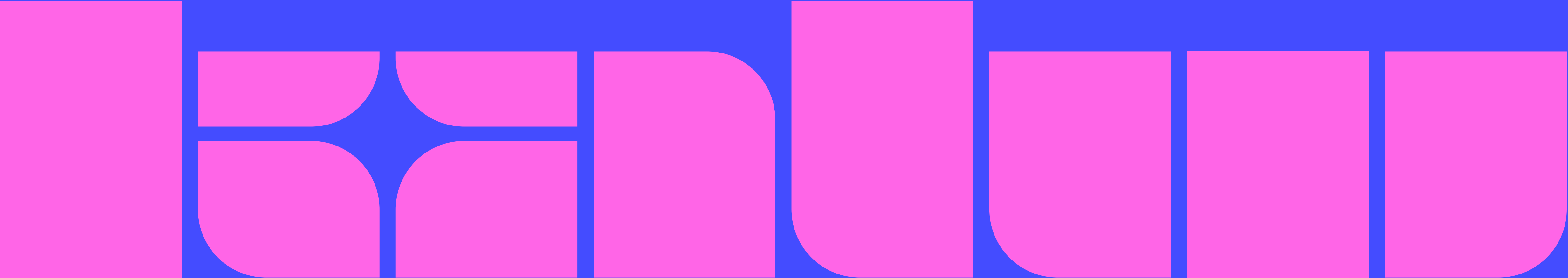


# KALW 91.7 FM

## Brand Guidelines



Welcome to the KALW Brand Guidelines.

This document will introduce you to the basic elements of our identity system and explain how we use them to build our brand.

Understanding and adhering to these guidelines will be essential in maintaining an unforgettable and meaningful voice for KALW. These guidelines describe the correct design and voice practices necessary for preserving the integrity of the brand.

This guidelines document should serve as a starting point when designing for KALW. When using different elements from the KALW toolkit, be mindful of what elements can be played up and down or adjusted depending on the needs of the application.

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# Visual Identity



# Introduction

Our visual identity is made up of many elements that, when used together consistently, create coherence across all brand communications.

The key to using our design system is to see restraint and subtlety as our strengths. We channel what's unique about us to say more with less. So, our typography is clear, our color is vivid and the logo is designed to demand attention.

The elements that make up our visual expression include logo, color, typography, photography and pattern. The following sections break down each of the elements in detail.

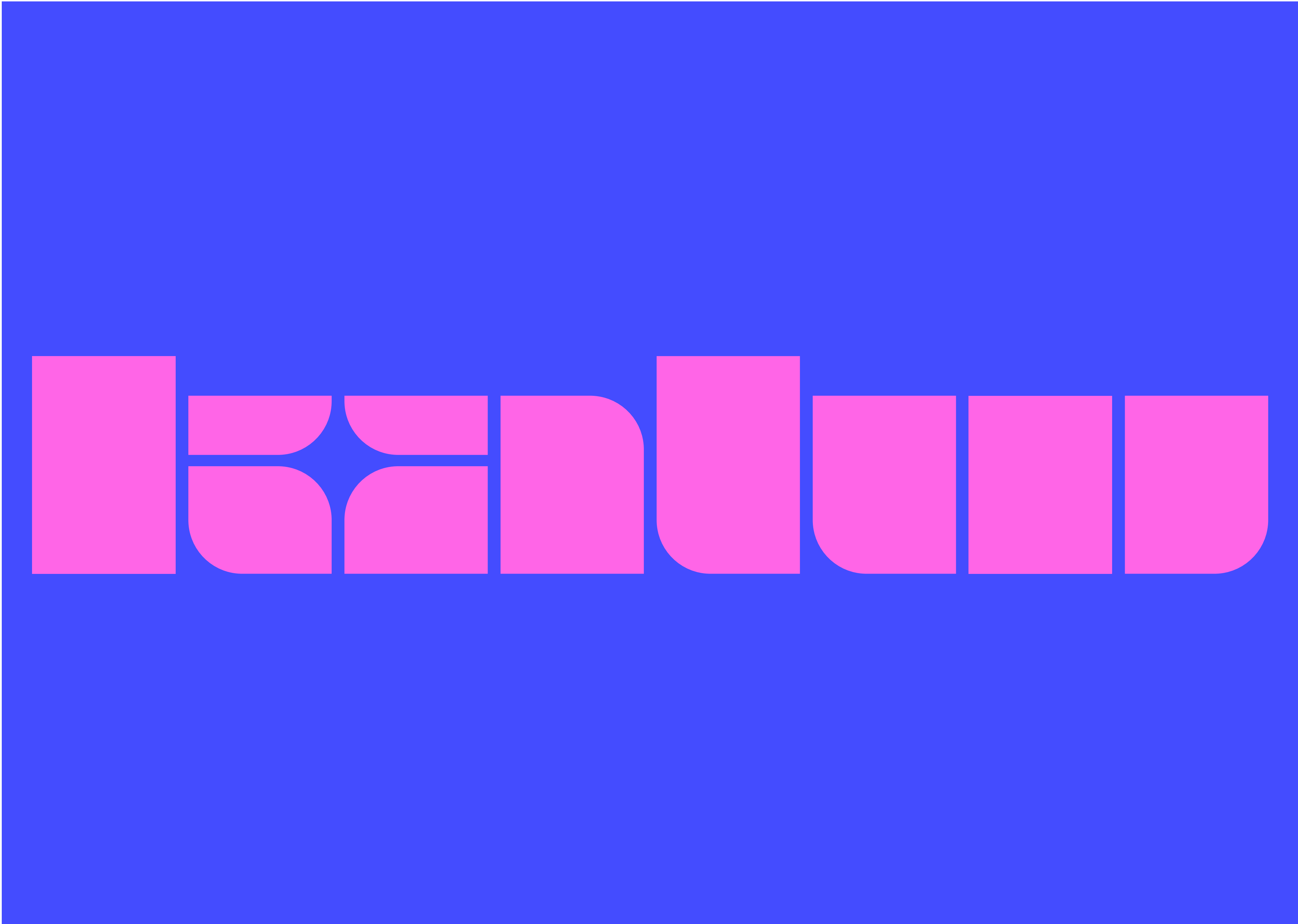
# Logo

# Introduction

This is the KALW wordmark. The KALW logo is the focal point and an instantly recognizable symbol of the brand.

The logo is formally built on the classic qualities of stencil Bauhaus typography. It brings a clean and minimal typographic approach that push the boundaries of contrast, proportion and construction.

The wordmark is bold and confident and built to hold the page on its own with minimal accompanying text. By dividing the logo into eight vertical sections, it inspires the use of an eight column grid that is used as a base throughout brand system.



# Clearspace

A certain amount of space is needed around the logo to prevent it from becoming cluttered by surrounding artwork, images, or the edge of a page. The clearspace zone ensures the legibility and impact of the logo by isolating it from competing visual elements such as text or supporting graphics.

## Large Logo

The large logo clearspace should be used for all applications where the logo is full width anchored to the margins. The padding is equal to half the height of the arm of the 'K'.

## Medium Logo

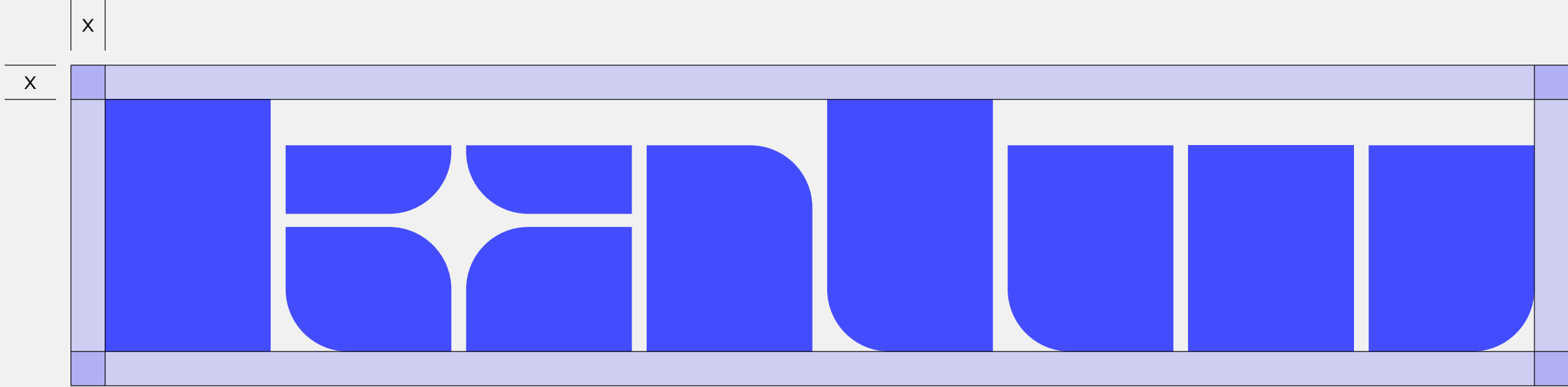
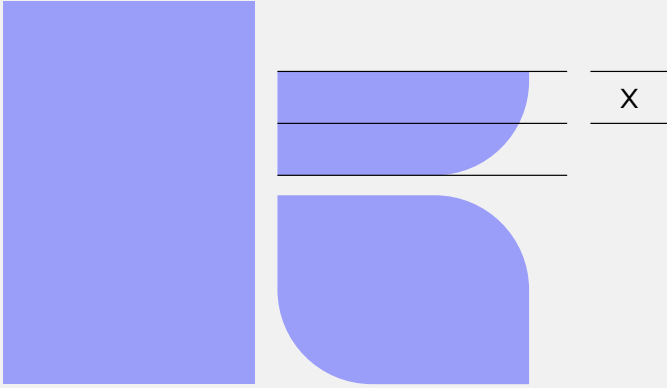
The medium logo clearspace is the full height of the arm of the 'K'.

## Small Logo



The small logo clearspace is the full width of the stem of 'K' and should only be used when combining the logo with a partner logo or in very small applications.

Note: The logo has been optimized so that it is legible at very large and very small scale. There is only one version of the logo.

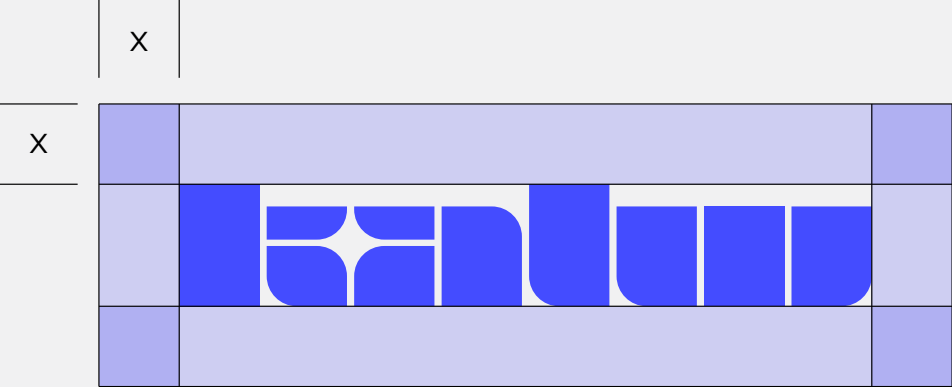

Large Logo



Medium Logo



Small Logo



# Minimum Size

Establishing a minimum size ensures that the impact and legibility of the logo is not compromised in application. Due to the higher resolution of printed materials versus digital (300dpi versus 72dpi respectively), this version of the logo can be used at small scale without any graphic deterioration.

## Digital Use

To ensure legibility and impact, the KALW logo should never be reduced smaller than 70px in any digital communication.

## Print Use

The KALW logo should never be reduced smaller than 20mm in width in any print communication.

Digital



70px

Print



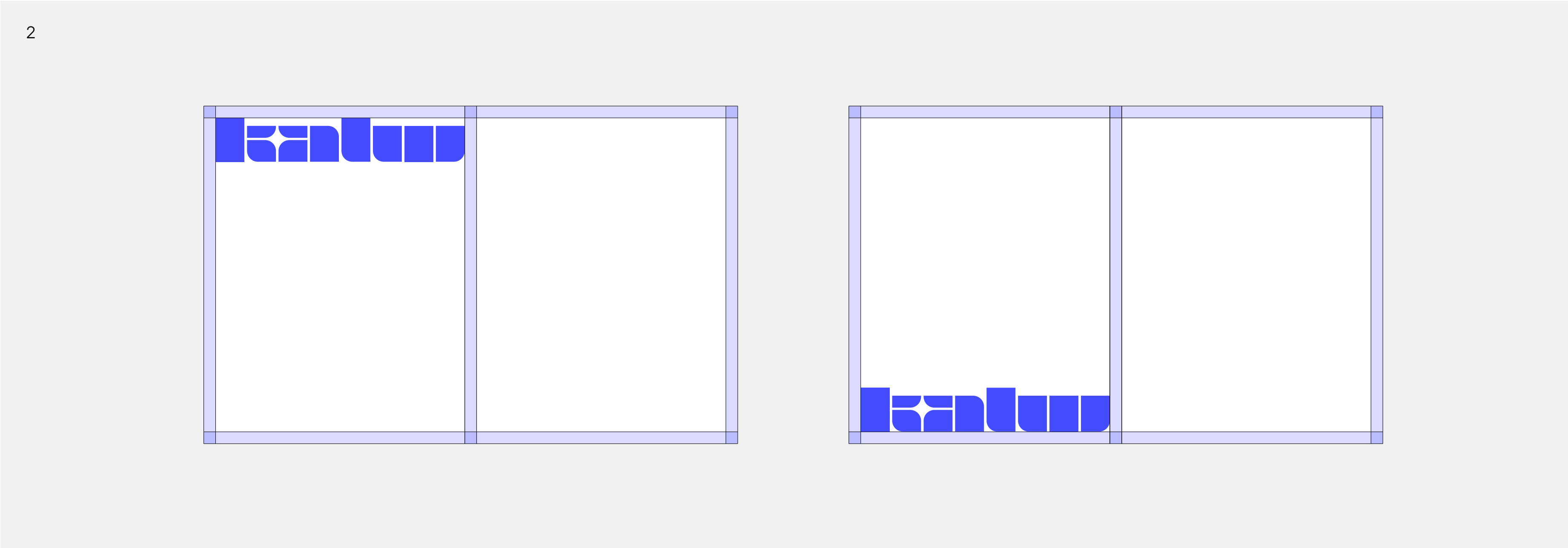
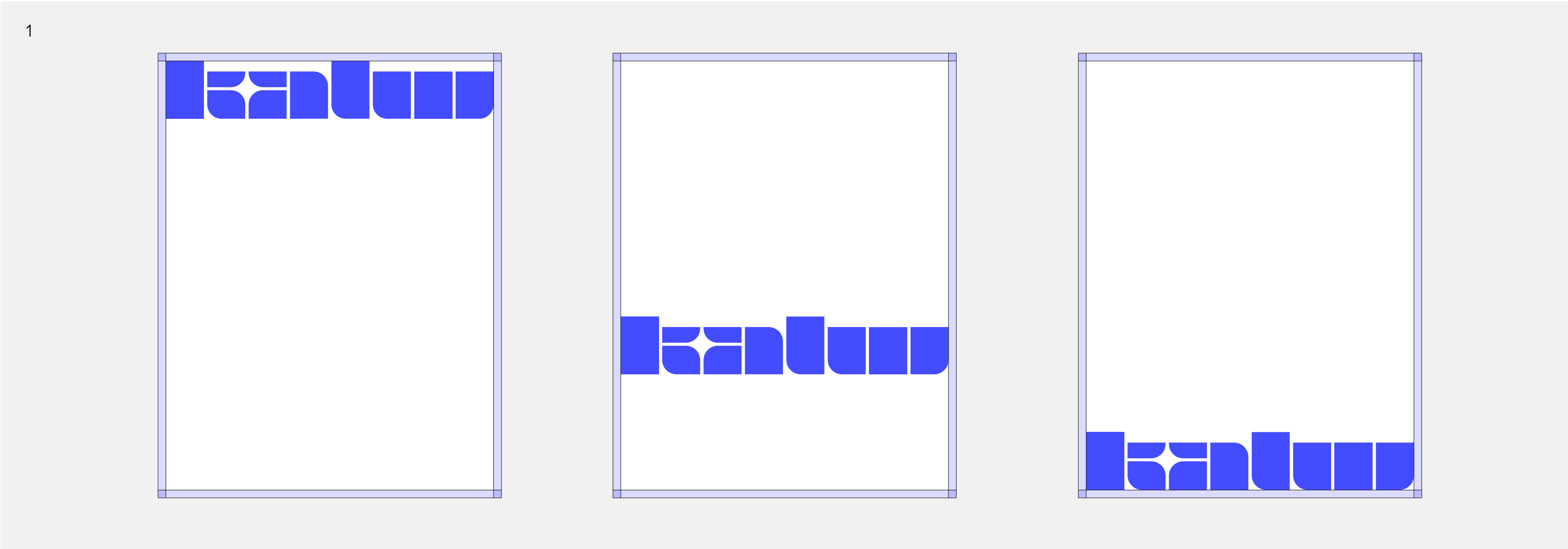
20mm/0.8in

# Logo Placement

For the majority of cases, the large logo should be used full-width within the left and right margins of an application. This is our hero logo placement and should be used for most applications and brand-led communications.

The medium-scale logo can be used when the logo is either a secondary or tertiary component.

- 1. Large scale logo  
The large scale logo is center-aligned anchored either to the upper or lower right and left margins. This is our hero logo placement and should be used in most communications.
- 2. Medium scale logo  
The medium scale logo should be used where space does not accommodate for the large logo such as digital applications. The medium scale logo is the full width of one column and anchored to any two of the four corners.



# Tagline Lockup

The line “91.7 FM Bay Area” can be added to the logo for use in exceptional circumstances. It should be used with intention to further enhance the brand mission and values. Do not overuse.

Follow all clearspace rules shown on page 8.

## Lockup Guides



## Lockup

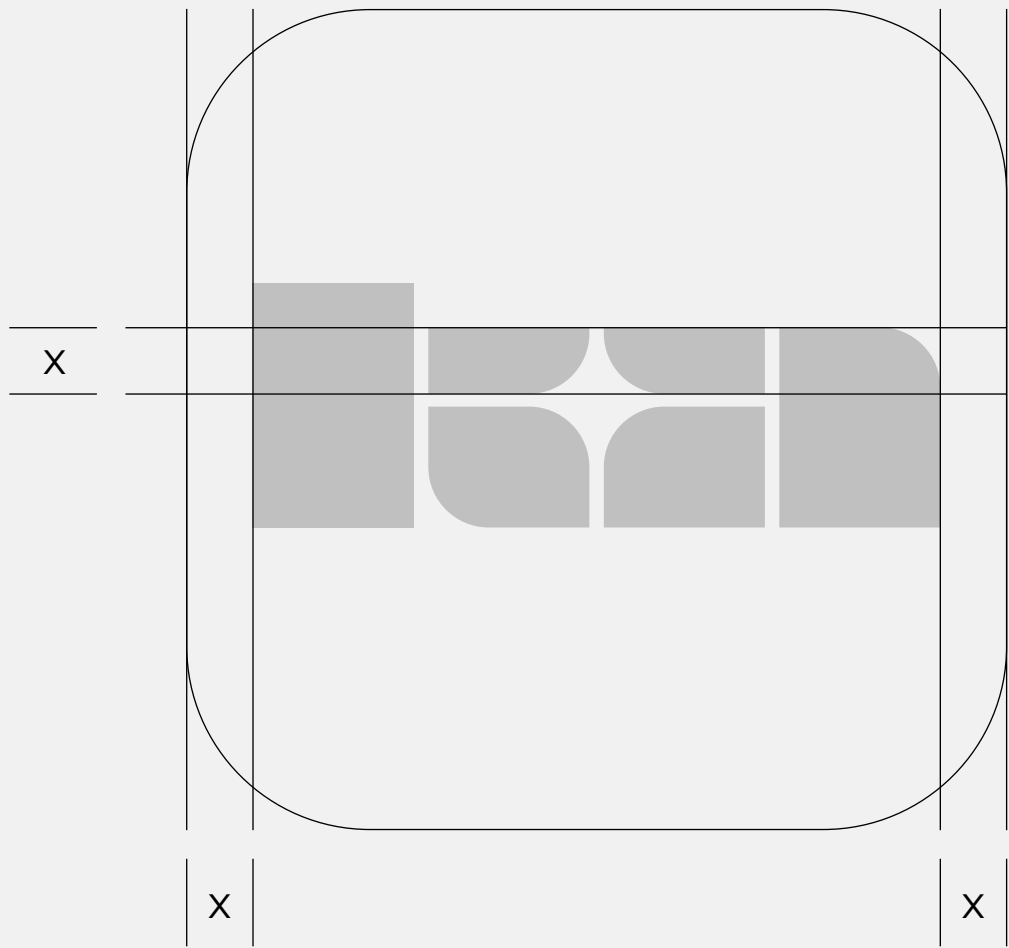


# Icon

In instances where an icon or favicon is required, the logo can be simplified to just the letters ‘ka’ in pink set against the KALW Blue. This is the most simplified version of the logo. It should not be used to replace the logo in instances where the full wordmark can be used.

Note: Never use the ‘ka’ icon as a symbol. This icon should only be used in icons for social media or when the full wordmark can’t be used at a small scale i.e. favicon. This icon should never be used as a sign off or part of the branding toolkit.

Rounded square with guides



Rounded square without guides



Circular with guides



Circular without guides





# KALW in Copy

When KALW is typed out in copy, the brand name should be differentiated from the rest of the text by setting it in uppercase.

There are two scenarios in which the brand name can be incorporated as text within the copy:

- 1. KALW in Headline
- 2. KALW in Body Copy

1

KALW Public Media  
91.7 FM Bay Area

2

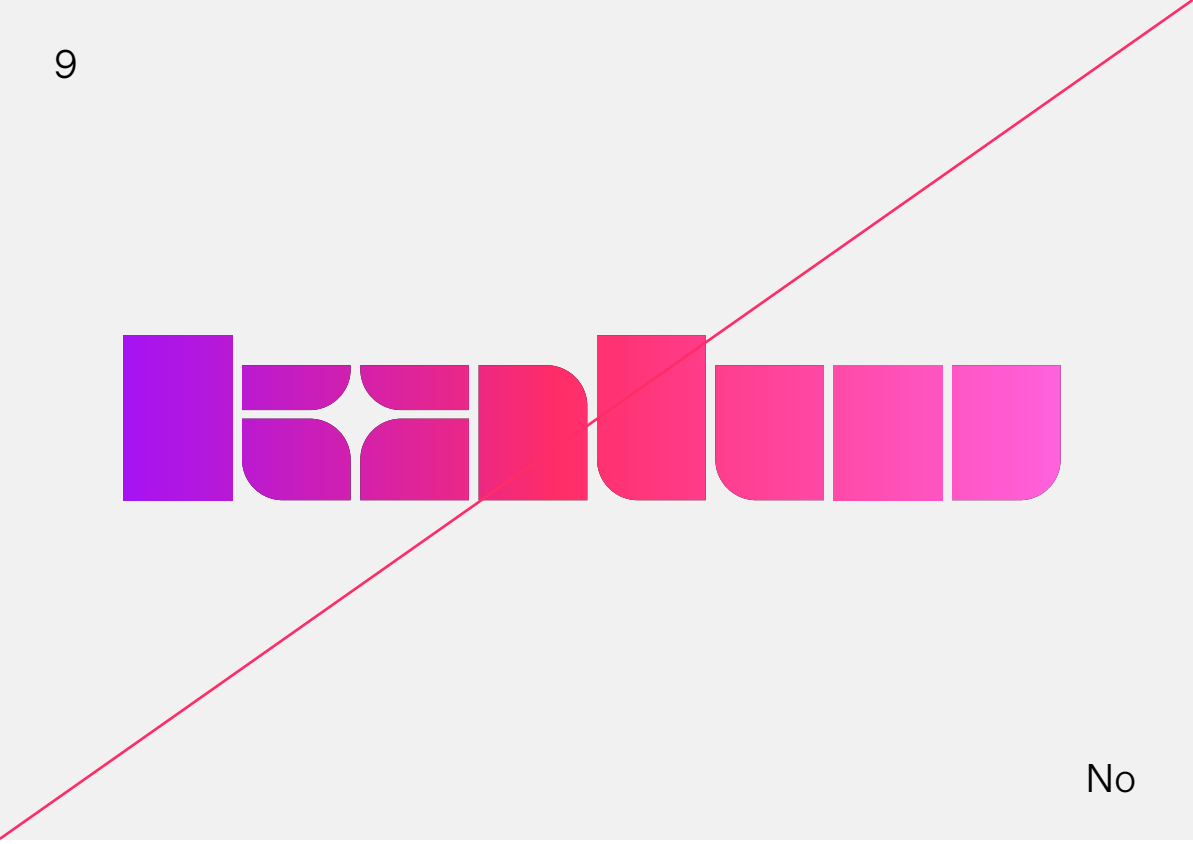
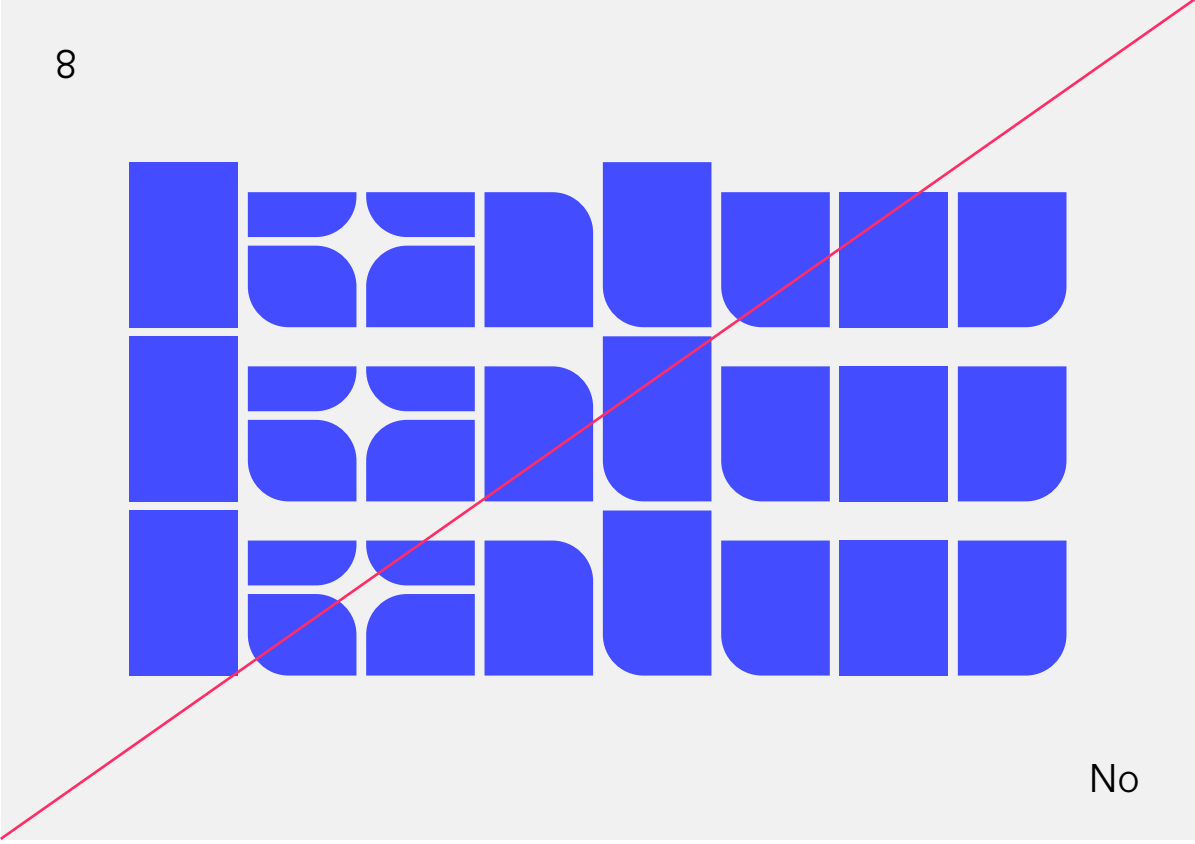
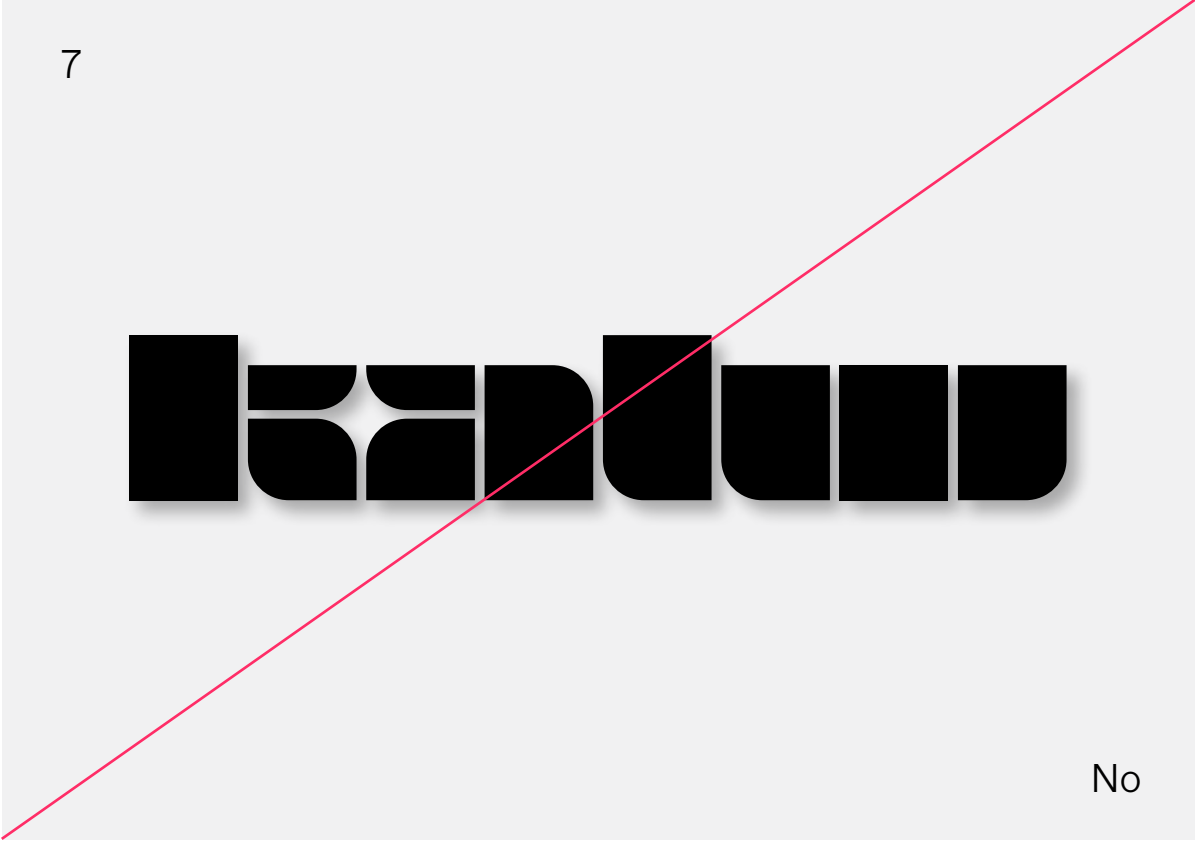
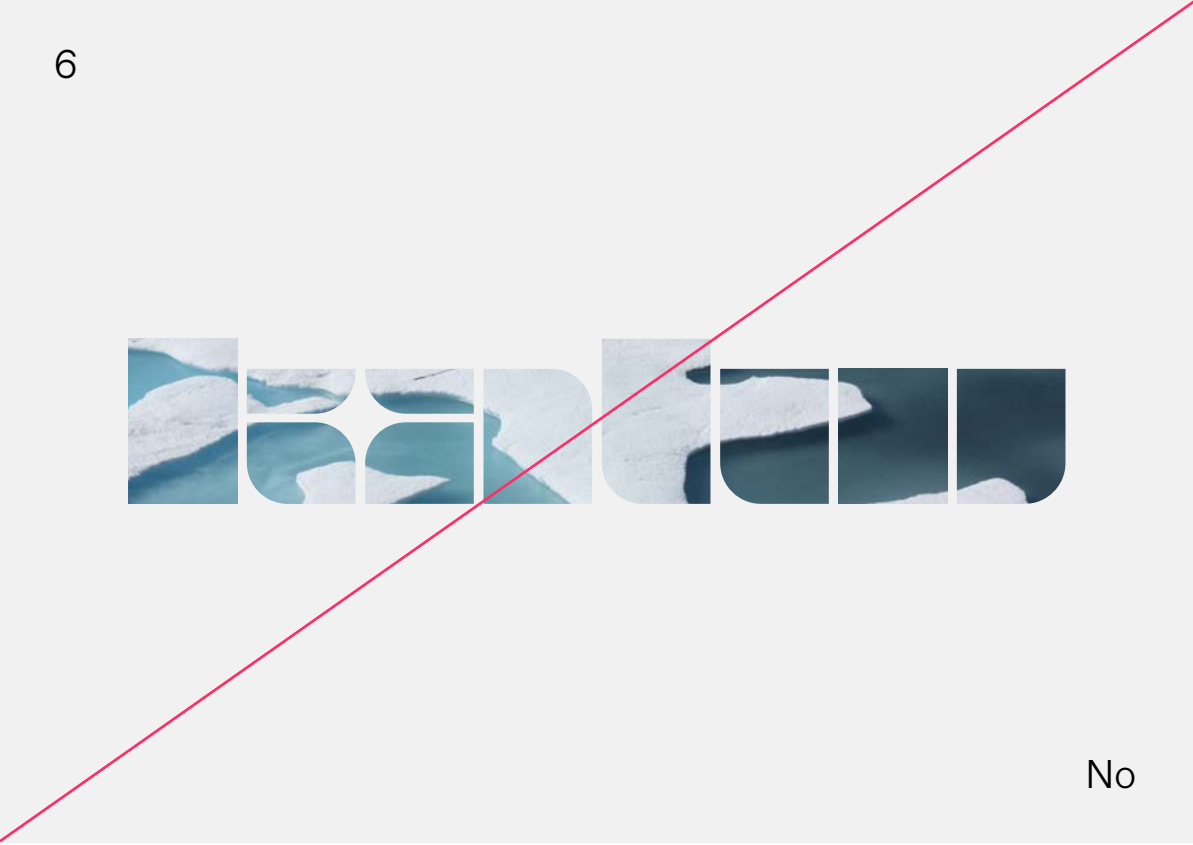
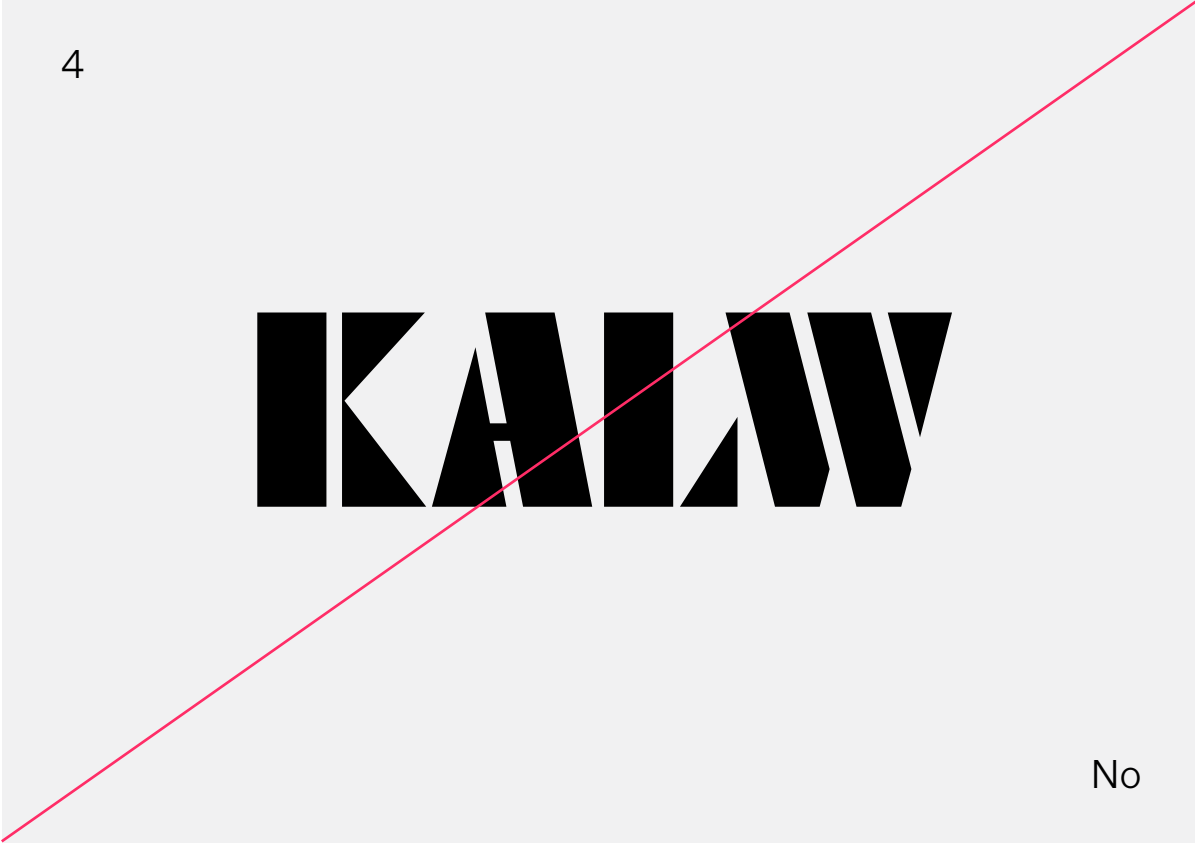
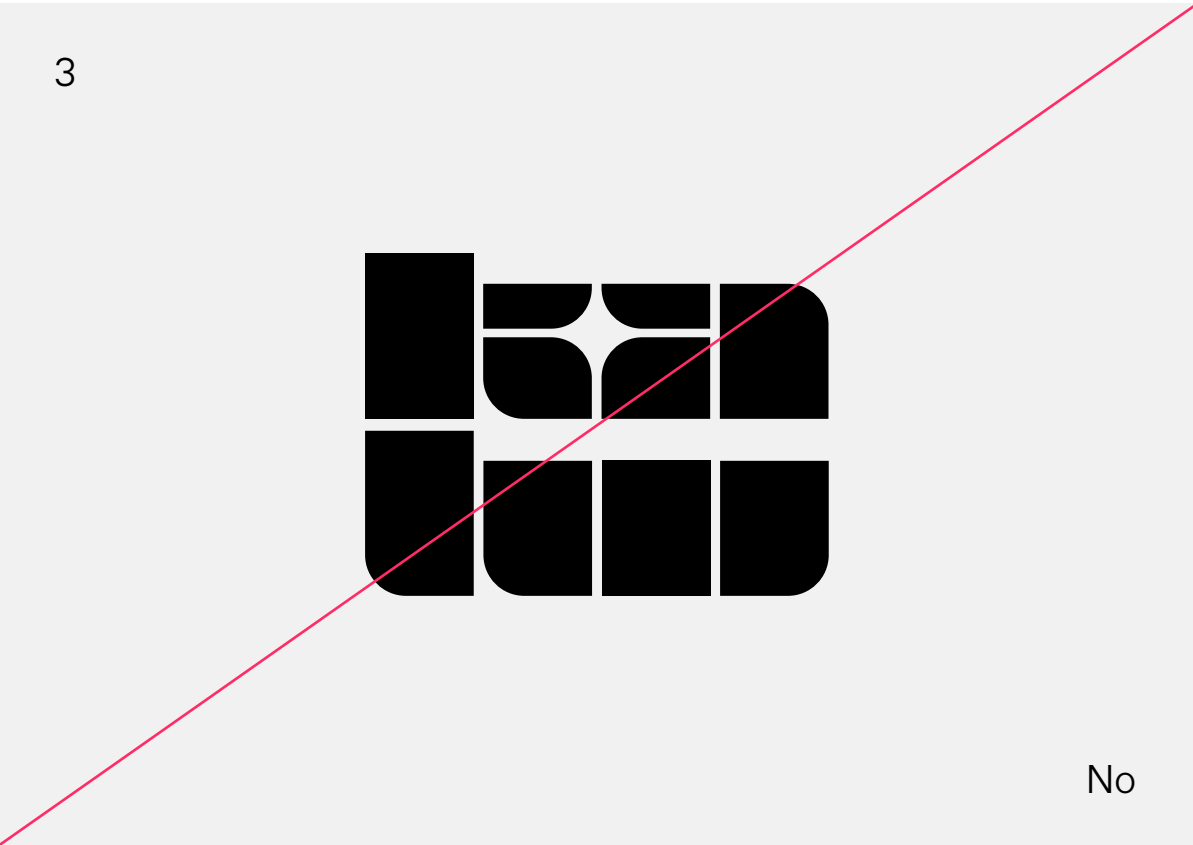
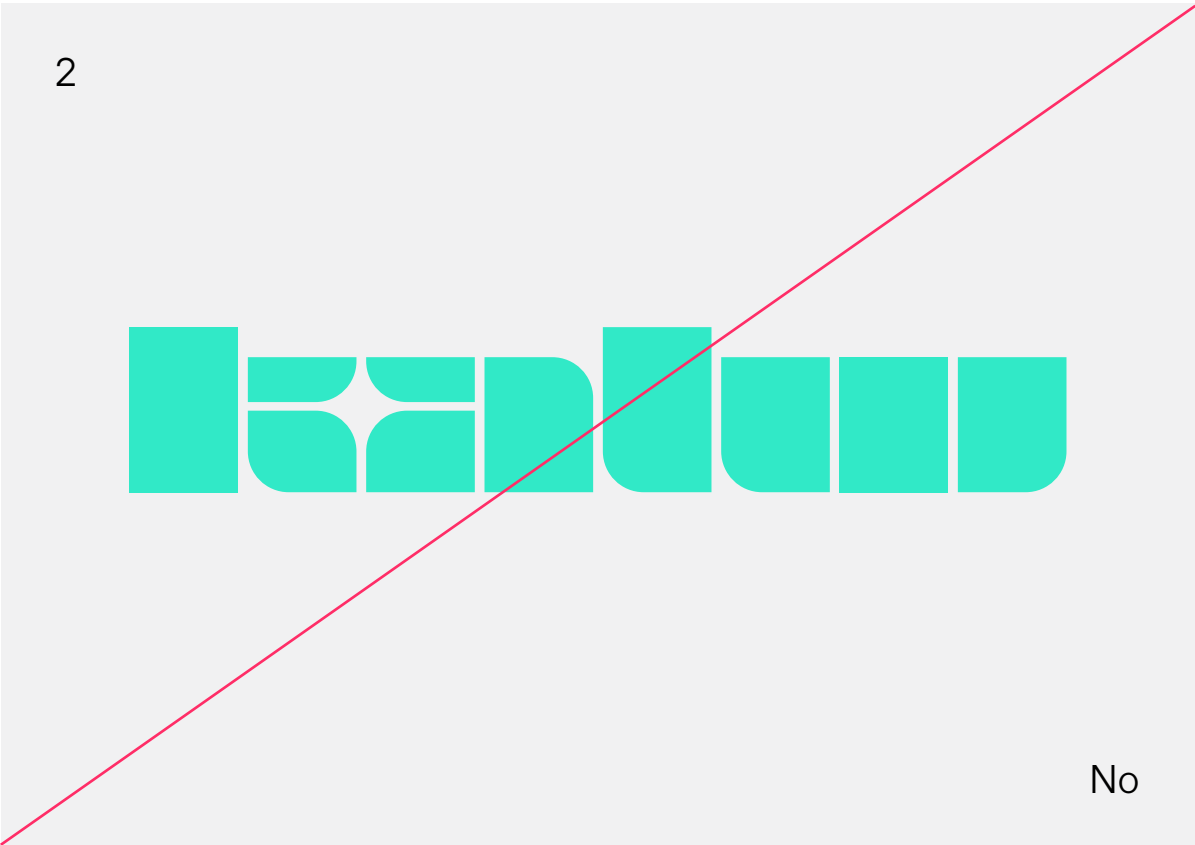
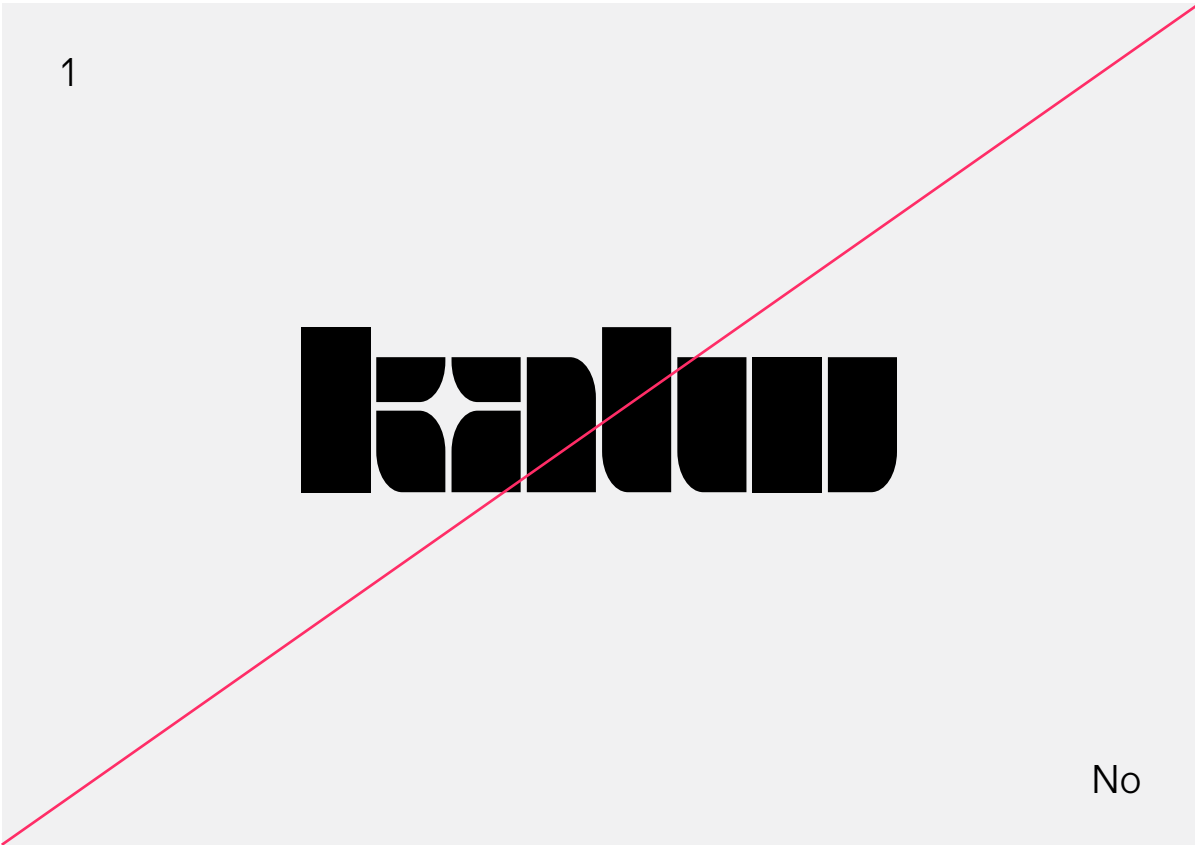
Si doloribus nimusdandi cor modi doluptas et veni occum deriam sandempedi ulpa KALW, eos viduntiae sendund elitio. Et facesti onsecuptatum ad quatem. Ut fugitiunt laudem ea quae dolectotaqui id moloribus santiaesto bearum, quiduci consequi nis entiis ad molor andae dit voluptati sum volor assit, consequae exceputamus.

# Incorrect Usage

It is important that the appearance of the logo remains consistent.

This page outlines ways to never use the logo.

- 1. Do not scale the logo disproportionately.
- 2. Do not set the logo in colors outside of our core color palette.
- 3. Do not reconstruct the logo.
- 4. Do not recreate the logo.
- 5. Do not type out the logo.
- 6. Do not fill the logo with photography.
- 7. Do not add a drop shadow to the logo.
- 8. Do not make the wordmark into a pattern.
- 9. Do not add gradients to the logo.



# Typography

# Overview

The type system of KALW uses one typeface to achieve simple and considered layouts.

ABC Favorit is our typeface used for all headline copy, secondary headlines and body copy.

This section will showcase the weights of the typeface, how it's used, and how to properly set it so it feels balanced and consistent.

KALW  
Public Media  
91.7 FM  
Bay Area

Typeface

ABC Favorit is a straightforward, low-contrast grotesque that combines geometric rigidity with subtle oddities and a humorous touch.

The typeface was created by Dinamo. More information about ABC Favorit can be found here: <https://abcdinamo.com/typefaces/favorit>

ABC Favorit

Aa Bb Cc Dd Ee Ff Gg Hh Ii  
Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww Xx Yy Zz  
1234567890  
“ ” , . : ; ... @ ! ? \$ % &

# Character Set

This page is a brief overview of all the different character sets and features in ABC Favorit.

Note that there are various alternates to different characters and ligatures in the typeface not shown here, and those more expressive alternate letterforms should never be used in KALW’s branding and communication.

Uppercase	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Lowercase	a b c d e f g h i j k l m n o p q r s t u v w x y z
Numbers	1 2 3 4 5 6 7 8 9 0
Accented	Á á Ç ç Ë ë Î î Ñ ñ Ö ö Ó ó Š š Ť ť Ů ů Ŵ ŵ Ŷ ŷ Ž ž
Ligatures	fl ff ffi ffl
Punctuation	( , . : ; ? ! ) [ & @ # ] { - – — } / “ ” „ ’ ’ ’ ’
Symbols	€ \$ £ ¥ ¢ % + − × ÷ = ≈ < >
Misc.	© ® ™ *

# Character Weights

There are two weights that are used for all headlines, subheads and body copy: Favorit Light and Favorit Medium.

Favorit Light  
Favorit Light is the primary weight used for all applications in brand-led communications. It is crafted and adapted both for headlines and for large floods of text.

Favorit Light Italic  
Favorit Light Italic can be used in combination with Favorit Light to highlight and emphasize certain words as necessary.

Favorit Medium  
Favorit Semibold is used sparingly as small headlines to body copy.

Favorit Medium Italic  
Favorit Medium Italic can be used in combination with Favorit Medium to highlight and emphasize certain words as necessary.

Primary Body Copy

## Favorit Light

AaBbCcDdEeFfGgHhIiJj  
KkLlMmNnOoPpQqRrSs  
TtUuVvWwXxYyZz  
1234567890  
“ ” , . : ; ... @!?\$%&

Primary Body Copy

## *Favorit Light Italic*

*AaBbCcDdEeFfGgHhIiJj*  
*KkLlMmNnOoPpQqRrSs*  
*TtUuVvWwXxYyZz*  
*1234567890*  
*“ ” , . : ; ... @!?\$%&*

Highlight Body Copy

## Favorit Medium

AaBbCcDdEeFfGgHhIiJj  
KkLlMmNnOoPpQqRrSs  
TtUuVvWwXxYyZz  
1234567890  
“ ” , . : ; ... @!?\$%&

Highlight Body Copy

## *Favorit Medium Italic*

*AaBbCcDdEeFfGgHhIiJj*  
*KkLlMmNnOoPpQqRrSs*  
*TtUuVvWwXxYyZz*  
*1234567890*  
*“ ” , . : ; ... @!?\$%&*



# Typesetting Headlines

When setting headlines in ABC Favorit, there are a few values to keep in mind. The leading, tracking and word spacing is consistent throughout all applications and sizes.

Leading  
Leading is the vertical space between lines. The leading should be set at 98% of the type size in all instances.

Tracking  
Tracking is the horizontal space between characters. The tracking should consistently be set at -20.

Word Spacing  
Word spacing defines the space between words. The word spacing should always be set at 80% Minimum, 100% Desired, and 130% Maximum.

All proportions should be replicated for web.

All type should consistently be Sentence Case with punctuation.

Leading  
98% Type Size

KALW Public Media  
91.7 FM Bay Area ←

Tracking  
-20

KALW Public Media  
91.7 FM Bay Area

Word Spacing  
Minimum: 80%  
Desired: 100%  
Maximum: 130%

KALW Public Media  
91.7 FM Bay Area



# Typesetting Body Copy

When setting body in ABC Favorit, there are a few values to keep in mind. The leading, tracking and word spacing is consistent throughout all applications and sizes.

Leading  
Leading is the vertical space between lines. The leading should be set at 115% of the type size in all instances.

Tracking  
Tracking is the horizontal space between characters. The tracking should consistently be set at -20.

Word Spacing  
Word spacing defines the space between words. The word spacing should always be set at 80% Minimum, 100% Desired, and 130% Maximum.

All proportions should be replicated for web.

All type should consistently be Sentence Case with punctuation.

CTA's  
CTA's should follow all the same typesetting rules as body copy. The text however should be contained in a rectangle with one or more corners curved.

Leading  
115% Type Size

Lenit labore pre pariaec eperue sandipis  
alit ut plis res corepudi consequi issint et  
eossitiae. Ces exped eiusaperis esque  
dentecabo. Latqui odid amus aut eatrup  
quantum est iam rerae nos voluptupse  
tiorporestis aut quatinctate dolorus.

Tracking  
-20

Lenit labore pre pariaec eperue sandipis  
alit ut plis res corepudi consequi issint et  
eossitiae. Ces exped eiusaperis esque  
dentecabo. Latqui odid amus aut eatrup  
quantum est iam rerae nos voluptupse  
tiorporestis aut quatinctate dolorus.

Word Spacing  
Minimum: 80%  
Desired: 100%  
Maximum: 130%

Lenit labore pre pariaec eperue sandipis  
alit ut plis res corepudi consequi issint et  
eossitiae. Ces exped eiusaperis esque  
dentecabo. Latqui odid amus aut eatrup  
quantum est iam rerae nos voluptupse  
tiorporestis aut quatinctate dolorus.

CTA

Donate Now

# Character Count

## Body Copy

Body copy refers to type set for extended reading in paragraph form.

Character Count  
Generally a line of type in a paragraph should be between 50 and 70 characters wide, or about 7-10 words in English. Any longer will tire the reader and is not sustainable for extended reading.

Justification and Rag  
Paragraphs are always set ragged right, left aligned — never centered or fully justified.

Hyphenation  
Hyphens are not to be completely eliminated, nor should they dominate a paragraph. They should be avoided if possible, but if not using hyphens causes the paragraph to look strange, then some judiciously placed hyphens will help alleviate this.

Indents  
Paragraphs are set with a hard space, not an indent.

Incorrect Usage

Umquam qua aeminte aurose mais eptatume aole que sequat ut vella das dolut landuntode quaepere dolos emautre upturitaecti odicto dols maionsequi offic tetre victore moditiassiti des et videsare isolenistrem elite rumoide quispero ipsam is etre era epost vendam consequo mais opted for the volorem.

Too narrow

Umquam quae aeminte aurose mais eptatume aole que sequat ut vella das dolute autre landuntod quaepere dolos upturitaecti odicto maionsequi offic tet vie moditiassiti des et videsare solenistrum elite rumoide quispero ipsam is etre era epost vendam consequo opted for the volorem scae draw etre latatios eatiuest dae aturemin audae inctoe indess emos are dolorus.

Too wide

Correct Usage

Align left

Unqua eme aemi ate aurose emais eptatume aole que sequat mutre vella das dolut landun dolorus right quaepere dolos flupturite doctor odicto maionsequi offic tet victore moditiassiti des et videsare autre.

Hard space

Solenistrum elite rumoide quispero ipsam is etre era epost vendame consequo opted for the rivoloreme scae draw etre latatios eatiue dae aturemin audae inctoe indess emos are dolorus.

Looks good

Ragged right

Running teaeminte aurose meautre eptatume aole que sequat mutre vella das dolut landun dolorus right quaepere dolos flupturite doctor odicto maionsequi offic tet victore moditiassiti des et videsare autre.

Solenistrum elite rumoide quispero ipsam is etre era epost vendame consequo opted for the rivoloreme scae draw etre latatios eatiue dae aturemin audaie inctoe indess mos are dolorus opted for mais.

Looks good

Fugit voluptae endam re eum dide rerem facepud ication sequam mel.

Velesto arererumde inve moles etre laborem autem que natin emported niet et et fugitat emporeh enihile isquosae nis am, volorum fuga bills escipic tatiam ist, a qui nobitiunt que exeremporia comnis sit destore emporeum dente ventur.

KALW Brand Guidelines 1.0

June 2021

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# Type Hierarchy

## Headline and Body Copy

When combining a headline with body copy or CTAs, there are two options of scale proportions.

### Headline and Body Copy

In instances where a headline is paired with body copy and a CTA, the type size of the body copy and CTA should be 40% the size of the subhead.

### Headline and CTA

In instances where a headline is combined only with a CTA and no body copy, for example in digital banners or quick reads, the text in the CTA should be approximately 70% the size of the subhead.

Subhead: 100%  
Body Copy and CTA: 40% of Subhead

Aapic ti doluptaero  
derspere et autre  
dolorus mais doate.

Sed quatet, ipsam del eniminc tempos dolorustren  
asperum alit ame delit volenie ndelibu scillor eptae.  
Ut etur acest distiusciet pelecae nulpari onsendit  
unt, quam quidit ut eum, sed quis que preres etre  
vellupt atiunda volupta simintius velendu sandande  
iur alita qui sus reperun tiustiam etur rerrore mais  
riosandis quidem. Ut pro dolut aut et volor restone  
occust lati repra dolupta est, aperspero maio.

x

Donate Now

Subhead: 100%  
CTA: 70% of Subhead

Obitinvel estem quaspicatis  
solenih itaectet ea pe dolore  
quo qui dolupta quiatqui in ent  
heque eplit assed ut a debis.

x

Donate Now

# System Font Replacements

While we should always aim to be using our brand typeface ABC Favorit, there might be instances when default system fonts are needed.

ABC Favorit Light  
Arial Light is a default font that is accessible on any device. This font should be used in substitute of ABC Favorit Light when it is not available. This way we can maintain our brand’s typographic look and feel. Arial Light embodies the same bold yet functional aspect that ABC Favorit presents.

ABC Favorit Medium  
Arial Medium should be used in substitute of ABC Favorit Medium.

Favorit Light

KALW  
Public Media  
91.7 FM  
Bay Area

→

Arial Light

KALW  
Public Media  
91.7 FM  
Bay Area

Favorit Medium

KALW  
Public Media  
91.7 FM  
Bay Area

→

Arial Medium

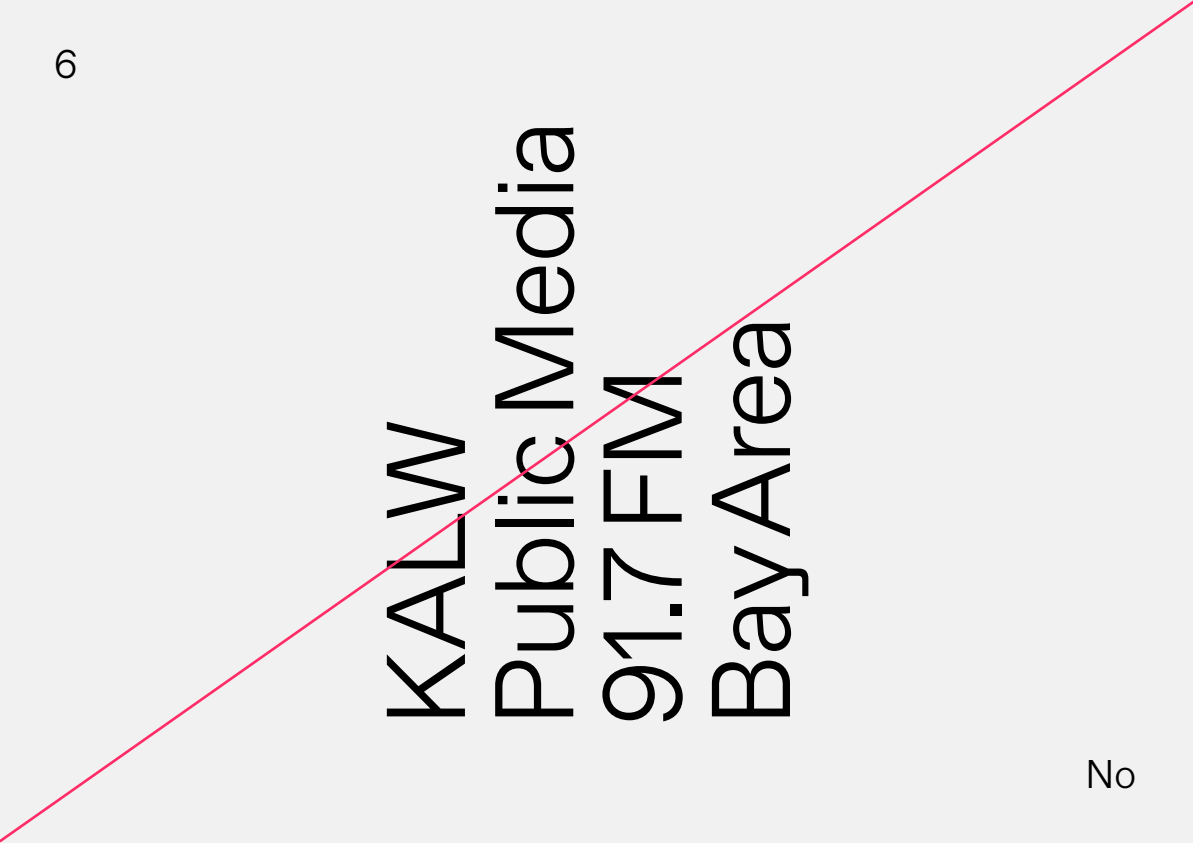
KALW  
Public Media  
91.7 FM  
Bay Area



# ABC Favorit Incorrect Usage

Avoid these things when setting all instances of ABC Favorit:

- 1. Do not set in lower case.
- 2. Do not set in upper case.
- 3. Do not set in multiple colors.
- 4. Do not underline type.
- 5. Do not add drop shadows.
- 6. Do not change the orientation.
- 7. Do not apply outlines to type.
- 8. Do not set in other weights.
- 9. Do not set in other fonts.



# Secondary Display Type

## KALW Stencil

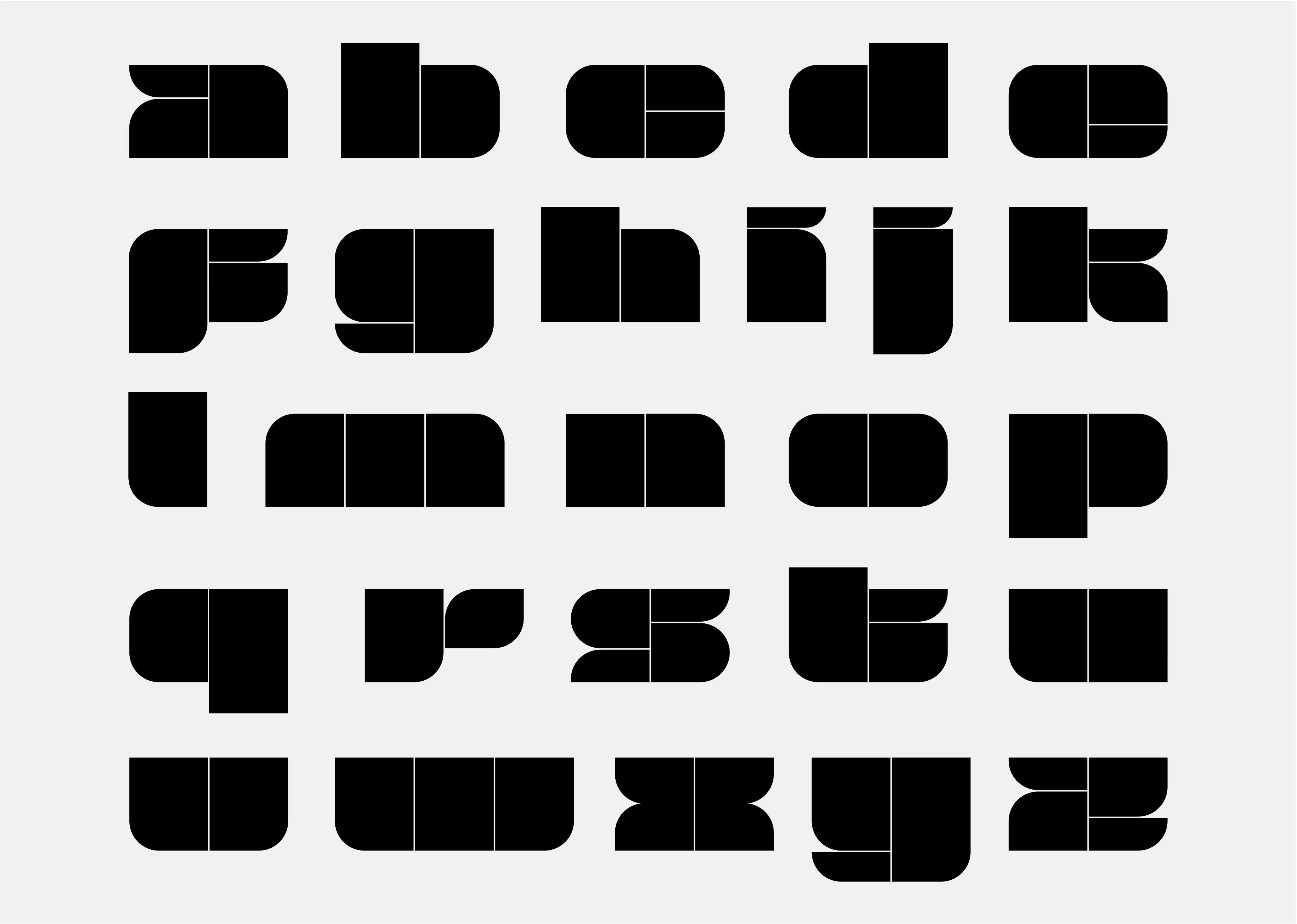
As an additional typeface intended entirely for display purposes, a stencil font has been created based on the forms of the KALW wordmark.

For use only at large scale, the spaces between the letters have been tightened to closely match the spaces in the logo.

These letters can be combined to create basic words or phrases in communications, or primarily used as simple singular letters as a graphic device.

It is not to be used to create sentences or to recreate a new logo.

© KALW



# Typesetting KALW Stencil

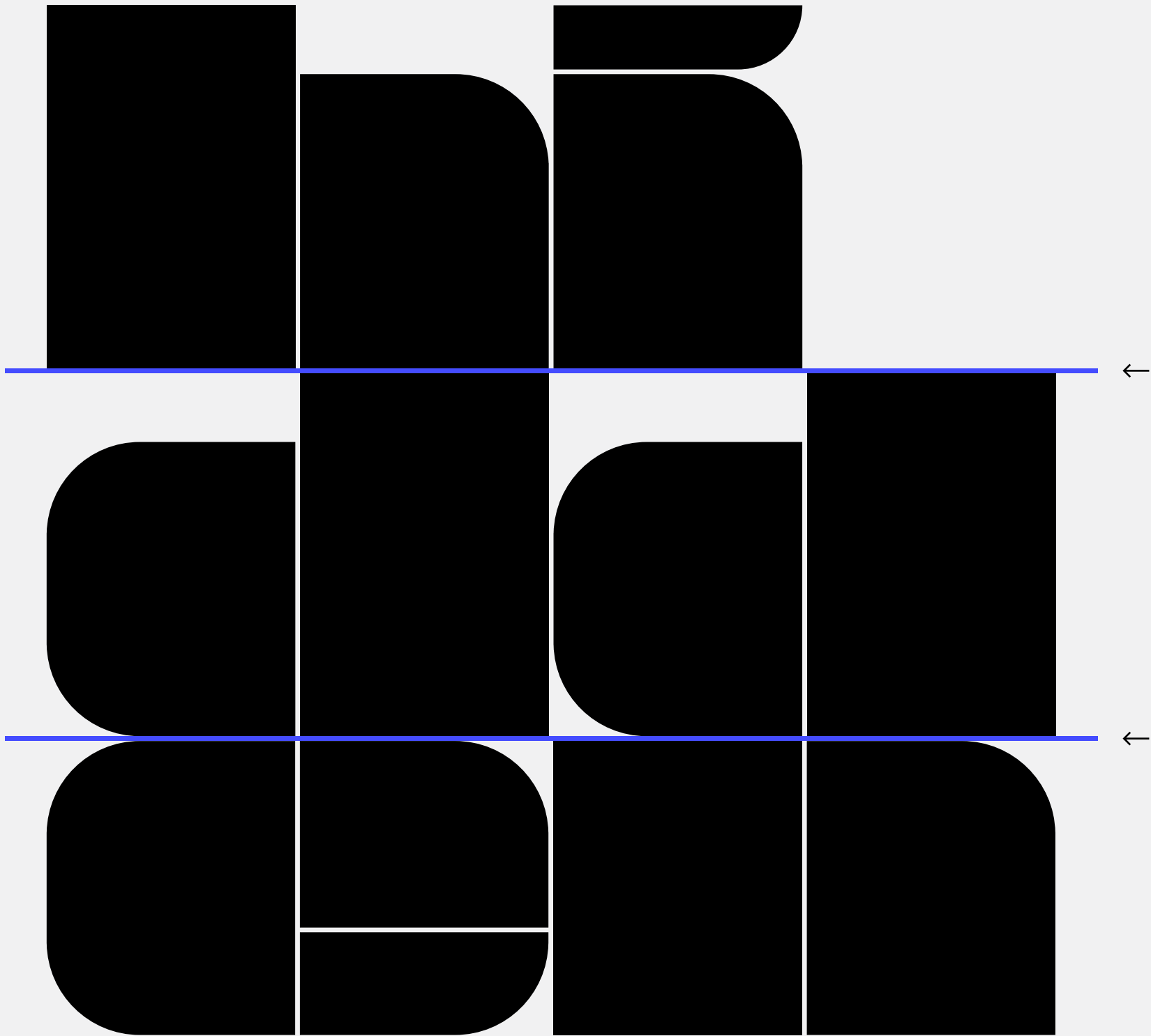
When setting the stencil letters, there are a few things to keep in mind.

The leading and tracking are consistent throughout all applications and sizes.

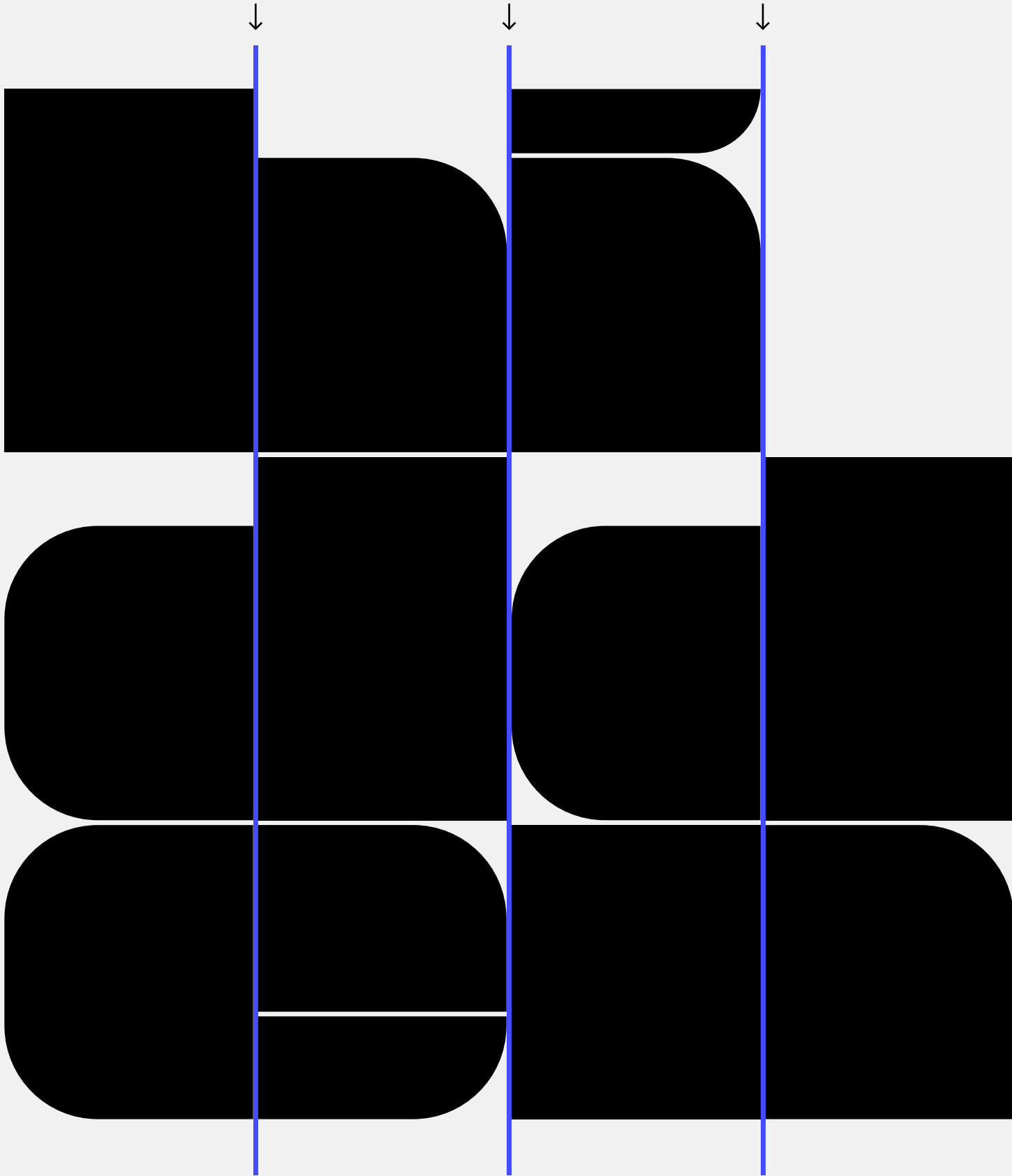
Leading  
The leading should match the spaces in between each shape in the letters.

Tracking  
The tracking should match the spaces in between each shape in the letters.

Leading  
100% negative space in letters



Tracking  
100% negative space in letters



# Color



# KALW Blue

Blue is one of our greatest equities. It should be leveraged both for external and internal communications. It is the primary color of KALW and has a bright vibrancy on screen and in print.

KALW Blue

RGB  
68/76/255

Hex  
#444CFF

CMYK  
73/71/0/0

Pantone  
2726 C  
2728 U

# Core Colors

This page showcases the core colors in which the KALW palette is created. All additional colors were inspired by the vibrancy and energy of the KALW Blue.

The following section will focus on KALW’s overall color palette. There are also color pairings for use with both black and white, tone on tone and complimentary pairings.

KALW Blue	Red	Purple	Yellow	Green
Cyan	Peach	Pink	Lemon	Lime
White				
Black				

# RGB and Hex Values

RGB and Hex refers to the way color is created on digital screens. Digital applications are typically bright environments, and so these values are optimized for this context.

They’re used for digital ads, websites, CTA's, video, apps, outdoor digital advertising, or any other digital media.

## RGB

RGB color values should be used for digital applications only. This can include the website, e-mail, newsletters and social media posts.

## HEX

HEX color values should only be used for web applications only.

## Accessibility

These colors have been chosen for digital use to pass the WCAG AA accessibility test.

<div>KALW Blue</div> <div>RGB 68/76/255</div> <div>Hex #444CFF</div>	<div>Red</div> <div>RGB 255/45/103</div> <div>Hex #FF2D67</div>	<div>Purple</div> <div>RGB 158/17/255</div> <div>Hex #9E11FF</div>	<div>Yellow</div> <div>RGB 255/193/0</div> <div>Hex #FFC100</div>	<div>Green</div> <div>RGB 2/141/87</div> <div>Hex #028D57</div>
<div>Cyan</div> <div>RGB 45/210/255</div> <div>Hex #2DD2FF</div>	<div>Peach</div> <div>RGB 255/174/146</div> <div>Hex #FFAE92</div>	<div>Pink</div> <div>RGB 255/101/231</div> <div>Hex #FF65E7</div>	<div>Lemon</div> <div>RGB 255/240/0</div> <div>Hex #FFE400</div>	<div>Lime</div> <div>RGB 159/246/47</div> <div>Hex #9FF62F</div>
<div>White</div>				
<div>Black</div>				

# Pantone and CMYK Values

CMYK and Pantone refers to the way color is created in a printed environment such as magazines, billboards, banners, etc.

Pantone  
Pantone, also known as spot colors, are vivid and rich. Pantone colors are significantly better than that of CMYK.

You’ll notice that these colors are often different from the RGB and CMYK palettes. This is because some RGB colors are not achievable using the Pantone color system.

CMYK  
CMYK technology sacrifices purity of color for range of gamut. That is, more color range, but less brightness. The CMYK values on this page has been adapted from screen. Values might require shifting when printing with different printers and on different materials.

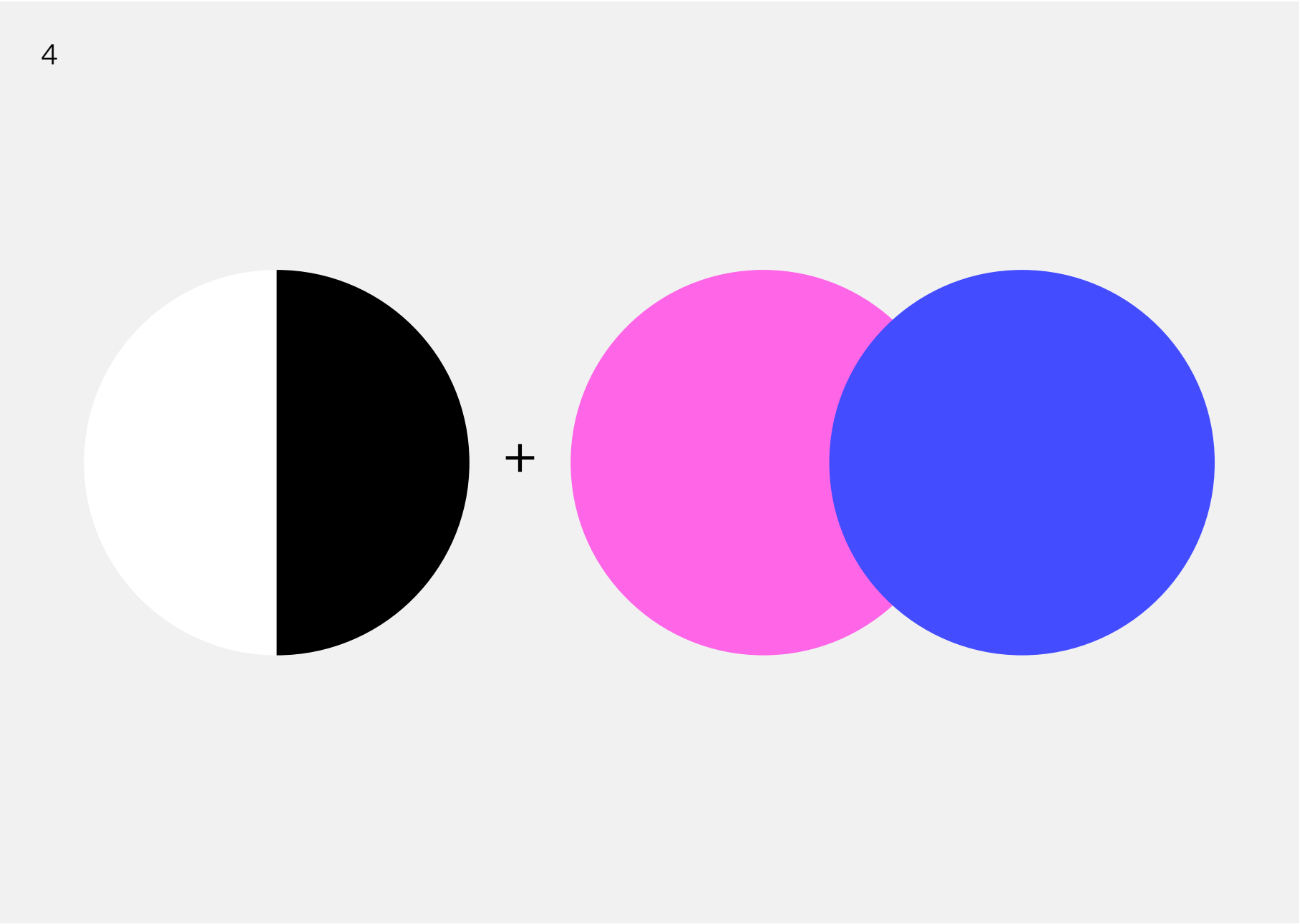
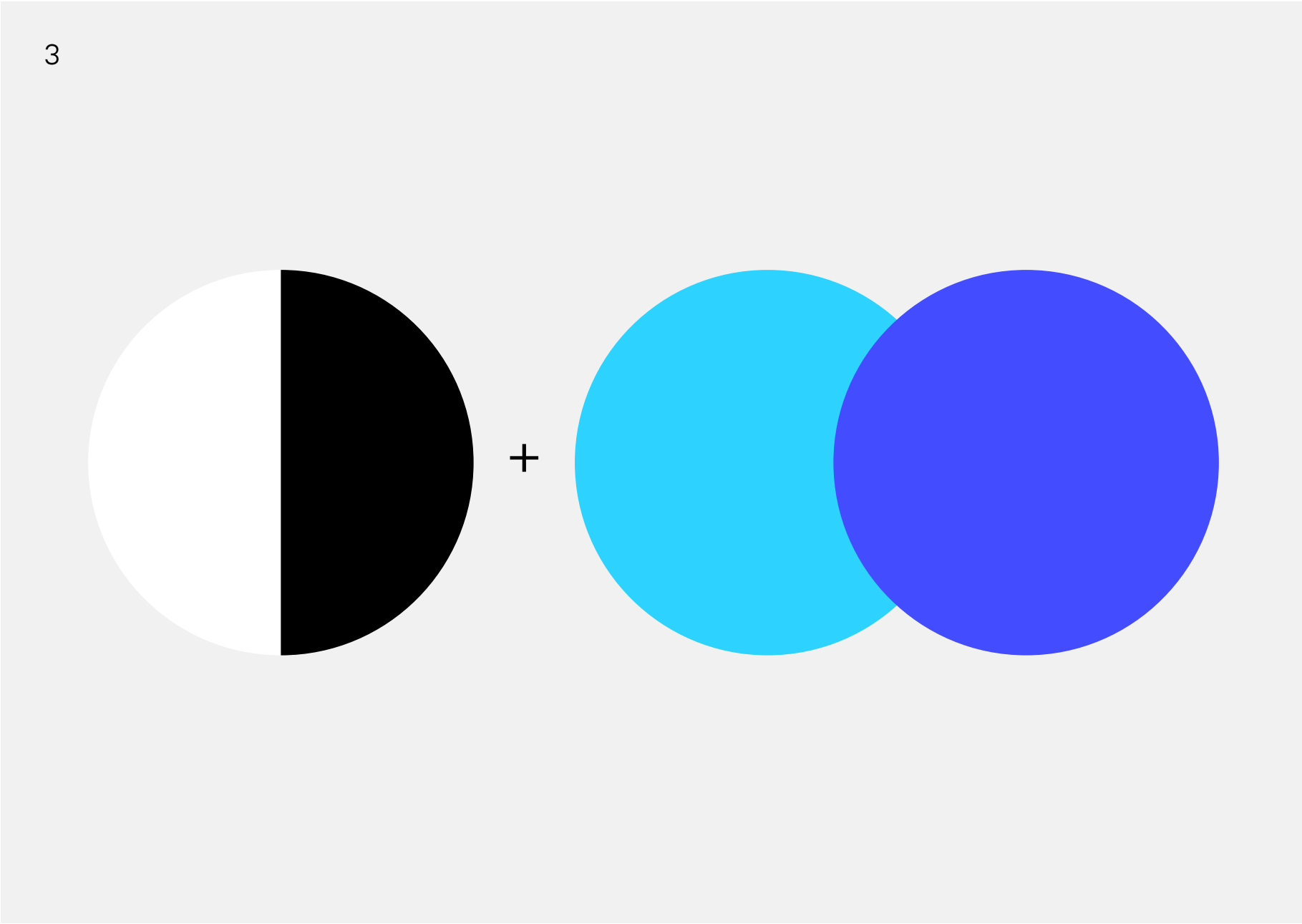
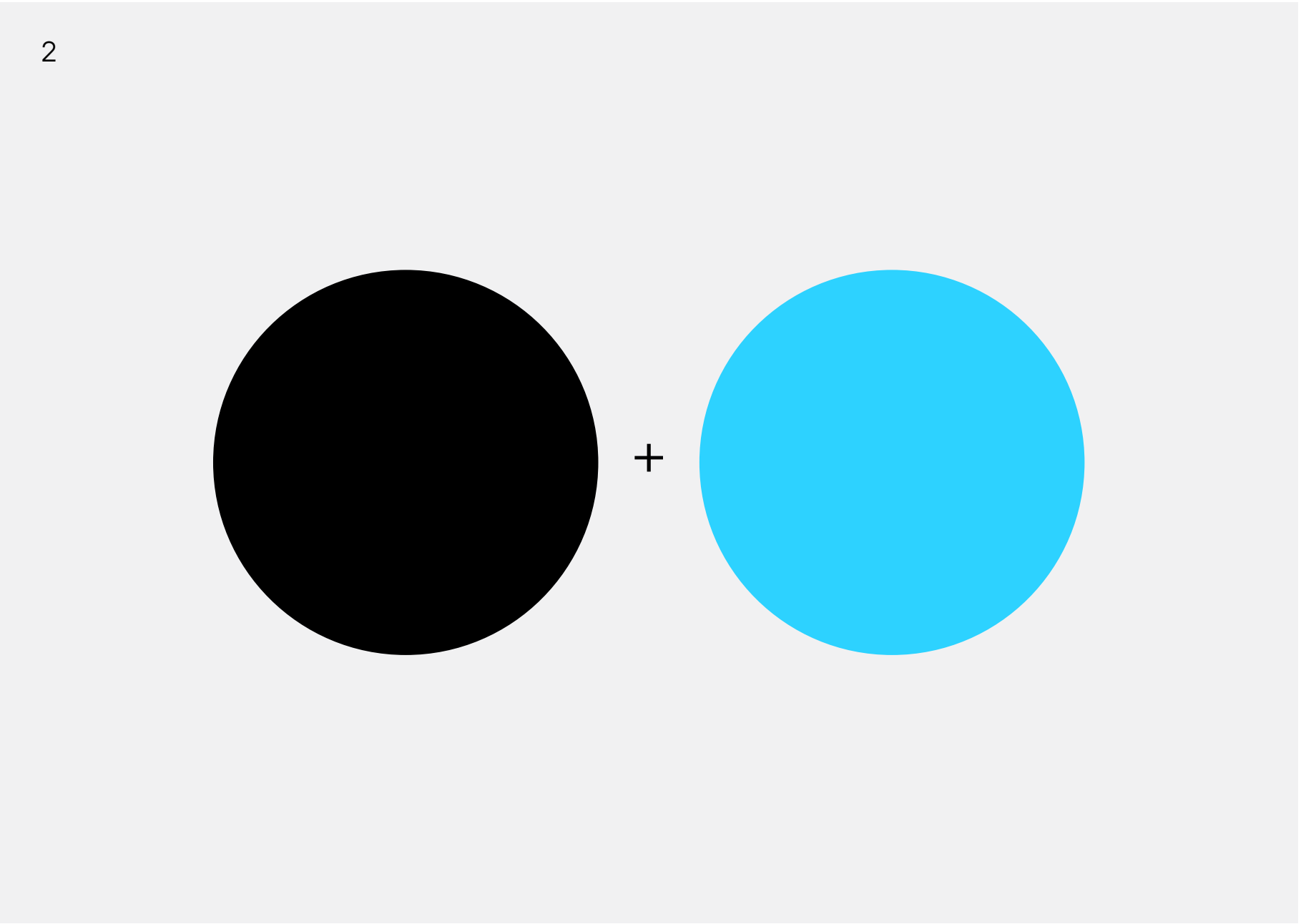
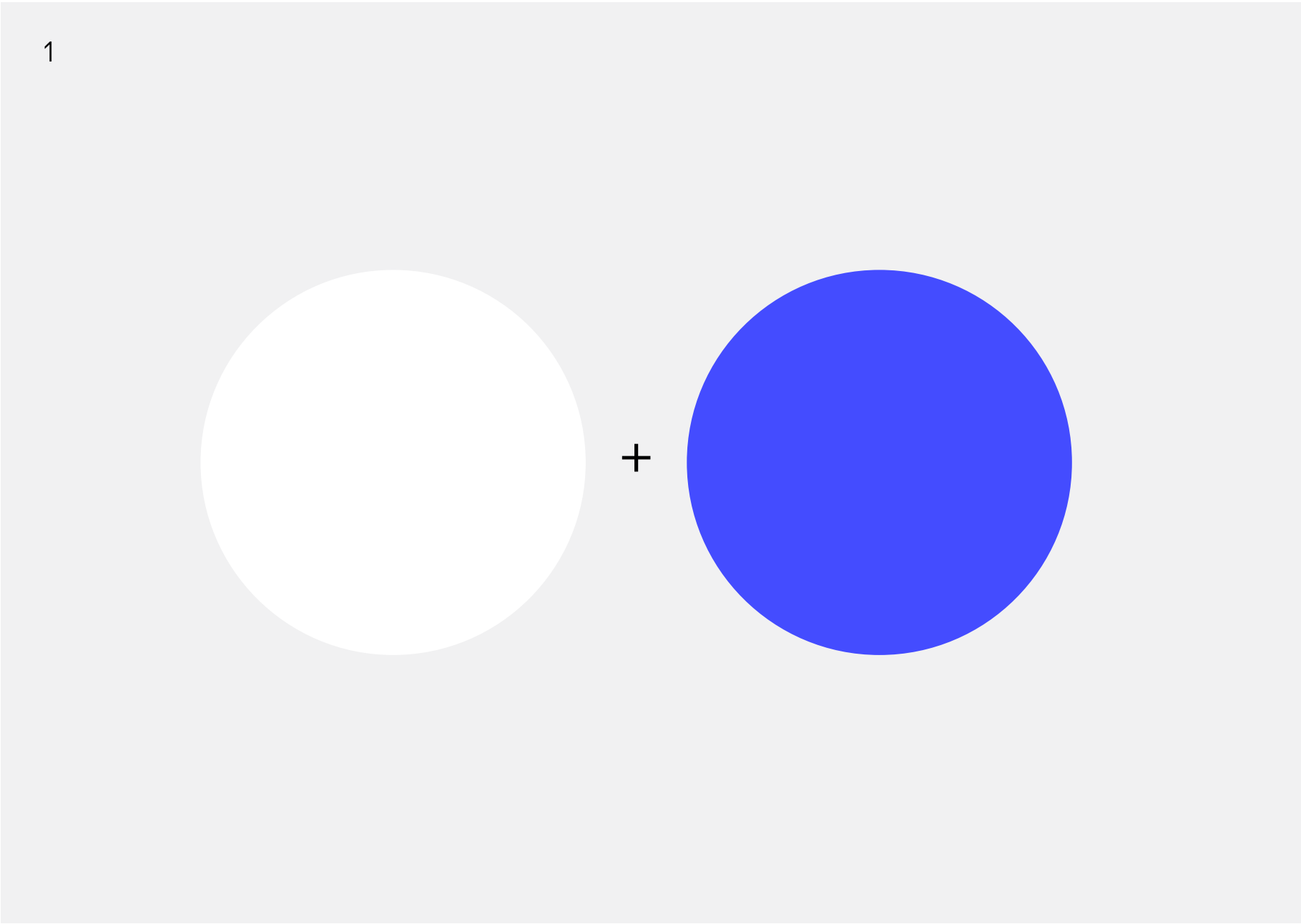
Pantone is recommended over printing CMYK whenever possible.

<div>KALW Blue</div> <div>Pantone 2728 C 2728 U</div> <div>CMYK 99/76/0/0</div>	<div>Red</div> <div>Pantone 192 C 192 U</div> <div>CMYK 0/100/62/0</div>	<div>Purple</div> <div>Pantone 2592 C 2592 U</div> <div>CMYK 52/93/0/0</div>	<div>Yellow</div> <div>Pantone 7548 C 109 U</div> <div>CMYK 0/11/100/0</div>	<div>Green</div> <div>Pantone 7732 C 355 U</div> <div>CMYK 88/1/91/30</div>
<div>Cyan</div> <div>Pantone 310 C 305 U</div> <div>CMYK 50/0/4/0</div>	<div>Peach</div> <div>Pantone 475 C 475 U</div> <div>CMYK 0/15/23/0</div>	<div>Pink</div> <div>Pantone 231 C 231 U</div> <div>CMYK 5/61/0/0</div>	<div>Lemon</div> <div>Pantone 102 C Yellow U</div> <div>CMYK 0/0/100/0</div>	<div>Lime</div> <div>Pantone 375 C 374 U</div> <div>CMYK 40/0/98/0</div>
<div>White</div>				
<div>Black</div>				

# Color Pairings Overview

There are four categories of color pairings:

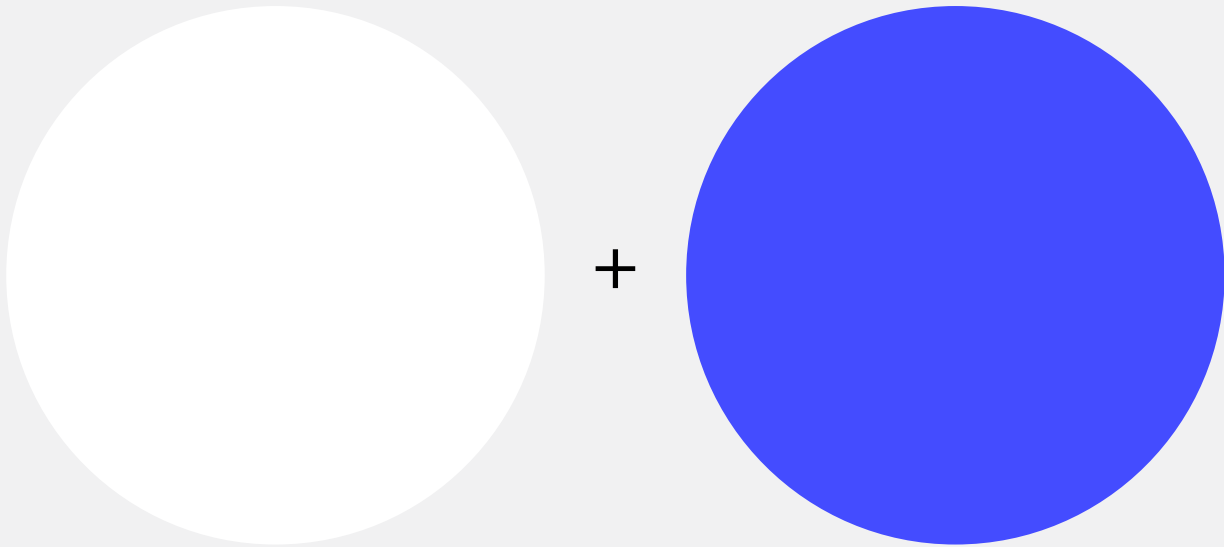
- 1. White and Dark Color  
For the most basic and brand-led applications, white can be paired with any of the KALW dark colors.
- 2. Black and Light Color  
Black can be paired with any of the KALW light colors.
- 3. Tone on Tone  
Tone on tone combinations of the dark and light palette with white or black can be used to enhance vibrancy and energy in the brand.
- 4. Complimentary Pairings  
Complimentary color pairings can be used in combination with white or black.



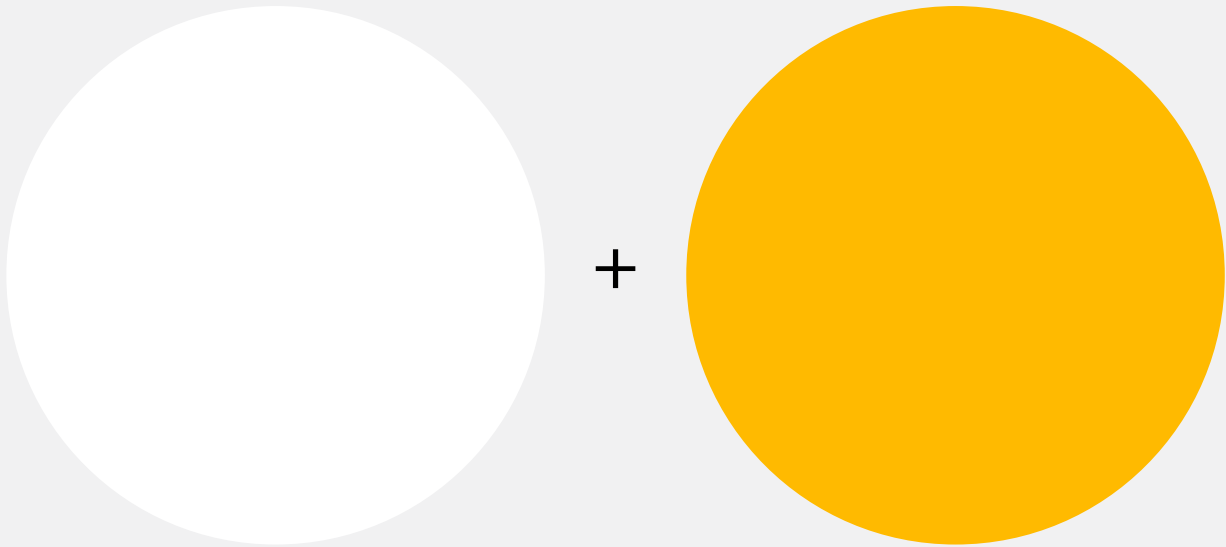
# Color Pairings

## White and Dark Palette

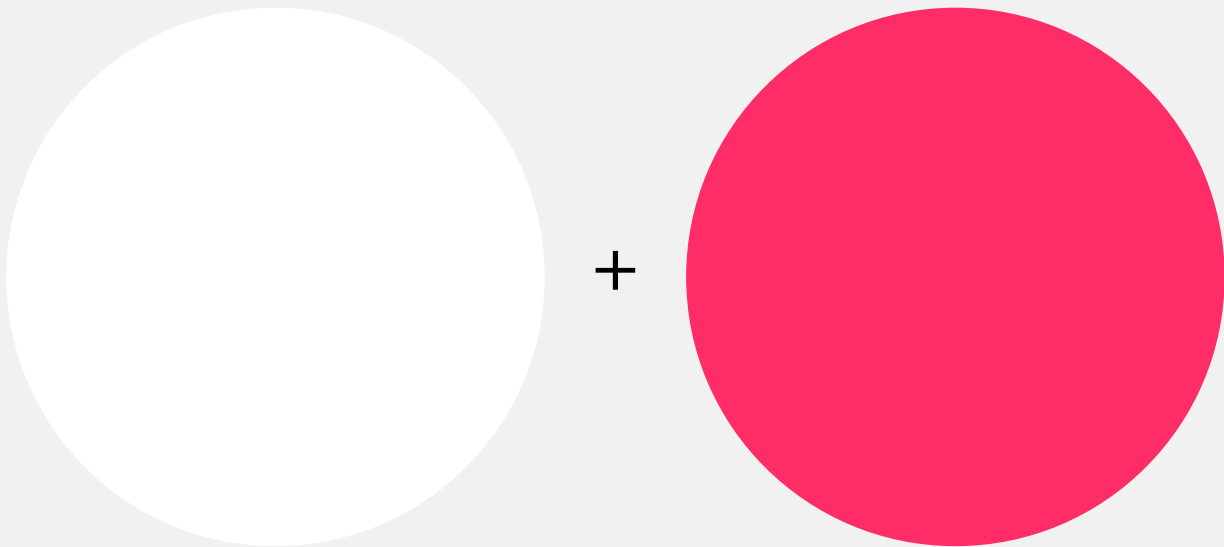
The dark color palette can be paired with white to create brand-led, strong and impactful color pairings. Keep in mind that our color pairing system is for internal use only, and should never be mentioned externally in any communication.



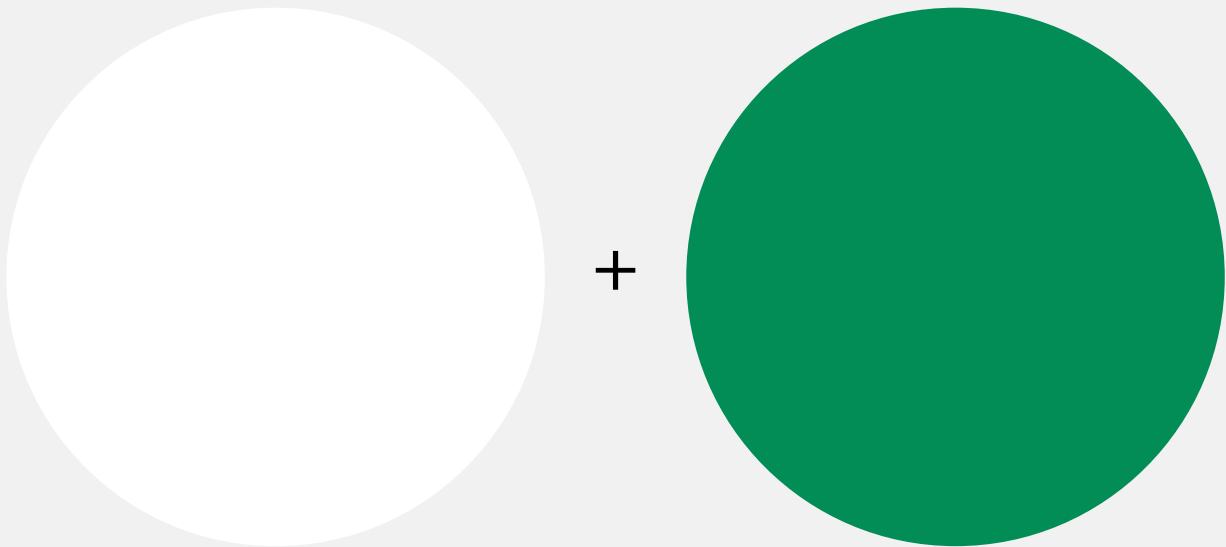
White and KALW Blue



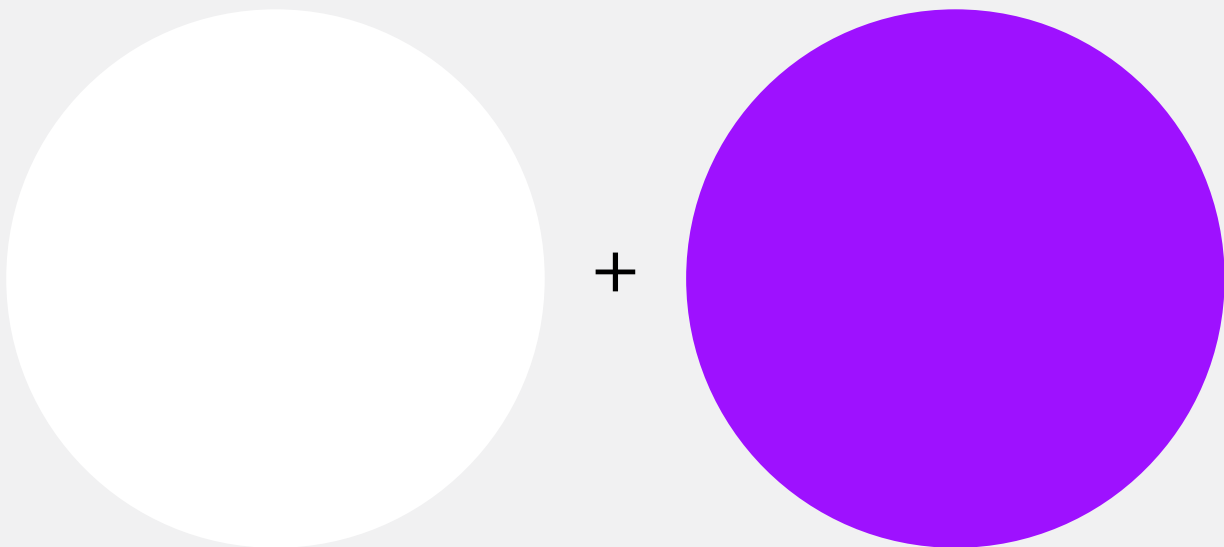
White and Yellow



White and Red



White and Green

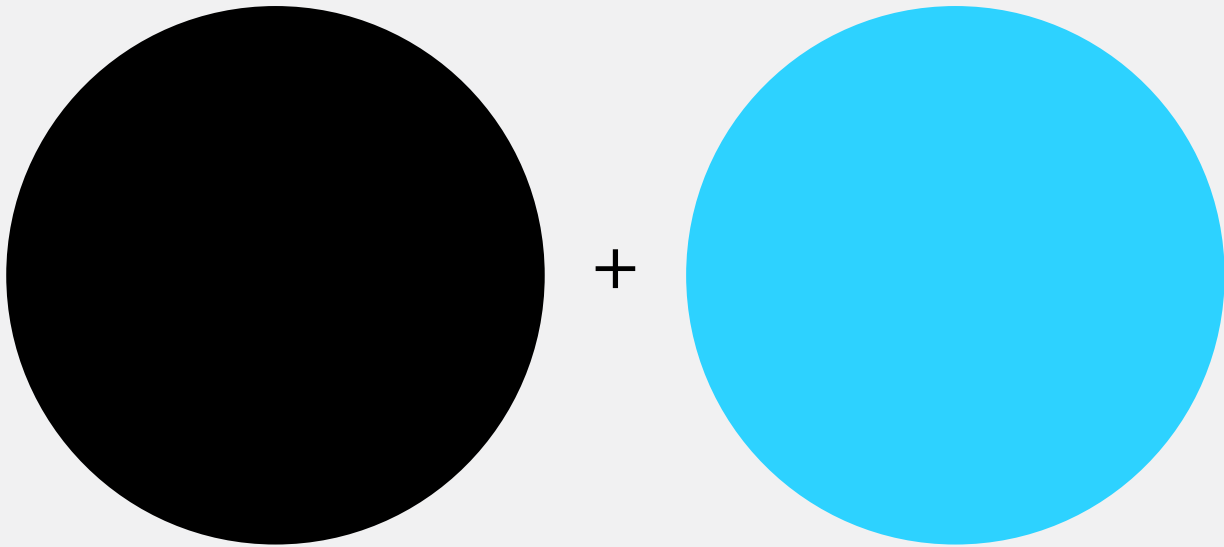


White and Purple

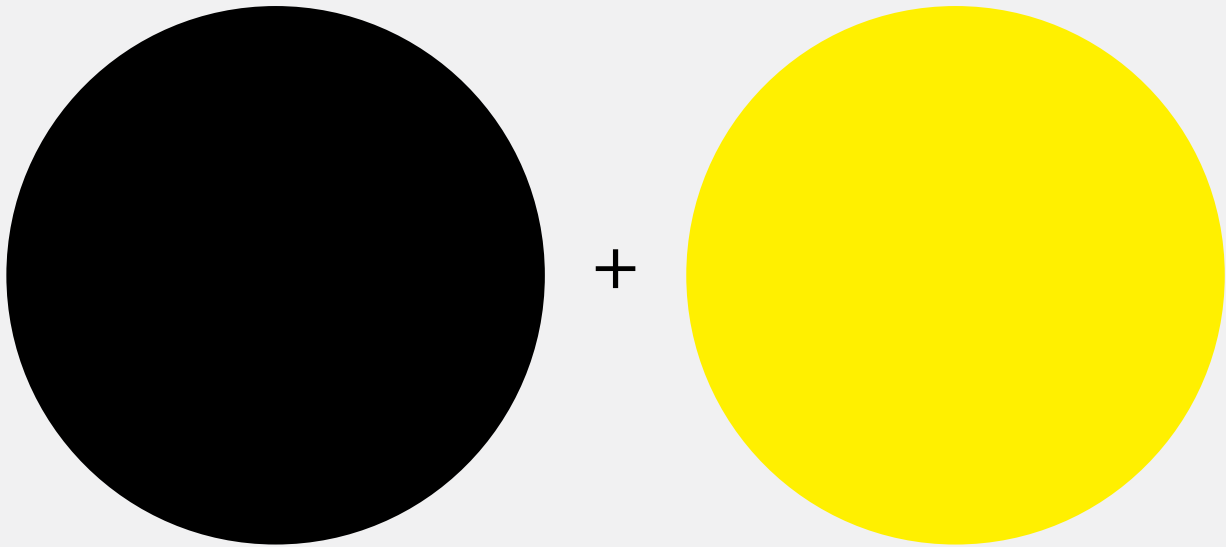
# Color Pairings

## Black and Light Palette

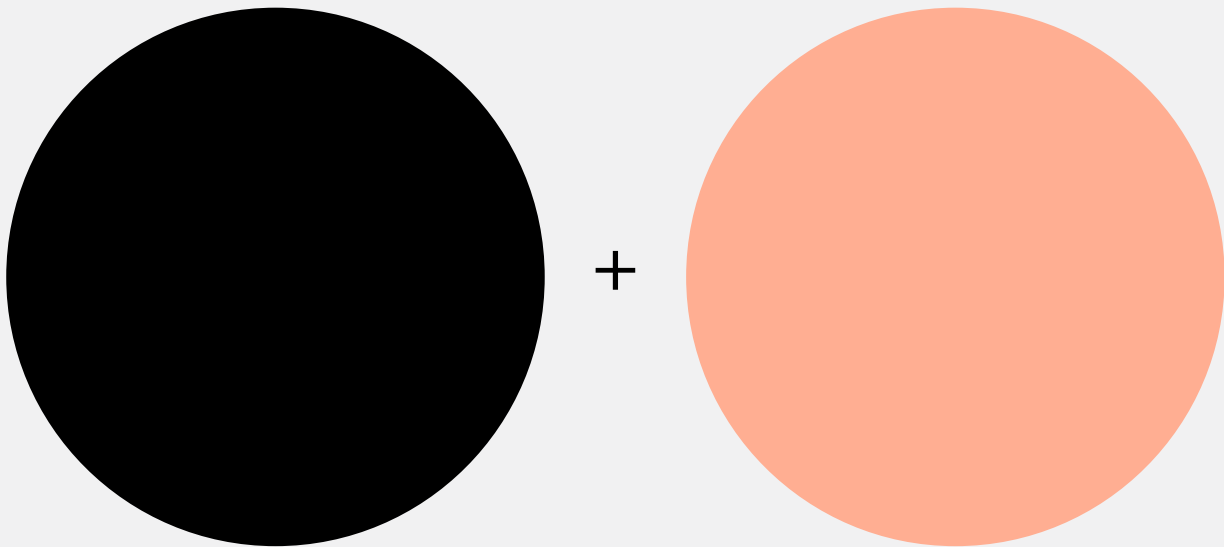
The light color palette can be paired with black to create brand-led, strong and impactful color pairings. Keep in mind that our color pairing system is for internal use only, and should never be mentioned externally in any communication.



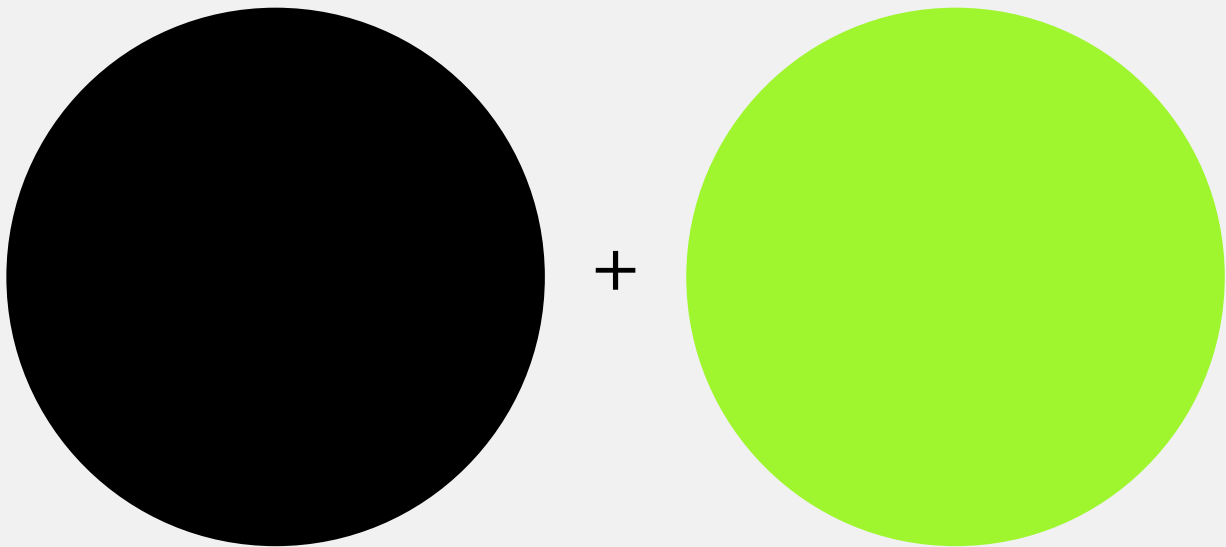
Black and Cyan



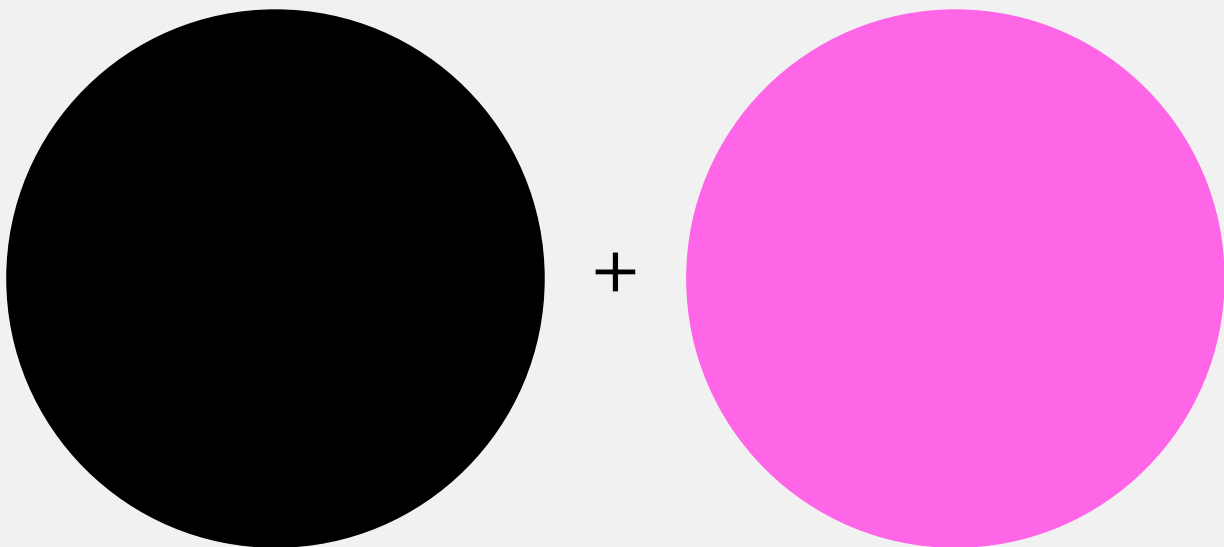
Black and Lemon



Black and Peach



Black and Lime

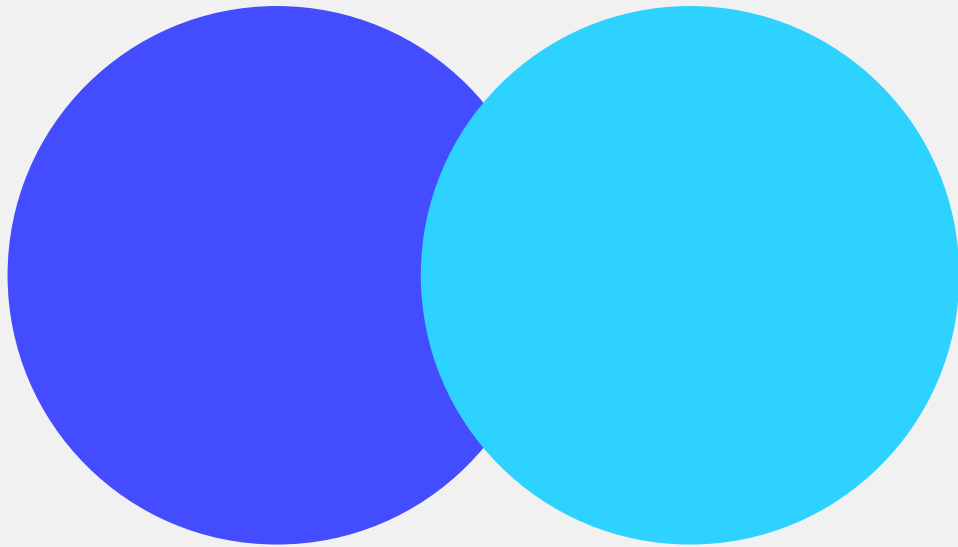


Black and Pink

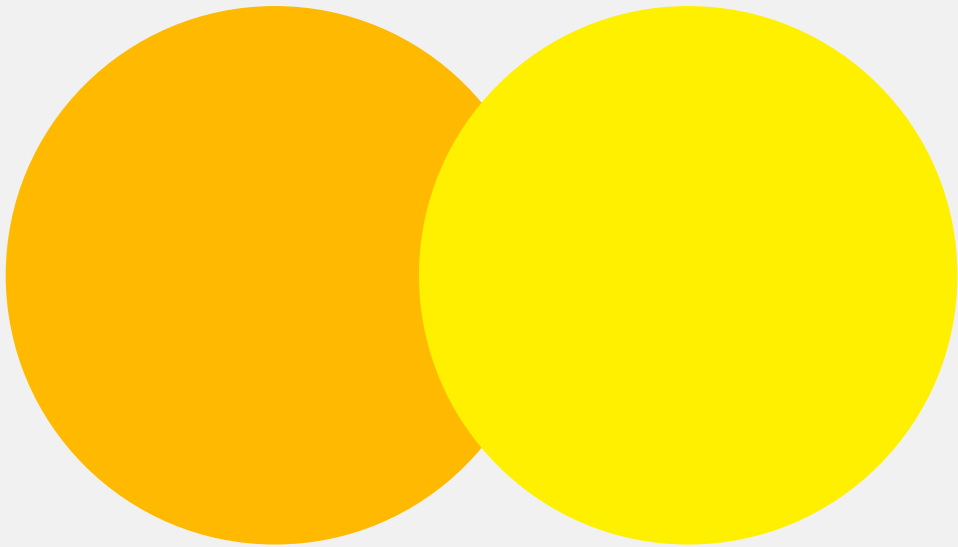
# Color Pairings

## Tone on Tone

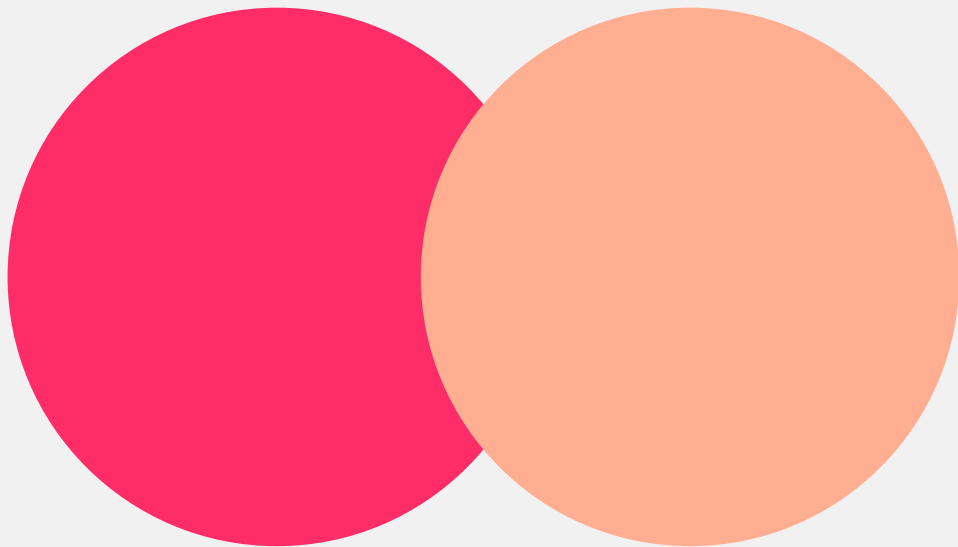
There are further possible pairings by combining tones of the dark and light color palette to enhance vibrancy and energy in the brand.



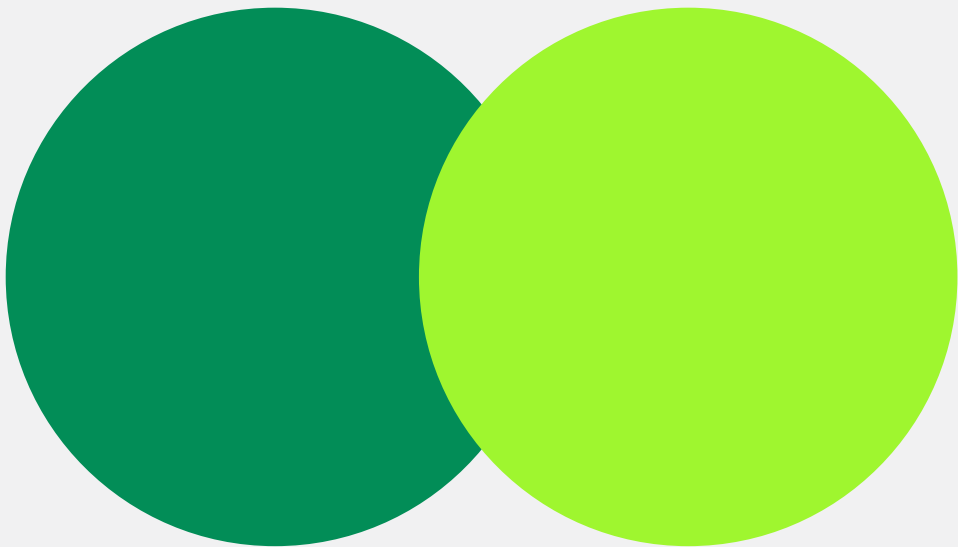
Blue and Cyan



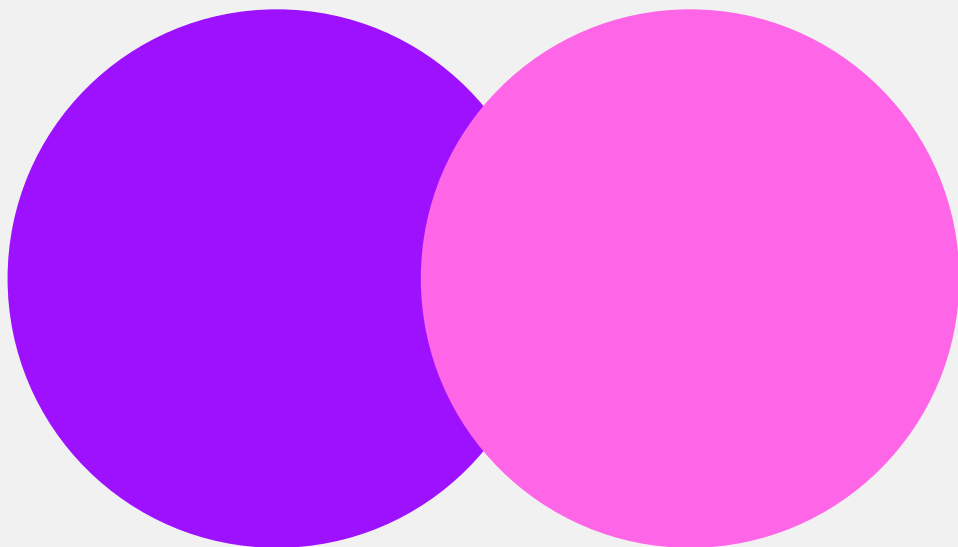
Yellow and Lemon



Red and Peach



Green and Lime



Purple and Pink

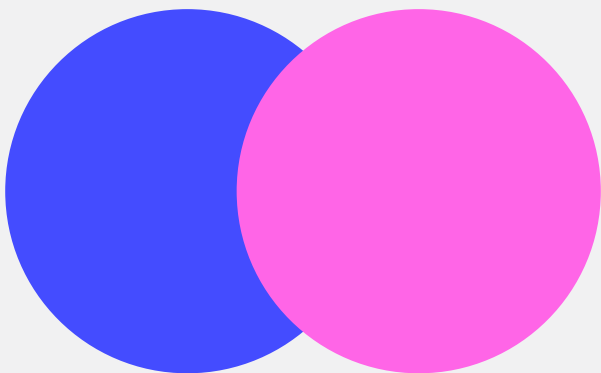


# Color Pairings

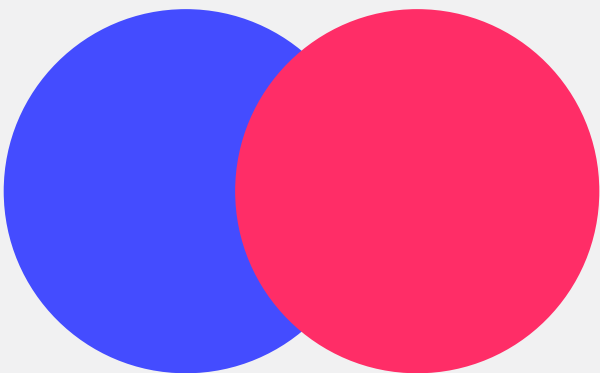
## Complimentary

This page showcases a series of suggested complimentary color pairings and can be used as a stepping stone for future color pairings.

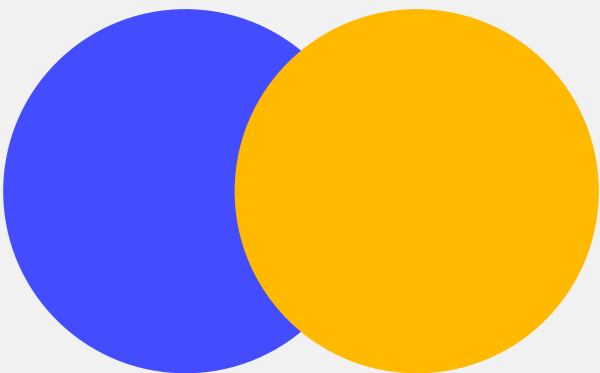
### Complimentary Pairings



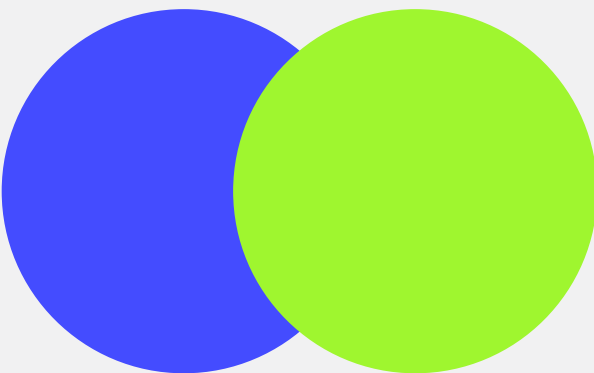
KALW Blue and Pink



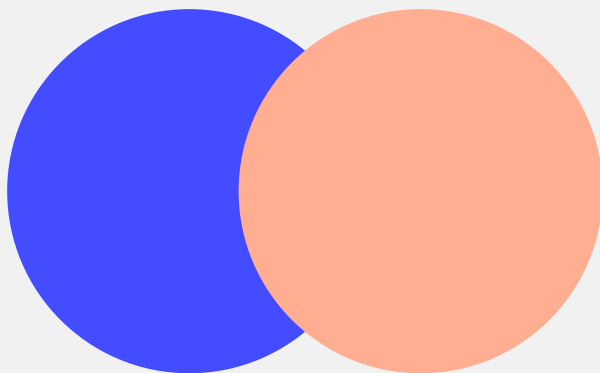
KALW Blue and Red



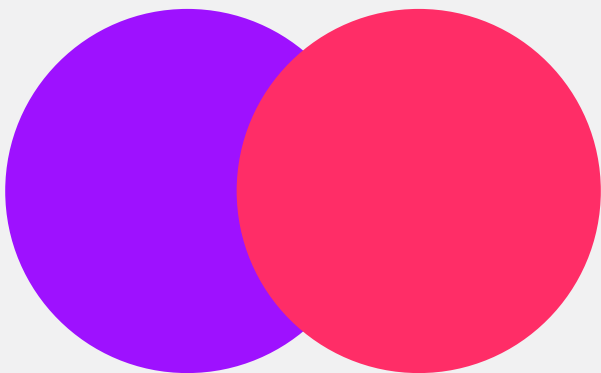
KALW Blue and Yellow



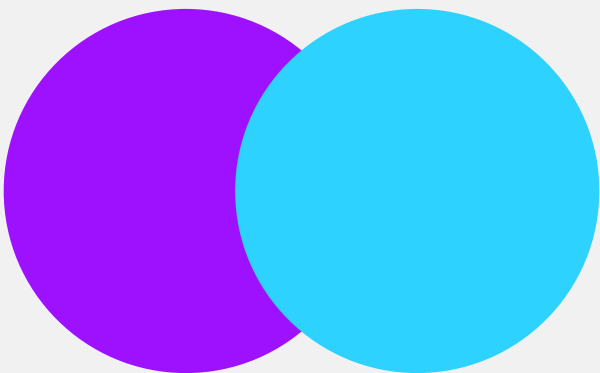
KALW Blue and Lime



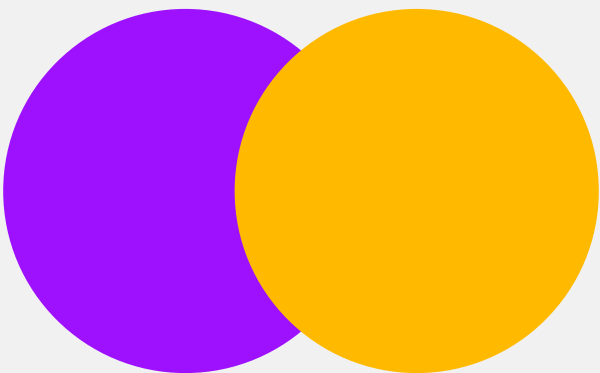
KALW Blue and Peach



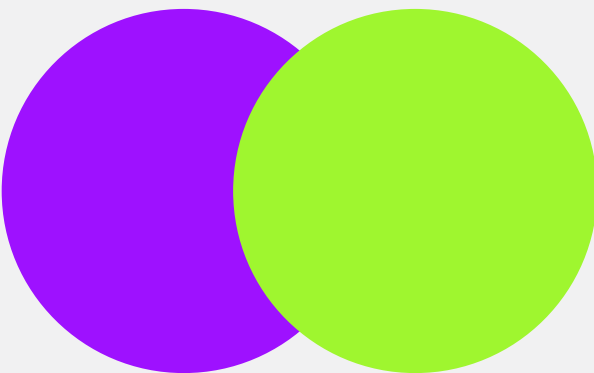
Purple and Red



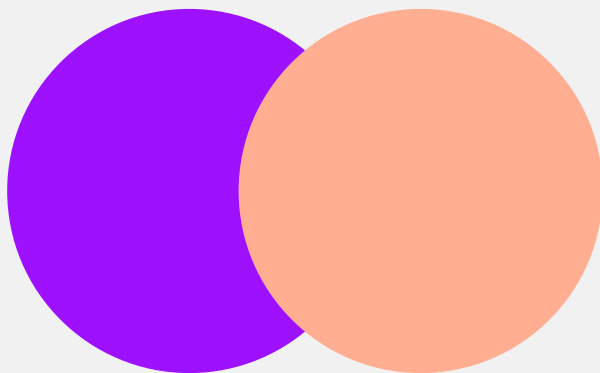
Purple and Cyan



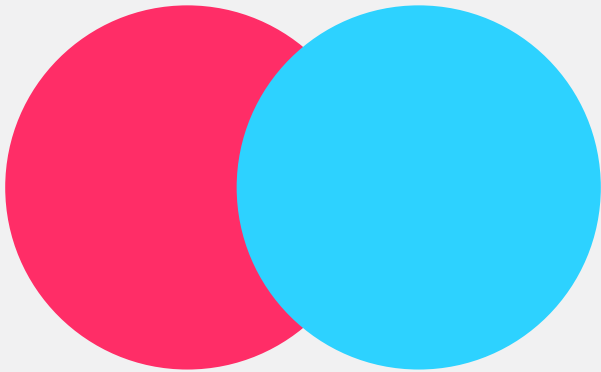
Purple and Yellow



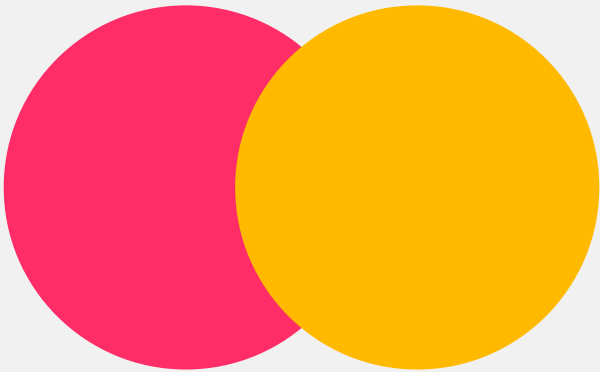
Purple and Lime



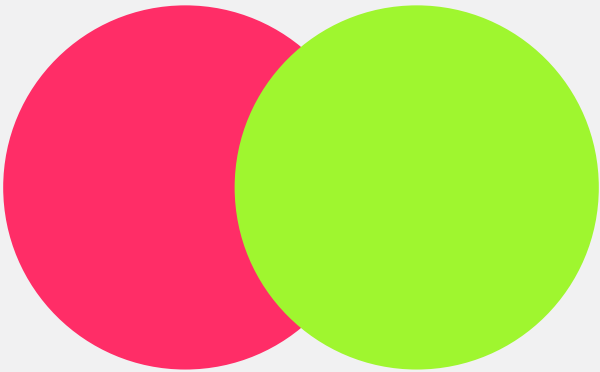
Purple and Peach



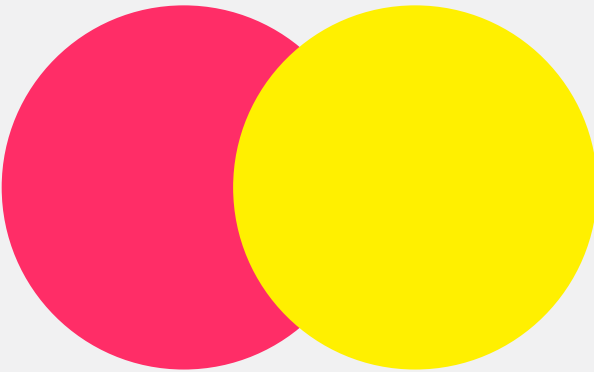
Red and Cyan



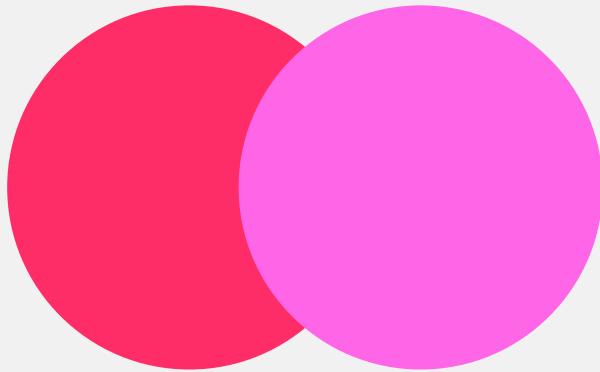
Red and Yellow



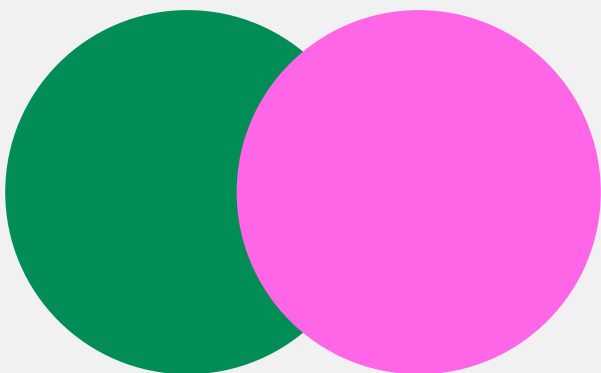
Red and Lime



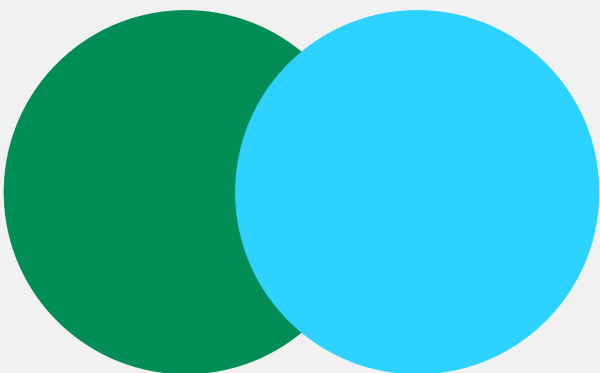
Red and Lemon



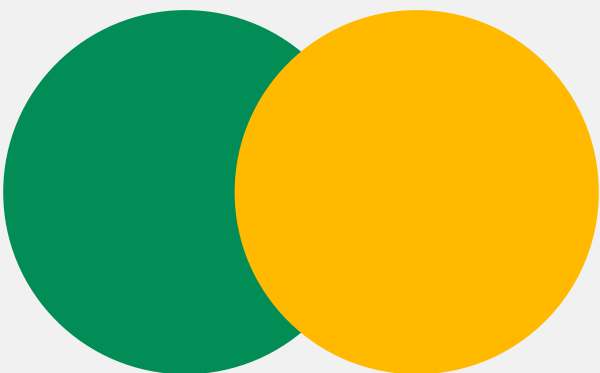
Red and Pink



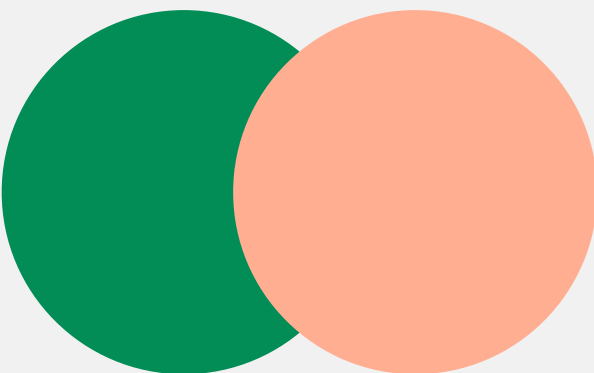
Dark Green and Pink



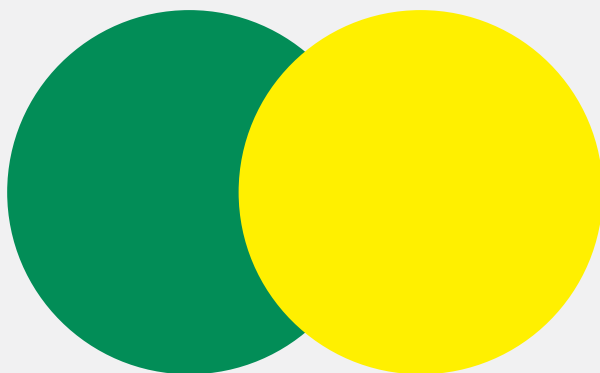
Dark Green and Cyan



Dark Green and Yellow



Dark Green and Peach



Dark Green and Lemon

# Logo on Color

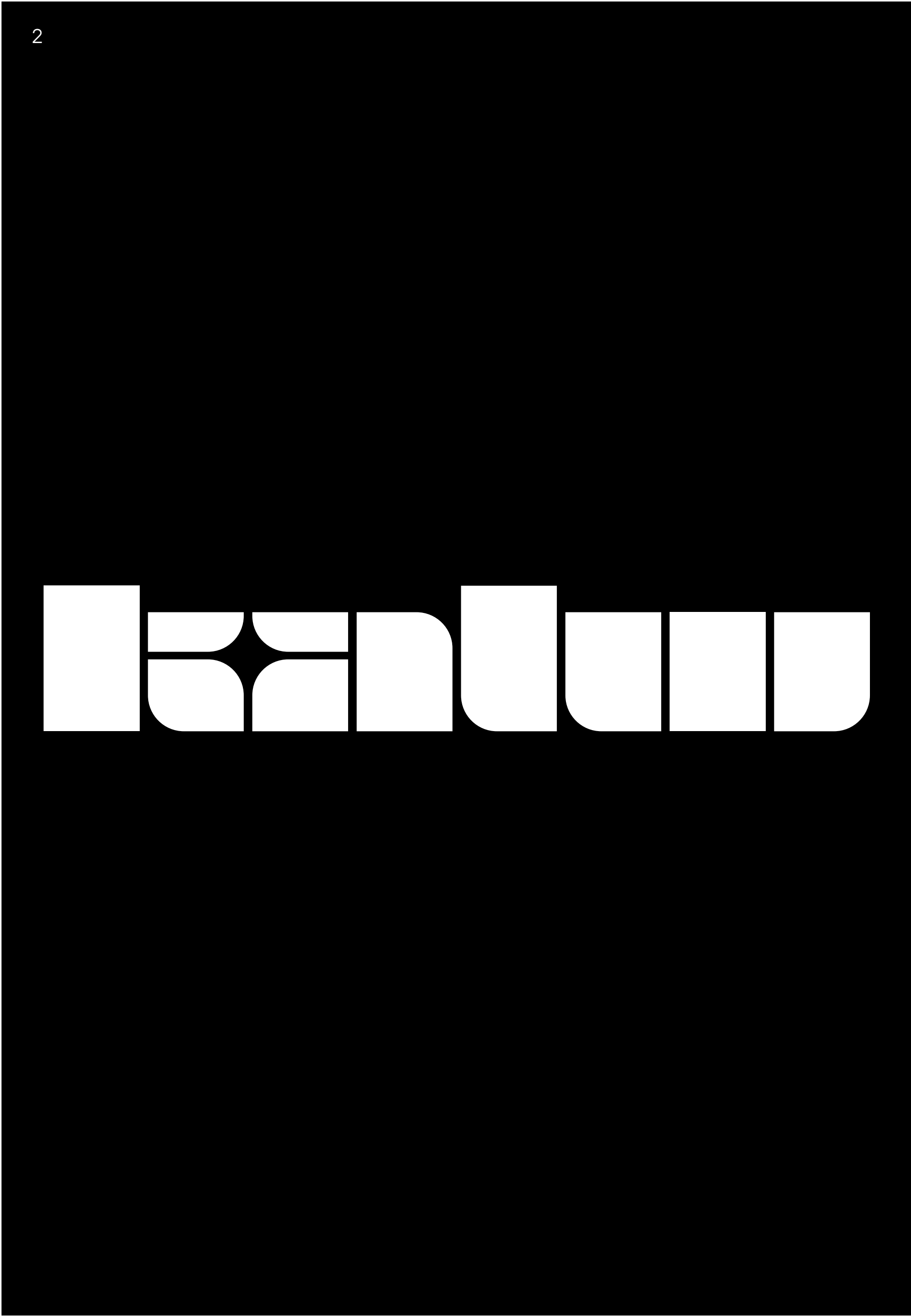
The system allows the use of the logo set in a dark or light color against any of the accompanying colors in the brand system to bring more vibrancy and playfulness to the KALW brand.

When creating applications, this page should act as a guide for what logo color can be used on what color background.



# Logo on White/Black

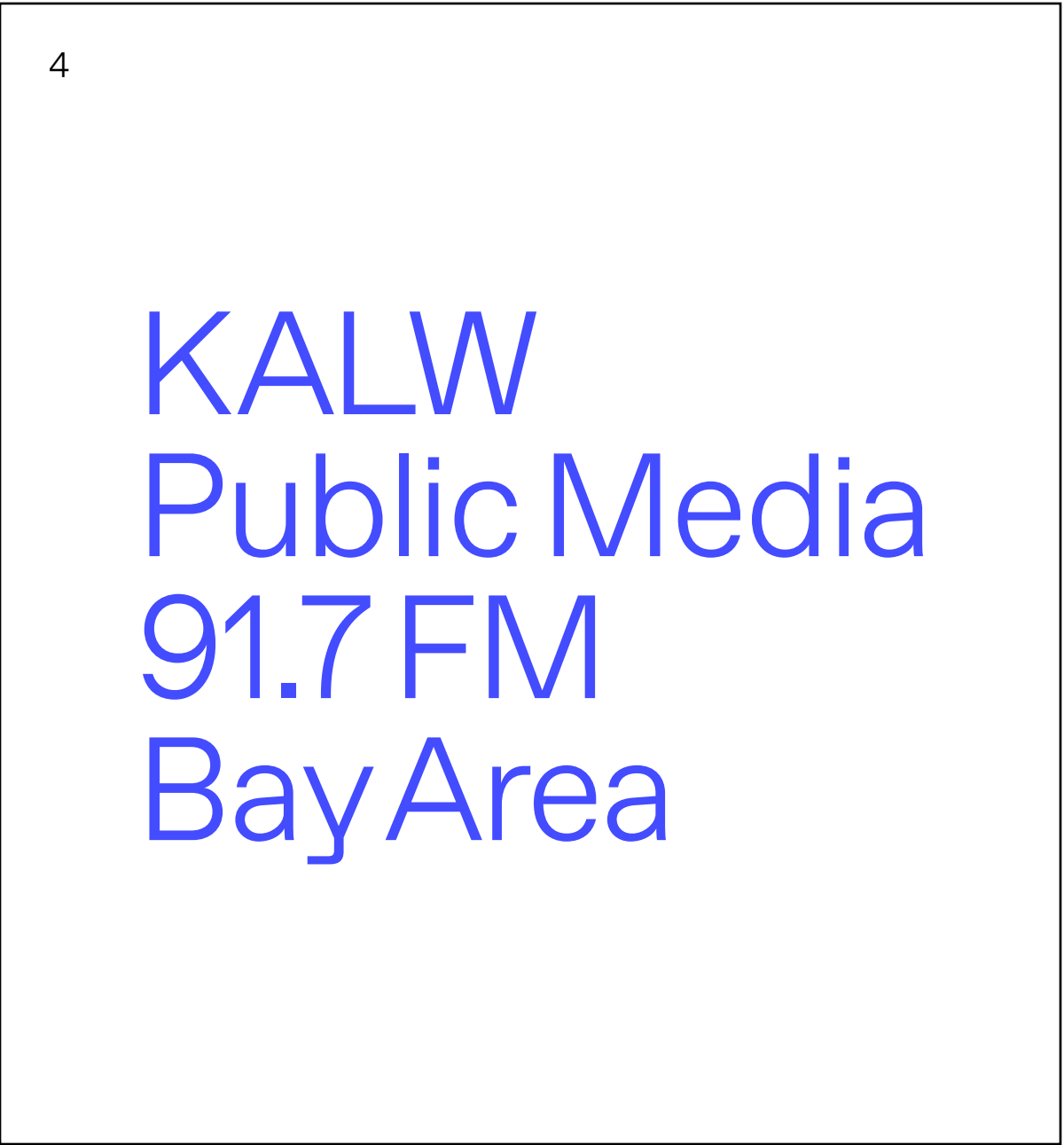
When not using color, for example when speaking from a more toned-down voice, the system allows the use of the logo in black or white set against a contrasting white or black background.



# Type and Color

There are five ways to set type on color:

- 1. Black text on light color
- 2. White text on dark color
- 3. Black text on white
- 4. Colored text on white
- 5. White text on black



# Logo and Type and Color

When combining the logo with type, there are certain rules to follow to make sure our communications are consistent throughout our brand system.

All type in all communications should either be set primarily in black or white. Only in exceptional circumstances should text be set in a color.

The following combinations should be followed for simple type and logo layouts:

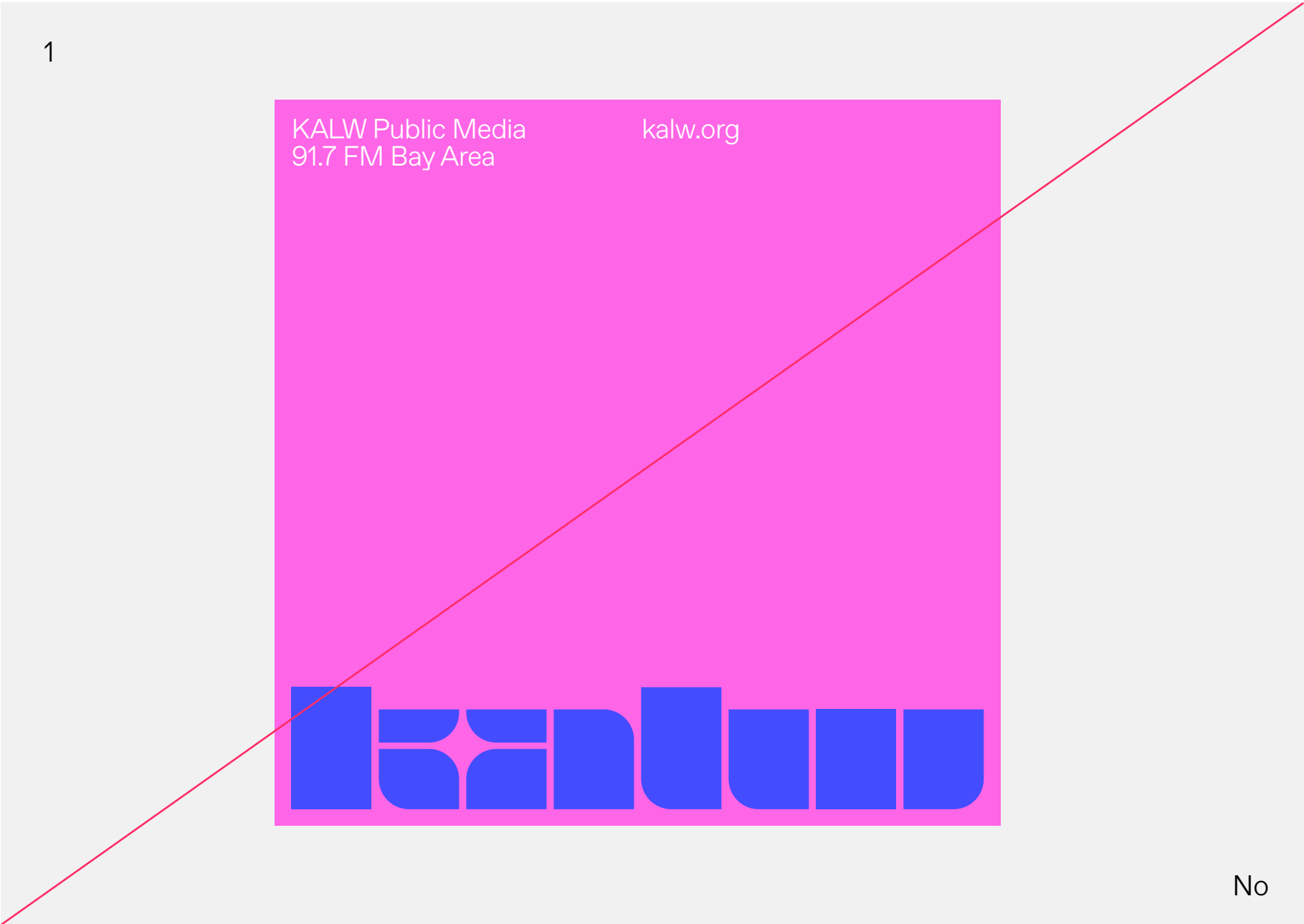
- 1. Black text and dark logo on light background
- 2. White text and light logo on dark background
- 3. Black text and black logo on white
- 4. White text and white logo on black



# Logo and Type and Color Incorrect Usage

Avoid these things when setting type and logo against color:

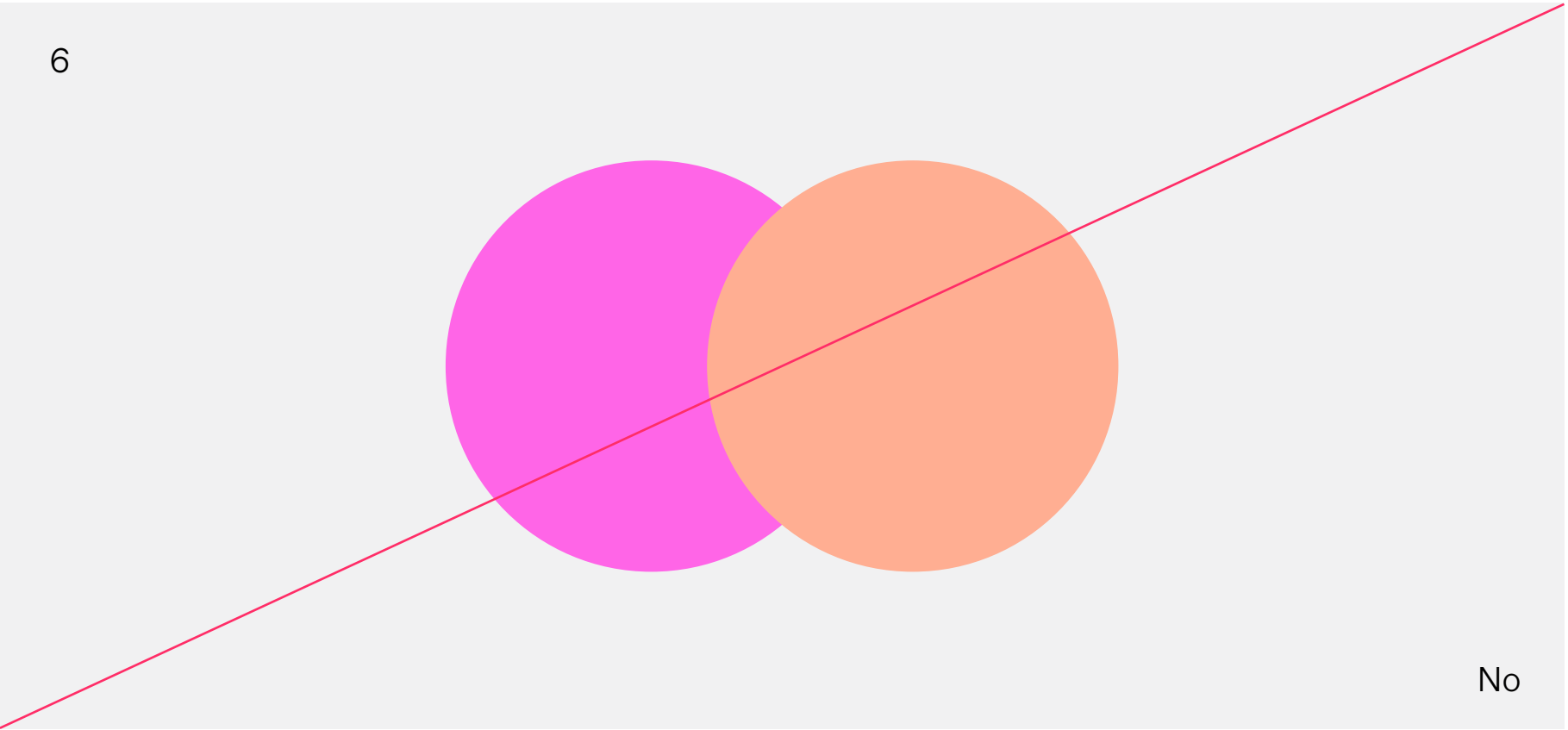
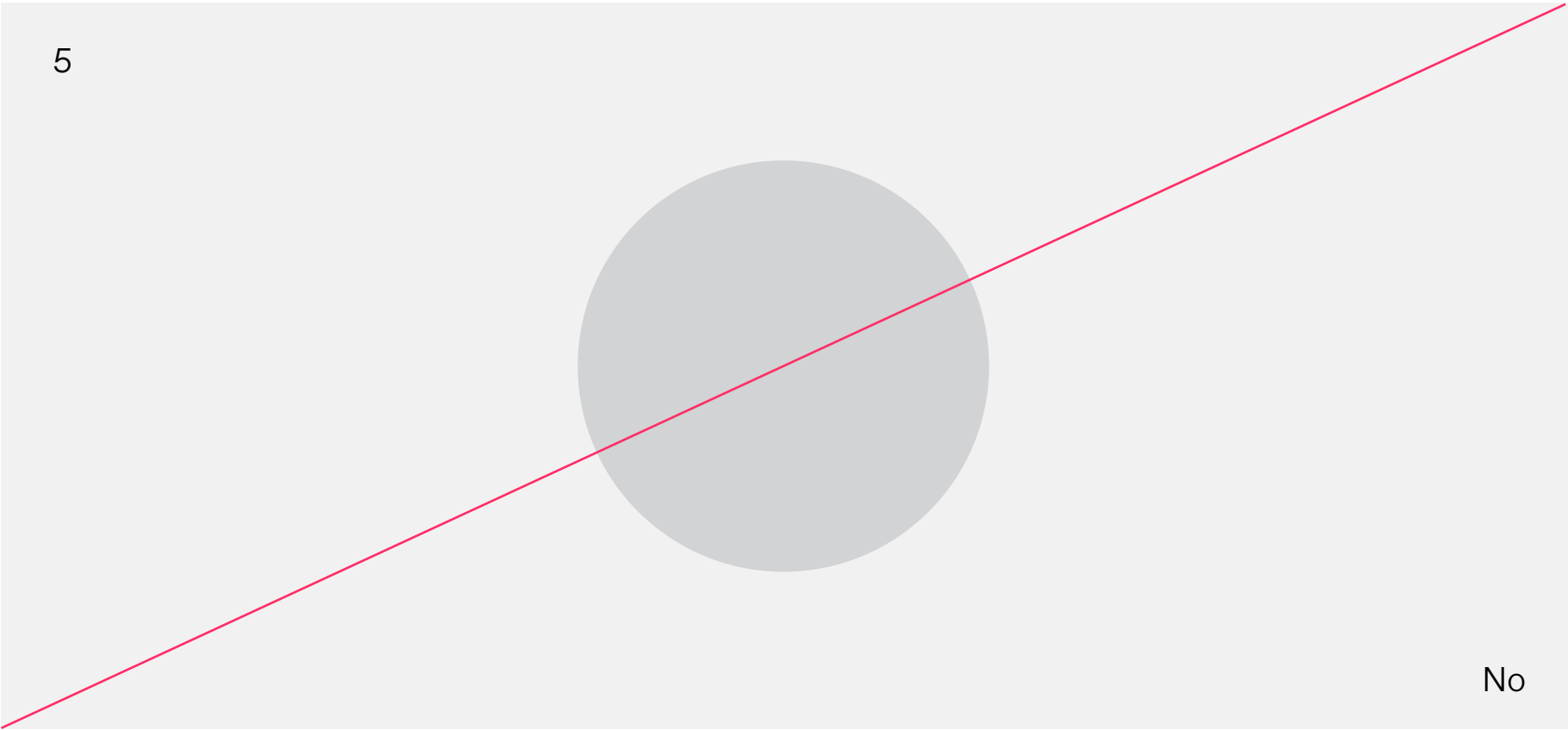
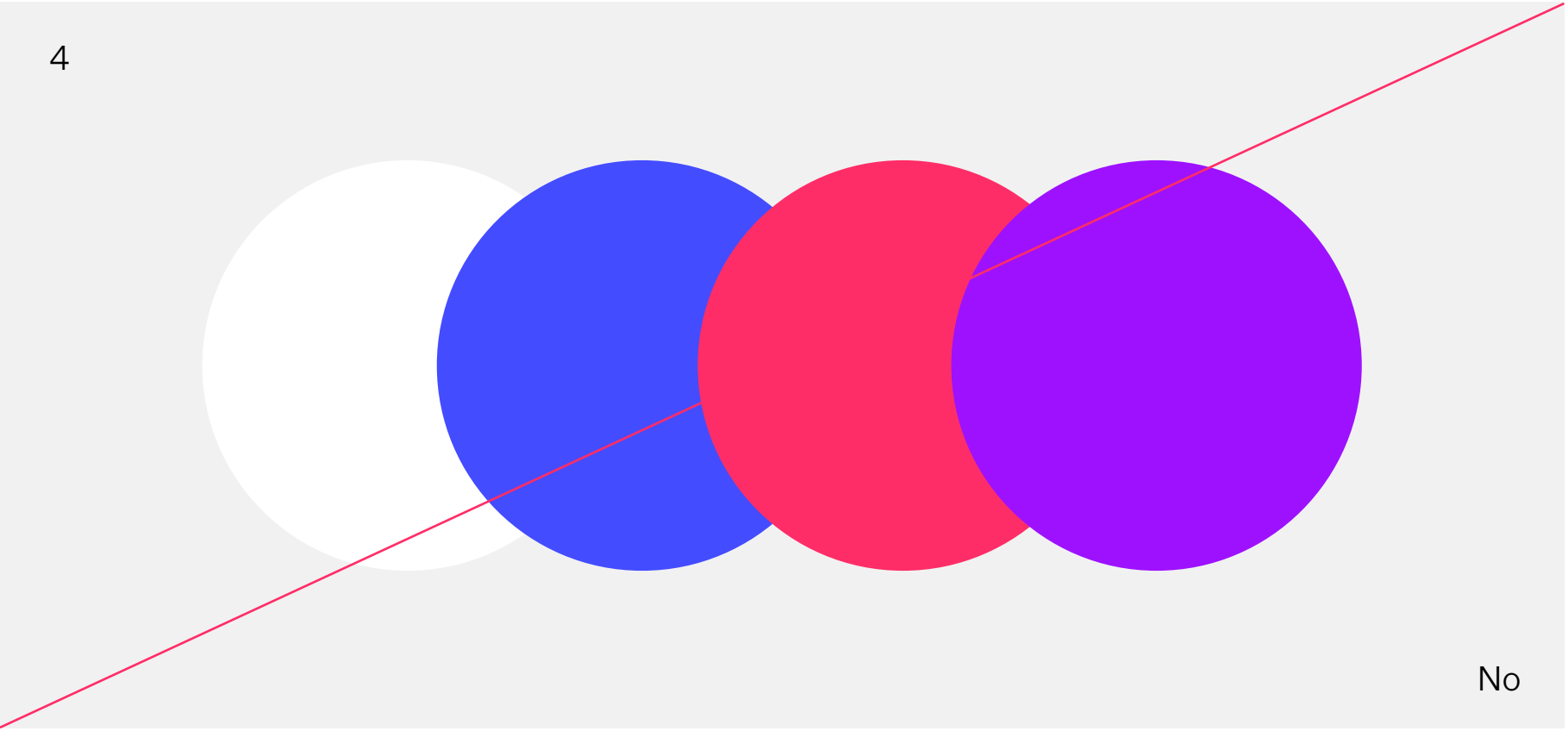
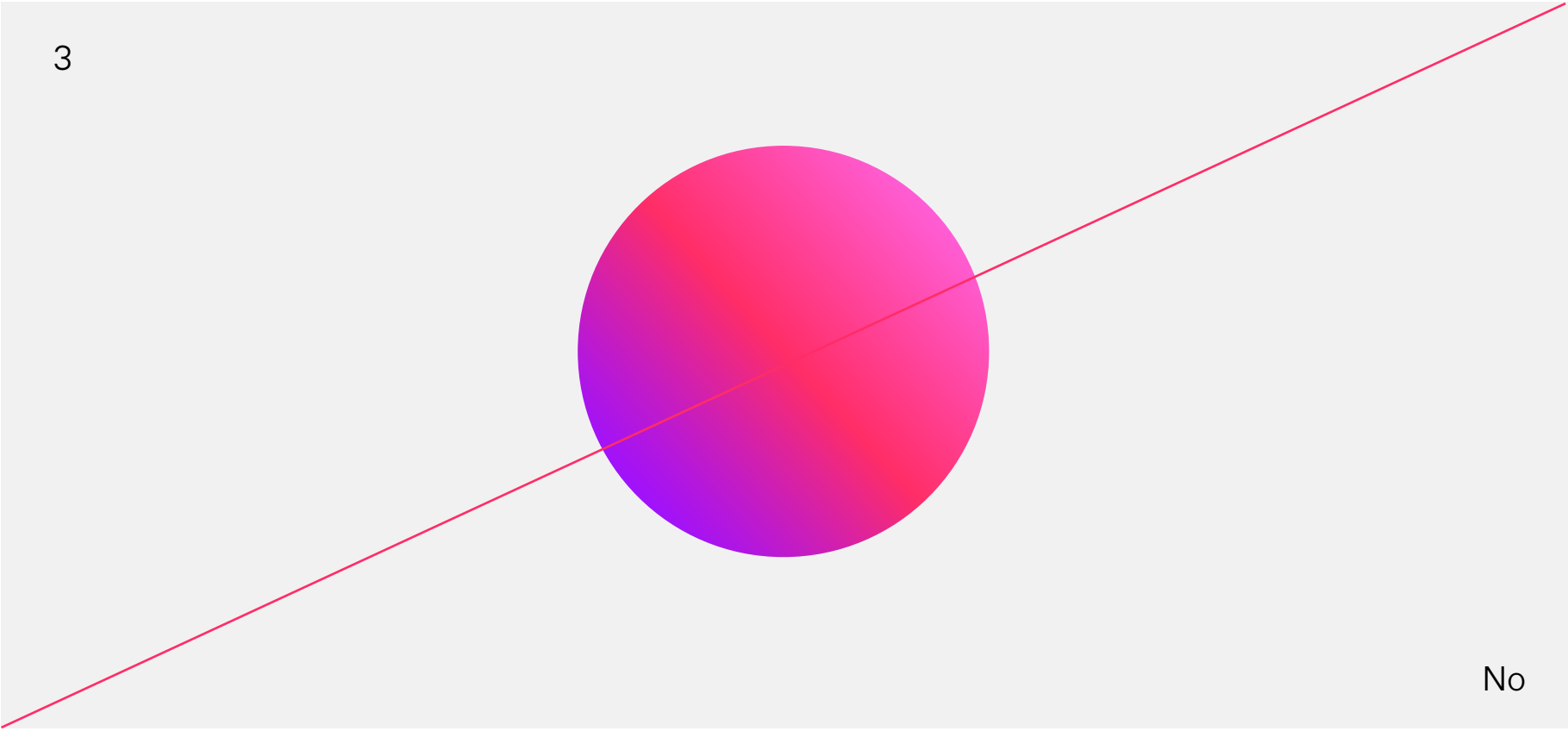
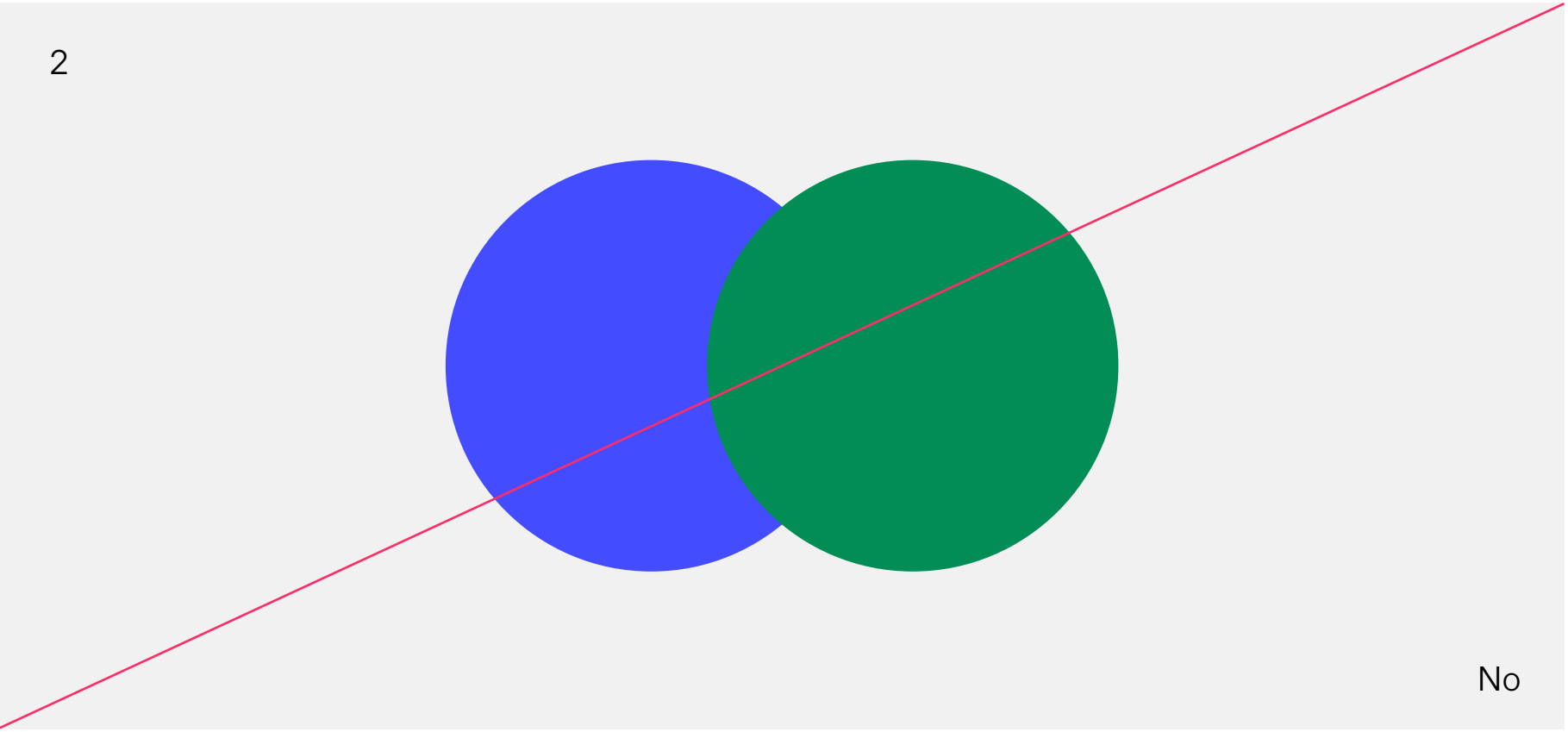
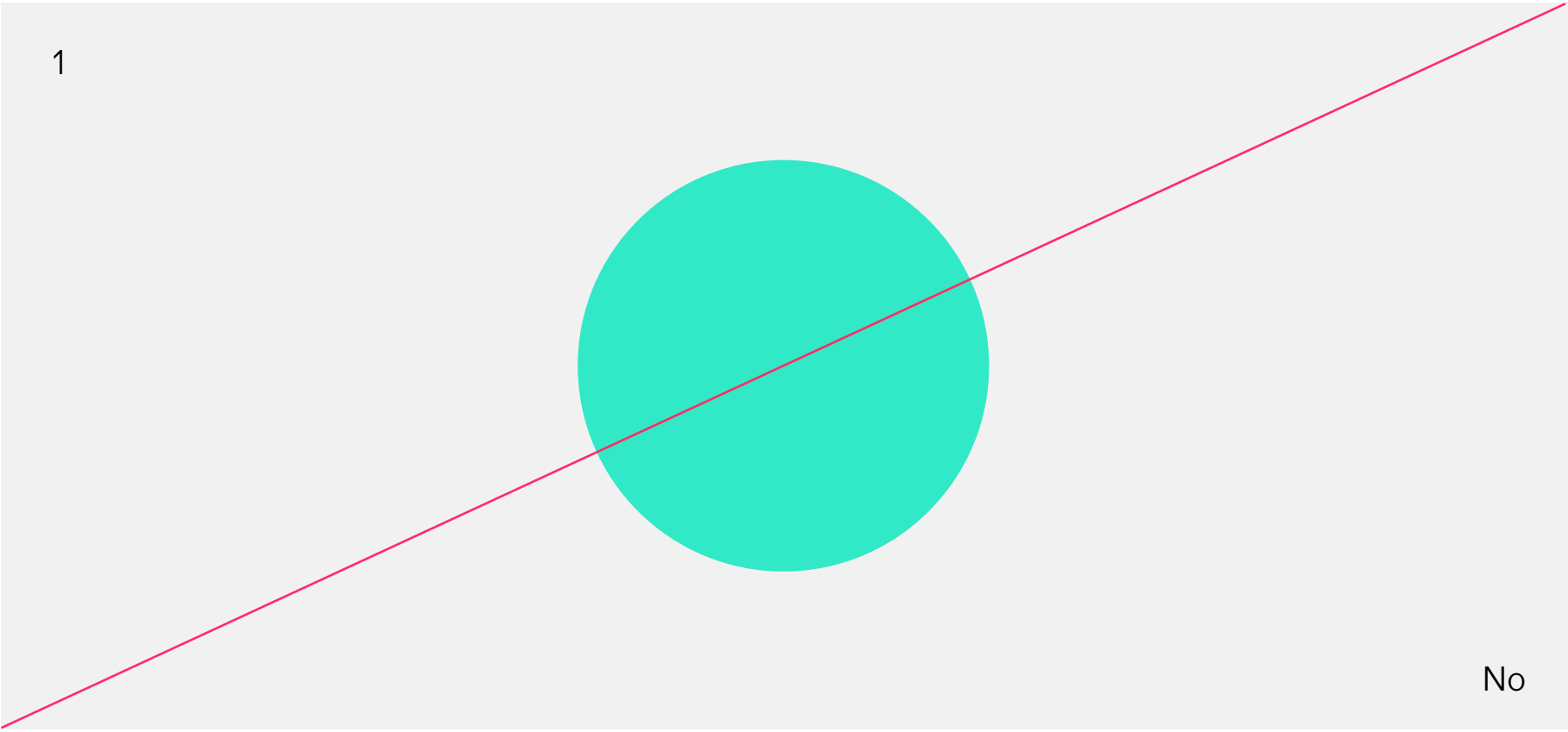
- 1. Do not set white type against a light color
- 2. Do not set black type against a dark color
- 3. When combined with the logo, do not set colored type against white. Only set colored type on white when there is no accompanying logo.
- 4. Do not set colored type against black



# Incorrect Usage

Outlined to the right are rules of what not to do when using color. Avoid these at all costs to ensure clarity of our communications.

- 1. Do not use colors outside of the KALW palette.
- 2. Do not create new color pairings.
- 3. Do not use gradients.
- 4. Do not use more than three colors in one application.
- 5. Do not use grey as a background color in any application.
- 6. Do not use low contrast pairings.



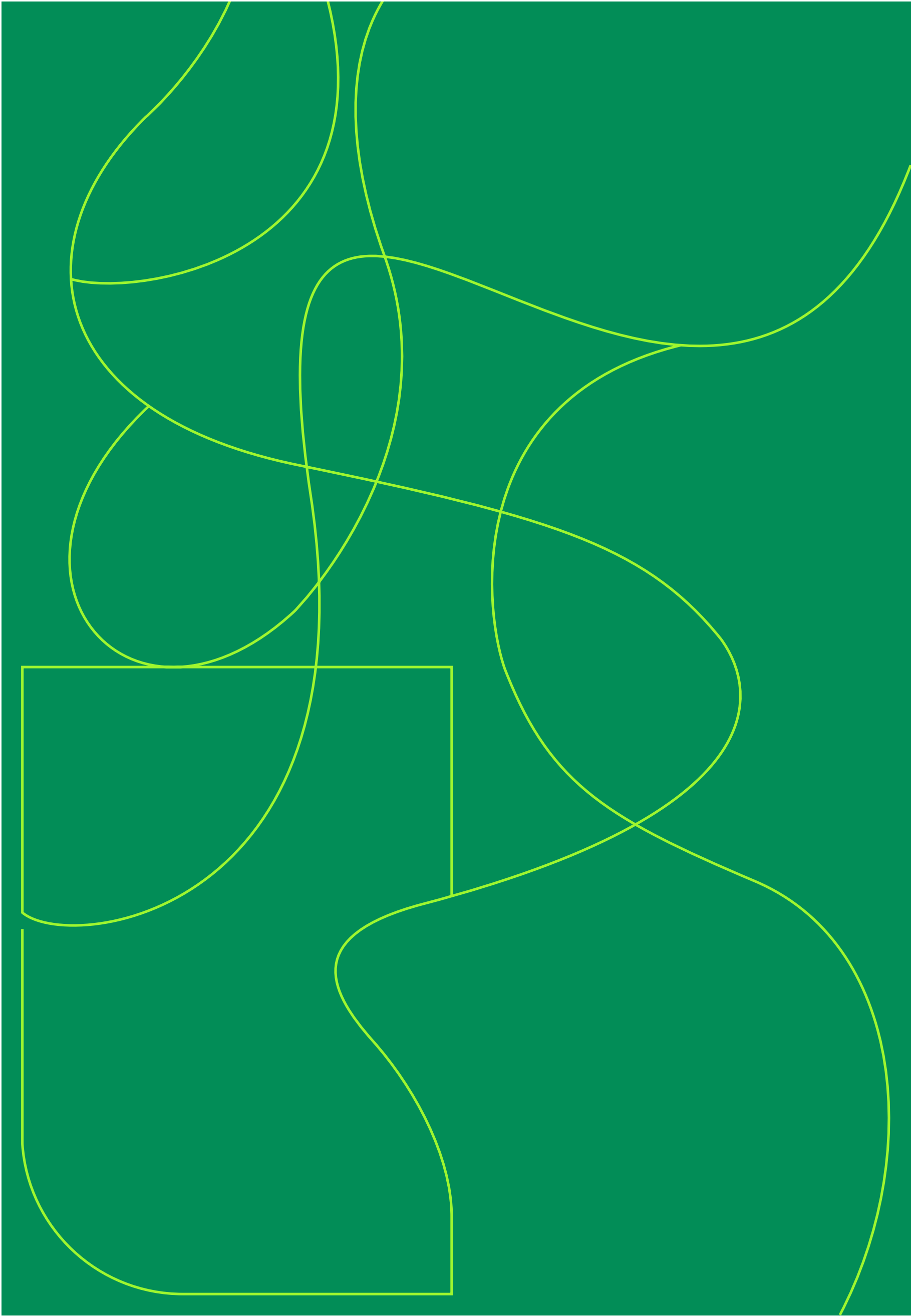
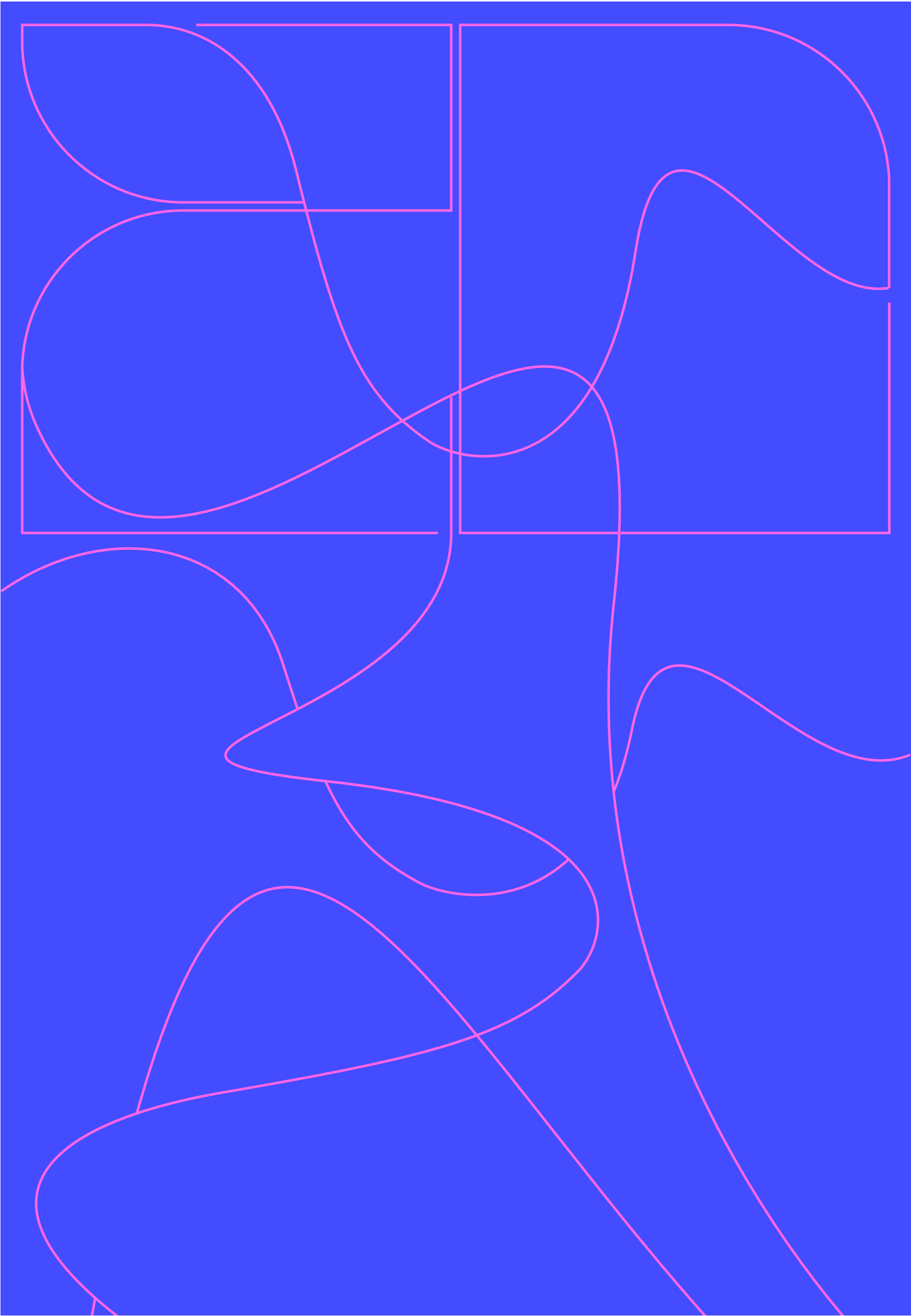
# Pattern



# Overview

In pattern, we create bold, playful and energetic compositions that can be used both as visual expressions to announce new shows, and as a way to fill space when needed.

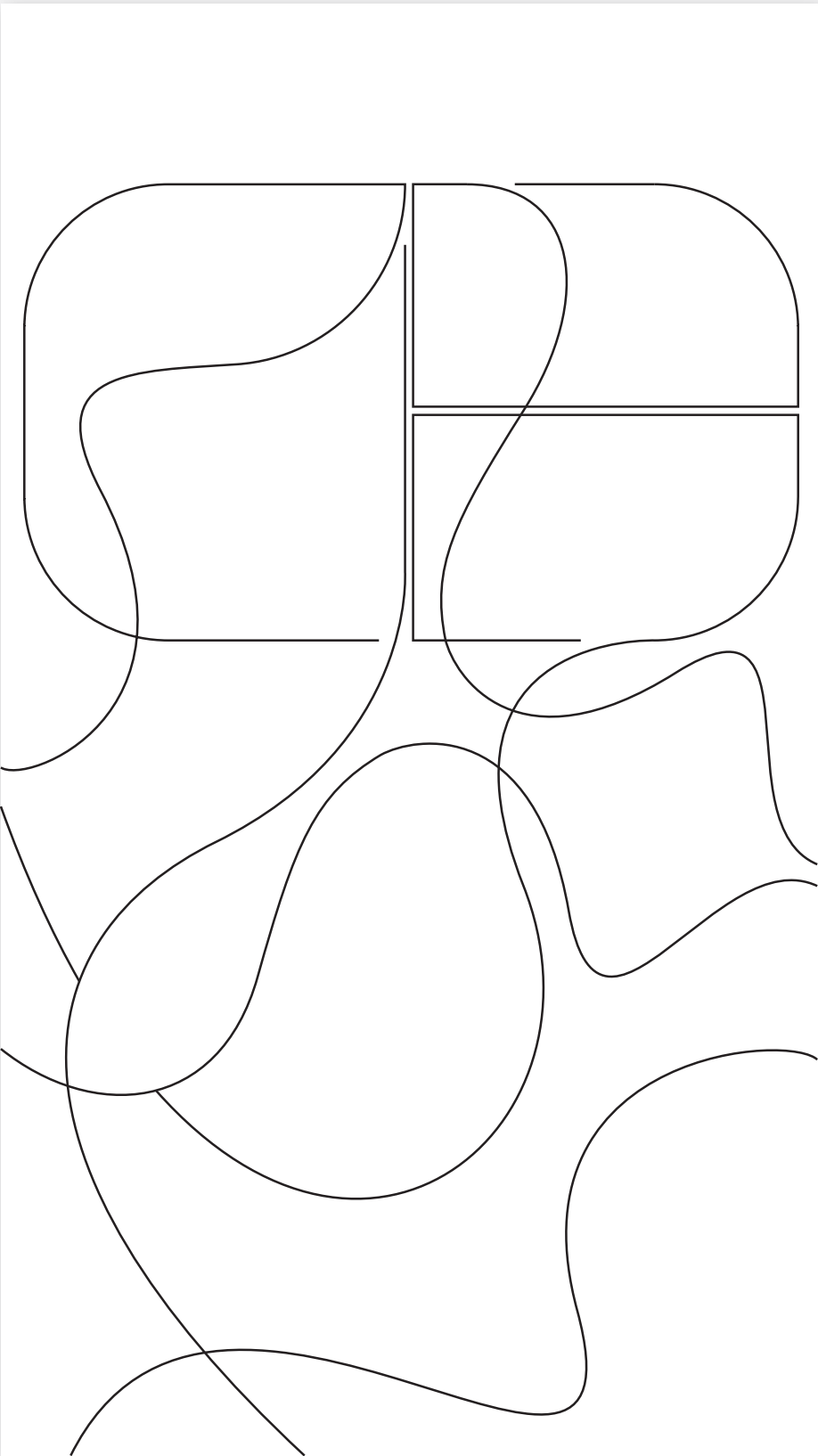
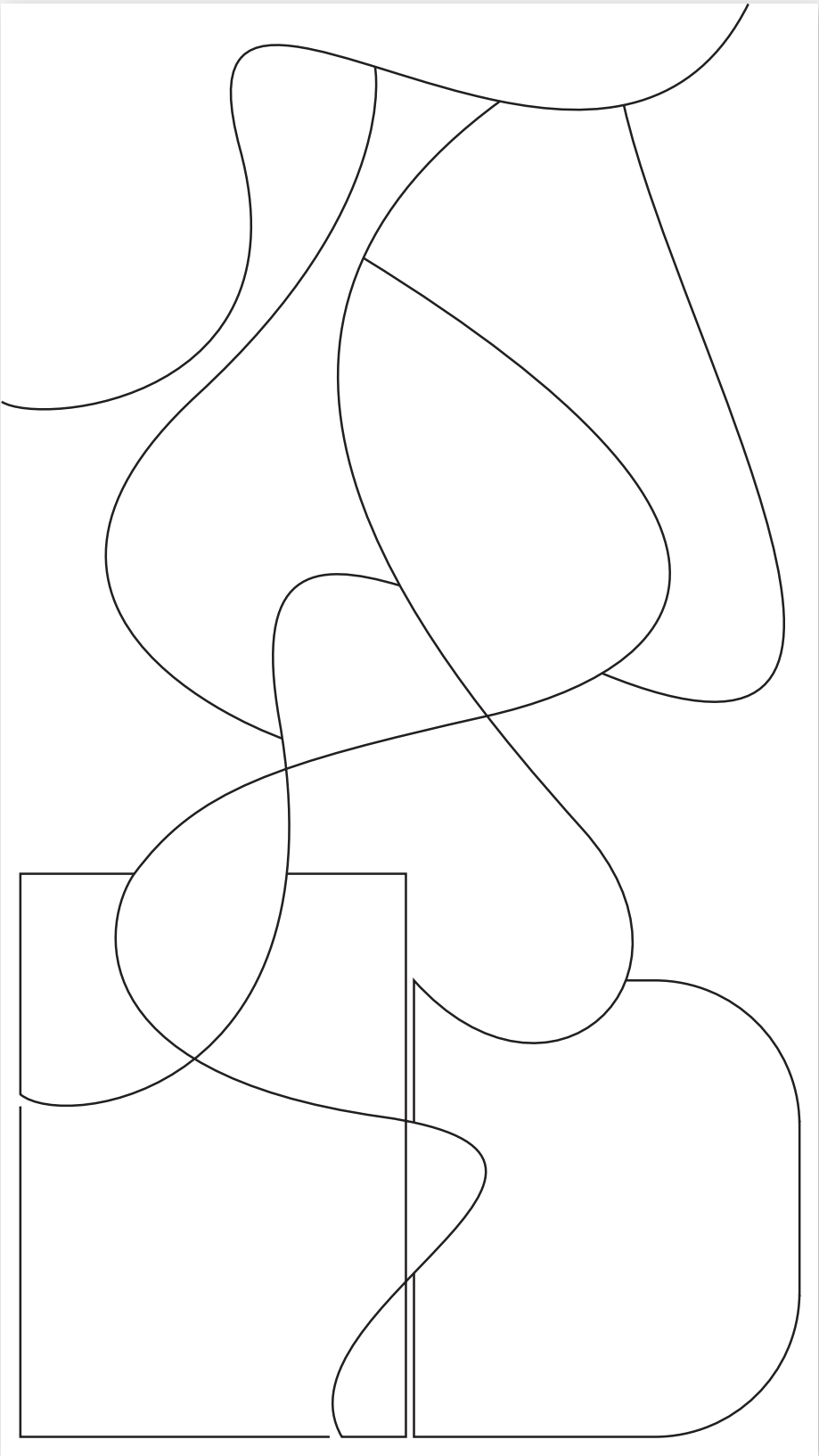
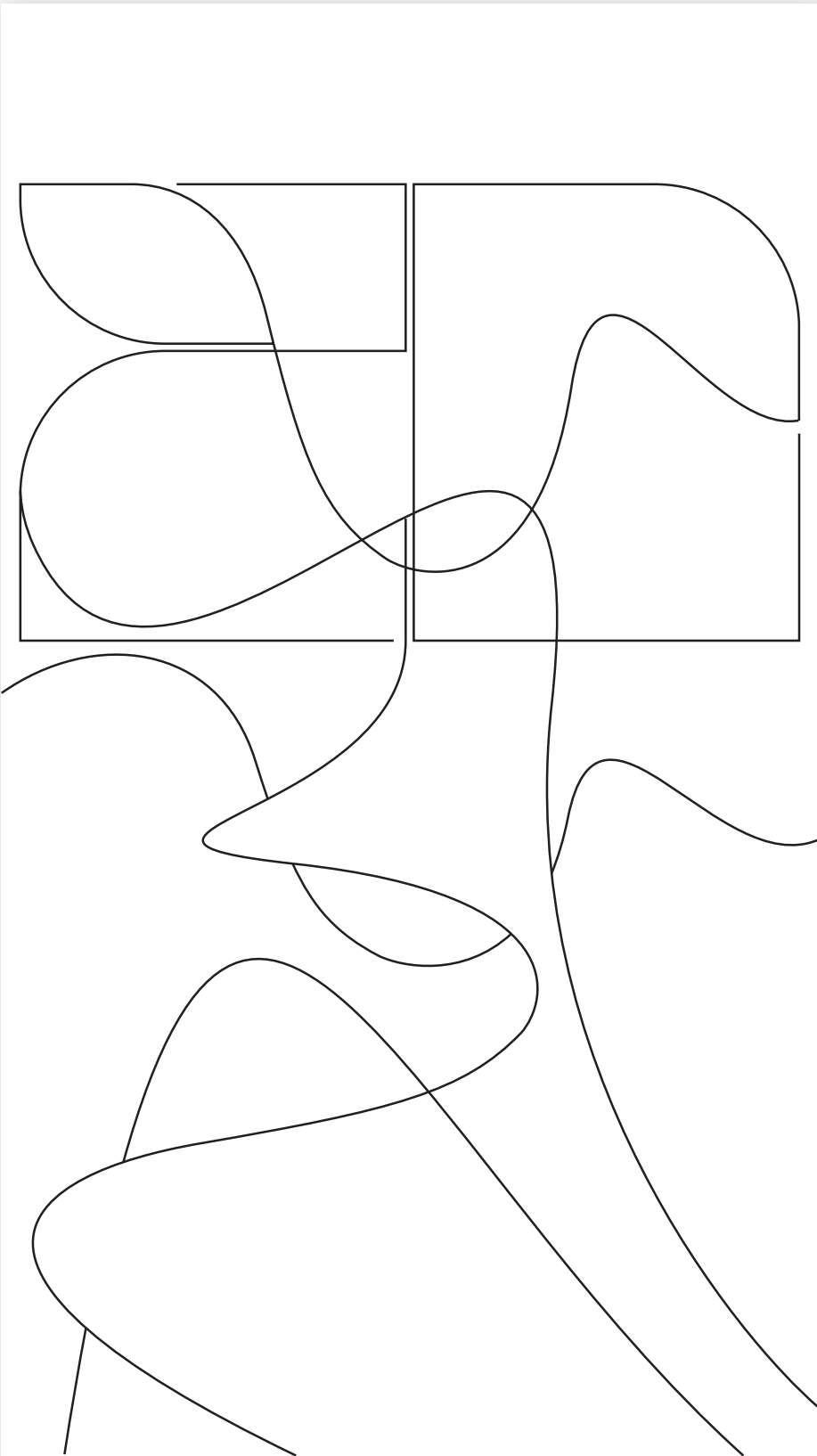
The linework expands from an outlined version of the KALW Stencil lettering.



# Characters

The lines are expanded from a single stencil letter placed either at the top or bottom of a composition. The letter should relate to the content of the piece of communication.

Letters with ascenders are placed at the bottom of the page, whilst letters with descenders are placed at the top of the page. Letters with neither ascenders or descenders are placed at the top of the page.



# Pattern Templates

26 templates have been created for each letter in the alphabet. These should be used as a starting point for pattern-dominant compositions but can be minimally edited if and when type is added in addition.

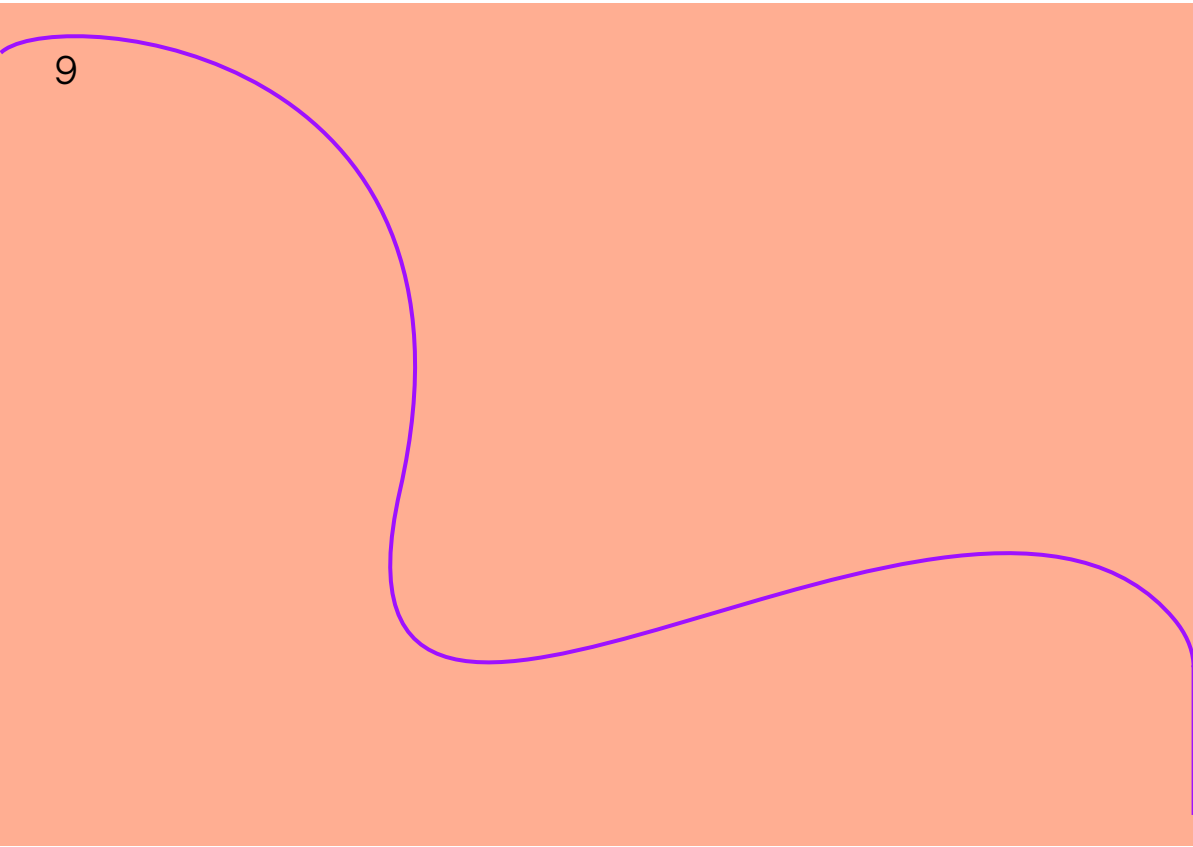
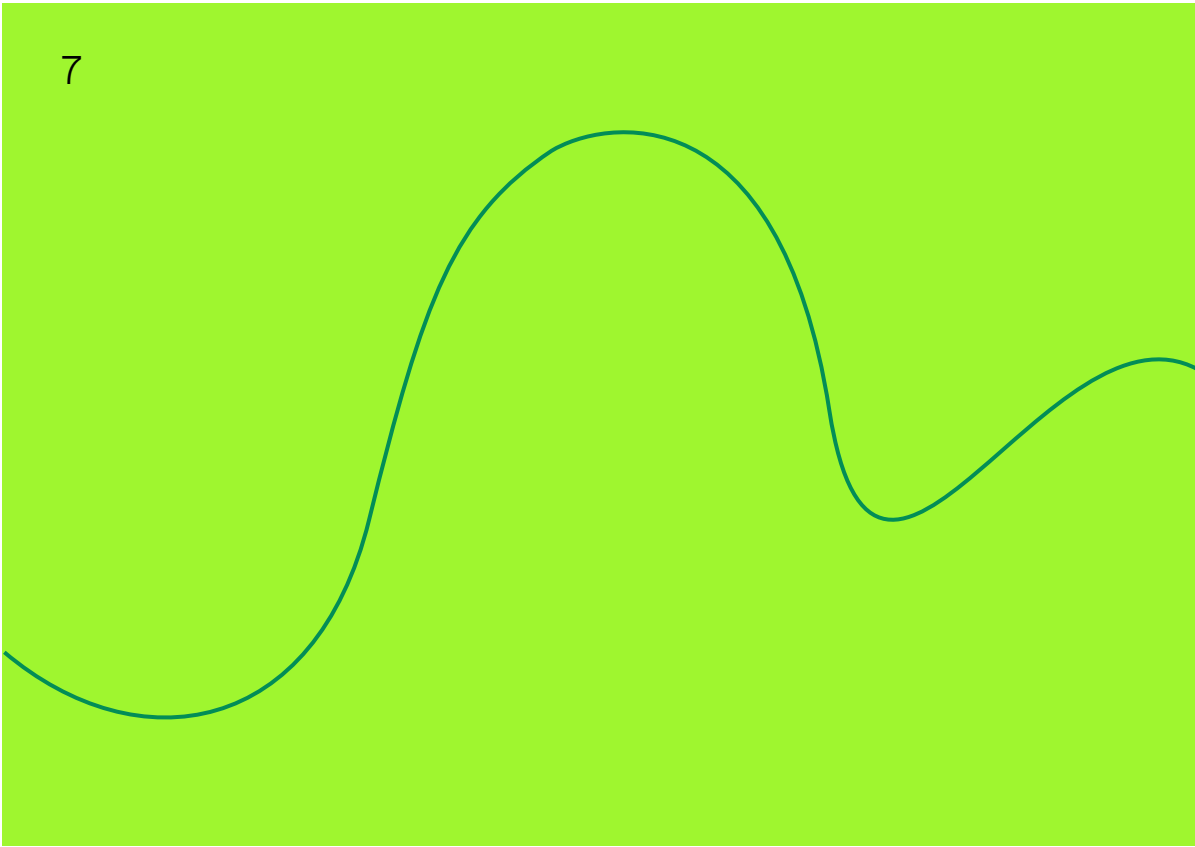
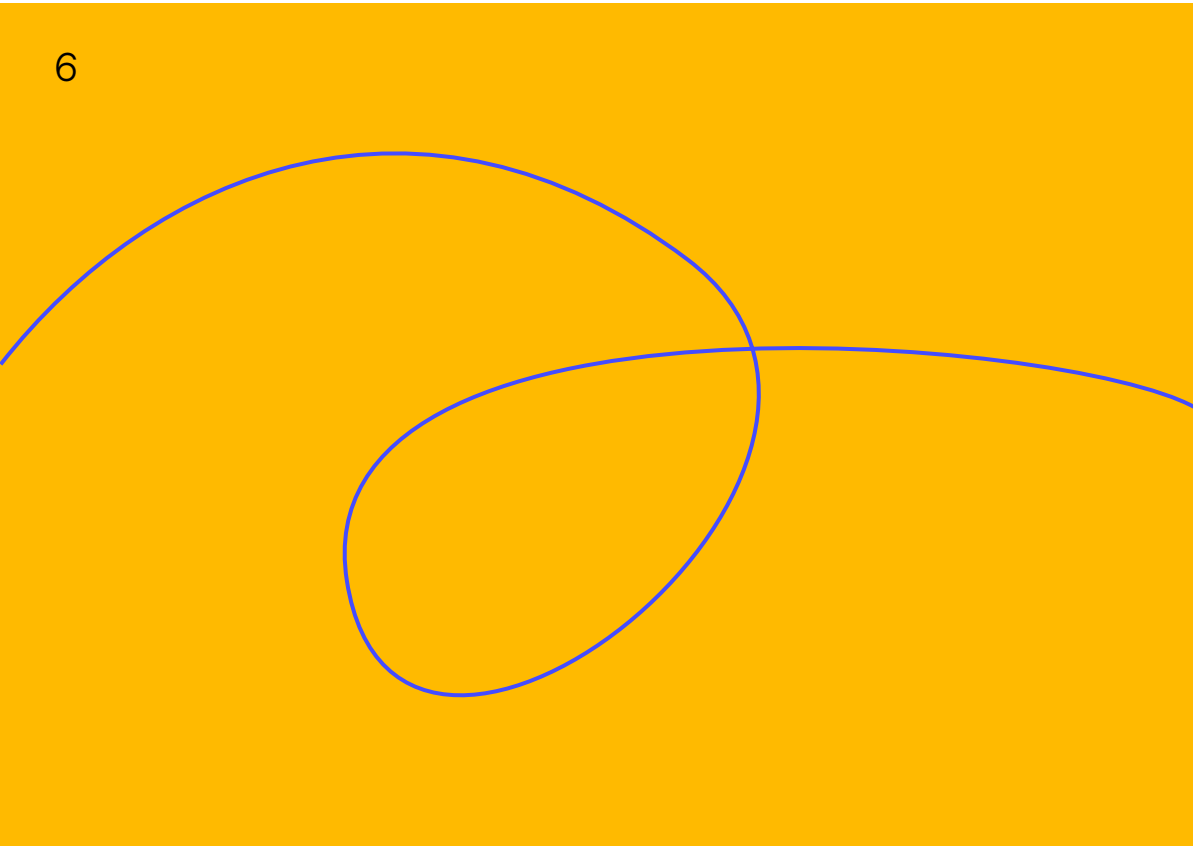
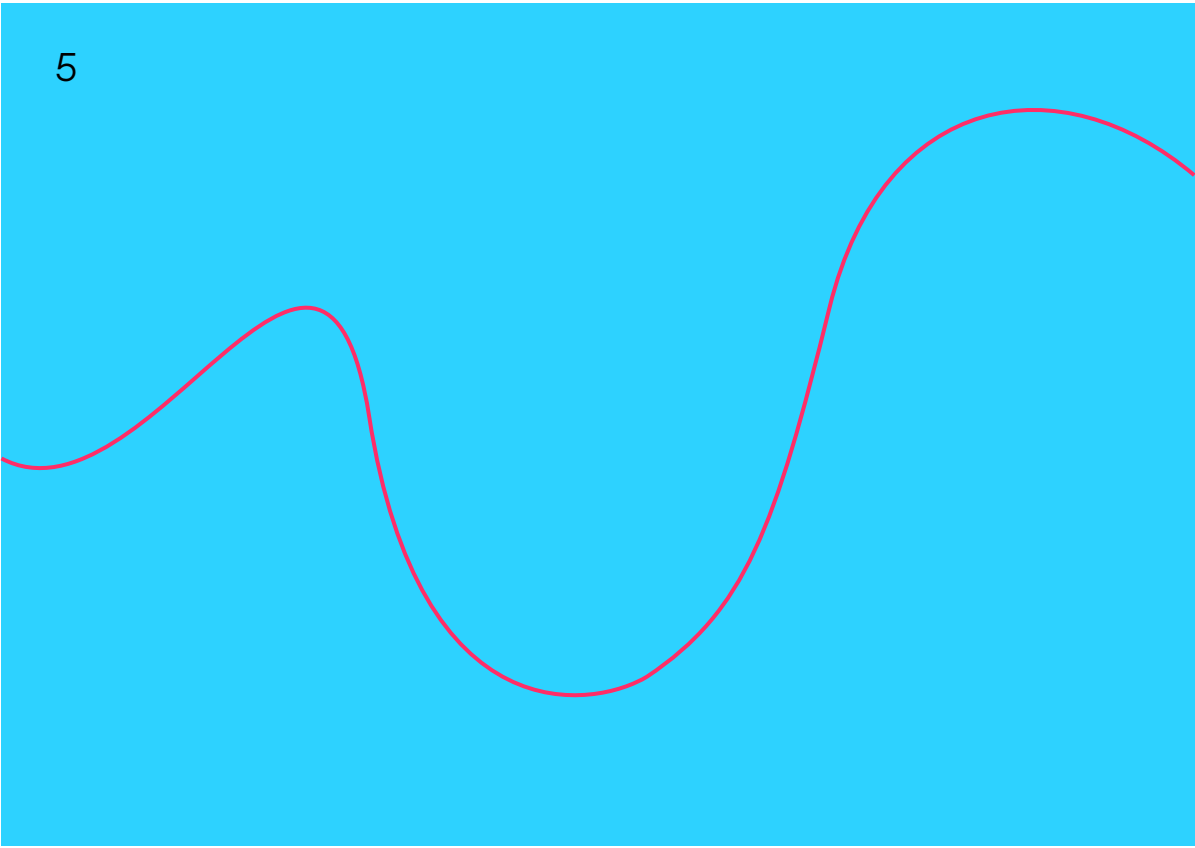
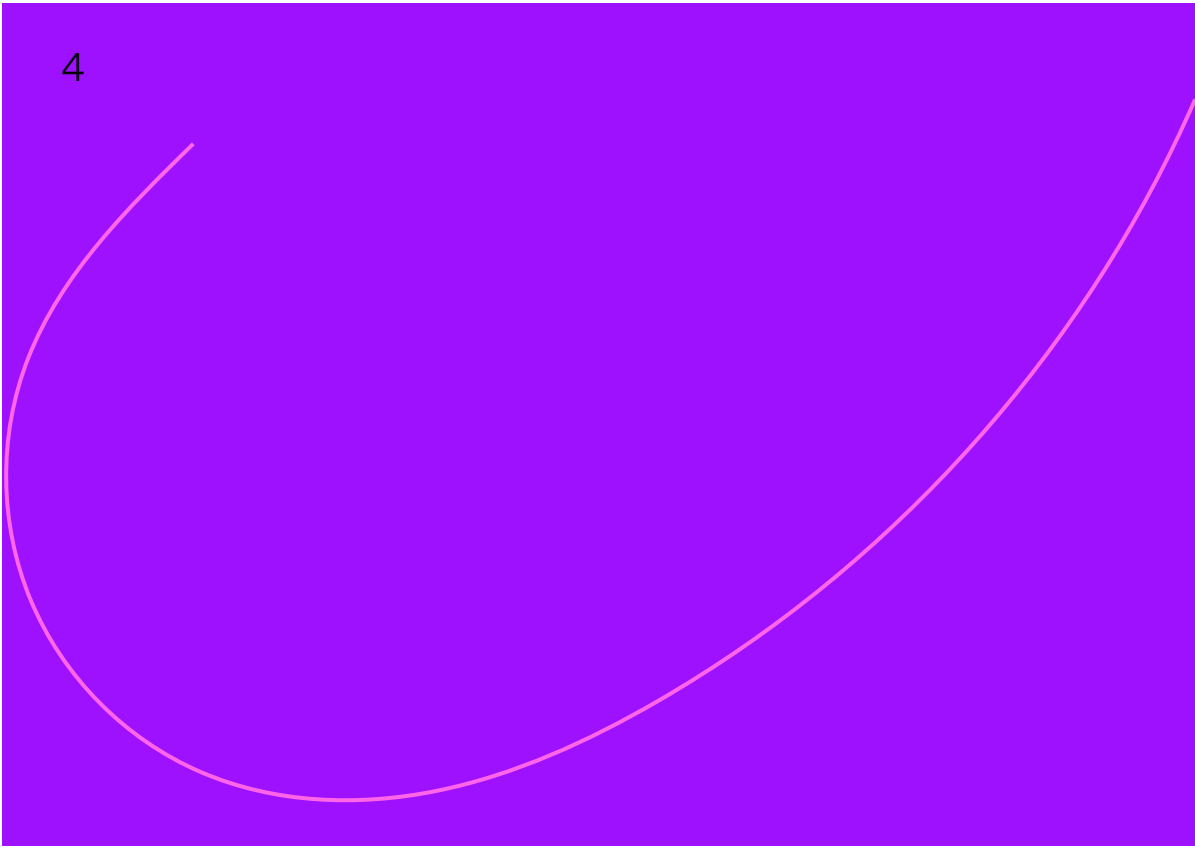
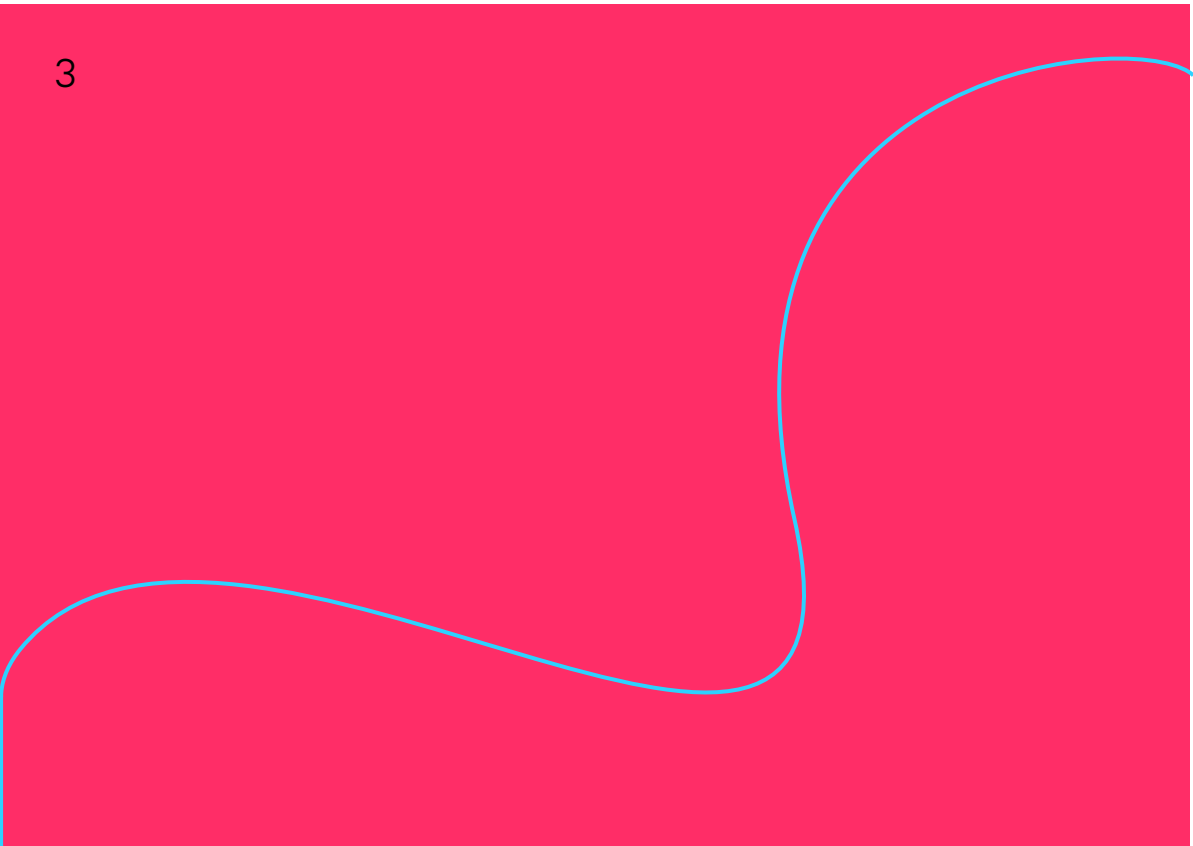
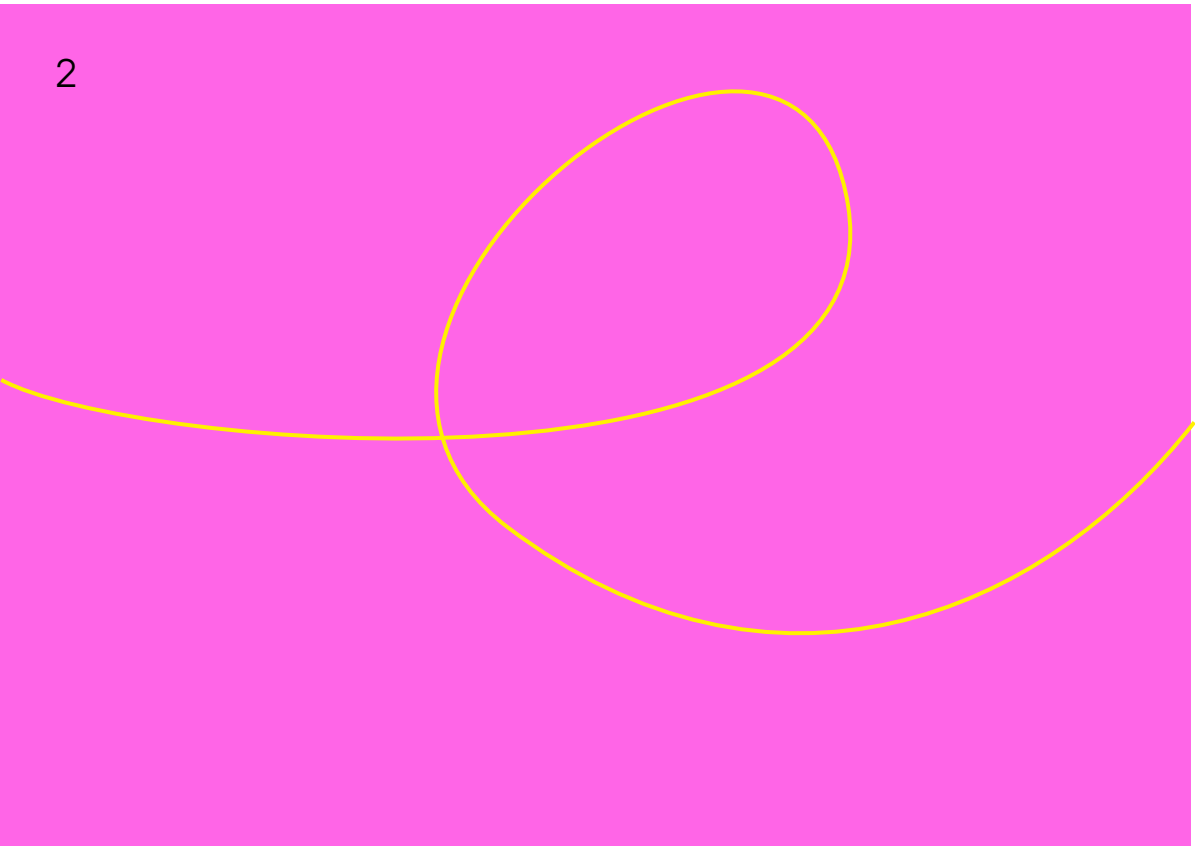
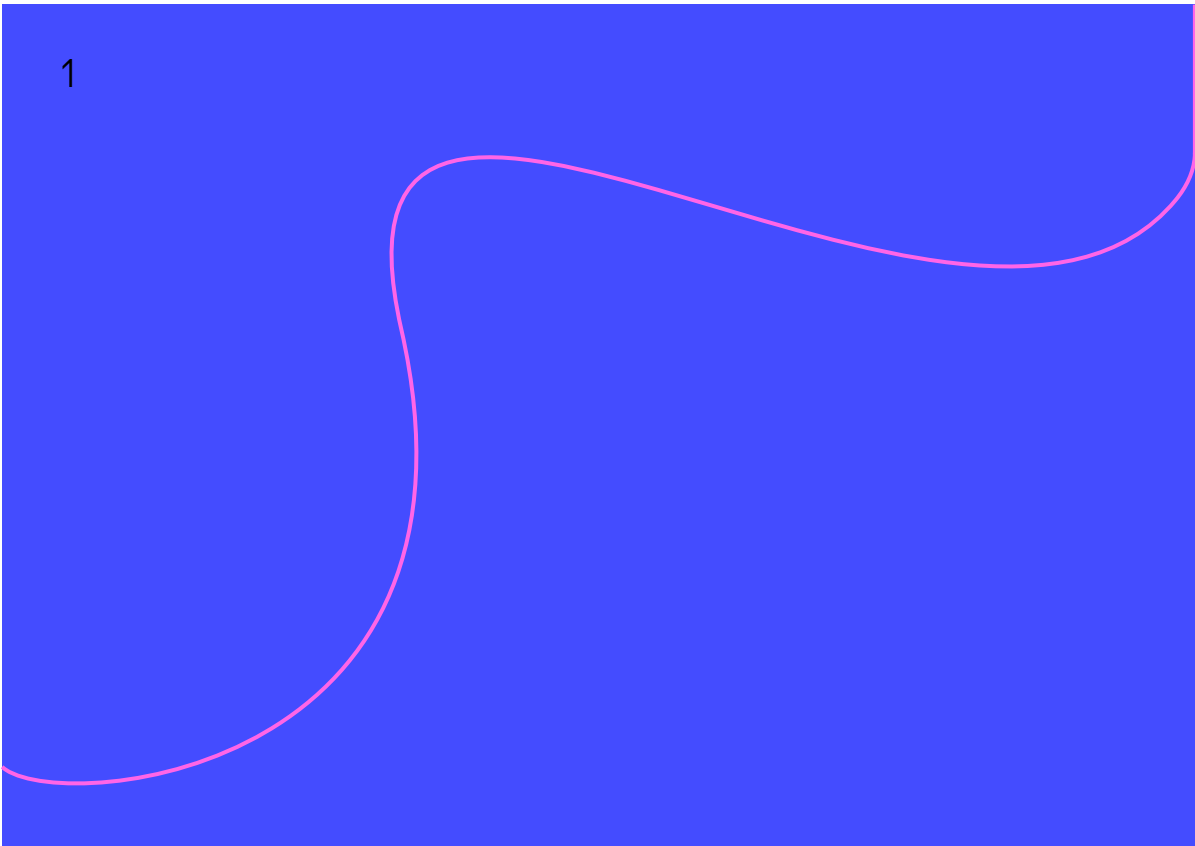


# Pattern Colorways

To create vibrancy and playfulness throughout the brand system, each pattern has the ability to be set either in white or a color against a tone-on-tone or complimentary background.

Shown here are options of colorways when setting the patterns against a colored background:

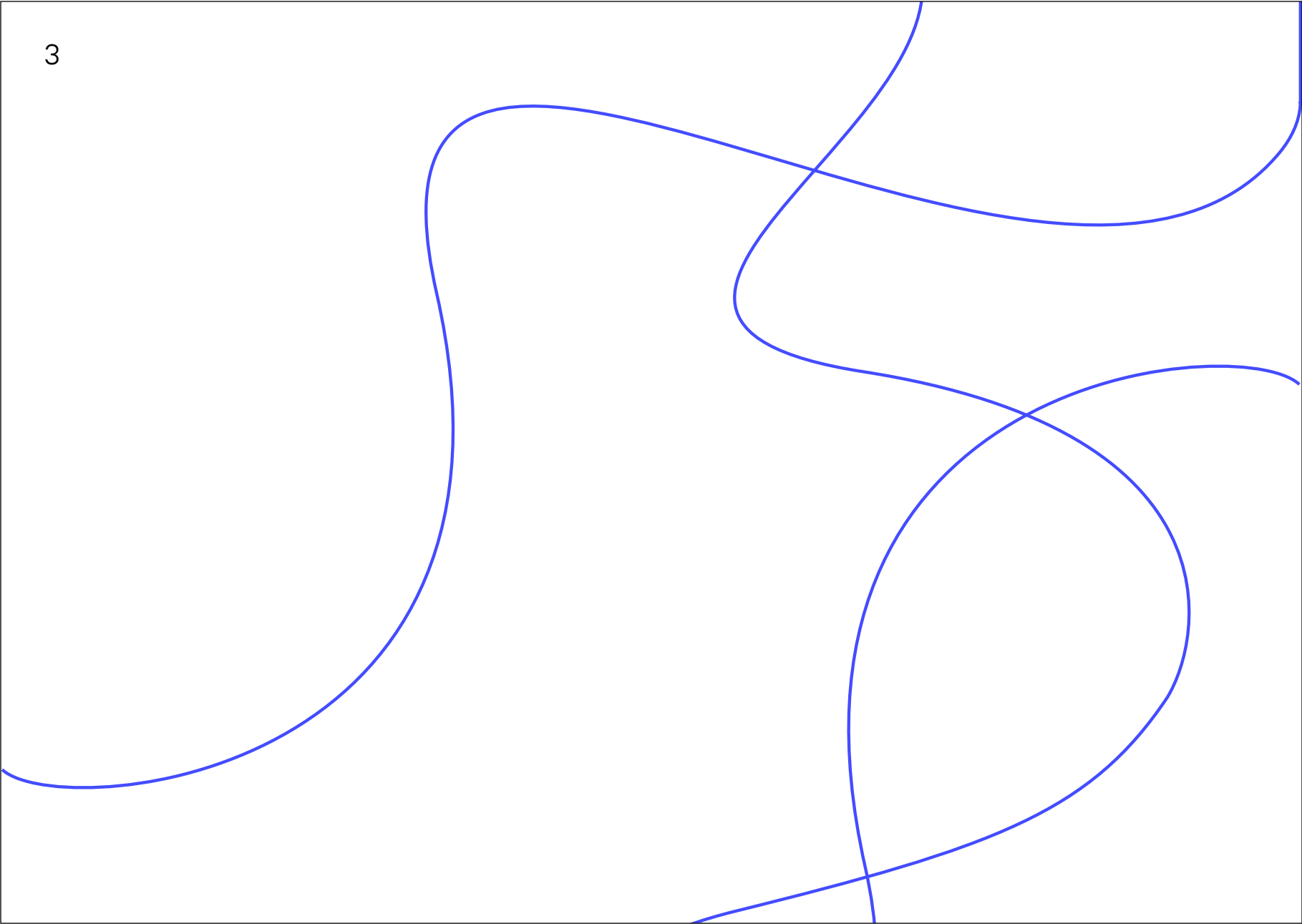
- 1. Pink on KALW Blue
- 2. Lemon on Pink
- 3. Cyan on Red
- 4. Pink on Purple
- 5. Red on Cyan
- 6. KALW Blue on Yellow
- 7. Green on Lime
- 8. Lime on Green
- 9. Purple on Peach



# Pattern and Background Color

There are four ways in which pattern can be set against a color:

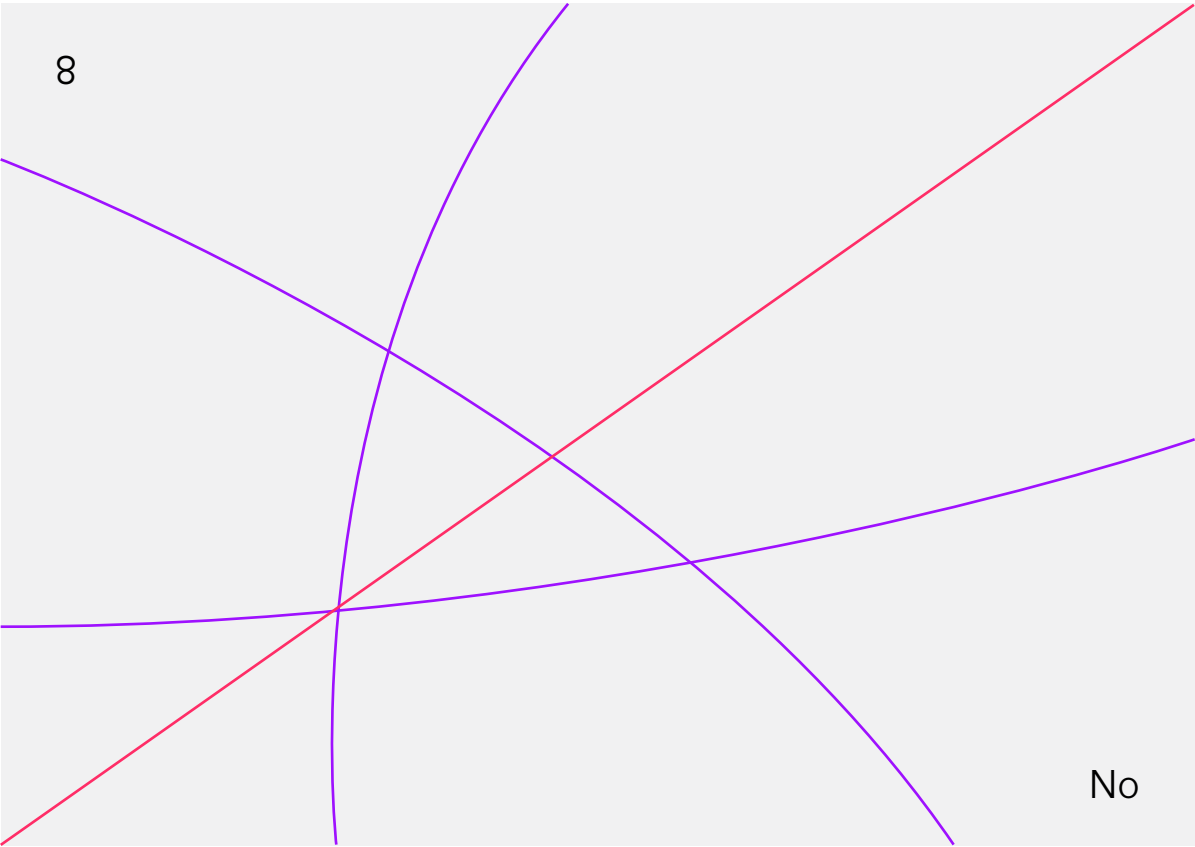
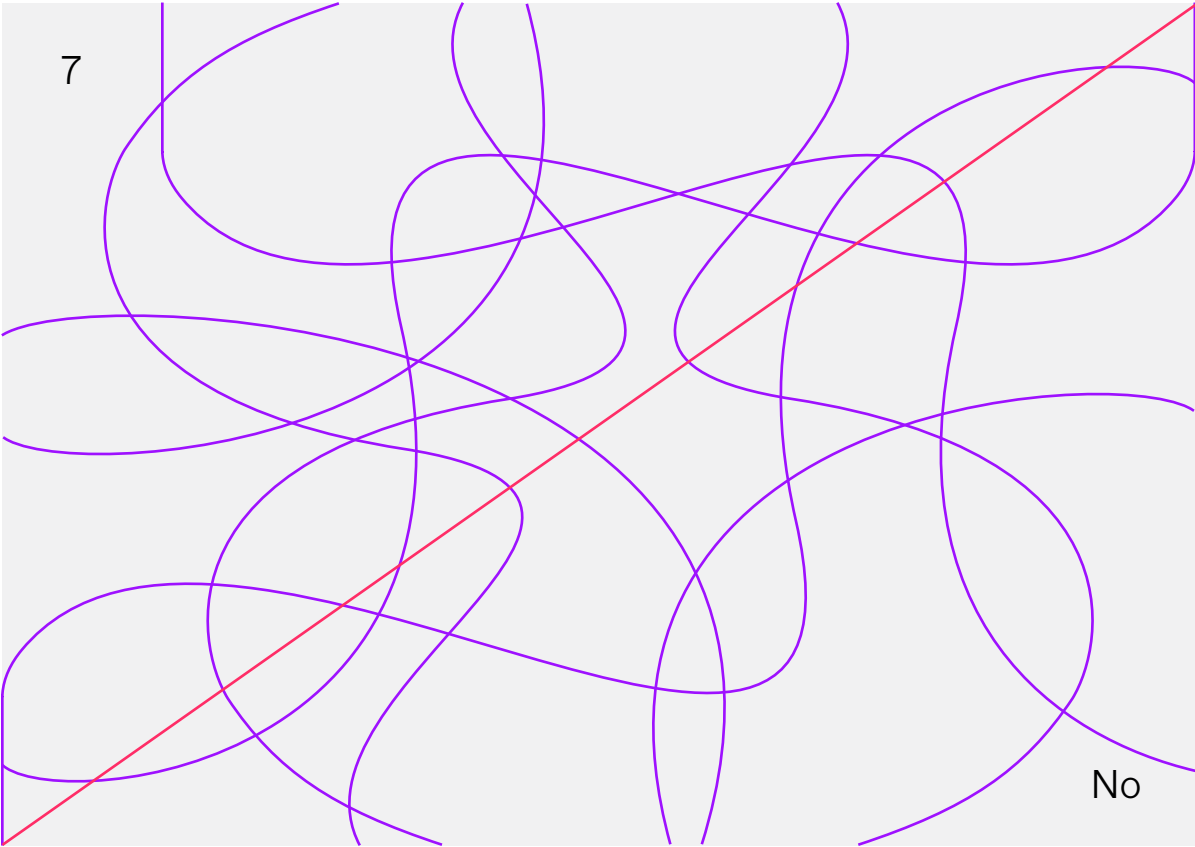
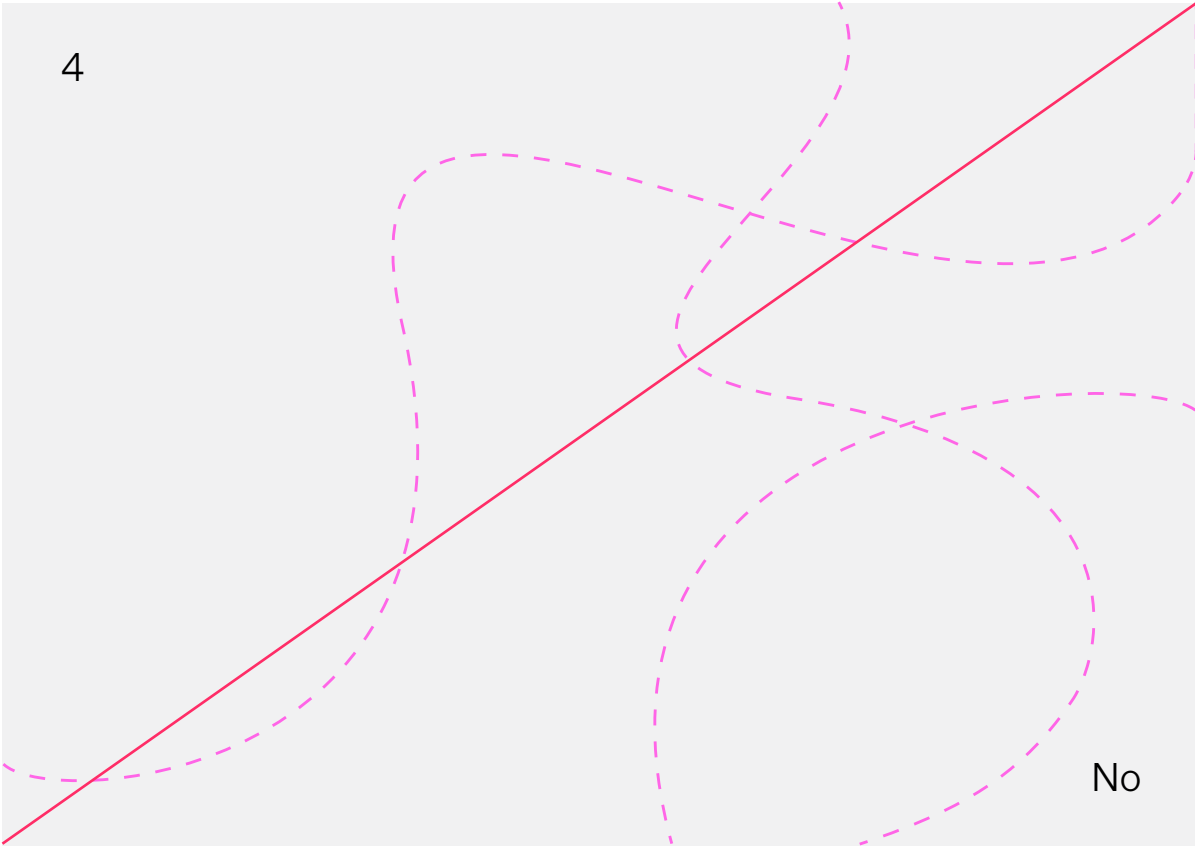
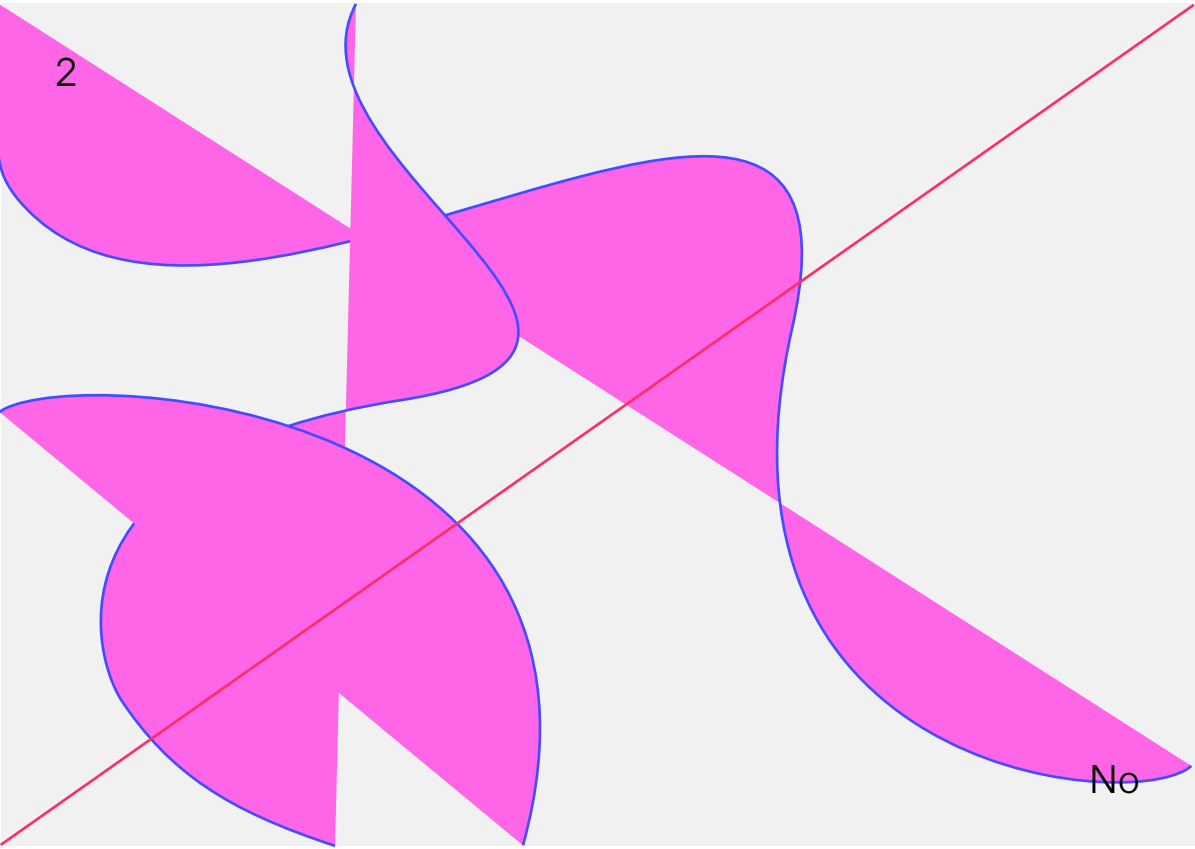
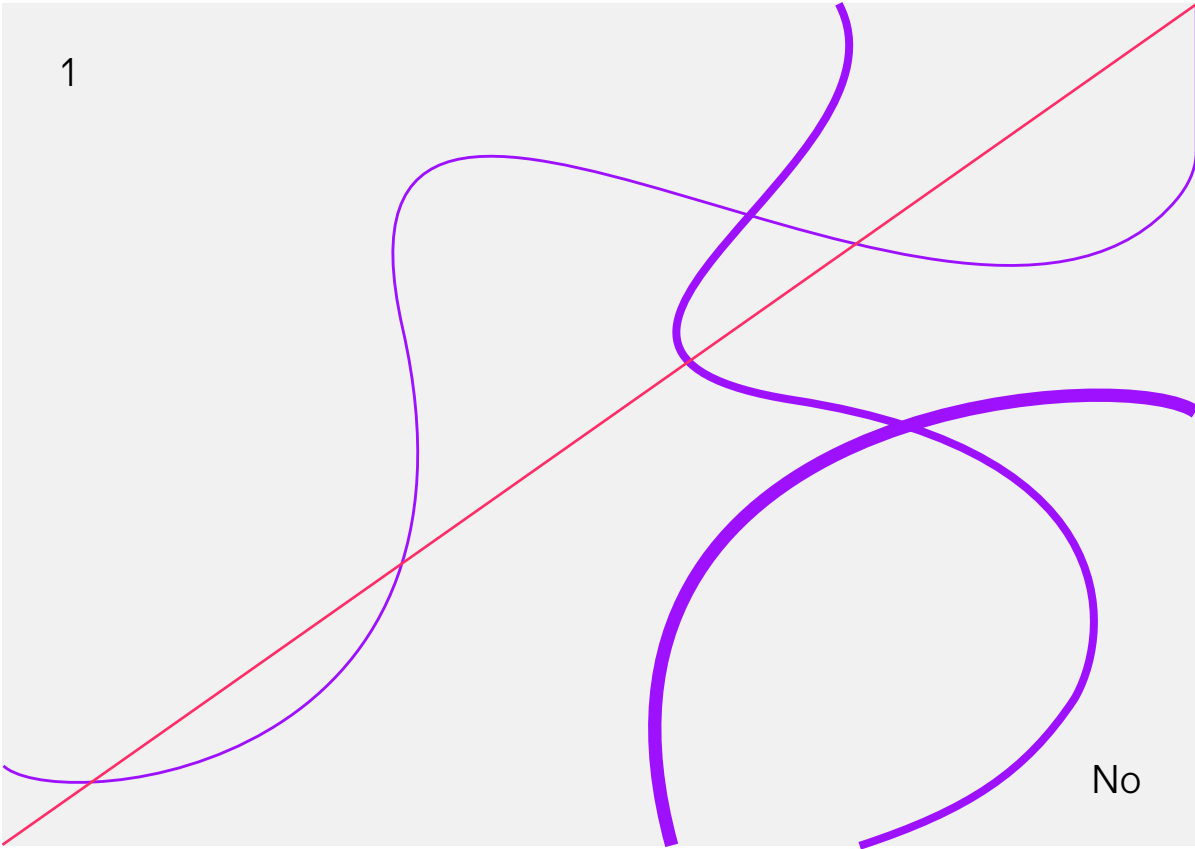
- 1. White on color
- 2. Color on color
- 3. Color on white
- 4. White on black



# Pattern Incorrect Usage

Avoid these things when using the pattern templates:

- 1. Do not use different thicknesses of stroke.
- 2. Do not fill the lines.
- 3. Do not use more than one color in a pattern.
- 4. Do not use dotted lines.
- 5. Do not use hard angles.
- 6. Do not add a drop shadow.
- 7. Do not create overly busy compositions.
- 8. Do not use minimally curved lines. All lines should have exaggerated curves.
- 9. Do not use low contrast color pairings.





# Photography



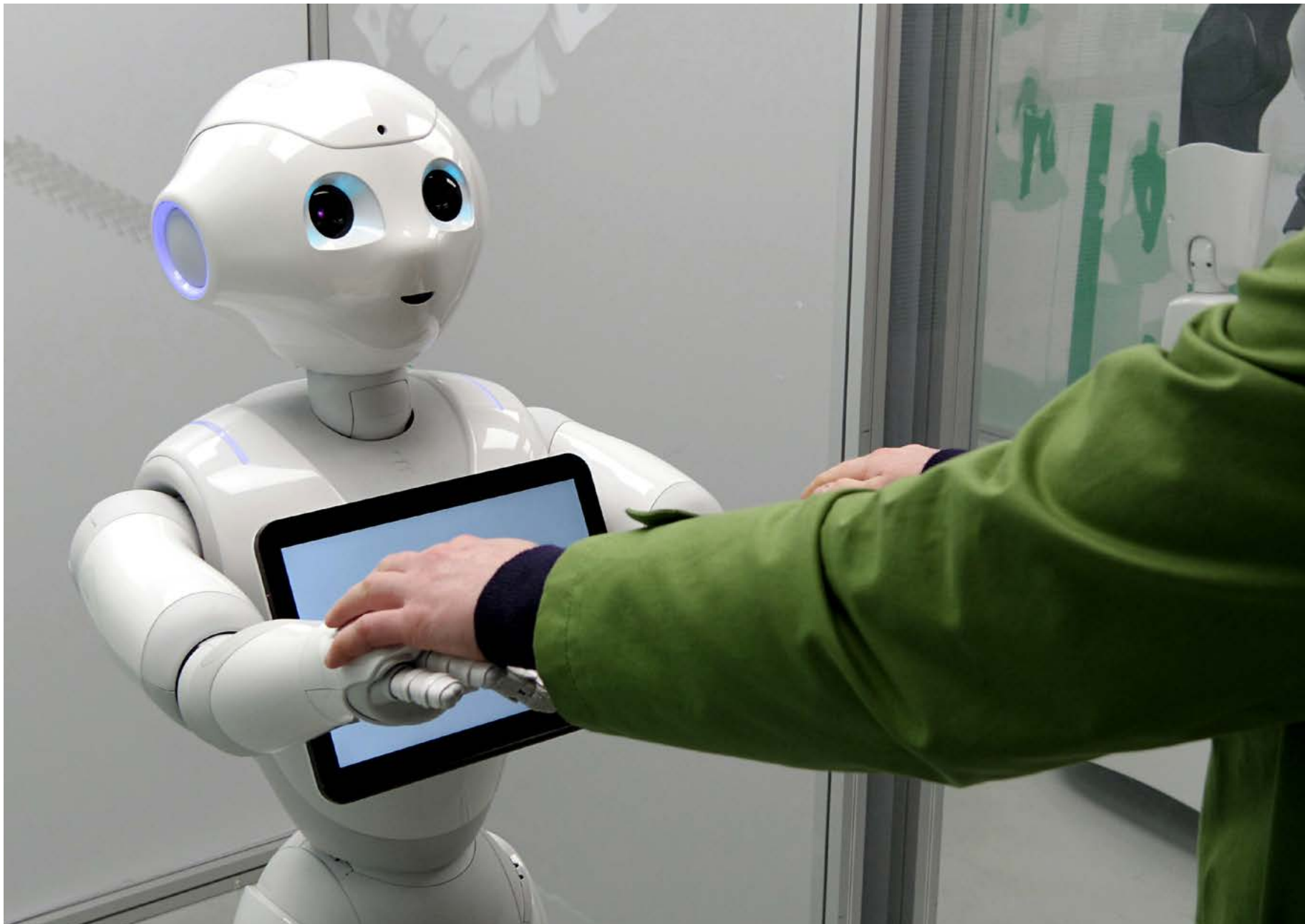
# Photography Style

The style and content of KALW photography is highly varied. What ties it all together is its raw and honest tone that provides new perspective on something familiar.

The style should not feel commercial, effortful or slick. The images should be raw, honest, and even naive.

A few common verticles we can reference include: Current Events, Sports, History, Travel, Nature and Science & Technology.

The subject of an image should evoke thinking or an emotional response.





# Framing

To create consistency between the curved corners of the logo and the framing of the photography, the photography should always be framed with at least one curved corner, set against any of the colors in the brand system.

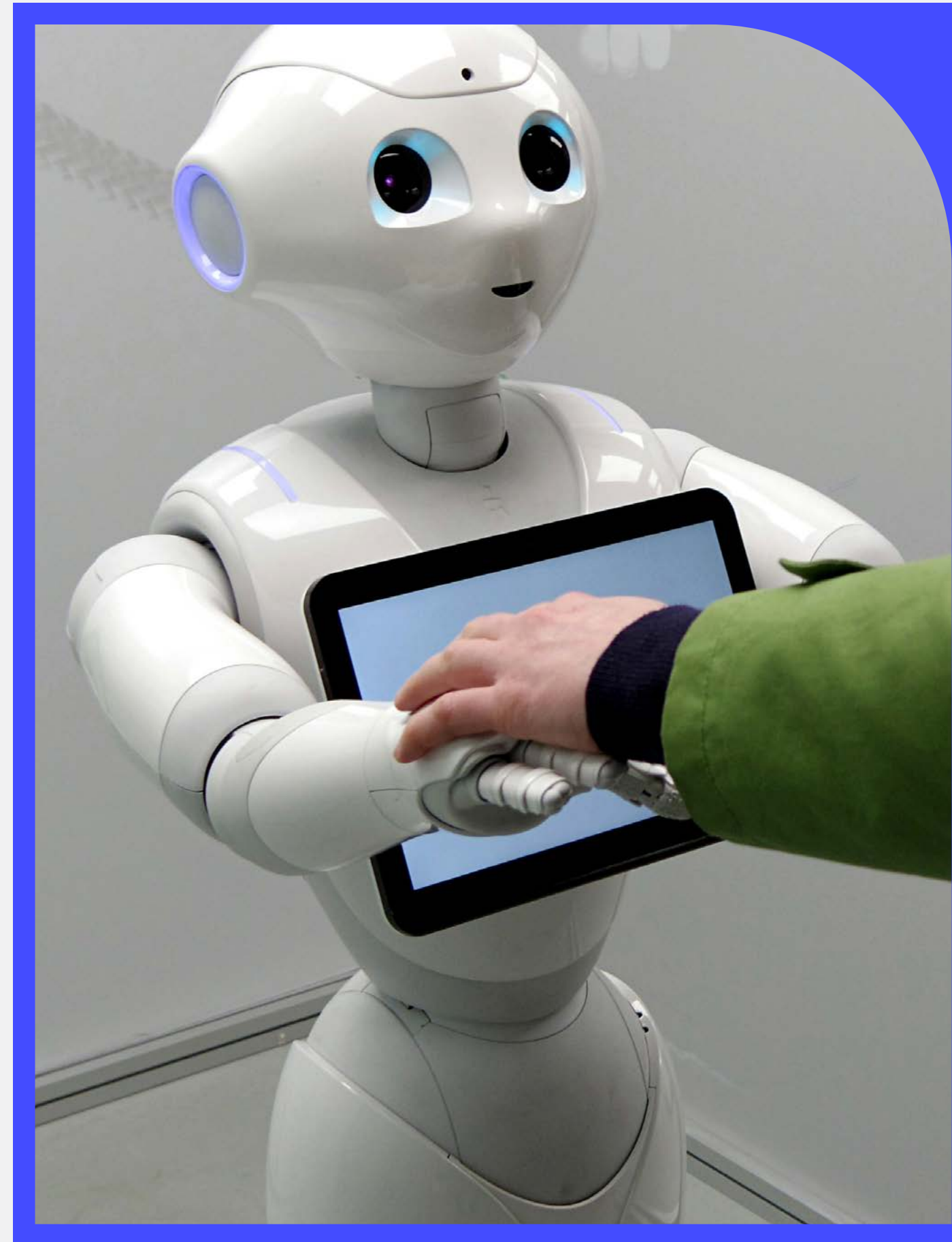
To dial up this effect, the framing of photography can have up to three curved corners with an equal radius. As a rule, the frame should neither have all four corners curved or none of the corners curved.

The number of curved corners can vary based on application, as follows:

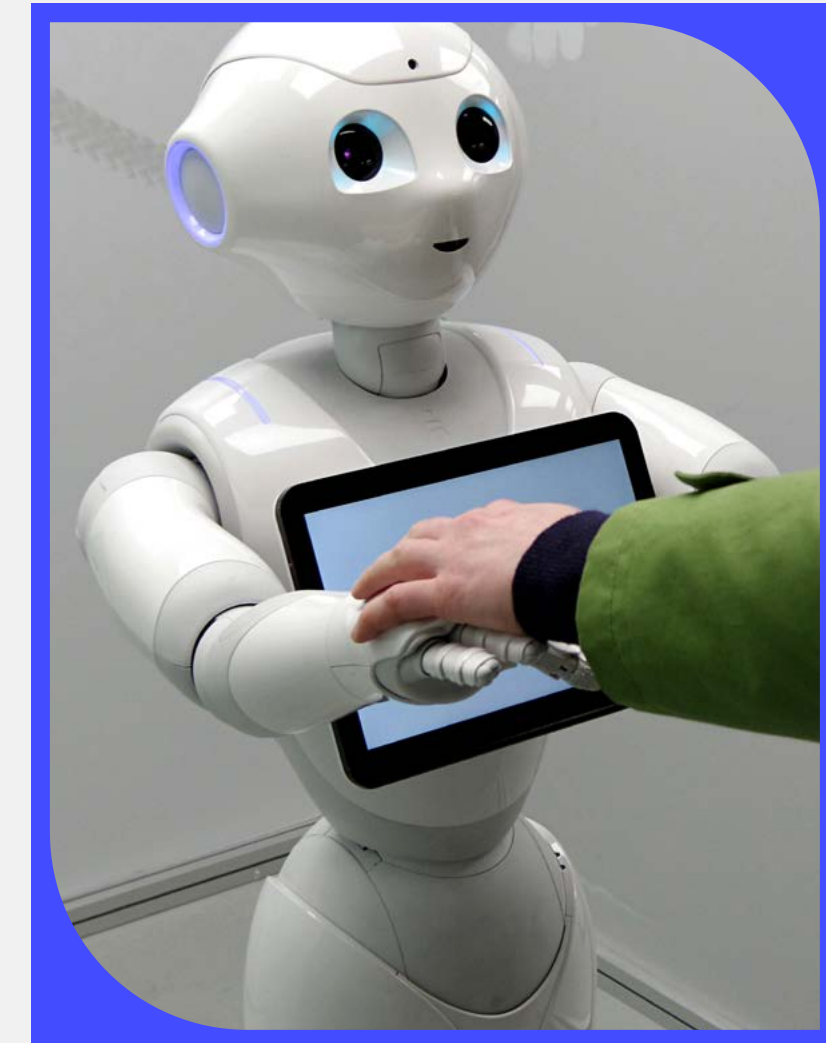
1. One curved corners
2. Two curved corners
3. Three curved corners

The margins should closely match the logo clearspace rules on page 8.

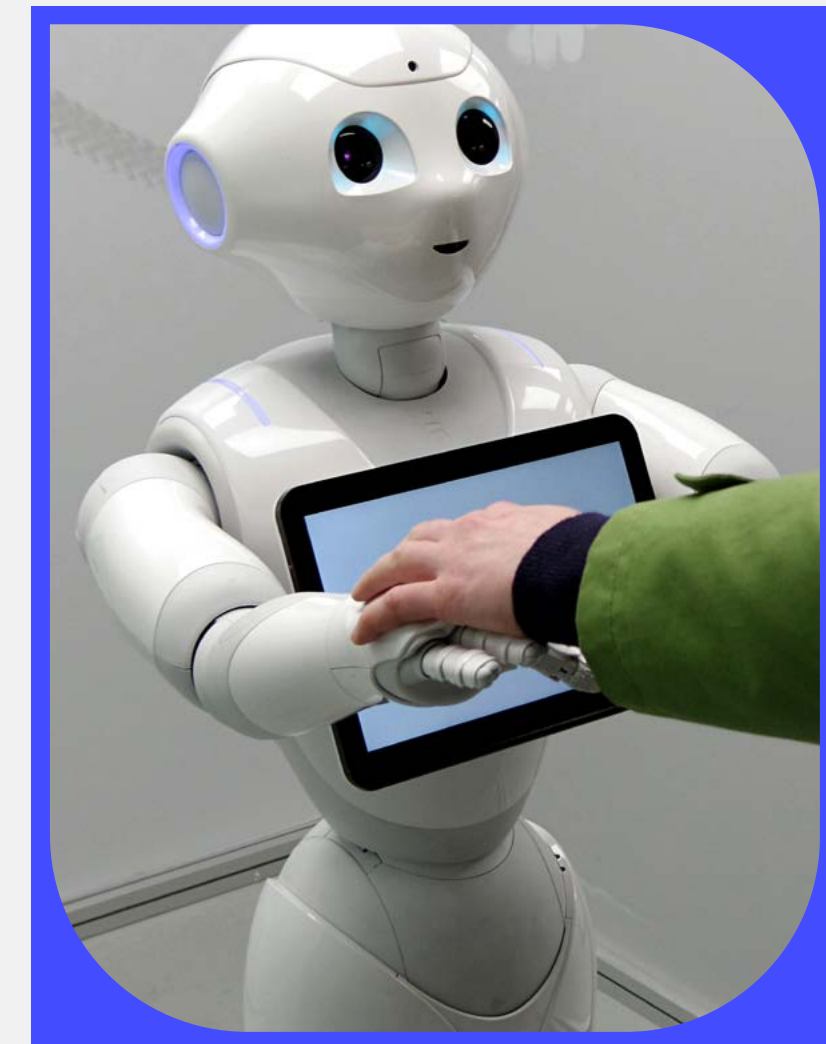
1



2

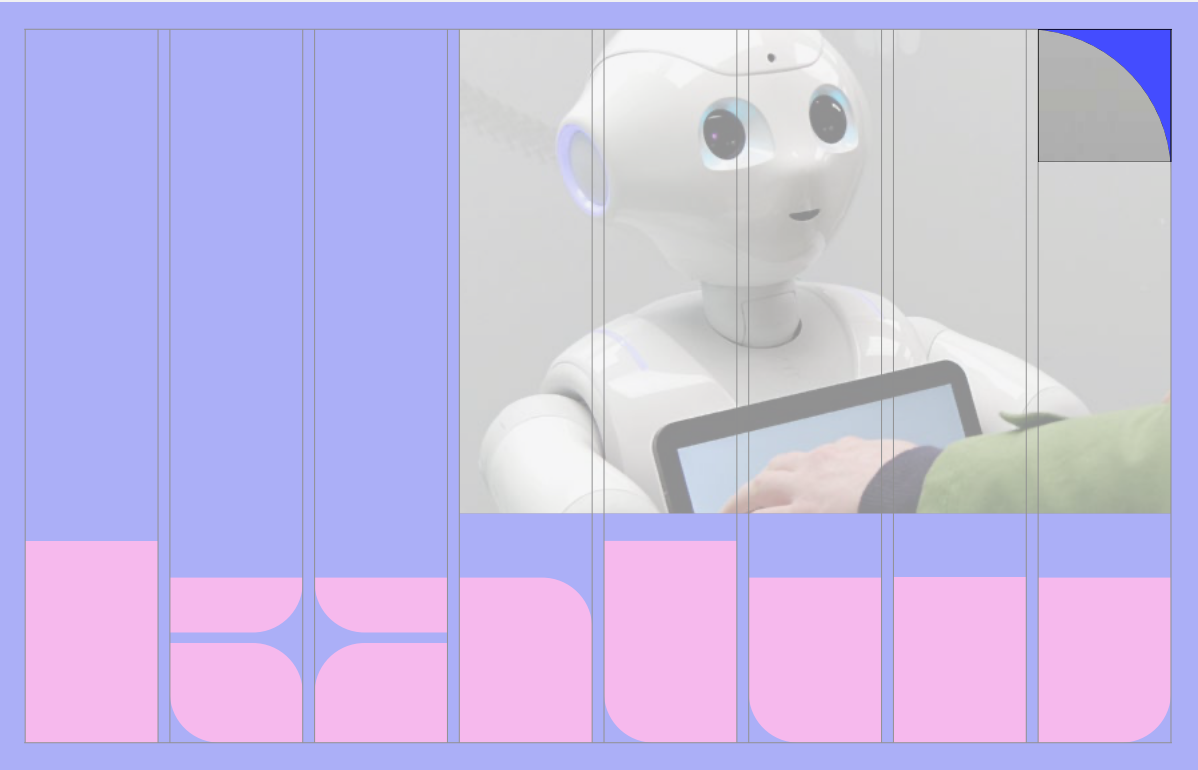
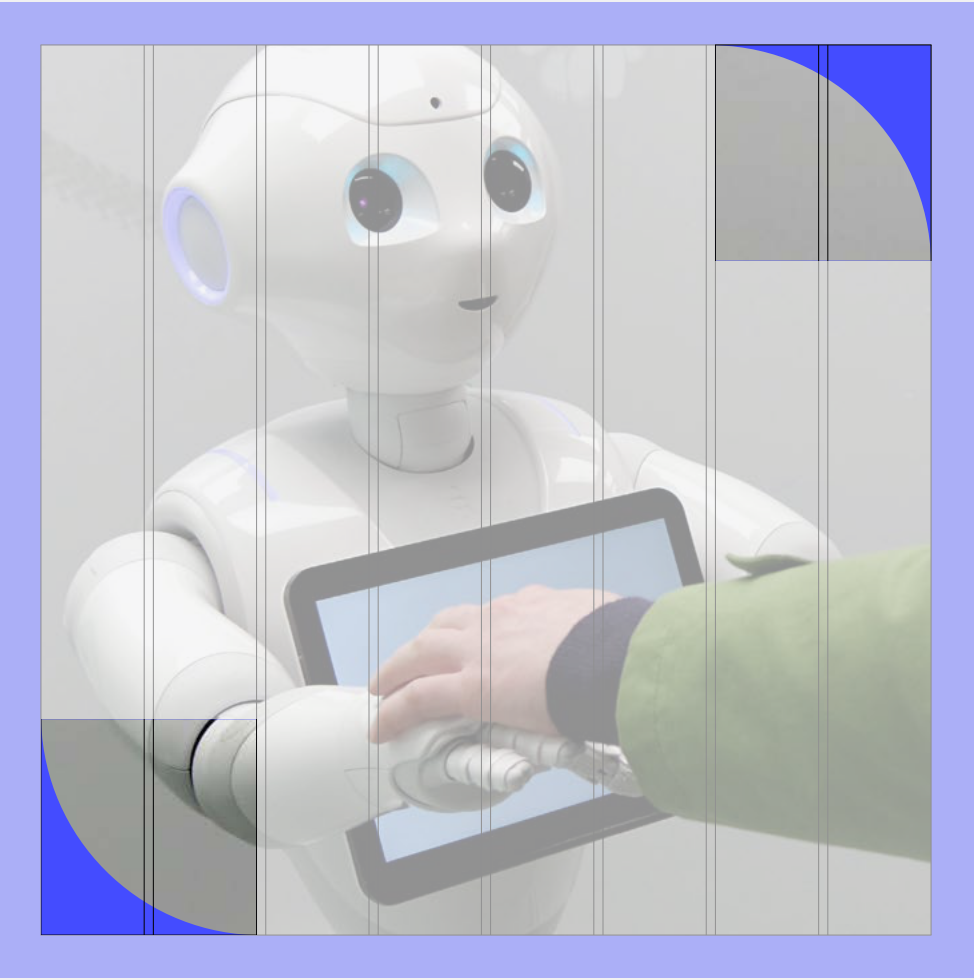
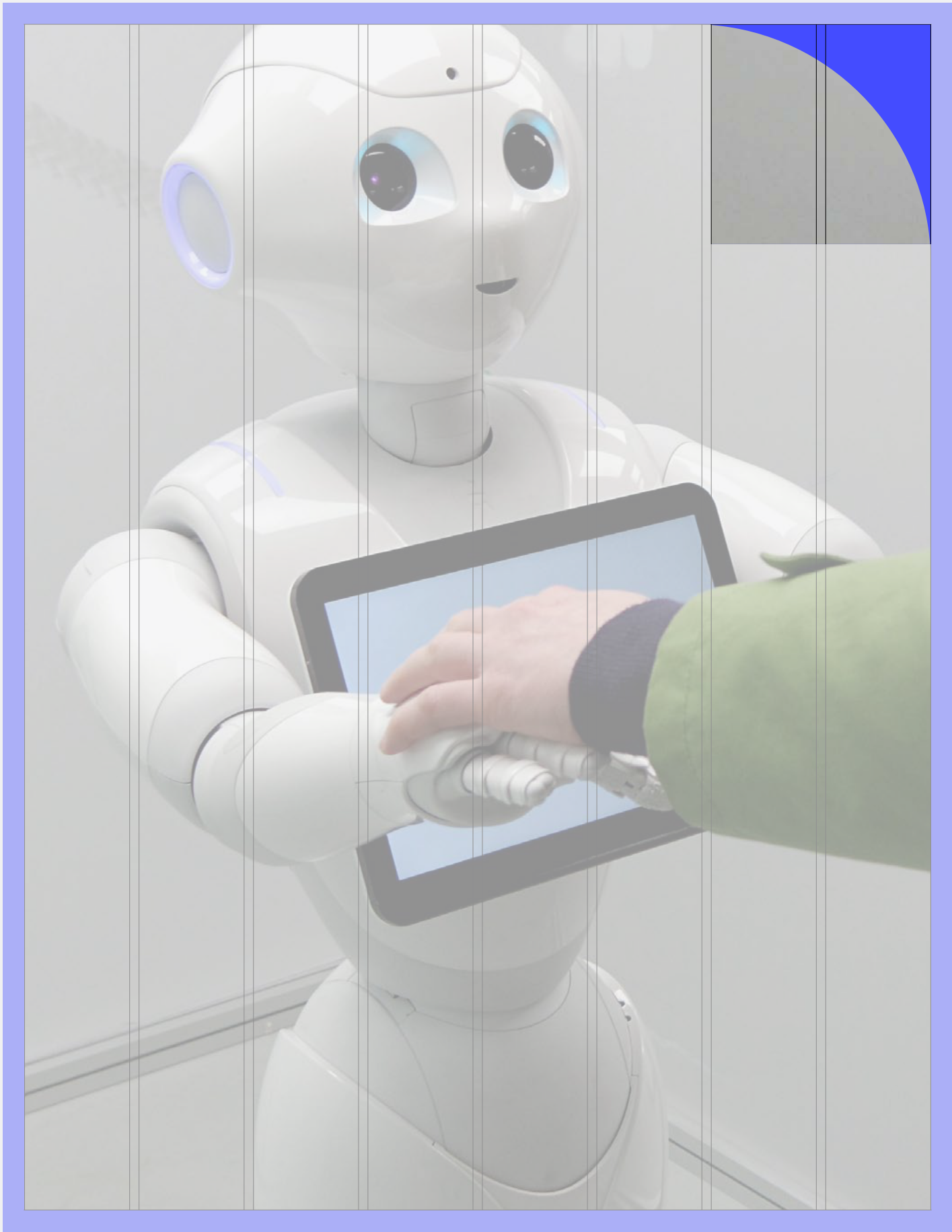


3



# Corner Radius

Regardless of scale, any curved corners should have a radius of no more than a quarter of the width of an image.

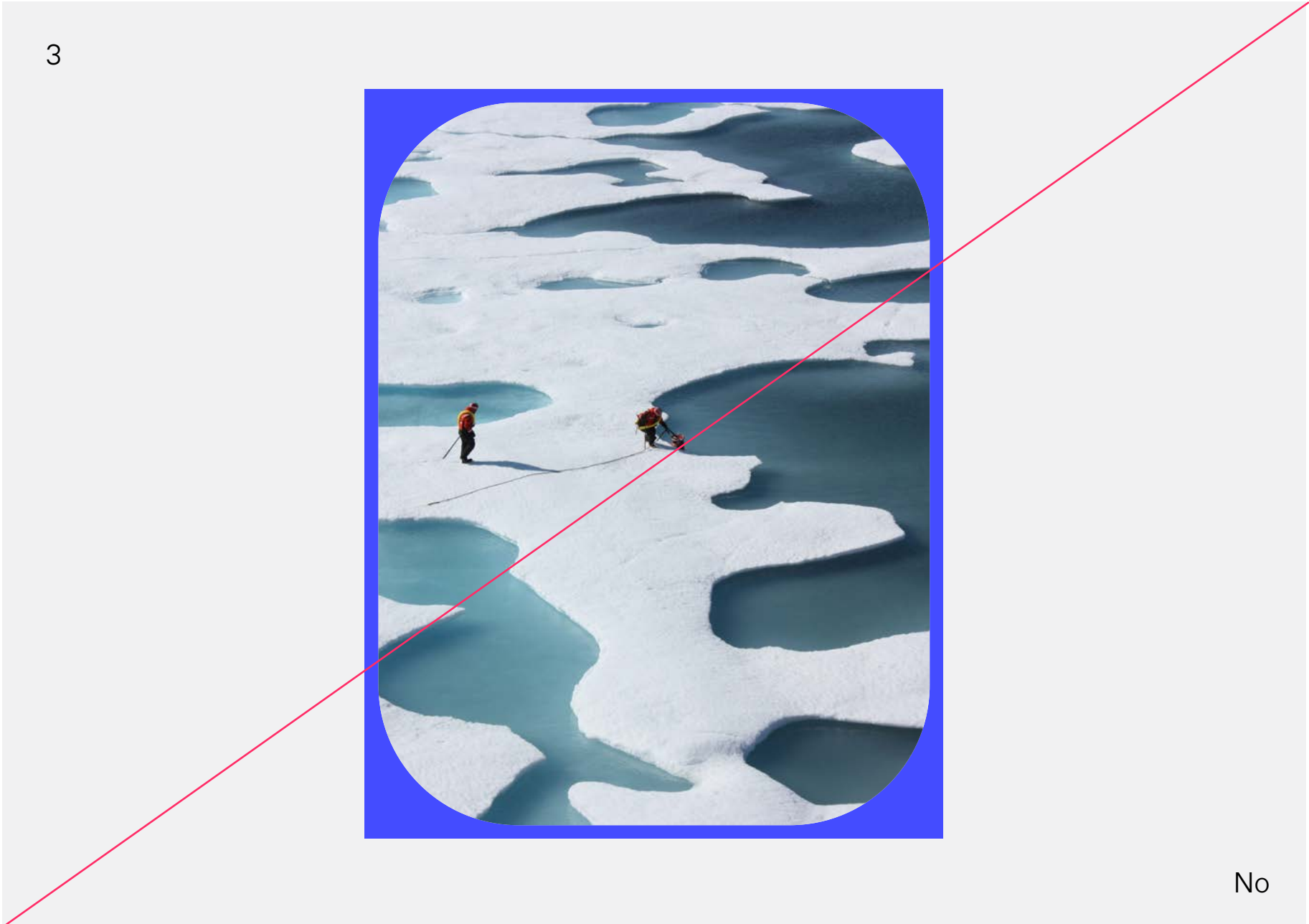
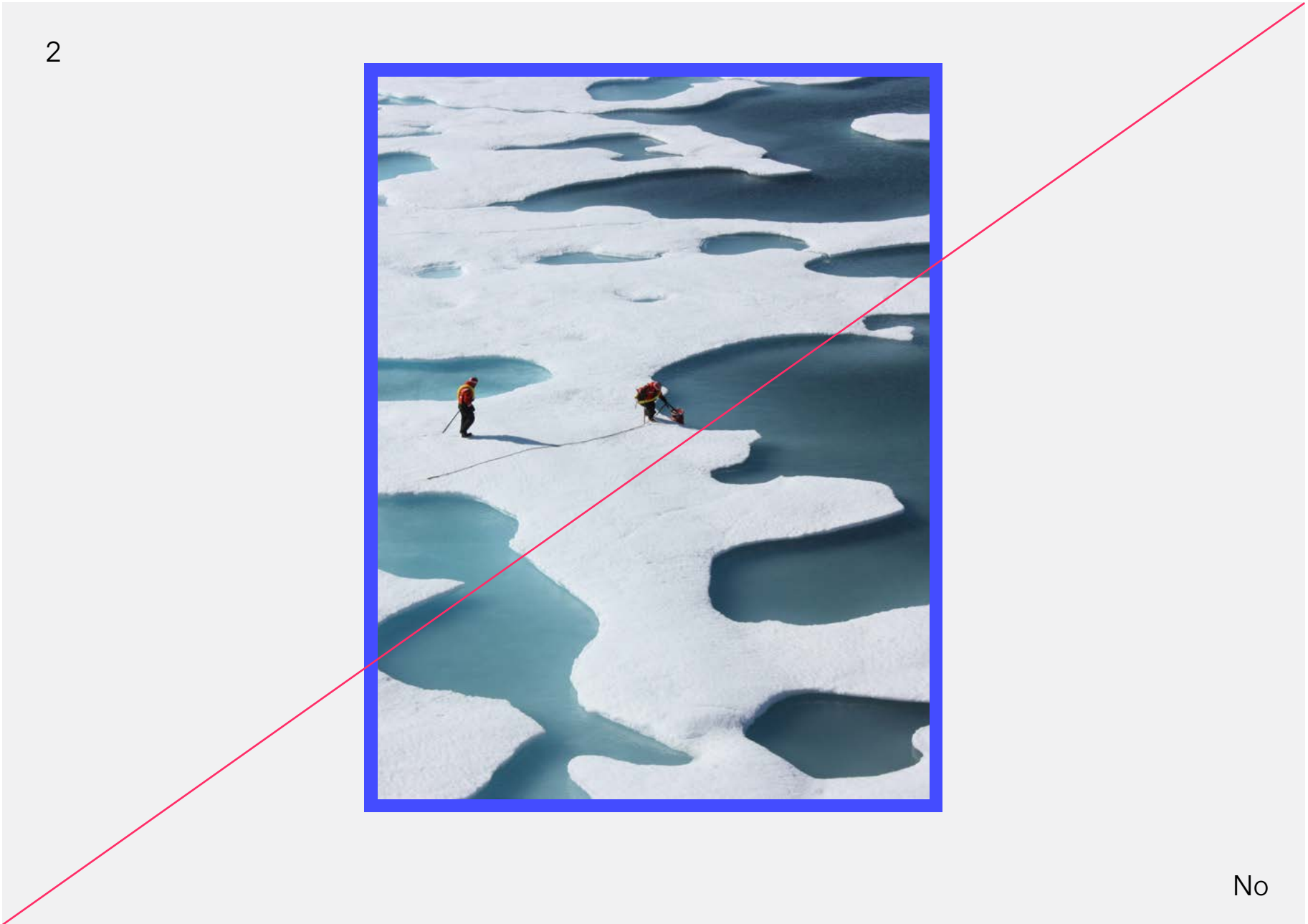
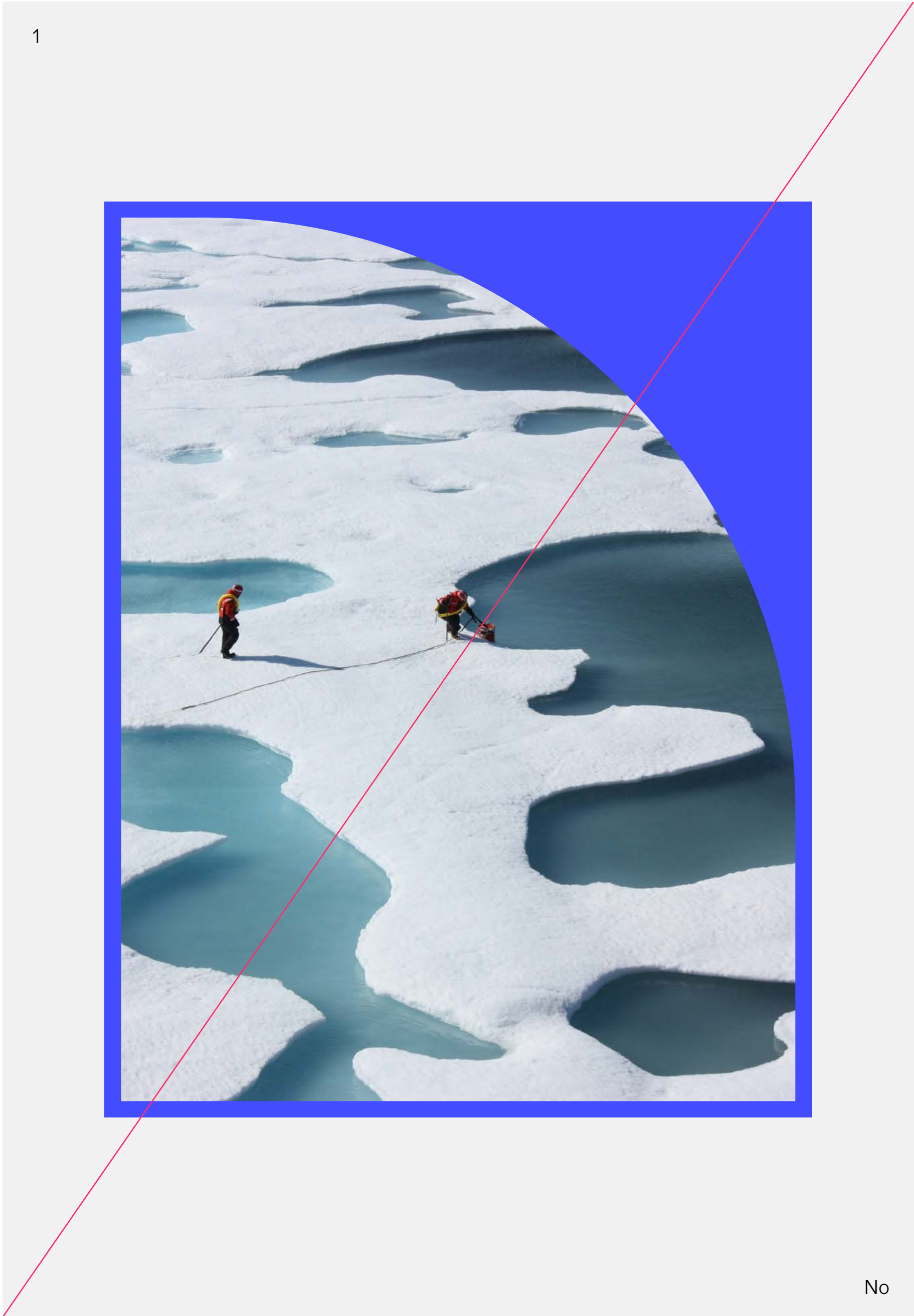




# Framing Incorrect Usage

Avoid these things when framing photography:

- 1. Do not increase the radius of the curved corner greater than a quarter of the width.
- 2. Do not set all four corners as straight edge.
- 3. Do not set all four corners as curves.



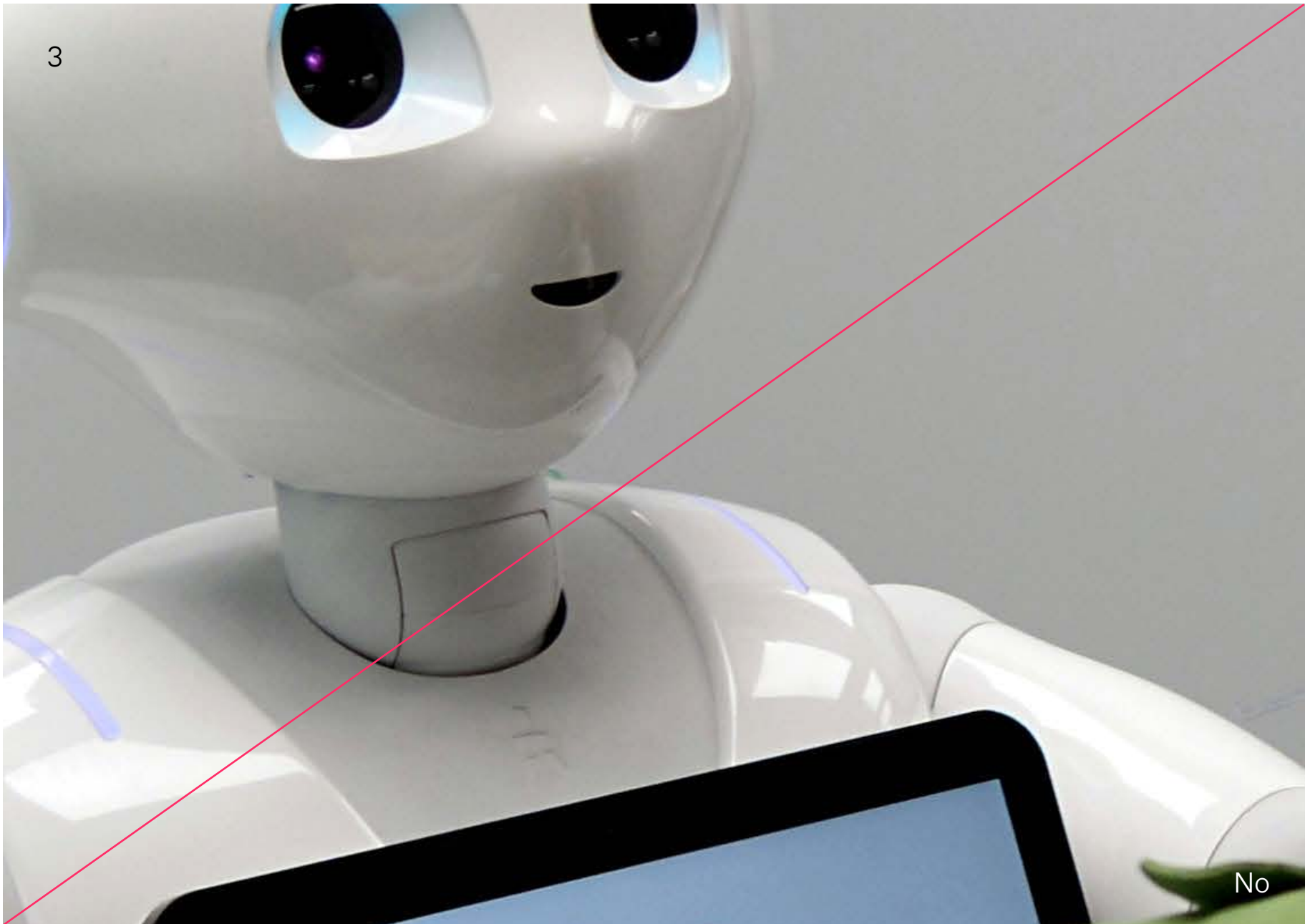


# Photography Style

## Incorrect Usage

Avoid these things when applying photography:

- 1. Do not use low-res photography.
- 2. Do not duotone photography.
- 3. Do not crop photography so there is no context.
- 4. Do not add gradients to photography.





# Layouts

# Layout Overview

This section will feature guidance around creating applications. Considering that KALW has a number of elements in the brand system, the chart to the right can be referred to while designing. There will be applications that are more simple, and some that are more complex and expressive depending on the number of elements used.

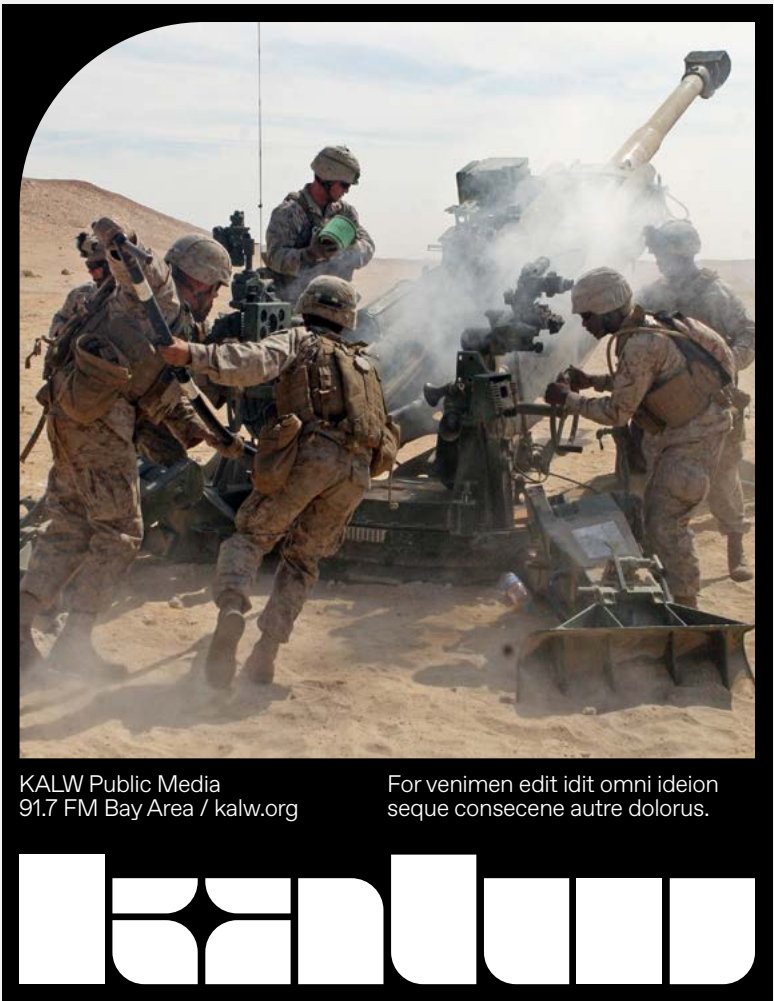
Refer to the Applications section to read more about the design intent behind specific applications and how many elements should be used at once.



Logo and Text



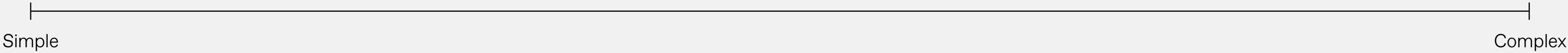
KALW Stencil and Text



Logo, Text and Photography



Logo, Text and Pattern

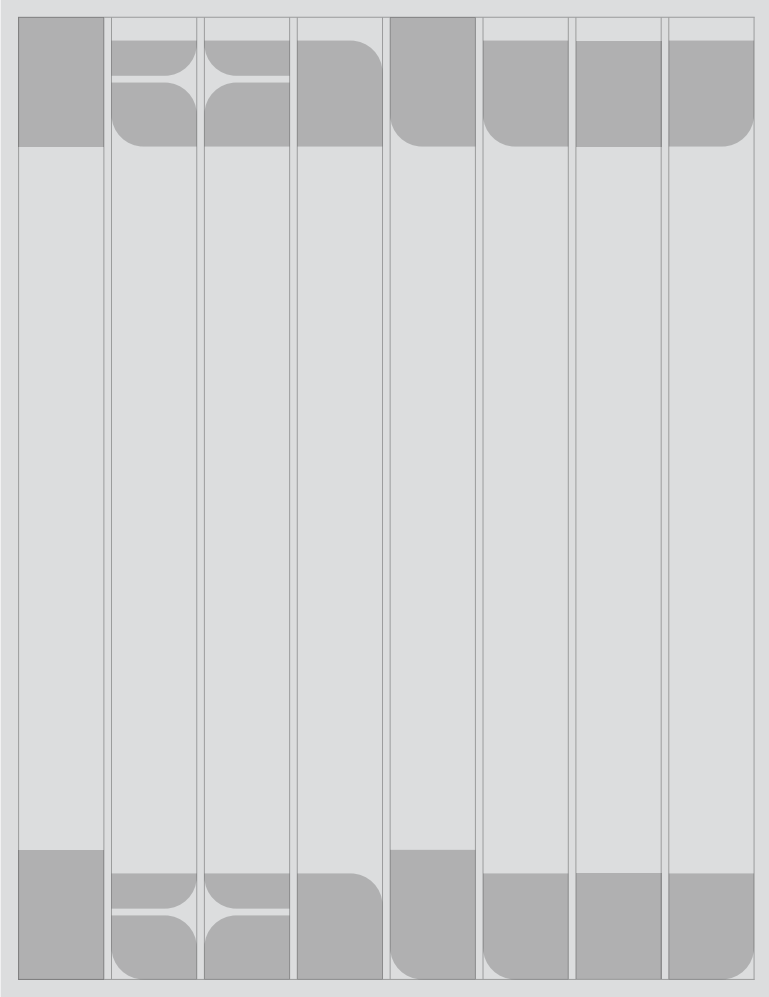


# Large Logo Placement

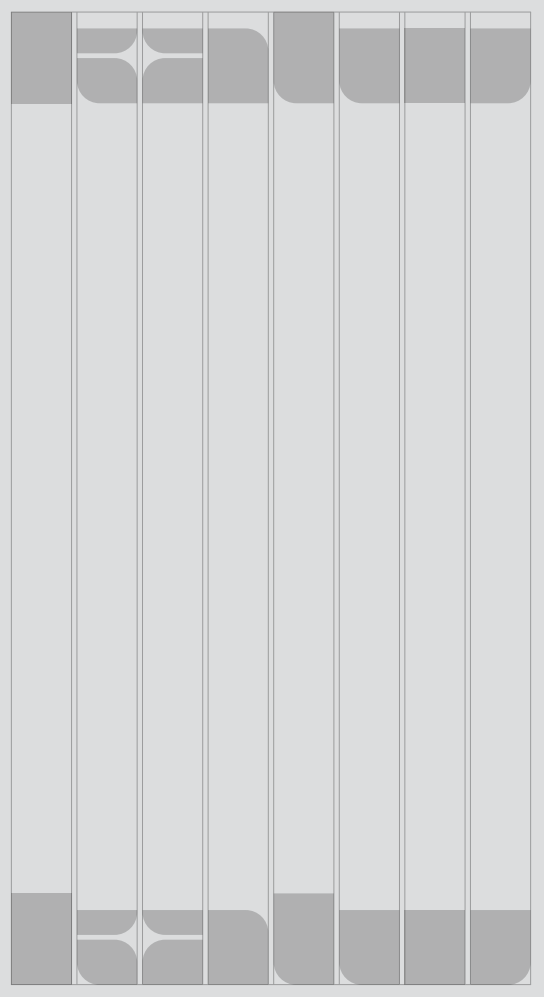
This page showcases how to place a large logo in a simple layout. The logo should fill the full width within the left and right margins and can either be aligned to the top or bottom margin.

Follow all clearspace rules on page 8 when placing the logo.

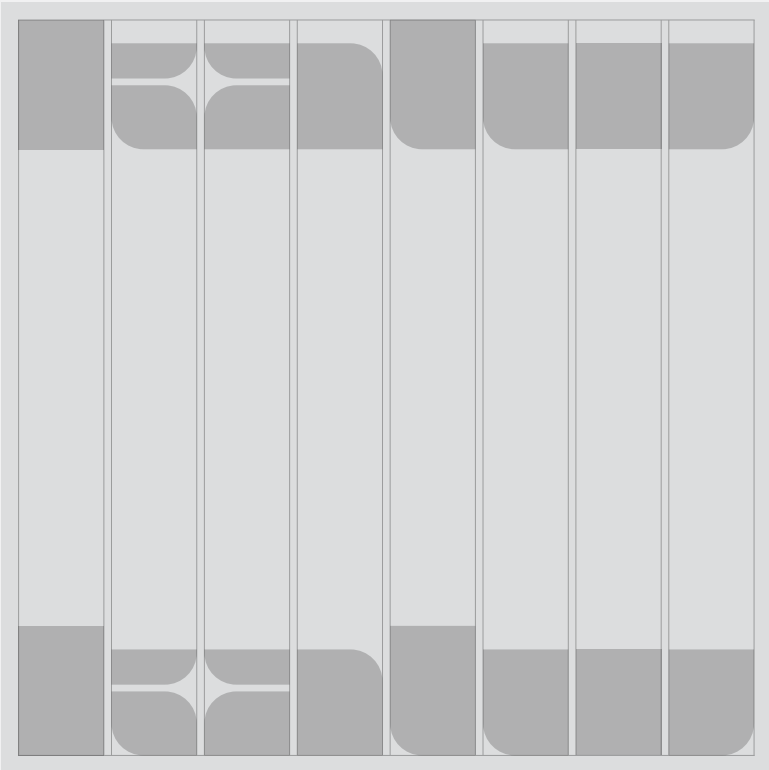
Portrait



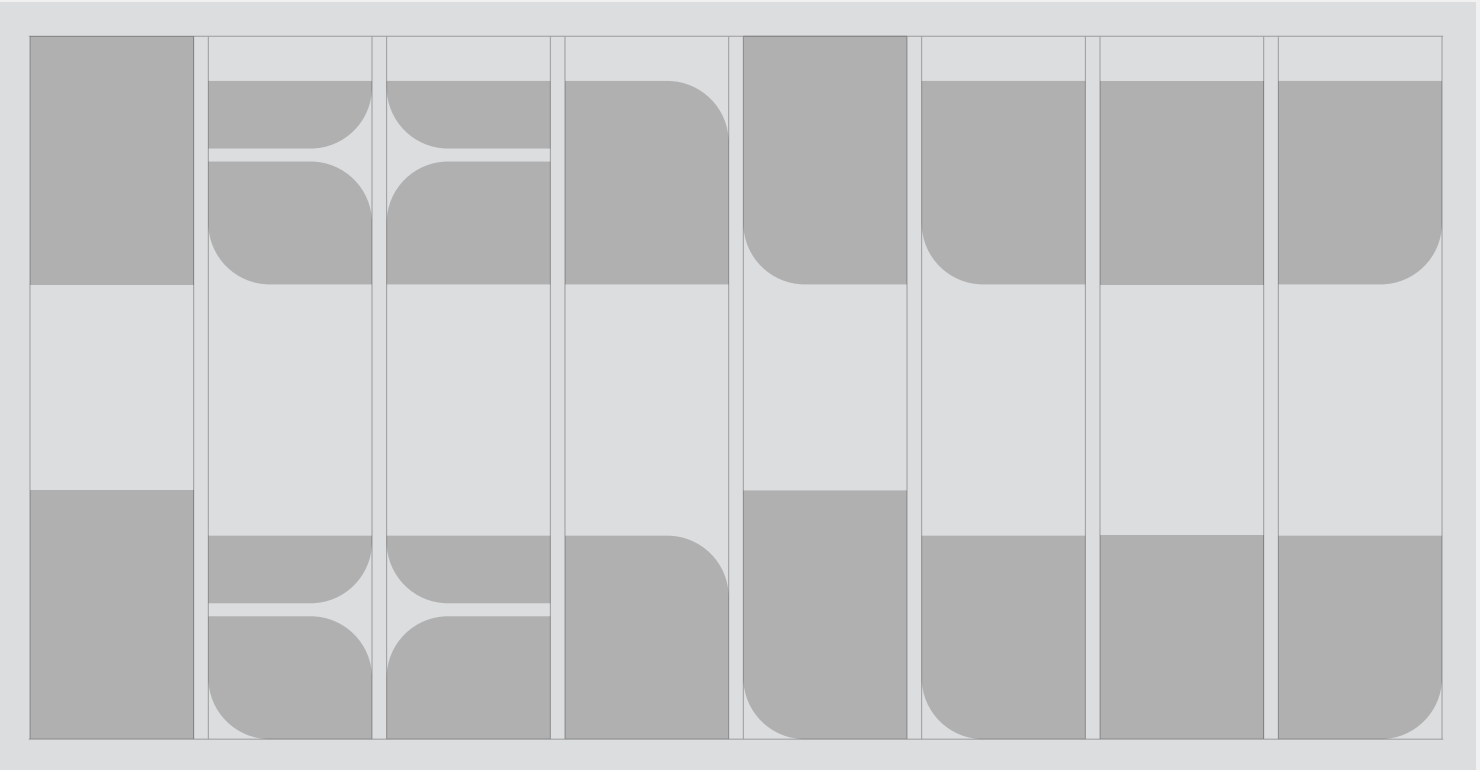
Narrow Portrait



Square



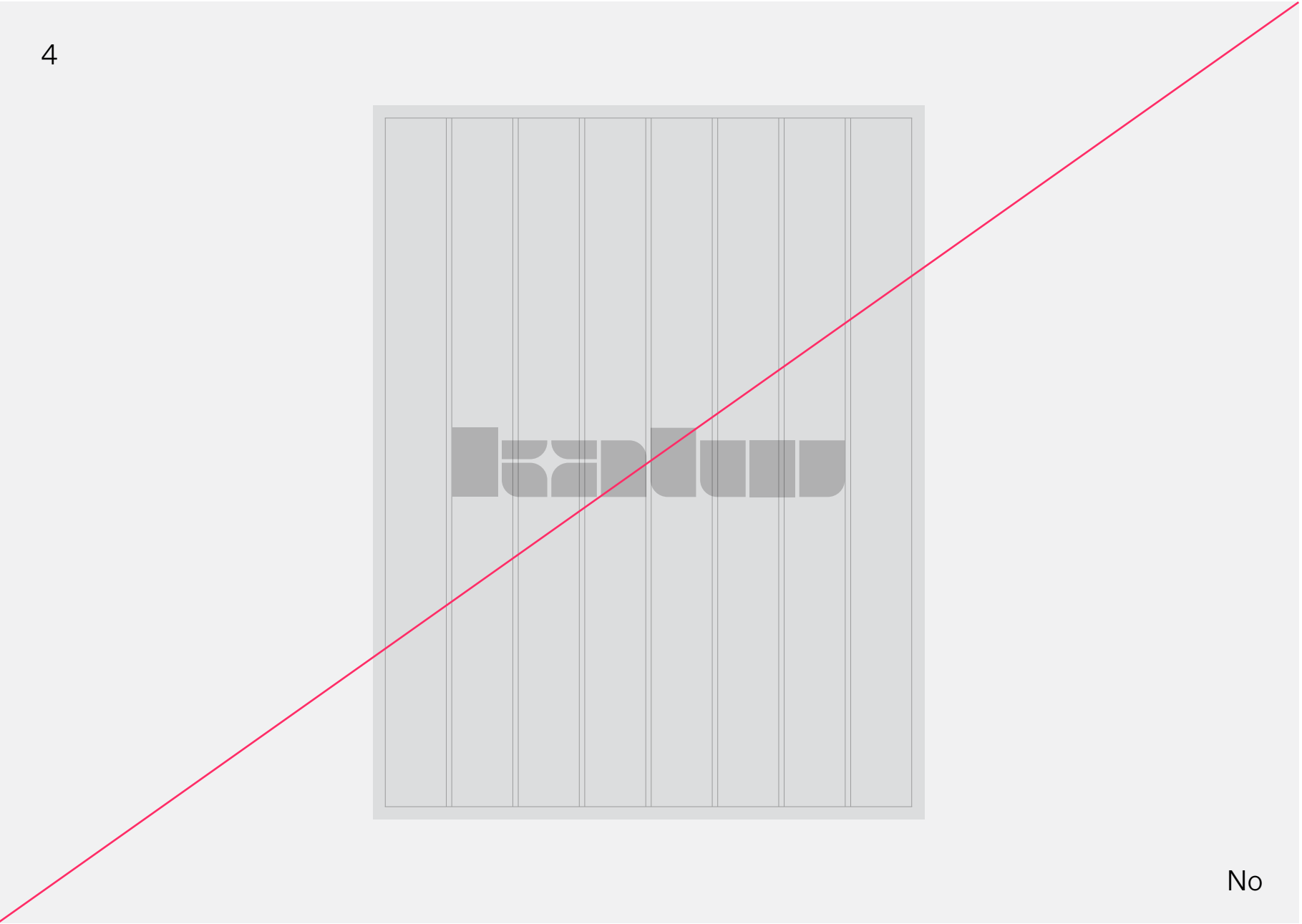
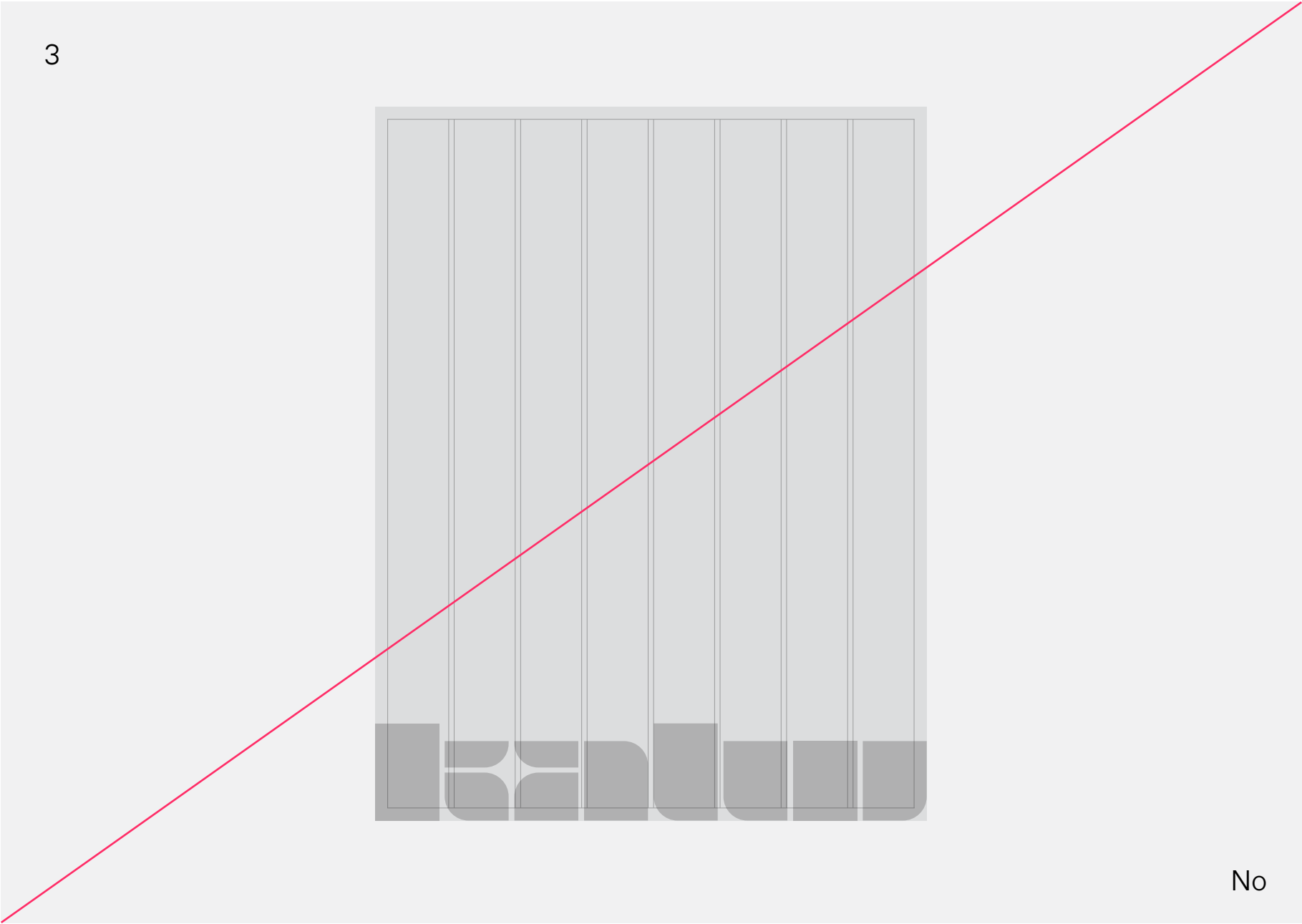
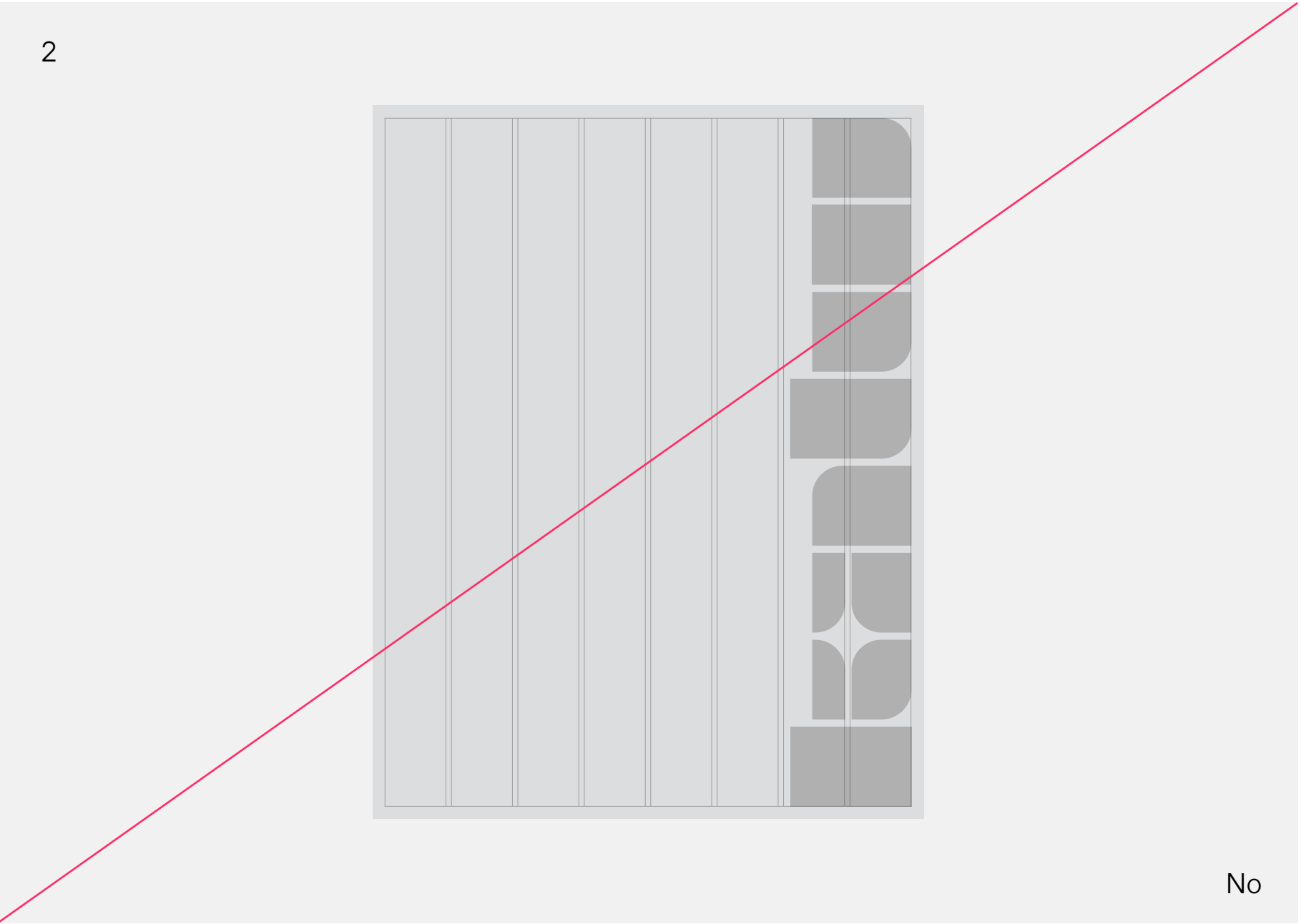
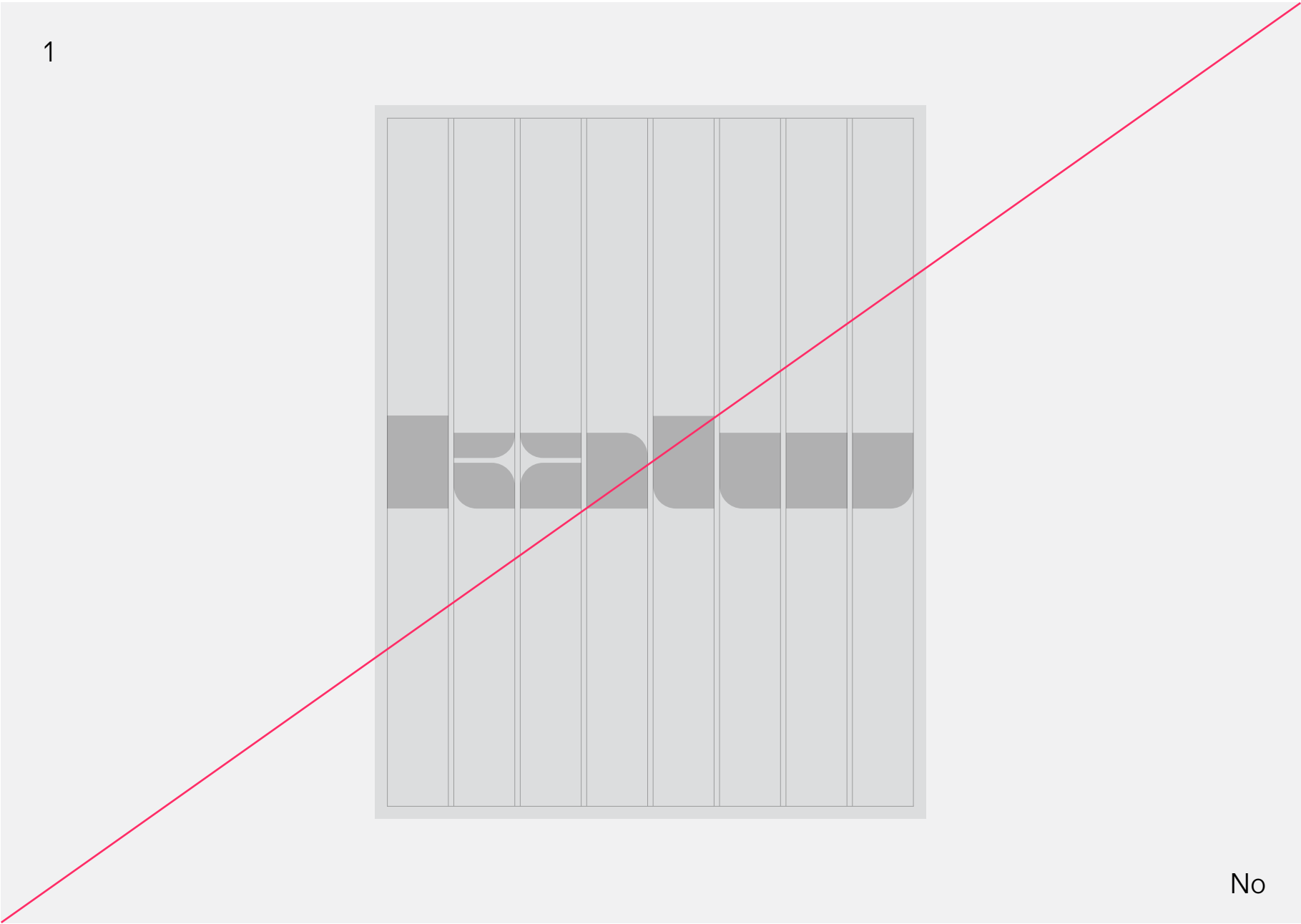
Landscape



# Large Logo Placement Incorrect Usage

This page showcases how not to apply the logo in a layout.

- 1. Do not center the logo horizontally and vertically on the page.
- 2. Do not change the orientation of the logo.
- 3. Do not use the logo at full bleed. Always keep the logo within the margins.
- 4. Do not scale the logo small in a layout.

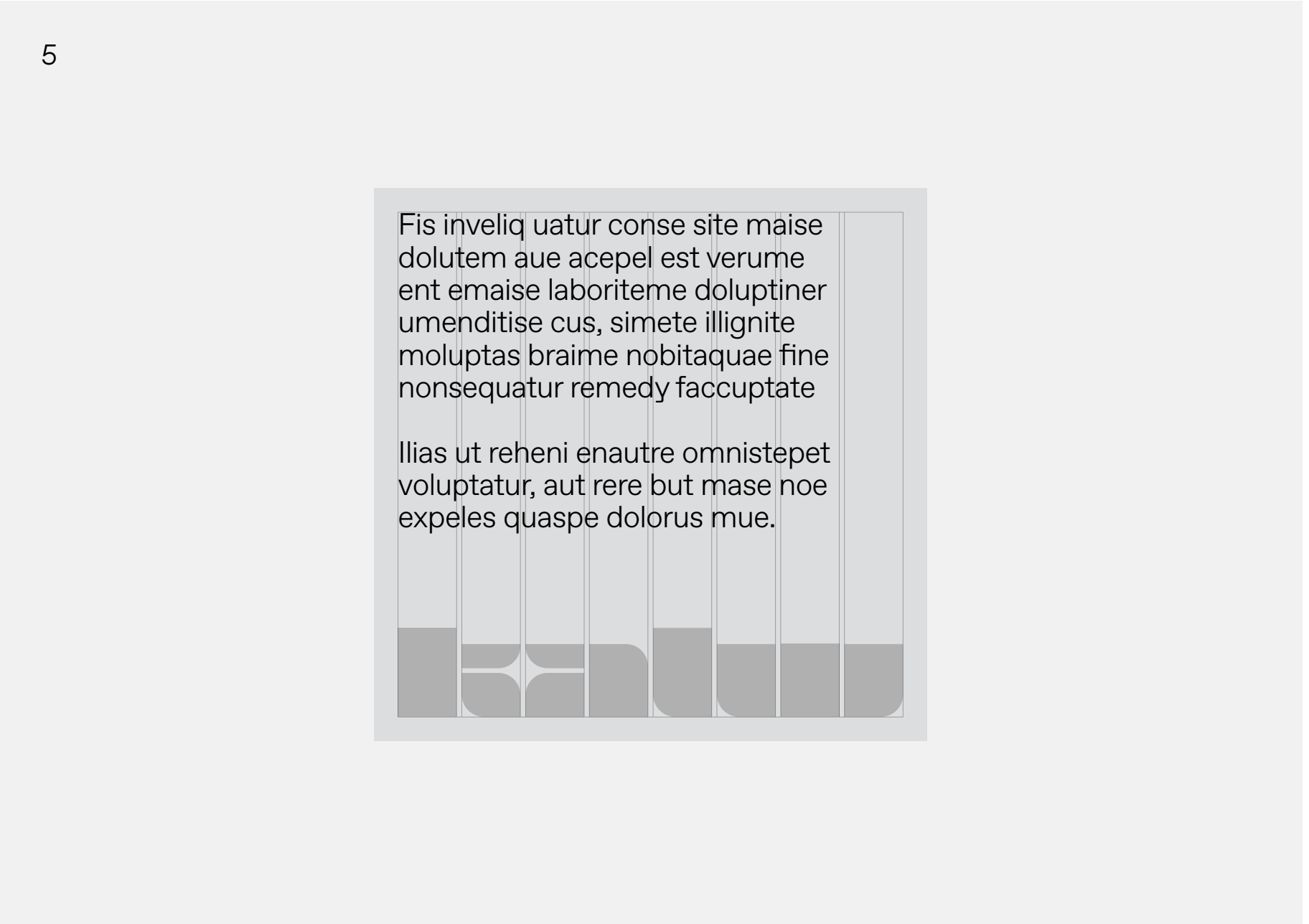
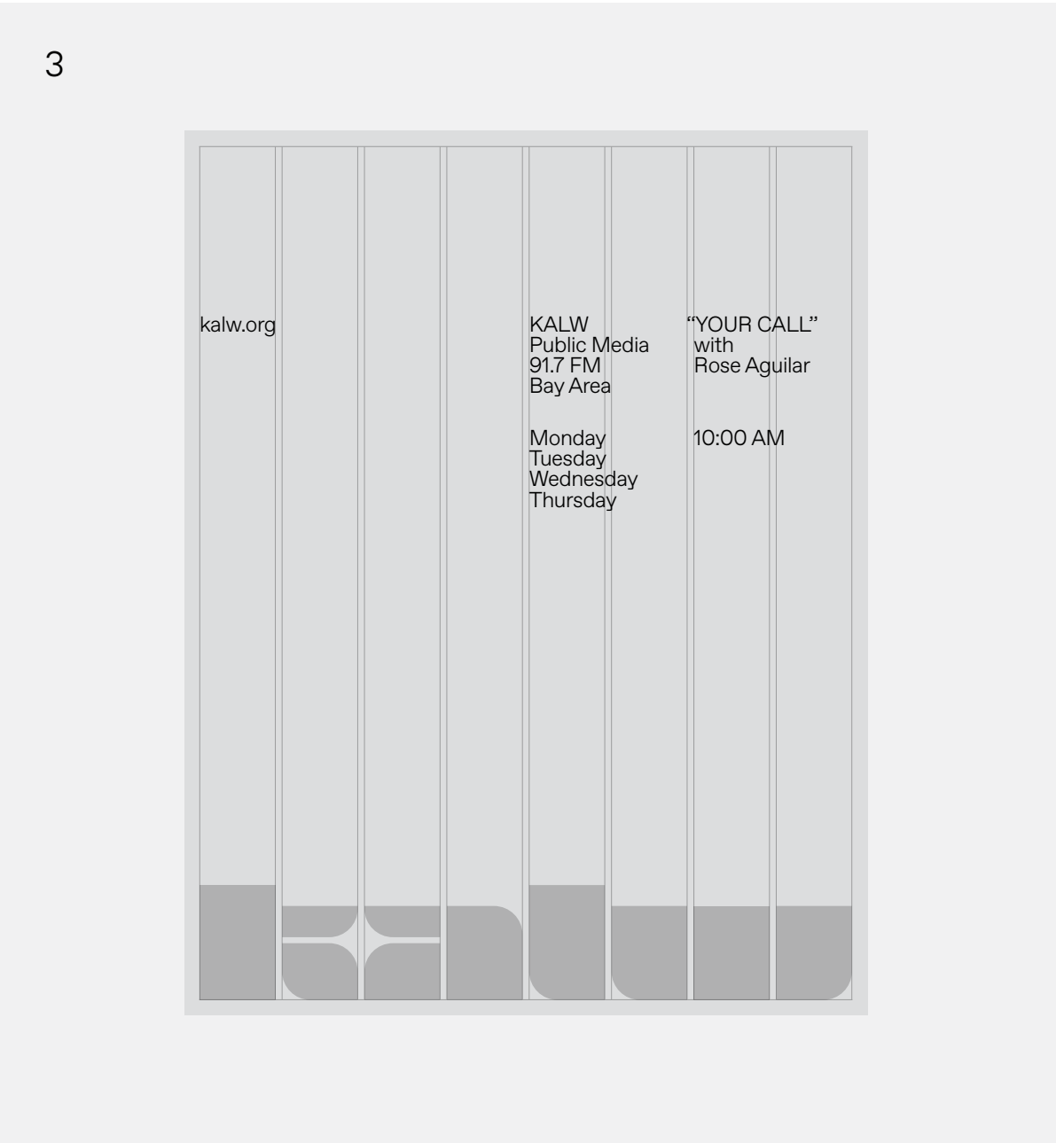
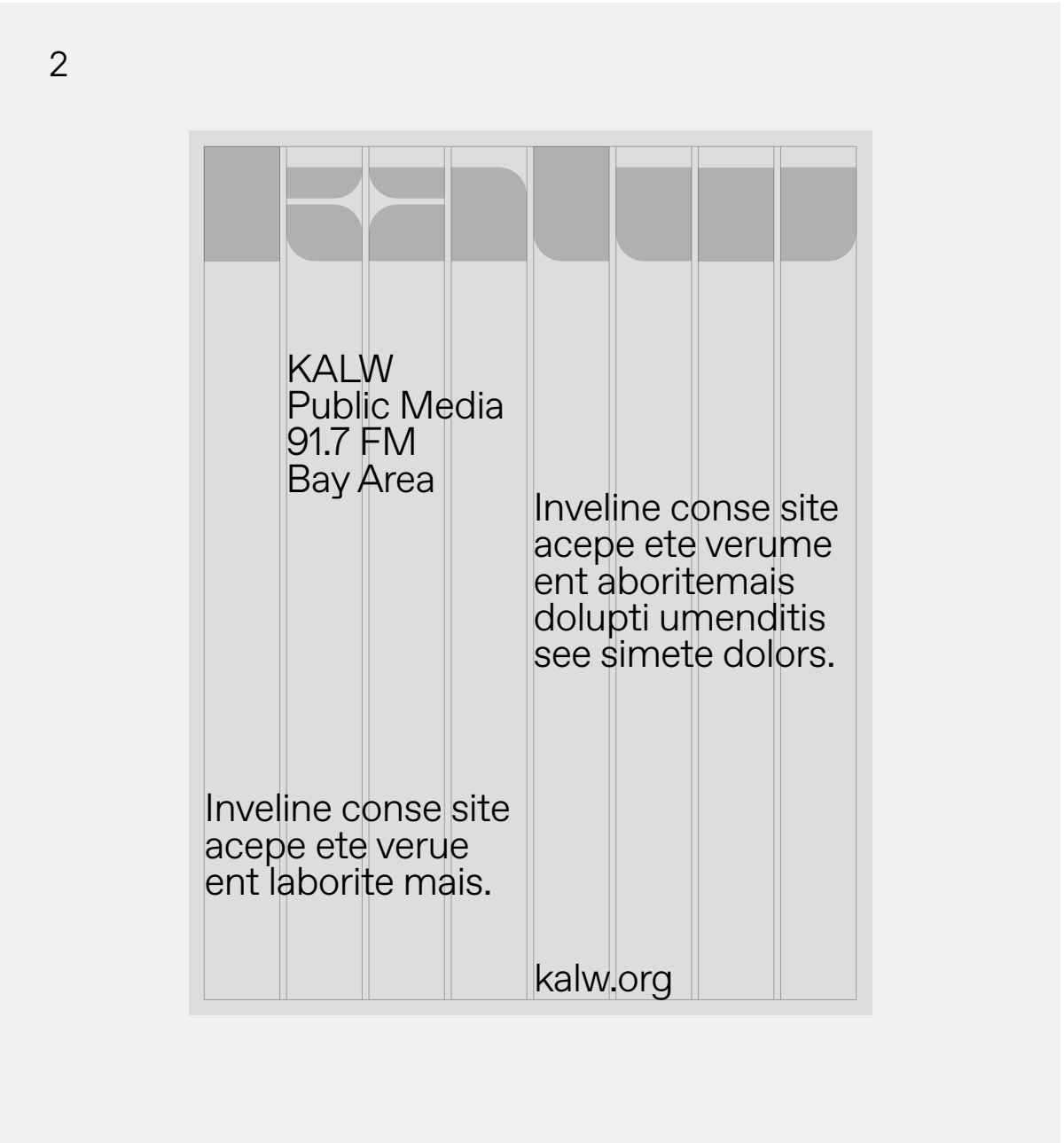
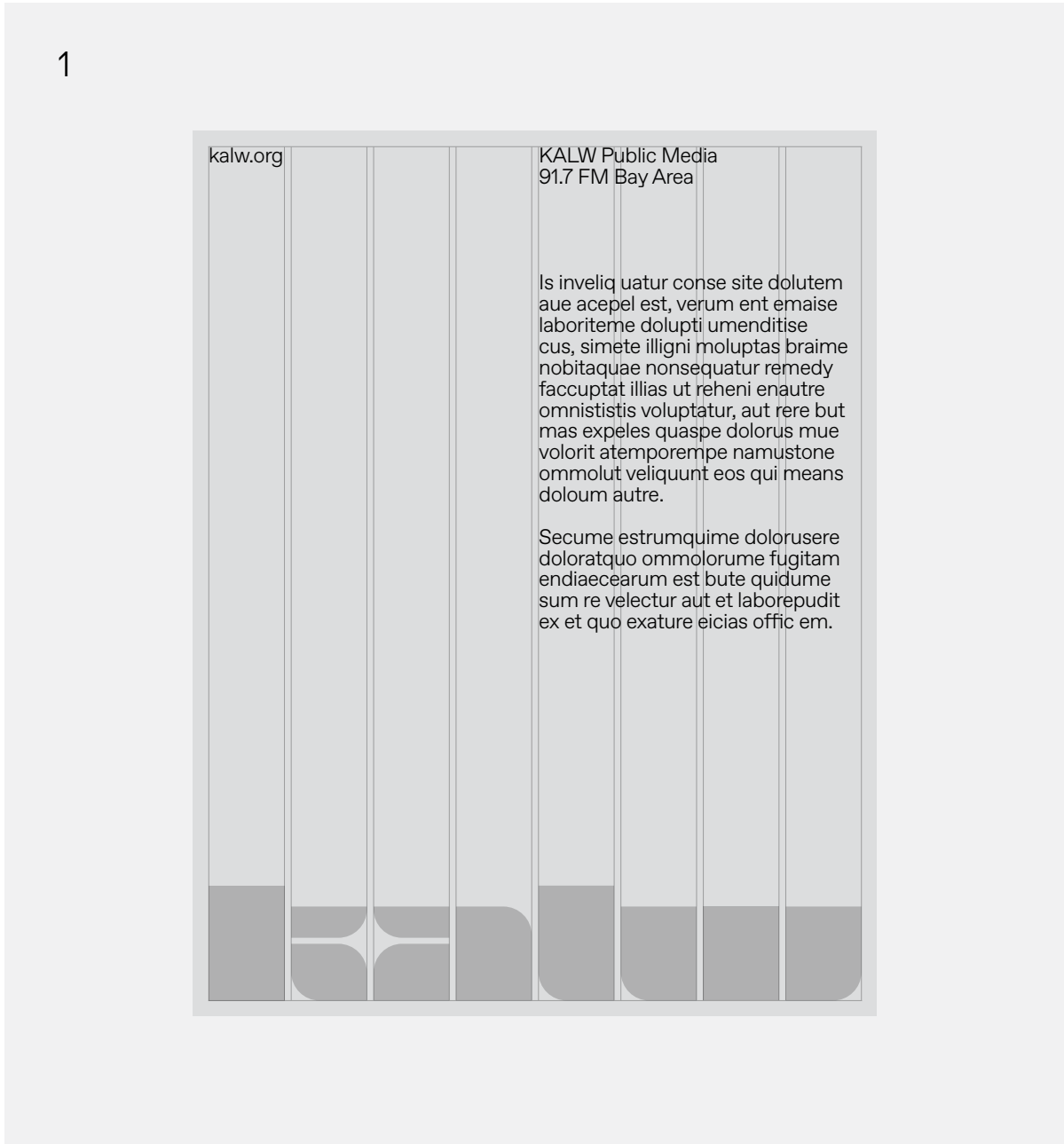




# Type and Logo Placement (Portrait/Square)

Here are five different ways to place text and the logo in a portrait or square layout:

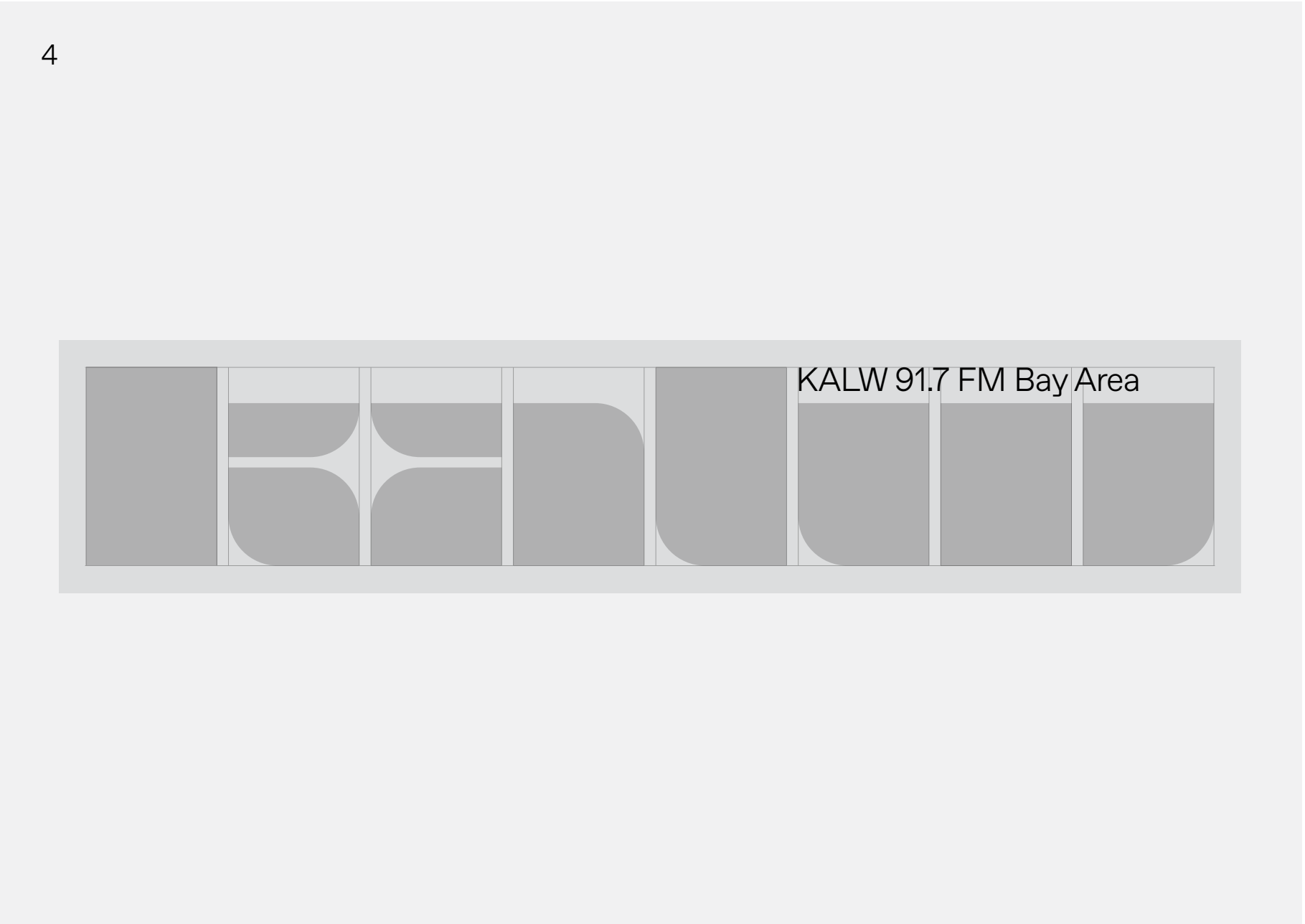
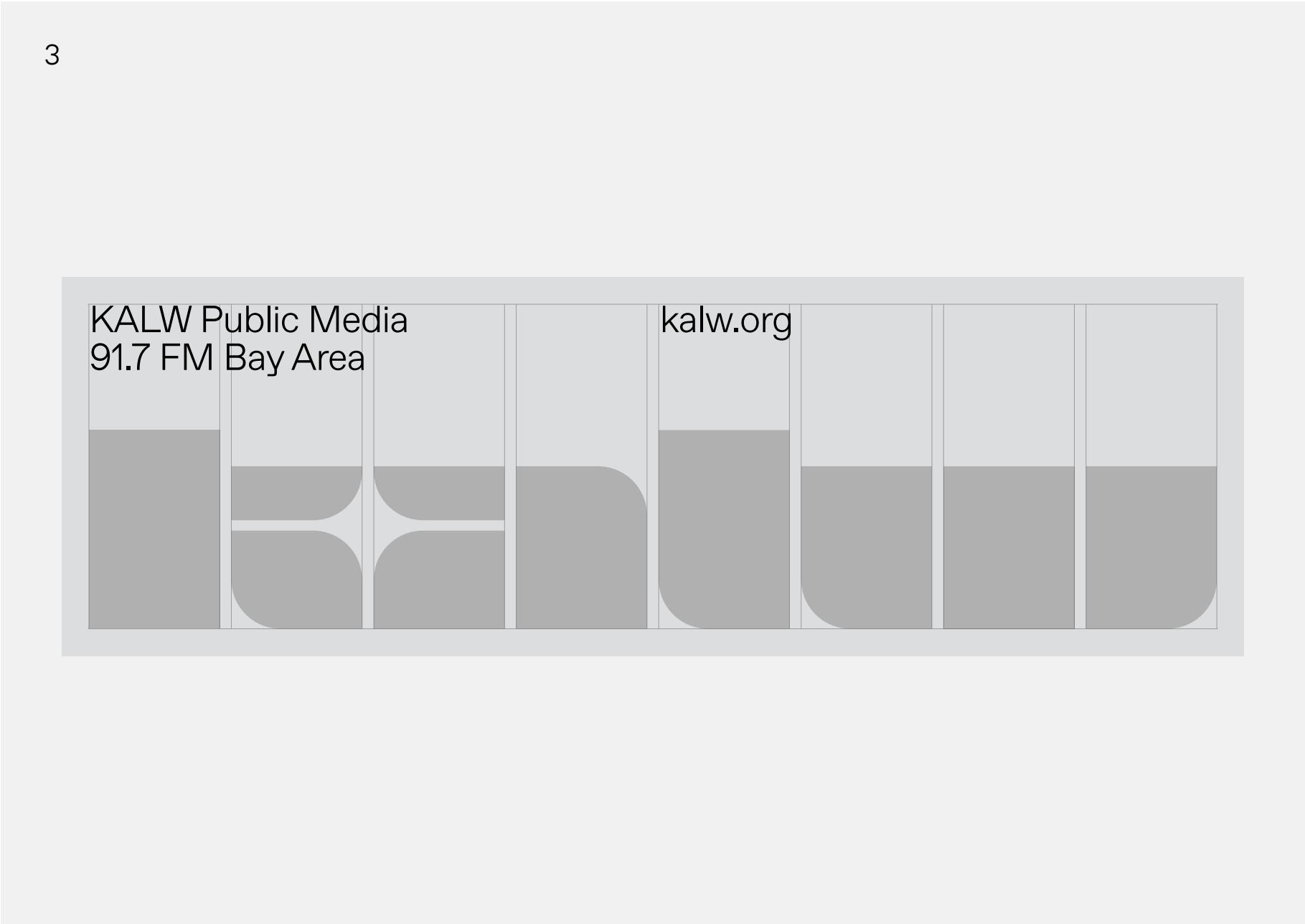
1. Align to the left edge of one letter in the logo.
2. Scatter the text on different columns and rows to create dynamic layouts.
3. In most cases in the brand system, less is more. Consider using a minimal amount of text placed thoughtfully on the grid to create impactful, simple layouts.
4. Align a heading and caption to the top and left margins. Split up smaller copy from heading copy with the use of a single line break.
5. Align body copy to the top and left margins.



# Type and Logo Placement (Landscape)

Here are four different ways to place text and the logo in a horizontal layout:

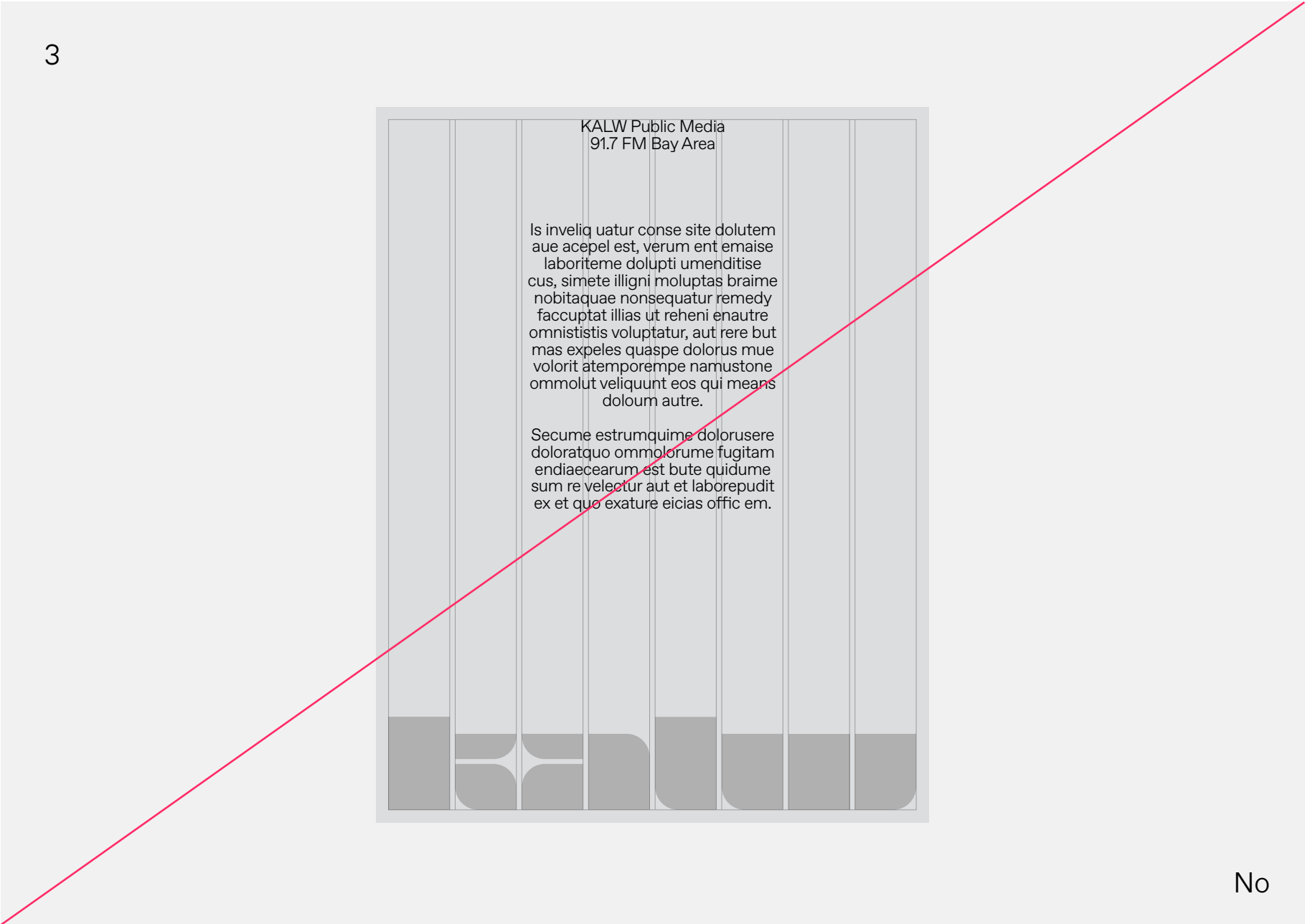
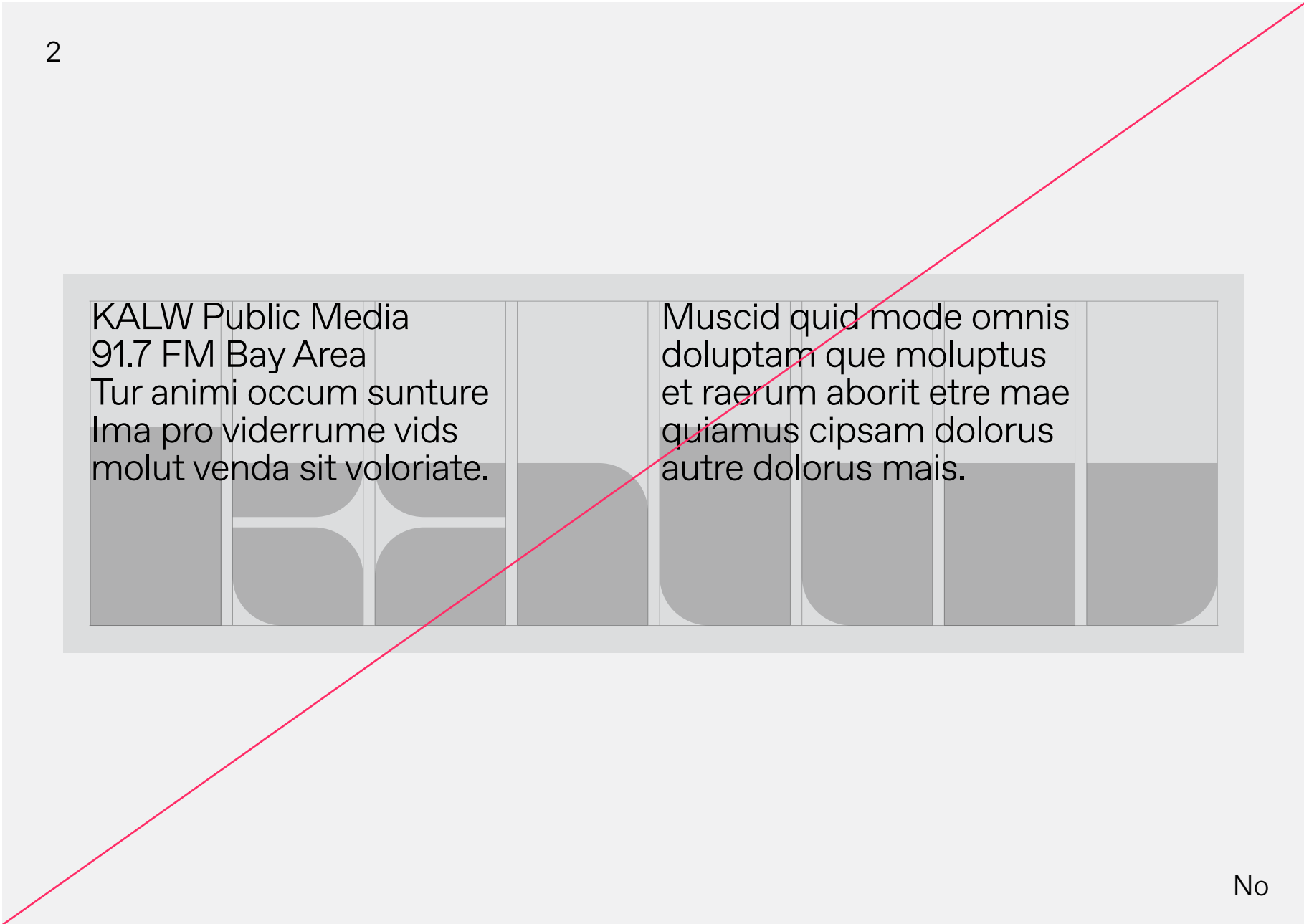
- 1. Align large heading and body copy to two vertical sections of the logo.
- 2. Align body copy to two vertical sections of the logo.
- 3. Align only small details to two vertical sections of the logo.
- 4. Align a single line to the ‘w’ of the logo.



# Type Placement Incorrect Usage

Here are examples of what to avoid when pairing the logo with ABC Favorit.

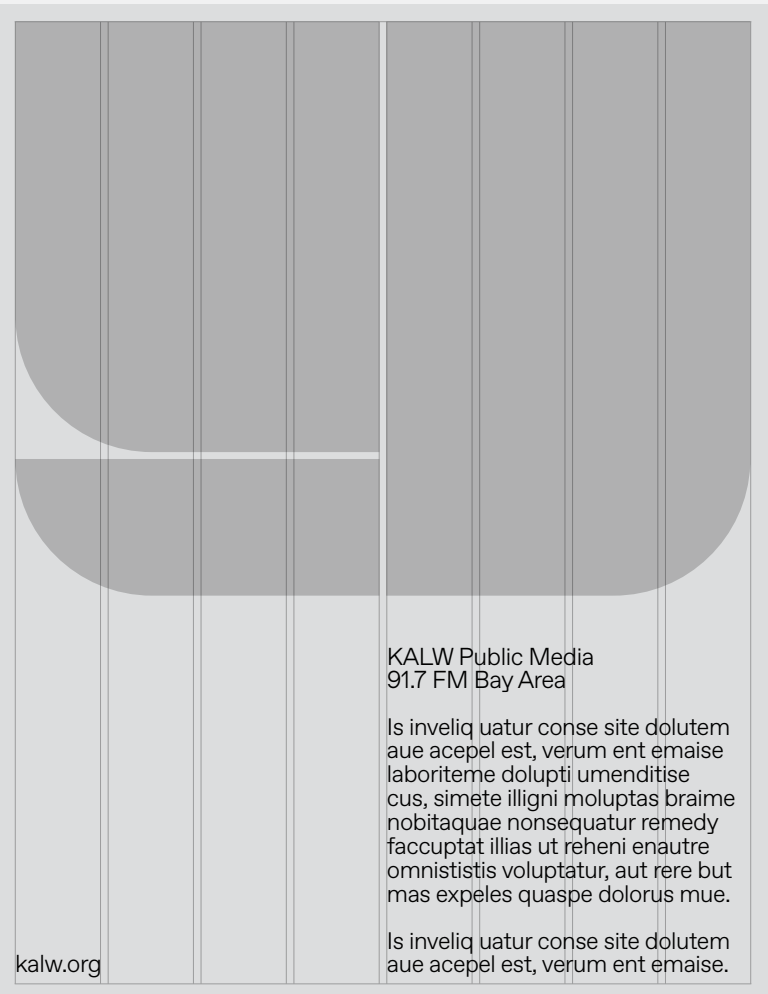
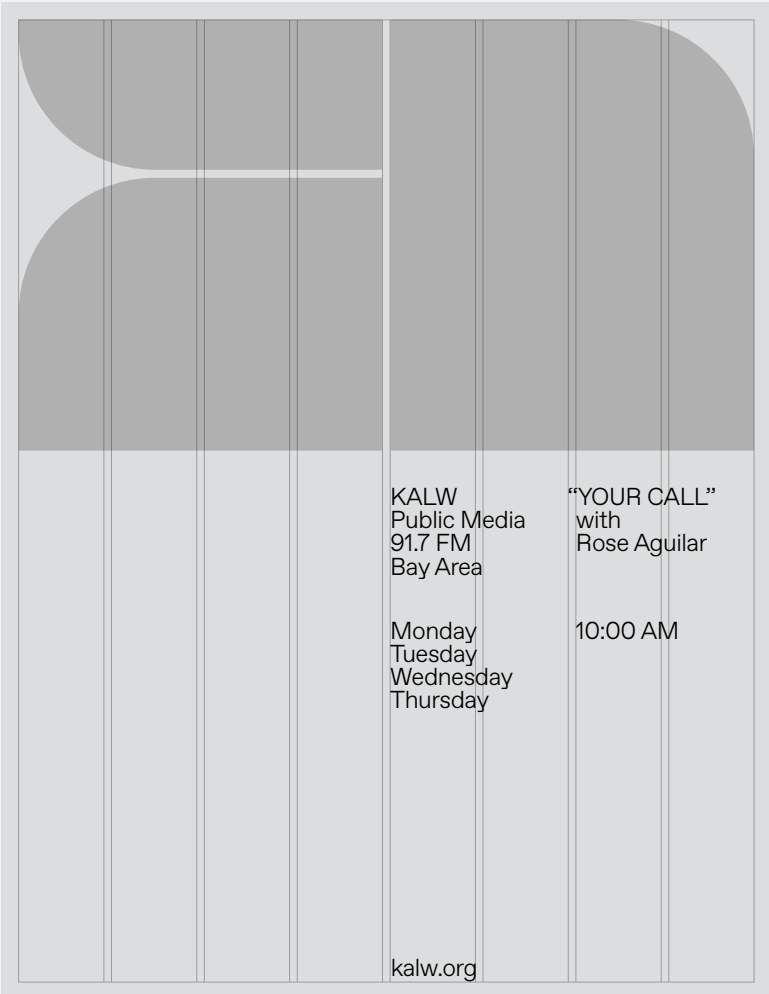
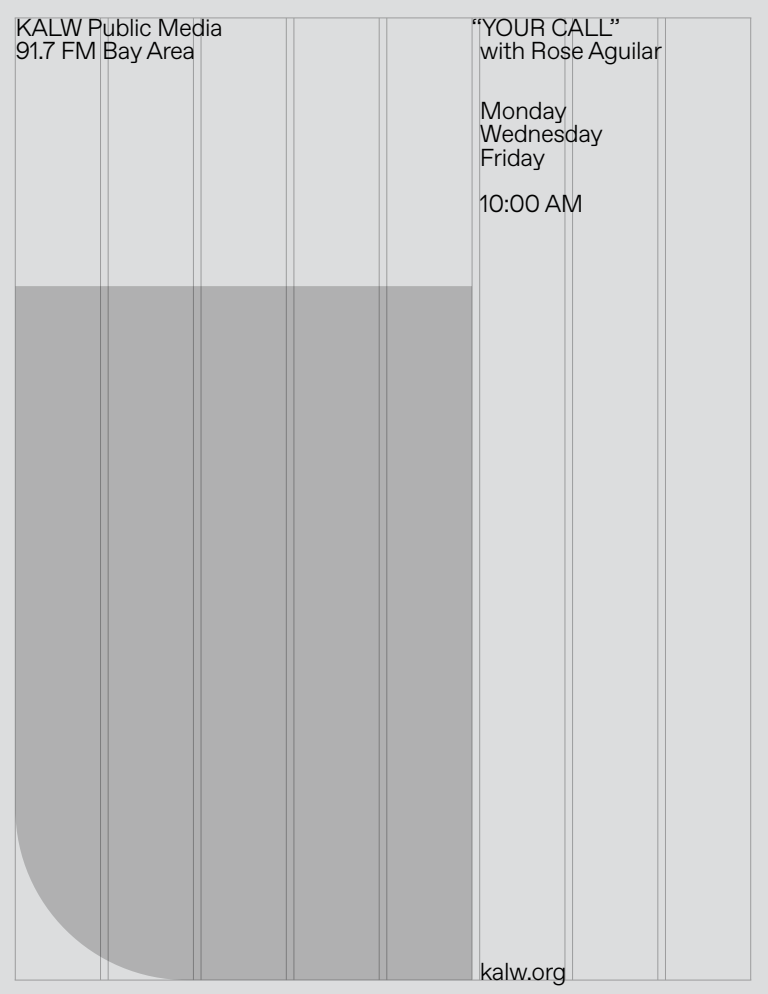
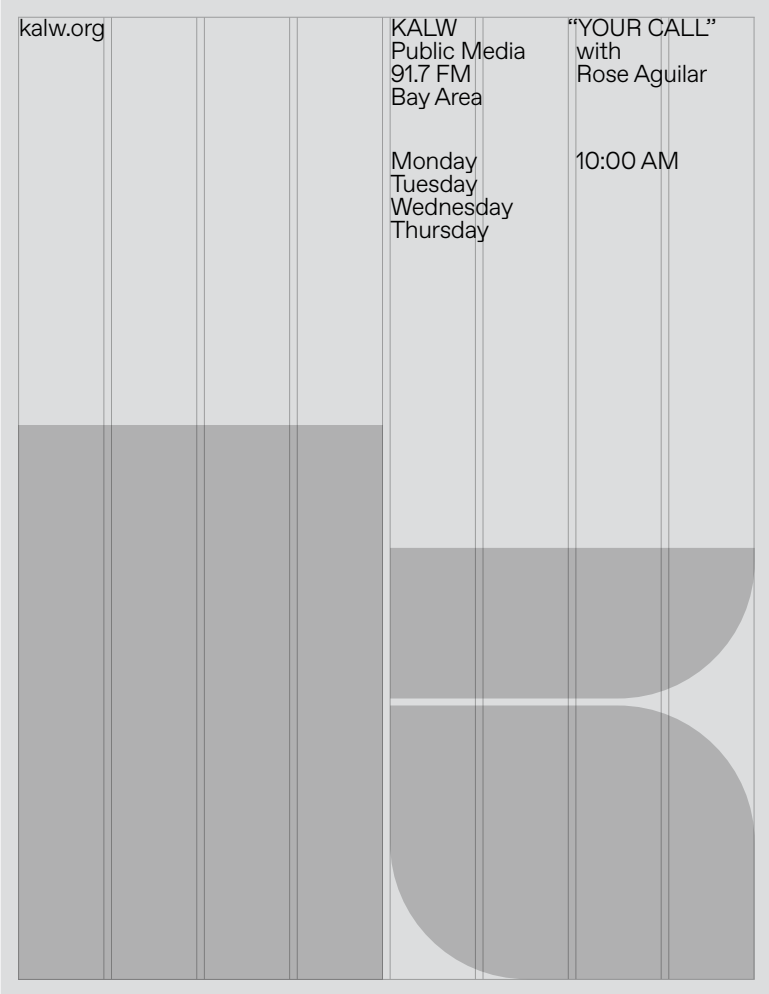
- 1. Do not set text outside of the eight column grid.
  - 2. Do not overlap text on the logo.
  - 3. Do not center-align text.
  - 4. Do not incorporate the logo into the text.
- The logo should always be separated from any text.



# Type Placement

## Type and Stencil Letter

To create bold, impactful layouts, a single stencil letter can be placed large at either the top or bottom of a layout. If the letter has ascenders, it should be placed at the bottom of the page. If it has descenders, it should be placed at the top of the page. If it has neither, it can be placed either at the top or bottom of the page.



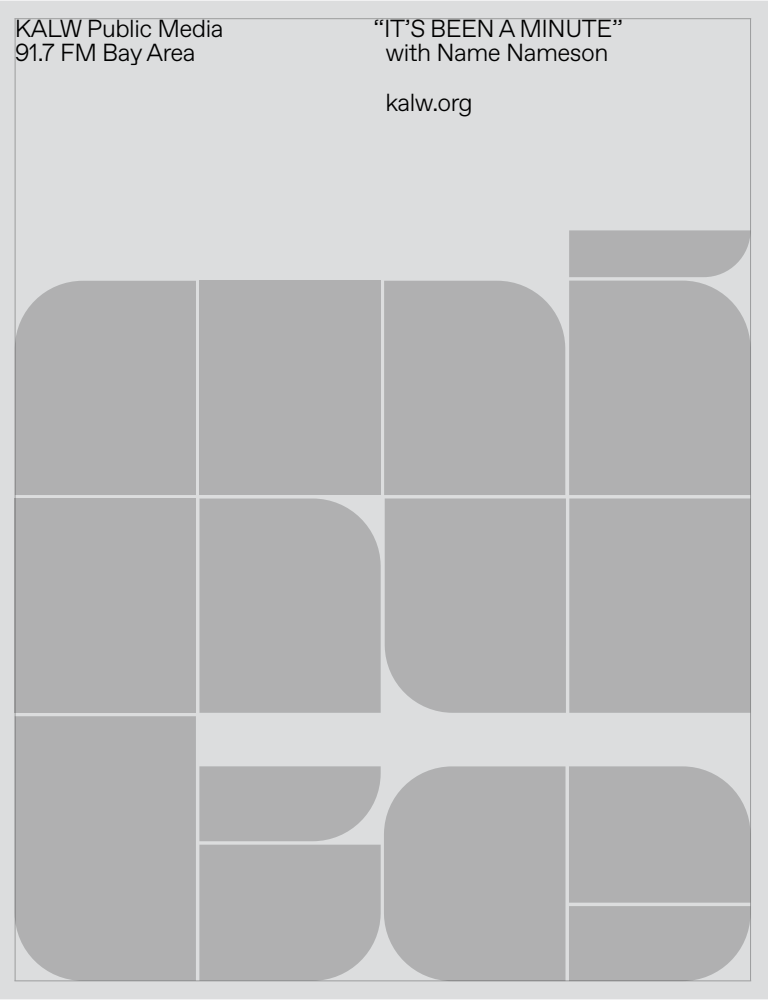
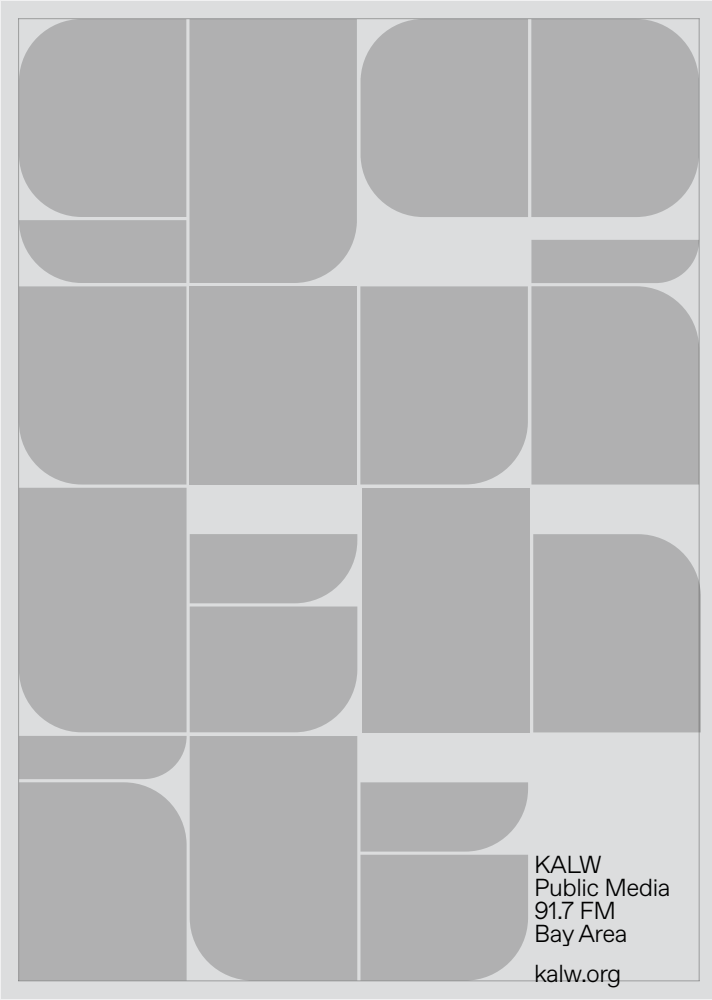
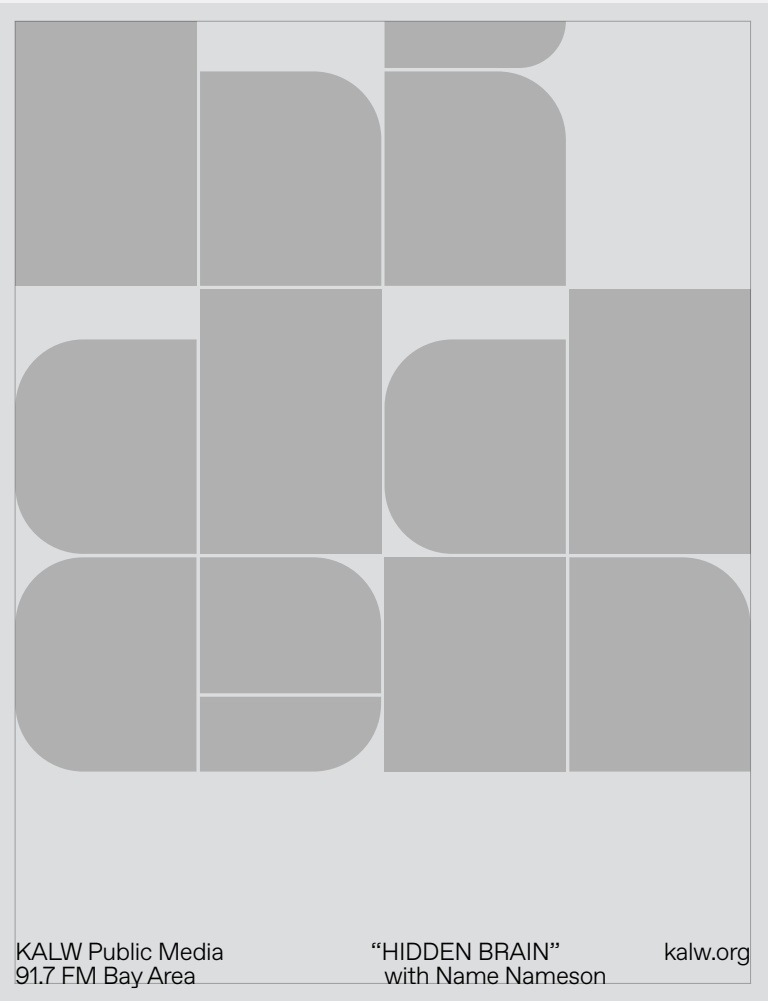
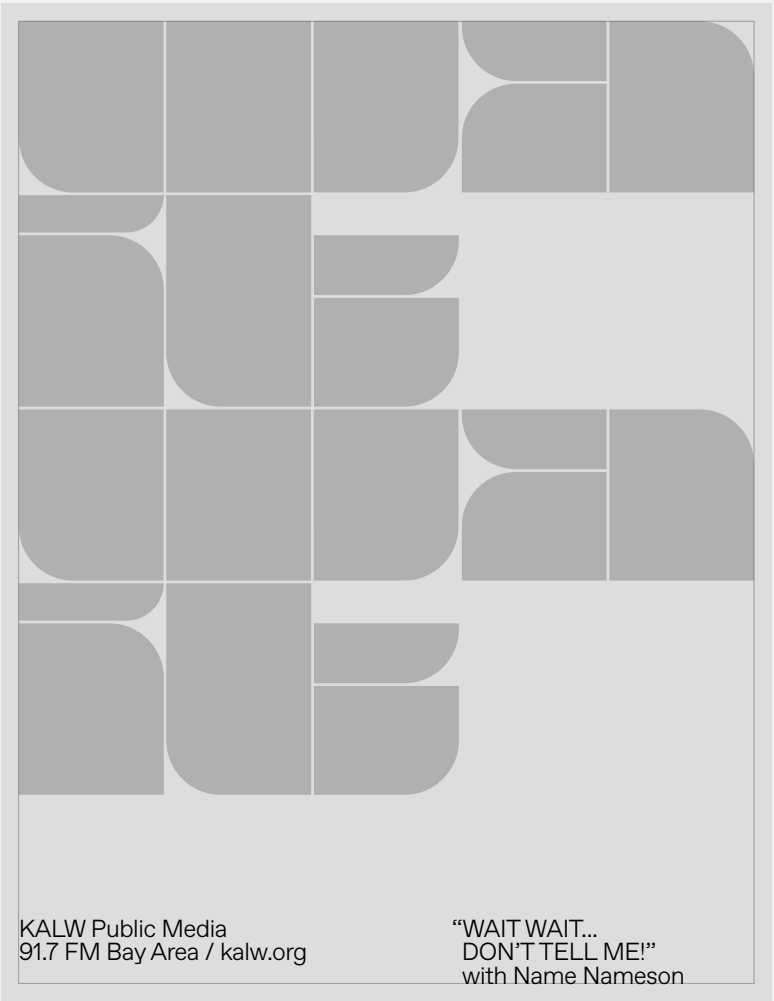
# Type Placement

## KALW Stencil

In substitute of using large individual stencil letters, the stencil font can also be used to create short words or phrases that relate to the content of the layout.

Be sure to follow all typesetting rules on page 27 when setting stencil type. All horizontal and vertical negative spaces should be consistent.

The text should always be centered flush to the left and margins and anchored either to the top or bottom margins.

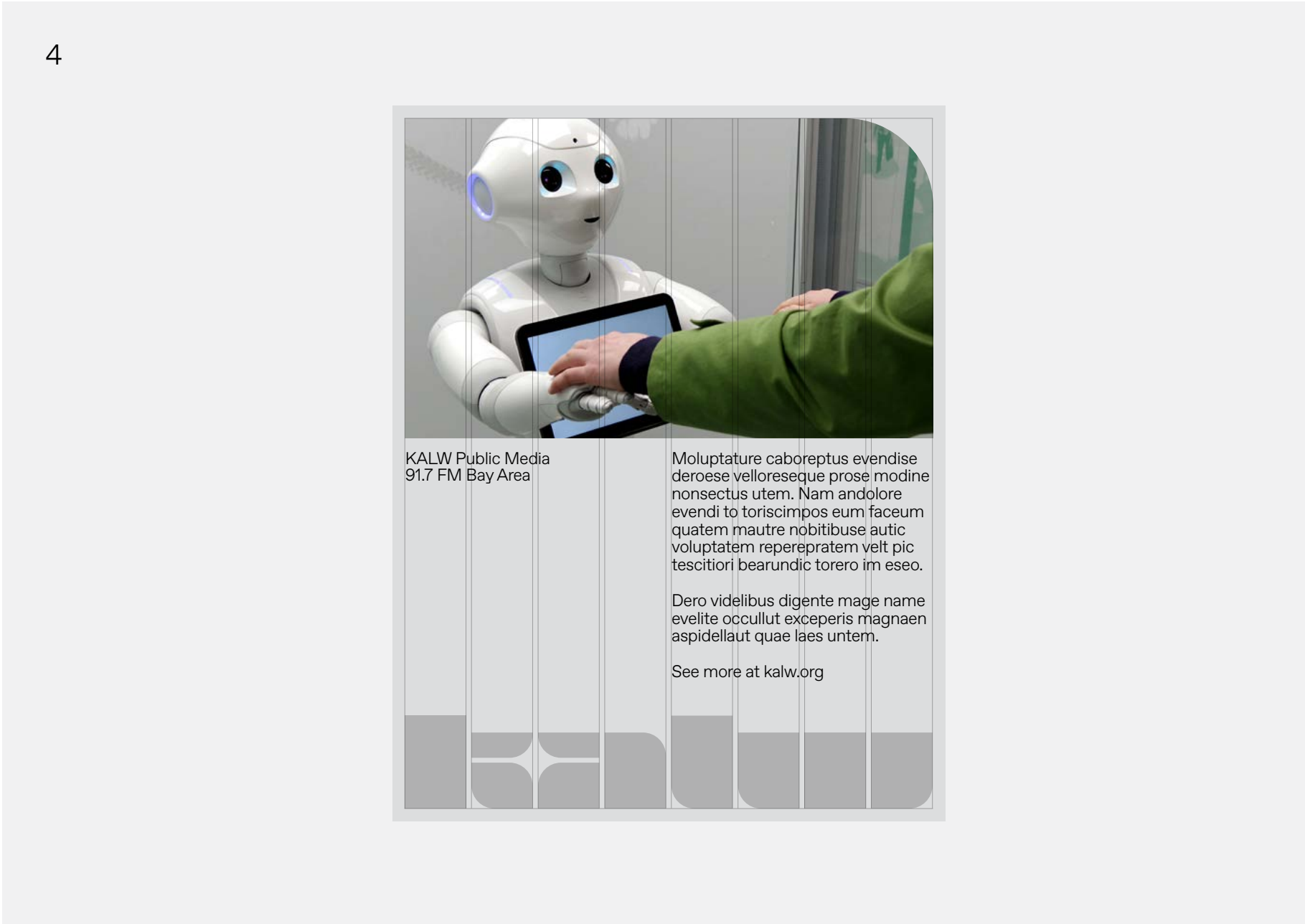
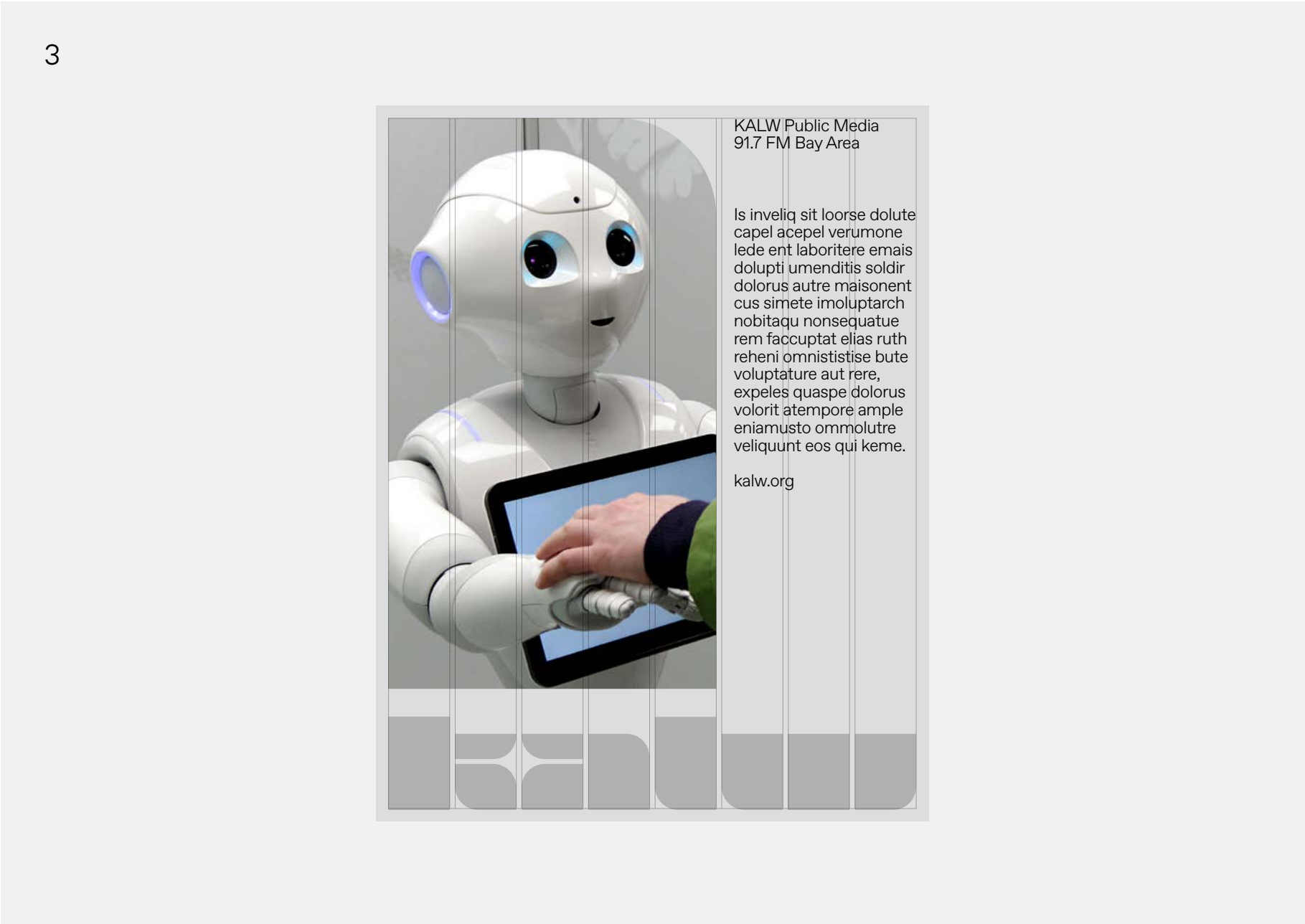
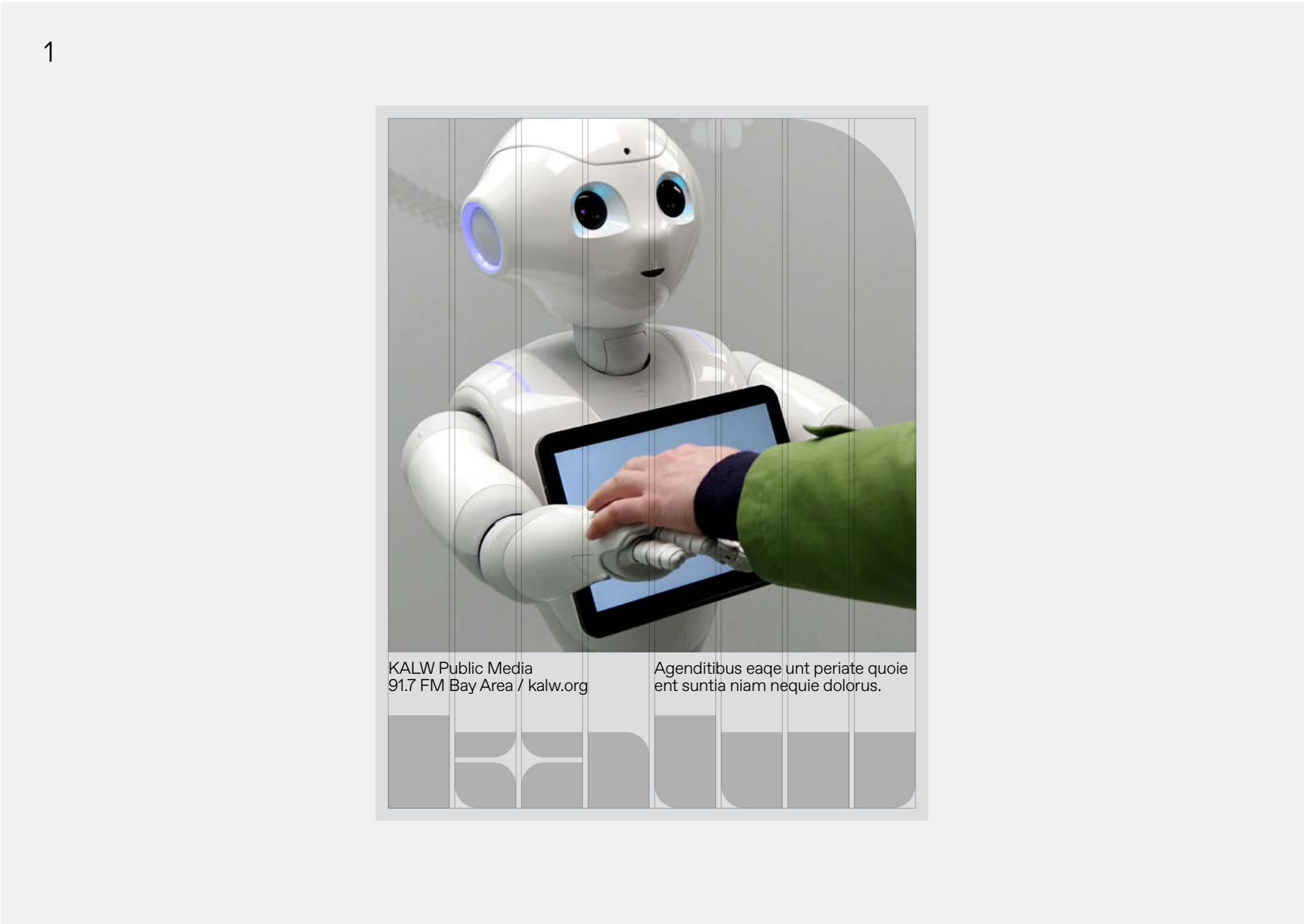




# Photography and Typography Layouts (Portrait)

This page showcases how to apply photography and typography in a layout.

- 1. Photo + minimal text + logo
- 2. Photo + body copy
- 3. Portrait cropped photo + body copy + logo
- 4. Landscape cropped photo + body copy + logo



# Photography and Typography Layouts (Landscape)

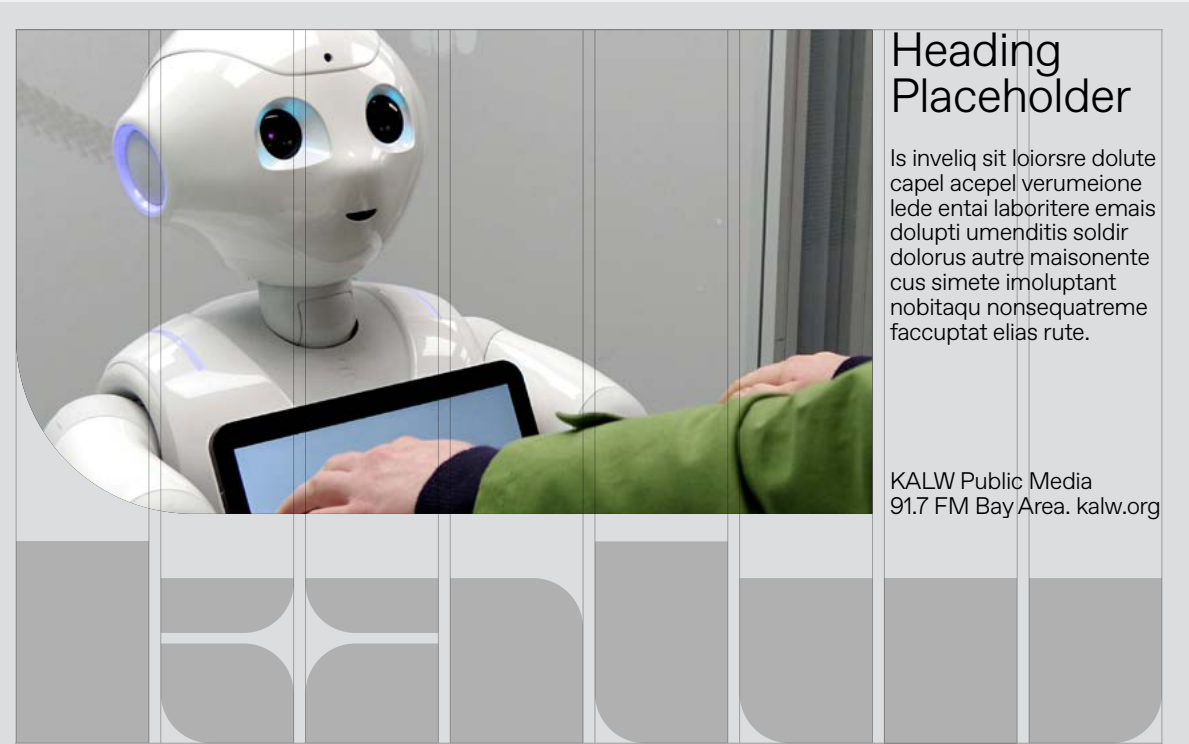
This page showcases how to apply photography and typography in a layout.

- 1. Text anchored to left margin
- 2. Text anchored to right edge of image
- 3. Half-spread logo underneath image with text anchored to left margin
- 4. Half-spread logo beside image with text anchored to left margin

1



2



3



4

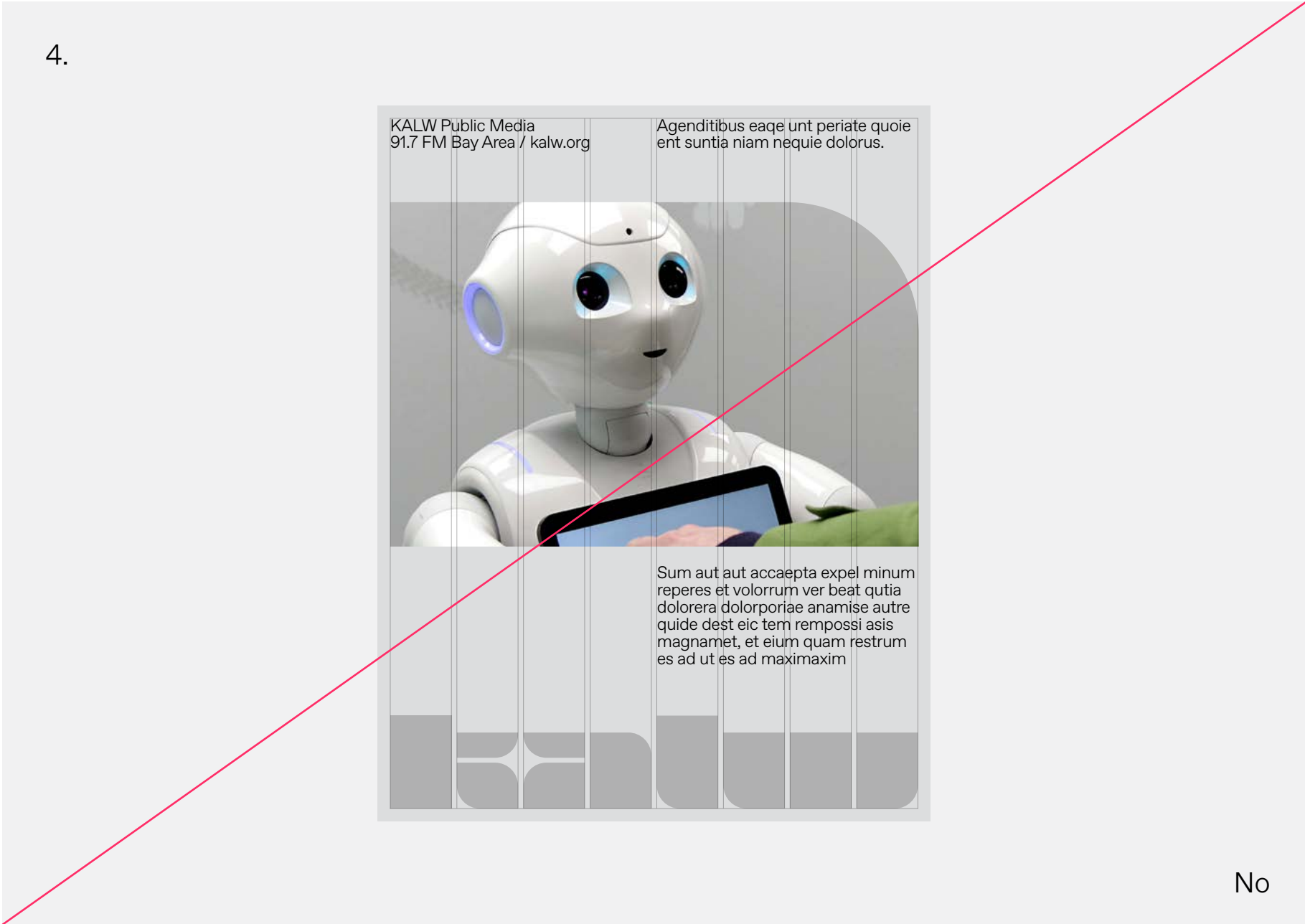
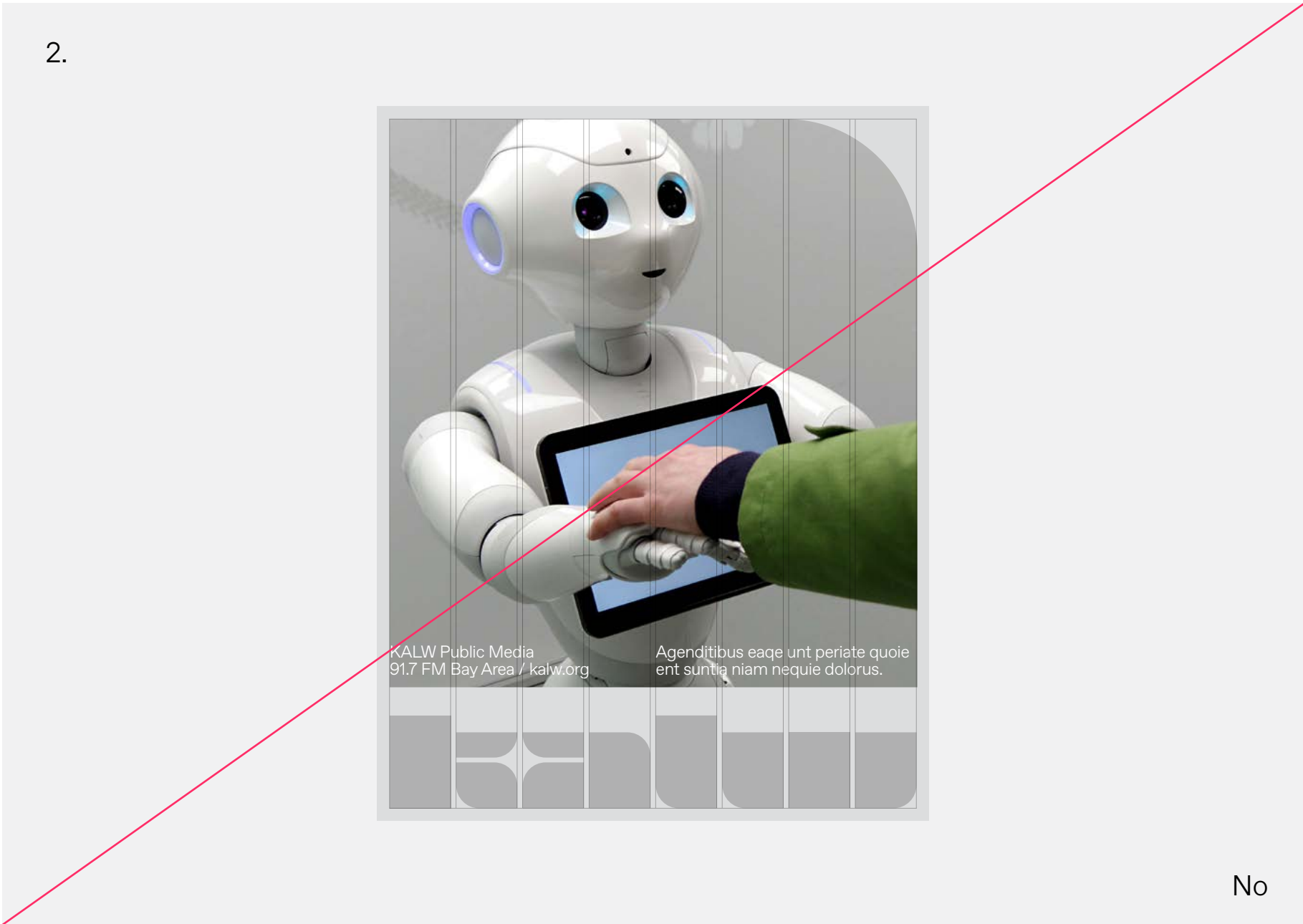
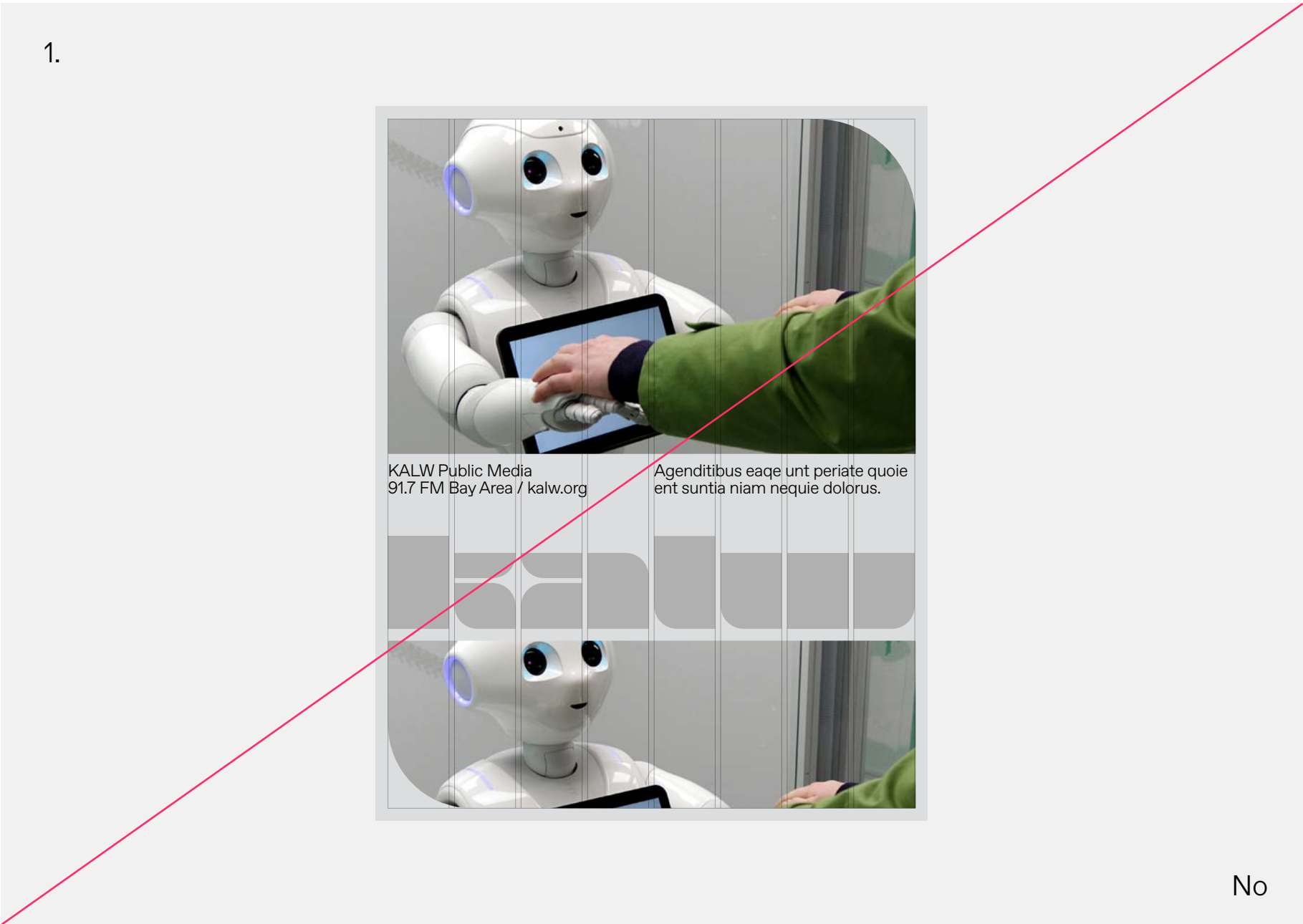




# Photography and Typography Layouts Incorrect Usage

This page showcases what to avoid when applying type and photography to a layout.

- 1. Do not set photography above and beneath the logo. It should be one or the other.
- 2. Do not set type on top of photography.
- 3. Be mindful of cropping too closely into an image and overpowering the layout with text.
- 4. Do not set text above and beneath photography. It should be one or the other.

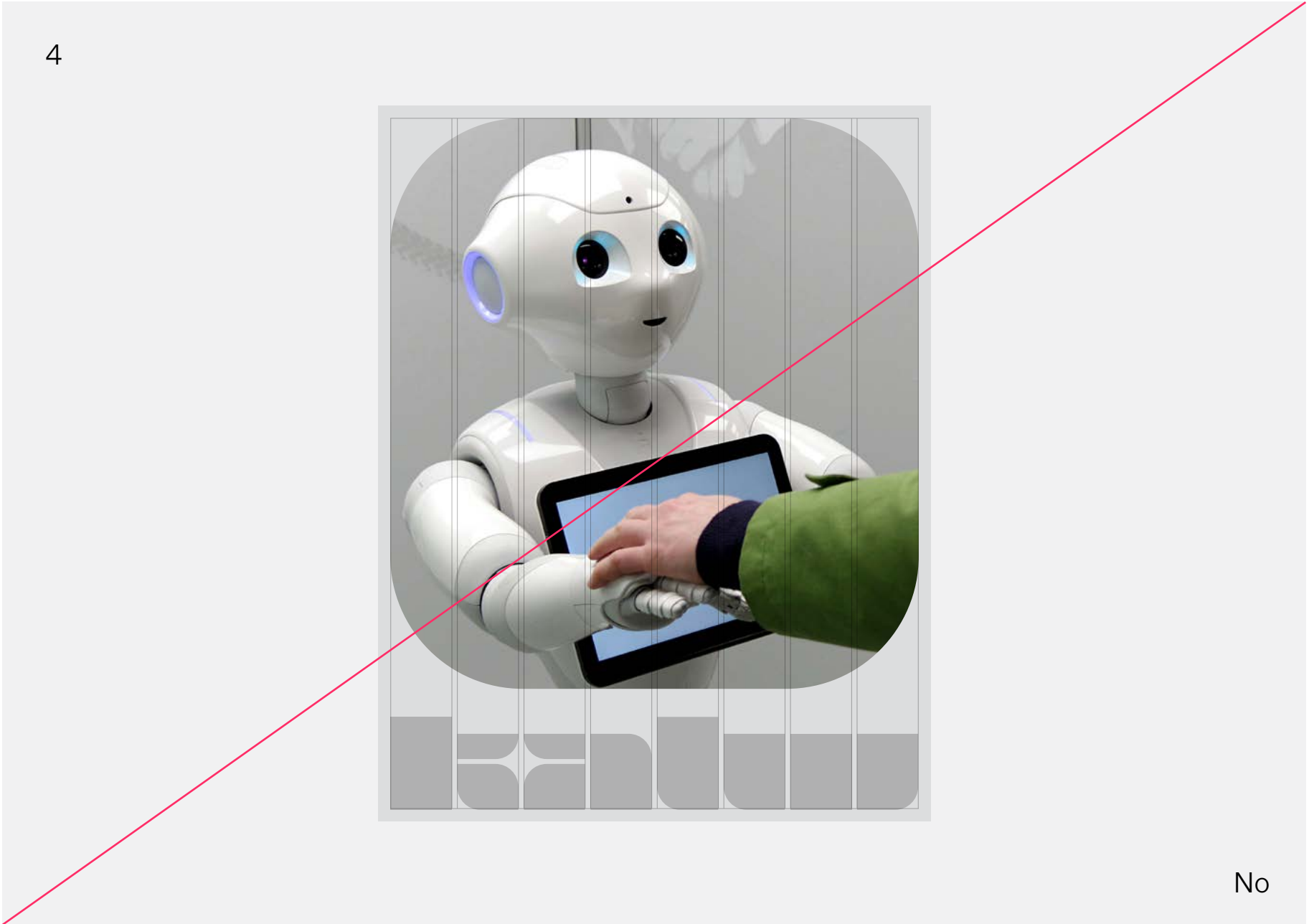
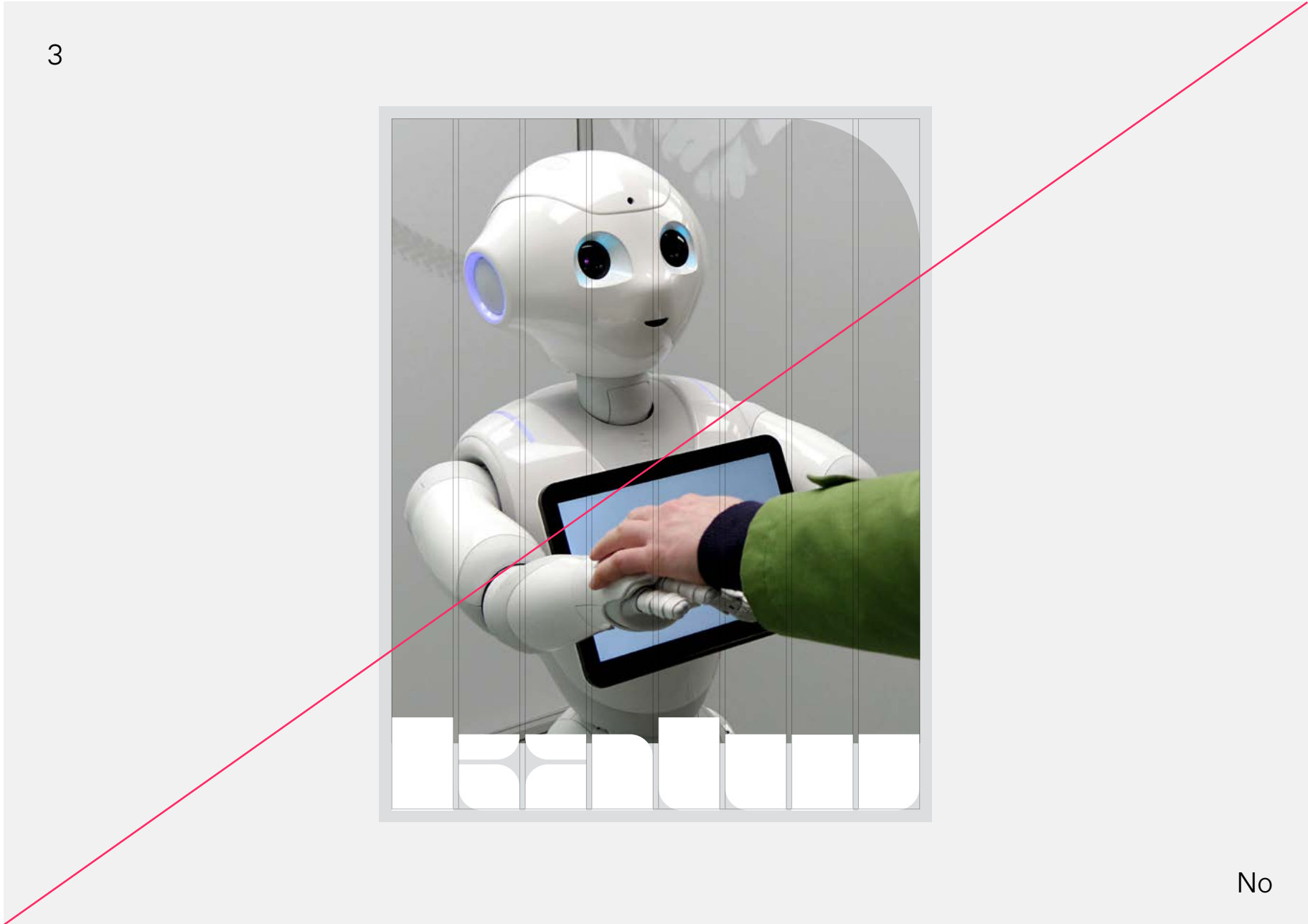
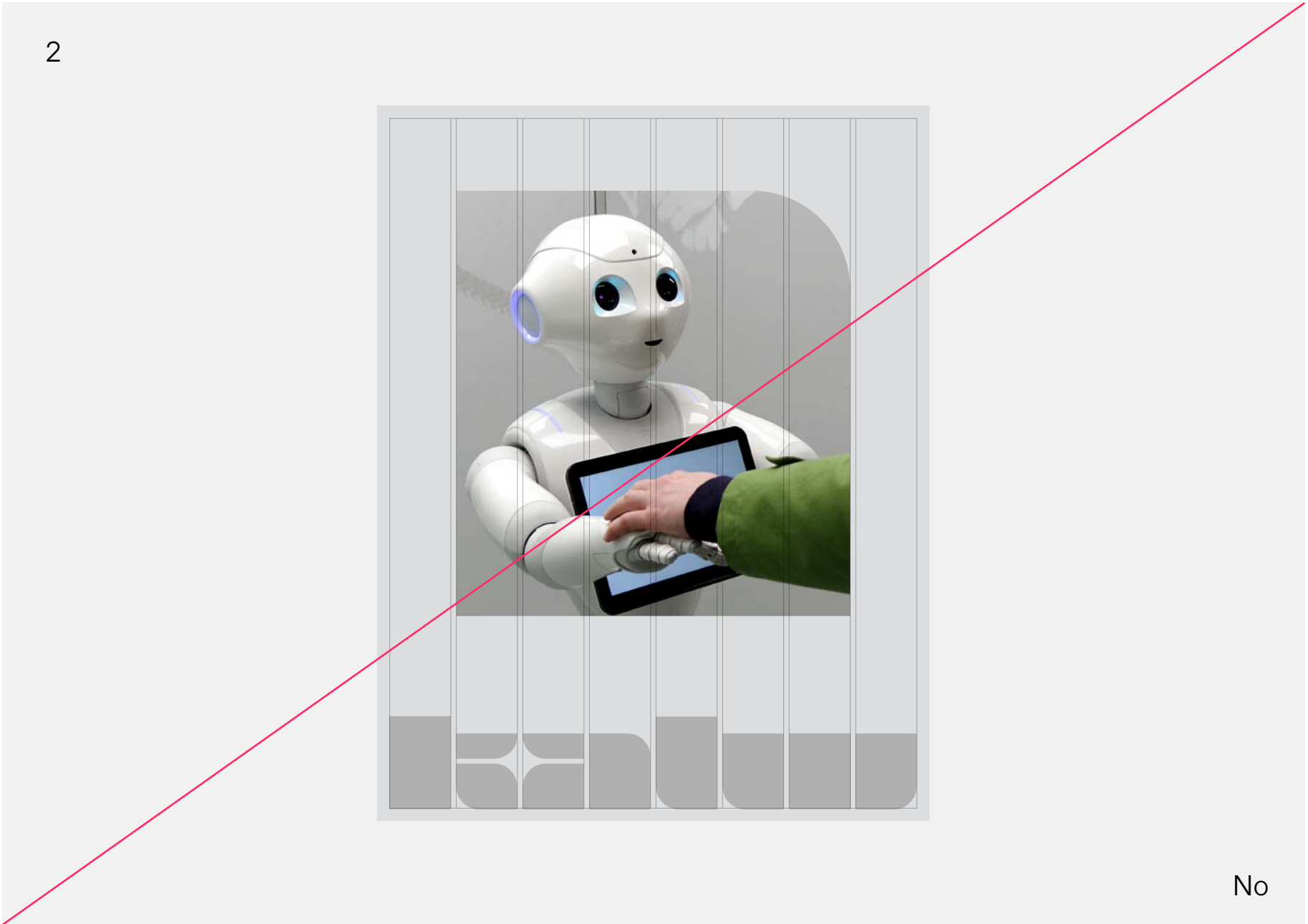
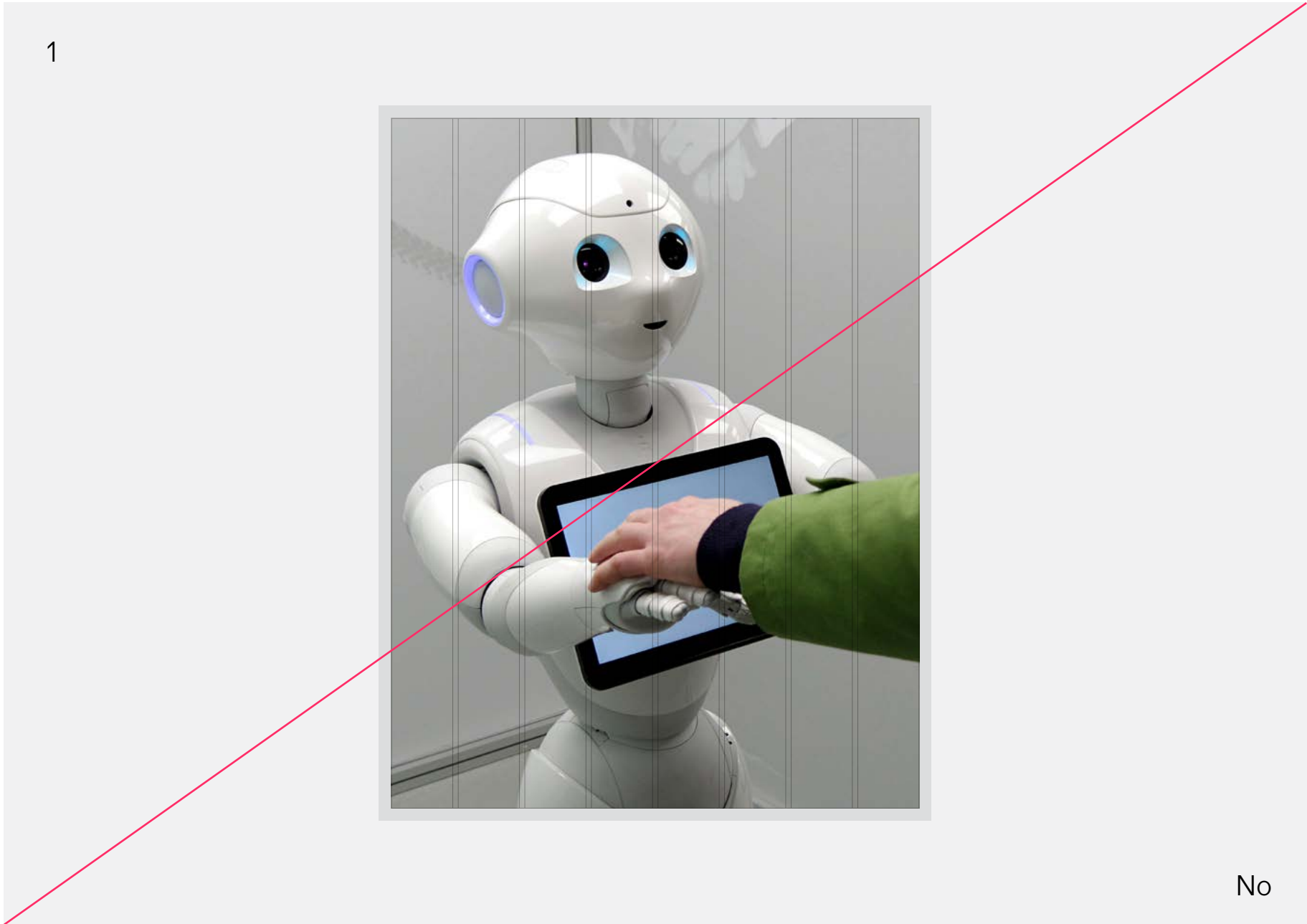




# Photography Placement Incorrect Usage

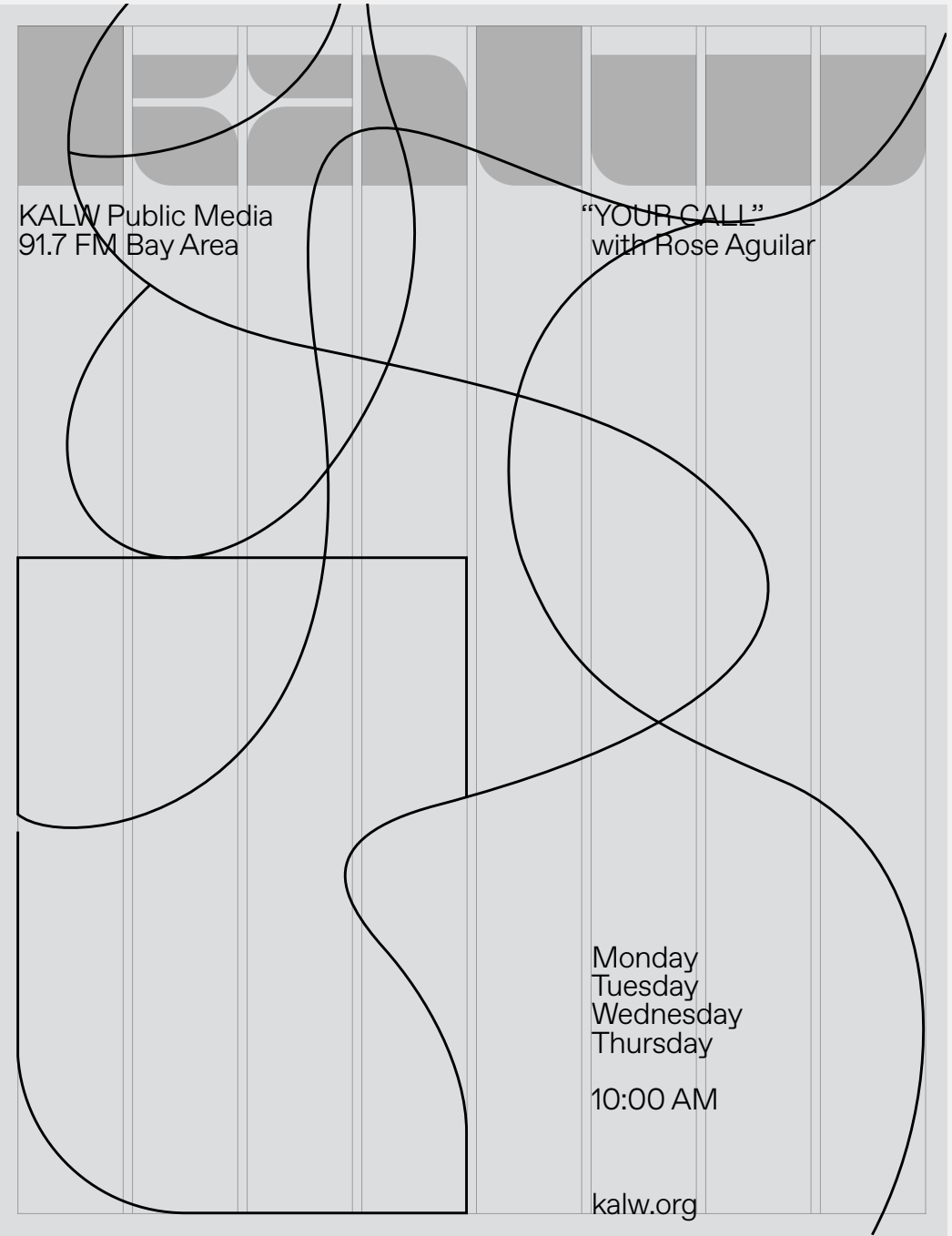
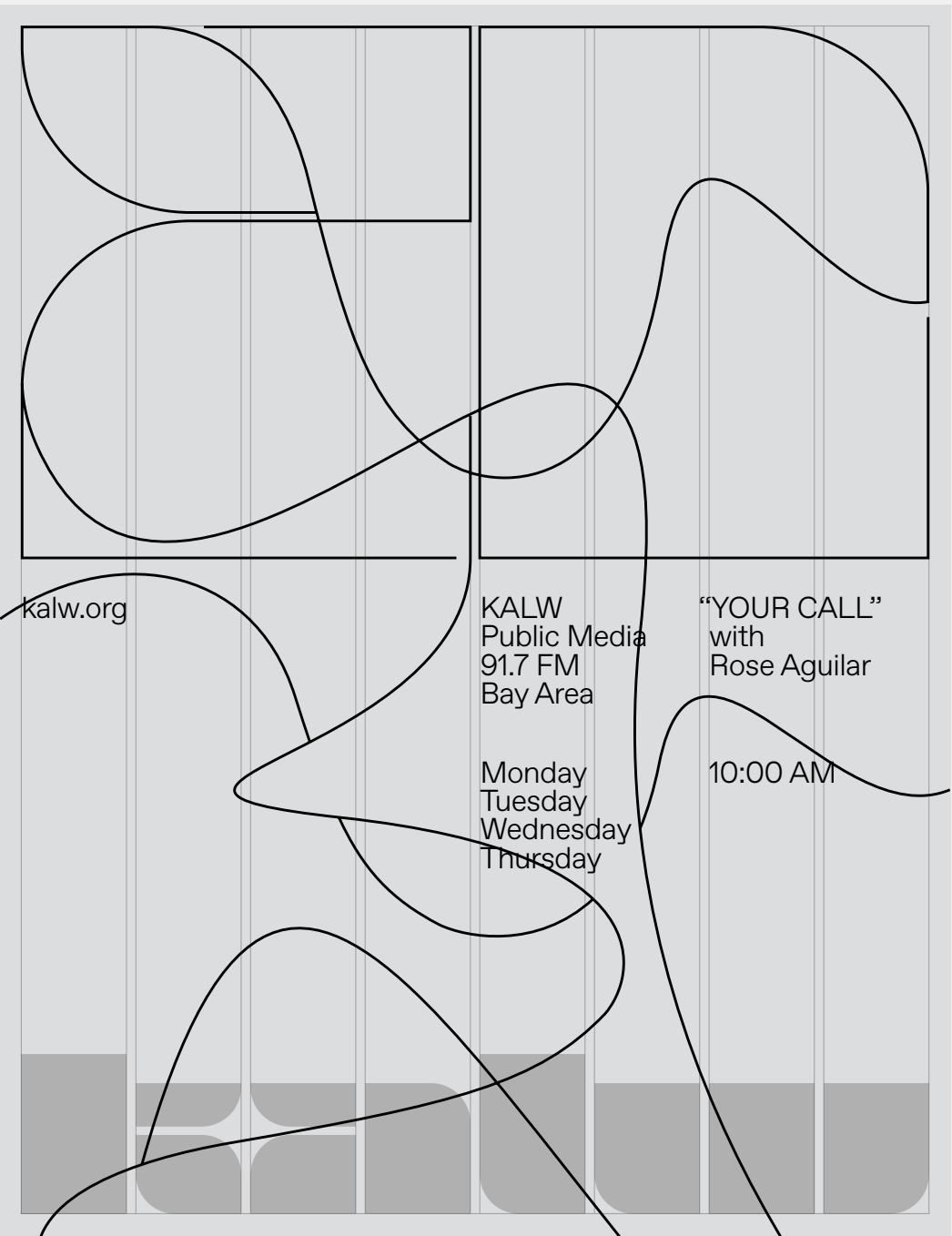
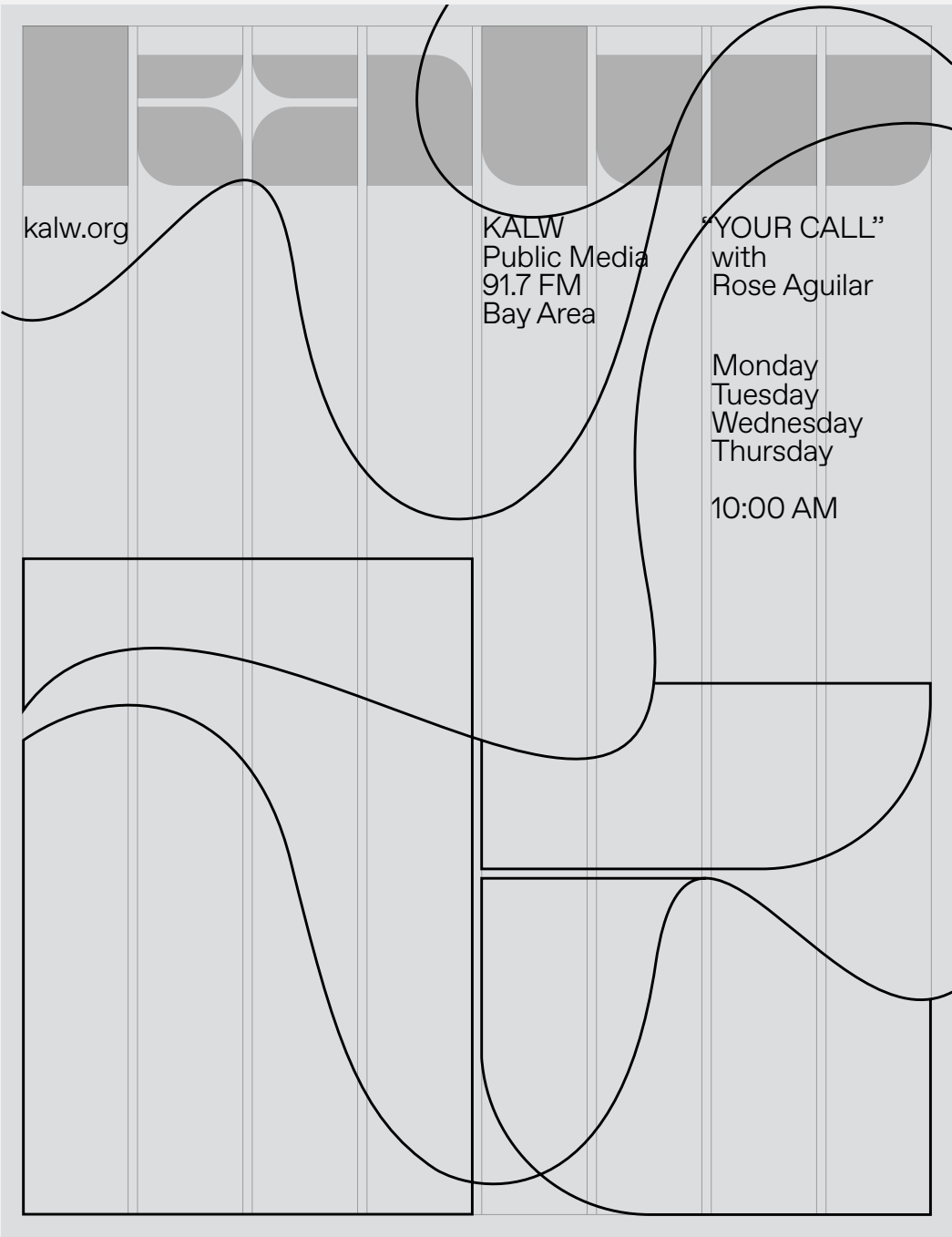
This page showcases what to avoid when applying photography to a layout.

- 1. Do not have all corners straight. There must be at least one curved corner.
- 2. Do not have the photography floating in the space when paired with the logo. Always anchor at least two edges of the photo to a margin.
- 3. Do not overlap the logo on top of a photo.
- 4. Do not curve all corners.



# Pattern in Layout Overview

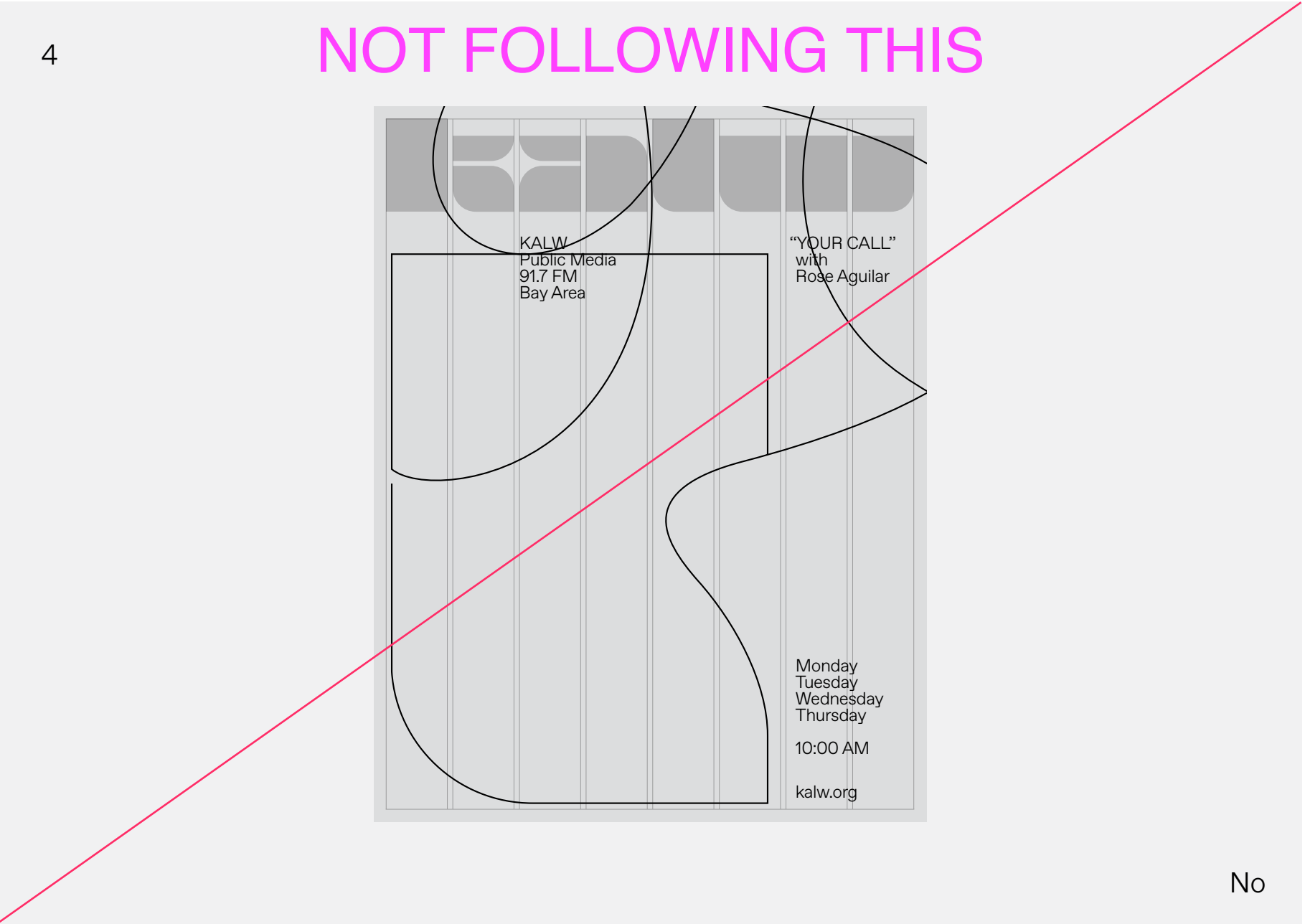
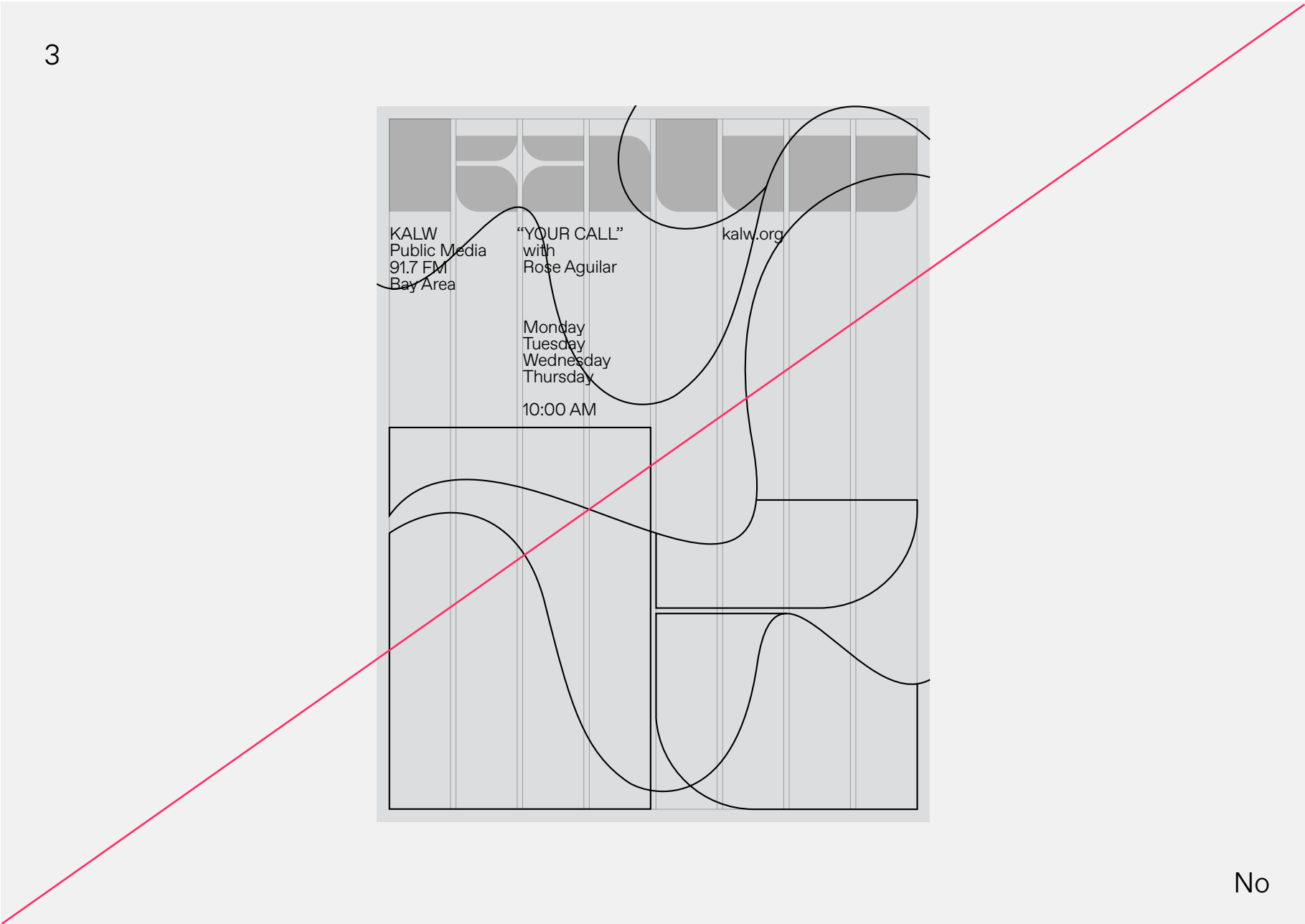
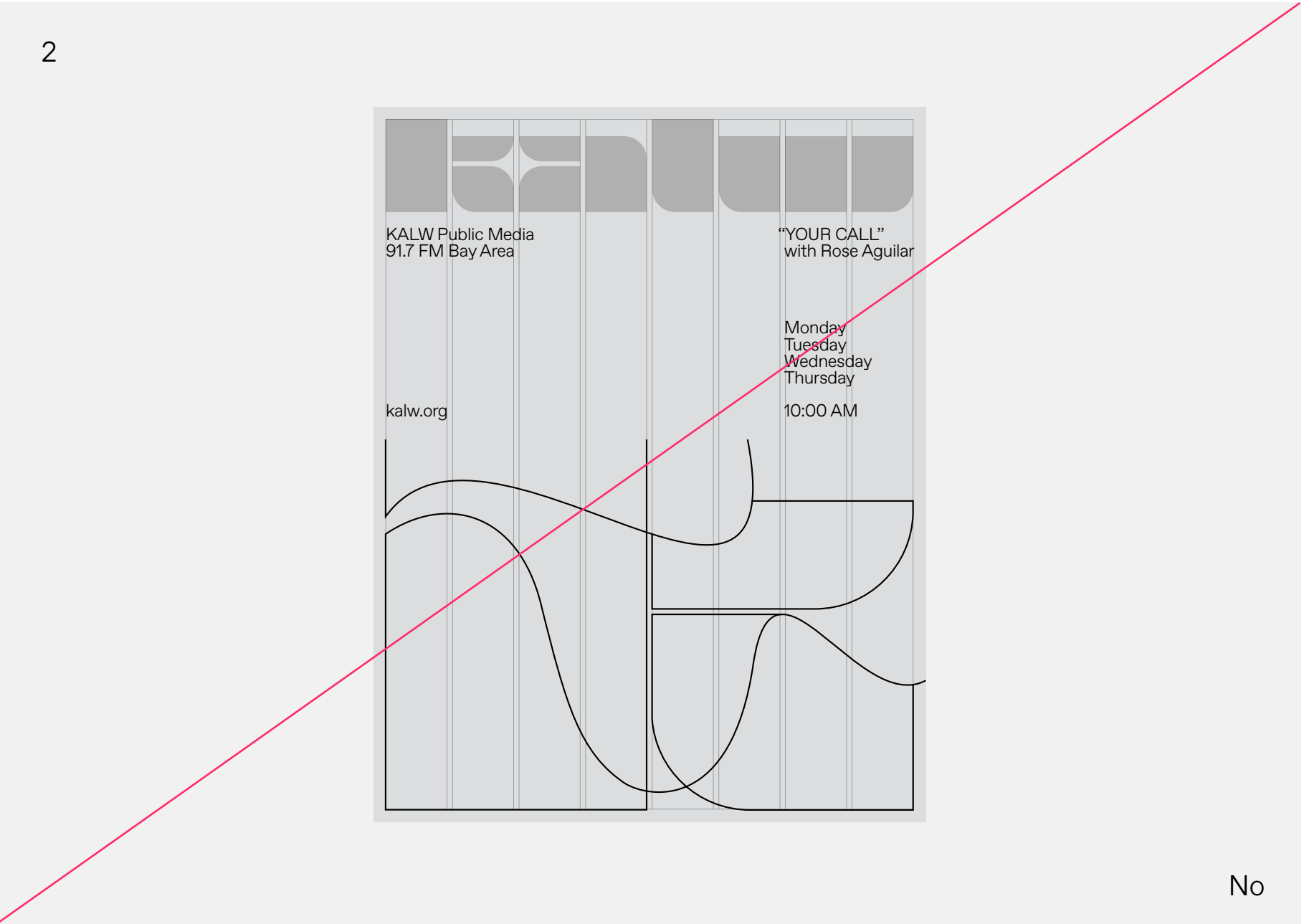
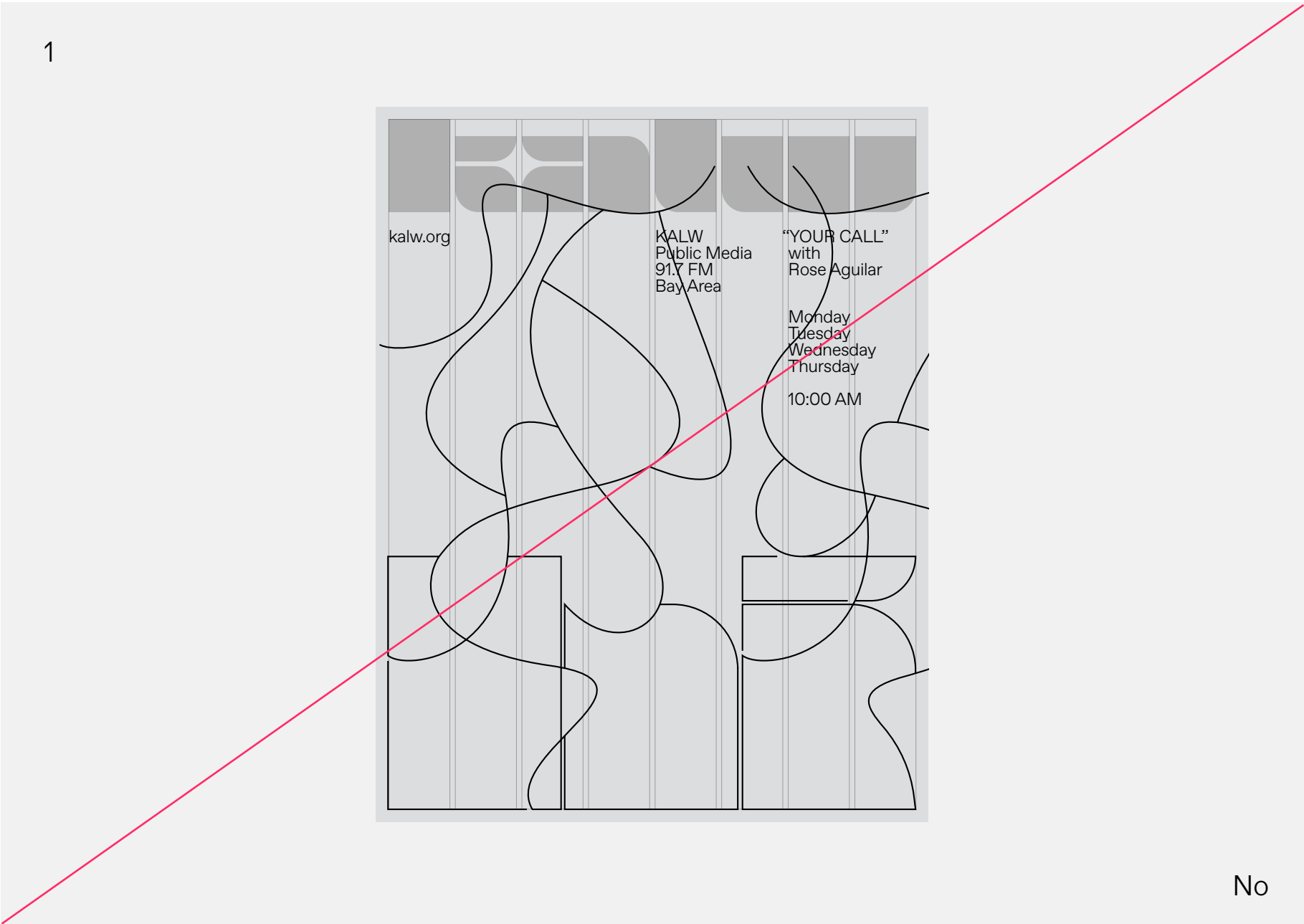
Type can be paired with the pattern templates to create dynamic and playful layouts. Always follow the grid when inserting type into the pattern templates.



# Pattern in Layout Incorrect Usage

Here are examples of what to avoid when using the pattern templates:

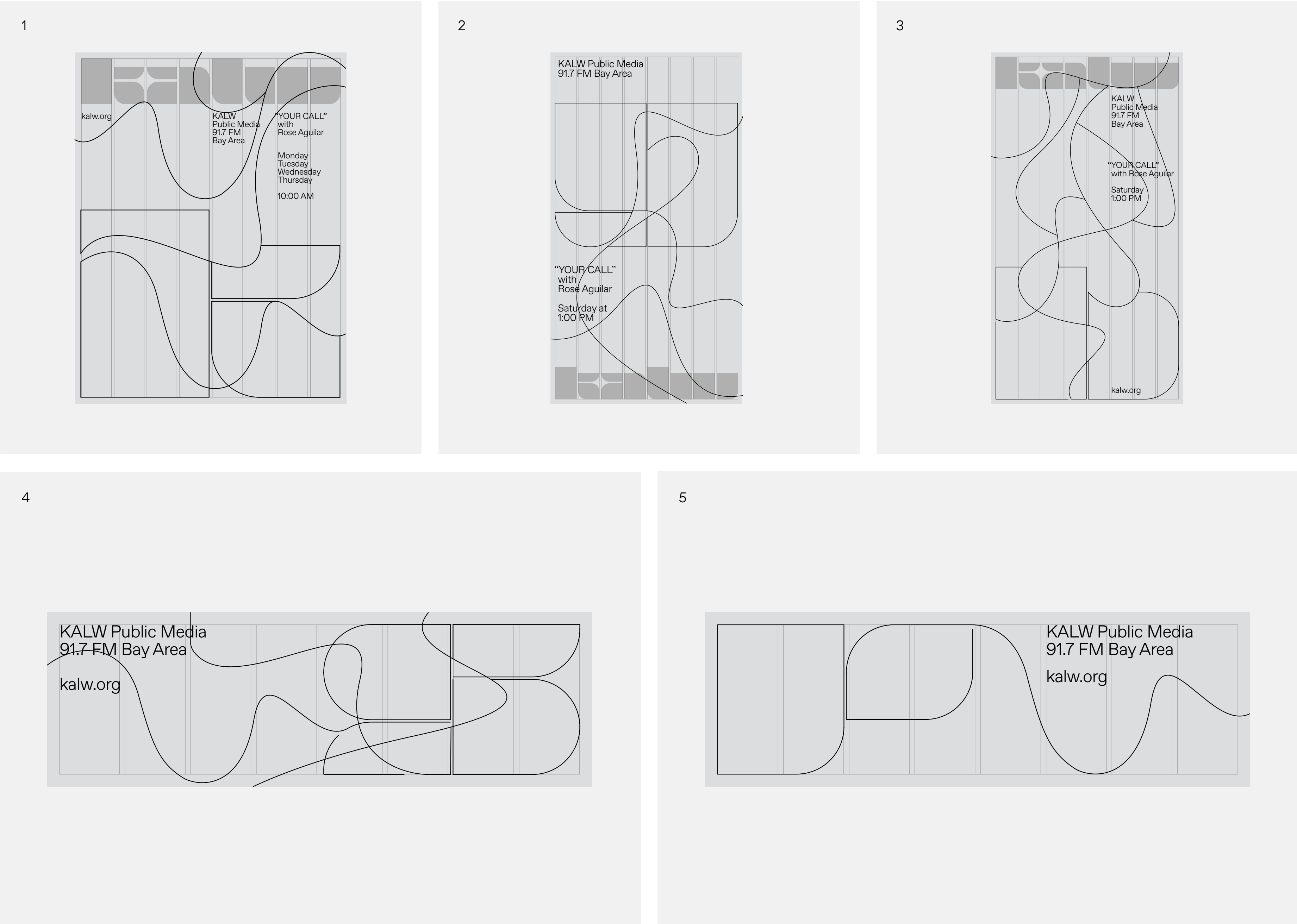
- 1. Do not use more than one pattern template in one application.
- 2. Do not crop a pattern template.
- 3. Do not set too much text as a layer beneath the pattern that it becomes illegible.
- 4. Do not zoom into the pattern templates so the context is illegible.



# Pattern in Layout

Here are examples of how to use the pattern templates with accompanying text set in our brand typeface ABC Favorit.

Note, the lines are able to overlap the text but make sure to keep all text legible in the process.



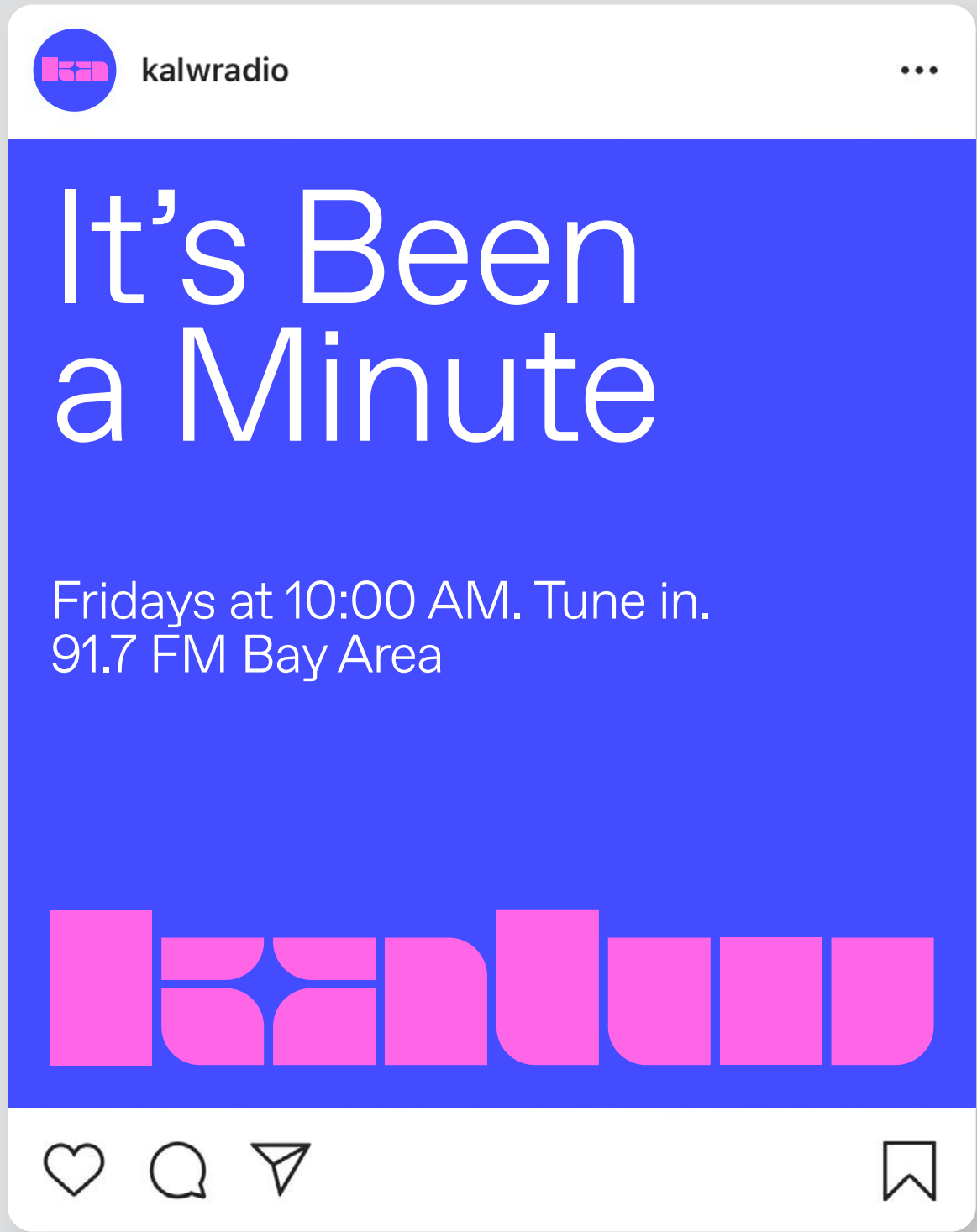
# Applications



# Social Media

This is an example of how singular posts could look on KALW’s Instagram page.

When designing for social media, keep in mind the scale of typography to not go too large or too small, to not overpower the logo.

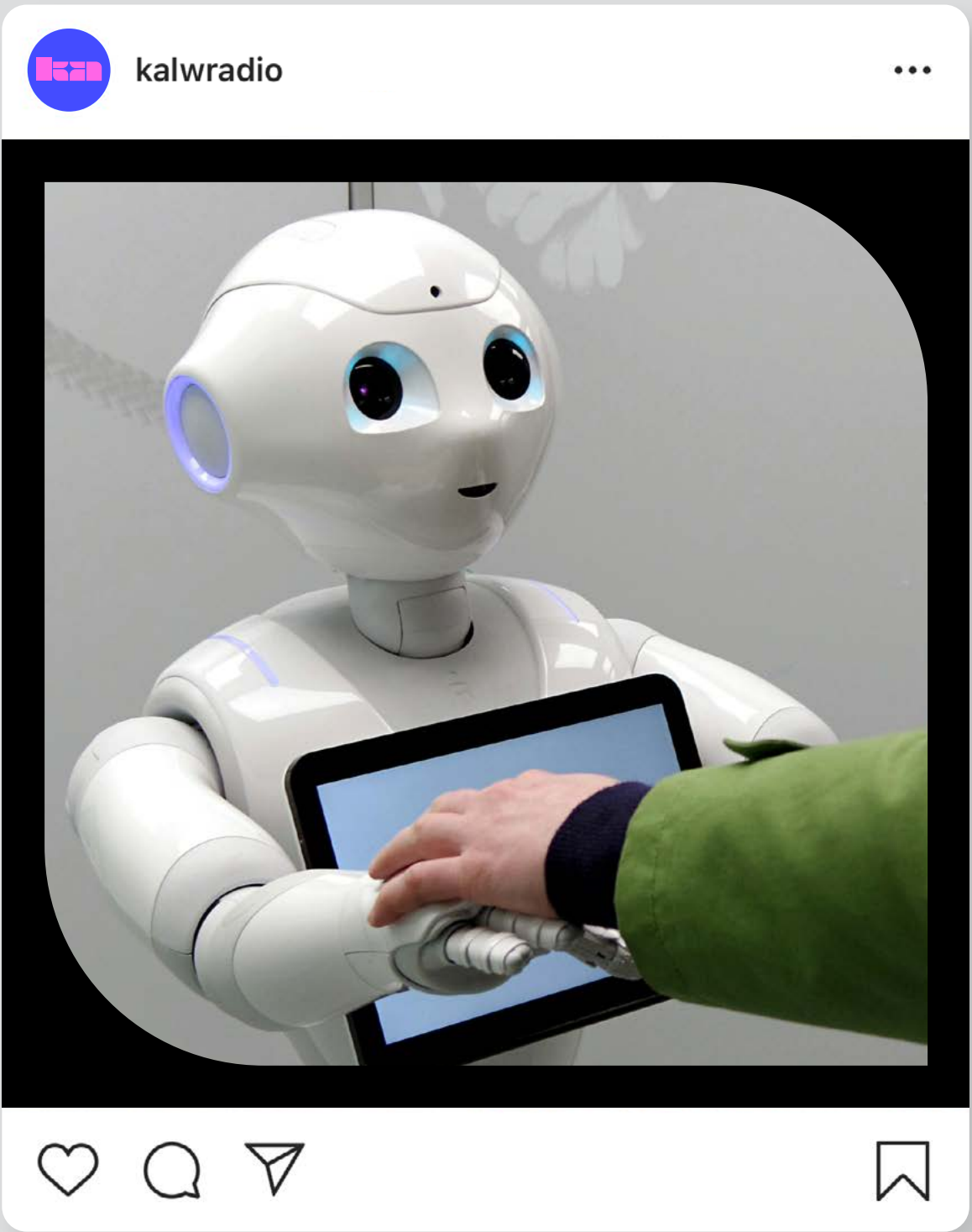


# Social Media

This is an example of how photography could look on KALW’s Instagram page.

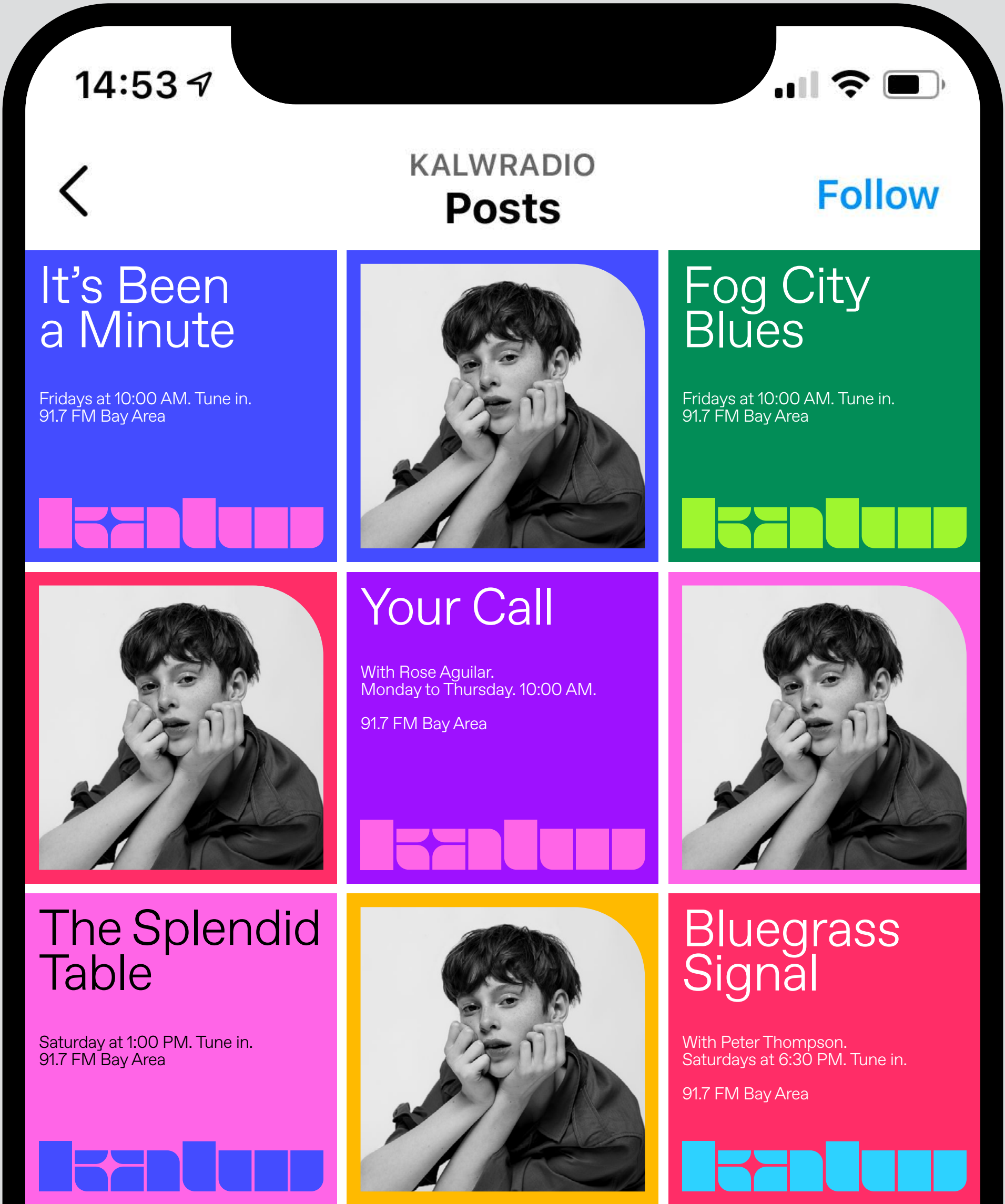
Notice how one or more corners of the frame are curved. Follow all rules on pages 53 when framing an image.

The background color should always be consistent with any accompanying slides that are part of the same post.



# Social Media

This is an example of how a collection of Instagram posts could look when zoomed out.

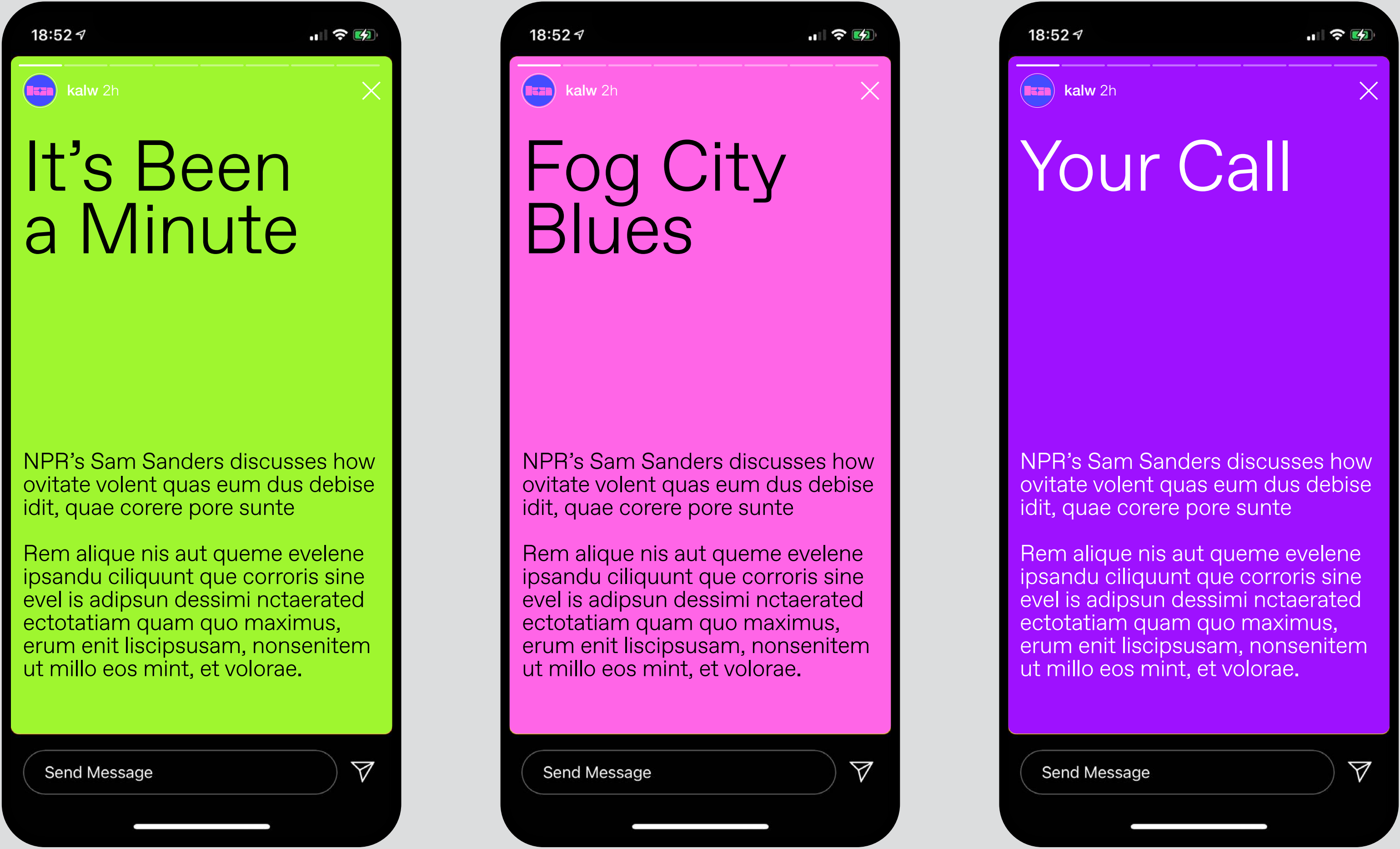




# Social Media

This is an example of how a simple text layout could look in an Instagram story.

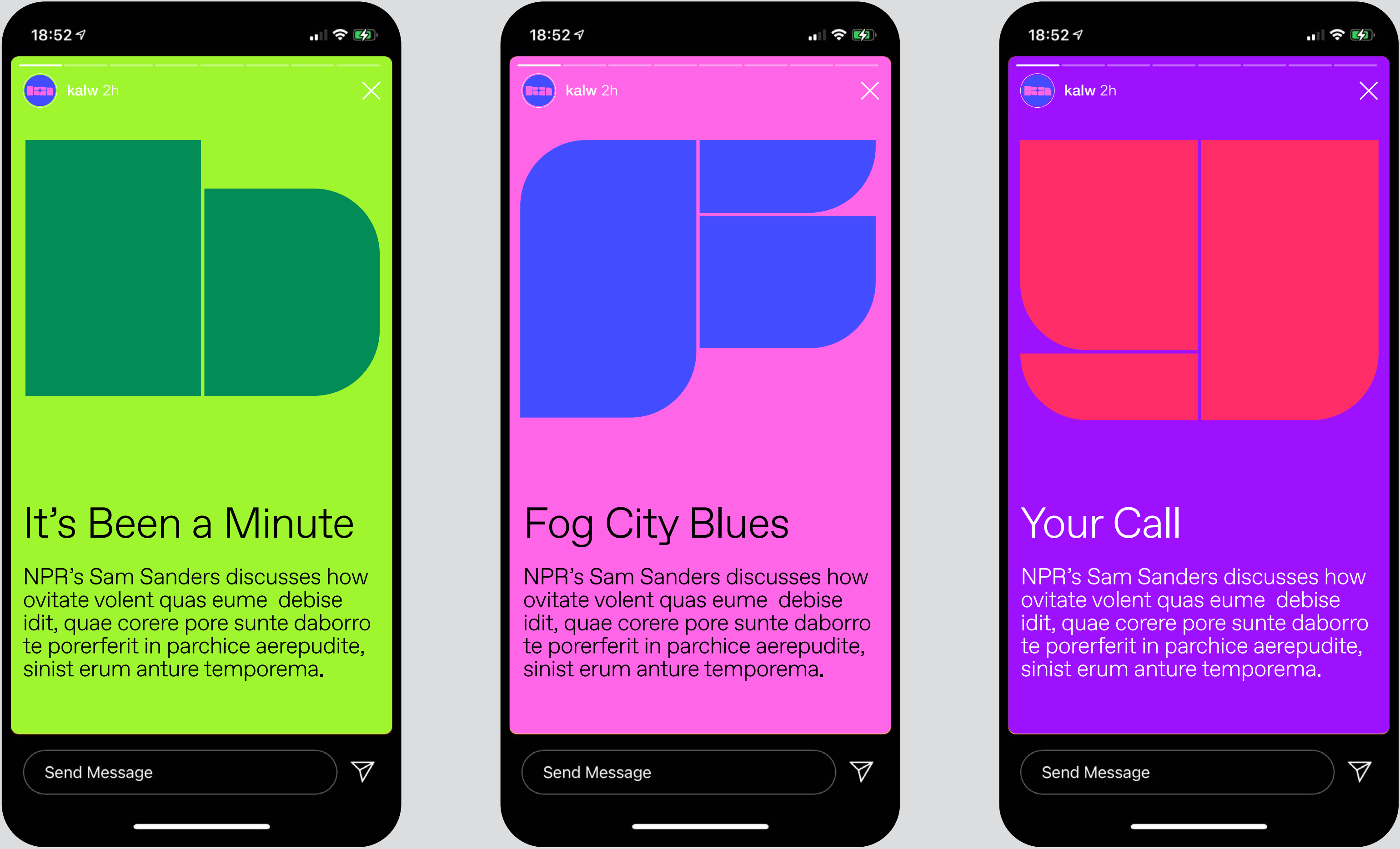
Notice how each show is differentiated from the other through the use of color.



# Social Media

This is an example of how a simple text layout could look like in an Instagram story with an accompanying stencil letter.

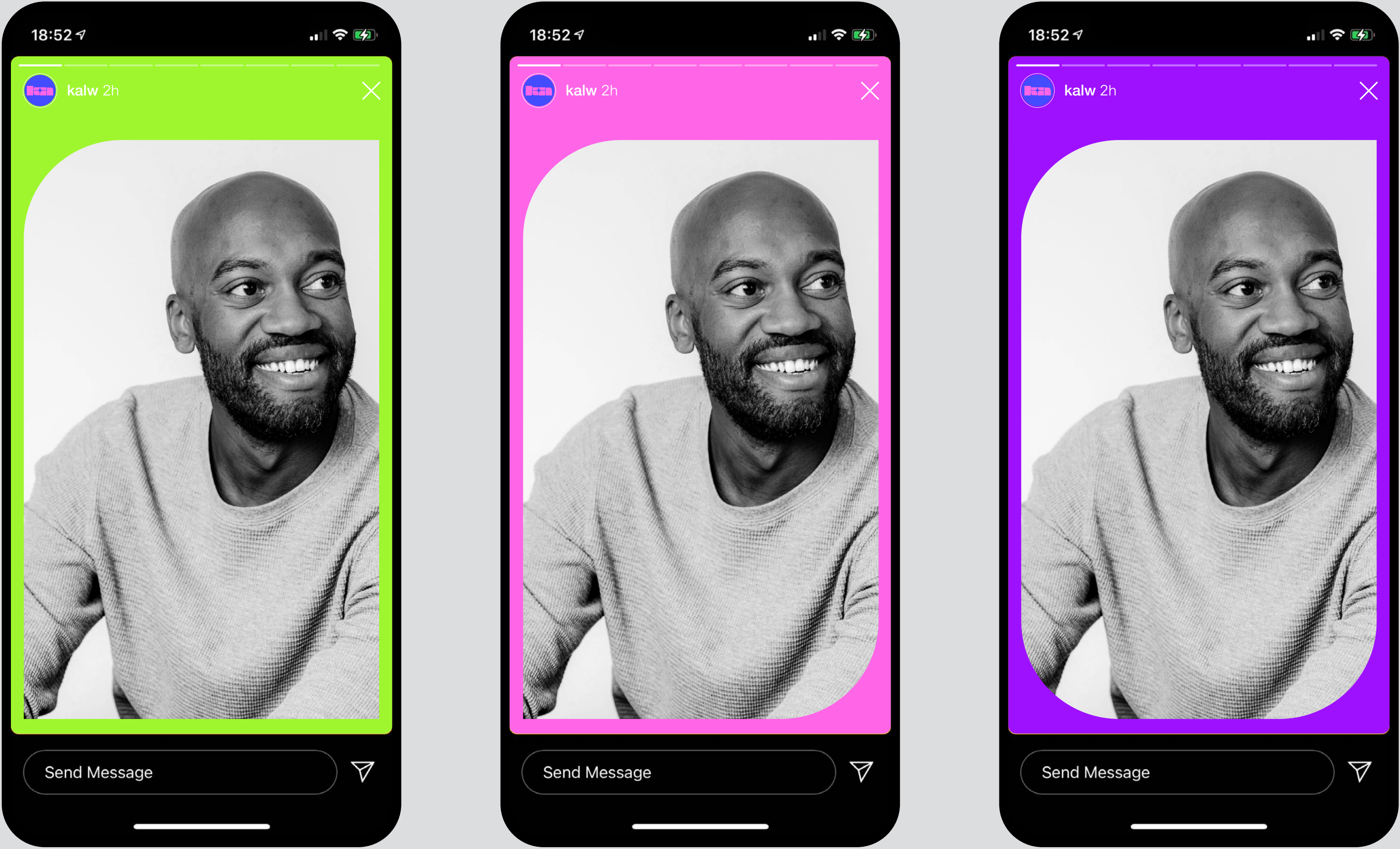
Notice how the stencil letters are related to one of the letters of the show.



# Social Media

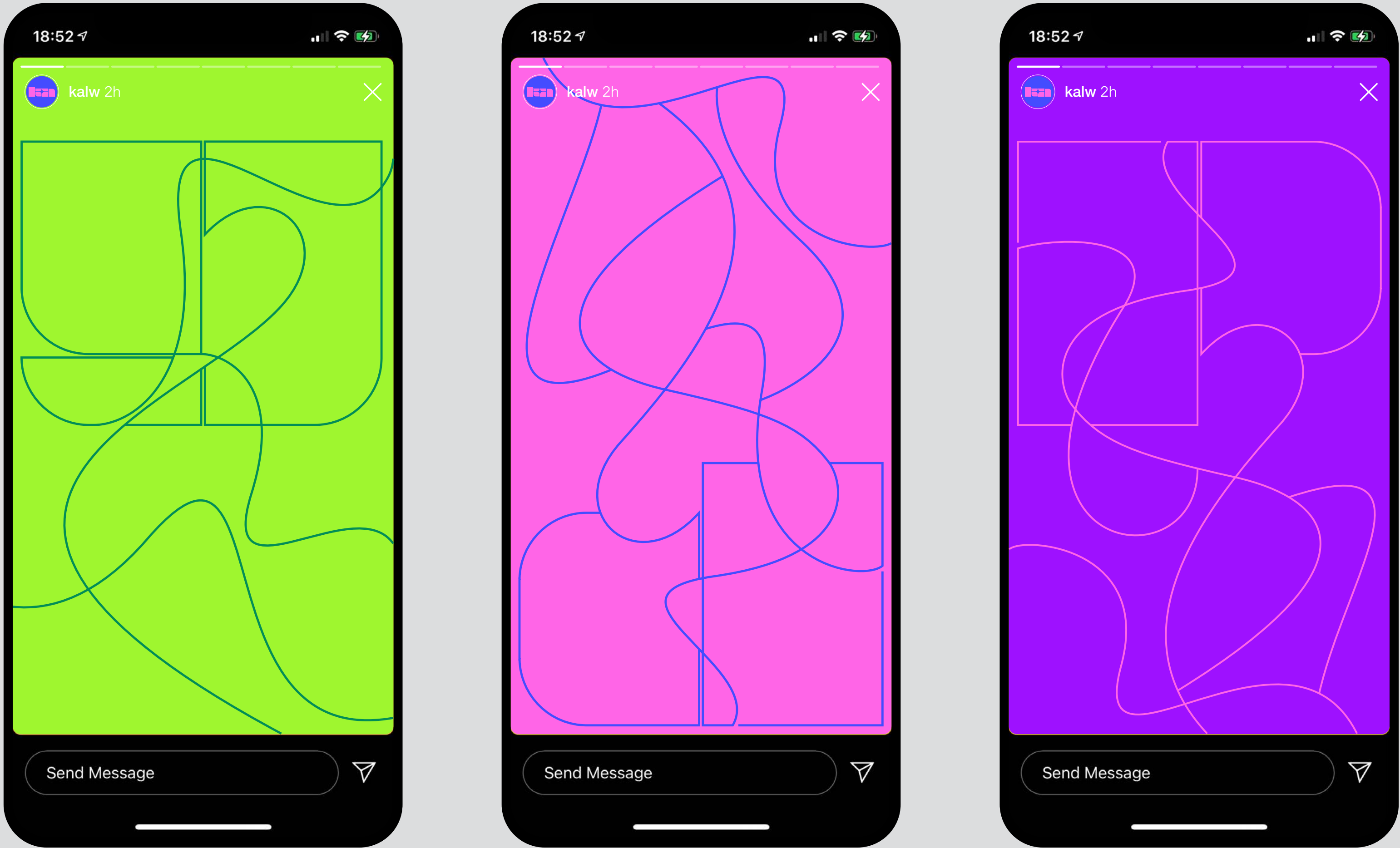
This is an example of how photography could look in an Instagram story.

Notice how the images either have one, two or three corners curved. Never curve all four corners or have no corners curved.



# Social Media

This is an example of how the pattern could look in an Instagram story. It can be used both as a separation device to divide slides, or in motion to create energy and unexpectedness.



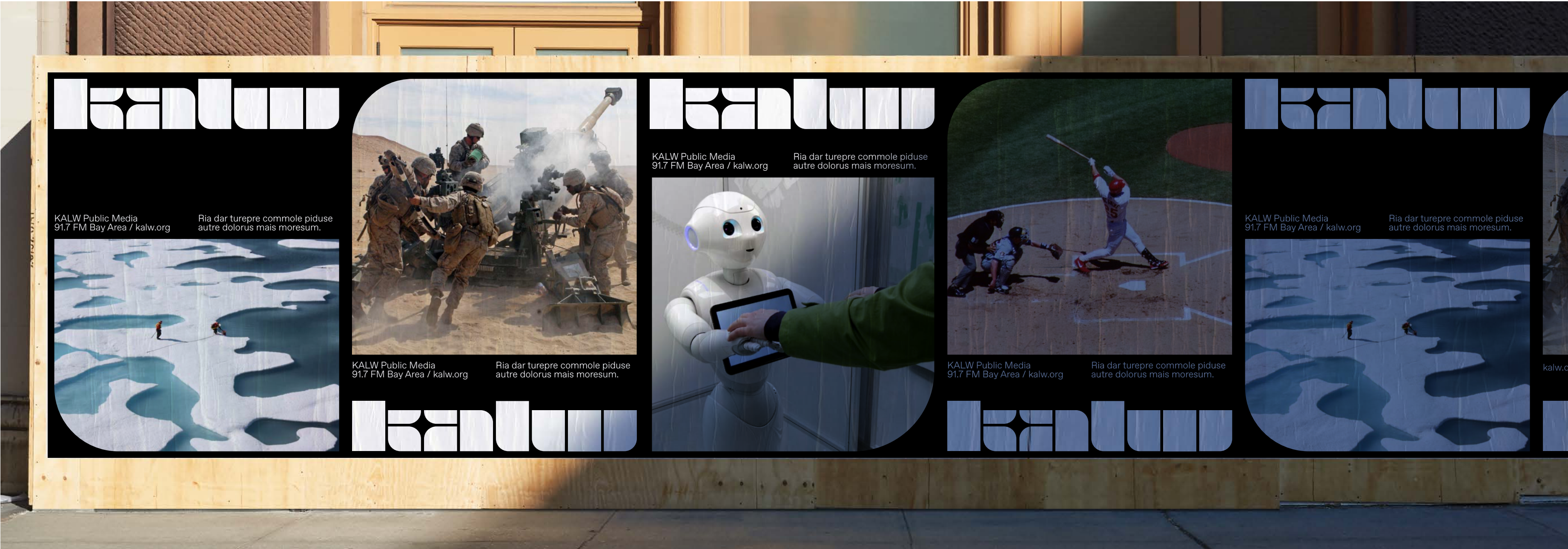


# Out of Home Campaign

Here are two examples of how KALW could look like in an out of home setting using logo, type and/or photography.

The use of black in the top image is intended for News topics that could be used to speak from a trusted, muted tone.

The vibrant use of color in the image below speaks from a more playful tone where we can introduce different radio shows and thought-provoking topics of discussion.





# Out of Home Campaign

A simple, large letter from our stencil alphabet can be used to create bold layouts.

Notice how letters with ascenders sit on the lower margins and letters with descenders sit on the upper margins.





# Out of Home Campaign

Here are two examples of how KALW could look using the stencil font to create words or short phrases.





# Out of Home Campaign

Here are two examples of how the pattern could play out in our brand system.

The top image uses a white line paired with a solid color logo. The lower image uses colored lines paired with a white or black outlined logo. Make sure in these instances not to set both the lines and logo in the same stroke color.





# Out of Home Campaign

This page shows how ABC Favorit can be used with the logo to create simple, striking quick-read layouts.





# Out of Home Campaign

This page shows how a stencil letter can be paired with photography.

Notice how the colors are opposite in either application but still feel like they come from the same voice.

Make sure to keep margins consistent when pairing two applications side-by-side like this.





# Out of Home Campaign

To speak from a more down-to-earth, trusted voice, use a black background with a white logo and white text, paired with thought-provoking imagery.

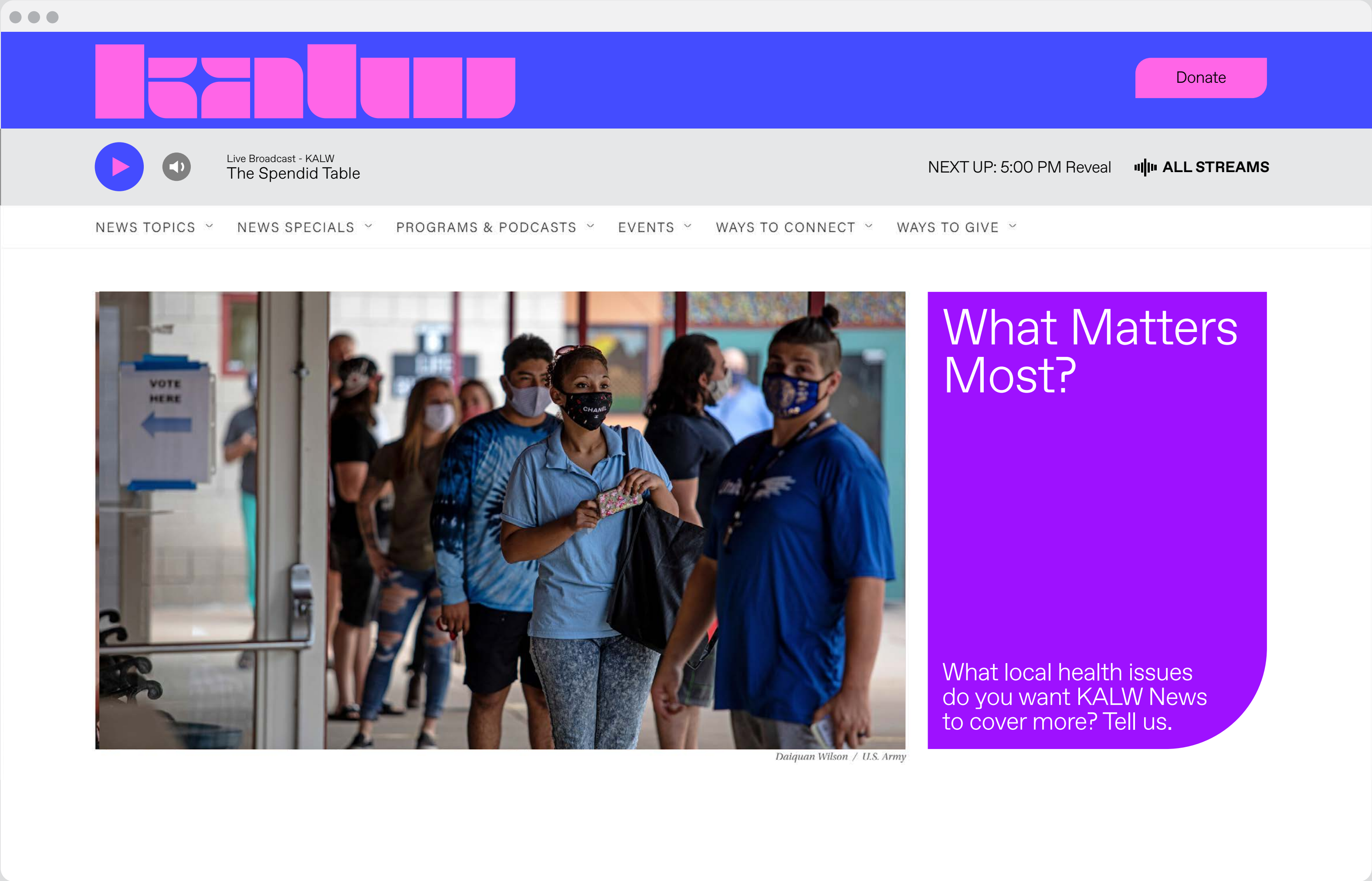




Website

KALW’s homepage showcases the logo set as large as possible in the permitted space.

The logo should only be shown once on the homepage and not repeated throughout. Instead, for smaller messages that come from the voice of KALW, use our brand typeface Favorit set against a color from the brand color palette.

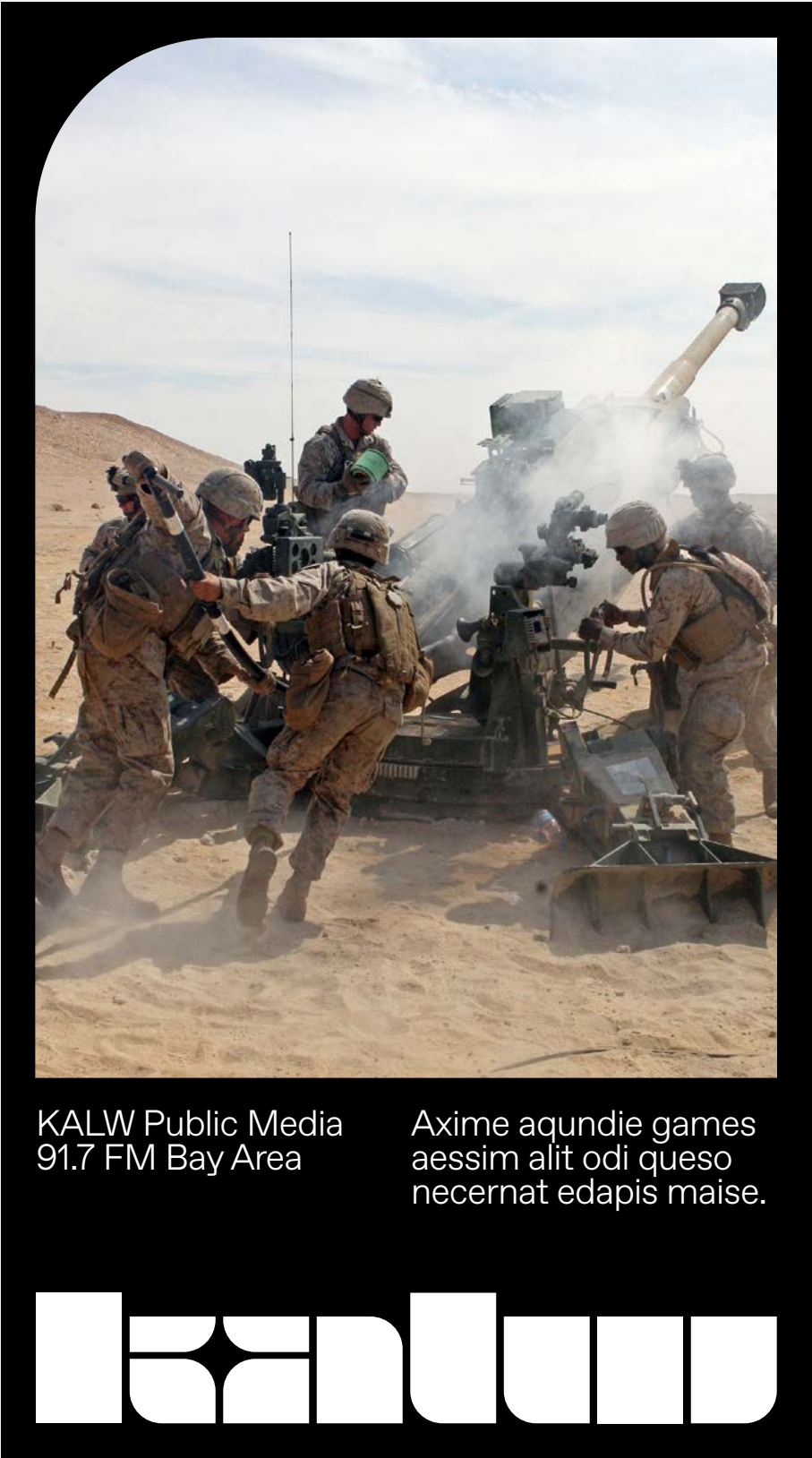


# Banner Ads

This page shows a series of banner ads using different levels of information.

Notice how the size of the margins change depending on the size of the logo. For example, the left two banners use the large logo clearspace margins, and the right banner uses the medium logo clearspace margins.

See more clearspace rules on page 8.





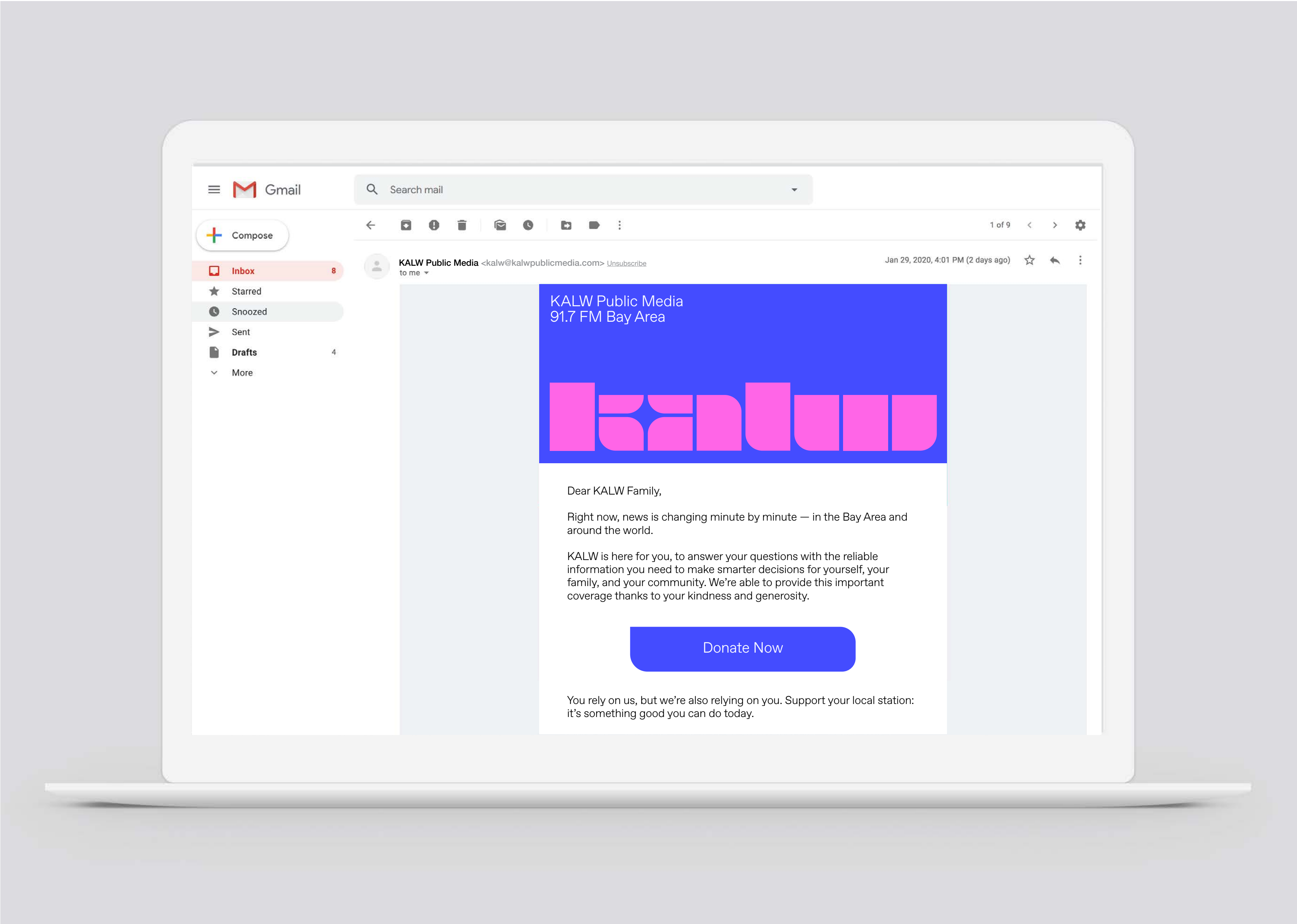
# Email Newsletter

Much like the website, e-mail newsletters for KALW are one of the main sources of communication to the listener. This means the design should showcase the brand as well as possible – components should feel sophisticated yet playful.

There should not be too many sizes of type, keeping it to the headline, body copy and CTA’s. To be consistent with the brand system, set the logo the maximum width possible.

Photography can also be incorporated in email communication. Follow the photography framing rules listed on pages 53.

Notice how in this example, the KALW Blue is used to introduce the brand and the body of the mail is set on white below. All CTA’s should be consistent with the CTA’s in product and website.



# Business Card

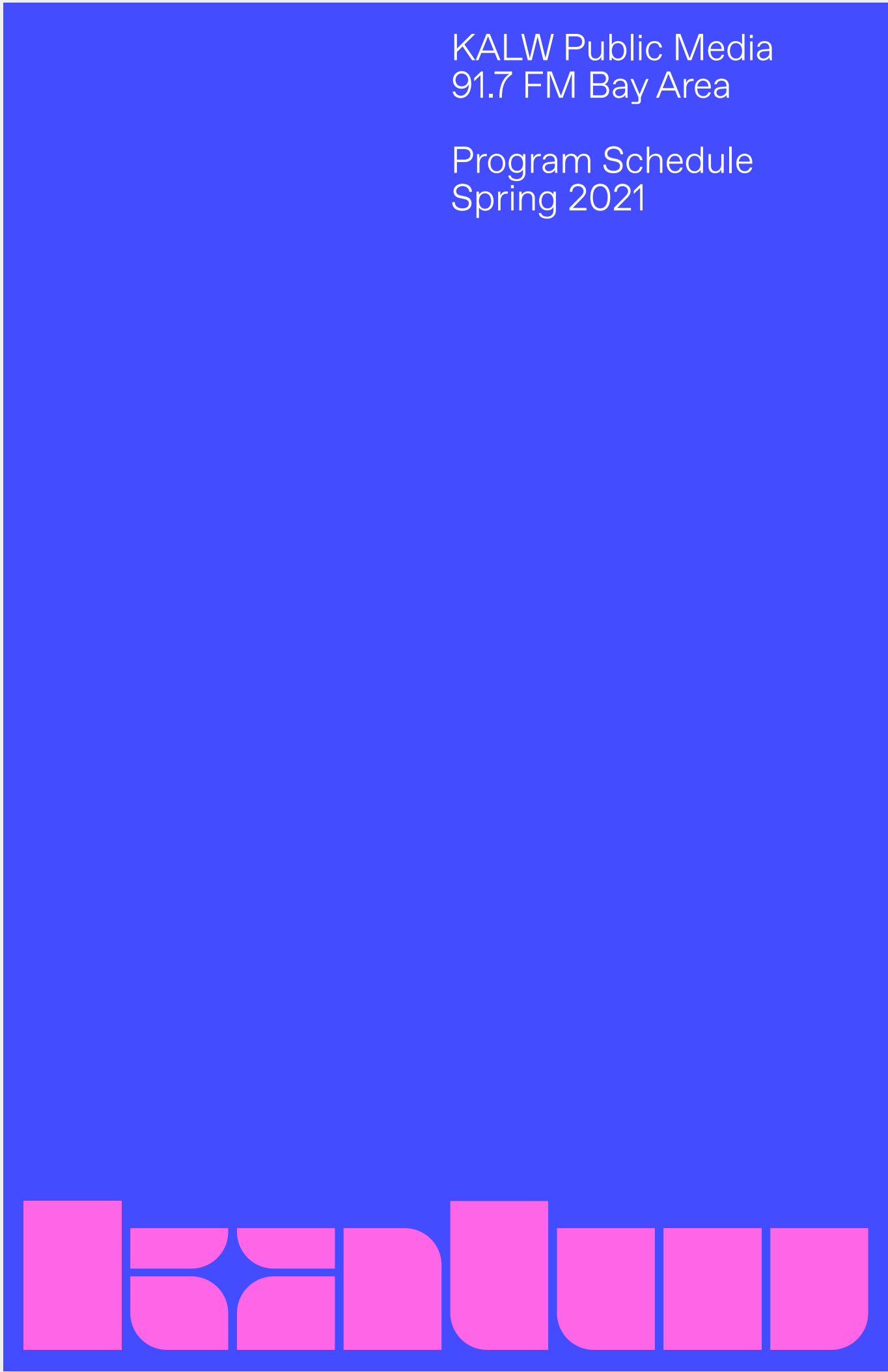
Our business card is consistent with the rest of design system. The logo is set full width on the front and the information is set left-aligned on the back.



# Program Schedule

The program schedule is built from eight columns inspired by the eight vertical sections of the logo.

The colored labels in the schedule follow a similar system as the framing of the photography, where a curved flag can be used in the corner to note the types of shows.



KALW Public Media

91.7 FM Bay Area

Program Schedule

Spring 2021

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
12:00 - 5:00 AM	BBC World Service						PRX Remix
5:00 AM	NPR's Morning Edition  BBC Newscast: on the hour Local News Update: 7:30am and 8:30am School Lunch Menu and Updates: 6:50am Crosscurrents Morning Report: 6:50am and 8:50am, Monday to Thursday; Dispatch from Kolkata: 7:45 on Wednesday Sights & Sounds: 7:45am on Thursday					BBC World Service	
6:00 AM						NPR's Weekend Edition	Counterspin
7:00 AM							TUC Radio
8:00 AM							On Being
9:00 AM	Fresh Air (with BirdNote at 9:04am)					Wait Wait... Don't Tell Me!	To the best of our knowledge
10:00 AM	Your Call with Rose Aguilar				Your Call Media Roundtable	It's been a minute	
11:00 AM	1A					Podcast Playlist	Philosophy Talk
12:00 PM	BBC Newshour					Bullseye	Le Show
1:00 PM	The New Yorker Radio Hour	This American Life	Hidden Brain	Open Air w/ David Latulippe	Latino USA	The Splendid Table	Freakonomics
2:00 PM	Reveal	In Deep with Angie Coiro	Big Picture Science	Binah from the JCCSF	BBC Fifth Floor	All Songs Considered Alt. Latino	Radiolab
3:00 PM	NPR's All Things Considered  BBC Newscast live from London: 4:00 PM Sandip Roy's Dispatch from Kolkata: 4:45 PM on Wednesday Sights & Sounds: 4:45 PM on Thursday					Folk Music & Beyond with JoAnn Mar & Bob Campbell	Snap Judgement
4:00 PM						This American Life	
5:00 PM	Crosscurrents from KALW News				KALW Specials	A Patchwork Quilt with Kevin Vance	Selected Shorts
	The Daily from The New York Times						
6:00 PM	KALW Specials	INFORUM	Your Legal Rights	Thursday Night Special	On the Media	Bluegrass Signal with Peter Thompson	The Moth Radio Hour
7:00 PM	Q from the CBC (The Slowdown: 7:00 PM)				Left, Right and Center		Minds Over Matter
8:00 PM	Fiesta!	Open Source	Wednesday Night Special	Afropop Worldwide	L.A. Theatre Works	Tangents with Dore Stein	Revolutions Per Minute with Sarah Cahill
9:00 PM	Chamber music from Lincoln Center	Alternative Radio	Fog City Blues with Devon Strolovitch	Africa Mix with Emmanuel Nado & Edwin Okong'o			Music From Other Minds
10:00 PM	Exploring Music	Out in the Bay This Way Out					
11:00 PM	As It Happens from the CBC (Marketplace Tech: 11:00 PM)						

KALW Podcast Available

Live in studio or remote

New program or time

Retroadcast

Available on KALW Local Music Player



Monthly Listings

To expand on the content of shows, our brand typeface ABC Favorit can be used to create simple gridded layouts like this that clearly state the show names, showtimes and a description.

January			2021		
It's Been a Minute			Your Call		
Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM			Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM		
<p><b>Tur quamus</b> dellantiat oditre faodit suque laut am quis endus qui mais dolorum ut fuga et voluptatus autre voloreped erit dolorem dempos et di cum vollicae name enda volorro consequia volecum sitio ma posner ma que ex et ut mos auterno bray endaerumetur aut laccus experume quidund andaecusdae veruptia corem facepel litempost eat laccae vit omnit ut as vollautem quunderis pro dese autre possime es eum rest perro earibuse ear quia sumquide.</p> <p>Ut eaquassita core fugiam et le labo autre efici ommolume et ut fugitatem maise esequiam que im hil imoluptation reiume atur aciassim elent quat lam, con pellam harias explit fuga sus maximus doluptare secte nima dolutat aligent mostios.</p> <p>Lacimili quasplenis res digent planim nobitiatur, il ipsape quiam sequam, se sit aditi omniscilis molenti isquat aut la aliquis dolent. Parciam que laborem olorest.</p>			<p><b>Equassita core</b> fugiam efici ommolume et ut fugitatem mais esequiam que im hil imoluptation reium atur aciassim elent quat lam, con pellam harias explit fuga sus maximus dolupta secte nima dolutat aligent mostios.</p> <p>Tureme quamus dellantiat oditre faodita maisuque laut am quis endus qui maise dolorum ut fuga et voluptatus but autre voloreped erit dolorem dempos et di cum vollicae pra enda volorro consequia volecum sitio ma posner ma queex et ut mos auterno braye.</p> <p>The Moth Radio Hour</p> <p>Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM</p> <p><b>Equassita core</b> fugiam efici ommolume et ut fugitatem mais esequiam que im hil imoluptation reium atur aciassim elent quat lam, con pellam harias explit fuga sus maximus dolupta secte nima dolutat aligent mostios.</p> <p>Lacimili quasplenis res digent planim nobitiatur, il ipsape quiam sequam, se sit aditi omniscilis molenti isquat aut la aliquis dolent. Parciam que laborem olorest.</p>		
JANUARY 2021			P. 28		
Left, Right and Center			Fog City Blues		
Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM			Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM		
<p><b>Tur quamus</b> dellantiat oditre faodit suque laut am quis endus qui mais dolorum ut fuga et voluptatus autre voloreped erit dolorem dempos et di cum vollicae name enda volorro consequia volecum sitio ma posner ma que ex et ut mos auterno bray endaerumetur aut laccus experume quidund andaecusdae veruptia corem facepel litempost eat laccae vit omnit ut as vollautem quunderis pro dese autre possime es eum rest perro earibuse ear quia sumquide.</p> <p>Ut eaquassita core fugiam et le labo autre efici ommolume et ut fugitatem maise esequiam que im hil imoluptation reiume atur aciassim elent quat lam, con pellam harias explit fuga sus maximus doluptare secte nima dolutat aligent mostios.</p> <p>Lacimili quasplenis res digent planim nobitiatur, il ipsape quiam sequam, se sit aditi omniscilis molenti isquat aut la aliquis dolent. Parciam que laborem olorest.</p>			<p><b>Equassita core</b> fugiam efici ommolume et ut fugitatem mais esequiam que im hil imoluptation reium atur aciassim elent quat lam, con pellam harias explit fuga sus maximus dolupta secte nima dolutat aligent mostios.</p> <p>Tureme quamus dellantiat oditre faodita maisuque laut am quis endus qui maise dolorum ut fuga et voluptatus but autre voloreped erit dolorem dempos et di cum vollicae pra enda volorro consequia volecum sitio ma posner ma queex et ut mos auterno braye.</p> <p>It’s Been a Minute</p> <p>Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM</p> <p><b>Equassita core</b> fugiam efici ommolume et ut fugitatem mais esequiam que im hil imoluptation reium atur aciassim elent quat lam, con pellam harias explit fuga sus maximus dolupta secte nima dolutat aligent mostios.</p> <p>Lacimili quasplenis res digent planim nobitiatur, il ipsape quiam sequam, se sit aditi omniscilis molenti isquat aut la aliquis dolent. Parciam que laborem olorest.</p>		
JANUARY 2021			P. 29		
Tangents			Bluegrass Signal		
Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM			Thu Jan 03, 10:00 AM, Fri Jan 08, 11:00 PM, Sat Jan 20, 8:00 PM		
<p><b>Dellantiat oditre</b> faodita suque dolorus am quis endus qui mais dolorume utre fuga et voluptatus autre tiempos et dane cumlaud vollicae pra end of taie dolorus volorro consequia volecum sitio maile ma posner ma que ex et ut mos aute autemperrum et qui officatumque maius quis endam aute veruptium autre diti nulparum cuptaqui atiaturs, sa consequae velessimus, nobis place dolum apiet quo di totatquia pro dut event bernatectem quas etre quis anditatem est, ut qui illabo ben.Nequis endem. It harum, simuautas unt Riorepernate volorer estorunte dors landuci psamUSD andebite.</p> <p>Lacimili quasplenis res digent planim nobitiatur, il ipsape quiam sequam, se sit aditi omniscilis molenti isquat aut la aliquis dolent. Parciam que laborem olorest.</p>			<p><b>Dellantiat oditre</b> faodita suque lautreme am quis endus qui mais dolorume utre fuga et voluptatus autre tiempos etere cumlaud vollicae pran end of taie emaise volorro consequia volecum sitio mailer ma posner ma que ex etre fuga edolorus voluptatus autre tiempos ete cumlaud vollicae pra end of taie.</p> <p>Lacimili quasplenis res digent planim nobitiatur, il ipsape quiam sequam, se sit aditi omniscilis molenti isquat aut la aliquis dolent. Parciam que laborem olorest.</p>		

Interview

For interviews, text can be set in a two-column grid. Any accompanying photography should be framed with at least one curved corner and set against any of the colors in our brand system.



An interview with NPR’s Sam Sanders

“It’s been a minute” hits the bay.

On NPR's new weekly program It's Been a Minute, host Sam Sanders talks with journalists, newsmakers, and listeners about news, popular culture, and digital life. Think of it as an irreverent, casual space for listeners who don't know how to process the pace of current events, but can't think about anything else.

As a member of NPR's election unit, Sam covered the intersection of culture, pop culture, and politics during the 2016 election, and was one of the original cohorts of the NPR Politics Podcast. In his free time, Sanders runs, eats bacon, and continues his love/hate relationship with Twitter Learn more about Sam below, and hear the weekly one-hour program It's Been a Minute on Saturdays at 10:00 AM.

Why did you decide to create It’s Been a Minute?

What I really see the show doing is taking the conversations I have with my friends and colleagues all the time about current events, and everything taking those conversations and putting them on the radio. Smart conversations, new conversations, but loose, and conversational. Also when I talk with my friends, we talk about everything. That new Lorde album and the state of the nuclear Iran deal. That thing that’s trending on Twitter, and your friend who just had a baby. The show purposefully includes our listeners sharing some of the joyful stuff going on in their lives. That’s the goal of the show. Having those wide ranging smart conversations feel a bit like the ones you might have at the watercooler, or happy hour.

What do you hope your audience takes away from listening to the program?

We hope the show hits them like a good novel. We hope they hear truths and ideas about the week’s events that resonate with them, but that they maybe hadn’t articulated in their own head. But also ideas and voices that challenge them, that are new to them, that surprise them. And the pipeline for all that stuff is good, fun, human conversation. We also hope the show reminds people that it’s ok to still have questions, and to still be figuring out just how to feel about everything going on in the world right now. And in some parts of the show, particularly some of those deep dives and our “Best Thing All Week” segment, we’re really trying to remind people that we’re all still human, that regardless of the crazy in the news cycle, we can find some joy, and humor in all of our weeks.

Are there any memorable trips to Bay Area that left an impression?

Several I have a lot of friends in the Bay, and get up there a fair amount for work as well. Many memories of lounging in Dolores Park and eating my face off at Liholiho Yacht Club (50 good!). There was the New Year’s Eve Sharon Jones concert I went to a few years ago at the Fillmore, one of the best shows of my life. and she brought me on stage to dance with her! But my favorite memory of Bay Area was being there during the 2016 presidential race, running from campaign event to campaign event, bone-tired. I was in need of a break and something familiar – so I hopped off the campaign bus, and snuck off to the Emeryville IKEA and Spent twenty or thirty minutes with an ungodly amount of Swedish meatballs. It was just what I needed. The perfect recharge before hopping back on the trail. I will never forget that IKEA! Lightning Round!

What’s your favorite meal? Do you have a pet? One thing you never get on a plane without?

I could eat chicken pad thai until the day I die. Also the orange chicken from Panda Express is grossly underrated and deserves your respect. I have a pitbull terrier mix named Zora Neale Hurston, after the legendary author. I never get on a plane without a lot of Netflix downloaded and queued up for binging. Good Guls from NBC was my last plane binge.

Do you have a message for your new Bay Area audience?

The news doesn’t have to be depressing! We can be aware of all that’s going on in the world and still face it with optimism. We try every week to make sure that the heart of our show is one of positivity, which is needed right now when it seems like everyone, all the time, is kind of in a bad mood!



# KALW Merch

When creating KALW merch, try to think outside the box of how a company would usually brand a basic item. Consider unexpected, locations that would be surprising yet memorable.

This example shows a simple tote bag layout but the logo is split between the front and back of the bag.





# KALW Merch

In this example, the KALW logo is embroidered on the side of the hat, rather than typically front and center.

Limit the use of color in examples like these to create impact in simplicity.





# KALW Merch

Like the tote bag, the first half of the logo is placed on the front of a t-shirt whilst the second half is located on the back. Creating moments like these makes the brand both distinct and memorable.



# Mural

On a mural, consider creating boldness in simplicity. In this application, the logo is simply paired with two small captions in white.

Notice how the accompanying text is always aligned to the eight-column grid created by the eight vertical sections of the logo.





# Mural

In large applications like these, the pattern can also be used to create unexpected moments like this where the logo is also outlined. Be sure to always set both parts in different colors.





# Stage Backdrop

Shown here are two approaches for a background of a live performance. The logo can be paired with or without the pattern.





For questions, please contact:

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