



// asynchrony branding & style guide

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NAMING

ORIGINS AND FORWARD

In order to best understand our brand and who we are, it's best to begin when Asynchrony was first formed; our arrival to where we are now is a journey that started over 14 years ago...

The 'Asynchrony' Name

In 1999, our company was formed as a dot com that allowed developers, designers, project managers and quality assurance professionals from around the world to collaborate on various software projects on their own schedule. This concept of a non-geographic or time-bound work environment would soon be named simply, 'Asynchrony'.

For a while, the consulting side of Asynchrony was known as 'Asynchrony Solutions'. Within recent years, our company has shed the word 'Solutions' for the leaner and cleaner Asynchrony. When referring to our company, the approved methods are 'Asynchrony', or in rare circumstances, 'Asynchrony, a Division of Schafer Corporation'.

Our Logo

The story behind our logo is simple: our workflow, craft and expertise are each delivered through constant cycles of what we do each day. Our infinite möbius strip is an abstraction of our continuous production and improvement at Asynchrony.



OUR LOGO

SPACING AND ORIENTATION

Our logo comes in multiple flavors. By and large, we have two orientations (portrait and landscape) and multiple color treatments (solid white, solid orange, solid black and gradient logo with white or black wordmark). It may sound like a lot, but don't worry—we'll set you straight.

Room to Breathe

Like all visual elements, our logo needs the proper room to breathe. This zone, known as a margin, is necessary to allow our logo to look its best. A good rule of thumb is to imagine the height of our 'a' extending from each extreme side. Follow this practice and you'll be looking great.

Orientation

As mentioned earlier, our logo is available in both a landscape or portrait version. It's important to note that the wordmark 'asynchrony' should always fall below or to the right of the mark. Similarly, if using the wordmark with the logo, the spacing/size ratio between the logo/wordmark should never be altered.



Our logo in portrait orientation, showing the proper margin.



Our logo in landscape orientation, showing the proper margin.

OUR LOGO

VARIATIONS AND USE

Because not every application of our logo may be the same, we have created several versions of our logo to make sure we can keep our branding as cohesive as possible.

Variations

Depending on the surface/background you're applying the logo to, we have both light and dark versions of our logo available. For light backgrounds, use either the single-color orange logo/wordmark, single-color charcoal logo/wordmark or the shaded logo with the charcoal wordmark. Alternatively, for dark backgrounds use the full-white logo/wordmark or the shaded logo with the white wordmark.

For Word or Excel documents, please only use either the single-color orange or charcoal word/logomark.

Please note: never use the full-color logomark with the single-color orange wordmark.



Our logo against multiple background types

OUR LOGO

LOGO MINUS WORDMARK

There may be times when you'd like to use the logo (möbius) or wordmark ('asynchrony') by themselves... The answer to this request isn't a clear 'yes' or 'no' – rather a grey zone depending on the application.

Solo Logo

By and large, the use of the logo by itself should be reserved only for special applications such as placement on a t-shirt, mug or element on a website. As a general rule of thumb, the logo *should not* be separated from the wordmark. This rule is especially emphasized if the logo is dropped into an asset as a decoration or 'space filler'. It's important to understand the relationship of our logo with the wordmark and the balance they provide.

For specific samples of how to use our logo, please see the 'Do's and Don'ts' section (p.16).



asynchrony

COLOR

ORANGES AND GREYS

The Asynchrony brand relies heavily on the use of greys and dark greys with accents of orange to highlight points or calls-to-action. Because our grey spectrum provides a stable foundation, our orange is allowed to add energy when needed.

Orange

The primary / default swatch used for Asynchrony branding is #B03B25, or as we like to call it: Async Orange. From this orange, you may move up multiple defined levels in lighting (see *right*)

Grey

Because our grey palette must work in so many environments, there is not necessarily a default grey swatch identified. Instead, depending on whether your composition is light or dark, you may use any of the grey swatches.

Please note: the use of straight black (#000000) is not a part of the official Asynchrony color palette.



CMYK: **23 87 100 15** RGB: **176 59 37** **#B03B25**

CMYK: **14 84 100 4** RGB: **210 73 44** **#D2492C**

CMYK: **5 82 93 1** RGB: **236 81 55** **#EC5137**

CMYK: **0 65 93 0** RGB: **252 118 61** **#FC763D**

CMYK: **0 52 79 0** RGB: **253 143 84** **#FD8F54**

CMYK: **0 0 0 0** RGB: **255 255 255** **#FFFFFF**

CMYK: **3 2 2 0** RGB: **243 243 244** **#F3F3F4**

CMYK: **17 13 12 0** RGB: **209 210 212** **#D1D2D4**

CMYK: **45 36 35 1** RGB: **147 149 152** **#939598**

CMYK: **64 56 53 28** RGB: **88 88 90** **#58585A**

TYPE

CONTROLLED COLLATERAL

Within our controlled communications (e.g., web content and printed materials) we rely exclusively on two typefaces...

Flexo

Flexo is a geometric sans typeface, with humanistic warmth. It is a synthesis of the geometric and the humanistic. Flexo is used primarily as our logo and header typeface.

Proxima Nova

Proxima (2005) straddles the gap between typefaces like Futura and Akzidenz Grotesk. The result is a hybrid that combines modern proportions with a geometric appearance. Proxima Nova is heavily used as our sub-header and body copy type.

Coloring

The primary colors for our typefaces should be set using Async Orange, Dark Grey or White.

Please note: the use of straight black should be avoided as it creates an overly dramatic contrast between the type and background.

Flexo

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9
« » : ; ? ! @ # \$ % & ()

Proxima Nova

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9
« » : ; ? ! @ # \$ % & ()

TYPE

SUBSTITUTES ON THE FIELD

Sometimes it's not always possible to control every single element of our brand communication. Under these circumstances, there are still some best practices in place to make sure we remain within a certain canon of expectations.

Calibri

Calibri is a humanist sans-serif typeface family under the Microsoft ClearType Font Collection and our first choice for substitution. This typeface is available with all modern installations of Microsoft Office.

Because Calibri is so readily available, it is the preferred typeface when creating assets which are still 'in the works' between multiple team members. Using this typeface allows us to quickly prototype copy or text between members whilst maintaining a similar look and feel before we prep for print, web or an otherwise controlled communication.

Arial

Arial is a sans-serif system default typeface available on nearly every platform and within most applications. Because our brand relies heavily on sans-serif typefaces (both Flexo and Proxima Nova), this typeface can substitute when necessary.

Calibri

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9
« » : ; ? ! @ # \$ % & ()

Arial

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9
« » : ; ? ! @ # \$ % & ()

TYPE

USE AND STANDARDS

For branded copy, it's more than just getting the right typeface. Sometimes it's necessary to tweak your type just a bit more to get it in just the right place.

Color

We mentioned earlier that you should stray from using straight black in your type. Instead, use a darker grey as a less-harsh alternative. Though the official copy color is #58585A, picking the “15% lighter” dark grey in Microsoft Word is relatively equivalent.

Please note: never use Async Orange for large blocks of copy.

Line-Spacing

To make sure your type looks as good as it can, you may need to adjust your line-spacing. Line-spacing, or the space between each line of type, is important to make your text feel approachable and easy to read. A good rule of thumb is to imagine the height of your tallest letters (e.g., S or L) fitting between the bottom of a word on one line and the top of your tallest letter (e.g., L or i) on the following line (see *right for example*).

Tight line-spacing

This is an example of a paragraph in which the line-spacing is too tight. You can tell because the text feels dense and may be hard to read.

Correct line-spacing

This is an example of a paragraph in which the line-spacing is correct. You can tell because the text feels less intimidating and easy to read.

Correct line-spacing Example Diagram



TYPE

CASES AND MARGIN

Beyond color and line-spacing, it's also important to make sure that your casing and margins are tip-top before you ship.

Casing on Titles

When using 'Flexo' for your titles, make sure to use all-caps and keep your title as succinct as possible. While title-wraps are allowed, they should be used and sparingly as possible.

Margins

The final element to making sure your type looks great is to ensure the correct breathing room, or margin. Like our logo, visual elements look best when they're not unintentionally crowded. Giving your text room to breath not only gives your piece a cleaner look, but it can also make the initial impression a lot less daunting.

Whitepaper Sample

OUR MOBILE STRATEGY

BUILDING MEANINGFUL & RELEVANT MOBILE APPLICATIONS

Environment. Most corporate IT departments are used to building large, complex applications that process transactions from legacy systems. But mobile apps require a new way of thinking, especially in the enterprise.

It requires an open dialog with end-users, customers or clients to determine how they will interact with your business at key moments of decision or action. And it requires giving them an experience that they find safe, engaging, intuitive, fast and maybe even enjoyable.

Asynchrony. Our approach to building mobile applications is a bit different than most and our underlying processes were born to satisfy a group that directly determines an application's success - the users.

As trends in software push the bounds in which users are able to access applications in their personal lives, so do the expectations of the users for software in their professional lives. As such, an intuitive and engaging mobile experience in the enterprise is paramount. At best, employees will connect with people, places and things with a renewed optimism and in ways not previously imagined. At worst, it will feel like another extension of, well, "work".

Asynchrony has the experience and track record to connect legacy systems, work flows, services and rich data to cutting edge technologies, such as mobile. This not only extends those IT investments but breathes new life into them.

Note the spatial and size relationship between title and copy

PHOTOS

EXPRESSIVE AND SIMPLE

While we are a software company, we also pride ourselves on our ability to express thoughts and ideas through visuals. Outside of sketches and infographics, we also use photography to convey our ideas. To make sure your visuals are as great as your ideas, we ask you to follow these guidelines...

Simplicity

When using a photograph, try to keep your ideas and subjects as simple as possible. A single object or scene are ideal when trying to maximize your analogy or expression of an idea.

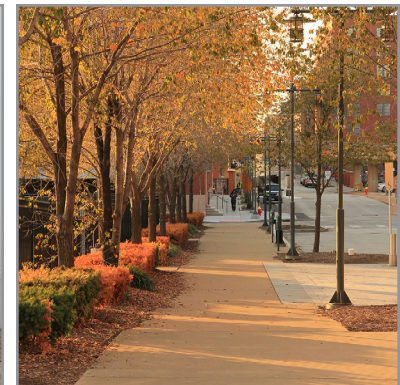
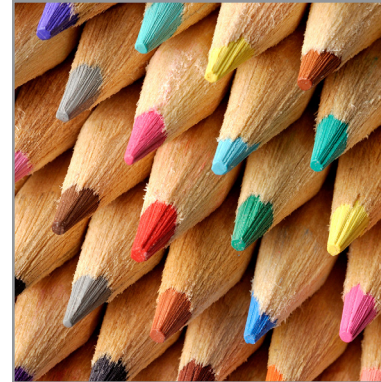
Colorspace

By and large, the photographs we use should rely on a natural color palette. Use of neons or unnatural dynamic range should be avoided if possible.

Composition

Proper negative space, general rule of thirds and simplicity in patterns should be emphasized in your photographs. If you have any questions regarding a photograph you would like to use, please contact any member of the Asynchrony Design Team.

Photo Samples



Note the simplicity of subject and composition of each photo

PHOTOS

SIZING AND FULL BLEED

Depending on your use of photographs, you may use either a full-bleed (to the edge of your document / asset) or a contained image.

Full Bleed

For pages of a document or asset that you would like to use a full bleed photograph, make sure your image covers the entirety of the page (as opposed to bleeding only one or two sides).

Full-bleed pages should be used to accentuate breaks in context or setup rhythms in your document. For example, if you're switching the dialogue from our clients to our history, a full-bleed image of our building would be appropriate to set the correct tone.


Contained Images

For photographs that fit within the context of text, make sure you give proper margin around your photograph(s). Also, make sure your photographs are additive to the surrounding context. If possible, add thin (1 pt; #58585A) border around your images.

Bleed Samples



solutions that are constantly evolving and regularly tested by end-users until they feel just right. When it comes to making sure our



users are empowered to communicate their feedback to us, we have setup multiple channels to aggregate and collect this information. For

methodology and a standards-based approach allows us to rapidly deliver solutions to extend corporate capabilities and business process to the mobile realm. Because our practices are centered around the ideals of optimization, stability and an engaging user-experience, we've deployed production software across a vast variety of domains. From health care and financial services to real estate and law enforcement, there is no niche that we find unconquerable or unappetizing.

We invite you to take a virtual tour through our work and culture at Asynchrony.com to learn more about our processes and how our relationship will flourish with you.

Entire page with full bleed (above) and contained (below).

LINGO

TALK THE TALK

Beyond basic visuals, colors and typefaces, our brand is comprised of copy. Simply put, the voice that you carry with communications is extraordinarily important to ensuring our brand is carried through in a cohesive way.

Simple

Our voice is simple, succinct and clear. As a technology company, it is our responsibility to communicate the complexities and technicalities of our craft in an easy-to-approach fashion. Heavy technological jargon, acronyms and buzz words should be avoided. Instead, stick to a clean conversational approach.

Confident

We have some of the brightest and most dynamic minds in the business and it is important to understand that. When writing copy, make sure to communicate that we are able to understand and tackle any software problem: small, large, simple, complex, mature or brand new.

As our tagline states: we solve hard problems with great software.

Text Sample

“ Technology changes quickly; as do end-user requirements. By dividing our projects into consumable tasks, we mitigate the risk of the world changing around us, no matter the overarching size or underlying complexity of our projects. This enables us to engineer solutions that are constantly evolving and regularly tested by end- users until they feel just right. If the world shifts, we shift with it.

Under this paradigm of continual assessment, waste is minimized and our solutions are everything our customers want and nothing they don't need.

”

Sample of copy used within a datasheet.

EMAIL SIGNOFF

EVERY CHANNEL COUNTS

Our brand extends through every communication channel we share with the outside world- even the signatures we place within our email.

As we collectively collaborate with our clients, it's important that we all share a similar identity within email. To the right is the preferred email signature.

In order to keep your email clean, break your copy by placing three dashes above the closing remark of your choice (optional). Following that, place your name, title and 'Asynchrony' each on their own line.

Following your role information, you may place contact information (e.g., work or fax number) below using the suggested formatting to the right.

Tips

Use only a single-color and standard-sized typeface; avoid big, tiny or colored typefaces.

Use only plain text; avoid images, CSS or rich-text.

Do not include your personal Twitter, IM, Skype or personal phone numbers.

Do not include random quotes.

Email Sample

There is likely a reason this layout was chosen, we just need to uncover the context so we can best prepare this document for whichever environment it should find itself in.

Sincerely,

Frank Lloyd Wright
Designer
Asynchrony

frank.wright@asynchrony.com | t: 314.678.2200 | m: 314.555.5555

Signature with name, position, company and contact info

DO'S & DON'TS

BAD PRACTICES

In order to keep our brand as cohesive as possible, here are a few examples of what not to do:

Tiling and Bullet Points

You should *never* use our logo or wordmark in a 'tiled' environment or as a bullet point within a list. Consider our brand as a crescendo in a song- it should be meaningful and presented as something special. Tiling or using as a bullet point can dilute the importance of our brand.

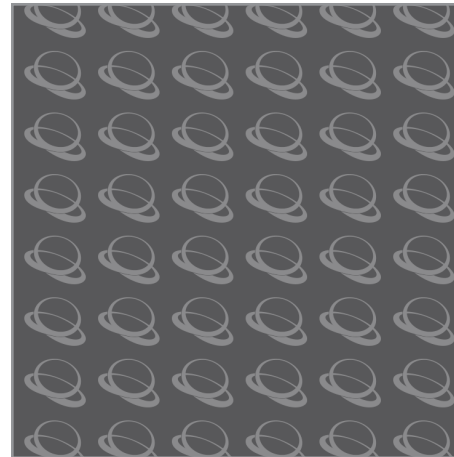
Photoshop Effects and Typefaces








Modifying our logo or wordmark is technically simple- but there are a multitude of reasons as to why it should not be done. By and large, you should never add unnecessary Photoshop (or Gimp, etc.) effects (e.g., drop shadows, glows, embossing, lens-flare, warping, etc.) to our marks. Additionally, the word 'Asynchrony' should *never* be presented in anything except Flexo when coupled with our logo.

As you work with our logo or wordmark, think of the visual elements that have been created and how to extend those without diluting or modifying.

If you have any questions, please consult with any member of the Asynchrony Design Team.

Examples of Bad Practices



-  Never
-  Use
-  Our
-  Logo
-  As
-  Bullet
-  Points



Examples of tiling, bullet-pointing, shadows and typeface mismatch

DO'S & DON'TS

BEST PRACTICES

Because our brand stretches beyond the digital realm, it's important to recognize how to use our brand elements in all situations.

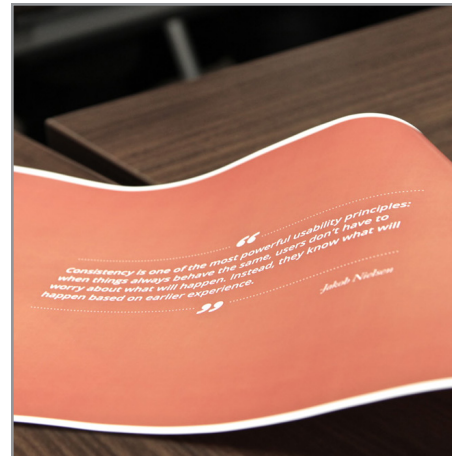
When possible, always use the correct logo and wordmark with the correct spatial organization. Note that when our logo is used in a real-world environment (e.g., logo wall cut-out), the same size and spatial relationships are maintained.

In cases with little real estate, you may use just the logo. For example, our Twitter page (see right) leverages only the logo as the avatar. This allows us to extend our brand without harsh resizing or compression of both the wordmark and logo.

For print materials, make sure your documents are setup for the correct colorspace (ask our Design Team for any questions) to make sure your results look great.

Finally, use of branding on apparel allows for possibly the greatest flexibility in logo and wordmark placement. As a general rule: any color of shirt that is not charcoal or white may only receive a single-color version of our logo.

Examples of Best Practices



Examples of real objects, online presence, print and apparel

SAMPLES

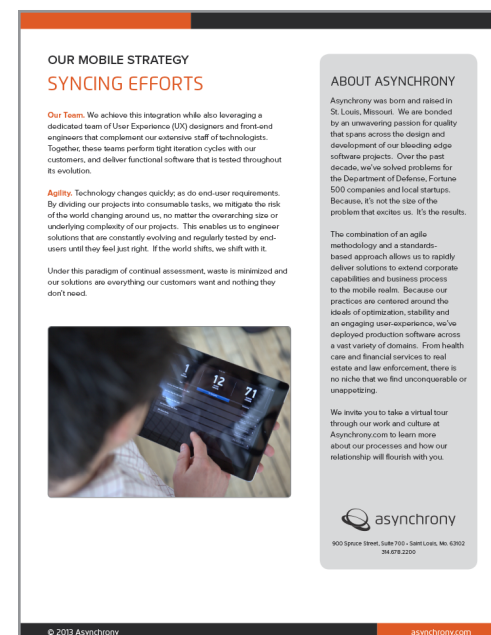
CONTROLLED COLLATERAL

In the instances where we have control over our collateral (e.g., printed materials or web content), we fully employ the use of our branding elements.

Flexo and Proxima Nova should be the only typefaces used as headers and copy, respectively. Our colors should rely primarily on our orange and grey spectrum(s). Photographs should rely on neutral color palettes (e.g., not neon or extreme range) and should be cleanly contained or full-bleed on pages (if required). Margins and spacing should be reserved so the document or asset feels approachable. Finally, copy and content should be written in a way that elevates our brand.

To the right is an example of our current data sheets. Note the spatial and size relationship of the title and copy. Note also how the solo logo can be used as long as it is not unintentionally paired with another visual element.

Datasheet Sample



Front and reverse side of Asynchrony Datasheet

SAMPLES

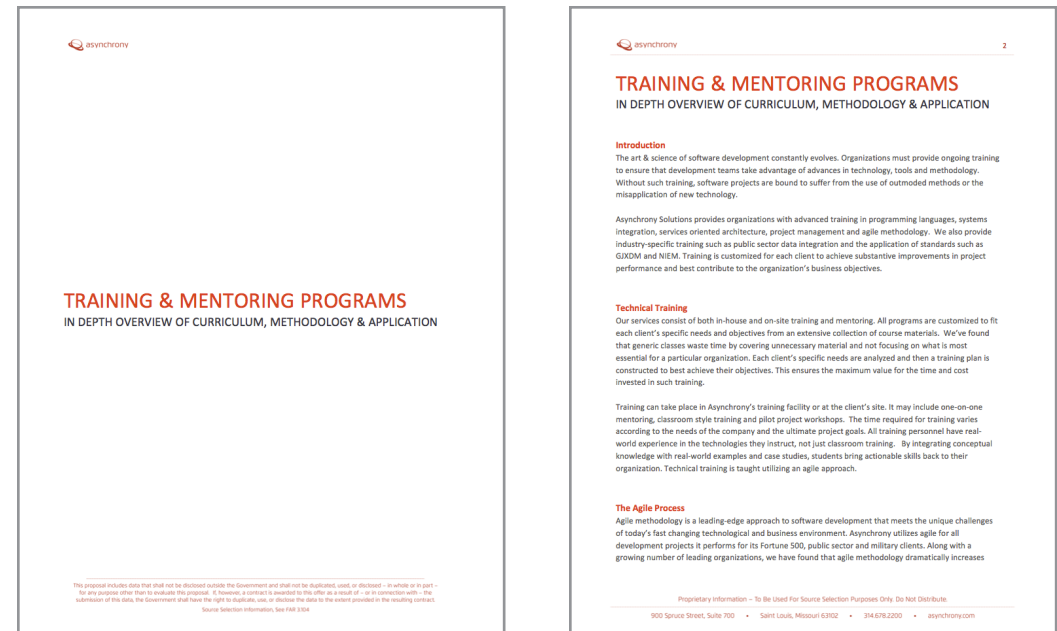
DOCUMENT TEMPLATES

To the right is an example of a standard Asynchrony branded communication document.

Note that while the brand is present, it is not distracting from the content of the document. Also, note the use of typefaces and spacing with the document copy. In this case, Calibri is an acceptable typeface as it may be expected that this document goes through revisions with multiple parties. If, however, the document was to be formally presented (e.g., trade show, white paper or online), the Flexo and Proxima typefaces would need to be applied to maximize brand consistency.

This document template is currently available for use and is located on our public drive and intranet.

Document Template



Cover and first page of company communication template

