

# **BRAND MANUAL 1.0**

**SOFIGATE**

In this updated version of the Sofigate Brand Manual we have created guidelines to help build the updated look and feel for Sofigate. Our identity is not just a logotype. It's a design scheme composed of a number of elements that come together to create a strong and instantly recognisable visual language.

# Content

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## Identity elements

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# ELEMENTS

Logotype

SOFIGATE

Typography

**FUTURA BOLD**  
**Futura Demi & *Demi Oblique***  
**Futura Book & *Book oblique***  
**Futura Light & *Light Oblique***

Colors



Primary colors



Secondary colors

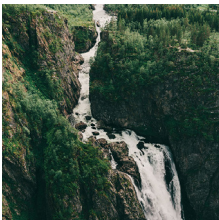
Imagery



People



Architecture/  
environments



Nature/landscape

Pictograms



# OUR LOGOTYPE

Our logotype is the single most effective tool when it comes to the recognition and identification of our brand. To ensure maximum impact and awareness of the Sofigate brand, it's important to treat the logotype according to these guidelines.

In the development of an evolved corporate identity for Sofigate, the focus has not been to create a new logotype. Instead, the Sofigate corporate identity will be revitalized by strengthening other core graphic elements such as typography, an updated color palette, a common image bank and by creating a grid system.

However a few adjustments of the existing logotype have been made. The adjustments are all very small, which means that everybody will still recognize it as the same Sofigate logotype. These adjustments include optimizing the space between the letters for legibility.

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There are three versions of our logotype. This is to optimise our brand presence in different contexts and environments. Our primary logotype versions are red and white. The secondary version is black.

#### Primary



The white logo version can be used on a variety of colour and image backgrounds. The red logotype works best on a white background or light coloured images.

#### Secondary



The black logotype should be used when there are no other alternatives.



## Logo usage

The reproduction versions of the Sofigate logo can be applied to different backgrounds. Main rule is that the logo should always have enough contrast to its background so it's clearly visible, but there are a couple of rules that we should always follow:

1. The red logo version can only be used on the brand colours of our colour palette – white, dark grey and light grey – and on images that have enough contrast.

2. The white logo version is especially for the red background and darker colours or darker images, but can be used on all variety of backgrounds as long as it has enough contrast.



## Placement

There are four preferred positions for the Sofigate logo. Their purpose is to create a visual standard. The logo should be placed according to the pictures to the right. Please ensure that a correctly sized Sofigate logo is used in each case.

Primary



Our primary placements are top left or bottom left corner.

Secondary



Our secondary placements are top right or bottom right corner.

Exceptional cases



In some cases a centred placement provides the most impact. Examples of these are in film and co-branding.

## Sizes

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The logotype should always be readable and consistently sized across similar formats.

## Consistency

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Here you can find some defined sizes for the logotype.

Unique content may dictate that you need to veer from these sizes on occasion. However, it is important to use as few unique sizes of the logotype as possible. Always apply the logotype consistently across similarly sized formats.

A6 (105x148 mm) 35 mm  
 A5 (148x210 mm) 45 mm  
 A4 (210x297 mm) 45 mm  
 A3 (297x420 mm) 65 mm  
 A2 (420x594 mm) 95 mm  
 A1 (841x1189 mm) 135 mm  
 A0 (841x1189 mm) 195 mm

## Clearspace

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The minimum clear space is in direct proportion to the size of the height of the letters in the logotype. Note that this is only the minimum clear space; there is usually more free space around the logo than just the clear space.



## Logotype



The minimum clear space around the wordmark is equal to the logotypes height.

## Do's and Don'ts

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For your guidance, some typical examples of incorrect use of the Sofigate logo are illustrated here.

### Examples

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1. Never use the red logo on colours other than our brand colours. Exceptions see nr. 2

2. Exceptions are only allowed if the Sofigate logo occurs in external contexts where we can not control the background color, but it should only be used against white, black or any grayscale.

3-4. Never add any effects to the logo such as shadows or outlines to make it stand out.

5. Always try to use the Primary versions of the logotype before resorting to the secondary version.

6. Never tilt the logotype

7. Never adjust the logotype such as compress or extend it.

8. Never add any other graphic elements to the logotype.

1.



2.



3.



4.



5.



6.



7.



8.



# OUR TYPOGRAPHY

Typography is a big part of our identity. When used correctly it helps to create a consistent and coherent look and feel. Our typeface is almost always present in everything that we do, and is an extremely important ingredient of our brand.

**Futura has been specially selected for Sofigate to act as the primary Sofigate typeface for all applications and all identity implementation.**

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Futura comes in four weights: Bold, Demi, Book and Light. Each weight has a specific task in our typographical hierarchy, see more about that under treatment.

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**FUTURA BOLD**

**Futura Demi & Futura *Demi Oblique***

Futura Book & *Futura Book Oblique*

Futura Light & *Futura Light Oblique*

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Futura is a geometric sans-serif typeface designed by Paul Renner and released in 1927. The design of Futura avoids the decorative, eliminating nonessential elements, but makes subtle departures from pure geometric designs that allow the letterforms to seem balanced.

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# HEADLINE

**FUTURA BOLD**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖ**  
**0123456789!&@%#€+.,;-**

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## Subheading

**Futura Demi**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**VWXYZÄÖabcdefghijklmnopqrstuvwxyz**  
**0123456789!&@%#€+.,;-**

***Futura Demi Oblique***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***VWXYZÄÖabcdefghijklmnopqrstuvwxyz***  
***0123456789!&@%#€+.,;-***

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Body copy and info text

**Futura Book**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**VWXYZÄÖabcdefghijklmnopqrstuvwxyz**  
**0123456789!&@%#€+.,;-**

***Futura Book***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***VWXYZÄÖabcdefghijklmnopqrstuvwxyz***  
***0123456789!&@%#€+.,;-***

Futura Bold  
72 pt / 62 pt

# THE BUSINESS TECHNOLOGY COMPANY.

## Leading

Headings up to 20pt 100% of font size.  
Headings over 20pt 85% of font size.

**THE BUSINESS  
TECHNOLOGY  
COMPANY.**

## Kerning

We use optical kerning for headlines  
whenever possible.

**THE BUSINESS  
TECHNOLOGY  
COMPANY.**

## Left align

We primarily use left-aligned typography.  
Aligned left (or ragged right) is the most  
readable alignment – it provides the eye with  
a common starting point for each line. Make  
sure the lines aren't too long. Try to aim for  
7-10 words or 45-65 characters per line.

**THE BUSINESS  
TECHNOLOGY  
COMPANY.**



Futura Demi  
36 pt / 36 pt

# We are harnessing the potential of technology – to create value for the business.

Futura Demi  
12 pt / 14 pt

We are harnessing the potential of technology – to create value for the business.

## Leading

To ensure high readability, a leading of approx. 100–120% of the font size is recommended. Larger font sizes need smaller leading and smaller font sizes need larger leading.

We are harnessing the potential of technology – to create value for the business.

## Kerning

We use metric kerning for subheadings.

We are harnessing the potential of technology – to create value for the business.

## Left-align

We primarily use left-aligned typography. Aligned left (or ragged right) is the most readable alignment – it provides the eye with a common starting point for each line. Make sure the lines aren't too long. Try to aim for 7–10 words or 45–65 characters per line.

We are harnessing the potential of technology – to create value for the business.

Futura Book  
9 pt / 11 pt

Service Management plays a key role in accelerating digitalization and enabling better services with high reliability, security and cost efficiency. Business is more reliable on information technology services than ever before. At the same time, the service development ecosystem is becoming more extensive and more complex every single day. Automation and robotics are making a huge difference in cost efficiency and quality. Sofigate is the forerunner in developing best practices and operations for Service Integration and Automation. On the other hand, we help our customers to shift their focus from incident driven operational service management to business-driven service design and development. We partner with the leading technology companies to enable service automation.

#### Leading

To ensure high readability, a leading of approx. 100–120% of the font size is recommended. Larger font sizes need smaller leading and smaller font sizes need larger leading.

**We are harnessing the  
potential of technology – to  
create value for the business.**

#### Kerning

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**We are harnessing the  
potential of technology – to  
create value for the business.**

Typographical weights are a powerful tool to build hierarchies. Used correctly they will help to strengthen our words and communication, as well as establish a distinct visual recognition of our brand.

## Bold

# HEADLINE IN BOLD & ALL CAP

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa qui officia deserunt mollit anim id est laborum.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa qui officia deserunt mollit anim id est laborum.

Bold is primarily used for large headlines. And always in all caps.

## Demi

Stand first text in Demi lorem ipsum dolor sit amet, consectetur sed do tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa qui officia deserunt mollit anim id est laborum.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa qui officia deserunt mollit anim id est laborum.

Demi is used in Stand first, sub-headlines and in smaller headlines.

## Regular

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Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa qui officia deserunt mollit anim id est laborum.

"Stand first text in Demi lorem ipsum dolor sit amet, consectetur sed do tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam."

Regular is primarily used in body copy.

## Light

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa qui officia deserunt mollit anim id est laborum.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa qui officia deserunt mollit anim id est laborum.

Light can be used in pull-out text or preambles.

To create a clear typographic hierarchy it's important that the differences in font sizes between different kinds of information are prominent.

#### Headline 1

For example, if you want the body copy to be 10pt use a headline with at least 400% difference in size, e.g. 10pt base size, the minimum Headline 1 size to be 40pt

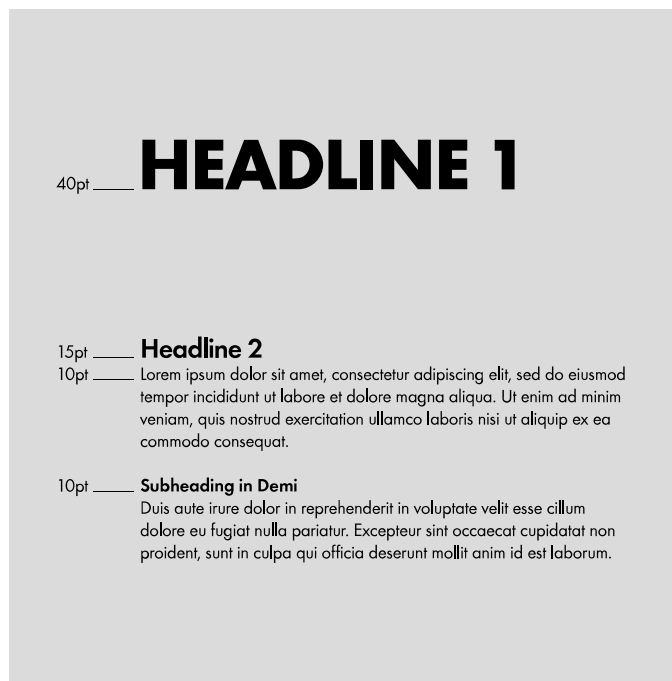
#### Headline 2

For example, if you want the body copy to be 10pt use a headline with at least 150% difference in size, e.g. 10pt base size, would imply the minimum Headline 2 size to be 15pt.

#### Subheading

For example, if you want the body copy to be 10pt use a subheading with 100% of the size, e.g. 10pt base size, would imply 10pt for subheading.

The sizes in the examples above should be seen as general recommendations. Different formats and contexts require different sizes.



It's not only the typeface itself that creates the character; it's also how it's placed in a layout. A grid is a way of dividing a format into sections to give structure and alignment to elements placed within it. It is an extremely important tool that enables structured and interesting layouts.

We are using a flexible 12-column grid system. Based on this system we can create functional grids for specific formats which allows for stringent handling and expressions. We have an asymmetric approach to layout and welcome large areas of whitespace when possible.



**System font**

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We use Arial as a system font. A system font is a typeface that is available on all computers. When sending open documents, such as Word or PowerPoint documents, always use Arial.

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# ARIAL BLACK

**Arial Bold & *Bold italic***

**Regular Bold & *Regular italic***

## Arial

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We use Arial as a replacement for Futura. The same kind of rules as we use on Futura should be applied to Arial.

# HEADLINE

**ARIAL BLACK**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖ**  
**0123456789!/?&@%#€+.,;-**

## Subheading

**Arial Bold**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖ**  
**abcdefghijklmnopqrstuvwxyzääö**  
**0123456789!/?&@%#€+.,;-**

### Body copy and info text

Arial Regular  
 ABCDEFGHIJKLMNOPQRSTU  
 VWXYZÄÖabcdefghijklmnopqrstuvwxyzääö  
 0123456789!/?&@%#€+.,;-

*Arial Regular Italic*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*VWXYZÄÖabcdefghijklmnopqrstuvwxyzääö*  
*0123456789!/?&@%#€+.,;-*

# OUR COLOURS

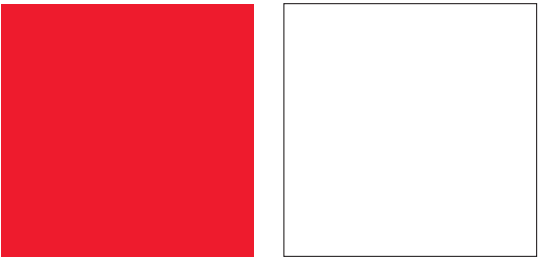
Color is a powerful tool of visual expression, and the red is the colour most strongly associated with Sofigate. It is therefore a key area when communicating our identity. But it is not all about red on it's own. It's a combination between all brand colours that contributes to a coherent look.



**Colour is a universal identifier that cuts across language barriers. Our colours are put together to support each other in different ways, and should never be altered.**

Brand colours - Red and white

Although we use four brand colours, red is the most important one. It is a colour strongly associated with our brand and is therefore almost always represented in some way across all of our materials. Red being represented is not the same as using it for everything, everywhere. Often a red logo or a headline is more than enough to make someone instantly recognise us as the sender of a message. But never exclude the Sofigate red completely unless the only option is black and white.



Brand colours - Grey

Our grey colours are supporting colours to the red and white. They are brand colours, but often used as sub colours working as backgrounds in different ways. Never use these colours for the Sofigate logo or exclude the Sofigate red completely unless the only option is black and white.

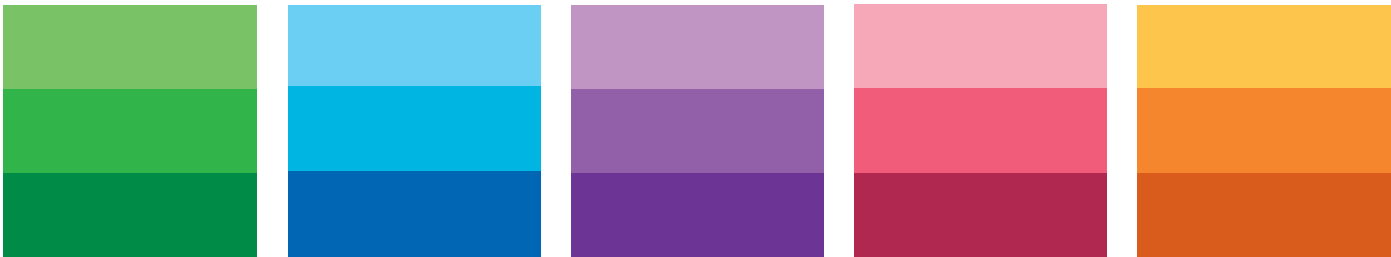


Functional colours

Our functional colours have a specific use within each Sofigate area or division;

- Project and development management
- Sourcing and supplier management
- Strategy and governance
- Enterprise development
- Service management

They can be used as much as the brand colours, but only in unique area applications or as chapters and for subpages. Never use these colours as Sofigate brand colours.



Project and development management

Sourcing and supplier management

Strategy and governance

Enterprise development

Service management

Red is the colour most strongly associated with Sofigate and should therefore almost always be present in all applications. But that doesn't mean we have to paint the world red, sometimes it's enough to have a hint of red on a white background.

Amount of red

We can easily go from all red to very little red by working with the background and colouring our typography in different amounts.



Colour and text

The colour of the typography depends on the background colour it's placed on. The most important function of text is to be readable. Always make sure that the text colour contrasts strongly against its background. We only colour the text in our brand colours, red, dark grey and light grey, unless it's a direct link to a "area". For example information text inside a chapter that only describes one specific area.




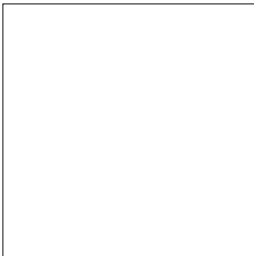


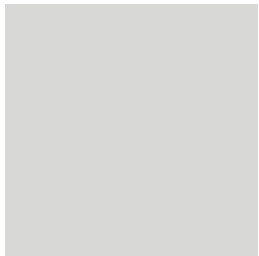
Functional colours usage

Our functional colours have a specific use within each Sofigate area or division. For example, area "Sourcing and Supplier Management" have the colour blue. In printed or digital materials that are specific for this area/division, we can use the colour blue. It can be a cover of a brochure, a chapter slide in a PPT or colouring text and charts.


















To ensure a consistent look always use the colour values specified to the right.

1. Brand colours

				
PMS 185C C0 M95 Y80 K0 R235 G23 B45 #eb172d	C0 M0 Y0 K0 R255 G255 B255 #FFF	PMS 7540C C41 M28 Y22 K70 R58 G58 B58 #3a3a3a	PMS CoolGray5C C13 M9 Y10 K27 R180 G180 B180 #b4b4b4	PMS CoolGray2C C5 M3 Y5 K11 R220 G220 B220 #dcdcdc

2. Functional colours

				
A	A	A	A	A
				
B	B	B	B	B
				
C	C	C	C	C
A. PMS 136C C0 M24 Y80 K0 R255 G201 B71 #ffc947 B. PMS 151C C0 M58 Y93 K0 R245 G130 B20 #f58214 C. PMS 159C C1 M75 Y100 K10 R215 G84 B10 #d7540a	A. PMS 7488C C55 M0 Y80 K0 R92 G218 B110 #5cda6e B. PMS 361C C77 M0 Y100 K0 R50 G185 B86 #32b956 C. PMS 348 C100 M10 Y100 K12 R20 G140 B70 #148c46	A. PMS 297C C50 M0 Y1 K0 R79 G212 B251 #4fd4fb B. PMS 299C C86 M8 Y0 K0 R20 G165 B240 #14a5f0 C. PMS 300C C100 M60 Y0 K0 R1 G100 B224 #0164e0	A. PMS 529C C23 M45 Y0 K0 R217 G161 B238 #d9a1ee B. PMS 2583C C47 M72 Y0 K0 R194 G106 B227 #c26ae3 C. PMS 2593C C70 M95 Y0 K0 R130 G58 B160 #823aa0	A. PMS 189C C0 M42 Y10 K0 R255 G177 B192 #ffb1c0 B. PMS 184C C0 M79 Y34 K0 R255 G90 B122 #ff5a7a C. PMS 1945C C20 M95 Y55 K13 R181 G39 B74 #b5274a

# OUR IMAGERY

Imagery has the power to communicate our world and the world around us in a way that words never can. It can bring out emotions and enhance our brand on many levels.

The general tone of the images is calm and elegant. Beautiful ingredients such as natural materials, unfeigned people, modern furniture and architecture create simple and tasteful situations and environments.

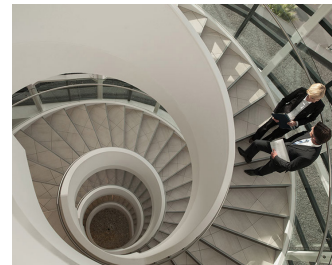
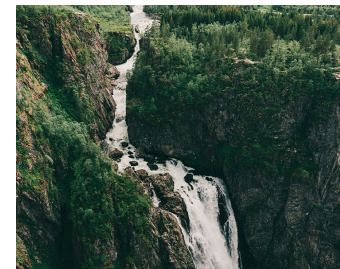
Non-saturated colours create a sophisticated and thoughtful expression. We create interesting and exciting compositions by mixing conventional solutions with more unexpected angles. The compositions have clear lines and focal points. The central objects are unthreatened by competing elements.



The light in our images is natural and soft creating smooth shadows. The contrast is natural reinforcing the authentic expression.

The colours are desaturated, neutral and natural giving a sophisticated impression.

- Nordic
- Crisp
- Natural lighting & contrast
- Modern
- Diverse
- Desaturated
- Casual clothing
- Genuine emotions (not posed)





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The image concept is divided into three image categories. These categories give guidance as to how we portray different kinds of subjects and environments. This is useful when giving instructions to photographers or when searching for stock images.

## People

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People are depicted both in groups and alone. We see situations where individuals are apparently focused on a task, but also in quieter moments when the camera captures them lost in thought or meeting your eyes in the lens. Clothes are greyed out and harmonise with the background and the surrounding environment. Personalities emerge by facial expressions and body language. Everyday chores and office environments are experienced authentically without becoming commonplace.



## Architecture / environments

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The physical surroundings are magnificent and seductive. Straight, sharp lines create a monumental feeling. Natural, simple materials intermingled with contemporary expressions. Together they provide a sense of modernism, power and elegance. Buildings and objects are given space and are often the focal point of the image. On occasion, buildings are cropped, which provides new, surprising interpretations of otherwise well-known themes.



## Nature / landscape

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Epic scenery, enchanting in its sincerity, portrays the Nordic region and the world. The viewer is captivated by nature's power and relentless ability to fascinate and engage us. The motifs capture the power and beauty of what we take for granted. Sunlight mixed with rain, fog and darkness. The variations strengthen the feeling of authenticity and let nature act out its own power.



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To enable images to have an impact it is important that they are treated with care. When used correctly, images can be a powerful tool to enhance a message and build our brand.

### Whitespace

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Consider the layout when choosing your image. Some images have a lot of free space, allowing extensive headings and copy to be added without covering the motif. Others are more crowded, suitable only for a few words.



### Cropping

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When cropping images, always strive to remove as little as possible of the original image – and make sure to maintain the central point of interest.



# OUR PICTOGRAMS

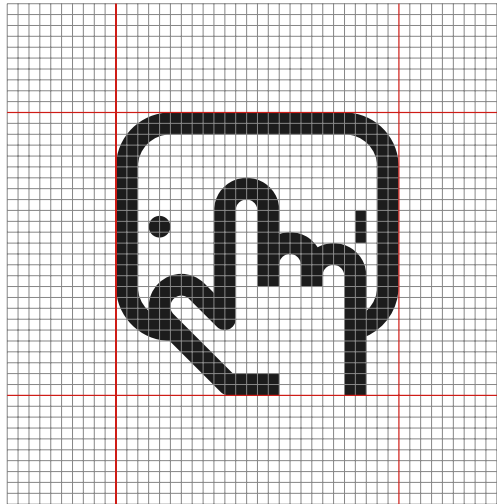
Pictograms are a great way of visually conveying information in a quick and universal way.

**We have our own set of pictograms.  
They have been drawn to have a  
visual connection to our logotype  
and typography.**

### Construction

Our pictograms are carefully constructed to make them belong to their visual family. This image shows how the pictogram is constructed in the grid. Always use this grid when creating new pictograms.

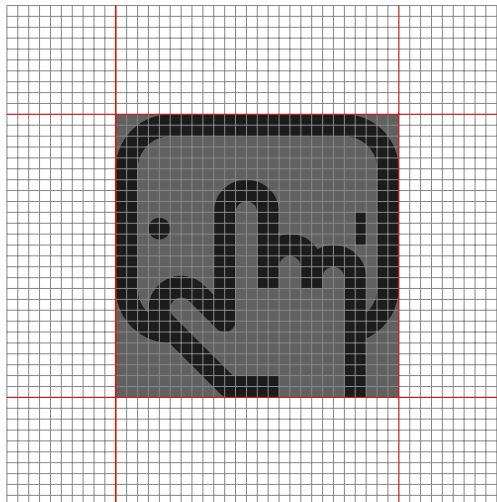
People



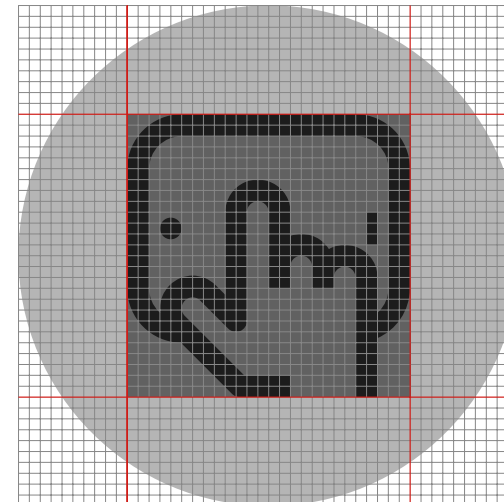
### Placement in the grid

The pictogram should always be placed within the red lines in the grid. And if you need a background, always use a circle placed in the outer line of the grid.

Pictogram placement area

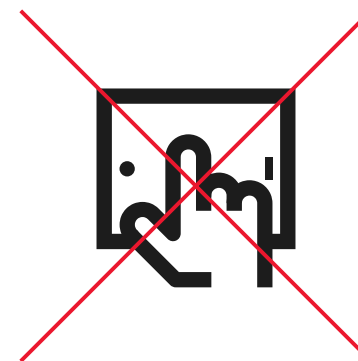
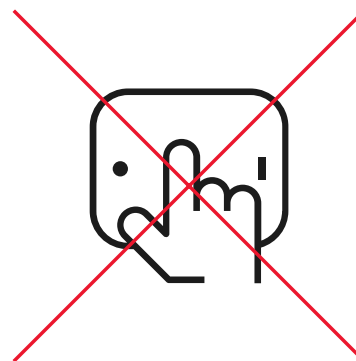
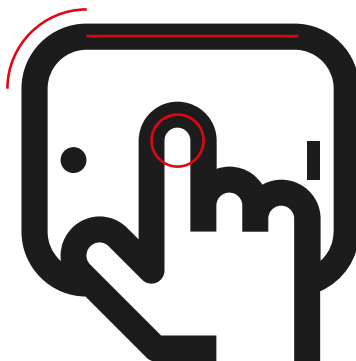


Pictogram on background



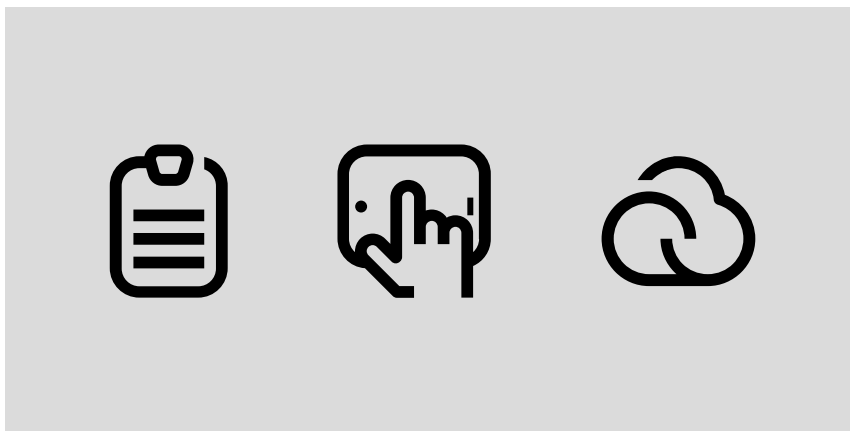
### Line thickness & corner radius

When making new pictograms ensure that the line thickness should always be 10pt, equal two squares in the grid. Exceptions apply for details in the pictogram, that use a line thickness 5pt, equal one squares in the grid. The outer corner radius 8,8mm. Other curved shapes closer than 1 pixel in the grid, should have a whole circle as rounded corners.



### Inspiration

Here are a couple of pictograms that shows how we work with the corner radius and line thickness. Despite different motives we still can have a unifying look and feel.



**THANKS!**