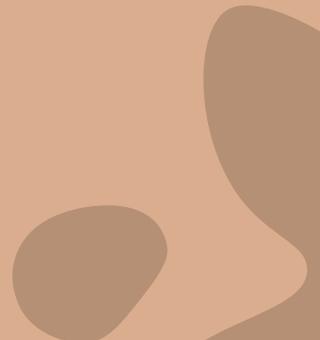




*A community of passionate artists*

## Brand Style Guide



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*This style guide is prepared for the Australian local brand Wildfired related to all design branding purposes. The booklet contains the guidelines that determine how individual design elements are best manipulated to establish Wildfired, as well as a proposed logo and brand collateral (business card & event poster).*

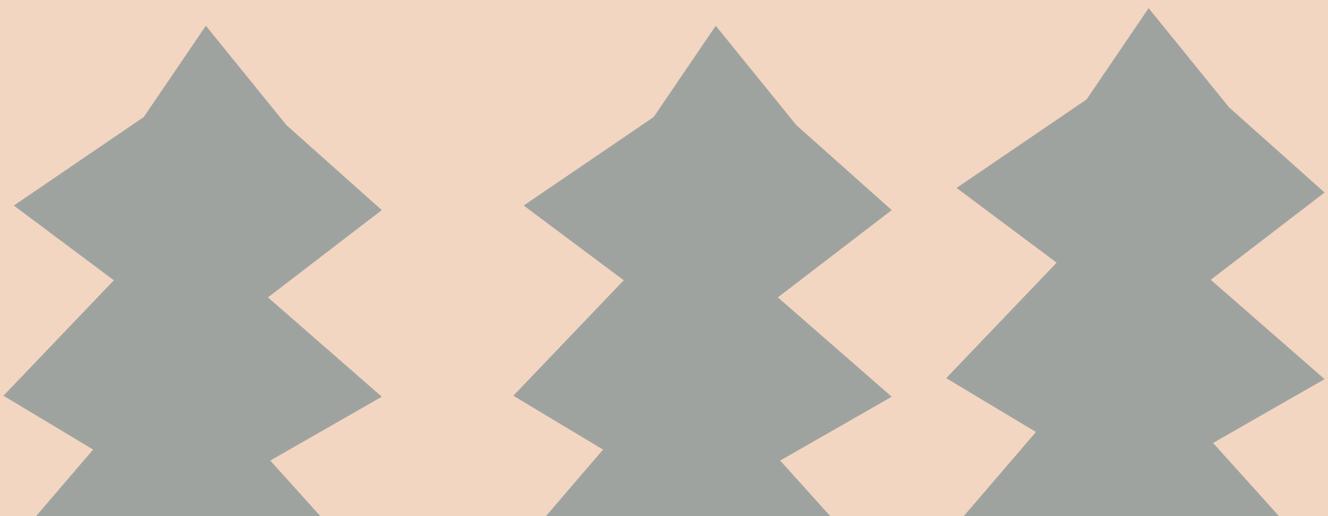
# Brand Identity

The brand is composed of local creative and passionate ceramic artists all with a shared vision; to spread awareness about endangered Australian wildlife and to get involved in changing the environmental outcomes of this. Wildfired is known for their relentless dedication and practical approach towards promoting sustainability in natural environments by donating half of its profits to wildlife conservation programs and charities. They are also known amongst the wider public as a leader for being able to connect groups of diverse but like-minded individuals together as a community to take part in hosting initiatives such as fundraisers, educational resources or open markets featuring practical earthenware pieces. The brand are active contributors to local and national initiatives taking place surrounding Canberra regions and beyond.

Wildfired's ceramics use minimal designs and an earthy colour palette that prevents their audience from feeling overwhelmed whilst aiding the communication within their education resources.

## **Target Audience**

The brand aims to conduct initiatives and marketing within Australia, though does not tailor its branding towards any specific audience as it hopes to promote and encourage a diverse group of individuals from any Australian region to take part in wildlife initiatives. Nonetheless, the main target audience are individuals who care about wildlife health/sustainability, have experience (or want to gain experience) in active volunteer or involvement within local community issues. It is important for Wildfired that their campaigns are made accessible to individuals of any gender, culture, ethnic and social class to attract impactful communities.



# Brand Logo

## Main Logo Specifications

The brand logo is intended to be simplistic and naturalistic for it to be displayed across local audiences and reflect Wildfired's focus towards environmental sustainability. A text-based design was considered, as any imagery may come across as overwhelming through excessive space consumption. The logo should be legible across a range of design mediums.

The final logo features the word 'Wildfired', sketched out in a custom-made font so that specific features could be modified, including the counters (gaps) between each letter. There must be balance between simplistic and memorable components within the logo. When designing the logo, one of the main considerations was the weight/thickness. Because the brand is associated with a minimal aesthetic according to the design brief logo so that it should not appear excessively thick or thin. The goal was to create a clean, balanced outline. The counters (gaps) between the letters use naturalistic symbols such as a leaf and a soft 'fire' icon that establishes the brand as an environmental initiative. The shapes and strokes of some of the letters of the text, whilst balanced and scaled to a relatively same size, would not have precisely perfect outline/stroke details with some letters appearing more curvy or sharp than others. One prominent feature was in the capital letter 'R' of Wildfired, where the letter's right leg is smoother and circular than its left leg, as well as the legs of the other letters. The R's serif also features a slight cursive shape. The purpose for these small 'inconsistencies' helps the logo texture appear more as if it has been handcrafted from ceramic clay, thus establishing its purpose as a local and online ceramic business. Whilst the brand would ultimately feature a clean, minimal, sustainability-based initiative, it must also communicate to the audience that ceramics and art are also part of their primary products. Another appropriate inconsistency was how the beginning letter 'W' also carries a slightly thinner weight than the other letters, as well as a more cursive outline.



The Wildfired logo is composed of two simple colours from a naturalistic minimal colour scheme (see Core Brand Colours), a deep green and pale brown colour. The emphasis goes towards the letter 'W', which is the first letter of the word 'Wildfired', as it has a slightly thinner weight than the other letters and is also coloured in a deep green shade (Hex colour code 859989). The rest of the colours consist of an earthy brown colour (Hex colour code d9ad8e).

## Logo Variation

There are no significant logo variations for, as the brand is newly established in the local Canberra market. Any removal or addition of text may create a crowded scene that removes the overall aesthetic of the brand being minimal and simple. A straightforward original 'Wildfired' logo may be all that is needed to introduce the brand to the public.

In a circumstance where the logo has to appear on a smaller-sized medium and a full-length logo may not be feasible, the abbreviated 'WF' version may be used. This features the same letters 'W' and 'F' within the original Wildfired logo, formatted in the same way so that it remains consistent and memorable to the audience.



Alternatively for added credibility, the Wildfired logo may consist of a short slogan 'Community of Passionate Artists' in a slightly smaller legible bold cursive font (Philosopher typeface, Regular font is ideal as it is what was printed on the business card) anywhere surrounding the text. The ideal position of the slogan should be directly below or above the 'Wildfired' text. The slogan is coloured using a brand secondary brown shade.



## Application of Logo

The weight of the logo, so it should not be overly thick or thin. For most appropriate usage, the original proposed logo as outlined above should be incorporated in all design/marketing-related initiatives, with alternative versions used if needed due to factors such as limited space and medium background colour.

Individual letter height or thickness should not be adjusted whilst any general logo scaling should be done in proportional manner.

## Logo Colour Variation

Even with national outreach, Wildfired is a small local brand that has to be recognised through memorable design consistency. The main logo can be applicable to any high contrasting pale or dark background, as shown below on a dark green/brown background. Any background colours chosen to encompass the logo should ideally feature one of the brand's core colours (seen in the Core Colours section of the booklet). No extreme colour variations should be applied in this case.

Considering that the letter 'W' may appear quite contrasting compared with the other letters due to its green colour, the letter may be recoloured depending on the background colour and texture details of a branding medium. This only applies to a situation where the background colour appears too similar to that of the logo, causing it to camouflage and appear illegible for the words to be distinguished. Additionally, another way to deal with a circumstance where the background colour is too similar to the logo, then a faded opacity white or brown background surrounding the logo may be used (see Imagery section of booklet).

### Original Logo

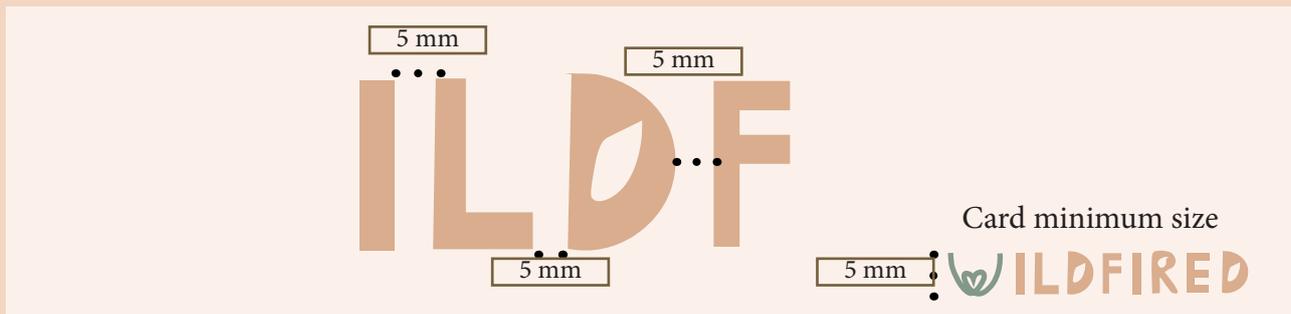


### Recoloured versions



## Logo Spacing and Minimum Sizes

The kerning (spacing) between each individual letter on the Wildfired logo, starting from the tip-right surface of one letter to the tip-left surface of an adjacent letter should always be the same. The logo sample below shows how the space between each letter is 5 mm apart. At the business card minimum size, the space between the letters should strictly be about 2 mm apart to ensure appropriate legibility.

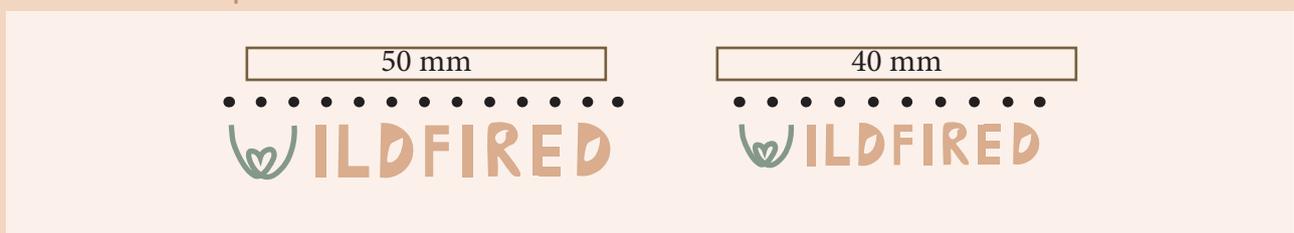


The height of each letter should be around the same, with each letter being positioned on the same type baseline as well as similar cap height. Due to the slight curve outline some of the letters possess (e.g. 'R', 'E'), each individual letter height would not be exactly the same. This is appropriate as long as when viewed at a distance, the logo appears roughly the same height and has clear balanced legibility. The height of each letter for the minimum size should be 5mm.

### Minimum Sizes

Particularly as the logo is text-based, it could take up a lot of positive space if spanned across the page. To ensure clear legibility of the logo on design mediums, the minimum size of the logo should be maintained at 50mm (when measuring the horizontal length of logo) on a standard A4 page (or medium of greater dimension), and 40mm on a smaller medium such as a business card. The minimum size applies to the original Wildfired logo, with the slogan "Community of Passionate Artists" being inappropriate for the small text. The minimum size for this slogan should be the same as what was put on the business card (25mm horizontal span). At any time the logo is scaled upwards, the ratio between the main logo and the slogan should be sustained.

The alternative WF shortened version of the logo may be applied in a scenario where there is limited amount of space.



## Logo Mis-use



Logo must not be scaled disproportionately, or have its letters made thinner or thicker.



No individual letter in logo should be reshaped, resized or repositioned



Logo must not be rotated



Logo must not be flipped



Logo must not be recoloured in a colour scheme not listed on the Core Brand Colours.

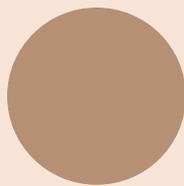
# Core Brand Colours

To maintain its minimal and naturalistic but professional aesthetic, the brand needs specific requirements concerning the colour usage. The core colours shown above are quite limited in scope but are reflective of the brand's personality; being a wider community environmental initiative. This colour scheme allows for themes across all design-related mediums to strictly maintain consistency and cleanliness.

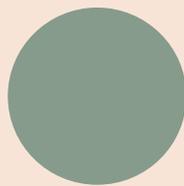
The five core colours are Spanish green, Sandal, Desert Sand, Brandy, and Lemon Grass. The goal was to have a mainly earthy colour palette that reflects the Australian natural landscape without appearing too bright or contrasting. The primary colours should be used more widely than the secondary colours through all Wildfired branding, though modifications may be needed as mentioned at the end of this section.



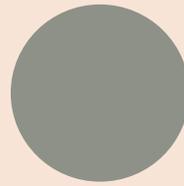
*Brandy*  
HEX: DBAF8F  
RGB: 219, 175, 143  
CMYK: 14%, 33%, 44%, 0%



*Sandal*  
HEX: B59174  
RGB: 181, 145, 116  
CMYK: 29%, 42%, 56%, 3%



*Spanish Green*  
HEX: 869989  
RGB: 134, 153, 137  
CMYK: 50%, 30%, 47%, 3%

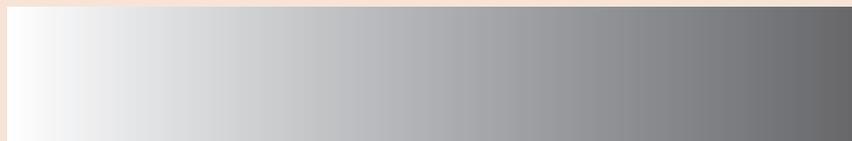


*Lemon Grass*  
HEX: 8C9086  
RGB: 140, 144, 134  
CMYK: 47%, 36%, 45%, 4%



*Desert Sand*  
HEX: F1D5C0  
RGB: 241, 213, 192  
CMYK: 4%, 16%, 22%, 0%

Additionally, the colours shown below can be used as subcolours for any other related designs. They follow the same monochromatic shade as the four colours shown above, however, their opacity or lightness had been diminished. Secondary colours may be used as background or object/element colour on a design medium. The colours used range from pale to deep shades of brown, green as well as using neutral tones such as the white and grey spectrums that maintains its simplistic, balanced and clean aesthetic.



Neutral tones, predominantly along the lighter grey/peach spectrum + white may be used as text choice to contrast with a darker background, which should ideally be brown.

# Typography

On a design-related medium, type hierarchy is an important factor to consider as it ensures proper communication that has to appear visually balanced and simple. Overall, the 'Fira Sans' typeface was considered to be an appropriate font choice for body text of any size within design-related campaigns or posters. The typeface's straight outline appears minimal, professional and clean to readers.

Headings ideally use the Fira Sans typeface or a brush/handwritten pen type style (from ideal choice of Kaushan Script and Philosopher) to give it an earthy appearance. Headings that use a brush or handwritten style of type must be short and simple, no longer than 5 words, to ensure room for interpretation. Headings that are longer than 5 words must use the Fira Sans typeface, bolded font.

Ideal maximum heading size for standard A4 mediums (see event poster) is 36pt. This could be adjusted depending on the size of the heading, include breaking up parts of the heading into subheadings.

Subheadings and body text should use the Fira Sans typeface from a choice of the 'Book', 'Medium' or 'Bold' fonts. A footer, disclaimer section or small text add-ons should use the Fira Sans typeface on a thin italic font, ideally Ultralight Italic.

## Fira Sans

Font style: Bold

Size: 36pt (Max. Headings for A4)

Use for Headings (Medium or Bold font), Subheadings (Book or Medium), Body (Book), Footer (Book or Ultralight Italic)

## Philosopher

Font style: Book

Size: 36pt

Use for Headings

## Kaushan Script

Font style: Regular

Size: 36pt

Use for Headings

## Fira Sans

Font style: Book

Size: 18pt (Max. Body Text for A4)

Use for Body (Book), Footer (Book or Ultralight Italic, downsized)

## *Fira Sans*

Font style: Ultralight Italic

Size: 14pt (Max. Footer Text for A4)

Use for Footer (Ultralight Italic)

The Fira Sans, Philosopher and Kaushan Script typefaces and font families are available on the Adobe Fonts webpage. They can be viewed and downloaded from the main Adobe Fonts link at <https://fonts.adobe.com/>.

# Imagery

In any design related mediums, the type of imagery used should be appropriate to the purpose of Wildfired's initiatives and are composed from an appropriate colour scheme (ideally one of the brand's core colours). Imagery should emphasise naturalistic compositions including landscape photos, wildlife-related patterns and illustrators using symbols including but not limited to bushland elements, tree figures, eucalyptus leaves and mountains. It may also establish Wildfired's reputation as a group of ceramic artists with relevant imagery such as an artwork showcase. Imagery that is excessively outside of the colour scheme is discouraged to maintain a balanced and minimal design. The brand should strive to ensure that imagery is suitable amongst the target demographic of local Australians, meaning any photos taken must be accurate and reflective of the Australian natural environment (authentic portrayal of Australian accessible landscapes rather than reliance on random images taken on the Internet that may have been edited or modified). It should be put forward that photos could be used in a more professional design format, such as a government website or informative brochure, whilst illustrated imagery and pattern should usually be more encouraged in a casual, fun promotional campaign such as an event poster. This was demonstrated in the Wildfired event poster seen on the Collateral section of the booklet).

## Photos

Nonetheless, any photo or image that appears quite vibrant and contrasting to the brand colours but is of relevant importance to highlight a brand campaign (e.g Australian natural landscape, Australian red outback) may be used, but any text should be contained within a white, grey, brown or green shape (colour schemes) of a slightly faded opacity, as shown below. Ideally the image must have at least some areas featuring the brand's core or secondary colours. Inspiration photos can be taken from local ACT nature reserves/ bushland guides and organisations, such as Wildbark at Mulligans Flat Sanctuary, Tidbinbilla nature Reserve, etc.



*Brown, earthy colour suits theme*

*Background does not suit colour scheme, but contrasts well with a faded opacity rectangular box that holds the logo*



Other examples of relevant ceramic images that could be displayed, all within the colour scheme. Good appropriate lighting must be shown.

## Photo Mis-use



Photo too bright and outside the colour scheme. It also appears quite filtered rather than an authentic regular image.



Photo has a lot of irrelevant elements such as man-made construction site, rather than properly emphasising the natural landscape.

## Icons and Symbols

The goal is to avoid any overwhelming imagery. Symbols can be kept as simple as possible, potentially only having to display basic shape and minimal colour schemes (e.g, no gradient and no enhanced texture). This keeps it easy for viewers to recognise the object. No detailed text elements within a visual object should be used, as this should already have been used to communicate through headings/subheadings/body text.

Depending on the background colour (which would usually encompass a light background as noticed with the business card and event poster in the Collateral section of the booklet), the objects must be clearly feasible by being emphasised in an appropriate dark colour, such as a deep shade of green, brown or grey. Any objects grouped together should ideally have a similar colour scheme for visual consistency.

It should also be noted that brand imagery must also clearly establish Wildfired as a group of ceramic artists, indicating that the designs should not overly emphasise naturalistic elements. Similar to the curvy outline and small 'inconsistencies' with the brand logo, several ideas for design symbols could include wavy brown 'spots/splash' (resembling ceramic clay), small circles and ceramic pots.

### Examples



Note that the more 'naturalistic elements, such as the animals and plant-based objects, are coloured in shades ranging from green to grey, whilst the ceramic based objects are brown.

# Collateral

Both brand collaterals are noted to have maintained similar design themes for consistency, including incorporation of the main logo and core colour scheme, use of circular shapes (including the brown 'paint/ceramic-resembling' shapes) and imagery of the ceramic pots.

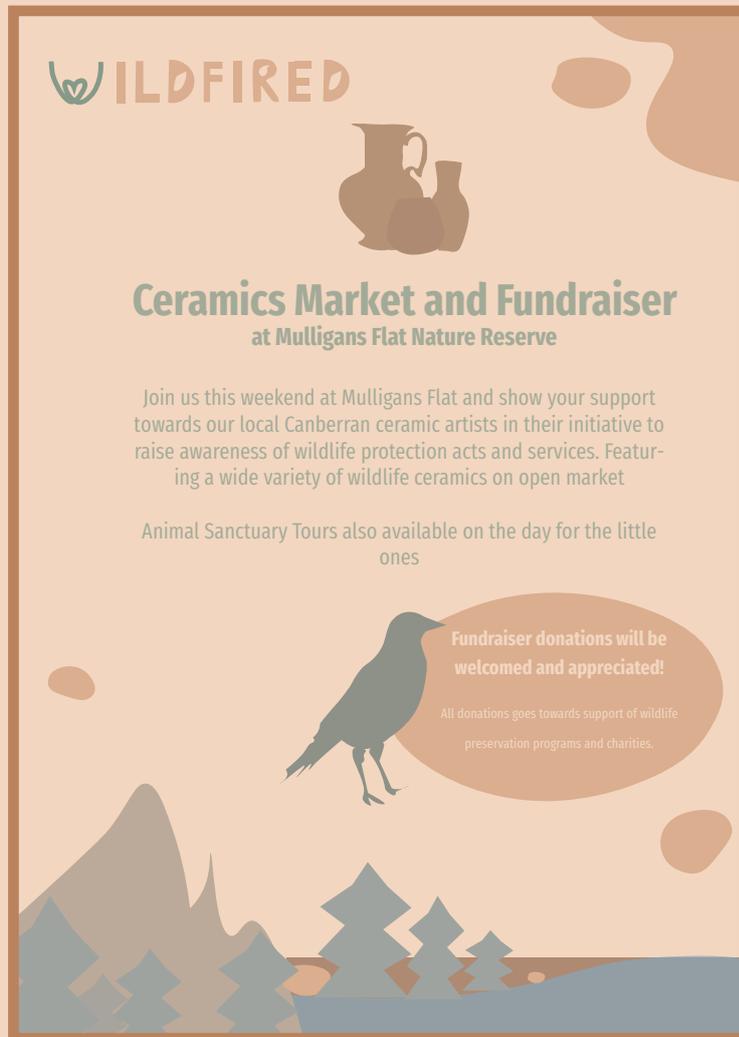
## Business Card



The business card is a simple design that features a combination of naturalistic and ceramic-like imagery to establish Wildfired's reputation. The logo displaying the brand name should be the significant focal point of the design, thus must be positioned in a central area. Ensure that plenty of negative space is surrounding the logo to allow clear legibility and reduction in overwhelming elements. The slogan may be used appropriately in this case to establish the brand's reputation as a group of ceramic artists.

The business card includes contact and website details of the business positioned directly under the logo as well as a small QR code in the corner.

# Event Poster



The event poster is a promotion for a local Wildfired ceramics exhibition market at Mulligans Flat Nature Reserve in Canberra, with the business aiming to raise its sales as a fundraiser for wildlife sanctuaries. The poster makes use of encouraging imagery that appears inviting and visually calming to look at (e.g. use of naturalistic elements and simple objects, no added texture or effects like dropshadow). The elements should be strategically positioned around the page to ensure effective asymmetrical balance. The use of the pots icon (near the top) is crucial in this case (and with many other cases) to establish the brand and event as related to a ceramics work showcase. Ensure that this icon consistently remains visible.

Simultaneously the poster uses all core colours from the Colour Scheme in order to appear more impactful and energetic, in this case it is appropriate to do so as the medium is asking the target market to get involved in the activity.