# Spark

**Brand Identity
Guideline**

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# "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.

Spark

# 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.
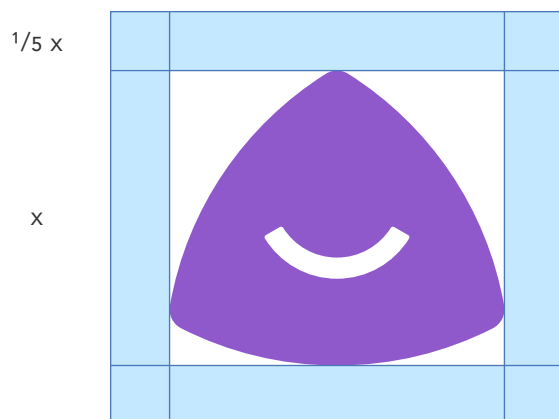
Original | Reversed
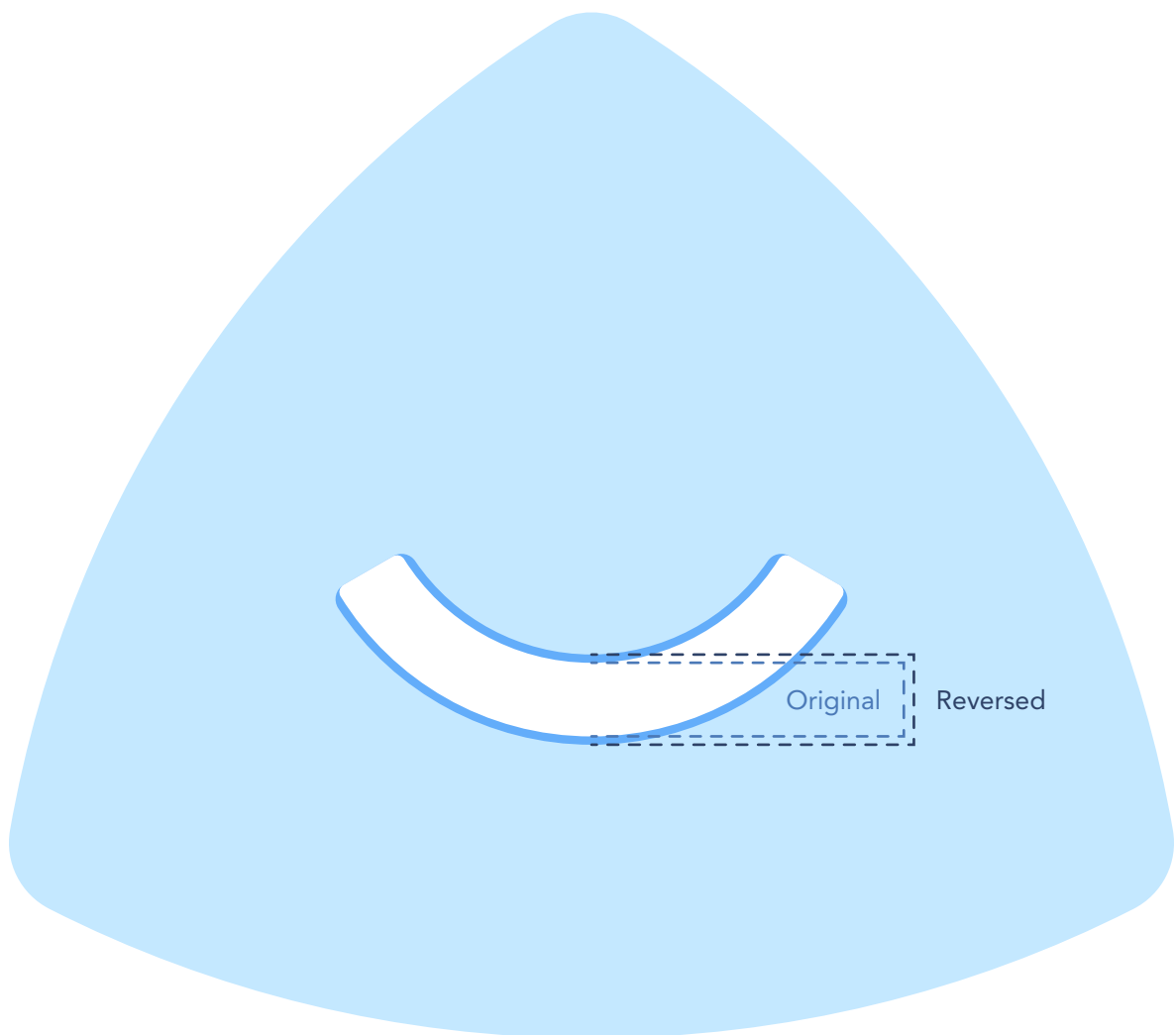
# Spacing

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.
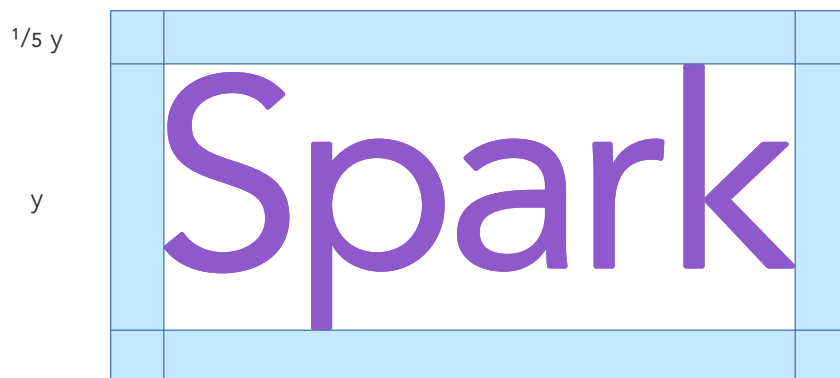
**Lockup**

¹/5 x

x



**Mark**

¹/5 x

x



**Logotype**

¹/5 y

y

# 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.
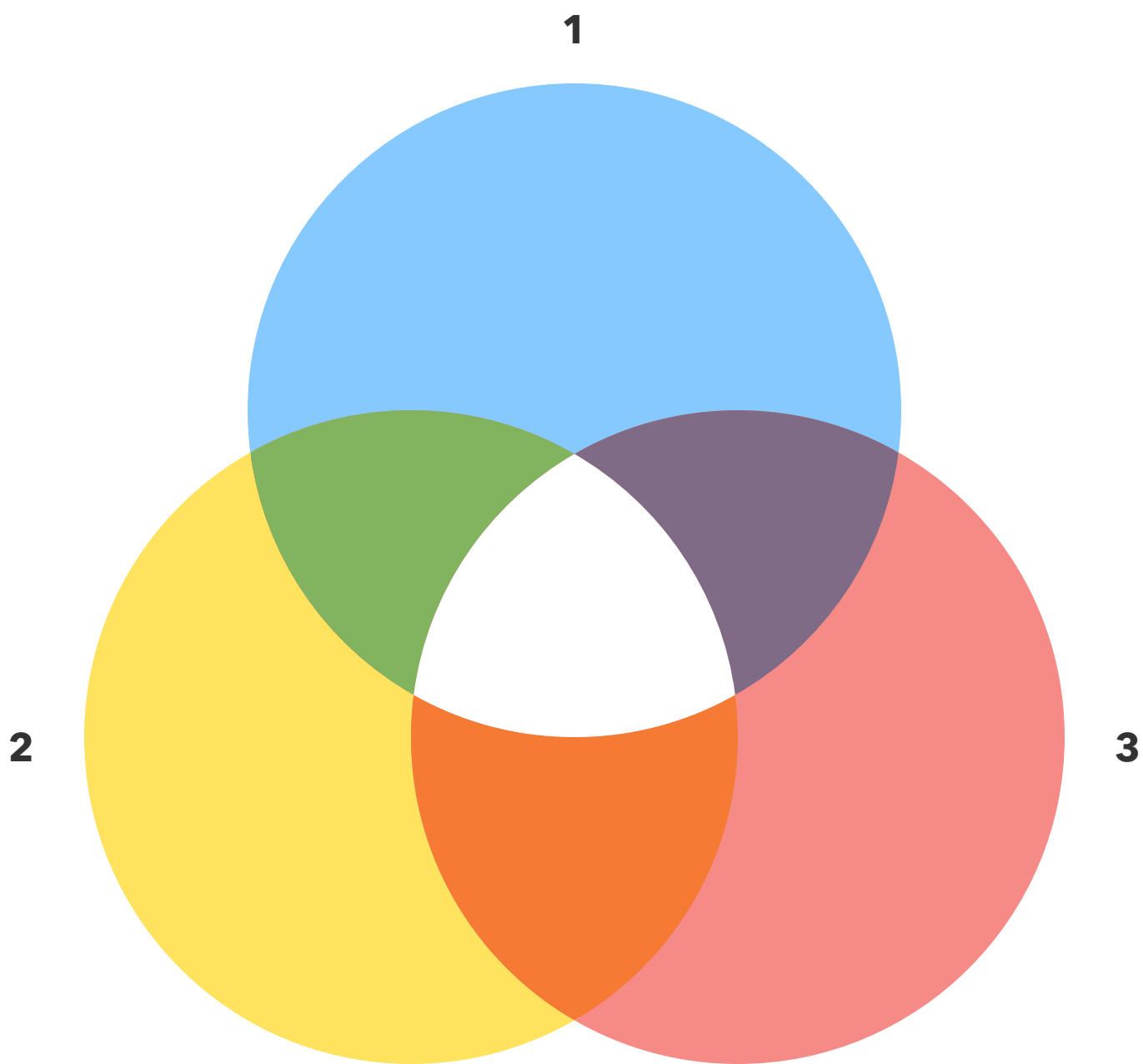
# Finding the Center

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.
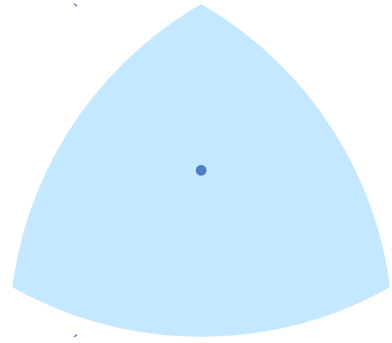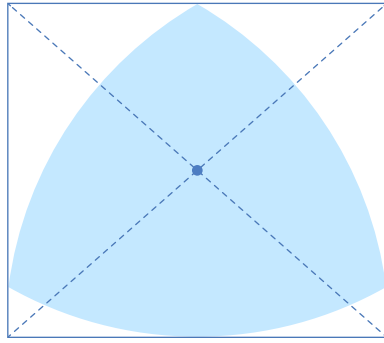
3. **Close, but too high**
   Utilizing the width of the mark to create equilateral triangles is a close attempt, but is still too high.
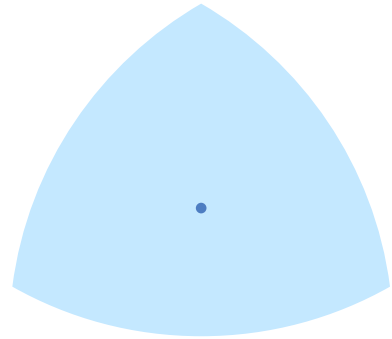
4. **Perfect**
   The actual center of the mark is found by using the imaginary triangle formed by each corner point. The center can only be found before the corners are rounded.

❌ **1**

❌ **2**
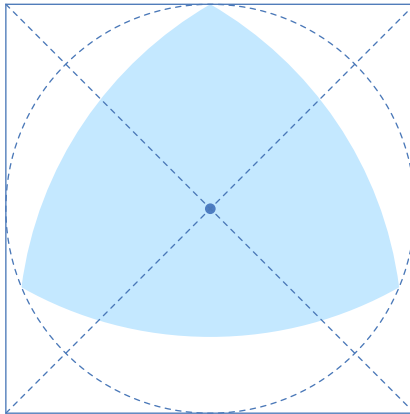
❌ **3**
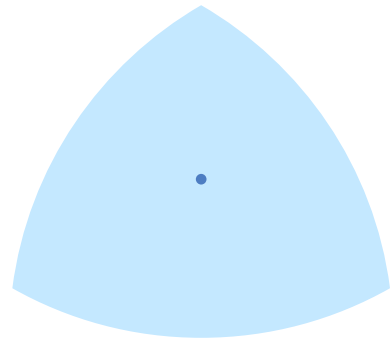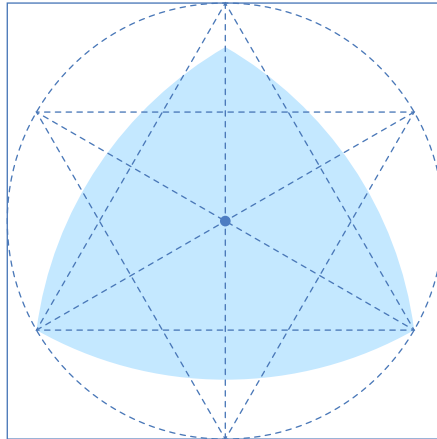
✅ **4**
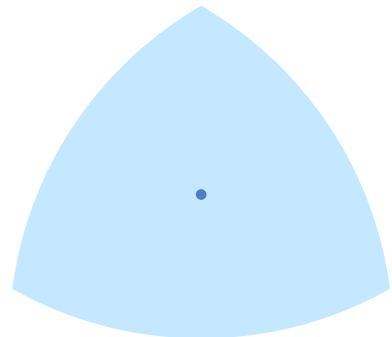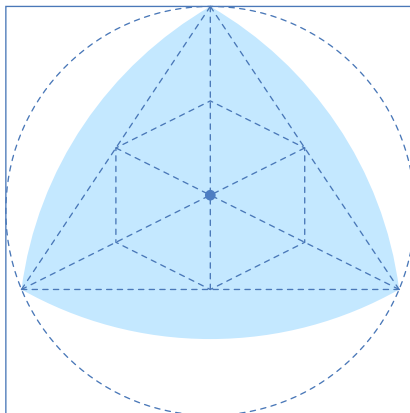
# Workable Area

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 digram 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.
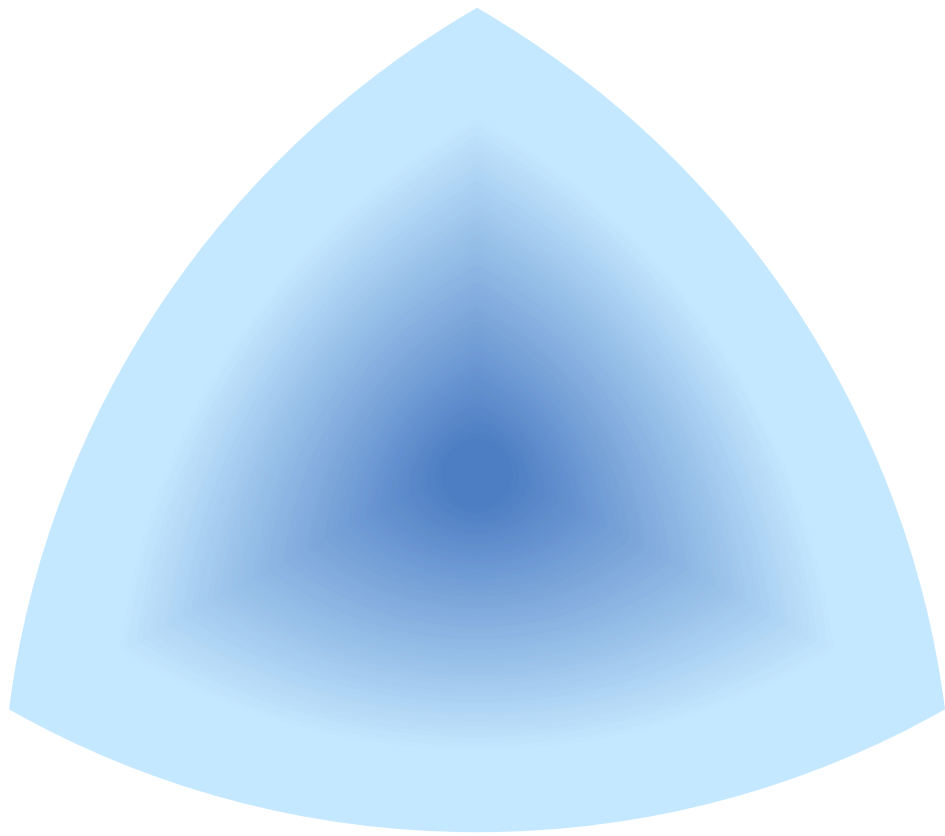
# Rounded Corners

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.

Spark
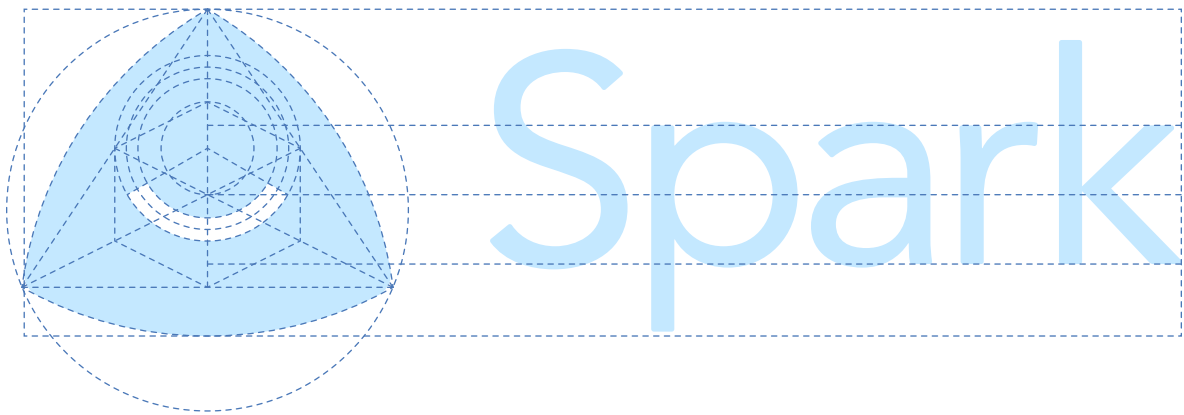
# Typography

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 fugitatibus 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.

# 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

# Title                     48pt

## Header 1                 36pt

Body                                        10pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam consequat tempus iaculis. Mae-cenas 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 3                             18pt

In et fugitatibus 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.
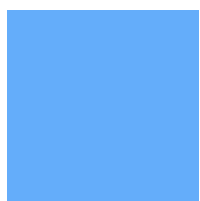
# Primary Purple

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.

**Primary Values**

10    20    30    40    50    60    70    80    90    100
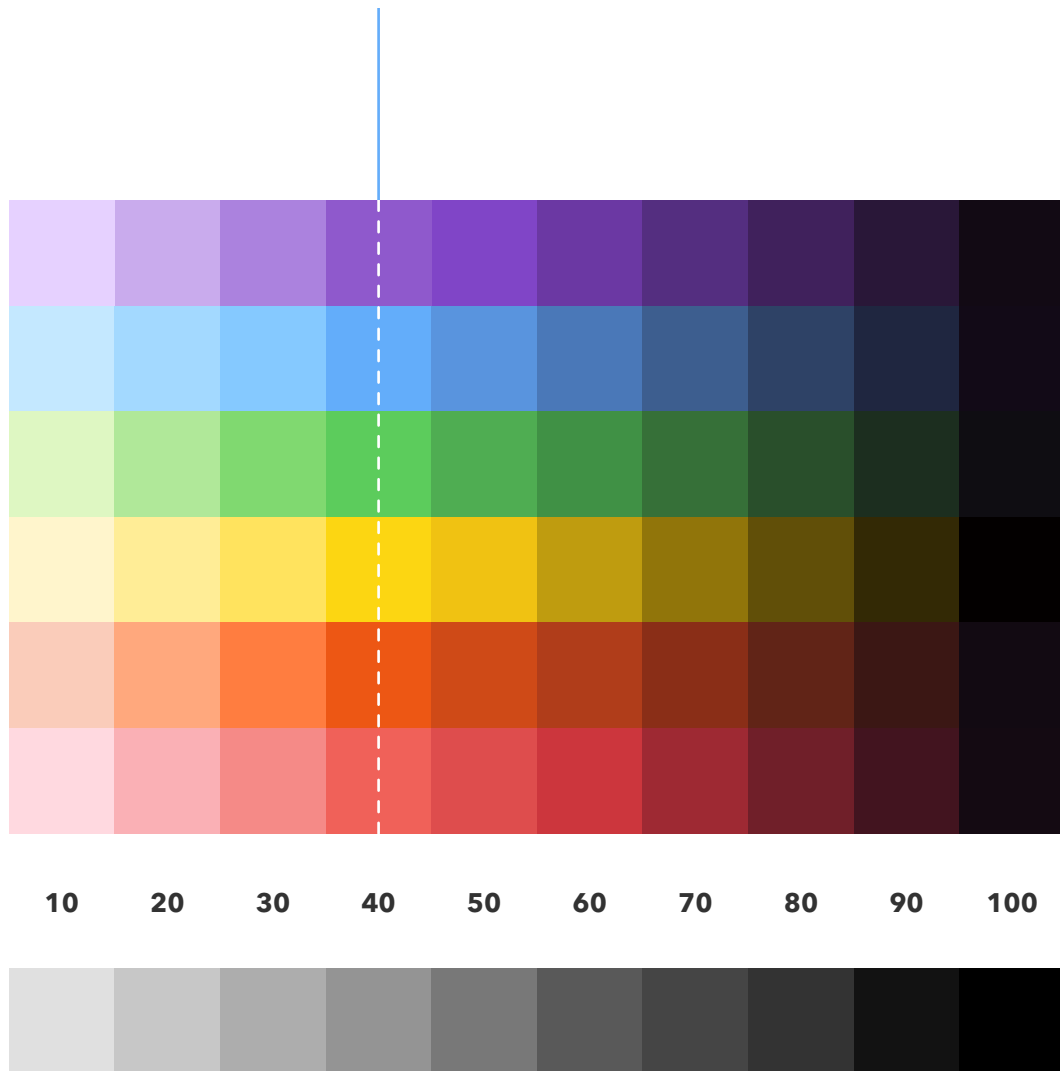
# Values

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.

Purple 10
HEX       #e6d2ff
RGB       230, 210, 255
CMYK      9.25, 17.63, 0 0

Purple 20
HEX       #c9aaee
RGB       201, 170, 238
CMYK      21.72, 33.78, 0, 0

Purple 30
HEX       #ab81de
RGB       171, 129, 222
CMYK      38.15, 52.82, 0, 0

Purple 40
HEX       #8e59cd
RGB       142, 89, 205
CMYK      56.45, 72.99, 0, 0

Purple 50
HEX       #8045c7
RGB       128, 69, 199
CMYK      63.15, 79.06, 0 0

Purple 60
HEX       #6a39a3
RGB       106, 57, 163
CMYK      71.37, 89.74, 0, 0

Purple 70
HEX       #542d80
RGB       84, 45, 128
CMYK      83.46, 99.76, 13.38, 2.36

Purple 80
HEX       #3f225c
RGB       63, 34, 92
CMYK      87.03, 99.93, 32.31, 25

Purple 90
HEX       #291639
RGB       41, 22, 57
CMYK      83.8, 91.73, 44.27, 55.63

Purple 100
HEX       #130a15
RGB       19, 10, 21
CMYK      73.91, 72.88, 60.17, 80.76

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
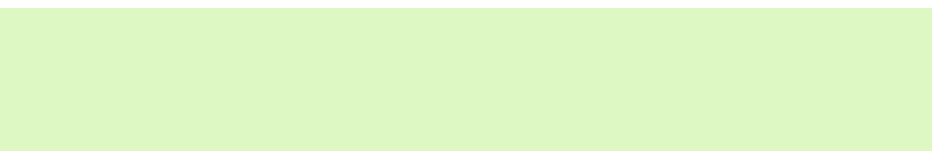
Green 10
HEX      #ddf8c2
RGB      221, 248, 194
CMYK     13.46, 0, 30.39, 0

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

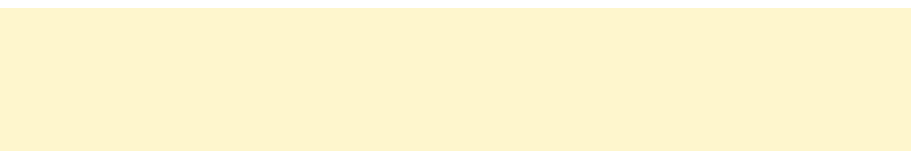Green 80
HEX      #284f2c
RGB      40, 79, 44
CMYK     80.46, 42.91, 91.46, 44.05

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
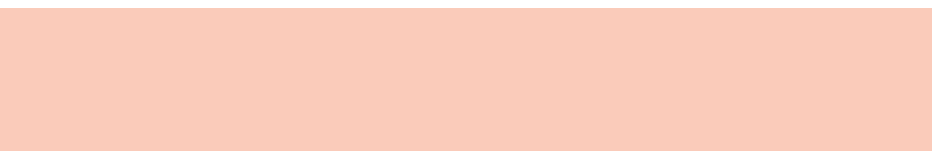
Yellow 80
HEX       #614f08
RGB       97, 79, 8
CMYK      50.41, 54.87, 100, 39.33

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
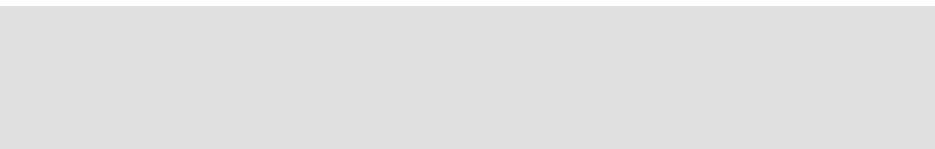
Neutral 10
HEX      #e0e0e0
RGB      224, 224, 224
CMYK     10.8, 7.99, 8.52, 0

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
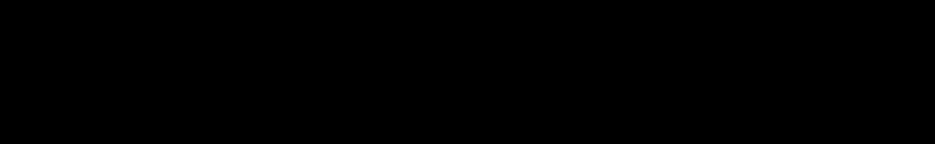
Neutral 70
HEX      #464646
RGB      70, 70, 70
CMYK     66.62, 59.56, 58.25, 41.94

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.