

ILLUSTRIA

BRAND MANUAL





INTRODUCTION

Q: What is this brand manual? When should I use it?

A: This Brand Manual acts as a set of established rules and best practices for Illustria's visual identity and application. Use this as a reference when creating all internal and member facing materials, and value these guidelines as important for maintaining consistency.

Q: Does this brand manual apply to me if I'm not a designer?

A: Absolutely! Brand guidelines apply across departments and are intended for the use of every member of our studio, especially those creating content. Plus, it's generally good to have an understanding of our studios' identity.

Q: I feel like I already know the brand, so I don't have to use this, right?

A: Wrong. Our brand has developed extensively over the past year, so it is now more important than ever to set guidelines in place. **A lot of elements within this document have been recently standardized, so please refer to this manual moving forward.**

Q: Are there any instances in which we can break the rules established here?

A: Generally, no. Again, guidelines are established for consistency and accurate representation of our brand, especially as we scale. These rules are specifically developed to be versatile and allow for creative exploration. If you are unsure if styles you are creating are within our brand, ask! Any instances of working outside of established guides must be approved by the Illustria Internal Art Director.



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STUDIO MISSION

Illustria empowers great ideas by making design accessible. We are building a better world by inspiring and teaching one Member at a time. We set out to solve the problem of accessing quality design consistently. While there are a lot of options out there, none fully meet the needs of ambitious, growing companies. Traditional agencies have opaque structures and joining requires connections, while freelancers can be unreliable and inconsistent in quality. We decided it was time to create a third solution that combines talent and communication to deliver an integrated experience that provides access to quality design, consistently.

STUDIO VALUES

- ① Empower people to make their ideas a reality.
- ② Build social value.
- ③ Solve problems through design thinking.
- ④ Embrace and drive change.
- ⑤ Give and receive constant feedback.





BRAND PERSONA

A brand persona represents the studio's inherent qualities and characteristics that comprise identity. **Illustria is:**

- Knowledgeable
- Friendly
- Practical
- Empathetic
- Adaptable

BRAND VOICE

A brand voice seeks to foster an emotional connection and compel a reaction — giving life to the brand. **In our internal and external communications, Illustria sounds:**

- Confident
- Approachable
- Constructive
- Proactive
- Passionate

LOGO



PRIMARY LOGO

The Illustria logo is a custom word mark available for use in our primary red, black, and white. This mark should never be altered, as it is the face of our brand. Always use appropriate file formats for best visual representation. See additional pages for logo specifications and usage guidelines.

ILLUSTRIA

Red

ILLUSTRIA

Black

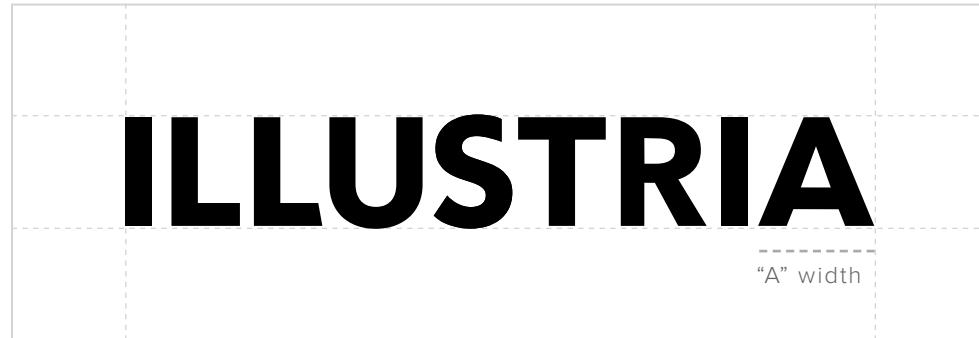
ILLUSTRIA

White

CLEAR SPACE

Providing appropriate clear space around our logo creates visual hierarchy and maintains legibility / visibility of our brand. The required amount of clear space is determined by the base width of the letter "A".

Any exceptions to this rule must be approved by Illustria's Internal Art Director.



MINIMUM SIZE

In order to maintain readability, the logo should not scale below a width of 0.75 inches.

ILLUSTRIA



RED LOGO

The red version of our logo should be used only against a white background in order to maintain readability and correct color application.

ILLUSTRIA

BLACK LOGO

The black Illustria logo may be used against a white background, or over light photography. A 50% transparent version may also be utilized for a less prominent treatment, such as in document footers.

ILLUSTRIA

WHITE LOGO

The white version of our logo is used significantly, given the brand's emphasis on overlays and color blocking. The reversed out logo may be used over solid red / slate blocks, over red overlays, and over photography containing darker elements.

Ensure that no matter which version of the logo you use, readability is clear and color composition is appropriate.

ILLUSTRIA

ILLUSTRIA



IMPROPER USAGE

1. Do not apply the logo over any color block besides red, slate, or white.
2. Do not splice the logo or cut in any way.
3. Do not outline logo.
4. Do not use any color application of the logo besides those defined as proper usages (red, black, gray, or white).
5. Do not add any effects to the logo, including drop shadows, glows, or warping.
6. Do not place the logo over any photograph that inhibits readability.



1.



2.



3.



4.



5.



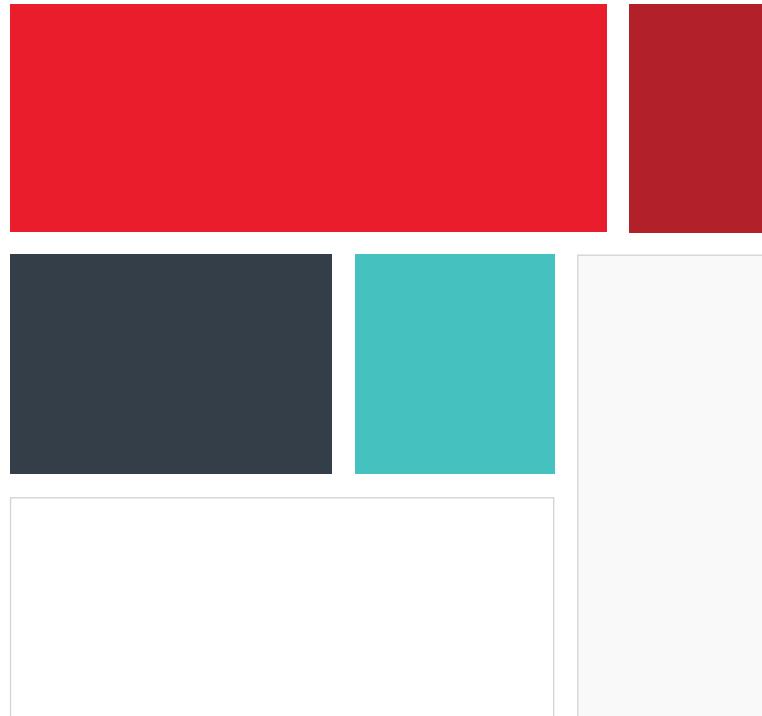
6.

COLOR



PRIMARY PALETTE

We have developed the primary color palette to be engaging, versatile, and easy to apply across both print and web. Red acts as our most prominent hue, with white / gray / slate acting as supportive neutrals, and teal appearing as a pop of accent color. With such a saturated palette, usage rules are important. See guidelines on the following pages for color values and application specs.



SECONDARY PALETTE (FOR LIMITED USE ONLY)

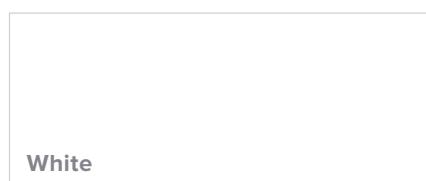
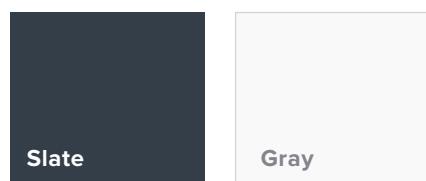
This secondary palette has been developed to support the primary palette in specialized collateral.

Seek approval from Internal Art Director before using these hues.



PALETTE APPLICATION

See the following guidelines for color application across collateral.



RED #1

As our main brand color, Red #1 should be prominent on every piece of collateral we produce. However, it is very bright, so don't go overboard with this hue.

Yes: Overlays, CTAs, small content blocks

No: Large areas of solid color, most instances of text, icons

RED #2

Red #2 is a secondary value, used only occasionally. It's a bit more toned down than Red #1, so its limited use tends to apply to B2B and sales materials.

Yes: As a substitute for Red #1 in more formal presentations or collateral (sales, B2B, etc).

No: Usage on most materials as the primary red. Should never extend to icons or CTAs.

TEAL

Teal is our accent color used to add pops of interest to the page. It should never be the predominant hue, and should serve only as an accent to Red #1.

Yes: All icons, CTAs if red is predominant elsewhere, other small accents.

No: Usage as a main color, color blocks, overlays, most instance of text.

SLATE

Slate is a nice, dark neutral tone that is used extensively throughout our brand. While it is versatile, it should not be the primary page color over Red #1.

Yes: Large solid areas of color / content blocks, type.

No: Overlays, icons, CTAs.

GRAY

Gray is used only as a background color to break up content blocks, and to display inactive states for web.

Yes: Inactive web states, background content blocks.

No: As a primary color, for icons or text.

WHITE

White space is your friend. Our colors are highly saturated, so be sure everything you're working with has a decent amount of white space on the page.

Yes: Content block backgrounds, reversed out text, occasional overlays.

No: As a main brand color. While we like white space, a cover slide for a presentation should not just be white with our logo on it.

COLOR VALUES

The values on this page should be used as a reference for all color matching. Values are defined for both print and web.

Please use appropriate CMYK color spaces for print, and RGB color spaces for web.

If in doubt about how to apply color values, copy & paste the hex code.

NAME	PANTONE	CMYK	RGB	HEX
 RED #1	PMS 185	2.99.92.0	234.29.44	#EA1D2C
 RED #2	PMS 7621	21.100.95.12	178.32.41	#B22029
 SLATE	PMS 432	78.64.53.44	51.62.72	#333E48
 TEAL #1	PMS 3252	65.0.29.0	69.193.192	#45C1C0
 GRAY	-----	1.1.1.0	251.249.249	#FBF9F9
<hr/>				
 RED #3	PMS 7421	38.94.64.45	106.27.49	#6A1B31
 BLUE #1	PMS 3025	98.69.35.18	2.77.113	#024D71
 BLUE #2	PMS 312	75.15.11.0	5.166.206	#05A6CE
 BLUE #3	PMS 635	25.4.7.0	188.219.229	#BCDBE8
 TEAL #2	PMS 322	87.40.47.13	22.114.121	#167279
 TEAL #3	PMS 317	29.0.12.0	178.224.225	#B2E0E1

APPLICATION EXAMPLE — COLLATERAL

This is an example of color application within collateral. Notice appropriate use of whitespace, use of red as the primary hue, and pops of teal.

Red #1: Prominent in overall design and used as an overlay that supports reversed out text.

Slate: Used as a neutral content block background and for text.

Teal #1: Used as an accent color within icons.

Gray: Used as a neutral content block.

White: Used prominently as the page background, which allows enough space for the content to breathe.

The image shows a promotional banner for a service plan. At the top, a red overlay features the text "YOUR PLAN IN DETAIL" in white. Below this, a dark slate-colored box contains the word "STARTER" in white. To its right, the price "\$799 EACH MONTH" is displayed in large white text, with "for 10 HOURS" and "of design work" in smaller white text below it. The main content area is white and contains several teal-colored icons with corresponding text descriptions. The icons include a circular arrow with a checkmark, a calendar, a shopping bag with a clock, and a person icon with a plus sign. The text describes recurring fees, a one-month cycle, additional hour purchases, and multiple users. At the bottom, the brand name "ILLUSTRIA" and the service "INITIAL BRAND CONSULTATION" are mentioned.

YOUR PLAN IN DETAIL

STARTER \$799 EACH MONTH
for 10 HOURS
of design work

This fee will **recur automatically every month on your cycle date**, replenishing your account with 10 hours.

You have **one month** from your cycle date to use the hours.

If you exceed 10 hours you can **purchase additional hours at \$85 per hour**.

Your cycle date is the **date you signed up with Illustria** and does not change.

ILLUSTRIA | INITIAL BRAND CONSULTATION

APPLICATION EXAMPLE — DIGITAL

This is an example of color application within collateral. Notice appropriate use of whitespace, use of red as the primary hue, and pops of teal.

Red #1: Prominent in overall design and used as an overlay that supports reversed out text.

Teal #1: Used as an accent color within the icons and text. Teal CTAs are approved in this context since there is red featured prominently in the header.

Gray: Used as a neutral content block to break up sections.

White: Used prominently as a background and featured within header text.

Slate: Used in the footer as a neutral content block.

hello from ILLUSTRIA

You met us at Wednesday's RISD Internship Connect event at the RI Convention Center. You put your email down to get info about internship and jobs. You may have even followed us on Instagram too. Here's that first email about opportunities at Illustria!

To refresh your memory Illustria is a graphic design startup in the Washington, DC metro area. It is our mission to make design accessible by combining cloud technology with a flexible subscription model. Accessible graphic design services means incredible diversity in our client base, and variety in the kind of projects an Illustrian will tackle in any given day. Our company is growing fast, and we'd love to talk with you about coming in on the ground floor as an Intern or Apprentice next summer.

NEXT SUMMER, YOU COULD JOIN US AS:

DESIGN APPRENTICE Class of 2016 **DESIGN INTERN** Class of 2017-2019

All start dates are flexible in May and June, 2016. RISD students and grads in both roles will work hand in hand with our fast-paced, collaborative team of Art Directors and Designers throughout the season. Both roles are paid.

APPLICATIONS ARE ACCEPTED ON A ROLLING BASIS.
Round 1 deadline: December 1, 2015.
Final deadline: April 1, 2016.

Here's the complete list of open positions: illustriadesigns.com/careers. Email jobs@illustriadesigns.com to speak with us directly.

Thanks for having us in Providence! We loved meeting you and look forward to being in touch.

Best,
Ellen Greer

4340 East-West Highway, Suite 401, Bethesda, MD 20814
p. +1(800) 535-5738

f g t

NEXT SUMMER, YOU COULD JOIN US AS:

DESIGN APPRENTICE Class of 2016 **DESIGN INTERN** Class of 2017-2019

GRAPHIC LANGUAGE



ICONOGRAPHY

Illustria's icon library provides the opportunity to accent our brand with custom, quirky illustrations.

Generally, icons are created specifically for copy within individual projects. Thus, our library is ever-growing.

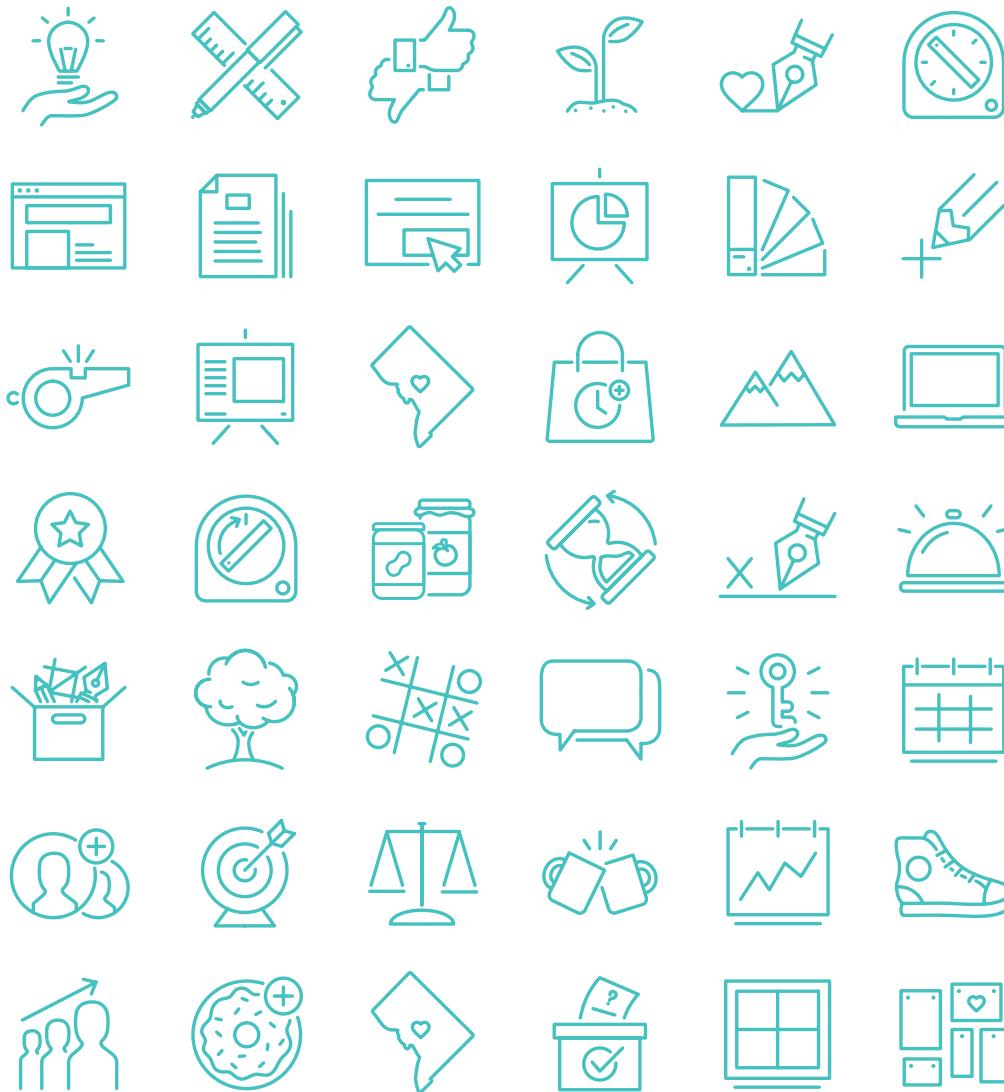
Sometimes, a single icon can be paired with multiple concepts (i.e. the timer icon).

Our icons are:

Genuine, creative, gender-neutral, friendly, welcoming, clever, custom, delightful, simple, inspiring, quirky, unique, and approachable.

Creating an icon?

Instead of going with an obvious visual, ask yourself — is there a more clever/unique way to visualize this concept?



A **detailed, step-by-step guide** for creating icons is located within Brand Assets > Iconography.

ICON COLOR

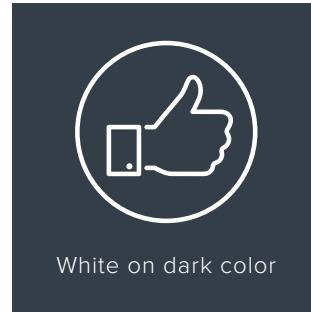
The primary color for our brand icons is teal, and this application should be used whenever possible. Light gray and white are alternative options.



Teal



Light grayscale



White on dark color

STYLE OVERVIEW

1. Line breaks to create depth and visual interest.
2. Objects overlap as often as possible to create depth.
3. As geometric as possible.
4. Flat, not dimensional.



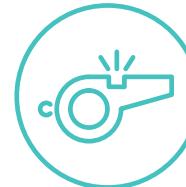
1.



2.



3.



4.

CONSISTENT ELEMENTS

1. Excitement lines around an object.
2. Small circle with mathematical symbol inside.
3. Tiny solid dot element. The sizing of this should remain consistent.
4. Line element under simple boxes.



1.



2.



3.



4.

A **detailed, step-by-step guide** for creating icons is located within Brand Assets > Iconography.

OVERLAYS

Overlays have become a key part of our brand as a versatile graphic element.

When to use overlays:

Covers of presentations /collateral, section & title slides,closing pages, business cards, social media, and digital marketing. Essentially, anything that is 100% Illustria branded (rather than tailored to a specific topic).

When NOT to use overlays:

Only use overlays over photos. Limit use on whitedpapers, minimal layouts, small sized type based collateral, and collateral in which photography is not necessary. Don't go overboard!

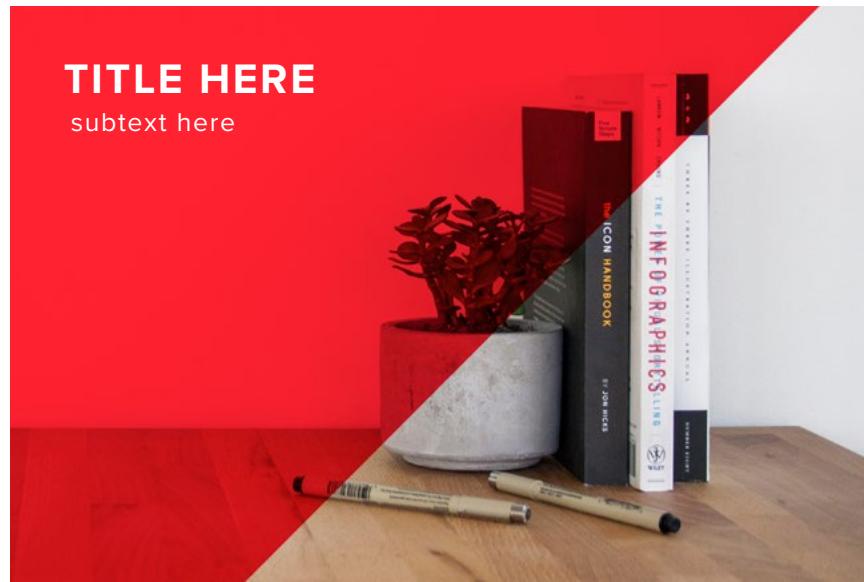


PRIMARY OVERLAY

Our primary overlay utilizes Red #1 over low contrast brand photography. Type in this instance is easily read.

To achieve this overlay:

Apply *Multiply* blend mode to Red #1 > place over the photo. Use is approved for both full page and quadrilateral shapes.



HIGH CONTRAST PHOTOGRAPHY OVERLAY

This overlay application is used if a lot of text will be featured in an overlay over a busy photo.

To achieve this overlay:

Photo > *White transparent shape* > *Red multiply shape* > *Text*
Place an exact copy of the shape below the red overlay itself, making it white with a 5 - 35% transparency. The difference is subtle but will allow for better readability.

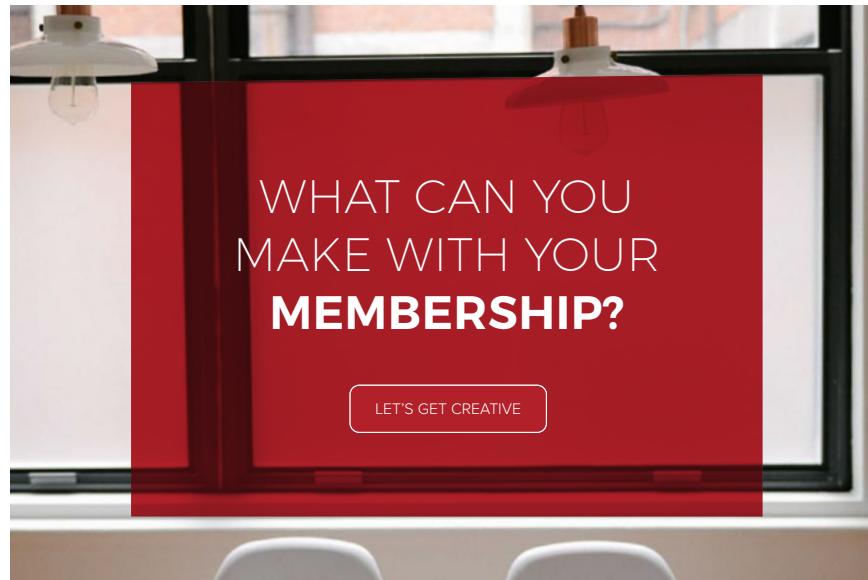


SECONDARY RED / FORMAL OVERLAY

Our secondary red overlay uses Red #2 for a more formal presentation.

To achieve this overlay:

Apply *Multiply* blend mode to
Red #2 > place over the photo.
Use is approved for both full page
and quadrilateral shapes.

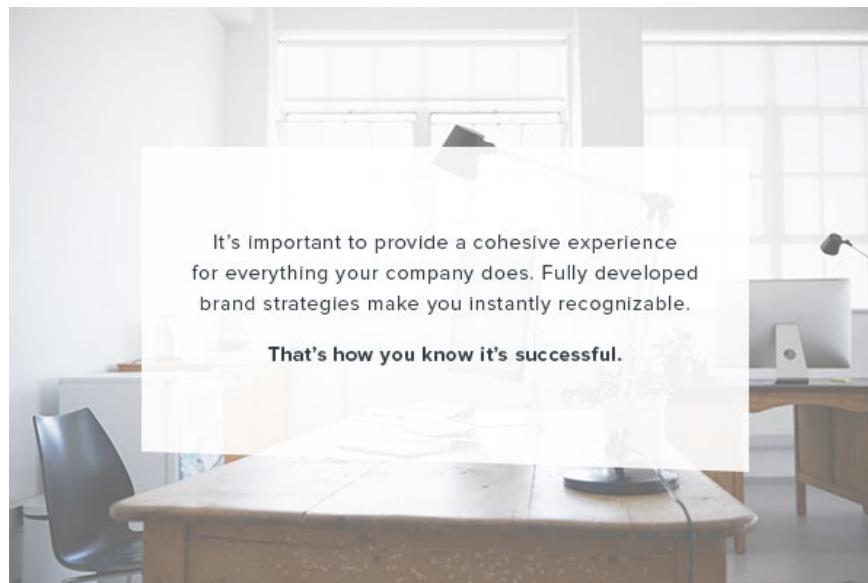


SECONDARY WHITE OVERLAY

This overlay application is used over lighter photos or to break up collateral that already contains a lot of red.

To achieve this overlay:

Create a white shape > apply a
30 - 60% transparency.

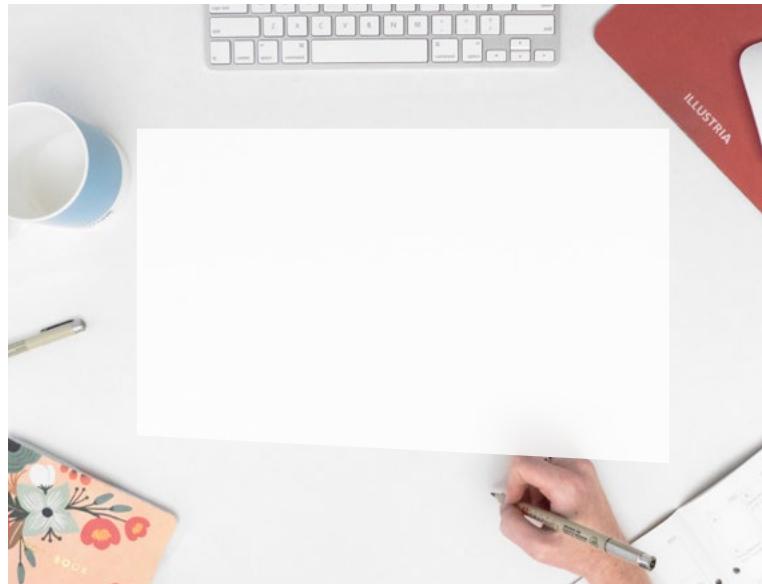


ANGLES – SMALL ELEMENTS

Small angle elements are used within brand collateral as call outs, text containers, and highlights. These are seen mostly within presentations, but extend to ebooks and additional marketing collateral. Angled elements are primarily red overlays, but occasionally white depending on context, photo choice, and overall design.

To achieve small angles:

*Create a red / white shape >
apply an angle to one side
ranging from 3 - 6 degrees.
Angle may slant in either direction.*



----- 3 degrees



----- 6 degrees

ANGLES – LARGE ELEMENTS

Large angular elements are treated as overall page accents, primarily featured in presentations and other marketing / sales collateral. These large angular elements will primarily appear in Illustrria's red, and should be appropriately placed over photography.

To achieve large angles:

Create a red shape > apply an angle to one side ranging from 20 - 40 degrees.



20 degrees



45 degrees

RECTANGULAR NOTCH

The rectangular notch element acts as a small detail to add areas of color and interest to titles. Follow guidelines to ensure this element remains consistent across collateral.

RECTANGULAR NOTCH



TEXT HERE

Notch distance from text is defined as 1/2 of letter height.



TEXT HERE

Notch width is defined as the width of 1.5 - 2 characters. Use visual discretion, and keep width consistent across pages / documents as appropriate.



TEXT HERE

Notch height is defined as 1.5 times the letter stroke width.

TYPOGRAPHY



MONTSERRAT

This typeface is contemporary, sharp, and subtle, drawing inspiration from urban typography. The angular elements compliment our brand imagery, while rounded forms maintain approachability.

This typeface is perfect for **print headlines, typographic treatments, and large text**. Montserrat is available as a Google font.

MONTSERRAT BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

MONTSERRAT REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

MONTSERRAT LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

MONTSERRAT HAIRLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

PROXIMA NOVA

Proxima Nova is a versatile, contemporary, and readable typeface, making it perfect for both print and web.

This typeface is our web font, and is also used for body copy throughout collateral. Proxima Nova is available via Typekit.

PROXIMA NOVA BOLD

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
0 1 2 3 4 5 6 7 8 9

PROXIMA NOVA SEMI BOLD

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
0 1 2 3 4 5 6 7 8 9

PROXIMA NOVA REGULAR

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
0 1 2 3 4 5 6 7 8 9

PROXIMA NOVA LIGHT

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
0 1 2 3 4 5 6 7 8 9

PRINT APPLICATION

The following guidelines act as general rules of hierarchy for application of print typography. Keep proper print rules in mind, including appropriate leading, text ragging, and column width.

No matter the application, it is important that proportions remain similar to the guidelines established here.

Additionally, **tracking rules should never be altered.**

PULL QUOTE STYLE
OBIT ESEQUO BLA
QUAM RATUMES -----
ABORE, VENDAIE
VENTUR LOREMES
IPSOM OBIT ESEQ

Montserrat Light, All caps,
Can be in an accent color,
Tracking +60.

H1 STYLE FOR TITLES

Montserrat Bold,
All caps, Keep the
color neutral,
Tracking +40.

H2 STYLE FOR SUBHEADS

Montserrat Regular,
All caps, color can
be an accent,
Tracking +60.

**Call out style, valoribeate landes re, occustiati sinto vent vol pore
remque est restiur, is periam harum quis.** Body copy style dus exer-
umet que dolupti beri velendis alit liquatque dolest aut quo te dolut
la quos moloreprate numque niatquodis sequam est di doluptaquo
consect ionsequodis dem lacculloria volupta nihilia tibustibus el il
es sit voluptatem estrum et del maionseditas etusanis coritatiam, -----
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piducimpore vellabo. Rovid moluptiunt liam quam et offic tesci san-
daepedite pos et am sum lab inulparum voluten ihicimolupis nulliqui
dolorerovit optaspi enecaes volum et rehenimil mo blaborporias
anist et officidunt ium dit debitatet vid que nobis et lam, nus aut
minvellarb isti ipsa con nulpari cum nienimi litissum esequam

Proxima Nova Bold,
Tracking +25,
85% black.

FOOTER / SMALL TEXT STYLE | ILLUSTRIA, INC ----- Proxima Nova Light,
caps, Tracking + 60,
50% black.

**WEB APPLICATION:
DESKTOP**

Type styles for web are created to be versatile in use and easily read across devices. Follow these guidelines for desktop web design.

Type for web should only appear in black, slate, or white (over a dark content block), with the exception of pull quotes, which may appear in teal.

H1 TYPE STYLE

Proxima Nova Regular, All Caps, 36 / 42.

H2 Type / Pull Quote #1

Proxima Nova Light, Title / Sentence Case, 36 / 42.

H3 TYPE STYLE

Proxima Nova Semibold, All Caps, 20 / 26.

Body copy style

Proxima Nova Light, Sentence Case, 18 / 26.

NAV / CTA STYLE

Proxima Nova Semibold, All Caps, 13 / 18.

Blog Article Title Style

Proxima Nova Semibold, Title Case, 36 / 44.

PULL QUOTE #2

Proxima Nova Semibold, All Caps, 20 / 26.

WEB APPLICATION: MOBILE

Type styles for web are created to be versatile in use and easily read across devices. Follow these guidelines for mobile web design. The shift from desktop allows for increased legibility on mobile devices.

Type for web should only appear in black, slate, or white (over a dark content block), with the exception of pull quotes, which may appear in teal.

H1 TYPE STYLE

Proxima Nova Regular, All Caps, 28 / 32.

H2 Type / Pull Quote #1

Proxima Nova Light, Title / Sentence Case, 28 / 32.

H3 TYPE STYLE

Proxima Nova Semibold, All Caps, 20 / 26.

Body copy style

Proxima Nova Light, Sentence Case, 16 / 23.

NAV / CTA STYLE

Proxima Nova Semibold, All Caps, 13 / 18.

Blog Article Title Style

Proxima Nova Semibold, Title Case, 28 / 36.

PULL QUOTE #2

Proxima Nova Semibold, All Caps, 20 / 26.

PHOTOGRAPHY



STUDIO – TEAM

Our team studio photos are the most widely used set of photography throughout our brand collateral. This series focuses on our team collaboratively working with their own materials, in their own environment. Subjects are genuine, enthusiastic, and interactive.

Key elements:

White space, appropriate white balance, slightly over-exposed, neutral / cool-toned clothing on subjects. Focus on genuine situations with real materials.

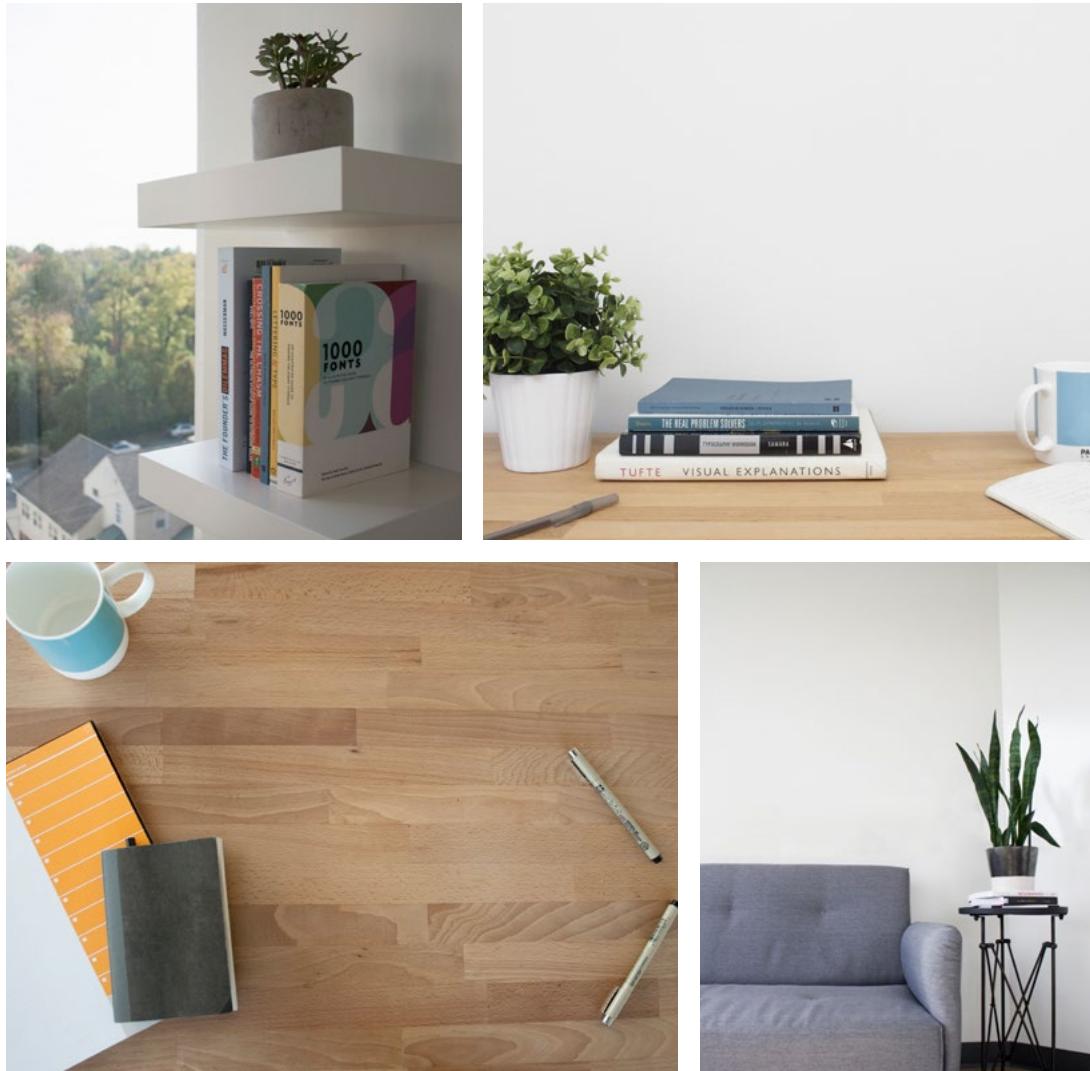


STUDIO — MISCELLANEOUS

This photo library is object based, shot internally, and provides excellent resources for generic backgrounds, especially behind overlays.

Key elements:

Simplicity, appropriate white balance, intentional arrangements, generous white space to allow for arrangement of content on top. Utilize both wood textures and white space. Objects are from around the office to create a natural integration of our culture.



LIFESTYLE / CONCEPTUAL

This photography set features Illustria team members outside of the office, engaged in conversation and interactions with one another.

These were shot in a local coffee shop, and offer good variety when content does not need to be placed over these photos, since they are much darker in tone. Limit use for B2B audiences, as this plays up the “lifestyle” aspect of our brand that appeals to a more creative demographic.

Key elements:

Interaction, environment, darker hues and contrasting tones.



HEADSHOTS

Headshots are used for external facing collateral, such as IBC decks and our website.

Key elements:

Cropped at torso, straight on, neutral clothes (black, gray, blue preferred), and against white backgrounds with a subtle shadow.

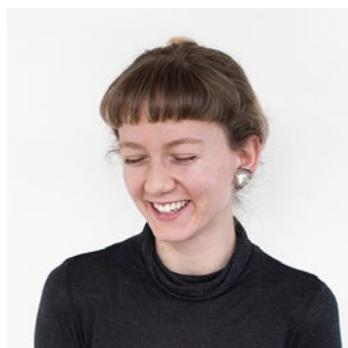
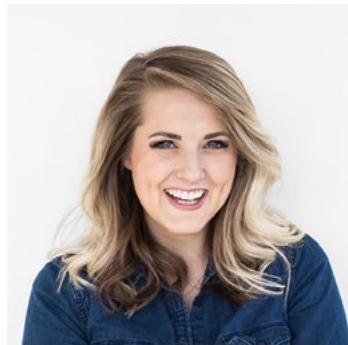
Two versions of each headshot are curated per person – a serious shot and a genuine character portrait. Poses should appear natural, subtle, and approachable.



Serious face



Happy face



SHOOTING / EDITING GUIDELINES

Before editing any new photography, ask yourself — is this something you're comfortable doing? Each picture requires individual attention, and it's great to reference established photography in order to maintain consistent visual styles.

PHOTOGRAPHY AESTHETIC

Genuine, bright, open, relatable, neutral, personable, simple, realistic, natural, approachable, welcoming, custom.

SHOOTING

Objects — Use nicely designed objects from around our studio, and try to include brand colors in small places if possible (plants, desk accessories, design tools, books, etc).

Subjects — People should look presentable and wear neutral clothing (nothing overly patterned or saturated, no graphic tees). The subjects should be diverse in appearance and feature representation across departments.

White Balance — Achieve as close to a perfect white balance as possible in the shooting stages so minimal editing is necessary.

ISO — Use the lowest possible ISO to retain quality across large scale images. This is important to avoid grainy / low quality photos.

Exposure — Slightly over exposed is always best. Achieving this while shooting will lead to minimal editing.

Lighting — Use natural lighting whenever possible. Subjects should be front or side lit, never back lit. No heavy shadows.

Angles — Flat styles are generally preferred, since this makes photography easy to work with from a design standpoint, especially when overlaying content. Some angles may be used, but don't make them too dynamic.

Negative space — When in doubt, shoot with more negative space than you think you'll need. This creates a versatile library that lends well to all future design projects and allows content to be presented without distraction of too many things within the photos.

Avoid —

- Stocky / cheesy poses, people looking directly at the camera.
- Branded objects, in order to stay generic. The exception is Macs, but don't go overboard with them.
- Overwhelming / distracting backgrounds.
- Overly saturated colors.

EDITING

Photos should be slightly over exposed. Blacks should be closer to dark gray, and whites should not be pure white. Reference current photography library for examples.

If there are windows involved, it may be necessary to HDR the window element (edit photo / window separately to achieve proper exposure, then combine).

It may be necessary to desaturate large white spaces with the color replace tool. Apply conservatively and be weary of skin tones accidentally adjusting too. This can be solved by duplicating the layer over top of edited photo and masking sections.

WEB STYLES



NAVIGATION STYLE: PRIMARY

Our primary navigation style is used throughout all web pages.

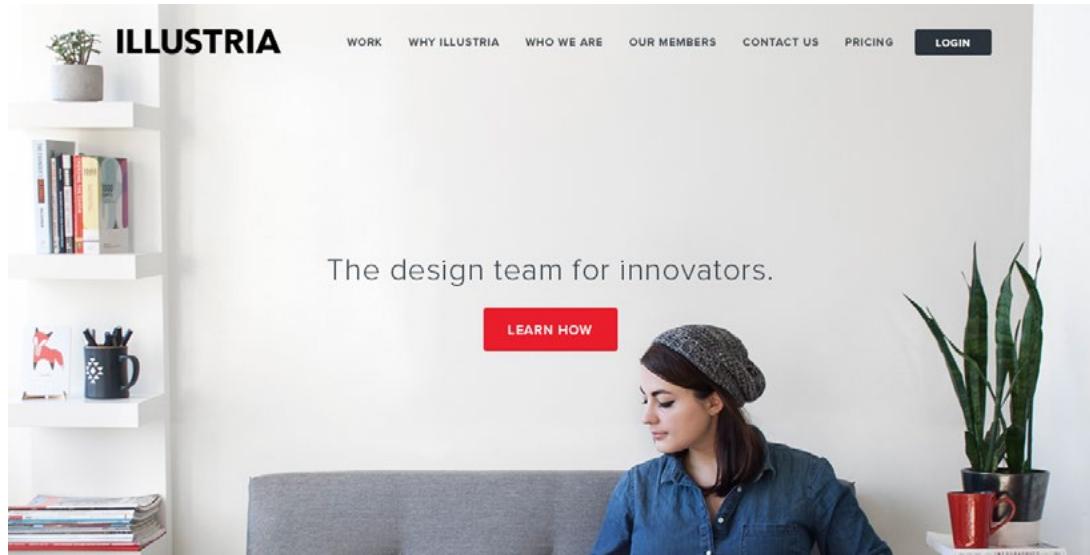
Desktop features a full menu, while a condensed version is used for ipad and mobile.

Hover style for desktop:

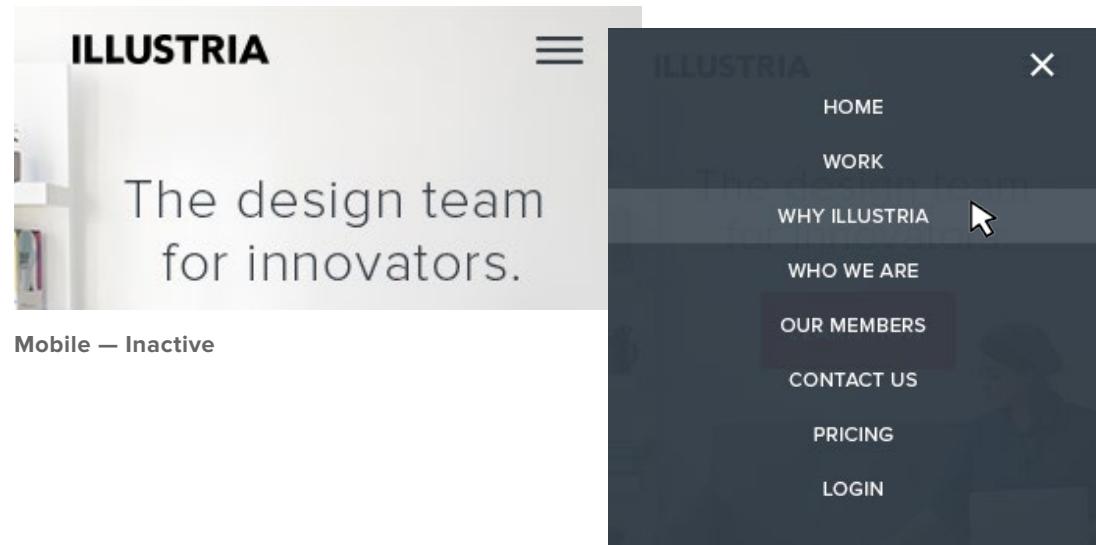
90% transparency

Hover style for mobile:

20% white transparency



Desktop



Mobile — Inactive

Mobile — Active

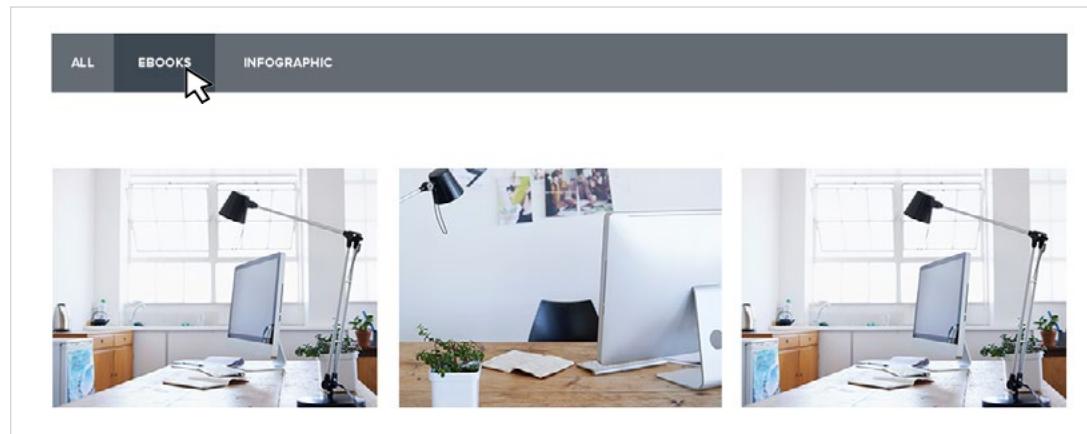
NAVIGATION STYLE: SECONDARY

This navigation style is used throughout web pages for secondary navigation, typically to sort through section categories.

DESKTOP

Inactive: #646C74

Active: Slate



MOBILE

Secondary navigation styles condense for mobile to be lighter on the page and user friendly with a drop down function.

Inactive: #ECEDF

Active: #DFE3EB

Desktop

A screenshot of a desktop view of a mobile-style navigation dropdown. The dropdown is triggered by a "ALL" button. It shows a single item: "EBOOK", which is highlighted with a light gray background and a black border. Below the dropdown, there is a preview of an ebook cover titled "THE DEFINITIVE GUIDE TO HIGH-CONVERSION LANDING PAGE DESIGN" with a brief description.

Mobile — Inactive

A screenshot of a mobile view of the same navigation dropdown. The "EBOOK" item is now active, indicated by a white background and a black border. The other items in the dropdown are "INFOGRAPHICS" and another "ALL" button. Below the dropdown, there is a preview of the same ebook cover with its title and a brief description.

Mobile — Active

FORM STYLES

Form styles are applied throughout the Illustria website, and can also be featured within digital marketing materials. **If creating forms in an external builder, stay as close to these styles as possible.**

PRIMARY

This style applies when the form is placed within a dark content block, typically overlaying a photo.

Text / Line: White

CTA: Reversed Style

Message Block: Solid White

The form consists of several input fields: Name*, Email*, Company*, Title, and Phone Number. A large message block labeled 'How can we help?' is positioned to the right of the input fields. A 'SUBMIT' button is located below the input fields. The entire form is set against a dark red background with a faint illustration of a person working at a desk.

Primary — Desktop

The form includes input fields for Name, Email, Company, Title, and Phone Number. Below these is a message block labeled 'How can we help?'. A 'SUBMIT' button is at the bottom. The background features a subtle illustration of foliage.

Secondary — Desktop

The form contains input fields for Name, Email, Company, Title, and Phone Number. A message block labeled 'How can we help?' is present. The background is a solid red color with a keyboard illustration.

Primary — Mobile

HOVER STYLES

See the following guidelines for hover styles throughout web collateral.

THUMBNAIL HOVER / CLICK STYLES

Primary: 80% Slate
Secondary: 80% White



CARD HOVER / CLICK STYLES

Teal



Thumbnail Hover Styles

CTA STYLES

Primary CTA: Red

Secondary CTA: Teal (only use when red is already prominent on page).

Reversed CTA: White line style (use within dark content blocks).

Horizontal Padding: 25px

Minimum button width: 100 px

Corner roundness: 3px

Reversed stroke weight: 1.5 pt

LEARN MORE

LEARN MORE

LEARN MORE

LEARN MORE

LEARN MORE

LEARN MORE

Red CTA Hover:

#D11F26

Teal CTA Hover:

#38ADAC

Reversed CTA Hover:

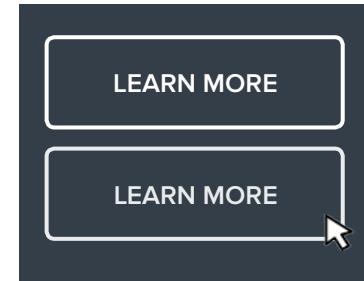
90% transparency



Design Apprentice

In Summer 2016, new graduates will start their creative careers at Illustria as Design Apprentices...

Card Hover / Click Styles



APPLICATION



BUSINESS CARDS

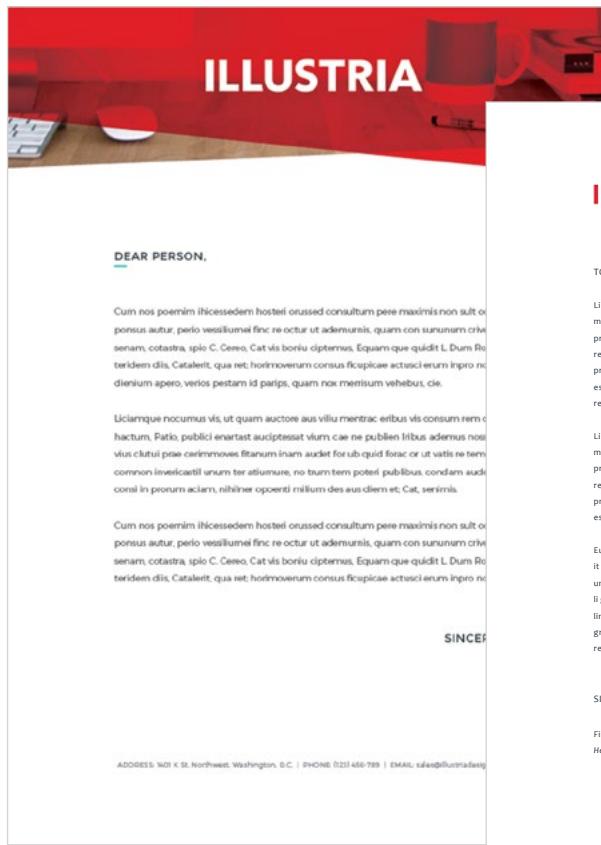
Our business cards are heavily branded pieces that are both visually engaging and utilize a clear information hierarchy in order to maintain readability at a quick glance.

Business cards are created for new members of our studio at the discretion of their department head.



LETTERHEADS

Presented here are two possible versions of Illustria letterheads, with use intended for different markets. The first features heavily branded elements, and caters to a design-focused market. The second is minimal and classic, appropriate for formalized documents.



Design-focused version



Generic version

PRESENTATION

Illustria presentations are internal, member, and potential member facing. These are used by all departments within Illustria, so it is important we have clear and consistent styles throughout.

The presentation shown is an example of appropriate usage of Red #2 for a B2B market. Notice a clear hierarchy of information, appropriate text layout for readability, and a high level of production on each slide. Each presentation PDF should be exported and optimized appropriately.



1 | SELECT A MONTHLY MEMBERSHIP

ECONOMY	STARTER	PROFESSIONAL	PREMIUM	CHARTER
PAY AS YOU GO \$49 A MONTH	10 HOURS \$799 A MONTH	25 HOURS \$1899 A MONTH	50 HOURS \$3699 A MONTH	100 + HOURS \$6999+ A MONTH

WE SCALE AS YOU SCALE
If you need 50 hours of design work during Month 1, but for Month 2 you prioritize branding projects, you can upgrade to Charter. You buy capacity from us. When you need it, it'll be there.

MAXIMIZE FLEXIBILITY
Change your plan size every month, or roll over hours.

WHAT OUR MEMBERS ARE SAYING

MEGAN VAN VLACK
Senior Content Marketing Manager
SocialChorus

CAROLINE JACQUET
VP Marketing
Paxata

PETER COOLING
Creative Director
MediaMath

As someone who has had successfully run marketing at startups and massive enterprises, I would recommend Illustria as a integral part of any organization.

The benefits of working with a team like Illustria is that it is a TEAM. You are not working with a single individual support and you can be confident that the brief set will be delivered on time and to the highest quality.

EMAIL CAMPAIGN

General email campaigns should follow this format. Exceptions include pieces directly targeting a particular market / service, and specially created holiday / themed campaigns.

Note the prominence of Red #1, the friendly header, well organized content blocks with pops of teal, and the use of brand photography.

**hello from
ILLUSTRIA**

You met us at Wednesday's RISD Internship Connect event at the RI Convention Center. You put your email down to get info about internship and jobs. You may have even followed us on Instagram too. Here's that first email about opportunities at Illustria!

To refresh your memory Illustria is a graphic design startup in the Washington, DC metro area. It is our mission to make design accessible by combining cloud technology with a flexible subscription model. Accessible graphic design services means incredible diversity in our client base, and variety in the kind of projects an Illustrian will tackle in any given day. Our company is growing fast, and we'd love to talk with you about coming in on the ground floor as an Intern or Apprentice next summer.

NEXT SUMMER, YOU COULD JOIN US AS:

DESIGN APPRENTICE Class of 2016 **DESIGN INTERN** Class of 2017-2019

All start dates are flexible in May and June, 2016. RISD students and grads in both roles will work hand in hand with our fast-paced, collaborative team of Art Directors and Designers throughout the season. Both roles are paid.

APPLICATIONS ARE ACCEPTED ON A ROLLING BASIS.
Round 1 deadline: December 1, 2015.
Final deadline: April 1, 2016.

Here's the complete list of open positions: illustriadesigns.com/careers. Email jobs@illustriadesigns.com to speak with us directly.

Thanks for having us in Providence! We loved meeting you and look forward to being in touch.

Best,
Ellen Greer

4340 East West Highway, Suite 401, Bethesda, MD 20814
p. +1(800) 525-5728

f g t

WEB PAGE: HOME

Our homepage features many consistent elements we used throughout web, including studio photography with generous white space, gridded thumbnails, red overlays, and select areas of illustration.

Also featured are consistent navigation, color, type, form, and CTA styles.

The image displays three screenshots of the Illustria website:

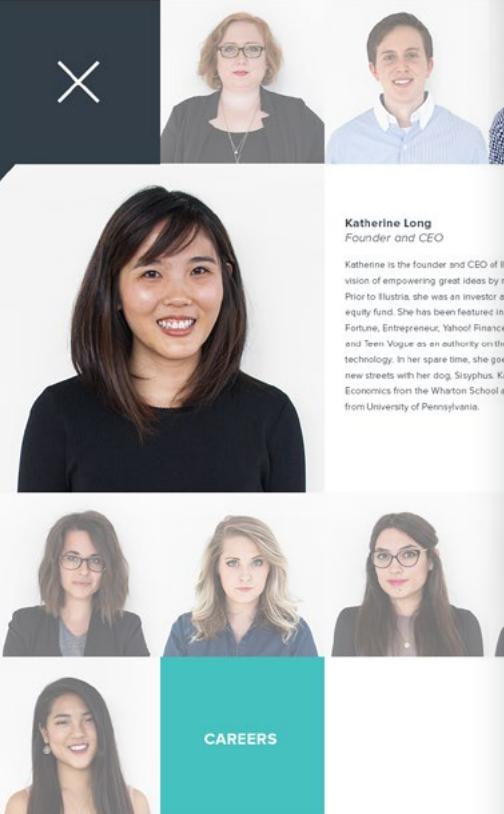
- Home Page:** Shows a woman sitting on a couch working on a laptop. The page includes a "LEARN MORE" button and a grid of "Our Work" examples.
- Why Illustria Page:** A dark-themed page with circular illustrations. It features sections for "CONSISTENT EXPERIENCE" and "ACCESSIBLE MEMBERSHIP".
- Contact Us Page:** A red-themed page with a contact form. It includes fields for Name*, Email*, Company*, Title, and Phone Number, along with a "SUBMIT" button.

WEB PAGE: WHO WE ARE

Our Who We Are page features many consistent elements we used throughout web, including headshot styles, gridded thumbnails, small accent content blocks, and icons.

Also featured are consistent navigation, color, type, and CTA styles.

Our Team



CAREERS

ILLUSTRIA

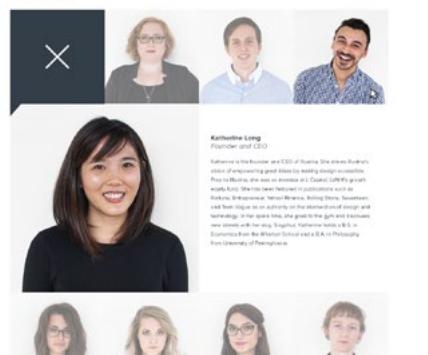
WHO WE ARE

We set out to solve the problem of accessing quality design conveniently. While there are a lot of options out there, none fully meet the needs of ambitious, growing companies. Designers and companies have disparate timelines and joining regular connections, while freelancers can be unreliable. We wanted to create a third way: designed it was time to create a third way: a third way to connect and collaborate in order to deliver an increased experience that provides access to quality design, consistently.

ILLUSTRIA's values influence everything we do for our Members.

- Empower people to make their ideas a reality
- Solve problems through design thinking
- Give and receive constant feedback
- Embrace and drive change
- Build social value

Our Team



Katherine Long
Founder and CEO

Katherine is the founder and CEO of Illustria. She is a design visionary of empowering great ideas by making them accessible. Prior to Illustria, she was an investor at LinkedIn's first equity fund. She has been featured in publications such as Fortune, Entrepreneur, Yahoo! Finance, Forbes, and Teen Vogue as an authority on the intersection of technology. In her spare time, she goes for walks on the new streets with her dog, Sisyphus. Katherine holds a Bachelor's degree in Economics from the Wharton School and a B.A. in Economics from the University of Pennsylvania.

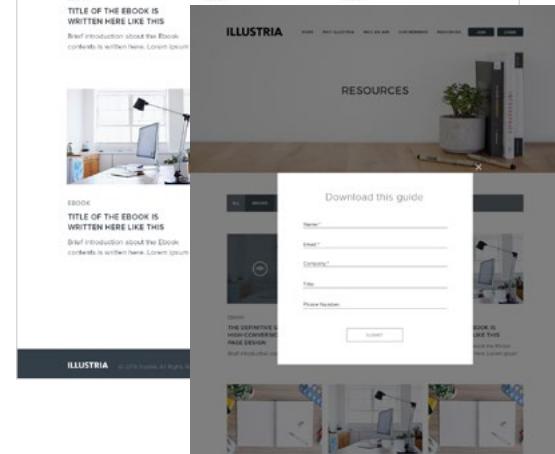
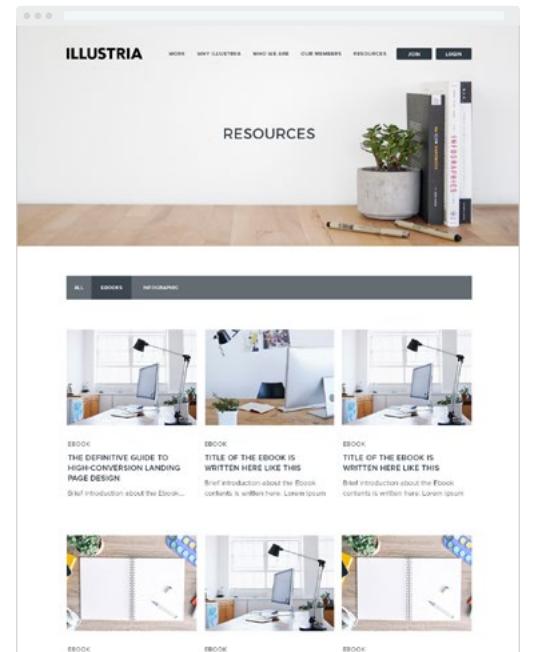
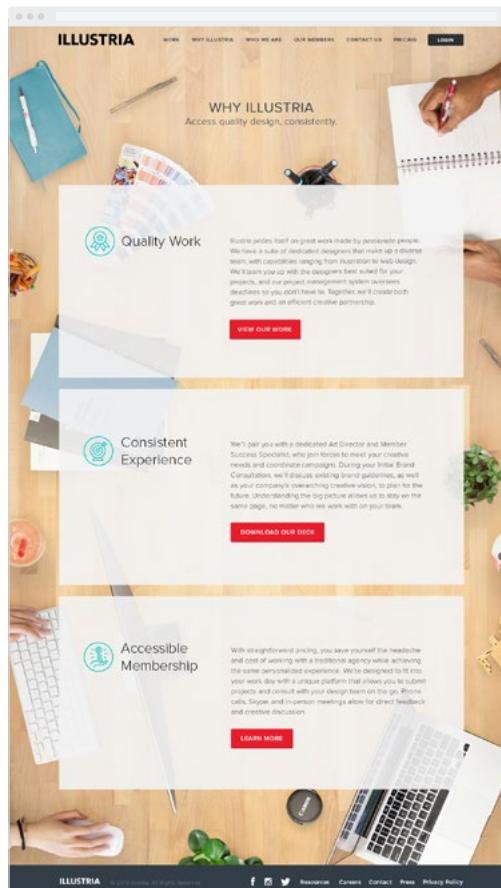
WEB PAGE: WHY ILLUSTRIA

The Why Illustria page is an example of a full photo layout, present throughout our website and digital marketing collateral.

This page additionally includes white overlays and consistent navigation, type, icon, and CTA styles.

WEB PAGE: RESOURCES

Our Resources page features a gridded layout and consistent navigation, type, and color styles. Also included is an example of light box application.



Lightbox



THE END

MASSEMAN

THE FOUNDERS DILEMMAS

CROSSING THE CHASM
MARKETING AND SPREADING NEW TECHNOLOGY
TO MARKET

AN ILLUSTRATED GUIDE TO
FINDING THE RIGHT TYPEFACE

1000
FONTS

LETTERING & TYPE

WILLEN AND STRAUSS

BRUNNEN
BUCHER

1000
FONTS

AN ILLUSTRATED GUIDE
TO FINDING THE RIGHT TYPEFACE

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