



Brand guide

Version 1.3 / June 2022

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Our logo



Our corporate logo

Our logo allows us to be immediately recognizable and helps us to differentiate ourselves in the marketplace.

It should be used in the most impactful way, identifiable and distinct on any internal or external communication, whatever the medium or topic.



EVS COLOR LOGO

Although there are two official versions of our logo as pictured above, the colored version should always be preferred.

Whether it's a solution, a product, an internal communication or any other document created by our organization, **the colored EVS logo is the solution to adopt on almost all of our printed and digital media.**



EVS WHITEOUT LOGO

Its use should be restricted to the following:

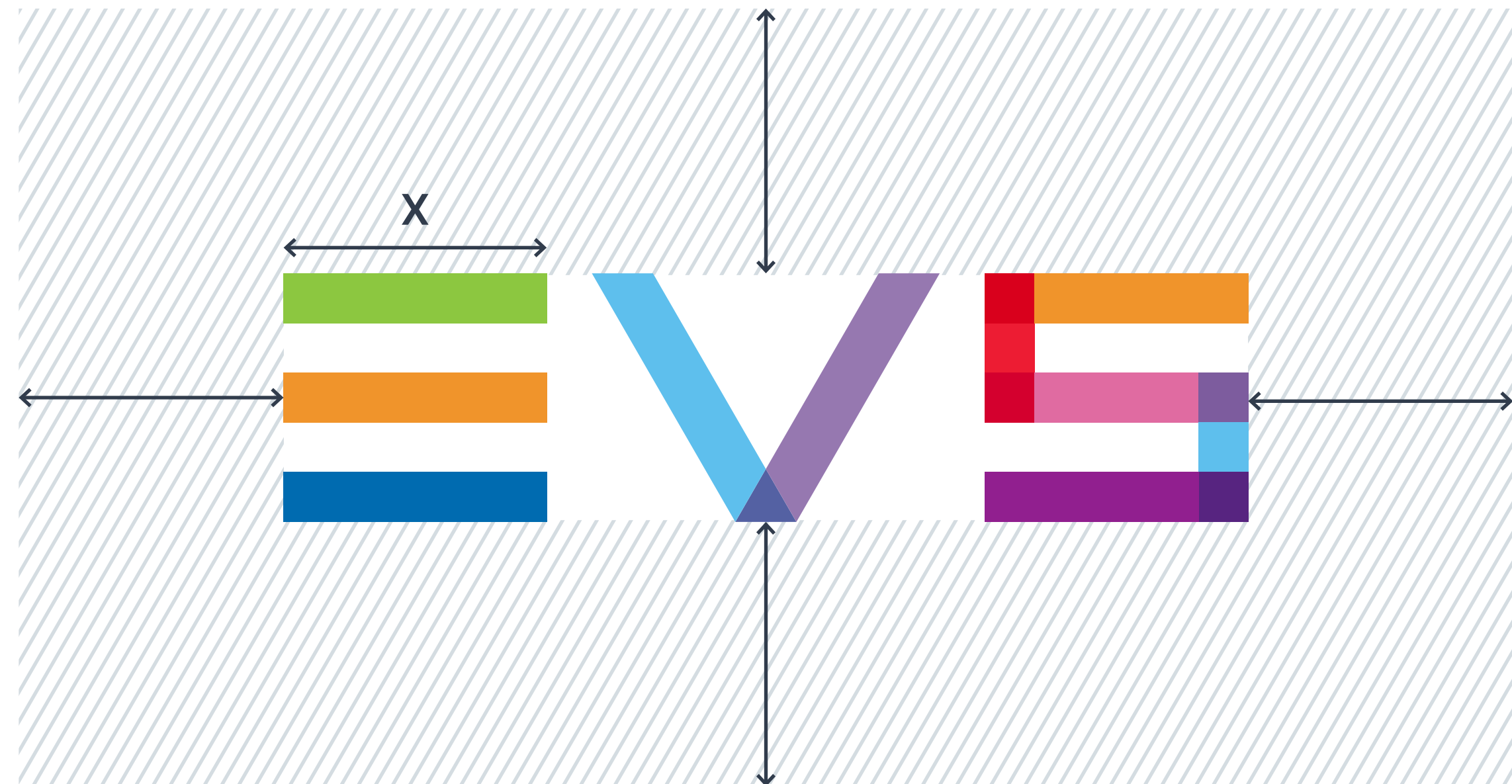
- Product packaging
- Software interfaces
- Immersive visuals
When there is a need to immerse the audience (ex: background for virtual events)
- Textiles
- Under certain conditions, it can be used in images that are created externally
Please contact the Marketing department to check beforehand.



Clear space

For maximum impact, always ensure the EVS logo stands out clearly.

The clear space designates the space around the logo that is free from any type of visual information. It's an area where no other graphic or textual object can be inserted. To make sure you respect the free zone, a simple rule of thumb is to use the width of the letter 'E' as a reference.





Dos and dont's

Our logo can only be used in two ways, in color on a white or light background or in white on a black or dark background.



NEVER USE OUR COLOR LOGO ON BLACK OR DARK BACKGROUNDS



NEVER USE OUR LOGO IN BLACK



NEVER USE OUR LOGO IN A SOLID COLOR



NEVER CHANGE THE SHADES OF OUR COLOR LOGO



NEVER DISTORT OUR LOGO



ALWAYS KEEP OUR LOGO HORIZONTAL



Our typeface



Official typeface

Our typeface is a fundamental component of our brand guide.

For all textual elements, **please use our official typeface ‘Inter’**, taken from Google’s font library and suitable for both online and offline usage. Its variety of weights (or thicknesses) allow you to structure your documents in a hierarchical order.

SUBSTITUTE FONT

If it is impossible to use the Inter typeface for technical reasons, you can use the **‘Arial’** system typeface as a substitute.

PANGRAM

The quick brown fox
jumps over the lazy dog

OVERVIEW

Inter Thin

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

Inter ExtraLight

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

Inter Light

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

Inter Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

Inter Medium

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

Inter SemiBold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

Inter Bold

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz**

Inter ExtraBold

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz**

Inter Black

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz**



Wordmarks

Applying specific typefaces and knowing when to use upper or lower case ensures consistency. EVS typography must be legible across all our communication channels.

TECHNOLOGY PLATFORM

VIA
VIA Flow
VIA Mind
VIA Opengate
VIA Pulse
VIA Trace
VIA Xsquare

SOLUTIONS

LiveCeption Signature
LiveCeption Pure
MediaCeption Inflow
MediaCeption Signature
MediaInfra
MediaInfra Strada
MediaHub

CORE PRODUCT BRANDS

Cerebrum
Dyvi
IPDirector
IPD-VIA
LSM-GO
LSM-VIA
Neuron
Overcam
Synapse
X-One
Xeebra
XFile3
XS-NEO
XS-VIA
XT-GO
XT-VIA
XtraMotion

OTHER BRANDS

Beplay
Epsio FX
IPLink
IPWeb
MediArchive Director
Mplay
Multicam
Multireview
PMA
PMX
PMY
PMZ
XClient
XHub-VIA
XNet-VIA
XStore



Our colors and shapes



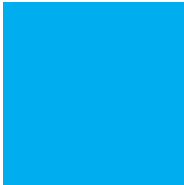




Color palette

EVS’ official color palette reflects our company’s personality and reinforces our brand identity. It helps us communicate in a consistent way across all channels and mediums.

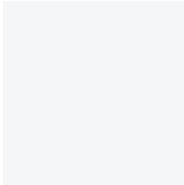
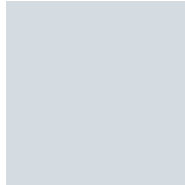
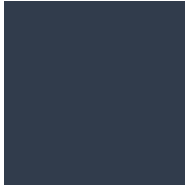


Secondary colors are used to support our primary colors in a graphic composition. They can be used, for example, to structure a layout, a table, or to create subtle background graphics.

COLOR CODES

Primary colors

	EVS BLUE	EVS RED	EVS ORANGE	EVS GREEN	EVS TURQUOISE
					
CMYK / PRINT	83 0 0 0	0 95 75 0	0 58 91 0	52 0 88 0	78 12 41 0
RGB / WEB	0 174 239	237 27 50	245 130 33	141 198 63	0 160 160
HEX	#00AEF	#ED1B32	#F58221	#8DC63F	#00A0A0

Secondary colors

	EVS LIGHT GREY	EVS MID GREY	EVS DARK GREY	EVS BLACK	EVS DEEP PURPLE
					
CMYK / PRINT	5 3 3 0	20 10 10 0	85 70 50 40	85 75 55 65	100 100 10 25
RGB / WEB	245 246 247	212 220 225	49 60 76	28 33 46	36 32 106
HEX	#F5F6F7	#D4DCE1	#313C4C	#1C212E	#24206A

RESTRICTED USE,
SEE PAGE 13



The meaning of our primary colors

Our primary colors provide a structural approach to our visual communication.

For any communication referring to an EVS solution, please make sure you use the solution's assigned color as the dominant color.
For communications referring to a specific product and in all other cases, please use the 'EVS Blue' color.

Thought Leadership documents

MediaHub documents

MediaCeption documents

MediaInfra documents

LiveCeption documents

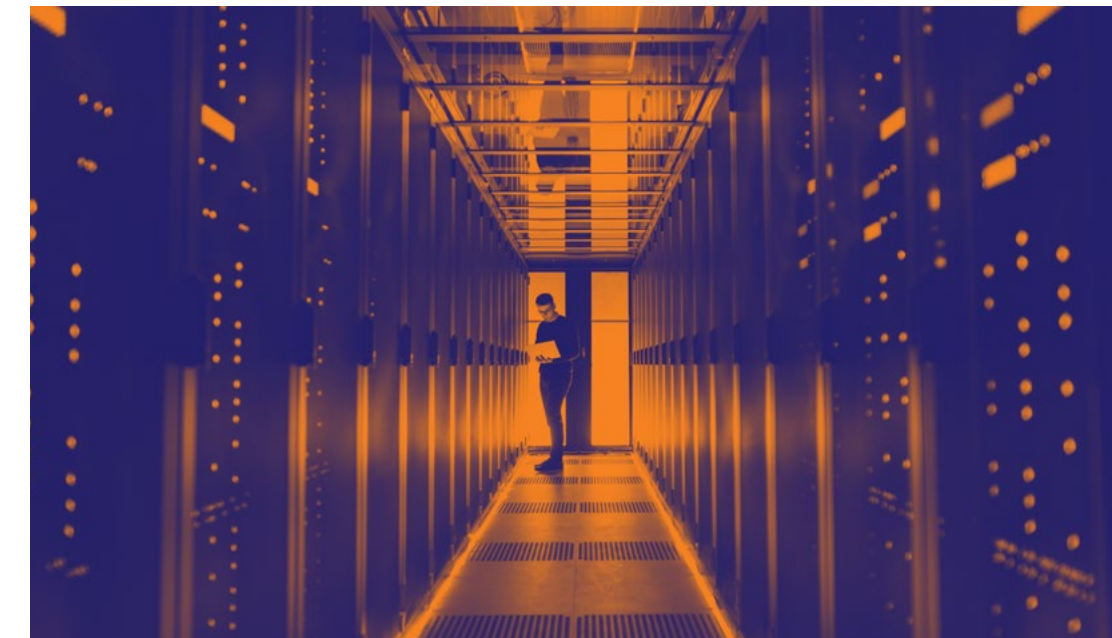


It's all about contrast!

EVS' primary colors, directly inspired by the color shades of our logo, were not chosen at random.

These primary colors were selected because of their respective meanings, but also for the way they create impactful duotone images when combined with the 'Deep Purple' shade.

The 'Deep Purple' shade should be restricted to this use.

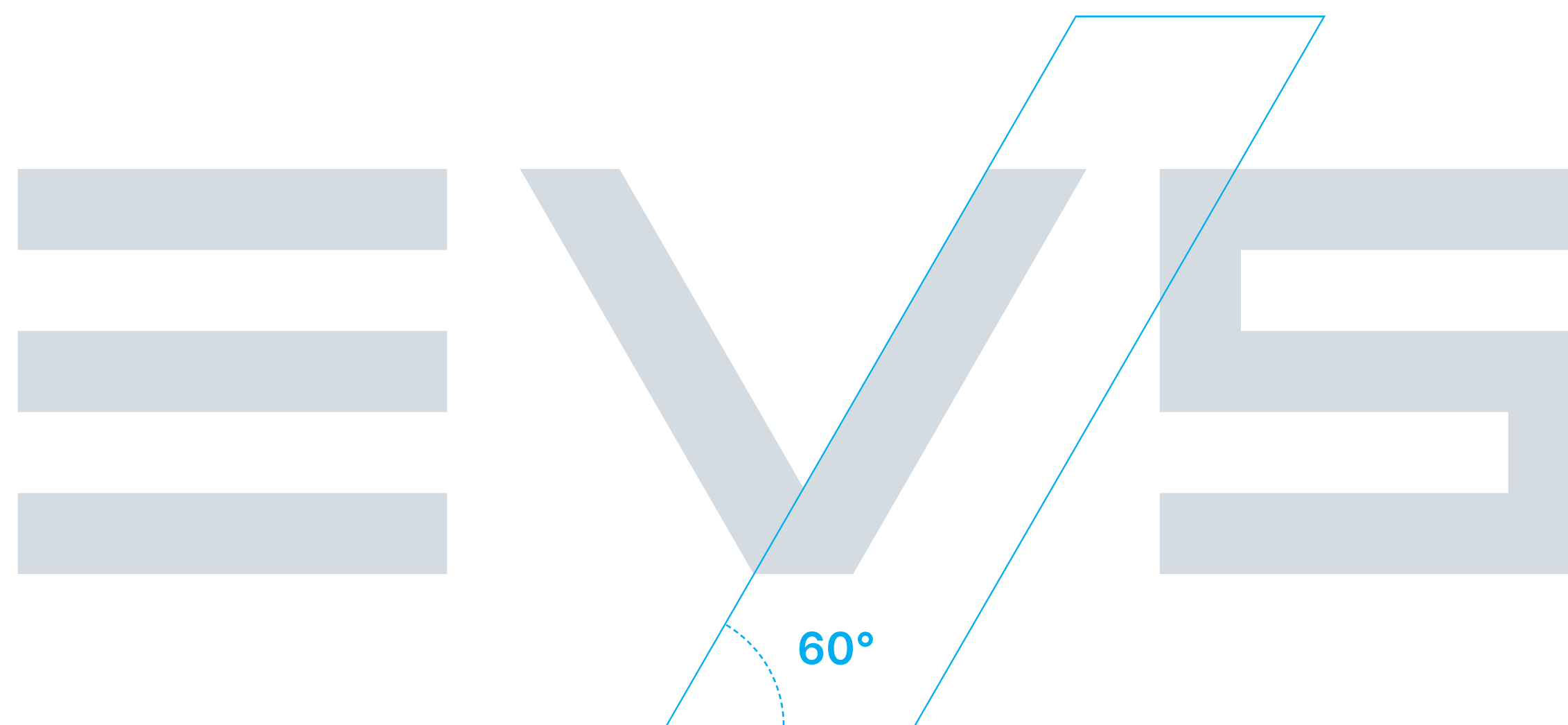




Think diagonal

Diagonal shapes are part of our graphic identity just like our corporate logo, our typeface and our official color palette.

These shapes are based on the 60° angle of the “V” in our corporate logo. The use of diagonals combined with the other graphic elements described previously allows us to give the EVS look & feel to all the collaterals we produce. **The next pages provide some examples of images created using all these elements.**





EVS

EVS HQ in Liège, Belgium



EVS

LiveCeption solutions

EVS

MediaInfra solutions

EVS

MediaCeption solutions



EV5

MediaHub solution



We create
return on
emotion

→ evs.com

EV5

The New Replay Experience

→ evs.com



Brand guide applications



Advertisements





Corporate reports





Solution brochures



White papers

WHITE PAPER

Introduction

The development of television technology - in the studio, on location, along the transmission chain and in viewers' homes - has been a continuing search for greater picture resolution and better looking images. From 400 line black and white - described as high definition for the BBC's broadcasts from 1930 onwards - to 480i and 675i line colour, the medium made the significant jump into digital transmission in the 1990s, paving the way for HD broadcasting.

These transitions were relatively gradual over a period of 50+ years. The rate of technological innovation and research has accelerated considerably during the 21st century, with the result that HD is now being challenged by Ultra High Definition (UHD) and its 4x higher resolution. The pace has picked up even more over the last five years as OTT and streaming services have changed the broadcasting landscape.

The new breed of entertainment distribution services, notably Netflix and Amazon Prime, have made UHD a primary specification for programming and are delivering it to homes as standard rather than being a special feature or test channel.

Satellite broadcasters, ESPN and BT Sport in particular, are also keen to embrace UHD as with greater visual depth and clarity it delivers a more immersive viewing experience for drama and particularly for live sport such as football. However, as with digital terrestrial television (DTT), the constraints of the production and distribution infrastructure make adoption a more difficult proposition.

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WHITE PAPER

As we move from BT.709 to BT.2020, the volume increases logarithmically and exponentially from 100 nits to the 1000s and even 10,000s. As stated earlier, the problem is that these larger ranges in colour and luminance amounts still have to fit into 10-bits. In a linear environment we would need much more than those 10-bits. If you go from black to maximum white also, all the edges in the colours you would need approximately 40-steps on a camera lens. But 40-bits as an infrastructure is too expensive and definitely not backwards compatible. So we need to make fit everything into 10-bits.

This is where gamma curves come in. We need some sort of curve that will use the 10-bits representation of YUV more efficiently. It is a method of squeezing data into a 10-bit environment. And you need to do this in a way the human eye will not notice artifacts. This can be done in different ways. A fundamental aspect is that more bits are necessary in the darker portions of the picture where the human eye is very sensitive for slight variations and fewer in the light (where the human eye is much less sensitive).

The volume of the BT.2020 colour space is much larger than that of BT.709. What is also obvious and makes moving from one colour space to another a bit messy is that the area taken up by BT.2020 does not expand over the centre of the available space. If the colour space had been spread out more with white in the middle then compatibility would be easier because moving from one colour space to another could be achieved by changing the gain. But because the BT.2020 space is a triangle that does not expand over the centre, there are a number of accommodations and differences in the amounts of the primary colours that could be used. On the BT.2020 curve green has increased considerably but is not well represented in the BT.709 curve. Consequently it is mathematically almost impossible to go from one to the next and you need something else to make the transition.

The gamma curves we are using to make it fit 10-bit, and the fact there are two colour spaces that are not expanding over centre points, cause a problem with interoperability between signals. If you record material in a BT.2020 space and want to show it in a system that expects BT.709, the process goes wrong because material recorded into one curve does not look right on a display that is expecting a different curve.

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WHITE PAPER

Three different ways to represent HDR

To accommodate what are becoming necessary additions to the broadcast vision production and transmission processes, three new curves have been developed, each with its own approach to improving dynamic range.

Perceptual Quantization (PQ) is a curve that has been optimised for the human eye through extensive research carried out by Dolby Laboratories. It is part of Dolby Vision, the 4K video display technology that also incorporates HDR and WCG. Dolby Vision has been adopted by both TV set receiver manufacturers - including LG and Vizio - and streaming video services such as Netflix, Amazon Video and Vudu.

Although developed by Dolby, PQ is an open curve for HDR that has been standardised by SMPTE (Society of Motion Picture and Television Engineers) as ST.2084. It is the result of testing 2000 humans throughout the world, because, depending on where you come from, you perceive light and colours slightly differently. There is also a difference between the perception abilities of men and women.

Without making such accommodations and adjustments in the curve there is the chance that banding artifacts would be produced. These can be seen in badly compressed YouTube movies. For example, if there were a dark under-water scene you would see strange artifacts in the dark edges. Which is why more grades of darkness are necessary combined with a higher number of bits.

The PQ curve was created to achieve this and goes all the way up to 10,000 nits. This is probably overkill for the average household TV but you certainly need more than 1000 nits, maybe around 4000, to produce the best viewing experience.

Despite its positive features, PQ is still an odd curve. It hits only 10 percent of maximum light output at 75 percent of the 10-bit space used. This is because the human eye will see errors in the dark much sooner than in the light.

Figure 4: PQ curve

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Application notes

EVE

APPLICATION NOTE

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EVE

APPLICATION NOTE

High speed cameras

To achieve high-quality slow-motion replays, it is common to use cameras that acquire video faster than the normal production frame rate, to allow the replay to be slowed down without impairing quality. Although different camera vendors have different product names for their systems, the products are generally grouped into two categories.

Super Motion or Super Slo-Mo

Cameras operating between two times 100-120 fps and 16 times 800-960fps the normal frame rate, and being continuously recorded in the production server.

Delivery of content: Super motion cameras have multiple video outputs on their CCU, referred to as 'phases'. The delivery of these phases enables temporal content to be stored in the EVE server and provides the high-quality 'SuperMotion' replays that the industry and TV audiences appreciate. Every single frame is retained during the recording, giving operators flexible access to every video frame for playback. The operator can playback at the normal live playback rate of 100%, or playback at any speed from 100% to 1600% playback speeds.

Speed and Reaction: Thanks to EVE's loop recording technology and the fact that the server is always recording, operators can playback content during recording, which consequently provides swift access to every replay during the live.

Hyper Motion

Cameras operating at 1000 fps or more, and recording in short bursts into an internal camera memory buffer which must be processed and subsequently transferred from camera to the server.

Hyper motion cameras operate at very high frame rates (up to 3000 fps). The limitations of data communication implies that these cannot be streamed in real time from the camera. Instead, the high-speed content is stored in a memory buffer inside the camera or its CCU. The buffer is constantly refreshed in a first-in/first-out (FIFO) system so the operator always has access to the most recent material. To create a clip, the operator simply stops recording to preserve the content of the buffer. This can be performed at the CCU, or from the LSM-VIA controller to define a new playback from this buffer. The content is then processed and streamed in a linear fashion into the EVE server's record channel. Once recorded, it's available for replay in exactly the same way as any other clip, except at a much greater level of replay speed. Because of their very long replay times – a five second event shot at 1000 fps is equivalent to over 100 seconds – hyper motion replays are often used for 'heavy' replays, after the main action or in extended breaks.

The ability to show extreme slow motion replays of action is very popular with audiences, particularly in building emotion and enthusiasm around an event.

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EVE

APPLICATION NOTE

Super Motion wiring

Considering the example of a 3x super slo-mo camera, the CCU delivers the camera over three outputs: one for frame 1, one for frame 2 and one for frame 3 in the group which occupies the time taken by a single standard camera frame (see configuration example 1 below).

In case the camera supports an equal amount of phases, the camera can combine two phases into a single 3D-SDI using a method called Dual-Stream. This allows the delivery of more content with less cables, and in turn allows more flexible configurations (see configuration example 2 below).

By routing the combined output of the CCU to the production switcher, the camera can also be used live as part of the main broadcast coverage. The popular super motion cameras are built on the same optics and signal processing as standard cameras, meaning that their outputs are a good match and can be intercut with live cameras. This minimises the need for additional operators while providing good coverage of all parts of the field of play. It also reduces the number of seats lost from safe to accommodate the camera and cameraman.

Since the camera is creating more frames than with standard cameras, the replay can be slowed down significantly and display more temporal quality. Delivering to a six times super motion camera as an example, the action can be slowed to one-sixth of real time without repeating any frames of playback, thus translating into better perceived quality for slow motion.

This is very important, particularly in live sports productions. It allows the viewer to appreciate the skills of the athletes but also understand the incident that has just occurred. Viewers particularly enjoy slow motion replays, and the clean image quality from super motion cameras makes the experience even better for live stoppage.

When a replay is performed, the LSM-VIA operator identifies the content required. Even though physically it involves more than one server channel for input, logically they are managed together so the operator performs precisely the same actions and keyframes selecting a super motion replay as a replay from a standard camera.

As in any replay, the T-Bar of the LSM-VIA controller is used to smoothly vary the speed of the replay instant by instant, providing them the same operational interface regardless of the speed of the camera being used.

Configuration example 1: 3x SLM 3x + 1 N + 2 OUT

Configuration example 2: 2x SLM 6x 3x + 1 N + 2 OUT

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Website





PowerPoint template





Demonstration booth





Packaging





Brand guide

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