

Manifest a new music foundation

a visual identity design project

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Abstract

This project is about the development of the means to manifest a newly formed foundation. This means developing a corporate identity and mainly a visual identity style.

This project explores visual styling as a whole and for this foundation in particular. Next to that, to accommodate the corporate identity, a mission statement is generated and a name is concocted.

Naturally these are also used as an input for the visual identity style design. This visual identity is based on the essence of the foundation that is established in the mission statement: 'Baroque music connects, deepens and is alive!'. Next to that aspects of the foundation as being Dutch, being led by Gerard de Wit and being about baroque music for a new generation are emphasized. This visual identity style is defined and documented in the attached visual identity guidebook.

The start-up of this foundation is initiated by Gerard de Wit, is an excellent graduate from the Royal Conservatoire the Hague. Gerard de Wit is focused on classical music, in particular historical informed baroque music.

The foundation must incorporate several orchestras and choirs. Gerard de Wit contemplates the foundation to have international recognition within five years.

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Introduction

Gerard de Wit, is an excellent graduate from the Royal Conservatoire the Hague. Gerard de Wit is focused on classical music, in particular baroque music.

End 2014 he decided to start his own foundation for Baroque music incorporating several orchestra and choirs. Gerard de Wit contemplates the foundation to have international recognition within five years.

Why this foundation

Although historically informed practiced baroque music is very popular with the audiences, the performers are of a slowly dying generation. (see analysis) It needs revival so to speak.

Therefore the aim is to focus on a new generation of young musicians. In addition to a solid core, musicians will be drawn from the range of young musicians that leave annually conservatories.

The enthusiasm and energy of early music specialist Gerard de Wit guarantees great quality for each concert and will provide a new experience for the musicians and the audience.

Why a corporate identity design

To bring this foundation to live, next to gathering members, performers and a board, also - and perhaps first - the foundation and its components need a name and a corporate identity. This is needed to help attracting people to this start up foundation, giving them a feel of it being a reliable and stable organization.

Project goal and design questions

The goal of this project is to create the means to manifest the early beginnings of a music foundation.

This manifestation consists of several ingredients that will help the foundation to come out to the world.

As a guideline for this project the following question and sub questions have been established:

How to design a corporate identity for a starting foundation that feels solid enough for international recognition and that fits a baroque music foundation, yet feeling fresh and modern?

How to make people recognize a baroque music foundation using the corporate identity?

How to design a fresh modern corporate identity fitting a new generation?

How to recognizable connect this new music foundation to existing historically informed performers?

How to connect Gerard de Wit inseparably with this new music foundation?

Short analysis of Baroque music and historically informed performance

Baroque music is a musical style that arose during the baroque period, in the late sixteenth century. Essentially it started out as a revolt against the simple/sober and strictly regulated polyphonic renaissance style music.

Until the baroque era most important musical developments were linked to a predominantly vocal performance practice. After that instrumental music takes the leading role.

The rise of baroque music can be marked out with the rise of monody, which is a melody with chord accompaniment and originates from the folk music, and the music of the troubadours and troubadours.

The guidance was generally noted in the system of the basso continuo: a bass line with figures that signified the chords so that these could be performed in an improvising manner. For baroque music specifically this also means the appliance of various pomp, pageantry and ornaments in the music.

The period in which baroque music was composed can be placed mainly between 1600 (the rise of the monody) and 1750, the year of death of Johann Sebastian Bach.

Another important characteristic of baroque music, of the late baroque era especially, was the doctrine of the affects, in which a variety of musical means, modes and instruments are linked to certain feelings.

Baroque music thrived by booming music culture at the various European royal courts. Many wealthy high places had musicians / composers in service. Many heyday and festivities were graced by composed works that were specially commissioned for the occasion. This led to typical instrumental forms, such as the concerto grosso and the suite, intended for implementation in aristocratic circles.

Also for religious worship during the era of the baroque new music forms were developed.

Frequently used instruments are the baroque harp, the recorder, the hunting hobo, the harpsichord, the clavichord, the lute, the organ, the theorbo, the viola d'amore and the viola da gamba.

The best known baroque composers nowadays are Johann Sebastian Bach, George Friedrich Handel and Antonio Vivaldi.

The revival of ancient music

During the late 18th century the revival of ancient music started. Ancient (baroque) music that was long forgotten was slowly getting revisited and studied again. They did not seek to perform the music according to its original performance practices though. The German composer and musician Felix Mendelssohn (1809 - 1847) has been of great importance in beginning the revival of ancient music by performing music of Bach and Handel.

Historically informed practice

A new era in this ancient music revival is "historically informed practice". Historically informed performance means that a piece of music is performed with old original instruments or modern replicas, using information about the former instrument building, playing style, music notation and music theory.

Historically informed performance arose between 1950 and 1960 but is still thriving today.

Pioneers of authentic performance practice included Charles Van den Borren (1874-1966), Gustav Leonhardt (1928 - 2012), Thurston Dart (1921 - 1971), Frans Brüggen (1934 - 2014), Nicolaus Harnoncourt (1929 - present) and Ton Koopman (1944 - present)

Although historically informed practiced baroque music is still popular with the audiences, the performers are of a slowly dying generation.

Analysis of the future foundation

A foundation, generally is an organization that aims to achieve a particular goal - in this case bringing Baroque music to an audience. A foundation is allowed to make a profit, but the benefits of this profit must have a philanthropic or social nature.

Every foundation is obliged to have a board; generally a chairman, a secretary and a treasurer.

The board for this foundation will most likely also feature a public relations manager.

The foundation statutes have to mention the following aspects:

- The name (the word *Stichting* *must* be part of it)
- The goal;
- Manner of appointment and dismissal of board members
- The establishment municipality in Netherlands
- The appropriation of the surplus after liquidation of the foundation in case of dissolution

The board of the foundation has no income from it. The foundation is however able to hire employees. Gerard de Wit should therefore be permanently hired under the title artistic director. Also professional singers and musicians will be hired.

Extensive consultation work with the client showed that the baroque music foundation should be more than just one orchestra and choir. It must include a professional orchestra and choir, it must include a semi-professional (conservatory students and advanced amateurs) orchestra and choir, and preferably also a childrens' (ambitious amateurs) choir.

The professional and amateur orchestras and choirs should be clearly distinguishable from each other. The professional orchestra and choir should be closer related to the foundation visual style than the others. This will make clear that the file body of this foundation has a professional attitude.

This is quite a big organization. Setting up the foundation itself might prove to be quite a challenge already. Therefore the foundation must be initiated with less sub orchestras and choirs.

A foundation is not allowed to have members. A foundation may attract benefactors though. They however, don't gain any (formal) control over the foundation by benefiting.

Therefore, right from the start of this new foundation, there will be active recruitment of benefactors to help getting enough money to pay the needed employees that are mentioned earlier.

Therefore a sponsorship program needs to be developed to attract these much needed supporters.

Client deliverables requirements and wishes

After some semi structured interviews with the client, requirements and wishes became clear. To organize them the MoSCoW method is used. MoSCoW is an mnemonic for a prioritizing structure of requirements and wishes within a project.

The 'M' stands for Must have. These requirements are necessary to finish the project successfully. The S stand for Should have. These are wishes by the client that will make the final prototype more useful. The C stands for Could have which are additional wishes by the client that will be incorporated if time permits. The 'W' stands for Would have which are requirements that won't be addressed in this project. They could however be addressed in a follow up project. (DSDM, 2008)

Must have

- An approved logo design for the primary foundation
- An approved visual style design for the primary foundation
- Approved logo designs for the sub orchestras and choirs
- An approved debut concert poster
- An information leaflet design
- A website design

Should have

- Approved visual style designs for the sub orchestras and choirs
- An approved Visual Identity Guide
- A design for business cards
- A mobile website design
- A digital newsletter design

Could have

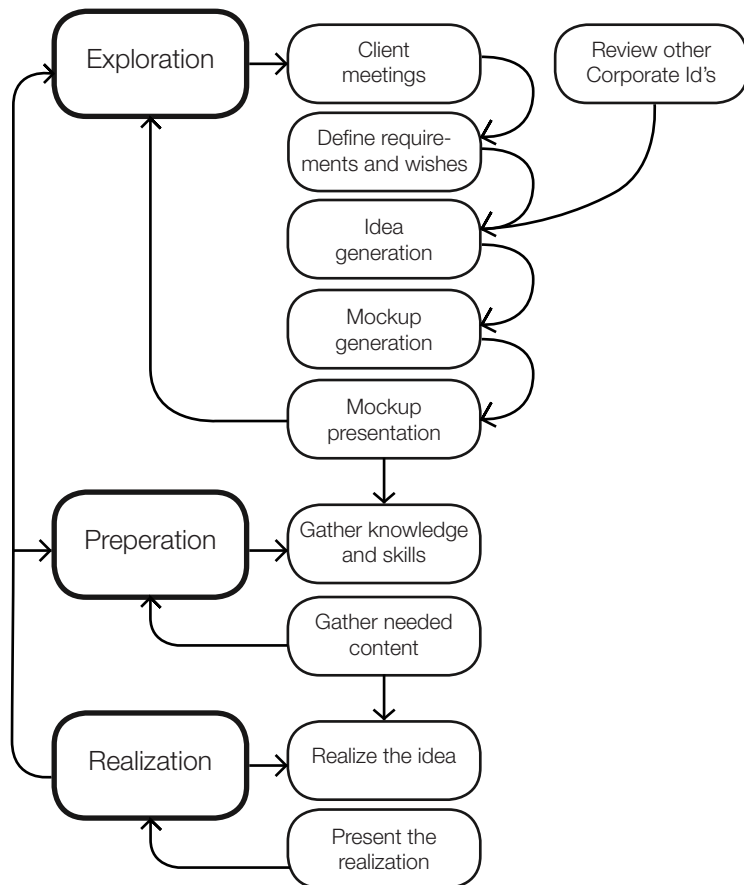
- A program booklet design template
- A name-tag design
- A design toolkit
- Car lettering design
- A functional website
- Social media designs (Facebook, Youtube)

Would have

- A cd/dvd design template
- Scroll-banner designs
- A recruitment program
- A recruitment communication design

Design process

The design process was an iterative process that is suitable for participatory design and gaining knowledge and skills on the way. Participatory design means that the client gets involved in every design step and decision.



The diagram on the left shows a representation of the design

process.

The design process starts with an exploration phase. This phase always started with (enthusiastic) client meetings from which requirements and wishes were defined on which the idea generation process was based. This idea generation resulted in a small set of mock-ups or proposals. These mock-ups and proposals can then be presented to the client.

Another input for idea generation was obtained by reviewing other orchestras and choirs with the same target audience. By doing knowledge was gained about do's and don'ts in the visual identity of such a foundation, which could then be added to the requirements.

After approval of presented mock-ups by the client, the preparation phase starts. This means trying to find the knowledge needed and acquire the skills needed to actually realize this design. Also needed content must be gathered, which actually means writing content in collaboration with the client and going after it through the client.

When this preparation is done the idea can be realized and presented to the client.

If the client approves this realization the design cycle for this particular items is finished. If not some slight alterations must be made or the design must be iterated back into the exploration phase.

Foundation mission statement

The Dutch Baroque Foundation is a new entrant in the Baroque music scene. It consists of an orchestra, a choir and an academy. The focus of The Dutch Baroque Foundation is on performing baroque music in a historically informed manner.

The Dutch Baroque foundation is committed to well-known, but also unknown instrumental and vocal-instrumental music of the 17th and 18th centuries.

By pure pioneering work the Dutch Baroque foundation seeks to generate new audiences. This is a continuation of the line of early music specialists such as Gustav Leonhardt, Frans Brüggen and Ton Koopman.

At the heart of the identity of this foundation is the essence, that is captured in the phrase 'Baroque music connects, deepens and is alive!' During the extensive consultation work that formed part of the corporate identity forming process, was found that there was definitely a feeling among members and target audience that the true character of this foundation and the music it conducts could be best articulated this way. This phrase combines a number of important aspects of this foundation.

Connecting

Going to concerts is about listening live to beautiful music you like but also along with other people that like that music as well. The Dutch Baroque Foundation aims at providing a platform that connects enthusiasts and performers. The foundation also aims to provide education for both amateurs and experienced musicians.

This will be supported and raised by guaranteeing and showing transparent and dynamic performances at top level. This will be done by focusing on the new generation of young professional musicians.

Deepening

Baroque music is musically and - most times - textually interesting and intriguing. It is also able to touch you deep in the heart. Being busy with this music - listening or performing - is an enrichment of life.

The enthusiasm and the vibrant energy of early music specialist Gerard de Wit guarantees a high quality standard for each concert and will provide new and astonishing experience for the musicians and the audience time and time again.

It is alive

Baroque music may be old, but is yet very much alive. The main conductors of baroque music attract a vast audience. The Dutch Baroque Foundation however also aims to appeal to a new generation. The visual identity must support this aspect by appealing fresh and modern opposed to corny and dusty.

The importance of visual identity design

Corporate identity refers to “the set of meanings by which an object allows itself to be known and through which it allows people to describe, remember and relate to it” (Rekom, 1997). The visual identity is just a part of this corporate identity. The visual identity is the outer sign of the inward commitment (Abratt, 1989). Visual identity is thus not a goal in itself, but a means to an end.

A strong visual identity is a powerful communication tool for any institution though. Corporate visual identity is the domain of designers while corporate identity is the domain of organizational theorists. (Saunders, 2000)

The use of consistent colors, logos, fonts and images in print, electronic communication and cd/dvd releases signals a sense of unity and common purpose among and across all of the units that fall under the foundation.

The success of the visual identity depends on this consistent and frequent application across the entire spectrum of communication tools.

In general, visual identity provides recognizability (Balmer, 2000)

Dimensions

A visual identity is a first step to build the corporate identity, which basically is the reputation of the corporate. (Fombrun, 2004)

The corporate visual identity represents both current results and future ambitions.

Fombrun and Van Riel (2004) have established a framework with key elements of the visual identity building towards the targeted reputation. This reputation model they present, consists of five dimensions: visibility, distinctiveness, transparency, authenticity and consistency.

Visibility

The first dimension is the level prominence of the organization brand in the minds of potential customers. (Fombrun, 2004)

A strong visual identity is able to support visibility by showing the presence of the organization and also influences its reputation. (J.L. Elving, 2005)

On the negative side, visual identity presented on sloppy cars or in poor newspapers or magazines might put the organization into some disfavor.

Distinctiveness

The second dimension is distinctiveness, which is the unique position of the organization in the minds of (potential)

customers and other stakeholders. To support distinctiveness, a distinctive visual design can be of great help. Creating a distinctive design though, requires considerable creativity and it must fit with the organization goals and values.

A distinctive design that is both emotionally appealing and surprising. Once the goals and values are known, the visual identity helps to make people remember it so the organization becomes distinctive. (Fombrun, 2004)

Authenticity

The third dimension is authenticity. Authenticity is about expressing the organizations identity clearly, and remaining true to that identity. Authentic organizations feel real, genuine, accurate, reliable and trustworthy. (J.L. Elving, 2005)

Authenticity is hard to capture with visual identity, but visual elements or logos can lead back to the roots of an organization. The story that a visual identity might tell can help employees and external stakeholders understand what the organization stands for.

Transparency

The fourth dimension, transparency is important to a foundation featuring several choirs and orchestras. Basically these choirs and orchestras are separate brands but familiarity with the overall foundation visual identity offers external stakeholders insight into the overall foundation activities. Visual identity can provide transparency in two ways. First, through an identity architecture that includes the overall brand and has some sub brands. In a pure branded identity structure there is no visual connection with the parent company behind the brands. Second, a special foundation logo can be used as a certification or quality label for all sub organizations. For instance Unilever puts their logo on products of sub-brands. (Fombrun, 2004)

Consistency

The final dimension, consistency, can be achieved through visual coherence, which needs to be supported by a clear visual identity guide – which is further described in the next paragraph. (Fombrun, 2004)

Next to this consistency in relation to visual identity has to do with the way brands and graphic elements are used over a long period of time. (J.L. Elving, 2005)

How to design a visual identity

The development of a new visual identity starts with discovering the organizations' goals, values, its historical roots, culture, strategy and structure. Once the essence of the organization is known – what it stands for, what its aims are, in which respects it differs from others – the design process can start. The desired result is a visual identity system that fits the organization. The visual identity will eventually come to represent the organization. (Saunders, 2000)

To support the visual identity a clear visual identity guide needs to be established.

Why create a visual identity guide?

- Most importantly, to ensure consistency of all visual manifestations
- I will be an easy guide to refer to when handing over the project.
- It is the professional way to deal with visual identity design.
- It shows all graphical and visual aspects are styled the way they are for a reason.
- The visual identity design is protected. When someone does something outside the rules of the guide, they can be referred to the document.
- From a designers perspective it avoids cheapening the design, message and branding, forcing the designer to define and hone the style, making for a more cohesive design.

(Neville, 2010)

The visual identity guide will be used by the pr-team of the foundation. This team consists of some marketers and a graphical designer. At the initiation of the foundation, the guide will be used and adapted by one designer in order to get a coherent visual design over all publications designed.

A toolkit with all fonts and logos and some templates will be provided.

The rules in this guidebook need to be flexible enough for designers to be creative but rigid enough to keep the brand easily recognizable. Occasionally situations will call for rules to be bent, but never broken. (Saatchi, 2009)

The guidebook will be designed following its own design guidelines as much as possible to really indulge the visual identity style. (Airey, 2012)

The tone of voice in this document is aimed at guiding. So things will be kept short and simple to understand.

What will be addressed in this guidebook?

- Brand essence
- Identity - logos
- Colors
- Typography
- Layout and Grids
- Overview with examples
- Toolkit



Image 1: Amsterdam Baroque Orchestra logo



Image 2: Amsterdam Baroque Orchestra website homepage

State of the art analysis

In this chapter the state of the art of corporate identity design amongst internationally renowned Baroque music orchestras/foundations is analyzed. To do so, the corporate designs of some of the best-known and most prestigious baroque music orchestras/foundations are reviewed.

Amsterdam Baroque Orchestra

First of is Amsterdam Baroque Orchestra. This orchestra is directed by Ton Koopman, one of the current Dutch leading figures on historically informed performance of ancient music, and particularly J.S. Bach. Also Ton Koopman is one of de Wits' greatest sources of inspiration.

Looking at the design of the logo of Amsterdam Baroque Orchestra it clearly communicates the baroque focus of the orchestra by means of small ornaments. This is subtle to not disturb the furthermore sleek design. The logo also emphasizes its roots from Amsterdam by using the city color. Ton Koopman is tightly interconnected with the orchestra, which is also secured in the logo by printing his name clearly and by even having a silhouette of his head depicted - a head that apparently has quite a recognizable shape.

As an extra this year the 35 year anniversary of the orchestra is highlighted by making it a part of the logo along with a small additional ornament. This small ornament shows development from a small leaf to a greater branch of swirly leaves which resembles the development of the orchestra.

The logo text features a sans serif font that is very simple and modern. This simplicity is emphasized by using capital letters only.

The website continues the sleek design and color scheme of the logo.

Using a big auto scaling image background and a white background for content fields makes the website look modern and fresh.

The image on the background is not some generic image. It is actively being used to promote concerts.

The beautiful font from the logo has been used on the website as well.

The menu looks organized due to simple separation of the menu items.

The orchestra can be found via social media as well which is clearly communicated on the website.

The design line is continued in flyers and posters. A new 'gold-like' color has been added though.

When looking at cd and dvd releases though, it immediately stands out that the corporate identity of the orchestra is thrown away when those were designed. This might have something to do with record labels determining the design of the cd and dvd covers. The only thing that remains is the icon that shows silhouette of Ton Koopman.

There are some separate styles developed for different kind of releases though. For instance, all thematic or one piece of music releases feature a transparent color frame with the information



Image 3: Amsterdam Baroque Orchestra concert flyer

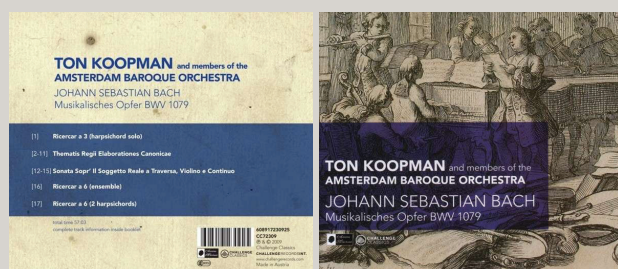


Image 4: Amsterdam Baroque Orchestra – CD: J.S. Bach Musikalisches Opfer



Image 5: Amsterdam Baroque Orchestra – CD: Joseph Haydn Organ

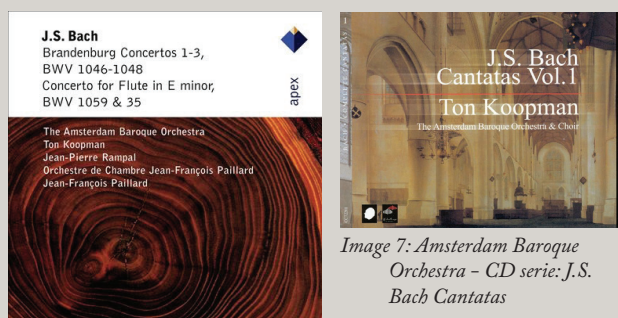


Image 6: Amsterdam Baroque Orchestra – CD Brandenburg

Image 7: Amsterdam Baroque Orchestra – CD serie: J.S. Bach Cantatas

printed in white. On the background an old ‘yellowish’ painting is depicted. This pattern is however interrupted by for instance the Joseph Haydn Organ concertos release, which has the same layout on the back but looks totally different on the front. The large series of cd’s that are part of the extensive project featuring all of J.S. Bachs’ cantatas all have the same lay out. Simple serif information over a ‘yellowish’ photo of a church.

A recurring theme seems to be the yellow tints for background and background pictures. This is however interrupted by the releases by another record label.

Summarizing the corporate identity of Amsterdam Baroque Orchestra:

Pro’s:

- Simple color scheme
- Beautiful modern looking font
- Clear connection between Ton Koopman and the orchestra
- Being true to baroque by incorporating ornaments
- Consistent design for logo, website and promotional material.
- Window filling auto scaling image on website that promotes concerts
- Organized menu on website

Cons:

- Design of cd and dvd releases is inconsistent with corporate identity.
- Design of cd and dvd releases is inconsistent with each other.
- Amsterdam baroque orchestra cannot be clearly distinguished on store shelves due to a lack of recognizable design.



Image 8: Bach Collegium Japan logo



Image 9: Bach Collegium Japan website homepage



Image 10: Bach Collegium Japan - CD series: J.S. Bach cantatas

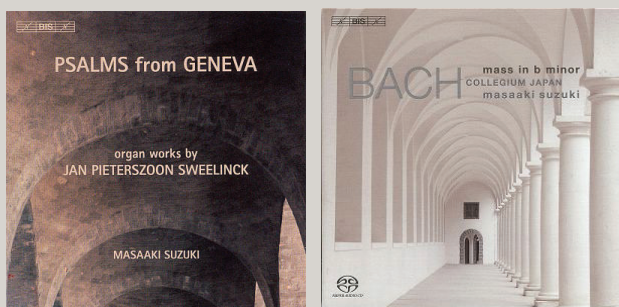


Image 11: Bach Collegium Japan - various cd's

Bach Collegium Japan

Bach Collegium Japan is one of the most recognized choirs and orchestras for period instrument performances of great works from the baroque period among the world. Bach collegium Japan is founded by its inspirational music director Masaaki Suzuki.

Looking at the design of the logo of Bach collegium the first thing that stands out is that it forms a square which looks organized and makes it easy to process in designs.

The font used in the logo is a crackled serif font. It is supposed to give the logo an old look like old music scores. It doesn't resemble the baroque era fonts perse though. Only capital letters are used. The font is also embedded with something that looks like roman ciphering. I can't determine their intention or meaning though. They might also be decorative only. This would not fit the baroque era style though.

The logo font is always depicted in black, white or gray without a background or with a tight fit contrasting frame background in black or gray.

There is no clear connection between Bach Collegium Japan and Masaaki Suzuki in the logo. Masaaki Suzuki is depicted though in most promotional materials and cd/dvd releases.

The website, promotional materials and cd and dvd releases show a very consistent design.

The design is dark mostly - dark background, bright letters - though light and shadow are key words for all background images used. Shadows are used to provide the dark background for bright text by smoothly merging into black areas.

The lights and bright letters form strong contrasts with these dark areas.

All headers and titles are in capital letters. The font used on the website is not consistent

The website and all cd/dvd releases have a desaturated look or have a regulated color scheme opposed to greyscale. For instance green or brown.

Pro's:

- Simple color scheme
- Square shaped logo
- Very consistent cd/dvd layout
- Very consistent ambience on all promotional materials and releases
- Consistent design for website, promotional material and cd/dvd releases.
- Atmospheric look by extensive use of lights and shadows

Cons:

- No clear connection between Bach Collegium Japan and Masaaki Suzuki without using images.
- Logo font looks old but does not really fit the baroque era
- Looks a bit dark and depressed
- Website font use is not consistent

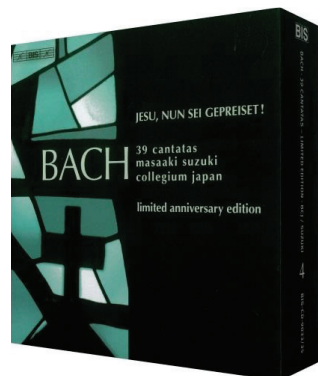




Image 12: Academy of Ancient Music logomark



Image 13: Academy of Ancient Music logotype

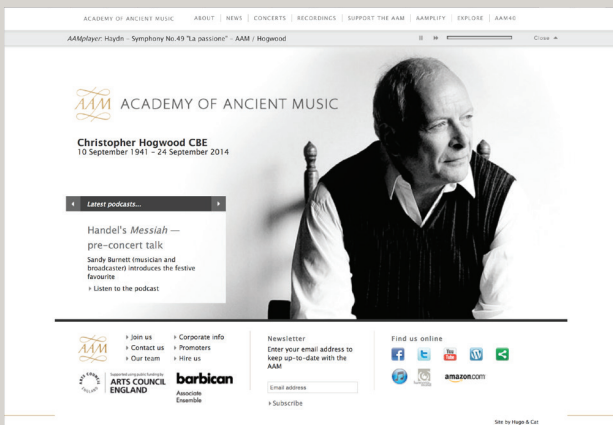


Image 14: Academy of Ancient Music website homepage

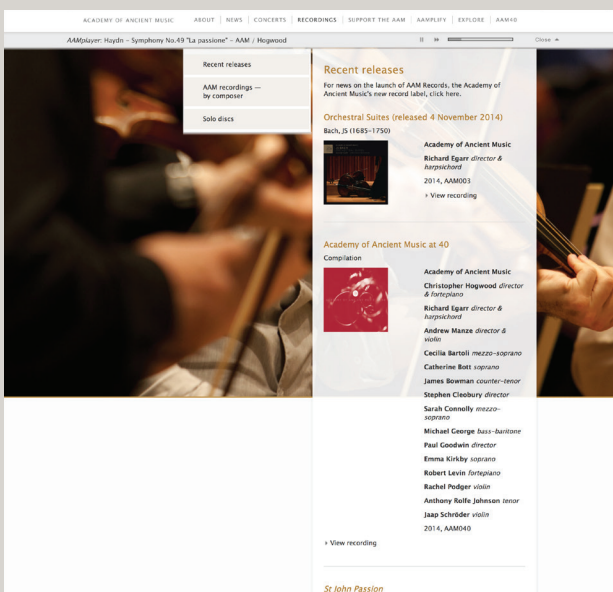


Image 15: Academy of Ancient Music website content page

The Academey of ancient music

The Academy of ancient music is one of the oldest still existing orchestras in the world. The Academy of Ancient Music (AAM) was founded in 1726 and aimed at studying and performing old music.

However, some people say that today's AAM it is not the original AAM.

In 1973, the AAM was revived by the British conductor and harpsichordist, Christopher Hogwood.

Today's AAM is a period-instrument baroque and classical orchestra based in Cambridge, England. The musicians play on either original instruments or modern copies of instruments from when the music was composed.

The logo of Academy of ancient music looks clean and elegant, though some decorations are added. The symmetry of these decorations make them look very tranquil. It provides some sort of container for the letters, converting the logo shape in a square instead of a flat rectangular. The 'golden' color of the logo make it look somewhat elite.

This logomark is generally supplemented with a logotype that writes out the whole name; Academy of Ancient Music. It does so in a thin modern sans serif typeface that is written in caps only. The logotype is of the same height as the letters in the logomark, inducing tranquility and simplicity even more.

The further visual identity used a lot of white combined with black text with gold colored headers. This is combined with beautiful photography.

The serenity of the almost completely black-white homepage combined with a photo of Christopher Hogwood looking out of the page make it almost feel like some funeral service homepage. It is not like the music they play is always sad or serious. It can also be uplifting and cheerful. There seems no place for this on the homepage.

Subpages look somewhat better for that matter by using colored photographic backgrounds and images.

The transparent text containers on the web pages look somewhat cluttered over the photographic backgrounds that are also abruptly cut.

This - maybe too - strict appliance of the visual style and colors is not seen in dvd and cd releases. The logo is depicted in various manners; in different colours, in different containers and sometimes not even depicted as a logomark at all.

Also the colour usage on different cd covers varies, however there are some series that feature thematic visual styles.

The informational leaflet from AAM does fit perfectly in its visual identity again. It features beautiful photography with clean looking pages that combine gold and black colored text.



Image 16: Academy of Ancient Music – Various cd's



Image 17: Academy of Ancient Music – J.S. Bach cd's

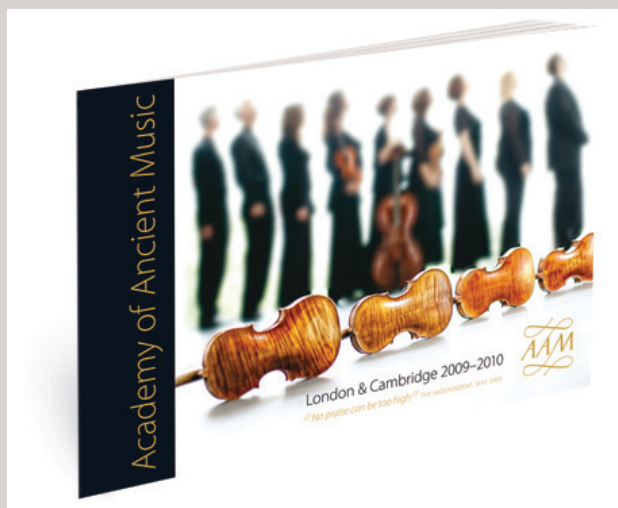


Image 18: Academy of Ancient Music – Information booklet



Inspirational performances on a global stage

"Your concert last week was otherworldly. I never realized how desensitized our modern ears are: it took a while to adjust to the gentleness of your sound, but when I did I heard things I've never heard before. Thank you."
AUDIENCE MEMBER, USA PRAGUE/BOHEMIA CONCERTS TOUR, MARCH 2009

That's exactly what makes the AAM tick. Whenever we play, we cut through centuries of convention to get back to the spirit and the style in which music was originally performed. The result: electrifying performances, breathing new life into the sounds of yesterday and inspiring the audiences of today.

Last season we won two of the biggest prizes in the musical world — the Edison Classical Music Award and the MIDEM Classical Award. We made history with the world's first ever live choral "onecast": our performance of Handel's *Messiah* with the choir of King's College, Cambridge was enjoyed by tens of thousands of people in cinemas around the globe. And we performed in the flesh for audiences on four continents, travelling to venues as diverse as Carnegie Hall, the Roman ruins at Sabratha, Libya and the Beijing Concert Hall.

Further CD releases and concerts in Africa, Asia and around Europe stand out among many highlights in 2009–2010. But while we're global in our outlook and our reach, we're firmly rooted at home. This booklet introduces our London and Cambridge seasons. We hope you can join us.



Page	CAMBRIDGE	LONDON
6	An Evening Hymn Celebrating Purcell at the BBC Proms	7 September
8	Baroque in high definition Concertos used in film soundtracks	24 September 25 September
10	The Creation	11 November
12	The virtuoso voice Carolyn Sampson sings Handel and Purcell	21 November 22 November
14	Messiah	19 December
18	Prodigious minds Giuliano Carmignola directs early masterpieces by Schubert and Mendelssohn	21 February 22 February
20	St John Passion	2 April
22	"In stil moderno" The seventeenth-century Italian avant garde	26 April 28 April
24	The English school Four centuries of music by English composers	17 June 18 June

Image 19: Academy of Ancient Music – Information booklet inside

Pro's:

- Simple color scheme
- Elegant logomark
- Modern logotype
- Consistent appliance of visual style on website and print
- Beautiful photography emphasizes the richness of instruments used.

Cons:

- May look a little too serene.
- Logo is not consistently applied to cd/dvd releases.
- Cd/dvd releases are not consistently styled.

Statement of design conditions

Based on the development of the foundation name and mission statement, client meetings, research to (the need of a) visual identity style, the design questions and the state of the art analysis, the following design conditions are established.

The design should support the essence of the foundation as stated in the foundations mission description. This comes down to the following keywords:

Connect, deepen, alive.

Design keywords that must support this essentials are respectively:

Consistency and recognizability,
Beauty and photography,
Fresh and modern.

Furthermore, some core characteristics of the foundation that should be emphasised:

- Baroque music, (decorations/ornaments)
- Old instruments,
- Dutch origins,
- Gerard de Wit
- Professional
- A new generation

Design process results and iterations

The following pages show all design artefacts that are made for and in close collaboration with, the client.

Every artefact and some design justifications are introduced at the beginning of the page after which the design results are depicted in a chronological order from top to bottom in the left column and then from top to bottom in the right column.

The designs that will be shown are:

- The logo
- The debut concert flyer/poster
- The website
- The mobile website
- The digital newsletter
- The concert tickets
- The business cards and name-tags
- The information leaflet
- The social media header designs
- The program booklet cover template
- The car lettering

Foundation logo

The client requested to incorporate a photo of some baroque violins inside the logo - a common instrument in the music conducted through this foundation.

(Picture) Since a photo won't be very suitable to make a professional looking logo that is scalable. Therefore a simple vector drawing is made that represents one of these baroque violins. Using this vector violin, several logo shapes incorporating this drawing are explored.

To show the Dutch origins of the foundation an orange colour is used as a reminder of the national colour of the Netherlands. Initially this was combined with a fresh blue colour. The first idea was to apply a fan of violins but this looked too messy to be used as a logo. Therefore more simple logoshapes were explored with rectangular logotype containers and a part of the violin drawing. This already approximated the desired style. The combination of two bright colours like blue and orange was not fancied by the client. Therefore some more under-saturated colours were combined with orange. Some part of this exploration can be seen in (pictures)

The orange colour has shifted towards a more warm and dark orange tone to prevent too much of a reminder to cheap looking Dutch soccer expressions - which obviously wouldn't fit this foundation.

To clearly connect Gerard de Wit to the foundation a special 'signature-like' logotype depicting his name was developed.

At this point though, it was decided that the logo should even more

clearly incorporate 'Gerard de Wit' and should look somewhat more 'classic'.

On some exploration the font 'Copperplate Gothic' was found. This provided the looks that aimed for.

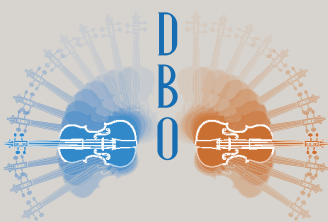
This is incorporated in a somewhat redesigned logoshape. The logomark is still a part of the violin vector drawing. The logo looks modern by using simple shapes. Decorations is something that comes to mind with baroque music. This could however lead to a messy and corny looking logo. To keep the logo look smooth and modern the only the smoothly curved key of the violin is used as decoration attached to the logotype container.

The main logotype in this logo has a classical serif font that only has big and small caps.

For the depiction of Gerard de Wit's name a modern and smooth sans serif font is used to emphasize the simplicity and smoothness of the logo. The colour of the logotypes is not clear white because that would contrast too much with the warm grey container colour.

Both logotypes are separated by a small line that is gradiented to almost fade away into the background.

In order to clearly connect baroque music enthusiasts and performers of all levels a very consistent visual styling is used for all instances of the foundation. Therefore the visual style is exactly the same for all choirs and orchestras within the foundation. The professional choir and orchestra even use the same colour pallet. To make them a little distinctive, other colours are used for the logomark of the other choirs and orchestras.



Debut concert flyer/poster

In order to introduce the foundation to the public a debut concert is organized in march 2015. Therefore a flyer/poster to promote this concert is one of the first things that is developed. The design of this poster/flyer, has been guiding in the visual style developing process.

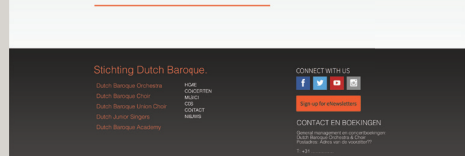
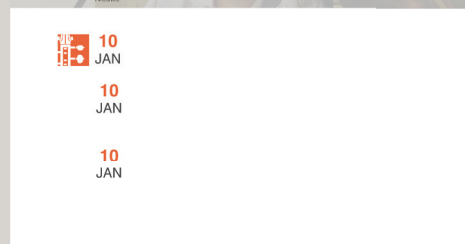
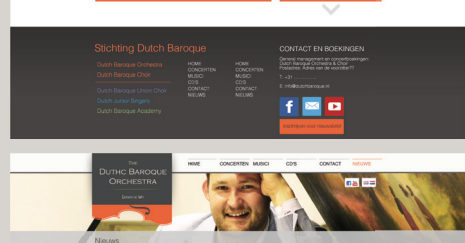
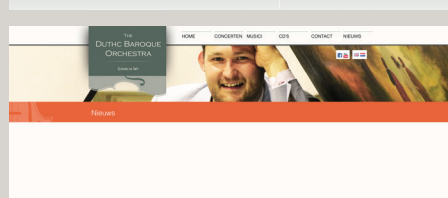
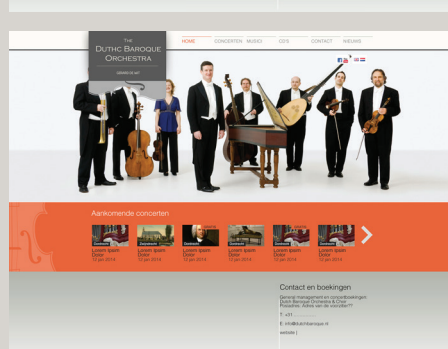
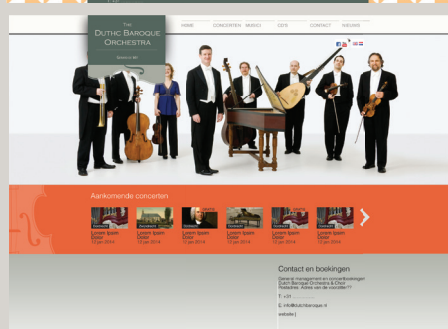
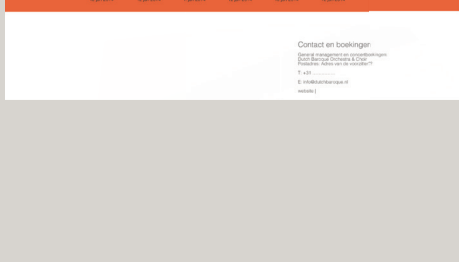
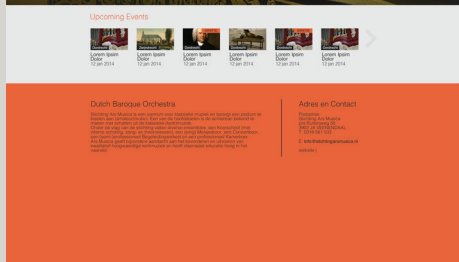
This is evidenced by the use of several logo iterations in the design iterations of this flyer/poster.

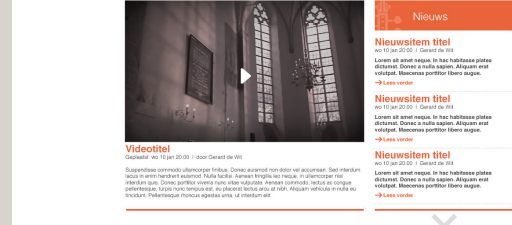
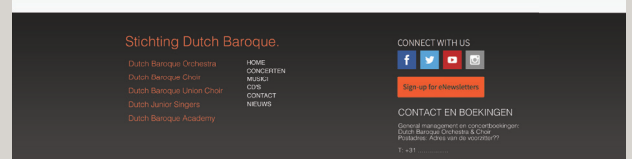
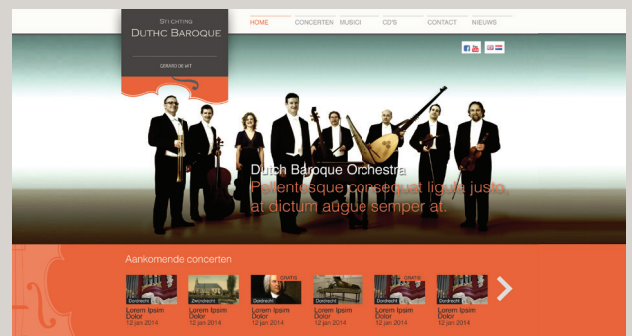
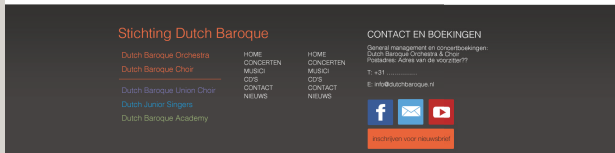
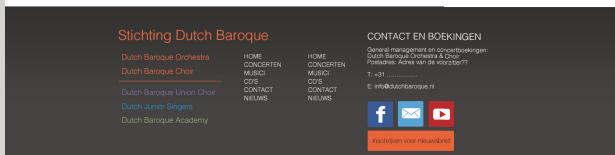
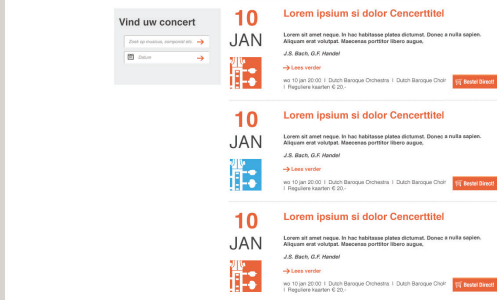
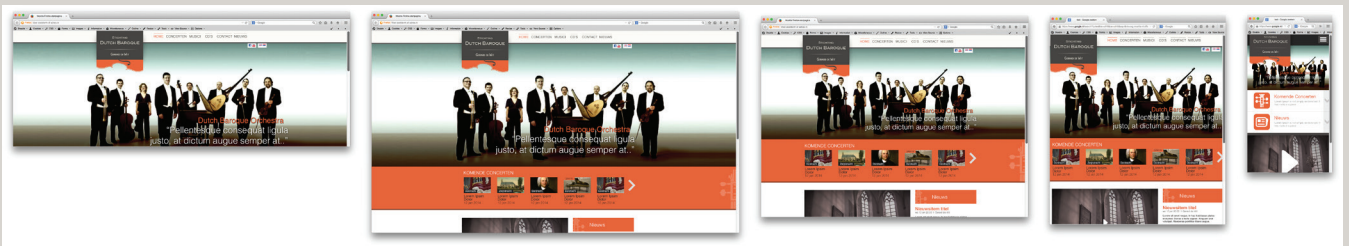
The design follows the stated design conditions as much as possible. Because a participatory design process is used, the client sometimes had to much influence on the design between iterations. This made it harder to stick to the design conditions.



Website design

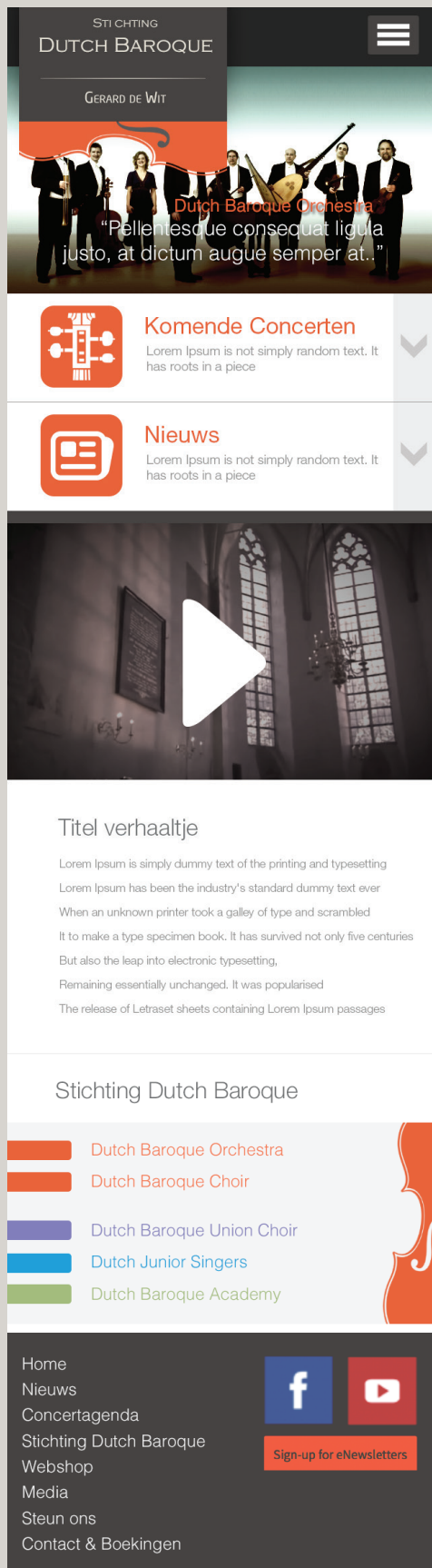
One of the early established must haves within the scope of this project was a website design. Though the website design was later initiated than the debut concert flyer/poster, this website design was also part of several design iterations of the visual style as a whole. Therefore several different logo design iterations are incorporated in the websites design iterations below (Pictures)





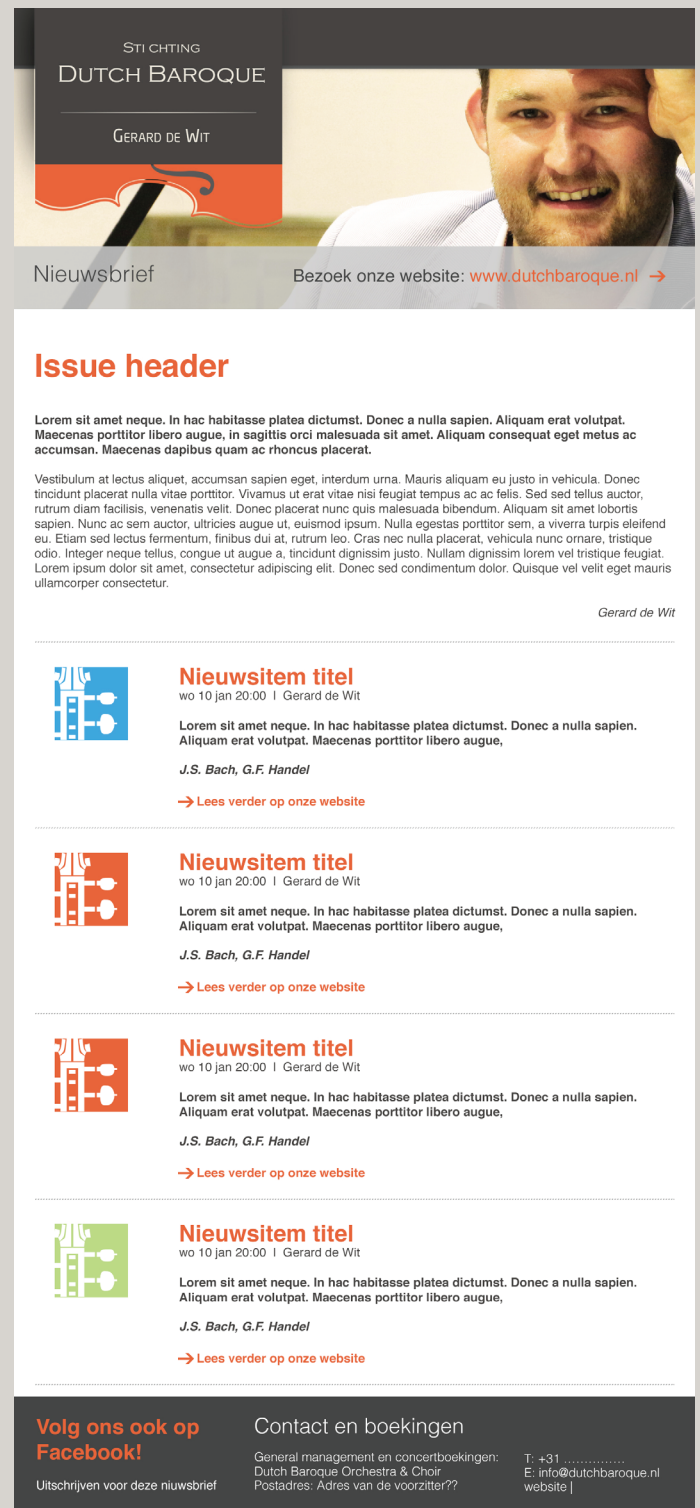
Mobile website

To accommodate a modern looking website, off course also a special mobile version must be available. This design should be more simple, height oriented and must have big buttons for touch.



Digital newsletter

At request of the client a digital newsletter format is designed in the same style as the website.



Concert tickets

To accommodate the debut concert and to provide a template for future concerts, tickets were developed and designed. Part of this process was, thinking how visitors would be registered and how checked tickets would be marked. The first designs are based on the old system of ripping a part of the ticket on entrance. This is being accommodated by a tear line. The violin

logomark is a significant element on the ticket design. It is the part that is being ripped off and it is also shown as a watermark. This logomark is suitable for use by all instances of the foundation by using a neutral colour combined with the main foundation orange colour.

Later on was decided to use QR-codes to process the tickets at the entrance of concerts. This did not change the design significantly though.



Business cards and name-tags

Even before actually being alive the foundation found itself in need of business cards. Lots of people were involved in this start up and by lack of a website or other information sources, you need something that enables these people to contact you again.

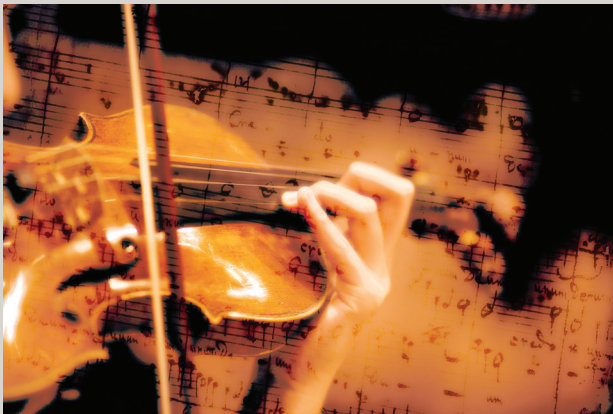
The business cards are developed strictly within the boundaries of the developed visual identity style. They are kept simple to make sure they do what they should do, providing contact information, clearly.

Along with this simple name-tags were developed.



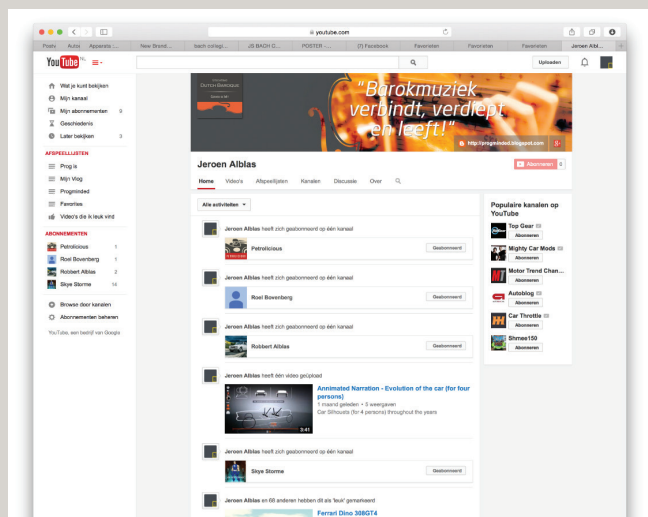
Information leaflet

To dispose of the means to inform external people about the newly formed foundation, an information leaflet is developed. This leaflet provides general information about the foundation, the mission of the foundation, the choirs and orchestra's, shortly about Gerard de Wit and about the developed sponsorship program. The leaflet has been developed strictly within the boundaries of the newly developed visual identity style. Instead of a photo depicting one of the orchestras, a more neutral photo of a violin and old music is created to be used while none of the orchestras and choirs are actually formed. The leaflet is two-folded to clearly differentiate the information provided on the several page areas. The sponsorship program form is put at the back with sponsorship information on the other side. This way people are able to cut out this form without losing other information in the leaflet.



Social media Design

However this was prioritized as a could have in the deliverables requirements, the foundation found itself in great need of social media designs to accommodate the start-up. Therefore some proposals have been done for both Youtube and Facebook.



Program booklet cover template

As a part of the design toolkit a program booklet cover template has been made.

STICHTING DUTCH BAROQUE

Steun ons

Houdt u ook zo van Barokmuziek? Bent u een kritisch luisteraar en vindt u het ook belangrijk dat de uitvoering van Barokmuziek op hoog niveau wordt gecontinueerd? Stichting Dutch Baroque wil de nieuwe generatie topmusici een podium bieden. Tevens zet zij zich in om kinderen en jonge mensen al vroeg in contact te brengen met oude muziek.

Staat u hier achter? Stimuleer mee! Dat kan door met ons mee te leven, betrokken te zijn of verbonden te blijven!

Meeleven
Als u met ons mee wilt leven kan dat door jaarlijks vanaf €40,- te schenken.* U ontvangt:
• Een gratis welkom-CD bij inschrijving
• Uitnodigingen voor gratis generale repetities en inleidingen
• 3x per jaar onze nieuwsbrief met actuele informatie over dirigent, koor en orkest
• € 2,50 korting op elke CD die u via de website www.gerardewit.nl bestelt

Betrokken
Wilt u bij de stichting Dutch Baroque betrokken blijven dan maakt u jaarlijks vanaf € 100,- over.* U ontvangt dezelfde voordelen als bij 'Meeleven' én:
• Gratis toegang voor een introductie bij een concert
• Gratis toegang tot de jaarlijkse jongerenconcerten

Verbonden
Wilt u zich verbinden aan de stichting Dutch Baroque dan sluiten wij graag een overeenkomst met u af voor een periode van vijf jaar voor een bedrag van €150,- of meer.* U kunt optimaal gebruik maken van de fiscale voordelen van de Geefwet (zie: www.daargeefjeom.nl).
Om onze dank hiervoor tastbaar te maken ontvangt u dezelfde voordelen als bij 'Betrokken' én:
• Gratis toegang bij twee concerten
• Gratis toegangskaartje voor een introductie

* U kunt zich aanmelden met het aanmeldformulier onder aan deze pagina of op onze website.

Titel

Naam

Straat + huisnummer

Postcode

Woonplaats

E-mail

☐ Ja, ik wil meeleven met de Stichting Dutch Baroque door jaarlijks vanaf €40,- te schenken.*

☐ Ja, ik wil bij de stichting Dutch Baroque betrokken blijven door jaarlijks vanaf € 100,- te schenken.*

☐ Ja, ik wil mij verbinden aan de stichting Dutch Baroque en sluit daarvoor een overeenkomst af voor een periode van vijf jaar voor een bedrag van €150,- of meer.*

*Kruis uw keuze aan

STICHTING DUTCH BAROQUE

GERARD DE WIT



Programma

Concert titel

Componist(en)

Baroque Orchestra Dutch & Dutch Baroque Talent Choir

Extra info, lorem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus in lectus laoreet, hendrerit lorem a, lobortis. Aenean sed ante nisi. Nunc vestibulum enim ipsum, in fringilla risus vehicula et. Mauris erat turpis, fringilla id tincidunt at, suscipit quis ante turpis. Vestibulum ante ipsum primis in faucibus orci luctus.

www.dutchbaroque.nl



Gerard de Wit is zowel de oprichter, als de artistiek leider van stichting Dutch Baroque.

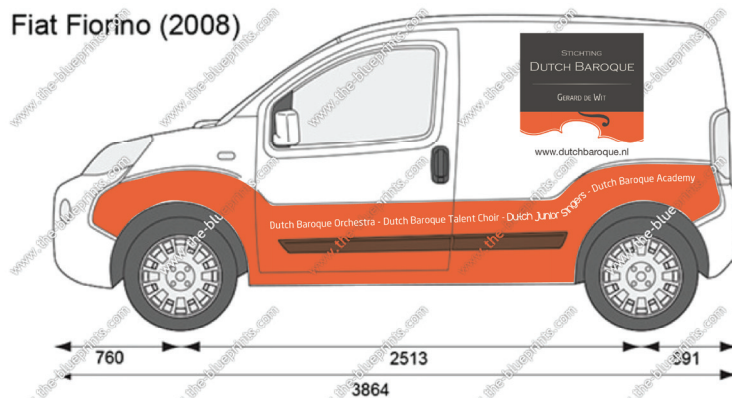
Dirigent, organist en klavecijnist Gerard de Wit werd in 1985 te Dordrecht geboren. In seizoen 2006/2007 studeerde hij koordirectie en zang aan de Hogeschool IDE te Gorinchem. Hij studeerde hoofdvak Orgel aan het Rotterdams Conservatorium en behaalde in juni 2010 zijn Bachelor (DM) diploma. Hoofdvakdocenten was Bas de Vroome. Aan het Koninklijk Conservatorium te Den Haag studeerde hij hoofdvak Klavecimbel bij docenten Ton Koopman en Tini Mathot. In mei 2011 behaalde hij het Bachelor diploma. Gerard ronde in mei 2013 zijn Master-Klavecimbelstudie af met als eindcijfer een 9.

Car lettering

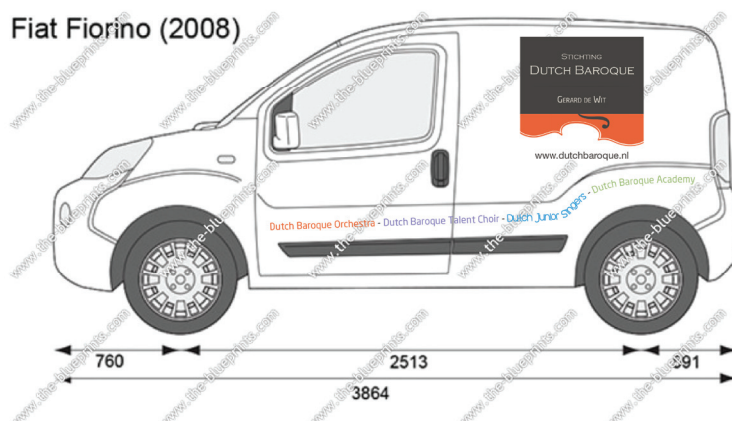
At request of the foundation and because it was newly bought, some proposals are made for the lettering of the foundations Fiat Fiorino van.

This is done at different levels of difficulty of applying the lettering and thus the financial picture.

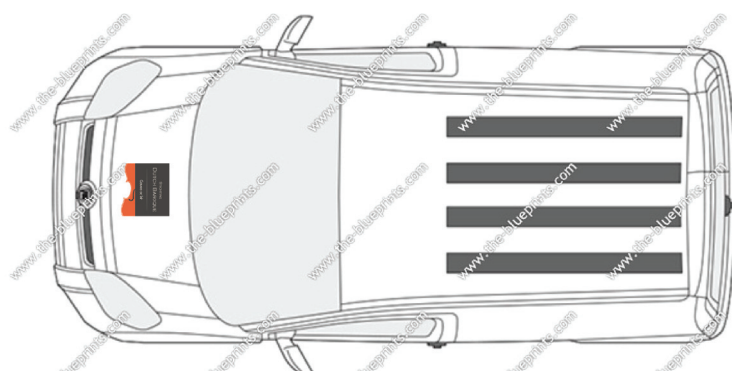
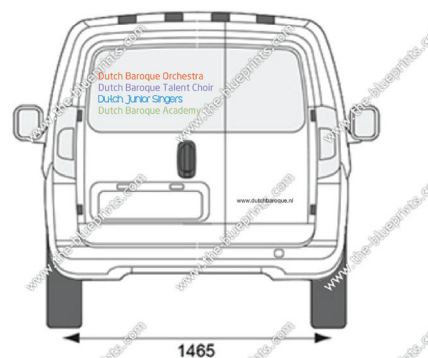
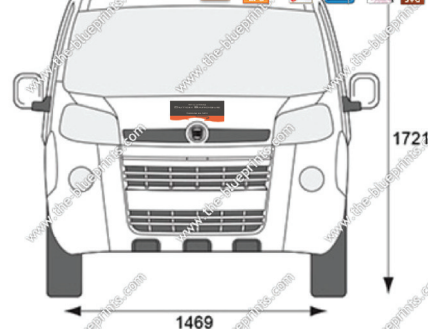
Fiat Fiorino (2008)



Fiat Fiorino (2008)



Available as



All measurements in millimeters.

© 2000 - 2010, Onno van Braam, www.the-blueprints.com
The largest free 3-view, template and blueprint collection on the internet.

EVolution
COACHING & CONSULTING

Sponsorship program

In collaboration with Gerard de Wit and the newly formed foundation board, a sponsorship program has been developed. This sponsorship is about financial donation by people who would like to support the foundation. This won't get them any control over the foundation. We did want them to have some advantage though over people who do not financially support the foundation.

To accommodate this, it was soon decided this program should have various donation levels with various reward/advantage levels for the donators. This makes it easier to decide who should get what reward in a fair way and also guides potential supporters with different amounts they can donate.

Of course it is not possible to get some one free access to paid concerts. When the concert frequency increases this reward would soon be too expensive. Also the supporters might not feel special once they are at the concert.

Therefore it is better to invite them to 'concerts' that is solely accessible by them and that would not generate any income normally; the rehearsals. The youth concerts would generate little income normally, so those can perhaps be given away as well.

Also right at the moment of becoming a supporter this person should get some gift. Since this is a one-time gift, it may cost something. For now is decided to give a free cd upon subscription as supporter.

A possibility to give something while not expending too much is giving away a free second ticket. This way at least one ticket has to be bought still.

Another possibility is to give free access to a limited number of concerts.

These possibilities have been organized into three donation amounts:

Symphatizer

Yearly € 40,-

- Free cd upon subscription
- Free access to rehearsals

Concerned

Yearly € 100,-

Same rewards as previous and:

- Free second ticket at concerts
- Free access to yearly youth concerts

Connected

Yearly € 150,- or more.

Contract for one, three or five years. This makes people able to take some advantage of the tax benefits of the 'Geefwet'. www.daargeefjeom.nl

Same rewards as previous and:

- Free access to two concerts

Reflection

This project was a personal challenge for me. Within my education - Creative Technology - I encountered design and some design tools but never got too really comprehend this. From the start this project was about getting to focus the needs of the client to a converged list of needs.

From then on it was about becoming proficient with design, design processes, printing and design tools. This meant reading and watching a lot of tutorials mainly.

The design process that is described earlier was iterated through many times. This was mainly caused by the fact that the client had no clear vision about what he wanted from the start.

Another cause was the fact that I felt insecure about my own knowledge and skills because I never conducted a similar project before.

Even after getting myself acquainted with design and design tools, I still had little design authority. This caused the client to have great say over the designs leading to violations of the earlier set design conditions and constraints.

This showed me the importance of actually having a design degree before doing this kind of projects. This would have given the client some trust that the design I make is a good design instead of the client redesigning my designs by my hand to some extent. This problem was also caused by the fact I used a participatory design process. The client was involved in every design step and decision. This slowed things down dramatically.

Also upon presenting mock-ups and proposals the client reacted - almost always - very positively. Therefore these ideas were realized without further tweaking of the concept.

On presenting the realization though, the client structurally came up with such an amount of changes and ideas that going back to the exploration phase was required.

After a mock-up design was approved, I tried to find the knowledge and acquire the skills needed to actually realize this design. In practice this meant doing a lot of tutorials and reading a lot about printing and visual design.

Also I started with gathering content needed. In practice this meant writing content in collaboration with the client and later going after it through the board members.

When this preparation was done the idea could be realized.

Since this project started from the beginning of setting up the foundations, also thinking about a name was part of the exploration process - though others explored this element of the project as well. Because the name had to be simple and clearly communicate what the foundation is, the name

Stichting Dutch Baroque Orchestra quickly came up. We assumed this simple name would already be taken but this was not the case. When the first designs using this name were elaborated though, we noticed that the name is not suitable for a foundation that features both choirs and orchestras. Therefore it was decided that the professional orchestra would get the name 'Dutch Baroque Orchestra' while the 'Orchestra' part from the foundation name was removed. However this name; 'Stichting Dutch Baroque', is not clearly communicating that it is about baroque music opposed to being about baroque architecture for instance. Therefore I proposed the name 'Stichting Dutch Baroque music', which was considered for a while but eventually not used in favor of 'Stichting Dutch Baroque' which, according to the client, has a nice ring to it and is simple and clear enough.

Also the foundation statement had to be made. This was done in close collaboration with the client and later with the future board members.

Looking at the established design conditions and the designed results and visual identity, I think this project has been quite successful.

Looking at some obvious things first, Gerard de Wit is clearly incorporated in the visual style since his name adorns every logo of the foundation.

Also the Dutch origins are clearly emphasized by using a lot of orange.

The use of orange combined with a lot of white results in a fresh and modern looking layout. This is emphasized even more by using a modern and smooth looking font like NeoSans for headers.

By having a clear communication style, design consistency and clearly related logomarks for all instances of the foundation, enthusiasts and performers of different levels are connected.

The deepening part of the essence of the foundation is somewhat more abstract and harder to grasp. At the last moment I decided this can be exposed to some extent by beautiful photography - as can be seen in the review of the Academy of Ancient Music. This could have been elaborated on somewhat more by exploring expression of deepening and enrichment of life among various brands, fashion and cars.

Because of the earlier described close interference of the client with the design some concessions have been done along the design iterations to the compliance to the design conditions and moreover to the consistency of the overall visual style. Now the visual identity guide is approved, I hope this will be more strictly followed in future.

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Appendix: Visual Identity guidebook

VISUAL IDENTITY GUIDELINES

STICHTING DUTCH BAROQUE

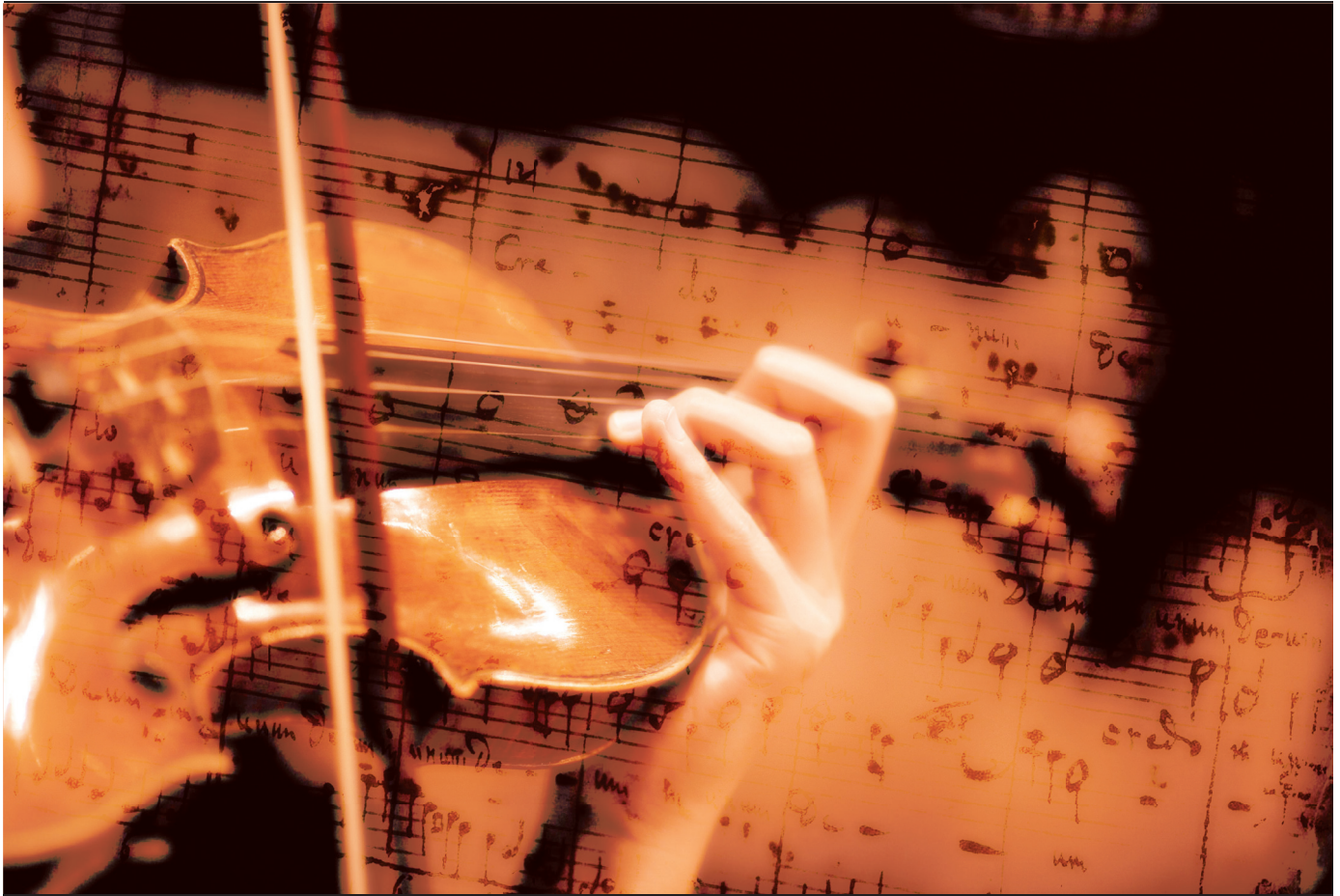
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Introduction



This manual is as much a reference as it is a design tool for the Dutch Baroque association. It is a guide for the development of marketing and communication means.

The visual identity consists of a logo and a record of formal and stylistic features, such as fonts and colors. This is elaborated for correspondence means (stationery, etc.) and for commercial expressions (advertisements etc.). By consistently applying the visual style as established in this guide, the external communication

and recognizability will be greatly improved.

This visual style guide is not an afterthought in the design process, it is an integral artefact within the visual identity design that might evolve over the years. Every visual element or component must be documented before being implemented in external communication means though.

Quick guide

Logo



Simple logomark
for separate use and
silkscreen printing

Shaded logomark
for separate use or use on
top of digital media

**Shaded logomark
with bleed**
for use on top of border-
less print

Typography

Content font

Helvetica Neue LT Pro 55 Roman

1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Header font

Neo Sans - Regular

1234567890

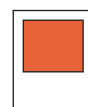
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Sub logos



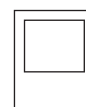
Colours



DB Orange
C5 M75 Y85 K0
#E6643A



DB Grey
C65 M60 Y60 K45
#454342



White
C7 M6 Y13 K0
#FFFFFF



Black
C0 M0 Y0 K100
#231F20

Brand Essence



At the heart of the identity of this foundation is the essence, that is captured in the phrase 'Baroque music connects, deepens and is alive!' During the extensive consultation work that formed part of the corporate identity forming process, was found that there was definitely a feeling among members and target audience that the true character of this foundation and the music it conducts could be best articulated this way.

This phrase combines a number of important aspects of this foundation.

Connecting Going to concerts is about listening live to beautiful music you like but also along with other people that like that music as well. The Dutch

Baroque Foundation aims at providing a platform that connects enthusiasts and performers. The visual identity must support this aspect by being accessible and beautiful.

"providing a platform that connects enthusiasts and performers"

Deepening Baroque music is musically and - most times - textually interesting and intriguing. It is also able to touch you deep in the heart. Being busy with this music - listening or performing - is an enrichment of life.

It is alive Baroque music may be old, but is yet very much alive. The main conductors of baroque music attract a vast audience. The Dutch Baroque Foundation however also aims to appeal to a new generation. The visual identity must support this aspect by appealing fresh and modern opposed to corny and dusty.

What's in a name Ultimately, the Dutch Baroque foundation is about baroque music, performed in a historically informed manner and about being Dutch. Being Dutch is a strong brand in the baroque music scene. Some of the most prestigious orchestras are from the Netherlands. Also, many baroque music conductors followed their music education in the Netherlands. The Dutch identity must be strongly communicated by the visual identity.

Logo

The logomark is a vector drawing that is based on the shape of a baroque violin - a common instrument in the music conducted through this foundation. The logo looks modern by using simple shapes. Decorations is something that comes to mind with baroque music. This could however lead to a messy and corny looking logo. To keep the logo look smooth and modern the only the smoothly curved key of the violin is used as decoration attached to the logotype container.

The orange colour is a reminder to the Dutch origins of this foundation. It is a warm and dark orange tone to prevent to much of a reminder to cheap looking Dutch soccer expressions - which obviously wouldn't fit this foundation.

This orange is contrasted with a warm dark grey logotype container.

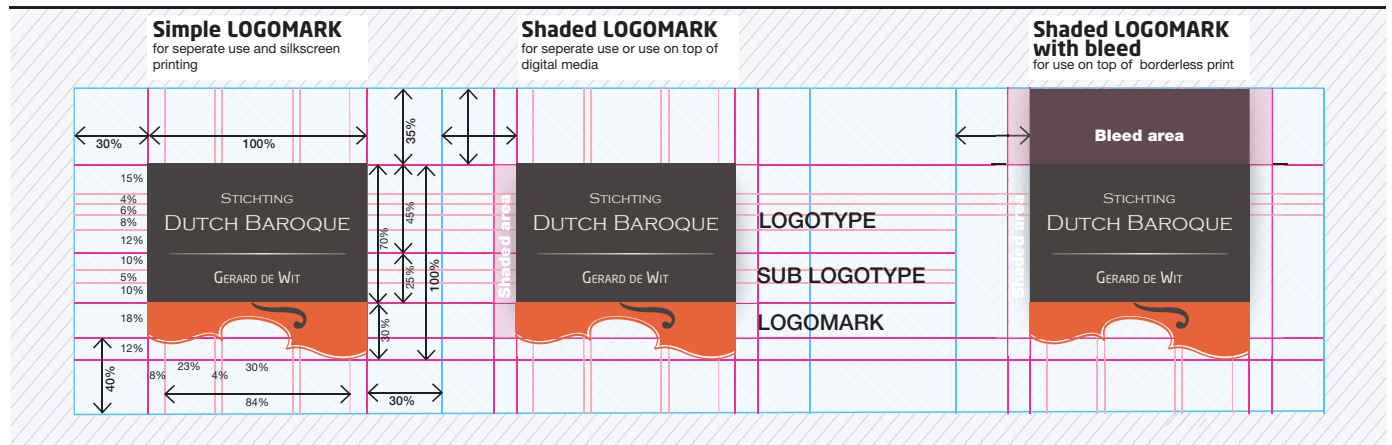
The main logotype in this logo has a classical serif font that only has big and small caps.

To emphasize the link between the Dutch Baroque Foundation and Gerard de Wit, his name is clearly depicted in the logo. A modern and smooth sans serif font is used to emphasize the simplicity and smoothness of the logo. The color of the logotypes is not clear white because that would contrast to much with the warm grey container colour.

Both logotypes are separated by a small line that is gradiented to almost fade away into the background.



Primary Logo specification



Blue indicates **Clear Space**. The blue area must be kept free of other elements. Grey padding indicates **Safe Zone**. **Magenta** indicates type and element alignment and boundaries.

The minimum required **Clear Space** is defined by a percentage of the logo width or height.

COLOUR SPECIFICATIONS

DB Orange Violin logomark C5 M75 Y85 K0 #E6643A	DB Grey Logotype container C65 M60 Y60 K45 #454342	DB Creme Logotype C7 M6 Y13 K0 #EBE6DA	DB Black Shade C0 M0 Y0 K100 #231F20

FONTS USED IN LOGOTYPE

Copperplate Gothic Light
1234567890 !@£\$%^&*()-+=
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Neo Sans - Regular
1234567890 @£\$%&()-
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

DONT ABUSE YOUR LOGO



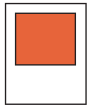
Sub Logos

These sublogos may only be used in promotional items when the 'Stichting Dutch Baroque' primary logo is not depicted. When two or more orchestras and/or choirs are part of something, only the primary logo is depicted.

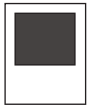
The sub orchestras and/or choirs will be depicted using a logotype only, which can be found in the 'Alternative logo versions and specification section'

Dutch Baroque orchestra & Dutch Baroque Choir

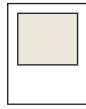
Colours



DB Orange
Violin logomark
C5 M75 Y85 K0
#E6643A



DB Grey
Logotype container
C65 M60 Y60 K45
#454342



DB Creme
Logotype
C7 M6 Y13 K0
#EBE6DA



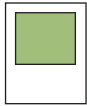
DB Black
Shade
C0 M0 Y0 K100
#231F20

Fonts

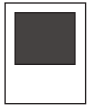
Copperplate Gothic Light
Neo Sans - Regular

Dutch Baroque Academy

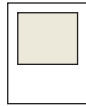
Colours



DBA Green
Violin logomark
C40 M10 Y65 K0
#A1BF7C



DB Grey
Logotype container
C65 M60 Y60 K45
#454342



DB Creme
Logotype
C7 M6 Y13 K0
#EBE6DA



DB Black
Shade
C0 M0 Y0 K100
#231F20

Fonts

Copperplate Gothic Light
Neo Sans - Regular



Sublogo - logotype only

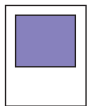
Has to be used when the primary logo is present already.

DUTCH BAROQUE ACADEMY

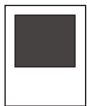
Logotype font: Helvetica Neue LT Pro - 55 Roman - All CAPS

Dutch Baroque Vocal Consort

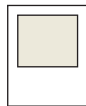
Colours



DBVC Purple
Violin logomark
C50 M50 Y0 K0
#8781BD



DB Grey
Logotype container
C65 M60 Y60 K45
#454342



DB Creme
Logotype
C7 M6 Y13 K0
#EBE6DA



DB Black
Shade
C0 M0 Y0 K100
#231F20

Fonts

Copperplate Gothic Light
Neo Sans - Regular



Sublogo - logotype only

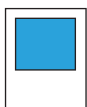
Has to be used when the primary logo is present already.

DUTCH BAROQUE VOCAL CONSORT

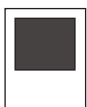
Logotype font: Helvetica Neue LT Pro - 55 Roman - All CAPS

Dutch Baroque Junior Singers

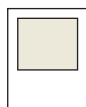
Colours



DBJS Blue
Violin logomark
C70 M20 Y0 K0
#33A3DC



DB Grey
Logotype container
C65 M60 Y60 K45
#454342



DB Creme
Logotype
C7 M6 Y13 K0
#EBE6DA



DB Black
Shade
C0 M0 Y0 K100
#231F20

Fonts

Copperplate Gothic Light
Neo Sans - Regular
Café & Brewery Regular



Sublogo - logotype only

Has to be used when the primary logo is present already.

Dutch Baroque Junior Singers

Logotype font: Café & Brewery - Regular

Logo usage examples

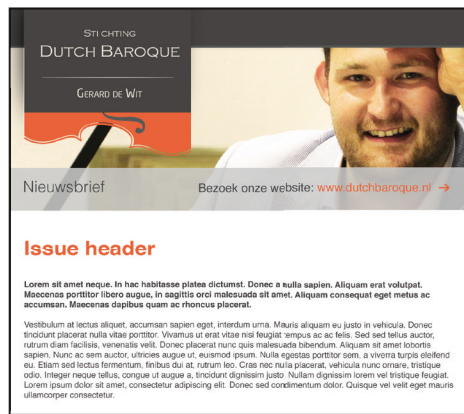
Business paper

With simple logo and additional icon.



Complex background

Digital media with simple shaded logo on complex background with photo and colour surfaces.



FURTHER LOGO SPECIFICATIONS

Minimum Logo Width - 25mm
35mm is the safest minimum size.



Decorative icon

Only to be used as additional decoration. May never be used instead of the logo. May be depicted in all colours from this guide or derived tints.



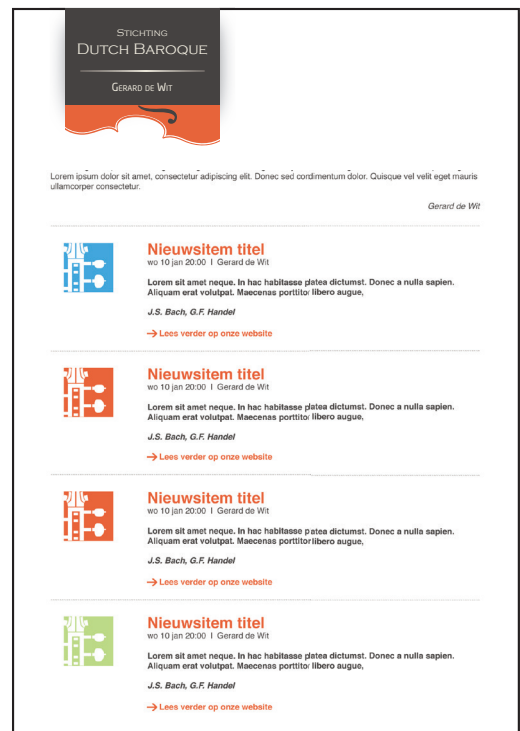
Borderless flyer

Shaded logomark with bleeding. Including the 'sublogo logotype only'.



Digital media (newsletter)

With simple shaded logo and use of additional icons.



Sidenotes

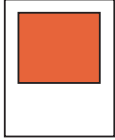
- Notice that the logo is used either horizontally aligned left or centred, never right.
- Notice that the shaded logo can be placed over complex backgrounds such as photos. The non-shaded logo may only be used on contrasting single colored backgrounds.
- The additional icon can either be used as a large washed out background or as separate icons. (in a container)

Colour palette

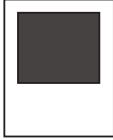
Colour is a powerful means of visual recognition. By using our colours consistently, we will strengthen the awareness of the Dutch Baroque foundation.

Our colours are DB Orange and DB grey, combined with some basic tints and a set of supporting secondary colours. The additional sublogo set of colours; DBA Green, DBVC Purple and DBJS blue are only accepted in situations where the associated sublogo is used.

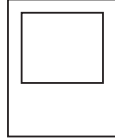
Main colour scheme



DB Orange
C5 M75 Y85 K0
R231 G100 B59
#E6643A



DB Grey
C65 M60 Y60 K45
R70 G67 B66
#454342



White
C7 M6 Y13 K0
R255 G255 B255
#FFFFFF



Black
C0 M0 Y0 K100
R0 G0 B0
#231F20

Additional colours



DB Orange shade
C30 M80 Y100 K30
R138 G63 B30
#8A3F1E



DB Dark orange
C5 M80 Y80 K3
R222 G86 B63
#DD563E



DB Creme
C7 M6 Y13 K0
R235 G231 B218
#EBE6DA



Medium Grey
C44 M36 Y37 K1
R149 G149 B150
#969595



Light Grey
C4 M3 Y3 K0
R241 G240 B240
#F1F0F0

Additional sublogo colours

These colours may only be used along with the associated sublogo. It may not be used for the 'Logotype only' logos.



DBA Green
C40 M10 Y65 K0
#A1BF7C



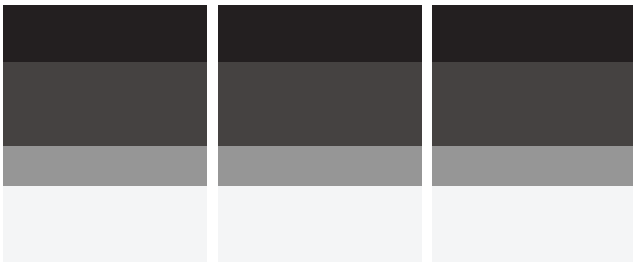
DBVC Purple
C50 M50 Y0 K0
#8781BD



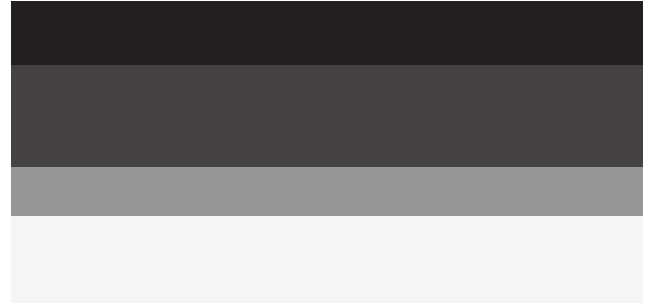
DBJS Blue
C70 M20 Y0 K0
#33A3DC

Sublogo colour fan

This colorfan shows an approximation mockup of the importance of the colours from the colour scheme with a sublogo in promotional material.



Colour fan



Typography

Typography plays a significant role in creating a distinctive and memorable impression. Through consistent use, these typefaces will establish a distinctive look and reinforce the Dutch Baroque Foundation brand.

Content font

Helvetica Neue LT Pro - Roman

1234567890 !@£\$%^&*()-=+
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

O Capital 'O' clear space between paragraphs
The quick brown fox
jumps over the lazy dog.

Used fonttypes and weights

The Extended and condensed font types are not used. Font weight groups that are not used are: Ultra Light, Heavy, Black and Extra Black.

Helvetica Neue LT Pro 35 Thin

Helvetica Neue LT Pro 36 Thin Italic

Helvetica Neue LT Pro 45 Light

Helvetica Neue LT Pro 46 Light Italic

Helvetica Neue LT Pro 55 Roman

Helvetica Neue LT Pro 56 Italic

Helvetica Neue LT Pro 65 Medium

Helvetica Neue LT Pro 66 Medium Italic

Helvetica Neue LT Pro 75 Bold

Helvetica Neue LT Pro 76 Bold Italic

Text colours

The fonts must have one of the colours from the colour palette in this guide. Each paragraph may only feature one text colour.

Typography example

Lorem ipsum dolor sit amet

Consectetur adipiscing elit. Fusce vitae tincidunt nunc, et consectetur nisl. Praesent viverra, enim eget placerat pellentesque, lorem ligula fermentum mauris, quis tempor enim turpis vitae nisi.

Donec sit amet lobortis tellus. Nam bibendum tincidunt convallis. Etiam imperdiet felis vitae metus ullamcorper, eget placerat dolor malesuada. Aenean vel auctor nunc. Sed odio egestas, viverra metus non, mollis orci. Nunc iaculis *leo euismod* mi laoreet bibendum. Vivamus orci nulla, blandit blandit tempor eget, lobortis quis nunc. Sed sagittis magna dapibus

risus finibus iaculis. Vestibulum vulputate, est in accumsan tincidunt, tortor tellus efficitur quam, non malesuada eros nunc non eros. Praesent pretium aliquam dapibus. Etiam eleifend mi sed ante egestas, et feugiat nisl elementum. Proin bibendum, nisi porta venenatis tincidunt, tellus massa varius libero, sed feugiat odio eros a enim. Donec sodales consequat erat eget sodales.

“Etiam eleifend mi sed ante egestas, et feugiat nisl elementum.”

Etiam laoreet lectus sed tellus rhoncus ultricies. Pellentesque sollicitudin consectetur vestibulum. Pellentesque rhoncus vestibulum dapibus. Etiam molestie diam vitae pretium egestas. Curabitur sit amet neque venenatis, dignissim tortor vitae, sollicitudin metus. Integer *eget efficitur* sem, sollicitudin gravida lectus. Pellentesque porta, nisi eget pellentesque imperdiet, neque massa aliquet quam, et dignissim mi ante sed eros. Aenean finibus, eros sit amet placerat pulvinar, nulla felis sollicitudin mi, sed fringilla mi lectus posuere lacus.

Morbi eu enim consectetur, ornare mi non, dapibus metus. Etiam faucibus magna odio. Integer nec dui ut eros faucibus blandit. Nullam nec efficitur tellus. Vivamus facilisis eu dictum.

Helvetica and NeoSans, have been selected to be used on Dutch Baroque branded materials.

Header font

NeoSans - Regular

1234567890 @£\$%^&()-
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

O Capital 'O' clear space between header and content
The quick brown fox
jumps over the lazy dog.

Used fonttypes and weights

The Black weight type of the NeoSans font-family is not used.

NeoSans Light

NeoSans Light Italic

NeoSans Regular

NeoSans Regular Italic

NeoSans Medium

NeoSans Medium Italic

NeoSans Bold

NeoSans Bold Italic

Drop Caps

Long blocks of text content are started with a drop cap. This is only applied to the first paragraph and preferably in a font weight => Helvetica Neue LT Pro Medium. This is shown in the following typography example.

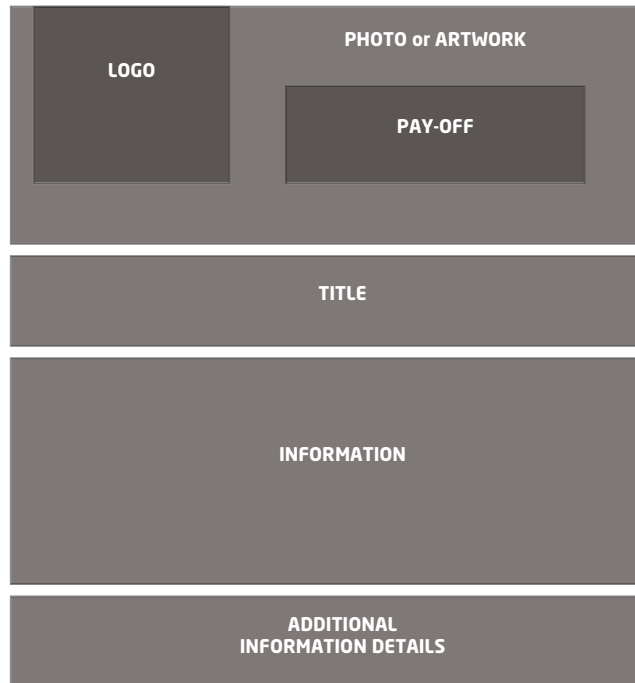
Lay-out and grids

Use these layout conventions and the 'DB styling toolkit' when designing digital or printed assets for the Dutch Baroque Foundation to help speed up the design process and make it easier.

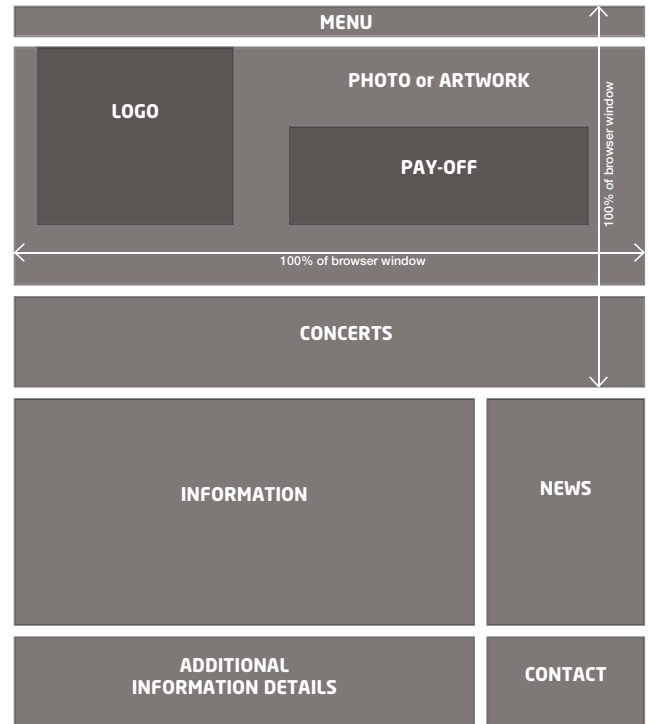
The following grids and scales form a framework for layout for a number of mediums & media sizes.

Print Media Grids

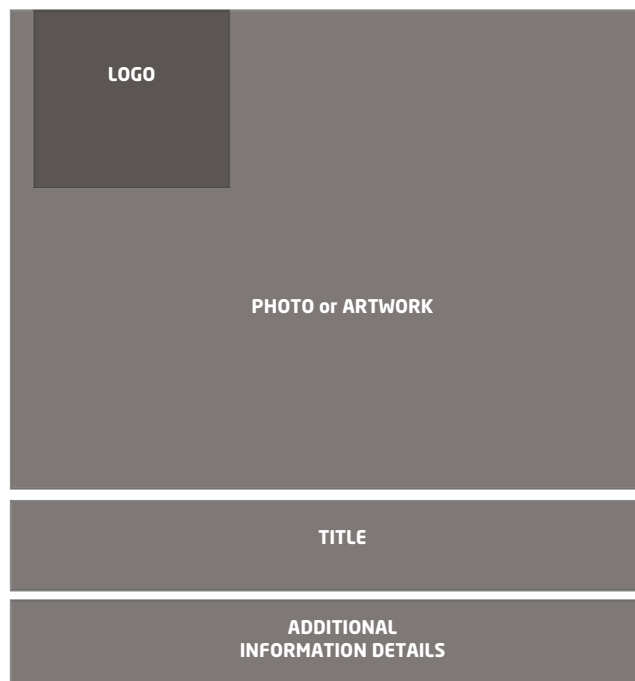
Promotional material lay-out grid (Flyers, Posters)



Website Grid



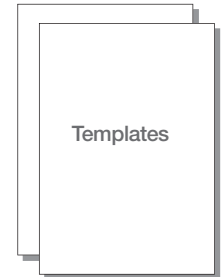
Informational material cover lay-out grid (Programs, Leaflets)



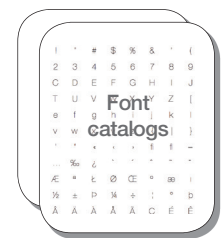
This Visual Identity guide is distributed in a packet that also contains the toolkit that belongs to this guide. Make sure that the toolkit has the same version number as this document

Contents

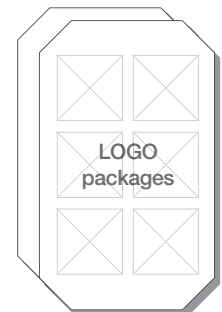
- Flyer template for Indesign
- Program booklet template for Indesign
- Information leaflet template for Indesign
- Letter paper template for Indesign
- Business Card template for Indesign
- Website design template for Photoshop
- Mobile website design template for Photoshop



- Copperplate Gothic Font family folder
- Helvetica Neue LT Pro Font family folder
- Neo Sans Font family folder



- Outlined Vector logos Stichting Dutch Baroque (EPS, AI, PDF)
- Logos images Stichting Dutch Baroque (PNG)
- Outlined Vector logos Dutch Baroque Orchestra (EPS, AI, PDF)
- Logos images Dutch Baroque Orchestra (PNG)
- Outlined Vector logos Dutch Baroque Choir (EPS, AI, PDF)
- Logos images Dutch Baroque Choir (PNG)
- Outlined Vector logos Dutch Baroque Academy (EPS, AI, PDF)
- Logos images Dutch Baroque Academy (PNG)
- Outlined Vector logos Dutch Baroque Vocal Consort (EPS, AI, PDF)
- Logos images Dutch Baroque Vocal Consort (PNG)
- Outlined Vector logos Dutch Baroque Junior Singers (EPS, AI, PDF)
- Logos images Dutch Baroque Junior Singers (PNG)
- Violin vector drawing (AI, EPS)
- Additional icon violin head vector (AI, EPS)



- Color Swatch package for Indesign
- Color Swatch package for Photoshop
- Color Swatch package for Illustrator

