LACSPACE CORPORATION PVT. LTD.

Legal Centre · Controlled legal document

Brand Guidelines

How to use the Lacspace name, logo, colour, type and marks — correctly and legally.

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AT A GLANCE

A plain-language summary — the full text below is what legally applies.

- Use the official logo files exactly as supplied — download them from the asset library, never redraw, trace or screenshot them.
- Keep clear space around the mark equal to half the mark's height on every side, and never render it below the minimum sizes.
- Never recolour, stretch, rotate, outline, crop or add effects to the mark; if a background is busy, add a scrim first.
- Colour is Orange #F97316, Violet #7C3AED, Blue #3B82F6, Cyan #0BB9D9, Ink #0A101C and Off-White #FAFAFA; type is Space Grotesk + Inter.
- “Lacspace” is one word with a single capital L; product names keep their own casing; the tagline is THINK · INNOVATE · EXECUTE.
- The Lacspace name, logo and product names are trademarks of Lacspace Corporation Pvt. Ltd. — when in doubt, email brand@lacspace.com before you publish.

1. Introduction

1.1 This document is the **official, controlled reference** for the Lacspace visual and verbal identity. It defines how the Lacspace name, logo, colours, typography and supporting assets should be used so that every touchpoint — website, product, app store, social, print and partner material — looks and reads as one coherent brand.

1.2 It is written for **anyone who represents or references Lacspace** : our own designers, engineers and marketers; agencies and contractors working on our behalf; press and media; and partners, integrators and customers who need to display the mark. If you are producing anything that carries the Lacspace name or logo, these rules apply to you.

1.3 How to use it. Read the positioning and logo sections first so you understand what the brand stands for and how the mark is built, then jump to the section that matches your task — colour, typography, social covers, email, print, and so on. The **Asset index** near the end lists the live download URL for every file group you will need.

1.4 These guidelines pair with the wider Lacspace legal framework. Nothing here overrides the License ,

Copyright & IP or Legal Centre ; where a rule of use is concerned, read this document alongside those. The always-current version lives at the Brand Center .

1.5 When a situation is not covered here, do not improvise on the brand. Treat the guideline as a floor, not a ceiling: if a use feels borderline, it probably is — pause and write to brand@lacspace.com for a quick review before you ship.

1.6 What this document controls, and what it does not. These guidelines govern the *use* of the Lacspace identity — the mark, colour, type, naming and supporting assets. They are not the design source files, and they grant no licence to the software, content or trademarks beyond the limited uses described here. For rights and licensing, defer to the License and Copyright & IP .

1.7 Order of precedence. Where two rules appear to conflict, the more specific and more restrictive rule wins, and a signed agreement or a written instruction from brand@lacspace.com overrides the general guidance here. A worked example: if a partnership contract sets a particular logo size, follow the contract; where it is silent, fall back to the clear-space and minimum-size rules in this document.

1.8 Keep a link, not a copy. Because this is a living document, reference the online Brand Center rather than circulating an old PDF. A downloaded copy is a snapshot for convenience; before a launch, a print run or a partner hand-off, confirm you are working from the current version shown on the cover.

1.9 Feedback is welcome. If a rule is unclear, a needed asset is missing, or a real-world case is not covered, tell us at brand@lacspace.com . Guidelines improve when the people applying them report the gaps; a two-line note today can save every future project the same guesswork.

2. Brand at a glance & positioning

2.1 Lacspace is a **global, country-neutral technology company** . We build software, products and platforms for a worldwide audience and we describe ourselves in global terms. Do not present Lacspace as based in, or belonging to, any single country — individual products may serve specific markets, but the company itself is deliberately international.

2.2 Our long-horizon vision is a deliberate progression: **Software -> AI -> Robotics -> Space.** Each stage builds on the one before it — software today funds and trains the intelligence layer, intelligence powers physical robotics, and robotics carries us toward space. Reference this arc accurately; it is central to how we explain what we are building toward.

2.3 The Lacspace tagline is **THINK · INNOVATE · EXECUTE** . It captures our operating rhythm — think deeply about the problem, innovate on the solution, then ship it. Reproduce the tagline exactly, in that order, separated by middot characters; do not paraphrase, reorder or translate it in brand contexts.

2.4 The brand's **personality** is confident, precise and forward-looking without being cold. Our voice is clear and direct: we prefer plain, concrete language over jargon, we back claims with substance, and we never overstate. In writing, favour short sentences and active verbs over marketing filler.

2.5 Visually the brand reads as **modern, technical and human** . The identity balances an engineered geometry (grid, precision, the neural network) with a warm, human centre (the profile, the orange). Every application should feel like it belongs to a serious technology company that still cares about the person on the other side of the screen.

2.6 Consistency is the point. A brand earns recognition by repeating the same signals — the same mark, the same orange, the same two typefaces — across thousands of small moments. Resist the urge to make a one-off look special by bending the rules; the strength of the identity comes from disciplined repetition.

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2.7 One-line description. When you need to say what Lacspace is in a single sentence, use: “Lacspace is a global technology company building software, AI and robotics — and, in time, space systems.” Trim it to fit, but keep the global framing and the Software->AI->Robotics->Space arc intact; do not attach a single country to the company.

2.8 What we are, and what we are not. We are a builder of products and platforms with a long technical horizon; we are not a consultancy, a reseller, or a single-app startup. Describe the breadth — many products under one company — and the direction — toward intelligence and hardware — not just the newest release.

2.9 The audience decides the emphasis. For customers, lead with the concrete value a product delivers today; for partners and press, lead with the company and its trajectory; for engineers, lead with the craft and the platform. The positioning is constant — only the door you enter through changes.

3. The logo & symbol

3.1 The Lacspace mark is a **neural-head symbol** — a human profile formed from flowing lines of intelligence combined with a connected neural network. The reading is deliberate: **human + AI** . The profile is the person; the network is the machine intelligence woven through it. It is the single, primary identifier of the company and should be the first thing people recognise us by.

3.2 The **primary lockup** pairs the neural-head symbol with the “Lacspace” wordmark set beside it. This is the default expression of the brand and should be used wherever there is room for it — site headers, decks, documents, press, adverts and partner material.

3.3 The **standalone symbol** is the neural head on its own, without the wordmark. Use it where the wordmark would be too small to read or where the brand is already established on the surface — favicons, app tiles, avatars, small UI chips and watermarks. Never squeeze the full lockup into a space that calls for the symbol.

3.4 Full-colour is the default. Use the full-colour gradient mark wherever the background is clean and provides enough contrast. Reach for a monochrome lockup only when full-colour is not legible, not technically possible, or not appropriate (for example single-colour print or an engraving).

3.5 The **app-icon tile** is a purpose-built, self-contained lockup for launcher icons, store listings and avatars. It is composed with its own internal padding and background. Do not rebuild an app icon by cropping the horizontal logo — always use the supplied tile from the icon library.

3.6 Every approved logo file lives under the brand asset library at logos/ and svg-logo/ . Always download the current files from there and place them unmodified. Do not recreate, trace, redraw or screenshot the mark under any circumstances.

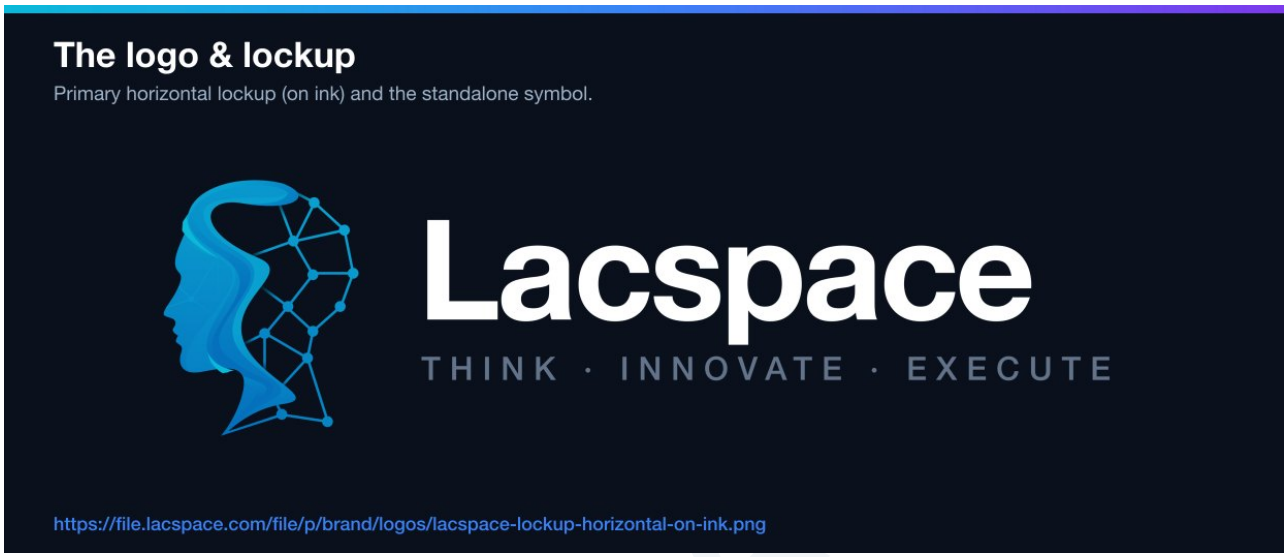
3.7 Why the mark is built this way. The profile and the network are not decoration — they encode the company thesis that intelligence is a partnership between people and machines. Understanding the meaning helps you use the mark well: keep the profile readable and the network intact, because losing either breaks the idea the symbol carries.

3.8 Symbol versus lockup — a quick test. Ask whether the wordmark will be legible at the final size and whether the audience already knows it is Lacspace. If the wordmark would be too small to read, or the surface already says “Lacspace”, use the standalone symbol; otherwise use the full lockup. Never set the lockup so small that the wordmark turns to mush.

3.9 Do not build a new lockup. The relationship between symbol and wordmark — their relative size,

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spacing and alignment — is fixed artwork. Do not stack them vertically, swap their order, add a strapline inside the lockup, or set the wordmark in a different weight. If you need an arrangement that does not exist, request it from brand@lacspace.com .



4. Logo variants

4.1 The **full-colour gradient** logo is the hero version and the first choice on any clean, neutral surface. It carries the full brand palette across the neural head and should be used on white, off-white or deep ink backgrounds where its colours stay vivid and legible.

4.2 The **white (reversed)** logo is for dark surfaces, photography and colour fields where the full-colour mark would lose contrast. It is a solid white rendering of the mark — use it on the Ink background, on dark decks, and over images that have been darkened with a scrim.

4.3 The **black** logo is for light surfaces where colour is unavailable or undesirable — single-colour documents, faxes, stamps, and light photography with a light scrim. It is a solid black rendering and should never be placed on a dark or mid-tone background.

4.4 The **mono-slate** logo is a softer, single-tone treatment for restrained, secondary contexts — footers, fine print, embedded partner blocks and understated UI — where a full-black mark would feel too heavy. Use it when you want the brand present but quiet.

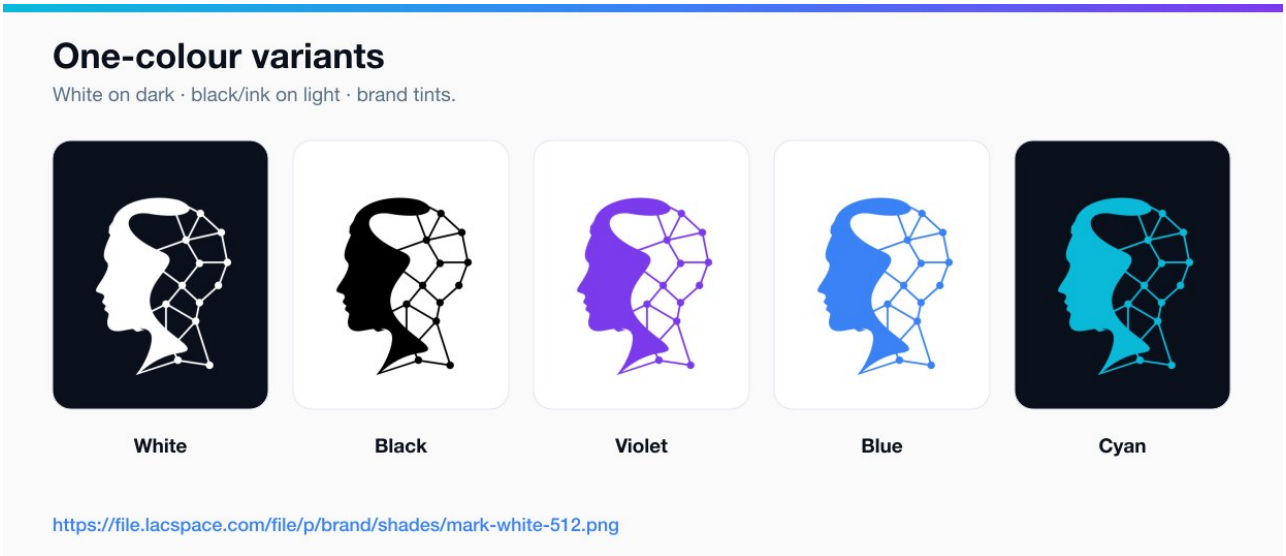
4.5 The **brand-tint** variants render the mark in a single brand hue — **violet, orange, blue or cyan** — for tightly art-directed moments such as a themed campaign, a section accent or a co-ordinated set of covers. Tints are an accent tool, not a default; a tinted mark must still meet the contrast and clear-space rules, and only the four approved hues may be used.

4.6 Choosing between them is a contrast decision, not a taste decision: pick the one variant that stays clearly legible on your background. All variants are supplied in the logos/ , svg-logo/ and shades/ libraries — never manufacture a variant that is not provided.

4.7 A decision path. Clean light background -> full-colour. Dark background or dark photo -> white (reversed). Light background where colour is unavailable -> black. Quiet, secondary context -> mono-slate. Art-directed themed moment -> an approved brand tint. Work top-down and stop at the first variant that stays clearly legible on your surface.

4.8 Brand tints are the exception, not the rule. A tinted mark is a deliberate campaign choice, used across a coordinated set — never a random recolour to “match the slide”. Only violet, orange, blue and cyan are permitted, and a tint must still pass the same contrast and clear-space checks as any other variant.

4.9 Never invent a variant. If your background needs something the library does not provide — a two-tone mark, a gradient tint outside the four hues, a duotone photo fill — the answer is to change the background or request the asset, not to manufacture a new version. Unofficial variants fragment the brand and are the fastest route to an off-brand page.



5. Clear space & minimum size

5.1 Clear space is the protected margin around the mark that keeps it clear of visual clutter. Maintain clear space on all four sides equal to **half the mark's height** . Nothing — body text, headlines, images, page edges, buttons or other logos — may enter that zone.

5.2 Clear space is a **minimum, not a target** . More breathing room almost always looks better; when a layout is generous, give the mark even more space than the rule requires. The half-height measure is simply the point below which the mark starts to feel cramped and loses authority.

5.3 Minimum sizes. Do not render the mark smaller than **48px** for a favicon, **96px** in a user interface, or **200px** (roughly 18mm wide) in print. Below these thresholds the neural network detail collapses and the symbol stops reading as itself.

5.4 When space is genuinely constrained, switch to the standalone **symbol** rather than shrinking the full lockup past its minimum. The symbol is drawn to survive at small sizes; the lockup is not. A reference clear-space diagram is provided in the clearspace/ asset group.

5.5 These minimums assume a sharp, high-resolution render. On low-density displays, embroidery, etched or debossed surfaces, or any process that loses fine detail, size **up** from the minimum and prefer the symbol so the mark stays crisp.

5.6 How to measure it in practice. Take the height of the mark as drawn, halve it, and reserve that margin on the top, bottom, left and right. A worked example: a lockup 80px tall needs a 40px keep-clear band on every side, so it sits inside a protected box 160px tall. Set that as a guide in your layout tool and keep everything else outside it.

5.7 Page edges and folds count as intrusions. The clear-space rule is not only about other elements — it also means the mark should not be jammed against a trim edge, a screen bezel, a card border or a paper fold. Give it the same margin from the edge of the canvas as from any other object.

5.8 Aim for a target size, not just the minimum. The stated minimums are floors, not recommendations. On a website header aim well above 96px; on a title slide, larger still. Reserve the minimums for genuinely constrained contexts, and when you reach the floor, switch to the symbol rather than pushing the lockup below it.

6. Incorrect use

6.1 Do **not recolour** the mark. The logo may only appear in its supplied full-colour, white, black, mono-slate or approved brand-tint forms. Never swap in unapproved colours, gradients or fills.

6.2 Do **not stretch, squash or scale the mark non-proportionally** . Always resize with the aspect ratio locked; a distorted mark is one of the most damaging brand errors and is immediately obvious.

6.3 Do **not distort, skew, warp, bend or apply perspective** to the mark. It must stay flat, upright and true to its original geometry in every application.

6.4 Do **not rotate the mark** to any angle. The logo sits level; the only exception is the supplied diagonal watermark artwork, which is a separate, pre-made asset.

6.5 Do **not add shadows, glows, bevels, embossing, reflections, textures or any other effect** to the mark. It is designed to sit flat on the surface without decoration.

6.6 Do **not outline, stroke or add a keyline** to the mark or its letterforms, and do not fill the symbol with a pattern or image.

6.7 Do **not re-typeset, redraw or re-letter** the wordmark, and do **not change the wordmark's typeface** . The wordmark is fixed artwork — never rebuild it in Space Grotesk, Inter or any other font.

6.8 Do **not place the mark on a low-contrast background** where it fails to separate cleanly from its surroundings. If the contrast is marginal, change the variant or the background.

6.9 Do **not crop, clip or cut off** any part of the mark, and do not let other elements overlap it or intrude into its clear space.

6.10 Do **not rearrange, resize or re-space the elements of the lockup** — do not move the symbol relative to the wordmark, stack them in unapproved ways, or alter their relative sizes. Use the supplied lockup exactly.

6.11 Do **not enclose the mark in a box, badge, holding shape or bounding container** of your own, unless you are using a supplied app-icon tile.

6.12 Do **not place the mark directly on a busy photograph or pattern without a scrim.** Add the approved darkening/lightening scrim first so the mark reads cleanly, or move it to a clean area of the image.

6.13 Do **not animate, morph or “build” the mark by hand** — do not have the wordmark type itself on, spin the symbol, bounce it, or reveal it with an effect of your own. Motion comes only from the supplied pulse and reveal files.

6.14 Do **not use the mark as a repeating pattern, texture or background fill** , and do not tile it edge to edge. The one exception is the supplied diagonal watermark artwork, which is a separate, pre-made asset used at low contrast.

6.15 Do **not screenshot, trace, auto-vectorise or AI-upscale the mark** to recreate a missing file. Every

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such copy degrades the artwork and introduces errors; always download the correct file from the asset library instead.

6.16 Do **not place the mark next to, or combine it with, content that is offensive, deceptive, political or unlawful** , and do not use it to imply a partnership, endorsement or certification that does not exist. Context can misuse a mark as surely as distortion can.

7. Backgrounds & placement

7.1 The **full-colour** mark needs a calm, high-contrast ground. Place it on **Ink (#0A101C)** or **Off-White (#FAFAFA)** , or on a solid, muted brand surface. Avoid mid-tone or saturated backgrounds that fight the mark's own colours.

7.2 On **dark backgrounds and dark photography** , use the **white (mono) logo** . On **light backgrounds and light photography** , use the **black or ink mono logo** . The rule is simple: pick the variant that gives the mark the cleanest separation from its background.

7.3 Over **busy imagery** , always add a **scrim** — a subtle darkening layer under a white mark, or a lightening layer under a dark mark — so the logo sits on an even field. Alternatively, reposition the mark over a quiet region of the image where contrast is already sufficient.

7.4 Maintain **contrast at all times** . The mark should be comfortably legible at a glance; if you have to hunt for it, the placement has failed. When in doubt, increase the scrim, change the variant, or give the mark a clean panel of its own.

7.5 Do not place the mark on backgrounds that clash with its meaning or tone, and never on a colour so close to the mark's own that the two blend. Approved background swatches and scrim examples ship in the wallpapers/ and covers/ libraries.

7.6 Worked example — a hero over a photo. A team photo shot in daylight is too busy for a bare mark. The fix: drop a 40–60% dark scrim across the region where the mark will sit, place the white (reversed) logo on it, and keep the mark inside its clear-space box. The photo still reads; the mark still reads.

7.7 Avoid the “vibrating” pairing. Never set the full-colour mark on a saturated background of a similar hue — orange on red, violet on blue — where the edges shimmer and the mark loses definition. If the ground is coloured and strong, switch to a plain white or black variant on a scrim.

7.8 When in doubt, give the mark a panel. If no placement on the artwork is clean enough, the safest move is a solid Ink or Off-White panel that holds the mark on its own field. A calm, contained mark always beats a heroic one you can barely see.

8. Colour system

8.1 The Lacspace palette is deliberately small and disciplined. Use these values exactly — do not sample colours from a compressed image, a screenshot or a print-out, and do not introduce your own approximations.

- **Lacspace Orange** — HEX #F97316 · RGB 249, 115, 22 — the primary brand colour; used for key accents, calls to action and brand energy.
- **Lacspace Violet** — HEX #7C3AED · RGB 124, 58, 237 — the primary accent; used for gradients, highlights and secondary emphasis.
- **Lacspace Blue** — HEX #3B82F6 · RGB 59, 130, 246 — the dark-mode accent; used for interactive

elements and emphasis on dark surfaces.

• **Lacspace Cyan** — HEX #0BB9D9 · RGB 11, 185, 217 — the colour of the mark; used sparingly, primarily within and around the neural head.

• **Ink** — HEX #0A101C · RGB 10, 16, 28 — the dark surface colour and the colour of primary text on light backgrounds.

• **Off-White** — HEX #FAFAFA · RGB 250, 250, 250 — the light surface colour and the colour of text on dark backgrounds.

8.2 Suggested usage ratio. Let neutrals carry most of the surface: roughly **60% Ink or Off-White** , **25% a supporting neutral or muted tint** , **10% Orange** as the primary accent, and **5% Violet, Blue or Cyan** for highlights. Accents earn their impact by being rare — resist flooding a layout with brand colour.

8.3 Ready-to-use design tokens are published so you never have to hand-type a value: colors.css (CSS custom properties), colors.scss (Sass variables) and colors.json (a machine-readable token set). Reference these files rather than pasting hex codes around your codebase.

8.4 Orange and Violet combine into the signature Lacspace gradient; keep gradients within the palette and avoid muddy mid-points. When you need a tint or shade for a background or state, derive it consistently from the base token rather than eyeballing a new colour.

8.5 Neutrals do the heavy lifting. Most of any layout should be Ink, Off-White and a small ramp of derived greys; brand hues are punctuation. A common mistake is treating Orange as a background — it works as an accent and a call to action, but a page flooded with it reads as loud, not confident.

8.6 Deriving tints and shades correctly. When you need a lighter surface or a hover state, derive it from the base token by adjusting lightness in a consistent, small step rather than inventing a fresh hex. Keep derived colours recognisably related to their parent, and record them as tokens so the same tint is reused, not re-guessed.

8.7 Print and screen differ — plan for it. The vivid Orange and Violet are screen-native and can shift on press. For print, work from CMYK or a specified spot match and proof against a physical swatch; never assume the on-screen hex will reproduce faithfully on paper. See Merchandise & print for the workflow.



9. Typography

9.1 Space Grotesk is the display typeface. Use it for headings, section titles, product names and any

typographic context that sits close to the wordmark. Its geometric, slightly technical character carries the brand's engineered feel.

9.2 Inter is the body typeface. Use it for paragraphs, UI copy, captions, labels and all long-form reading. It is highly legible at small sizes and across screens, which makes it the workhorse for interface and document text.

9.3 Weights. Use Space Grotesk in Medium and Bold for headings, reserving Bold for the largest, most important titles. Use Inter Regular for body copy, Medium for emphasis and UI labels, and Semibold for small headings and buttons. Avoid ultra-thin weights in body sizes where they lose legibility.

9.4 A working type scale. A dependable scale is: Display 40–56px, H1 32px, H2 24px, H3 20px, body 16px, small 14px and caption 12px, each with comfortable line-height (around 1.2 for headings and 1.5 for body). Adapt the exact steps to the medium, but keep clear, consistent jumps between levels.

9.5 Pairing rules. Set headings in Space Grotesk and everything readable in Inter; do not mix the two within a single line, and never introduce a third typeface into brand material. Keep tracking near default — tighten large display type slightly if needed, but avoid heavy letter-spacing in body copy.

9.6 Both faces are **free and open-source under the SIL Open Font Licence (OFL)** , so they can be embedded on the web, in apps and in documents with no licensing fee. Even so, do not substitute a look-alike font for the wordmark — the wordmark is fixed artwork, not live text.

9.7 A worked hierarchy. On a marketing page: a Space Grotesk Bold display line around 48px, a Space Grotesk Medium H2 at 24px, Inter Regular body at 16px/1.5, and an Inter Medium 12px eyebrow above the display line. Each level should be obviously different from the next; if two levels look similar, widen the gap in size or weight.

9.8 Fallback stacks. Where the brand fonts cannot load — email, some embeds, restricted environments — specify sensible fallbacks: a geometric sans for Space Grotesk and a neutral system sans for Inter, for example `system-ui, -apple-system, Segoe UI, Roboto, sans-serif`. Never let a broken font URL leave text in a serif default that clashes with the brand.

9.9 Numerals, alignment and measure. Prefer lining figures in UI and tables for even alignment, keep body copy left-aligned with a comfortable measure of roughly 60–80 characters per line, and avoid justified text, which opens ugly rivers. Consistent, readable typography is a brand signal as strong as colour.

10. The wordmark & naming

10.1 The company name is **one word with a single capital L: “Lacspace.”** Never write “LacSpace”, “Lac Space”, “LACSPACE” or “lacspace” in running body text. The all-caps form is reserved for the logo's own typography and controlled brand furniture, not for prose.

10.2 In sentences, treat “Lacspace” as a proper noun: capital L, lower-case rest, no internal capital, no space, no hyphen. When it begins a sentence it is naturally capitalised the same way; it never becomes two words.

10.3 Product names keep their own casing exactly as branded. Reproduce each one as written: **SaloonERP, LSKhata, ScanSewa, iSmartClass, iSmartExams, iSmartKid, IdeaTopic, WeNepal, KhajaGo** and **SparkHue** . Do not “correct”, normalise or re-space their capitalisation, and do not invent new casings.

10.4 Do not abbreviate the company to informal short forms, pluralise it, or turn it into a verb in official material. Refer to the company as “Lacspace” and, where the legal entity is needed, as “Lacspace

Corporation Pvt. Ltd.”

10.5 Keep the **company country-neutral** in naming and description: Lacspace is a global technology company, not a company of any one nation. A specific product may be positioned for a specific market, but never let a product's geography attach itself to the company name.

10.6 The tagline **THINK · INNOVATE · EXECUTE** accompanies the brand as a fixed phrase. Reproduce it exactly — three words, capitalised, separated by spaced middots — and do not paraphrase, reorder, abbreviate or translate it in brand contexts.

10.7 Common errors to catch in review. Watch for “LacSpace” (a stray internal capital), “Lac Space” (a false word break), and all-caps “LACSPACE” in body copy. A quick find-and-check for these before publishing catches the great majority of naming mistakes.

10.8 The name is an adjective, not a noun or verb. Write “the Lacspace platform” or “a Lacspace product”, not “a Lacspace” or “to Lacspace it”. Keeping the name adjectival protects the trademark from sliding into a generic term — the same discipline every strong technology brand applies to its name.

10.9 Legal entity versus brand. Use “Lacspace” in ordinary prose and reserve “Lacspace Corporation Pvt. Ltd.” for contracts, legal notices, invoices and attribution lines. Do not sprinkle the full legal name through marketing copy, and do not shorten it to invented abbreviations.

11. Iconography & app icons

11.1 Transparent icons of the symbol are supplied across the full size range, from **16px up to 1024px** , so you can always place a crisp mark at the exact size you need without upscaling. Pick the nearest size at or above your target rather than stretching a small file.

11.2 App tiles come in two grounds: a **gradient** tile for colourful contexts and an **ink** tile for restrained ones. Both are self-contained, correctly padded compositions — use them as delivered for launcher icons, store listings and avatars, and never crop the horizontal logo to fake one.

11.3 For **Android adaptive/maskable icons** , respect the platform **safe zone** : keep the symbol within the central circle the launcher may mask to, leaving the outer margin as bleed. The supplied maskable asset is already composed to this safe zone — do not shift the artwork off-centre.

11.4 For the **web** , ship the full favicon set: **favicon.ico** (multi-size), **favicon.svg** (scalable), **apple-touch-icon** (180px for iOS home screens) and a **safari-pinned-tab** SVG (a single-colour mask). Serving the whole set ensures a sharp mark in every browser and pinned context.

11.5 For **iOS tinted (dark/tinted home screen) icons** , provide the supplied single-tone version so the system can render the mark correctly in tinted mode; do not let iOS auto-desaturate the full-colour tile.

11.6 All icon and favicon assets live in the icons/ and favicon/ libraries. Download the exact files rather than exporting your own from the logo, so every platform shows a consistent, pixel-correct mark.

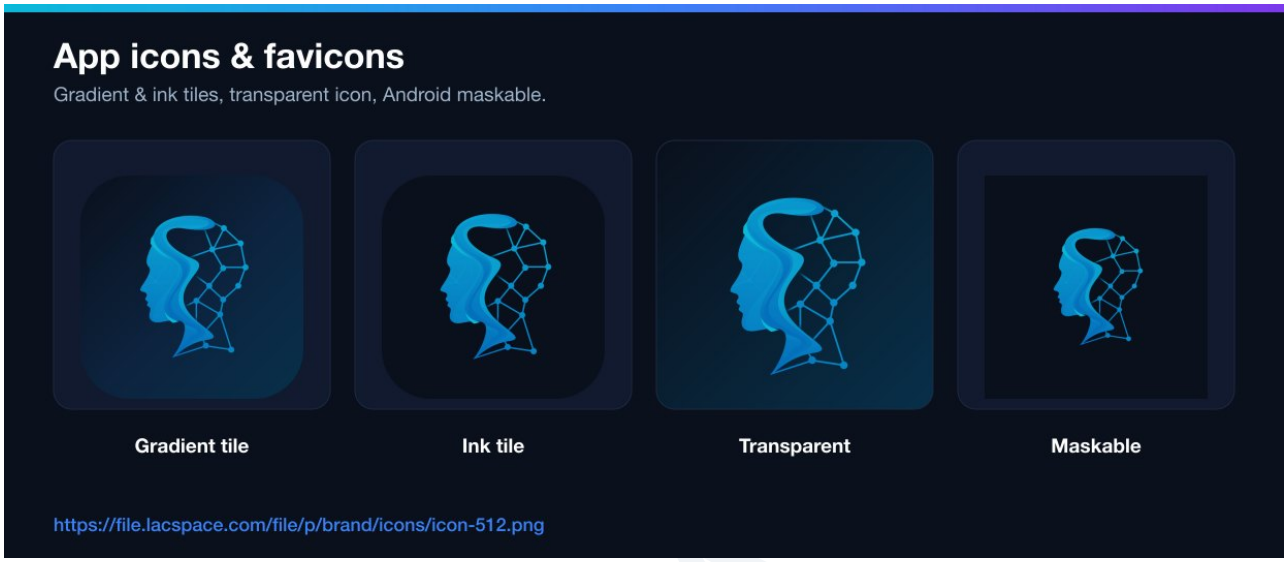
11.7 Pick the size, don't scale it. Because transparent icons ship from 16px to 1024px, always place the nearest size at or above your target rather than stretching a small file up or squeezing a large one down. Upscaling a 32px icon to 96px produces the soft, fuzzy mark that immediately reads as amateur.

11.8 Match the tile to the context. Use the gradient tile where the surrounding UI is colourful and lively, and the ink tile where the context is restrained or already busy. Both are padded and composed to survive the platform's rounding and masking — do not add your own corner radius or padding on top.

11.9 Ship the whole favicon set, every time. A single favicon.ico is not enough: modern browsers, iOS

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home screens and pinned tabs each want their own file. Serving the complete set from the favicon/ library is the difference between a crisp mark everywhere and a blurry or missing one in half your users' browsers.



12. Motion & animation

12.1 There are two official animations. The **pulse** is a subtle breathing loop — the mark gently expands and contracts — used as a persistent, living presence (loading states, ambient hero moments, idle screens). The **reveal** is a scale-in intro that brings the mark onto the screen once, used for openings, splash screens and title moments.

12.2 Both animations are supplied in multiple formats so you can drop them into any context: **MP4** for video and web, **WebM with alpha** for transparent overlays, **GIF** for email and lightweight embeds, and **Lottie JSON** for crisp, resolution-independent playback in apps and on the web.

12.3 Timing and usage. Use the pulse as a slow, calm loop — it should feel like breathing, never like a flash or a throb — and use the reveal only once at the start of an experience, not on repeat. Do not stack both on the same element at the same time.

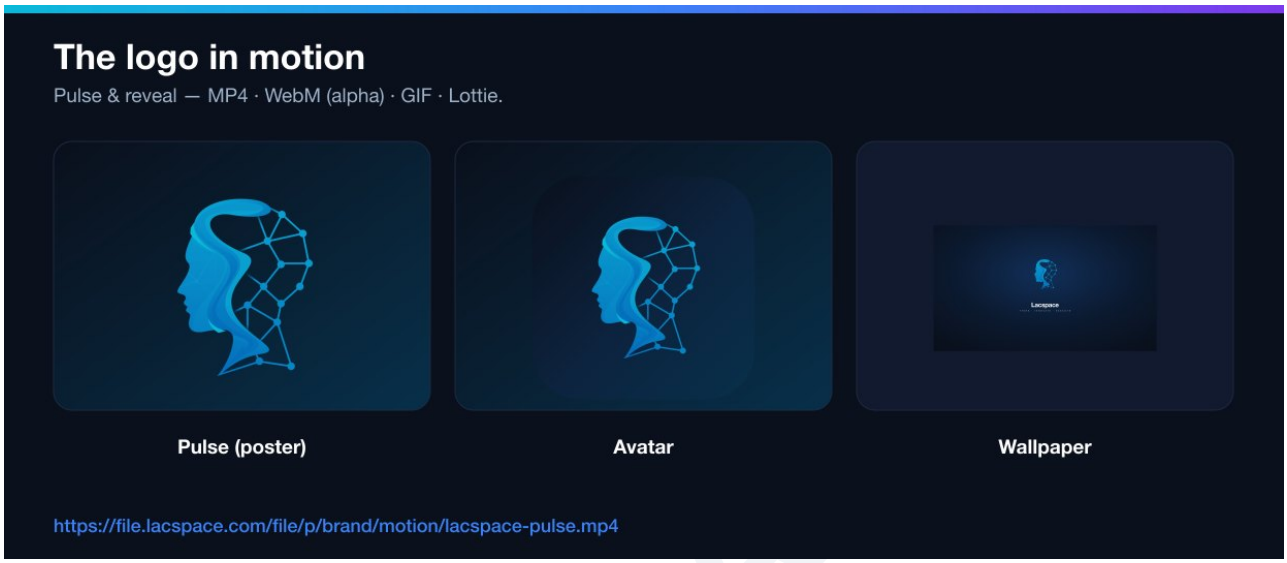
12.4 Do **not re-time, re-sequence, loop-cut, reverse, speed-ramp or distort** the animation. Its pacing and easing are part of the brand; keep them intact. If you need a different duration, request it rather than editing the supplied file.

12.5 Motion does not relax the static rules: preserve the mark's **clear space and minimum size** throughout the animation, and keep sufficient contrast against whatever sits behind it. The motion files are in motion/ : lacspace-pulse.mp4 , lacspace-pulse-alpha.webm , lacspace-pulse.gif and lacspace-pulse.lottie.json .

12.6 Pulse versus reveal — when to use which. Use the reveal once, as an entrance: a splash screen, the open of a video, a title moment. Use the pulse as an ambient loop while something persists: a loading state, an idle hero, a listening indicator. Do not run the reveal on a loop, and do not stack both on one element.

12.7 Prefer Lottie where you can. For apps and the web, the Lottie JSON plays crisply at any resolution and stays tiny; fall back to MP4 for general video, WebM (alpha) for transparent overlays, and GIF only for contexts that accept nothing better. Match the format to what the destination supports natively.

12.8 Respect reduced-motion preferences. Where the platform exposes a “reduce motion” setting, honour it: fall back to a static mark rather than forcing the animation. Motion should feel like a considered flourish, never something a motion-sensitive user cannot escape.



13. Social media & avatars

13.1 Use the **supplied square app tile as the profile avatar** on every platform. It is composed to survive the circular crop most networks apply, keeping the symbol centred and fully visible. Do not substitute the horizontal lockup, which will be cropped and rendered illegible.

13.2 Keep the avatar **identical across platforms** so the brand is instantly recognisable wherever it appears. Change only the file resolution to match each platform's requirement — never the composition, colour or crop.

13.3 Cover and share image sizes. Produce cover art at each platform's native dimensions so nothing is auto-cropped: **Open Graph / share preview 1200×630** , **X (Twitter) header 1500×500** , **LinkedIn banner 1128×191** , **Facebook cover 820×312** , **YouTube channel art 2560×1440** , and **GitHub social preview 1280×640** .

13.4 Mind each platform's **safe area** . Covers such as the YouTube channel banner and Facebook cover are cropped differently on mobile, tablet and desktop — keep the logo and any critical text within the central safe zone so they survive every crop.

13.5 Ready-made avatars and covers at these sizes are provided in the social/ and covers/ libraries. Start from those rather than building each cover from scratch, and only customise within the brand rules.

13.6 One avatar, everywhere. The single strongest social signal is an identical avatar across every platform, so a follower recognises Lacspace instantly whether they are on X, LinkedIn, YouTube or GitHub. Change only the resolution to fit each platform; never re-crop, recolour or “freshen up” the avatar per network.

13.7 Handles and display names. Use the approved Lacspace handle consistently and write the display name as “Lacspace” (one word, single capital). Do not register look-alike or misspelled handles, and do not append a country or a product to the company handle — the company presence is global and singular.

13.8 Design for the crop you will actually get. Most networks mask the avatar to a circle and crop covers differently on mobile and desktop. Keep the symbol centred within the circle-safe area and any critical cover text within the central safe zone, then preview on a phone before you publish.

14. Covers & banners

14.1 The social sizes above are the baseline set for covers and banners: **Open Graph 1200×630** , **X header 1500×500** , **LinkedIn banner 1128×191** , **Facebook cover 820×312** , **YouTube 2560×1440** and **GitHub social 1280×640** . Keep every cover on-brand — correct colour, type, mark and clear space — regardless of size.

14.2 For covers you need **on demand** , use the dynamic Open Graph generator at `https://lacspace.com/og`. It renders a correctly-sized, on-brand 1200×630 image from URL parameters — **title** , **eyebrow** , **sub** and **accent** — so you never have to hand-build a share image. Available accents are **blue, violet, flame, emerald, pink** and **saffron** .

14.3 Example — a product announcement: lacspace.com/og?title=StockYatra&eyebrow=Now on Android&sub=Trade live markets, risk nothing&accent=flame .

14.4 Example — an article share card: lacspace.com/og?title=Brand Guidelines&eyebrow=Lacspace Brand Center&sub=How to use our name and marks&accent=violet .

14.5 Example — an event or launch banner: lacspace.com/og?title=THINK · INNOVATE · EXECUTE&eyebrow=Lacspace&sub=Software to AI to Robotics to Space&accent=saffron . Keep titles short so they do not truncate, and URL-encode spaces and punctuation.

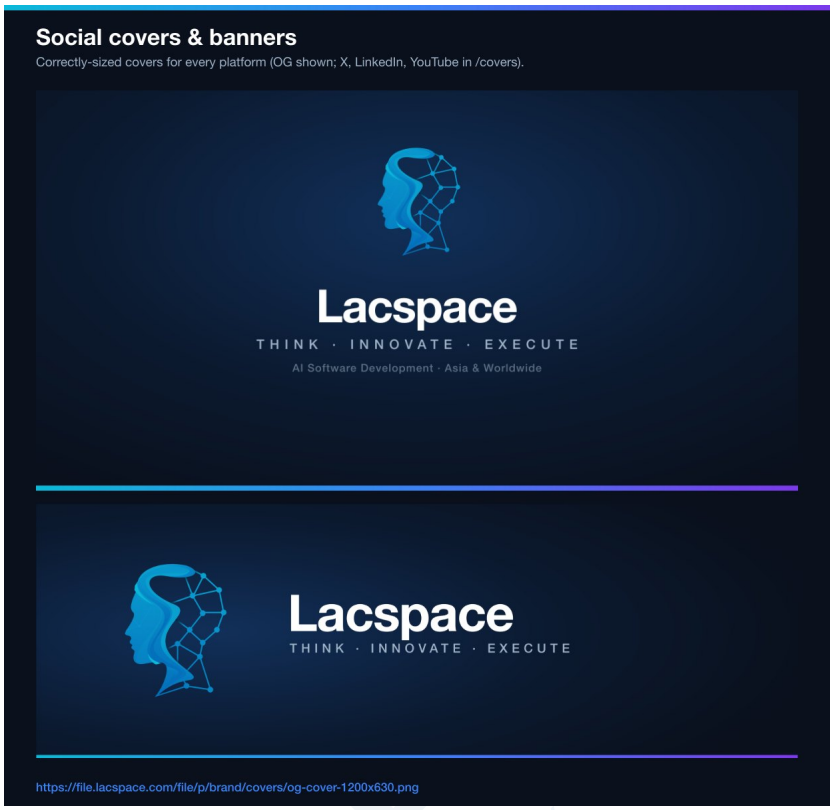
14.6 For anything larger, more bespoke or destined for print, start from the pre-built cover artwork in covers/ rather than the generator, and keep the mark's clear space and contrast intact at the final size.

14.7 Choosing an accent. The OG generator's accents map to moods: `flame` (orange) for launches and energy, `violet` for brand and editorial, `blue` for product and technical, `emerald` for finance and growth, `pink` for community, `saffron` for the company vision. Pick the one that matches the message rather than defaulting to the same accent every time.

14.8 Keep titles short and encode them. Long titles truncate, and punctuation and spaces break URLs. Keep the `title` to a few words, move detail into `sub`, and URL-encode spaces (`%20`) and symbols (a middot is `%C2%B7`). Preview the finished image before sharing to confirm nothing is clipped.

14.9 Generator versus hand-built. Reach for `https://lacspace.com/og` for fast, standard share cards; start from the pre-built art in covers/ for anything bespoke, large-format or print-bound. Either way, keep the mark's clear space and contrast intact at the final rendered size.

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15. Email & signatures

15.1 The **email signature lockup** is supplied at **600px wide** , sized for crisp rendering in common mail clients at typical signature widths. Use the supplied file at its intended size rather than scaling a larger logo down inside the mail client.

15.2 For richer messages and newsletters, an **email banner at 1200×300** is provided as a header strip. Place it at the top of the message on a clean ground and keep the surrounding copy in Inter for consistency with the brand.

15.3 Formatting rules. Keep signatures simple and legible: the mark, name, role, and essential contact links, set in a system-safe or brand fallback font since custom fonts are unreliable in email. Do not add glow, shadow or coloured boxes around the mark, and preserve its clear space even in a compact signature.

15.4 Link text and addresses should use the real, current URLs — the Brand Center and brand@lacspace.com where relevant — and avoid embedding tracking-heavy or oversized images that mail clients will block.

15.5 The email assets are in the email/ library. Use the supplied signature and banner files rather than exporting your own so every colleague's mail looks like it comes from the same company.

15.6 Why 600px. Most desktop mail clients render a signature block at roughly 600px wide, so the supplied 600px lockup lands pixel-sharp without the client's own scaling softening it. Placing a 2000px logo and letting the client shrink it produces a fuzzy mark — use the file at its intended size.

15.7 Guard against image blocking. Many clients block remote images by default, so never encode essential information — your name, role or a call to action — inside the banner image alone; set it as live text as well. Give every image meaningful `alt` text so the message still reads with images turned off.

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15.8 A consistent signature template. Keep the block to the mark, name, role and one or two essential links, set in a safe fallback font, with the mark's clear space respected. A shared template means every colleague's mail looks the same — request it from brand@lacspace.com rather than each person building their own.

16. Presentations & documents

16.1 On a **title slide** , give the mark room: place it with generous clear space against a clean Ink or Off-White ground, and pair it with a Space Grotesk headline. The opening slide sets the tone for the whole deck, so keep it uncluttered and confident.

16.2 In **running slides** , a small, quiet mark in a corner is enough — do not repeat the full hero lockup on every slide. Keep consistent margins, use the type scale for hierarchy, and let whitespace do the work rather than filling every edge.

16.3 Choose the mark variant to match the deck: use the **white mono** logo on dark decks and the **black or ink mono** logo on light decks, so the mark always reads cleanly against the slide background.

16.4 In **documents** — reports, proposals, one-pagers — apply the same discipline: Space Grotesk for headings, Inter for body, brand colours for accents only, and the mark placed with its clear space respected in the header or cover.

16.5 Keep the mark in **safe placement** : never over a busy chart or photo without a scrim, never crossing a fold or slide edge, and never resized past its minimum. Brand-consistent cover and wallpaper backgrounds are available in wallpapers/ .

16.6 Build a reusable master. Create a deck template with a title layout, a section-divider layout and a content layout, each pre-set with the grid, the type scale and the correct mark placement. Presenters should assemble slides from these layouts, not restyle every slide by hand — that is how a deck stays on-brand under deadline pressure.

16.7 Charts and tables inside decks. Apply the data-visualisation rules: brand hues to encode meaning, Inter for labels, honest scales, and no 3-D or heavy gridlines. A slide chart is still a brand surface and should look like it belongs to the same system as the rest of the deck.

16.8 Document covers and running headers. On a report, place the mark with clear space on the cover and a small, quiet mark in the running header — not the full hero lockup on every page. Number pages, keep consistent margins, and use the type scale so a forty-page document still reads as one considered piece.

17. Merchandise & print

17.1 For **large-format and high-resolution print** , use the **4096px raster** master and, wherever the process allows, the **print vector** files. Vectors scale to any size without loss and are the correct choice for signage, banners, packaging and apparel.

17.2 Convert to **CMYK** for offset and digital print and check a proof: the vivid Orange and Violet can shift on press, so confirm the colours against the reference swatches before a run. Where a spot colour is required, request the correct match rather than guessing an equivalent.

17.3 Clear space and minimum size still apply in print and on merchandise — arguably more so, since ink spread and material texture eat into fine detail. Prefer the symbol on small or textured items, and size up from the minimum whenever the surface is rough, stitched or engraved.

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17.4 No unlicensed merchandise for sale. Do not produce Lacspace-branded goods, apparel or items offered for sale without written permission. Internal and gifted items still follow these guidelines; anything commercial requires approval from brand@lacspace.com .

17.5 Print-ready masters live in the print/ library, with high-resolution rasters alongside the standard logos/ and svg-logo/ sets. Always start from these rather than upscaling a screen-resolution file.

17.6 Match the technique to the material. Screen-printing, embroidery, foil, engraving and debossing each lose fine detail differently — embroidery in particular cannot hold the neural network at small sizes. Prefer the symbol, size up generously, and where a process supports only one colour, use a single-colour variant rather than a screened approximation.

17.7 Proof before you produce. For any run of consequence, order a physical proof or a printed swatch and check the Orange and Violet against the reference before committing. Colour that looked right on screen can shift markedly on fabric, coated stock or vinyl; the proof is cheaper than the reprint.

17.8 Commercial merchandise needs approval. Internal and gifted items follow these guidelines and need no sign-off; anything produced for sale — apparel, accessories, printed goods — requires written permission from brand@lacspace.com first. Unlicensed branded goods offered for sale are not permitted.

18. Co-branding & partnerships

18.1 When the Lacspace mark appears **beside a partner logo** , balance them by **equal optical size** — not equal pixel height. Because logos have different proportions and visual weight, match how large each *reads*, adjusting until neither dominates.

18.2 Separate the two marks with a **thin vertical divider** and **generous space** on either side. The divider signals a partnership of equals; the space keeps each logo within its own clear zone so neither intrudes on the other.

18.3 Never combine the marks into a single fused lockup, overlap them, or place one inside the other. Co-branding sits two independent marks side by side; it never creates a new, merged symbol.

18.4 Keep both marks in compatible treatments — for example both full-colour on a clean ground, or both reversed to white on a dark ground — so the pairing looks intentional and neither logo is disadvantaged by the background.

18.5 Approval is required. All co-branded and partnership uses of the Lacspace mark must be reviewed and approved in advance by brand@lacspace.com . Send a mock-up before production so we can confirm sizing, spacing and treatment.

18.6 Optical size, worked through. A tall, narrow partner mark and the wide Lacspace lockup will look unbalanced if matched by pixel height. Instead, match the visual weight: shrink or grow one until neither dominates at a glance. Trust your eye over the ruler — equal *presence* is the goal, not equal measurement.

18.7 Order and hierarchy. On Lacspace-owned surfaces, Lacspace typically leads (left or first); on a partner's surface, follow their lead. Where the relationship is truly equal, alphabetical or contractually-agreed order avoids implying one party outranks the other. Confirm the arrangement with the partner before publishing.

18.8 Send a mock-up first. Every co-branded use must be reviewed by brand@lacspace.com before production. Send a real mock-up showing both marks at final size, the divider, the background and the spacing, so we can confirm sizing and treatment in a single round rather than after it is printed.

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19. Accessibility & contrast

19.1 Meet **WCAG contrast** wherever the brand carries information. Text and the wordmark should clear a contrast ratio of at least **4.5:1** against their background for normal sizes, and **3:1** for large text and meaningful graphics. If a placement is marginal, change the variant or the background rather than shipping it.

19.2 Do not rely on colour alone to communicate. Pair colour with text, shape or an icon so that meaning survives for colour-blind users and in monochrome. For example, never distinguish a state or a link by colour alone — add a label, underline or icon.

19.3 Respect **minimum legible sizes** . The logo minimums (48px favicon, 96px UI, 200px print) exist for legibility, and body text should not drop below roughly 14–16px on screen. Small, low-contrast type is an accessibility failure even when it looks tidy.

19.4 Provide meaningful **alternative text** for the logo and brand imagery — for example “Lacspace logo” — so screen-reader users get the same information sighted users do. Decorative-only imagery should be marked as such rather than described.

19.5 Test brand layouts the way real users see them: check them in both light and dark contexts, at small sizes, and with a contrast checker. Accessibility is part of being on-brand, not a separate concern bolted on afterward.

19.6 Know the thresholds. Aim for a contrast ratio of at least 4.5:1 for normal text and the wordmark, and 3:1 for large text (roughly 24px, or 19px bold) and meaningful graphics. Check pairings with a contrast tool rather than trusting your eye; a combination that looks fine to you may fail for many readers.

19.7 Focus, motion and targets. Give interactive elements a visible focus state for keyboard users, honour reduced-motion preferences for brand animation, and keep touch targets comfortably large. Accessibility is not a separate track from brand — an inaccessible layout is, by definition, off-brand.

19.8 Alt text that carries the meaning. Describe brand imagery for screen-reader users the way you would to someone on the phone: “Lacspace logo” for the mark, a short factual description for a meaningful photo, and an empty alt attribute for purely decorative imagery so it is skipped rather than announced.

20. Voice & tone

20.1 The Lacspace voice is **clear, confident and human** . We write the way a knowledgeable colleague speaks: direct, specific and respectful of the reader's time. We do not hedge, we do not hype, and we do not hide behind jargon. If a sentence could be shorter or plainer, make it so.

20.2 Tone flexes with context while the voice stays constant. Product and marketing copy can be energetic and aspirational; documentation and support are calm, patient and precise; legal and security material is exact and unambiguous. In every case the underlying voice — plain, honest, forward-looking — is the same.

20.3 Write for the reader, not for ourselves. Lead with what the reader gains, use the second person (“you”) where natural, and prefer active verbs over passive constructions. Explain the “why” before the “how”, and never assume knowledge the reader has not been given.

20.4 Back claims with substance. State concrete capabilities and real numbers rather than superlatives; avoid empty intensifiers like “revolutionary”, “world-class” or “seamless” unless you can immediately prove them. Overstatement erodes trust, and trust is the brand's most valuable asset.

20.5 Be inclusive and globally readable. Because Lacspace is country-neutral, avoid idioms, local slang

and culture-specific references that will not translate. Use inclusive, people-first language, spell out abbreviations on first use, and prefer examples that make sense to an international audience.

20.6 Mechanics. Use sentence case for most headings, the Oxford comma for clarity, and consistent terminology (do not call the same feature by three different names). Numbers, dates and units should follow one consistent style across a document rather than drifting from paragraph to paragraph.

20.7 Before and after. Weak: “Lacspace offers a revolutionary, world-class, seamless suite of cutting-edge solutions.” Strong: “Lacspace builds software, AI and robotics — and ships products people use every day.” The second says more with fewer words because it trades adjectives for specifics. Prefer the concrete every time.

20.8 Words we avoid. Steer clear of empty intensifiers — “revolutionary”, “world-class”, “seamless”, “next-generation”, “game-changing” — unless you can prove the claim in the same breath. Avoid hype, avoid hedging, and avoid jargon that a smart reader outside the team would not follow.

20.9 Consistency of terminology. Name a feature once and call it that everywhere; do not let the same thing appear as three different terms across a page. Keep one style for numbers, dates and units within a document, and use sentence case for most headings. Small consistencies compound into a professional whole.

21. Photography & imagery

21.1 Photography should feel **authentic, purposeful and modern** — real people, real work and real environments over staged stock clichés. Choose images that reinforce the story on the page rather than decorate it, and prefer a smaller set of strong, relevant images to a wall of filler.

21.2 Treatment and colour. Favour natural light, honest colour and clean composition. Where a consistent look is needed across a set, apply a light, uniform grade that leans toward the brand palette without turning the image an unnatural orange or violet. Avoid heavy filters, vignettes and dated effects.

21.3 Composition for the mark and text. When the logo or a headline will sit on an image, choose or crop for a calm region with room to breathe, and apply the approved scrim so the overlay stays legible. Never drop a white mark onto a bright sky or a dark mark onto shadow without separation.

21.4 People and representation. Show a diverse, global range of people, reflecting the country-neutral nature of the company. Represent people with dignity and accuracy, secure the rights and releases for any image of an identifiable person, and never imply an endorsement that has not been given.

21.5 Rights and provenance. Only use imagery you are licensed to use, keep a record of the source and licence, and do not scrape or repurpose images without permission. AI-generated or composited imagery must not misrepresent real events, people or products.

21.6 A grade, not a filter. Where a set of images needs to feel cohesive, apply a light, uniform grade that leans gently toward the palette — never a heavy orange or violet wash that turns skin and skies unnatural. The aim is a family resemblance across the set, not a colour costume on each frame.

21.7 Rights, releases and provenance. Only use imagery you are licensed to use, keep a record of the source and licence, and secure a model release for any identifiable person. Do not scrape images, and do not present AI-generated or composited imagery as a real event, product or person.

21.8 Show a global, dignified range of people. Because the company is country-neutral, choose imagery that reflects a worldwide audience and represents people with respect and accuracy. Avoid staged clichés and tokenism; prefer authentic moments that support the story on the page.

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22. Illustration & graphic elements

22.1 Illustration extends the brand where a photograph cannot — explaining abstract ideas, systems and the Software->AI->Robotics->Space arc. The Lacspace illustration style is **geometric, precise and lightly futuristic** , echoing the neural network of the mark without copying it.

22.2 The neural motif — connected nodes and flowing lines — is the signature graphic device. Use it as a background texture, a section accent or a diagram language, always at low contrast so it supports content rather than competing with it. Never rebuild the actual logo out of these elements.

22.3 Gradients and glows should stay within the palette — principally the Orange->Violet signature blend — and remain subtle. Keep gradients smooth and purposeful; avoid muddy mid-points, rainbow spreads and neon glows that pull focus from the message.

22.4 Line and shape. Prefer clean geometry, consistent stroke weights and generous spacing. Icons and spot illustrations should share one visual language across a project so the whole set looks like it came from the same hand.

22.5 Restraint is the rule. Graphic elements are seasoning, not the meal — a little goes a long way. When a layout starts to feel busy, remove decoration before you remove content, and let whitespace and the palette carry the brand.

22.6 The neural motif is a texture, not the logo. Use connected nodes and flowing lines as a low-contrast background language or a diagram grammar — never assembled into something that reads as the actual mark. If a viewer could mistake your illustration for the logo, pull it back.

22.7 Keep gradients clean. Stay within the palette, principally the Orange->Violet blend, keep the transition smooth, and avoid muddy mid-points, rainbow spreads and neon glows. A gradient should feel like a considered wash of brand colour, not a screensaver.

22.8 One visual language per project. Icons and spot illustrations in a project should share stroke weight, corner treatment and level of detail so the whole set looks like it came from one hand. Mixing an outline icon set with a filled one, or thin strokes with thick, is an instant tell that a page was assembled rather than designed.

23. Grid, layout & spacing

23.1 Lay out on a **consistent grid** with clear columns and gutters. A grid gives every page a shared rhythm, keeps alignment honest, and makes designs faster to build and easier to hand off. Decide the grid up front and hold to it across a project.

23.2 Use a spacing scale , not arbitrary pixels. A simple 4- or 8-point scale (4, 8, 12, 16, 24, 32, 48, 64…) keeps spacing consistent and intentional. Space is a design tool: relationships are shown by proximity, so group related things tightly and separate unrelated things clearly.

23.3 Whitespace is not wasted space. Generous margins and breathing room make the brand feel confident and premium. Resist filling every corner; a calm, uncrowded layout reads as more considered — and more Lacspace — than a dense one.

23.4 Hierarchy. Establish one clear focal point per view, then order everything else beneath it using the type scale, weight, colour and space. A reader should always know where to look first, second and third without conscious effort.

23.5 Alignment and consistency. Align to the grid, keep consistent margins across a set of pages or slides, and repeat components rather than reinventing them. Consistency across a body of work is what

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makes it feel like one brand rather than many.

23.6 A concrete starting grid. For the web, a 12-column grid with a max content width around 1200px, 24px gutters and generous outer margins covers most layouts; 12 divides cleanly into halves, thirds, quarters and sixths. Decide the grid before you place content, and keep every element aligned to it.

23.7 Spacing scale in practice. Snap every margin and padding to the 4/8-point scale (4, 8, 12, 16, 24, 32, 48, 64…). Group related items with tight spacing and separate unrelated groups with larger gaps, so proximity itself communicates structure before the reader has read a word.

23.8 One focal point per view. Establish a single clear first-read on each screen — usually the largest, boldest or most colourful element — then order everything else beneath it. If two things compete to be seen first, the layout has no hierarchy; demote one.

24. Web & UI application

24.1 In product and web interfaces, the palette does **specific jobs** : neutrals (Ink, Off-White and derived greys) carry surfaces and text; Orange marks the primary action; Violet, Blue and Cyan provide accents, highlights and states. Interactive elements should be visibly interactive and consistent across the product.

24.2 Light and dark modes are both first-class. Design each mode deliberately rather than inverting one into the other: on dark surfaces prefer Blue as the interactive accent, ensure text meets contrast against the Ink background, and check that brand colours stay vivid but not glaring.

24.3 Use the colour tokens (colors.css , colors.scss , colors.json) rather than hard-coded hex values, so a single source of truth drives the whole interface and theming stays consistent. Type follows the same rule: Space Grotesk for headings, Inter for UI and body.

24.4 Components and states. Give buttons, inputs, links and cards clear default, hover, focus, active and disabled states, and make focus states visible for keyboard users. Reuse a shared component set instead of styling each screen from scratch; consistency in the small parts is what makes a product feel trustworthy.

24.5 Favicon and app metadata. Ship the full favicon set from the favicon/ library and set correct Open Graph and share images (see the OG generator) so the brand renders sharply in browser tabs, home screens and shared links.

24.6 Colour has a job in the UI. Neutrals carry surfaces and text; Orange is the primary action; Blue, Violet and Cyan are accents, links and states. Do not make every button orange — reserve the primary colour for the single most important action on a view, and use quieter treatments for secondary actions.

24.7 Design both themes deliberately. Do not simply invert light into dark. On dark surfaces prefer Blue as the interactive accent, re-check text contrast against the Ink background, and confirm the brand hues stay vivid without glaring. Drive both themes from the same colour tokens so they never drift apart.

24.8 Complete component states. Every interactive component needs default, hover, focus, active and disabled states, with a visible focus ring for keyboard users. Reuse one shared component set across the product instead of restyling each screen; consistency in the small parts is what makes a product feel trustworthy.

25. Brand architecture & product naming

25.1 Lacspace is the **master brand** ; individual products sit beneath it. When introducing a product, connect it to Lacspace clearly (“SaloonERP, by Lacspace”) so the parent relationship is understood, then let the product carry its own name and identity in day-to-day use.

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25.2 Products keep their own casing and identity. Reproduce each product name exactly as branded — SaloonERP, LSKhata, ScanSewa, iSmartClass, iSmartExams, iSmartKid, IdeaTopic, WeNepal, KhajaGo, SparkHue — and respect each product's own colour and logo where one exists, within the wider Lacspace system.

25.3 Country-neutral company, market-specific products. A product may be positioned for a particular market or language; the company never is. Keep this distinction crisp: describe Lacspace globally even when writing about a product built for a single region.

25.4 Naming new things. New products, features and services should be named consistently, avoid clashing with existing Lacspace names, and never borrow a third party's trademark. Run any new public name past brand@lacspace.com before it ships to check for conflicts and fit.

25.5 Do not create unofficial sub-brands. Internal project code-names, informal nicknames and one-off logos are not brands and must not leak into public material. Public identity comes only from approved names and assets.

25.6 Introduce, then let go. On first mention, connect a product to the parent — “SaloonERP, by Lacspace” — so the relationship is clear; after that, the product carries its own name in running copy. You do not need to append “by Lacspace” to every mention once the link is established.

25.7 No unofficial sub-brands. Internal code-names, informal nicknames and one-off logos are not brands and must never leak into public material; public identity is built only from approved names and assets. If a project needs a public name, it goes through brand review first.

25.8 Clear a new name before you ship it. Any new public product, feature or service name should avoid clashing with existing Lacspace names and must not borrow a third party's trademark. Run it past brand@lacspace.com for a conflict-and-fit check before it appears anywhere public.

26. Data visualisation

26.1 Charts and dashboards are brand surfaces too. Build them to be **clear first and decorative never** : the goal is to help the reader understand the data quickly, so remove chartjunk, heavy gridlines and 3-D effects that distort values.

26.2 Colour with meaning. Use brand colours to encode data, not to decorate it: assign a consistent hue to a consistent series, use Orange to highlight the value that matters most, and reserve strong accents for emphasis. Keep the number of colours small so the chart stays readable.

26.3 Accessible by construction. Do not rely on colour alone to distinguish series — add labels, patterns or direct annotation — and keep sufficient contrast between adjacent colours and against the background. A colour-blind reader should be able to read every chart.

26.4 Consistent across light and dark. Design chart palettes that work in both modes, using the colour tokens as the source of truth, and keep axis labels, legends and tooltips in Inter at a legible size. A chart should look like it belongs to the same product in either theme.

26.5 Honest scales. Start axes at sensible baselines, label units clearly, and never truncate or stretch a scale to exaggerate a trend. Honesty in data visualisation is part of the brand's commitment to trust and transparency.

26.6 Colour encodes, it does not decorate. Assign a consistent hue to a consistent series across every chart in a project, use Orange to spotlight the value that matters most, and keep the total number of colours small. A reader should be able to learn the colour key once and carry it through the whole report.

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26.7 Never colour alone. Distinguish series with labels, direct annotation or patterns as well as colour, and keep adjacent colours and text well-contrasted, so a colour-blind reader or a monochrome print still conveys every value. Build the chart palette from the colour tokens so it works in both light and dark.

26.8 Honest scales, always. Start axes at sensible baselines, label units, and never truncate or stretch a scale to exaggerate a trend. Misleading a reader with a distorted chart is a trust failure, and trust is the brand's most valuable asset — see Trust & Transparency .

27. Video & broadcast

27.1 In video, open and close with the brand using the supplied **reveal** and **pulse** motion assets rather than animating the static logo by hand. Keep the mark's clear space and minimum size in frame, and hold brand moments long enough to register without dragging.

27.2 On-screen type follows the brand system — Space Grotesk for titles and Inter for supporting text — sized for legibility on small screens and against moving footage. Add a scrim behind text and marks placed over live video so they stay readable as the background changes.

27.3 Safe areas and formats. Respect title-safe and action-safe margins, and export the aspect ratios each destination needs (16:9 for standard video, 9:16 for vertical/story, 1:1 for square) so nothing important is cropped. Keep the logo out of the extreme edges.

27.4 Consistency of treatment. Colour-grade footage toward the palette without over-saturating, keep transitions clean and purposeful, and reuse the same lower-thirds and end-card templates across a series so the whole channel feels like one brand.

27.5 Use the delivered motion files from motion/ at their intended pacing; if you need a different length or format, request it rather than re-timing or re-cutting the supplied animation.

27.6 Open and close with the supplied motion. Bring the mark on with the reveal and, where a persistent presence is wanted, hold it with the pulse — never hand-animate the static logo. Keep the mark's clear space and minimum size in frame, and hold brand moments long enough to register without dragging.

27.7 Export every aspect ratio the destination needs. Deliver 16:9 for standard video, 9:16 for vertical and stories, and 1:1 for square, and respect title-safe and action-safe margins so nothing important is cropped. Keep the logo out of the extreme edges where players overlay their controls.

27.8 Legible type over motion. Set titles in Space Grotesk and supporting text in Inter, size them for small screens, and place a scrim behind any text or mark over live footage so it stays readable as the background changes. Reuse the same lower-thirds and end cards across a series for a consistent channel.

28. Localisation & translation

28.1 As a global, country-neutral company, Lacspace speaks to many languages and regions. When localising, **translate the message, not the brand** : the company name “Lacspace”, product names, the logo and the tagline stay in their original form and are never translated or transliterated.

28.2 Design for text expansion. Translated copy can run significantly longer or shorter than English, so build layouts that flex — avoid text baked into images, leave room for longer strings in buttons and headings, and never truncate meaning to force a fit.

28.3 Respect each locale's conventions for dates, numbers, currency, addresses and reading direction, and support right-to-left layouts where the language requires it. The mark's clear space and minimum size apply identically in every locale.

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28.4 Culturally aware, not culturally narrow. Check that imagery, examples, colours and idioms are appropriate and inoffensive in the target market, and avoid references that only make sense in one culture. When unsure, ask a native reviewer before publishing.

28.5 Fonts and coverage. Space Grotesk and Inter cover Latin scripts well; where a language needs a different script, pair it with a compatible, freely-licensed typeface of similar tone rather than forcing an unsupported font. Keep the pairing consistent across a locale.

28.6 Translate the message, not the brand. The company name, product names, the logo and the tagline stay in their original form in every locale — never translated or transliterated. It is the surrounding copy that adapts, not the identity.

28.7 Design for text expansion. Translated strings can run 30–40% longer than English, so avoid text baked into images, leave slack in buttons and headings, and never truncate meaning to force a fit. Support right-to-left layouts where the language requires them, and mirror the layout — but not the logo — accordingly.

28.8 Localise conventions and check for offence. Adapt dates, numbers, currency and address formats to each locale, and have a native reviewer confirm that imagery, examples, colours and idioms are appropriate and inoffensive before publishing. Culturally aware beats culturally narrow every time.

29. Logo construction & grid

29.1 The mark is drawn on a precise geometric grid, and every relationship in it — the weight of the network lines, the curve of the profile, the space between symbol and wordmark — is deliberate. You never need to reconstruct this grid: it exists so the artwork is consistent, and it is exactly why you must place the supplied file rather than redraw the mark.

29.2 The lockup's proportions are fixed. The gap between the symbol and the wordmark, and their relative heights, are set in the artwork. Do not nudge them closer or further apart, do not scale one against the other, and do not re-baseline the wordmark. If you think the spacing is wrong for your context, you need a different supplied lockup, not a hand-adjusted one.

29.3 Clear space is part of the construction. Treat the half-height keep-clear band as though it were drawn into the file: it is not optional breathing room but a structural part of how the mark is composed on a surface. Build it into your layout guides so nothing ever encroaches.

29.4 Alignment within a layout. Align the mark to the same grid as the rest of the page — optical-left with the body column, or centred on a symmetrical layout — rather than floating it arbitrarily. A mark that lines up with the underlying grid looks intentional; one that does not looks pasted on.

29.5 The symbol's internal safe area. For app tiles and maskable icons, the symbol sits within a defined safe area with padding around it, so platform rounding and masking never clip it. Use the supplied tile, which is already composed to this safe area, and never shift the artwork off-centre to “fill more of the square”.

29.6 Construction references — clear-space and minimum-size diagrams — are provided in the clearspace/ group, and the master artwork in svg-logo/ . When a construction question is not answered here, ask brand@lacspace.com before improvising.

30. Colour accessibility & contrast pairs

30.1 This section says, for each brand colour used as a surface, which text colour to place on it. The rule behind every pairing is the same: text and the wordmark should clear roughly **4.5:1** contrast for normal sizes

and **3:1** for large text. Where a pairing is borderline, choose the safer text colour or adjust the surface.

- **On Ink (#0A101C)** — use **Off-White (#FAFAFA)** text. This is the primary dark surface and gives strong, comfortable contrast for body copy, headings and the reversed mark.
- **On Off-White (#FAFAFA)** — use **Ink (#0A101C)** text. This is the primary light surface for documents and light UI; it also carries the black or full-colour mark cleanly.
- **On Orange (#F97316)** — use **Ink (#0A101C)** text, not white. Orange is a mid-bright hue, so dark text is more legible on it; keep Orange for short labels, badges and calls to action rather than long passages of reversed body copy.
- **On Violet (#7C3AED)** — use **Off-White (#FAFAFA)** text. Violet is dark enough that white text reads well; avoid Ink text on Violet, which is too low-contrast.
- **On Blue (#3B82F6)** — prefer **Off-White (#FAFAFA)** text, and reserve it for larger text or short labels where the contrast is comfortable; verify with a checker before setting small body copy on it.
- **On Cyan (#0BB9D9)** — use **Ink (#0A101C)** text. Cyan is bright, so dark text is far more legible; because Cyan is the colour of the mark, use it sparingly as a surface at all.

30.2 When a pairing is marginal, do not ship it. Change the surface, change the text colour, or add a scrim or panel. And never rely on colour alone to carry meaning — pair it with text, shape or an icon so the message survives for colour-blind readers and in monochrome.

31. Naming the products — portfolio index

31.1 Reproduce every product name exactly as branded — casing, spacing and internal capitals included — and connect it to the parent on first mention (“SaloonERP, by Lacspace”). The one-line descriptors below are a guide to what each product is; the product's own current positioning is always the source of truth.

- **SaloonERP** — salon and beauty-business management software (booking, staff, inventory and billing).
- **LSKhata** — simple digital bookkeeping and ledger management for small businesses.
- **ScanSewa** — a scanning and document-digitisation service.
- **iSmartClass** — a classroom and learning-management product for schools.
- **iSmartExams** — an examination and assessment product in the iSmart education family.
- **iSmartKid** — an early-learning product for younger students in the iSmart family.
- **IdeaTopic** (formerly WeGrowNepal) — notes, ideas and voices, by topic: a free student-notes library with study groups.
- **WeNepal** — an independent news platform for Nepal. Lacspace is its technology provider only; the credit line is “Technology infrastructure: Powered by Lacspace”. Never describe it as a Lacspace product.
- **KhajaGo** — a food-and-delivery product.
- **SparkHue** — a creative and brand product in the portfolio.

31.2 Casing is not negotiable. Do not “correct” an internal capital (SaloonERP, LSKhata, ScanSewa), split a joined name (iSmartClass), or normalise capitalisation to house style. If you are unsure of a product's exact current name, descriptor or status, confirm with brand@lacspace.com rather than guessing.

31.3 Country-neutral company, market-specific products. A product may be positioned for a particular

market or language; the company never is. Describe Lacspace globally even when the product you are writing about serves a single region — see the Products page for the current, canonical list.

32. Writing about Lacspace (press & PR)

32.1 Approved boilerplate. A dependable short description is: “Lacspace is a global technology company building software, AI and robotics, with a long-term vision that extends toward space. It develops a portfolio of products used across many markets.” Trim to fit, but keep the global framing and the Software->AI->Robotics->Space arc.

32.2 Do describe Lacspace as a global, country-neutral technology company; **do** name products in their exact casing; **do** use the unmodified official logo from the asset library; and **do** link to lacspace.com and the relevant product pages for detail.

32.3 Don't describe Lacspace as based in, or a company “of”, any single country; **don't** invent metrics, funding, headcount or partnerships; and **don't** imply an endorsement, award or certification that has not been given.

32.4 Example approved sentences. “Lacspace, the global technology company behind SaloonERP and ScanSewa, today announced…”. “Built by Lacspace, IdeaTopic offers students a free notes library.” “Lacspace is pursuing a long-term path from software into AI and robotics.” Each is factual, global and specific.

32.5 Example sentences to avoid. “Nepal-based Lacspace…” (attaches a country to the company). “Lacspace, the world's leading AI company…” (an unprovable superlative). “In partnership with [X], Lacspace…” where no partnership exists (implies a false relationship). Rewrite each to state only what is true.

32.6 For quotes, assets and fact-checks , contact brand@lacspace.com . We can supply current logo files, confirm how to describe the company and its products, and provide approved quotes — always faster than correcting a published piece.

33. Social post templates & captions

33.1 Social posts are brand surfaces: the same voice, palette, type and mark rules apply in a caption as on a landing page. Keep captions clear and specific, lead with the value or the news, and let the brand personality — confident, precise, human — come through without hype.

33.2 Launch template. “Introducing [Product], by Lacspace — [one concrete benefit]. [One line of detail]. [Link].” Pair it with a launch cover (use the OG generator with the `flame` accent) and keep the caption short enough to read before the “more” fold.

33.3 Feature / update template. “New in [Product]: [what changed] — so you can [benefit]. [Link].” State the user benefit, not just the mechanism, and avoid stacking release-note jargon into a public caption.

33.4 Company / vision template. “At Lacspace we're building from software to AI to robotics — and, in time, space. [One supporting line].” Use this sparingly, for genuine company moments, and keep the arc accurate.

33.5 Hashtags and mentions. Use a small, consistent set of relevant hashtags rather than a wall of them, spell product names exactly (a hashtag still respects casing where the platform shows it), and mention partners only where a real relationship exists. Never imply endorsement through a tag.

33.6 Accessibility in social. Add descriptive alt text to every image, caption or subtitle any video, and do

not bake essential information into an image alone. Preview the post on a phone before publishing to confirm the crop, the avatar and any cover text all read correctly.

34. App store & product listings

34.1 A store listing is often the first branded surface a new user sees, so treat the icon, screenshots and copy with the same care as the product itself. Use the supplied app-icon tile — never a cropped horizontal logo — and keep the mark within the platform's safe area so rounding and masking never clip it.

34.2 Naming in the listing. Use the product's exact name and casing as the app title, and identify the developer as Lacspace consistently across every store. Do not stuff the title with keywords or append a location; the company is global, and keyword-stuffed titles read as untrustworthy.

34.3 Screenshots and captions. Show real product UI, set caption text in the brand type where the tooling allows, and keep the palette and voice consistent with the rest of the brand. Honest screenshots of the actual product build trust; mocked-up or exaggerated ones erode it.

34.4 Description copy. Lead with the concrete value the product delivers, write in the brand voice — plain, specific, no hype — and spell out any abbreviations on first use. Keep the first two lines strong, since that is all most users read before deciding.

34.5 Consistency across stores. Keep the icon, name, screenshots and description aligned across the App Store, Google Play and any web listing, changing only what each platform's format requires. A user who sees the product in two places should recognise it instantly as the same product from the same company.

34.6 For icon and screenshot assets, start from the icons/ and social/ libraries, and confirm any new store presence or listing name with brand@lacspace.com before it goes live.

35. Requesting assets & approvals workflow

35.1 The single route for assets, approvals and brand questions is brand@lacspace.com . Before you write, check the Brand Center and the asset library — a large share of requests are already answered there, and the current file is always faster than a new one.

35.2 What to include in a request. Tell us what you need, where it will appear (medium and platform), the final size, the audience, and your timeline — and attach a mock-up if you have one. A request with this context can usually be answered in a single round; a vague one bounces back for detail.

35.3 When approval is required. Come to us before you co-brand with a partner, produce merchandise for sale, launch a new public product or feature name, run a large paid campaign, or use the marks in any way not clearly covered by these guidelines. A quick pre-launch review is far cheaper than reworking published material.

35.4 Turnaround, realistically. Straightforward asset requests are usually quick. Co-branding and new-name reviews take longer because they involve design and legal checks, so plan brand approval into your schedule as a step rather than treating it as a last-minute formality.

35.5 What you will get back. Typically the correct, approved file in the format you need, or written confirmation of how to proceed — sizing, spacing, treatment and naming. Keep that confirmation with your project files, since a written approval is what governs if a question comes up later.

35.6 If a request is declined or a permission is withdrawn , stop the use and remove the marks promptly. Lacspace may review any use of its marks and revoke permission at its discretion; adopting

changes quickly keeps everyone on the right side of the brand and the law.

36. Changelog of this document

36.1 These guidelines are versioned, and the version, effective date and last-updated date on the cover tell you which edition you are reading. The authoritative copy is always the one published at the Brand Center ; a downloaded PDF is a controlled snapshot, so check the Brand Center before a major launch to confirm you have the latest.

36.2 v1.2 — expanded edition. Added deeper guidance and worked examples throughout, plus new sections on logo construction and grid, colour accessibility and contrast pairs, the product portfolio index, writing about Lacspace, social post templates, app store and product listings, the assets-and-approvals workflow, and this changelog.

36.3 v1.1 — added sections covering sound and audio branding, environmental and wayfinding applications, trademark symbols and attribution, file formats, governance and approvals, the asset index, and a glossary, broadening the document from core identity into full application guidance.

36.4 v1.0 — the first published edition: positioning, the logo and its variants, clear space and minimum size, incorrect use, colour, typography, naming, iconography, motion, social, co-branding, accessibility and the core legal rules.

36.5 How changes take effect. When a new version is published, adopt it on your next update rather than reworking everything at once — unless the change corrects something misleading or unsafe, in which case fix it promptly. If in doubt about which rule applies, the version at the Brand Center governs.

36.6 Suggesting a change. If you find a gap, an ambiguity or a real-world case these guidelines do not cover, tell us at brand@lacspace.com . The document improves fastest when the people applying it report what is missing.

37. Quick do & don't reference

- **Do** download the current, official files from the Brand Center and place them unmodified.
- **Do** keep clear space equal to half the mark's height on all four sides, and respect the minimum sizes.
- **Do** pick the logo variant that gives the cleanest contrast against its background, and add a scrim over busy imagery.
- **Do** use the exact palette values via the colour tokens, and set headings in Space Grotesk with body in Inter.
- **Do** write “Lacspace” as one word with a single capital L, keep product names in their own casing, and reproduce the tagline exactly.
- **Do** email brand@lacspace.com for co-branding, merchandise, new names, or anything not covered here.
- **Don't** recolour, stretch, distort, rotate, outline, crop or add effects to the mark, or rebuild the wordmark in another font.
- **Don't** place the mark on low-contrast or busy backgrounds without a scrim, or shrink it below its minimum size.
- **Don't** fuse the mark with another logo, box it in your own container, or rearrange the elements of the lockup.

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• **Don't** imply an endorsement or affiliation that doesn't exist, or register confusingly-similar names, domains or handles.

• **Don't** put the marks on merchandise for sale, or use them in any false, misleading, disparaging or unlawful way.

• **Do** use the colour tokens and the type scale so every surface is built from one source of truth rather than hand-typed values.

• **Do** design light and dark modes deliberately, and check contrast against a WCAG target before you ship.

• **Don't** animate or “build” the mark by hand, tile it as a pattern, or screenshot or trace it to recreate a missing file.

• **Don't** invent an unofficial variant, sub-brand, nickname or handle, or let an internal code-name leak into public material.

38. Frequently asked questions

38.1 Which logo should I use? Default to full-colour on a clean background; use the white mono logo on dark backgrounds and photos, and the black or ink mono logo on light backgrounds. When space is tight, use the standalone symbol rather than shrinking the full lockup.

38.2 Can I change the logo's colour to match my design? No. The mark may only appear in its supplied full-colour, white, black, mono-slate or approved brand-tint (violet, orange, blue, cyan) forms. If none of those fit your background, change the background, not the mark.

38.3 Can I make Lacspace merchandise? Not for sale without written permission. Internal or gifted items still follow these guidelines; anything commercial requires approval from brand@lacspace.com first.

38.4 How do I make an on-brand cover or share image quickly? Use the dynamic Open Graph generator at `https://lacspace.com/og` with the `title`, `eyebrow`, `sub` and `accent` parameters, or start from the pre-built art in the covers/ library.

38.5 Where do I get the fonts and colours? Space Grotesk and Inter are free under the SIL Open Font Licence; the colour tokens are published as colors.css , colors.scss and colors.json .

38.6 Something I need isn't in the asset library — what do I do? Do not make your own version. Request it from brand@lacspace.com and we will supply the correct, approved file.

38.7 Can I put the logo on a coloured background? Yes, if the contrast is clean. Use full-colour on calm, neutral grounds; switch to the white or black variant on strong or dark colours; and if the background hue is close to the mark's own, change the background or add a scrim or panel.

38.8 How small can the logo go? No smaller than 48px for a favicon, 96px in a UI, or 200px in print. Below that the neural detail collapses — switch to the standalone symbol, which is drawn to survive at small sizes, rather than shrinking the full lockup.

38.9 Can I use the Lacspace name to say we integrate with or use Lacspace? You may state truthful, factual relationships (“built on Lacspace”, “a Lacspace customer”) using the unmodified official logo, as long as you do not imply endorsement or a partnership that does not exist. When in doubt, check with brand@lacspace.com .

38.10 Which font do I use where? Space Grotesk for headings, product names and anything near the wordmark; Inter for body copy, UI and long-form reading. Never introduce a third typeface, and never rebuild

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the wordmark in a live font — it is fixed artwork.

39. Sound & audio branding

39.1 Where Lacspace has an audio presence — a product sound, a video sting, an app chime — it should feel of a piece with the visual brand: **clean, modern and confident, never noisy or gimmicky.** Sound is another expression of the same personality, so treat it with the same discipline as the logo.

39.2 Use supplied audio assets where they exist rather than composing your own sting, and keep the brand sound consistent across products so it becomes recognisable. If a project needs new audio branding, request it through brand@lacspace.com rather than improvising.

39.3 Restraint and accessibility. Keep sounds short, quiet by default and never startling; give users a way to mute or disable audio, and never rely on sound alone to convey critical information. Pair any meaningful sound with a visual cue for users who cannot hear it.

39.4 Do not distort brand audio — do not re-pitch, re-time, layer or remix a supplied sting, just as you would not distort the logo. Its character is part of the brand and should reach the user intact.

39.5 In video and broadcast, balance any brand audio against the voiceover and footage so it supports the moment rather than competing with it, and match its placement to the visual reveal so sound and picture land together.

39.6 A quick checklist for product sound. Keep it short and quiet by default, give the user a clear mute, never rely on sound alone to convey something important, and pair any meaningful sound with a visual cue. Sound is an accessibility surface as much as a brand one.

39.7 Consistency builds recognition. Reuse the same brand sound across products so it becomes familiar rather than composing a fresh sting each time. If a project genuinely needs new audio branding, request it through brand@lacspace.com rather than improvising a one-off.

40. Environmental, signage & wayfinding

40.1 In physical spaces — offices, events, stands and signage — the mark should be **prominent, clean and correctly reproduced at scale.** Physical applications are highly visible and long-lived, so get the file, colour and spacing exactly right before anything is produced.

40.2 Materials and finish. Reproduce brand colours accurately across paint, vinyl, print and illuminated media, and confirm colour matches with a physical proof or swatch before production. On textured or three-dimensional surfaces, prefer the vector artwork and size up so fine detail survives.

40.3 Scale and viewing distance. The larger and further away a mark is, the more clear space and simplicity it needs; use the symbol where a full lockup would be unreadable at distance, and never crowd large signage with competing elements.

40.4 Wayfinding and legibility. Directional and informational signage should use Inter for maximum legibility, maintain strong contrast, and follow accessibility guidance for sign height, size and placement so everyone can read it.

40.5 Approval for permanent installations. Because environmental applications are expensive and enduring, send designs to brand@lacspace.com for review before fabrication, and keep clear space and minimum-size rules intact at full scale.

40.6 Scale changes the emphasis. The larger and more distant a mark, the more clear space and

simplicity it needs; at a distance, the standalone symbol often reads better than a full lockup. Never crowd large signage with competing elements, and confirm colour with a physical proof before fabrication.

40.7 Legibility and access. Directional and informational signage should use Inter, maintain strong contrast, and follow accessibility guidance for sign height, size and placement so everyone can read it. On textured or three-dimensional surfaces, use vector artwork and size up so fine detail survives.

41. Trademark symbols & attribution

41.1 When space and context allow, mark the brand appropriately: use the ™ symbol with the Lacspace name and product names for marks not yet registered in a given jurisdiction, and ® only where the mark is actually registered. If you are unsure of a mark's status, use ™ or omit the symbol and ask brand@lacspace.com .

41.2 You need not repeat the symbol on every mention. Applying it to the **first or most prominent use** on a page or in a document is sufficient; peppering every instance clutters the copy and is not required.

41.3 Attribution statement. Where a formal notice is appropriate — footers, credits, terms — include a line such as: “Lacspace and the Lacspace logo are trademarks of Lacspace Corporation Pvt. Ltd.” Add product names to the list where they appear.

41.4 Respect others' marks too. When you reference a third party's trademark alongside Lacspace, reproduce it correctly and attribute it to its owner. Never imply the third party endorses Lacspace, and never combine their mark with ours (see Co-branding).

41.5 Use the marks as **adjectives, not nouns or verbs** : “the Lacspace platform”, not “a Lacspace” or “to Lacspace something”. Keeping the name adjectival protects the trademark from becoming generic.

41.6 A ready-made attribution line. For footers, credits and terms, a dependable form is: “Lacspace, the Lacspace logo and [product names] are trademarks of Lacspace Corporation Pvt. Ltd.” List the product names that actually appear on the page, and keep the line consistent across your material.

41.7 When you are unsure of a mark's status, use ™ or omit the symbol rather than guessing at ®, and ask brand@lacspace.com . Applying ® to an unregistered mark, or in a jurisdiction where it is not registered, can create legal problems — so err toward ™.

42. File formats & when to use them

42.1 SVG is the preferred format for the logo on the web and anywhere it can be used: it is a vector, so it stays razor-sharp at any size and scales without a separate file per resolution. Reach for the svg-logo/ files first.

42.2 PNG is the right raster choice when you need transparency or a fixed-resolution bitmap — UI, email, documents and platforms that do not accept SVG. Choose a PNG at or above the size you will display it, and never upscale a small PNG. The logos/ and icons/ libraries provide the range.

42.3 Print vectors and the 4096px raster (print/) are for physical output — signage, packaging, large format — where resolution and colour control matter. Convert to CMYK and proof before a run, as covered in Merchandise & print.

42.4 Motion formats each have a home: MP4 for general video and web, WebM with alpha for transparent overlays, GIF for email and lightweight embeds, and Lottie JSON for crisp, scalable playback in apps and on the web. Pick the format the destination supports natively rather than converting between them.

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42.5 Do not convert between formats to work around a missing file. Screenshotting an SVG into a JPEG, or tracing a PNG back into a vector, degrades the mark and introduces errors. If you need a format that is not in the library, request it from brand@lacspace.com .

42.6 A quick chooser. Web and anywhere vectors are accepted -> SVG. Fixed-resolution raster with transparency (UI, email, docs) -> PNG at or above display size. Physical output -> print vector or the 4096px raster in CMYK. Animation -> MP4, WebM (alpha), GIF or Lottie by destination. Pick the native format; never convert to paper over a missing file.

42.7 Resolution is not reversible. A raster at 512px never becomes a true 2048px image by upscaling — it only becomes a soft 512px image stretched larger. When you know a mark will appear large, start from the vector or the 4096px master; do not plan to “blow up” a small file later.

43. Governance, versioning & approvals

43.1 These guidelines are a **living, versioned document** . The version, effective date and last-updated date are shown on the cover, and the authoritative copy is always the one published at the Brand Center . A downloaded PDF is a controlled copy — check the Brand Center before a major launch to confirm you have the latest.

43.2 When to seek approval. Come to us before you: co-brand with a partner; produce merchandise; launch a new public product name; run a large paid campaign; or use the marks in any way not clearly covered here. A quick pre-launch review is far cheaper than reworking published material.

43.3 How to request assets or approval. Email brand@lacspace.com with what you need, where it will appear, and a mock-up if you have one. Provide enough context — audience, medium, size, timeline — for us to respond usefully in one round.

43.4 Turnaround and expectations. Straightforward asset requests are usually quick; co-branding and new-name reviews take longer because they involve legal and design checks. Plan brand approvals into your timeline rather than treating them as a last-minute step.

43.5 Changes and revocation. Lacspace may update these guidelines and may review or revoke any permission to use its marks at any time. When a change lands, adopt it on your next update; when permission is withdrawn, stop the use and remove the marks promptly.

43.6 Reporting misuse. If you see the Lacspace name or marks being used incorrectly, deceptively or without authorisation, report it to brand@lacspace.com . Protecting the brand is a shared responsibility, and early reports help us act quickly.

43.7 Build brand review into the timeline. Simple asset requests are usually quick, but co-branding and new-name reviews take longer because they involve design and legal checks. Treat brand approval as a planned step, not a last-minute formality, and send requests with enough context — audience, medium, size, timeline — to answer in one round.

43.8 Permissions can change. Lacspace may update these guidelines and may review or revoke any permission to use its marks at its discretion. Adopt changes on your next update, and if a permission is withdrawn, stop the use and remove the marks promptly. The version at the Brand Center always governs.

44. Asset index & downloads

44.1 Every approved asset lives under the S3 brand library base **https://file.lacspace.com/file/p/brand/** . Always download the current files from these groups rather than recreating, tracing or screenshotting

anything. The groups below cover the complete set.

- **Logos (raster)** — sample lacspace-lockup-horizontal-on-ink.png — full-colour, white, black and mono-slate lockups as PNG.
- **Logos (vector)** — sample lacspace-lockup-horizontal.svg — scalable SVG lockups and the standalone symbol.
- **Icons** — sample icon-512.png — transparent symbol icons 16–1024 and app tiles (gradient and ink).
- **Favicon** — sample favicon.svg — favicon.ico, favicon.svg, apple-touch-icon, safari-pinned-tab and iOS tinted.
- **Shades / variants** — sample mark-violet-512.png — brand-tint marks in violet, orange, blue and cyan.
- **Covers** — sample og-cover-1200x630.png — pre-built covers and banners at platform sizes.
- **Social** — sample avatar-gradient-512.png — avatars and per-platform social art.
- **Palette** — colors.css · colors.scss · colors.json — ready-to-use colour tokens.
- **Clear space** — sample clearspace-guide.png — clear-space and minimum-size reference diagrams.
- **Wallpapers** — sample wallpaper-desktop-1440p.png — brand backgrounds for decks, devices and covers.
- **Watermark** — sample watermark-ink-25-2048.png — the supplied diagonal watermark artwork.
- **Email** — sample email-banner-1200x300.png — the 600px signature lockup and 1200×300 banner.
- **Print** — sample lacspace-lockup-vector.svg — 4096px rasters and print-ready vectors (CMYK-ready).
- **Motion** — lacspace-pulse.mp4 · lacspace-pulse-alpha.webm · lacspace-pulse.gif · lacspace-pulse.lottie.json .

44.2 The **Brand Center** at lacspace.com/brand is the front door to all of the above and always reflects the latest approved assets. If a file you need is not there, request it from brand@lacspace.com rather than making your own.

44.3 How to download. Open the group link, choose the exact file and size you need, and place it unmodified — do not re-export, recolour or rename it in a way that hides its version. If your platform needs a format the group does not list, request it rather than converting one yourself.

44.4 If it is not in the library, it is not approved. The absence of a file is not licence to make your own. When you need an asset the library does not hold, email brand@lacspace.com and we will supply the correct, approved file — usually faster than building a wrong one.

45. Legal, trademark & permissions

45.1 “Lacspace”, the Lacspace logo and neural-head symbol, the tagline, and the Lacspace product names are **trademarks of Lacspace Corporation Pvt. Ltd.** , protected worldwide. They are valuable company property and are governed by the rules in this document and the wider legal framework.

45.2 You may reference Lacspace using the unmodified official logo downloaded from the asset library; state truthful, factual relationships (for example that you are a genuine customer, partner or integrator); use approved assets in editorial, press and educational contexts to accurately report on Lacspace; and request assets or written permission from brand@lacspace.com .

45.3 You may not alter the marks; create derivative, combined or fused lockups; imply endorsement,

sponsorship or affiliation that does not exist; register confusingly-similar names, domains, handles or trademarks; place the marks on merchandise for sale without permission; or use the marks in any false, misleading, disparaging or unlawful way.

45.4 These guidelines and this PDF **grant no ownership rights** in the Lacspace name, marks or assets, and confer no right beyond the specific, limited uses described here. Any goodwill you build while using the marks accrues solely to Lacspace.

45.5 Lacspace may **review any use of its marks and revoke permission at any time** , at its sole discretion. On request you must promptly stop the use and remove the marks. We may also update these guidelines; the version at the Brand Center is always the one that applies.

45.6 This document sits alongside the full legal framework: the License , Copyright & IP , Trust & Transparency and the Legal Centre . Where questions of rights or permissions arise, read this document together with those.

45.7 Nominative use, in plain terms. You may use the Lacspace name and unmodified logo to refer truthfully to Lacspace — to say you integrate with it, sell it, or report on it — provided you do not imply an endorsement, sponsorship or affiliation that does not exist, and you use no more of the mark than needed to identify us.

45.8 You may not register or use confusingly-similar names, domains, social handles or trademarks; incorporate the mark into your own logo, product name or app icon; or use the marks to endorse, disparage, or in any false, misleading or unlawful way. These uses harm the brand and are not permitted.

46. Pre-publish checklist

46.1 Before anything carrying the Lacspace name or mark goes live, run it against this checklist. It gathers the rules from across this document into the handful of checks that catch the great majority of errors; a two-minute pass here is cheaper than a correction after publication.

46.2 The mark. Is it the current official file, placed unmodified? Is it the right variant for the background (full-colour on clean, white on dark, black on light)? Is the clear space respected on all four sides, and is it above the minimum size for the medium?

46.3 Contrast and legibility. Does the mark separate cleanly from its background, with a scrim over any busy imagery? Does text meet the WCAG targets (4.5:1 normal, 3:1 large)? Does every meaning survive without relying on colour alone?

46.4 Colour and type. Are the exact palette values used via the tokens rather than eyeballed hex? Are headings in Space Grotesk and body in Inter, with no third typeface and no rebuilt wordmark? Is the type hierarchy clear?

46.5 Naming and voice. Is “Lacspace” written as one word with a single capital L? Are product names in their exact casing? Is the tagline reproduced exactly? Is the copy specific and free of hype and unprovable superlatives?

46.6 Positioning and rights. Is the company described globally, not tied to a country? Are all claims true, with no implied endorsement or partnership that does not exist? Is every image licensed, with releases where needed?

46.7 Approvals. Does this use need sign-off — co-branding, merchandise for sale, a new public name, a large campaign, or anything not clearly covered here? If so, has brand@lacspace.com approved it in writing? If any answer above is “no” or “not sure”, fix it or ask before you publish.

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47. Common mistakes & their fixes

47.1 Most off-brand work is not malicious — it is a handful of avoidable mistakes made under deadline. This section pairs the frequent ones with their fix, so you can recognise and correct them quickly rather than rediscovering each the hard way.

47.2 Mistake: recolouring the mark to match a layout. Fix: leave the mark in an approved variant and change the *background* instead. The logo adapts to your surface by choosing full-colour, white, black, mono-slate or an approved tint — never by taking on a new colour.

47.3 Mistake: shrinking the full lockup until the wordmark is unreadable. Fix: switch to the standalone symbol, which is drawn to survive at small sizes, and keep the lockup above its minimum. If the space is truly tiny, the symbol is the right tool.

47.4 Mistake: dropping the mark straight onto a busy photo. Fix: add the approved scrim so the mark sits on an even field, or move it to a quiet region of the image, or give it a clean Ink or Off-White panel of its own.

47.5 Mistake: hand-typing hex values that slowly drift. Fix: reference the colour tokens (colors.css , colors.scss , colors.json) so one source of truth drives every surface and no two greys quietly diverge.

47.6 Mistake: rebuilding the wordmark in Space Grotesk or another font. Fix: place the supplied wordmark artwork. The wordmark is fixed art, not live text; retyping it changes the letterforms and spacing and reads as a counterfeit.

47.7 Mistake: describing the company as based in one country. Fix: describe Lacspace globally. A product may serve a specific market, but the company is deliberately country-neutral — keep the two apart in every sentence.

47.8 Mistake: screenshotting or tracing a mark to bridge a missing file. Fix: download the correct file from the asset library, or request it from brand@lacspace.com . Every copy-of-a-copy degrades the artwork and introduces colour and edge errors.

47.9 Mistake: cropping the horizontal logo to make an app icon. Fix: use the supplied app-icon tile, which is composed with its own padding and safe area. A cropped lockup loses the wordmark, breaks the safe zone, and is clipped by the platform's rounding.

47.10 Mistake: hand-animating the static logo — spinning, bouncing or typing it on. Fix: use the supplied pulse and reveal motion files at their intended pacing. If you need a different length or format, request it rather than re-timing or re-cutting the animation.

47.11 Mistake: leaking an internal code-name or nickname into public material. Fix: use only approved public names and assets. Code-names and informal logos are working shorthand, not brands, and must be swapped for the real name before anything ships.

48. Glossary of brand terms

- **Mark** — the overall Lacspace logo, whether the full lockup or the standalone symbol.
- **Symbol** — the neural-head graphic on its own, without the wordmark; a human profile woven with a neural network (human + AI).
- **Wordmark** — the fixed “Lacspace” lettering artwork; it is never re-typeset in a live font.
- **Lockup** — the approved arrangement of symbol plus wordmark used as the primary logo.

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• **Clear space** — the protected margin around the mark, equal to half the mark's height on every side, that nothing may enter.

• **Scrim** — a subtle darkening or lightening layer placed under the mark or text over busy imagery to preserve contrast.

• **Variant** — an approved rendering of the mark: full-colour, white, black, mono-slate or a brand tint (violet, orange, blue, cyan).

• **Tokens** — the machine-readable colour values (colors.css , colors.scss , colors.json) used instead of hand-typed hex codes.

• **Pulse / Reveal** — the two official animations: a slow breathing loop (pulse) and a one-time scale-in intro (reveal).

• **Master brand** — Lacspace itself, under which individual products such as SaloonERP and ScanSewa sit.

48.1 Use these terms consistently when discussing the brand internally and with partners, so everyone means the same thing by “symbol”, “lockup” or “clear space”. Shared vocabulary makes brand reviews faster and reduces mistakes.

• **Full-colour** — the primary gradient rendering of the mark, used on clean, high-contrast backgrounds.

• **Reversed (white)** — the solid white rendering of the mark, used on dark backgrounds and photography.

• **Mono-slate** — the soft single-tone rendering for restrained, secondary contexts such as footers and fine print.

• **App tile** — the self-contained, padded square lockup for launcher icons, store listings and avatars.

• **Safe zone** — the central region of an adaptive or maskable icon, or a cover, that survives every platform crop.

• **OG image** — the 1200×630 share/preview card, generated on demand at lacspace.com/og or built from the covers library.

• **Type scale** — the fixed set of size steps (display, H1–H3, body, small, caption) that sets typographic hierarchy.

• **Master brand / sub-brand** — Lacspace is the master brand; products sit beneath it and must not become unofficial sub-brands.

49. Why the brand system matters

49.1 It is worth understanding *why* these rules exist, because a rule you understand is a rule you apply well under pressure. A brand is not the logo; it is the accumulated impression left by every encounter a person has with the company — a website, an app, an email, an advert, a piece of packaging, a support reply. The system in this document exists to make those thousands of separate encounters feel like they come from one coherent, trustworthy company rather than a scattering of unrelated efforts.

49.2 Recognition is built by repetition. People do not memorise a brand from a single exposure; they learn it slowly, from the same mark, the same orange, the same two typefaces and the same voice appearing again and again until the pattern becomes familiar. Every time someone bends the rules to make one piece “special”, they spend a little of that accumulated recognition. Discipline is not the enemy of good design here — it is the mechanism by which the brand becomes worth recognising at all.

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49.3 Consistency is also efficiency. A shared system — tokens, type scale, components, ready-made assets — means designers and engineers spend their time on the problem in front of them instead of re-deciding the basics on every project. The guidelines are a set of decisions already made, so you do not have to make them again. That is why reaching for the supplied file, the token and the template is not laziness; it is how good teams move quickly without drifting off-brand.

49.4 Trust is the asset we are protecting. Much of this document — honest claims, honest data visualisation, correct attribution, accessible design, truthful positioning — is ultimately about trust. A brand that overstates, misleads or excludes spends down the goodwill it has built, and goodwill is far harder to rebuild than it is to lose. When a rule seems strict, it is usually strict because the alternative quietly erodes the one thing the brand cannot afford to lose. See Trust & Transparency for the wider commitment.

49.5 The system is designed to travel. Lacspace is a global, country-neutral company with a growing portfolio of products and a long horizon from software toward AI, robotics and space. A brand system that is precise but flexible — a small palette, two typefaces, a clear voice, a well-defined mark with room to breathe — is one that can stretch across many products, many markets and many years without fracturing. Every rule you follow keeps that future coherence intact.

49.6 And it is a shared responsibility. These guidelines only work if the people applying them treat them as a floor to build on, not a fence to climb. Use them, question them where they fall short, report misuse when you see it, and ask brand@lacspace.com when a case is not covered. A brand is protected in the small, everyday decisions far more than in any single grand gesture.

50. Ten principles to remember

50.1 If you take nothing else from this document, hold on to these ten principles. Everything above is detail in service of them; when a specific rule is not to hand, these will keep you on-brand.

50.2 1. **Use the supplied files, unmodified.** Download the current asset and place it as delivered — never redraw, trace, screenshot or recolour the mark.

50.3 2. **Give the mark room.** Keep clear space equal to half its height on every side, and never render it below the minimum size for the medium.

50.4 3. **Choose the variant for contrast.** Full-colour on clean grounds, white on dark, black on light; add a scrim over busy imagery.

50.5 4. **Keep colour disciplined.** Use the exact palette via the tokens, let neutrals dominate, and treat brand hues as accents.

50.6 5. **Two typefaces, no more.** Space Grotesk for headings, Inter for body; never rebuild the wordmark in a live font.

50.7 6. **Write the name correctly.** “Lacspace” — one word, single capital L; product names in their exact casing; the tagline reproduced exactly.

50.8 7. **Stay global.** Describe the company as country-neutral; only products may be market-specific.

50.9 8. **Be clear and honest.** Plain, specific language; no hype, no unprovable superlatives, no implied endorsements.

50.10 9. **Design for everyone.** Meet contrast targets, never rely on colour alone, and provide meaningful alt text.

50.11 10. **When in doubt, ask.** Email brand@lacspace.com before you publish anything borderline or

uncovered.

50.12 These principles are a floor, not a ceiling. Consistency across thousands of small moments is what turns a logo into a brand — so apply them the same way every time, and let the discipline compound into recognition.

51. Contact

51.1 For **press and media** , brand assets, interviews and factual questions about Lacspace, write to brand@lacspace.com . We can supply the correct, current logo files and confirm how to describe the company.

51.2 For **co-branding, partnerships and approvals** , send your mock-up to brand@lacspace.com before production. We will review sizing, spacing, treatment and placement and confirm in writing.

51.3 For anything **not covered by these guidelines** , or any use you are unsure about, ask first. A quick email to brand@lacspace.com is always faster and cheaper than reworking published material.

51.4 The always-current guidelines and the full asset library live at the Brand Center . Bookmark it, and check back before a major launch to make sure you are working from the latest approved brand.

51.5 Reporting misuse. If you see the Lacspace name or marks used incorrectly, deceptively or without authorisation, tell us at brand@lacspace.com . Protecting the brand is a shared responsibility, and an early report lets us act before the misuse spreads.

51.6 One inbox for everything brand. Whether it is a press query, an asset request, a co-branding review, a new-name check or a simple “is this allowed?”, brand@lacspace.com is the single point of contact. When in doubt, ask first — it is always faster and cheaper than reworking published material.

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