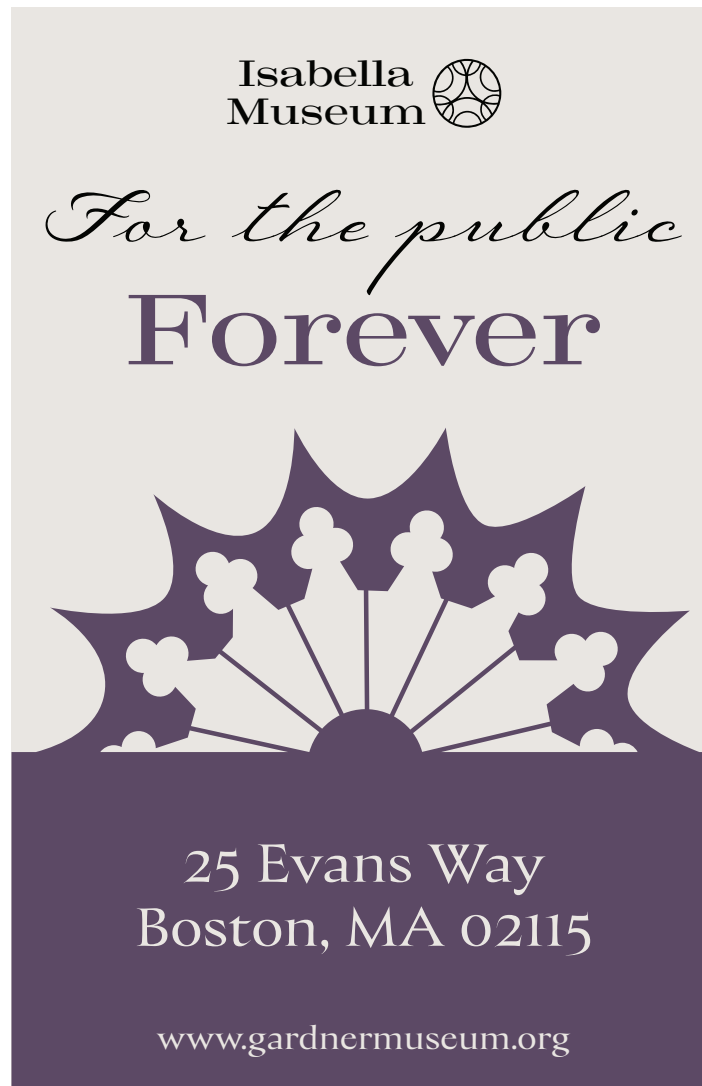
25 Evans Way
Boston, MA 02115
617 566 1401
information@isgm.org
gardnermuseum.org

Isabella
Stewart Gardner
Museum



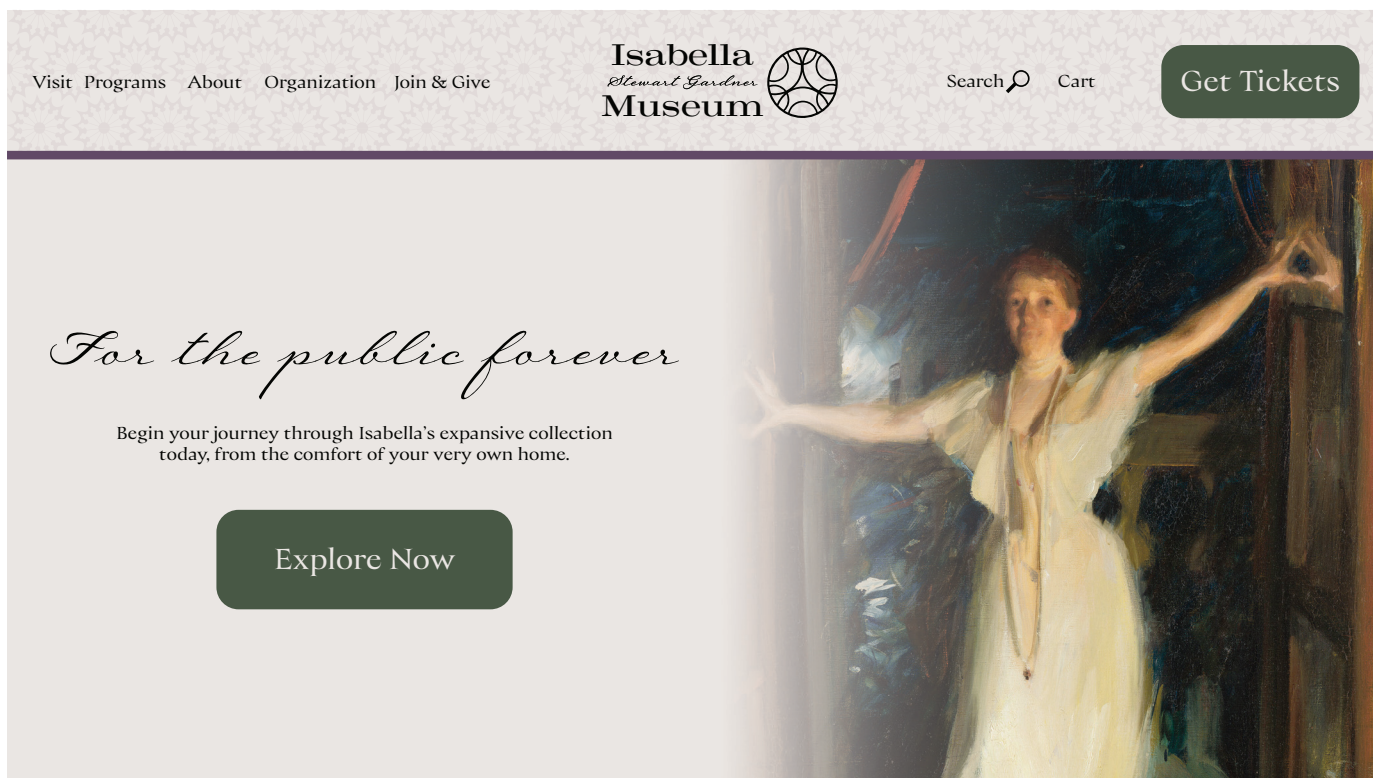
POSTER

This poster also emphasizes the prominent promise of “for the public forever,” expressing the importance of bringing people together to grow as one. The secondary symbol being reflected into the block of color serves to provide the imagery of memory, another important aspect of the museum’s identity.



LAPTOP: HOME PAGE OF WEBSITE

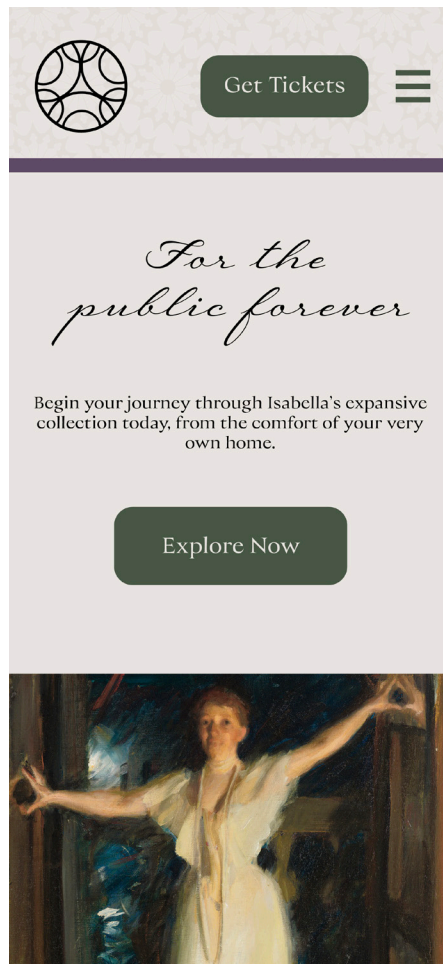
The design of the website ties in both the purple branding colors as well as the green, to have them working together in unity. The purple is more representative of the concept of memory while the green serves to elicit thoughts of growth. The image of Isabella welcomes you to the museum, creating a more personal experience "for the public forever."





PHONE

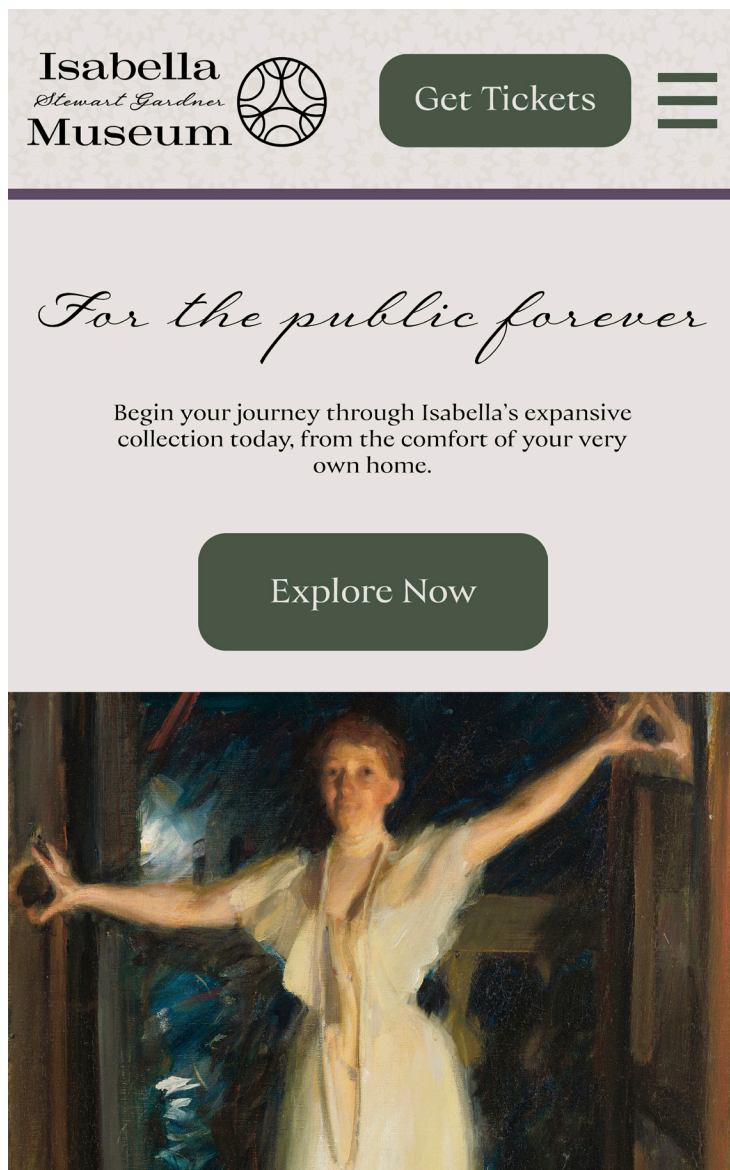
The design of the website ties in both the purple branding colors as well as the green, to have them working together in unity. The purple is more representative of the concept of memory while the green serves to elicit thoughts of growth. The image of Isabella welcomes you to the museum, creating a more personal experience "for the public forever."





TABLET

The design of the website ties in both the purple branding colors as well as the green, to have them working together in unity. The purple is more representative of the concept of memory while the green serves to elicit thoughts of growth. The image of Isabella welcomes you to the museum, creating a more personal experience "for the public forever."



APPLICATION #1: TOTE BAG 1

This tote bag design brings together the logo lockup as well as the secondary graphic, while only using the purple color to have a cohesive look and feel.



APPLICATION #2: TOTE BAG 2

This tote bag design features the messaging of “for the public forever” while incorporating both the green and purple colors together. This emphasizes the ideals of togetherness, as well as the green text fitted together serving as a reminder of growing.



APPLICATION #3: T SHIRT

This t-shirt features only the purple color to give a cohesive, together feel between both the front and back of the shirt. It once again features "for the public forever" to reference the museum bringing people together, as well as honoring the past and future of the museum doing this.



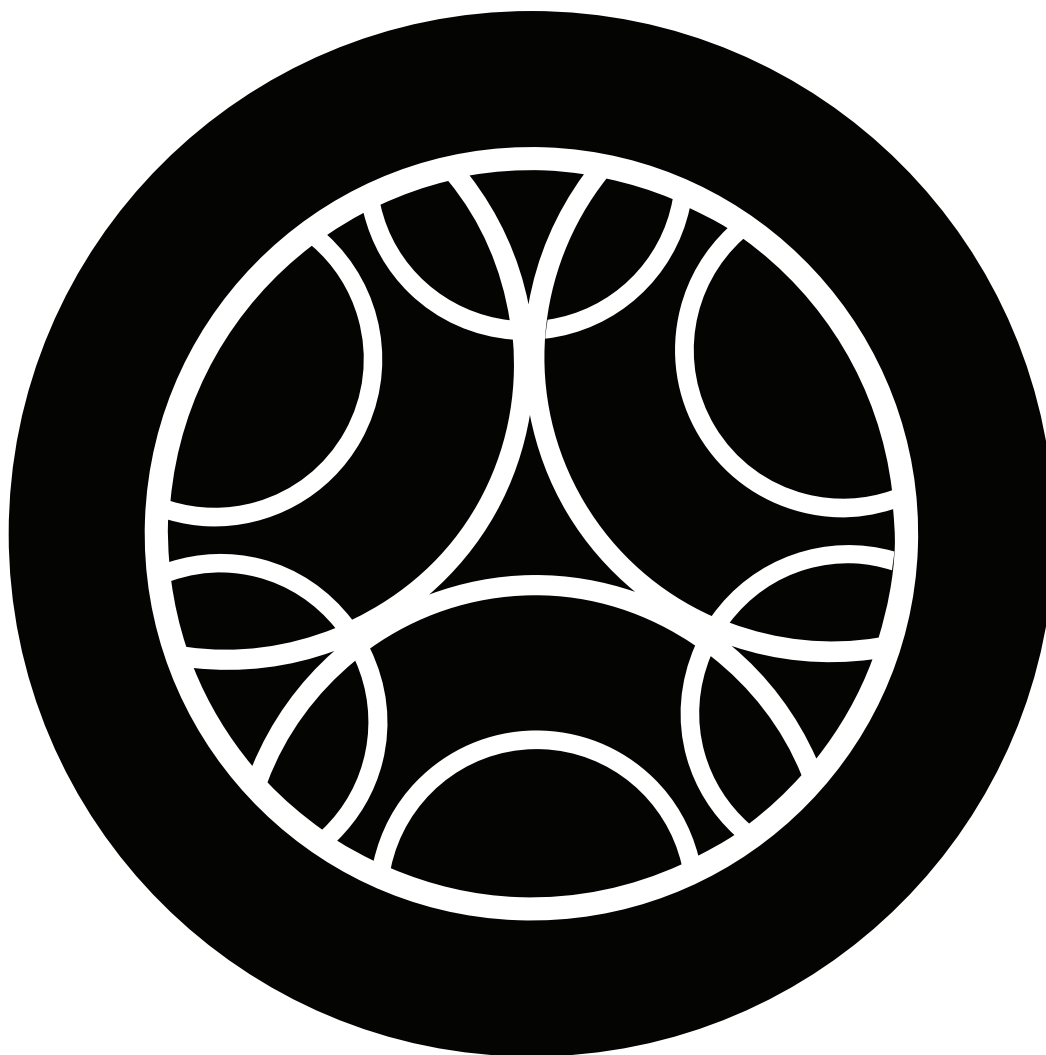
APPLICATION #4: WAYFINDING SIGNAGE

This signage will be featured in each of the rooms in the museum to support people in their exploration of the museum. The signs will be the same in style for each room, with the only change being the titles. This will serve to bring the rooms together.



APPLICATION #5: STAMP

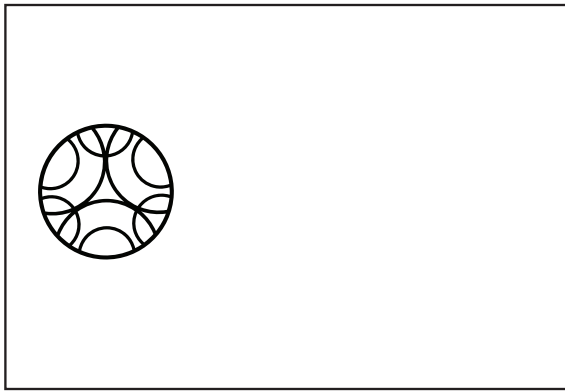
This design will serve as a way to allow people re-entry into the museum if they leave the area. This contributes to the concept of the museum serving the public by allowing them the freedom to come and go as they please, allowing people to be brought together.





ANIMATION

This animation features the symbol rolling across the wordmark, revealing "Isabella Stewart Gardner Museum." This gives the illusion of the lockup growing as well as serving to bring both of the elements together. It additionally connects to memory given that the lockup is falling back into place.



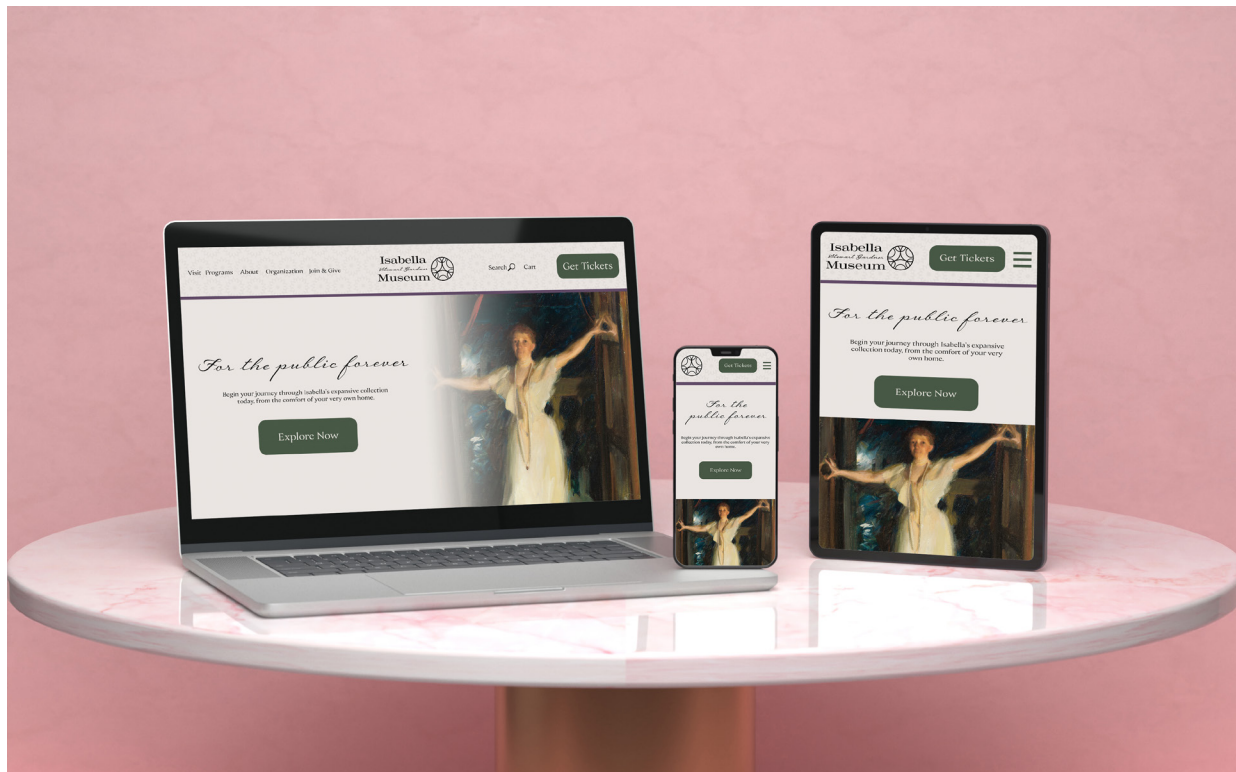
IDENTITY IN SPACE & PLACE

The mockup below features what the primary poster for the identity would look like in a public space, in this case a transportation area, similar to the Boston T. The poster here draws in the eye with the purple color and serves to bring the public together.



MOCKUPS: WEBSITE (LAPTOP, TABLET, MOBILE)

The following features what the website would look like in all three of its different sizes. The cohesion is important not only given it is the same website but also as it emphasizes the ideals of togetherness.



MOCKUP: TOTE BAG 1

This mockup of the first tote bag serves to visually emphasize how the design brings together the logo lockup as well as the secondary graphic, while only using the purple color to have a cohesive look and feel.



MOCKUP: TOTE BAG 2

This mockup of the second tote bag serves to visually emphasize how the design features the messaging of “for the public forever” while incorporating both the green and purple colors together. This emphasizes the ideals of togetherness, as well as the green text fitted together serving as a reminder of growing.



MOCKUP: T-SHIRT

This t-shirt design brought to life on a mockup emphasizes the connection of the back and front of the t-shirt, despite them being on opposite sides and featuring different graphics, due to the use of the cohesive purple coloring.



MOCKUP: BUSINESS CARDS

This mockup emphasizes the secondary symbol seemingly wrapping around the side of the card, growing beyond the edges and thus bringing the front and back together. The simple elegance of the design serves to memory as well, committing to Isabella Stewart Gardner herself.





PHYSICAL EXAMPLE: STAMP

In order to get a real feel for what the stamp design would look like in life, these pictures showcase the actual physical piece as it has been built, therefore given a precise example of not only how it would look but also how it would work.

