

Spark

**Brand Identity
Guideline**

Table of Contents

Introduction	5
Logo	7
Primary Lockup	11
Isolated Mark	13
Logotype	15
Reverse Logo	17
Spacing	21
What to Avoid	23
Logo Development	25
Behind the Logo	27
Finding the Center	29
Workable Area	31
Rounded Corners	33
Final Construction	35
Typography	37
Font Choice	39
Web Type Styles	41
Print Type Styles	43
Colors	45
Primary Purple	47
Secondary Colors	49
Shades & Tints	51
Values	53
Making Design Decisions	61

“Design, good or bad, is a vehicle of memory.”

Good design adds value of some kind and, incidentally, could be sheer pleasure; it respects the viewer-his sensibilities-and rewards the entrepreneur. It is easier to remember a well designed image than one that is muddled. A well design logo, in the end, is a reflection of the business it symbolizes. It connotes a thoughtful and purposeful enterprise, and mirrors the quality of its products and services. It is good public relations—a harbinger of good will.”

— Paul Rand

Introduction

This identity guideline outlines the core guiding principles behind Spark's identity, but is not the end-all and be-all; instead it serves as foundation to be built upon. Like most rules, you must first learn and follow them before you can intentionally break them.

Logo

Design is directed towards human beings yet so many brand identities are so corporate and completely impersonal. A logo is meant to be more than just a signifier, it's a personality that should be both approachable and relate-able. The logo is the first opportunity to create a lasting impression, why shouldn't it be charming and fun? Our logo is like the ideal friend, a perfect mix of playful and professional.



Spark

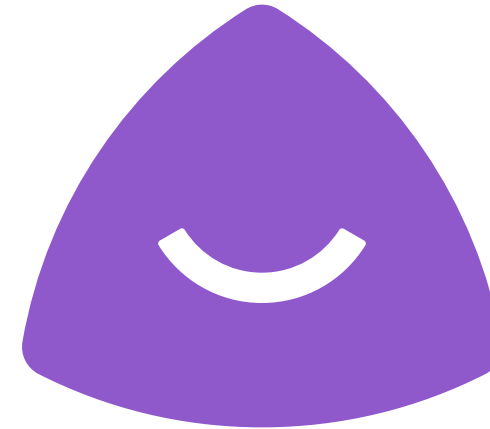
Primary Lockup

When in doubt, use the primary lockup. In most cases, this is how the logo will be presented. Having the mark and the logotype together makes the logo as a whole much easier to identify. As the mark becomes recognizable on its own, the logotype will serve as an entry point for new exposure. Seeing them together will solidify the link between Spark and its identity.



Isolated Mark

Outside of the lockup, the mark's extremely unique shape and fun personality allows it to stand on its own. In cases where the Spark is mentioned or is clearly being referenced to outside of the logo then the isolated mark works well to avoid being redundant. If you don't know whether or not to use just the isolated mark then first ask the question, "Will the viewer understand the context of this mark?" If the answer is no then use the primary lockup.



Logotype

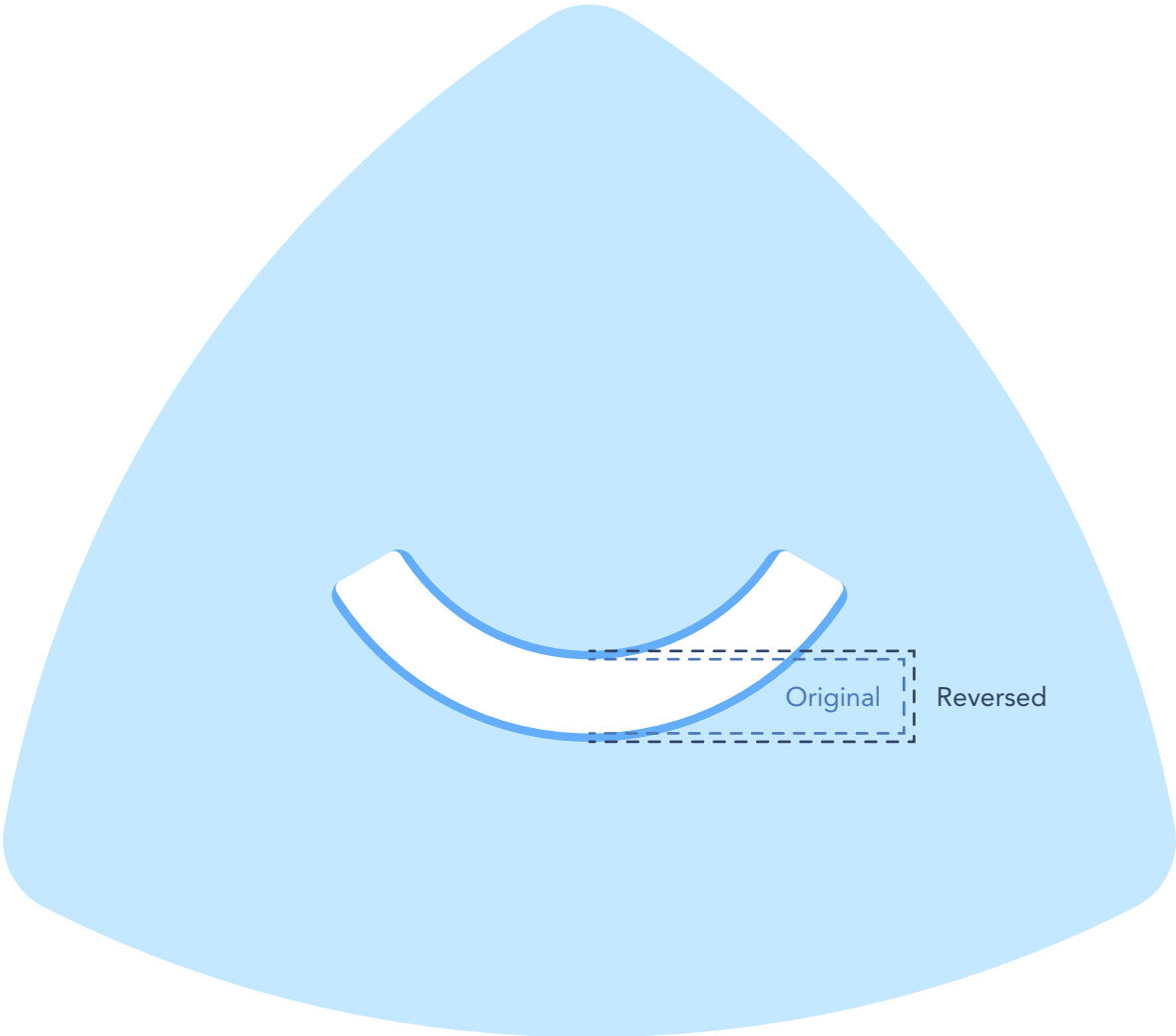
The logotype is the least used variation of the logo because the identity's emphasis is on the mark. In cases where the mark is already being used, it is appropriate to use just the logotype, but only when it is blatantly obvious that the mark is apart of the logo. Always take into consideration if a new user may be viewing the content, and so if they saw a photo of someone wearing a shirt with the mark on the front it'd probably be best to use the lockup and NOT the logotype to build the connection between the mark and the logotype.

The word "Spark" is written in a large, purple, sans-serif font. The letters are bold and evenly spaced, with a clean, modern aesthetic.



Reverse Logo

An alternate version of the lockup and mark have been created specifically for situations in which the logo is reversed. Optically, if the original mark was used then the smile would appear more thin when used on a dark background. To account for this optical illusion a reverse option has been developed. When the background is darker than the mark, as seen on page 17, then always be sure to use the reverse option.



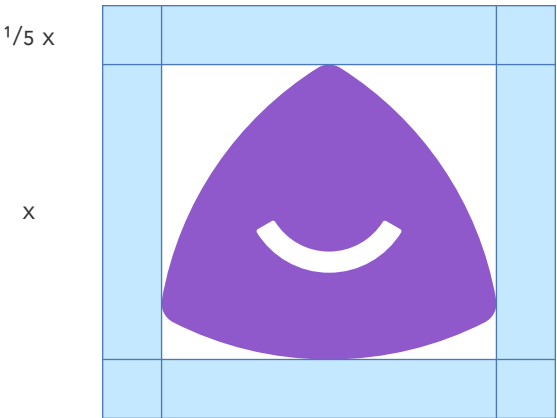
Spacing

Always give the logo room to breathe. Every variation utilizes the height of the logo to determine the minimum amount of spacing the logo needs around it. It's not necessary to calculate this spacing every time the logo is placed, just be mindful of the negative space surrounding it.

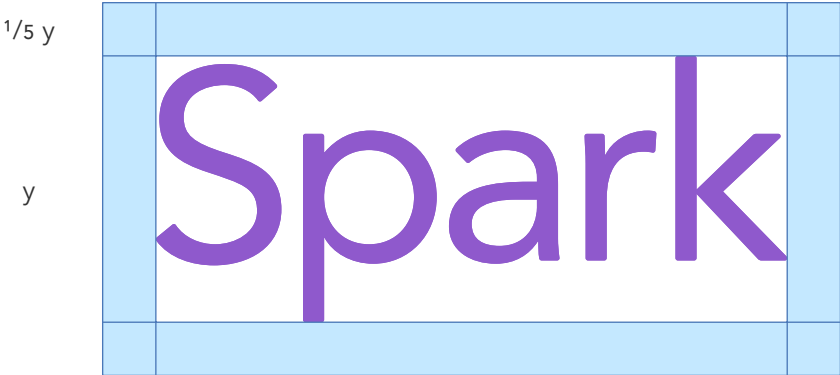
Lockup



Mark



Logotype



What to Avoid

A lot of time and care went into the development of the logo; it's best not to tamper with it too much.

1. Never vertically stack the mark on top of the logotype, and always be sure to use the lockup file when placing the logo. Don't attempt to manually place the logotype next to the mark.
2. Don't place distracting images inside of the entire lockup. Additionally, if the lockup is being used then don't place a photo just inside of the mark. The only exception for placing a photo inside of the logo is when the mark stands on its own in which case utilizing good, simple photography is acceptable.
3. Never change the color of the logo unless it's white.
4. Never rotate the logo, keep it simple and straight.

✗ 1



✗ 2



✗ 3



✗ 4



Logo Development

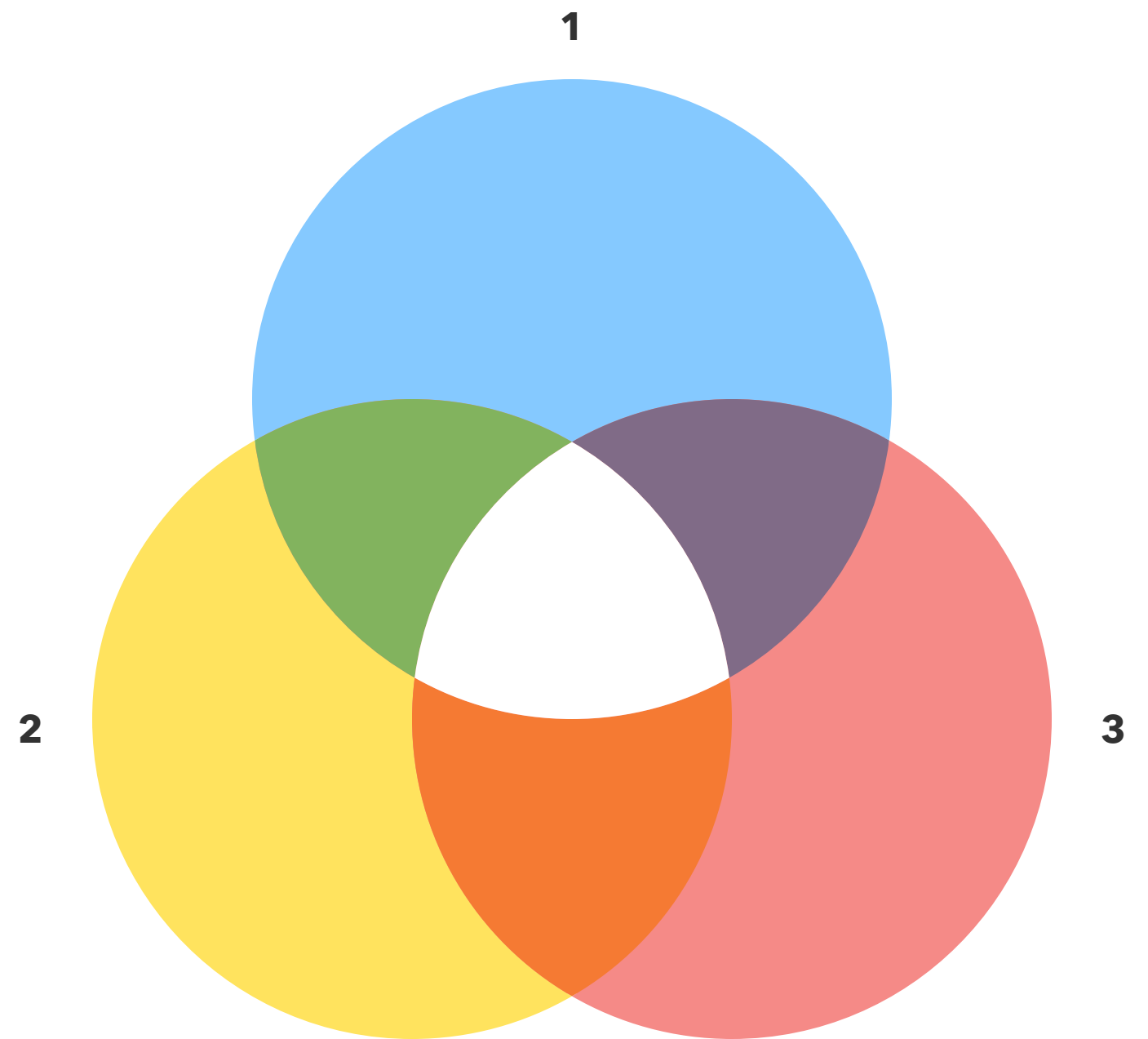
Following rules is straight forward and easy, but there won't be a guide for everything. When it comes to design, understanding the logo development will aid in how to approach designing for Spark: with the utmost care and intention.

Behind the Logo

Spark, at its core, is about bringing together 3 groups of people.

1. Charities
2. Businesses
3. Consumers

Spark aims to link these 3 together so that we, as a whole, can create a positive difference. The logo is an actual visualization of the resulting difference for when these 3 groups come together.



Finding the Center

The mark is a very unique and identifiable shape, but determining the center of it is rather trick.

1. Too high

Using the bounding box of the logo would be simple, but it places the center point too high.

2. Too low

Using the center point of a circumscribed circle is too low.

3. Close, but too high

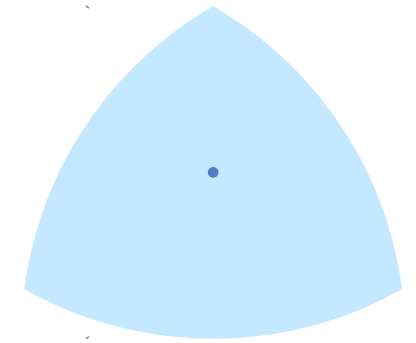
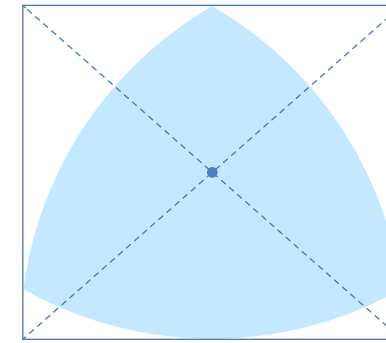
Utilizing the width of the mark to create equilateral triangles is a close attempt, but is still too high.

4. Perfect

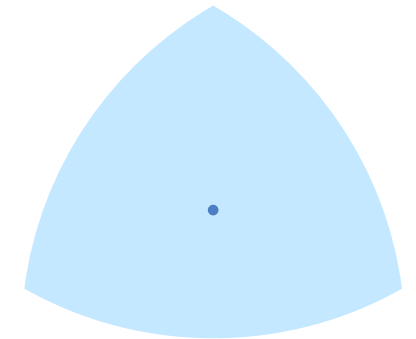
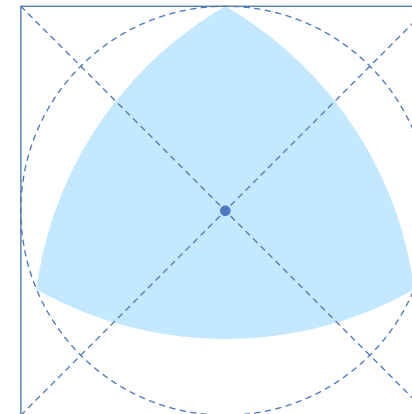
The actual center of the mark is found by using the imaginary triangle formed by each corner point. The center can only be found before the corners are rounded.



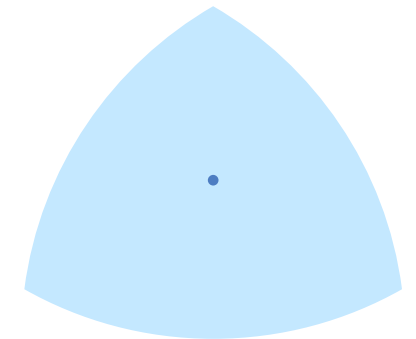
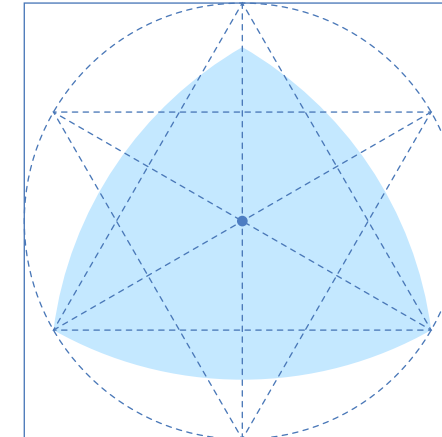
1



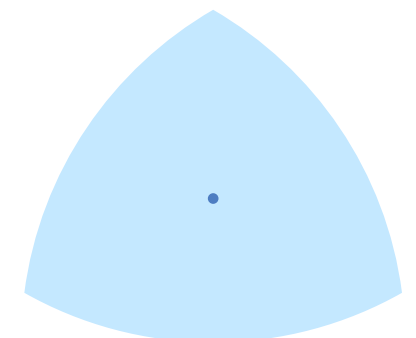
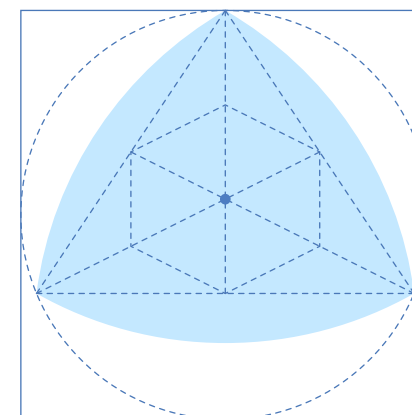
2



3

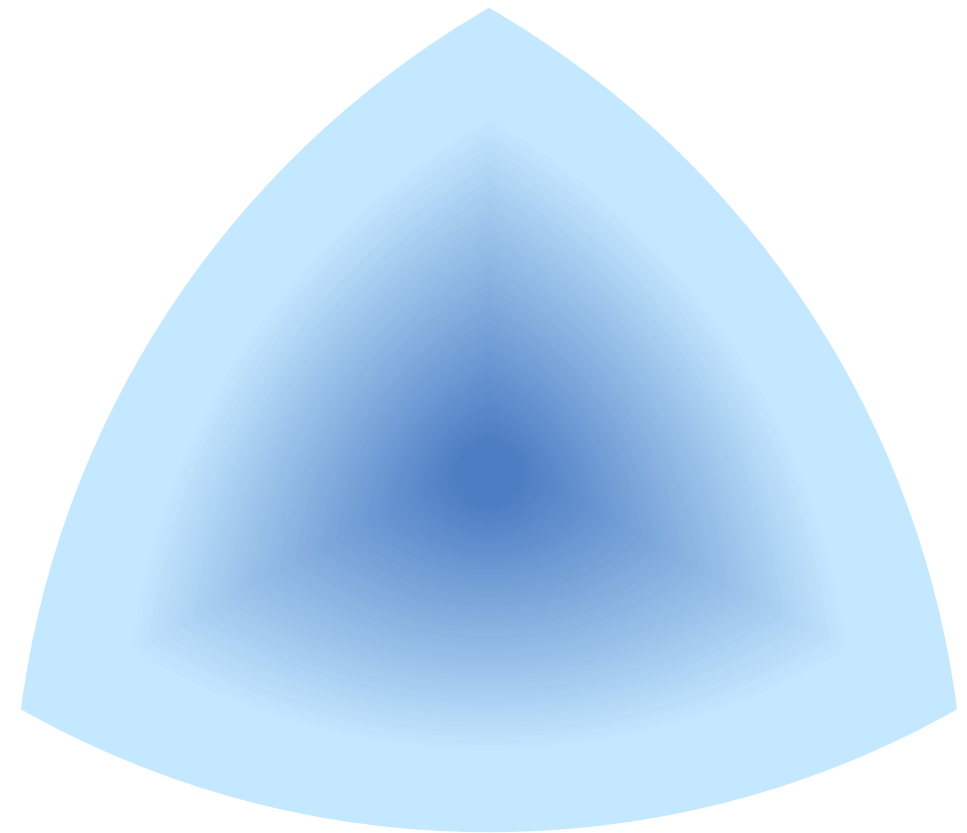


4



Workable Area

Understanding the inside of the mark can also be confusing, but to make it easier the workable area diagram can be used. Typically, only the smile is found inside of the mark, but in cases in which an icon is used inside, the workable area diagram can be used to optically align the icon to deal with the surrounding negative space. Another case in which this can be used is when the a photo is being used inside of it to ensure that all of the photo's details aren't going to pull too close to the edge.



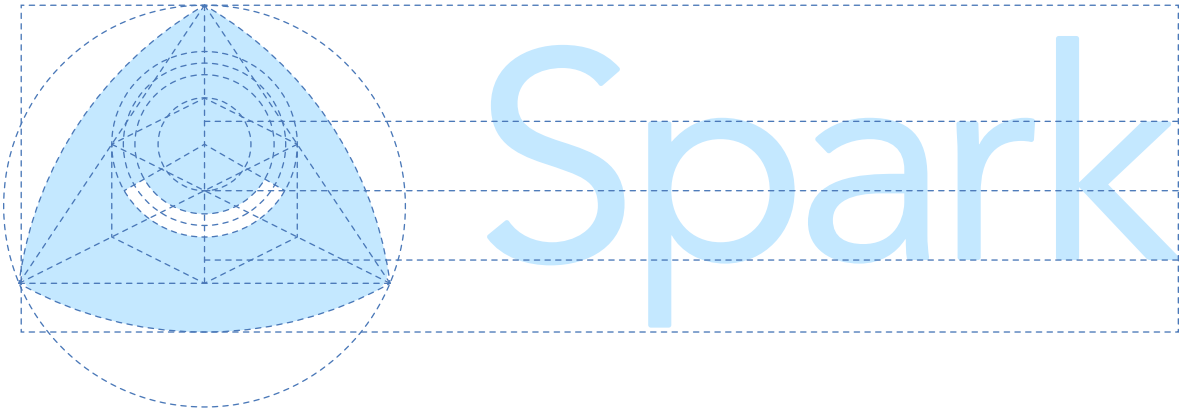
Rounded Corners

Most of the corners of the logo have rounded corners to give it a subtle softness. Considering the entire logo is very geometric and crisp, the soft round corners add a bit of friendliness and make it more approachable.



Final Construction

The entire logo, although fun, is very purposeful and calculated. The logo is designed to be highly sustainable over a long period of time, and is representative of Spark. On the surface, Spark is fun and engaging, but when it comes to the details Spark is very structured, just as the logo is.



Typography

In the 1920's a few designers were advocating for the movement of "New Typography," which radically differed from the treatment of typography which preceded it. One of those designers was László Moholy-Nagy who stated, "typography is an instrument of communication and must be as clear and effective as possible." This movement projected the philosophy of placing function over decoration, which is embodied in Spark's identity system.

Font Choice

Spark's typography is kept simple by utilizing a single typeface, Avenir, and uses weight and scale to create visual hierarchy. Adrian Frutiger originally released Avenir in 1988 which he later expanded on to bring a wider range of weights which makes the type family highly versatile. In comparison to older typefaces such as Futura, Avenir has "a bit of organic humanism to the design," as font.com describes, which "frees Avenir from the rigid geometric overtones of the earlier designs."

Avenir

35 Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

35 Light Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

45 Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

45 Book Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

55 Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

55 Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

65 Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

65 Medium Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

85 Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

85 Heavy Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

95 Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

95 Black Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Web Type Styles

On the web, emphasis is placed on legibility, and so the focus of type is on making it easy to read. The titles and headers all have a large difference in scale to maintain contrast and establish hierarchy. The body copy is set at a comfortable 18px so the text doesn't feel too large and isn't so small that the reader has to strain their eyes.

Title	Avenir 95 Black	60px
H1	Avenir 95 Black	42px
H3	Avenir 95 Black	26px
Body	Avenir 55 Roman	18px

Neutral 80
HEX #323232
RGB 50, 50, 50
CMYK 65.59, 63.33, 62.3, 59.26

Title 60px

Header 1 42px
Body 18px

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam consequat tempus iaculis. Maecenas aliquam a erat a suscipit. Ut nec elementum elit. Mauris blandit nunc velit, quis fringilla nibh maximus nec.

Header 3 26px

In et fugitibus re et into occae. Sequo offic to volum et enim incto quae comnimi, apid utam as alitae nobi- tas aut lignisimin et modione consendes dipsunt dol- late netur? Aquae verro delibus andandenim rernatqui con ni cus alitis ma core, ipiciunt.

Print Type Styles

Type size is reduced in print because the switch in medium doesn't directly translate from web to print. Too avoid yelling at the reader, the body copy is reduced to 10pt which is typical of body text for how easy it is to read.

Type Size / Leading		
Title	Avenir 95 Black	48pt / 50pt
H1	Avenir 95 Black	36pt / 38pt
H3	Avenir 95 Black	18pt / 21pt
Body	Avenir 55 Roman	10pt / 14pt
Neutral 80		
HEX	#323232	
RGB	50, 50, 50	
CMYK	65.59, 63.33, 62.3, 59.26	

Title48pt

Header 136pt

Body10pt
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam consequat tempus iaculis. Maecenas aliquam a erat a suscipit. Ut nec elementum elit. Mauris blandit nunc velit, quis fringilla nibh maximus nec. Aenean non ex euismod nunc iaculis efficitur. Nulla luctus tortor in eros pretium, et pharetra est mollis. In hac habitasse platea dictumst. Fusce dictum lacinia augue, sed mollis massa bibendum vitae. Aenean egestas lacus ac magna suscipit scelerisque. Maecenas mollis urna et tortor cursus egestas. Pellentesque ac magna lacinia, placerat lectus a, tincidunt libero.

Header 318pt

In et fugitibus re et into occae. Sequo offic to volum et enim incto quae comnimi, apid utam as alitae nobitas aut lignisimin et modione consendes dipsunt dollate netur? Aquae verro delibus andandenim rernatqui con ni cus alitis ma core, ipiciunt.

Color

Spark maintains a simple design aesthetic, but uses color very deliberately for visual cues and creating emphasis. The comprehensive color palette for Spark evokes optimism without being overly saturated. The colors are easy on the eyes and embody the friendly personality of the brand. Color choice should always be done intentionally so that it draws attention and directs eye movement.

Primary Purple

Like the lockup, when in doubt use the primary purple. Outside of imagery, the purple is meant to serve as an identifier for Spark. Use the purple sparingly to create emphasis when a lot of white space is present. The other option is to be daring and bold by using the purple as a dominant color like the section pages of the guideline.



Secondary Colors

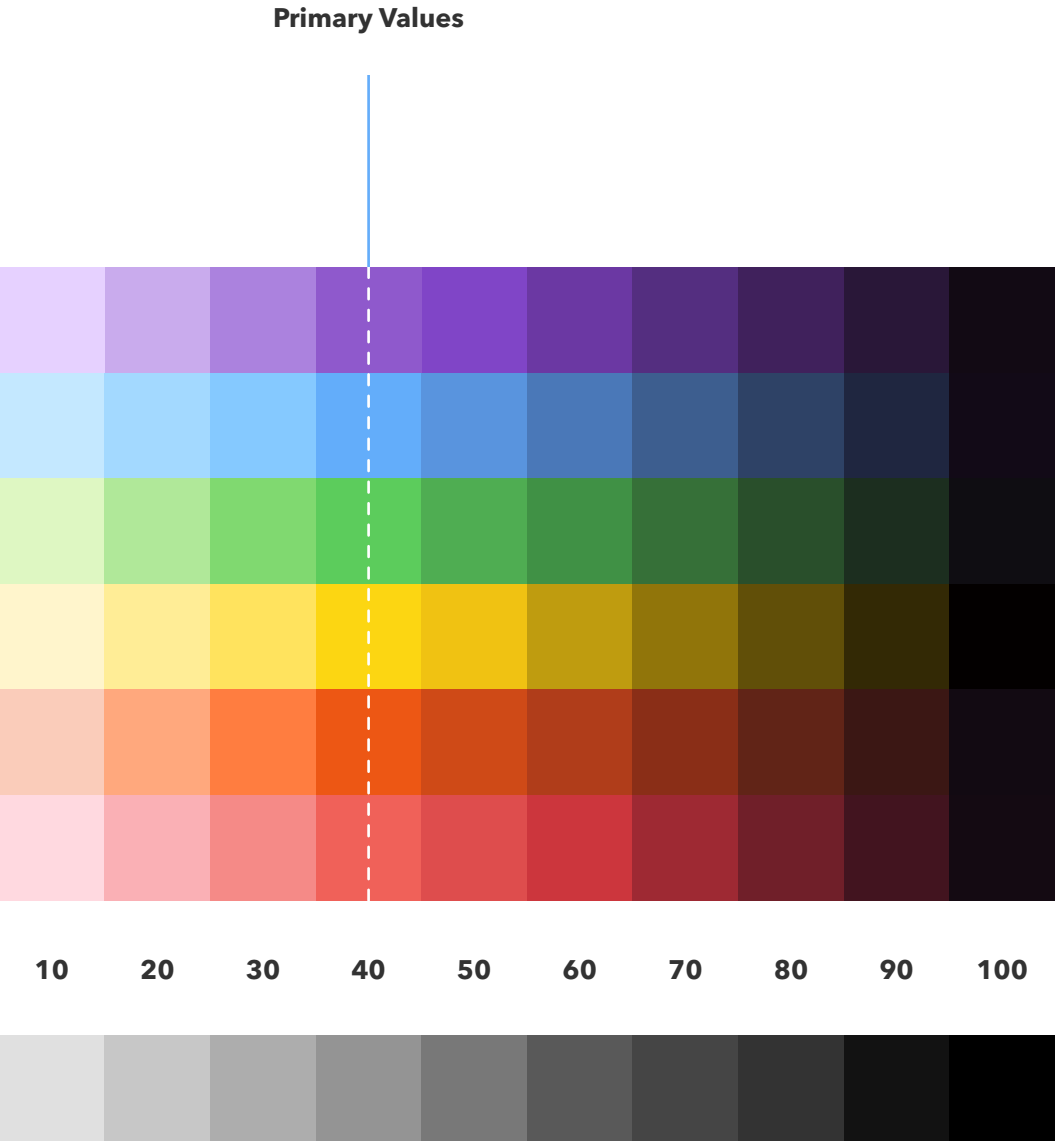
To compliment the purple and to ensure effective communication, five secondary colors were developed to be used as accents. These colors are meant to be used minimally just as a means of creating emphasis, and are not meant to be used decoratively. Avoid using too many of these colors together. In most cases use just one, and at most use two. When they're accompanying an element that is purple they shouldn't compete with it.



Shades & Tints











All of the colors utilize a value system to provide a range of shades and tints. All of the primary values fall under 40 meaning the primary purple is referred to as Purple 40. Just as some type families use a similar system to identify weights, this color system makes working with colors fast and easy by using increments of 10.

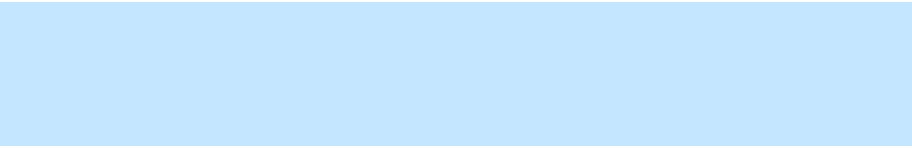
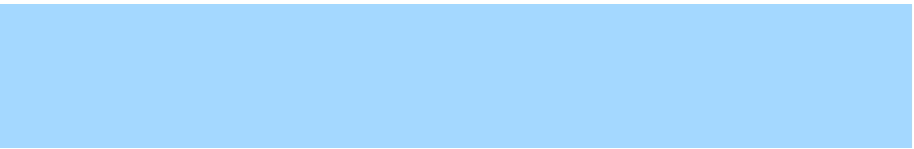
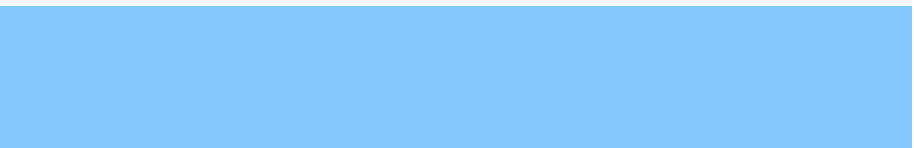







A palette of neutrals were also developed to be used in conjunction with the remaining color palette. When working with color, more neutrals should be present so that any colors can be used to display hierarchy and emphasis.













Values

Just because every color comes with a range of colors does not mean that they all have to be used. The development of this unique value system was to create something that would accommodate growth, and ensure consistency for long term application. Having a range of colors will assist in cases such as illustration work down the road so that colors aren't being arbitrarily picked during each situation and everything relating to Spark remains consistent.

	<div>Purple 10</div> <div>HEX#e6dsff</div> <div>RGB230, 210, 255</div> <div>CMYK9.25, 17.63, 0 0</div>
	<div>Purple 20</div> <div>HEX#c9aaee</div> <div>RGB201, 170, 238</div> <div>CMYK21.72, 33.78, 0, 0</div>
	<div>Purple 30</div> <div>HEX#ab81de</div> <div>RGB171, 129, 222</div> <div>CMYK38.15, 52.82, 0, 0</div>
	<div>Purple 40</div> <div>HEX#8e59cd</div> <div>RGB142, 89, 205</div> <div>CMYK56.45, 72.99, 0, 0</div>
	<div>Purple 50</div> <div>HEX#8045c7</div> <div>RGB128, 69, 199</div> <div>CMYK63.15, 79.06, 0 0</div>
	<div>Purple 60</div> <div>HEX#6a39a3</div> <div>RGB106, 57, 163</div> <div>CMYK71.37, 89.74, 0, 0</div>
	<div>Purple 70</div> <div>HEX#542d80</div> <div>RGB84, 45, 128</div> <div>CMYK83.46, 99.76, 13.38, 2.36</div>
	<div>Purple 80</div> <div>HEX#3f225c</div> <div>RGB63, 34, 92</div> <div>CMYK87.03, 99.93, 32.31, 25</div>
	<div>Purple 90</div> <div>HEX#291639</div> <div>RGB41, 22, 57</div> <div>CMYK83.8, 91.73, 44.27, 55.63</div>
	<div>Purple 100</div> <div>HEX#130a15</div> <div>RGB19, 10, 21</div> <div>CMYK73.91, 72.88, 60.17, 80.76</div>

	Blue 10 HEX #c4e7ff RGB 196, 231, 255 CMYK 20.34, 1.41, 0, 0
	Blue 20 HEX #a4d8ff RGB 164, 216, 255 CMYK 31.18, 4.12, 0, 0
	Blue 30 HEX #84c9ff RGB 132, 201, 255 CMYK 41.59, 9.29, 0, 0
	Blue 40 HEX #64adfa RGB 100, 173, 250 CMYK 53.84, 22.81, 0, 0
	Blue 50 HEX #5995df RGB 89, 149, 223 CMYK 63.15, 33.44, 0, 0
	Blue 60 HEX #4b79b7 RGB 75, 121, 183 CMYK 74.68, 49.29, 3.11, 0
	Blue 70 HEX #3c5e8f RGB 60, 94, 143 CMYK 84.88, 65.38, 20.94, 4.09
	Blue 80 HEX #2e4267 RGB 46, 66, 103 CMYK 90.33, 76.66, 35.34, 22.36
	Blue 90 HEX #1f273f RGB 31, 39, 63 CMYK 89.53, 80.46, 47.32, 51.49
	Blue 100 HEX #110b17 RGB 17, 11, 23 CMYK 76.26, 73.18, 59.34, 79.93

	Green 10 HEX #ddf8c2 RGB 221, 248, 194 CMYK 13.46, 0, 30.39, 0
	Green 20 HEX #afe998 RGB 175, 233, 152 CMYK 32.01, 0, 52.79, 0
	Green 30 HEX #7fd96f RGB 127, 217, 111 CMYK 50.51, 0, 75.53, 0
	Green 40 HEX #5bcc5d RGB 91, 204, 93 CMYK 62.2, 0, 84.68, 0
	Green 50 HEX #4eae51 RGB 78, 174, 81 CMYK 71.69, 5.86, 93.64, 0.09
	Green 60 HEX #419145 RGB 65, 145, 69 CMYK 77.64, 20.43, 98.35, 5.6
	Green 70 HEX #357139 RGB 53, 113, 57 CMYK 80.29, 32.51, 98.32, 21.34
	Green 80 HEX #284f2c RGB 40, 79, 44 CMYK 80.46, 42.91, 91.46, 44.05
	Green 90 HEX #1c2e1f RGB 28, 46, 31 CMYK 76.62, 54.3, 77.78, 68.36
	Green 100 HEX #0f0c13 RGB 15, 12, 19 CMYK 75.08, 70.59, 62.22, 81.92

	Yellow 10 HEX #fef6cd RGB 254, 246, 205 CMYK 0.6, 1.23, 23.18, 0
	Yellow 20 HEX #feed96 RGB 254, 237, 150 CMYK 1.51, 3.08, 50.62, 0
	Yellow 30 HEX #fee35f RGB 254, 227, 95 CMYK 1.81, 6.85, 75.18, 0
	Yellow 40 HEX #fdd713 RGB 253, 215, 19 CMYK 2.03, 12.35, 98.13, 0
	Yellow 50 HEX #f0c313 RGB 240, 195, 19 CMYK 6.8, 21.56, 100, 0
	Yellow 60 HEX #c09c0f RGB 192, 156, 15 CMYK 26.48, 34.74, 100, 2.16
	Yellow 70 HEX #91750b RGB 145, 117, 11 CMYK 39.78, 46.05, 100, 16.16
	Yellow 80 HEX #614f08 RGB 97, 79, 8 CMYK 50.41, 54.87, 100, 39.33
	Yellow 90 HEX #322804 RGB 50, 40, 4 CMYK 60.14, 61.47, 85.51, 69.7
	Yellow 100 HEX #020100 RGB 2, 1, 0 CMYK 74.1, 67.68, 67.18, 89.23

	Orange 10 HEX #facbba RGB 250, 203, 186 CMYK 0.37, 23.28, 21.87, 0
	Orange 20 HEX #ffa87d RGB 255, 168, 125 CMYK 0, 41.1, 50.83, 0
	Orange 30 HEX #ff7d41 RGB 255, 125, 65 CMYK 0, 63.78, 79.35, 0
	Orange 40 HEX #ff7d41 RGB 255, 125, 65 CMYK 0, 63.78, 79.35, 0
	Orange 50 HEX #cf4917 RGB 207, 73, 23 CMYK 13.2, 84.73, 100, 3.27
	Orange 60 HEX #b13c19 RGB 177, 60, 25 CMYK 21.72, 87.9, 100, 12.91
	Orange 70 HEX #8a2f17 RGB 138, 47, 23 CMYK 28.75, 88.74, 100, 30.75
	Orange 80 HEX #622316 RGB 98, 35, 22 CMYK 35.8, 85.99, 89.24, 52.37
	Orange 90 HEX #3b1614 RGB 59, 22, 20 CMYK 48.36, 80.02, 73.17, 72.63
	Orange 100 HEX #130a13 RGB 19, 10, 19 CMYK 72.79, 71.98, 61.31, 81.62

	Red 10	HEX	#ffd8e1	RGB	255, 216, 225	CMYK	0, 18.52, 2.52, 0
	Red 20	HEX	#fab1b4	RGB	250, 177, 180	CMYK	0, 37.41, 17.21, 0
	Red 30	HEX	#f58987	RGB	245, 137, 135	CMYK	0, 57.42, 36.14, 0
	Red 40	HEX	#f0625a	RGB	240, 98, 90	CMYK	0.41, 76.6, 62.21, 0
	Red 50	HEX	#de4c4c	RGB	222, 76, 76	CMYK	7.5, 85.43, 70.63, 0.6
	Red 60	HEX	#cc353e	RGB	204, 53, 62	CMYK	13.75, 93.41, 78.68
	Red 70	HEX	#9e2a33	RGB	158, 42, 51	CMYK	25.55, 94.67, 80.58, 20.38
	Red 80	HEX	#701f29	RGB	112, 31, 41	CMYK	33.84, 92.83, 74.52, 43.51
	Red 90	HEX	#42141e	RGB	66, 20, 30	CMYK	47.45, 85.06, 64.97, 68.35
	Red 100	HEX	#140913	RGB	20, 9, 19	CMYK	72.18, 72.52, 60.88, 81.52

	Neutral 10	HEX	#e0e0e0	RGB	224, 224, 224	CMYK	10.8, 7.99, 8.52, 0
	Neutral 20	HEX	#c7c7c7	RGB	199, 199, 199	CMYK	21.65, 16.91, 17.43, 0
	Neutral 30	HEX	#aeaeae	RGB	174, 174, 174	CMYK	32.89, 26.32, 26.83, 0
	Neutral 40	HEX	#959595	RGB	149, 149, 149	CMYK	44.1, 36.19, 36.65, 1.52
	Neutral 50	HEX	#777777	RGB	119, 119, 119	CMYK	54.63, 46.13, 45.76, 11.12
	Neutral 60	HEX	#5a5a5a	RGB	90, 90, 90	CMYK	62.68, 54.7, 53.71, 27.61
	Neutral 70	HEX	#464646	RGB	70, 70, 70	CMYK	66.62, 59.56, 58.25, 41.94
	Neutral 80	HEX	#323232	RGB	50, 50, 50	CMYK	65.59, 63.33, 62.3, 59.26
	Neutral 90	HEX	#121212	RGB	18, 18, 18	CMYK	73.23, 67.15, 65.69, 82.04
	Neutral 100	HEX	#000	RGB	0, 0, 0	CMYK	100, 100, 100, 100

Making Design Decisions:

Start With Why

All design decisions begin with asking why. Spark is built on serving a purpose which should also be reflected in the design. By constantly asking the question of why, you should be tracing back to the root of the problem. Asking why eliminates arbitrary choices which keeps things lightweight and effective.

Begin with, "Why?"

Then proceed to ask, "Is there a simpler way to do this?"



Thank you.