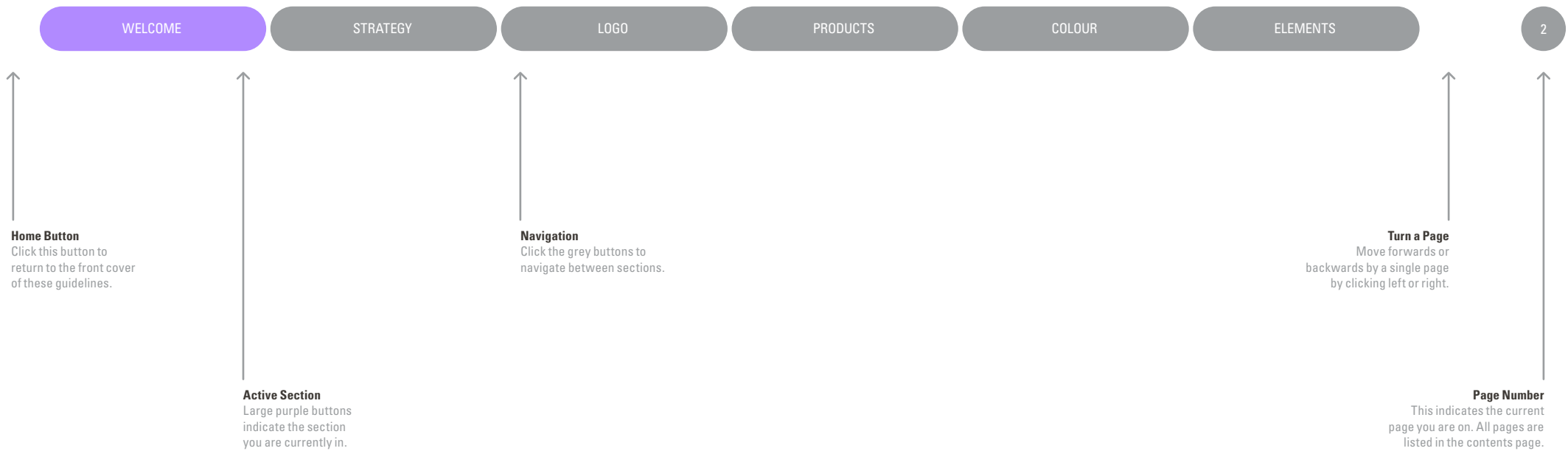


# Brand Guidelines

## Strategy & Design

8 MARCH 2019  
VERSION 2.9





To use these guidelines  
and find what you need just  
click the buttons and links.

# Introducing our Bright future.

## WE ARE BRIGHT

This may appear to be a bold statement, but it's actually not about us - it is what we help our clients do more of; make brighter use of their time to focus on what matters most.

Founded in 1999 as **Bright Interactive** we are an established and respected software development agency.

We are the creators of **AssetBank** (a leading Digital Asset Management System) amongst other software products. We continue to improve our existing platforms and innovate new ones.

As our business and portfolio grows, it's essential we have a brand which can support our ambitions, attract talent and facilitate growth.

Over the last few months we have invested in our brand and these guidelines outline the conclusions and provide clarity on the following;

- **New Brand Strategy** and what makes our brand and team outstanding
- **New Brand Name** and **Brand Architecture** which can accommodate a growing portfolio
- **New Bright Logo** and look and feel

This work is the start of the next chapter in the development of our business.

## CREATIVE PRINCIPLES

Every application of our brand is an opportunity to promote our business and products and requires thoughtful consideration:

- **Professional** - Everything, however small should look like it comes from 'a leading software development agency'
- **Consistency** - To gain maximum benefit from our new brand it must be used consistently because even small variations can undermine impact; when we are consistent we look organised and in control
- **Creative** - Consistency by itself is not enough; all content, design and communication must be creatively considered
- **We are Bright** - Everything we do must convey a thought provoking intelligence; for example, we provide a 'smarter way to manage your digital assets'

## ABOUT THESE GUIDELINES

These guidelines are designed to help us ensure our brand and products are used appropriately:

- **Always** use the latest version of the guidelines
- **Always** use original master artwork
- **Always** consider the communication objectives
- **Always** focus on the benefits to our customers
- **Always** seek assistance and advice from our marketing department if in any doubt

## FOR ADDITIONAL HELP

If you have any questions, or face challenges not covered within these guidelines, please contact our Chief Marketing Officer:

**Angela Nyman**

CMO

Bright

T +44 (0) 1273 923153

E [angela@assetbank.co.uk](mailto:angela@assetbank.co.uk)

W [assetbank.co.uk](http://assetbank.co.uk)

## GLOSSARY OF TERMS

We have written these guidelines using as little jargon as possible, however certain words and phrases require some explanation.

### A

**Applications** are every instance where our logo and look and feel are applied to various communication materials.

### B

**Big Idea** is the thought which underpins our brand (i.e. the idea behind the Brightstuff icon).

**Brand Architecture** is the visual structure which connects the [Bright Logo](#) to our [Product Logos](#).

**Brand** is the manifestation of *everything* we do; which includes our brand strategy, logo, typographic expression, website design, advertising, promotional material and marketing. It is also the words and images people recall when thinking of Bright and our products.

**Brand Ambassadors** are those who are vocal in their positive, word-of-mouth promotion of Bright and our products.

**Brand Essence** or **Brand Positioning** is the clear and simple articulation of our brand strategy and the summary of who we are, what we do, how we do it and deliver it.

**Brand Experience** refers to the experience we provide people (e.g. “The service they provided was *unbelievable* - they were so helpful”).

**Brand Custodian** is responsible for the correct and creative application of our brand and their advice and approval may be required. [Contact our Chief Marketing Officer](#) to raise questions about the quality and execution of brand communication and design.

**Brand Guidelines** are a combination of *fixed* rules that must always be observed and *flexible* opportunities that require creativity, lateral thinking and careful management.

**Brand Identity** is not simply a logo. It is the logo used in combination with all brand elements and styling, including colour, typography, look and feel, etc.

**Brand Story** is the articulation of the story (or Strategy) which defines our brand. It differs from the history of our brand in that it provides a statement of what the brand *is* rather than where it has come *from*.

**Brand Strategy** refers to the combination of our [Mission and Vision](#) and our [Brand Values](#). It is the foundation stone from which all communication is built.

**Brightstuff** is the name we have given our [Brand Icon](#) (i.e. the fingerprint / brain icon within our logo).

### C

**CAPS** refers to capital letters (e.g. a word typeset all in CAPS).

**CMYK** is the abbreviation to the four process colours commonly used in printing; C = Cyan, M = Magenta, Y = Yellow and K = Black.

**Co-branding** is when our logo is visually connected to another logo(s) such as on a document footer which shows multiple logos of those involved in a partnership.

**Collateral Material** describes most printed or digital marketing material; such as brochures, folders, fliers, leaflets, digital newsletters and EDMs.

**Colour Palette** are the [approved colours](#) we may use with our brand.

**Communications** refer to the various designed material which we use to connect our brand to customers and staff.

**Creative Thinking** is about thinking laterally about a problem rather than simply following rules to create innovative ideas that make a difference.

### D

**DPI** or **PX** is an abbreviation of ‘dots per inch’ and ‘pixels’ used in reference to image resolution. Typical screen resolution is 72dpi and a typical print resolution is 300dpi.

### E

**EDM** stands for Electronic Direct Mail and can take the form of digital newsletters, announcements, events or advertising.

**EVP** stands for Employer Value Proposition. This is the tool through which we add value to our staff and working environment. [Contact our CMO](#) for guidelines.

**Embossing** and **Debossing** are special print process where graphics are raised or indented onto card.

**Engagement** is what we aim to achieve with staff and customers; *rational engagement* is where we make them think; *emotional engagement* is what we make them feel.

### F

**Foils** refers to a metallic printing process, however the materials used may appear to be non-metallic, high-gloss or transparent.

**Font** is different to a *typeface* in that it signifies a family of typefaces (e.g. [Netto Pro](#) is the name for the *collection* of our brand typefaces of varying cuts).

### G

**Gradient** is a smooth fade from one colour to another.

### H

**HEX** codes are hexadecimal colour codes used predominantly with RGB reproduction.

### I

**Icon** is another way we describe our *Brightstuff* icon. These two terms are not to be confused with ‘Symbols’.

**Indigo** is a modern digital printing process which offers a superior colour match to traditional CMYK digital printing because it uses seven colours rather than four.

### L

**Lateral Thinking** helps maintain engagement and interest in our brand and must be applied as part of our creative process. A lateral thought can be a refreshing twist on a familiar cliché, or something entirely new.

**Letterspacing** or **Tracking** refers to the small spaces between each letter in a word.

**Letterpress** is a specialist printing process which results in a very high quality finish.

**Logo** is the singular visual expression of our brand in its simplest form. [Our logo](#) is the combination of our Icon and Logotype and is available in a [variety production formats](#).

**Logotype** is the [word component](#) of our logo.

**Look and Feel** is how we combine the logo with typography, colour, layout, illustration and photography across all designed material.

### M

**Masterbrand** is an alternative way to describe the core Bright logo.

### O

**Offset** is a special printing process.

**Orphan** is a typographic term for an overly short line or stray word in comparison to the overall line length at the beginning of a paragraph.

### P

**PMS** is the abbreviation for ‘[Pantone® Matching System](#)’ and is used for maintaining colour standards.

### R

**Rag** or **Ragging** are the uneven side(s) formed by a body of text. If text is ranged left, the ragging is on the right. If text is ranged right, the ragging is on the left. Centred text has ragging both left and right. Poorly ragged text can form distracting shapes in blocks of copy.

**RGB** is the abbreviation to the three colours used for ‘on-screen’ and digital applications; R = Red, G = Green and B = Blue.

### S

**Symbols** are the simplified diagrams that inform, guide and navigate people around our website and brand communications; we have created a suite of symbols which are to be treated with the same respect as our logo.

### T

**Typeface** is different to a *font* in that it signifies a single typeface within a font family (e.g. Univer is the font family, whereas Univer 65 Bold or Univer 57 Condensed Oblique are typefaces).

**Typeset** or **Typesetting** is the design and formatting of typographic layouts that are appealing to look at, engaging to read and feel well balanced and harmonious.

**Typography** is how we style ourselves using our corporate fonts.

### U

**U/lc** is an abbreviation for the typographic term meaning ‘upper and lower case’ letters.

### W

**Widows** is a typographic term for an overly short line or stray word in comparison to the overall line length at the end of a paragraph.

**Wordspaces** are the spaces between each word in a sentence.

## Using our Brand Strategy

Our Vision is that everyone's  
workday is inspiring and productive.

Our Mission is to produce  
intelligent software solutions that  
we are proud to create, sell and  
support, and that enable people  
to achieve more at work.

Brand Strategy defines who we are, what we do and how we do it. It provides the narrative with which we communicate how we help people achieve more with our products.

Brand Values are the expression of how we see the world, what we believe in and how we want to make people feel with them.

We have six values and one brand positioning statement which are clarified and contextualised to our **external audience** (clients, suppliers, industry and potential employees) and our **internal audience** (ourselves, colleagues, family and friends).

When planning for and designing brand communication, we must consider how the design fits with our brand strategy. Everything we produce must do the following:

- **Align** communication objectives with brand values and brand positioning – it should always feel 'Bright'
- **Articulate** our brand positioning and the spirit of our values with design. The best solutions are those which have a 'bright idea'
- **Clarity** of communication is essential and the language we use must feel bright and intelligent
- **Creative** is not just something designers and artists do. Everyone can be creative; from big ideas which innovate and change the world around us, to the little things which make life a little bit easier. Creativity is at the core of our brand
- **Stylish** design for all material must look super-stylish

## BRAND VALUES

# Inventive intelligence

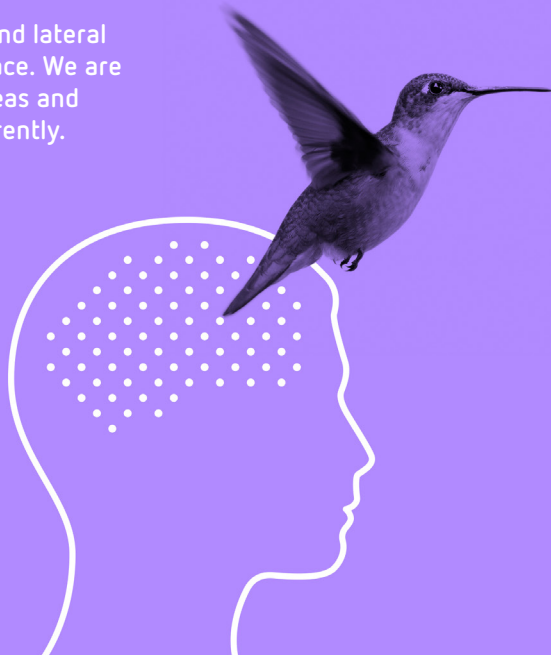
## Ingenious, liberating, energising and creative.

**External** - clients, suppliers, industry and candidates

We create powerful software to liberate our clients to unlock and enable the creative potential within their organisations and assets.

**Internal** - ourselves, colleagues, family and friends

We apply inventive intelligence and lateral thinking to every challenge we face. We are better equipped to find bright ideas and solutions because we think differently.



# Adapt.able

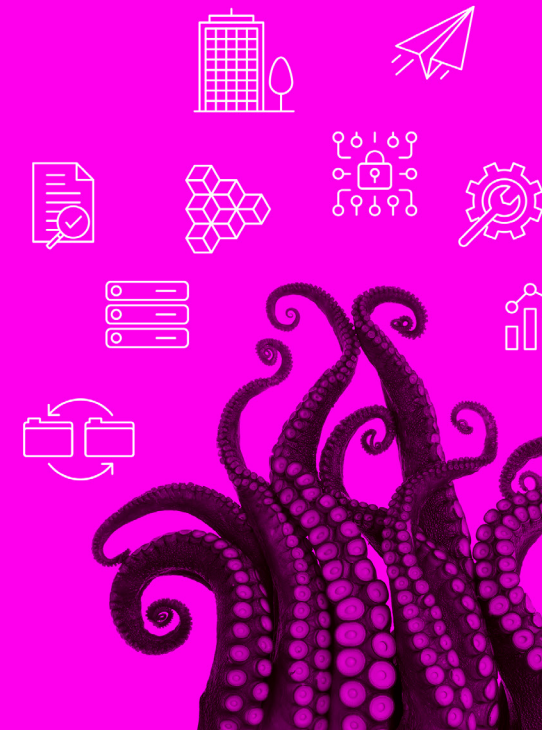
## Enabling, flexible and transforming.

**External** - clients, suppliers, industry and candidates

We design products for our clients which will adapt to their needs and new technology, have lasting value and give them the ability to meet future challenges with confidence and flexibility.

**Internal** - ourselves, colleagues, family and friends

We are adaptable to change because it enables success; we keep an open-mind and an open-door to new ideas, ways of thinking and technology; we listen and learn from each other and our clients.



## BRAND VALUES

# Empowering

## Proactive, productivity and time saving.

**External** - clients, suppliers, industry and candidates

We empower our clients with truly effective software solutions and service; helping them be more productive to save time and focus on what is really important.

**Internal** - ourselves, colleagues, family and friends

We empower ourselves to do what we do best as a team and as individuals. We give each other the space to achieve more.



# Enjoyably serious

## Vibrant, inclusive, stimulating and fulfilling.

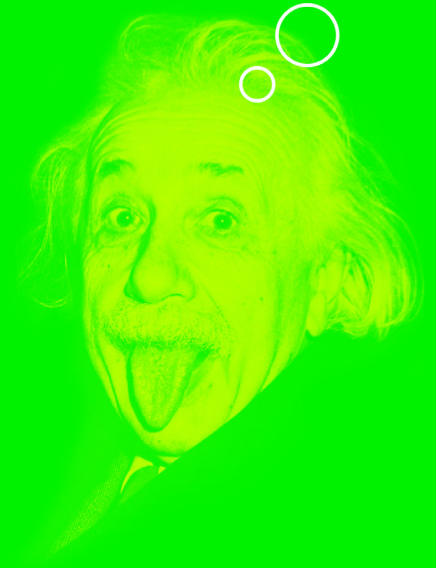
**External** - clients, suppliers, industry and candidates

We are serious partners with our clients, constantly refining and simplifying our products, process and service. We do everything to make their experience enjoyable.

**Internal** - ourselves, colleagues, family and friends

We are serious about what we do; it is stimulating, fulfilling, enjoyable and connects us as a team. We have built a professional environment that allows genius to flourish; inclusive but not pressuring, social but not intrusive, vibrant yet composed.

$$R_{\mu\nu} - \frac{1}{2} R g_{\mu\nu} = \frac{8\pi G}{c^4} T_{\mu\nu}$$



## BRAND VALUES

# Be different, be yourself

## Diversity, empathy and individuality.

**External** - clients, suppliers, industry and candidates

We take the time to understand and appreciate what makes our clients unique; to create software best suited to their industry and products and help them use it effectively.

**Internal** - ourselves, colleagues, family and friends

Loud, quiet, introvert or out-going; we celebrate individual personalities, backgrounds and perspectives along with all the quirky brilliance that goes with it. Diversity is in our DNA because when we embrace it we have brighter ideas and create more extraordinary work.



# Simply supportive

## Dependable, clarity, simplicity and user-friendly.

**External** - clients, suppliers, industry and candidates

We are accountable to our clients and do everything we can to provide effective, professional support when solving their challenges to exceed their expectations.

**Internal** - ourselves, colleagues, family and friends

We love what we do but sometimes we need a little extra support. Always helpful to each other, we are understanding, respectful and transparent.





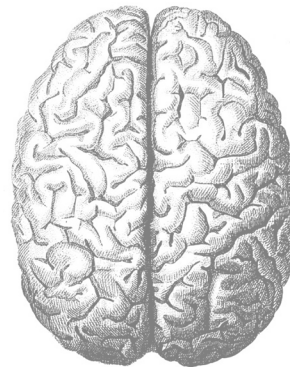
A bright logo requires a bright idea.  
Our logo is carefully designed to signify  
individuality and intelligence.

**The fingerprint** symbolises  
the support we provide our  
clients with a unique and  
personal human touch.



+

**The brain** represents  
the intelligence behind  
everything we do and how  
we do it for our clients.



=



**Brightstuff** is our brand icon and  
it is a carefully designed, abstract  
combination of the fingerprint  
and the brain symbols.

## THE BRIGHT LOGO

The Bright logo defines who we are and what we do as an organisation. It differentiates us from competitors and attracts potential customers to our products and services. It is one of our most important and valuable business assets and should **always** be used with respect. These brand guidelines help manage how the bright logo and our product logos are applied consistently and creatively.

The Bright logo is available either **positive** or **reversed** in four different relationships. Each is available as finished artwork in all the standard reproduction formats to suit a variety of techniques and applications.



## FOUR LOGO RELATIONSHIPS

We have created four versions of the Bright logo with different size relationships of the icon to the logotype to suit different kinds of applications; from wide landscape areas to tall portrait banners.

Wherever possible we recommend using the Landscape Logo (Bright\_Logo-1\_Landscape) for most applications, however you may use the alternative logos where desired. The logos are available **positive** or **reverse** artwork in all the standard production formats.

To select the most appropriate logo relationship, consider the dimensions of the application, the size you wish to make the logo and how the logo connects to your overall design layout. Always use plenty of clear space around the logo.

## LOGO INTEGRITY

Each logo is surrounded by an invisible 'clear space' zone. This is a minimum no-go area where all elements; such as graphics, typography or disruptive photography must not encroach.

The clear space zone must **always** be respected and **never** used as a coloured line or a block of colour which encloses or 'holds' the logo as this visually becomes part of the logo and degrades its power.

Design layouts are more engaging when we add significantly more breathing space around the logo than suggested by the clear space zone.

### 1 LANDSCAPE LOGO

**Folder name:**  
Bright\_Logo-1\_Landscape

This is our Primary Logo and it can be used for most applications. In this relationship the logotype and the icon are equally balanced with each other.



### 2 PORTRAIT LOGO

**Folder name:**  
Bright\_Logo-2\_Portrait

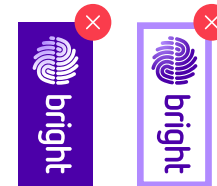
The Portrait Logo can be used for applications with restricted widths, or where a more dominant Brightstuff Icon is required. Always ensure clear legibility of the logotype when used at small sizes.



### 3 VERTICAL LOGO

**Folder name:**  
Bright\_Logo-3\_Vertical

The Vertical Logo maximises legibility of the logotype when applying to tall, vertical spaces such as banners or the spine of a book. It must never be used rotated to a landscape format.



### 4 ICON ONLY

**Folder name:**  
Bright\_Logo-4\_Icon

Using the Brightstuff icon without the logotype suggests a confident modern brand. It can be used across all appropriate material to make a bold statement and works well at large sizes.



## LOGO LEGIBILITY

On occasion you may need to apply the logo to alternative background colours, textures or photography other than what is recommended. It is essential to always maintain legibility of the logo.

1 **YES** to fresh white backgrounds.

2 **YES** to Bright Violet Gradient or Bright Violet Solid.

3 **ACCEPTABLE** though not recommended to backgrounds pale enough to contrast with the logo, when it is not possible to use a pure white or violet background.

4 **ACCEPTABLE** though not recommended to backgrounds pale enough to contrast with the logo, when it is not possible to use a pure white or violet background.

5 **NO** to any colour which compromises legibility of the logo.

6 **NO** to any colour which compromises legibility of the logo.

7 **NO** to any colour which clash with the logo.

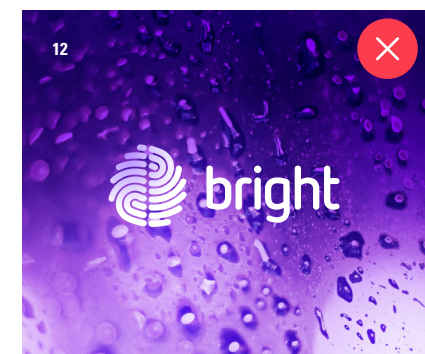
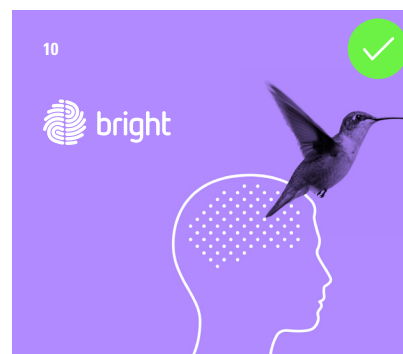
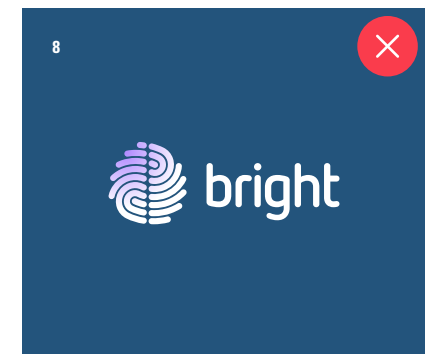
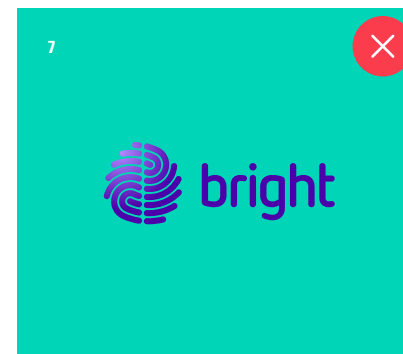
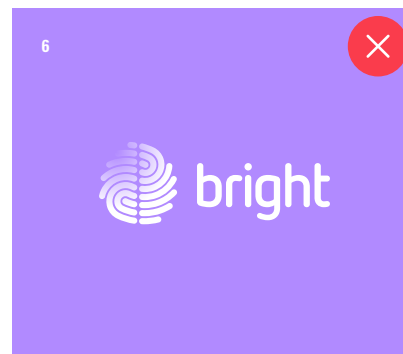
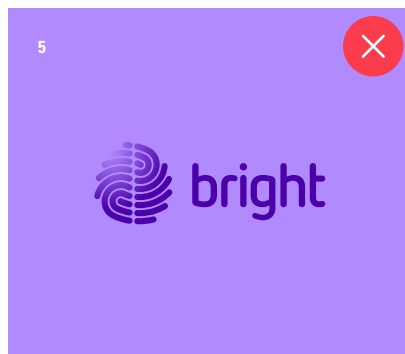
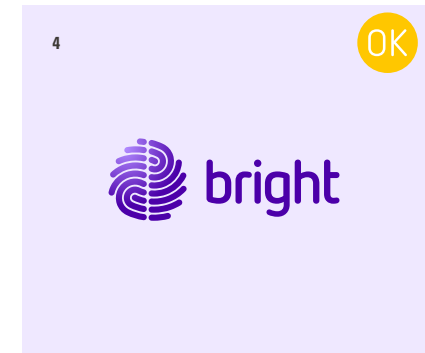
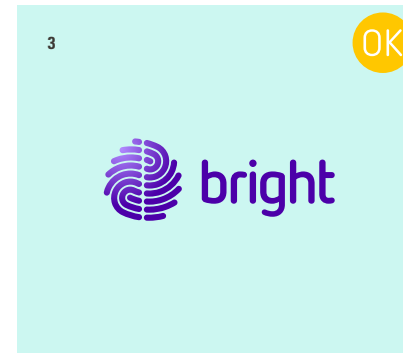
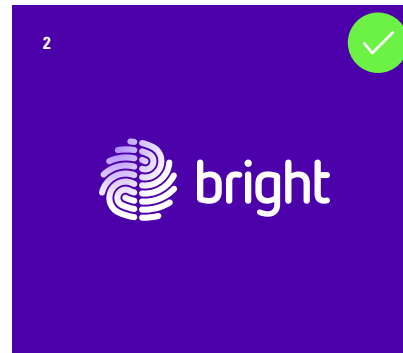
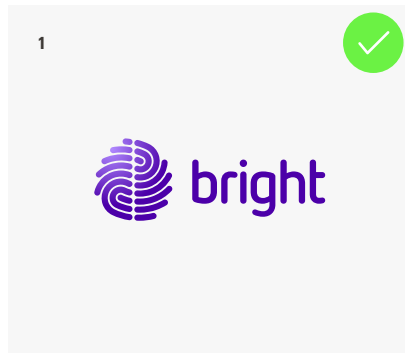
8 **NO** to any colour which clash with the logo.

9 **YES** to the secondary colour palette. Note this requires either a black or white only version of the logo.

10 **YES** to the secondary colour palette. Note this requires either a black or white only version of the logo.

11 **YES** to photography which contain Bright Violet and hints of Royal Pavilion. Note the section of the image used is blurred and does not compromise logo legibility. Photography can be digitally altered to match Bright Violet.

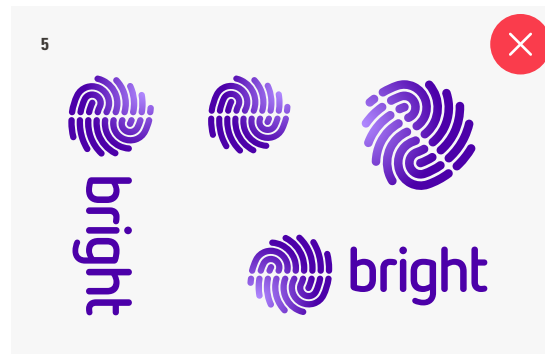
12 **NO** to photography or textured backgrounds where the colour or the composition of the image compromises legibility of the logo.



## MISUSING THE LOGO

Only ever use the logo as described within these guidelines and always use supplied finished artwork.

- 1 **Never** place the logo within any graphic shape or holding device.
- 2 **Never** show two or more logos in the same field of vision. The exception to this rule is in sponsorship (e.g. multiple stadia advertising hoardings, or on a brand wall at a premier event).
- 3 **Never** use any other colour combinations except where allowed in these guidelines.
- 4 **Never** recreate, adapt or alter the logo in any way. It is carefully constructed and is available as production ready finished artwork in all formats. Always use the correct logo artwork for the application.
- 5 **Never** place the logo at any other angle other than as supplied within the artwork.
- 6 **Never** crop or obscure the logo.
- 7 **Never** distort the logo.
- 8 **Never** 'ghost' the logo or change opacity; colour must always be solid, strong and confident.
- 9 **Never** reconfigure the logo or remove any element.



## LOGO REPRODUCTION OPTIONS

Each of the four logo relationships are available as positive (the logo is against white) or reversed (against violet or black) and in five production formats to suit different kinds of applications.

## CMYK VERSUS INDIGO PRINTING

The CMYK print process (i.e. using the four process colours) typically delivers a duller printed colour than special Pantone® colours. To ensure clarity and brightness only use CMYK when an Indigo print

process (or similar high quality colour print process) is not available. When using an Indigo Printing Press match to the Special Pantone® Colours.

### Digital / On-screen

#### Positive

- Full Colour RGB
- One Colour RGB

#### Available as:

- Transparent PNG
- Vector SVG
- Adobe Illustrator .AI



### Regular Print

#### Positive

- Full Colour CMYK
- One Colour CMYK

#### Available as:

- Adobe Illustrator .AI



### Special Print

#### Positive

- Full Colour Special Pantone®
- One Colour Special Pantone®

#### Available as:

- Adobe Illustrator .AI



### Limited Print

#### Positive

#### Black Tone

#### Available as:

- Adobe Illustrator .AI



### Limited Print

#### Positive

#### Black Only

#### Available as:

- Adobe Illustrator .AI



### Digital / On-screen

#### Reverse

- Full Colour RGB
- One Colour RGB

#### Available as:

- Transparent PNG
- Vector SVG
- Adobe Illustrator .AI



### Regular Print

#### Reverse

- Full Colour CMYK
- One Colour CMYK

#### Available as:

- Adobe Illustrator .AI



### Special Print

#### Reverse

- Full Colour Special Pantone®
- One Colour Special Pantone®

#### Available as:

- Adobe Illustrator .AI



### Limited Print

#### Reverse

#### Black Tone

#### Available as:

- Adobe Illustrator .AI



### Limited Print

#### Reverse

#### Black Only

#### Available as:

- Adobe Illustrator .AI



Bright product logos are connected to the Bright masterbrand using a consistent visual style.

## BRAND ARCHITECTURE

The Bright brand consists of the Bright logo and a variety of Bright product logos.

Each product logo is designed to suit the characteristics of the product. They are simple in construction using a consistent style and approach made up from elements of the Bright logo.

## PRODUCT LOGO GUIDELINES

The same rules and guidelines created for the Bright logo also apply to how product logos are used.

### Masterbrand



### Product Logos



## PRODUCT LOGO DESIGN

All Bright product logos are constructed using elements extracted and adapted from the Bright logo to suit the characteristics of each product. Simple in execution, they use a similar number of elements

within each symbol; a circle, a short length and a curved 'U' shaped piece to form a monogram. The proportions between the rounded corner elements and the spaces inbetween are the always the same.

The violet gradient matches the one used in the Bright logo, however the angle of the gradient can change to suit the construction of each product logo.

## LOGO INTEGRITY

To protect the integrity of each product logo an invisible clear space zone has been created around them. This zone is constructed using elements from within the logo icon.

### Colour Gradient

The direction of the gradient changes to suit the construction of each product logo icon.



### Typography

Product logo typography is always in CAPS. The positive version is coloured Ocean Grey.





## PRIMARY BRAND COLOUR

Bright Violet differentiates us from our competitors and is our dominant brand colour. It is the colour of leadership and maturity and it suggests discovery and empathy.

**On-screen** reproduction of colour uses more vibrant versions of the standard RGB and HEX values for Pantone® Violet. **Always** use the values specified below for consistency.

**Print** using special colour Pantone® Violet for richness of colour. If cost is an issue use a modern print process such as an **Indigo press** which can print in seven colours and match most Pantone® specials.

# Bright Violet

Leadership, dignity,  
truth, maturity, longevity, discovery,  
understanding, clarity and empathy.

### Screen RGB

R = 76  
G = 0  
B = 169

### Print CMYK

C = 90  
M = 99  
Y = 0  
K = 0

### HEX / HTML

#4c00a9

### Print special colour

Pantone® Violet C

10%

20%

30%

40%

50%

60%

70%

80%

90%

100%

## BRIGHT ACCENTS

Bright Accents are used alongside our [Primary Colour](#) and our [Neutral Accents](#). They may be used within charts, graphs, diagrams and illustrations, etc. Tints of these colours may be used in increments of 5% (i.e. 30%, 35% or 60%, 65%, etc).

### MARINA

Print CMYK  
C = 100  
M = 52  
Y = 0  
K = 0

Print special colour  
Pantone® 2935 C  
  
HEX / HTML  
#4066ff

Screen RGB  
R = 64  
G = 102  
B = 255

### BRIGHTON ROCK

Print CMYK  
C = 0  
M = 82  
Y = 53  
K = 0

Print special colour  
Pantone® 1787 C  
  
HEX / HTML  
#fa3c4c

Screen RGB  
R = 250  
G = 60  
B = 76

### SUMMER

Print CMYK  
C = 90  
M = 0  
Y = 0  
K = 0

Print special colour  
Pantone® 2995 C  
  
HEX / HTML  
#00bfff

Screen RGB  
R = 0  
G = 191  
B = 255

### JELLY BABY

Print CMYK  
C = 0  
M = 48  
Y = 95  
K = 0

Print special colour  
Pantone® 151 C  
  
HEX / HTML  
#ff8200

Screen RGB  
R = 255  
G = 130  
B = 0

### SWELL

Print CMYK  
C = 96  
M = 0  
Y = 31  
K = 2

Print special colour  
Pantone® 320 C  
  
HEX / HTML  
#009ca6

Screen RGB  
R = 0  
G = 156  
B = 166

### LEMON SHERBET

Print CMYK  
C = 0  
M = 10  
Y = 100  
K = 0

Print special colour  
Pantone® 123 C  
  
HEX / HTML  
#ffc700

Screen RGB  
R = 255  
G = 199  
B = 0

### OCEAN SPRAY

Print CMYK  
C = 66  
M = 0  
Y = 39  
K = 0

Print special colour  
Pantone® 3265 C  
  
HEX / HTML  
#00d5b7

Screen RGB  
R = 0  
G = 213  
B = 183

### ICE CREAM

Print CMYK  
C = 0  
M = 40  
Y = 44  
K = 0

Print special colour  
Pantone® 170 C  
  
HEX / HTML  
#ff8674

Screen RGB  
R = 255  
G = 134  
B = 116

### MINTY

Print CMYK  
C = 43  
M = 0  
Y = 27  
K = 0

Print special colour  
Pantone® 333 C  
  
HEX / HTML  
#00faba

Screen RGB  
R = 0  
G = 250  
B = 186

### CANDY FLOSS

Print CMYK  
C = 3  
M = 89  
Y = 0  
K = 0

Print special colour  
Pantone® Rhodamine Red C  
  
HEX / HTML  
#ff00ec

Screen RGB  
R = 255  
G = 0  
B = 236

### PEAR DROPS

Print CMYK  
C = 46  
M = 0  
Y = 90  
K = 0

Print special colour  
Pantone® 375 C  
  
HEX / HTML  
#6bf244

Screen RGB  
R = 107  
G = 242  
B = 68

### ROYAL PAVILION

Print CMYK  
C = 54  
M = 56  
Y = 0  
K = 0

Print special colour  
Pantone® 2655 C  
  
HEX / HTML  
#b18aff

Screen RGB  
R = 177  
G = 138  
B = 255

## NEUTRAL ACCENTS

Neutral Accents are used mostly for text and lower level information to provide increased visibility for key information and graphics where required. They may be used as broad areas of colour as a backdrop to graphics and illustration.

### SEA WALL

Print CMYK  
C = 38  
M = 35  
Y = 33  
K = 92

Print special colour  
Pantone® Black 7 C  
  
HEX / HTML  
#3d3935

Screen RGB  
R = 61  
G = 57  
B = 53

### QUADROPHENIA

Print CMYK  
C = 16  
M = 11  
Y = 11  
K = 27

Print special colour  
Pantone® Cool Grey 6 C  
  
HEX / HTML  
#a7a8aa

Screen RGB  
R = 167  
G = 168  
B = 170

### SOUTH COAST

Print CMYK  
C = 44  
M = 34  
Y = 22  
K = 77

Print special colour  
Pantone® Cool Grey 11 C  
  
HEX / HTML  
#53565a

Screen RGB  
R = 83  
G = 86  
B = 90

### HORSHAM STONE

Print CMYK  
C = 13  
M = 9  
Y = 10  
K = 27

Print special colour  
Pantone® Cool Grey 5 C  
  
HEX / HTML  
#b1b3b3

Screen RGB  
R = 177  
G = 179  
B = 179

### PEBBLE BEACH

Print CMYK  
C = 40  
M = 30  
Y = 20  
K = 66

Print special colour  
Pantone® Cool Grey 10 C  
  
HEX / HTML  
#63666a

Screen RGB  
R = 99  
G = 102  
B = 106

### PENNY ARCADE

Print CMYK  
C = 12  
M = 8  
Y = 9  
K = 23

Print special colour  
Pantone® Cool Grey 4 C  
  
HEX / HTML  
#bbbcbc

Screen RGB  
R = 187  
G = 188  
B = 188

### OCEAN GREY

Print CMYK  
C = 30  
M = 22  
Y = 17  
K = 57

Print special colour  
Pantone® Cool Grey 9 C  
  
HEX / HTML  
#75787b

Screen RGB  
R = 117  
G = 120  
B = 123

### PALACE PIER

Print CMYK  
C = 8  
M = 5  
Y = 7  
K = 16

Print special colour  
Pantone® Cool Grey 3 C  
  
HEX / HTML  
#c8c9c7

Screen RGB  
R = 200  
G = 201  
B = 199

### STORM CLOUD

Print CMYK  
C = 23  
M = 16  
Y = 13  
K = 46

Print special colour  
Pantone® Cool Grey 8 C  
  
HEX / HTML  
#888b8d

Screen RGB  
R = 136  
G = 139  
B = 141

### METROPOLE

Print CMYK  
C = 5  
M = 3  
Y = 5  
K = 11

Print special colour  
Pantone® Cool Grey 2 C  
  
HEX / HTML  
#d0d0ce

Screen RGB  
R = 208  
G = 208  
B = 206

### BRIGHTON BELLE

Print CMYK  
C = 20  
M = 14  
Y = 12  
K = 40

Print special colour  
Pantone® Cool Grey 7 C  
  
HEX / HTML  
#97999b

Screen RGB  
R = 151  
G = 153  
B = 155

### ROLLING FOG

Print CMYK  
C = 4  
M = 2  
Y = 4  
K = 8

Print special colour  
Pantone® Cool Grey 1 C  
  
HEX / HTML  
#d9d9d6

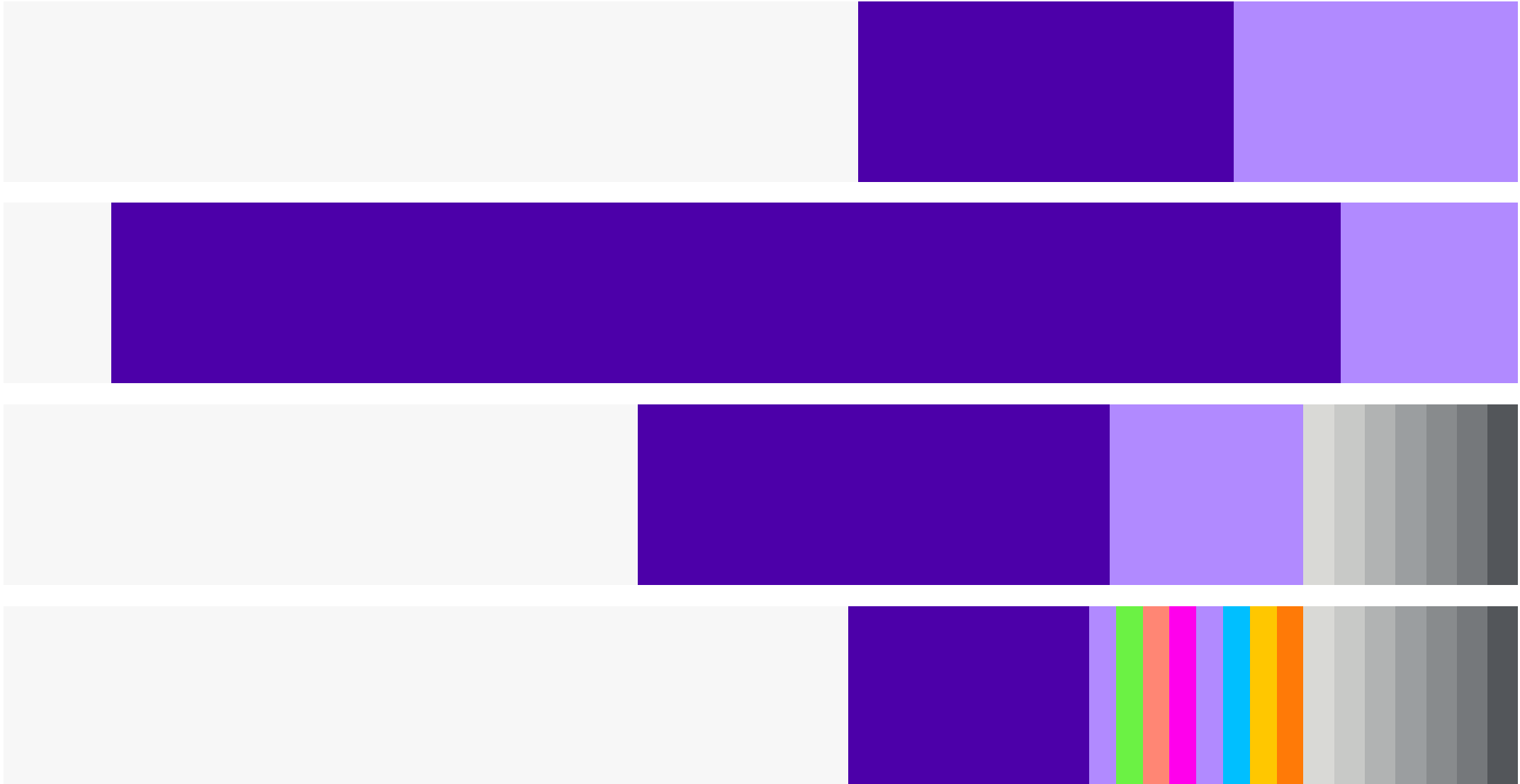
Screen RGB  
R = 217  
G = 217  
B = 214

## BALANCE OF COLOUR

We use Bright Violet to create brand focus and make communications easier to recognise. However the balance of colour depends on a number of factors, in particular the communication objectives and the kind of application you are designing.

For example, a brochure **cover** may use roughly 90% Bright Violet, whereas the **contents** may use plenty of white space, with neutral coloured text and illustrations using bright accents.

Typically we recommend using lots of clean white space around graphics and type whilst drawing attention to our primary colour palette. Our secondary colour palette may be used for internal communications and to add vibrancy.



## PRIMARY FONT

Our primary font consists of three selected weights of Netto Pro and is used within our logo to complement the the Brightstuff icon. It is always the dominant font choice within a communication design. Netto Pro is a modern, slightly condensed rounded font which positions Bright as a dynamic tech company.

**Never** use any other weights of font from the Netto Pro family. We have deliberately limited the choice.

**Never** use alternative fonts except where allowed for within these guidelines.

Abcde  
&!+

netto pro bold

netto pro regular

netto pro light

is a modern slightly condensed

rounded font which looks

awesome at very large sizes

and as blocks of text

## PRIMARY FONT TYPESETTING

Use Netto Pro Light and Regular at very large sizes to create drama and focus. Always aim for a balanced layout.

## RECOMMENDED USE

- **Typeset** all headlines lower case using 'optical' letterspacing and zero tracking. You may reduce letterspacing to -15.
- **Generally** you should set linefeed to 'auto', however you may reduce or increase depending the size of the typeface and the design layout.

typeset smaller headings with netto pro bold.

SMALL HEADINGS MAY ALSO BE SET IN CAPS

## WHAT TO AVOID

- **Avoid** using horizontal or vertical scale. Typefaces must never be manipulated or distorted
- **Avoid** using letterspacing or linefeed that is too close together or too far apart as headlines and headings can become too hard to read
- **Avoid** paragraph widths and line lengths that are overly long or too short as this reduces readability
- **Avoid** 'widows' and 'orphans' within text, where a stray word is tucked at the bottom or top of a paragraph resulting in poor typographic layout. Typeset using balance 'ragged' lines.

big headlines look great when using netto pro regular.

super large headlines  
using netto pro light  
work better with  
reduced letterspacing

## SUPPORTING FONTS

To support our primary font we have selected a supporting font family; **Univers**. These may be used to create titles, sub-headings, bodies of text, captions and content within typography layouts.

### RECOMMENDED USE

- **Typeset** headings, sub-headings and text using U/lc using 'optical' letterspacing and zero tracking. Where required you may reduce tracking by -5
- **Linefeed** is generally set to 'auto', however you may reduce or increase depending the size of the type and the design layout
- **Ensure** a clear hierarchy of communication. Do not attempt to make 'everything large' as this makes things hard to read

### WHAT TO AVOID

- **Avoid** using horizontal or vertical scale. Typefaces must never be manipulated or distorted
- **Avoid** using letterspacing or linefeed that is too close together or too far apart as headlines and headings can become too hard to read
- **Avoid** paragraph widths and line lengths that are overly long or too short as this reduces readability
- **Avoid** 'widows' and 'orphans' within text, where a stray word is tucked at the bottom or top of a paragraph resulting in poor typographic layout. Typeset using balance 'ragged' lines.

**Univers 65 Bold & *Bold Oblique***  
**Univers 55 Roman & *Roman Oblique***  
**Univers 45 Light & *Light Oblique***

**Univers** is a variation on the original 'Swiss' style fonts (which include Helvetica). It is an easy to read sans serif font available in a variety of weights and is perfect for conveying information as text, captions, notes, tables and within diagrams.

**Univers 67 Condensed Bold & *Bold Condensed Oblique***  
**Univers 57 Condensed & *Condensed Oblique***  
**Univers 47 Condensed Light & *Condensed Light Oblique***

**Univers Condensed** may be used for layouts which require large amounts of text and information (such as contained within these guidelines), or where the width of an application is narrow. This ensures layouts are easy to read and well balanced with lots of clear space.

## DEFAULT FONTS

With certain applications (including emails, Powerpoint presentations, EDMs, letters and emails) it is not always possible to control the use of our primary or secondary fonts.

This is because the recipients computer is unlikely to have these fonts on their local system. Their computer then by default chooses an alternative 'similar' font which can result in a jumbled version of the original design.

To avoid this we recommend using **Helvetica** which is native to **all** computers. Use this font **only** when it is likely a default will occur.

It should be noted that we can use our primary and supporting fonts within a flattened image (such as an illustrated panel within an EDM). In this form they will not default.

## WHAT TO AVOID

- **Avoid** using horizontal or vertical scale. Typefaces must never be manipulated or distorted
- **Avoid** using letterspacing or linefeed that is too close together or too far apart as headlines and headings can become too hard to read
- **Avoid** paragraph widths and line lengths that are overly long or too short as this reduces readability
- **Avoid** 'widows' and 'orphans' within text, where a stray word is tucked at the bottom or top of a paragraph resulting in poor typographic layout. Typeset using balance 'ragged' lines.

# Helvetica Bold & *Bold Italic* Helvetica Regular & *Regular Italic*

**Helvetica** is used for all applications when it is highly likely that Univers will default to another font.



## BRIGHT SYMBOL SUITE

Finished artwork folders contain positive and reverse colour options using primary and supporting colour palettes. They are also available in the same reproduction options as our logo.

If you wish to use a symbol to represent more than one subject, or when additional symbols are required please contact our [CMO](#).



Time management



Help centre



Servers



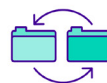
Security



Efficiency



Lightboxes



Convert



Notifications



Archive



Organise



API documents



Contact



Time management



Help centre



Servers



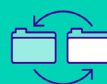
Security



Efficiency



Lightboxes



Convert



Notifications



Archive



Organise



API documents



Contact



GDPR &amp; Legislation



Start-ups



Small to medium



large to global



Integration



Ideas



Upload &amp; download



Upload &amp; download



Preview



Learning centre



Partners



Admin



GDPR &amp; Legislation



Start-ups



Small to medium



large to global



Integration



Ideas



Upload &amp; download



Upload &amp; download



Preview



Learning centre



Partners



Admin



Data driven



Check your priorities



Brand assets



Showcase



Share / Publish



Security testing



Functionality / Developer



Locate



Authorise



Identify



Checklist / Get started



Modules



Data driven



Check your priorities



Brand assets



Showcase



Share / Publish



Security testing



Functionality / Developer



Locate



Authorise



Identify



Checklist / Get started



Modules

SUPPORTING SYMBOLS

Supporting symbols are available in a variety of formats to suit different applications and colour backgrounds. If you wish to use a supporting symbol to represent more than

one subject, or when additional supporting symbols are required please contact our [CMO](#).

Share assets



Asset management



Creative approvals



Template options



Brand guidelines



Find assets



Publish on demand



Export files



Data analysis



Checklist



Communications



Configure controls



## COMBINING COLOURS

Use [Bright Violet](#), [Bright Accents](#) and [Neutral Accents](#) and tints of these colours as required to convey information in digrams, graphs and illustration. Below are a few examples of possible colour combinations.

BRIGHT VIOLET – 100% TINT

ROYAL PAVILION – 100% TINT

ROYAL PAVILION – 50% TINT

ROYAL PAVILION – 50% TINT

ROYAL PAVILION – 25% TINT

ROLLING FOG – 50% TINT

BRIGHT VIOLET – 100% TINT

CANDY FLOSS – 100% TINT

ICE CREAM – 100% TINT

BRIGHTON ROCK – 100%

JELLY BABY – 100% TINT

SEA WALL – 100% TINT

BRIGHT VIOLET – 100% TINT

JELLY BABY – 100% TINT

JELLY BABY – 50% TINT

LEMON SHERBET – 100% TINT

LEMON SHERBET – 50% TINT

QUADROPHENIA – 100% TINT

BRIGHT VIOLET – 100% TINT

MARINA – 100%

SUMMER – 100%

MINTY – 100%

BRIGHTON BELLE – 100% TINT

METROPOLE – 100% TINT

# Design brighter information; charts, graphs and diagrams.

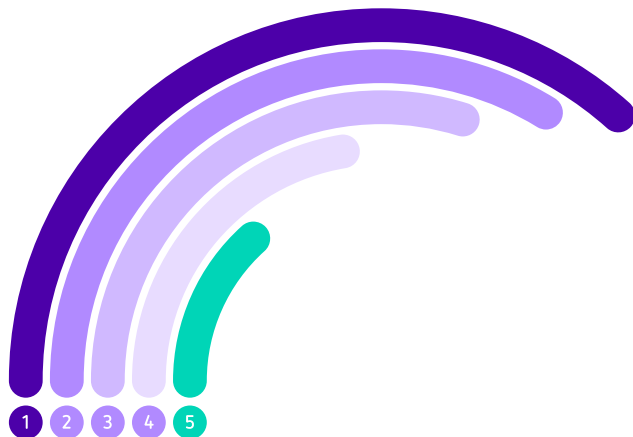
## ABOUT BRIGHT INFORMATION

We continue the rounded corner theme with charts, graphs and diagrams. Use this approach consistently for all external communications.

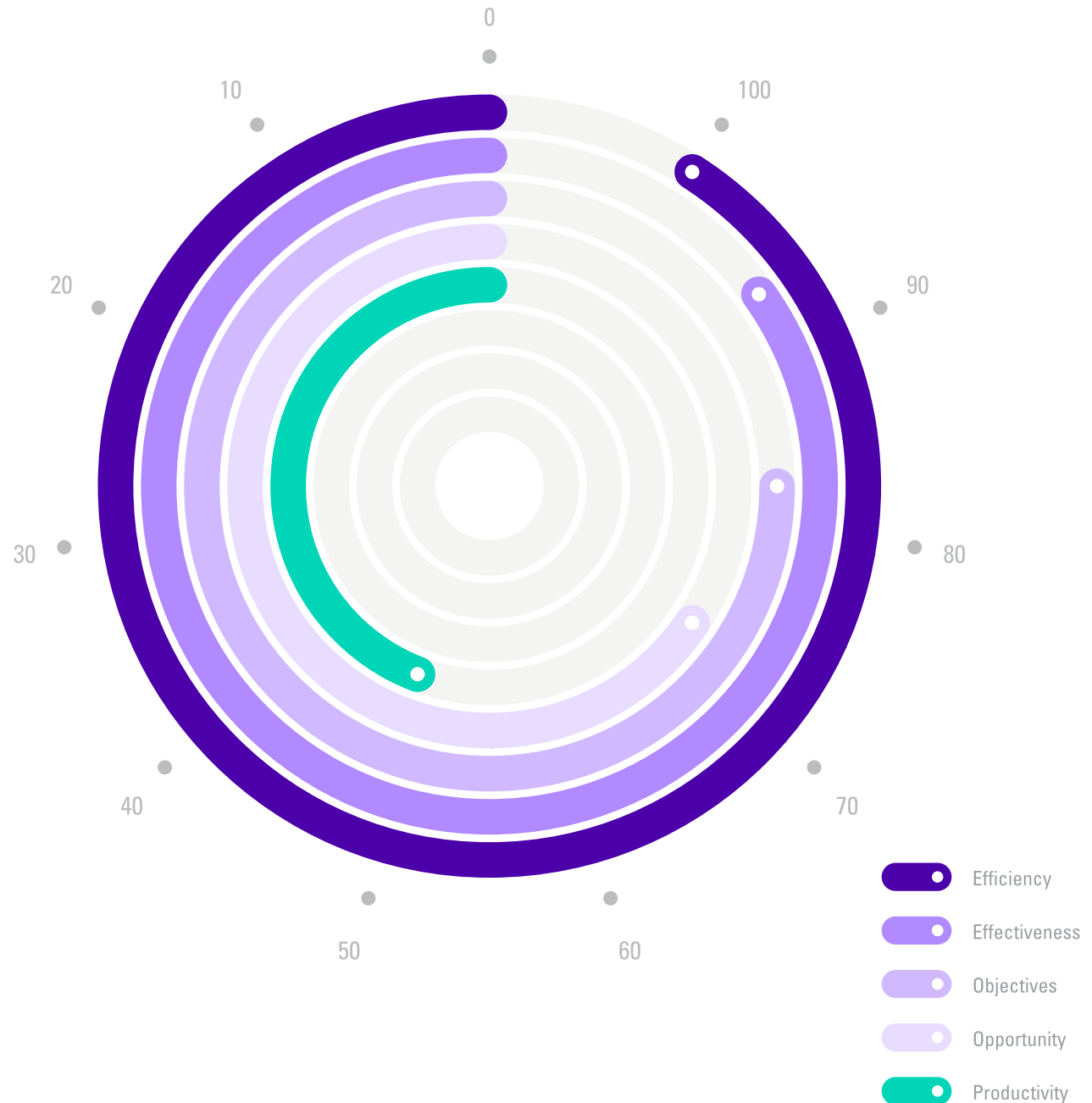
Internal documents (such as accountancy reports, which are often produced directly in the accounting software and offers little control over the style of graphs) do not need to be designed in this way.

## CHARTS & GRAPHS – 1

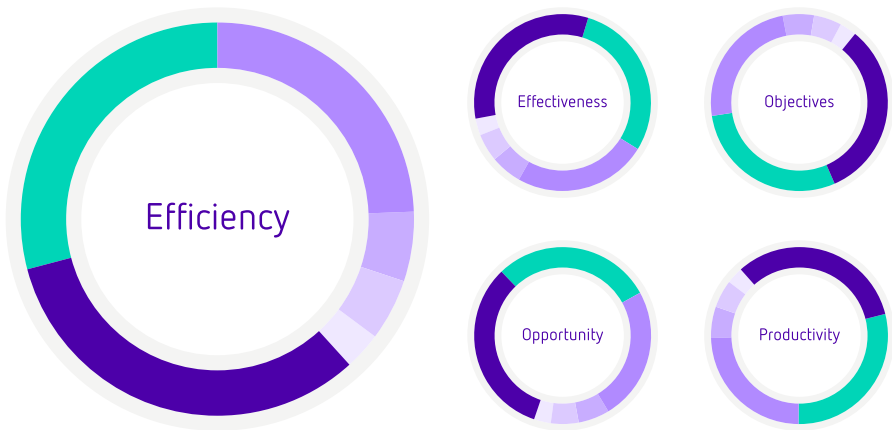
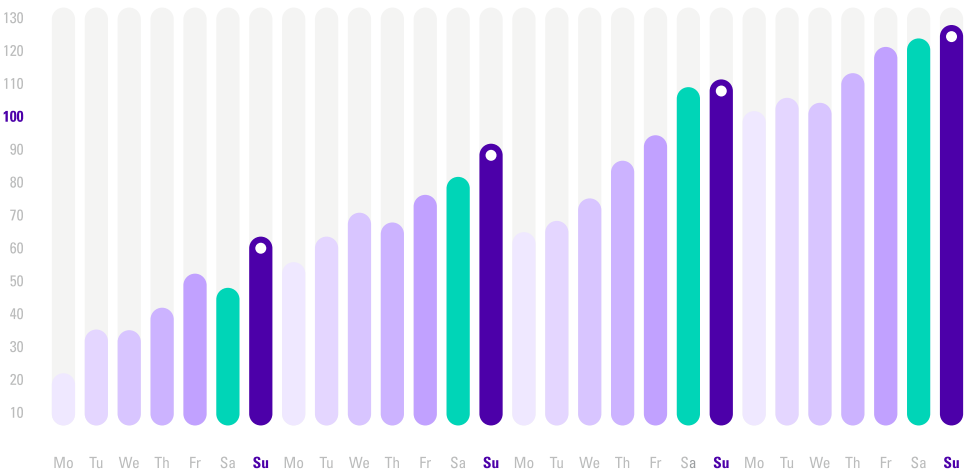
When creating charts, graphs and diagrams be considerate about which colours are used next to each other to ensure clarity of communication. Use complementary and consistent colour combinations and tints where required.



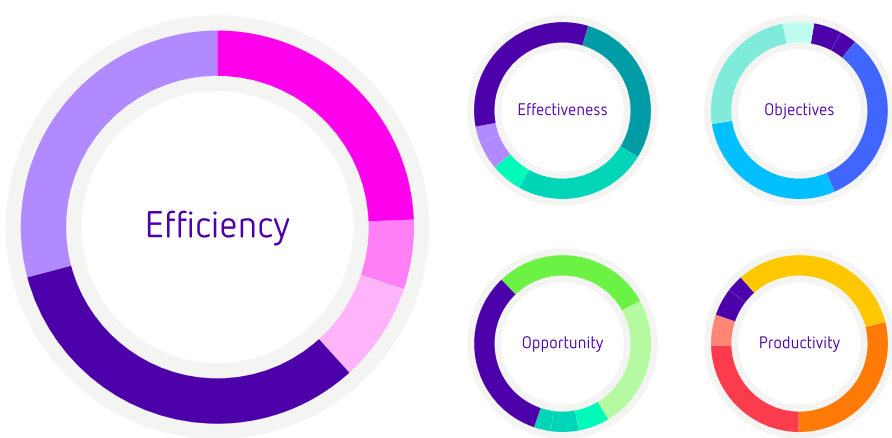
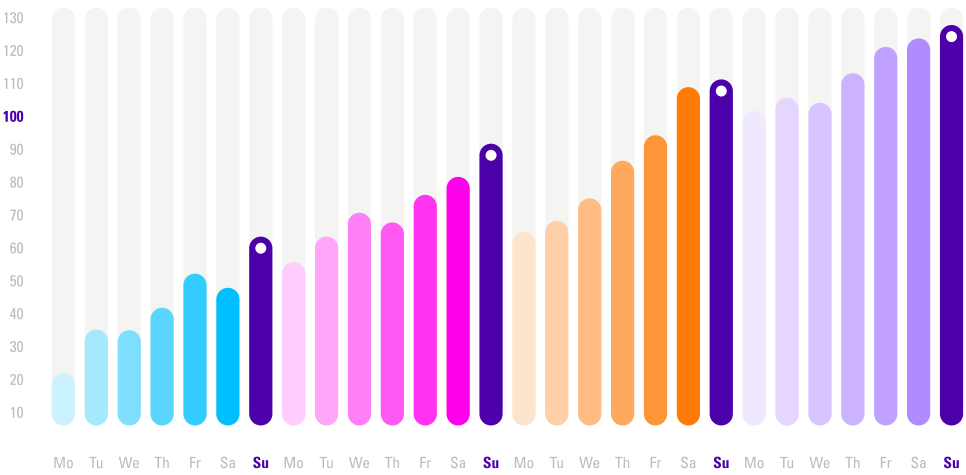
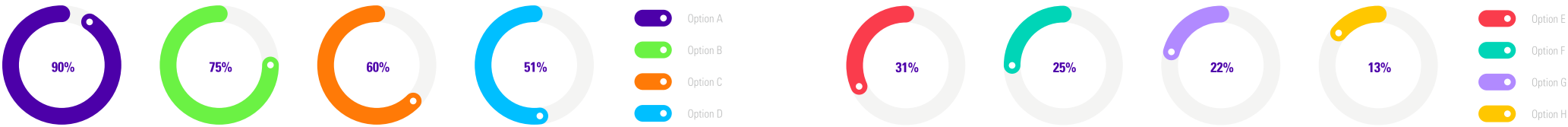
- 1 **Graph Heading**  
Graphs can take many forms and we should always convey a consistent brand style.
- 2 **Graph Heading**  
Graphs can take many forms and we should always convey a consistent brand style.
- 3 **Graph Heading**  
Graphs can take many forms and we should always convey a consistent brand style.
- 4 **Graph Heading**  
Graphs can take many forms and we should always convey a consistent brand style.
- 5 **Graph Heading**  
Graphs can take many forms and we should always convey a consistent brand style.



CHARTS & GRAPHS – 2



CHARTS & GRAPHS – 3



Make communications come to life.  
Bright Illustration changes how  
our industry presents itself.

#### ABOUT BRIGHT ILLUSTRATION

We have created an engaging range of photo illustrations which dramatise our brand in an ownable and distinctive way. Using a combination of photography, Bright Symbols and colour palettes it is designed to be thought provoking and a little unexpected.

#### USING BRIGHT ILLUSTRATION

You may use Bright Illustration as a leading image to provide a dramatic visual introduction to a communication. They may appear as full bleed banners on websites as well as wall graphics for office interiors.

#### CREATING NEW ILLUSTRATION

It is essential all illustrations have the same 'feel' so should you require new or adjusted illustrations please contact our [CMO](#).

Intelligent digital  
asset management



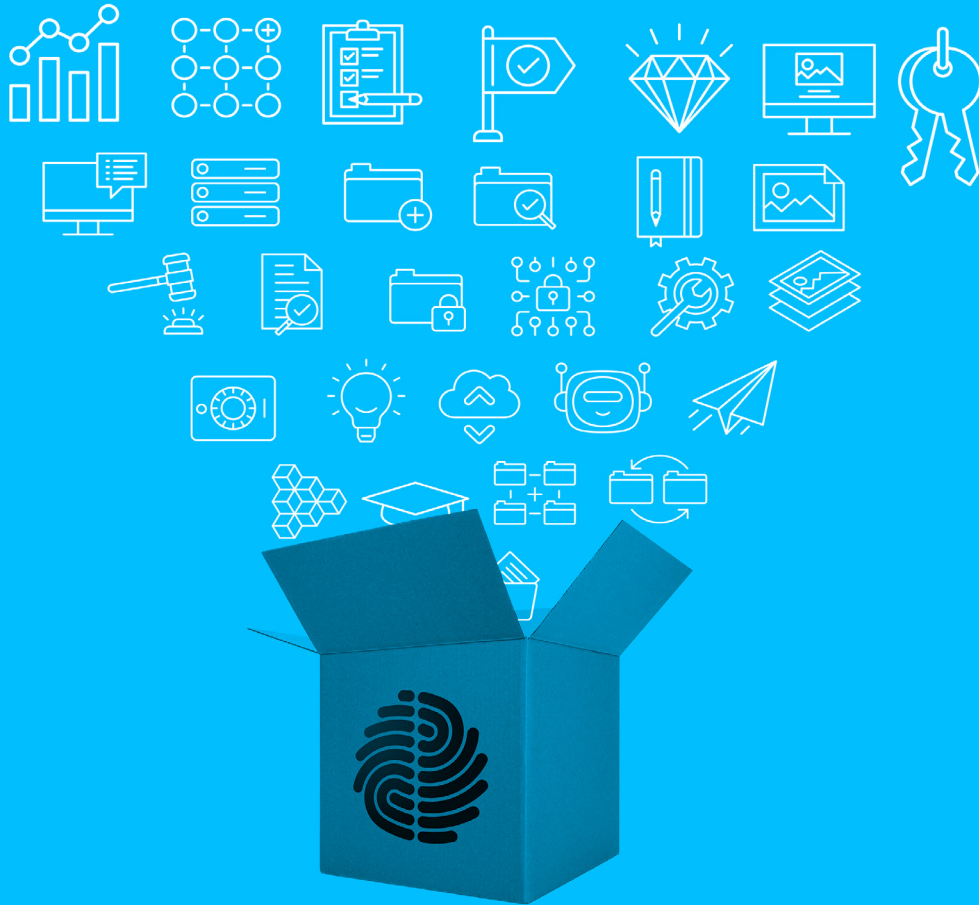
## Cloud server security



## Customise and configure almost everything







Packed with  
useful features



Customised to  
hosted servers

Easily find your  
digital assets



Save time and  
increase productivity



Put your assets  
to work



Get organised with  
powerful tools



