

INFINITY

UNAWATUNA

Two souls, *one infinity*

HOW TO USE THIS BOOK

One mark, *kept* the same way everywhere.

This book shows how Infinity looks, sounds and feels, from the logo on a key tag to a post on Instagram. Use it when you brief a printer, make a menu or design anything with the name on it. The files it refers to are in the brand kit folder.

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TWO SOULS, ONE INFINITY

Two butterflies, *not perfect reflections* of one another.

Two unique souls choosing to move through life together. Their wings gently form the shape of infinity, a bond without an end. The infinity isn't simply drawn into the mark; it's made by the connection between the two butterflies.

They aren't perfectly symmetrical. One is slightly different from the other, with its own rhythm, shape and character. That imperfection is intentional. Inspired by wabi-sabi, the mark finds beauty in imperfection, impermanence and individuality.



Two different beings.
Two imperfect forms.
One continuous bond.

WHAT EVERY PIECE SHOULD FEEL LIKE

Quiet, warm, a little *imperfect*.



Two, never a copy

Balance without symmetry. Let one side of a layout be different from the other, as the two butterflies are.

Mended with gold

Like kintsugi, let the care show. Fine brass lines, torn paper edges and hand-set details are welcome. Gloss and gimmicks aren't.



Unhurried

Leave room. Generous margins, slow motion and few words. Nothing shouts, nothing flashes, nothing is on sale.



Of the place

Leaf, stone, brass and warm evening light from Sri Lanka's south coast. Real materials and real photographs, never stock gloss.



PRIMARY LOGO · STACKED

INFINITY 2

The mark, the name, the place.

The stacked logo is the first choice wherever there's room. It's supplied as finished artwork: never redraw it, retype it or rebuild it from parts.

a **The mark.** Two butterflies whose wings meet to form infinity. Drawn in Clay Brown.

b **The wordmark.** INFINITY in a fine, high-contrast serif, set as artwork. Not a font you can type.

c **The place.** UNAWATUNA, widely spaced, in a quieter grey. It always sits under the wordmark.



MEASURED IN X

x is the height of the letter I in INFINITY.

Every part of the logo is centred on one axis. These proportions are fixed in the artwork; they're shown here so printers and sign-makers can check a proof.

x	Height of the wordmark
½x	Space between the mark and the wordmark
⅜x	Space between the wordmark and UNAWATUNA
2⅝x	Width of the mark (two fifths of the wordmark)
7⅛x	Width of the wordmark
¼x	Height of UNAWATUNA

CLEAR SPACE



Keep at least **x** of empty space on every side, where x is the height of the letter I. Nothing (text, edges, folds, other logos) comes inside it. More space is always better.

MINIMUM SIZE



Stacked
35 mm · 160 px



Horizontal
45 mm · 200 px



Mark
8 mm · 24 px

Shown at true proportion to this A4 page. Below these widths UNAWATUNA can’t be read; use the mark on its own instead. For embroidery, engraving and foil, add 30% and ask for a sample.

FOUR ARRANGEMENTS

Pick by the space you have.



Stacked

The primary logo. Covers, signs, the website, anything square or tall.

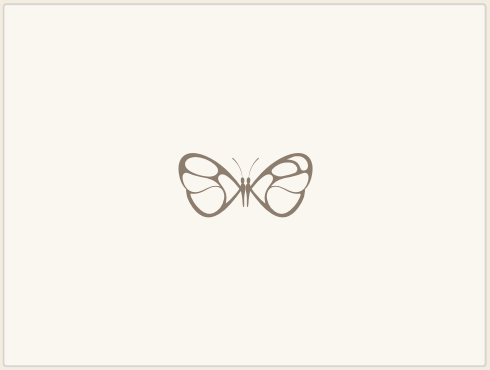
`infinity-stacked-*.svg`



Horizontal

For wide, short spaces: email signatures, letterheads, menu bars.

`infinity-horizontal-*.svg`



The mark

Small spaces and objects: favicons, key tags, wax seals, embroidery, the pattern.

`infinity-icon-*.svg`



Wordmark

When the mark is already nearby, like on the back of a card with the mark on the front.

`infinity-wordmark-*.svg`

The horizontal lockup sets the mark to the full height of the wordmark and UNAWATUNA, with ¾x between them. All four are cut from the original vector artwork; nothing has been redrawn.

SIX VERSIONS, EACH FOR ITS GROUND

INFINITY
UNAWATUNA

Primary

Clay mark, ink wordmark. On Cream, paper and stone. The default.



Reversed

Cream wordmark on Deep Forest or the leaf texture. As on the website's hero and footer.



Brass

For special pieces: foil on cards, engraved plates, the gate sign. Print as brass or gold foil, never as a yellow ink.

INFINITY
UNAWATUNA

Ink

One colour, for receipts, stamps, faxes and newspaper adverts.



Cream

One colour, reversed. Over dark photographs, blind embossing, and laser etching on wood.

INFINITY
UNAWATUNA

Forest

One colour, Deep Forest. Screen printing on linen and canvas totes.

PLEASE DON'T



Stretch or squash it. Always scale from a corner.



Tilt or rotate it. The logo always sits level.



Recolour it. Use only the six colourways.



Add shadows, glows or bevels. Brass comes from real foil, not effects.



Rearrange the parts. Use the four lockups as supplied.



Place it on busy photos. Use a calm area or the reversed version on a dark tone.



Retype the name. The wordmark is artwork, not a font.



Use the wrong version for the ground. Ink on forest disappears; use Reversed.

THE PALETTE

Forest, cream, clay and rust.

Deep Forest

#263E30
RGB 38 62 48
CMYK 78 46 72 50

Cream

#F2EDE0
RGB 242 237 224
CMYK 4 5 12 0

Clay Brown

#8C7D6E
RGB 140 125 110
CMYK 40 44 54 10

Rust Brown

#B25728
RGB 178 87 40
CMYK 18 72 96 6

Ink

#121212
RGB 18 18 18
CMYK 70 60 55 90



Brass
#A8834F · CMYK 30 42 76 8. Lines, ticks and foil. In print, use real brass or gold foil.



Brass Ink
#82623A · Brass dark enough for small text on Cream.



Stone
#D9D0C1 · CMYK 14 15 23 0. Backgrounds and paper stock.

The core five come from the concept boards. Brass and Stone come from the moodboard's filigree and stone. CMYK values are starting points for uncoated stock; always approve a printed proof.

PROPORTION



Mostly cream and quiet, with Deep Forest bands to open and close (as the website's hero and footer do). Brass is the jewellery: thin lines and small marks, never large fills. Rust is rare: a single word, a stamp, a wax seal.

TEXT PAIRINGS AND CONTRAST

Aa

Ink on Cream · 16.0 : 1 · any size

Aa

Cream on Forest · 9.9 : 1 · any size

Aa

Brass Light on Forest · 8.1 : 1 · any size

Aa

Brass Ink on Cream · 4.8 : 1 · body text

Aa

Rust on Cream · 4.2 : 1 · 18 pt and up

Aa

Cream on Rust · 4.2 : 1 · 18 pt and up

Aa

Clay on Cream · 3.4 : 1 · large display only

Aa

Clay on Forest · 2.9 : 1 · never for text

DISPLAY · CORMORANT GARAMOND

Aa *Ff*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz & 0123456789

Light 300 Regular 400 *Light Italic* *Italic*

For headlines, quotes, names and numbers. Its fine strokes echo the wordmark. Use Light at large sizes and Regular below 24 pt. Italic is for one or two words of emphasis.

Both are free Google Fonts under the SIL Open Font License, so anyone (designers, printers, the website) can use them. If they aren't available, fall back to Garamond and Helvetica or Arial.

TEXT · INTER

Aa Rr

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz & 0123456789

Regular 400 **Medium 500** **Semibold 600**

For running text, labels, forms and small print. Small capitals labels are Inter Medium with wide tracking. Never use Inter for headlines.

EYEBROW
Inter Medium · 11–12 pt · tracking +260 · capitals · Brass Ink · brass tick before it

SRI LANKA'S SOUTH COAST

DISPLAY
Cormorant Light · 52–110 pt · leading 0.95 · tracking −10

Stay a while, *slowly*.

HEADING
Cormorant Light or Regular · 32–78 pt · leading 1.0

The house and the garden

SUBHEADING
Cormorant Regular · 20–24 pt · leading 1.15

A ten-minute walk to the sea

BODY
Inter Regular · 9.5–11 pt print, 16 px screen · leading 1.6 · up to 65 characters a line

Breakfast is served on the veranda from eight. The house manager is on WhatsApp from 8am to 9pm, every day, for anything you need.

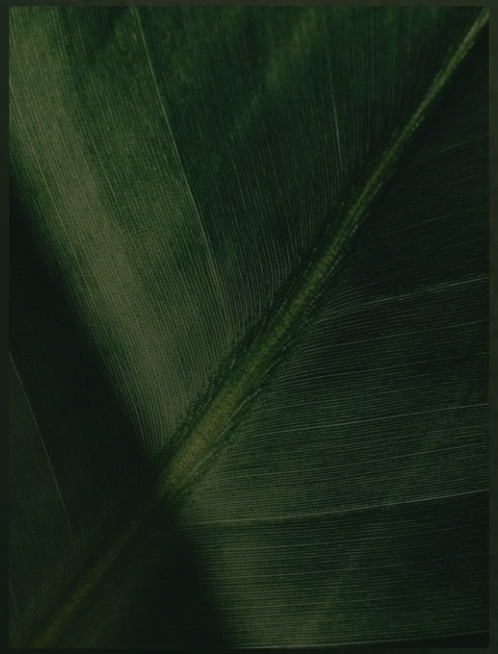
NOTE
Cormorant Italic · 18–24 pt · for quotes and handwritten-feeling lines

Love is infinite, & so were we.

LEAF, STONE, BRASS AND GRAIN

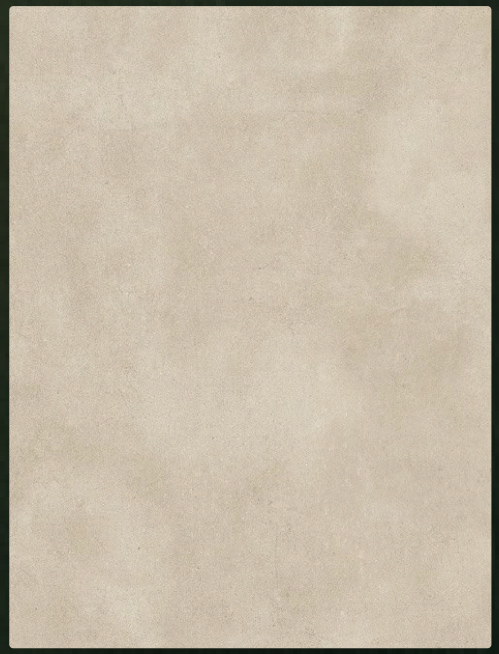
Things you could *touch*.

From the moodboard. Use these surfaces instead of flat colour wherever a piece needs presence: a cover, a card back, a sign.



Leaf

Tropical leaf under a deep forest wash. The ground for every dark band.



Stone

Weathered pale stone. Under cream panels, on signs and as paper stock.



Brass filigree

The mark as an object, with amber and pearl stones. For story moments only.



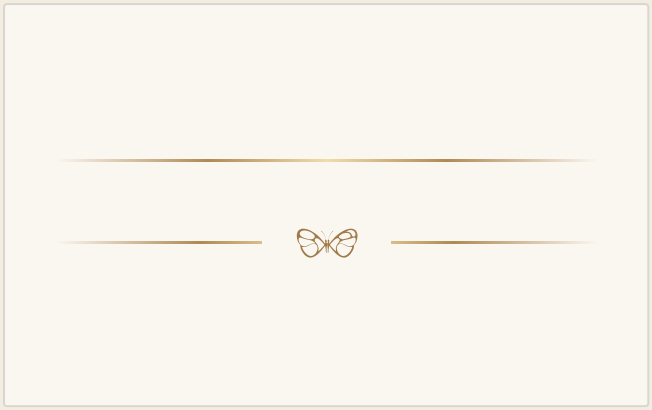
Paper grain

A fine, warm grain over cream. Pages, cards and the website all carry it.

THE FOREST BAND · AS USED ON THE WEBSITE'S HERO AND FOOTER

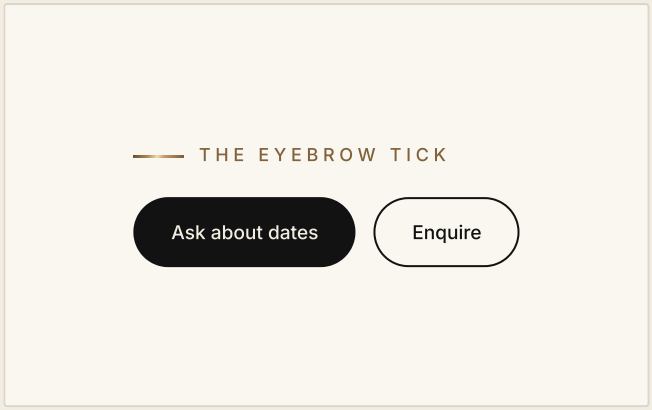
```
/* background */  linear-gradient(180deg, rgba(20,32,25,.90), rgba(16,26,20,.96)), url(leaf.jpg) center / cover, #263E30
/* edge */        2 px brass gradient line along the meeting edge   ·   /* text */  Cream #F2EDE0, eyebrows Brass Light #ECD6AA
```

A SMALL SET, USED SPARINGLY



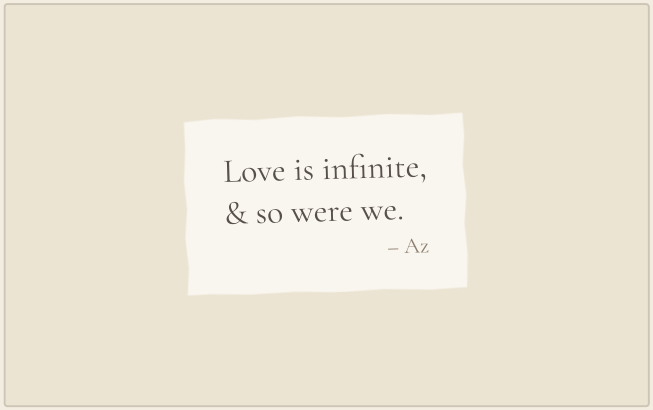
The brass line

A fine hairline that fades at both ends, in place of a hard rule. Between long sections it carries the mark at its centre, as on the website.



Tick and buttons

A short brass line before small capitals. Buttons are pill-shaped; on hover a brass fill rises from below.



The torn note

A paper card with a hand-torn edge, tilted slightly. Only for quotes and personal words.



Butterfly pattern

The mark repeated in brass on Deep Forest. Tissue paper, box linings, the inside of a folder. Never behind text.



The mark as a seal

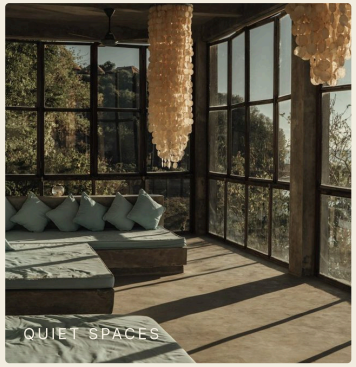
On its own, the mark can close a piece: a wax seal on a letter, a foil dot on a box, a stamp on a receipt.



Opening and closing

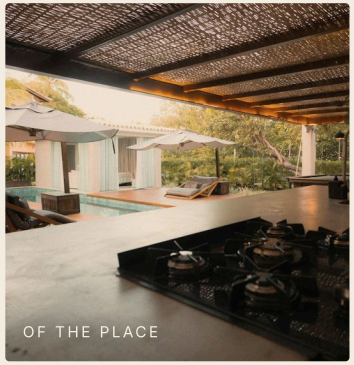
Long pieces (a website, a menu, a brochure) open and close on a forest band with a straight brass edge.









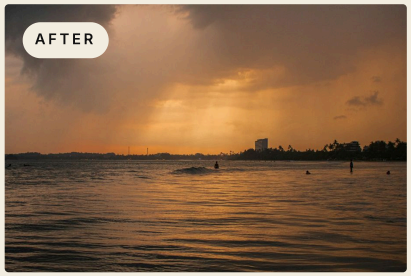


EVENING LIGHT, NEVER NOON

- ✓ Early morning or golden hour, soft shadows
- ✓ Real moments, people seen from a distance or behind
- ✓ Materials up close: linen, timber, stone, leaf
- ✓ Space in the frame for a headline

- ✗ Harsh midday sun and electric-blue skies
- ✗ Posed smiles, filters and heavy HDR
- ✗ Generic stock that could be anywhere





Blues down
Desaturate skies and sea by about a quarter

Warm up
A touch of warmth across the frame

Soft blacks
Lift the shadows, never pure black

Cream highlights
Tint the brightest areas towards Cream

Warm

Like a host who knows your name. Say “we” and “you”.

Quiet

Short sentences. No exclamation marks, no capitals for shouting.

Specific

Ten minutes to the sea, breakfast from eight. Facts over adjectives.

Unhurried

Never urgent, never “book now”. Invite, don’t push.

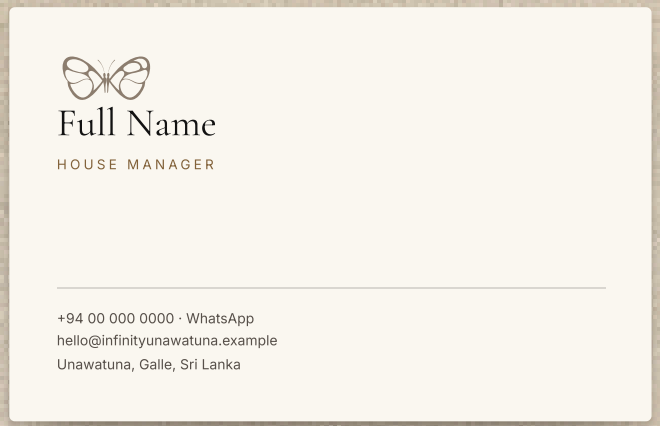
WRITE THIS	NOT THIS
The sea is a ten-minute walk from the gate.	~~Just steps from the stunning, world-class beach!!~~
Ask about dates. We reply within a day.	~~BOOK NOW – limited availability, don’t miss out!~~
Breakfast is on the veranda from eight.	~~Enjoy our luxurious, unforgettable gourmet dining experience.~~



LETTERHEAD · A4



BUSINESS CARD · FRONT · BRASS FOIL



BUSINESS CARD · BACK · 85 × 55 MM



WELCOME CARD · A6

Paper: uncoated, warm white or cream, 350 gsm for cards and 120 gsm for letters. Card fronts are Deep Forest with brass foil; backs are cream. Names and numbers are examples.



BRASS KEY TAG

DOOR HANGER · FRONT

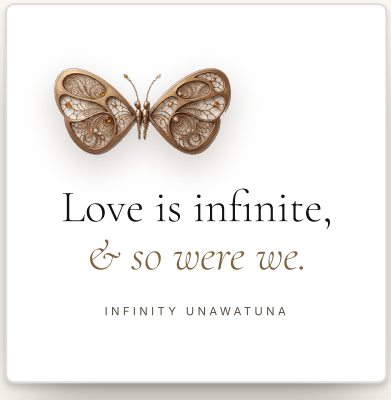
DOOR HANGER · BACK

WI-FI CARD



GATE PLAQUE · BRASS ON FOREST, SET IN STONE

Objects in the house use the mark more than the full logo. Brass is real metal: etched or engraved, never printed yellow. The Wi-Fi details are examples.



INSTAGRAM · QUOTE POST



INSTAGRAM · PHOTO POST



STORY · 9:16



PROFILE PICTURE

INFINITY
UNAWATUNA

Full Name

HOUSE MANAGER

+94 00 000 0000 · hello@infinityunawatuna.example
Unawatuna, Galle, Sri Lanka

Posts lead with photographs or a single line of Cormorant on the forest band. Keep the logo small and to one corner, or leave it off; the profile already carries it. Email signatures use the stacked logo at 140 px wide, with no images of social icons.

WHAT'S IN THE FOLDER

Everything you need to *begin*.



Logos · SVG

4 lockups × 6 colourways, cut from the original vector. For screens, sign-makers and designers.

`logos/svg/infinity-[lockup]-[colourway].svg`

Logos · PDF

The same 24 files as vector PDFs, for printers and embroiderers.

`logos/pdf/`

Colour

Swatches for Adobe apps, tokens for the web, and a JSON list of every value.

`colours/infinity-palette.ase · .css · .json`

Textures

Leaf, stone, and the brass butterflies cut out on a transparent background (PNG and WebP).

`textures/`

Fonts

Cormorant Garamond and Inter, both free from Google Fonts.

`fonts.google.com`

Source artwork

The original logo file and concept. Keep these safe and unedited.

`source/Infinity 2.svg · INFINITY_CONCEPT.pdf`



Together, their wings create infinity.

UNAWATUNA · SRI LANKA

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