KHAMAZENKO

Brand book

Version 1.0 · November 2026 · Paris

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01

Brand

What the archive is for, who it speaks to and how it sounds.

04 The idea
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THE IDEA IN ONE SENTENCE

A name cut like an inscription, so that the archive reads as something meant to last.

01	Inscription	The mark is lettered like an inscription cut in stone. Its proportions come from Roman square capitals — the inscription under Trajan's Column, AD 113: O is a circle, M a square, E half a square. Thick and thin follow a broad pen; every apex is pointed.
02	Archive	KHAMAZENKO is not a portfolio but a public working archive of cases and essays. An archive has to live for decades, so nothing in the identity leans on fashion. Its strength is restraint: it should look as right in 2056 as it does today.
03	Book	One day the archive becomes a book, Khamazenko on Marketing, in the spirit of Ogilvy on Advertising. The mark already behaves like an author's name: it stands on a spine, a title page, a whole spread.

THREE WORDS FROM THE BRIEF

deep

Every entry goes past the result to the reasoning behind it.

stylish

Taste shows in restraint and craft, never in effects.

conceptual

One idea per entry, per page, per mark — stated plainly.

Brand platform

PURPOSE

The site sells thinking, not work. The work is the proof.

POSITIONING · WORKING VERSION

For founders and teams who need marketing with substance, Bohdan Khamazenko is a strategist who thinks brand and product together — and shows his thinking openly, on real and self-initiated cases, in a public archive built to be read for decades.

THE ARCHIVE IS

- A working archive: dated entries that keep growing
- Proof of thinking: context, decisions, result
- A record its author can reread in 30 years
- The raw material of a future book

THE ARCHIVE IS NOT

- × A portfolio of finished pictures
- × A blog or a content feed
- × A personal-brand performance
- × A CV with illustrations

FOUR PRINCIPLES

Depth over volume

Eight good entries beat eighty quick ones. Each one is finished thinking.

Proof over claims

Show the brief, the decision and the number. Adjectives are not evidence.

Restraint over effect

One idea, one accent, one movement at a time. Nothing added to impress.

Time over trend

Every choice is tested against one question: will it still be right in 2056?

Four readers, one 30-second test

Most visitors land on a single entry from LinkedIn, not on the home page. Every entry is a front door.

READER 01

Hiring teams

ARRIVES FROM
LinkedIn, a CV link, a referral

MUST GET IN 30 S
Who he is, what level, what proof

GOES NEXT
About · CV download

READER 02

Founders

ARRIVES FROM
A case shared in a post or a DM

MUST GET IN 30 S
How he thinks about brand and product together

GOES NEXT
The next case · contact

READER 03

LinkedIn readers

ARRIVES FROM
An essay link in the feed

MUST GET IN 30 S
The one idea of this entry, on the first screen

GOES NEXT
The previous entry it builds on

READER 04

Bohdan, in 2056

ARRIVES FROM
His own index

MUST GET IN 30 S
What he believed then, and why

GOES NEXT
The full index, by year

THE 30-SECOND TEST — EVERY ENTRY PAGE MUST PASS IT

0–5 s

Whose archive is this?

The mark and one line: a marketer's public working archive.

5–15 s

What is this entry?

Entry header: type, № , title, one-line idea.

15–30 s

Is there proof?

The key thought, the result numbers, one real artefact.

30 s +

Where next?

A link card to the previous entry, the index, About.

Deep, stylish, conceptual — and what they are not

Deep

MEANS

Goes one level below the result: the context, the doubt, the decision.

DOESN'T MEAN

Long, academic, hard to read.

SHOWS UP AS

Margin notes, dated entries, links between entries.

Stylish

MEANS

Taste shown through restraint, proportion and craft.

DOESN'T MEAN

Trendy, decorative, luxury cosplay.

SHOWS UP AS

Inscriptional capitals, one blue, generous white.

Conceptual

MEANS

Every entry, page and element carries one clear idea.

DOESN'T MEAN

Abstract, clever for its own sake.

SHOWS UP AS

One-line ideas, the key thought, the fragment.

FEELS LIKE	*a museum label · a first edition · a well-kept notebook · a quiet studio*
NEVER LIKE	*a startup landing page · a guru's feed · a luxury ad · a template*

WHERE THE BRAND SITS

Five scales keep decisions honest. When a new layout, post or photo feels off, check which slider it pushed.



Say the thought, then prove it

01

Thought first

Open with the idea in one sentence, then prove it.

02

Plain words, exact numbers

“Conversion rose from 1.8% to 2.6%”, not “great results”.

03

First person, no hype

“I”, not “we”. No “passionate”, no “game-changing”.

04

Short sentences

Long thinking, short sentences. One idea per paragraph.

REWRITE, DON’T DECORATE

× ~~Passionate growth-minded marketer driving 10x results.~~	✓ I work on brand and strategy. Here is what I did, why, and what changed.
× ~~In this case study we will take a deep dive into our amazing journey…~~	✓ The brief was one line. The problem behind it took three weeks to find.
× ~~Check out my latest content! 🔥~~	✓ New essay: why most taglines are written for the wrong reader.

TONE SHIFTS BY PLACE, THE VOICE DOESN’T

CASE

Factual, past tense, numbers.

“The launch moved 412 pre-orders in nine days.”

ESSAY

Reflective, present tense, one argument.

“A brand is what remains when the ads are switched off.”

INTERFACE

Dry and short. Nouns, not slogans.

“Index · 8 entries” · “Read the case”

LINKEDIN

One idea, one link, no hashtags wall.

“Most briefs ask for a logo. Few ask for a reason.”

The words of the archive

TERM	MEANING	FR	NEVER
Entry	Any published item. The unit of the archive.	Entrée	post, content
Case	Work done: context → result. Always dated.	Cas	case study, project
Essay	One idea, 300–500 words, with artefacts.	Essai	article, blog post
Commissioned	Work for a client or employer.	Commande	client work
Self-initiated	Work started by Bohdan himself.	Initiative personnelle	side project, passion project
Archive	The site and its professional material. Never the book.	Archive	portfolio
№ 001	Entry number. Three digits, never reused, never reset.	№ 001	#1, No. 1

FORMATS

Date in text	November 2026
Date in the index	2026-11
Reading time	8 min
Entry label	Case № 001 · Self-initiated
Figures	1,240 · 2.6% · €18k

TWO LANGUAGES

English first, French as a full mirror — never a summary. Names are never translated: KHAMAZENKO, Napys, titles of the book.

WORDS WE LEAVE OUT

~~portfolio~~ ~~content~~ ~~journey~~ ~~passionate~~ ~~guru~~ ~~hacks~~ ~~synergy~~ ~~storytelling~~

02

Identity

The name, cut once and used the same way everywhere.

11 Primary mark
12 Construction
13 Letter by letter
14 Clear space & minimum sizes
15 Versions
16 Fragmented signature
17 The Archive marker
18 Misuse



The primary signature

KHAMAZENKO

Type

A lettered signature: ten letters drawn from scratch. It cannot be typed in any font.

Colour

Laundry black #211E1E on paper #F4F4F2. Paper on black uses the lighter cut.

Files

Outlines only — SVG, PDF, PNG. Never retyped, never redrawn.

The one rule

Always whole and always alone: no tagline, no frame, nothing added.

Every vertex is the meeting of two lines



O — a circle

A true circle with a 2.2% overshoot; the counter is an ellipse tilted 14°, the trace of a broad pen.

Contrast 2.3 : 1

Thick stroke 15% of the cap height, thin 6.4%. Down-right is thick, down-left thin — except Z, as in Rome.

M — a square

As wide as it is tall. Splayed legs; vertices pointed and breaking the lines by 3%.

Wedge serifs

A wedge with a barely concave side, not a hairline. The main difference from Trajan-style typefaces.

E — half a square

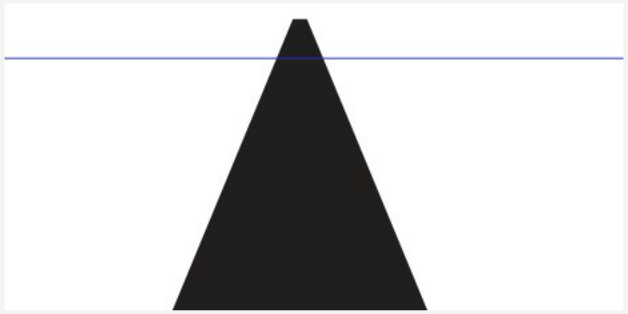
Narrow letters (E, K, Z) take half a square; wide ones (H, N, A) about four fifths.

A living stem

Vertical stems are 2% narrower at the waist. Invisible small, felt large.



Wedge serif · K foot, 8×



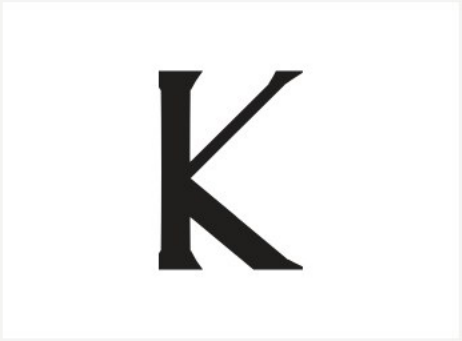
Pointed apex · A breaks the cap line



Tilted counter · O, axis −14°

Eight letters, each drawn once

Ten letters, eight shapes: K and A repeat. Each was drawn to stand alone at full screen and to sit quietly in the word.



K Arm and leg meet the stem at one point. No tail, no curl: the leg ends in a wedge.



H The bar sits just above the middle, at 46.5, so the letter doesn't look like it sags.



A The apex breaks the cap line; the bar is set low, at 63, to keep the counter open.



M A square. Splayed legs and a vertex that dips below the baseline by 3%.



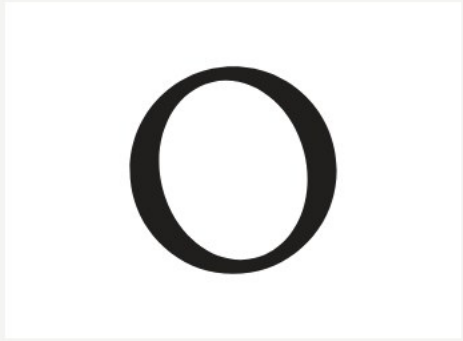
Z The Roman exception: the diagonal is thick, the horizontals thin.



E Half a square. The middle arm is shorter, the bottom one longest.



N Thin verticals, one thick diagonal, a pointed vertex at the foot.



O A circle with a tilted counter: the only round letter carries the pen angle.

The air around the mark is part of the mark



x = half the cap height. No text, edge or other mark enters this zone. On a page, the margin is never smaller than 2x.

MINIMUM SIZES · ACTUAL SCALE

KHAMAZENKO

Primary

From 140 px / 35 mm wide

KHAMAZENKO

Small cut

96–140 px / 24–35 mm. Thicker hairlines, no waist.

K K K

K monogram

Below 96 px. Favicon, avatar, app icon.

PLACEMENT

KHAMAZENKO Index EN

Site header: small cut, top left, x from the edge.

POSTER · MARGIN = 2X

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Covers and posters: bottom left, 2x.

One system, eight states

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Primary · ink on paper or white

KHAMAZENKO

Knight blue · one accent use per place

KHAMAZENKO

Lighter cut · paper on ink

KHAMAZENKO

Lighter cut · white on blue

KHAMA
ZENKO

Stacked · KHAMA / ZENKO, square formats

KHAMAZENKO

Small cut · header, signatures, 96–140 px

K

K monogram · embossing, large formats

K

Icon · favicon, app, avatar

CHOOSING A VERSION

Wider than 140 px	◣	**Primary signature**
96–140 px	◣	**Small cut**
Square or tall	◣	**Stacked or the fragment column**
Under 96 px	◣	**K monogram**

Five fragments, one name

The surname read two letters at a time, like inscription fragments set side by side in a museum case.









- A secondary signature: it never replaces the primary mark and never sits next to it.
- Always the same five pairs, KH · AM · AZ · EN · KO, in this order.
- One block height, one gap. Letters are the lighter cut.
- Ink on paper, paper on ink, or white on blue. Minimum width 200 px.

Site intro

The first screen opens on five blocks, which close into the solid mark as you scroll.

Merch & covers

The column version runs down the back of a T-shirt, a notebook, a story cover.

Section bands

A thin strip of blocks at the top of a slide or a printed page signs it without a lock-up.

“Archive” is a place, not part of the name

THE MARKER

ARCHIVE № 014 · CASE · SELF-INITIATED

Fixel Text 500 · 12–16 px · tracking 10% · caps · ink or granite. Always a word set in type, never drawn, never locked to the mark.

“Archive” names the professional material: entries, cases, essays, studies. It belongs to the site and to work shared from it. The book, the person and the mark stand without it.

WHERE IT APPEARS

ARCHIVE № 014
Why most taglines fail

✓ Entry header

Archive 8 entries

✓ Index title

KHAMAZENKO Archive, 2026–

✓ Site footer

ARCHIVE № 001
khamazenko.com

✓ Link preview & posts

WHERE IT NEVER APPEARS

KHAMAZENKO ARCHIVE

✕ Next to the mark

Khamazenko on Marketing

✕ Book cover

KHAMAZENKO

✕ Business card front

KH AM AZ

✕ Hero, merch, posters

What never happens to the mark



✕ Don’t stretch or squeeze



✕ Don’t outline



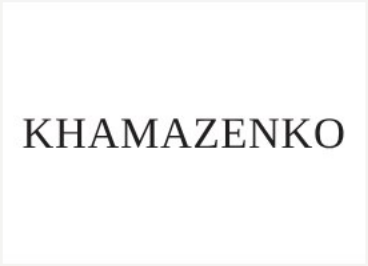
✕ No shadows, no 3D



✕ No gradients, no new colours



✕ Don’t rotate



✕ Don’t retype it in a font



✕ Don’t change the spacing



✕ Never ink on blue



✕ Add nothing: no dots, frames



✕ No “Archive” lock-up



✕ No tagline under the mark



✕ No low-contrast greys



✕ Not on busy photos



✕ Don’t crop the whole mark



✕ No texture at small sizes

03

Visual language

Colour, type, elements and materials that grow out of the mark.

20 Colour
21 The work brings the colour
22 Typography
23 Napys typeface
24 Six elements
25 Elements at work
26 Stone, up close
27 Materials
28 Surfaces & artefacts
29 Photography & artefacts
30 Icons



Three colours from the brief, one for utility

Laundry black

#211E1E

RGB 33 30 30

CMYK 0 9 9 87 · rich black, matched by proof

The mark, text, dark grounds

Paper

#F4F4F2

RGB 244 244 242

In print: the stock itself, not an ink

The main ground. Air

Knight blue

#1F35C5

RGB 31 53 197

CMYK 84 73 0 23 · Pantone to match from a printed guide

Links and one accent per place

Granite

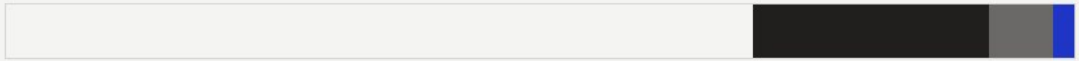
#6B6868

RGB 107 104 104

CMYK 0 3 3 58

Captions, labels, utility text

SHARE OF A PAGE · 70 PAPER · 22 INK · 6 GRANITE · 2 BLUE

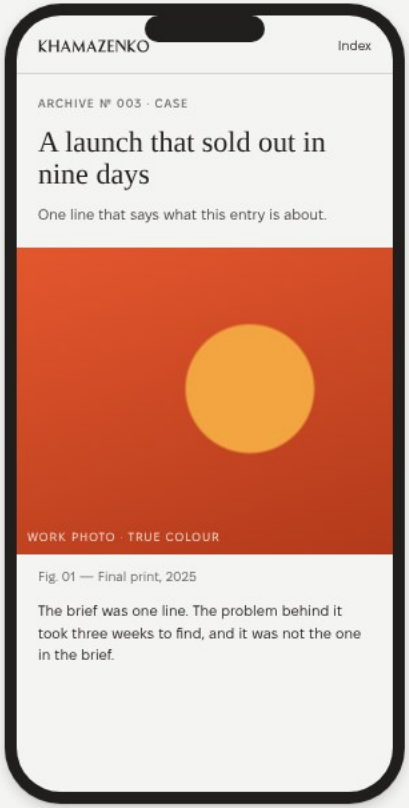


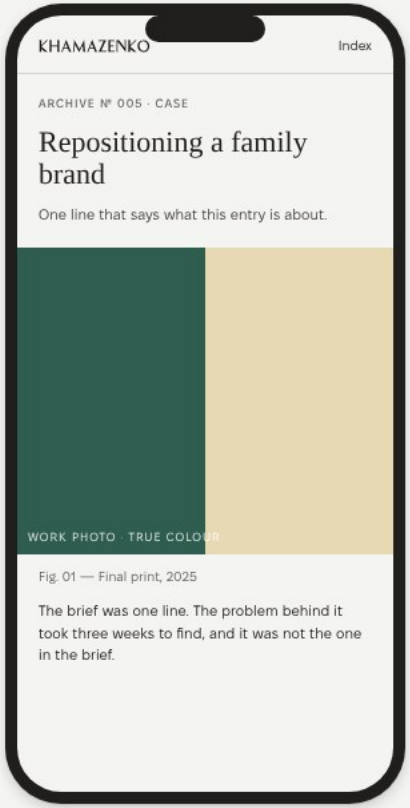
Blue works because it is rare: one link, one section mark, one series cover. If two things on a page are blue, one of them is wrong.

CONTRAST · WCAG 2.2

Aa	Ink on paper · 15.1 : 1
Aa	Paper on ink · 15.1 : 1
Aa	White on blue · 8.8 : 1
Aa	Granite on paper · 5.0 : 1
Aa	Ink on blue · 1.9 : 1 — never

The work brings the colour







Black, paper, one blue. Everything else on the page — orange packaging, green posters, a purple print — comes from the work itself.

- The identity is monochrome on purpose. It is the frame; the work is the picture.
- Show every work in its true colours: no tints, no duotones, no brand-blue overlays.
- Blue never sits behind or beside a work. It stays in text links.
- Every work has a caption in granite: what it is, the year, your role.

SHARE OF A SCREEN



Interface ≈ 60% · work up to 40% · blue under 1%

Serifs for thinking, sans for working

NEWSREADER · THE VOICE OF THE ARCHIVE

AaGg

Titles, essays, quotes, one-line ideas. Optical sizes from 6 to 72 pt keep small text sturdy and big titles fine. Free, OFL.

FIXEL · THE VOICE OF THE INTERFACE

Aa12

Navigation, labels, dates, numbers, case text. A Ukrainian typeface by MacPaw, Text and Display cuts. Free, OFL.

Title · Newsreader 400 · 64/68	A brand is memory
Subtitle · Newsreader 400 italic · 28/36	*What remains when the advertising is switched off*
Essay text · Newsreader 400 · 20/32	Long reading is set in a serif: that is how books are read, and that is how the archive sounds calm.
Case text · Fixel Text 400 · 17/27	Cases are work: context, decision, result. They are set in Fixel because it is plain and exact.
Label · Fixel Text 500 · 12 · +10%	ARCHIVE № 014 · ESSAY · MARCH 2027

Napys — the mark, as a typeface

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

0123456789 & № ?! ¿¡

+ − = × < > % # * / \ | _

( ) [ ] { } « » ‹ › … ° ·

' " ‘ ’ “ ” . , : ; - – —

@ $ € ₴ © ®

BRAND IS MEMORY, NOT DECORATION.

№ 014 · ESSAY · PARIS, 2027

KHAMAZENKO ON MARKETING · PUBLIC WORKING ARCHIVE

Napys is a typeface grown from the ten letters of the mark: 88 glyphs — Latin A–Z, figures, punctuation, maths, guillemets, € $ ₴, @, © ®, № and the middle dot.

Capitals only, like a Roman inscription. Lowercase types the same capitals.

Curves come from a pen held at −22°, so thick and thin fall as they do in the mark.

Spacing is set by area of white; the KHAMAZENKO pairs repeat the mark exactly.

For titles, numbers, covers, posters, merch. Never for running text.

Six elements, all taken from the mark



Wedge 01

Origin. The serif of the mark, cut out on its own.

Use. List marker, link arrow, section sign. Ink or blue, at text cap-height.



Guide lines 02

Origin. The carver's cap line and baseline.

Use. Two hairlines frame the one key thought on a page. Blue on paper, granite on ink.



Three proportions 03

Origin. Circle, square, half-square — O, M, E.

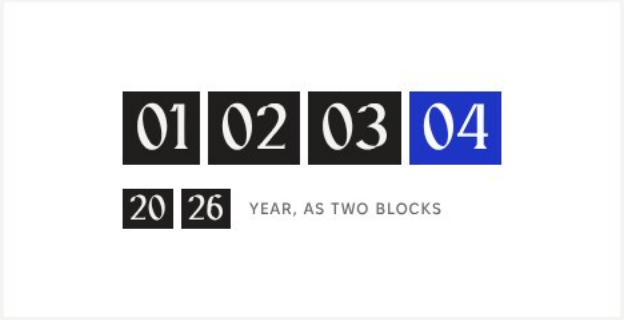
Use. Every image takes one: circle for people, square for work, half for details.



Fragment 04

Origin. A letter seen up close, like a museum shard.

Use. Dividers, covers, first screens. Always cropped by the frame; one per page.



Index numerals 05

Origin. The fragmented signature, applied to numbers.

Use. Chapter and entry numbers, counters, years. Napys, two figures per block. Numbers only.



Frieze 06

Origin. An inscription running along a building.

Use. A continuous line of Napys between hairlines: footers, jackets, a slow web marquee.

Elements at work

02 · PROBLEM

One idea per slide

- Context in two lines
- The key number
- What follows from it

Slide: guide lines hold the title, the wedge leads the list, an A fragment instead of a picture.

03

Chapter III. Strategy

AZENKO · PUBLIC WORKING ARCHIVE · BRAND · STRATEGY · ESS

Chapter divider: an index block, an O fragment, the frieze closing the frame.

WORK · SQUARE

ARCHIVE № 003 · CASE · COMMISSIONED

A launch that sold out in nine days

Two lines on the problem and the result. Photos always in one of the three proportions.

Read the case

Website card: square photo, archive label, wedge as the arrow.

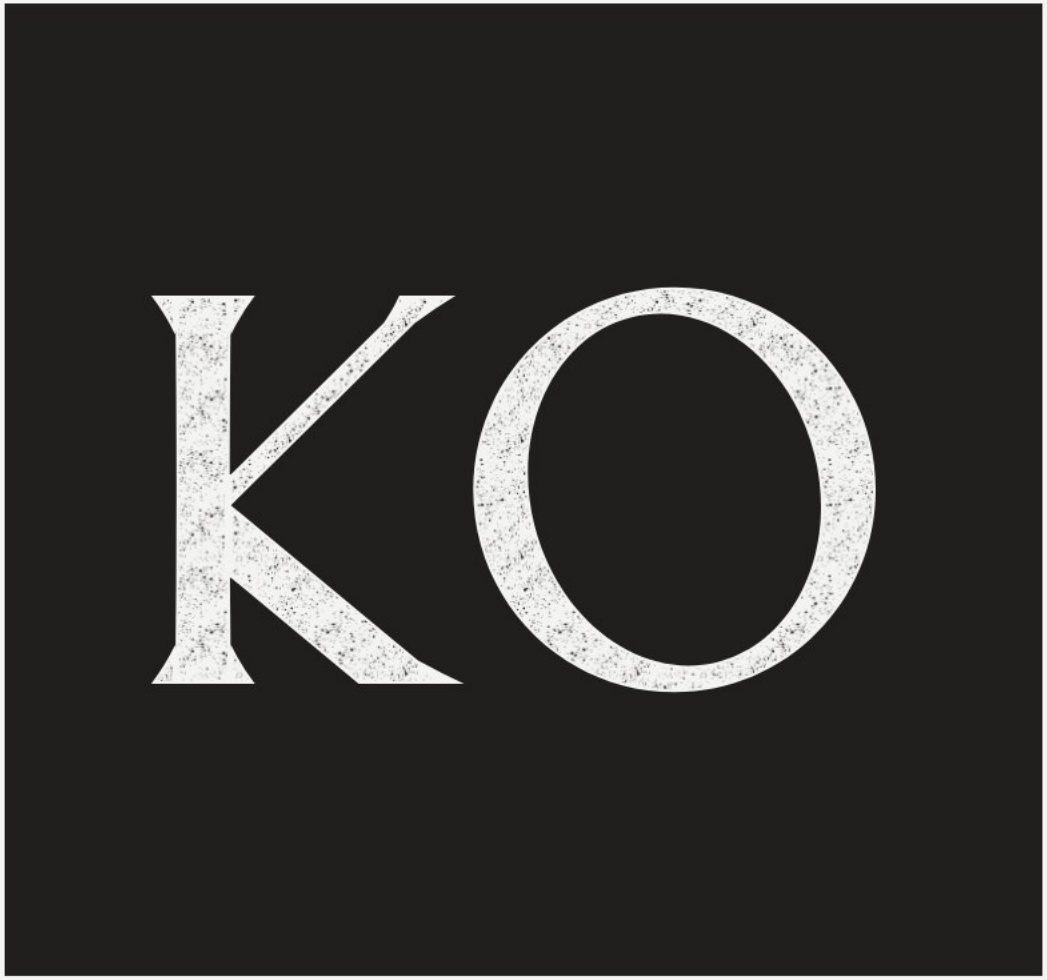
“Most briefs ask for a logo. Few ask for a reason.”

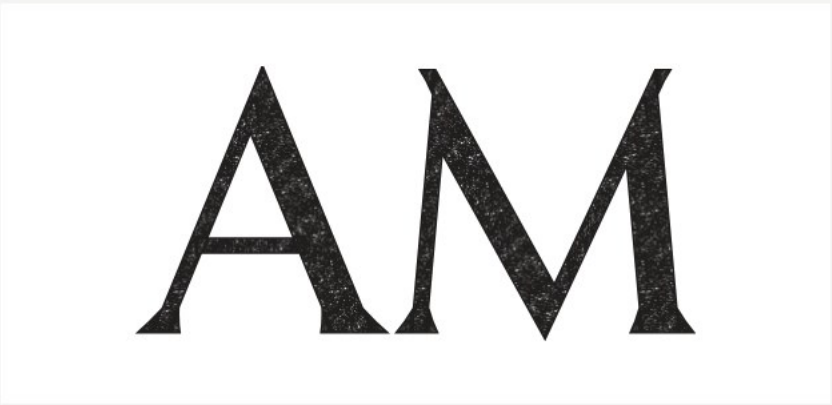
Archive № 014 · Essay

KHAMAZENKO

Quote post: circle for the person, guide lines for the thought.

Stone, only where the mark is seen up close





The stone texture: the fine grain of polished granite inside the letters. The edge stays sharp; the form never changes.

- When: letters taller than 120 px — the two-letter scroll, covers, posters, merch.
- Never: header, favicon, signatures, documents, anything small.
- Only dark stone on paper or light stone on ink. Never on blue or photos.

Eight materials, one form



Stone

Polished granite. The main material: it continues the inscription.



Paper

Book paper with fibres and specks. Essays, covers, the book.



Specks

Sparse sharp specks only. The most restrained.



Riso

Fine print grain. Posters and social formats.



Laid paper

Old book paper with watermark lines. Print.



Paper, dark

The same fibre: white specks in a dark letter.



Specks, dark

Light specks in a dark letter.

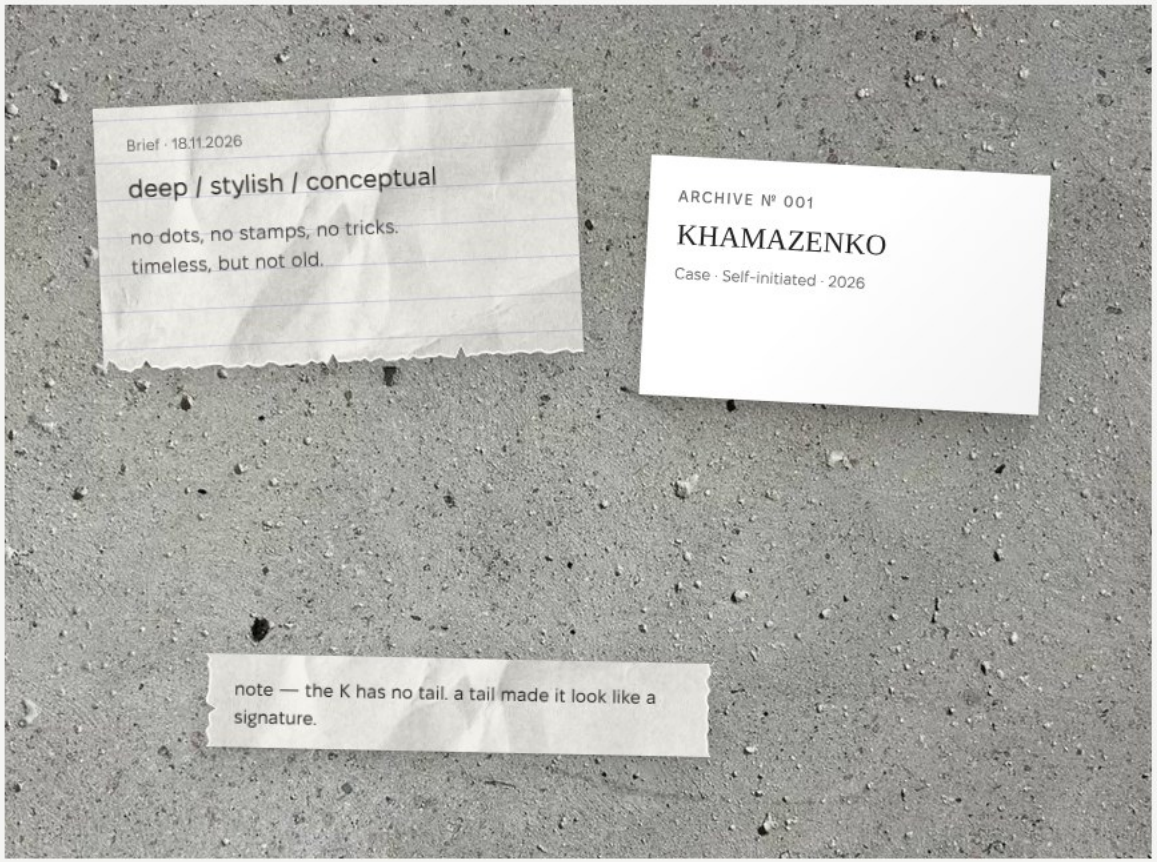


Metal

A real brushed-steel scan. Plaques, engraving, physical objects.

One rule for all: texture only where a letter is taller than 120 px, never two materials side by side. Stone for the site, paper for essays and the book, metal only for objects.

Stone to stand on, paper to write on



Stone

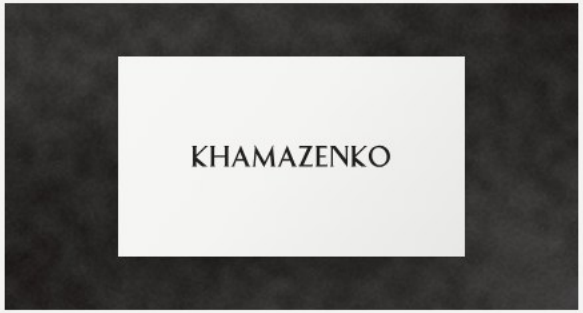
Honed limestone and dark basalt. A staging surface for physical things — print, merch, notes. Never behind text or the mark on screen.

Torn notebook paper

One artefact per entry: a brief, a note, a decision. Typed, never handwritten; the torn edge is the only gesture.

How much

One surface per page, one or two objects on it. If it starts to look like a mood board, remove half.



Dark basalt for light objects.

Show the real thing, then say what it is

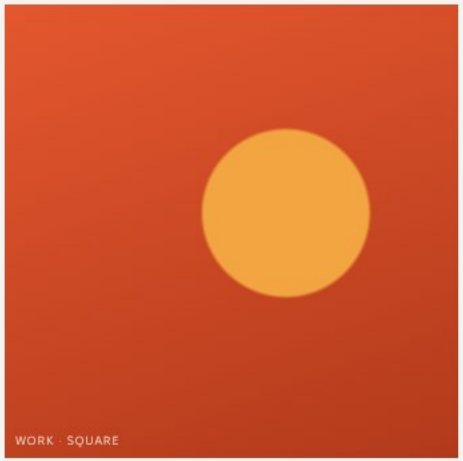


Fig. 01 — Packaging, final print, 2025. Art direction.

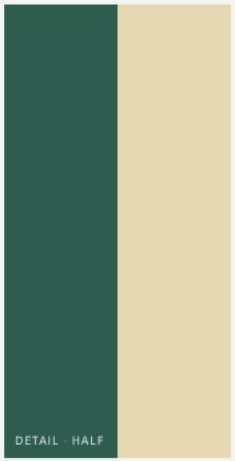


Fig. 02 — Detail, emboss.



Fig. 03 — Landing page, live. Strategy, copy.

DO

- ✓ Native: the real object, screen or print — not a generated mock-up.
- ✓ Straight on or flat lay at 90°. No dramatic angles.
- ✓ True colour, daylight, a little shadow. No filters.
- ✓ Every image captioned: Fig. number, what, year, role.

DON'T

- ✕ Stock photos and smiling teams
- ✕ Fake hands holding fake phones
- ✕ Duotones, blue overlays, grain filters
- ✕ Tilted, cropped-to-death collages

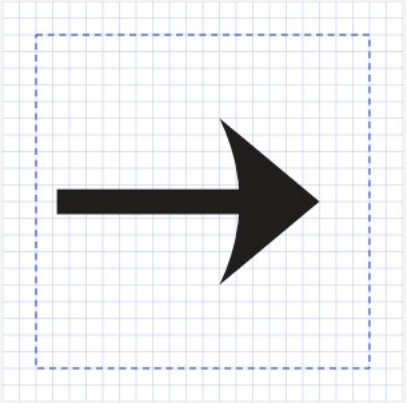


People

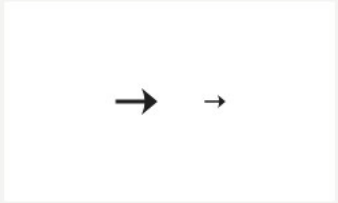
One portrait, black and white, natural light, in a circle. Never a stock smile.

Artefacts count as much as finished work: the brief, a rejected sketch, a spreadsheet, a note. They are the proof of thinking.

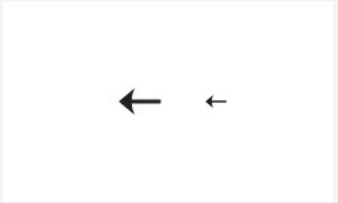
Twelve icons, drawn with the wedge



- 24 px grid, 2 px safe area, 1.5 px stroke, square ends.
- Every arrowhead is the wedge — the serif of the mark.
- Menu is the two guide lines. Search is the circle of the O.
- No brand logos for LinkedIn or Spotify inside the UI: words instead.
- Ink by default, blue only when the icon is a link.



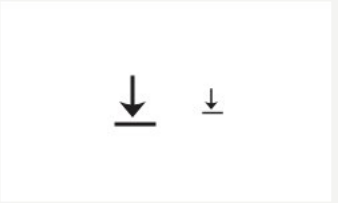
Arrow



Back



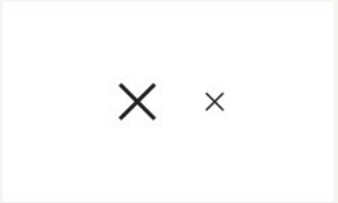
External



Download



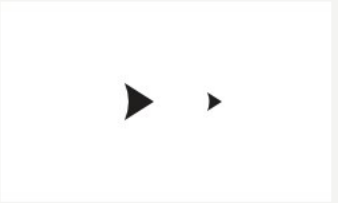
Menu



Close



Search



Listen



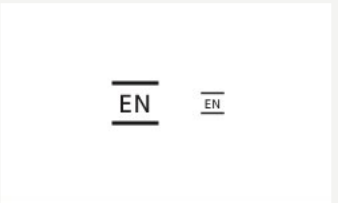
Filter



Mail



Document



Language

04

Digital

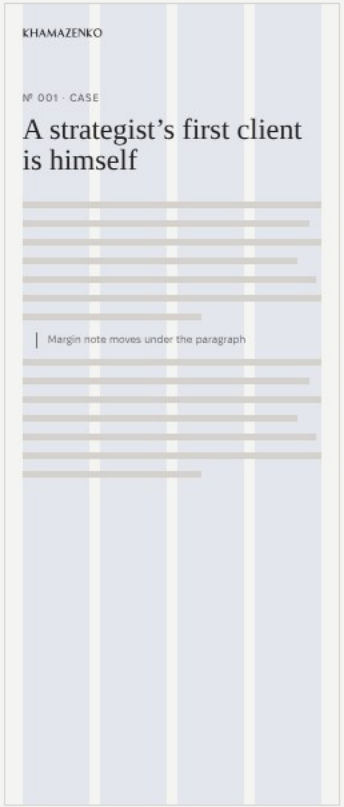
The archive as a website: grid, type, components, motion.

32 Grid & spacing
33 Web type scale
34 Components: the entry
35 Components: navigation
36 Tokens & accessibility
37 Motion principles
38 The surname, read by scrolling

A grid built for reading



Entry page, desktop. Text never wider than 7 columns.



Mobile: one column, notes inline.

Desktop · 1440

12 columns · 80 px margins · 24 px gutters

Tablet · 834

8 columns · 40 px margins · 20 px gutters

Mobile · 390

4 columns · 20 px margins · 12 px gutters

SPACING SCALE · 4 PX BASE

space-1	4 px
space-2	8 px
space-3	12 px
space-4	16 px
space-5	24 px
space-6	32 px
space-7	48 px
space-8	64 px
space-9	96 px
space-10	128 px

Ten styles, two sizes each

TOKEN	FACE	DESKTOP	MOBILE	SAMPLE
display	Napys 400	120 / 108	56 / 52	№ 001
title-1	Newsreader 400	64 / 68	38 / 42	A strategist’s first client is himself
title-2	Newsreader 400	40 / 46	28 / 34	Context
key-thought	Newsreader 400 italic	36 / 46	26 / 34	*A name cut, not typed.*
lead	Newsreader 400	24 / 34	20 / 30	One line that says what this entry is about.
body-serif	Newsreader 400	20 / 32	18 / 29	Essays are set in a serif for long reading.
body-sans	Fixel Text 400	17 / 27	16 / 26	Cases are set in Fixel: plain and exact.
figure	Fixel Display 500	96 / 96	56 / 56	88
note	Fixel Text 400	14 / 21	14 / 21	A margin note in granite.
label	Fixel Text 500 caps +10%	12 / 16	11 / 15	ARCHIVE № 001 · CASE

Sizes in px, size / line height. Fluid between 390 and 1440 px with clamp(). Measure: 60–75 characters for serif text, 70–85 for sans.

Components I — the parts of an entry

ARCHIVE Nº 001 · CASE · SELF-INITIATED · NOVEMBER 2026 · 9 MIN

KHAMAZENKO: my first client was me

How a marketer's public working archive got its positioning, its name and its face.

ROLE	SCOPE	STATUS
Strategy, identity, type, web	Brand book · typeface · site	Live since 2026

Entry header · type, Nº, date, title, one-line idea, facts

The first round had three directions. Two were clever; one was quiet. The quiet one survived every test at sixteen pixels[1], and it was the only one that still looked right in black and white.

1 Tested on a real phone at arm's length, not on a 5K screen.

Margin note · numbered, granite, beside the line it explains

A logo is a promise to keep, not a picture to like.

Key thought · one per entry

88	52	4
glyphs in Napys	spreads in the brand book	rounds to one mark

Result figures · real numbers only, with what they measure

Components II — finding your way

№ 003	Case	A launch that sold out in nine days	2026-09
№ 002	Essay	Why most taglines fail	2026-10
№ 001	Case	KHAMAZENKO: an identity	2026-11

Index rows · hover: title turns blue, a square preview follows (desktop only)

All 8 Cases 5 Essays 3 EN / FR

Type filter · language switch

KHAMAZENKO

Index
About
Listen ▸

EN FR LinkedIn

Mobile menu

PREVIOUSLY IN THE ARCHIVE

№ 000 · ESSAY

Why I keep an archive →

Link card

04 / 18 ← →

Carousel control

AZENKO · PUBLIC WORKING ARCHIVE · BRAND · STRATEGY · ESSAYS · CASES · KHAMAZENK

KHAMAZENKO Index About LinkedIn Archive, 2026–

Footer · the frieze, the small cut, the only place “Archive” sits beside the name

Brand book 1.0
PDF · 52 spreads · 24 MB ↓

Download row

Tokens, states, and who can read it

COLOUR TOKENS

--ink	#211E1E
--paper	#F4F4F2
--white	#FFFFFF
--blue	#1F35C5
--blue-press	#15279A
--granite	#6B6868
--line	#D9D5D0
--stone	#CBC6C0

OTHER TOKENS

--radius	0
--rule	1px solid var(--line)
--measure-serif	68ch
--t-base	240ms
--ease-carve	cubic-bezier(.2, 0, 0, 1)

LINK STATES — VISITED STAYS BLUE: AN ARCHIVE IS MEANT TO BE REVISITED

DEFAULT

read the case

HOVER

read the case

FOCUS

read the case

VISITED

read the case

ACCESSIBILITY

- Every text pair passes WCAG AA; body text passes AAA (15 : 1).
- Tap targets at least 44 × 44 px, even for the EN / FR switch.
- prefers-reduced-motion: every animation becomes an instant state change.
- Alt text follows the caption: “Fig. 03 — landing page, live, 2026.”
- Each language has its own URL and lang attribute; no auto-redirects.
- The carousel works with arrows, swipe, keyboard and has a visible counter.
- No information by colour alone: active filter is underlined, not just darker.

Motion: like a chisel, not a balloon

01

Cut, don’t float

Things arrive like a chisel stroke: straight, decided, no bounce, no elastic.

02

One thing at a time

Never two animations competing. Text waits for the picture, not the other way.

03

Motion explains

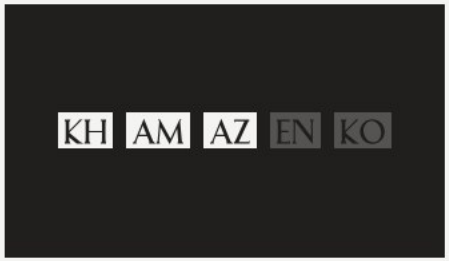
Fragments close into the name; pairs read as one word. Movement shows structure.

04

Out of the way

Nothing over 720 ms, nothing loops except the frieze, reading is never blocked.

INTRO · ONCE PER VISIT, SKIPPED ON RETURN AND WITH REDUCED MOTION



0–400 ms · blocks appear, left to right



400–700 ms · gaps close



700–950 ms · blocks drop away



950 ms · the solid mark, then the page

TIMING TOKENS

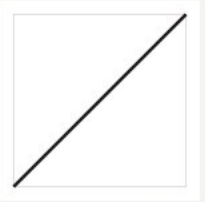
quick	160 ms	hover, focus, press
base	240 ms	menus, filters, cards
slow	480 ms	page transitions
reveal	720 ms	intro, first screen



carve · (.2, 0, 0, 1) · entrances



exit · (.4, 0, 1, 1) · leaving



linear · the frieze only

The surname, read by scrolling



Screen 1 · KH



Screen 2 · AM



Screen 3 · AZ



Screen 4 · EN



Screen 5 · KO

The page moves, not the letters

Pairs don’t fade, spin or zoom. Scrolling carries each pair past like an inscription passing the eye.

One pair per screen

KH · AM · AZ · EN · KO, with the gaps of the word, so together they make the signature again.

The finale

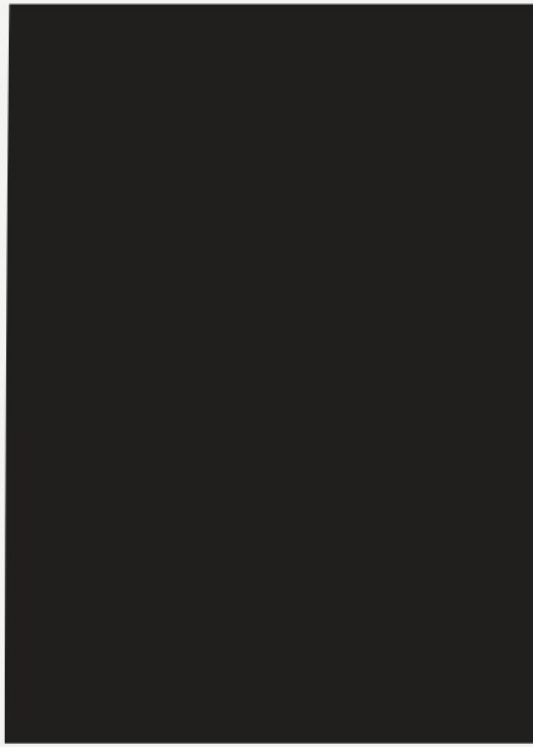
After KO the pairs close into one line, solid. Then the archive begins.

05

Applications

Where the system meets real formats.

40 LinkedIn: link previews
41 Posts & carousels
42 CV & cover letter
43 Business card & signature
44 Presentations
45 The book
46 Merch: the T-shirt
47 Merch: objects
48 Posters
49 Playlist & stories
50 Pinterest & Behance series
51 Website





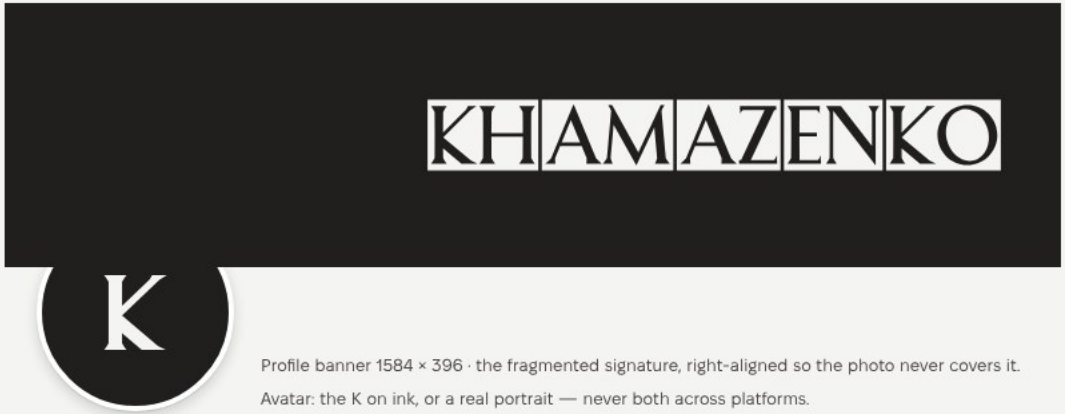
Every entry needs a cover for the feed



Link preview 1200 × 627. Most visitors arrive this way, so the preview is the real cover of every entry.



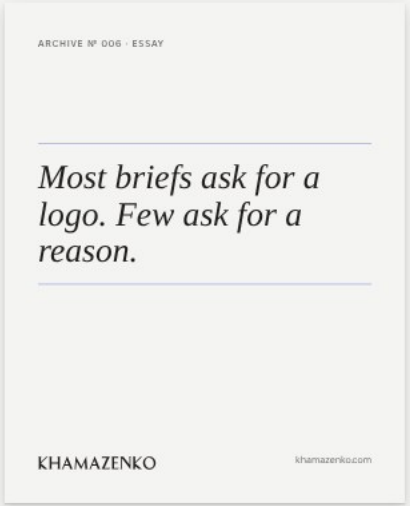
Essay preview: the title between guide lines, no picture needed.



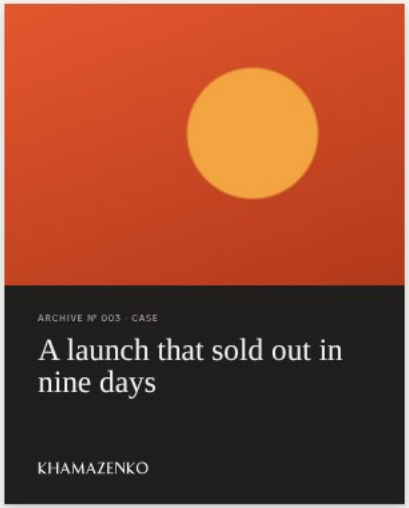
Profile banner 1584 × 396 · the fragmented signature, right-aligned so the photo never covers it.

Avatar: the K on ink, or a real portrait — never both across platforms.

Posts carry one thought and one link



Quote post · 1080 × 1350 · the essay's key thought between guide lines.



Case post · the work in true colour on top, the archive label below.

RULES

- One idea per post. The link goes in the first comment only if the platform punishes links.
- No hashtag walls, no emoji bullets. The voice of the archive.
- 4:5 for the feed, 1.91:1 for link previews, 9:16 for stories.
- Every post points back to one entry.

CAROUSEL · FIVE SLIDES, ONE ARGUMENT



A CV that reads like the archive



Two pages, one system

The CV is a document, not a poster: Newsreader for the name and headings' voice, Fixel for facts.

Small cut, top left

The mark signs the page like letterhead. Nothing else is decorated.

Link to the archive

Every CV and letter ends with the archive address — the proof lives there.

Files

A4 and US Letter, PDF with live text; .docx template for quick edits.

Cards, signature, nothing else



Card

85 × 55 mm, 600 g/m² uncoated, front blind-debossed, back printed white on ink.

Third card

A narrow bookmark-card with the column, for the book and the notebook.

EMAIL SIGNATURE

Bohdan Khamazenko

Brand & product marketing · Paris

KHAMAZENKO

Archive: khamazenko.com

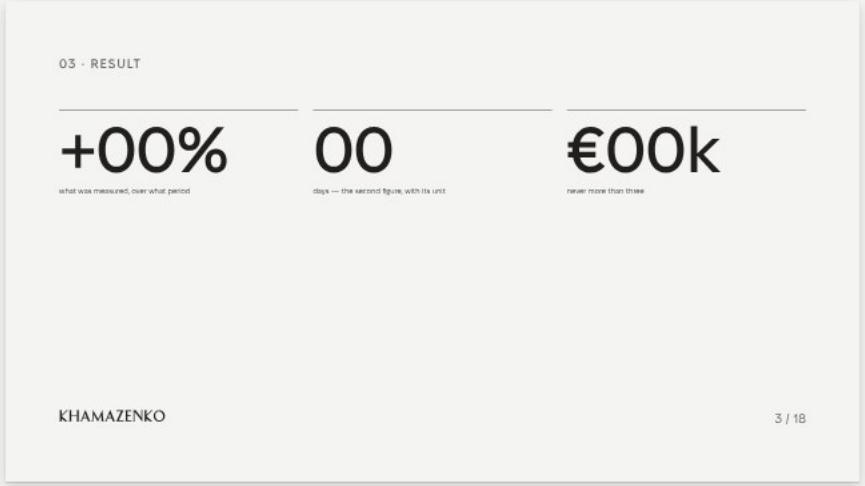
Decks: one idea per slide, one blue slide per deck



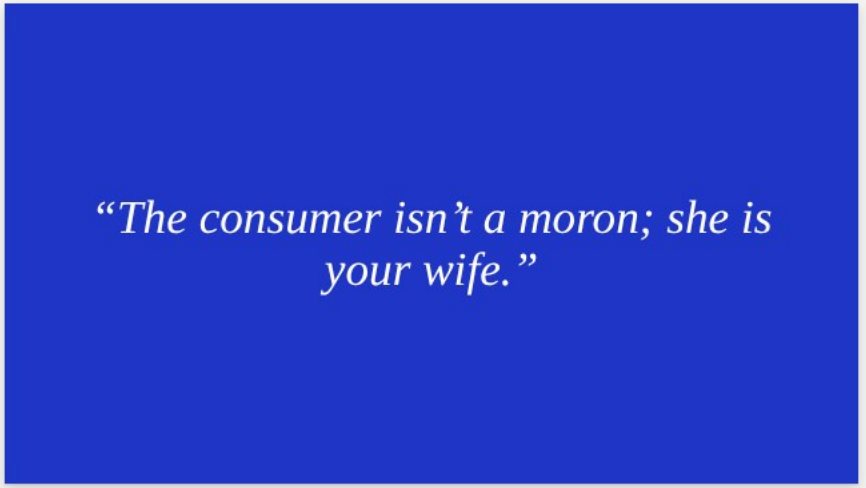
Title: the mark top left, the talk in Newsreader.



Chapter: index block and an O fragment.



Result: three real figures, nothing else.



The one blue slide: a quote, once per deck.

Khamazenko on Marketing



Title

Khamazenko on Marketing — the author's name is the mark, the title is Newsreader italic.

Cover

Black cloth, the mark foil-blocked in paper white. No image, no blurb on the front.

Inside

Chapters open with an index block; essays keep their archive numbers; the frieze runs along chapter feet.

No "Archive"

The book is a book. The marker belongs to the site only.

Five fragments down the spine



Back

The fragment column, full height from shoulder blades to the small of the back: 300 × 845 mm on an oversized tee. Screen-printed, one ink, no texture.

Front

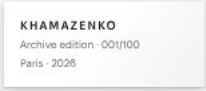
Clean. Only a 22 mm K on the left chest, embroidered tone-on-tone — you notice it the second time.

Garment

Heavy 260 g/m² organic cotton, boxy fit, paper white and laundry black. Nothing else.

Inside

A woven neck label with the edition number. Each run is numbered, like entries in the archive.



Neck label, actual size.

Objects people ask about



Notebook

Black cloth, the column blind-debossed so it shows only in raking light. Every page has a № and a date, and a box for the one thought.

Archive folder

Frosted polypropylene with a black binder clip and an archive label — how printed cases travel to interviews.

Paperweight

A honed limestone block with the K cut 3 mm deep. The inscription, made literal.

Note slips

Torn notebook paper for the one artefact per entry. They end up in the photos.

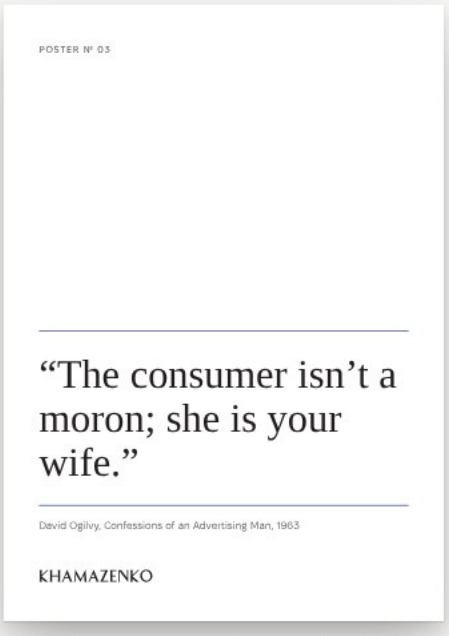
Posters that make you stop for a second



Steve Jobs, to the Macintosh team, 1983



Dieter Rams



David Ogilvy, Confessions of an Advertising Man, 1963



Archive № 006

Format

50 × 70 cm, one or two colours, uncoated 170 g/m². Numbered series, like the archive.

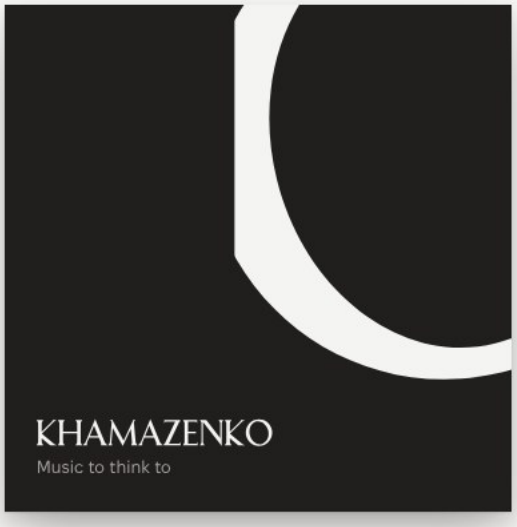
Quotes

Only verified quotes with their source, or lines from the archive itself. No “inspirational” misattributions.

Form

A giant fragment, a line of Newsreader, the guide lines — never all three on one poster.

A playlist and three kinds of story



Playlist cover 640 × 640: the O fragment, the mark, one line.

"KHAMAZENKO" ON SPOTIFY — LINKED FROM THE SITE MENU AS "LISTEN"

01		4:12
02		6:03
03		3:48
04		5:21
05		7:40

STORY COVERS · 1080 × 1920







The identity, told one letter at a time



A series, not posts

Eighteen pins, numbered x / 18: the cover, one letter per pin, construction, materials, Napys, the fragment.

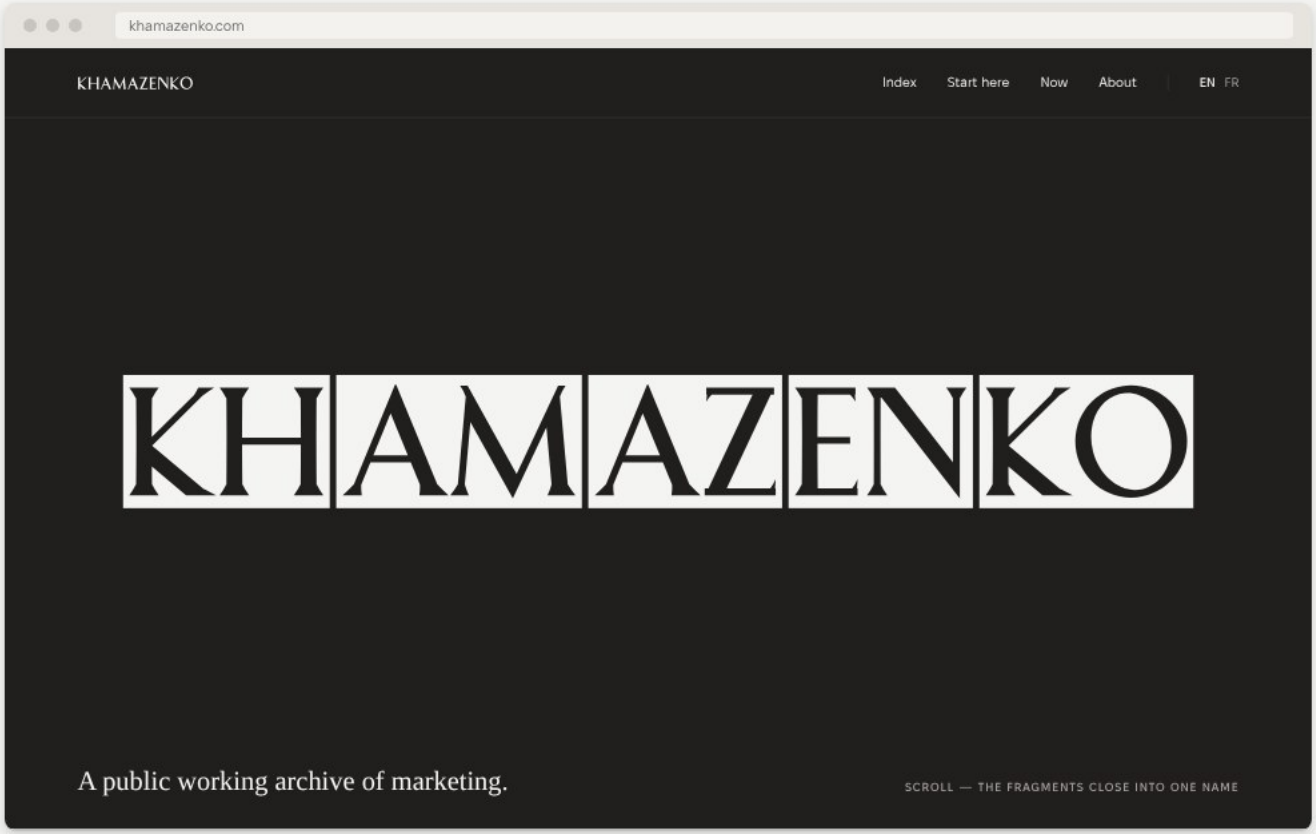
2 : 3, 1000 × 1500

Pinterest's own proportion; the same files make the Behance case.

Always back to one entry

Every pin links to Archive № 001 — the identity case — not to the home page.

The archive, online





The full website — home variants, index, case and essay templates, about, motion — is on the canvas page “Website”.

06

Files

What is in the folder and what is still open.

53 Files

54 Back cover

What is in the folder, and what is still open

IN THE FOLDER

`assets/img/logo/final/`	Masters: wordmark ink, black, blue, reversed paper & white, small cuts, stacked, monogram, favicon (SVG)
`…/final/fragment/`	Fragmented signature: row, column, blue, paper
`…/final/web/`	favicon.ico · favicon.svg · apple-touch-icon · icon-192/512 · maskable · site.webmanifest · head-snippet.html
`…/final/texture/`	Letter materials: stone, paper, specks, riso, laid, metal — light and dark
`…/final/surfaces/`	Staging photos: concrete, crumpled paper, dot-grid paper, brushed steel
`assets/fonts/napys/`	Napys-Regular.otf · .woff · specimen
`assets/img/logo/pinterest/`	18 pins, 2000 × 3000 PNG
`assets/img/logo/source/`	The Python sources: every letter is code. Change the drawing there, never in the files.
`docs/motion-spec.md`	Every animation, timed, for whoever builds the site

STILL OPEN BEFORE LAUNCH

1. A professional trademark search for KHAMAZENKO and similar marks (EUIPO, WIPO).
2. A printed proof of the three colours and the mark on the real paper stock.
3. Pantone for knight blue, matched from a printed swatch book — not from screen.
4. Napys: remove overlapping contours before any commercial font release.
5. Check the licences of the stone, paper and metal photos used for staging; shoot real photos of the merch samples.
6. Replace placeholder figures and case titles with real ones before publishing.



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