

QUADRA®

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

OUR BRAND
WHO WE ARE

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.



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.

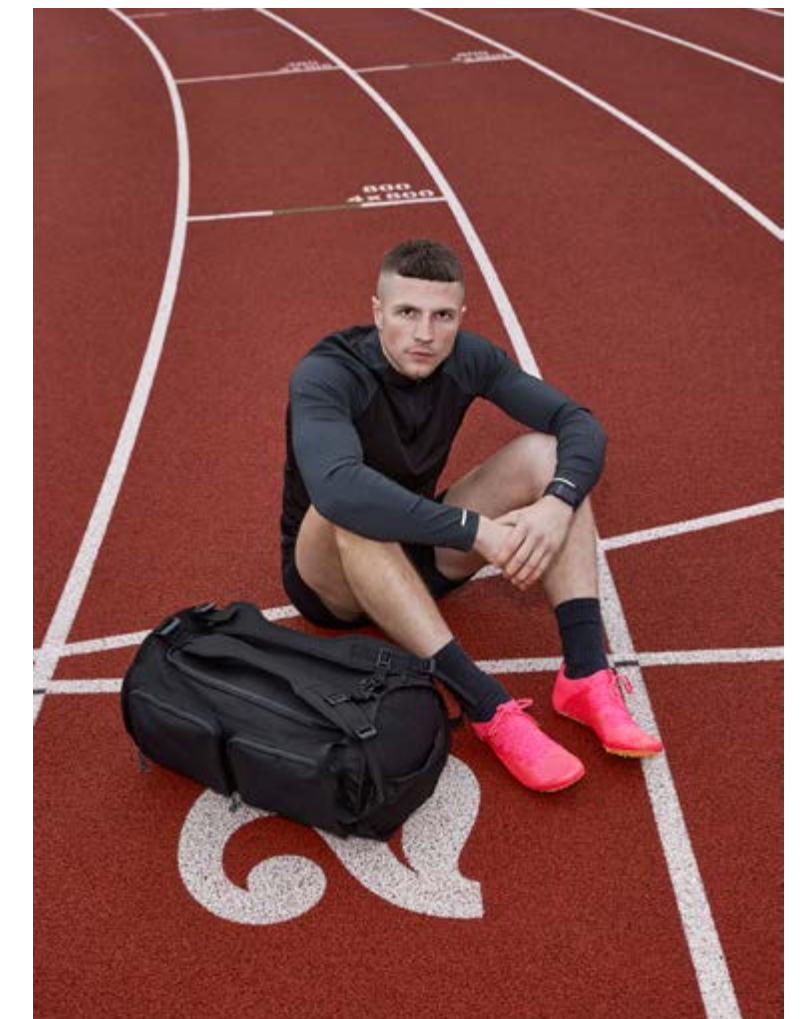


02 END-USER FOCUS

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.



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 dolor 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 dolor 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 dolor 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 dolor 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

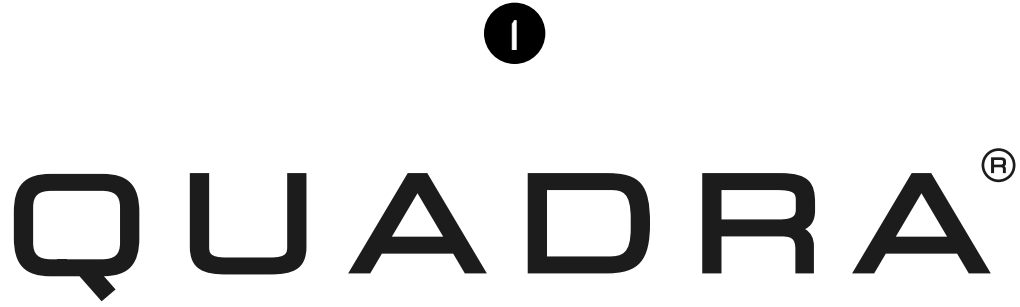
Standard logo

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



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

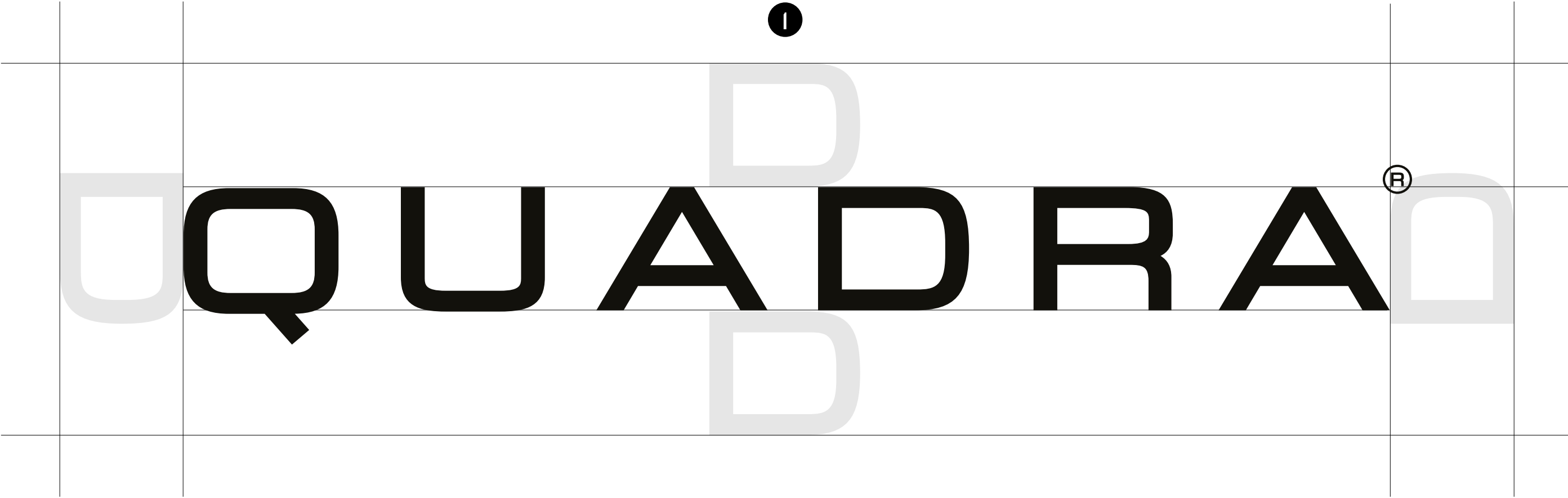
Use a D from our wordmark around the outside to give you a guide to the minimum spaces, remembering to both rotate the D on the left and right and also exclude the registered mark.
- 2

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

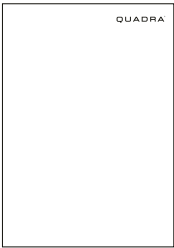
3

Q®
←→
3mm / 12px

↓ DOWNLOAD LOGO FILES

LOGO
RECOMMENDED SIZES

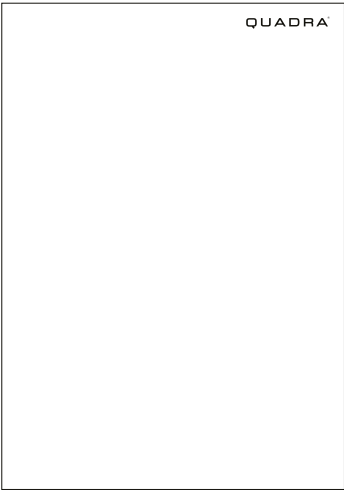
Use these sizes as a guide when setting up artwork for print.
Try and scale the logo appropriately using the nearest size.



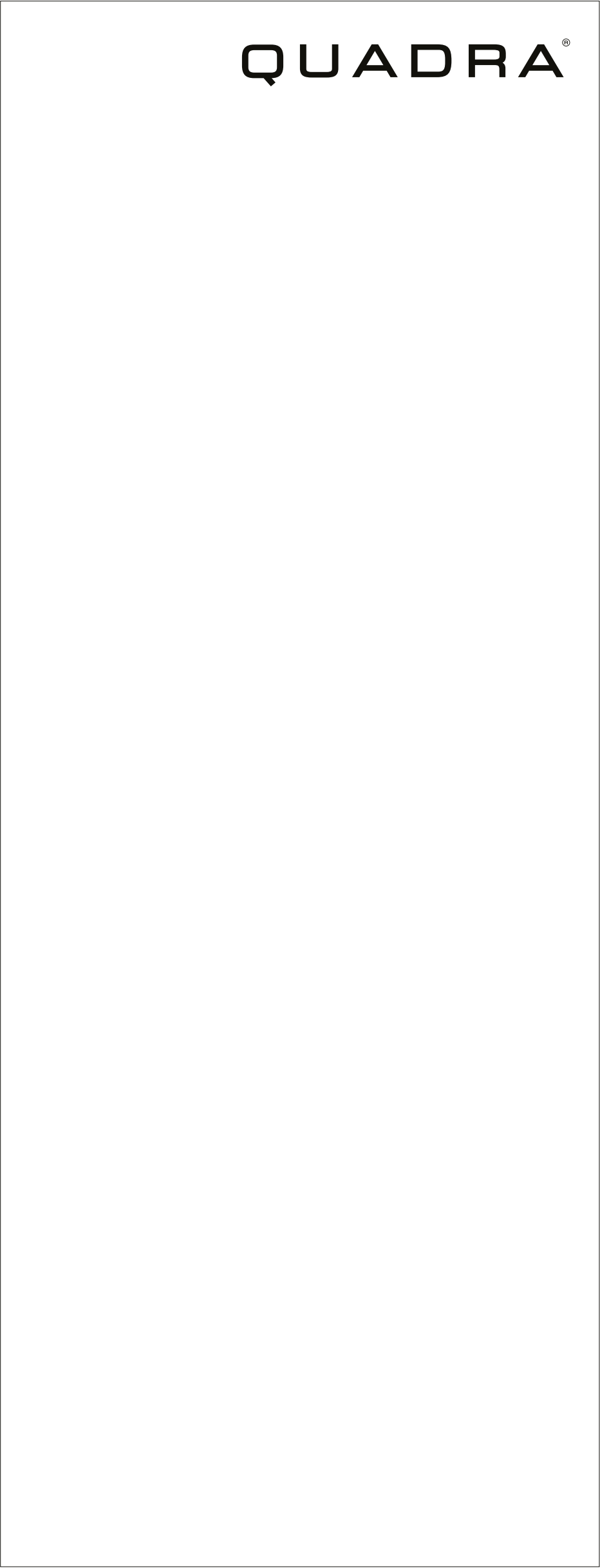
A4: 52mm



A3: 72mm



A2: 92mm



Pullup: 440mm

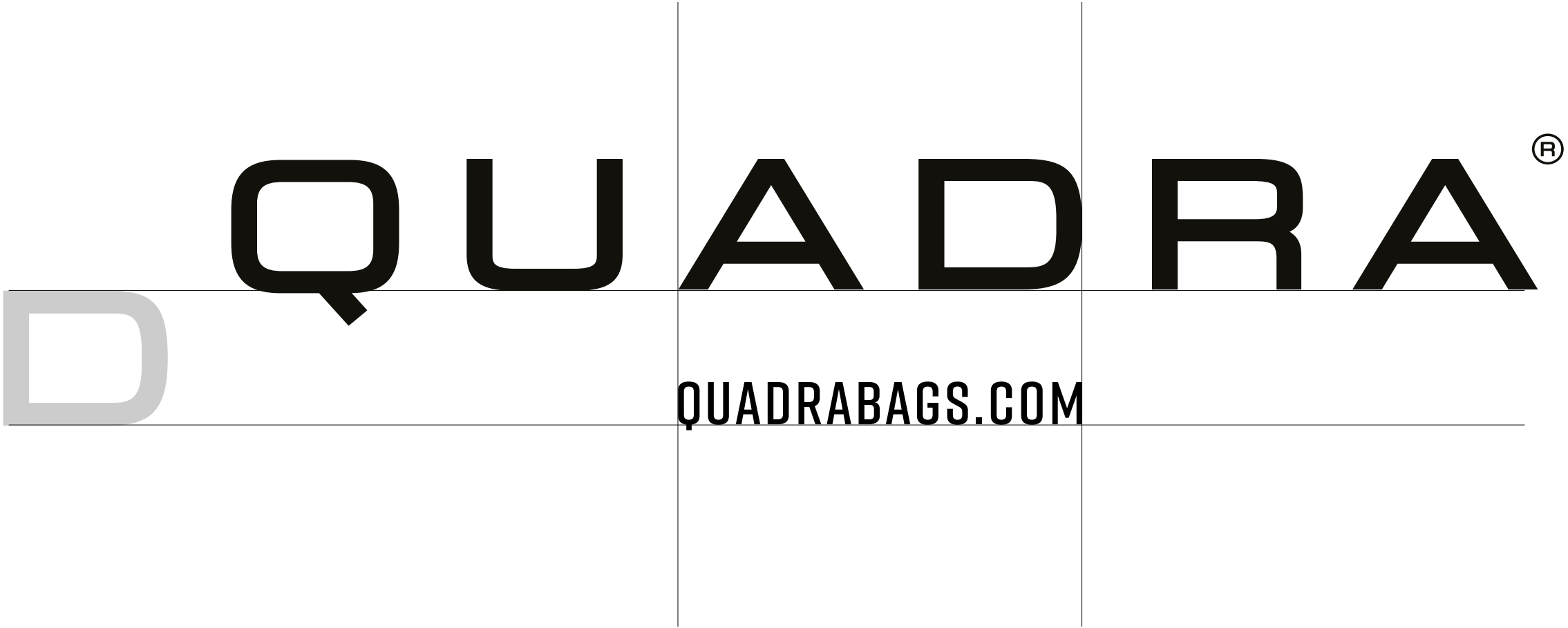
LOGO
REGISTERED ALIGNMENT

The registered mark as purposely been placed away from the wordmark to give it some breathing room. Bare 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 downloadable 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.

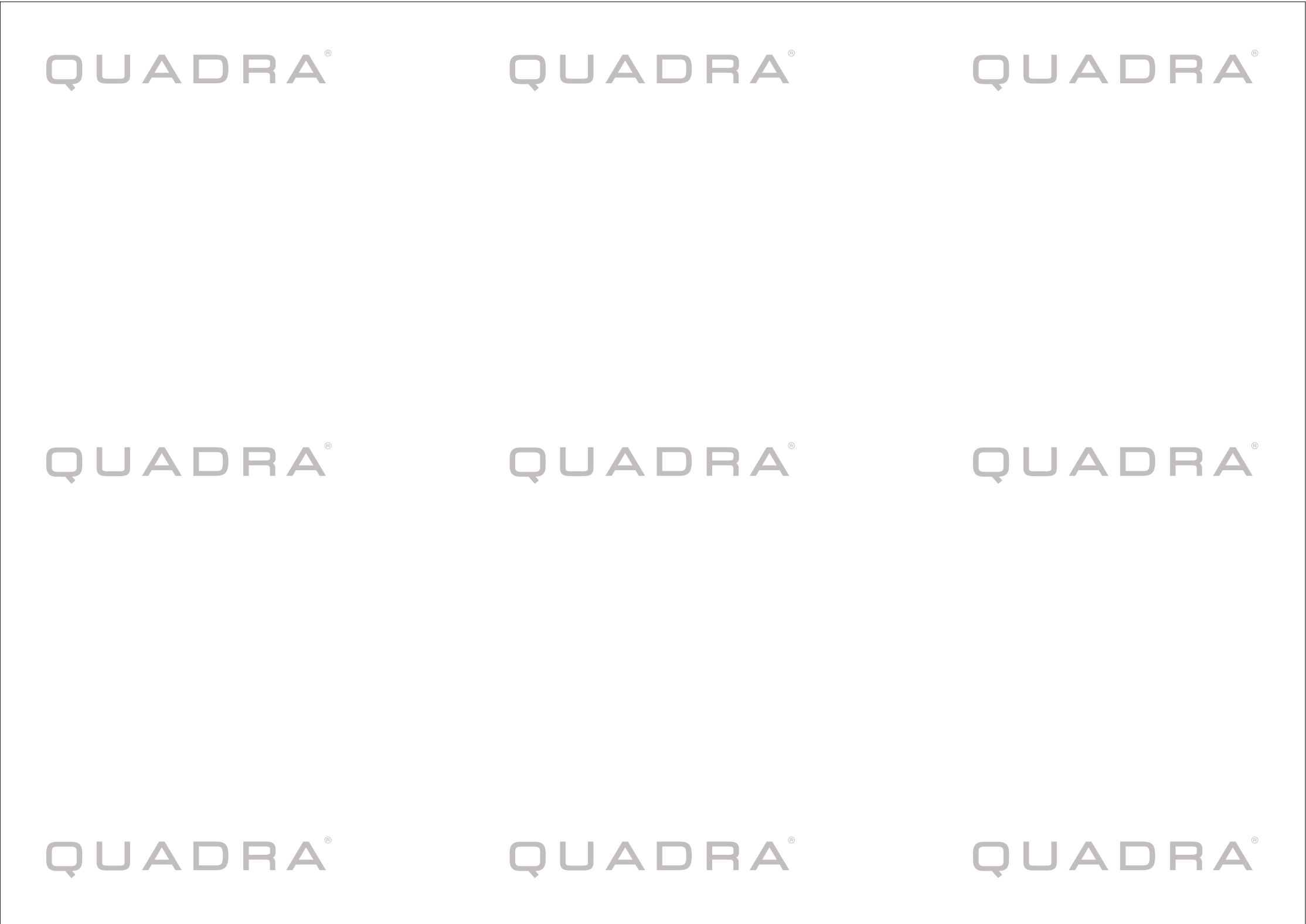
QUADRA®

Acceptable placement



LOGO
PLACEMENT (LANDSCAPE)

Where out 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.



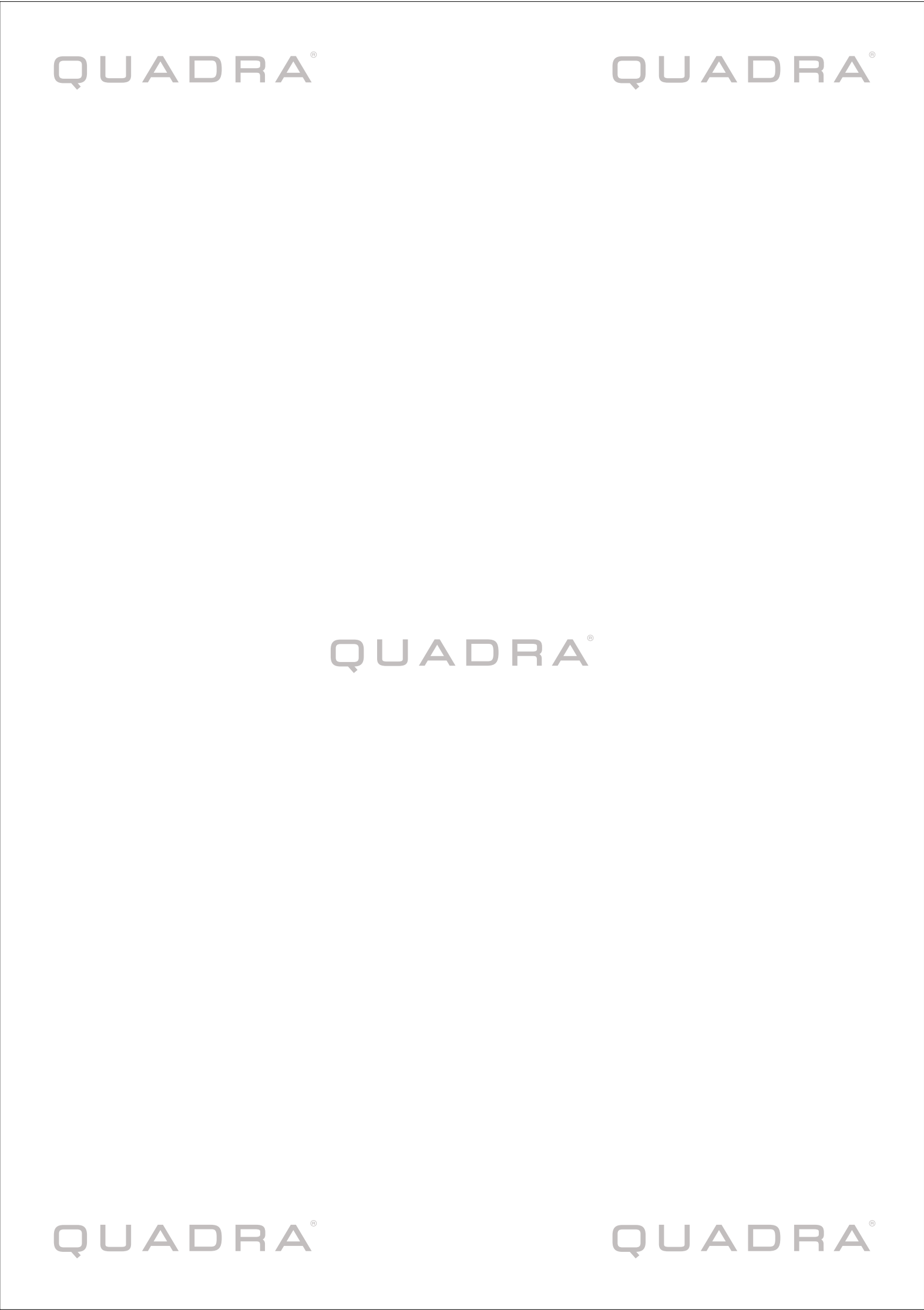
LOGO
PLACEMENT (PRINT)

Where out 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



LOGO
PLACEMENT (DIGITAL)

Where out 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

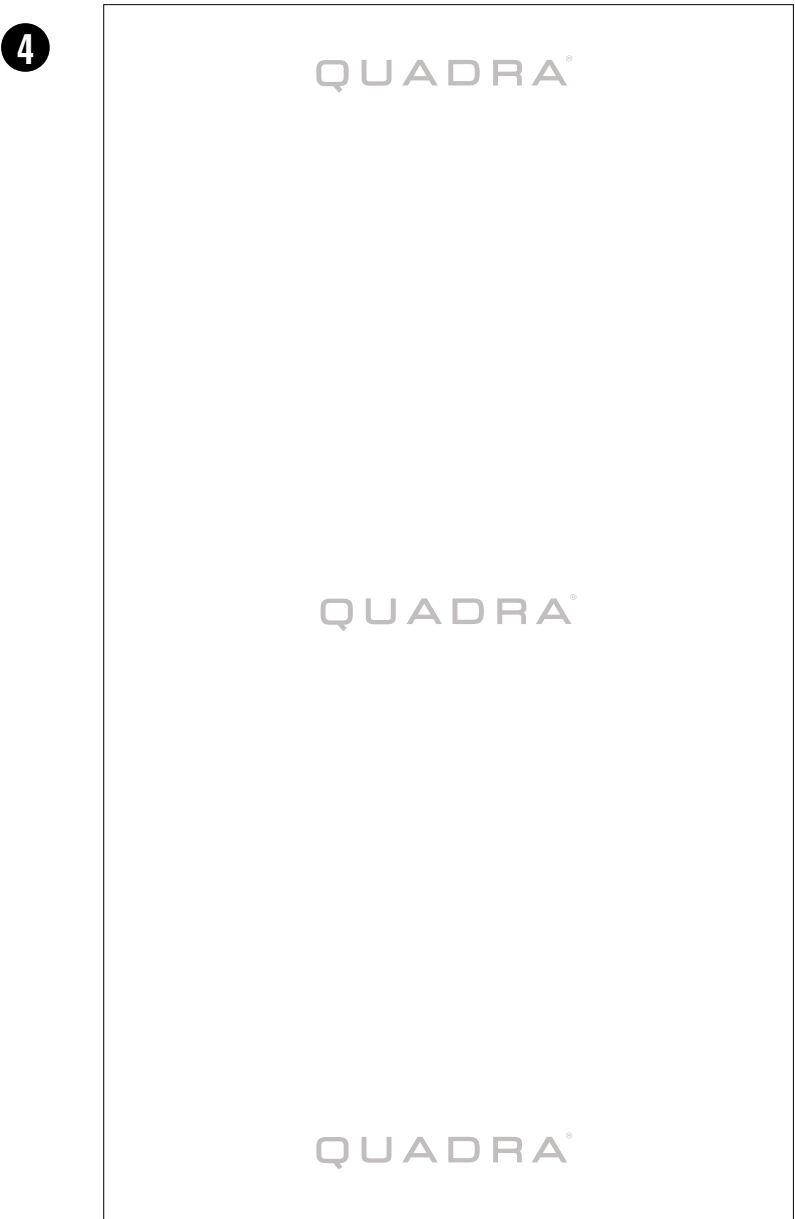
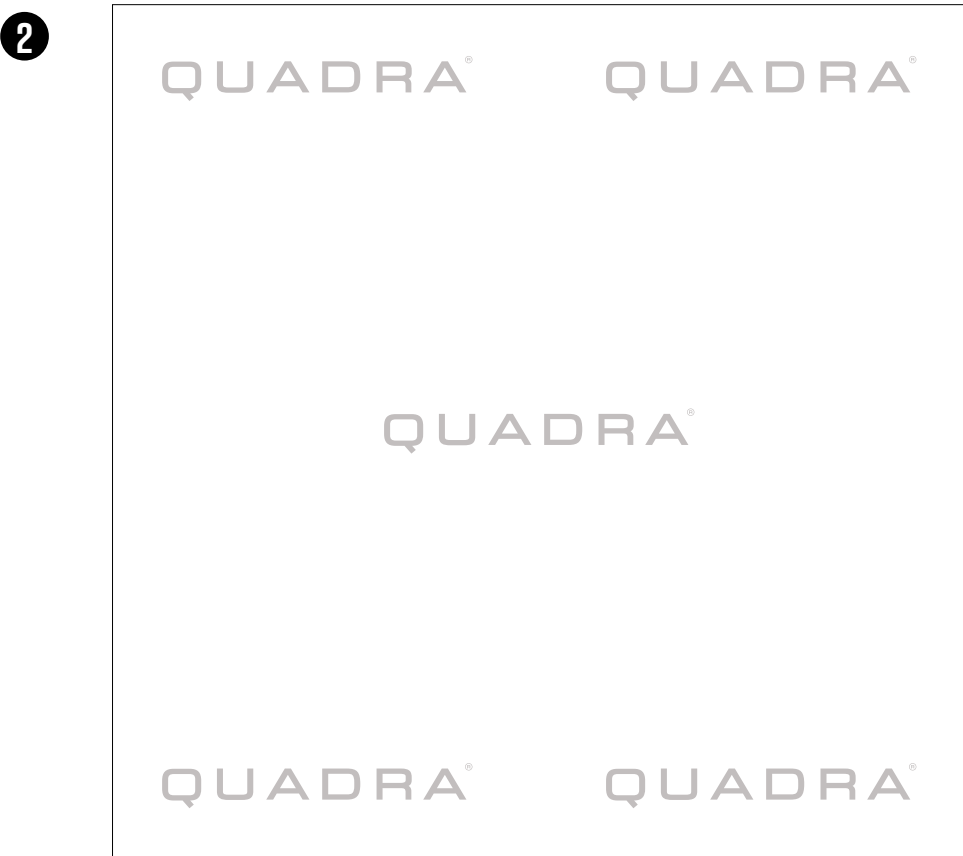
The three recommended areas are for use with imagery. Please see the applications further in the document for more information.
- 2

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

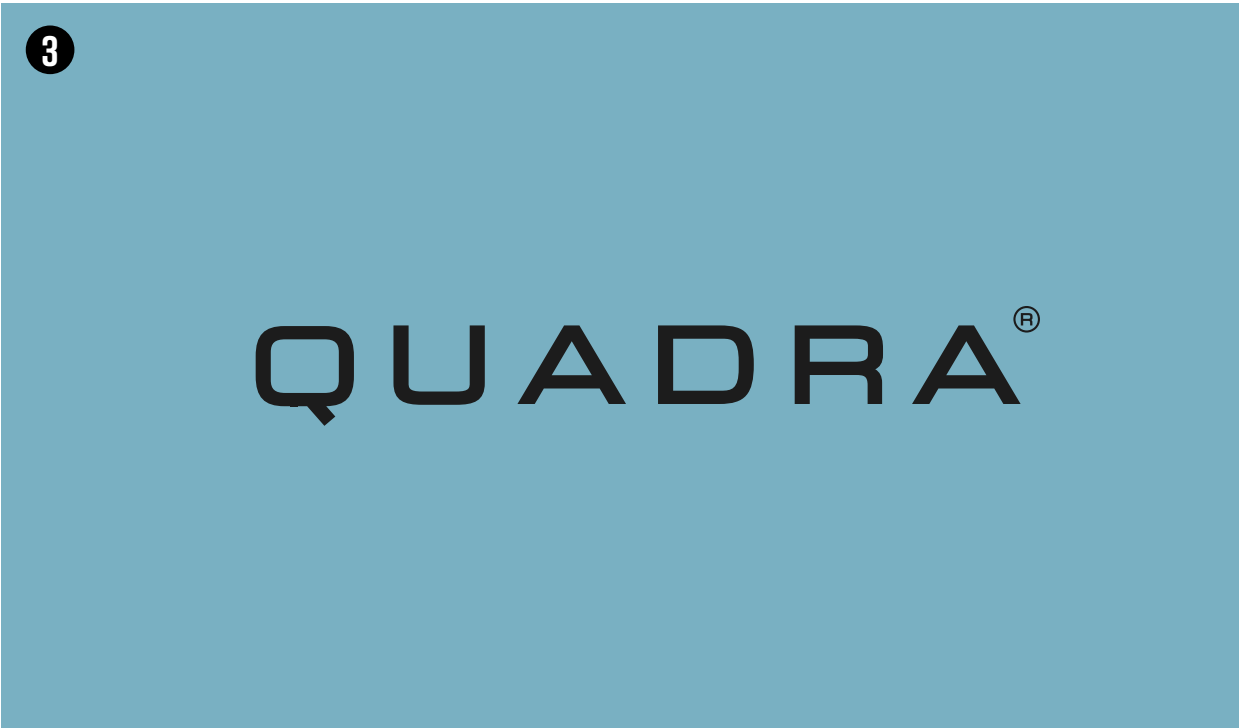
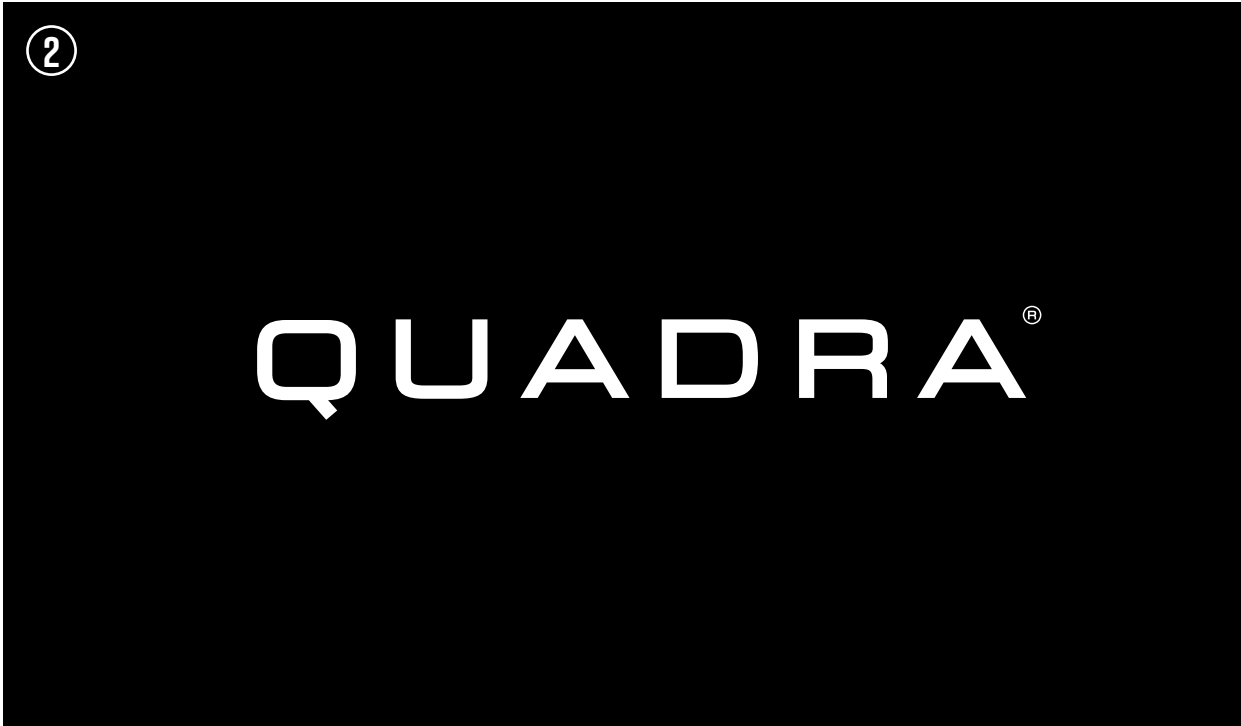
This can be used for presentation covers or on social. A white logo on black background gives a more technical and premium feel.
- 3

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
DONT'S

- 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 registred mark in our brand fonts, but never used to introduce the brand,
- 4

Don't place the logo over faces or busy images

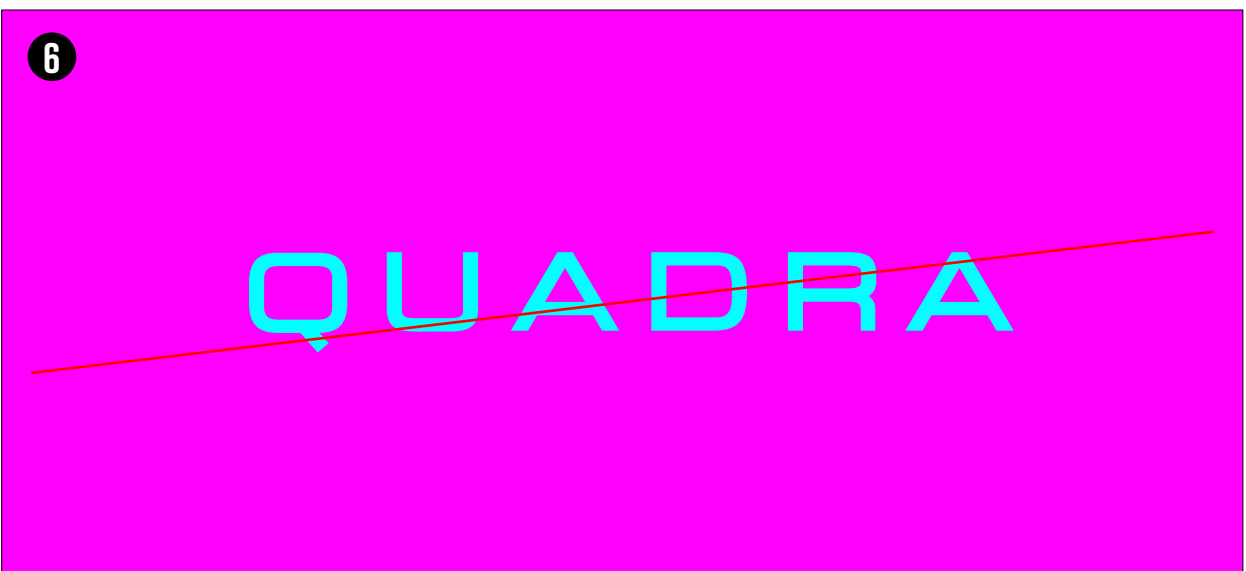
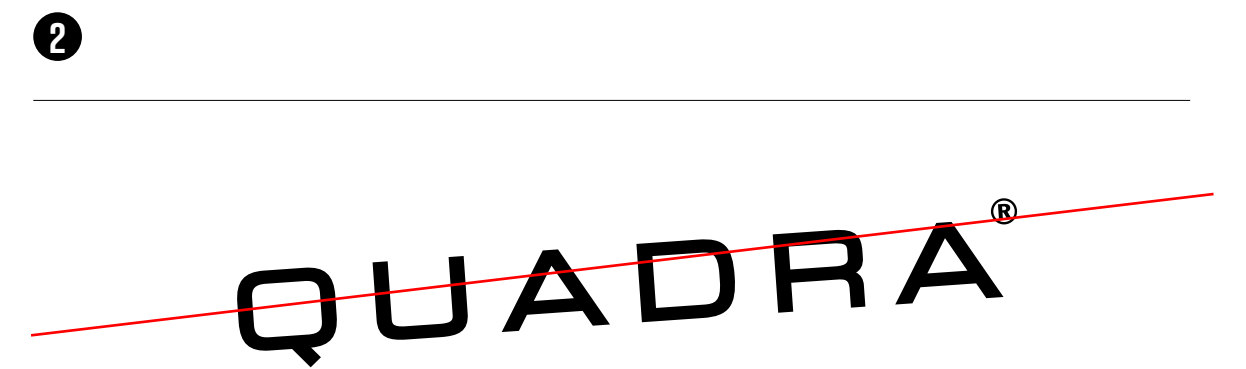
Always consider how the logo sits over images. Use a 30% opacity mask if neccessary.
- 5

Don't add a drop shadow

They don't look good and cheapen the brand. Use a 30% opacity mask over the entired image if needed.
- 6

Don't use unnaporoved 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.



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: FFFFFFFF
CMYK: 0.0.0.0
RGB: 255.255.255

BLACK

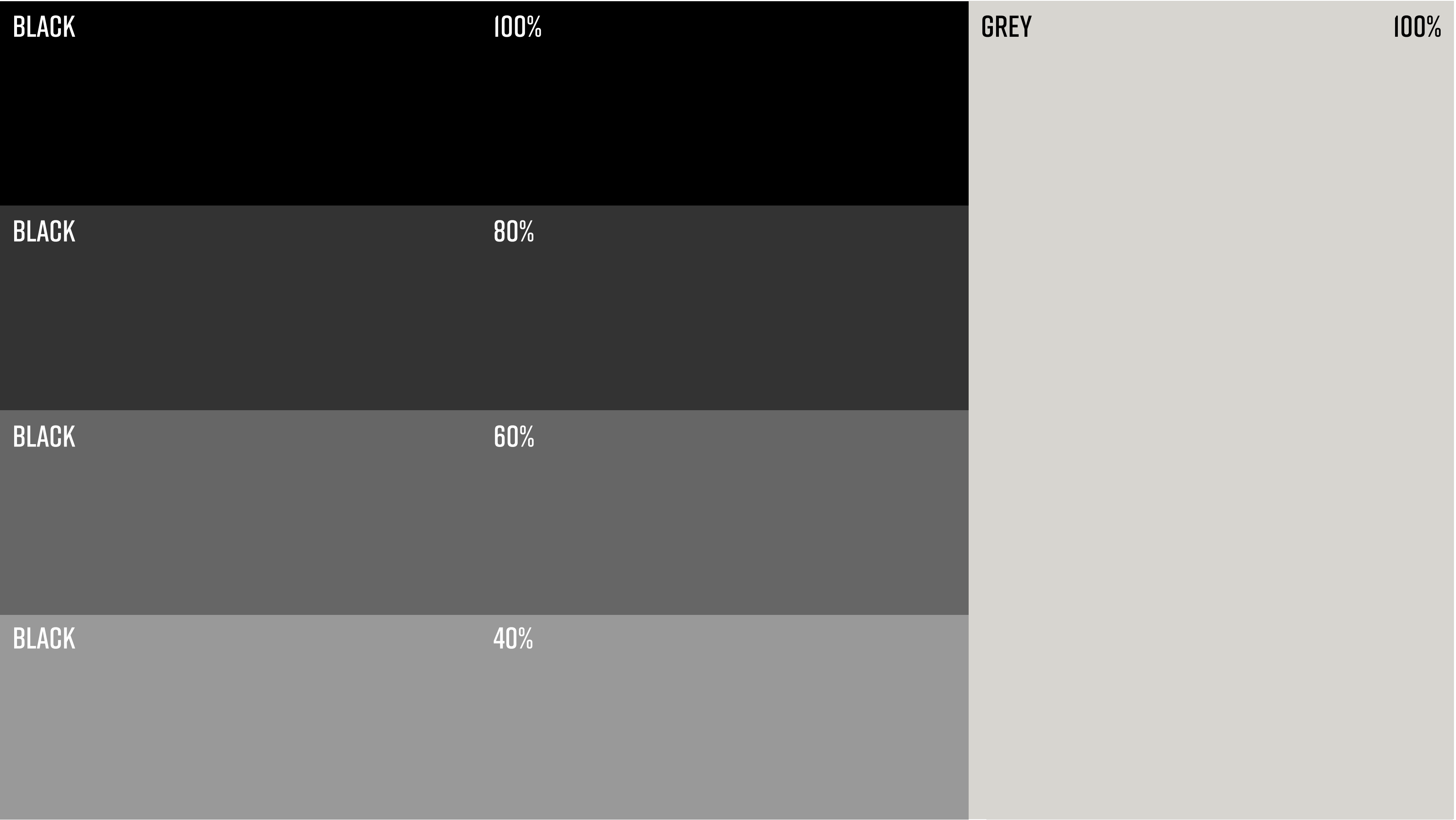
PANTONE: N/A
HEX: 000000
CMYK: 0.0.0.0
RGB: 255.255.255

GREY

PANTONE: WARM GREY
HEX: FFFFFFFF
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.

<div>RED</div> <div>PANTONE: XX HEX: E25826 CMYK: 07.80.100.0 RGB: 226.88.38</div>	<div>PINK</div> <div>PANTONE: XX HEX: EFBEB9 CMYK: 04.20.20.0 RGB: 239.190.185</div>	<div>OAT</div> <div>PANTONE: XX HEX: E8E0CD CMYK: 09.09.19.0 RGB: 232.224.205</div>
<div>BROWN</div> <div>PANTONE: XX HEX: 313131 CMYK: 70.64.62.60 RGB: 49.49.49</div>	<div>TEAL</div> <div>PANTONE: XX HEX: 0A4A56 CMYK: 93.58.51.34 RGB: 10.74.86</div>	<div>BLUE</div> <div>PANTONE: XX HEX: B9D7D2 CMYK: 27.04.17.0 RGB: 185.215.210</div>
<div>MOSS</div> <div>PANTONE: XX HEX: 4C512C CMYK: 62.48.89.42 RGB: 76.81.44</div>	<div>GREEN</div> <div>PANTONE: XX HEX: 799578 CMYK: 56.28.58.05 RGB: 121.149.120</div>	<div>TAUPE</div> <div>PANTONE: XX HEX: C6B89C CMYK: 24.24.40.0 RGB: 198.184.156</div>

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

1 Existing colour

GREY GREEN

2 New colour example from bag

LILAC

3 New colour example from clothing

COLOUR
CREATING PALETTES

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? 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

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 dolor 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 it's legibility at smaller sizes, so add +40pt at 16pt and under, scaling it appropriately it 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.

 [DOWNLOAD FONT FILES](#)

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

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 docment, use a half-space between paragraphs to keep it compact.

1 Short headlines

LOREM IPSUM
DOLOR SIT ALOR

80% of point size

-25pt

2 Sub-headings

LOREM IPSUM DOLOR SIT ALOR AMET
CONSECTTETUR APIDISCING ELIT
LOREM IPSUM DOLOR SIT ALOR AMET
CONSECTTETUR APIDISCING ELIT

100% of point size

12pt gap

-10pt

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 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.

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

✘ Not enough words per line

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

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.

✘ Leading too large

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.

✘ Wrong weight and in medium

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.

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 + SHFT + M in InDesign. This should be used for creatives with multiple products. The example shown uses Rift Demi (headline) at 20pt with 0pt tracking.
- 2

Portrait

Depending on the product placement and room available, the product name and code can also appear on it's 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 0pt 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 + SHFT + M

3

X
X
QD772 TAILORED LUXE BACKPACK
100% Recycled Polyester T400D
Contains 100% GRS certified recycled polyester,
certified by Control Union CU811033
Water repellent fabric

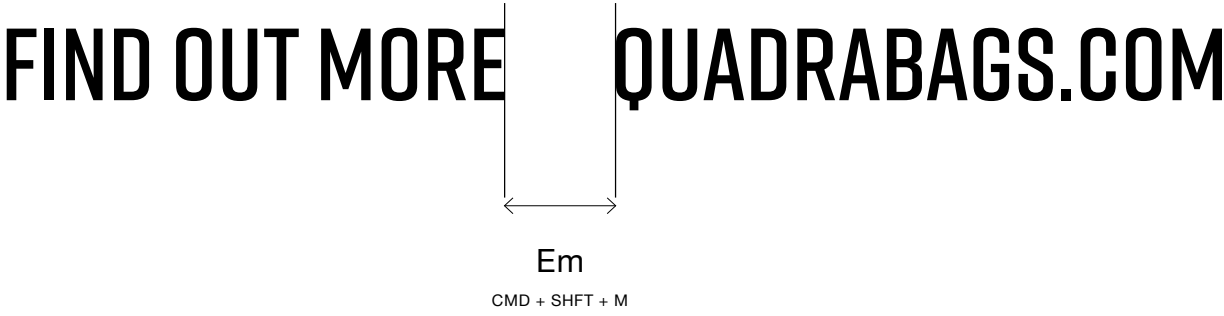
We have four options for using call to actions and proving our URL. 1A should be used predominately with the other options used depending on the needs of the communication.

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.

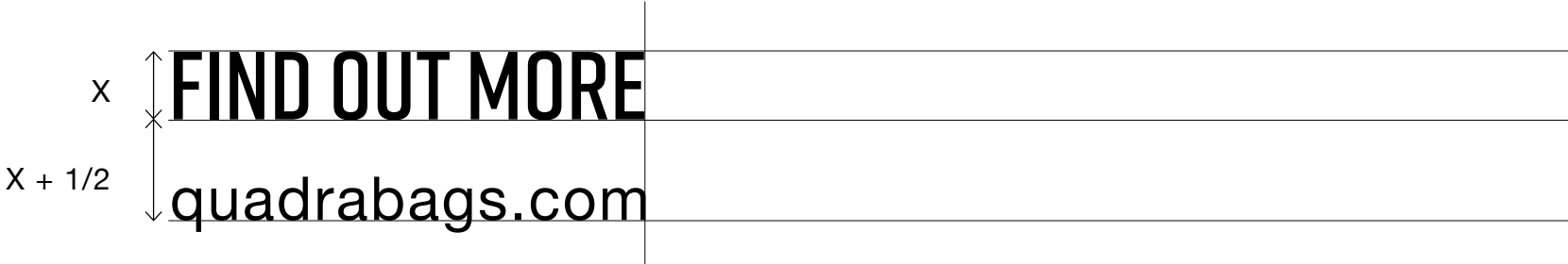
1A Primary URL



1B Primary centered URL



2A Alt URL (smaller sizes)



2B Centered alt URL (smaller sizes)



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

WC234 PRODUCT NAME

3

Ullendae prepuditis dipiducipsam dolor 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 dolor 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 dolor 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
CONSECTTETUR APIDISCING ELIT
LOREM IPSUM DOLOR SIT ALOR AMET
CONSECTTETUR 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



1 STOCKHOLM

WC234 PRODUCT NAME

2
Ullendae prepuditis dipiducipsam dolor 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.

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 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 mutplpe 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.

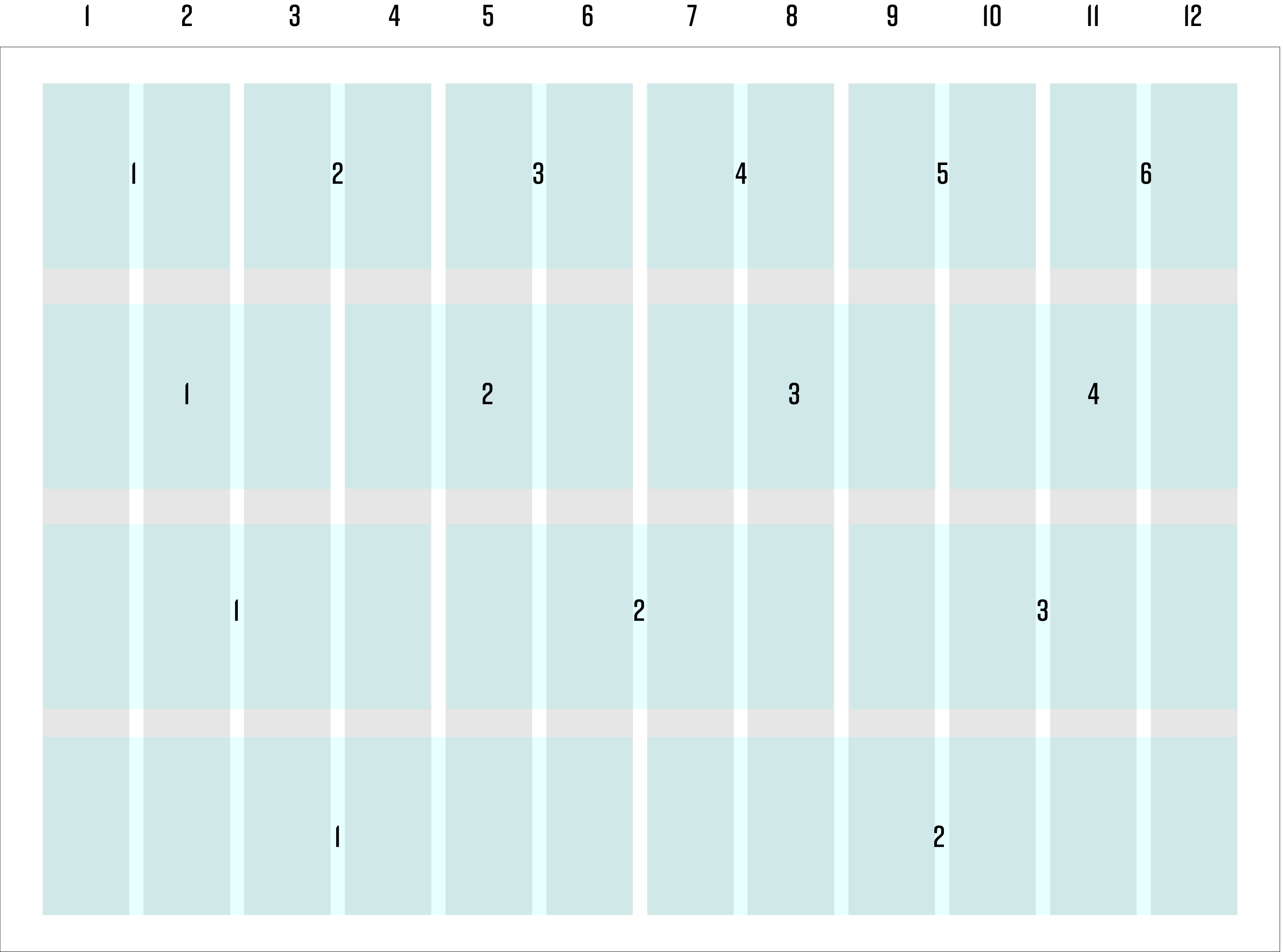
❶ 12 column grid

❷ 6 column grid

❸ 4 column grid

❹ 3 column grid

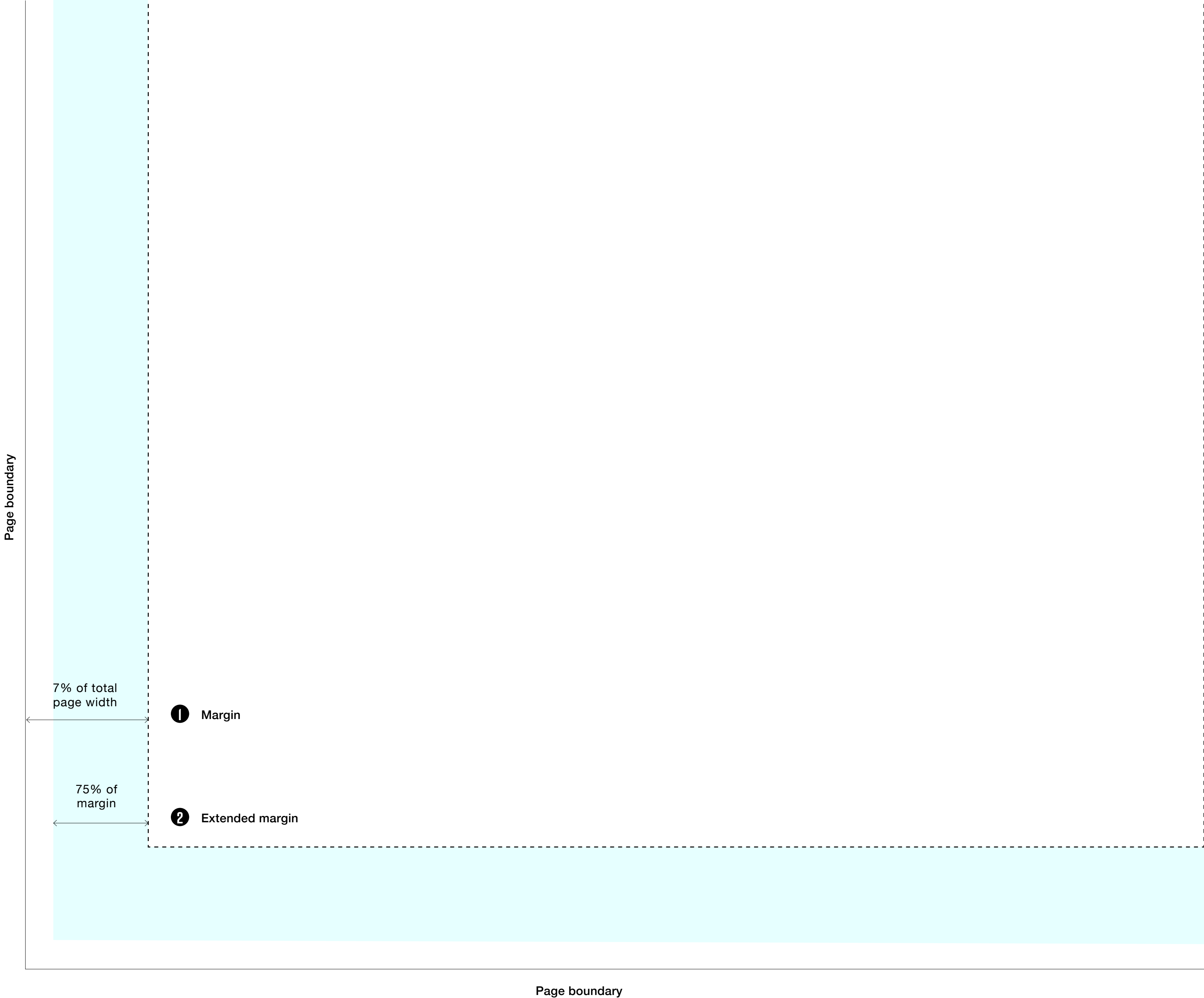
❺ 2 column grid



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.



LAYOUT
LAYOUT TIPS

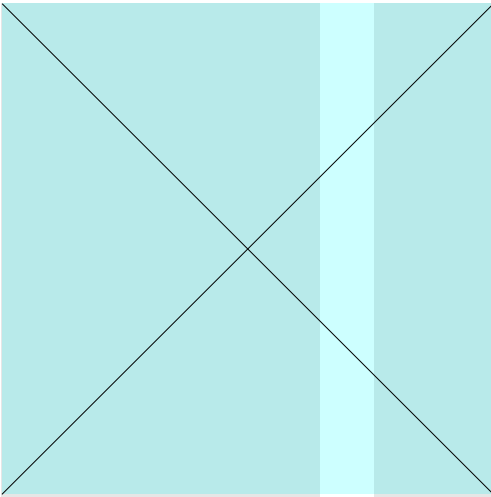
Here is an example of the margins and a guide in use over a brochure spread. The elements are all aligned to a grid to keep the communication consistent across the pages. Some of the images (blue square) are 'breaking' the grid by aliging with the extended margin. This helps give the design a creative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

LARGE TITLE
GOES HERE

Ullendae prepuditis dipiducipsam dolor 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.

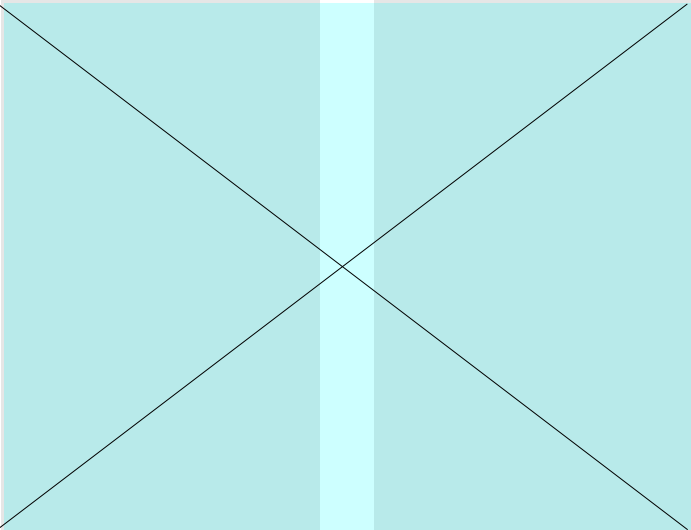
Ullendae prepuditis dipiducipsam dolor ati bearcia veles etur? Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur? Aliti beatur anto que archicabo. Et la dem. Et quas dolorep elestio. Occusaeped et qui tempelest eatempo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

Ullendae prepuditis dipiducipsam dolor 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.

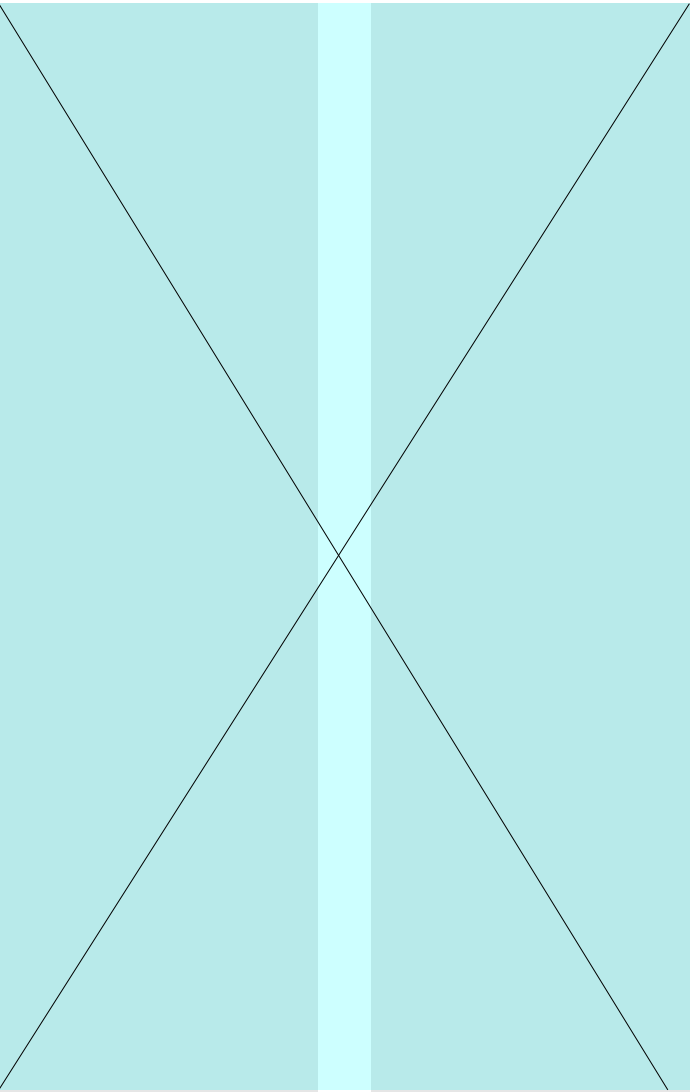


WC234 NAME OF PRODUCT

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



WC234 NAME OF PRODUCT



WC234 NAME OF PRODUCT

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

LEARN MORE QUADRABAGS.COM

LAYOUT
LANDSCAPE EXAMPLE

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? 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 dolor 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.

QUADRA®

HEADING
GOES HERE

SUBTITLE GOES HERE, OVER TWO OR THREE
LINES AND SHOULD BE AROUND TWO
SENTENCES (16-30 WORDS)

Vitemporio beatin et aligenimusda incis quaspis quae dolore
venihilibus qui totatiorerum lab ius il int voloraferum repra sus
magnihl lisquibusam; cuptatur, incto volescita de sa con core.

ORGANIC COTTON
PIN CONVERSION

0003 PRODUCT NAME

QUADRA®

50

LAYOUT
AD EXAMPLE

Ullendae prepuditis dipiducipsam dolor 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 volor 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.

- 1

Still life

Ullendae prepuditis dipiducipsam volor ati bearcia veles etur. Uscillanis et omni simusdaectem.
- 2

Lifestyle

Ullendae prepuditis dipiducipsam volor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti.
- 3

Product

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?
- 4

Models

tis dipiducipsam volor 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



3 Product



2 Lifestyle



4 Models



ART DIRECTION
STILL LIFE

Ullendae prepuditis dipiducipsam dolor 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 dolor 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 volor 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 volor 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 dolor 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 volor 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.

- 1

Avoid unnatural poses

Ullendae prepuditis dipiducipsam volor ati bearcia veles etur. Uscillanis et omni simusdaectem.
- 2

Don't get too caught up in trends

Ullendae prepuditis dipiducipsam volor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti.
- 3

Keep retouching natural

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?
- 4

Keep it interesting

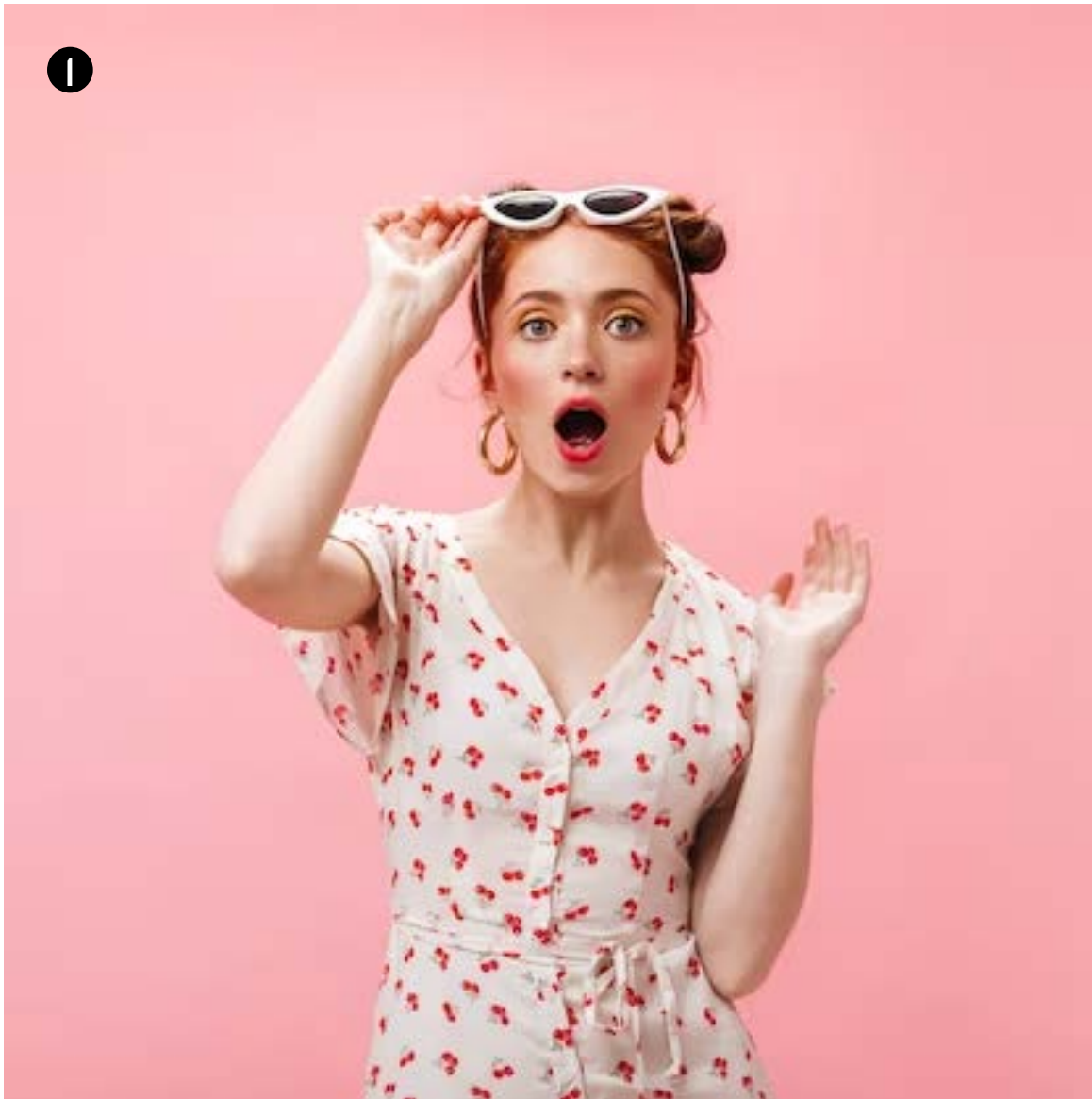
tis dipiducipsam volor ati bearcia veles etur. Uscillanis et omni simusdaectem velectatesti unt acimust ibusam, simus maxim doluptati aut odi ommolorum eost eum simporae rectatur?
- 5

Avoid sexualising

tis dipiducipsam volor 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 volor 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

LARGE TITLE

Speed

2 Small details

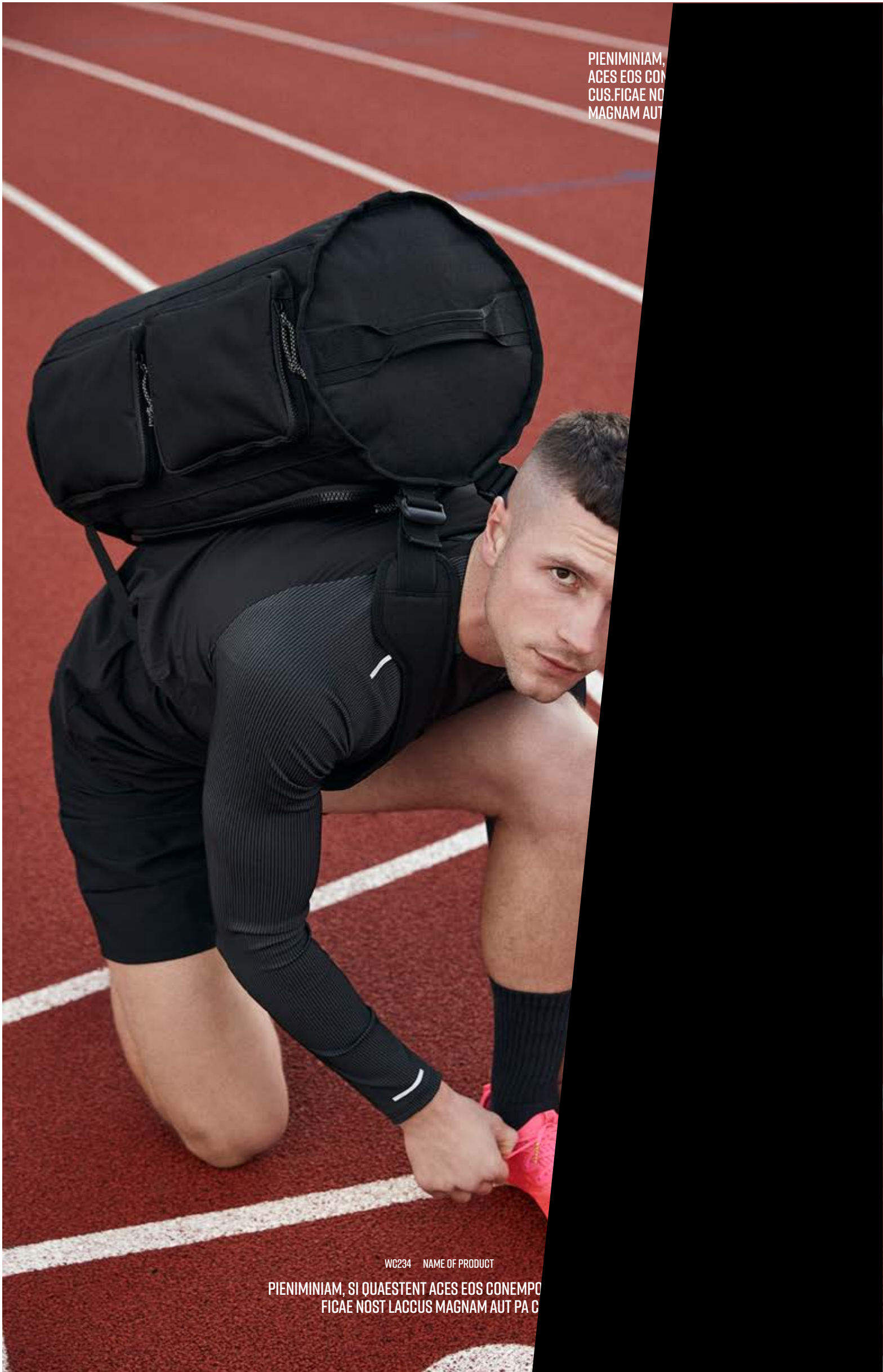
PIENIMINIAM, SI QUAESTENT
ACES EOS CONEMPOS SIMA
CUS.FICAE NOST LACCUS
MAGNAM AUT PA CUS.

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.

QUADRA®

LEARN MORE [QUADRABAGS.COM](https://quadrabags.com)

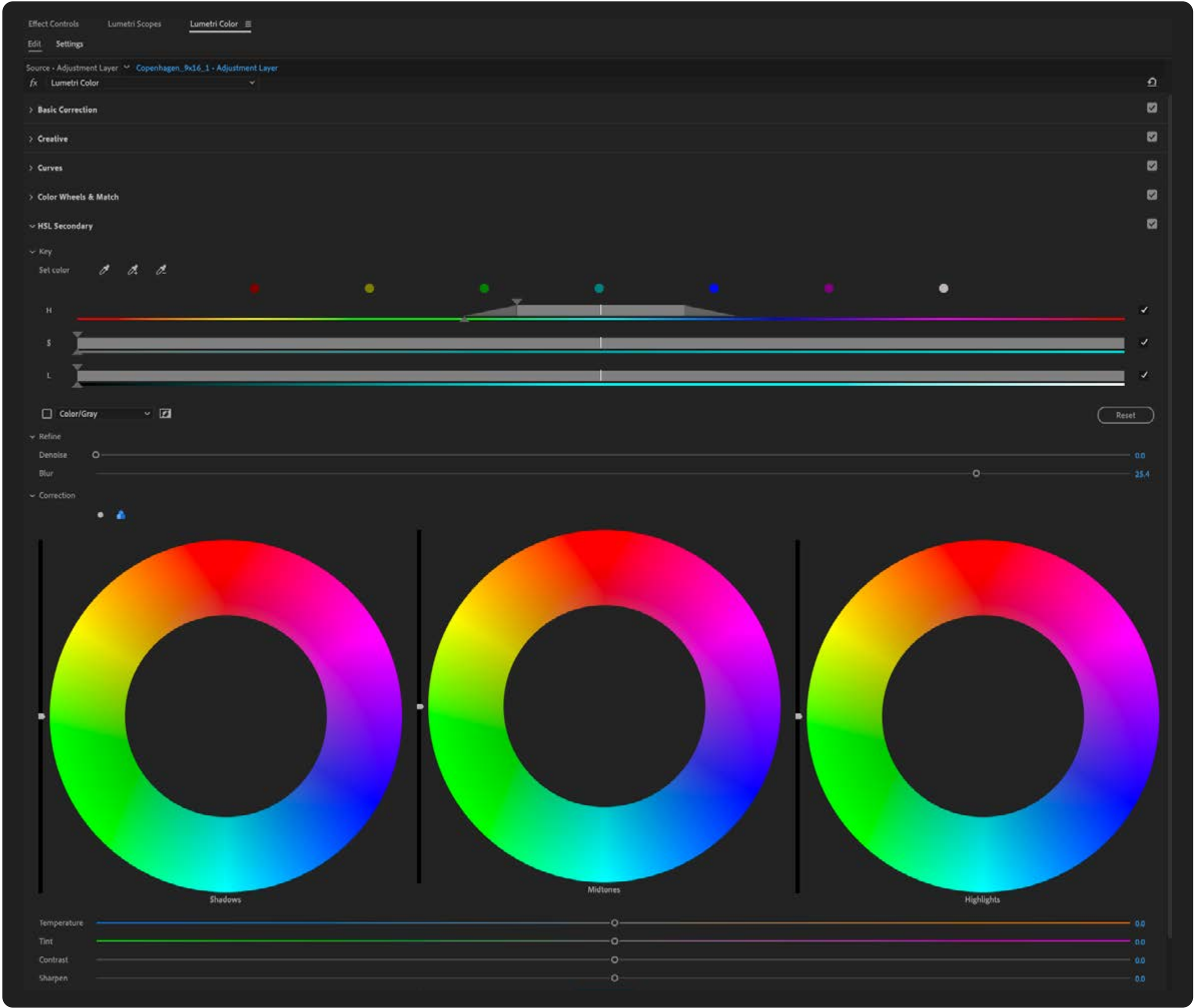
08

VIDEO

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 **Exempld 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.

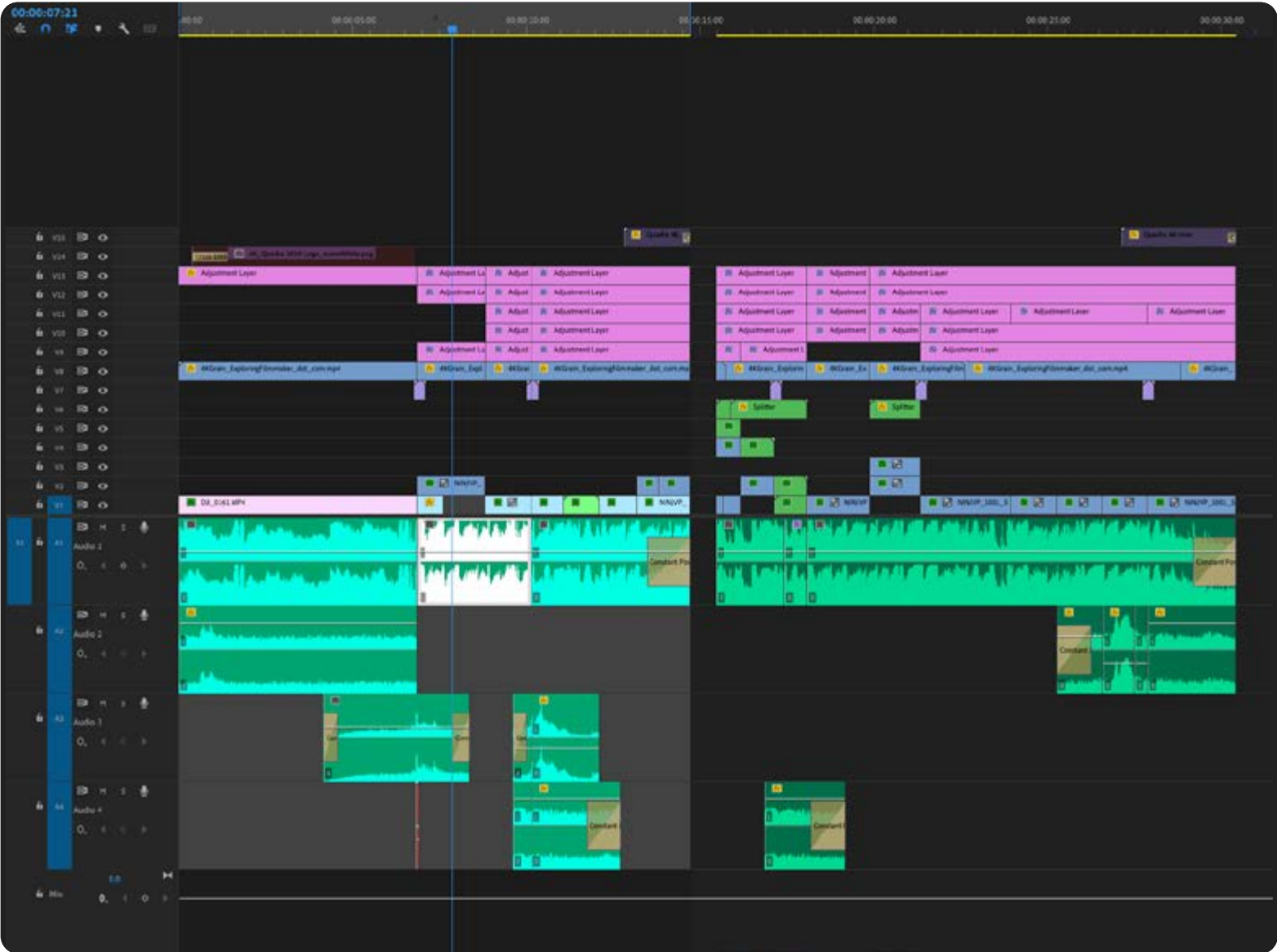
The feel of the collections should dictate the pace of each edit: luxury items can benefit from the use of vintage storytelling techniques (8/16/35mm film grain, handheld movement, dolly zoom, fast cuts), whereas more modern items will suit a more stabilised movement while keeping an exciting overall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



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