Thatcham Research
Identity Guidelines

V1. 2018

Ref: COMMS-G1

Contents

Welcome

Making an impact

We hold a unique position in the automotive sector, with a holistic view of the benefits, or shortcomings, of new and current vehicle technologies and materials.

Our global reputation and expertise extends across research, data and analysis - putting us at the forefront of vehicle safety, security and repair.

How others see us and the way we communicate our expertise is therefore vital. This document provides the guidance and structure required to maintain a consistently strong brand identity and ensure that we continue to influence through what we say, how we say it and how it is presented.

A few words

In refreshing our identity, we have embraced the colour orange, and looked at ways in which we can infuse it into our identity and communications.

"Embrace the colour orange! One of the constants as our reputation and expertise has developed over the years has been the use of orange.

Orange has impact, energy and vibrancy. Characteristics that embody both what we do, and who we are; an organisation of people from a variety of backgrounds, with passion, skills and commitment, who strive for answers and challenge the status quo."

Tone of voice

Delivery is everything

Think about how we express ourselves, the way we talk and what we say.

What we say

What we do is important. What we know saves lives. We have a duty to impart our knowledge clearly, confidently and accurately.

How we say it

We live in the automotive world. At times it's very technical, and this is second nature to us. However, if our audience doesn't understand, our impact lessens. Whenever and wherever we communicate, we must think about who we are talking to first, and use language that champions accuracy, clarity, simplicity, and positions us as thought leaders.

Comms checklist

How we express ourselves through the way we talk and what we say is important.

Always remember

✓ Consider the reader.

✓ Keep language simple. i.e. Don't use the word "utilise" when the word "use" will do.

✓ Consider our role in the communication.

✓ Make a bold statement. Be sure of your facts.

Design

Master logo

Welcome to our master logo. It's the primary visual representation of our company and helps us distinguish ourselves amongst others.

It's simplistic and to the point. It depicts what we do and where we do it.

We ask that you protect our logo's identity in all circumstances and do not reproduce or alter it in any way, shape or form.

Thatcham
 Research

Primary Orange

Primary Black

Akzidenz Grotesk BQ Typeface

½ Y

Y

½ Y

Thatcham
 Research

Minimum clearspace is ½ of the logo height

Master logo variant

In instances where the primary master logo cannot be used, there is a secondary logo.

When scaling either variation of our logo, abide by a minimum height of 14mm to ensure legibility.

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Thatcham Research

White out secondary variant for single colour printing

Thatcham Research] Minimum height - 14mm

Incorrect usage

Here are some examples of how not to use our logo. Familiarise yourself to avoid mistakes.

If you have any questions regarding usage of the master logo please contact a member of the Thatcham Research design team.

Do not stretch or change the proportions of the logo

Do not change or alter the colours within the logo

Do not place the logo over busy imagery

Do not create patterns or use more than one logo per communication

Do not use the logo over black

Do not tilt or adjust the angle of the logo

Do not enclose the logo within shapes and holding devices

Do not try and italicise or warp the logo

Do not apply object effects such as drop shadows to the logo

Master lock-up

When we combine the master logo with our company strapline, we refer to it as our 'master lock-up'.

It unites our visual representation with our organisation's proposition and is to be used in all instances where being more descriptive of who we are and what we do is key.

We ask that you protect our lock-up's identity in all circumstances and do not reproduce or alter it in any way, shape or form.

Thatcham Research] Primary Orange

] Primary Black

SAFER CARS. FEWER CRASHES] Primary Grey

Akzidenz Grotesk BQ & Roboto Bold typefaces

½ Y

Y

Thatcham Research

SAFER CARS. FEWER CRASHES

½ Y

Minimum clearspace remains as ½ of the logo height

Master lock-up variant

In instances where the primary master logo cannot be used, there is a secondary lock-up.

When scaling either variation of our lock-up, abide by a minimum height of 17mm to ensure legibility.

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Thatcham
Research
SAFER CARS. FEWER CRASHES

White out secondary variant for single colour printing

Thatcham
Research
SAFER CARS. FEWER CRASHES

Minimum height - 17mm

Incorrect usage

Here are some examples of how not to use our lock-up. Familiarise yourself to avoid mistakes.

If you have any questions regarding usage of the master lock-up please contact a member of the Thatcham Research design team.

Do not stretch, tilt, warp or italicise the lock-up

Do not change or alter the colours within the lock-up

Do not place the lock-up over busy imagery

Do not create patterns or use more than one lock-up per communication

Do not use the lock-up over black

Do not change the positioning of the strapline within the lock-up

Do not enclose the lock-up within shapes and holding devices

Do not rewrite the strapline within the lock-up

Do not apply object effects such as drop shadows to the lock-up

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Sub-brands

Sub-brands are a product or service that are an extension of Thatcham Research. Although affiliated to the company, they must be representative on their own and thus need their own adaptation of our identity.

To ensure continuity throughout the family, we keep to the same rules as both the master logo and master lock-up.

We use our primary typeface 'Roboto Bold' when naming sub-brands. It's written in upper-case and is Primary Grey.

Sub-brand designs and proposals must be approved by a member of the Thatcham Research design team.

Thatcham
Research
AUTOMOTIVE ACADEMY

Thatcham
Research
REPAIR TECHNOLOGY CENTRE

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Products

Products are another example of a Thatcham Research extension. Affiliated to the company, they must be representative on their own and thus need their own adaptation of the identity.

To ensure continuity throughout the family, we keep to the same rules as both the master logo and master lock-up.

A Product design and proposal must be approved by a member of the Thatcham Research design team.

escribe

Generally a written out name, touches of primary orange accompany primary grey text

ecademy

When using existing Product logos that sit slightly outside of our identity guidelines, the same rules for application apply

Partner logos landscape

We partner with a number of companies and organisations on a day-to-day basis.

When designing for multiple logos we keep to the same rules as the master logo.

Minimum height - 14mm

With the Thatcham Research logo first, partner logos should mimic the same proportions

½ Y

Y

½ Y

Partner logos should abide by the same clearspace proportions as the primary logo

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Partner logos portrait

In instances where a horizontal layout cannot be used, stacking logos may have to be the answer.

Thatcham Research] Minimum height - 14mm

Partner logos should mimic the same proportions as the primary logo

Partner logos should abide by the same clearspace proportions as the primary logo

½ Y

Y

½ Y

½ Y

Dynamic device

Introducing the Thatcham Research chevron. A visual aid to help our communications become clearer and user-friendly.

Whether it's to focus attention on important messaging, significant imagery, facts, figures, you name it, the dynamic device is our go-to design cue that will do the hard work for you.

The chevron comes in two colours, primary orange and white.

We ask that you protect our chevron's identity in all circumstances and do not reproduce or alter it in any way, shape or form. Use it sparingly within your designs and ensure the same proportions when scaling.

Primary Orange

½ Y

Y

½ Y
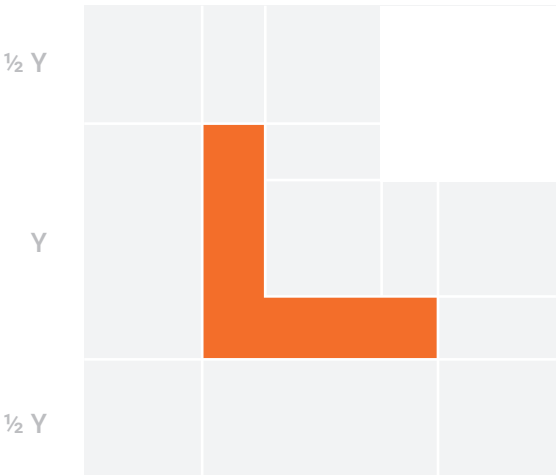
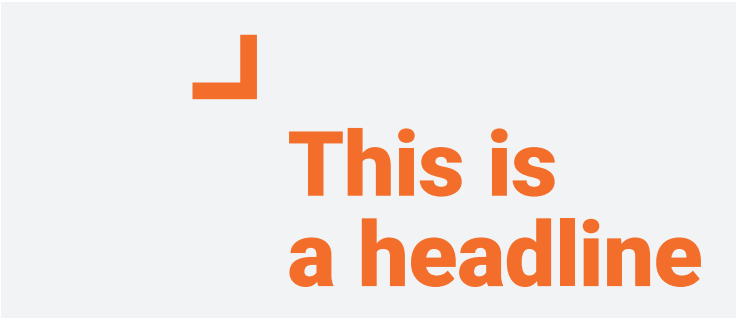Minimum clearspace is ½ of the dynamic device height

The chevron should only be used at 45° angles

Example usage

When using the chevron, be mindful of the communication as a whole and ensure it's not overpowering content or making the design too busy.
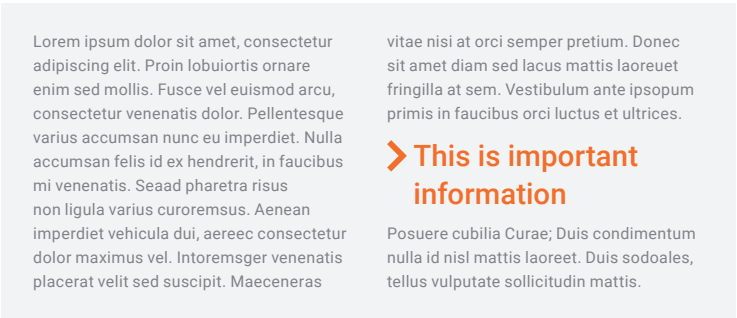
Ask yourself; "Is the chevron helping?" If not, take it out.

This is a headline

> **Draw attention to messaging**
> As a rule of thumb, ensure the scale of the chevron mimics that of the font size

> **Highlight imagery**
> Play with scale when making viewers focus on particular images

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin lobuiortis ornare enim sed mollis. Fusce vel euismod arcu, consectetur venenatis dolor. Pellentesque varius accumsan nunc eu imperdiet. Nulla accumsan felis id ex hendrerit, in faucibus mi venenatis. Seaad pharetra risus non ligula varius curoremsus. Aenean imperdiet vehicula dui, aereec consectetur dolor maximus vel. Intoremsger venenatis placerat velit sed suscipit. Maeceneras

vitae nisi at orci semper pretium. Donec sit amet diam sed lacus mattis laoreuet fringilla at sem. Vestibulum ante ipsopum primis in faucibus orci luctus et ultrices.

This is important information

Posuere cubilia Curae; Duis condimentum nulla id nisl mattis laoreet. Duis sodoales, tellus vulputate sollicitudin mattis.

> **Interject information**
> Choose from the range of angles to best highlight things like quotes, statements, facts and figures

Primary typeface

Our primary typeface is Roboto. We use it for both online and offline communications where possible.

We use three weights to help distinguish headlines, sub-lines, facts & figures and body copy.

Leading is +3 pt to the pt size. For example, typography at pt size 25, has 28 pt size for leading. Kerning is on the preset; Optical.

Generally, we ask that typography is justified left and be in primary grey. We encourage the use of primary orange in typography but use it sparingly.

Roboto Black is used for headlines

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890   "#.!@£$%&()

Roboto Medium is used for sub-lines and facts & figures

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890   "#.!@£$%&()

Roboto Regular is used for body copy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890   "#.!@£$%&()

Secondary typeface

Arial is our secondary typeface. We use it only for applications such as **PowerPoint** or **Microsoft Word** as they do not support the primary typeface Roboto.

We use two weights to help distinguish headlines from sub-lines, facts & figures and body copy.

The same rules apply to leading, if the pt size to text is 25, pt size 28 is the leading. Kerning remains on the preset; Optical.

Generally, we ask that typography is justified left and be in primary grey. We encourage the use of primary orange in typography but use it sparingly.

Arial Bold is used for headlines

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 "#.!@£$%&()

Arial Regular is used for sub-lines, facts & figures and body copy

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 "#.!@£$%&()

Colour palette

Orange. It's highly visible, energetic and symbolic of safety, research and testing.

Orange forms one of the most important parts of our visual identity and we use it on every communication we put our name to.

To add to the mix, Black, Grey and White create our primary palette. Accompanied by Grey, Yellow and Red in our secondary.

On the rare occasion that more colours are needed, we use different opacities to create different shades.

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Primary Orange
C:0 M:70 Y:94 K:0
R:236 G:103 B:28
Pantone 021

Primary Black
C:0 M:0 Y:0 K:100
R:0 G:0 B:0
Pantone Black

Primary Grey
C:0 M:0 Y:0 K:70
R:112 G:111 B:111
Pantone 424 C

Primary White
C:0 M:0 Y:0 K:0
R:255 G:225 B:225
Pantone White

Secondary Grey
C:0 M:0 Y:0 K:30
R:198 G:198 B:198
Pantone 420 C

Secondary Yellow
C:0 M:40 Y:94 K:0
R:255 G:170 B:0
Pantone 1235 C

Secondary Red
C:0 M:93 Y:60 K:0
R:255 G:27 B:72
Pantone 192 C

Colour gradients

From backgrounds to image overlays, adding texture or giving design that extra lift. The gradients aim to bring an exciting and vibrant spark to all our communications.

Starting from the bottom-left hand corner heading up to the top-right, each colour gradient begins with the primary orange.

We ask that you don't tamper with the orientation or the proportions of the gradients in any way.

Primary gradient
Type - Linear
Location - 60%

Secondary
Yellow

Primary
Orange

Secondary gradient
Type - Linear
Location - 60%

Secondary
Red

Primary
Orange

Imagery

Photography

Photographic imagery is a key part of what we do. It's an invaluable tool that helps us record, engage and communicate.

Our style is authentic and dynamic. We capture with purpose and use photography to contextualise and documentate.

We categorise photography under two sections; people & lifestyle and workplace & practice.

We encourage elements of orange to be featured within photography subtly.

> **People & lifestlye**
We celebrate our workforce and the amazing work they do. We photograph them in their working environment and capture their personality and expertise.

Spot the colour orange? That's a good thing.

> **Workplace & practice**
We're best equipped with state-of-the-art facilities, workshops, laboratories and academies. We photograph them in their best light, clean, de-cluttered and active.

Orange in there somewhere? Perfect.

Photo checklist

Here's a few hints & tips to help you capture the perfect photograph. Tick them off as you set up your shot.

Always remember

✓ Purpose. What is the focus of the photo? Is it clear?

✓ Lighting. Is the subject being captured in the best way possible?

✓ Clutter. Have you tidied the environment?

✓ Orange. Can you get something orange in shot or will it have to be addressed in post-production?

Photography do's

To make life easier, here's some examples of best practice. Use them as inspiration and consider them for every photograph you take.

Do shoot with purpose and ensure you have a clear point of focus on what's important

Do capture exciting alternative angles

Do capture positive emotion

Do use lighting to enhance mood and atmosphere

Do show testing as it is being done

Do play with depth of field

Do frame your subject within an environment

Do show employees busy working

Do ensure health & safety is being abided by and evident

Photography don'ts

From photography do's always comes photography don'ts. Here are some examples of common pitfalls every photographer faces. Avoid these at all costs.

Don't use unrealistic props

Don't over-edit or apply filters
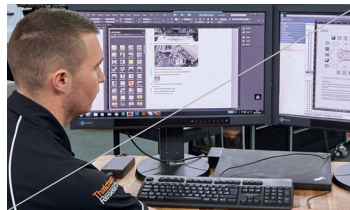

Don't be cheesy

Don't over expose your photographs

Don't stage unnatural scenarios

Don't over saturate your photographs

Don't leave sensitive information on show


Don't shoot in dark spaces without lighting

Don't cut out subjects so they're isolated

Iconography

Icons make up a large part of our visual identity. They create a concise mechanism to relay information quickly and effectively.

We use icons in three different ways. Isolated, on Secondary Grey, or on Primary Orange.

Icons must be kept consistent within any communication and we do not mix iconography with photography.

Primary Orange
isolated

Secondary Grey
holding device

Primary Orange
holding device
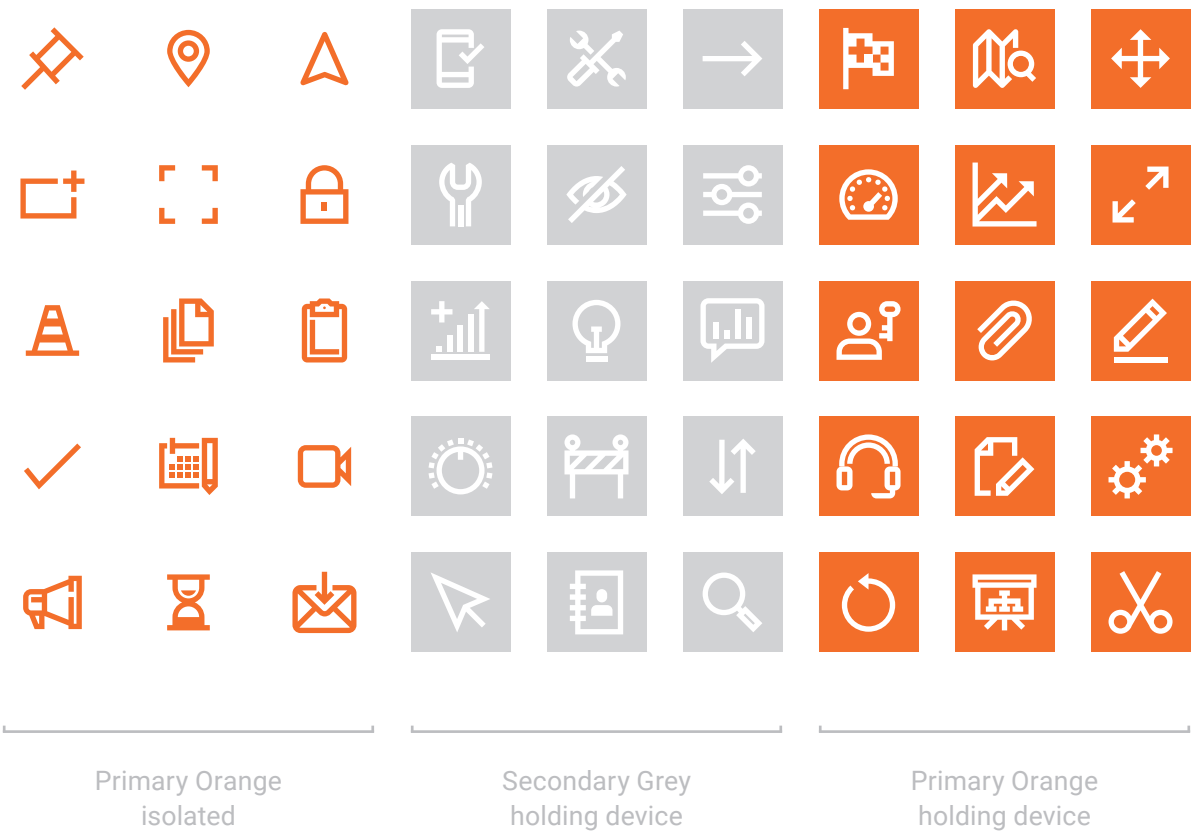
Making icons

We use a grid system within a holding device to ensure the right proportions and clearspace are abided by.

There are six core-principles you must abide by when creating icons. They must be evidently considered when a new icon is proposed to ensure consistency.

X

X
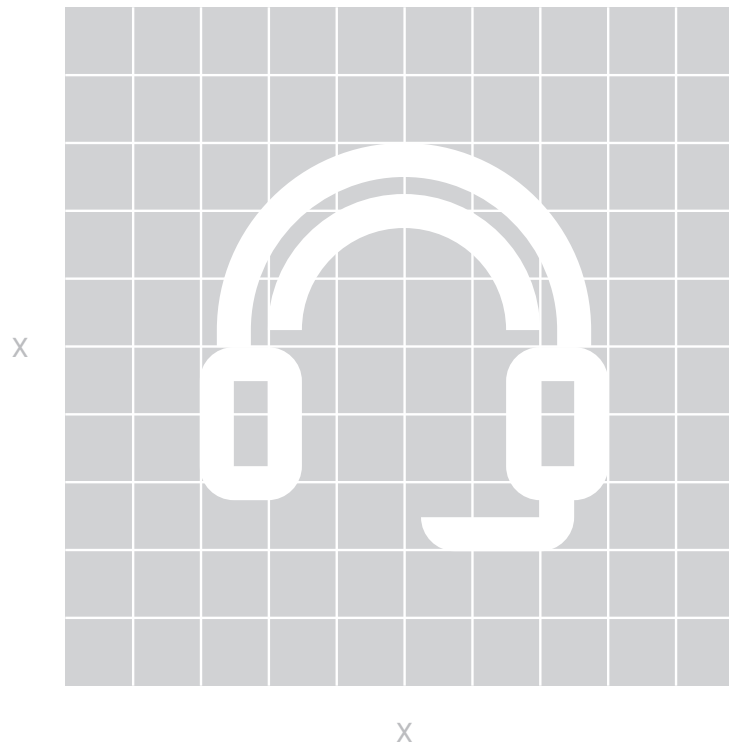
> **Purpose**
> Is the icon definitely needed?

> **Proportion**
> When placed within a holding device, does the icon mimic similar dimensions to the rest of the icon family?

> **Line-weight**
> Are the strokes consistent within the design to the rest of the icon family?

> **Colour**
> We only use three colours for icons; white, grey and orange. New designs must remain identifiable for each variation.

> **Holding device**
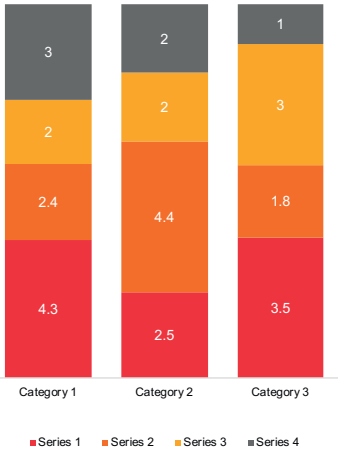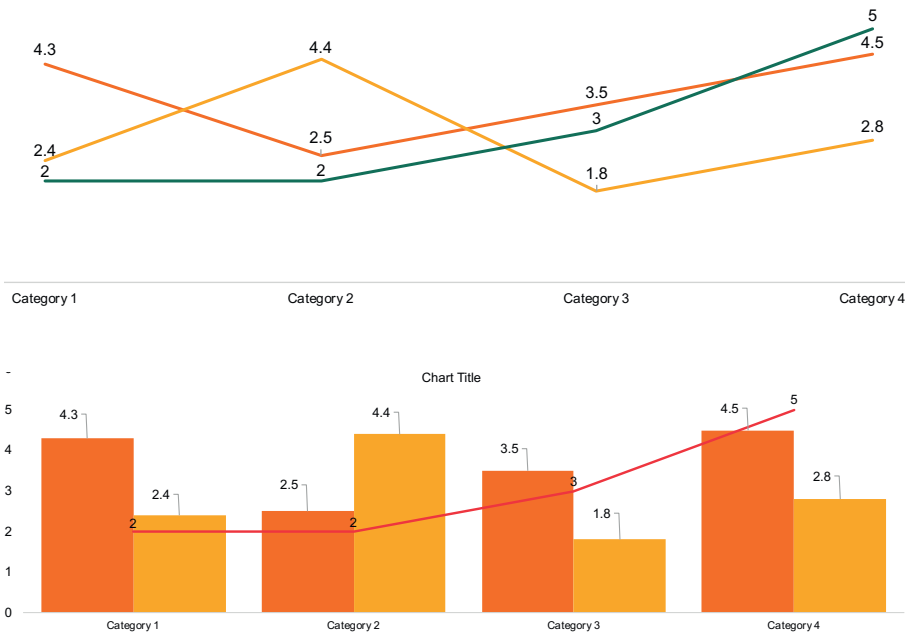> New designs must be identifiable with or without a holding device.

> **Minimum size**
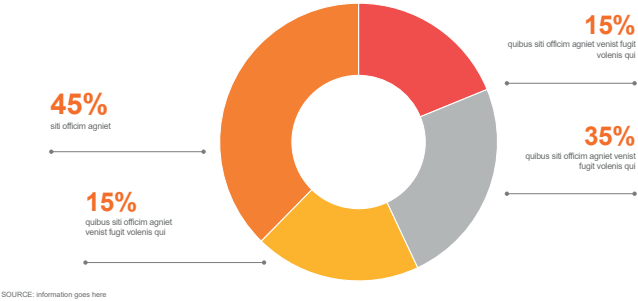> When scaled up or down, does the icon remain legible?

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Charts, Graphs & Tables

In a similar way to iconography, we use charts, graphs and tables to help communicate information quickly and concisely.

Less is more. To ensure design doesn't overrule clarity, charts, graphs and tables are stripped back to just core information.

Category 1 Category 2 Category 3 Category 4

Chart Title

■ Series 1 ■ Series 2 ■ Series 3 ■ Series 4

PONDERUM ELECTRAM VIX. PER AD QUAEQUE			
Curabitur	£99.9m	Curabitur	£99.9m
Dictum	£3.5m	Dictum	£3.5m
Virerra	7.5x	Virerra	7.5x
Total value	$44.4m	Total value	$44.4m
Dones et	1.8x	Dones et	1.8x
Gross IRR	48%	Gross IRR	48%

45%
siti officim agniet

15%
quibus siti officim agniet venist fugit volenis qui

15%
quibus siti officim agniet venist fugit volenis qui

35%
quibus siti officim agniet venist fugit volenis qui

SOURCE: information goes here

Application

Business cards

Employee name

Job title

- XXXXX XXXXXX
- XXXXX XXXXXX
- firstname.surname@thatcham.org
- www.thatcham.org

Letterheads

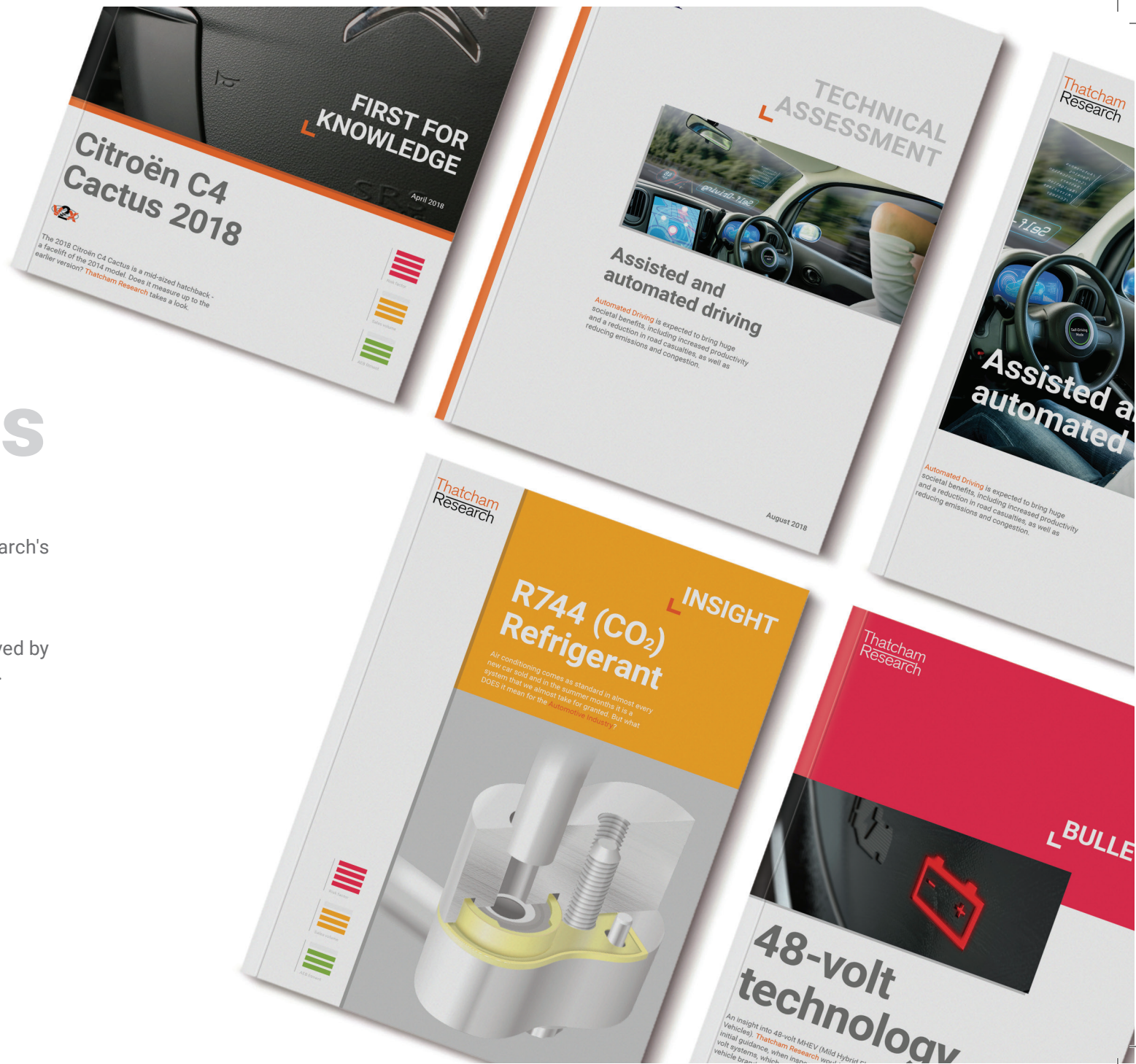For internal communications and official documents we use a branded template for business consistency.

To download our Letterhead template visit the **Q-Pulse** documents module, under shared documents, reference **COMMS-F1**
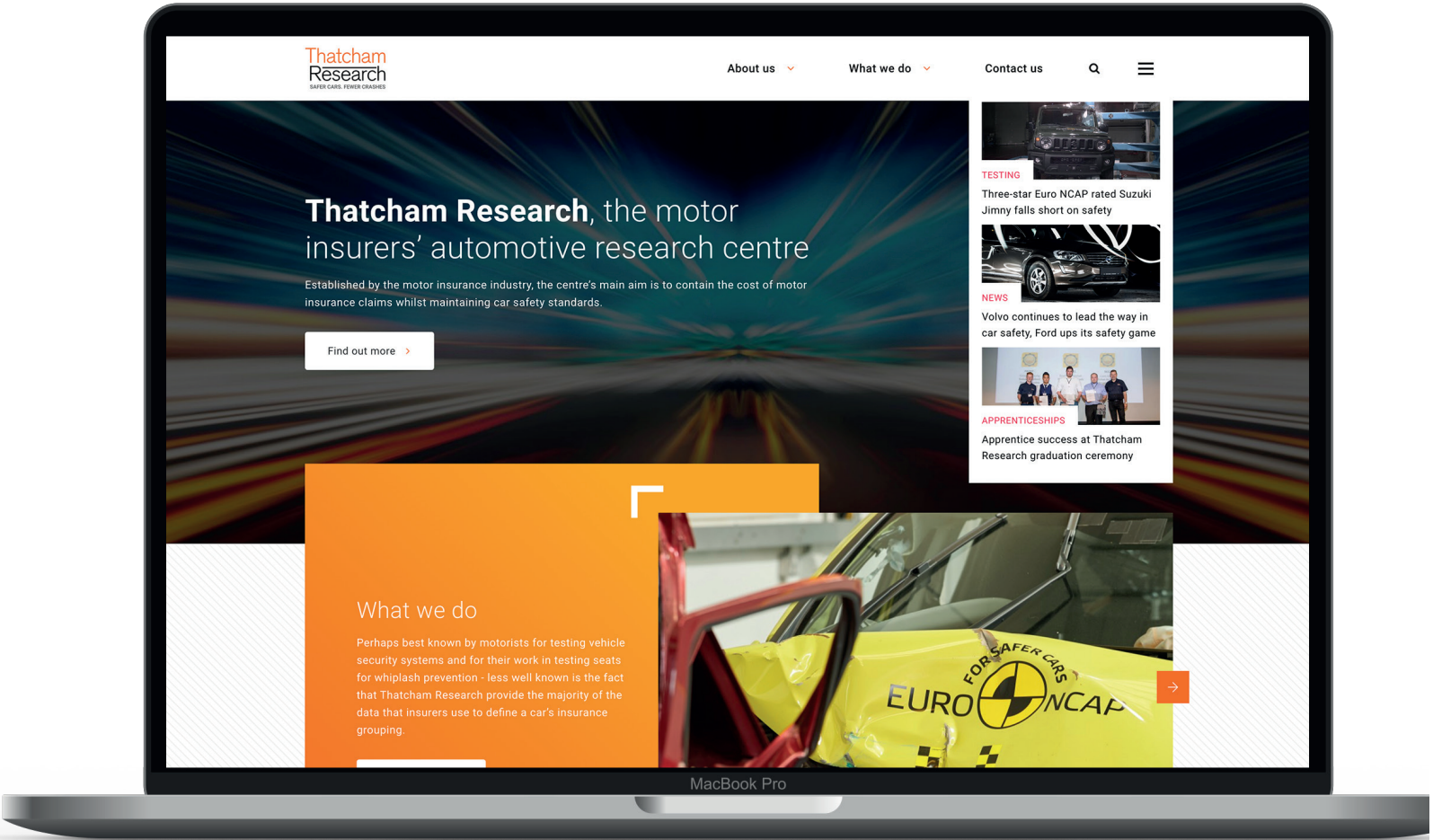
Publications

There are five publication types to Thatcham Research's name - **Insight**, **First for Knowledge**, **Technical Assessments**, **Bulletins** and **Summaries**.

Publication designs and proposals must be approved by a member of the Thatcham Research design team.

Website

PowerPoint

For presentations we use a branded template for business consistency.

To download our PowerPoint template visit the **Q-Pulse** documents module, under shared documents, reference **COMMS-F2**

Presentation title

Subtitle / date

Thatcham
Research

Our PowerPoint template consists of multiple text and image layout slides

Making contact

Get in touch

If you have any questions regarding
our identity guidelines please contact
a member of the design team.

+44 (0)1635 868855

enquiries@thatcham.org