

It's a Journey Thing

Brand styleguide

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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

'It's a Journey Thing' is a personal, digital travel and lifestyle brand of Codeconut Ltd.

Topics range from a remote lifestyle, personal challenges and self growth towards finding passion and creating a remote business.

The major appearance of the brand will be through its own blog and social media channels, as well as relatable online communities.



Logo design

Primary



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.



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Color variants

Secondary color

Natural brown

The secondary 'down to earth' color (literally with that meaning opinionated) aids to 'calm' and contrast the saturated primary colors, that cannot be used on their own as type color. The dark brown is the CI color, the bright variant a lighter tint of the same hue. Both are valid to use in and digital and print material.



Primary for backgrounds

The strong saturation and brightness works well in decent, transparent applications, but not with type. It would blend the appeal with associations of different industries. Lastly the bright colors cannot stand on white or black and need another background for sufficient readability contrast.

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Responsiveness

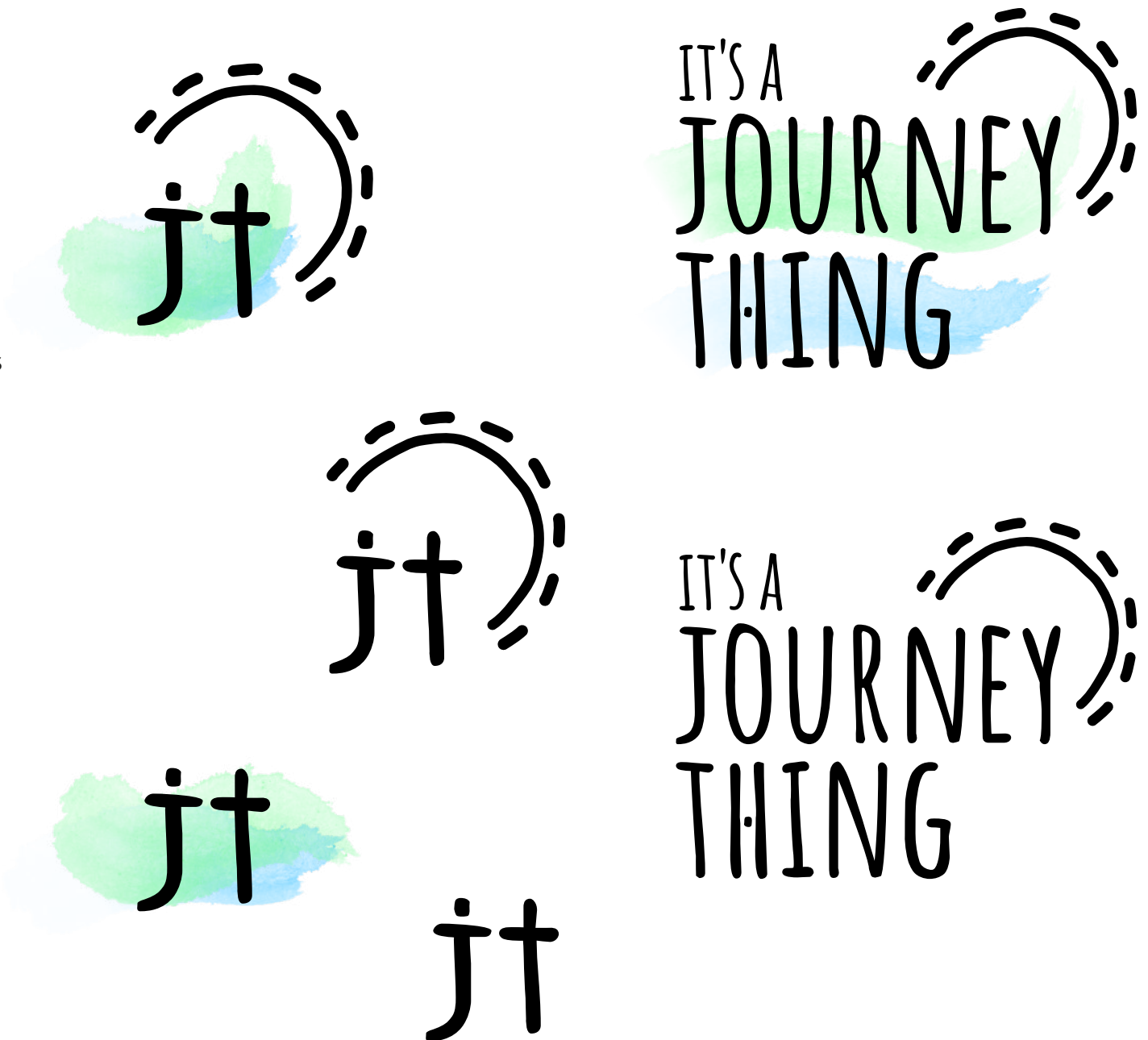
Display variants

Medium and small sizes

The responsive logo variants are answers to the technical requirements some integrations in 3rd party software, app and websites might give us. Preferred variants are those that contain the symbol.

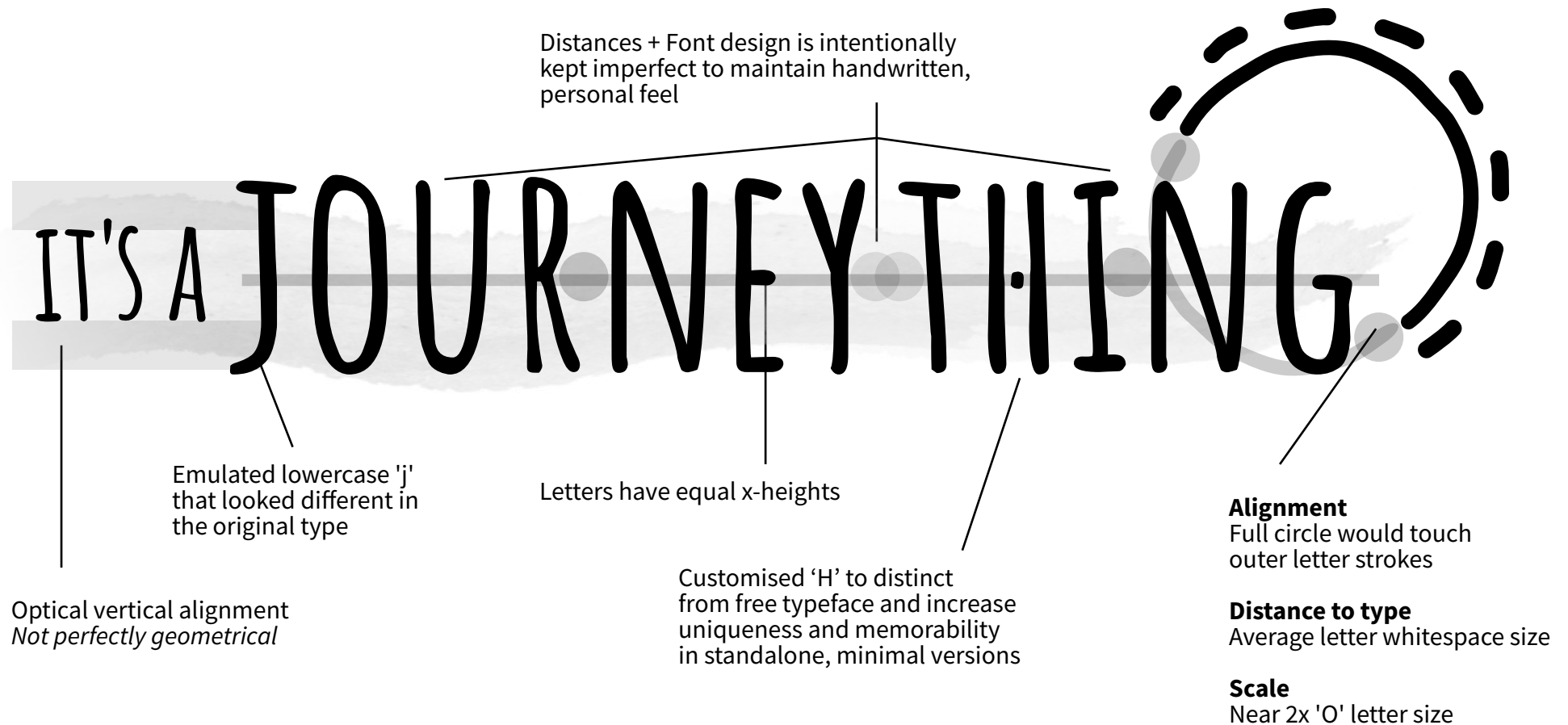
Extra small fallback size

The completely minimalistic versions should be applied only when there's no other solution feasible (e.g. limited in space and restricted in format sizes; or visually unappealing in the overall context).



Grid system

Proportions



Concept

Visual communication

Idea

Symbol and type are centered around the idea of combining a natural feel and colors with a playful, optimistic, explorative vibe. It's truly a Journey Thing, as the story is that of a lifetime and yet to be written and told about.

Symbolism

The symbol depicts the sun and chosen colors stand for sky, sea and nature.

As most of the brands message is conveyed through photography and online presentational mediums, the symbol is needed more in places where the brand would be presented 'out of context' – e.g. in print.

Typography

The chosen type has a handwritten touch, though not being a script-font which would not fit the brands content. Also a sans-serif font is better readable in small sizes and flexible towards scaling.

The logo typeface has been tweaked for stroke style consistency, a lowercase 'J' letter and a more condensed kerning.

Applications

The brand type is unique and not usable for web, though it originates from a Google Font. We use whatever font is supplied within the software and services utilised and strive for simple, modern sans-serif typefaces with good readability.

Colors

The brown acts as 'down to earth' color (literally with that meaning opionionated) and aids to 'calm' and contrast the saturated primary colors.

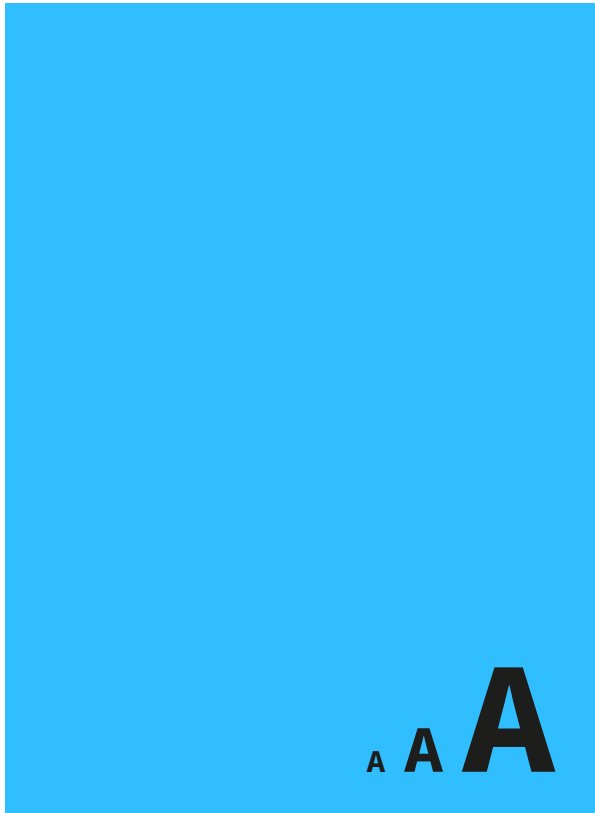
Printing

The vivid colors are neither suited for standard CMYK printing nor can they be compensated by standardised spot colors on the market.

Printing must use eco-friendly inks (e.g. plant-based) and uncoated papers, which leads to the need for single-color printing. We prefer using a color that complements the material its being applied on, ideally natural, earthy brown tones or a plain black.

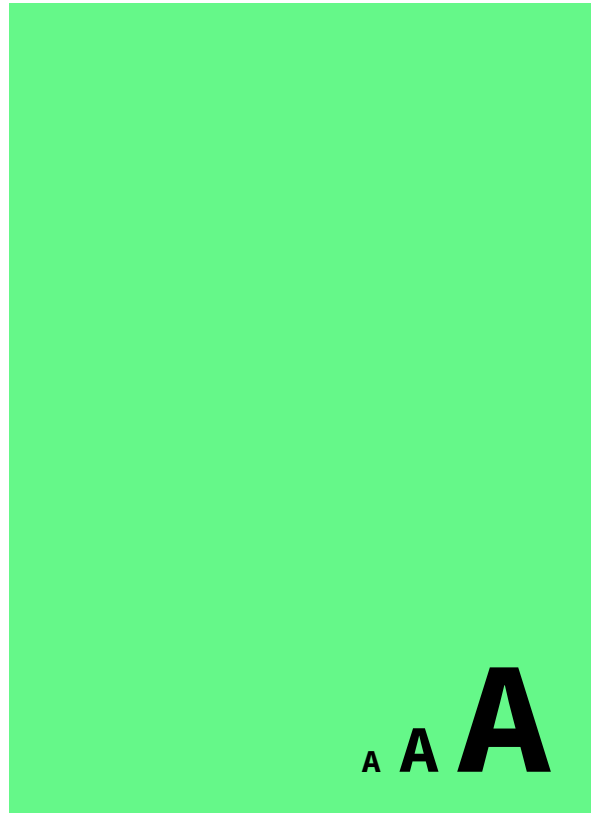
Colors

Harmony



Primary 1

CMYK 64 7 0 0 / 71%
RGB 49 190 255
HEX 31BEFF



Primary 2

CMYK 53 0 67 0 / 120%
RGB 101 248 137
HEX 65F889



Secondary (*incl. tones/tines*)

CMYK 55 52 66 55 / 228%
RGB 80 72 57
HEX 504839

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
- Usable as logo- and decorative type
 - It's not intended to be used anywhere else

Limitations

- No use in copy / headlines possible
- Reduced readability in longer texts and smaller sizes
- No lowercase characters

Source

fonts.google.com

AMATIC SC AMATIC SC

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 B Ä Ö Ü Ä Ö Ü 0 1 2 3 4 5 6 7 8 9

() [] {} | ! ? ; , : . - _ " " ' ' ` ` § \$ % & / = * + # @ €

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 B Ä Ö Ü Ä Ö Ü 0 1 2 3 4 5 6 7 8 9

() [] {} | ! ? ; , : . - _ " " ' ' ` ` § \$ % & / = * + # @ €

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?

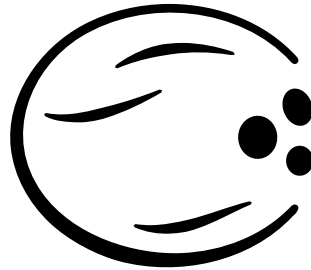
- ‘Patternize’: Use and repeat shapes, lines and angles found in existing typography, logo design and icons.
- There are no layout and design grids or constraints; just keep everything in proportions in the current work.

Vector brushes

The brands logo applies vector brushes from ‘Affinity Designer’ that can be used throughout creative medias (e.g. applied to photo editing, illustrations). They are not recommended for use within websites, as these are not be flexible to use with typography and can impact the page load performance.

Brush settings

- Type: Watercolours
 - Basic Watercolour 02
- Stroke: Custom pressure values
 - Modifies opacity



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