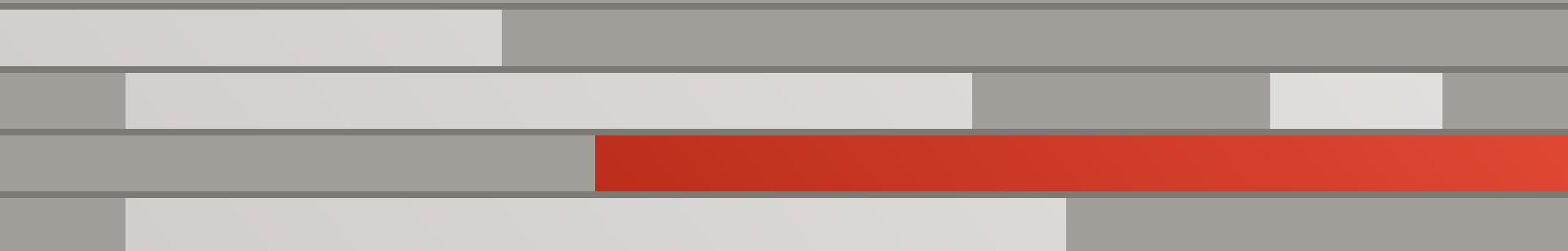


JM

John M

Brand Guidelines
for JM Creative

Version 1.1.6
February 2025



To Mom, Grandma,
and Great-Grandma

J11

**Enjoy these guidelines, friend.
Me included.**

Fundamentals

5

Applications

21



Fundamentals

Intent

Logo

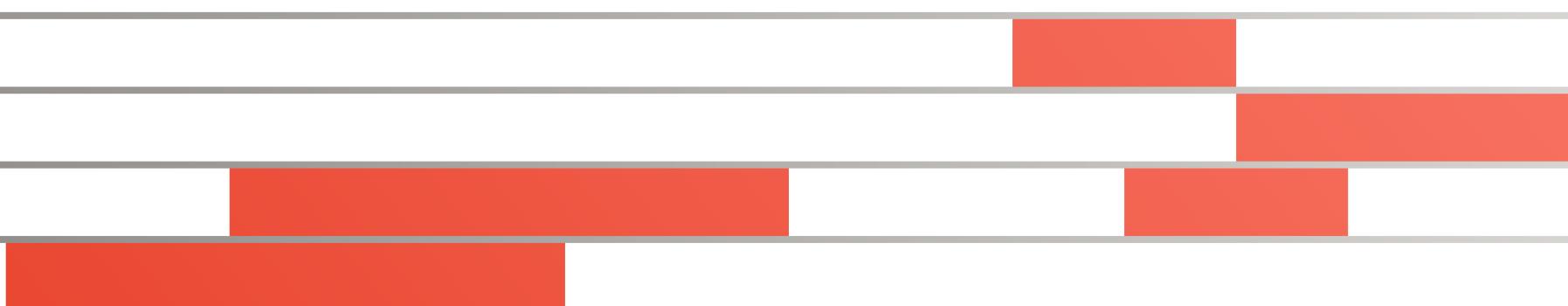
Typefaces

Baselines

Hues

Gradients

Corner curves



Intent

These principles are folded into my brand because they motivate all of my work.

One heart, two ears, three eyes

I support folks with strong values, fellow humans that find themselves driven by them. I listen to what people say and the way they (and I) are saying them. It's the empathy that enables my design.

Positively, steadily gray

Life changes unpredictably, and so does work. I think realistically. My work is robust enough to consider edge cases; my work is flexible to support gray areas like exceptions and new versions.

Trust in craft and creativity

I use constraints to feed my creativity. I do it without crushing myself under pressure of perfectionism. I try many ideas, then hone in on a few. I trust those iterations and products because I trust myself.

Logo

The logo is a monogram of my initials.
It has a technical vibe by repeating a single
element with a nod to my musical side —
you might see piano keys.



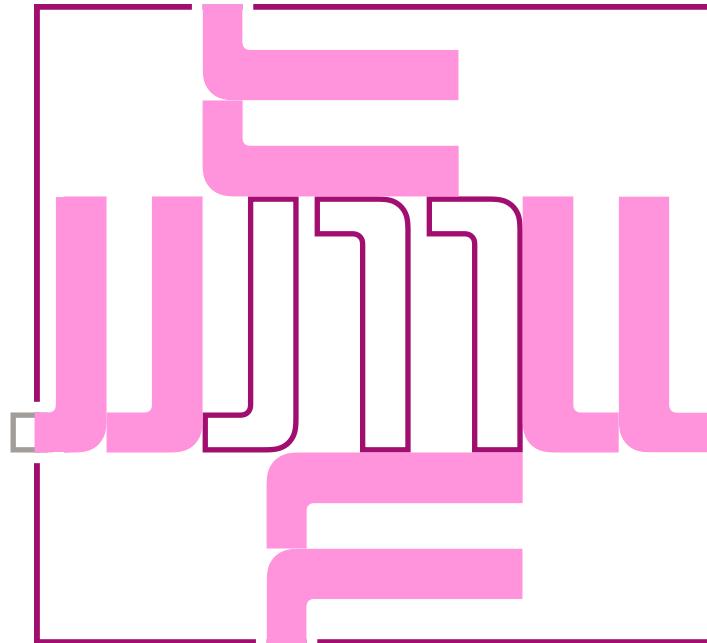
Logo / Spacing and scaling

The logo scales freely for all print applications.

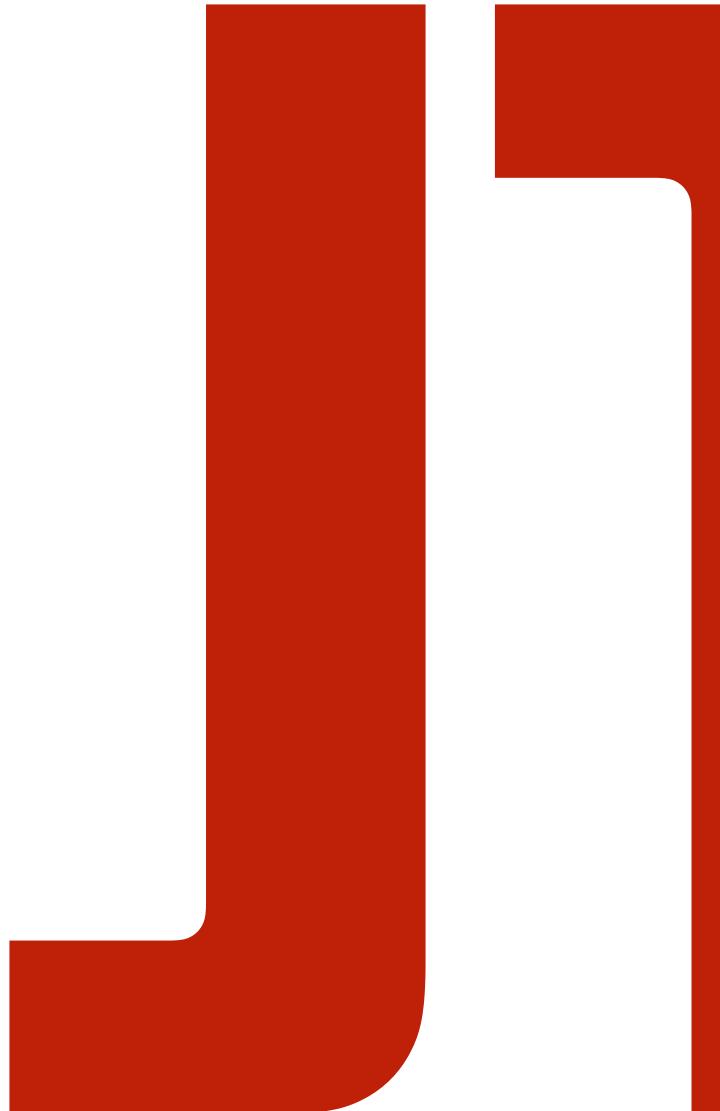
The logo has a safe area, used for print and cobranded applications (for lists of logos). A single element of the logo determines the size of the safe area. The safe area scales with the logo.

The logo is optically aligned. When positioning the logo, position as if its leftmost "J" is slightly trimmed.

In print, art scales down to 0.25" w.



Art scales up to any size. Get wild!



Logo / Screen use

For screens, special logo art is used. The shapes of the logo are designed to fit the pixel grid better, especially at minuscule sizes. For that reason, this art can appear lumpy when used in print — use with care when creating hybrid print-digital applications.

 16 px favicon

 24 px

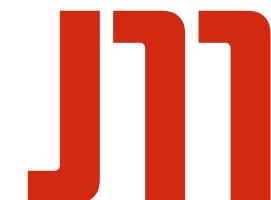
 32 px

 48 px

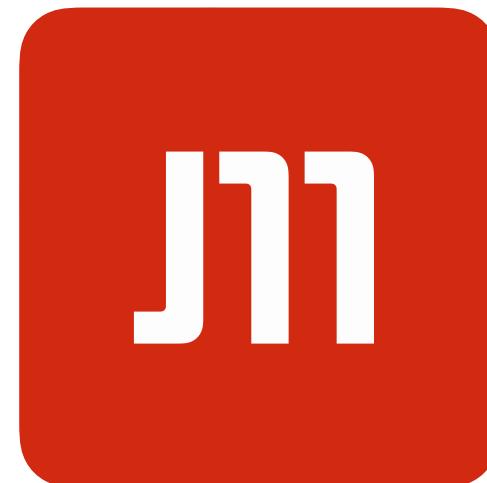
 64 px



144 px touch icon



96 px hinted art



180 px



144 px

Typefaces

These two selections make this brand crisp and readable. Frankly, they're an accurate reflection of me in TTFs.

John
Matula—
me?!™

These were made by
the agency Local Remote.
Thank you tons for these fonts!

Typefaces / Details

Use variable font versions with all listed specs for best results. Some apps are limited — for them, apply whatever settings you can and call it done.

TASA Explorer

Use for art direction, big text, and titles.

Use font weights from 404 to 880.
Track text in for font sizes greater than 24 px.
Track text out for font sizes less than 20 px.
Track out extra for heavier font weights.

TASA Orbiter

Use for copy and general sorts of text.

Use font weights from 419 to 740.
Track text in for font sizes greater than 20 px.
Track text out for font sizes less than 16 px.
Use an optical size of 32 for all font sizes, or use TASA Orbiter Deck when variable fonts cannot be used.

Helvetica, system-ui, sans-serif

Use when typefaces are sparse and in emails when compatibility matters.

Only use in emails and limited environments.
Use as a CSS font stack. Use any font weight.
Use small font sizes. Track text slightly out.
Do not change screen rendering style (use default subpixel anti-aliasing).

IBM Plex Mono

Use for keywords and code blocks.

Only use for code.
Use regular or medium weights.
Use font size of 96.8% the size of body copy that surrounds it. Track text in very slightly at all font sizes.

IBM Plex Sans

Use in office docs like spreadsheets.

Only use when TASA fonts cannot be loaded, such as in Google office apps.
Use any font weight. Use regular width in all cases; use condensed width as needed for table headers. Track in at all font sizes.

Baselines

A repeating baseline pattern is used both as a divider and as a visible rail for type.

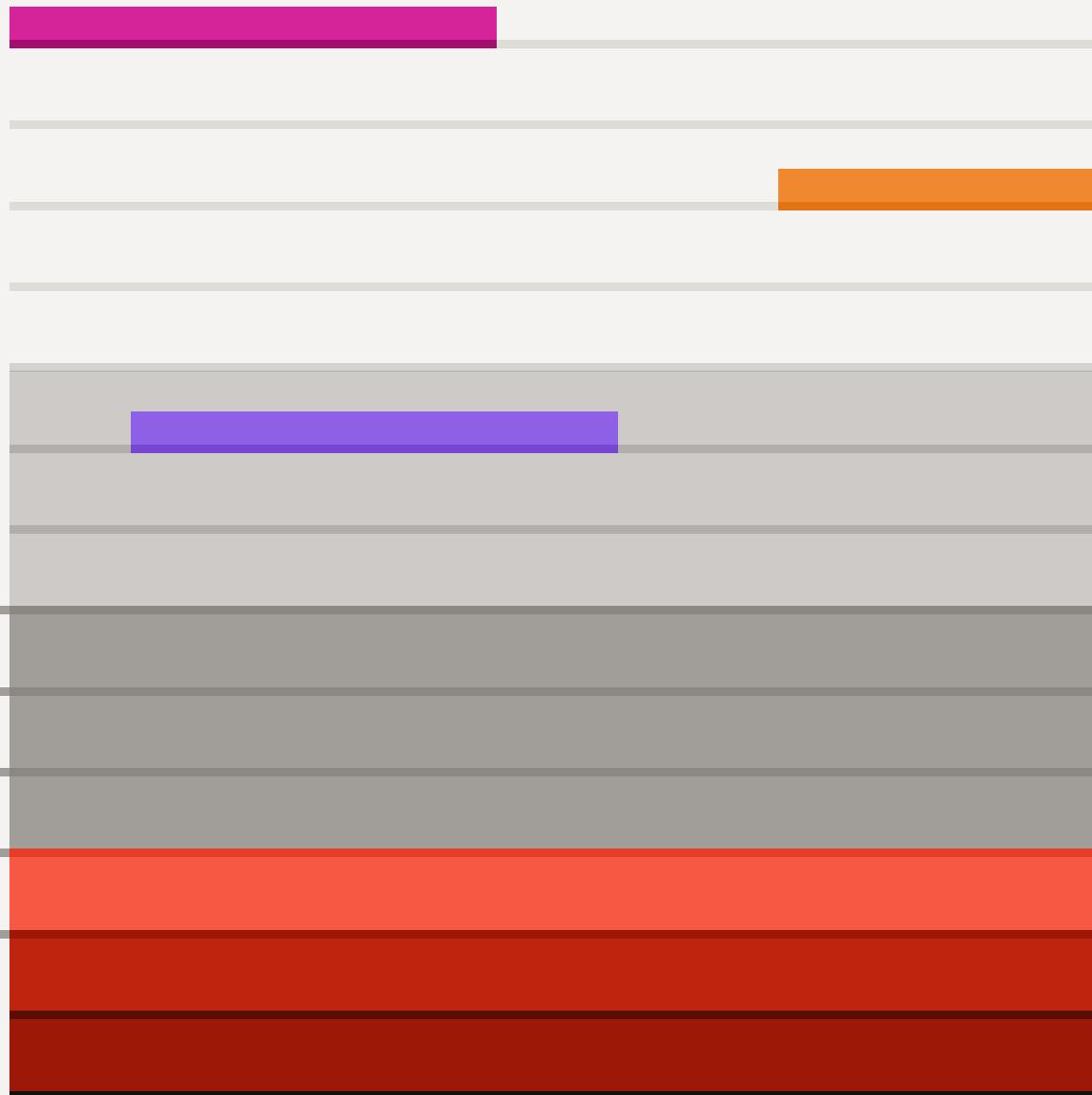
Its horizontal configuration is a set of five lines equally spaced for a music staff effect. When used to divide content, different background colors can meet at any inner line (it'd be treble clef notes G, B, and D).

Its vertical configuration is a flexible repeating pattern. They are used where design options or available space is limited. They are usually right of center and bleed off the top and bottom edges. Text can rest directly within baselines or across one, two, or three lines.

Hues

Fiery orange-red is this brand's main hue, tempered with warm shades of gray used for backgrounds and baselines. The three additional hues can be used as accents.

Orange and black can skew spooky. If that isn't the goal, use a darker shade of orange, add in baselines or other neutrally-colored decoration, or swap out orange altogether for a different hue.



Hues / Shades and tints

This color palette is suited for everyday designs. All hues can be used with the warmly-toned neutral shades.

All text-background combos used on these pages have sufficient contrast for font sizes of 20 px or greater. Marked shades (◊) have sufficient contrast for all font sizes.

◊ text color contrast WCAG AA 00 hue shade
hexadecimal, sRGB color space
OKLCH, Oklab color space (lightness, chroma, hue)
PANTONE® Coated
PANTONE® Uncoated
CMYK (▲ = print appearance)

◊ Black
#000000
0.00% 0.0000
0.00
Black C
Process Black U
74 70 65 84

◊ White
#ffffff
100.00% 0.0000
0.00
use no ink
use no ink
0 0 0 0

Neutral	◊ 00	◊ 33	◊ 66	◊ 99	◊ CC	◊ FF
hex	#121110	#524f4c	#a19d99	#cdcac7	#e9e7e5	#f5f3f1
OKLCH	17.84% 0.0026 67.66	42.95% 0.0063 67.66	69.82% 0.0074 67.70	84.05% 0.0053 67.75	92.90% 0.0035 67.78	96.51% 0.0034 67.78
PANTONE C	Black 4 C	Black 7 C	408 C	406 C	Warm Gray 1 C	use no ink
PANTONE U	Black 6 U	Neutral Black U	403 U	401 U	Warm Gray 1 U	use no ink
CMYK	75 71 66 78	70 65 64 19	36 31 30 0	18 14 13 0	7 5 5 0	0 0 0 0

Orange	◊ 00	◊ 33	◊ 66	◊ 99	◊ CC	◊ FF
hex	#5c0d03	#9d1907	#bf240f	#e63d27	#f75843	#fe8676
OKLCH	30.83% 0.1128 31.57	44.86% 0.1684 31.04	52.10% 0.1925 31.06	61.21% 0.2087 30.93	67.04% 0.1982 30.47	75.00% 0.1487 28.94
PANTONE C	1817 C	1815 C	1807 C	1805 C	1788 C	178 C
PANTONE U	1817 U	1815 U	1805 U	1795 U	1788 U	178 U
CMYK	24 87 89 54	10 86 96 28	4 88 99 16	1 85 92 2	0 74 74 0	0 52 42 0

◆ Gold	◆ 66	◆ 99	◆ CC	◆ FF
hex	#d76d00	#f08830	#fa9b4b	#ffb072
OKLCH	64.59% 0.1621 53.88	72.61% 0.1588 55.85	77.29% 0.1473 57.95	82.03% 0.1213 58.14
PANTONE C	717 C	158 C	7577 C	714 C
PANTONE U	717 U	1505 U	144 U	1485 U
CMYK	2 61 99 7	0 51 89 1	0 43 73 0	1 34 50 0

◆ Rose	◆ 00	◆ 33	◆ 66	◆ 99	◆ CC	◆ FF
hex	#780650	#a10e70	#d52499	#ed3bb2	#f963c9	#ff94dd
OKLCH	38.14% 0.1548 348.72	47.49% 0.1925 347.30	59.23% 0.2306 346.49	65.62% 0.2388 344.81	72.09% 0.2124 342.20	80.10% 0.1548 340.09
PANTONE C	222 C	228 C	233 C	Rhodamine Red C	232 C	231 C
PANTONE U	use coated	use coated	use coated	239 U	806 U	238 U
CMYK	31 97 15 32	26 98 4 9	17 84 0 0	16 71 0 0 ▲	6 56 0 0 ▲	1 37 0 0 ▲

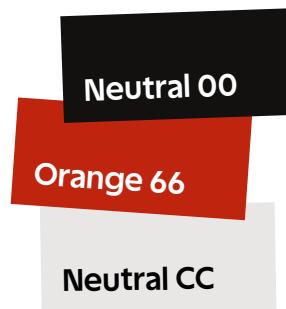
◆ Purple	◆ 00	◆ 33	◆ 66	◆ 99	◆ CC	◆ FF
hex	#391779	#5221a6	#713ecf	#8b61e7	#9f7df0	#c4aefc
OKLCH	32.41% 0.1518 290.98	40.68% 0.1934 292.12	50.94% 0.2095 293.70	60.22% 0.1947 294.43	69.27% 0.1725 295.37	79.77% 0.1108 296.77
PANTONE C	2755 C	Violet C	267 C	814 C	928 C	Violet 0631 C
PANTONE U	use coated	use coated	use coated	2665 U	2655 U	2645 U
CMYK	94 95 3 11	77 82 0 0	59 65 0 0	58 56 0 0 ▲	43 39 0 0 ▲	22 28 0 0 ▲

Hues / Combinations

A few combinations are used consistently to allude to different disciplines of work.

Each uses the full neutral range for supporting text and graphics.

General (Design)



The general design palette uses medium orange accents among neutral backgrounds.

Web



Materials that advertise web services use light orange and gold accents as a nod to my childhood love of road signs.

Talent



Talent materials assign one color to each kind of performance work offered.

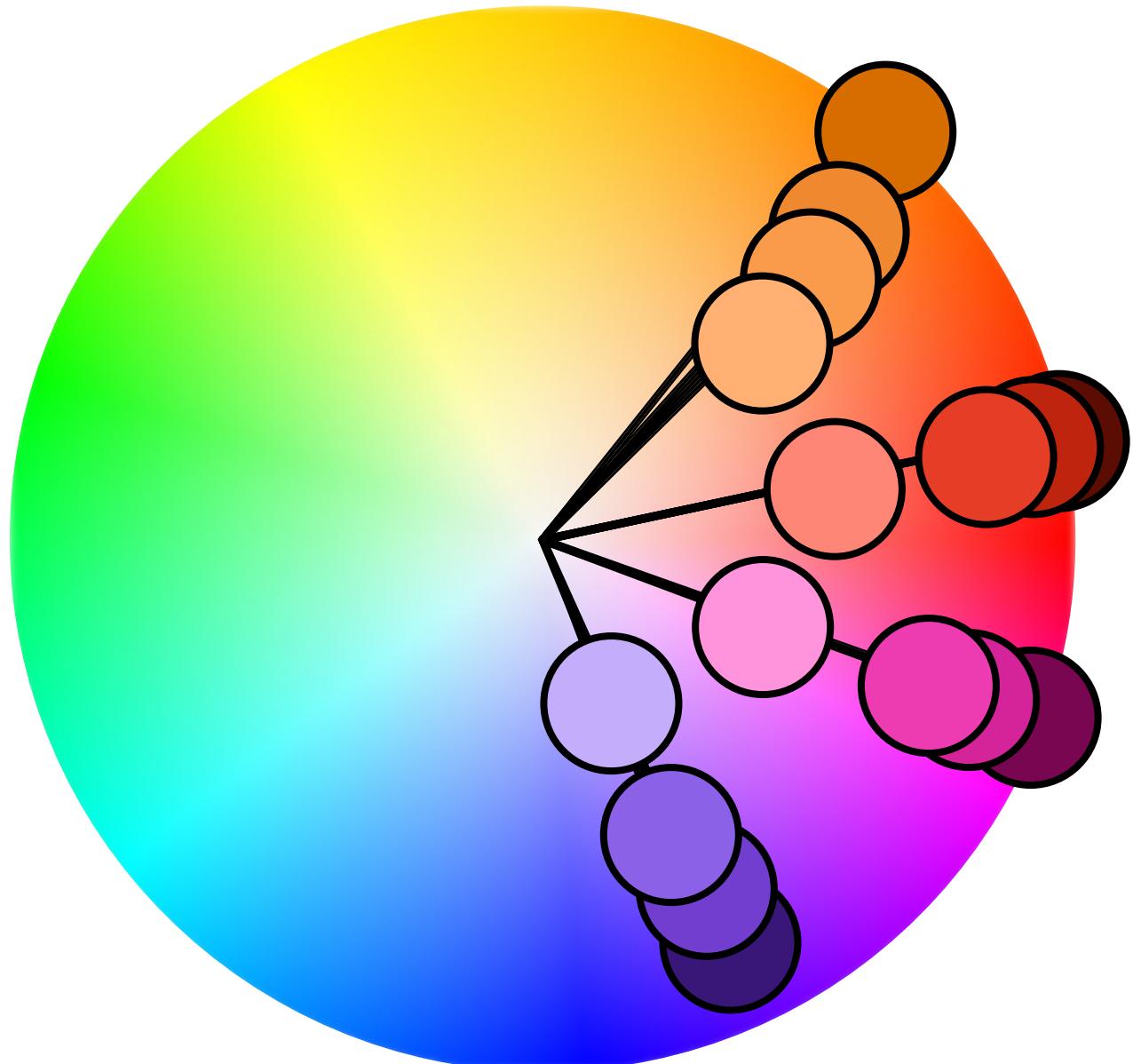
Hues / Color wheel

Together, the four hues have an analogous harmony. The purple-gold combo is roughly a complementary pair.

Non-palette hues are used when brand colors do not fit a particular project. Always use the brand's neutral palette, which is a warm gray tone (its hue is the same as gold's). If possible, pair a custom hue with orange shades; try not to pair with the brand's gold, rose, or purple.

When shades are needed for custom colors, their hue is slightly adjusted relative to their brightness. For darker shades, warm hues should appear warmer and cool hues should appear cooler. Hue shades will take anywhere from a few tenths of a degree to a couple of degrees of adjustment.

This color wheel is adapted from Adobe Colors.



Neutral	00	33	66	99	CC	FF
----------------	----	----	----	----	----	----

Gradients

Gradient fills are used to add extra depth to designs. Generally, they're used to unify or distinguish elements on a page.

When unifying elements, a gradient is applied across an entire region (i.e., page) and is masked by one or more elements. When distinguishing elements, a gradient is applied to an element directly.

Gradients can be layered. When they are, the resulting gradient should be within the range of the brand colors.



The gray bar in the middle uses one radial gradient. The shape of the gradient is a perfect circle, scaled so that it spans the entire shape without getting stretched into an ellipse.

The orange bars elsewhere on this page share a common linear gradient. The gradient spans the entire page with a fixed position — in this book, the variation of the bars lets different parts of the gradient to peek through.



◊ Orange

start color	Orange 33
end color	Orange FF
color space	RGB
notes	Using the RGB color space keeps the gradient from appearing yellowish.

◊ Neutral

Neutral 66
Neutral CC
LCH

Useful to give baselines variety when used frequently, like on deck title slides.

Neon

Rose 66
Purple 66
LCH

Only use for baselines. Effect is intense for a single line! Across a five-line staff, it's slightly less strong.

◊ Work Zone

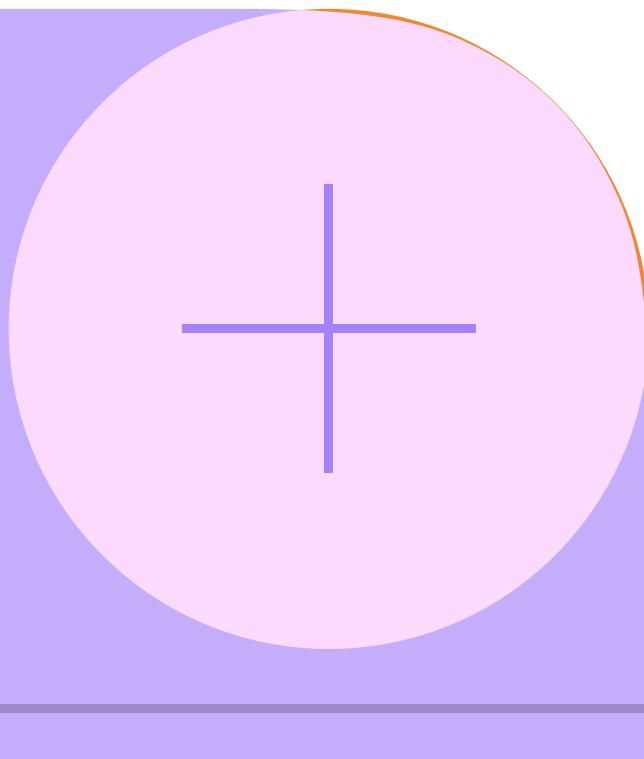
Orange CC
Gold CC
LCH

Use on materials pertaining to website services. Looks sharp in thickly-lined icons.

Corner curves

Images and buttons have curved corners. They use smoothed corners that match the way curved corners exist in real life.

Below is a zoomed-in box with a smoothed corner. A circle is overlaid showing how a typical round, non-smooth curve (like a border-radius via CSS) would be constructed. The gold “fringe” is part of the circle’s round curve that is not included in the box’s smooth curve.



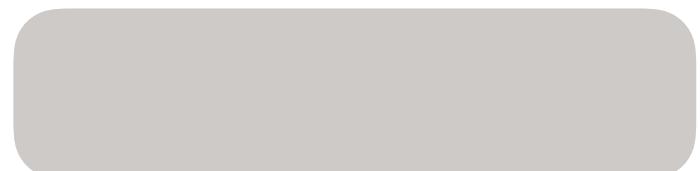
The circle’s round circle maintains a constant rate of curvature. The box’s smooth curve’s rate changes, gradually increasing into and out of its curve.

Curve size slightly increases as the size of the element increases.

icon button
15 curve



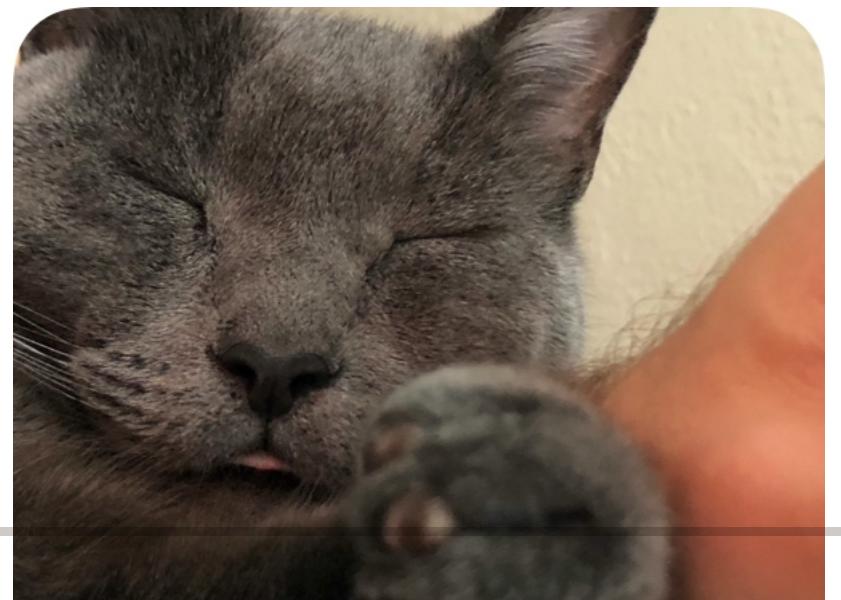
default button
17 curve



“pushy” button
19 curve



image mask
27 curve



Curves need optical adjustment when implemented — they aren’t technically pixel radii because of the smoothness of each curve. In Figma, set smoothness to 60%.

Applications

Tagline

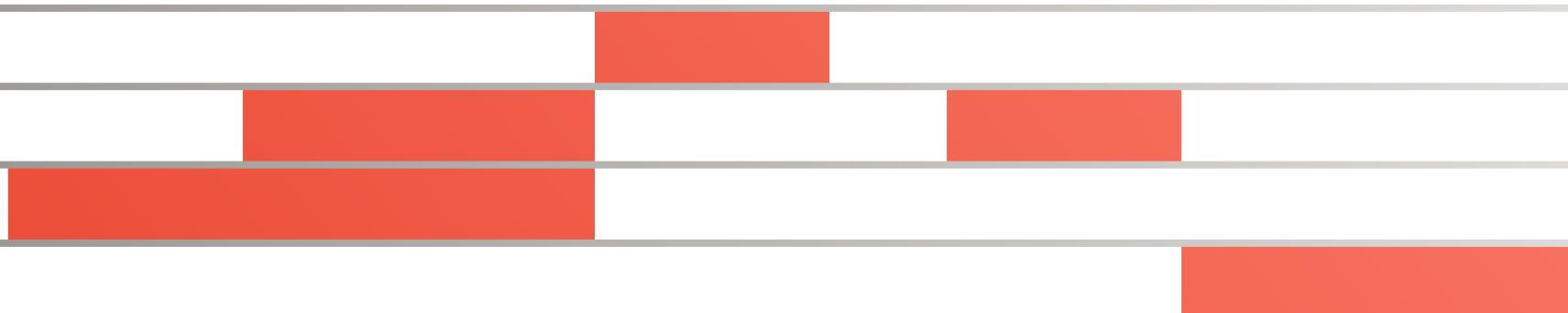
Email signature

Titles

OpenGraph previews

Invoices

Buttons



Tagline

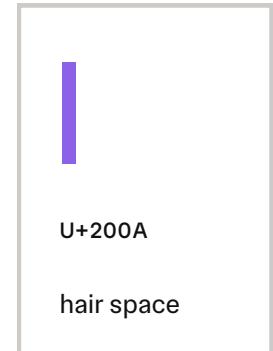
The tagline is used for sites that only accept text, like social platform bios. The text uses special characters for its wide slash and hair-width spaces. The final appearance is determined by the typeface itself; the resulting variation from font to font is fine.

typical use

Design / Web / Talent

ASCII-only use

Design / Web / Talent



macOS and iOS
SF Pro Text

Design ||| / ||| Web ||| / ||| Talent

Android
Roboto

Design / Web / Talent

Windows
Segoe UI

Design / Web / Talent

fallback
Noto Sans

Design / Web / Talent

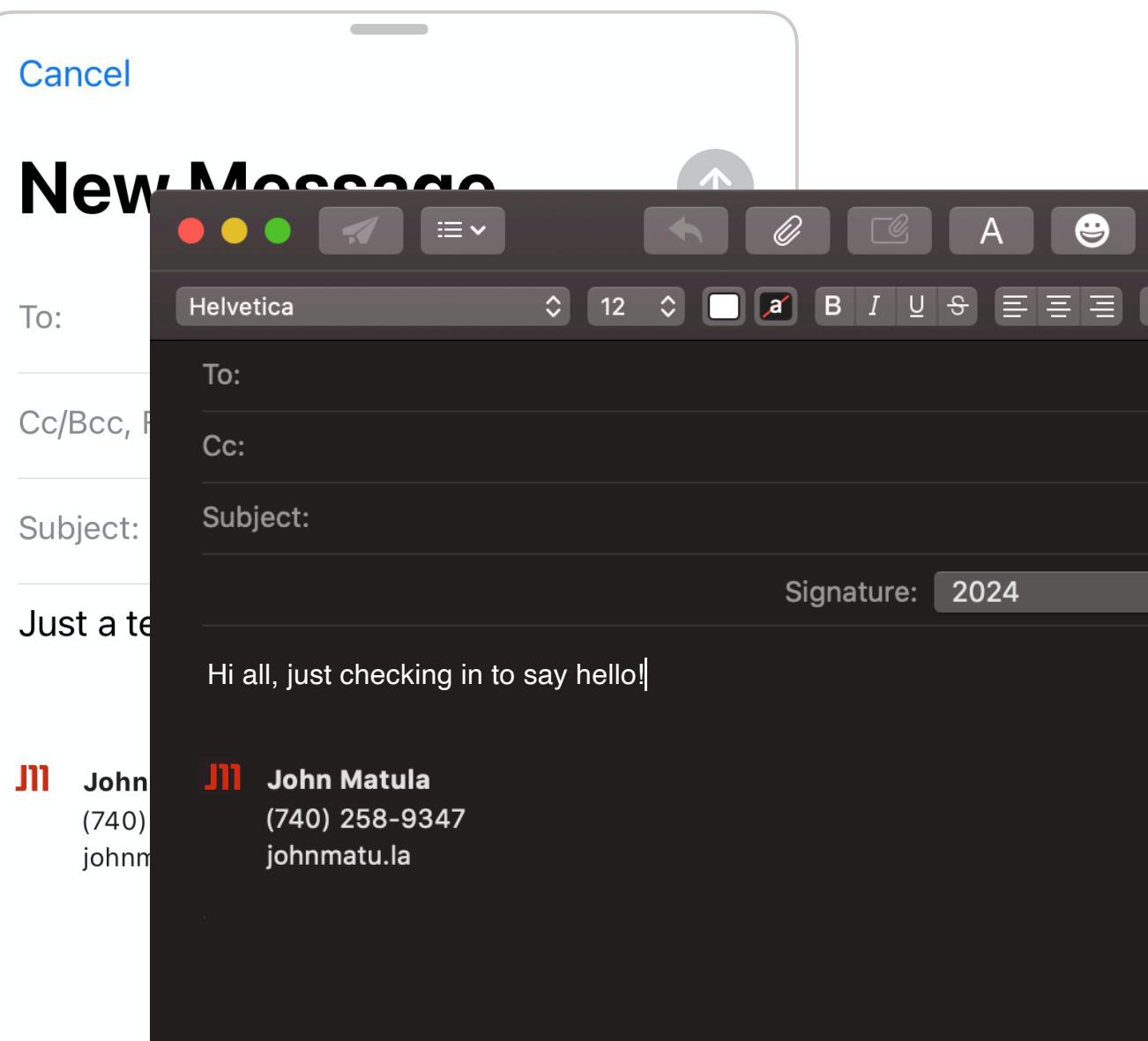
Email signature

This signature works in the Mail app on macOS and iOS, Gmail, Yahoo! Mail, and Microsoft Outlook.

When adding the signature to an iOS device, copy the HTML, paste into the Settings app's signature field, shake or triple-tap to undo, and tap "Undo HTML Formatting."

The logo is an external image; some email clients may block it by default. For its alternate text, use **JM Creative logo**.

 **John Matula**
(740) 258-9347
johnmatu.la



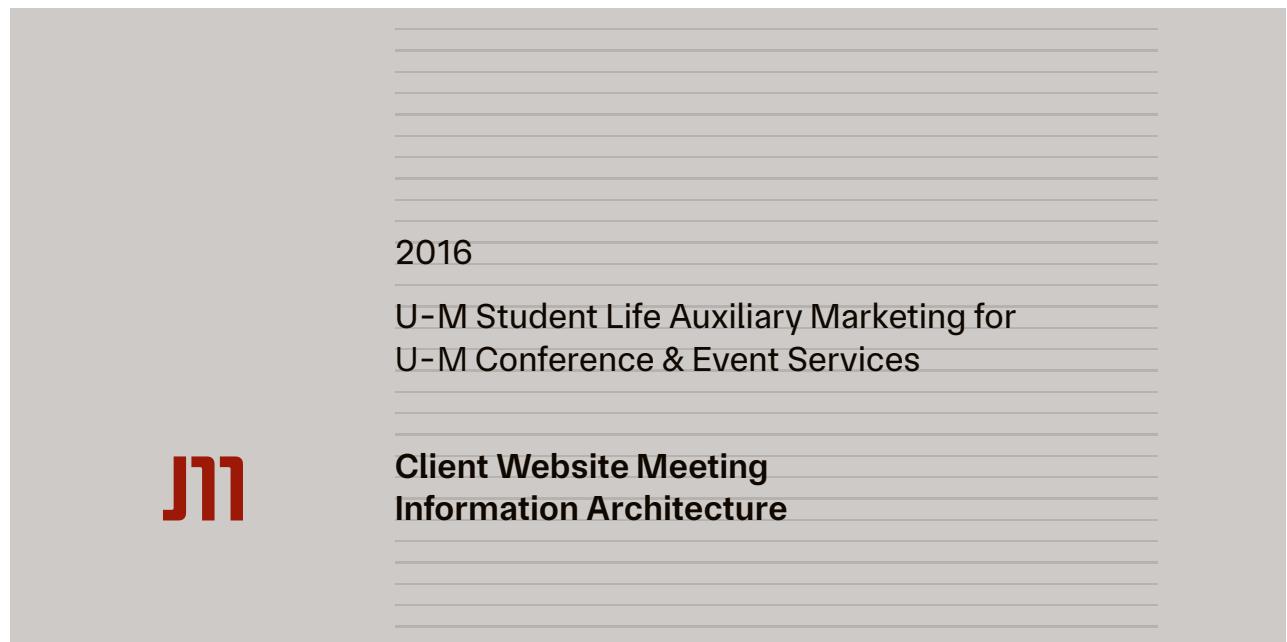
Titles

Baselines, type, and a logo combine to create a flexible title component. It's utilitarian so that it can be applied in design-limited environments (and a little spartan as a result).

When used as a title card or introduction slide, text is added to the baselines. A title and any needed subtitle lines are aligned to the same baseline as the logo, on a line well below vertical middle.

When used as a graphic element, the only text used is the offset stack of "John Matula."

The logo is sized relative to the text on the title card and the graphic's intended use.



work artifact title card

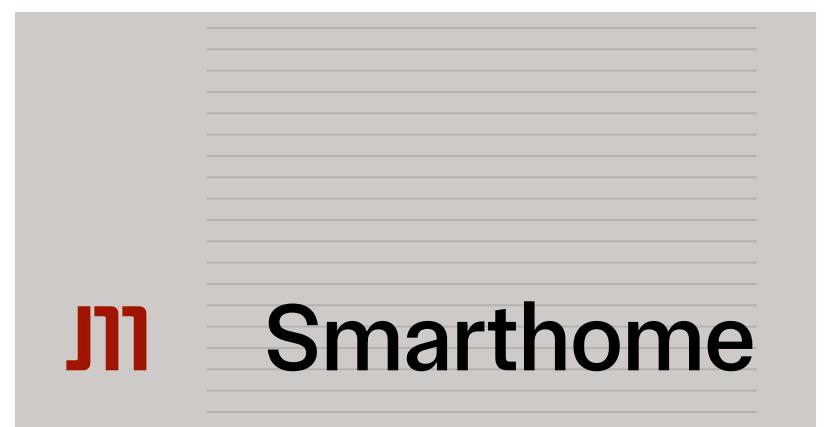
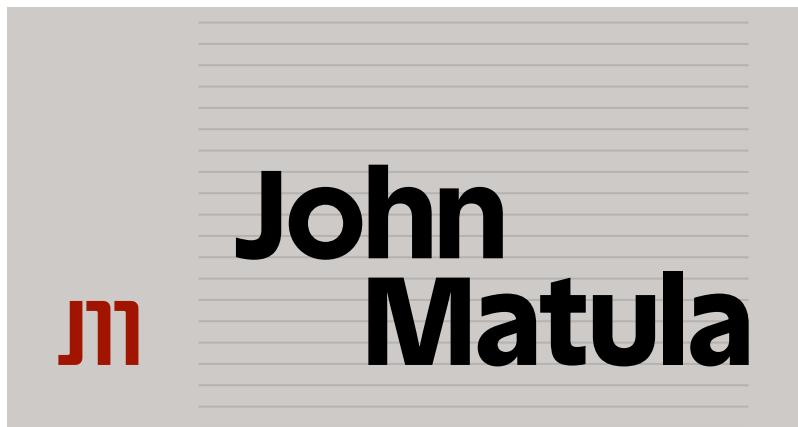
GitHub header
(when viewed in
dark mode)



OpenGraph previews

One common application for title layouts is link thumbnails, or OpenGraph previews. The images are shown on supported platforms, like social platforms and links in messaging apps.

Cards are exported at a size of 1200 px W × 640 px H at 1x (72 DPI)
Platforms will scale the image down and might add a rounded rectangle mask.



Invoice

Typography connects financial materials like invoices to the brand instead of color.

For cells with calculations, always use tabular numerals, the kind that maintain a uniform width across all digit characters. When Numbers cannot be used to generate invoices (like the one at right), use any spreadsheet software, using the fallback fonts that default to tabular numerals.

proportional

0 1 2 3 4
5 6 7 8 9

tabular (lining)

0 1 2 3 4
5 6 7 8 9

JM

Invoice

Brand Advisory and Mockups

Date	November 23, 2024
Project	Stationery Testing Project
Client	JM Creative LLC
Address	1340 E 14th Ave Apt 10, Denver, CO 80218
Invoice ID	JMLLC-STA-20231123

Date	Item	Unit Price	Quantity	Cost
Jan 11	Planning and initial consultation	\$120.00 /hr	50.0 hrs	\$6,000.00
Feb 23	Design time	80.00 /hr	3.0 hrs	240.00
Mar 5	Two months' post-launch maintenance	200.00 per	2.0	400.00
Apr 8	Stewart's Shops® pumpkin spice coffee grounds	3.89 per	25.0	97.25

Comments from John

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Porttitor quam a dolor iaculis, eget vehicula arcu ultrices. In sit amet luctus ante, ac vestibulum sapien. Nam facilisis lacinia diam, id luctus tortor pretium quis. Etiam pretium ipsum vel purus pretium maximus. Nulla ut malesuada leo. Nunc et pretium ex. Vivamus blandit convallis fringilla. Praesent sit amet convallis urna, ut auctor leo. Fusce quam libero, mollis sed dui id, tincidunt consectetur ipsum. Interdum et malesuada fames ac ante ipsum primis in augue orci egestas eu.

Subtotal	\$6,737.25
Fees	5.85
Adjustments	-673.73
Tax	49.10
Deposits	-4,000.00
Grand Total	Due Sep 22, 2025
	\$2,118.47

Buttons

Used in web and email, buttons indicate the main things to open and do on a page.

Main button labels have an underline, like other links — except for the raised “pushy” style of button, which relies on sufficient color contrast in order to indicate its function.

When focused with the keyboard, all buttons show an inner ring. It matches the text color of the label, within one shade.

Text is aligned to the shape (not to the text label of the button). The button is slightly offset with a negative margin for a better optical alignment.

Certain arrangements, like when used as related links at the bottom of a page, are aligned relative to themselves.

Design résumé →

Next →
What blip?

Download headshot →

← Previous
Object permanence

Email john@johnmatu.la →

