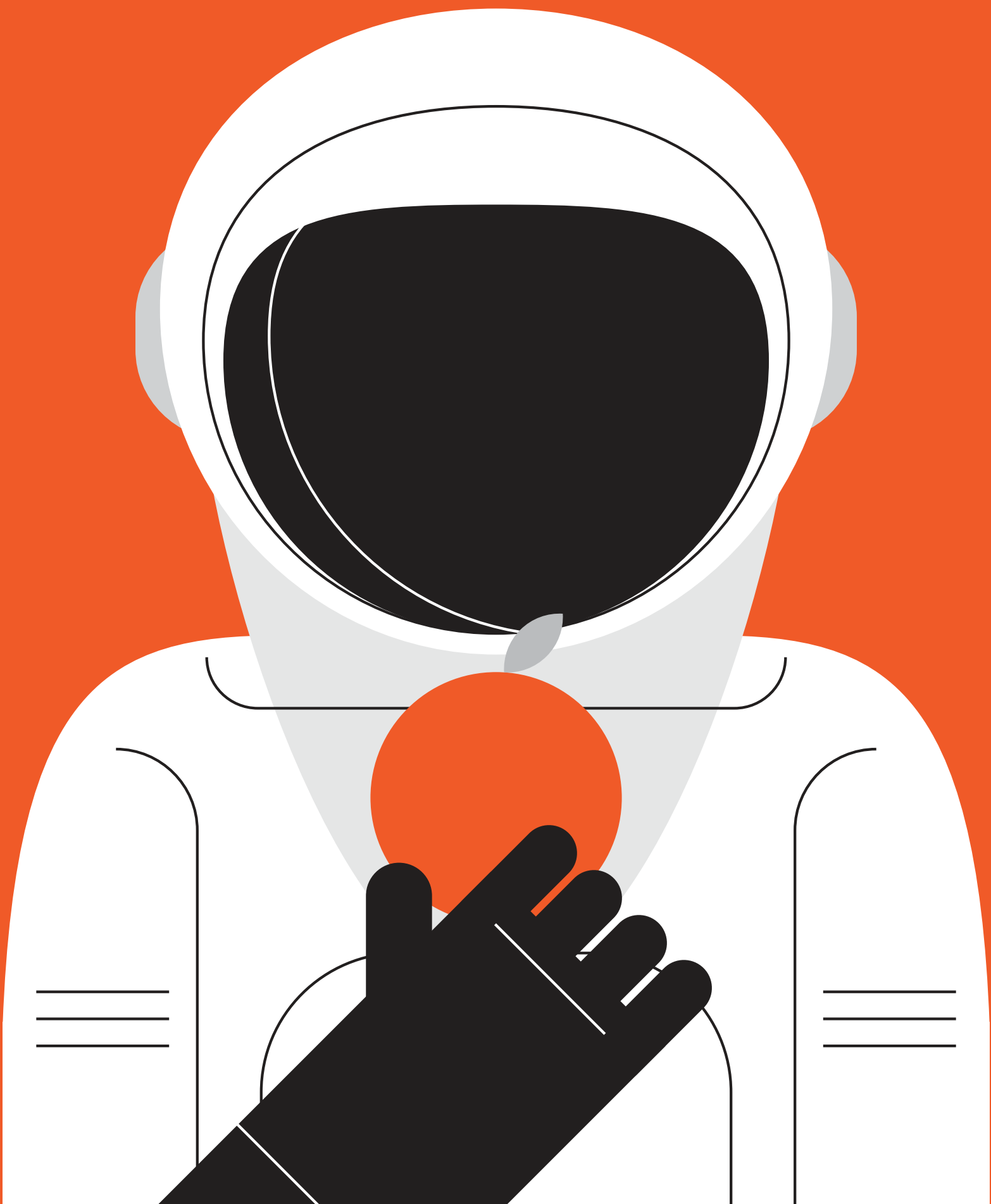


BRAND MANUAL

GRAPHONAUT

Explore our visual identity and strategic direction, carefully crafted to navigate our digital and print presence.



Introduction

This document will introduce you to the essence of our identity system including logo, color palette and typefaces, and explain how best to use them.

Understanding these guidelines is essential to building a impactful and longlasting brand experience.

LOGO

01

Primary Logo

A simple but powerful symbol with a strong connection to Graphonaut name — Letter “G” rotated 90° on a square block.

The logo is a fixed design element that may not be edited or changed in any way. The brandmark and wordmark may only be reproduced graphically as described in this document.



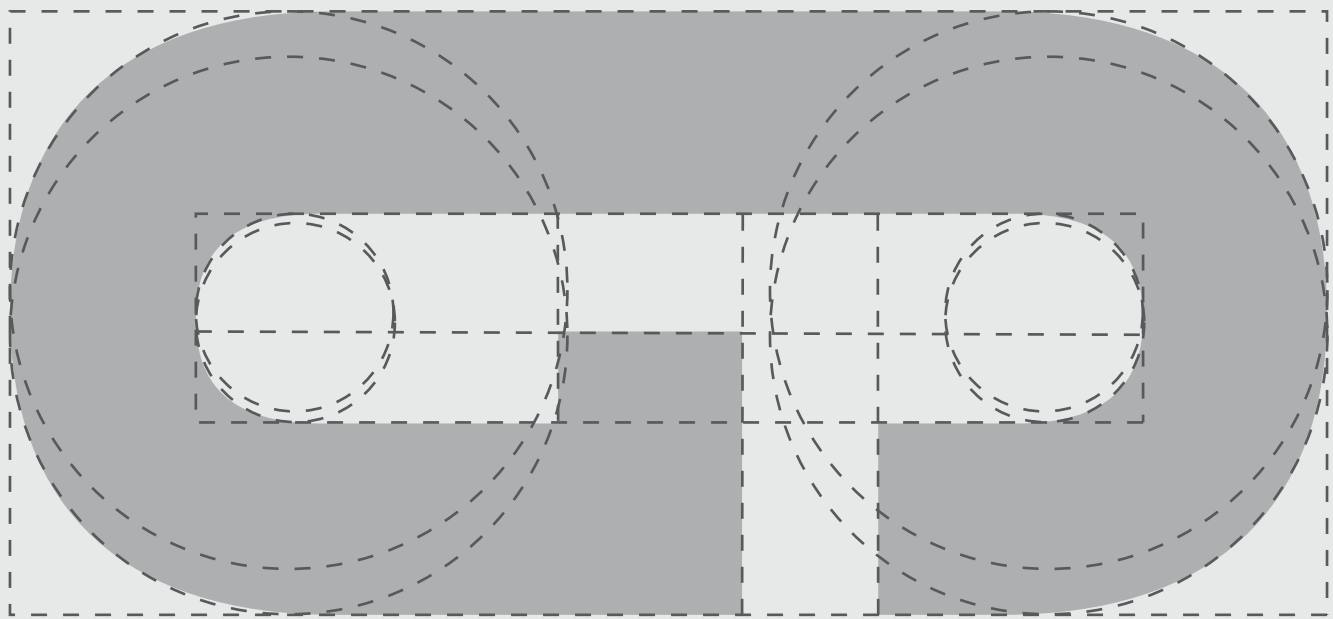
G R A P H O N A U T

Brandmark

The Graphonaut symbol serves as a concise representation of our brand. It is distinctive and impactful, functioning effectively across various sizes and contexts.

Our brandmark is a stylized letter “G”, rotated 90° clockwise.

We use our symbol in a variety of ways, from opening a piece of communication to a simple, elegant sign-off.



Wordmark

Our wordmark, set in the Bebas Neue font, exemplifies clarity and modernity, mirroring Graphonaut visual style and approach to content delivery.

This typographic choice reinforces our identity through its clean lines and balanced proportions.

POSITIVE

G R A P H O N A U T

NEGATIVE

G R A P H O N A U T

Lockup

Our lockup combines the
brandmark and wordmark.

There are two versions of the lockup –
horizontal and vertical.

HORIZONTAL



VERTICAL

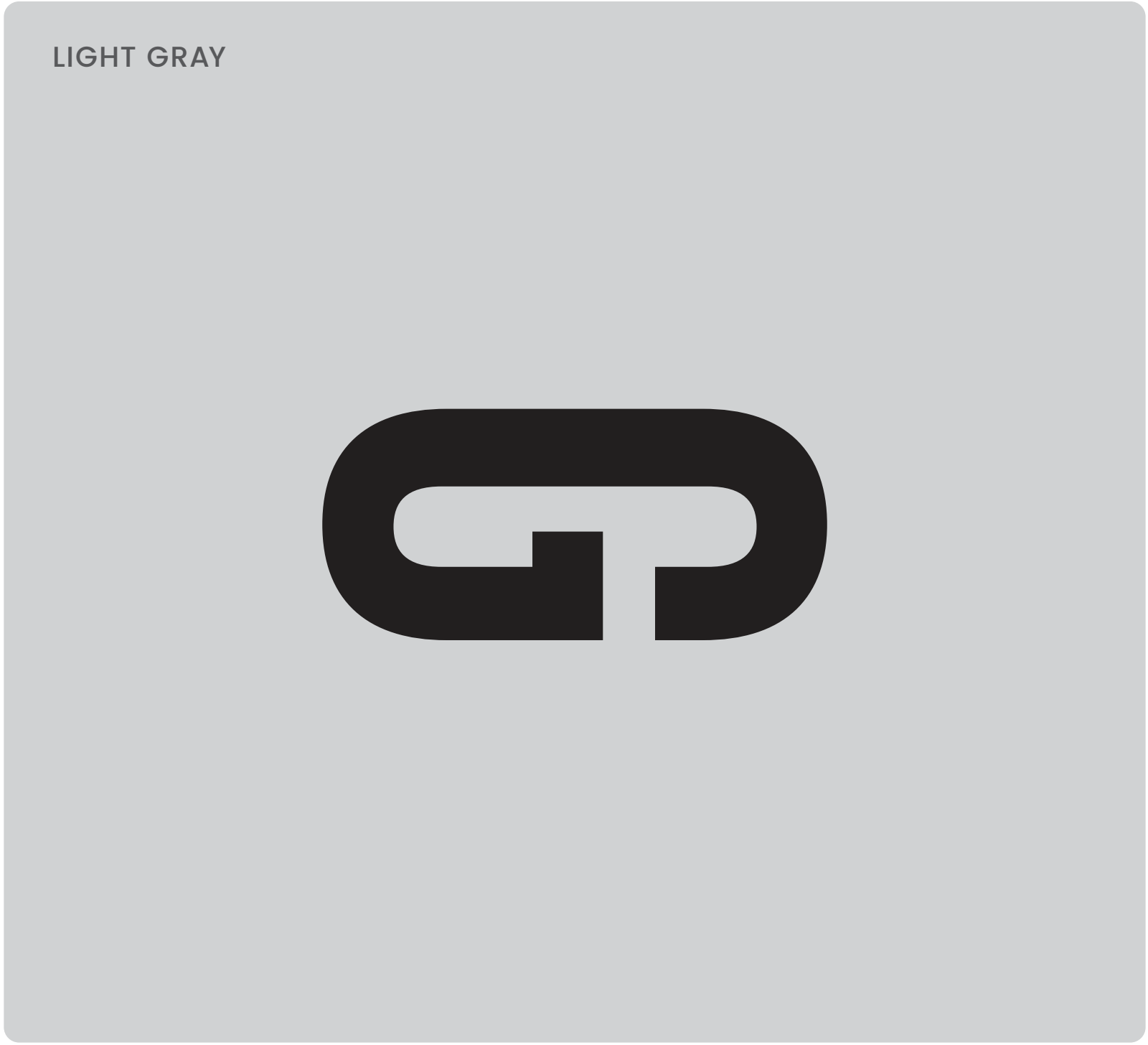


Color Variations

Every application of the Graphonaut brand identity should strengthen and reinforce the organisation’s positive image.

On orange backgrounds symbol can be white or black, and on black backgrounds symbol can be white or orange.

Orange symbol should be used only on black and white backgrounds.



Exclusion Zones

The clear space around the logo guarantees its visibility and effectiveness by keeping it separate from other competing visual elements like text, graphics, and images. The diagrams illustrate the appropriate spacing required around the logo. Ensure no other text or logos overlap upon this designated area.

Brandmark

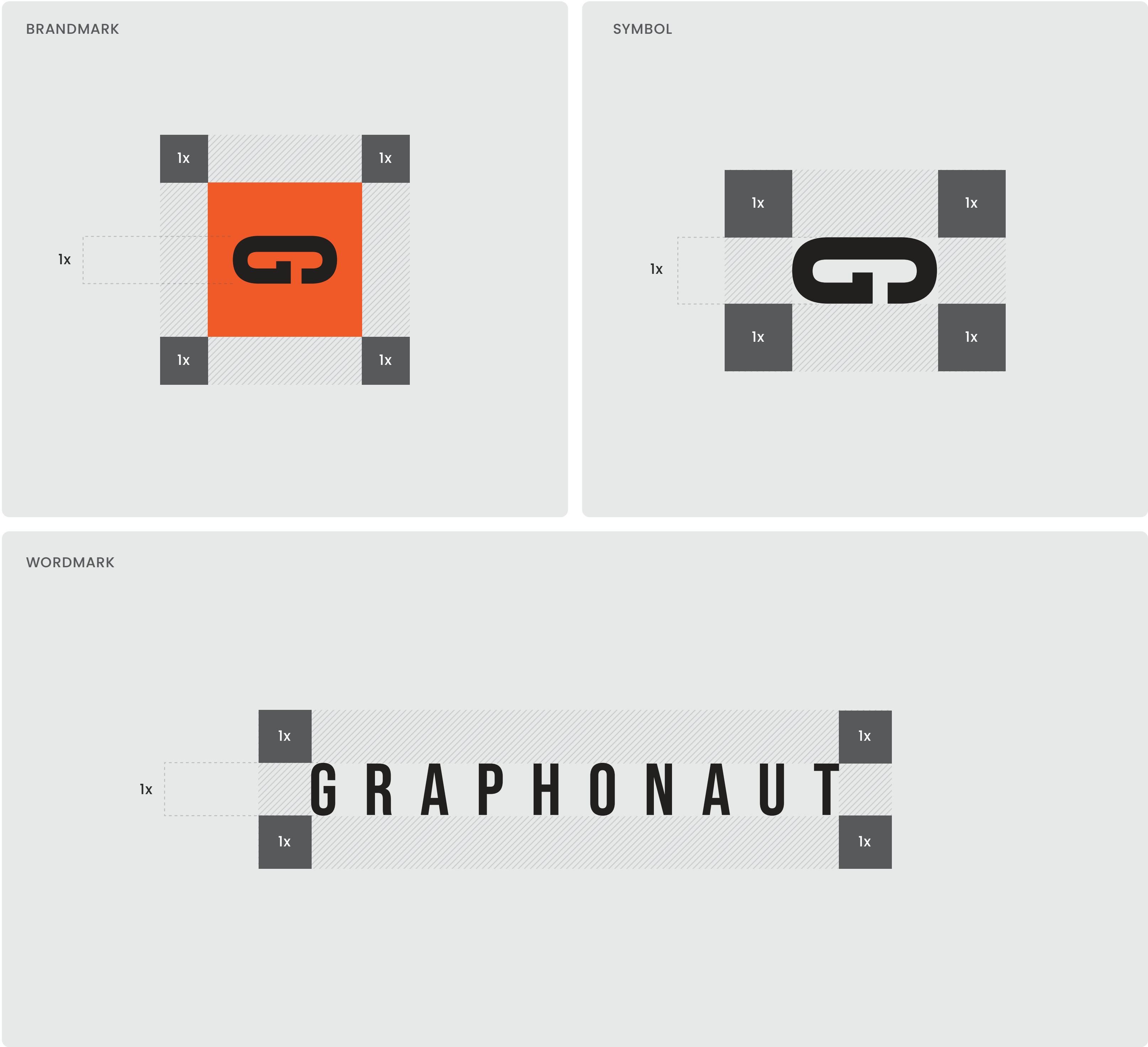
The ‘exclusion zone’ of the brandmark is equal to the height of the symbol.

Symbol

The ‘exclusion zone’ of the symbol is equal to the height of the symbol.

Wordmark

The ‘exclusion zone’ of the wordmark is equal to the height of the wordmark.



Minimum Size

To make sure our logo is always readable, we have recommended minimum size that will maintain logo integrity and readability.

There is no exact formula to use when choosing what size the logo should be on your piece, just strive for a visual balance between the logo and the overall piece.

The minimum sizes are defined in pixels (px) for the web and video application, and in millimeters (mm) for the print application.

BRANDMARK



Web: 64px
Print: 20mm

SYMBOL



Web: 42px
Print: 16mm

WORDMARK

GRAPHONAUT



Web: 200px
Print: 50mm

COLORS

02

Primary Colors

Color is an important part of Graphonaut identity. Using our defined color palette throughout web and printed materials will retain our visual consistency which is essential to a strong brand identity.

Colors will appear differently on each computer monitor, and will vary from monitor to printed piece. To ensure print material color consistency, be sure to use the CMYK color formulas. For web color consistency, use the RGB or HEX formulas.

NAME:

ORANGE

HEX:

#F05A28

RGB:

240 / 90 / 40

CMYK:

0 / 80 / 95 / 0

NAME:

BLACK

HEX:

#221F1F

RGB:

34 / 31 / 31

CMYK:

70 / 67 / 65 / 74

NAME:

LIGHT GRAY

HEX:

#D0D2D3

RGB:

208 / 210 / 211

CMYK:

17 / 12 / 13 / 0

Secondary Colors

Color is an important part of Graphonaut identity. Using our defined color palette throughout web and printed materials will retain our visual consistency which is essential to a strong brand identity.

Colors will appear differently on each computer monitor, and will vary from monitor to printed piece. To ensure print material color consistency, be sure to use the CMYK color formulas. For web color consistency, use the RGB or HEX formulas.

NAME:

DARK ORANGE

HEX:

#A83E17

RGB:

168 / 62 / 23

CMYK:

24 / 86 / 100 / 16

NAME:

DARK GRAY

HEX:

#58595B

RGB:

88 / 89 / 91

CMYK:

64 / 56 / 63 / 28

NAME:

WHITE

HEX:

#FFFFFF

RGB:

255 / 255 / 255

CMYK:

0 / 0 / 0 / 0

TYPOGRAPHY

03

Poppins

Poppins is Graphonaut's chosen typeface, a modern, geometric sans-serif that exemplifies simplicity and functionality with a friendly aesthetic.

Poppins is a typeface that is perfectly suited for whatever style of expression is needed. It's purposeful, elegant plainness allows it to move effortlessly between being a central design element or playing a supporting role in a wide range of projects and applications.

Aa

Poppins

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
\$ % & / = () ? * + - ! € \ @ : ; [] { } ÷ < > Č Ć Š Ž Đ
0 1 2 3 4 5 6 7 8 9 0

Weights

Poppins is primarily utilized in its regular, medium and bold weights. By emphasizing these weights, we convey a sense of minimalism and clarity as well as a friendly and inviting expression.

While regular, medium and bold are our primary weights, additional weights are available for specific cases, such as very small captions where semi-bold may feel too thin.

We suggest using bold weight for headlines and medium for smaller headlines and subtitle text. Regular weight is ideal for paragraph text.

Poppins Regular (36pt)

A B C D E F G H I J K L M N O P Q R S T U W V 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
\$ % & / = () ? * + - ! € \ @ : ; [] { } ÷ < > Č Ć Š Ž Đ
0 1 2 3 4 5 6 7 8 9 0

Poppins Medium (36pt)

A B C D E F G H I J K L M N O P Q R S T U W V 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
\$ % & / = () ? * + - ! € \ @ : ; [] { } ÷ < > Č Ć Š Ž Đ
0 1 2 3 4 5 6 7 8 9 0

Poppins Bold (36pt)

A B C D E F G H I J K L M N O P Q R S T U W V 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
\$ % & / = () ? * + - ! € \ @ : ; [] { } ÷ < > Č Ć Š Ž Đ
0 1 2 3 4 5 6 7 8 9 0

Bebas Neue

Bebas Neue is Graphonaut's chosen secondary typeface, a modern display font suitable for headlines, captions and packaging.

Bebas Neue is to be used sparingly, only as section title and numbers in infographic elements.

AB

BEBAS NEUE

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
\$ % & / = [] ? * + - ! € \ @ : ; [] { } ÷ < > Ć Ć Š Ž Đ
0 1 2 3 4 5 6 7 8 9 0

APPLICATION

04

Astronaut

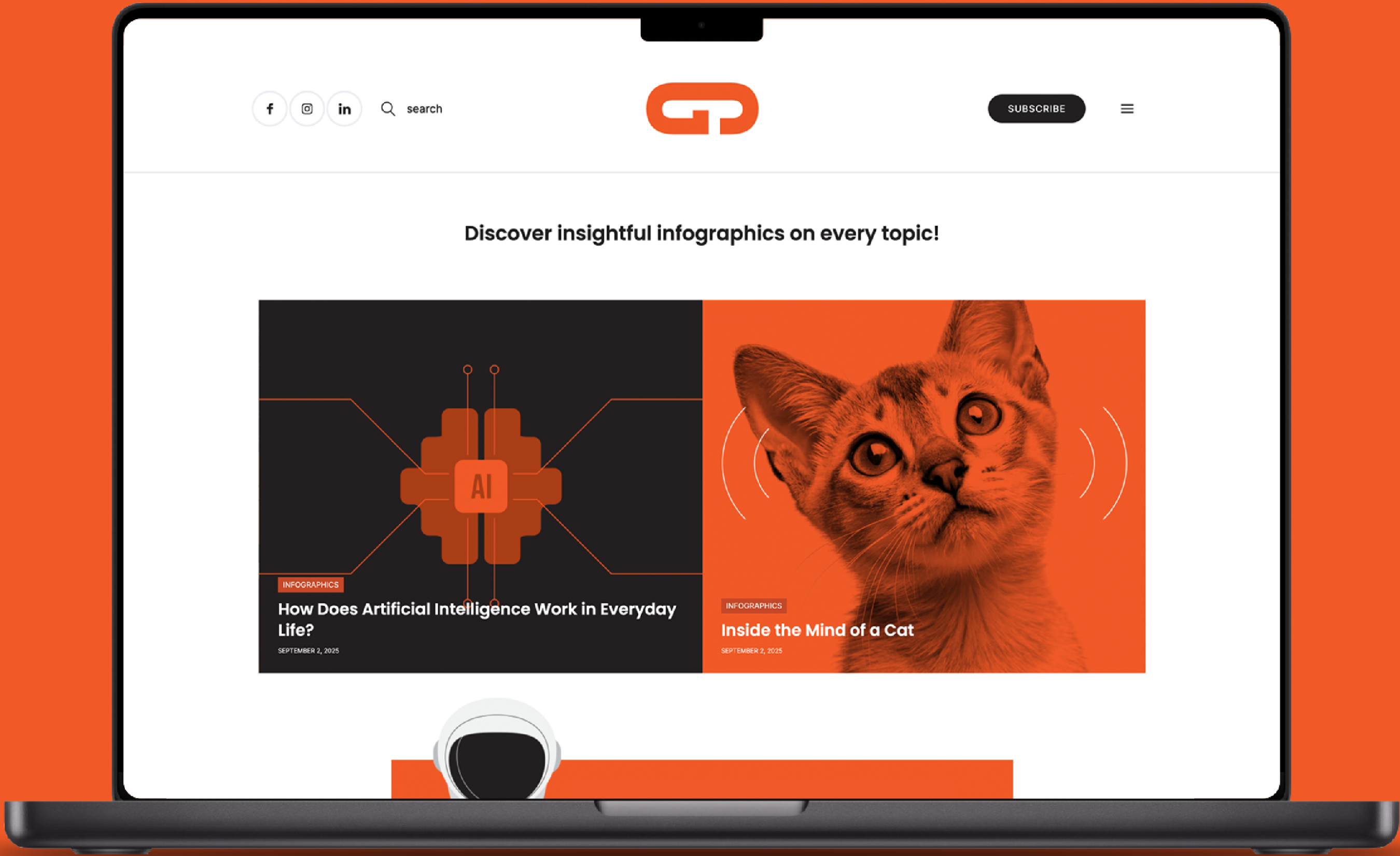
This astronaut illustration is a very important design element in Graphonaut’s visual identity, serving as a “mascot” of the brand.



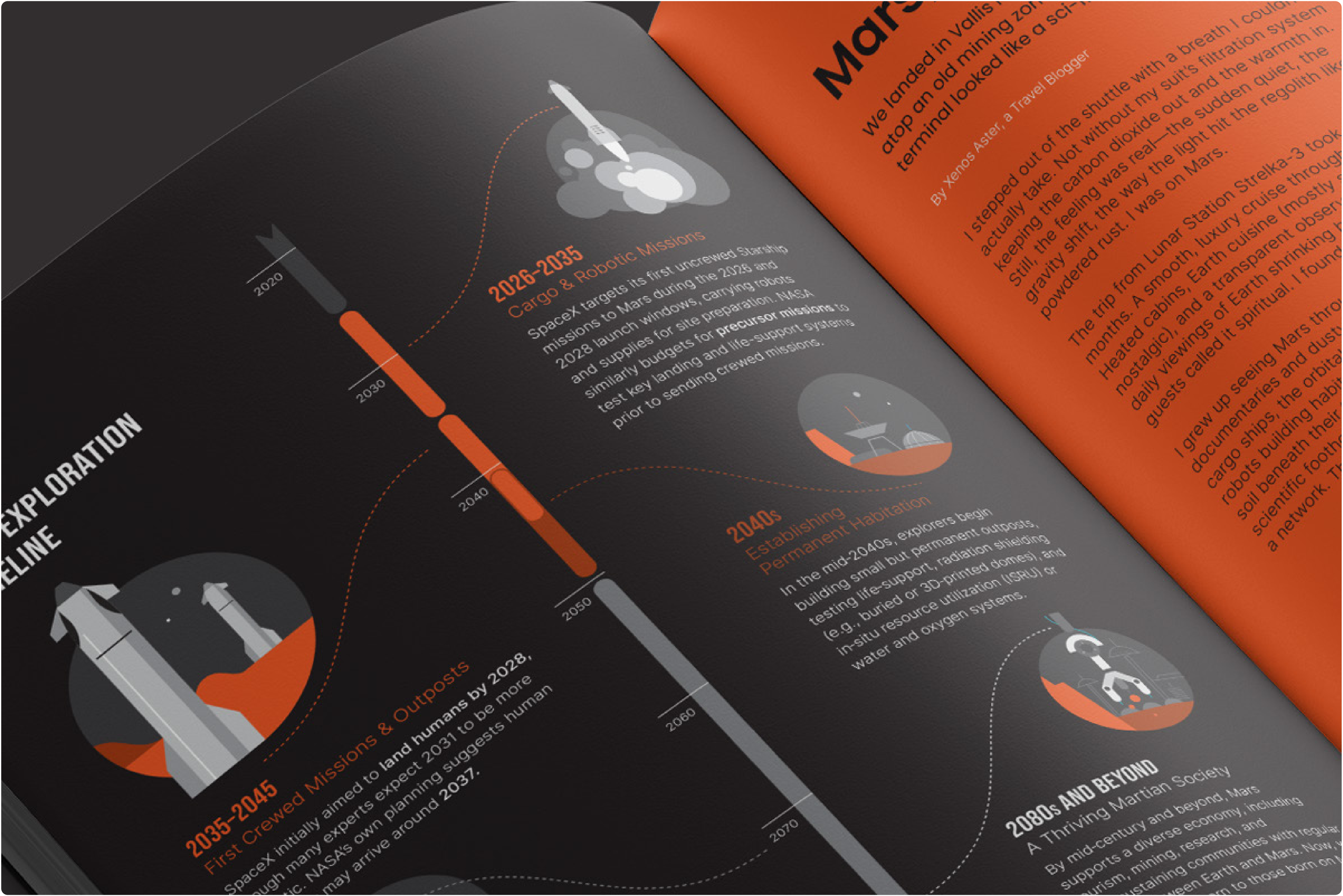
Magazine / Website

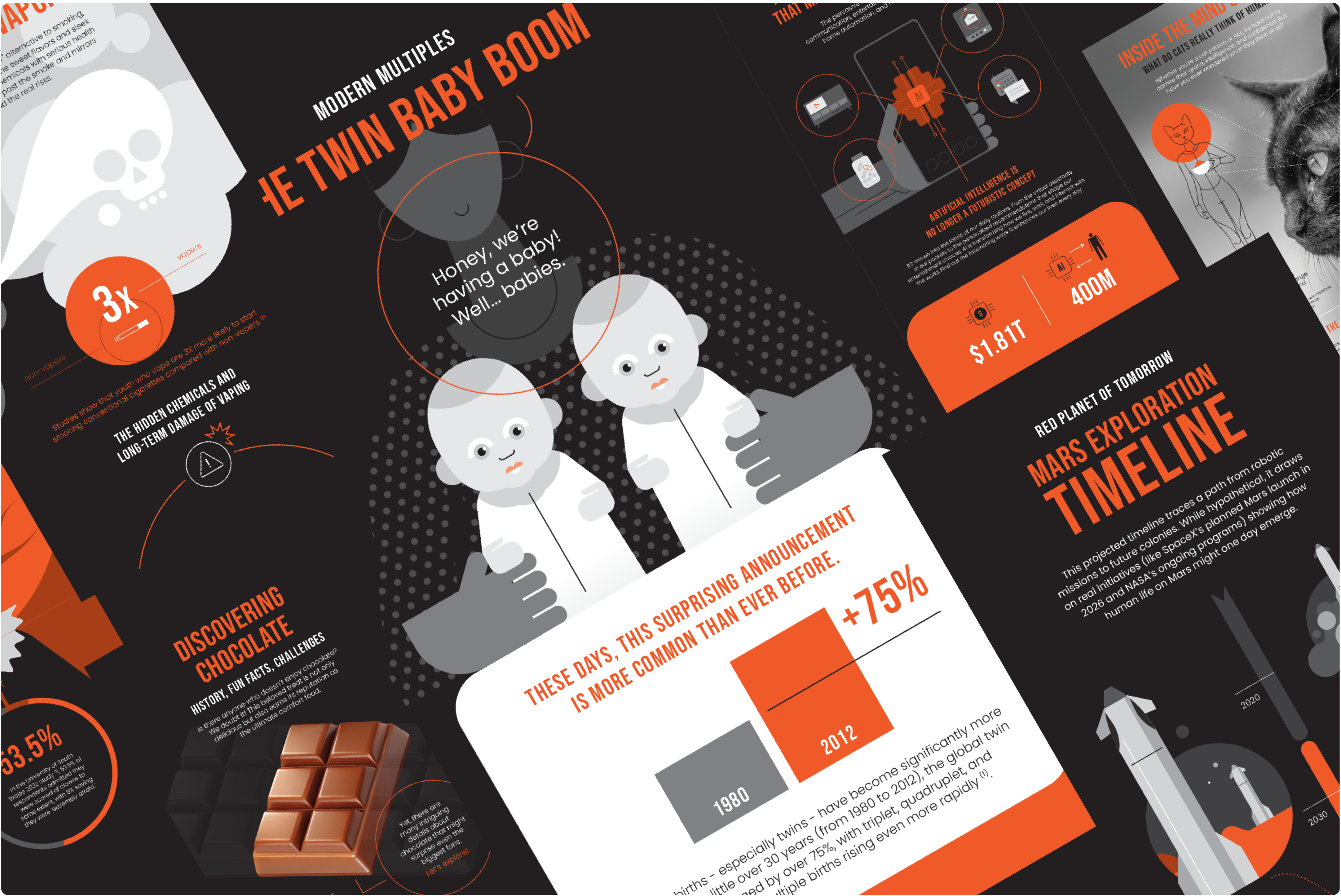


Website









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The AI Water Problem

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Graphoversion

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Written Investors

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Graphoversion

12-21
Mars Space Tourism

Graphoversion

From Near
Extinction to Hope

20x

Over the last century,
space exploration efforts have
increased 20x

4,000+

Graphoversion

A Guide
Through the
Red Planet of
the Future

Mars

Space Tourism

Written by Goran Koprenica

Radiation. Extreme temperatures. Only 38% of Earth's gravity. Desolation. Water scarcity. No magnetosphere. Mars is anything but hospitable.

Phobos glides across the sky like a stone skipping across still water... only in slow motion. It orbits so low, it rises and sets twice a day, every day, lapping another small dot: the second and more distant Martian moon, Deimos, often mistaken for the brightest "star" in the sky.

In the distance, a tiny blue dot flickers against the black background of space. That's us, Earth. Eight billion people on a speck located some 225 million kilometers away. Not too long ago, we managed to make a second planet colonization.

And you're on Mars. A tourist on vacation.

Welcome to the end of the 22nd century, the envisioned timeline of Mars exploration and settlement. A time when interplanetary travel is a reality, and Mars, once a cold, harsh desert, now offers adventures that not even the wildest brochures from the Ibiza era could imagine.

850-Day Earth-Mars-Earth Trajectory for 2039 Mission Opportunity

The Long Arc
279 days, 609 million kilometers, and no turning back.

DAY 279
Crew arrives at Mars

Orbit by Orbit
The route home is long, curved, and beautiful — written in Kepler's law

DAY 850
Crew arrives at Earth

How Did We Get Here?

Traveling from Earth to Mars depends on "launch windows" that open every 26 months. The 9-month journey to Mars is long and challenging. During the whole journey, communication with Earth is delayed, and at one point, Mars-to-Earth communication is totally impossible. A round trip would take approximately 2.5 years. That's about 950 times the distance of a round trip to the Moon.

Roundtrip communication

Total distance travelled
1,772 million kilometers

2026-2035
Cargo, Robots, Space
NASA's own timeline suggests human missions to Mars will begin around 2027.

2040s
Establishing Permanent Habitation
In the mid-2040s, astronauts begin building small but permanent outposts, testing advanced, radiation shielding, and in-situ resource utilization (ISRU) for water and oxygen systems.

2050s-2060s
Self-Supporting Colonies
Through the 2050s, habitats expand, manufacturing, and self-sustaining energy systems come online. Early years begin arriving.

2080s-2100s
A Thriving Martian Society
By mid-century and beyond, Mars supports a diverse economy, including tourism, mining, research, and self-sustaining communities with regular travel between Earth and Mars. Most have people born to those born on Mars.

What to Visit?

Mind-Blowing Attractions: A Hitchhiker's Guide to the Galaxy

OLYMPUS MONS
(Helicopter Signposting)
The tallest mountain in the solar system, standing at 21.9 km high, Olympus Mons is the largest volcano in the solar system. It's about 600 km wide, the size of Arizona. The volcano is so high, it's thought to have once had a thin atmosphere.

Even today, we can find inspiration in the words of inventor Hedy Lamarr, spoken more than half a century ago.

Hope and curiosity about the future seemed to be the guarantee. The unknown was always so attractive to me, and still is. — Hedy Lamarr

Her simple yet powerful message, "The big unknown is the future," continues to remind us of the importance of boldness, imagination, and belief in our own potential.

Thank you for reading!

