Brand Book

IDENTITY, VOICE & APPLICATION GUIDELINES

EDITION 01 · 2026

ABOUT THIS DOCUMENT

A working manual, not a museum piece.

This brand book exists so that everyone who touches TAMAN — agencies, photographers, designers, copywriters, printers, suppliers and our own team — can make new things that feel unmistakably ours without having to ask.

It sets out what TAMAN is, how the identity is built, and the rules that keep it coherent across a menu, a signboard, an Instagram story and a wall. Where a rule is absolute it is written as one. Where judgement is required, the intent is explained so you can make the call yourself.

Use it as a reference, not a cage. The identity is deliberately simple and deliberately warm; it survives interpretation, but it does not survive carelessness.

> **Before you start.** Always work from the master files supplied in the TAMAN asset library. Never redraw, retype or re-trace the monogram or the wordmark, and never rebuild a colour by eye.

> **A note on this document.** The book itself is set in {DOCSANS} — a neutral sans that is deliberately *not* part of the identity. The brand's own faces, Cormorant Garamond and Jost, appear only where TAMAN is being shown or is speaking: the wordmark, the specimens, the mockups and the lines of brand copy. That separation is intentional — it keeps the guidance visibly distinct from the brand it describes.

TAMAN — The Garden
Jl. Labuansait No.250, Pecatu, Kuta Selatan, Badung, Bali 80361,
Indonesia

Edition 01 · 2026
Issued by TAMAN Brand & Marketing
brand@tamanuluwatu.com

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HOW TO READ THE RULES

Must — non-negotiable. Breaking it damages recognition or legibility.

Should — the strong default. Deviate only with a reason, and flag it for approval.

May — permitted latitude. Use your judgement and the spirit of the brand.

Pages marked with the × symbol show things that are never acceptable, whatever the context, format or deadline.

IF YOU ARE AN AGENCY OR FREELANCER

Read sections 01 and 06 before you write anything, and sections 02 to 05 before you design anything. Work only from the supplied master files, and send proofs to **brand@tamanuluwatu.com** before production.

Section 08 lists every file you should have been given. If something is missing, ask for it rather than rebuilding it — a re-traced logo or a re-typed wordmark is the single most common way this identity gets damaged.

01

The Brand

What TAMAN is, why it exists and what it promises. Everything in the rest of this book is downstream of these pages. If a design decision cannot be traced back to something here, it is decoration rather than brand.

1.1

The name



BAHASA INDONESIA · NOUN

ta·man / ˈta:man / — garden; a cultivated, enclosed, tended place.

TAMAN means garden. Everything follows from that.

A garden is not wilderness and it is not architecture. It is nature that someone has chosen, arranged and looked after. That single idea explains the whole brand: raw materials handled with intention, tropical abundance kept in order, hospitality that feels loose but is rehearsed.

The name is Indonesian, which roots us in Bali rather than importing a European bar and dropping it on a cliff. It is short, pronounceable in every language our guests speak, and it carries no category baggage — TAMAN is not “TAMAN Bar” or “TAMAN Restaurant”. It is a place.

DESCRIPTOR

The Garden is the English descriptor that travels with the name. It translates the word for international guests and sets the tone in three syllables. Use it under the wordmark in the primary lockup, and in copy as a definite article: ***the garden***, never ***a garden*** and never ***Garden*** on its own.

SAYING IT

Written	TAMAN — The Garden
Spoken	“Taman” (TAH-mahn), stress on the first syllable
In running text	TAMAN, set in full capitals, never Taman or taman
Location tag	TAMAN, Uluwatu — used when the place needs geography
Never	Taman Uluwatu as a brand name; Uluwatu is context, not part of the name

1.2

Origin & story

A place where cocktails, food, people, music and atmosphere come together. Relaxed by nature. Intentional in every detail.

TAMAN opened on Jalan Labuansait in Pecatu as an answer to a simple frustration: Uluwatu had beach clubs and it had warungs, but very little in between that took drinks seriously without taking itself seriously.

The building is organised like a garden rather than a room. Microcement walls hold the heat of the day. Planting is dense at the edges and open in the middle. Light is low, warm and almost entirely from candles, rattan pendants and copper sconces. Nothing is polished; everything is finished.

The night has a shape. Guests arrive from the beach at golden hour, stay through small plates as the light drops, and the room gets darker, closer and louder as the evening goes on. TAMAN is designed to be entered at any point in that arc and to make sense.

> "TAMAN means garden. And the garden is at the heart of everything we wanted this place to be."



THE ENTRANCE AT NIGHT — THE REFERENCE IMAGE FOR ALL TAMAN ATMOSPHERE

Opened	2026 · Uluwatu, Bali
Address	Jl. Labuansait No.250, Pecatu
Hours	Daily · 17:30 – 00:00
Format	Cocktail bar & shared-plate kitchen
Capacity feel	Garden terrace, bar and low lounge seating

1.3

Purpose, vision, mission

PURPOSE

Why we exist

To give Uluwatu a garden where the night slows down and people meet properly.

Not a destination to be photographed and left. A room people return to, sit in longer than they planned, and bring other people to.

VISION

Where we are going

The most loved bar in Bali — because of how it feels, not how it looks.

Recognised for a drinks programme with real craft behind it, a kitchen that earns its place at the table, and a team people ask for by name.

MISSION

What we do about it

Make every drink, plate and conversation feel effortless — by being obsessive about the parts guests never see.

Train hard, taste everything, prep early, and keep the front of house calm. Effort is ours; ease is theirs.

THE PROMISE IN ONE LINE

Relaxed by nature.
Intentional in every detail.

This is the brand's load-bearing sentence. It resolves almost every argument about tone, design and service. If something is relaxed but sloppy, or intentional but stiff, it is not TAMAN.

1.4

Positioning

POSITIONING STATEMENT

For people who want a real night out in Uluwatu, TAMAN is the garden bar where serious cocktails and generous shared plates are served without ceremony — because we put the discipline in the prep, not in the performance.

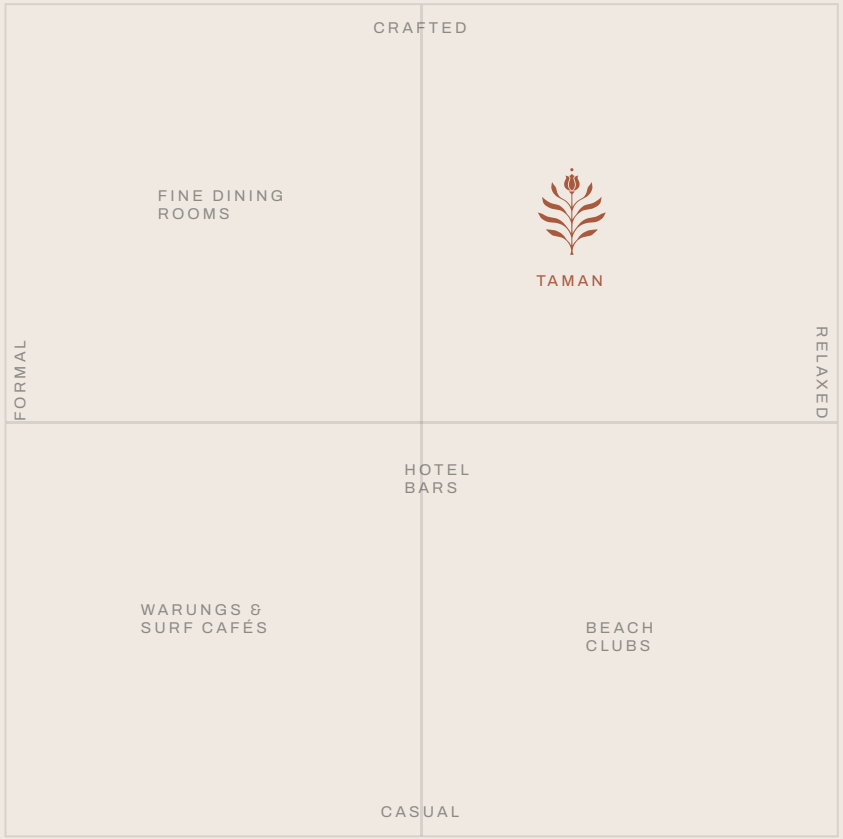
WHAT WE ARE NOT

- Not a beach club. No day-party energy, no bottle parades, no hype.
- Not a fine-dining room. No tasting menus, no ceremony, no hush.
- Not a themed tiki bar. Tropical is our climate, not our costume.
- Not a hotel lobby. We have a point of view and we keep it.

REASONS TO BELIEVE

- A signature list built on technique — cordials, oleos, clarification, house infusions.
- Small plates designed to arrive in waves and be passed around.
- A trained team that tastes everything on the list, every service.
- A room made of real materials that age well rather than photograph well.

THE COMPETITIVE MAP



TAMAN occupies the quadrant almost nobody in Uluwatu holds: high craft, low formality. Every brief should be checked against this position — if the work reads as either stiff or throwaway, it has drifted off the mark.

1.5

Values

Five commitments that decide what we do when the brief is silent.

01 **Intention**

SHOW THE THINKING IN THE DETAIL, NEVER IN THE EXPLANATION.

Nothing here is accidental. The angle of a lamp, the weight of a glass, the order plates arrive in. We decide, then we commit.

02 **Warmth**

CHOOSE THE WARMER WORD, THE WARMER LIGHT, THE WARMER GESTURE.

Heat in the colour, heat in the light, heat in the welcome. We are a warm brand in every sense, and coldness is our only true off-brand state.

03 **Craft**

EARN THE RIGHT TO BE CASUAL BY BEING PROPERLY GOOD.

Technique is the floor, not the ceiling. Cordials made in-house, plates tested until they work, people trained until it looks easy.

04 **Generosity**

GIVE A LITTLE MORE THAN IS EXPECTED, QUIETLY.

Plates made for sharing, pours that feel honest, a team that gives a real recommendation instead of the expensive one.

05 **Rootedness**

REFERENCE THE PLACE HONESTLY; NEVER COSTUME IT.

We are in Bali, made of Balinese materials, staffed by people from here. Tropical is where we are, not a theme we wear.

Values are tested at the edges, not the centre. When a shortcut is available — a stock photo instead of a shoot, a bought cordial instead of a made one, a clever line instead of a true one — these are the five reasons not to take it.

1.6

Personality

If TAMAN were a person, they would be the host who has thought about everything and mentions none of it.

CHARACTER SLIDERS



Read the dots, not the poles. TAMAN is warm and easy but not casual to the point of carelessness; playful but never jokey; abundant but never cluttered.

ARCHETYPE

The Host, with a touch of the Maker.

The Host's job is to make other people comfortable and interesting to each other. The Maker's job is to be quietly excellent at the craft. TAMAN is a Host who happens to be a Maker — which is why we talk about guests and nights far more than we talk about ourselves.

BEHAVIOURS

Always	Notices first, explains second
Always	Knows the answer, offers it lightly
Always	Remembers the returning guest
Never	Performs the craft at the table
Never	Corrects a guest's pronunciation
Never	Sells up before it reads the table

Super prepared.
Super human.

The internal shorthand for the personality. Preparation is invisible; humanity is the part guests meet.

1.7

Who we are for

Four guests we design for. If work serves none of them, it is not serving the brand.

The unhurried traveller

Late twenties to forties, staying in Uluwatu for a week or more, has eaten at the obvious places and is looking for the one locals mention.

Wants: somewhere to settle in for three hours.
Reach: Instagram, word of mouth, hotel concierge.

The Bali resident

Lives and works on the island — creative, hospitality, remote. Goes out on weeknights, has strong opinions about drinks and zero tolerance for hype.

Wants: consistency, a bartender who knows them.
Reach: community, events, repeat programming.

The couple at golden hour

Here for the light and the evening. Books a table, orders a signature each, stays for plates.

Wants: atmosphere without a scene.
Reach: reservations, Maps, the website.

The group of six

Friends, a birthday, a last night. Needs a table that can take plates and rounds without fuss.

Wants: generosity and a room that handles noise.
Reach: WhatsApp, events, The Garden Party.

ONE THING THEY SHARE

All four are people who can tell the difference. They notice when the ice is right, when the room is lit properly, when the person serving them actually knows the list. We do not need to explain quality to this audience — we need to deliver it and let them find it. That is why our communication shows and rarely tells.

HOW THEY FIND US

Instagram and word of mouth first, Maps and the website second, concierge and hotel recommendation third. Almost nobody arrives from an advert, which is why the feed and the room do more work than any campaign.

WHAT LOSES THEM

A queue with no explanation. A menu they cannot read. Music that makes conversation hard before 22:00. A recommendation that is obviously the most expensive thing on the list. Photos online that do not match the room.

WHO WE ARE NOT FOR

Guests looking for a day party, a set menu, table service theatre or a room that exists to be posted. Saying no to that audience is what keeps the brand legible to the four above.

1.8

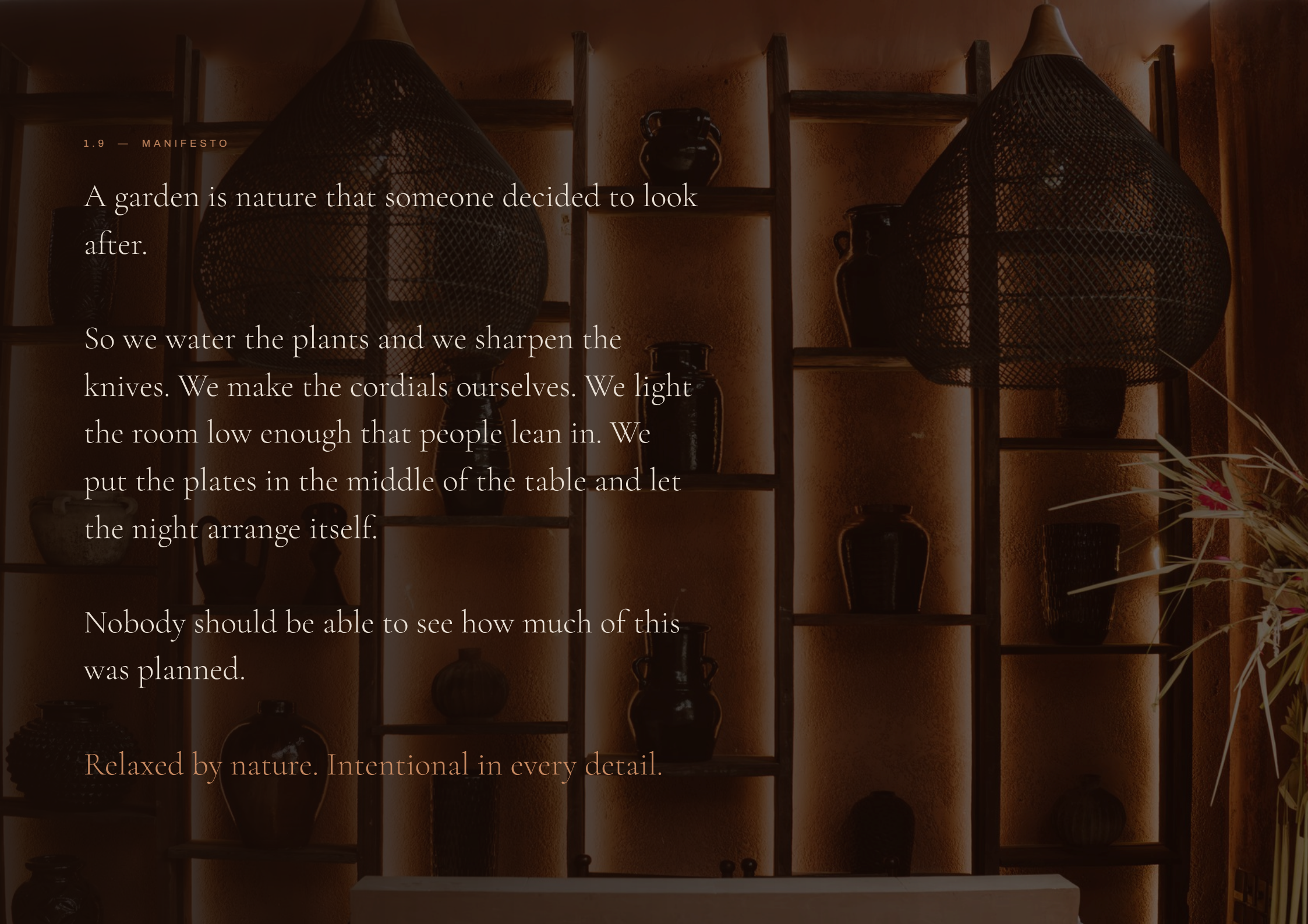
The four pillars

Everything TAMAN communicates sits under one of four headings. They are numbered, and the numbers are part of the identity — on the website, in menus and in campaign structure.

01 / FOOD	Food worth sharing.	**Small plates, bold flavours, made for sharing.** Plates land in waves through the night. The kitchen supports the bar rather than competing with it — bold, direct, unfussy, built to be passed across a table.
02 / DRINKS	Drink different.	**Signature cocktails, unexpected ingredients and classics with our twist.** The list starts somewhere familiar and goes somewhere it should not work. Technique is real: house cordials, oleos, clarified builds, considered dilution.
03 / PEOPLE	Super prepared. Super human.	**Our bartenders and kitchen team train hard, taste everything and obsess over the details.** The team is the product. Every drink, plate and conversation should feel effortless, which is only possible because the preparation is not.
04 / THE PLACE	Find us.	**Warm light, natural textures and a garden atmosphere.** Microcement, dark wood, rattan, brass and candlelight, planted densely and lit low — made for nights that unfold at their own pace.

Use the pillars as a planning grid. A month of content should touch all four, in roughly this balance: Drinks 40%, Food 25%, People 20%, Place 15%.

Keep the numbering. *01 / Food* is set in Jost, uppercase, letterspaced, in terracotta. The slash always has a space either side.



1.9 — MANIFESTO

A garden is nature that someone decided to look after.

So we water the plants and we sharpen the knives. We make the cordials ourselves. We light the room low enough that people lean in. We put the plates in the middle of the table and let the night arrange itself.

Nobody should be able to see how much of this was planned.

Relaxed by nature. Intentional in every detail.

1.10

Brand architecture

TAMAN is a branded house. One mark, one voice, one palette — sub-brands borrow the identity, they never build their own.



The Garden Magazine

EDITORIAL

Stories about food, drinks, people and life around the garden. Uses the master identity with a lighter, more editorial layout.

The Garden Party

EVENTS

Guest nights, DJs and takeovers. Permitted a bolder, higher-contrast treatment within the same palette and typefaces.

Future extensions

RETAIL · KITCHEN · BAR

Bottled cordials, merchandise, residencies. Always *TAMAN — [descriptor]*, never a new name or mark.

Rule 1	Sub-brands are described, not renamed. *The Garden Magazine* is a descriptor in Jost, never a second logo.
Rule 2	The monogram is the only mark. No sub-brand receives its own symbol, badge or icon.
Rule 3	Palette and typefaces are shared without exception. Events may shift proportion, never the set.
Rule 4	A sub-brand may have its own photographic register (an event feels harder-lit than the room) but not its own grade.
Rule 5	Anything that needs a mark of its own is not a TAMAN sub-brand and must be escalated.

1.11

Naming conventions

How we name drinks, plates, nights and everything else.

COCKTAILS

Signature names are single words or two-word compounds, evocative rather than descriptive, drawn from light, weather, sea, plants and time of day. They are set in title case and never explained in the name itself — the ingredient line does that work.

Solstice · Sirocco · Seedling
Verde Mare · Astriia · Liminous
AfterGlow · Dusky Current · Before Meal

Avoid: puns, Balinese words used decoratively, guest-facing jargon (“clarified”, “fat-washed”) and anything that needs a footnote.

INGREDIENT LINES

Ingredients are listed lowercase except for proper nouns, separated by a spaced middle dot, in the order they lead on the palate. No “and”, no full stop.

Dry gin · basil cordial · lemon juice · mint syrup · cardamom bitter

FOOD

Plates are named for what they are, in plain English, with the hero ingredient first. Precision beats poetry on the food menu — the drinks list carries the romance.

NIGHTS & SERIES

Recurring programming takes the form *The Garden [noun]* — The Garden Party, The Garden Magazine, The Garden Sessions. One-off guest nights are named for the guest, not for us.

WRITTEN FORMS

TAMAN	Always full capitals, no accents, no space
TAMAN — The Garden	Em dash with spaces, used as the full signature
The Garden	Capital T, capital G, used alone only after TAMAN has appeared
tamanuluwatu.com	Lowercase, no www, no protocol in print
@tamanuluwatu	Lowercase handle, used on all platforms

> **Never** write TAMÁN, Taman’s, The TAMAN, or TAMAN Uluwatu as a brand name. Uluwatu appears as a location line, set separately.

02

Identity

The monogram, the wordmark and the rules that keep them recognisable. This section is the most prescriptive in the book, deliberately: the mark is the one part of TAMAN that must look the same on a napkin, a neon sign and a phone screen.

2.1

The identity system

Three elements, used in fixed relationships. Nothing else is part of the logo.



A — THE MONOGRAM

The botanical mark. The signature element and the only symbol in the system.



B — THE WORDMARK

TAMAN, set in Cormorant Garamond Medium with fixed tracking of 300 units.



C — THE DESCRIPTOR

The English translation, set in Jost Regular, uppercase, tracked to 520 units, closed by the rule and dot.

HOW THEY COMBINE

Primary lockup	A + B + C plus the closing rule and dot, stacked and centred. The default for every first impression.
Horizontal lockup	A + B + C on a baseline, divided by a hairline. For narrow horizontal spaces.
Wordmark only	B + C. When the monogram already appears elsewhere in the same view.
Monogram only	A alone. For small marks, stamps, favicons and repeated elements.

ABSOLUTE RULES

01 The monogram and the wordmark are supplied as vector master files. They must never be redrawn, re-typed or traced.

02 The relationship between the three elements is fixed. Never rescale one part of a lockup independently of the others.

03 The logo is never given an outline, shadow, glow, bevel, gradient or container the master files do not include.

04 The logo is only ever reproduced in the colourways shown on page 26.

2.2

The monogram



MASTER ARTWORK — CHARCOAL ON TERRACOTTA

A stylised plant, drawn as a single growing gesture.

The mark is a flowering stem: a central stalk rising from a narrow base, five pairs of leaves opening outward in decreasing size, a closed bud at the crown, and a single dot floating above it. It is symmetrical, hand-weighted and deliberately un-geometric — it should look drawn, not generated.

WHAT IT MEANS

The stem	Growth, and the vertical discipline underneath everything we do
The paired leaves	Sharing — nothing at TAMAN arrives alone
The bud	Potential held closed; the night that has not happened yet
The floating dot	Intention — the deliberate mark above the natural form
The symmetry	Care. A garden is nature that someone decided to look after

> The monogram reads as botanical, Mediterranean and vaguely heraldic at once. That ambiguity is intentional: it lets TAMAN sit in Bali without resorting to Balinese pastiche.

WHERE THE MONOGRAM LEADS

- Small applications where the wordmark would be illegible
- Repeated elements: coasters, napkins, stamps, tiles, favicons
- The top of a story, a menu page or an email header
- Embroidery, etching, deboss and any single-colour process

WHERE THE WORDMARK LEADS

- Any first impression: covers, signage, the website header
- Anywhere the brand name has not yet been read
- Documents, letterheads and formal correspondence
- Partnership lockups and co-branded material

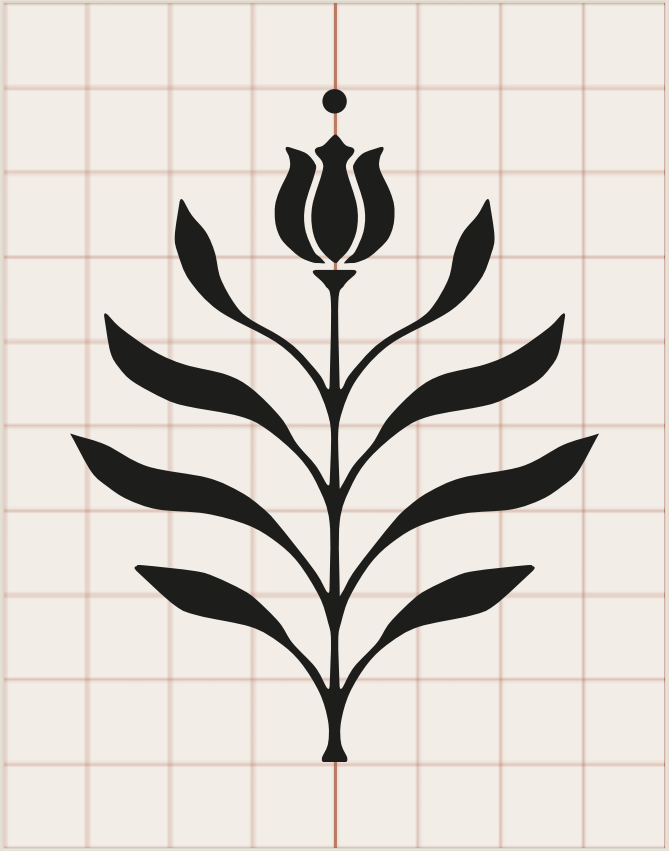
A NOTE ON DRAWING STYLE

The mark is drawn with tapered strokes and softened tips, and every outline is a true curve — there are no straight facets anywhere in the artwork. The two halves are identical: the left is a mirror of the right about the central axis. Any reproduction that breaks that symmetry, or that regularises the tapers — a traced version, an auto-vectorised one, a “cleaned up” one — is not the TAMAN monogram.

2.3

Monogram construction

Proportions are fixed. The grid below is for reference and inspection only — never rebuild the mark from it.



CONSTRUCTION GRID — 8 × 10 UNITS, CENTRED ON THE VERTICAL AXIS

PROPORTIONS

Bounding box	8 units wide × 10.2 units high (ratio 1 : 1.276)
Axis	Perfectly symmetrical: the left half is a mirror of the right about the centreline
Leaf pairs	Five, decreasing in length from base to crown
Bud height	2.1 units, centred, closed form
Floating dot	0.42 units diameter, 0.55 units above the bud tip
Stroke logic	Tapered; no uniform stroke weight anywhere in the mark
Corners	Every tip and junction is filleted. There is not one sharp point in the drawing

OPTICAL NOTES

- The mark is optically centred, not mathematically centred. When aligning it inside a container, align to the supplied bounding box, not to the visible ink.
- The floating dot is part of the mark. It is never removed, never enlarged and never used on its own.
- At sizes below 10 mm the dot and the finest leaf tips begin to close up. Use the small-size master (see page 25), which has slightly opened counters.

> **Never** adjust the mark to “improve” symmetry, thicken it for a substrate, or simplify it for embroidery without approval from TAMAN Brand.

2.4

The wordmark

TAMAN

SPECIFICATION

Typeface	Cormorant Garamond Medium (500)
Case	Full capitals, always
Tracking	+300 units (0.30 em), applied evenly
Final letter	Tracking is retained after the N; the mark is optically centred by adding the same indent on the left
Descriptor	Jost Regular (400), uppercase, +520 units
Gap	Descriptor baseline sits 0.62 × cap-height below the wordmark baseline
Closing mark	A hairline rule 3.17 × the descriptor cap height, then a dot 0.54 × that height, both centred on the axis

WHY THIS TYPEFACE

Cormorant Garamond is a high-contrast old-style serif with unusually fine hairlines. Medium is the wordmark weight: it keeps the engraved feel but holds together in foil, on signage and reversed out. At the wordmark's generous tracking it reads as engraved rather than printed — closer to a garden gate than a restaurant sign. The open apertures survive being pressed into plaster, etched into brass or cut from metal.

DO NOT

- Set the wordmark in any other weight, width or typeface.
- Alter the tracking, even to fit a space. Scale the whole lockup instead.
- Use lowercase, small caps, italics or a mixed case version.
- Add a period, accent, hyphen or apostrophe to the wordmark.

> The supplied wordmark is outlined vector artwork. It does not require the font to be installed and must not be re-set live.

2.5

Primary lockup

The default expression of the brand. Use it unless there is a reason not to.

TAMAN
THE GARDEN

STACKING

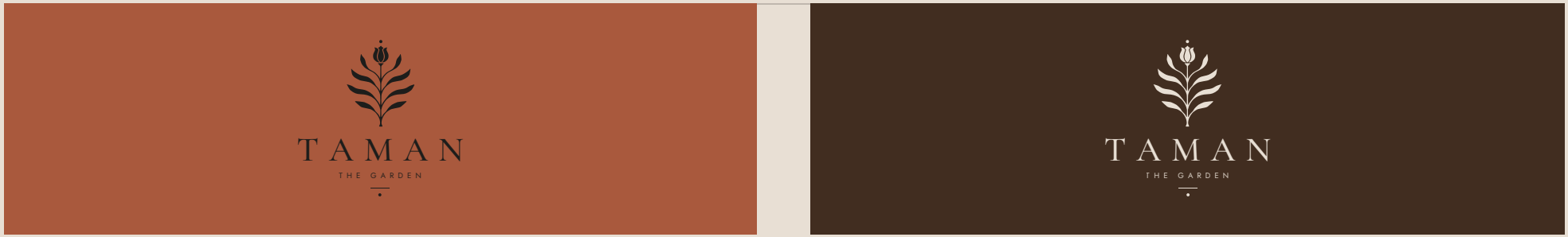
Monogram, wordmark, descriptor — centred on a single vertical axis. Every interval is a multiple of the TAMAN cap height: the monogram sits 0.59 × that height above the wordmark and is 2.96 × it wide.

WHERE IT GOES

Covers, menus, signage, the website header, packaging, anywhere the brand is being introduced rather than referenced.

ONE PER VIEW

The lockup appears once in any single view. A menu with the lockup on the cover does not repeat it on every page — use the monogram alone.



THE TWO MOST COMMON BACKGROUNDS: BURNT TERRACOTTA WITH CHARCOAL ARTWORK, ESPRESSO WITH PANNA ARTWORK

2.6

Lockup variations



01 — PRIMARY, STACKED

Default. Minimum clear width 26 mm in print.



02 — HORIZONTAL

For banners, email signatures, website headers and anywhere vertical space is short.



03 — WORDMARK WITH DESCRIPTOR

When the monogram already appears in the same view, or when the mark would be illegible at the size available.



04 — MONOGRAM ALONE

Stamps, coasters, favicons, tab bars, embroidery, repeated page furniture, social profile pictures.

Never create	A horizontal lockup with the descriptor to the right of the wordmark
Never create	A version with the descriptor above the wordmark
Never create	A lockup that adds a tagline, address, year or “est.” line
Never create	A monogram inside a circle, square, shield or ornamental container

2.7

Clear space

Nothing enters the exclusion zone — no type, no image, no rule, no page edge.



PRIMARY LOCKUP — EXCLUSION ZONE OF X ON ALL FOUR SIDES

THE MEASURE

X = the height of the monogram's bud, the closed flower at the crown of the mark. It scales with the logo automatically, so the rule holds at every size.

Primary lockup	X on all four sides, measured from the artwork bounding box
Horizontal lockup	X on all four sides
Monogram alone	0.5 X on all four sides
Against a page edge	X is the minimum; the layout margin usually exceeds it
Over photography	1.5 X, and the area must be visually quiet

> Clear space is a minimum, not a target. Generous space around the mark is one of the cheapest ways to make TAMAN look expensive.

MEASURING X IN PRACTICE

At a lockup width of 26 mm, X is approximately 4 mm. At 60 mm, X is approximately 9 mm. On screen at 180 px wide, X is approximately 28 px. Always derive it from the artwork rather than from these figures.

WHAT COUNTS AS AN INTRUSION

Type, images, rules, icons, colour blocks, folds, trims, perforations, punch holes, QR codes, third-party marks and the live edge of a screen. A background colour or an even texture does not count.

IN TIGHT FORMATS

If the clear space cannot be honoured, the format is wrong for the lockup. Use the monogram alone, which needs only half the exclusion zone, rather than shrinking the lockup or trimming its space.

2.8

Minimum sizes

Below these sizes the mark loses its hairlines and the dot closes up.



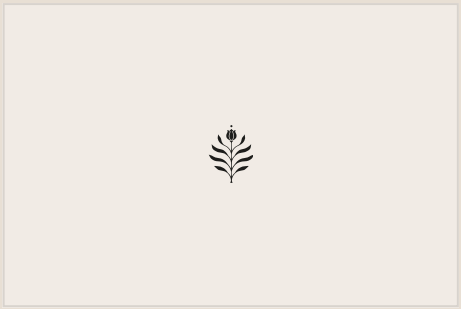
PRIMARY · PRINT
26 mm wide



HORIZONTAL · PRINT
38 mm wide



MONOGRAM · PRINT
8 mm wide



MONOGRAM · DIGITAL
32 px wide

SMALL-SIZE MASTER

A separate master file is supplied for reproduction below 12 mm and below 48 px. Its counters are slightly opened and the floating dot is fractionally enlarged so the mark holds together in foil, embroidery, laser etching and on low-resolution screens.

File: **TAMAN_monogram_small_master.svg**

PRODUCTION NOTES BY PROCESS

Screen print	Minimum 10 mm — test on the actual substrate first
Embroidery	Minimum 18 mm — use the small-size master, single colour only
Foil / deboss	Minimum 12 mm — deboss reads better than emboss on our stocks
Laser / etch	Minimum 8 mm on metal, 14 mm on wood
Favicon	32 px monogram only; never the lockup

2.9

Colourways

Six approved colourways. There is no seventh.



01 — CHARCOAL ON TERRACOTTA

The signature combination. First choice wherever a coloured ground is possible.



02 — CHARCOAL ON PANNA

The default for documents, menus and light print.



03 — PANNA ON ESPRESSO

Evening applications, packaging, dark digital surfaces.



04 — COPPER ON CHARCOAL

Reserved for premium print — foil, etched brass, signage.



05 — PANNA ON TERRACOTTA

When charcoal would be too heavy, e.g. small marks on a painted wall.



06 — TERRACOTTA ON PANNA

Secondary documents and accent applications only.

One colour only. The logo is never reproduced in more than one colour at a time. The monogram, wordmark and descriptor always share a single ink.

Contrast floor. Logo against background must reach at least 3:1. If it does not, change the background, not the logo colour.

2.10

The mark on photography



CORRECT

Placed in the quiet, darker part of the frame, in panna, with a gentle gradient added beneath to guarantee contrast.



INCORRECT

Dropped into the busiest area of the image with no contrast management. The hairlines disappear into the highlights.

01 **Find the quiet corner.** Place the mark where the image is dark, even and out of focus.

02 **Use panna, not white.** Pure white is never used for the logo, on photography or anywhere else.

03 **Add a scrim if needed.** A soft linear gradient from transparent to rgba(25,14,9,0.55) is permitted behind the mark. A solid box, blur panel or coloured tab is not.

04 **Keep 1.5 X clear space.** Faces, glasses, plants and horizon lines must stay outside it.

05 **Never** place the mark over a face, a plate of food or the surface of a drink.

PREFERRED POSITIONS

Bottom centre for posters and stories. Top centre for square social tiles. Bottom left for landscape banners. Never a corner chosen at random to avoid the subject.

SIZE ON IMAGERY

The lockup occupies 12–18% of the frame width; the monogram alone 6–9%. Larger than that and the image becomes an advert; smaller and the hairlines disappear.

IF NOTHING WORKS

Some photographs simply cannot carry the mark. Put it on an adjacent panel of flat colour instead — a terracotta or espresso band beside the image — rather than forcing it into the frame.

2.11

Misuse

Every example below has been produced at some point. None of them is acceptable.



DON'T — DISTORT

Never stretch, squash, skew or wrap the logo. Scale proportionally only.



DON'T — ROTATE

The logo is always horizontal. It is never angled, arced or set on a curve.



DON'T — ADD EFFECTS

No shadows, glows, bevels, outlines, strokes or 3D treatments.



DON'T — RECOLOUR

Only the six approved colourways. No gradients, no brand-adjacent colours.



DON'T — RESPACE

Never change the gaps between the monogram, wordmark and descriptor.



DON'T — RE-SET

Never retype the wordmark in another font, weight or case.



DON'T — ENCLOSE

No circles, badges, shields, boxes or ornamental frames around the mark.



DON'T — IGNORE CONTRAST

Never place the mark on a busy or low-contrast background.



DON'T — ADD ELEMENTS

Never lock the logo to an address, tagline, year or third-party mark.



DON'T — FADE

Never reduce the logo's opacity, except as the approved watermark on page 29.



DON'T — OFF-PALETTE GROUND

Never place the logo on a colour outside the TAMAN palette.



DON'T — DROP THE TRACKING

The wordmark's +300 tracking is fixed. Never tighten it to fit.

2.12

Seal & pattern

Two secondary uses of the monogram. There is no third.



THE SEAL

Monogram inside a hairline circle, used only as a physical stamp, wax seal, coaster or sticker. The circle is 2.3 × the monogram width. It is a production device, not a logo — never use it in layout.



THE PATTERN

The monogram repeated on a square grid, at 50% opacity, spacing equal to 1.6 × the mark width. Used on packaging interiors, napkins, endpapers and gift wrap. Never used behind body text.

The page is the brand, not the badge.

NEVER — THE DECORATIVE MARK

The monogram is never used as a background watermark, a page ornament, a corner flourish or a footer device. Layouts are held together by the grid, the palette and the type — not by repeating the logo.

Never	Rotate the monogram within the pattern, or mix sizes in one field
Never	Use the seal as a logo in digital layouts or as a profile picture
Never	Place the mark behind text, tables or photography as a watermark or tint
Never	Repeat the logo in headers, footers, page furniture or as a corner ornament
Never	Create new secondary devices — icons, badges, dingbats or a “leaf” extracted from the mark

03

Colour

A palette taken directly from the room: burnt clay walls, espresso wood, candlelight on brass and copper, and the pale limestone underfoot. Colour is the fastest way to recognise TAMAN, and the fastest way to break it.

3.1

Colour philosophy

Warm, earthy, low-key. Nothing in the palette is cold and nothing is bright.

Every colour TAMAN uses exists somewhere in the building. Burnt terracotta is the microcement on the walls. Espresso is the wood of the tables. Panna is the limestone floor. Brass and copper are the bar top and the sconces. Olive is the planting. Charcoal is the metalwork and the night sky above the terrace.

This is why the palette works: it is not a mood board of colours we liked, it is a description of a real place. When you are unsure whether a colour belongs, ask whether you could point at it in the room.

THREE RULES

01 **Warm over cool.** There is no blue, no cool grey and no pure white in the system. A neutral is always warmed — panna, sand or taupe, never a grey off the shelf.

02 **Depth over brightness.** Contrast comes from dark grounds and low light, not from saturated accents. Nothing in the palette is fluorescent, neon or high-chroma.

03 **Earth first, metal last.** Brass and copper are punctuation. They appear as a line, a rule, a small mark — never as a large field.



COLOUR REFERENCE — THE BAR, MICROCEMENT AND TEAM WHITES



THE FULL NINE-COLOUR SYSTEM

> The palette is closed. New colours are not added for a campaign, a season, a partner or a platform. Variation comes from proportion and from photography, not from new inks.

3.2

Primary palette

Three colours carry the brand. They should account for roughly 80% of any TAMAN surface.



Burnt Terracotta

HEX A9593D
RGB 169 · 89 · 61
CMYK 0 · 60 · 71 · 26
PANTONE 7586 C (nearest)
RAL 8004 (nearest)

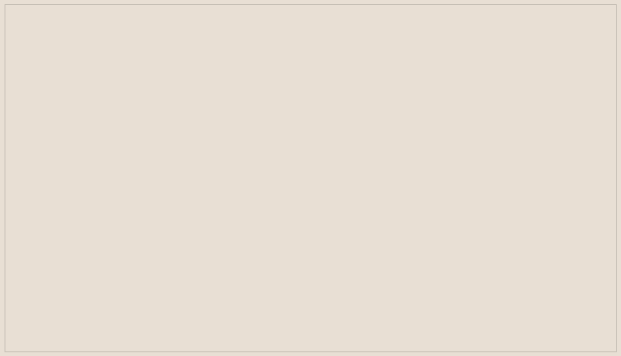
The brand colour. Walls, covers, the signature ground for the logo.



Charcoal Black

HEX 2B2A26
RGB 43 · 42 · 38
CMYK 0 · 2 · 12 · 83
PANTONE Black 7 C (nearest)

Artwork, body text, metalwork. Warm black — never pure #000000.



Warm Panna

HEX E8DFD4
RGB 232 · 223 · 212
CMYK 0 · 4 · 9 · 9
PANTONE Warm Grey 1 C (nearest)

Paper, light grounds, reversed artwork. Replaces white everywhere.

USING TERRACOTTA

Terracotta is a ground, not an accent. It works best as a large field with charcoal artwork on top. Used as small type it turns muddy; used as a highlight colour on a dark ground it turns brown. When you need a small warm accent, use copper.

NEVER USE PURE WHITE OR PURE BLACK

#FFFFFF and #000000 are outside the system. Panna replaces white on every surface, including reversed logos, UI backgrounds and print. Charcoal replaces black in every ink, including body text and rules.

3.3

Secondary palette

Supporting earth tones. Used for depth, layering and large calm areas — never as the lead colour of a piece.



Espresso Brown

HEX 412D20
RGB 65 · 45 · 32
CMYK 0 · 31 · 51 · 75
PANTONE 4625 C (nearest)

Dark grounds, packaging, evening applications.



Sand Beige

HEX C2AB91
RGB 194 · 171 · 145
CMYK 0 · 12 · 25 · 24
PANTONE 4675 C (nearest)

Textiles, secondary panels, table settings.



Dusty Taupe

HEX 917A68
RGB 145 · 122 · 104
CMYK 0 · 16 · 28 · 43
PANTONE 4715 C (nearest)

Ceilings, mid-tone separators, muted UI states.



Botanical Olive

HEX 504E38
RGB 80 · 78 · 56
CMYK 0 · 3 · 30 · 69
PANTONE 5747 C (nearest)

Planting, the single green in the system. Use sparingly.

Espresso	Permitted as a full-page ground. Pairs with panna or copper artwork only.
Sand	Never used for type. It fails contrast against both panna and charcoal at small sizes.
Taupe	Useful for disabled states, secondary rules and photographic backdrops.
Olive	The only green. Never brighten it, and never use it for a call to action.

Secondary means secondary. If a design is led by sand or taupe it will read as beige and generic. Lead with terracotta, espresso, panna or charcoal, then layer.

No tints or shades. Do not generate 20% or 60% versions of palette colours. If you need a lighter earth tone, it is already in the palette.

3.4

Metallics & accents

Brass and copper are the candlelight of the identity. They punctuate; they never fill.



Aged Brass

HEX 906C42
RGB 144 · 108 · 66
CMYK 0 · 25 · 54 · 44
PANTONE 872 C (metallic) · 4635 C (flat)

Bar top, hardware, etched signage. In print, specify the metallic Pantone for foil and the flat equivalent for CMYK. Never simulate brass with a yellow gradient in digital design.



Satin Copper

HEX C58860
RGB 197 · 136 · 96
CMYK 0 · 31 · 51 · 23
PANTONE 876 C (metallic) · 7515 C (flat)

Wall sconces, small accents, and — importantly — the accent colour on dark digital backgrounds, where terracotta is too heavy and panna too plain.

WHERE METALLICS GO

- Hairline rules and dividers
- Foil on menus and cards
- Small type on dark grounds
- Logo colourway 04

WHERE THEY NEVER GO

- Body text
- Large filled areas
- Backgrounds of any size
- Buttons and interactive fills

THE 5% RULE

Metallic should never exceed roughly 5% of the visible area of a design. Past that point it stops reading as candlelight and starts reading as gold — a different, cheaper brand.

3.5

Full specification

Pantone and RAL references are nearest matches for production. Always approve against a physical proof or drawdown, never against a screen.

NAME	HEX	RGB	CMYK	PANTONE	RAL	PRIMARY USE
Burnt Terracotta	#A9593D	169 89 61	0 60 71 26	7586 C	8004	Primary ground
Charcoal Black	#2B2A26	43 42 38	0 2 12 83	Black 7 C	9011	Artwork, text
Warm Panna	#E8DFD4	232 223 212	0 4 9 9	Warm Grey 1 C	9001	Paper, reversed art
Espresso Brown	#412D20	65 45 32	0 31 51 75	4625 C	8022	Dark ground
Sand Beige	#C2AB91	194 171 145	0 12 25 24	4675 C	1019	Panels, textile
Dusty Taupe	#917A68	145 122 104	0 16 28 43	4715 C	7006	Mid-tone
Botanical Olive	#504E38	80 78 56	0 3 30 69	5747 C	6003	Planting accent
Aged Brass	#906C42	144 108 66	0 25 54 44	872 C / 4635 C	1036	Foil, hardware
Satin Copper	#C58860	197 136 96	0 31 51 23	876 C / 7515 C	8004	Accent, foil

PRINT

Coated stock: use the Pantone references. Uncoated stock: request a revised build — terracotta in particular drops around 8% in saturation on uncoated and usually needs a correction.

SCREEN

Use the HEX values exactly. Do not apply platform filters, auto-contrast or “vibrance” presets. Dark mode uses espresso or charcoal grounds, not inverted palette colours.

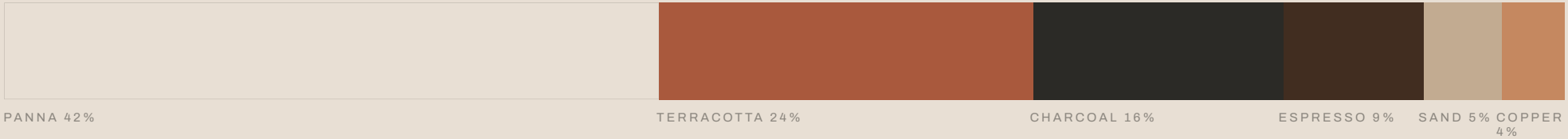
PAINT & MATERIALS

RAL references are a starting point for signage, joinery and paint. Microcement and plaster must be matched to a sample panel, not to a code.

3.6

Proportion

The palette is right and the design still looks wrong? It is almost always proportion.



TARGET PROPORTION FOR A LIGHT-GROUND PIECE — MENUS, DOCUMENTS, PRINT COLLATERAL



TARGET PROPORTION FOR A DARK-GROUND PIECE — SOCIAL, PACKAGING, EVENING CAMPAIGNS



TARGET PROPORTION FOR A TERRACOTTA PIECE — COVERS, SIGNAGE, THE SEAL, GIFT CARDS

One dominant ground. A piece has one background colour. Splitting a page 50/50 between terracotta and espresso reads as indecision.

Accent is small by definition. If copper or olive is the first thing you notice, there is too much of it.

Let the paper breathe. On light pieces, panna should always be the largest area. Space is a brand asset.

3.7

Pairings & contrast

Approved combinations, with measured contrast ratios. Anything not shown here must be checked before use.

APPROVED — TEXT AND ARTWORK

TAMAN

CHARCOAL ON TERRACOTTA
4.6 : 1 — PASS

TAMAN

CHARCOAL ON PANNA
13.4 : 1 — PASS

TAMAN

PANNA ON ESPRESSO
10.8 : 1 — PASS

TAMAN

COPPER ON CHARCOAL
5.4 : 1 — PASS

TAMAN

PANNA ON TERRACOTTA
3.9 : 1 — LARGE TEXT ONLY
NEVER — FAILS LEGIBILITY

TAMAN

TERRACOTTA ON PANNA
3.9 : 1 — LARGE TEXT ONLY

TAMAN

PANNA ON OLIVE
7.9 : 1 — PASS

TAMAN

CHARCOAL ON TAUPE
4.9 : 1 — PASS

TAMAN

BRASS ON TERRACOTTA
1.4 : 1 — FAIL

TAMAN

PANNA ON SAND
1.5 : 1 — FAIL

TAMAN

CHARCOAL ON ESPRESSO
1.3 : 1 — FAIL

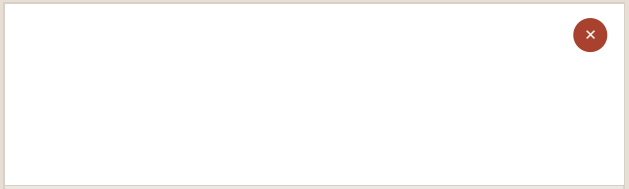
TAMAN

OLIVE ON TERRACOTTA
1.6 : 1 — FAIL

Body text	Minimum 4.5 : 1. In practice: charcoal on panna, or panna on espresso or charcoal.
Large text & headlines	Minimum 3 : 1 at 18 pt or 14 pt bold and above.
Logo	Minimum 3 : 1 against its immediate background, measured at the hairlines.
Digital UI	All interactive text and controls must reach 4.5 : 1. No exceptions for aesthetics.

3.8

Colour misuse



DON'T — PURE WHITE

Panna replaces white on every surface. #FFFFFF never appears in TAMAN work.



DON'T — PURE BLACK

Charcoal is the brand black. #000000 reads cold and kills the warmth of the palette.



DON'T — GRADIENTS

No colour-to-colour gradients. Only a soft dark scrim over photography is permitted.



DON'T — BOOSTING SATURATION

Never brighten terracotta to make it "pop". It becomes orange and loses the clay.



DON'T — OFF-PALETTE COLOUR

No blues, pinks, purples or cool greys, for any campaign, platform or partner.



DON'T — METALLIC FIELDS

Brass and copper are lines and marks, never large blocks of colour.



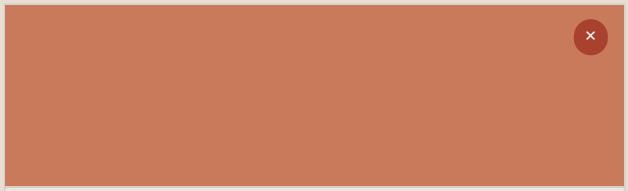
DON'T — SAND AS TYPE

Sand and taupe fail contrast at text sizes. Use charcoal or espresso.



DON'T — DECORATIVE COLOUR BLOCKING

No stripes, chevrons, colour blocks or graphic devices built from palette colours.



DON'T — TINTS OF THE PALETTE

Do not generate lighter or darker versions of a brand colour. Use another palette colour.

04

Typography

Two typefaces, used with discipline. A high-contrast serif for everything the guest is meant to feel, and a quiet geometric sans for everything they need to read.

4.1

The typefaces

PRIMARY — DISPLAY

Aa

Cormorant Garamond

Light 300 · Regular 400 · Medium 500 · Light Italic

An old-style serif with very fine hairlines and generous, open forms. It is the voice of the brand in print: headlines, the wordmark, drink names, menu titles, pull quotes and anything meant to slow the eye down.

Never use it below 10 pt in print or 15 px on screen — the hairlines break up. Never use Bold or Semibold.

SECONDARY — TEXT & INTERFACE

Aa

Jost

Light 300 · Book 400 · Medium 500 · Light Italic

A warm geometric sans with slightly humanist proportions. It carries everything functional: body copy, ingredient lines, labels, captions, navigation, opening hours, addresses and every screen interface.

Never use weights above Medium. Bold Jost is off-brand — emphasis comes from case, tracking and colour instead.

Licensing	Both families are open source under the SIL Open Font License 1.1. They may be embedded in print, web and app work, and redistributed with artwork, at no cost.
Download — Cormorant Garamond	fonts.google.com/specimen/Cormorant+Garamond · source: github.com/CatharsisFonts/Cormorant
Download — Jost	fonts.google.com/specimen/Jost · source: github.com/indestructible-type/Jost
Weights to install	Cormorant Garamond 300, 400, 500 · Jost 300, 400, 500. The wordmark is Medium 500; the descriptor is Jost Regular 400.
Web	Self-host the WOFF2 files from the TAMAN asset library. Do not load from a third-party font CDN.
Documents	Where neither family can be installed (internal email, third-party systems), use Georgia and Arial. Never substitute a third display face.

WHY ONLY TWO

A third typeface would have to earn its place by doing something these two cannot. Nothing in the brand needs it. Variety comes from size, case, tracking and colour — the four tools that cost nothing and never look borrowed.

HOW THEY DIVIDE THE WORK

Cormorant carries feeling: the name, the headline, the drink, the statement. Jost carries facts: the time, the price, the address, the button. If you are unsure which to use, ask whether the reader needs to feel it or to act on it.

NEVER MIX INSIDE A LINE

A single line of type uses one family. A Cormorant headline with a Jost word inside it, or a price set in the serif, breaks the logic and looks like a mistake rather than a choice.

4.2

Cormorant Garamond

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 & àáëïôü ( ) [ ] — · “ ”

LIGHT 300 — DISPLAY DEFAULT

Food worth sharing.

REGULAR 400 — SUBHEADS

Drink different.

LIGHT ITALIC 300 — PULL QUOTES

Relaxed by nature.

LIGHT 300, TRACKED +300 — THE WORDMARK ONLY

T A M A N

SETTING RULES

Weights permitted	300, 400, 500. Never 600 or 700.
Tracking	Headlines 0 to +10. All-caps +180 to +300. Never negative.
Leading	1.05–1.15× for display, 1.3× for subheads.
Case	Sentence case for headlines; full caps only when tracked.
Alignment	Left or centred. Never justified, never right-aligned in body.
Minimum size	10 pt print, 15 px screen.

> Cormorant has small, delicate punctuation. In display sizes, use proper quotation marks and an em dash with spaces — like this — not hyphens.

WHERE IT IS USED

The wordmark · page and section titles · campaign headlines · cocktail and plate names · pull quotes and single-line statements · large numerals on dividers.

WHERE IT IS NOT

Body copy of any length · prices and times · captions · buttons and navigation · forms and interface labels · anything below 10 pt.

OPTICAL SIZING

Cormorant’s hairlines thin as the size grows. Above 40 pt, consider Regular 400 rather than Light 300 so the strokes hold on press — especially when reversed out of a dark ground, where ink spread eats the thin strokes.

4.3

Jost

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 & àéïôü ( ) [ ] — · “ ”

LIGHT 300 — BODY COPY DEFAULT

Small plates, bold flavours, made for sharing. Dishes arrive in waves through the night, so order a few and pass them around.

BOOK 400 — LABELS, BUTTONS, EMPHASIS

Book a table · Discover the menu

BOOK 400 UPPERCASE, TRACKED +320 — EYEBROWS AND LABELS

SIGNATURE COCKTAILS

MEDIUM 500 — THE HEAVIEST WEIGHT PERMITTED

Daily · 17:30 — 00:00

SETTING RULES

Weights permitted	300, 400, 500. Never 600 and above.
Body size	8.5–10 pt print, 15–17 px screen.
Leading	1.65–1.75× for body. Generous, never tight.
Tracking	Body +5 to +10. All-caps labels +200 to +460.
Measure	60–76 characters per line. Never a full-width paragraph.
Emphasis	Medium 500 or colour. Never bold, never underline.

> Jost’s geometric lowercase can look tight at small sizes. Always add a little tracking to body copy rather than reducing the line height.

WHERE IT IS USED

All body copy · ingredient lines · prices, times and addresses · eyebrows and labels · captions · buttons, navigation and forms · the descriptor in the lockup.

THE TRACKED-CAPS LABEL

The most recognisable typographic device in the system: Jost Book, uppercase, tracking +320, in terracotta on light grounds and copper on dark. Used for eyebrows, section labels and the pillar numbering. Never longer than four words.

NUMERALS

Jost’s lining figures are used everywhere — prices, times, quantities, page numbers. The only exception is the page number in this book and on dividers, which is set in Cormorant for contrast.

4.4

Hierarchy & scale

A single scale, used across print and screen. Values below are print; screen equivalents are given in the right column.

DISPLAY	A garden made for staying	Cormorant Light 40 pt / 41 pt · tracking +5 Screen 52–64 px
HEADLINE	Food worth sharing.	Cormorant Light 26 pt / 28 pt · tracking +5 Screen 34–40 px
SUBHEAD	Small plates, bold flavours	Cormorant Regular 14.5 pt / 18 pt Screen 22 px
EYEBROW	01 / FOOD	Jost Book 6.6 pt · caps · tracking +320 Terracotta · Screen 11 px
BODY	Dishes arrive in waves through the night, so order a few and pass them around the table.	Jost Light 8.6 pt / 14.8 pt · tracking +8 Screen 16 px / 27 px
LEAD	Relaxed by nature. Intentional in every detail.	Jost Light 10 pt / 16 pt Screen 19 px
CAPTION	THE ROOM AT GOLDEN HOUR	Jost Book 5.9 pt · caps · tracking +200 Screen 10 px
MENU ITEM	Verde Mare Dry gin · basil cordial · lemon juice · mint syrup	Name: Cormorant Regular 12 pt Ingredients: Jost Light 7 pt · tracking +60

> Use three levels at most in any single view. A page with a display, a headline, a subhead, an eyebrow and three body sizes is not a hierarchy, it is a menu of options.

4.5

Typesetting rules

GRID & MARGINS

Print	12-column grid, 6 mm gutter. Outer margin never less than 15 mm.
A4 documents	18 mm side margins, 17 mm top and bottom, as used in this book.
Screen	12 columns desktop, 4 mobile. 24 px gutter, 5 % side padding minimum.
Baseline	4 mm baseline grid in print; 8 px spacing scale on screen.

PUNCTUATION

- Em dash with spaces for asides — like this. Never a double hyphen.
- Middle dot with spaces to separate list items: gin · lemon · mint.
- Curly quotation marks and apostrophes, always: “the garden”, TAMAN’s.
- En dash for ranges: 17:30–00:00. No spaces.
- No exclamation marks in brand copy. None.

NUMBERS, TIMES & PRICES

Time	24-hour with a colon: 17:30. Ranges use an en dash: 17:30–00:00.
Dates	Friday 12 June. No ordinals, no slashes, no leading zeros.
Prices	Rupiah in thousands without the currency mark on menus: 165. State the currency once, in the footer.
Pillars	Always 01 / Food — two digits, spaced slash.

NEVER

- Stretch, condense or artificially bold any typeface.
- Set body copy centred, justified or in all caps.
- Use a drop shadow, outline or letterpress effect on type.
- Use more than two type sizes inside a single paragraph block.
- Break a headline in a way that leaves a single word on the last line.

LINE BREAKS IN HEADLINES

Break for sense, not for the edge of the box. “Nights that unfold / at their own pace” is right; “Nights that unfold at / their own pace” is not. Set every display line manually.

HYPHENATION

Off, everywhere. A ragged right edge is part of the brand’s texture. If the rag is ugly, shorten the sentence rather than turning hyphenation on.

WIDOWS AND ORPHANS

No single word on a last line, no single line stranded at the top or bottom of a column. Rewrite the copy — it is almost always shorter and better afterwards.

4.6

Type in use

02 / DRINKS

Drink different.

SIGNATURE COCKTAILS, UNEXPECTED INGREDIENTS
AND CLASSICS WITH OUR TWIST

Solstice

Salted Campari · spiced vermouth · sonic · kaffir lime · orange bitter

Verde Mare

Dry gin · basil cordial · lemon juice · mint syrup · cardamom bitter

Dusky Current

Bourbon coconut · Italian bitter · sweet vermouth · strawberry oleo · mezcal

04 / THE PLACE

Find us.

Warm light, natural textures and a garden atmosphere made for nights that unfold at their own pace.

OPEN

Daily · 17:30–00:00

ADDRESS

Jl. Labuansait No.250, Pecatu
Kuta Selatan, Badung, Bali 80361

A place to slow down,
savour, and feel more alive.

THREE REGISTERS: DARK MENU, LIGHT INFORMATION PANEL, TERRACOTTA STATEMENT

WHAT EACH REGISTER IS FOR

Dark	Menus, evening campaigns, event material. Cormorant for names, Jost for everything factual, copper for labels.
Light	Information the guest needs to act on — hours, address, booking. Maximum legibility, no photography behind it.
Statement	One line of brand voice, set in Cormorant Light Italic and centred. Never more than two lines, never twice in one piece.

4.7

Typography misuse

Food worth

DON'T — HEAVY WEIGHTS

Never Bold or Semibold Cormorant. The brand's serif is always light or regular.

TAMAN

DON'T — DISTORTED TYPE

Never stretch or condense. Choose a different size or a shorter line.

Drink different.

DON'T — THIRD TYPEFACE

Only Cormorant Garamond and Jost. No script, no display face, no platform default.

Small plates, bold flavours, made for sharing and designed to arrive in waves across the evening table.

DON'T — JUSTIFIED TEXT

Always left-aligned. Justification creates rivers and is off-brand.

Small plates, bold flavours, made for sharing and designed to arrive in waves across the evening.

DON'T — TIGHT LEADING

Body copy is set at 1.65–1.75×. Crowded text contradicts the whole brand.

Drink different.

DON'T — NEGATIVE TRACKING

Never tighten Cormorant to fit. Reduce the size or rewrite the line.

SMALL PLATES MADE FOR SHARING

DON'T — UNTRACKED CAPS

All-caps always carries tracking of at least +180. Untracked caps look cramped and cheap.

TAMAN

DON'T — EFFECTS ON TYPE

No shadows, strokes, glows, gradients or 3D. Type is flat, always.

Our bartenders and kitchen team train hard, taste everything and obsess over the details.

DON'T — CENTRED BODY COPY

Centring is for short statements only. Paragraphs are always left-aligned.

05

Art Direction

Photography, materials and the small graphic devices that hold everything together. If the identity is the signature, art direction is the handwriting — it is what people recognise before they read a single word.

5.1

Photography principles

One rule above all others: photograph the light, not the object.







THE REFERENCE FRAMES — WARM, LOW, UNSTAGED, LIT FROM INSIDE THE ROOM

01 — WARM AND LOW

Shoot at golden hour and after dark. Light sources are practical and visible: candles, rattan pendants, copper sconces, the last of the sun. Never flash, never a softbox pretending to be daylight.

02 — FOUND, NOT STAGED

Frames look observed: a hand reaching across a table, a half-finished plate, a bartender mid-pour. Nothing is centred, symmetrical or arranged for the camera.

03 — TEXTURE IN EVERY FRAME

Plaster, wood grain, jute, linen, condensation, leaves. There should always be something in the frame you can imagine touching.

04 — SHADOW IS ALLOWED

Deep shadow is part of the brand. Do not lift the blacks to reveal detail; let parts of the frame fall away entirely.

05 — PEOPLE, NOT PORTRAITS

Guests and team are seen in the act of something — talking, pouring, passing a plate. No posed group shots, no eye contact with the lens, no thumbs up.

06 — NEVER PERFECT

Rings on the table, a crumpled napkin, a spent lime. Imperfection is evidence that the night is real.

5.2

Light & grade

Every image is graded to the same warm, low-contrast recipe before it is published.



GRADED REFERENCE

THE GRADE

White balance	3200–3800 K. Warm. Never corrected to neutral daylight.
Highlights	Pulled down. No blown whites except a candle flame.
Shadows	Left deep and slightly warm; never lifted to grey.
Contrast	Medium-low. A soft S-curve, not a hard one.
Saturation	Natural to –5. Reds and oranges may be enriched slightly; greens are desaturated.
Grain	A light film grain is permitted and encouraged on social.

LIGHT THROUGH THE NIGHT



17:30 GOLDEN — 19:00 AMBER — 00:00 EMBER

TAMAN's light shifts across the evening and the imagery should show that arc. A content calendar that is all golden hour is as wrong as one that is all darkness.

TECHNICAL

Format	3:2 and 4:5 for stills, 9:16 for vertical video, 16:9 for wide.
Resolution	Minimum 3000 px on the long edge for print use.
Colour space	sRGB for digital, Adobe RGB masters archived for print.
Delivery	Graded JPEG for publishing plus untouched RAW to the archive.

> **No presets from elsewhere.** The TAMAN LUT and Lightroom preset are in the asset library. Photographers may adjust within it, not replace it.

5.3

The four subjects

Photography is briefed against the same four pillars as everything else.



01 / FOOD

Mid-meal, never plated for the camera.

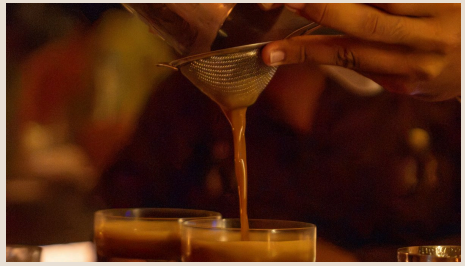
Shoot from a low three-quarter angle at table height, with hands, other plates and glassware in frame. Food is warm, glossy and slightly messy. Never overhead flat-lays, never a single plate isolated on a clean surface, never garnish added for the shot.



02 / DRINKS

Backlit, condensation, one clear hero.

Place the glass against a light source so the liquid glows. Keep the background dark and out of focus. Show the build — ice, oils on the surface, a dropper mid-air. Never a row of identical cocktails on a bar top.



03 / PEOPLE

Absorbed in the work or the conversation.

Team members are shot working: shaking, straining, plating, carrying. Guests are shot from behind or in profile, never identifiable without consent. No lens contact, no posed line-ups, no staged laughter.



04 / THE PLACE

The room with people in it.

Interiors are photographed during service, occupied and lived in. Include the planting, the pendants and a horizon of sky where possible. Empty-room architecture shots are for the construction archive, not for the brand.

Consent. Identifiable guests require a signed release before publication. When in doubt, shoot from behind or crop.

Balance. A month of content should read roughly 40 / 25 / 20 / 15 across drinks, food, people and place.

Never stock. TAMAN does not use stock photography, AI-generated imagery or supplier product shots in brand channels.

SHOT LIST FOR A STANDARD EVENING SHOOT

Arrival, 17:30–18:15	The entrance, the planting, the first drinks poured, the room still open to the sky. Wide and warm.
Bar, 18:15–19:00	Builds in progress, hands, ice, oils, the pour. Tight and backlit.
Table, 19:00–20:30	Plates landing, passing, a table halfway through. Low three-quarter angle, hands in frame.
Room, 20:30–21:30	The space full and lit only by candles and pendants. Long exposures, no flash.
Details, throughout	Texture, condensation, a spent lime, a folded napkin, a lit wick. Twenty frames minimum.

5.4

Composition & crop



OFF-CENTRE SUBJECT

Place the hero on a third. Leave the opposite third for depth, darkness or type.



FOREGROUND OBSTRUCTION

Shoot past something — a candle, a shoulder, a leaf. It puts the viewer in the room rather than outside it.



SPACE FOR TYPE

When an image will carry copy, brief the negative space before the shoot, not in post.

CROP RATIOS

3:2	Landscape default — web, print, wide banners
4:5	Portrait default — Instagram feed, menus, posters
9:16	Stories, Reels, vertical screens
1:1	Profile assets and grid tiles only
Panoramic	Permitted for the room and the horizon; never for food or drinks

CROPPING RULES

- Never crop through a face, a glass rim or the bottom of a plate.
- Never crop so tight that the context of the room disappears entirely.
- Never straighten a deliberately tilted frame, and never tilt a level one.
- Never add a border, rounded corner, frame or drop shadow to a photograph.
- Never flip an image horizontally to fit a layout.

5.5

Photography misuse



DON'T — OVER-SATURATED

Never push saturation or contrast for impact. The palette is muted by design.



DON'T — BLACK AND WHITE

TAMAN is a warm brand. Monochrome imagery is never used.



DON'T — COOL GRADE

No blue or teal grading, and no daylight white balance.



DON'T — LIFTED SHADOWS

Do not brighten the image to reveal detail. Shadow is part of the atmosphere.



DON'T — COLOUR WASH

Never overlay a solid brand colour on a photograph. Use a neutral dark scrim only.



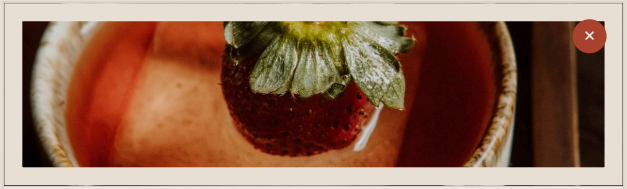
DON'T — NATURE STOCK

Generic tropical stock imagery is not TAMAN. Every photograph must come from the venue.



DON'T — HEAVY EFFECTS

No blur filters, vignettes added in post, light leaks, dust overlays or fake bokeh.



DON'T — FRAMES & BORDERS

Photographs bleed or sit flush in the grid. They never get a border or a rounded corner.



DON'T — PROMOTIONAL OVERLAYS

No price stickers, starbursts, discount badges or sales language on imagery.

5 . 6

Materials & textures

The physical palette. These eleven materials are the brand in three dimensions — and the reference library for any texture used in two.



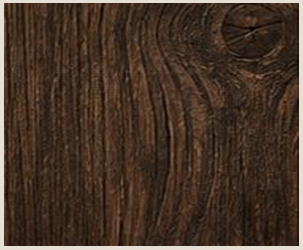
MICROCEMENT — TERRACOTTA
Walls, built-in seating



MICROCEMENT — MOCHA TAUPE
Ceilings, soffits



WARM LIMESTONE
Flooring, tabletops



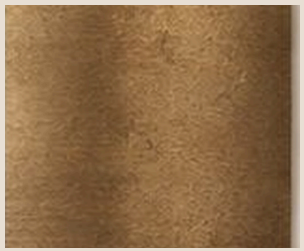
DARK RUSTIC WOOD
Tables, chairs, joinery



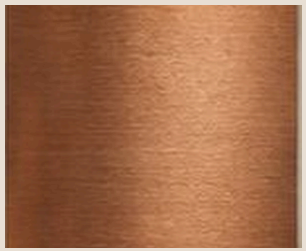
NATURAL JUTE
Canopies, rugs, soft texture



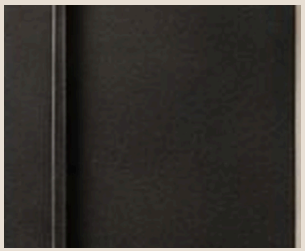
BLACK RATTAN WEAVE
Pendant lamps, screens



AGED BRASS
Bar top, hardware, detail



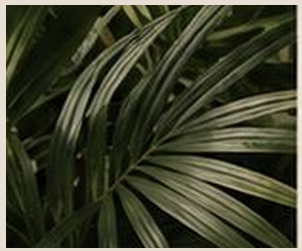
SATIN BRUSHED COPPER
Wall sconces, accents



BLACK POWDER-COATED METAL
Ceiling fans, fixings



NATURAL RAW LINEN
Upholstery, cushions, napkins



TROPICAL GREENERY
Planting, the living layer

IN PHYSICAL DESIGN

New fit-out, furniture, packaging and props are specified from this library. A material outside it — chrome, gloss plastic, clear acrylic, cool marble, painted MDF — requires approval.

IN GRAPHIC DESIGN

Textures may be used as page grounds at low intensity, most often the terracotta microcement. Never use a texture behind body copy, and never combine more than one in a single view.

IN PRINT

Prefer uncoated, warm-white stocks with visible tooth: 300–350 gsm for covers and cards, 120–150 gsm for text. No gloss lamination, ever. Soft-touch matt or uncoated only.

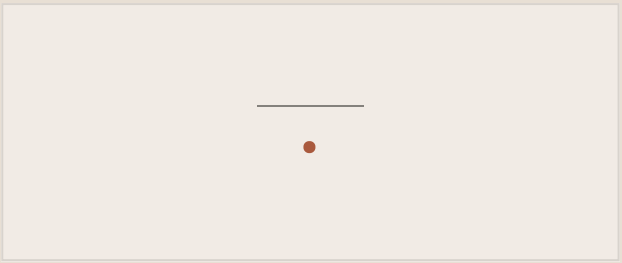
5.7

Graphic elements

The identity has almost no decoration. These six devices are the whole vocabulary.

01 — THE HAIRLINE

0.4 pt in charcoal at 22% or 12% opacity. Separates sections and anchors page furniture. Never thicker than 0.6 pt.



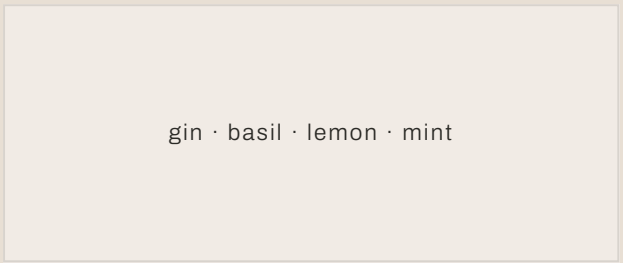
02 — RULE & DOT

A short rule above a single terracotta dot. The brand's full stop — used to close a cover, a statement or a section.



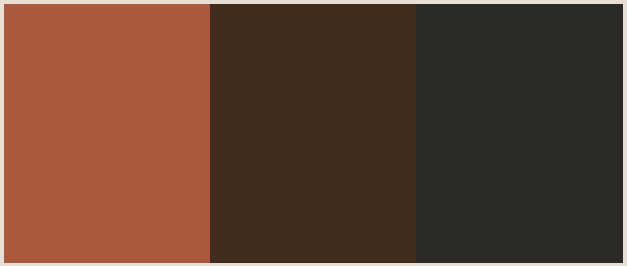
03 — PILLAR NUMBERING

Two digits, spaced slash, terracotta, Jost Book, tracked +320. Used for pillars and for numbered sequences of any kind.



04 — THE SPACED DOT

Separates ingredients, hours, locations and short lists. Always a middle dot with a space either side — never a comma, slash or bullet.



05 — THE FLAT COLOUR FIELD

A full-bleed block of one palette colour, used to separate sections or to carry a single statement. Flat, unmodulated, no gradient, no texture and no mark inside it.



06 — THE ITALIC STATEMENT

Cormorant Light Italic, centred, used once per piece for a single line of brand voice. Never for two lines of information.

> **Nothing else.** No icons, arrows, badges, ribbons, patterns of leaves, hand-drawn flourishes, sunbursts, borders, paper textures, drop shadows or logo watermarks. If a layout needs decoration to work, the layout needs fixing.

5.8

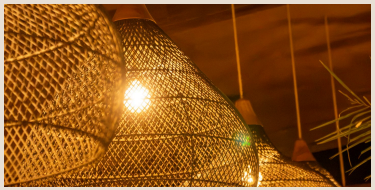
The library

The approved photography set, shot at TAMAN in 2026. Everything published in brand channels comes from here or from a shoot briefed against pages 48 to 52.

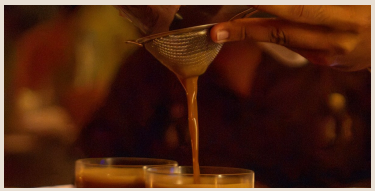








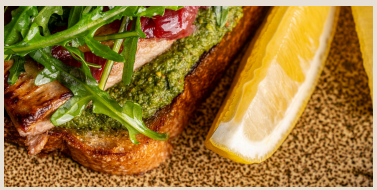










COVERAGE

Four subjects, three times of day, the room occupied and the room close up. Roughly 40% drinks, 25% food, 20% people, 15% place — the same balance as the content plan.

RELEASES

Every identifiable person in this set is a member of the TAMAN team and has signed a release. Guests appear only unidentifiably. Any new shoot repeats that rule.

RE-SHOOT CADENCE

The library is refreshed twice a year, and whenever the list, the menu or the room changes enough that an image becomes untrue. An out-of-date photograph is worse than no photograph.

REQUESTING A FILE

Full-resolution graded masters are in the asset library under TAMAN_photo_[subject]_[nn].jpg. Ask brand@tamanuluwatu.com rather than lifting an image from Instagram — the social versions are compressed and cropped.

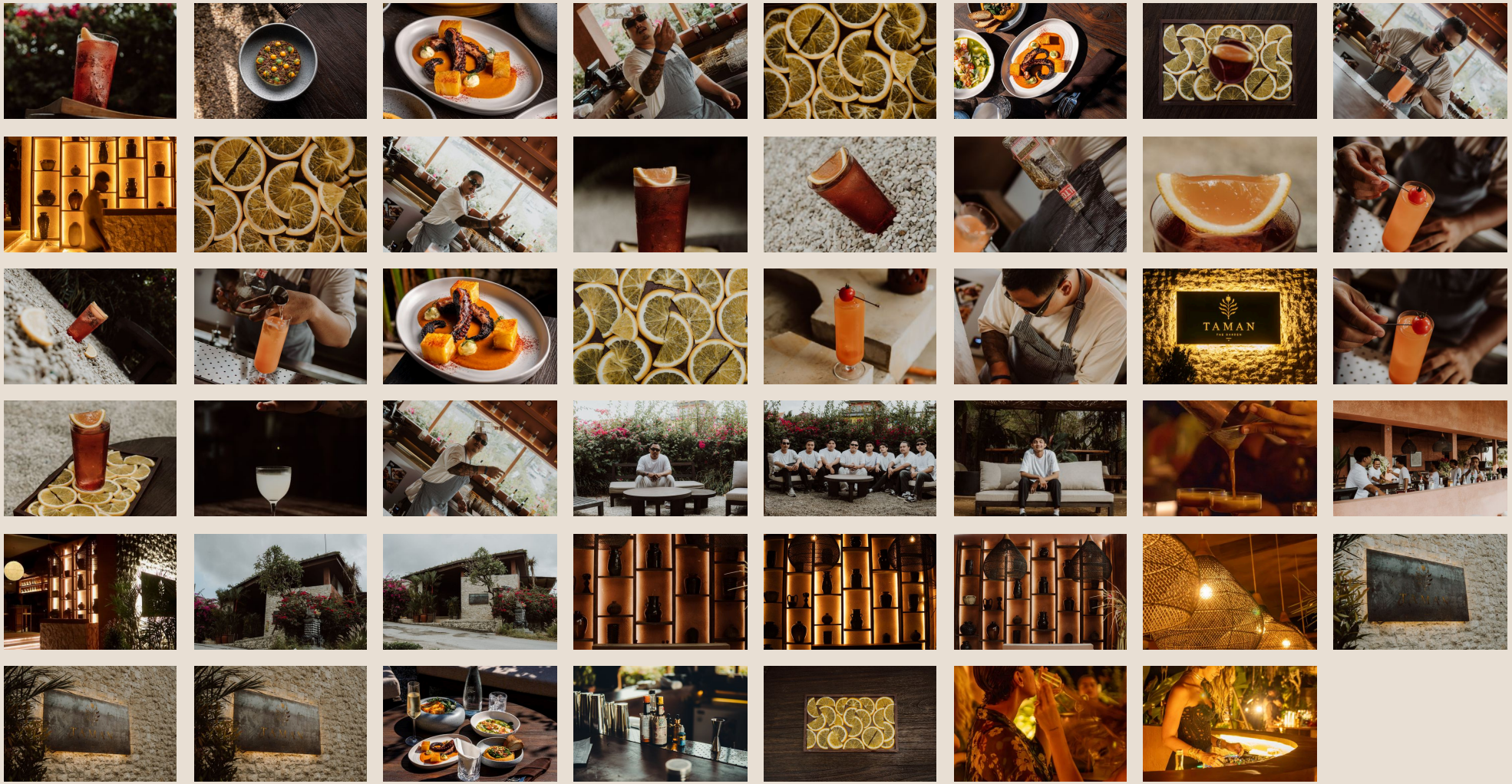
5 . 8

The library — contact sheet

Every approved frame in the set, 95 in total. Thumbnails are for selection only; always work from the graded full-resolution master.



THE LIBRARY — CONTACT SHEET, CONTINUED



06

Voice

How TAMAN sounds. Short sentences, concrete nouns, no adjectives doing work that a fact could do. The voice is the same everywhere; only the volume changes.

6.1

Voice principles

Say the thing

Lead with the fact, not the wind-up. “Small plates, bold flavours, made for sharing” does in eight words what a paragraph of atmosphere cannot.

LIKE THIS	NOT THIS
“Food worth sharing.”	“A culinary journey through the flavours of the archipelago.”

Short, then shorter

Most TAMAN sentences are under twelve words. Full stops are free. If a sentence has two ideas in it, it is two sentences.

LIKE THIS	NOT THIS
“Drink different.”	“We invite you to discover a drinking experience unlike any other.”

Warm, never gushing

Warmth comes from plain words and generosity, not from enthusiasm. No exclamation marks, no “amazing”, no “we can’t wait”.

LIKE THIS	NOT THIS
“Come as you are, stay as long as you like.”	“We are SO excited to welcome you!!”

Confident, not boastful

State what is true and let the reader decide it is impressive. We describe the work, never the reaction to it.

LIKE THIS	NOT THIS
“Our cordials are made here, every morning.”	“Bali’s most incredible award-winning cocktails.”

Guest first

Write about their night, not our concept. The subject of most sentences should be the food, the drink, the room or the reader — rarely “we”.

LIKE THIS	NOT THIS
“Nights that unfold at their own pace.”	“Our vision was to create a space that…”

6.2

Tone by channel

The voice never changes. The register moves within a narrow band.

CHANNEL	REGISTER	EXAMPLE
Website	Spare and declarative. Short headlines, one supporting line, then a button. The site is a door, not a brochure.	Book a table
Instagram caption	One or two lines. An observation or a fact, never a description of the photo. No hashtag walls — three at most, at the end.	Cordials made this morning. Gone by ten.
Instagram story	Conversational, still lowercase-free. Fragments are fine. Questions are fine.	Sirocco is back on the list tonight.
Menus	Precise and generous. Names in Cormorant, ingredients in Jost, no adjectives at all in the ingredient line.	Verde Mare
Reservation email	Warm and brief. Confirm, orient, stop. No upsell in a confirmation.	Your table is held until 20:15.
Signage	Two to four words. Directional, never clever.	The garden this way
Service language	Offer, don't sell. Recommend one thing, not three. Never "are you still working on that?"	Shall I bring another round of these?
The Garden Magazine	Longer form, first person plural, still concrete. Stories about people and process, not about the brand.	We tasted eleven versions before this one worked.
Events	Higher energy, shorter still. Times, names, one line of promise.	Doors 19:00. Music until late.
Recruitment	Direct and honest about the standard. We say the work is hard because it is.	Train hard. Taste everything.

Never switch persona. TAMAN does not have a "fun social voice" and a "serious website voice". It has one voice, spoken at different volumes.

Language. English is the primary language. Indonesian is used for the name, for staff-facing material and for local signage where required — never as decoration in guest copy.

6.3

Writing rules

GRAMMAR & STYLE

Spelling	British English — flavours, colour, savour, realise.
Person	Second person for the guest, first person plural for us. Avoid the passive voice.
Tense	Present. TAMAN is happening now, not planned or remembered.
Oxford comma	Not used, unless the sentence is ambiguous without it.
Capitals	Sentence case for headlines and buttons. Title Case only for proper names.
Numbers	Words up to nine, digits from 10. Always digits for times, prices and measures.

PUNCTUATION

- Em dash with spaces for an aside — like this.
- Middle dot with spaces for lists: gin · basil · lemon.
- Full stops on headlines. TAMAN headlines are statements, so they end.
- No exclamation marks, no emoji in owned copy, no ALL-CAPS shouting.
- No ellipsis to create suspense.

SENTENCE LENGTH

Aim for an average of nine to twelve words. Alternate a very short sentence with a slightly longer one. Read every piece aloud — if you run out of breath, it is too long.

ACCESSIBILITY

- Every image published on owned channels carries descriptive alt text.
- Link text describes the destination. Never “click here”.
- Menus are available in a screen-readable format, not only as an image.
- Avoid idioms that do not translate; most of our audience reads English as a second language.

LEGAL & RESPONSIBILITY

- Never promote intoxication or speed drinking as a benefit.
- Never imply a health claim for any drink or ingredient.
- Alcohol copy is never aimed at anyone under legal drinking age.
- Allergen information is always accurate, never approximated.

6.4

We say / we don't say

WE SAY	WE DON'T SAY
Garden	Venue, establishment, outlet, F&B concept
Guests	Customers, clients, patrons, consumers
The team	Staff, employees, human resources
Plates	Dishes from our culinary offering
Made here	Artisanal, handcrafted, bespoke
Bold	Explosive, insane, next-level
Warm	Cosy vibes, ambience-forward
Tonight	This evening we are thrilled to present
Sit for a while	Immerse yourself in the experience
Signature	Award-winning, world-class, iconic
Uluwatu	Paradise, island escape, tropical haven
Come to us	Don't miss out, book now before it's gone

WORDS TO RETIRE ENTIRELY

Curated · elevated · journey · unique · hidden gem · vibes · foodie · mixology · libation · nestled · boasts · indulge · treat yourself · must-visit · unforgettable · Instagrammable

WORDS THAT ARE OURS

Garden · night · light · table · share · pour · made · prepared · slow · warm · raw · honest · intentional · unfold · gather

> **The test.** Could this sentence appear on any other bar's website in Bali? If yes, it is not TAMAN copy yet. Replace the general claim with the specific fact underneath it.

6.5

Headline system

Four shapes cover almost every headline TAMAN needs. Each is short, declarative and ends with a full stop.

A — THE TWO-WORD VERDICT

Drink different.

A verb and a qualifier. The most TAMAN shape there is. Works as a section title, a campaign line or a poster.

Also: Come to us. Find us. Stay close.

B — THE NOUN WORTH HAVING

Food worth sharing.

A noun plus what it earns. States a value without claiming a superlative.

Also: Nights worth staying for. A table worth keeping.

C — THE PAIRED STATEMENT

Super prepared.
Super human.

Two short sentences in parallel, the second turning the first. Use for anything about the team or the philosophy.

Also: Relaxed by nature. Intentional in every detail.

D — THE QUIET FACT

The garden
is now open.

Plain information, set large. Trusts the news to be interesting on its own. Use for openings, announcements and events.

Also: Doors at seven. The list has changed.

Length	Two to six words for A and B, two short sentences for C, five to eight words for D.
Case	Sentence case. Full capitals only in the wordmark and in tracked labels.
Punctuation	Always ends with a full stop. Never a question mark, never an exclamation.
Never	A headline that describes the image below it, or that asks the reader a question.

6.6

Copy in use

Reference copy for the most common formats. Use these as patterns, not as text to paste.

WEBSITE HERO

TAMAN — The Garden in Uluwatu

A place where cocktails, food, people, music and atmosphere come together. Relaxed by nature. Intentional in every detail.

BOOK A TABLE · DISCOVER THE MENU

INSTAGRAM CAPTION

Basil cordial, made this morning. In the Verde Mare until it runs out.

#tamanuluwatu #uluwatu #bali

Golden hour lands at 18:10 tonight. The good seats go before that.

RESERVATION CONFIRMATION

Your table is booked.

Saturday 12 June, 19:30, four people. We hold tables for 15 minutes — if you are running late, send us a message on WhatsApp and we will keep it.

Jl. Labuansait No.250, Pecatu. Look for the plants.

MENU INTRODUCTION

Small plates, bold flavours, made for sharing.

Plates arrive as they are ready, not in courses. Three or four between two people is usually right. Tell us about allergies and we will work around them.

EVENT ANNOUNCEMENT

The Garden Party.

Friday 20 June. Doors at 19:00, music until late. Free entry, tables by request.

RECRUITMENT

Super prepared. Super human.

We are looking for bartenders who taste everything and remember faces. The training is real and the standard is high. Send us a note and tell us what you are drinking.

07

Applications

The identity in the world: menus, signage, social, packaging, screens and people. This section shows the intended result rather than a template — build from the rules in sections 02 to 06 and the outcome should look like this.

7.1

Menus

The single most important piece of print TAMAN produces. It is in every guest's hands, in low light, for several minutes.



DRINKS MENU — ESPRESSO GROUND, COPPER MONOGRAM, PANNA TYPE

SPECIFICATION

Format	210 × 297 mm single leaf, or 148 × 210 mm folded card for the short list
Stock	350 gsm uncoated, warm white. Soft-touch matt lamination only where durability demands it
Ink	Espresso ground printed full bleed; panna and copper type. Copper may be foiled
Type	Names Cormorant Regular 12 pt · ingredients Jost Light 7 pt · prices Jost Light 7 pt
Margins	16 mm sides, 18 mm head and foot
Logo	Monogram only at the head; the full lockup is used on the cover of a folded menu

RULES

- No photography on menus, ever.
- No currency symbol beside each price. State it once at the foot.
- No descriptive adjectives in the ingredient line — ingredients only.
- No boxes, panels, stars or "chef's recommendation" markers.
- A maximum of nine signatures on one page. More than that needs a second page.
- Test every menu at candle level before signing it off. If you cannot read it at the table, it is not finished.

7.2

Social media

The feed is the brand's front door. It is a gallery, not a noticeboard.



FEED RHYTHM — TWO PHOTOGRAPHS TO EVERY GRAPHIC TILE

GRID RULES

- Never two graphic tiles side by side.
- Never three images of the same subject in a row.
- Alternate light and dark frames so the grid has rhythm.
- The monogram tile appears once every nine posts at most.



STORIES & REELS

Full-bleed image or video. The monogram sits centred at the top, 7 mm wide, in panna. Copy sits in the lower third, over a gradient scrim. One idea per story.

Never use platform stickers, poll widgets with off-brand colours, GIFs, or the platform's own fonts. Text is set in the brand faces and exported as an image.

PROFILE & HANDLES

Profile picture	Monogram in charcoal on terracotta. Never the lockup — it is illegible at 32 px.
Handle	@tamanuluwatu on every platform, lowercase.
Bio	The Garden in Uluwatu. Daily 17:30–00:00. One link.
Hashtags	Three maximum, at the end of the caption, never in the middle of a sentence.

7.3

Signage & wayfinding

Signage is architecture, not graphics. It is made of the building's own materials.



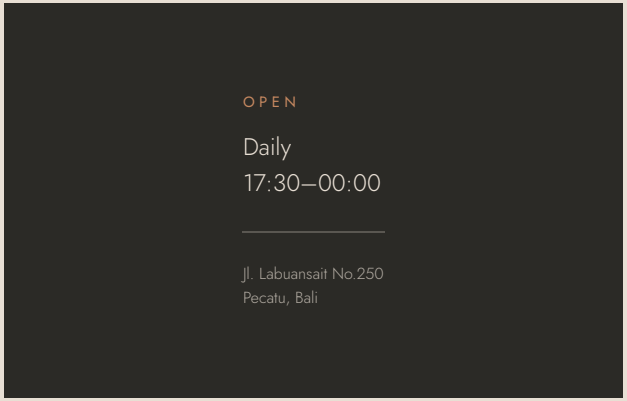
BUILDING MARK — AS BUILT

The lockup on a dark plate, mounted on the rough coral-stone wall and grazed by a concealed warm uplight. The stone does the work; the sign stays quiet.



PLATE & SUBSTRATE

A single dark plate against raw stone, unlit by day. Two to four words maximum. Arrows are a simple right-pointing chevron, never an icon set.



INFORMATION PLATE

Etched or engraved metal, charcoal ground, copper and panna type. All-caps labels, generous tracking, nothing centred.

Illumination	Warm, low and indirect — 2200–2700 K. Halo-lit letters or a concealed uplight. Never internally lit boxes, never neon or LED strip.
Materials	Blackened steel, aged brass, copper, dark timber, debossed microcement. Never acrylic, vinyl, chrome or printed foamboard.
Type	Wordmark for the building, Jost caps for information. No third face, no icons, no pictograms beyond the chevron.
Temporary signage	A-boards, event boards and staff notices follow the same rules. A hand-written chalk board is not a TAMAN device.

7.4

Stationery & small print



CARD — FRONT



CARD — REVERSE



COASTER · 95 MM



STAMP / STICKER



NAPKIN CORNER



LETTERHEAD · A4



BILL PRESENTER · BLIND DEBOSS

SPECIFICATION

Business card	85 × 55 mm · 450 gsm duplex uncoated · terracotta front, panna reverse · deboss preferred over foil
Coaster	95 mm round · 1.4 mm pulpboard · single colour on espresso
Napkin	Unbleached, 2-ply · monogram or wordmark in one corner, charcoal, 12 mm
Bill presenter	Dark timber or leather · blind-debossed monogram, no printed elements
Letterhead	A4 · 120 gsm uncoated · horizontal lockup top-left, contact block at the foot in 6 pt Jost
Stamp	30 mm round rubber stamp of the seal — the only approved use of the circle device

FINISHING

- Deboss reads better than emboss on our uncoated stocks — specify deboss by default.
- Copper foil is permitted on cards, menus and packaging. Gold foil is not.
- No spot UV, no gloss, no plastic lamination on any TAMAN print.
- Edge painting is permitted in terracotta on 450 gsm cards only.

7.5

Packaging & merchandise

Merchandise is only made when it is genuinely useful. TAMAN does not sell souvenirs.



BOTTLED CORDIALS

Amber glass, uncoated paper label, copper monogram, product name in Jost caps.



TOTE & TEXTILE

Undyed heavy cotton or jute. One colour, one mark, screen printed. No slogans.



GIFT CARD

Terracotta card, charcoal artwork, 450 gsm, in a plain kraft sleeve.



WRAP & INTERIORS

The monogram pattern, used inside boxes, on tissue and on gift wrap only.

RULES

- One mark per item. Never the logo on both the front and the pocket.
- Natural, undyed or palette-coloured materials only.
- No plastic packaging, no printed poly mailers, no gloss finishes.
- No merchandise with a slogan, a year, a hashtag or a city list.

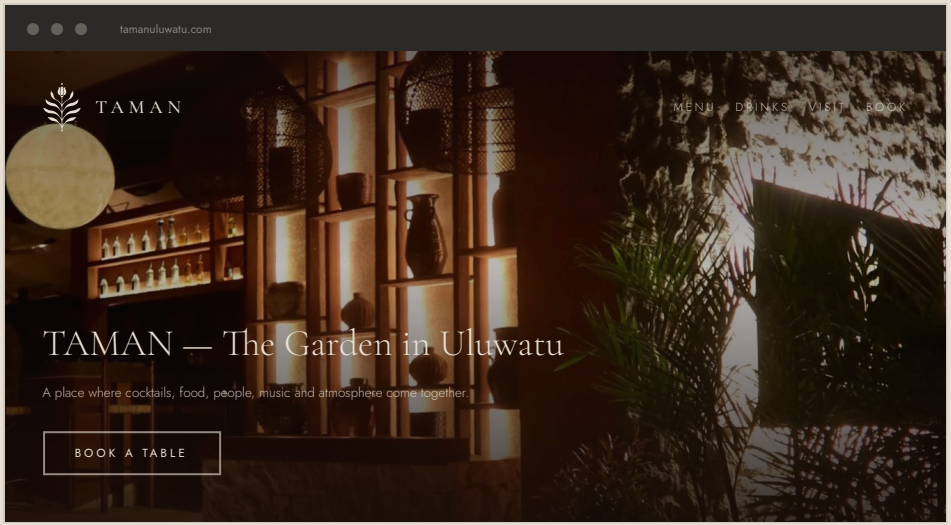
THE TEST BEFORE MAKING ANYTHING

Would a guest use this after the holiday is over? A cordial, a tote, an apron and a glass pass. A branded lighter, a keyring and a printed t-shirt with a palm tree do not.

7.6

Digital & web

tamanuluwatu.com is the reference implementation of the identity on screen.



HOMEPAGE HERO — FULL-BLEED IMAGE, SCRIM, ONE HEADLINE, ONE ACTION

INTERFACE

Grounds	Espresso or charcoal for immersive sections, panna for reading sections. Never white.
Buttons	Hairline outline, uppercase Jost Book, tracked +260. Filled buttons only in terracotta, and only for the primary action.
Links	Underlined on hover only. Terracotta on light grounds, copper on dark.
Motion	Slow fades and gentle parallax, 400–700 ms, ease-out. No bounce, no spin, no auto-playing sound.
Spacing	8 px scale. Sections breathe — minimum 96 px between blocks on desktop.
Imagery	One hero per section. Never a carousel of five images competing for attention.

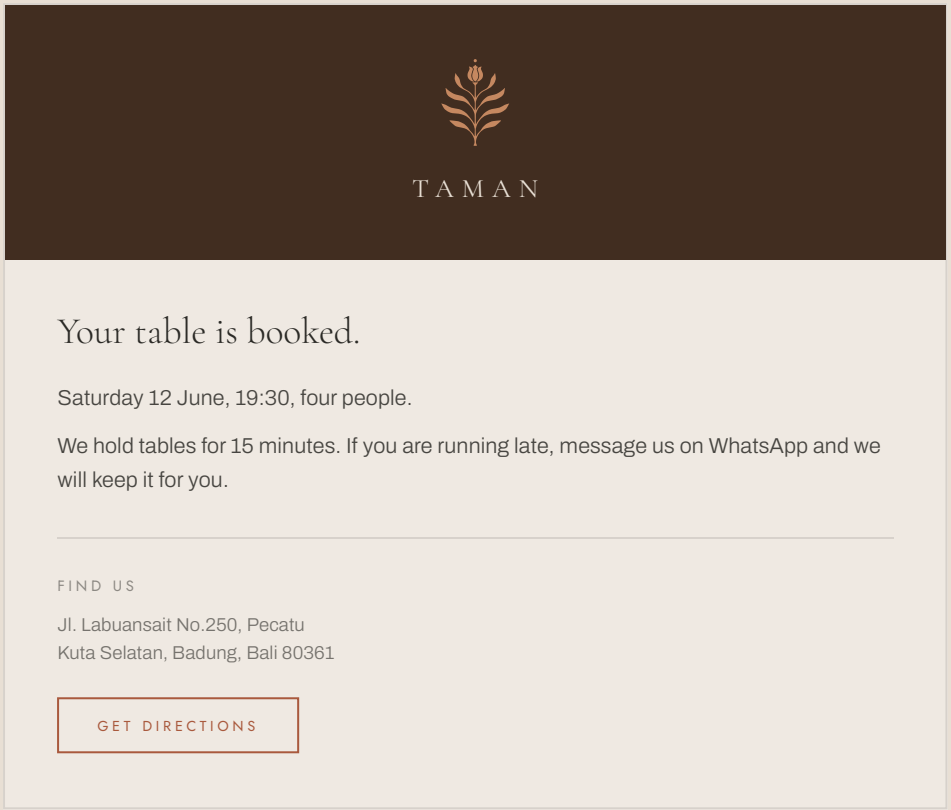
PERFORMANCE & ACCESSIBILITY

- Serve WebP or AVIF; hero images under 300 KB.
- Self-host both typefaces as WOFF2 with `font-display: swap`.
- All interactive text at 4.5:1 contrast or better; visible focus states in copper.
- Menus published as readable text, not as an image or a PDF-only download.
- Respect `prefers-reduced-motion`.

7.7

Reservations & email

Most guests meet the brand in writing before they meet the room.



CONFIRMATION EMAIL — ESPRESSO HEADER, PANNA BODY, ONE ACTION

EMAIL DESIGN

Width	600 px, single column. No multi-column grids, no sidebars.
Header	Monogram and wordmark on espresso. Never a photograph in the header.
Body	Panna ground, charcoal text, Jost Light 16 px, generous leading.
Images	One at most per email, and never in a confirmation.
Footer	Address, hours, one social link, unsubscribe. 11 px, 60% charcoal.

RESERVATION WRITING

- Confirm first, in the first line. Details second.
- Say what happens if they are late, before they have to ask.
- Never upsell inside a confirmation.
- Never use a countdown, a scarcity line or “don’t miss out”.
- Sign off with the team, not with a named marketing persona.

WHATSAPP

The same voice, shorter. No automated greeting with the brand’s life story. Reply in the guest’s language where the team can, and always confirm the time and the number of people back to them.

7.8

Team & uniform

The team is the most visible expression of the brand in the room.



FRONT OF HOUSE

Natural raw linen or heavy cotton in sand, panna or espresso. Relaxed cut, rolled sleeve, no logo on the chest. The monogram appears once, small, on a pocket or an apron tie.



BAR TEAM

Charcoal or espresso, with a heavy canvas or waxed-cotton apron in espresso. Copper or brass detailing on buckles. Sleeves always rolled and out of the way.



KITCHEN

Undyed cotton, espresso apron, no printed graphics of any kind. Practicality wins every argument with aesthetics in the kitchen.

PRINCIPLES

- Uniform reads as considered clothing, not as a costume or a corporate polo.
- Palette only: sand, panna, espresso, charcoal. No white shirts, no black tie.
- One small mark per person, maximum. Usually the monogram, 12–18 mm, embroidered in a single tonal thread.
- Name badges, when used, are engraved brass with the name only — no role, no logo.
- Personal jewellery, tattoos and hair are not restricted. TAMAN hires people, not mannequins.

SERVICE LANGUAGE

Greeting	“Good evening — have you been with us before?”
Recommending	One suggestion, with a reason. Never a list of three.
Describing a drink	Name it, then one sensory word and one ingredient. Stop there.
Checking in	“Shall I bring another round of these?” Never “still working on that?”
Closing	“Come back and see us.” Never a request for a review.

7.9

Sound, scent & service

The parts of the brand that never appear in a design file.

SOUND

The volume follows the light.

17:30–19:30 warm, instrumental, low — conversation is the main sound in the room. 19:30–22:00 rhythm arrives, still unobtrusive. 22:00 onward the room becomes the party, with a resident or guest DJ on event nights.

Never: chart pop, EDM drops, lyrics that dominate, or a playlist that resets to the same track every night.

SCENT

Real, and mostly accidental.

Citrus oils from the bar, charcoal and herbs from the kitchen, frangipani and wet earth from the planting after the evening watering. Candles are unscented.

Never: diffusers, signature scent machines, incense used as branding, or anything that competes with the food.

LIGHT

Low, warm, from many small sources.

2200–2700 K throughout. Candles on every table, rattan pendants at seated height, copper sconces washing the plaster. Nothing overhead and bright, ever — including during cleaning hours when guests are present.

Never: cool white, colour-changing LEDs, spotlights on tables.

THE ARC OF A NIGHT

17:30	Golden hour. Arrivals from the beach, aperitivo, the room still open to the sky.
19:00	Plates begin to land. Light drops to candle level, music finds a pulse.
21:00	The room is full and close. Signatures outsell classics.
23:00	Last plates, longer drinks, the garden at its warmest.
00:00	Close. The last guests are walked out, not cleared out.

WHY THIS IS IN THE BRAND BOOK

Guests cannot describe a typeface, but they can describe how a place felt. Sound, scent, light and service carry more of TAMAN's identity than any printed asset, and they drift faster. Audit them as often as you audit the logo.

> Anyone briefing a supplier — a lighting contractor, a music curator, a florist — should be given this page along with the palette.

7.10

Events & partnerships



EVENT POSTER — THE ONE PLACE A HIGHER-CONTRAST, BOLDER TREATMENT IS PERMITTED

EVENT IDENTITY

- Events use the master identity. No event logo, no custom lettering, no new mark.
- Permitted latitude: darker grounds, larger type, more copper, tighter layouts.
- Not permitted: new colours, a second typeface, gradients, or the monogram redrawn as an emblem.
- The event name always follows *TAMAN presents* or *The Garden [noun]*.

CO-BRANDING

Lockup	Partner logos sit beside the TAMAN horizontal lockup, separated by a hairline rule and clear space of 1 X on both sides.
Hierarchy	TAMAN sits first, at the left, when we are the host. It sits second when we are the guest — and we adopt the host's layout, never our own.
Colour	Partner marks may keep their own colours, but the surrounding design stays in the TAMAN palette.
Never	Merge, overlay, interlock or restyle a partner mark, and never place the TAMAN monogram inside a partner's container.

> Every co-branded asset is approved by TAMAN Brand before production, without exception — including a guest bartender's own social post if it carries our mark.

08

Working with the brand

Where the files live, who approves what, and the one page to keep on the wall. This section is the practical end of the book — read it before you start, not after.

8.1

Asset library & file naming

Everything below is supplied in the TAMAN asset library. If you cannot find a file, ask — do not recreate it.

GROUP	FILE	NOTES
Logos	TAMAN_lockup_primary_[colour].svg / .eps / .png	Stacked lockup in all six colourways
	TAMAN_lockup_horizontal_[colour].svg / .eps / .png	Horizontal lockup
	TAMAN_wordmark_[colour].svg / .eps / .png	Wordmark with descriptor
	TAMAN_monogram.svg / .eps / .png	The plant alone — symmetric, softened edition 2026
	TAMAN_monogram_small_master.svg	For reproduction below 12 mm or 48 px
	TAMAN_seal_stamp.svg	Circle seal — physical production only
Type	CormorantGaramond_[300,400,500].woff2 / .otf	Display family — also sets the wordmark
	Jost_[300,400,500].woff2 / .otf	Text family
Colour	TAMAN_palette.ase / .clr / .json	Swatch libraries for Adobe, Apple and code
Photography	TAMAN_photo_[subject]_[nn].jpg	Graded, publish-ready masters
	TAMAN_grade.cube / TAMAN_preset.xmp	The LUT and Lightroom preset
Textures	TAMAN_texture_[material].jpg	The eleven-material library
Templates	TAMAN_menu_A4.indd · TAMAN_social_kit.fig · TAMAN_email.html	Working templates
Documents	TAMAN_brand_book_ed01.pdf	This document

NAMING NEW FILES

TAMAN_[type]_[subject]_[variant]_[size].[ext] — lowercase after the prefix, underscores not spaces, no dates in the filename, no “final”, “v2” or “FINAL_final”. Versioning lives in the library, not in the name.

FORMATS

SVG and EPS for print and any scaling use. PNG with transparency for presentations and quick digital use. Never JPEG a logo. Never place a screen-resolution PNG in print artwork.

8.2

Approval & governance

WHAT NEEDS APPROVAL BEFORE PRODUCTION

01 Anything carrying the logo that will be produced physically — print, signage, textile, packaging, merchandise.

02 Any co-branded or partner-facing asset, including a guest's own post using our mark.

03 Any new application type the brand book does not cover.

04 Any deviation from a rule marked **must** or **never** in this book.

05 Any new photography shoot, before the shoot — approve the brief, not the edit.

WHAT DOES NOT

Day-to-day social posts, stories, WhatsApp replies and menu price updates built from the approved templates. If the template is being followed, publish.

HOW TO SUBMIT

Send to	brand@tamanuluwatu.com
Include	A PDF proof at final size, the substrate or platform, the production method and the print date
Lead time	Three working days for digital, five for print and signage
Response	Approved, approved with notes, or returned with a reason. We do not redesign your work for you.

KEEPING THE BOOK CURRENT

Owner	TAMAN Brand & Marketing
Review	Every six months, or whenever a new application type is added
Version	Edition 01 · 2026. Always work from the latest edition in the asset library
Feedback	If a rule in this book is blocking good work, say so. Rules that cannot survive a real brief get rewritten.

> **One judgement call.** When nothing here covers your situation, choose the option that is warmer, quieter and more specific. That is almost always the TAMAN answer.

8.3

Quick reference

The one page to print and pin up.

COLOUR



A9593D · 2B2A26 · E8DFD4 · 412D20 · C2AB91 · 917A68 · 504E38 · 906C42 · C58860

TYPE

Cormorant Garamond — display, headlines, names (the wordmark is Medium 500)
Jost — body, labels, interface (the descriptor is Regular 400)
All-caps always tracked +200 or more · body leading 1.7×

LOGO

Clear space = height of the bud, all four sides
Minimum: lockup 26 mm · monogram 8 mm / 32 px
One colour only · six approved colourways · never redrawn

PHOTOGRAPHY

Warm 3200–3800 K · low light · deep shadow · texture in frame · found not staged · no stock, no monochrome, no colour wash

THE FIVE THINGS THAT BREAK THE BRAND

01 Pure white or pure black.

02 A redrawn, re-typed or distorted logo.

03 Cool, bright or over-saturated photography.

04 Copy with an exclamation mark or the word “curated”.

05 Decoration added to make a layout “feel finished”.

VOICE IN ONE LINE

Short sentences. Concrete nouns. Say the thing, then stop.

THE BRAND IN ONE LINE

Relaxed by nature. Intentional in every detail.

WHEN IN DOUBT

Warmer. Quieter. More specific. Less of it.

GRID

Print 12 columns, 6 mm gutter, 15 mm minimum outer margin. Screen 12 columns desktop, 4 mobile, 8 px spacing scale.

PRINT FINISHING

Uncoated warm-white stock. Deboss over emboss. Copper foil permitted, gold never. No gloss, no spot UV, no plastic lamination.

LIGHT

2200–2700 K everywhere, from many small sources. No cool white, no colour-changing LED, no spotlights on tables.

APPROVAL

brand@tamanuluwatu.com — PDF proof at final size, substrate, process and print date. Three working days digital, five for print.

8.4

Contacts

Brand & approvals	brand@tamanuluwatu.com
Reservations	reservations@tamanuluwatu.com
Phone & WhatsApp	+62 822-3108-5976
Website	tamanuluwatu.com
Instagram	@tamanuluwatu
Address	Jl. Labuansait No.250, Pecatu, Kuta Selatan, Badung, Bali 80361, Indonesia
Hours	Daily · 17:30–00:00

WHO TO ASK FOR WHAT

Logo files, colour, type	TAMAN Brand & Marketing
Artwork approval	TAMAN Brand & Marketing — three working days
Photography & shoots	TAMAN Brand, with the venue manager for access
Menu content & prices	Bar Manager and Head Chef
Press, partnerships, events	TAMAN Brand & Marketing

CREDITS

Brand book compiled by TAMAN Brand & Marketing. Identity artwork and interior photography © TAMAN.
Typefaces: Cormorant Garamond by Christian Thalmann and Jost by Owen Earl, both under the SIL Open Font License.

BEFORE YOU SEND A BRIEF BACK TO US

01 Master files used, not recreated ones.

02 Colours specified by the values on page 35, not sampled from a screenshot.

03 Type set in Cormorant Garamond and Jost only, within the permitted weights.

04 Clear space respected around every appearance of the mark.

05 Photography from the TAMAN library, graded with the supplied preset.

06 Copy read aloud, with every exclamation mark and every superlative removed.

ONE LAST THING

This identity is simple on purpose. Almost every way of getting it wrong involves adding something — a colour, a typeface, an effect, a device, a word. When a piece is not working, the answer is usually to take something out.

A place to slow down,
savour, and feel more alive.