

Brand Guidelines

The elements and
application of our
visual identity

Edition 1.0
December 2022

Section 1.0

Logo



1.1 Our master logo

This is our master logo, please use this version wherever possible.

Our logo shares visual DNA with the logo of our parent company: our symbol utilises a rotational repeat of the Abacus Medicine symbol; our wordmark is created using the same style typeface as Abacus Medicine's – just set all in lowercase instead of capitals; the blue colour at the centre of our symbol is Abacus Medicine corporate blue. This family resemblance is deliberate and intentional. We are proud to be part of the Abacus Medicine family and our relationship to them is an important part of our competitive advantage.

Our Star symbol communicates our dynamism, class leading quality of service and global scope. Overall, our logo helps to establish and support our position as an approachable, innovative, contemporary and reliable brand.

Elements











Star symbol

Wordmark

Relative size and position



1.2 Approved versions

Full-colour	Corporate Green	Black	White
			
 <p>The full-colour logo is our default option. Use it wherever possible. It is suitable for use on white or light backgrounds and also on very dark backgrounds. If in doubt always compare with the a White Tint version to see which is most legible.</p>	<p>This is the Green Tint logo. Only use this in applications that are printed in a single colour, but which can reproduce tone. Examples include: litho printed forms or delivery notes; packaging cartons; labelling.</p> 	<p>This is the Black Tint logo. Only use this in applications that are printed in a black and white, but which can reproduce tone. Examples include: litho printed forms or delivery notes, packaging cartons; or labelling; documents that will be photocopied in black and white only; monotone newspaper advertising.</p> 	<p>This is the White Tint logo. This should be the second most frequently used version after the Full-colour logo. Use it whenever the intended background for the logo is one of the primary colour palette or our blue-green graduation. Over images, use this logo whenever the tonality of the background image makes our logo difficult to read.</p> 
	<p>This is the Solid Green logo. Only use this in applications that are printed in a single colour, but which cannot reproduce tone. Examples include: flexo printed packaging cartons; branded adhesive tape; franking marks or other rubber stamps.</p>	<p>This is the Solid Black logo. Only use this in applications that are printed in black and white, but which cannot reproduce tone. Examples include flexo printed packaging; branded adhesive tape; franking marks or other rubber stamps. This would also be the correct artwork for creating frosted film designs for glazing or when embossing, debossing or metal foiling the logo.</p>	<p>This is the Solid White logo. This should only be used as an alternative to the Solid Green or Solid Black logos – when the intended background is either Corporate Green or Black. Examples include: flexo printed packaging cartons; branded adhesive tape; franking marks or other rubber stamps.</p>



1.3 Logo filenames

When you are looking through our logo library, the digital artworks have been collated into folders designated by the colour of the logo: Full colour; Green; Black; White. However, inside each folder there are further alternatives. Here is a guide to help you pick the correct logo for your application.

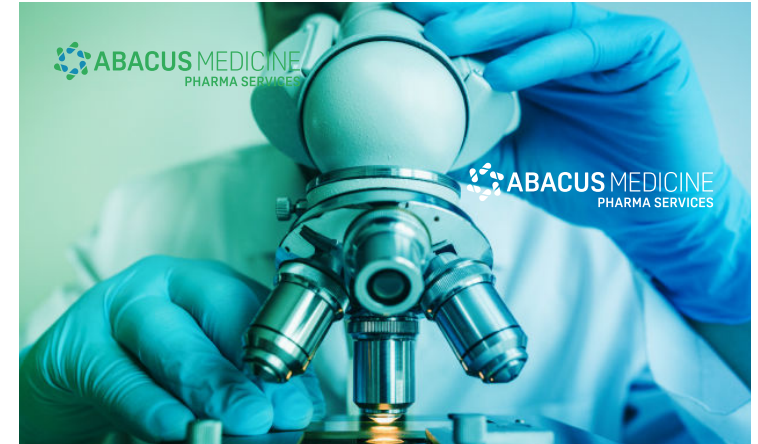
File formats

- **.ai** this is the native Adobe Illustrator file. use this as a master if you need to create a new logo file – an application manufacturer might ask for a file format not covered by the standard logo library.
- **.eps** – this is the file you need to use if you are using the logo in a printed application such as a business card, a brochure, a sign, or a trade show stand.
- **.jpeg** – this is the file you need to use if you are embedding the logo into a Microsoft Office application such as a Word document or a PowerPoint presentation. Jpeg files come with a solid white background – this has been set to the size of the logo clearspace – see page 1.4.
- **.png** – this is the file you need to use if you are using the logo on a website – it can also be used in Microsoft Office applications if you require a logo with a transparent background so you can position it over a background colour or image.

Colour specification

- **PMS** stands for Pantone Matching System. Use a PMS file if you are going to print in special colour inks and not in CMYK. This would also be the file to use if you are screenprinting or creating cut vinyl graphics for example on a vehicle livery.
- **CMYK** stands for Cyan, Magenta, Yellow and Key(Black) – the standard 4-colour lithographic or digital printing process. Use a CMYK file if you are making something that will be printed professionally or produces using an office colour laser printer.
- **RGB** stands for Red, Green, Blue – the method by which screens of all kinds make their colour images. Use an RGB file if you are making a presentation, an email, a website or an app – that is going to be viewed on screen.

Examples of appropriate logo use over background imagery – aim to make the logo as legible as possible.



1.4 Clear space & alignment

Clear space

Maintaining a minimum clear space around our logo is one of the ways we can help our logo to remain as legible and prominent as possible – so that our audiences find it easy to recognise when something is from us.

Apart from a background colour, pattern or image, no other graphic element should appear within this area.

Alignment

You are free to be creative with the placement and alignment of our logo – it should adopt a prominent position that is appropriate to the design you are creating. For inspiration please see the sample applications in section 7.0

However, if our logo is intended to be aligned with text, for example on a document cover or a presentation title slide, the text should align left on a vertical that descends or ascends from the left side of our wordmark – not the left side of our symbol.



1.5 The solo Star symbol

It is possible to use our Star symbol without the associated wordmark – but it is not permissible to use our wordmark without the Star symbol.

Many brands, such as Nike, Mont Blanc or Apple, use their symbol independently of their brand name – it acts like a shorthand, making branded items recognisable without rubber stamping the brand name over everything.



We use it as a sign-off on each page of these guidelines. You can also use it as a replacement for a bullet point in a list; it could become a cuff link or lapel badge to subtly brand staff manning a trade show stand.

Please do not revolve or distort the Star symbol in any way. Also, do not change the colour of any part of the design.



Our full-colour Star symbol

Bulleted list example

-  Here is line two, still with a bullet point at the start, but with more words
-  Here is the third shorter bullet point

An example bullet point list





Section 2.0

Colours



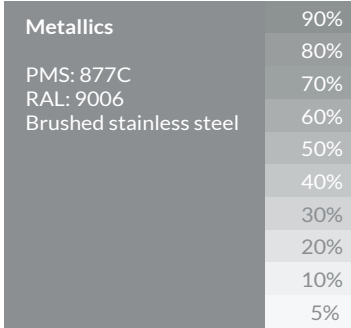
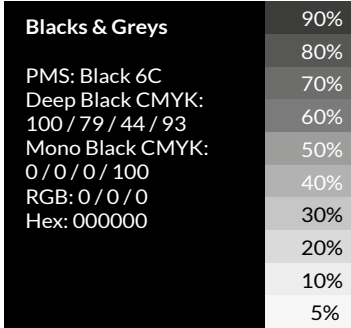
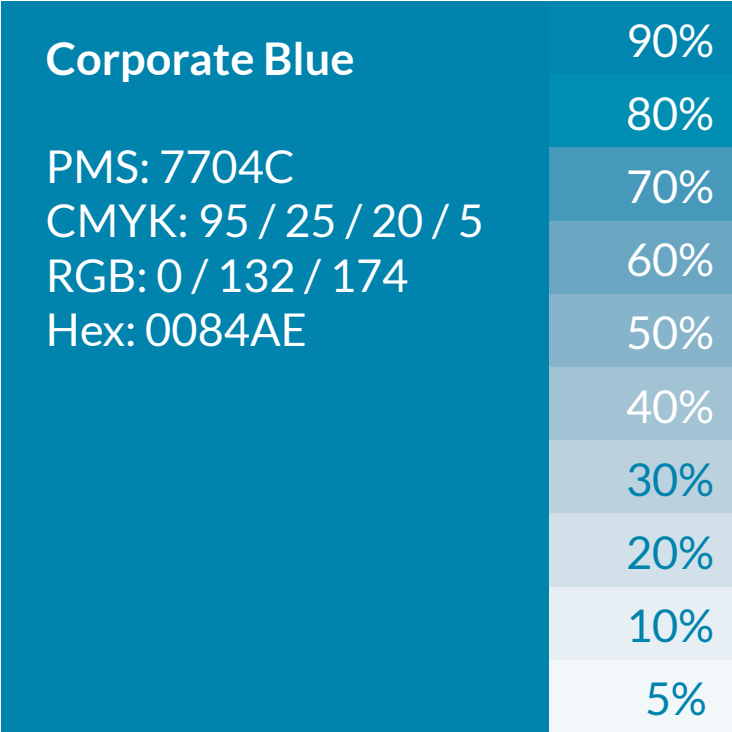
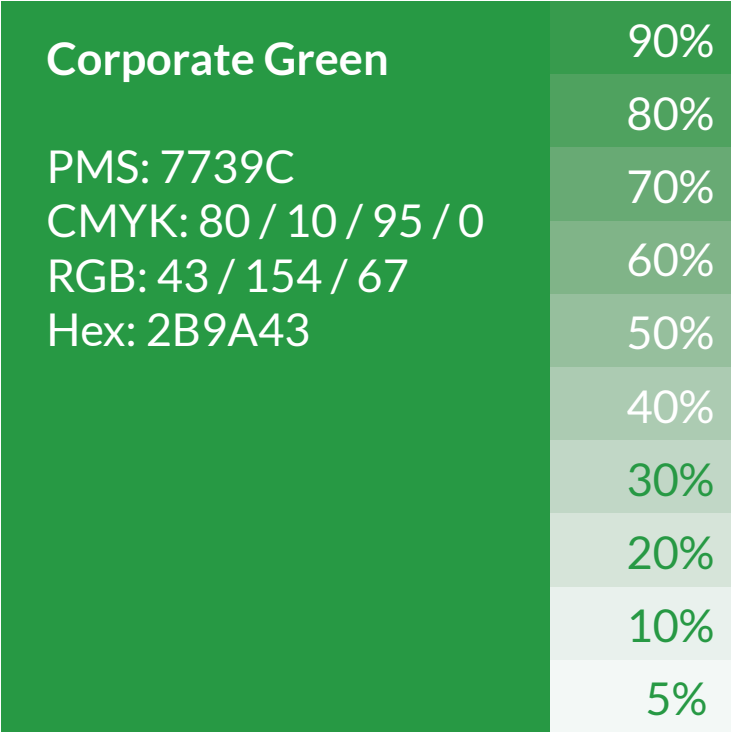
2.1 Our primary colour palette

Our primary colour palette contains the colours that we want to be inextricably associated with our brand – the way that Coca-Cola is associated with red, Cadbury's is purple or Easyjet is orange and white.

Monotone neutrals also play an important part in our visual identity. Black will predominantly be the colour of the text in our documents and presentations.

White is the default background colour of a page or screen but areas of grey should be used to help guide readers through the information being communicated.

Metallic silver can also be used as a background in print and in the physical environment for example on vehicle livery, signage or trade show stand hardware.



2.2 Our secondary colour palette

Our secondary colour palette provides a range of alternative colours that should only be used for detail elements of pages or screens such as tabs, rules, or colour

coding. They can also be used to make sure that charts, graphs diagrams, tables and information graphics remain easy to read and understand.

They are intended to support our primary palette and prevent communications becoming too visually monotonous – but they should be deployed judiciously.

Our main Primary Palette colours			
Corporate Green	90%	Corporate Blue	90%
	80%		80%
	70%		70%
	60%		60%
	50%		50%
	40%		40%
	30%		30%
PMS: 7739C CMYK: 80 / 10 / 95 / 0 RGB: 43 / 154 / 67 Hex: 2B9A43	20%	PMS: 7704C CMYK: 95 / 25 / 20 / 5 RGB: 0 / 132 / 174 Hex: 0084AE	20%
	10%		10%
	5%		5%
Shadow Green	90%	Shadow Blue	90%
	80%		80%
	70%		70%
	60%		60%
	50%		50%
	40%		40%
	30%		30%
PMS: 7732C CMYK: 90 / 25 / 90 / 15 RGB: 0 / 120 / 64 Hex: 007840	20%	PMS: 2392C CMYK: 90 / 45 / 30 / 15 RGB: 15 / 103 / 134 Hex: 0F6787	20%
	10%		10%
	5%		5%

Highlight Apple	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 3561C CMYK: 60 / 0 / 100 / 0 RGB: 116 / 195 / 0 Hex: 74C300	20%
	10%
	5%

Highlight Pear	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 4232C CMYK: 25 / 10 / 95 / 0 RGB: 211 / 206 / 11 Hex: D3CE0B	20%
	10%
	5%

Highlight Mustard	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 3547C CMYK: 20 / 40 / 100 / 10 RGB: 199 / 144 / 22 Hex: C79016	20%
	10%
	5%

Highlight Ginger	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 4012C CMYK: 0 / 65 / 80 / 0 RGB: 238 / 116 / 60 Hex: EE743C	20%
	10%
	5%

Highlight Berry	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 2062C CMYK: 30 / 85 / 5 / 0 RGB: 184 / 70 / 141 Hex: B8468D	20%
	10%
	5%

Highlight Lavender	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 2577C CMYK: 40 / 55 / 0 / 0 RGB: 169 / 124 / 201 Hex: A9CBC9	20%
	10%
	5%

Shadow Apple	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 2277C CMYK: 70 / 20 / 100 / 5 RGB: 82 / 148 / 29 Hex: 52941D	20%
	10%
	5%

Shadow Pear	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 2306C CMYK: 55 / 30 / 100 / 15 RGB: 128 / 140 / 37 Hex: 808C25	20%
	10%
	5%

Shadow Mustard	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 4027C CMYK: 30 / 55 / 95 / 30 RGB: 143 / 100 / 32 Hex: 8F6420	20%
	10%
	5%

Shadow Ginger	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 7580C CMYK: 20 / 75 / 85 / 10 RGB: 196 / 81 / 49 Hex: C45131	20%
	10%
	5%

Shadow Berry	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 7649C CMYK: 45 / 100 / 25 / 15 RGB: 142 / 27 / 97 Hex: 8E1B61	20%
	10%
	5%

Shadow Lavender	90%
	80%
	70%
	60%
	50%
	40%
	30%
PMS: 2090C CMYK: 80 / 80 / 0 / 0 RGB: 102 / 59 / 181 Hex: 663BB5	20%
	10%
	5%



2.3 Colour graduations

Two-colour graduations play a prominent part in our visual identity. They are used to overlay our imagery – as you can see on the divider image at the start of this section – and you can see them in used the headline above and in the rule along the bottom of the page.

There are no hard and fast guidelines about when and where to use a colour graduation. If they only appear on images that is sufficient, but be creative – just don't overdo



Section 3.0

Typefaces



3.1 Preferred typeface

Our preferred typeface is Lato. This family of fonts is available to download for free from Google Fonts.

Visit <https://fonts.google.com/>

Lato should be used for all marketing collateral such as stationery, literature, videos, websites, apps, trade show stand graphics, branded merchandise and others. It should also be used for other physical manifestations such as signage, uniforms, security passes and vehicle liveries etc.

Lato fonts are available in a wide variety of weights, use whichever combination is most appropriate for the design you are creating.

The aim of typography should be to make our content legible and easy to navigate – so use the size, weight and colour of Lato fonts to help create interesting, engaging and accessible layouts.

Obviously, the lighter weights are best used at larger sizes. Also, we suggest you avoid setting long sections of text in the heavier weights or italics – these should be used for emphasis or specific typographic elements rather than as long copy text fonts.

AaBbCcDdEeFf
GgHhIiJjKkLlMm
NnOoPpQqRrSs
TtUuVvWwXxYy
Zz1234567890
!@#£%&*()/?/:;.,

Lato Regular glyphs

Lato font weights

Lato Hairline

Lato Hairline Italic

Lato Thin

Lato Thin Italic

Lato Light

Lato Light Italic

Lato Regular

Lato Italic

Lato Medium

Lato Medium Italic

Lato Semibold

Lato Semibold Italic

Lato Bold

Lato Bold Italic

Lato Heavy

Lato Heavy Italic

Lato Black

Lato Black Italic



3.2 System typeface

Arial Regular glyphs

Arial font weights

There are some situations where the typeface used to display our content depends upon what fonts are loaded onto a viewers computer.

For example, When we send a Microsoft Word document or PowerPoint presentation to someone outside of our organisation, we cannot expect them to download the Lato typeface simply to read it. One solution would be to save the document or presentation as a pdf file. Another solution is to use a ubiquitous 'System' typeface that is available on almost every computer – we have chosen Arial to be our System typeface.

We use it in Microsoft Office applications such as PowerPoint presentations, Word documents or Excel spreadsheets – because we might share these types of documents with our clients so they can read *and edit* them on their own computers.

We also use Arial for email communications so we can be relatively certain of how our emails will look when they are opened by our audiences.

AaBbCcDdEeFf
GgHhIiJjKkLlMm
NnOoPpQqRrSs
TtUuVvWwXxYy
Zz1234567890
!@#£%&*()?/:;.,

Arial Regular
Arial Italic
Arial Bold
Arial Bold Italic



Section 4.0

Icons



4.1 Icon library

The rise of digital media has made icons a crucial element in the identity of contemporary brands. We have developed a suite of bespoke icons that, together with our logo and typeface, create a consistent and coherent visual vocabulary.

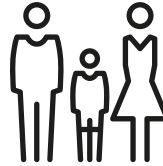
Each icon can appear in one of four colour colourways: black, white, Corporate Green and graduated Corporate Green to Corporate Blue.



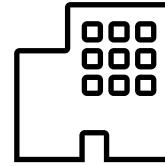
Audience icons



Healthcare professionals



Patients



Pharma companies

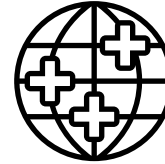
Service offer icons



Abacus Medicine Pharma



Clinical Trial Solutions



Individual Access Request

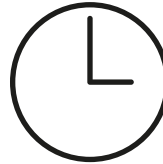


Specialty Commercial
Distribution

Product benefit icons



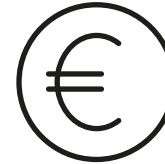
Document access



No delay



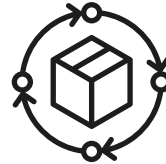
No waste



Pricing / Value



Security



Supply chain

Contact icons



Telephone



Email



LinkedIn



4.2 Creating a new icon

Inevitably, as our brand grows and develops there will be a need for additional icons. Here is a guide that will help you to create new icons that are consistent in style with the existing library:

- All icons are created on a 60 pixel by 60 pixel grid
- All icons are keyline – not created as solid shapes
- At 100% size, the keyline should have a weight of 2 pixels
- Where the shape of an icon does not completely fill a 60px by 60px grid, it should reach either the top and bottom edges or the left and right edges – look at the telephone and email icons as examples.
- Product benefit icons should always appear in a circle
- Where the end of a line is visible, it should be rounded
- External corners should be rounded – at 100% size the radius should be 2 pixels

At 100% the stroke weight is 2px

Icons extend to the full width or height of the grid

Line ends are rounded

External corners are rounded with a radius of 2px at 100% size





Section 5.0

Imagery



5.1 Image library

A library of Abacus Medicine Pharma Services imagery has been created for the launch of our identity. Here are the images that are currently available.

Over time, new images will be required, especially for social media and email marketing. Subsequent pages detail how to choose an 'Abacus Medicine Pharma Services' image and how to style it so that it is consistent with the images already in the library.



5.2 Choosing an image

When you are choosing a new image for use in Abacus Medicine Pharma Services communications, please ask yourself the following seven questions.

Of course, there will be times when deadlines are pressing or the availability of appropriate imagery is limited – especially when creating content for our social media channels – in these situations, please try to meet as many of these criteria as possible.

1. Is it populated? Can you see people or evidence of human activity?
2. Does the posing look natural, as if the photographer had actually captured a moment of real life?
3. Is the composition interesting: has the image been taken from an low, elevated or unexpected point of view; does the image use scale, reflection or motion to make a potentially mundane context more engaging?
4. Does the image employ depth of field effects, where items in the foreground or background are out of focus, so that the viewer's gaze is concentrated on the subject?
5. Does the subject matter reflect either our activity, the activities of our audiences or the international scope of our activity?
6. Does it look and feel contemporary?
7. Does it project an optimistic outlook?



5.3 Styling an image

Once you have chosen an photograph, you need to know how to turn it into an 'Abacus Medicine Pharma Services' style image so that it fits with the established image library. Here's how.

You will require Adobe Photoshop or another image editing software application to achieve the required effect.



Original image

Commission a photographer, download an appropriate photograph from an image library or use a supplied image.

Colour overlay

Add a new layer to your image file, above the original image, and fill the new layer with a Corporate Green to Corporate Blue Graduation. The graduation runs at a 0° angle from left to right. Set the image opacity of the new layer to 'Overlay'.

Dark versions

In order to maintain the legibility of overlaid type, it is sometimes necessary to darken a background image. Chose the image layer that contains the original photograph and set 'Exposure' to -2. Leave the 'Exposure' of the colour overlay layer at zero.



5.4 Symbol

You can also use our Star symbol as a window through which to view images.

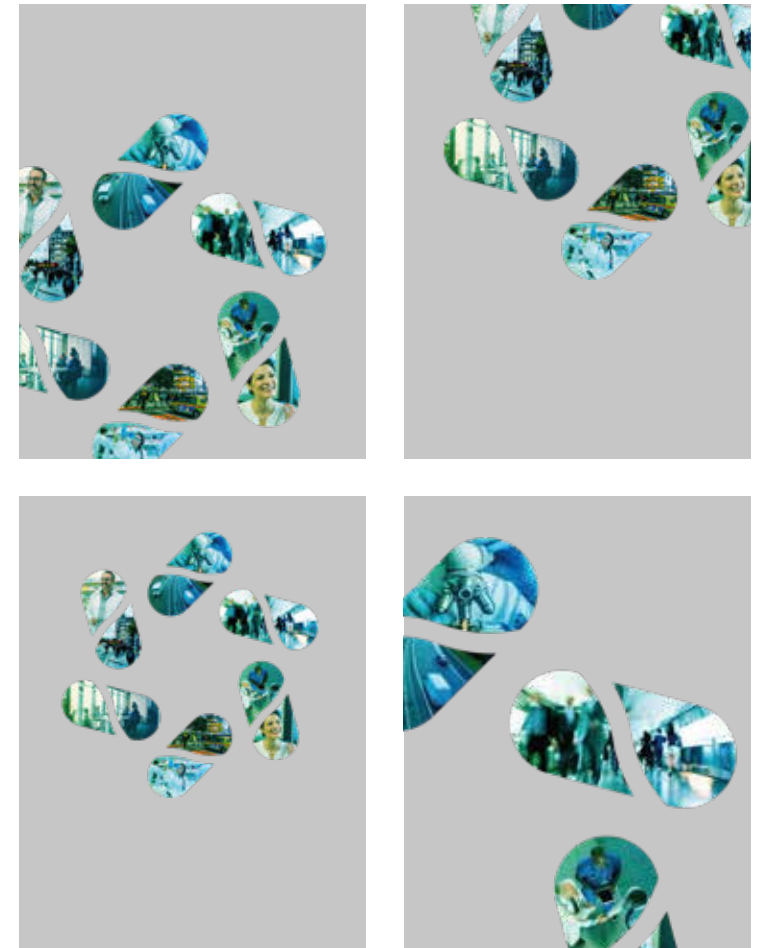
This device can be incorporated into layouts for marketing collateral and presentations or made into a physical manifestation for a branded environment.

The symbol frame can be shown in its entirety or cropped at one or more edges.

You can use the images as shown here, rearrange where they appear or add new images of your own choosing.



A symbol frame



Example cropping alternatives



Section 6.0

Patterns



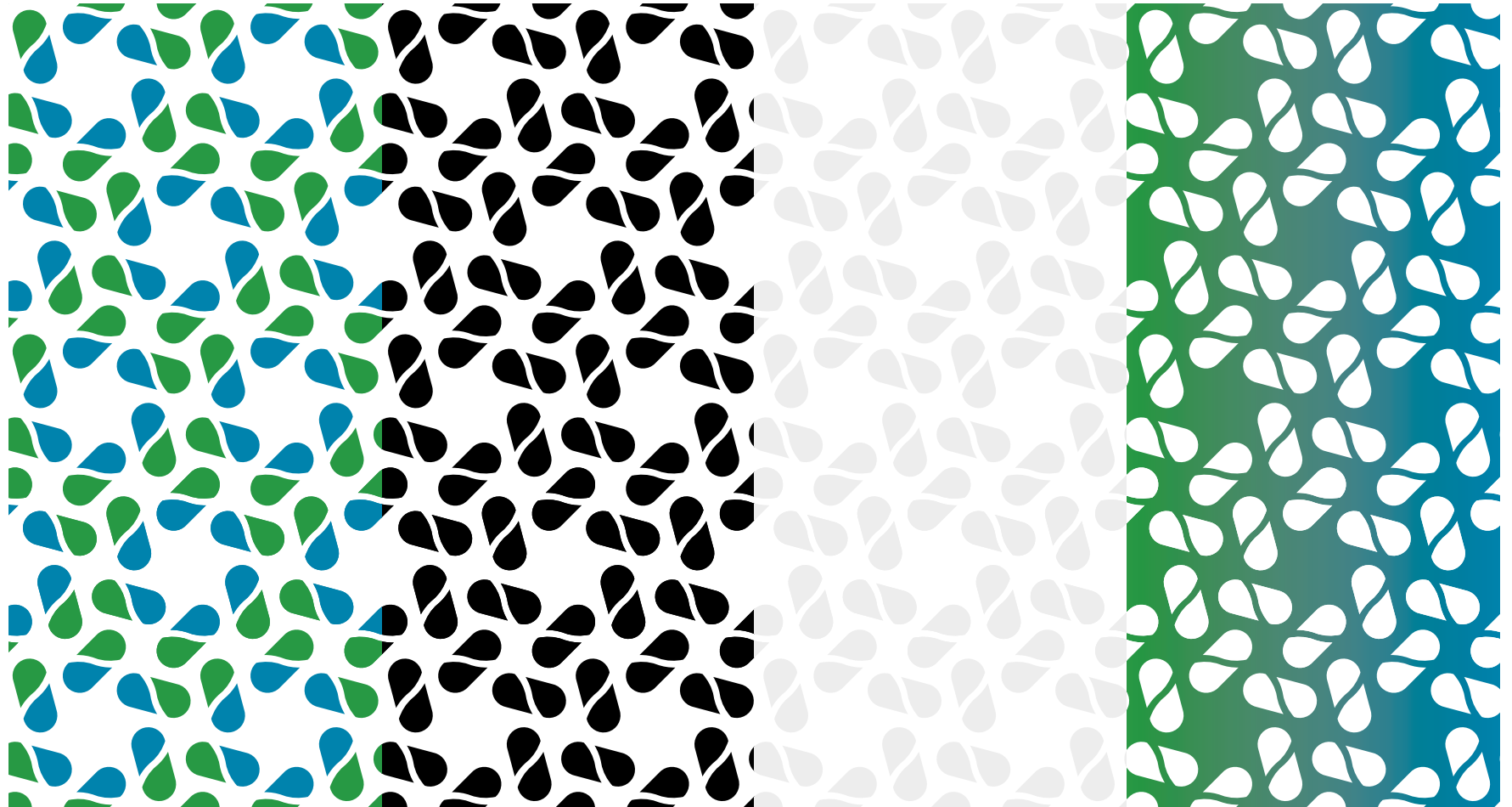
6.1 Pattern options

We have created a repeat pattern using our Star symbol. This adds even greater depth to our visual identity and enables our audiences to recognise that a piece of communication has originated from us – even if they can't see our full logo.

It will be especially useful for those situations where there isn't the time or budget to find an appropriate image. You can combine the pattern with a background colour to add immediate visual interest – while staying within the brand guidelines.

The pattern can appear in full colour, Corporate Green, black or white, at full strength or as a tint. You can even fade the graphic out – as you can see on the front cover and Contents page of this document.

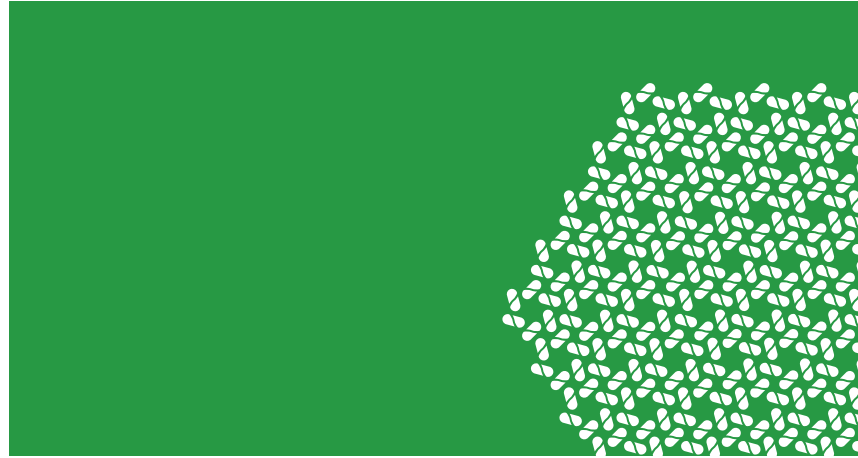
We can also use the pattern to more subtly brand our trade show and office environments, it could be incorporated into a textile, used as a frosted pattern on internal glazing or presented in relief to add interest and texture to a wall.



6.1 Single layer patterns

You can use our patterns in a single layer, to act as a foreground or background graphic element. You can change the size and colour to suit your particular application. The pattern can be solid, partially transparent or graduated in colour or transparency.

Here are some examples. You can see more in Section 7.



6.2 Multi-layer patterns

You can also combine multiple layers of our pattern over the same background. This usually works best when you change the scale and transparency of different layers to add depth to the final result.

