Corti Design guide 1.0

Logo

Colors

Typography

Supergraphics

Images

Implentation examples

Introduction

This design guide defines and describes Corti's visual identity, launched in January 2020.

The design guide is for everyone who works with Corti's brand and communication — both our own employees, partners and external agencies.

We hope you will use the design guide as a valuable and inspiring asset in your daily work with Corti's visual communication.

In line with further development and implementation of the visual identity, this guide can be updated and replaced by more comprehensive editions. Please make sure that you are using the latest version.

For more information please contact Leonardo Lambert

M +45 31 75 78 75
E ll@corti.ai

Content

1.0 Logo
1.1 Symbol . . . . . s. 4
1.2 Logotype . . . . . s. 5
1.3 Application . . . . . s. 6
1.4 Lock-ups . . . . . s. 7
1.5 Color combinations . . . . . s. 8
1.6 Social Media . . . . . s. 9

2.0 Colors
2.1 Color palette . . . . . s. 11
2.2 Color hierarchy . . . . . s. 12

3.0 Typography
3.1 Introduction . . . . . s. 14
3.2 Primary typeface . . . . . s. 15
3.3 Secondary typeface . . . . . s. 16
3.4 Substitute fonts . . . . . s. 17

4.0 Supergraphics
4.1 Introduction . . . . . s. 19
4.2 The Gradient . . . . . s. 20
4.3 Predefined gradients . . . . . s. 21
4.3 The Grid . . . . . s. 22
4.4 Application layers . . . . . s. 23
4.4 Application examples . . . . . s. 24
4.5 Some dos and don’ts . . . . . s. 25

5.0 Images (to be updated)
5.1 Introduction . . . . . s. XX
5.2 Guidelines . . . . . s. XX
5.3 Image bank . . . . . s. XX

6.0 Implementation
6.1 Implementation examples . . . . . s. 28

Logo

1.1 Symbol

1.2 Logotype

1.3 Lock-ups

1.4 Application

1.5 Color variations

1.1 Symbol

Our logo consists of a C-symbol and a logotype.

Symbol
Our symbol consists of a dynamic and embracing C. The drop shaped endings give it an organic and harmonious feel that represents security and kindness while still allowing us to be bold, serious and trustworthy.

Our brand mark does not always have to be combined with the logotype in a fixed lock-up. The two elements can be used separately. The C-symbol can stand alone, but it is prefered that the logotype is placed somewhere else in the finished piece (see p. 6).

If the available media only provides limited space, the symbol can be used alone; eg on social media profiles (see p. 7)

1.2 Logotype

Our logo consists of a C-symbol and a logotype.

Logotype
Our logotype is written in our secondary typeface Messina Sans Regular, and customized a bit to give it more rythm and balance. The logotype is deliberately neutral, allowing our symbol to take center-stage, and grab the attention.

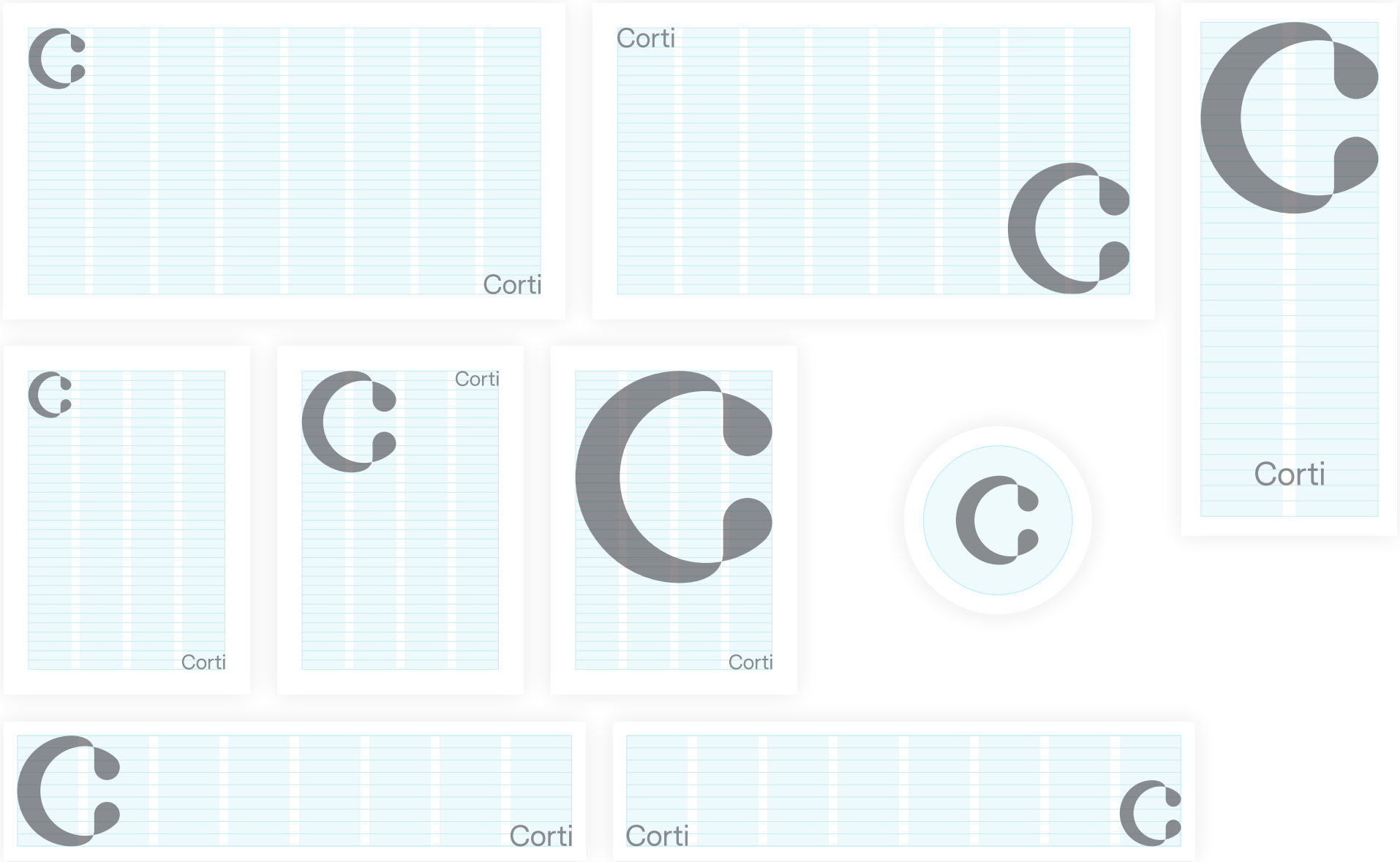
Our logotype does not always have to be combined with the symbol in fixed a lock-up. The two elements can be used separately. The logotype can stand alone, as long as the C-symbol is somewhere else in the finished layout (see p. 6).

In contrast to the symbol, the logotype can not be used alone.

1.3 Application

Our logotype and symbol don't always have to be combined in a fixed lock-up. The two elements can be used separately, positioned freely and scaled independently, as seen below.

If the available media only provides limited space, our symbol can be used alone; eg on social media profiles (see p. 7.)Our logotype can only stand alone, as long as the C-symbol is somewhere else in the finished layout.



1.4 Lock-ups

Shown here are our
main logo-lockups.

Vertical lock-up
Dark Umbra on light background

Horizontal lock-up
Dark Umbra on light background

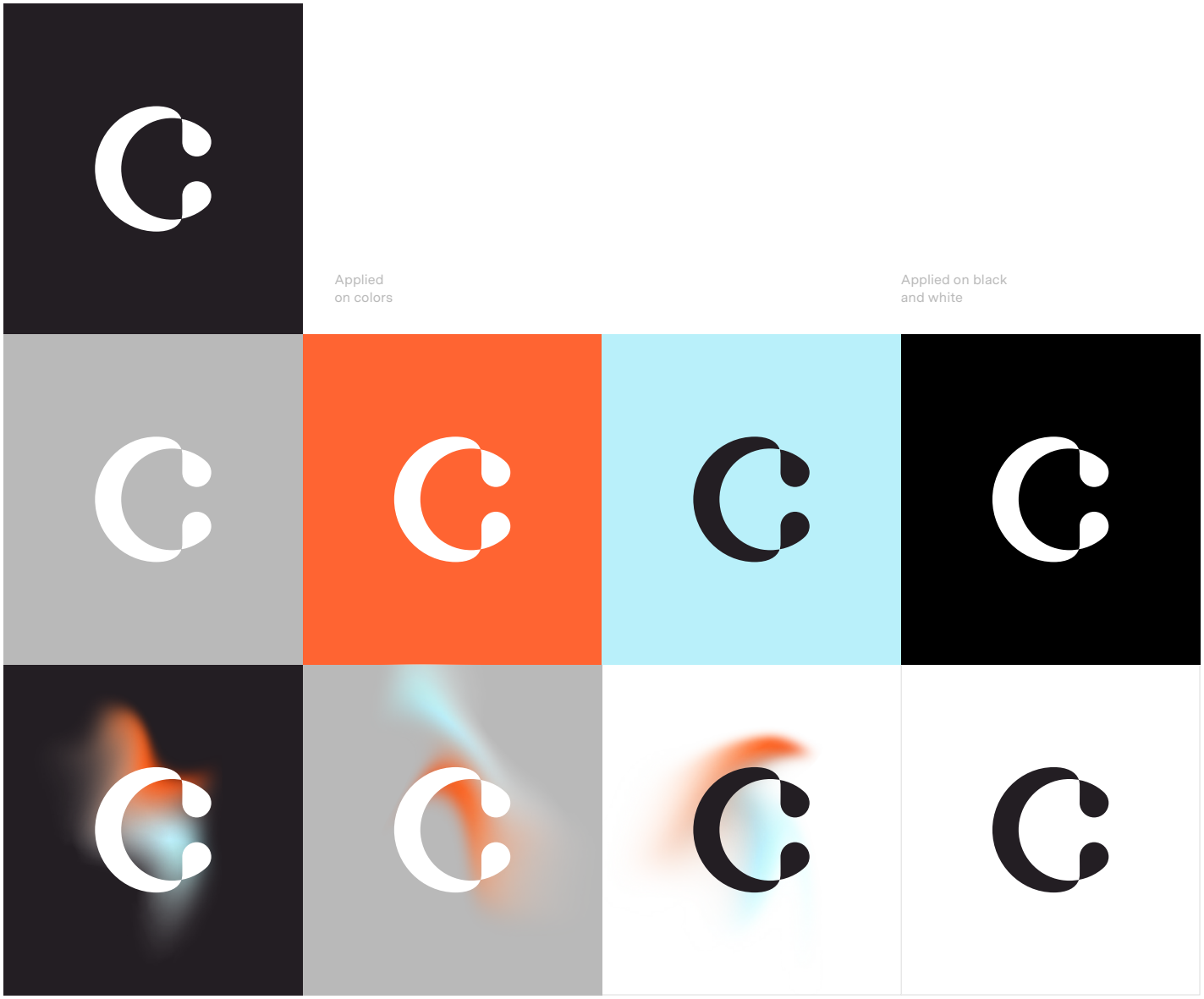
Vertical lock-up
White on dark background

Horizontal lock-up
White on dark background

1.5 Color combinations

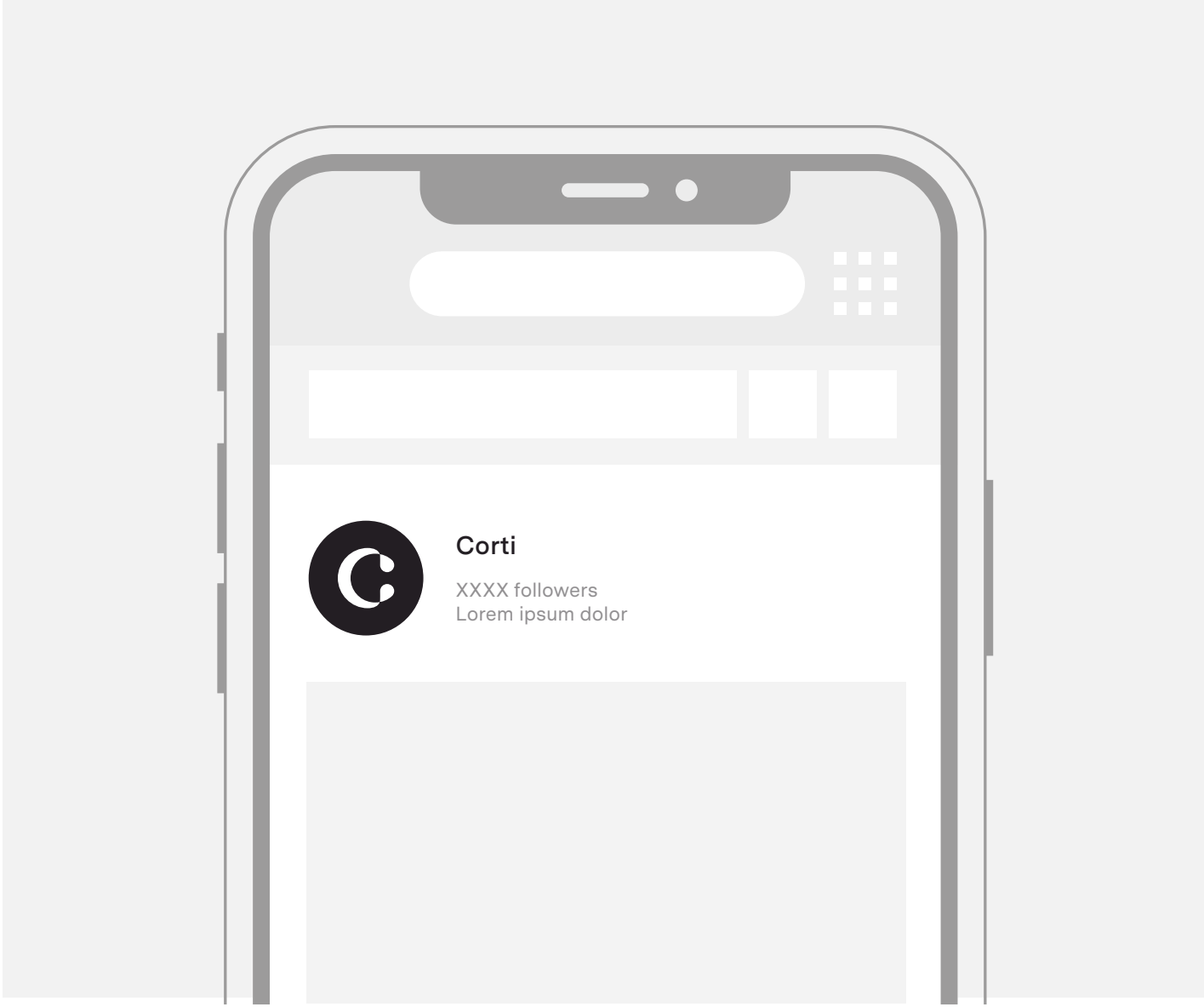
P 8

These examples demonstrate the correct versions to use in specific cases according to color and contrast.



1.6 Social media

On social media, the C-symbol is used as a separate icon.



2.0 Colors

2.1 Color palette

2.2 Color hierachy

2.1 Color palette

Our color palette consists of the colors shown here. The colors are defined in RGB and HEX (for screen) and CMYK and Pantone (for print).

PRIMARY COLOURS

1. DARK UMBRA

RGB	35 – 30 – 35
HEX	#231E23
CMYK	0 – 15 – 0 – 85
PMS	438C / 440U

2. SILVER GREY

RGB	185 – 185 – 185
HEX	#B9B9B9
CMYK	0 – 0 – 0 – 30
PMS	COOL GREY 4C / U

WARM ORANGE

RGB	255 – 100 – 50
HEX	#FF6432
CMYK	0 – 70 – 80 – 0
PMS	1655C

4. SKY BLUE

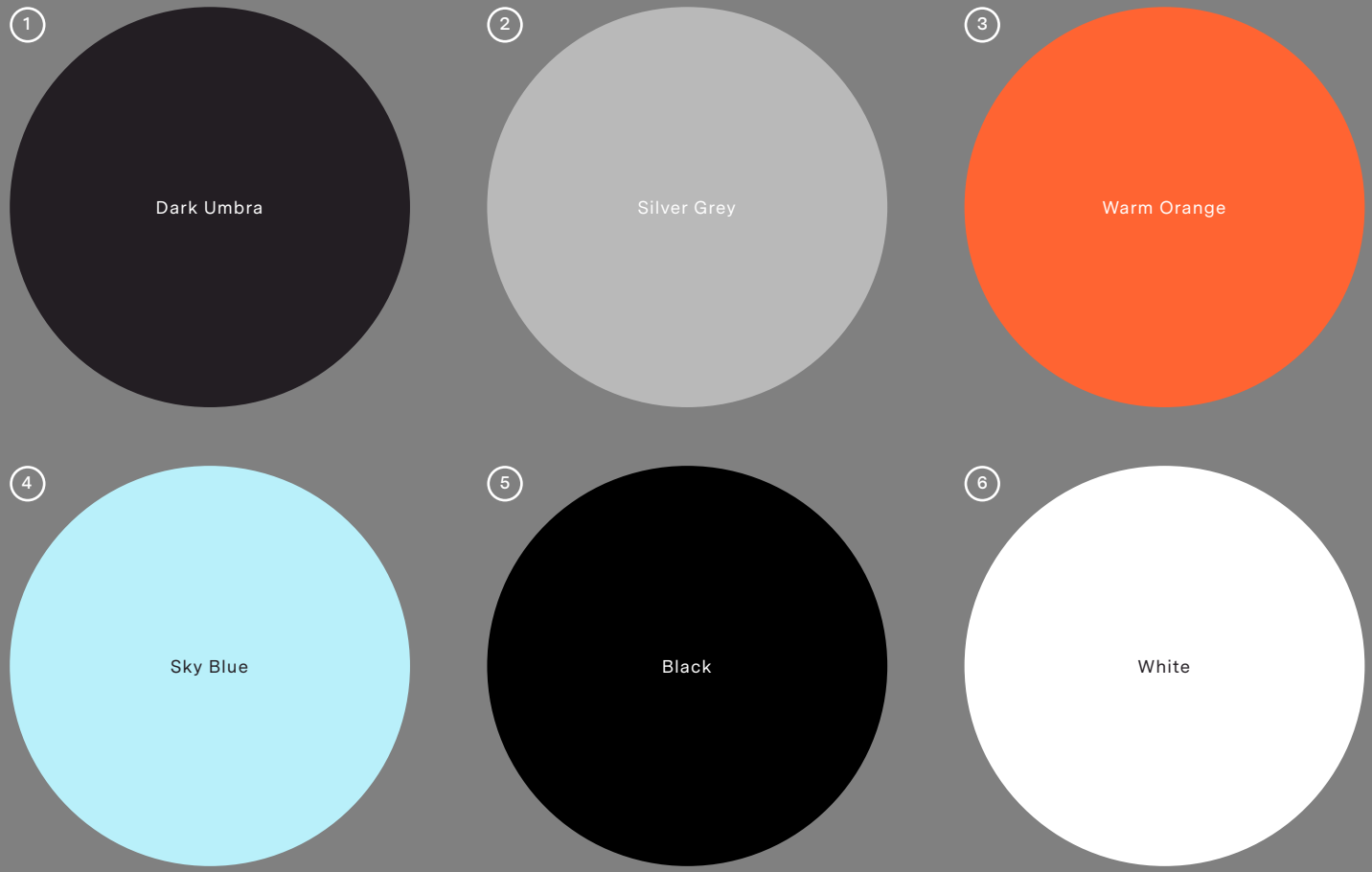
RGB	185 – 240 – 250
HEX	#B9F0FA
CMYK	30 – 0 – 5 – 0
PMS	290 C / 545U

BLACK

RGB	0 – 0 – 0
HEX	#000000
CMYK	0 – 0 – 0 – 0
PMS	BLACK 3C / U

WHITE

RGB	255 – 255 – 255
HEX	#FFFFFF
CMYK	0 – 0 – 0 – 0
PMS	N/A



2.2 Color hierachy

The colors “Dark Umbra”, “Silver Grey” and “White” are our primary identity colors. These colors are widely used across all media and platforms.

In addition, we have a couple of colors that can be used to a lesser extent to give a more varied, vibrant and dynamic expression.

3.0 Typography

3.1 Introduction

3.2 Primary typeface

3.3 Secondary typeface

3.4 Google typography

Our typographic system pairs a serifed headline font (Nantes) with a versatile, neo-grotesque typeface (Messina Sans).

We use two typefaces for our Corti brand-related design materials. Nantes and Messina Sans.

Nantes (Regular)

Nantes combines a rich graphic character with solid functional quality. The drop-formed endings in the lowercase letters give this typeface a unique appearance. Nantes is used for display-type treatments where our message needs to be elegant, trustworthy and confident.

Messina Sans (Regular)

Messina Sans is a proven typeface, designed for legibility and ease of use. We use it for reading supporting copy, or longer form.

Primary typeface

For display-type treatments we use Nantes Regular designed by Luzi Type Foundry and released in 2017. With the drop-formed endings in the lowercase letters this typeface has a strong visual reference to the Corti symbol. Nantes Regular is a serif font with subtle elegant details that give it warmth and personality while still being classic and trustworthy.

Nantes Regular is used as our primary font for headlines and large text.

Nantes Regular is a specialized font that is only available through font file purchase and user licensing. Nantes Regular can be purchased through Luzi Type Foundry on the link below:

https://luzi-type.ch/shop/nantes

Nantes Regular

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

Nantes
30 / 30 pt

Headlines are tight and elegantly put

Nantes
30 / 30 pt

Line-height decreases as type gets bigger.

Nantes
10 / 13 pt

And line-height increases as type gets smaller.

AaBbCc

Messina Sans is a proven typeface, designed for legibility and ease of use. We use it for reading supporting copy, or longer form. Messina is widely used for all types of text material in the three standard weights shown here.

Messina Sans is a specialized font that is only available through font file purchase and user licensing. Messina Sans can be purchased through Luzi Type Foundry on the link below:

https://luzi-type.ch/shop/messina

Messina Regular
Messina SemiBold
Messina Bold

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

Messina Sans
8 pt / 11,5 pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip.

Body Copy Headline
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip.

AaBbCc

3.2 Substitute fonts

When Nantes and Messina Sans are not available or applicable, please defer to the use of the following fonts.

Please use Noto Serif SC as a Google substitue for Nantes.

Noto Serif SC Medium

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p
q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

Download:
https://fonts.google.com/specimen/Noto+Serif+SC

Please use Roboto as a Google substitue for Messina Sans.

Roboto Regular
Roboto Bold

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r
s t u v w x y z

0 1 2 3 4 5 6 7 8 9

Download:
https://fonts.google.com/specimen/Roboto

4.0 Supergraphics

4.1 Introduction

4.2 Gradient

4.3 Predefined gradients

4.4 Grid

4.5 Application layers

4.6 Application examples

4.7 Some dos and don’ts

4.1 Supergraphics Introduction

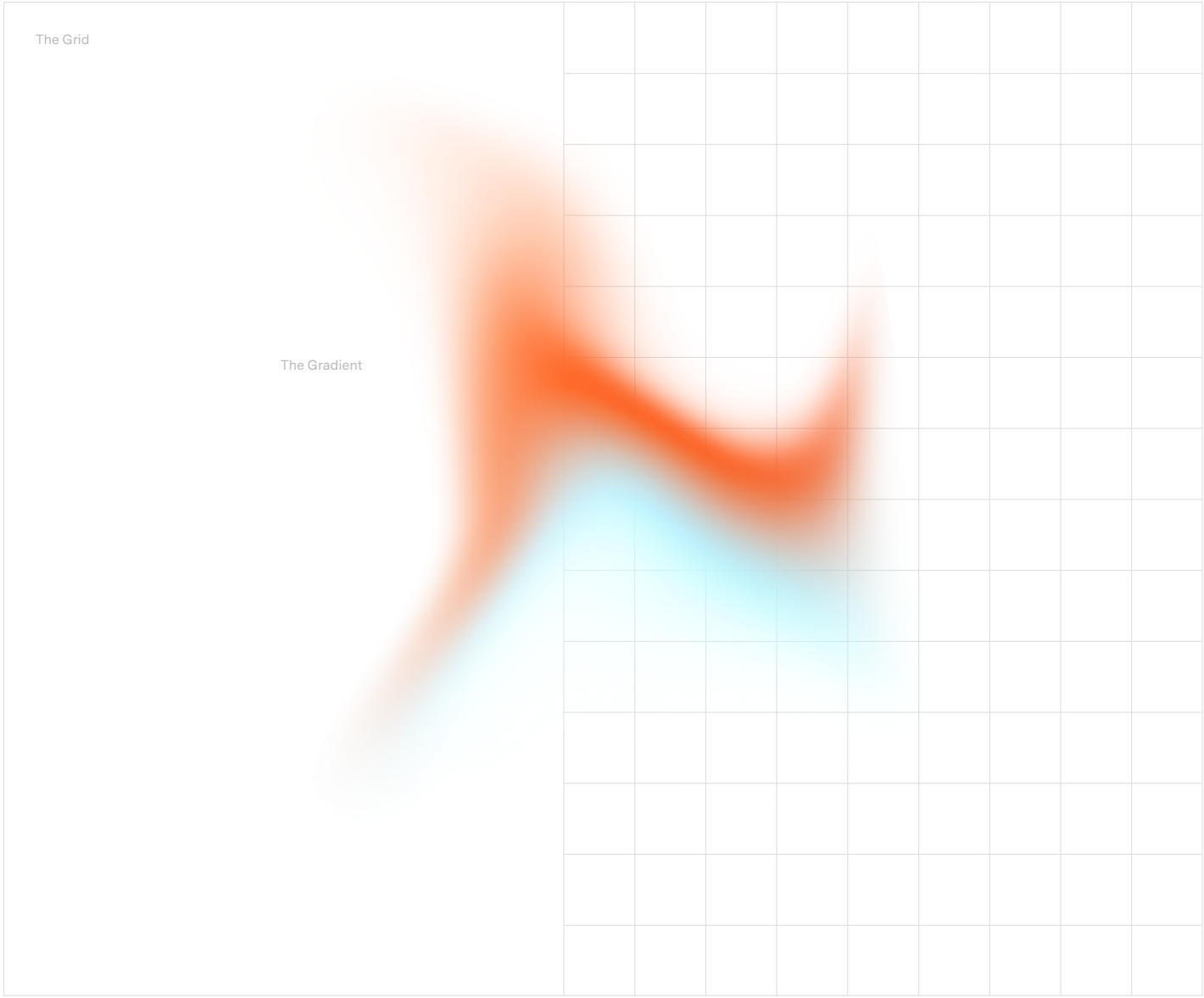
Supergraphics are decorative graphic elements used to complement the three key elements of the visual identity; logo, colors and typography. Implementation of the supergraphics, are not always required, but used in cases where a more expressive graphic expression is desired. Supergraphics are a "nice to use" - not "need to use.

Our supergraphics consist of two elements; ”The Gradient” and ”The Grid”.

The Gradient
Our gradient adds a dynamic, emotional and ever evolving element to the visual identity and provides an optimistic and possitive depth.

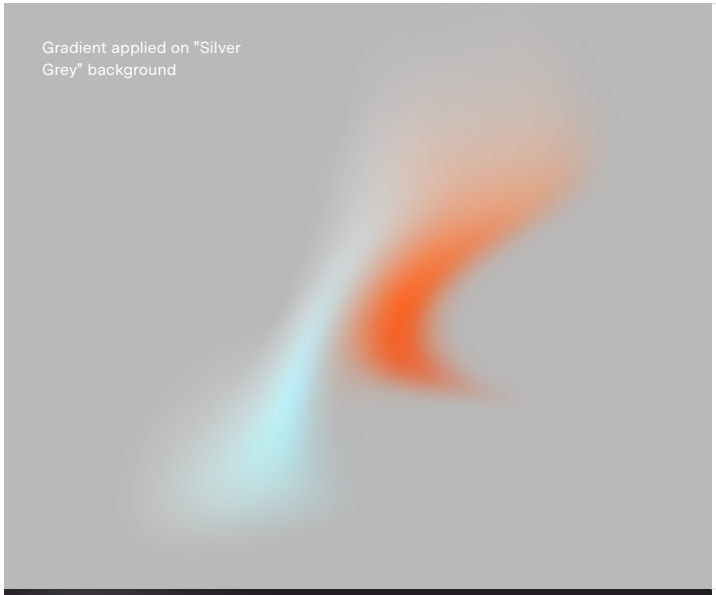
The Grid
As a reference to old medical journals we use a grid providing order, precision and structure to the visual identity.

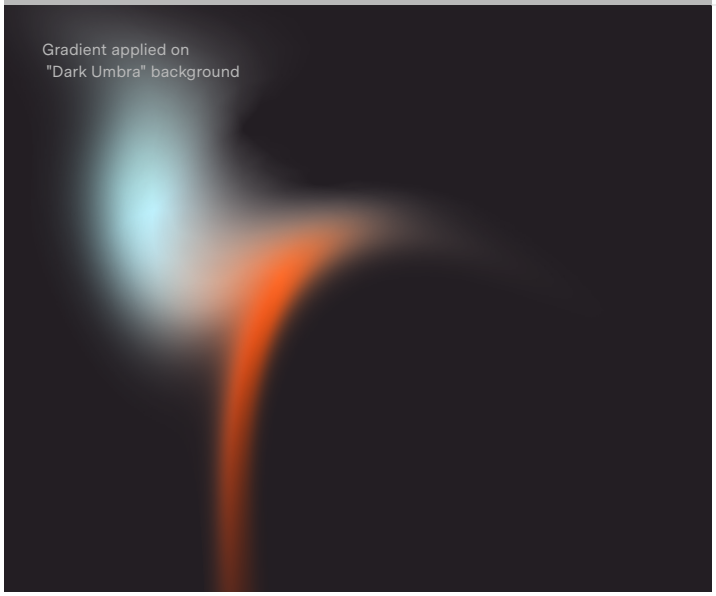
The two elements can be used combined or seperately as seen on the following pages.



4.2 The Gradient

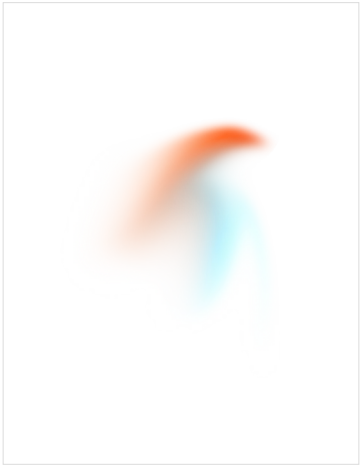
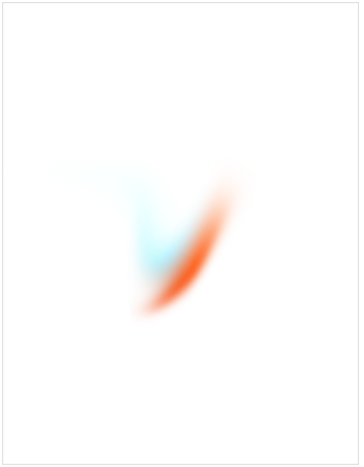
The gradient can be used seperatly as shown here in the following color combinations.

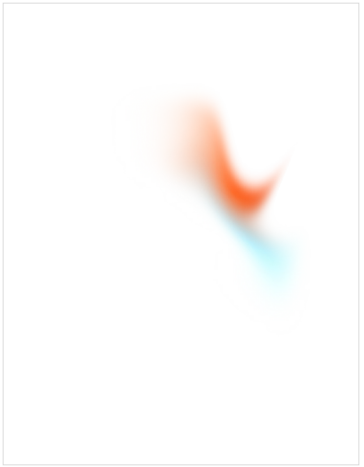
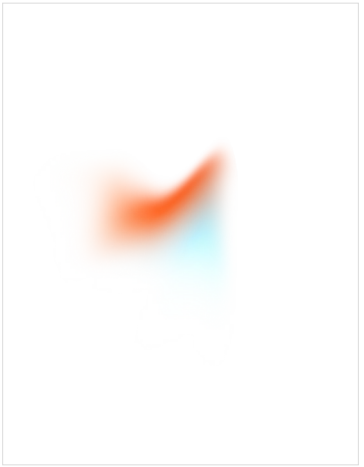
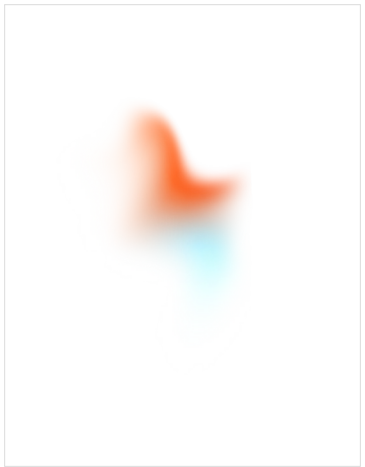
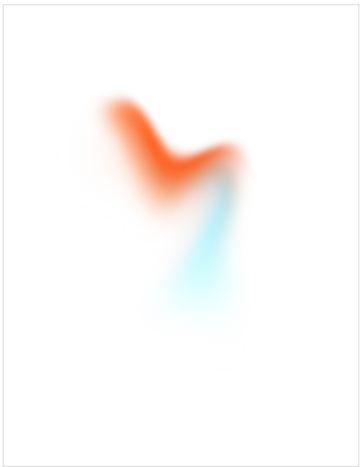




4.3 Predefined gradients

Shown here are 9 predefined gradients which can be found in the visual identity pack.

The gradients can be implemented as PNG files with transparent background.

4.4 The Grid

The grid can be used seperatly as shown here in the following color combinations.

Grid colors

Grid color on Silver Grey Background:

RGB 220–220–220
HEX #DCDCDC

Grid color on White Background:

RGB 220–220–220
HEX #DCDCDC

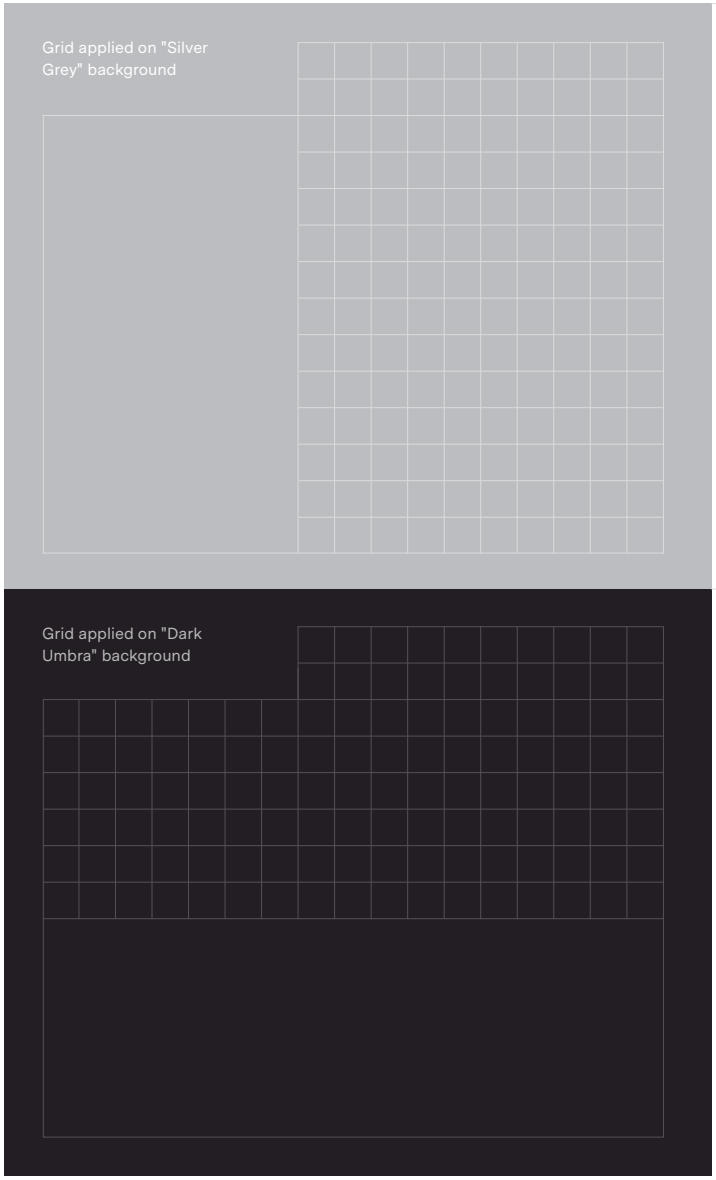
Grid color on Dark Umbra Background:

RGB 85–85–85
HEX #555055

Stroke

WIDTH 0,25 PT

NB. For larger applications the stroke width may be adjusted in order to be visible.



Application layers

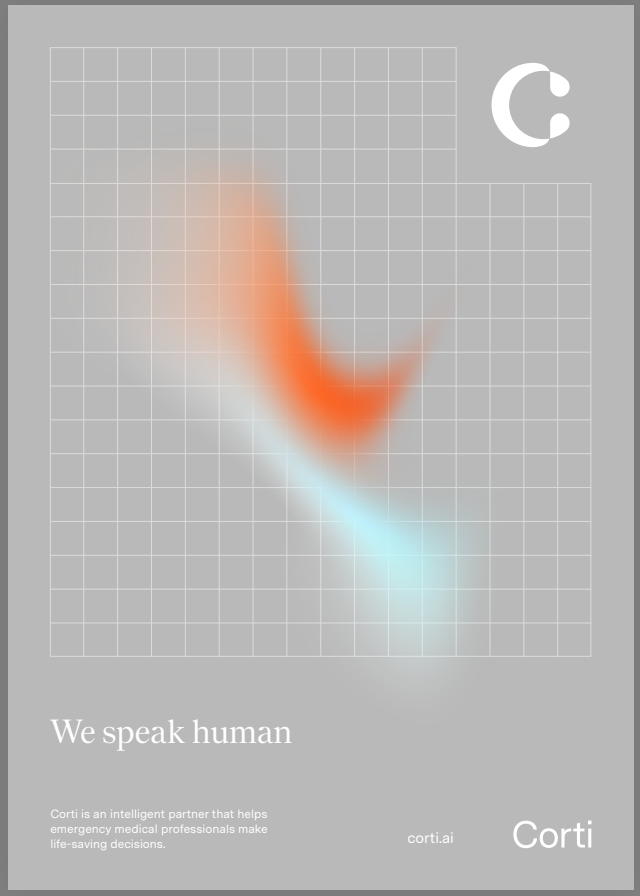
The elements of the layout are set up in layers. Shown here, is an illustration of the order in which the individual design elements are placed.

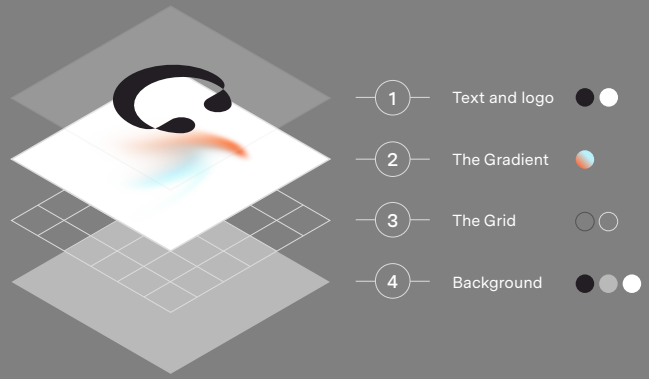
1. **Top layer**
Text and logo

2. **Middle layer A**
The Gradient

3. **Middle layer B**
The Grid

4. **Background**



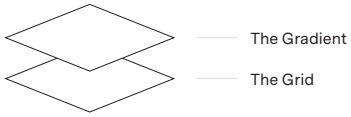


4.6 Application examples

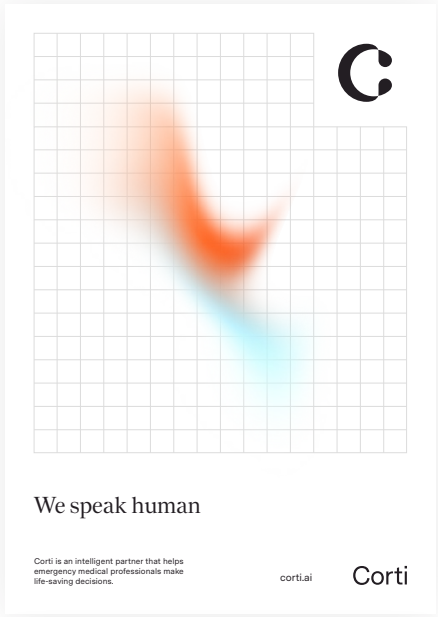
P 24

For reference, here are some examples on how the super-graphics can be implemented.

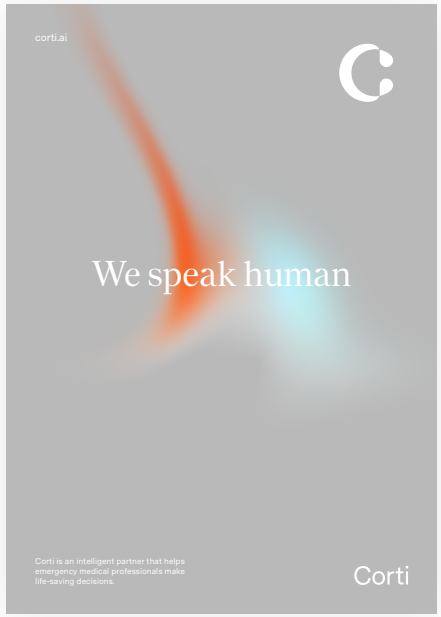
When using the two elements together, make sure the gradient is on top.



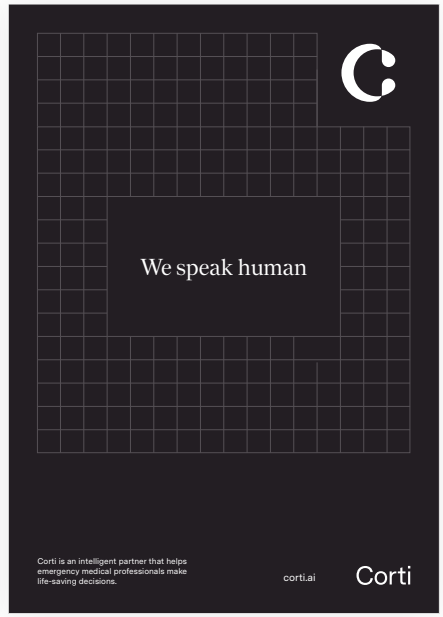
Gradient and grid

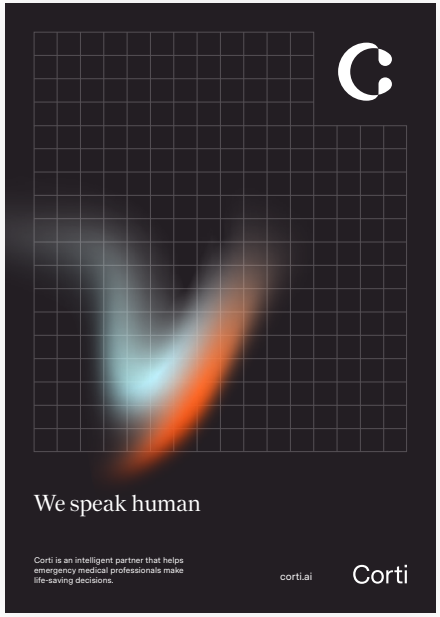


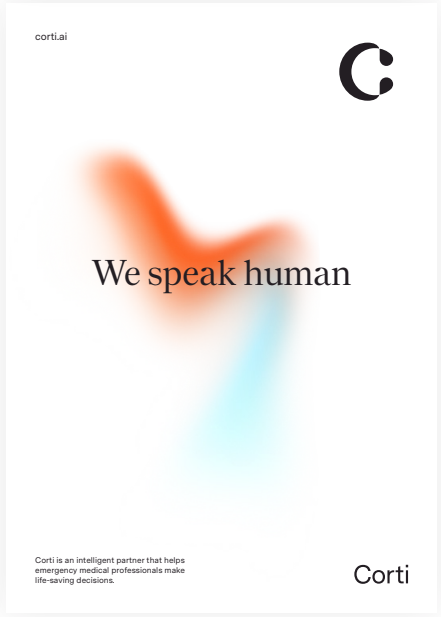
Only gradient

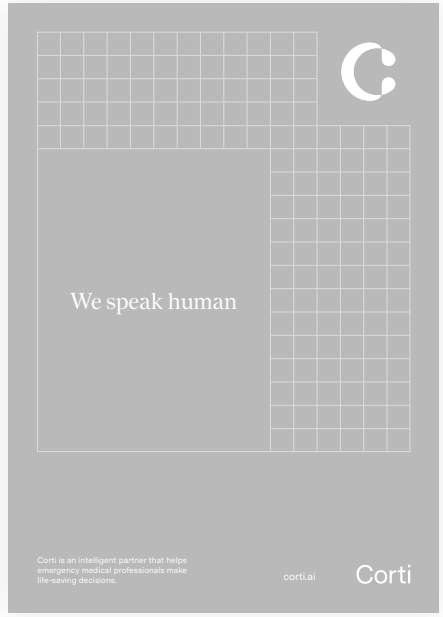


Only grid



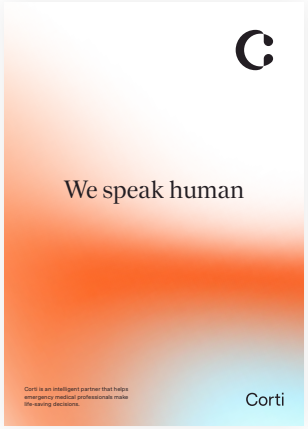




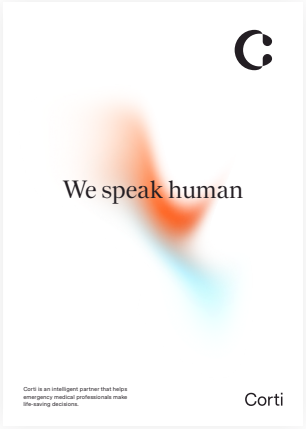


Some dos and don’ts

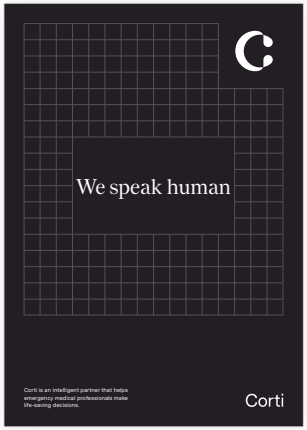
In order to preserve a consistent look when using the supergraphics, the following examples illustrate some dos and don’ts.



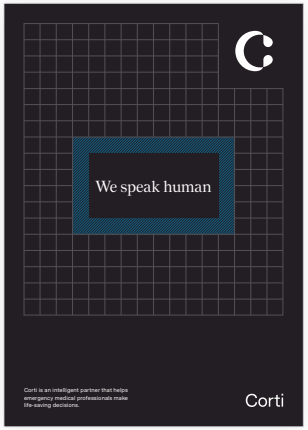
✗ Don't scale the gradient up too much.



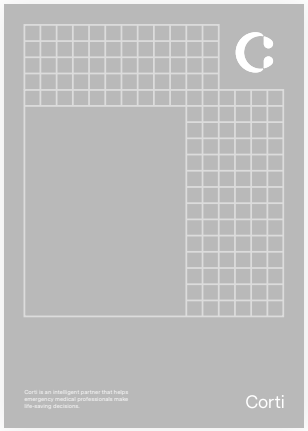
✓ Do scale the gradient properly, so you sense some of the twist and twirls.



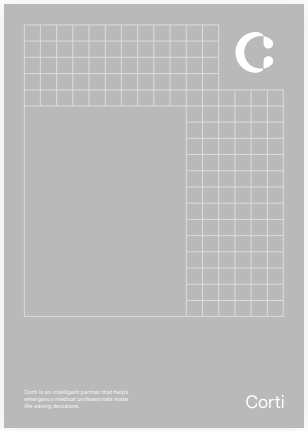
✗ Don't make the type to cramped when working with type within the grid.



✓ Do make sure that the margin corresponds to at least one square.



✗ Don't make the grid lines to thick.



✓ Do make sure the grid lines are subtle and not to "heavy".

5.0 Images

5.1 Introduction

5.2 Guidelines

5.3 Image bank

To be updated

6.0 Implementation

6.1 Examples

6.1 Implementation examples

For reference, here are some examples on how the design elements can be implemented.

6.1 Implementation examples

For reference, here are some examples on how the design elements can be implemented.

End of guide

For more information please contact Leonardo Lambert

M +45 31 75 78 75
E ll@corti.ai