

Codeconut Ltd.

Corporate identity manual

1.2.1

23 January 2021

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About this manual

About

This document is a condensed overview of corporate identity and values of Codeconut Ltd. and its ventures. It gives a broad overview of general applications; yet it's not intended as a one-stop solution for digital products.

Intended audience

This manual is written for our clients and designers with industry knowledge.

 Please consider the environment before printing this document.

About Codeconut Ltd.



Facts and Numbers

Founding until present time

2019

Incorporated in Cyprus

1

Developer & Designer

12+

Years industry experience

codeconut.io

Christian Oellers

Fullstack & Software Development
Graphic Design & Illustration
E-Commerce Digital Products

codeconut.io

Visual appearance

Design language introduction

Brand aim and message

The brand and its ventures convey a message of sustainability and quality, which are core values of how and with whom we do our work.

The claim of sustainability is manifold. On the one hand it stands for longevity of products and services by prioritising quality over quantity; on the other hand we strive for actual sustainable, ecologically responsible activities and partnerships.

Visuals

We aim for a modern appearance that blends natural with geometrical perfection and conveys a ‘down-to-earth vibe’ and technical perfection.

The overall visual style is minimal with a focus on information transmission and usability preferred over visual complexity.

Colours

As part of the whole visual appearance colours are a key factor in how a brand is perceived. The chosen harmonies are mostly natural, warm and neutral. The colour scheme is partnered and extended by stronger hues for distinctive ventures, products and services.

modern

informative

open

minimal

natural

timeless

valuable

technical

structured

Colours



Technical requirements

Colour handling and profiles

Colour handling

The major part of business takes place online. We use a default sRGB colour space for any digital media.

Profiles for printing are adjusted as technically required. We plan for PANTONE spot (full-tone) colours for maximum flexibility, yet in daily practice mostly classic 4C CMYK is being used.

Default profiles

CMYK Uncoated FOGRA~
sRGB IEC61966-2.1

Spot colour system

PANTONE Formula Guide Uncoated /
PANTONE+ Solid Uncoated-V2

Legend

Symbols on the following pages:

- Can be used as spot colour
- ◐ Spot colour as RGB

Concepts

Thoughts and ideation

Colour scheme

The main colour scheme is built around analogous hues with a warm and natural feeling.

Earthy, pastel colours are favoured over strong saturation and contrasts. The overall colour use is decent to neutral with some stronger accents.

Exceptions

Creative freedom is possible in specific mediums; e.g. by inverting the colour scheme (background vs. foreground).

Branding

Whereas the head brand applies a more neutral set of colours, specific sub-brands and ventures apply their own distinctive primary colours within a basically consistent scheme.

Neutral colours

Black / Grey / White

Colour use

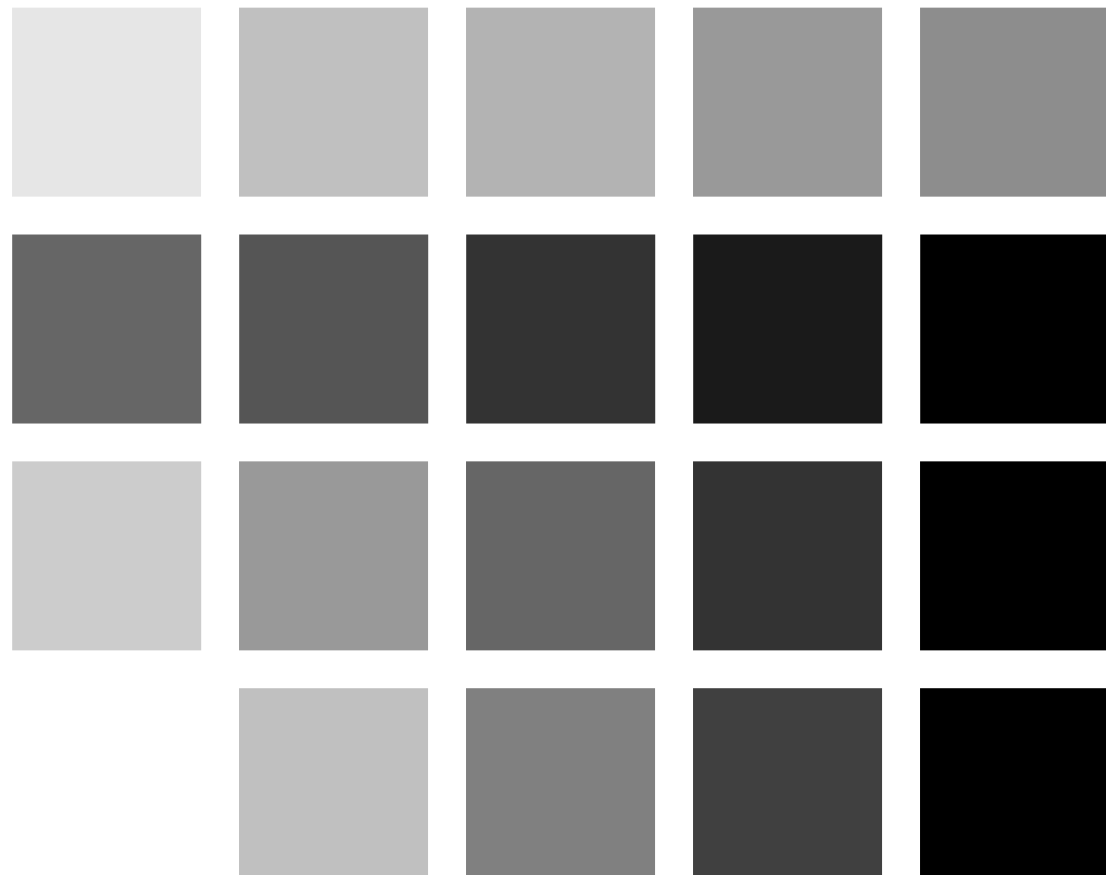
Neutral grey values can be utilised in all tones; preferably in predefined steps to reduce inconsistencies in their variants.

- 10% progression (10 steps)
- 20% progression (5 steps)
- 25% progression (4 steps)

Printing black

When printing, we use two different shades of black to assure a sharp, readable results even on low quality paper.

1. 100% K without C/M/Y being mixed in for text like body copy.
2. The dark black (CMYK mix with less than 250% paint coverage) for large typography and design elements.



Primary and secondary

Base colours

Overview

Neutral tones act as base brand colours for logos, type and general design elements across all brands and ventures.

Spot colors are used rarely, but defined in the case they are needed for specific, premium quality print materials.

Black variants

Digital	#000 0/0/0
Print / Text	0/0/0/100
Print / Rich black	60/40/20/100

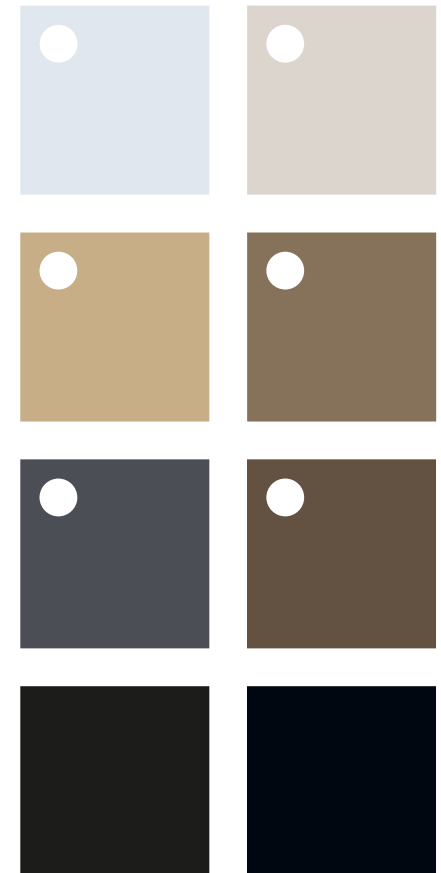
Hex - RGB - CMYK - Spot *

#E1E7EE	225/231/238	13/7/5/0 *
#DBD5CD	219/213/205	25/25/32/0 *
#C7AF87	199/175/135	21/28/49/7 *
#86715A	134/113/90	38/44/58/31 *
#4C4E56	76/78/86	66/56/46/42 *
#635242	63/52/42	45/51/62/49 *

Spot colours are emulated in this RGB document.

PANTONE spot colours

Bright cold grey	649 U
Bright warm grey	Warm Grey 1 U
Bright brown	7502 U
Medium brown	7575 U
Dark brown	2322 U
Dark grey	Black 6 U



Highlights / UI

Websites / Apps / Creative media

Highlight and creative colours

Colours that can be used in apps for UI messages, states and 'Call to Actions'; as well as in any other medium as highlight. Apply sparingly and with their intended function in mind: Focus attention and guide vision.

These are just roughly defined here, as modern applications require their own styleguide due to their complexity.

Application states

Saturation and brightness changes are applied to these base colours as stateful expressions; e.g. for hover/active states.

Hex - RGB - CMYK - Spot *

#FF6C2F 255/108/47 0/69/82/0 *

PANTONE spot colour

Orange Orange 021 U



Digital applications

Websites / Apps

Contrast

For better readability and to reduce eye strain the background vs. text contrast is reduced.

Colours not shown as text are used for various other UI and design elements.

Bright/day view mode

- The background is a bright grey instead pure white.
- The text colour is a dark grey instead a full black.

Hex – RGB

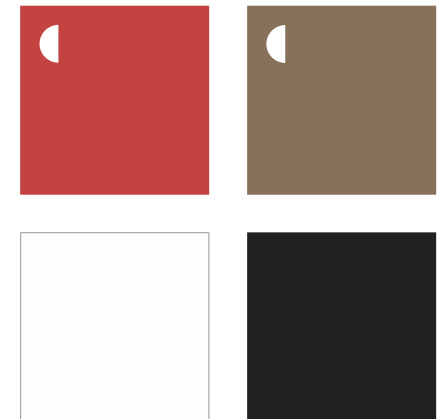
White and black:

#FEFDFC 254/253/252
#222 34/34/34

Texts

UI and interactive elements use previously defined colours.

- This is an example text with a link and a CTA to [click ...](#)



Dark- and nightmode

Websites and apps

Inverted and dim screen colours

The viewing mode for dark environments and battery conserving measures reduces overall brightness and saturation of colours. It's intended to be used in digital media only.

Spot colour definitions from printing are converted into their sRGB counterparts.

Considerations

For simplicity; we implement colours with a generic 10% reduction of saturation as long as it respects the minimum contrast ration.

Comparison

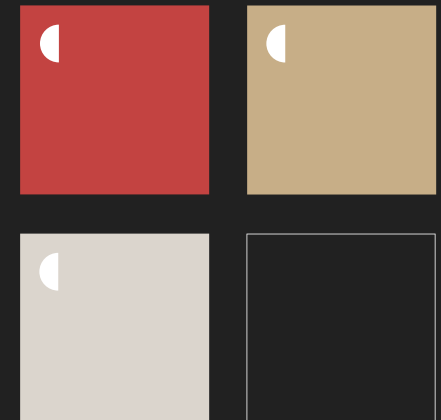
Original colours (left) and a desaturated version (right) for dark screens.

Pure white and black are replaced by the brightest and darkest neutral CI colours.

Texts

UI and interactive elements use previously defined colours, where the colour contrast is adjusted by adding 20% black for bright backgrounds.

- This is an example text with a link and a CTA to [click ...](#)



Barrier free colours

Websites and apps

High contrast

All colour combinations must meet the 'WCAG AA' standard or higher to support readability in all cases.

Minimum contrast ratio: **4.5:1**

Colour blindness support

The chosen harmonies have been tested against different forms of colour weakness and blindness.

Colour contrasts are still distinguishable from each other, so there is no need for additional customisation here.

Future considerations

With improving web capabilities like support for user preferences regarding ambient lighting or inverted colours, there might be changes in our use of colours and contrast to support individual preferences in the future.

Ventures and brands

Distinctive and unique derivations

Concept

Venture and brand colours are designed around the 'common center' of the head brands appeal.

While all have their unique, distinctive chosen harmonies, they have common neutral and natural tones to connect the brands to their root.

If you will, the head brand is like the trunk of a tree whereas the child brands are the leafes and fruits of it. All are needed and equally important, yet the trunk is the one that keeps everything alive (literally, at any time). As the head brand is the legal and management entity, this truly makes sense.

Shared colours

All ventures and brands share the same 'Primary and Secondary' base colours defined on the previous pages as supportive or base colours.

Differentiation

The shared colours can be used as 'functional' UI and design colours, if the brand matches closely to the head brand; butt hey are mostly intended to serve as secondary, background and element styles.

You may find brand specifications in their specific documents.

B2B and premium

Exclusive branding for services, products and communication

Considerations

Mostly used for business papers, product brochures, documentations or specific areas of software applications, the B2B client and premium customer communication is differentiated by clean, minimal and partly inverted colour scheme.

Black and white

- Rich black and 100% K in print
- RGB 0/0/0 in digital media; with slight modifications are possible to improve legibility depending on viewing mode (dark/bright UI).
 - White is either clear white or a slight grey as defined before.

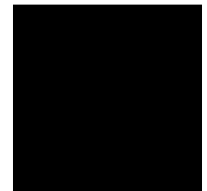
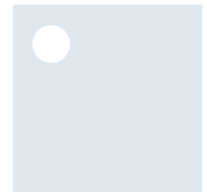
Hex – RGB – CMYK – Spot *

#E1E7EE	225/231/238	13/7/5/0 *
#4C4E56	76/78/86	66/56/46/42 *

Spot colours are emulated in this RGB document.

PANTONE spot colours

Bright grey	649 U
Dark grey	Black 6 U



Typography



Technical requirements

What to use and why

Use cases

With most content being informational, we prefer a simple, modern and legible typeface. All typefaces must also be suited for print media use.

Visual appearance

We prefer a neutral and modern look for the head brand. Venture brands and product media is free to use other, creative fonts not defined in this styleguide; e.g. for social media.

Typefaces should be 'pairable' with ease; ideally delivered with complementing serif/sans-serif type from the same manufacturer.

Foreign alphabet support

The typeface – at least the logotype – must natively support the greek alphabet. More alphabets and special characters are preferred, as content can be translated in any language (mostly roman-based languages).

Asian and arabic alphabet requirements fall back to specific system fonts.

Typefaces

Source Sans Pro and Source Serif Pro are used for all CI related documents and projects, including creative use in design like applied in the logotype. Source Code Pro is used in digital media only as monospace font.

License and source

We use 'FontSquirrel' typefaces that come with the free 'SIL Open Font' license for any intended use cases.

Format

OTF fonts are preferred over TTF for a broader array of typographic and stylistic options.

Font selection

Digital and print media

Source Sans Pro

abcdefghijklmnopqr
stuvwxyzABCDEFGHI
JKLMNOPQRSTUVWXYZ
YZßäöüÄÖÜ

ΑαΒβΓγΔδΕεΖζΗηΘθΙ
ιΚκΛλΜμΝνΞξΟοΠπΡ
ρΣσςΤτΥυΦφΧχΨψΩω

0123456789

() [] {} | ! ? ; , : .
_ “ ” ’ ` ´ § \$ % &
/ = * + # @ €

Source Serif Pro

abcdefghijklmnop
qrstuvwxyzABCDE
FGHIJKLMNOPQRS
TUVWXYZßäöüÄÖÜ

0123456789

() [] {} | ! ? ; , : .
_ “ ” ’ ` ´ § \$ %
& / = * + # @ €

Source Code Pro

abcdefghijklmnop
klmnopqrst
uvwxyz ABCD
EFGHIJKLMN
OPQRSTUVWX
YZßäöüÄÖÜ

0123456789

() [] {} | ! ? ; , : .
_ “ ” ’ ` ´ § \$ % & /
= * + # @ €

Logo type

Digital and print media

Typeface

The logo uses 'Source Sans Pro' in its bold font style with a custom kerning.

In addition the characters 't' and 'e' have been replaced by their greek alphabet counterparts to add a decent, unique touch and imply the companies location in Cyprus.

Design decisions

The greek characters should not change the meaning or sound of the combined words (if spoken). Also they needed to look similar to the latin alphabet to be internationally understandable.

Furthermore the visual differentiation should be decent, as the focus is on the combination mark and symbol, less the logo type on its own.

codeεconut.io

codeεconut.io

Source Sans Pro Bold

Greek characters

ε τ

Type settings

Digital and print media

Font faces

Regular, Italic, Bold: Headline, Copy
Light, Black: Designs, Artworks
Monospace: Code

Text settings

Internal: To reduce the amount of required documentation, all recommended character and paragraph styles can be exported from the source template of this document.

Text handling

We don't use special character variations or ornaments, ligatures, medieval digits or small caps.

Kerning and baseline shifts are only applied in designs – if truly needed – but not within body copy.

Type sizes

Digital and print media

Text size ratio

1 : 1.250 (*rounded*)

Print (Din <= A4)

8	<i>Internals</i>
10	Small
13	H4 / Body
16	H3
20	H2
25	H1
32	<i>n/a</i>
40+	H0 / Creative type

Line-heights are multiples of 4pt or 8pt; depending on where the style is being used.

Print (DIN > A4)

Define a new base font size specific to this kind of media and adhere to the same text scale ratio.

Web and digital media

13	0.8125rem	Small
16	1rem	H4 / Body
20	<i>n/a</i>	-
25	1.5625rem	H3 *
32	2rem	H2 *
40	2.5rem	H1 *

* For mobile viewports <= 768px:
Move all fonts -1 size step down:
H1 = 32, H2 = 25, H3 = 20, ...

Web Presentations (Google Slides)

Theme: Default (16:9)
Headlines: Raleway *
Body: Lato *

11	Small (<i>e.g. list indents</i>)
13	H4-H6 / Base / Body
25	H3
32	H2
40	H1

* Google Slides doesn't offer to use our fonts, so we stick to the theme default to keep it simple.

Apps and other media

Stick to either print or web defaults – whatever is more appropriate.

Creative type

Digital and print media

Freedom of choice

Any creative medium and design product that is not directly related to the company and its CI is free to use any fonts.

Font choices need to follow the requirements defined in the section 'Font selection'; except for the special characters.

If the creative medium is to be used within the CI, our rules of visual communication should be followed or the medium needs a clear separation and distinction between the content.

Use cases

Creative font choices are most likely to appear in public-facing communication digital media like social media platforms.

Purpose and compatibility

- Each font choice must have a distinct purpose in the medium or product.
- Creative fonts should be visually pairable to our basic CI fonts; yet not be too similar in appearance.
- Creative fonts must not be used in any regular copy or official documents.
- We don't want to use too many additional fonts (keep it minimal).

Layouting



Baseline grid and columns

Print media

Baseline grid and spacing

Fonts adhere to a baseline grid of 8pt; spacing uses multiples of 4pt. The baseline grid is centered vertically on the page, leaving tiny gaps at top and bottom.

Column settings

As a rough guideline: Text column sizes and gaps are defined by the page format, borders and baseline grid spacing. The amount of columns depends on the text size and format.

Examples

View the squares on this page:

Small 8pt 5.6mm
Large 16pt 2.8mm

Page borders – Print media

- None: 0× to all sides
 - Creative use; Full-page designs
- Thin: 2× to all sides
 - Creative use; Mostly images; not for business papers
- Regular: 4× all sides; 5× to left
 - Business papers with extra space for punch holes
- DIN standards (*if needed*)

Page borders – Definition

The page borders are defined by the baseline grid size (by a square shape).

Example – 16pt baseline grid:

- None: 0pt border
- Thin: 2× 16pt = 32pt border
- Regular: 4× 16pt = 64pt border; left border = 5× 16pt border

Grid systems

Websites and -applications

General considerations

- ‘Mobile first’ approach
- Maximum 3 text columns in the largest view port size
 - Columns with design elements are free to be defined as needed
- No ‘infinite width’ stretch for extra large viewports (widescreen)

Custom build websites and -apps

Projects based on custom architecture use the Bootstrap CSS framework’s 12-column grid as foundation.

For simplicity we stick with the framework defaults and don’t adjust too much on our own.

WordPress

WordPress is solely used by our brands and ventures, so they’re not obliged to follow all of these corporate rules.

As each setup comes with its own professionally designed theme and grid we don’t change anything architectural here.

Creative grids

Digital and print media

45° degree rotations

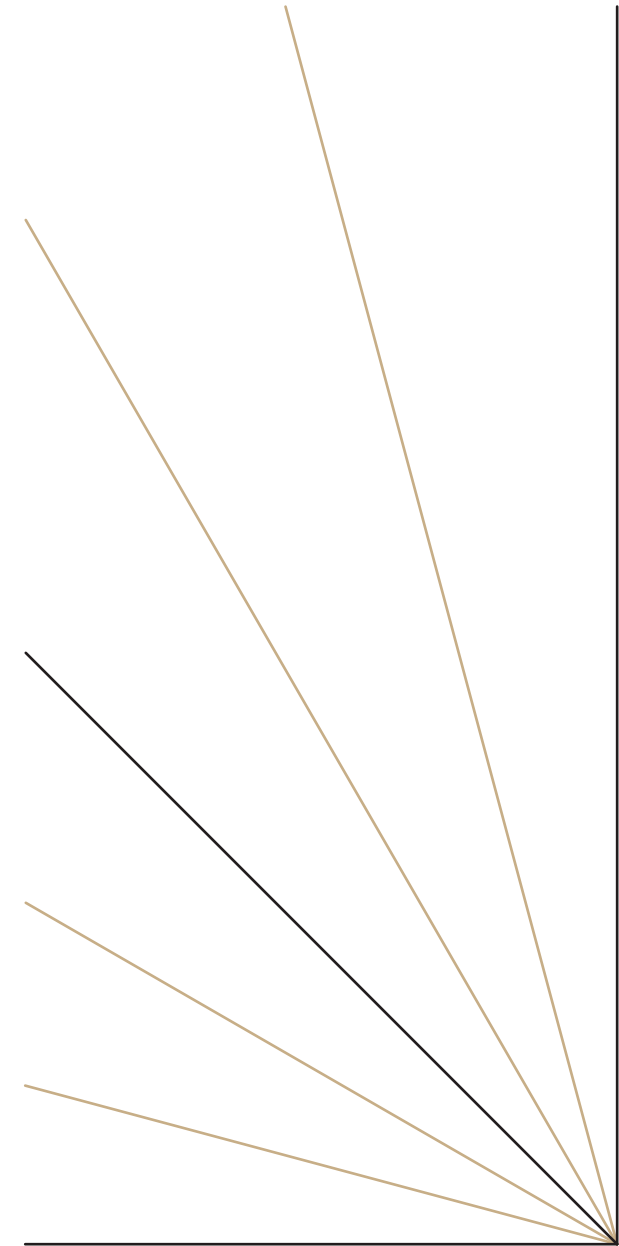
Grids for creative use are defined in 15° steps, with a focus on these angles:

- 0°
- 45°
- 90°
- 180°
- 270°

Any visual or text element can be aligned along these lines or their intersecting points to create balance and interesting visual lines and shapes.

Limitations

These grids are not perfectly suited in use with baseline grids; although they might be based upon them.



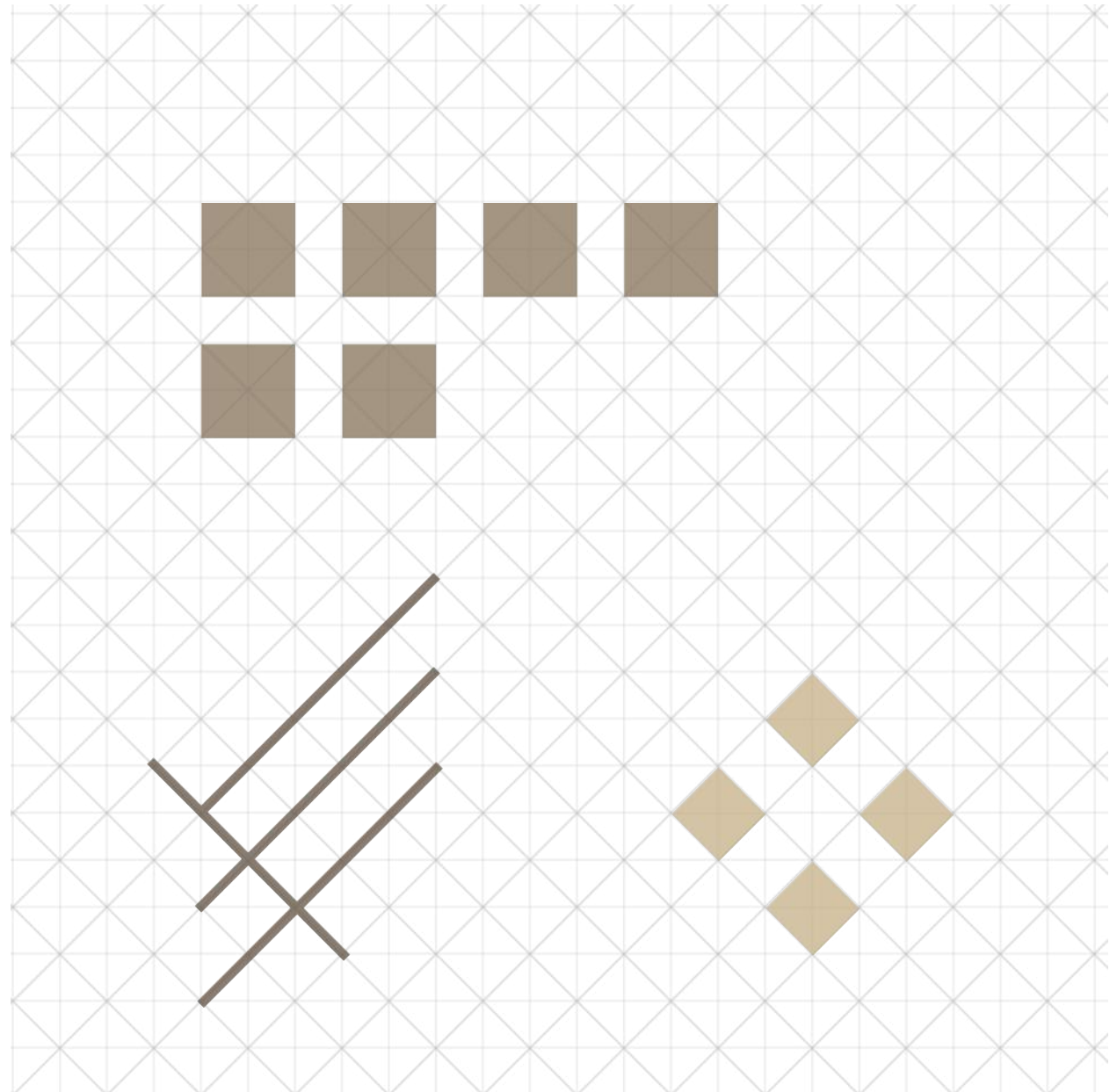
Example grid

This is how a 45°-based grid can look like.

This kind of grid offers endless design possibilities for both vivid and calm compositions and offers great options to lead the viewers eye. Preferred is a calm, horizontal layout without strong visuals.

By using the 45° grid we also maintain a horizontal and vertical grid that is useful for typographic baseline and columns.

Depicted shapes in this example are for explanatory purposes only. There is no limitation to use exact these shapes.



Logos



Technical requirements

Practical solution for intended use cases

Combination mark and symbol

- We prefer a combination mark for its flexibility and responsiveness
 - Both type and symbol are unique, understandable logos themselves
- The symbol itself must be responsive
 - Minimum size: **Favicons**
- The symbol itself must work in rectangular and circular shapes like those of social media platforms or business profiles
- It must work on bright and dark backgrounds in both print and digital media
- It must work in black and white
- Must work in stencil / knock-out applications and manufacturing
 - Examples: Plotting, gravures, laser cutting, sticker prints, ...

Typography

- The typeface must support at least greek alphabet letters
 - It also needs to support other diacritics and umlauts for any text
- The chosen font must come with many styles that can be used in copy and creative ways

Concepts

Ideation process and thoughts

Symbolism

- The symbol (or its shape) must not be ambiguous to other meanings; neither directly nor through modification or interpretations (e.g. mirror, flip or negative space)
- We prefer a natural looking pictorial mark as representation of a real-world object over abstract designs
- The symbol must match the brand identity and reflect our values

Brand name

- The name is a neologism of 'Code' (Coding, Programming) and 'Coconut' (the fruit)
- The combination of technology and environment (nature) is an important part of the brands identity

Colours

Although the 1-coloured logo technically can work in any single of the CI colours, we prefer a simple black or white version that can be placed on any of the neutral, brown/grey-ish background colours the CI defines. The 'highlight' colors should be avoided as they have limited, specific use cases and are not intended for web and application use.

Combination mark

Main corporate logo

codεconυt.io 

codεconυt.io 

Wordmark

Typographic solutions

codeconut.io

Chosen name

We are a registered business only in Cyprus, so we need to be precise where to find us – online. No need to visit us in place, although you should come and see the country :)

We don't want to use form 'Ltd.' in the name as its redundant and possibly duplicate.

Stencil / Knock-out

Manufacturing and product labels

codεconuτ.io 

codεconuτ.io 

codεconuτ.io 

Production use cases

Cut-out simulation for products made of paper or metals. The logo is suited for technical possibilities like laser cutting, plotting and gravures for products like these:

- Business cards
- Signs
- Stickers

Coloured variants

Allowed colour combinationsv

codεconuт.io 

codεconuт.io 

codεconuт.io 

codεconuт.io 

Legibility contrasts

The logos show which combinations are considered acceptable in terms of legibility and communication.

codεconuт.io 

codεconuт.io 

codεconuт.io 

Creative and decorative use

Some colours are limited to digital use with dark UI screens. They must not be mixed with other media like printing.

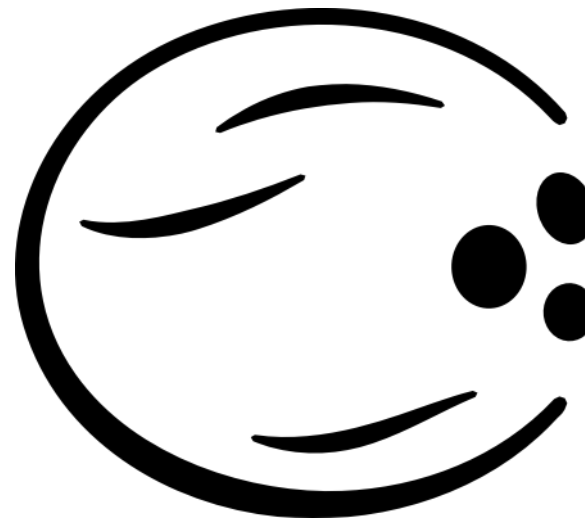
codεconuт.io 

codεconuт.io 

codεconuт.io 

Pictorial mark

Brandmark symbol

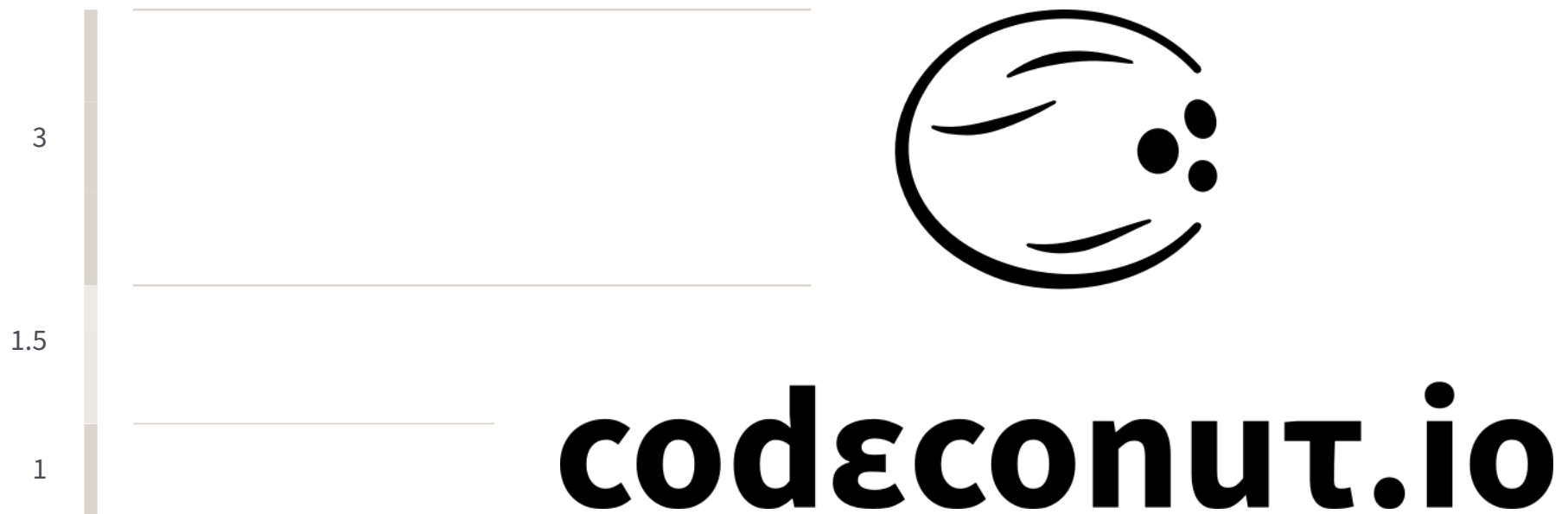


Shape

The coconut has been designed in a natural way with intended imperfections and without a grid. In the largest resolution it contains a small distortion by perspective; which is simplified to plain geometric shapes in small resolutions.

Contextual variants

Responsive use cases



Small space

This logo variant can be used in limited spaces. This is the only variant allowed and the symbol must come first.

The proportions and applied whitespace is based on the brand names text size.

Favicon

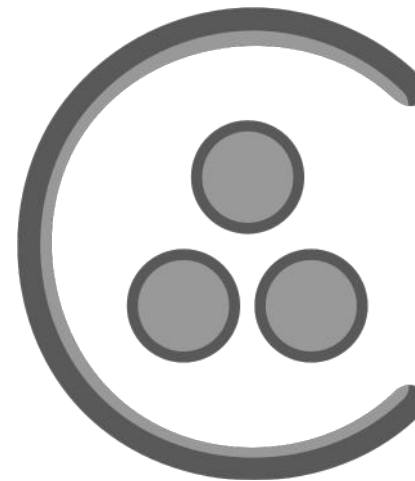
Answer to challenging sizes


Favicon

The website's browser favicon. It's the smallest available symbol in 16 – 32px; here displayed in large resolution for convenience.

Challenge

- The natural shape does not work in small logos as it's too complex.
- Non-geometrical symbols looked less appealing in a tiny square shape.
- There is only one symbol that needs to work in any UI, given the fact that users can change it to 'dark' or 'night' mode, which effectively inverts the UI colors (bookmark bar). Given the possible changes, the logo needs to be visible in both visual schemes. That is why we have specific tones of grey to make it always work.



Original size (simulated) 

Dos and Dont's

General usage rules

Don't do

- Change any of the colours
- Use of transparency or effects like Gradients, Shadows, Glow, Blur, ...
- Tilt, skew, rotate, distort angles or perspectives
- Inappropriate scaling or proportions
- Never directly aligned to any other elements (without any whitespace)
- Never directly on 'mixed' backgrounds like photographs or complex designs
- 'Randomly' applied on medium without grid or alignment concept respecting the whole composition

Do

- Use logo as specified by this guide
- Changing Black/White tones is allowed as long as WCAG contrast level is at least 'AA'.

In general; the logo must be used as it is defined in this guide without any changes. If there is a use case which is not defined here, the rules need to be reviewed and updated.

Visual style



Shapes and patterns

Rules for design and composition

Basic shapes

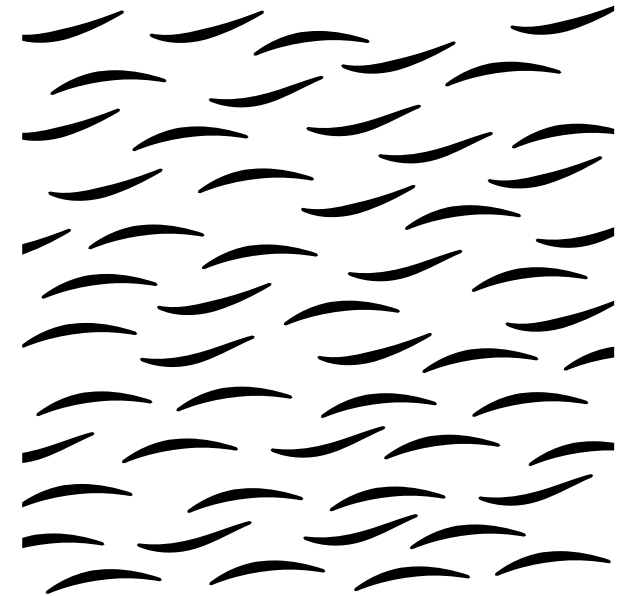
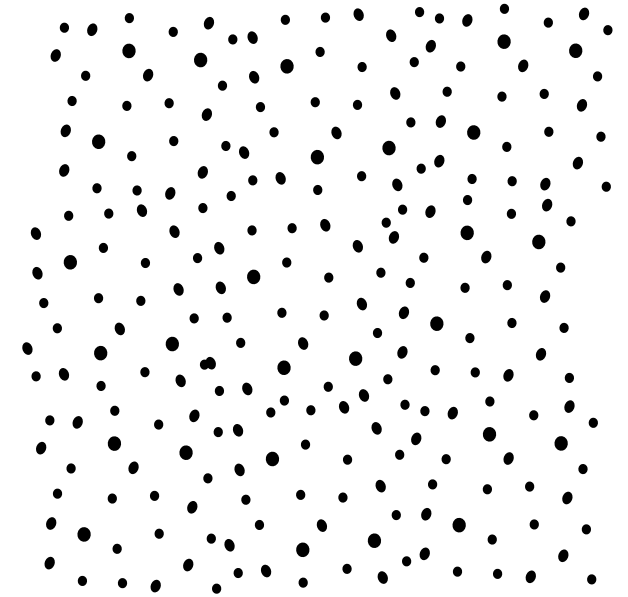
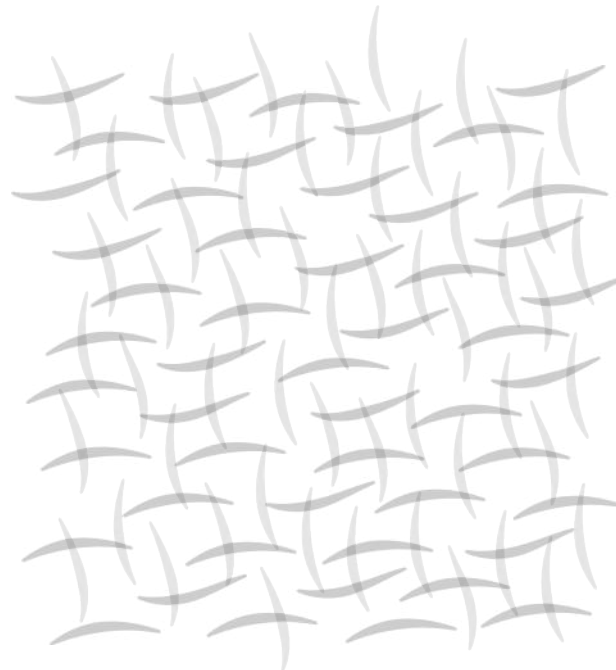
The overall visuals are minimal and functional oriented. We go with a sleek, decent and 'calm' appearance.

The preferred shapes are rectangular and stand in desired contrast to a 'smoother' font-face; the logo symbol and natural colour scheme.

Patterns

Be free to:

- Derive from the brand logo
- Continue line guidance or angles being used in the overall composition or photography
- Create textures out of available lines and shapes



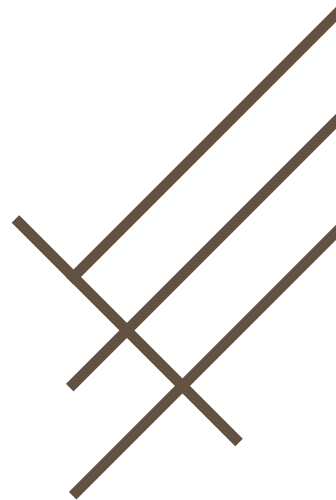
Shapes and meanings

Intended communication:

- Minimal
- Focused
- Structured
- Organised
- Technical
- Constructed
- Calm
- Serious

Grid and alignment

Everything is based on a layout grid with a focus on 45° angle steps that needs to be satisfied by simple shapes. We prefer horizontal alignment and basic shapes to fit within the visual communication.



Symbolism and illustrations

Use of Icons, emojis and vector art

Icons

- 2D / Flat design
- Modern, Minimal appearance
- Single colour (incl. negative space)
- Fill vs. Outline preferred
 - Outline styles can be used for larger icons and UI features
- Literal or metaphorical representation in symbols
- Slight use of humour if appropriate

Sources

Web based icons are from the 'Font Awesome' collection; others might be handcrafted as well.

Emojis

We use Unicode characters available in the web typeface. We use a subset of symbols based on their meanings:

- Natural
- Informative

Excessive use has to be avoided.

Sources

Web based icons are from the 'Font Awesome' collection; others might be handcrafted as well.

Illustrations

We prefer to create our own illustrations to convey a consistent abstraction, level of detail and visual story.

Also having own assets allows us to offer these as products through our child brands (e.g. stock art providers).

If it's not possible, we fall back to handcrafted or stock art made by a few of our favourite professional artists that have a similar visual style as ours.

Art style

Definition

Keywords

- Abstract
- Minimal
- Flat / 2D
- Geometric
- Timeless
- Decent
- Structured
- Balanced

Line and fill

- Regular lines (no effects)
- No special brushes
- No effects or gradients
- No textures

Reasoning

The whole appearance and visual communication is purposefully intended to be sleek, minimal and informative.

Codeconut is the head brand behind other brands and ventures. The main appearance is for management and legal purposes.

Being visually neutral allows the venture brands to flourish in any way they need and not be mistaken with its parent.

It saves tons of time by just doing less.

Photography

Content / Expression / Meaning / Editing

Do

- Prefer natural, real situations (e.g. travel photography)
 - Real places with real people
 - Vivid, lively environments
- Use 'constructed situations' and collages for metaphors and simplification of related content

Don't

- Mask/Knock out in front of plain white or single coloured backgrounds
- Construct studio shots (with artificial backgrounds and unreal scenery)
- Use generic stock photography
 - 'Happy business people around a meeting table doing nothing'

Expressions and meanings

- Modern
- Business oriented
- Bright
- Honest
- Optimistic
- Idealised
- Inviting
- Friendly
- Warm
- Decent
- Rustic
- Unperfect
- Natural

Colour grading

- No strong colours or saturations
- Neither HDR-like extreme contrasts nor 'flat' look: Prefer full tonal range
- Natural, 'warm' look and feel
- If applicable: Centered around CI colours; yet not artificially adjusted

Effects and filters

Limit to filters that still give a full colour range without a flat or retro appearance or additional effects (like vignettes).

Touch ups

Corrections, Simplification and slight 'beauty changes' are ok, yet no detailed, complex changes or even composing multiple images into one.

Moodboard lite

Photography and illustration examples



Credits

Sources: Unsplash, freepik

Photographers and artists from left to right and top to bottom:

1. Annie Sprat
2. Ian Dooley
3. pikisuperstar – freepik
4. Austin Diesel
5. STIL – Marissa Cristina

Print media



Paper material

Considerations about quality and environment

Environmental decisions

We try to save paper, ink and hazardous waste wherever we can. That's how we are striving to this:

- Print less ink and full colours overall
 - Business papers will be served in a digital and print optimised format
- Use smaller formats, if applicable to the medium and country where it's being used (e.g. DIN vs. Letter, ...)
- Use of recycled and uncoated papers with less chemical additives
- Colours: The defined (spot) colours can be exchanged to environmentally responsible alternatives, if these are available as needed and make a difference
 - The resulting visual difference can be considered acceptable

Materials

As digital company, we print only what and when it's absolutely needed.

- SFI or FSC certified papers and printers; Use of recycled paper
- Uncoated paper; if needed with water-based or modern UV coatings
- No additional finishes or textures; lamination or use of plastic materials

Business papers

Digital, Print optimised documents

DIN formats

Though being used mostly digital; we use print optimised DIN formats only; which includes the use of CMYK and applying a 3mm bleed if needed.

The preferred format for all documents is Din A4, Portrait; as it is suited for printing and also good for seamless reading on computers by simple vertical scrolling.

Exceptions

Documents like this are an exception as they are focused on larger content elements; plus the more complex format allows to better explain the defined visual styling rules.

Styles and sources

For internal use: Review the latest business paper document (DIN 5008 letterhead templates) to learn about how exactly documents are set up.

We don't define these here, as it would mean we have another place to keep updated on any changes.

Core values



Corporate philosophy

Self perception

Definitions

- Service and product quality focused: We only do and talk about things we know about and don't engage in topics that we don't specialise in.
- Honesty: We tell you what we can do and what is outside our playing field.
- Transparent: Our public business engagements are not a secret. We prefer clear, concise contracts and liabilities and everything well defined in numbers. We don't want to use vague, subjective terminology.
- Structured: Everything we do is based on processes and workflows. Streamlining activities leads to less work overhead and faster, precise results.
- Helpful: We strive to give our clients what they need by being open for communication and actively engaging in constructive feedback.
- Trustworthy: It's a 2-player game, at least. As we are operating mostly online and remotely with varying time zone differences, we understand it might be difficult for some clients to work with us. Open communication and good, established processes are key to a successful cooperation.

Products and Services

Products and Services we use or engage with ourselves should fit within our own Philosophy and Code of Conduct as much as possible. As we cannot influence what others are doing, we still do our best and review our partners of choice.

Code of Conduct

Read more about what we believe:
codeconut.io / [Code of Conduct](#)

Public voice

Publications and interactions

Desired content

Our content should fit within these terms. We try to publish things for a reason:

- Fair
- Equal
- Responsible
- Sustainable / Green
- Considerate
- Well-thought
- Researched / Validated
- Transparent
- Serious / Informative
- Helpful
- Honest
- Interesting / Engaging / Fun

Avoided content

What we try to avoid in communication:

- Generalisations
- Irony / Sarkasm / Cynism
- Offending topics and words, e.g.
 - Genders / Sexuality
 - Religion / Believes
 - Politics
- ‘Rants’
- Emojis, Memes, Animated GIFs
(at least, not too much of these)

Glossary



A – Z

Terms and definitions

Analogous hues

Harmony of neighbouring colours; e.g. green and blue or red and orange.

Baseline

The typographic baseline grid defines the paragraph spacing and can be used to proportion any layout decision.

CMYK

‘Subtractive’ printing colour mode; contrary to ‘additive’ light colours (RGB). Cyan, Magenta, Yellow, Black (K = Key). The CMYK colour space has limited colours which can result in less saturation and ‘clarity’ that you might be used to from viewing at the screen.

Bootstrap CSS

‘Bootstrap’ is a CSS (Cascading Stylesheets) framework to layout and style websites and apps following common standards and best practices.

Favicon

Desktop browser ‘Favicon’ that is displayed in open tabs or bookmarks. It is usually 16/32px in size. This is the most challenging, smallest size to adapt a logo for. Mobile browser icons are called ‘Touch icons’ and offer larger sizes.

Full-tone colour

Special, predefined colour mixtures to print; e.g. offered by companies like

Pantone or HSK. These offer a huge variety of additional colours and even specialties like a metallic appearance. They have the benefits of uniqueness and quality, but require specific setup for printing and come with additional cost.

HDR

‘High Dynamic Range’ photography combines 3+ photographs of the same subject under different lighting and combines these by software into one. Images will have full details in shadows and highlights, but can look artificial if the effect is applied too strong.

Kerning

Negative or positive spacing between single letters. It might need adjustment

A – Z

Terms and definitions

for readability or design reasons in large display typography or logo design, as the spaces will appear different in different font sizes.

Ligature

Ligatures combine two or more letters visually into one – usually by some sort of ‘swash’; a flowing, connecting line; or by merging letters (like ‘li’). High quality fonts offer these special characters. Fonts used in this CI don’t support ligatures.

Medieval digits

Digits are visually aligned to the baseline. This style is intended for specific use cases like tables or body copy, but can seem ‘wrong’ if on its own.

Regular / Medieval (Old style):
01234567890 / 01234567890

Paint coverage

Especially for ink based (wet) printing methods: As usually 4 colours are printed together, the printed ink coverage on the paper can be too much in dark parts. A good rule is to stick below 250% coverage of colour in a single spot to avoid wrinkled paper and blurred contours. This also depends on the paper being used. Coverage can be a problem in photographs, especially if they need to be adjusted for printing to create a strong and dark black. As illustrations have fewer, hand-crafted colours it is simpler to adjust and avoid issues here.

Small Caps

Capital letters in the size of small letters (‘minuscules’). The chosen font needs to support this special variant, as it is not recommended to simply reduce size of uppercase letters to the small ones. Can be used in body copy, e.g. to highlight specific dictionary terms; as it is still readable without too much contrast.

sRGB (RGB)

‘Additive’ colour space of light colours as we perceive these, biologically and physically; e.g. in the real world or from monitors and smartphones. Offers usually more colours than CMYK, yet devices are different. sRGB is a ‘safe’ subset of colours that are intended to work on any device.

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