stellar
rufeisen
SR

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Welcome!

My name is Stella.

The only thing you really need to know about me is that I like to create. Whether it be in a professional or personal context, having the opportunity to be creative breathes a childlike excitement into me. As a soon to be graduate, this is the first time in my life I am not sure what the future holds. Yet, the opportunity to create and design projects shapes some direction into the unknown; although I don't know where I'll be in a year, I know I will be creating.

My brand is Simple & Natural & Intense.

Intense

internally

Intense is a word packed with powerful, often negative connotations. All it really means is "existing to an extreme degree." If something deviates from the set norm in a certain way or is "intense," we tend not to like it. Yet, I would like you to question who gets to decide what is intense. In America, kissing everyone's cheek at a social gathering would be considered awfully intense, yet in Brazil, my family's country, it is the norm. My parents considered it intense for me to make hundreds of notecards when I studied, yet in the AP classrooms at my academically rigorous high school, it was the norm. I sometimes think my anxious thought patterns are intense, but I also celebrate them as a part of my creativity and dedication. I embrace the complex connotations embedded within intensity.

When I set out to do something, I commit fully. In my academic, professional, and creative endeavors, I am never afraid to pursue something to its fullest extent; in fact, I am more afraid not to. Therefore, intensity is one of the inspirations for my brand identity.

Simple & Natural

externally

The visual characteristics of this brand are inspired by the parts of the world that I love to look at: the gentle ripples in a lake when the wind brushes over it, the way branches on a tree twist and turn upward like an explosion in slow motion, the outline of mountains proudly standing from the horizon, the small flame that devours a candlewick. These all share the power of beauty constructed from simplicity. The visual aesthetic of this brand should follow nature's example: all it takes are a few simple lines to make something unforgettable.
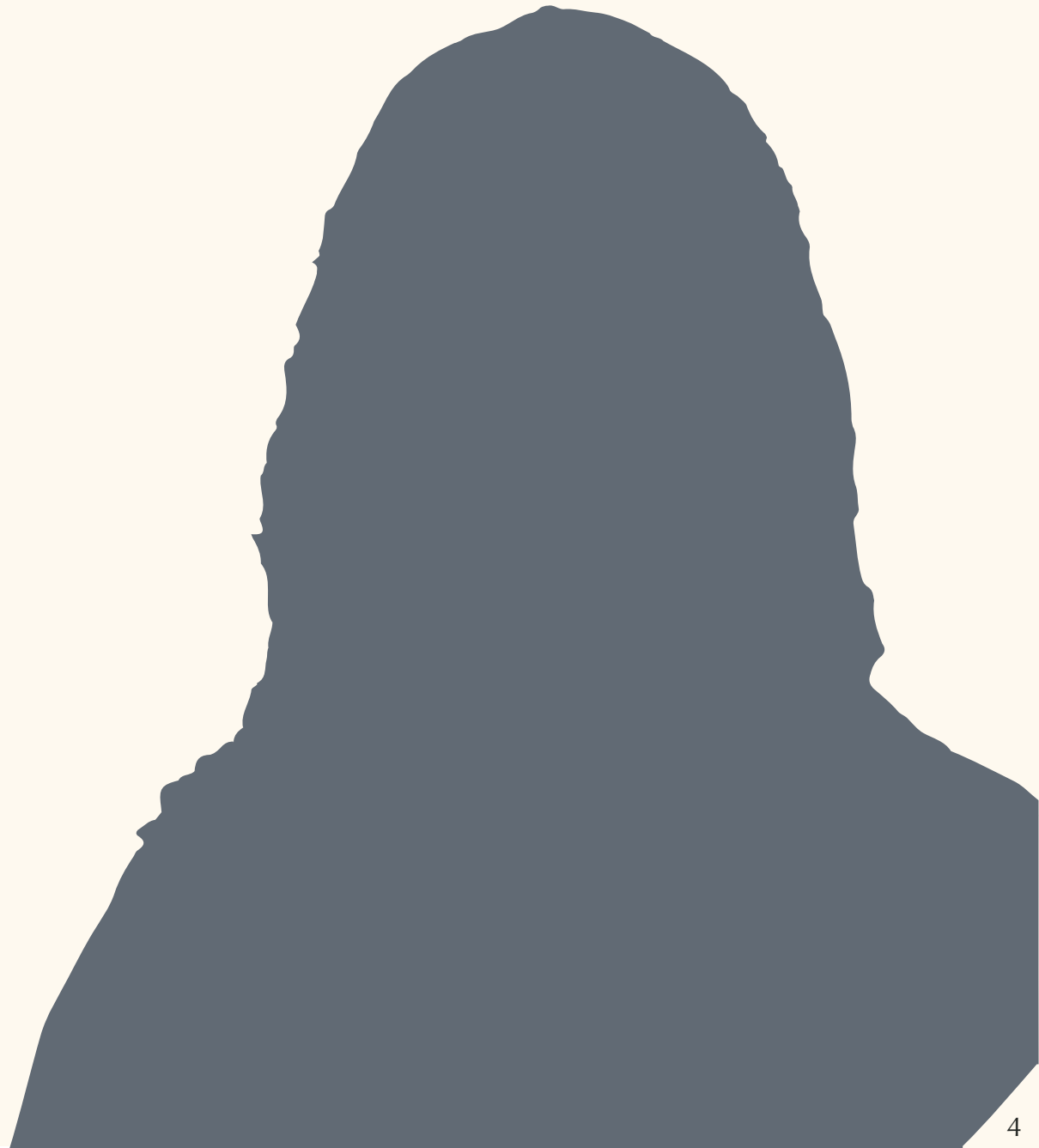
Shadows

the central theme

A shadow is a place where simple, natural, and intense can coexist. Similar to intensity, a shadow bears a negative connotation. This connotation is shared for the same reasons these concepts are thematically the same: they contrast the norm. Shadows are an extreme distortion of our visual norms; they naturally reflect the world back to us in its simplest, and yet darkest, form. For this reason, shadows often stand in for evil in the media we consume.

This one-sided perspective limits what we can learn from shadows. For every one object, there are boundless shadows that can be cast, boundless perspectives to see from, and boundless realities to live in. Shadows are dynamic, creative, and unbound by the constraints of only one reality. Shadows are free. The visual and thematic concept of shadows is central to this brand.

Color Palette

breathing life into darkness

My color palette challenges the notion that darkness can only express negativity. Muted dark blues, grays, browns, and blacks create the depth and dimensionality that bring the world around us to life. The warm brilliance of a sunset's hues cast against a mountain would be lost without the shadow it creates. Each color within this palette was chosen for its ability to capture the familiarity of the hues and shades we see in the natural world.

A darker shade should be used as the central color to stay true to the brand's theme of shadows. The dark shade should be accompanied by lighter color to heighten the contrast. Other colors can be used as accents to the discretion of the designer. Certain colors, as shown to the right, should generally not be used in conjunction with one another. When in doubt, return to the challenge this palette poses: adding dimensions and emotional subtlety within darkness.

Hex: #242623
RGB: 35,38,35
CMYK: 5,0,8,85

OR

Hex: #7A593E
RGB: 122,89,62
CMYK: 0,27,49,52

Hex: #F5D8A3
RGB: 245,216,163
CMYK: 0,12,33,4

OR

Hex: #CCC9A1
RGB: 204,201,161
CMYK: 0,1,21,20

AND

Hex: #5D768C
RGB: 93,118,140
CMYK: 34,16,0,45

Hex: #FDF7ED
RGB: 253,247,237
CMYK: 0,2,6,1

Hex: #636A73
RGB: 99,106,115
CMYK: 14,8,0,55

Illusive

Marsh

Shadow

Overcast

Veil

Light

Thicket

7

Imagery

Images within the brand should play with the diversity of shadows, largely within a natural context. These photos should help convey the way shadows can creatively reflect and distort familiar, natural objects; ultimately, the images should capture how one object can be seen in an infinite amount of ways when one's focus is directed towards its shadow. These images mustn't evoke a sense of fear or dread as is the norm with the stereotypical portrayal of shadows. Color is the most important criterion when selecting images; the colors within each picture should closely match the colors within the brand's palette.
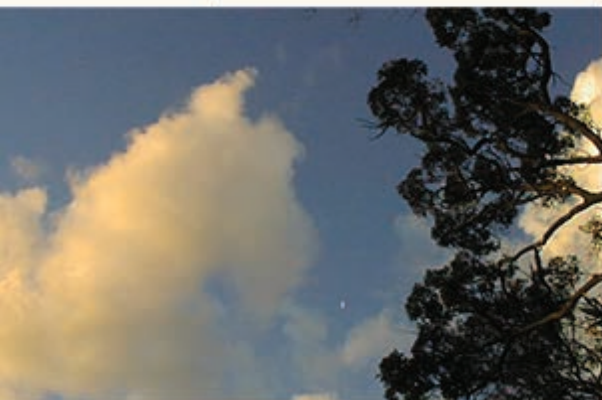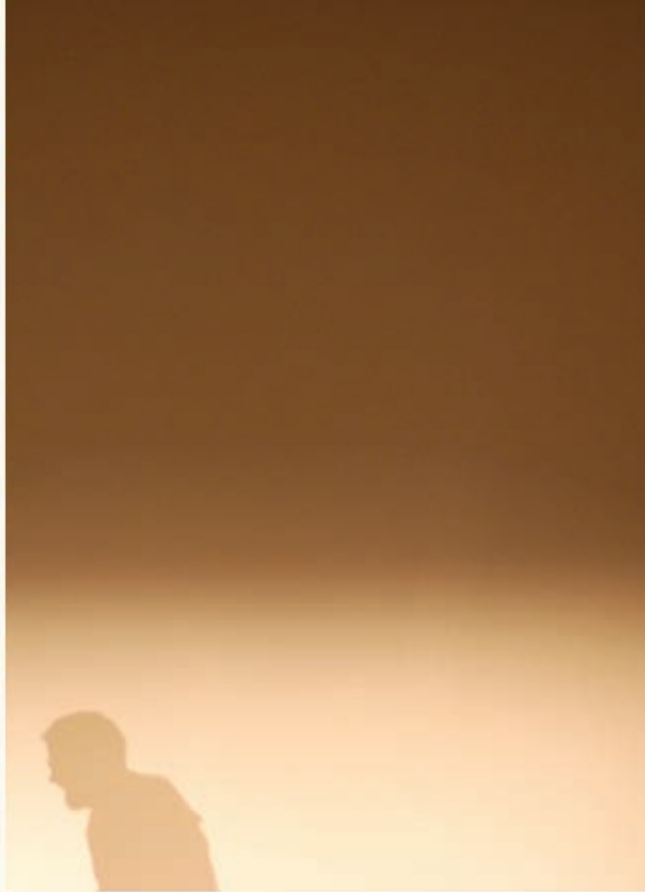
The Logo

the simplicity of two strokes

The primary logo can be used in extremely versatile contexts. Therefore, the primary logo should be incorporated into any content associated with the brand to build visual recognition. The logo should always be one color only and primarily be colored in Shadow or Illusive. The logo can be portrayed in other colors within the brand style guide up to the designers' discretion, but this should be done sparingly.

Primary Logo

The secondary logo should only be used for professional communication, such as letterheads and media releases, or to serve as a title page design. The logo should always be a solid color, and either be in Shadow or Illusive.
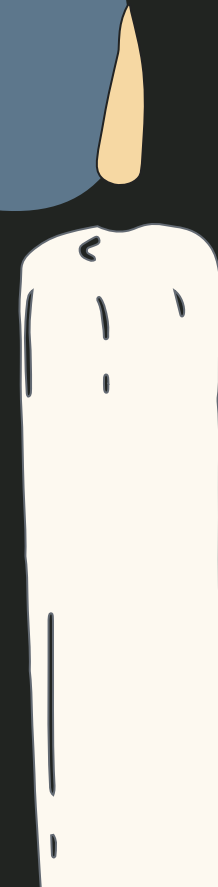
stella rufeisen

Secondary Logo
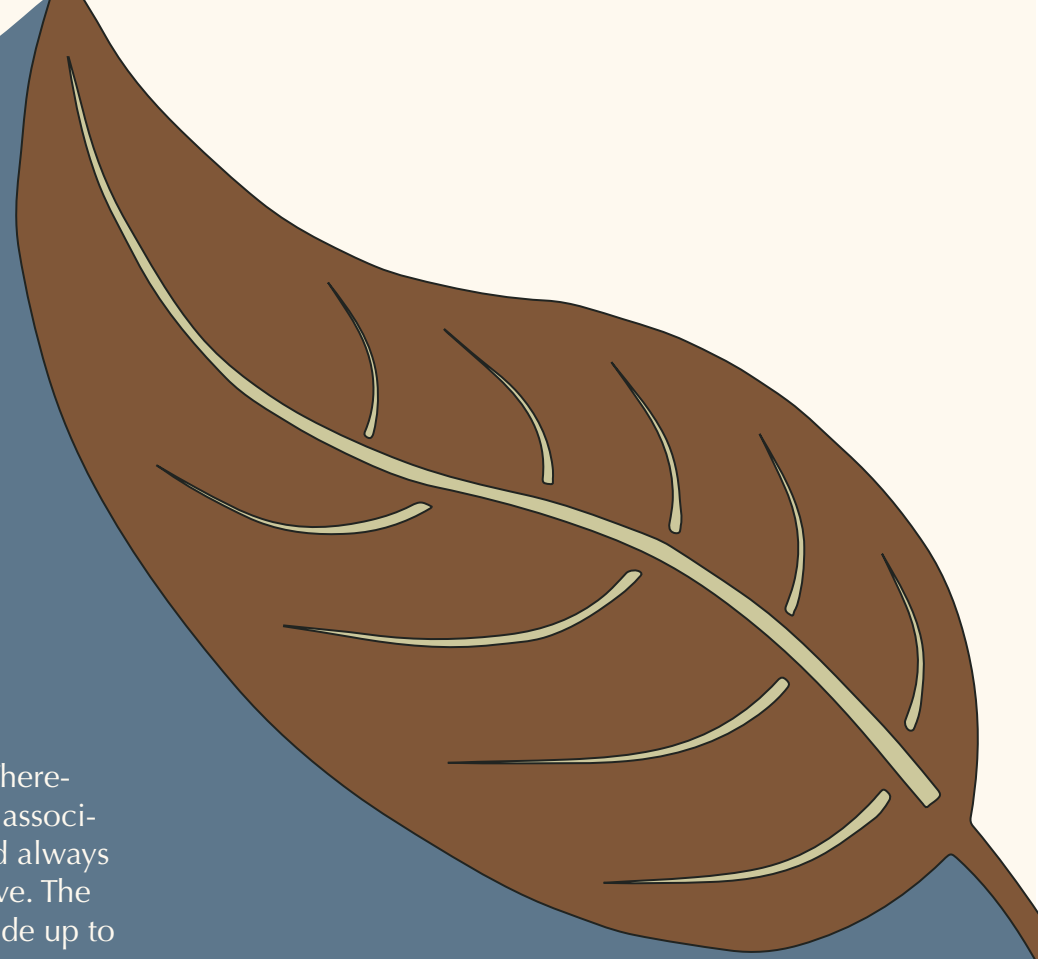
Mockups

Typography

natural simplicity

Inknut

Header; 30pt size, 36pt leading

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Inknut is natural. With its thick serifs and jagged curves that gradually thin as they approach their apertures, this font looks as if it has grown straight from the ground. Inknut perfectly encapsulates the visual themes of the brand because its uniform height gives the font the same air of simplicity present throughout, but its tree-like idiosyncrasies give it the visual twist needed to pair with the unevenness of shadows.

Inknut should only be used as a header so its unique serifs can clearly be seen. Headers should never be bolded, italicized, or underlined.

Optima Italic

Subheader; 20pt size, 24 pt leading

ABCDEFGHIJKLMNOPQRSTUVWXYZ
*abcdefghijklmnopqrstuvwxyz*

Optima

Body text; 12pt font,14pt leading

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Optima is simple. The simplicity is reflected in the san serif, vertical stress, and large rounded counters that increase the white space within the font. All of what makes Optima simple is what makes it a great body text. Yet, Optima is not cold in its simplicity. It has a rounded nature with a slight widening at the terminals as well as a very minor contrast; all of which contribute to an edge of unevenness. This modest asymmetry gives the font just enough humanity for it to feel warm and familiar. Optima's minuscule break in uniformity is also what makes it pair so eloquently with Inknut.

Optima can be bolded, but not underlined or italicized in the body text, as to not conflate it with its subheader counterpart.
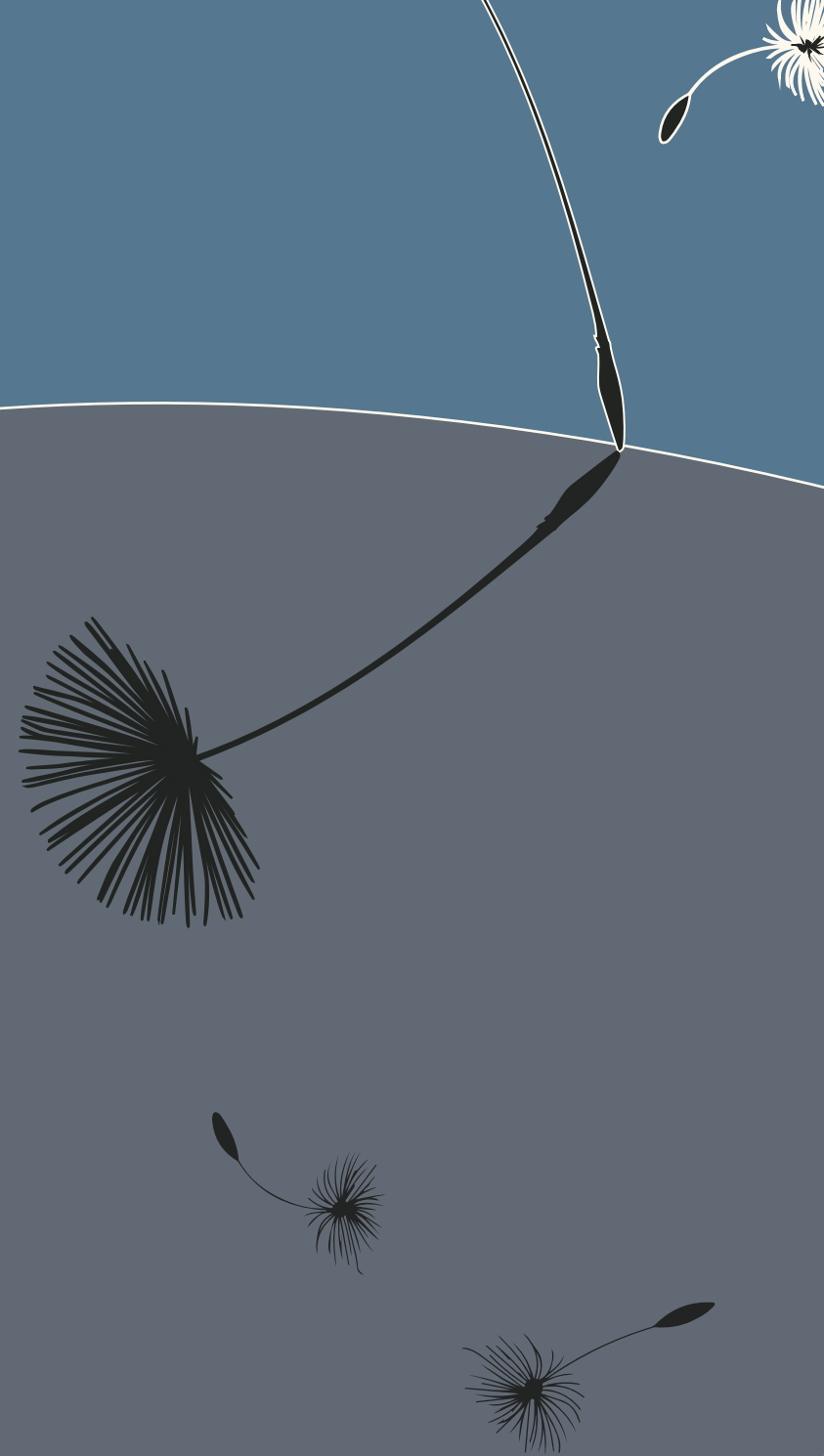
Thank you!

If you have any questions or would simply like to chat about my brand style guide, please do not hesitate to contact me at stellarufeisen@gmail.com.