

FINE DINING EXPERIENCE

Branding guidelines



KURU

BRANDMARK --- p.2

Haunt

TELL-TALE HEART.

"Villains!" I shrieked, "dissemble no more! I admit the deed! Tear up the planks! --- here, here! It is the beating of his hideous heart!"

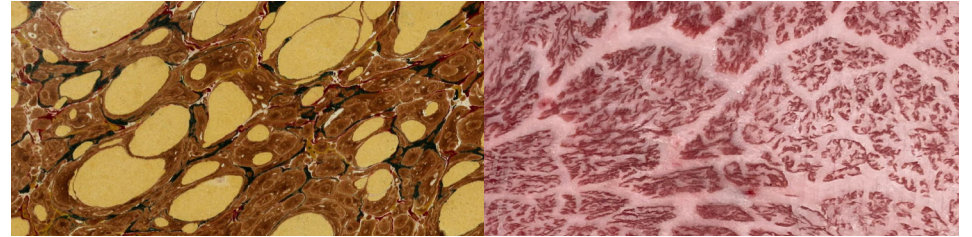
TYPEFACE --- p.10



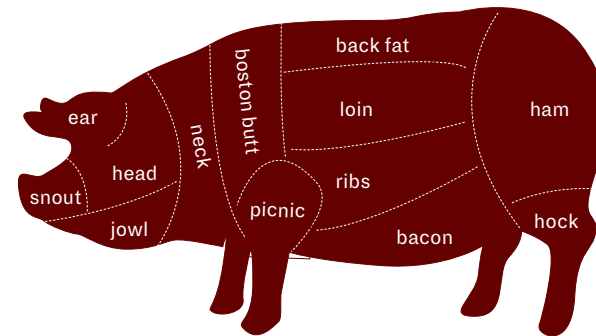
ATMOSPHERE --- p.2



PALETTE --- p.10



MATERIAL CUES --- p.11



SYMBOLISM --- p.13



PRODUCTS AND MOCKUPS --- p.16

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MAIN BRANDMARKS

These logomarks are to be used in large areas such as signage, menus and web splashscreens.



GSS.005



CJD.01

Brandmark

The primary brandmarks are reserved for moments of full presence. They're used where the brand is meant to dominate the space: signage, menus, and large-format applications where the identity can be

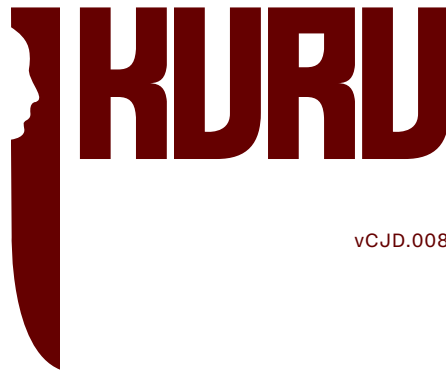
experienced in its entirety. They exist in two separate aspect ratios for ease of access. Tall neon sign? Use the CJD.01 logo. Top of a menu or an outdoor onning? We reccomend using the GSS.005 logo.



FFI.5

KURU

nvCJD.002



vCJD.008



FSE.02

SUPPORTING GLYPH

For the cocktail/wine and dessert indulgence menu, use this logomark at the top to signify a change in visual tone

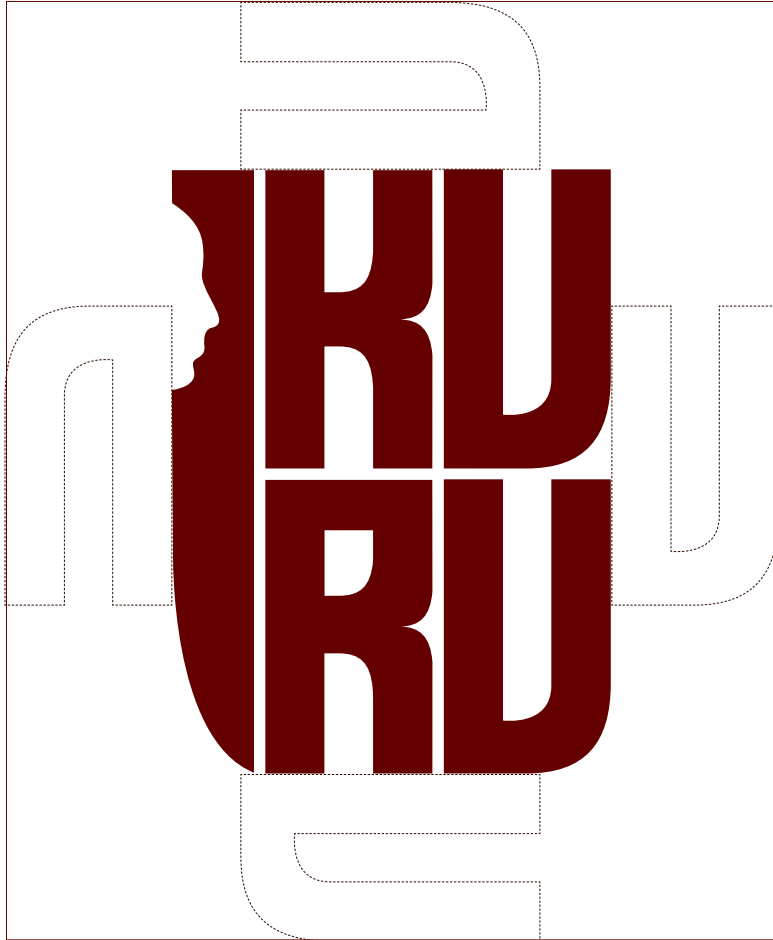
SUPPORTING BRANDMARK

The only supporting mark used by the Kuru brand is the knife logo and the divorced typographic half of the main brandmark or otherwise varied sizes of the knife and type together.

Brandmark

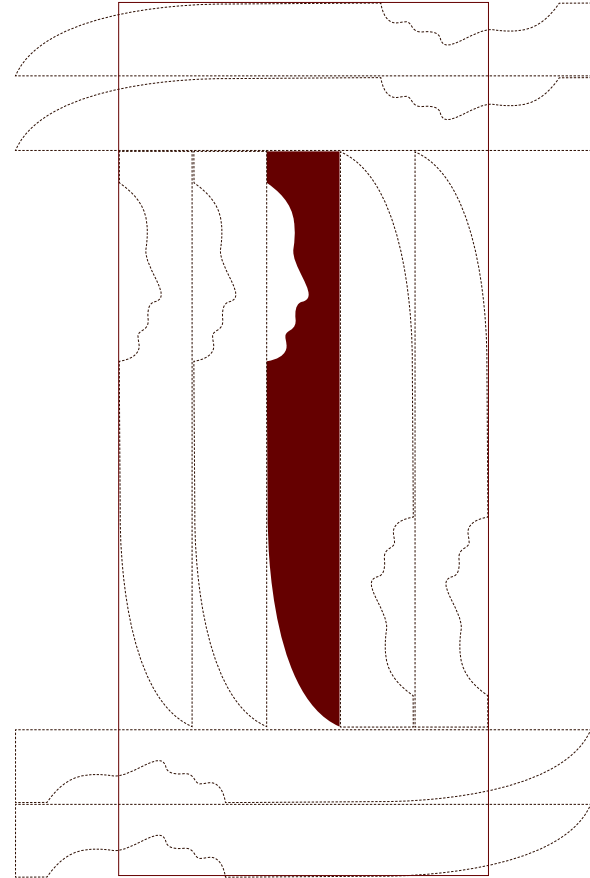
Supporting brandmarks are used in more constrained or repeatable applications where the primary mark would become overwhelming or illegible. These include smaller placements such as print collateral,

digital interfaces, menu footers, and secondary touchpoints. By isolating elements of the primary mark, the identity remains recognizable while adapting to tighter formats.



MAIN CLEARSPACE

Always use the width of any of the four letters in the logomark in all four directions.



SUPPORTING CLEARSPACE

If there are no letters, for example the knife icon, use twice the width of the entire mark in all 4 directions.

Brandmark

Clearspace is a matter of legibility, and of respect. The mark operates as a ceremonial object that requires space to exist undisturbed. Surrounding elements are held at a distance to preserve its presence, allowing

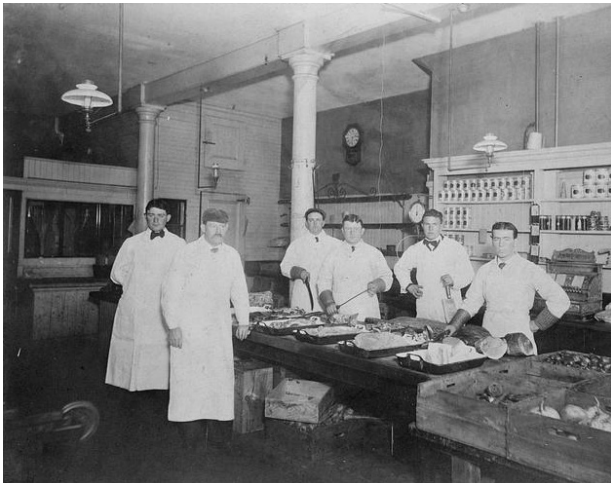
the identity to feel deliberate, controlled, and reverent. The same way that a table is set with intention before a private dining ritual, the logo is given room to breathe, and its authority is never diluted.

BRANDMARK PHILOSOPHY

A brand equation combines basic, simple concepts into a complex intellectual product .



MORTUARY SLABS

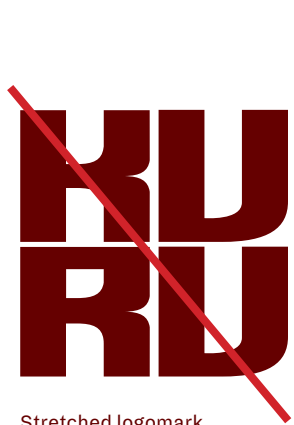


DELICATESSEN

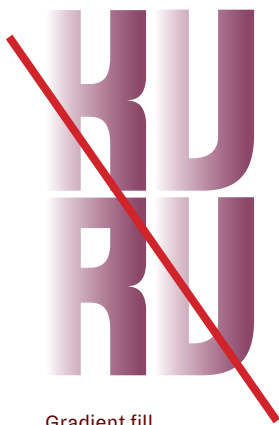
DOWNWARDS CUT.



...INTO A LYING CORPSE



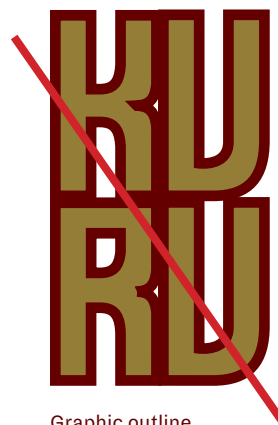
Stretched logomark



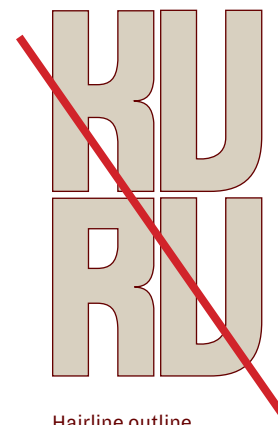
Gradient fill



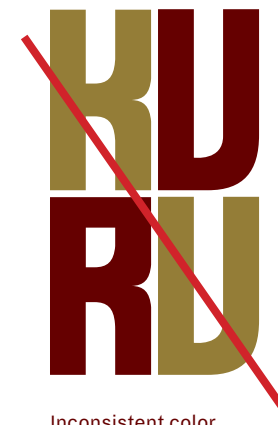
Drop shadow



Graphic outline



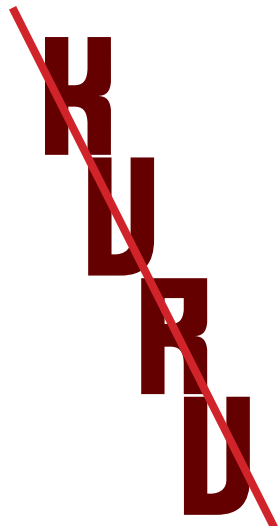
Hairline outline



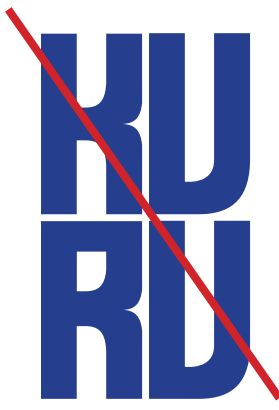
Inconsistent color



Perspective warp



Path type



Strayed from brand palette
(page 11)



Inconsistent sizing



No funny stuff

Brandmark

DON'T USE CASES

Examples for the most common areas
the brandmark is NOT to be used.



TRUELINE

A daringly elegant dining experience that explores the art of indulgence & taboo through immersive storytelling. Be as good as humanly possible.

KEYWORDS

candlelit, ritualistic, decadent, velvet, private, ceremonial, opulent, feast, indulgence, forbidden, feast, intimate, conspiracy



Atmosphere

Header --- The Slab

Epicine Display Black

35pt 44pt

MENU ITEM --- LICORICE SOUR GRAPES & KIRSCH FOAM
COM.TYPE BLANCHARD MEDIUM CAPITALS --- 10PT / 15PT

Item Description --- I've seen horrors. Horrors that you have seen. But you have no right to call me a murderer, you have a right to kill me. You have a right to do that. But you have no right to judge me --- without feeling, without passion, without judgment, without judgment. Because it's judgment that defeats us.

ST Dia Regular --- 8pt / 12pt

Typeface

Epicene establishes the primary voice of the brand. Restraint with its balanced, pointy forms carrying a quiet authority, allowing it to feel ceremonial without excess. Dia introduces a sharper edge into the system,

angular details create a sense of precision. Blanchard is used sparingly on item titles and prices, the tall serifs and low x-height refer to a classy typewriter feeling, clicking away at the final tally of the bill.

Intoxicate

ICEBOX 101

Gin, blood orange, and spiced honey shaken cold, finished with smoked rosemary and a black salt rim.

CORPSE REVIVER No.3 104

Gin, Lillet Blanc, and orange liqueur shaken with lemon, rinsed with absinthe and served ice cold.

THE LAST WORD 111

Chartreuse, lime, and maraschino folded into cold gin, brightened with absinthe and crushed mint.

ESTATE PINOT NOIR 135⁸/₁

Silky red Burgundy with dark cherry, soft tannin, and warm earth, served lightly chilled.

CHABLIS PREMIER CRU 138⁸/₁

Bright mineral Chardonnay with citrus peel and flint, crisp acidity and a long saline finish.

The Slab

ANNA CROWLEY 864,908

Prime cut, seared over high flame and finished with molten foie gras and saffron butter, served with charred citrus and smoked salt.

MATTHEW WAVERLY 912,842

Cold preparation dressed with bright lemongrass oil and lime, crowned with a delicately pierced veil of caviar and shaved fennel.

KAYLEIGH PRICE 574,982

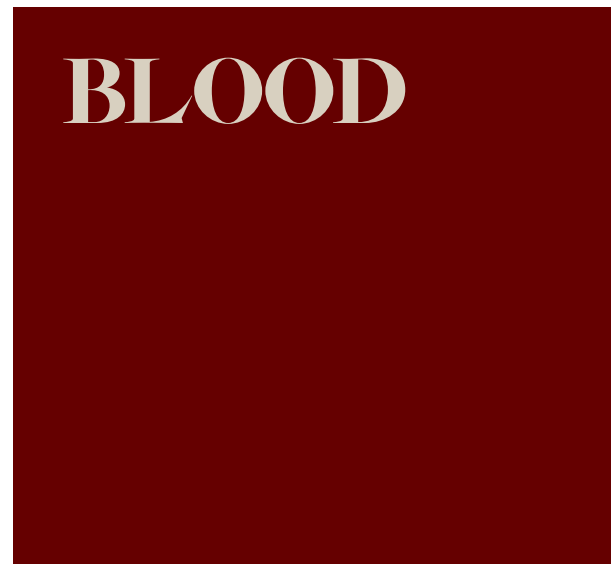
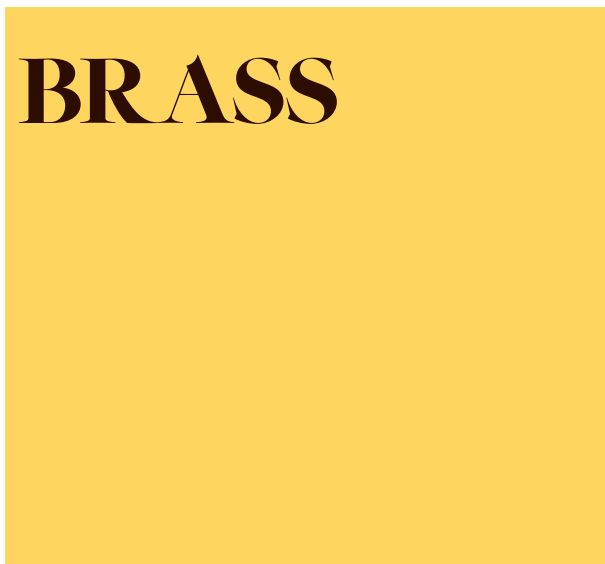
Lightly roasted reserve balanced with yuzu oil and fennel pollen, finished with orchid petals and a forensic trace of citrus ash.

AMBER CRYSTAL BISHOP 741,890

Slow caramelized and wrapped around sweetbreads, lacquered in a deep pork blood reduction and finished with cracked spice.

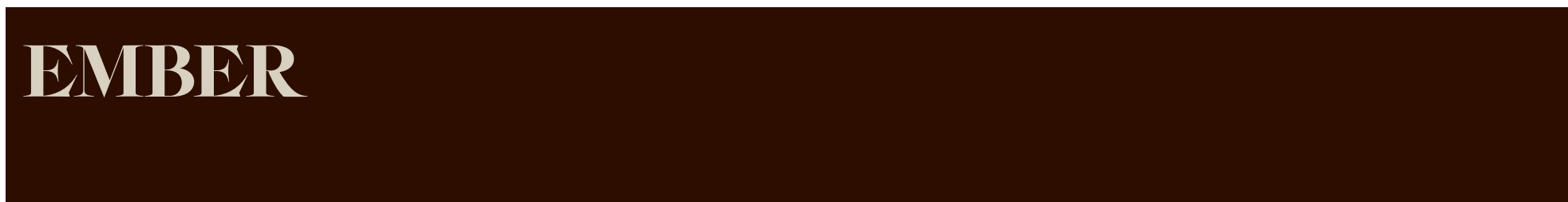
DOMINIC HALE 781,854

Prime selection roasted over open flame and rested in brown butter, finished with charred citrus and cracked spice.



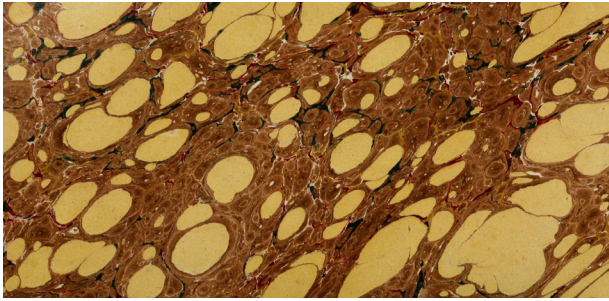
MAIN PALETTE

Fill colors, wall paper, menu paper, napkins, tablecloth, cheques.

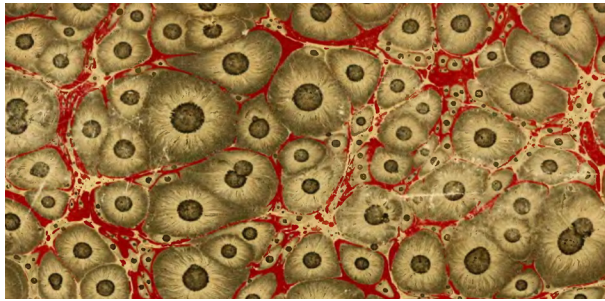


SUPPORTING PALETTE

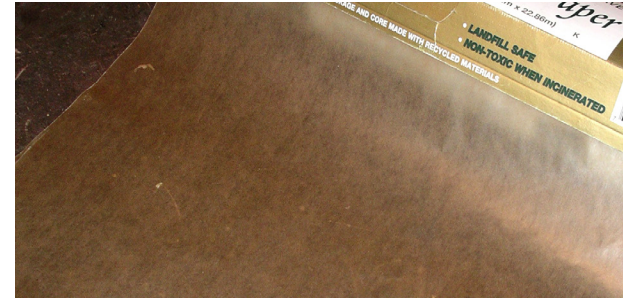
Typography, pattern elements, icons. Avoids coolness.



MARbled PAPER --- ITALIAN WAVE



MARbled PAPER --- SUMINAGASHI



WAX PAPER



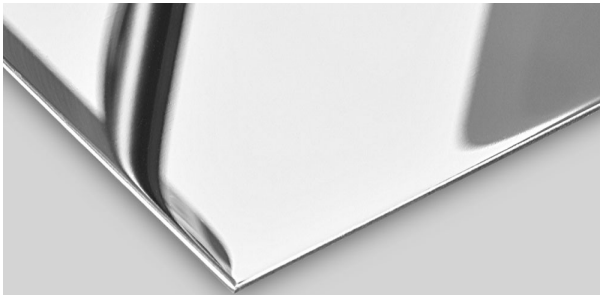
MIRROR---POLISHED BRASS



DRIPPING WAX



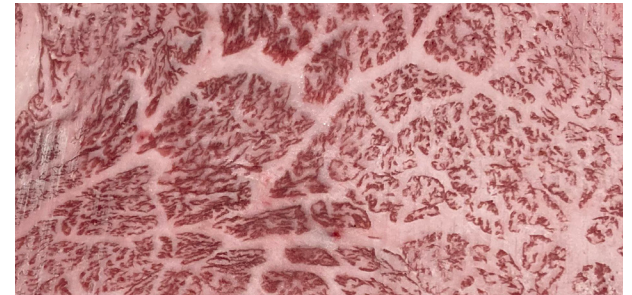
DARK HARDWOOD



MIRROR---POLISHED STEEL

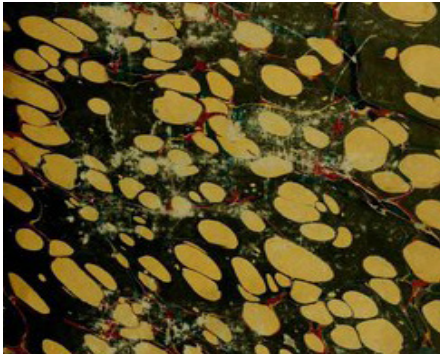


HOT STEEL



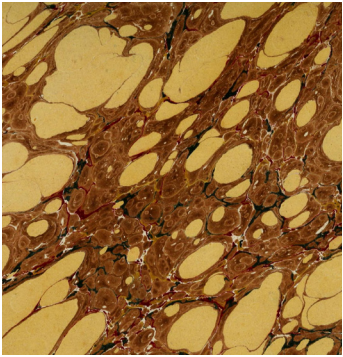
MARbled MEAT

Material cues



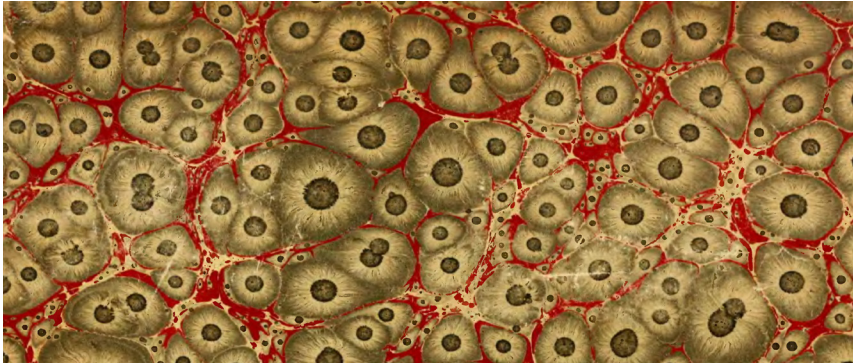
18th CENTURY MARBLED PAPER

Italian wave marbling



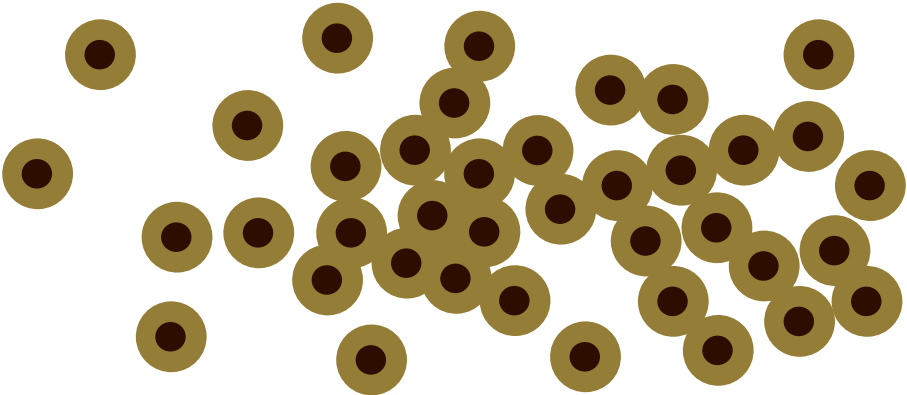
MARBLED MEAT

BMS #12 Quality Grade 5 abundant prime cut



12th CENTURY MARBLED PAPER

Variation on Suminagashi



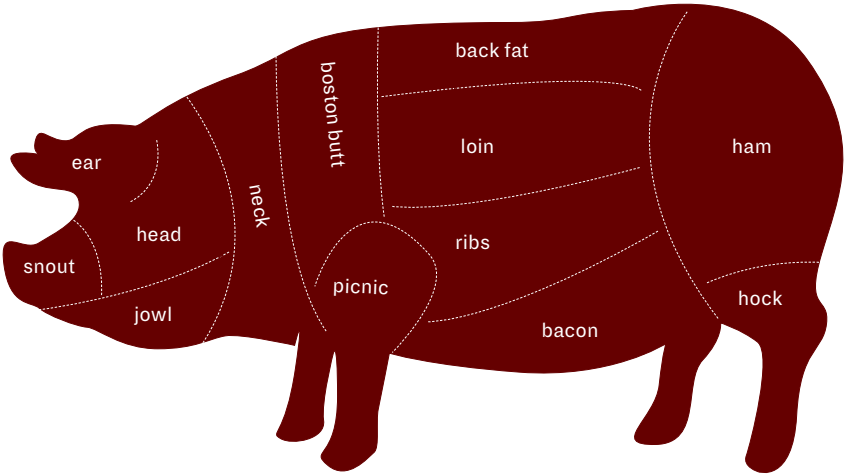
ADIPOCYTES

Mammal fat cells

Material cues

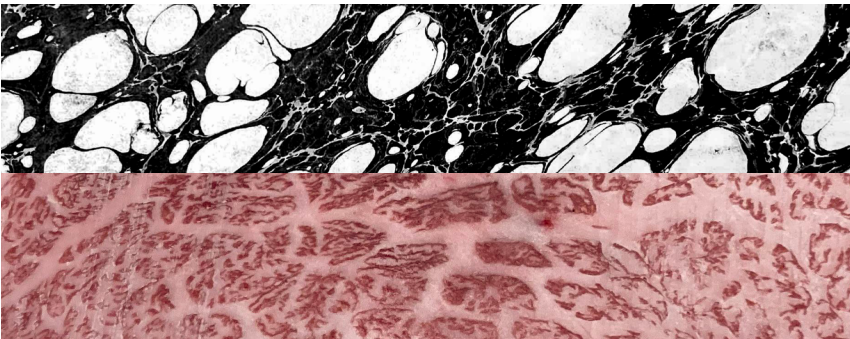
GAP MOTIF

Gaps, matrices, em dashes, fat and flesh,
butcher diagrams and perforations.



GAPS IN FLESH

Echoed symbol from marbled paper --- gaps between meat and flesh
in an abundant cut the same way ink and pulp are marbled together.



PERFORATIONS

Many times in production elements there will be cut elements, especially on special menus or addresses
attached to the business cards. These are perforated cuts intended to echo butcher diagrams and gaps.



EM---DASHES

In the Kuru branding system when a Hyphen, en dash or an em
dash is to be used, please take notice in replacing them with three
hypens to echo the gap motif aswell as the perforations.

Head ---

MENU ITEM ---

Body copy ---



Menus and card detail



Menus and card detail



Main menu and cheque detail



Main menu and cheque detail



Main menu and cheque detail



Main menu and cheque detail



Main menu and cheque detail



Main menu and cheque detail



Main menu and cheque detail



DRINK COASTER



DINNER NAPKIN

Product mockup



TAKEAWAY MATCHBOX



SERVER BACK--NECK EMBROIDERY

Product mockup



CHEF APRON SMALL EMBROIDERED DETAIL

Product mockup



Building mockup