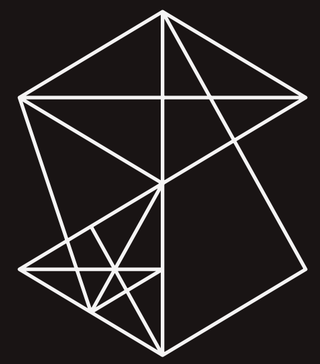
Polychain Design System

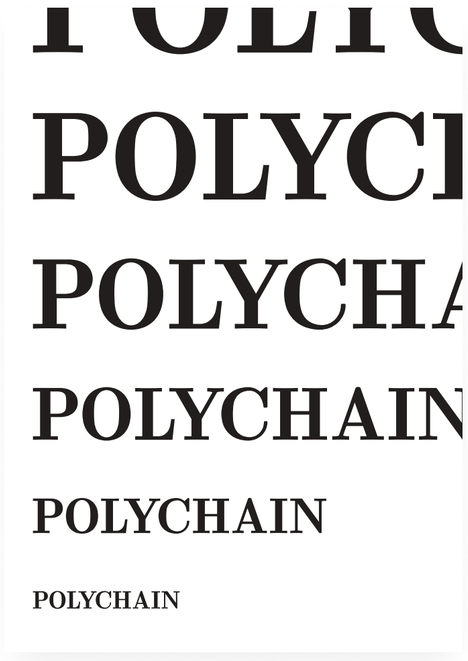


Welcome to the Polychain Design System.

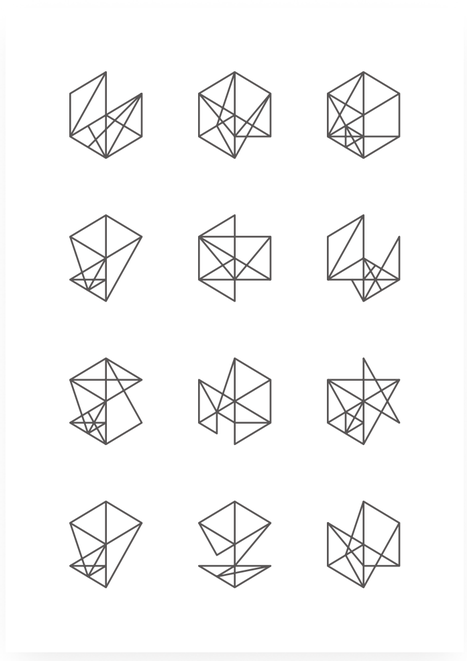
This document contains a library of design elements for use in branding and for both internal and external communication.

It is the primary source for making first impressions and focuses on expressing Polychain's values through design. It is also a guide for seeking new methods of communication as the company grows. Take the time to explore, experiment and discover the elements contained within while experiencing the reward of careful observation.





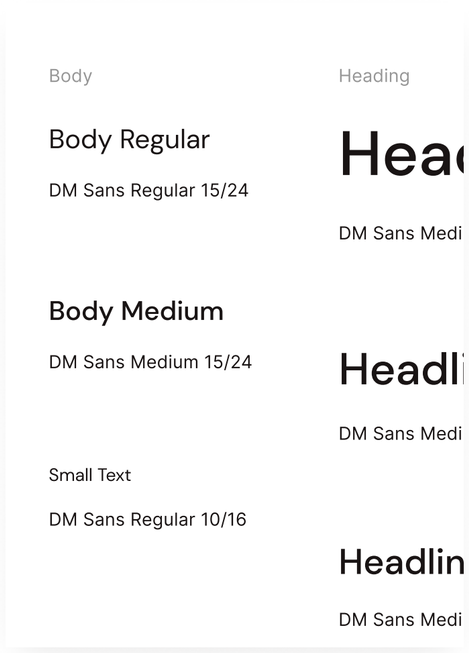
Wordmark



Icon



Color

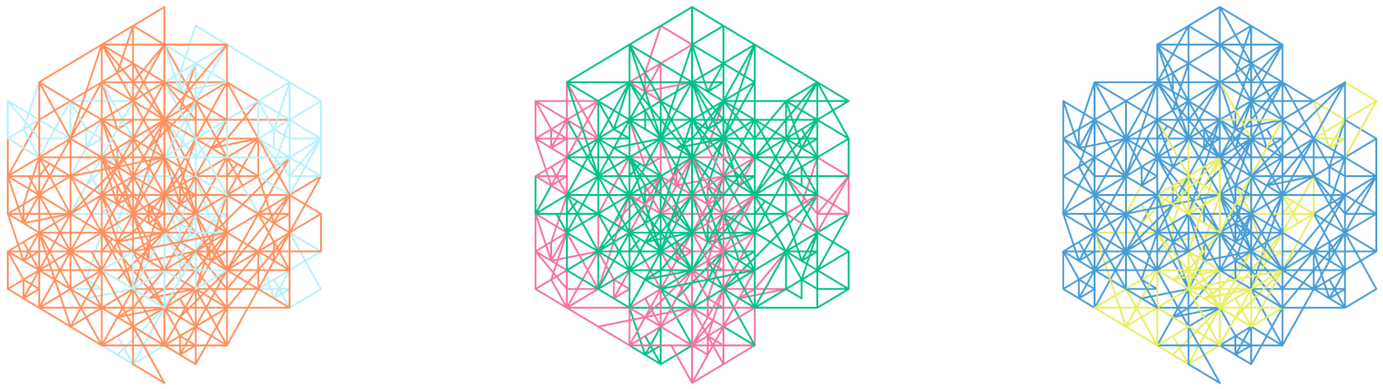


Type

Polychain Design Elements

The main focus of this document is on **Wordmark**, **Icon**, **Color** and **Type**. These design elements are the foundation from which to build solutions to any creative need.

Wordmark



POLYCHAIN

Wordmark

Polychain Wordmark

The Polychain Wordmark is a logotype set in the Euclid Bold font. Its character is expressed through strong serifs and intense contrast, creating the typical vertical texture of neoclassical fonts.

The wordmark itself functions best alone. It can also be combined with an animated secondary logo for use with digital displays.

Note

The wordmark is designed to scale cleanly at height increments of 5 pixels. The wordmark displayed here has a height of 55px.

Wordmark Display

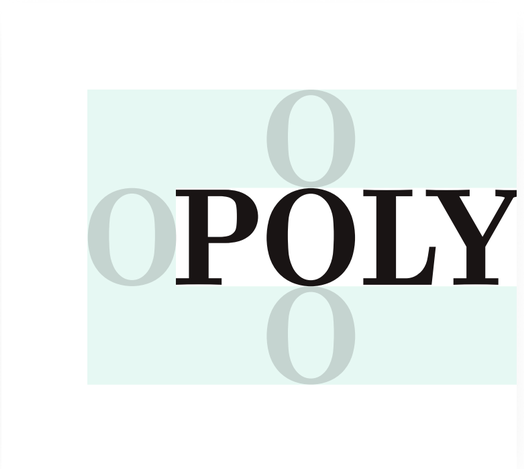
The Polychain wordmark can be displayed in black or white dependent upon a light or dark background color. In more creative designs the wordmark can be composed with various secondary colors and textures.

POLYCHAIN

POLYCHAIN

Whitespace

In design, illustration and sculpture, whitespace is negative space. It is the portion of a work left unmarked: margins, gutters, and space between columns, lines of type, graphics, figures, and objects. The minimum whitespace surrounding the wordmark should be equal to the letter ‘O’.



Note

A keyboard should never be used to type the wordmark. It is designed with a deliberate amount of tracking in order to create a balanced appearance between letters.



Always allow for proper spacing between the wordmark and other elements.



Never allow other elements to be composed within the minimum wordmark whitespace.

Composition

When used in compositions with other elements always be sure to maintain proper spacing between the wordmark and other present elements.

Prohibited Wordmark Use

The wordmark should remain consitent throughout its use and application. In order to maintain wordmark integrity it should never be manipulated or altered in any way beyond the recommendations of this document.

POLYCHAIN

Do not type the wordmark in Euclid.

POLYCHAIN

Do not use alternate fonts in place of the wordmark.

POLYCHAIN

Do not stretch, warp, or compress the wordmark.

POLYCHAIN

Do not add containing elements to the wordmark.

POLYCHAIN

Do not outline the wordmark.

POLYCHAIN
CAPITOL

Do not recompose the wordmark with additional text.

POLYCHAIN

Do not rotate the wordmark.

POLYCHAIN

Do not use the wordmark in low contrast compositions.

POLYCHAIN

Do not use gradient fills with the wordmark.

POLYCHAIN VENTURES

POLYCHAIN LABS

Project Wordmarks

Polychain Projects

In addition to the Polychain wordmark there are alternate Project wordmarks for specific facets of the company. Like the Polychain wordmark these alternatives are designed with deliberate leading and tracking amounts to maintain a balanced appearance between the words and letters.

Project Display

The Project wordmarks can be displayed in black or white dependent upon a light or dark background color. In more creative designs the wordmarks can be composed with various secondary colors and textures.

POLYCHAIN
VENTURES

POLYCHAIN
VENTURES

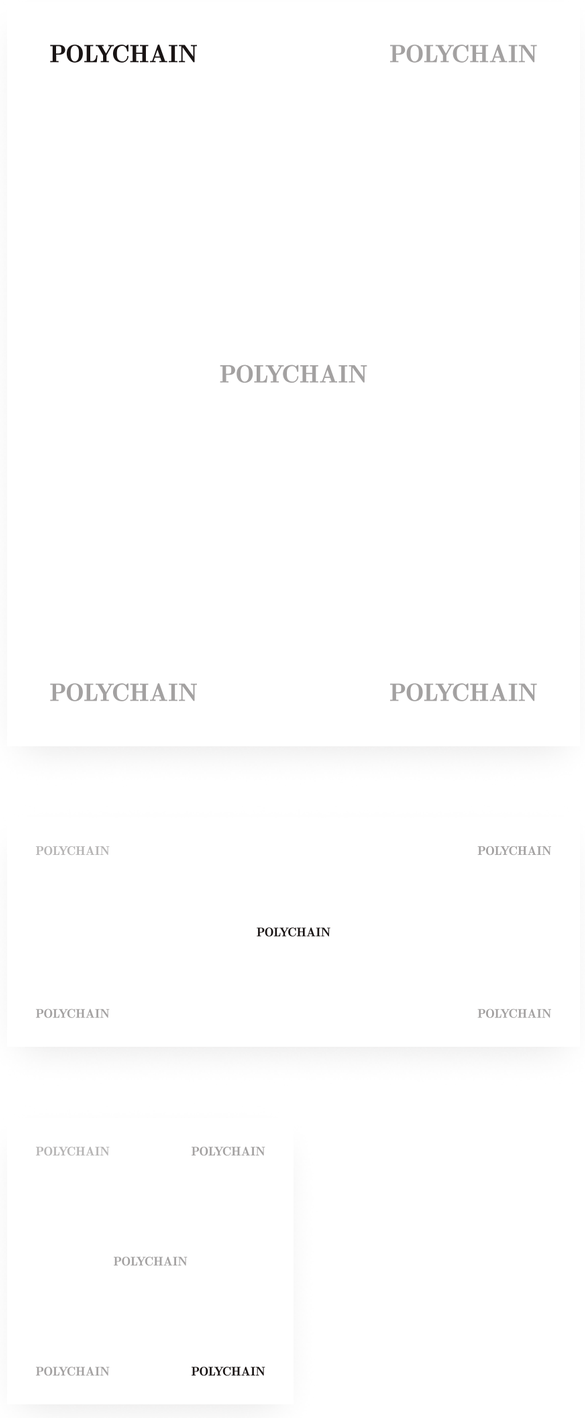
POLYCHAIN
LABS

POLYCHAIN
LABS

Project Whitespace

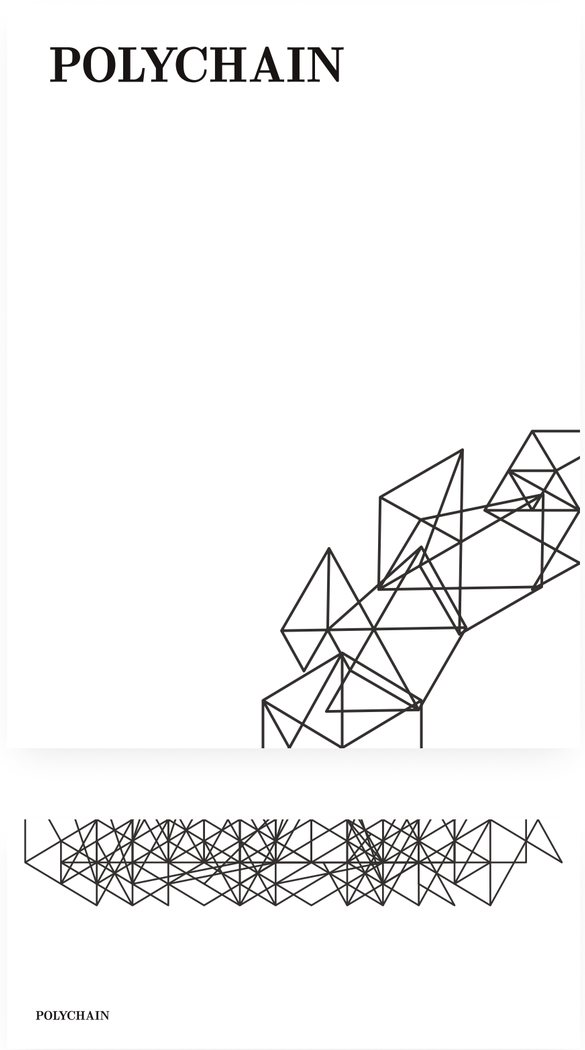
The whitespace surrounding the Project wordmarks should remain consistent with that of the Polychain wordmark. Use the size of the letter ‘O’ as a guide for the minumum whitespace surrounding the Project wordmarks.





Wordmark Positioning

When using the wordmark it sould be positioned at either the top left, top right, bottom left, bottom right, or center of the display. These positions will better suit the surrounding space for text and other design elements.

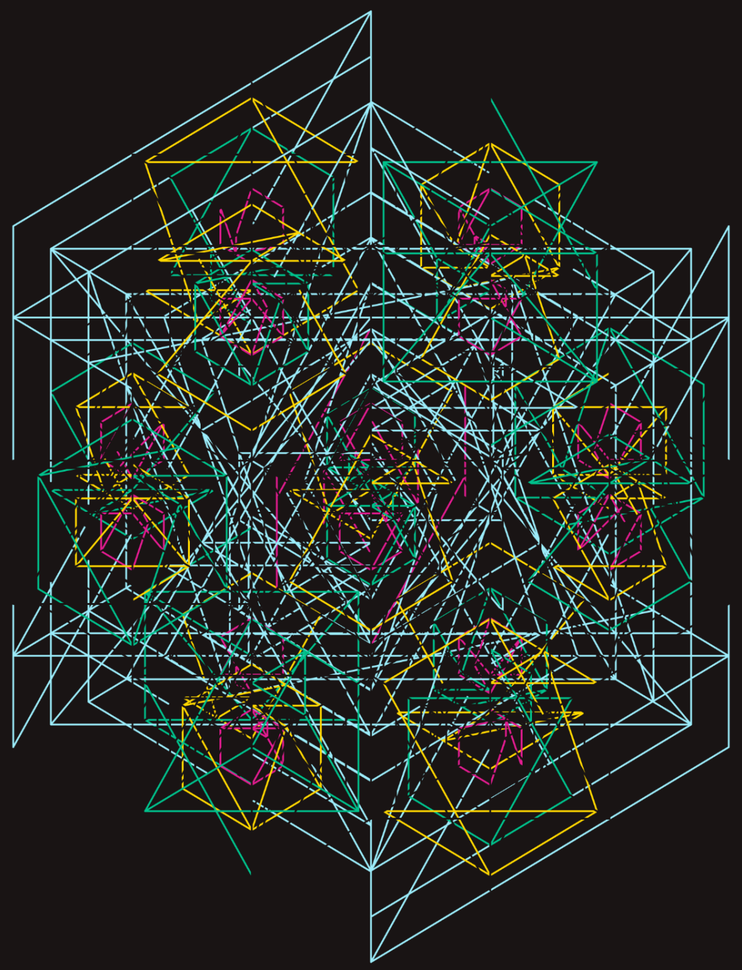




Wordmark Examples

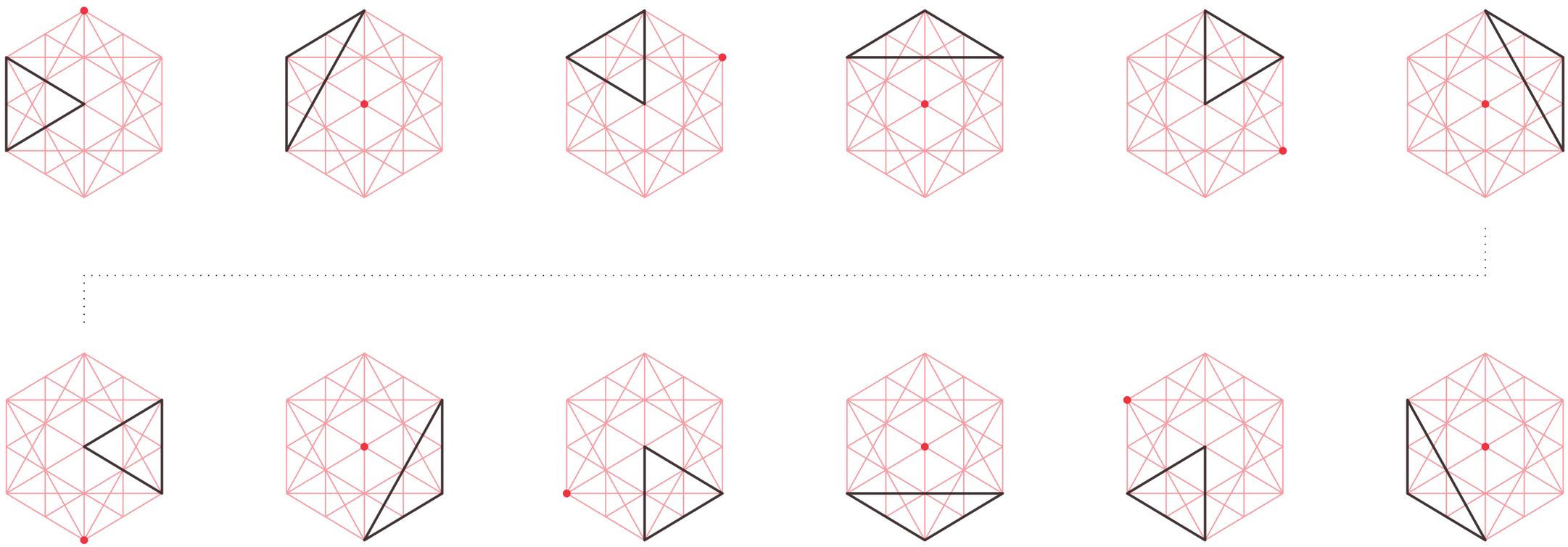
Here are a few example compositions of effective wordmark use. These are simple expressions of Wordmark and Icon Pattern.

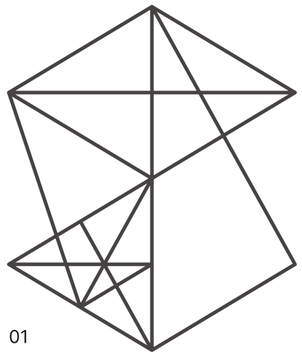
Icon



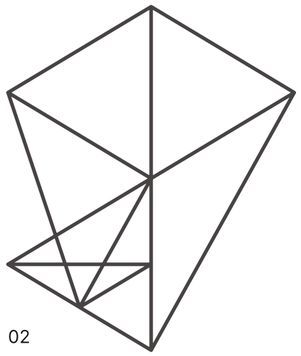
Concept

The Polychain icons are derived from the idea of triangles moving across various points on a hexagon. As these traingles maneuver over the hexagon grid they start and end at the same point over time. Combining the triangles in different patterns is what creates the abstract hexagon shapes used for the icons.

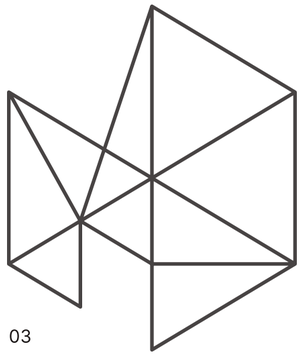




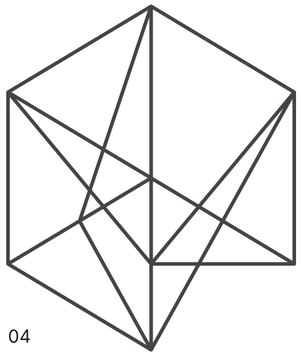
01



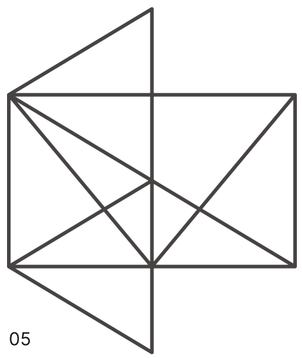
02



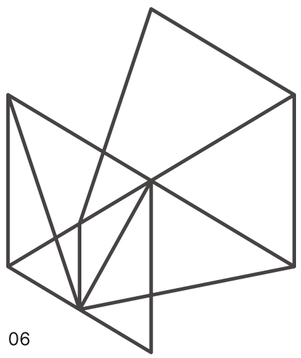
03



04



05



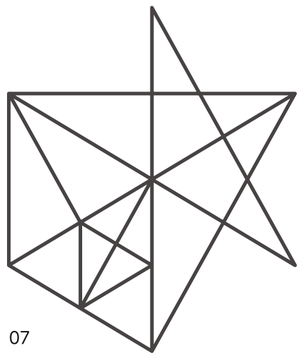
06

Icons 01-06

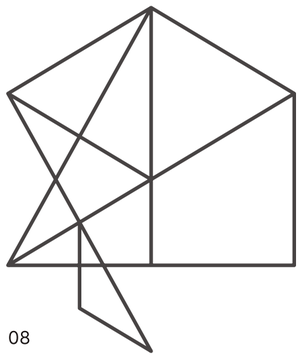
Based on the 540 frame animation where various triangles move over a hexagon grid, 12 of these frames have been isolated and added to the icon pool.

These secondary icons can now be used to experiment with creating new patterns and textures within the design system.

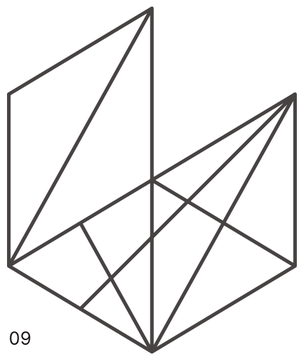
Icons 07-12



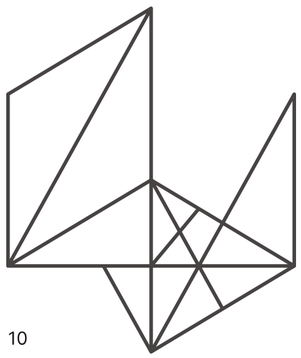
07



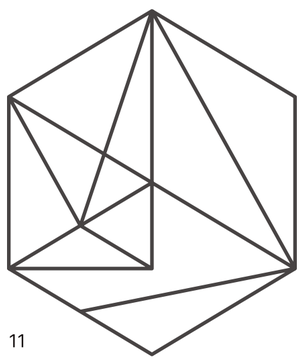
08



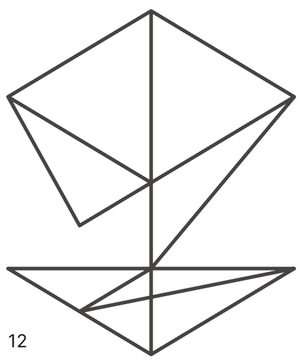
09



10

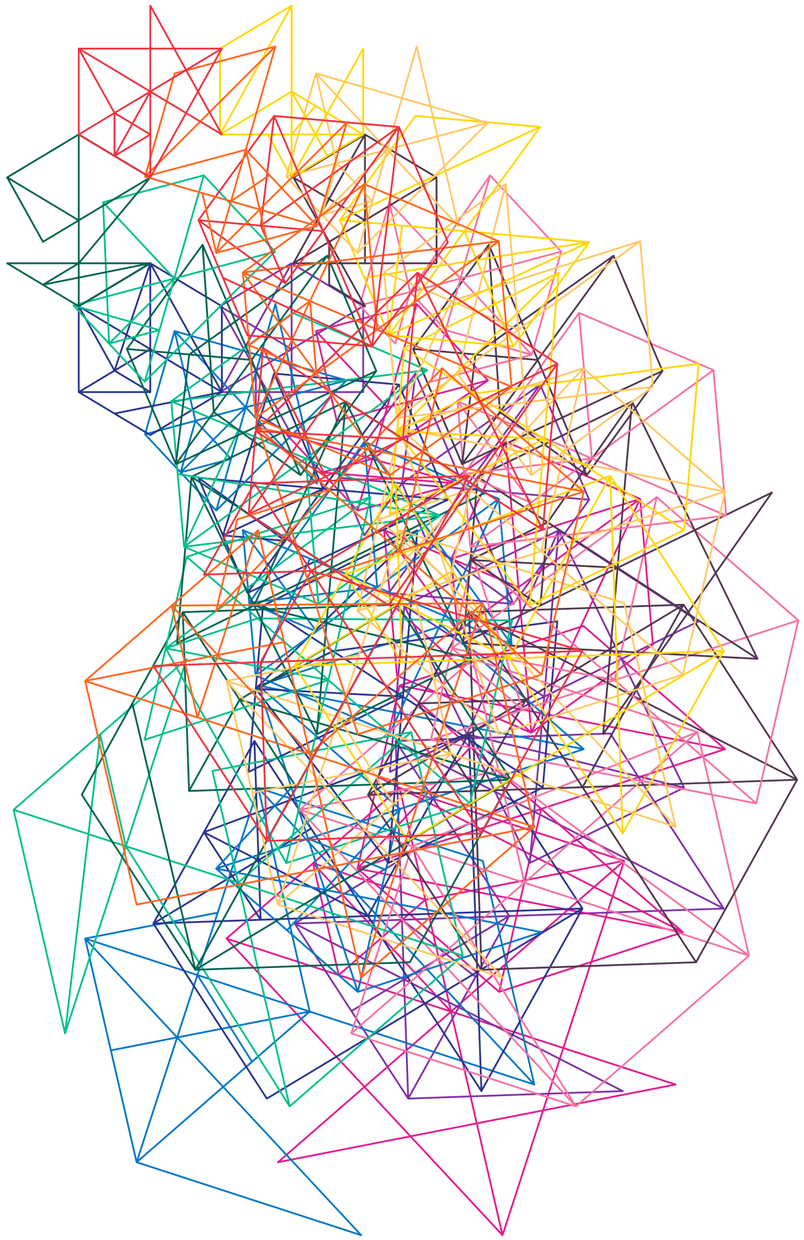


11



12

Logo



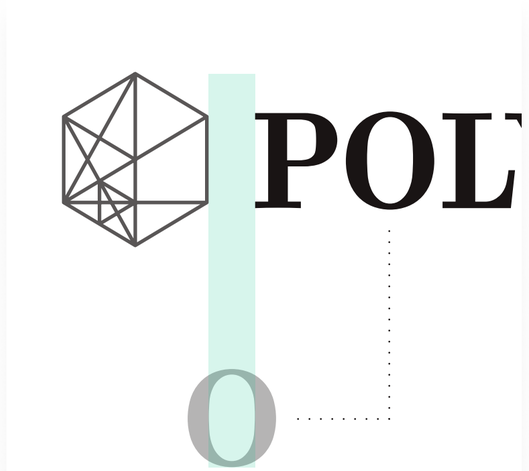
Logo

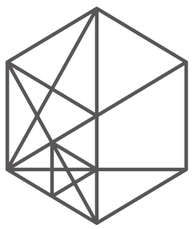
The wordmark can be paired with an icon to create a logo for use in digital displays. The accompanying icon should always be animated.



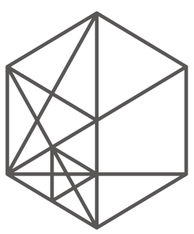
Icon Spacing

When wordmark and icon are displayed together the spacing between these two elements should be equal to the negative space within the letter ‘O’.





POLYCHAIN
VENTURES



POLYCHAIN
LABS

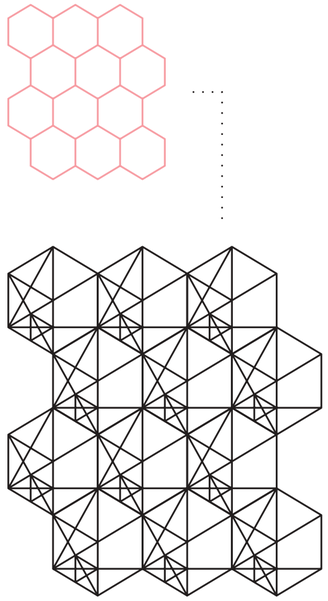
Project Logos

Project wordmarks can also be paired with an animated icon for use in digital displays.

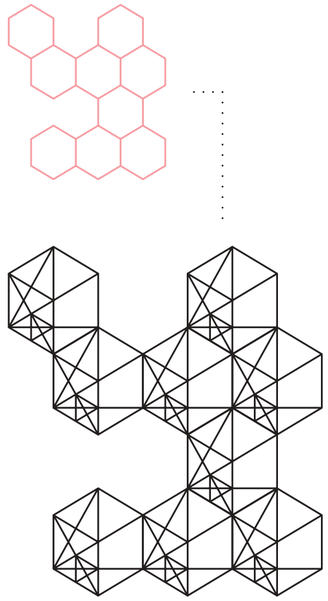
Pattern



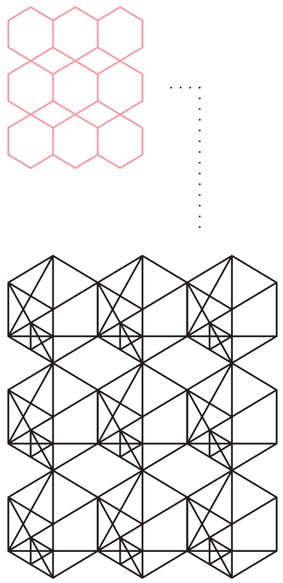
Tile



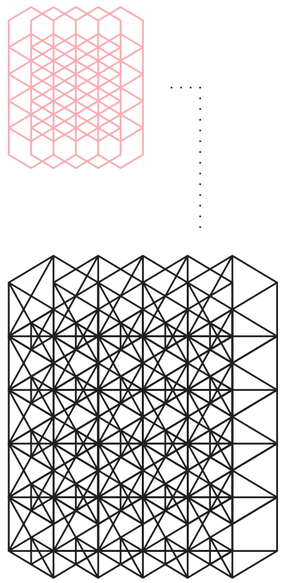
Random Tile



Grid



Grid Overlap



Icon Patterns

Secondary icons can be used to create patterns when repeated. The patterns can be comprised of a single icon, or they may contain many of the different secondary icons. These patterns are titled **Tile**, **Random Tile**, **Grid** and **Grid Overlap**.

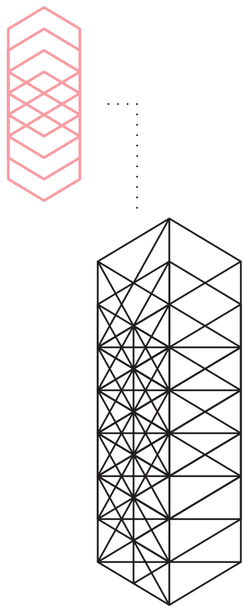
Tile arranges the icons in a honeycomb formation.

Random Tile displays the same honeycomb formation with individual icons removed for a more abstract appearance.

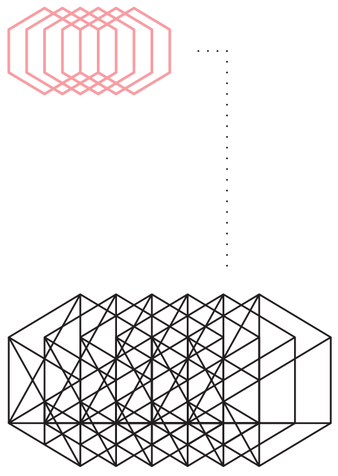
Grid arranges the icons in straight rows and columns.

Grid Overlap densely packs the rows and columns creating a high concentration of line pattern within.

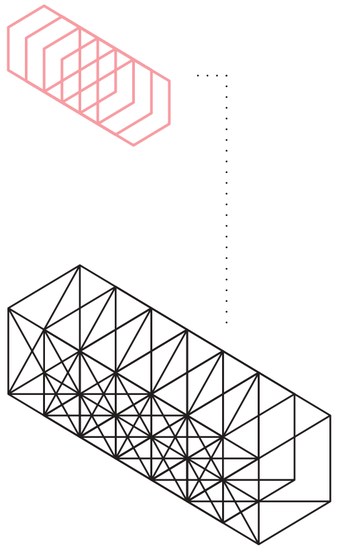
Vertical



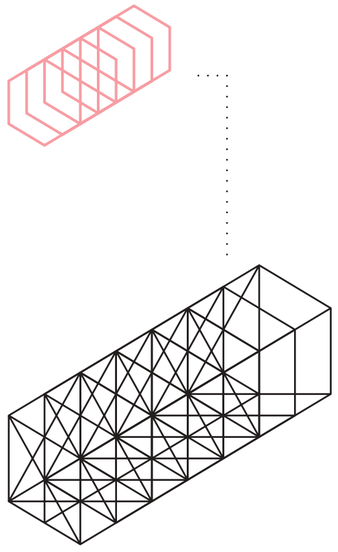
Horizontal



Left Diagonal



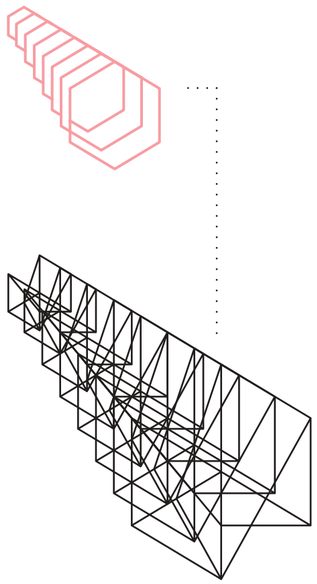
Right Diagonal



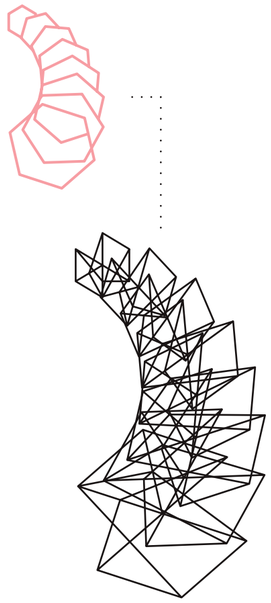
Directional Patterns

Secondary icons can be repeated in directional patterns as an alternative to block patterns. Each icon should be evenly spaced and following a common directional axis. The pattern directions are **Vertical**, **Horizontal**, **Left Diagonal** and **Right Diagonal**.

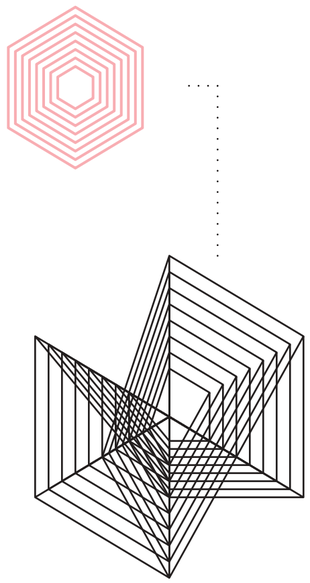
Scale



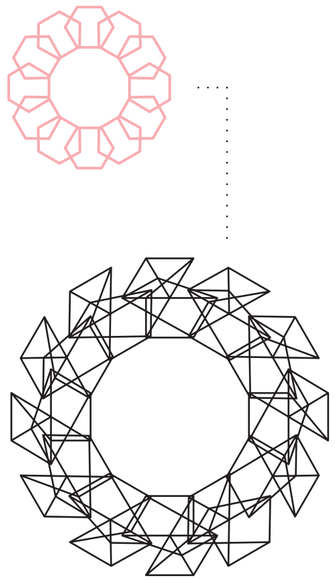
Curve



Strobe



Ring



Pattern Combinations 01-04

Complex and rich patterns can be created through various methods of replication and overlay. Pattern combinations 01-04 are **Scale**, **Curve**, **Strobe** and **Ring**.

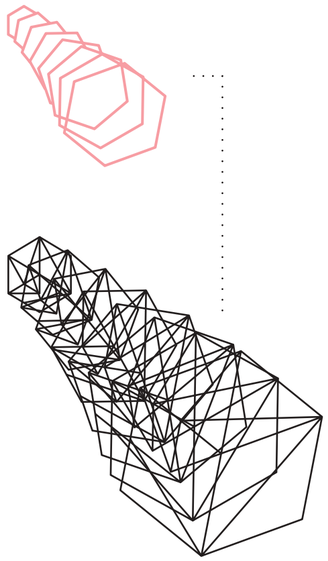
Scale repeats the icon in increments that are multiples of 6 pixels, then overlays and arranges them along each icon's top right diagonal line. This method can be applied to the other directional axes and is not exclusive to **Left Diagonal**.

Curve utilizes the same incremental repetition and centers the icons on the hourly and half hourly positions of a circle. Starting from the top each icon is then rotated at 0º, -16º, -36º, -54º, -64º, -72º, -88º, -108º respectively.

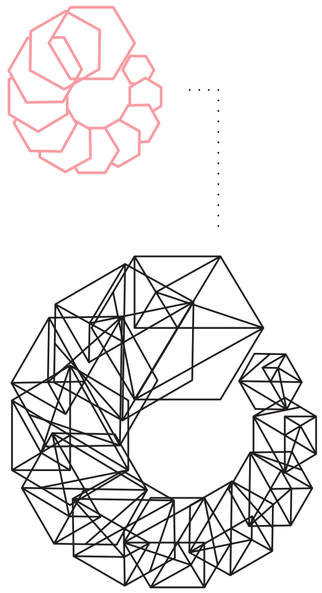
Strobe centers the icons and repeats them in x6 pixel scaling increments.

Ring evenly distributes and centers each icon on the hourly positions of a circle. The icons are then rotated at 30º increments, starting with -90º at the top.

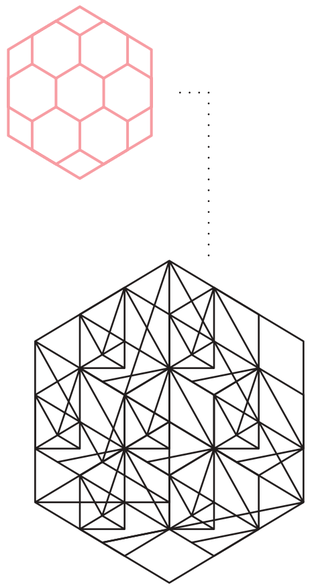
Scale Rotate



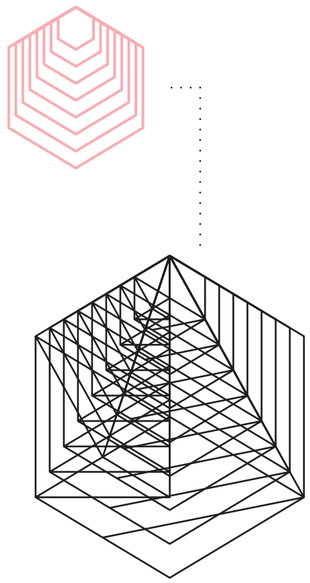
Spiral



Apidaic Hex



Topo Strobe



Pattern Combinations 05-08

Pattern combinations 05-08 are **Scale Rotate**, **Spiral**, **Apidaic Hex** and **Topo Strobe**.

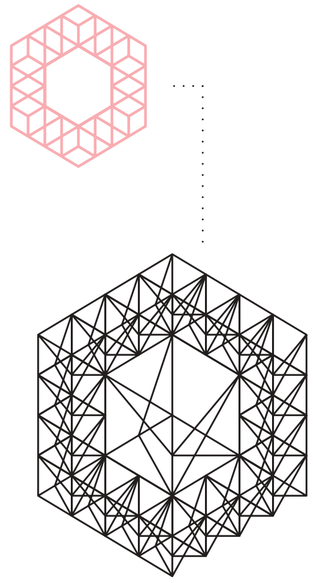
Scale Rotate applies the same method of **Scale**, and additionally rotates each icon at 10º increments, starting with 0º.

Spiral applies the same method of **Ring**, and additionally scales each icon in x6 pixel increments.

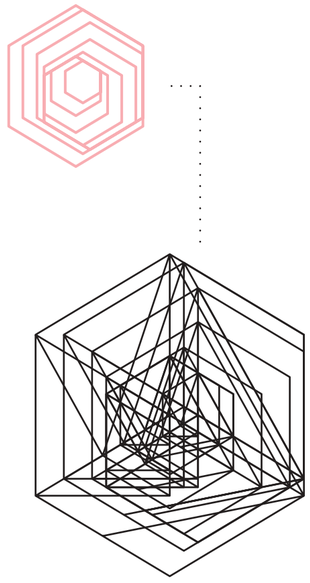
Apidaic Hex arranges seven small icons in a honeycomb formation and contains them within one large icon. In order to fit proportionally the small icons are scaled down to be 1/3 the width of the large parent icon.

Topo Strobe applies the same method of **Strobe**, except each icon is aligned center-top rather than center-center.

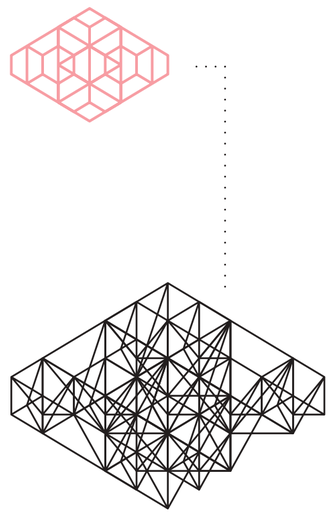
Node



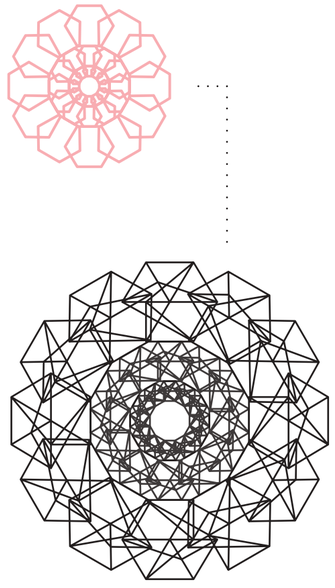
Spiral Strobe



Tesselation



Mandala



Pattern Combinations 09-12

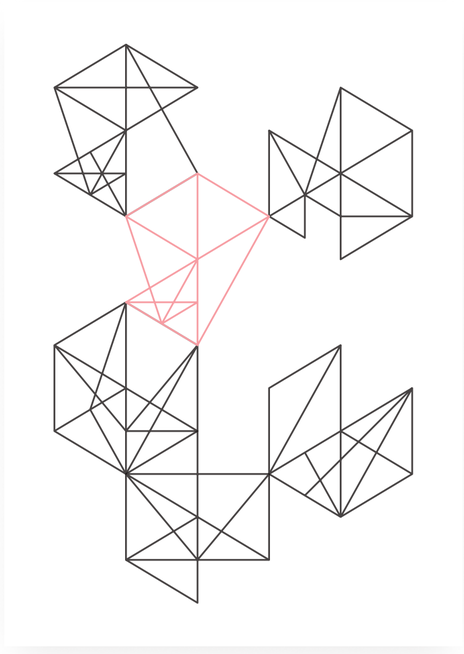
Pattern combinations 09-12 are **Node**, **Spiral Strobe**, **Tesselation** and **Mandala**.

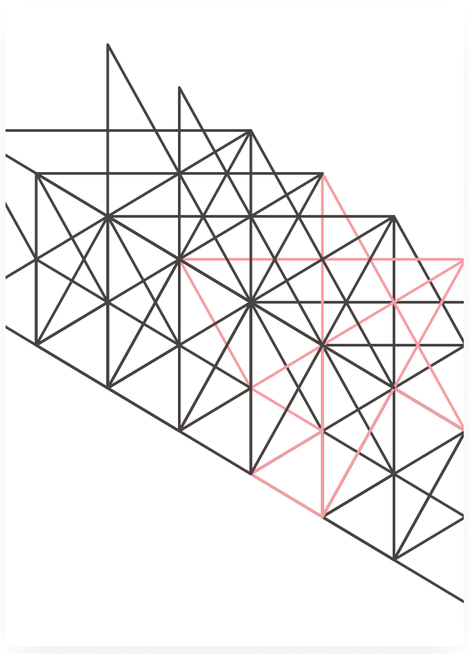
Node constructs a containing hex with small icons by combining **Vertical** and **Diagonal** patterns. This hex surrounds a single large icon scaled at 2x the size of the small containing icons.

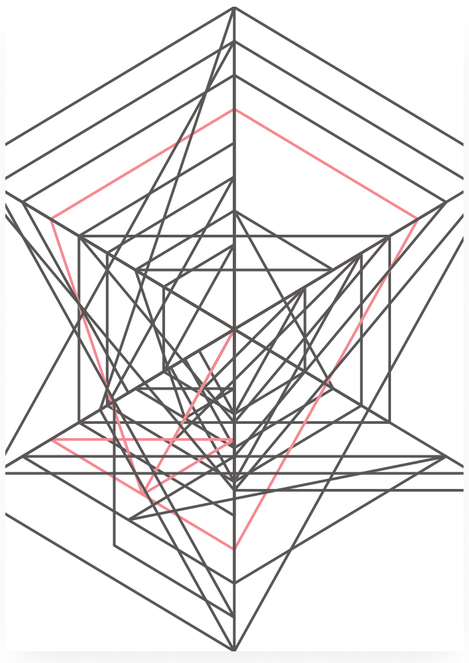
Spiral Strobe applies the same method of **Strobe**, except each icon is aligned to the top-right, bottom-right, bottom, bottom-left, top-left, and top of its parent element respectively.

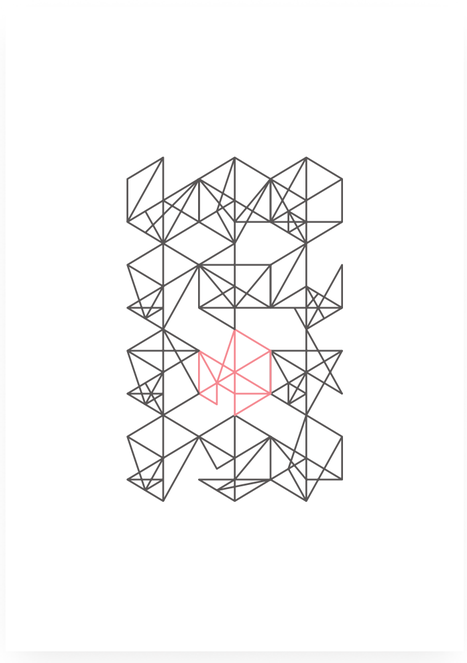
Tesselation arranges 4 large icons in a diamond pattern  . This pattern then overlays another diamond pattern comprised of 9 small icons  .

Mandala takes multiple consecutively scaled **Ring** patterns and centers them within one another. Each ring scaled down to 1/2 the width of its parent element.





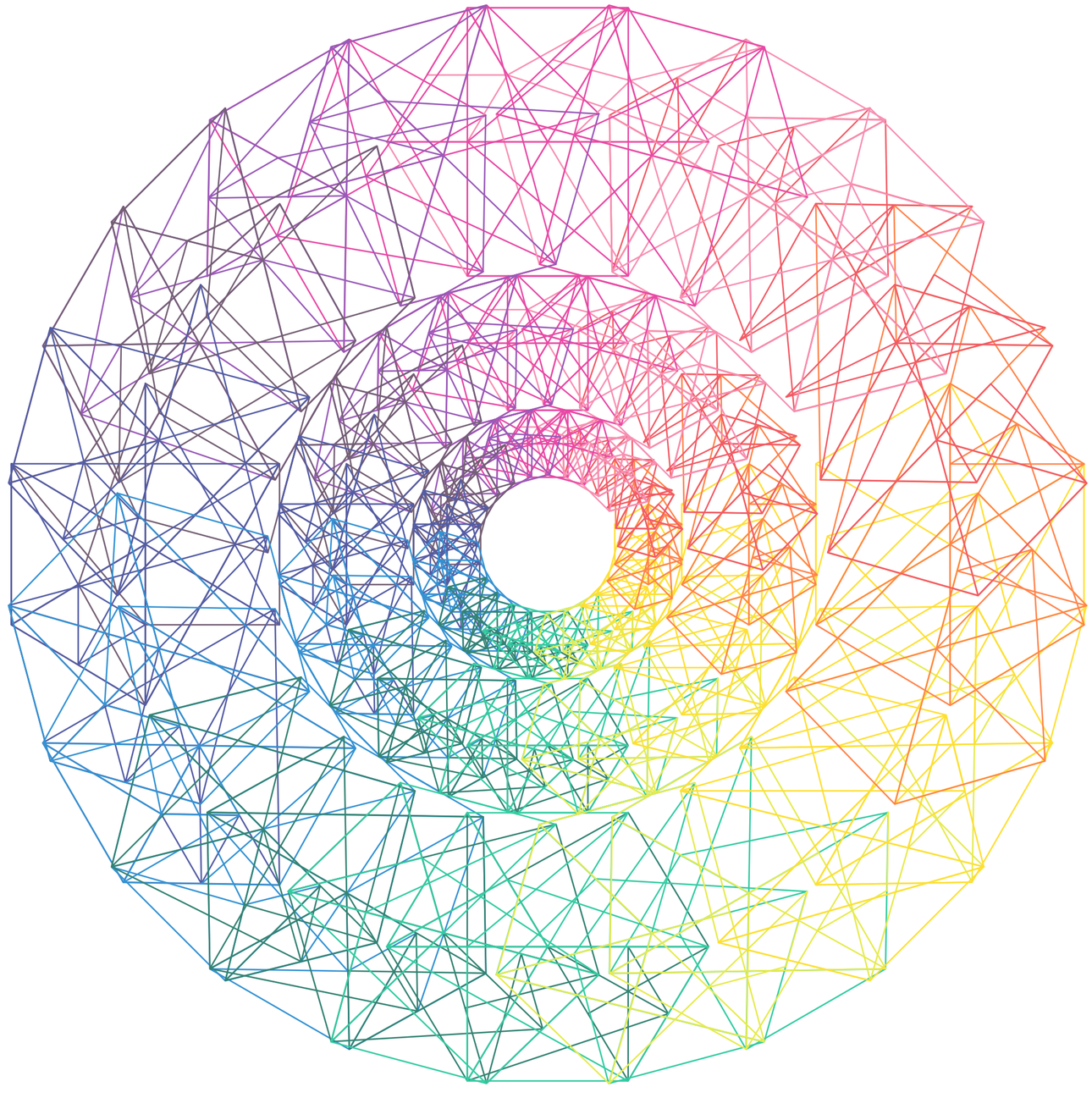




Pattern Examples

Secondary icons utilized in patterns and combinations begin to take on a life of their own. The outcomes are myriad - experimentation will be rewarded with many open ended possibilities.

Color



Color Palette

Color is a powerful communication tool, it sends a message the fastest among design elements. These are the chosen colors for expressing Polychain as a brand. The palette has been inspired by space exploration and interstellar mining.

Note

These colors have been selected for a primarily digital environment. Some color variation will occur across devices and in print.

Cadmium Red

HEX	EF3340
RGB	239, 51, 64
CMYK	0, 79, 73, 6
PMSC	032
PMSU	032

Beryl

HEX	006450
RGB	0, 100, 80
CMYK	100, 0, 20, 61
PMSC	3298
PMSU	3425

Dark Sapphire

HEX	1E3264
RGB	30 50 100
CMYK	70, 50, 0, 61
PMSC	654
PMSU	282

Space Cadet

HEX	503750
RGB	80, 55, 80
CMYK	0, 31, 0, 69
PMSC	5185
PMSU	7449

Citrine

HEX	FF661F
RGB	255, 102, 31
CMYK	0, 60, 88, 0
PMSC	021
PMSU	021

Malachite

HEX	00C08B
RGB	0, 192, 139
CMYK	100, 0, 28, 25
PMSC	3395
PMSU	7480

Lapis

HEX	29348F
RGB	41, 52, 143
CMYK	71, 64, 0, 44
PMSC	072
PMSU	072

Heliotrope

HEX	8031A7
RGB	128, 49, 167
CMYK	23, 71, 0, 35
PMSC	527
PMSU	527

Gold

HEX	FFD700
RGB	255, 215, 0
CMYK	0, 16, 100, 0
PMSC	012
PMSU	012

Radon

HEX	42E034
RGB	66, 224, 52
CMYK	71, 0, 77, 12
PMSC	2270
PMSU	2270

Azure

HEX	0077C8
RGB	0, 119, 200
CMYK	100, 41, 0, 22
PMSC	3005 C
PMSU	3005

Rubine

HEX	E21C90
RGB	226, 28, 144
CMYK	0, 88, 36, 11
PMSC	225
PMSU	225

Ochre

HEX	FFC864
RGB	255, 200, 100
CMYK	0, 22, 61, 0
PMSC	134
PMSU	134

Sulfur

HEX	E0E721
RGB	224, 231, 33
CMYK	3, 0, 86, 9
PMSC	388
PMSU	388

Argon

HEX	9BF0FF
RGB	155, 240, 255
CMYK	39, 6, 0, 0
PMSC	318
PMSU	318

Halite

HEX	F573A0
RGB	245, 115, 160
CMYK	0, 53, 35, 4
PMSC	1905
PMSU	1905



Halite

HEX F573A0
RGB 245, 115, 160
CMYK 0, 53, 35, 4
PMSC 1905
PMSU 1905

Space Cadet

HEX 503750
RGB 80, 55, 80
CMYK 0, 31, 0, 69
PMSC 5185
PMSU 7449



Argon

HEX 9BF0FF
RGB 155, 240, 255
CMYK 39, 6, 0, 0
PMSC 318
PMSU 318

Black

HEX 191414
RGB 25, 20, 20
CMYK 0, 20 ,20, 90
PMSC Black C
PMSU Black



Malachite

HEX 00C08B
RGB 0, 192, 139
CMYK 100, 0, 28, 25
PMSC 3395
PMSU 7480

Beryl

HEX 006450
RGB 0, 100, 80
CMYK 100, 0, 20, 61
PMSC 3298
PMSU 3425



Sulfur

HEX E0E721
RGB 224, 231, 33
CMYK 3, 0, 86, 9
PMSC 388
PMSU 388

Dark Sapphire

HEX 1E3264
RGB 30 50 100
CMYK 70, 50, 0, 61
PMSC 654
PMSU 282

Primary Combination

Color combinations are a great way to add playful vibrance when creating designs. These selected pairings should be the primary source of inspiration. The combinations chosen are **Halite** and **Space Cadet**, **Argon** and **Black**, **Malachite** and **Beryl**, **Sulfur** and **Dark Sapphire**.

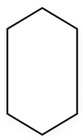
Classic Combination

Along with primary color combinations the tried and true pairing of **Black** and **White** should not be overlooked. Note that the chosen value for **Black** is subtlely lighter than true black.



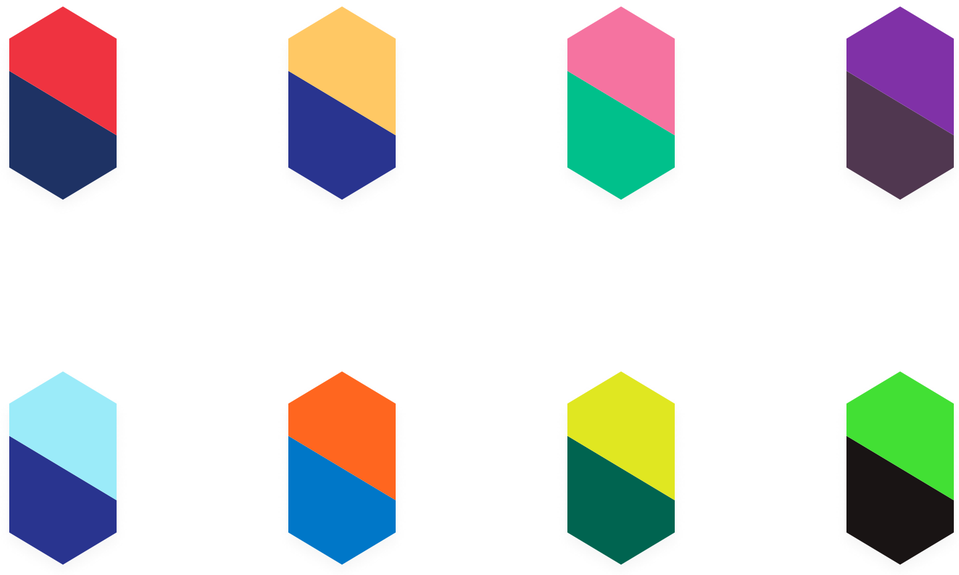
Black

HEX 191414
RGB 25, 20, 20
CMYK 0, 20 ,20, 90
PMSC Black C
PMSU Black



White

HEX FFFFFF
RGB 41, 52, 143
CMYK 71, 64, 0, 44
PMSC 072
PMSU 072



Secondary Combination

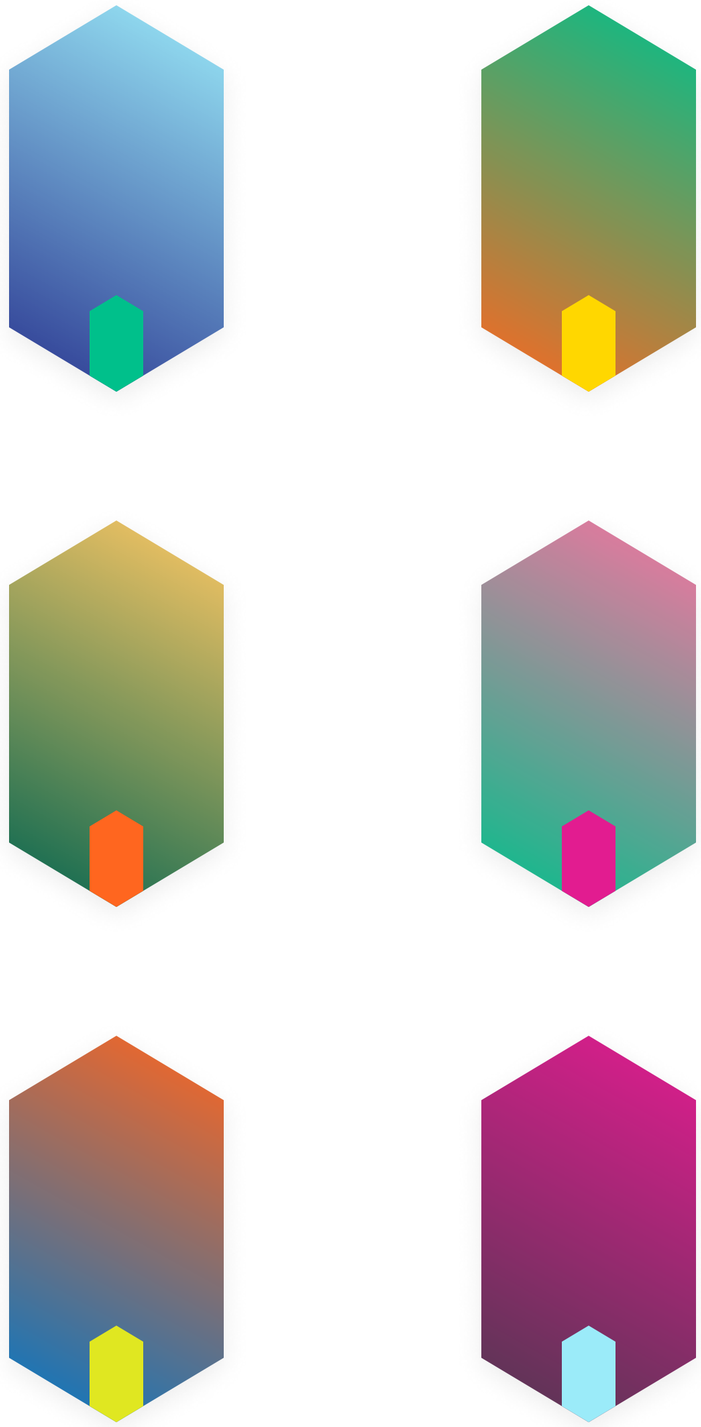
There are many other color combinations to explore and experiment with. Keep the audience in mind as well as the tone of the subject material.

Effective commmunication uses color in a bold, deliberate way.



Color Gradient

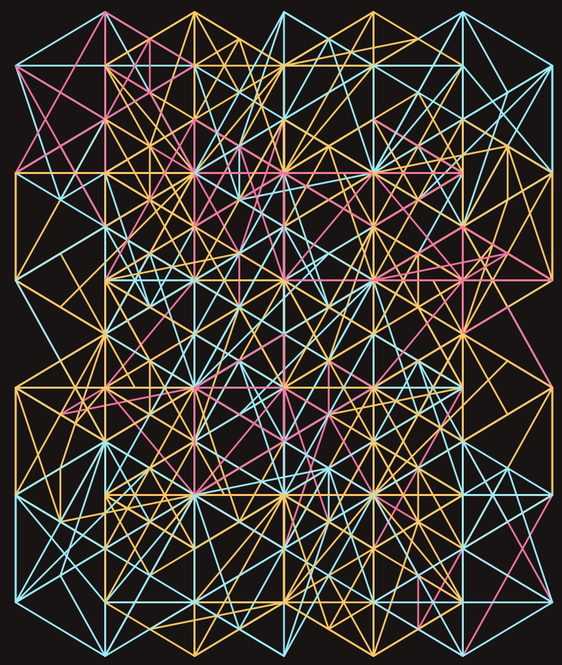
Gradients will be primarily used as a background for icon patterns or in photo compositions. Here the secondary color combinations are displayed in gradient form.

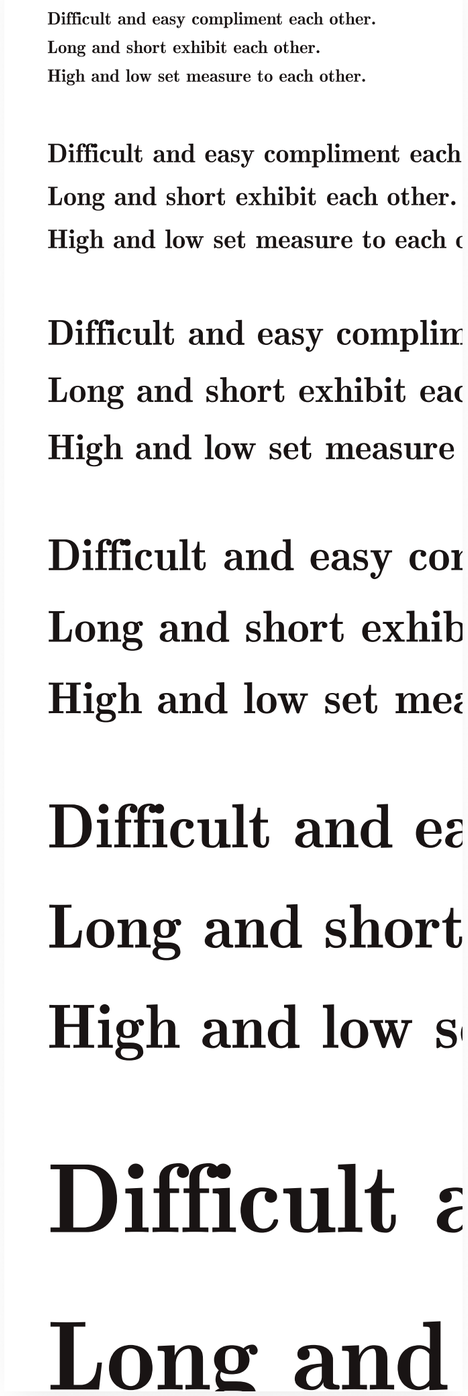


Color Gradient Combination

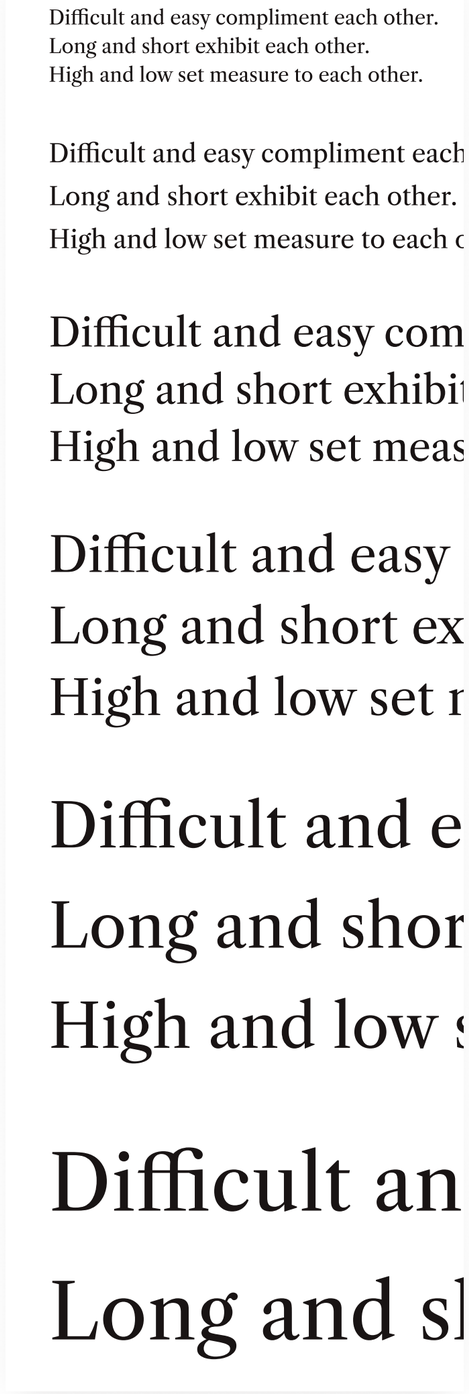
Layering a third color above a gradient makes for striking compositions. Consideration is key when using color gradient combinations as it can be easy to get carried away.

Type





Euclid Bold



Libre Caslon Text

Fonts

Euclid Bold is the selected display font. This font should be reserved for the heading of document covers and presentation decks. For all other headings, sub-headings, body text and captions Libre Caslon Text is the chosen font.

Display

Headline 01

Euclid Bold 55/88

Heading

Headline 02

Libre Caslon Text Medium 34/56

Headline 03

Libre Caslon Text Medium 27/40

Headline 04

Libre Caslon Text Medium 22/32

Body

Body Regular

Libre Caslon Text Regular 14/24

Body Medium

Libre Caslon Text Medium 14/24

Small Text

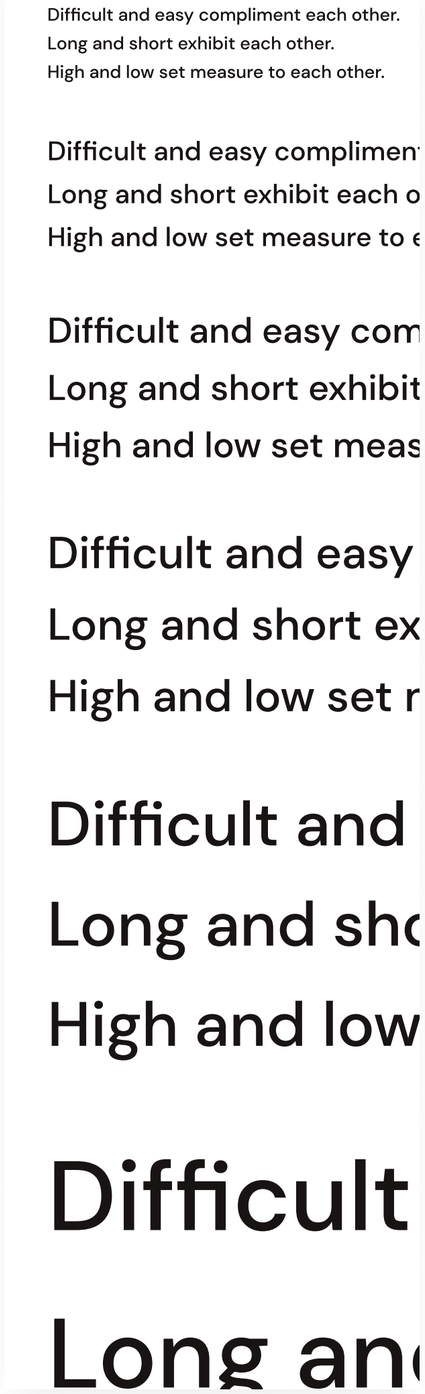
Libre Caslon Text Regular 11/16

Type Ramp

This type ramp should be suitable for most digital displays, printed documents, and presentation slides. It is based on a medium scale that affords a clear typographic hierarchy.

Note

To promote ease of use the set line height for all type styles has been determined in units of 8, along with an appropriately matching typographic scale.



DM Sans

Heading

Headline 01

DM Sans Bold 40/64

Headline 02

DM Sans Medium 35/56

Headline 03

DM Sans Medium 25/40

Headline 04

DM Sans Medium 20/32

Body

Body Regular

DM Sans Regular 15/24

Body Medium

DM Sans Medium 15/24

Small Text

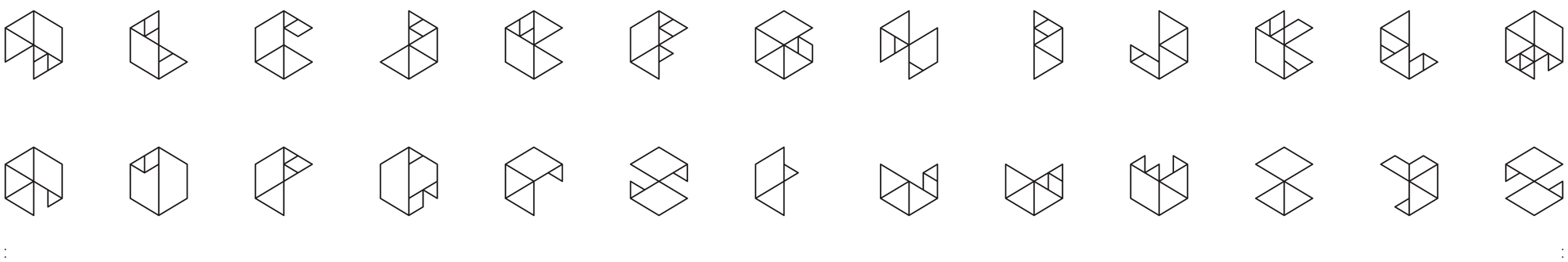
DM Sans Regular 10/16

Alternative Font

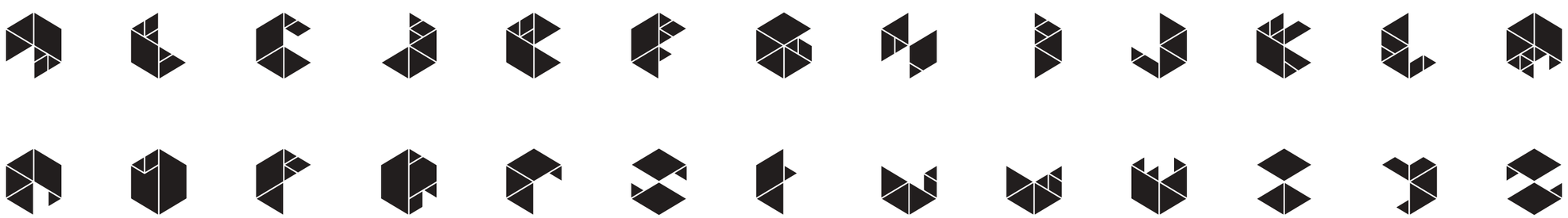
A sans serif alternative font in the form of DM Sans has been chosen. It can be used in place of Libre Caslon Text when needed.

Dedicated Font

Icon exploration naturally led to the development of a dedicated Polychain font. It is based on the same network of triangular points found on the hexagon grid. This font is primarly for decorative use and should be treated accordingly. The type styles are Polychain and Polychain Block.

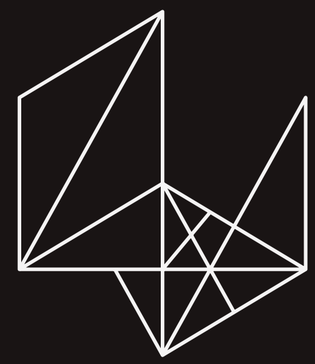


Polychain



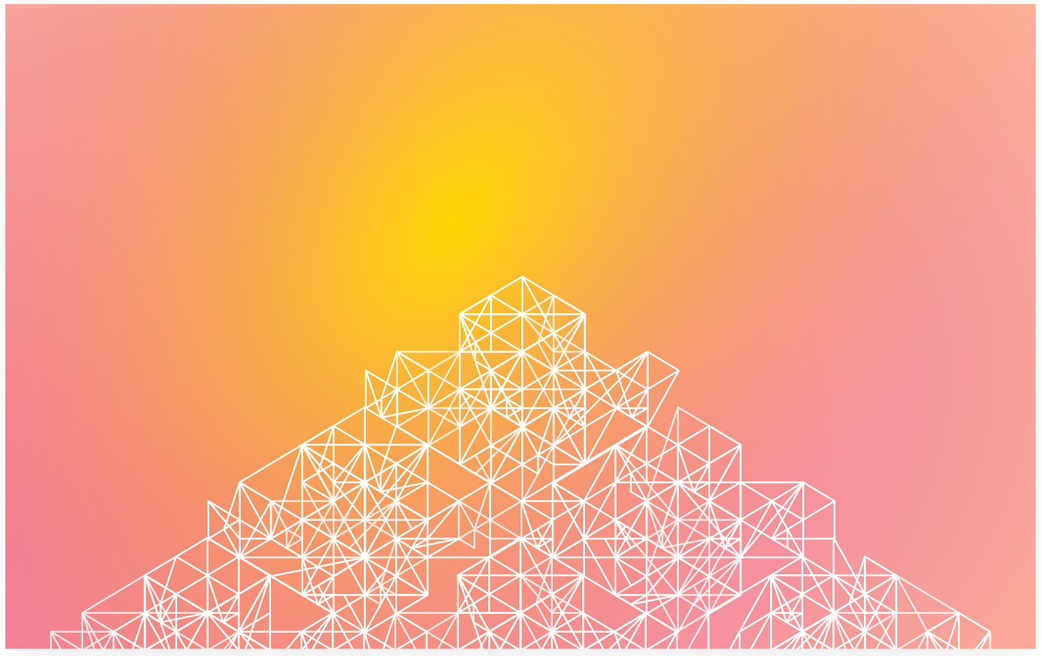
Polychain Block

Examples

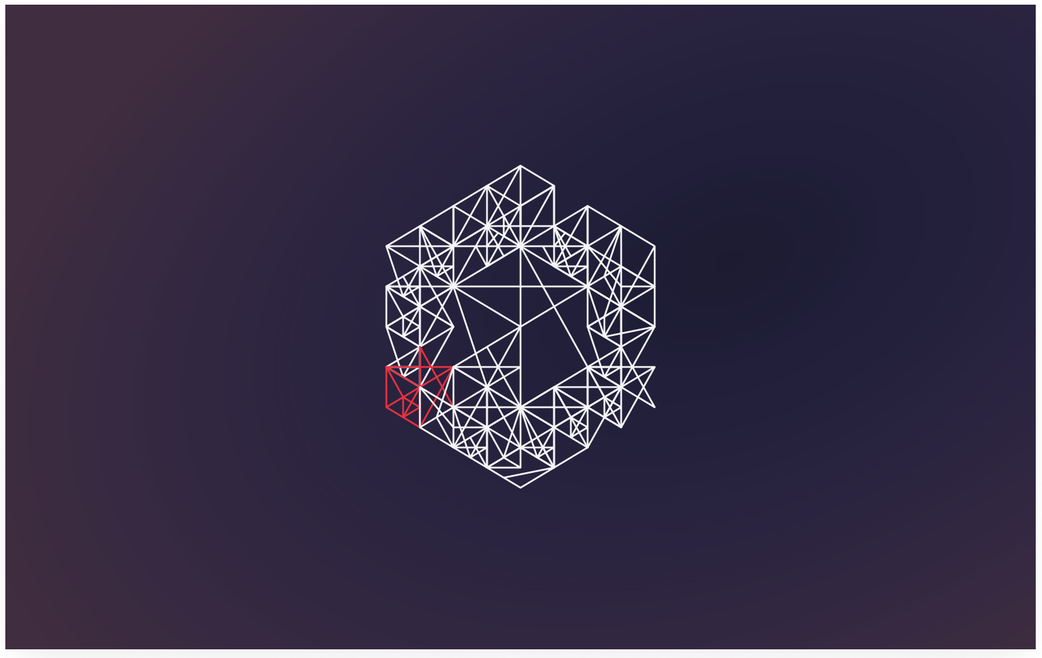


Examples

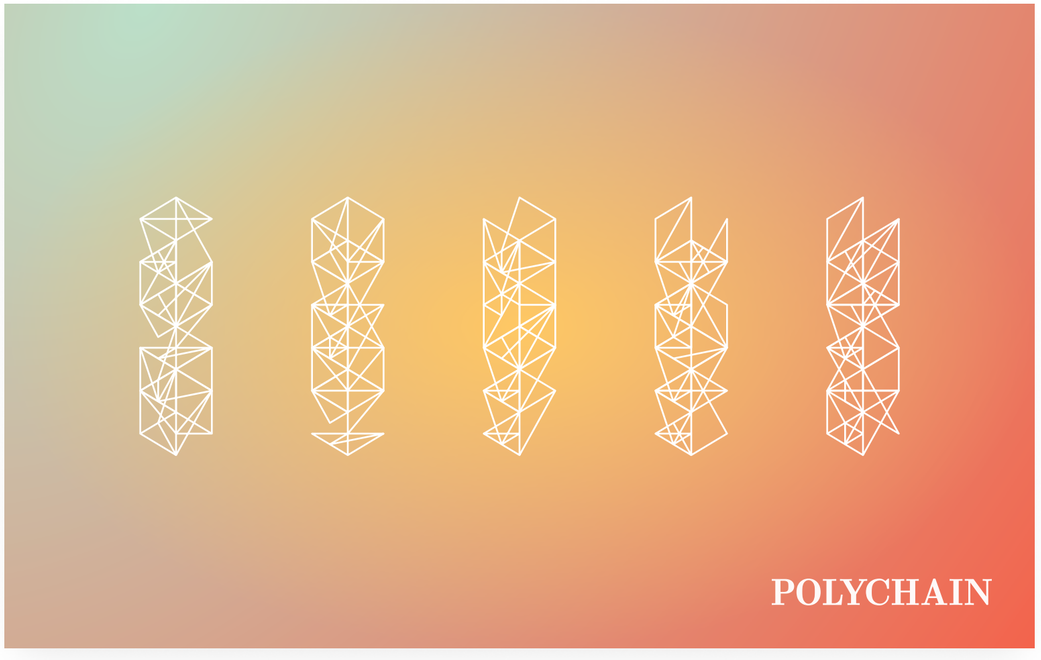
The Polychain Design System is composed of only a few simple elements. When combined these elements are elevated and enter a new state, “the whole is greater than the sum of its parts”. These examples begin to scratch the surface of the endless possible combinations held within this system.



00



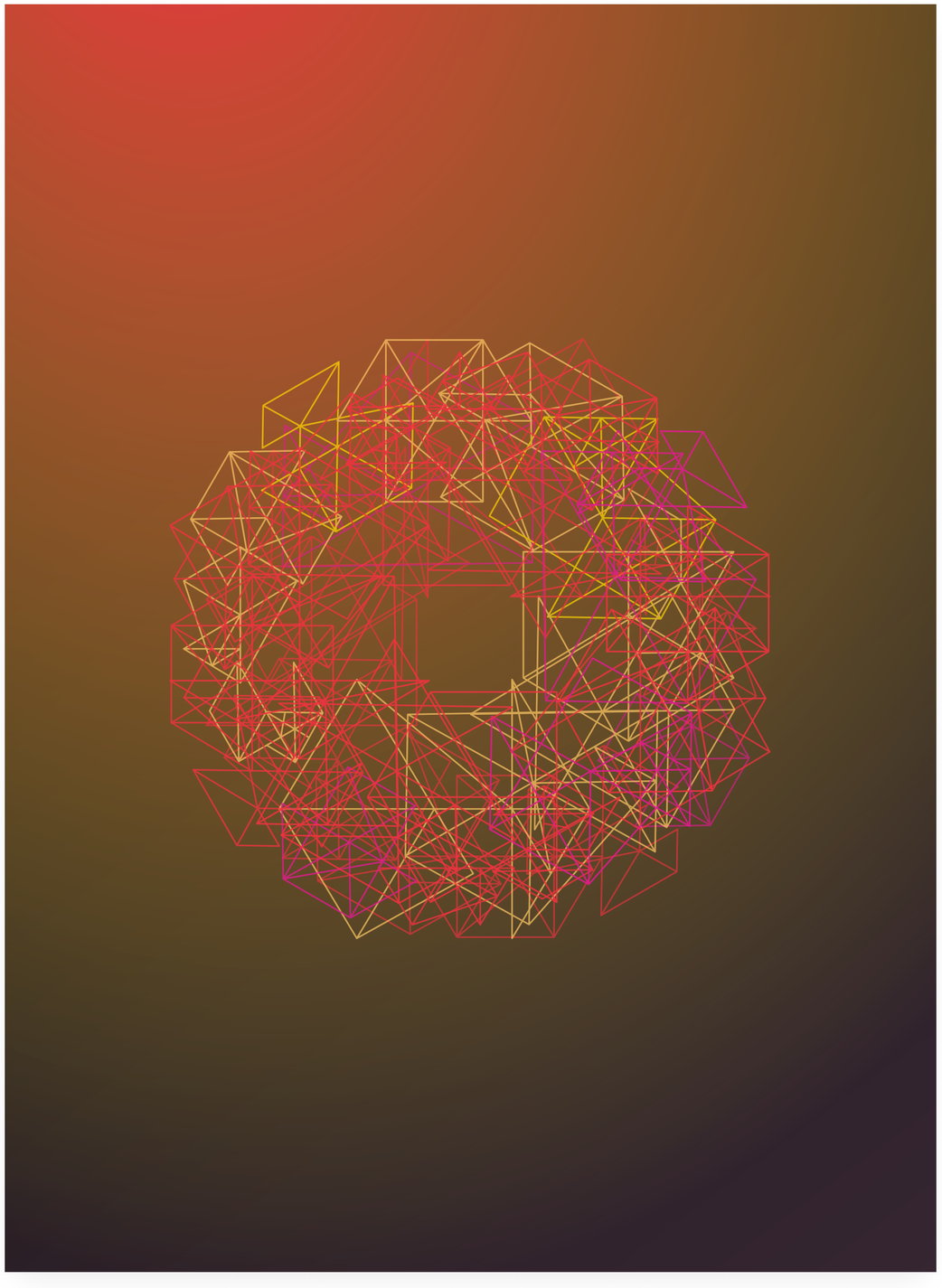
01



02

Explorations 01-02

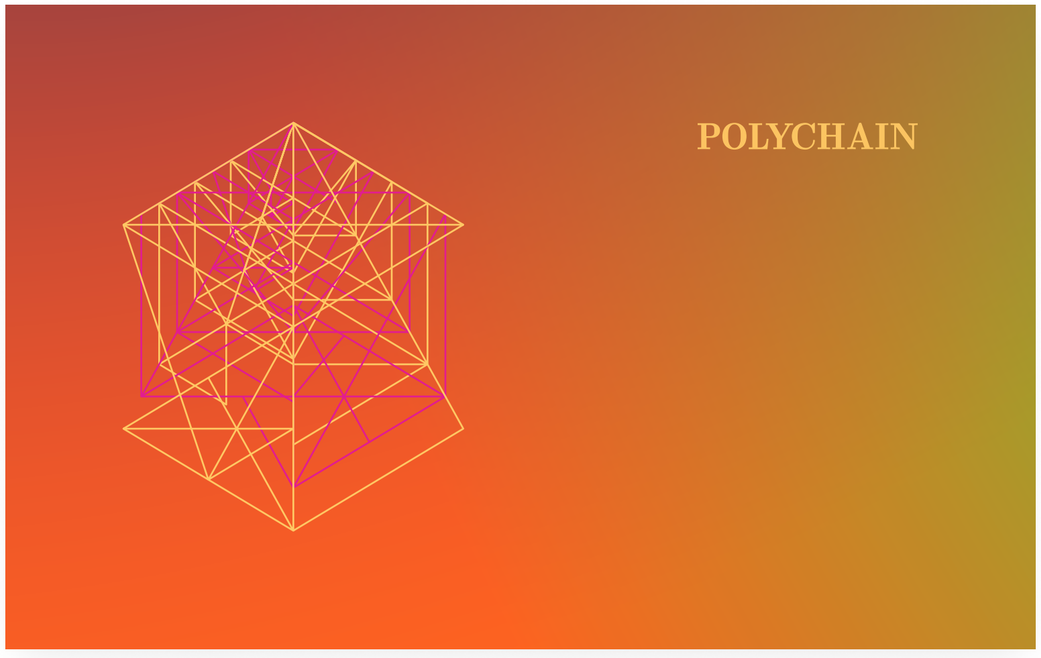
Node, Multiple Vertical



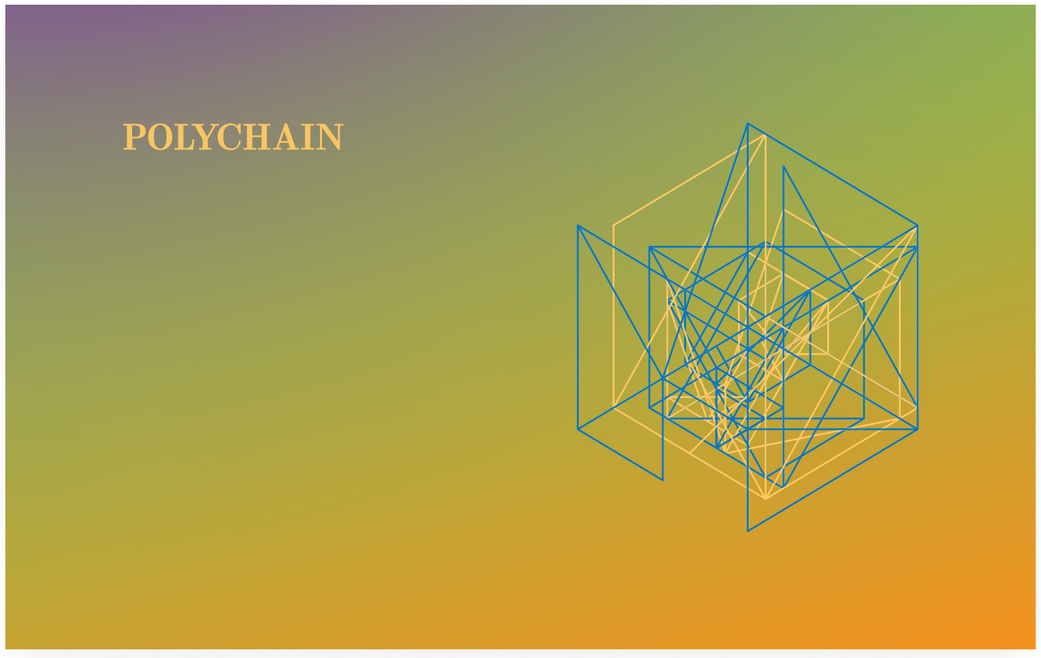
03

Exploration 03

Multiple Spiral Overlay, 90º Rotations



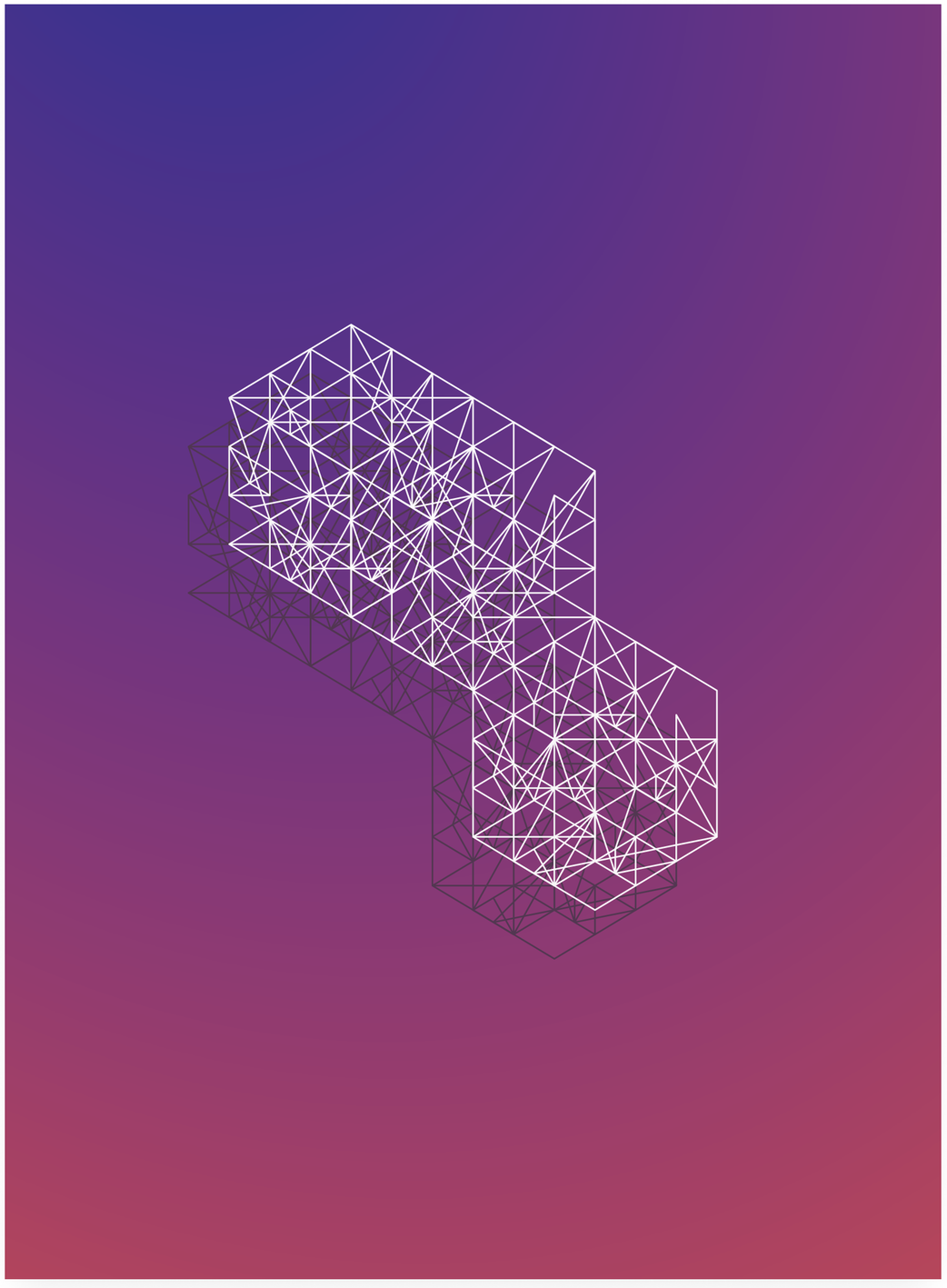
04



05

Explorations 04-05

Topo Strobe, Spiral Strobe

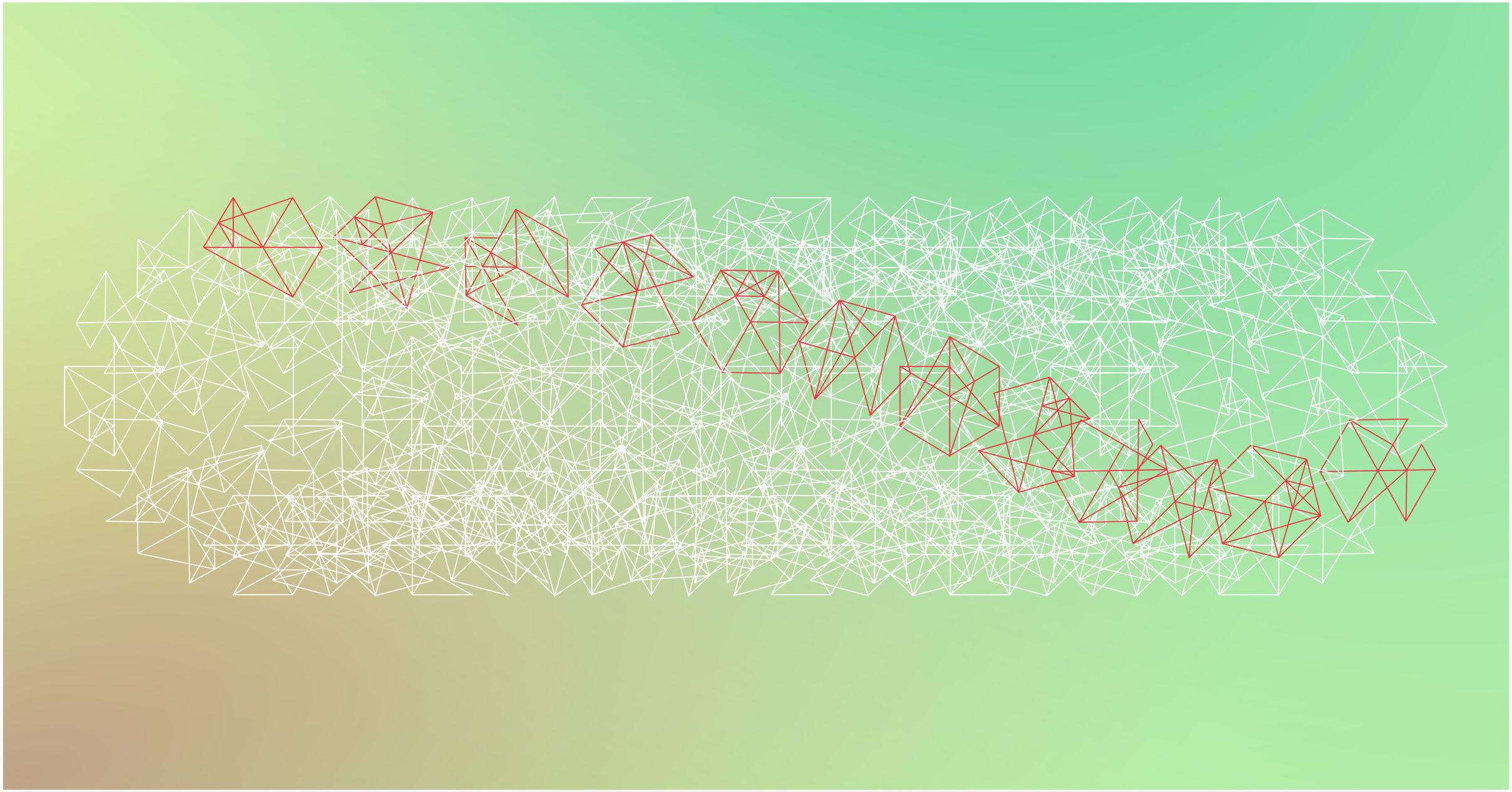


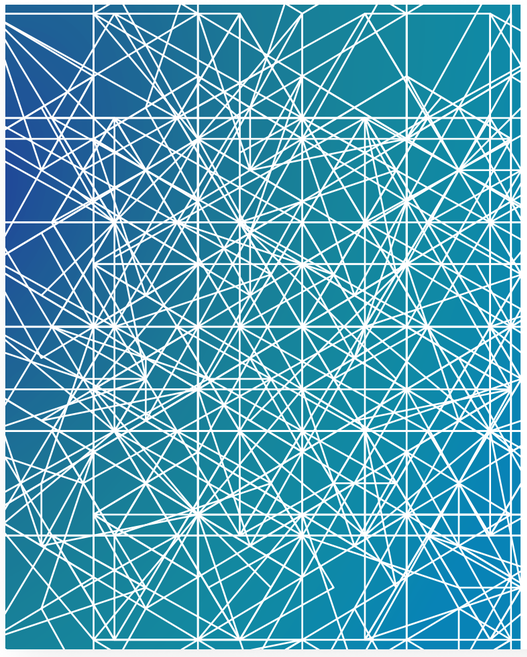
Exploration 06

Multiple Apidaic Hex

Exploration 07

Multiple Ring Overlay, 30º Rotations





08



09

Explorations 08-09

Grid Overlap Overlay, 90º Rotation

Merch 01-02



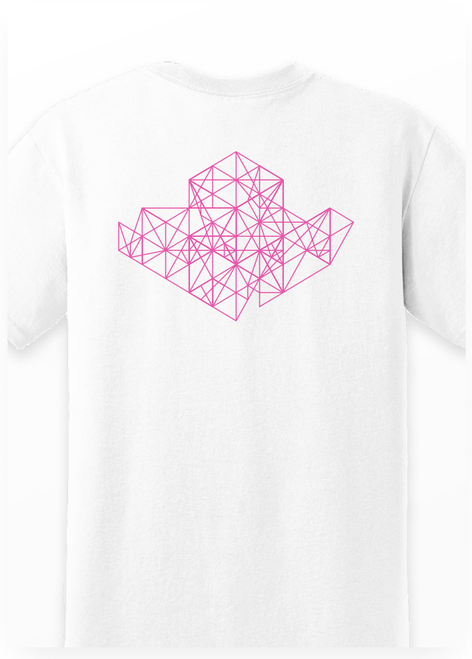
01a



01b



02a

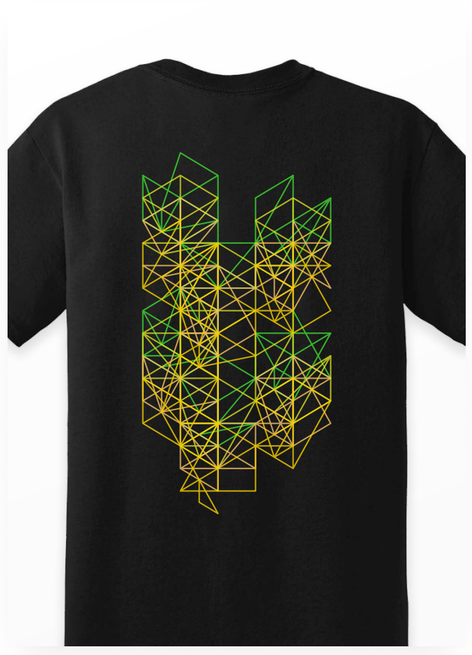


02b

Merch 03-04



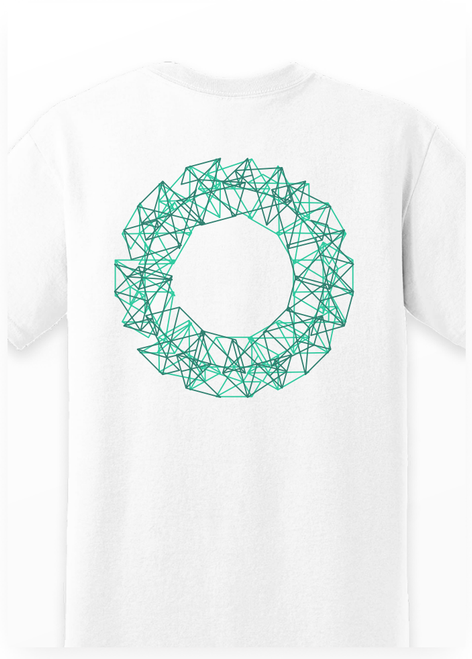
03a



03b



04a



04b

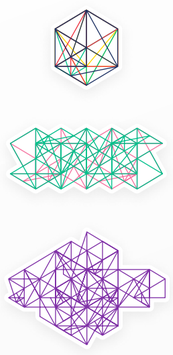
Merch 05-08



05



06



07



08

Business Cards



POLYCHAIN

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San Francisco, CA 94104

Olaf Carson-Wee
Founder & CEO

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polychain.capital

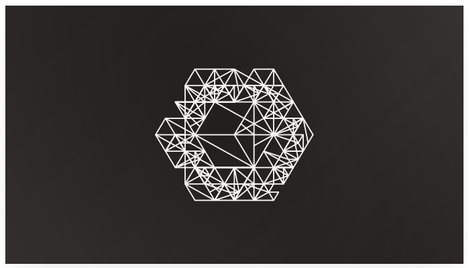


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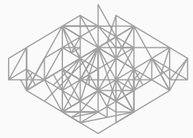
olaf@polychain.capital
+1 123 456-2771
polychain.capital

Letterhead

POLYCHAIN

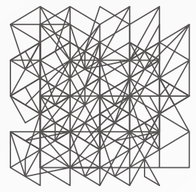
548 Market St #64375
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polychain.capital



POLYCHAIN

548 Market St #64375
San Francisco, CA 94104



Letterhead

POLYCHAIN



October 31st, 2008

Satoshi Nakamoto
101 Market St.
San Francisco, CA 94105

To Whom It May Concern,

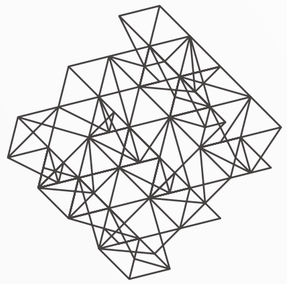
A purely peer-to-peer version of electronic cash would allow online payments to be sent directly from one party to another without the burdens of going through a financial institution. Digital signatures provide part of the solution, but the main benefits are lost if a trusted party is still required to prevent double-spending. We propose a solution to the double-spending problem using a peer-to-peer network. The network timestamps transactions by hashing them into an ongoing chain of hash-based proof-of-work, forming a record that cannot be changed without redoing the proof-of-work. The longest chain not only serves as proof of the sequence of events witnessed, but proof that it came from the largest pool of CPU power. As long as honest nodes control the most CPU power on the network, they can generate the longest chain and outpace any attackers. The network itself requires minimal structure. Messages are broadcasted on a best effort basis, and nodes can leave and rejoin the network at will, accepting the longest proof-of-work chain as proof of what happened while they were gone.

Satoshi Nakamoto

Satoshi Nakamoto

548 Market St #64375, San Francisco, CA 94104
polychain.capital

Letterhead



POLYCHAIN

With compliments

548 Market St #64375, San Francisco, CA 94104
polychain.capital

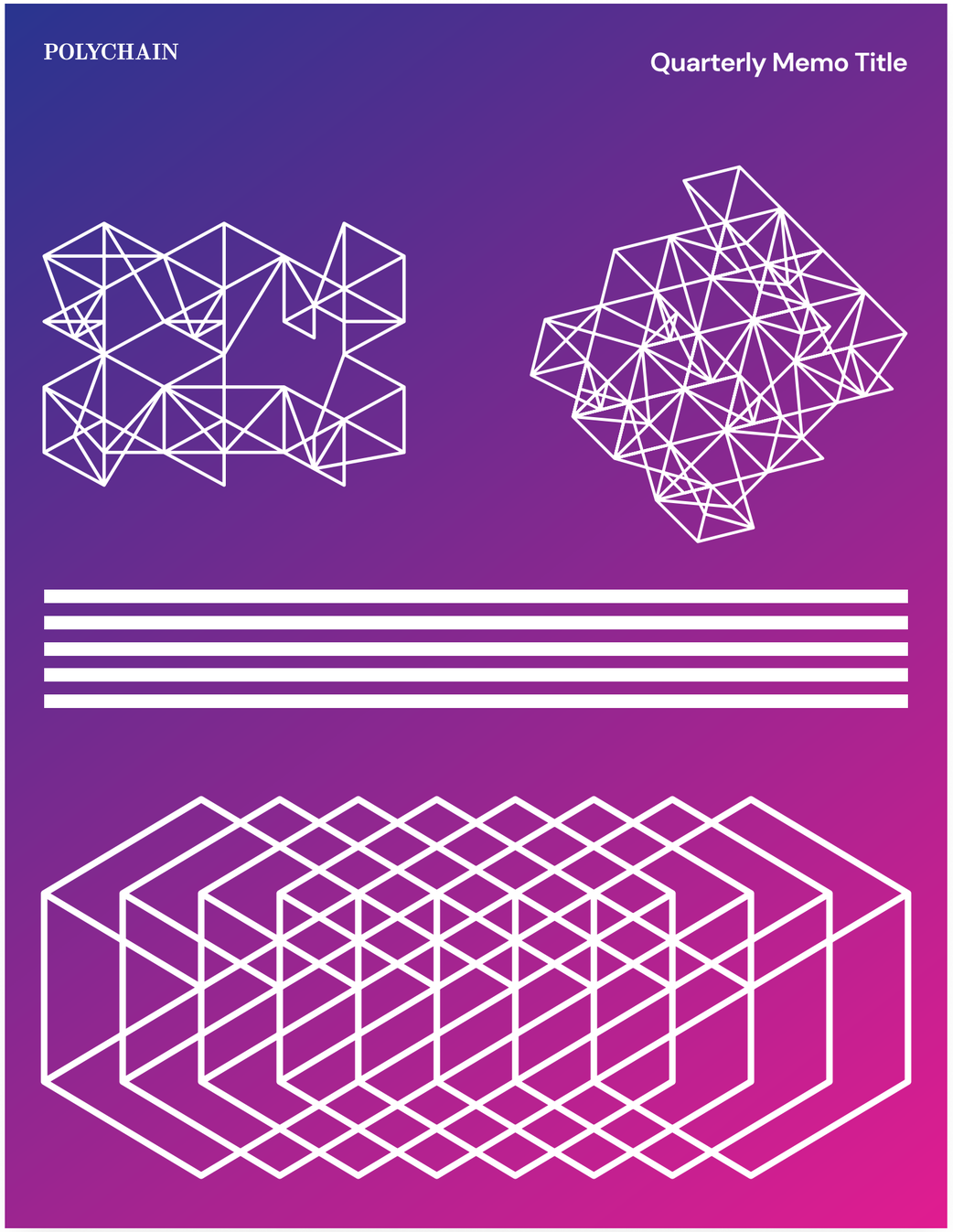
POLYCHAIN



POLYCHAIN

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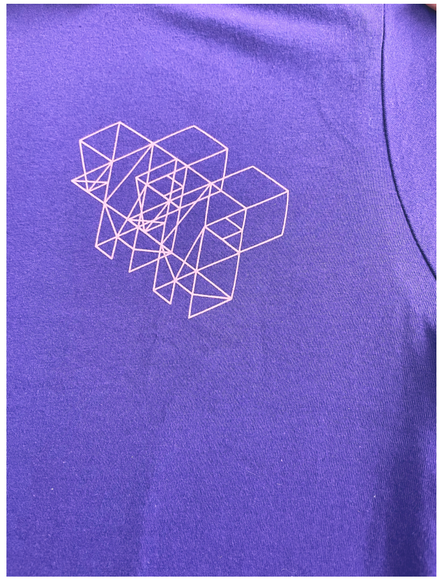


Quarterly Memo

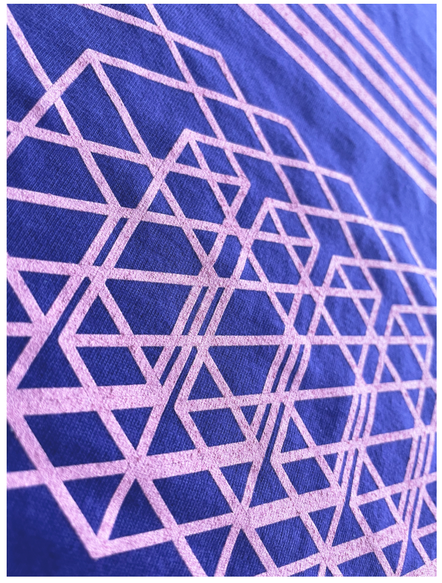


Printed Material

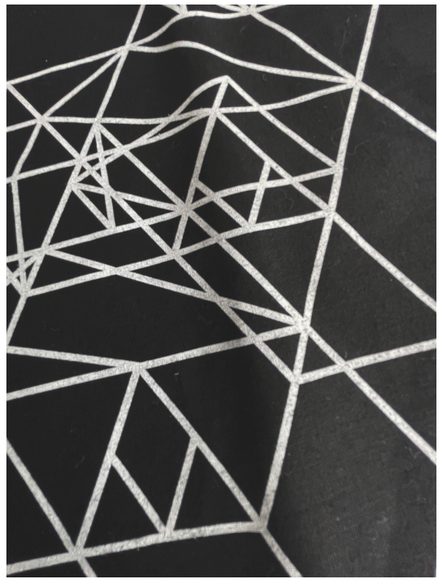
Shirt, Tote Bag, Promo Card



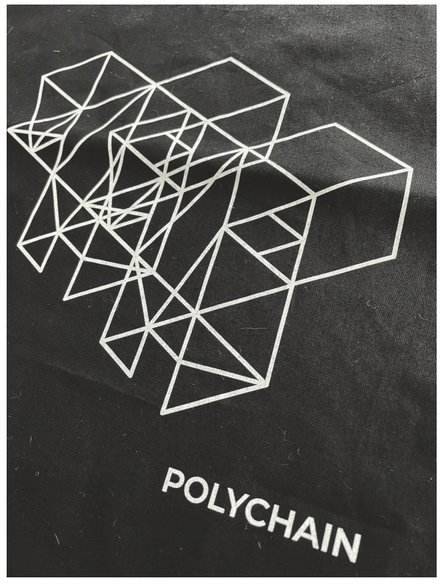
01



02



03

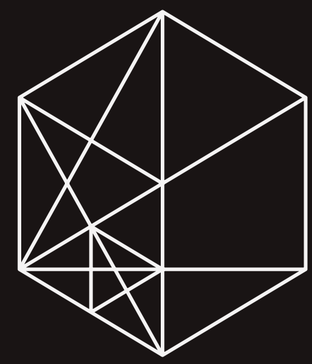


04



05

Inspirations



Inspirations

The inspiration behind the Polychain Design system comes from varied and sometimes unlikely sources. From LoFi, skateculture, vaporwave, traditional Swiss typography, and club culture both past and present there is a deep well of inspiring visuals which was drawn from while creating the Polychain identity.

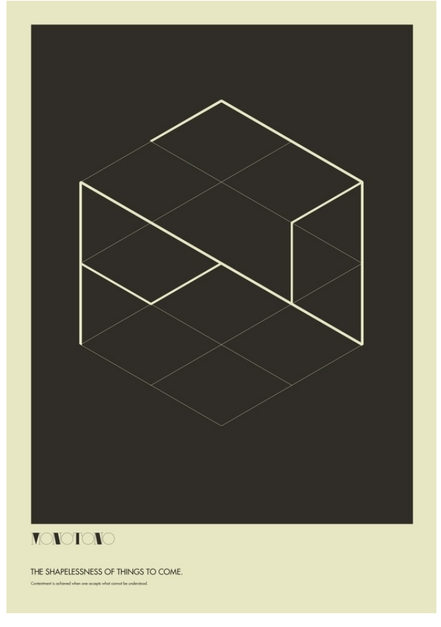
The sustaining principal for further development should be that of constant outward motion, to keep pushing boundaries. Let the following pages serve as a landmark and guide along this path.



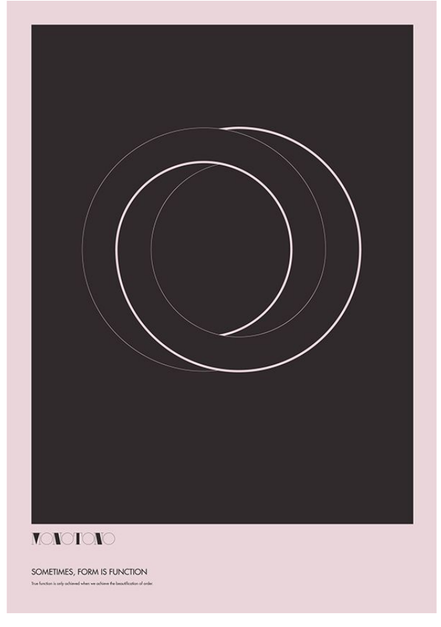
Inspirations 01-05

Monotono

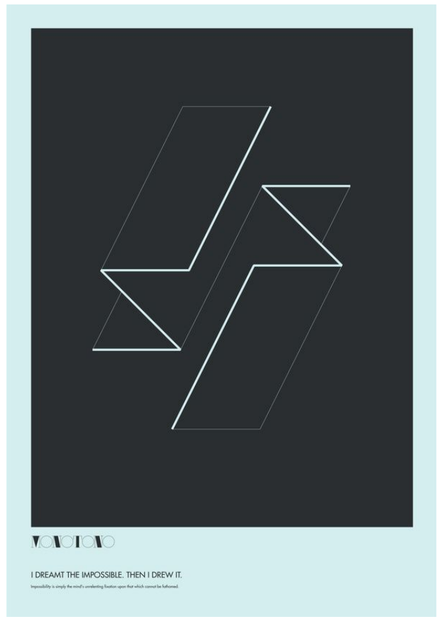
The Absurdity of Form Poster Study



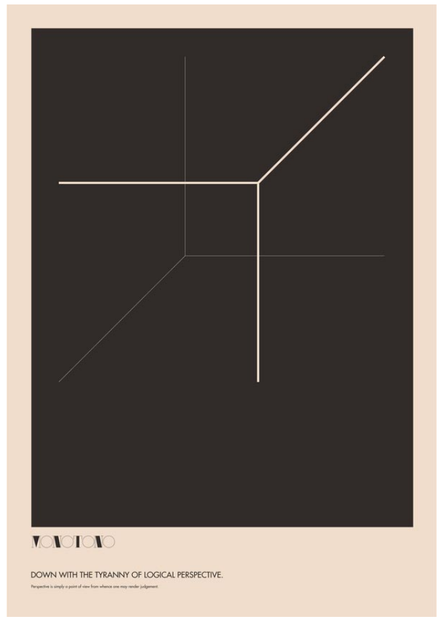
01



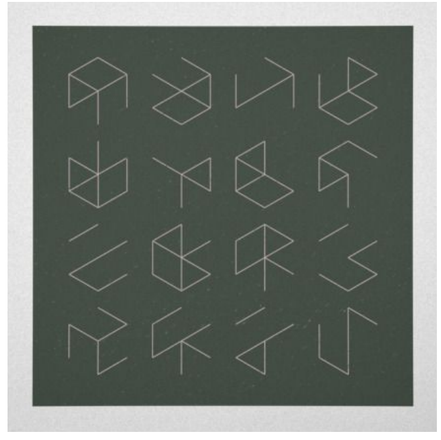
02



03



04



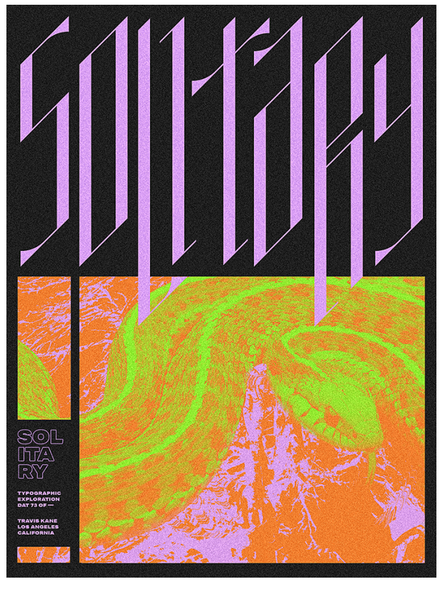
05

View more

Inspirations 06-10

Travis Kane

Graphic Exploration 1/2



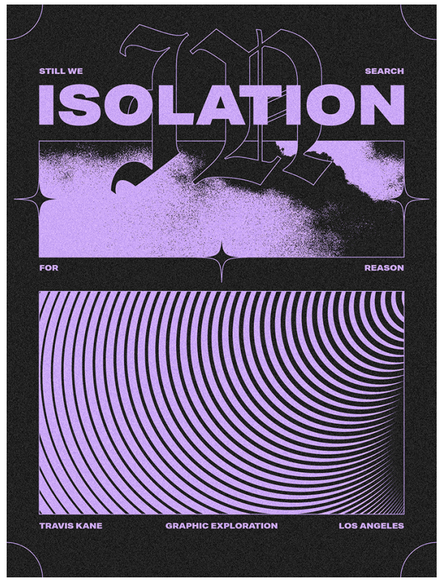
06



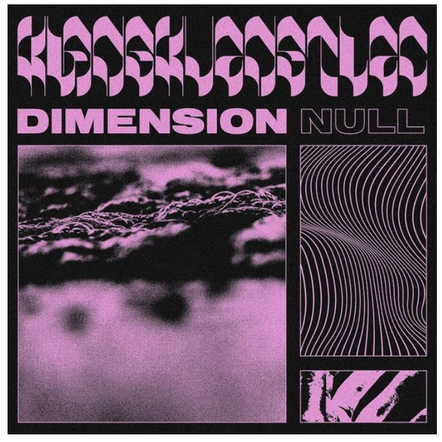
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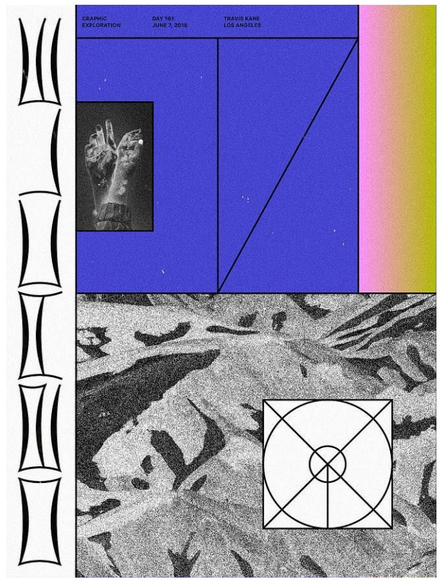
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09



10



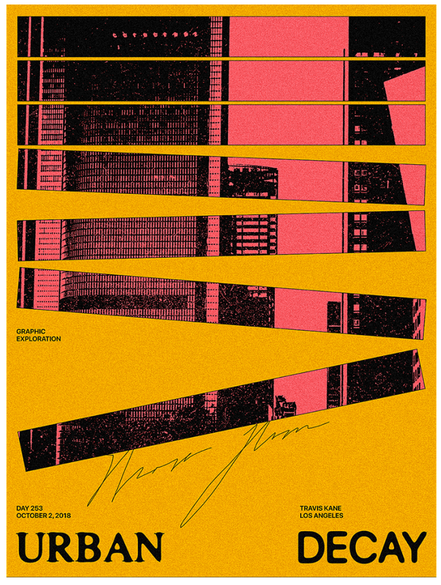
11



12

Inspirations 11-15

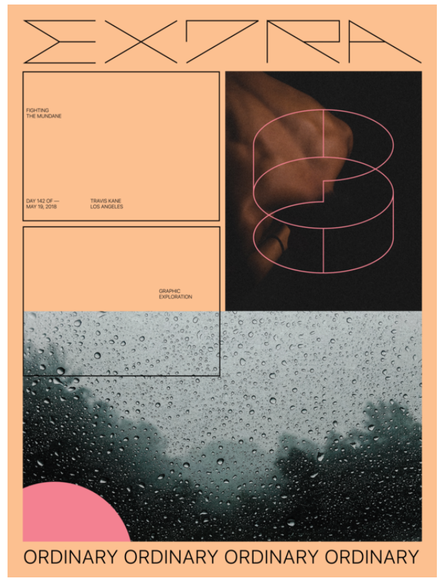
Travis Kane
Graphic Exploration 2/2



13



14



15

View more

Inspirations 16-20

Áron Janscó

Posters Tipográficos



16



17



18



19



20

View more

Inspirations 21-25

Andru Musda Reza
Custom Type Exploration 2020



21



22



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23



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View more

Inspirations 31-35

Vanja Golubovic

Tresor Club Monthly Artwork

Season 2016



31



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View more

Inspirations 36-40

Chen Xiaofa

The Nuclear Matter Concept Posters



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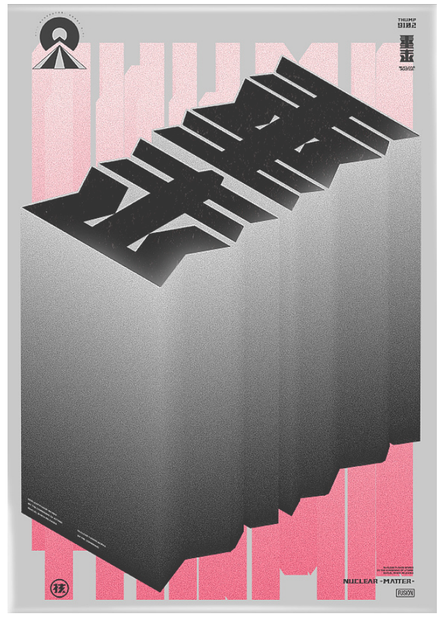
37



38

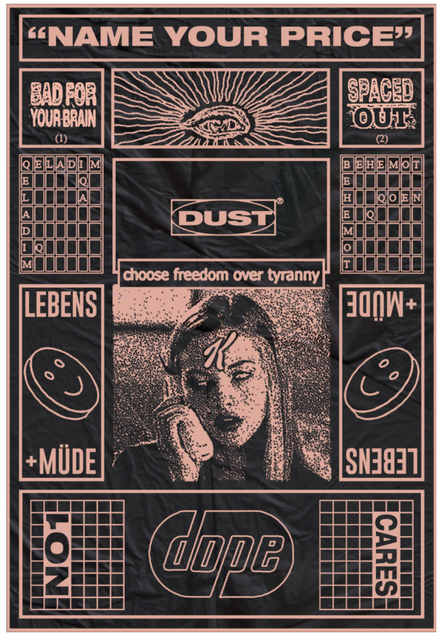


39



40

View more



41



42

Inspirations 41-45

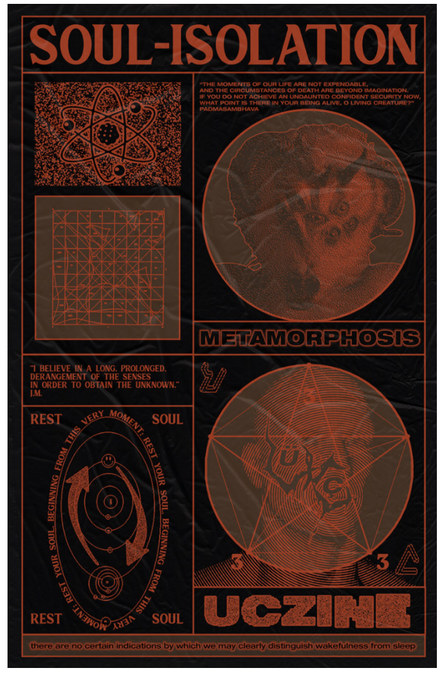
Canberk Küpeli
name_your_price, MISTAKES



43

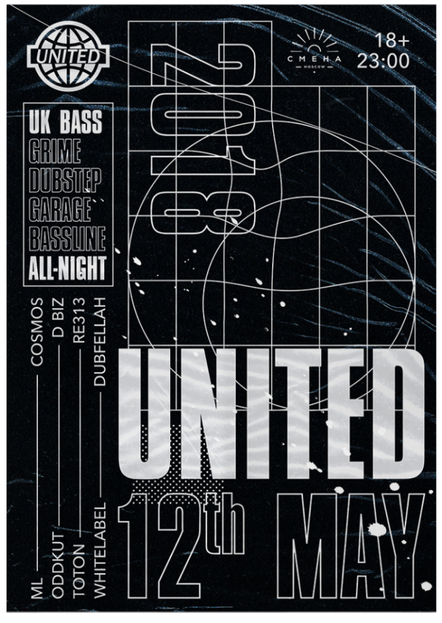


44



45

View more



46



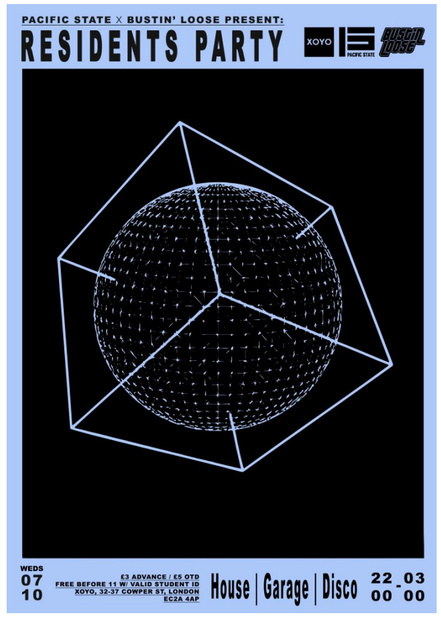
47

Inspirations 46-50

Contemporary Club Culture
Selected Works



48



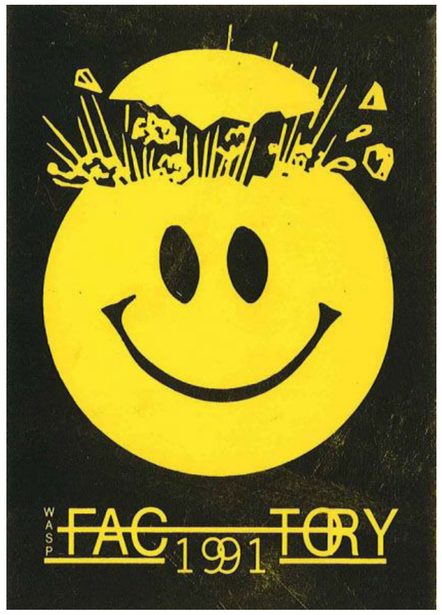
49



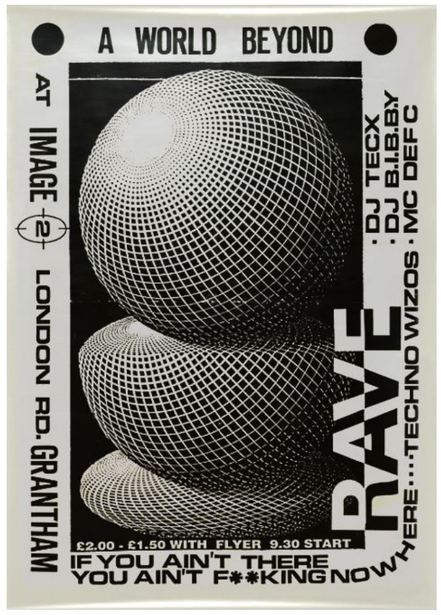
50

Inspirations 51-55

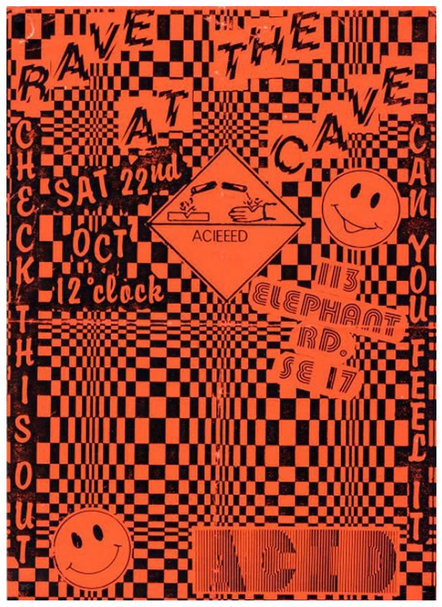
Old School Club Culture
Selected Works



51



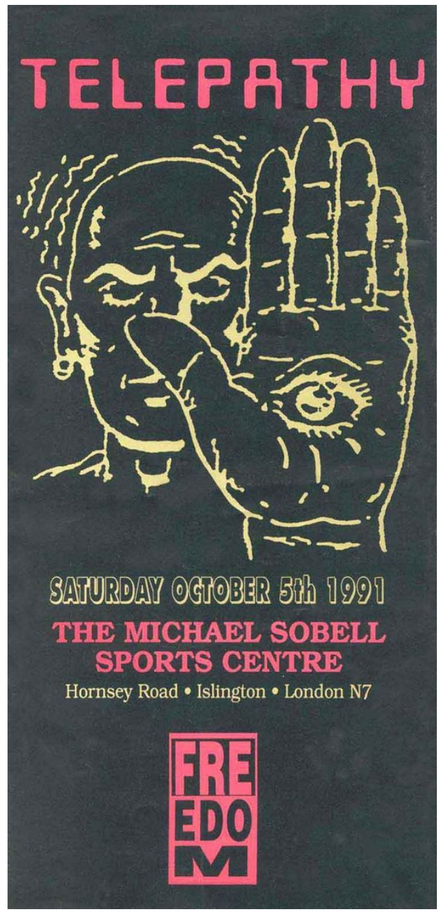
52



53



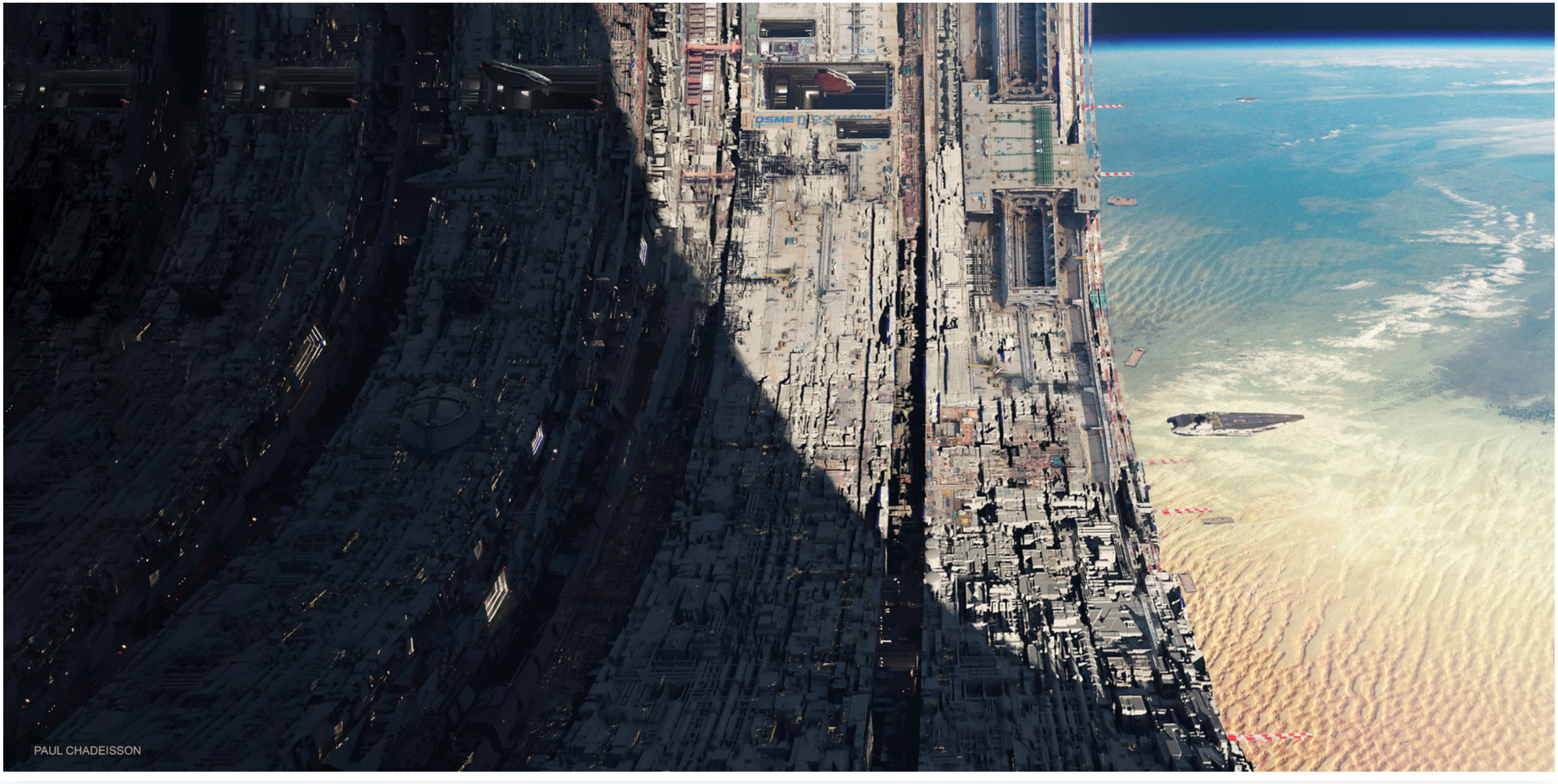
54



55

Inspiration 56

Paul Chadeisson
Space Base



Inspiration 57

Paul Chadeisson
2784



Inspiration 58

Paul Chadeisson
Abandoned Fleet



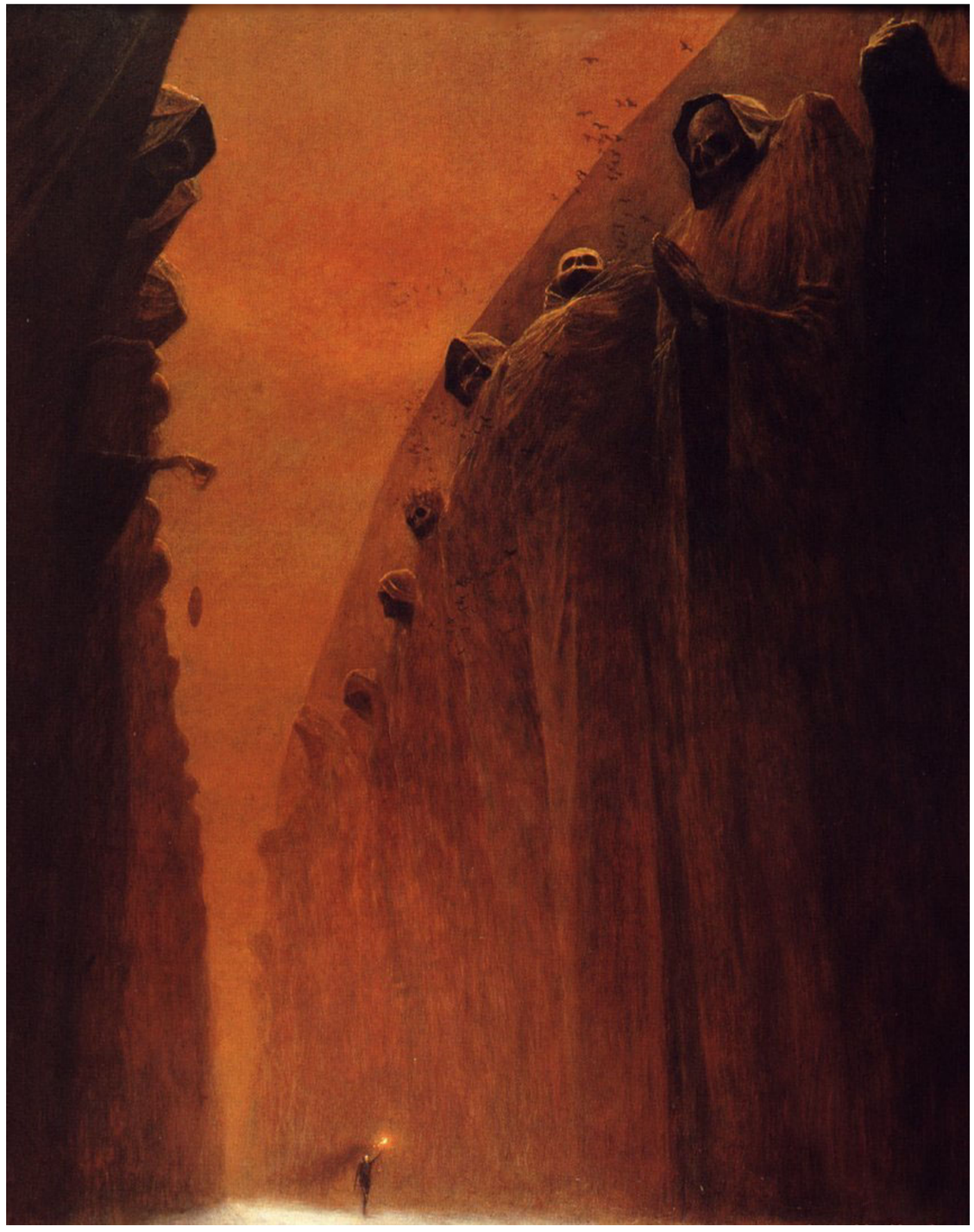
View more

Inspiration 59-60

Zdzisław Beksiński
Selected Works



59



60

Inspiration 61-62

Zdzisław Beksiński
Selected Works



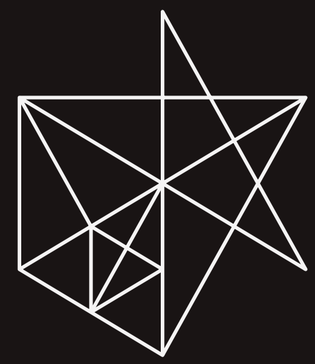
61



62

View more

Colophon



The Polychain Design System was created by Nonlinear.

Creative Direction: Jonny Mack
Art Direction: Kojo Boateng
Design: Justin Voorhees

https://nonlinear.io