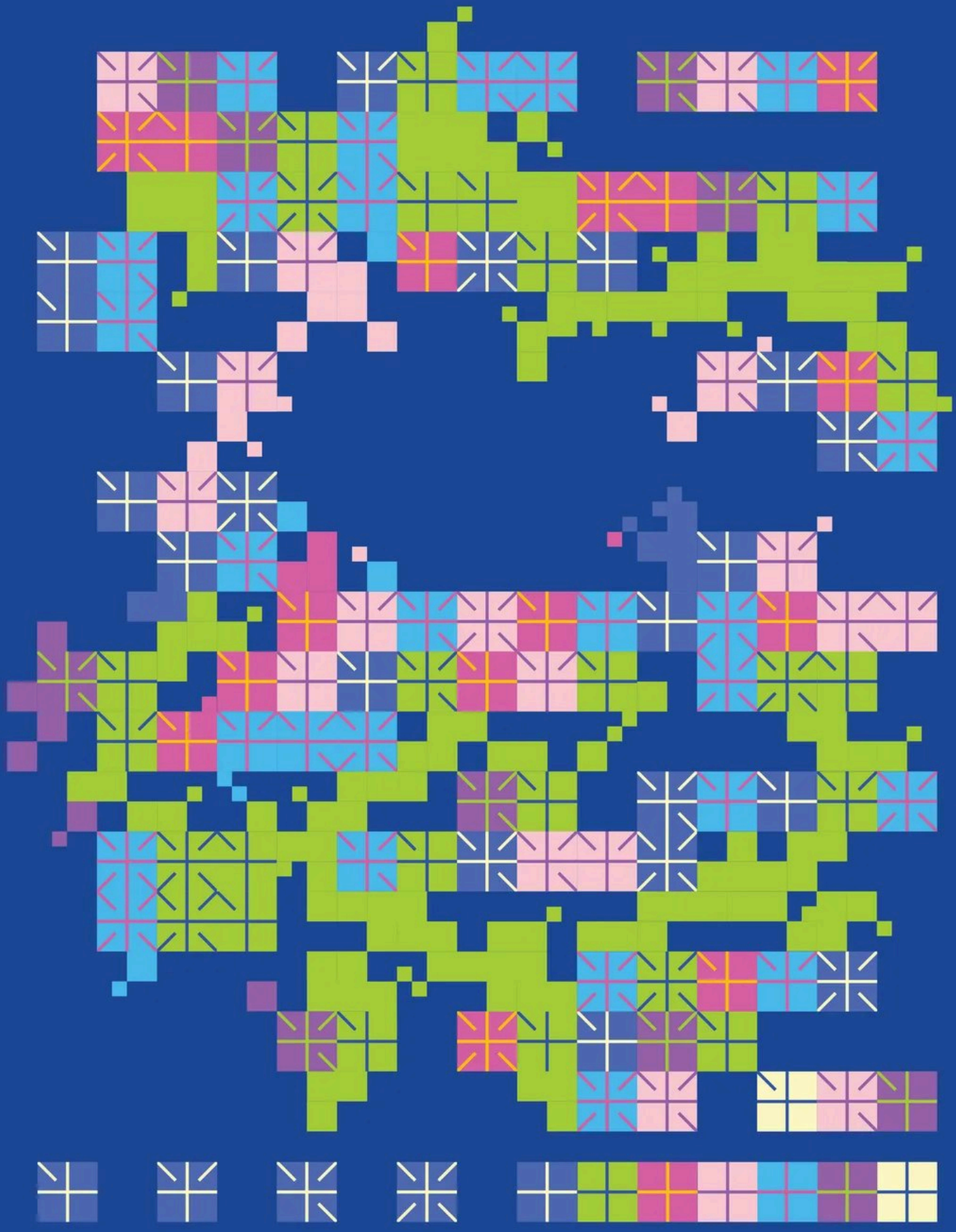



Whatever we are today is possible only through
the grace and blessings of our Gurus.

आज हम जो भी हैं, वह हमारे गुरुओं की कृपा और आशीष का ही फल है।

*Publication by*

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# DEVALOK

# Mānas

Portfolio 2026

Vol. 02

# Mānas; mind or thought process; refers to the core of emotions and mental functions. At Devalok, Mānas is thought in action. It's how we question, refine, and craft ideas into meaningful outcomes.

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Mānas is the annual publication by Devalok, showcasing the finest work we produce over a year.

Vol. 2 carries the work of our second year, reflecting the balance of intention and instinct, the skill and thought our in-house team brings to every project. In its second year, the studio grew, with more Lokwasis than before, and the work in these pages reached further with it, in scale, range, and ambition.

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# Founder's Note

Namaskar,

I am Mudit, a Lokwasi.

Welcome to Mānas, Volume Two – the 2nd year of Devalok is now in your hands. Every project here reflects how we design, build, & grow brands. Before you step into the work, allow me to share what this year taught us about growth.

Growth is the easiest thing in the world to fake. A studio can hire more people, sign larger clients, rent a bigger room, and still ship the same work. What we value at Devalok is harder to count. Others saw it before we could name it, telling us they had never seen a studio work or think quite like us. We heard it enough to turn it into our truth: Devalok is Different by Design. That is the growth we have covered in two years, and it comes from a special place.

I started Devalok by laying its foundation in the blessings, teachings, and values imparted by my Gurus, **Shri P. M. Bhatnagar Ji and Gurudev Baba Neeb Karori Maharaj**. I remain deeply grateful that these principles of service and integrity continue to guide our work & our contribution to the nation and the world. Everything I've been able to achieve is simply because of their blessings.

Our first year tested whether we could grow without losing our taste or values, and we did. This year, the challenge was to build with the brands who come to us and those building alongside them. So we made three products of our own: Setu, keeping brands steady across AI tools; Shilp Sutra, a design system for builders; and Muhurat, bringing the wisdom of Jyotishi Vidya to all.

A year ago, the first Mānas reached the desks of founders, designers, and people whose work has shaped their fields. Volume Two brings together work from returning clients & new collaborations. We'd like you to read these chapters for the thinking behind the work as much as the work itself: the questions, decisions, disagreements, and epiphanies that gave each project its direction.

There is meaning tucked into all we design: a logo, the bend of a letter, a colour chosen for a brand, and you will find it right through the chapters ahead. One message, though, we have set into the cover itself, and here is a riddle to send you looking.

> *Everything sublime begins at the bottom,*
> *the key to the mystery is often in plain sight.*
> *The answers may be clouded,*
> *but layer them together,*
> *give them context, and,*
> *watch them slowly come to light.*

When you find it, write to us at hello@devalok.in, or share it on any platform we are on and tag us. We would love to see how you got there, and what the message means to you.

Once more, and gladly: Mānas, Volume Two is yours to experience.

With warmth,
Mudit Lal,
Founder, Devalok

# What is Devalok

The universe is in motion always — creating, sustaining, evolving. We see design as part of that rhythm, a cycle of refinement where ideas take shape, break apart to make space for new ones, and come together in their strongest form. To craft is to engage with one's soul and the world, to listen deeply, to push beyond what is known, and to make something meaningful.

## आत्मतःशल्पं कृत्वा।

"From the soul, we craft."

At Devalok, we build brands that stand the test of time. We work across brand identity, UI/UX, product, packaging, print media, and digital experiences, but our focus is never on aesthetics alone. We care about meaning, about producing work that is intentional and deeply felt. What we craft comes through skill but also through the intentions of the people behind it: Lokwasis, who pour their curiosity, care, and belief into every project.

A year has passed since Mānas Volume One went out into the world. It found its way to bookshelves and studio tables, to clients who kept it close and founders who picked it up before their first conversation with us. That response taught us something we had hoped for but had not yet seen confirmed, that when you document your thinking with honesty, people hold on to it and return to it long after the first read.

Volume One gave us the confidence that this publication carries weight beyond the studio, and with that came a close look at every detail we wanted to refine for the next one. The presentation of work on the page, the printing that maintains the colours and textures we intended, the structure of each chapter, and the thought behind its sequencing. Mānas Volume Two is the result of that attention, a more considered account of the way The Lok thinks and crafts.



**Figure 0.01**
Devalok Signature Visual using 'Gyan Mudra' and 'Lotus Flower'

The projects in this volume tell one half of the story. The other half is what was being built inside the studio while that work was happening. Between client engagements, across late evenings and stretched weekends, a set of internal initiatives took shape, each one an extension of how Devalok thinks about design, communication, and the people it works alongside.

These are not side projects but the studio's way of practising outward what it has always believed inward: that design carries more weight when it is applied to your own house with the same seriousness you bring to someone else's.




**Figure 0.02**
Devalok Primary Logo

# The Web Experience of Devalok

Devalok's website was launched in October 2025 after months of work and care. We call it The Lok. It houses the studio's identity, philosophy, and work in a single place, alongside a simpler way for people to reach out to us. The opening animation carries a thought that had been central to the studio long before it was made visible: at the heart of every great design is the human touch, an understanding that beyond strategy, systems, & aesthetics, design is about people. Every element of the website is crafted with care by us.

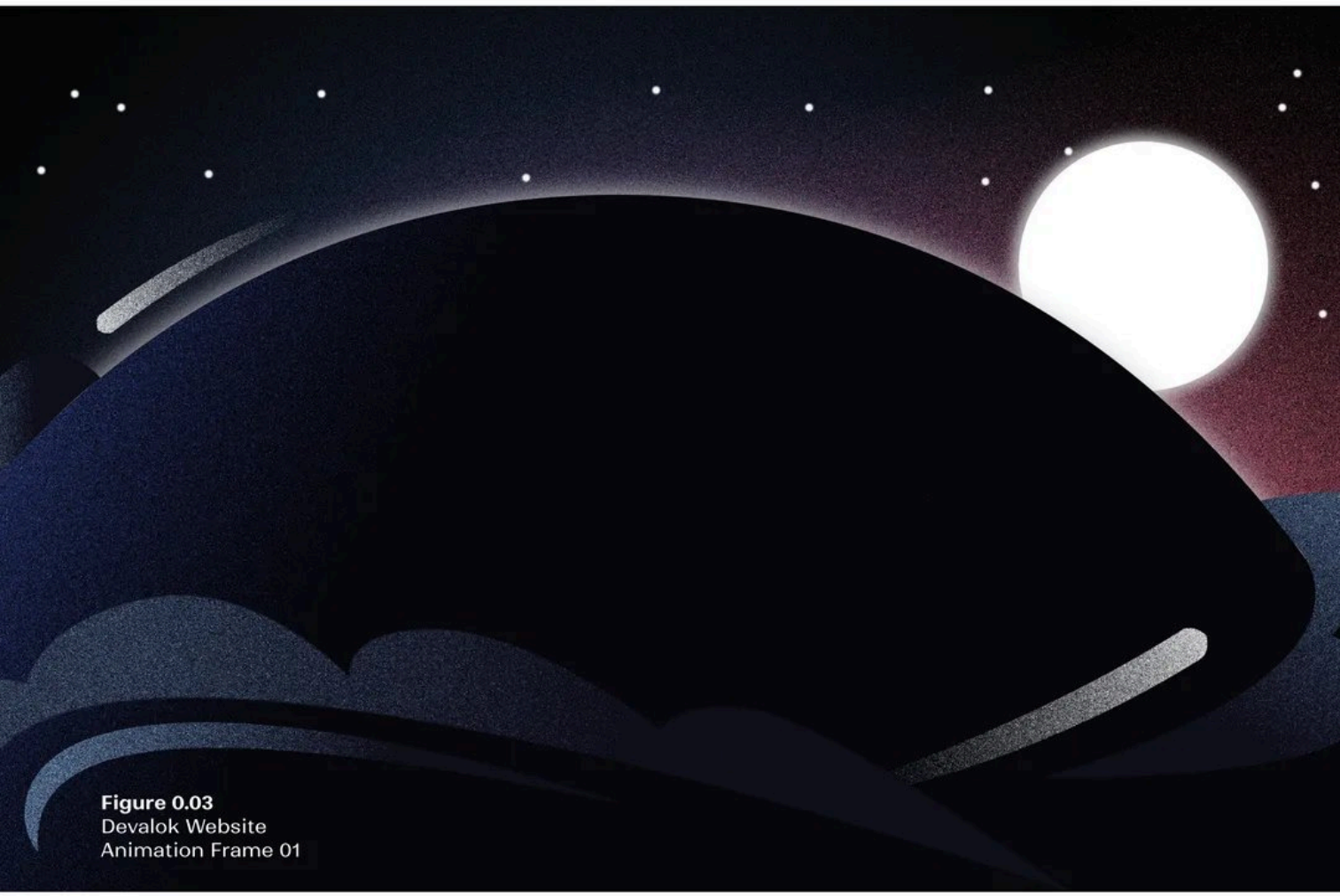


**Figure 0.03**
Devalok Website
Animation Frame 01

It opens with an animation built on an idea older than anything. Shakti is dynamic energy, Shiva is pure consciou--sness, and existence is what the two make together. Nothing turns real until awareness meets it. Creation asks for the energy and the gaze at once.

The animation follows that idea from the very start. An eye opens, the first act of attention, and a shapeless universe, looked upon at last, begins to be.

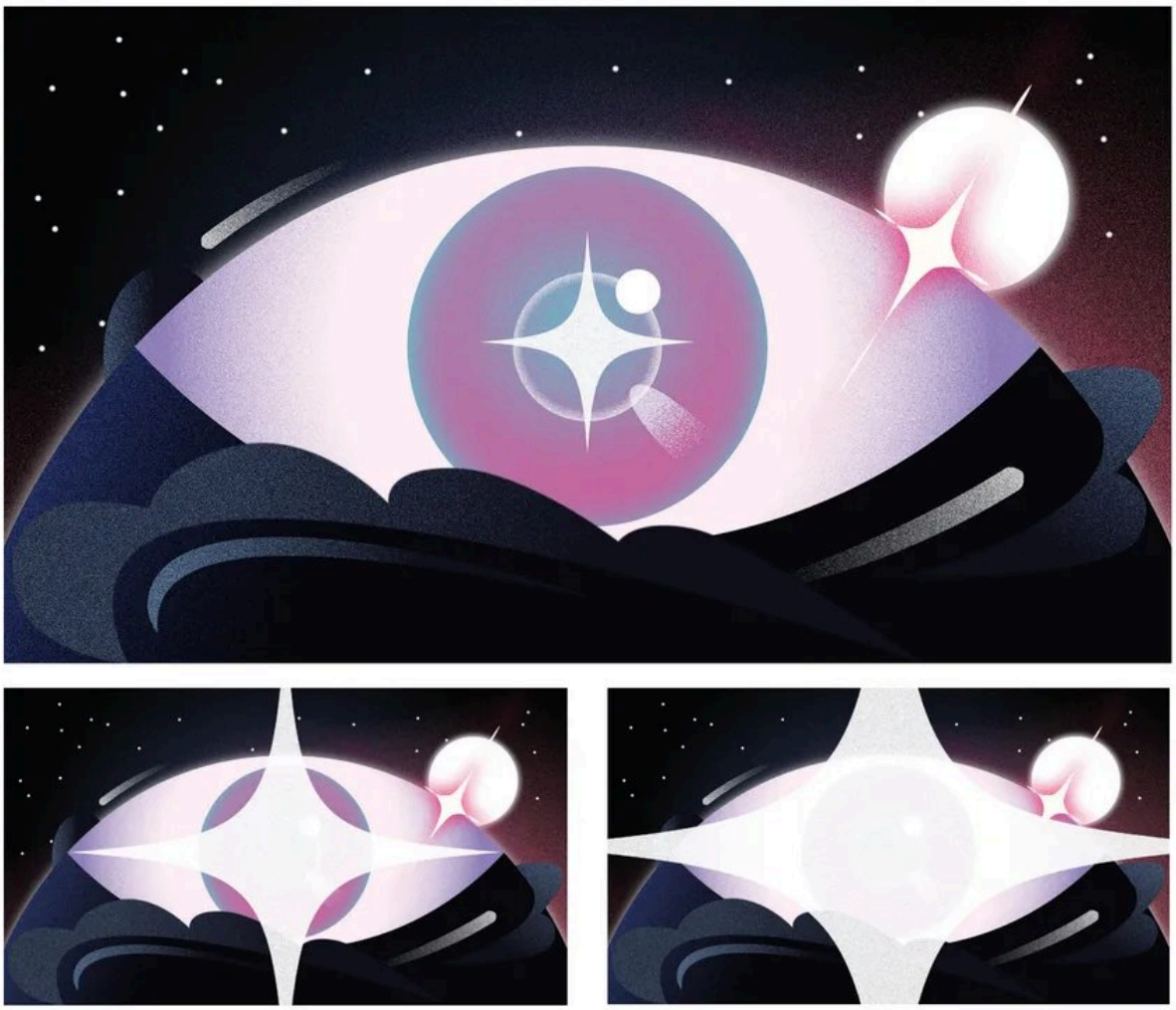


**Figure 0.04**
Devalok Website Animation
Frame 02, 03, 04

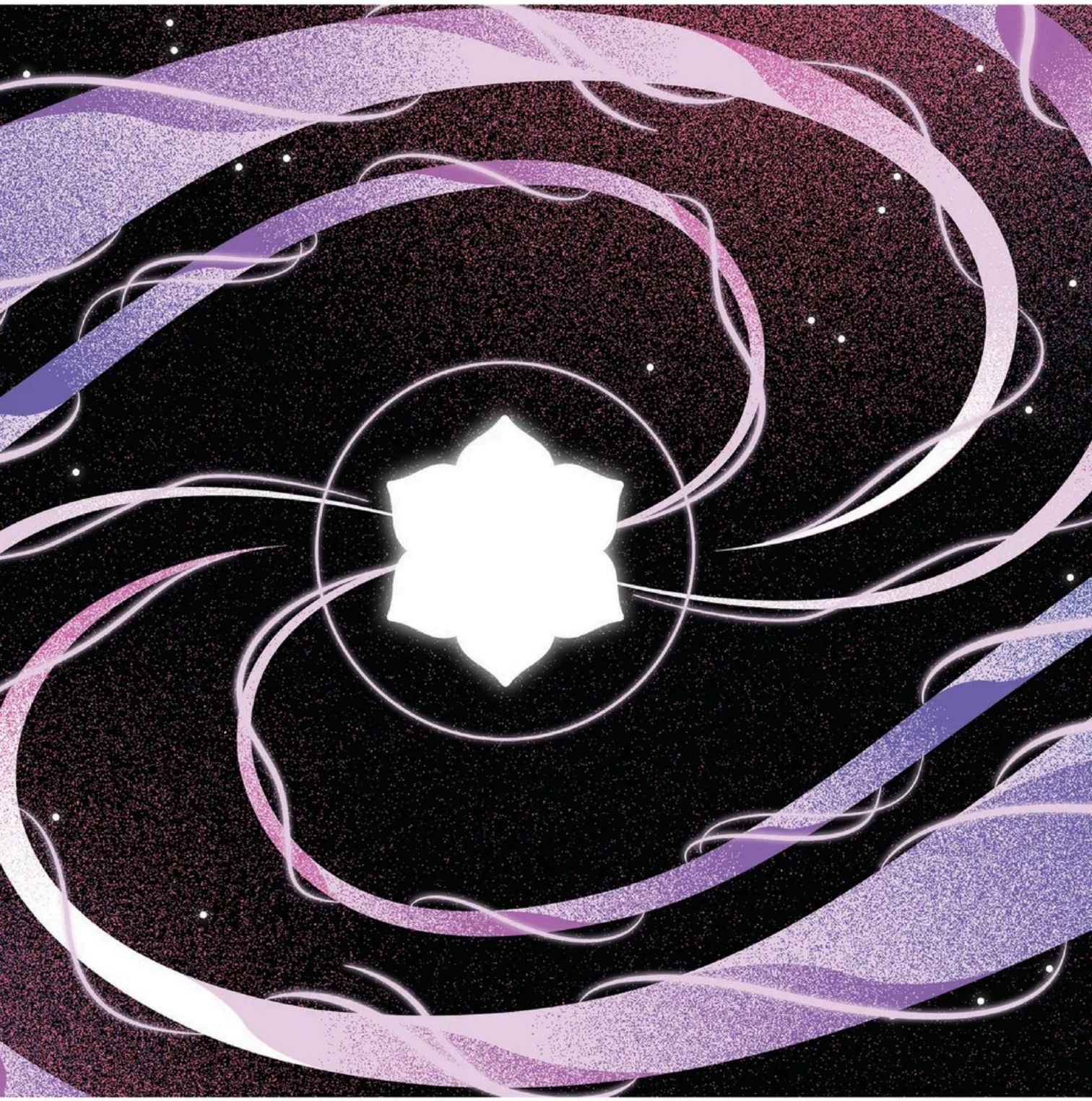


**Figure 0.05**
Devalok Website
Animation Frame 05







**Figure 0.06**
Devalok Website
Animation Frame
06, 07, 08

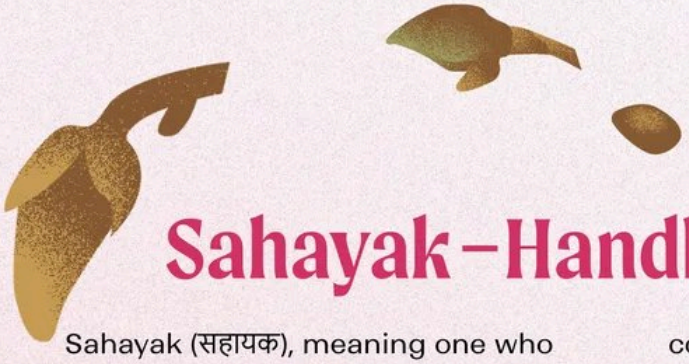
Out of that gaze, our mark forms, a figure ringed with rays, drawn from the Svadhisthana, the seat of creative and feminine energy in the body – the dwelling place of the self. The mark grows into a many-armed being cradling an orb in its palms. That being is many of us creatives brought together as one, every hand our own, working that same energy into form. The orb is the reality we shape from it.

The story comes to rest on a human seated beneath a tree, among organic life, all of it, the human included, made from the same raw energy of the universe.

The many hands that shaped The Lok belong to the Lokwasis, who made it into a single place for the studio's philosophy, & work, alongside a simpler way for people to reach out to us.







# Sahayak–Handbook

Sahayak (सहायक), meaning one who assists, is a physical book shaped as a companion for founders, teams, and anyone navigating the world of design. It outlines the strategy, design approach, and working philosophy behind Devalok, but its purpose reaches further. Sahayak encourages founders to think beyond the immediate brief, to consider how naming, identity, UI/UX, production rollout, supply chain, and scalability all connect as parts of the same brand-building effort rather than separate tasks handed to separate people. It is the studio's way of saying what it believes before a project begins, so that the work that follows can start from shared ground.

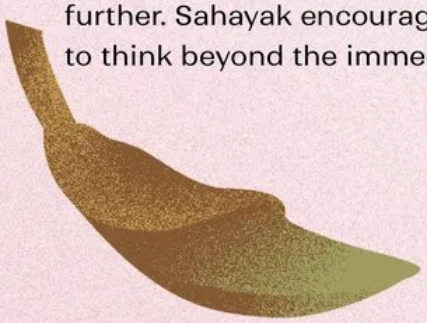






**Figure 0.07**
Sahayak 'Process of Creation' Illustration

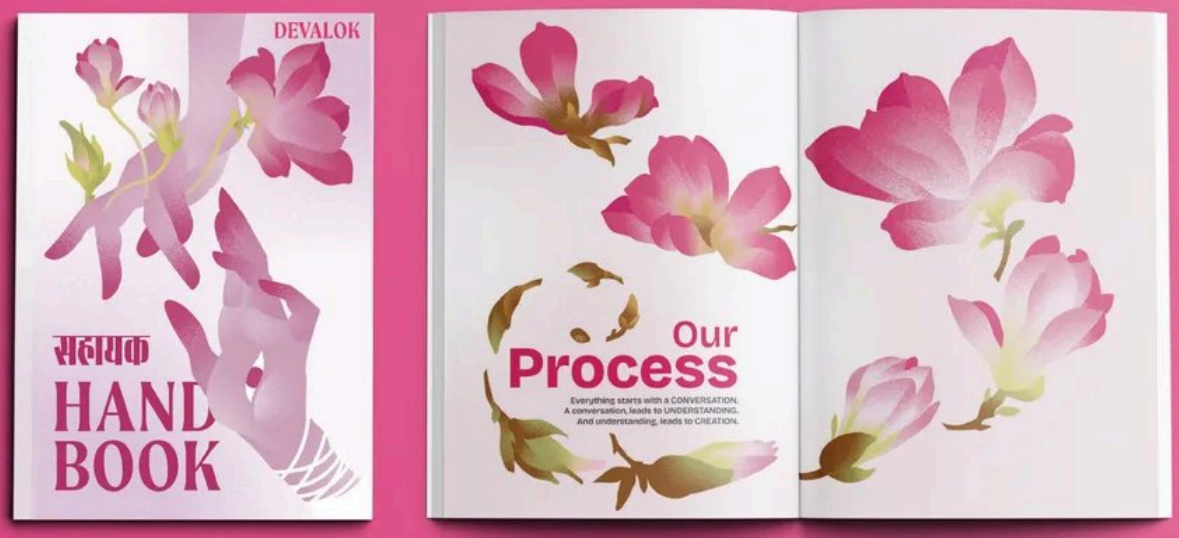



**Figure 0.08**
Sahayak - Handbook Mockup




**Figure 0.09**
Inside Sahayak- Mockup

# Sankalan

Sankalan (संकलन), a gathering, a thoughtful bringing together, is Devalok's monthly newsletter. Each issue carries reflections and notes on building brands, on how design helps ideas find their form, the value of creative work and the culture that surrounds it, alongside studio updates on the brands we have launched and the clients we admire. In June 2026, Sankalan completed twelve issues and one year, read by a mix of around two hundred people: clients and past clients, founders across industries, designers, and students. It began as a way to share what we were learning, & it has become a ritual the studio looks forward to as much as the people who receive it.

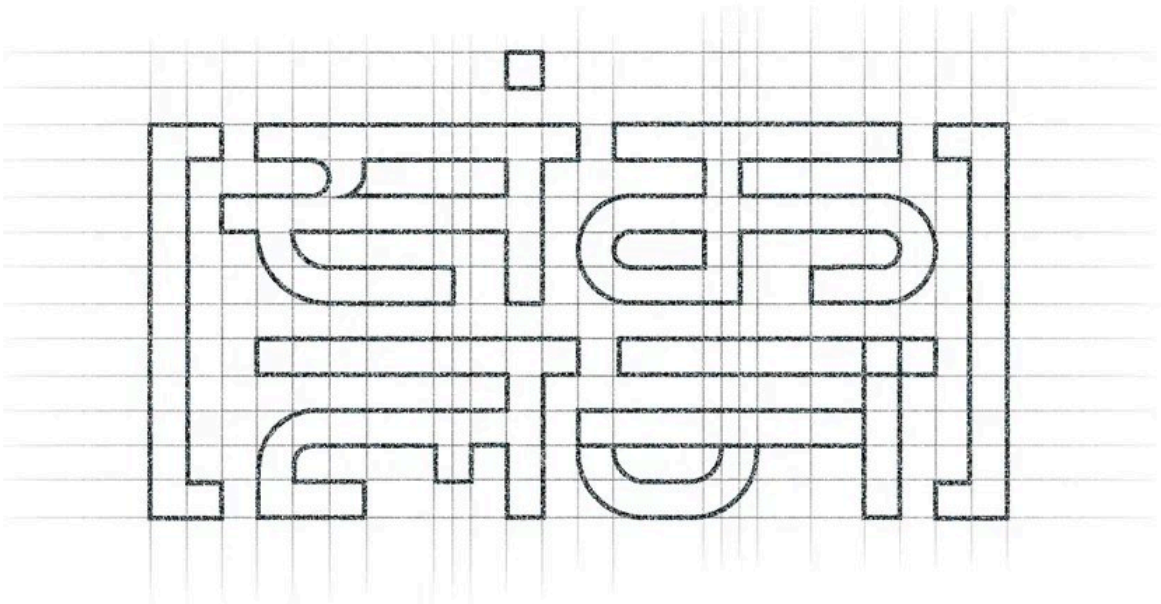


**Figure 0.10**
Sankalan Logo Draft Sketch




**Figure 0.11**
Sankalan Logo

Sankalan by Devalok

A monthly ritual of reflections

Sankalan by Devalok

A monthly ritual of reflections and notes from Devalok on design, culture, and creative work.



Sankalan

Issue 001

You're invited to a glimpse of studio stories, client success, and something special for creatives.

**Figure 0.12**
Sankalan Brand Assets




**Figure 0.13**
Sankalan Brand Assets

# Framer Pro Expert

In April 2026, Devalok was recognised by Framer as a Pro Expert, a tier reserved for Framer's top experts globally and held by only eight studios in India at the time. The recognition is built on consistent quality across multiple live projects, depth of tool usage, and real-world client work, and it came through the websites we built for Kaizen, Arculis, Bondle, mawshi, Gaynes Labs, and our own studio site. For the brands we work with, this carries a tangible difference: faster movement from idea to live site, structure that teams can update and grow without things breaking, and a design-to-build process that stays in the same hands throughout. It is one marker on a larger direction the studio is working toward, across design and technology, to build from the edge of what is possible and carry that into every brand and digital experience we make.

Visit Devalok Profile

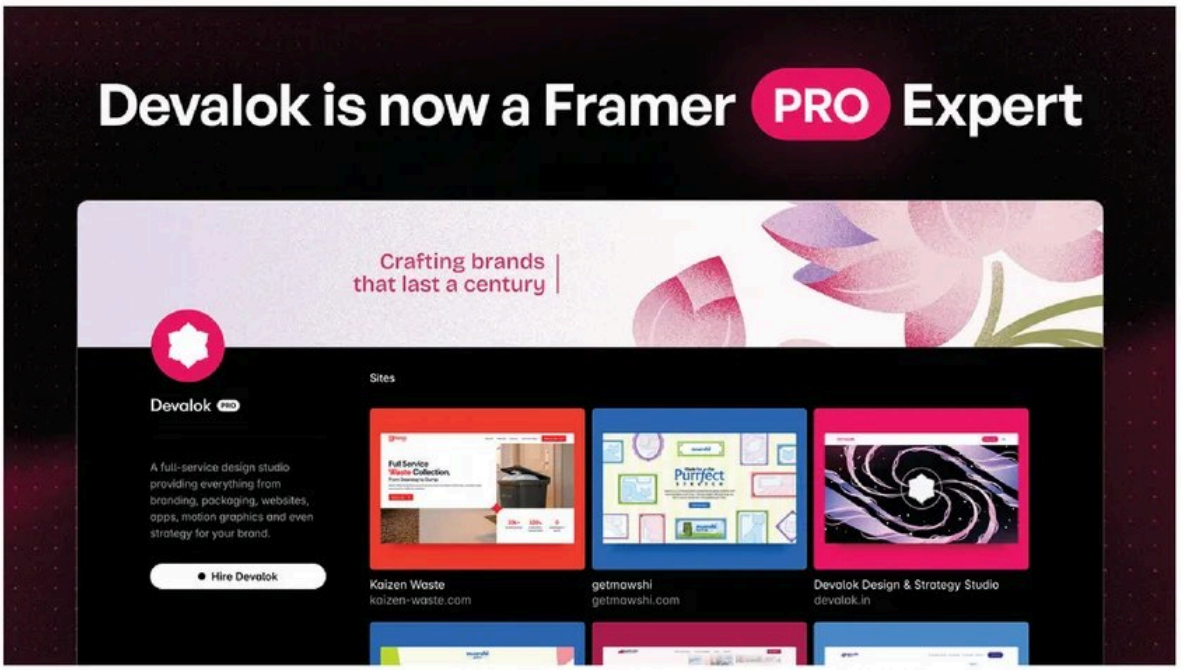



**Figure 0.14**
Devalok Framer Pro

# Creative Gaga Cover

Creative Gaga, one of India's leading design publications, invited Devalok to design the cover of their Issue #70. The issue explored paid and unpaid internships in the design industry and the true cost of creative growth.

The cover uses two visual devices to portray the necessary struggles, both personal and circumstantial, that every designer must go through to grow in the creative industry.

**It portrays that while struggle is necessary, it can also be endearing and, possibly, fun.**

The backdrop is inspired by Indian miniature painting styles and motifs, borrowing the perspective and basic layered composition found in pichwai and phad to tie the piece to our cultural heritage. This decision acknowledges the influence our cultural sensibilities have on our ethical reasoning and, consequently, our body of work.

Juxtaposed against this is a layer of pixelated figures navigating a physical palace, imagined as a representation of the creative industry and the creatives finding their way through it. The stark visual shift is primarily inspired by old video games, especially Prince of Persia, alongside Mario and Donkey Kong. This game-like world presents the struggles and hurdles of creative growth as part of the journey, reinforcing that people with a genuine passion for art and design are driven not by a fear of failure, but by their innate passion for creating. It is this belief that shapes how we approach our own body of work – with persistence and a sense of play.




**Figure 0.15**
Creative Gaga
Issue #70

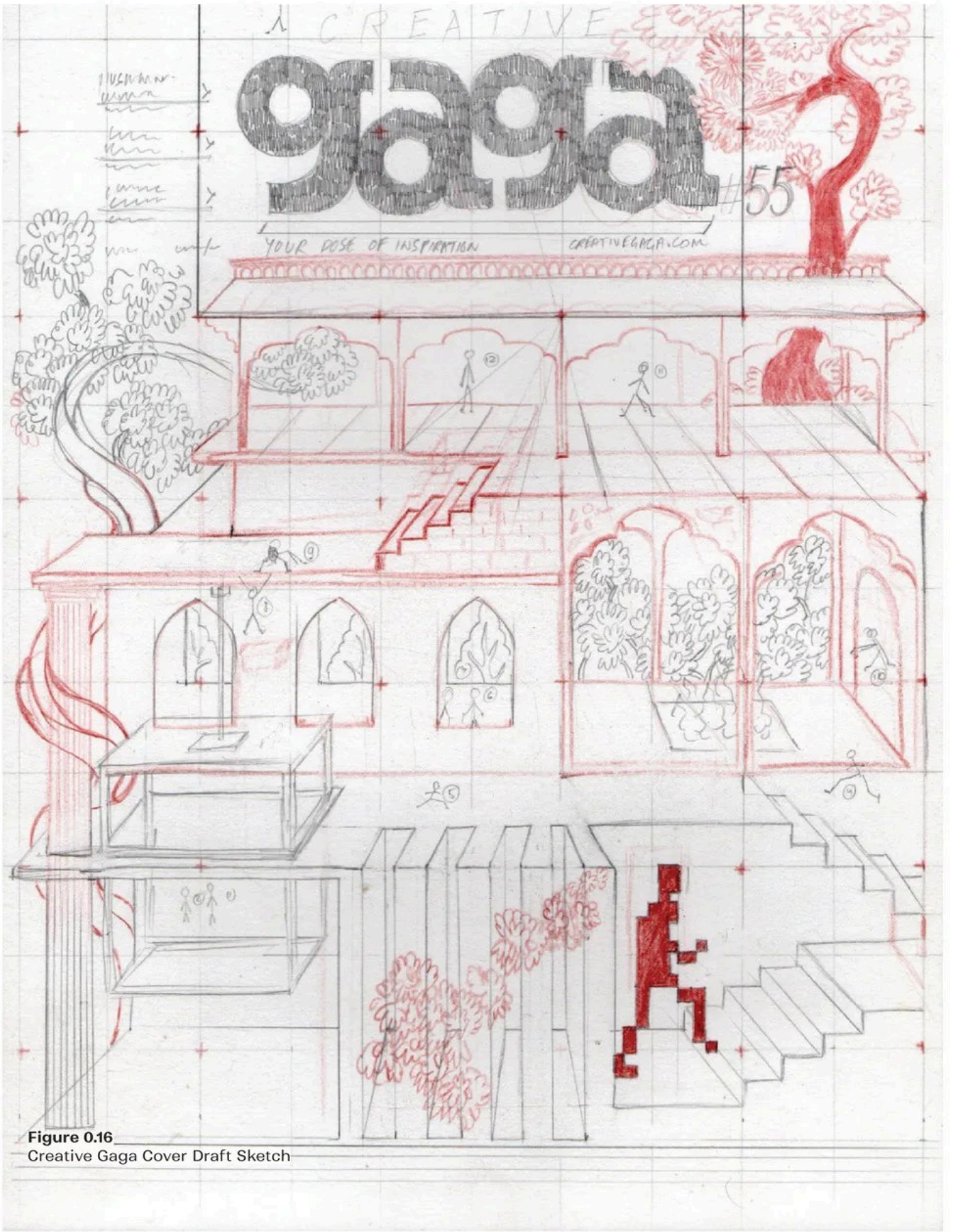



**Figure 0.16**
Creative Gaga Cover Draft Sketch




**Figure 0.17**
Creative Gaga Cover Digital Draft




**Figure 1.01**
Subway Poster Mockup

Chapter

1

# MoveCars.com: Rebranding A Web First Legacy Brand

| | |
|---|---|
| BRAND | Movecars.com |
| CLIENT | Nick Padgett |
| PROJECT | Brand Identity & Website Design |
| STATUS | Ongoing |

# Introduction

Legacy isn't always built by brands that shout the loudest. Sometimes, it can be the organic result of timing, relevance, and a service that continues to prove its worth. MoveCars is one of those rare names that earned its place through function and trust. In the world of auto transport, it has become part of the infrastructure and continues to be known, used, and remembered.

MoveCars.com was launched in 1997, during the early years of the consumer internet. It quickly became one of the first dedicated online directories for auto transport in the United States. Over time, it expanded through acquisitions, but despite these shifts, its purpose remained clear. It has continued to serve as a free, trusted directory for connecting people with vehicle transport companies.

As of 2025, it has been online for 28 years and is recognized as the go-to place when you need to find a carrier. MoveCars.com is a link people trust, is shared between companies, saved by dispatchers, and passed around by word of mouth. The domain itself carries the weight of its legacy. That's what made it memorable, and for us, that's exactly what made it worth reimagining.

# The Missing Face Of MoveCars

MoveCars had been in the business for 27 years, but as a brand, it had never truly existed. When Nick Padgett, the current founder, approached us, he was clear about the gap. At auto transport conventions and industry meetups, he would mention MoveCars, and people would pause. It wouldn't register until he added "dot com." That's when he realized that the domain had recall, but the visual identity didn't exist in people's minds. MoveCars had no consistent visual system, no memory built through type, color, or form. It functioned purely as a digital utility. The challenge was clear: how do you rebrand something that has lived online for nearly three decades without breaking the familiarity that has made it work so far?




**Figure 1.02**
MoveCars.com Old Logo

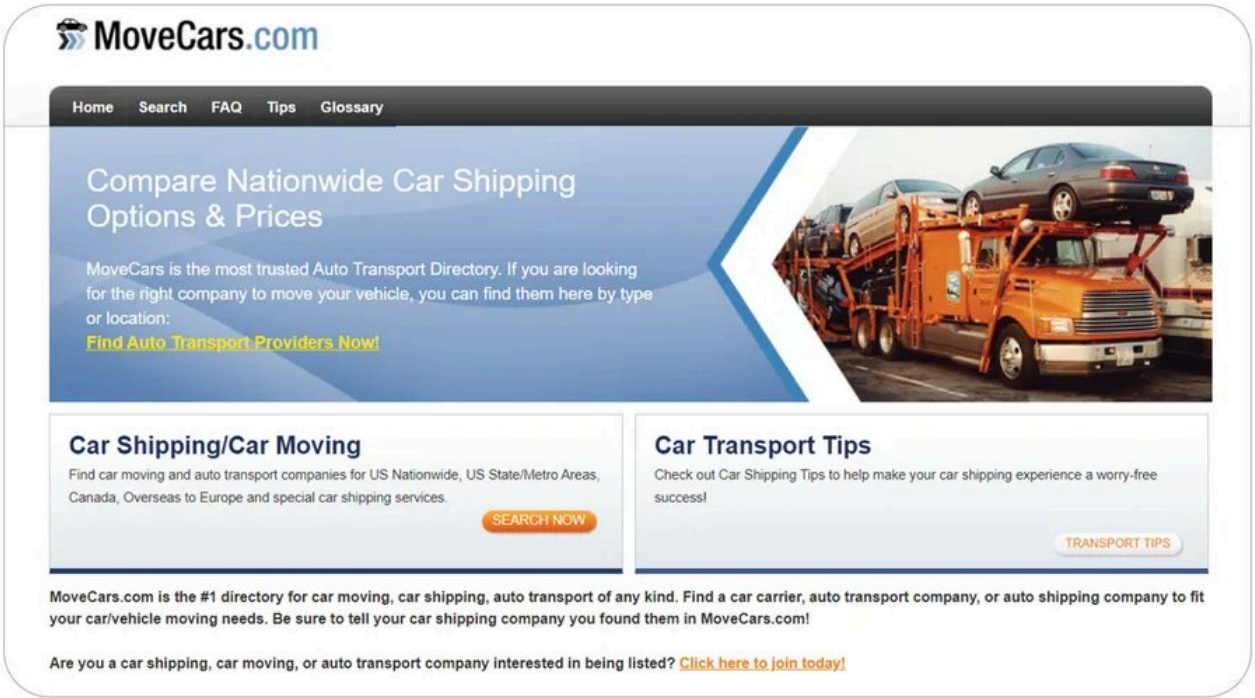



**Figure 1.03**
MoveCars.com Old Homegape

# We weren't coming in to overhaul a failing product. We were stepping into a legacy system that already worked, just not visually.

# The question was how to bring presence to something that had long survived without one, and how to do it without interrupting the trust it had earned.

Auto transport in the United States is a service people turn to when relocating across the country and don't want to drive for days, when buying cars online from different states, or when moving temporarily for work. For dealerships and businesses with fleets, it's a matter of scale and efficiency. For collectors and luxury car owners, it's about safety and protection. In every case, the stakes are personal. But for an industry that relies so heavily on trust, the digital experience often falls short.

Despite the scale of the industry, most players only focus on logistics, pricing, and listings, while the digital presence feels outdated, inconsistent and even frustrating. That left a wide space open, not just to stand out visually, but to build trust through design, strengthen user experience, and create a clearer identity for a company that had already earned its place in the market. We aimed to do this through a brand identity and web experience that felt reliable and could stand the test of time.

# A Mark In Motion

Before we began sketching anything, we had to understand what we were designing for. MoveCars wasn't starting from scratch, but it also wasn't starting from a place of visual memory. The old mark, a literal car with speed lines, felt out of sync with the way the brand functioned — practical, trusted, and web-first. It was clear that the new identity needed to hold on to the familiarity of the domain while giving it form and presence. We decided to keep typography central to the logo, since "movecars.com" was the real anchor in people's minds. But because this was a digital platform, we also needed a strong symbol that would work at the scale of a favicon and still feel like part of a larger system.

The early concepts explored a playful direction. One version placed a small illustrated car inside the "O" of the wordmark, and we experimented with swapping in different vehicles to match different use cases. But the style was difficult to protect legally, and visually, it leaned too far into novelty. After feedback from Nick and further internal reviews, we moved toward a more refined mark. The final logo took the letter "M" & rotated it into a directional arrow, creating a symbol that suggested motion without relying on literal imagery. It is paired with a custom wordmark built for consistency across platforms. What we landed on was simple, structured, and recognisable. A mark that finally gave the name a face.




**Figure 1.04**
Logo Drafts 01

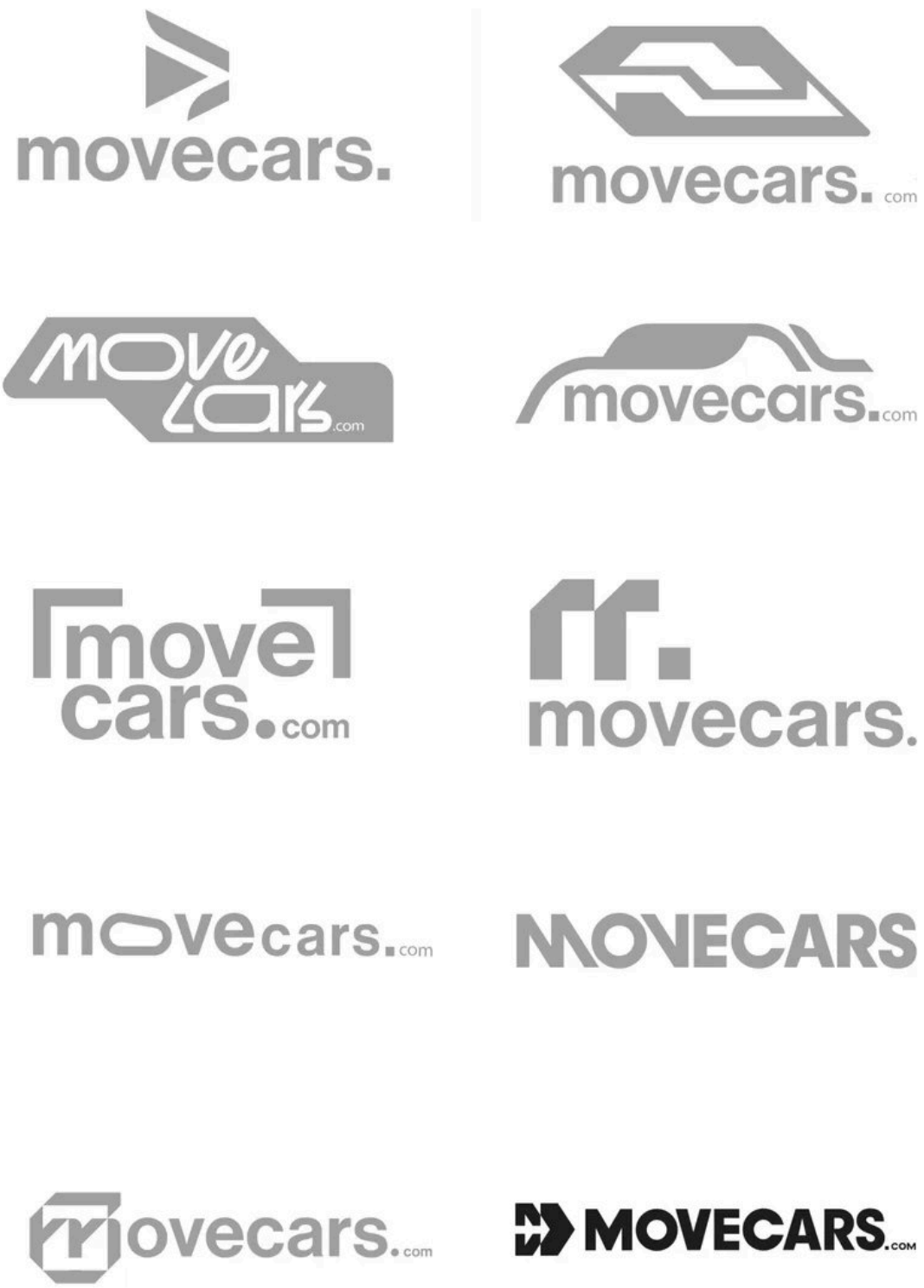



**Figure 1.05**
Logo Drafts 02

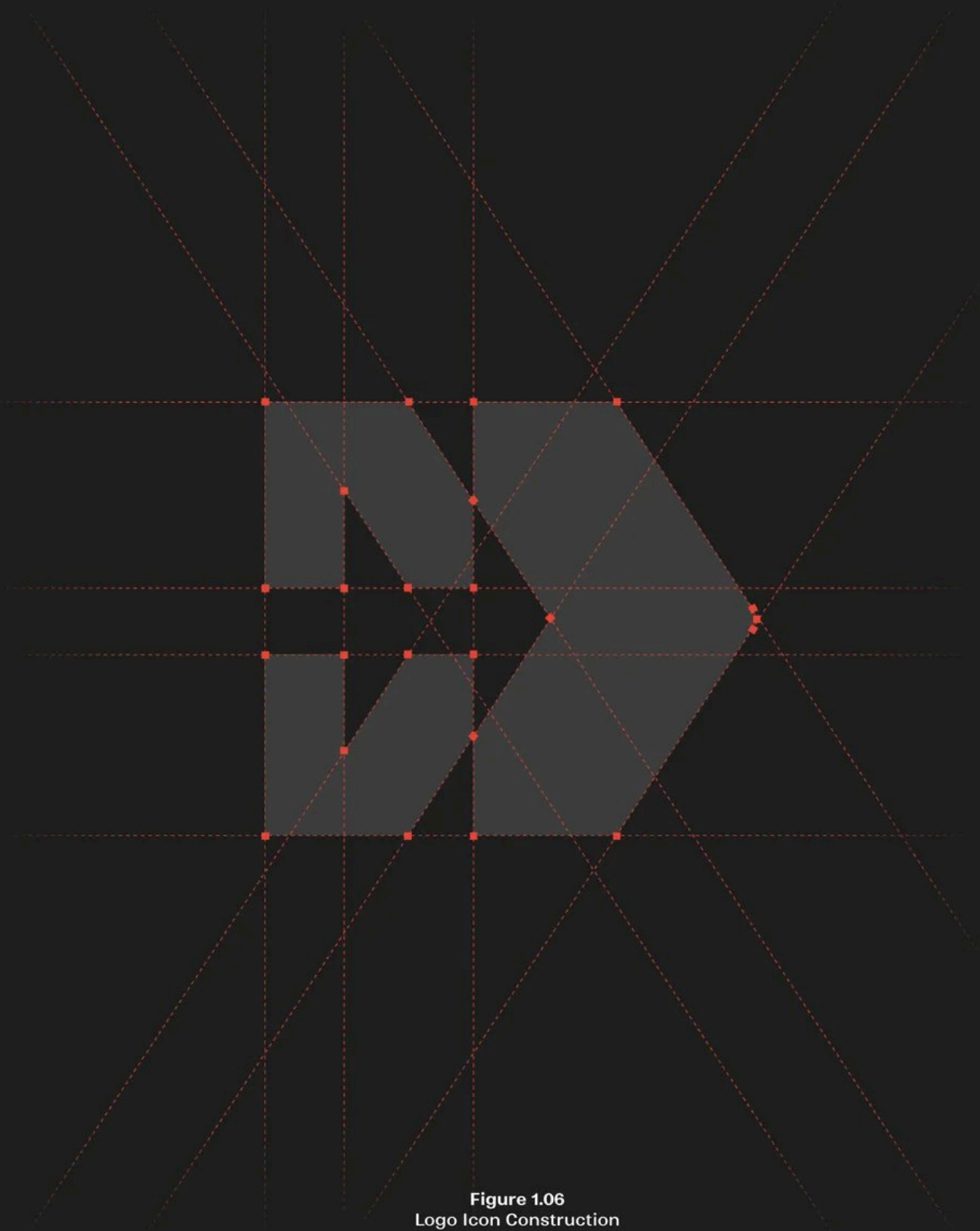


**Figure 1.06**
Logo Icon Construction




**Figure 1.07**
Primary Logo




**Figure 1.08**
Secondary Logo



**Figure 1.09**
Icon Logo

Oxford Blue #121D33

Ghost #EEF2FB

Ultramarine #1C3382

# A Look Of Trust

The visual identity for MoveCars is built to be accessible and reliable. From the start, we knew the system had to be easy to apply across digital platforms. Hence, every color is selected with legibility in mind, and each combination is tested for contrast to meet accessibility standards. We lean into a high-trust palette of deep and bright blues, using Swift Blue and Trans Blue as primary tones. Blaze, a sharp red, is introduced sparingly to draw attention without overwhelming the experience. Shades of gray and off-white provide structure and balance, helping the visual hierarchy hold across screens.




**Figure 1.10**
Colour Palette

# Typography is kept simple and readable.

We use Sharp Type's Copyright as the primary typeface, pairing it with Inter as body font for the supporting text across the website and brand materials. This combination gives us a clean, modern tone without sacrificing warmth. The layout system follows the same principle and is built to be flexible and intuitive, with just enough restraint to let the information lead. For MoveCars, structure and clarity are two of the most important factors. The font hierarchy built a system that would seamlessly provide the brand with just that.

# Heading 00

Sharp Sans
Bold
58 pt

# Heading 01

Sharp Sans
Bold
50 pt

## Heading 02

Sharp Sans
Bold
40 pt

### Sub Heading 00

Sharp Sans
Semi Bold
28 pt

### Sub Heading 01

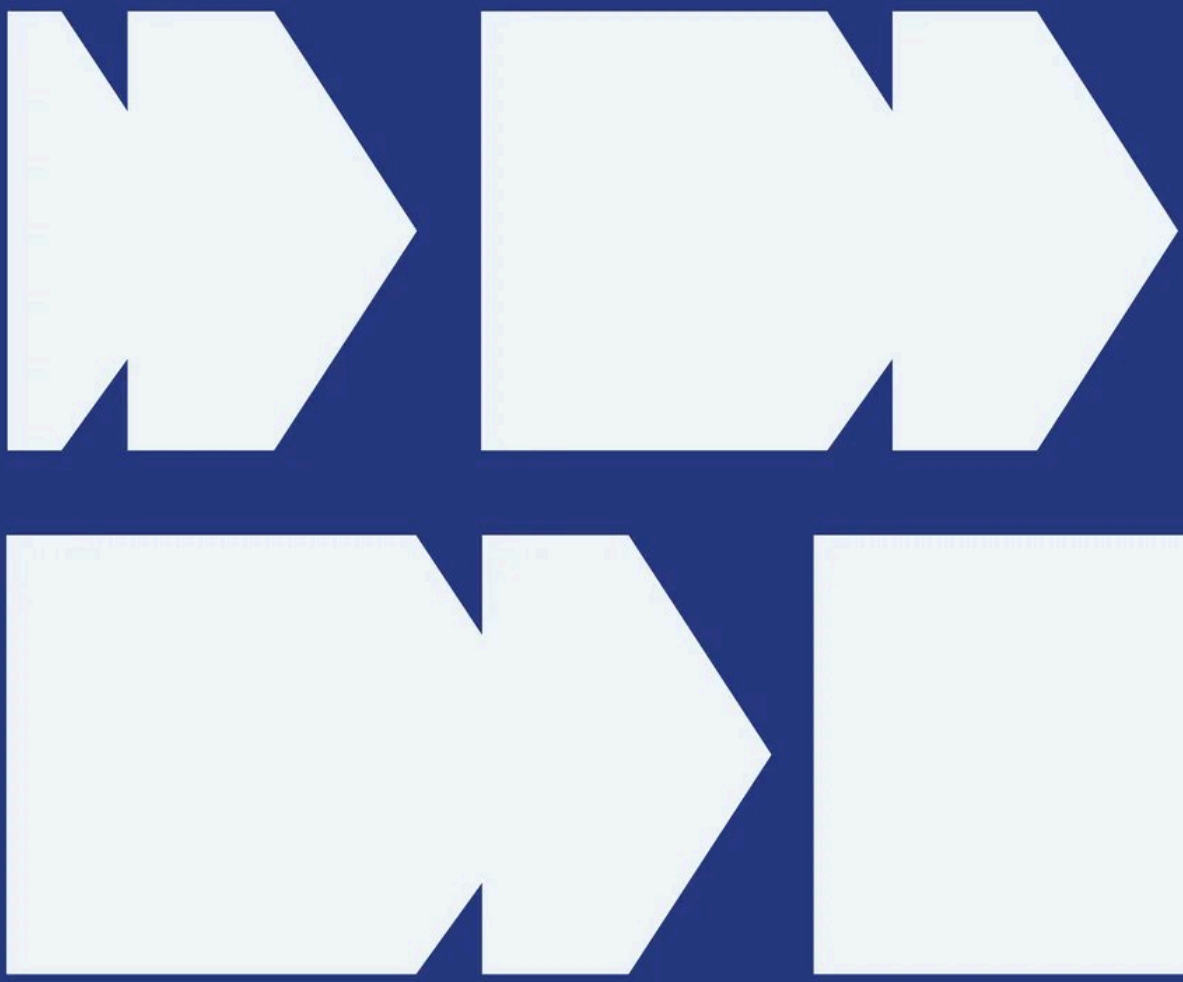
Sharp Sans
Semi Bold
24 pt

Body Copy

Inter
Regular
18 pt

*Notes*

Inter
Italic
14 pt



To extend the identity, we developed a set of graphic forms derived from the arrow symbol in the logo. These shapes work as solid fills, outlines, and image masks, adding movement and structure across visuals without breaking consistency. Whether used over photography or in standalone layouts, the forms always point forward. These are subtle cues that tie back to the core idea of progress and direction. Every piece is designed to do its job quietly, reinforcing what the name already stands for.



**Figure 1.11**
Signature Icon Use & Layout 01





**Figure 1.12**
Signature Icon Use & Layout 02




**Figure 1.13**
Brand Visual and Icon Use




**Figure 1.14**
Identity Card Mockup




**Figure 1.15**
Parking Cone Mockup




**Figure 1.16**
Parking Signage Mockup




**Figure 1.17**
Car Window Stickers Mockup




**Figure 1.18**
Truck Mockup

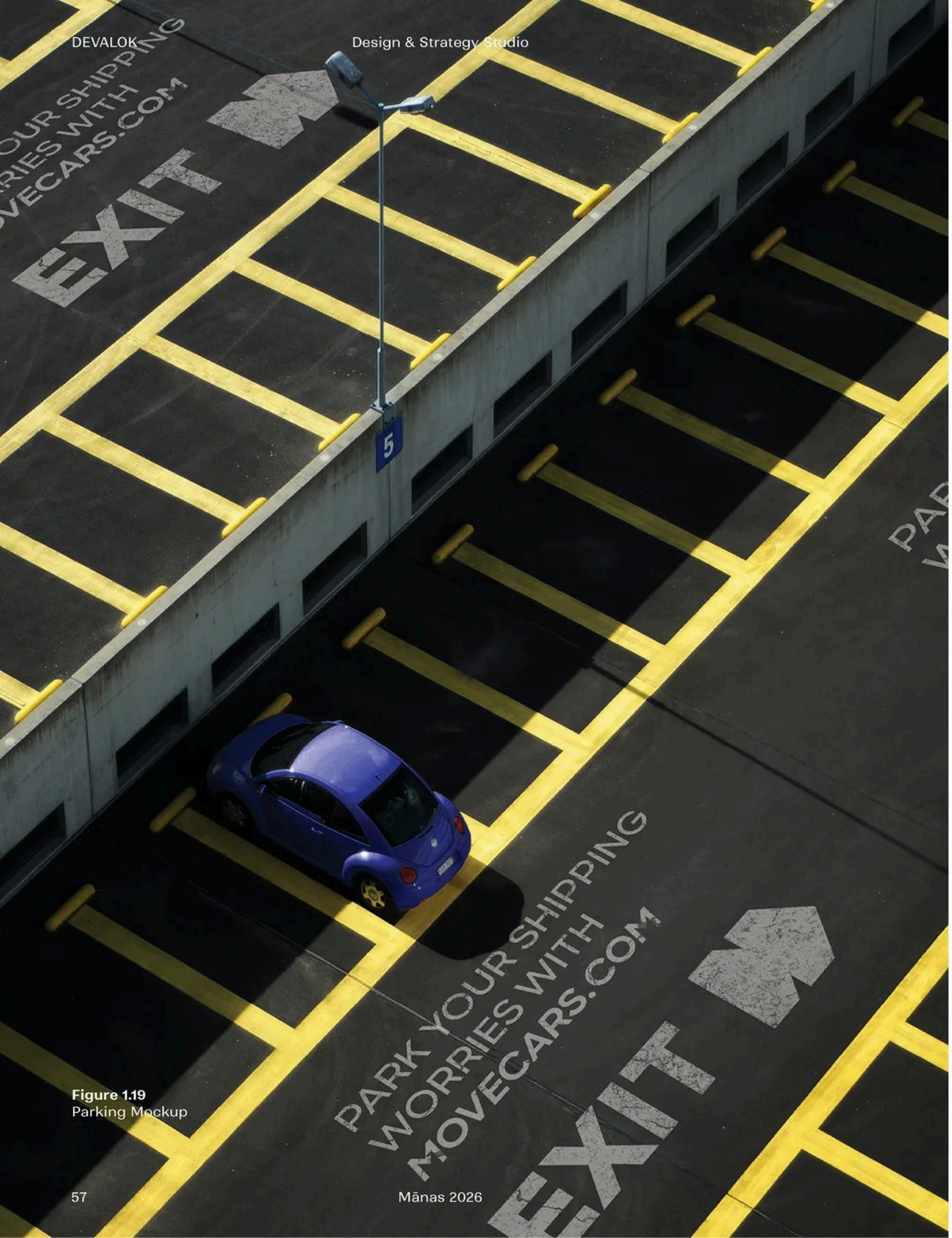



**Figure 1.19**
Parking Mockup




**Figure 1.20**
Brand Image Treatment




**Figure 1.21**
Business Card Mockup




**Figure 1.22**
Booklet Mockup

# An Accessible Web Experience

With the brand identity in place, the next step was to carry it into the website. The goal was to create a digital experience that matched the clarity of the new identity and the trust the platform had already earned. From the beginning, accessibility was a central focus. The site had to be usable across a wide range of people and contexts, whether someone was on a screen reader, navigating with a keyboard, or searching on their phone.

In the auto transport space, users often rely on detailed information to make confident decisions. That makes content a critical part of the experience. The website had to accommodate a large volume of information, especially content tied to search visibility, while still feeling structured and easy to navigate. The direction from Nick was clear: MoveCars should work like Google Flights, offering a fast, intuitive way to compare transport options. For this, we needed to approached the redesign in phases. The first phase focused on applying the new visual identity and improving core user flows. Later phases panned introduce a more advanced search experience that could handle complex user needs with greater ease.

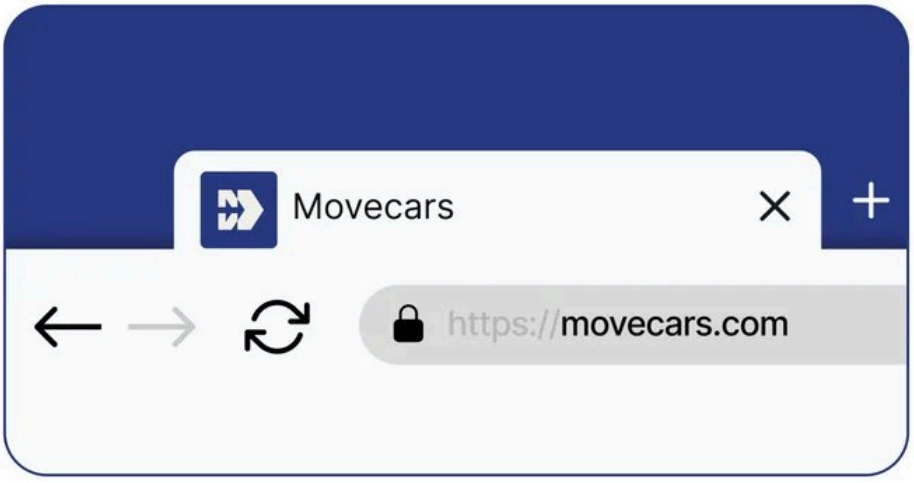



**Figure 1.23**
Favicon

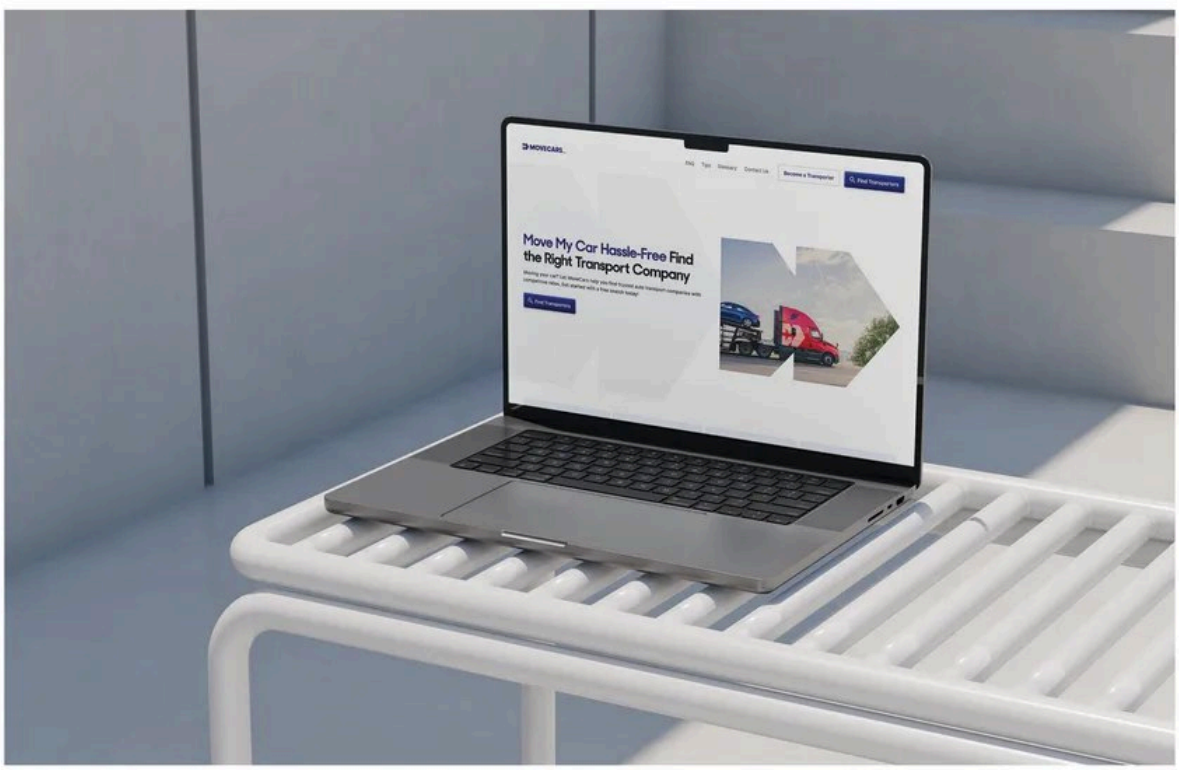



**Figure 1.24**
Desktop Website Mockup

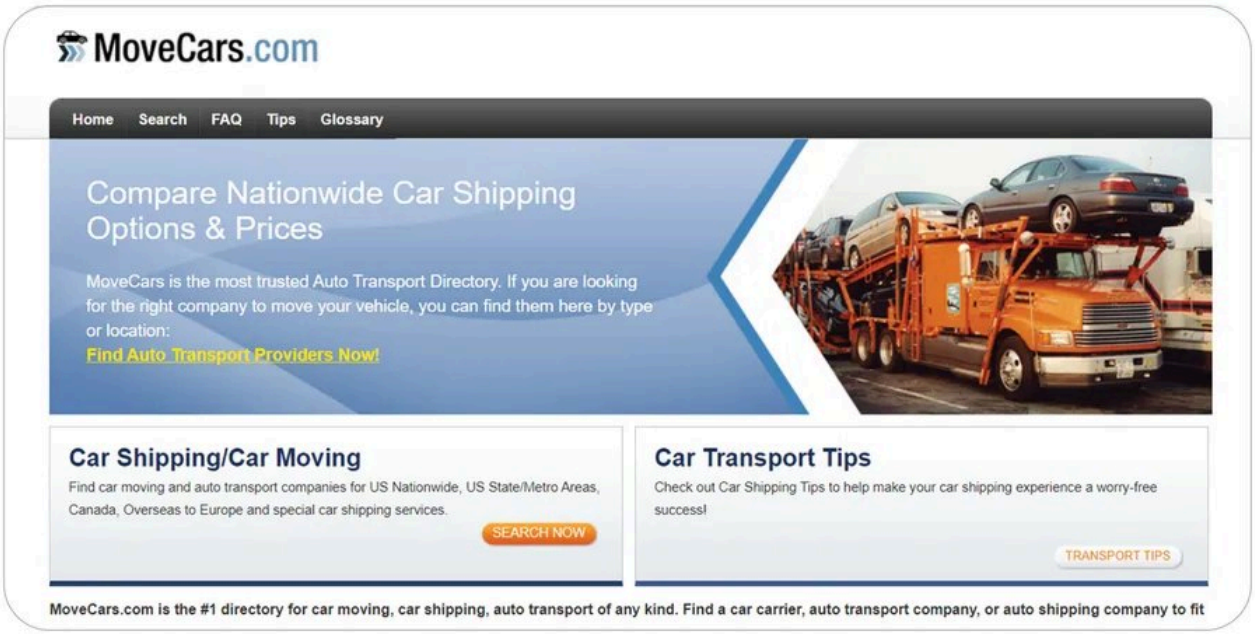



**Figure 1.25**
MoveCars.com Old Homegape

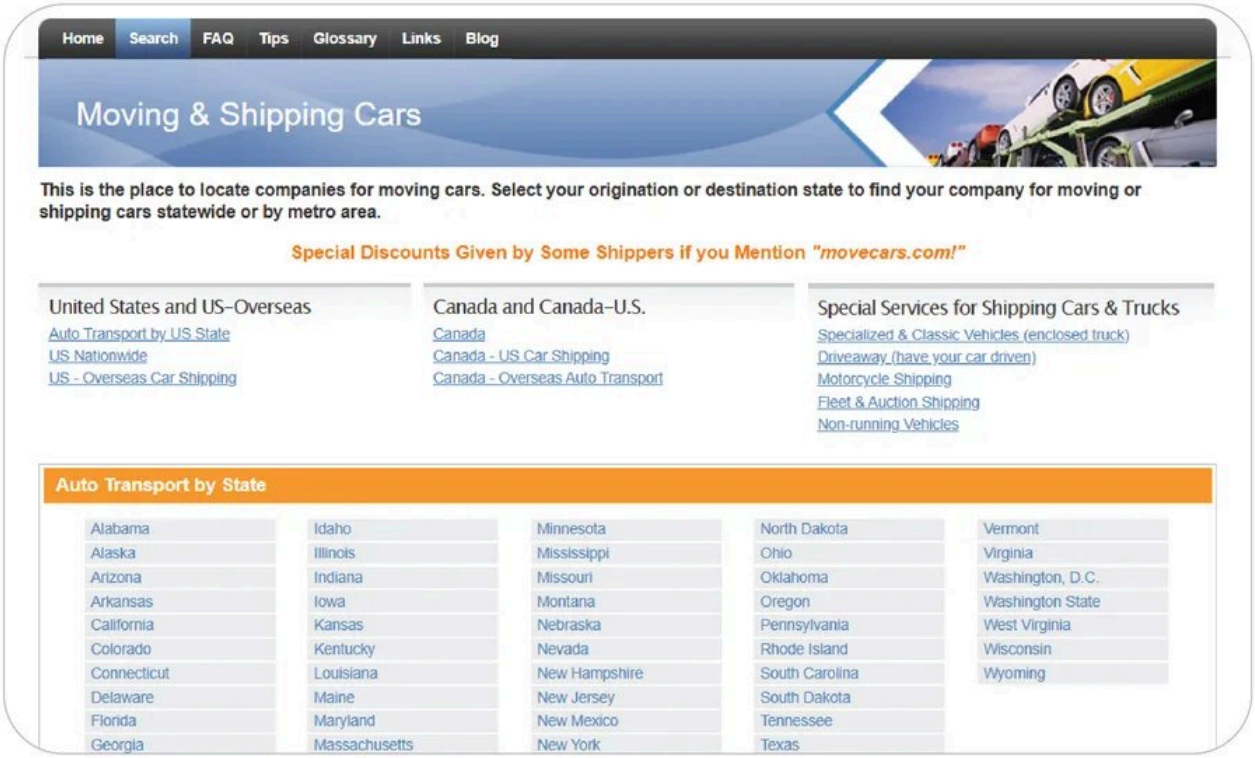



**Figure 1.26**
MoveCars.com Old Search Catalogue Page

# Balancing Content And Clarity

Designing the MoveCars website means working with a dense structure of SEO-driven content. The platform carries thousands of listings, state-wise directories, and long-form text that supports search visibility. This content cannot be removed or trimmed. Instead, the layout supports it. We use collapsible sections and accordions across key areas of the site, allowing users to open only what they need while reducing visual load. Content is grouped by journey types and locations, including state-based browsing and use-case-specific flows, so users can find what they need without digging through pages of text.

As we layer in this content, accessibility remains a core focus. Every color combination is tested against WCAG standards, especially the 4.5:1 contrast ratio required for body text on backgrounds. Font sizes are kept at a minimum of 16 pixels to support visual clarity. We define a clear tab order across each page, ensuring that users navigating by keyboard or screen reader move through content in a logical and structured way. All images are named descriptively to support screen reader functionality, moving away from generic file names and toward meaningful descriptors that can be read aloud.

Illustrations are used with intention. We use them over stock images, which often feel disconnected from the interface and too generic. The illustrations are minimal and consistent in tone, designed to support the page without dominating it. They appear primarily in places where they guide focus or help separate sections visually, especially on mobile, where hierarchy matters even more. Every visual decision is shaped by a simple goal: make the content easier to explore, understand, and trust.

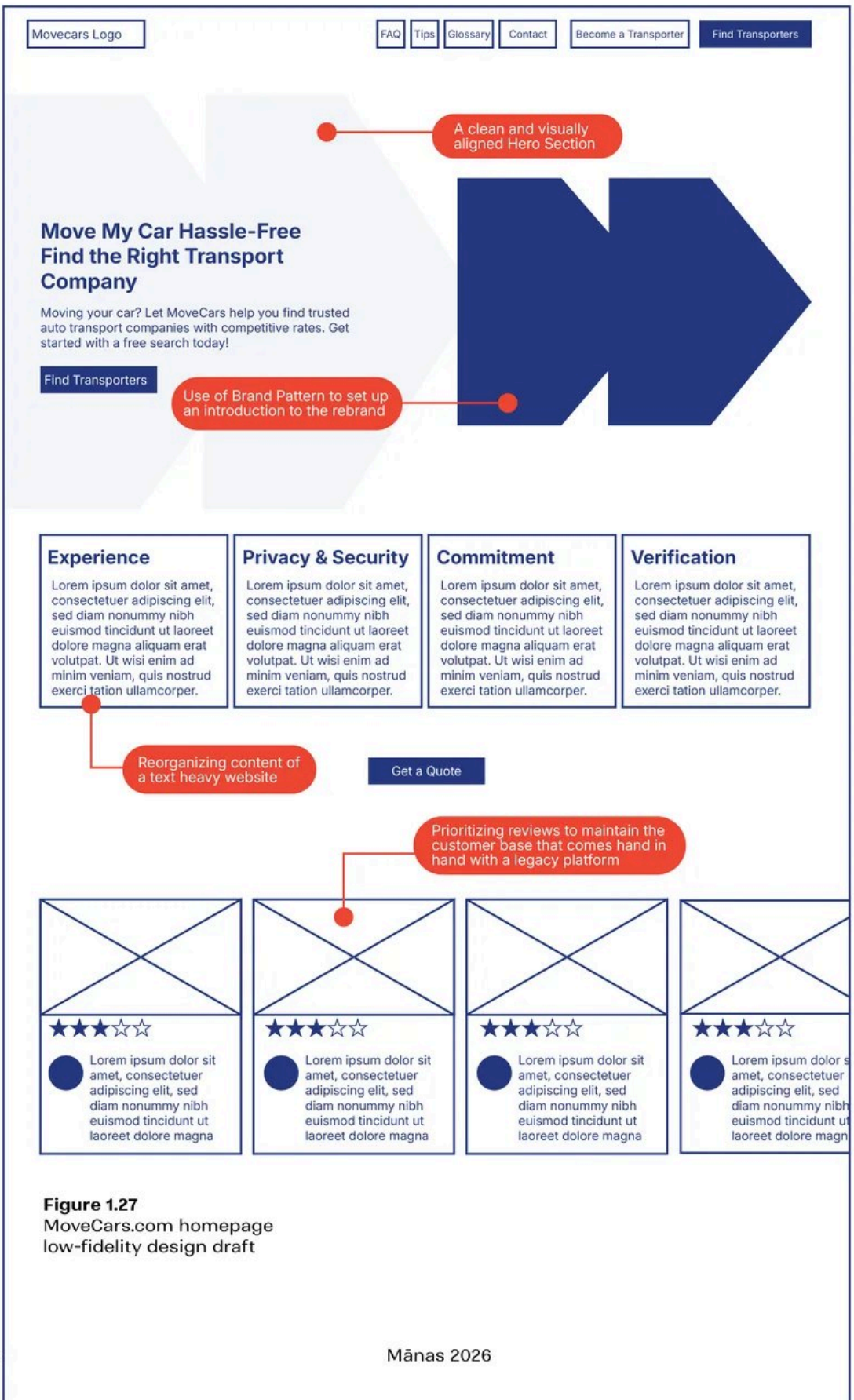



**Figure 1.27**
MoveCars.com homepage
low-fidelity design draft

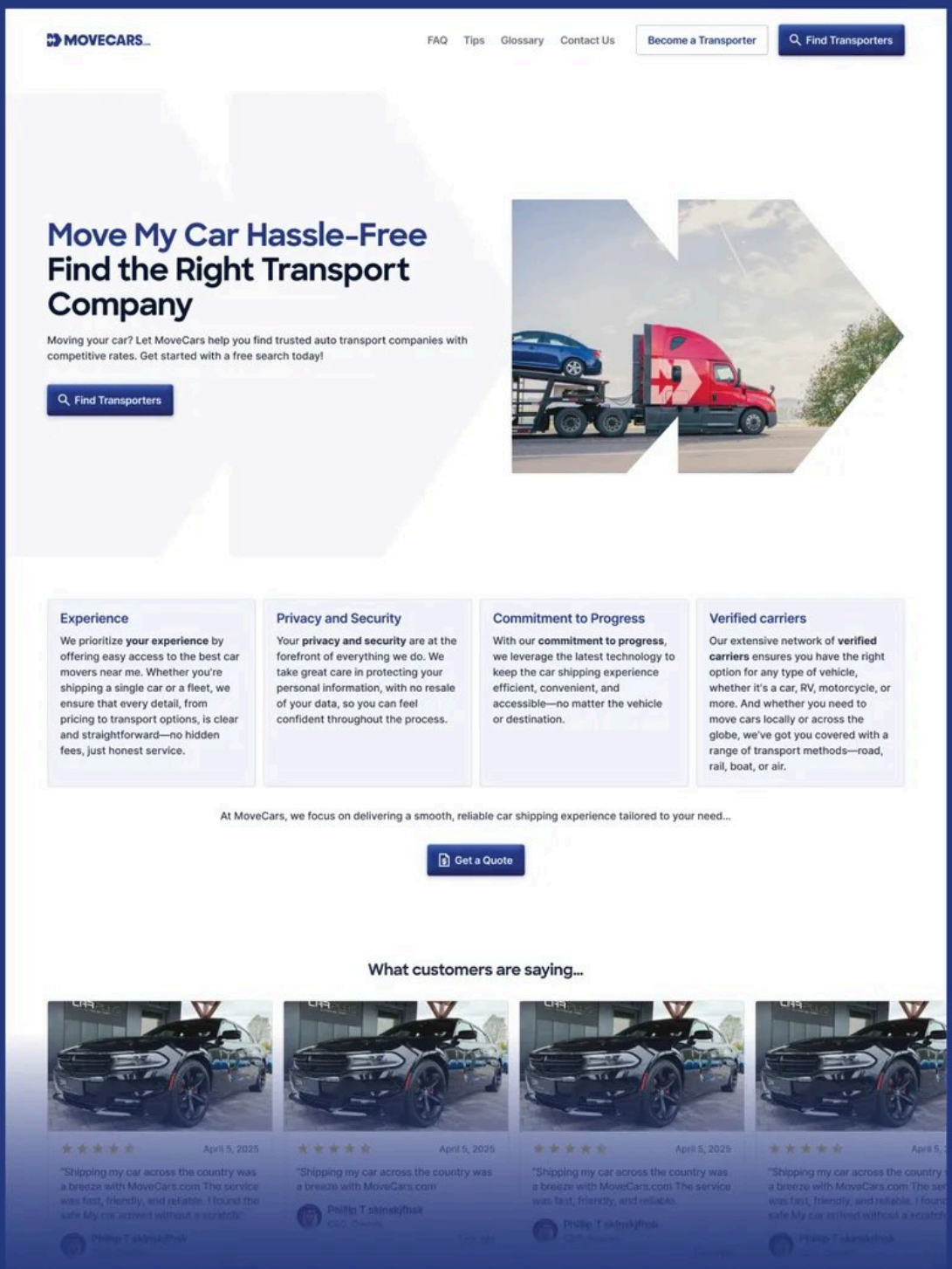



**Figure 1.28**
MoveCars.com homepage design draft

MoveCars has always been a tool people relied on for being consistent and useful. It never needed to assert itself, because those who needed it already knew where to look. But even the most trusted platforms need a visual identity to be recognized, not just remembered. After nearly three decades of living as a domain name, MoveCars now has a presence that matches its value.

**This rebrand is a way to express in design what the platform has already proven through years of service. With a focused identity and an accessible digital experience, MoveCars steps into the future without leaving its legacy behind. It remains what it has always been, dependable, but now, with clarity, presence, and the confidence to be seen.**

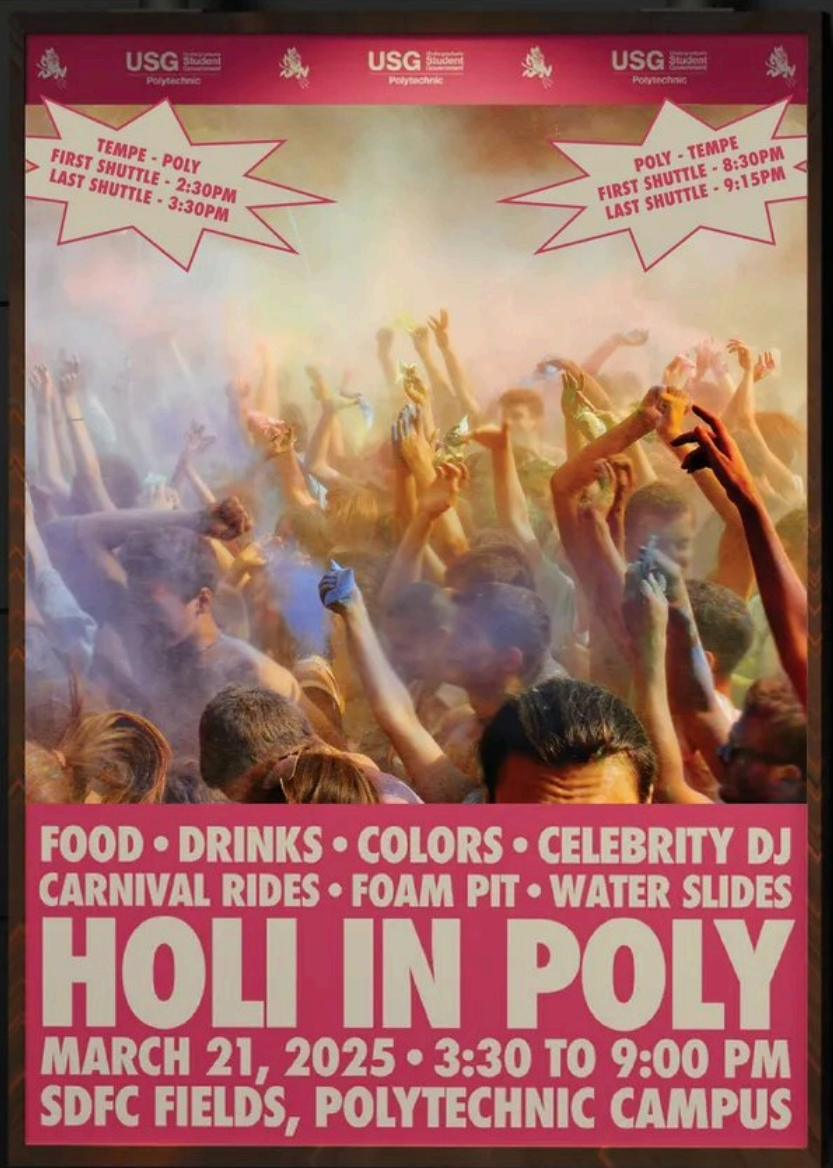



**Figure 2.01**
Digital Banner

Chapter

# 2

# USGP: Making Campus Leadership Recognizable

| | |
|---|---|
| BRAND | USGP |
| CLIENT | Arizona State University |
| PROJECT | Branding & Viusal Identity Design |
| STATUS | Completed |

# Introduction

The true strength of a university campus can often be measured by the quality of the student experience it creates. And when it comes to shaping that experience, no one can represent a student better than a student. At Arizona State University's Polytechnic campus, that responsibility belongs to the Undergraduate Student Government Polytechnic, or USGP.

USGP stands as both advocate and enabler. It takes student concerns to the faculty and administration, and it brings services and support into everyday life. From free bike rentals and health carts to Uber codes for airport travel, fundraising for charity, funding for events, ideas and free printing, its work touches the practical and the cultural alike. It is a student government built on representation, service, and community, carrying forward the idea that when students are equipped and heard, the entire campus grows stronger.

For most students, campus government often fades into the background. Notices are shared, emails are sent, but the presence itself rarely stands out. At Polytechnic, USGP wanted to change that. Its role was too central, and its work too impactful, to be lost in the noise of everyday communication. The challenge lay in finding visibility without breaking away from the university's larger identity system. The Polytechnic campus is one of five under the ASU umbrella, and all share the same logos and core colors. Any new identity had to respect that structure while still giving USGP a face that felt distinct, approachable, and easy to recognize at a glance.

**OUR TASK WAS TO CREATE A DESIGN SYSTEM THAT COULD HONOR THE INSTITUTION WHILE GIVING THE STUDENT BODY A BRAND OF ITS OWN. IT NEEDED TO BE VIBRANT ENOUGH TO STAND OUT IN A CROWDED CAMPUS FEED, YET STRUCTURED ENOUGH TO BUILD TRUST WITH FACULTY AND ADMINISTRATORS.**




**Figure 2.02**
USG Polytechnic Logo

# Leadership That Feels Accessible

Every project at Devalok begins with understanding how an organization sees itself and the future it wants to create. With USGP, this meant beginning at the source, the students who lead it. We sat down with the leadership for a comprehensive brand workshop, mapping the "how, why, and what" of their work. The conversations touched on the problems students face, their motivations, and the values USGP wanted their brand to carry forward. That foundation became the bedrock for every design decision that followed.

From this session, a clear picture emerged. USGP sees itself as approachable in tone, professional in conduct, and above all, student-first in purpose. Its voice needed to balance warmth with credibility, making communication feel easy to engage with while still carrying the seriousness of representation. This philosophy became the guiding framework for the brand identity, ensuring that every visual and verbal choice reflected the spirit of leadership that feels accessible, relevant, and rooted in community.

# USGP SPEAKS LIKE A STUDENT WHO KNOWS WHAT THEY'RE DOING. AN EARNEST ALLY. THERE'S NO FLUFF, OR JARGON, AND DEFINITELY NO TALKING DOWN. WE'RE APPROACHABLE, CONFIDENT, BUT ALWAYS GROUNDED. OUR VOICE IS EQUAL PARTS CLEAR, RESPECTFUL, AND RESPONSIVE.

## WE REFER TO THESE LANGUAGE PRINCIPLES WHEN AUTHORING WRITTEN CONTENT.

## 01 SAY WHAT MATTERS

**WE SPEAK WITH INTENTION. EVERY SENTENCE CARRIES MEANING, WHETHER WE'RE ANNOUNCING A NEW INITIATIVE OR INVITING STUDENTS TO AN EVENT. NO FILLER, NO FLUFF. IF IT DOESN'T HELP STUDENTS FEEL INFORMED, INCLUDED, OR EMPOWERED ; WE DON'T SAY IT. CLEAR, PURPOSEFUL LANGUAGE KEEPS THINGS ACCESSIBLE, ESPECIALLY IN A CAMPUS AS DIVERSE AND BUSY AS POLY.**

| DO | DON'T |
|---|---|
| Get to the point. | Overload with jargon no one asked for. |
| Write with clarity and structure. | Use filler words to "sound formal." |
| Prioritize relevance & usefulness. | Say something just because it sounds good. |

# 02 SPEAK WITH STUDENTS, NOT OVER STUDENTS

**OUR WORDS REFLECT OUR ROLE ; WE'RE ADVOCATES, NOT ADMINISTRATORS. WE DON'T USE CORPORATE LINGO OR INSTITUTIONAL BUZZWORDS. WE SOUND LIKE A PEER, NOT A POLICY. WHETHER WE'RE SHARING UPDATES, ANSWERING QUESTIONS, OR ADDRESSING CONCERNS, WE KEEP OUR TONE GROUNDED, RESPECTFUL, AND INCLUSIVE. IT'S ALWAYS A CONVERSATION, NEVER A BROADCAST.**

| DO | DON'T |
|---|---|
| Use plain, conversational language. | Be vague about what students can expect or do. |
| Ask questions where it makes sense. | Assume students already know all the context. |
| Be specific about student benefits or involvement. | Lecture, over-explain, or sound like you're in a boardroom. |

# 03 LET CARE COME THROUGH.

**USGP IS BUILT ON CARE ; FOR STUDENT VOICES, TIME, AND IDEAS. THAT SHOULD SHOW UP IN EVERY MESSAGE. WE DON'T USE FORCED EXCITEMENT OR GENERIC PHRASES. INSTEAD, WE WRITE WITH REAL WARMTH AND SINCERITY. IF THERE'S ACTION TO TAKE, WE MAKE IT CLEAR. IF THERE'S CREDIT TO GIVE, WE HIGHLIGHT IT. IT'S ABOUT BEING THOUGHTFUL IN BOTH CONTENT AND TONE.**

| DO | DON'T |
|---|---|
| Acknowledge effort, involvement, and community spirit. | Fake enthusiasm ("It's going to be amazing!!"). |
| Write with warmth & gratitude. | Use cold, passive phrases (i.e. your request has been submitted.) |
| Be direct when action is needed ; and encouraging when asking. | Forget that every message is an opportunity to build trust. |

# Designed For Students First

The values uncovered in the brand workshop gave us direction for copywriting and also shaped the entire visual identity. USGP sits at the intersection of administration and students. It advocates to faculty while speaking directly to its peers, and the brand had to reflect that dual role. We placed USGP's communication style in the space we call the Earnest Ally: approachable without being casual to a fault, professional without sounding corporate, and always driven by sincerity. That voice became the compass for both design and language.

Designing for USGP also meant working within the larger framework of ASU's brand system. Typography, colors, and layouts had to align with university wide standards while still giving USGP its own identity. This required keeping the design recognizable as part of ASU while introducing distinct elements that made it stand apart as the Polytechnic campus's voice.

**USGP IS A COMMUNITY THAT LISTENS, ACTS, AND ADVOCATES. EVERY VOICE MATTERS HERE. EVERY IDEA HAS A SEAT AT THE TABLE. THEY ARE BUILDING A CAMPUS CULTURE WHERE LEADERSHIP FEELS LIKE FRIENDSHIP, AND EVERY STUDENT FEELS SEEN.**

**FOR ——— STUDENTS,**
**BY ——— STUDENTS,**
**WITH ——— STUDENTS.**




**Figure 2.03**
Brand Color Folders

## Color As A System

Translating USGP's role into visuals came with the aim of solving a clear problem: information overload on campus. Students are often surrounded by posters, flyers, and emails, and important announcements can easily get lost. To ensure clarity and visibility, we designed a color-coded system in which events, announcements, community updates, and official notices each carried a distinct visual identity. The palette was designed to be vibrant because the communication needed to catch attention at a glance. Each color was also tested for accessibility and contrast to ensure legibility on screens and in print. Certain options were ruled out deliberately. Red and blue carried rival university associations, while early tests with orange and pink created issues for color-blind viewers or looked too similar when placed together. The final palette was bright, functional, and distinct enough to make USGP visible across a crowded campus feed without overwhelming the viewer.

BONE WHITE

SKY BLUE

BRIGHT PINK

YELLOW GREEN

PUMPKIN

DARK GREY

#F5EADF

#8EBFEB

#E74973

#A0D75A

#EC6B21

#2F2C34

**Figure 2.04**
USGP Brand Colors



**Figure 2.05**
Arizona State Sun Devils
Logo (White over Pink)



**Figure 2.06**
Arizona State Sun Devils
Logo (Black over Green)



**Figure 2.07**
Arizona State Sun Devils
Logo (White over Orange)



**Figure 2.08**
Arizona State Sun Devils
Logo (Black over Blue)



**Figure 2.09**
Arizona State Sun Devils
Logo (White over Black)



**Figure 2.10**
Arizona State Sun Devils
Logo (Black over White)

# Typography That Balances Roles

Typography carried the same principle forward. Futura was chosen as the core typeface for its bold, legible, & versatile character. It had enough structure to feel credible in front of faculty and enough energy to engage students. The system relied heavily on typographic hierarchy rather than imagery, which kept layouts modern, consistent, and instantly recognizable. Photography and stock visuals, was kept selective to avoid distraction or inconsistency. Imagery was used sparingly and only in the service of clarity, ensuring that type remained the central tool for USGP's communication.

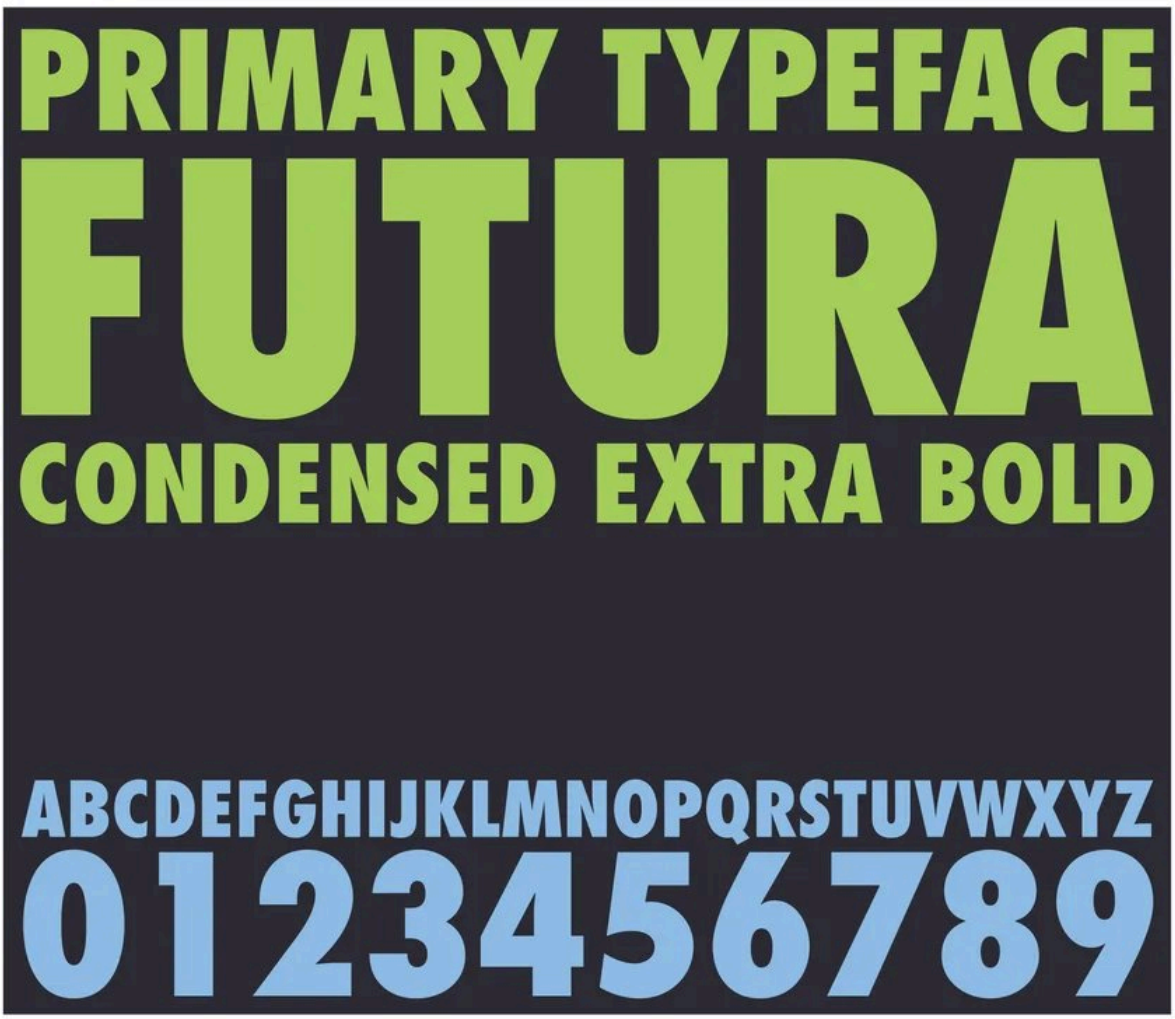



**Figure 2.11**
USGP Brand Typography




**Figure 2.12**
USGP Brand Flyers




**Figure 2.13**
Poster Mockup 01




**Figure 2.14**
Poster Mockup 02




**Figure 2.15**
USGP Brand Assets




**Figure 2.16**
USGP Poster 03




**Figure 2.17**
USGP Brand Banners

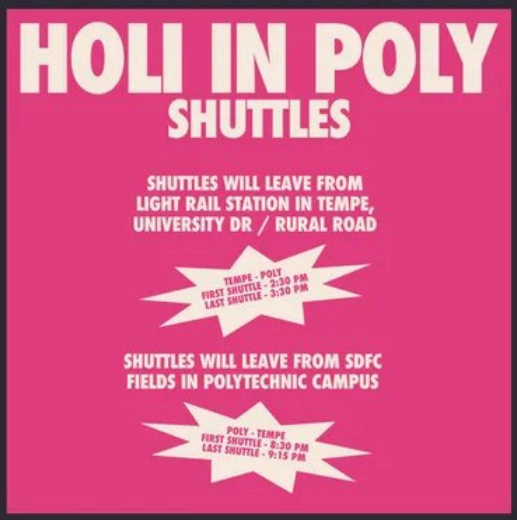
# Graphic Devices

Supporting graphic devices added flexibility to the identity and gave each communication the right tone for its context. Bookmarks and paper folds introduced structure, stars brought a playful energy to casual events, and ovals lent formality to forums or official communication. They acted as modular tools, keeping the brand adaptable while reinforcing a visual system.




**Figure 2.18**
Poster Mockup 04




# Applications Built For Campus Life

The brand toolkit was designed first and foremost for where students spend most of their attention: Instagram. Posts and stories were built with a modular structure that extended seamlessly into on-campus posters, flyers, & handouts. Whether viewed on a screen or on a wall, the identity remained accessible, consistent, & unmistakably USGP.

Collaboration was another key need. Since USGP frequently co-hosts events with student clubs, a logo band system was created to display multiple identities neatly in one layout. To ensure sustainability, templates were delivered in Figma, giving future USGP members an easy way to apply the system without advanced design skills. The result was a brand built for flexibility, recognition, and long-term use.




**Figure 2.19**
USGP Social Media Posts




**Figure 2.20**
USGP Brand Color for Instagram Stories.




**Figure 2.21**
USGP Annual Handbook Mockup




**Figure 2.22**
Minutes of Meeting Deck




**Figure 2.23**
USGP Digital Assets




**Figure 2.24**
USGP Poster 05




**Figure 2.25**
USGP Poster 06

**THE IDENTITY OF USGP NOW REFLECTS THE ROLE IT HAS ALWAYS PLAYED: CONNECTING STUDENTS WITH THE SYSTEMS THAT SHAPE THEIR CAMPUS LIFE. BY MAKING ITS PRESENCE VISIBLE, APPROACHABLE, AND ORGANIZED, THE BRAND GIVES WEIGHT TO THE WORK THAT OFTEN WENT UNNOTICED. IT IS A TOOLKIT FOR COMMUNICATION, BUT**

**ALSO A SIGNAL OF REPRESENTATION, SHOWING STUDENTS THAT THEIR VOICES CARRY INFLUENCE AND THEIR NEEDS ARE ADDRESSED. THROUGH THIS BALANCE OF INSTITUTIONAL TRUST AND STUDENT-FRIENDLY ENERGY, USGP STANDS AS A BRIDGE ANCHORED IN SERVICE, STRENGTHENED BY DESIGN, AND EQUIPPED TO GUIDE ITS COMMUNITY FORWARD.**

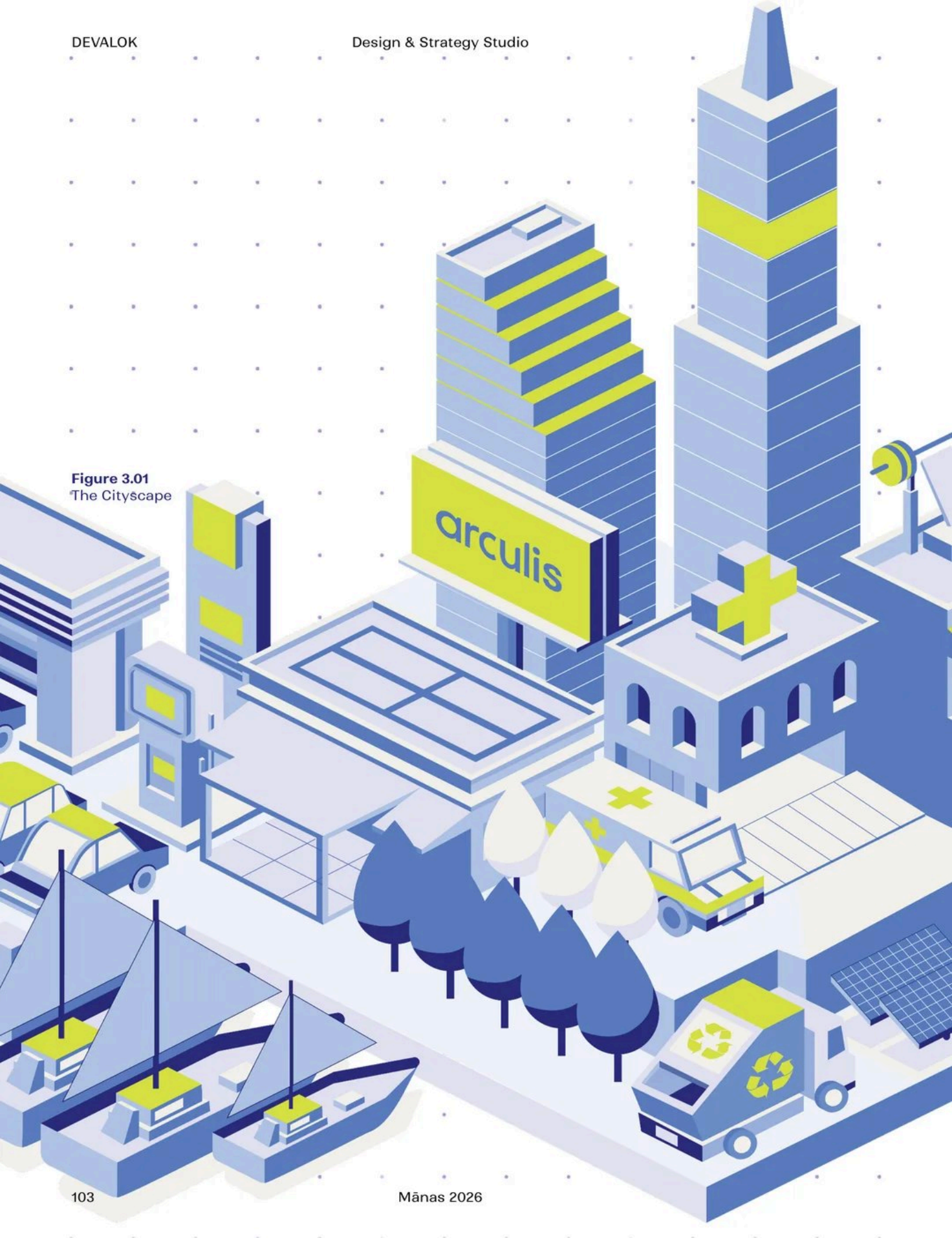



**Figure 3.01**
The Cityscape

Chapter

# 3

# Arculis Advisors : A Book on Financial Advisory

| | |
|---|---|
| BRAND | Arculis Advisors |
| CLIENT | Jonathan Chadick |
| PROJECT | Brand Identity & Website Design |
| STATUS | Completed |

# Introduction

Mergers and acquisitions mark the most defining moments in a business's journey. They happen at significant turning points, when a business is ready to scale, shift direction, or step into a new phase. These decisions are shaped by years of work and carry the weight of everything that came before. Getting them right means protecting the arc of a business and strengthening the next leg of its path.

The stakes are especially high in the consumer sector. Unlike industrial or technological M&A, consumer transactions are built on intangible foundations: brand equity, customer loyalty, and the cultural momentum a business has spent years accumulating. A restaurant group or a fitness chain carries its value not just in its balance sheet but in how people relate to it. That relational capital is fragile, and the advisory process has to account for it. A firm working in this space needs to understand not only the mechanics of a deal but the character of the business behind it.

This is the world Jonathan Chadick has worked in for over a decade. His career in capital markets and consumer focused M&A has taken him through hundreds of conversations with founders, investors, and strategic partners. Over time, he observed a consistent pattern. Founders who had spent years building something with real identity & purpose would arrive at a transaction looking for a counterpart who understood what they had built. What they often found instead were firms fluent in process and valuation, but less attuned to the meaning behind the business. Jonathan understood that business owners need more than a broker. They need someone who can see where they have been and knows how to guide them toward what comes next.

Arculis was built with that purpose. Jonathan set out to create a practice that would bring deep consumer insight, founder-first thinking, and a presence that felt distinct in the M&A landscape.

# The Missing Language of M&A

Jonathan had long observed that many M&A firms carried a certain sameness in how they presented themselves. The language leaned heavily into formality. The visuals were often conventional and leaned more toward utility. For someone working with fast-moving, highly visible consumer brands, there was a clear need for a firm that reflected the energy and depth of the businesses it advised.

The consumer brands that Arculis works with hold themselves to a different standard. A mid-sized car wash group or a regional healthcare chain invests in its identity, its communications, and the experience it creates. When these founders look across the table, they notice what they see. A firm arriving in the same visual language as every other advisory practice signals a certain distance from the world it claims to understand. The gap between how consumer businesses present themselves and how the firms advising them do was one Jonathan saw clearly, and it became part of what Arculis was designed to close.

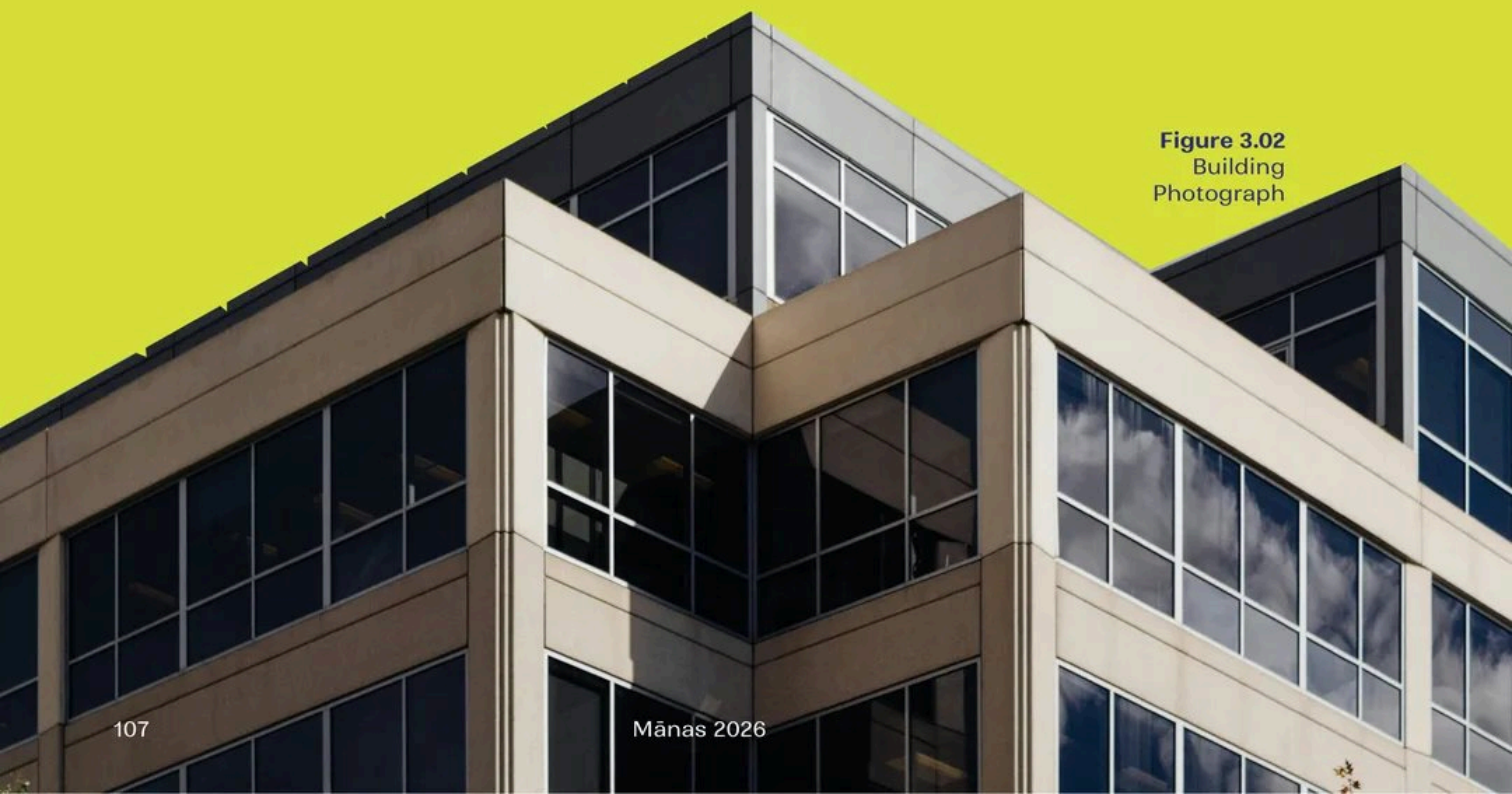


**Figure 3.02** Building Photograph

While the expertise behind these firms was undeniable, their identities rarely extended beyond the expected. It felt like a space where brand identity, tone, and distinctiveness were missing.

We saw an opportunity to create something that could resonate equally with sponsors and business owners: a firm with a strong name and a brand identity rooted in the certitude of the decisions being made.

# Business Growth is Never Linear

When we began working with Jonathan, there was already a strong sense of direction. The firm had a purpose, a market, and a set of values. What it needed was a brand philosophy and a name that could anchor everything that followed. As we spent time in the world of M&A, listening closely to how the industry moved, an idea started to emerged.

**Every business is different, but they share a common truth—business growth is not a straight line. It's a series of arcs with highs and lows that define the journey. At critical inflection points along these arcs, when decisions can either push a business forward, lead to stagnation, or shape a successful exit, the right guidance becomes essential.**

This is where the firm steps in to help business owners and sponsors make the right decisions.

The name emerged from this understanding. Arculis is inspired by ***arcus***, the Latin word for arc or bow. The name is a manifestation of our philosophy, anchored in the belief that the right move, at the right point in the arc, creates real momentum. The naming process does not end at selection. It extends into how the name is written and the discipline with which it's upheld. Following this principle, Arculis always begins with a capital A. It is kept intact across contexts, without abbreviations, slashes, or stylizations. In M&A, trust and credibility begin with conviction, and Arculis carries the strength to stand on its own through a name that signals confidence wherever it appears.

The tone of voice follows the same principle. It is formal and serious, with the wisdom of someone who understands the stakes. We call this tone of voice The Composed Analyst—a voice that carries experience without ego, and speaks with the composure that respects both its audiences. Across presentations, service pages, and conversations, the language is guided by the same principles, adapted to the context. In M&A, tone signals intent. Arculis maintains the professionalism the field demands, while staying approachable to the consumer brands it serves.

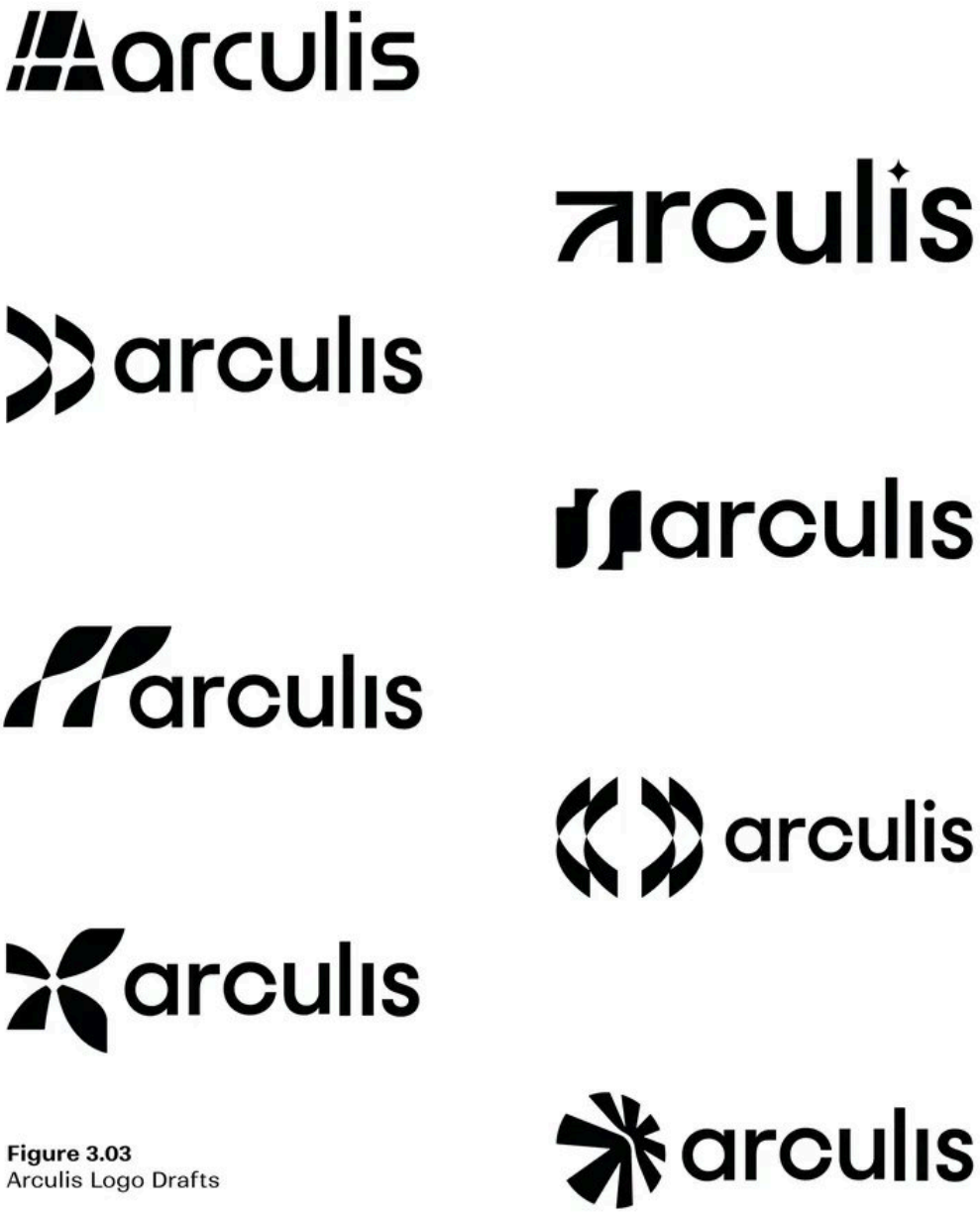



**Figure 3.03**
Arculis Logo Drafts

**In a merger or an acquisition, two entities meet at a point of change. Sometimes they converge as equals, building something larger. At other times, one acquires the other, carrying forward its value into a new chapter, and continues in the direction they determine together. In either case, unified growth begins at the moment two entities meet.**

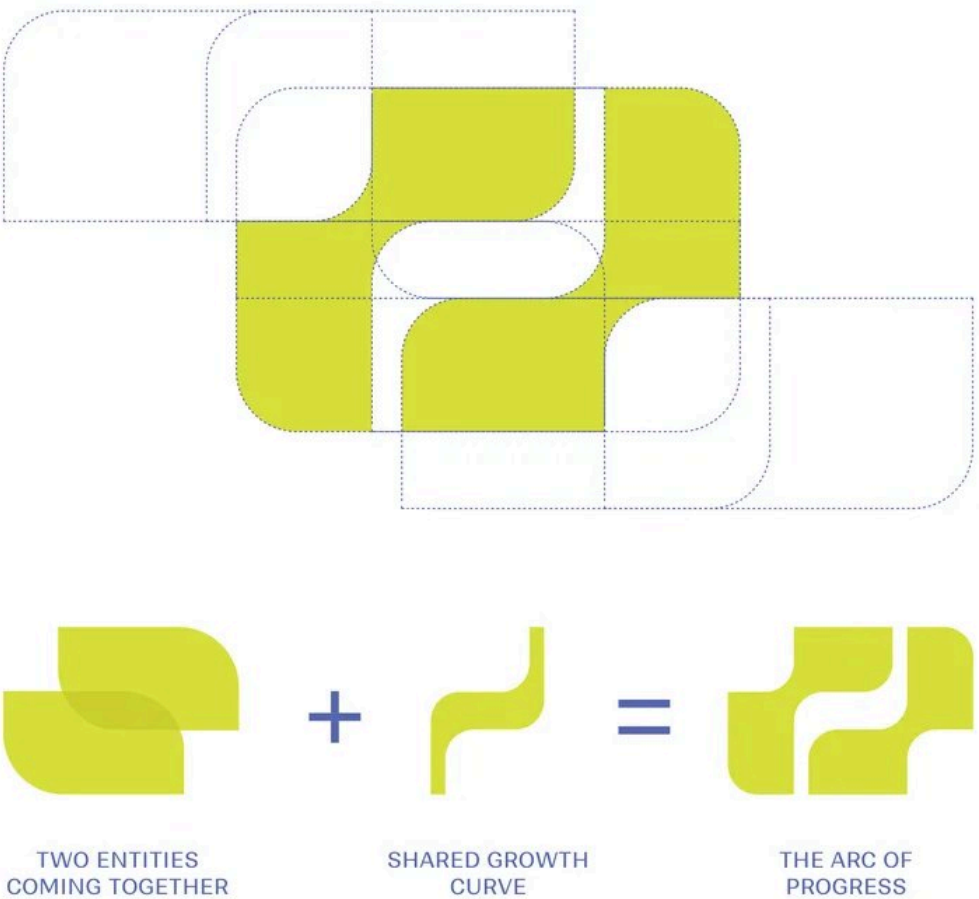



**Figure 3.04**
Arculis Logo Construction




**Figure 3.05**
Arculis Logo in Brand Colors

# The Shared Arc of Growth

The Arculis logo was designed around this very idea. The first form represents that initial meeting of two entities, and the second form extends forward, symbolizing the new trajectory that emerges once the deal is complete. Together, these elements create an arc, both literal & symbolic of a new path of business growth, shaped by a unified vision. It is this shared journey that the logo captures, giving form to the belief that every transaction is the beginning of a new trajectory. We call the logo The Shared Arc of Growth, the principle at

# Identity at the Intersection of Business & Brand

The visual identity for Arculis was crafted to reflect both the seriousness of M&A and the accessibility needed to connect with consumer businesses. The balance came from designing an identity that could communicate authority as well as approachability.

The palette begins with shades of blue, long associated with trust, stability, and credibility. These tones set the foundation for the brand, echoing the professionalism and discipline of the advisory practice. To introduce contrast and

distinction, we added a refined green, used sparingly to bring energy and highlight key moments across digital and print. Together, these colors create an identity that is grounded but not static, professional yet distinctive.




**Figure 3.06**
Arculis Brand Colors

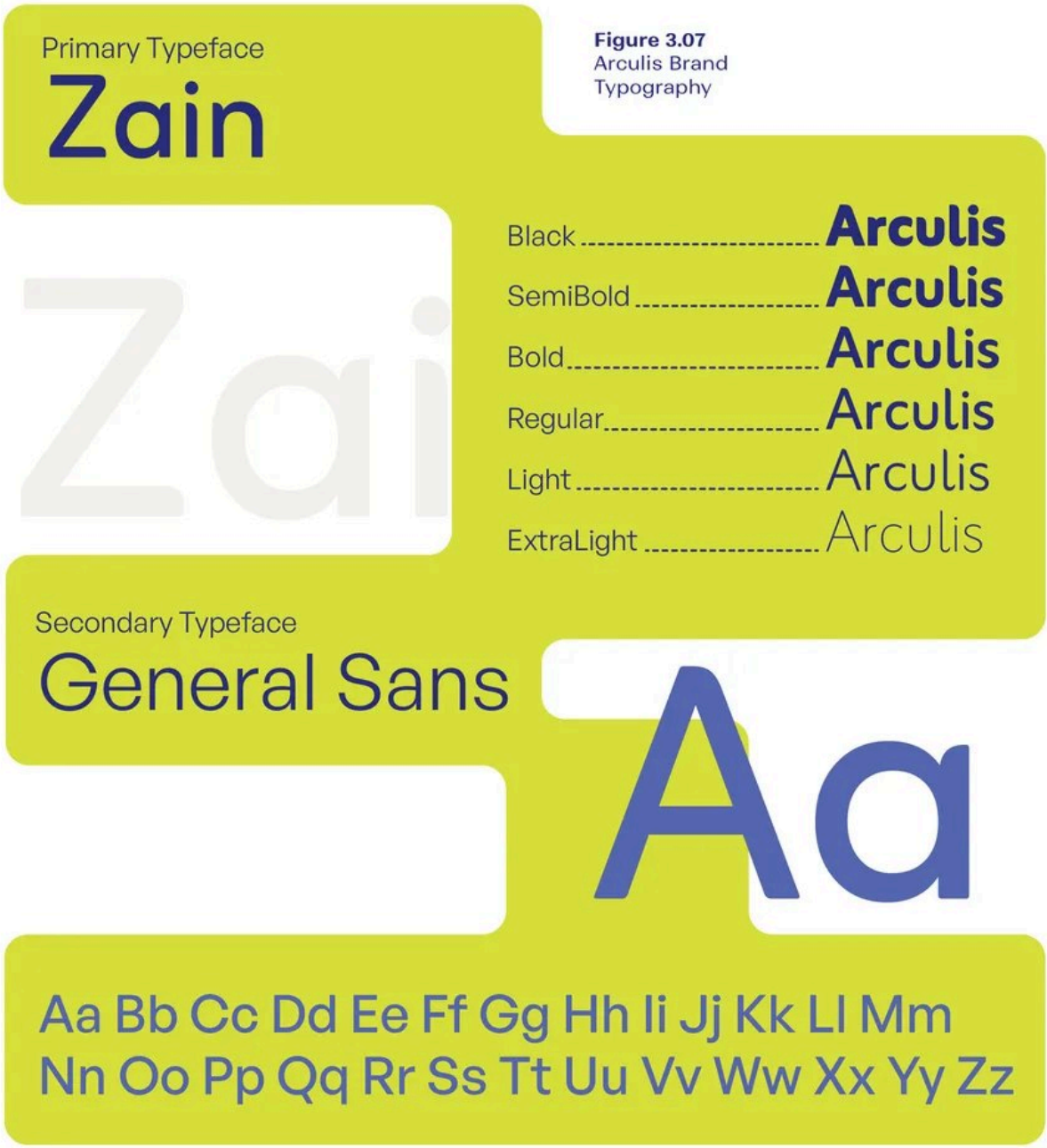



**Figure 3.07**
Arculis Brand Typography

Typography extends this balance. The primary typeface, Zain, is modern, legible, & versatile—fit for the gravity of M&A while still welcoming in tone. Paired with Open Sans as a supporting type, it creates hierarchy across platforms, keeping information clear & accessible. The layouts follow the same philosophy: structured, measured, & intentional, allowing the content to lead without distraction & create visuals with a dependable identity.

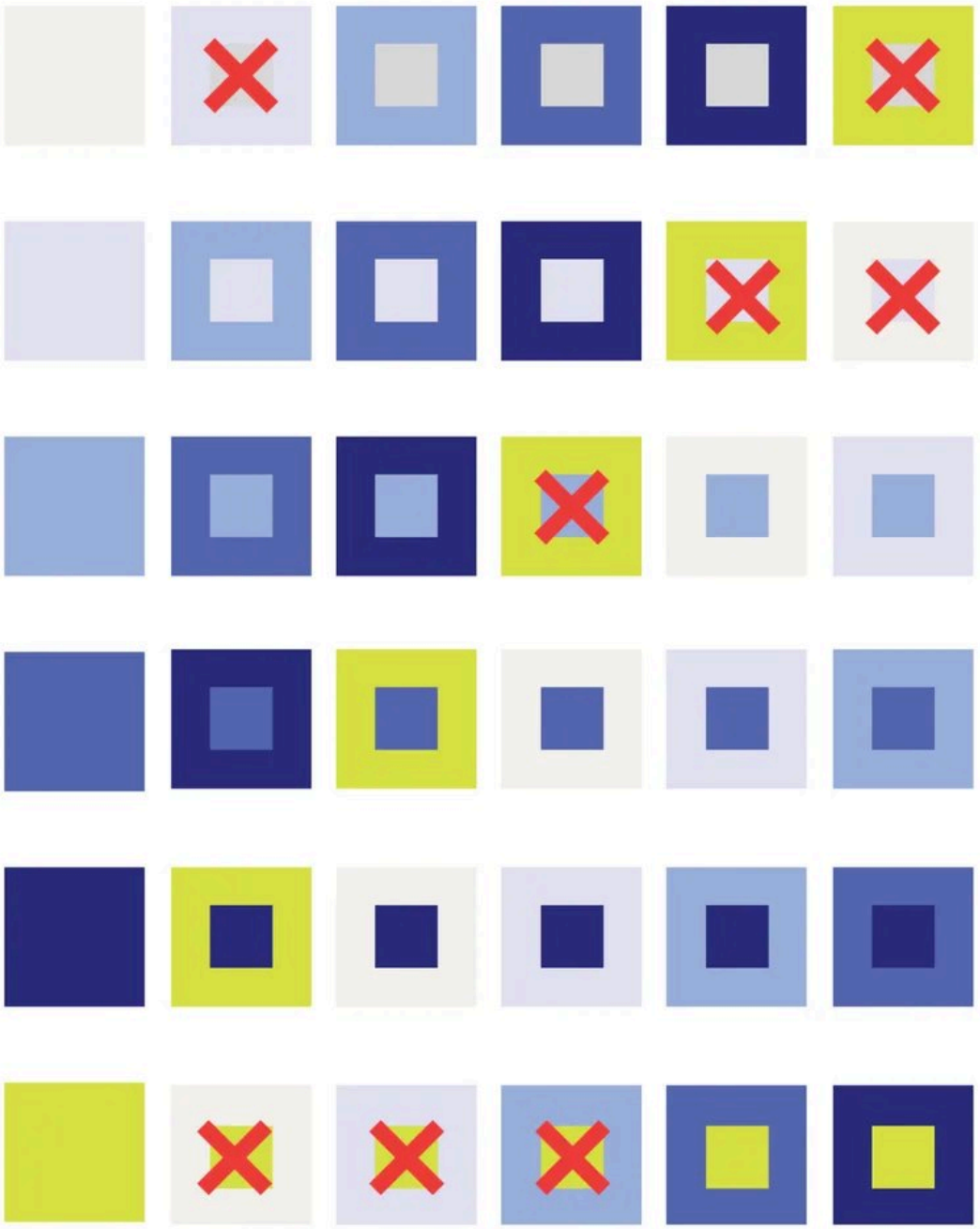


**Figure 3.08**
Arculis Color Harmony
and Contrast Chart




**Figure 3.09**
Arculis Color Contrast Chart (Text)

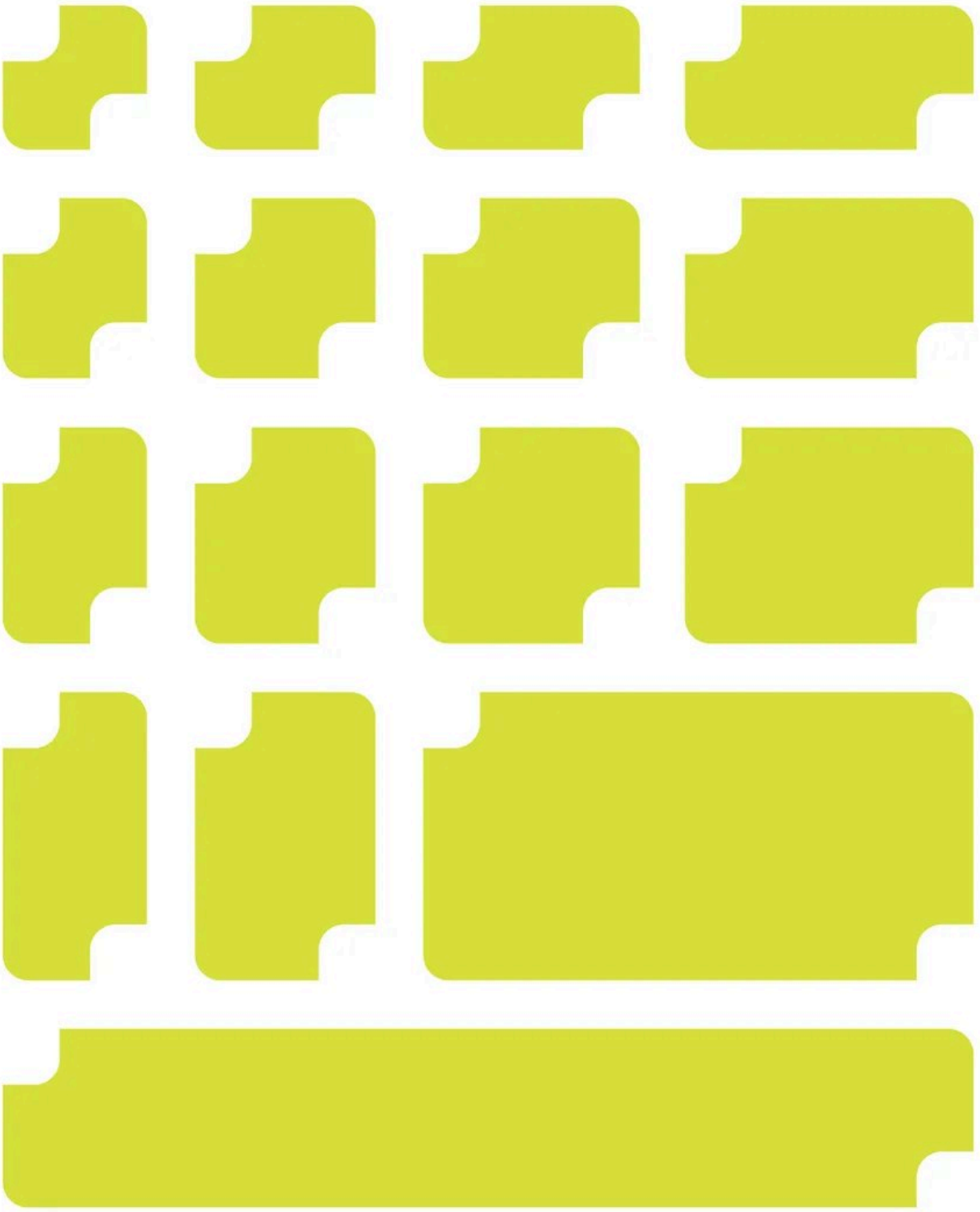


**Figure 3.10**
Arculis Signature Icon
Use and Layout 01




**Figure 3.11**
Arculis Signature Icon
Use and Layout 02




**Figure 3.12**
Notebook Mockup

Within this system, brand patterns add depth & continuity. A dotted grid takes inspiration from the inflection points every business experiences, serving as a metaphor for the firm's role at those defining moments.

Alongside that, geometric shapes derived from the idea of mergers & acquisitions interact, merge, and transform into new forms.



**Figure 3.13**
NYC Skyline

Illustration is introduced as part of the system to give the brand a human dimension. Instead of leaning only on photography or abstract graphics, we crafted custom isometric forms that add context and depth. They act as supporting visuals that situate the brand in its sector without overwhelming the message.





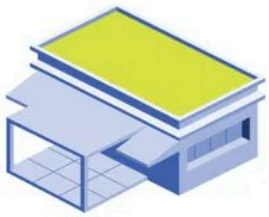


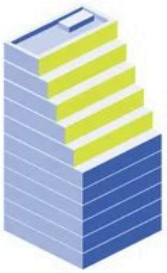


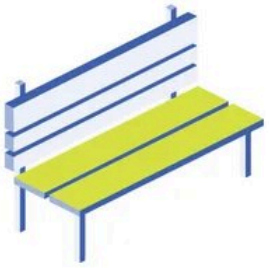












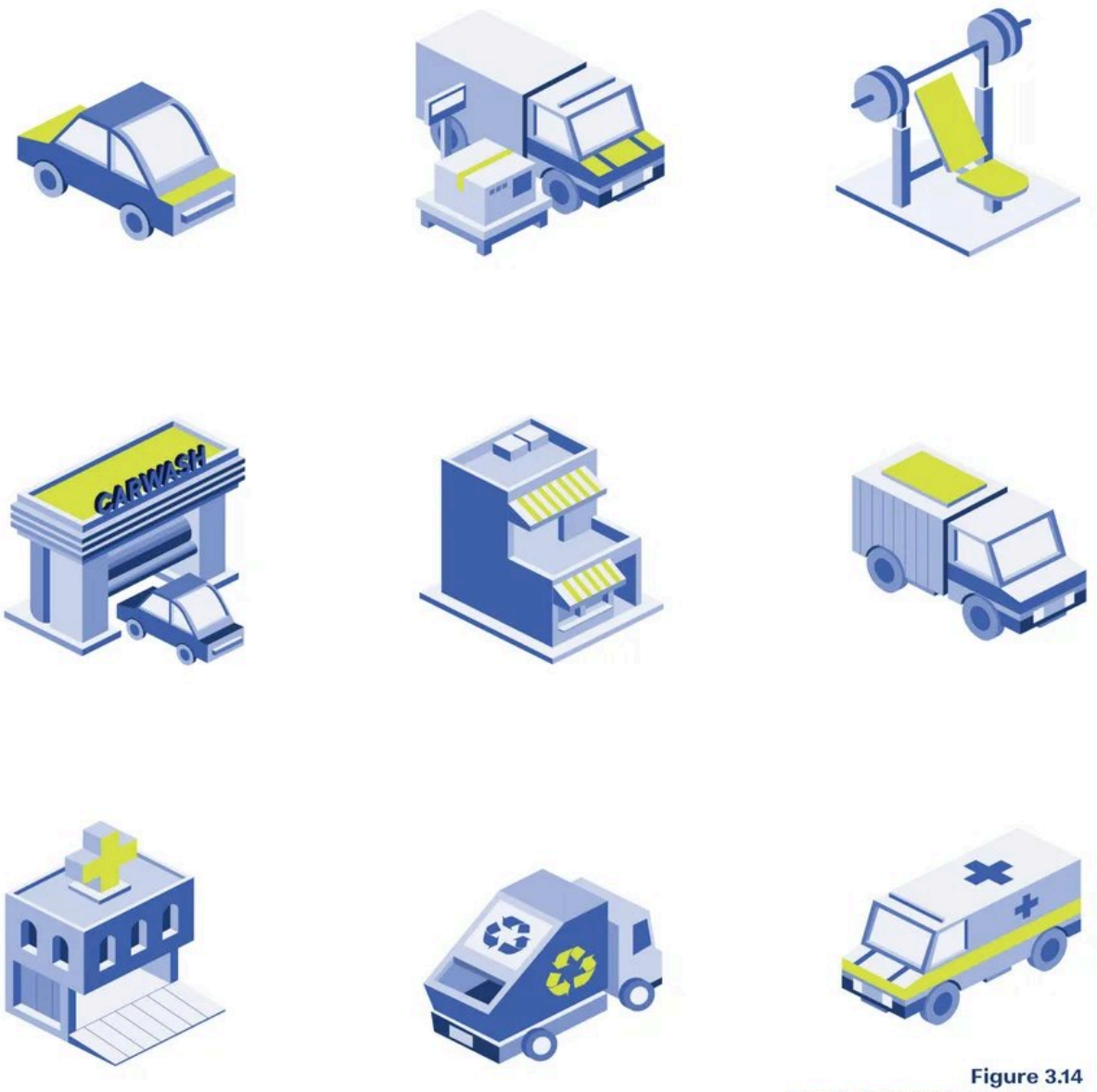



**Figure 3.14**
Arculis Isometric Illustration Style Sheet for City Assets

In a field where consumer businesses set a high bar for branding and storytelling, the identity of Arculis needed to meet that standard. This combination of color, type, structure, and illustration ensures that the brand speaks with authority, while remaining open to the people it serves.




**Figure 3.15**
T-Shirt Mockup




**Figure 3.16**
Cap Mockup




**Figure 3.17**
Arculis Stationery




**Figure 3.18**
Arculis Folder & Letterhead




**Figure 3.19**
Employee ID Mockup

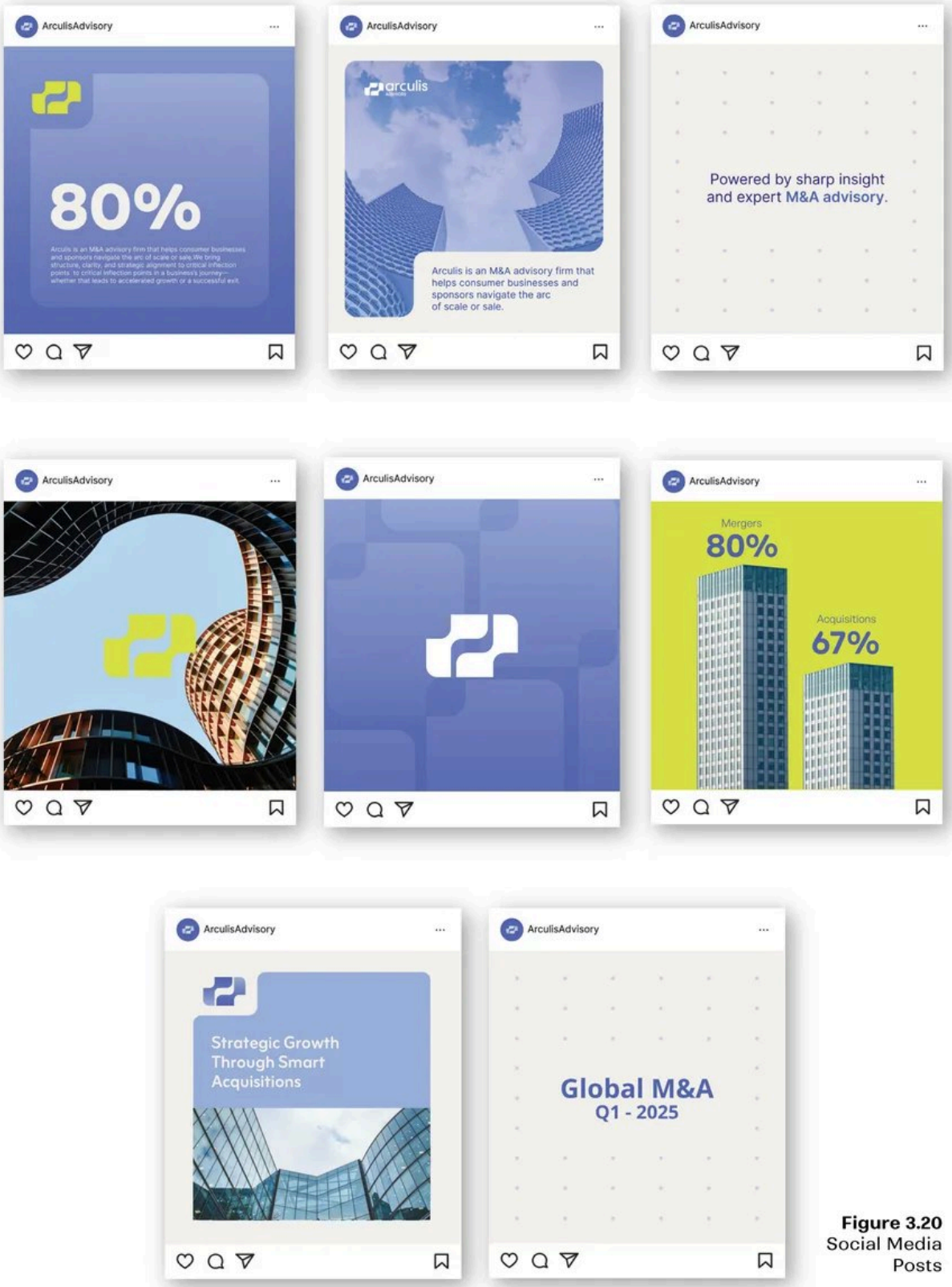



**Figure 3.20**
Social Media Posts

# A Website That Moves With You

Early conversations made the challenge clear. Most M&A websites feel interchangeable. They rely on familiar layouts, restrained palettes, and stock imagery that offer very little insight into how a firm actually works. Arculis needed a website that could explain its role quickly, reflect the standards of consumer businesses, and move visitors toward conversation without overwhelming them. The goal was never to answer every question online. The site needed to open a door, not replace a call.

Early website explorations leaned into familiarity within the M&A space. Clean layouts, restrained visuals, & image-led sections drew from patterns audiences already understood, creating a sense of ease but little distinction. While these directions worked on a functional level, they flattened the identity.

In conversations with Jonathan, it became clear that he wanted the moment a visitor landed on the site to feel unmistakably different, something that had not been seen in the category before. Real-world imagery felt abstract and detached while minimal visuals felt safe and interchangeable. Neither reflected the depth of thought behind Arculis. That realization became an understanding that the website needed a visual language capable of holding attention and expressing complexity. Once the need for a stronger visual language became clear, the website shifted from surface familiarity to world-building as a way to express what Arculis actually operates within.

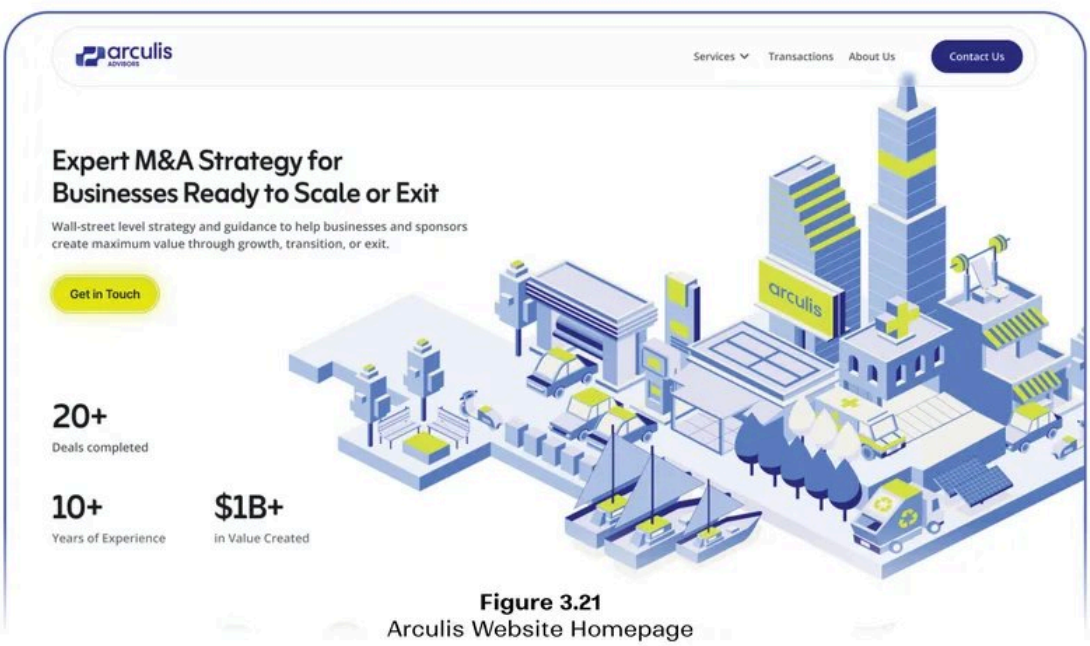
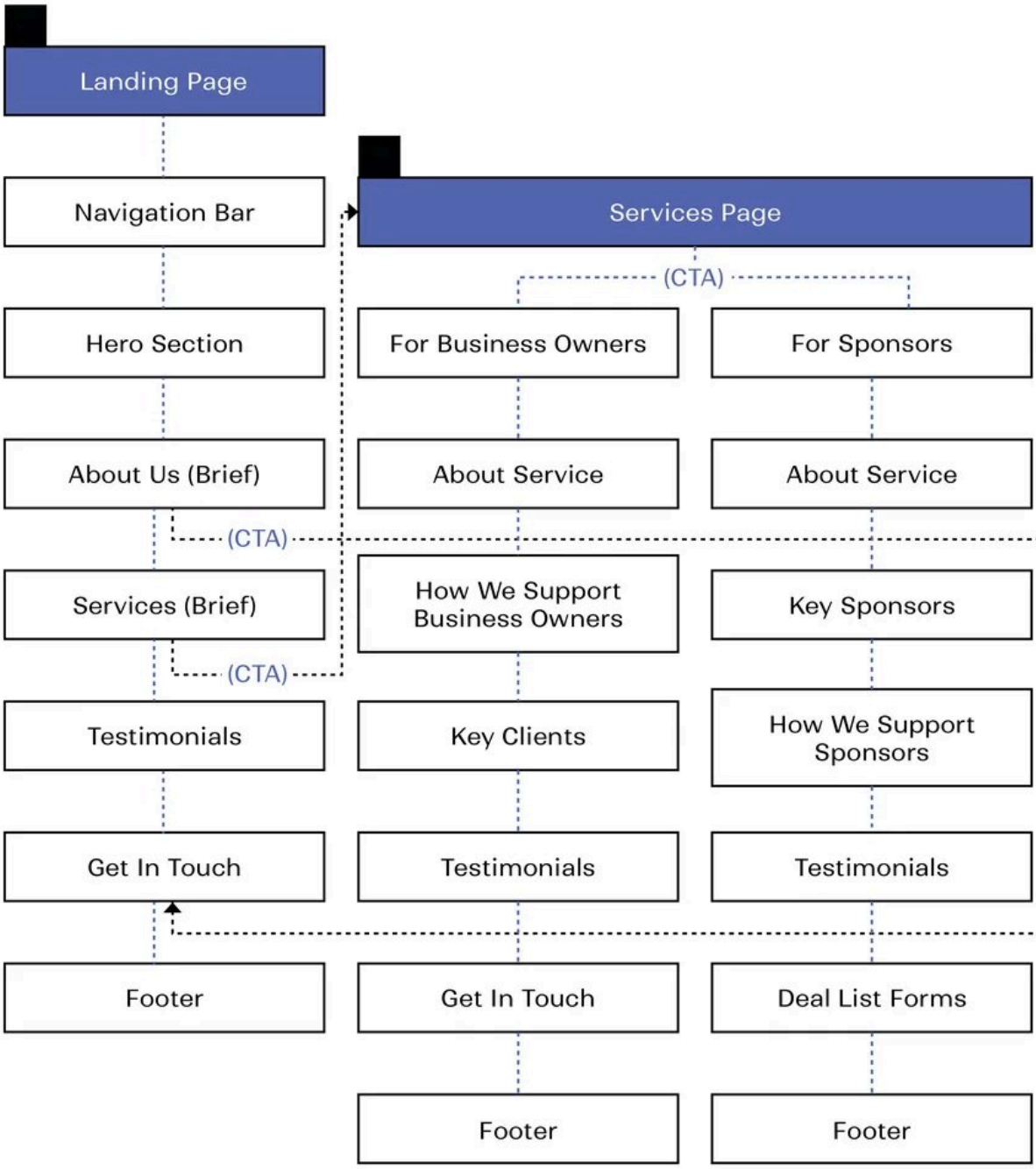



**Figure 3.21**
Arculis Website Homepage

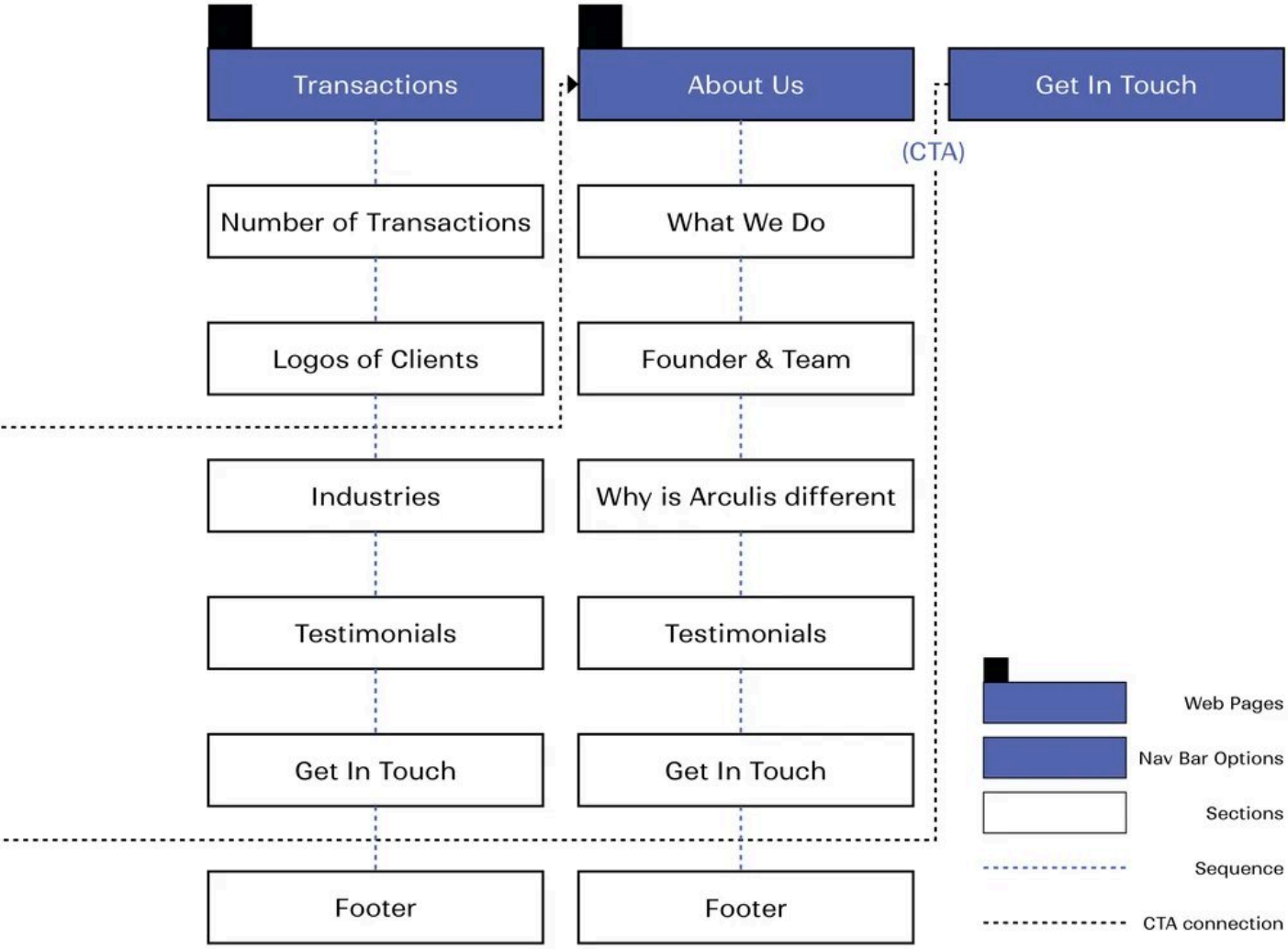



**Figure 3.22**
Arculis Mobile Website Mockup




# Information Architecture

A key structural dilemma was the decision to address Arculis's dual audience. The firm works with both business owners and sponsors, often on opposite sides of the same transaction. Rather than blending these narratives together, the Services section was split through a toggle system. This allowed each

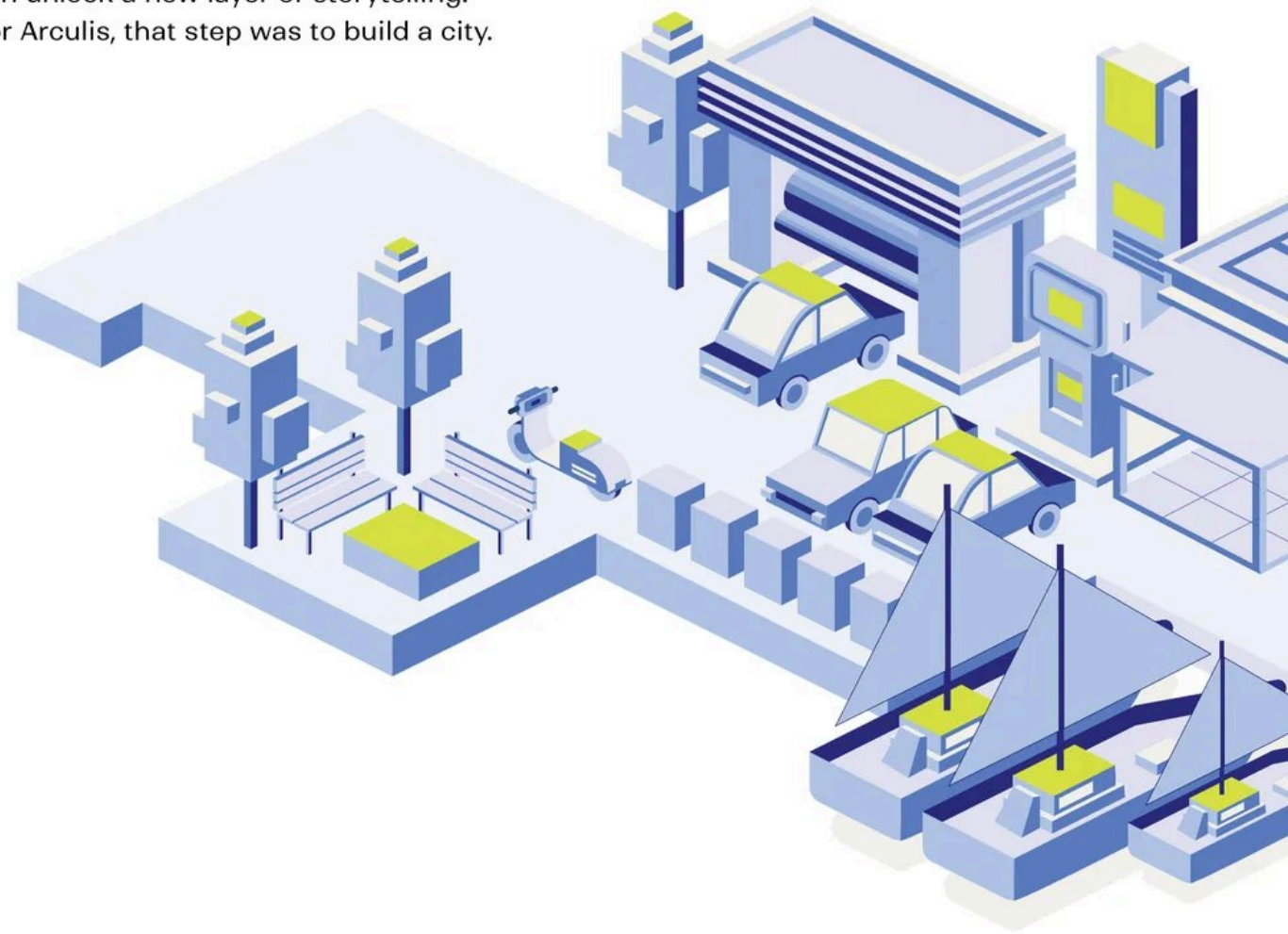



audience to see themselves reflected clearly, without confusion or dilution. The structure of the website was intentionally restrained. Instead of expanding into multiple subpages, the architecture was kept tight: Homepage, About, Services, Transactions, & Contact. This decision came from understanding how Arculis engages with its audience. The homepage carries the responsibility of orientation and introduces the firm, its focus, and its point of view quickly.

# The Cityscape

At its core, branding is an extension of what a business stands for. With Arculis, the foundation was already set: a strong philosophy, a distinct name, and a visual system built to reflect the standards of the consumer businesses it serves. The next step was to ask ourselves how far the brand could go. Every so often at Devalok, a project calls for moving beyond the regular & mundane patterns of competitor analysis and functional identity work, into a space where design can unlock a new layer of storytelling. For Arculis, that step was to build a city.

Arculis advises across the consumer sector, a landscape that stretches from restaurants and fitness chains to car washes, healthcare, retail, logistics, and more. The question was how to represent this breadth without resorting to stock symbols or generic cues. And we answered it with a custom isometric illustration: a cityscape that brings together these varied industries into one ecosystem.



At its center, a digital billboard bearing the Arculis name ties the landscape together, placing the firm as a steady presence within the environment it helps shape. The illustration style is minimal yet layered, built to function across digital and print. It signifies that Arculis stands not apart from the consumer world but within it, guiding businesses and sponsors as part of a larger ecosystem.




**Figure 3.23**
The Arculis Cityscape

# Illustrations And Motion In Use

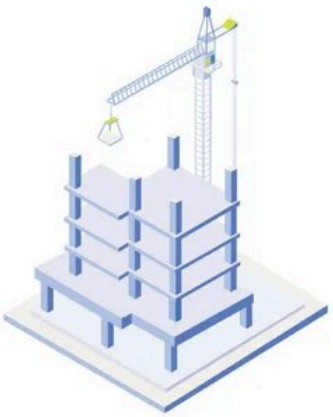
We developed a set of custom icons for the website, each designed to align with the geometry and discipline of the larger identity system. These icons were not treated as static markers. They were animated subtly to respond to user actions, guiding attention and reinforcing hierarchy as visitors moved through the site.

Interactivity on a website helps users understand where they are, what has changed, and what action is possible next. In the M&A space, where content can feel dense or intimidating, motion offers a way to soften transitions and make information easier to follow without diluting its seriousness. Every interaction on a site carries a small signal, and those signals, when consistent, build a sense of reliability and control in the person navigating it. For Arculis, where trust is central to the practice, that consistency mattered.

Animation was used moderately & with intent. Icons animate on hover, sections transition smoothly, and changes in state are signaled clearly. This keeps the experience responsive & engaging while maintaining focus on the content itself. Together, illustration and motion work as navigational cues, giving the site a coherence that extends beyond layout and into behaviour.




**Figure 3.24**
Website Isometric Illustrations



Strategic support for every stage of your Business

1 Growth Capital

1+ years in operation, $1M+ EBITDA

At this early stage, we bring in family offices and early private equity to fund unit growth, reduce founder risk, and lay the groundwork for a high-value exit.

2 Expansion Stage

3 Complete Sale



Strategic support for every stage of your Business

1 Growth Capital

2 Expansion Stage

2+ years, $2M+ EBITDA

For businesses ready to expand, we partner with later-stage capital to accelerate additional unit growth and create a multi-year roadmap that prepares you for exit and maximizes the sale value.

3 Complete Sale




Strategic support for every stage of your Business

1 Growth Capital

2 Expansion Stage

3 Complete Sale

At the point of sale, we run a competitive process with operators, PE firms, and family offices to unlock maximum sale value, backed by future growth and new unit development modelling.

**Figure 3.25**
Website Assets

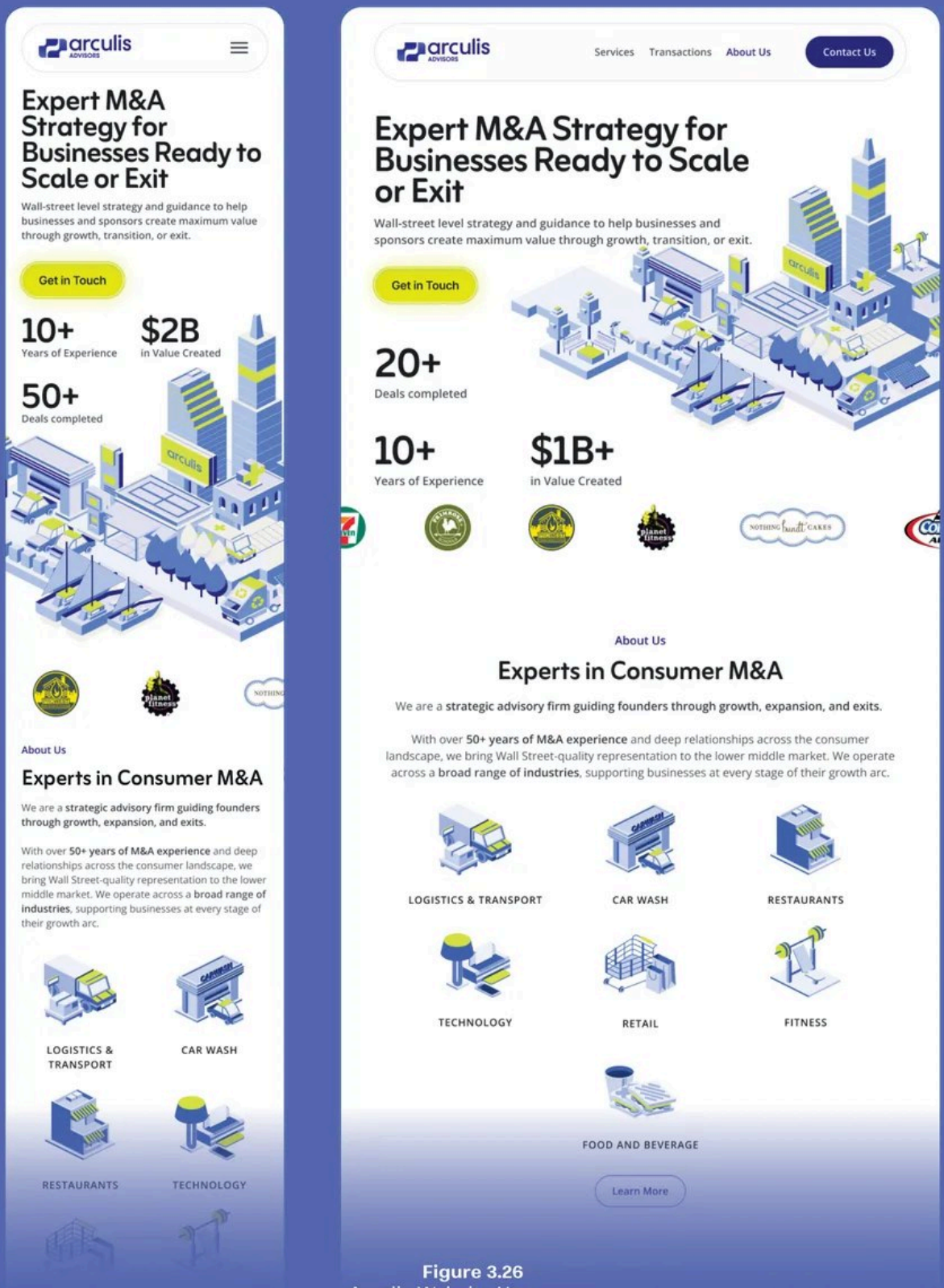



**Figure 3.26**
Arculis Website Homepage
(desktop and mobile)

Arculis represents a considered shift in how M&A advisory can present itself to the world. Grounded in a clear philosophy and shaped through deliberate design decisions, the brand reflects the seriousness of the work while staying connected to the consumer businesses it serves. From naming to identity to digital experience, every element is built to support moments where decisions carry long-term impact. The result is a brand that feels composed, confident, and aligned with the scale of the choices it helps founders and sponsors navigate.



**Figure 4.01**
Cats in a toy house Illustration

Chapter

# 4

# mawshi : Care from a cat's point of view

| | |
|---|---|
| BRAND | mawshi |
| CLIENT | Ankit Sood & Akash Dutta |
| PROJECT | Brand Identity & Packaging |
| STATUS | Completed |

# Introduction

The pet care industry has grown into one of the more emotionally driven consumer categories of the last decade. People's relationship with their pets has shifted from ownership to companion--ship, and that shift has created an entirely new set of expectations around what brands in this space are supposed to offer. Products are held to a higher standard of trust, transparency, and care, and that resulted in an enormous number of brands, all working in the same territory of warmth, safety, and love.

The cat side of this market, particularly in India, sits at an interesting point of transition. Cats as companions carry a different cultural history than dogs. They have been associated with independence, with self-sufficiency, with a dignified remove that makes caring for them feel like a relationship of mutual respect rather than one of dependence. Cat parents tend to be deeply attentive to their animals, alert to signals, genuinely interested in products that meet cats on their own terms. What the market had not quite caught up with was a brand that thought with the same depth and specificity that its audience already brought to caring for their cats.

Ankit Sood came to Devalok with a clear sense of purpose and a specific story. He had brought home a cat from Indore, a cat he named Tiana and called TiuTiu, who turned out to be pregnant. Caring for her through those weeks, reading her signals, building an environment where she felt safe enough to deliver and raise her kittens, gave him an understanding of what genuine cat care requires. He and his co-founder, Akash, wanted to build a brand from the inside that understands — one that extended the same quality of attention to all cats, including community cats cared for by The Feline Foundation, with whom mawshi built a giving partnership from the very beginning.

# The Sound of Care, Comfort, and Cats

While studying cat behaviour, we found something profound: cats only stretch fully when they feel completely safe. It is not a performance or a gesture made for attention, but a physical expression of trust, ease, and comfort with the space around them. There is something deeply honest about that, and it became the foundation of the brand. If the stretch is the measure, then every decision, from materials to naming to copy, has to feel worthy of it. Just as a cat's stretch is a sign of trust, the brand had to work hard to earn it. That is a harder brief than it sounds, and it was the most important one this project had.

In Indian households, cats have long been called by a name that carries warmth. Billi mausi (cat aunt) comes from the folk belief that cats share an ancestral kinship with leopards, the same elegance in a smaller body. Mausi, meaning aunt, sits within a particular register of affection: someone trusted, whose presence makes a home feel warmer. The Marathi variant, maushi, became the starting point for the name.

From maushi came mawshi, shaped through both cultural reference and phonetic logic. Maw echoes the organic sound of a cat's call, closer to how a cat




**Figure 4.02**
The mawshi Stretch illustration

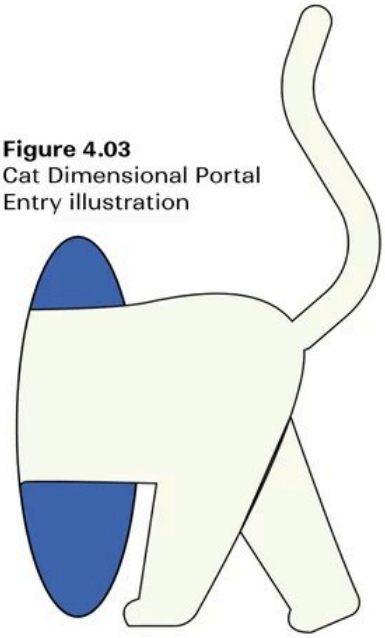


**Figure 4.03**
Cat Dimensional Portal Entry illustration

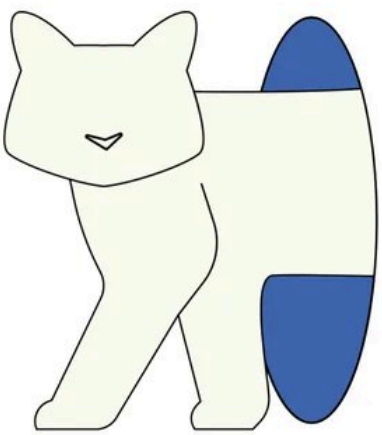
actually sounds than the stylised "meow" of common usage. Shi lands softly, almost whispered. Replacing the "u" with a "w" gave the name greater visual clarity and distinctiveness across languages and global markets without losing its warmth in romanization. When spoken, mawshi behaves like a cat itself: soft, affectionate, and familiar, like the feeling of a cat brushing past your leg at home.

The stretch narrative needed a phrase that could carry the philosophy in the smallest possible space while still feeling unmistakably mawshi. In an industry crowded with meaningless and generic promises around love, premium quality, and natural care, the line that we finalised was 'made for the purrfect stretch.' "Purrfect" is the only familiar piece of pet-care vocabulary the brand adopts, and it earns its place because it leads directly to "stretch," the same physical gesture that shaped the entire philosophy.

Cat parents are a particular kind of audience. They tend to be observant, independent-minded, and quietly tired of being spoken to as though buying cat products is a lifestyle aspiration rather than an act of genuine care. They already pay close attention to their cats. What they want from a brand is to feel that the brand is paying the same quality of attention back. The tone of voice for mawshi was built around that understanding.

The framework has 4 qualities: Casual, Funny, Enthusiastic, and Respectful. Together, they resist the two failure modes most pet care brands fall into: performing affection so loudly that the product disappears behind it, or leaning on clinical authority to compensate for a lack of genuine warmth.

**Figure 4.04**
Cat Dimensional Portal Exit illustration



The governing principle across all mawshi copy is fact-first, warmth-second. mawshi also built its own piece of owned language by replacing ‘meow’ with ‘maw’ across all copy, a small shift that produces something the category cannot replicate: a word that points exclusively back to one brand.



**Figure 4.05**
The Cat with a Question



**Figure 4.06**
Cat Processing

# A Mark That Knows How to Stretch

The idea should live inside the name, not alongside it. A separate symbol placed next to the wordmark would have created two elements to read and two things to remember. Working directly within the letterform meant the thinking and the letters became the same thing. The 'a' in mawshi was shaped so that its arch traces the curve of a cat's back mid-stretch. A small cat silhouette sits within the counterform of the letter, present once noticed, impossible to unsee. What makes the form work is its restraint. It does not announce itself. A viewer reading the wordmark for the first time may register the typographic detail before reading it as a cat, and that sequence matters. The idea surfaces gradually, the way a cat's trust does, which is precisely what the brand is asking of itself.

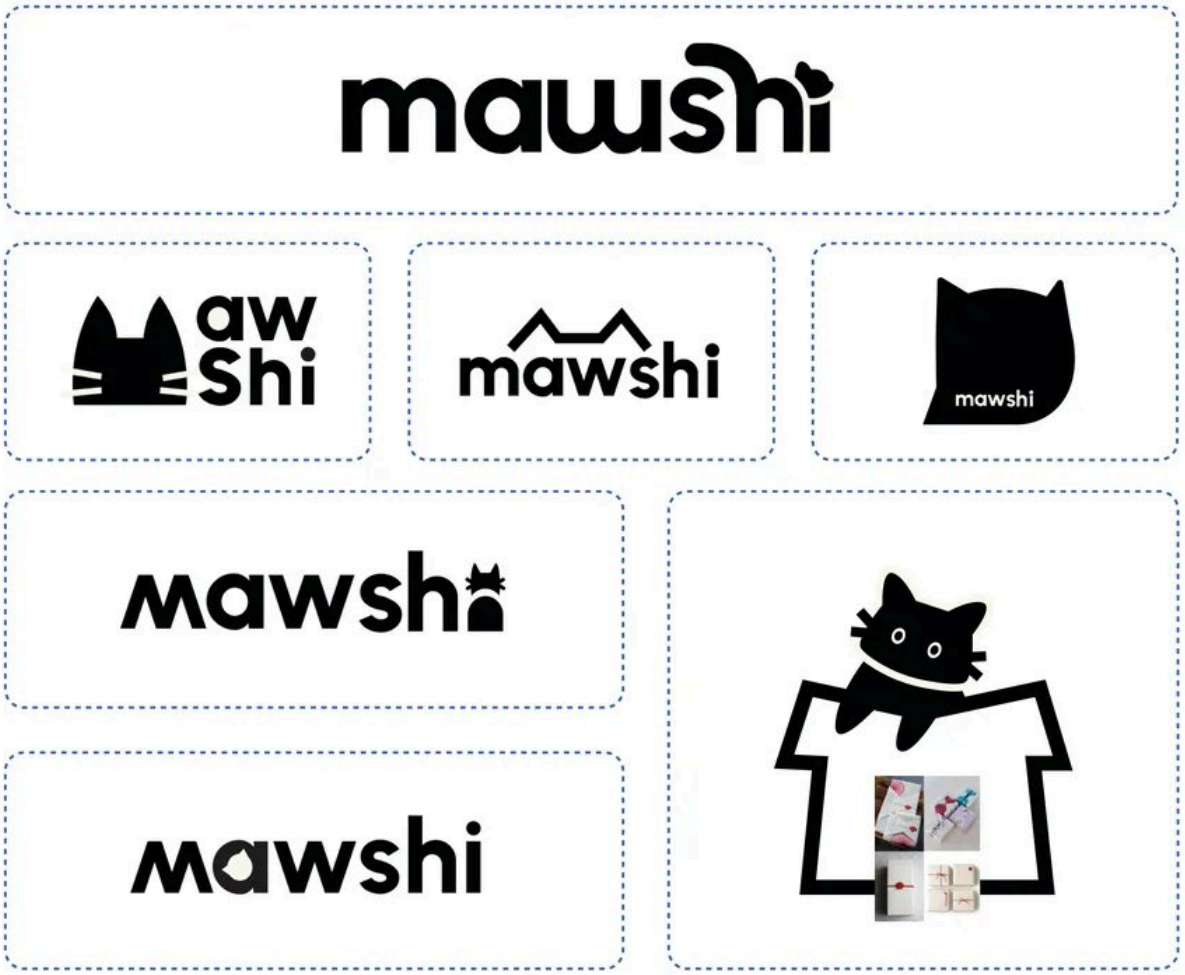



**Figure 4.07**
mawshi Logo Drafts

mawshi

**Figure 4.08**
mawshi Logo

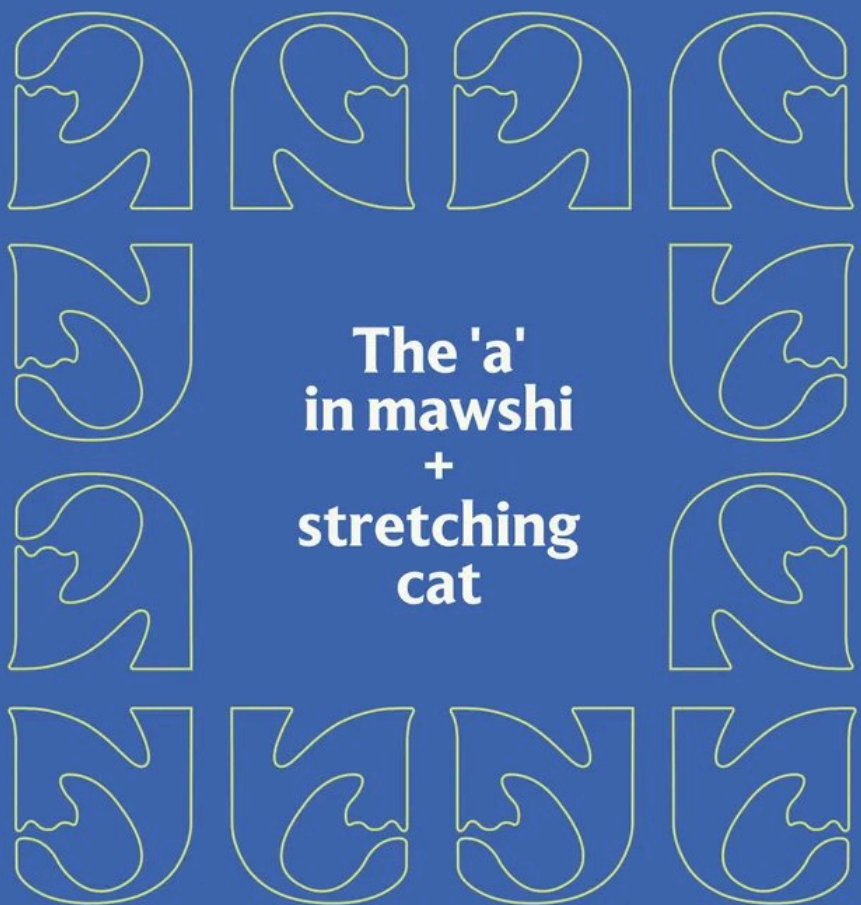



**Figure 4.09**
mawshi Icon Introduction



**Figure 4.10**
mawshi Icon

For the typeface, the category offered an obvious direction — rounded, playful sans-serifs that signal approachability through softness of form. Lt Museum by LyonsType is a serif, and its presence in a pet care identity carries meaning. Serifs have accumulated a lot of weight through centuries of use in contexts where precision and sincerity mattered: in print, in correspondence, in places where the words were meant to be held to. Lt Museum brings that sense of considered intention without the stiffness of older serif forms. Its proportions are clean, & its warmth is genuine. It signals that mawshi takes its claims seriously, that the care it describes is thought through. Inter supports legibility across digital applications as the secondary typeface, holding space without competing.




**Figure 4.11**
Hand and Paw + Brand Typography

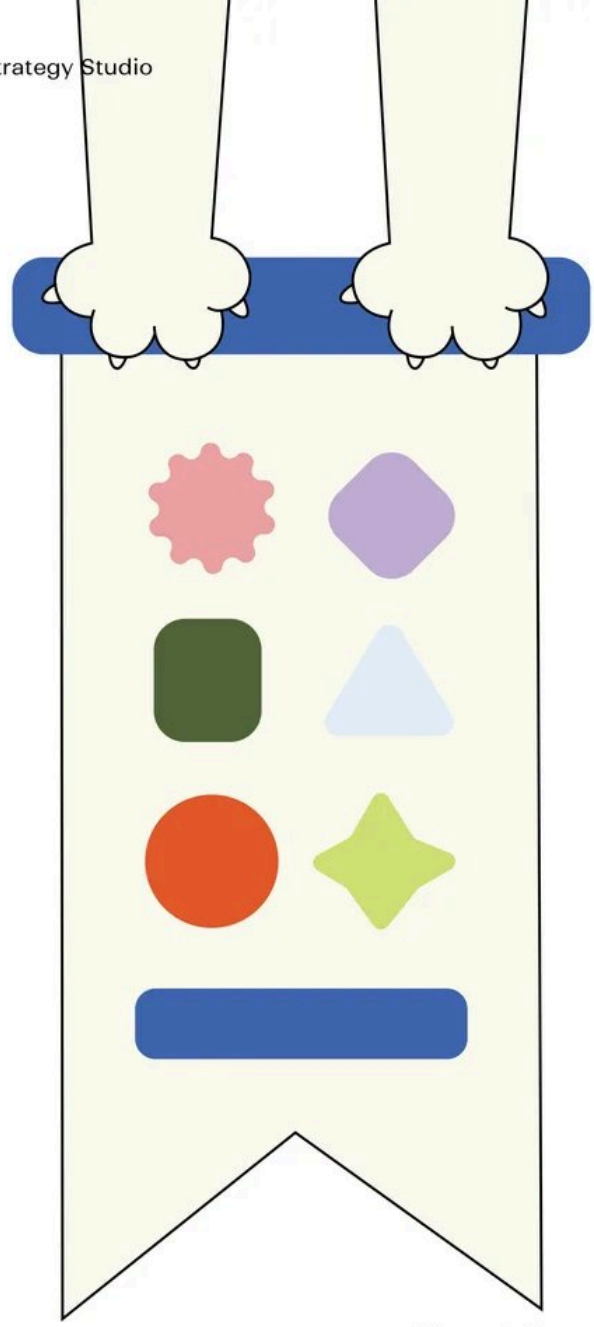


**Figure 4.12**
Kitty Paw Colour Banner Illustration

# The Colour of Safe Spaces

The starting point for the colour palette was the cat's immediate world: the surfaces she lies on, the light that comes through the window she has claimed, the textures she kneads, the air of the room she has decided is hers. The colours a cat chooses to live within are gentle by nature — soft light, worn fabric, warm floors, the green of a plant she has claimed a corner near.

That sensibility shaped the palette. The tones are calm and considered, never loud, because the pet care category had already oversaturated itself with bright, attention-seeking colour, and because a cat does not choose a loud space if she can help it. mawshi was built around the environments cats actually seek out, and the palette reflects the quality of those spaces: safe, soft, and carefully composed.




**Figure 4.13**
Kitty Toy Colour Palette

Illustration was always going to be central to mawshi, and for reasons that go beyond aesthetics. This is a brand built on emotional storytelling, and illustration carries emotional nuance in ways that photography often cannot. A photograph of a cat is a document. An illustration of a cat is an invitation to the world of the cat. The style we developed for mawshi operates in what we came to call a Soft World: a visual register where everything is rendered through the logic of warmth rather than the logic of precision. The cat's eyes are large because that is how you see a cat when you love it. The hands are rounded because that is how a cat experiences a hand it trusts. The environments are built from the same palette as the brand but with the saturation turned down to the level of a room at the end of the afternoon.

There is also a structural logic to illustration that photography cannot offer. Cats famously fit anywhere: any box, any pipe, any vase, any improbable gap in a shelf.

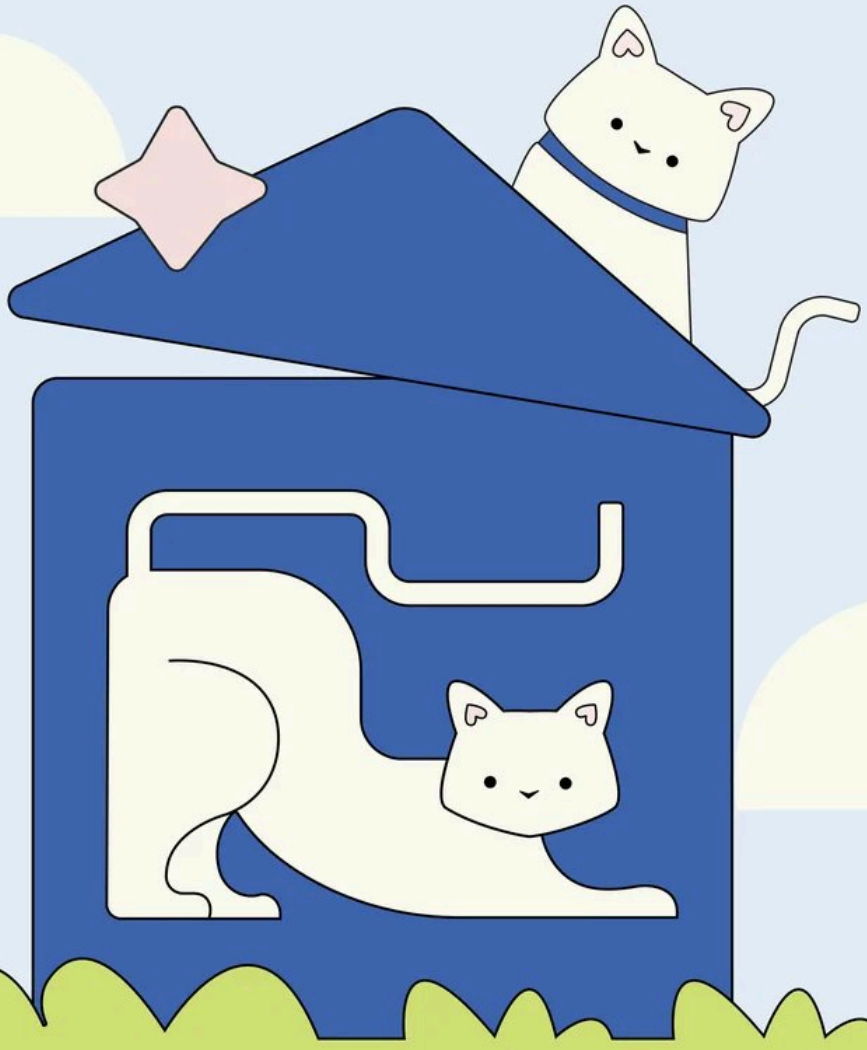


**Figure 4.14**
Cats in a toy house
Illustration

Cats take the shape of whatever space they occupy. The Soft World gives the brand the same freedom. The visual system can follow a cat into any environment, format, and scale.



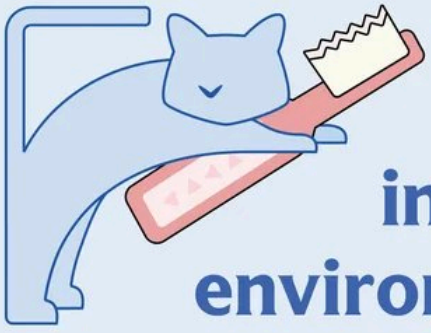


**Figure 4.15**
Cats and their daily object hyper fixations Illustration

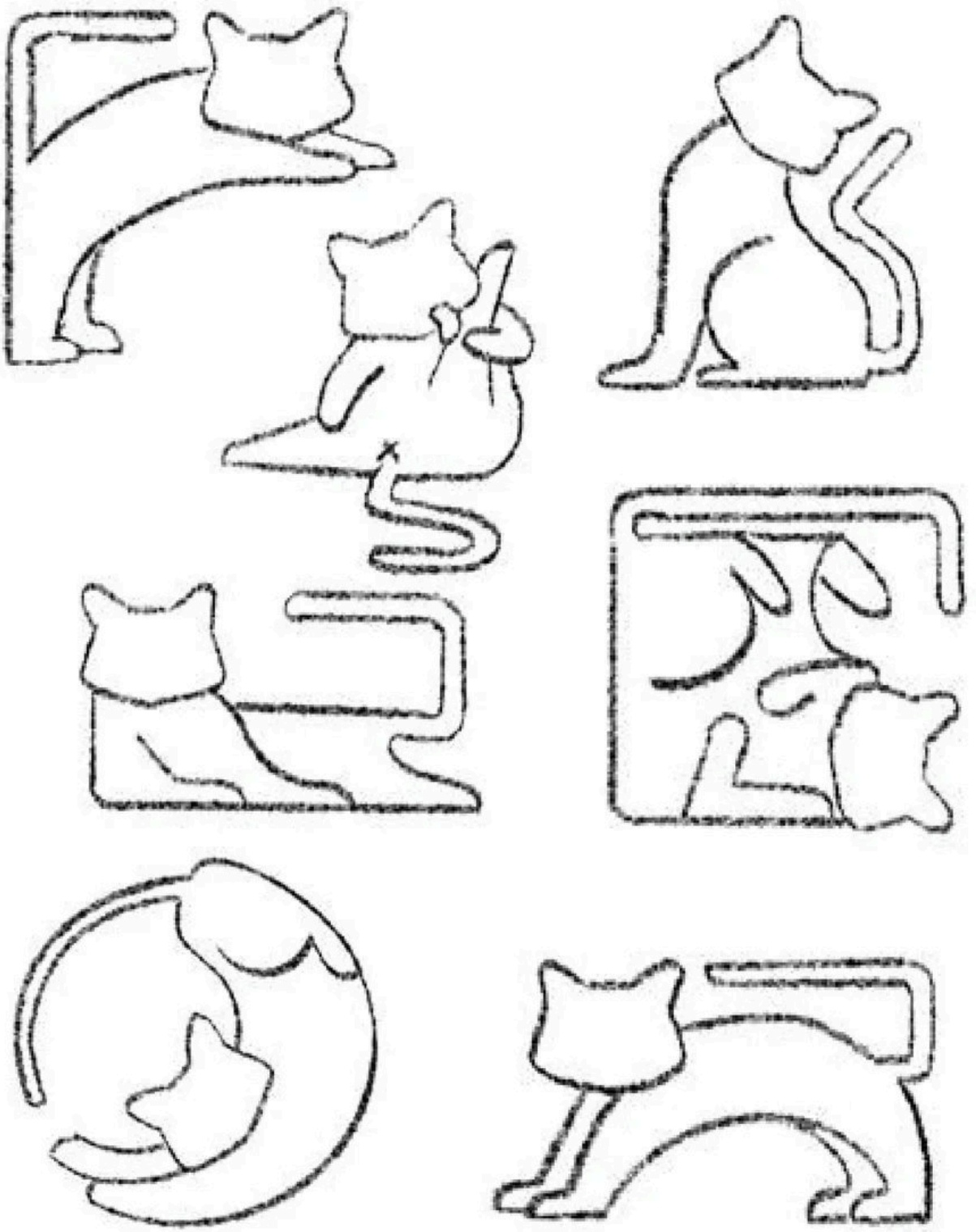


**Figure 4.16**
Cats doing Cat Things (Sketch) 01

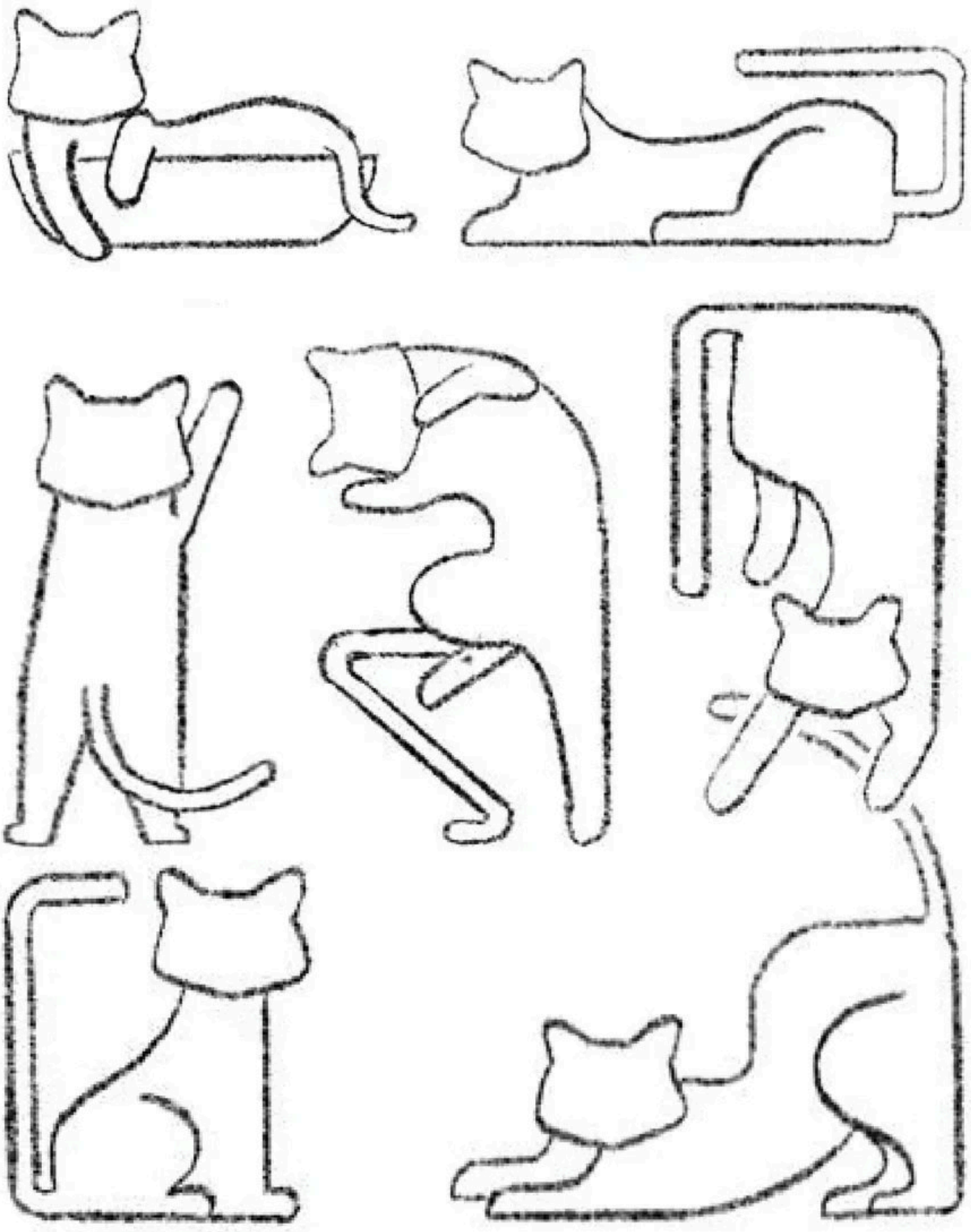


**Figure 4.17**
Cats doing Cat Things (Sketch) 02

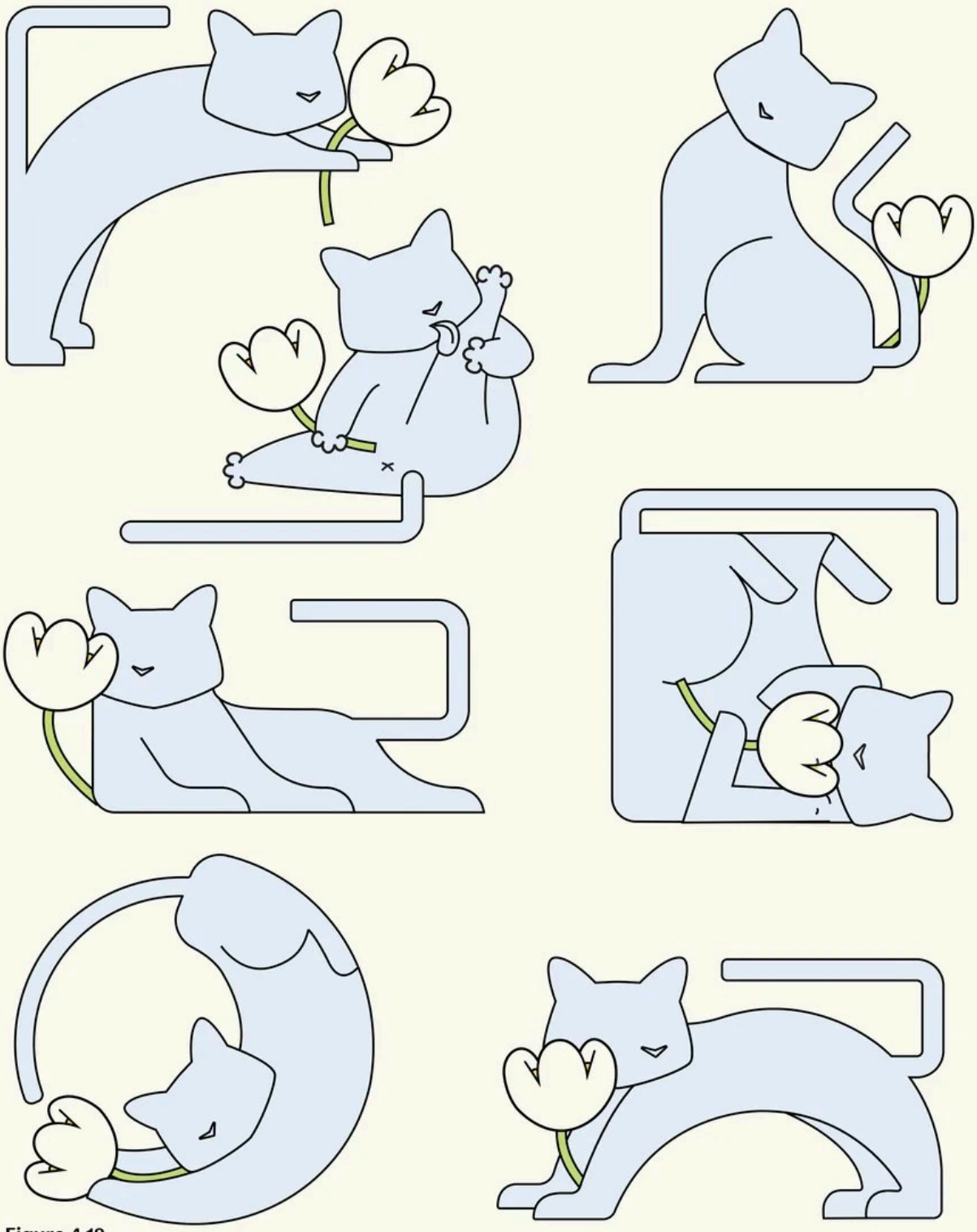


**Figure 4.18**
Cats doing Cat Things
(Illustration) 01

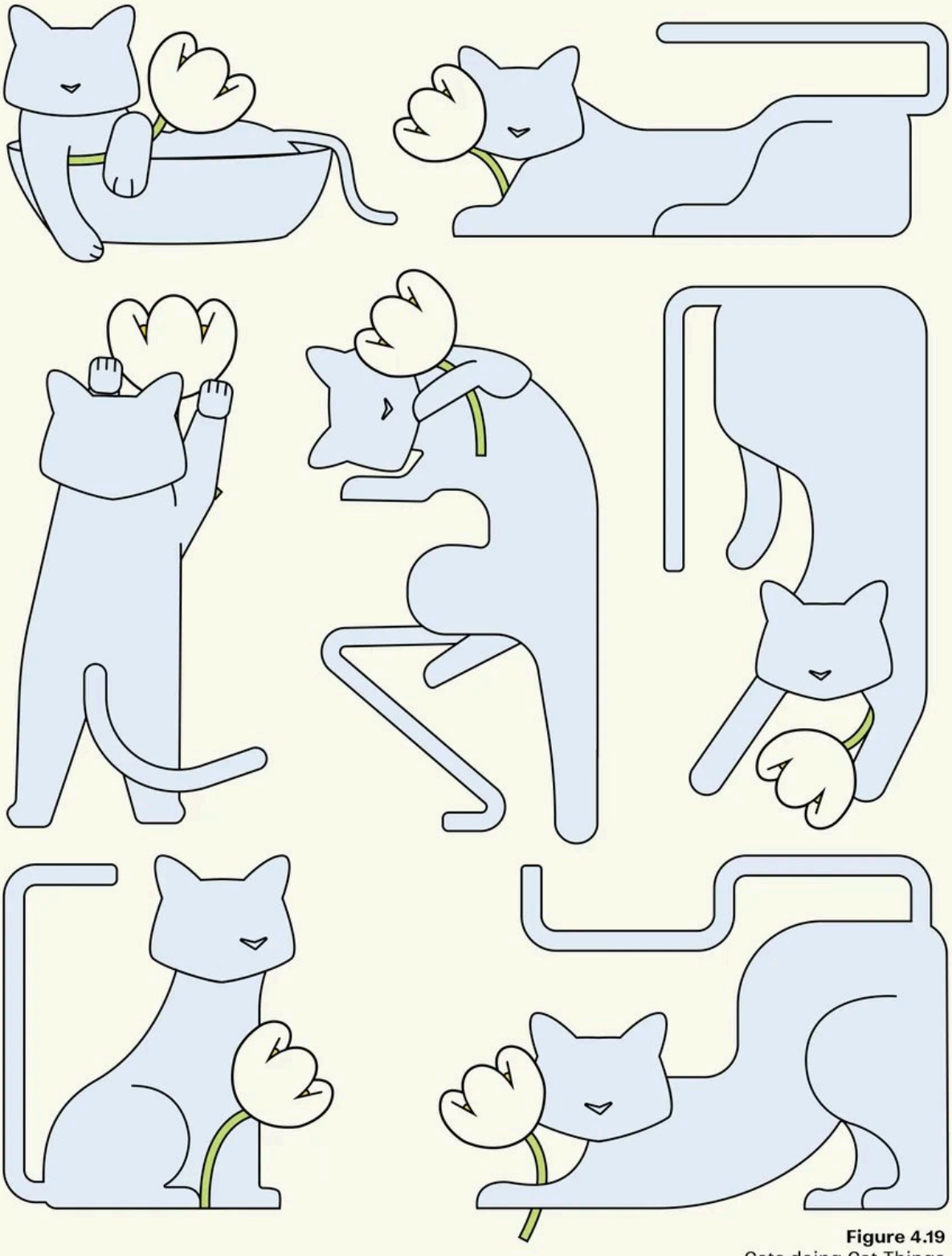


**Figure 4.19**
Cats doing Cat Things (Illustration) 02




**Figure 4.20**
mawshi Product Name Banner

# mawshi's First Act of Care

One of the clearest benefits of a well-built brand foundation is that it makes subsequent decisions faster. When the values are real and the philosophy is specific, the question of what something should be has already been partly answered. When it was time to name the first product, a litter, the brief answered itself quickly: So we watched cats do their business. They step in, sit quietly, do what needs to be done, bury it with focus, and leave. The act of burying is deliberate, and the leaving is immediate. Two behaviours in sequence, each one complete in itself. We named it ***bury & go*** from that observation. The product naming framework that came out of this process set the formula for future mawshi products: cat behaviour combined with product function. Every name in the mawshi world looks at the moment of use from where the cat stands. The product itself earned the name: bury & go is made from Indian bentonite, infused with natural extracts that offer antibacterial care. The detail at the centre of its honesty is ingestion safety. Cats groom themselves constantly and will inevitably ingest particles from their litter. bury & go is safe even if ingested, and the natural extracts can help flush toxins. That claim required a product decision before it became a copy decision.

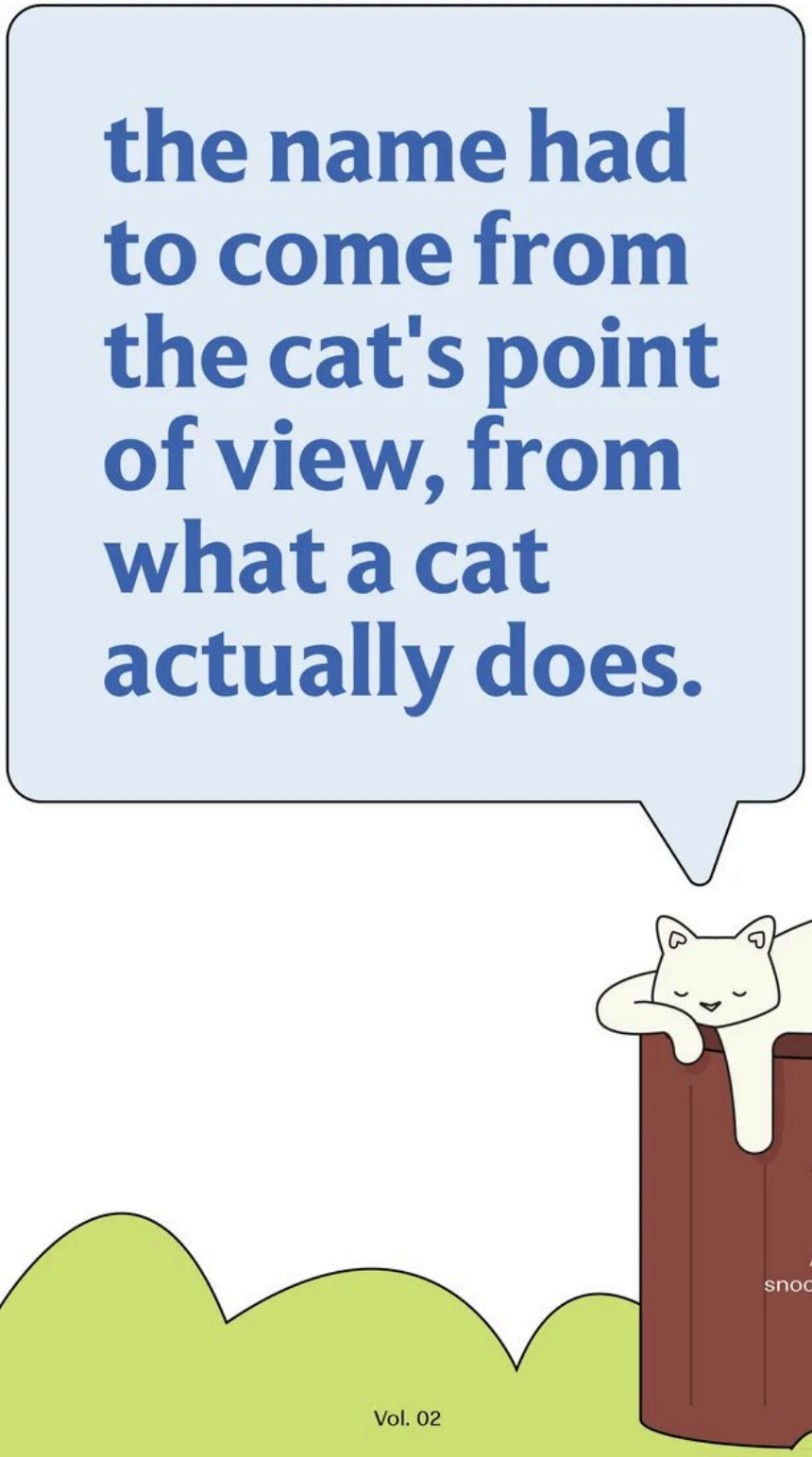



**Figure 4.21**
A cat having a snooze Illustration



**Figure 4.22**
mawshi Litter
illustration drafts 01

**Figure 4.23**
Important Matters
at The Bottom



# Where the Cat Is Most Vulnerable

The litter box is in use every day, multiple times a day. A cat using it is exposed, occupied, and unable to move quickly. Most cat parents understand this instinctively — the care taken to place the box somewhere private, the attention to how often it is cleaned. The packaging for bury & go had to carry the importance of that specific moment. Three visual directions were explored: Conceptual, Modern, and Illustrative. Each offered a different register, and working through them clarified what the final design needed to portray.

The front of the pack took a playful approach to signalling what the product is made of. The illustration, staying true to the Soft World visual language, shows a cat sitting behind lush green foliage, creating the kind of natural environment that speaks to the product's herbal quality. Turn the pack around, and the story continues: the same cat is now perched on a toilet seat, partially hidden by the same foliage, the back panel quietly revealing what the cat was up to all along.

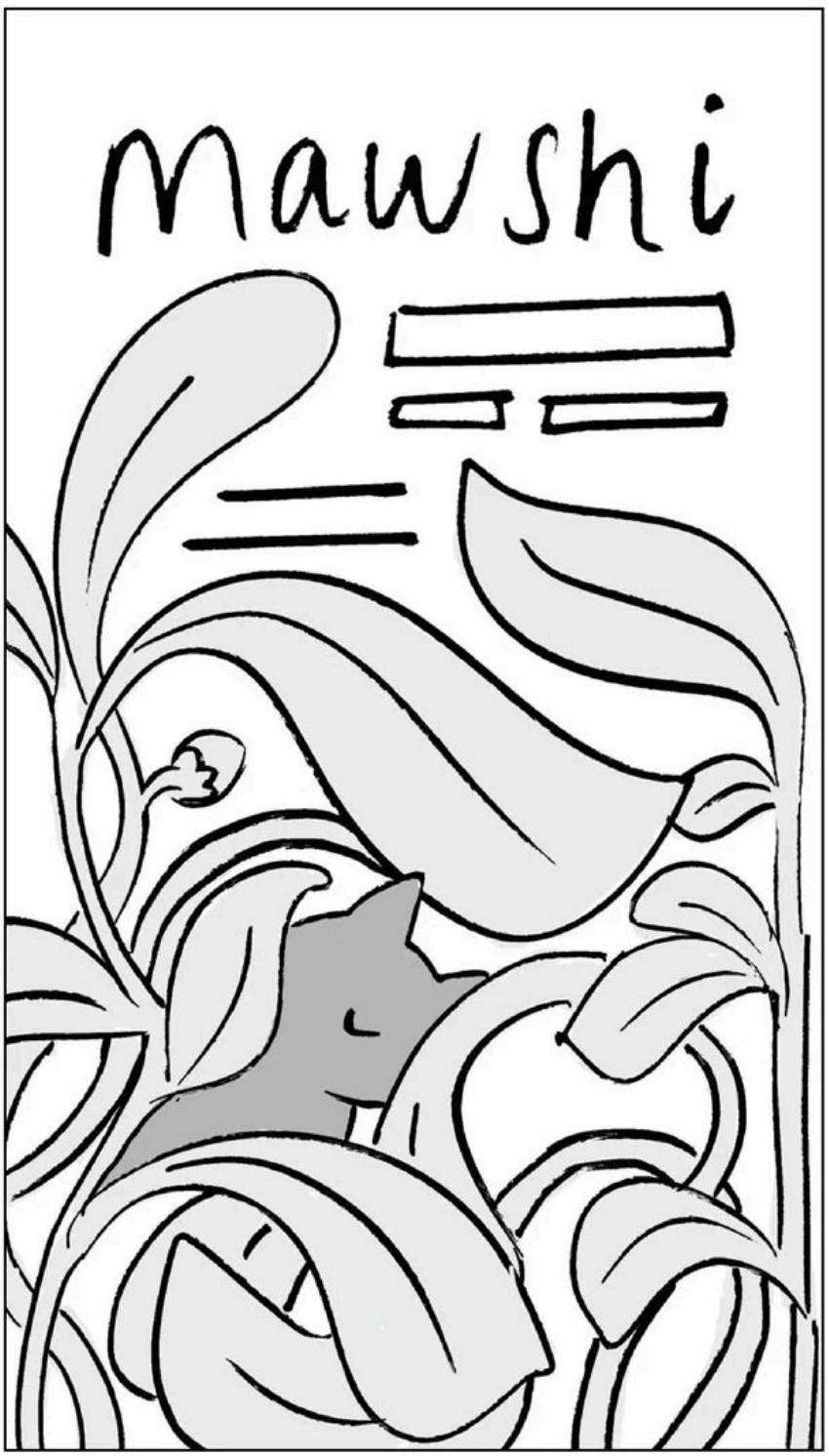



**Figure 4.24**
mawshi Litter
illustration drafts 02

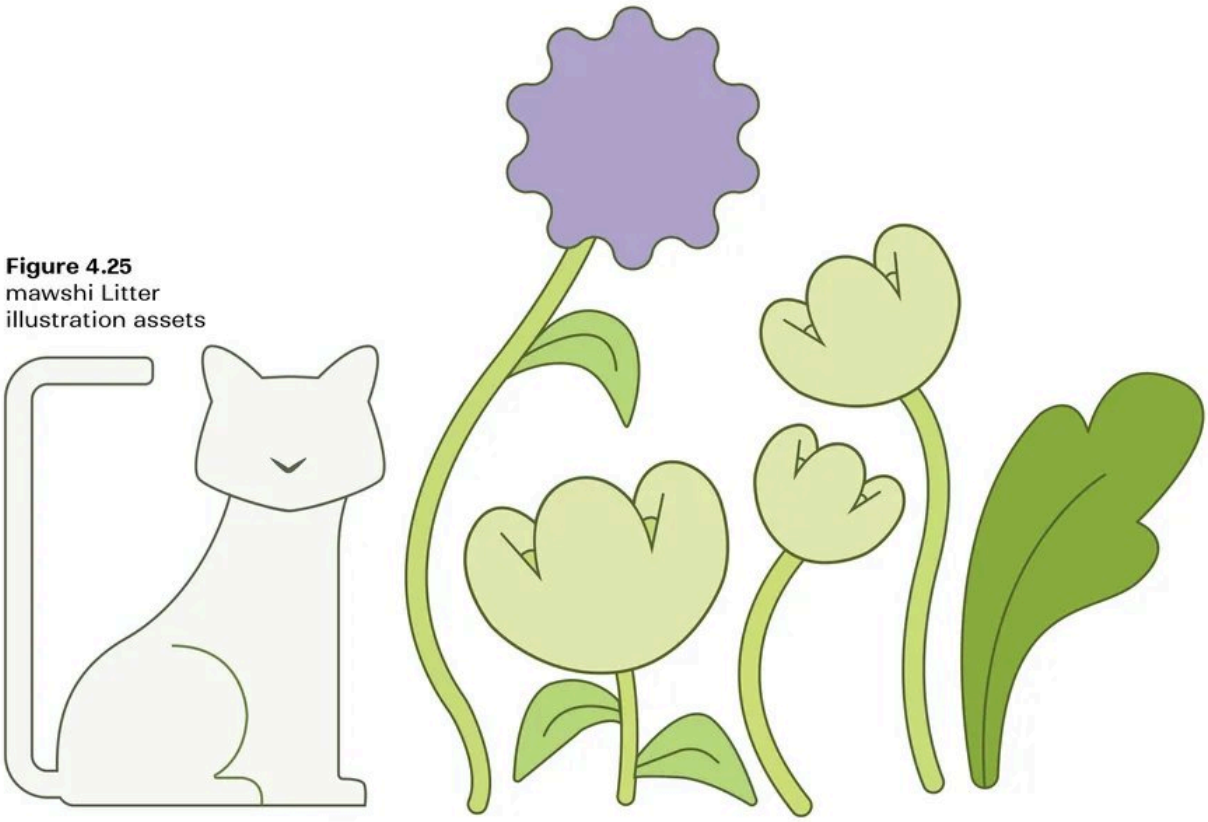


**Figure 4.25**
mawshi Litter
illustration assets

It is a considered piece of brand storytelling, the front and back of the packaging functioning as a single continuous narrative told across two sides. The front face is otherwise kept intentionally minimal — the brand name and the product's most important quality are the first things a person sees, with no visual clutter competing for attention. One detail on the back panel does particular work: transparent cutout in the shape of the toilet seat on which the cat sits. Through it, you can see the  litter inside the pack.

For a product that claims to be 99.9% dust-free, showing the product is more persuasive than saying it. The cutout lets the litter speak for itself, with functional transparency arrived at through the same playful logic as the rest of the design. The sides and the bottom carry the brand story: information about the Feline Foundation partnership, what mawshi stands for, and at the very bottom, the line that earns its place exactly where it is — “nothing fancy down here. the only bottom we care about is your cat's.”

Beyond the visual design, the physical experience of the packaging was treated with the same seriousness. The pack has a zip-lock closure, relatively uncommon in the litter category but something cat parents genuinely value

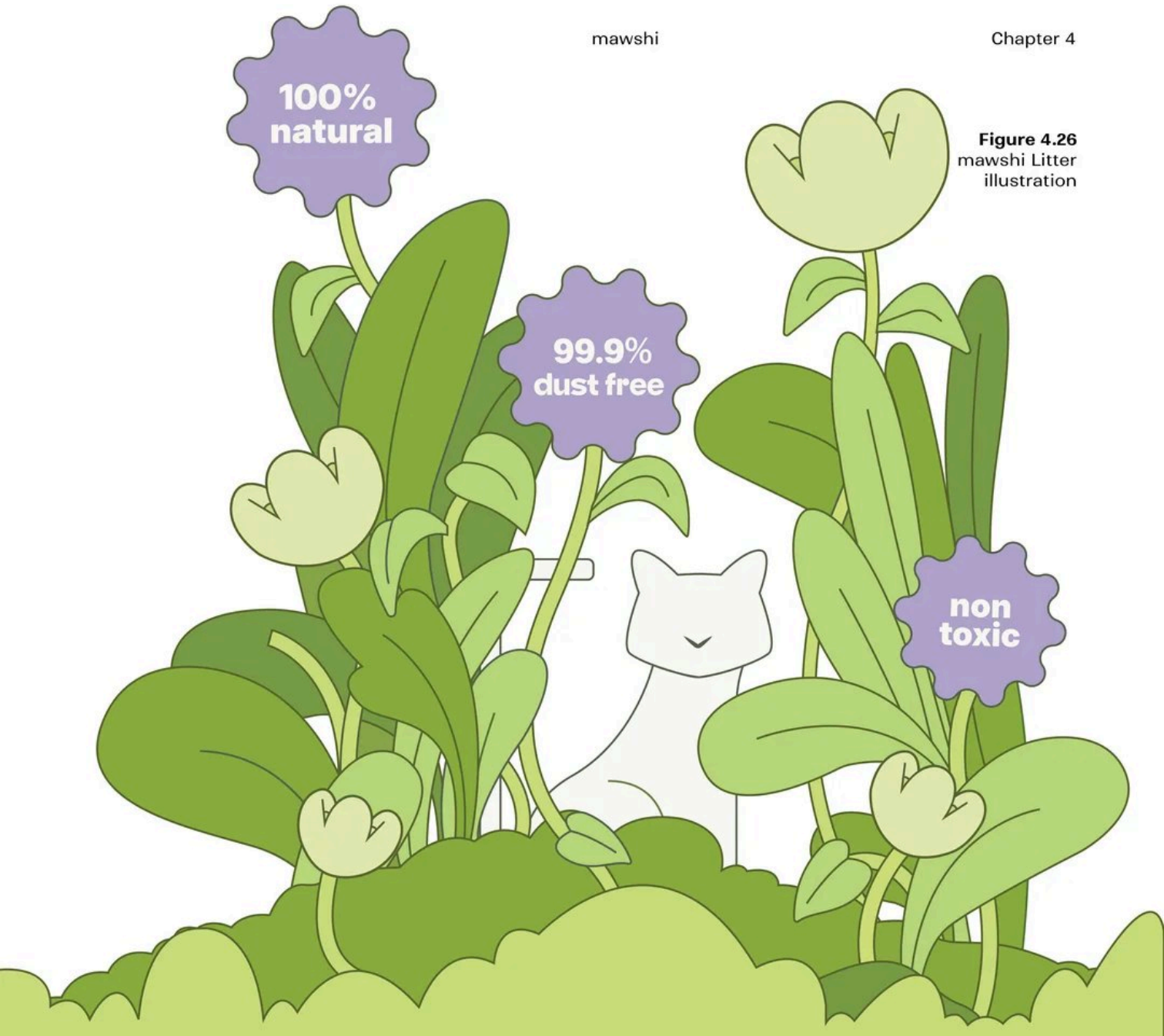



**Figure 4.26**
mawshi Litter
illustration

for ease of storing and pouring. There is a handle at the top. The material — a matte finish, considered carefully against glossier alternatives — gives the pack a premium feel that is grounded rather than loud, which is exactly where the brand sits. The Devalok team worked with the packaging manufacturing vendors to work through the physical samples in person, testing every option alongside the mawshi founders: how the material felt in hand, how it read in different lighting environments, & how the zip held up after repeated, daily use.

Ultimately, the matte finish was the one that felt right. The packaging had to be deeply honest about what it contained, & this specific finish was honest in exactly that way.




**Figure 4.27**

Herbal Litter Pack
Mockup 01




**Figure 4.28**
mawshi Herbal Litter
Pack Mockup 02




**Figure 4.29**
mawshi Herbal Litter
Pack Mockup 03

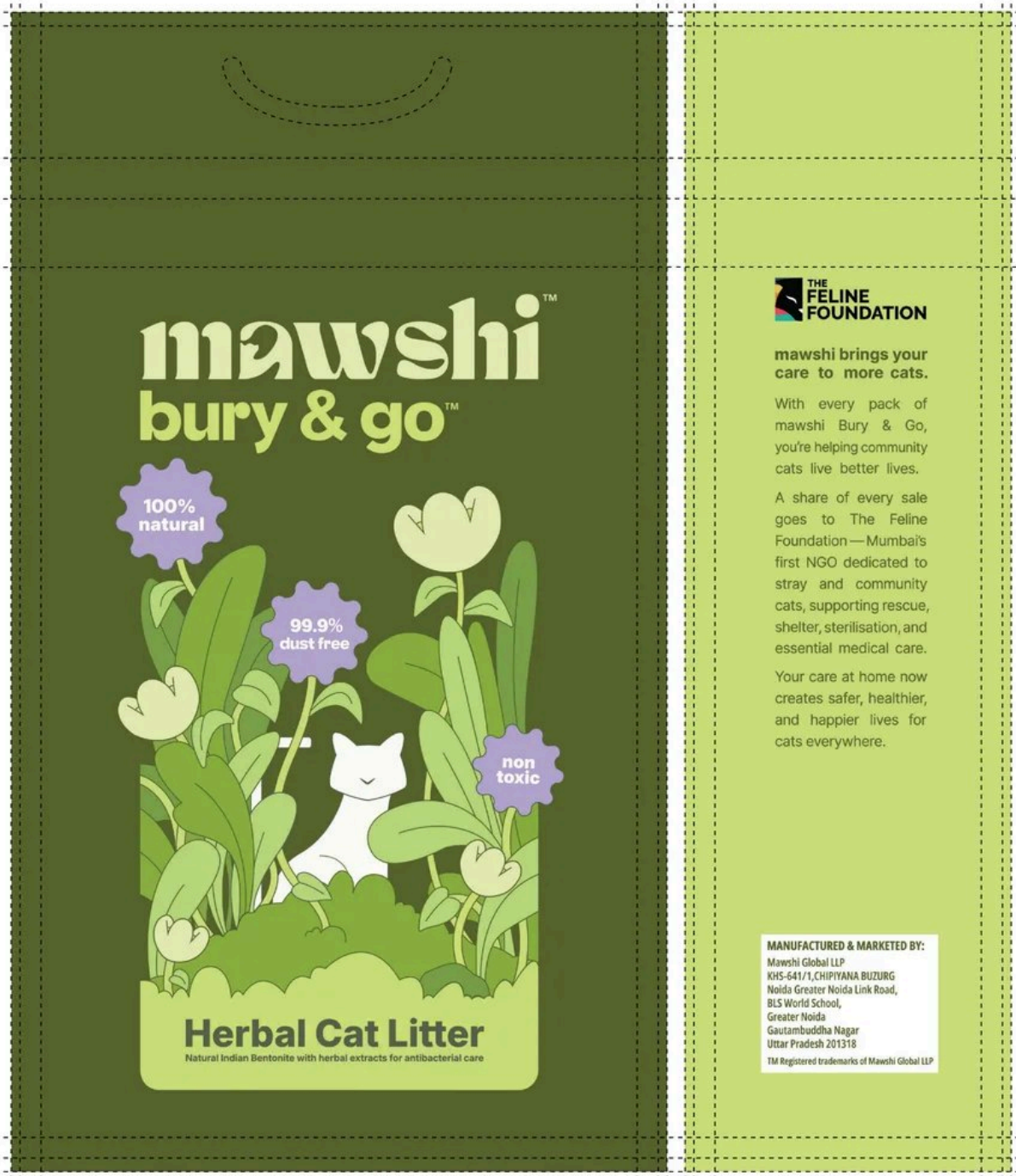



**Figure 4.30**
mawshi Herbal Litter
Pack Dieline Front + Side

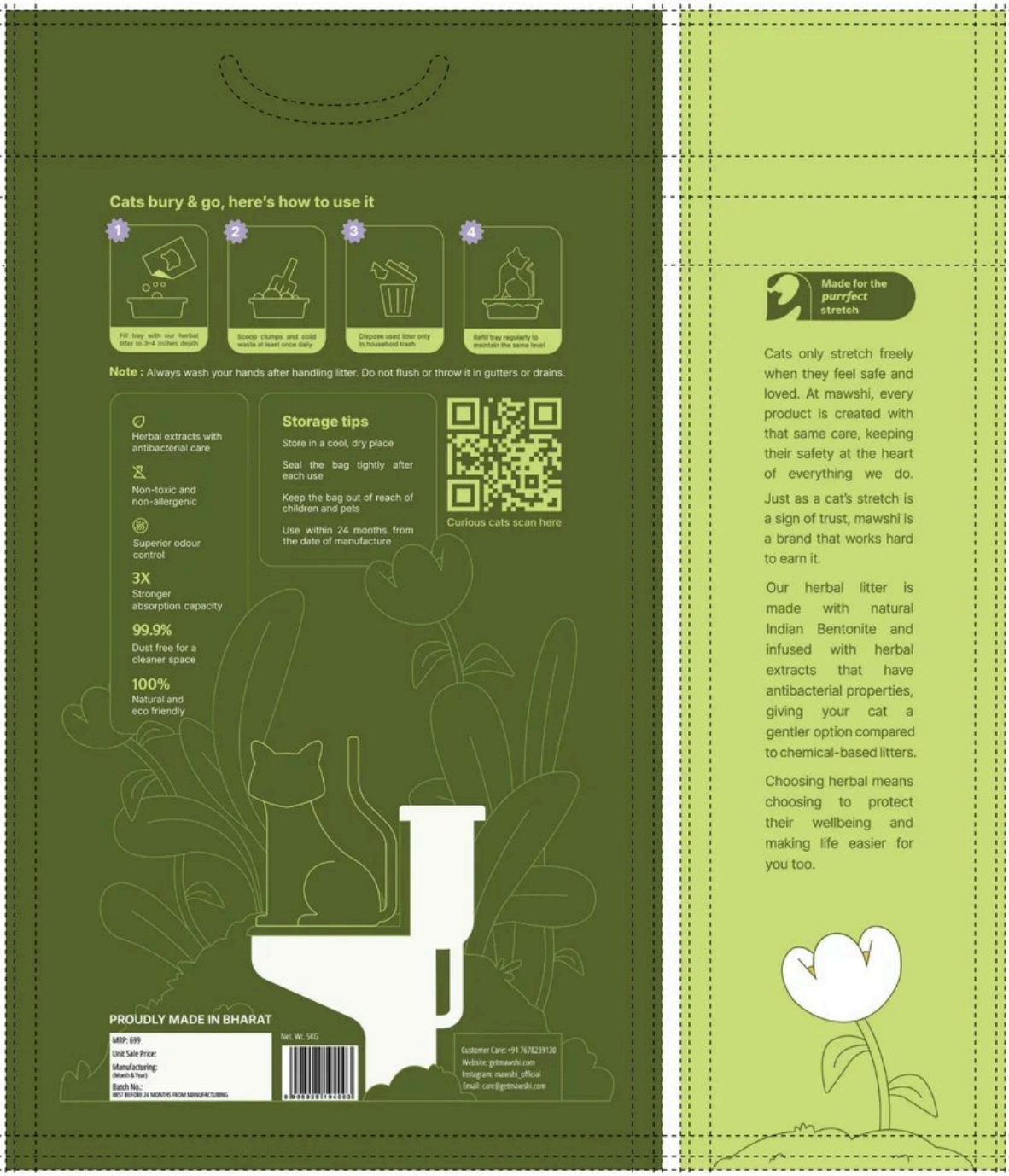



**Figure 4.31**
mawshi Herbal Litter Pack Dieline Back + Side




**Figure 4.32**
mawshi Herbal Litter Pack Mockup 04




**Figure 4.33**
mawshi Herbal Litter Pack Mockup 05




**Figure 4.34**
mawshi Herbal Litter Pack Mockup 06

mawshi




**Figure 4.35**
Social Media Posts 01

# Extending the Stretch

Over the years at Devalok, we have built brand identities and then watched them move into the world through other hands. Marketing was a discipline we respected but had chosen not to practice. With mawshi, the decision to step in came from the brand itself. The philosophy was specific, the product was genuine, and the founding story held real conviction, just like all the brands we choose to work with. When the foundation is that considered, growth becomes the same thinking carried forward rather than a separate operation layered on top.

**mawshi's social media presence was built on storytelling rather than performance metrics.**

**Each post carries the same tone, the same Soft World visual register, the same fact-first sensibility that shaped the packaging and the product page.**

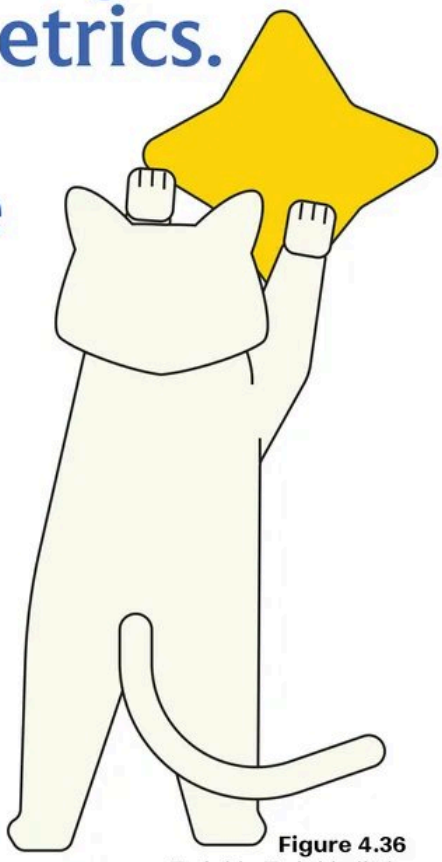


**Figure 4.36**
Twinkle Twinkle little kitty illustration







**Figure 4.37**
mawshi 'TimesMaw'
Social Media Posts 01

Animations bring the Soft World into motion with the same unhurried quality the brand carries everywhere else. The visual system still runs on reduction: flat fills, minimal shading, thick, simple forms, and limited detailing. In the 1950s, United Productions of America broke from Disney's pursuit of lifelike fluidity and built an entire animation language around stylised simplicity, proving that flat colour, reduced forms, and deliberate pacing could carry more personality than technical polish.

Studio Ghibli carried a version of that thinking forward, where characters like Totoro move with an internal logic that belongs entirely to them. mawshi's motion design draws from that same understanding. The cat moves at its own pace, sometimes playful, sometimes deliberately chaotic when the full range of cat behaviour calls for it. The music sits in a register that feels joyful without competing for attention. There are no loud moments because the brand has never needed one.




**Figure 4.38**
mawshi 'TimesMaw'
Social Media Posts 02

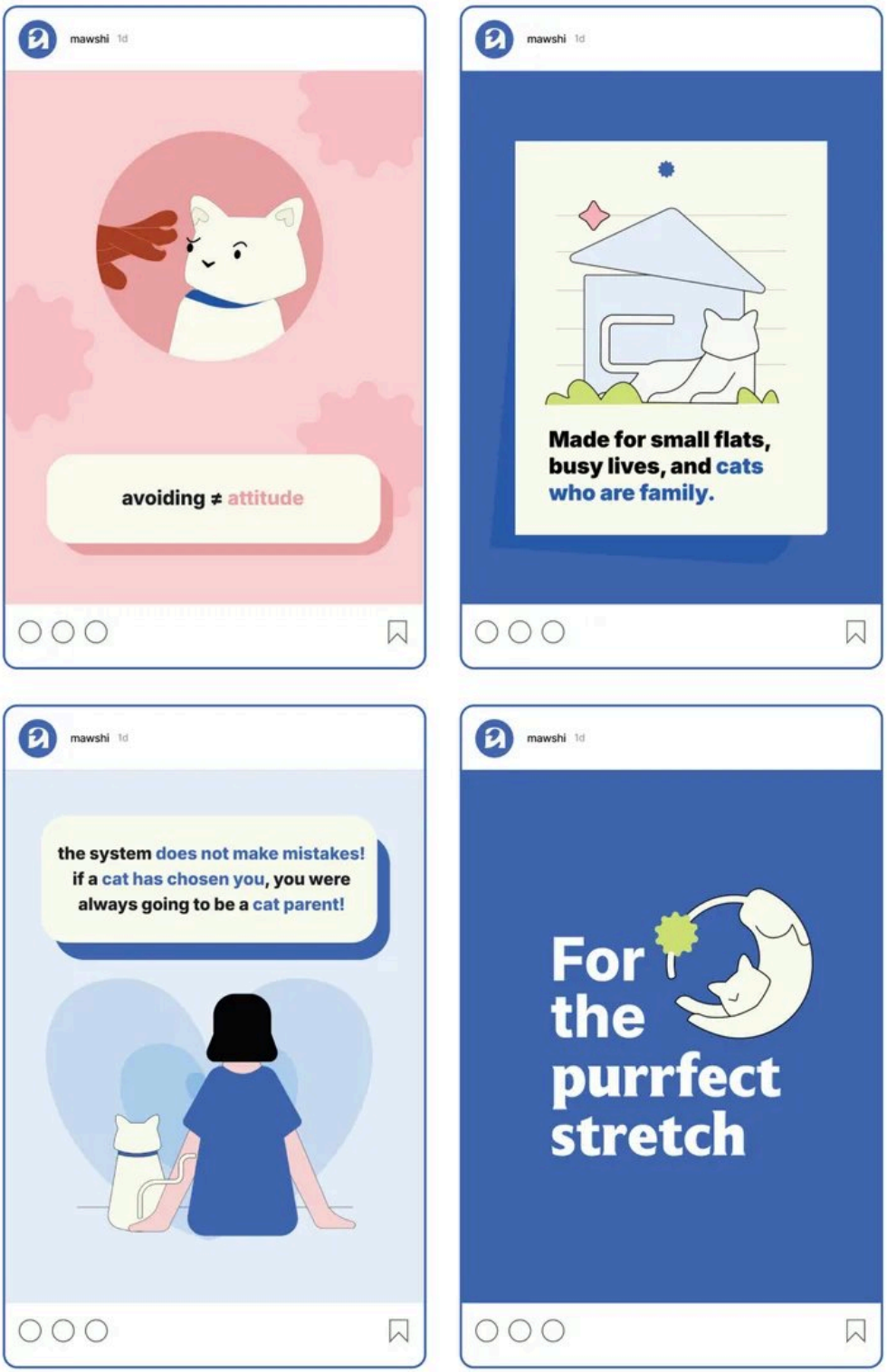



**Figure 4.39**
Social Media Posts 02

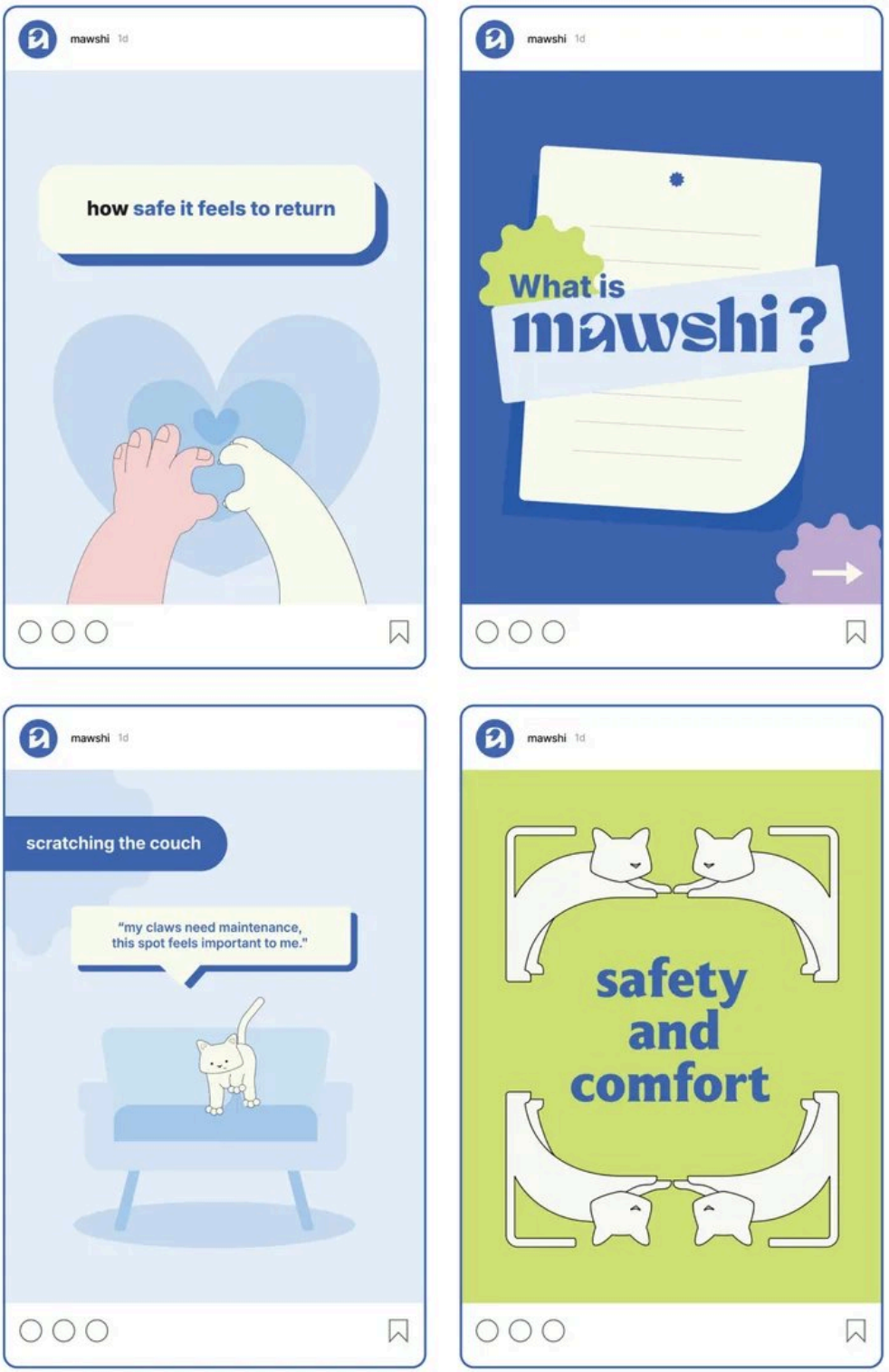



**Figure 4.40**
Social Media Posts 03




**Figure 4.41**
mvawshi Litter Features

# Beyond the Pack

mawshi started as a marketplace brand, selling bury & go through Amazon rather than through direct-to-consumer channel. That meant the product listing had to do what a website and a retail shelf would normally share between them. On Amazon, most listings in the cat litter category default to spec sheets and stock imagery, treating the A+ content section as an afterthought rather than a surface for storytelling. mawshi treated it as brand real estate. The product listing was built with the same visual system, the same Soft World illustrations, and the same copy voice that shaped everything else. The A+ content carried the brand story, the product's key claims, and the Feline Foundation partnership into a space where most competitors offered nothing beyond a feature list. Paired with SEO copy written to the same standard, bury & go is currently Amazon's Choice product in its category, with a volume of searches and orders that came from treating a marketplace page with the same seriousness as any other brand surface.




**Figure 4.42**
mawshi Amazon product description

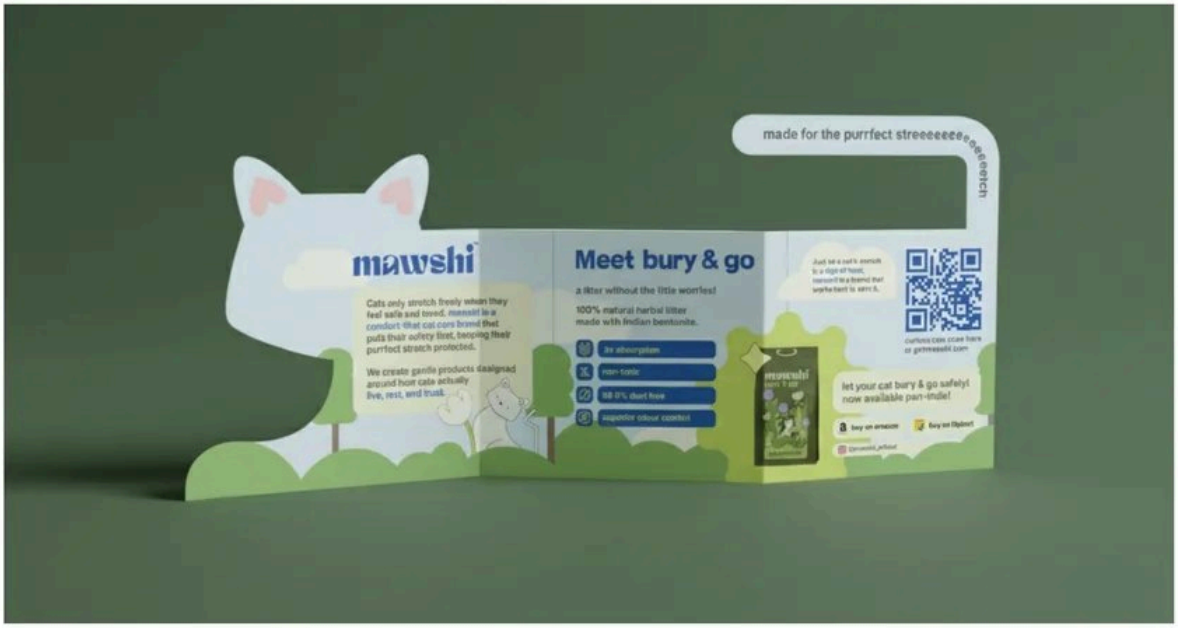



**Figure 4.43**
mawshi pamphlet design 01



**Figure 4.44**
mawshi pamphlet design 02




**Figure 4.45**
mawshi pamphlet design 03

mawshi's partnership with the Feline Foundation meant supporting their spay-neuter awareness month, and that called for a brochure. A brochure for most brands is a four-panel card that people pick up and forget. For a brand built on the stretch narrative, we shaped the brochure itself into a cat. Folded, you see the cat and its tail. Open it, and the form stretches out to reveal what mawshi is, what bury & go offers, its key features, and where does everything a standard brochure would, but the format turns it into something people hold on to. It is a business decision as much as a creative one, built from the same logic that put a transparent cutout on the litter packaging and a punchline at the bottom of the pack. When the philosophy is specific enough, even the smallest asset becomes an opportunity to demonstrate it.




**Figure 4.46**
mawshi pamphlet design 04

# Putting Cats First

The mawshi project demonstrated something specific about what it takes to build a care brand that earns trust rather than claiming it. Sincerity in branding lives in the decisions. In the choice to name a product after what a cat does, to write a brand name in lowercase because a capital letter would change how it feels, to put something funny at the bottom of the packaging because that is where a person who actually reads everything will find it.

The question that carried the work, "what does care look like from a cat's point of view", turned out to be a precise and demanding brief. It required every decision to be made from inside the cat's experience: how a cat communicates trust, where a cat is most vulnerable, what a cat's body signals when it feels completely at home. Answering that question consistently across a brand identity, a product name, a packaging design, a language system, a website, ad films, and a growing marketing practice produced a brand that reads as coherent because it was built from a single observation outward.

**When the central idea is genuine and every decision honours it, the result tends to feel self-evident, as if it could not have been anything else. That quality of inevitability is what care looks like when it is designed well.**




**Figure 5.01**
Standee Mockup

Chapter

5

# Club Connect: Designing Aspiration for an Open Room

| | |
|---|---|
| BRAND | Club Connect |
| CLIENT | Devarshan Patel |
| PROJECT | Branding and Visual Identity |
| STATUS | Completed |

# Introduction

Long before conference rooms became the default setting for professional life, business was conducted in motion. The golf course, the cricket field, the race track — these were spaces where alliances formed between people who had first encountered each other by shared physical effort. In Britain, the 19th-century country club formalised what had already been true for centuries: proximity in play produces a kind of ease that proximity in board room negotiation rarely achieves. In India, this translated into the private sports club culture of cities such as Ahmedabad, Bombay, and Delhi, where institutions like the Willingdon Club and the Ahmedabad Gymkhana held memberships that were generational, networks that were consolidated, and barriers to entry that were designed to be exactly that. The logic has never been about sport for its own sake. A game of golf takes four hours and a badminton match demands full attention, and in both, people reveal themselves in ways a scheduled meeting simply cannot produce: composure under pressure, generosity in victory, or how someone handles losing. These are the currencies of trust, and for generations, access to the spaces where they circulated was the inheritance of a particular class, passed down through membership fees, family connections, and the unspoken gatekeeping of institutions built for consolidation rather than openness.

Club Connect was founded against that history, and because of it. Rahul Bohra and Devarshan Patel recognised that the model was sound but that access was wrong. In Ahmedabad in 2025, a founder two years into building a startup had no realistic path into the rooms where investors and merchant bankers spent their weekends.

**THE EXISTING SPORTS CLUBS** had grown into communities organised around participation rather than professional connection,

and the structured networking formats like BNI operated on enforced reciprocity, running against the grain of how most founders actually wanted to build relationships.

Rahul's premise was direct:

**BRING THE RIGHT PEOPLE INTO THE SAME GAME, AND LET THE SPORT DO THE REST.**




**Figure 5.02**
Calcutta Cricket Club,
15th Jan 1861

# The City, The Gap, And The Brand

Ahmedabad carries one of the most active entrepreneurial communities in India, shaped by a culture that has treated commerce as a serious pursuit across centuries. The Gujarati business relationship with trade runs through the textile merchants of the old city, the diamond industry of Surat, and the industrial families that built much of independent India's manufacturing base. What the city lacked, in 2025, was a space for a new generation of that tradition, and Club Connect entered this gap when it was barely two months old, with every event sold out and turning a profit, a WhatsApp community of over five hundred members who had each actively opted in, and no coherent visual or verbal identity that could match the quality of the experience it was already creating. Every project at Devalok begins with a brand workshop, and with Club Connect, the session produced clarity that shaped every decision that followed. The core narrative was this: no business or idea is built alone, and some of the most consequential partnerships begin not across a table but on a court, in the shared rhythm of a rally or a game played side by side. The audience was mapped into three groups with distinct motivations. Students and young professionals came for aspiration, drawn by proximity to founders and investors. Merchant bankers and investors came for curation, a space where the probability of a valuable encounter was meaningfully higher than at a general sports club. Mature founders came for peer connection, for others who understood the weight of running a company and could offer exchange rather than simply seek capital.



Figure 5.03
Ahmedabad, India—split by the Sabarmati River

The central tension the brand had to hold was between

# ASPIRATION AND ACCESSIBILITY.

A place that deserves the time and the effort of people on different ends of the spectrum. Club Connect was genuinely open, ticketed, and first-come, with no mandatory membership, yet it was also trying to attract people who had alternatives.

**AN INVESTOR** who could spend a Saturday at a private golf club was choosing Club Connect for one reason, &

**A YOUNG FOUNDER**

who had never had access to those rooms was choosing it for another. The brand identity had to speak to both.

## IT HAD TO FEEL LIKE A SPACE WORTH REACHING FOR WHILE MAKING CLEAR THAT THE DOOR WAS OPEN.

# Designing For Aspiration

The design process began with two parallel directions. The first explored the country club aesthetic directly: hand-written script typography, decorative letterforms, and the visual language of institutions that had been using engraved crests and serif wordmarks since the nineteenth century. The second went toward sport, drawing on bright colours, dynamic photography, and the active energy of athletic campaigns. Both were tested, and both were set aside for the same underlying reason.

The country club direction carried historical gravity without contemporary relevance, while the sports direction had energy without the professional intent that Club Connect was built around. The resolution came from understanding what the brand needed to borrow from history and what it needed to leave behind.

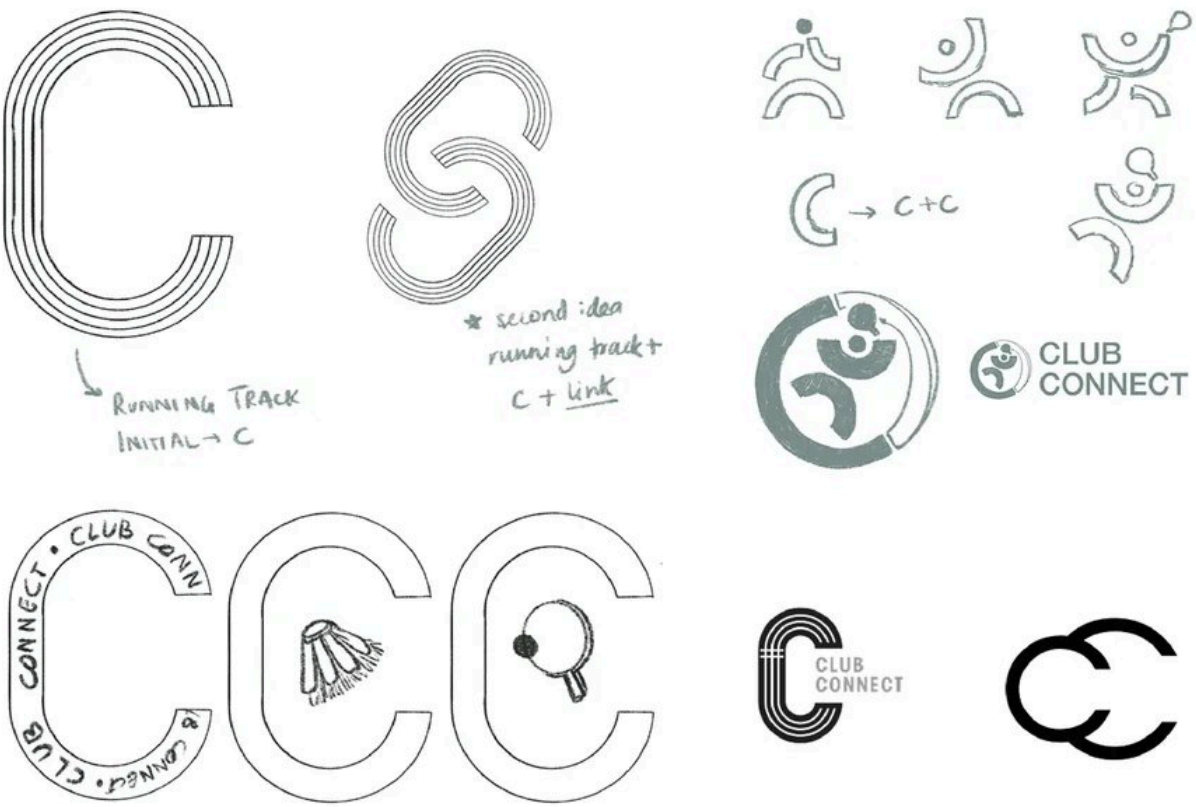



**Figure 5.04**
Club Connect Logo Drafts 01

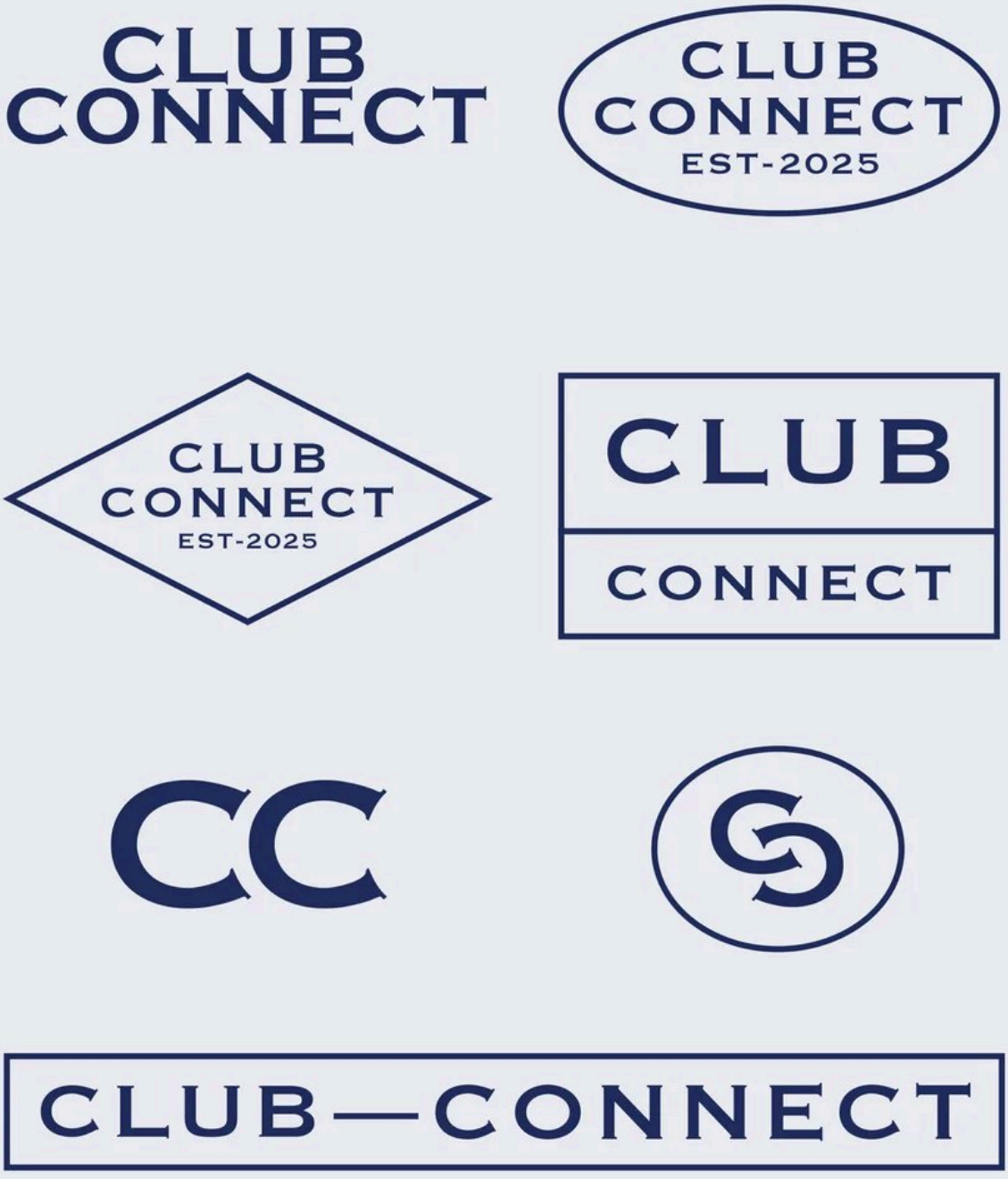



**Figure 5.05**
Club Connect Logo Drafts 02

The tradition of sport-led networking carries its own visual language: seals, crests, engraved letterforms, forms that accumulated meaning across centuries of private membership culture.

Devalok's approach was to treat these historical references as structural material, present in the architecture of the identity but handled in a way that made the result feel contemporary rather than nostalgic. The logo is the most direct expression of this thinking. The mark is formed by two interlocking Cs, one standard and one mirrored, joined at their curves to create a chain-link symbol. The reading is immediate and double: the initials of the brand and the act of connection, with its structure drawn from running track geometry, where the curve of the track naturally produces linked oval shapes.

In the full emblem, the monogram sits inside an oval border with 'CLUB' arching above & 'CONNECT' below. The oval seal has centuries of precedent in private membership institutions, originating in the physical practice of stamping documents and marking owned objects with a pressed seal, a form of authentication that predates modern branding by centuries.




**Figure 5.06**
Club Connect Primary Logo 01




**Figure 5.07**
Club Connect Primary Logo 02




**Figure 5.08**
Club Connect Secondary Logo



**Figure 5.09**
Club Connect Icon Logo 01



**Figure 5.10**
Club Connect Icon Logo 02




**Figure 5.11**
Club Connect Color Palette

The colour palette was built around three named tones: Space Blue, a deep Oxford navy; Jade, a soft desaturated blue-grey; and Ivory, a near-white with a cool undertone. The reasoning behind Space Blue moved beyond the general psychology of blue toward something more historically specific. For centuries, the pigment required to produce deep blue was among the rarest materials in the known world, with lapis lazuli mined almost exclusively in what is now Afghanistan and travelling thousands of miles to reach European workshops at a cost comparable to gold by weight. That scarcity made deep blue the colour of royalty, and deep navy has remained the colour of institutions that do not need to announce their own seriousness.

For Club Connect, blue carried the weight of aspiration toward a circle that had historically been closed, used here as an invitation.

The primary typeface is Copperplate Gothic, designed by Frederic Goudy in 1901. The name refers to the engraving technique the letterforms were modelled on: the sharp, precise incising of text into copper plates used for printing formal documents, certificates, and invitations. Goudy's design carries small slab serifs at the terminals of its capitals, vestigial traces of the chisel marks left by engravers working in metal. Copperplate has no lowercase and was built entirely in two scales of capitals, which gave it an authority that lowercase variations would have softened. Contemporary luxury houses reach for Copperplate when they want to modernise without abandoning cultural depth, and for Club Connect, the typeface connected the brand to the engraved institutional tradition of the clubs it was referencing, while its restraint kept the overall system from drifting into period nostalgia.




**Figure 5.12**
Club Connect Brand Typography

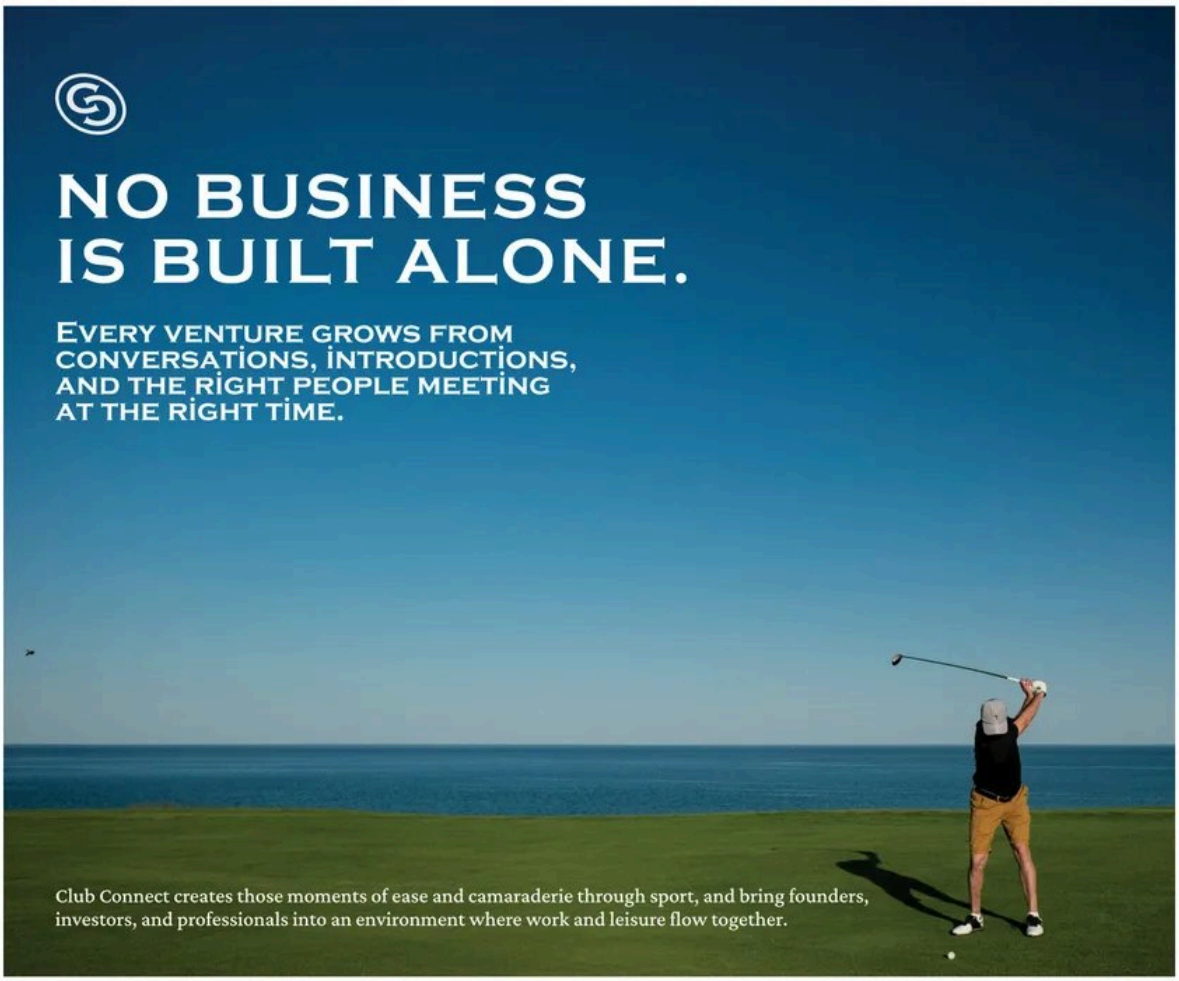



**Figure 5.13**
Club Connect Poster 01

The photography direction extended this logic into image-making through a compositional principle the team called action against vastness: single subjects placed within frames dominated by open space, whether golf courses, open sky, or the geometric lines of a sports court, photographed from above. Club Connect carried a particular risk here, because a visual language that communicated accessibility directly would undercut the aspirational quality that made the community worth joining. The photography resolves this by showing sport, space, and physical experience without making any statement about who is or is not invited. The image does not say 'anyone can come.' The image says, 'This is worth coming to.'




**Figure 5.14**
Club Connect Poster 02




**Figure 5.15**
Club Connect Poster 03

SATURDAY
20 SEPTEMBER 2026

4:00 PM to 8:00 PM
Private Event

# THE PITCH PLAY XVII




**Figure 5.16**
Club Connect Poster 04

# A Voice For The Court

The brand communications guidelines represent a specific kind of design work: the shaping of language rather than visual form. The voice profile is built around a single figure, The Earnest Ally, a host who genuinely cares, who earns trust through sincerity rather than polish, composed but never distant, with a register that sits between formal and casual. The language rules define both what the brand says and what it refuses to say: active verbs, forward-moving language, specificity over generality, and a clear set of prohibitions that include transactional vocabulary (ROI, maximise, score connections), corporate stiffness (thrilled to announce, proud to share), and hollow superlatives. The vocabulary the brand adopted was chosen with equal precision — court, rally, play, connect, momentum, conversation — because each word carries meaning specific to Club Connect's world, and each avoided word would have flattened the voice into something that could belong to any sports page or networking event.

**FORMAL** **CASUAL**

*Conversational and welcoming, with polish. Sounds like a person, not a brand.*

**SERIOUS** **FUNNY**

*Grounded and sincere. Not dry, but humour is never the goal.*

**RESPECTFUL** **IRREVERENT**

*Guided by sportsmanship, inclusion, and fairness. Always uplifts.*

**MATTER-OF-FACT** **ENTHUSIASTIC**

*Carries energy and optimism, but stays measured. Not a hype machine.*

| SPORT | SIGNATURE NAME | EXAMPLE |
|---|---|---|
| Badminton | The Rally | **THE RALLY XVII** *Badminton Game* |
| Cricket | The Pitch Play | **THE PITCH PLAY VIII** *Cricket Match* |
| Pickleball | The Slamdown | **THE SLAMDOWN XII** *Pickleball Game* |
| Golf | The Back Nine | **THE BACK NINE I** *Golf Game* |

The event naming system functions as design work rather than copywriting. Every sport in Club Connect's portfolio carries a signature event name: The Rally for badminton, The Slamdown for pickleball, The Pitch Play for cricket, The Back Nine for golf, each with a Roman numeral edition that creates continuity across events and builds the sense that each gathering is part of an ongoing season with its own record. There is something substantive about attending The Rally XVII rather than 'Badminton Event 17.0,' because the former implies sixteen previous gatherings have already taken place, that something has accumulated, that a community has a history worth tracking. For a brand that was two months old when Devalok came in, this kind of designed continuity was doing critical work: giving the community a sense of its own momentum before the record had fully formed.

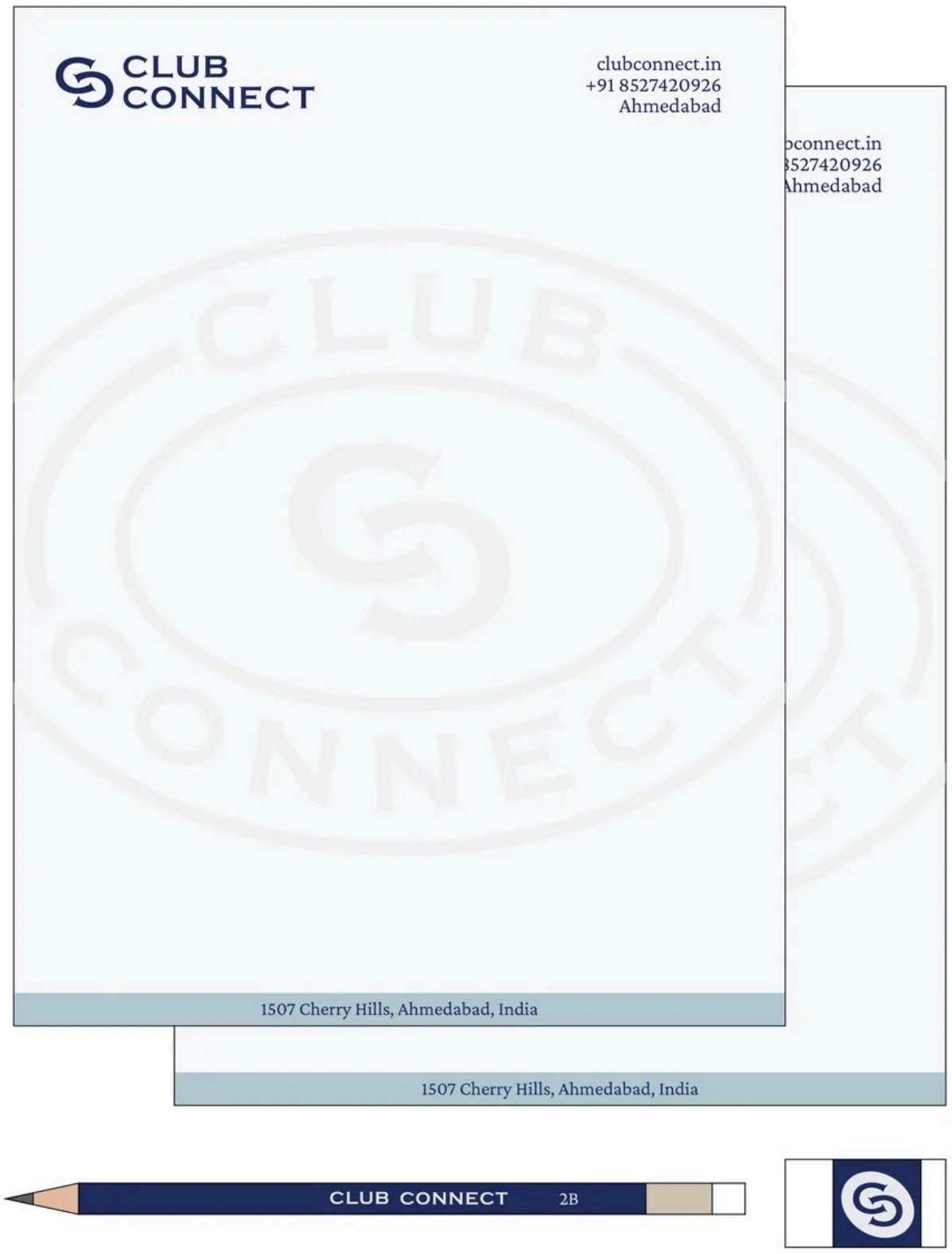



**Figure 5.17**
Stationery Design Flat Illustration 01




**Figure 5.18**
Stationery Design Flat Illustration 02

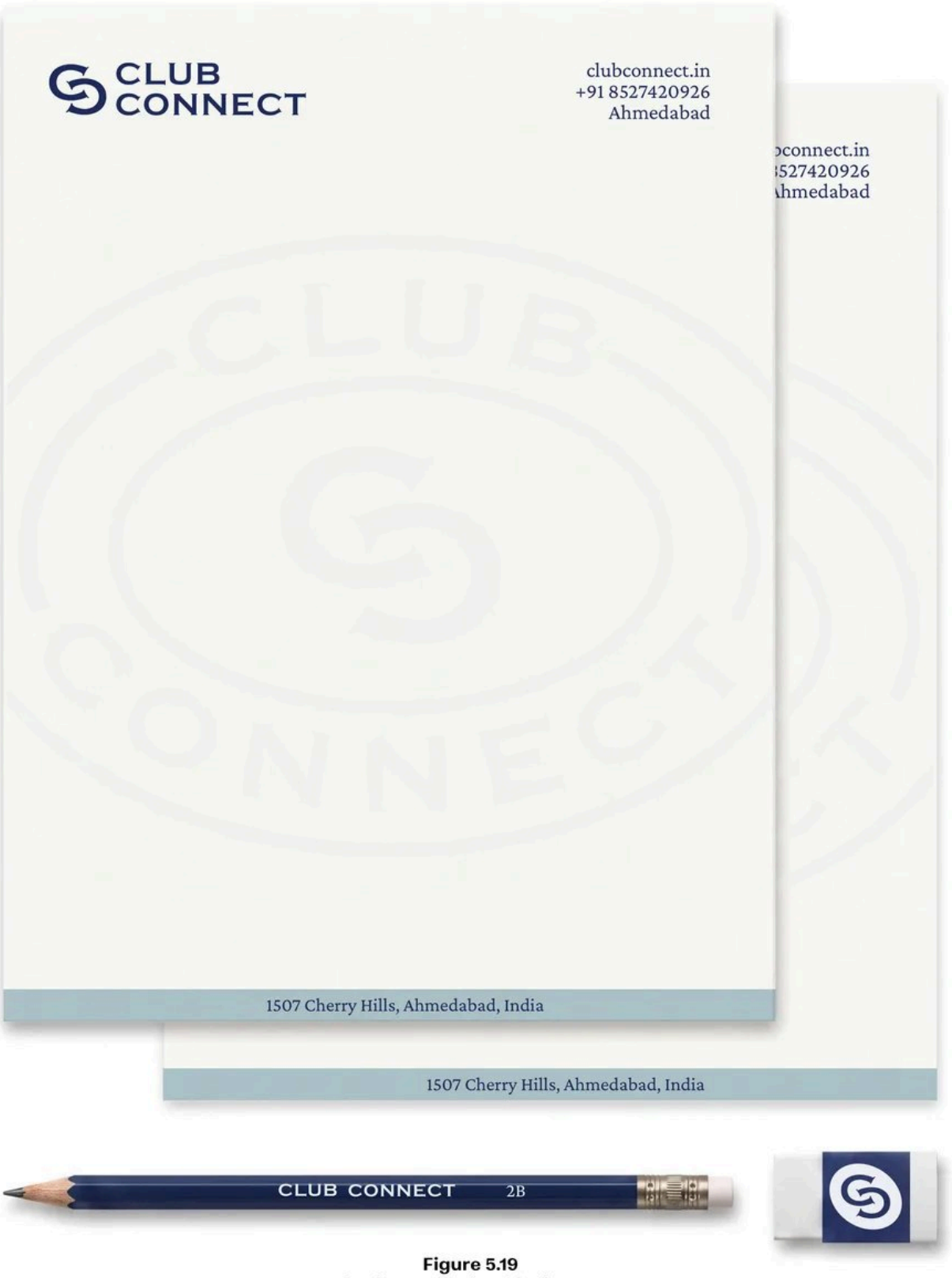



**Figure 5.19**
Stationery Design Mockup 01




**Figure 5.20**
Stationery Design Mockup 02




**Figure 5.21**
Invitation and Envelop Mockup

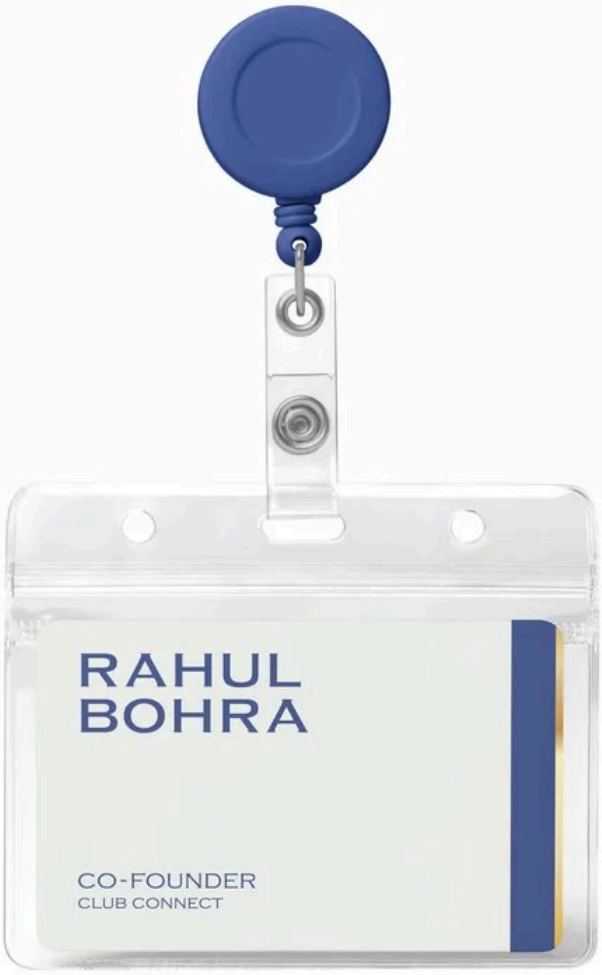



**Figure 5.22**
ID Card Mockup



**Figure 5.23**
Pin Badge Mockup




**Figure 5.24**
Subway Poster Mockup

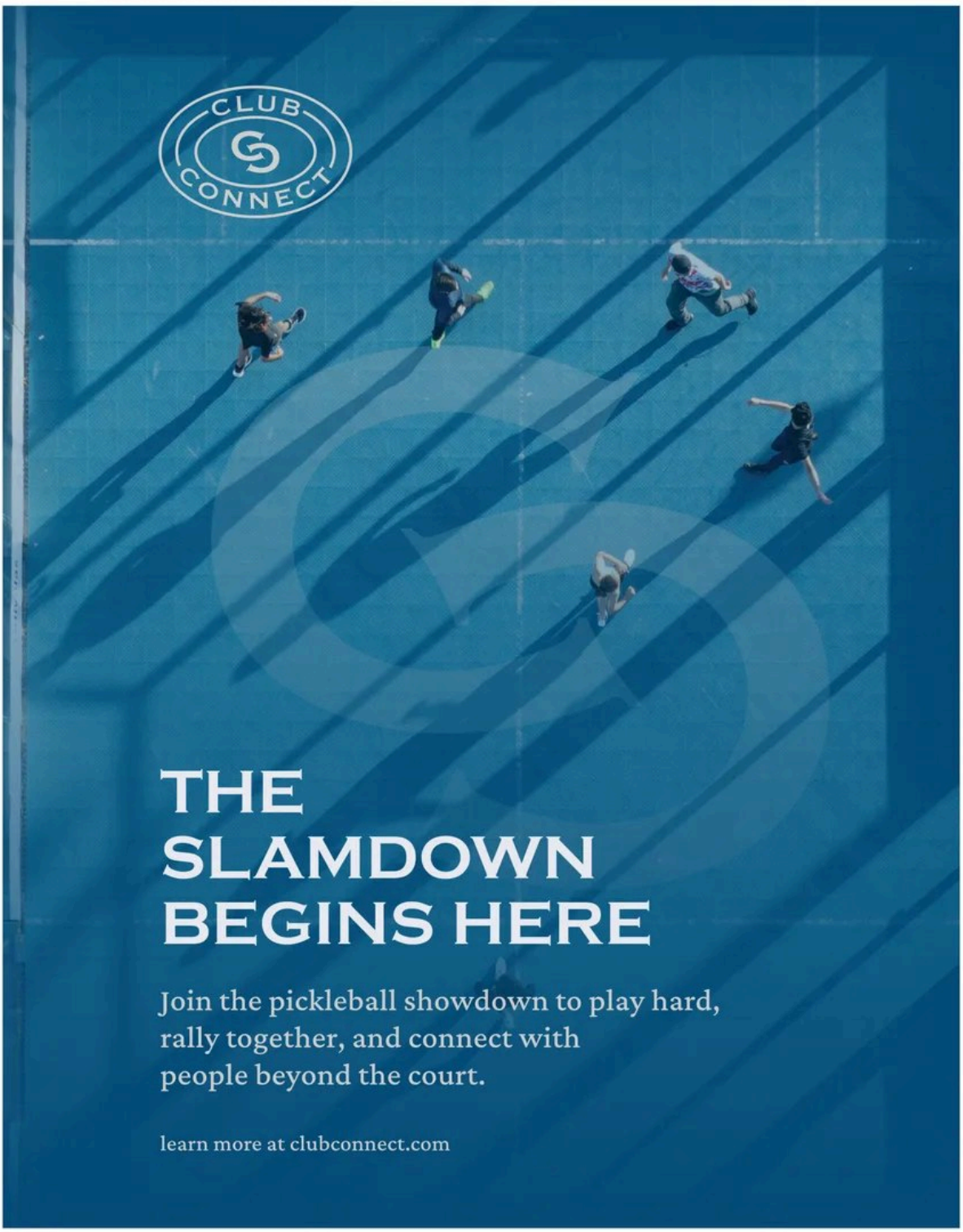



**Figure 5.25**
Club Connect Poster 05


PLAY THE
LONG GAME.
GOLF GAME OF PATIENCE, FOCUS,
ND CONVERSATIONS THAT LAST
ELL BEYOND THE COURSE.
venture grows from conversations, introductions,
right people meeting at the right time. Club Connect creates
oments of ease and camaraderie through sport, and bring
rs, investors, and professionals into an environment where work
isure flow together.



**Figure 5.26**
Walkway Billboard Mockup




**Figure 5.27**
Standee Mockup




**Figure 5.28**
Club Connect Poster 06




**Figure 5.29**
Club Connect Social Media Post

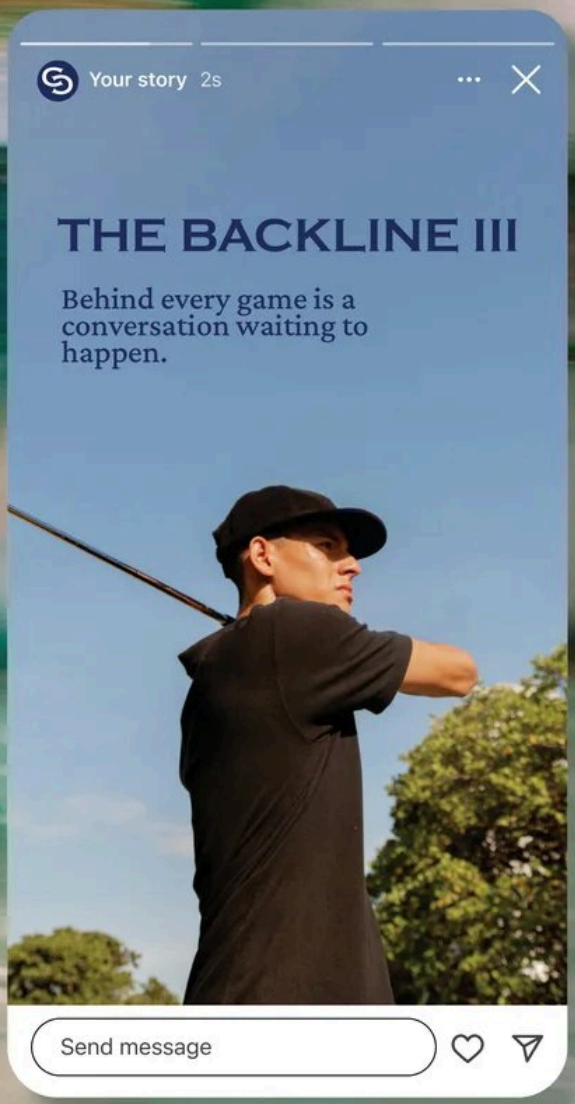



**Figure 5.30**
Club Connect Social Media Story

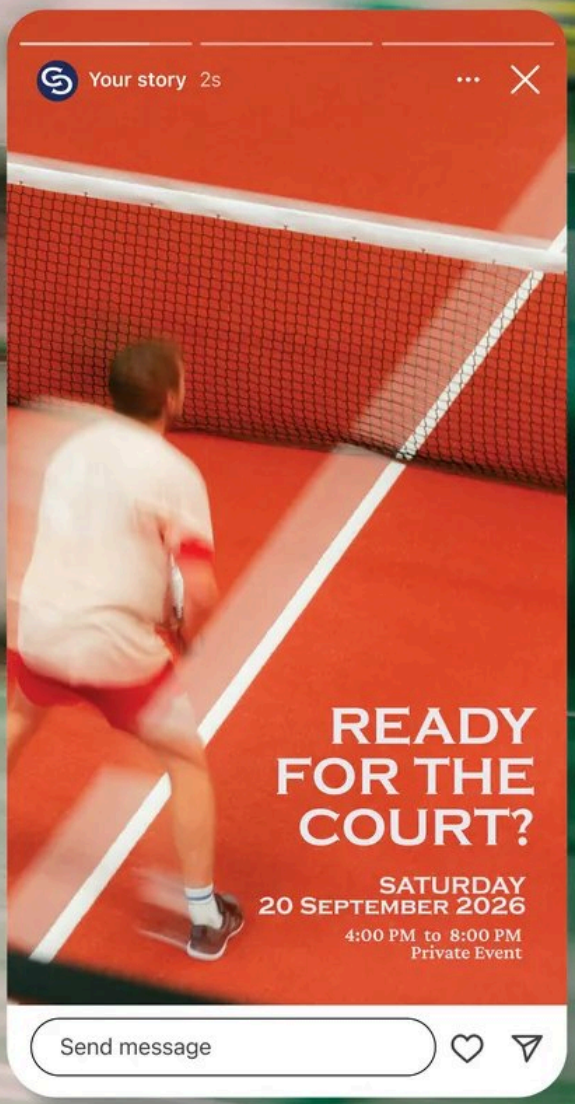



**Figure 5.31**
Background Image

# Featured In Creative Gaga

Club Connect was featured in Issue #70 of Creative Gaga, India's leading design publication, as a project conceived and executed by apprentices at Devalok. Creative Gaga invited the studio to share its perspective on paid and unpaid internships in the design industry, and the Club Connect project served as the centrepiece of that conversation.

The project was handled end-to-end by apprentices working through Devalok Gurukul, the studio's apprenticeship programme, where emerging designers are compensated, mentored through structured briefs, and trusted with real client work from early in their time at the studio. From the brand workshop and identity explorations through to the final visual system and communications guidelines, Club Connect was shaped by studio apprentices under the guidance of the senior team, and the feature in Issue #70 placed that work in front of a national design audience as evidence that apprentices, given real stakes responsibility and fair terms, produce work that holds up alongside anything in a studio's portfolio.




**Figure 5.32**
Creative Gaga
Feature (Magazine)

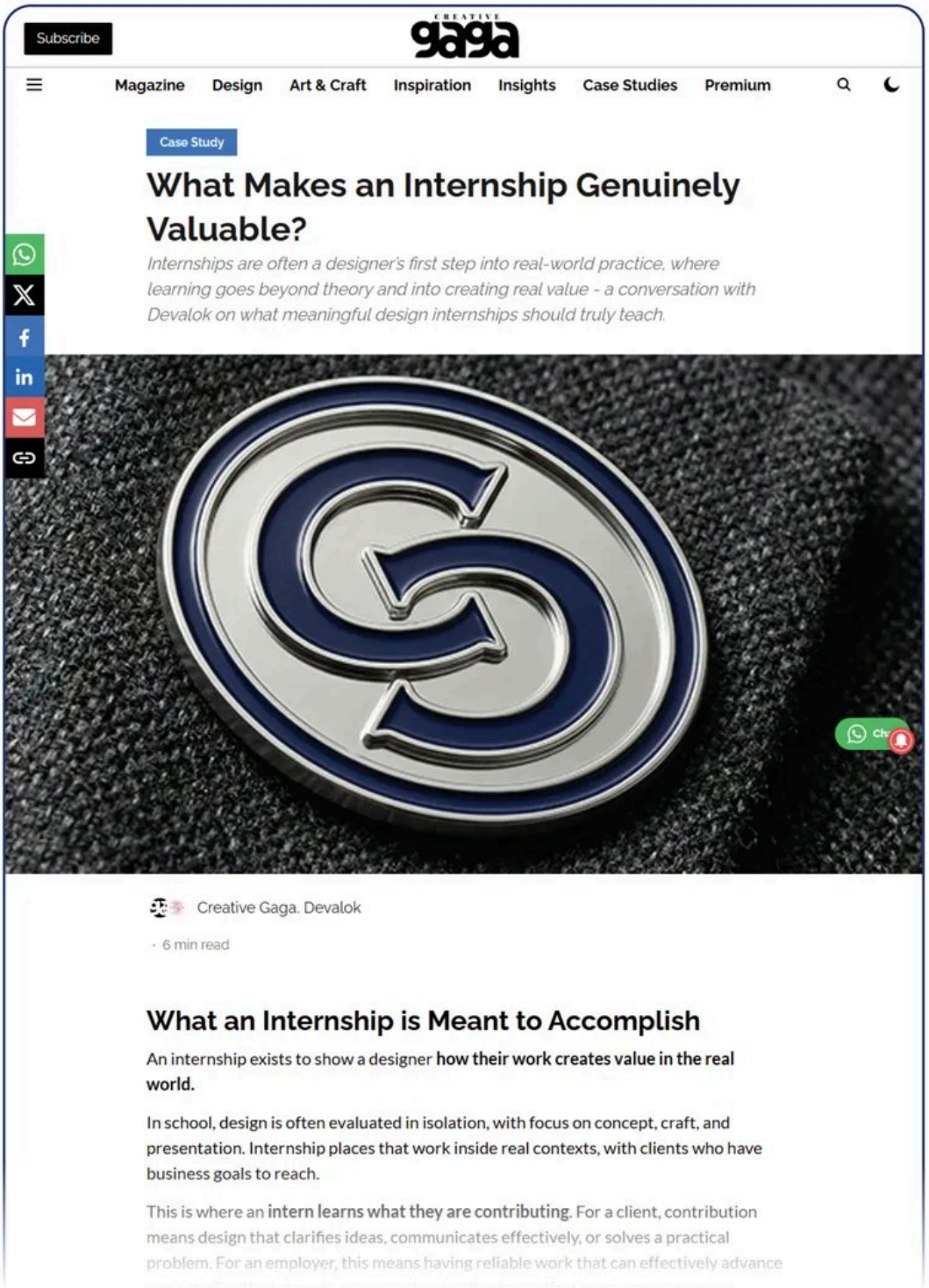



**Figure 5.33**
Creative Gaga Feature (Online)

What this project demonstrates is something about

# HOW DESIGN OPERATES WHEN THE SUBJECT IS A COMMUNITY IN THE PROCESS OF BECOMING.

The challenge was to build a brand that could project the confidence of what it was building toward, before it had fully arrived there, where

# THE VISUAL SYSTEM HAD TO CARRY ASPIRATION WITHOUT OVERPROMISING,

# AND THE EVENT NAMING SYSTEM HAD TO BUILD A SENSE OF HISTORY FOR A COMMUNITY STILL WRITING IT.

these are the specific problems that design solves when it is working at its best:

# THE CONSTRUCTION OF A WORLD THAT A COMMUNITY CAN GROW INTO,

rather than a record of what already exists.




**Figure 6.01**
Brand Asset Spread

Chapter

# 6

# NEETI : A Story Of Cultural Identity And Student Leadership

| | |
|---|---|
| BRAND | NEETI |
| PROJECT | Brand Identity & Print |
| STATUS | Completed |

# Introduction

Every institution that hopes to last needs an identity that reaches beyond the people who made it, one drawn from something older than the moment it was born in. NEETI, a Policy and Economy research association, grew from that premise. It is a student-led platform at a leading university in the United States, bringing together young researchers, thinkers, and leaders focused on the future of Bharat and the evolving relationship between Bharat and the U.S. The vision is long-term: a body of work rooted in civilizational insight and academic rigor, built to earn a seat in global policy discourse.

The launch of NEETI marked the beginning of that vision. It was the first time the platform was introduced to the public, and every part of the event was built to reflect what the organisation stood for: policy reform and cultural grounding. From the guests it hosted to the language it used, the launch carried the weight of something meant to last.

*NEETI is a pseudonym for a student led research association in a leading US based University founded by an Indian student.

# The Stakes Were High

The NEETI launch was held in one of the campus's most storied halls. Over 250 guests filled the room, including faculty, diplomats, entrepreneurs, and student leaders. Among them were a former Cabinet Minister of the Government of India, the chief executive of a global aerospace and defense company, a consul general representing one of the country's key economic hubs, and the university's president. Their presence brought a sense of weight.

**The role of design in this moment left little room for guesswork. From the earliest conversations, it was understood that the event had to feel formal, intentional, and culturally rooted. Every detail had to speak the same language, one that reflected both seriousness and substance.**

**The branding needed real permanence, something able to assert itself in a room filled with people used to systems, symbols, and statecraft.**

With nearly twenty-five thousand dollars in funding and only one chance to get it right, the design decisions were as strategic as they were aesthetic, meant to create atmosphere, presence, and assured authority long before a single word was spoken on stage.



**Figure 6.02**
Swami Vivekananda at Parliament of Religions

# The Civilizational Identity

The foundation for NEETI's identity was laid a year before the launch event. The logo and visual system were created to represent a platform that draws strength from history while looking firmly ahead. It was made to project intellectual weight, rooted in the values of a civilizational memory. The identity finds its anchor in the legacy of Chanakya, scholar, strategist, economist, and advisor to emperors. His writings on governance, diplomacy, and administration continue to shape Indian statecraft even today. His tilak, placed with precision and purpose, became the basis for the symbol. The mark reflects clarity and focus, standing for strategy guided by principle and vision backed by method.

NEETI's visual system extends this foundation into color, type, and spatial rhythm. Vermilion, charcoal black, and off-white were chosen for their cultural resonance and formal presence. The typography is measured, the layouts clean. For the launch event, this design language had to move into physical space, carried across objects, surfaces, and formats while keeping its clarity intact. It had to feel lived-in, credible enough for rooms where policy is discussed, recorded, and remembered.

Photographs took on the grain and feel of old press prints, handled with texture to create a visual field that felt archival and sharp at once. This sense of craft extended across formats, from small badges to large digital screens, each element placed to serve the larger system and reinforce the idea that NEETI belonged in every room it entered.

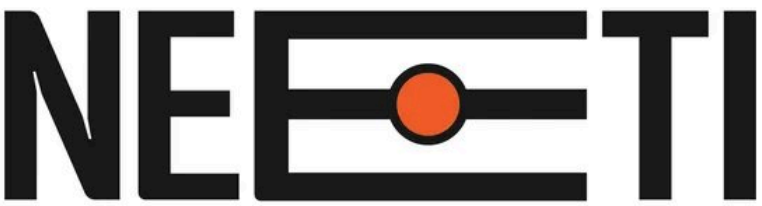



**Figure 6.03**
NEETI Logo




**Figure 6.04**
NEETI Brand Color & Typography



NEETI icon is used as a favicon and in places where the entire logo doesn't fit.




NEETI primary logo for all important documentation and assets.




NEETI extension logo reading "Researching Indian Policy & Research", explaining the intent of the organisation.



NEETI icon extension for being used as a repetitive brand pattern.




NEETI secondary logo used in places with ample horizontal space.

**Figure 6.05**
NEETI Logo Variations




**Figure 6.06**
NEETI Logo

RESEARCHING
INDIAN POLICY
& ECONOMY

**Figure 6.07**
NEETI Secondary Logo




**Figure 6.08**
NEETI Extended Logo




**Figure 6.09**
Brand Stickers

# Building The Visual Language

At the launch event, the NEETI identity moved from concept to reality. Every detail was an extension of the system designed earlier, now tested in a space where each formal choice was felt immediately. The experience depended on how well these elements meshed together, and that consistency was as much a matter of tone as it was of craft.

Pins for the organising team and for the guests drew from a shared visual language but were distinct enough to be read at a glance, each one presented in a small velvet box that made even a simple keepsake feel considered. The flyer worked to its own logic: diplomats and political figures were placed with enough distance from one another to avoid any clash of precedence, every photograph scaled so each attendee matched the presence of the next.

Business cards stayed unnamed, showing only the mark and a line on what the platform stood for, printed on stock thick enough to feel substantial in hand. A laptop sticker folded NEETI's initials into its own pattern, subtle enough that most people needed a second look to find them. Mementos for the guests of honor took the most work of all: commissioned through a manufacturing partner Devalok has worked alongside for years, chosen carefully down to the exact shade and finish, every piece deliberate rather than an afterthought. That kind of standing relationship, built well before this brief arrived, made it possible to go from idea to finished object in days rather than weeks. The identity carried the same presence everywhere it appeared, deliberate down to the smallest detail.




**Figure 6.10**
Box and Sticker Mockup

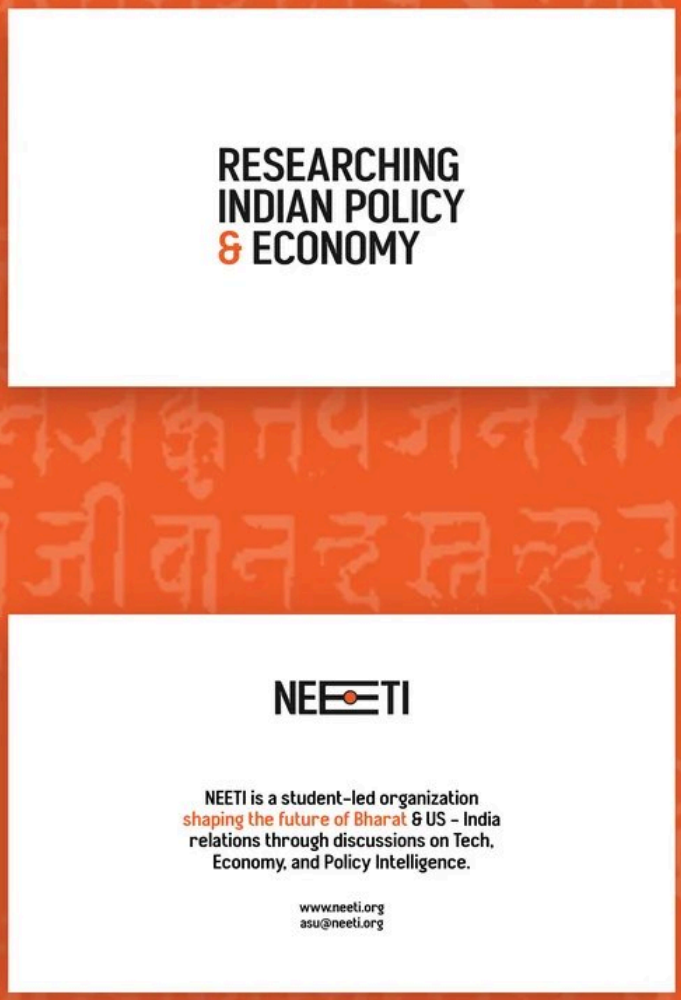
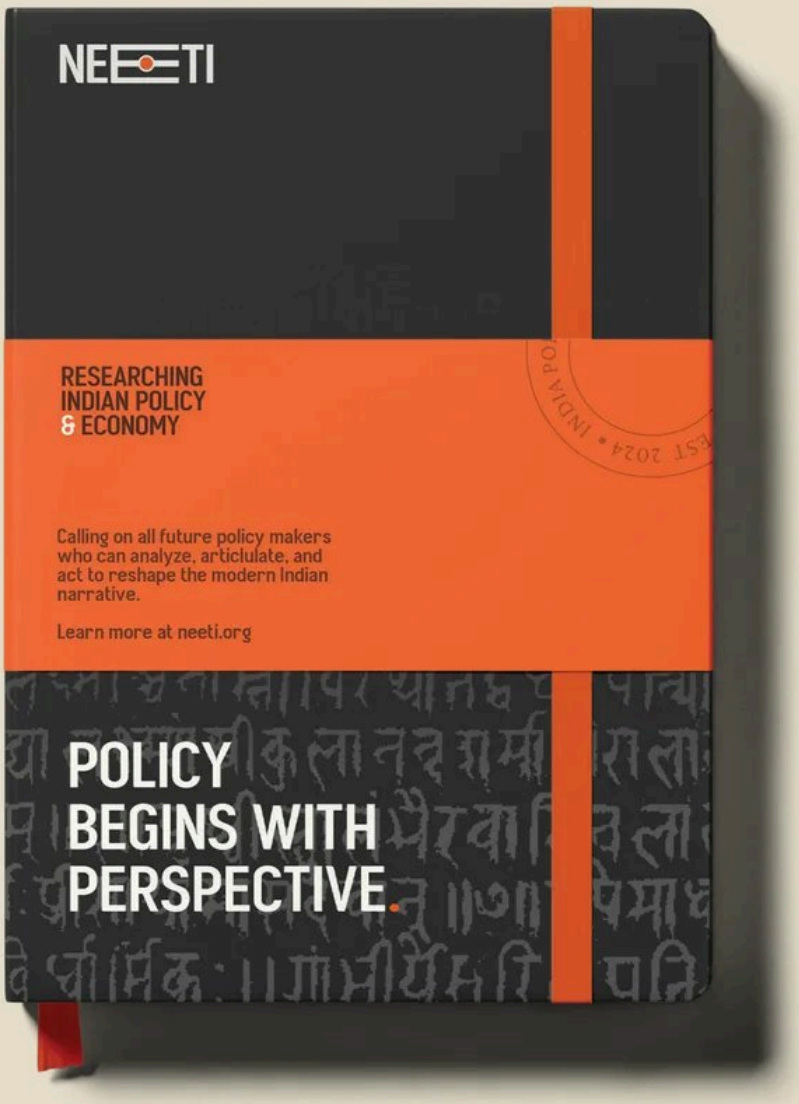



**Figure 6.11**
NEETI Business Cards



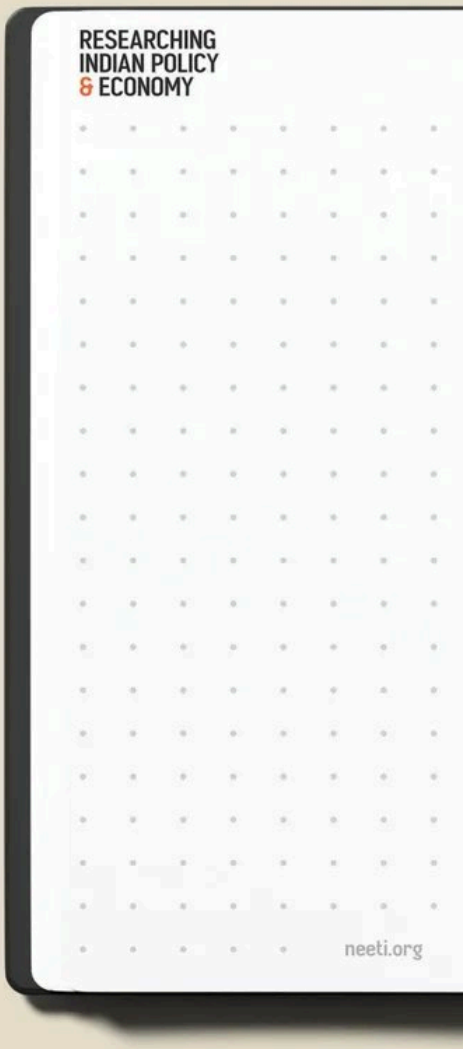
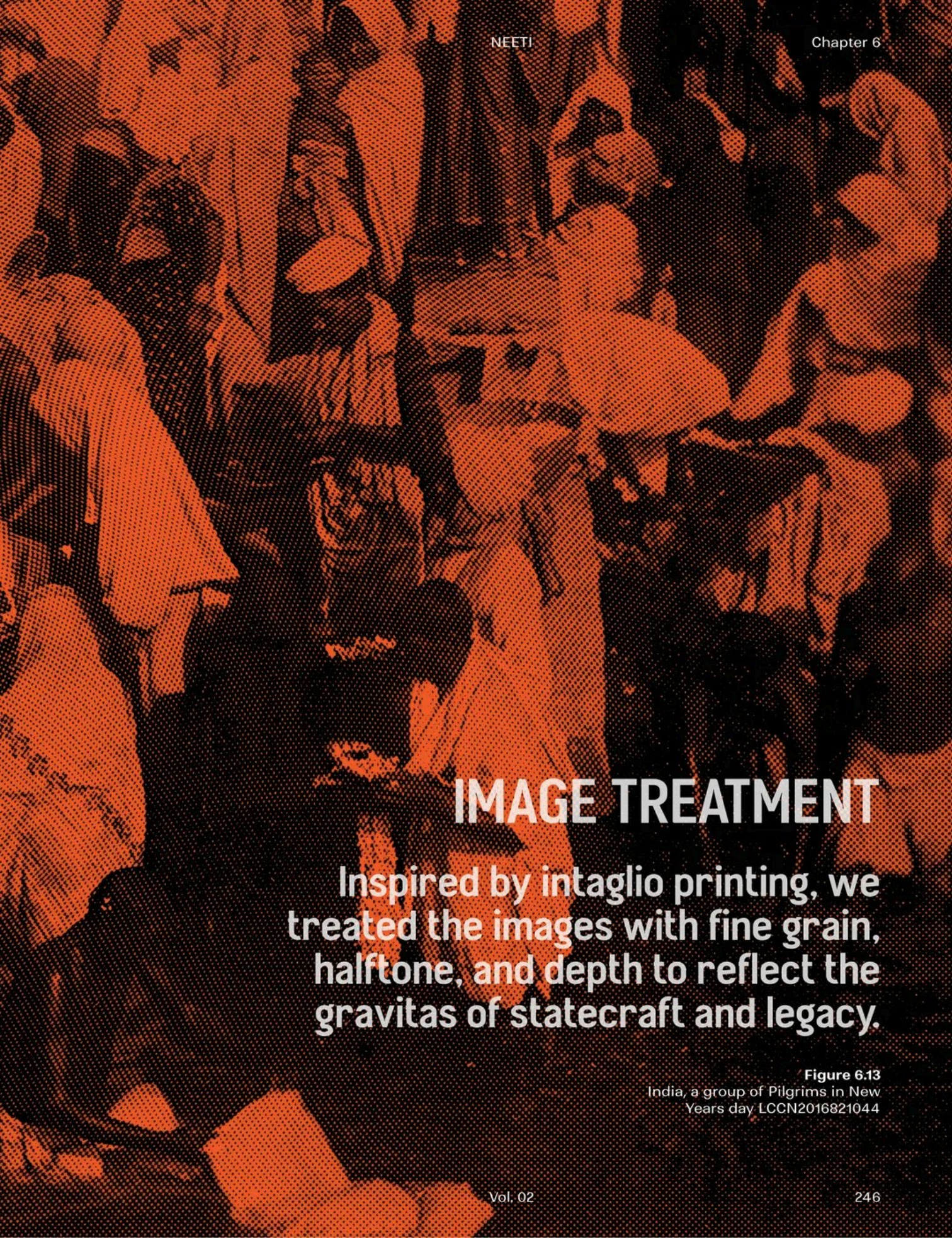




**Figure 6.12**
NEETI Notebook Mockup





# IMAGE TREATMENT

## Inspired by intaglio printing, we treated the images with fine grain, halftone, and depth to reflect the gravitas of statecraft and legacy.

**Figure 6.13**
India, a group of Pilgrims in New Years day LCCN2016821044

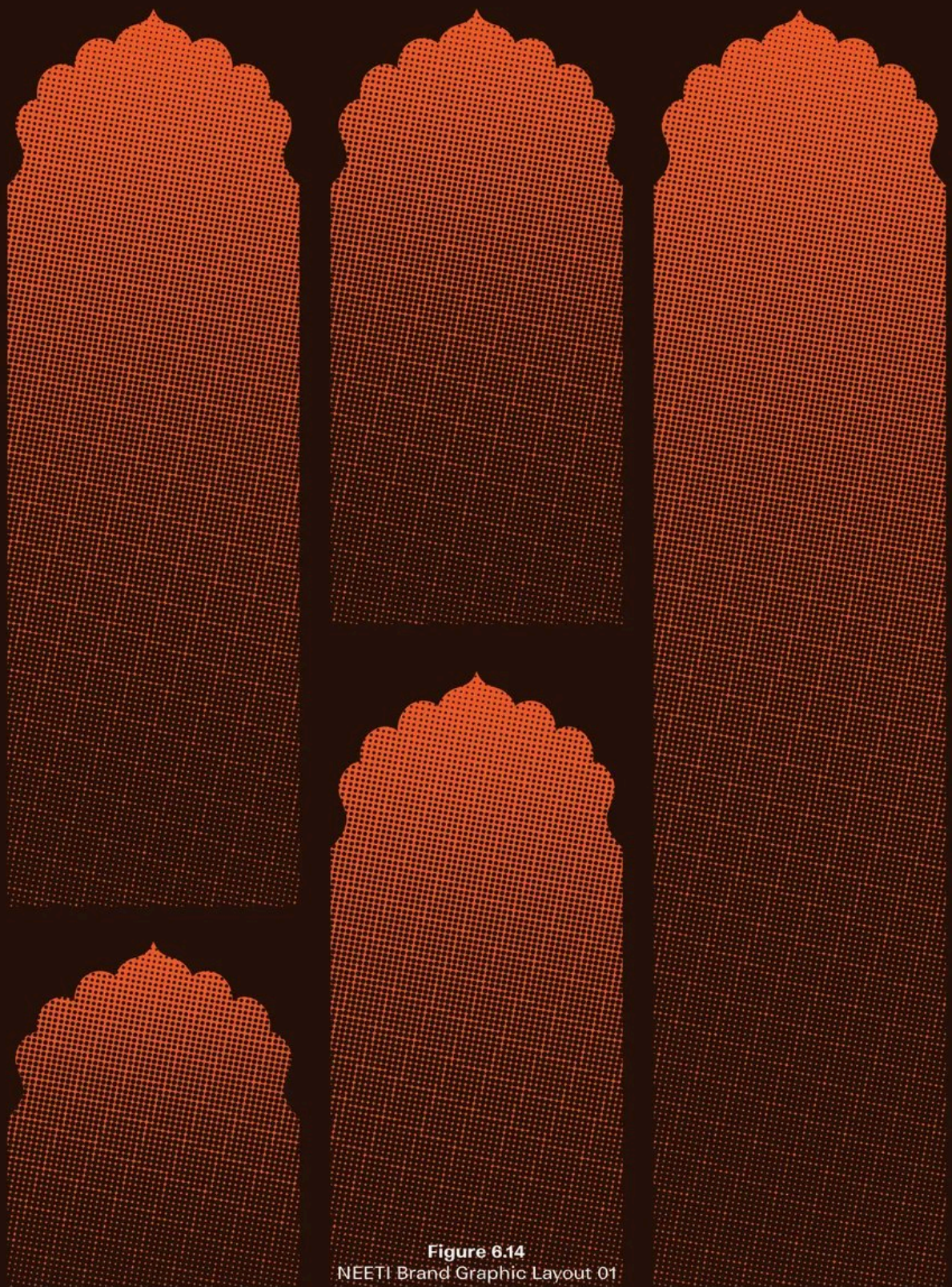


**Figure 6.14**
NEETI Brand Graphic Layout 01

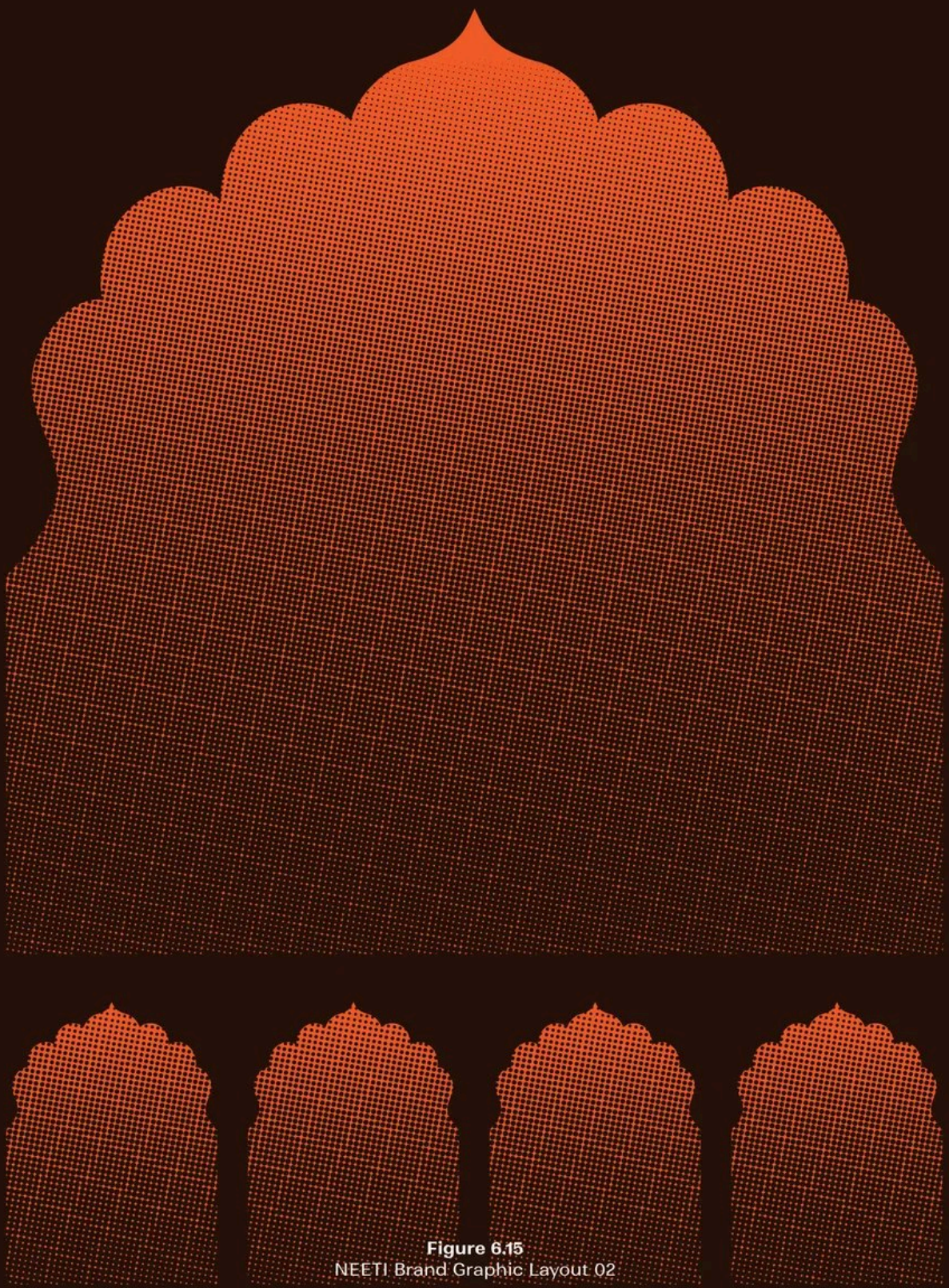


**Figure 6.15**
NEETI Brand Graphic Layout 02




**Figure 6.16**
NEETI Stamp Mockups 01




**Figure 6.17**
NEETI Stamp Mockups 02




**Figure 6.18**
NEETI Stamp Mockups 01




**Figure 6.19**
NEETI Stamp Mockups 01

**Figure 6.20**
Background Image-Subhash Chandra Bose with people.

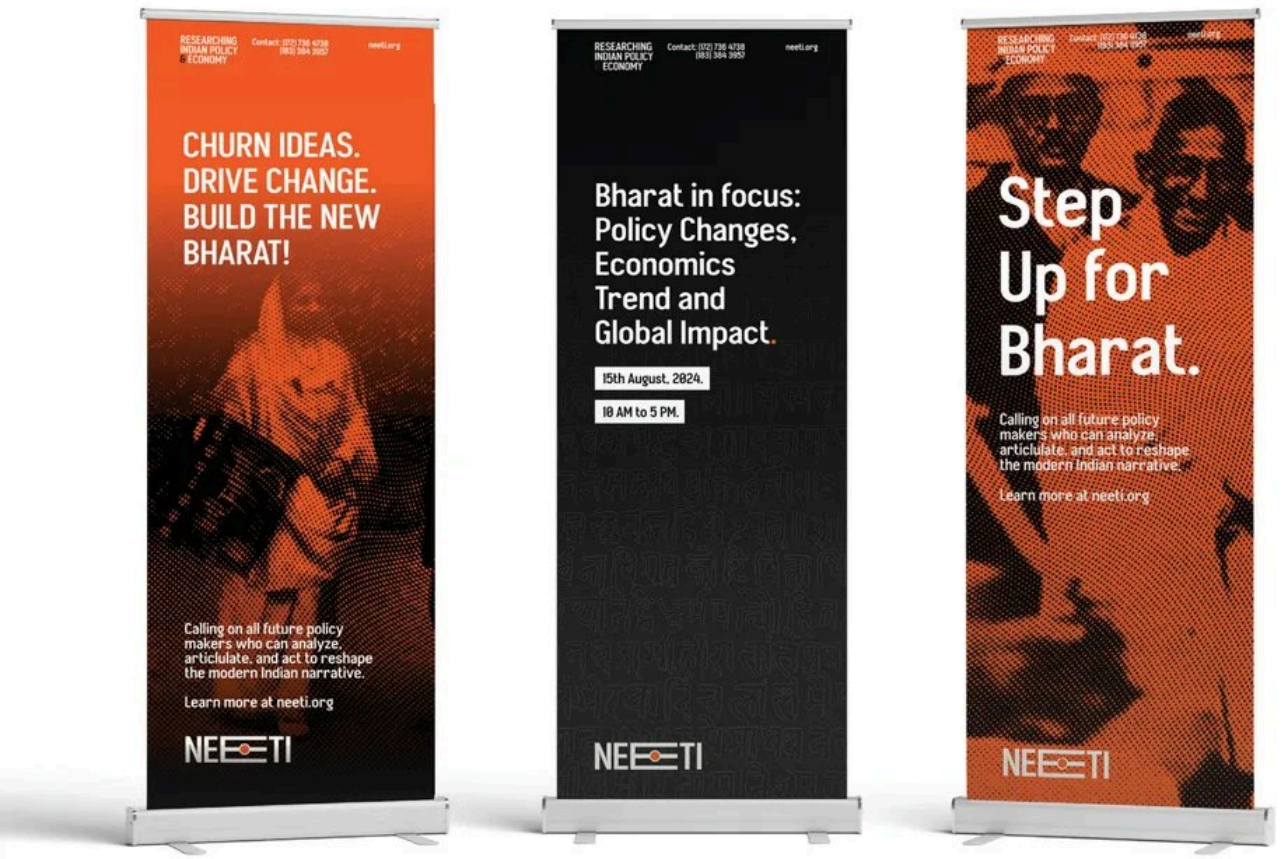



**Figure 6.21**
Standee Mockup




**Figure 6.22**
Bookmark
Mockup




**Figure 6.23**
Wooden Standee Mockup




**Figure 6.24**
NEETI Social Media Stories

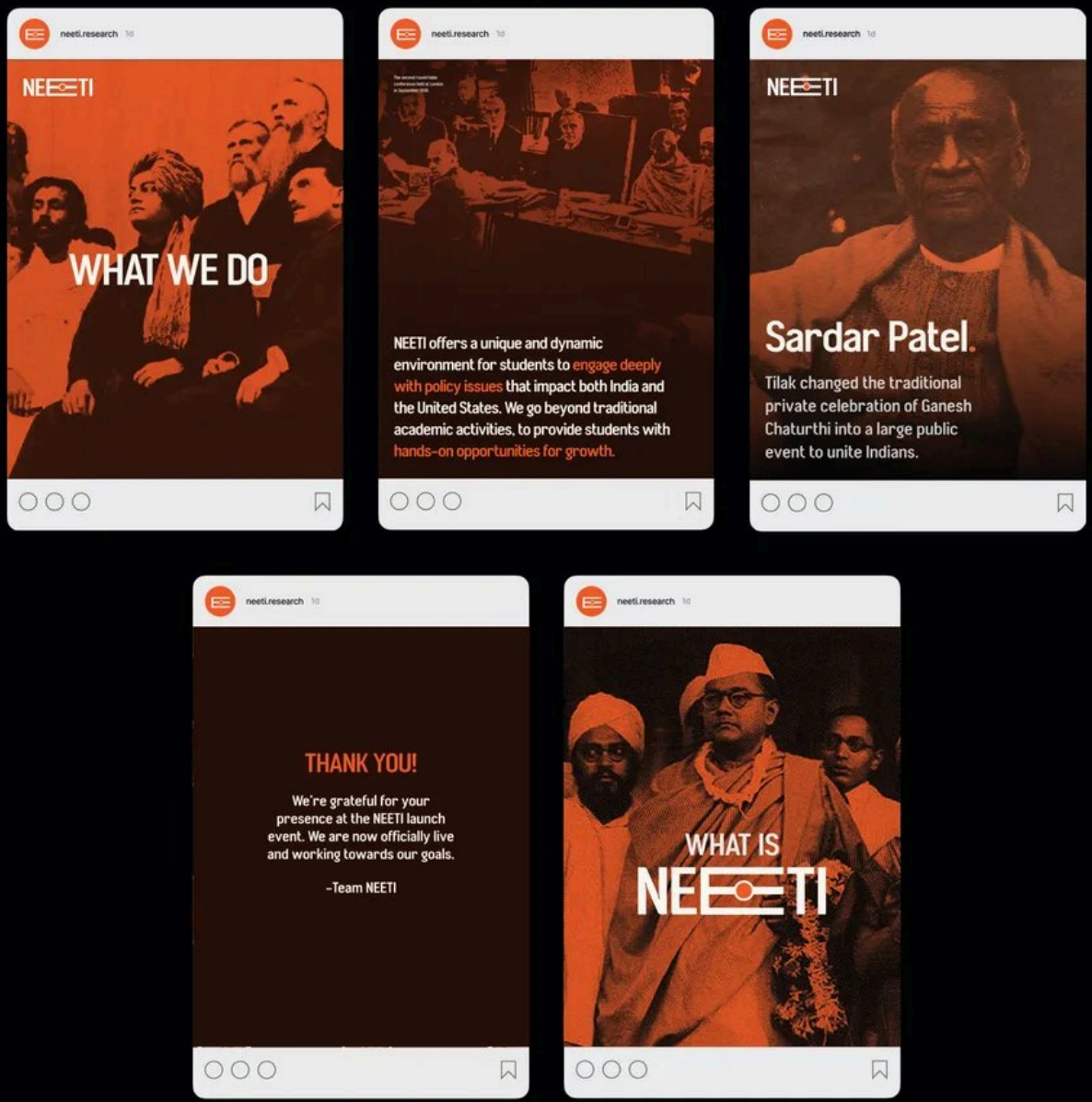



**Figure 6.25**
NEETI Social Media Posts

# Beyond the Launch

Event design carries a different kind of pressure than a brand system made for everyday use. It has one chance to work, in real time, in front of a room that will only ever experience it once. That is exactly why it demands as much thought as anything static: get it wrong, and the whole thing is judged before a single word is spoken. NEETI's event came together the way it did because the identity behind it was already built, and because the platform's own sense of purpose gave every choice something to serve rather than simply decorate. The reaction after the launch surprised even the people behind it, and almost none of it had to do with what was said from up front. What people responded to was the room itself: the signage, the print, the stage backdrop, and the small objects they carried out with them, all of it registering as far more considered than anyone expects from a first-time platform.




**Figure 6.26**
NEETI Event Launch Logo




**Figure 6.27**
Brand Asset Spread




**Figure 6.28**
Invitation and Ribbon Mockup




**Figure 6.29**
Envelope Mockup




**Figure 6.30**
Menu Mockup

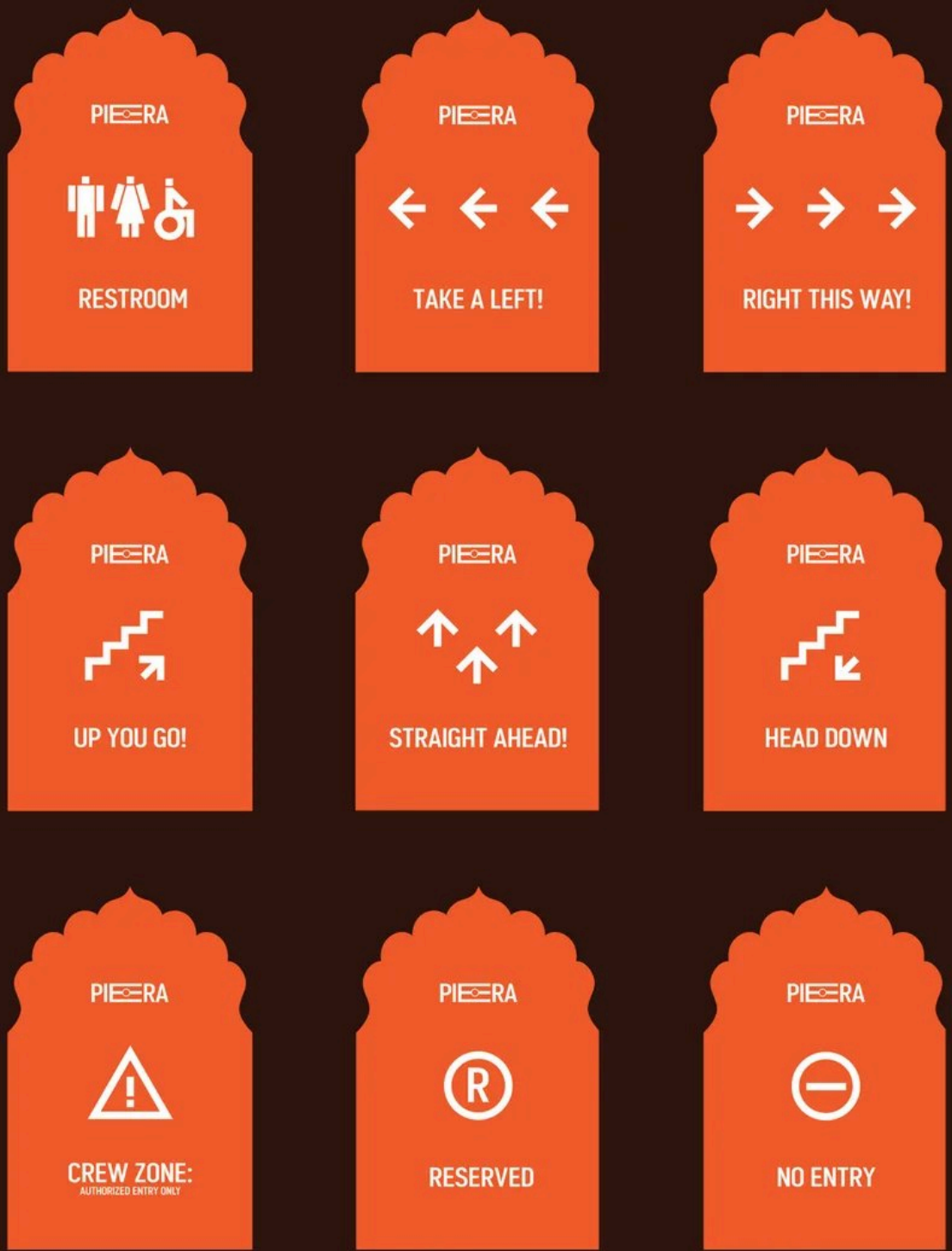



**Figure 6.31**
Launch Event Signage Design

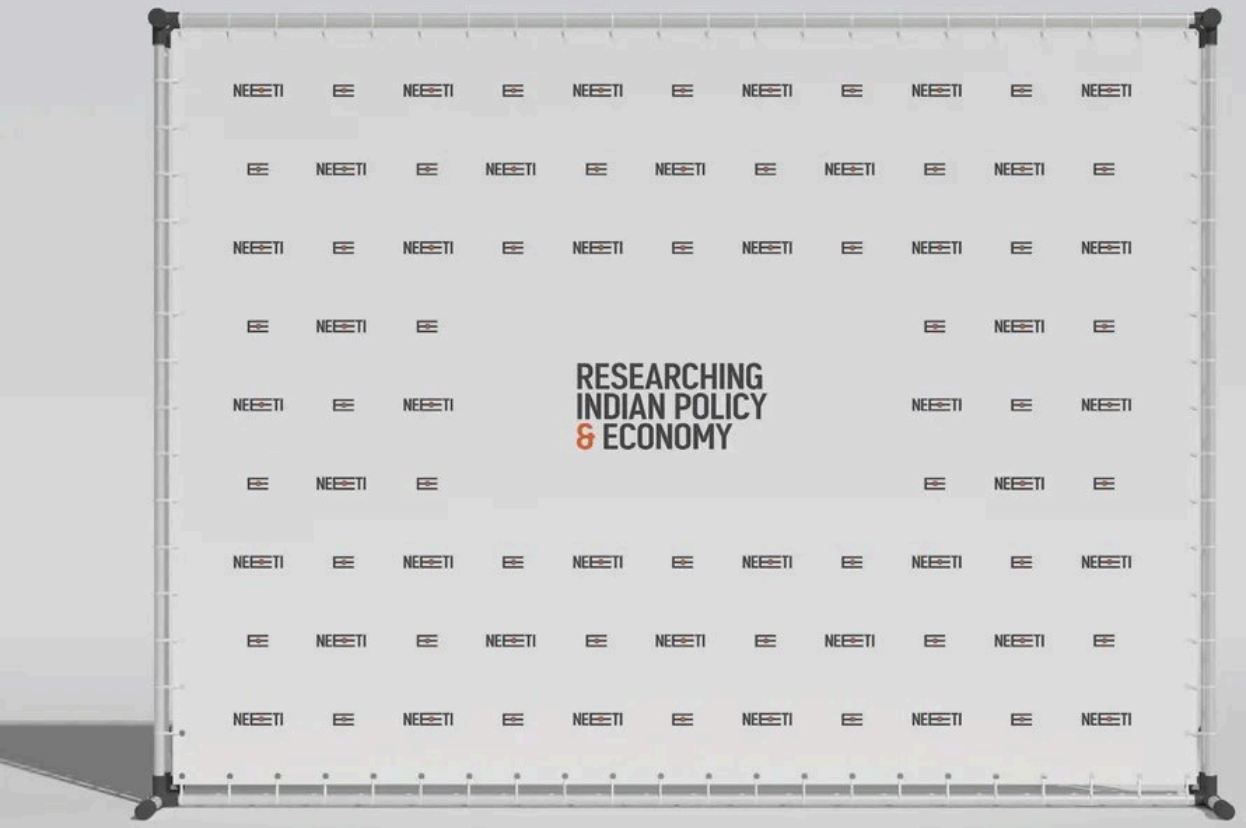



**Figure 6.32**
Press Banner Design

**What started with one evening has since become the basis for a broader body of work, with op-eds & research papers already underway and larger initiatives planned for what comes next, proof that intention placed at the start of the life of an institution can steady it through everything still ahead.**

LUNAR BASES

# BEFORE WE CAN BUILD WE MUST SEE - CLEARLY, COMPLETELY, AND FROM EVERY WAVELENGTH.

USING LASER ALTIMETERS, WE MEASURE ELEVATION TO THE MILLIMETER. WITH HIGH-RESOLUTION IMAGING, WE CAPTURE EVERY RIDGE, CRATER, AND CONTOUR. & THROUGH SPECTRAL IMAGING, WE READ THE MOON'S COMPOSITION - DETECTING MINERALS, ICES, AND HIDDEN RESOURCE CLUSTERS BENEATH THE DUST.



**Figure 7.01**
Poster 01

Chapter

7

# Lunar Bases : Human Innovation In Space Travel

| | |
|---|---|
| BRAND | Lunar Bases |
| CLIENT | ASU |
| PROJECT | Brand Identity & Motion Design |
| STATUS | Completed |

# Introduction

Knowledge carries more weight when it can move beyond theory while being understood in ways that stay with people. In classrooms, that often happens through research and debate; in design, it happens when ideas are given shape through image and motion. When the two meet, education shifts from information to experience. That meeting point became the starting ground for the Lunar Bases project, born in the classroom of **PAF 547: Science, Technology, and Public Affairs at Arizona State University**. The course asked graduate students to examine emerging technologies & communicate their findings through short, YouTube style videos.

One group chose Lunar Bases; the idea of human settlement on the Moon. Their work was rooted in study and inquiry, with narration and script created entirely by the students themselves. That gave the project an authenticity that reflected the spirit of the class: students teaching students, turning academic research into material that could live beyond the classroom.

Devalok was tasked with building the motion language and visual identity for the video, shaping its style and pacing, and editing the final film. The challenge was to convey the rigor of the students' work in a visual story that was both educational and engaging.

# Lunar bases are themselves an ambitious vision, researched and advanced by agencies like NASA as part of humanity's future in space. For students to study this subject and present it to a wider audience, the project needed to feel achievable, grounded in hard facts, and framed through a style that looked realistic rather than fantastical. Avoiding sci-fi dramatization or dystopian tropes became essential to keeping the focus on what was possible, not on spectacle.

The choice of tone shaped everything that followed. The narration, written and delivered by the students themselves, carried a natural authenticity that set the rhythm. Our role was to design visuals that matched the approachable, clear, and classroom-like voice. Even in the final frames, the aim was to leave the audience with a sense of optimism, a reminder that what they were seeing was not distant fiction, but a future that could be within reach.

Though Lunar Bases was never intended as a standalone brand, the project still warranted its own identity. The title treatment draws from the lunar cycle itself: three circles progressing from full, to half, to crescent, mapping the phases of the moon directly. Rather than an abstract emblem, the mark is indexical; it points to the thing it represents. The three phases also echo the structure of the film: a movement from the known to the speculative.

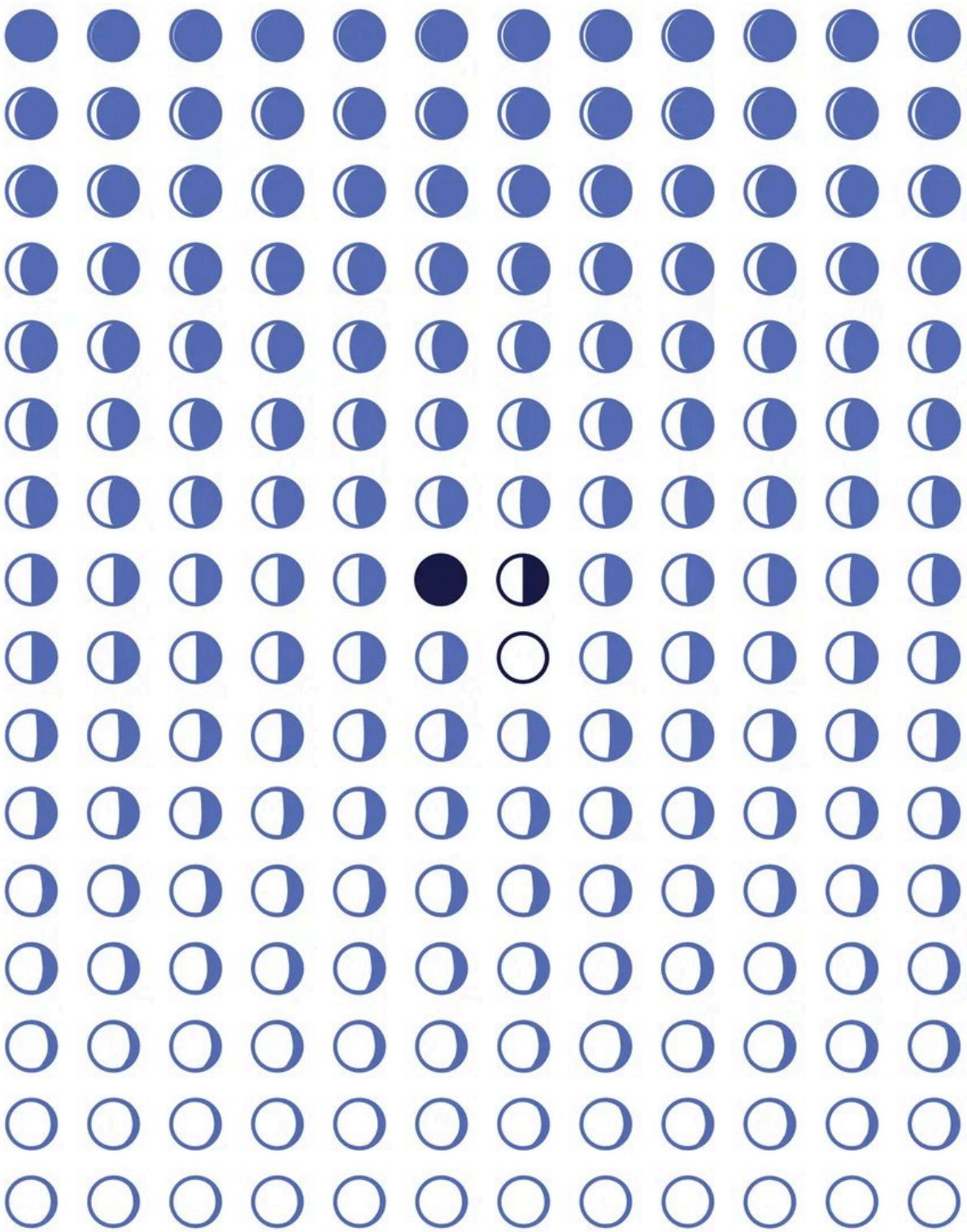


**Figure 7.02**
Lunar Cycles




**Figure 7.03**
Lunar Bases Primary Logo



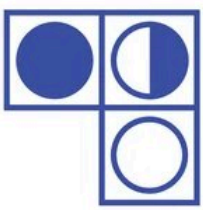

LUNAR BASES SECONDARY LOGO




LUNAR BASES PRIMARY LOGO



LUNAR BASES
EXTENDED ICON



LUNAR BASES
SMALL ICON

**Figure 7.04**
Lunar Bases Logo Variation

# From Fragment To Form

In building the visual language, we drew heavily from Dada and the language of collage. Dadaism emerged as a response to a rapidly changing world, using cutting, pasting, & reassembling imagery to question established narratives. That approach felt closely aligned with the subject of lunar bases, a future shaped by experimentation, uncertainty, and rethinking what is possible.

Collage allowed us to combine archival material, diagrams, & visuals without pushing the film into science fiction. It kept the tone grounded while still allowing imagination to surface. Much of the film's visual rhythm comes from this act of assembling fragments into meaning.

These ideas were brought together through a layered approach to composition. Each layer adds context, and together they create a narrative that feels researched, considered, and complete rather than singular or absolute. At the end, as a final touch, we added the motif of a blueprint grid.

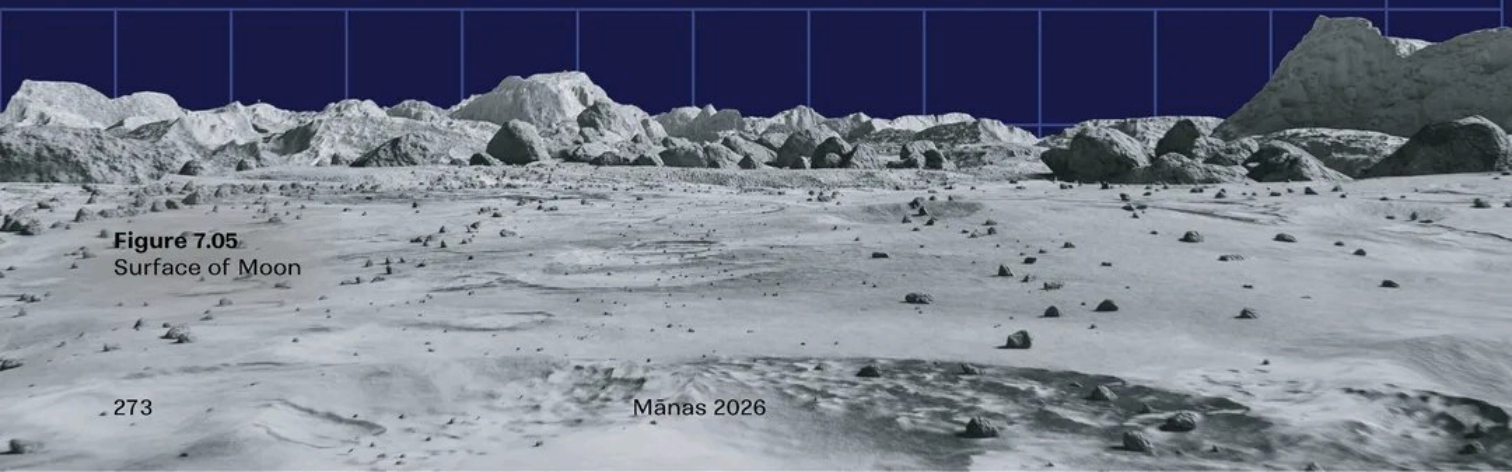


**Figure 7.05**
Surface of Moon




**Figure 7.06**
Space Tech Visual




**Figure 7.07**
Poster 02

Metaphors are not only written in words; design has its own way of carrying them. The grid became our metaphor for planning and construction, a signal that lunar bases are still in the stage of research and engineering.

On screen, it acted both as a compositional tool and as a symbolic ground plane, keeping the film tied to the language of architecture and engineering. Together, collage and grid shaped a visual style that was both familiar & forward looking.




**Figure 7.08**
Poster 03




**Figure 7.09**
Poster 04




**Figure 7.10**
Poster 05

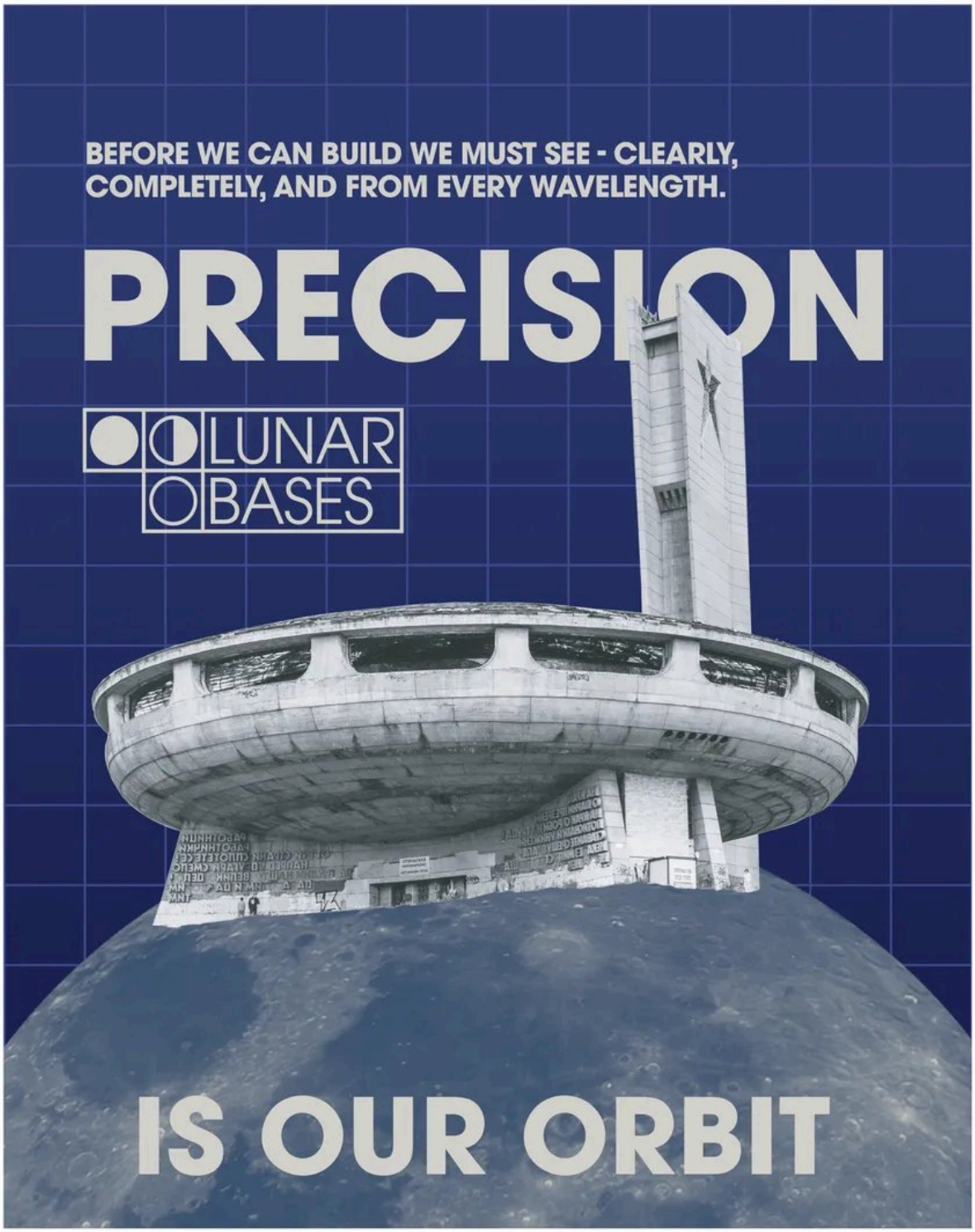



**Figure 7.11**
Poster 06




**Figure 7.12**
Poster 07

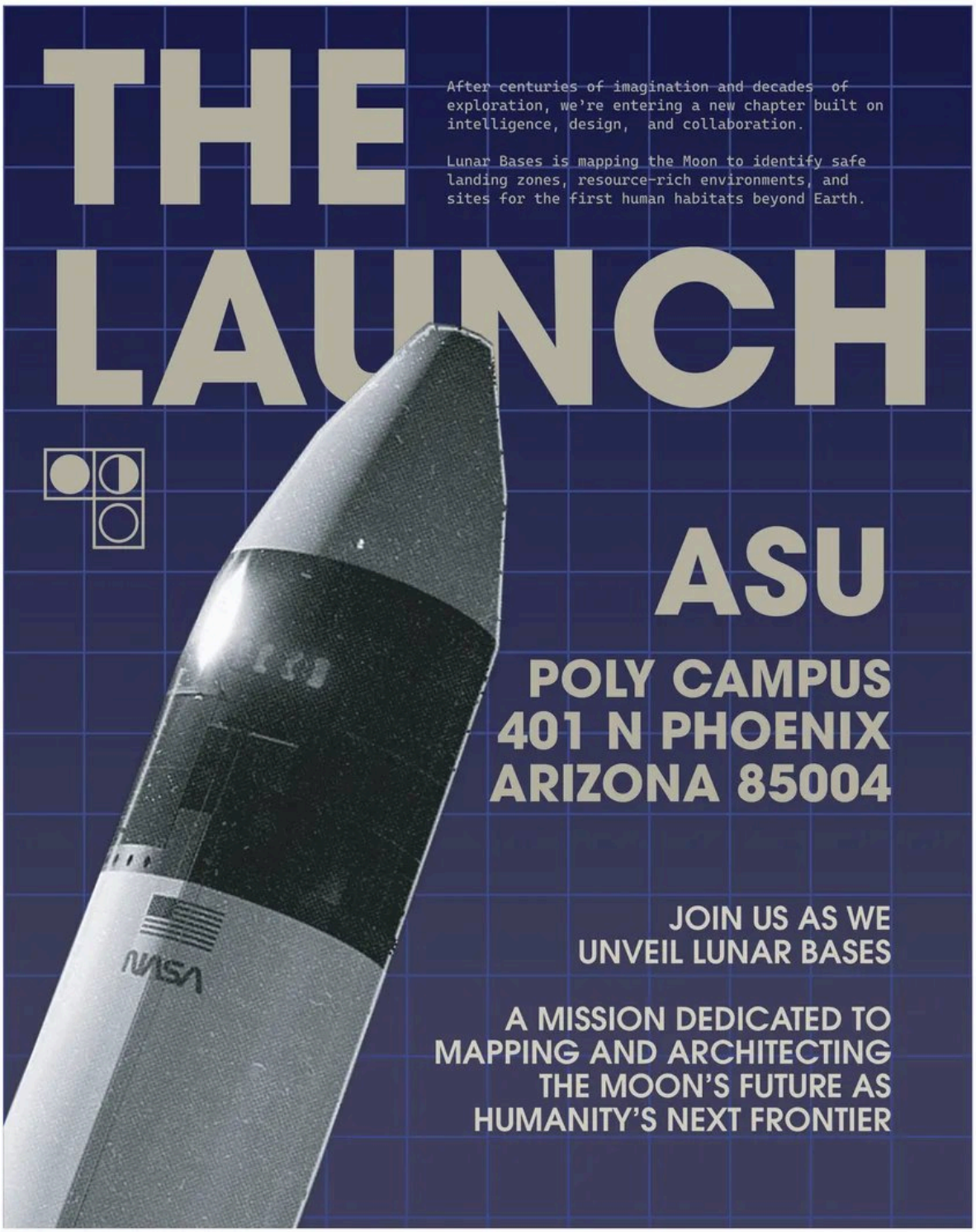



**Figure 7.13**
Poster 08

# Script, Voiceover, And Animatics

The script and narration were developed entirely by the students. Storyboarding is where that translation begins. Each segment of the script was broken down into visual moments, decisions about what appears on screen, in what order, and for how long.

This stage determined where a collage element would carry the information, where the blueprint grid would anchor a diagram, and where live footage of the students would surface. By pairing the storyboards with recorded voiceover and rough motion and timing, it became clear where information needed space, where visuals could replace explanation, and where pacing had to slow down to avoid cognitive overload. This also helped integrate live footage of the students into the flow, placing them between animated segments to anchor the film in the classroom it came from. The result was a rhythm that supported learning, allowed ideas to land clearly, and ensured the motion worked in service of understanding rather than drawing attention to itself.

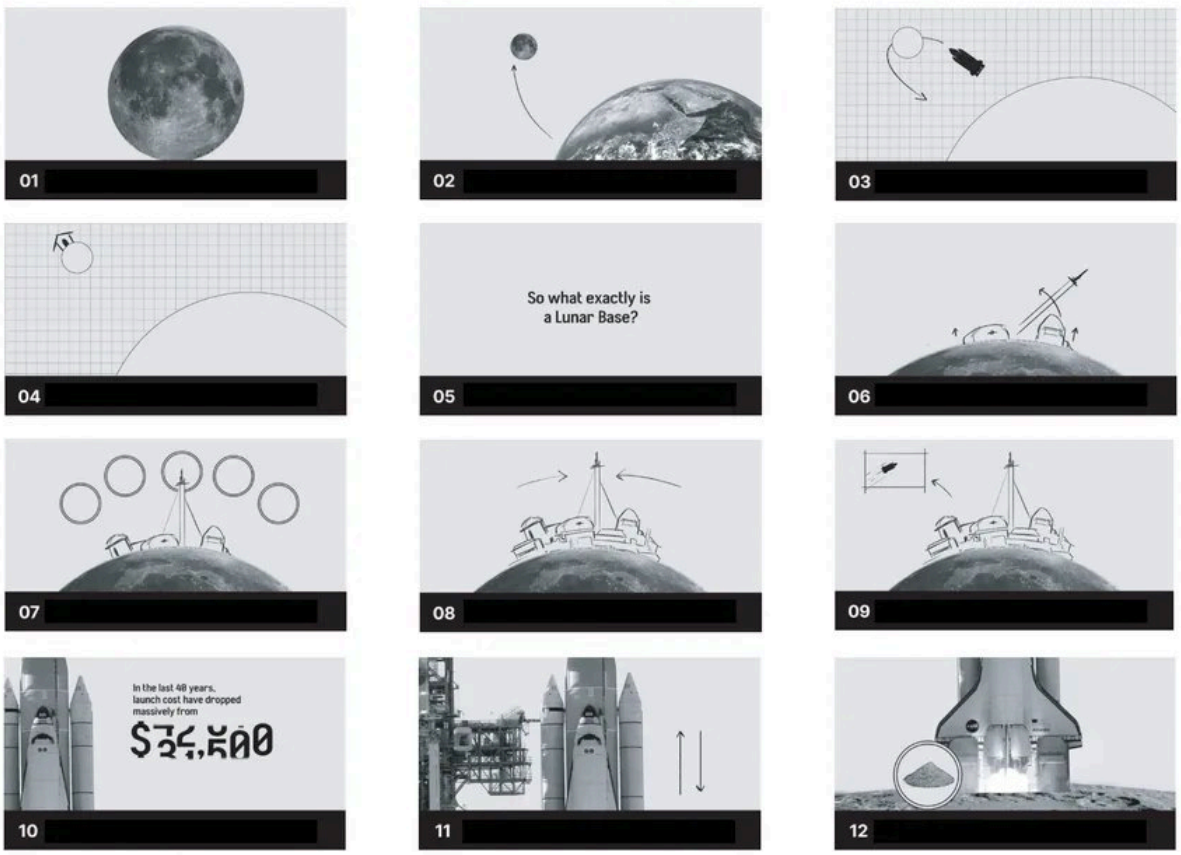



**Figure 7.14**
Storyboard Frame 01 - 12

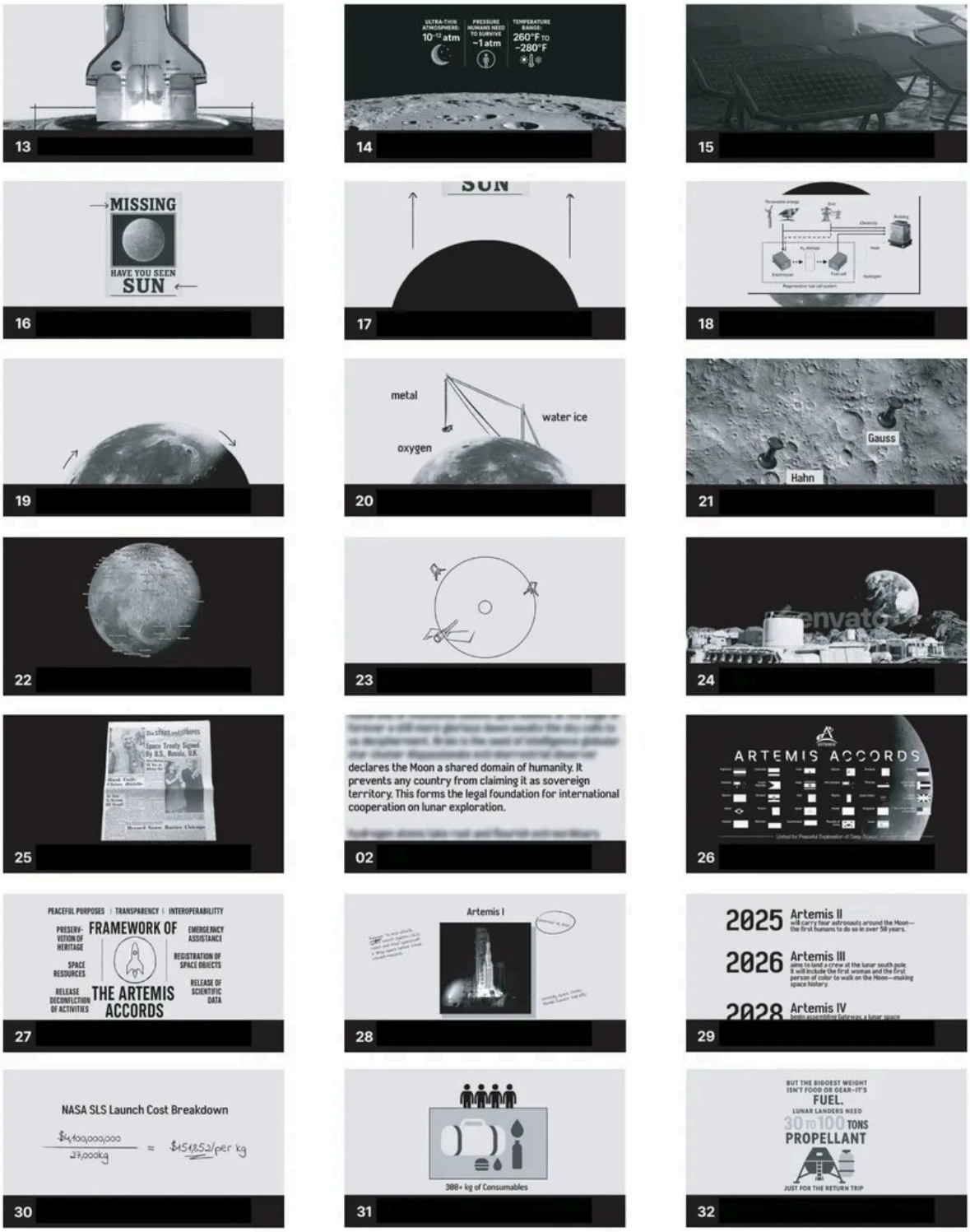



**Figure 7.15**
Storyboard Frame 13 - 32




**Figure 7.16**
Lunar Bases Video
Frame 01




**Figure 7.17**
Lunar Bases Video
Frame 02

# Style Frames

Style frames are used to lock decisions around typography, composition, texture and motion before animation begins. An important choice here was to animate at 12 frames per second. This slower frame rate created a stop-motion quality that felt tactile, avoiding the polish of commercial explainers. The intention was to make the film feel constructed and studied, not automated or cinematic. At the same time, we consciously moved away from retro NASA-inspired vector styles. While visually familiar, they carried a sense of institutional authority and spectacle that conflicted with the educational brief. The style frames ensured the visual language remained process-led and aligned with the students' research-driven tone.

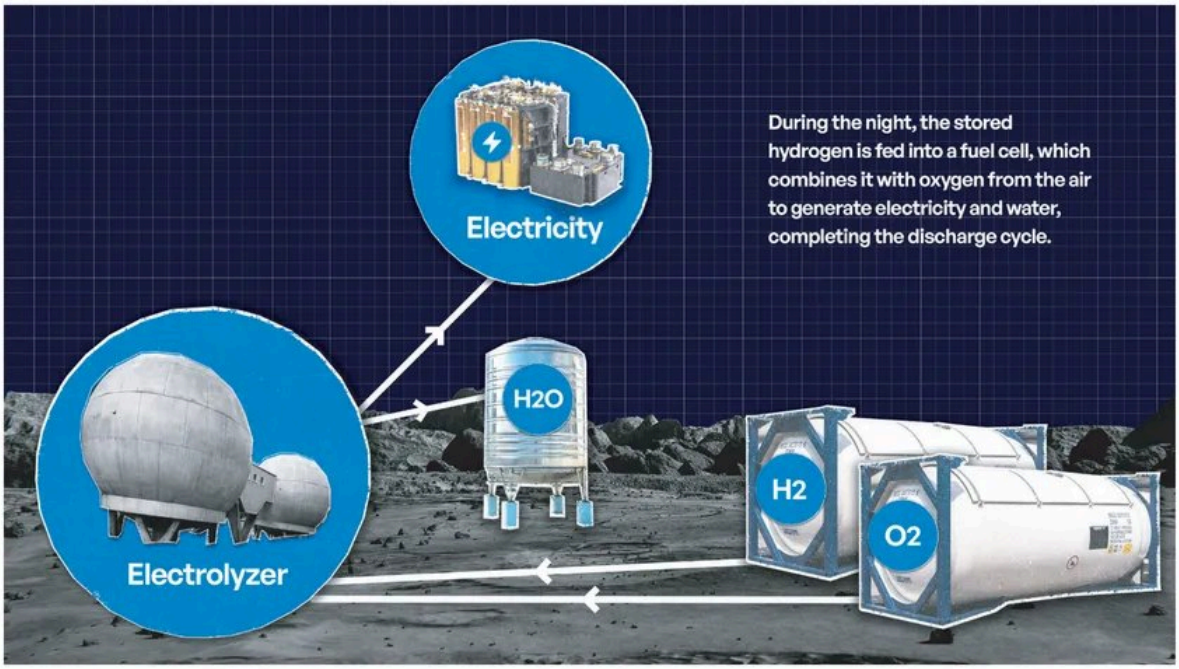



**Figure 7.18**
Lunar Bases
Video Frame 03

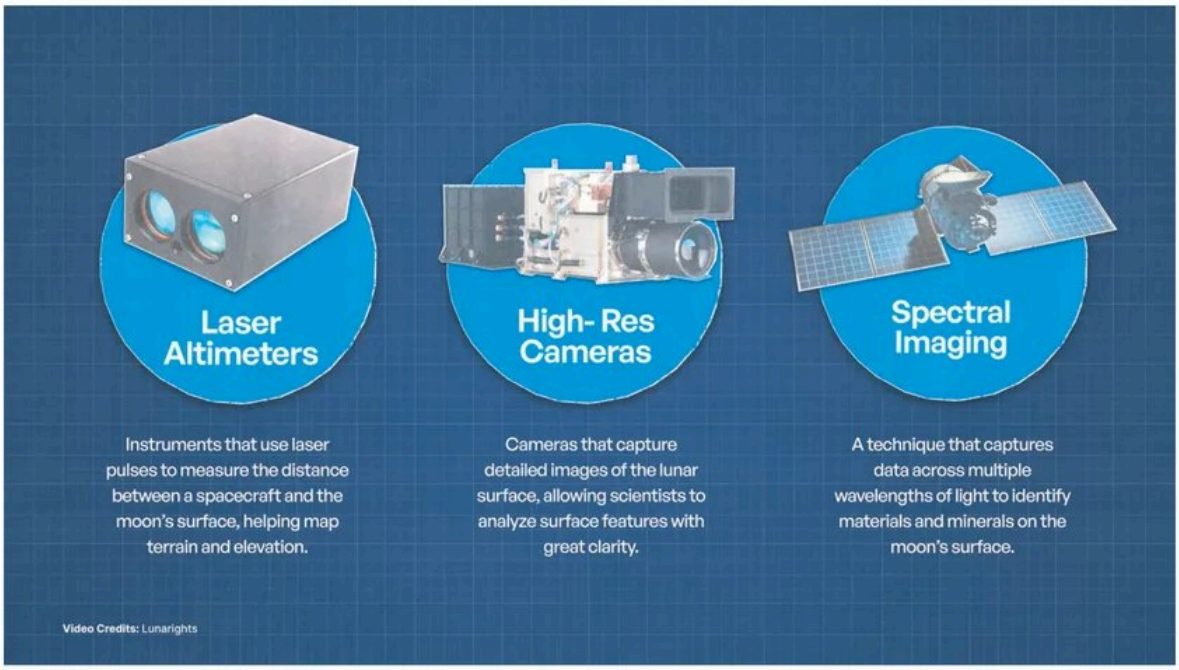



**Figure 7.19**
Lunar Bases
Video Frame 04

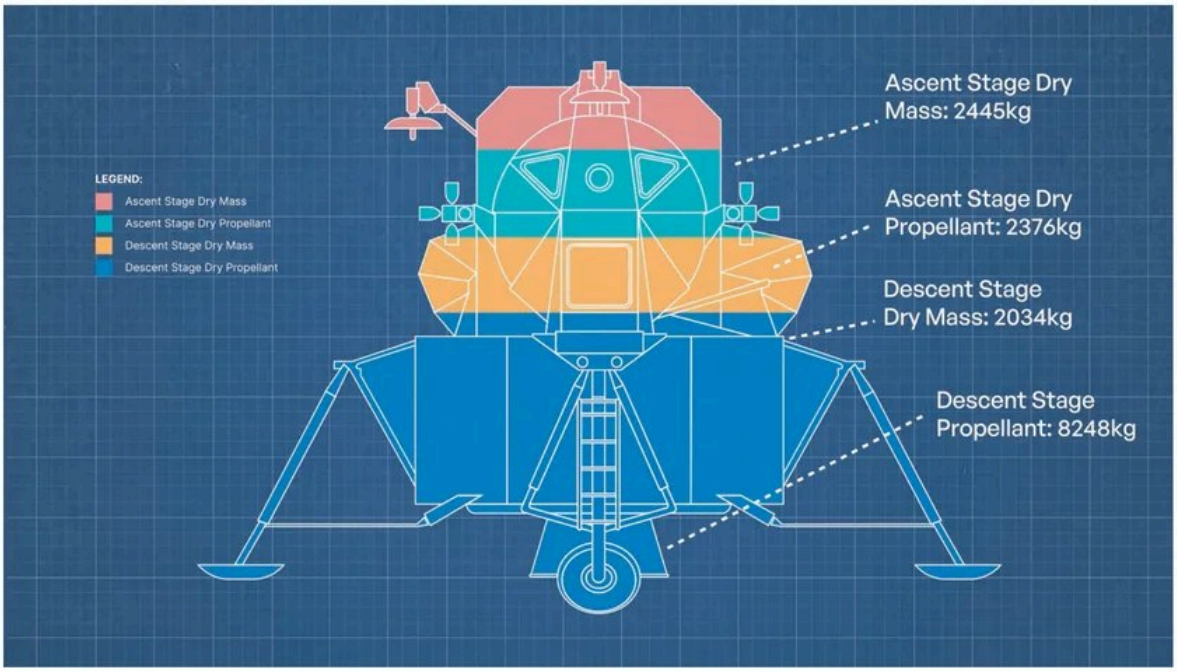



**Figure 7.20**
Lunar Bases
Video Frame 05

# Motion In Action

The final animation brought together collage, blueprint grids, stop-motion pacing, narration, real-life footage and sound into a unified system. Motion was used to guide understanding, controlling how information entered, was layered, and resolved on screen. Transitions were designed to support continuity of thought rather than visual spectacle. The closing sequence was deliberately crafted to feel optimistic and achievable, reinforcing the idea that lunar bases, while ambitious, are grounded in research, policy, and engineering. This ending stayed aligned with the project's core intention: to present a complex future topic in a way that feels studied, credible, and within the realm of possibility.

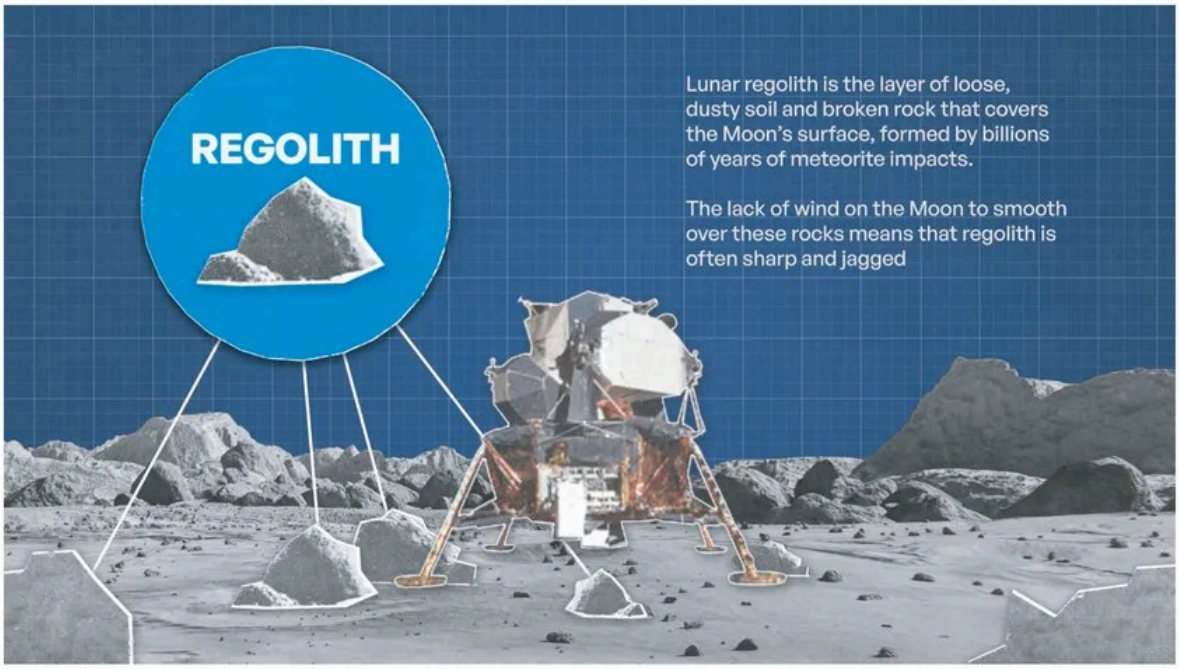



**Figure 7.21**
Lunar Bases
Video Frame 06




**Figure 7.22**
Lunar Bases
Video Frame 07




**Figure 7.23**
After Effects Screen Grab

# Music And Sound Design

Sound was treated as a supporting layer rather than a focal element. For a film rooted in research and narration, the wrong music can shift the register entirely, pulling the audience toward emotion or spectacle when the intention is clarity and learning. That risk shaped every decision made in this stage.

Music and sound effects were kept minimal, chosen to hold attention without introducing a cinematic tone. The intent was to support narration, not compete with it. Sound design was used to maintain continuity between sections and gently signal transitions, while keeping the focus on explanation and learning. This restraint helped maintain the classroom documentary feel established earlier in the process. Silence was also treated as a tool. Moments without sound allowed the narration and visuals to carry full weight, giving the audience space to absorb what was being communicated. Sound only entered when it added something, never simply to fill space.

The Lunar Bases demonstrates how thoughtful design can sit alongside academic inquiry & without overpowering it.

By working within the logic of the classroom, respecting student-led research, and applying a visual language rooted in history, the film turned a speculative topic into a credible learning artifact.

It stands as a reminder that when design is intentional, it does not distract from knowledge. It helps knowledge travel further.

Watch the Lunar Bases Video here:

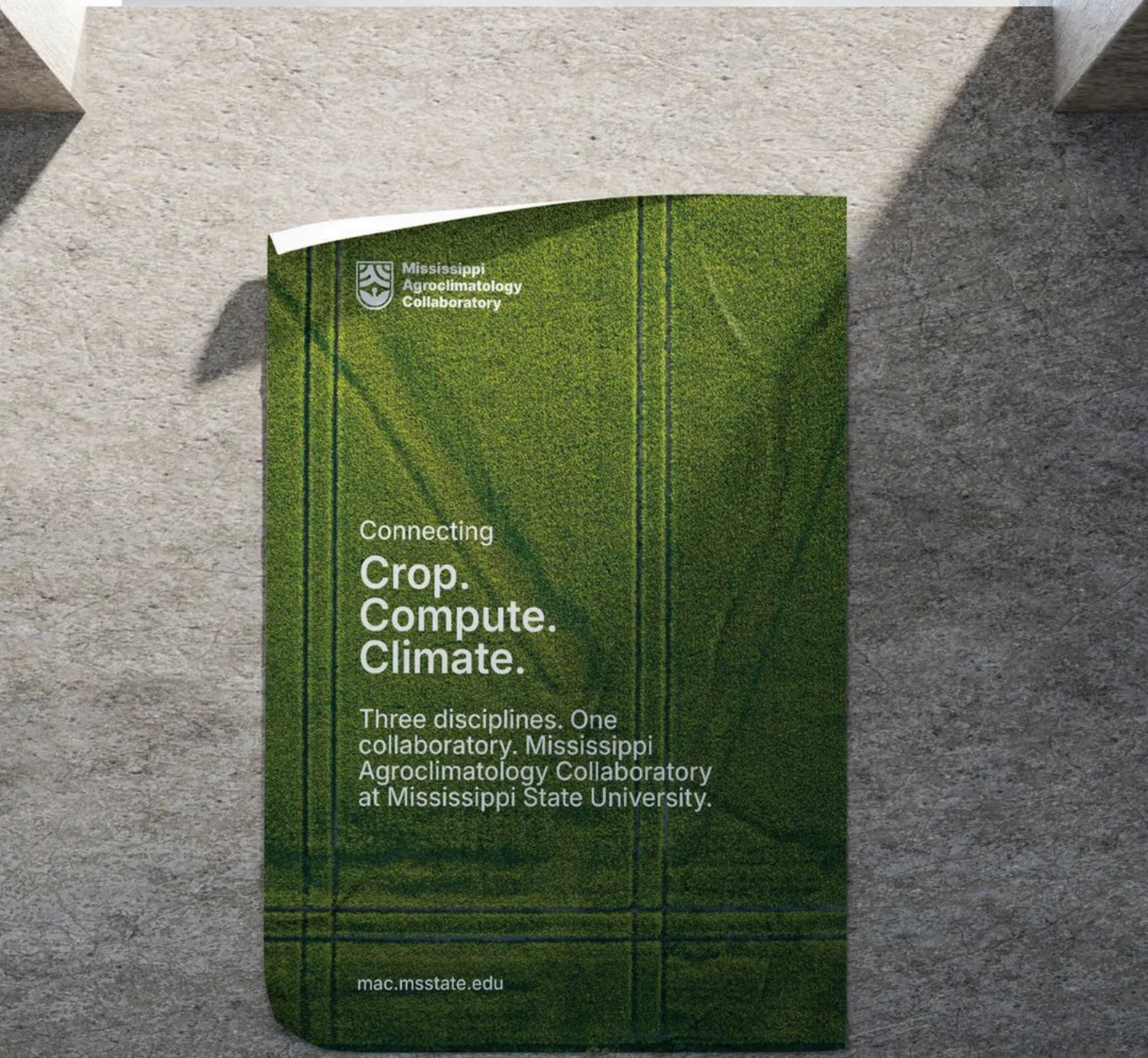



**Figure 8.01**
Poster on wall Mockup

Chapter

# 8

# Mississippi Agroclimatology Collaboratory : Identity For An Interdisciplinary Lab

| | |
|---|---|
| BRAND | Mississippi Agroclimatology Collaboratory |
| CLIENT | Mississippi State University |
| PROJECT | Visual Brand Identity Design |
| STATUS | Completed |

# Introduction

Agriculture has always been shaped by what farmers can observe: the color of the soil, the timing of rain, and the way a crop stands in the weeks before harvest. What has changed is the scale at which observation is now possible, with satellite imagery capturing field conditions across thousands of acres in a single pass, hyperspectral sensors reading soil composition at resolutions the human eye could never reach, and machine learning models trained on decades of climate data forecasting harvest outcomes months before the crop is in. The work of translating these capabilities into tools that farmers and researchers can actually use requires bridging crop science, computational methods, and climate research. These three disciplines have historically operated in parallel rather than together.

The Mississippi Agroclimatology Collaboratory, known as the MAC Lab, is a research department within the Mississippi State University, a land grant institution in Starkville with agricultural roots stretching back to 1878. The lab is led by Dr. Prakash Kumar Jha, whose team uses geospatial analytics, remote sensing, and AI-driven modeling to build decision tools for climate-smart agriculture, from soil carbon maps to crop yield forecasts to dashboards that help farmers respond to shifting environmental conditions. The word "collaboratory" is deliberate: a working space for students, researchers, and faculty, built around the premise that the problems of modern agriculture will not be solved from within a single field.

When Dr. Jha approached Devalok, the MAC Lab needed a visual identity that could sit within Mississippi State University's brand system, its maroon, its typographic conventions, the visual register of a research institution, while carrying enough distinction to be recognized on its own.




**Figure 8.02**
Mississippi Agroclimatology Collaboratory Old Logo

The identity also had to hold three fields within a single form that read as unified rather than crowded, while working around a name that was too long for small formats and too unfamiliar as an acronym for a newly formed department. Designing for the intersection of disciplines, inside an existing system, for work that genuinely matters is what made the project worth taking.

# Three Fields, One Shield

The lab's existing logo was visually dense and disconnected from MSU's identity, so the starting point was finding a mark that could hold an interdisciplinary focus within something geometric and academic. The early explorations moved through symbolic letterforms built from data nodes, literal agricultural iconography with crop grids and leaves, and institutional emblems drawing from the tradition of academic crests. The symbolic approaches ran into legibility problems at different scales, the literal ones worked as standalone icons but could not connect to a broader system, and the emblems had the right institutional weight but packed in too many elements to survive at smaller sizes. What became clear through the process was that no single visual metaphor could carry the full scope of the lab's work on its own.

**The mark needed to be scientific, agricultural, and academic at once.**




**Figure 8.03**
Mississippi Agroclimatology Collaboratory Logo Exploration

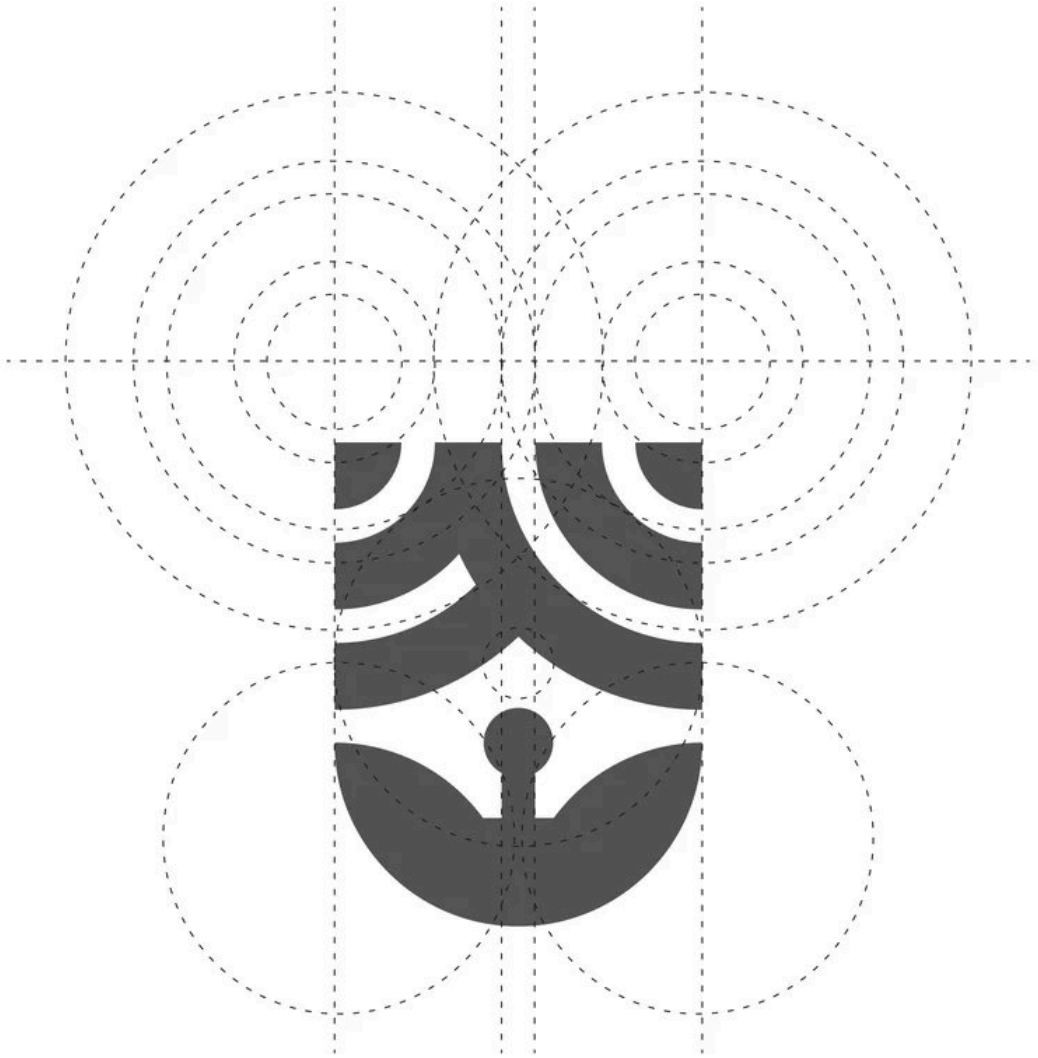


**Figure 8.04**
Mississippi Agroclimatology
Collaboratory Logo Construction

The final direction came from pulling together what the earlier rounds had surfaced. The form is a shield, a shape with deep roots in academic and institutional identity, built from geometric lines where each element ties back to one of the lab's three disciplines. Where the earlier directions had tried to represent crop, compute, and climate separately, the final mark folds all three into a single structure. The top of the mark carries crop grids, the parallel lines of fields seen from above. Below them, an inverted Wi-Fi symbol faces upward, reading as both data connectivity and growth, the

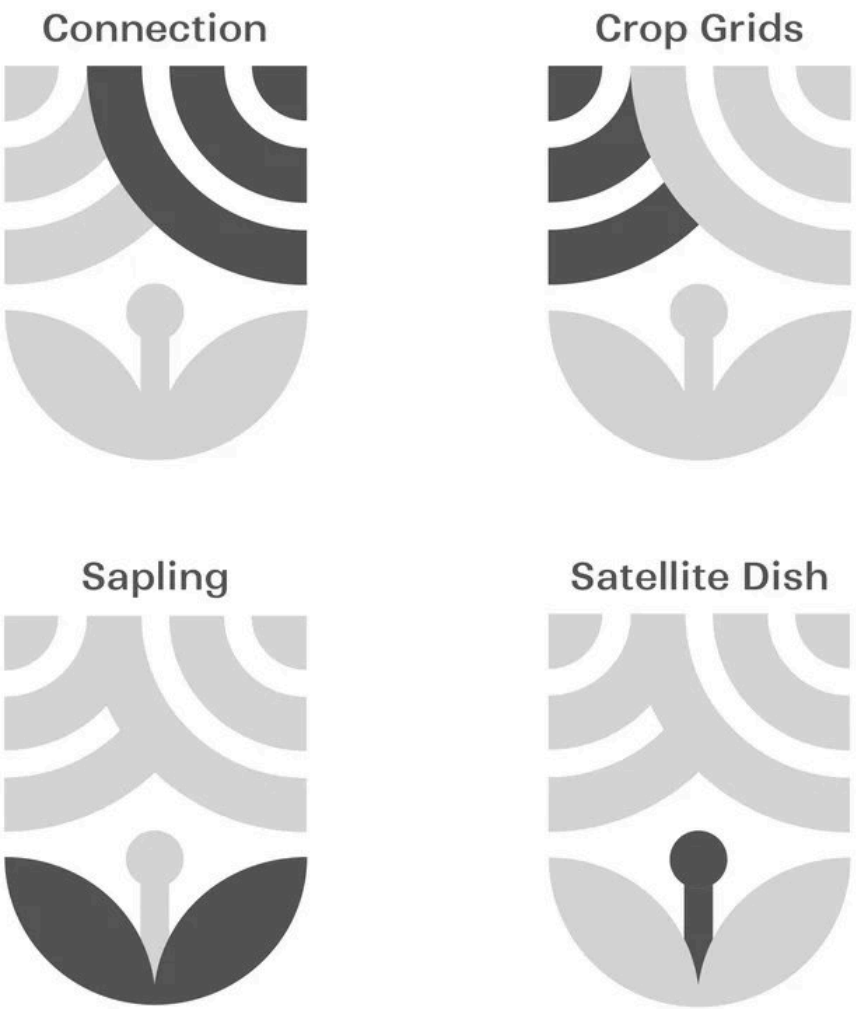



**Figure 8.05**
Mississippi Agroclimatology Collaboratory Logo Breakdown

computational side of the lab's work meeting the agricultural arc from soil to harvest. The lower portion opens into a book form, anchoring the mark in learning and the academic setting it belongs to. A satellite dish sits embedded in the composition, a nod to the remote sensing tools the lab works with daily. Step back and the whole mark reads as a sapling: stem, leaves, upward movement. The tagline shifted from "Connecting Crop, Computer, and Climate" to "Connecting Crop, Compute, and Climate" because "compute" captures methodology and analytical thinking rather than just hardware.




**Figure 8.06**
Mississippi Agroclimatology Collaboratory Logo Variations




**Figure 8.07**
Mississippi Agroclimatology Collaboratory Logo

**White**
RGB 255 255 255
#FFFFFF

**Black**
RGB 00 00 00
#000000

**Dark Slate Gray**
RGB 38 36 35
#262423

**Lime**
RGB 183 191 16
#B7BF10

**Burly Wood**
RGB 218 199 157
#DAC79D

**Burgundy**
RGB 95 43 54
#5F2B36

**Figure 8.08**
Brand Colors

# Building The System

The **color palette** was built from MSU's existing brand system rather than being invented independently. Mississippi State adopted maroon and white as its official colors in 1895, and that maroon has carried the university's identity for over a century across athletics, publications, and institutional signage. The MAC Lab's palette takes the university's primary maroon directly, draws secondary and accent tones from MSU's wider palette, and adds a custom black. One of the early directions had included blue for its association with climate and atmospheric science, but when tested across applications, the combination felt disjointed. The shift to a warm beige as the secondary tone brought the palette together: maroon for institutional belonging, beige for the earthen warmth of agricultural landscapes, and black for the precision of computational work. The three tones hold the same disciplinary triad as the logo, expressed through color rather than form.




**Figure 8.09**
Logo + Color Lockups

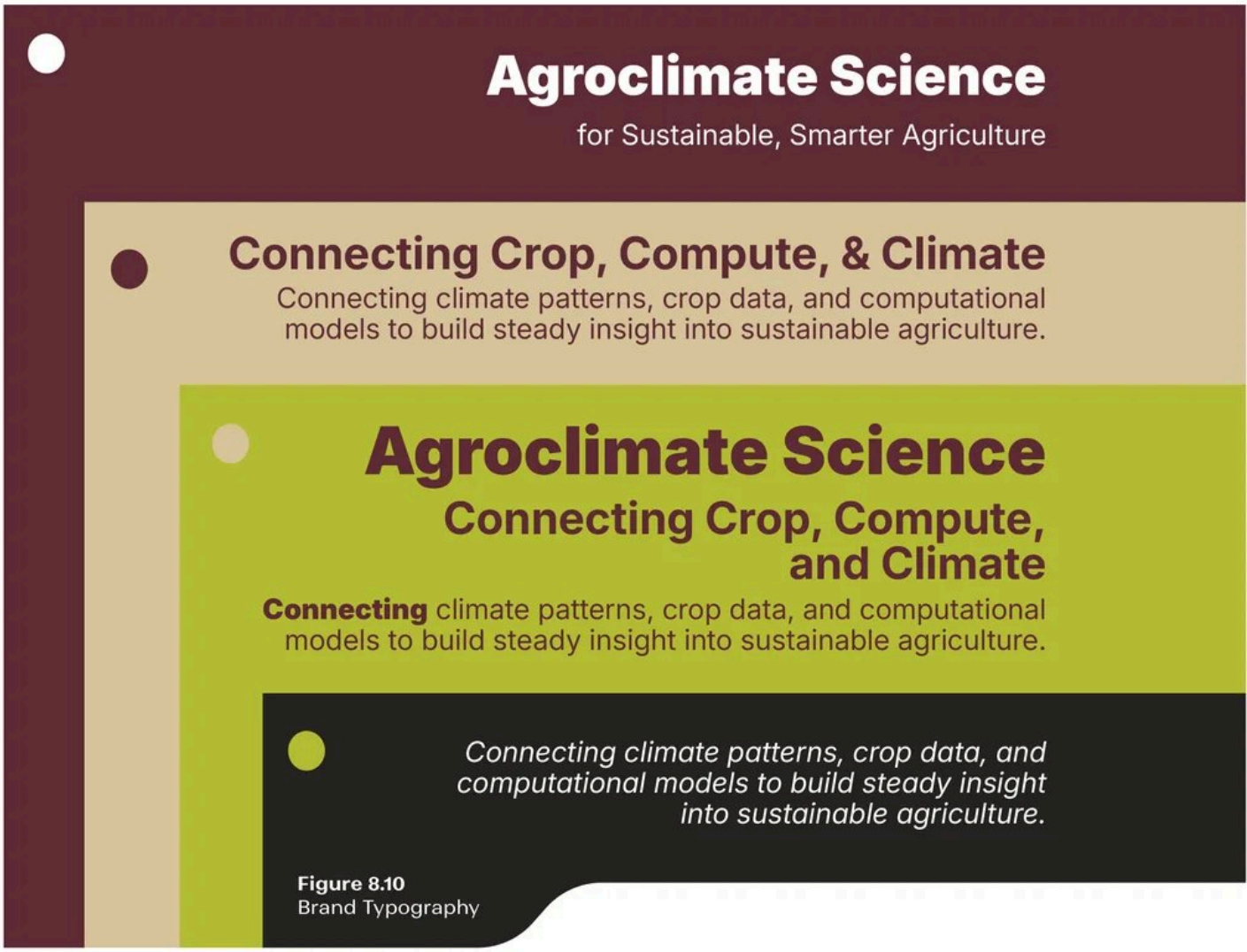



**Figure 8.10**
Brand Typography

The **typeface** is Inter, a neo-grotesque sans-serif that has become one of the most widely used interface typefaces since its release in 2017, adopted across research platforms, data tools, and academic applications precisely because it was designed for screen readability from the ground up. Its tall x-height and open apertures hold legibility at small sizes, and it ships as a variable font covering nine weights from Thin to Black. The choice was driven by how the lab would actually use it. An academic research group creates its own presentations, posters, social graphics, and conference materials without a designer in the room. Inter is open-source, available on Google Fonts, pre-installed across most operating systems, and requires no licensing. It reads cleanly on data-dense layouts where type often runs small, and its neutrality lets the logo mark carry the expressive weight of the brand. The decision was practical before it was aesthetic: the best typeface for a client is the one their team will actually use consistently.

The **pattern** went through its own set of iterations. The first attempt used topological contour lines, the kind found on elevation and geographic maps, which seemed like a natural fit for a lab working with geospatial data. But contour lines are organic and flowing, and they clashed with the geometric precision of the logo mark. A second direction extracted grid-line patterns from the logo itself, but these read as ornamental, closer to textile design than to an academic identity. The final pattern uses a minimal repeating form derived from the shield shape of the logo mark. Separated, each unit reads as an open book with pages fanning outward. Tiled together, the pattern creates a visual rhythm that is restrained enough to sit behind the mark on branded materials without competing with it. The structural echo between the pattern and the logo ties the system together at a level most people will register without consciously noticing.

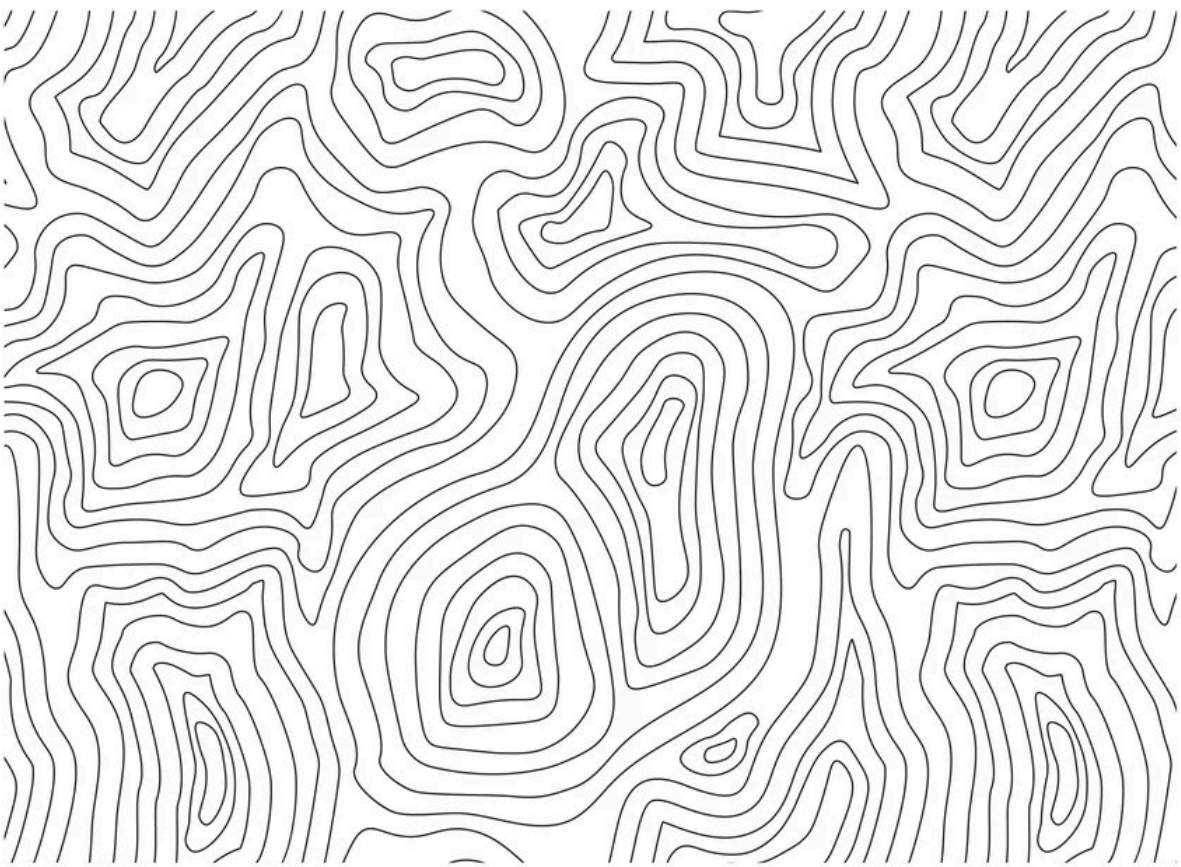


**Figure 8.11**
Brand Patterns 01

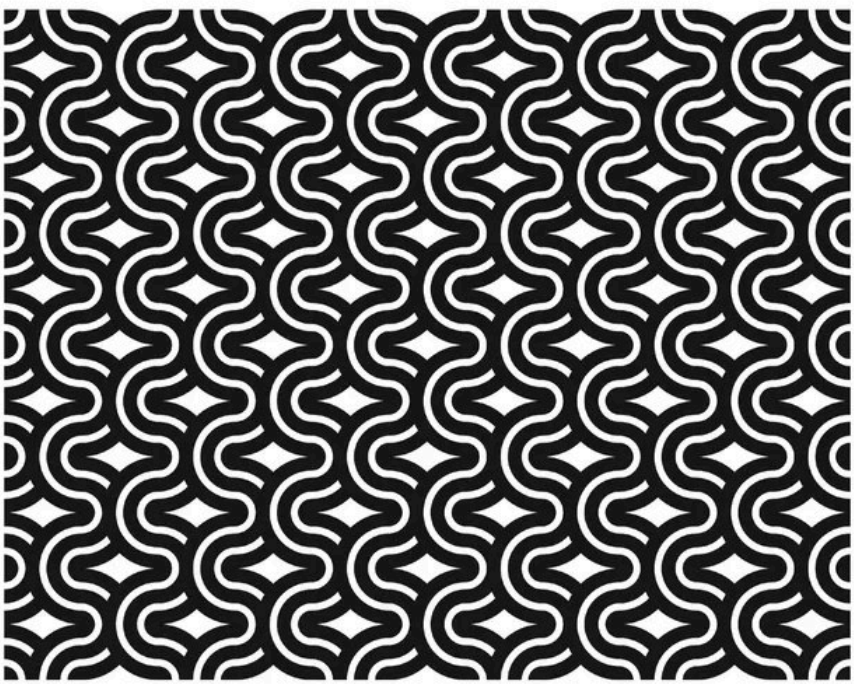


**Figure 8.12**
Brand Patterns 02

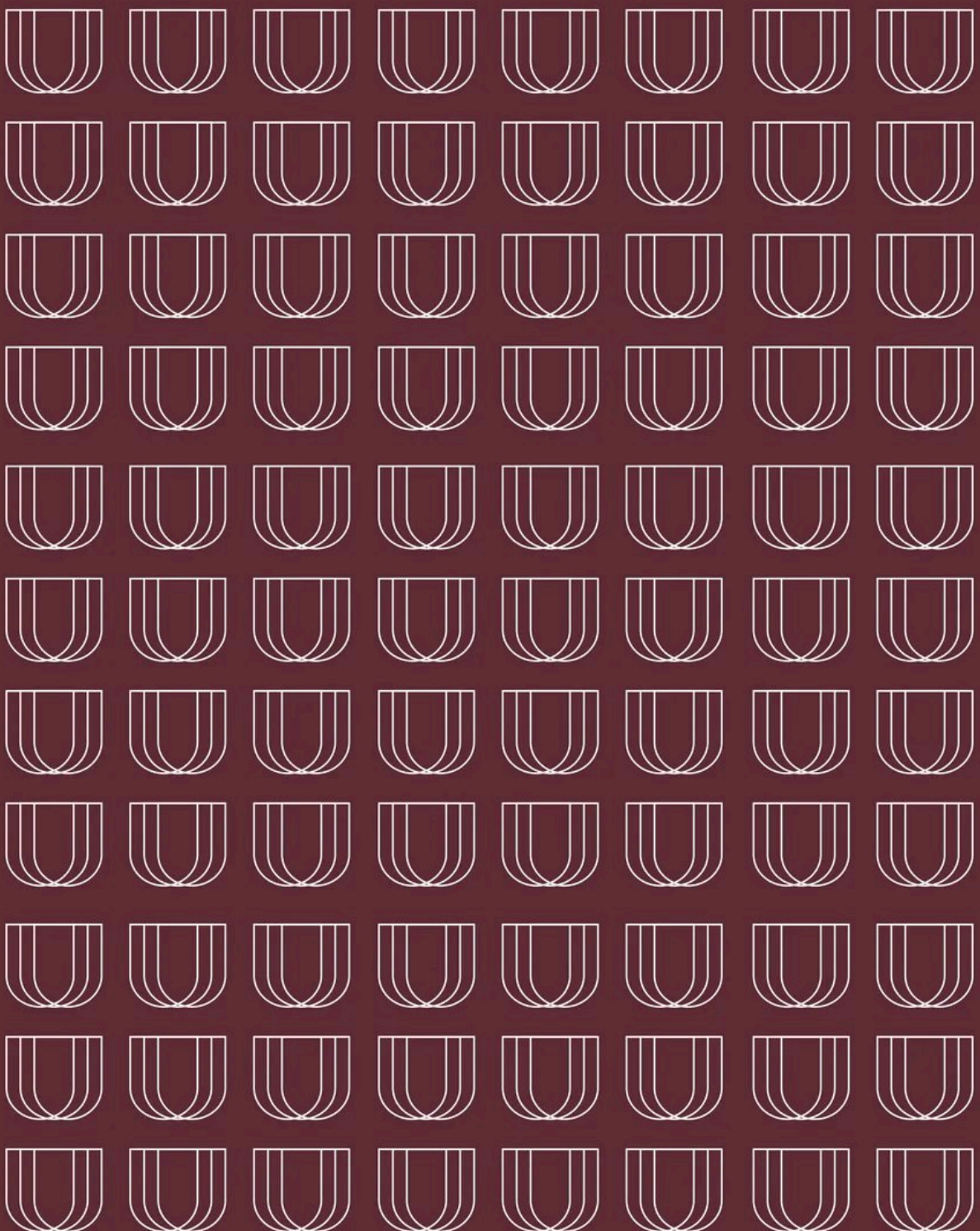


**Figure 8.13**
Brand Patterns 03




**Figure 8.14**
MAC Poster Design 01

The **imagery direction** was built to extend the palette into photography. Photographs were curated to sit within the brand's tonal range: warm beige earth tones, the bright green of crops mid-season, and the muted greens and browns of agricultural landscapes. The discipline was consistent across scales. Whether someone is looking at a single social post or scanning a wall of branded materials at a conference, the color world stays unified. The images do not illustrate the logo itself; they carry the same palette into a different register, so the brand reads as a coherent environment rather than a mark placed on top of unrelated photography.




**Figure 8.15**
MAC Poster Design 02

An identity system built for an academic lab has to work across a wider range of formats than most brands encounter, from conference posters and presentation templates down to lapel pins and stickers, each carrying different constraints of scale and legibility. The full name created a particular challenge at the smallest sizes: "Mississippi Agroclimatology Collaboratory" would not hold on a one-inch pin regardless of how the type was arranged, so the solution was a two-sided design with "Mac Lab" on the front and the full name on the reverse. The logo suite was built to handle this range, with primary, expanded, stacked, wordmark, and standalone logomark versions that let the identity scale from a wall banner to an embroidery patch without losing its structure.

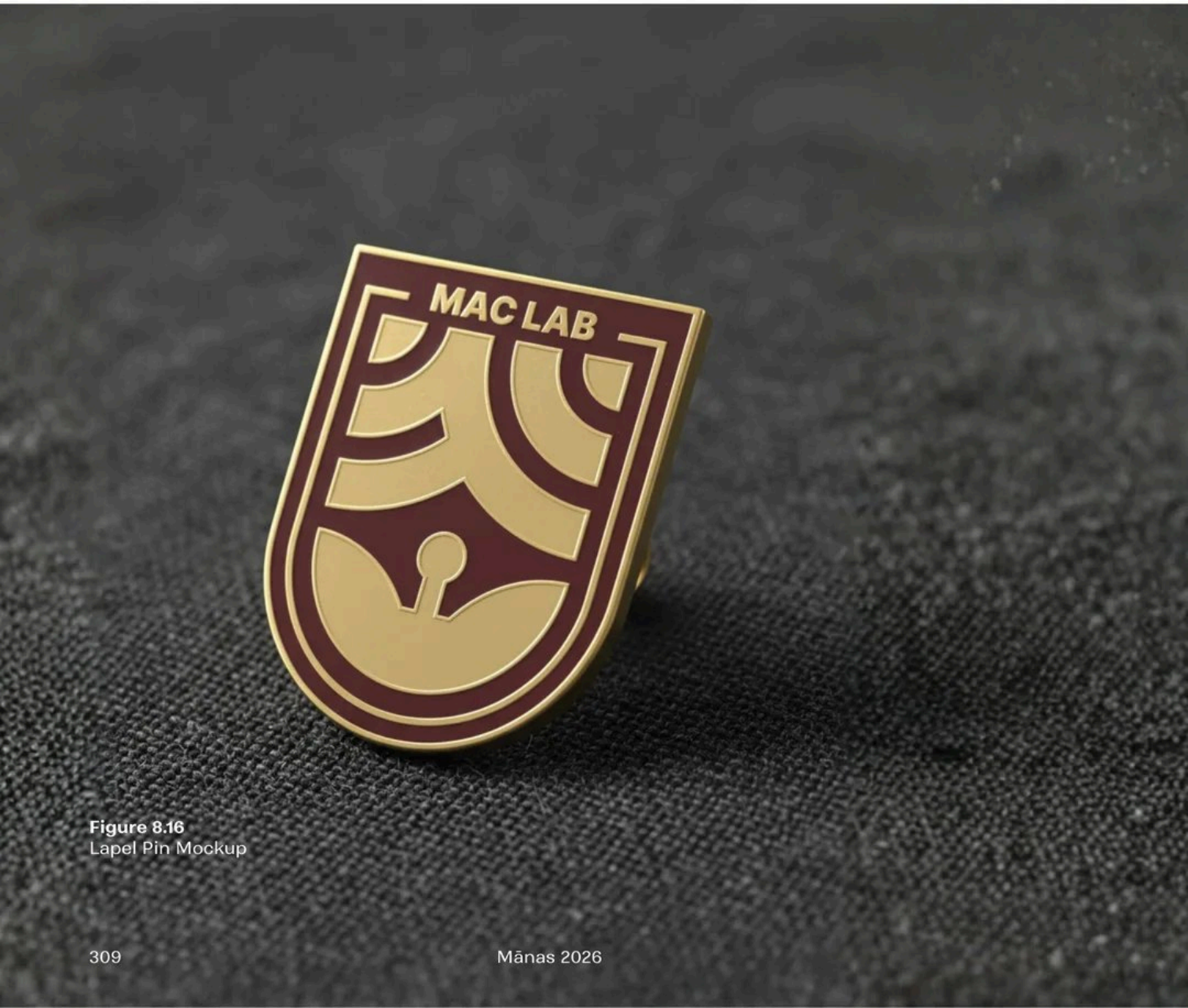



**Figure 8.16**
Lapel Pin Mockup




**Figure 8.17**
Lapel Pin Design




**Figure 8.18**
Brand Stickers




**Figure 8.19**
Box, sticker, and letterhead mockup

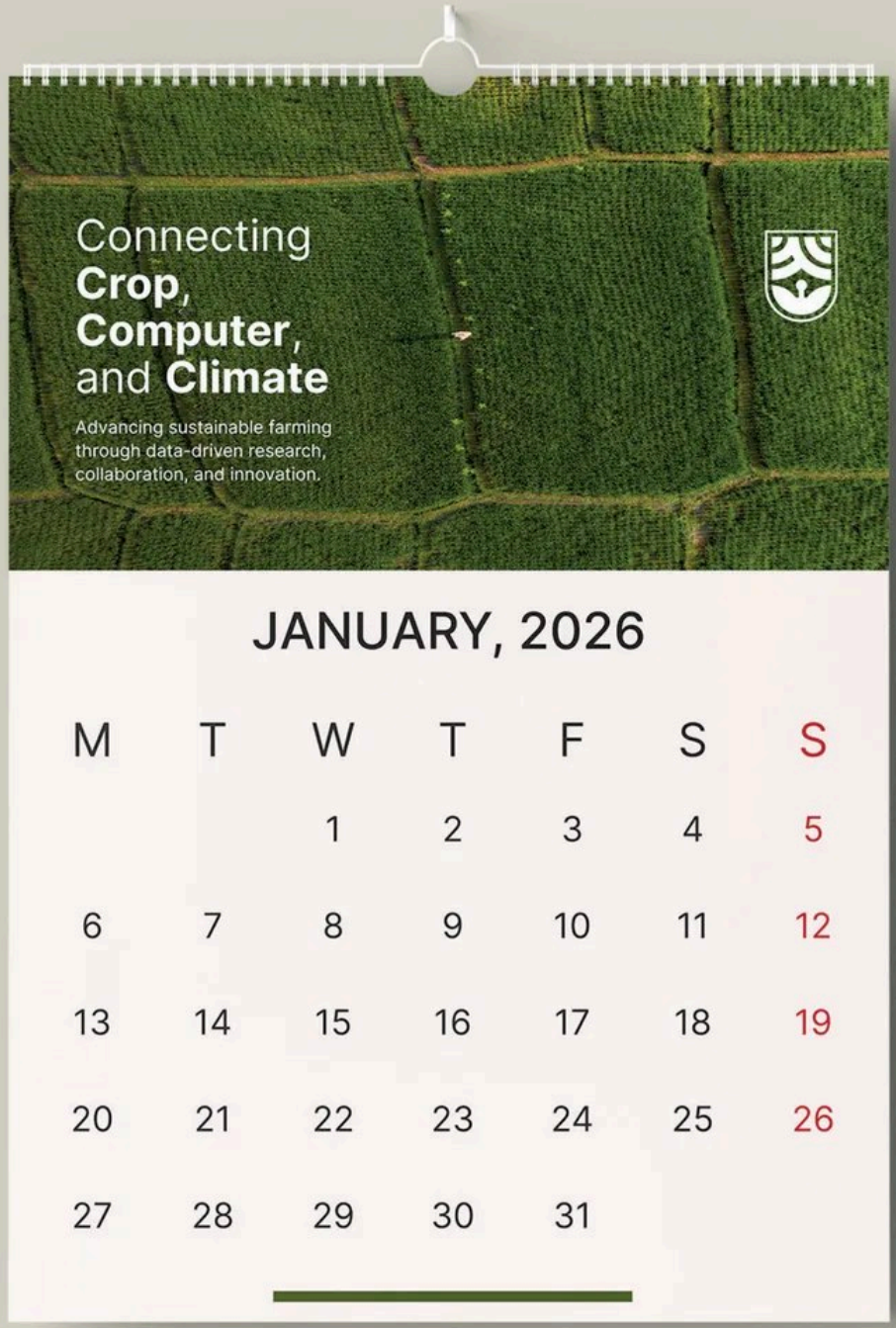



**Figure 8.20**
Brand Calendar Mockup




**Figure 8.21**
Tote Bag Mockup




**Figure 8.22**
Rolldown Flag Banner Mockup




**Figure 8.23**
Outdoor Banner Mockup

# Data Made Legible

The MAC Lab's work turns raw information into something people can act on, whether that means translating satellite passes into soil health maps, decades of climate records into yield forecasts, or spectral data into a dashboard a farmer can read before planting season. The common thread across everything the lab produces is legibility: taking what is complex and layered and giving it a form that communicates clearly. The identity was built with the same principle: a shield that holds three disciplines without crowding, a palette that belongs to its university without disappearing into it, a pattern that echoes the mark without competing with it.

## What this project made clear is something about what design can do for work that resists easy categorization. The MAC Lab sits between fields, and that is precisely what makes it valuable. The identity does not flatten that complexity or reduce it to a tagline but holds it in a single form, legible at every scale, from a conference banner to the back of a pin.




**Figure 8.24**
Billboard Mockup

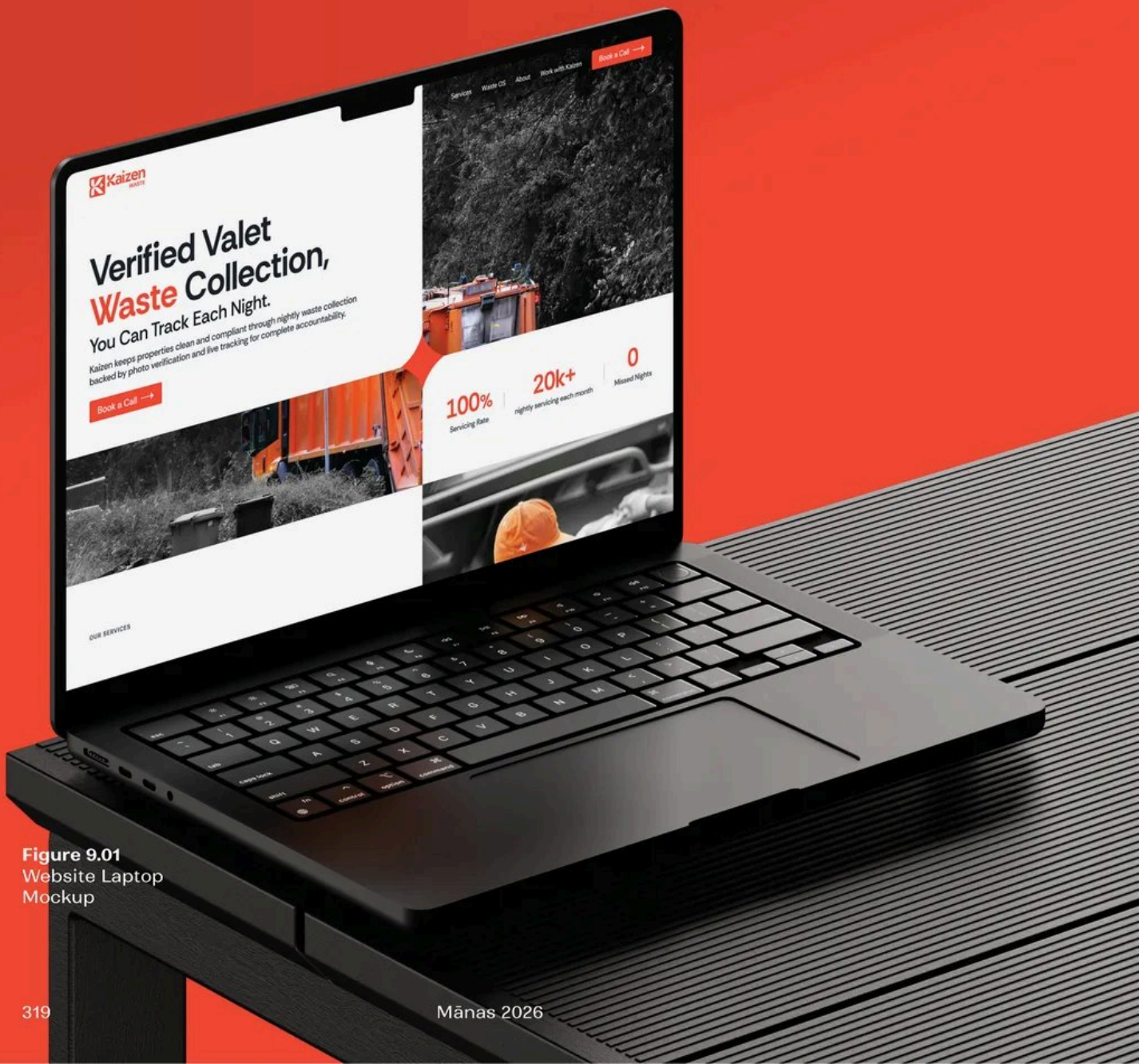



**Figure 9.01**
Website Laptop Mockup

See Manas Vol. 01 for
Complete Branding Case Study

Update
Chapter

# 9

# Kaizen : Improving The Scope Of A Brand

| | |
|---|---|
| BRAND | Kaizen |
| CLIENT | Pierce Braun |
| PROJECT | Website Design |
| STATUS | Completed |

# Introduction

Every night in Phoenix, a fleet of Kaizen attendants starts its rounds a little after seven, working through multifamily communities long after residents have gone in for the evening, and every serviced doorstep gets a timestamped photograph as proof before the night ends.

Devalok's work on Kaizen's identity, which Manas Volume One later featured, started from a belief that essential industries do not have to read as plain to earn their premium. The identity held onto exactly what the service was while giving it a bearing most utilitarian brands never bother with. The philosophy of Kaizen itself, continuous improvement applied without exception, gave it that spine, the sparkle carrying the idea into the mark and vermilion, making it hard to look past.

Pierce Braun and J.R. Schneider came back to Devalok because that same valet waste business had grown considerably, scaling past what its website could hold, and needing a home built for the size it had become. With Kaizen, we had built a brand that refused to look ordinary. The website had to prove that refusal in the one place vendors are judged the hardest.




**Figure 9.02**
UI Color Palette

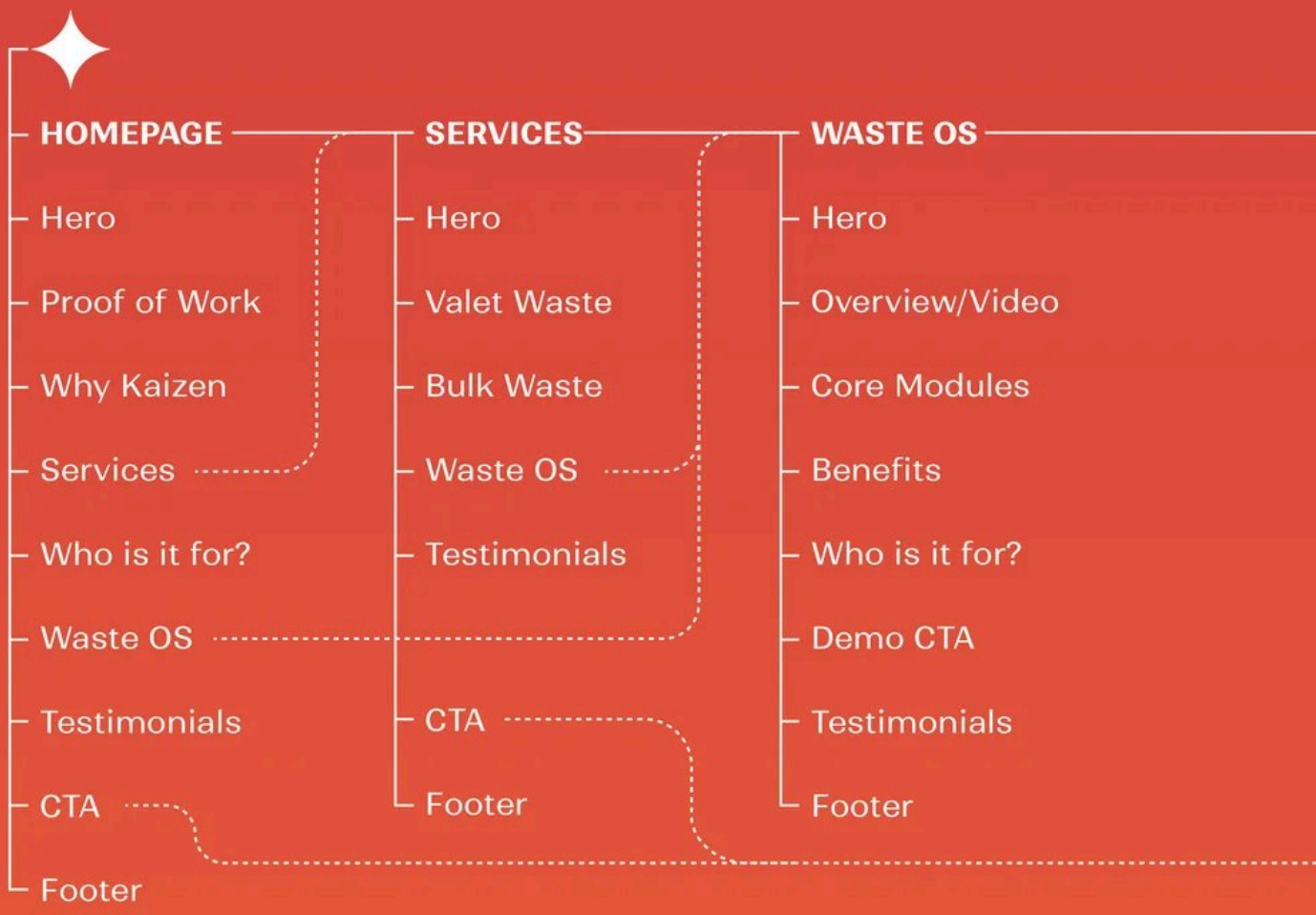
# Room To Make The Case

A website has one job underneath all its pages: turn a stranger's doubt into enough trust to pick up the phone or fill out a form. For a company whose entire pitch rests on proof, that requirement carries more weight than it does for most brands.

The site Kaizen came to us with was asking one page to do the work of five: services, the pitch for WasteOS, and the case for why a property manager should trust the company, all competing for the same scroll and repeating themselves along the way. The strongest proof Kaizen had, its numbers, sat buried instead of leading. We rebuilt it in Framer as five distinct pages instead, each carrying one job: a home built to make the case quickly, individual pages for Valet Waste and Bulk Waste Removal so each service could argue for itself, a page for WasteOS on its own, an About Us built around the founders, and one clear way in for anyone ready to book a call. WasteOS needed room to explain itself on its own terms rather than compete for space under Services, especially while the product was still being finished. Marking it as coming soon was Kaizen's call to make, and the page was built to hold that honestly.




**Figure 9.03**
UI Type and Text Hierarchy




**The site opens with the Kaizen mark itself in motion, the sparkle animating into place the way it was imagined for the branding, before a single word of the pitch loads underneath it.**




**The vermilion, the tatami grid, the sparkle carried through every page after that, exactly as they were built to: standing a service brand apart inside a category that has never asked its players to stand out.**










**Figure 9.04**
Website Hero Section
Exploration 01

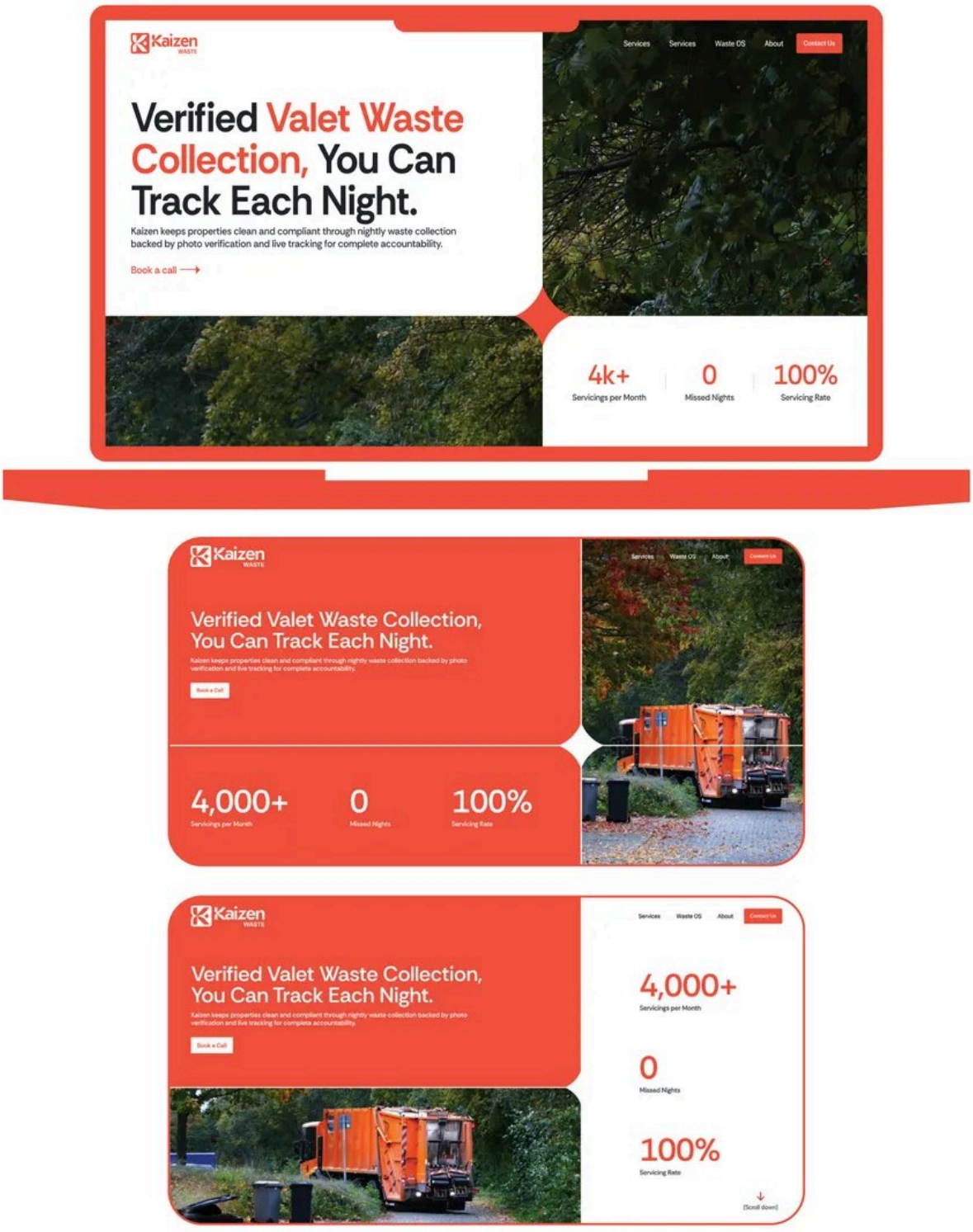



**Figure 9.05**
Website Hero Section
Exploration 02

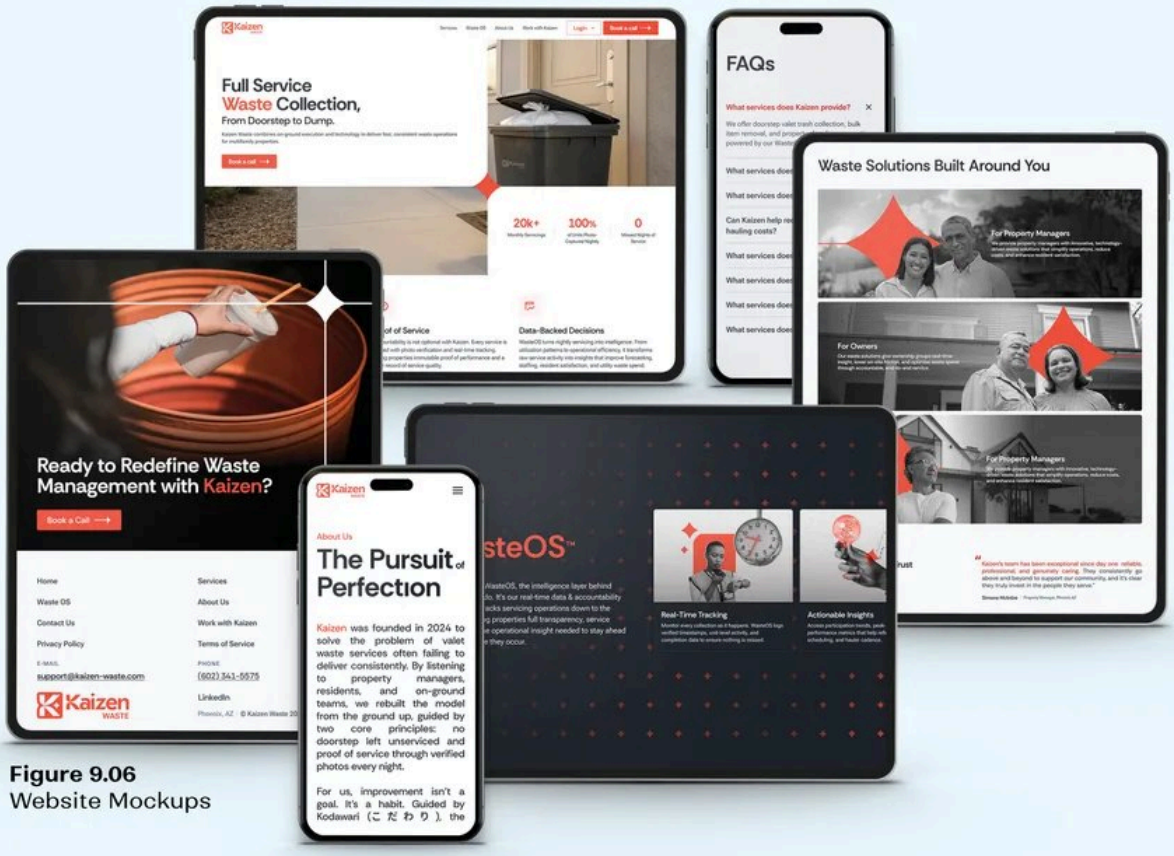



**Figure 9.06**
Website Mockups

# Proof Instead Of Adjectives

A company whose entire service depends on being believed, night after night, cannot lead with adjectives. Twenty thousand monthly servicings, every unit photo-captured nightly, and zero missed nights of service open the site's case now instead of sitting buried inside it. Kaizen's own two principles, no doorstep left unserviced and photo verification for every doorstep, became the copy's throughline, not just its inspiration.

The copy stayed in Kaizen's own register because a company whose whole pitch is procedural credibility cannot risk sounding like a brochure when someone lands on its website.

We tightened service description that had repeated themselves across the old site and gave Valet Waste and Bulk Waste Removal their own specifics, coverage windows, turnaround times, and the difference between scheduled and on-demand pickup. SEO ground-work went into the same pass: clarity is what a property manager and a search engine are both looking for, so writing for one meant writing for the other.

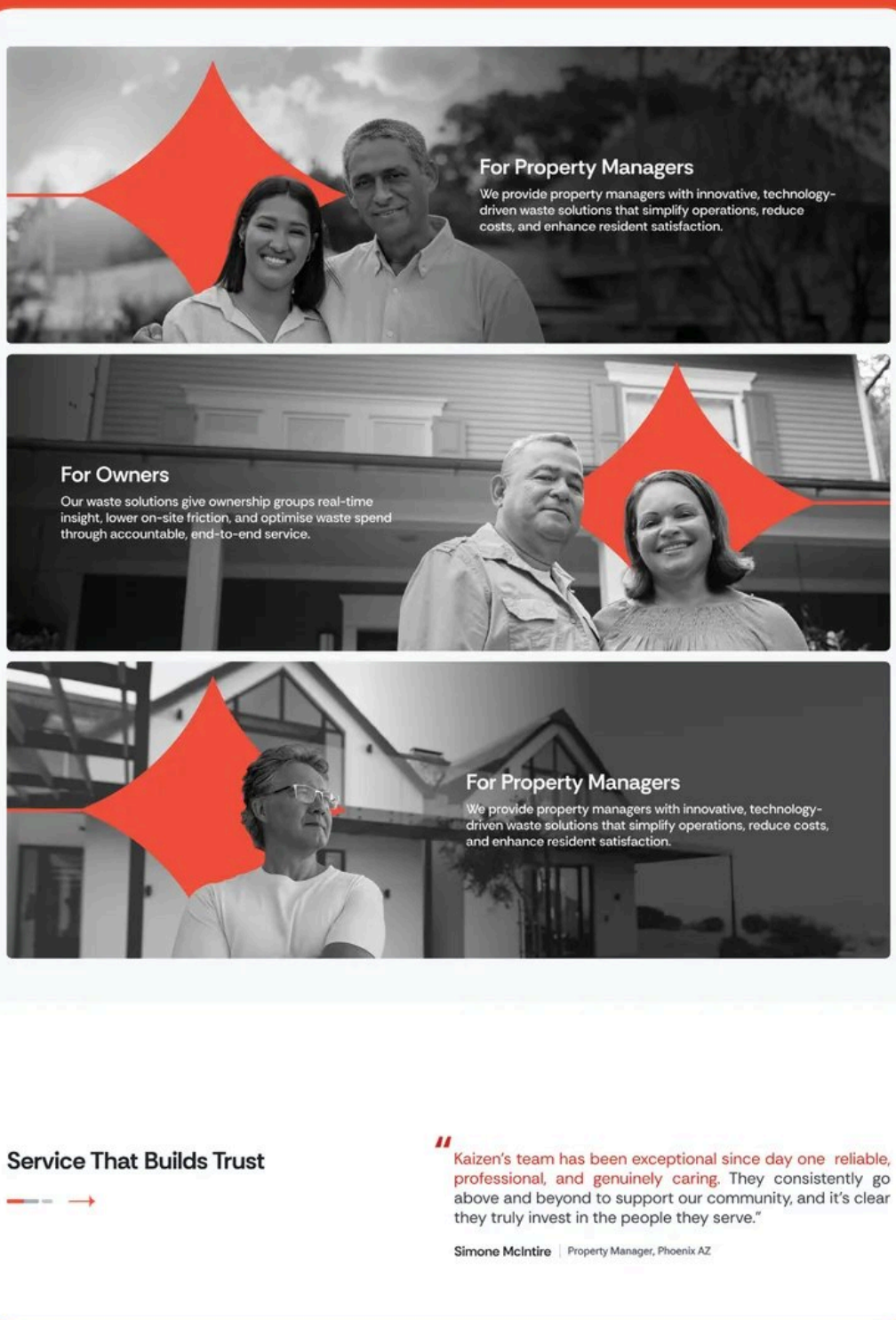



**Figure 9.07**
Kaizen Website Client Section

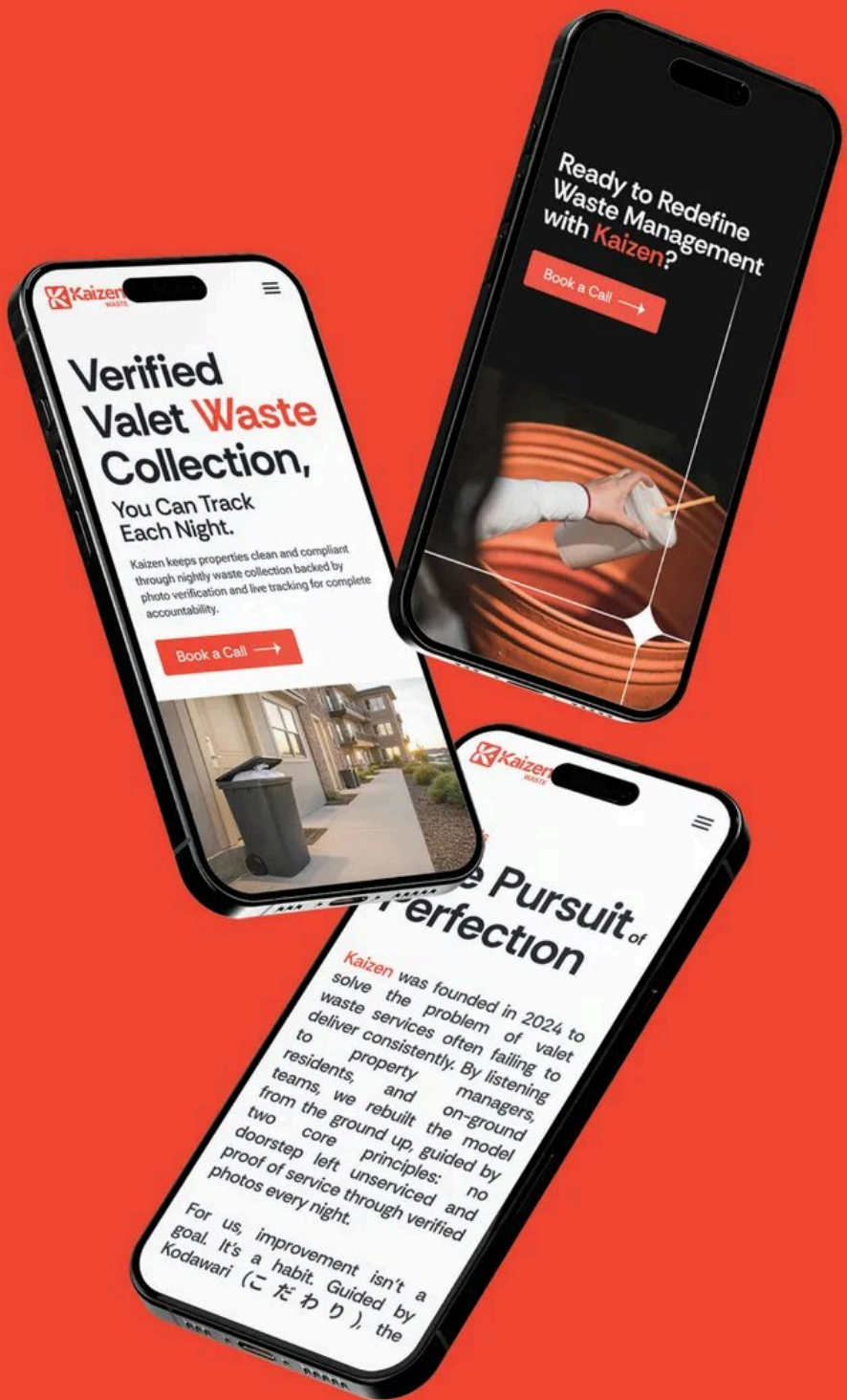



**Figure 9.08**
Website Mobile Version Mockup

# Kaizen built its identity on the belief that essential services deserve real attention. The website now carries that belief into the one place most vendors treat as an afterthought, proving it doorstep by doorstep, night after night.

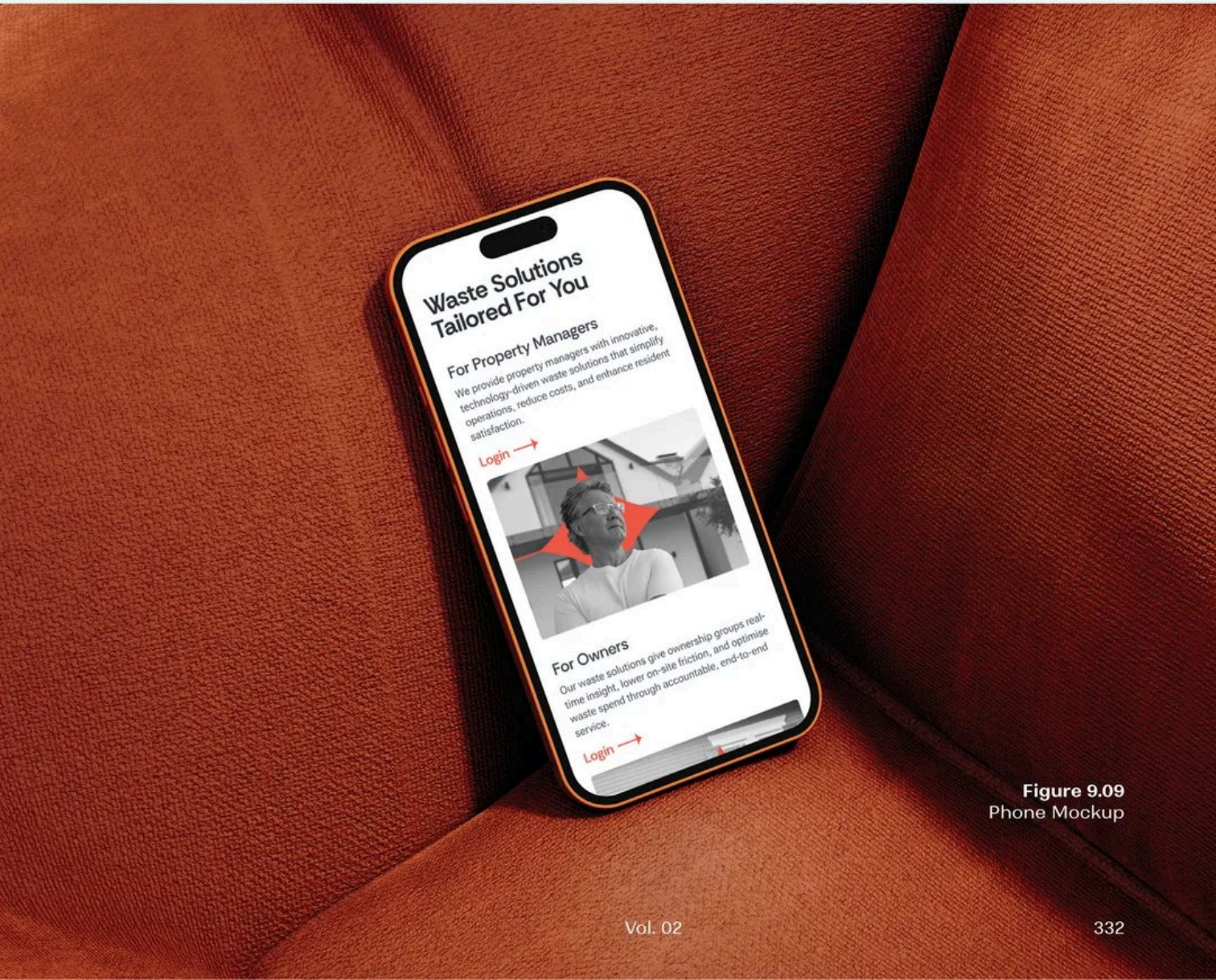



**Figure 9.09**
Phone Mockup




**Figure 10.01**
Menu Standee Mockup

See Manas Vol. 01 for
Complete Branding Case Study

Update
Chapter

# 10

# Coffee Plantation : Where the Brand Meets the Room

| | |
|---|---|
| BRAND | Coffee Plantation |
| CLIENT | Omar Karkoutli |
| PROJECT | Branding & Opening |
| STATUS | Completed |

# Introduction

Some cafés get to open once and coast on that first impression for years. Coffee Plantation never had that luxury. It has been part of Scottsdale's mornings since the 1980s, which means every version of itself gets measured against the ones that came before it, a memory no amount of design work can fully see into. A reopening asks a legacy place like this to be recognizable and new at once, and that tension sits underneath everything that follows.

Devalok built that recognizability first, the identity work Manas Volume One covered: 'Coffee' elevated as the word that led, 'Plantation' folded into typography shaped like a communal table, the whole thing warmed by an earthy palette and one line that outlasted the rebrand itself, Where the world meets, one cup at a time.

Omar brought Devalok back as the café prepared to reopen, and what he was really asking for was continuity, someone who already understood the identity well enough to carry it somewhere the first version never had to go: a menu, a cup sleeve, a wall, a room a guest could actually walk into before the doors opened again on November 20, 2025.

# What The Guests Read First

A returning menu carries more risk than a new one. Regulars remember what used to be on it, and moving too far too fast can make a familiar place feel like it forgot itself. Coffee Plantation's new food direction reached further than its history might suggest, lavender matcha, Dubai chocolate, a Scandinavian eggs benedict among dishes built for it, so the layout had to carry that reach without losing the calm the brand already had. Each dish got its own space instead of competing on a crowded page, and the drinks list stayed closer to what the café has always done well, letting each locally sourced coffee sit inside the same line that shaped the identity itself, Where the world meets, one cup at a time.

The three screens above the counter asked for a different kind of trust than the printed menu did, since a screen gets glanced at from across a room, not read up close the way a menu is. Contrast had to do work a menu never needs to, and imagery had to mean something instead of decorating the edges. We built the first pass on placeholder photography, a version the team could actually see and react to before Coffee Plantation's own photos existed to replace it.



**Figure 10.02**
Brand Visual Design




**Figure 10.03**
Coffee Plantation
Location Photograph

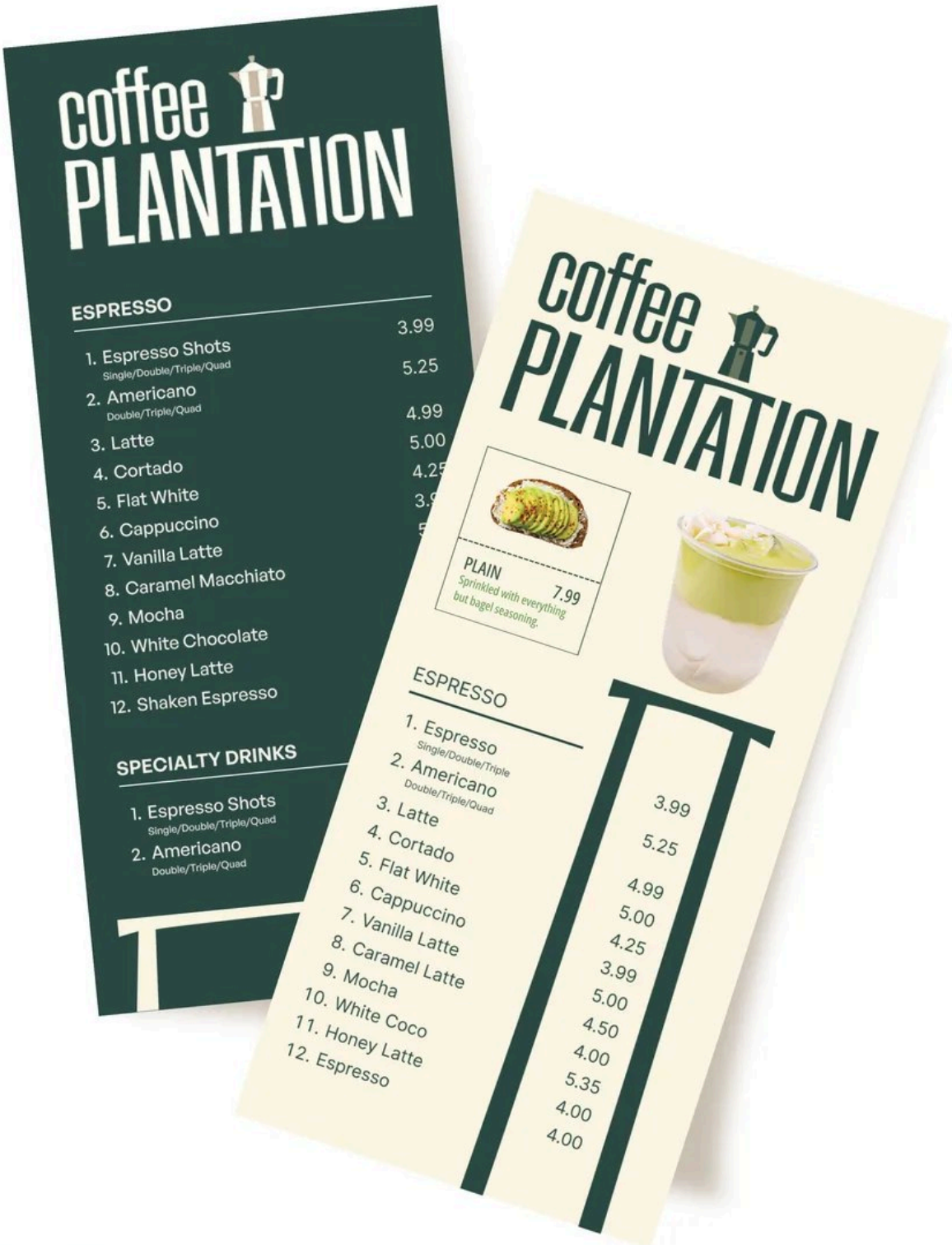



**Figure 10.04**
Menu Design Exploration 01

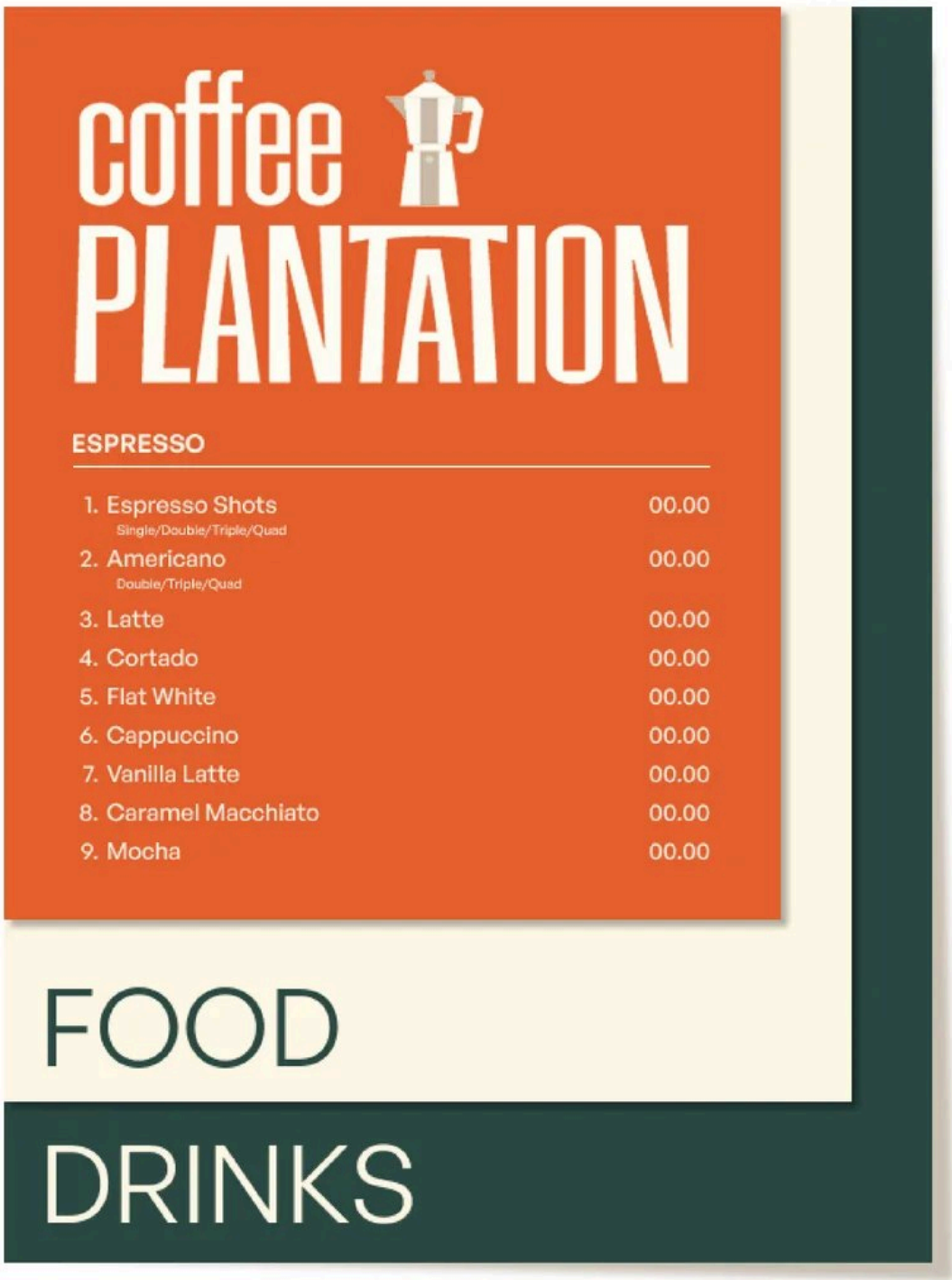



**Figure 10.05**
Menu Design Exploration 02

## WAFFLE & CREPE

Classic Nutella ---------- 11.99
- Nutella, Whipped Cream, Powdered Sugar

Strawberry Nutella ---------- 12.99
- Nutella, Strawberry, Whipped Cream, Powdered Sugar

Banana Nutella ---------- 12.99
- Nutella, Banana, Whipped Cream, Powdered Sugar

Tuxedo ---------- 12.99
- Choclate, White Chocolate, Whipped Cream, Powdered Sugar

Mix Berries Crepe/ Waffles ---------- 15.99
- Strawberries, Blueberries, Dark Chocolate, White Chcolate, Whipped Cream, Powered Sugar

Pistachio Chocolate ---------- 15.99
- Chocolate, Pistachio Sauce, Pistachio Toppings, Whipped Cream

Lotus ---------- 15.99
- Lotus Sauce, White Chocolate, Lotus Crumbs, Whipped Cream

Dubai Chocolate ---------- 16.99
- Pistachio Sauce, Chocolate Sauce, Kunaffa, Pistachio Topping



Dubai Chocolate Strawberry Cup 15



Dubai Chocolate Bar 10

## DRIP COFFEE

| | | | |
|---|---|---|---|
| House Blend | 3.75 12OZ | 4.25 16OZ | 4.75 20OZ |
| Cold Brew | 5.25 16OZ | 5.75 24OZ | 6.25 32OZ |

## ESPRESSO DRINK

| | Hot | Hot / Cold | Cold |
|---|---|---|---|
| Americano | 4.00 12OZ | 5.50 16OZ | 6.25 24OZ |
| Latte | 5.50 12OZ | 6.50 16OZ | 7.50 24OZ |
| Caramel Macchiato | 6.50 12OZ | 7.25 16OZ | 7.75 24OZ |
| Mocha | 6.50 12OZ | 7.25 16OZ | 7.75 24OZ |
| Vanilla Latte | 6.50 12OZ | 7.25 16OZ | 7.75 24OZ |
| White Chocolate Mocha | 6.50 12OZ | 7.25 16OZ | 7.75 24OZ |
| Shaken Espresso | 4.00 12OZ | 5.50 16OZ | 6.25 24OZ |



Double Espresso 3.50



Cortado 6oz 5.00



Cappucino 8oz 5.50



Affagato Hot Espresso with Ice Cream 6.50

Alternative Milks : Almond, Oat, Soy (1.0)

Add Ons : Espresso Shots 1.5 Flavor Shots 1.0 Cold Foam Topper 2.0

## TEA

| | | | |
|---|---|---|---|
| Hot Tea | 4.25 | | |
| Iced Tea (Black, Mango green, Tropical, Daily Rotation) | 4.50 16OZ | 5.25 24OZ | 5.75 32OZ |

## CHAI TEA

| | Hot | Hot / Cold | Cold |
|---|---|---|---|
| Chai Tea Latte | 5.00 12OZ | 6.00 16OZ | 6.75 24OZ |

**Figure 10.06**
Menu Screen Design 01

## DAWN IN THE PLANTATION

**Egg Tarts** ---------- 9.99
- **Choice 1 :** Bacon and Cheddar
- **Choice 2 :** Feta and Spinach

**Frittata** (served with potato and side of fruits) ---------- 14.99
- **Choice 1 :** Meadow : Onion, Bell Pepper, Mushroom and Cheese
- **Choice 2 :** Sonaran : Bacon and Cheddar Cheese
- **Choice 3 :** Mediterranean : Spinach, Tomatoes and Feta Cheese.

**Avocado Toast**



PLAIN 7.99
Sprinkled with everything but bagel seasoning.



BOILED EGG 9.99
Boiled egg and avocado



LOX STYLE 13.99
Topped with lox, capers and onion

**Plantation Salmon Benedict** ---------- 15.99
- Sour Dough, Egg, Hollandaise Sauce

**Shakshuka** ---------- 11.99
- Tomato, Onion, Garlic, Peppers, Eggs, Served with Toast

**Bagelwich**

- **Sunrise** ---------- 8.99
  - Bagel or Bread, Cheddar Cheese, Egg and Choice of Turkey Bacon or Ham
- **Supreme** ---------- 9.99
  - Bagel or Bread, Cream Cheese, Cheddar Cheese, Egg, Spinach, Tomato and Choice of Turkey Bacon or Ham
- **Lox Bagel** ---------- 12.99
  - Choice of Bagel with Cream Cheese, Lox, Capers and Red Onion

**Yogurt Parfait** ---------- 6.50
- Greek yogurt
- Choice of 2 Toppings: Honey Granola, Nut/Banana, Strawberry, Blueberry

**Oatmeal** ---------- 6.50
- Choice of 2 Toppings: Brown Sugar, Honey/Agave, Granola/Nuts, Banana, Strawberry, Blueberry

**Bagel** ---------- 13.99
- Choice of Bagel with Cream Cheese, Buter or Peanut Butter

**Plantation Wrap** ---------- 15.99
- Flour Tortilla, Cheddar Cheese, Eggs, Country Potatoes, Onion and Bellepepper Mix, Choice of Turkey Bacon or Ham

**Verde Morning Wrap** ---------- 19.99
- Spinach Tortilla, PepperjackCheese, Eggs, Tomato, Spinach, Choice of Turkey Bacon or Ham

**Cali Wrap** ---------- 14.99
- Spinach Tortilla, Eggs, Avocado, Pesto, Turkey and Spinach

**Salads & Green** Add Chicken ($ 4.0)

**Pesto Caesar Salad** ---------- 11.99
- Romaine Lettuce, Parmesan Cheese and Crutons



GREEK SALAD 7.99
Romaine, Tomato, Cucumber, Feta, Olives, Red Onion and Balsamic Vinaigrette



STRAWBERRY & APPLE SALAD 7.99
Spring Mix, Apple, Strawberry, Walnut, Feta, Red Onion, Crutons & Raspberry Vinaigrette



TUNA & ARUGULA SALAD 7.99
Argula Mix, Tuna Salad, Tomato, Cucumber, Avocado, Olive Oil and Lemon Dressing

**Sandwiches & Wraps**

**Pesto Chicken Panini** ---------- 14.99
- Focaccia Bread, Chicken Breast, Swiss Cheese, Pesto, Lettuce, Tomato, Red Onion and Pesto Corn-Remoulade

**Spicy Chicken Panini** ---------- 14.99
- Focaccia Bread, Chicken Breast, Pepprica Cheese, Lettuce, Red Onion, Tomato, Honey, Mayo and Hot Sauce

**Turkey Club** ---------- 14.99
- Sour Dough, Bacon, Turkey, Swiss Cheese, Mayo, Lettuce, Tomato and Red Onion

**Tunacado** ---------- 14.99
- Sourdough, Avocado, Cheddar Cheese, Tuna Salad, Lettuce and Tomatoes

**Pesto Turkey Wrap** ---------- 14.99
- Flour Tortilla, Turkey, Pesto, Tomato, Lettuce Avocado

**Figure 10.07**
Menu Screen Design 02




**Figure 10.08**
Coffee Cup and Holder Mockup

# What The Guests Carry

The cup sleeve mattered more than its size suggested. It is the one piece of the identity a guest wraps a hand around and keeps for the length of a drink, sometimes longer, so it needed to feel like it belonged to the person carrying it, not the café handing it over. The line printed across it, **"All good ideas start with brainstorming, but great ideas start with a sip of coffee,"** echoes the language from the paper bags we had designed earlier, a line that guests consciously catch and tend to remember. The rest of the packaging, from the boxes and bags to the window decal, follows the same instinct: consistency in design, language, and care.

A strong brand gives the people building the room a clear starting point. The furniture picked up the identity's warm, grounded tones without anyone having to debate it, and the patterns built for the visual system moved straight onto the walls, so a guest sitting down felt inside the brand rather than seated somewhere near its logo. Devalok advised rather than built the room, translating the identity into a physical space.




**Figure 10.09**
Paper Cup Sleeve Design




**Figure 10.10**
Coffee Plantation
Location Photograph

Coffee Plantation reopened on November 20, 2025, on East Shea Boulevard, with live music and tastings and a room full of people who had been waiting longer than they probably realized. Mudit and Firas were both there to cut the ribbon, its own small proof that the work lasted outside a design file. Omar has talked about the relaunch since, as an attempt to keep what people already loved intact while giving them a reason to stay for a full meal, and that is close to the entire brief in one sentence. Coffee Plantation's Google rating sits at 4.2 stars now, and the reviews keep circling the same words, ambiance, warmth, feeling at home, the exact register the identity was built to earn.

The oak beams, the sage green backsplash, the hanging plants, none of it asks to be noticed on purpose, which is exactly the point for a place being measured against decades of memory. It just means someone can sit down at Coffee Plantation today the way people did back in the 1980s, for the company as much as the coffee, inside a room that finally agrees with itself.

Mānas, Volume Two, comes to a close. What covers these pages is a year of ideas worth taking further, brought to us by people intent on building something meaningful. Design is how each of them took form and made its way into the world.

The work changes from one project to the next, yet the reason beneath it stays the same. At the heart of every brand is a solution to a problem, and we find a way to communicate it clearly so it reaches the right people, in the right way.

**This is why Mānas exists. We take the time to understand a project, craft the work, & document the thinking behind every choice. We make this thinking accessible to all, so it can outlive the work itself & find its way into what comes after it.**

# List of Visual References

**Figure 0.01**
**Devalok Signature Visual using 'Gyan Mudra' & 'Lotus Flower'**
*Illustrated Graphic Produced by Devalok.*

**Figure 0.02**
**Devalok Primary Logo**
*Illustrated Graphic Produced by Devalok.*

**Figure 0.03**
**Devalok Website Animation Frame 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.04**
**Devalok Website Animation Frame 02, 03, 04**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.05**
**Devalok Website Animation Frame 05**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.06**
**Devalok Website Animation Frame 06, 07, 08**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.07**
**Sahayak 'Process of Creation' Illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.08**
**Sahayak - Handbook Mockup**
Book Mockup - Graphic_World89
*Commercial License by Envato Elements Pty Ltd.*

**Figure 0.09**
**Inside Sahayak- Mockup**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.10**
**Sankalan Logo Draft Sketch**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.11**
**Sankalan Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.12**
**Sankalan Brand Assets**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.13**
**Sankalan Brand Assets**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.14**
**Devalok Framer Pro**
*https://www.framer.com/@devalok/*

**Figure 0.15**
**Creative Gaga #70**
*Visual Provided by Creative Gaga.*

**Figure 0.16**
**Creative Gaga Cover Draft Sketch**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 0.17**
**Creative Gaga Cover Digital Draft**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.01**
**Subway Poster Mockup**
Subway Digital Screen Mockup - pixelbuddha_graphic
*Commercial License by Envato Elements Pty Ltd.*

Image of Tunnel by Danny See Chuan Seng - *Free for use*

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**Figure 1.02**
**MoveCars.com Old Logo**
*Movecars.com (Old Website no longer functional).*

**Figure 1.03**
**MoveCars.com Old Homegape**
*Movecars.com (Old Website no longer functional).*

**Figure 1.04**
**Logo Drafts 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.05**
**Logo Drafts 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.06**
**Logo Icon Construction**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.07**
**Primary Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.08**
**Secondary Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.09**
**Icon Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.10**
**Colour Palette**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.11**
**Signature Icon Use & Layout 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.12**
**Signature Icon Use & Layout 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.13**
**Brand Visual and Icon Use**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.14**
**Identification Card Mockup**
ID Card Mockup - pixelvoyager1
*Commercial License by Envato Elements Pty Ltd.*

Image of Man with brown hair by Alex Suprun - *Commercial License by Unsplash.*

**Figure 1.15**
**Parking Cone Mockup**
OOH-MOCKUP-032 - ENTIRE -STORE-350-MOCKUPS - Commercial by *Akoya.*

**Figure 1.16**
**Parking Signage Mockup**
OOH-MOCKUP-02 - ENTIRE -STORE-350-MOCKUPS - Commercial by *Akoya.*

**Figure 1.17**
**Car Window Stickers Mockup**
Window Decal Mockup - templatejson
*Commercial License by Envato Elements Pty Ltd.*

**Figure 1.18**
**Truck Mockup**
Truck Animated Mockup - River Visual
*Free Personal and Commercial License by mockupcloud.com.*

**Figure 1.19**
**Parking Mockup**
Image of Parking by Raban Haaijk with customised edits by Devalok - *Commercial License by Unsplash*

**Figure 1.20**
**Brand Image Treatment**

Image of shipping containers by Siarhei Nester.
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**Figure 1.21**
**Business Card Mockup**
Business Card in a Jacket Pocket - *Free Personal and Commercial License by anagramdesign.graphics.*

**Figure 1.22**
**Booklet Mockup**
Free A5 Notebook in Hand Mockup - *Commercial Non-Exclusive Worldwide License by Mr. Mockup.*

**Figure 1.23**
**Favicon**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.24**
**Desktop Website Mockup**
Laptop Mockup - simplestudios
*Commercial License by Envato Elements Pty Ltd.*

**Figure 1.25**
**MoveCars.com Old Homegape**
*Movecars.com (Old Website no longer functional).*

**Figure 1.26**
**MoveCars.com Old Search Catalogue Page**
*Movecars.com (Old Website no longer functional).*

**Figure 1.27**
**MoveCars.com homepage low-fidelity design draft**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 1.28**
**MoveCars.com homepage design draft**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 2.01**
**Digital Banner**
3 Hanging A2 Menu Board Mockup 003 - fajtribe
*Commercial License by Envato Elements Pty Ltd.*

Image of Holi Celebration by Getty Images
*Commercial License by Unsplash.*

**Figure 2.02**
**USG Polytechnic Logo**
*Brand Visual produced by ASU's undergraduate student government - USG Polytechnic.*

**Figure 2.03**
**Brand Color Folders**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 2.04**
**USGP Brand Colors**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 2.05**
**Arizona State Sun Devils Logo (White over Pink)**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 2.06**
**Arizona State Sun Devils Logo (Black over Green)**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 2.07**
**Arizona State Sun Devils Logo (White over Orange)**
*Logo by USGP, color edit by Devalok Design & Strategy Studio.*

**Figure 2.08**
**Arizona State Sun Devils Logo (Black over Blue)**
*Logo by USGP, color edit by Devalok Design & Strategy Studio.*

**Figure 2.09**
**Arizona State Sun Devils Logo (White over Black)**
*Logo by USGP, color edit by*

*Devalok Design & Strategy Studio.*

**Figure 2.10**
**Arizona State Sun Devils Logo (Black over White)**
*Logo by USGP, color edit by Devalok Design & Strategy Studio.*

**Figure 2.11**
**USGP Brand Typography**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 2.12**
**USGP Brand Flyers**
*Brand Visual by Devalok Design & Strategy Studio.*

**Figure 2.13**
**Poster Mockup 01**
OOH-MOCKUP-027 - ENTIRE -STORE-350-MOCKUPS - Commercial by *Akoya.*

**Figure 2.14**
**Poster Mockup 02**
*Brand Visual by Devalok Design & Strategy Studio.*

**Figure 2.15**
**USGP Brand Assets**
*Brand Visual by Devalok Design & Strategy Studio.*

Image 01- Students Talking in garden by Ahmed.
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Image 02- Pizza Party by Andrej Lišakov.
*Commercial License by Unsplash.*

Image 03- Students on Stairs by Ahmed.
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Image 04- Discussion in Library by Andrej Lišakov.
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Image 05- Girl in green shirt by Getty Images.
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**Figure 2.16**
**USGP Poster 03**
Street Poster - templatejson.
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Image of Students Sitting in a booth by Adolfo Félix.
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**Figure 2.17**
**USGP Brand Banners**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 2.18**
**Poster Mockup 04**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image 01- Pizza Party by Andrej Lišakov.
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Image 02- Three Students in green & yellow by Getty Images.
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Image 03- Girl with Suitcase by Diana Light.
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Image 04- Students Sitting in a booth by Adolfo Félix.
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**Figure 2.19**
**USGP Social Media Posts**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Holi Celebration by Getty Images
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**Figure 2.20**
**USGP Brand Color for**

**Instagram Stories.**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 2.21
**USGP Annual Handbook Mockup**
BOOK-MOCKUP-016 - ENTIRE -STORE-350-MOCKUPS - Commercial by *Akoya.*

Image of Student Discussion by Andrej Lišakov.
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Figure 2.22
**Minutes of Meeting Deck**
MACBOOK-MOCKUP-08 - ENTIRE -STORE-350-MOCKUPS - Commercial by *Akoya.*

Figure 2.23
**USGP Digital Assets**
iPad Device Mockup by thirtypath
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Figure 2.24
**USGP Poster 05**
POSTER-MOCKUP-08 - ENTIRE -STORE-350-MOCKUPS - Commercial by *Akoya.*

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Figure 2.25
**USGP Poster 06**
POSTER-MOCKUP-04- ENTIRE -STORE-350-MOCKUPS - Commercial by *Akoya.*

Figure 3.01
**The Cityscape**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.02
**Building Photograph**
Building picture with blue sky by Syed Ayan Malik.
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Figure 3.03
**Arculis Logo Drafts**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.04
**Arculis Logo Construction**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.05
**Arculis Logo in Brand Colors**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.06
**Arculis Brand Colors**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.07
**Arculis Brand Typography**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.08
**Arculis Color Harmony and Contrast Chart**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.09
**Arculis Color Contrast Chart (Text)**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.10
**Arculis Signature Icon Use and Layout 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Figure 3.11
**Arculis Signature Icon Use and Layout 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 3.12**
**Notebook Mockup**
High Resolution Notebook Mockup - alienvalley
*Commercial License by Envato Elements Pty Ltd.*

**Figure 3.13**
**NYC Skyline**
Image of New York Skyline by Robert Bye.
*Commercial License by Unsplash.*

**Figure 3.14**
**Arculis Isometric Illustration Style Sheet for City Assets**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 3.15**
**T-Shirt Mockup**
Tshirt Mockup- AlmarkhaStudio
*Commercial License by Envato Elements Pty Ltd.*

**Figure 3.16**
**Cap Mockup**
Baseball Cap Mockup - RRgraph
*Commercial License by Envato Elements Pty Ltd.*

**Figure 3.17**
**Arculis Stationery**
Stationary Mockup - simplestudios.
*Commercial License by Envato Elements Pty Ltd.*

**Figure 3.18**
**Arculis Folder & Letterhead**
Folder Document Mockup- willartry.
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**Figure 3.19**
**Employee ID Mockup**
ID Card Mockup - baimstd
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Image of Man with Glasses by Getty Images.
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**Figure 3.20**
**Social Media Posts**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image 01- Building by T.H. Chia.
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Image 02- Curve Building by Clarisse Croset.
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Image 03- Twin Buildings by Simone Hutsch.
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Image 04- Glass Building by Harry Shelton. *Commercial License by Unsplash.*

**Figure 3.21**
**Arculis Website Homepage**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 3.22**
**Arculis Mobile Website Mockup**
iPhone 15 Pro Mockup- baimstd
*Commercial License by Envato Elements Pty Ltd.*

**Figure 3.23**
**The Arculis Cityscape**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 3.24**
**Website Isometric Illustrations**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 3.25**
**Website Assets**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 3.26**
**Arculis Website Homepage (desktop and mobile)**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.01**
**Cats in a toy house Illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.02**
**The mawshi Stretch illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.03**
**Cat Dimensional Portal Entry illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.04**
**Cat Dimensional Portal Exit illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.05**
**The Cat with a Question**
Fluffy Cat Reaches Upwards - GoodFocused
*Commercial License by Envato Elements Pty Ltd.*

**Figure 4.06**
**Cat Processing**
Grey Cat with Yellow Eyes Looks Upward - Lifeonwhite
*Commercial License by Envato Elements Pty Ltd.*

**Figure 4.07**
**mawshi Logo Drafts**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.08**
**mawshi Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.09**
**mawshi Icon Introduction**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.10**
**mawshi Icon**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.11**
**Hand and Paw + Brand Typography**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.12**
**Kitty Paw Colour Banner Illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.13**
**Kitty Toy Colour Palette**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.14**
**Cats in a toy house Illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.15**
**Cats and their daily object hyper fixations Illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.16**
**Cats doing Cat Things (Sketch) 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.17**
**Cats doing Cat Things (Sketch) 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.18**
**Cats doing Cat Things (Illustration) 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.19**
**Cats doing Cat Things (Illustration) 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.20**
**mawshi Product Name Banner**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.21**
**A cat having a snooze Illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.22**
**mawshi Litter illustration drafts 01**
*Brand Visual by Devalok Design & Strategy Studio.*

**Figure 4.23**
**Important Matters at The Bottom**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.24**
**mawshi Litter illustration drafts 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.25**
**mawshi Litter illustration assets**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.26**
**mawshi Litter illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.27**
**mawshi Herbal Litter Pack Mockup 01**
*Mockup produced using AI.*

**Figure 4.28**
**mawshi Herbal Litter Pack Mockup 02**
*Mockup produced using AI.*

**Figure 4.29**
**mawshi Herbal Litter Pack Mockup 03**
*Mockup produced using AI.*

**Figure 4.30**
**mawshi Herbal Litter Pack Dieline Front + Side**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.31**
**mawshi Herbal Litter Pack Dieline Back + Side**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.32**
**mawshi Herbal Litter Pack Mockup 04**
*Mockup produced using AI.*

**Figure 4.33**
**mawshi Herbal Litter Pack Mockup 05**
*Mockup produced using AI.*

**Figure 4.34**
**mawshi Herbal Litter Pack Mockup 06**
*Mockup produced using AI.*

**Figure 4.35**
**Social Media Posts 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.36**
**Twinkle Twinkle little kitty illustration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.37**
**mawshi 'TimesMaw' Social Media Posts 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.38**
**mawshi 'TimesMaw' Social Media Posts 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.39**
**Social Media Posts 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.40**
**Social Media Posts 03**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.41**
**Mawshi Litter Features**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.42**
**mawshi Amazon product description**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 4.43**
**mawshi pamphlet design 01**
*Mockup produced using AI.*

**Figure 4.44**
**mawshi pamphlet design 02**
*Mockup produced using AI.*

**Figure 4.45**
**mawshi pamphlet design 03**
*Mockup produced using AI.*

**Figure 4.46**
**mawshi pamphlet design 04**
*Mockup produced using AI.*

**Figure 5.01**
**Standee Mockup**
High Quality Roll Up Banner Mockup - SimpangGraphics
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Image 01 - Street sports field with a football court aerial view by andreonegin.
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Image 02 - Respect. Tennis players shake hands by friends_stock.
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Image 03 - Woman swinging squash racket by Elena Helade.
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**Figure 5.02**
**Calcutta Cricket Club, 15th Jan 1861**
Created by Percy Carpenter, 1820-1895.
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**Figure 5.03**
**Ahmedabad, India—split by the Sabarmati River**
Photograph by Don Pettit.
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**Figure 5.04**
**Club Connect Logo Drafts 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.05**
**Club Connect Logo Drafts 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.06**
**Club Connect Primary Logo 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.07**
**Club Connect Primary Logo 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.08**
**Club Connect Secondary Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.09**
**Club Connect Icon Logo 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.10**
**Club Connect Icon Logo 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.11**
**Club Connect Color Palette**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.12**
**Club Connect Brand Typography**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.13**
**Club Connect Poster 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Man Playing Golf by Andrew Rice.
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**Figure 5.14**
**Club Connect Poster 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Man Playing Tennis by Getty Images.
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**Figure 5.15**
**Club Connect Poster 03**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Man on tennis court by Sebastian Monroy.
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**Figure 5.16**
**Club Connect Poster 04**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Man celebrating victory by Yogendra Singh.
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**Figure 5.17**
**Stationery Design Flat Illustration 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.18**
**Stationery Design Flat Illustration 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.19**
**Stationery Design Mockup 01**
*Mockup produced using AI.*

**Figure 5.20**
**Stationery Design Mockup 02**
*Mockup produced using AI.*

**Figure 5.21**
**Invitation and Envelop Mockup**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 5.22**
**ID Card Mockup**
ID Card Mockup- DesignNeutrons
*Commercial License by Envato Elements Pty Ltd.*

**Figure 5.23**
**Pin Badge Mockup**
Badge Mockup - pixelvoyager1
*Commercial License by Envato Elements Pty Ltd.*

**Figure 5.24**
**Subway Poster Mockup**
Poster Mockup Poster - simplestudios
*Commercial License by Envato Elements Pty Ltd.*

Image of Man playing Tennis by

Getty Images.
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**Figure 5.25**
**Club Connect Poster 05**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Street sports field with a football court aerial view by andreonegin.
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**Figure 5.26**
**Walkway Billboard Mockup**
Billboard Mockup - lemockup.
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Image of Man on Golf course by Ferdinand Forster.
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**Figure 5.27**
**Standee Mockup**
High Quality Roll Up Banner Mockup - SimpangGraphics
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Image 01 - Street sports field with a football court aerial view by andreonegin.
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Image 02 - Respect. Tennis players shake hands by friends_stock.
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**Figure 5.28**
**Club Connect Poster 06**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Tennis Court by Alex Viau.
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**Figure 5.29**
**Club Connect Social Media Post**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image of Tennis Racket by Getty Images.
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**Figure 5.30**
**Club Connect Social Media Story**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image 01 - Man with Golf Club by Fellipe Ditadi.
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**Figure 5.31**
**Background Image**
Image of football field net by afiq fatah.
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**Figure 5.32**
**Creative Gaga Feature (Magazine)**
*Visual Provided by Creative Gaga.*

**Figure 5.33**
**Creative Gaga Feature (Online)**
Visual Provided on Creative Gaga Website - *www.creativegaga.com/case-study/what-makes-an-internship-genuinely-valuable.*

**Figure 6.01**
**Brand Asset Spread**
*Brand Visual produced by Devalok Design & Strategy Studio.*

ID Card Mockup - difadesign
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*Elements Pty Ltd.*

Business Card Front & Back
*Brand Visual produced by Devalok Design & Strategy Studio.*

Stamp 01 Image- Group photo at Kashana Calcutta 1937. Photographer - Annapurna Dutta alias 'Mashima'.
*Source - Deshpriya Jatindra Mohan & Nellie Sengupta from "Rare photographs of Eastern Bengal. (1880-1940)" by Waqar Khan (2003).*
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Stamp 02 Image - Sri Kalpana Dutt.
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Stamp 03 Image - Bal Gangadhar Tilak (1856-1920).
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Stamp 04 Image - Gandhi Greenfield.
*Source - gandhiserve.org, Public domain, via Wikimedia Commons.*

Stamp 05 Image - Sardar patel (cropped).
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Stamp 06 Image - LakshmiSahgal1945.
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Envelop Mockup
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Entry Band Mockup
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Image - Swami Vivekananda on 21 September 1893 in Chicago Parliament of world's religions.
*Source - vivekananda.org (dead link) now at vedantasociety.net /vivekananda.*
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Text Sticker Design Mockup
*Brand Visual produced by Devalok Design & Strategy Studio.*

Notes Case Mockup
*Brand Visual produced by Devalok Design & Strategy Studio.*

Table Standee 01
*Brand Visual produced by Devalok Design & Strategy Studio.*

Table Standee 02
*Brand Visual produced by Devalok Design & Strategy Studio.*

Entry Ticket Design Mockup
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Notebook Mockup - simplestudios.
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Two Tote Bag Mockup Set With

Customizable Color - moixostudio.
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**Figure 6.02**
**Swami Vivekananda at Parliament of Religions**
*Parliament of Religion, 1893, Public domain, via Wikimedia Commons.*

**Figure 6.03**
**NEETI Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.04**
**NEETI Brand Color & Typography**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.05**
**NEETI Logo Variations**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.06**
**NEETI Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.07**
**NEETI Secondary Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.08**
**NEETI Extended Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.09**
**Brand Stickers**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.10**
**Box and Sticker Mockup**
Circle Sticker Mockup 01 STBM.
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**Figure 6.11**
**NEETI Business Cards**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.12**
**NEETI Notebook Mockup**
Notebook Mockup - simplestudios.
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**Figure 6.13**
**India, a group of Pilgrims in New Years day**
**LCCN2016821044.**
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**Figure 6.14**
**NEETI Brand Graphic Layout 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.15**
**NEETI Brand Graphic Layout 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.16**
**NEETI Stamp Mockups 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image 01 - Sri Kalpana Dutt.
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Image 03 - Swami Vivekananda 1893 Scanned Image.
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Image 04 - Rani of jhansi. Portrait of Lakshmibai, the Ranee of Jhansi, (1861 by Royal Artist of Jhansi Ratan Kushwah in Indore).
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Image 05 - Bhagat Singh 1929.
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Image 06 - Rajendra Prasad (Indian President), signed image for Walter Nash (NZ Prime Minister), 1958 (16017609534).
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Image 07 - Rabindranath Tagore in 1909.
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**Figure 6.17**
**NEETI Stamp Mockups 02**
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Image 01 - Usha Mehta.
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Image 05 - Subhas chandra bose (1).
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Image 06 - Sarojini Naidu in 1928.
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Image 07 - Shivaji British Museum.
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Image 08 - Woman revolutionary, Suhasini.
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Image 09 - Mohandas K. Gandhi, portrait.
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**Figure 6.18**
**NEETI Stamp Mockups 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Stamp 01 Image- Group photo at Kashana Calcutta 1937. Photographer - Annapurna Dutta alias 'Mashima'.

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Stamp 02 Image - Gandhi Greenfield.
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Stamp 03 Image - Dr. Ambedkar being sworn in as Minister of Law, 1947. V. N. Gadgil sitting next to him and Sir Servapalli Radhakrishnan on the extreme right.
*Source - See page for author, CC0, via Wikimedia Commons.*

**Figure 6.19**
**NEETI Stamp Mockups 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Stamp 01 Image- Sarojini Naidu, poétesse indoue - btv1b53074237w.
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Stamp 06 Image - Sardar patel (cropped).
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**Figure 6.20**
**Background Image**
Subhash Chandra Bose with people.
*Source - Hindustan Times (India) Library (unknown phtographer), Public domain, via Wikimedia Commons.*

**Figure 6.21**
**Standee Mockup**
Roll Up Banner Mockup - graphicsupply.
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Image on Banner 01 - Madam Cama and S. R. Rana (cropped).
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**Figure 6.22**
**Bookmark Mockup**
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Image - awaharlal Nehru with Sardar Patel.
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**Figure 6.23**
**Wooden Standee Mockup**
Free Sidewalk Sign Sandwich Board Mockup V1 Front View.
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**Figure 6.24**
**NEETI Social Media Stories**
*Brand Visual produced by*

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Image 02 - Subhas Chandra Bose in Germany (2).
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**Figure 6.25**
**NEETI Social Media Posts**
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Image 02 - Gandhi in London meeting, 1931.
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**Figure 6.26**
**NEETI Event Launch Logo**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.27**
**Brand Asset Spread**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Refer to Figure 6.01 for detailed Visual References.

**Figure 6.28**
**Invitation and Ribbon Mockup**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.29**
**Envelop Mockup**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.30**
**Menu Mockup**
Brochure Mockup 02 OBM.
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**Figure 6.31**
**Launch Event Signage Design**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 6.32**
**Press Banner Design**
Press Wall Banner Mockup 002 - fajtribe.
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**Figure 7.01**
**Poster 01**
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Image 02- Amazing panoramic shot of the moon on a black background by wirestock.
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**Figure 7.02**
**Lunar Cycles**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 7.03**
**Lunar Bases Primary Logo**
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**Figure 7.04**
**Lunar Bases Logo Variation**
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**Figure 7.05**
**Surface of Moon**
Exoplanet Surface with Distant World, starry background - wirestock.
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**Figure 7.06**
**Space Tech Visual**

Image 01- CZ-5 vs CZ-5B rendering.
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Image 02- LVM3 M4, Chandrayaan-3 - Launch vehicle at the Second Launch Pad (SLP) of SDSC-SHAR, Sriharikota 04.
*Source - Indian Space Research Organisation (GODL-India), GODL-India <https://data.gov.in/sites/default/files/Gazette_Notification_OGDL.pdf>, via Wikimedia Commons.*

Image 03- Apollo 11 Lunar Lander - 5927 NASA.
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**Figure 7.07**
**Poster 02**
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**Figure 7.08**
**Poster 03**
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**Figure 7.09**
**Poster 04**
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**Figure 7.10**
**Poster 05**
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**Figure 7.11**
**Poster 06**
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**Figure 7.12**
**Poster 07**
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**Poster 08**
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**Figure 7.14**
**Storyboard Frame 01 - 12**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 7.15**
**Storyboard Frame 13 - 32**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 7.16**
**Lunar Bases Video Frame 01**
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**Figure 7.17**
**Lunar Bases Video Frame 02**
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**Figure 7.18**
**Lunar Bases Video Frame 03**
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**Figure 7.19**
**Lunar Bases Video Frame 04**
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**Figure 7.20**
**Lunar Bases Video Frame 05**
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**Figure 7.21**
**Lunar Bases Video Frame 06**
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**Figure 7.22**
**Lunar Bases Video Frame 07**
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**Figure 7.23**
**After Effects Screen Grab**
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**Figure 8.01**
**Poster on wall Mockup**
High Quality Realistic Poster Mockup For Branding - TriGoGraphic.
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**Figure 8.02**
**Mississippi Agroclimatology Collaboratory Old Logo**
*Mississippi Agroclimatology Collaboratory provided by Mississippi State University.*

**Figure 8.03**
**Mississippi Agroclimatology Collaboratory Logo Exploration**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 8.04**
**Mississippi Agroclimatology Collaboratory Logo Construction**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 8.05**
**Mississippi Agroclimatology Collaboratory Logo Breakdown**
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**Figure 8.06**
**Mississippi Agroclimatology Collaboratory Logo Variations**
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**Figure 8.07**
**Mississippi Agroclimatology Collaboratory Logo**
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**Brand Colors**
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**Figure 8.09**
**Logo + Color Lockups**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 8.10**
**Brand Typography**
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**Figure 8.11**
**Brand Patterns 01**
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**Figure 8.12**
**Brand Patterns 02**
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**Figure 8.13**
**Brand Patterns 03**
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**Figure 8.14**
**MAC Poster Design 01**
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**MAC Poster Design 02**
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**Figure 8.16**
**Lapel Pin Mockup**
*Mockup produced using AI.*

**Figure 8.17**
**Lapel Pin Design**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 8.18**
**Brand Stickers**
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Sticker Mockup - pitstud_design.
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**Figure 8.19**
**Box, sticker, and letterhead mockup**
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Circle Sticker Mockup 01 STBM.
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**Figure 8.20**
**Brand Calendar Mockup**
High Quality Wall Calendar Mockup - Seramoe
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**Figure 8.21**
**Tote Bag Mockup**
Canvas Bag Mockup 02 STBM - *Commercial Non- Exclusive Worldwide License by Mr. Mockup.*

**Figure 8.22**
**Rolldown Flag Banner Mockup**
Flag Banner Mockup - baimstd
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**Figure 8.23**
**Outdoor Banner Mockup**
Flag Banner Mockup - Fn. resources.
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**Figure 8.24**
**Billboard Mockup**
Billboard Mockup 02 CBMV1 - *Commercial Non- Exclusive Worldwide License by Mr. Mockup.*

**Figure 9.01**
**Website Laptop Mockup**
Website Mockup - spacestudios
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**Figure 9.02**
**UI Color Palette**
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**Figure 9.03**
**UI Type and Text Heirarchy**
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**Figure 9.04**
**Website Hero Section Exploration 01**
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**Figure 9.05**
**Website Hero Section Exploration 02**
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**Figure 9.06**
**Website Mokcups**
Website Pages Mockup - Analogidesign.
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Person holding a Cup by Julio Lopez.
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Vertical Tablet 02 Image 03 - Thoughtful caucasian senior man with arms crossed standing against nursing home in yard, copy space by Wavebreakmedia.
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**Figure 9.07**
**Kaizen Website Client Section**
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**Figure 9.08**
**Website Mobile Version Mockup**
Phone Mobile Mockup - Getproject22.
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**Figure 9.09**
**Phone Mockup**
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**Figure 10.01**
**Menu Standee Mockup**
Menu Board Mockup - ayasumak.
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**Figure 10.02**
**Brand Visual Design**
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**Figure 10.03**
**Coffee Plantation Location Photograph**
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**Figure 10.04**
**Menu Design Exploration 01**
*Brand Visual produced by Devalok Design & Strategy Studio.*

Image - Avocado Toast with Cream Cheese and Red Pepper - AtlasComposer.
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Image - Creamy Green Layered Drink With Coconut Flakes On White Background - AntAlexStudio.
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**Figure 10.05**
**Menu Design Exploration 02**
*Brand Visual produced by Devalok Design & Strategy Studio.*

**Figure 10.06**
**Menu Screen Design 01**
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Image - Fresh Strawberries with Melted Chocolate and Crushed Pistachios in Plastic Cups - africaimages.
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Image - Dubai chocolate, milk chocolate filled with pistachio paste and kunefe - esindeniz.
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Image - Elegant Coffee Cup on a Reflective Surface - Ha4ipuri.
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Image - Frothy Glass of Coffee Latte Drink Beverage - Ha4ipuri.
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Image - Fresh Caffe Latte with Heart Latte Art in Glass Cup - anonymousstudioss.
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**Figure 10.07**
**Menu Screen Design 02**
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Image - Avocado Toast with Cream Cheese and Red Pepper - AtlasComposer.
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Image - Avocado Toast with Salmon and Caviar Topping - composter-box.
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**Figure 10.08**
**Coffee Cup and Holder Mockup**
Coffee Cup Mockup - fabstudio.
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**Figure 10.09**
**Paper Cup Sleeve Design**
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**Figure 10.10**
**Coffee Plantation Location Photograph**
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Mānas is the annual publication by Devalok, showcasing the finest work we produce over a year.

Vol. 2 carries the work of our second year, reflecting the balance of intention and instinct, the skill and thought our in-house team brings to every project. In its second year, the studio grew, with more Lokwasis than before, and the work in these pages reached further with it, in scale, range, and ambition.

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