



BRAND STYLE GUIDE

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Overview



Effendi Cafe

Effendi Cafe is a 1950s/60s Egyptian themed café aims to provide an immersive experience of the mid-20th century Egyptian lifestyle known as the golden era due to its vibrant arts, media production, and sophisticated social life. The title of the café, Effendi refers to men of property, authority, and education during this golden era in Egypt. The branding of the cafe is not only based on the cultural production of the mid-20th century Egypt, but also on the ideas of cultural sophistication as well as spiritual and intellectual enlightenment by featuring cultural elements of film, dance, fashion, music, and art in the 1950s and 60s Egypt.



Egypt's Golden Era

The goal of this cafe is to create awareness of the Egyptian golden era that is often ignored and is little known in the US. The 1950s and 60s in Egypt made up a period perceived as a golden era of culture due to the vibrant mainstream Egyptian art and media scenes. We hope through the use of cultural elements in our branding that we can fully engulf you into a complete 1950s Egyptian nostalgia lifestyle that will not only calm you, but also enlighten you to the wonders of a bygone era.

Logo



Effendi
Cafe



+
أفندي

The Logo for the cafe consists of 3 components.

English Logo

Ibrik Illustration

Arabic Name

Effendi Cafe



أَفْنَدِي

Logo Components

The first component is the English logo featuring the brand name "Effendi cafe" in Roman type in the typeface ArabDances. It is medium, center aligned and in black. The black is necessary since the logo will be printed on Kraft paper. Having a black color will make the name contrast against the kraft paper color and stand out.

The second is the Ibrik illustration. Turkish coffee is always a necessity to Egyptians and was quite popular in every cafe in the 1950s Egypt and still is today. Turkish coffee is usually made using an Ibrik thus the Ibrik illustration not only enhances the feeling of 1950s Egyptian lifestyle but also enforces the concept of a coffee shop or cafe. This Ibrik is created using many Arabic letters in the Urdu Typesetting typeface to form the shape of an Ibrik through its outline.

And lastly the final component is the Arabic name "Effendi". This is also written using Urdu typesetting font. Part of Egyptian culture is the Arabic language, that is why it is important to incorporate some Arabic elements into the branding. Having the name there also makes the brand appear familiar to American Egyptians who are also a target audience of this brand.





Color Values

We can always guarantee that the logo will be legible against a Kraft background due to its strong color choice. The major colors intended for the logo are a dark red, a medium brown and black. The three colors are highly legible against kraft paper where as other color tones might not be as legible. It's important to note however that the Arabic word Effendi must be in a different color from the ibrik illustration, otherwise it will blend with the ibrik pattern and won't be a legible or clear for viewers to see.

The three colors chosen are important to the logo as they symbolize different aspects of its value and importance. The color black is a bold and clear choice so that the logo can stand out on most surfaces, but it also represents the time period which was marked by black and white cinematography and photography in Egypt. The color brown represents the color of coffee, thus symbolizing the cafe concept. And lastly the dark red is meant to be a dynamic contrast to the brown so as to stand out against the brown letters but also exemplifies the dark red color of the tarboush that was worn by every effendi during this period and thus it is in direct relation to the cafe name.

Logo color palette



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 26,98,90,24
RGB 152,33,39
Hex #982127



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%



CYMK 40,65,90,35
RGB 103,67,33
Hex #674321
Opacity 70%



CYMK 27,34,49,0
RGB 188,162,134
Hex #bca185



Spacing distribution

In order to maintain the logos efficiency, it should be spaced out in a horizontal frame with the biggest figure being the Ibrik illustration, that way if the logo is decreased in size it can still be legible. The clear spacing area surrounding the horizontal frame should be maintained at all times to prevent the logo from having to compete with any outside graphics or text and maintain its integrity. The minimum clear spacing value is the same size as the lower case letter "e" in the name 'Effendi' using the Arab dances font in the logo.

Typography

Logo

Headlines

AralDances

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
! @ # \$ % ^ & * () _ + - = , . / ~`

Urdu Typesetting

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
! @ # \$ % ^ & * () _ + - = , . / ~`
ا ب ت ث ج خ د ذ ر ز س ش م ض ط ظ ع غ ف ق ک ل م ن م د ي

Stationary + Menu

Headlines

AralDances

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
! @ # \$ % ^ & * () _ + - = , . / ~`

Body Text

Urdu Typesetting

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
! @ # \$ % ^ & * () _ + - = , . / ~`
ا ب ت ث ج خ د ذ ر ز س ش م ض ط ظ ع غ ف ق ک ل م ن م د ي

Take out Bags

Pattern

Urdu Typesetting

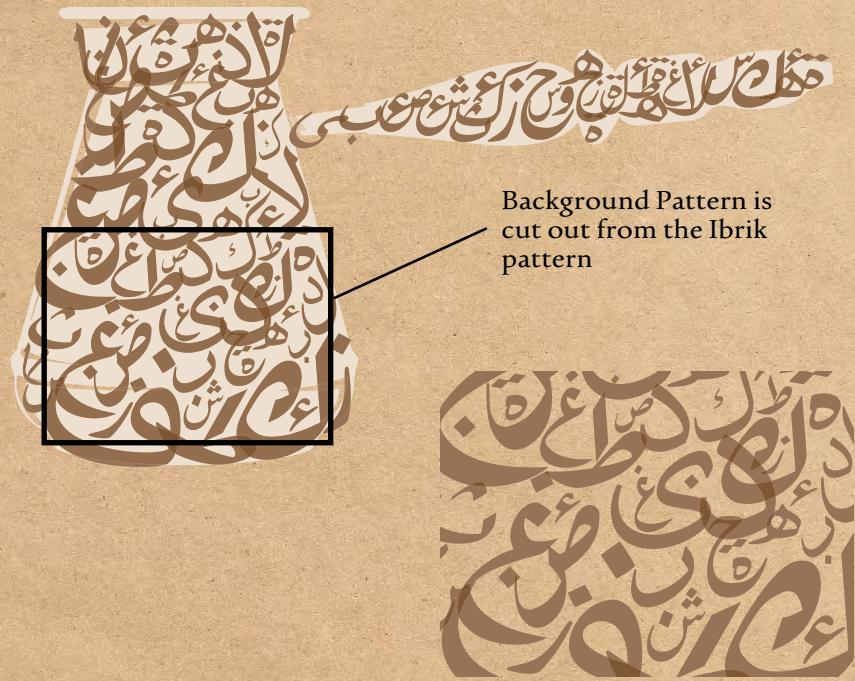
a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
! @ # \$ % ^ & * () _ + - = , . / ~`
ا ب ت ث ج خ د ذ ر ز س ش م ض ط ظ ع غ ف ق ک ل م ن م د ي

Pattern



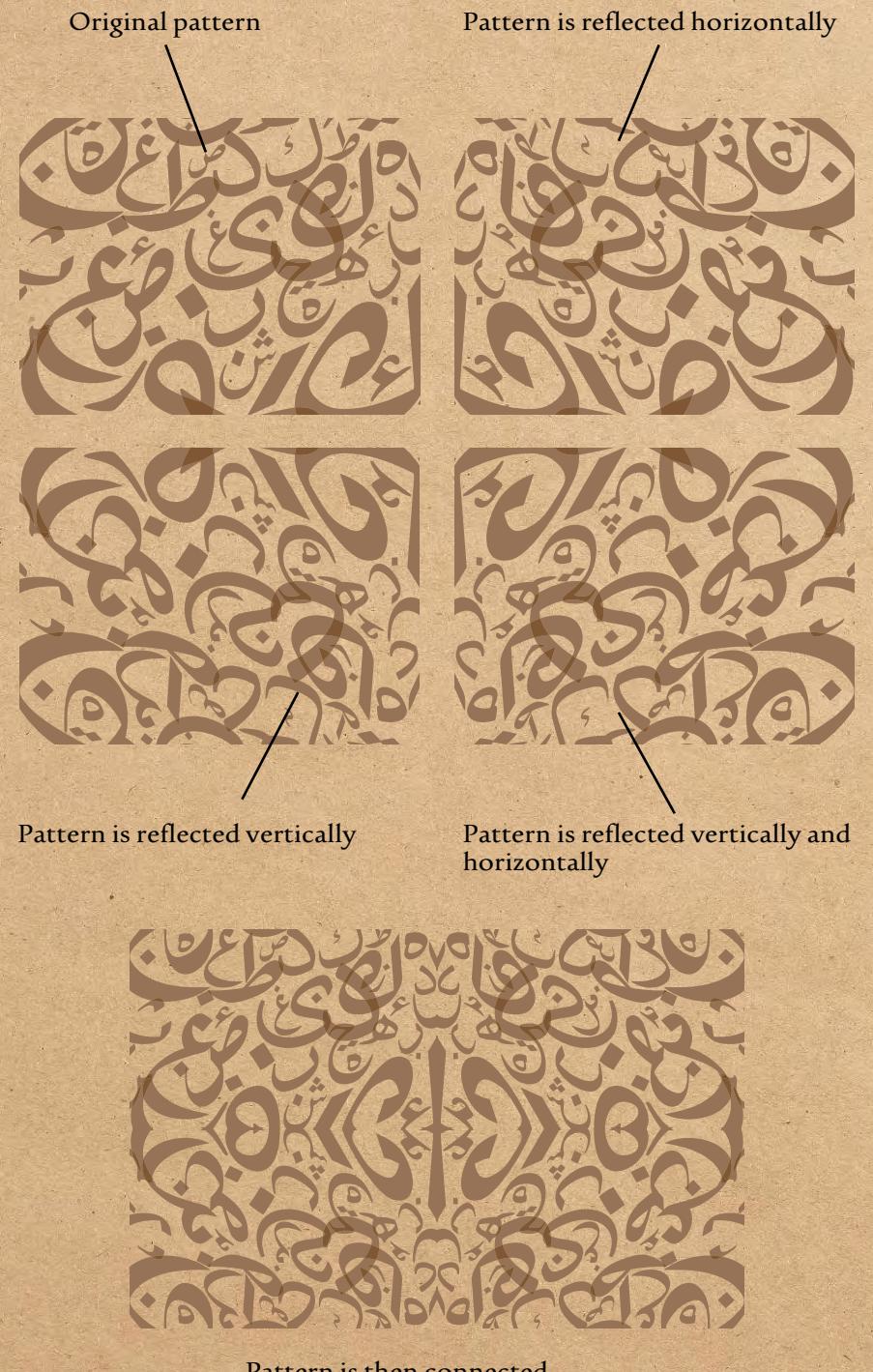
Ibrik Pattern

The Ibrik pattern is created using random arabic letters in the font Urdu typesetting. These letters are different sizes and rotations. They are arranged randomly within the Ibrik illustration silhoutte to formulate an ibrik outline using the arabic letters on the inside in the color brown. The purpose of this is to emphasize the theme of the Cafe as it is an Egyptian themed cafe and in Egypt their main language is arabic. Using the urdu typesetting font helps emphasize the 1950s and 60s vibe as it is a flowing script like font and supports the concept of calligraphic type used during that era. The Arabic word Effendi is then later added to this pattern to complete the logo.



Background Pattern

The background pattern that is later used on the business cards is cut out from the original Ibrik pattern and is scaled larger to fit the business card frame. The pattern is not duplicated for the business card or the appreciation card, but it is duplicated and connected in order to fit the menu and paper bag frames.



Pattern is then duplicated three times, connected and scaled depending on project element size (excess pattern outside of element frame is cropped out)



24



Pattern should not exceed 3 duplications, instead it should be scaled up and cropped to fit project element size.

25

Illustration Style

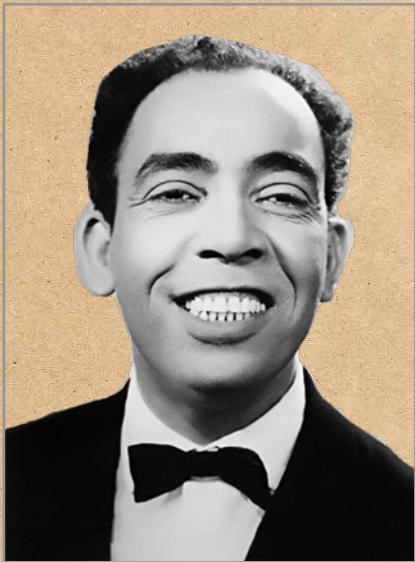


Illustrations

All black illustrations are created using real life photos of the actors, musicians, fashion, events, foods and cultural elements presented. The photos are first added to photoshop where the main subject of the photo is cut out from the background, then after removing the background the picture (if not already in black and white) is converted to black and white. Once converted a torn edges filter is added to the picture. Then using the brush and eraser tool details are added to the figure to complete the visual style. All actor and musician photos must be portraits, information card photos can be full body or half body pictures. And food can be real life pictures converted to illustrations or stock images edited to fit the illustration style.



Step 1



Step 2



Step 5 (lines are added to create face structure, background is removed, and silhouette is cleaned using eraser tool.)



Step 3



Step 4 (hair is added using brush tool)

Illustration examples

Actors



Ahmed Ramzi

Role in branding:

Ahmed is featured on a wall poster in the cafe with a quote below his picture from the film La totfi2 el shams (1961).



Youssef Wahabi

Role in branding:

Youssef is featured on a wall poster in the cafe with a quote below his picture from the film Asha3et hob (1961).



Ismail Yassine

Role in branding:

Ismail is featured on a wall poster in the cafe with a quote below his picture from the film Ismail Yassine fil al-Ostol (1957).



Rushdy Abaza

Role in branding:

Rushdy is featured on a wall poster in the cafe with a quote below his picture from the film Li Zoga Rakam 13 (1962).



Hind Rostom

Role in branding:

Hind is featured on a wall poster in the cafe with a quote below her picture from the film Ibn Hamedo (1957)



Soad Hosny

Role in branding:

Soad is featured on a wall poster in the cafe with a quote below her picture from the film Soghayara 3ala el hob (1966)



Shadia

Role in branding:

Shadia is featured on a wall poster in the cafe with a quote below her picture from the film Meraty Moder 3am (1966)

Musician



Umm Kalthoum

Role in branding:

Umm Kalthoum is featured on the food wrapping paper in the cafe with song lyrics surrounding her from the song Fakkaroni .



Mohamed Fawzi

Role in branding:

Mohamed is featured on the food wrapping paper in the cafe with song lyrics surrounding him from the song nab3 el hana yanay.



Leila Mourad

Role in branding:

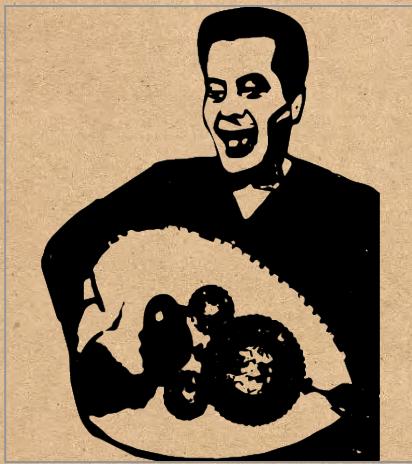
Leila is featured on the food wrapping paper in the cafe with song lyrics surrounding her from the song Ana albi dalili.



Abdel Halim Hafez

Role in branding:

Abdel Halim is featured on the food wrapping paper in the cafe with song lyrics surrounding him from the song Sawah.

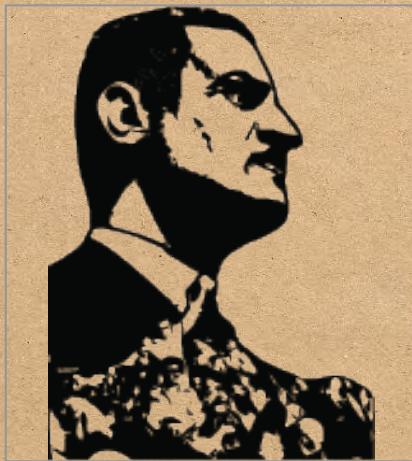


Farid Al-Atrash

Role in branding:

Farid is featured on the food wrapping paper in the cafe with song lyrics surrounding him from the song Yabo de7ka genan.

Fashion / Culture / Events



Egyptian Revolution

Role in branding:

Featured on the information cards in the cafe with descriptive information on the event.



Classic Dresses

Role in branding:

Featured on the information cards in the cafe with descriptive information on the fashion style.



Melaya Laf

Role in branding:

Featured on the information cards in the cafe with descriptive information on the fashion style.



Galabeya

Role in branding:

Featured on the information cards in the cafe with descriptive information on the fashion style.



Belly Dancing

Role in branding:

Featured on the information cards in the cafe with descriptive information on the cultural dance.



Tarboosh

Role in branding:

Featured on the information cards in the cafe with descriptive information on the fashion style.

Food



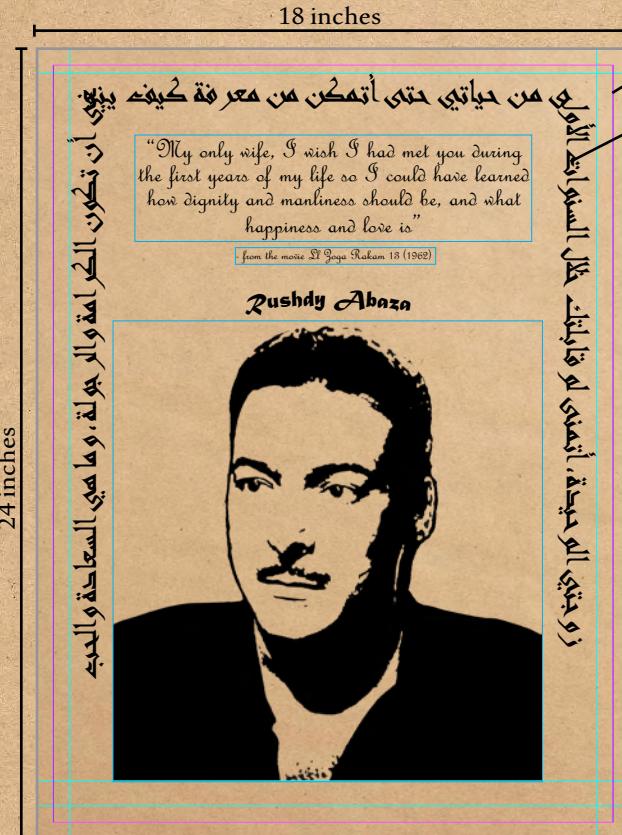
Food Icons from left to right:

1. Falafel
2. Hummus dip
3. Mahshi
4. Roz bi laban
5. Bread
6. Baba Gano
7. Konafa
8. Tea
7. coke

Role in branding:

Featured on the menu for the cafe

Grids, Guides and Layouts



Typography

Arabic quote = Andalus font 84pt

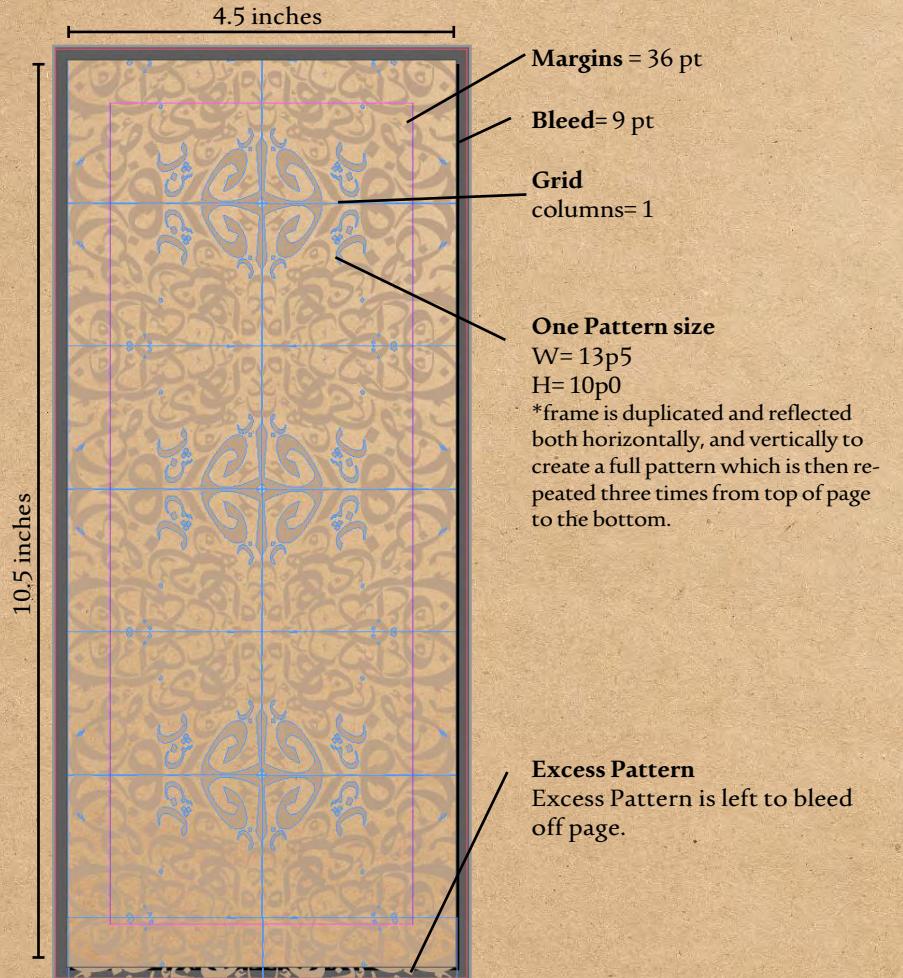
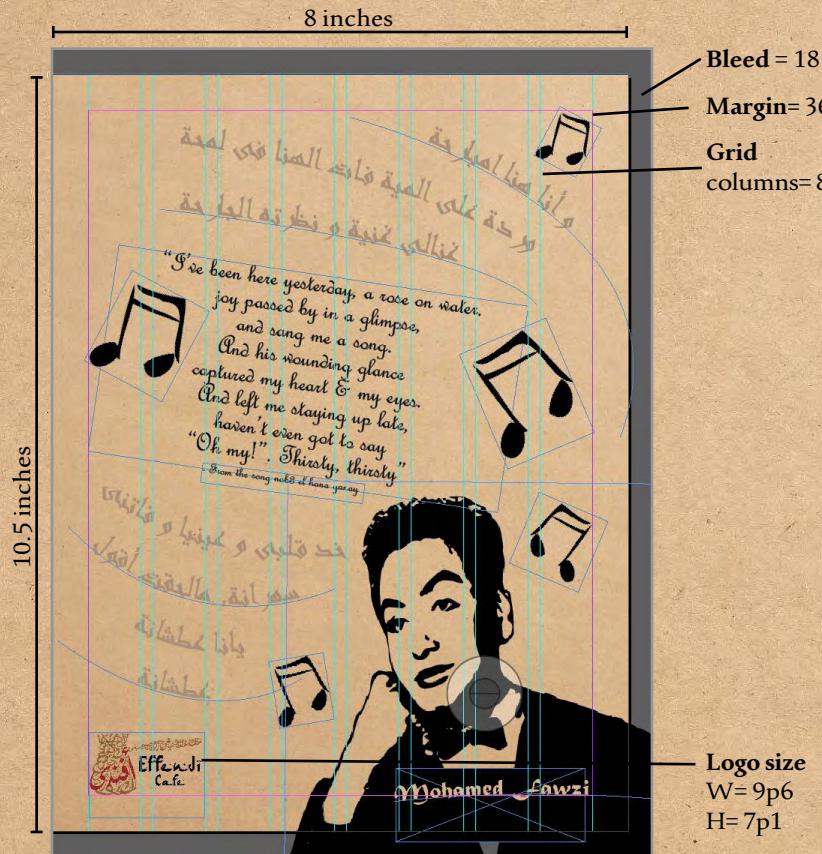
Roman quote = French script MT font 60pt

Attribution = French script MT font 33pt

Character name = Matura MT script Capital 52pt

Important details

Arabic type should be spaced out on the text frame so that the start point and end point align on a horizontal line as much as possible. Since arabic type is connected, letters in words must not be tracked but spacing between words can be kerned to adjust spacing. Illustration frame must be placed atleast 2 inches away from the base. Arabic type frame, character name arc, illustration frame and quote frame have the same constant layout for all seven posters, the only thing that changes is the attribution frame which should be 36pt below the type frame. Attribution and Roman quote should always be center aligned.



Typography

Arabic lyrics = Andalus font 36pt
 Roman lyrics = French script MT font 28pt
 Attribution = French script MT font 15pt
 Character name = Matura MT script Capital 24pt

Important details

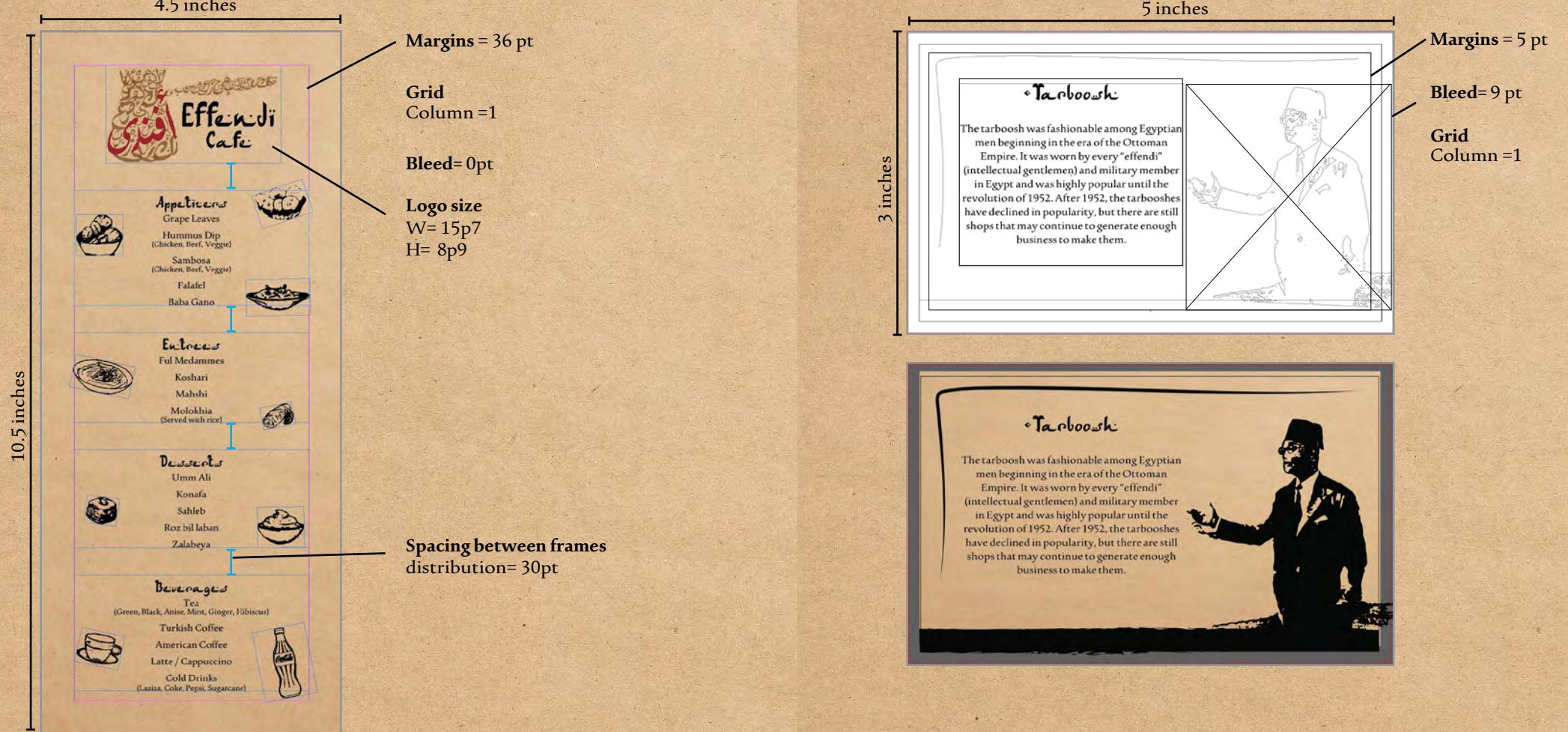
Arabic type lyrics are spread out on the page written on arcs, arcs must be atleast 36pts away from each other but can be placed differently on each page. Beam music notes can be scaled, inverted and placed randomly but must not exceed 5 music notes, and must contain a minimum of 3 beam notes on each page. All Roman lyrics must be aligned center on page lyric frame can be rotated to accomodate illustration frame. Illustrations are placed on either the left or right side of the page based on the characters line of sight and can bleed off the corners. Logo must be placed on the opposite corner of the illustration and should meet at the margin line. Character name should be placed on the same margin corner as the character illustration.

Typography

Type used to make pattern= Urdu Typesetting many pts.

Important details

Completed pattern frame should not be repeated more than three times on any project element, rather it should be scaled up to element borders and excess patterning should be left to bleed of the page.



Typography

Headers= Arab dances font 18pt

Menu options= Urdu typesetting font 11pt

Sub options= Urdu typesetting font 9pt

Important details

Logo frame must be centered at top of page connecting to the top margin. All type in menu items must be center aligned. Food illustrations are placed on menu near to the foods actual name, food illustrations are also rotated out randomly. There is no bleed for the menu back because no illustrations should exit the menu margin lines.

Menu back

Typography

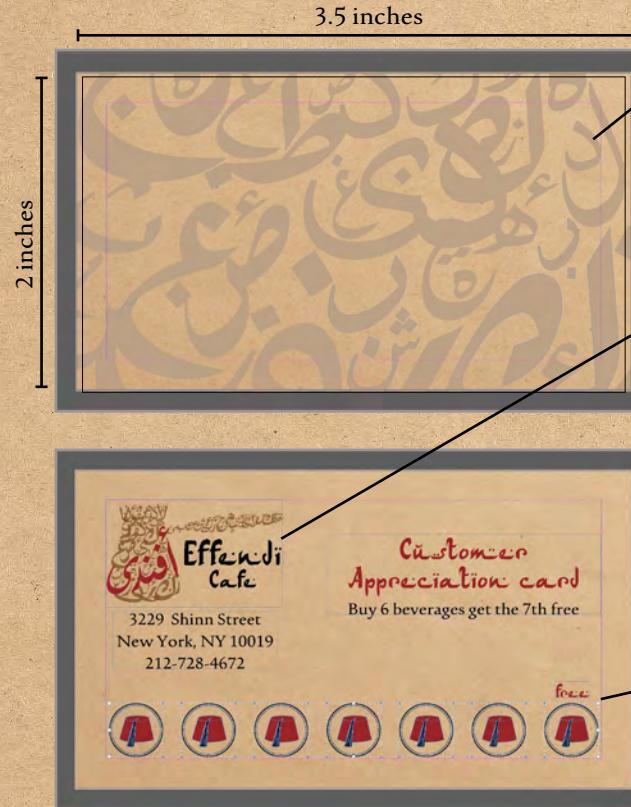
Header= Arab dances font 18pt

Body text= Urdu typesetting font 9.5pt

Important details

Illustration background (flooring) should bleed off the page and intersect with the rectangle base to form a coherent connection. Textbook frame is sometimes increased in width if illustration is thin and body text is excessive, but is always maintained at the same position. Frame Arc is reflected vertically for opposite side illustrations.

Information cards



Typography

Header= Arab dances font 14pt
Body text= Urdu typesetting font 8pt
"Free"= Arab dances font 9pt

Important details

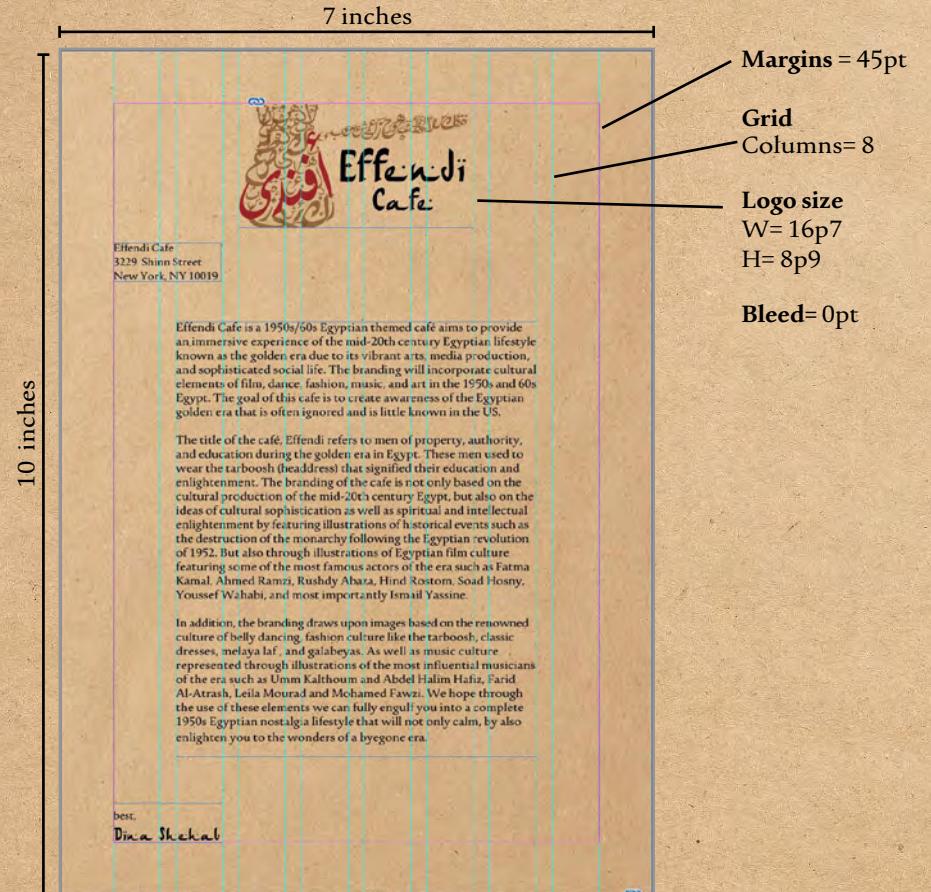
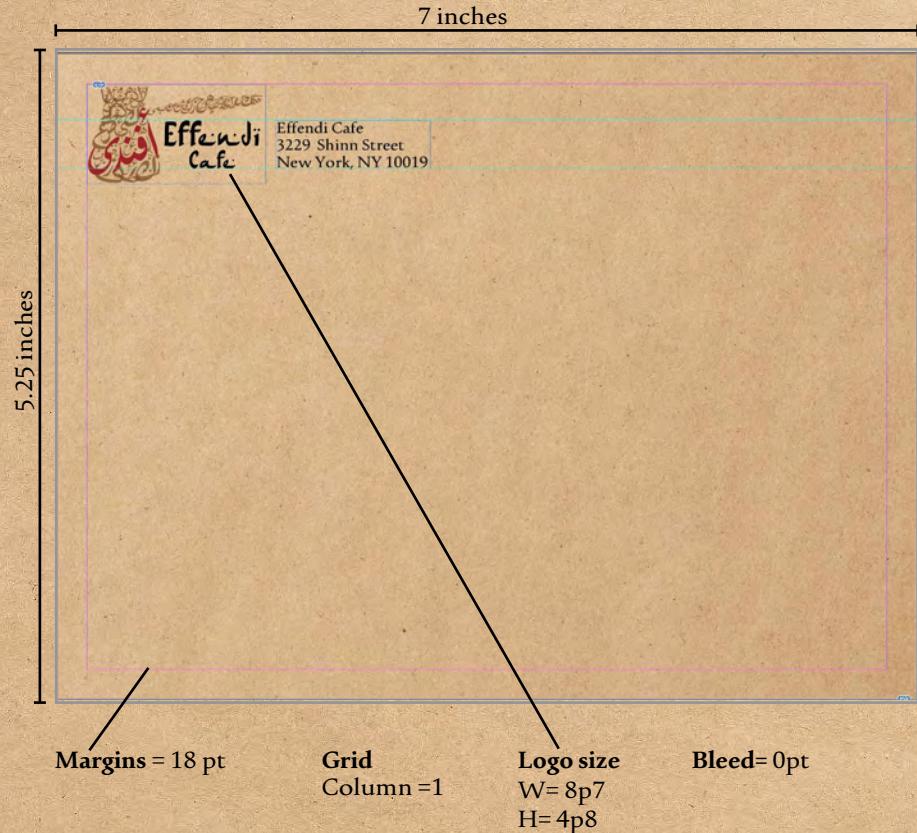
Tarboosh Illustrations must be connected to the lower margin.
All seven illustrations must be evenly spaced through the horizontal centers at 33pt spacing. All typography must be center aligned. The word "free" is center aligned to the top of the last tarboosh illustration

Typography

Social media text= Urdu typesetting bold font 10pt
Information text= Urdu typesetting font 10pt

Important details

Both the cafe logo and the text frame must be connected to the margin sides. Logo frame should connect to the top margin. Text body frame should connect to the bottom margin. All text in the text frame box must be center aligned. Space between address and website is 5 lines.



Typography

Address= Urdu typesetting font 10pt

Important details

The text frame should align on the same horizontal line as the Effendi cafe logo type. The text frame should be spaced out 8pt from the logo frame.

Typography

Address= Urdu typesetting font 10pt

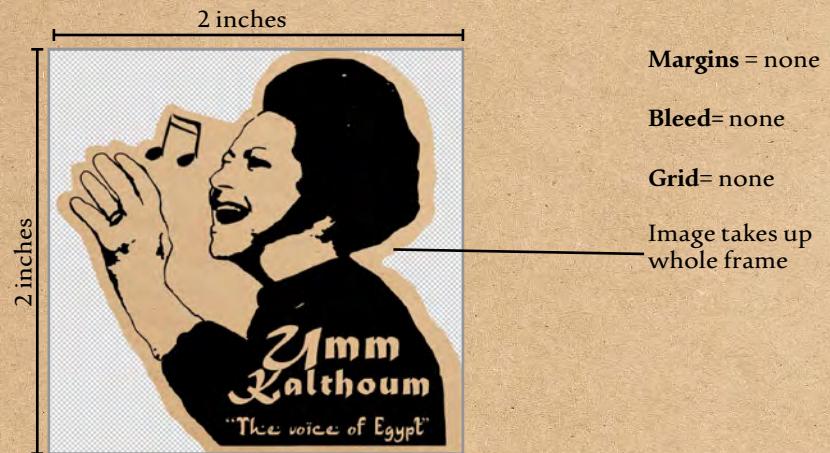
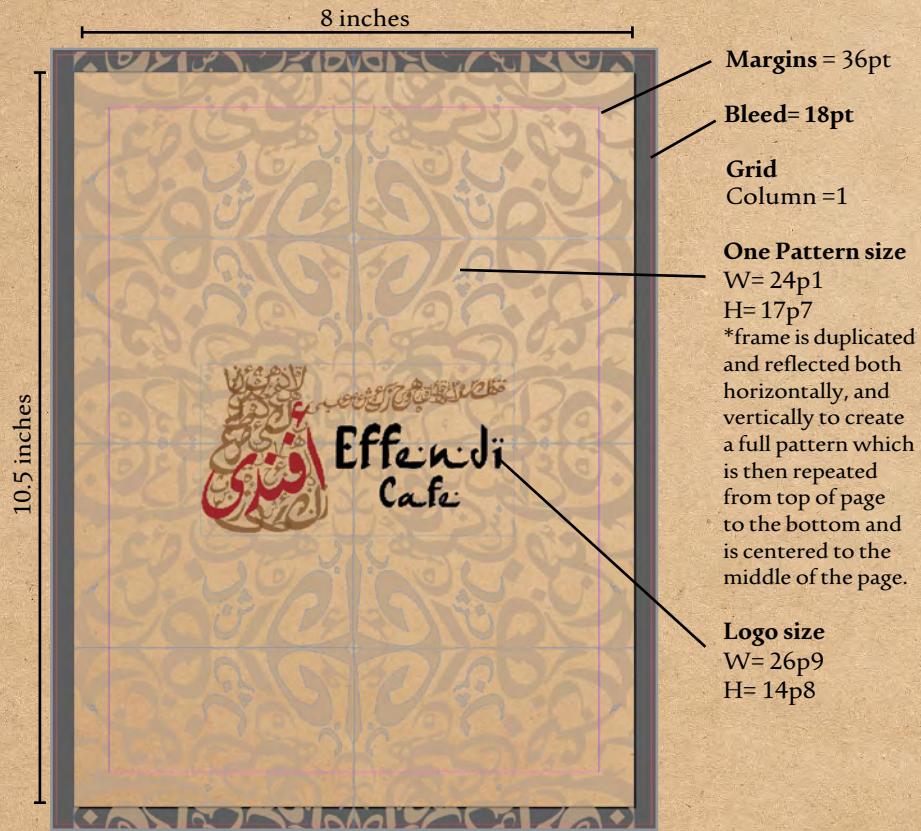
Body text= Urdu typesetting font 11pt

"best"= Urdu typesetting font 10pt

"Dina Shehab"= Arab dances 16pt

Important details

The Logo frame is aligned to connect with top margin, and is center aligned within the 4 middle columns. The address frame is left aligned and connected to the left margin taking up the space of 2 columns. The body text frame is in the center of the page and takes up 6 column spaces, the type must be left aligned. Lastly the signage frame is connected to the bottom left corner of the margin and takes up 2 column spaces.



Typography

None

Important details

The pattern for the bag is only duplicated twice for the bag design not three times like the menu. The pattern is then centered to the page not aligned to top of page like the menu pattern. The logo is then placed centered in the middle of the page. Any excess patterning is left to bleed off the page and is cropped after printing.

Take out bags

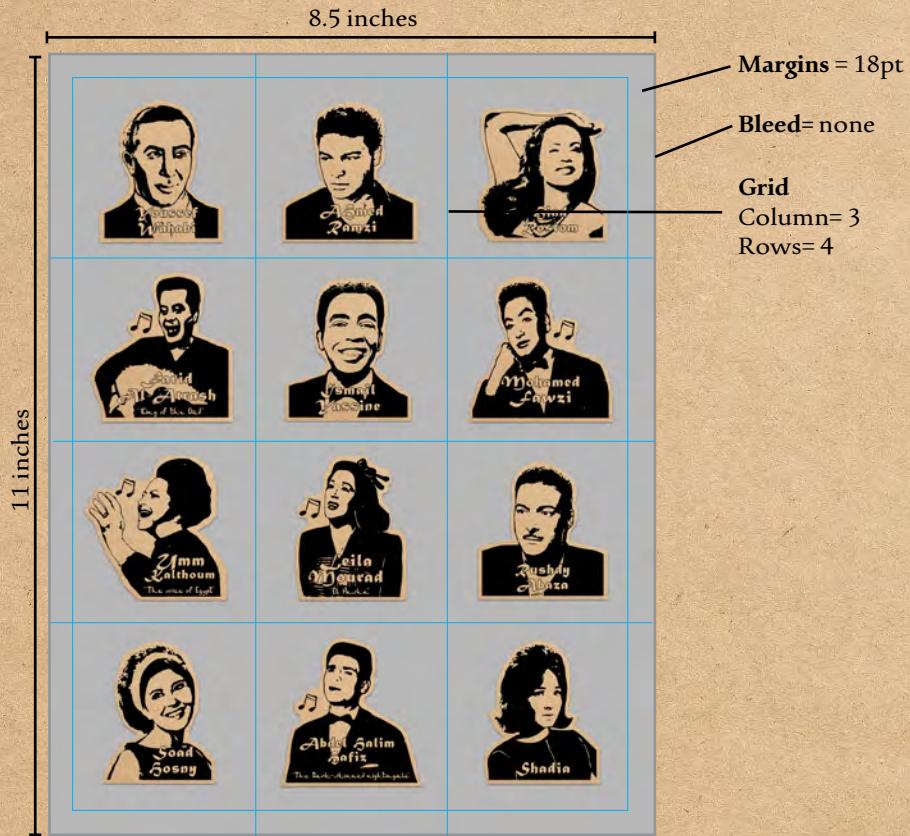
Typography

Character name= Matura MT script Capital font 14pt
Subtext quote= Arab dances font 9pt

Important details

In order to create the stickers the character illustration is placed on a 2x2 page with the kraft background. The illustration is then scaled to a little under 2x2 inches. And the beam music note is added in front of the figure's face. Using the Lasso tool you will create a silhouetted outline of the character illustration on the Kraft background. Once that is created you will invert selection and delete the excess Kraft background.

stickers



1284px

1498px

Logo
W= 258px
H= 131px

Menu Bar
6 pages
W= 987px
H=45px

Gallery
Min W= 987px
H= 1013.040px

Footer
W= 980px
H= 28.33px

Typography

Character name= Matura MT script Capital font 14pt
Subtext quote= Arab dances font 9pt

Important details

After the stickers are placed on the letter page inorder to add a sticker effect all sticker are given a black drop shadow of 50% at a 90 degree angle.

Take out bags

Typography

Menu Bar= Urdu typesetting font 19px
Footer text= Urdu typesetting font 15px

Important details

The website contains a total of 6 pages , this is the home page. The About us page features a short description of the cafe with a photo mockup next to it and a scroll gallery at the bottom. The Menu page includes 2 picture of the menu that when clicked on open a pdf of the menu. The gallery page is a grid gallery of 4 columns and has more than 30 pictures. The location page features a map with the cafe location written next to it in next. And lastly the contact page has a contact us forum that customers can fill in and send us information. This website can be accessed at www.effendicafe.com

Website

Project Elements



Stationary

The Stationary includes the business cards, cover letter and envelopes. The design of the business cards was created using the same pattern on the ibrik illustration on the logo and scaling it bigger, then moving around some of the letters and finally changing the color to give it a more classic professional vibe. They are also vertically oriented.

Sizes

Buisness cards= 2x3.5 inches

Envelopes= 5.25x7 inches

Cover letter= 7x10 inches

Colors



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 26,98,90,24
RGB 152,33,39
Hex #982127



CYMK 27,34,49,0
RGB 188,162,134
Hex #bca185



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%



CYMK 40,65,90,35
RGB 103,67,33
Hex #674321
Opacity 70%



Loyalty cards

The loyalty cards were created using the same ibrik pattern that was used on the business cards. These cards are horizontally oriented . In order to compliment the stationary these also include the same color values. They also include the tarboosh illustration circled out to easily indicate the hole punching location.

Size

Loyalty cards= 2x3.5 inches

Colors



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%



CYMK 26,98,90,24
RGB 152,33,39
Hex #982127



CYMK 40,65,90,35
RGB 103,67,33
Hex #674321
Opacity 70%



CYMK 27,34,49,0
RGB 188,162,134
Hex #bca185



Menu

The menu also includes the same pattern used on the business card and loyalty card, just in a smaller size and continuously duplicated to form its current pattern. It also includes drawings of the food items written on the menu aswell.

Size

Menu=4.5x10.5 inches

Colors



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%



CYMK 26,98,90,24
RGB 152,33,39
Hex #982127



CYMK 40,65,90,35
RGB 103,67,33
Hex #674321
Opacity 70%



CYMK 27,34,49,0
RGB 188,162,134
Hex #bca185



Information Cards

The information cards are an important aspect of the branding elements because they contain crucial information relevant to this time period, this will help customers understand more about the 1950s Egypt and even peak their interests. They contain information on cultural elements, fashion, and even political events.

Sizes

Information cards= 3x5 inches

Colors



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 26,98,90,24
RGB 152,33,39
Hex #982127



CYMK 27,34,49,0
RGB 188,162,134
Hex #bca185



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%



CYMK 40,65,90,35
RGB 103,67,33
Hex #674321
Opacity 70%



Take out bags

The take out bags are created using the same pattern design that is used on the menu, this design is scaled up and centered on the page. The excess pattern on both the top and bottom side are left to bleed off the page and are cropped from the final print.

Sizes

Takeout bags= 8x10.5 inches

Colors



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%



CYMK 26,98,90,24
RGB 152,33,39
Hex #982127



CYMK 40,65,90,35
RGB 103,67,33
Hex #674321
Opacity 70%



CYMK 27,34,49,0
RGB 188,162,134
Hex #bca185



Food Wrapping / Oil paper

The food wrapping paper are created using illustrated pictures of real musicians from 1950s Egypt. There are five different paper designs and each design contains a different artist and some lyrics from one of their songs. These lyrics are translated in both English and Arabic to appease to all customers.

Sizes

Wrapping Paper= 8x10.5 inches

Colors



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%



CYMK 26,98,90,24
RGB 152,33,39
Hex #982127



CYMK 27,34,49,0
RGB 188,162,134
Hex #bca185



Sticker Layout

(See following page for details)

Sticker layout

These stickers include all the illustrated musicians and actors that are well known from the 1950s Egypt. They are created using the illustrated images, then placing kraft background on them and cutting out a silhouette of the figure in the background. The name and subtitle (in some sticker) are placed afterwards.

Sizes

Stickers= 2x2 inches

Colors



CYMK 0,0,0,100
RGB 0,0,0
Hex #000000



CYMK 25,40,65,0
RGB 196,154,108
Hex #c49a6c
Opacity 25%

Effendi
Cafe

HOME ABOUT US MENU GALLERY LOCATION CONTACT

Cafe Website

This website contains a total of 6 pages with all information on how to find the cafe and what we serve there as well as the cafe location.
The website can be accessed at effendicafe.com

Sizes

Stickers= 1284x1498 px

Environment mockups

Cafe exterior mockups





Cafe interior mockup



Packaging mockup 1



Packaging mockup 2

