THE WORKING STANDARD

One brand, *every surface.*

Use this sheet when the logo leaves the roastery. It gives printers, designers, sign makers, and merch vendors the same measurements, colors, type sizes, and voice — so every label, cup, invoice, and storefront feels like Ridgeline.

Logo & *clearspace*

01 / MARK

x

Ridgeline Roast Co.
SPECIALTY COFFEE · ASHEVILLE

x

Clearspace: keep **x** empty on all sides, where **x** is the diameter of the caramel sun. Never let type, edges, seams, or art enter the clearspace.

Ridgeline Roast Co.

MINIMUM PRINT SIZE · LOCKUP 0.90 IN WIDE / ICON 0.28 IN WIDE

Type system & *lockup*

02 / TYPE

Ridgeline *Roast Co.*

Ridgeline Roast Co.

High-grown coffee, *still singing.*

FRAUNCES · OPTICAL DISPLAY

Karla carries the working copy. Warm, plain sentences: roast days, farm names, altitude, price, and what to do next. Use Fraunces for the line people remember; use Karla for the line people act on.

DISPLAY	**Fraunces 550** · line .95–1.10 · tracking −1%	28–40 pt
HEADLINE	**Fraunces 500–600** · italic caramel accent	16–24 pt
BODY	**Karla 400/600** · line 1.4–1.55 · sentence case	9–11 pt
LABEL	**Karla 800** · uppercase · letterspace +12–22%	6.5–8 pt

Color palette *+ print pairs*

03 / COLOR

Forest · primary	Forest night	Caramel · accent	Cream · ground	Kraft · support	Ink · text
#1F3D2A	#16301F	#B06F2E	#F3EEE2	#E4D8BF	#241A10
C49 M0 Y31 K76	C54 M0 Y35 K81	C0 M37 Y74 K31	C0 M2 Y7 K5	C0 M5 Y16 K11	C0 M28 Y56 K86
Fields, logo, primary type on cream	Footer bands, depth, heavy contrast	Sun dot, rules, calls to action	Paper feel, negative space, labels	Packaging texture, quiet panels	Body copy, fine print, legal lines

Print note: CMYK values are close approximations, not a press promise. Convert in the printer's profile and proof on final stock.

HEX = SCREEN · CMYK = INK

How we *sound*

04 / VOICE

“Roasted Tuesday. On your bar *Thursday.*”

Warm, precise, lightly poetic — never precious. Name the farm, the altitude, the roast day, and the next step. Let one image do the lyrical work: coffee “still singing,” ridges out the back door, farmers as neighbors.

Use contractions. Prefer concrete sensory detail to adjectives. If a sentence could belong to any coffee brand, cut it.

FRESH CROP · ROAST DATE · FARMS BY NAME · ~~ARTISANAL~~ · ~~BEAN JUICE~~

Use it *this way*

05 / DO + DON'T



Give the ridge room. Clearspace is part of the mark.

Don't crowd it. No type or art inside x.

Keep proportions true. Scale width and height together.

Don't stretch it. Never squeeze, shear, or redraw.

Stay on palette. Forest, cream, caramel, kraft, ink.

Don't invent colors. No gradients, neons, or off-brand hues.

Use contrast pairs. Cream on forest; forest on cream.

Don't sink the mark. Avoid low-contrast color pairings.

WHY THIS FILE EXISTS

Consistency is what makes a small business *look big.*

A brand sheet is a shared memory. It keeps the roastery from re-deciding the logo, colors, type, and tone every time a label, flyer, sign, invoice, or social post gets made. Ten small decisions, made the same way every time, read as one confident company.

Why clearspace matters 01

The eye reads the empty cream around the ridge as part of the logo. Crowding makes the mark feel accidental — especially on bags, cup sleeves, and busy café shelves.

Rule of thumb: when in doubt, add more room. The brand is quiet on purpose.

Why minimum sizes exist 02

Fine lines disappear in print before they disappear on screen. The ridge path, sun dot, and wordmark need enough physical size to survive uncoated paper, kraft stock, embroidery, and photocopies.

Below the minimum, don't shrink harder — **use the icon alone or set the name in Fraunces.**

Why hex + CMYK travel together 03

Hex is for screens. It tells browsers and design software exactly which RGB color to display. **CMYK is for ink.** It gives print vendors a starting separation for forest, caramel, cream, and kraft.

The CMYK values here are approximations. Paper color, coating, ink density, and press profile all shift the result — so a critical job still gets a proof.

Why print uses pt, not px 04

A pixel is a screen unit; its physical size changes with the device. A point is fixed: **72 pt equals one inch.** That is why print type is specified as 9 pt body copy or 28 pt display type.

Printers, sign makers, and designers can all measure pt the same way — no guessing, no scaling accidents.

When to hand this file over — *and to whom* 05

Send the PDF at the start of a job, not after something looks wrong. Pair it with the actual logo artwork whenever possible; this sheet is the rulebook, not the master asset library.

PRINTER	DESIGNER	SIGN MAKER	MERCH VENDOR
labels, bags, menus, postcards, loyalty cards — anything ink on paper.	new layouts, ads, seasonal campaigns, packaging extensions.	window vinyl, exterior signage, dimensional lettering, wayfinding.	shirts, hats, mugs, embroidery, enamel pins, screen print.

What to check before approving 06

- Logo has clearspace and is never stretched.
- Colors match the pairs on page one.
- Fraunces is display; Karla is working text.
- Type sizes are specified in pt for print.
- The voice sounds warm, specific, and unhurried.

What this sheet does not do 07

It does not replace a designer, a press check, or the original vector files. It gives everyone the same starting point so the next piece begins at eighty percent instead of zero.

When a new use case appears, extend the system — don't improvise outside it.

The one-sentence version 08

Protect the ridge, keep the palette quiet, set print type in points, and hand this sheet to whoever makes the next thing — **before they make it.**

FILED UNDER
identity / handoff
ridgeline-roast
v1.0 · 2025-11

UNIT CHECK
`1 in = 72 pt`
print type is physical
screen type is relative

COLOR CHECK
`#1F3D2A` forest
`#B06F2E` caramel
cmyk = approximate ink

STOCK NOTE
cream + kraft like uncoated paper; heavy coverage can muddy them. proof first.

ASSET NOTE
send vector logo files with this pdf. the sheet explains; the assets build.

Print the farm's name bigger than ours.