FUNIMATION

SPACING & SIZING

To give space to our primary logo, we use “clearspace” when applying the Funimation wordmark. The margin is equal to the base height of the letterforms, marked by “x.”

For legibility, we never make the Funimation wordmark smaller than 90px in digital, and 1 inch (2.54cm) in print.

COLOR

The Funimation wordmark should only appear in Ultraviolet, White, or Black.

MISUSE GUIDELINES

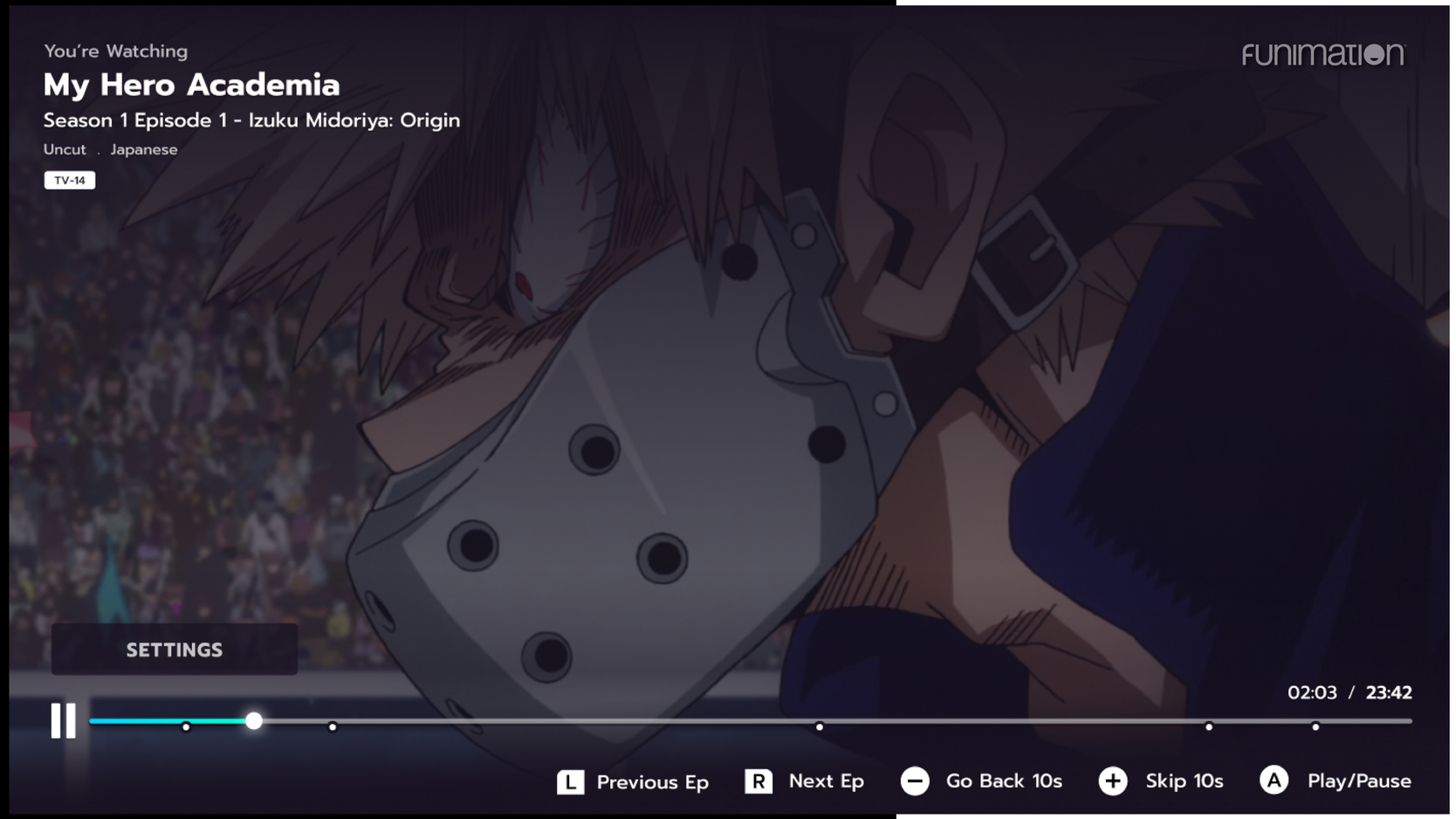
- Do not change the wordmark color to anything other than the approved brand colors.
- Do not distort or wrap the wordmark in any way.
- Do not create a forced outline version of the wordmark or add a stroke.
- Do not apply reflections or shadows to the wordmark.
- Do not angle the logo or use vertically reading downward.
- Do not apply any bevel effects to the wordmark.

FOOTAGE WATERMARK

The Funimation wordmark should be applied as a Watermark to brand all show and collateral visual/video assets—like interviews, behind-the-scenes, performances, and live events (i.e. screenshots).

The wordmark should appear in White at a 50% opacity with a black drop shadow blurred to 97%. Watermark placement is in the upper right corner and should keep our standard wordmark clearspace outlined above.

When designing for small scale, (e.g. thumbnails) we can omit the watermark, opting for more visible branding.



HIERARCHY

Primary Color

ULTRAVIOLET

As our main brand color, this bold purple dominates the overall color impression of layouts. This is our environment that houses all other elements.

Secondary Colors

BLACK, WHITE

Our secondary colors of Black and White are used as balancing elements, aligning the compositional weight and creating a flexible structure to promote IP.

White pulls key visuals and screenshots into the foreground, elevating our content without infringing upon it. Black houses text, logos, and other elements which may require additional clarity.

Tertiary Colors

PINK, YELLOW, RED, GREEN

Pink, Yellow, Red, and Green serve as our accent colors—guiding the eye, indicating movement, directing visual tension, prompting user interaction, etc. These colors should comprise no more than 33% of the overall backing layout in total.

You'll see green used for button rollover styles and hyperlinks (when against black), but we *never* use the other tertiary colors for text, iconography, or interactive elements. When in doubt, rein it in.

#5B0BB5
RGB 91, 11, 181
CMYK 90, 100, 0, 5
Pantone Medium Purple C

#FFFFFF
RGB 255, 255, 255
CMYK 0, 0, 0, 0

#000000
RGB 0, 0, 0
CMYK 60, 40, 40, 100

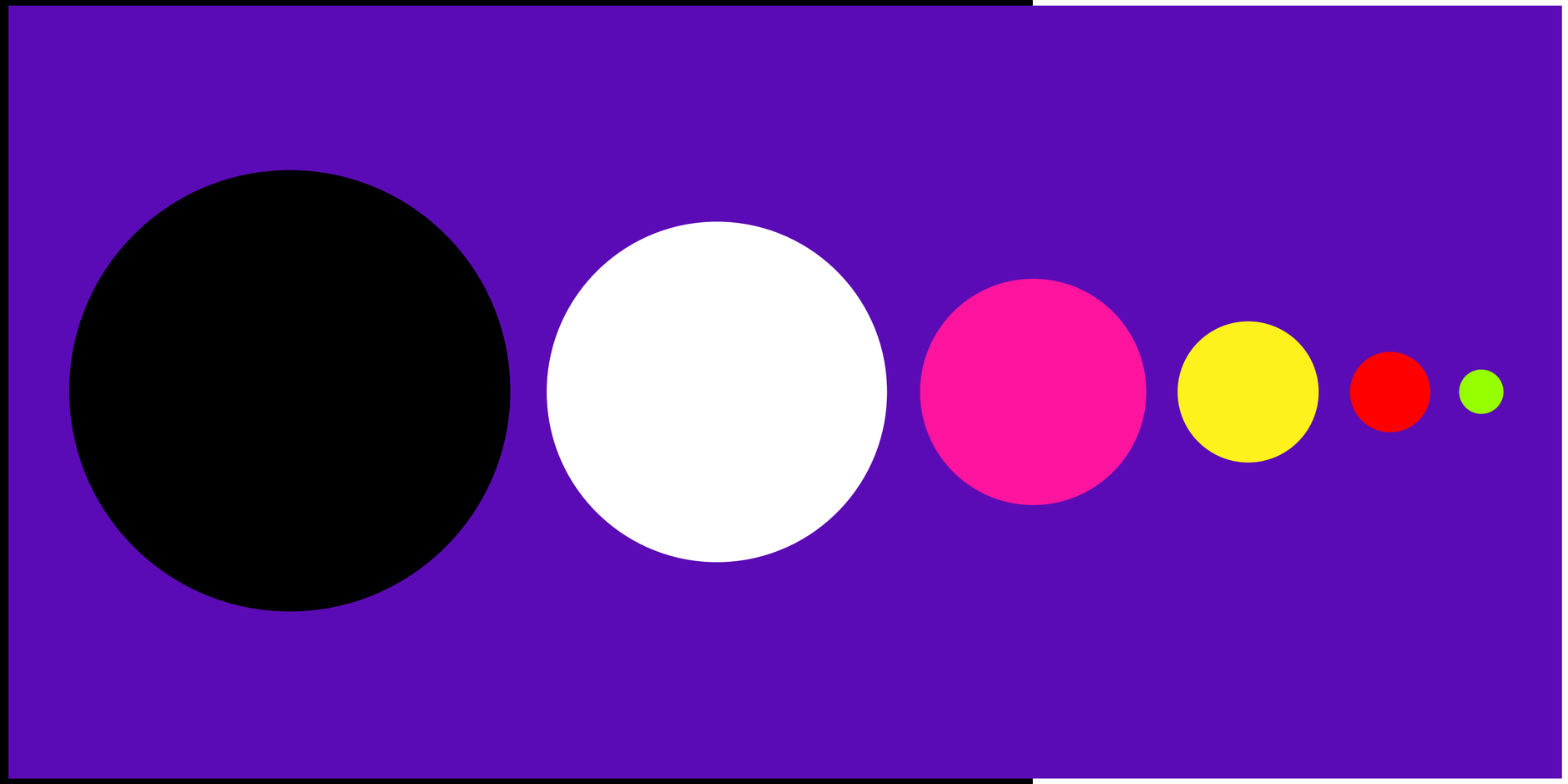
#FF149F
RGB 255, 20, 159
CMYK 0, 100, 0, 0

#FFF11C
RGB 255, 241, 28
CMYK 0, 0, 100, 0

#FE0000
RGB 254, 0, 0
CMYK 0, 100, 100, 0

#96FF00
RGB 150, 255, 0
CMYK 55, 0, 100, 0

LAYOUT RATIO GUIDE



BRAND FONT SYSTEM

Our Funimation brand font system maintains impact and consistency across digital and print. Whenever possible, we use Integral CF bold for headers and links while using the Prompt family for everything else. If you're on a platform that doesn't support Integral CF, Prompt Extra Bold can be used in place.

INTEGRAL CF

Demanding immediate attention, Integral CF uses superbold letterforms for maximum visual and emotional impact. As an all-caps titling font, it is the perfect font for punchy headers and pairs well with our lighter body copy font, Prompt.

INTEGRAL CF BOLD
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
ÆØÅÜ.,!?#@&
1234567890

PROMPT

Prompt is offered by Google as a free font family. It works best with text that has wide proportions and airy negative space. Combined with Integral, our typography tells our fans we're bold yet approachable.

Prompt Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ÆØÅÜæøåü.,!?#@&1234567890

Prompt Italic
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz ÆØÅÜ
.,!?#@&1234567890

Prompt Semibold
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz ÆØÅÜ
.,!?#@&1234567890

Prompt Semibold Italic
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz ÆØÅÜ
.,!?#@&1234567890

TYPE HIERARCHY

We use typography to create hierarchy and build visual cohesion. This outlines the basic relationships between our typefaces and the levels of information. While a solid starting point, these font sizes are guidelines and will possibly differ depending on specific creative needs.

** Leading Ratios refer to the relationship of the font size to the height of its line spacing. (For example, a 16pt font with a Leading Ratio of 1.5 would result in a 24pt leading value.)*

HEADER
INTEGRAL CF, BOLD
SIZE: >72PT
TRACKING: 20PT
LEADING RATIO: 1.0*

SubHeader
Prompt, Semibold
Size: <36pt
Tracking: 0pt
Leading Ratio: 1.0*

BUTTON CTA
INTEGRAL CF, BOLD
SIZE: 30PT
TRACKING: 50PT
LEADING RATIO: 1.0*

EYELASH / URL
INTERGRAL CF, BOLD
SIZE: 20PT
TRACKING: 20PT
LEADING RATIO: 1.0*

Body
Prompt, Regular
Size: 16pt
Tracking: 25pt
Leading Ratio: 1.5*

Copyright and Legal
Prompt, Semibold
Size: <10pt
Tracking: 0pt
Leading Ratio: 1.0*

BG TEXT
INTEGRAL CF, HEAVY
SIZE: 120PT - 250 PT
STROKE WEIGHT: 1 PT
TRACKING: -120 PT
LEADING RATIO: 0.5*, 1.0*

INTERACTIVE ELEMENTS

Whether used in buttons or as a standalone link, CTA or "call to action" text should always be set in Integral, Bold, and All Caps. Hyperlinks in copy blocks should conversely stay within the family, using Prompt Bold instead.

For accessibility, buttons and their hover states should only appear in the following color pairings and styles. The point size of the copy and the padding should remain consistent across a given use-case, so only the width of a button will fluctuate.

DARK MODE

Standard

HEADLINE

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum **suspendisse** ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

SIGN UP LEARN MORE

Rollover Styles

HEADLINE

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum **rollover** ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

ROLLOVER ROLLOVER

LIGHT MODE

Standard

HEADLINE

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum **suspendisse** ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

SIGN UP LEARN MORE

Rollover Styles

HEADLINE

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum **rollover** ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis.

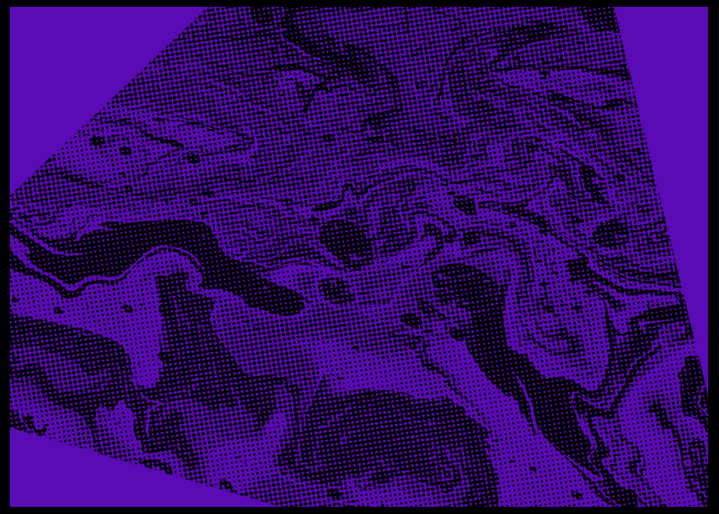
ROLLOVER ROLLOVER

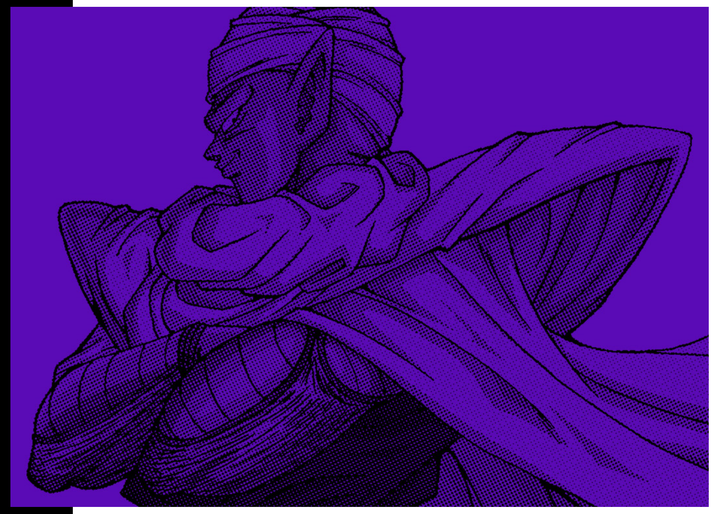
BACKING HALFTONES

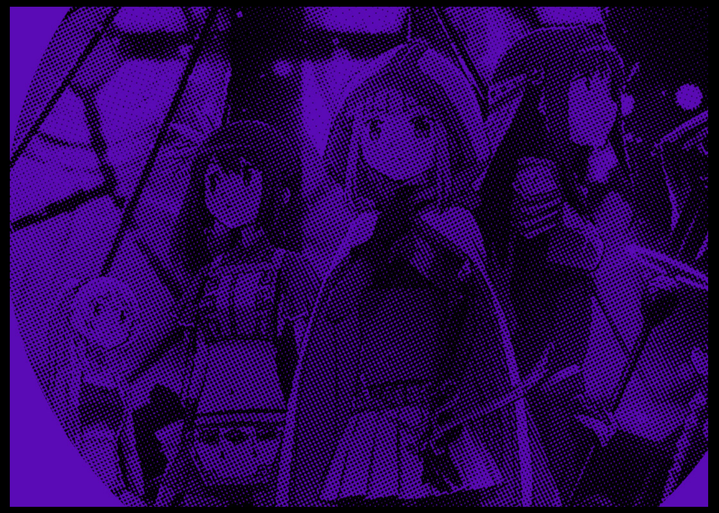
Forming the base of our design, our backing halftone content should corrospond to the foreground art element. If this is not allowed by the licensor, we can always fall back on a general use texture. When generating new black and white halftone screen bitmaps from images, use Round shapes at an angle of -30°. Scale isn't ultra important—just make sure the texture is visible and we're reasonably consistent across the project.

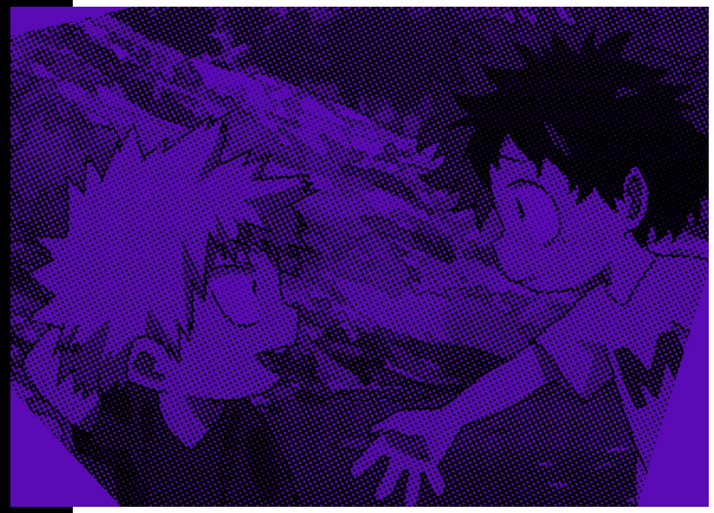
While created as a textured base for the other elements, we use our halftones to define solid shapes against the backing purple. For this reason, halftones should always be masked inside of an equilateral triangle or circle unless character art (which already has a defined shape.) Triangular masks should never point directly left, right, up, or down—keep them dynamic and at an odd angle.

To further establish our sense of scale, these masks should always fall off the edge and show two or three areas where the edges intersect. Set everything to Multiply (to knock out the white) and we're done!









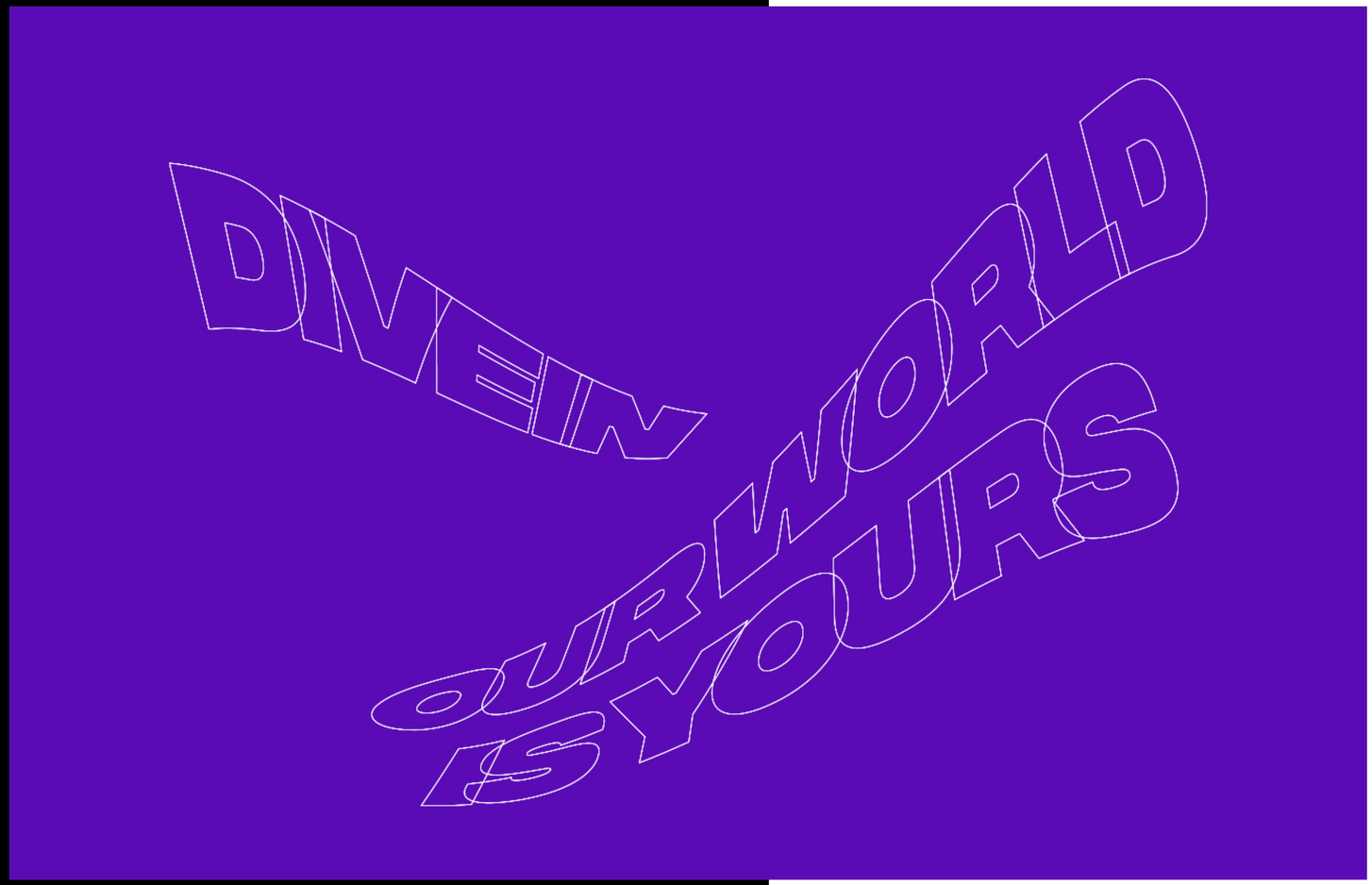
GRAPHIC OBJECTS

Warped Outline Text

Let's start off groovy. Using Adobe Illustrator's "Rise" effect as our base warp method, we can quickly and easily modify short copy to fit any composition.

If oriented extremely vertically, make sure the copy reads upwards (with the end of the word closer to the top of the composition.) Use no more than one instance of this object, unless the design is very long and narrow (emails, lanyards, etc).

Because this object is custom tuned to every composition, it is the only asset not included in the Funimation Brand Adobe Library. You can find the working file inside the Objects folder of the Graphics Package.



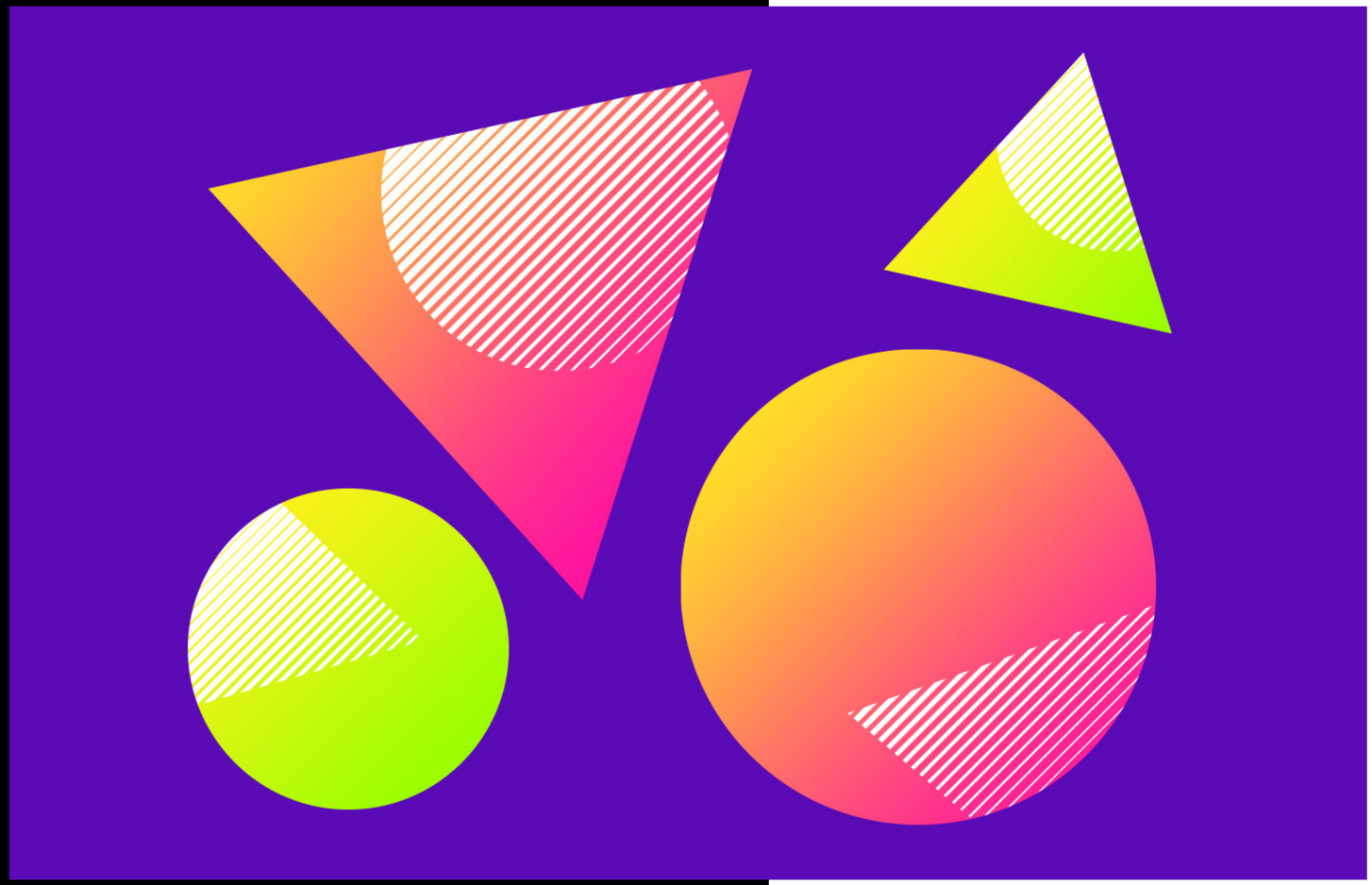
GRAPHIC OBJECTS

Gradient Shapes, Scanlines

These large, bold shapes are major drivers of composition, with the option of housing a masked scanline pattern within them. This scanline pattern should never rotate—keep it at the base 45°, the lines shrinking as we move down and to the right.

While base Pink or Green, these shapes should each have a Yellow gradient individually overlayed. We can choose whatever angle we like, but to create a "light source" for the composition and further push the depth, we'll need to be consistent. Gradient size and position can vary, just as long as both colors are apparent.

Try and stick to one or two large shapes per composition, unless the design is very long and narrow. Regardless of number, these shapes should never overlap one another. Just like our halftones, keep our equilateral triangle shapes and masks dynamic by pointing them in non-cardinal directions. Feel free to omit this element if the composition's subject is negatively impacted.

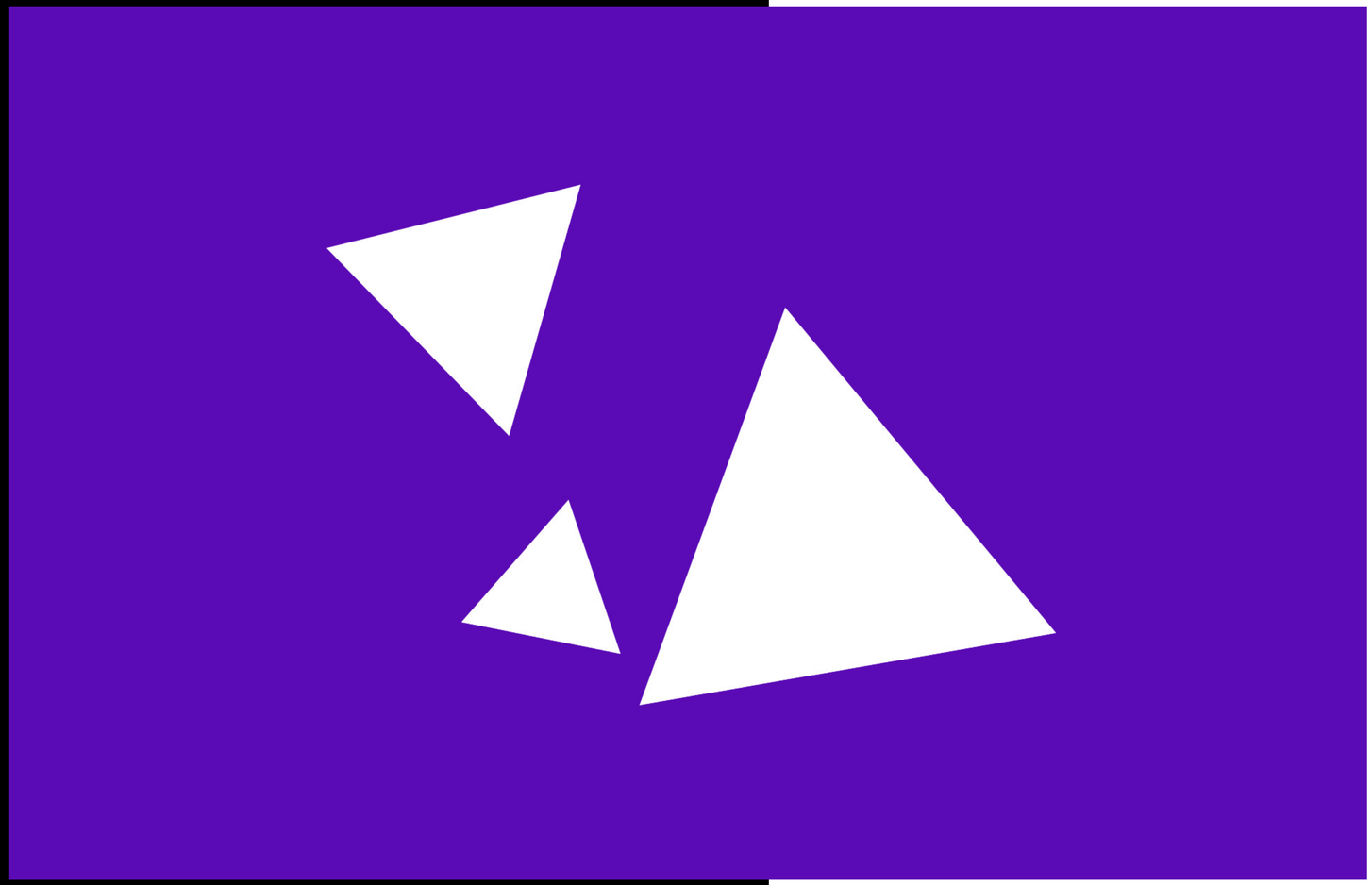


GRAPHIC OBJECTS

White Triangles

While tempting to pepper our designs with these accent pieces or use them to house other elements, this layer should generally only contain between one and three medium-sized equilateral triangles. These aren't confetti, and should instead be seen as balancing elements.

While they should never intersect with one another, position over the edges of multiple other elements whenever possible to really push the sense of depth. And as always, keep these triangles off-kilter!

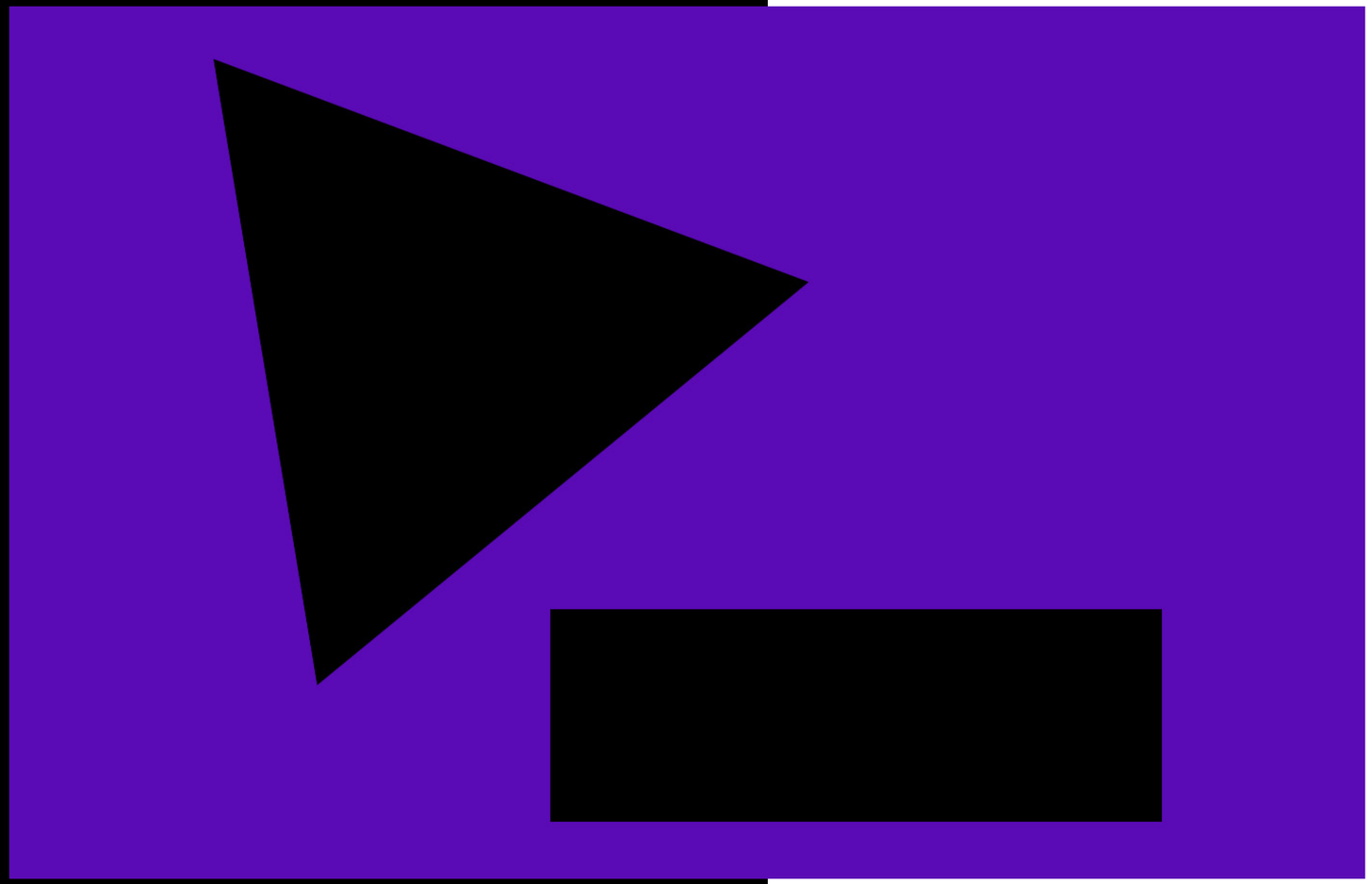


GRAPHIC OBJECTS

Black Fields

Just one more triangle for you, I promise!

Whether using these black fields to house copy against a busy background or to cement the bottom of a top-heavy unit, don't let two fields intersect with each other. Let's also shy away from using a black rectangle and black triangle in the same composition, if we can avoid it. While otherwise completely malleable, the black rectangle field should always be longer than it is tall and never rotate.



CONTENT BORDER FRAME

If the rest of the visual system lets us color outside the lines, it's time for paint by numbers. Licensed content at the forefront of our compositions is fiercly guarded by our licensors and needs to be 100% uncropped and visible—elevated by and clarified against our backing design. To push this distance and further highlight our subject, we incorporate a white content border frame. With a crisp edge and offset at an angle of 135°, this fancy drop shadow uses a variable thickness: 5% of the content's shortest dimension.

For content that we are able to crop, such as photos and commissioned artwork, keep to a rectilinear shape—this will create a visual hierarchy against the circles and triangles of our backing imagery.

OFFSET
135°

SHORTEST SIDE
Height, 300px

BORDER SIZE
300 x 0.05 = 15px

OFFSET
135°

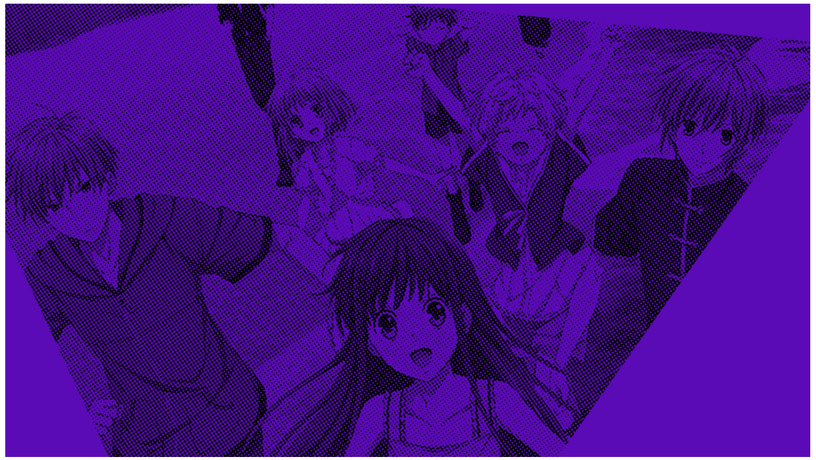
SHORTEST SIDE
Height, 1080px

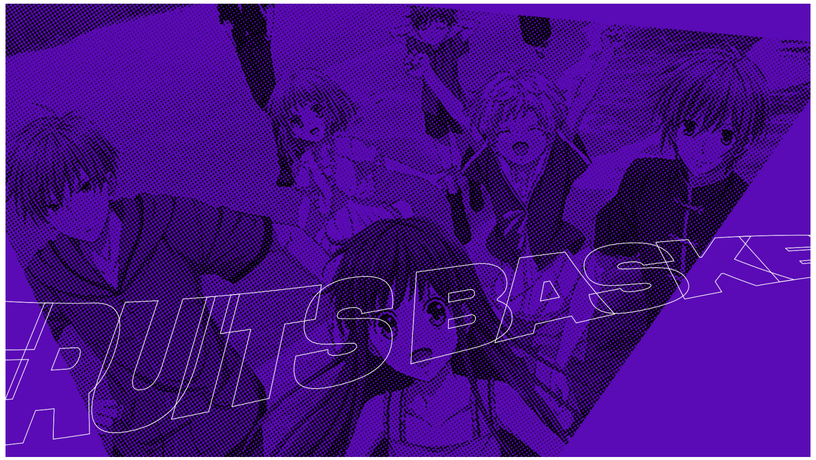
BORDER SIZE
1080 x 0.05 = 54px

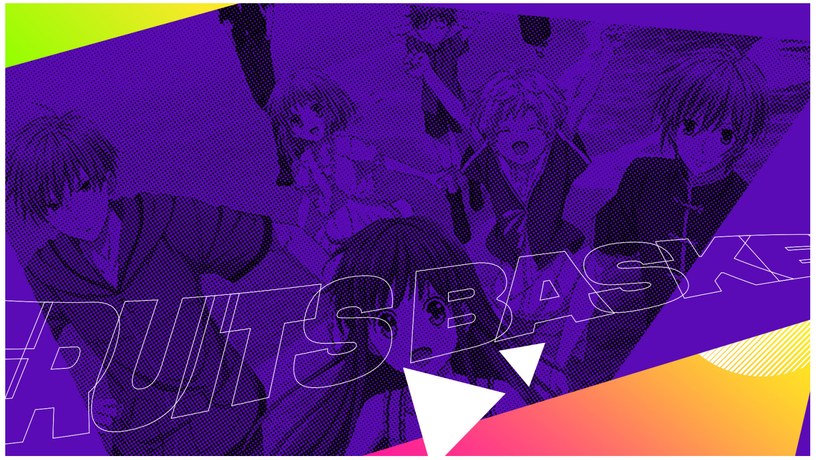
OFFSET
135°

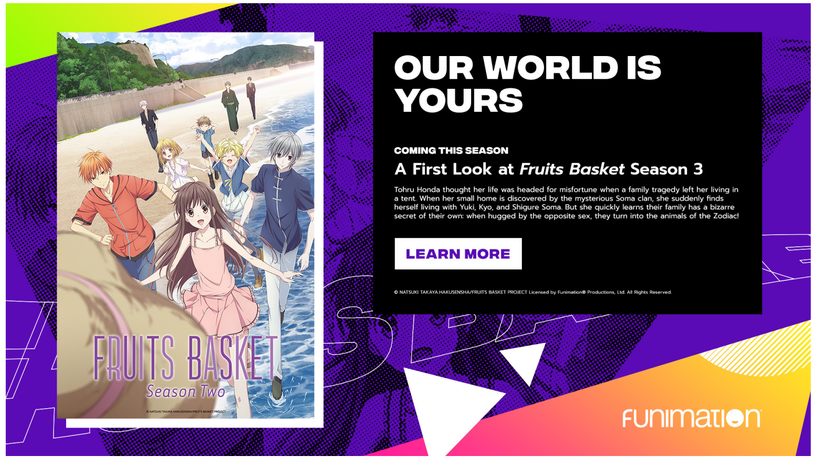
SHORTEST SIDE
Width, 680px

BORDER SIZE
680 x 0.05 = 34px








OUR WORLD IS YOURS
COMING THIS SEASON
A First Look at Fruits Basket Season 3
Tohru Honda thought her life was headed for misfortune when a family tragedy left her living in a tent. When her small home is discovered by the mysterious Soma clan, she suddenly finds herself living with Yuki, Kyo, and Shigure Soma. But she quickly learns their family has a bizarre secret of their own: when hugged by the opposite sex, they turn into the animals of the Zodiac!
LEARN MORE
© NATSUKI TAKAYA,HAKUSENSHA/FRUITS BASKET PROJECT Licensed by Funimation® Productions, Ltd. All Rights Reserved.
FRUITS BASKET
Season Two
funimation