Annukka Repo

CORPORATE IDENTITY OF SMELLCOLORSIX

Creating and Utilizing Style Guides for Start-ups

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Opinnäytetyöprojekti tehtiin yhteistyössä Muotoilun kandidaatiksi vuonna 2014 Kymenlaakson Ammattikorkeakoulusta valmistuneen Nikolaos Kitsoukis:n kanssa. Hän perusti SmellColorSix -nimisen start-up -yrityksen Patteri Entrepreneurship Society:n Summer Camp 2014 -kurssilla. Kurssilla osallistujat pystyivät esittämään yritysideansa neuvojille, investoijille sekä yritysenkeleille, tehden unelmista totta.

SmellColorSix kehittää ja julkaisee lautapelejä, mitkä keskittyvät pelien älylliseen puoleen. Ensimmäiset suunnitellut kaksi peliä keskittyvät kehitysvammaisten sekä muistisairaiden ihmisten auttamiseen. Lisää peleistä voit lukea Kitsoukis:n opinnäytetyöstä Wellbeing game innovation.

Tämän opinnäytetyöprojektin tarkoitus on luoda aloittelevalle yritykselle johdonmukainen sekä yhtenäinen visuaalinen ilme yritysidentiteetille. Graafiseen ohjeistoon koottiin kaikki säännöt helposti tarkasteltavaksi. Sääntöihin lukeutuu mm. yrityksen liikemerkki, värit ja typografia, sekä lisäksi mainosten, lehtisten, käyntikorttien sekä toimistotuotteiden visuaalisen ilmeen. Graafinen ohjeisto välittää graafisille suunnittelijoille yrityksen vision sekä arvot, mitkä yhdessä muodostavat yrityksen ympärille tarinan jota visuaalinen ilme tukee.

Opinnäytetyö analysoi jo olemassa olevia opinnäytetöitä, ja hyödyntää niitä 2000-luvun start-up -yrityksen visuaalisen identiteetin muodostamisessa. Tutkimusmenetelmänä on käytetty empiiristä tutkimusta, havainnointia sekä erilaisten yritysten nettisivuilta löytyvien graafisten ohjeistojen vertailua. Verrokkianalyysi keskittyy 2000-luvun uusien yritysten sekä vanhojen, pitkään olemassa olleiden yritysten tarve-eroihin graafisten ohjeistojen sisällöstä. Tutkimuskysymys rajautuu uusien yritysten tarvittaviin visuaalisiin ohjeisiin ja sääntöihin.

Asiasanat
Yritysidentiteetti, start-up, graafinen ohjeisto, taitto, graafinen suunnittelu, typografia

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Abstract

This thesis project was done in collaboration with Nikolaos Kitsoukis who is a BA Design graduate from Kymenlaakson Ammattikorkeakoulu, University of Applied Sciences. Mr Kitsoukis established the start-up company SmellColorSix during the Patteri Entrepreneurship Society's Summer Camp 2014. At this event participants could pitch their entrepreneurship business ideas to advisors, investors and business angels.

The start-up company will develop and publish board games that focus on the development of intellectual facilities through game play. The first two games created focused on helping mentally disabled people or those that suffer from memory loss or dementia. More information about these games can be read in Kitsoukis's thesis 'Wellbeing game innovation' (2014).

The aim of this thesis project is to establish the company's presence by creating a corporate identity with a coherent and consistent visual style. A style guide was formed to store and easily display the created rules. These rules include the usage of the company logo, colours and typography, as well as the visual style of advertisements, brochures, business cards and stationery products. A style guide acts as an introduction for graphic designers in order to understand the vision and values of the company; these create a story around a company and the visual style that supports it.

This thesis analyses and interprets some existing style guides and investigates what is needed to create a 21st century visual identity for a start-up company. This thesis uses empirical research methods as well as observation and comparison of different style guides available in the public domain. The comparison analysis focuses on the differences between required content in style guides for start-ups and those of existing bigger corporations. The research question aims to scale down the visual rules to only those that are necessary for a new start-up.

CONTENTS

1 INTRODUCTION

The outcome of this thesis project is a bespoke visual identity for the 2014 start-up company SmellColorSix. The visual identity is created in close collaboration with the chief executive officer (CEO) Nikolaos Kitsoukis. He graduated from Kymenlaakso University of Applied sciences in 2014 with a BA in Design. During his studies Kitsoukis did his internship for the Patteri Entrepreneurship Society (PatteriES) and during their Patteri Network Summer Camp 2014, he pitched his entrepreneurship business idea to advisors, investors and business angels in order to give it a kick start.

The aim of this thesis is to explain the process of creating a style guide; what it traditionally contains, and what start-ups in the 21st century need it to contain by comparison. The process is explained in three parts: who are the clients and what do they need, what is involved in the process of branding and what style guides and a brand traditionally contain and how to use them, and lastly how did the design and research process go and what was learned. The end product, a bespoke style guide PDF is owned and controlled by SmellColorSix. Graphic design professionals can request a copy of the guide from the company.

The reference material in this paper concentrates on graphic design as well as business literature focusing on the fields of branding, style guides and the creation of corporate identities. Material is mainly found online from blogs to videos and articles, with few exceptions from books and journals.

2 COMPANY

2.1 Start-up

The term start-up stands for a company that is "*working to solve a problem where the solution is not obvious and success is not guaranteed.*" (Neil Blumenthal, 2013). This means that a start-up company is basically in its early stages before having received funding or establishing as a registered company. "*These companies are often initially bank rolled by their*

entrepreneurial founders as they attempt to capitalize on developing a product of service which they believe there is a demand." (Investopedia).

According to Mashable & Harward's research study, about 75% of start-ups will fail, with 90% of their products never making it to the market. There's an estimate that only 7% of startups will succeed (Stevens 2014). This can also be due to the limited revenue or high costs, which most of these small case operations cannot handle sustainably in the long term without additional funding (Investopedia).

To get up and running, start-ups need vision, speed, budget, social skills and discipline, as well as determination, adaptability to changes and fundraising skills. Tanya Privet in her article for Forbes.com Top 11 reasons Startups Succeed, claims that the most productive people are the ones who make the most of their time. She believes that the faster there is a learning process after mistakes, the better one can improve their offering (Privet 2013).
Due to the small size of start-ups, they can move faster and change their approach quickly. When a company is big, it can take a long time and a mentionable amount of funding to turn the ship around.

2.2   SmellColorSix

SmellColorSix is a start-up company that will publish and develop games. It began by focusing on board games that have an intellectual development side to them and its future vision is to be the leading game design company in this market. They want to create an open minded, creative network that focuses on developing and publishing intelligent board game innovations. Their mission is to bring a new generation of games to the game industry.

The name SmellColorSix intrigues the creative mind with word play that tickles the imagination. There is a saying "*Trying to understand some people is like trying to smell the colour nine.*" which refers to the struggle to understand others and different situations. The name of SmellColorSix encourages

creative observation of different and playful situations. The number six in the name refers to the most common dice used in board games: the six sided die.

For SmellColorSix to work consistently and in a goal-orientated manner, they need to have a vision and a mission. These describe the aims and objectives of a company to the customers and competitors. In most cases, vision and mission statements are based on a story that brings the target group closer to the company's identity, supporting the individual's identification with the company products and services. In other words, SmellColorSix needs a corporate identity, the elements of which need to be compiled in the form of a style guide. This thesis goes through the forms of the brand, defining different ways to utilize style guides in the modern world.

2.3 Visual Identity

A visual identity can be created for anyone or anything that can be branded. Branding is "*the marketing practice of creating a name, symbol or design that identifies and differentiates a product from other products.*" (entrepreneur.com, 2014). Traditionally company style guides include the style rules that define how the company looks, and may contain their vision and mission statements as well as the rules of creating other media such as websites or videos (Lewis University Video Style Guide, 2012).

The visual elements usually included in style guides are the company logo, typography, colour palettes, imagery and collateral applications in the form of different office items such as pens, erasers and notebooks. Depending on the extent to which a visual identity's use is defined, it may contain further examples such as the look of roll ups, posters and advertisements, car decals and uniforms for staff.

As a start-up company SmellColorSix does not need such an extensive style guide. In collaboration with the CEO it was decided that only the most important visual aspects should be designed and included (Kitsoukis 2015a). These visual elements were the company logo, the typography, colour

palettes and imagery. The subject of imagery concerns the user of photos and illustrations, ensuring that they give the right idea or mood to be associated with the company.

2.4   Branding

For companies to succeed in being identified and chosen in a busy marketplace, they need a recognizable brand. A brand identifies the product or service with a more personal experience. It brings the company closer to its customers. Wheeler claims that people fall in love with brands, they trust and believe in their superiority. The way a brand is perceived affects its success, regardless of whether it's a start-up, a non-profit organization or a product (2013).

To increase awareness and build customer loyalty, companies need to consider several aspects in their branding process: what is the company called, what they do, who are their products targeted at and why should buy it. The branding process should also take into consideration ways of communicating the company and their services to the consumers. Where to advertise? How to utilize different medias? Brand strategy should consist of all these answers, as well as a time span in which all this will be covered and what will be done in the future. (Wheeler 2013)

Brand identity appeals to the senses in a tangible way: the consumer can experience it through touch, they can hold it, listen to it it, look at it or watch it move. It takes physical elements and combines them into a system that can then be used to create associations and therefore brand recognition (Wheeler 2013).

The SmellColorSix brand targets all age groups and abilities with games suitable from cradle to grave, from entertaining to educating. It also focuses on providing products for the mentally impaired as well as those who wish to improve their memory skills. The games are designed and published through collaboration between the designers and players, enabling the brand to be flexible in meeting the needs of all target groups. The bottom line is that the

SmellColorSix brand stands for the intelligent nature of all its published games and for long lasting quality entertainment.

2.5 Peter Behrens

The history of corporate identities as a purpose-designed framework with set rules began from the work of designer and architect Peter Behrens. He is considered the link between German Art Nouveau (Jugendstil) and 20th century industrial design. Behrens was a pioneer of corporate design and modernist architecture; his buildings are characterized by their functionalist style and use of new materials.

In 1907 Behrens helped to establish the Deutscher Werkbund (German Work Federation, later referred to as the DWB), which was loosely based on the English Arts & Crafts movement. The DWB was an association of scientists, artists, craftsmen and industrialists. By organizing exhibitions, such as that held in 1914, they gave support to the New Architecture (Neues Bauen) and New Living (Neues Wohnen) movements. After World War I, DWB focused on industrially made consumer products and rationalizing urban development and housing construction. They lifted post war Germany's goods from their internationally considered substandard state by setting up national standards. These included regulated sizes for product manufacture on items such as screws and bolts, as well as international paper sizes (Ketterer Kunst, 2007).

The modern German Institute of Standardization or DIN (Deutche Institut für Normung) is a private organization registered as a non-profit association. Their members continue to regulate standards and come from research organizations, the trades, commerce, public authorities and industry. DIN is the acknowledged national standards body, it represents German interests in European and international standards organizations (ISO), coordinating the entire standardization process at a national level. (ISO: Germany (DIN), 2015)

In the early 1900's the connection between a serially produced item's form and function were basically non-existent. Mr. Behrens had mastered many skills such as painting, graphic design, architecture and furniture design, so when he was hired by AEG, he brought a simple but strong design thinking

with him. This emphasis on form and function in design became the main feature of AEG as a company and later of its products. AEG's was the first corporate identity designed in Germany, the work of Behrens in 1907. Behrens could be credited as being the world's first industrial designer, and during his career other famous designers and architects worked for him, for example Mies van der Rohe and Le Corbusier were his employees. (AEG, 2011)

Behrens embedded himself and his design approach into the entire corporate culture of AEG. He designed individually tailored factories for AEG and their workers; he created the company logo as well as the whole corporate identity of AEG, including numerous advertising campaigns. Behrens creativity aided the establishment of the first corporate identity concept, the basic element of an industrial company's philosophy and its brands. (AEG, 2011)

2.6 Corporate Identity

Corporate identity is the concept concerned with the role of a company's image in differentiating it from its competitors. This identity can consist of a story behind their mission and vision, including the company's values and future goals. Audiences rely on the company identity when making investment and career decisions, as well as product choices." (Melewar, 2003).

A company's core values are reflected in their mission and vision statements; encompassing the beliefs, philosophy and ethics of the business, and helping guide its overall decision-making. (Batke, K., 07/2014) A mission statement is describes what a company actually does, it should be kept short, easy to remember and specific enough to help people understand what the company aims are and how it differs from its competitors. The vision is what the company aspires to be. This can be very different from the mission statement, but still it can drive the decision-making process and goals of a company. (Batke12/2014) The mission and vision statements of SmellColorSix are: "*We develop and publish board games in collaboration with talented designers and inspired players. Our vision is to bring a new generation of board games and change the game industry.*"

A strong corporate identity can aid the financial community to better understand a company, and in turn attract investors. A good corporate identity translates down to the shop floor in the form of a positive working atmosphere, so enabling employees to enjoy their work and to give their best. This creates a better understanding of the purpose and direction of working within the organization, thus making the employees show greater pride and support for it (Sternberg, 1991).

A strong corporate identity provides benefits not only for the employees but also for the consumers. "The attractiveness of an organization's identity is strongly related to the extent of which the audience identifies with it, which in turn helps individuals to satisfy important self-definitional needs (Kostamo 2013). To put it simply, people identify with the products and services they use, which in turn supports their self-image and works as an act of self-expression. Consumers, who want to stand out in the crowd as caring and aware individuals for example, support a company that attends to the needs of the poor.

Corporate identity is a fairly new concept, starting from the first decade of 1900's. Many academic articles were published in the 1960's, addressing the concept of corporate identity, however it took another decade for the ideas to emerge as a key organizational concept, that is as a basis for a firm to differentiate itself from its' competitors. From the 1990's onward, studies of corporate identity have extended their scope further into the field of corporate branding (Otubanjo, 2011). A corporate identity is a complex multidimensional concept, which addresses various aspects of a company such as its business strategy, philosophy and culture (Balmer 2006). The concepts of corporate image, profile, culture, reputation and values are often confused with that of corporate identity (Balmer 2001).

2.7   Popular Social Media Platforms and How to Utilize Them.

As the world is more and more digitalized and print media is in decline, the needs of companies have changed. They need to up their game in regard to ease of access and ensure their services are versatile enough to be delivered

through different medias. Companies need to be present on social media platforms such as Facebook and Twitter in order to receive instant feedback and social interaction with their customers. Social media users seek entertainment as well as useful information, such as interesting piece of news and funny videos to share.

Facebook was founded in 2004 as a social media platform. It was first launched at Harvard University, and since 2006 it has extended beyond educational institutions to anyone with a registered email address (Sarah Phillips, 2007). Facebook has grown into a one billion-user platform, making it the largest social-networking web site globally, enabling individuals as well as groups and companies to have their own page and promote themselves as either business or ideology orientated services or profiles.

Twitter is an open source social media platform that publishes around 500 million tweets each day all around the world. The posts published on the site are restricted in length to140 letters, and are known tweets, like the short sounds that a bird sings. Twitter was launched in 2006 and has grown with the introduction of different extensions, each used for different purposes to share information. User Chris Messina introduced the use of the symbol octothorp (#) (Time.com, 2014) or as users now call it, hash tag as a way of labeling groups of people, events and topics. This helps users to find related information in a message, or "tweet" previously, posted. Later on the hash tag functionality introduced on Twitter was ported across other social media platforms, such as Facebook (Twitter.com, 2015). For SmellColorSix Twitter is useful in making short public announcements about game releases or for receiving user feedback.

LinkedIn was founded more than 10 years ago; founded in 2003 it predates both Facebook and Twitter. A team of colleagues from SocialNet and PayPal began to work on a new idea in late 2002, which six months later resulted in the launch of LinkedIn. In early 2015 LinkedIn had over 300 million members. This networking platform acts as a professional Curriculum Vitae (CV) for individuals and companies who do not necessarily need a personal webpage. For business-to-business relationships, LinkedIn has proved a beneficial medium for start-up companies, it is a way to gain new contacts and join

discussions on forums of interest (ourstory.linkedin.com, 2015). SmellColorSix can recruit designers through LinkedIn as well as gain valuable connections with other companies in the field of game design and publishing.

Pinterest is a tool that helps users to collect and save interesting content, as well as to do different projects. The Pinterest website was launched in March 2010 by its founders Ben Silbermann, Evan Sharp and Paul Sciarra, since then Pinterest has helped millions of users to find new hobbies, fine tune their style and to design important projects. Users upload or link to online images known as Pins that are displayed on their Pinterest profile. In the profile the images can work as links to the original source, in that way becoming a promotional tool. For example, by pinning images of the products a company sells on their online store, the products can gain higher visibility so that potential customers can find the images easily and pin them to their boards saving them for later and for viewing by their followers. On Pinterest SmellColorSix can share photos of their products and promote their budding business. There are several stories of companies making it big through success on Pinterest, who offer many different tools for creating better pins and more ways of promoting them, as well as analytics to see how the pins are performing from the business profile and webpage. (Pinterest, 2015).

Instagram is a community of more than 300 million users who capture and share photographs of the world's moments on their profiles. Over 60 million photos are uploaded daily to the server that Kevin Systrom and Mike Krieger founded in 2010. Facebook acquired Instagram in 2012, creating even more possibilities for users to share and interact with social communications (Instagram, 2015). Together Pinterest and Instagram focus on image editing and are sharing based communities, whereas LinkedIn, Facebook and Twitter, are more about social communication as platforms. All of them offer the possibility to take part in social activities, share thoughts and life events as well as to promote oneself in order to get a job or sell a product.

In Uuna Kostamo's master's thesis, the author summarizes the process of utilizing corporate identity in social media. She notes that for a company to successfully work in social media, they need to have "*a personal tone of voice,*

consistent and authentic style of communication, communicating various dimensions of the identity, using various channels, engaging the audience, and utilizing design elements/tags." (Kostamo 2013). Kostamo also claims that successful companies note and utilize the special characteristics of the media they are using, the result being that "*social media changes the entire operational logic of corporate identity management by making it receptive and co-operational in nature.*" (Kostamo, 2013).

3   HISTORY OF STYLE GUIDES

3.1 Traditional Style Guide

A style guide or a brand book is a collection of elements used to construct the visual look of a company. It contains all the required visual elements, such as logo, typography and colour palettes, and their usage rules. A style guide acts as a set of instructions defining how a company's visual look is built using these elements in advertisements, products, or office items such as stationery, or on uniforms, or in campaign materials; such as roll-ups, posters and commercial material. This can mean anything from scarves and pencils to candy boxes and reflectors. Company promotional products range widely from sun caps to t-shirts, it all depends on what the company sells and how they wish to promote their services. The look of a company's webpage and vehicle decals may also be defined in a style guide. Verbal interaction can also be defined in a style guide; for example the tone of voice the company uses in posts or social media updates and when sending emails.

These rules are set for the company's graphic designers as well as any external users of the visual content, to ensure the consistent visual look of the company. In a nutshell, style guides contain the detailed guidelines for a company's communication in both verbal and visual elements.

Style guides can be vast and extremely precise depending upon the client's needs. For example, one of the biggest and most specific visual corporate identity style guides is the RAC Design Guidelines designed by North in 1998. It took the agency over a year to design and produce, and only 250 copies

were published (Mike Jackson n.d.). Style guides are confidential, shared only between the design agency and the company who commissioned them, however some have been made publicly available online.

Having a visual identity built and then documented in a style guide helps new businesses to keep their corporate identity intact and to make sure that it is handled with care and respect. In cases where the style guide has not been followed, it may lead to the creation of marketing material, such as advertisements or social media posts, that are harmful for the company image and confuse the customers.

The 'tone of voice' used in social media is not about what the company says, as much as how they say it. It both embodies and expresses the personality of the brand and its set of values; what drives them, what they love and hate, what they want to share with the world (Cummings 2014). Finding the proper tone of voice for a company's marketing and promotional copy is very important and may require hiring a specialist whose job is solely to update all social media content, and to interact with customers.

3.2 Modern Uses of Style Guides

The era of digital communication has reduced the amount of print media significantly, and several companies have made the decision to only provide contact forms and work portfolios online. Physical wares such as newspapers, magazines, books and various discs medias are no longer as much profitable in terms of delivery and interaction. People want to interact more directly with companies, forcing them to be present on the Internet for ease of sharing and communicating (Jarvis, 2008).

Before the rapid global growth of Internet usage during the 1990's (nethistory.info, 2014), businesses had relied upon phone calls, sending letters and print advertising to communicate with their customers. The paper world has had to step for digital media, mainly due to its production costs and the speed differences in delivering content to users.

Media offers more to consumers than ever before: quick access to the latest content, ease of sharing through social networks, online courses, creating your own blog and sharing your life with others, finding new friends and even a job. When comparing newspapers and online media, the usage possibilities seem to have been upgraded in online media (Belizaire, 2011).

3.3 Modern Advertizing

Advertising on television and in print are still valid now-a-days, but new companies and start-ups rely more on technology due to financial restraints. This means images as well as videos on web pages are more relevant as advertising content. In the global market, advertisers need to find a way of better targeting their marketing, by defining the target group by their interests and social network. The social network of a person consists mainly of friends and family, as well as acquaintances and the social media group pages they follow. For better targeting, web page providers follow their users by taking notes of which sites they visit, how long they stay there and which objects they click. This is called Interest-Based Advertising or Online Behavioral Advertising (Network Advertising Initiative n.d.). This kind of advertising is possible due to the fact that every computer has its own unique IP address. IP stands for Internet Protocol, and the IP address consists of 32-bit numeric address, that is written in sets of four numbers varying from 0-255, divided with a full stop. This unique string of numbers identifies each computer using the Internet Protocol to communicate over a network (Webopedia n.d.).

To access the Internet, web browsers collect small memory packets from the sites they visit in order to load them faster next time. These bits of code are called cookies and since May 2011 there has been an EU law concerning cookie policies. This Cookie Law was designed to protect users online privacy by making them more aware of how and what kind of information is collected about them and used online, so giving them a choice to allow it or not." (Cookielaw.org).

Online advertising may be less expensive than printing physical advertisements and distributing them depending on the platform the advert is

placed and also for how long it is displayed there. In some cases advertising online can be more cost-effective in reaching larger audiences, excluding those who do not have easy internet access (Belizaire 2011).

Online giant Google Inc. offers an AdSense service that enables website administrators to choose which kind of advertisements they wish to be displayed on their web pages. AdSense is stated as being a free, simple way to earn money by displaying targeted ads next to related online content. The service enables the modification of the look and feel of adverts in order to match the page owner's online content (Google, AdSense-service).

Online advertising is used on almost every web site, so in response users have now developed ad-blocking add-ons to their browsers to reduce intrusion. As a counterattack to this, companies have made some video content unavailable if the add-on blockers are enabled. This means that the user has to watch the commercial before they can gain access to the video itself. This can be annoying to users, but many companies are willing to take the risk.

Modern ways of doing business with customers include setting up a bespoke website for the company, and an account for social media connections, such as Facebook and Twitter. The customer connections of companies have become more personal with emails and social media updates that utilize their designed corporate tone of voice. Emails can be personalized, addressing the receiver directly through the use of a code that transforms itself into the receiver's name. The receiver is more likely to read an email if it addresses them in a personal way.

SmellColorSix has a Facebook account at www.facebook.com/smellcolorsix, and it will also create a web site once the company has established itself. To gain a name in the market, SmellColorSix has to advertise their products and services at social events, such as exhibitions of related content, as well as on free online social media platforms. Advertising material such as posters, stands, roll-ups, leaflets and other PR products (Public Relations) are useful in sharing information about the company and giving a lasting good image at public events.

Going online is key in modern advertising and there are various ways of doing so through content like pop-ups, banners, buttons, videos, moving images such as GIF (Graphics Interchange Format) and audio clips for example between song playback. These can all promote the feeling of personal contact through using different tones of voice and graphics. Some companies utilize the personalized videos for example thanking the customer after a purchase. To see an example video follow the link to Ken Moraif on his Money Matters website https://moneymatters.net/news-media/articles-education/8-uncategorized0/702-thank-you-for-buying-my-book.html.

4 STYLE GUIDE

4.1 Creating a Style Guide

A style guide is a book, in PDF (Portable Document Format) or printed format that contains all the visual elements of a company or an individual's visual brand identity, and rules on their usage. A style guide may also contain images that demonstrate the mood or personality the company wishes to transmit to their clients and competitors.

The structure of a style guide tends to follow a set form, beginning with the definition of the company through its values and mission statement, then progressing on to introducing and defining its visual look and feel.
After creating the logo, other visuals follow those set rules. What kind of text formatting and typefaces can be used? What colours should be associated with the company in a positive way and for example, the general look of products the company produces and/or sells.

The style guide bespoke for SmellColorSix, was created in desktop publishing program Adobe InDesign CS6 (later referred to as InDesign). Photos were taken from free online photo database FreeImages.com. To create mock-ups of the company products, Adobe Photoshop Document (PSD) templates were used from free online databases.

In a compilation of elements like a style guide, things such as copyright of used imagery and PSD's have to be checked, unless the design office created

all the elements. When using online templates, there is usually a text-file stating the usage rights. These rights may state that the files downloaded whether modified or not, are not allowed to be used commercially. Some creators may also limit the sharing of their product to keep track of its lawful usage. Others may also add a disclaimer to free them from possible viruses or other harmful add-ons that may appear in the file and damage the downloader's computer. These disclaimers also free the creators from any warranties incase the users decide to return the product, in cases where the desired item is not what the user assumed they would receive.

4.2   Logo

The company logo is the main visual element used in visual communication. Symbols and trademarks have had many functions in history, helping groups to identify themselves. Brands and marks have been used in the identification of certain owners or maker's copyright and possession of products or designs. These unique marks can be registered and protected by the law of one or more countries (Arntson 1993).

A logo is defined as a recognizable graphic element, often including a name, symbol or trademark, that represents an organization or product (entrepreneur.com, 2014). Generally speaking logos are defined as belonging to specific groups; a symbol, a word mark or an emblem. A good logo can be recognized and remembered regardless of language or the culture of the viewer. Ideally a logo will depict many of the company's aspects, such as the services they offer (Airey 2010). For example a logo for a cobblers can contain a picture of a hammer or a pair of shoes.

The term symbol refers to the pictorial element seen in a logo. Most commonly a symbol is an illustration that depicts the company as a metaphor. Some symbols have achieved such high levels of recognition that their brands can be named even with the absence of their word mark. Examples of symbolic logos of this type are Nike's Swoosh and McDonald's Golden Arches.

A word mark is the typographic representation of a company's name as displayed in the corporate typeface and colours. The typeface can be an already existing commercial font or be a specific modification or new creation for the purpose of that company. Some word marks use acronyms, the abbreviation to initial letters instead of the longer name. For example IBM stands for International Business Machines therefore the acronym is used as the word mark (Picture 1).

Picture 1. The IBM logo is an acronym of International Business Machines.

A signature is the combination of a logo, be it a word mark or symbol, with the slogan or tagline of the company. A slogan is a short sentence that summarizes the vision, mission or services of the company. In summary one can support the feeling that a company is a reputable business through the use of a slogan. It can represent or build on the positive feelings or values of a brand for the customers, and is often employed as an advertising slogan. The slogan of SmellColorSix "Game Developing & Publishing" depicts the products and services they will offer, as well as their vision and mission (Picture 2).

Picture 2. The signature of SmellColorSix.

SmellColorSix's logo had to be designed so that customers and other companies would easily remember it. The intention was that the target audience would associate it with open-minded thinking and collaborative networking. Nikolaos Kitsoukis had designed the logo before this thesis project began, meaning that the contents of the style guide had to evolve around the use of this logo. In effect the logo entity defined the creation of all ensuing usage rules, such as the safety area (Picture 3), modification rules and supporting typographic systems.

Picture 3. Safety area of the emblem of SmellColorSix.

The logo also defined the colour palettes to be used in the visual identity, as well as the key typeface Rockwell. The logo consists of an orange tilted square in the background of three black rectangular boxes with white text in them. Underneath, the slogan was centered with capital first letters appearing at the beginning of each word and utilizing an ampersand, a character representing the Latin term 'et' meaning 'and'.

All logos require a safety area to prevent other objects interfering with the brand identity. The safety area for the logo was set to 0,3 times bigger than the dimensions of the logo. For example if the logo is at its minimum size, where the width is 30 mm, the width of the safety area is calculated as 30 mm x 1,3 = 39 mm.

4.3   Collateral

The office products of SmellColorSix include items such as pens, erasers, notebooks and business cards as well as campaign products, such as roll-ups, posters and other commercial material. Each piece reflects the visual style of SmellColorSix consisting of the main colours of orange and black, and a white text. Many office products are to be ordered from third-party companies that print the logo on their products and ship them to clients.

The logo of SmellColorSix will be placed on all the products they publish. This includes the office material ordered from third party companies and game boxes done in collaboration with designers. Each box will have a cover image that relates to the theme and plot of the game. The logo is placed on each right hand corner of the lid's sides, as well as in the left down corner of the bottom of the box with detailed publisher information.

The black notebooks will have the logo debossed in silver with foil stamping. Embossing and debossing are methods of pressing exact images on surfaces made of metal, leather, paper, card or vinyl. A logo or an artwork is used as a template to cut out two metal dies, which in between the desired material is pressed and heated to imprint an exact copy on the material. Embossing creates a raised and debossing a pressed copy on the material (Quality Logo Products, 2015). The collateral of SmellColorSix can be seen the appendices.

The letterhead design specifies the look of official papers, such as documents, envelopes and business cards, used in the company. It defines the margins, line spacing (leading), typeface and artwork elements and their positioning on the papers. The logo of SmellColorSix is placed in the up right area of a document paper, above the block of text. Headline, subheading and body copy text are aligned to the left with respect to the margin.

Specified envelopes are unnecessary items for start-ups mainly because of the high cost compared to the low amount of letters sent. Business cards on the other hand come in very useful for giving out during networking and corporate events to provide possible contacts and clients with an easy source for retrieving contact information (Business Dictionary, 2015, s.v. "*business card"*).

Letterheads can also define the style of emails the company sends. There are online services for sending personalized emails to subscribers. One of these services is MailChimp, which was founded in 2001 and now have over seven million users. Designing and personalizing email newsletters to subscribers is made easy and cheap on their webpage with package deals. Creating different subscriber lists, changing the sending time and following statistics offer useful tools to new and old companies, as well as individuals and groups (MailChimp, 2015). Email lists can become useful for SmellColorSix in the future, for sending updates and offers for subscribers. Email also works for customers who do not follow social media that often. A good letterhead has all the required elements in a legible format and it keeps all official papers consistent in style and form, which in turn enforces the corporate identity. Receiving consistently styled emails strengthens the brand image and creates trust in customers.

4.4   Typography

4.4.1   What is Typography?

Today with the web, email, texting, instant messaging, word processing, presentation creation and even spreadsheets, people interact with text more than ever in the past, and in ways that speech, video and emoticons never will (Fonts for Windows, 2009). Typography is the rules that define the appearance and style in which text is represented wither in print or digital forms. Text size in print is described in points, which as an absolute measurement, giving a fixed value for determined lengths. Web and application based texts are measured in pixels (absolute measurement) or ems (relative measurement). Typography also has to define the spatial compatibility of lines of type including the baseline grid it sits upon (Ambrose & Harris 2005).

Typography's role in graphic design is to display written information in a legible and clear hierarchical format. The hierarchy elevates the most important information, and good typography can play a role in creating the desired emotional response to information and the brand within the audience.

For good legibility in long running body texts such as newspaper articles, a sans serif slightly condensed typeface is recommended (Typography Deconstructed, 2010), however on screen this may not be the best solution.

The typographic terms legibility and readability differ from each in the same way as the difference between the words said by a public speaker in comparison to the tone of how they say it (Ward, B., 1955). Legibility is concerned with the clarity of character form in a typeface. It is affected by the size and colours the text is rendered in; for example the legibility distance of letters on a road sign is affected by the characteristics of the typeface used and the visual capabilities of drivers (Dictionary.com, 2015, s.v. *Legibility*). Readability on the other hand can be defined as the easiness of reading text. It shows in the form the text is written in; paragraph arrangement, leading and consistency (Dictionary.com, 2015, s.v. r*eadability*).

Both readability and legibility are related to the form the text is rendered in. These attributes of text can denote additional meaning, an underlying subtle influence on the body copy text. For example, when a section of text is written in cursive, the reader can assume the text is either a reference or a quote. Text set in all caps can be interpreted as shouting or when shown as a short group of letters, will be recognised as an abbreviation of a longer name.

The style guide of SmellColorSix uses two typefaces: Rockwell Regular and Calibri Light. These typefaces were chosen due to their legibility at small sizes as well as their commonality on different devices. The typefaces are always set in black, the only exception being orange headlines. Neither cursive nor bold text is used as the typefaces are already suitably contrasting.

4.4.2   Rockwell and Calibri

The typefaces chosen both come from type families that contain a good variety of versions in terms of weights and styles. Styles can be defined but thickness or weight (regular, semi-bold, heavy), the angle of strokes (roman, italic, oblique) and character width (narrow, condensed, extended). When type families are constructed considerable care is taken over kerning pairs (the

space between individual letters) and the provision of multi-language support in the form of international characters and glyphs to add variety and character to typesetting (Creative Bloq, 2014).

The Rockwell type family consists of Rockwell regular (Picture 4), condensed, light, light condensed, light italic, italic, bold, bold condensed, extra bold and bold italic. Rockwell is a slab serif typeface, describing its thick and block-like serifs. The logo of SmellColorSix uses Rockwell regular and it is also the typeface used for headlines as well (Typedia, Rockwell, 2015).

Rockwell regular (20pt)

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 !"#¤%&/()=?`´$£@©®

Picture 4. Typeface Rockwell in size 20pt. Designed by Frank Hinman Pierport for Monotype Drawing Office in 1934.

Calibri Light (20pt)

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 !"#¤%&/()=?`´$£@©®

Picture 5. Typeface Calibri Light in size 20pt. Designed by Luc(as) deGroot in 2002. Commissioned by Microsoft ClearType technology.

Calibri is a sans serif typeface that can be downloaded for free. The package contains regular, light, bold, italic and bold italic type (Fonts.com, Calibri). As a core system typeface across multiple platforms such as Microsoft Windows, Calibri Light (Picture 5) is guaranteed to display well on SmellColorSix's webpage on most devices.

4.4.3   Anatomy of Type

A serif typeface is one that has little extra strokes at the end of both vertical and horizontal strokes each character. According to Typography Denconstructed's web pages serifs can be divided into three family groups; hairline (very thin), square (slab), or wedge with their serifs being either bracketed or unbracketed (Typography Deconstructed, Serif, 2010). Rockwell is a slab serif typeface because its serifs are square and unbracketed.

A sans serif typeface is the opposite of serif typefaces. It contains no serifs and is usually very clean in form. Calibri is a very good example of sans serif typeface as it works well both as a body copy font as well as in headlines.

Kerning is the process of adjusting space between two characters within a font, either by subtracting the space between them or adding space. This improves the aesthetic appearance of most words especially where the word is set in all capitals letters, or in large display or headline texts. In desktop publishing programs the kerning of a whole paragraph as well as individual pairs of letters can be changed easily (Magnik, 2004). The style guide of SmellColorSix does not define the kerning of the two typefaces.

Alignment defines the positioning of text within the page margins. The block of text can be aligned to left or right, justified or centered. This does not change the reading direction but the look of the block of text (Magnik, 2004). All documents created by SmellColorSix will have text aligned to the left, with an exception to shorter texts such as introductory texts, which are centered. Leading, or line spacing in some text editing programs, means the vertical space between each line of type, and is essential for legible text that is comfortable to read. The general rule is that the leading value should be around 1.25 to 1.5 times bigger than the size of the typeface (Creative Bloq, 2014). The leading in all SmellColorSix's texts is 1,2 points (pt) bigger than the actual size of used typeface. For example, when the point size of a heading is 36pt, the leading is 43,2pt.

The typefaces Rockwell and Calibri Light work well together due to contrast. When placing typefaces from different type families next to each other, for example on the same page contrast works as an eye-catching element

emphasizing the more important information. When designing content using typefaces that have the same x-height is recommended (Picture 6).

Picture 6. Diagram showing the X-height of a character.

The x-height of a typeface is measured from the baseline of a line of type to the height of a lower case letter x. Sans Serif typefaces typically have large x-heights than serifs, which is why the body copy may appear darker and more difficult to read in printed materials. Calibri Light was chosen for body copy typeface because it is lighter and easier to read compared to Calibri Regular.

4.5   Colour palettes

The colours of a corporate identity should support the mental and emotional image of the product or services the company offers. Colour psychology plays an important role when choosing corporate colour scheme. SmellColorSix's main colours are vivid orange, deep black and darker shade of grey, with turquoise as contrast colour. All these colours trigger psychological and physical reactions whether consciously or unconsciously. Colours possess a lot of symbolic meanings, derived from cultural and social associations; living in a different country and having different culture values may have an effect on how a colour is perceived. For example in Western culture, red is often associated with danger with a rush of adrenalin that also feeds the appetite. In Eastern cultures however, red is associated with good fortune, wealth and purity. (Ambrose & Harris 2005a)

The colour orange is considered as an extrovert, playful and attention demanding colour and appeals especially to young children. It generally induces the feeling of warmth with its passionate red and cheerful yellow tones (Ambrose & Harris 2005a). Orange in marketing can stimulate social

conversation and create enthusiasm, but using the wrong shade can give off a feeling of cheapness (Scott-Kemmis 2015). The colour black on the other hand is traditionally associated with death and mourning in Western countries, and it is considered as serious and conservative, but sexy and elegant at the same time (Ambrose & Harris 2005a). Using black in business can indicate luxury goods and high prices, as well as cutting edge products (Scott-Kemmis 2015).

As a mixture of white and black, grey is considered as a neutral, timeless and classic colour. Neutrals are dependable and flexible, and used to compliment or calm down brighter and stronger colours (Ambrose & Harris 2005a). Grey in business suggests security and maturity, but it can also imply dullness and indecisiveness (Scott-Kemmis 2015). The accent and contrast colour of turquoise consists of green and blue in a balanced mixture. It stands both for the calmness of blue and the balance and growth of green, with uplifting energy of yellow. Turquoise also has an accent of spiritualism and mystics (Scott-Kemmis 2015).

4.5.1   Colour Profiles and Printing

All four-color prints are based on CMYK colour profile values, excluding Pantone colours. CMYK stands for cyan, magenta, yellow and key black inks, which are all printed one at a time on top of each other to form the desired image at a printing house. Pantone is a system for identifying, matching and communicating colours in a consistent way regardless of viewers' interpretation. Lawrence Herbert solved the problems with producing accurate colour matches in the community of graphic arts, by founding Pantone(R) Matching System(R) in 1963, a book of standardized colour (Pantone 2015).

Pantone colours are specific mixes of ink made for a specific print job. CMYK consists of four different inks to produce one colour and depending on the mix ratio and the printing surface, the desired colour might not reproduce correctly. Pantone is necessary for print jobs where the colour has to be exact every time. For SmellColorSix, using Pantone orange 179 U (Picture 7) can come

cheaper and more reliable way of reproducing their distinctive shade of orange (C 0%, M 80%, Y 100%, K 0%).


PANTONE
179 U

Picture 7. Pantone 179 U (Pantone Solid Uncoated on Tumbrl.com). Please note that the colour in this image is done with sRGB and then converted to CMYK for printing. Colour changes may apply.

Pantone colour names are constructed from a number and a letter, which depends on the catalogue it is from. For example the Pantone 179 U is from the Pantone Matching System catalogue, and all colours in the book have a substrate extension of either a C (coated), an M (matt) or a U (uncoated). "*The letter suffix refers to the paper stock on which it is printed: a "C" for coated or gloss paper, "U" for uncoated paper and an "M" for matte or dull paper.*" (Pantone, 2015. Pantone numbering systems explained).

CMYK is a subtractive colour space, meaning colours are created through the subtracting wavelengths from white light. This means that when pigment or inks of the whole colour spectrum overlap, no light can escape, which is perceived as the colour black. RGB stands for red, green and blue, and is used in all screens from TV to laptops and smart phones. Unlike CMYK, RGB is an additive colour space, meaning that through wavelengths of light being added together we see different colours (Ambrose & Harris 2005a), (Picture 8).
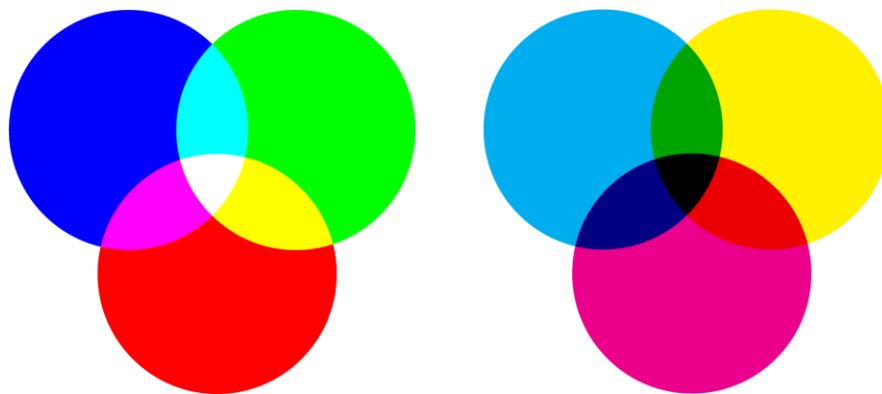
Picture 8. Additive primary colours (RGB) on the left, and subtractive primary colours (CMYK) on the right.

Both of these ways of reproducing colour can be produced by different means, depending on the output device used; display, operating system, application software, printer or colour profile. For example Microsoft Windows operating system uses sRGB (standard RGB) and Apple iOS have their own colour primaries by which they define their operating colour space. Adobe's applications all use colour profiles in attempt to show an accurate image of the final output. All of systems are based on different versions of the colour gamut which is "*the entire range of colours available on a particular device such as a monitor or printer.*" (PC Encyclopedia, 2015. s.v. "*color gamut*"). These differences are major factors when it comes to colour, and extra attention should be paid to their usage.

For a start-up, colours are an important way of getting seen and remembered in the busy world full of companies, each trying to enlarge their market share. Choosing easily reproducible colours is important when advertising on various medias that include different kinds of printing materials. Besides the colour orange, black can prove to be difficult in printing. The CMYK values of the black SmellColorSix uses are C 50%, M 50%, Y 0% and K 100%. This is so called rich black because it forms also of other colours than only solid key black. Rich black is used in large areas of black print to produce a more solid black, than a just full key black would provide. Depending on how much cyan or magenta the black contains, the black is called either cool (bluish) or warm (reddish) black. On monitors and screens, black is solely produced by shutting down individual light sources, such as LED lights in LED monitors. This means

that the RGB value of black on screens is R 0, G 0 and B 0 (Spoon Graphics, 2008).

The finishing of print work can include processes such as embossing and debossing, foil blocking and varnishing among other things (Ambrose & Harris 2005b). After inking, the whole paper or just areas of it can be varnished to make it variably matt or shiny. These printing finishes can also elevate certain parts of the print for visually impaired and also for more luxurious quality touch to the final product. For example the SmellColorSix logo could be lacquer coated in special prints such as limited edition games and other collectibles. Also the stationery of SmellColorSix such as notebooks will have the company logo debossed and silver foil blocked to add shine to it.

Paper quality is measured by its weight per square meter, for example a basic office paper weighs around 80g per square meter, and more finer and thicker art print papers can weight more than 200g per square meter. At the paper mill the ready paper is done in broadsheet sizes of which it is later cut in to ISO sizes (International Standard Organization), such as A and B sizes. (Paper Sizes, 2015). Different kinds of papers absorb ink in different ways; newspaper paper is very light weighed and absorbs a lot of ink because it has not been coated, and the excess ink may end up leaving black marks on the readers' hands.

4.6   Imagery

The imagery policy defines the collection of photos, illustrations, patterns and textures that are part of the brand's visual language and atmosphere or mood. The target group can be represented in the images in different ways; shown using the products and services, during their normal day to day life, as well as in work situations that define their position and possible income, family size and hobbies. For example happy, smiling families and young couples with their pets enjoying leisure time, can form an image of a laid back brand that makes people and pets happy. Imagery can enforce the consumers' understanding of the brand as well as enhance their identification with it.

The photos and illustrations associated with SmellColorSix should reflect a joyful and focused feeling. The current images in the imagery moodboard consist of photos of dice and chess related games, as well as board games and chess pawns. The images are taken from a free online image service called FreeImages.com. After discussing with the CEO, it was decided that the imagery would be updated in the future (Kitsoukis 2015b).

When working with images on computers, in applications such as InDesign and Photoshop, image resolution is very important. Image resolution is the density of pixels on a screen, or printed dots, that will make up the final image or graphic. If the resolution is too low, the image will appear fuzzy and less detailed at output, which is not a pleasing result. The image resolution for print is measured in DPI (dots per inch) and for screen in PPI (pixels per inch). For good quality printing 300dpi is suffcent. As for screens the image resolution can be lower, with just 72ppi on older desktop monitors but higher resolutions of perhaps 150ppi for retina displays on laptops and tablets. Images can always be made smaller but enlarging is not recommended because of the resampling that occurs within programs, for example Photoshop. Photoshop has to estimate the information to be put in the added pixels, making the image lose clarity of resolution (Spoongraphics, 2010).

All images used for SmellColorSix must not be resized more than 10% larger or smaller. This prevents loss of quality when using the same image online and for printing. Both medias must have their own version of the image with the proper resolution settings for that output. Correct settings are important not just for printing quality, but also in order not to extend the loading time of a web page where there are slower Internet connections.

4.7   Grid

When creating a publication, such as a book, brochure or a web site, starting with a grid is essential. The grid is built of a set of horizontal and vertical lines that provide structure for organizing all the elements in the design of a page, easing and simplifying the creative process for the designer. They also help readers to access the information easily, as they work as the foundation of any printed material by keeping the overall look consistent. By guiding the

alignment of different elements such as text and images, grids contain, organize and present a variety of different information in a flexible yet effective and attractive way (Ambrose & Harris 2005c).

The grid used in the style guide is the same on every page excluding the cover pages. It was designed specifically for the purpose, and repeats the idea of a six-sided dice with three vertical columns divided horizontally in two rows (Picture 9). In this image the blue lines form the grid inside an A4 sized page (210 mm x 297 mm) and has pink-purple lines representing the text field and margins around the edge of the paper. The black key lines define the edge of the paper, and faint red line beyond this is known as a bleed. The bleed is a 3 mm wide area where all images should reach when placed near the edges of the paper. This prevents the white of the paper showing around the image, after the printer has trimmed the paper.
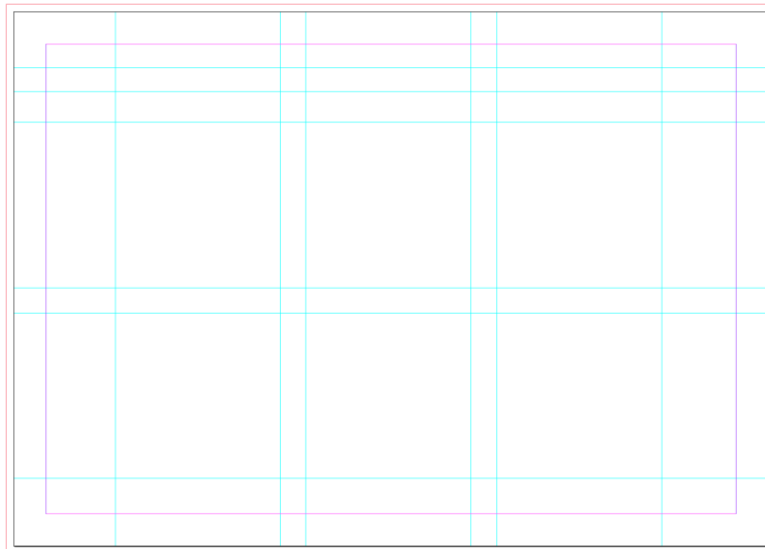

Picture 9. One page grid used in the style guide.

This three-column grid contains both images and text elements on a same page, and serves the traditional viewing hierarchy seen in cultures where the reading direction is from left to right. In that hierarchy, the human eye naturally scans a new page of information starting from upper left corner, continuing past the middle towards the lower right corner (Ambrose & Harris 2005c). This hierarchy defines the importance of information, making it either more prominent or less noticeable. The style guide is constructed by using this hierarchy: first in the upper left corner is the header of a page, under it is

placed the text columns and next to those on the right, are image columns. The headers are written in Rockwell size 36 pt with an uppercase first letter.

Grids support the viewing and reading experience as well as the symmetry of a design. Symmetry describes the dynamic relationship between objects, which is appealing to the human eye (Sautoy 2008). The three times two grid used in the style guide represents modular symmetry. This means that the elements are in modules or groups, in which elements are related. These groups consist of text columns as well as image columns (Picture 10).
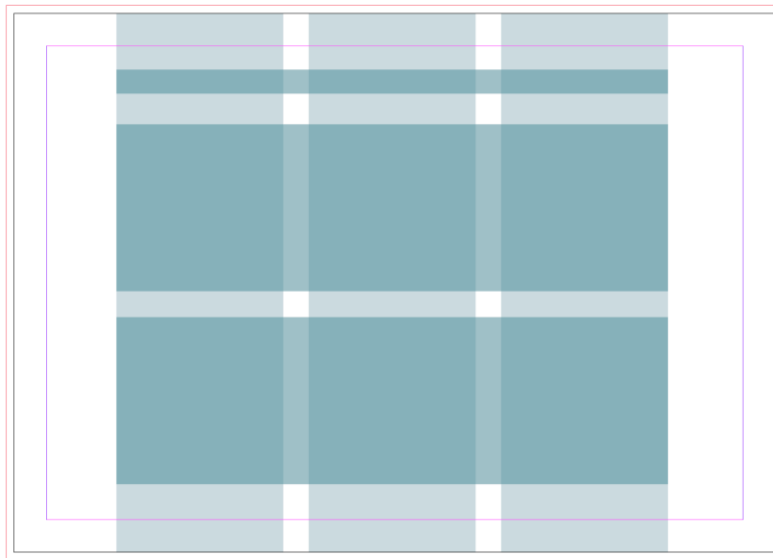
Picture 10. Vertical and horizontal columns in respect to the grid.

Each group on a page is constructed with respect to the grid itself. The vertical columns hold them together and horizontal areas keep the distance consistent between each group of elements, thus giving the page with an airy feeling.

5   CONCLUSIONS

This thesis project was planned and started early in August 2014. The client, Nikolaos Kitsoukis, had to return to Greece later that year for military service in December, therefore the finalization of the task was left solely on the shoulders of the graphic designer.

As there had been no agreed deadline set for the completion of the style guide, this assignment did not begin on the best of footing. Email conversations with the client helped throughout the process with feedback and suggestions as to the style guide and its elements.

When creating a start-up brand it is important to have a checklist of things to consider and to take careful steps.

"*The perceived value of a service or product is usually greater than the actual one. The same visual identity seen time and again builds trust, and trust keeps customers coming back.*" (Arntson 1993).

Each action counts, be it choosing a colour palette or updating a social media pages. Customer service is key in creating good feelings and lasting memories of your company and brand.

SmellColorSix will utilize the final product of this thesis project in the future. Every visual element from the website pages to game boxes and marketing material will have a consistent visual style in respect to the brand. For start-ups, nothing is set in stone, so creating a nimble yet potential brand is very important.

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SMELLCOLORSIX BRAND BOOK   Appendix 1/1

Contents

Vision & Mission

SmellColorSix is a creative and open-minded team focusing on the innovation and publishing of intelligent board games.

"We develop and publish board games in collaboration with talented designers and inspired players. Our vision is to bring a new generation of board games and change the game industry."

05

Logo

Our logo depicts our creativity and open mindedness: we think out of the box. Our logo consists of a large tilted square overlaid with the SmellColorSix wordmark.

Always use the original vector file of our logo, either the color or greyscale version as shown here.

Do not enclose our logo with a keyline, as it does not fit the personality of our brand. The logo is usually presented on a white background, however colored backgrounds can be used as long as they differ visibly in tonal contrast from the brand's principle orange.

Colored

Our principle logotype, which can be used independently of our tag line.

Greyscale

To be used in prints and such places where only greyscale can be reproduced.

The minimum size of the logo is 30 x 30 mm both versions.

06

Wordmark

The SmellColorSix wordmark can be used independently of the orange box element found in our logo. In such cases the wordmark should only be presented on the permitted colors listed in the color palette section of this style guide. See page 18.

For an example of the wordmark only in use please see the business cards on page 17.

For products that are wholly black on their surface the SmellColorSix wordmark can be reproduced as just white text without the containing boxes being represented.

For example our black notebooks have the wordmark debossed in silver on their surface (see Collateral).

07

Logo usage

Do not do any of the following:

1. Distort
2. Change color of any element
3. Rotate
4. Position the logo on a
   busy or similiar colored
   background
5. Cover the logo or overlap
   the safety area

1.

2.

3.

4.

5.

08

Logo safety area

The SmellColorSix logo should always be surrounded by a minimum area of protected space. This space prevents the logo from being overwhelmed by other objects that are placed next to it.

The size of the safety area is calculated by 0.3 x X
X being the hight of the logo.

X mm

X x0.3 mm

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Signature safety area

In some cases a tagline is added to our logo. These elements together are known as our Signature. The tagline is set in the Rockwell typeface and centered under the logo. The tagline is positioned at a ratio 1:20 under the logo. Refer to the logo safety area info on previous page.

For example:
Logo height = 40 mm
Protection area = 12 mm
(6 mm all around signature)
Tagline lock-up to logo position is 2 mm beneath the whole logo.

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Logo positioning

Our logo is printed prominently on all the board game boxes and instruction leaflets.

The logo placement is consistent on all our products for ease of brand recognition and as a symbol of our assured quality.

Depending on the size of the boardgame box, the instruction leaflet is either A4 or A5.

Examples of how the logo is positioned in the game packaging, are shown on the next spread.

This game is proudly published by

smell
color
six

**Game Development
& Publishing**

SmellColorSix develops and published board games that intrique the mind. They are all fun to play and offer a challenge for all ages.

SmellColorSix is a creative and open minded team, focusing on intelligent board game innovations and publishing.
We want to create an open collaboration network for designers and developers to bring a new generation of games to the game industry.

Thank You for purchasing this game!
For more please visit our website

www.smellcolorsix.com

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Game boxes

The game boxes we produce always have our logo prominently displayed on them to indicate clearly that we are the publishers.

The logo placement works in collaboration with the total package design and visual look of the board game box.

The logo is always placed in the right hand corner of each side of the box lid. It also appears on the bottom of the box along with detailed publisher information.
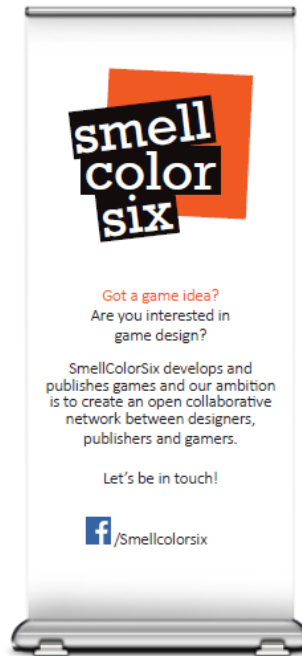
13
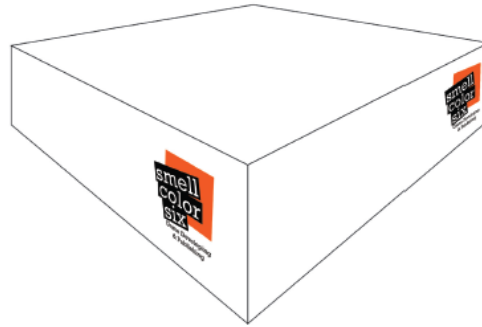
Collateral

Our office products are produced using only our principle brand colors; black and orange.

Although our brand does contain a secondary palette consisting of turquoise and grey, these colors are only to be used sparingly. Please check the Colors section for more details of their use.

For roll-ups, business cards and brochures, our logo is positioned in the center of the top half.

smell color six

Got a game idea?
Are you interested in
game design?

SmellColorSix develops and
publishes games and our ambition
is to create an open collaborative
network between designers,
publishers and gamers.

Let's be in touch!

f /Smellcolorsix

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Typography

Two typefaces represent the personality of our brand.

Rockwell depicts the traditional side of the company. This typeface is used in our logo and is our choice for headline texts.

Calibri Light complements the stable serif typeface with its slim sans serif form. As a core system typeface across multiple platforms, Calibri is guaranteed to display nicely on our webpage and on most mobile devices.
The use of bold and italic versions of Calibri are allowed. However do not use other weights of the Rockwell typeface in designs.

Rockwell regular (20pt)

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 !"#¤%&/()=?`´$£@©®

Calibri Light (20pt)

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 !"#¤%&/()=?`´$£@©®

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Headlines

Leading should always be kept 1,2% bigger than the size of the typeface.

All text is set in black.

Orange may be used as an emphasis or highlight color, but never as a background field or to underline texts.

Longer texts are always aligned left, and shorter texts such as introductory texts are centered.

Headline 1
Rockwell Reg 36pt (43,2pt)

Headline 2
Rockwell Reg 20pt (24pt)

Bodycopy
Calibri Light 15pt (18pt)
Calibri Italic 15pt (18pt)
Calibri Bold 15pt (18pt)

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Company Name

There are two acceptable ways of spelling SmellColorSix, referred to as the official and common usage.

The official usage of the company name is SmellColorSix, where each word starts with a capital letter and is written without spaces. This versions appears in all legal documents.

The common usage differs in that only the first letter, the S is presented as a capital; Smellcolorsix. Again all words are written together.

In the company logo, the name is written only in lowercase letters.

SmellColorSix
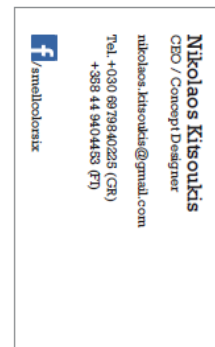Official

Smellcolorsix
Common

smellcolorsix
Logo version

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Business cards

Our business cards are solid orange on the presenting side with our logo positioned at the top of the card.

The reverse side of the card displays the employee's name, position, email address and phone numbers.

smell color six

Game Developing & Publishing

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CEO / Concept Designer
nikolaos_kitsoukis@gmail.com
Tel. +030 6979840225 (GR)
+358 44 9404453 (FI)

f /smellcolorsix

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Colors

Our company colors are vivid orange, deep black and a darker shade of grey. We also use turquoise as a contrast color for the orange.

Our signature color is orange and therefore can be printed as Pantone 179 C. Coated or uncoated, on certain products such as collectable items, limited editions such as business cards and special editions of games.

R 241	C 0%		R 0	C 90%
G 90	M 80%		G 132	M 30%
B 34	Y 100%		B 144	Y 40%
#f15a22	K 0%		#008490	K 5%

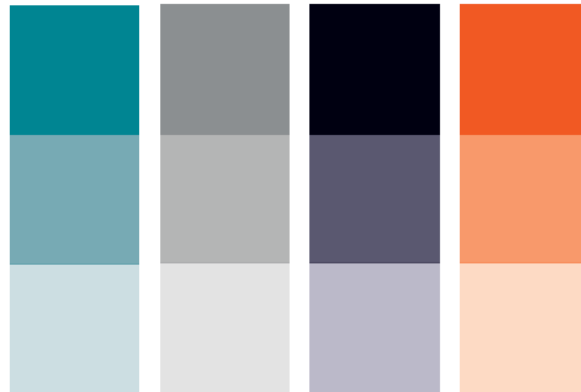| R 0	C 50%		R 140	C 0%
G 0	M 50%		G 143	M 0%
B 0	Y 0%		B 144	Y 0%
#000000	K 100%		#8c8f90	K 50%

20

Use of Tints

Our colors are solid, vibrant and energetic.

In the case of large block backgrounds however, these colors could appear overpowering. In these cases we recommend the use of tints in the design.

Only tints of 20% and 60% can be used, along with the solid colors.

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Imagery

The photos and illustrations associated with our company should reflect a joyful and focused feeling. See the moodboard on the next spread for ideas.
(Images courtesy of freeimages.com)

Geometric patterns and shapes are also used as imagery elements as seen in our web page, as they can represent order, thought, complexity and emotion.

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23
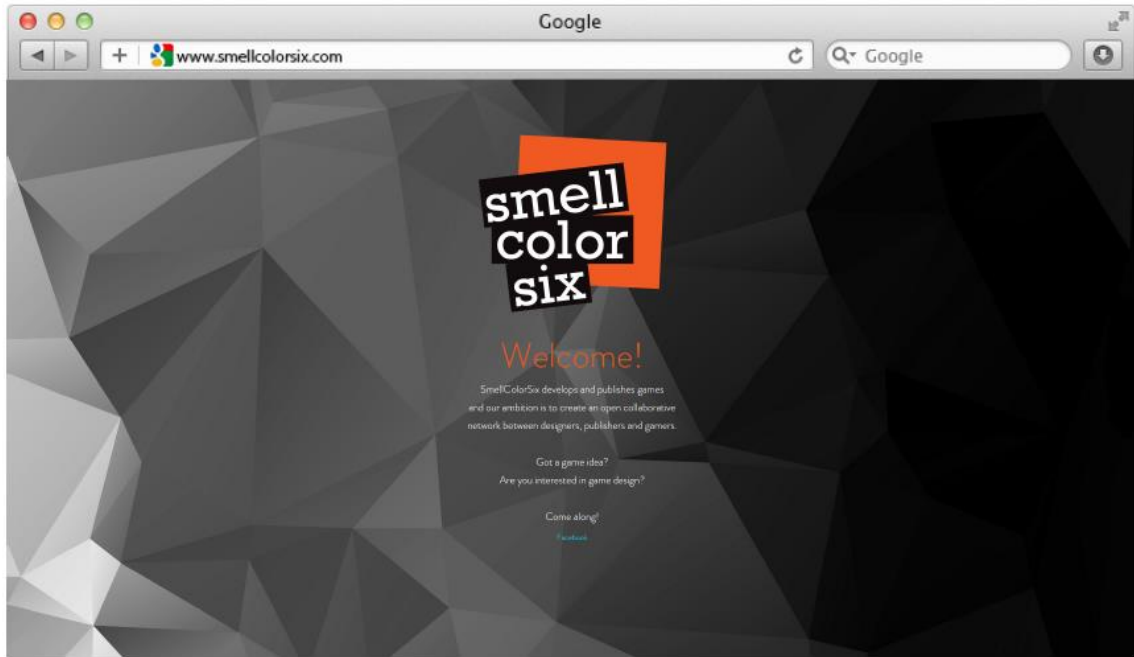
Let's talk!

Check out our social media
pages, or call:
(+358) 40 1234567

/smellcolorsix

/smellcolorsix

#smellcolorsix

www.smellcolorsix.com

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