

An aerial photograph of a large solar farm during the 'golden hour' of sunset. The solar panels are arranged in neat, parallel rows that stretch across a field. The low sun creates a strong, warm orange glow that permeates the entire scene, casting long, soft shadows. In the foreground, the tops of several trees are visible, their leaves catching the light. The sky is a gradient of orange and yellow, with some light clouds. The overall mood is peaceful and sustainable.

ENERGY WITH LOVE TO NATURE

STYLE GUIDE

V01



WELCOME



Since you have this StyleGuide and are reading this words, we believe in your abilities, we appreciate your work and we entrust you with what is most valuable to us: our identity.

We are not so interested in all the expressions and phrase marketing jargon around the word brand and identity. But we care what people think of us. We value our reputation and building a strong relationship, whether with clients, suppliers or colleagues.

The following pages are full of instructions, rules and useful tips that we hope will help you communicate our values, realize our vision and strengthen our brand.

It is impossible to predict every situation, the location of the logo and its implementation, this guide would greatly help you in that matter.

Whether you are a member of our team or an external designer, thank you for helping us achieve our goals and fulfill our mission.

Welcome to Raylyst.

WHAT'S INSIDE



Updated: Version 1.0
Originally Published: February 2023
Created By: Lukáš Vojtek
Questions: michal.petrek@raylyst.eu

Introduction

- 003. Welcome.
- 004. What's Inside
- 005. Intent of this guide
- 006. Using our materials

About The Brand

- 008. About Us
- 011. How It Started
- 012. Our Client
- 013. Client Engagement

Voice and Style

- 016. Our Tone and Voice
- 017. Slogan
- 018. Master Style List
- 019. Black List

Brand Logo

- 022. Primary Logo
- 023. Logo Proportions

- 024. Color Variations
- 025. A Scalable System
- 026. Negative Spacing
- 027. Symbol Variations
- 031. Secondary Logo
- 032. Logo Proportions
- 033. Color Variations
- 034. Logo Size
- 035. Background Control

Visual Style

- 037. Visual Elements
- 039. Underlining
- 040. Products
- 041. Large Format
- 042. Digital Marketing
- 044. Social Media Post

Brand Colors

- 047. Primary Color Palette
- 048. Using White & Black

- 049. Tints

Typography

- 051. Primary Typeface
- 052. Weights
- 053. Using Type
- 054. Common Errors

Photography

- 056. People
- 057. Solar Panels
- 058. Nature

In Closing

- 060. Approvals
- 061. File Types
- 062. Thank you

005

INTENT OF THIS GUIDE



This Style Guide is a reference for our internal marketing team, suppliers and others who are authorized to work with by the Raylyst brand. Standards, guidelines and references in this document are based on our experience, expertise, development and experimentation, which passed to our appearance and brand behavior. Our intention is not to limit creativity and innovation.

We believe in the creative spirit and innovation is one of our fundamentals values.

What we are trying to do is coordinated, consistent and effective brand presence in everything we create. If somewhere occur in our materials, whether physical or electronic, we want people to connect them with our brand and the values it stands for.

Although they are included in the document specific examples of some materials, they are not intended to be primary elements of the whole manuals. Instead, the goal is to provide you with elements, themes and editing options, which can be used for creation.

By following these principles, tools and resources everything that arises will be identified with the Raylyst brand.

Please refer back to this document often. We believe our Style Guide is a dynamic document. It should evolve over time, just as our brand will evolve.

If you have any questions about the content of this manual, feel free to contact our marketing manager:

Michal Petřek

marketing@raylyst.eu

USING OUR BRAND MATERIALS

We are open people, but when it comes to our brand and reputation, we maintain strict control. We strictly stick to ours values and we expect the same everywhere, where our brand is represented. To use any material, including resources, graphics or of the visual elements found in this Style Guide and accompanying files, you must have permissions. Mere possession of these materials in no way a definition does not mean and does not fulfill the given permission. (I dont knwo what you want to say here)

Regarding approval of materials and in case of any questions, please contact an authorized person by e-mail representative of Raylyst.

marketing@raylyst.eu

We reserve the right at any time and for any reason disapprove or reject any use of our logo; visuals of our brand or other elements.



01 ABOUT THE BRAND

ENERGY WITH LOVE
TO NATURE

Raylyst is a leading distributor photovoltaic products, which in the first place leaves a modern, innovative impression and stable company.

But we are not just a distributor. We are a company that strives to bring cleaner energy and a sustainable future and to be strong a partner to everyone, with the same values.

In this section you will learn who we are, what we are like the values we stand for and where we came from.

■ PAGE 8

About Us

PAGE 11

Our History

PAGE 12

Our Client

008

Every watt of energy should be produced with attention to our environment.



ENERGY WITH LOVE TO NATURE

We support the principles of ecological thinking and still we are trying to develop ways to not only minimize carbon footprint, but also how to become more modern, more efficient and ecological society.

In addition to business goals and interests, we set aiming to be an expert in the field of photovoltaics and promoter of sustainable energy in the EU.

It is very important that companies that they have sufficient strength and economic health operated sustainably. That's why Raylyst puts the obligation to

educate the public in professional level about energy technologies sustainability that is environmentally friendly.

Because we take these positions seriously, we are not limited to commercial only interests and education, but we actively participate in environmental protection and minimization carbon footprints.

009

People > Everything. We are not distributor, we are partner.

We push the boundaries of cooperation with our clients further than the competitors and our vision is online automated business process and effective technical support that will maximize user-friendly. With this way, we will address even the most demanding clients.

We approach every client personally and when we talk about cooperation, we think long term.

Our team offers comprehensive support during the entire process from design to logistics only after installation and subsequent service.

For us, the client is not only a customer, but a partner for whom we are always ready lend a helping hand.



OUR BRAND PERSONALITY



Raylyst was founded as a company that wants to bring quality photovoltaics to the market systems and support emission-free energy in Europe. Education is also a part of our mission that benefits from these solutions.

We are taking steps to strengthen our position among the largest distributors in the EU region and gradually steps in business we become by a company that gives back to the community where

affects and also the environment, its debt by paying attention to low-carbon operation and adheres to the strictest criteria of conduct which they support a healthy environment.

We build innovative ways in our field thought. We aim to achieve maximum automation with the understanding that we must maintain a high technical standard support and services while maintaining personal access. We are currently consolidating our position on the market thanks to the fact that we are not afraid of change and thinking outside conservative procedures.

KEYWORDS

INNOVATIVE

DIGITAL

EXPERTISE

PERSONAL

TRANSPARENT

HONEST

RELIABLE

STRONG

HOW IT STARTED

The founder of the Raylyst brand is Jan Kameníček paradoxically, he came to green energy from coal business in Asia.

While studying at the university, he received an offer to work in Singapore for a coal plant company. The period spent in Asia gave him opportunity to become familiar with the reality of the impacts fossil fuels. Without knowing it at the time, so it was here that the foundations were laid for its Raylyst Solar business and brand.

After returning from Asia to Bohemia, he began to study renewable resources and build contacts in China. Within a few months he built with the closest collaborators the basics companies. Raylyst gradually acquired leading clients from the European market and became multicultural society.

Outside of growth, the Raylyst business brand decided to engage more and more experts to the field of photovoltaics and now we stand firm among the elite of our field.



OUR CLIENT

- Male, 30- 55 years old, from EU
- Education: Electric Engeneering
- Industry: Photovoltaics
- Occupation: Purchase dept./owner
- Technically oriented
- Time consuming
- Loyal to proven brands and products



Joyful Interactions

- Quality technical support
- Availability of goods (in stock)
- Personal approach and user friendliness
- Wide range of services, well-known brands
- Time-saving communication
- Speed of delivery, logistics

Frustrating Interactions

- Lack of technical support
- Lengthy and ineffective communication
- Small selection and unavailability of products
- Problems with product delivery

013

CLIENT ENGAGEMENT

Pre sales support

Consultation of technically suitable solutions according to the specification, delivery of documentation, certification and training.

After sales support

Help with setup, firmware, specific implementation.

Awareness

Deliberation

Decision

Retention

Advocacy

014

	Steps	Touchpoints
Awareness	<ul style="list-style-type: none">Client looking for a product or supplier.We reach out to him, he finds us online or through a referral.First contact is made.	<ul style="list-style-type: none">Problem getting product/problem with supplier.Google/refer to colleagues/marketplace.They see our profile on the website/marketplace/social networkHe's looking for more information.
Deliberation	<ul style="list-style-type: none">The client considers our brands, prices, services and compares them to their needs. Searches for reviews.The client gains interest.	<ul style="list-style-type: none">Contact with the shop.He's forming opinions.He compares it to what he knows.
Decision	<ul style="list-style-type: none">First request for an offer.It compares with competitors and makes a buying decision.	<ul style="list-style-type: none">He's asking for an offer.He compares his experience with the past.
Retention	<ul style="list-style-type: none">The client is dealing with a second order.It gets into an individual pricing program and benefits open up.	<ul style="list-style-type: none">He realizes that he will buy again.It encounters the first elements of individualization.He has confidence that they are long-term suppliers.
Advocacy	<ul style="list-style-type: none">He gains trust and becomes a client we can develop.He discovers new client zone features and starts to use them actively.Leaves a reference and rating. He is still held in a retention spiral.	<ul style="list-style-type: none">He gets to know more deeply the options we give him.He's in a spiral of retention."Tell their friends about the app".

02 VOICE AND STYLE

EFFICIENCY

For where we are indebted to team members and to our clients. They are our everything.

OPTIMISM

The way we talk to them should reflect how important they are to us. They had we would try to make every meeting with our the brand was in the same tone.

SELF-CONFIDENCE

In this section you will find instructions on how communicate with the voice and style of our brand.

PAGE 16

Tone and Voice

PAGE 19

Black list

PAGE 17

Slogan

PAGE 18

Master Style List



Our Writing Tone and Voice

Raylyst always communicates with customers openly, transparently and positively. The goal every interaction, including complicated ones situation is to make us feel that we are interested and the client is not a nuisance to us. We operate friendly and confident.

Clients of our communication are not allowed exhausting, so you need to be efficient, understandable and optimistic.

(Clients of ours communicates with ease, effective, understanding and optimistic)

Our marketing and advertising tone is not focused on selling as, ours products and services do it by itself .

In communication with new clients we prefer an relaxed approach. Even though we want to act professional impression, we maintain the openness and perspective of the startup.

017

ENERGY WITH LOVE TO NATURE



Our tagline represents our value brands and our effort to contribute to creating a sustainable future.

Our tagline is meant to capture and summarize our values in environmental protection and minimizing the carbon footprint.

The slogan can be used in any marketing materials and advertising, where we communicate our personality, mission or

values. It can be used in combination with ours logo or other images within one campaign. But it should not be directly associated with other slogans or phrases of a specific event.

Avoid rewriting, paraphrasing or any textual modifications of the slogan.

MASTER STYLE LIST



This is a guide to the grey area of grammar, spelling and commonly confused styles. The list is by no means exhaustive, and it is advisable to modify it as needed when making major changes and encountering new ambiguities.

Headlines

- Headings should be short, clear and draw the reader’s attention to further reading
- Use and, not &
- Use periods when writing in sentences
- Dots are allowed when typing in a password release

Contact information and time

- Write phone numbers with prefix and s spaces, no periods or hyphens

+420 774 313 464
- Write the time in 24-hour format

3:45 p.m
- Do not use AM or PM in any form

Punctuation

- Use consistent punctuation
- Do not use spaces before and after the slash example/example
- Don’t end bulleted lists, either dot-numbered lists if entire the section is not made up of extensive summaries
- Do not indent the beginning of a paragraph
- Use bullets instead of periods. Numbers only if it needs to be picked up order of individual points
- Start with a capital letter after a bullet

BLACK LIST



We are a brand that holds the TOP position among distributors for medium and large installations companies. It operates internationally and is based on at the level of the largest companies in this field. We hold communication to a high standard and we want to be connected only with themes and values, for which we stand for. On the contrary, it is prohibited in any way associate us with, or feature the Raylyst brand in context with topics that are against our morals and which we condemn.

Is prohibited

- Connect the Raylyst brand with events, companies or opportunities in general presentation in the context of fossil fuels.
- The Raylyst brand is not associated with politics subject, if you do it yourself we will not give an instruction.
- It is also prohibited for brand advertising use pages with the following content:
Erotica, Addictive substances, Violence, Disinformation.
- It is forbidden to associate the Raylyst brand with by companies that are demonstrably harmful the environment, without remedial efforts, or reducing its impact on life environment in time.

03

BRAND LOGO

The center
of our brand
identity.

Our logo is how our customers know us, standing out in a demanded industry. It is the promise of quality, consistency and reliability leaders in the photovoltaic industry.

That's why it's crucial that our logo is in correctly presented in each execution.

This section deals with these in detail instructions. Any use of our brand logo contrary to the content of this section will considered unauthorized.

■

PAGE 22

Primary Logo

PAGE 27

Symbol Variations

PAGE 31

Secondary Logo

PAGE 34

Logo Size

PAGE 35

Placement



raylyst

022

PRIMARY LOCKUP



The logo identifies the Raylyst brand as a whole. Use a logo to represent individual locations, products, wholesale operations or marketing.

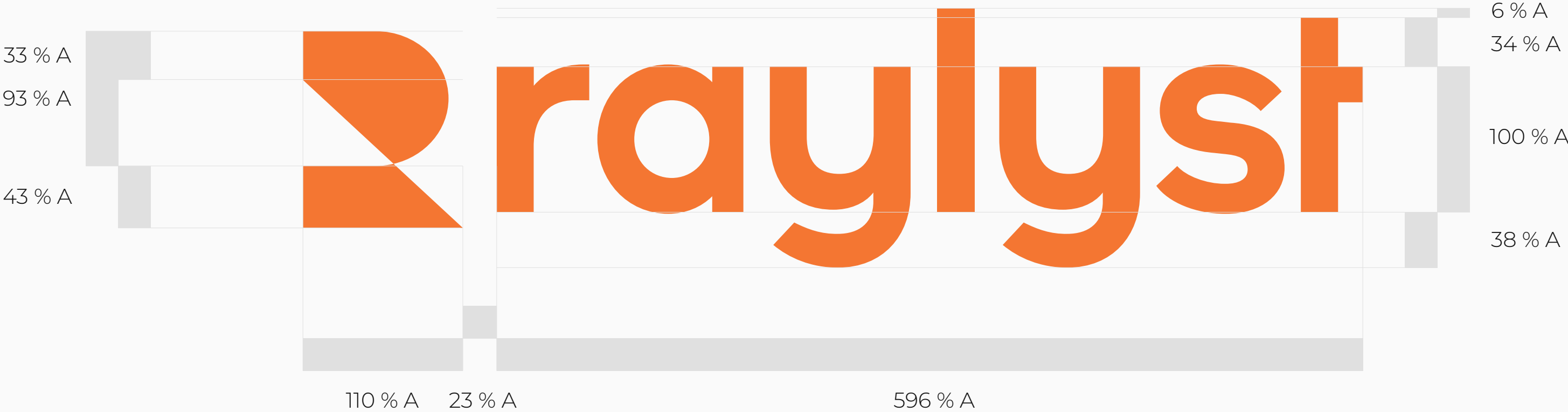
This logo is a carefully crafted work that should not be changed other than as stated as variants in this document.

023

LOGO PROPORTIONS



The logo identifies the Raylyst brand as a whole. Use a logo to represent individual locations, products, wholesale operations or marketing.



ICON HEIGHT

The height of the R symbol is 169 % of the size of the letter 'a'.

SEPARATION

The space between the symbol R and the word mark is 23 % of the size of the letter 'a'.

COLOR VARIATIONS



The primary logo has two color variants for use in company colors.

When used on other than company colors use a logo that contrasts more with the background and therefore more readable.



Logo: white
Background: Raylyst orange



Logo: Raylyst orange
Background: white

A SCALABLE IDENTITY SYSTEM



Primary logo



Primary symbol

Try to place the same mark at the same time on the billboard and on the application icon is a prompt. Our identity system together with the logo are designed for flexibility, consistency and recognition of our brand.

A combination of the symbol itself and the primary logo should cover everyone imaginable space. Instead of you they were trying to place the logo in a space that it's too small or too crowded, simply use a different version for maximum visuals intelligibility.

When using only the symbol mark make sure and try to add the whole primary logo close to make it visible along with the symbol. It will help us strengthen our brand awareness in more contact points.

When in doubt, use the most readable version of the logo for available background. For printed versions it is necessary take special care to ensure legibility logos on the final material.

NEGATIVE SPACING



Negative space or clean space is an area surrounding the logo that is completely free any other graphic element.

Negative space helps the logo stand out from other elements on the page and ensures legibility even in the smallest sizes.

It does not have a negative space definition tie the design, that's why it's shown here really minimal space that would should not have violated under any circumstances. But in general, the cleaner the space and what more negative space around the logo is, this makes the logo more readable.

Visualised negative space



The minimum negative space for the primary logo is defined by the height of the base of the letter R.

Negative space for symbol



The minimum negative space for the primary symbol is defined as half the height of the base of the letter R.

027

PRIMARY SYMBOL VARIATIONS



Příklad širokého obrysu.



Příklad vhodného obrysu.
V poměru šířka linky: výšce
symbolu 15pt:1000pt.



Příklad úzkého
a nevýrazného obrysu.

The primary symbol can also be made as contour.

Align the logo in this variant always so that the outer edges of the lines are in grid plane.

The line weight should be in the range of 15pt:1000pt up to 25pt:1000pt line width:height ratio symbol. The final appearance should not affect massively, not even disappearing into the background.

Be careful that the line has sharp edges.

028

PRIMARY SYMBOL VARIATIONS



Obrysový symbol je umístěn chybně výše, než v půli patičky primárního R.



Obrysový symbol je umístěn chybně mimo diagonálu primárního R.



Prmární symbol má chybnou velikost. Oba symboly musí být shodné.



The primary symbol and its outline can be used together, but only in the white variant.

In this case, the primary symbol has 40% opacity and is the same size as its outline.

They are placed exactly on top of each other diagonal plane and in the lower left foot the outline symbol is placed exactly in the middle.

The alignment of this combination to the grid is in the plane of the full primary symbol. The outline symbol is thus slightly convex.

029

PRIMARY SYMBOL VARIATIONS



Protažený primární symbol musí být pouze obrys, ne plný ve firemních barvách.



Šířka vzniklého symbolu musí být nejméně dvojnásobná původní šířce symbolu.



Protažení musí být provedeno dle návodu, ne pouze roztažením.

An outline of the primary symbol is possible stretch horizontally.

The point of contact in the middle and is separated stretches horizontally only the upper a bottom line so that all angles in symbol remained the same.

When stretching, the resulting width must be symbol twice and larger than the width basic symbol.

030

PRIMARY SYMBOL VARIATIONS



U primárního symbolu musí být zachován jeho tvar.



Tvar primárního symbolu se nesmí měnit ani ve variantě symbolu s obrysem.



Obrys symbolu ani plný obrys musí zůstat v poměru stran a nesmí být deformovány.

The logo and its symbol identify the brand Raylyst as a whole. For the right one memorability and consistency guidelines must be followed in branding and variations of the logo that are shown in this document.

031

SECONDARY LOCKUP



The secondary logo has a heart to us value. It took us through our beginnings, therefore we keep it as a reminder of our roots and history.

The secondary logo is used only for internal studies, where consistency is not affected brand and its external communication.

LOGO PROPORTIONS



When our symbol and wordmark are displayed together, the height of the letters can be “and” use to determine the ratio and relationship between these two elements.



ICON HEIGHT

The height of the secondary symbol is 144 % of the size of the letter ‘a’.

SEPARATION

The space between the secondary symbol and the word mark is 27 % of the size of the letter ‘a’.

033

COLOR VARIATIONS



The secondary logo has two color variants for use on corporate colors.

A secondary logo should not be used on other than company colors. It serves only internal purposes.



Logo: white
Background: Raylyst orange



Logo: Raylyst orange
Background: white

LOGO SIZE



Keeping the logo size optimal and minimal is key to brand legibility and recognition.

Size often depends on design, material and other circumstances, if you wish, however to maximize ability, try for each use the largest size for the specified version of the logo (v reasonable limits).

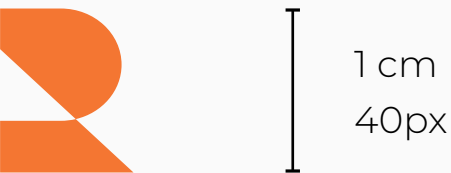
It may be acceptable under certain circumstances use the logo at a minimum size. But never would the logo should not have been reproduced in size below this limit.

Minimum Sizing



PRIMARY LOCKUP

Minimum height is 1 cm for print and 50px for digital.



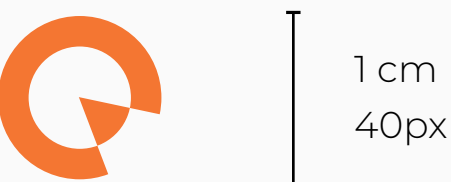
PRIMARY SYMBOL

Minimum height is 1 cm for print and 40px for digital.



SECONDARY LOCKUP

Minimum height is 1 cm for print and 50px for digital.



SECONDARY SYMBOL

Minimum height is 1 cm for print and 40px for digital.

035

BACK-GROUND CONTROL



“Contrast is king”, both in typography and in logo placement on any background.

Our logo should not only be readable, but it should proclaim “here I am” and attract attention. If between the logo and the background not enough contrast is the whole look and logo presence weakened.

Logo can be placed on photos, textures and patterns if there is between the background and sufficient contrast is ensured by the logo.



The two-color version of the logo can be used on any monochrome background. In the vast majority of cases but company colors should be maintained.



The white version of the logo can be used on any dark photo background.



The orange version of the logo can be used on any light photo background.



In the event that the photographic background does not contrast with either version logos, it is possible to use a solid color overlay of the company’s orange color with 40% opacity to contrast with the white logo.

06 VISUAL STYLE

Ingredients for the brand's key visual consistency

Although the consistency of the brand to a large extent degree of envy of the exact use of the logo, colors and typography, we realize that are not the only elements of the brand's visual style.

This section contains instructions and procedures, which must be adhered to perfectly reproduction of our visual style. Specific visuals are not strict template, but rather a recipe for any other outputs.

■ PAGE 37
Visual elements

PAGE 39
Underlining

PAGE 40
Products

PAGE 41
Large format

PAGE 42
Digital marketing

PAGE 44
Social media post

OUR VISUAL ELEMENTS



PROFESSIONAL

DIRECT

SOLID

CLEAN

Our visual style looks professional and solidly, we are the industry leader. Our appearance it is not overpaid, on the contrary, we give any kind graphic elements enough negative space for them to breathe.

We don't want to sound sterile, but we're not a hipster cafe, hence our graphics they can contain innovative and imaginative composition, but not extravagant.

We are confident and stand up for ourselves, therefore we do not use any overpaid composition but key and clear messages which it speaks for itself. We don't use any bubbles, ripples, but straight lines and all we always align texts and images to the grid.

All texts are always horizontal, never vertically or otherwise tilted.

038

We always support the principles of ecological thinking we are developing ways to not only minimize carbon footprint, but also how to become more modern, efficient and greener society.

We try to make it recognizable from our visual appearance. That's why we often combine our main slogan with natural motifs, solar panels with nature in the background, or with anything that psychologically connects us to an idea the sustainability we promote.

ENERGY WITH LOVE TO NATURE



We use blue for contrast and to attract the eye underlining headings.

The width of this underline should be equal to “stem” width of the letter in the Bold version of the text and one and a half multiple of “stem” letter width in SemiBold version of the text.

The distance between the underline and the text should be minimal twice the “stem” width of the letter, in the ideal case triple. The same distance should be also between the underline and the next element below it.

Underline length in document units where if the underscores are repeated, it should be the same everywhere. In the case of individual visuals according to the goal of underlining. Significantly shorter than the nearest line of text if the goal is to attract and attract attention, significantly longer if the goal is to separate the heading from the rest of the party below him. It should end with an underscore aligned with the letter, but not with the end of the word.

Last but not least, this underline can serve for contrast enhancement and as a separate visual element.

Underlining

VISUAL STYLE

VISUAL STYLE

VISUAL STYLE

VISUAL STYLE

040

The products are always photographed cleanly, with transparent background and a tiny “drop shadow”.

An important aspect is USPs where appropriate adhere to the correct contrast that catches the eye. Our customers are tech-savvy, that’s why the key aspect is to display the product.

For the primary product image, it should not be a lot of text, but punch out a few the most interesting and important information, to keep the viewer’s attention.

It is possible to view the product detail on the round “close up”.

The only bevel in our entire visual is transition of corporate colors at an angle of 70.8°, which asymmetrically divides the product, or foreground element.

Products

395 W

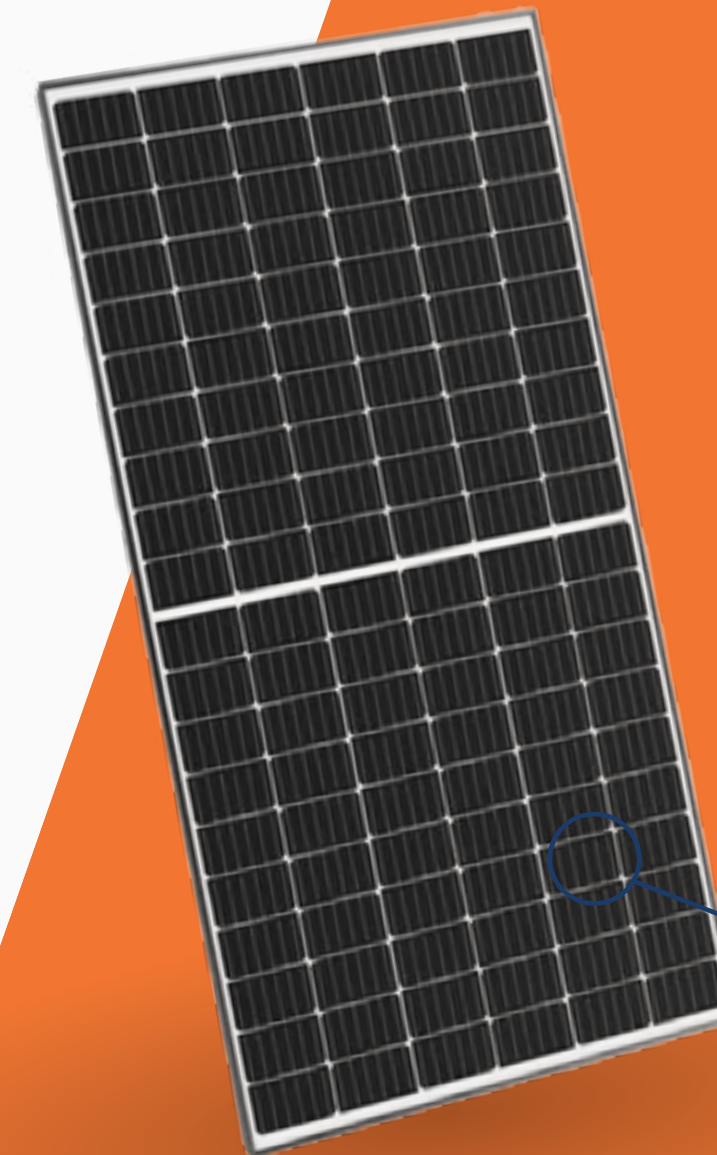
Zvýšený vstupní výkon díky nové technologii.

+73 N

Zvýšená odolnost proti mechanickému namáhání.

2953

Nejnižší testovaná výdrž nabíjecích cyklů.



LR460HPH

Fotovoltaický panel JKM395M-6RL3 vyrobený nejnovější monokrystalickou technologií se vyznačuje zvýšenou účinností až 20,69 %.



Tiling Ribbon (TR)
Technology

041

Large-format advertising is for us an important part of promotion. We work here with main slogan or primary message, that we want to communicate. It should have always a priority.

The whole design should have enough negative space and breathe.

In addition to the Symbol, it is advisable to use the whole a name/website that clearly differentiates us from competitive ads and possibly a QR code for direct access to our website.

Blue underlining is used here as a contrasting element to engage the viewer.

It is also appropriate to use a slant and communication of sustainability through photographs with natural theme.



Large format

042

All of them can be used for skyscraper banners design elements. Corporate colors, skew, nature theme, and brand symbol.

A contrasting color can be used on the CTA banner, as well as for highlighting the primary full symbol.

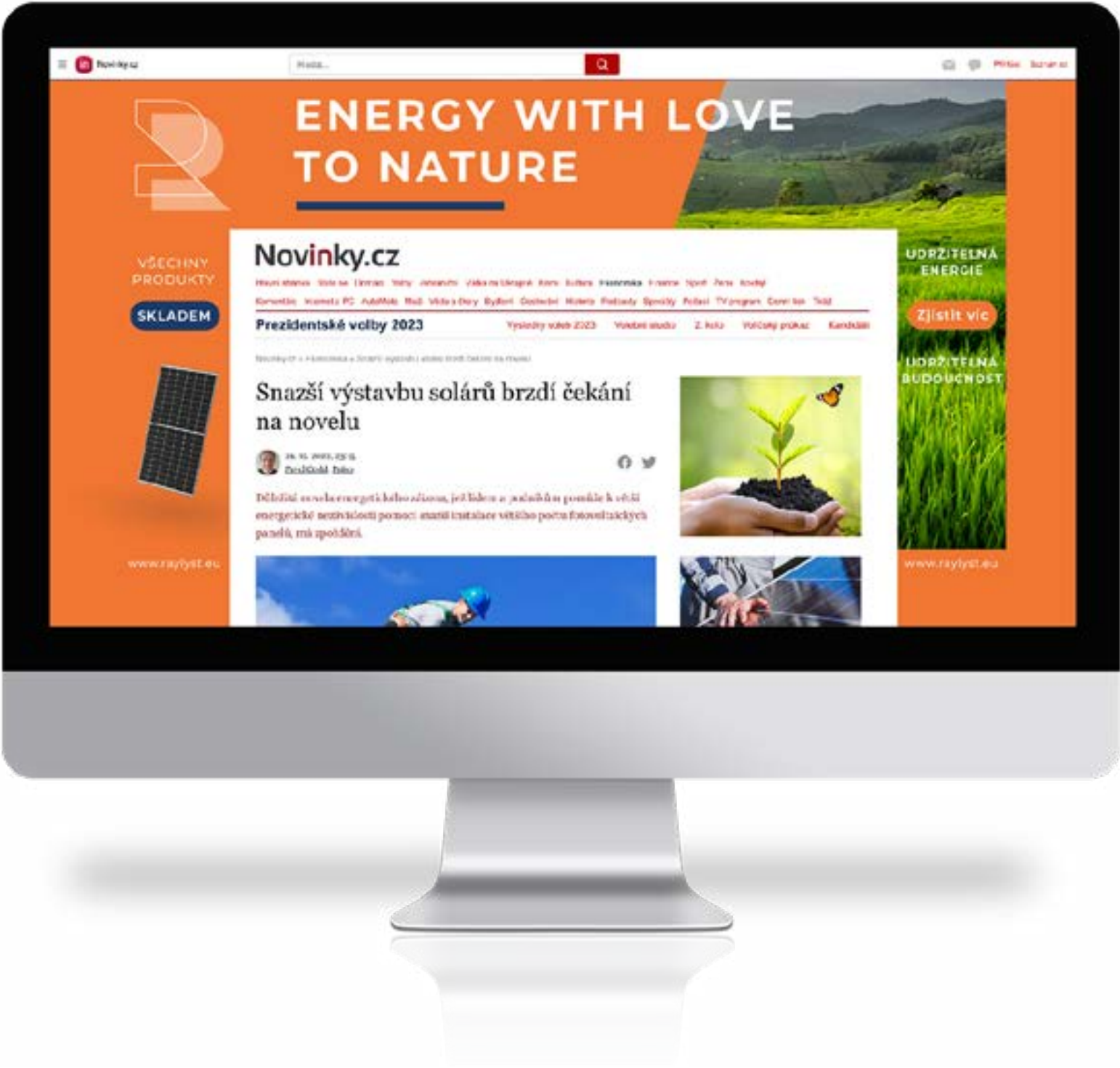
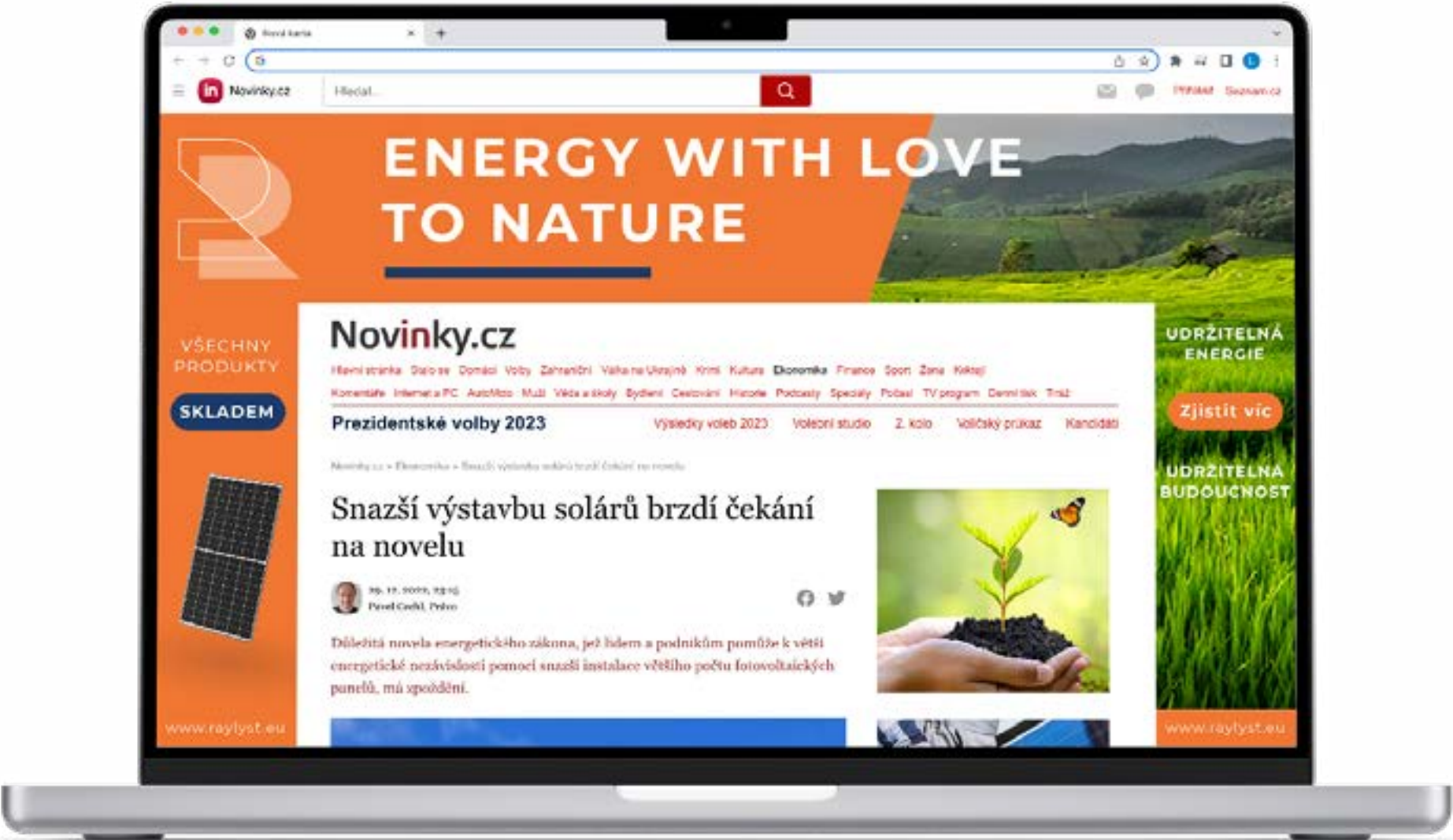
Alignment here depends on the selected character.

It is also advisable to use the entire brand.



Digital marketing

043



Digital marketing

044

Posts should have a clean feel, be in company colors. It is possible to use elements nature, sustainability, skewing the transition, contrasting underlining, etc.

It is appropriate to add a CTA to the posts button or prompt.

Also important is the occurrence of the symbol, or entire logo.

APLIKACE PRO SNAŽŠÍ ŽIVOT.



Social media post

045

In the case of texts, it is important to maintain their length to the bearing length. The reader must be motivated to read, not deterred long paragraphs.

Aplikace pro snažší plánování vašich projektů

Pomůže vám s plánováním vašich fotovoltaických projektů. Jejím prostřednictvím můžete sledovat nákup, logistiku i financování každého projektu zvlášť.



Social media post

04 BRAND COLORS

**Color sets us
apart & helps to
invoke emotion.**

The colors we chose for our brand have psychological and thematic meaning and are important for brand memorability.

Keeping our colors true is key reproduced and combined right way.

This section covers these guidelines in detail. Any color other than the colors listed in this part will be considered unauthorized.

■ PAGE 47
Primary Palette

PAGE 48
Black & White

PAGE 49
Tints

Raylyst Orange

CMYK: 0, 67, 90, 0
RGB: 242, 118, 50
HEX: #f27632

Raylyst White

CMYK: 1, 1, 1, 0
RGB: 250, 250, 250
HEX: #fafafa

Dark Blue

CMYK: 100, 84, 32, 19
RGB: 27, 59, 106
HEX: #1b3b6a

Primary Color
Palette

Consistent use of color is essential to effective brand recognition.

Our brand should always be represented a combination of Raylyst orange and white. For a contrasting secondary color is used Dark Blue. Do not use any other unauthorized colors.

It is strongly recommended to use the system Pantone Matching System to be ensured color consistency on all contact points. If there is no alignment Pantone colors available, please provide great attention to make sure they corresponded to the shades mentioned above.

048

USING WHITE AND BLACK



Black and white are vital parts of the brand’s palette. Avoid true black and true white whenever possible in favor of these more muted tones that are not so sharp for the eyes.

Both white and black are used to define space and contrast on a page, website, etc. We recommend as extensive as possible use of negative space.

Raylyst White

CMYK: 1, 1, 1, 0
RGB: 250, 250, 250
HEX: #fafafa

Rich Black

CMYK: 40, 60, 60, 100
RGB: 5, 0, 0
HEX: #050000

049

Using Tints

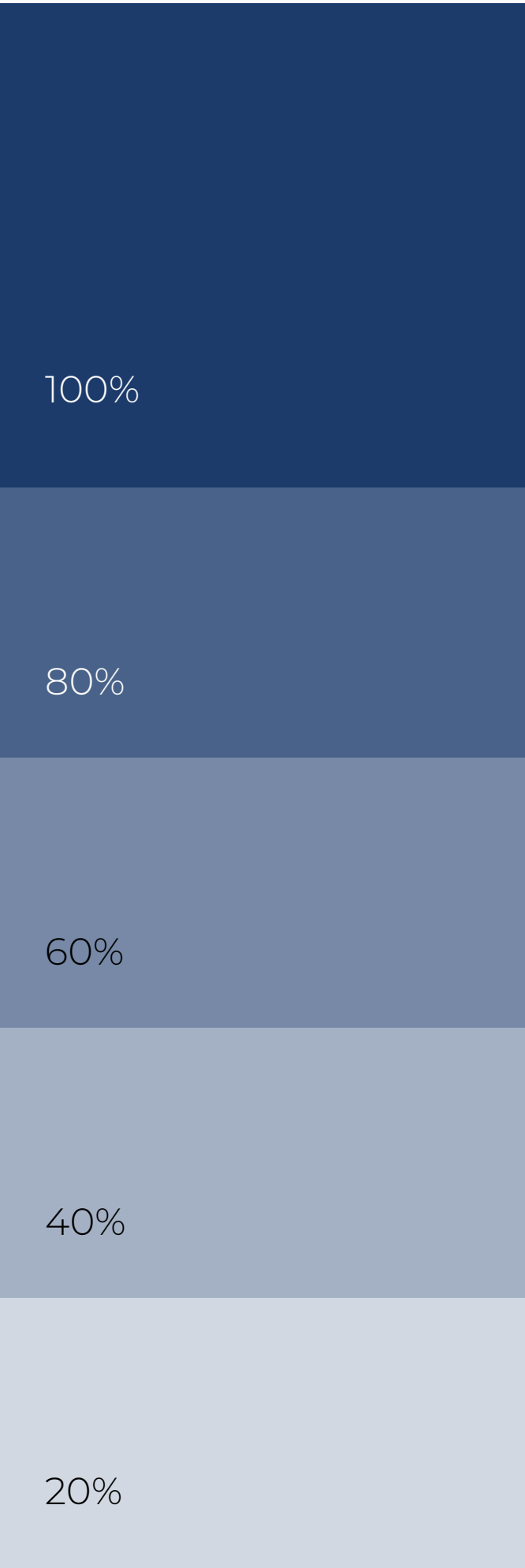
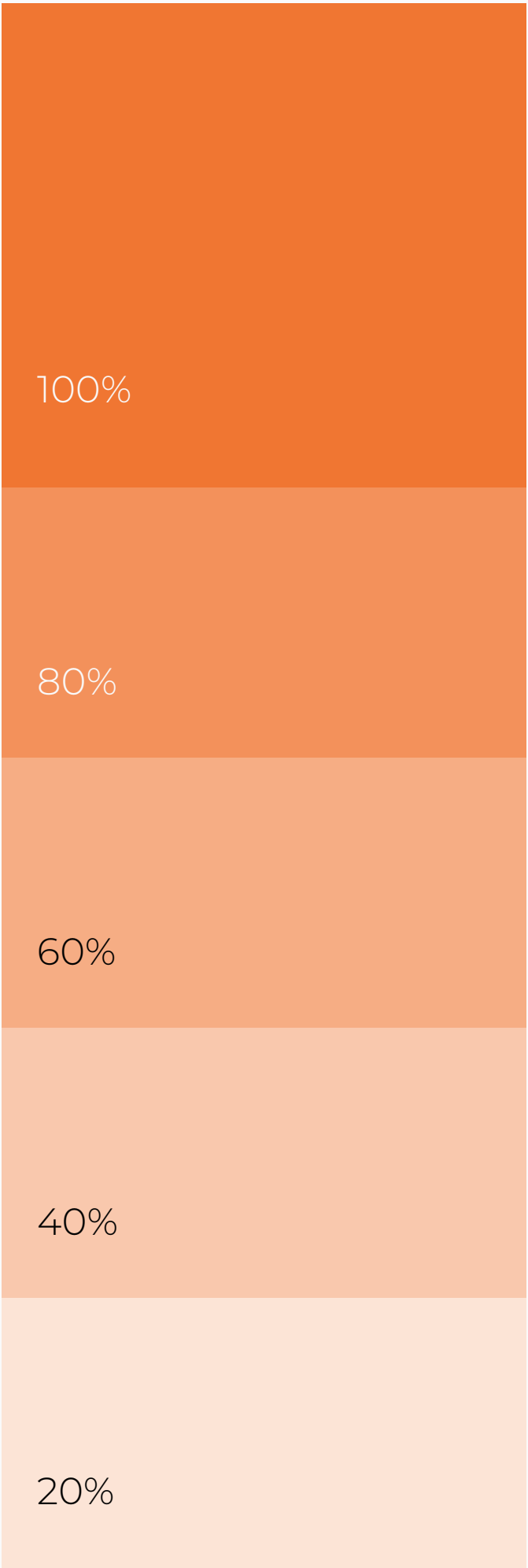
We prefer the colors of our brand used without modification, but some situations require it the use of color shades for example on the website.

For example, when the user hovers over the button on the website, can change the shade help confirm his action.

Another possible use is overlay over image with inappropriate color tone.

Any shade below 60% used as background will require for correct contrast dark text.

Colors



05 TYPOGRAPHY

The typography communicates not only by reading

Few things create the look and feel of a brand clearer than typography. We believe typography should strike a balance between readability, modernity and professionalism.

This section will deal with approved typeface, the way we use it typography for understandable communication, and some useful tips for use.

Any font not listed here will be considered unauthorized.

■ PAGE 51
Primary Typeface

PAGE 52
Approved

PAGE 53
Using Types

MONTSERRAT

The typeface we chose for all brand executions.

A workhorse sans-serif

Montserrat is a geometric sans serif font designed by Argentinian Graphic published by designer Julieta Ulanovsky in 2011. It is strict but modern. It has great readability at all sizes.

Montserrat is free and open source: As such for him are not required paid license or accreditation. It can be downloaded free from Google Fonts.

ACCEPTABLE ALTERNATIVES

Montserrat should be used for everyone brand realization. We recognize that not all cases, the use of a custom font is realistic. In that case, it should be used system default sans serif fonts: Helvetica and Arial. (However, it shouldn't happen very often).

Hierarchy & Weight

Montserrat is a font with a large range “weights”, which means we can have it adapt to a large number of combinations.

We usually stay within these four scales.

Use Light, SemiBold and Bold weights for the best contrast. Weight Regular then for ordinary “body text”.

Weights

Montserrat Light	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'”-;:!)!~&©´°π®†≈◇™£¢∞§.ªº
Montserrat Regular	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'”-;:!)!~&©´°π®†≈◇™£¢∞§.ªº
Montserrat SemiBold	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'”-;:!)!~&©´°π®†≈◇™£¢∞§.ªº
Montserrat Bold	aåbcçdðeéffghii̇jklm̐nñoøpqærstuüvwxyz AÅÂBCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'”-;:!)!~&©´°π®†≈◇™£¢∞§.ªº

053

The Six Type Commandments

The Six Types Commandments When betting text you these rules will help create a pleasant, functional and dynamic typographic composition.

Although these rules are countless times tried and true across the board, sometimes it is it’s perfectly okay to break them.

Using Type

01

Stay Left-Aligned

Functionality and readability are primary. Since most people read from left to right, we should align our text to the left accordingly.

03

Align X-Heights or Baselines

Whenever you place fonts side by side, align them on the same “baseline” (the line on which the bottom of the lowercase x lies), or align the “X-heights” (the top of the lowercase x). This helps to visually align each line.

05

Give Things Space, If Needed

Negative space is very important. If the elements belong together in meaning, bring them closer together. Create text groups and hierarchies cleverly, try not to cram too much information into one space.

02

Skip Weights & Double Size

As we have already written: Contrast is king. A general rule of thumb for pleasing and contrasting design is to use fonts of one or more sizes, while also doubling the size between two text elements.

04

Watch The Rag

When creating paragraphs, pay attention to the right margin. If it inadvertently creates an eye-recognizable shape, consider editing the text or changing the font size to break up the shape. Try to avoid “widows” and “orphans”: separate words at the end of lines.

06

Keep Line Length Reasonable

The user can easily get lost in long lines of text. Short ones are easily ignored. It is best to keep lines between 45 and 70 characters long, depending on the font size. This will ensure good readability when increasing and decreasing the font size.

Common Errors



This is certainly not a complete list of possible errors. Only the most common and biggest mistakes are

Oh, Goodness, No...

Omnímus cuscílít que ea volesto et, sítatur mínúm rae. Et expel ínctae rerum ea que omníma consedit maíó

Do not use unauthorised fonts. The only exceptions are custom stylization or illustrations.

No t good, nope.

Omnímus cuscílít que ea volesto et, sítatur mínúm rae. Et expel ínctae rerum ea que omníma consedit maíó conet, venímáxímí, corepél íduunt volórhos quám, sí quos íntríusciaté sítas míllabo reícítá tílssímús

Keep “tracking, kerning, leading” reasonable and readable. Don’t deviate too much from the style in this manual.

Not For Us

Omnímus cuscílít que ea volesto et, sítatur mínúm rae. Et expel ínctae rerum ea que omníma consedit

Do not use block or right alignment for multi-line text. There are no exceptions in this case.

Help me

Do not stretch, flatten or manipulate the font.

Too Much Stroke

Omnímus cuscílít que ea volesto et, sítatur mínúm rae. Et expel ínctae

Do not use an outline or drop shadow for typography.

I’m Falling!

Omnímus cuscílít que ea volesto et, sítatur mínúm rae. Et expel ínctae

Do not use the font at any angle other than horizontal. Our text should always be read horizontally.

07 PHOTOGRAPHY

Photographs:
worth more than
1 000 words.

A perfectly fitting photo can make a difference emotion and context. In other words, photographs is very important for our success brands and should be an essential part its implementation.

In this section you will find instructions for composition of individual second photos. Its standardization will ensure consistency look and feel throughout our visual communication.

■ PAGE 56
People

PAGE 57
Solar panels

PAGE 58
Nature

Satisfied, friendly, serious

People are the heart of our brand and should be with them treat him with the greatest respect and friendliness.

Whenever a person is the main subject of a photo, she had would look relaxed, happy and satisfied. To photo seemed natural, try to capture the person “in the given of the moment” instead of posing them.

If the person photographed will be a model, try to be selective type similar to our client. No youngster, hipster, or neat miss. Our target is a middle aged male of age with technical knowledge, so it is advisable to choose similar can, who will communicate subconsciously customer satisfaction.

In the case of a team photo, try to avoid being stiff posing and try to capture a friendly as much as possible the atmosphere that prevails in our company.

People



057

Warm, stunning, detailed

Photos of our panels should amaze. if you will look for photos in photobanks, or take photos, emphasize for detail, visibility of individual plates and the most beautiful eye welcoming background. Use the shine of the panels either for nature in the background, the sky or the sunset takes away the photos flatness and adds dynamism to it.



Solar panels

058

Fresh, open, free

We are a sustainable company and it is one of ours strongest values. That is why it is appropriate to associate us with living and untouched nature.

These photos should have an open feel, which is suitable both for the outdoors and for the possibility of building solar panels. Absolutely improper use of dense vegetation, forest, or photos with dark grayish colors.

Nature



09 IN CLOSING

Everything
we forgot
to mention
before this.

Although we have reached the end of this Style Guide, this is only the beginning of our journey.

In this section you will find details about our approval process, several contact places and also a warm thank you.

Thank you for being with us.

■ PAGE 60
Approvals

PAGE 61
File Types

PAGE 62
Thank You

APPROVALS



As mentioned earlier, this guide does not represent a complete list rules. We realize that creative the path is full of twists and turns, coincidences and compromises. New approaches, new trends and changes in technologies will inevitably have an impact on our brand and the way we present it visually we implement and communicate.

Despite this, we insist that any the execution of the mark guided the instructions given in this document. Anything outside these guidelines must be approved by an authorized Raylyst representative.

External approval can be done electronically by sending the draft by e-mail:

marketing@raylyst.eu

or by telephone appointment. If you have any question regarding the use of the materials of our brand, don't hesitate to ask us!

FILE TYPES



The files supplied with this manual, or on external link generally fall into of two types: raster and vector files. Although both can be used for most applications, usually one is more appropriate depending on intent of use.

Raster Files

Raster files consist of a grid pixels. These file types always have set resolution and size. once you increase the size beyond the predetermined, the quality will decrease.

When used in printing applications, you must ensure that the file exceeds the minimum DPI (dots per inch) 150 DPI, preferably up to 300 DPI, otherwise you risk low quality printing.

Raster files usually end in .jpg, .png, .gif and .psd.

Vector files

Vector files create their shapesusing mathematical equations between anchor points. Since they are created using ratios and not a grid colored squares, can be vector images to increase infinitely.

The graphics, as well as the brand logo, are usually creates as vector files. Equally illustrations, iconography and many more simple shapes and elements.

Vector files are usually used for printing or making a logo. if you will sometimes asking for a logo file in high resolution, please send a vector file.

Vector files usually end in .ai, .eps and .svg. But it will be without special programs difficult to open these files.

THANK YOU

For everyone at Raylyst, thank you for your attention to detail, your support and commitment to to make our brand vision a reality.

To all our vendors, creative teams, external colleagues: we are here for you. If any you need help with our brand, especially when working on its implementation, do not hesitate to contact our team.

marketing@raylyst.eu





raylyst