



Style Guide

A style guide for Instill Design & Drafting

Welcome

Introduction

These brand guidelines outline the brand values and brand elements which make up the **Instill Design & Drafting** brand. They include rules and values to help you compose and produce exciting designs with a high degree of creative flexibility.

Our Mission

Instill Design & Drafting's mission is to **transform** the documentation and the usage of **brand guidelines** into the **digital age**. We as designers and those whom we employ will use this style guide to become more efficient and improve brand consistency over all channels.

Brand Values

This style guide is created with the FREE version of Frontify.
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and **sustainable**. We are young, fresh and full of
ould usually be seen as a challenging task. We
reality, that's what we do.

Primary Logo Variations

The logo variations displayed below are the primary and secondary logo layouts that should be used at all times. The primary layout is the first choice and should be used where possible, and the secondary layout acts as an alternative for where the primary layout does not work with the design. It is important that these two layouts are used, and that no other layouts are used as they help maintain brand recognition.

Primary Layout

Instill Design & Drafting's primary logo layout is the Horizontal layout featured in variations below for both white and black backgrounds. These layouts should be used on business cards, stationery, envelopes, quote books, websites, email signatures, and anywhere else the logo can fit horizontally yet remain above the minimum size.



INSTILL logo primary-white.jpg



INSTILL logo primary-black.jpg

Secondary Layout

In some cases, such as smaller advertising spaces, the logo will fall below the minimum size. When this happens, the secondary layout can be used as it maintains the legible recognition of the logo design. This applies to any design item that has horizontally limited space to place the logo. Examples of the vertical layout is displayed below for both white and black backgrounds.



INSTILL logo secondary-white.jpg



INSTILL logo secondary-black.jpg

Secondary Logo Variations

Occasionally there will be circumstances where the logo will best suited to a slight alternative of the primary variations. These may include a fully reversed out logo, or may a nice gradient on the website or even in a document. This section describes the other alternatives that are deemed acceptable uses where the primary logo variations do not achieve the full effect.

Full Reverse on Colour

The full reverse works great where the normal logo doesn't. Even though orange works really well on dark grey and black, dark grey on orange doesn't work as good. This is why most logos will often have a solid reverse variation that can be used on coloured backgrounds. See variation below for an example.



INSTILL logo primary-colour.jpg



INSTILL logo secondary-colour.jpg

Grey Scale

Sometimes the logo will only be able to be reproduced in grey scale, therefore an alternative must be used. This could be a newspaper advertisement, on a fax, etc. Because most of the logo already uses greys, simply exchange the orange for black as shown in variation below.



INSTILL logo primary-greyscale.jpg



INSTILL DESIGN

INSTILL logo secondary-greyscale.jpg

Monotone

Sometimes the logo will be reproduced in a one colour process. This could be an invoice book, receipt book, single colour envelopes or any other single colour print process. When this happens you can still use the varying colour shades on the logo. Simply replace the ink weight.



INSTILL logo primary-monotone.jpg



INSTILL logo secondary-monotone.jpg

Icon Logo Variations

Instill Design & Drafting icons are available in different colour versions.

Primary Logo



INSTILL logo icon-white.jpg

Secondary Logo



INSTILL logo icon-black.jpg

Full Reverse on Colour



INSTILL logo icon-colour.jpg

Grey Scale



INSTILL logo icon-greyscale.jpg

Monotone



INSTILL logo icon-monotone.jpg

Exclusion Zone & Minimum Size

In order for the logo to remain legible and distinct, it should be reproduced no smaller than the minimum recommended size and it should have a minimum amount of space around as suggested by the logo exclusion zone. As long as these suggested rules are applied the logo should maintain its impact and recognition.

Exclusion Zone

When using the logo, an exclusion zone is applied to ensure visibility and impact. The exclusion zone around the logo is determined by the height of the 'D' in Instill Design as illustrated below. Use the short edge flat against the logo to determine how much space should remain around the outside of the logo.



Exclusion Zone.png

Minimum Size

As the determining element for minimum size, the logo should never be reproduced smaller than 5mm in height. In the rare and unlikely event that horizontal logo cannot be reproduced at 5mm or more, the vertical layout of the logo should be used instead. This will allow the logo type to be easily read and the logo graphic easily recognised.



Minimum Size.png

Logo Misuse

This section discusses how **NOT** to use the logo. It is very important that logos are never used in the following formats as they can compromise brand recognition and even make the logo hard to read.

Incorrect Colours

The colours should not be changed outside of the brands primary colour scheme. An example of colour misuse is shown in example below.



Incorrect Colours.png

Incorrect Layouts

The layout of the logo should never be changed from the horizontal version of the logo and the vertical version of the logo. An example of this is shown in example below.



Incorrect Layouts.png

Incorrect Angles

The logo works strictly with increments of 90° and 45° angles. This is a very important feature of the logo design and using any angle outside of these increments is considered logo misuse. An example of this is displayed in example below.



Incorrect Angles.png

Logo Deformation

The logo should never be stretched, squished, skewed, bulged, pinched or tapered. It should always remain in exactly the same proportions of the primary logo layout variations. If the horizontal logo doesn't fit into a design or document, then it is better to use the vertical layout rather than deforming the logo. See example below.



Logo Deformation.png

Logo Over Complex Imagery

The logo should never be placed over the top of complex imagery that make it difficult to read. It may be placed over simple parts of imagery such as sky and plain backgrounds. See example below.



Logo Over Complex Imagery.png

Primary Colour Scheme

The colour scheme is a very important aspect of the brand, as much as the logo. These colours should be used where possible to assist in maintaining brand recognition. To help in the use of these colours, a list of shade scales and colour formulas have been provided below.

Logo Colour Scale

The logo colour scale provided below displays the four primary colour shades on the left, being Pantone 1665 C (100%), Pantone 7416 C (100%), Pantone 405 C (100%) and Pantone Process Black C (100%). These are the four colours used to form the base colour scheme of the logo graphic. The logo must always preserve the four primary colour shades. These colours are followed by four relative colour shade variations scaling from left to right (80%, 60%, 40%, 20%). These are alternative colours that are derived from the logos primary colours. They may be used as font or shape colours in documents, stationery, email signatures, brochures, and anything else other than the logo itself.



Colour Formulas

There are four colour formulas that are supplied with each colour. They are: Pantone - The Pantone is a trademarked colour formula that can be used to colour match a print run with your printer. CMYK - This is the typical four colour process used by all printers. These values are very important for print designs. RGB and Hex - These two formulas are commonly used for digital designs, websites, Word documents and any other electronic format.

	Burnt Sienna-2	HEX	#E65925	RGB	230, 89, 37	CMYK	5, 80, 100, 0
	Burnt Sienna-3	HEX	#EA7A45	RGB	234, 122, 69	CMYK	4, 64, 80, 0
	Dorado	HEX	#5E5654	RGB	94, 86, 84	CMYK	45, 45, 45, 45
	English Walnut	HEX	#1D1715	RGB	29, 23, 21	CMYK	75, 75, 75, 75

Typography: Titles & Subtitles

The brand uses a series of font sets that combine all of the corporate materials and designs together. It is recommended that these fonts be used for most artwork and maintain a consistent style. The first font set is for titles and subtitles. This maybe the title of a document, brochure, report, on the website, etc. They are in no way meant to be used for body text, which is discussed on the next page.

Titles

The primary font to be used for title text belongs to the font family called Myriad Pro, which is produced by Adobe Type®. It is recommended that Myriad Pro Bold is used for the main titles and is equal at least twice the font size of the body text. However, under some circumstances it is possible to use Myriad Pro Regular if it works well with the design, or if the design requires two main titles.

Myriad Pro

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890(,,:?!\$&*)

Myriad Pro

Weight: 700

Style: normal

Usage

HTML

1

<script src="//use.typekit.net/gcr0lup.js"></script>

2

<script>try{Typekit.load();}catch(e){}</script>

Subtitles

The primary font to be used for subtitle text belongs to the font family called CountryBlueprint Bold. The subtitle should always be at least 25% smaller than the title text and roughly 10% bigger than the body text.

CountryBlueprint

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890(,,:?!\$&*)

CountryBlueprint

Weight: normal

Style: normal

Usage

CSS

1

font-family: 'CountryBlueprint', sans-serif;

Typography: Body Text

The body text is different from title text for two reasons. The first is so that the titles and subtitles are individualised making it easy for the reader to find sections throughout a document. The second is legibility, as the title text is specifically

designed as a display font for titles and subtitles, whereas the body text font is designed primarily for use in heavy copy with a lot of text. It is important that this font is used for body text at all times, not only to maintain brand consistency but to also maintain a clean and professional design.

Font Details

The primary font to be used for body text belongs to the font family called Calibri, which is produced by Microsoft®. The most common fonts from this set to be used are: Regular, Italic and Bold.

Calibri

Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;:?!\$&*)	Calibri Weight: 400 Style: normal
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;:?!\$&*)	Calibri Weight: 400 Style: italic
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;:?!\$&*)	Calibri Weight: bold Style: normal

Usage

```
CSS
1 font-family: 'Calibri', sans-serif;
```

Typography: Websafe Text

Due to the lack of support for a large selection of fonts, websites are extremely limited to what fonts are available. For the titles on the website, the normal title font choice can be used in the form of jpg, gif or png. However, the titles can also use a variation of the recommended websafe font. For all body text on a website, the websafe font must be used as it is available by all computers and will ensure a comfortably optimised website.

Font Details

The primary font to be used as websafe text belongs to the font family called Roboto, which is available on nearly every computer. This will help ensure that a good level of cross browser compatibility is maintained from computer to computer.

Roboto

Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 100 Style: normal
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 100 Style: italic
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 300 Style: normal
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 300 Style: italic
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 400 Style: normal
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 400 Style: italic
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 500 Style: normal
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 500 Style: italic
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 700 Style: normal
Aa	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890(,.;?!\$&*)	Roboto Weight: 700 Style: italic

Aa

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890(,.;:?!\$&*)**

Roboto
Weight: 900
Style: normal

Aa

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890(,.;:?!\$&*)***

Roboto
Weight: 900
Style: italic

Usage

HTML

```
1 <link href='http://fonts.googleapis.com/css?family=Roboto' rel='stylesheet' type='text/css'>
```

CSS

```
1 font-family: 'Roboto', sans-serif;
```