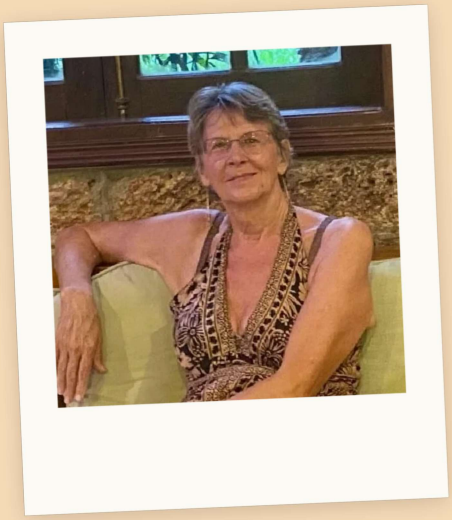
Bhakta Angelika Lorenz

Growing Into Yourself

Visual Identity

Memoir and fiction for people searching beyond safe living and easy answers, because in life's final quarter, everything can still become possible.



01 Brand Soul

Growing Into Yourself is rooted in the belief that life does not narrow towards its end; it gathers meaning. Bhakta writes from inside the search, not the finish line, turning desire, mortality and 5 acts of a life into stories. Warm, literary and open to surprise, it holds one promise close: everything is still possible.

Who it speaks to

Fellow searchers who want more than day-to-day existence and remain open to meaning, movement and surprise.

How it sounds

Literary in the stories; direct, curious and self-aware in shorter notes. Never a guide, guru or lecture.

How it looks

Warm cream, soft blue and green, confident type, generous space and real photography grounded in each story. Mature, clear and alive.



ALL BRAND ASSETS

Fonts, logos, colors, section images, and imagery live in one Google Drive folder.

drive.google.com/drive/folders/1RvFS9Oh-CGNbGknb_ACc_wc0aa88xAGA

02

Colour Mood



Five colours drawn from a life still in motion: paper and skin, cold water, island green, and a red with blood in it. Together they hold warmth, memory, appetite and the possibility of becoming.

Apricot

Late-afternoon light on skin and paper. Welcoming and warm, without becoming overly sweet.

Living Red

Blood, desire, appetite. A pulse through the softer palette, and a reminder that being alive should still feel like something.

Book Paper

The cream of a paperback left open on a table. Familiar, readable and made to be returned to.

Memory Blue

Water, distance and memories changed by time, not erased by it.

Sage Green

Shade, growth, the island. A grounded green for the life Bhakta is living now, not only the life she remembers.

HOW TO USE THIS BOARD

A feeling check, not a colour picker. If a page reads colder, brighter or newer than this board, the identity has drifted.

03 Colour Palette

Each core colour expands into seven usable shades, moving from its lightest tint to its deepest tone. The shade marked **brand** is the family's anchor; the surrounding shades support backgrounds, borders, shadows, hover states and legible text on colour.

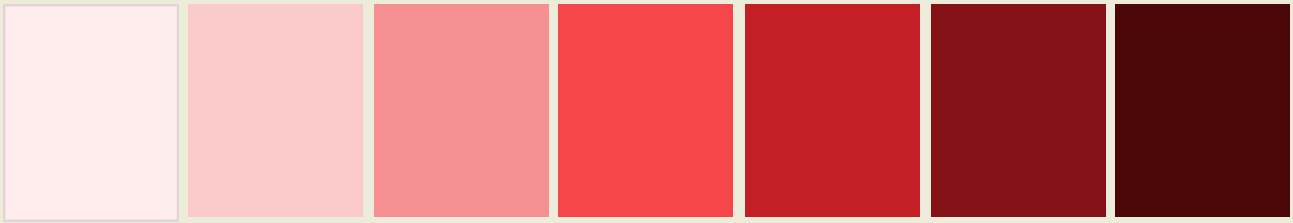
Apricot



#F5DAB8 **brand** | #DBB06A | #AE8B52 | #83683C | #5A4727 | #342814 | #171006

Use for the Substack header and opening panels. It introduces the publication with warmth and gives the dark wordmark clear contrast.

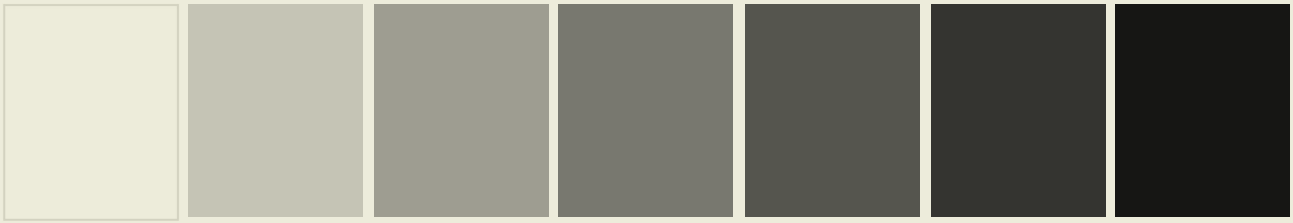
Living Red



#FDEDED | #FAC9C9 | #F79092 | #F5474B | #C22025 **brand** | #841216 | #4B0608

Use for buttons, active states and coloured links. Reserving it for action helps readers know where to click.

Book Paper



#EDECDB **brand** | #C5C4B5 | #9E9D91 | #78786F | #55554E | #343430 | #161614

Use for the homepage and post backgrounds. Its soft cream makes long passages comfortable to read and lets photography sit naturally on the page.

03 Colour Palette

Memory Blue



#E4F0F5 | #A3CDD9 brand | #83A5AF | #647F86 | #465A60 | #2B393C | #121A1C

Use for welcome messages and introductory sections. It separates supporting information from the main reading area without interrupting the flow.

Sage Green



#ADE3BB | #8DBA98 | #6E9277 brand | #516C57 | #35483A | #1B271E | #0B130D

Use for the footer and closing panels. It gives the page a clear ending and is deep enough to carry cream text.

Neutrals



#E0DEDB | #B9B6B2 | #92908D | #6E6C69 | #4B4A48 | #2B2A29 | #111110 brand

Use for titles, body copy, captions, borders and dividers. Near-black keeps the text clear without feeling harsh against the warmer backgrounds.

RULE OF THUMB

Let the neutrals do most of the work. Apricot opens, Book Paper carries the reading, Memory Blue creates a pause, Sage Green closes, and Living Red shows the reader where to act. If a colour has no clear purpose, leave it out.

04 Typography

Kirimomi Swash Italic

SIGNATURE, TTF

Growing Into Yourself

Treat Kirimomi like Bhakta's handwritten signature. Use it only for her name in the masthead and Substack header, at 20 pt or larger. Never use it for sentences, navigation, buttons or body copy.

Instrument Serif

TITLES AND DISPLAY, TTF

Everything is still possible.

Instrument Serif carries the literary voice. Use it for post titles, section headings, the publication name and occasional pull quotes. Keep headings concise and use one consistent weight. Reserve italics for the titles of books, films and other published works.

Zilla Slab

READING AND NAVIGATION, TTF

A life is never finished while it is still being lived.

Zilla Slab does the everyday work. Use it for long-form reading, introductions, captions, navigation, labels, forms and buttons. Use Light for body copy, Medium for labels and SemiBold for buttons or emphasis. Italics are for brief asides, never full passages. For comfortable reading, set body copy at 17 to 19 px on screen and 11 to 12 pt in print, with generous line spacing.

HIERARCHY IN ONE LINE

Kirimomi is Bhakta's signature. Instrument Serif gives each story its title. Zilla Slab carries the reader through it. One role each, no competition.

05

The Substack Assets

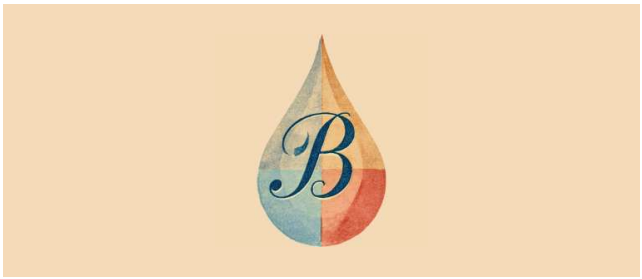
Four ready-to-use files cover every place the identity appears on Substack. Use each file in the role shown here rather than rebuilding or resizing the artwork yourself.



1. Masthead and email banner

1100 X 200 PX, APRICOT BACKGROUND

The full wordmark for the top of the Substack publication and its email banner. Upload the supplied image as one complete file; never recreate the name by typing it out.



2. Publication logo

256 X 256 PX, APRICOT BACKGROUND

The drop monogram for the Substack profile image. This is the publication's smallest recognisable mark and the version readers will see in feeds, recommendations and notifications.



3. Welcome page image

MEMORY BLUE BACKGROUND

Use this image on the welcome page only. The blue separates the introduction from the main reading experience while keeping it inside the same visual world.



4. Social preview

1200 X 630 PX, BOOK PAPER BACKGROUND

The monogram and wordmark appear together here because shared links need both recognition and the author's name. Use this as the default image when the publication homepage is shared on social platforms or messaging apps.

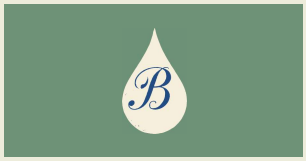
06 Logo Variants

The artwork stays the same. Only the colourway changes to remain clear against different backgrounds.

MONOGRAM COLOURWAYS



Full colour on Apricot or Book Paper
The default version. Use whenever the background is light and warm.



Cream on Sage Green or dark neutrals
Use when the background needs a softer alternative to white.



Navy on Memory Blue
Use on blue surfaces where the full-colour mark would lose clarity.



White on near-black or photography
Use only when the background is dark, simple and gives the mark enough contrast.

HEADER COLOURWAYS



Navy on Apricot
The default Substack masthead and email banner.



Navy on Book Paper
Use on light editorial or printed surfaces.



Cream or white on Sage Green and dark neutrals
Use when the header appears on a dark background.



Black
Reserve for black-and-white printing or places where colour is unavailable.



Favicons and app icons

Use the supplied full-colour drop files: favicon.ico for browser tabs, 180 px for Apple touch icons, 512 px for web app icons, and the closest supplied size for every other digital placement. Never make a favicon by shrinking another logo file. The prepared versions are built to remain clear at small sizes.

QUICK RULES

- Use the supplied artwork. Never recreate the drop, monogram or signature.
- Keep clear space around the mark equal to the width of the drop.
- Never stretch, rotate, skew or crop any logo.
- Never recolour it outside the approved palette.
- Never type out the signature to rebuild the wordmark.
- Never add shadows, glows, outlines, gradients or effects.
- Place the full-colour mark only on Apricot, Book Paper or another calm, light surface.
- On photography, use the white version over an uncluttered area.
- Keep the monogram at least 24 px wide on screen or 8 mm in print.
- Keep the wordmark at least 120 px wide on screen or 30 mm in print.

07

Imagery

Two kinds of photography, two different jobs. Growing Into Yourself uses both Bhakta's own photographs and sourced story photography. Personal images bring readers closer to the person writing; sourced images bring them into the world of the story. Both should feel specific, lived and unstaged.

Bhakta's own photographs

USE FOR NOTES AND INTIMATE PERSONAL UPDATES

These images let readers meet Bhakta outside the polish of her published stories. Keep their natural colour, grain and imperfections. They should feel like photographs from a life, not content created for a feed.






Story photography

USE FOR STORIES, ESSAYS AND BOOK EXCERPTS

Choose archival, documentary or atmospheric photographs connected to the story's actual place, period or subject. The image should act as evidence of the world being written about, rather than decorate its general theme. The four below were selected for Tongue-in-Cheek.







ACROSS BOTH

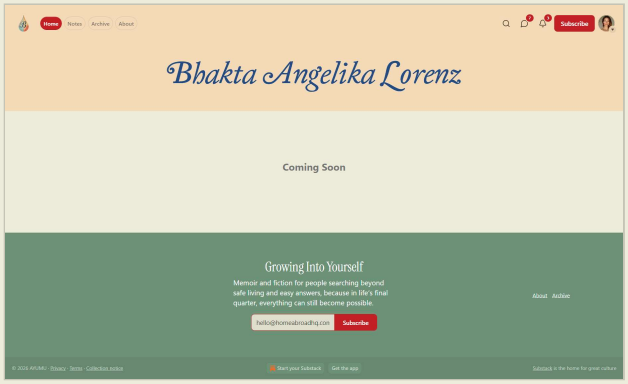
- One strong photograph at a time, never a collage.
- Keep text, logos and graphic overlays off the image.
- Preserve natural grain, fading and lived-in colour.
- Choose for connection to the story, not beauty alone.
- Make sure the subject survives both Substack crops.

THE COMPLETE IMAGE SYSTEM

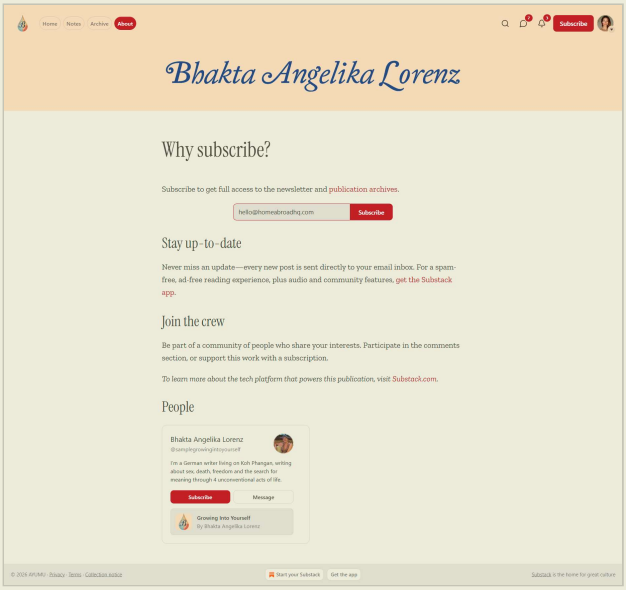
For the search method, cover rules, dimensions, Canva templates, crop guidance, practice example and video tutorial, use the Growing Into Yourself Visual Identity page in Notion.

08 The Identity In Use

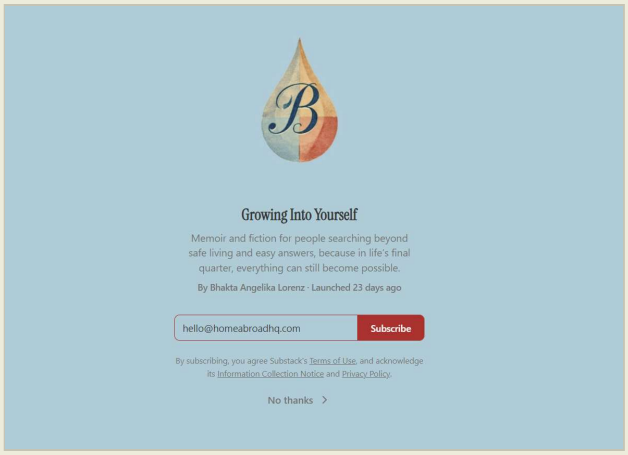
Apricot header, paper page, sage footer, red only where the reader is asked to act.



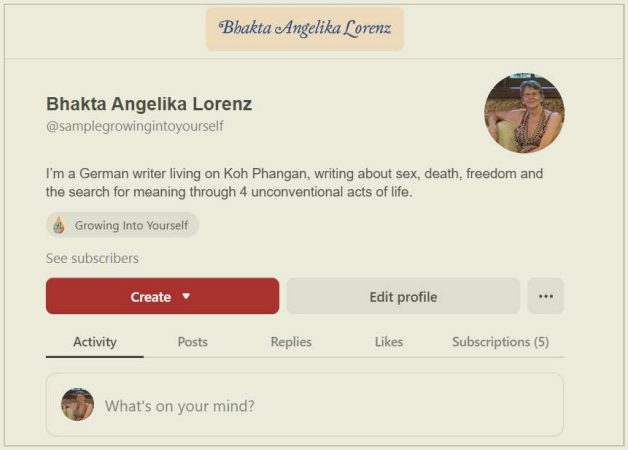
Homepage: apricot header, paper body, sage footer.



About page: Instrument Serif headings, Zilla Slab body, red links.



Welcome page: memory blue with the stacked drop.



Profile: wordmark on apricot, monogram as the avatar.

Warm ground, clear type, one honest photograph. Keep those three right and the identity holds anywhere it appears.