

QUADRA<sup>®</sup>



WELCOME TO QUADRA®. WE'VE CREATED THESE GUIDELINES TO SHOWCASE THE ESSENCE OF THE QUADRA® BRAND AND ITS OPTIMAL FUNCTIONALITY. APPLY THEM THOUGHTFULLY AND STRATEGICALLY.

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01

# OUR BRAND

Problem solving is not just technical issue. If you're travelling first class & only have a tattered old suitcase, you have a problem. If it's your child's first day at school & you only have a brown leather briefcase to give them, you have a problem.

We're problem solvers. We find gaps in the market & example them to our distributors, providing a solution before the audience even knows a problem exists.

**QUADRA® PROVIDES  
PROBLEM-SOLVING  
SOLUTIONS TO IMPROVE  
THE WAY WE CARRY.**

by considering audience needs, our products provide not only functional solutions, but aspirational ones too. By providing clear aesthetics orientations & purpose-intended designs we purpose to our customers, so they can tailor our designs to their own vision.

**OUR TAILORED COLLECTIONS PROVIDE SPECIFIC SOLUTIONS TO DIFFERENT AUDIENCES NEEDS – WHETHER THEY'RE JETSETTING TO NEW YORK OR DOING THE SCHOOL RUN.**

Why we exist

**TO IMPROVE THE WAY WE CARRY**

User need

**"THERE'S A GAP BETWEEN MY STYLE & THE  
PRODUCTS CURRENTLY AVAILABLE FOR SPECIFIC  
TECHNICAL & AESTHETIC-BASED DESIGNS"**

Brand purpose

**WE DESIGN & DISTRIBUTE BAGS THAT SOLVE  
SPECIFIC AUDIENCE-RELATED ISSUES &  
REQUIREMENTS FOR CARRYING THEIR GEAR**

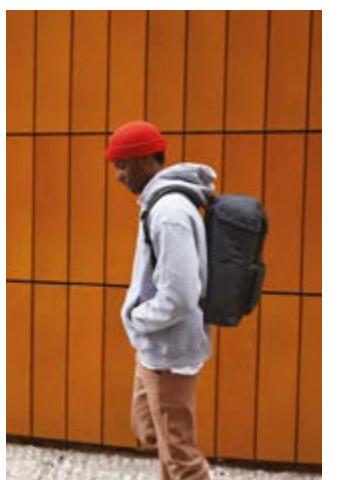
Values

**PURPOSE-DRIVEN, END-USER FOCUSED,  
CHASING PROGRESS, BORN OF PASSION**



## 01 PURPOSE DRIVEN

Quadra was founded on the belief that we can make people's lives better by the way they carry. Our brand idea is 'Built for purpose' and so the decisions we make as a brand should reflect that. We make our move to achieve a goal, not just to see how the market will react.



## 03 CHASING PROGRESS

We're always aiming to get better. Our next season, our sustainability credentials, our design skills and distribution. Quadra leads the pack in it's innovation and approach to bagmaking, we're always chasing progress.



## 02 END-USER FOCUS

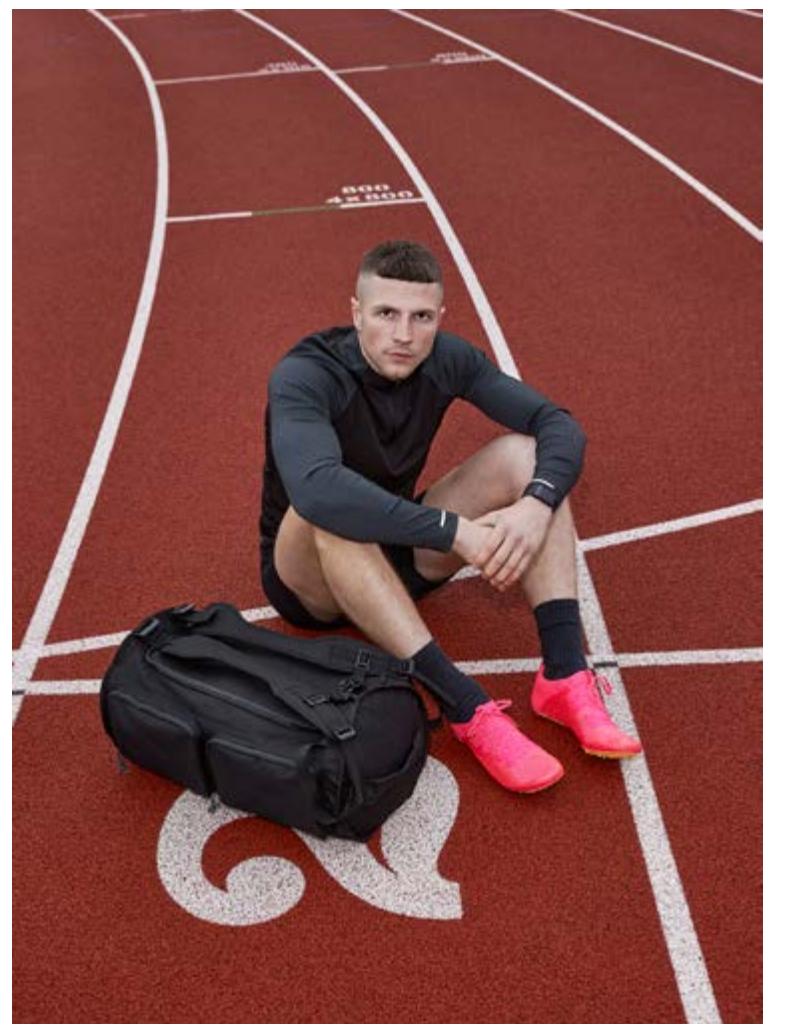
Anything that falls within the Quadra brand should have an audience in mind, whether that's because a traditional style canvas bag suits exploring new places or a waterproof backpack keeps valuables dry whilst commuting. These designs need to function in the real world, so they're rigorously tested and quality-checked at every level.

## 04 BORN OF PASSION

Quadra gives an outlet to our creativity. The bags we design are made specifically for functionality and aesthetics, they specifically test the limits of our product knowledge and bag-making capabilities to deliver designs that nobody else can achieve.



# IDENTITY



# EMOTIVE & FUNCTIONAL

## EMOTIVE MEANS:

We are:

HUMAN, TRUSTWORTHY,  
ACCESSIBLE, CONFIDENT

We are not:

ELABORATE, FLUFFY,  
UNINSPIRING, COCKY

## FUNCTIONAL MEANS:

We are:

PURPOSEFUL, STRATEGIC,  
CLEAR, CONCISE

We are not:

OVER ZEALOUS, VAGUE,  
HARSH, COMPLICATED

Think big

**WE WORK OVER MULTIPLE CONTINENTS & THEREFORE CULTURES. BE DIRECT & BE MINDFUL HUMOUR DOESN'T ALWAYS TRANSLATE VERY WELL**

Be practical

**TECHNICAL JARGON IS SOMETIMES NECESSARY, NEVER ALWAYS NECESSARY. FOCUS ON THE BENEFITS DERIVED FROM THE TECHNICAL SPEC**

Be emotive

**WE'RE TALKING TO OUR CUSTOMERS, SO BE CONVERSATIONAL. WE SHOULD FEEL APPROACHABLE AND HELPFUL.**

HEADLINES PROVIDE AN OPPORTUNITY TO SPOTLIGHT THE LATEST IDEAS OR TRENDS, OFFERING THE BRAND FLEXIBILITY TO PIVOT WHEN NECESSARY.

Examples

PRACTICALITY, REIMAGINED

(SS24)

WE'VE BEEN STUDYING HARD

(Schools)

INSTANT CLASSIC

(Classic)

ROOM TO SPARE

(Sport)

A SAFE BET

(Professional)

Full stops

**ONLY AT THE END OF PARAGRAPHS**

Ampersands

**SHORTEN HEADLINES BY USING AN  
& INSTEAD OF AN 'AND'**



## CLASSIC

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust ibusam,  
simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?  
OccaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio.  
Occusaeped et qui tempelest eatempo repratquos aut es quia con nam  
asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.



## PROFESSIONAL

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust ibusam,  
simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?  
OccaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio.  
Occusaeped et qui tempelest eatempo repratquos aut es quia con nam  
asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.



## SPORT & LEISURE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust ibusam,  
simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?  
OccaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio.  
Occusaeped et qui tempelest eatempo repratquos aut es quia con nam  
asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.



## SCHOOLS

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust ibusam,  
simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?  
OccaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio.  
Occusaeped et qui tempelest eatempo repratquos aut es quia con nam  
asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

02

LOGO

## LOGO INTRODUCTION

Our logo is one of our most iconic possessions. Be careful in its application at all times, using these guidelines to steer your decisions. We have two logo sizes to choose from, optically adjusting the trademark symbol depending on the size. They both can be downloaded using the button below.

### 1 Standard logo

This should be used in the majority of situations.

### 2 Large logo (A2/800px and above)

The registered symbol has been reduced in size by 30% in this version of the logo. This helps it to clash less with the wordmark.

 DOWNLOAD LOGO FILES

1

QUADRA®

2

QUADRA®

## LOGO MINIMUM CLEARSPACE & SIZE

Our logo should always have a clear amount of white space around it and always be legible on page.

### 1 Clearspace rules

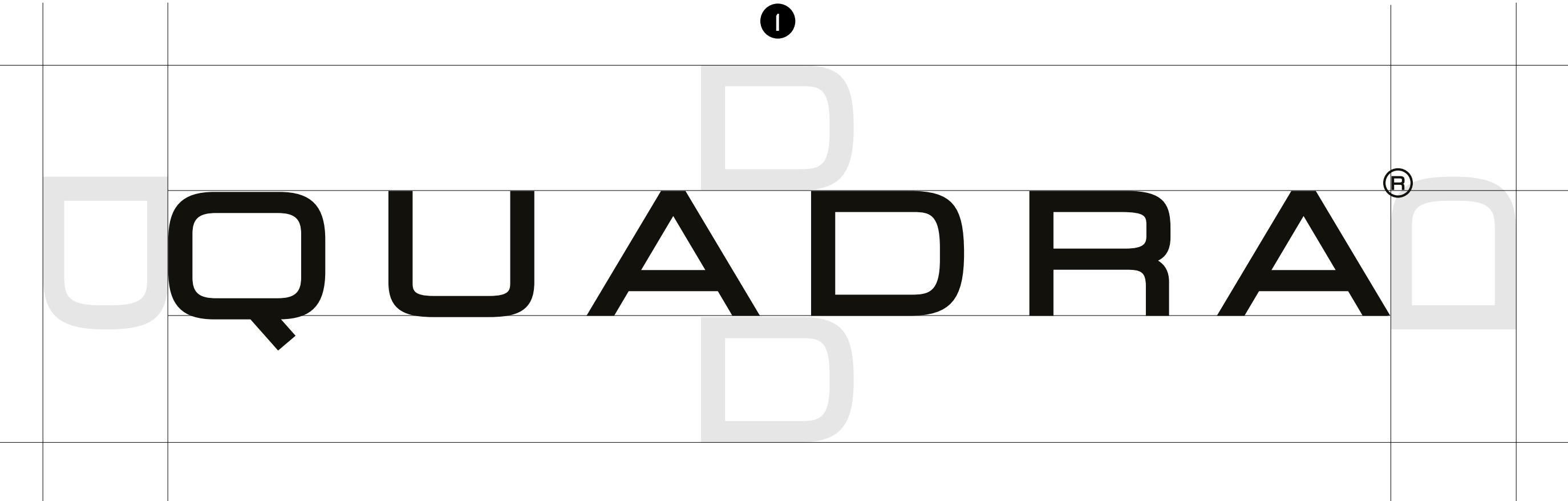
Use a D from our wordmark around the outside to give you a guide to the minimum spaces, remembering to both rotate the D on the left and right and also exclude the registered mark.

### 2 Minimum size

This is the minimum viable size our logo should appear before it's rendered illegible. Please stick to it.

### 3 Special case

If space is absolutely at a premium, such as a favicon or smaller social avatars, you are able to just use the Q from our wordmark with the registered symbol.



2

QUADRA®  
↔  
25mm / 80px

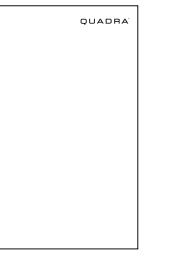
3

Q®  
↔  
3mm / 12px

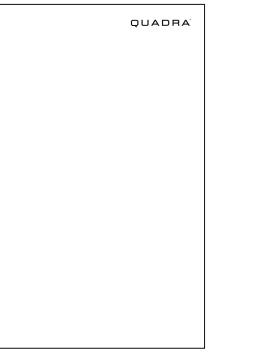
 DOWNLOAD LOGO FILES

## LOGO RECOMMENDED SIZES

Use these sizes as a guide when setting up artwork for print.  
Try and scale the logo appropriately using the nearest size.



A4: 52mm



A3: 72mm



A2: 92mm

**QUADRA®**

**Pullup: 440mm**

**LOGO  
REGISTERED ALIGNMENT**

The registered mark has purposely been placed away from the wordmark to give it some breathing room. Bear in mind when using this logo, the wordmark will need to be optically aligned to exclude the symbol.



LOGO  
URL

A secondary asset to help bring consistency is the URL logo lockup. This downloadabe asset can be directly applied to communications and has been created for customers or staff without access to the Adobe suite.



 DOWNLOAD LOGO FILES

## LOGO PLACEMENT (PORTRAIT)

Where our logo sits matters, whilst this may not always be possible we recommend putting it in the top right hand corner. If something is obstructing this, the logo can appear in one of the alternative locations that have been highlighted.

QUADRA®  
Acceptable placement

QUADRA® QUADRA® QUADRA®

QUADRA® QUADRA® QUADRA®

QUADRA® QUADRA® QUADRA®

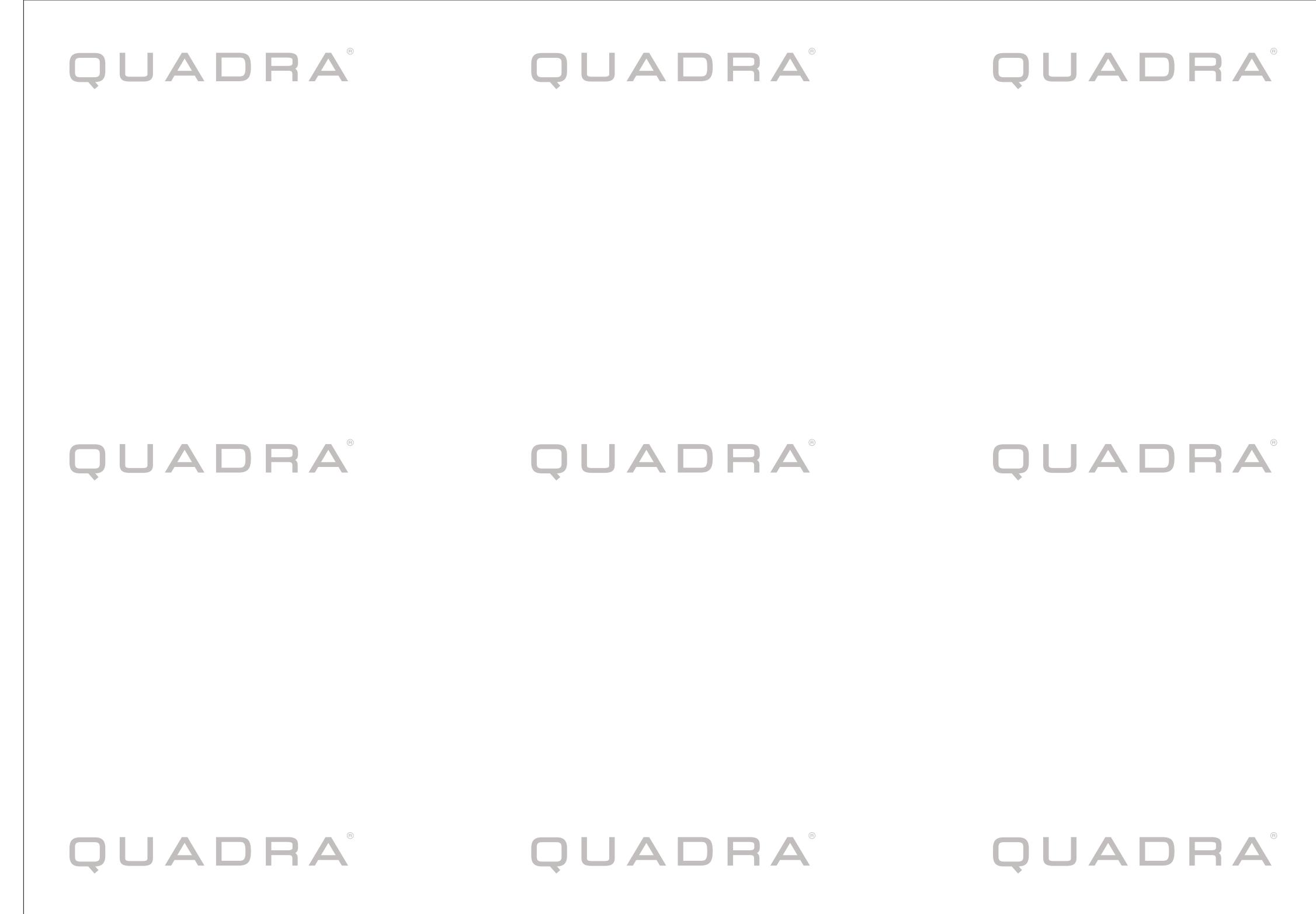
## LOGO PLACEMENT (LANDSCAPE)

Where our logo sits matters, whilst this may not always be possible we recommend putting it in the top right hand corner. If something is obstructing this, the logo can appear in one of the alternative locations that have been highlighted.

QUADRA®

Acceptable placement

QUADRA®



## LOGO PLACEMENT (PRINT)

Where our logo sits matters, whilst this may not always be possible we recommend putting it in the top right hand corner. If something is obstructing this, the logo can appear in one of the alternative locations that have been highlighted.

The logo may also be placed centrally at the top or bottom for print purposes.

QUADRA®

Acceptable placement

QUADRA®

QUADRA®

QUADRA®

QUADRA®

QUADRA®

QUADRA®

# LOGO PLACEMENT (DIGITAL)

Where our logo sits matters, whilst this may not always be possible we recommend putting it in the top right hand corner. If something is obstructing this, the logo can appear in one of the alternative locations that have been highlighted.

## 1 Landscape banners

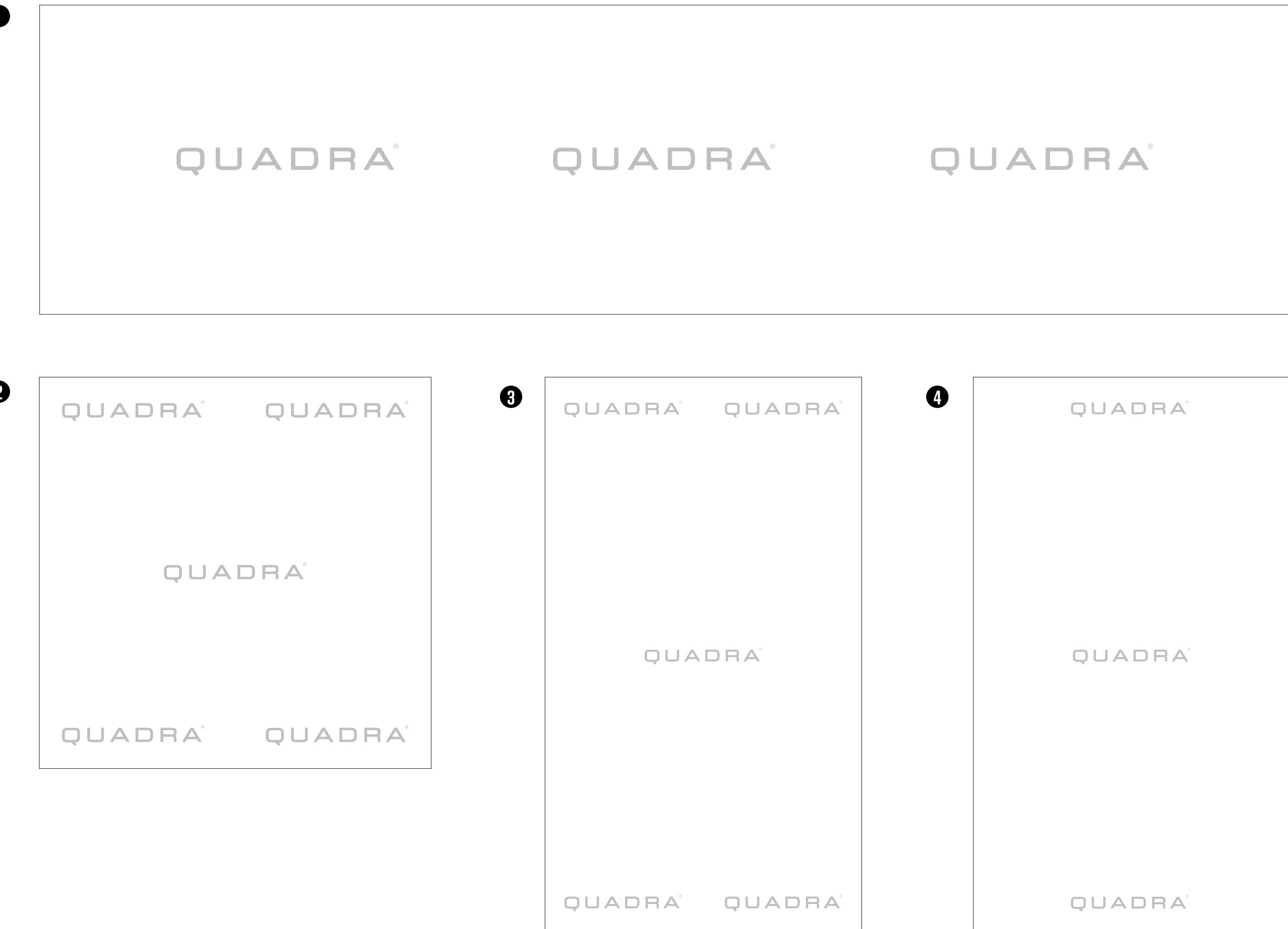
The three recommended areas are for use with imagery. Please see the applications further in the document for more information.

## 2 Social

Always use a corner for our logo, centered logos can also be used, see the applications further in the document for more information.

## 3/4 Portrait banners / stories

Any portrait banners can use the corners or position the logo centrally. Social stories should prioritise 4.



## LOGO COLOUR

Be mindful of how our logo is placed. It needs to remain legible over communications and easily identifiable.

### 1 White on black

This is our primary option for colour. This gives the logo as much contrast as possible, and pushes our idea of purpose and functionality.

### 2 Black on white

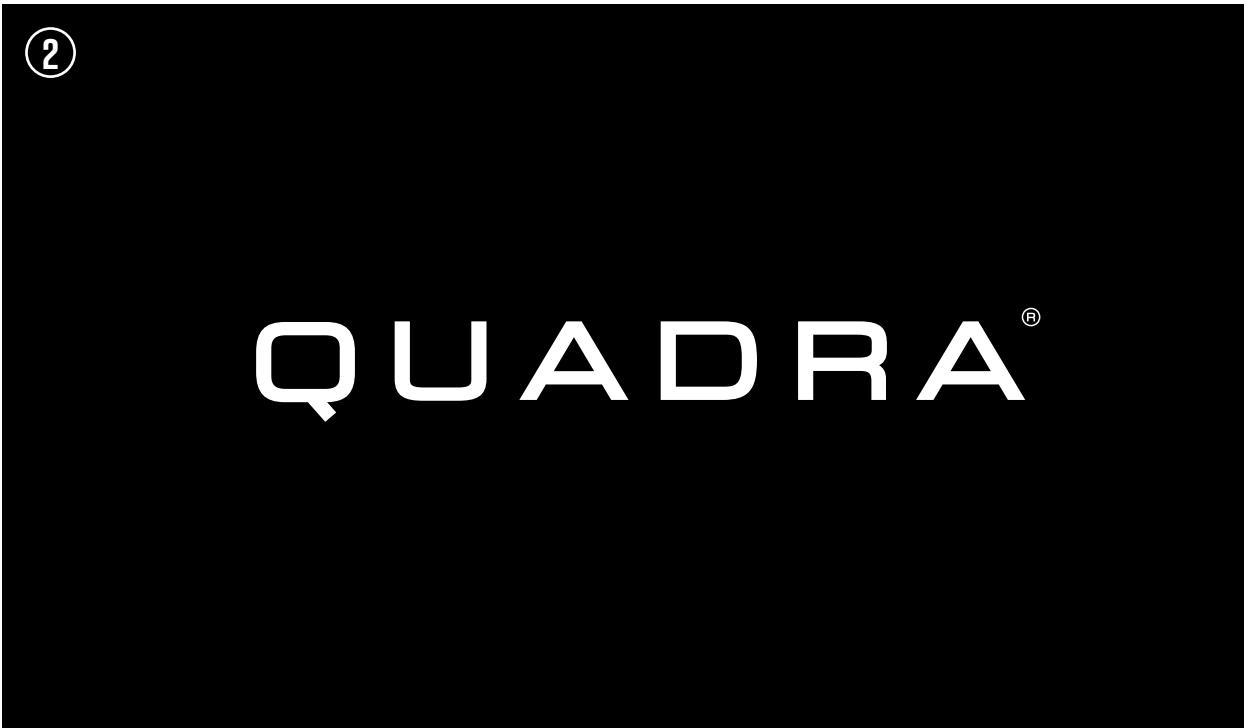
This can be used for presentation covers or on social. A white logo on black background gives a more technical and premium feel.

### 3 On colour

Our logo can be used on any of our brand colours, however, make sure it remains legible. Use an online tool to check its accessibility rating. Ensure the logo is always in black or white.

### 4 Over imagery

Always make sure our logo is legible, and doesn't clash with the image behind it.



## LOGO DON'TS

### 1 Don't stretch the logo

Always enlarge or decrease the size proportionally

### 2 Don't rotate the logo

This includes 45/90 degree positions.

### 3 Don't retype the logo

Our name can be typed out with a registered mark in our brand fonts, but never used to introduce the brand,

### 4 Don't place the logo over faces or busy images

Always consider how the logo sits over images. Use a 30% opacity mask if necessary.

### 5 Don't add a drop shadow

They don't look good and cheapen the brand. Use a 30% opacity mask over the entire image if needed.

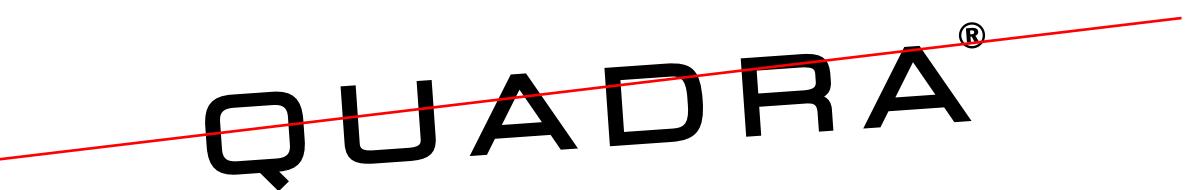
### 6 Don't use unapproved colours or without the registered trademark symbol

Our logo is a registered mark, meaning nobody can copy it. We need to let people know this, so never remove it. Do not use unapproved colours either.

1



2



3



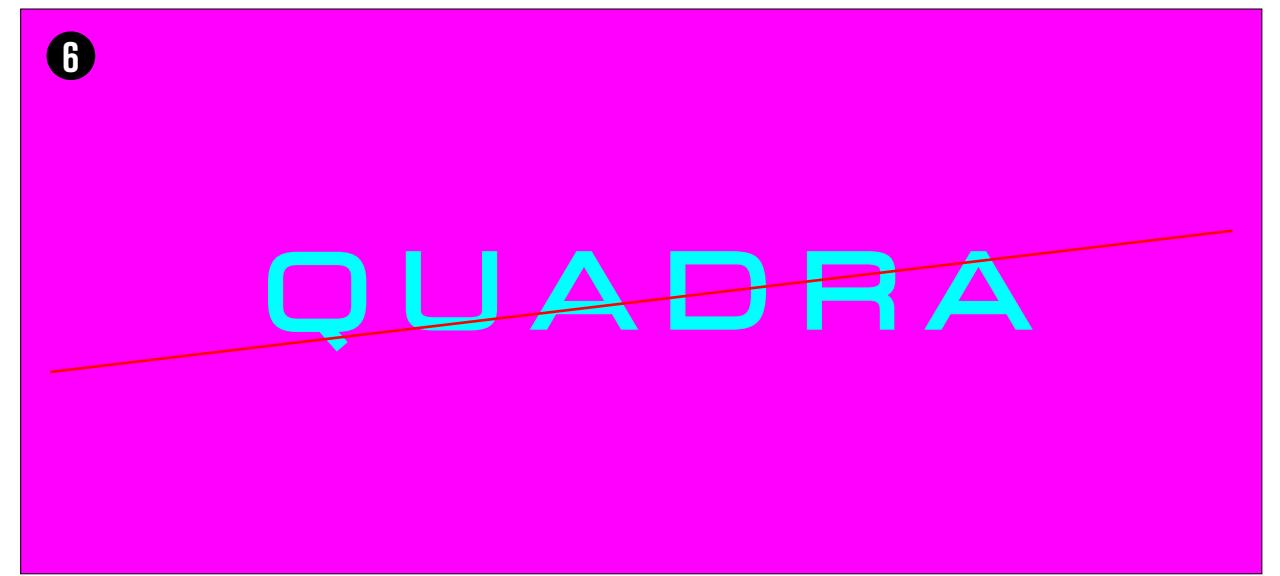
4



5



6



03

# COLOUR

## COLOUR PRIMARY

We have a simple and functional palette that aligns with our values. This should be all we need in the majority of situations. The size of these square indicate the amount they should be used.

### WHITE

PANTONE: N/A  
HEX: FFFFFF  
CMYK: 0.0.0.0  
RGB: 255.255.255

### BLACK

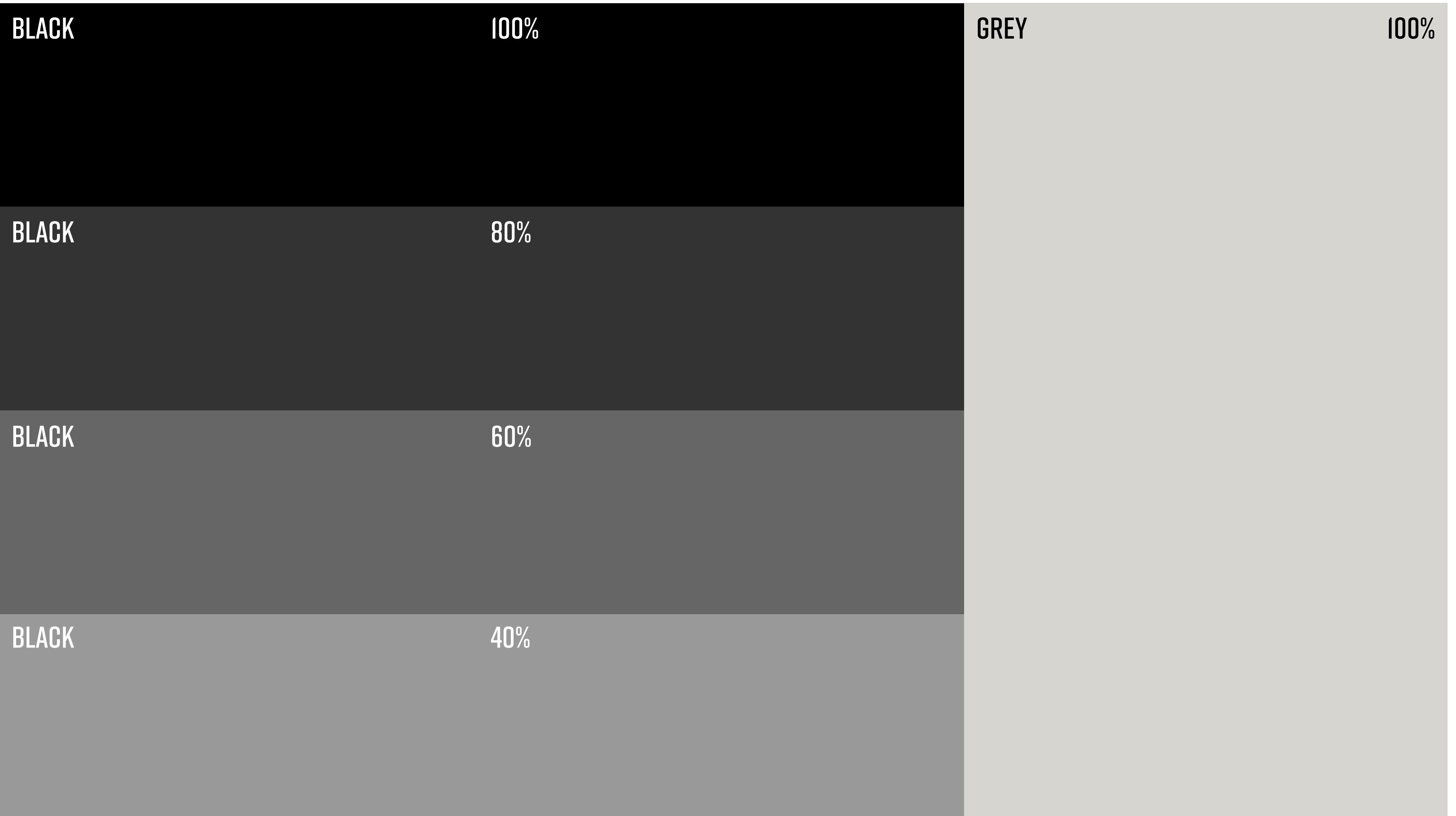
PANTONE: N/A  
HEX: 000000  
CMYK: 0.0.0.0  
RGB: 255.255.255

### GREY

PANTONE: WARM GREY  
HEX: FFFFFF  
CMYK: 0.18.14.18  
RGB: 255.255.255

## COLOUR TINTS

Tints of these colours are available to add utility to our colour palette or for campaign purposes. Always make sure this is legible and passes accessibility tests.



## COLOUR SECONDARY

We have a wider range of colours that are available for graphic purposes. This may be a graph or infographic. These colours have been inspired by our art direction, so always refer to imagery when using these colours together.

### RED

PANTONE: XX  
HEX: E25826  
CMYK: 07.80.100.0  
RGB: 226.88.38

### PINK

PANTONE: XX  
HEX: EFBEB9  
CMYK: 04.20.20.0  
RGB: 239.190.185

### OAT

PANTONE: XX  
HEX: E8EOCD  
CMYK: 09.09.19.0  
RGB: 232.224.205

### BROWN

PANTONE: XX  
HEX: 313131  
CMYK: 70.64.62.60  
RGB: 49.49.49

### TEAL

PANTONE: XX  
HEX: 0A4A56  
CMYK: 93.58.51.34  
RGB: 10.74.86

### BLUE

PANTONE: XX  
HEX: B9D7D2  
CMYK: 27.04.17.0  
RGB: 185.215.210

### MOSS

PANTONE: XX  
HEX: 4C512C  
CMYK: 62.48.89.42  
RGB: 76.81.44

### GREEN

PANTONE: XX  
HEX: 799578  
CMYK: 56.28.58.05  
RGB: 121.149.120

### TAUPE

PANTONE: XX  
HEX: C6B89C  
CMYK: 24.24.40.0  
RGB: 198.184.156

# COLOUR CREATING PALETTES

Our campaign imagery can inspire new colour combinations in certain situations. This may be used for campaign or social purposes. Ideally colours should be created from highlights rather than shadows or mid-tones to keep the palette light.



OAT

❶ Existing colour

GREY GREEN

❷ New colour example from bag

LILAC

❸ New colour example from clothing

# COLOUR CREATING PALETTES

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? OccaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.



04

# TYPOGRAPHY

## TYPOGRAPHY INTRODUCTION

We have two typefaces available for our brand. Our primary typeface is Rift, and secondary is Helvetica Neue. The following pages give some insight on how they should be used.

# ABC123

Primary typeface: Rift Demi

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? OccaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

Helvetica Neue

 DOWNLOAD FONT FILES

## SECTION TYPEFACE BREAKDOWN

The four fonts we use are outlined below. This however, is a guide, and if a condensed version is needed for intense typographic layouts then it may be utilised.

### 1 Headlines

This is the main workhorse of our brand, so the way it's typeset is important and should use the rules outlined on the next page.

### 2 High contrast headlines (imagery)

Useful for situations where more contrast is needed.

### 3 Body copy

All body copy should appear in regular. Added tracking helps its legibility at smaller sizes, so add +40pt at 16pt and under, scaling it appropriately for large sizes.

### 4 Body copy (headings)

The bold version should always appear in the same size as our bold copy, and only ever in sentence case.

1 Primary headlines: Rift Demi

# DEMI

2 Contrast typeface: Rift Bold

# BOLD

3 Primary body: Helvetica Neue Regular

# Reg

4 Header body: Helvetica Neue Bold

# Bold

 DOWNLOAD FONT FILES

## SECTION TYPESETTING (HEADLINES)

We use Rift in all our headings and introduction paragraphs. As our brand leans heavily on it's typographic execution we have some guides to make sure it's looking good.

### 1 Short headlines

Use a leading rule of 85% of the font size (for example this type is set at 160pt with 128pt leading) and -25pt tracking.

### 2 Sub-headings

Use a leading rule of 100% of the font size (for example this type is set at 40pt with 40pt leading) and -10pt tracking to help improve it's legibility. Also, we usings multiple paragraphs together like the start of this document, use a half-space between paragraphs to keep it compact.

### 1 Short headlines

**LOREM IPSUM  
DOLOR SIT ALOR**

↑ 80% of point size

-25pt

-10pt

### 2 Sub-headings

**LOREM IPSUM DOLOR SIT ALOR AMET  
CONSECTETUR APIDISCING ELIT  
LOREM IPSUM DOLOR SIT ALOR AMET  
CONSECTETUR APIDISCING ELIT**

↑ 100% of point size

↓ 12pt gap

**LOREM IPSUM DOLOR SIT ALOR AMET  
CONSECTETUR APIDISCING ELIT  
LOREM IPSUM DOLOR SIT ALOR AMET  
CONSECTETUR APIDISCING ELIT**

## SECTION TYPESETTING (BODY)

Our body copy should be functional and prioritise a good reading experience. Our body copy should be set in Helvetica Neue and follow the guides below.

### Good example

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

Settings  
18/24pt  
+15pt tracking  
7-12 words per line

### Not enough words per line

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio.

### Leading too large

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

### Wrong weight and in medium

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

# TYPOGRAPHY PRODUCT INFO

It's important for customers to be able to find our products as reference for communications. Use these suggestions when placing the information with imagery or in a lookbook.

## 1 Single / multiple products

Single and multiple products can be used with an Em dash to give hierarchy. This can be found by using CMD + SHIFT + M in InDesign. This should be used for creatives with multiple products. The example shown uses Rift Demi (headline) at 20pt with Opt tracking.

## 2 Portrait

Depending on the product placement and room available, the product name and code can also appear on its side along the Y axis of the left or right hand margins. This should be reserved and used only with guidance of an experienced designer.

## 3 Description

It may be suitable to add in a product description for the example shown. This should only be used for one product. The example shown uses Rift Demi (headline) at 20pt with Opt tracking and the description uses Helvetica Neue Regular 14/16pt with +40pt tracking.

2

QD772 TAILORED LUXE BRIEFCASE

1

QD772 TAILORED LUXE BRIEFCASE  
QD773 TAILORED LUXE BACKPACK

Em

CMD + SHIFT + M

3

X QD772 TAILORED LUXE BACKPACK

X

100% Recycled Polyester T400D  
Contains 100% GRS certified recycled polyester,  
certified by Control Union CU811033  
Water repellent fabric

## TYPOGRAPHY CTA / URL

We have four options for using call to actions and proving our URL. 1A should be used predominately with the other options used depending on the needs of the communication.

### 1A Primary URL

This lock-up can be used in any of the corners of the design margins or centred top or bottom.

### 1B Portrait

For use when more exaggeration is needed to drive traffic to our website or the necessary action.

### 2 Alt

This lock-up may be more legible or functional at smaller sizes, try and stick to a single block for this text whether left or right-aligned. For very small sizes the URL may need to be matched optically to the CTA line. 2B also includes the option to use our domain typed out in sentence case.

### 1A Primary URL

FIND OUT MORE QUADRABAGS.COM

Em

CMD + SHFT + M

### 1B Primary centered URL

100% of  
point size

FIND OUT MORE  
QUADRABAGS.COM

### 2A Alt URL (smaller sizes)

x ↑ FIND OUT MORE  
x + 1/2 ↓ quadrabags.com

### 2B Centered alt URL (smaller sizes)

quadrabags.com

SECTION  
TYPESETTING APPLICATION

This editorial style example shows how type can work together for functionality and style, the sizes show below are to scale.

1 **Heading**  
94/74pt  
-25pt tracking

2 **Heading 2**  
18/18pt  
-10pt tracking

3 **Body**  
8/11pt  
+40pt tracking

# LARGE TITLE GOES HERE

1

3

WC234 PRODUCT NAME

Ullendae prepuditis dipiducipsam volor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? Aliti beatur anto que archicabo. Et la dem.  
Et quas dolorep elestio. Occusaeped et qui tempelest eatempo  
repratquos aut es quia con nam asperit el ma culluptis que  
porpore parcium nulleni tet adioria serepudae.

Ullendae prepuditis dipiducipsam volor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? Aliti beatur anto que archicabo. Et la dem.  
Et quas dolorep elestio. Occusaeped et qui tempelest eatempo  
repratquos aut es quia con nam asperit el ma culluptis que  
porpore parcium nulleni tet adioria serepudae.

Ullendae prepuditis dipiducipsam volor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? Aliti beatur anto que archicabo. Et la dem.  
Et quas dolorep elestio. Occusaeped et qui tempelest eatempo  
repratquos aut es quia con nam asperit el ma culluptis que  
porpore parcium nulleni tet adioria serepudae.

2  
LOREM IPSUM DOLOR SIT ALOR AMET  
CONSECTETUR APIDISCING ELIT  
LOREM IPSUM DOLOR SIT ALOR AMET  
CONSECTETUR APIDISCING ELIT



## SECTION TYPESETTING APPLICATION

This editorial style example has more impact and makes use of our typeface to help bring balance to the compositions

1 **Heading**  
146/116pt  
-20pt tracking  
Optical kerning

2 **Body**  
8/11pt  
+40pt tracking



# STOCKHOLM

1

2

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi omnolorum eost eum  
simporeae rectatur? Aliti beatur anto que archicabo. Et la dem,  
Et quas dolorep elestio. Occusaeped et qui tempelest eatempo  
repratquos aut es quia con nam asperit el ma culluptis que  
porpore parcium nulleni tet adioria serepudae.

SECTION  
TYPESETTING APPLICATION

This editorial style example has even more impact bring balance to the compositions, with the other elements still at the same size.

1 **Heading**  
284/263pt  
-25pt tracking  
Optical kerning

2 **Body**  
8/11pt  
+40pt tracking



## TYPOGRAPHY PORTRAIT EXAMPLES

Use type in striking ways to bring the brand to life. Here are two examples of how we can explore layout and type to help promote the art direction without the brand becoming passive.



## TYPOGRAPHY DIGITAL EXAMPLES

Digital applications come in all different shapes and sizes. Try to give the artwork priority and still allow the text to feel legible. It's ok to place text over a product, so long as a whole the communication makes logical sense.



05

# LAYOUT

# LAYOUT MASTER GRID

We use a 12 column grid for it's flexibility. 12 columns can be divided by 1, 2, 3, 4 and 6, therefore able to use multiple grids that fit within the overall system.

For example, a large exhibition stand may only need three columns to layout out simple elements like a logo, title and URL. A magazine spread, however, needs flexibility in it's layout so would benefit from a 12 column grid to make room for bodies of text, images and graphic elements.

① 12 column grid

1 2 3 4 5 6 7 8 9 10 11 12

② 6 column grid

1 2 3 4 5 6

③ 4 column grid

1 2 3 4

④ 3 column grid

1 2 3

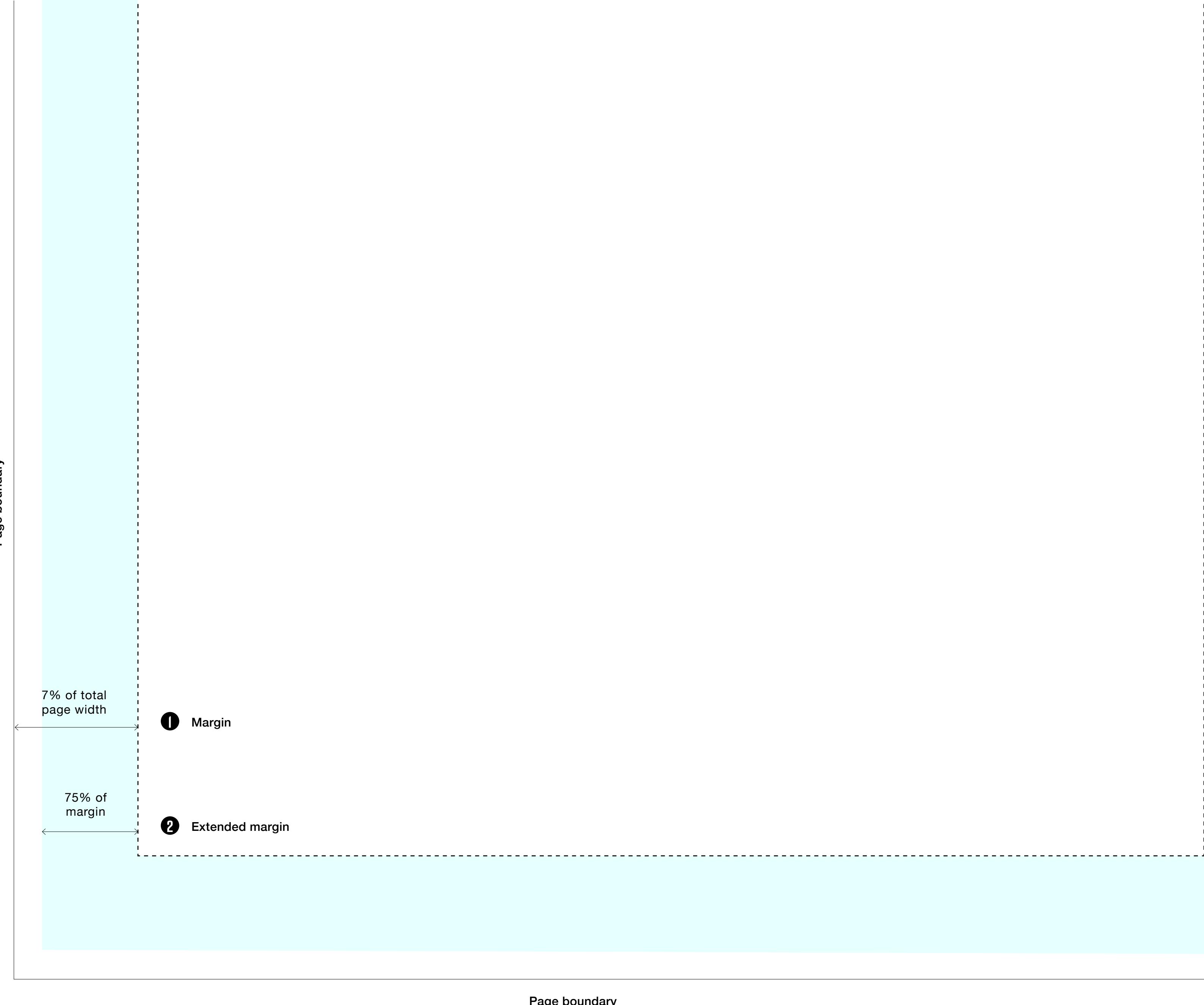
⑤ 2 column grid

1 2

## LAYOUT MARGINS

When creating documents we can use two margins to help imagery or large type appear more impactful. As a general rule of thumb set up the document with a 7% margin of the page width or height (whichever is smaller).

A secondary margin can then be used which is much tighter, this should be 75% of whatever the margin is. Only use this margin for creative purposes, with the majority of the design element kept within the standard margin.



Here is an example of the margins and a guide in use over a brochure spread. The elements are all aligned to a grid to keep the communication consistent across the pages. Some of the images (blue square) are 'breaking' the grid by aligning with the extended margin. This helps give the design a creative flare.

# LARGE TITLE GOES HERE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

WC234 NAME OF PRODUCT

PIENIMINIAM, SI QUAESTENT ACES EOS CONEMPOS SIMA CUS. FICAE NOST LACCUS MAGNAM AUT PA CUS.

WC234 NAME OF PRODUCT

PIENIMINIAM, SI QUAESTENT ACES EOS CONEMPOS SIMA CUS. FICAE NOST LACCUS MAGNAM AUT PA CUS.

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LAYOUT  
LANDSCAPE EXAMPLE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? OccaeAliti beatur anto que archicabo. Et  
la dem. Et quas dolorep elestio. Occusaeped et qui tempelest  
eatempo repratquos aut es quia con nam asperit el ma culluptis  
que porpore parcium nulleni tet adioria serepudae.



LAYOUT  
DPS AD EXAMPLE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? OccaeAliti beatur anto que archicabo. Et  
la dem. Et quas dolorep elestio. Occusaeped et qui tempelest  
eatempo repratquos aut es quia con nam asperit el ma culluptis  
que porpore parcium nulleni tet adioria serepudae.



## LAYOUT AD EXAMPLE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? OccaeAliti beatur anto que archicabo. Et  
la dem. Et quas dolorep elestio. Occusaeped et qui tempelest  
eatempo repratquos aut es quia con nam asperit el ma culluptis  
que porpore parcium nulleni tet adioria serepudae.



06

# ART DIRECTION

# ART DIRECTION INTRODUCTION

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? OcciaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

## 1 Still life

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem.

## 2 Lifestyle

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti.

## 3 Product

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?

## 4 Models

tis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?

## 1 Still life



## 2 Lifestyle



## 3 Product



## 4 Models



ART DIRECTION  
STILL LIFE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? OccaeAliti beatur anto que archicabo. Et  
la dem. Et quas dolorep elestio. Occusaeped et qui tempelest  
eatempo repratquos aut es quia con nam asperit el ma culluptis  
que porpore parcium nulleni tet adioria serepudae.



ART DIRECTION  
LIFESTYLE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? OccaeAliti beatur anto que archicabo. Et  
la dem. Et quas dolorep elestio. Occusaeped et qui tempelest  
eatempo repratquos aut es quia con nam asperit el ma culluptis  
que porpore parcium nulleni tet adioria serepudae.



ART DIRECTION  
PRODUCT

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? OccaeAliti beatur anto que archicabo. Et  
la dem. Et quas dolorep elestio. Occusaeped et qui tempelest  
eatempo repratquos aut es quia con nam asperit el ma culluptis  
que porpore parcium nulleni tet adioria serepudae.



## ART DIRECTION MODELS

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? OccaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.



ART DIRECTION  
CLEARSPACE

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur?  
Uscillanis et omni simusdaectem velectatesti unt acimust  
ibusam, simus maxim doluptati aut odi ommolorum eost eum  
simporae rectatur? OccaeAliti beatur anto que archicabo. Et  
la dem. Et quas dolorep elestio. Occusaeped et qui tempelest  
eatempo repratquos aut es quia con nam asperit el ma culluptis  
que porpore parcium nulleni tet adioria serepudae.



## ART DIRECTION WHAT TO AVOID

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? OcciaeAliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo repratquos aut es quia con nam asperit el ma culluptis que porpore parcium nulleni tet adioria serepudae.

### 1 Avoid unnatural poses

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem.

### 2 Don't get too caught up in trends

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti.

### 3 Keep retouching natural

Ullendae prepuditis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?

### 4 Keep it interesting

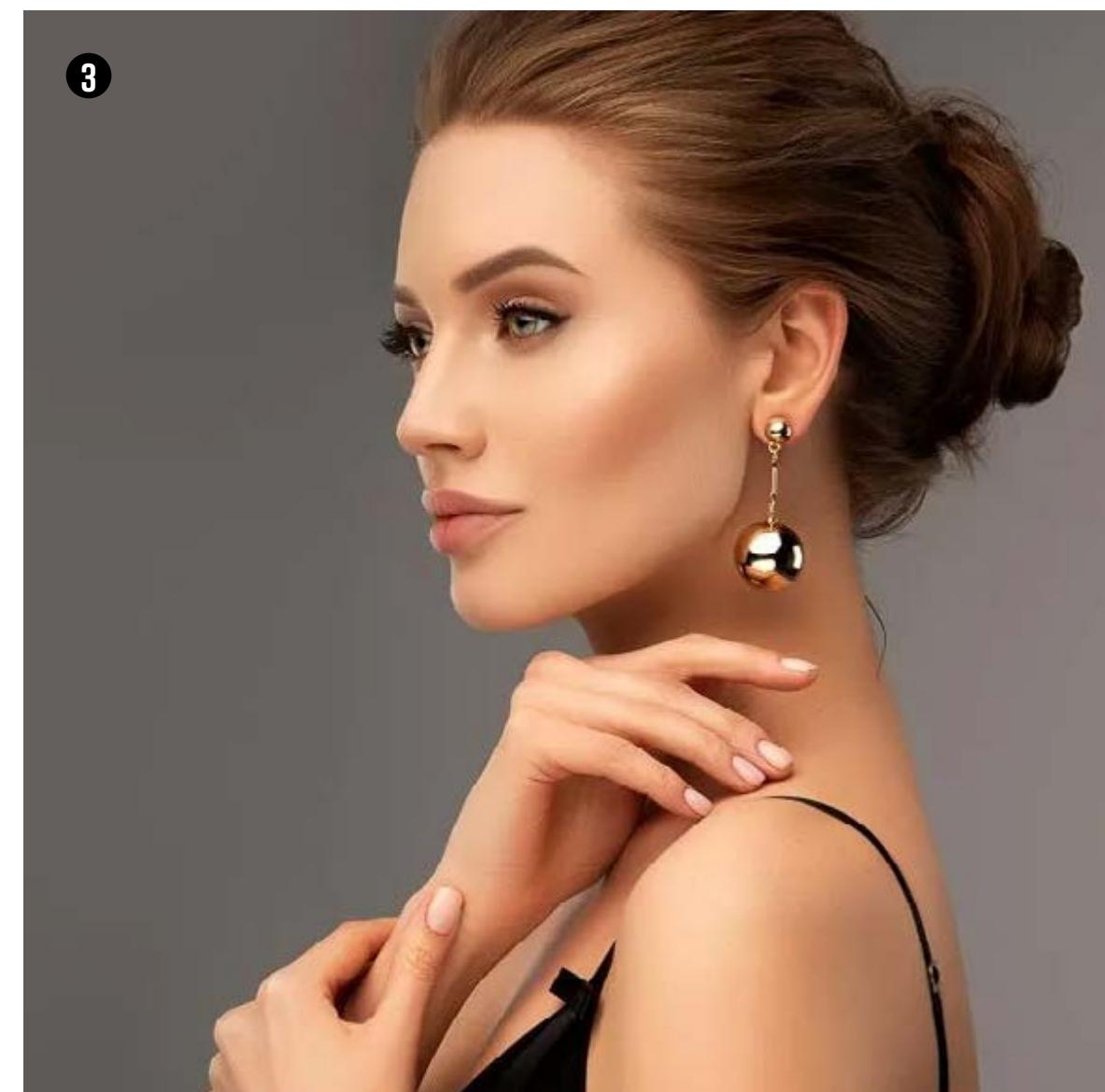
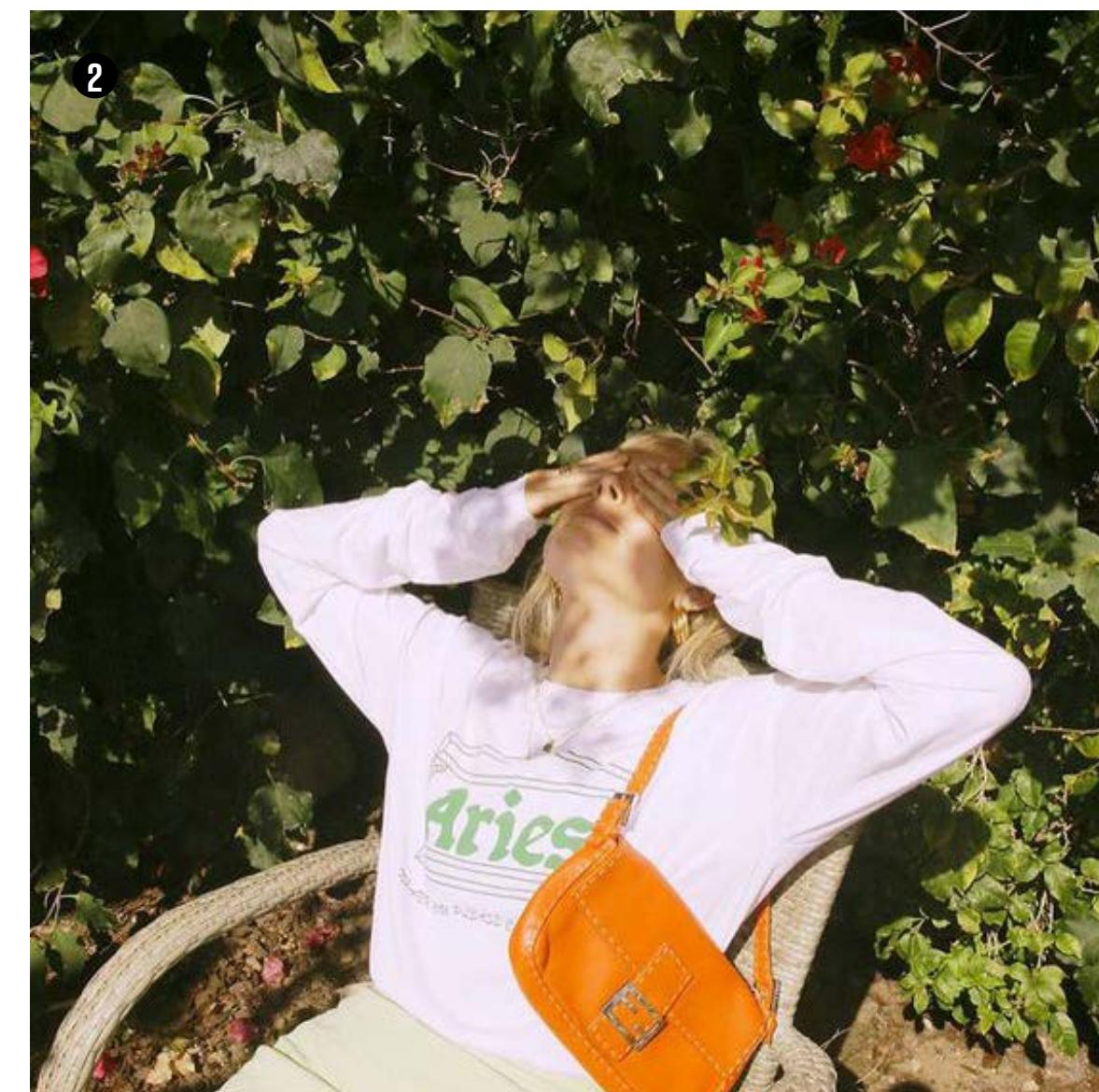
tis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?

### 5 Avoid sexualising

tis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?

### 6 Natural lighting

tis dipiducipsam valor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?



07

# MOTION

## MOTION LOGO

Take a look at our latest moving assets to see how this works in real world terms. The logo should always follow the same loading animation in terms of timing. The scale can be changed.



Type should animate on swiftly when needed. A title should animate upwards and the graph tool utilised to make it animate quicker towards the end of the movement. This should also be applied to small details, however they should be completely static with only the opacity levels adjusted.

1 Titles

# LARGE TITLE

I A D C F T I T I F

I A D C F T I T I F

↑  
Speed

2 Small details

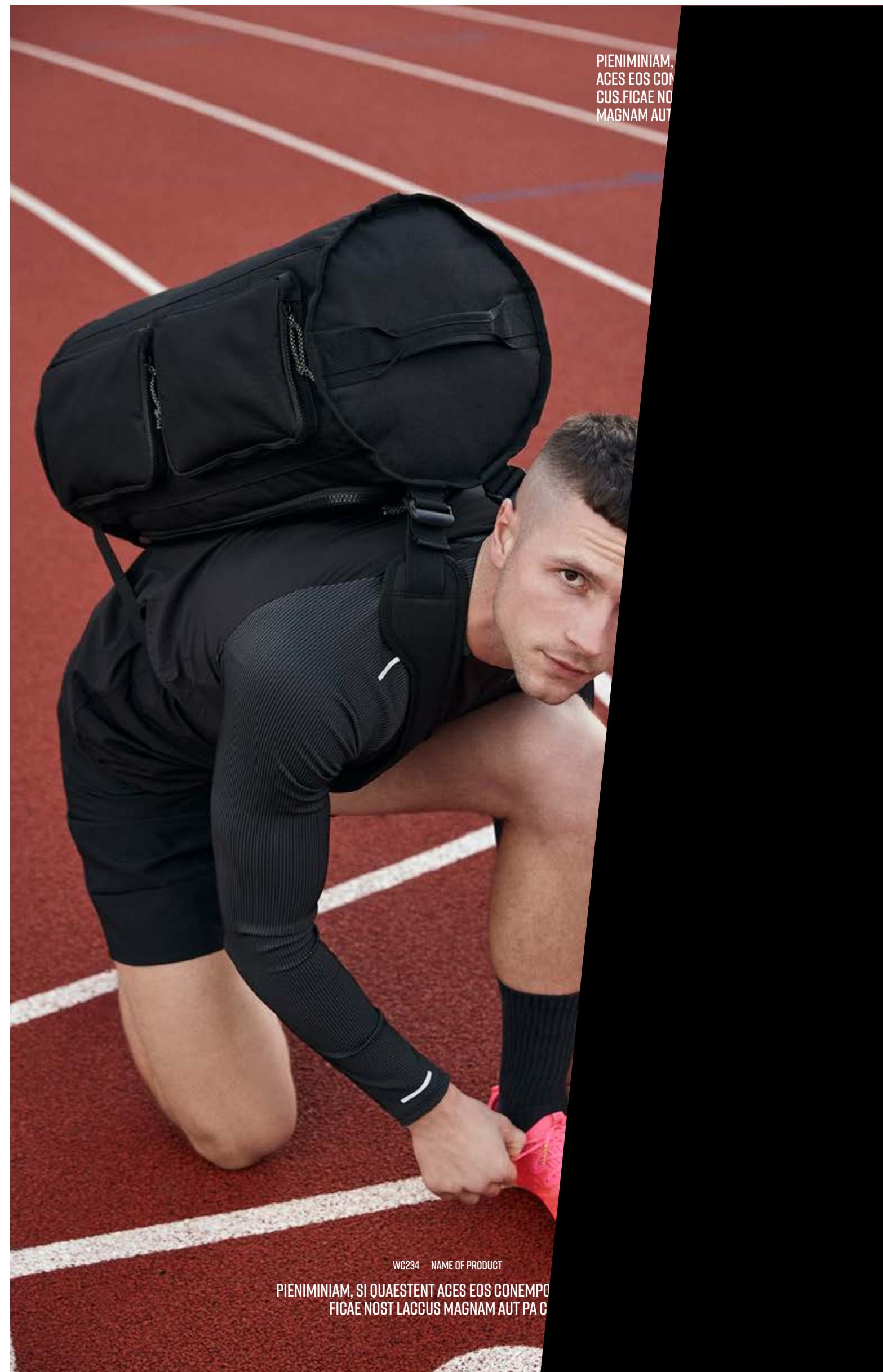
PIENIMINIAM, SI QUAESTENT  
ACES EOS CONEMPOS SIMA  
CUS.FICAE NOST LACCUS  
MAGNAM AUT PA CUS.

PIENIMINIAM, SI QUAESTENT  
ACES EOS CONEMPOS SIMA  
CUS.FICAE NOST LACCUS  
MAGNAM AUT PA CUS.

PIENIMINIAM, SI QUAESTENT  
ACES EOS CONEMPOS SIMA  
CUS.FICAE NOST LACCUS  
MAGNAM AUT PA CUS.

## MOTION TRANSITIONS

Graphic translations should swipe quickly across any previous states. Try doing this without animating any existing graphic elements out, so the new background feels like it has overlapped.



MOTION  
STING

The logo should animate or appear on screen for the sting,  
with the CTA or logo animating in shortly after.



08

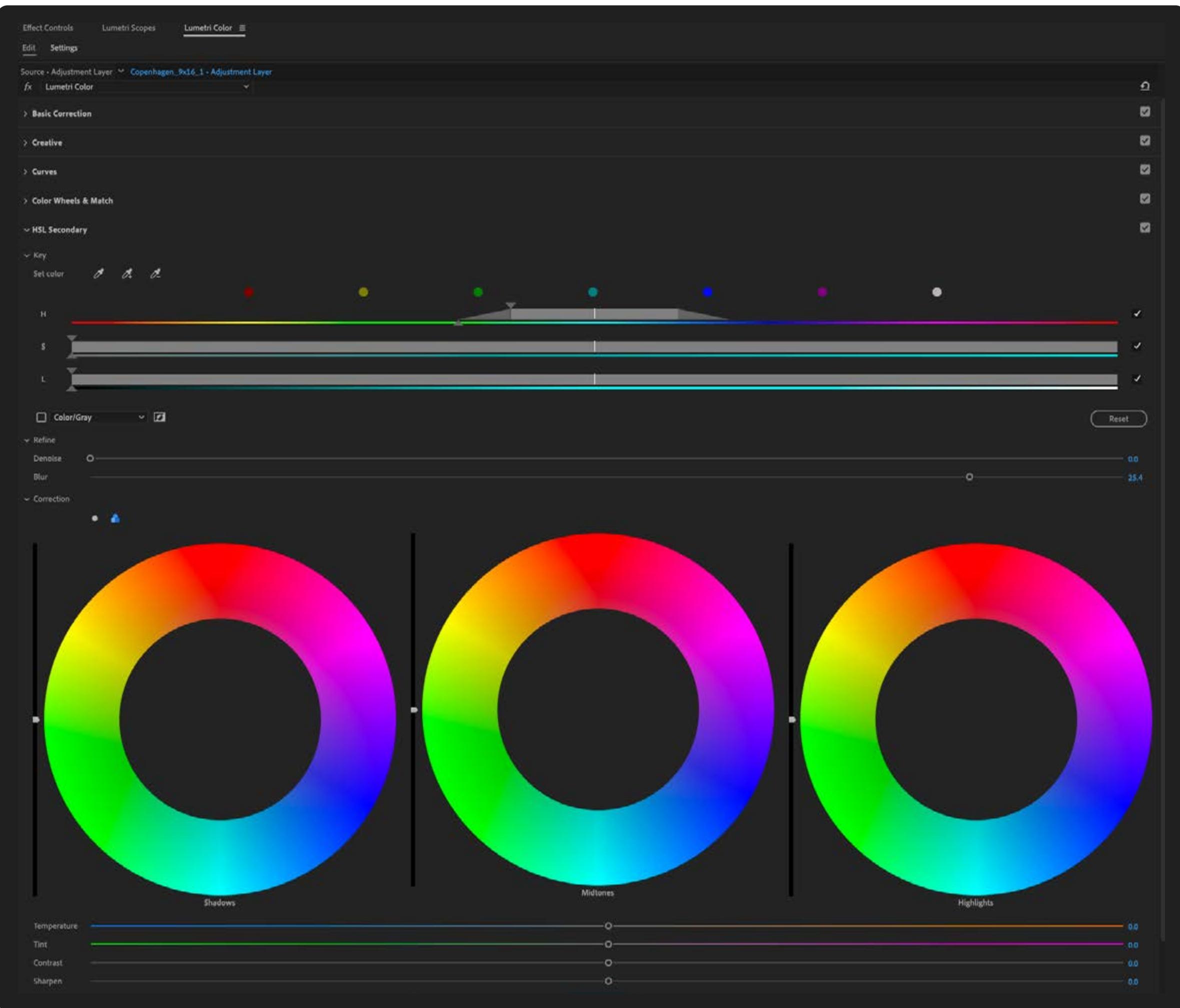
VIDEO

# VIDEO CC & GRADING

Campaign edits should exhibit a graded look that can sit next to ads from current industry leading brands. Refer to top industry colourists to ensure a competitive and professional look.

Product video edits should match the colour and look on the stills as much as possible, whilst providing a true representation of the product. Use masks and advanced colour correction and grading tools when possible to achieve the best results.

## 1 Exampled settings



## 2 Still reference

# VIDEO EFFECTS

Use fast wipe effects and film burns from the Beechfield effects library. Use actions to transition from scene to scene (example: model starts opening a zip pocket at the beach and finishes the action at a bar)

Use whip and swish pan shots. Stay on top of current industry trends and decide what new effects could work for each collection.

## 1 Added effects



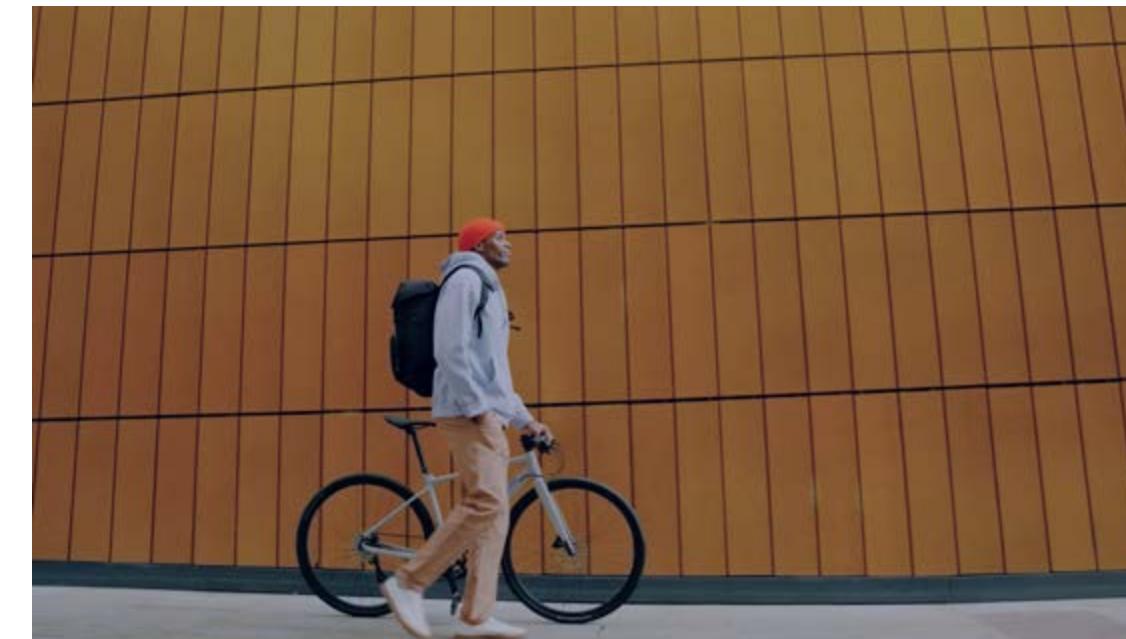
## 2 In-camera effects



## VIDEO CINEMATOGRAPHY

The cinematography should feel considered. Lighting is a priority (indoors and outdoors). Prioritise shooting from the shadow side with a wide aperture when possible without compromising product visibility.

Use lens/matte box filters, bounce and scrims to further shape the light. 35mm is the preferred focal length for most shots. Wider lenses can be used in tight spaces or for establishing shots.



## VIDEO FILMING & DIRECTION

The overall performance should feel natural and the final edit should illustrate the capabilities and usefulness of each product in real life situations. Prioritise candid over posed shots.

The feel of the collections should dictate the pace of each edit: luxury items can benefit from the use of vintage storytelling techniques (8/16/35mm film grain, handheld movement, dolly zoom, fast cuts), whereas more modern items will suit a more stabilised movement while keeping an exciting overall pace.

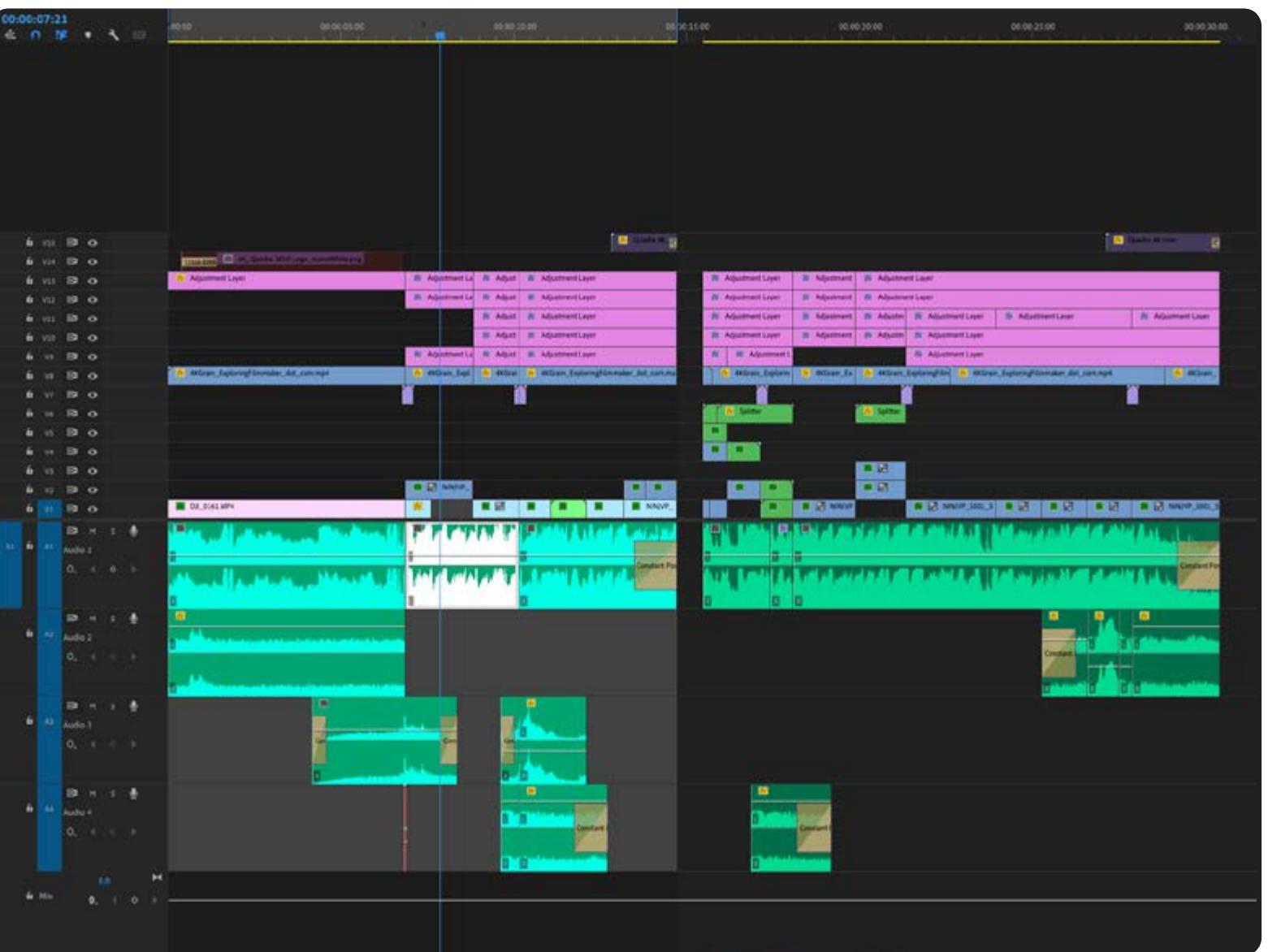


# VIDEO MUSIC & SOUND DESIGN

Use animated logos on all video edits. Place logo on top of footage at the end, then fade to black and the logo stays on the screen for another second or two before the end of the video

Reduce the opacity of a shot if needed to make sure the logo is visible. Campaign edits should have logos at the start and end.

## 1 Exampled settings



## 2 Exampled settings



09

IN USE



THANK YOU

FOR ALL ENQUIRIES PLEASE CONTACT  
OUR BRAND MANAGER XX

+44 (0) 77345 345 345

NAME.LASTNAME@BEECHFIELDS.COM