

V01

Style Guide



Welcome.

Since you are holding this guide and reading these words, we're trusting you with our very identity: our brand.

Though we are a branding agency for SaaS companies, we don't care about all the branding and marketing jargon. But we do care about what people think about us. We care about our reputation. We care about building great relationships.

We also care about growing businesses. But, for us, it's not all about revenue and sales. The process itself is what we enjoy the most. We are passionate about being a centering force in businesses. We hope to "Wow" you with results.

The following pages are full of guidelines, rules, and handy tips that we hope will help you communicate our values, realize our vision, and reinforce our brand.

It is impossible to predict every situation, brand execution, or implementation, but this guide will help refine your approach.

Whether you are a new web designer, an outside designer, or one of our amazing ad agencies, thank you for helping us achieve our goals and pursue our mission.

Sincerely, welcome to the Branding Brothers.

What's Inside

Updated: Sep 26, 2023
Originally Published: Sep 1, 2023
Created By: Branding Brothers (branding-brothers.nl)
Questions: hello@branding-brothers.nl

INTRODUCTION

- 001. Hi!
- 002. Welcome.
- 003. What's Inside
- 004. Intent of this guide
- 005. Using our materials

ABOUT THE BRAND

- 08. About Us
- 09. History
- 010. Values
- 014.

VOICE & STYLE

- 012. Our Tone & Voice
- 013. Taglines
- 014. Master Style List

BRAND LOGO

- 018. Primary Lockup
- 019. Lockup Assembly

020. Service Marks

021. Color Variations

022. Alternative Lockups

025. Location-Specific Marks

027. Logo Size

028. Clear Space

029. Background Control

030. Logo Placement

036. Common Errors

BRAND COLORS

038. Primary Color Palette

039. Using White & Black

040. Colors

TYPOGRAPHY

042. Primary Typeface

043. Weights

044. Using Type

045. Digital Type

048. Common Errors

VISUAL STYLE

050. Grids

PHOTOGRAPHY

054. Tone

055. Framing

056. Examples

BRAND COLLATERAL

059. Stationery

IN CLOSING

061. Approvals

062. File Types

063. Contacts

Intent of this guide

This style guide is a reference for our internal design team, vendors, and others who are authorized to work with the Branding Brothers.

The standards, guidelines, and references within this document are grounded in the years of research, experimentation, and brand executions that have preceded our new brand look and feel.

Our intent with this guide is not to restrict creativity and innovation: far from it. We believe in the creative spirit, and innovation is one of our core values.

What we strive for is a coordinated, consistent, and effective brand presence in everything we create. If we make something, we want to make sure that people know where it came from.

While some of our brand executions and graphics have been standardized—like

business cards, letterhead, and envelopes—these are not intended as the focus of this guide. Each one of our execution templates have internal documentation that is easier to update, follow and implement in today's digital environment.

Instead, the focus of this guide is to empower you, the creative, with the elements you need to create. By utilizing these tools, resources, and adhering to the guidelines within, you'll make things that look like the Branding Brothers brand, every time.

Please refer back to this guide often. We believe that our style guide is a living document. It should evolve over time, just as our brand inevitably will.

If you have any questions concerning the content of this guide, please don't hesitate to reach out to our Design Team at :

design@branding-brothers.nl.

005

Using our brand materials

For legal, copyright, or usage questions relating to our brand visuals, please reach out to Viggo Verstraten (viggo@branding-brothers.nl)

We are reasonable people—and open to most things—but when it comes to our brand, our reputation, we maintain strict control. We hold ourselves to incredibly high standards, and we expect the same wherever our brand is represented.

You must have specific permission and authorization to use any of our brand materials, including any resources, graphics, or visual elements found within this guide and its accompanying files. Simply being in possession of these materials does not imply or imbue permission in any way.

The approval process for materials and implementations of our brand will vary. Please contact an authorized Branding Brothers representative (usually your point of contact) with questions.

We reserve the right to disapprove or deny any use or uses of our logo, our brand visuals, or other brand elements at any time, for any reason.



01

About The Brand

Brainstorm.
Grind. Design.
Action.

Welcome to your
new ritual.

Branding Brothers is more than a branding company. We serve you as a daily reminder to care about your customers and grow your business!

Within this section, you will learn who we are, what we stand for, and where we came from.

We are the sum of the things we've done, the people we connect with, and the places we've been. After this section, we hope you'll come to know us a little bit more.

PAGE 8

ABOUT US

PAGE 9

OUR HISTORY

PAGE 10

OUR VALUES

007

Branding is more than being something. It's the gut feeling someone has about you.

When you're in a store or with someone, authenticity matters. With the right branding, people feel a genuine connection and are more likely to support you.

Branding creates a strong feeling that people associate with a company, brand, or individual. It's that instinctive emotion they feel when discussing or thinking about it.

In today's fast-paced world, it's easy to get lost in the grind and forget to truly live. The late-night work emails won't be our

memorable moments in our later years.

That's precisely why we aim to enhance branding for both customers and companies. We strive to uplift everyone's self-perception and the entities they stand for. Through our design, we craft emotion.

008

Birtheled in the backyard.

- 2016 We started making our first websites and webdesigns.
- 2018 Our first company launched, called "Exsiting Webdesign".
- 2020 In 2 years, Lars & Viggo Verstraten combined their skills and strated Branding Brothers.
- 2022 We found our passion for Software and the transition to focus on SaaS was made!

The founders of the Branding Brothers. (Viggo & Lars Verstraten).



009

People > Everything. Serve great people. Serve them as they like.

OUR VALUES

01. We serve people first, and our service second.
02. We are always kind & compassionate.
03. We explore new ideas.
04. We do what we can with what we have.
05. We tirelessly strive for perfection, accepting that we will never arrive.
06. We are a family and a great team. And that's plenty.
07. We strive to exceed expectations.
08. We innovate every single project
09. We are a refuge from chaos.
10. We design interesting experiences that go beyond.





Brand is not a logo a website, or a name. It's a gut feeling a person has about a product, service or company.

Our brand personality

FUN. STRENGTH.
EMPATHIC.

Think of that one special friend that you have: they've been there and done that, but they're always here when you need them. Whether you need a shoulder to cry on or a joyful partner in crime, you feel comforted merely picking up the phone and reading their message.

You could go months without speaking, and yet when you reconnect, it feels like no time has passed. With this friend, you feel at home in your own skin. And together, you are unstoppable. That's us. Or at least, that's who we try to be.

02 Voice & Style

We speak calmly
with kindness &
confidence.

Our customers and our team members are the reason we're here. They are our everything. Our purpose.

The way we speak to them should reflect how important they are. We should strive to ensure that every brand execution communicates this tone of voice.

In this section, you will find guidance on how to communicate in our brand voice and style.

PAGE 12

tone & voice

PAGE 13

taglines

PAGE 14

master style list



Our Writing Tone & Voice

We speak to our customers, our team, and others with kindness, calmness, and confidence. We're genuine, honest, transparent, friendly, and relatable.

And while we like to have a good time, we aren't a particularly witty brand. And when we decide to have fun, it's never at the expense of others, or in bad taste.

Our marketing and advertising language should not feel like we're selling. In fact, we think there's something wrong if we feel the urge to sell. Our products do that work for us.

We aren't afraid of using contractions. As a matter of fact, we prefer them. We like to write like people talk. We speak human.

013

In a noisy, crowded market, the loudest voice is a clear one.

Our taglines, which are not professionally written, is a representation of our brand value and overall mission.

The purpose of our brand tagline(s) are to capture and summarize our brand promise, brand values, and product experience.

Tagline(s) may be used in any marketing materials, advertising, or brand execution where we see to communicate our personality, mission, or brand values.

Each tagline may be used in combination with the brand logo and brand images as a standalone brand marketing campaign. The brand taglines should not be combined with campaign-specific taglines or phrases.

Avoid rewriting, rewording, or editing the tagline(s) in any way.

Master Style List

This is a guide to the grey areas in grammar, spelling, and commonly confused styles. This list is not comprehensive. When in doubt, refer to a recent version of the AP Style Guide.

HEADLINES

- Headlines should be short, clear, and “hook” the user into reading more
- Use “&” instead of “and”
- Use Title Case, not sentence case
- Use periods when writing in sentences

PUNCTUATION

- Use consistent punctuation
- Do not use spaces around the em-dash
- Do not end bulleted or numbered lists in periods, unless the list item contains multiple sentences.
- Do not hyphenate paragraphs

CORRECT SPELLING

- Use grey, not gray

FORMATTING

- Capitalize the first word in a sentence

CONTACT INFORMATION & TIMES

- Phone numbers should be written with hyphens. Do not use periods or parenthesis. For example: 123-456-7890
- Use 24 Hours time formatting. For example: 13:30, not 1:30PM or 1:30 p.m.
- The time should always use a colon
- Use en-dash when referring to time ranges instead of words like “through, to, or thru”
- Do not use AM or PM in any form.
- List 00:00 hours as midnight
- List 12:00 as noon
- Use 24-hour instead of 24 hour
- Days should never be abbreviated. Use the full spelling: Monday – Thursday
- Only the state or province should be abbreviated in addresses:

Branding Brothers
Abbringstraat 18
Purmerend, 1447PB

03 Brand Logo

The heart, soul,
and center of our
brand identity.

Our logo is how our customers tell us apart from a crowded industry. It's a promise of quality, consistency, and reliability.

As such, it is vital that our logo is presented correctly in every execution. This section covers these guidelines in detail.

Any use of our brand logo outside of or conflicting with the contents of this section will be considered unauthorized.

PAGE 18

PRIMARY LOGO

PAGE 27

SIZING & SPACING

PAGE 22

ALTERNATE LOCKUPS

PAGE 30

PLACEMENT

PAGE 25

LOCATION LOCKUPS

PAGE 36

COMMON ERRORS

Branding Brothers

017



+



+



=



What our icon stands for.

The intertwined “B” that forms the heart of our emblem tells a tale of two brothers, united by blood and vision. Each curve in the letter represents the winding paths they took, navigating the intricate world of SaaS and the digital age. But just as two parallel lines eventually converge in perspective, so too did their individual strengths come together to form something even greater.

Above the desk in the main office of Branding Brothers, the original sketch of the logo, drawn on a napkin during a brainstorming session, is framed. It serves as a daily reminder of humble beginnings, endless creativity, and the bond of family.

Branding Brothers: Where visions converge and legacies are built.

018

Primary Lockup



The brand logo identifies the Branding Brothers brand as a whole. Use this logo to represent individual locations, products, merchandise, and wholesale operations.

This logo is a carefully created piece of locked artwork that should not be altered in any way.

019

Lockup Assembly



ICON HEIGHT

The height of the Branding Brothers icon is exactly three times that of the wordmark, to scale.

SEPARATION

The space between the icon and wordmark is equal to the height of the wordmark.

VERTICAL ALIGNMENT

The middle point of the Branding Brothers icon should align exactly with the vertical center of the wordmark.

When our icon and wordmark are assembled together, the height of our wordmark can be used to determine the ratio and relationship between the two elements.



MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is .75" for print applications and 50px for digital applications.

Service Marks

Each lockup of the brand logo has two acceptable versions, depending on where and how the logo is used.

Our service marks provide notice of registered ownership within certain countries.

Each lockup of the brand logo has a Registered Service Mark version for use: find these exports in the accompanying files.

When in doubt, simply use the version without a service mark. The standard logo is acceptable for normal, day-to-day use, and as a secondary iteration in a longer document when the registered mark is used first.



REGISTERED SERVICE MARK

Our trademark has been registered in the United States, Canada, and S. Korea. Implementations within these countries may use the Registered Service Mark above.



TRADEMARK SERVICE MARK

Our brand will apply for a registered trademark in the United Kingdom and China. Implementations within these countries may use the Trademark service mark above.



SERVICE MARK SIZING

The logo and the registered mark scale independently. A general rule of thumb is to keep the registered mark at a maximum of half the x-height, but never be less than 2mm (printed) or 5px (digital) in width.

021

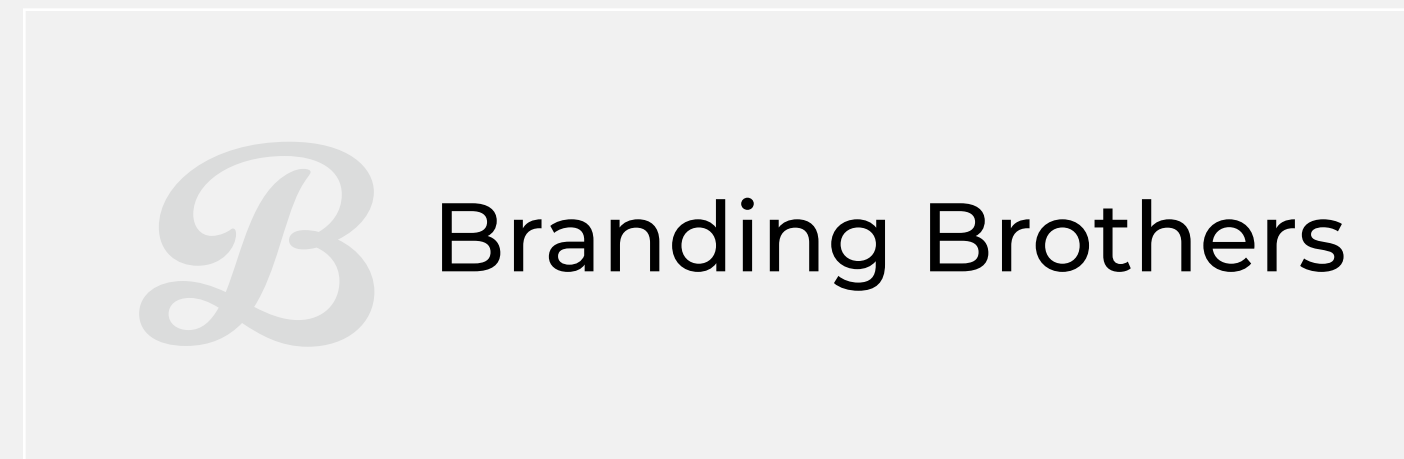
Color Variations

Each brand logo lockup has several color variations for use on different background types, tones, and colors.

When in doubt, use the most legible version of the logo for the available background.

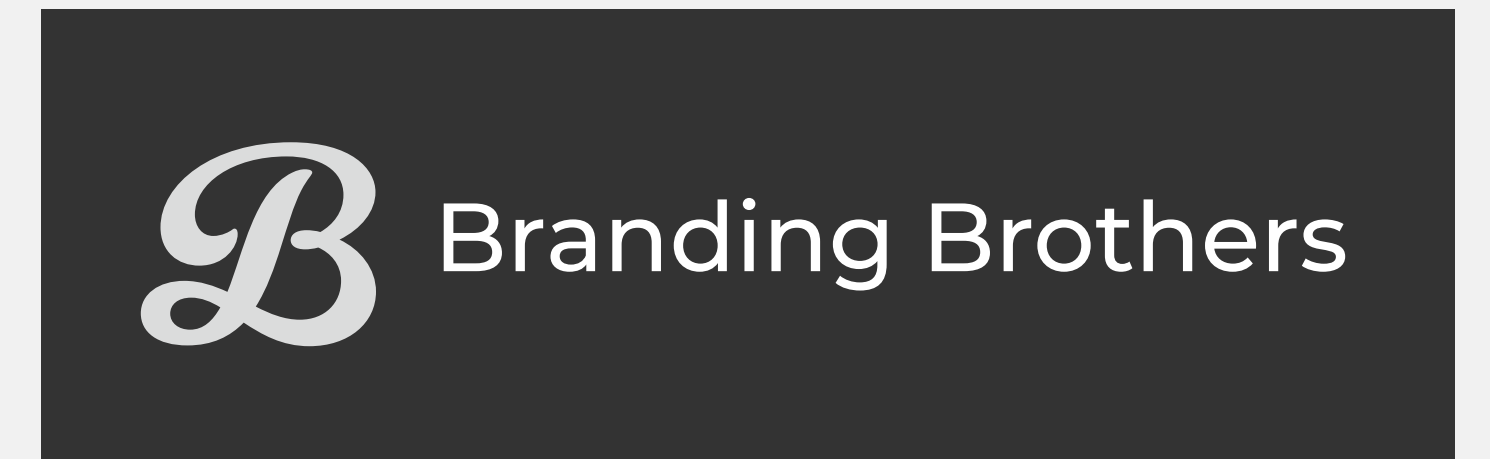
For printed executions, special care should be given to ensure logo legibility on the final media or material used.

TWO-COLOR, DARK



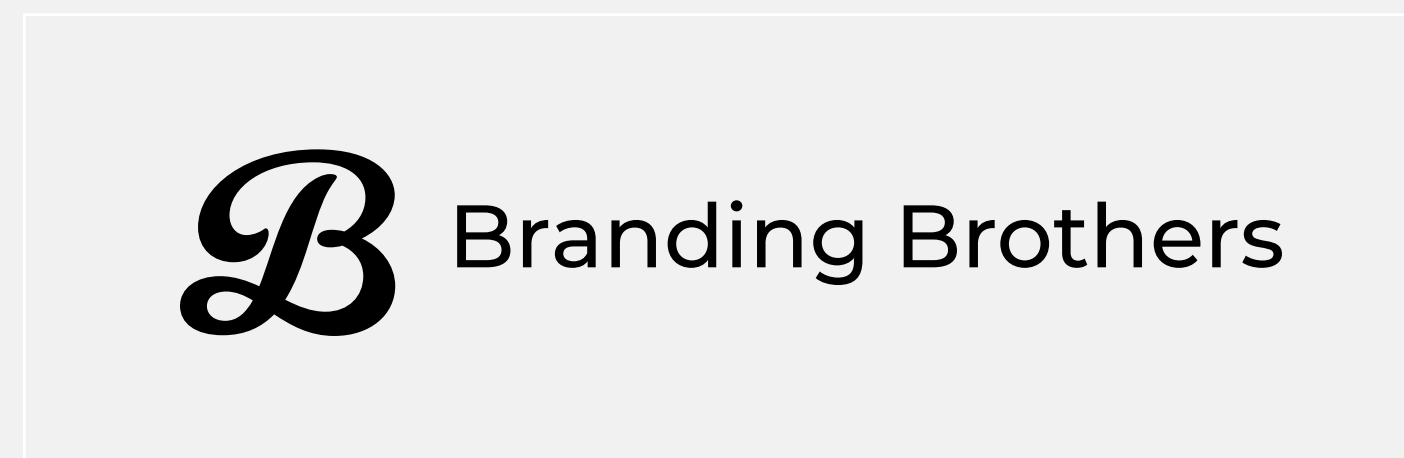
Icon: Branding Brothers Grey
Wordmark: Branding Brothers Black

TWO-COLOR, LIGHT



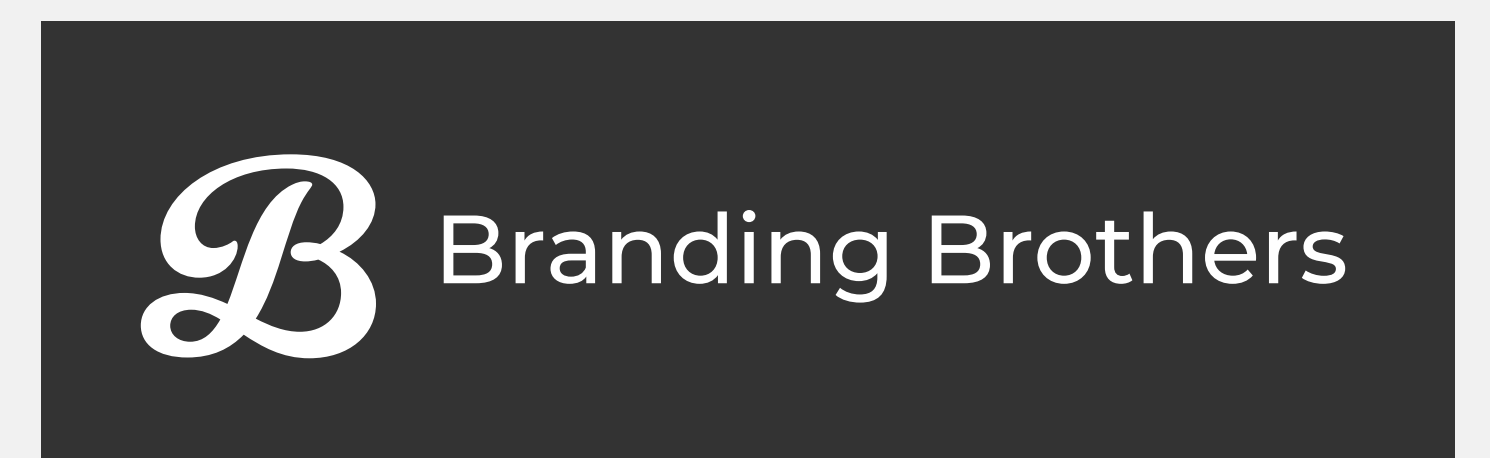
Icon: Branding Brothers Grey
Wordmark: Branding Brothers White

SINGLE COLOR, DARK



Icon: Branding Brothers Black
Wordmark: Branding Brothers Black

SINGLE COLOR, LIGHT



Icon: Branding Brothers White
Wordmark: Branding Brothers White

022



VERTICAL LOCKUP



PRIMARY LOCKUP



ICON-ONLY



WORDMARK LOCKUP

A Scalable Identity System

Trying to fit the same mark simultaneously on a billboard and on the bottom of an espresso cup is a challenge. Our identity system is designed for flexibility, consistency, and brand recognition.

We have provided different logo lockups that should cover every space imaginable. Instead of trying to fit a logo into a space that is too small or crowded, simply use a different version for maximum visual

impact and clarity.

When using the icon-only mark, ensure that our brand name is visible near or in relationship with the icon. For example, a t-shirt bearing the icon design on the front of the shirt should have a hang tag or box which displays our brand name legibly. This will help reinforce our brand recognition across multiple touchpoints.

023

Vertical Lockup



Designed specifically to be vertically efficient, the horizontal lockup is a perfect fit for taller areas, and areas where a centered lockup would fit better.

While we generally prefer the full horizontal logo, there are no specific restrictions that would prevent this version from use.



LOCKUP ASSEMBLY

The icon and wordmark is horizontally centered and separated by the width of a letter B. The icon width is equal to two letter B cap heights.



MINIMUM SIZE

This version is not intended for extremely small sizes. The minimum height is 1.5" for print applications and 100px for digital applications.

Badge Lockup

The badge lockup is designed for square or circular areas where symmetry is desired.

This can be used in conjunction with the primary brand simultaneously. On packaging, for example, the vertical lockup can be used for the primary identifying logo, and this lockup can be used as a closure seal/sticker.

This lockup can also be used as a graphic element by replacing the text within the circle.



FAMILY BADGE

Fully customizable for each location. Typeset the City and State as the baseline in Montserrat Medium.



SAAS BADGE

Our secondary tagline set in combination with the brand name.



QUOTE BADGE

Our primary tagline with the direct brand name. Be sure to place this badge near a brand statement.



1.5" or 100px

MINIMUM SIZE

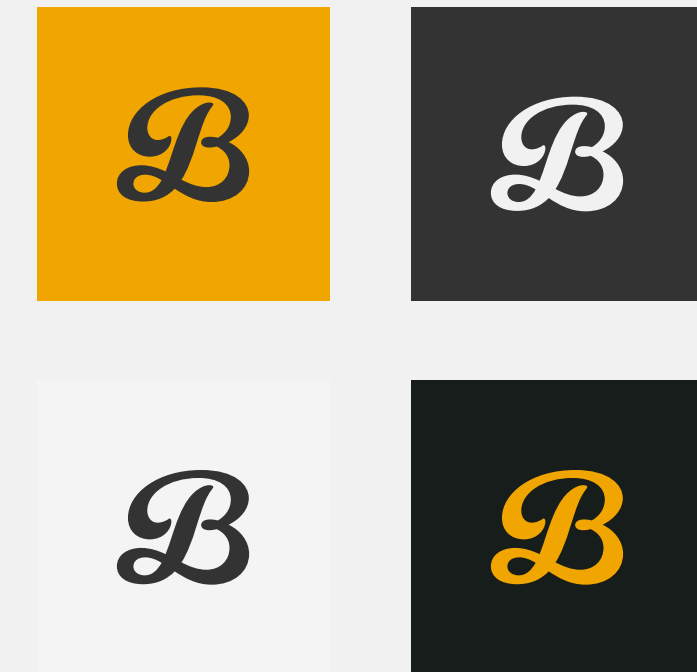
Not meant for small sizes. The minimum radius is 1.5" for print and 100px for digital applications.

025

Icon-Only Lockup

When subtlety is desired, the Branding Brothers icon can be used in place of a full brand logo lockup.

When this mark is used, ensure that our brand name is visible near or in relationship with the icon. For example, a coffeecup bearing the icon design on the inside of the cup should have a hang tag or box which displays our brand name legibly. This will help reinforce brand recognition.



SPECIAL COLOR USAGE

When the icon is used as a standalone element, it will accommodate any acceptable combination of our colors.



MINIMUM SIZE

At small sizes, ensure the line weight is legible and that the negative spaces do not close. The minimum height is .75" for print and 50px for digital applications.

026

Wordmark Lockup

Branding Brothers

When space is at an ultimate premium, the Branding Brothers wordmark can be used in place of a full brand logo lockup.

This logo is designed for small spaces and imprints that are infamous for legibility issues, like small engravings or silkscreen imprints.

This is also the only authorized method of presenting the icon as a solid shape instead of the outlined version.

Branding Brothers [.45" or 30px

MINIMUM SIZE

This wordmark is designed for extra small spaces. The minimum height is .25" for print and 18px for digital applications.

MINIMUM SIZING

027

Logo Size

Maintaining optimal and minimal logo sizing is vital to the legibility of the mark and overall brand recognition.

The execution will often dictate the right logo size. But in order to maximize legibility, try to use the largest size (within reason) for each logo version listed. In some circumstances, it may be acceptable to use the minimum size.

Never reproduce our logos smaller than the minimum sizes listed on this page.

B Branding Brothers | .75"
50px

PRIMARY LOCKUP

Minimum height is .75" for print and 50px for digital applications.

B | .75"
50px

ICON

Minimum height is .75" for print and 50px for digital applications.

B
Branding Brothers | 1.5"
100px

VERTICAL LOCKUP

Minimum height is 1.5" for print and 100px for digital applications.

Branding Brothers | .45"
30px

WORDMARK

Minimum height is .25" for print and 18px for digital applications.

Clear Space

Clear space, or negative space, is the area that surrounds the logo that is completely clear of any other graphical element. Clear space helps the logo stand out from the rest of the elements on the page and ensures legibility, even at small sizes.

As a general rule, the more clear, or negative, space around the logo, the better.

At a minimum, there should be clear space equal to the height of the BB icon on all four sides of the logo. Using an element from the logo as a unit of measurement ensures enough clear space at any size.

VISUALIZED CLEAR SPACE



ALTERNATE LOGO VERSIONS

ICON HEIGHT

All versions of the brand logo include an icon element (highlighted in blue). Each version of the logo uses its own icon size to determine clear space.


Branding Brothers



Branding Brothers

Background Control

Contrast is the name of the game when considering placing the logo on any background.

Our logo should not only be legible; it should also make a clear, strong statement when used. If there is not enough contrast between the logo and the background, the presence of the logo is weakened.

The logo may be placed on photographs, textures, and patterns as long as there is enough contrast for the logo to be visible.



The two-color version of the logo may be used on any solid-color background. Use the dark or light version to achieve maximum contrast.



The one-color, light version of the logo may be used on any dark photographic background. Do not use the two-color version on photographs.



The one-color, dark version of the logo may be used on any light photographic background. Do not use the two-color version on photographs.



The one-color version of the logo may be used on low-contrast patterns. Use the dark or light version to achieve maximum contrast.

030

Placement of the logo on canvas is vital to a consistent visual style.

Where our logo is placed communicates a great deal about our brand's visual style. In this chapter, you will find high-level guidance on how the logo should be positioned on a variety of touchpoints and media.

As a general rule, our logo should not be centered in an area. We typically favor a left-aligned layout with the logo aligned to the primary grid line—the spine.

Exceptions to this rule will inevitably surface. When in doubt, connect with a member of our team to review your situation.

031. On The Page

032. As Signage

033. On Merchandise

034. On The Web

035. On Social Media

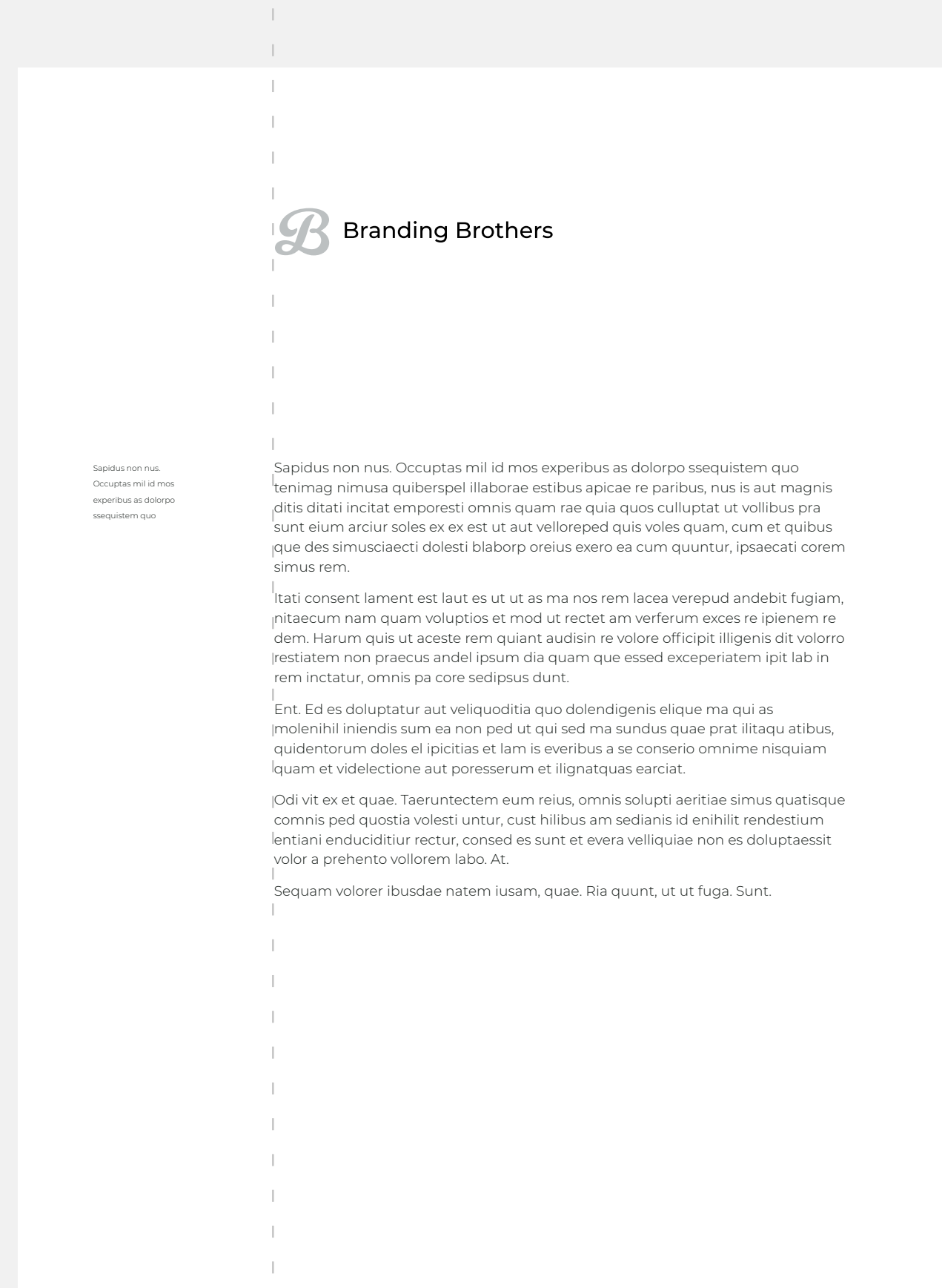
031

On The Page

Place the logo left-aligned on the primary grid line. If this space is not available, the logo belongs in the top or bottom left page corners.

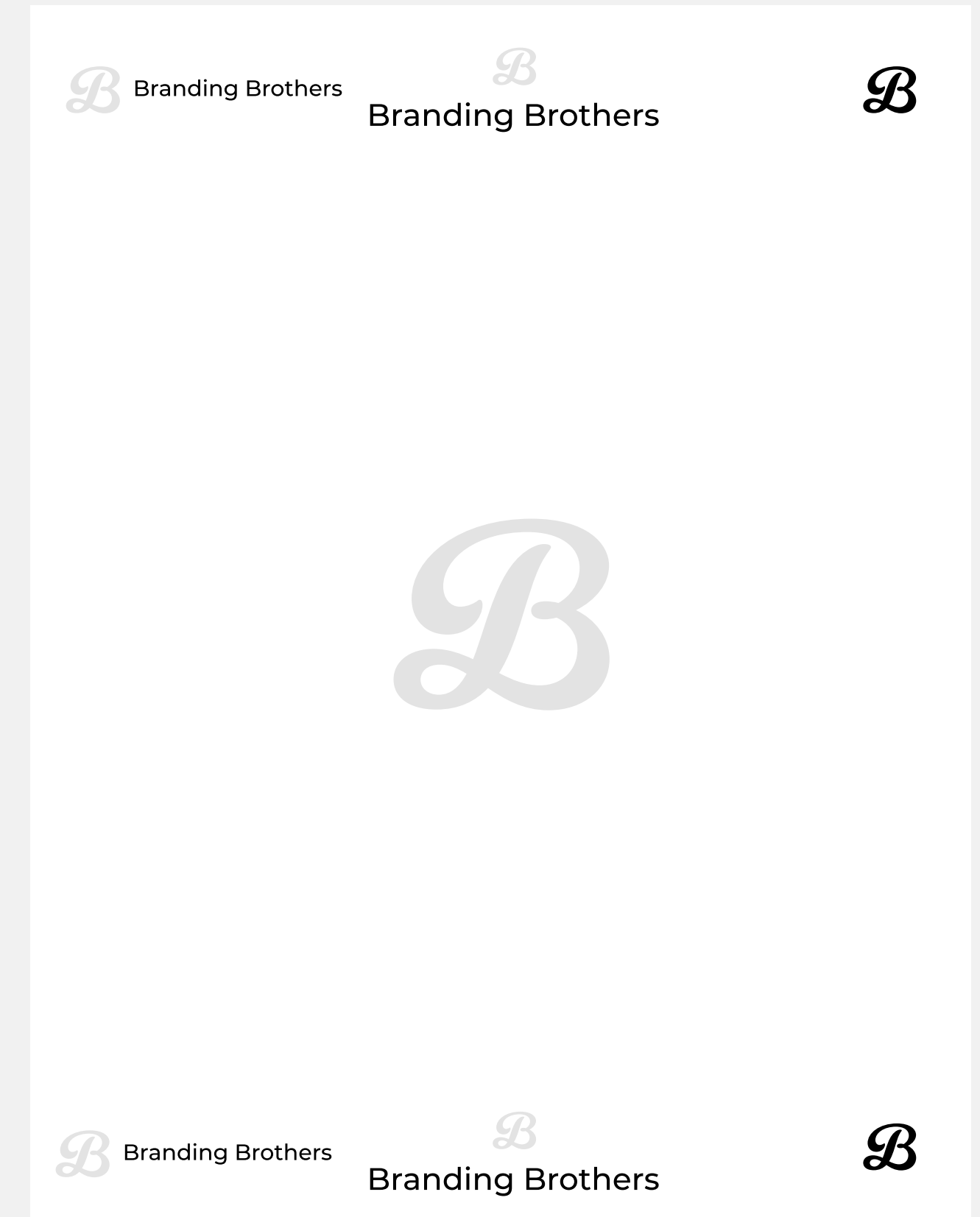
Specific stationery layouts are provided in the Brand Collateral section of this document.

Placement



PREFERRED

Align the logo to the primary grid line (referred to as the spine). The primary lockup looks best when left-aligned.



ALTERNATE OPTIONS

Align the primary lockup to the left corners. If the layout dictates a centered or right-aligned mark, use the icon or vertical lockup.

032

As Signage

When used on the exterior of the building, signage should follow the same left-aligned placement of the logo on other touchpoints.

As our locations are all renovated buildings, each situation is unique. In order to achieve consistency between locations, we recommend aligning the sign placement to a significant building feature, like a large window or doorway.

If manufactured signs are required, place the logo on the sign asymmetrically (either horizontally or vertically). Detailed template files are available.

Placement



HORIZONTAL POSITION

Align the logo in the lower left hand corner of a rectangular hanging sign to achieve asymmetry.



VERTICAL POSITION

Align the icon in the lower center of a vertical rectangular hanging sign to achieve asymmetry.



033

On Merchandise

Branded merchandise like t-shirts, hats, and coffee mugs should all follow a left-aligned logo placement if possible.

If possible, look for unique and uncommon imprint areas to utilize. Areas like t-shirt sleeves are rarely used and can make a striking visual statement.

Each piece of merchandise will carry unique limitations. Use the images on the right as general guidance.



APPAREL

Center Align the logo when possible. If desired, the icon of the logo can be placed on the left-top sleeve.

Placement



034

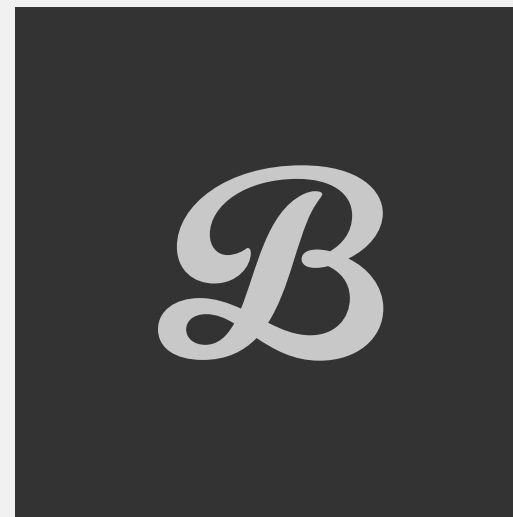
On The Web

On the Branding Brothers website, the logo will be placed in the upper left-hand corner of the navigation bar. Do not center the logo on screen, even on small screens. The logo will be placed in the center on mobile devices.



FAVICON

Our favicon—a 32px x 32px icon that is displayed in the browser next to the url—is the only other approved usage of our icon in solid form.



DEVICE ICON

If our website is saved as a bookmark on the home screen of some mobile devices, this graphic will be displayed. Default size is 192px x 192px.



Placement

035

On Social Media

When used as social media avatars, the icon-only logo should be used with the right amount of clear space on all sides.

We have developed two approved avatar images found here on this page. They are each approved for both circular and square avatars shapes of all sizes.

While the layout of these avatars should not be altered in any way, approved secondary brand colors may be used to address special events, holidays, and seasonal changes.

Placement



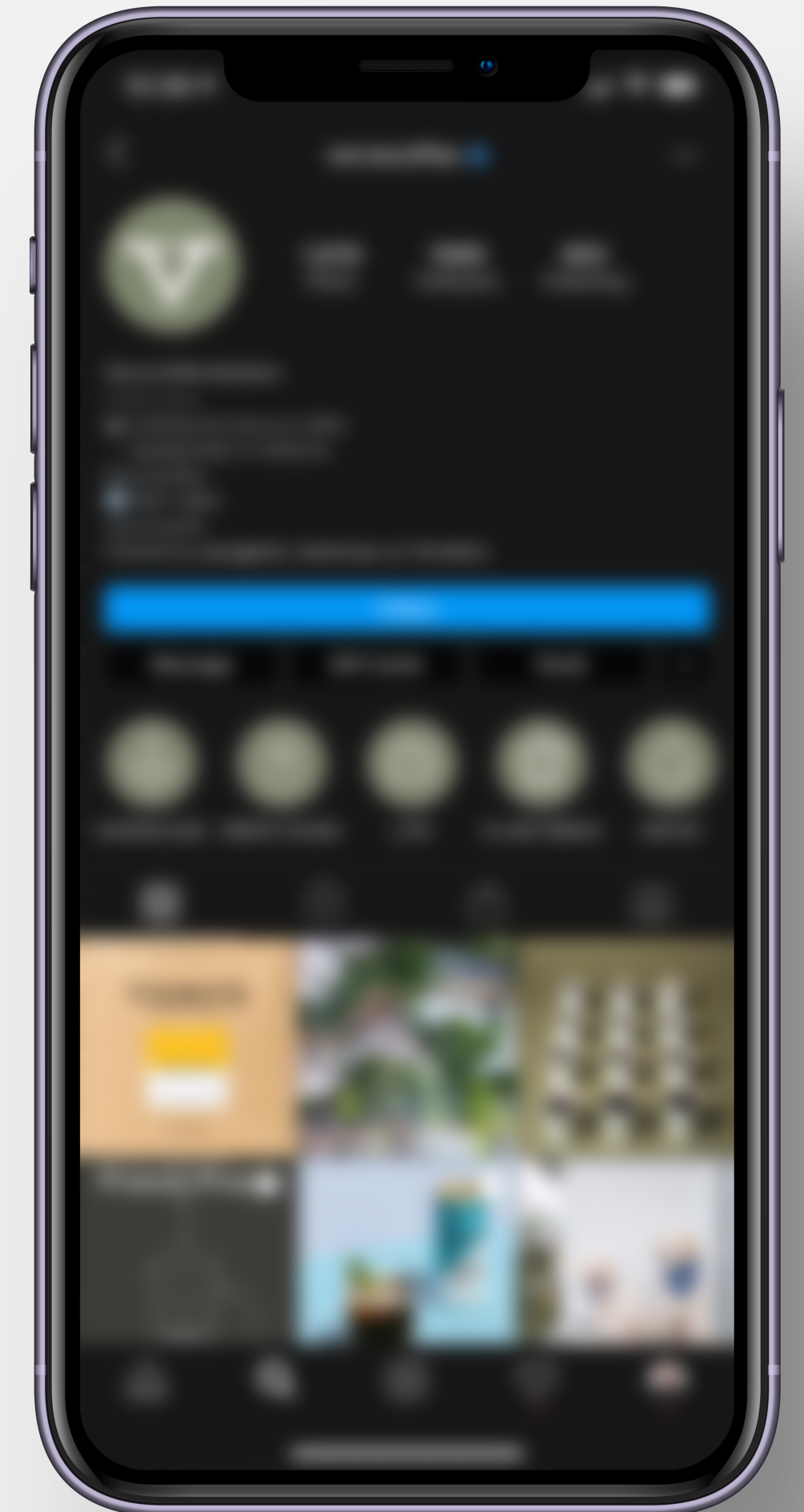
ICON AVATAR

Preferred avatar for use on all platforms. All approved color combinations may be used.



WORDMARK AVATAR

All approved color combinations may be used. The wordmark must be visually centered, not mechanically.



Common Errors



Do not stretch, squash, skew, or distort the logo in any way.



Do not edit the logo color, use an off-brand color, or reduce the logo opacity.



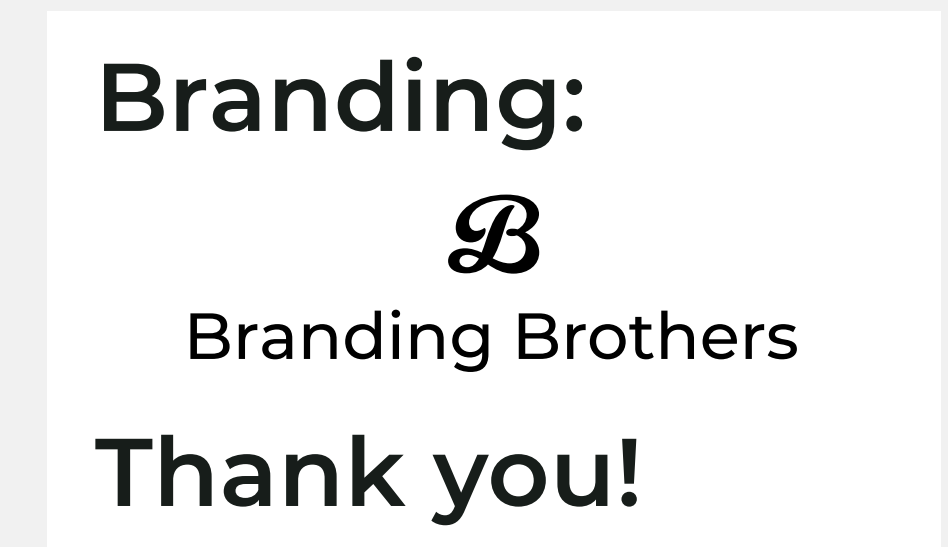
Do not add graphic effects to the logo, including drop shadows.



Do not place the logo on a high-contrast pattern or busy photograph.



Do not change the layout or relationship between logo elements.



Do not encroach on the required clear space surrounding the logo.

Note: This is not a comprehensive list of errors. These are simply the most common or egregious errors.

04 Brand Colors

Color sets us apart & helps to invoke emotion.

The colors we've chosen for our brand is a key factor in differentiation and brand recognition.

As such, it is vital that our colors are reproduced faithfully and combined in the right way. This section covers these guidelines in detail.

Any color outside of those outlined within this section will be considered unauthorized.

PAGE 38

PRIMARY PALETTE

PAGE 39

BLACK & WHITE

PAGE 40

APPROVED PAIRINGS

NIGHT BLACK

PMS 204U
CMYK: 79, 54, 71, 60
RGB: 32, 55, 46
HEX: #333333

KHAKI GREY

PMS 129U
CMYK: 23, 16, 25, 0
RGB: 198, 199, 187
HEX: #c8c8c8

BRANDING YELLOW

PMS 569U
CMYK: 13, 81, 90, 2
RGB: 209, 83, 52
HEX: #F0A500

Primary Color Palette

The consistent use of color is vital to effective brand recognition.

Our brand should always be represented in one of the colors on this page, aside from specific recommendations within this guide.

Do not use any other/unauthorized colors.

Use of the Pantone Matching System is

highly recommended to ensure color consistency across any and all touchpoints. If Pantone color matching is not available or out of budget, please take great care to match the hues above precisely.

We prefer a natural matte/uncoated paper stock, so always match to the Uncoated Pantone book.

039

Using White & Black

Black and white are vital components to the brand palette. Whenever possible, avoid true black and true white in favor of these subdued tones.

Both white and black are used to define space on the page, on the package, and on the website.

Create high contrast by combining both: perfect for legible typography. This guide serves as an excellent example of this.

We recommend an expansive use of negative space in brand executions, which can be created using either white or black.

BRANDING BROTHERS WHITE

PMS 100U
CMYK: 4, 3, 3, 0
RGB: 241, 241, 241
HEX: #f1f1f1

BRANDING BROTHERS BLACK

PMS 900U
CMYK: 75, 64, 68, 77
RGB: 23, 29, 26
HEX: #171d1a

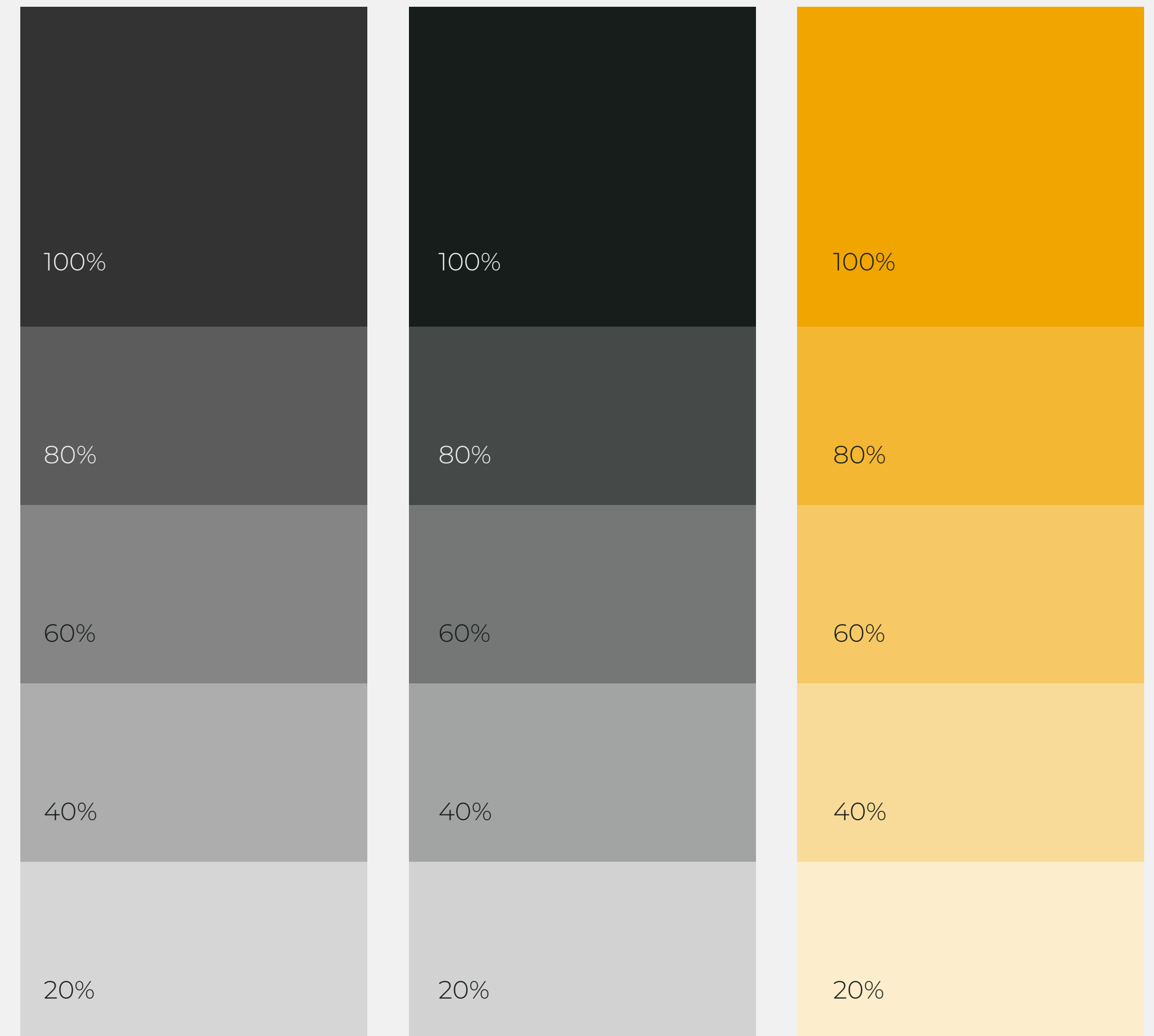
040

Using Tints

We prefer our brand colors used without editing, but some situations require the use of color tints, especially on the web. For example, when a user hovers over a button on our web site, using a tint change can help confirm their action.

If necessary, use a 20% tint step system, keeping legibility in mind. Any tint below 60% used as a background will require dark text.

Colors



05 Typography

We are obsessed with the beauty of typography.

Few things communicate the look and feel of a brand more clearly than the way letters, numbers, and symbols are put together. We believe typography should strike a balance between legibility and interest.

This section will cover approved typefaces, the way we use typography to communicate clearly, and some helpful usage tips.

Any typeface not referenced in this section will be considered unauthorized for use.

PAGE 42

PRIMARY TYPEFACE

PAGE 43

APPROVED WEIGHTS

PAGE 44

DIGITAL TYPOGRAPHY

042

Montserrat

The typeface we chose for all brand executions.

**A workhorse
sans-serif**

Montserrat is a geometric sans-serif typeface designed by Argentine graphic designer Julieta Ulanovsky. Montserrat features a tall x-height that increases legibility using all sizes, and includes a wide array of glyphs, weights, and special features.

Montserrat is free and open source: As such, neither paid licenses nor accreditation are required for use. Download it free from Adobe Fonts.

ACCEPTABLE ALTERNATIVES

Montserrat should be used for every brand execution. In rare circumstances, however, we recognize it is not realistic to use custom fonts. In which case, system default sans-serif fonts should be used: Helvetica and Arial, respectively.

Note: this should not occur frequently.

043

Hierarchy & Weight

Montserrat is a variable-weight typeface, which means you are able to customize weights and angles to create an infinite number of weights. That being said, we typically stay within these four weights.

Use contrast between heavy and lighter weights to communicate relevant importance, otherwise known as hierarchy, of information.

Weights

Montserrat
Light

aåbcçdðeéffghiîjklmñnoøpqærstuüvwxyz
 AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ
 0123456789°(.,'"-;:;!)?&©´°π®†≈◇™£¢∞§.ªº

Montserrat
Regular

aåbcçdðeéffghiîjklmñnoøpqærstuüvwxyz
 AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ
 0123456789°(.,'"-;:;!)?&©´°π®†≈◇™£¢∞§.ªº

Montserrat
Medium

aåbcçdðeéffghiîjklmñnoøpqærstuüvwxyz
 AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ
 0123456789°(.,'"-;:;!)?&©´°π®†≈◇™£¢∞§.ªº

Montserrat
Bold

aåbcçdðeéffghiîjklmñnoøpqærstuüvwxyz
 AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ
 0123456789°(.,'"-;:;!)?&©´°π®†≈◇™£¢∞§.ªº

044

The Six Type Commandments

When constructing layouts, these tips will help you build dynamic, interesting, and on-brand compositions with typography.

While these rules are proven and sound, sometimes breaking them is the right call.

Using Type

01

STAY LEFT-ALIGNED, RAG RIGHT

Legibility and clarity are vitally important to great typographical layouts. Since most people read from left to right, we should align our type accordingly. And besides, we're a little off-center as a brand anyway.

03

ALIGN X-HEIGHTS OR BASELINES

Whenever you place text next to each other, either align the baselines (the line that the bottom of a lowercase x sits on) or align the x-heights (the top of a lowercase x). This helps align each line visually.

05

GIVE THINGS SPACE, IF NEEDED

Negative space, or the space around elements is vitally important. That being said, if informational elements belong together, move them closer together. Use grouping wisely: just try not to cram too many things in one space!

02

SKIP WEIGHTS & DOUBLE SIZE

Contrast is the name of the game when it comes to great design. When in doubt, skip a weight when pairing two weights, and double the size between two text elements.

04

WATCH THE RAG

When setting paragraphs, keep an eye on the right (ragged) edge. If the rag unintentionally creates a recognizable shape, consider tweaking the language or resizing the container. Also, try to prevent single-word lines (orphans).

06

KEEP LINE LENGTH REASONABLE

It is easy for the user to get lost in long lines of text, and short ones are easily ignored. It's best to keep lines between 45 and 70 characters long, depending on the size of the font. This will ensure legibility as the font sizes increase or decrease.

Website Headings

The heading structure on this page is in direct reference to our current website design. This is the basic breakdown of standard heading sizes, and their relationship to body copy.

Obviously, exceptions exist, especially between different page templates. Also, the h-level of each heading should be set in accordance with search-engine and development best practices.

Digital Type

Heading One

USAGE

- Page Headings
- Major Section Headings
- Emphasized Words

SPECIFICS

Font: Montserrat Medium
 Size: 80px (4.44rem)
 Bottom Margin: 50px

Heading Two

USAGE

- Section Headings
- Blog Body Headings
- Product Headings

SPECIFICS

Font: Montserrat Semi-Bold
 Size: 52px (2.89rem)
 Bottom Margin: 30px

Heading Three

USAGE

- Sub Headings
- Call To Action Headings
- Blog Sub Headings

SPECIFICS

Font: Montserrat Semi-Bold
 Size: 34px (1.89rem)
 Bottom Margin: 30px

HEADING FOUR

USAGE

- Minor Headings
- Table Labels
- Sub-Sub Headings

SPECIFICS

Font: Montserrat Bold, Uppercase
 Size: 18px (1rem)
 Bottom Margin: 20px

046

Body Text

The root body text size, line width, line height, and tracking are set to enhance visibility and legibility on all screens.

Certain typographic situations specific to digital type like block quotes and text links are also outlined on this page.

Digital Type

PARAGRAPH

Weight: Montserrat Light
 Size: 18px
 Line Height: 26px
 Color: Grey
 Bottom Margin: 16px

STRONG OR BOLD

Weight: Montserrat Medium

BLOCK QUOTE

Size: 30px
 Line Height: 36px
 Margins: 20px, 0
 Padding: 0, 0, 0, 40px
 Border (Left): 3px

TEXT LINKS

Weight: Montserrat Medium
 Color: Green
 Underlined

————— Max Width: 700px —————

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio conet, venimaximi, corepel iquunt volorpos quam, si quos intiusciate sitas millabo reicita tiissimus explantecab imet doluptati delit, sequiandit, aperfernam, officiisti dolorerate rerchil eaquassequid ut dolendit aciet officiatur am debis sum simporem nit, ut ut fuga. At fugit dent, suntur, consenim ad undae. Necta cus quodior iandund andionsed ut remque sinctotatur amus.

Aximo quis veni dolupta spiet, sit harunto eum illor arumquas et aut pliquae necum liquam quam fugit quam **enecus, sundiam, odit laboreptas** qui aci cus, omnia qui doluptam in coreribus ellaccus.

Dolut venis pre aboreri berions edicius doluptat rehendi omnihicitas quasperum ex esed magnatur magniet acerio con re doluptate sum iume vendi que repudae ctibus dero occae venim si ilique eum numet accae delestrume officia inti

Met prepudi piderovid estio magnat adit offictet as aut dolori acerspedis

Dolorro videnis poresequi doluptat liasita tincium debit, seque landae ligenda musdae verum haria doluptassi sendera velliquas dolla quatur, ut et postisquasin necuscipsam volesci mendae et inctem eos sundi reptaquia porepudio inctem quatio molectasped molorpos esci nimet odi doluptatur, nulpa porum.

Quatia dolum alique es asped es aliquam, qui ducimus andunte volorendam ressitempos corrum ratur? Harita sequam inctotate volupisit veni doloriam dolut a por ad ut lam non pliquam eum ad quodit explique

047

Lists

List styling is another important element of digital typography. Typically, lists are found in the body of blog articles, pages, and product descriptions.

Styling for both ordered lists (ol) and unordered lists can be found on this page.

Digital Type

ORDERED LIST (OL)

1. North America
 1. Los Angeles, CA
 2. New York City, NY
 3. Boston, MA
2. Europe
 1. London, UK
 2. Rome, IT
 3. Paris, FR

SPECIFICS

Weight: Montserrat Light
 Size: 18px
 Line Height: 26px
 Color: Grey
 Bottom Margin: 14px
 Indents: 20px

UNORDERED LIST (UL)

- North America
 - Los Angeles, CA
 - New York City, NY
 - Boston, MA
- Europe
 - London, UK
 - Rome, IT
 - Paris, FR

SPECIFICS

Weight: Montserrat Light
 Size: 18px
 Line Height: 26px
 Color: Grey
 Bottom Margin: 16px
 Indents: 20px
 Default Bullet Icon

Common Errors

Oh, Goodness, No...

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio

Do not use unauthorized fonts or typefaces. The only exception is stylized merchandise or illustrations on a case-by-case basis.

No t good, nope.

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio conet veni maximi, corepel. Idunt volort pos quam, si quos intiusciate sitas millabo reicita tiissimus

Keep tracking, kerning, and leading reasonable and legible. Do not stray far from the examples in this guide.

Not For Us

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit

Do not use centered or completely justified alignment for multi-line text. There are no exceptions.

Help me

Do not stretch, squish, or otherwise mangle typography. Use the appropriate weight instead.

Too Much Stroke

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae

Do not use a stroke or outline on typography. Also avoid using a drop shadow on typography at all costs.

I'm Falling!
Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae

Do not use typography on any angle other than 0° or 90°. Our typography should always read up if 90°.

Note: This is not a comprehensive list of errors. It is simply the most common or egregious.

06 Visual Style

Ingredients
for on-brand
layouts and
composition

While brand consistency relies heavily on logo usage, color, and typography, we recognize that these are not the only elements within a brand identity design system.

This section contains guidelines on grid usage and references to approved visual elements like icons, illustrations, patterns, frames and more.

PAGE 50

GRIDS

050

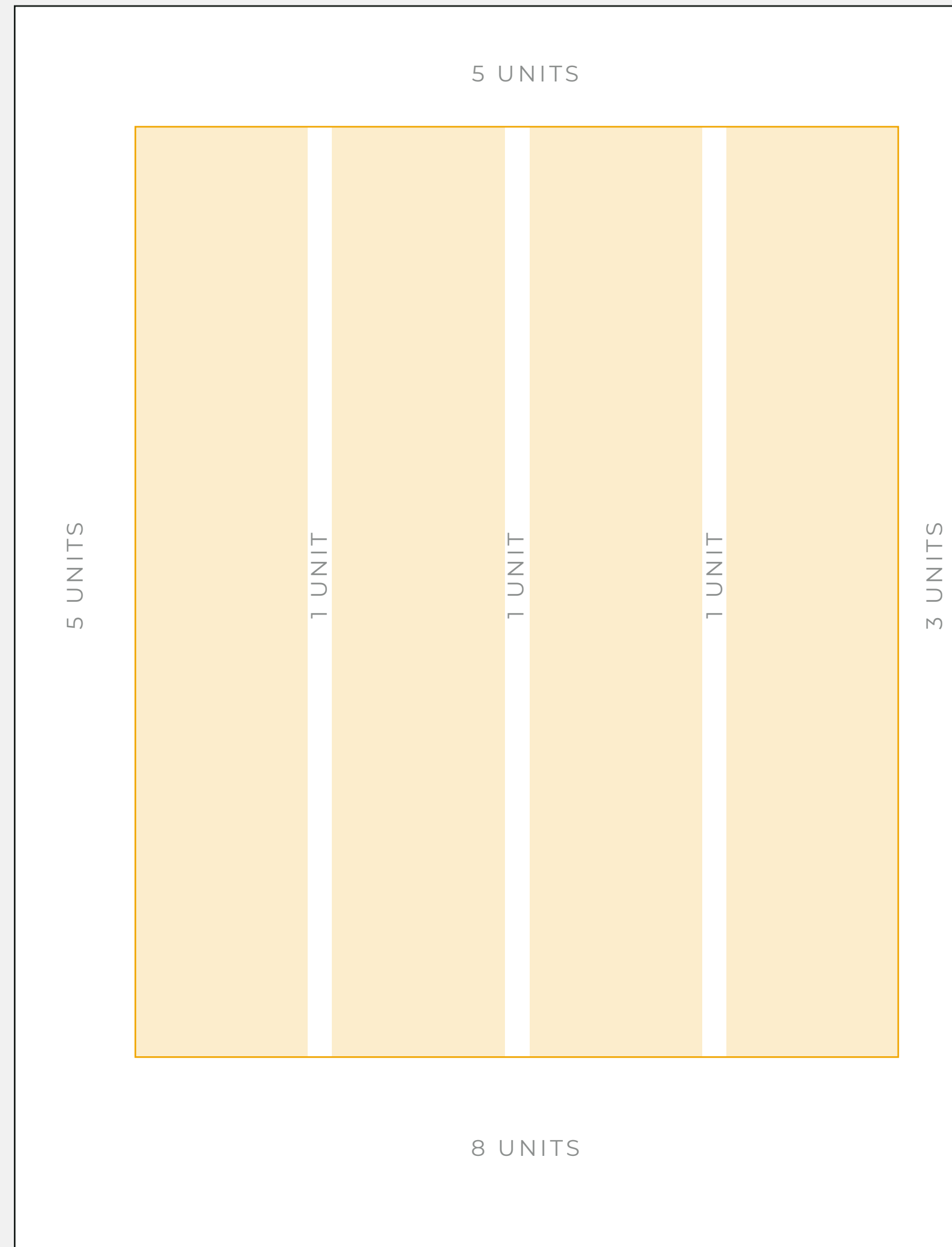
Letter

Portrait orientation grids are typically four-columns, with generous margins that reflect the golden section.

The type area is always off-center, with the largest margin on the left side of the page.

Gutters are typically one unit of measurement in comparison to the margins.

Grids



UNITS OF MEASUREMENT

Units of measurement can change depending on the desired layout. The ratio between them is the most important element.

MARGINS

Generous margins set our stationery materials apart. We don't waste space with unnecessary filler.

MOUSE TYPE

If desired, mouse type or other small related elements can be set outside of the primary grid area.

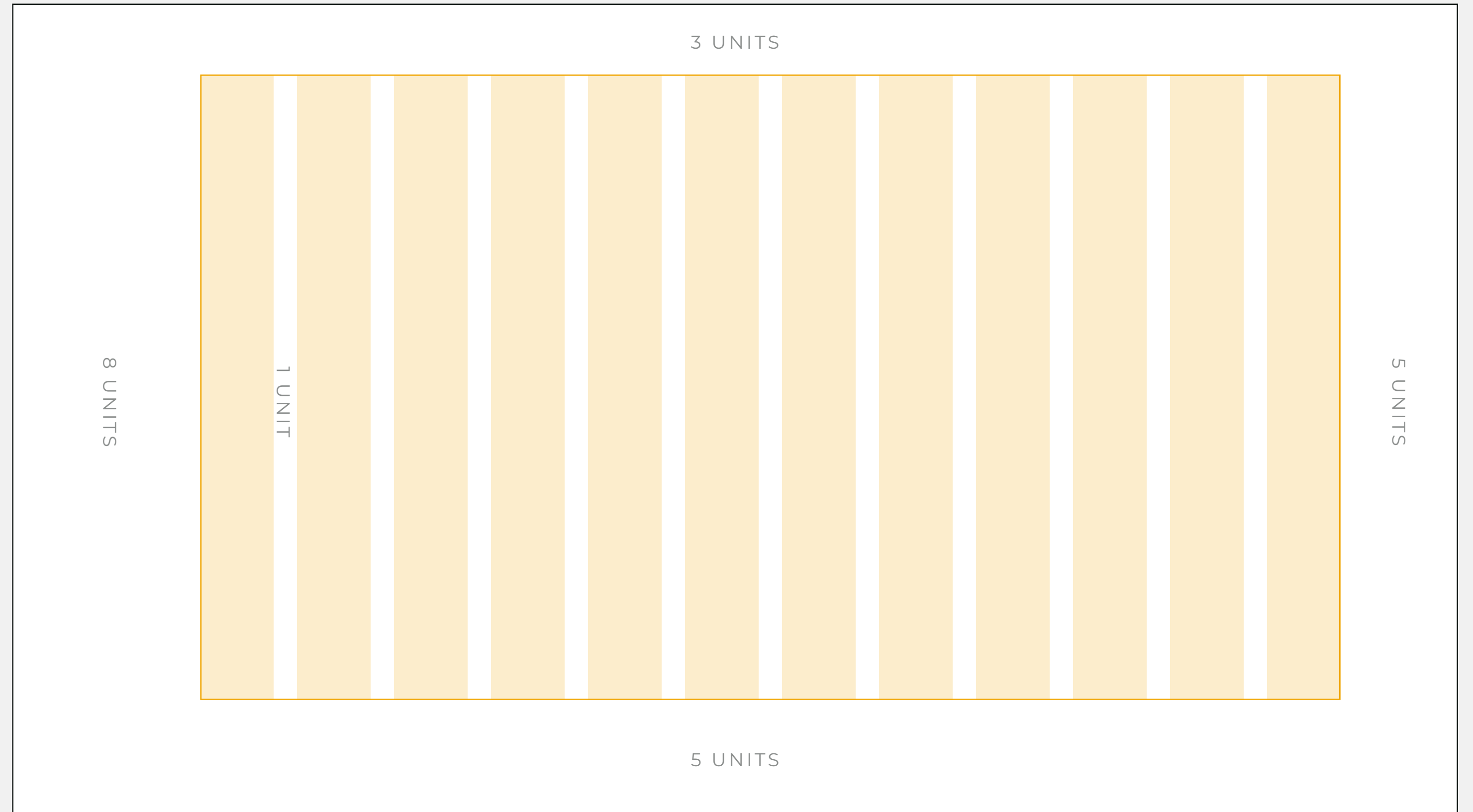
051

Presentation

Landscape orientation grids are typically 12-columns, with equally generous margins that reflect the golden section.

The type and content area is off-center, with the largest margin on the left side of the screen/page.

Gutters are typically one unit of measurement when compared to margins.



EXAMPLE

This guide is an excellent example of how we use the presentation grid. Take note of how elements are aligned within columns.

Grids

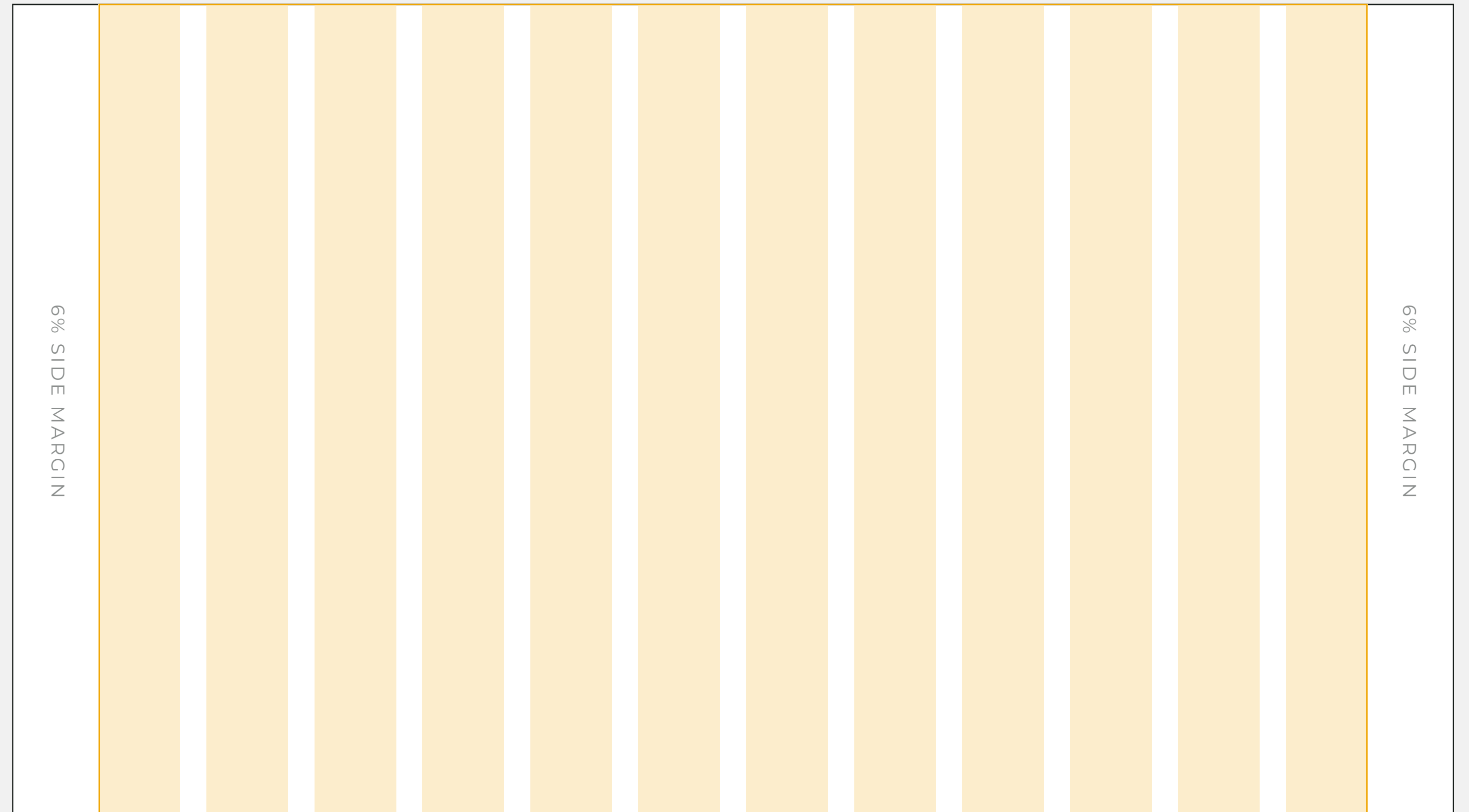
052

Website

In order to maximize compatibility across all devices and to ensure flexibility of layout, the website grid is symmetrical and centered in the browser.

On the desktop version of the grid, there are 12 full columns. The number of columns decrease as the browser window gets smaller, until finally arriving at a single column layout on mobile devices.

Gutter widths and side margins are calculated as a percentage of the user's window size, and vary depending on column quantity. There are no top and bottom margins.



Grids

07 Photography

Photographs:
worth more
than 1,000
words.

A great photograph can change the entire trajectory of our business. In other words, photography is vital to the success of our brand and should be treated as an essential part of our brand executions.

In this section, you will find guidelines on photographic composition, content, tone, and usage. Standardizing these facets of photography will ensure a consistent look and feel across our entire image library.

PAGE 54

OVERALL TONE

PAGE 55

FRAMING

PAGE 56

EXAMPLES

054

Fresh, But Grounded

Brand photographs should feel clean, fresh, and dynamic. We strive to use a fresh, natural, and grounded tone.

The content of each photograph should convey our brand values, reflect our customers in the best light, express each store's unique qualities, and above all, inspire a craving for that daily ritual: a cup of coffee.

Always seek excellent lighting that provides contrast between highlights and shadows, even if the light source is simply an open window.

Darkening the black values and slightly desaturating red values will shift the photograph's tone towards peaceful, natural color and leave an overall feeling of grounded calm.

Tone



055

Flat, but Interesting

An interesting shooting angle is essential to great composition. In an effort to maintain consistency, most exterior, still life, and product shots should be shot “flat.” The camera should always be on the same level as the subject, and great care should be taken to ensure that all lines are straight and aligned to the frame.

Of course, there will be exceptions to this rule, especially when shooting people in action.

When using multiple photographs in a composition, mix the framing distance for interesting contrast.

Framing



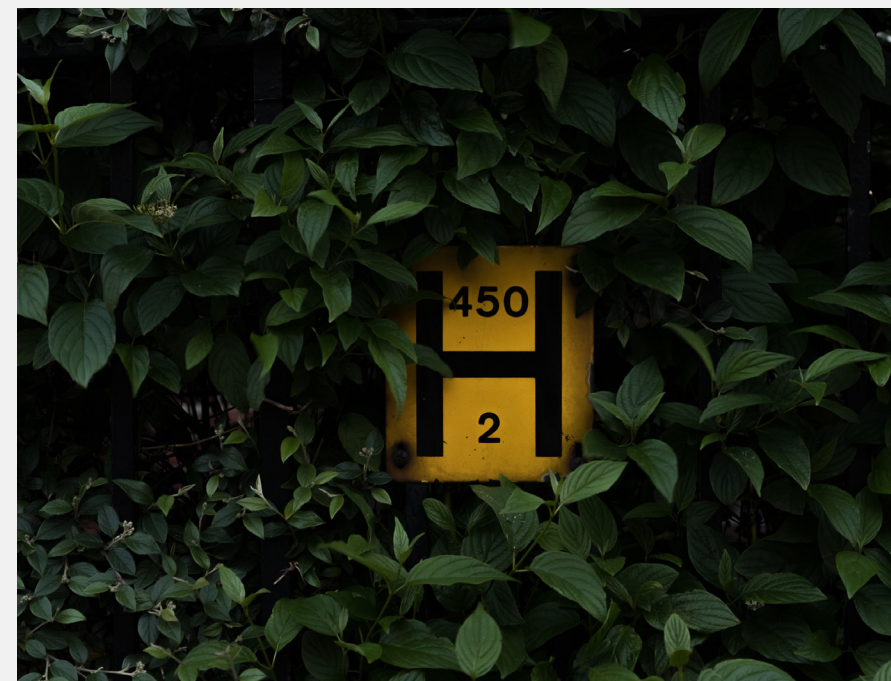
056

Exterior Shots

Each location should be photographed using the same look, feel, framing and composition as the wide shots portrayed on this page.

Ensure that no highlight is fully “blown out” and that the shadows still have recognizable details.

Each location is unique, closeup shots of textures, materials, and points of interest can differentiate the store while remaining on-brand.



Examples

057

Photographing People

People are the heart of our brand and should be treated with the highest respect during all shoots.

In general, you should avoid capturing identifying features of customers, unless they have signed a release prior to the shoot.

Whenever a person is the subject of a photograph, they should look relaxed, happy, and engaged. In order for the subject to appear natural, try to capture them “in the moment” instead of posing them. As a general rule, do not have them look directly into the camera lens.



Examples

08 Brand Collateral

Pre-designed layouts, crafted with care

From business cards to packaging, we've created several template files for print and production.

In this section, you will find guidelines on using the accompanying template files for standardized brand collateral.

Most of the specific guidelines, instructions, and details are contained within the template files themselves.

PAGE 59

BUSINESS CARDS

059

Business Cards

Business cards are reserved for management and sales roles, and printed on an as-needed bases. If these are not needed for day to day use, do not produce them. e prefer to reduce our usage of paper products

Content on all business cards should follow the included template: nothing should be added or removed.

Size: Standard 3.5" x 2" (88.9mm x 50.8mm)

Paper: Mohawk Strathmore Soft Gray 88CB

Finish: Spot UV (Back)

Stationery

FRONT

Four-color process print on matte stock.

Name typeset in Montserrat Medium.

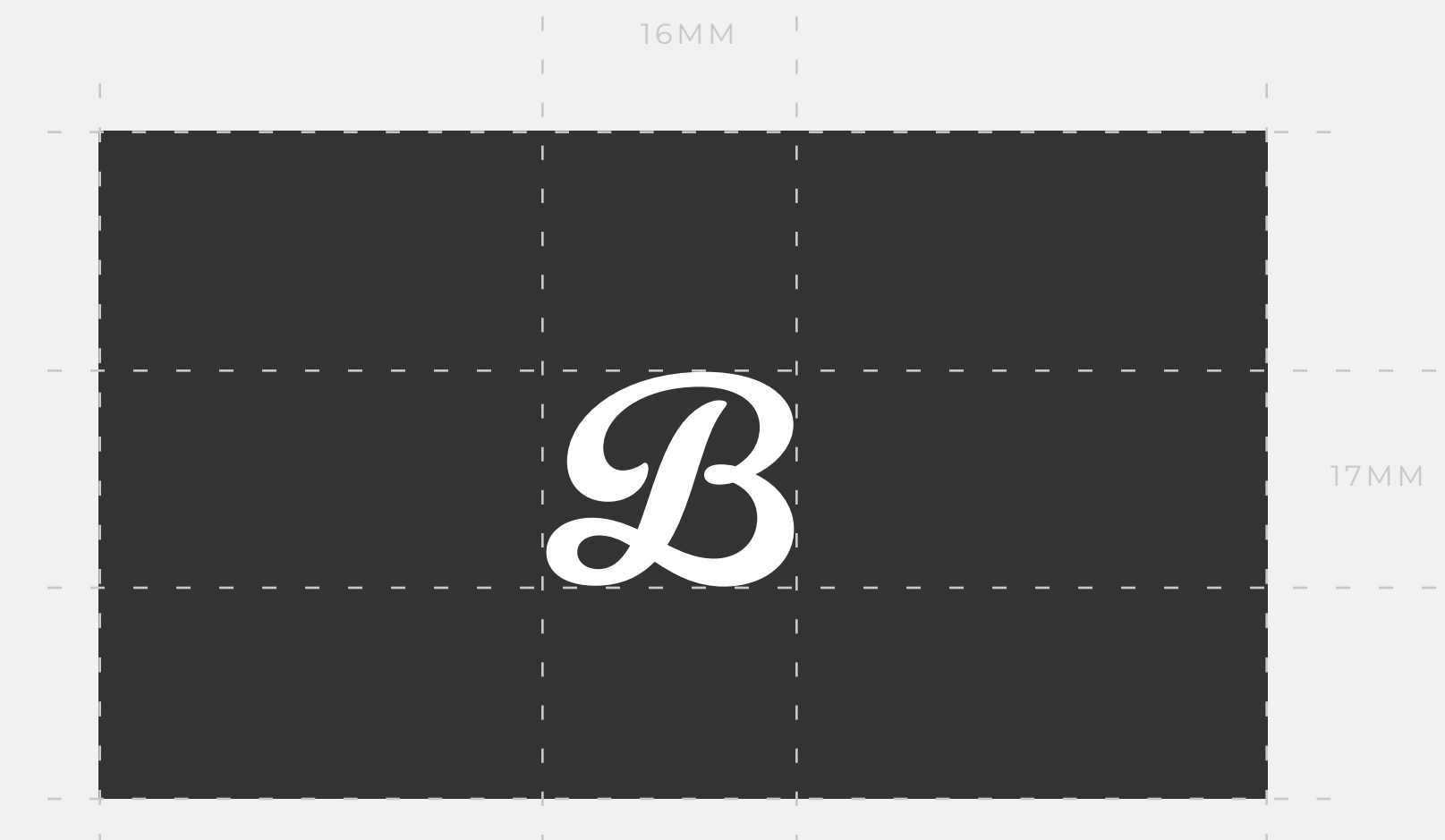
Details typeset in Montserrat Regular.



BACK

Four-color process print on matte stock.

Centered icon printed in spot UV.



09 In Closing

Everything we forgot to mention before this.

Though we've come to the end of this guide, this is only the beginning of our journey.

In this section, you will find details on our approval process, several points of contact within the brand department, and a warm thank you note.

Why? Because we care.

PAGE 61

APPROVALS

PAGE 62

FILE TYPES

PAGE 63

THANK YOU

Approvals

As previously stated, this guide is not a comprehensive list of rules. We recognize the creative journey is full of twists and turns. New approaches, new trends, and changes in technology will inevitably have an effect on our brand and the way we execute it visually.

That being said, we insist that any brand execution follow the guidelines listed within. Anything outside of these guidelines must be approved by an authorized representative from Branding Brothers.

Outside approvals may be submitted

electronically by emailing the concept to Viggo Verstraten, Director of Brand, at hello@branding-brothers.nl or by calling our design department.

If you are a vendor working on one of our brand executions, we require an electronic or physical proof before any item is printed, published, or otherwise executed. These proofs can be submitted to your point of contact within Branding Brothers.

Questions prevent mishaps: If you have a question about the use of our brand materials, please do not hesitate to ask!

File Types

The files provided with this guide generally fall into two types: raster and vector files. While both can be used for most applications, typically one is more suited, depending on the usage intent.

RASTER FILES

Raster files are comprised of a grid of pixels. These types of files always have a set resolution and size. Once you increase the size past its predetermined size, the quality decreases. You've probably seen this before: images begin to appear pixel-lated if they're pushed too far.

Graphics, like the brand logo, can be exported in raster versions. Photographs are always raster files.

Raster files are typically used for web graphics and digital executions. When used in print applications, you must ensure that the file exceeds the minimum DPI (dots per inch) of 150DPI, or risk a low-quality print.

Typically, raster files end with .jpg, .png, .gif, and .psd. They are easy to open and apply.

VECTOR FILES

Vector files create their shapes by mathematical equations between anchor points. Since they are crafted by ratios, and not a grid of colored squares, vector images can be infinitely scaled.

Graphics, like the brand logo, are typically created as vector files. Illustrations, iconography, and many of our simple shapes and graphic elements are created as vector files.

The limitations of vector files lie in their strengths: because each relationship is an equation, complex items, gradients, photographs often make vector file sizes too large. Raster images are more efficient in those situations.

Vector files are typically used for printing or producing the logo or other graphics in most forms. If you're ever asked for a high-resolution logo file, send a vector file.

Typically, vector files end with .ai, .eps and .svg. Without special programs, these files will be difficult to open.

Thank you.

From everyone at Branding Brothers, thank you for your attention to detail, your unwavering support, and your commitment to making our brand vision a reality for so many people.

Building a brand is like raising a child: it takes a village. Without you, we would not exist.

To all of our vendors, creative teams, and outside consultants: we are here for you. If you need any help with our brand at all, especially when working on a brand execution, please do not hesitate to reach out to our team at hello@branding-brothers.nl



Contacts

Lars Verstraten

CREATIVE DIRECTOR, CO-FOUNDER

lars@branding-brothers.nl
+ 31 6 29 13 95 63

Viggo Verstraten

DESIGNER, CO-FOUNDER

Viggo@branding-brothers.nl
+ 31 6 36 55 33 74

Branding Brothers Identity & Style Guide
brought to you by

Branding Brothers

hello@branding-brothers.nl
branding-brothers.nl

B