



SHAPING OUR BRAND

Brand guidelines

Brand guidelines

- | | |
|----|--|
| 1 | Introduction |
| 2 | The logo
<i>Versions</i>
<i>Minimum size and clear space</i>
<i>Positioning</i>
<i>Incorrect use</i>
<i>Special use versions</i>
<i>Platform and product logos</i> |
| 10 | Brand slogans
<i>Differentiator (marketing use)</i>
<i>Our purpose (corporate use)</i> |
| 12 | Colour
<i>Our colour palette</i>
<i>References and breakdowns</i>
<i>Gradients</i> |
| 18 | Typography
<i>Brand typeface for external touch points</i>
<i>Everyday typeface</i> |
| 20 | Photography
<i>Operational</i>
<i>Individual portraits</i> |
| 22 | Graphic device
<i>The hexagon</i>
<i>Usage examples</i> |
| 28 | Iconography |

Introduction

These guidelines are set out to help us manage and promote our brand more effectively by sharing a clear understanding of the visual attributes that make OXB special and different for the key audiences we need to address. It is important to use these elements as a foundation for producing consistent and on-brand material.



The logo

Logo

The logo is our most important identity element, appearing on everything we do. To promote the brand it needs to be presented in a consistent way.

The logo consists of two elements; the OXB monogram and the helix symbol. These two elements should wherever possible appear together in the precise configuration shown here and always be reproduced from the master artwork.

The OXB helix symbol can be used alone, but only in exceptional circumstances.



The logo

Versions

Versions

There are three versions of the master logo available to suit all standard reproduction requirements. Always select the version most suitable for your production.



1.



2.



3.

1. Navy

Printed communications

Where possible the logo should be printed in colour. For most printed applications this will be a CMYK process for digital print. For communications printed using either litho or web production Pantone colour references may be used to give more accurate matching. For CMYK production use the EPS file format logos. Pantone reproduction is a specialist process and will be set up by external suppliers using the EPS file format logos.

Screen based communications

For screen based presentations RGB values should always be used. The RGB values are set for the PNG file format logos.

2. Black

When the full colour logo is not able to be used the master logo can be used in black. As above (and also for white), use the EPS file format logos for printed communications, and the PNG file format logos for screen based.

3. White

The reversed out white logo is for use on dark backgrounds where using the full colour version would compromise legibility.

The logo

Suggested minimum size and clear space

Suggested minimum print size

The suggested minimum printing width for the logo is 18mm. However, it may not always be possible to stick to this size. It can be reproduced smaller, just take care that reproduction at small sizes below approximately 18mm is legible.

For screen presentations, the device the logo is viewed on will make a big difference to legibility. Most websites are responsive making it hard to dictate a size, so use judgement. When space is very tight there is a helix symbol only version available (see page 7).



Clear space

Protect the logo from encroachment by other typography or graphics and ensure it stands out by clearly observing these rules:

- Make sure it has as much space around it as possible.
- The minimum clear space must reflect the width and height of the uppercase 'O' from the OXB monogram above, below and to the left. It is also the width of the uppercase 'O' to the right of the helix symbol.



The logo

Positioning

The preferred position of the logo is on the right as the elements are aligned right, however it can appear elsewhere if it is not possible. As an example, there may be an image in the background which makes the logo hard to see in the preferred position – better to have the logo as clearly legible in this type of situation. Corner positions are also preferred where possible.



The logo

Incorrect use

The examples below are what not to do. As long as when you use the OXB logo it has not fallen into one of the traps below, you are likely using it right.



Don't add effects to the logo.



Don't use the word mark without the helix symbol unless the application falls under the special circumstances (pages 4 and 7).



Don't change the logo proportions.



Don't use the helix symbol only when there is room for the full logo.



Don't change the colours of the logo.



Don't use the logo on illegible backgrounds.



Don't change the angle of the logo.



Don't type the logo – only use the logo files.

The logo

Special use versions

Helix symbol only

It is preferred to show the full logo with the name as it gives better brand recognition, however it is not always possible to do this. The helix symbol only version shown here can be used in exceptional circumstances where space is limited.

1. Full colour

Printed communications

Where possible the logo should be printed in colour. For most printed applications this will be a CMYK process for digital print. For communications printed using either litho or web production Pantone colour references may be used to give more accurate matching. For CMYK production use the EPS file format logos. Pantone reproduction is a specialist process and will be set up by external suppliers using the EPS file format logos.

Screen based communications

For screen based presentations RGB values should always be used. The RGB values are set for the PNG file format logos.

2. Black

When the full colour logo is not able to be used the master logo can be used in black. As above (and also for white), use the EPS file format logos for printed communications, and the PNG file format logos for screen based.

3. White

The reversed out white logo is for use on dark backgrounds where using the full colour version would compromise legibility.



1.



2.



3.

Brand slogans

Differentiator (marketing use)

Client focused (B2B) and employer communications

Our differentiator, 'Let's do something life-changing together' can be used on both external (client marketing, B2B) and internal facing communications (employer brand), although care must be taken with appropriate use.

What is our differentiator?

The 'let's do something life-changing together' differentiator helps describe OXB to our clients. It is not designed to say everything about us but it does convey a major mission of our brand. Simply put, it's who we are.



**LET'S DO
SOMETHING
LIFE-CHANGING
TOGETHER**

Brand slogans

Our purpose (corporate use)

Investor and stakeholder focused

Although our purpose statement 'A quality and innovation-led CDMO in cell and gene therapy' can be used across all communications touch points, it is particularly well suited for use on corporate applications.

What is our purpose statement?

This message is prominent statement of our purpose beyond making profits for shareholders. The Company purpose is a short articulation of why we exist. It captures the way in which OXB aims to create a positive impact on stakeholders.

Our purpose should therefore guide everything the company does, connecting through governance, strategy, risk, KPIs, and capital allocation decisions.



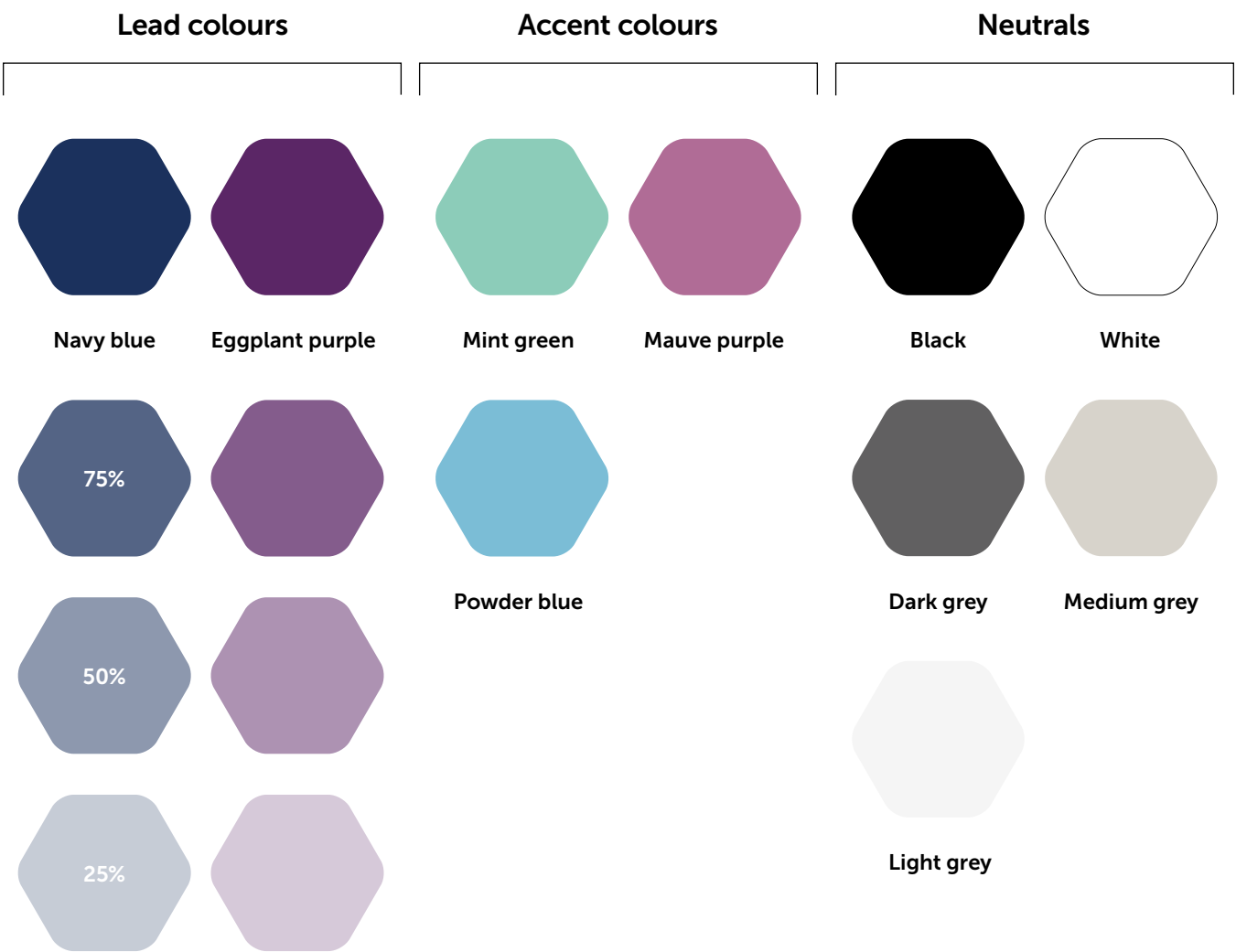
Colour

Our colour palette

The palette is divided into four sections – logo, support, accent and neutrals.

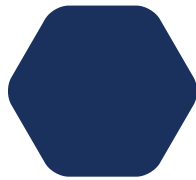
The lead colours are business-like deep of blue and purple. Use them in large portion sizes. Tints are also available to use where needed.

The accent colours and neutrals are better suited to smaller portion sizes, areas such as small heading, captions, graphs and charts and for applying gradients (refer to page 13). The exception being white which is used in larger amounts.

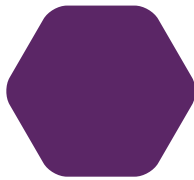


Colour

References and breakdowns



Navy blue

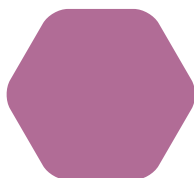


Eggplant purple

CMYK	100/88/36/28	75/100/30/15
RGB	27/49/93	91/38/102
HEX	1b315d	5b2666
Pantone®	648	261



Mint green



Mauve purple

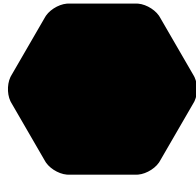


Power blue

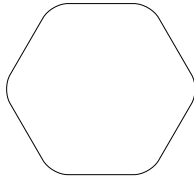
CMYK	45/1/32/0	32/68/18/0	50/10/10/0
RGB	140/204/185	177/108/150	123/189/214
HEX	8ccdb8	b16c96	7bbdd6
Pantone®	564	682	821

Colour

References and breakdowns

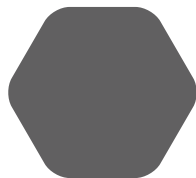


Black



White

CMYK	0/0/0/100	0/0/0/0
RGB	0/0/0	255/255/255
HEX	000000	FFFFFF
Pantone®	Black	White



Dark grey



Medium grey



Light grey

CMYK	10/10/10/70	15/13/17/0	3/2/2/0
RGB	97/96/97	215/210/203	245/245/245
HEX	616061	D7D2CB	f5f5f5
Pantone®	821	Warm Gray 1	179-1 C

Colour

Gradients for backgrounds

When applying gradients to communication touch points, use a linear gradient from point A, to point B, to point C.

There are two colour options available, blue or purple. Both can be constructed of either two or three colours depending on what suits your application best. Keep the colours in the order shown on this page. See page 14 for individual colour breakdowns.

The gradient can be used in any direction – east to west, north to south, or diagonally.

Note

Not all backgrounds need to be gradients. Pages 16 and 17 are only guidance for instances when a gradient is used.

Blue gradient

Two point construction



Navy blue



Powder blue

Purple gradient

Two point construction



Eggplant purple



Mauve purple

Colour

Image gradients

Gradients on images should always be blue.
Do not use purple.

The image gradients work in the same way as the background gradients shown on the previous page.
An additional Point D (white or clear) is required.

The slider between points can be adjusted to suit the image the gradient is applied onto. To achieve the desired look, the OXB blue, powder blue, or both of these colours can be omitted from the image gradient.

Note

Not all images need to be gradients.
Pages 16 and 17 are only guidance for instances when a gradient is used.

Image gradients



Navy blue



Powder blue



White



Navy blue



White

Typography

Brand typeface for external touch points

Museo Sans

The distinctive Museo Sans is our brand font. It should be used for marketing and investor communications materials both printed and screen based.

We use five weights; 100, 300, 500, 700 and 900.

Corresponding italicised cuts can also be sparingly used to highlight words if needed.

Why we use Museo

Museo is a less commonly used typeface that has some unusual and distinctive characteristics. This visual personality makes it more recognisable when used on our external communications and marketing touch points.

Because Museo is not pre-installed on computers, the chances of people having it available to use personally are slim. This is the reason we restrict usage to touch points that can imbed the font such as web based projects or PDFs, or printed materials.

Museo Sans 100

Museo Sans 300

Museo Sans 500

Museo Sans 700

Museo Sans 900

Museo Sans 100 italic

Museo Sans 300 italic

Museo Sans 500 italic

Museo Sans 700 italic

Museo Sans 900 italic

Typography

Everyday typeface

Arial

Arial Regular and Bold is our everyday typeface. It should be used for business communications such as typing of letters, emails and PowerPoint presentations.

Corresponding italicised cuts can also be sparingly used to highlight words if needed.

Why we use Arial

Arial comes pre-installed on our computers and the usability this allows is why we utilise it.

Internally it removes the need to install Museo, and externally it has advantages too when sharing open file documents such as PowerPoint presentations. If they were made using Museo and the receiver does not have Museo installed the typeface will default to something else and may cause formatting issues.

Arial Regular

Arial Bold

Arial Regular Italic

Arial Bold Italic

Let's do something
life-changing together.

Correctly spaced type



Let's do something
life-changing together.

Type type with + kerning spacing



Letter spacing (both typefaces)

Care should be taken when kerning character spacing and word spacing, particularly with headlines. Tighter spaced type is preferred as shown in the example opposite (top). A comfortable relationship between words and spaces should be observed avoiding very open or overly tight spacing, distorting or condensing type. Mostly, this rule applies to work produced by external agencies working in programmes such as Adobe InDesign® or Adobe Illustrator®, however when used internally using Microsoft 365® software, avoiding adding extra character spacing is all that's required.

Photography

Operational images

Showing a leading cell and gene therapy CDMO

A picture speaks a thousand words. Choosing the right type of images is crucial to presenting OXB as a leading cell and gene therapy CDMO. Over the years we have invested in and built up a library of images with top-level photographers showcasing our world-class facilities. These are the images we put at the front of our marketing and communications touch points.

What to avoid

Never use stock images of other companies labs – anyone business can access and make presentations with the same images – it is less genuine.

Resist the temptation to use an image shot with someone's phone or similar. Leading brands don't do this because it downgrades the perception of quality and authority,

Check images are high enough resolution to reproduce clearly and without bit mapping or fuzziness. A general rule of thumb is 300dpi at 100% of the final production size it is being used at for printed materials, and 96dpi for screen based.

If applying a gradient or overlay to an image use only blue colours from the palette (pages 12 to 14).



Photography

Individual portraits

Presenting our people as the experts

OXB wouldn't exist without the people who work here. The expertise and knowledge we collectively hold needs to reflect in the way we present our team members to the outside world. For some, professionally taken photographs exist and where they do these are the ones to use. However, this is not always possible so take care to use the best you can source, and utilise retouching to help where needed.

Images below

1—4.

Professionally taken images made to work as a set with a uniformed backdrop.

5 and 6.

Light grey or white backgrounds can also be used – take care not to mix and match different backgrounds when multiple images are used close together so they maintain a uniform look.



Touchstones:

- Professional
- Friendly / approachable

Graphic device

The hexagon

In addition to our main visual elements, the OXB brand includes a graphic device – the hexagon. It can be used which as a structure and inspiration point for the development and application of an endless array of patterns and unique configurations.

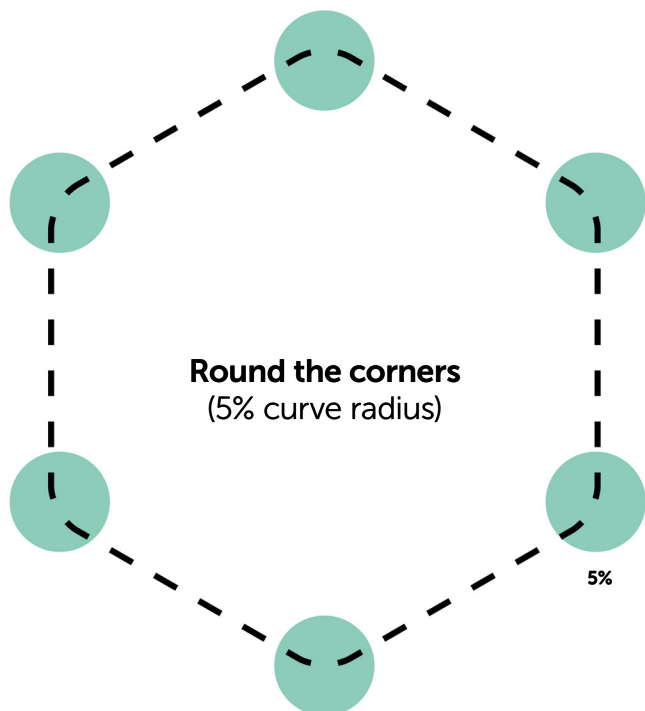
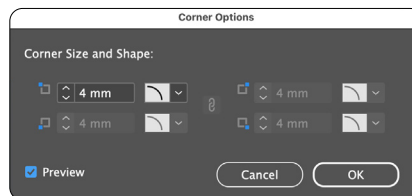
There are three basic rules relating to how it is set up. However the combinations of how the hexagon shape is applied remains loose to allow the creation of appropriate visual touch points without restrictive limitations.

Rule 1. Round the corners

The hexagon has no sharp edges. This is achieved by rounding the corners. As a loose guide, the equation for this is 5% of the width of the hexagon. The hexagon example shown below is 80 wide. To get the corner radius divide 5 by 100 (0.05), then multiply 0.05 with 80 – the corner radius for this size will be the answer, in this case 4.

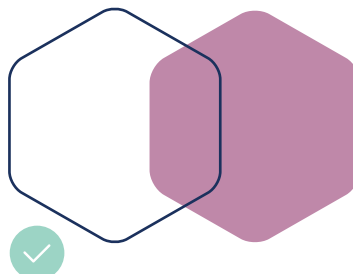
In Adobe InDesign, the corner radius can be found under the 'Object' menu, inside 'corner options'.

The OXB PowerPoint deck has the hexagon within it, either on preset slides, or as shapes on cheat sheets that can be copied and pasted.



Graphic device

The hexagon

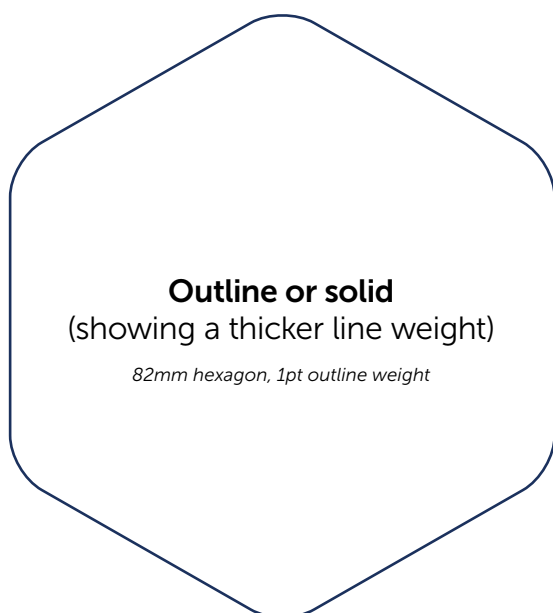
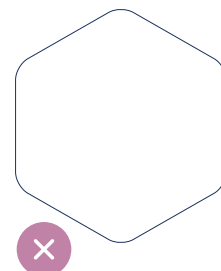
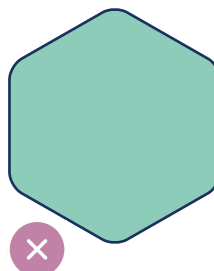


Rule 2. Outline or solid

The hexagon can appear as an outline or solid shape. But, it cannot appear as a solid with an outline (shown right), it is one or the other. You can however combine an outline hexagon with a solid hexagon if using multiple ones together, or put images inside them (top right).

The width on an outline will vary as it is hard to put a set measurement for all applications across all the different platforms and processes. As a guide it is used thinly, and consistently. A design should always use the same outline width when used in close proximity.

The example directly below has a width of 82mm, and an outline of 1pt. If an outline is too thin the shape becomes difficult to produce. If the widths of the hexagons were 20mm or 150mm, the 1pt outline weight will work (this being an A4 sized document), however on a large display area like an exhibition booth these outlines will be proportionately too thin – scale them up to the size percentage being used.



Graphic device

The hexagon

Rule 3. Rotation

The hexagon becomes visually more dynamic when it is not always fixed at the same rotation. There are four rotation positions it works at; 0° , 45° , 90° and -45° . Rotate the shape only to these measurements. We do this to keep the hexagon pleasing to the human eye by retaining a simple mathematical balance and not over complicating it.



Application technique example one

Solid hexagon with a same size outline hexagon

These two hexagons are the same size. The bottom hexagon is an outline (as described on the previous page) overlapped by either a solid hexagon containing an image or message.

To create this look place both hexagons on the same X and Y position with two opposing hexagon corners pointing north and south. Rotate just one of the hexagons by a difference of 45° .



Graphic device

The hexagon

Application technique example two


Freestyle hexagon combinations

Be creative with the hexagon. Whilst a simple hexagon produced as a solid shape in one of our brand colours at a 0° rotation will work well and be on brand, you can do more with it should you wish. Put images inside it, overlap multiple hexagons and combine outlines and solids, add transparencies, place text or numbers within them, bleed them off the page or screen – so long as you've followed rules one to three, the graphic device will be on brand and recognisable as OXB.



+25

Over 25 years of
experience



A QUALITY AND INNOVATION-LED CDMO IN CELL AND GENE THERAPY

Graphic device

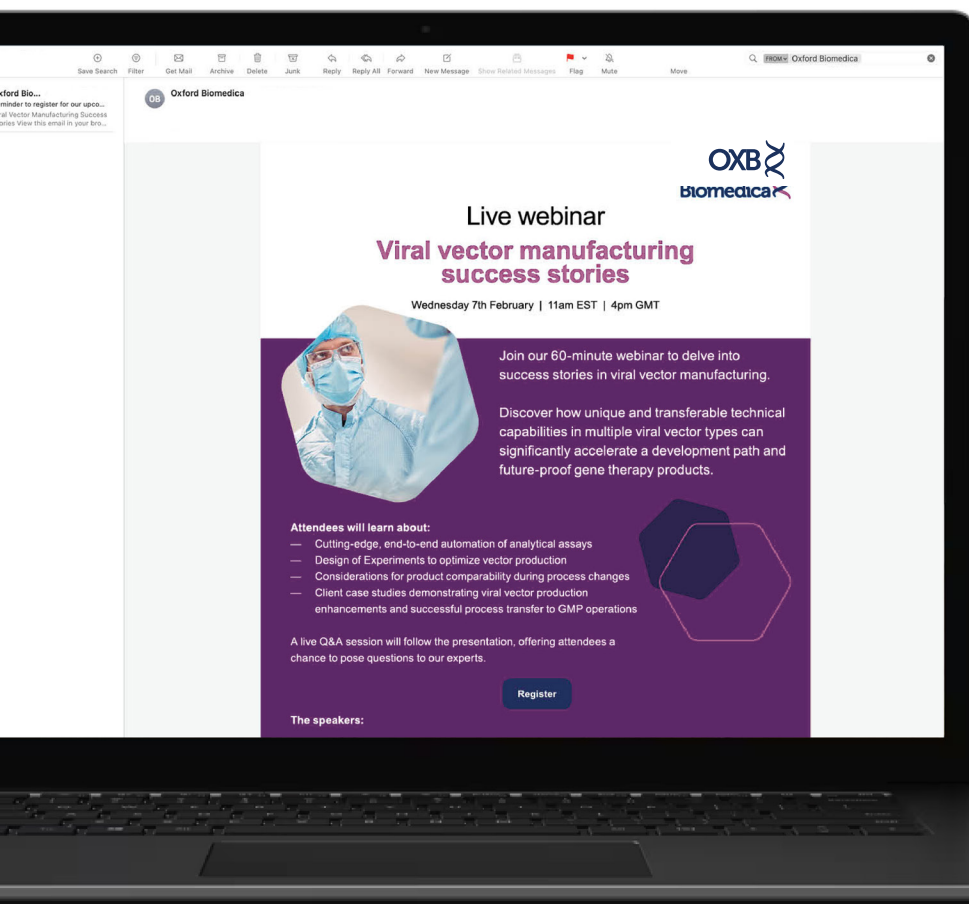
The hexagon – usage examples

Fact sheet

Notes:

Shows an image with outline hexagons. When using gradients or overlays on images, use one of the two blues from the colour palette.

Hexagon iconography (see page 26).



Email campaign

Notes:

Hexagon image rotates 45°.

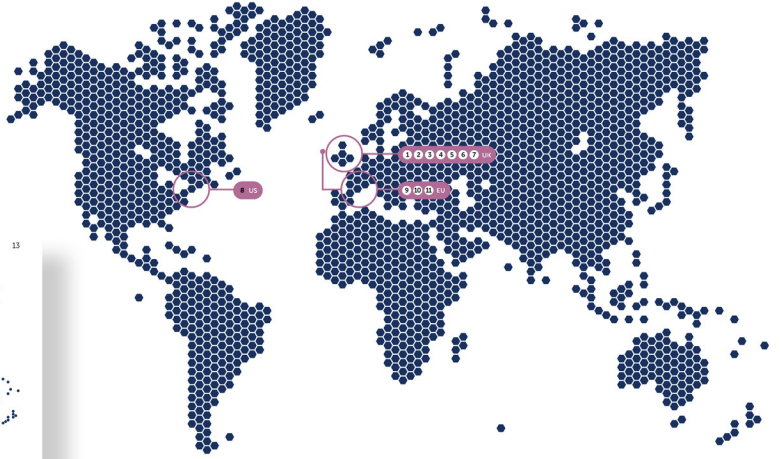
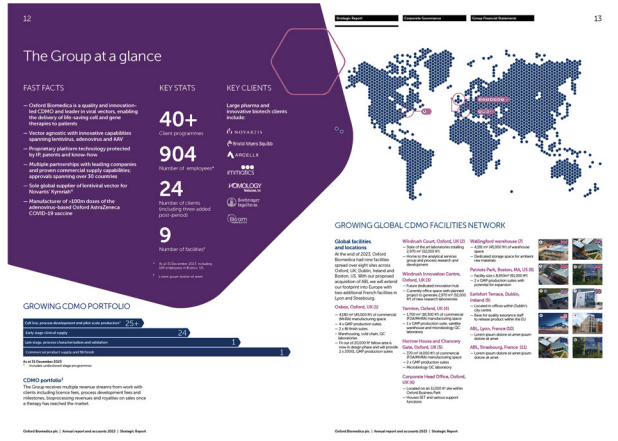
The sides of the background show mauve as the lead colour and how the neutrals palette can be applied (see page 12 to 14).

The hexagon – usage examples

Annual report

Notes:

Using the hexagon to create infographics, and also as a graphic device to add impact to the page.



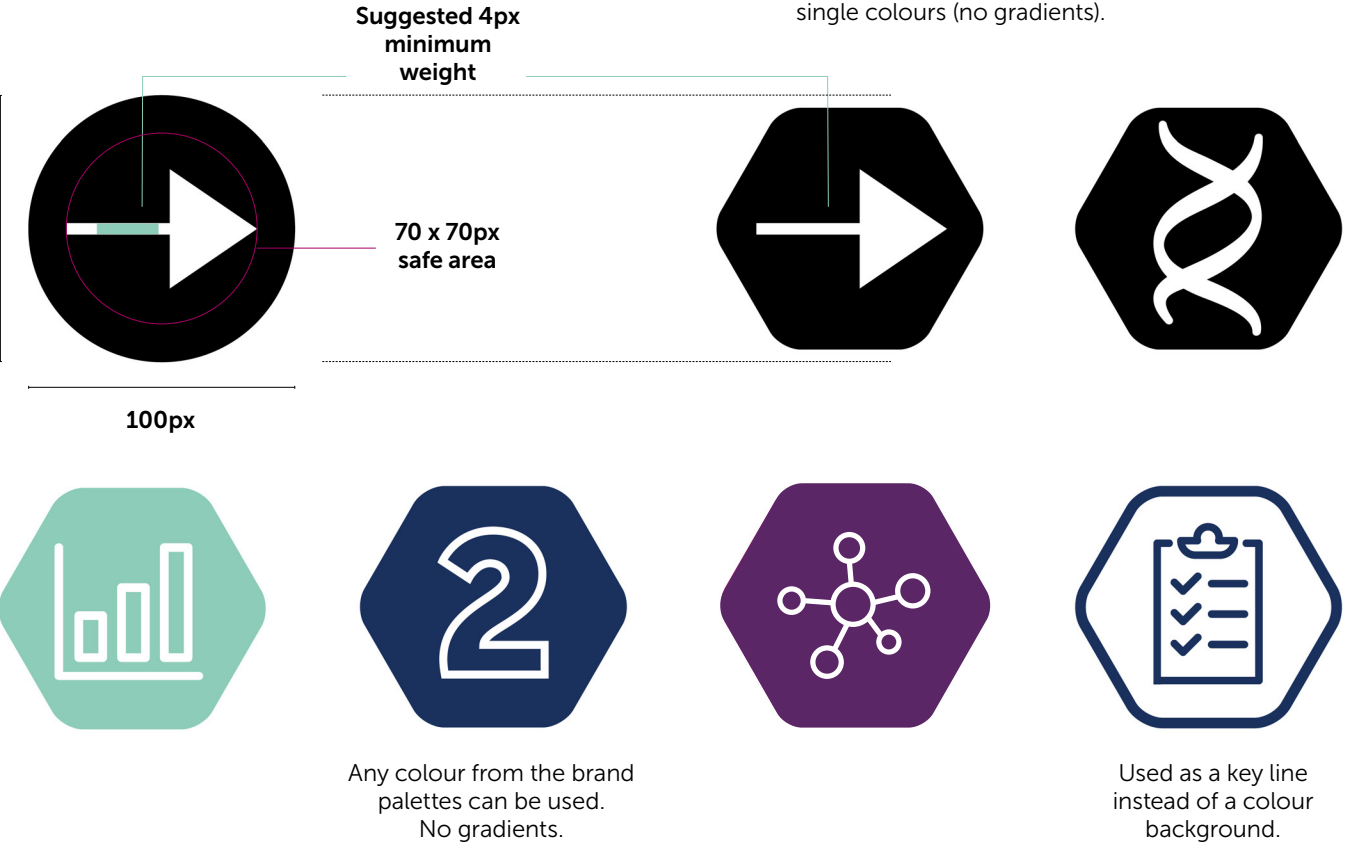
Iconography

We use hexagon icons to express visual interest to our communications. They are an integral part of the brand look and feel and are an extension of our brand property. The icon style is very simple and works in conjunction with the other elements of our brand.




Designing icons

A 100x100 pixel grid is used when designing new icons, with thinner line weights at 4px (or close to it/within visual balance) for the internal elements. All icons should be produced on this grid as vectors – they can then be scaled to any size. There is an internal safe area guide of 70x70 pixels (square and circular) to contain the inner element of the icon. Try to ensure the inner element doesn't get too close to the outer circle and crowd the space – simplicity is the key to successful icon design.

The hexagons have curved corners (see page 20). Any of the colours from pages 12 and 13 are available to use. The icons should always be flat single colours (no gradients).



Usage example

Dual-Plasmid System delivers Same sequence, different configuration	Client benefits Improved downstream performance	
Performance and quality	High productivity and improved safety profile	
Consistency, comparability and scalability	Reliable technology proven in GMP manufacturing	



OXB helix icon*

* Can appear in any of the colours shown on pages 12 to 15, but the helix part must remain white (no colour) on the darker shades, or black on the light shades

Getting it right

It is essential that all material we produce is consistent and on-brand. Keep it simple. Use the typefaces, colour palette and images.

A quick check to be sure whatever you are producing is on-brand. If you can answer 'no' to any of the questions below it is worth giving your approach more thought:

- Have you used the correct version of the logo?
- Have you checked the imagery?
- Have you used the correct fonts?
- Have you used colours from the palette?

For further clarification on the OXB brand, please contact the brand guardians:

comms@oxb.com

Oxford Biomedica PLC

Windrush Court, Transport Way
Oxford OX4 6LT, United Kingdom

Tel: +44 (0) 1865 783000

www.oxb.com

enquiries@oxb.com

