EILEEN BETTINGER **BRAND** STYLE GUIDE

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EILEEN BETTINGER

A Prang water color set, a peanut butter sandwich, and the plastic picnic blanket draped over my grandmother's kitchen table: this was my first art studio. Visual art is a part of my identity that I couldn't eradicate even if I tried. In recent years, my creativity has expanded into a writing and graphic design practice. I am ever intrigued by the power of art and storytelling, and I have sought to synthesize the two in my work ever since.

brand identity

I often find myself feeling nostalgic for a time before I was born. I'm not entirely sure why I feel this way, but it has something to do with my yearning for a pre-social media era, for a time when people were better connected in real life.

Of course, the 20th century was not necessarily a 'golden age' despite its romantic depictions–the last twenty years have garnered a lot of social progress that makes our present era worth embracing. My retro brand holds on to only the best parts of the 70s: friendly typefaces and a color palette that conjures the warmth of beloved memories. It both calls upon whimsical styles of the past and poses an optimistic tone for the future.
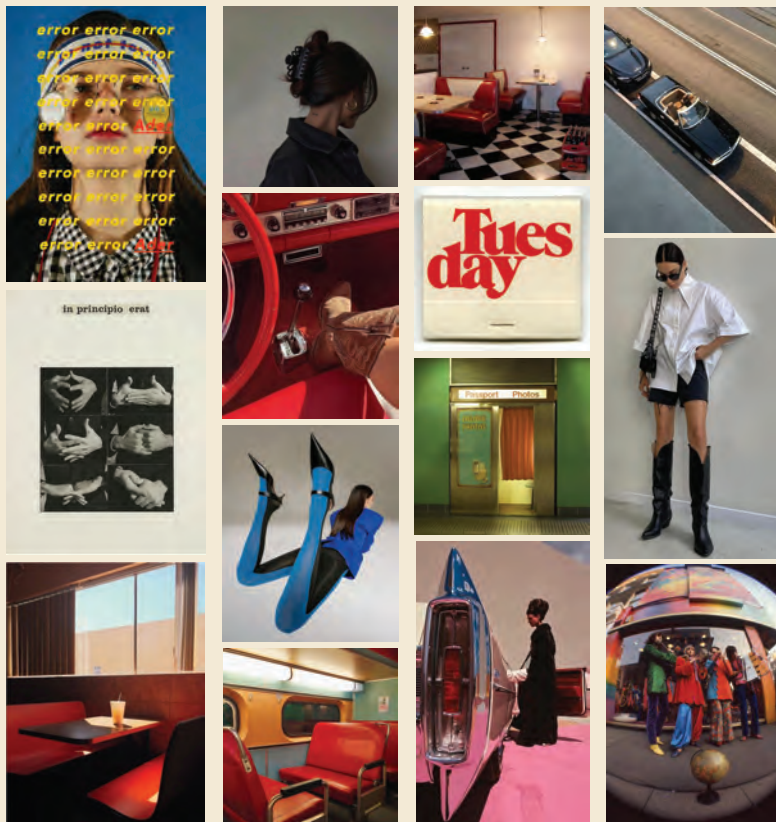
logo

about

My logo was born out of the lower-case letters in my first and last name. After lots of play and experimentation, I noticed the way the 'e' and 'b' harmoniously stack together conveying the impression of an uppercase 'B'. In this sense, my logo champions my last initial, while still representing the the many 'e's in my first name. I rounded the counters to create a sublte retro, dare I say "groovy" quality. The logo can be used alone or in a lockup, in red on an beige background, or vice versa.

Don't create additional space between the text and the logo in the lockup

Don't color the logo with a gradient

Don't stretch the logo

Don't lower opacity of the logo

Don't rotate the logo

Don't use outlines of the logo

Don't colorize parts of the logo with different colors
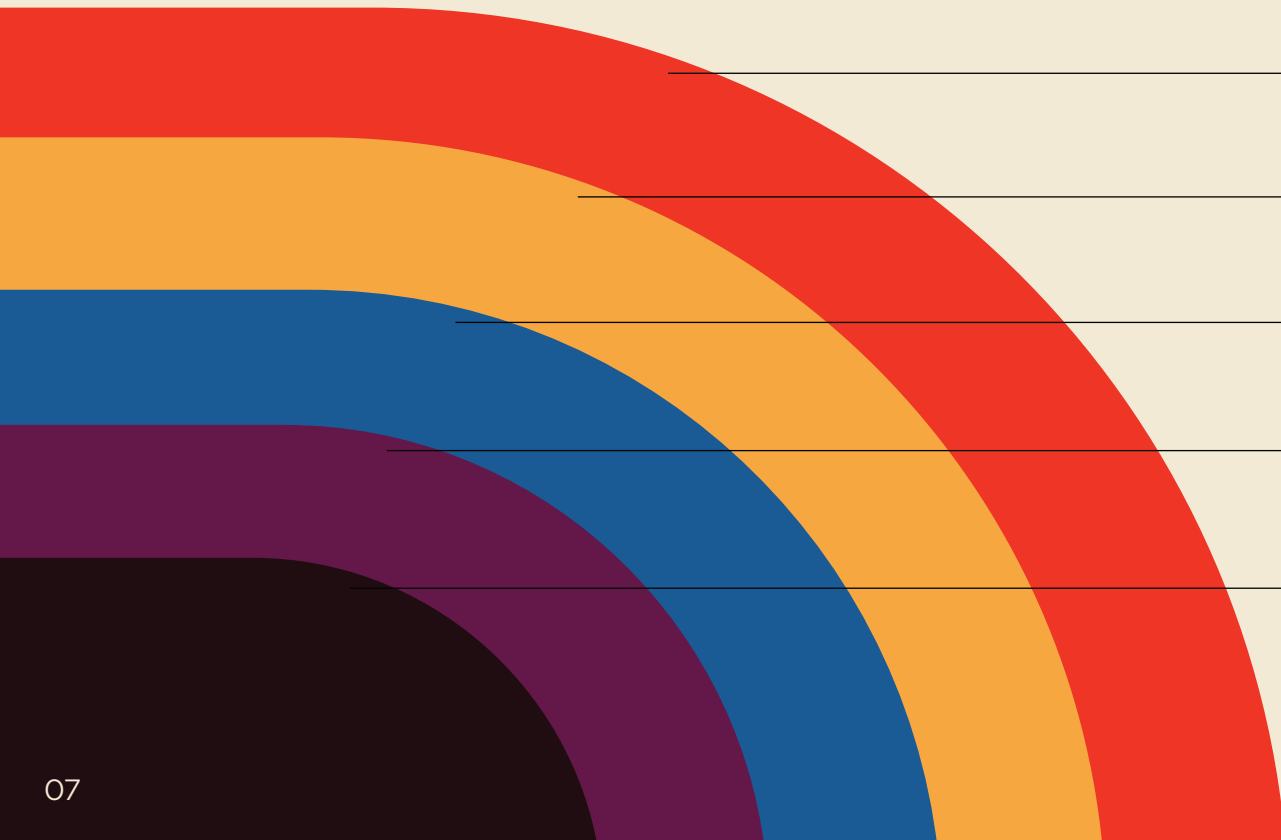

Eliminate accents at smaller sizes

color

INFERNO
#ef3825
C: 0 M: 93 Y: 98 K: 0
R: 239 G: 56 B: 37

MARIGOLD
#f5a740
C: 2 M: 39 Y: 86 K: 0
R: 245 G: 167 B: 64

SAPHIRE
#0f659b
C: 92 M: 60 Y: 16 K: 2
R: 15 G: 101 B: 155

EGGPLANT
#641949
C: 54 M: 98 Y: 42 K: 35
R: 100 G: 25 B: 73

HEART
#220f15
C: 64 M: 75 Y: 63 K: 80
R: 34 G: 15 B: 21

ECRU
#f2e9d6
C: 4 M: 6 Y: 16 K: 0
R: 242 G: 233 B: 214

typo
gra
phy

a
b
c
&d

baskerville

abcdefghijklm
nopqrstuvwxyz
1234567890 #$%&*

ACUMIN VARIABLE CONCEPT

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
123456789#$%&*

Filson Pro

Abcdefghijklmno
pqrstuvwxyz
1234567890$%&*

HEADER

With slightly wider counters and lower conrast, Baskerville is bold yet friendly. I've chosen to use an all-lowercase type treatment for a slightly more modern look. My favorite letter, the lowercase g, has a whimsical descender which nods to the retro idenity of my brand.

SUB TITLE

Acumin is a versital sans-serif family. Despite a somewhat generic reputation, it operates seamlessly in a variety of type treatments. With a low contrast and timeless simplicity, Acumin looks polished at any size and any stroke weight.

PARAGRAPH

Filson Pro is one of my favorite typefaces to use for body text because of it's unique legs and terminals. While its rounded bowls help with legibility, a slightly tighter curl in the terminals of each letter embed a certain curiosity within the text.

mock
ups