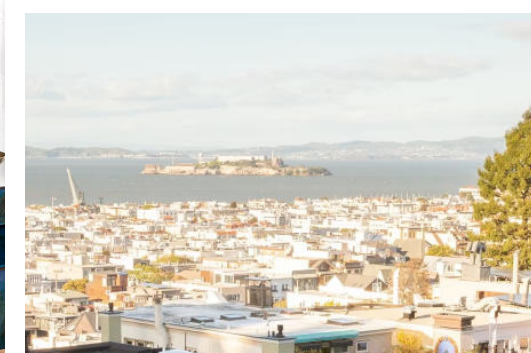
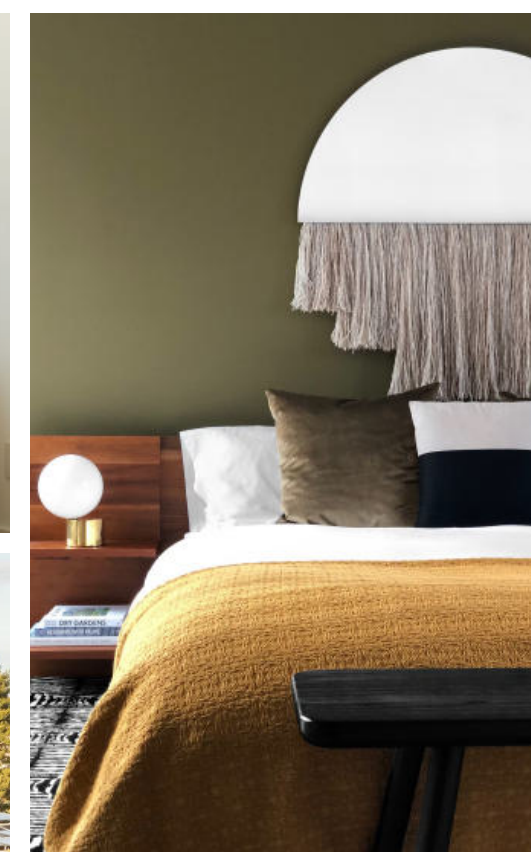
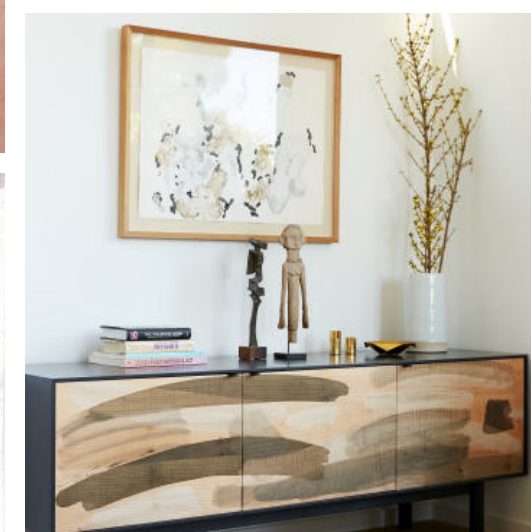
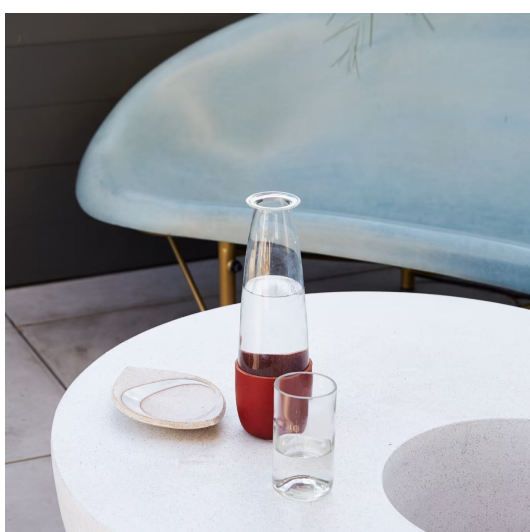
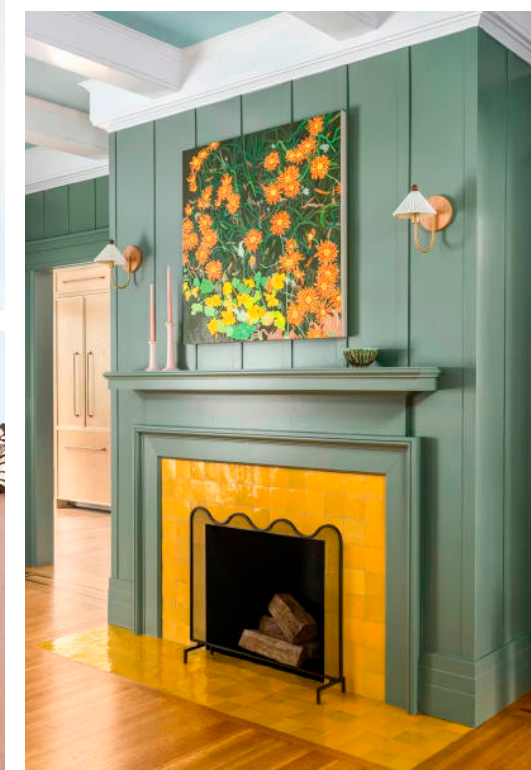
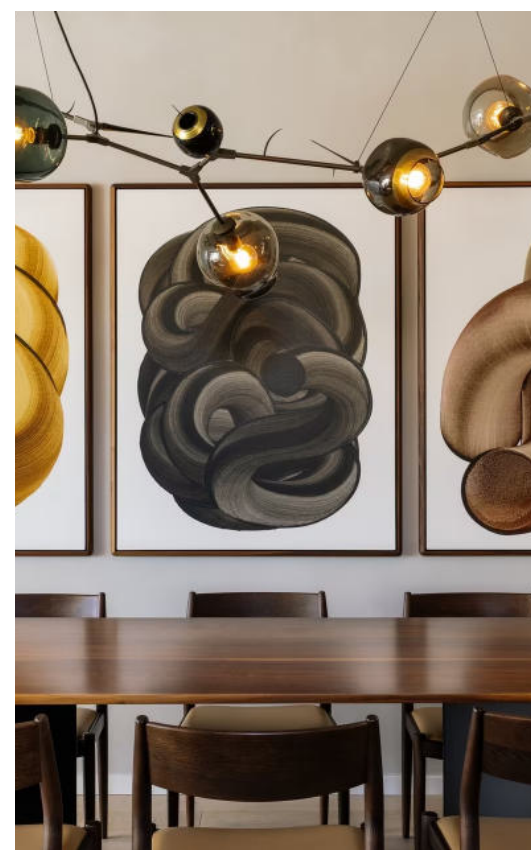
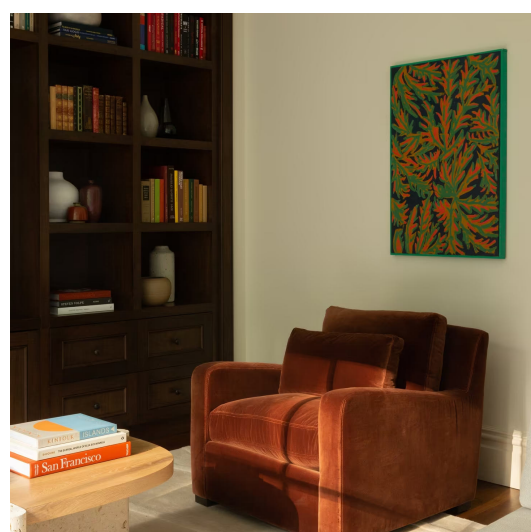


sc&co





A note before we begin

*Dear Leo,*  
*You told us the studio's signature*  
*isn't a colour, a material or a*  
*style. It is a space that couldn't*  
*belong to anyone else.*

We took that as a brief for this document too, so it doesn't follow our usual template.

It reads your answers closely, names the tensions an identity for Cesareo Design has to hold, and then proposes three worlds the studio could live in, each shown at work on a homepage, a card and a caption, using your own photographs.

We have been candid about what each world risks. We end with a recommendation, but the choice is yours.

- 01 What we heard
- 02 The idea
- 03 Five tensions
- 04 Raw material
- 05 Three worlds
- 06 Choosing

The mockups use photographs from leocesareo.com. Project details, names and copy in them are illustrative placeholders.





# What we heard

## 01



What we saw on leocesareo.com

*“The best work is colour-confident and witty.”*

Navy walls under a coral ceiling, a painted hound over the fire, a chain for a chandelier. Nothing about it is beige.

The recent houses are far ahead of the older ones. Presidio Heights, Valley Street, Lyon’s Den and Prosper House set the bar. Renderings and older, neutral projects pull the average down.

The stories are missing. Project pages are image grids with no place, scope, makers or narrative. The studio’s differentiator is narrative, and the site says nothing.

*The Look Book is ahead of the website.*

*Presidio Heights · Valley Street · Lyon’s Den · Prosper House*

# In your words



THE CLIENT

*“We don’t believe the designer should be the protagonist. The client is.”*

SIGNATURE

*“Our signature isn’t a particular color, material or style.”*

NEUTRALITY

*“Cesareo can use restraint, but it shouldn’t use neutrality as personality.”*

INVITED

*“We do not aspire to be everywhere. We aspire to be invited somewhere interesting.”*

# *From Leo Cesareo Design to Cesareo Design*

Keep the elegance and restraint. Add curiosity, cultural depth, storytelling and wit.

Today

Structure

An individual practice

Scope

Interiors

Expression

Elegance and restraint

Next

Structure

A founder-led, studio-powered creative practice

Scope

Interiors, furniture, objects, art, craft and collaboration

Expression

Curiosity, cultural depth, storytelling and wit



THE INTERNAL IDEA

# *The Art of Belonging*

IN ONE SENTENCE

*Rooms that couldn't belong to anyone else.*

Not a tagline. A test for every decision: does this help a home, a client or a collaborator belong?

A home that belongs to its people. A space that couldn't belong to anyone else. Their histories, collections, rituals and eccentricities, edited and elevated.

People who belong around the studio. Clients who return for what might come next. Artists, makers and architects who find a place for ambitious work.

# Eight rules for everything that follows

01

The work is the display. Type is the voice.

02

Colour comes from materials, never from a trend.

03

One unexpected thing on every page.

04

Every house gets a story, not only a gallery.

05

Name the makers and the artists.

06

Caption like a curator. Write like a host.

07

Fewer projects, told more deeply.

08

Show the process plainly. It answers the cost question.



The idea

# How it should feel, over time

IN TEN SECONDS

*Intrigued. Drawn in. Assured.*

One arresting image and very few words. Confidence shown, not claimed.

IN A MINUTE

*“I want to see more.”*

Houses told as stories, each opening onto the next. Captions that reward reading.

LONG AFTER

*Confident, worldly, capable.*

Makers, press and process shown quietly. The sense of a studio you would trust with a risk.

What makes good clients hesitate

...and how the brand answers.

Cost, and uncertainty about cost

Explain phases and fees in plain language on the website.

Losing control

Show the process as a dialogue, with the client’s own objects in the work.

Expensive mistakes

Show drawings, samples and makers before anything is installed.

Not knowing what they pay for

Name the thinking: listen, edit, interpret, elevate.

# Who it should draw in, and turn away

## RECOGNISE THEMSELVES

- Curious, engaged and open to discovery
- Value perspective over prescription
- Care about art, craft and history more than status
- Want a home that is theirs rather than impressive
- Are willing to be challenged

## SHOULD SELF-SELECT OUT

- Want to reproduce an existing aesthetic
- Want a formula, or the beige luxury look
- See the home mainly as an expression of status
- Need to know the ending before they begin



# Five tensions

## 02





# Five tensions to hold

## Restrained *not Neutral*

Hold back on layout and type. Never on colour and material.

## Rigorous *not Austere*

Precise grids and captions. Warmth comes from photography and writing.

## Sophisticated *not Solemn*

Wit is welcome in words, captions and the occasional object.

## Recognisable *not Repetitive*

A fixed frame of type, mark and colour around work that always changes.

## Founder-led, *Studio-powered*

Leo’s lineage visible. The team and makers credited by name.

# What it asks of the identity

01

The client is.

The brand steps back so houses and their people lead: photography first, the studio's voice second.

02

No house look to lean on.

The identity needs a fixed frame that stays recognisable while every project looks different.

03

Beige is not a strategy.

Colour and material are not only allowed, they are expected.

04

Selective rather than loud.

The brand should read as an invitation, never an advertisement.

# Raw material

Finishes, type and photographs we start with.

## Finishes

*The finishes you named, as a palette*

Values are starting points for the identity stage, sampled to sit well beside the navy, sage and saffron already in the work.

## Typography

*The Didone question*

Heimat Didone. Your example. A contemporary Didone with sturdy hairlines, so it stays elegant at small sizes where classic Didones break up.

## Photography

*Photography that already works*

Details as much as rooms. Thresholds and depth. Colour at full strength. Life, lightly.

## The edit

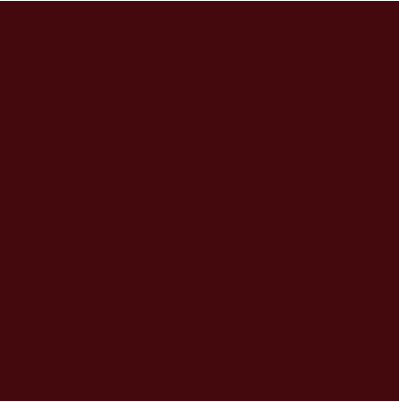
*The best asset is already here*

Keep: recent, professionally photographed houses with a point of view. Retire: renderings, phone snapshots and neutral work that could belong to any studio.

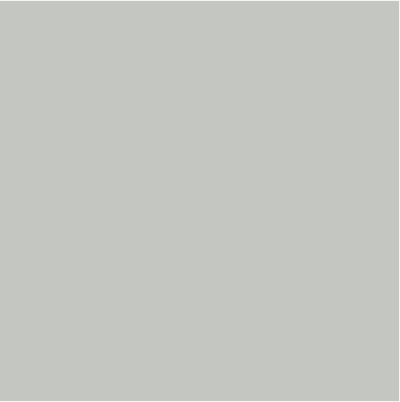
# The finishes you named, as a palette

Values are starting points for the identity stage, sampled to sit well beside the navy, sage and saffron already in the work.

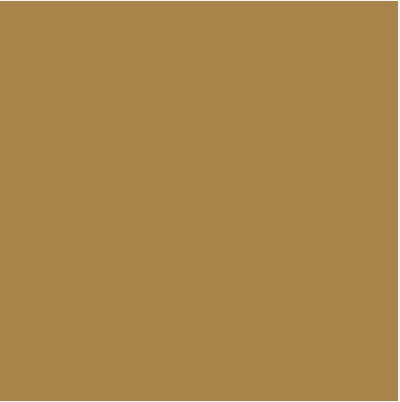




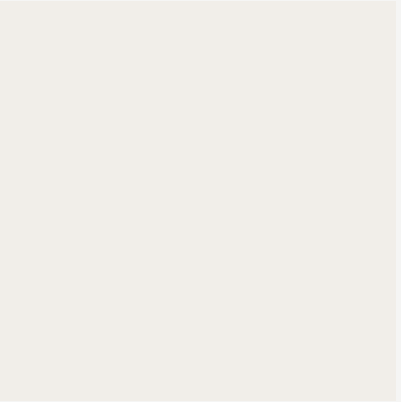
Oxblood  
#43090D · Signature ground



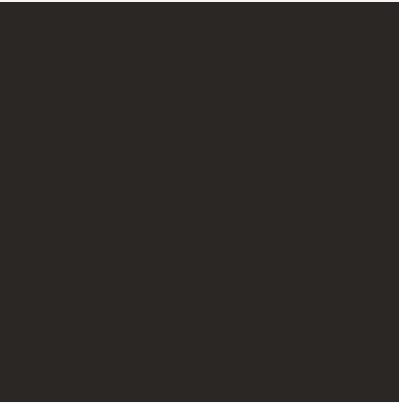
Polished nickel  
#C4C6C2 · Hairlines, foil, detail



Burnished brass  
#A8834A · Foil, marks, accents



Calacatta Monet  
#F1EEE9 · Light ground



Smoked mirror  
#2B2724 · Dark ground



Walnut  
#4E3426 · Print stock, secondary dark



Oak  
#B38B5D · Warm neutral

# The Didone question

REFERENCE

*Heimat Didone*

Your example. A contemporary Didone with sturdy hairlines, so it stays elegant at small sizes where classic Didones break up. It is a commercial typeface and would need a licence.

STAND-INS USED IN THIS DOCUMENT

Bodoni Moda

Open licence, closest in contrast

Playfair Display

Open licence, warmer italics

Gloock

Open licence, heavier, more graphic

SUPPORTING TYPE

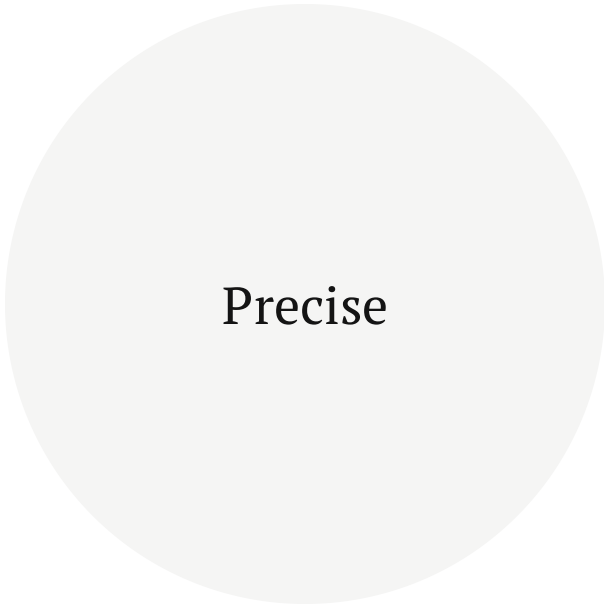
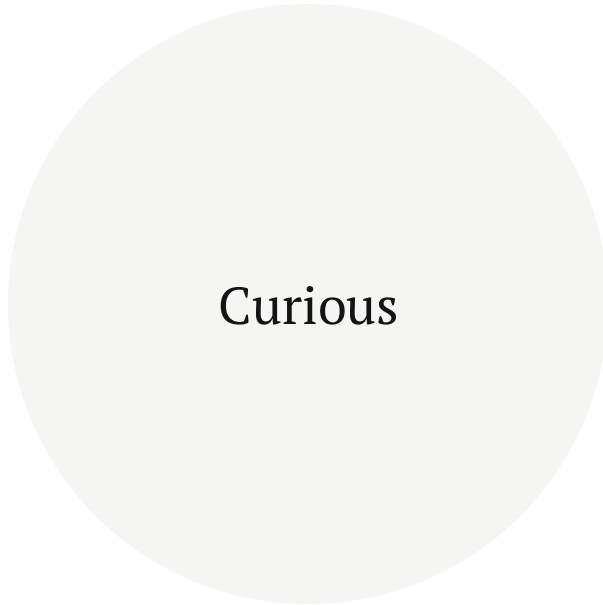
Newsreader for reading, Instrument Sans for information.

Cesareo

*The Art of Belonging*

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt 0123456789

# Mood & Atmosphere



# Photography that already works

## Details as much as rooms

Objects, joinery and art at close range carry craft better than wide shots.

## Thresholds and depth

Doorways and enfilades invite the viewer in, the Art of Belonging made visual.

## Colour at full strength

No desaturated grading. The rooms are the palette.

## Life, lightly

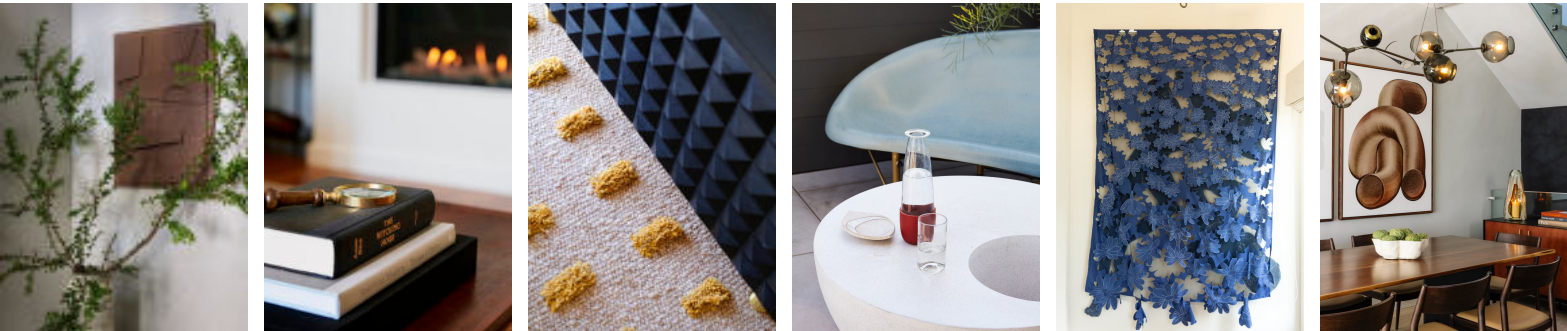
A carafe, a book, a dog: signs of people without staging them.

# The best asset is already here

Keep: recent, professionally photographed houses with a point of view.

Retire: renderings, phone snapshots and neutral work that could belong to any studio.

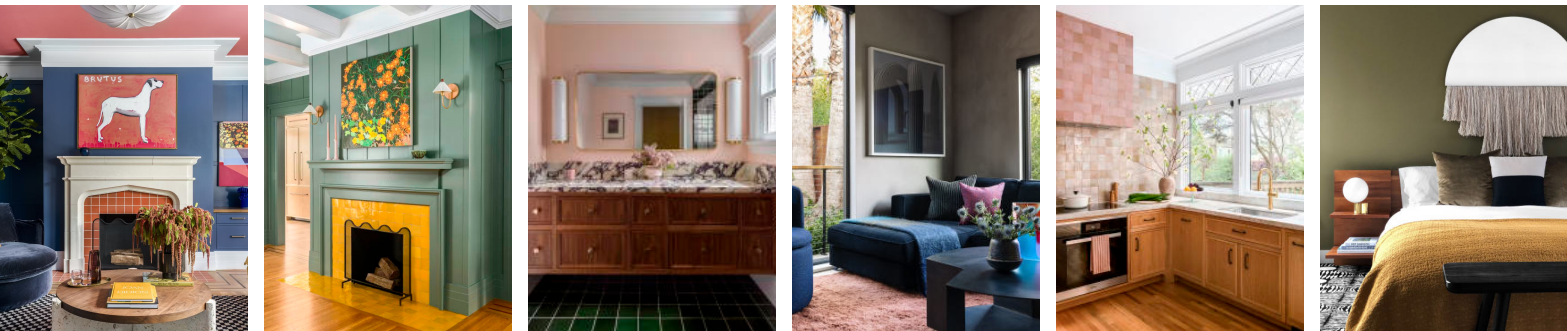
DETAIL



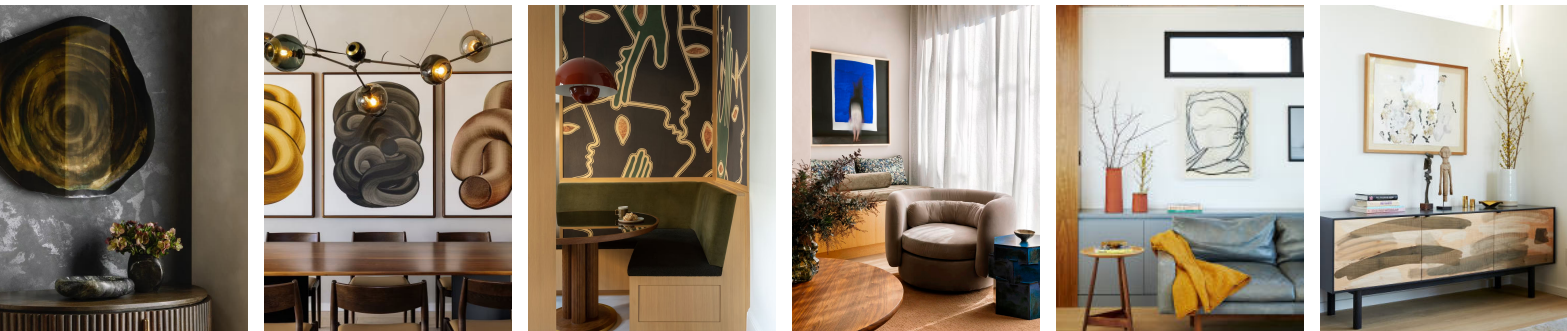
THRESHOLD



COLOUR



ART



LIFE





# Three worlds 03

# Three worlds

Three places the studio could live, shown at work.

The Host. A studio that makes you feel expected.

The Director. Every room composed like a shot, every client cast as the lead.

The Collector. A catalogue of houses and the things in them.



# Three worlds



# World 01

# The Host

*A studio that makes you feel expected.*

WARM · SEDUCTIVE · ASSURED

## WHO CESAREO IS HERE

The host of the best dinner in town: generous, curious about you, a little theatrical after dark.

## THE FIRST TEN SECONDS

An oxblood welcome and one open door.

## SIGNATURE MOVES

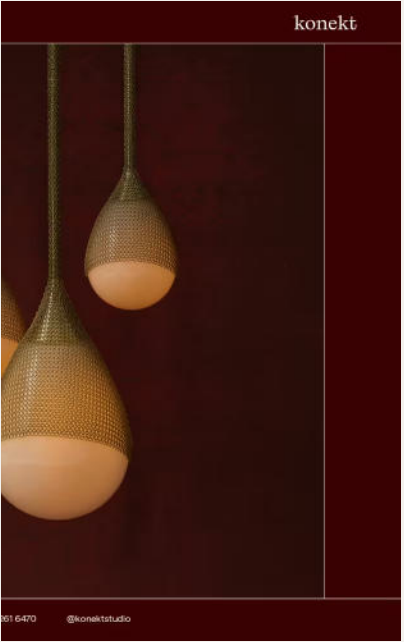
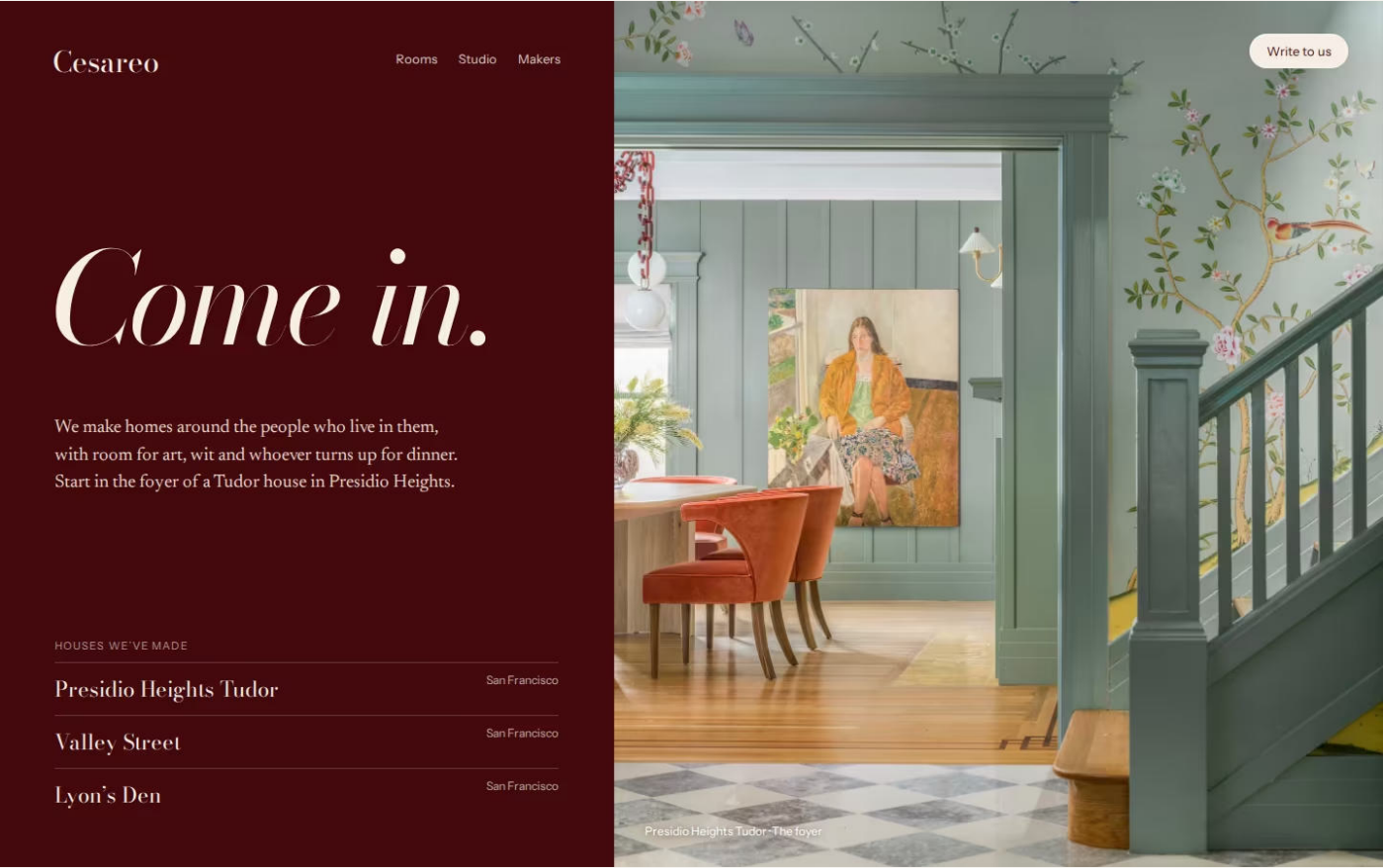
- Oxblood as the room you enter: menus, cards, envelopes
- Invitations instead of calls to action: “Come in”, “Write to us”
- Brass-foiled wordmark on deep grounds

## WHAT IT GIVES

- Closest to the reference you named: oxblood with white type
- Warm and seductive within seconds
- The strongest print and packaging presence

## WHAT IT RISKS

- Oxblood beside navy and coral rooms can clash. Photography must keep its own ground
- A hospitality tone tips into hotel branding if the writing gets glib



# The Host: character and system

## Type

Bodoni Moda italic + Newsreader for text

## Colour, by share of a page

Oxblood 45% · Ivory 32% · Photography 18% · Brass 5%



## Imagery

Doorways, thresholds, tables set, evening light.

## The first ten seconds

An oxblood welcome and one open door.

# World 02

# The Director

*Every room composed like a shot, every client cast as the lead.*

CURIOUS · UNEXPECTED · PRECISE

## WHO CESAREO IS HERE

The director at the edit table: decisive and visual, telling you why this frame and not the others.

## THE FIRST TEN SECONDS

A contact sheet with one frame circled in red pencil.

## SIGNATURE MOVES

- Contact sheets and red-pencil selections
- Rooms introduced like scenes: INT. DINING ROOM, EVENING
- Cast lists of objects, artists and makers

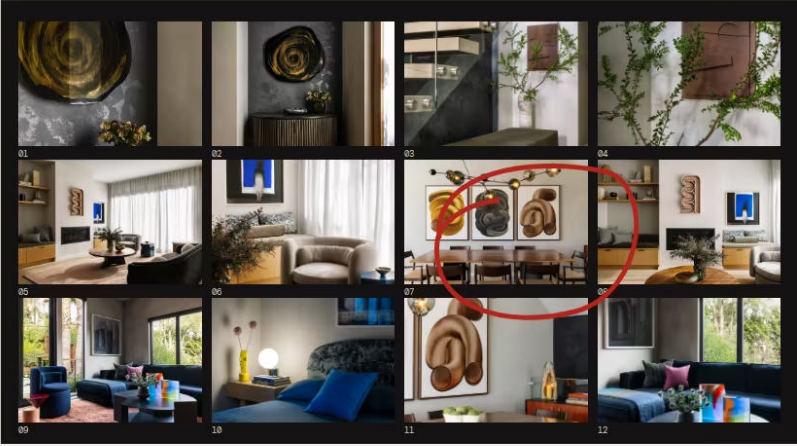
## WHAT IT GIVES

- Tells a story no peer can claim: Leo’s film and world-building lineage
- Shows the editing and the thinking, answering “what am I paying for?”
- Witty without trying

## WHAT IT RISKS

- Film references turn into a gimmick if overused
- Depends on sharp writing for every project, every time

Cesareo



WORK METHOD STUDIO ENQUIRE

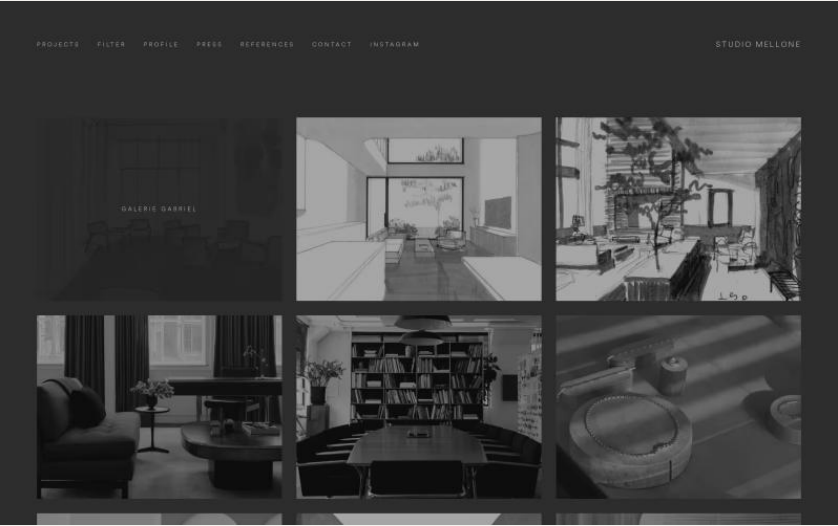


## Valley Street

INT. DINING ROOM – EVENING

Three paintings hold the long wall. A glass chandelier branches over twelve chairs. The table is set for whoever stays.

Frame 07. This one.



Cesareo

Sc. 01



INT. FOYER – MORNING

A painted garden climbs the stair. The floor is a chessboard of grey and white marble. Through the door, a portrait waits in the sitting room.

CAST: A HAND-PAINTED MURAL, A CHECKERBOARD, ONE PORTRAIT

Sc. 02



INT. LIVING ROOM – AFTERNOON

Navy walls, a coral ceiling. Brutus, painted, keeps watch over the fireplace. Nobody sits in the chartreuse sofa by accident.

CAST: BRUTUS, A VELVET SWIVEL CHAIR, A CHARTREUSE SOFA

Sc. 03



INT. DINING ROOM – EVENING

An oversized chain drops from the ceiling. Sage panelling, rust chairs, an oval table. Dinner runs late.

CAST: A CHAIN PENDANT, SIX RUST CHAIRS



INT. DINING ROOM  
EVENING



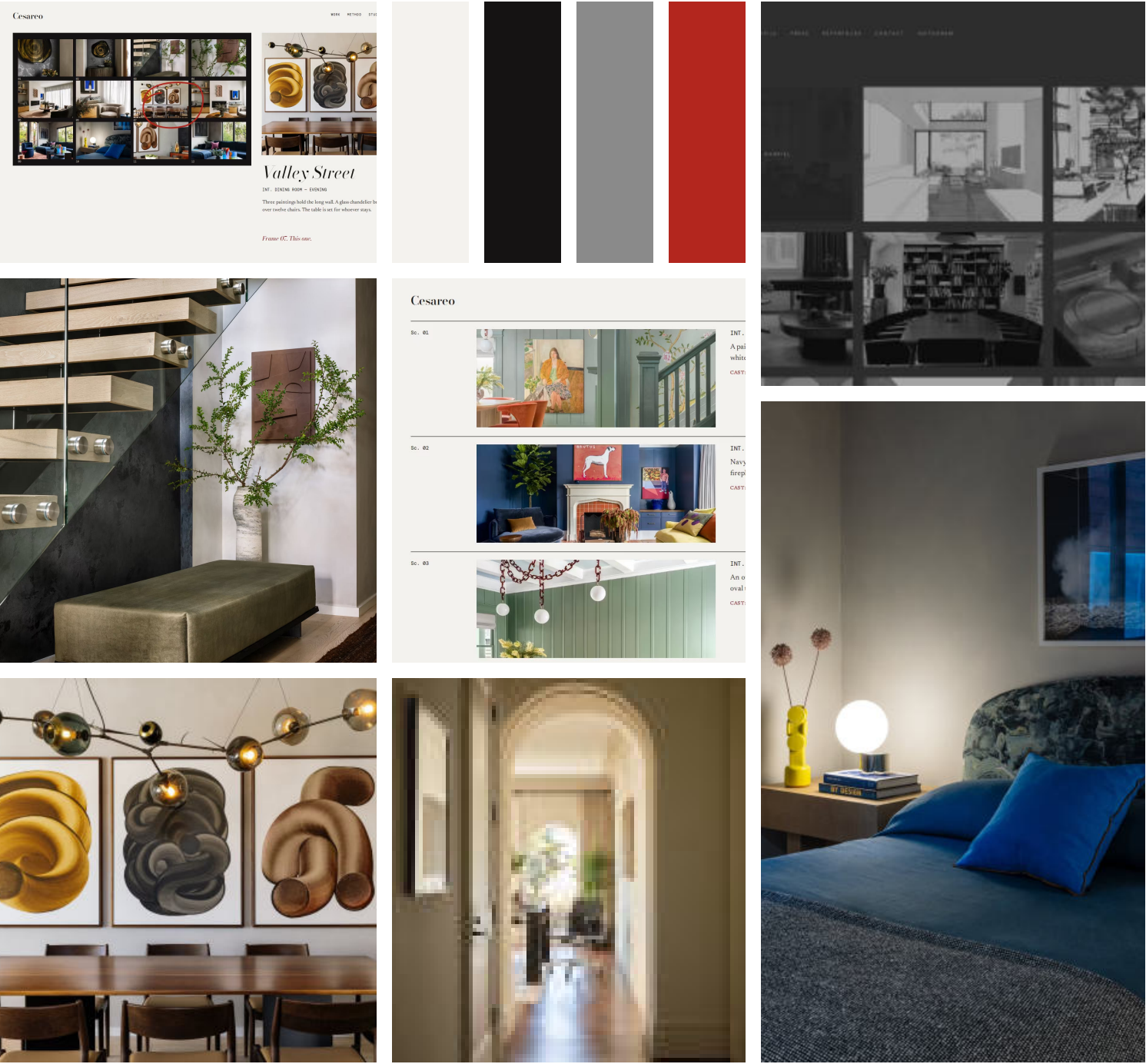
# The Director: character and system

## Type

Bodoni Moda italic + DM Mono for notes,  
Newsreader for text

## Colour, by share of a page

Paper 58% · Ink 22% · Photography 18%  
· Red pencil 2%



## Imagery

Sequences in the order you walk through  
a house; crops chosen in front of you.

## The first ten seconds

A contact sheet with one frame circled in  
red pencil.

# World 03

# The Collector

*A catalogue of houses and the things in them.*

CULTURED · PERSONAL · WORLDLY

## WHO CESAREO IS HERE

The collector who knows the story of every object in the room and the name of whoever made it.

## THE FIRST TEN SECONDS

An index of rooms, art and objects, each with a number.

## SIGNATURE MOVES

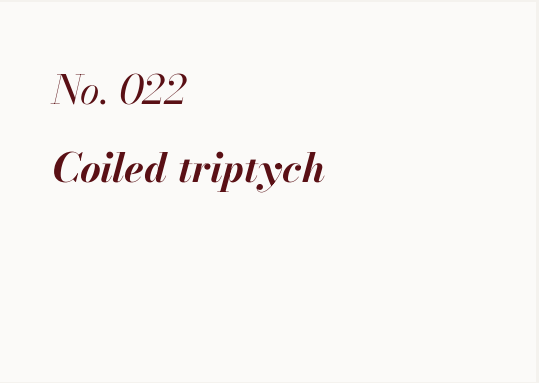
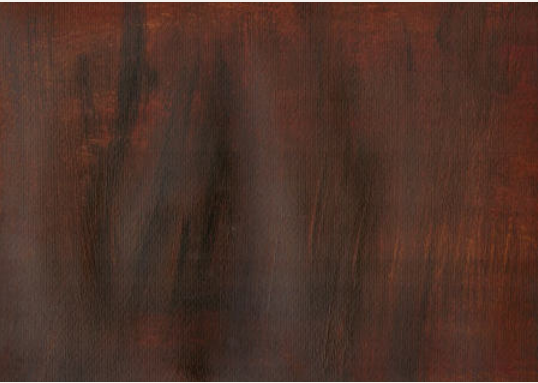
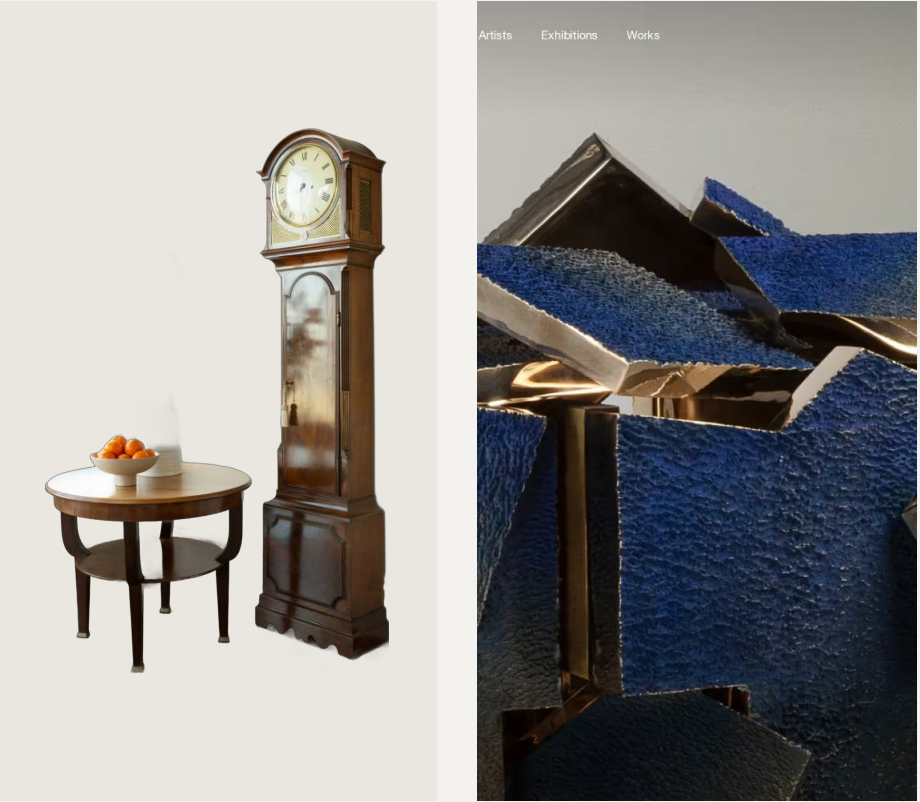
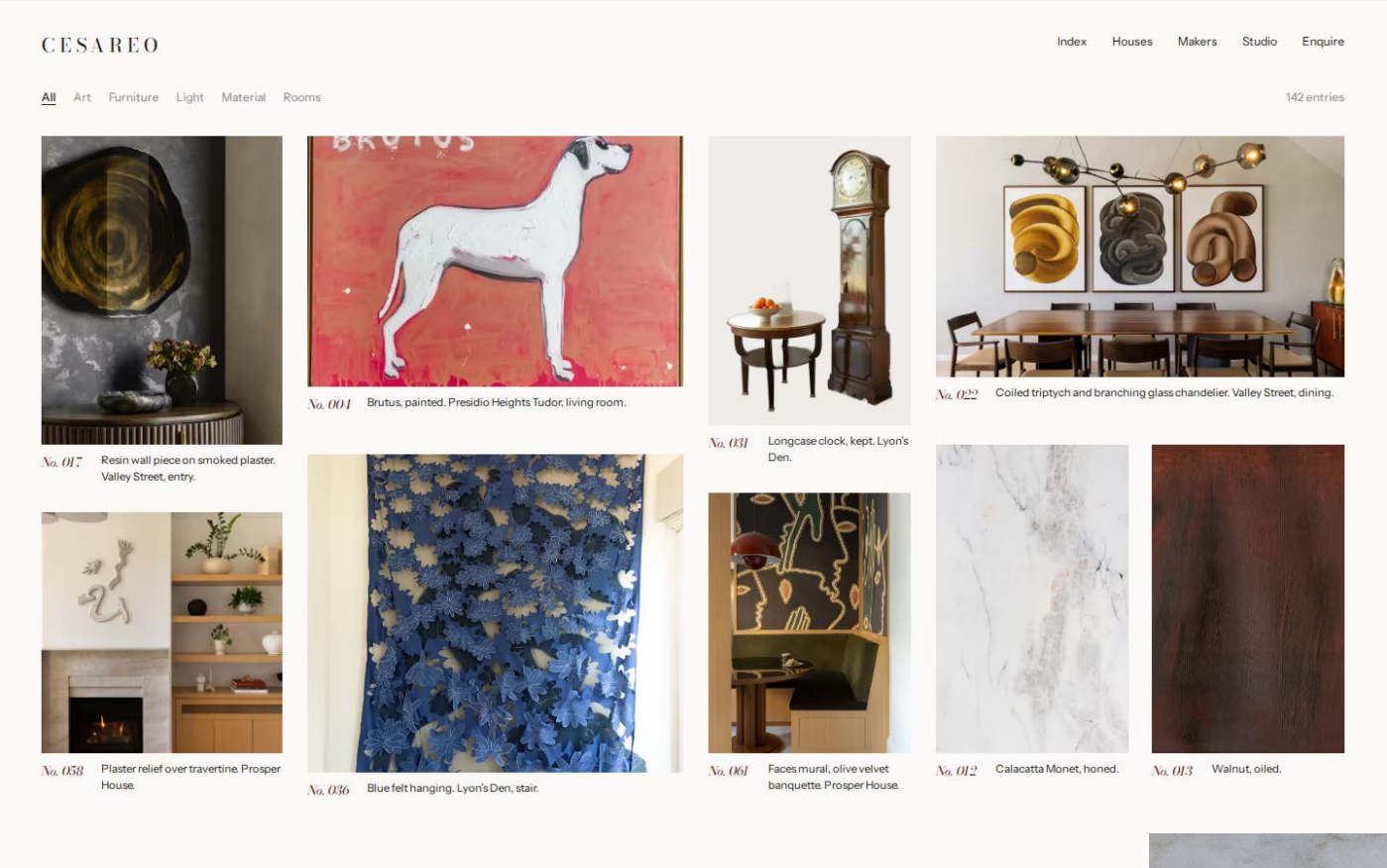
- Catalogue numbers and museum-style captions
- Makers and artists credited by name
- Material samples as part of the identity

## WHAT IT GIVES

- The best gallery of work, which is the website’s first job
- Celebrates craft and the makers behind it
- Scales naturally into furniture and objects

## WHAT IT RISKS

- Can feel cool or museum-like without warm writing
- Needs disciplined content: object details and credits for every house



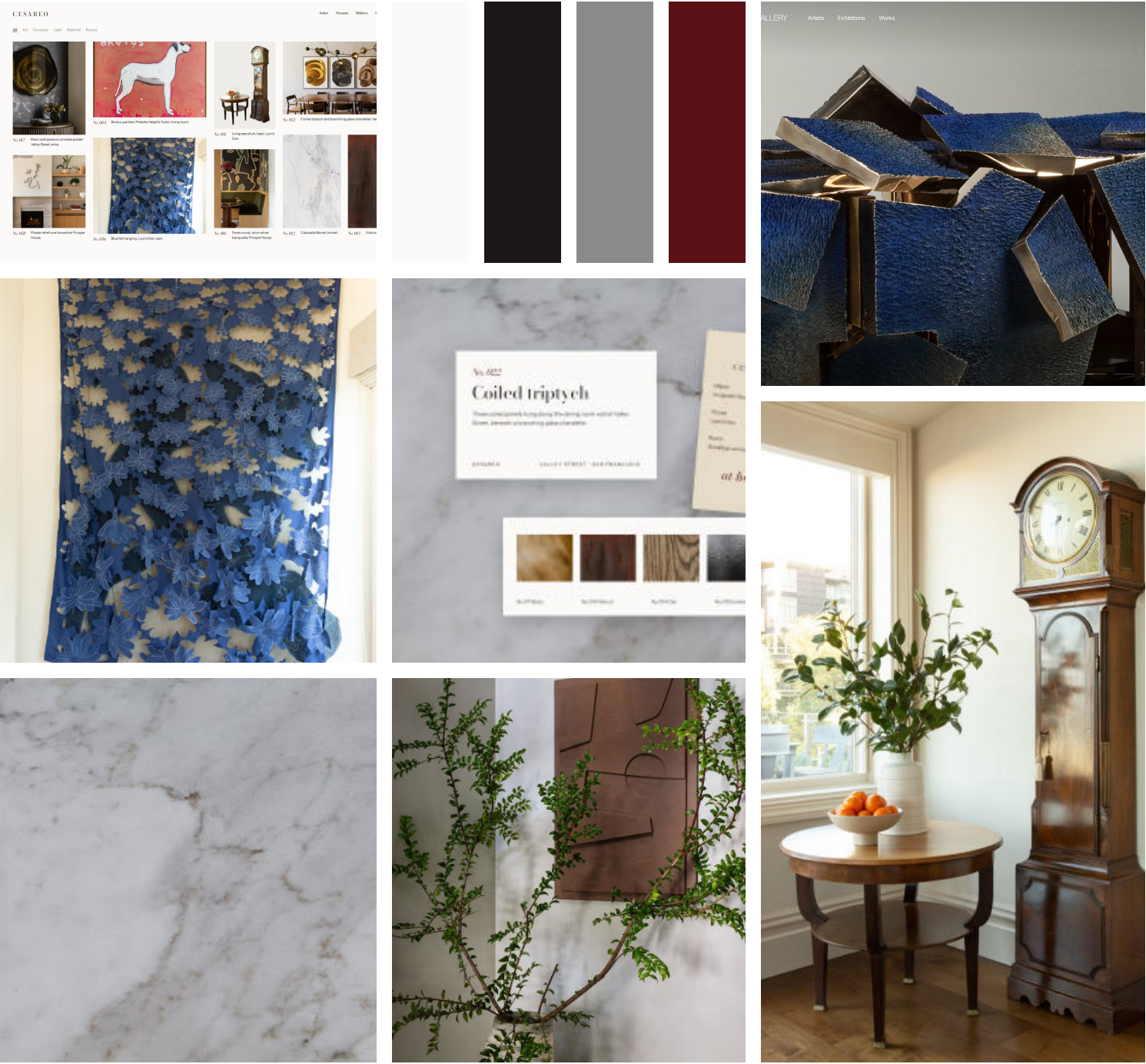
# The Collector: character and system

## Type

Bodoni Moda + Instrument Sans for captions

## Colour, by share of a page

White 55% · Ink 20% · Photography 20%  
· Oxblood 3% · Brass 2%



## Imagery

Objects and details as often as rooms;  
material samples photographed flat.

## The first ten seconds

An index of rooms, art and objects, each  
with a number.

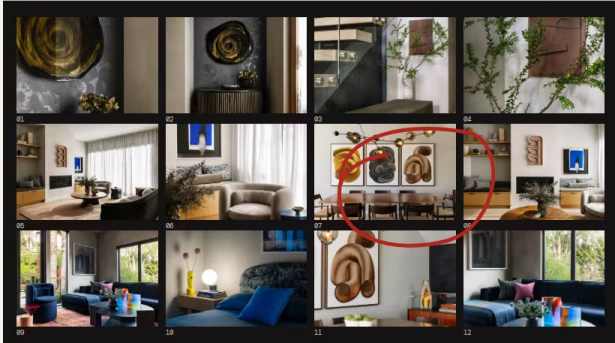
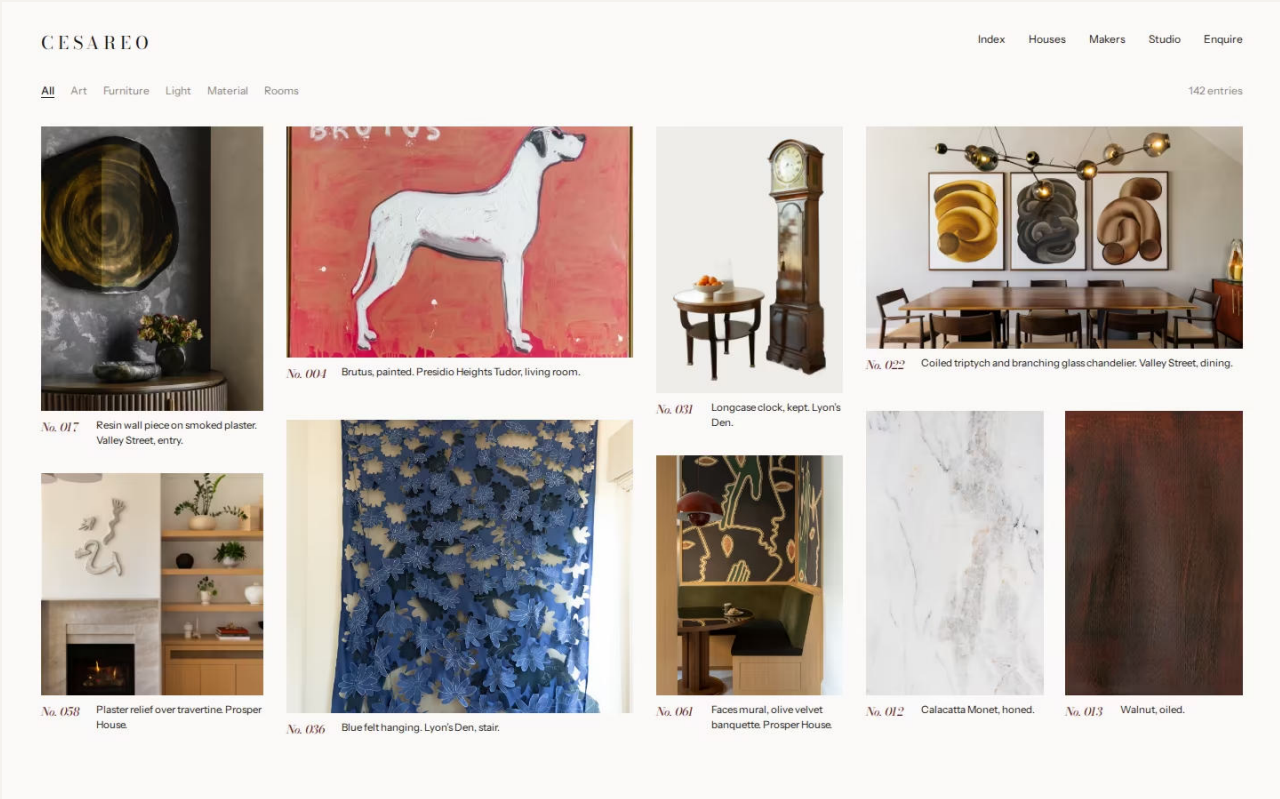
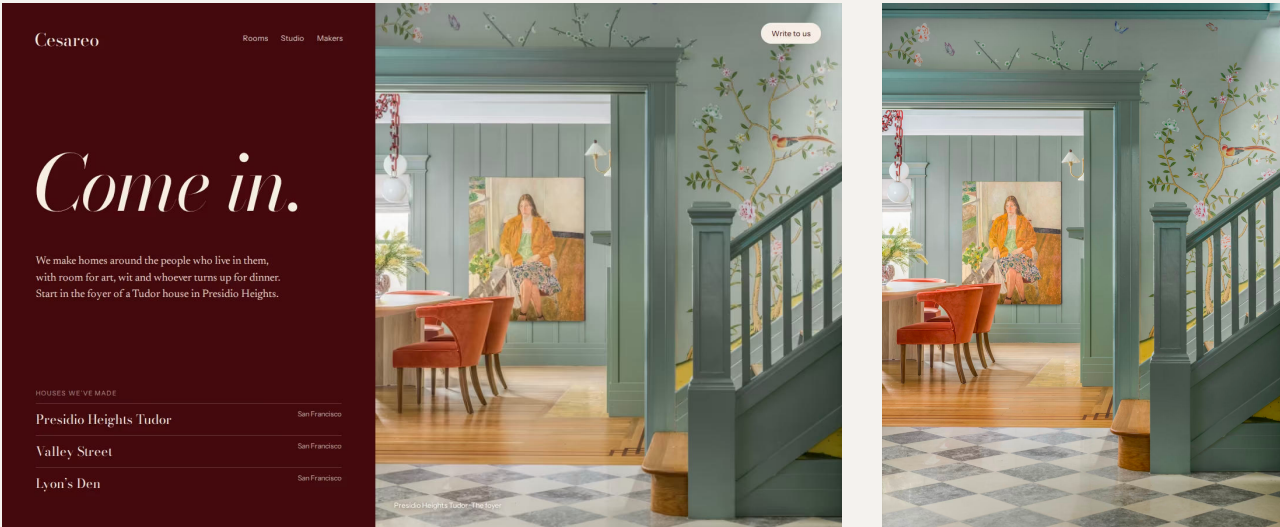


# Choosing 04

# To decide together

- 1. Which world feels most like the studio you are becoming, not the one you are today?
- 2. How much oxblood feels right: a whole room, or a door?
- 3. Should wit live in the words, the images, or both?
- 4. What would you add, remove or combine?

Please send one consolidated set of comments from the studio, so we can move quickly and keep the direction coherent.

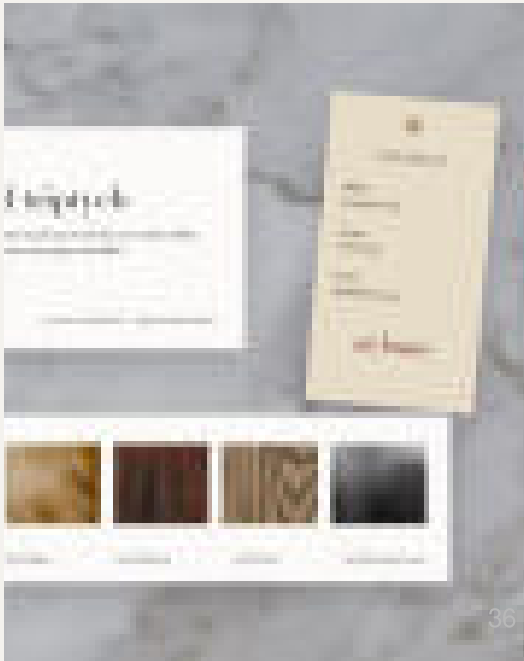


## Valley Street

INT. DINING ROOM - EVENING

Three paintings hold the long wall. A glass chandelier branches over twelve chairs. The table is set for whoever stays.

Frame 07. This one.



# What we would do

## *The Host, with the Collector’s captions.*

The Host is closest to what you asked for, oxblood and white type, and to the idea of belonging. Its main risk, colour fighting the rooms, is solved by giving photography its own white ground.

Borrowing the Collector’s index and captions gives the website the strong gallery it needs and puts makers and artists on the page. The Director’s red pencil is worth keeping for process pages and social.

### SIDE BY SIDE

Our scores, out of five. They are a conversation starter, not a verdict.

|                                       | The Host  | The Director | The Collector |
|---------------------------------------|-----------|--------------|---------------|
| Intrigue in the first ten seconds     | ● ● ● ● ○ | ● ● ● ● ●    | ● ● ● ○ ○     |
| Warmth                                | ● ● ● ● ● | ● ● ● ○ ○    | ● ● ● ○ ○     |
| Distinct from Bay Area peers          | ● ● ● ○ ○ | ● ● ● ● ●    | ● ● ● ● ○     |
| Shows the work (the site’s first job) | ● ● ● ● ○ | ● ● ● ○ ○    | ● ● ● ● ●     |
| Room to evolve                        | ● ● ● ● ○ | ● ● ● ● ○    | ● ● ● ● ●     |
| Easy to sustain week to week          | ● ● ● ● ○ | ● ● ○ ○ ○    | ● ● ● ○ ○     |



Choosing

# What happens next

---

WEEK 1

## Review call

We walk through the three worlds and agree a direction, or a considered blend.

---

WEEK 2

## Visual identity V0.1

Logotype and brand-mark options, palette with values, typography candidates, photography direction.

---

WEEK 3

## Refinement

One round on the chosen logo, type and colour.

---

WEEK 4

## Brand guidelines

The system in one document, ready for the website design stage.

*We look forward to hearing which world feels like home.*

SC&CO