

FIGO

The logo consists of the word "FIGO" in a white, bold, sans-serif font. The letter "O" is stylized with a small white vertical line extending downwards from its center, which connects to a teal-colored shield icon.

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Before



After

1.1

Badge: Before & After



Before



After

## 1.2 Logotype Overview & Details

The Figo logotype is a custom typographic mark created as a contemporary refresh of the original Figo wordmark—with which it shares many details. The mark itself is fairly simple but the subtlety of its details should not be overlooked. This diagram gives a simple breakdown of some basic details & alignments to observe within the mark to give some visual context.

1. The characters in the mark are drawn to emulate an extended sans-serif. Incidentally each character within the mark has a fairly unique silhouette in relation to one another. The 'F' is highly angular, and binds into a perfect square, however the natural taper from top to bottom leaves a large negative space in the bottom left. The 'I' on the other hand is significantly thinner than the other characters. The 'G' is obviously a round character, but the crossbar presents a strong horizontal angle. The 'O' has been modified to the point of almost being a symbol; the addition of the tag creates a distinct offset within the balance of the mark that needs to be accounted for.
2. The lower arm of the 'F' represents a visual through-line within the mark that aligns with the 'G' helping to give unity between the characters.
3. The rounded characters at the end of the wordmark are taller than the angular characters that precede them. This is an optical shift that helps to make up for negative space created by the taper. These characters are also kerned tighter, again to optically compensate for the taper.
4. Finally, the tag presents the most dramatic geometric element to account for when placing the logo, as it drastically offsets the balance of the typographic forms. Additional padding should be applied to the bottom portion of the logo to optically offset. This can mitigate the distribution of elements, but ultimately the mark performs best when it is given additional negative space, centered within a given composition as opposed to tightly locked up.



### 1.3 Logotype Padding & Clear Space

When creating padding around the logo, it is important to optically compensate for the tag that hangs from the 'O'. This diagram demonstrates a means by which to 'calculate' the minimum additional padding that needs to be added to offset

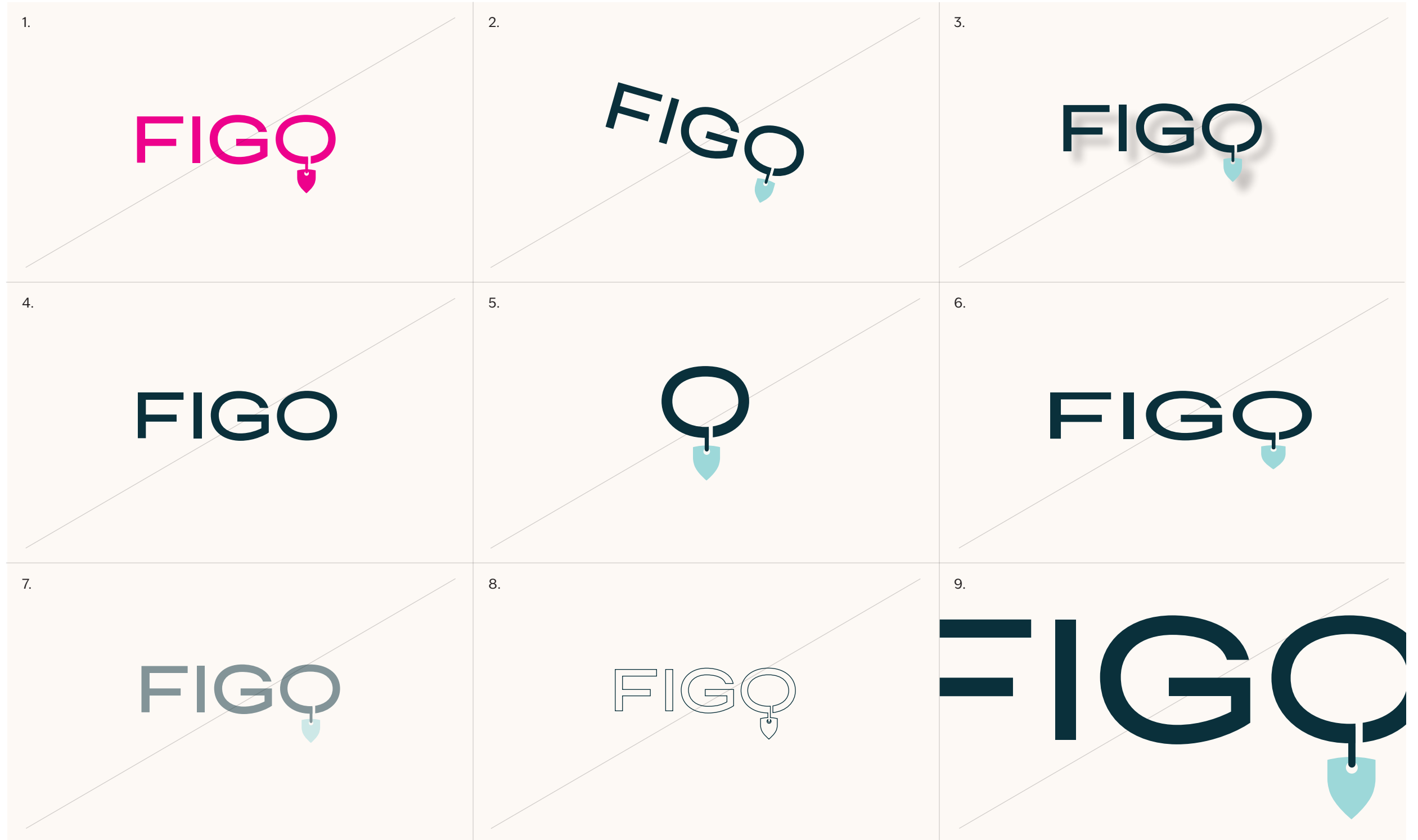
- When placing the Figo logotype, whenever possible, general padding should be applied in order to mitigate any optical issues created by the mark. The logo performs best when it is 'hero-ed', meaning centered, presented at scale, and given lots of negative space.
- When this is not possible, or tighter placement and padding is needed/desired, the 'F' which is equilateral and equiangular can be a quick means of creating minimum padding around the mark.
- If the length/height of the 'F' is represented as 'x' then  $x \div 4 =$  the additional padding that should be added to the bottom of the mark.



## 1.4 Logotype Don'ts

The primary logo and wordmark should not be altered or adjusted in any way. The circumstances outlined here represent clear deviations from the correct use of the logotype. While many of these are obvious missuses of the logotype to designers, it is important that they are not overlooked by other teams within the organization.

1. Do not apply off-brand colors OR uniformly apply any color that is not otherwise approved within the brand system or style guide.
2. Do not rotate the logo, place at an angle, or vertically align the mark.
3. Do not apply additional effects to the mark such as drop shadows, blurs, or any other filters.
4. Do not modify the mark by removing elements.
5. Do not isolate elements from the mark such as the 'collar' unless otherwise approved within the brand system or style guide.
6. Do not stretch or distort the logo.
7. Do not stretch or distort the logo.
8. Do not apply strokes or outline the logo.
9. Do not crop off any portion of the logo when scaling.



## 1.5 Primary Logotype Color Combinations

The logo inherently uses two colors in order to accentuate the mark with the core brand color while not gratuitously applying it to the background or larger areas. However as a result, contrast and overlap between colors can be an issue. The logo performs best in either of the two color combinations displayed here.

1. Generally speaking, Cream takes the place of white within the brand. Cream brings softness and warmth to negative space and helps to indicate the brand. However, white maintains much great contrast, even when compared to such a light tone. As shown on the right, white is preferred for the letterforms in order to maximize contrast and circumvent and 'muddiness' between colors.
2. Dark on light logos will optically compress which will sharpen the lines. Light on dark logos will 'glow' and appear heavier. This is a condition of contrast that is further emphasized here by the use of cream on the left versus white of the logo to the right. Scaling can be a means of optically adjusting, but moreover it is an aspect of the design that should simply be considered when incorporating into a design.





## 1.6 Single Color Logos

Though less desirable, the single-color treatments of the logo are possible solutions within the design system, especially when color or contrast is an issue. Below are a set of 6 preferred color combinations that make use of the primary color palette.

1. Navy / Cream
2. Cream / Navy
3. White / Figio Mint
4. Navy / Figio Mint
5. White / Figio Mint
6. Navy / White

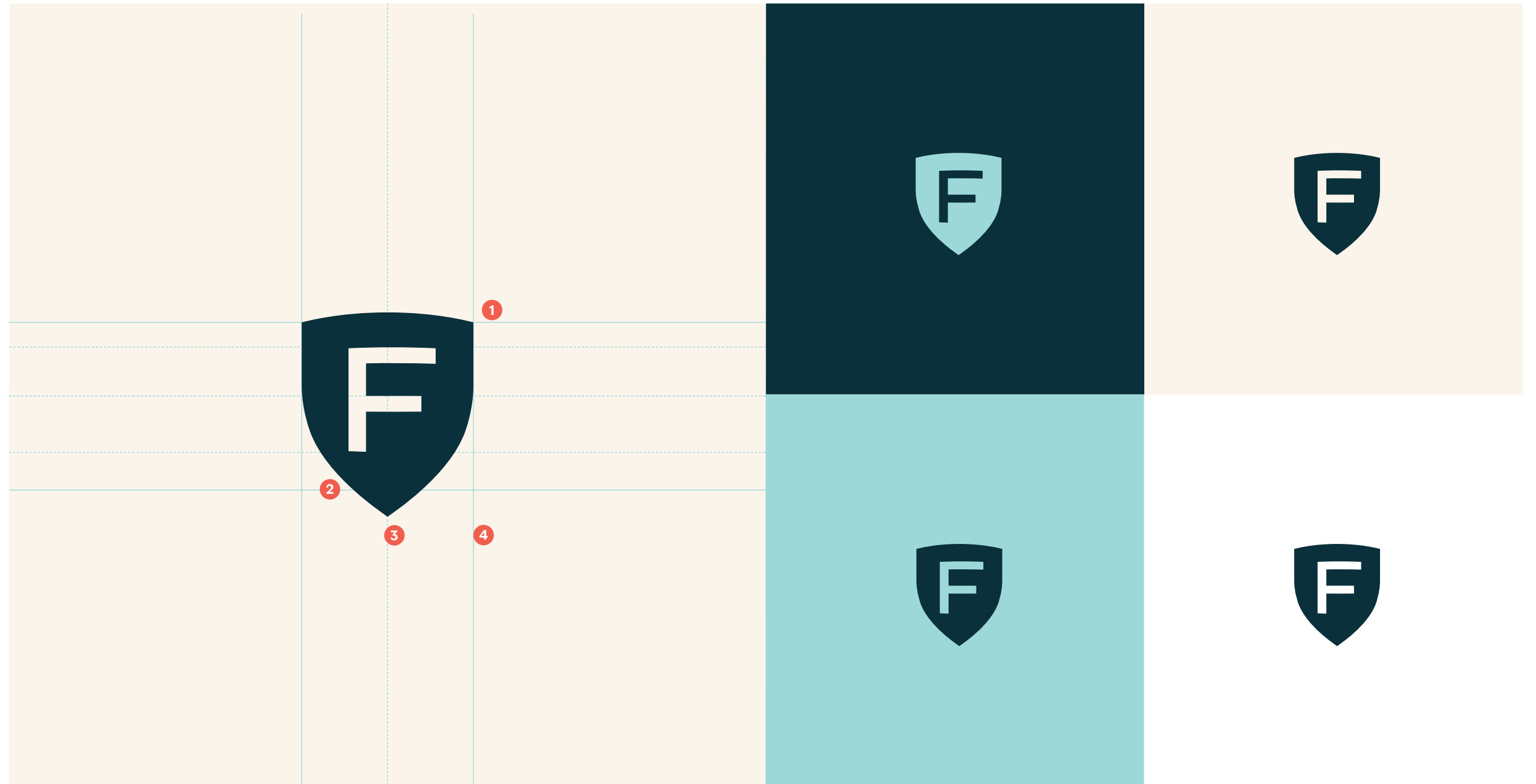


## 1.7

### Primary Logotype Color Combinations

The tag is an important component within the logo system that performs much differently than the logotype. This more literal icon is balanced, simple, and easy to identify, however it brings a variety of other considerations that one should not overlook when deciding whether or not to use it.

1. The relative rounded geometry of the tag shape naturally contrasts against the angular shape of the 'F'. In order to merge these forms, the 'F' has been optically skewed to give it a gentle curvature that mimics curves from the tag.
2. When aligning the tag in a given space it is important to optically offset for the curves, similar to the primary logo.
3. The 'F' letterform itself is not a 1-to-1 with the 'F' used in the logo; it has been adjusted to fit the container.
4. Note that the tag does not give the full name of the company. It is purely a visual indicator of the brand.



**1.8**  
**Primary Logotype**  
**Color Combinations**

The tag is an important component within the logo system that performs much differently than the logotype. This more literal icon is balanced, simple, and easy to identify, however it brings a variety of other considerations that one should not overlook when deciding whether or not to use it.

1. Navy / Cream
2. Navy / Figio Mint
3. Cream / Figio Mint
4. Poppy / Navy
5. Navy / Citron
6. White / Navy
7. Figio Mint / Navy
8. White / Figio Mint
9. Citron / Navy
10. Figio Mint / Citron

- Note that the tag does not give the full name of the company. It is purely a visual indicator of the brand.
- When aligning the tag in a given space it is important to optically offset for the curves, similar to the primary logo.
- The 'F' letterform itself is not a 1-to-1 with the 'F' used in the logo; it has been adjusted to fit the container.

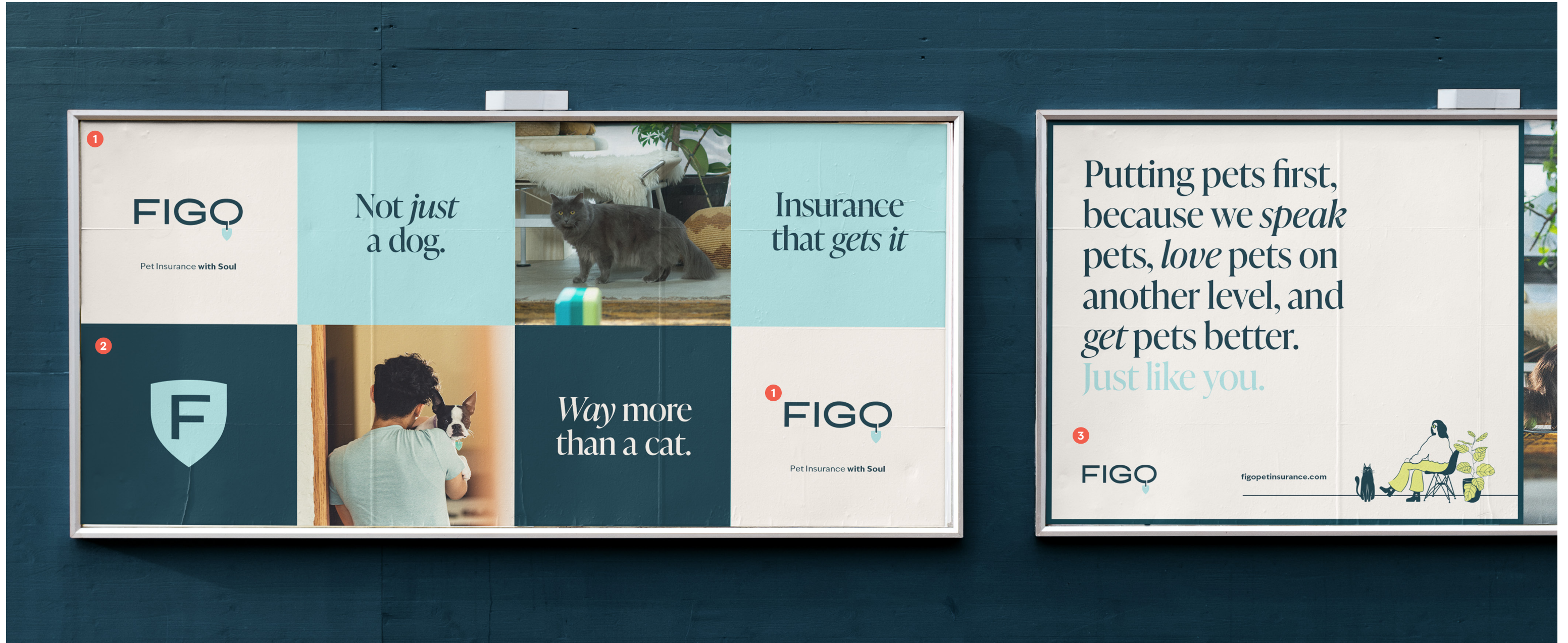


## 1.9

### Design Example: OOH Poster

Below is an out-of-home poster application for the brand that displays three unique logo placement methods. While the three are different solutions with different spatial logics, this example is intended to show how they can coexist with one another.

1. This particular layout uses a centered orientation throughout the design that befits the same treatment for the logotype. Note that the logo is given ample negative space on all sides, especially the bottom space, which also accommodates a tag-line as well as to insure a bold, legible, presence in the composition.
2. When using the badge, it is important to support it with additional references to the brand name by virtue of using the logotype in conjunction. In the context, the badge is used primarily as a graphic element that helps to further the visual language of the brand.
3. The right side of the composition shows an entirely different composition that focuses on strong left alignment balanced out with an illustrative composition. The logo is aligned to the left side of the composition in line with the text, both of which have been given a generous padding. Additional space has been added to the bottom of the composition in order to offset for the tag within the logo. All additional meta-data has been shifted away from the logo and not 'locked up' to the mark itself.



**1.10**  
**Design Example:**  
**Homepage Layout**

Below is an example of the brand applied to a homepage layout or web header.

1. The logo is fairly angular along the left-hand side, especially in the top left corner which features the angular weight of the 'F'. This makes it perfect for aligning to the top left corner, which is a native position for a web page design. This gives the bottom portion of the mark ample negative space to compensate for the added weight of the tag within the mark.



## 2.0 Brand Color Palette

The color system is divided into two “sets” which indicate their importance and frequency of use. The primary palette consisting of Figo Mint, Deep Navy, and Cream. The secondary palette consists mainly of accent colors that are used to punctuate the brand.

- While Figo Mint is a key color (as the name suggests), it is often used like an accent color, punctuating a design in a more concise application as opposed to necessarily dominating a space. However, as is the case with all of the accent colors, they can be used to accomplish larger area fills as well.
- For all of the brand colors, you may make use of ‘tints’ of each color, in order to support legibility within a design, however this should be used sparingly, and preferably for mediums that might require additional consideration for legibility and hierarchy.
- Be mindful of color shifting from CMYK to RGB—the Figo brand makes use of a more vibrant set of web color values that necessarily shift when converted to CMYK, which are softer and slightly more muted.
- White & Black are not ‘brand colors’, although they may be used to functionally support the brand. They should not be used as key components in a color scheme. But they might happen.
- Within the context of the brand, Deep navy effectively takes the place of black, which underscores the functional utility of white and black.

### Primary Colors

<b>1. Figo Mint</b> Figo Mint announces and embodies our brand.  RGB R 149 / G 230 / B 226 CMYK C 37 / M 0 / Y 16 / K 0 HEX #95E6E2 PMS 636 U/C	<b>2. Deep Navy</b> Deep Navy provides depth and contrast to the palette.  RGB R 1 / G 49 / B 61 CMYK C 95 / M 67 / Y 55 / K 54 HEX #01313D PMS 309 U/C	<b>3. Cream</b> Cream softens negative space.  RGB R 250 / G 242 / B 233 CMYK C 1 / M 4 / Y 7 / K 0 HEX #FCF2E8
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### Secondary ‘Accent’ Colors

<b>4. Citron</b> Citron compliments the core ‘blues’.  RGB R 230 / G 254 / B 115 CMYK C 13 / M 0 / Y 69 / K 0 HEX #E6FE73 PMS 379 U/C	<b>5. Poppy</b> Poppy give flexibility to the palette.  RGB R 230 / G 254 / B 115 CMYK C 13 / M 0 / Y 69 / K 0 HEX #F05E4D PMS 171 U/C
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### Functional Toolkit

<b>6. Black</b> Black fulfills necessary color functionality/flexibility.
<b>7. White</b> Black fulfills necessary color functionality/flexibility.

## 2.1 Pattern

The pattern used within the Figo brand takes inspiration from animal prints and terrazzo tile—a balance of humanity and modernism. Below are a few different color variations of the pattern with varying degrees of contrast. By swapping out colors or tints from the brand palette, the pattern can be adjusted to compliment a given design.

1. This pattern makes use of Cream as a base color, and Figo Mint and Citron as accent colors. This leaves the Deep Navy, the highest contrast color within the palette, to jump off the page and achieve maximum legibility.
2. This variation introduces the use of tints within a design. This particular pattern uses Figo Mint and two tints. This tighter color palette limits contrast, making it recede a bit more to support legibility of content. This softer use of colors also helps to create a more calming graphic impact.
3. This third variation is much like (1) in its color construction with two major differences. This version introduces Deep Navy into the pattern, which adds graphic interest and contrast. The next major shift here is the pattern is scaled up. Limiting the amount of elements in a composition area helps to create a tighter compositions with less competition between forms. This gives the pattern some additional flexibility to double as a 'graphic.'



### 3.0 Typography Introduction/ Basic Styles

The Figo typography system makes use of two, distinctly different typefaces, IvyPresto and IvyEpic. Together they both represent contemporary interpretations of classic typographic forms, balancing formal interest and functionality.

1. Ivy Presto Display is primarily used to create big, attention grabbing, headlines and typographic moments. As a headline typeface, it is meant to be displayed at scale and should not be used for anything other than large to extra large applications. In order to create more flexibility to create emphasis and hierarchy in the headlines, italic weight can be used to emphasize individual words or ideas. This may also be paired with accent colors to create juxtapositions in the design.
2. Ivy Epic is the workhorse of the typography system. It's unique character balances geometric uniformity with humanist variability between strokes. This gives the typeface a certain quirkiness that further juxtaposes between the formality of IvyPresto Headline. This makes it suitable for large, medium, and small applications.
3. Ivy Epic Regular is primarily meant to be used for body copy. But it displays degrees of the formal character demonstrated in IvyEpic Bold, however in general it is more uniform in appearance with only subtle tapering in the strokes.

1  
IvyPresto Display Regular / *Italic*

IvyPresto Display Regular & Italic / 60 pt. / Tracking +10

2  
Ivy Epic Bold / *Italic*

IvyEpic Bold / 60 pt. / Tracking +10

3  
Ivy Epic Bold / *Italic*

IvyEpic Regular / 60 pt. / Tracking +10



### 3.1 Typography Introduction/ Basic Styles

This page is a quick primer to the logic used in creating typographic hierarchy within the brand. Notes in the top left provide additional context to what is noted below. Overall, the type system can be optically kerned +/-10. Avoid hyphenation whenever possible, especially in shorter bodies of copy. Unless kerning manually, always set copy to 'Optical' margin alignment.

1. Ivy Presto Display is primarily used to create big, attention grabbing, headlines and typographic moments. As a headline typeface, it is meant to be displayed at scale and should not be used for anything other than large to extra large applications. In order to create more flexibility to create emphasis and hierarchy in the headlines, italic weight can be used to emphasize individual words or ideas. This may also be paired with accent colors to create juxtapositions in the design.
2. Ivy Epic is the workhorse of the typography system. It's unique character balances geometric uniformity with humanist variability between strokes. This gives the typeface a certain quirkiness that further juxtaposes between the formality of Ivy Presto Headline. This character is best represented with the bold weight.
3. Ivy Epic Regular is primarily meant to be used for body copy.
4. Ivy Epic Bold should be used for small headlines as well as callouts & details that need special emphasis. Things like CTA's or homepage menu that might be small, but important should make use of this weight.
5. When creating editorial layouts, you may use Ivy Epic Bold to create additional contrast as an intro paragraph format. Beyond this stylistic effect, editorial copy should make use of Ivy Epic Regular.
6. Callouts, Details, & Metadata—essentially the smallest bits of information can make use of both typefaces using the aforementioned visual logic.

# 1 Large *Headline* or Statement

Ivy Presto Display Regular / 72 pt. / Leading: +6-10 pts = 78 pt. / Tracking +10

## 2 Medium Headline or Medium/Large Graphic Statement

Ivy Presto Display Regular / 72 pt. / Leading: +6-10 pts = 78 pt. / Tracking +10

3 Medium body copy—Ecto es et officimus aut audis maximaximus alibus doluptatibus ea as que alea illupta sinullorro te excea velicid et moles aut hit quis ad maiorem eostibusam.

Ivy Epic Regular / 10 pt. / Leading: +6-10 pts = 78 pt. / Tracking +10  
Avoid Hyphenation in small bodies of text

## 4 Small Headline

Ivy Presto Display Regular / 16 pt. / Leading: (pt. size + 6 =) 22 pt. / Tracking +10

5 Editorial copy with emphasis—**iciat expliatem in et fuga. Ebis volupti usdandisti ut ut quam doluptat. Aces et, corit ad ut pratqui cum que peratiorrume verum aut.**

Editorial Body Copy – tem faccatis rest as nonsed mo incia alignim oluptatem harum re nis dolutatures consequere perest quia nos dolores que pari nonseriant.

Occabor untur? Us ad et mi, comniae ctestis eat orio officit veles doluptur, eossenim pores imust fuga. eius id ut excerem rem que eius, aut porporuntur, quaectur? Si optae que consenectota non sequo modictus esequod.

Ivy Epic Bold & Regular / 9 pt. / Leading: +6-10 pts=78 pt. / Tracking +10  
For editorial copy, it may not be easy to create a balanced rag without some words hyphenated. Avoid it when possible, but some hyphenation is OK.

## 6 Callouts, Details, & Metadata

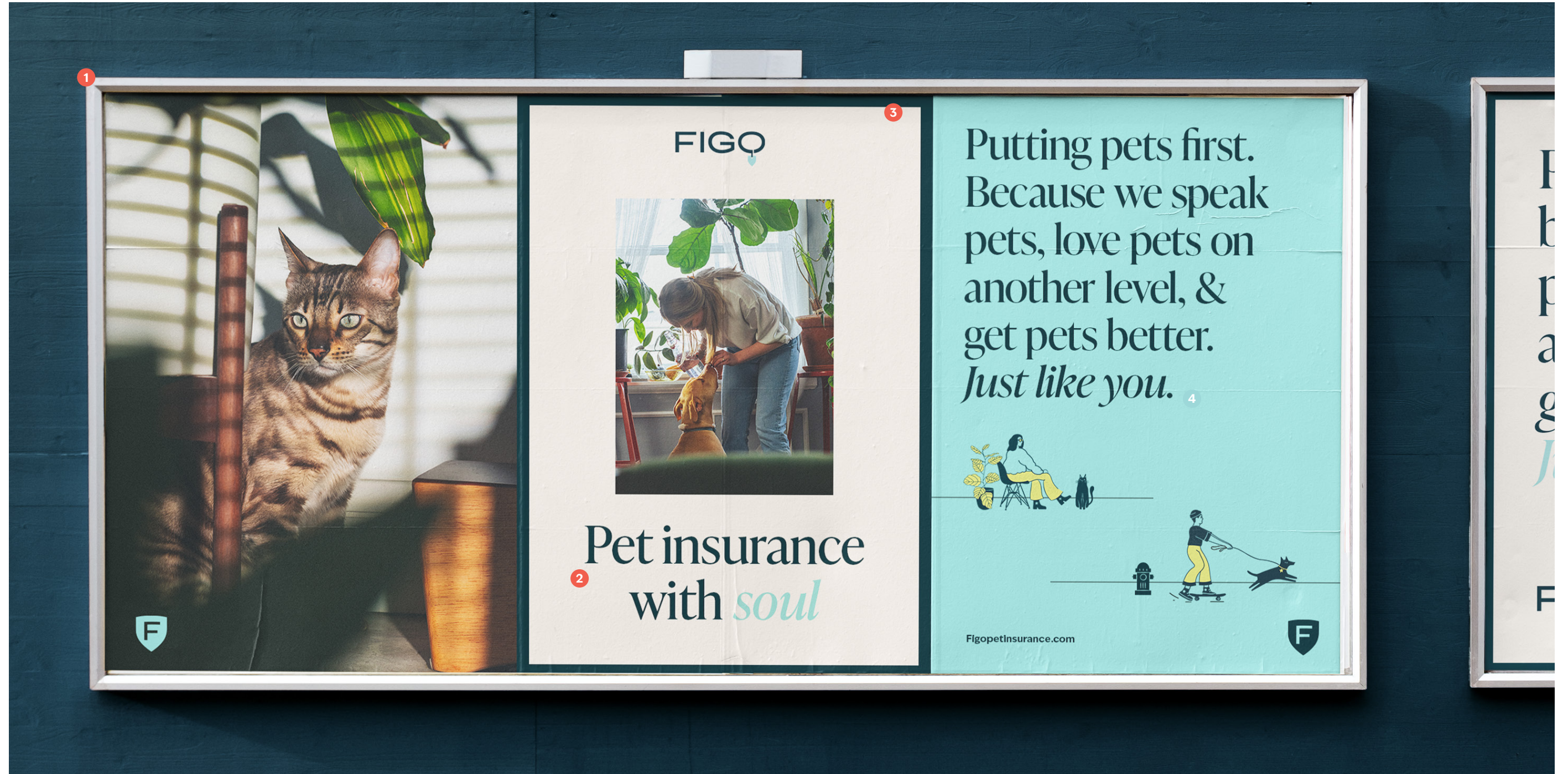
Ivy Epic Regular / 10 pt. / Leading: +6-10 pts=78 pt. / Tracking +10  
Avoid Hyphenation in small bodies of text

### 3.2

#### Design Example: OOH Poster

When selecting typefaces for a given design, it is important to know what kind of information you are trying to communicate. Posters are a good analogy because they operate roughly at a large, medium, and small scale: Impactful visual, bold message, small information.

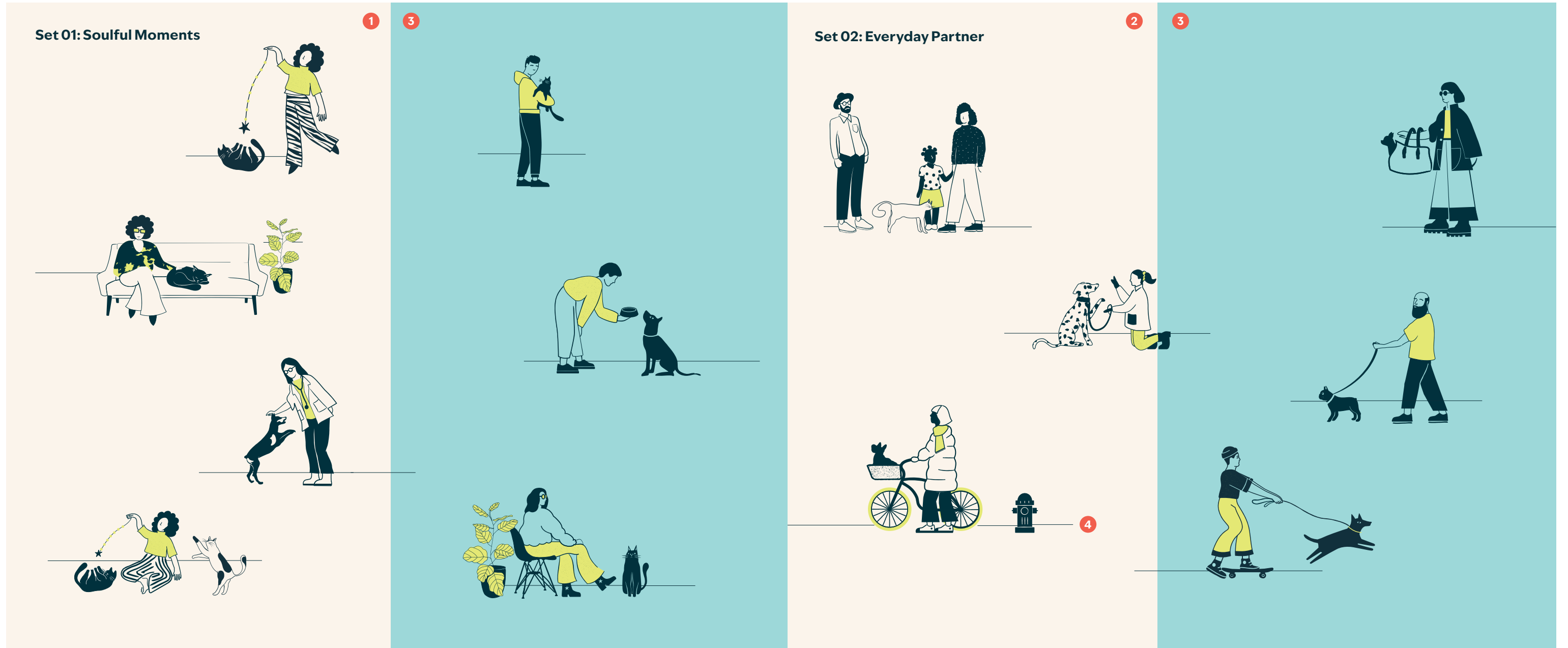
1. In this context, the most impactful part of the composition is the photography. Photography naturally contains a wide gamut of colors, textures, and compositional elements that command focus.
2. This particular composition in the middle makes use of Ivy Presto Headline Regular. This headline makes additional use of the italic weight, Figo Mint as an accent color, and center aligned. The modifications help to draw attention to the headline in relation to the other compositional elements
3. While large areas of graphic color are certainly part of the brand language—frames are a helpful way of bring additional color contrast into a composition. Balanced, but varied, use of color is important in giving the composition depth.
4. This headline takes the form of a short statement. The copy is left-aligned copy due to the length. Because of the complexity of the statement, only the italic weight of Ivy Presto is used. Illustrations help to balance the negative space and add visual interest. Metadata utilizes Ivy Epic Bold. The shield icon is used due to the compositions proximity to the full Logotype.



## 4.0 Illustration

The illustrations used within the Figo brand are an obligatory part of the design system that should be used on *most* of the brand materials. The illustrations give the design depth, complexity, and balance. Additionally, they are a highly whimsical narrative element that softens the more formal aspects of the brand and creates relatable human moments.

1. Soulful Moments describe those intimate exchanges between pet and parent that tend to take place in the privacy of our own homes.
2. Illustrations in the Everyday Partner set tend to depict pets & parents actively engaging in day-to-day activities occurring outside the house, particularly at "street level."
3. Illustrations may be used over the Cream color or Figo Mint. Illustrations always make use of the citron accent and the deep navy. They do not reduce down to one color.
4. Generally speaking, illustrations should be attached to a horizon line graphic. This element helps the illustrations to not feel too 'floaty' in large areas of negative space. Despite its function, it is also a formal and aesthetic element that may be referenced in design (such as using stroked outlines in a web design).
5. Illustrations are meant to be used at a fairly small scale in order to create "micro-compositions" or vignettes that circulate the composition.



## 5.0 Photography

Figo Photography takes great care to capture authentic moments between pets and parents. The treatment should reflect the subject matter and approach to photography: authentic, candid, joyful & soulful. The goal is for the photos to appear tactile, relatable, a real peek into our pet parents' lives.

