BRAND GUIDELINES

THE PLENARY, CO.   LAST UPDATED: 12.16.2024

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STORY

Moodboard

Key Brand Anchors
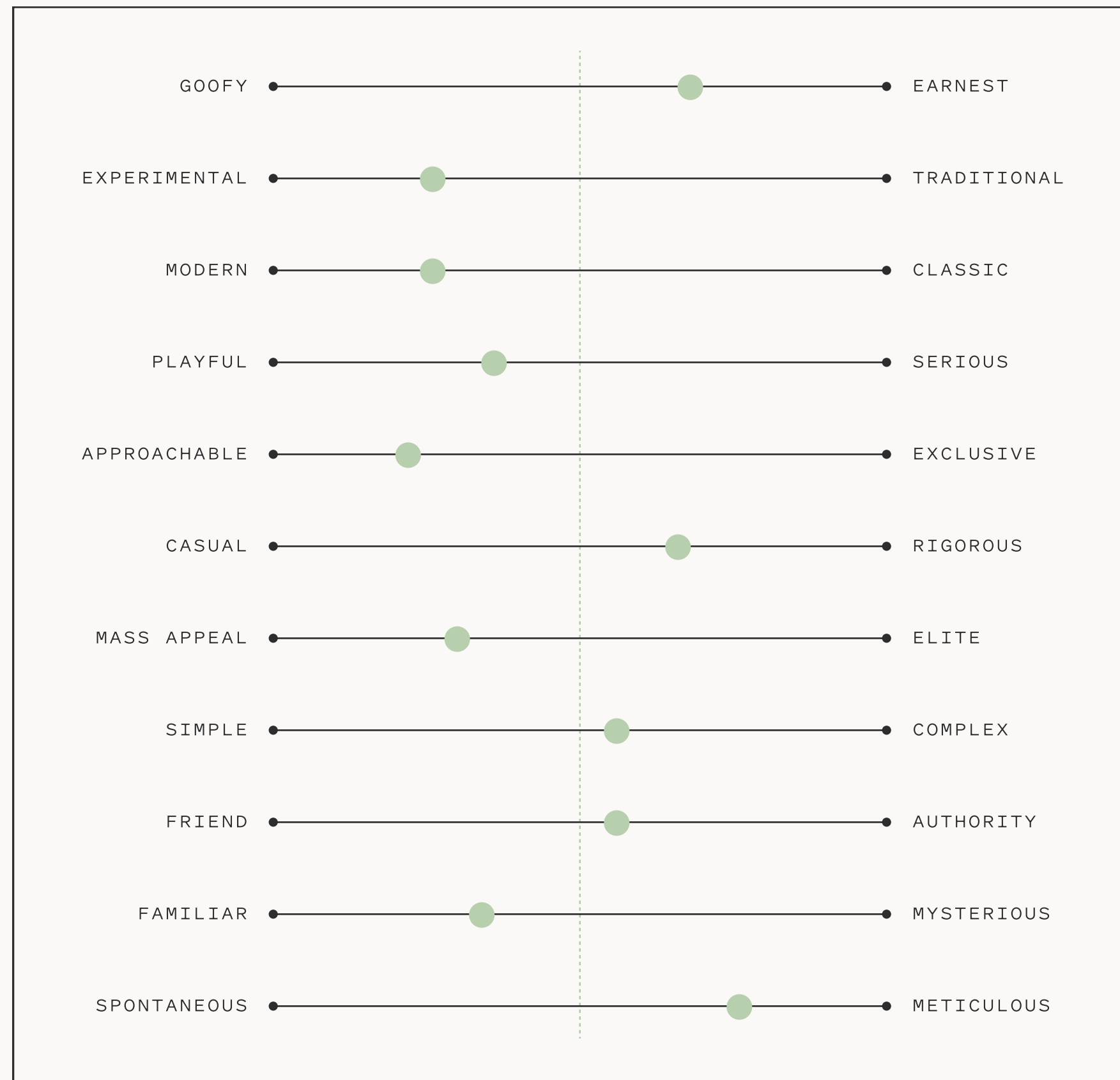
- **KNOWLEDGE-TENDING**
  - Archives
  - Libraries + Card Catalogs
  - Manila Folders
  - News and Publications
  - Drawn Lines + Connections
- **50/50**
  - Technical + Scientific Visual Language
  - Hand-drawn, Lush, Expressive Artistry
- **WELCOMING AND WARM**
  - Natural Light
  - Aged Paper
  - Honest Materials
  - Inviting, Approachable, and Accessible
  - Clean + Uncluttered

Personality + Brand Positioning

Personality

This describes how The Plenary's branding should *feel*, on the whole.

GOOFY	——●——	EARNEST
EXPERIMENTAL	●——	TRADITIONAL
MODERN	●——	CLASSIC
PLAYFUL	●——	SERIOUS
APPROACHABLE	●——	EXCLUSIVE
CASUAL	——●——	RIGOROUS
MASS APPEAL	●——	ELITE
SIMPLE	——●——	COMPLEX
FRIEND	——●——	AUTHORITY
FAMILIAR	●——	MYSTERIOUS
SPONTANEOUS	——●——	METICULOUS

Landscape

The constellation of other brands and institutions alongside which The Plenary sits.
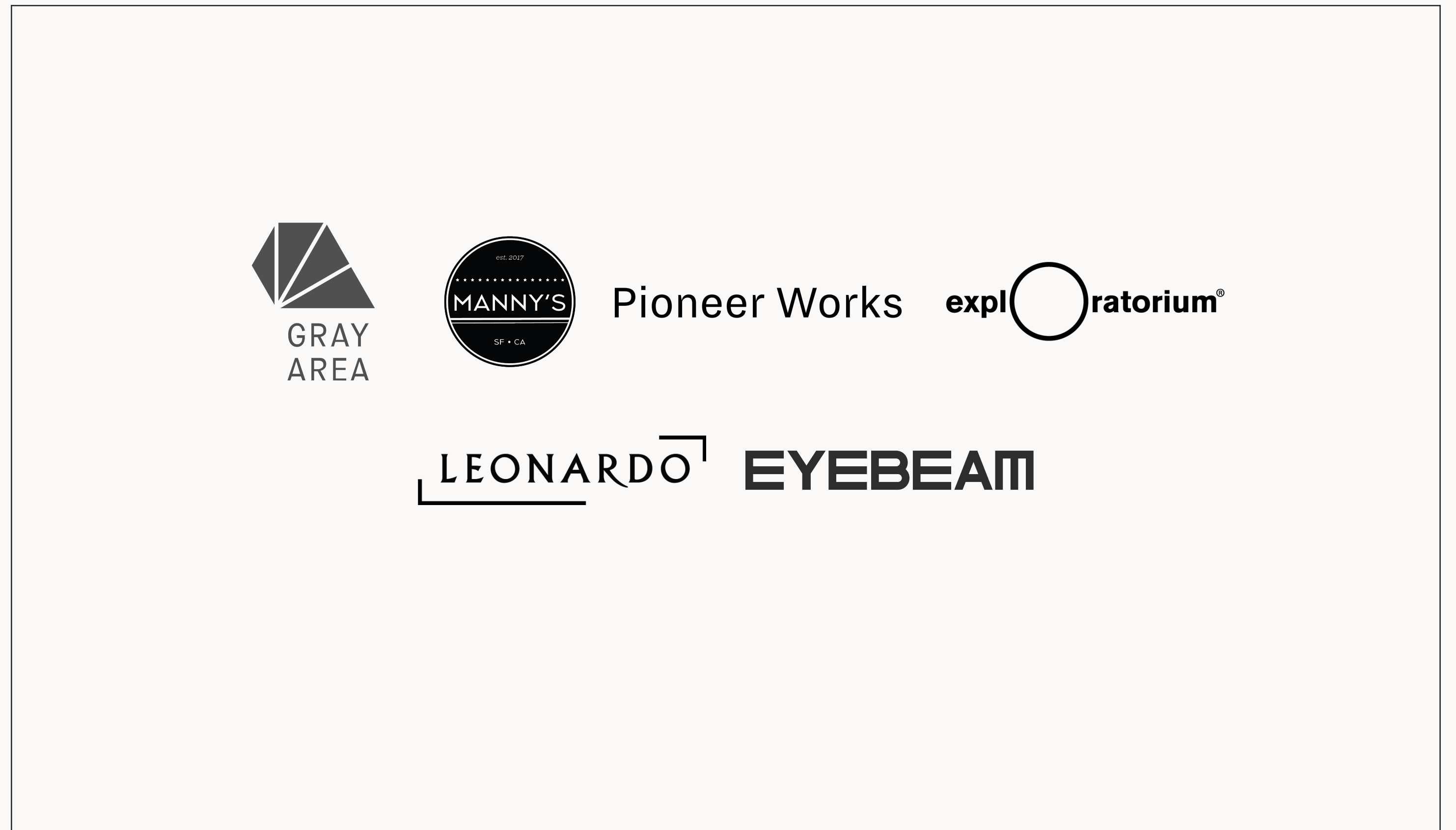
GRAY AREA   MANNY'S   Pioneer Works   explOratorium®

LEONARDO   EYEBEAM

COLORS

Color Palette

Our brand color palette was designed to be an elegant yet versatile collection of hues that shine both online and in print. It balances sophistication with functionality, enabling flexibility while staying true to our identity.

PRIMARY COLORS: CORE BRAND
The core brand colors should always be the dominant elements in public-facing materials. Prioritizing these colors strengthens our overall brand presence, builds recognition, and ensures all communications feel cohesive and grounded. These colors are essential for reinforcing our identity and aiding in brand recall.

SECONDARY COLORS: PROGRAMS
Program colors are intended for use in communications about specific initiatives. These colors bring energy and differentiation to individual programs while staying within the framework of our brand identity. They are a tool for clarity, helping our audience quickly identify and connect with specific aspects of our work. However, they are designed to complement the core palette, ensuring our brand's integrity remains intact.

TERTIARY COLORS: ISSUE AREAS
The issue area colors are exclusively used as tags to categorize content by thematic focus. They help identify the broader context a program, artwork, initiative, or section addresses. This palette ensures clarity when communicating across our four key issue areas. Issue area colors should primarily be used with a Bullet tag, as in these examples (for more info, refer to Design Elements: Archive Dots):

- ● SUSTAINABILITY
- ● HUMAN SYSTEMS
- ● SCIENCE AND TECHNOLOGY
- ● NATURE OF KNOWLEDGE
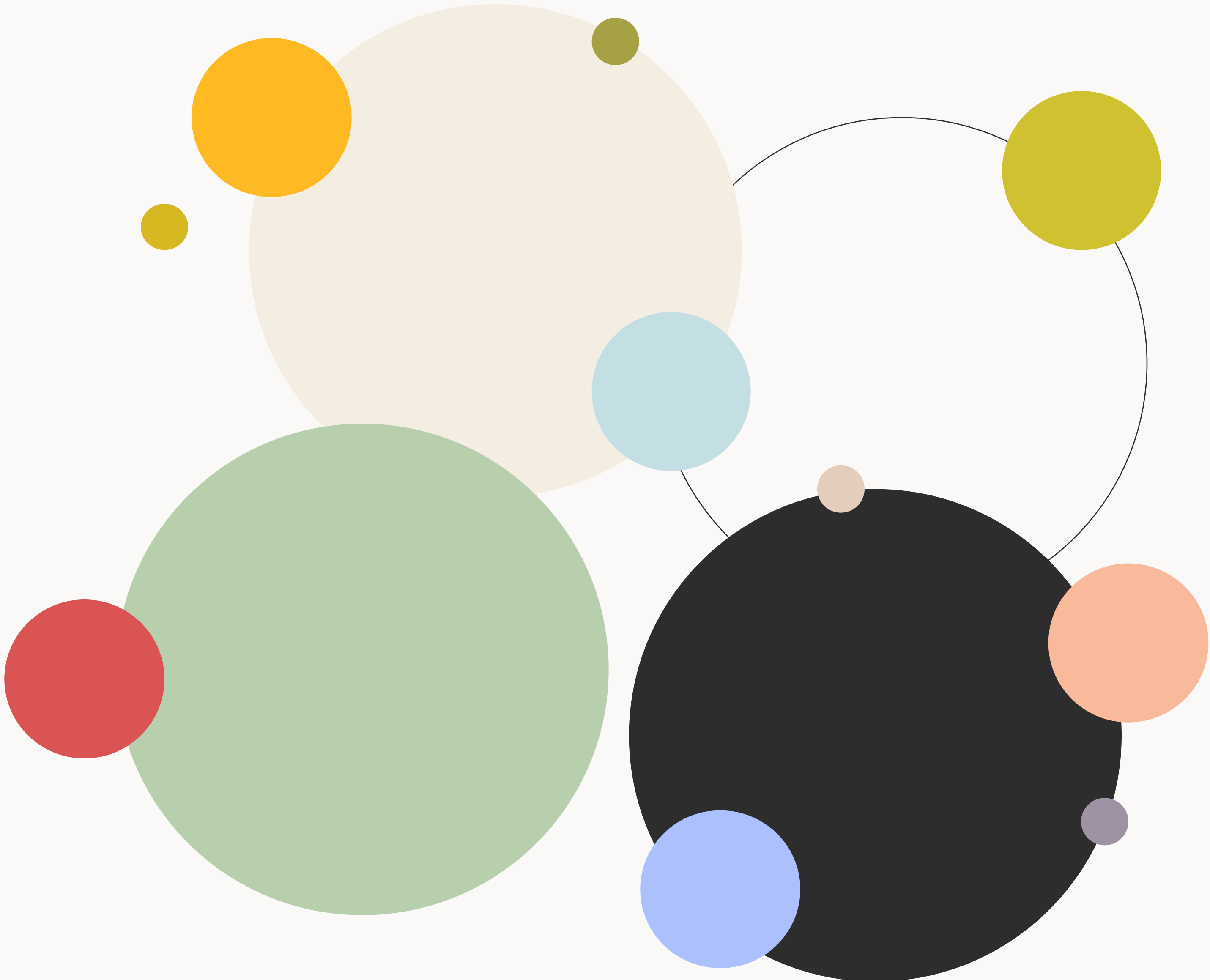
Color Codes

Colors are used differently for web and print. Each palette color has specific codes to ensure consistent reproduction. Use the correct model for digital, print, or cross-media consistency. Here's a quick guide:

RGB + HEX CODES

EXAMPLES:
136, 183, 172
RGB(136,183,172)
#88B7AC

These types of color codes are specifically meant for electronic displays such as computer monitors, phones, tablets, or other digital use. Values of RGB (Red, Green, Blue) range from 0-255, and values for hex codes range (in hexadecimal) from 00 to FF.

Uses: web design, digital artwork, social media graphics, multimedia projects, and any screen-based content.

CMYK

EXAMPLES:
26, 0, 6, 28
C26 M0 Y6 K28

CMYK (Cyan, Magenta, Yellow, blacK) is the most common and safest technique for print. It is used in color printing, particularly for producing full-color images in print media. Values range from 0 to 100, and represent percentages of each ink to be used.

Uses: print materials, like brochures, flyers, posters, packaging, business cards, magazines, etc.

CORE BRAND

CHALK
RGB
251, 250, 248

CMYK
0, 0, 1, 2

HEX
#FBFAF8

CHARCOAL
RGB
45, 45, 45

CMYK
0, 0, 0, 82

HEX
#2D2D2D

SAND
RGB
245, 238, 227

CMYK
0, 3, 7, 4

HEX
#F5EEE3

CORE
RGB
184, 207, 174

CMYK
11, 0, 16, 19

HEX
#B8CFAE

PROGRAM COLORS

CIVIC ENGAGEMENT LABS
RGB
250, 186, 156

CMYK
0, 26, 38, 2

HEX
#FABA9C

SHOWCASES
RGB
225, 109, 57

CMYK
0, 52, 75, 12

HEX
#E16D39

COMMUNITY STUDIOS
RGB
196, 224, 228

CMYK
14, 2, 0, 11

HEX
#C4E0E4

I AM A SCIENTIST
RGB
172, 192, 255

CMYK
33, 25, 0, 0

HEX
#ACC0FF

CLUBHOUSE / COMMONS
RGB
207, 194, 48

CMYK
0, 6, 77, 19

HEX
#CFC230

RESEARCH / COLLECTIVE
RGB
255, 187, 35

CMYK
0, 27, 86, 0

HEX
#FFBB23

ISSUE AREAS

SUSTAINABILITY
RGB 166, 161, 68

CMYK 0, 3, 59, 35

HEX #A6A144

HUMAN SYSTEMS
RGB 228, 205, 190

CMYK 0, 10, 17, 11

HEX #E4CDBE

SCIENCE & TECHNOLOGY
RGB 158, 148, 165

CMYK 4, 10, 0, 35

HEX #9E94A5

NATURE OF KNOWLEDGE
RGB 215, 184, 35

CMYK 0, 14, 84, 16

HEX #D7B823

Color Shades

To maintain a clean and cohesive design system, we only use one light shade and one dark shade for each color in addition to the core color. These shades are pre-created and included in this document to ensure dimension and versatility in our palette while keeping it simple and consistent.

SHADES
Whenever possible, use the core color in its purest form as noted on the previous page.

- The light shade is best used for backgrounds, subtle accents, or for creating depth without overwhelming the rest of the layout.
- The dark shade works well for text, borders, and other elements that require contrast or emphasis.
- Use only the pre-defined HEX codes provided in this document. Do not create additional shades or modify codes independently.

#DACFC1	#808E7A	#D29375	#995233	#829699	#7886AB	#8F862F	#AB8226	HEX #546312	HEX #D6A4A2	HEX #4F4E74	HEX #D4AA17
#F5EEE3	#B8CFAE	#FABA9C	#E16D39	#C4E0E4	#ACC0FF	#CFC230	#FFBB23	HEX #A6A144	HEX #E4CDBE	HEX #9E94A5	HEX #D7B823
#F9F5F1	#E0E9DA	#FCE0D3	#EAB197	#E0EEEF	#DBE4FB	#E9E4A8	#FDE1A2	HEX #D1D672	HEX #FFE6DA	HEX #D2C5E3	HEX #F8E494

SPECIAL OCCASIONS
In special situations, the creative team may craft unique palettes. These palettes will align with the general theme of the issue area (e.g., greens for sustainability, corals for human systems, purples for science and technology, and golds for nature of knowledge). Alternate colors or palettes may not be used without prior approval from the creative team. Refer to the "Special Color Palettes" section for guidance.
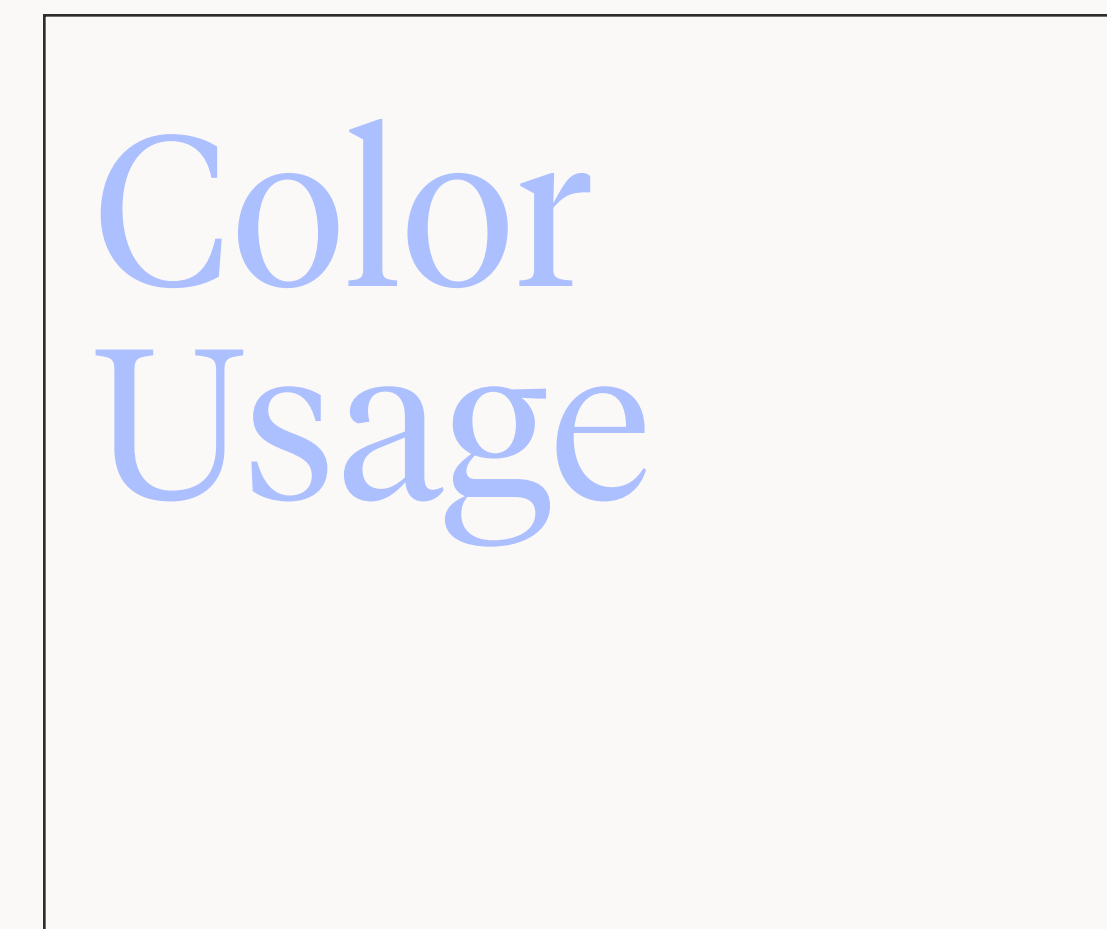
Text Color Usage

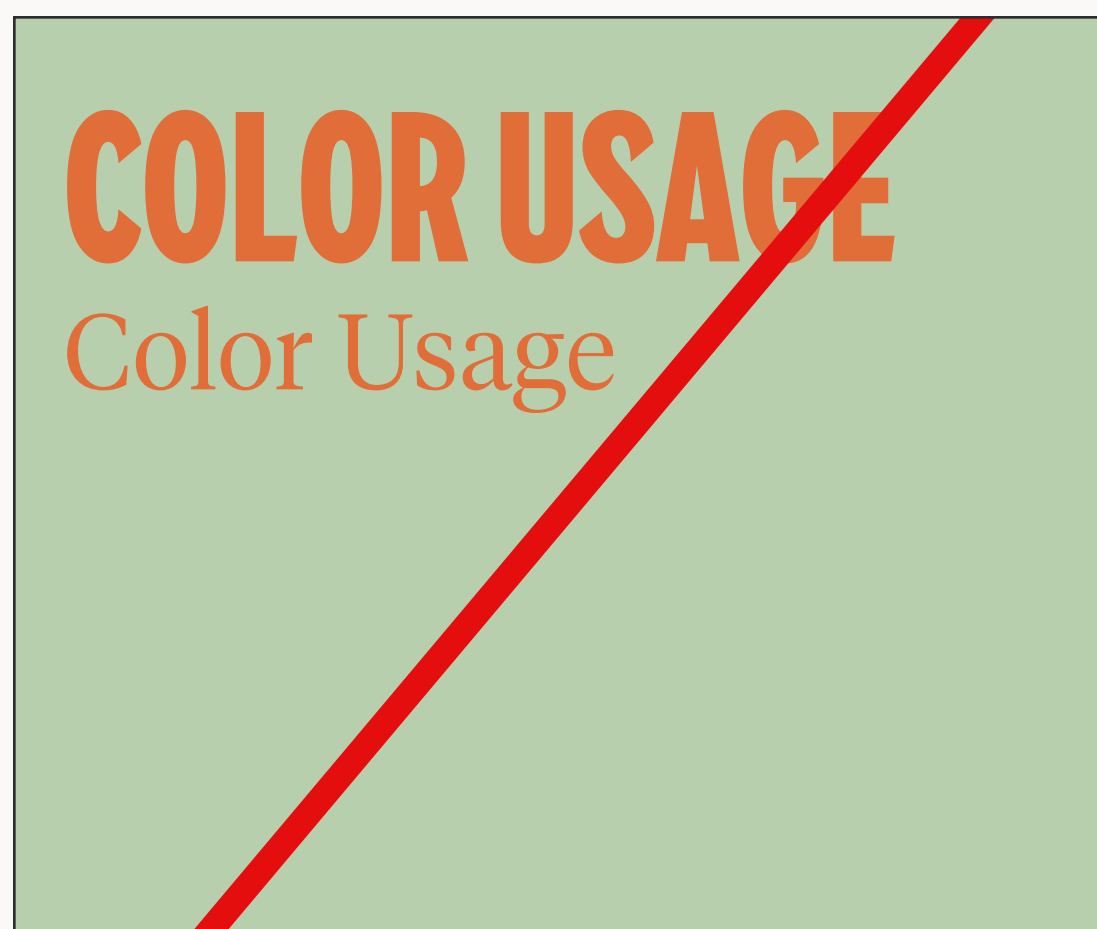**COLOR USAGE**

Do use chalk on colored backgrounds. ✓

Color Usage
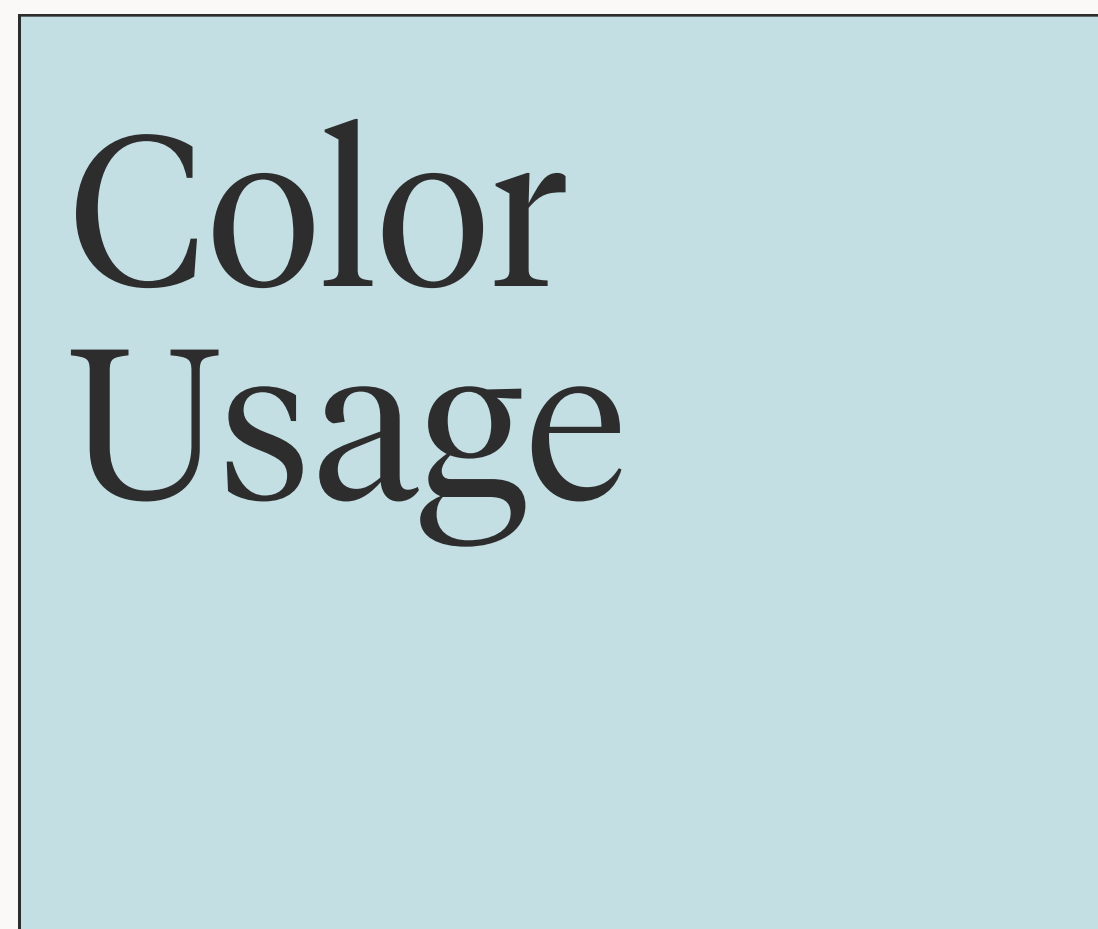
Do use charcoal on colored backgrounds. ✓

COLOR USAGE

Do use monochromatic color schemes. ✓

Color Usage

Do use color with Tiempos ✓

COLOR USAGE
Color Usage

Don't use color on top of color. ✕

COLOR USAGE

Don't combine two colors in the same text block. ✕

Color Usage

Don't combine two colors in the same text block. ✕

Color Usage
PITCH SANS

Don't use color with Pitch. ✕

Contrast + Accessibility

Contrast in colors is critical element for ensuring accessibility in design, particularly in digital interfaces and printed materials. We always want to make sure our content is easily perceivable, including by individuals with visual impairments.

Neutral / Light Mode

When using light backgrounds such as chalk or sand, or anything in the light side of the spectrum, use the charcoal color for body text and either charcoal or a 100% opacity color from the palette for titles.

Dark Mode

When using dark backgrounds such as charcoal, use the chalk color for body text and either chalk, sand, or a 100% opacity color from the palette for titles.

Color Mode

When creating with colored backgrounds, always keep body copy 100% chalk or charcoal. When using charcoal in the header, it should always be 100% opacity. However, when using chalk in the heading you may play with opacity in increments of 10%.

COMMUNITY STUDIOS

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

COMMUNITY STUDIOS

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

HOW WE WORK

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

HOW WE WORK

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

STEMM CAREERS

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

HOW WE IMAGINE

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

OUR RESEARCH SYSTEMS

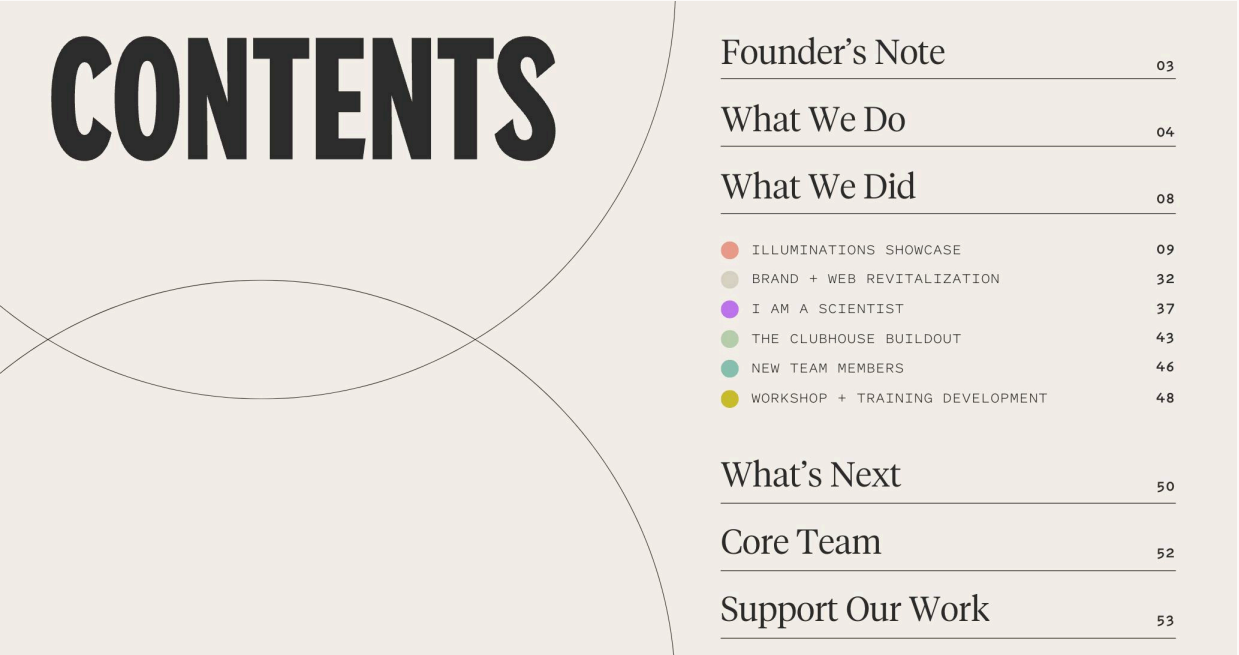Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

Color Modes

Neutral / Light Mode

Feeling: Light, Warm, Airy
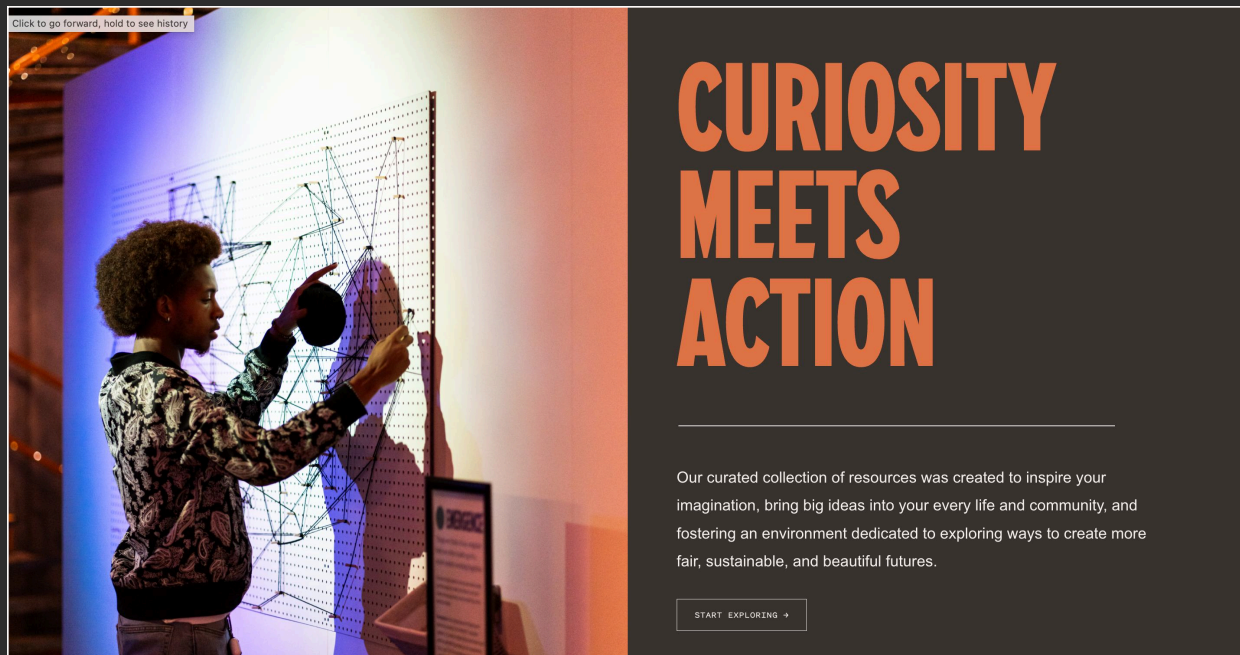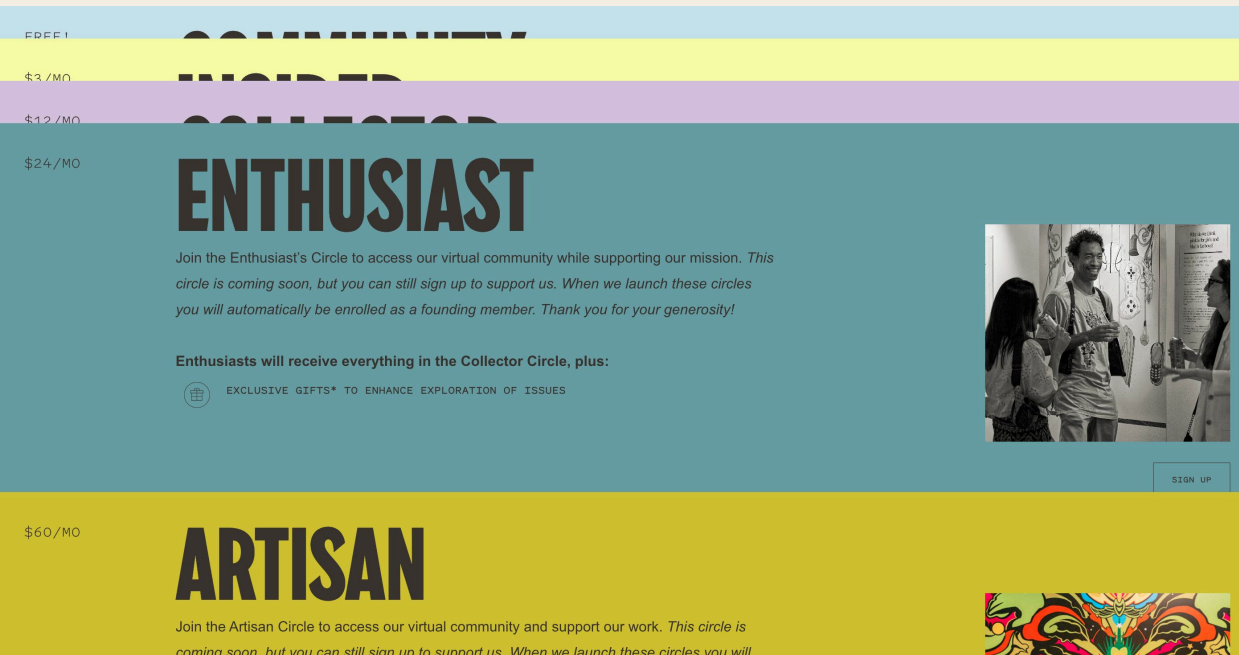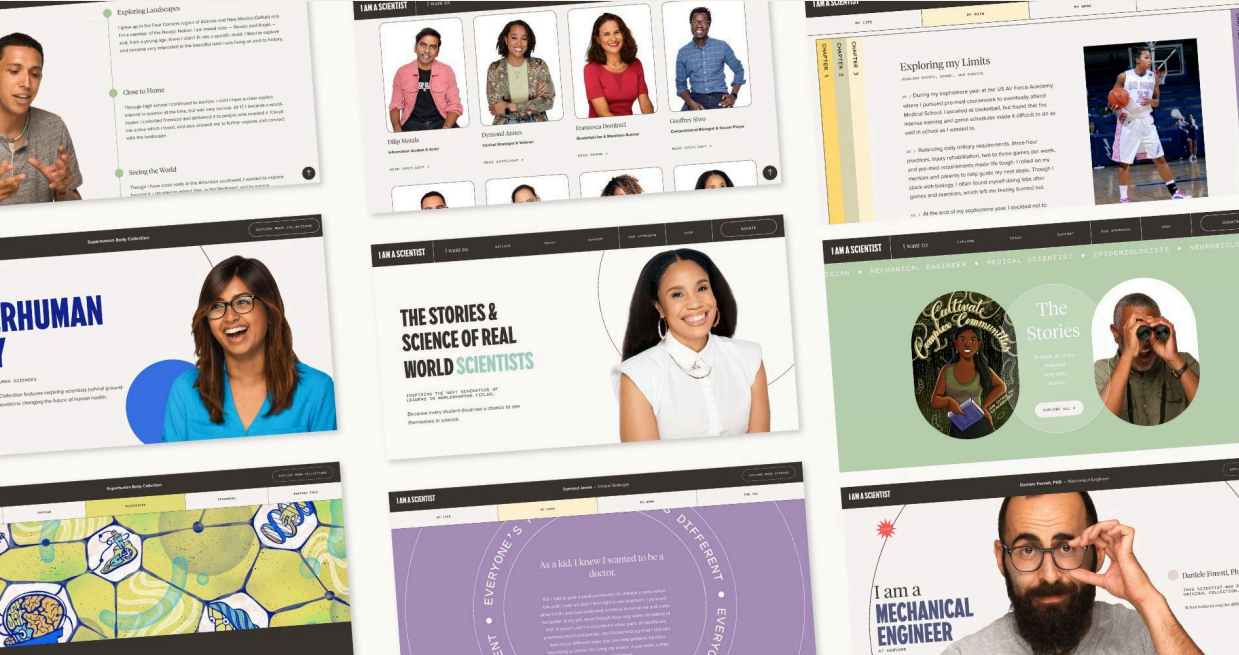**Uses:** Default, General The Plenary, Co. Brand Materials

Dark Mode

Feeling: Dramatic, Exciting, Intriguing
Uses: Accents, The Clubhouse

Color Mode

Feeling: Energizing, Intentional, Dynamic
Uses: Engagement, I Am A Scientist

Special Color Palettes

As part of the Plenary's brand toolkit, special color palettes will be introduced for special projects, initiatives, or showcases. These colors are always guided by which Issue Area the project falls into, and follow that Issue Area's general color (green, coral, purple, or gold). Due to the creative nature of each project, those colors may differ drastically from our core palette. We also always ensure that the colors work together in unison.

Special color palettes should only be used in out-of-the-ordinary circumstances and will be provided by a design lead.

I AM A SCIENTIST

The I Am A Scientist program is unique in that each individual scientist has their own color palette. Their palette consists of one signature color and 3-4 secondary colors. The signature color is chosen from their photos, and the secondary colors are chosen to complement that signature while giving the scientist's palette personality and liveliness. Some variations of palettes that have been used are shown here.

In addition, collections often have their own palette that is derived from the partner or initiative as well as the featured scientists' signature colors.

ILLUMINATIONS SHOWCASE

IAAS SCIENTISTS' PALETTES

IAAS FIELD GUIDES

Each new field guide has a core color, and a light and dark color associated with it. The light and dark colors were made by adding white or black to the core color and adjusting slightly for vibrance.

TYPOGRAPHY

Brand Fonts

VTC TATSURO BOLD

FONT FILES

Tiempos Headline Light

FILES

PITCH SANS REGULAR

FILES

Neue Haas Unica W1G Light

ADOBE

Font Specification

HEADLINES & TITLES

VTC TATSURO

SIZE	10REM (160PX) / 75%
CASE	UPPERCASE
VARIANT	BOLD
TRACKING	0.0EM (0%)

Section Headers; also longer titles, subtitles, & quotes. Use *italics* or **bold** for emphasis.

TIEMPOS HEADLINE

SIZE	2.5REM (40PX) / 120%
CASE	SENTENCE OR TITLE
VARIANTS	LIGHT, LIGHT ITALIC, SEMIBOLD
TRACKING LIGHT + ITALIC	0.01EM (1%)
TRACKING SEMIBOLD	0.0EM (0%)

CAPTIONS, SUBHEADINGS, CONTEXT, TECHNICAL NOTES - **BOLD IF NEEDED**

SMALLER VARIANT FOR FINER-DETAIL ANNOTATIONS. **BOLD ALSO AVALIABLE HERE.**

PITCH SANS

		SMALLER	
SIZE 1.25REM (20PX) / 120%		0.75REM (12PX) / 120%	
CASE UPPERCASE		UPPERCASE	
VARIANTS REGULAR, BOLD		MEDIUM, BOLD	
TRACKING REG 0.05EM (5%, 50/1000)		**MEDIUM** 0.07EM (7%)	
TRACKING BOLD 0.025EM (2.5%, 25/1000)		**BOLD** 0.035EM (3.5%)	

Body text: for paragraphs, longer pieces of content, and anything that's more than a few lines.

Lorem ipsum dolor sit amet, *consectetur adipiscing elit.* Nam tempus interdum erat. Etiam **cursus** lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare. Quisque in velit eget ligula facilisis varius. Mauris sit amet nisi turpis. Mauris feugiat turpis sit amet arcu scelerisque faucibus et eu nunc. Sed ultrices leo et arcu sodales elementum. Nulla quis lacus est. Nunc nulla mauris, tincidunt eu varius sed, placerat ut nisl. Ut ut elit sed lorem porta gravida. Nam nec purus in risus faucibus accumsan eget id elit. Nullam vitae magna ac nulla feugiat malesuada. Sed sem mi, hendrerit a auctor sit amet, tristique vel elit. Duis suscipit, arcu gravida sollicitudin malesuada, nulla quam condimentum orci, sagittis varius mauris risus a eros.

NEUE HAAS UNICA W1G

SIZE	1REM (16PX)* / 130%
	*FOR READABILITY, KEEP FONT SIZES ≥ 12PX FOR DIGITAL APPLICATIONS OR 10PT FOR PRINT.
CASE	SENTENCE OR TITLE
VARIANTS	LIGHT, LIGHT ITALIC, BOLD
TRACKING LIGHT + ITALIC	0.05EM (5%)
TRACKING BOLD	0.03EM (3%)

Alternate Fonts

USE ONLY IF PRIMARY FONTS ARE NOT AVAILABLE, I.E. IN GOOGLE SUITE; LIMIT PUBLIC EXPOSURE WHEN POSSIBLE.

LEAGUE GOTHIC

LINK

Source Serif 4

LINK

RED HAT MONO

LINK

Helvetica Neue

LINK (STANDARD ON MOST COMPUTERS)

Alternate Font Specification

USE ONLY IF PRIMARY FONTS ARE NOT AVAILABLE, I.E. IN GOOGLE SUITE; LIMIT PUBLIC EXPOSURE WHEN POSSIBLE.

HEADLINES & TITLES

LEAGUE GOTHIC

- **SIZE** 10REM (180PX) / 77%
- **CASE** UPPERCASE
- **VARIANT** REGULAR
- **TRACKING** -0.015EM (-1.5%)

Section Headers; also longer titles, subtitles, & quotes.
Use *italics* or **bold** for emphasis.

LORA

- **SIZE** 2.5REM (40PX) / 120%
- **CASE** SENTENCE OR TITLE
- **WEIGHT REGULAR** 500
  WEIGHT BOLD 800
- **OPTICAL WEIGHT** 60
- **TRACKING REGULAR + ITALIC** -0.01EM (-1%)
  TRACKING BOLD -0.03EM (-3%)

CAPTIONS, SUBHEADINGS, CONTEXT, TECHNICAL NOTES – **BOLD IF NEEDED**

SMALLER VARIANT FOR FINER-DETAIL ANNOTATIONS. **BOLD ALSO AVALIABLE HERE.**

RED HAT MONO

	SMALLER
SIZE 1REM (18PX) / 120%	2/3 REM (12PX) / 120%
CASE UPPERCASE	UPPERCASE
VARIANTS LIGHT, BOLD	REGULAR, BOLD
TRACKING LIGHT 0.07EM (7%) **TRACKING** BOLD 0.05EM (5%)	**REGULAR** 0.12EM (12%) **BOLD** 0.10EM (10%)

Body text: for paragraphs, longer pieces of content, and anything that's more than a few lines.

Lorem ipsum dolor sit amet, *consectetur adipiscing elit.* Nam tempus interdum erat. Etiam **cursus** lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare. Quisque in velit eget ligula facilisis varius. Mauris sit amet nisi turpis. Mauris feugiat turpis sit amet arcu scelerisque faucibus et eu nunc. Sed ultrices leo et arcu sodales elementum. Nulla quis lacus est. Nunc nulla mauris, tincidunt eu varius sed, placerat ut nisl. Ut ut elit sed lorem porta gravida. Nam nec purus in risus faucibus accumsan eget id elit. Nullam vitae magna ac nulla feugiat malesuada. Sed sem mi, hendrerit a auctor sit amet, tristique vel elit. Duis suscipit, arcu gravida sollicitudin malesuada, nulla quam condimentum orci, sagittis varius mauris risus a eros.

HELVETICA NEUE

- **SIZE** 1REM (18PX)* / 130%
  *FOR READABILITY, KEEP FONT SIZES ≥ 12PX FOR DIGITAL APPLICATIONS OR 10PT FOR PRINT.
- **CASE** SENTENCE OR TITLE
- **VARIANTS** LIGHT, LIGHT ITALIC, SEMIBOLD
- **TRACKING LIGHT + ITALIC** 0.075EM (7.5%)
  TRACKING SEMIBOLD 0.04EM (4%)

Font Pairings

TITLE WITH CONTEXT

TITLE
SUPPORTING DETAILS

Pitch can support a primary headline to give context or details that aren't crucial to understand at-a-glance, especially technical details like contributor info, or dates and times. Use Pitch for a line or two of text in this case, but not a paragraph (use Tiempos for that).

NO PERIODS WITH TATSURO (SEE **COPY SECTION** FOR MORE DETAILS).

THE GAP BETWEEN TITLE AND CONTEXT CAN STAY PRETTY SMALL, SINCE EVERYTHING IS CAPITALIZED. AIM FOR ABOUT 1X THE PITCH LINE HEIGHT.

LONGER TITLES

Any Title Longer Than A Few Words
SUPPORTING DETAILS

In rare cases, primary titles are too long to use Tatsuro – if the title is more than a few words, Tatsuro can become visually overwhelming. Consider shortening the title, but if that's impossible, use Tiempos. In this case, size can be scaled up and line height reduced; consult a design lead for guidance.

USE TIEMPOS FOR TITLES LONGER THAN A FEW WORDS. CHECK WITH DESIGN LEAD.

USE PITCH FOR SUBTITLES IN THIS CASE.

TITLE WITH TAGLINE OR SUBTITLE

T

TITLE 0̶0

A longer tagline that's critical to grasp right away.

Use Tiempos in support of Tatsuro when a subtitle is critical to a first-glance understanding of the section or exhibit. It's ok for the subtitle to be longer, but try and keep it to no more than 3 lines. Any longer, and it starts to become hard to scan. Be sure to give Tiempos a little space above and below, to reinforce legibility and a sense of openness.

AVOID THE BARRED ZERO IN TITLES: REPLACE ZEROS WITH THE LETTER O IN TATSURO.

THIS GAP NEEDS TO BE A BIT BIGGER, SO THAT THE MIXED-CASE TIEMPOS DOESN'T FEEL CRAMPED. ~1X THE LINE HEIGHT OF TIEMPOS USUALLY WORKS.

PERIODS ARE OK IN SUBTITLES. OMIT IF IT'S BETWEEN 2-4 WORDS; LONGER THAN THAT USE PERIODS AS NEEDED.

SECONDARY TITLES

Secondary Title
ADDITIONAL CONTEXT IF NEEDED

Often, individual pieces of content or subsections within a larger group need titles of their own. Use Tatsuro for the overarching title, then use Tiempos for each individual item.

TIEMPOS CAN BE USED FOR TITLES WITHIN A SECTION (IF TATSURO IS USED TO TITLE THE HIGHER-LEVEL GROUP).

BE SURE TO LEAVE SPACE FOR TIEMPOS'S DESCENDERS.

USE PITCH FOR SUBTITLES IN THIS CASE.

We collaborated with inspiring artists to *creatively explore* worldshaping ideas.

USE ITALICS TO FOREGROUND THE SALIENT POINT IN A LONG HEADLINE.

What if we had more interactive ways to explore issues that matter?

COLOR CAN ALSO BE USED FOR EMPHASIS. SEE **COLORED TEXT** SECTION FOR MORE DETAILS.

We're a nonprofit civic social club for exploring **worldshaping** issues together.

BOLD CAN ALSO BE USED WITH TIEMPOS FOR EMPHASIS. AVOID MIXING BOLD AND ITALICS.

So when he offered to organize a pop-up open mic as an interactive part of our *Intelligent Life* exhibit, we were thrilled. The event was attended by individuals from around San Francisco, including government officials. It was a full house!

USE ITALICS TO REFERENCE THE TITLE OF A PROJECT OR PUBLICATION.

We held community nights for: **artists, first responders,** and **the food + beverage industry.** Each of these nights were completely free and celebrated different threads throughout our San Francisco community.

USE BOLD TO HIGHLIGHT IMPORTANT ITEMS INSIDE A LARGER BLOCK OF TEXT - USEFUL FOR LONG REPORTS.

Astrid Willis Countee, Data Anthropologist & Technologist
Caroline James, Director of Sustainability
Chris Alice Kratzer, Director, Owlfly LLC
Julie Lesnik, Associate Professor of Anthropology

USE BOLD TO SEPARATE DIFFERENT TYPES OF INFORMATION (IN THIS CASE, NAME VS ROLE).

Grounded in insights from neuroscience, psychology, design, and the communities we work with, we scout highly usable and actionable knowledge on evergreen, evidence-driven issues, then design experiences infused with community connection and creative inquiry.

Our mission is to support more equitable and sustainable futures by breaking barriers between critical issues and the communities impacted by them.

OCCASIONALLY, IT'S OK TO EMPHASIZE A WHOLE SENTENCE, ESPECIALLY IN AN OVERVIEW OR REPORT CONTEXT WHERE THERE'S A LOT OF TEXT.

GOOD EXAMPLES

Bold + Italics

We regularly use bold and italics to emphasize words, add energy to blocks of text, and call out salient pieces of information. For Pitch, only use bold (no italics). For Tiempos and Neue Haas Unica, you may use either bold or italics. Refer to the font specifications page for styling details. Avoid mixing bold and italic in the same block of text – too many applied styles can become distracting and disruptive to the flow of reading.

Section Title

DON'T ITALICIZE A WHOLE TITLE.

Section Title

DON'T BOLD A WHOLE TITLE EITHER.

So when he offered to organize a pop-up open mic as an interactive part of our Intelligent Life exhibit, we were thrilled. The event was attended by individuals from around San Francisco, including government officials. It was a full house!

DON'T ITALICIZE LARGE BLOCKS OF TEXT, EXCEPT OCCASIONALLY & WITH APPROVAL FOR QUOTES OR OTHER REFERENTIAL CONTENT.

So when he offered to organize a pop-up open mic as an interactive part of our Intelligent Life exhibit, we were thrilled. The event was attended by individuals from around San Francisco, including government officials. It was a full house!

DON'T BOLD LARGE BLOCKS OF TEXT, EXCEPT AS IN THE LAST EXAMPLE ON THE LEFT.

We held *community nights* for: **artists, first responders,** and **the food + beverage industry.** Each of these nights were *completely free* and celebrated **different threads** throughout *our* **San Francisco** community.

DON'T MIX OR OVER-APPLY BOLD AND ITALICS; TEXT BECOMES NOISY AND HARD TO READ.

BAD EXAMPLES

Text Orientation

TITLE

SUPPORTING DETAILS

CONTEXTUAL LABEL

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor convallis elit feugiat lobortis.

VERTICAL TEXT: ALWAYS ROTATE COUNTER-CLOCKWISE
We use vertical text in our grid systems and sporadically elsewhere to add visual intrigue or for practical reasons (e.g. to add a label or context to content when there's not much space).

We read left-right and top-down, so our eyes automatically move in those directions. When text is vertical, we naturally associate it with whatever's "below" its baseline (the bottom edge of the letters). In this case, the vertical text label works to introduce the content to its right; we read the label and instinctively look for the next line. Typically, vertical text will be used in this way (rotated counter-clockwise by 90º, reading from the bottom-up). Only rotate text the other way if it absolutely needs to be on the right-hand side, as in a photo credit.

✓	✕	✕	✕	✕	✕	✕
EXAMPLES	NO WEIRDLY-ALIGNED TEXT	LONG TEXT BECOMES HARD TO READ WHEN IT'S VERTICAL	DON'T SWITCH DIRECTIONS OR JUSTIFICATION	NO VERTICAL TATSURO	Or Tiempos	Or Neue Haas Unica

ONLY USE PITCH FOR VERTICAL TEXT, AND KEEP IT SHORT!

PHOTO: KATHLEEN SHEFFER

BECAUSE THIS TEXT IS ON THE RIGHT-HAND SIDE, IT SHOULD BE ROTATED CLOCKWISE (READING TOP-TO-BOTTOM)

Paragraph Formatting

HEADLINE WITH A SUBTITLE

TITLE

Text is usually left-aligned; it's easier to read that way.

In general, text is always aligned left. Some special social or event-specific templates might feature a small center-aligned text element, but for most cases, align left. In this case, the primary headline ("TITLE") is given a slight negative indent, since the vertical bar of the T has such a dominant visual presence. Ask a design lead for guidance if needed.

ADJUST THE WIDTH OF TEXT BOXES OR MANUALLY INSERT LINE BREAKS TO ENSURE A WELL-BALANCED RAG.

LEFT-ALIGN ALL TEXT BLOCKS.

RAGS & WIDOWS

The non-aligned edge of a paragraph (the right edge, for text that's aligned left) is called the "rag" in typography. An uneven rag – one that has big gaps in where the ends of the lines fall – increases reader fatigue and decreases readability. Where possible, adjust the sizes of text boxes (or adjust justification settings if software allows) to balance these ragged edges and avoid lines that are just one or two words. These single-word lines are traditionally called "widows" if they fall at the end of a paragraph, or "orphans" if it's the first line of a paragraph cut off in a multi-column layout.

Today's challenges — from violent cultural divides to climate change — are complex and high stakes. They require all of us to stay open and informed, yet our options can be polarizing or oversimplified.

Today's challenges — from violent cultural divides to climate change — are complex and high stakes. They require all of us to stay open and informed, yet our options can be polarizing or oversimplified.

AVOID WIDOWS.

THIS IS A POORLY-BALANCED RAG.

THIS IS A GOOD RAG.

Incorrect Usage

PARAGRAPH TEXT IN TATSURO

LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT. NAM TEMPUS INTERDUM ERAT. ETIAM CURSUS LACINIA CONGUE. CLASS APTENT TACITI SOCIOSQU AD LITORA TORQUENT PER CONUBIA NOSTRA.

HEADLINES IN PITCH OR N.H.UNICA

HEADLINE TITLE
HEADLINE TITLE
HEADLINE TITLE
HEADLINE TITLE

PARAGRAPH TEXT IN PITCH*

QUISQUE IN VELIT EGET LIGULA FACILISIS VARIUS. MAURIS SIT AMET NISI TURPIS. MAURIS FEUGIAT TURPIS SIT AMET ARCU SCELERISQUE FAUCIBUS IT EU NUNC. SED ULTRICES LEO ET ARCU SODALES ELEMENTUM. NULLA QUIS LACUS EST. NUNC NULLA MAURIS, TINCIDUNT EU VARIUS SED, PLACERAT UT NISL. UT UT ELIT SED LOREM PORTA GRAVIDA. NAM NEC PURUS IN RISUS FAUCIBUS ACCUMSAN.

*IN TECHNICAL DOCUMENTS, LONGER NOTES OR PARAGRAPHS IN PITCH ARE OK

TATSURO IN A SUPPORT ROLE

Primary title, even a longer one that takes up multiple lines
SUPPORTING SUBTITLE IN TATSURO

THE PLENARY, CO. BRAND GUIDELINES
© THE PLENARY, CO. 2024

DESIGN ELEMENTS

Grid Types

Block

Blocks are a good multipurpose grid system for defining coherent blocks of content. Give them a generous and even amount of padding around the edges, so that each block retains its own visual unity. This type is especially good for breaking up complex information into more easily parse-able chunks.

Full

Full grids take over the whole page or section; they're good for a more minimal approach, and because they're simpler, can be a little easier to implement successfully. Use this type when you want to clearly delineate different pieces of content, but don't need more than one block on the page.
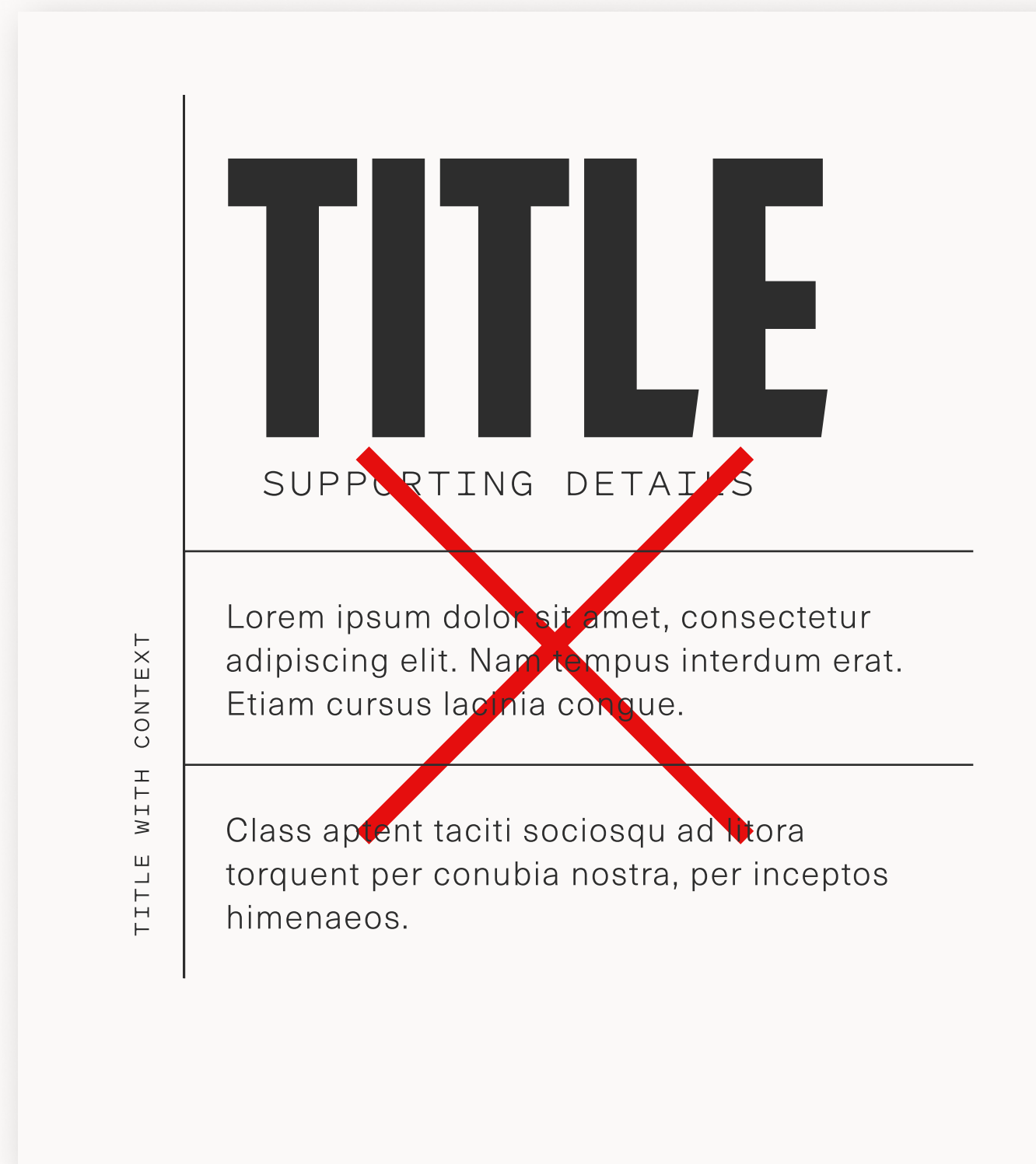
Ticket

Tickets are the simplest possible grid in our system: they consist of a small header bar and a larger body section. These are super versatile, and can be used in a wide variety of contexts. As long as the information you're trying to convey is fairly straightforward, a Ticket grid is often a great option. They work well with solid color fills – the outer charcoal border is optional if you're using a fill color that provides enough contrast with the background.

Block

TITLE
SUPPORTING DETAILS

TITLE WITH CONTEXT

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos.

Full

TITLE
SUPPORTING DETAILS

An important tagline.

Supporting text. Vitae magna ac nulla feugiat malesuada. Sed sem mi, hendrerit a auctor sit amet, tristique vel elit. Duis suscipit, arcu gravida.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos.

Ticket

BRIEF TITLE

In feugiat, mi et tincidunt venenatis, elit leo sollicitudin sem, vel ornare purus ligula vel ex. Praesent ac mi ac risus imperdiet ornare. Duis facilisis nulla id est rhoncus ullamcorper. Cras vestibulum diam lorem, et feugiat massa auctor et. Maecenas faucibus aliquam enim sit amet cursus. Nulla aliquet eget neque ut scelerisque. Phasellus et ex arcu. Fusce faucibus elit eu malesuada lobortis.

Mauris ut molestie lacus, eget mattis arcu. Aenean quis porta purus. Maecenas pulvinar ante lectus, vel lobortis ante dapibus.

BRIEF TITLE

In feugiat, mi et tincidunt venenatis, elit leo sollicitudin sem, vel ornare purus ligula vel ex. Praesent ac mi ac risus imperdiet ornare. Duis facilisis nulla id est rhoncus ullamcorper. Cras vestibulum diam lorem, et feugiat massa auctor et. Maecenas faucibus aliquam enim sit amet cursus. Nulla aliquet eget neque ut scelerisque. Phasellus et ex arcu. Fusce faucibus elit eu malesuada lobortis.

Mauris ut molestie lacus, eget mattis arcu. Aenean quis porta purus. Maecenas pulvinar ante lectus, vel lobortis ante dapibus.

BRIEF

In feugiat, mi e elit leo sollicit purus ligula ve risus imperdie nulla id est rh vestibulum dia massa auctor e aliquam enim aliquet eget n Phasellus et e elit eu malesu

Mauris ut mo mattis arcu. A purus. Maece lectus, vel lob

Incorrect Grid Usage

No borderless Blocks

TITLE

SUPPORTING DETAILS

TITLE WITH CONTEXT

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos.

No standalone boxes/lines

TITLE

SUPPORTING DETAILS

An important tagline.

Supporting text. Vitae magna ac nulla feugiat malesuada. Sed sem mi, hendrerit a auctor sit amet, tristique vel elit. Duis suscipit, arcu gravida.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos.

Don't nest or mix and match grid types

TITLE

SUPPORTING DETAILS

TITLE WITH CONTEXT

TITLE LABEL

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos.

Grids + Lines

A CELL CAN CONTAIN MULTIPLE STYLES OR ELEMENTS, LIKE THIS TITLE/SUBTITLE PAIR.

EXTRA BREATHING ROOM IS OK (ESPECIALLY AROUND TITLES).

VERTICAL LABELS STAY ALIGNED TO THE BOTTOM-CENTER OF THE CELL.

GRIDS CAN BE SUBDIVIDED, BUT TRY TO USE SUBDIVISION ONLY TO SUPPORT A LOGICAL INFORMATION HIERARCHY.

HEADLINE
WHAT A COOL PROJECT.

DATE SUMMER, 2024

ISSUE AREA HUMAN SYSTEMS

PROJECT LEAD STEPH FINE-SASSE

CONTRIBUTING ARTISTS
SAM GALISON
ESTHER KNOX-DEKONING

SUBDIVISION LABEL

CENTERED

GRIDS ALWAYS USE 1PX SOLID CHARCOAL LINES (OR CHALK IF IN DARK MODE).

NOTE THAT IN SOME CASES, PIXEL NUMBERS MIGHT ADJUST TO KEEP THE LEFT AND BOTTOM PADDING VISUALLY EQUIVALENT (HERE THE BOTTOM PADDING IS 7PX)

PADDING AND WIDTHS

As a rule of thumb, try to keep vertical padding (above and below text) at least 1em. Sometimes, though, it's easier or more practical to use a more round number – in this example, we're using multiples of 20px as the standard: 10px, 20px, 40px. Using a reference like this (whether it's an em or a fixed pixel dimension) keeps the overall layout coherent and clean.

VERTICAL ALIGNMENT

Align headlines, labels, and supporting details to the bottom of their cells. This can work well to add some visual movement and reinforce the "archive" aspect of the brand. Keep longer bodies of text centered in their cells with an even amount of vertical padding.

HORIZONTAL ALIGNMENT

Unless there's a clear reason not to, keep text aligned left. See the text alignment page for more info.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat.

TITLE WITH TAGLINE OR SUBTITLE

CENTERED

Mauris sit amet nisi turpis. Mauris feugiat turpis sit amet arcu scelerisque faucibus et eu nunc. Sed ultrices leo et arcu sodales elementum. Nulla quis lacus est. Nunc nulla mauris, tincidunt eu varius sed, placerat ut nisl. Ut ut elit sed lorem porta gravida. Nam nec purus in risus faucibus accumsan eget id elit. Nullam vitae magna ac nulla feugiat malesuada. Sed sem mi, hendrerit a auctor sit amet, tristique vel elit. Duis suscipit, arcu gravida sollicitudin malesuada, nulla quam condimentum orci, sagittis varius mauris risus a eros.

IN GENERAL, TRY TO KEEP BETWEEN 1EM AND 2EM VERTICAL PADDING, ESPECIALLY ON LONGER TEXT BLOCKS. HERE IT'S 20PX. TEXT IS CENTERED VERTICALLY WHEN IT'S A LONGER BLOCK LIKE THIS.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare. Quisque in velit eget ligula facilisis varius. Mauris sit amet nisi turpis. Mauris feugiat turpis sit amet arcu scelerisque faucibus et eu nunc.

EXTRA WHITE SPACE HERE SO AS TO KEEP THE TEXT FROM GETTING TOO LONG HORIZONTALLY.

Dividing Lines

Also in our design arsenal is the "thick bar." It's used when we need to create a cleaner layout, or when a grid system isn't practical. The thickness should fall between the letter weights of Tiempos and Tatsuro; a good starting point is 0.5rem – in this case, the body text is 16px, so the line weight is 8px.

This layout is particularly useful for applications like wall text, where we want to create a strong visual anchor and lots of thin lines would be impractical and distracting.

Only use the bar once per layout, to divide a hero or headline section from body content. If you need more subdivisions, consider using white space or including a grid system.

SECONDARY DIVIDING BAR

In some cases, like this set of annotations, a second, thinner line can be used. In this case, it's not in the same graphic element as the thicker bar, so it doesn't compete visually.

NO MORE THAN 3 WEIGHTS

There should never be more than 3 line weights per page or layout. 1px or hairline is our standard for grids, the thicker bar can be used for cleaner divisions, and this secondary bar if more clarity is needed. Anything more adds confusion.

BALANCE AND CONFLICT

Ensure that the weights of the dividing bars act to balance and complement the other elements on the page – text, images, graphics, and so on. In this case, the body text is small and light, and the bold Pitch subheaders are still fairly thin, so the line is 4px (instead of 6px, which would be 0.5em). Ensure, too, that the weights aren't close enough to each other to conflict – i.e. a mix of 1px, 2px, and 8px wouldn't work because the 1px and 2px widths would clash.

PROJECT NAME

WHAT A COOL PROJECT.

LEAVE PLENTY OF WHITE SPACE (IN THIS CASE, 48PX OR 3REM) ON EITHER SIDE.

48

48

— 40 —   — 40 —

THE BAR SHOULD OCCUPY THE FULL WIDTH OF THE COLUMN - IN THIS CASE, THERE'S A 40PX MARGIN AROUND THE WHOLE ELEMENT.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat.

Mauris sit amet nisi turpis. Mauris feugiat turpis sit amet arcu scelerisque faucibus et eu nunc. Sed ultrices leo et arcu sodales elementum. Nulla quis lacus est. Nunc nulla mauris, tincidunt eu varius sed, placerat ut nisl.

Sed sem mi, hendrerit a auctor sit amet, tristique vel elit. Duis suscipit, arcu gravida sollicitudin malesuada, nulla quam condimentum orci, sagittis varius mauris risus a eros.

Archive Dots

The "Archive Dot" is a small but mighty tool in the Plenary branding system. We use them next to titles the way you might use an asterisk, or a footnote, to indicate that there's more to the story. Like color-coded moving stickers, these small dots can add a useful layer of meaning to complex layouts, tying disparate pieces of information together in a simple way that *also* adds a pop of color.

Here are some ways we use the Archive Dot:

Bullet

Archive Dots can be used in place of bullets, where each list item needs to reference a specific Issue Area or program. To use the archive dot alongside text, use Unicode U+25CF. Scale the text size of the circle such that it's just a hair over the line height. In Figma, use the relevant "Archive Dot" text style. Bullets can be used in a list or individually. Use only with Pitch.

Sticker

The most common use of the Archive Dot is as a sticker, in the upper-right corner of its container. Of course, this only works if there *is* a container, like a grid cell or menu item. The diameter of the circle is 1em, or 20px in this case.

Header

Archive Dots can be used as a larger label on the left-hand side of text for section titles and multi-line headers. Software permitting, give the circle a negative offset, pushing it to the left of the text so that the alignment of the text remains consistent. Diameter is 1em, offset by -0.5em.

Project Tag

Archive Dots can similarly be used on headlines, acting as a superscript to Tatsuro or Tiempos. The diameter should be 0.25em (in the first example, 24px because the Tatsuro is set at 96px). Align the center of the circle with the cap height of the text, and insert 0.125em (12px in the Tatsuro example) of padding between the text and circle.

Custom

Occasionally, we use Archive Dots in a more deliberate, graphic way. Consult with a design lead to determine whether this strategy is appropriate for your use case, and how to implement it.

● GENERAL PURPOSE
● CORE PROGRAMMING
● SUSTAINABILITY
● HUMAN SYSTEMS
● SCIENCE AND TECHNOLOGY
● NATURE OF KNOWLEDGE

TITLE

In feugiat, mi et tincidunt venenatis, elit leo sollicitudin sem, vel ornare purus ligula vel ex. Praesent ac mi ac risus imperdiet ornare. Duis facilisis nulla id est rhoncus ullamcorper. Cras vestibulum diam lorem, et feugiat massa auctor et.

Mauris ut molestie lacus, eget mattis arcu.

1EM
0.5EM

Multi-line Section Title

The Plenary, Co. is a civic arts and sciences nonprofit building a cultur public imagination around worldsha issues. We design vibrant programs experiences that bring artists, expe and communities together to creati explore civically-critical ideas in pu of a more equitable, sustainable, ar informed future.

CLUBHOUSE

ALIGN TO CAP HEIGHT
(NOT TO ASCENDER HEIGHT)

96PX

40PX

Subproject

● Greenwashing helps companies protect the status quo

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare. Quisque in velit eget ligula ligula varius. Mauris sed amet nisi turpis.

Mauris feugiat turpis sit amet arcu scelerisque faucibus et eu nunc. Sed ultrices leo et arcu sodales elementum. Nulla quis lacus est. Nunc nulla mauris, tincidunt ac varius sed, placerat ut elit. Sed elit sed lorem porta gravida.

Nam nec purus in risus faucibus accumsan eget id elit. Nullam vitae magna ac nulla feugiat malesuada. Sed sem mi, hendrerit a auctor sit amet, tristique vel elit.

Duis suscipit, arcu gravida sollicitudin malesuada, nulla quam euismod orci, sagittis varius mauris risus a eros. Magna ac nulla feugiat malesuada. Sed sem mi.

Big Circles

Large circles can add movement and vitality to a layout. It's a visual metaphor that alludes to Venn Diagrams, spotlights, and portals onto new perspectives. They also provide a softer offset to the grids' rigidity. Circles should be larger than their container and engage at least two edges. Circles can be centered either vertically or horizontally, but not both – avoid too much symmetry.
Always use true circles (no ovals, ellipses, or rounded rectangles).

Strokes

Circles with a thin stroke can be a good way to add some dynamism without a heavy color block. These also work well as a background – use 1, 2, or 3 circles to add some life to a blank space.

Stroke is always 1px solid Charcoal at 100% opacity.

Fills

Circles can also be used with a relevant color fill, as a section divider or when some color is needed and there are no photographs.

No stroke when using color fills.
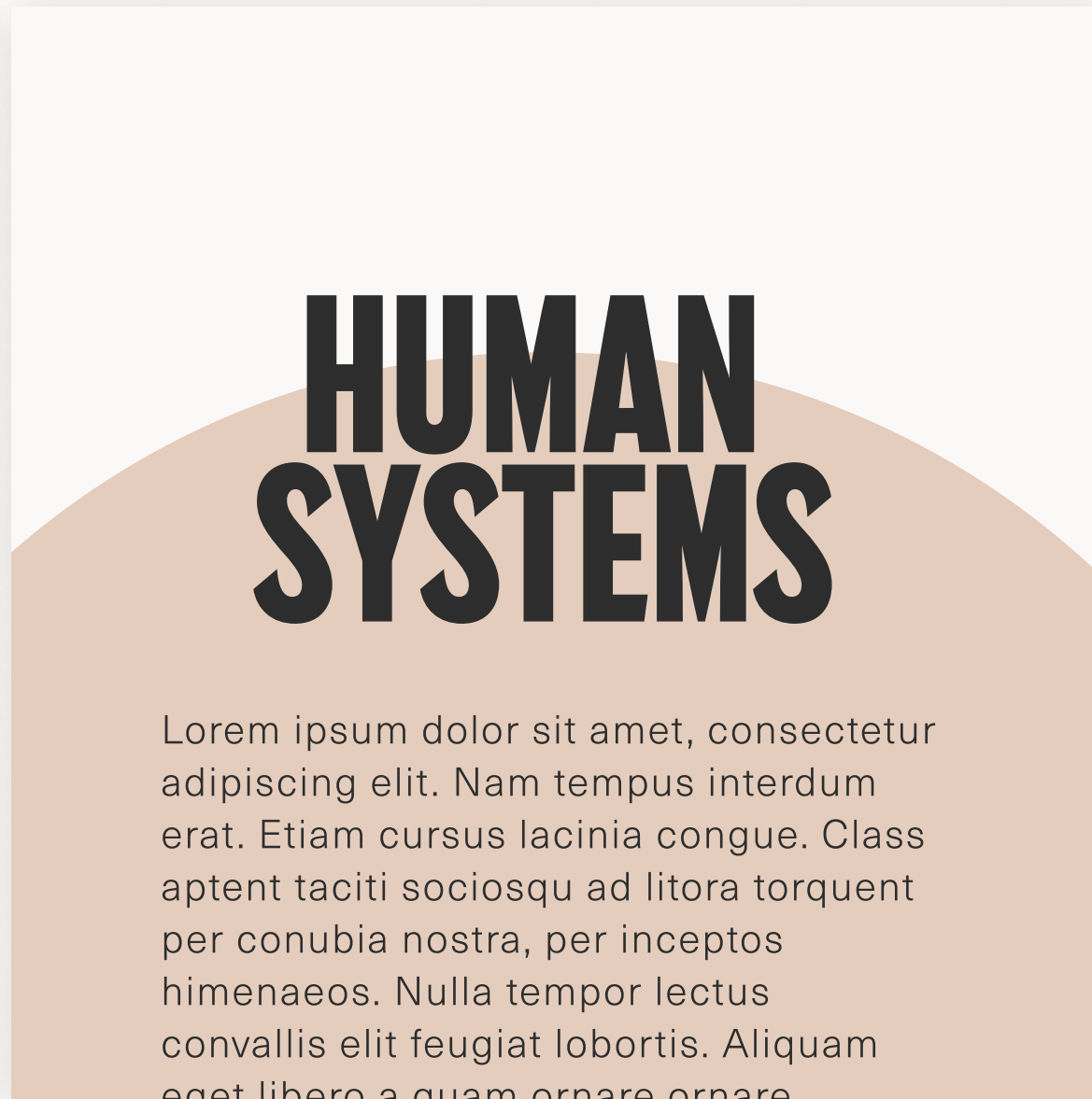
Photos

Circles also make a great container or mask for photos, humanizing the expected rectangular or square containers in which we so often encounter photography.

No stroke when using as a mask for photography.
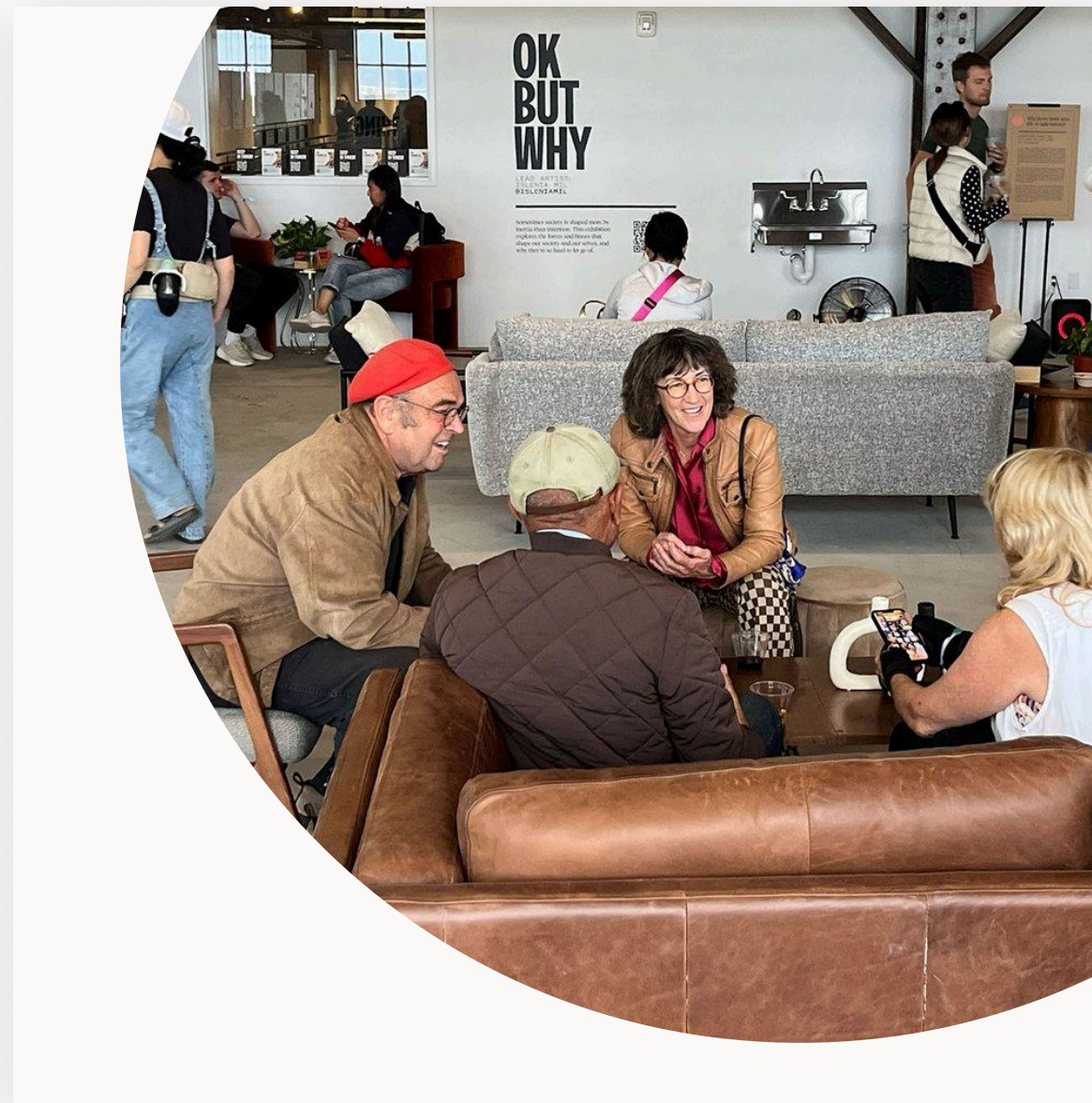
Overlays

When circles overlap each other, and one of them contains either a color fill or a photograph, the circle "on top" should have a fill the same color as the layout background, at 20% opacity.

OUR APPROACH

ENGAGE AT LEAST TWO EDGES

HUMAN SYSTEMS

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare

OK BUT WHY

CHALK AT 20% OPACITY

SHOWCAS

Pills

Pills are a good way to soften some of the sharpness of our lines and grids. They can be large, as in a title bar or hero image, or small, as in buttons or lists. Calls to action, buttons, and other interaction points are always pills. When using large headline-style pills, *only show half the pill.* Include both halves for smaller applications. **The rounded portion of a pill should always be a true half-circle (no ovals, ellipses, or rounded rectangles).**

Title Bar

Use a large pill with a hairline (1px solid Charcoal) stroke for title slides, hero sections, and headlines. This works especially well when overlaid onto a circle-masked photo.

Buttons

All of our buttons and calls-to-action use the pill shape. Except in rare cases, buttons always use Pitch. Text is centered vertically, and aligned either left or center depending on the context.

Lists

Pills, when they're used as buttons, can be stacked in a list. Often, this list will be embedded within a minimal grid structure like a Ticket.

Photos

As with circles, pills can be a useful container for photos, especially in headline sections. Engage the edge of the frame so as to only show one side of the pill.

Overlays

Pills can overlap just like circles. The pill or circle "on top" should have a fill the same color as the layout background, at 20% opacity.

OTHER END CUT OFF

CHALK AT 20% OPACITY

AT WE DO

erience design studio, civic and changemaker collective worldshaping issues.

sit amet, consectetur adipiscing elit. Nam at. Etiam cursus lacinia congue. Class qu ad litora torquent per conubia nostra, eos. Nulla tempor lectus convallis elit quam eget libero a quam ornare ornare.

CLICK HERE!

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue.

TAKE ACTION

FIRST NAME

YOUR EMAIL

SIGN ME UP!

Some Offerings

FIRST LIST ITEM

SECOND THING

A THIRD OPTION

SO MANY CHOICES

OTHER END CUT OFF

OK BUT WHY

ASES

CHARCOAL AT 20% OPACITY

Other Accents

In addition to all our other brand elements, we sometimes use colorful or animated accents to add a bit of extra zazz to layouts that feel flat. Use these sparingly, and always consult with a design lead before publishing; too much zazz and layouts can become distracting and chaotic. Always prioritize legibility and accessibility.

Stars

Use stars with an even number of points (at least 8) as a section divider or eye-catching sticker. Stars are always filled with a solid color; never use strokes, gradient fills, or photo fills.

Star angles are always acute (<90º).

ACUTE INTERIOR ANGLE

12 POINTS

SOLID FILL

10 POINTS

20 POINTS
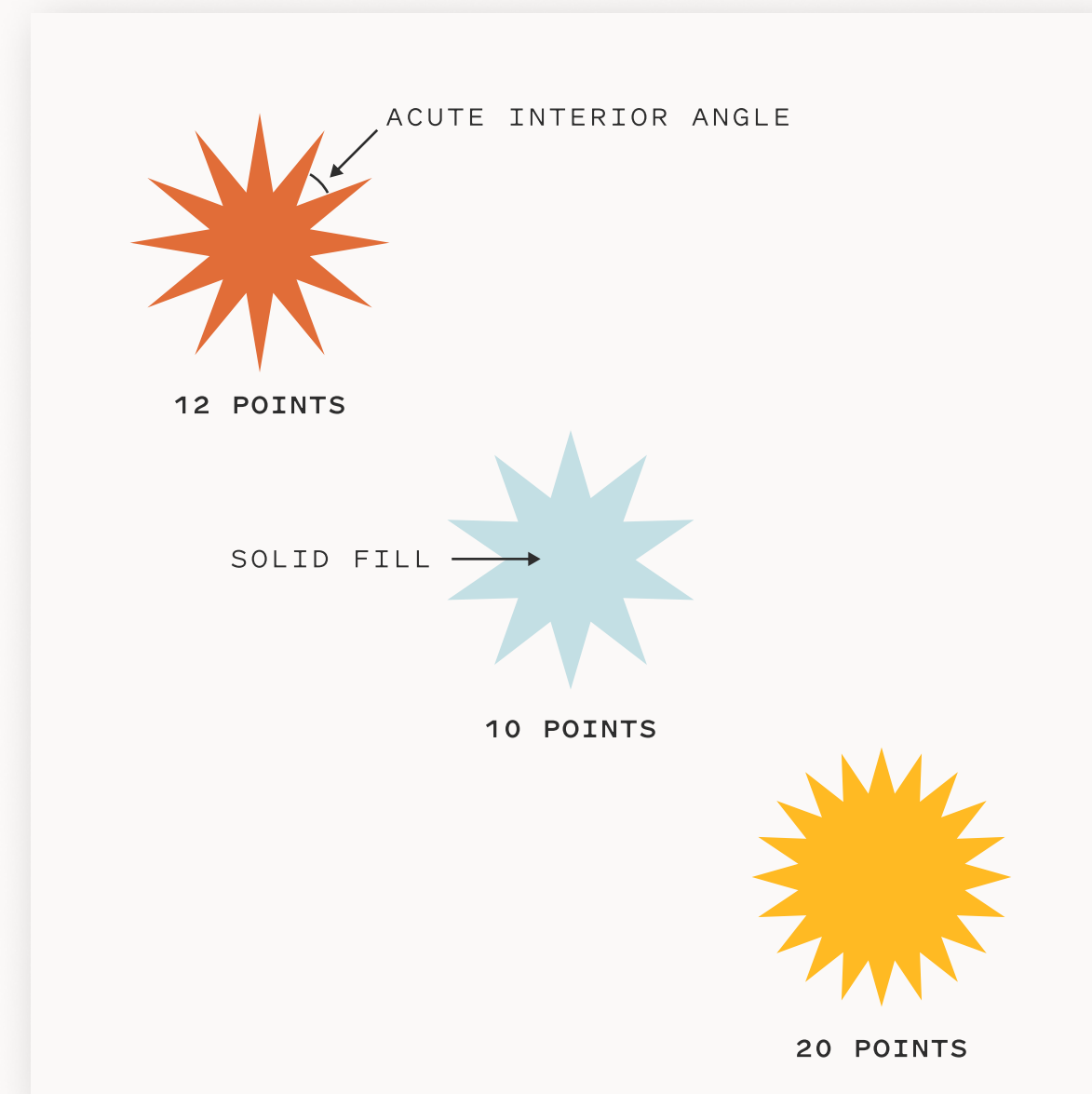
Donuts

A spinning wheel makes a great loading icon, but can also act as a playful stamp-like addition to a layout. The thickness of the filled portion should be 3x the size of the text, which should be centered within the fill. Use slightly undersized circles in the same color as the text to divide text snippets. Spin clockwise.

SPIN CLOCKWISE

THE PLENARY, CO.

THICKNESS IS 3EM
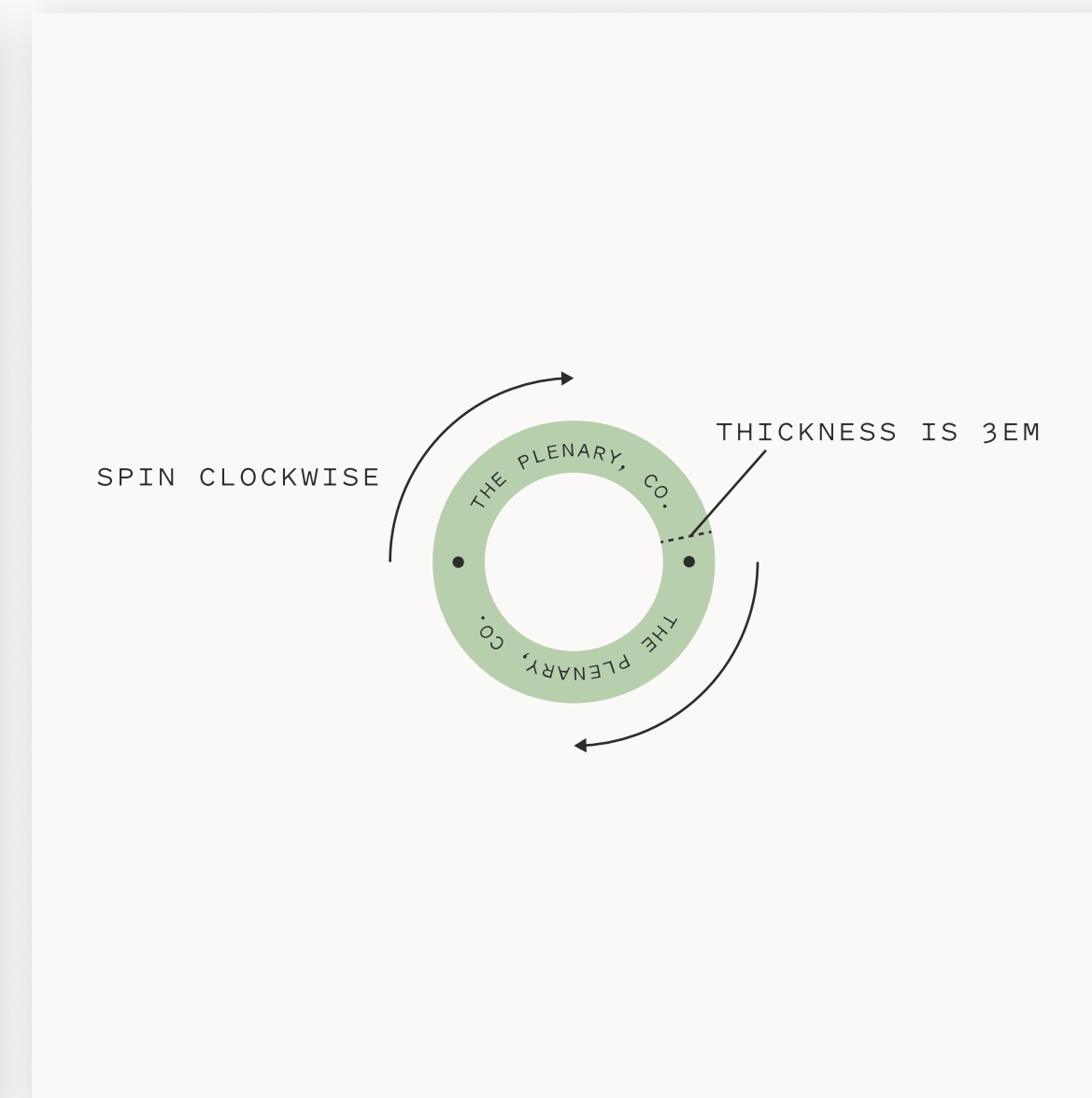
Waves + Marquees

These are a great way to add a bit of movement horizontally across a layout. They should scroll from right to left; there should be enough items in the list that the repeating pattern isn't immediately obvious. Use a circle of slightly smaller diameter than the line height to divide words.

TEXT MOVES RIGHT TO LEFT

NING ● OPENNESS ● IMAGINATION ● CREATION ● PROBLEM-SOLVING ● CUR

MARQUEE

AGINATION ● CREATION ● PROBLEM-SOLVING ● CURIOSITY ● EXPLORATION ● COMMUNITY ● LEARNING

WAVE

TEXT MOVES ALONG WAVE
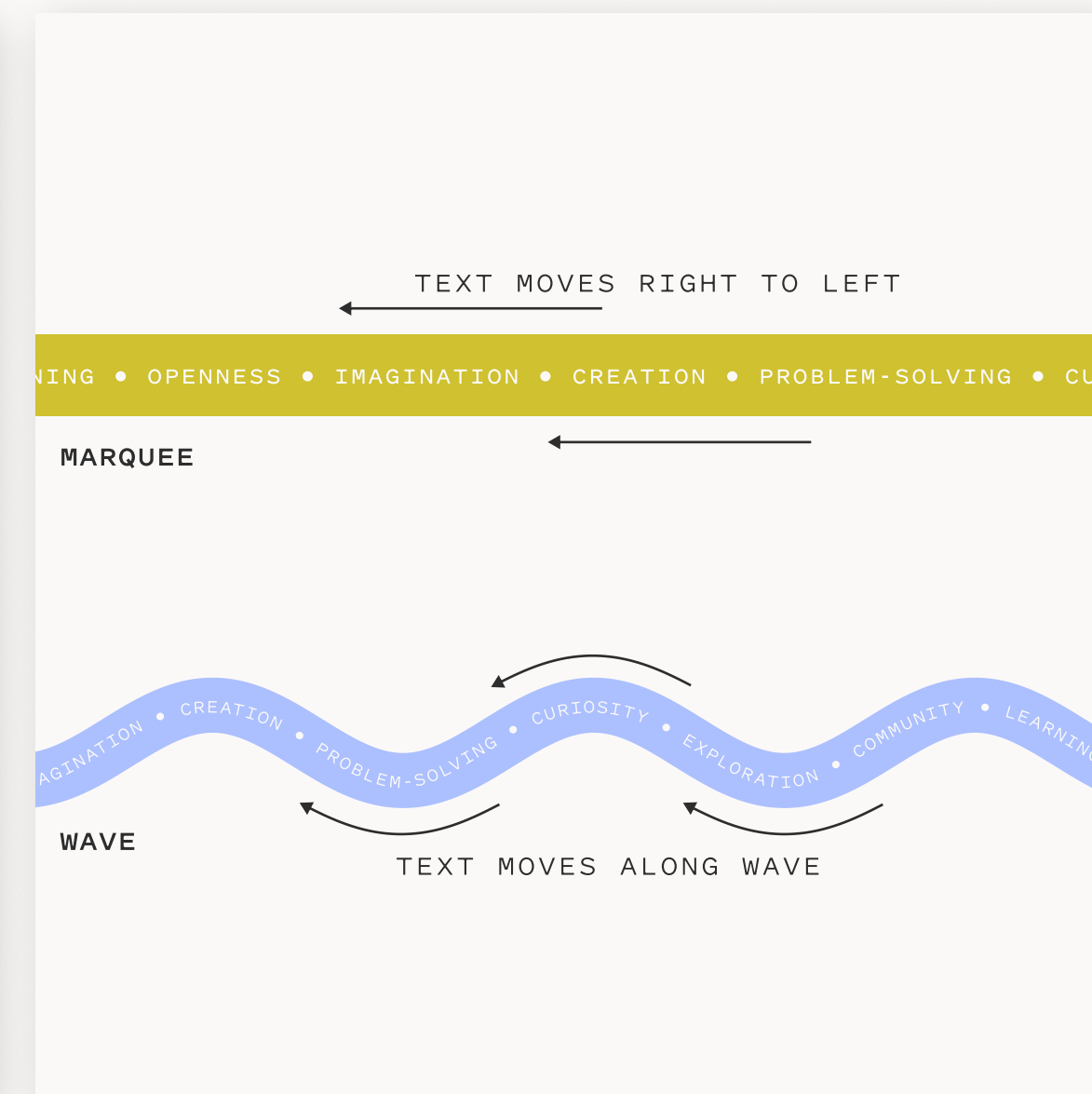
Custom

Playfulness is a crucial counterpoint to our more rigid graphic structures, and, implemented thoughtfully, can make our outward communication much more accessible and appealing. There's always room for new accents – just run it by a design lead before publishing.

?

THE PLENARY, CO. BRAND GUIDELINES
© THE PLENARY, CO. 2024

USE CASES

Slide Decks

Social

TITLE OF ARTWORK

ARTIST NAME

In feugiat, mi et tincidunt venenatis, elit leo sollicitudin sem, vel ornare purus ligula vel ex. Praesent ac mi ac risus imperdiet ornare. Duis facilisis nulla id est rhoncus ullamcorper.

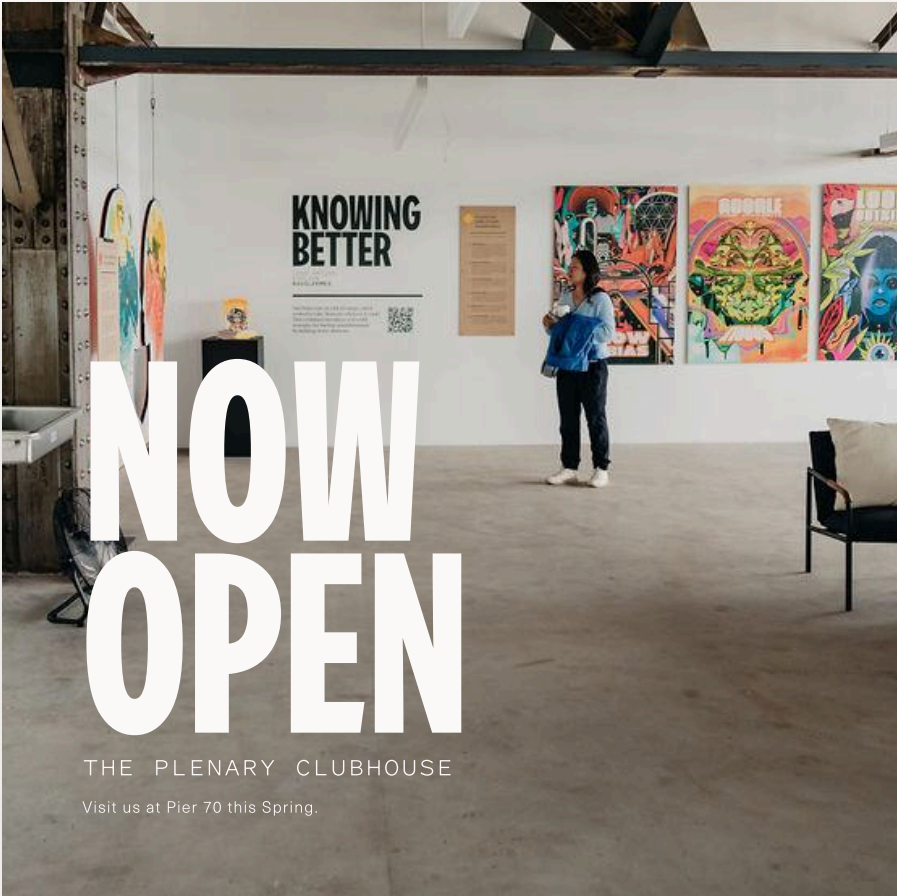Mauris ut molestie lacus, eget mattis arcu. Aenean quis porta purus.

● TEAM SPOTLIGHT

Samar Ibrahim

COMMUNITY ENGAGEMENT MANAGER

Samar supports our community engagement and marketing efforts through mission-aligned partnership relations, community gatherings and happenings, and managing our Educator Ambassador and RISE communities.

KNOWING BETTER

NOW OPEN

THE PLENARY CLUBHOUSE

Visit us at Pier 70 this Spring.

"Creativity is seeing what others see and thinking what no one else ever thought."

– ALBERT EINSTEIN

TITLE OF ARTWORK ARTIST NAME

● NATURE OF KNOWLEDGE

"A reader lives *a thousand lives* before he dies."

Vestibulum turpis sem, aliquet eget, lobortis pellentesque, rutrum eu, nisl. Nunc nec neque. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed mollis, eros et ultrices tempus, mauris ipsum aliquam libero, non adipiscing dolor urna a orci. Fusce pharetra convallis urna.

– QUOTE SOURCE

● COMMUNITY

CIVIC IMAGINATION HUBS

Live and virtual spaces for exploring worldshaping issues together.

TITLE OF ARTWORK
ARTIST NAME X THE PLENARY, CO.

INQUIRY & IMPACT

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam tempus interdum erat. Etiam cursus lacinia congue. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Nulla tempor lectus convallis elit feugiat lobortis. Aliquam eget libero a quam ornare ornare.

● SUSTAINABILITY
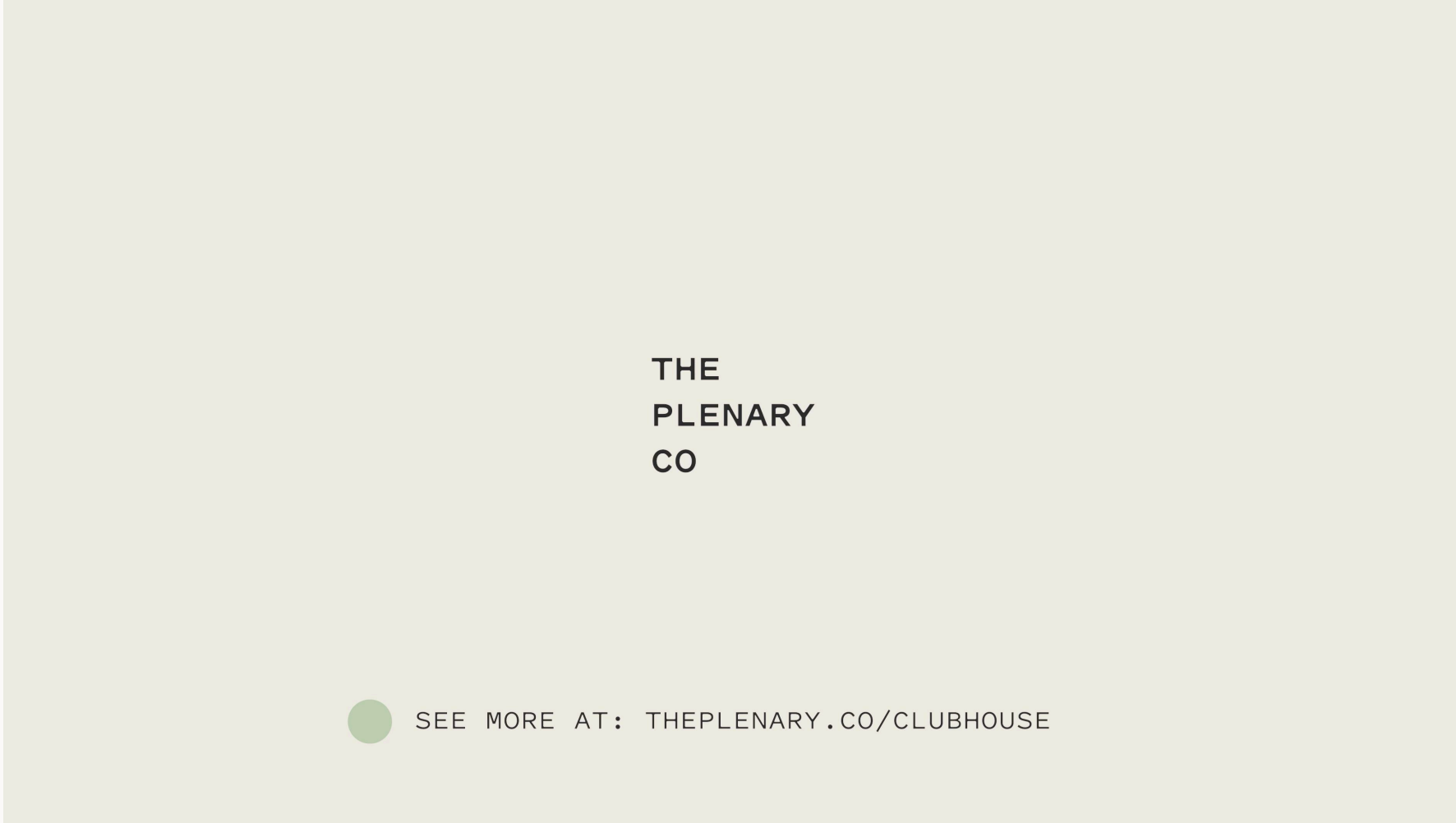
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