

Finlo

Logo Book

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Logo

Mark Definition

The Finlo logo is a **combination mark** consisting of a simple, geometric **symbol** and a **logotype** (the verbal/textual component of the mark).

The mark's **symbol**, constructed from segments of three circles, is chiefly intended to represent a **fish**. The choice of circular geometry highlights **fluidity** and **organic movement**, while the precise **interrelation** of the segments introduces a strong sense of direction and controlled balance, immediately drawing the viewer's eye to the logo's core motion.

The **logotype**, which is the verbal component of the mark, is positioned to the right of the symbol. The **baseline** of the logotype is precisely **aligned** with the horizontal tangent line established by one of the original circles used in the symbol's construction—the circle that optically forms the fish's "mouth" or foremost point.



Symbol Construction

The symbol is composed of three segments derived from **identically sized circles** (hereafter referred to as the first, second, and third circle, in order from top to bottom).

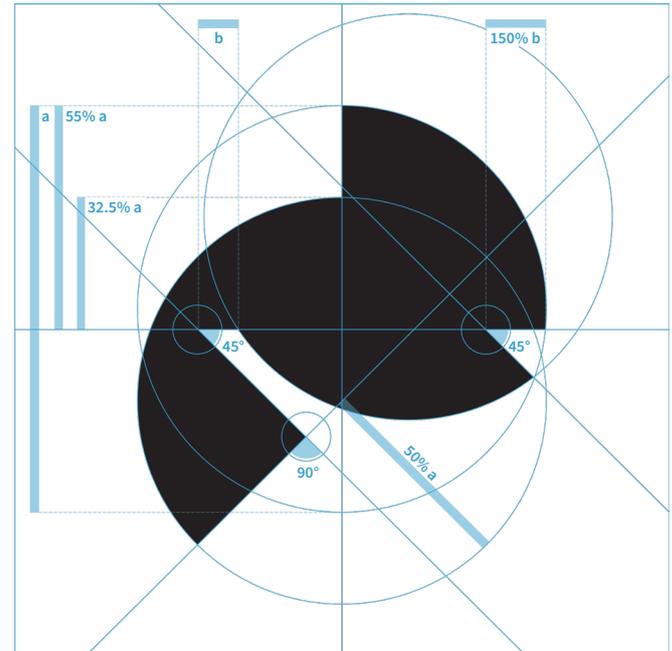
The provided diagram illustrates their proportions and relative positions. The variable “a” denotes the **diameter of each** constituent circle used in the construction. The variable “b” represents the **cutout** on the left side of the form, which defines the mark’s “tail.”

The center points are defined by **offsets**, calculated as a percentage of the circle diameter (a):

First Circle: Offset by +22.5%a along the X-axis and +16%a along the Y-axis

Second Circle: Offset by +5%a along the X-axis (no offset on the Y-axis)

Third Circle: Offset by -32.5%a along the X-axis (no offset on the Y-axis)



Logotype Construction

3

The typeface used for the logotype is named **Churchward Design**, created by **Joseph Churchward** (1969–1996) and digitized by **Jason Churchward** (2009). The selection of the **Bold weight** of the typeface, with its slightly rounded edges, was deliberate. This choice ensures the type style neatly accompanies the organic yet robust character of the symbol. The typeface aesthetic fits perfectly within the branding standards of **food and retail products** marketed by the Finlo brand.

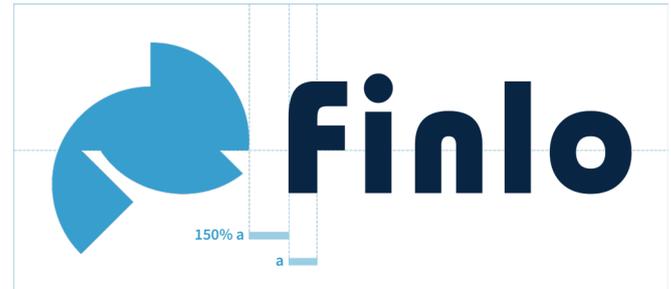
For the needs of the **logotype**, the spacing between the 'F' and 'i' **glyphs** was manually adjusted to enhance **readability**. A **tracking** value of **+18** (the distance between glyphs) was applied specifically to this pair, as shown in the adjacent figure. **Automatic tracking** was used for the other remaining glyphs.



Mark Construction

The mark, where the **symbol** is positioned to the left of the **logotype**, should be treated as the **primary version** for the broadest spectrum of applications. The bottom **crossbar** of the letter 'F' (the **cross stroke**) is carefully aligned with a horizontal line established by the fish's "mouth." The **horizontal orientation** of the mark is best for mid-scale applications, such as on food products and formats with classic proportions.

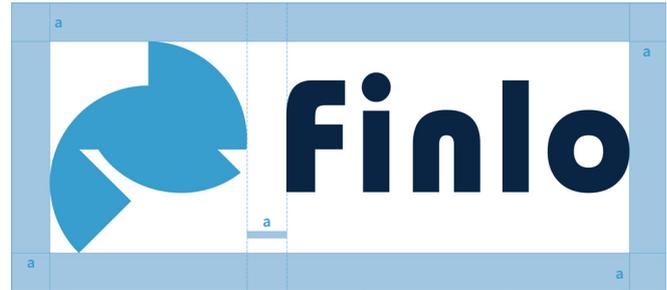
The proportions and the detailed relationship between mark elements are illustrated in the adjacent figure, where "a" denotes the **stem width** of the letter 'F' at its base.



Clear Space

The **clear space** is the area surrounding the mark within which no foreign graphic elements—such as vector graphics, photographs, text, or others—may appear. Encroaching upon the clear space results in either a loss of the mark's **legibility** or an undesirable shift in the perception of its meaning.

In the case of the Finlo logo, the **clear space** is defined as the area around the mark with a width, measured from the edges of the **bounding box**, equal to the distance between the **symbol** and the **logotype**. This distance is designated as **a** in the accompanying diagram.



Minimum Size

The smallest size at which the mark maintains its **legibility** is known as the **minimum size**. In the case of the Finlo logo, the minimum sizes for specific applications and versions are illustrated in the adjacent diagrams.

Fig. 1 — Minimum size for high-quality printing (offset, digital print).

Fig. 2 — Minimum size for low-fidelity printing (low-quality digital print, screen printing, etc.).

Fig. 3 — Minimum size for digital displays (computer, tablet, smartphone).



Mark Color Palette

Color Palette

The color palette shown adjacent defines the **permitted colors** for the mark across several color systems for various applications. These should also serve as the **primary brand colors** (corporate colors).

The achromatic and monochromatic versions, as alternative variants, do not have specific HEX or RAL color assignments.

	CMYK 66/13/0/11	PANTONE 637 C	RGB 78/195/224	HEX #4EC3E0	RAL 5012
	CMYK 96/36/0/82	PANTONE 296 C	RGB 4/28/44	HEX #041C2C	RAL 5012

CMYK — process color system (four-color printing) for offset printing.

PANTONE — spot color system for specialized printing.

RGB — color system for electronic media (displays on monitors, tablets, etc.).

HEX — hexadecimal system for digital media and web design.

RAL — color matching system for paints and adhesive films.

Color Variants

The **primary color version** of the mark (Fig. 1) must always be used as the **first priority**. In situations where the primary version cannot be applied, the use of **alternative versions** is permitted.

For single-color printing, the **monochromatic** (Fig. 2) and **achromatic** (Fig. 3) versions should be used.

For **high-quality printing** that allows for tonal transitions using a halftone screen with an invisible screen ruling, the **monochromatic** version should be applied, where the symbol's color is set to **50%** of the logotype's color. For **low-quality printing**, where halftone printing is not possible or when the printing technique requires the use of only **flat** areas of color (solids), the **achromatic** version of the mark must be used.

As alternative variants, the achromatic and monochromatic versions do not have specific HEX or RAL color assignments.



Negative Version (Reverse Mark)

It is permissible to use the mark in **reverse** (color-inverted), where the mark is white and the color appears in the background (Fig. 1).

Choosing between the positive and negative (reverse) versions of the mark depends on the **contrast** between the mark and the background beneath it. On dark backgrounds, even if legible, a lower contrast ratio alters the brand perception. A mark with lower contrast against its background has a **weaker** visual impact than one on a white background. For the Finlo mark, it has been established that once the background **intensity** (or **value**) reaches 55%, the mark must be used in **reverse** (Fig. 2).

The use of the mark in reverse is permitted only in its **achromatic** version. **Inversion** of the mark in its primary color version or monochromatic color version is not allowed.



Usage on Solid Backgrounds

It is both allowed and recommended to apply the mark on backgrounds in corporate colors for use within other identity elements. In such cases, the mark may be used in **reverse** in its **achromatic** version (Fig. 1).

On any other background, the mark must be used exclusively in either the negative (Fig. 2) or positive (Fig. 3) **achromatic** version. The decision to use the appropriate version is based on the level of **contrast** between the mark and the background.



Usage on Complex Backgrounds

The use of the mark on colored backgrounds featuring a **pattern** is allowed (Fig. 1). On such backgrounds, only the **achromatic** mark in its positive or negative version may be used. It is essential to maintain **sufficient contrast** between the mark and the underlying pattern; furthermore, the pattern itself must exhibit **low contrast**. Excessive contrast between the elements of the pattern will result in a loss of the mark's **legibility**.

It is also permissible to apply the mark on **bitmap backgrounds** (Fig. 2). On these backgrounds, only the positive or negative **achromatic** version of the mark may be used. The **positive** mark should be applied to light photographs, while the **reversed** (negative) mark is intended for dark ones. Care must be taken not to place the mark over critical elements of the image, as this may impair the clarity of both the photograph and the mark itself. Additionally, the mark must not be placed on **highly detailed** or **high-contrast** areas of an image, as this will lead to a loss of legibility.

1.



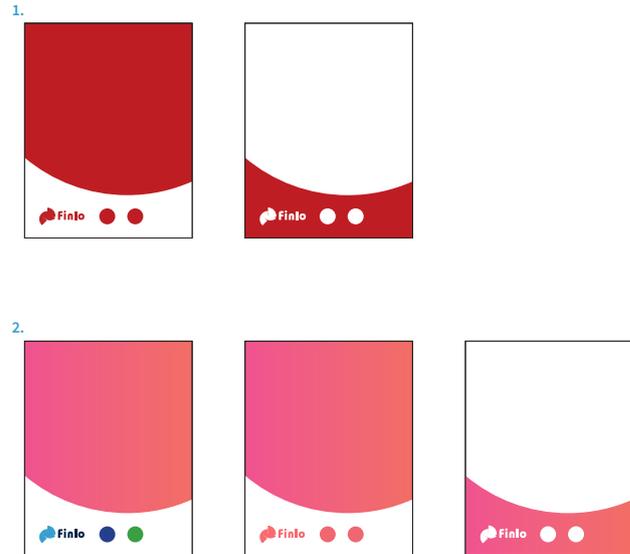
2.



Application in Third-Party Materials

In third-party promotional materials, when the mark is used in single-color printing (e.g., another company's corporate color), it is allowed to apply the mark in that **specific** print color, utilizing both **positive** and **reverse** versions (Fig. 1).

If the material is printed using the process color system (CMYK), the Finlo logo should be applied in its **primary** version. It is also allowed to use the **achromatic** positive or negative version in the same color used for other corporate logos on the layout (Fig. 2).



Typography

Logotype Typeface

The logotype uses the **Bold weight** of the **Churchward Design** typeface, created by **Joseph Churchward** (1969–1996) and digitized by **Jason Churchward** (2009).

The figure illustrates the primary glyphs of the typeface in its **Bold** weight.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz
/*-+~!@#/\$%^&*()-=_+{}[]:;'"|\<>.?>

Corporate Typeface

The **corporate typeface** to be used in the visual identity is **Source Sans Variable**, designed by **Paul D. Hunt** (the original version released in 2012, Variable version in 2020). It is recommended to utilize the **full range** of the typeface's weights and styles, as it allows for the development of diverse publications with an unlimited text hierarchy.

Source Sans Variable offers a **comprehensive set** of styles, including seven distinct weights (ExtraLight, Light, Regular, Medium, Semibold, Bold, Black) in both upright (Roman) and Italic forms, while also allowing for continuous weight adjustments (200-900), providing great typographic flexibility for all layouts.

The figure illustrates the primary glyphs of the typeface in its **Regular** weight.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz
/*-+~!@#\$%^&*()-=_+{}[]:;'"|\<>.?</p></div>

Mark Application

Improper Usage Examples

The graphic mark is the fundamental element of the visual identity system. To **maintain** the logic and consistency of the system, all **guidelines** and **specifications** regarding its use must be strictly followed. Otherwise, the mark will lose its **legibility**, and the entire identity will **lose** its coherence and functionality.

Listed below are examples of **incorrect** actions that lead to a loss of the mark's legibility and character, and must be **avoided**:

- Fig. 1** — Changing the color to an unauthorized one
- Fig. 2** — Changing the typeface within the logotype
- Fig. 3** — Changing the proportions of the mark (distortions)
- Fig. 4** — Rotating the mark (violating the baseline)
- Fig. 5** — Encroaching upon the clear space
- Fig. 6** — Applying an outline
- Fig. 7** — Using drop shadows or other unauthorized graphic modifications
- Fig. 8** — Changing the relationship between the mark's elements
- Fig. 9** — Changing the proportions of the mark's individual elements
- Fig. 10** — Removing fragments or entire elements of the mark
- Fig. 11** — Adding new elements to the mark
- Fig. 12** — Spanning the mark across two different backgrounds
- Fig. 13** — Improper usage on solid backgrounds
- Fig. 14** — Improper usage on complex backgrounds



Application Examples

The following examples illustrate the **correct** application of the mark across various touchpoints. These mockups show how the visual identity maintains **consistency** and **legibility** in practical, real-world scenarios.



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Project realized in the Visual Identification Studio at the Academy of Fine Arts in Katowice

