

DrawfulMind

Brand styleguide

1.1.2

23 January 2021

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About

This compact styleguide gives an insight into the possible use of our brand identity visuals in our own and partner media. The focus is to answer the ‘how’ by giving technical information and production-ready applications.

Audience

Although technical terms have been reduced to a minimum; the main audience intended are designers and developers with industry knowledge.

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Brand concept

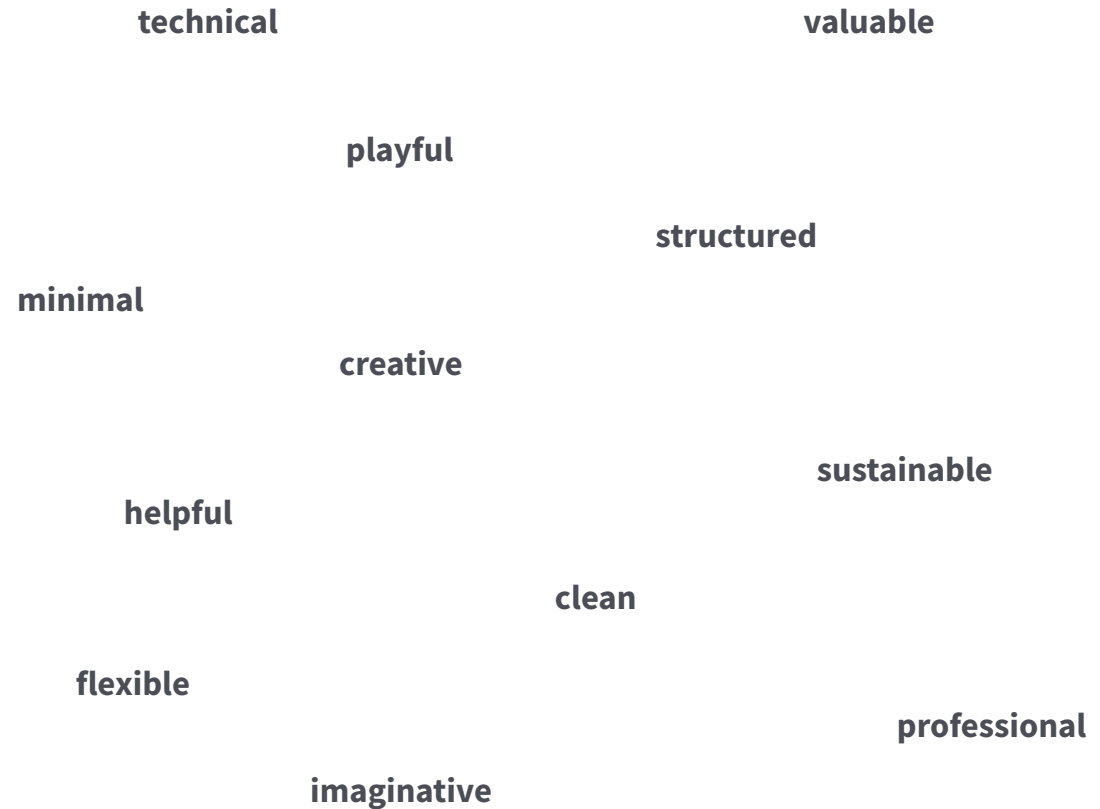
Concepts

About the brand

'DrawfulMind' is the creative branch of Codeconut Ltd.

We focus on brand and identity design, vector illustrations and educational material.

Aside these client-driven Freelance projects, we engage in the production and sale of high quality, multi-purpose stock asset materials and merchandise products through a variety of hand-picked partner platforms.



Logo design

Primary



D R A W F U L M I N D

Inverted

Dark/Night UI variant



D R A W F U L M I N D

Black and white

Binary variants

Aesthetic use

If a design already contains many colors and works with photos or gradients, a neutral logo can be used so as not to influence the composition.

Technical use

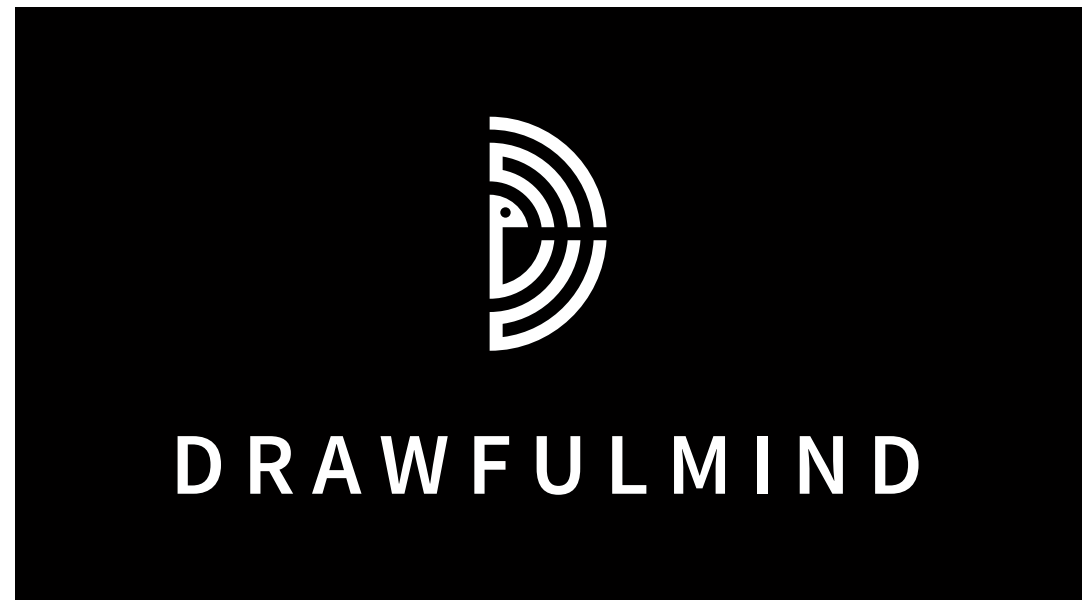
Single colored logos can be used for brand material like documents, stamps, transparent stickers, merchandise products, and many more.

'Binary colored' logos are also suitable for production processes like punching, engraving or laser cutting, given there are no enclosed shapes (like in 'o').

Some responsive versions of this logo are production-safe, whereas the full version is not compatible to all of these.



D R A W F U L M I N D



Variants

Brand colors

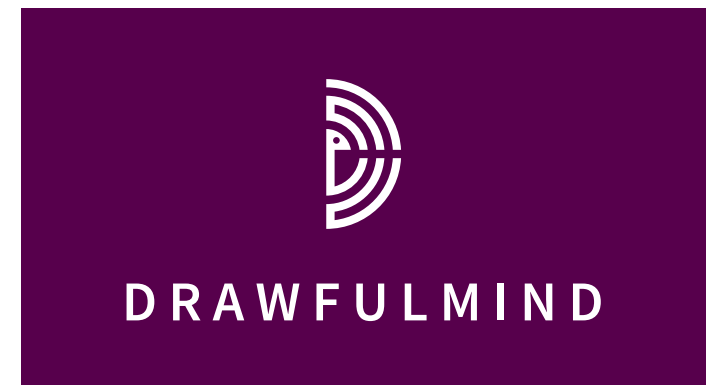
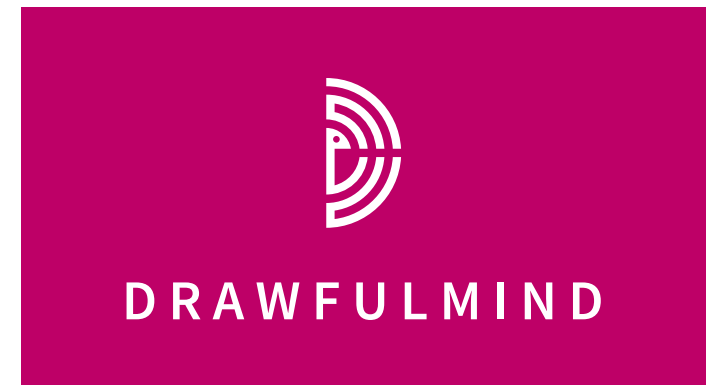
Aesthetic use

As with the black + white variant. The transparent interior is primarily intended for applications on colored backgrounds or in complex designs. If the logo is used in applications that make it difficult to use this brand's colors, it can be a neutral solution that fits any needs.

Partnerships

For specific uses within a partner's brand identity. We consider it acceptable to apply a neutral version of our logo within the partner's identity.

The requirement is it's either black or white on another neutral or base color. Also there needs to be a respectable amount of whitespace that fits the visual element proportions in the product.



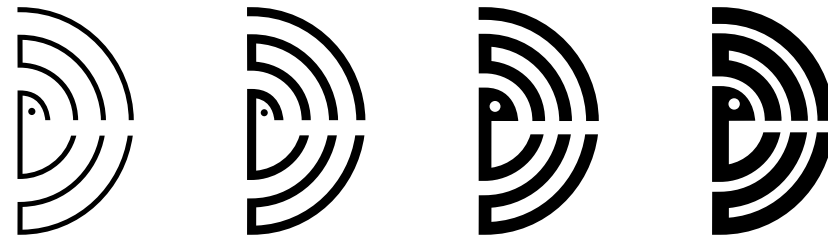
Responsiveness

Weight variants

Font-matching design

The symbol needs to match the chosen typeface in all its font weights.

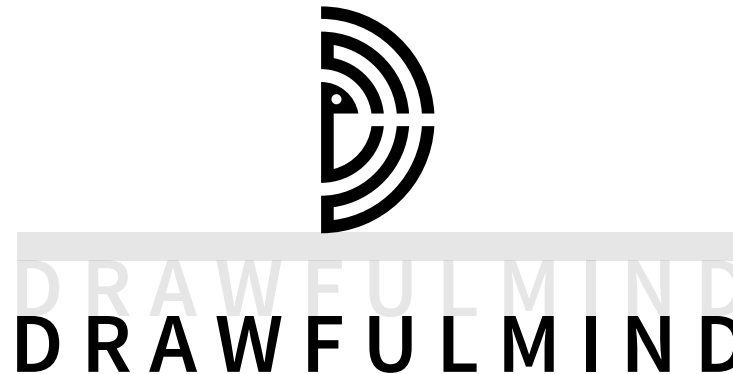
It needs to work in small and large scale, which requires some visual tweaks depending on scale and weight.



Paired with type

The symbol can stand either left of or atop of the brand name, but also used on its own. When paired with type, the proportional scale is as follows:

- Symbol size: 4x font size
- Whitespace to text: 1.5x font size



Grid system

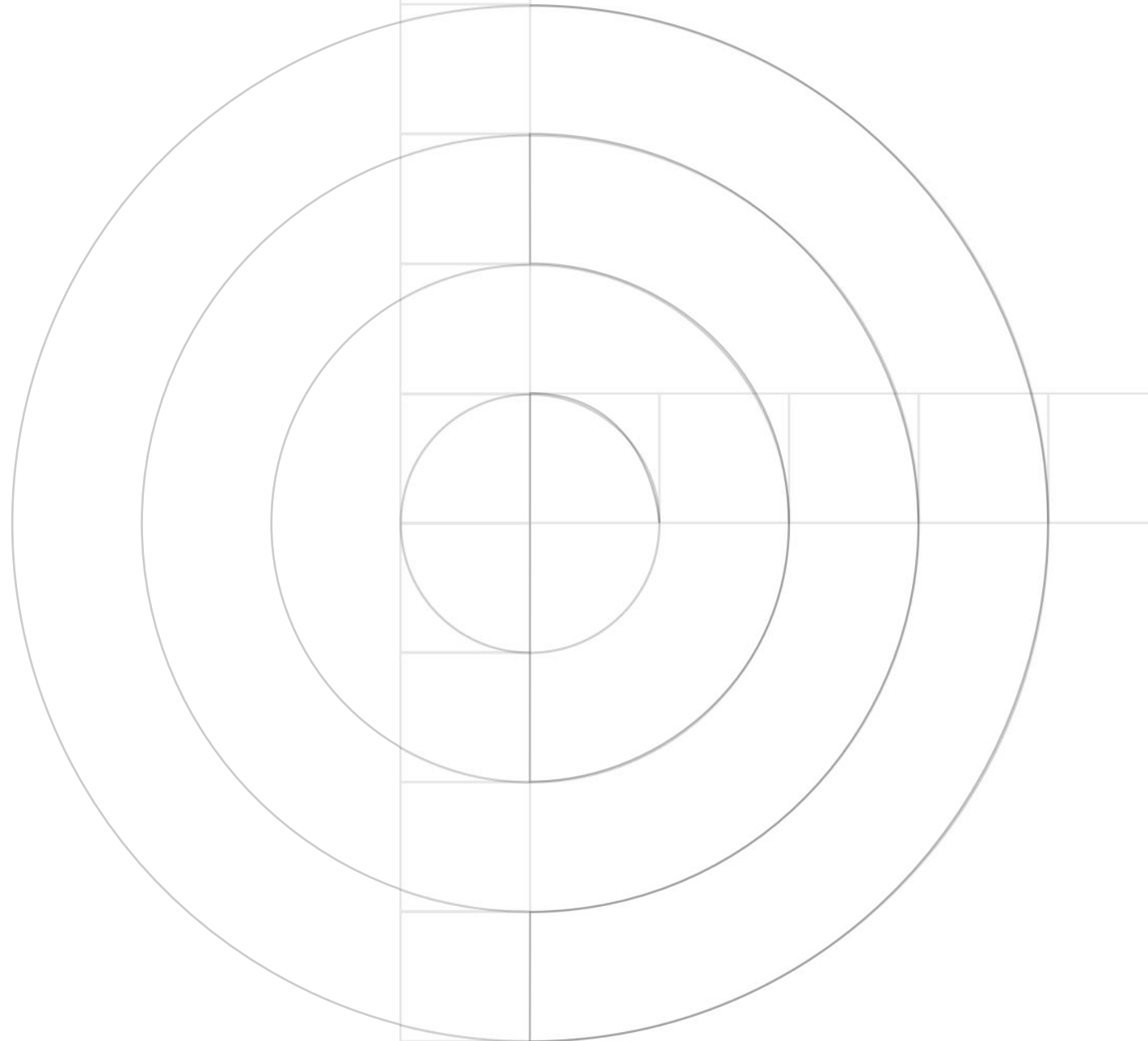
Proportions

Letter 'D'

The symbol is based on the letter 'D' – the initial of the brand name.

For a flexible visual design it has been decided to base it on intersections of a geometric circle (instead of a more accurate oval shape for a proper 'D').

Whitespace and actual stroke widths have been derived from the typeface letters; paired with the symbol at certain scalings. The whitespaces within the symbol should be equal across weights.



Concept

Visual communication

Idea

The brand's symbol forms the initial letter 'D' for 'DrawfulMind'.

The modified letter design to contain the shape of a bird, which stands for a tropical paradise bird by its vivid colors.

The connecting analogy to the brand is the endless creativity nature comes up with to find beautiful solutions for any problems. Like, being a pretty colored bird delivering spectacular dance performances to impress their fellows. Although we will not go that far, we will nonetheless put the same amount of energy and willpower to deliver a great quality service and end product to our clients ;)

Requirements

The symbol is simple to recognise and memorise. It has the same impact and meaning in a single color as all of them combined.

It reflects technical accuracy and flexibility in terms of responsiveness. It is based on the paired typeface stroke widths for different weights and resolutions, which can be elegantly used with light type faces, but also work with bold types for different visual applications.

Based on simple geometric shapes and the idea of 'personified' letter forms, it comes with great extendability for potential future use cases (e.g. sub brands to distinct certain service segments and markets).

Production needs

Although the brand is mostly used digitally, it is designed to work with print media as well. Due to the use of vivid non-standardised colors we apply 6c/8c or RGB printing technologies, given they are 'green'. Deviations of produced colors is considered acceptable, as we also have the option to print single color logos.

Being simple in appearance and flexible to sizing, it works well in tiny to large scale resolutions.

In a slightly modified form which opens enclosed shapes, it can also be used for stamping, laser cutting, milling, engraving, sticker printing, ... on any imaginable material.

Colors

Harmony



Primary 1

CMYK 0 40 84 0 / 124%
RGB 247 168 54
HEX F7A836



Primary 2

CMYK 20 100 22 7 / 149%
RGB 190 0 103
HEX BE0067



Primary 3

CMYK 59 96 27 22 / 204%
RGB 117 37 94
HEX 75255E

Applications

Do and Don't

Logo

- The logo must be displayed in full or single color. If colors are used, these must not be changed.

Visual design elements

- The color with 'least visual impact' is used for design elements like full colored areas, highlights, dividers, ...
- High impact colors are used for typography and CTAs; when the WCAG contrast AA can be fulfilled in the current application.
 - The strongest color is reserved for CTAs and important information.
- Hierarchies can change by different proportions of applied colors.

Interface design

There are no additional design rules for digital interfaces of websites, apps and other digital media.

As most of the styles are integrated in 3rd party applications we cannot influence, there is no need to consider advanced styles right now.

Rules of Thumb

- Legibility first: If contrasts are sufficient, colors are ok to use.
- Efficiency second: When using 3rd party software, we will only adjust the bare minimum needed to apply our brand identity. Every modification has maintenance cost over lifetime we want to reduce.

Color variants

Gradients

- Stay within the CI colors and their tones.
- Both linear smooth and flat gradients can be applied in any shape.
 - Combine only analogous colors in smooth gradients.
 - Flat gradients are free in use of colors to create stronger contrast.

Visual effects

- Digital UI design: Decent use of drop- or box-shadows can be applied, if it fits within the framework used.
 - Any other effect is forbidden to use (e.g. glow, blur, ...).

Technical details

Type / Layout / Colors

Typography

- Font sizes in digital and print media apply a scale of 1 : 1.125 for body copy and headlines.
 - Gaps between scales are allowed.
 - Large decorative fonts are exempt.

Layouting

For ease of use and maintenance in print media: We apply the same grid and typographic rules as the corporate identity of Codeconut Ltd. instructs.

Web applications and creative media is exempt of these rules.

Colors

- The background/foreground contrast in colors and typography must meet the WCAG standard of at least 'AA' in order to be simple to read all times.
- Any tones derived from CI colors plus neutral grey tones are ok to use.

Color space

All material is created in a generic color space which is converted on demand:

sRGB IEC61966-2.1

Printing

CMYK definitions must have $\leq 240\%$ ink coverage for use with uncoated paper stock.

Black

- Typography has 100% K black.
- Design elements require a deeper tone of 'rich black'.

Typography

Type design

Fonts / Typefaces

Requirements

- Royalty-free fonts only (OFL)
- Usability in web and print
- Body copy fonts
 - Must include full alphabet and special characters included (incl. German umlauts)
 - Must include greek alphabet

Source

fonts.google.com

Source Sans Pro

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 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 ß ä ö ü Ä Ö

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Design elements

Creative applications

Visual style

We prefer a minimal approach in our product and service visuals. The focus should be on the works presented; less on the mediums presenting them.

There is no real restriction in the visual identity, as long as it sticks within the brand terms. The design will evolve and grow over time.

From another perspective, a minimal approach is not only efficient and fast to work with. It also saves resources (reduced disk space, faster download rates and access of content; thus saving energy to actually complete a task). One example: Replacing complex imagery and visuals with simple geometric shapes can have a positive environmental impact in the long run, although it might be small.

Freedom and limitations

As long as the brand message is clearly transported, there is no other limitation to creativity.

What is important?

- Consistent brand voice
- Appropriate use of colors
- Logo and iconography
- Clear typography

What does it mean for design?

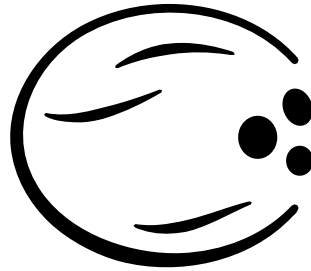
- ‘Patternize’: Use and repeat shapes, lines and angles found in existing typography, logo design and icons.
- There are no layout and design grids or constraints; just keep everything in proportions in the current work.

Extendability

The logo in its current shape can be modified as part of a larger corporation with distinct brands, while keeping the same visual communication.

The symbol can be designed to work with other letters, numbers and animal shapes.

Deconstructing the logo in its underlying geometry allows to use the lines and arcs across any medium in informational and creative ways.



codeconut.io

Codeconut Ltd.

info@codeconut.io