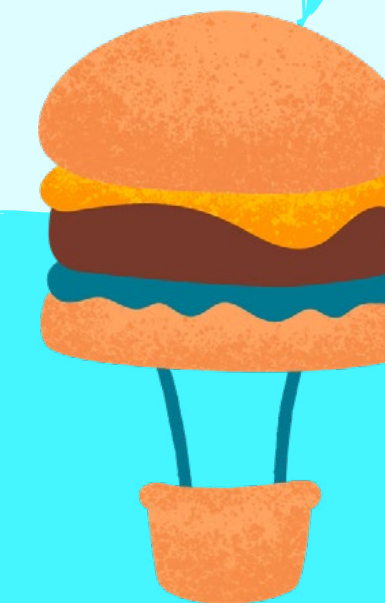


WELCOME TO THE WONDERFUL WORLD OF

Wonderful World OF TREATS



Brand guidelines

June 2024

Introduction

Logo

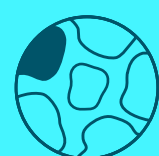
Typography

Colour

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Introduction

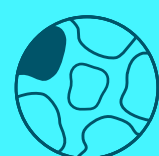
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Slogan

Impossibly delicious,
surprisingly nutritious.

Introduction

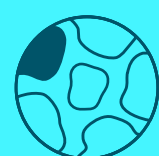
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Vision

**A magical world where
dogs can enjoy the
foods we love.**

Introduction

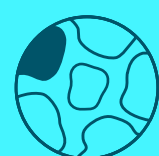
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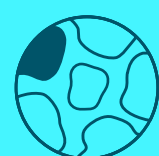
Mission

At Wonderful World of Treats, we make the impossible, possible.

Our temptingly tasty treats make dreams come true – finally, your dog can enjoy your favourite flavours as much as you do!

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Brand narrative

Introduced by Houdini

Welcome to the Wonderful World of Treats!

My name's Houdini, and I'm going to be your tour guide for today. I'm so glad you're here. You're going to love it... every dog does.

You know what it's like when your humans are munching away on burgers, or celebrating someone's birthday with a massive cake, and all you want is to join in. "Sorry Houdini," they say, "That's impossible."

Impossible! What a word. Here, we embrace impossible. The rules don't apply any more. Realise your dreams of chomping on golden french fries growing right from the ground, diving into rivers of liquid cheese, dashing through meatball rain, soaring the skies in the beefiest burger-balloon, sailing in boats made of pizza, climbing mountains of heavenly cakes... I could go on.

There's so many different lands (and taste sensations!) to explore. And it's not just for dogs – on our travels, I'll be sure to introduce you to my gang of furry friends. From whiskered wizards of the feline kind to hop-happy bunnies, each is an expert in the best places to find unique treats, imagined just for them.

So say goodbye to boring and come explore the deliciousest snacks known to petkind. Anything is possible in the Wonderful World of Treats.

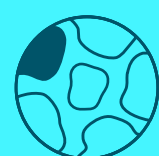
Houdini

(learn more on page 27)



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Brand narrative

Origin story

“What do dogs dream about?” our team of animal lovers wondered one day.

We immediately began a round of extensive research involving thorough analysis of woof recordings and the careful measuring of tail wag velocity.

Before long, the conclusion became clear. The ultimate dream of any dog is the opportunity to taste all the foods usually reserved for people – to finally discover what all of the fuss is about.

With one-of-a-kind flavours such as Pepperoni Pizza or Red Velvet Cake, a visit to the Wonderful World of Treats takes dogs on a journey through a magical wonderland, full of groundbreaking deliciousness.

We’re shaking things up for owners too – small packets are the perfect format for mix and match at an affordable price.

With an ever-expanding world of choices, you can treat your pooch to an exhilarating adventure every day, plus there’s plans to cater to all kinds of pets in the not-too-distant future.

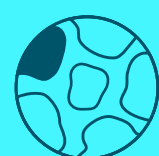
No more begging at the dinner table. Wonderful World of Treats has imagined something better.

“Dogs don’t understand the constraints of reality. To them, eating a cheeseburger is just as impossible as flying in one. Both are the stuff of dreams. So we set about to make those dreams come true.”

Steve Driver, co-founder

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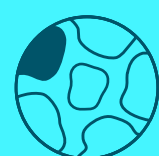
Tone of voice

In a nutshell



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Tone of voice

Key aspects

Optimistic

Our voice should always leave the audience feeling warm and cheerful.

- Use positive adjectives, especially in product descriptions and marketing messaging.
- Celebrate the wonderful benefits of our products using superlatives and hyperbole.
- Our brand world should feel like an escape from everyday stress. Avoid controversial topics or engaging in politics.

Whimsical

Our brand doesn't take itself too seriously, and neither should our copy.

- Experiment with ways to use language creatively, for instance through literary devices (next slide).
- Substitute words for silly counterparts, e.g. 'munch' or 'chomp' for 'eat'.
- Use lighthearted jokes such as wordplay and puns liberally to surprise and delight.
- However, dry humour, sarcasm and irony should be avoided to avoid a negative or ambivalent tone. Our voice should be good-natured and never mocking.

Informal

Accessible and relatable language welcomes our audience into our world.

- Speak in plain English, avoiding confusing terms or uncommon vocabulary.
- Contractions and popular colloquialisms can be employed to create warmth and approachability.
- When addressing individuals, avoid formal terms such as 'Dear' and 'Sincerely', traditionally associated with letter writing.

Engaging

Our visuals are captivating and our brand voice should be too.

- Ensure all communications are lively and energetic, even in contexts where this might not be typical (e.g. a 404 page).
- Vary sentence length to avoid monotony.
- Address the audience directly through the second person and rhetorical questions.
- Avoid heavy repetition, mixing up vocabulary such as referring to dogs instead as 'pup' or 'pooch'.

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Tone of voice

Using literary devices

Imagery

Capture the imagination of our audience through appealing to the senses – what does the Wonderful World of Treats look, smell, sound and most importantly taste like? Use adjectives and adverbs liberally.

Rhyme, Assonance, Alliteration

The use of these devices in childrens' literature suggest innocence and nostalgia, as well as adding a friendly warmth to our voice.

- **Rhyme:** repetition of sounds at the end of two or more words, e.g. *'Bark in the park'*
- **Assonance:** repetition of stressed vowel sounds, e.g. *'The dog was hot from following frogs'*
- **Alliteration:** repetition of the same letter and/or sound at the beginning of two or more words, e.g. *'A treasure trove of treats', 'The beefy burger balloon bounced boldly'*

Simile

Draw comparisons between our products and the wider world to deepen understanding and catch audience attention. e.g. *'As delicious as your favourite takeaway', 'A mountain range as pink as candy floss.'*

Metaphor

Our brand is all about the impossible, so creative metaphors (stating one thing is another) should be used often. e.g. *'My dog is a cuddly teddy bear.'*

Idioms

Often examples of simile or metaphor, these common phrases can create opportunities for humour and add to the relatability of our brand.

e.g. *'Working like a dog'*
'Barking up the wrong tree'
'It was raining cats and dogs'

Superlative

Describe our product as having positive treats to the highest possible degree. e.g. *'the beefiest, meatiest, tastiest burger imaginable.'*

Hyperbole

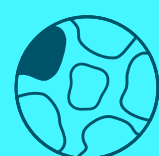
A playful way to make claims about our product that aren't meant to be taken literally. e.g. *'if your dog hasn't tried these treats, he hasn't lived.'*

Onomatopoeia

Terms that are named after the sounds they describe e.g. *'woof', 'hiss' 'buzz'*. These can add to a friendly, or at times silly, tone of voice.

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Tone of voice

Our identity

Our brand name, 'Wonderful World of Treats', has a dual role. It refers both to the company, and to the brand world our products exist in.

Company

When referring to the company, the name that should be used is simply 'Wonderful World of Treats'.

This is our registered trademark and therefore should be used both in formal and informal contexts.

For example:

- *'Our mission at Wonderful World of Treats is to make the impossible, possible!'*
- *'Wonderful World of Treats is an organisation committed to creating quality pet products in a sustainable and responsible manner.'*

Brand world

When referring to our brand world, we switch to using the definite article, preceding the brand name with 'the' (with a lowercase 't').

This audiences understand that our brand world is a specific location.

For example:

- *'Welcome to the Wonderful World of Treats!'*
- *'A visit to the Wonderful World of Treats takes dogs on a journey through a magical wonderland.'*

Product

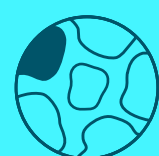
When referring to our product, the 'Wonderful World of Treats' brand is applied as a descriptor in the same way as before.

For example:

- *'A range of dog treats produced by Wonderful World of Treats.'*
- *'Delicious flavours of treats only imaginable in the Wonderful World of Treats.'*

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Tone of voice

Houdini

The previous pages refer to our brand voice when writing as Wonderful World of Treats, the company, however an equally important part of our brand is our mascot. Houdini has his own distinct voice, and although this largely mirrors the language used by the company, there are some key differences.

Intended audience

- Whilst the company typically addresses the humans that purchase the product, Houdini instead speaks to the consumer of the treats themselves – dogs across the world.
- This is an exercise in imagination into how dogs might think, feel and – if it were possible – speak. This adds to the ‘impossible’ theme of the brand and breaks convention to add originality.
- Refer to concepts that dogs would be familiar with and experience frequently and avoid subjects that are too complex.
- e.g. *‘Imagine your humans ordering their favourite takeaway...’*

Mimicking speech

- Houdini’s tone of voice should more closely mimic spoken language. Writing from his perspective should be imagined as a transcript as he is unable to put paw to paper personally, so to speak.
- Using more frequent exclamation marks than from the company perspective suggests excitement and energy in Houdini’s voice.
- Pauses in speech can be represented by using ellipses.
- Finally, using questions addresses the audience directly in a conversational style.
- e.g. *‘Can you guess my favourite treat? Well... it’s... pepperoni pizza!’*

Idiosyncrasies

- Whilst our brand language is informal, it should still adhere to traditional spelling and grammar.
- Houdini’s voice has more flexibility, playing with language in a loose way which adds to his innocent and carefree personality.
- Invented vocabulary or unusual terms of phrase can pop up again and again to create familiarity, eventually having the potential to become a catchphrase.
- e.g. *‘The deliciousest snacks known to petkind’*
- *The impossibleness of salmon maki is actually kinda fishy...’*

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Tone of voice

Practical details

British English

As a UK based brand, we use British spelling and terms consistently through our brand communications. For example:

- *‘Favourite’ as opposed to ‘Favorite’*
- *‘Specialise’ as opposed to ‘Specialize’*
- *‘Coriander’ as opposed to ‘Cilantro’*

Full stops

Use full stops at the end of complete sentences. However, avoid at the end of headings, subheadings and bullet points of one or more words which don’t form a sentence.

Capitalisation

Our brand name should be written in title case whereas headings, subheadings, product names and product flavours should be written in sentence case.

First person plural

When referring to Wonderful World of Treats from the perspective of the company, use the first person plural to communicate our collaboration as a team rather than as individuals.

e.g. ‘We’re shaking things up for owners too – small packets are the perfect format for mix and match at an affordable price.’

Informal grammar

Our casual tone is supported by informal language techniques. For example:

- **Contractions:** omitting letters from words, e.g. *‘can’t’, ‘shouldn’t’, ‘they’ll’*
- **Abbreviations:** shortening of terms, often through acronyms, e.g. *‘ASAP’*
- **Imperatives:** directly inviting the audience to do something, e.g. *‘Come and explore amazing new flavours in the Wonderful World of Treats’*
- **Phrasal verbs:** idiomatic phrases instead of formal verbs, these often sound more playful and visual, e.g. *‘The burger balloon was blown up’* vs *‘The burger balloon was inflated’*

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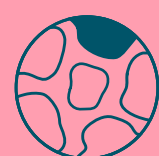
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Logo





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Our most important asset is our primary logo. It should be used to represent the brand in most cases.

The first two words are rendered in a decorative hand-lettered script, with varying thickness to emulate a calligraphic signature. Playful details such as flared terminals and swirls create a whimsical feel..

The subsequent words are more simple to create contrast. Uneven strokes and asymmetric letters add to the hand-crafted feel.

The curved baseline creates a framing effect and adds to its individuality.

Primary logo

Wonderful World
OF TREATS





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Our secondary logo is a stacked composition of our primary logo.

It can be used whenever its proportions better fit the space available, especially if this allows the text to appear larger.

Secondary logo

Wonderful
World
OF TREATS



To ensure our logo does not appear too close to competing elements we recommend a clear space be kept around its edges.

For our primary logo we suggest a clear space equivalent to a third of the height of the logo.

For our secondary logo, a clear space equivalent to a quarter of the height of the logo.

An exception to this rule is placing the logo on subtle overlapping textures or background elements which do not compete for attention or decrease readability.

Usage

Clear space



The logo should not be presented or altered in ways including but not limited to the examples shown.

Usage

Incorrect usage



✗ Do not rotate the logo.



✗ Do not stretch the logo.



✗ Do not add effects to the logo.



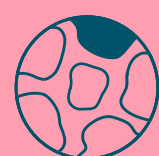
✗ Do not resize elements of the logo.



✗ Do not attempt to recreate the logo.



✗ Do not place the logo on a straight baseline instead of on a curve.



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Typography





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In the majority of applications the primary typeface should be the sans serif Greed by Displaay.

It has been chosen due to its characterful yet modern design, perfect for both expressive headlines in its Narrow width and and readable body copy in Standard width.

Primary typeface

Greed

AaBbCcDdEeFfGgHhIiJj
KkLlMmNnOoPpQqRrSs
TtUuVvWwXxYyZz

Bold Narrow

Impossibly delicious

Semibold Narrow

Impossibly delicious

Regular Narrow

Impossibly delicious

Bold Standard

Surprisingly nutritious

Semibold Standard

Surprisingly nutritious

Regular Standard

Surprisingly nutritious



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Our supporting typeface is GoodDog New, matched to the styling of the lettering in the second line of our logo.

It is only used in uppercase for short lines of text and in small sizes.

Supporting typeface

GoodDog New

ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ

Regular

IMPOSSIBLY DELICIOUS, SURPRISINGLY NUTRITIOUS



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When text is being used at a very small size (7pt or below), an alternative typeface named Rambla can be used.

We recommend this in very specific use cases such as ingredients lists on packaging where readability is imperative.

It should not be used on digital applications or marketing material.

Small text

Rambla

AaBbCcDdEeFfGgHhIiJjKk
LlMmNnOoPpQqRrSsTtUu
VvWwXxYyZz

Bold

Impossibly delicious, surprisingly nutritious

Regular

Impossibly delicious, surprisingly nutritious

In order to maintain consistency across design applications we recommend the following typographical hierarchy.

This creates a structure where emphasis is placed on headings, subheadings and buttons, whereas paragraph text is readable in large volumes.

Hierarchy

A Primary heading

B Secondary heading

C SUBHEADING

D Paragraph. Lorem ipsum siminvel imus aut que et fugia cor am, tet eumendi genisse quiaspere qui idelenim sequia sa sum nume ne porum es ad mi, odipsus consequi dolupta epeditiatium rem. Et marm officipit fugia volorepenihi llabori demossime sitibus moditis dolescit, sequas asperum. Nullabore magnam dolor archit, quam exceria quo illora vossit aut quiae que nus samet audicatur, si tentur, que perum repe.

E BUTTON BUTTON BUTTON BUTTON

A Greed Narrow
Bold
Sentence case
~5x paragraph size
1x line height

B Greed Narrow
Medium
Sentence case
~3x paragraph size
1x line height

C GoodDog New
All caps
100% letter spacing
~1.5x paragraph size
1x line height

D Greed Standard
Regular
Sentence case
1.5x line height

E GoodDog New
All caps
50% letter spacing
~1.25x paragraph size





Whilst every effort should be made to use the official typefaces, in cases where this is not possible the following free-to-use substitutes may be used – **Roboto** for headings and body copy (A, B + D) and **Patrick Hand** for subheadings and buttons (C + E). These should follow the same specifications as the standard hierarchy.

Both Roboto and Patrick Hand are available on Google Fonts.

Substitutes

A

Primary heading

B

Secondary heading

C

SUBHEADING

D

Paragraph. Lorem ipsum siminvel imus aut que et fugia cor am, tet eumendi genisse quiaspere qui idelenim sequia sa sum nume ne porum es ad mi, odipsus consequi dolupta epeditiatium rem. Eofficipit fugia volorepenihi llabori demossime sitibus moditis dolescit, sequas asperum vid ullorem dolorio necaepuda simus eturehendit volore. Omagnam volor archit, quam exceria quo illora vossit aut quiae que nus samet audicatur, si tentur, que perum repe.

E

BUTTON

BUTTON

BUTTON

BUTTON

A

Roboto

Black

Sentence case

~5x paragraph size

1x line height

B

Roboto

Medium

Sentence case

~3x paragraph size

1x line height

C

Patrick Hand

All caps

100% letter spacing

~1.5x paragraph size

1.5x line height

D

Roboto

Regular

Sentence case

x

1.5x line height

E

Patrick Hand

All caps

50% letter spacing

~1.25x paragraph size

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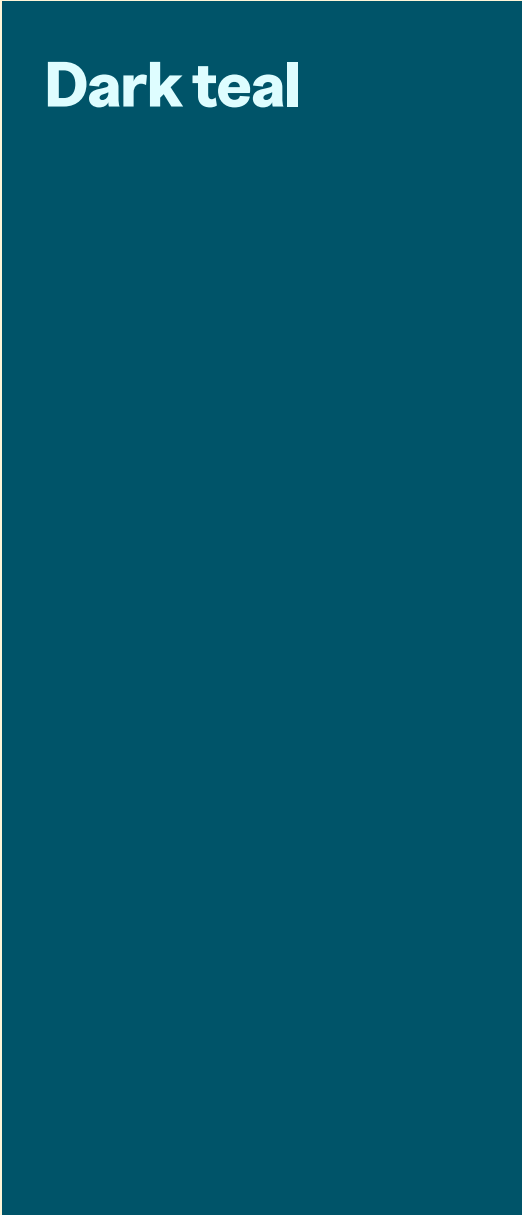
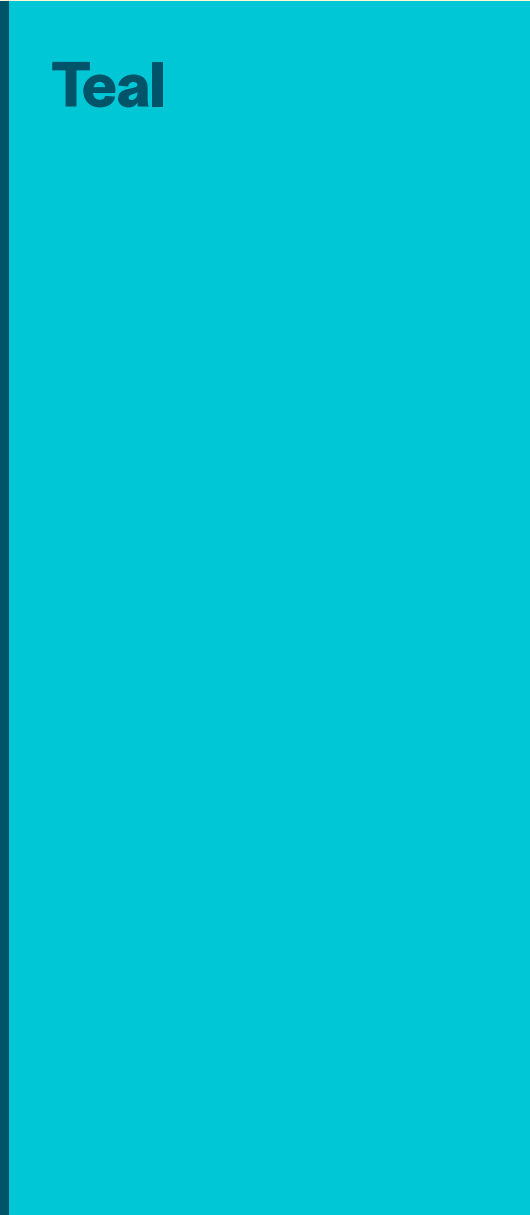
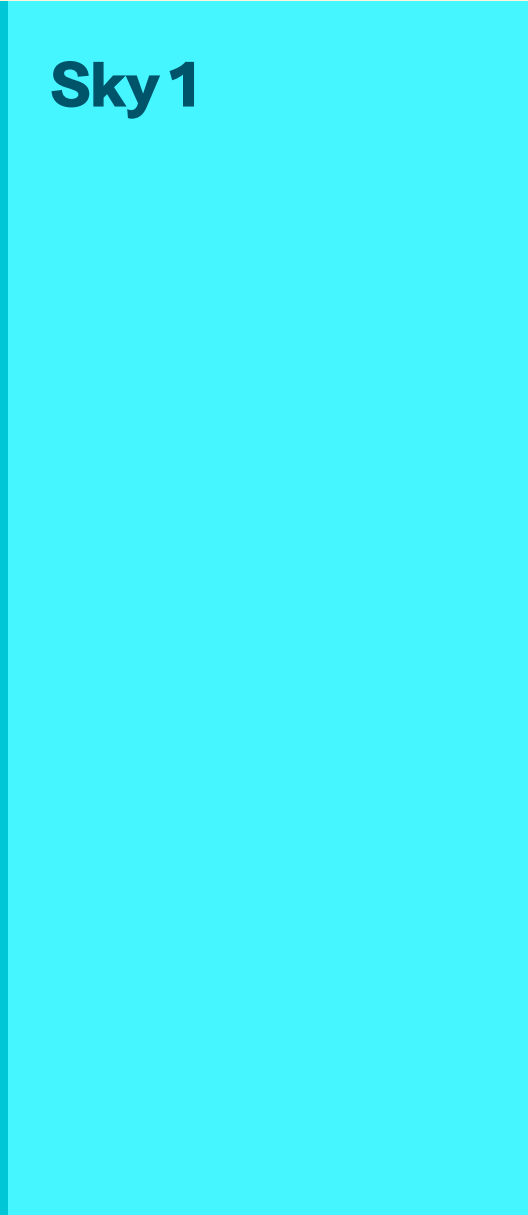
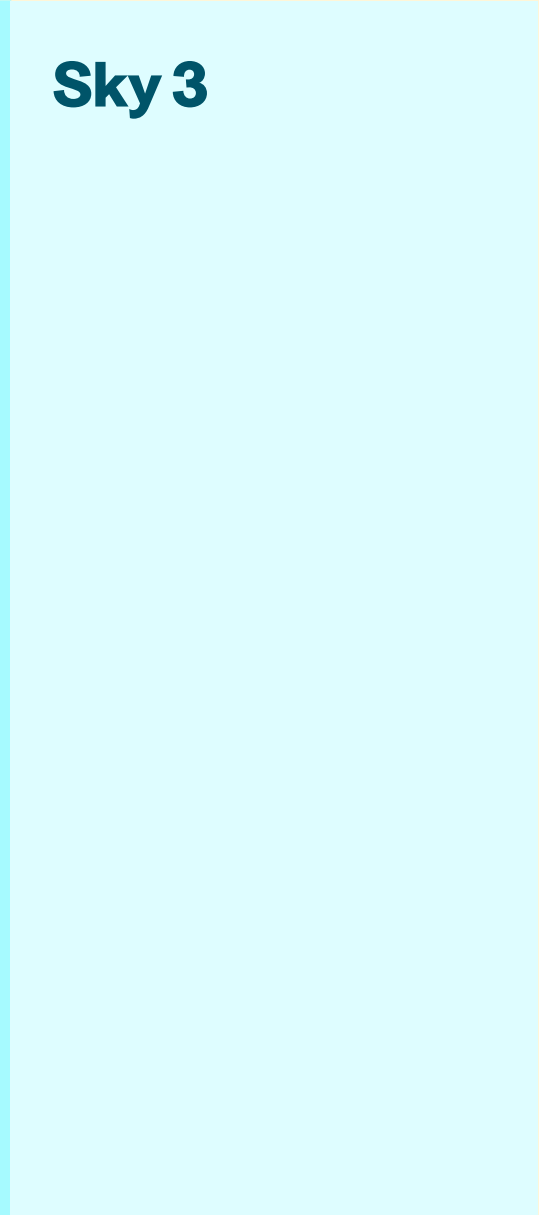
Illustration

Application

The colours primarily used to represent Wonderful World of Treats are shades of teal-blue shown to the right.

These should be ideally used for the audience's first encounter of the brand. For example on social profiles, cover pages, exhibition stands, website homepage.

Primary palette

Dark teal	Teal	Sky 1	Sky 2	Sky 3
				
HEX #005469	HEX #00C7D6	HEX #45F6FF	HEX #A6FAFF	HEX #DEFDFF
RGB 0 • 84 • 105	RGB 0 • 199 • 214	RGB 0 • 207 • 232	RGB 166 • 250 • 255	RGB 222 • 253 • 255
CMYK 100 • 24 • 20 • 43	CMYK 77 • 0 • 4 • 0	CMYK 53 • 0 • 4 • 0	CMYK 28 • 0 • 1 • 0	CMYK 28 • 0 • 1 • 0
PAN 315 U X C	PAN 2199 U X C	PAN 310 U X C	PAN 635 U X C	PAN 635U (50% tint) X C



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Although this is our secondary palette it can still be used liberally to provide variety in applications.

Typically one hue is used per section/application, with the range only presenting in full when instances are pulled together (for example a social feed).

Secondary palette

Cake 1 HEX #FF5473 RGB 255 • 84 • 115 CMYK 0 • 77 • 5 • 0 PAN 212 U • X C	Cake 2 HEX #FF9EB0 RGB 255 • 158 • 176 CMYK 0 • 25 • 0 • 0 PAN 2036 U • X C	Cake 3 HEX #FFD9E0 RGB 255 • 217 • 224 CMYK 0 • 22 • 6 • 0 PAN 9320 U • X C	Cake 4 HEX #FFF2F5 RGB 255 • 242 • 245 CMYK 0 • 8 • 2 • 0 PAN 9320 U (50% tint) • X C
Pizza 1 HEX #FF750A RGB 255 • 117 • 10 CMYK 0 • 39 • 98 • 0 PAN 1375 U • X C	Pizza 2 HEX #FFBF52 RGB 255 • 191 • 82 CMYK 0 • 5 • 77 • 0 PAN 121 U • X C	Pizza 3 HEX #FFE76D RGB 255 • 231 • 109 CMYK 2 • 6 • 67 • 0 PAN 9120 U • X C	Pizza 4 HEX #FFF6D8 RGB 255 • 246 • 216 CMYK 0 • 3 • 21 • 0 PAN 9120 U (50% tint) • X C
Sushi 1 HEX #2DB24A RGB 45 • 178 • 74 CMYK 59 • 0 • 80 • 0 PAN 2270 U • X C	Sushi 2 HEX #8FDE64 RGB 143 • 222 • 100 CMYK 47 • 0 • 69 • 0 PAN 7487 U • X C	Sushi 3 HEX #D8FC8F RGB 216 • 252 • 143 CMYK 12 • 0 • 25 • 0 PAN 2282 U • X C	Sushi 4 HEX #F7FFD9 RGB 243 • 255 • 199 CMYK 8 • 0 • 30 • 0 PAN 9120 U (50% tint) • X C



In the majority of cases our logo should be coloured **Dark Teal** or **Sky 2** from our primary palette (whichever contrasts more with the background).

Exceptions can be made when used on the brightest versions of our secondary colours, in which case a tint of that hue can be used instead.

Logo colour



Text and background colour combinations on public facing applications should be dependent on accessibility.

Contrast levels can be checked using online calculators, but here are some recommended combinations we have tested.

Accessibility

Dark teal + Sky 1

Aa 6.37

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Sky 2

Aa 7.31

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Sky 3

Aa 7.93

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Cake 3

Aa 6.57

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Cake 4

Aa 7.80

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Pizza 2

Aa 5.19

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Pizza 3

Aa 6.93

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Sushi 2

Aa 5.23

AA Large - **PASS**
AA Normal - **PASS**

Dark teal + Sushi 3

Aa 7.38

AA Large - **PASS**
AA Normal - **PASS**



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Wonderful World OF TREATS

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Our mascot is Houdini – a charming, whimsical guide to the Wonderful World of Treats.

He should always be pictured wearing his characteristic top hat and bow tie, although the colours of these accessories can vary.

Mascot



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Our set of graphic assets includes clouds and bird vectors which can be flipped and resized to create original compositions.

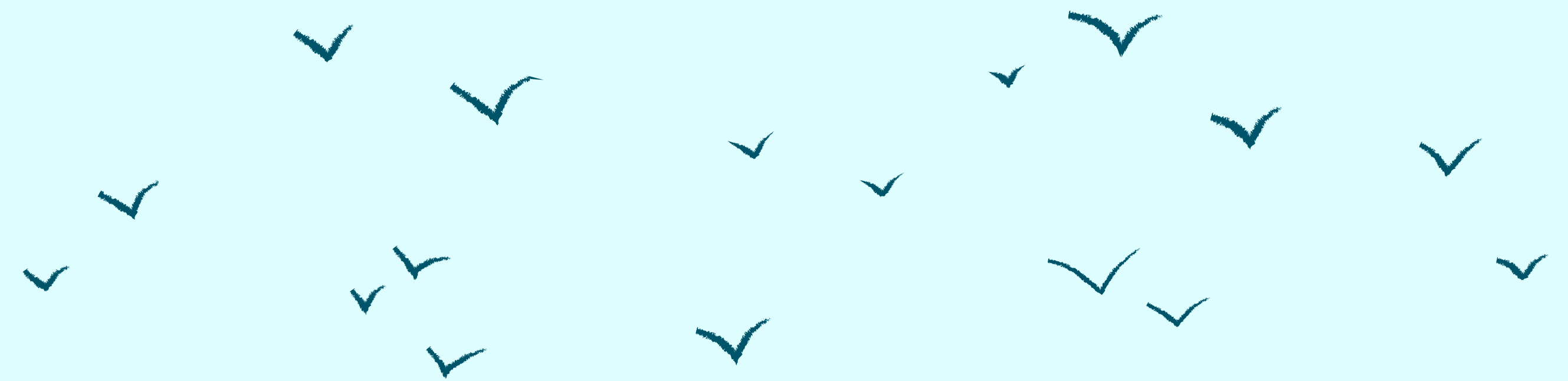
For details on their use in social and marketing materials see page 44.

Graphic assets

Clouds



Birds



Wonderful World

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Our primary illustration collection features Houdini interacting with fantastical giant food within colourful landscapes.

The primary flavour for each food type are as follows:

- Beef burger
- Berry cake
- Pepperoni pizza
- Salmon maki

Landscapes



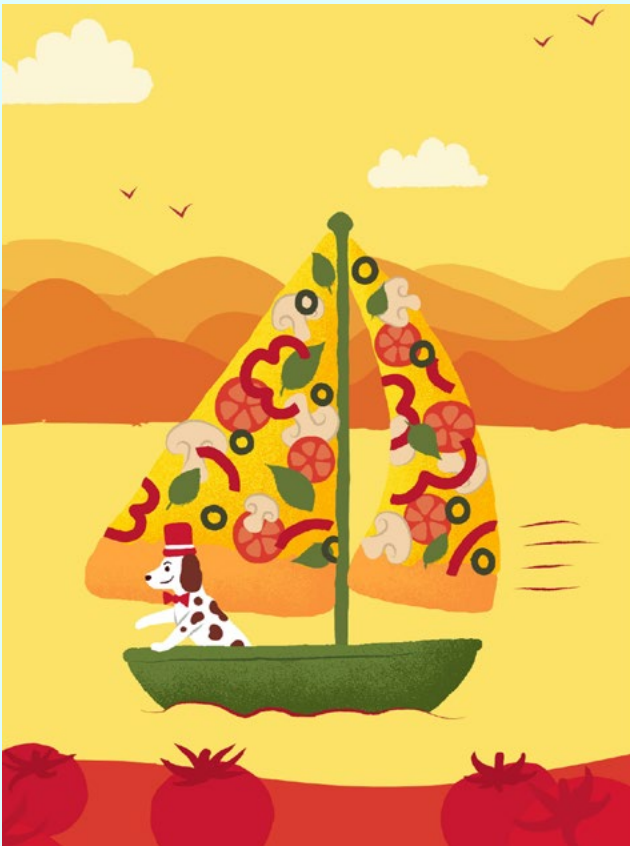
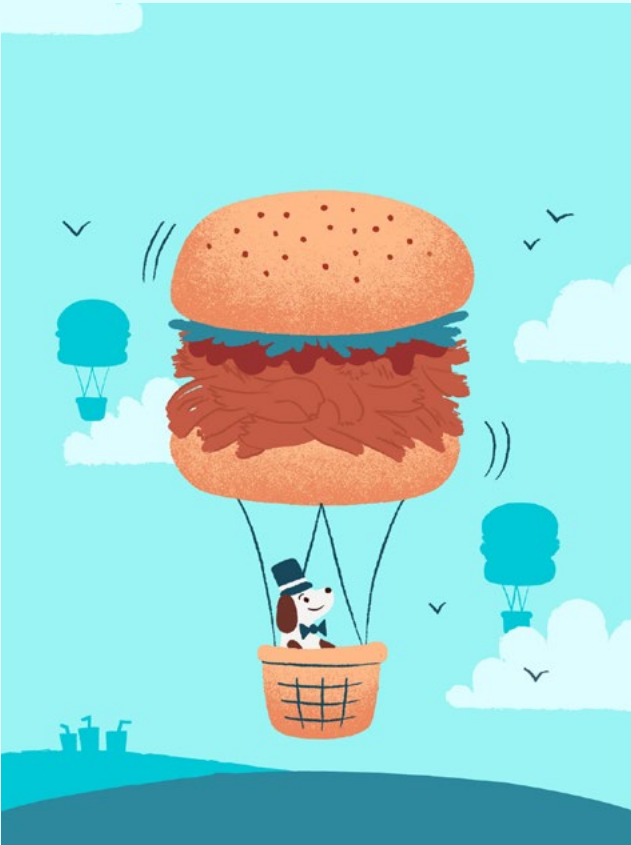
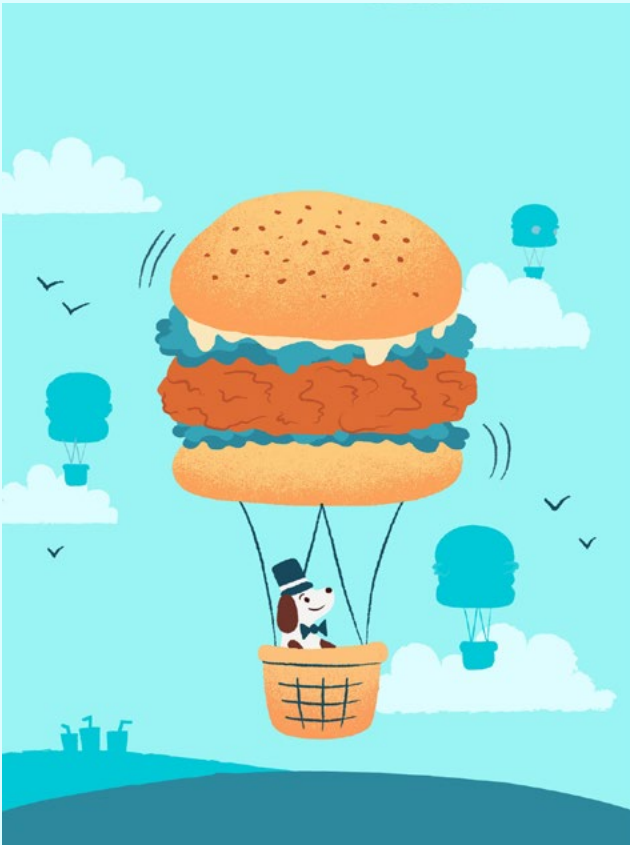
Wonderful World

OF TREATS

- Introduction
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Following on from this we have a series of additional flavours for each food type. These are used to distinguish treat flavours and are to be avoided in marketing materials, with the primary illustrations being used instead.

Landscapes



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When creating artwork for new flavour releases in future, follow this formula to ensure visual consistency in a way which still encourages originality.

Landscapes

Future artwork design process

- Take the food that the new treat flavour is inspired by.
- Imagine an original composition using the food in a playful and ‘impossible’ way. For example, a pizza turned into a boat, a bouncy castle made of jelly, a ramen hot tub.
- Add Houdini interacting with the food in a small size to make the food appear giant. For example, sailing in a boat, jumping on a bouncy castle, relaxing in a hot tub.
- Incorporate the illustration into a visually rich background with a limited colour palette that complements the food.
- Use layers to create depth, brush textures and small lineart details to add to the storybook illustration vibe.



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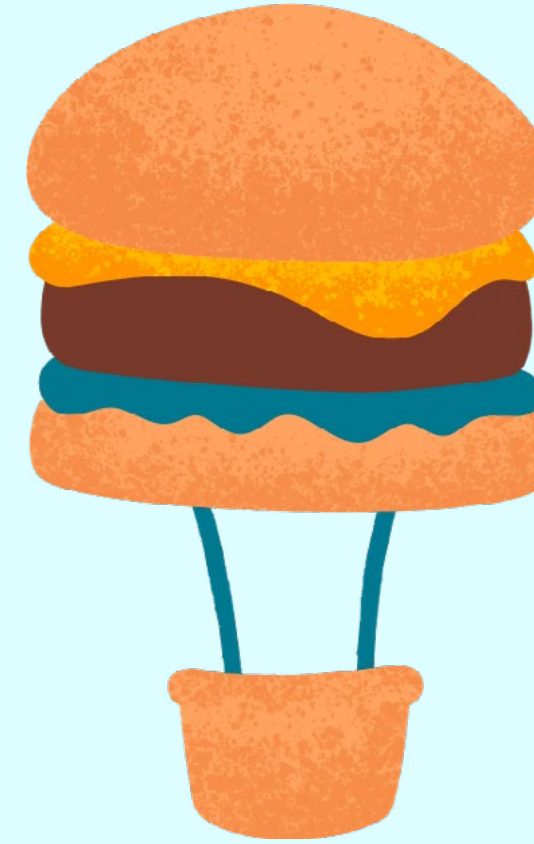
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We also have a set of simplified food illustrations for our primary flavours. These can be used at smaller scales, for examples on maps, or to add visual interest to marketing materials.

Simplified Food



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Alternatively we have a set of flat colour illustrations which feature a simplified Houdini.

Each has a monochrome colour scheme with shades from our signature palette.

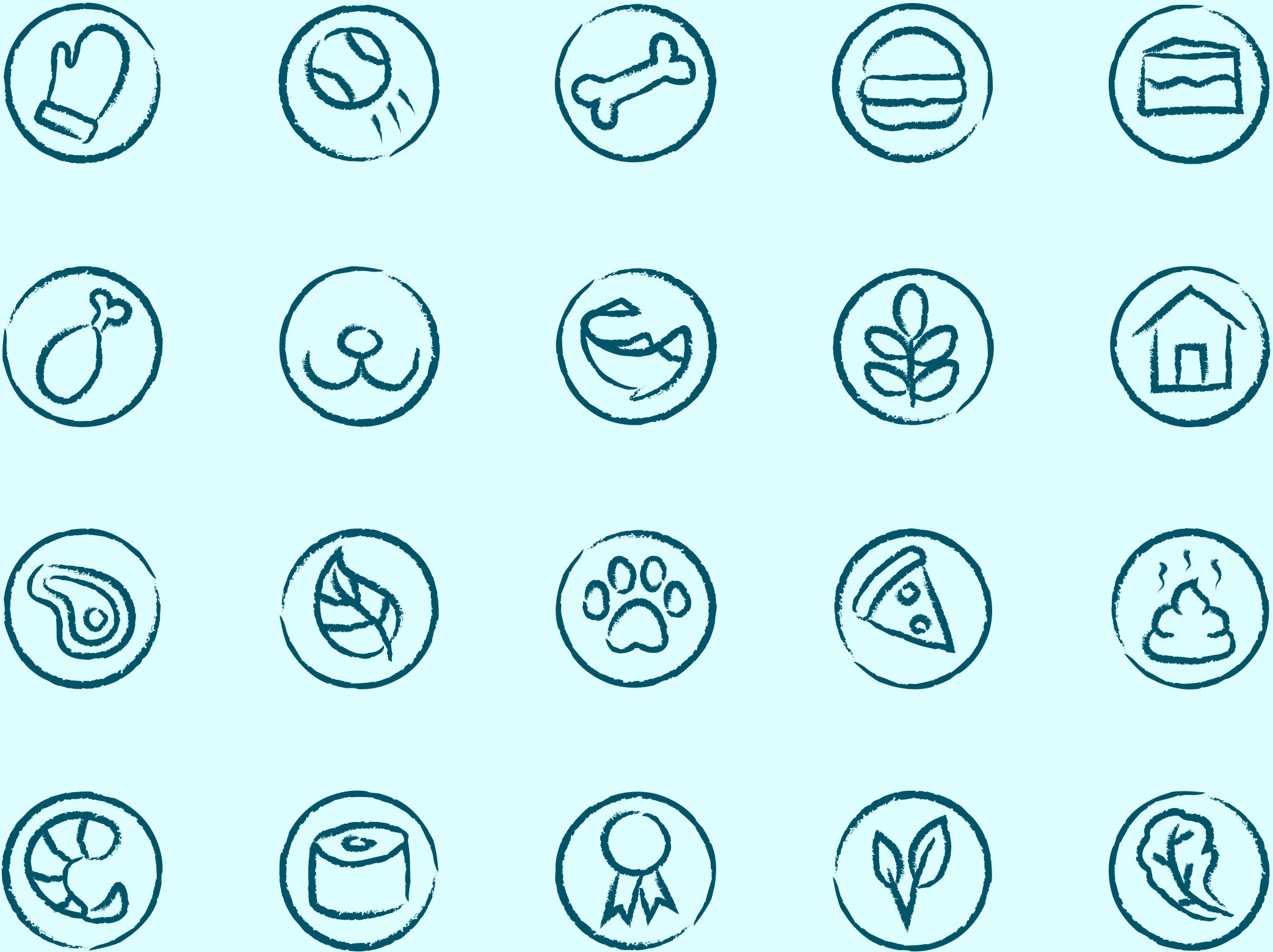
Simplified

Flat colour



Our icons are best used at a small size, often when space is limited. The subtle texture of the linework acts as a nod to the hand-drawn style of our illustrations.

Icons



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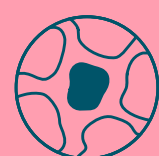
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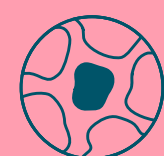
Illustration

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Our packaging combines the above elements into a unique and memorable composition.

The most prominent elements are the logo and primary illustrations, with supporting text providing details on product specification and selling points of the brand.

Packaging



Social profile icons are an excellent opportunity to feature our mascot, Houdini, and create a friendly face for the WWOT brand.

Social profile banners should feature our logo prominently, with or without a line of copy which can flex between communicating the concept or latest promotions/ releases etc.

Social media

Profiles



Options for social profile icons.



Options for social profile banners.



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Our brand applications, including social posts and marketing, use our suite of visual assets to represent our brand world.

Content should be floating in the sky in simple designs or surrounded by landscape illustrations in complex ones.

Using layering, especially with clouds, helps them feel incorporated into the landscape.

Monochrome colour schemes are encouraged to mimic our packaging and provide visual variety across a feed.

Social media

Post templates



Simple cloud illustrations – clouds and birds can be moved around to create original compositions.



Landscape inspired illustrations – details can be adjusted to create original compositions.



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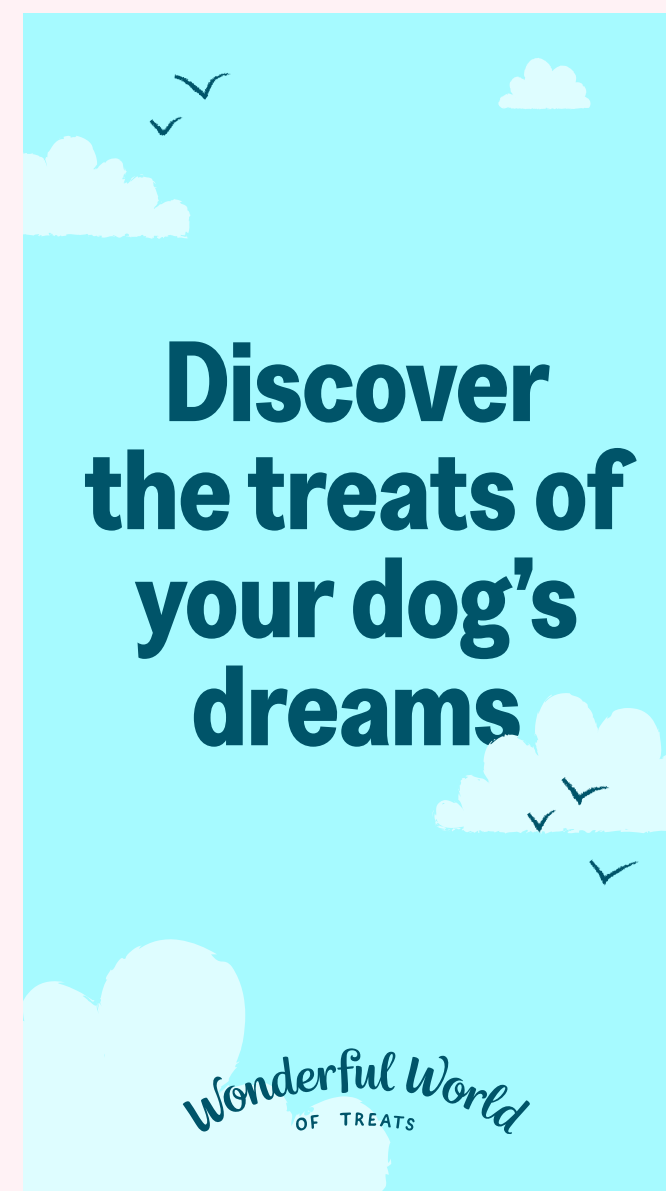
Application

Further colour options can be found in the Asset Pack.

Animation of elements is encouraged to create visual interest and increase viewer engagement.

Social media

Story templates



Simple cloud illustrations – clouds and birds can be moved around to create original compositions.



Landscape inspired illustrations – details can be adjusted to create original compositions.



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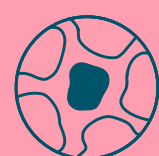
Application

Whilst social media posts from WWOT accounts can rely more strongly on illustration, most advertising is likely to reach an audience unfamiliar with the brand.

Therefore the product should feature more prominently through product photography.

Advertising

Outdoor advertising



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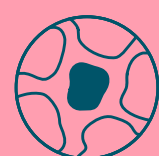
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Another strategy to make the product category clearer is by using more dog photography.

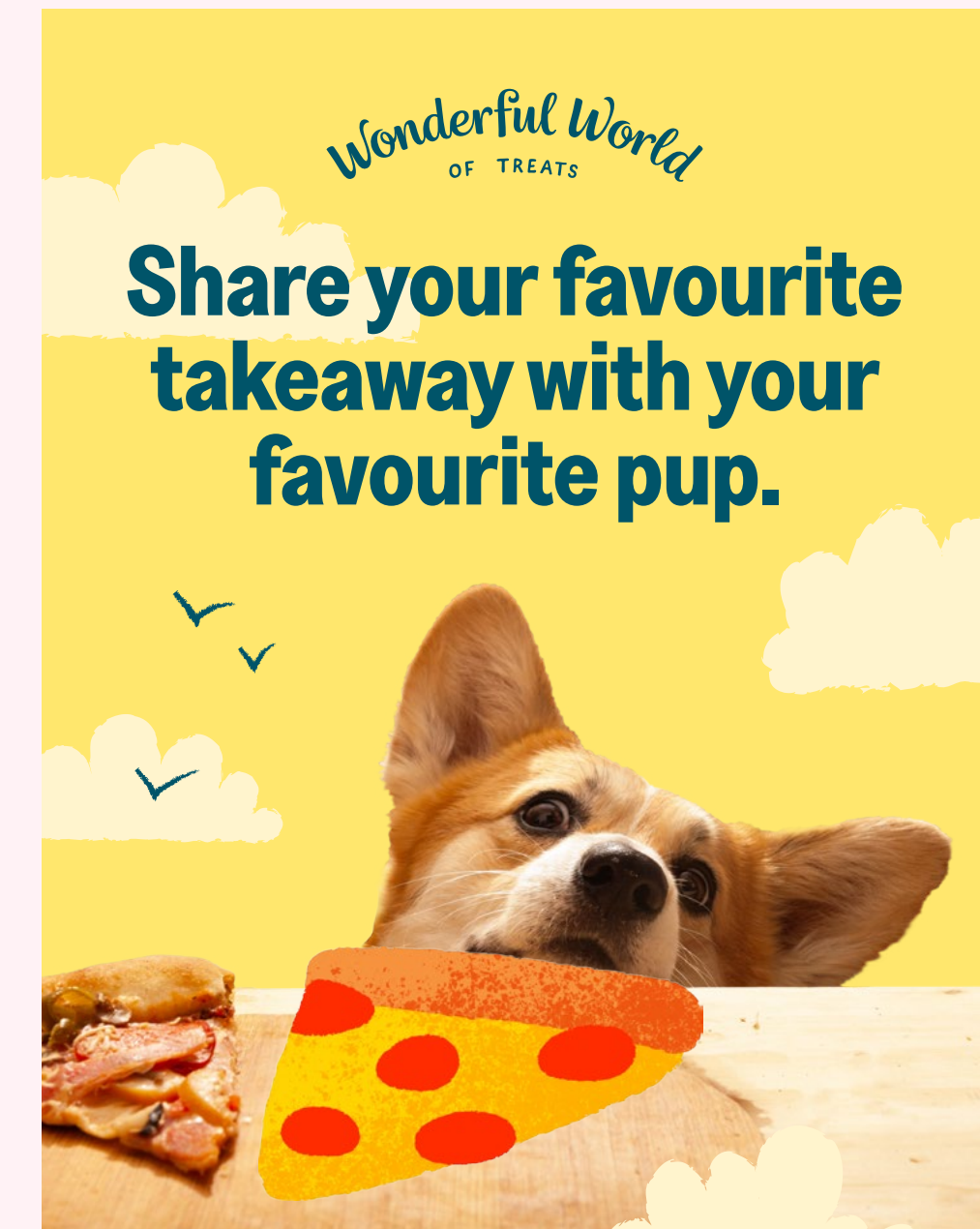
Compositions should be colourful, characterful and wherever possible play into the 'impossible' theme.

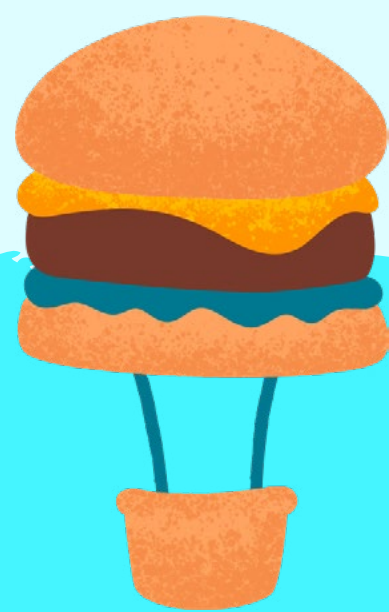
Animation is encouraged, whether that be subtle effects such as birds flying and clouds drifting, or more prominent such as foods falling from the sky.

Animating text also allows more copy at a larger size, so headlines can be followed up by an explanation of the product.

Advertising

Online advertising





If you have any questions, please get in touch
with our branding team at:

hello@wonderfulworldoftreats.co.uk