PalaisFloral Festival

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GDES30002: Branding
Brief 2B

1: BACKGROUND + RESEARCH

Brand Overview

Concept

PalaisFloral is a floral artistry festival whose purpose is to exhibit the best of local Parisian and international art, design and fashion. Set in and around the Grand Palais in Paris, the festival has a natural prestige, attracting a diversity of visitors—from affluent art connoisseurs to creative professionals to cultured tourists.

There is adequate space in the market for a festival that is highly experimental and somewhat niche but not overly exclusive. With its core values of Innovation, Sophistication & Beauty, Uniqueness and Creativity, the brand uses an energetic but elegant design language to align with its diverse audience.

By focusing on the intersection of nature and creative disciplines, the festival differentiates itself from the competition and creates a novel, unconventional experience that is unlike any other existing event.

Brand Overview

Brand Statement

*"PalaisFloral offers a sophisticated, curated exhibition showcasing **floral artistry** as a unique intersection of nature, **art**, **design** and **fashion**.*
Held in and around the prestigious Grand Palais, our festival provides a more focused artistic experience including hands-on activities and presentations from industry leaders unlike broader art events or traditional horticultural shows."

References

Eurovision Song Contest 2024 by Bold Scandinavia

The branding for the 2024 edition of the Eurovision Song Contest was one of the leading points of inspiration for my entire project. The design language, called the "Eurovision Lights" is inspired by the Northern Lights which Sweden is so famous for.

The most striking visual element is the offset gradients. Built from a bright, bold colour palette, this unique gradient pattern is used throughout the entire brand across a wide range of media. The dimensions, arrangements/sizes of the gradient strips the colours all vary to suit the specific media, but the design language is strong enough to ensure this highly flexible system still feels unified and cohesive. I really tried to replicate this in my festival's branding, as I thought the way the branding created an experience in and of itself was really compelling and well-done.

These gradients are used to create really slick, memorable and ultimately visually pleasing animations; motion is really important for this brand given its place on a TV screen, and it's clear that the visual language was created with moving image in mind from the start. Whilst I didn't use motion graphics in my festival as it isn't quite as directly important given the target audiences and setting, I did think about it and I believe the visual language I have created would be easy to translate into a beautiful animated system.

Other notable parts of the branding I found effective was the paired back typography, which cleverly lets other elements shine more brightly, the clever use of simple grids and layouts, the absolute attention to detail (for example, even the countries' flags had subtle animations) and the way the visual language interacted with sound when on-stage or in video, which is important given the event is a music competition.
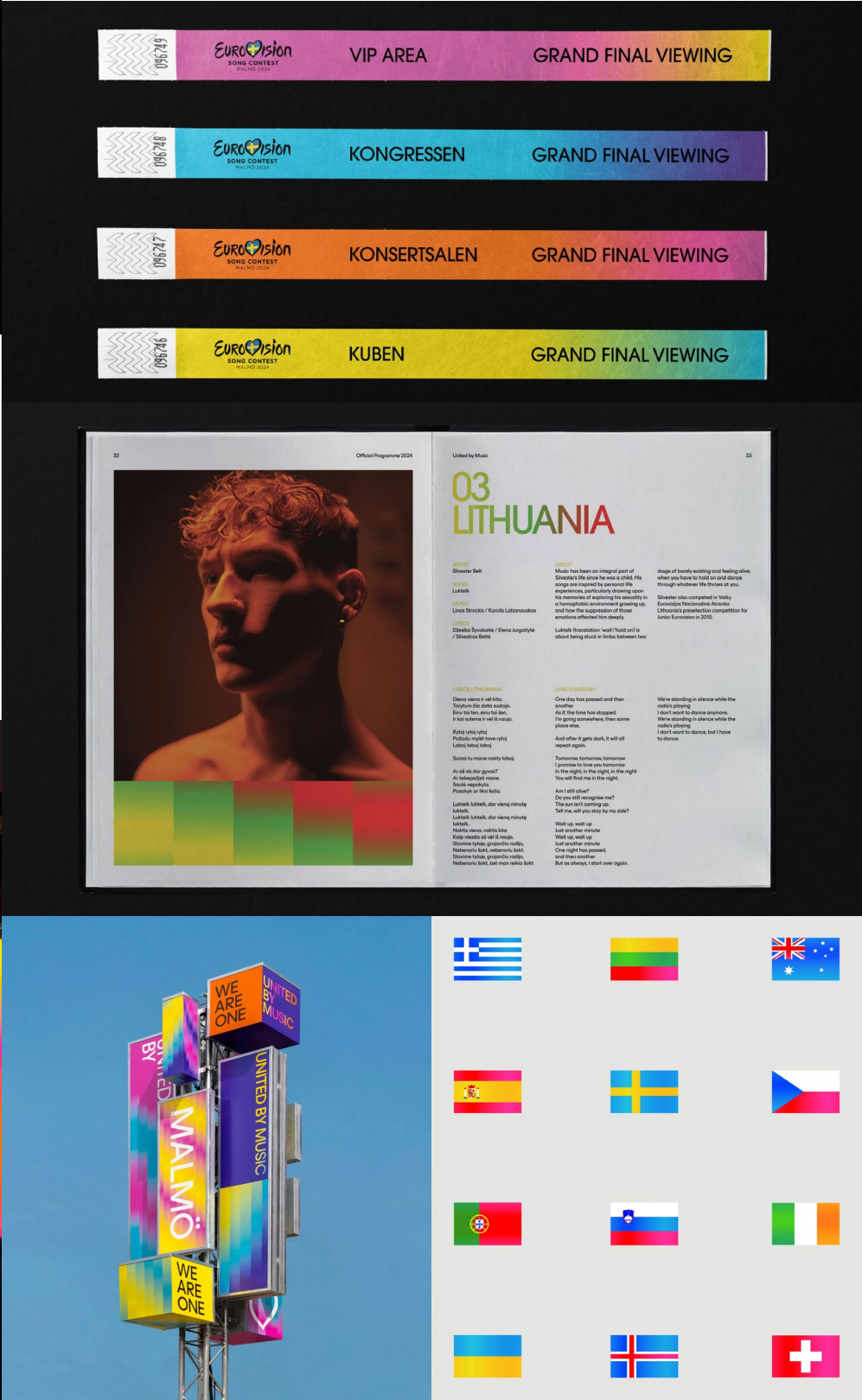
References

Eurovision Song Contest 2024 by Bold Scandinavia

References

No More Sapos by Meio & Mensagem

The branding for No More Sapos is unique, vibrant and playful and has multiple elements I sought to draw from for my festival.

Meio & Mensagem's colour work was a key point of inspiration. The limited colour palette of ultra-bright colours is relevant and appropriate to the tropical frogs theme, but creates a uniquely intense and visually-striking visual system. These colours are then applied to gradients, which are used contrastively in tandem with the unique geometry. Altogether the brand's colour system creates a bold look which suits the tone of the brand. I drew heavily from the way colour were chosen from real-world frogs in choosing colours directly found in flowers. Like No More Sapos, I then used these colours to create a set of gradients which would then be used throughout my project.

I was also heavily informed by the way the brand creates a flexible system in its logo with the various colours of the frog. I found this really interesting, as the logo itself (mostly in its shape) therefore becomes the more important and recognisable element, with the colour then taking more of a back-seat role. I replicated this in my logo design, with the 10 gradient versions plus white and black, therefore creating a versatile and flexible logo system.

The last thing in the project I found inspiring was the patterns they created out of the frog shapes (seen in the bottom left here). I really liked the bright designs that were created and the new shapes and layouts that emerged from the existing frog shape. This influenced how I created the patterns from my logo.

Atelopus varius   Phyllobates terribilis   Phyllomedusa bicolor   Dendrobates azureus   Agalychnis callidryas

https://mir-s3-cdn-cf.behance.net/project_modules/2800_opt_1/10ff642226836
77.67eda269e390f.png

References

The National Gallery of Canada by Area 17

References

Aires Libres by Baillait Studio

The most compelling and relevant parts of the branding of Aires Libres, at least in the context of my festival, is its clever use of typography, composition and colour.

The typeface is simple and classic and clearly leans on traditional Swiss design traditions. The font still has personality, though, especially in details like the tittles, the join on the 'A' and the hook on the 'y'. In choosing my typeface, I wanted to create a similar effect of professionalism but still with uniqueness and personality. The typography is only used in only one weight but is applied across a vast range of sizes, creating a sense of dynamism and excitement. It also works to clearly differentiate the hierarchy of information. I sought to replicate this in my compositions by leaning into the idea of the typography being a distinct visual element in and of itself, rather than just as an afterthought.

Another aspect of Aires Libres' branding I found compelling was their layout system. The compositions appear to use asymmetric grids which the elements conform to tightly and rigidly. These unique grids are really visually interesting and communicate a certain excitement and energy about the festival. Whilst I didn't use asymmetric grids in my compositions, I sought to still replicate the dynamism Aires Libres by placing elements in seemingly atypical places throughout the grid, which is best seen in some of my posters. I also appreciated the idea of the text not aligning with the background; whilst I did experiment with this visual language (which is visible in my developmental work) I ultimately decided against it as it proved not legible enough and verged on being too unprofessional.

https://baillatstudio.com/uploads/project/03_CAMPAGNE/AIRELIBRES/AI-RESLIBRES_01-1435w.png

References

Aires Libres by Baillait Studio
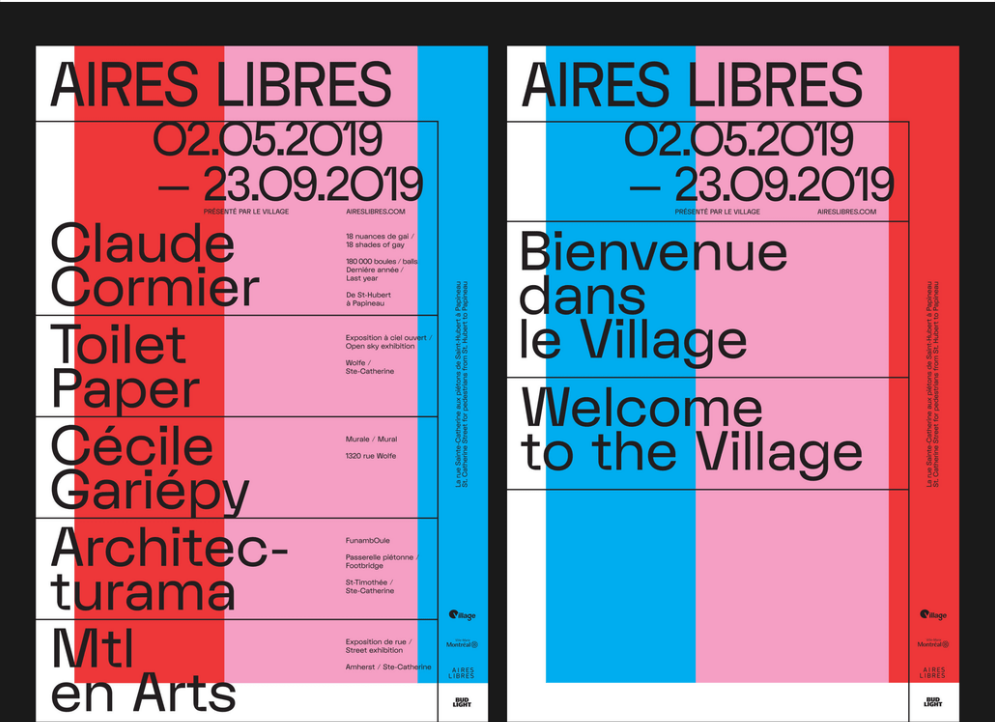
References

The National Gallery of Canada by Area 17

The recent 2021 rebrand of the National Gallery of Canada was a key point of inspiration for my project, especially in its use of shape motif, imagery, composition and gradients.
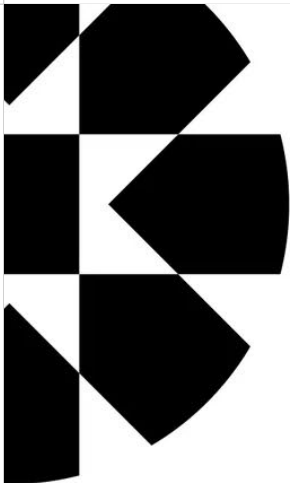
The gallery's use of a suite of geometric shapes directly informed my use of the flower logo in patterns and as a structural element. Whilst I didn't create a suite like the gallery did, I used the various gradient versions of my logo as a design element in and of itself. This is especially evident in some of the posters I created, which are directly inspired by those created by Area 17.

I was similarly informed by the gallery's use of gradient and colour. Whilst the palette and general design language here is rather more muted and subtle than what my project employs, I was really inspired by how Area 17 used a single gradient in a pattern or design, instead using geometry to create the visual interest. My interpretation of this idea is clear in the patterns I created, which use a singular gradient in clever ways to highlight the unique geometry.

Area 17's general compositional techniques also proved highly influential in my work, especially in their poster design. I like the way they cleverly lean on grids and shapes to subtly guide the eye. I was especially intrigued by how they used visual elements in the centre of the composition and the use of whitespace.

Finally, I appreciated the imagery the gallery uses—all of the images have something interesting going on that one could study, rather than just more standard stock imagery. The images are used to create the composition and layout itself, and feel deliberate rather than just placed into a template.
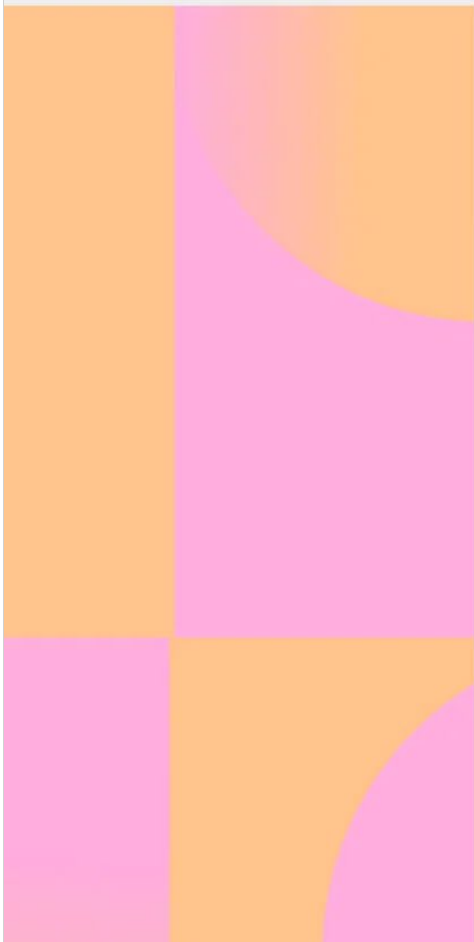
https://admin.itsnicethat.com/images/siuLIohII28sInXI5fE0KwF7r3g=/208713/format-webp%7Cwidth-2880/national-gallery-of-candada-rebrand-graph-ic-design-itsnicethat-11.jpg
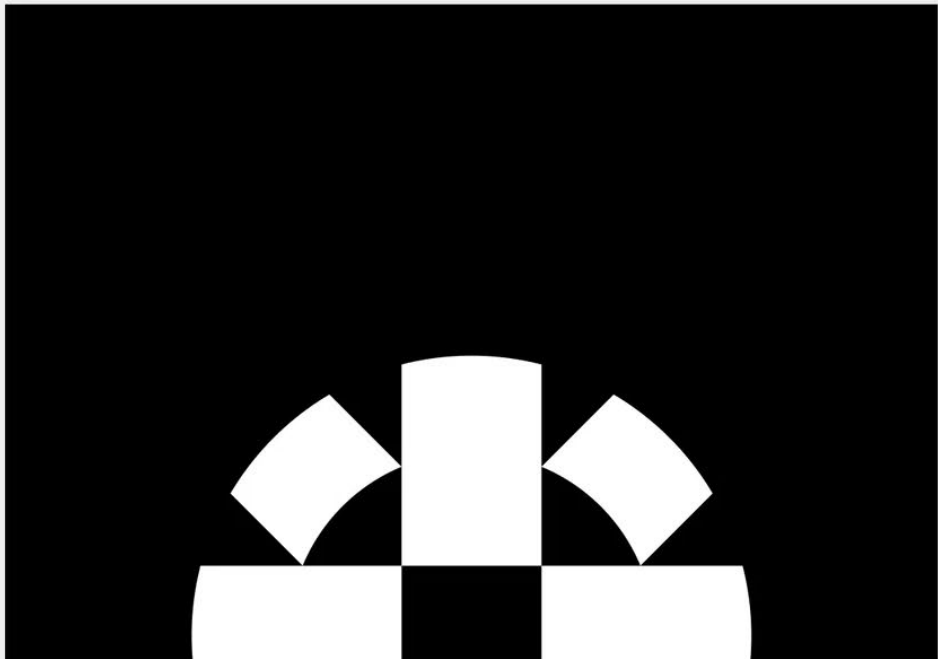
References

The National Gallery of Canada by Area 17
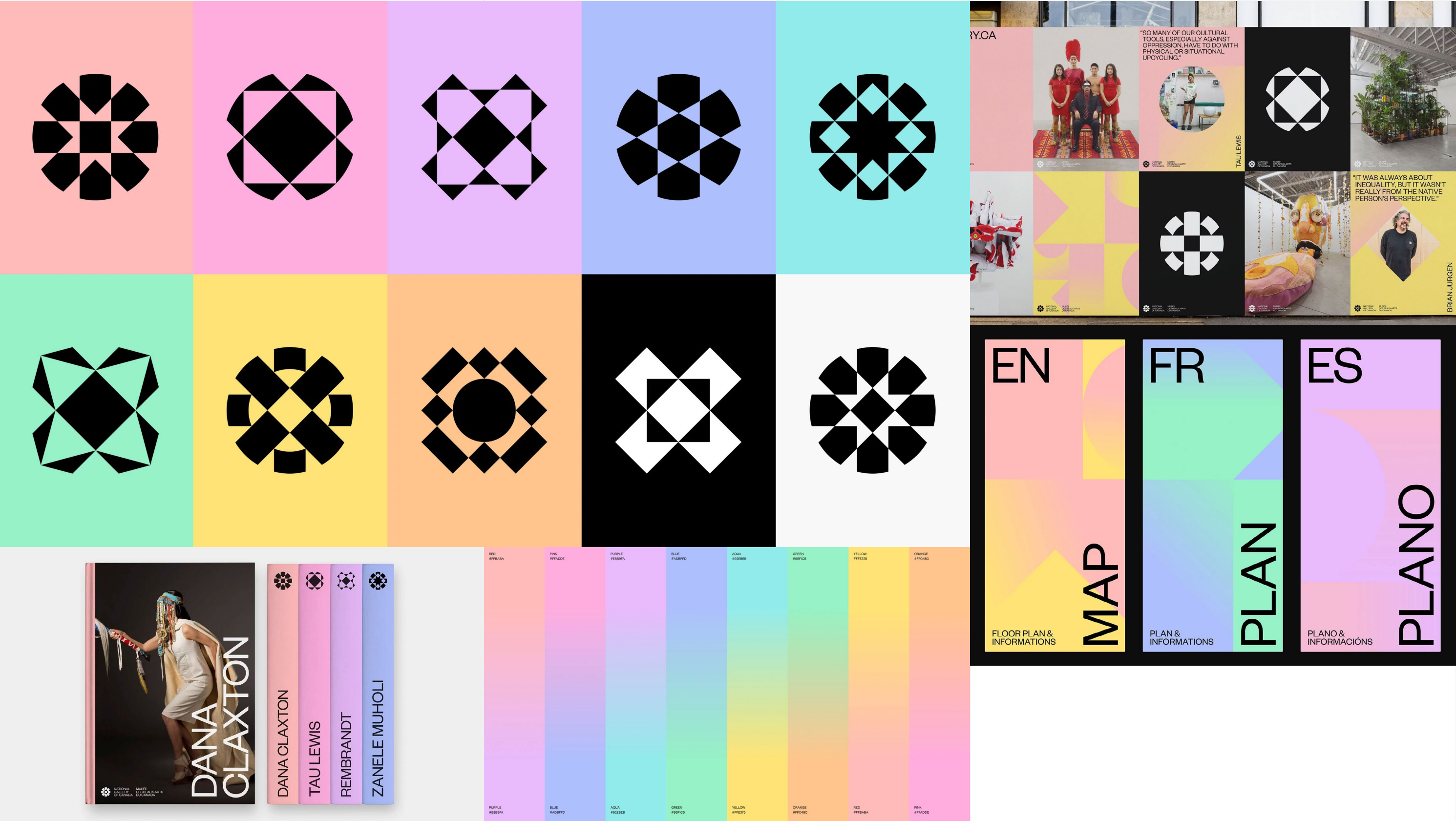
References

Blanc! 2020 by Pràctica

Blanc! 2020 was a key point of inspiration for much of the visual design of my festival. First and foremost, this festival's visual identity conveys a certain vibrancy, energy, uniqueness and boldness that clearly communicates the kind of experience an attendee would get. This is something I really wanted to capture, too.

One of the most immediately striking parts of Blanc! 2020's visual language is its unique and unapologetic use of bright colours and gradients, particularly in how it uses colour-blocking and superimposed gradients to differentiate foreground and background elements. The various colours and gradients are also used flexibly, with different media using different colour combinations but still feeling like a cohesive set. This use of gradients directly informed my project, which is evident in my use of a flexible gradients system in the logo and pattern elements.

I also really appreciated the unique use of geometric design, especially in how it uses a suite of defined in novel ways to create new, interesting designs. Whilst I didn't lean in quite as heavily with the colour-blocked geometricism that Blanc! 2020 did, I was heavily informed by it in the patterns I created with the logo shape, which I then used in other media as a decorative element.

Overall, Blanc! 2020 was a key point of inspiration, mainly in its use of colour, gradient and geometric design.

References

Blanc! 2020 by Pràctica

https://the-brandidentity.com/project/practicas-vibrant-digital-identi-ty-blanc-2020-inspired-childrens-construction-games

2: DEVELOPMENTAL WORK

Stylescapes

Stylescape 1—Gradients
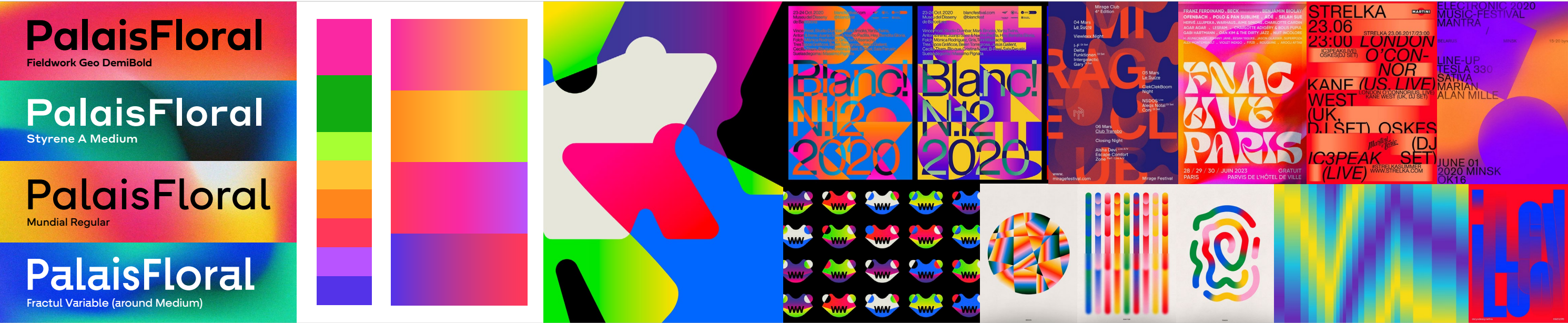
Stylescapes

Stylescape 2—Flat Colour

PalaisFloral
Fieldwork Geo DemiBold

PalaisFloral
Styrene A Medium

PalaisFloral
Mundial Regular

PalaisFloral
Fractul Variable (around Medium)

Stylescapes

Stylescape 3—Soft Gradients

PalaisFloral
Akzidenz-Grotesk Next Medium

PalaisFloral
Benton Modern D Regular

Stylescapes

Stylescape 4—3D
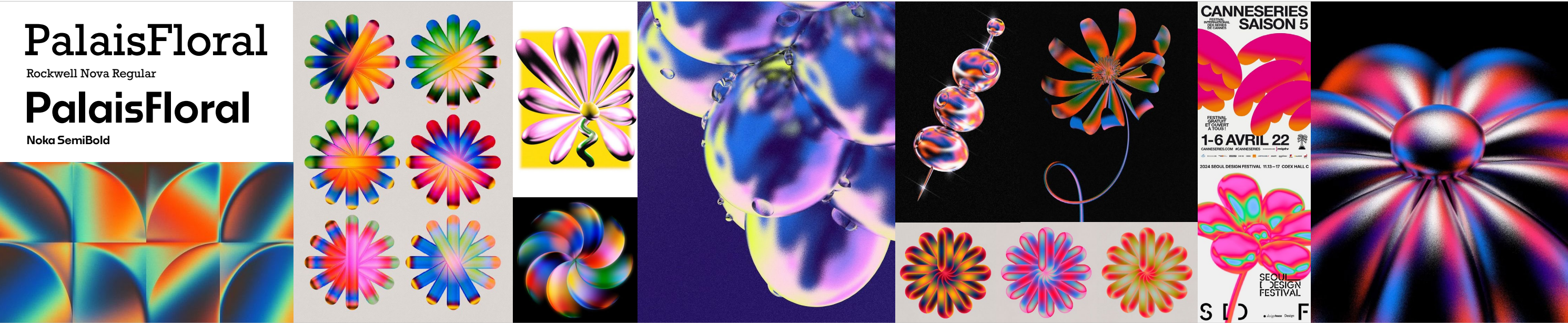
Logo Development

Initial Sketches

From the start, I knew I wanted a simple geometric logo that resembled a flower. The thinking behind this was that:

- A geometric logo would lend itself to becoming a visual motif that could be used throughout the branding in various ways;

- A simple logo is more recognisable, distinct and brandable;

- Using a simple geometric design would be easy to create a flexible system out of;

- and Using a flower, although verging on a bit on-the-nose, clearly communicates the medium of the festival. Flowers also have a natural beauty, which adds aesthetic appeal to the branding.

I ultimately decided on the '+' shape flower, as seen at the bottom of the sketches, as it was instantly recognisable as flower and connects to the architecture of the building the festival is held in, the Grand Palais, in its design (shown a few pages later).
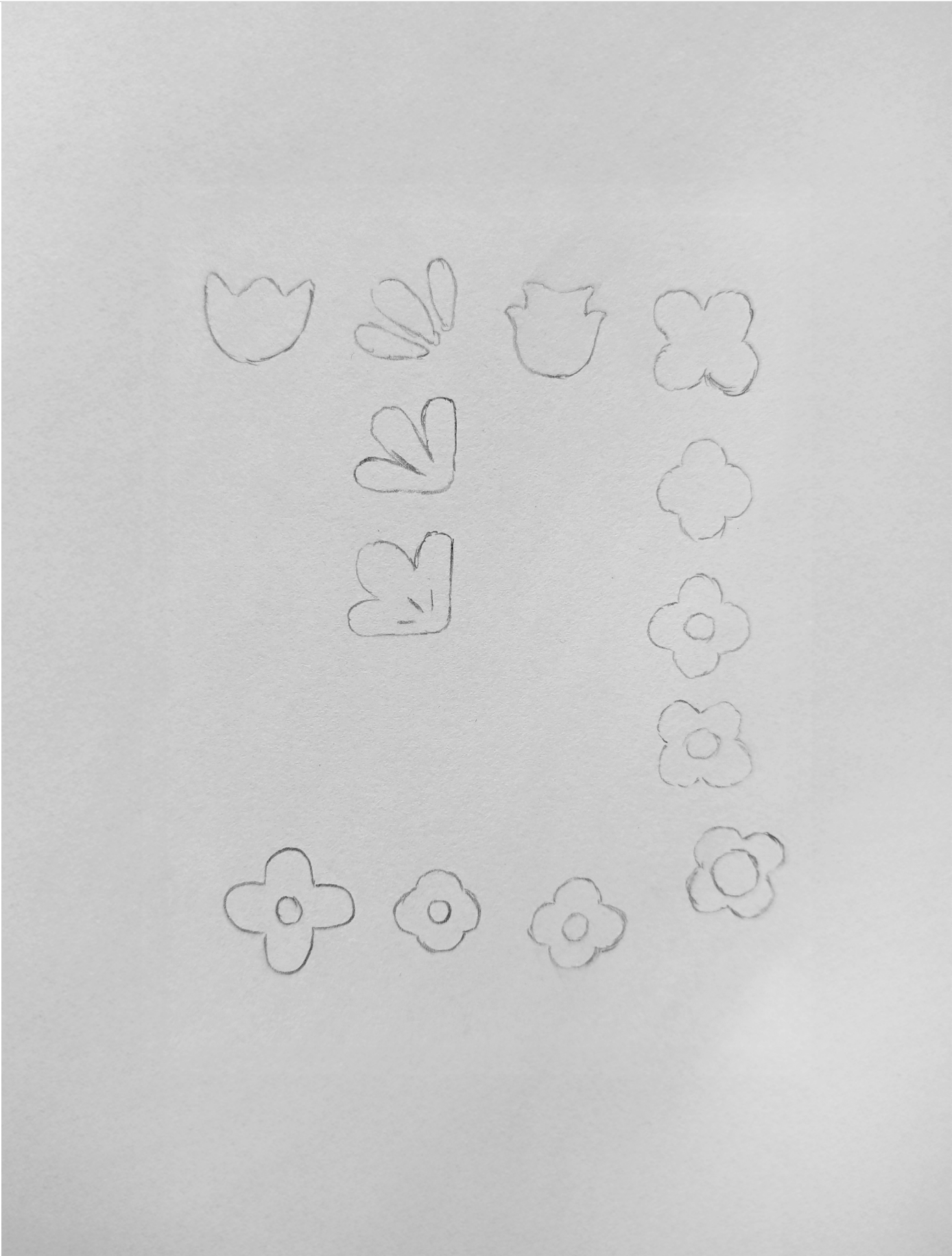
Logo Development

Digitisation and Iteration

Once I started digitising, I created several iterations of a few different ideas to try and see what looked best and stuck. Some of the main things I played around with were:

- The rounding/circularity of the petals;

- The orientation of the flower;

- The design of the centre of the flower;

- Creating an inverse of the flower inside a square;

- Adding a stem
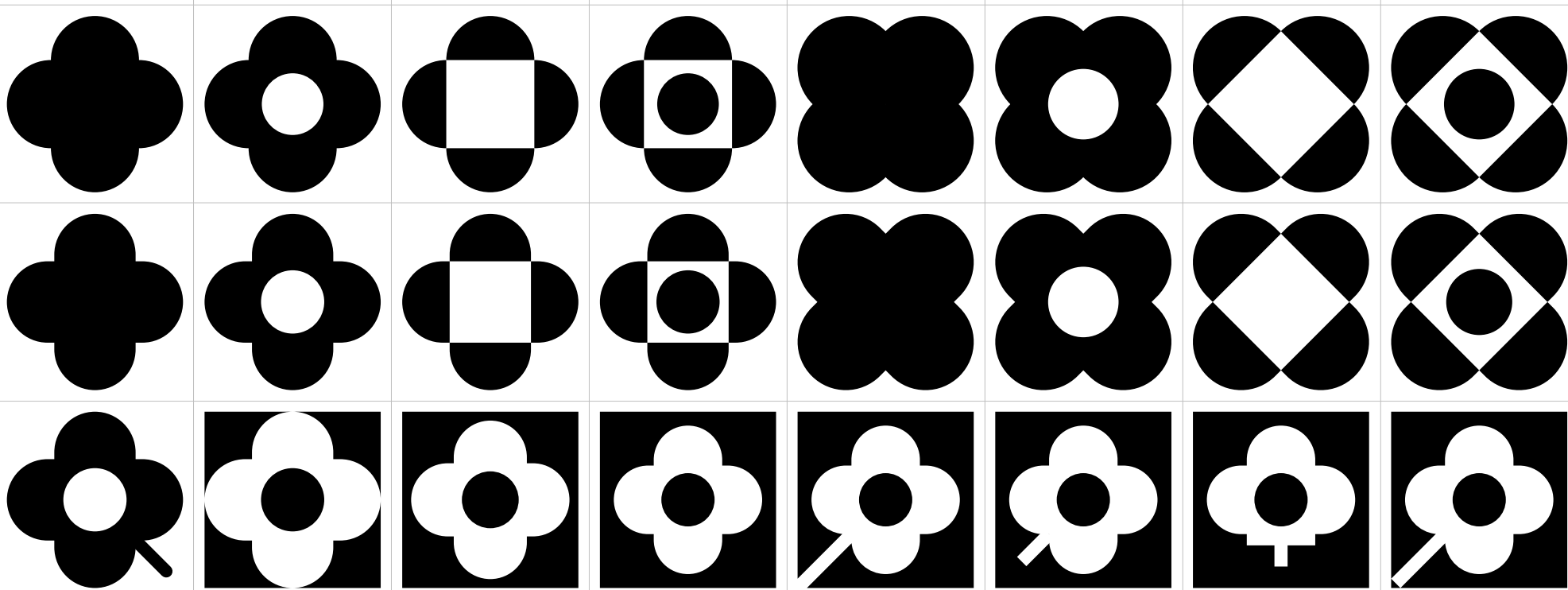
Once I had decided on the design I wanted to pursue (the original plus design), I worked on making it more visually balanced. There were many small changes at this point.
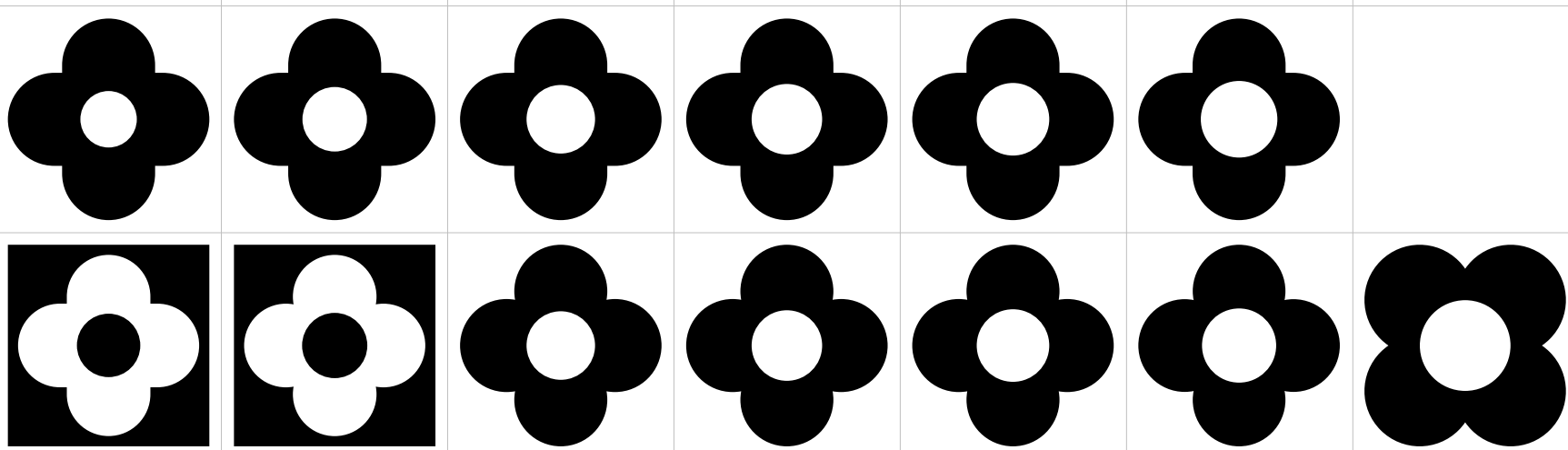
Logo Development

Combination Mark Development

Once I had a few final designs for the logomark, I knew that testing it in context with the logotype would be crucial to see which design actually proved most effective.

At this point, I had the choice down to 2 fonts: Mundial (left) and Fractul (right). Seeing the fonts in context in a logo also helped, as it made me realise that Fractul was too harsh with its 90° angles compared to the elegant curves of Mundial, which reflected the floral theme much better.

In context, I decided upon the '+' design with the slightly acute angled-joints between the petals (second from the top) as I thought it looked the most visually balanced.

After this, I reconstructed the logo from the ground up according to a more rigid grid (shown in the final presentation section). On the next page I've shown the theory behind the logo. On the left I've shown the logo superimposed over the roof of the Grand Palais, showing how this architecture informed the general shape. On the right I've shown the logo superimposed over the entrance to the neighbouring Petit Palais, which similarly informed the proportions of the curve to the inner circle.
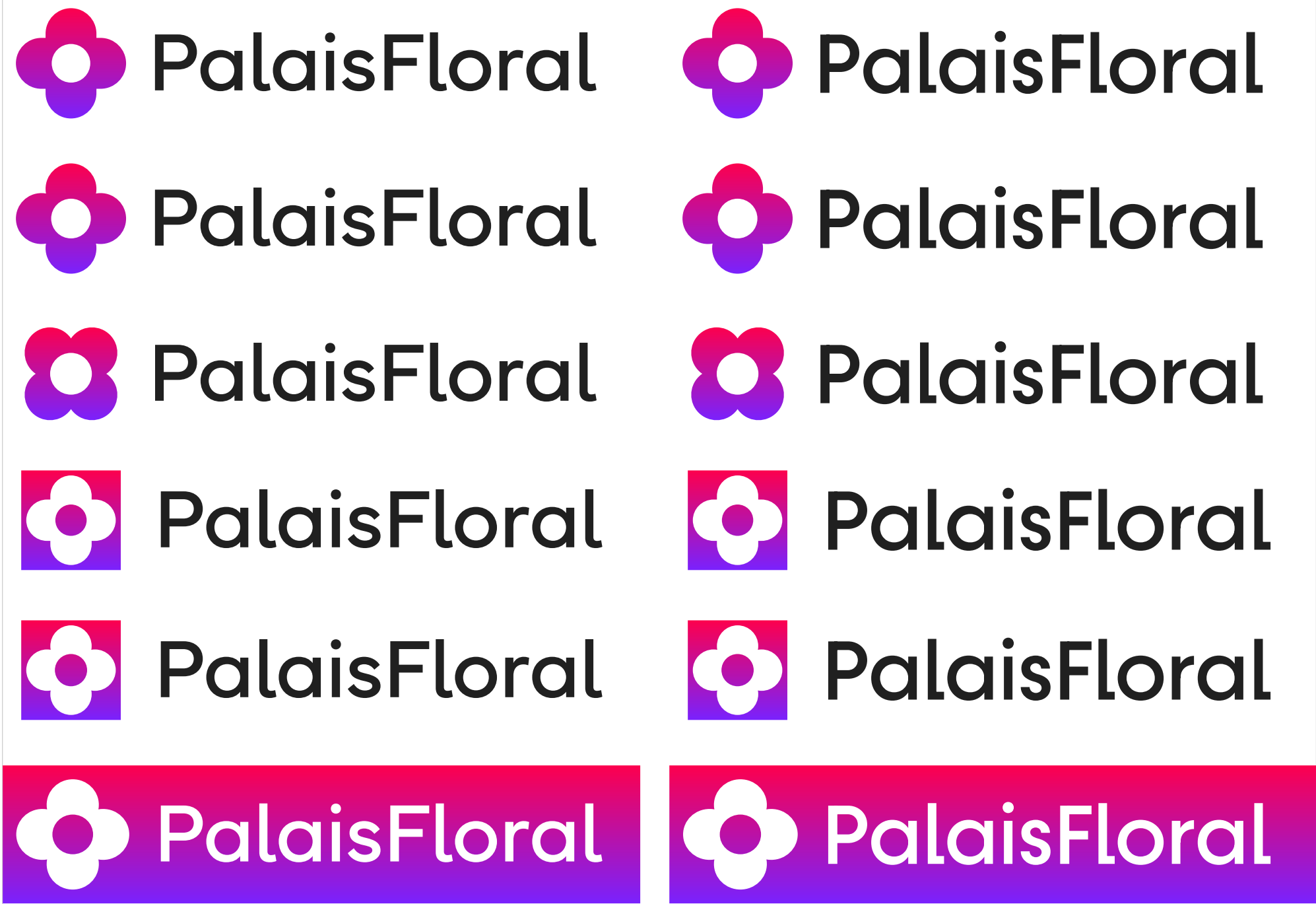
Logo Development

Logo Conception
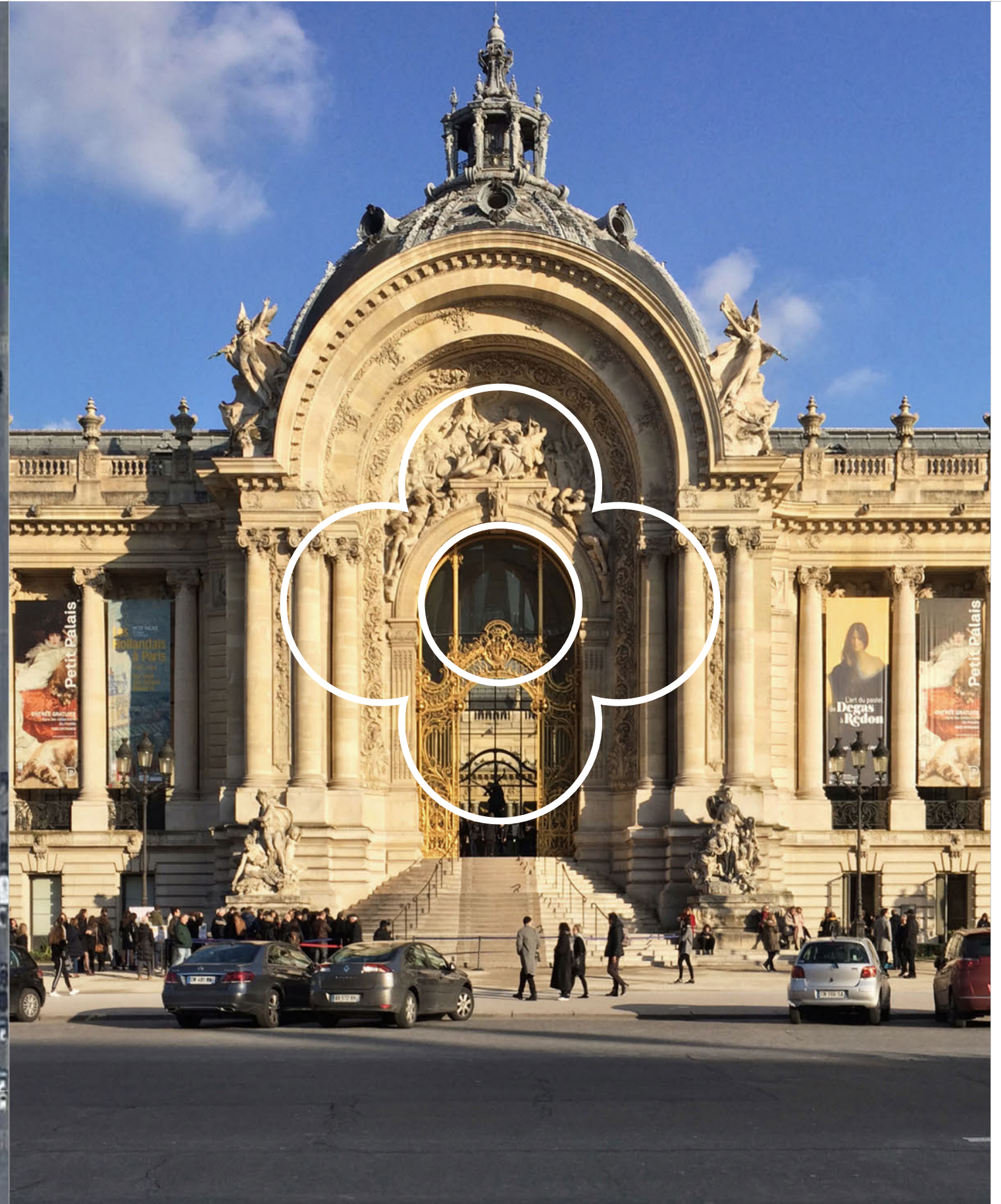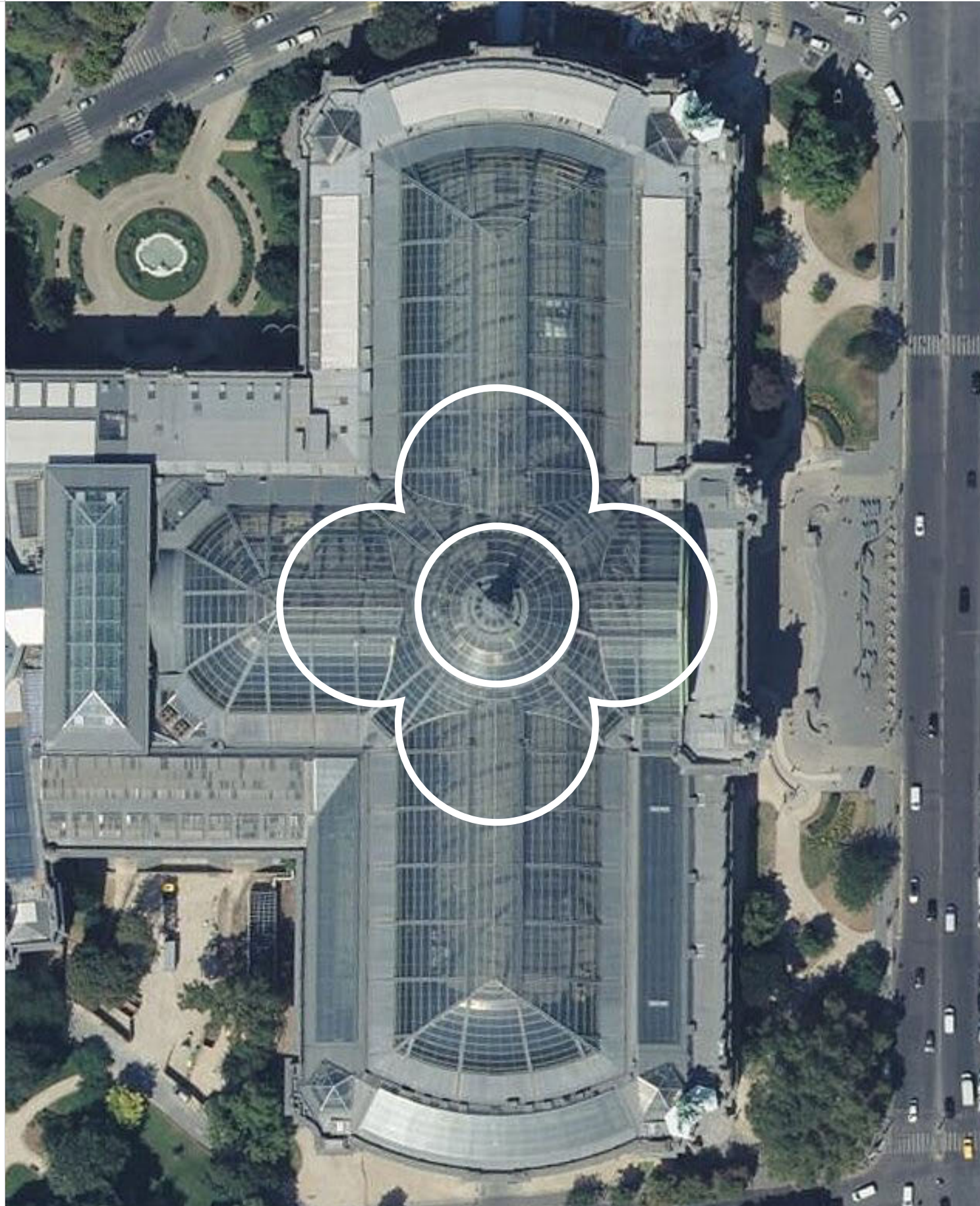
Colour Palette Development

Conception

I wanted the colour palette to be elegant and professional whilst still conveying a certain energy and dynamism.

The first two colour palettes I devised (the top 2) are pulled directly from the first and second stylescapes respectively. The main issue I found in the first palette was the over-abundance of colours and lack of cohesion. Although I loved the second palette, I found the blue too distant from the floral theme, and the palette didn't lend itself to creating gradients from it. From these 2 palettes, I created a draft of the palette I would go on to use.

I decided to go with only floral colours to match the festival's theme, and I crafted the palette to be bright and engaging, but not so much that it becomes overly dominant or playful. The yellow and light pink, in particular, are both colours that are found throughout traditional French graphic design, especially in high-end luxury brands and fashion. This relates the palette back to the Parisian context in which the festival sits. I originally used 6 colours, but in later refining the palette, I cut the orange as I thought it was one too many colours and it didn't work well with the others in gradients (shown on the next page). I further refined the colours to work both alone, with each other and in gradients (shown in the coming pages). The final palette ended up being quite warm, which I thought suited the welcoming environment my festival seeks to create.

Colour Palette Development
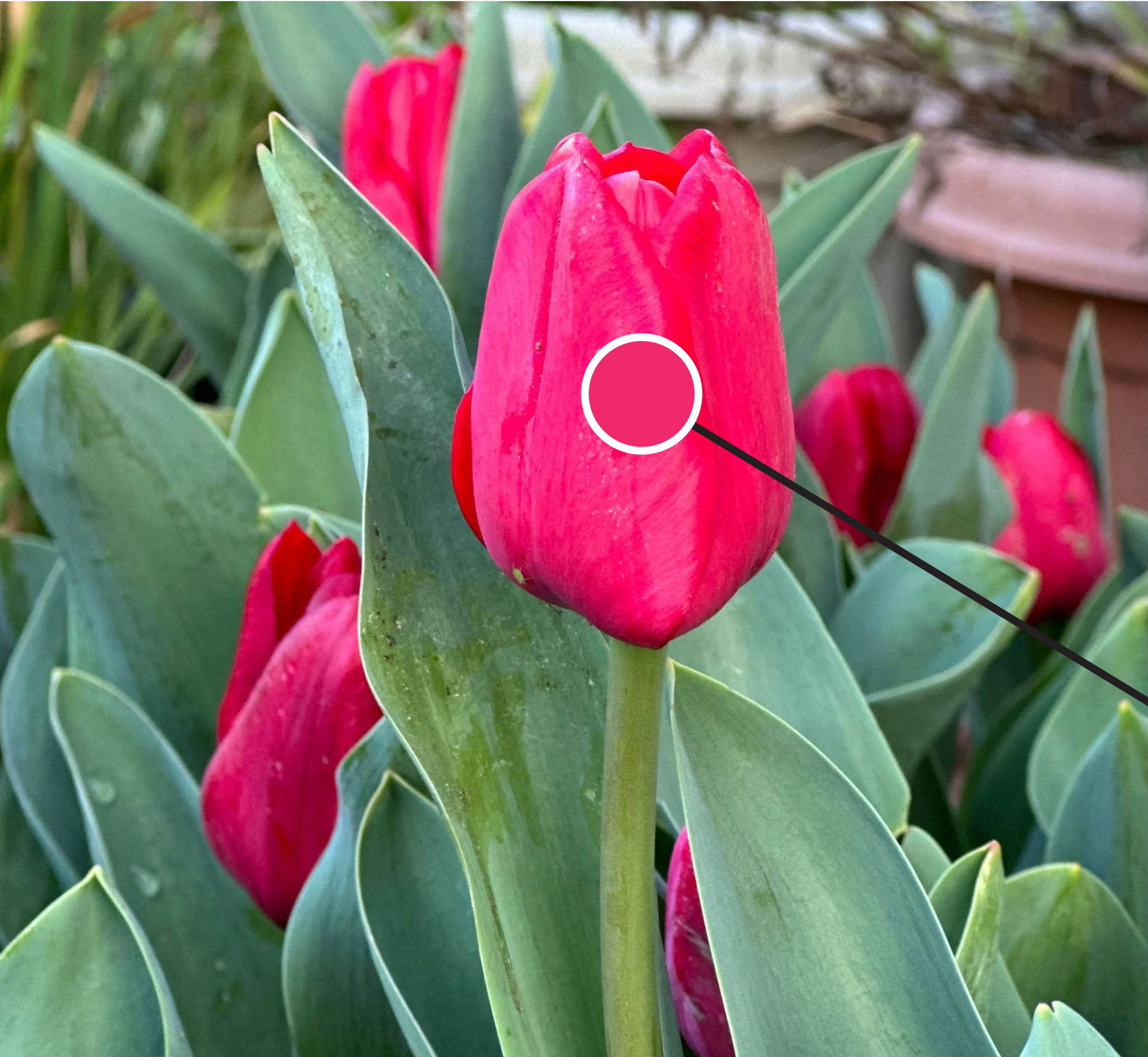
Colour refinement

Original 'Rose'

Refined 'Rose'

Colour Palette Development

Colour refinement

Original 'Violet'

Refined 'Violet'

Colour Palette Development

Colour refinement

Original 'Stem Green'

Refined 'Stem Green'

Colour Palette Development

Colour refinement

Original 'Marigold'

Refined 'Marigold'

Colour Palette Development

Colour refinement

Original 'Marigold'

Refined 'Marigold'

Colour Palette Development

Gradients Conception

When creating the gradients, certain combinations created a few problems, with the major offenders being the rose-green and green-pink. Whilst refining the colour palette helped, I found that creating 'impure' gradients (i.e., editing the colour in the middle) created more pleasant transitions. I also found the orange colours didn't work well in the gradients, which was part of the reason for my removing it.
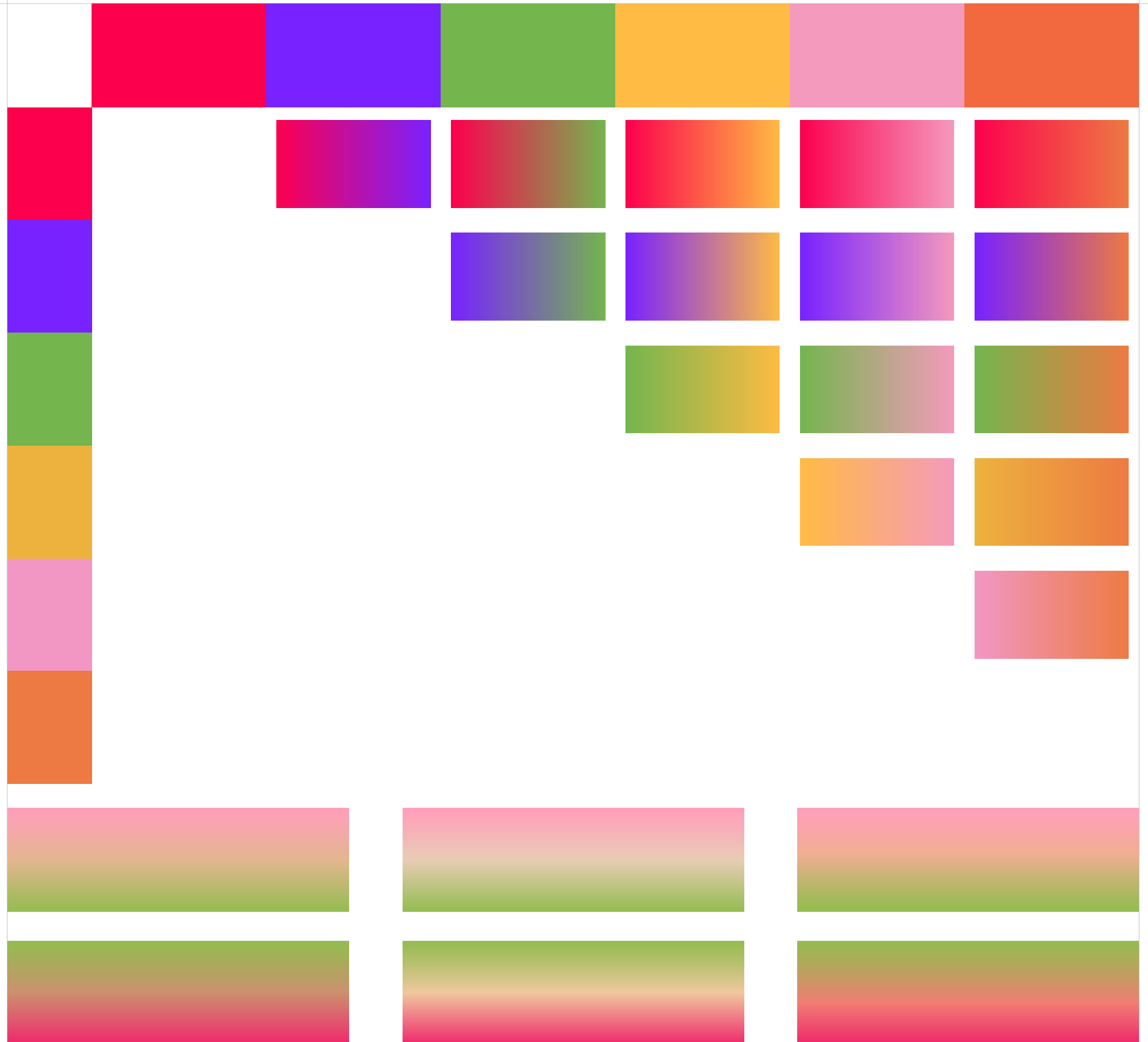
Patterns Development

Initial Designs

Part of the intention with how I crafted the logo was in being able to use it as a geometric motif. One way I thought to do this was to create unique and visually-striking patterns from it. I decided against distorting or rotating it all to ensure consistency and to not go against brand guidelines.

The initial idea for a pattern I had was a simple grid. Whilst I did continue with this idea and refined it, I found that in its early form it looked too plain and uninspired. In keeping all the elements on the page the same coloured gradient, the design became more cohesive and visually interesting, and this design language lent itself to creating more patterns which each felt unique but each still part of a set.

To craft the final set of patterns, I substituted in the grid-based logomark and reconstructed the patterns according to the same grid system. This ensured continuity and cohesion.
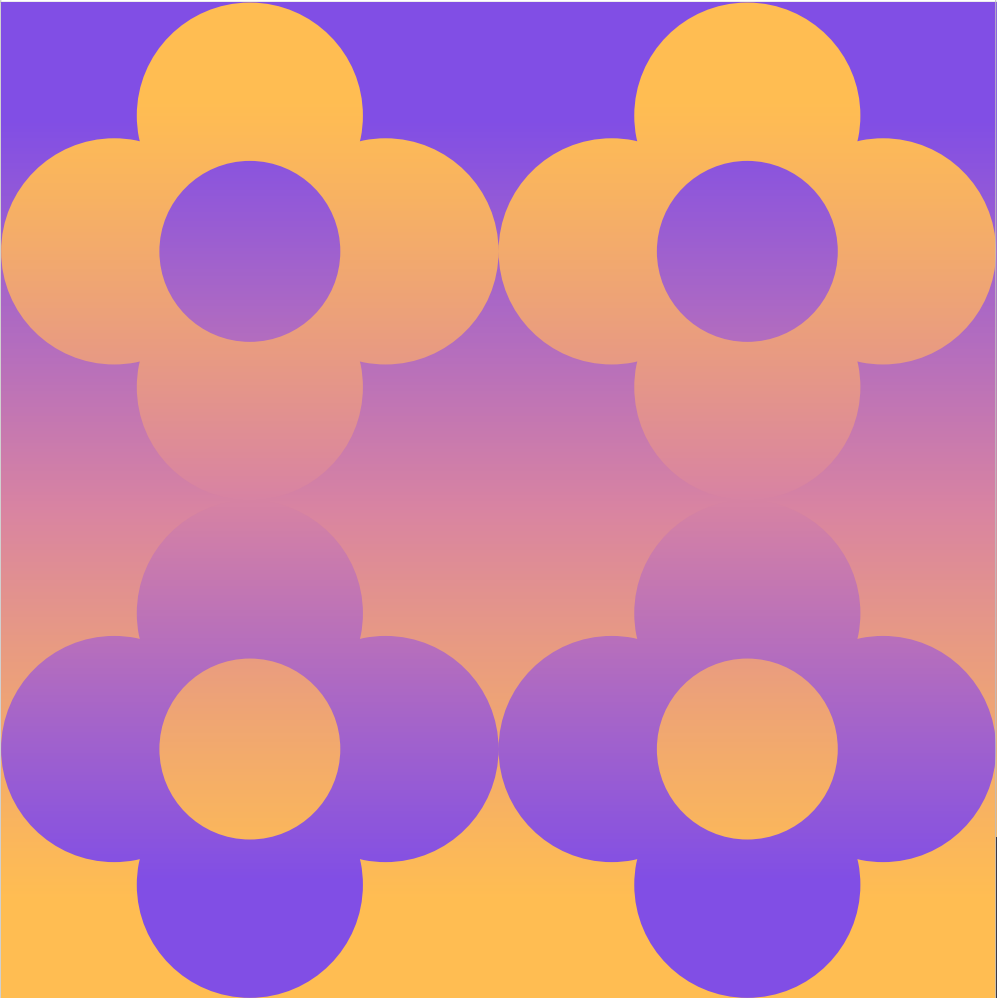
Patterns Development

'Grid' Patterns
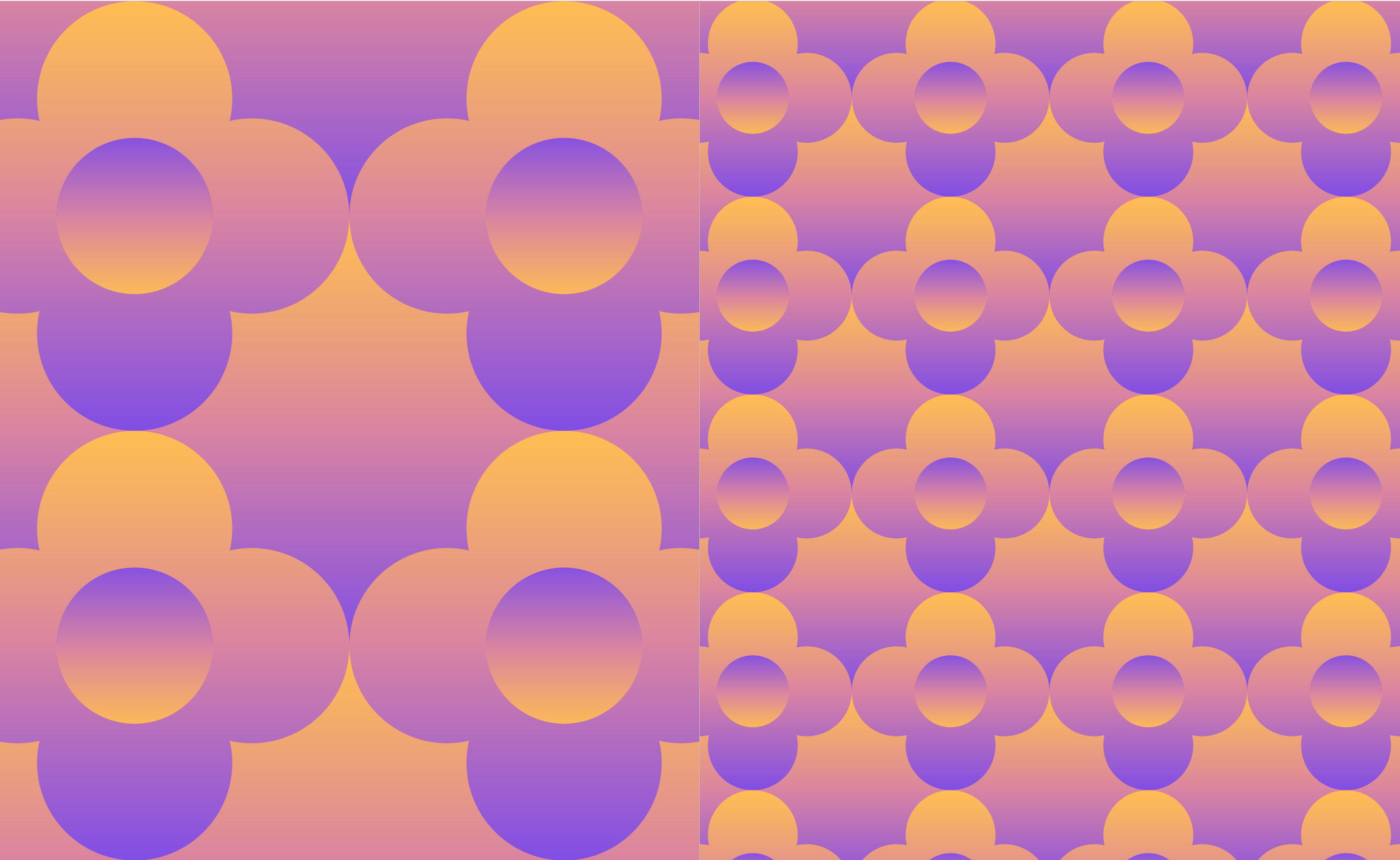
Patterns Development

'Swirling' Pattern
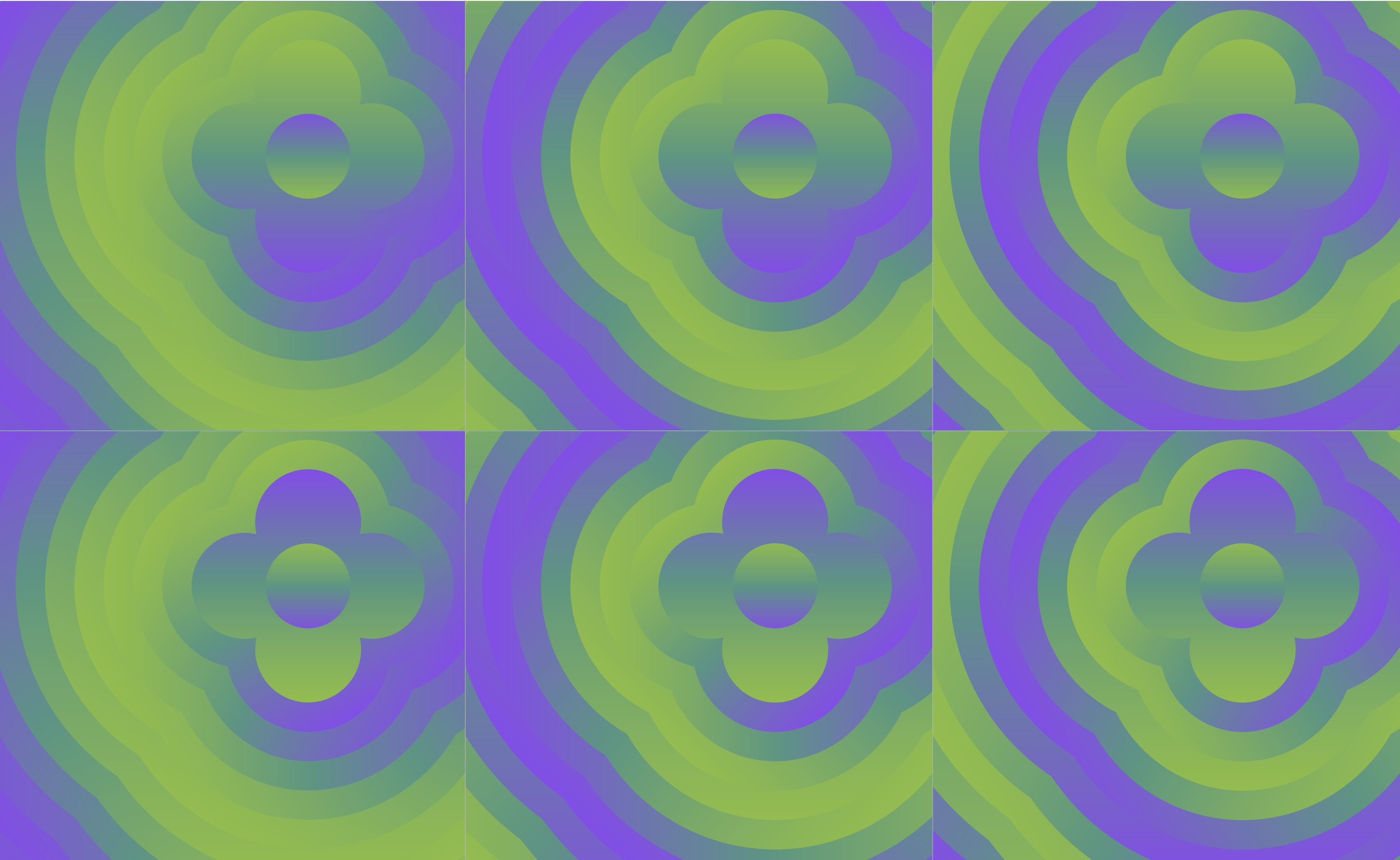
Patterns Development

'Radiating' and 'Extended' Patterns

Applications Development

Posters Iterations

The first applications I experimented with were the posters. I played around a lot with different grids, including odd or even numbers of row and columns, symmetry and asymmetry and the grid's density. I also experimented with different layout systems, including with how the patterns fit into the composition, using the logo as a motif, and how type should interact with the other elements.
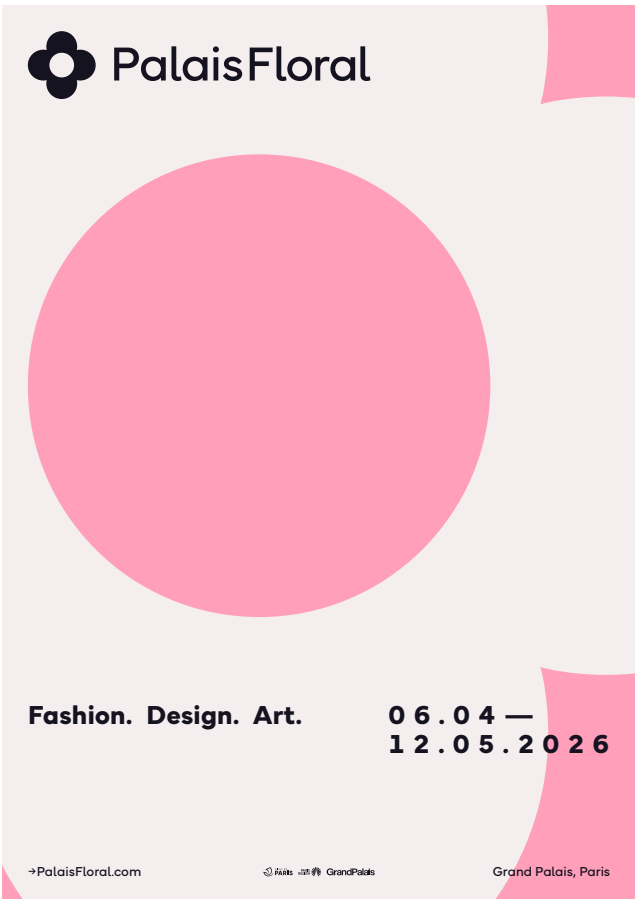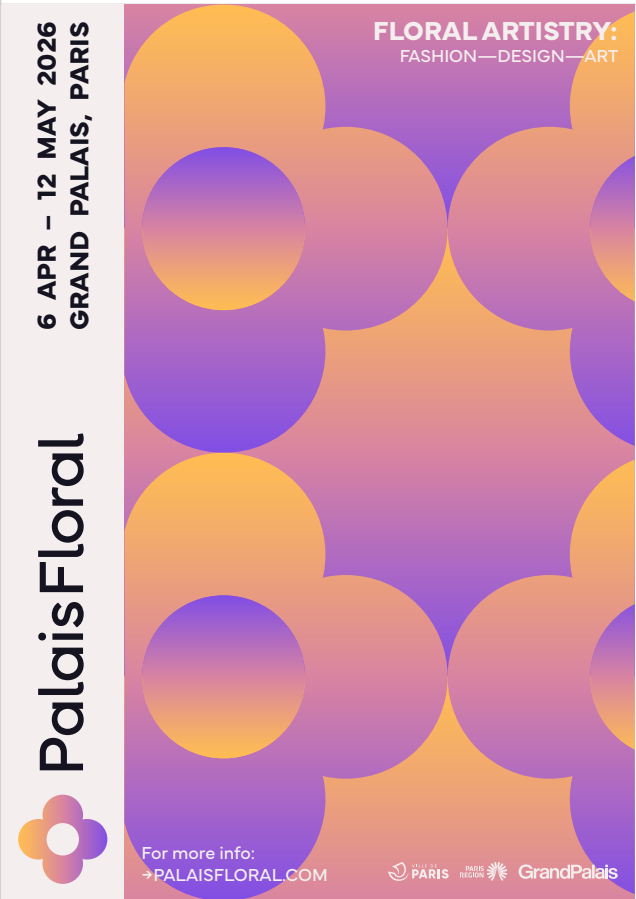
3: BRAND ELEMENTS

Logo

Combination Mark
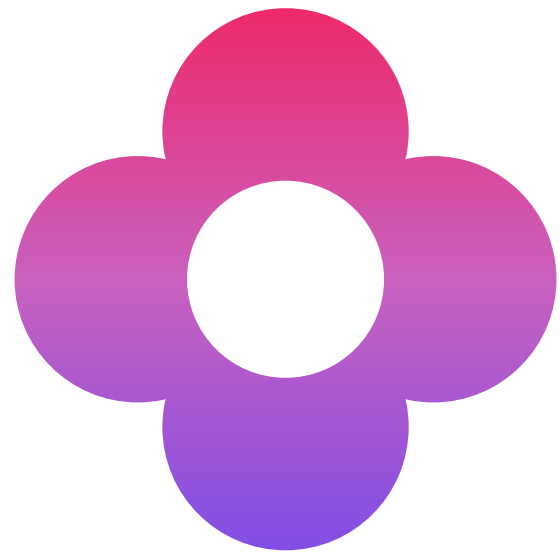
Logo

Combination Mark—Outlined and Construction

Logo

Combination Mark—B&W

Logo

Logomark—Flexible Colour System
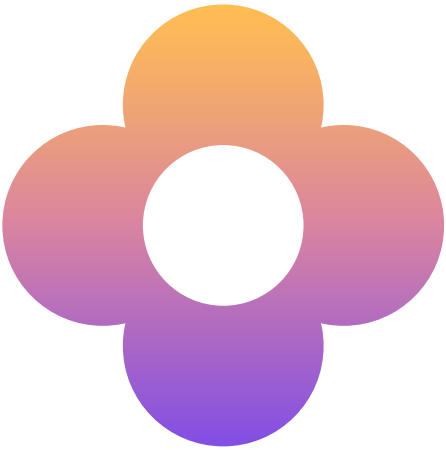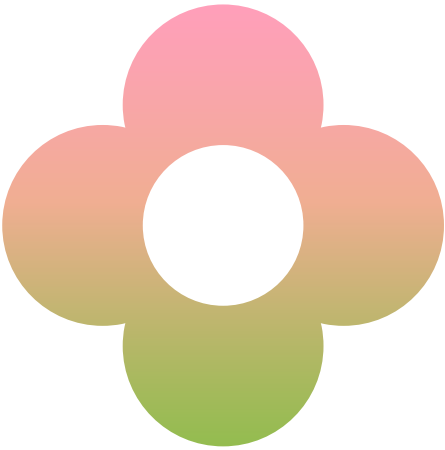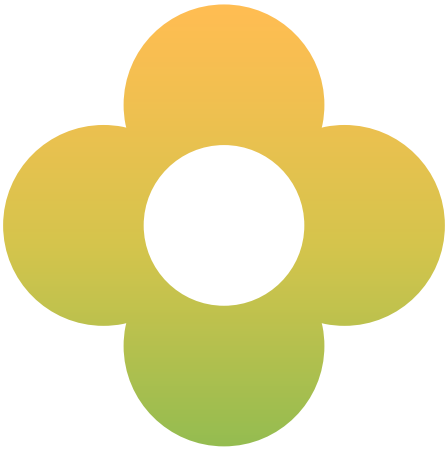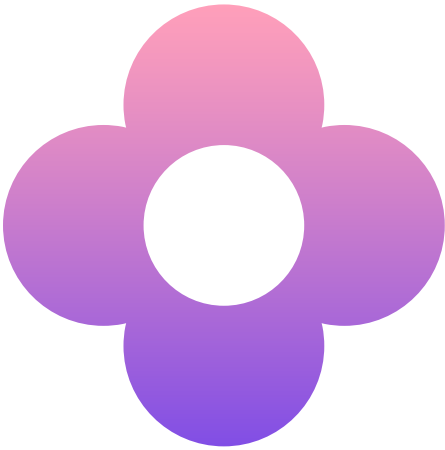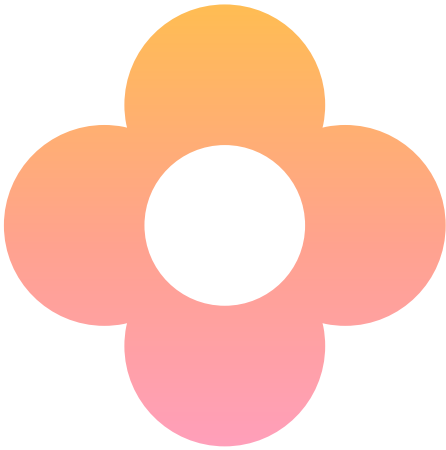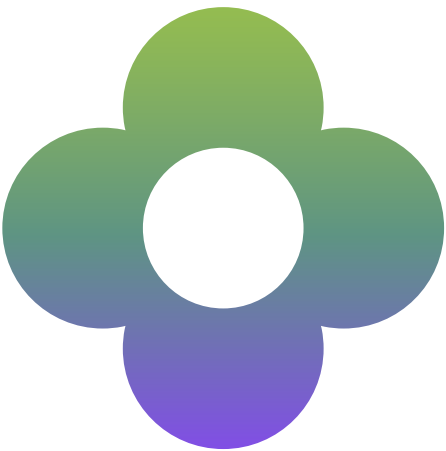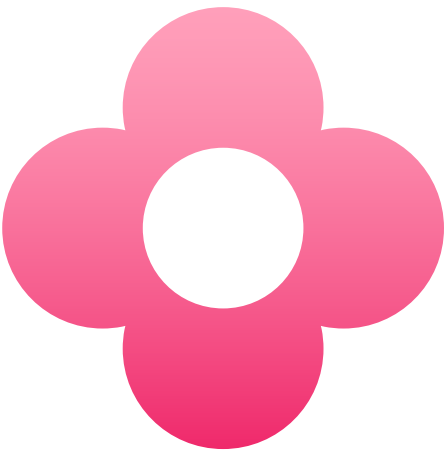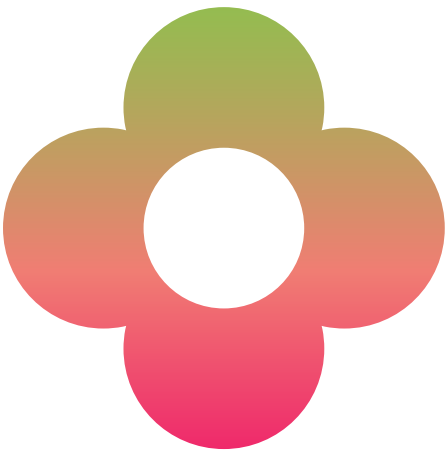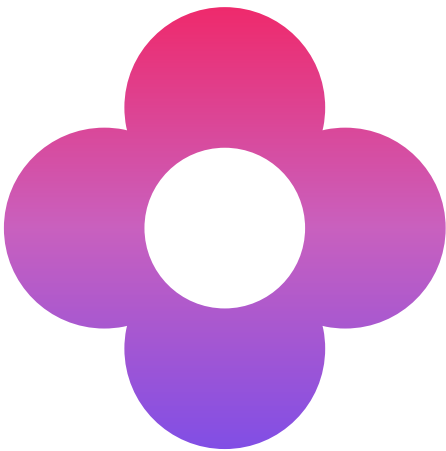
Logo

Logomark—B&W
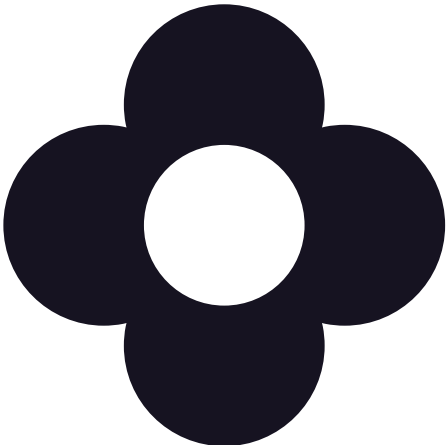
Logo

Animated Logo

Link to video:

https://1drv.ms/v/s!AmPp9Ru_Jg44mucetUOXNQkgehLAMw?e=tJsX3U

Colour

Colour Palette

Rose	Violet	Stem Green	Marigold	Cherry Blossom	White	Black
#ef296b	#814ee5	#94bc50	#ffbd52	#ff9fba	#f4eeee	#161321
C0 M73 Y55 K4	C65 M73 Y0 K0	C47 M8 Y89 K0	C0 M21 Y73 K0	C0 M35 Y29 K0	C3 M5 Y3 K0	C80 M65 Y0 K75
PMS 191 C	PMS 2096 C	PMS P 157-8 U	PMS 1225 C	PMS 1765 C	PMS 9345 U	

Colour

Gradients Suite

Typography

Typefaces

Mundial Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
à é î ü ç œ
1 2 3 4 5 6 7 8 9 0
! ? , . @ # $ € % & * ( ) ' " « » : ; - /
**Hamburgevons**
Amazingly few discothèques have jukeboxes.

Mundial Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
à é î ü ç œ
1 2 3 4 5 6 7 8 9 0
! ? , . @ # $ € % & * ( ) ' " « » : ; - /
Hamburgevons
Amazingly few discothèques have jukeboxes.

Mundial Thin

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
à é î ü ç œ
1 2 3 4 5 6 7 8 9 0
! ? , . @ # $ € % & * ( ) ' " « » : ; - /
Hamburgevons
Amazingly few discothèques have jukeboxes.

Patterns

'Large Grid'
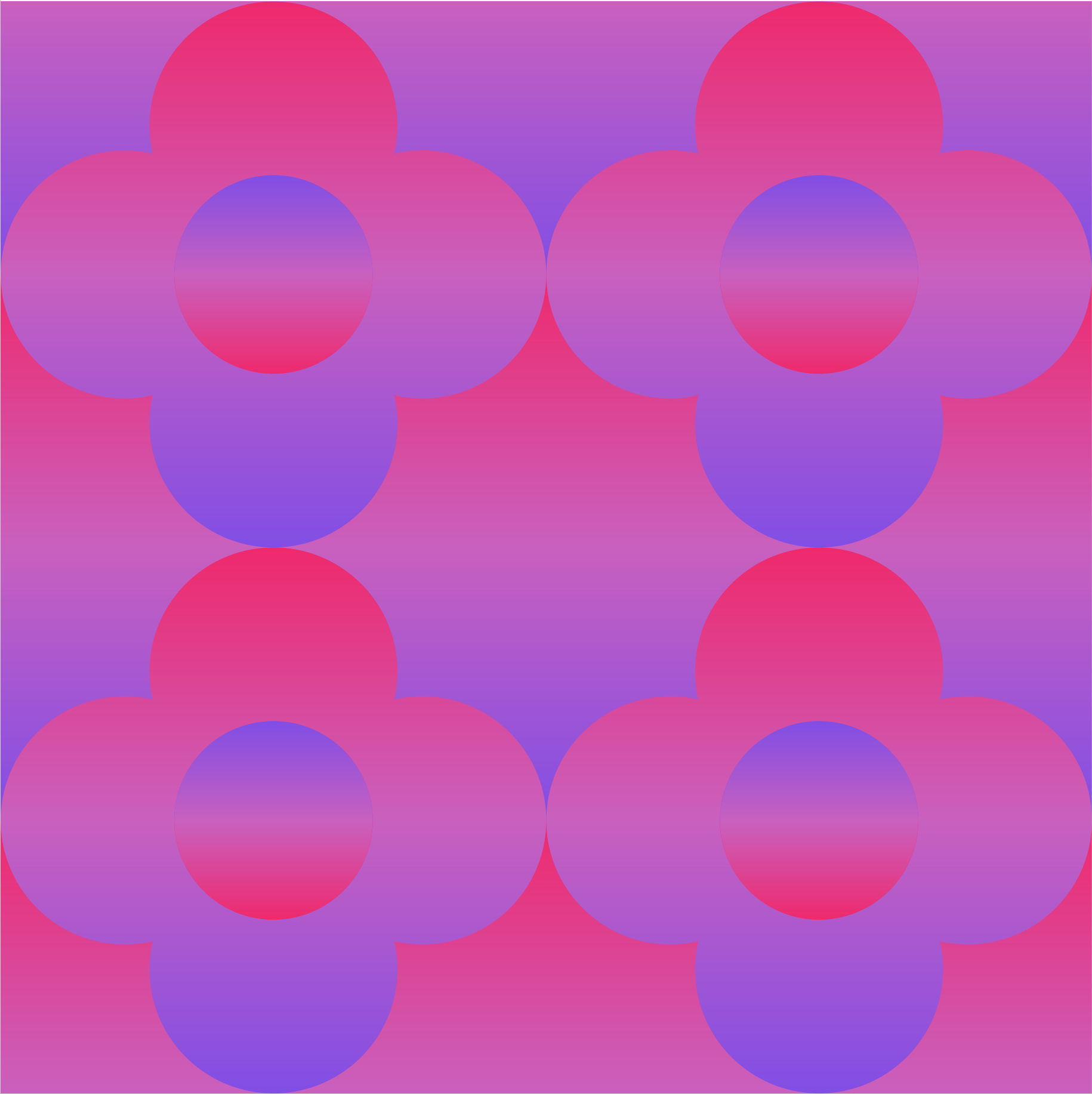
Patterns

'Large Grid'—Flexible Colours
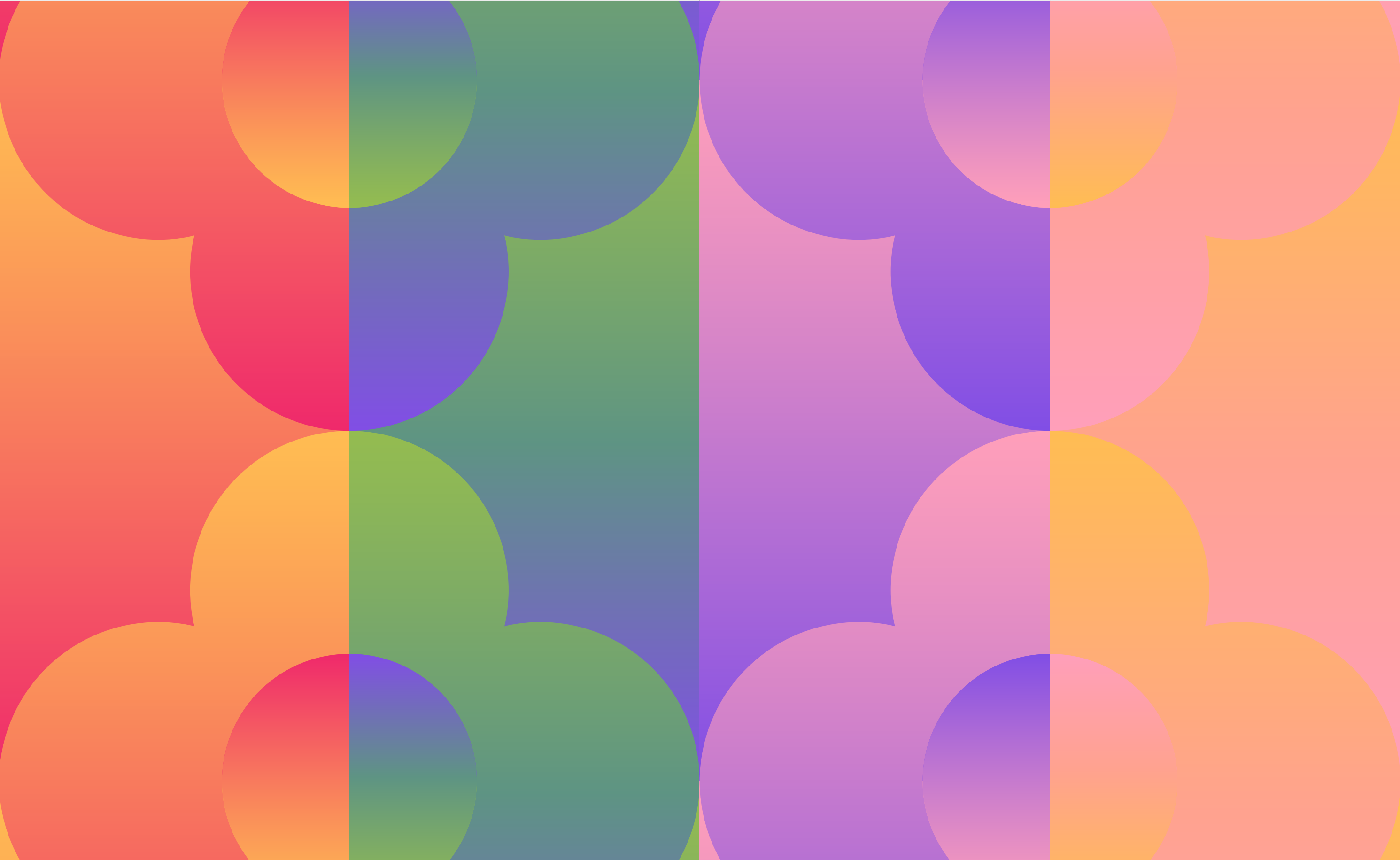
Patterns

'Small Grid'
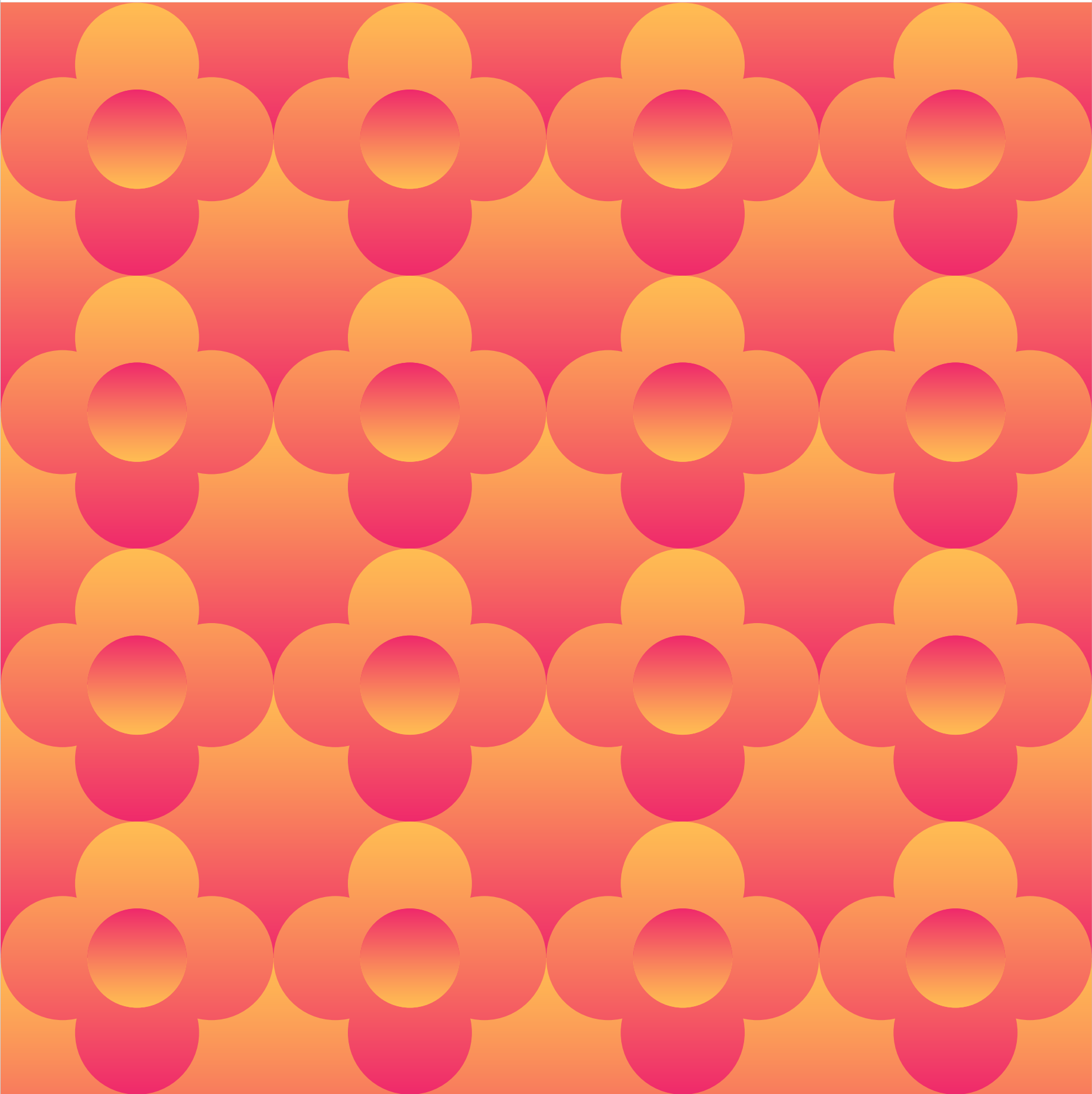
Patterns

'Small Grid'—Flexible Colours
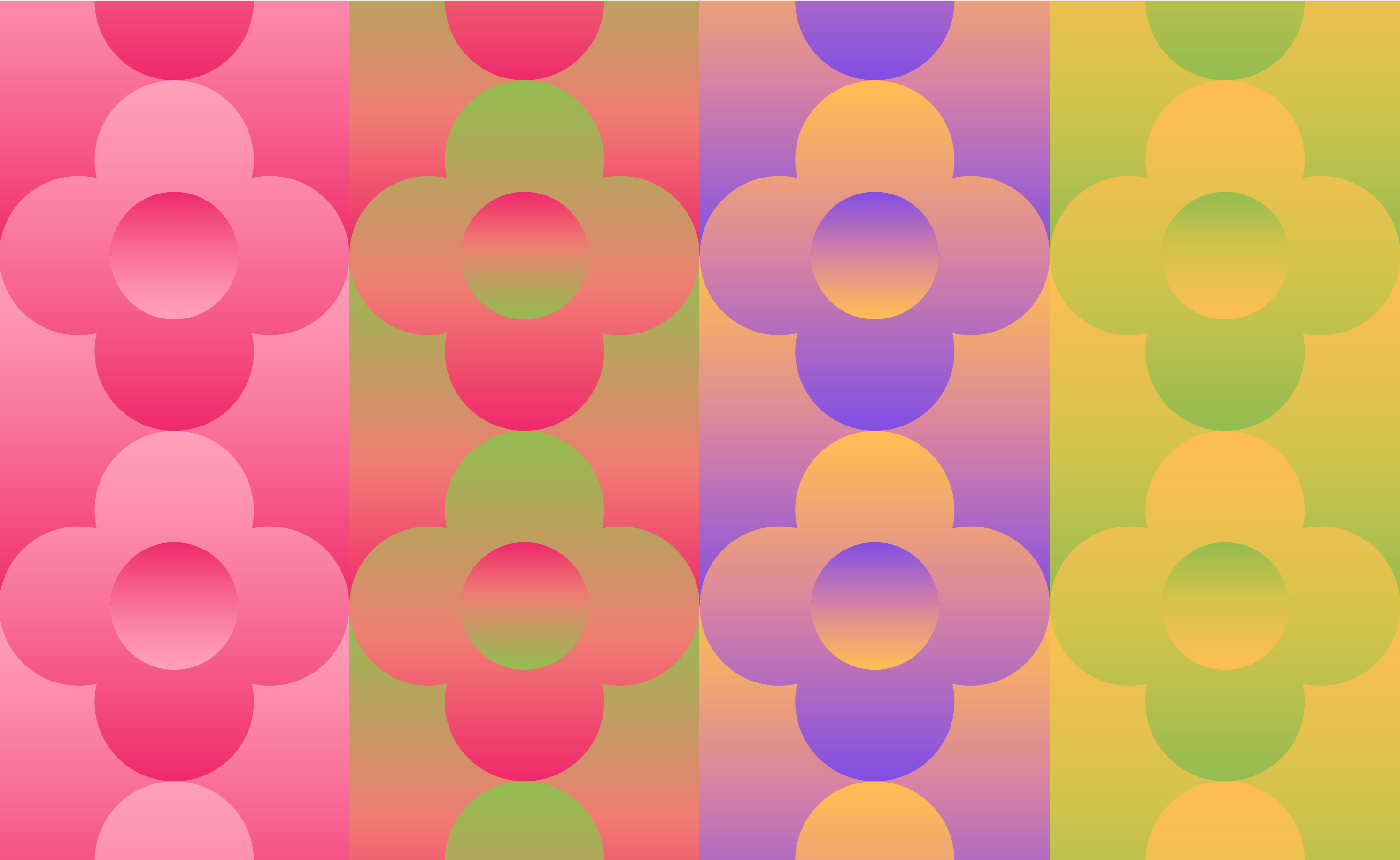
Patterns

'Dense Grid'
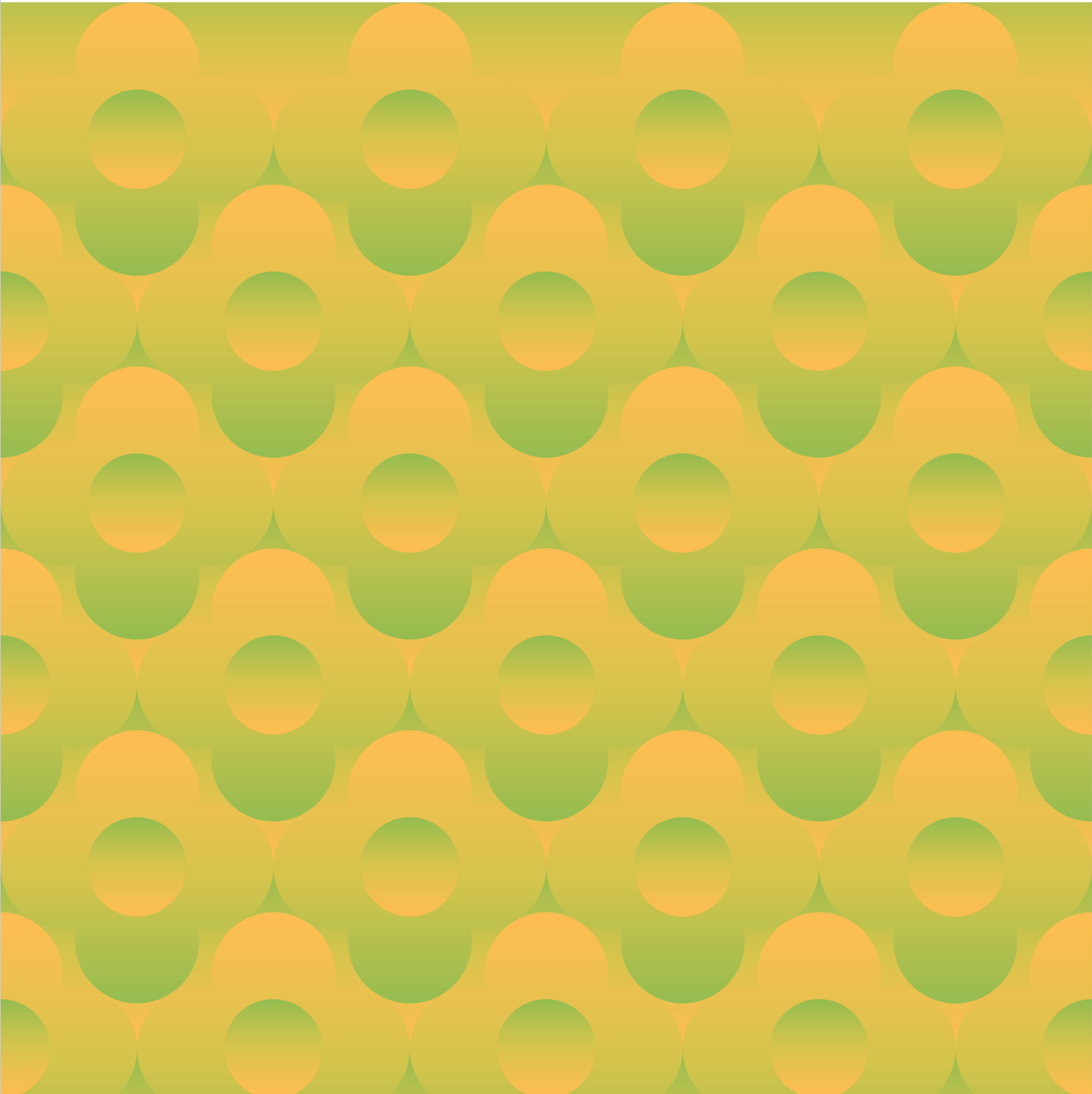
Patterns

'Dense Grid'—Flexible Colours
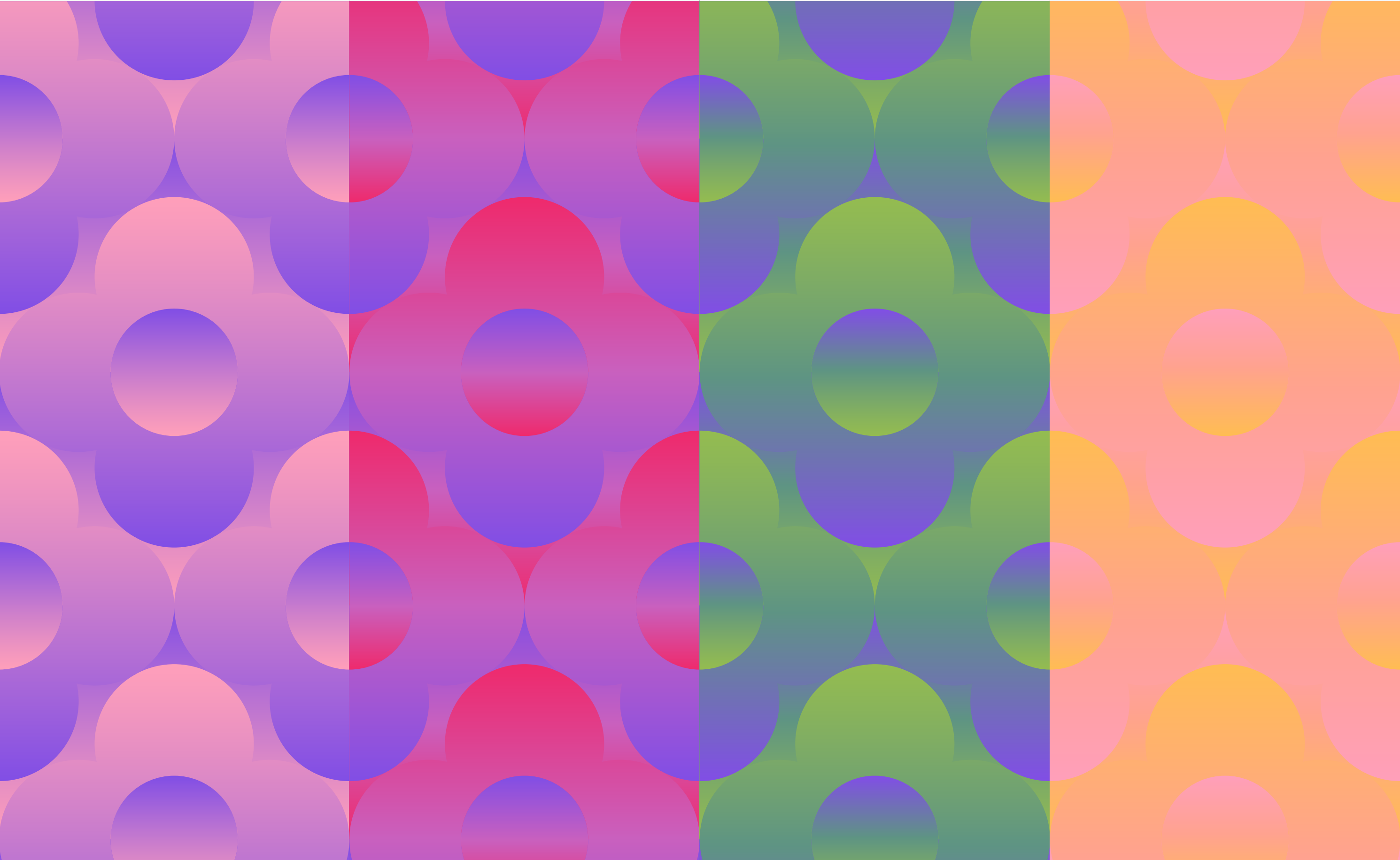
Patterns

'Swirl'
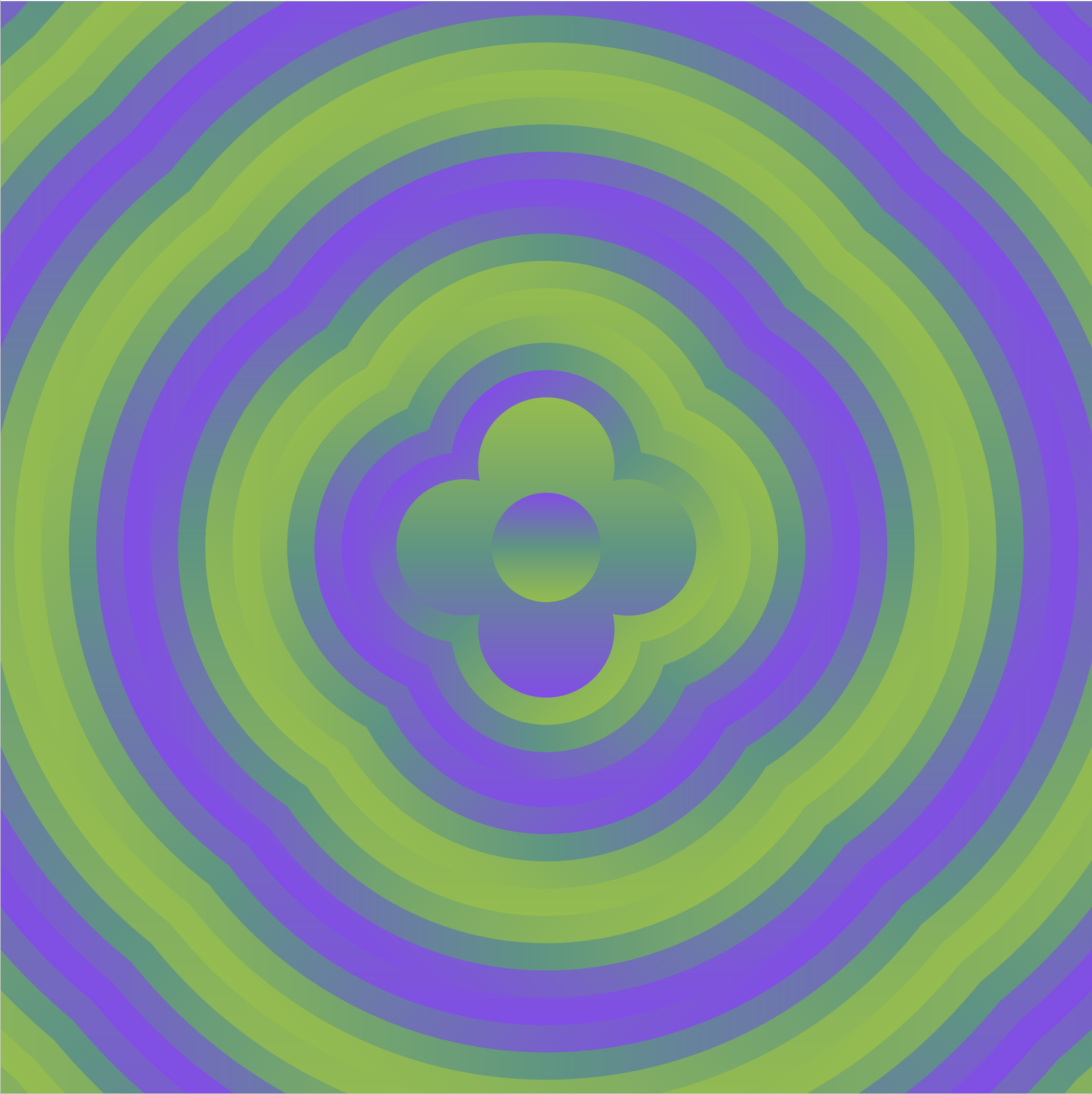
Patterns

'Swirl'—Flexible Colours
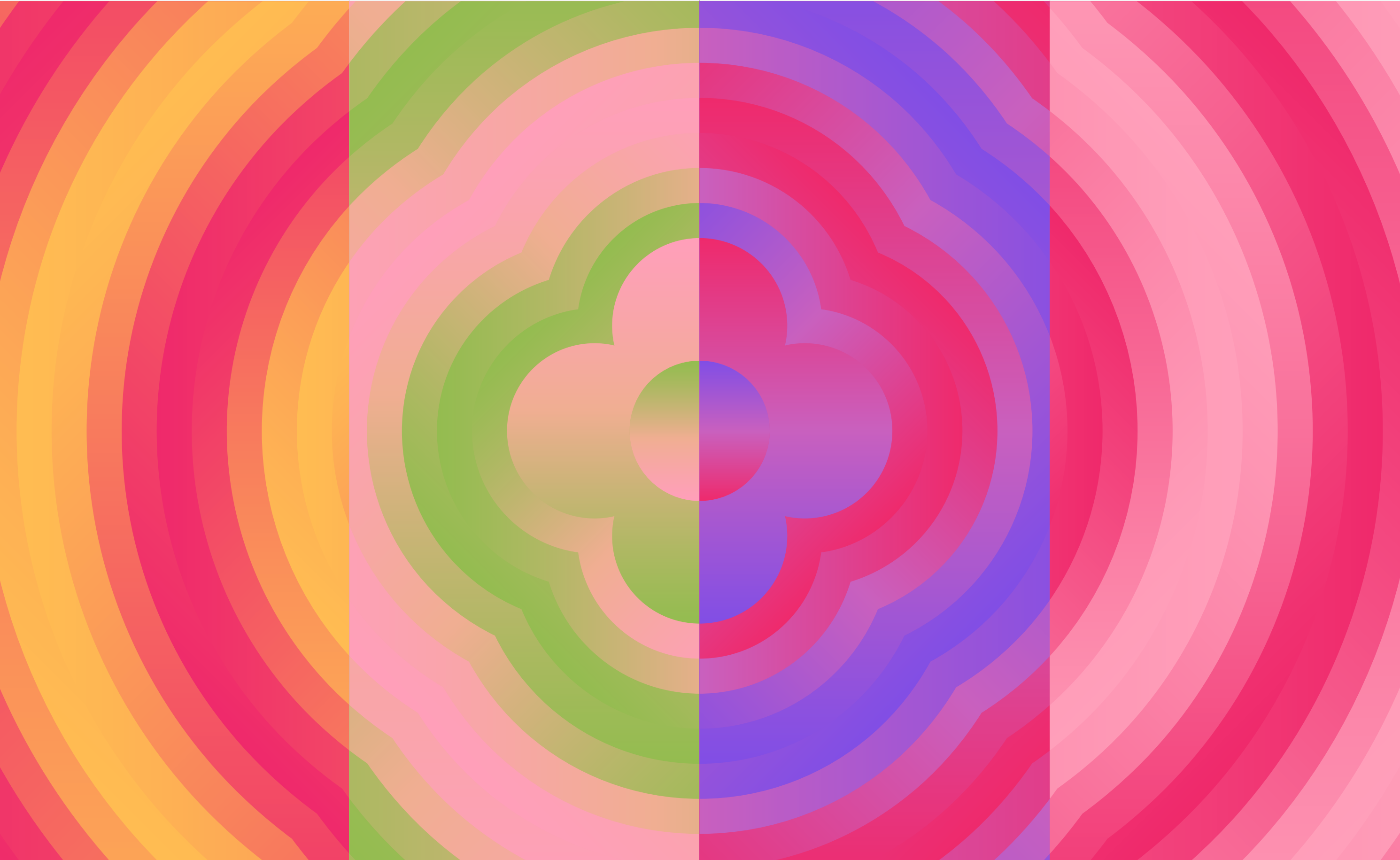
Patterns

'Radiating'

Patterns

'Radiating'—Flexible Colours
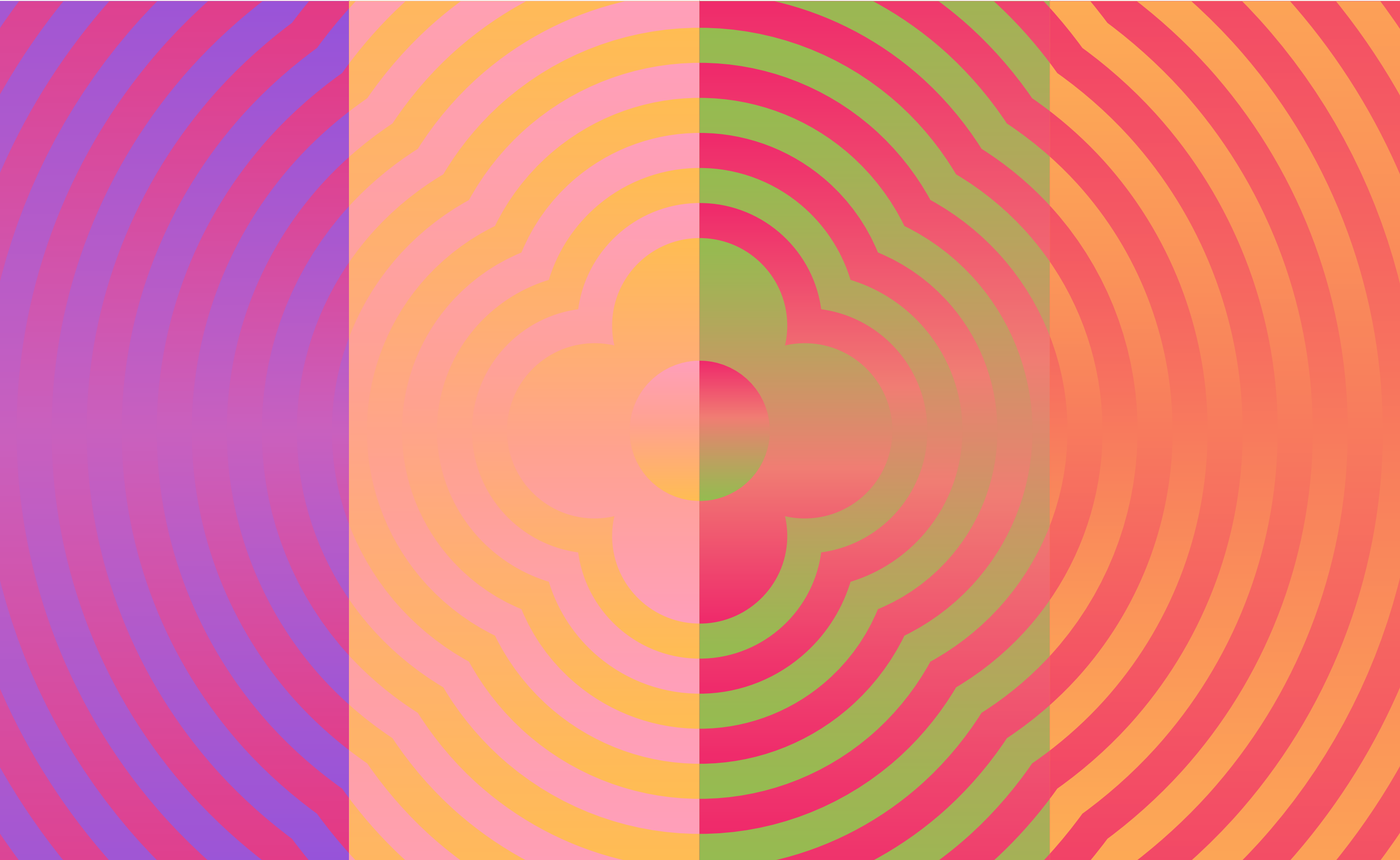
Patterns

'Kaleidoscope'
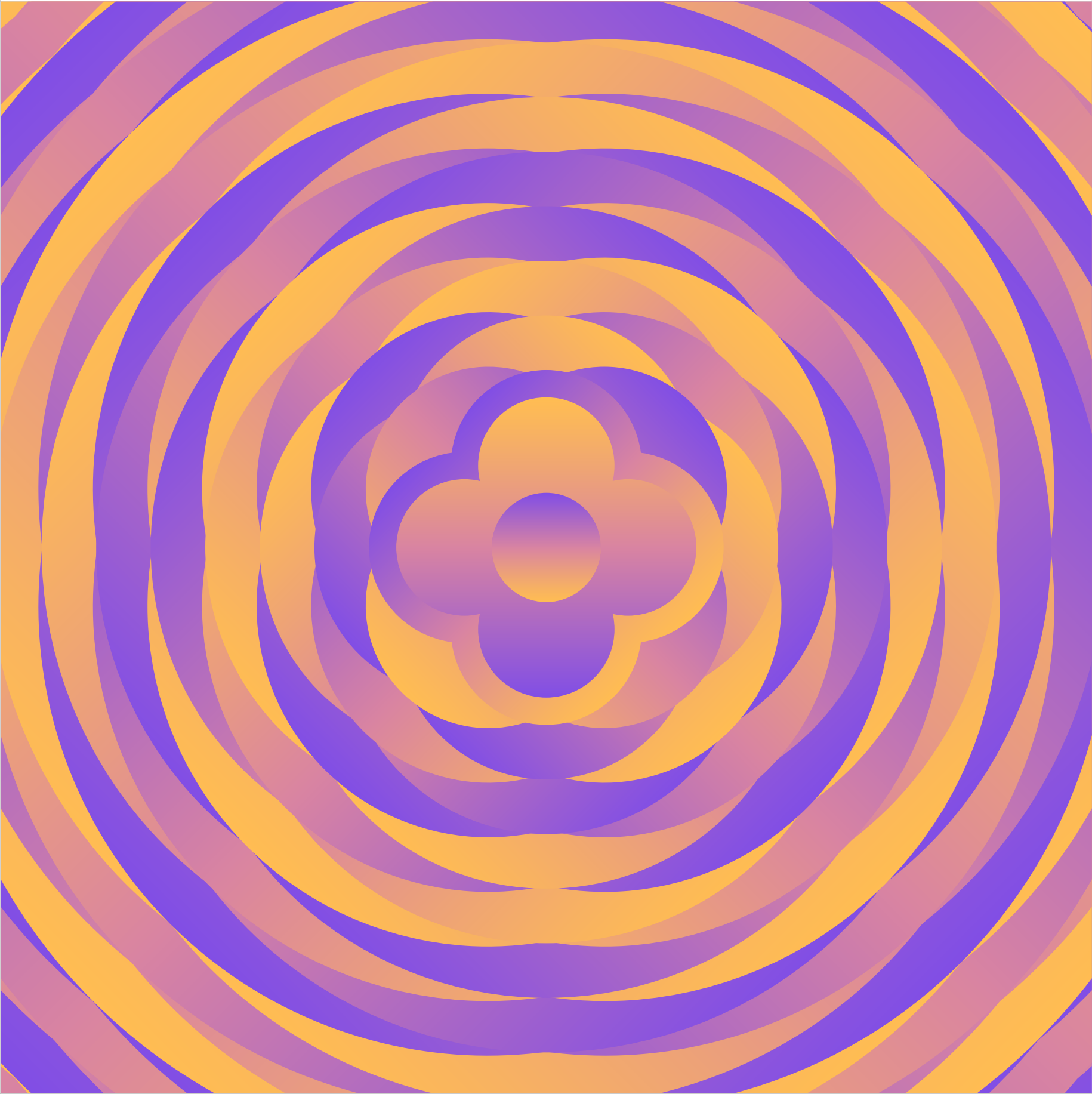
Patterns

'Kaleidoscope'—Flexible Colours

Patterns

'Extended'
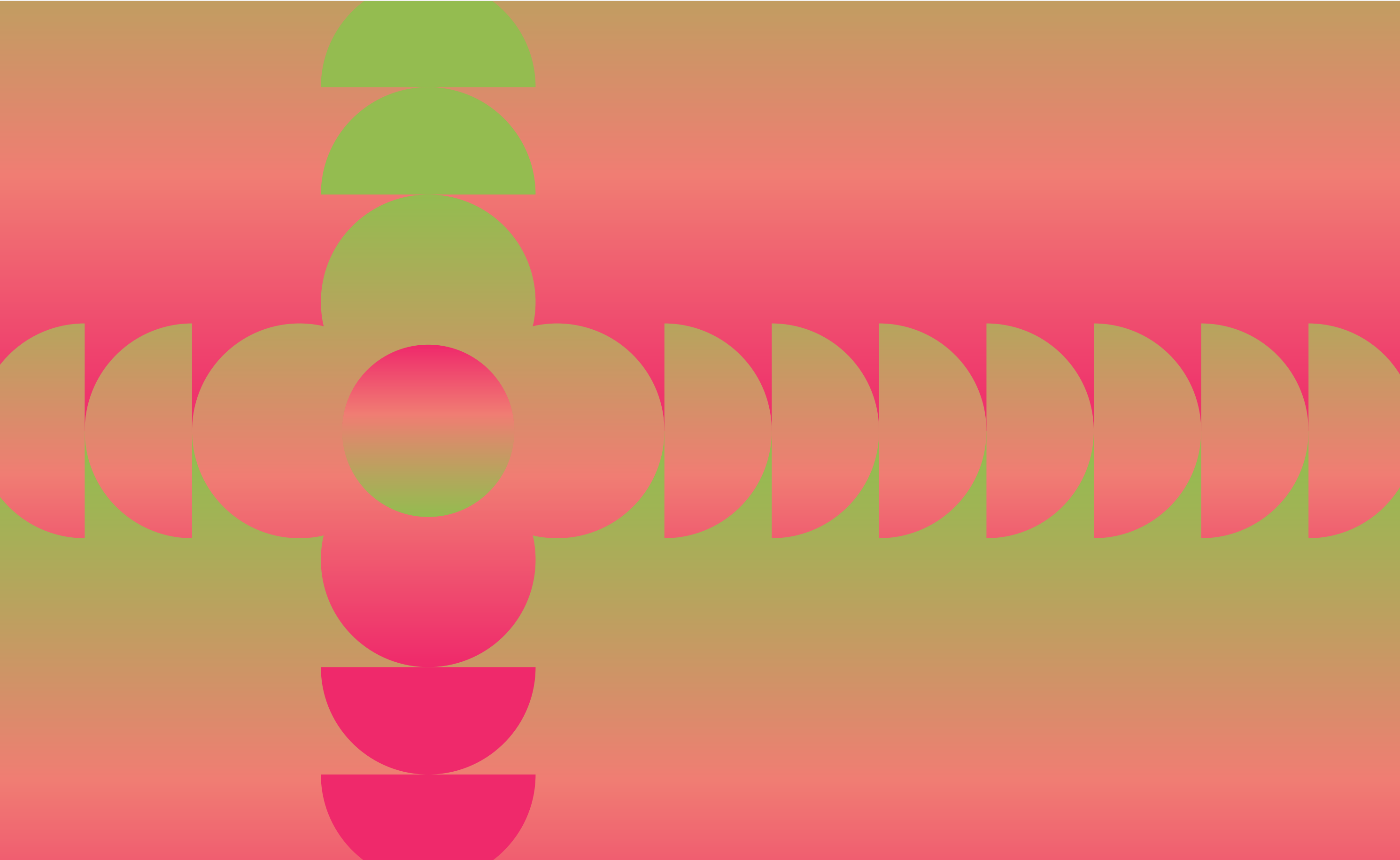
Patterns

'Extended'—Flexible Colours
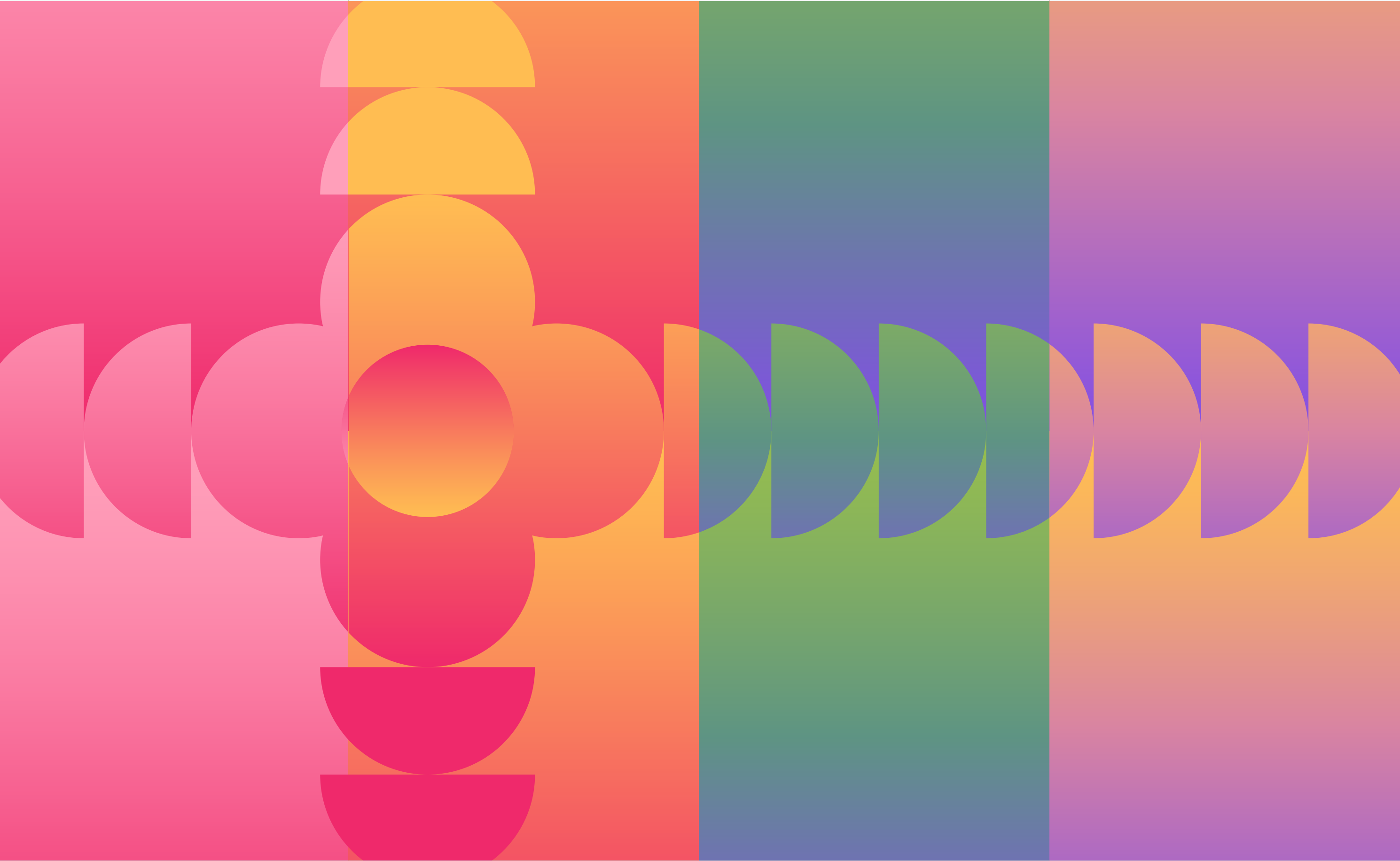
4: APPLICATIONS

Posters

Promotional Series—Individual Posters

PalaisFloral

06.04—
12.05.2026

Fashion + Design + Art
at the **Grand Palais**

→PalaisFloral.com

PARIS   PARIS REGION   GrandPalais

PalaisFloral

Mode + Design + Art
au **Grand Palais**

06.04—
12.05.2026
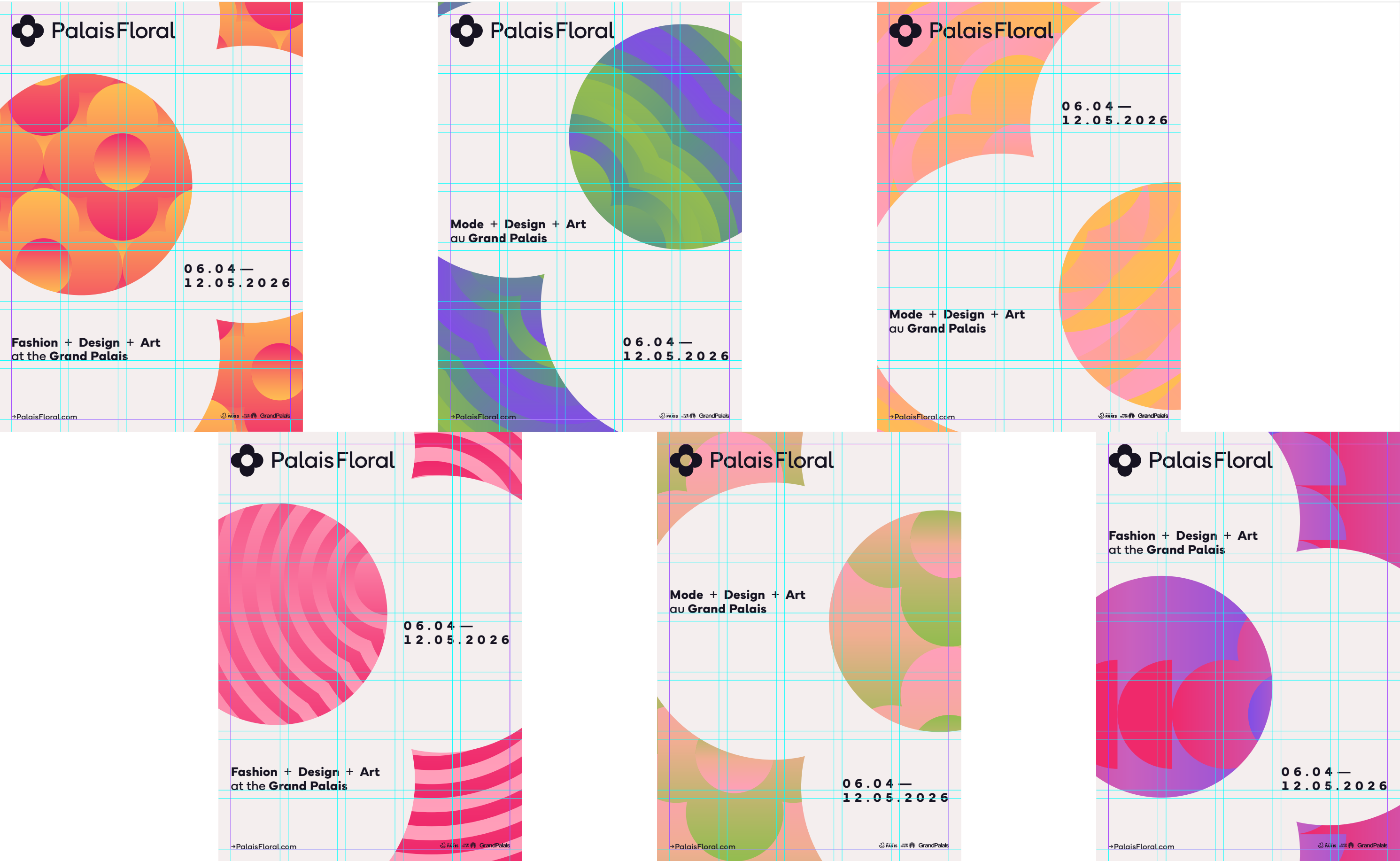
→PalaisFloral.com

PARIS   PARIS REGION   GrandPalais

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PARIS   PARIS REGION   GrandPalais

Posters

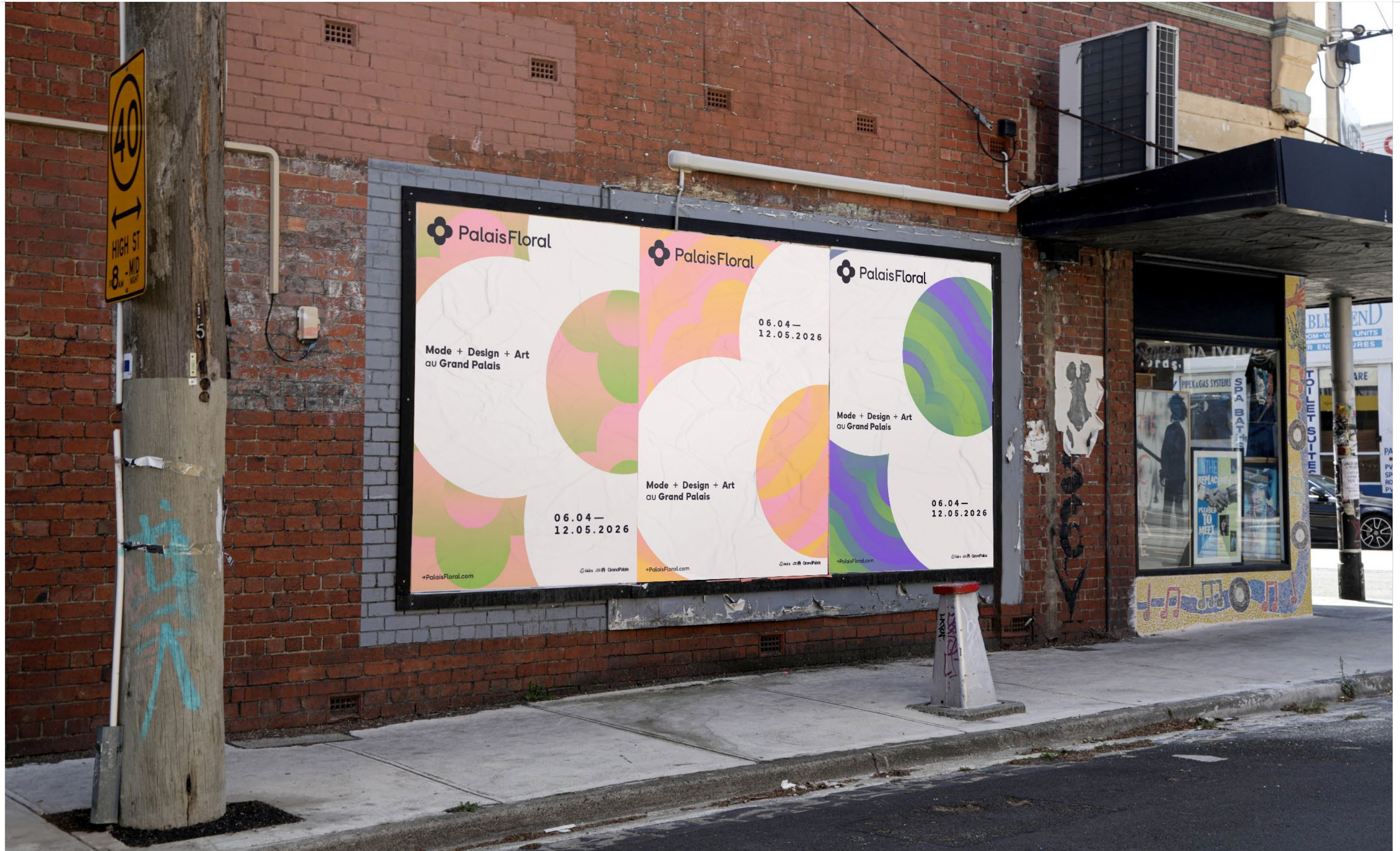**Promotional Series**—Full Suite

Posters

Promotional Series—Full Suite Showing the Grid

Promotional Series—In Situ

Posters

Promotional Series—In Situ

Posters

Logo Series—Individual Posters
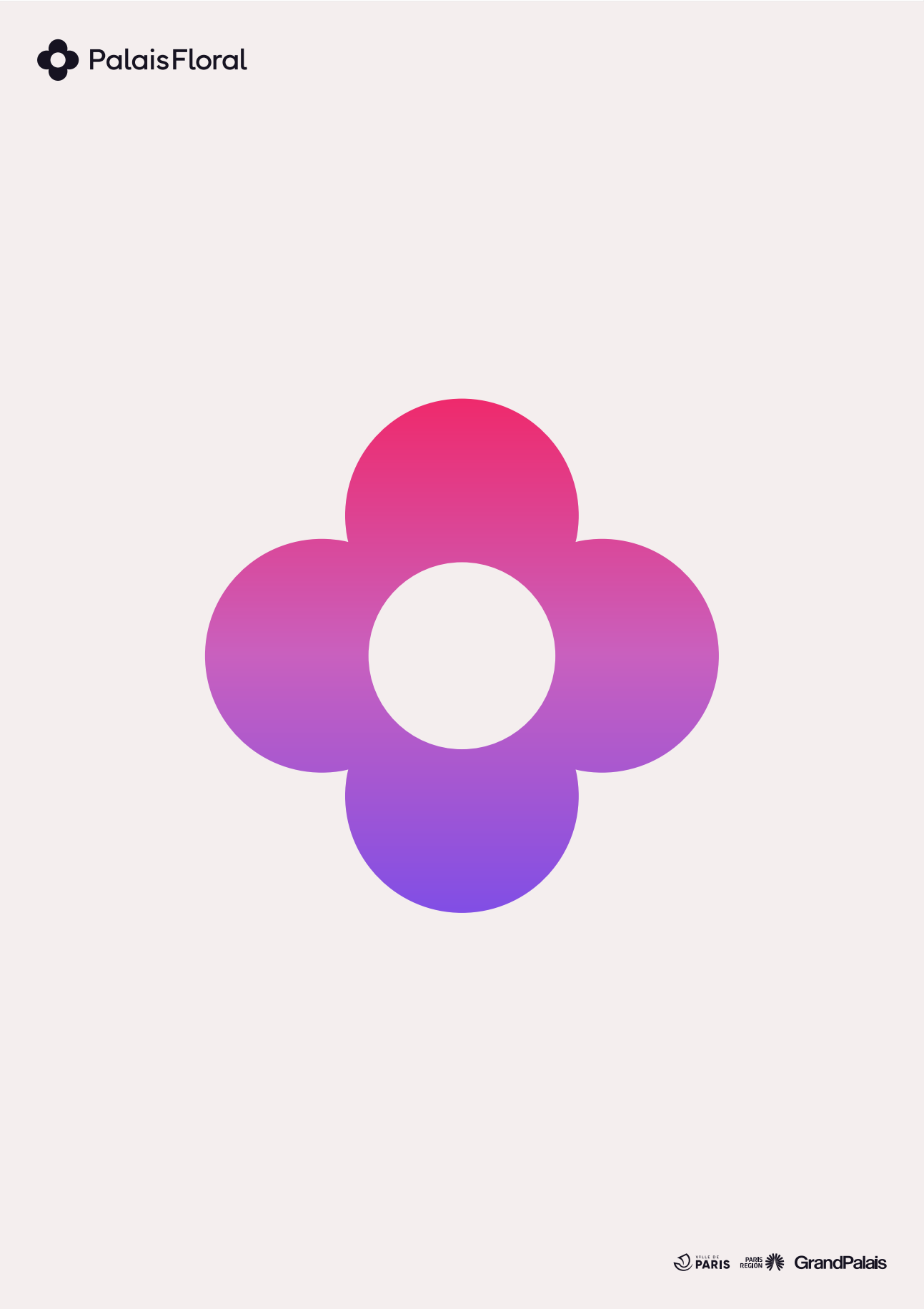
Posters
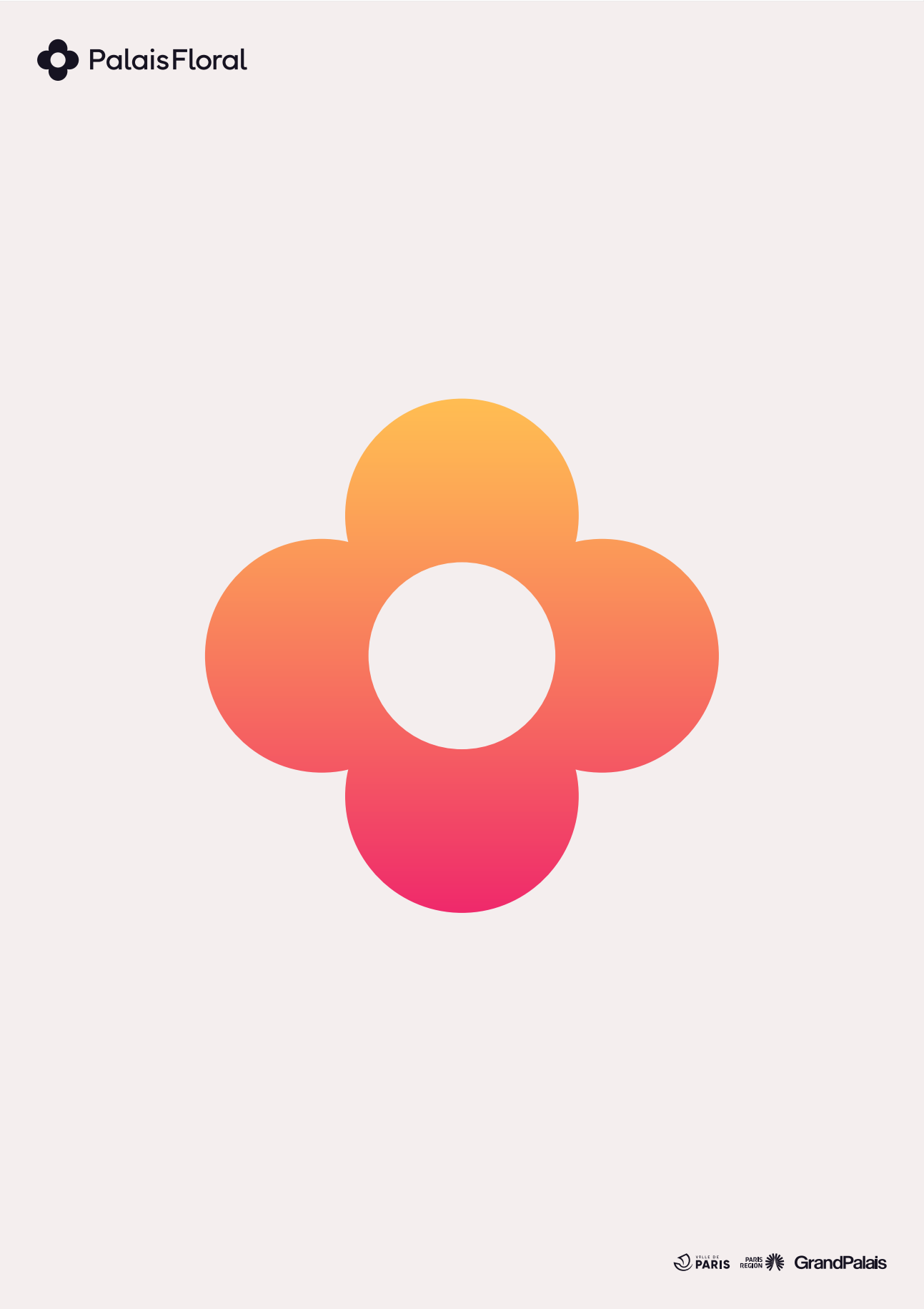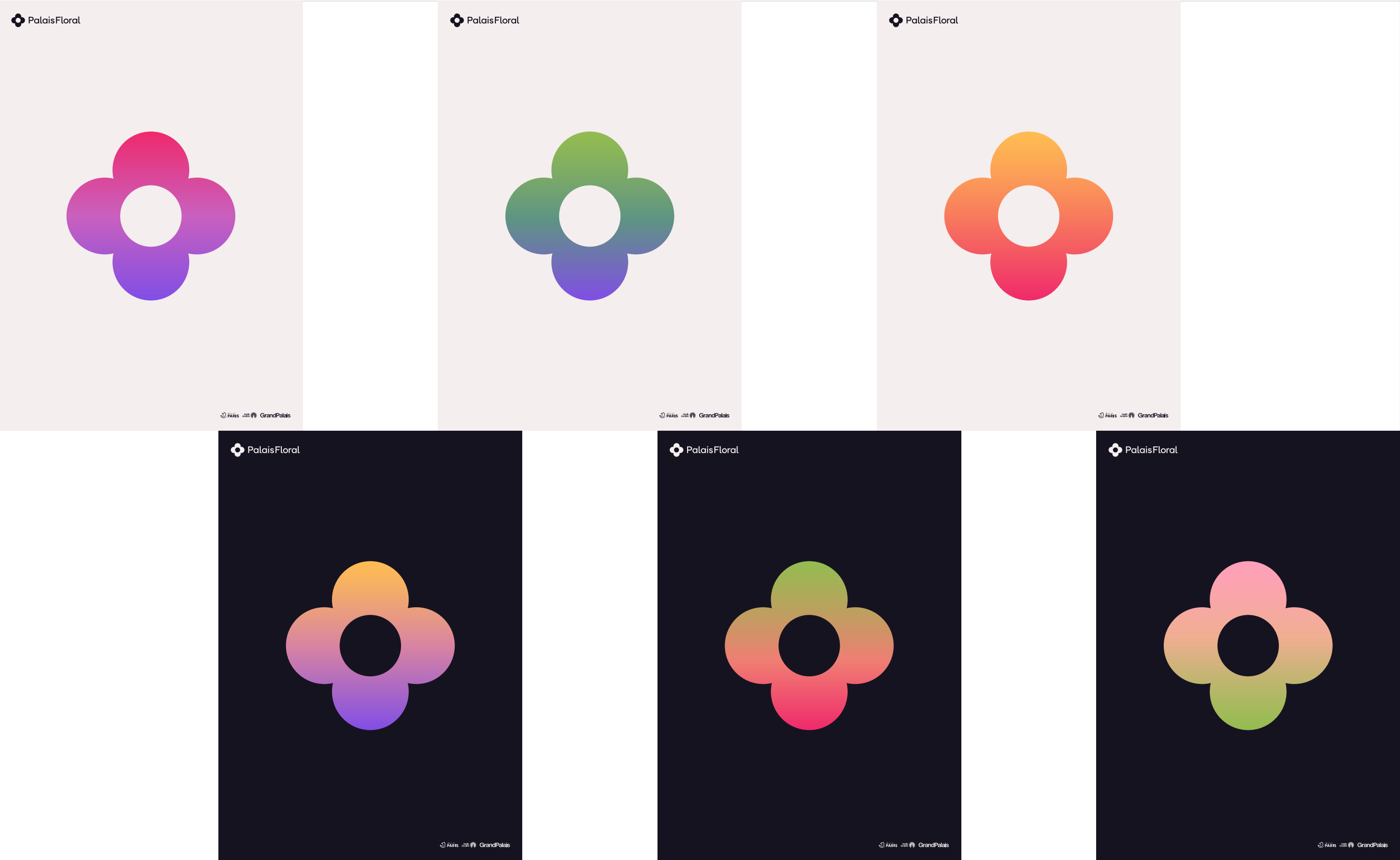
Logo Series—Individual Posters
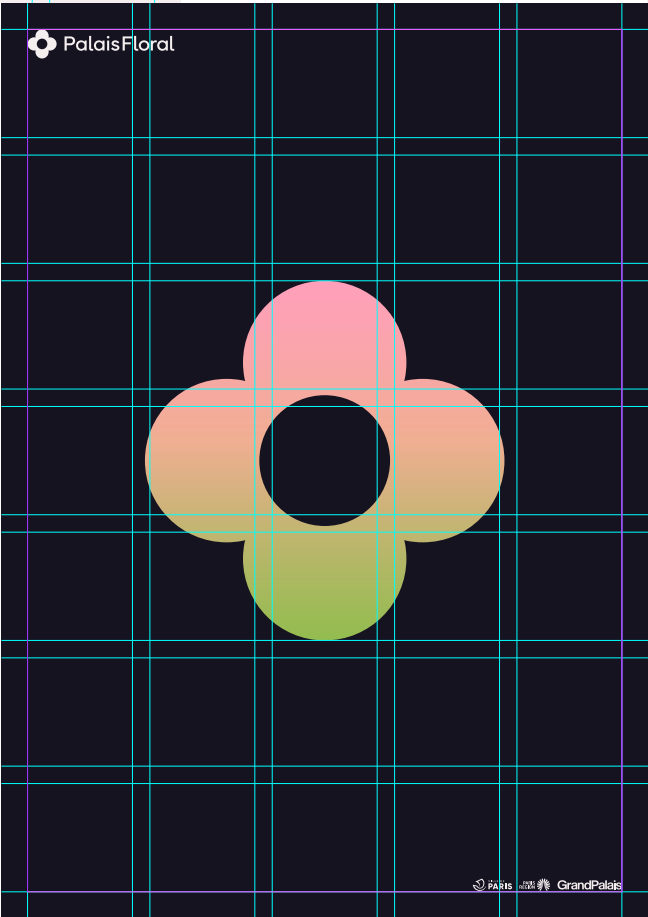
Posters

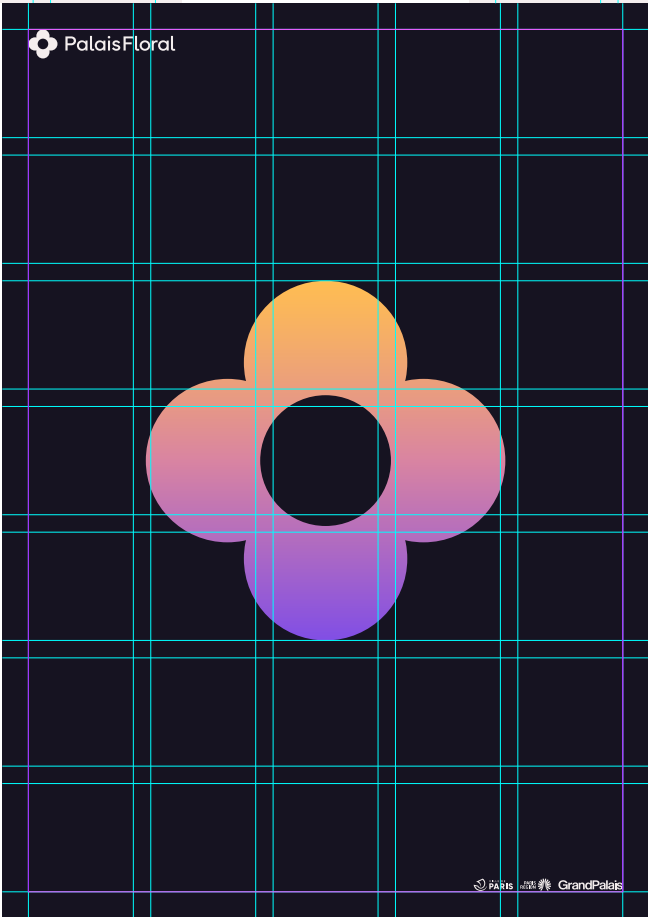**Logo Series**—Individual Posters
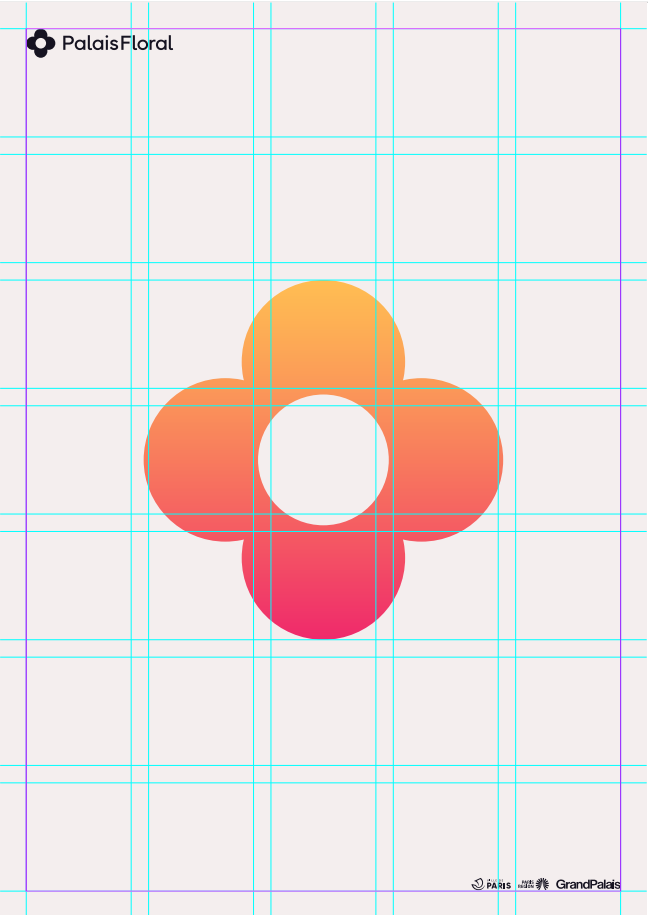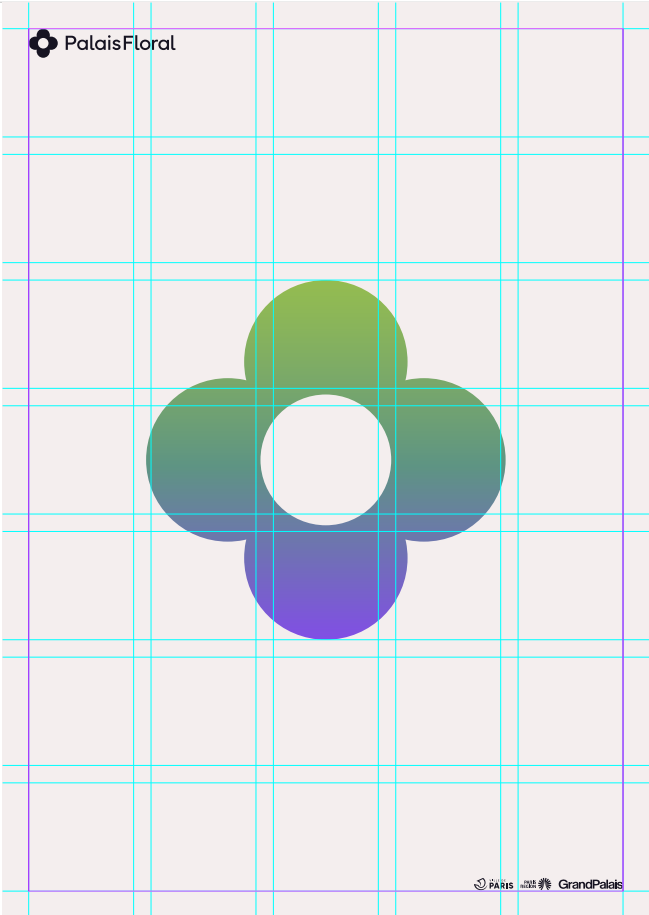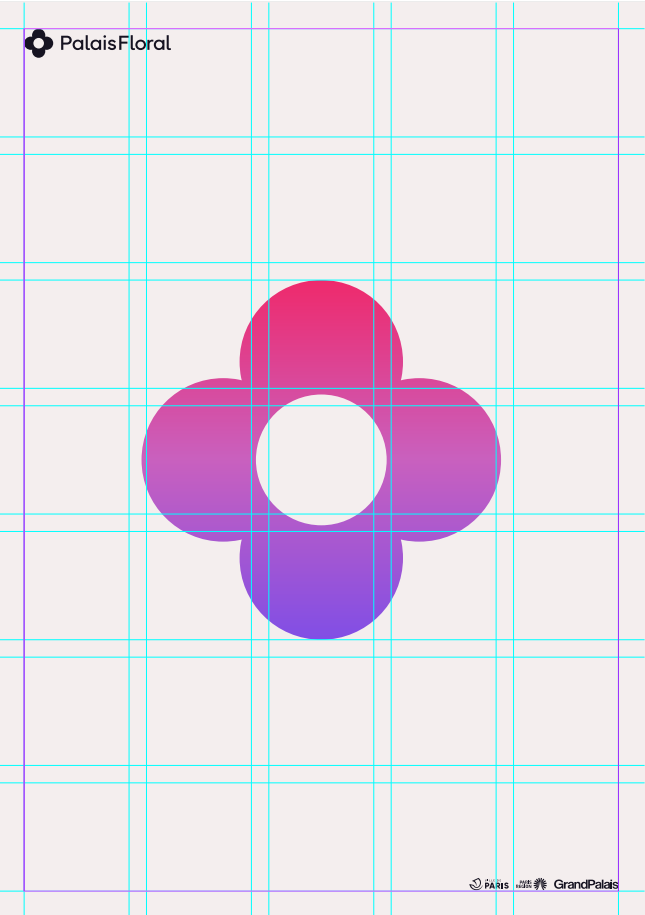
Posters

Logo Series—Full Suite

Posters

Logo Series—Full Suite Showing the Grid
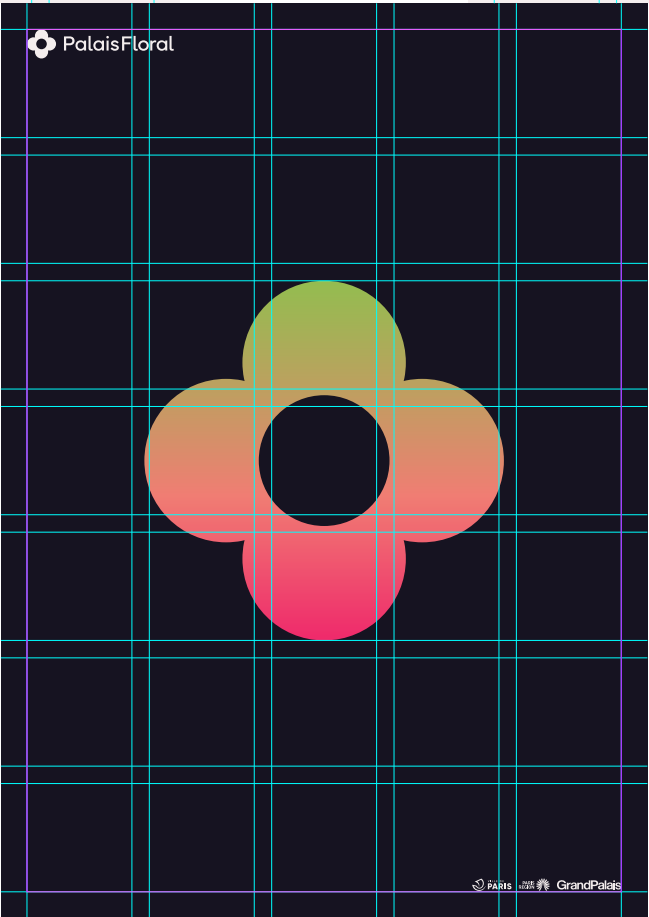
Posters

Logo Series—In Situ

Instagram Posts

Promotional Post

PalaisFloral ✓

**SEE FLOWERS
LIKE NEVER BEFORE**

At the **Grand Palais**

Featural Post

PalaisFloral ✓

Quote Post

PalaisFloral ✓

"A floral designer is a curator of nature's finest treasures, arranging them with care and creativity."
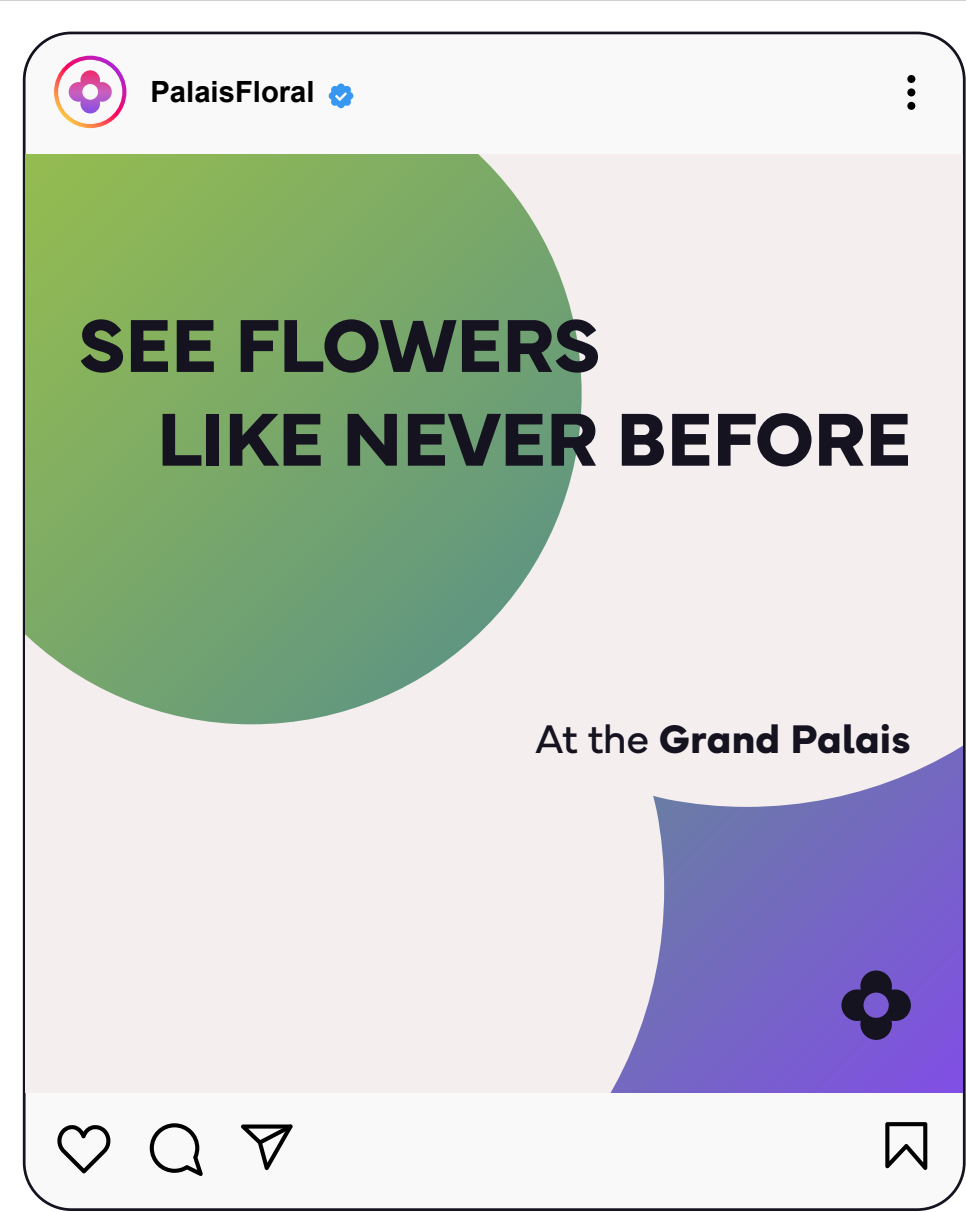
Martha Stewart
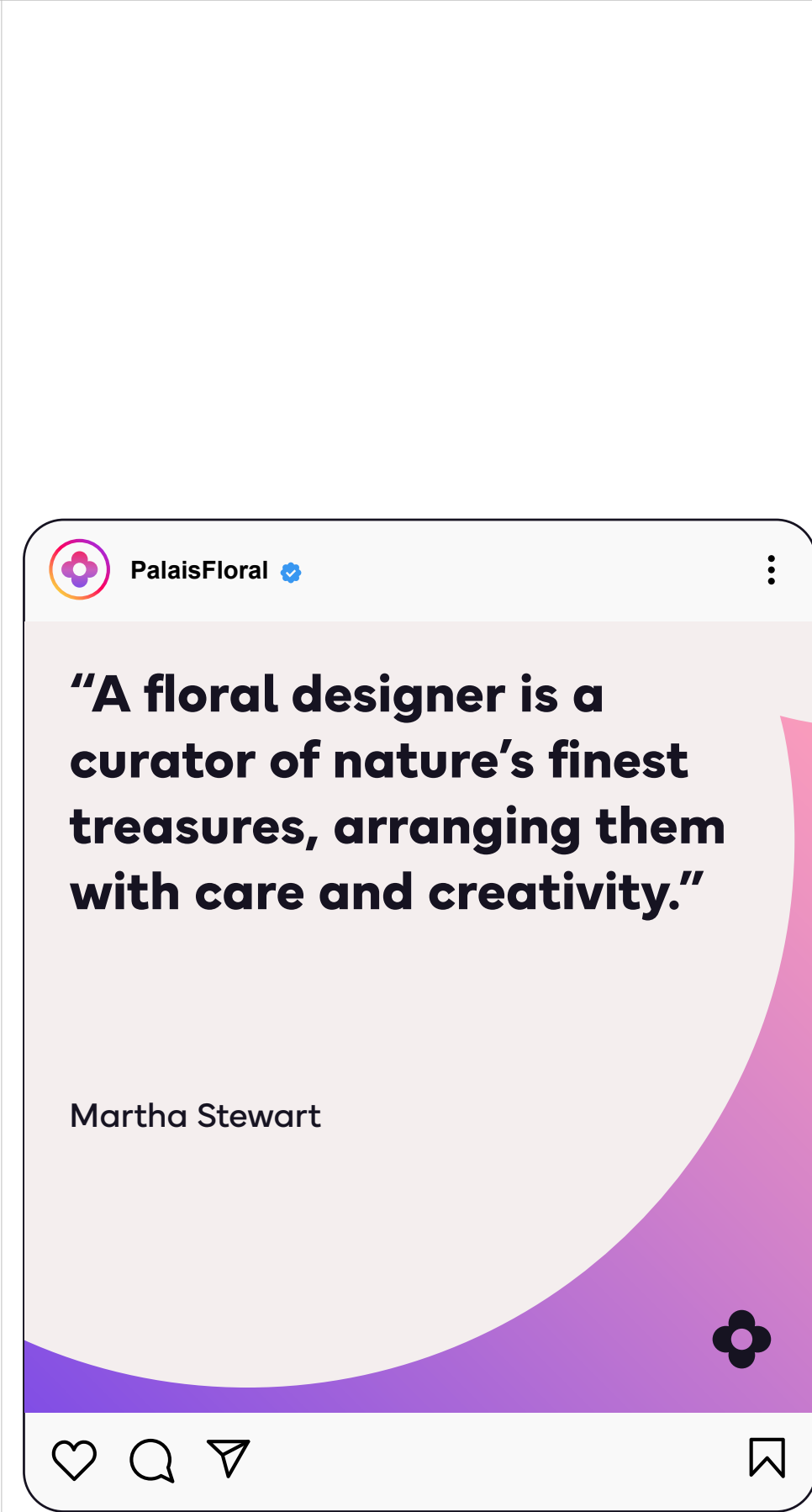
Instagram Posts

Art Post
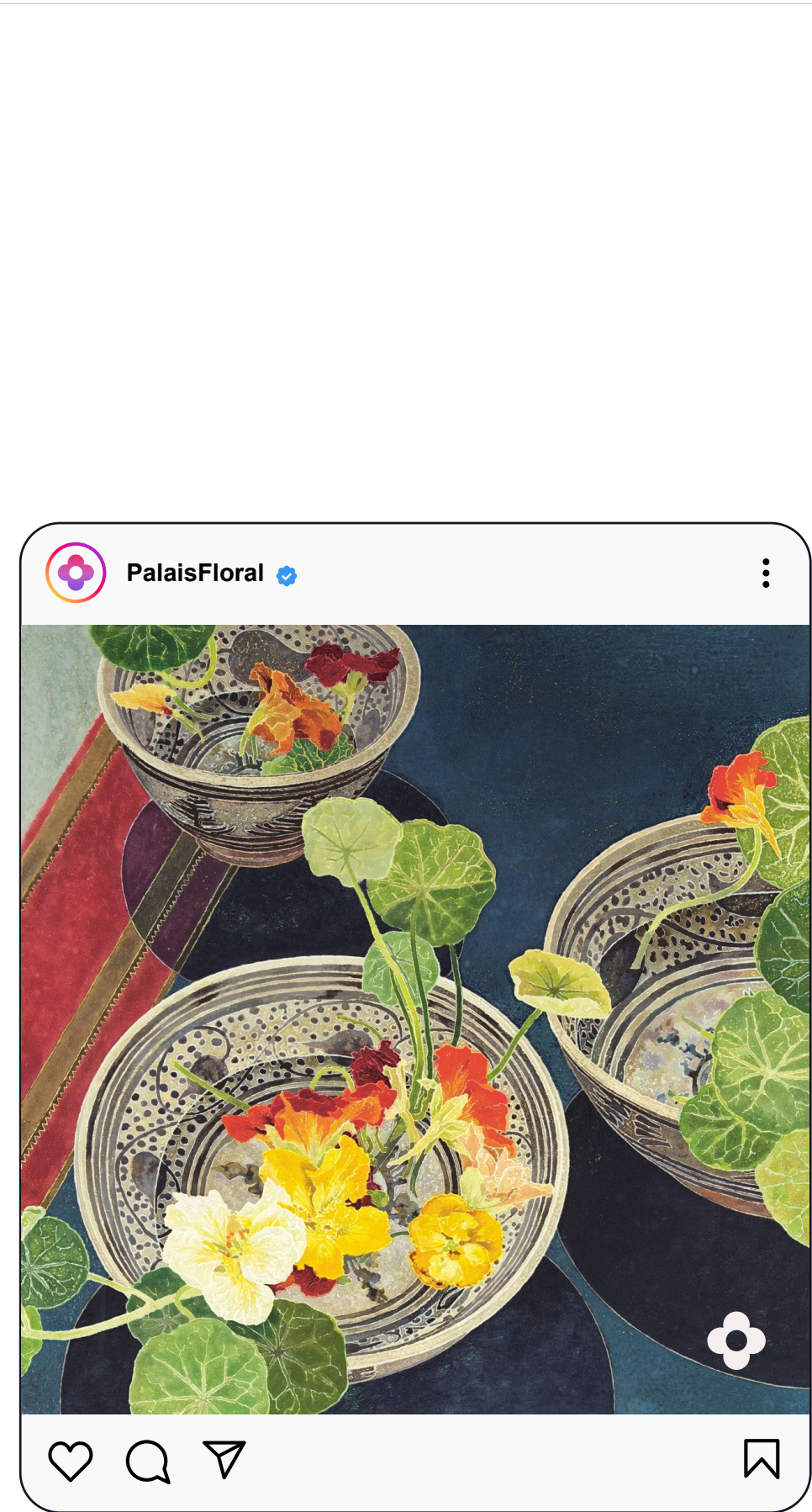
Informational Post
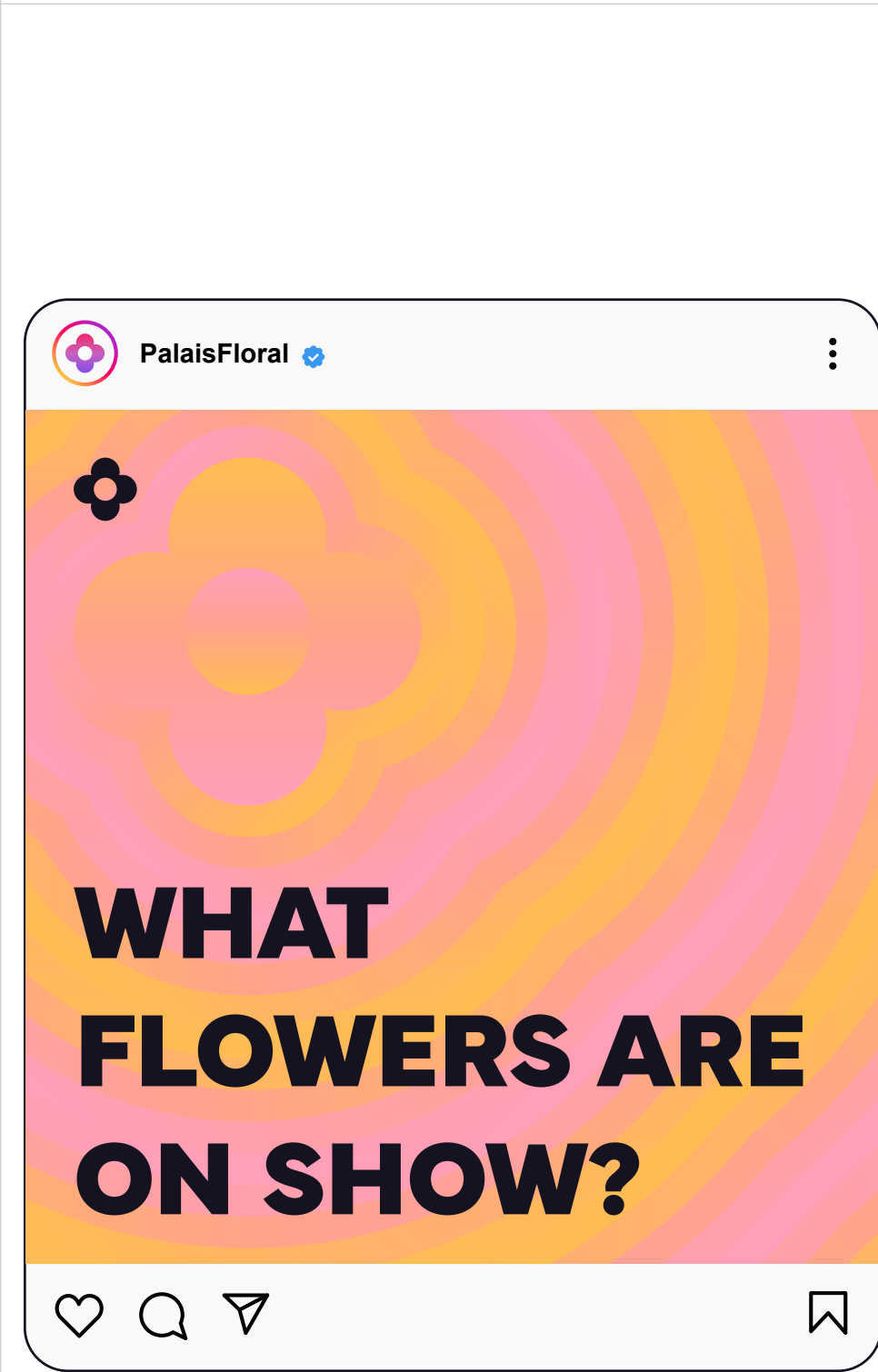
Promotional Post

SEE FLOWERS
LIKE NEVER BEFORE
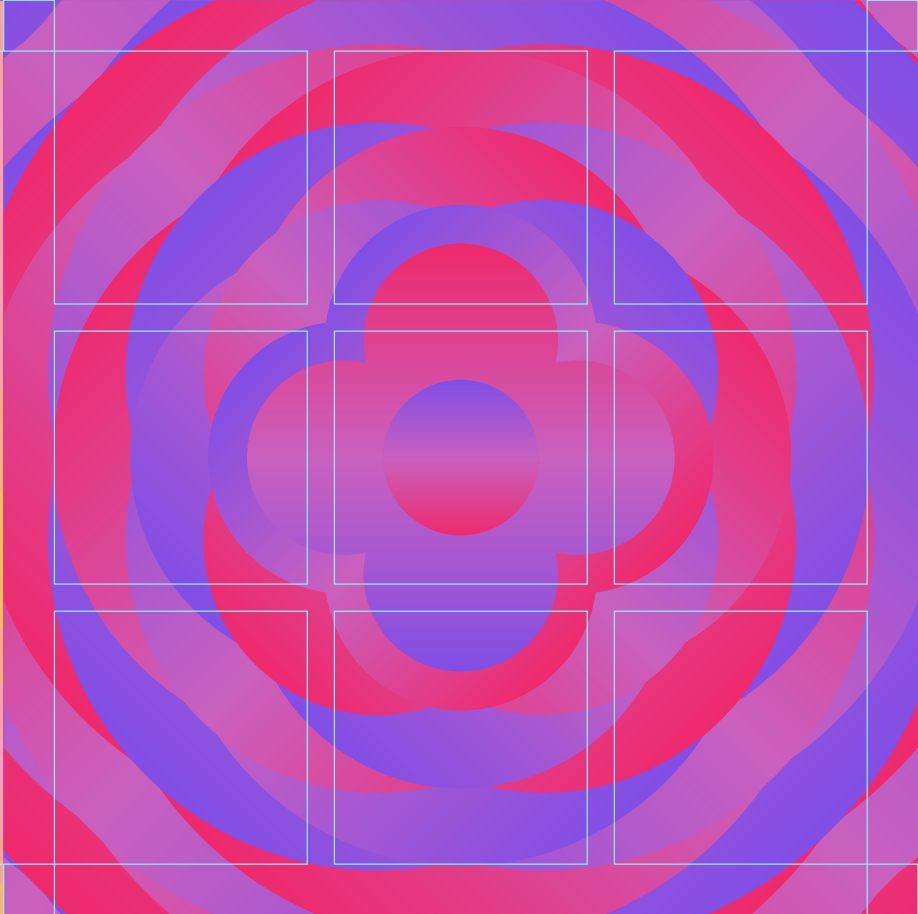
At the **Grand Palais**

"A floral designer is a curator of nature's finest treasures, arranging them with care and creativity."

Martha Stewart

WHAT
FLOWERS ARE
ON SHOW?

Tickets

Individual Tickets
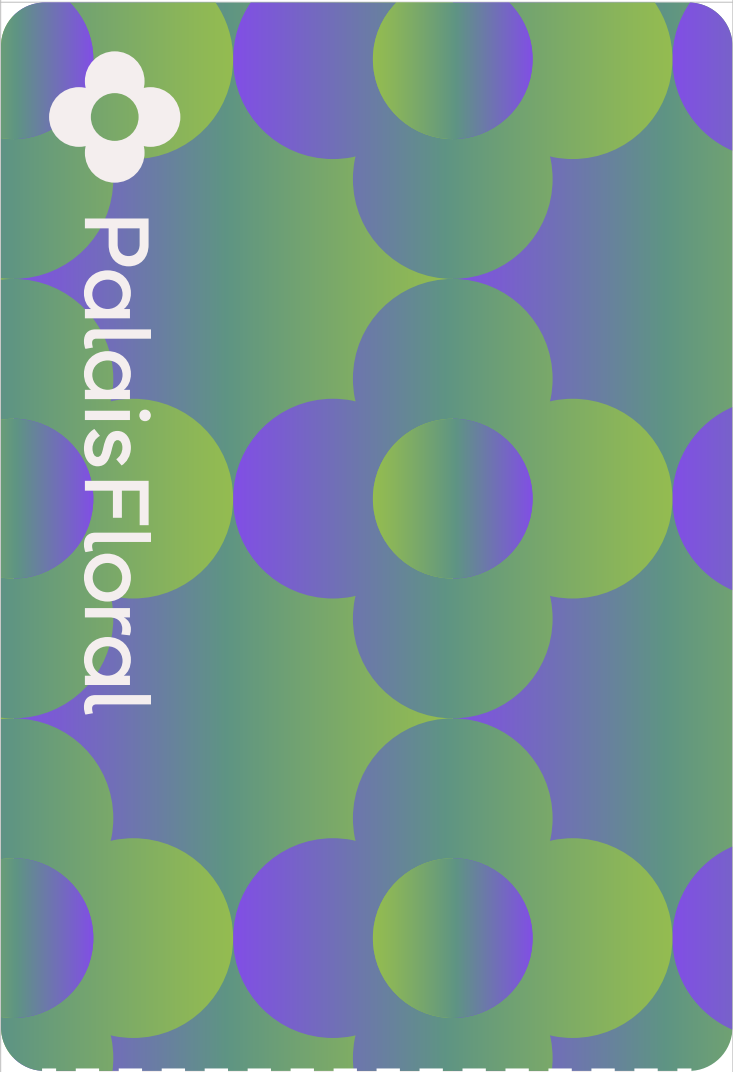
GENERAL ADMISSION

ENTRÉE GÉNÉRALE

Grand Palais, Paris
06.04—12.05.2026

GA-23578928 GA

CONCESSION

TARIF RÉDUIT

Grand Palais, Paris
06.04—12.05.2026

CON-09146624 CON

ALL-ACCESS

PASS ACCÈS TOTAL

Grand Palais, Paris
06.04—12.05.2026

AA-26741911 AA

Tickets

Individual Tickets

PalaisFloral

PATRON
MÉCÈNE

Grand Palais, Paris
06.04—12.05.2026

PAT-77263322   **PAT**

PalaisFloral

PRESS
PRESSE

Grand Palais, Paris
06.04—12.05.2026

PRS-23848488   **PRS**

PalaisFloral

PARTNER
PARTENAIRE

Grand Palais, Paris
06.04—12.05.2026

PTN-23374421   **PTN**

Tickets

Palais Floral

FAMILY PASS
PASS FAMILLE

Grand Palais, Paris
06.04—12.05.2026

FAM-22392745　　　　　　　　**FAM**

Palais Floral

EXHIBITOR
EXPOSANT

Grand Palais, Paris
06.04—12.05.2026

EXB-55282344　　　　　　　　**EXB**

Palais Floral

EXHIBITOR
EXPOSANT

Grand Palais, Paris
06.04—12.05.2026

EXB-55282344　　　　　　　　**EXB**
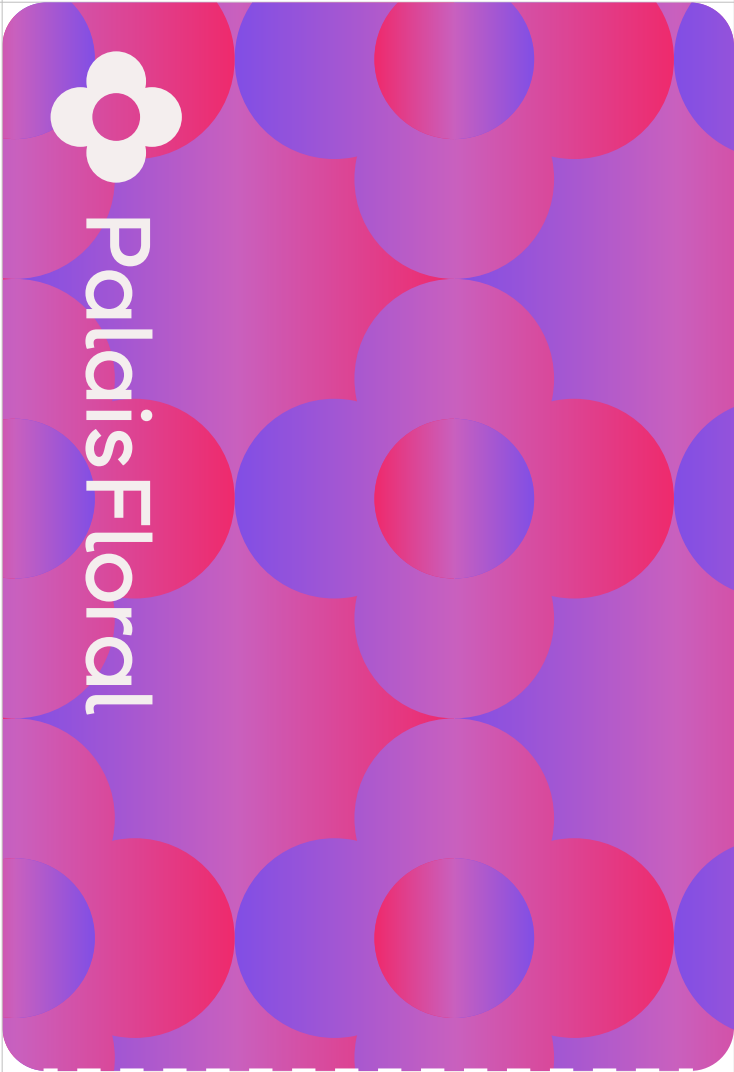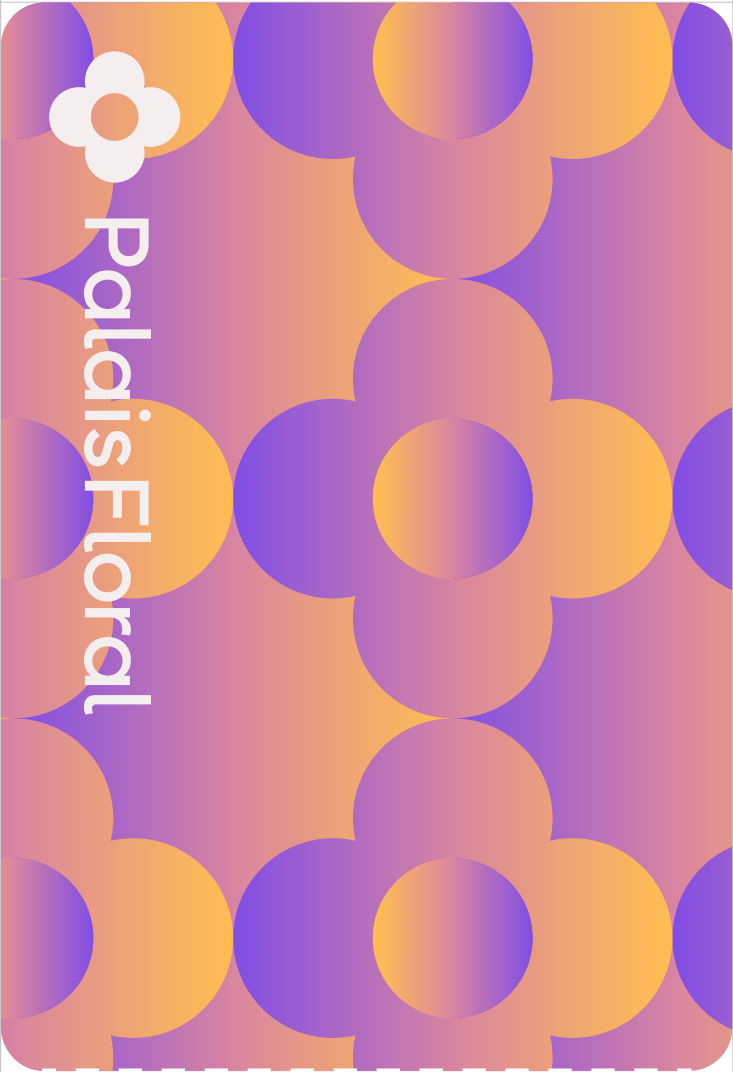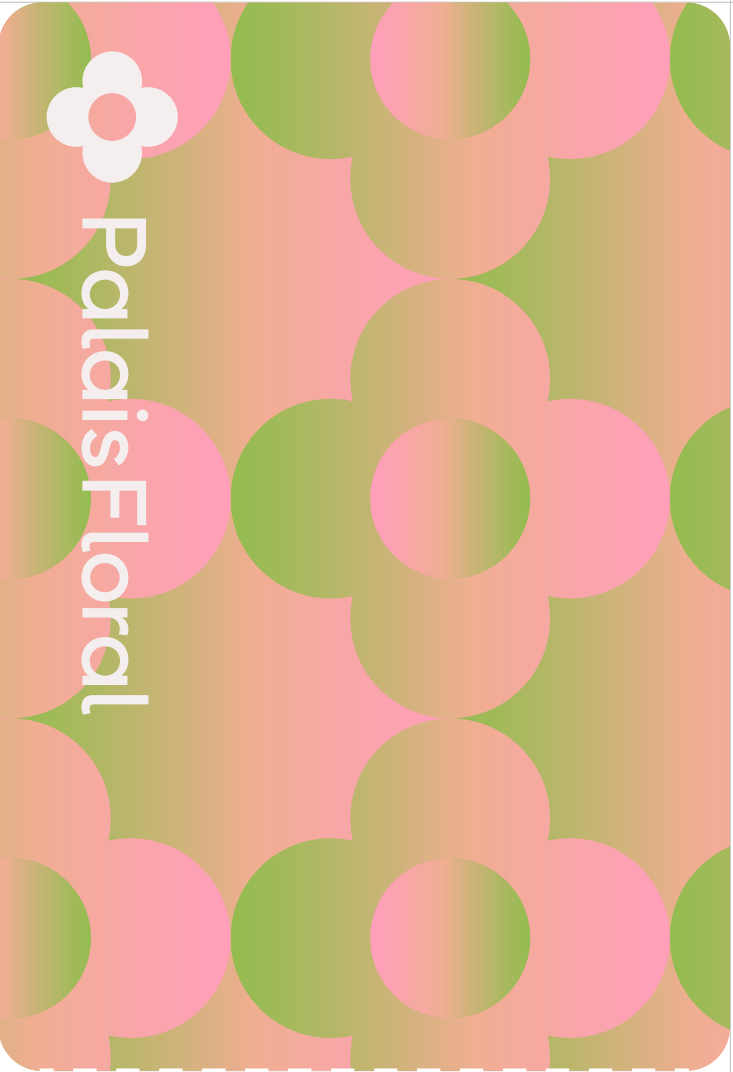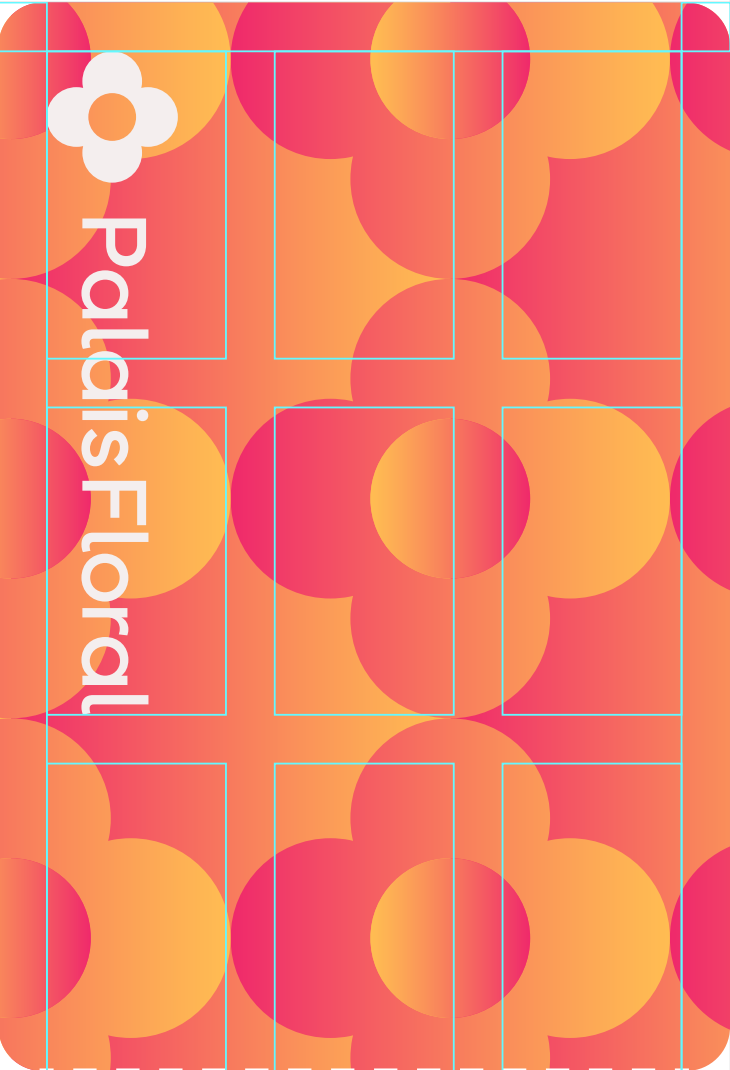
Tickets

Full Suite

GENERAL ADMISSION
ENTRÉE GÉNÉRALE

Grand Palais, Paris
06.04—12.05.2026

GA-23578928   GA
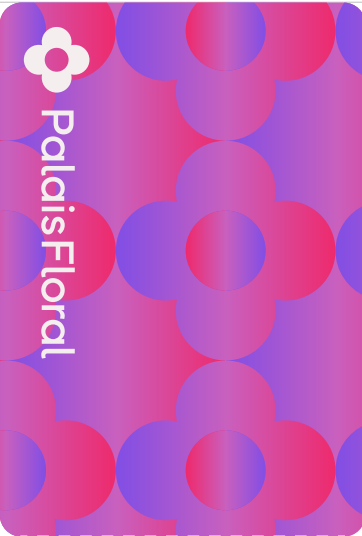
ALL-ACCESS
PASS ACCÈS TOTAL

Grand Palais, Paris
06.04—12.05.2026

AA-26741911   AA

EXHIBITOR
EXPOSANT

Grand Palais, Paris
06.04—12.05.2026

EXB-55282344   EXB

FAMILY PASS
PASS FAMILLE

Grand Palais, Paris
06.04—12.05.2026

FAM-22392745   FAM

CONCESSION
TARIF RÉDUIT

Grand Palais, Paris
06.04—12.05.2026

CON-09146624   CON

PATRON
MÉCÈNE

Grand Palais, Paris
06.04—12.05.2026

PAT-77263322   PAT
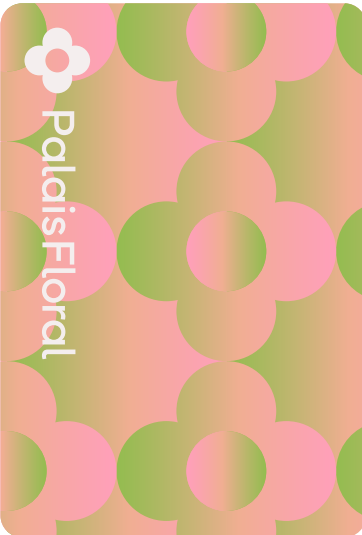
PARTNER
PARTENAIRE

Grand Palais, Paris
06.04—12.05.2026

PTN-23374421   PTN

PRESS
PRESSE

Grand Palais, Paris
06.04—12.05.2026

PRS-23848488   PRS

Wristbands

Individual Wristbands

GENERAL ADMISSION

CONCESSION

ALL-ACCESS

PATRON

Wristbands

Individual Wristbands

EXHIBITOR

PARTNER

FAMILY PASS
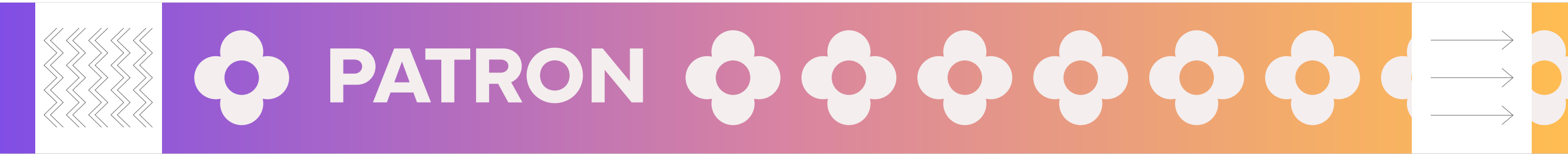
PRESS
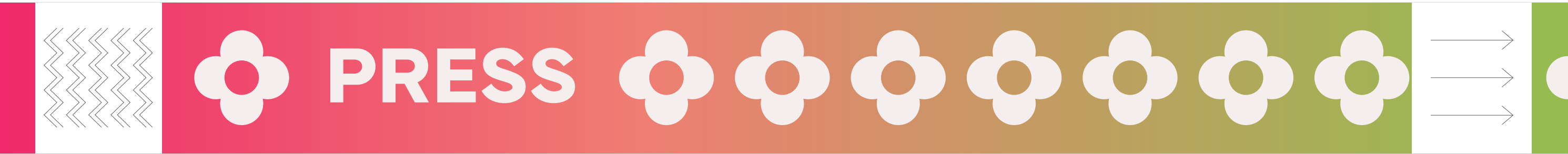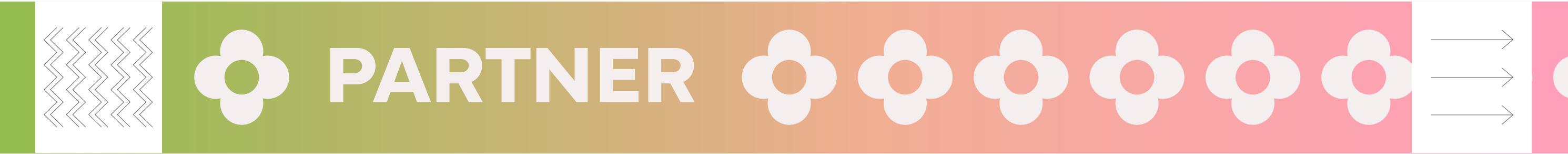
Lanyards

Full Suite + Showing the Grid

SECURITY
SÉCURITÉ

PRESS
PRESSE

SPEAKER
INTERVENANT·E

GUEST
INVITÉ·E

CREW
ÉQUIPE

EXHIBITOR
EXPOSANT

OPERATIONS
LOGISTIQUE

GUEST
INVITÉ·E

Lanyards
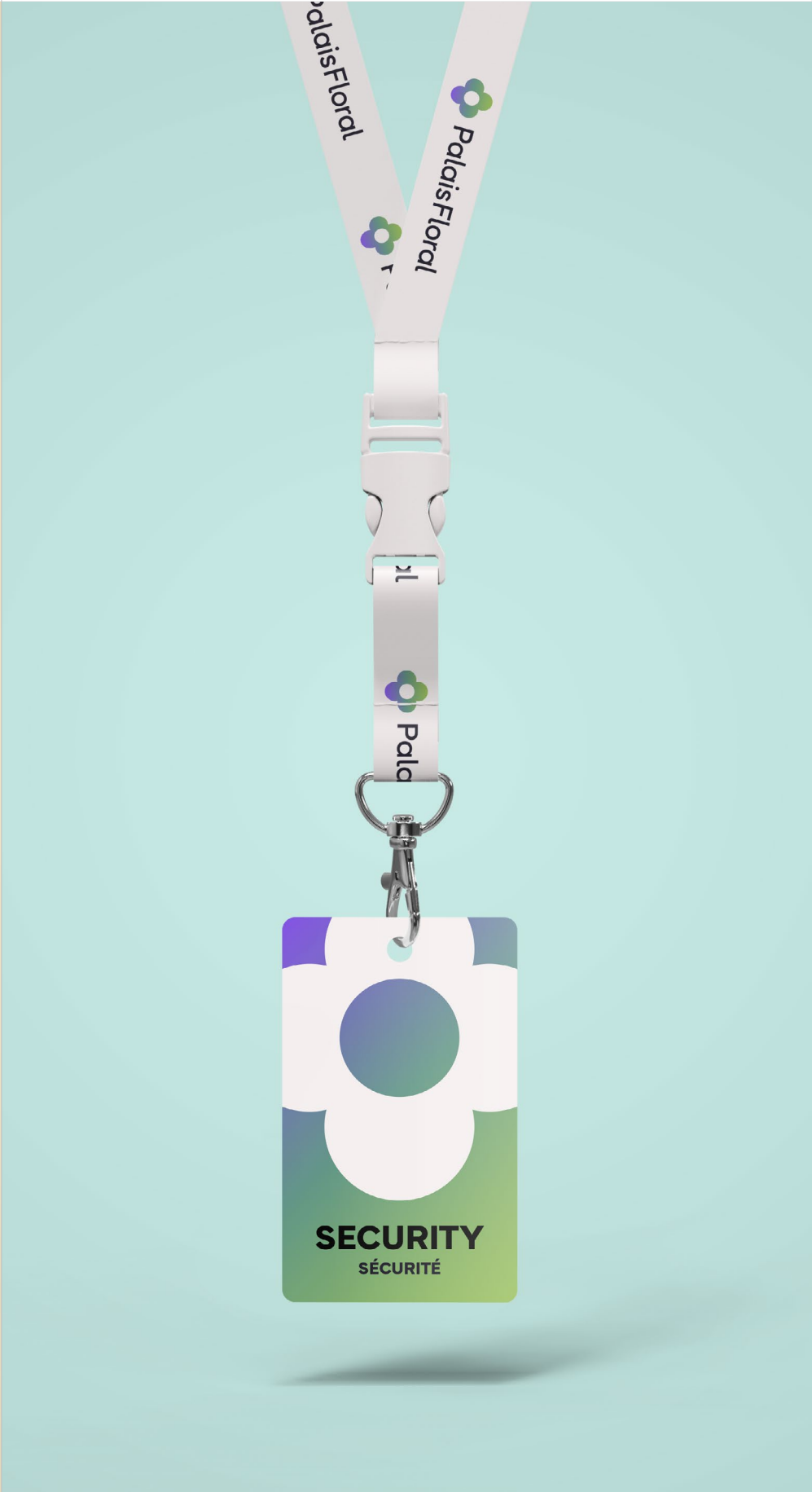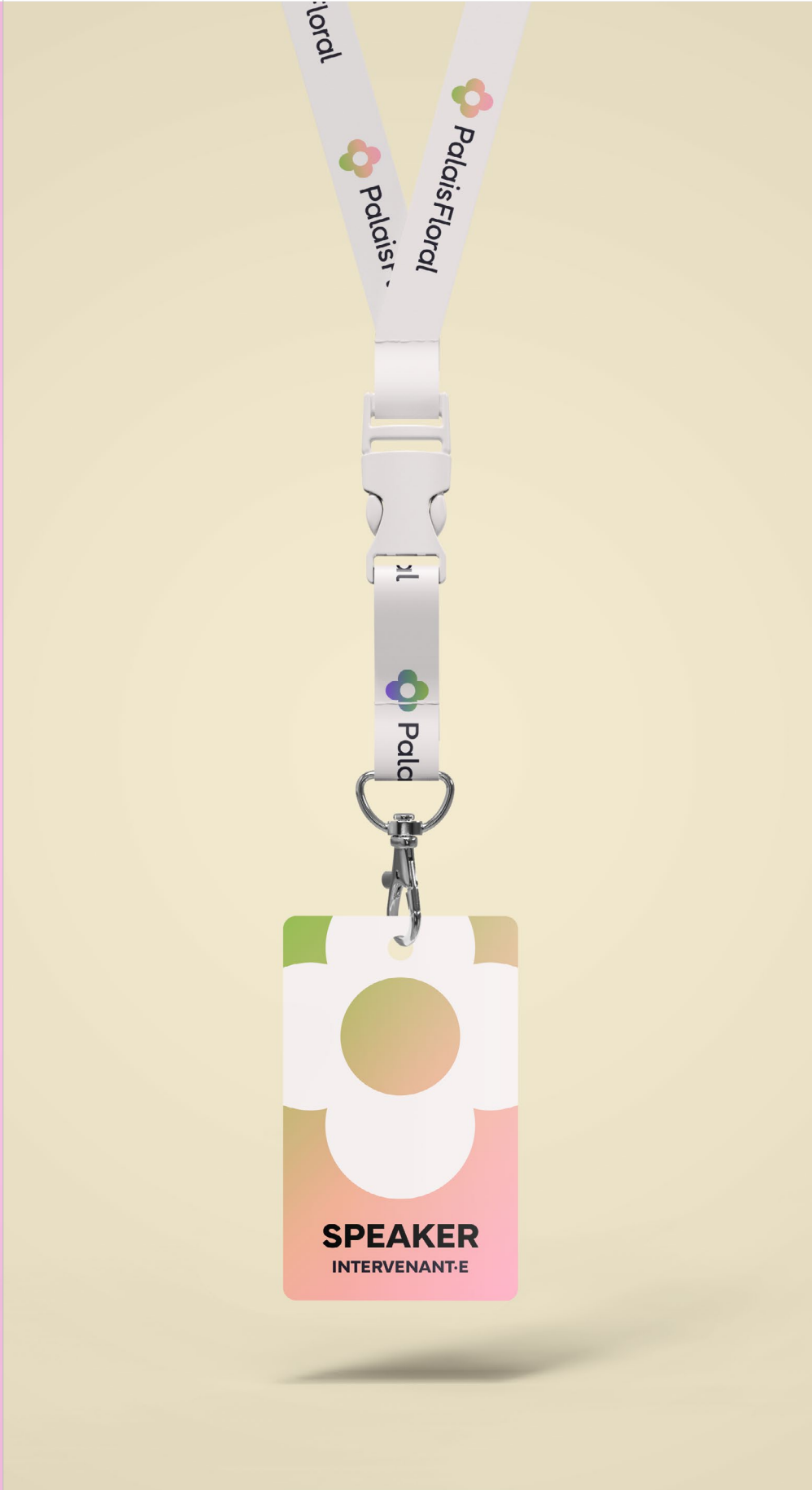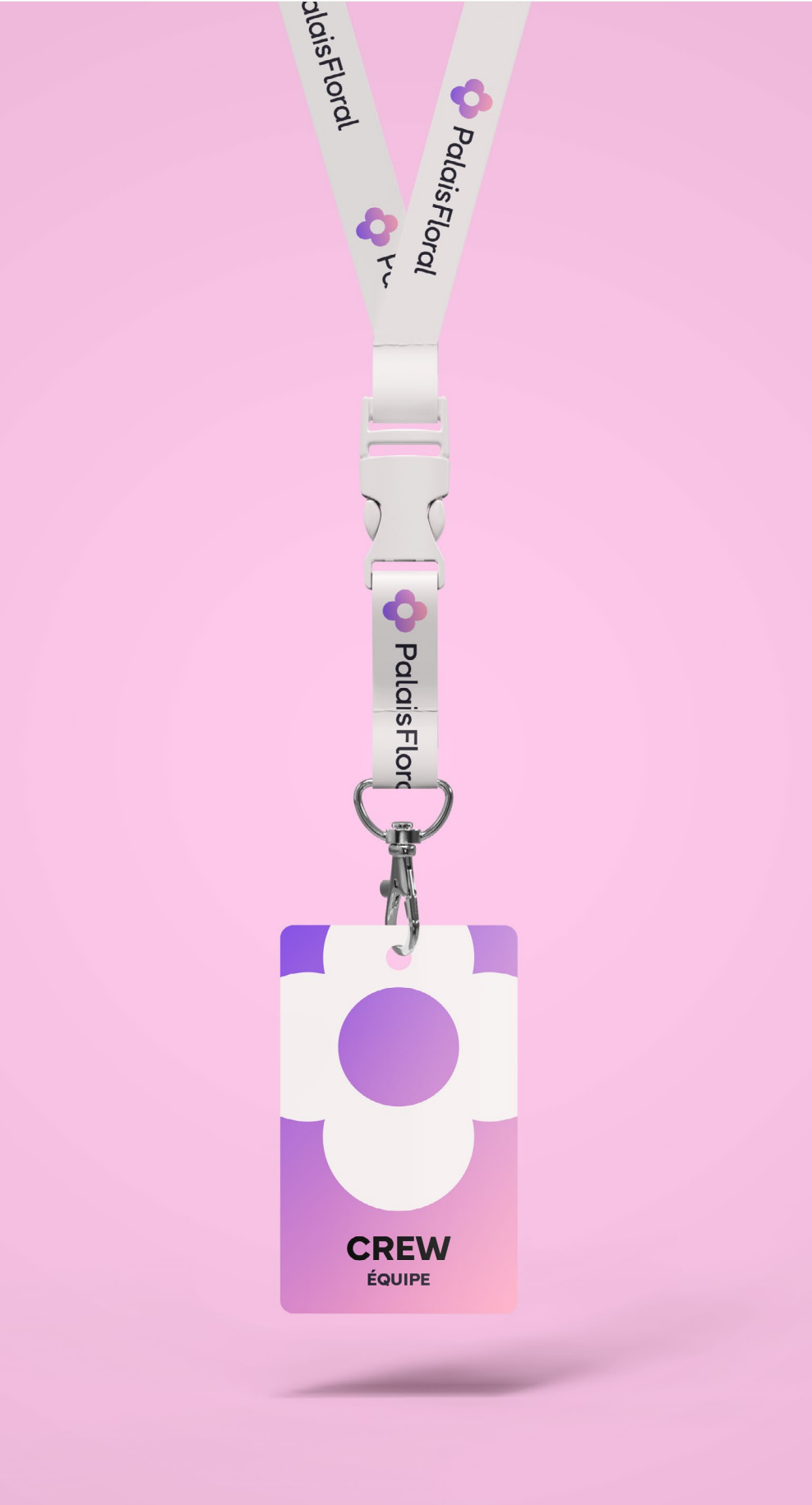
In Situ

Tote Bags

In Situ

5: STYLE GUIDE

Brand Information

About PalaisFloral

PalaisFloral is a unique event. It blends the best of Parisian and international art, design and fashion, all showcased through the medium of flowers and floral art. PalaisFloral exists to create a unique, enlightening experience for attendees, fostering connection, knowledge, innovation, diversity and beauty.

The festival has a wide range of attendees, from affluent connoisseurs of art to creative industry professionals to everyday art show goers. Ultimately, however, PalaisFloral must be open and accessible to all.

Brand Values and Vision

The 4 pillars of PalaisFloral are:

- Innovation
- Sophistication & Beauty
- Uniqueness
- and Creativity

PalaisFloral is a meeting place for the brightest thinkers, creators and appreciators. The festival is designed to be accessible and easy-to-understand; it is not pretentious.

PalaisFloral is a destination.

Tone of Voice

The language used by PalaisFloral is somewhere between excited and formal; it is spirited. In tandem with punchy, energetic slogans and calls-to-action that will draw people in, more formal and to-the-point language should be used for practical information. People need to be excited, but they shouldn't ever be put off by over-eager language.

Note, as PalaisFloral is an international event, English is the de-facto language of the event. French language should only be used as translations to accompany English.

Logo Suite

Primary Logo

The PalaisFloral logo is simple, attractive and inviting. It lays the groundwork for the rest of the brand.

The logo is available in 10 gradient versions, black and white. The 10 gradient versions can be used interchangeably; all are completely valid in any context. Where one has to be chosen to represent the brand as a whole, the rose-violet gradient version should be used. The black and white versions should be used when being placed over graphical backgrounds or where using a coloured logo proves too distracting within the composition.

Primary Logo: Rose-Violet gradient

Primary Logo: Green-Rose gradient

Primary Logo: Marigold-Rose gradient

Primary Logo: Cherry Blossom-Rose gradient

Primary Logo: Green-Violet gradient

Primary Logo: Marigold-Violet gradient

Primary Logo: Cherry Blossom-Violet gradient

Primary Logo: Marigold-Green gradient

Primary Logo: Cherry Blossom-Green gradient

Primary Logo: Marigold-Cherry Blossom gradient

Primary Logo: Black

Primary Logo: White
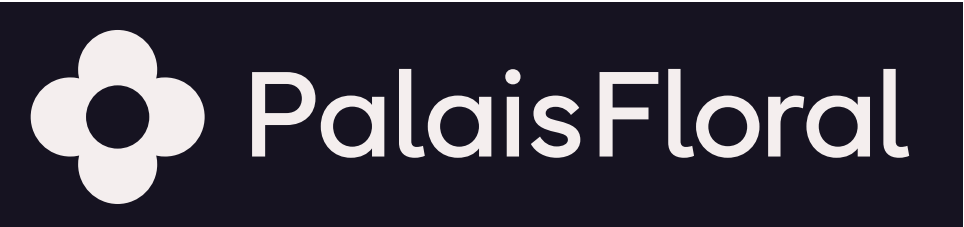
Logo Suite

Secondary Logos

In cases where space doesn't allow the full Primary Logo, or where the logo may be being used as a small pointer (i.e., to brand something), a Secondary Logo should be used. The Logotype (i.e., the 'PalaisFloral' text) should never be used in isolation; our flower is a strong enough symbol to be recognised.

Logomark: Rose-Violet gradient

Logomark: Green-Rose gradient

Logomark: Marigold-Rose gradient

Logomark: Cherry Blossom-Rose gradient

Logomark: Green-Violet gradient

Logomark: Marigold-Violet gradient

Logomark: Cherry Blossom-Violet gradient

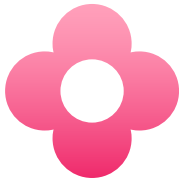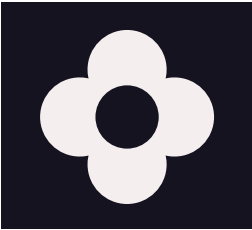**Logomark:** Marigold-Green gradient

Logomark: Cherry Blossom-Green gradient

Logomark: Marigold-Cherry Blossom gradient

Logotype: Black

Logotype: White
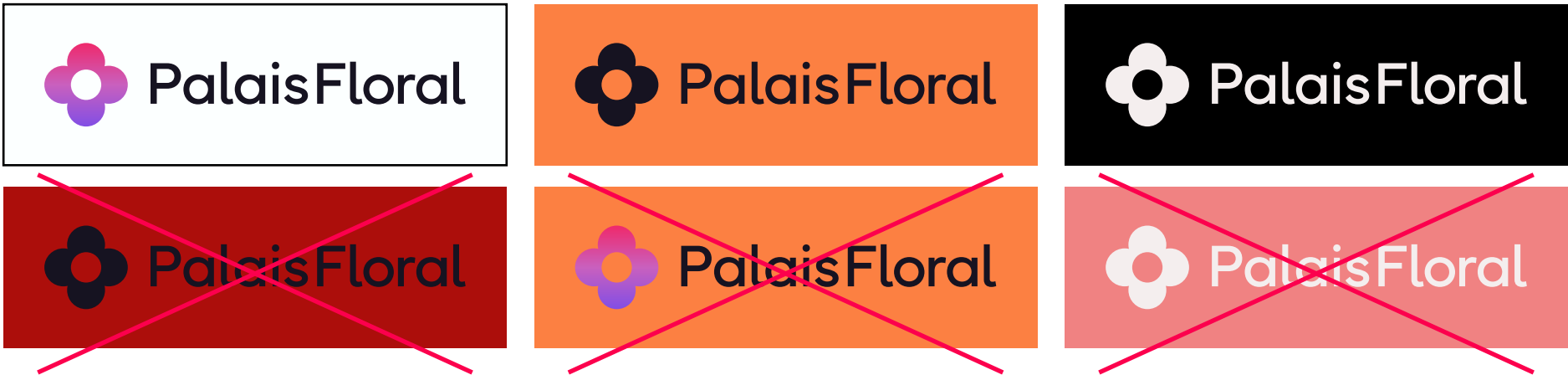
Logo Usage

Clearspace

We're a confident brand, and nothing should impede upon our logo. The minimum space around any logo is the size of the inner circle of the flower.

Legibility

When placing the logo on a background, make sure the logo is legible. This means ensuring there's enough contrast between the logo and the background. The minimum contrast ratio is 4.5:1.

Gradient logos should only be used on black or white backgrounds. They should not be used over coloured or patterned backgrounds.

Consistency of colours

The logo has set colours it can be used in. These are the brand black, brand white and the 10 gradients. Do not use any other colours or gradients other than the official brand colours and gradients.

No altering the gradient

No using non-brand colours

No pure black/pure white

No colouring in the text or colouring the flower in flat

No using gradients on the text

Logo Usage

Things to Avoid

Consistency is key with a brand, and that includes avoiding certain things when using our logo.

Don't stretch
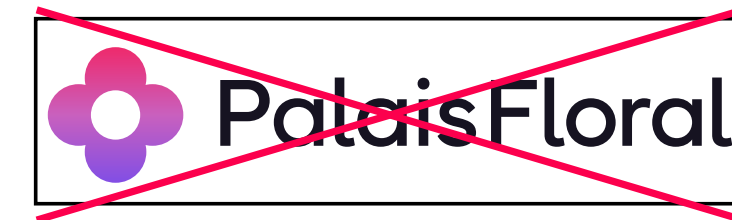

Don't add effects

Don't place over a busy background

Don't rotate the flower

Don't use a different font

Don't place in a shape or container

Colour

Colour Palette

The PalaisFloral colour palette is directly inspired by flowers and nature. The palette leans into traditional French graphic design traditions and communicates a simultaneous elegance and energy.

Rose

#ef296b

C0 M73 Y55 K4

PMS 191 C

Violet

#814ee5

C65 M73 Y0 K0

PMS 2096 C

Stem Green

#94bc50

C47 M8 Y89 K0

PMS P 157-8 U

Marigold

#ffbd52

C0 M21 Y73 K0

PMS 1225 C

Cherry Blossom

#ff9fba

C0 M35 Y29 K0

PMS 1765 C

White

#f4eeee

C3 M5 Y3 K0

PMS 9345 U

Black

#161321

C80 M65 Y0 K75

Colour

Gradients

A key part of the PalaisFloral branding system is the use of gradients. Gradients should primarily be used with the Logomark as a motif, but may also be used as background elements. They should never be applied directly to type. Note that these are not pure gradients; they have midway colours to make them more visually appealing.
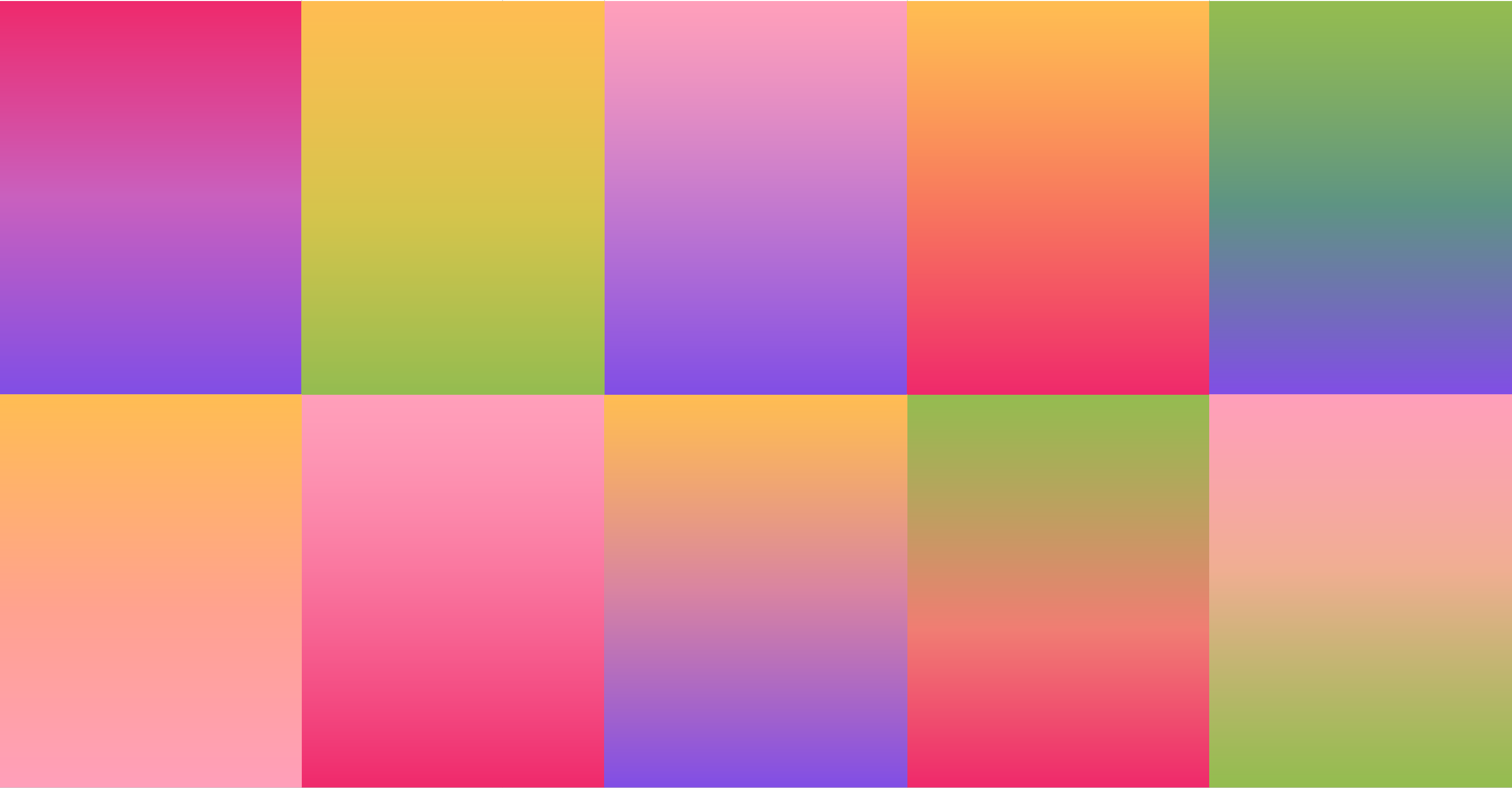
Typography

Fonts

PalaisFloral uses a clean, elegant typeface that still has a kick of personality to reflect the festival's uniqueness and excitement. The heavier font weights are used for display type and headings, whilst the lighter is used for bodycopy.

Mundial Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
à é î ü ç œ
1 2 3 4 5 6 7 8 9 0
! ? , . @ # $ € % & * ( ) ' " « » : ; - /
Hamburgevons
Amazingly few discothèques have jukeboxes.

Mundial Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
à é î ü ç œ
1 2 3 4 5 6 7 8 9 0
! ? , . @ # $ € % & * ( ) ' " « » : ; - /
Hamburgevons
Amazingly few discothèques have jukeboxes.

Mundial Thin

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
à é î ü ç œ
1 2 3 4 5 6 7 8 9 0
! ? , . @ # $ € % & * ( ) ' " « » : ; - /
Hamburgevons
Amazingly few discothèques have jukeboxes.

Imagery

Any imagery should be used to show off the art, design or fashion of the festival, the creators behind it, or of the festival itself. Images should be thoughtful and have depth; they should be such that someone might be able to stop to look at it and have a think. Avoid stock imagery.

Shown here are some examples of good kinds of imagery to use.

Compositions

When creating media, always work in grids. The margin should leave ample breathing space, but not be so large that it starts wasting space or appears too chunky. Use gutters between gridlines to ensure breathing space—around half to two-thirds of the margin is a good rule of thumb, but it is typically case-specific.

Always work in grids using odd number, i.e., 1, 3, 5, 7, 9. For small media, always aim to use a 3x3 grid (except where it is so small it has to be a 1x3 grid). For larger media, you can apply grids such as 3x5 or 5x7 depending on what the size allows.

Always make sure the grid squares leave enough room for at least a couple lines of text within them. When placing items in the grid, always try to align items to the top or bottom of a grid.

Ensure ample whitespace is created—the last thing you want is clutter.

Shown here are some example grids.

PalaisFloral