



Phase 1

# Our look and feel visual guidelines

October 2013 — Version 1.0



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For any queries on the visual identity  
please contact the Global Brand Team.

Internal: GSKbrand

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# 1.0

## The GSK story

- 1.1 Why do we need to bring GSK to life?
- 1.2 Why do we need to clarify what GSK stands for?
- 1.3 What does GSK stand for?
- 1.4. Clarifying, Unifying and Amplifying GSK



## 1.1

### The GSK story

#### Why do we need to bring GSK to life?

We have the potential to be seen as one of the leading companies in the world. We have all the right ingredients in place but building a globally recognised and world leading company requires long-term commitment, alignment and consistency, emotion and accountability.

Strengthening what GSK stands for will unify and align us, it will help us to simplify our complex internal environment, engage and motivate employees and attract the best talent. It will help us to build our reputation and relevance and really differentiate us from our competitors. And ultimately increase shareholder value.

Above all it will help us to live our values and put them at the heart of every decision we make so we can commit to do all we can to help people do more, feel better, live longer.

## 1.2

### The GSK story

#### Why do we need to clarify what GSK stands for?

We are now on the verge of delivering an unprecedented pipeline. In order to make the most of this potential, we need to harness the power of whole company. However, as we have grown and diversified, we have fragmented in look, feel and thinking. It is not clear what we stand for either internally and externally.

We need to clarify what GSK stands for by:

Strengthening the GSK brand

This will help align and simplify internal processes, attract and retain best talent, build our reputation, differentiate us from competitors and ultimately drive stakeholder value.

Our new look and feel

This will again help simplify and streamline, save time and money by using central assets and ultimately help us think, behave and be seen as one company.

## 1.3

### The GSK story

#### What does GSK stand for?

**Our focus is on the individual and doing what is right for patients and consumers. We will work with our partners and customers to improve healthcare, and find new medicines and vaccines.**

**We will support and inspire our employees to help them be the best they can be and achieve great things.**

**We will listen to the world outside of GSK and use our science and scale to take actions that advance healthcare no matter where you live.**

**We will be a successful business that acts responsibly with integrity and transparency, living up the standards that are rightly expected of us.**

**We promise to put values at the heart of every decision we make and commit to do all we can to help people do more, feel better, live longer.**

## 1.4

### The GSK story

#### Clarifying, Unifying and Amplifying GSK

We are at the start of a long-term journey. Every employee regardless of role or discipline will play an active role in the on-going evolution of GSK.

From 1 October 2013 we will be making changes to:

Clarify what GSK stands for; strengthening the GSK brand and aligning to a new logo, look and feel.

Unify employees around this; telling stories about key areas of GSK to inspire pride and putting our values at the heart of every decision we make.

Amplify this; championing GSK and celebrating the fantastic work we do externally.

# 2.0

# Brand architecture

- 2.1 Brand architecture principles
- 2.2 Co-branding

## **2.1**

# **Brand architecture principles**

- 2.1.1 Introduction**
- 2.1.2 Defining business areas for signposting**
- 2.1.3 Decision tree**
- 2.1.4 Signposting hierarchy**
- 2.1.5 How programmes are categorised**

## 2.1.1

# Brand architecture principles

## Introduction

In order to strengthen and align the GSK brand, we have removed all sub-brands across our business.

We use a system of signposting to identify different areas so that all stakeholders are able to easily navigate the various parts of GSK.

Signposts are a consistent way to describe the area of business (eg Consumer Healthcare) and the categories in that area of the business (eg Oral Healthcare). Initiatives and programmes are also signposted using the same system.

The following pages establish some top-level rules on how to approach signposting and the rationale behind them.

**IMPORTANT:** This document is not intended to inform decisions on organisational structure. It simply indicates a recommended way for different business areas to work with the new look and feel.

### **Signposts are never locked-up with GSK logo**

Signposts should never be locked up with the GSK logo. This preserves the integrity of the GSK brand and prevents the appearance of sub-brands.

### **Use GSK visual identity to establish ownership**

It is vital that we make a clear association between the GSK brand and our business areas. Signposts are always clearly featured on front covers.

### **Follow guidelines on typography**

Signposts should always be produced in accordance with the GSK visual guidelines. New fonts, font weights or type colours should never be introduced.

## 2.1.2

# Brand architecture principles

## Defining business areas for signposting

Signposts will either be a category, sub-category, initiative or a programme.

### What is a category?

A category is a core business area of GSK with a range of functions, brands, therapy areas and competencies.

#### Examples:

- Vaccines
- Pharmaceuticals R&D
- Consumer Healthcare
- Core Business Services
- Global Manufacturing and Supply
- Legal

### What is a sub-category?

Each category contains a range of sub-categories that will need to be signposted. These could be anything from specific therapy areas to customer groups, organisational units to competency areas. The aim should be to signpost them using simple descriptors, and to have as few as possible.

#### Examples:

- UK Pharmaceuticals
- Respiratory Franchise Group
- Oral Healthcare

### What is an initiative?

GSK has a wide range of initiatives across business areas and geographies. As we streamline our structure, these initiatives need to be integrated into our brand architecture. The aim is to create a limited number of signposts into which all our activities easily fit.

#### Examples:

- Giving
- Volunteering
- Living

### What is a programme?

Programmes are activities or events that focus on a specific activity in GSK.

#### Examples:

- Pulse
- Partnership for Prevention

## 2.1.3

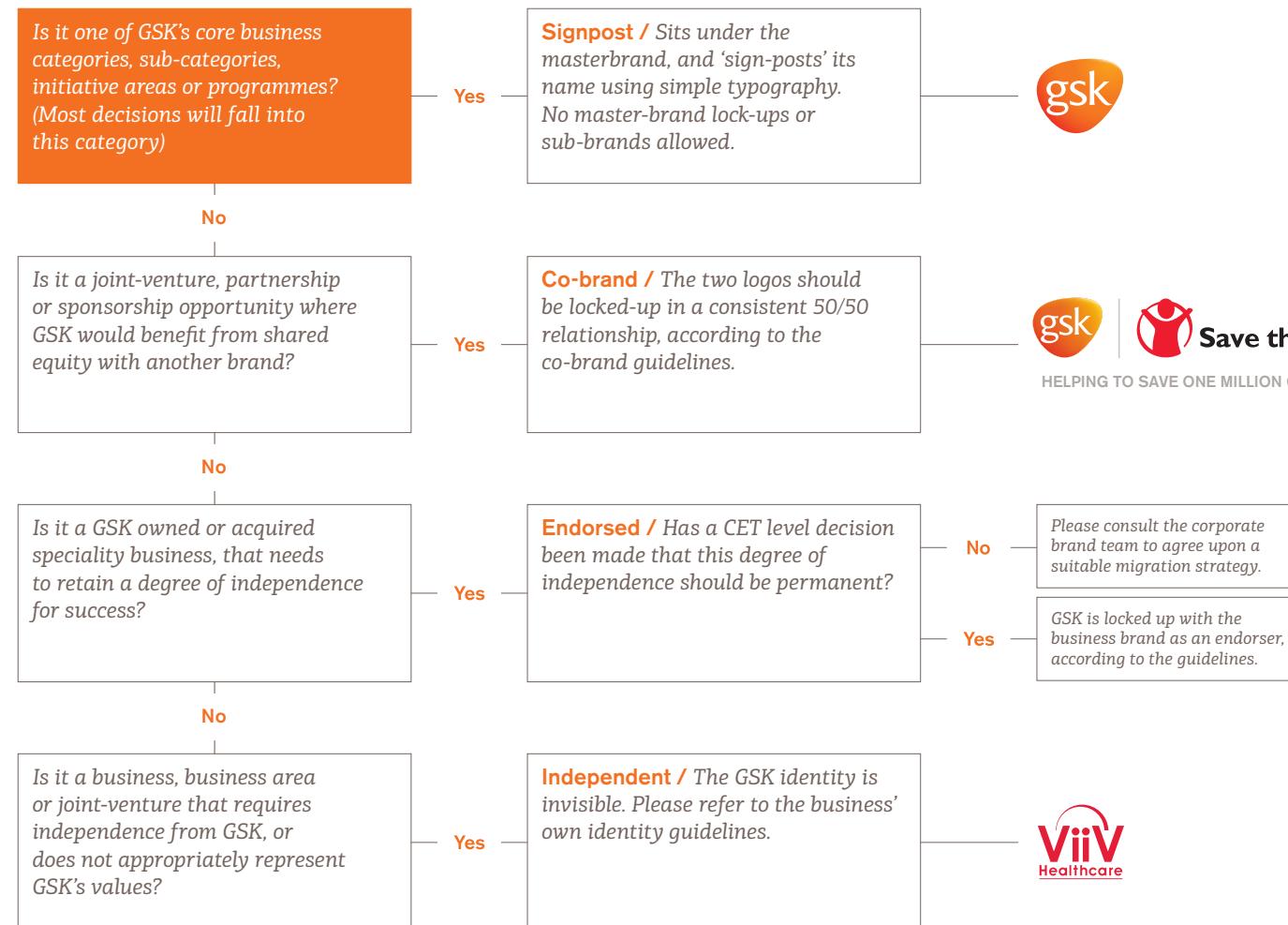
# Brand architecture principles

## Decision tree

Please use the following rules when creating a signpost for a category, sub-category, initiative or programme.

This is a decision tree that establishes how the different parts of GSK's business are reconciled with the corporate brand.

Please see section 'Core elements' for guidance on when to use the GSK logo.



## 2.1.4

# Brand architecture principles

## Signposting hierarchy

### A simple system

Signposts are arranged with a simple hierarchy, with two levels of information:

#### Heading

Signpost

#### Subheading

Signpost

The heading is the main signpost and should be the category or sub-category, initiative or name of the programme.

In addition the following two lines of text may follow:

#### Primary text

Title/description of contents

#### Secondary text

Subheading/important additional information

**Important:** We recommend using one signpost.

A maximum of two signposts is permitted.

Recommended single line signpost



Alternative double line signpost



Signpost (Category)

Primary text

Secondary text

Signpost (Category)

Signpost (Sub-category)

Primary text

Secondary text

Signpost (Category)

Primary text



Signpost (Initiative)

Signpost (Programme)



## 2.1.5

# Brand architecture principles

## How programmes are categorised

We now have an easier system to manage GSK programmes. All of them can be grouped into an initiative.

All programmes (current and future) should easily fit into one of these categories, as the table shows.

If you don't know where your initiative fits please contact the GSK Brand Team.

Grouping programmes in this way is helpful because it indicates their purpose. It's especially helpful for programmes with names that are not descriptive.

**IMPORTANT:** This list will be updated as we receive your feedback and more examples.

Initiative name	Definition	Examples
Giving	Fundraising	IMPACT Awards, Payroll Giving
Volunteering	Using your time and/or your expertise for good	Pulse, Pulse Light, Orange Day, Annual Partnerships
Performing	Focused on delivering our strategy	Leadership Expectations, Objective Setting, ADP, Enterprise Thinking
Rewarding	Pay and benefits	TotalReward, Bonus
Recognising	Internal recognition	Star Awards, R&D Reward and Recognition, GMS Best of the Best
Sustaining	Environmental or sustainability initiatives	Complete the Cycle, CEO Sustainability Awards
Developing	Individual development, talent management, learning	PDP, Coaching, Mentoring, Esprit Programme, Graduate Development Programme, Search
Recruiting	Recruitment	Graduate Schemes, Onboarding
Partnering	External partnerships with mutual objectives	Science in Sport, McLaren, Save the Children
Living	GSK values in practice, Employee Health, well-being and support programmes	Living our Values, Code of Conduct, Employee Health, Partnership for Prevention, Energy for Performance

## **2.2 Co-branding**

- 2.2.1 Partnership**
- 2.2.2 Third party endorsement**
- 2.2.3 Merger and acquisitions**
- 2.2.4 Stiefel**

## 2.2.1

# Co-branding Partnership

### Partnership

GSK has a number of key ventures, partnerships and sponsorship agreements.

To identify these initiatives, a co-branded lock-up needs to be created to ensure both brands receive exposure.

- A simple keyline should always be placed in between the two logos. The keyline has the same height as the GSK logo. At a logo height of 25mm the line weight is 2pt. The line weight scales proportionally with the lock-up.
- Any co-branded lock-up must be created with the involvement of the Global Brand Team, and requires their approval before usage.
- Taglines are set in Akzidenz Grotesk Medium Pro in light grey, all upper case or sentence case. They should run underneath the lock up.
- Partner logos should never be of a greater height than the GSK logo.

**IMPORTANT:** Never create co-branded lock-ups without explicit permission from the Global Brand Team.



DRIVING WINNING PERFORMANCE



Save the Children

HELPING TO SAVE ONE MILLION CHILDREN'S LIVES



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## 2.2.2

### Co-branding

#### Third party endorsement

##### Third party endorsement

We do not allow the use of our name, logo or statements by our employees in printed or electronic documents of suppliers, consultants, business partners or other third parties without the written permission of the Global Brand Team.

The use of our name, logo or statements by our employees that endorse a particular service or product is not allowed. This policy applies to uses such as news releases, articles placed in trade or other publications, annual reports and reviews, internal newsletters, publications on social media sites and marketing or promotional materials. Other uses will be considered on a case-by-case basis.

**IMPORTANT:** Only create endorsed brands with explicit permission from the Global Brand Team.

## 2.2.3

### Co-branding

#### Merger and acquisitions

##### Merger and acquisitions

There are occasions when GSK acquires a company and the decision is made to retain their existing logo. In these instances, we add the line 'A GSK company' beneath the logo to explain the new relationship.

- Any lock-up must be created with the involvement of the Global Brand Team, and requires their approval before usage.
- 'A GSK company' is set in Akzidenz Grotesk Medium Pro, aligned right under the logo. Type height is established by measuring the logo height and dividing this by 3.5 – 4.
- The distance between the logo and 'A GSK company' equals the cap height of this type.



## 2.2.4

### Co-branding

#### Stiefel

##### **Use of the Stiefel brand**

Stiefel is a fully integrated global business within GSK and is very important to our organisation.

The Stiefel name is well known and for 160 years has been responsible for significant innovations in the field. Long-term, we want it to stand for differentiated science-led innovation and quality products that help more people to discover and enjoy healthy skin.

Stiefel is the master brand for our portfolio of prescription and consumer skin care products. As part of our global strategy, the brand will be actively promoted on product packaging and applications. Work is underway to refresh the Stiefel brand and new guidelines will be issued in early 2014, including guidance on the relationship between the Stiefel and GSK brands.

Until then, no changes should be made to any current uses of the Stiefel brand. For advice on immediate branding needs, please contact Harriet Wright, head of global communications, Stiefel, at GSK House.



# 3.0

# Core elements

- 3.1 GSK logo
- 3.2 GSK logo and strapline
- 3.3 Heartbeats
- 3.4 Beating heart logo animation
- 3.5 Colour palette
- 3.6 Heartbeat texture
- 3.7 Typography
- 3.8 Photography
- 3.9 Supporting graphic elements
- 3.10 Illustration



# 3.0.1

## Core elements

### Overview

GSK logo



Colours



Photography



Typographic language



Heartbeats



Heartbeat textures



Typography

Desktop typefaces  
(for internal use)

**Arial**

**Bold Regular**

Professional typefaces  
(for external use)

**Akzidenz Grotesk**  
**Centro Slab**

Medium Regular

Regular Italic  
Light LightItalic

Online typefaces

**Arial**  
**Georgia**

**Bold Regular**

Regular Italic

# **3.1**

# **GSK logo**

- 3.1.1 Introduction**
- 3.1.2 Simplifying and strengthening**
- 3.1.3 Examples**
- 3.1.4 Logo elements**
- 3.1.5 Clear space and minimum size**
- 3.1.6 Use on background colours**
- 3.1.7 Logo versions**
- 3.1.8 Sizes for print**
- 3.1.9 Sizes for international formats**
- 3.1.10 Sizing for non standard formats**
- 3.1.11 Misuse**

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### **3.1.1**

## **GSK logo**

### **Introduction**

**The new logo is a key part of our updated look and feel to drive consistency and focus.**

### 3.1.2

## GSK logo

### Simplifying and strengthening

To simplify and strengthen the GSK logo, GlaxoSmithKline has been removed from the new logo. Other complicating elements such as the keyline have also been removed to help create a more three dimensional and confident logo. The previous logo lacked warmth, the subtle shift in colour creates a more vibrant look.

The letters within the logo shape have also been increased so that the logo is more legible at small sizes.

#### Reasons for removing GlaxoSmithKline from the logo

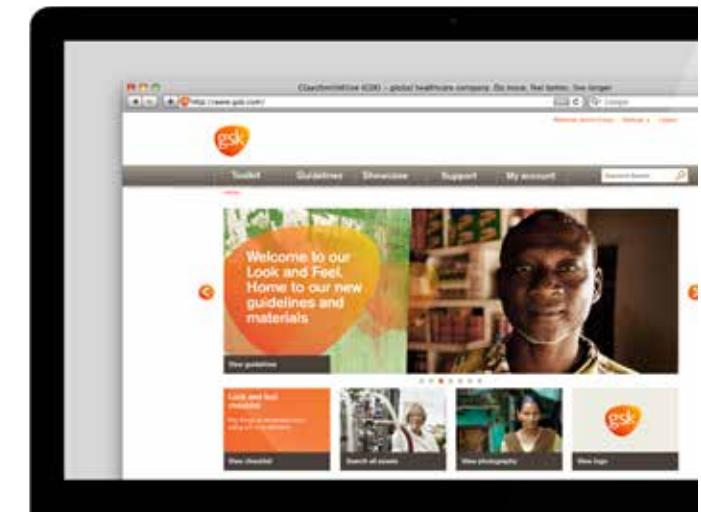
Our research showed that:

- a) People around the globe had difficulties pronouncing and spelling GlaxoSmithKline.
- b) External groups made up abbreviations of GlaxoSmithKline and this led to inconsistency and confusion.
- c) Part of a desire to simplify.

**IMPORTANT:** Please note, that GlaxoSmithKline is still our legal entity address and should be used in all instances when we are referring to the company from a legal perspective. For example, on letter headed stationery, back of pack and patient literature.



### 3.1.3 GSK logo Examples



### 3.1.4

## GSK logo

### Logo elements

#### GSK logo

The GSK logo is a core element of our brand.

Each element of the GSK logo has a fixed size and position. The GSK logo is not created from an existing font and exists as a unique set of master artwork files.

#### Master artwork files

Our logo may only be reproduced from master artwork files and must not be redrawn, retyped or altered in any way.



### 3.1.5

## GSK logo

### Clear space and minimum size

#### Clear space

It is important that there is clear space around the GSK logo. This will give it more prominence and allow it to stand out.

A minimum clear space area is defined by 50 per cent of the height of the GSK logo and this should be applied on all applications (Figure 1).

The clear space does not define the margin of your layout, but the minimum distance to other content around the logo.

When the logo is being placed over an image, make sure the background is free of clutter so the logo stands out. Areas of solid colour are best for legibility.

#### Minimum size

Minimum size for the use of the GSK logo in print is 5.5mm in height (Figure 2).

**IMPORTANT:** Separate rules apply for digital and on-pack applications. See 'Digital' and 'On-pack' sections for further information.

Clear space area



Figure 1.  
Clear space construction

Minimum size



Figure 2.  
Minimum logo size

### 3.1.6

## GSK logo

### Use on background colours

#### GSK logo on backgrounds

These examples show the GSK logo applied over various colour backgrounds.

- The full-colour recommended GSK logo should be used on a white or light-coloured background.
- We have the single colour orange version for when the reproduction of the full-colour GSK logo is not possible. For example production restraints or material limitations.
- Only use the white-out alternative GSK logo on heartbeat textures, orange and dark backgrounds.

**IMPORTANT:** When the GSK logo is reproduced on orange backgrounds, please use the white-out GSK logo version.

Full-colour GSK logo



Single colour, orange logo



Single colour, white-out logo



### 3.1.7 GSK logo Logo versions

To allow for flexibility across our communications channels alternative colour versions of the GSK logo are available.

#### Recommended use

- Our recommended logo is the full-colour gradient version of the GSK logo (Figure 1) and should always be your first choice.
- Do not use the full-colour version on-pack.

#### GSK logo with strapline

- The GSK logo with strapline should be used when you have room to do so or messaging is appropriate. (See 'GSK logo with strapline' section for more information).

#### Alternative use

- When you can't use the full-colour logo, please use either the white-out or single colour orange version (Figures 2 and 3).  
These should be used when the background image or colour is too light or cluttered to hold the full colour version.
- The white-out and single colour orange are also suitable for use on-pack. Please see 'On-pack' section for information on application of the logo on-pack.

#### Exceptional use

- The single colour grey logo should only be used in exceptional circumstances (Figure 4).

Only use master artwork for all versions of the GSK logo.

**Figure 1.**  
Recommended use logo



**Figure 2.**  
Alternative use logo



**Figure 3.**  
Alternative use logo



**Figure 4.**  
Exceptional use logo



### 3.1.8

## GSK logo

### Sizes for print

#### Use the table to size logo correctly

Use the logo-sizing table as a guide when applying our GSK logo on various applications. These logo sizes provide the correct balance and proportion for the size and format.

When applying the logo across a series of applications of similar size, apply the same size logo in the same position on each item to maintain consistency.

#### International standard paper sizes

Stationery	Logo height
Letterhead A4 – 210mm × 297mm	16mm
Compliments Slip – 210mm × 99mm	16mm
Business Card – 85mm × 55mm	11mm

#### Print

A3 – 297mm × 420mm	20mm
A4 – 210mm × 297mm	16mm
A5 – 148mm × 210mm	12mm
A6 – 105mm × 148mm	10mm
A7 – 74mm × 105mm	8mm

### 3.1.9

## GSK logo

### Sizes for international formats

#### Predetermined logo sizes

For some everyday formats we have indicated the following logo height sizes.

A3 297 x 420mm Logo height 20mm	
A4 210 x 297mm Logo height 16mm	
A5 148 x 210mm Logo height 12mm	
A6 105 x 148mm Logo height 10mm	
A7 74 x 105mm Logo height 8mm	
Letterhead 210 x 297mm Logo height 16mm	
Compliments slip 99 x 210mm Logo height 16mm	
Business card 55 x 88mm Logo height 11mm	

### 3.1.10

## GSK logo

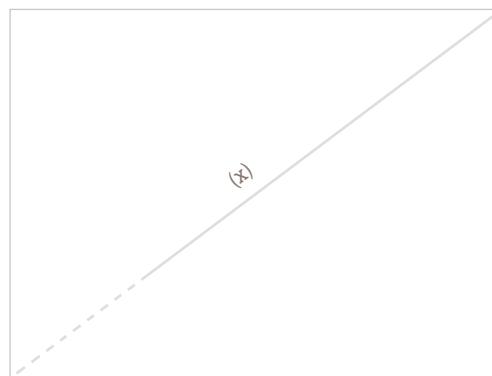
### Sizing for non standard formats

#### Follow these steps when sizing the logo

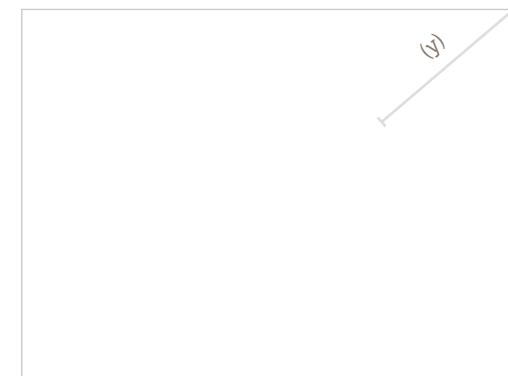
For formats or paper sizes not previously listed, please use the following steps when determining your logo size.

**IMPORTANT:** For specific questions on GSK logo sizing please contact the Global Brand Team.

**Step 1**  
Rule from one edge of the format to the other (x)



**Step 2**  
Divide (x) by 20 to achieve (y)



**Step 3**  
(y) determines the horizontal measure



**Step 4**  
50% of the logo height determines clear space



### 3.1.11 GSK logo Misuse

#### Examples of misuse

Do not use the GSK logo outside of the way described in these guidelines.

Our logo must not be redrawn, reset or altered in any way. If you have any questions about logo use, please contact the Global Brand Team.

Only use master artwork for all versions of the GSK logo.



## **3.2 GSK logo and strapline**

- 3.2.1 Introduction**
- 3.2.2 Examples**
- 3.2.3 Logo**
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- 3.2.5 Sizes for print**
- 3.2.6 Sizing for non standard formats**
- 3.2.7 Clear space and minimum size**
- 3.2.8 Misuse**

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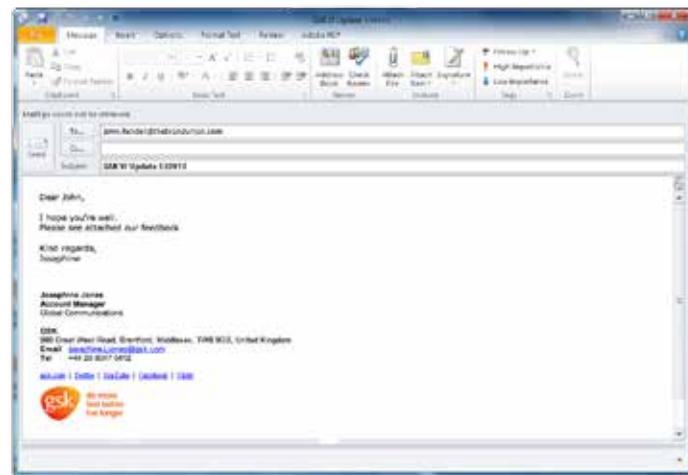
### **3.2.1**

## **GSK logo and strapline**

### **Introduction**

**The new logo and strapline is a key part  
of our latest look and feel, aiming to create  
a stronger GSK brand, a clear statement  
of why we exist.**

### 3.2.2 GSK logo and strapline Examples



### 3.2.3

## GSK logo and strapline

### Logo

#### GSK logo and strapline

The stacked version allows for greater logo and strapline clarity on formats when the linear version is not suitable (Figure 1).

#### Master artwork files

Our logos should only be reproduced from master artwork files and should not be redrawn, retyped or altered in any way.



**Figure 1.**  
Stacked GSK logo and strapline

### 3.2.4

## GSK logo and strapline

### Logo versions

#### GSK logo and strapline

Always use the full-colour version of the GSK logo. When this is not possible, use either the single colour version or white-out version.

The stacked GSK logo and strapline is our preferred option. In situations where space is limited, such as narrow digital formats, the linear version may be used.

#### Stacked GSK logo and strapline

Artwork is available for:

- Full-colour, Pantone®
- Full-colour, CMYK
- Single colour, orange version
- Single colour grey
- Single colour white-out

Stacked GSK logo and strapline



Full-colour



Single colour, orange



Single colour grey



Single colour white-out

### 3.2.5

## GSK logo and strapline

### Sizes for print

#### Use the table to size logo correctly

Use the logo-sizing table shown here as a guide when applying our GSK logo and strapline on various applications. These logo sizes provide the correct balance and proportion for the size and format.

All logo size measurements given refer to the height of the GSK logo.

#### International standard paper sizes

Stationery	Logo height
Letterhead (A4 – 210mm × 297mm)	16mm
Compliments Slip (99mm × 210mm)	16mm
Business Card (85mm × 55mm)	11mm

#### Print

A3 – 297mm × 420mm	20mm
A4 – 210mm × 297mm	16mm
A5 – 148mm × 210mm	12mm
A6 – 105mm × 148mm	10mm
A7 – 74mm × 105mm	8mm

## 3.2.6 GSK logo and strapline

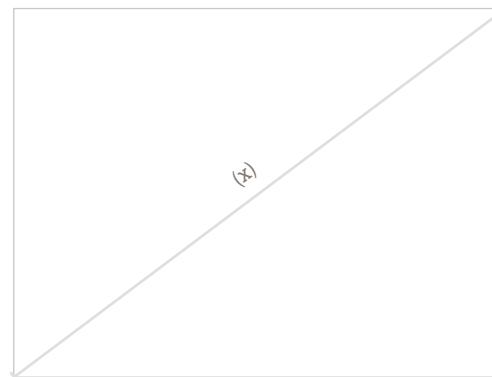
### Sizing for non standard formats

#### Follow these steps when sizing the logo

For formats or paper sizes that are not international standard sizes (see 'sizes for print' in section 3.2.5), please use the following steps to calculate the correct size of logo.

**IMPORTANT:** For specific questions on GSK logo sizing, please contact the Global Brand Team.

**Step 1**  
Rule from one edge of the format to the other (x)



**Step 2**  
Divide (x) by 20 to achieve (y)



**Step 3**  
Use (y) to calculate width of logo



**Step 4**  
Clear space is 50 per cent of the logo height



### 3.2.7

## GSK logo and strapline

### Clear space and minimum size

#### Clear space

It is important that there is clear space around the GSK logo and strapline (Figure 1). This will give it more prominence and stand out.

A minimum clear space area is defined by 50 per cent of the height and width of the GSK logo and this should be applied on all applications.

#### Stacked GSK logo and strapline – minimum size

Minimum size is 7.5mm in height (Figure 2).



**Figure 1.**  
Clear space GSK logo and strapline



**Figure 2.**  
Minimum size GSK logo and strapline

### 3.2.8

## GSK logo and strapline Misuse

### Misuse

Here are some examples of misuse of our GSK logo and strapline.

Please use our GSK logo and strapline correctly at all times, as instructed in these guidelines. If you have any questions about logo and strapline use, please contact the Global Brand Team.

**IMPORTANT:** The GSK logo and strapline should not be redrawn, reset or altered in any way. Please reproduce our logo and strapline from master artwork files.



**do more  
feel better  
live longer**

Don't colour the strapline in any other colour than orange or white



**do more, feel better, live longer**

Don't centre the strapline



**do more  
feel better  
live longer**  
GlaxoSmithKline

Don't attach the old 'GlaxoSmithKline' wordmark to the strapline



**do more  
feel better  
live longer**

Don't rotate the strapline



**Improve the  
quality of  
human life**

Don't attach any other strapline or division names to the GSK logo



**do more, feel  
better, live longer**

Don't rearrange any elements of the GSK strapline

## 3.3 Heartbeats

- 3.3.1 Introduction
- 3.3.2 Examples
- 3.3.3 A flexible system
- 3.3.4 Scaling
- 3.3.5 A4 sizes
- 3.3.6 Format flexibility
- 3.3.7 Positioning text in heartbeats
- 3.3.8 Text sizes
- 3.3.9 Exception
- 3.3.10 Layout examples
- 3.3.11 Misuse

---

### 3.3.1

## Heartbeats

### Introduction

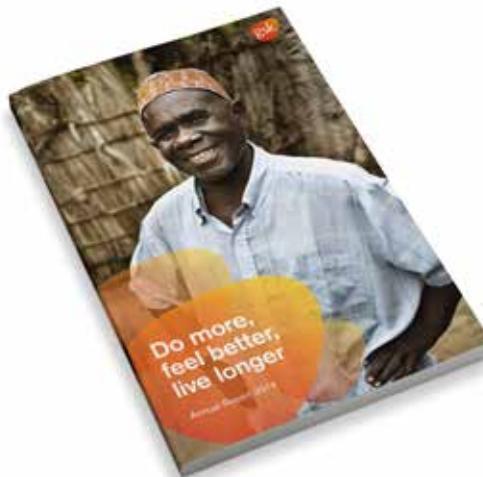
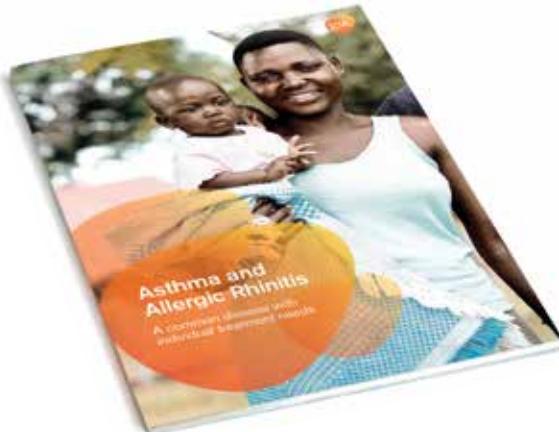
The GSK heartbeats are a flexible graphic device that we can use for messaging and to add visual interest to a range of applications.

Derived from the GSK logo, heartbeats play a powerful and important role in our look and feel.

Heartbeats are the key visual link to the logo and a device that extends as if reaching out to people to convey the sense that GSK is connecting with the world.

When placed on imagery they combine to enhance our unique GSK look and feel.

### 3.3.2 Heartbeats Examples



### 3.3.3 Heartbeats

## A flexible system

### Heartbeats

We use heartbeats across the full range of our applications but they should be used sparingly because overuse reduces their impact.

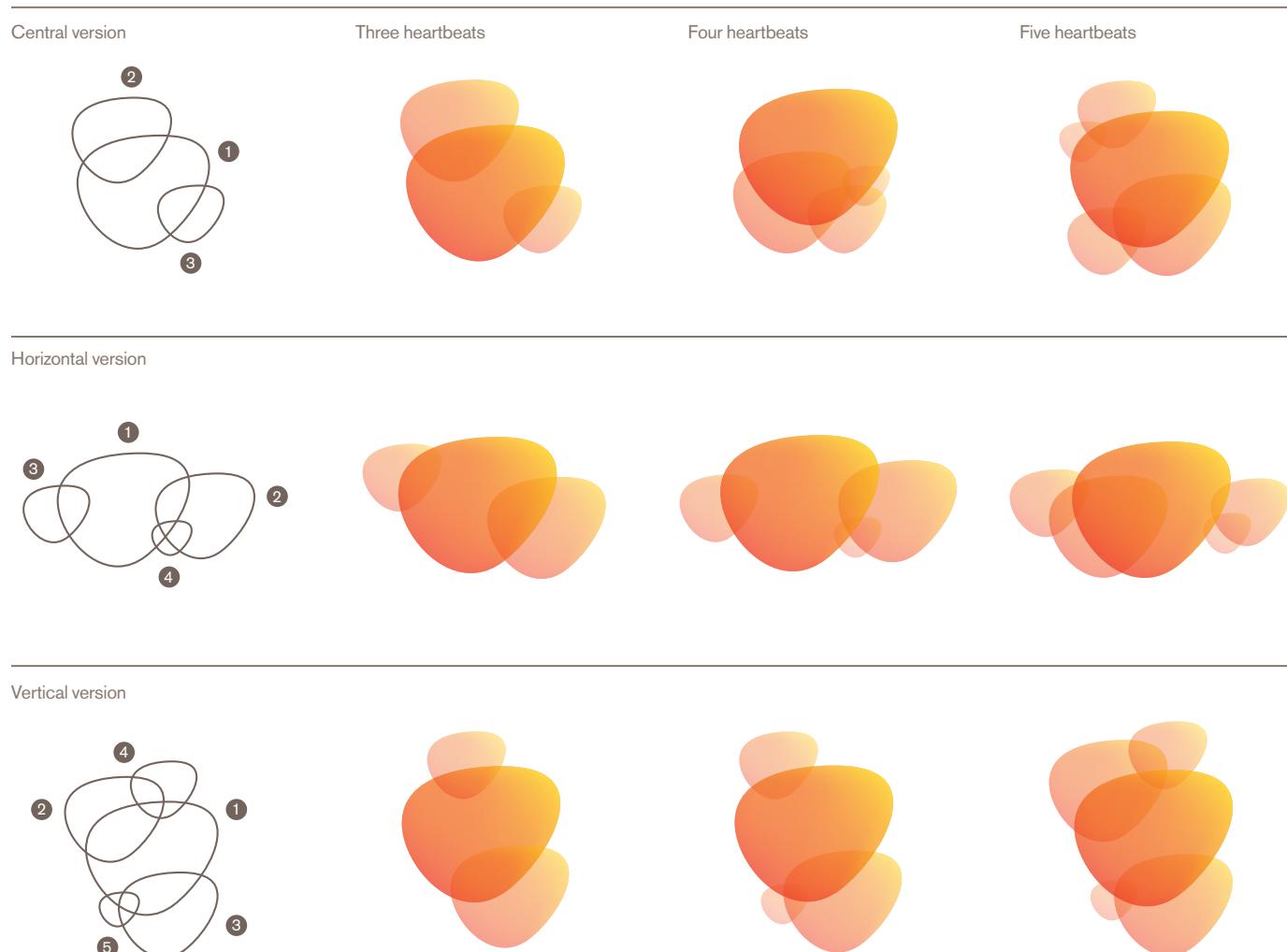
Heartbeats are available in three groups of three, four and five heartbeats. Heartbeats can be used on front covers and on internal pages to hold content. Heartbeats should never be used purely for decoration.

In order for heartbeats to fit all types of format, they are available in three versions; horizontal, vertical and central.

Select the size and version of heartbeats based on the best fit for the layout.

For further information about matching heartbeats to vertical and horizontal formats refer to format flexibility' in this section.

**IMPORTANT:** Only use one version of heartbeats per layout. Do not create different versions of the heartbeat and only use the artwork supplied.



### 3.3.4

## Heartbeats

### Scaling

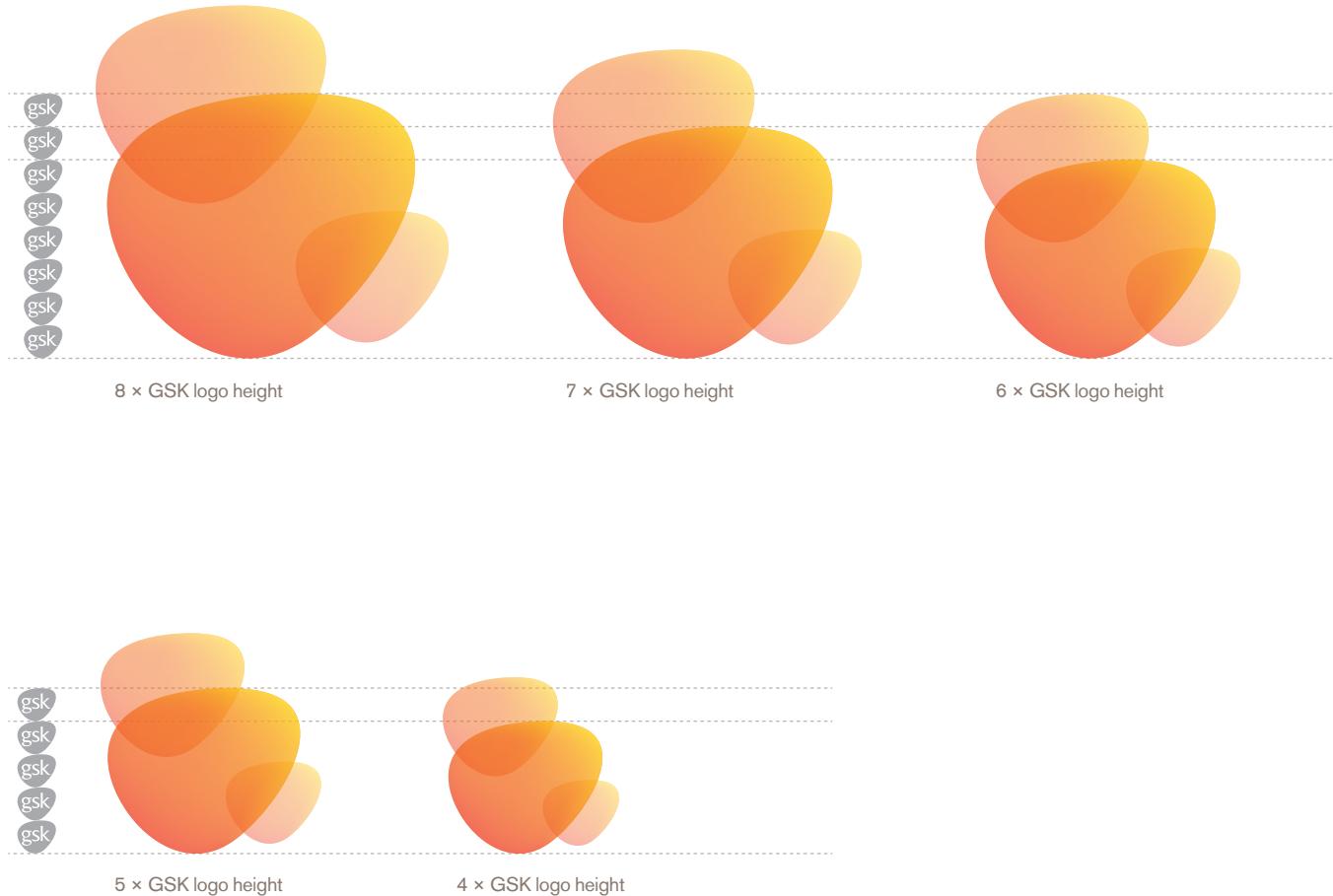
#### Scaling heartbeats

Heartbeats can increase as well as decrease in size. This is defined by the size of the GSK logo.

It is easy to calculate. The size of the large central heart shape should be from four to eight times the height of the GSK logo.

**IMPORTANT:** Heartbeats that appear on pages without a logo should be scaled based on the size of the GSK logo on the front page of the design.

When designing a range of covers, it helps to standardise the sizes of heartbeats to create a consistent look and feel.

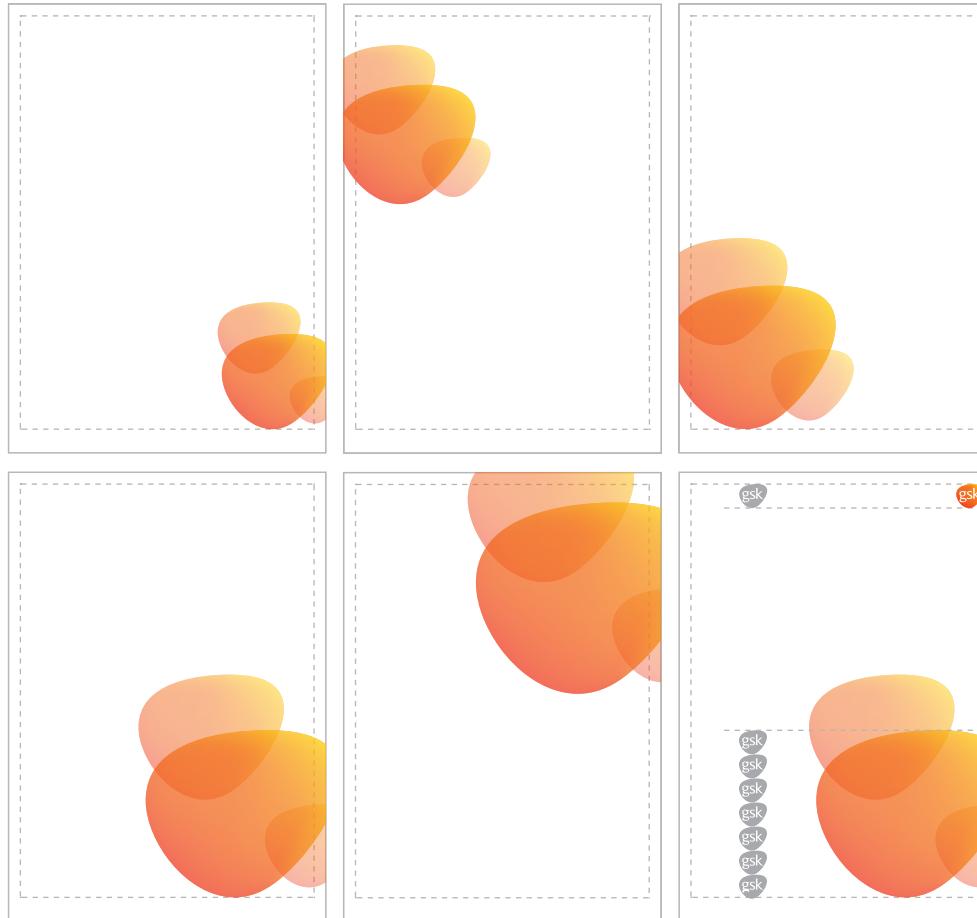


### 3.3.5 Heartbeats A4 sizes

#### Heartbeat A4 sizes

These examples show the different sizes of heartbeat clusters in relation to an A4 paper size.

**IMPORTANT:** Heartbeat examples shown here are to illustrate positioning only. When applying heartbeats they always need to contain text.



### 3.3.6

## Heartbeats

### Format flexibility

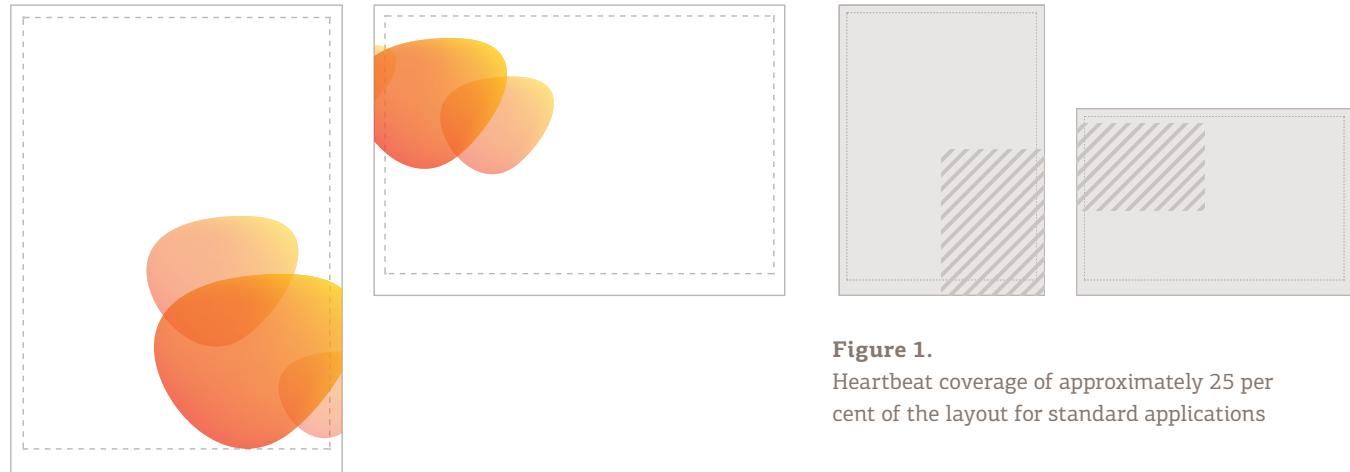
#### Flexible positioning

A range of heartbeats is available to suit a multitude of applications and formats. These can be positioned flexibly using the guidance within this session.

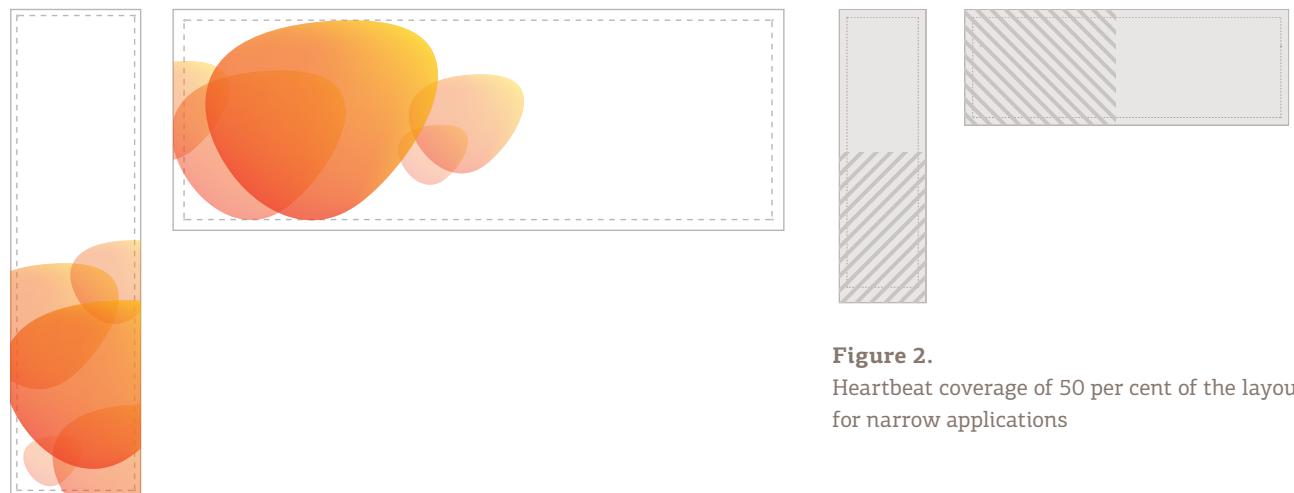
As a general rule, heartbeats should not cover anymore than 25 per cent of the surface area on standard A4 layouts (Figure 1) and 50 per cent of the surface on narrow layouts (Figure 2).

**IMPORTANT:** Bleed at least one side of the heartbeats off the edge of a layout. Horizontal heartbeats should be used in (narrow) horizontal formats.

Heartbeat examples shown here are to illustrate positioning only. When applying heartbeats they always need to contain text.



**Figure 1.**  
Heartbeat coverage of approximately 25 per cent of the layout for standard applications



**Figure 2.**  
Heartbeat coverage of 50 per cent of the layout for narrow applications

### 3.3.7

## Heartbeats

### Positioning text in heartbeats

#### Positioning text

Heartbeats always feature one large central heart shape. This is for text and should be aligned to the page grid. Text should only be placed in the large heart shape, not the smaller heart shapes that surround it.

- The exclusion zone is the area outside an 80 per cent scale of the main heart shape (Figure 1). Placing all text with the 80 per cent of the main heart shape prevents text moving too close to the main heart shape edge – preserving clarity (Figure 2).



**Figure 1.**  
Heartshape clear space construction



**Figure 2.**  
Heartbeat with correctly placed text

### 3.3.8 Heartbeats Text sizes

#### Text sizes in heartbeats

Because the amount of text within heartbeats will vary, a range of font sizes is available.

The aim is to create a balance between the prominence of heartbeats and the text inside them. Here we show a range of heartbeats and various text sizes applied.

For the typographic hierarchy principles please refer to the 'Typography' section

For further information on signposts see section 'Brand architecture' section.

**IMPORTANT:** Examples shown are indicative of text sizes only. For heartbeat positioning guidance please see section 3.3.6.



### 3.3.9

## Heartbeats

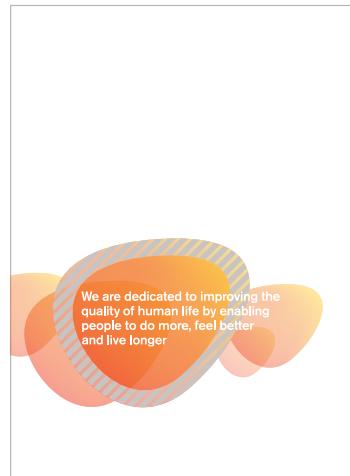
### Exception

Here we show how copy on heartbeats should be applied with longer text and on small or extreme formats.

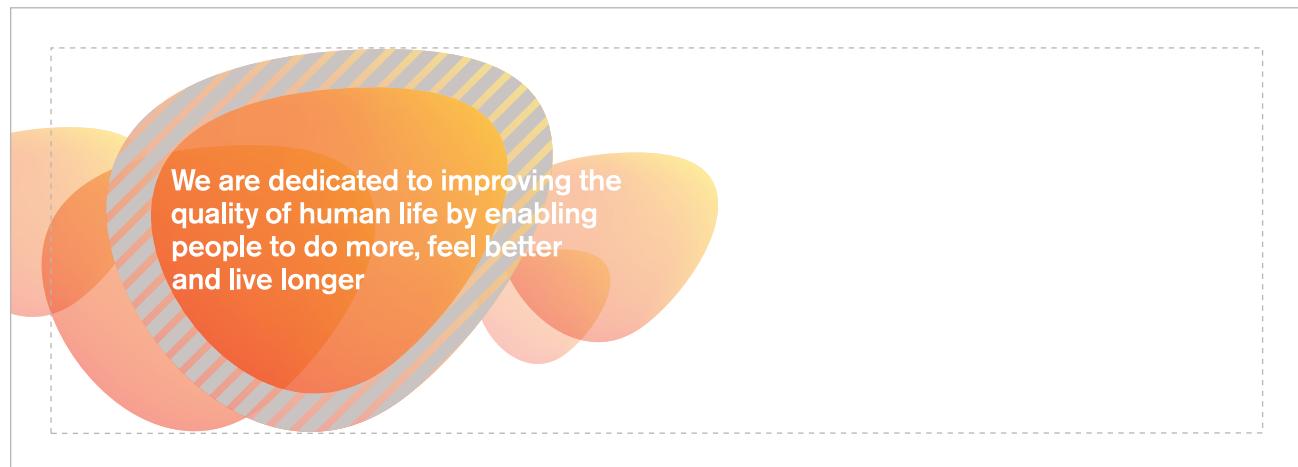
So that longer headings don't get too small, text is allowed to break out of the large central heart shape (Figure 1). Text must not break out of the entire cluster of heartbeats.

On small or extreme formats heartbeats may cover up to 50 per cent of the layout. This creates a larger area for text, especially useful for online applications (Figure 2).

**IMPORTANT:** With small or extreme formats, text in heartbeats may be centred vertically but never centred horizontally.



**Figure 1.**  
Heartbeat with longer text



**Figure 2.**  
Heartbeat on narrow format

## 3.3.10

# Heartbeats

## Layout examples

### Heartbeats in use

Here we show how to create ideal layouts when using heartbeats.



## 3.3.11

# Heartbeats

## Misuse

### Heartbeats misuse

Here are examples of misuse of heartbeats across various applications, where it is too large or too small for the format or more than one version has been used. Please follow the guidance described in this section to apply heartbeats correctly.

**IMPORTANT:** For maximum stand out, make sure there is plenty of clear space between heartbeats and the GSK logo. See guidance on clear space in the 'GSK logo' section.



Don't cover more than 25% of the layout



Don't use very small heartbeats on layouts



Don't use more than one heartbeat per layout



Don't use the heartbeats without copy



Don't use heartbeats on consumer branded literature



Don't cover the main subject matter with heartbeats



Ensure that heartbeats don't interfere with the GSK logo



Don't use heartbeats in any colour other than orange

## **3.4**

# **Beating heart logo animation**

- 3.4.1 Introduction**
- 3.4.2 Examples**
- 3.4.3 Animation storyboard**
- 3.4.4 Stand-alone video end frame**
- 3.4.5 Integrated end frame – story board**
- 3.4.6 Integrated end frame – variations**
- 3.4.7 Title safe areas and grid**
- 3.4.8 Measurements – stand-alone end frame  
without strapline**
- 3.4.9 Measurements – stand-alone end frame  
with strapline**
- 3.4.10 Measurements – integrated end frame**
- 3.4.11 Logo positioning**

---

### **3.4.1**

## **Beating heart logo animation**

### **Introduction**

**By using a range of animation techniques  
and a heartbeat sound we bring our  
distinctive logo to life.**

**Our beating heart logo animation is  
used primarily in corporate videos and  
television commercials.**

**The animation can be used on it's own  
as a stand-alone (with or without strapline),  
or integrated as part of a promotion of  
a GSK product/brand.**

**There are two versions of the beating  
heart logo animation. The first is logo  
only, and the second, logo and strapline.**

### 3.4.2

## Beating heart logo animation

### Examples



Stand-alone end frame.



Stand-alone end frame with strapline.



Integrated end frame example.

### 3.4.3

## Beating heart logo animation

### Animation storyboard

#### 24 frame cycle (approx 3 seconds)

From start to finish, the beating heart logo animation takes three seconds (72 frames). It includes a 'pulse' heart beat sound track and exists as a complete master artwork. Storyboard shown here explains the animation in sequence and is for reference only.

**IMPORTANT:** Do not attempt to recreate this animation.



1. GSK's three heartbeats (central version) fade into view.



2. Heartbeats begin to merge. Light appears at right edge of central heartbeat.



3. As heartbeats continue to merge, light grows stronger and begins to track along edge of central heartbeat.



4. Three heartbeats merge into one. Light nears the end of its journey. GSK letters begin to fade into view.



5. The light ends its journey and rests at top right of heartbeat. GSK letters are now fully revealed.



6. Heartbeat reduces in size to simulate start of heartbeat.  
Sound: First pulse of heartbeat begins.



7. Heartbeat increases in size to complete simulation of one beat.  
Sound: Second pulse of heartbeat begins.



8. Heartbeat returns to standard size as GSK logo to complete animation.

### 3.4.4

## Beating heart logo animation

### Stand-alone video end frame (with or without strapline)

#### Storyboard

The stand-alone end frame is used primarily within GSK video communications, where there are fewer time restrictions and financial constraints.

Storyboard shown here explains the animation in sequence and is for reference only.

- The beating heart logo is always positioned centrally on a white background.
- The stand-alone end frame lasts for approximately 3 seconds (72 frames).



1.  
Video content comes to an end.

2.  
Cut to full frame white background. Voice-over from video content never overlaps onto this frame.

3.  
Beating heart logo animation fades into view in centre of screen and lasts for three seconds (72 cycles).

Last frame without strapline



4.  
Beating heart logo animation finishes its complete cycle.



- 5a.  
The GSK logo remains in full view until the end.

Last frame with strapline



- 5b.  
The GSK logo remains in full view until the end, revealing the strapline.

### 3.4.5

## Beating heart logo animation

### Integrated end frame – storyboard

#### Storyboard (Sensodyne example)

The integrated end frame combines the beating heart logo animation and other elements such as a product shot. It is used solely for consumer/patient facing television commercials. The example shown here is for the consumer brand 'Sensodyne'.

Because of timing constraints the beating heart logo animation is not shown alone but needs to be integrated with other screen elements.

- Always position the beating heart logo animation at the top right hand corner of the screen.
- The animation should not dominate the screen content because it plays a supporting role.
- The animation should appear while the protagonist or narrator in the video is still talking.
- Overlapping the voice-over with the animation saves time and helps with logo integration.



1.  
Full frame video content.



2.  
Cut to integrated end frame. GSK facing video end frames may contain a variety of different elements including reduced size video content. All end frames are different – to suit content and the individual GSK brand.



3.  
The beating heart logo animation fades into view at the top right corner. As the logo fades into view the beating heart animation starts its three second (72 frame) cycle – see 'animation storyboard' in this section.



4.  
The animation goes through its cycle. Any video content will continue to play.



5.  
Any soundtrack still playing should stop before the 'pulse' heartbeat sound begins. The 'pulse' sound should always be clearly heard with no other interference.



6.  
The beating heart logo animation finishes its complete cycle and the video comes to an end.

### 3.4.6

## Beating heart logo animation Integrated end frame – variations

### Variations in end frame design

Each GSK brand end frame will have its own personality and may include different design elements. An end frame may include one or all of the following: video content (reduced size or full frame), pack shot, text lines, call to action and contact details. Accreditation logos may also be needed.

Because of the variation in design style between the different GSK brands, consistent positioning of the logo can be a challenge.

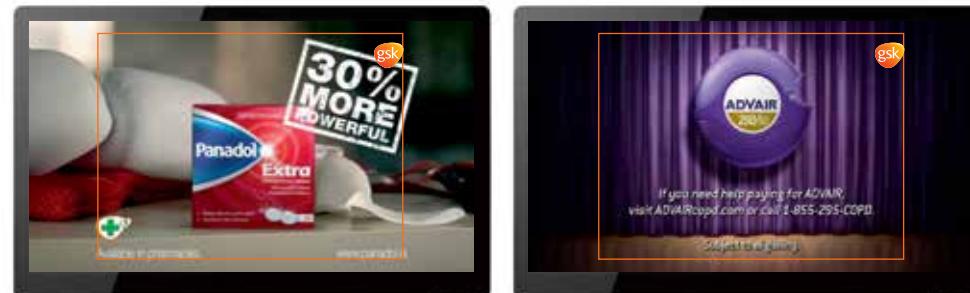
### Logo positioning

- Position the beating heart logo animation at the top right corner of the screen where possible.
- Use the grid to ensure accuracy and consistency (see 'title safe areas and grid' in this section).
- Where it's not possible to position the beating heart logo animation at the top right corner find the next best position so it is clearly visible but does not overlap other elements.
- The beating heart logo animation plays a supporting role and should not dominate the overall layout.



Preferred logo size and positioning where possible.

This particular end frame example adheres to the 14.9 title safe area – indicated by the orange keyline.



### 3.4.7

## Beating heart logo animation

### Title safe areas and grid

So that GSK graphic elements are always correctly and consistently positioned on GSK end frames, it is important to work within 'title safe' areas. This is particularly important for integrated video end frames.

#### Screen formats

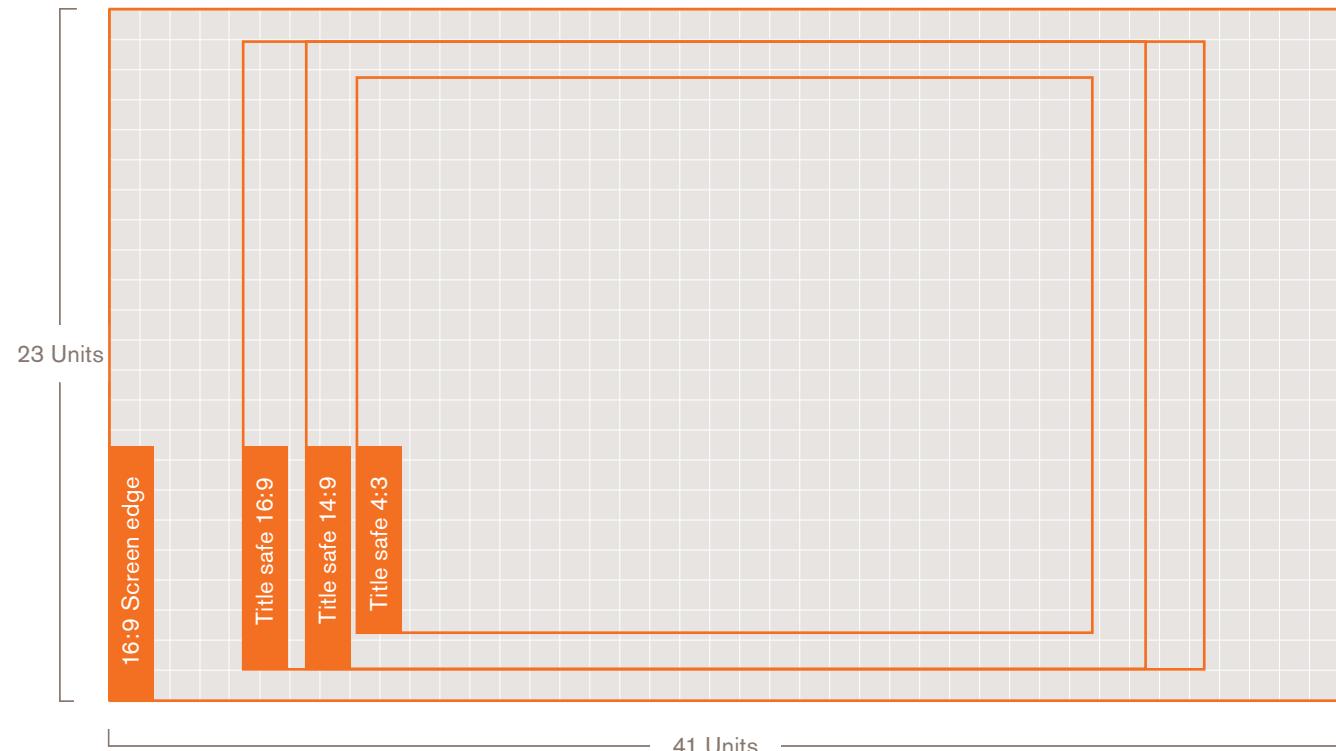
- The most common screen format is 16:9.
- The 4:3 format is now rarely used for viewing video content but may still need to be considered for some country markets.
- Position all GSK design elements within the correct format title safe area so they are clearly visible on 16:9 and 4:3 formats.
- The 14:9 title safe area can sometimes be used as a compromise between 16:9 and 4:3 formats.

#### Grid

We use a simple grid system to position and scale GSK end frame elements, including the beating heart logo animation.

- Each grid square represents 25 pixels × 25 pixels.
- For a screen resolution of 1024 × 576, we can divide the 16:9 format screen into  $41 \times 23$  square units.
- Higher screen resolutions will not change this ratio of 41 to 23 grid units.

**IMPORTANT:** Work closely with video editors to ensure that the beating heart logo animation can be seen clearly on all screens and computer monitors. Most video editing software includes guidance on positioning typography and graphics within title safe areas.



This is a 16:9 format showing title safe areas.  
All GSK graphic and typographic elements  
should stay within the relevant safe area as  
shown by the orange keylines.

### 3.4.8

## Beating heart logo animation

### Measurements – stand-alone end frame without strapline

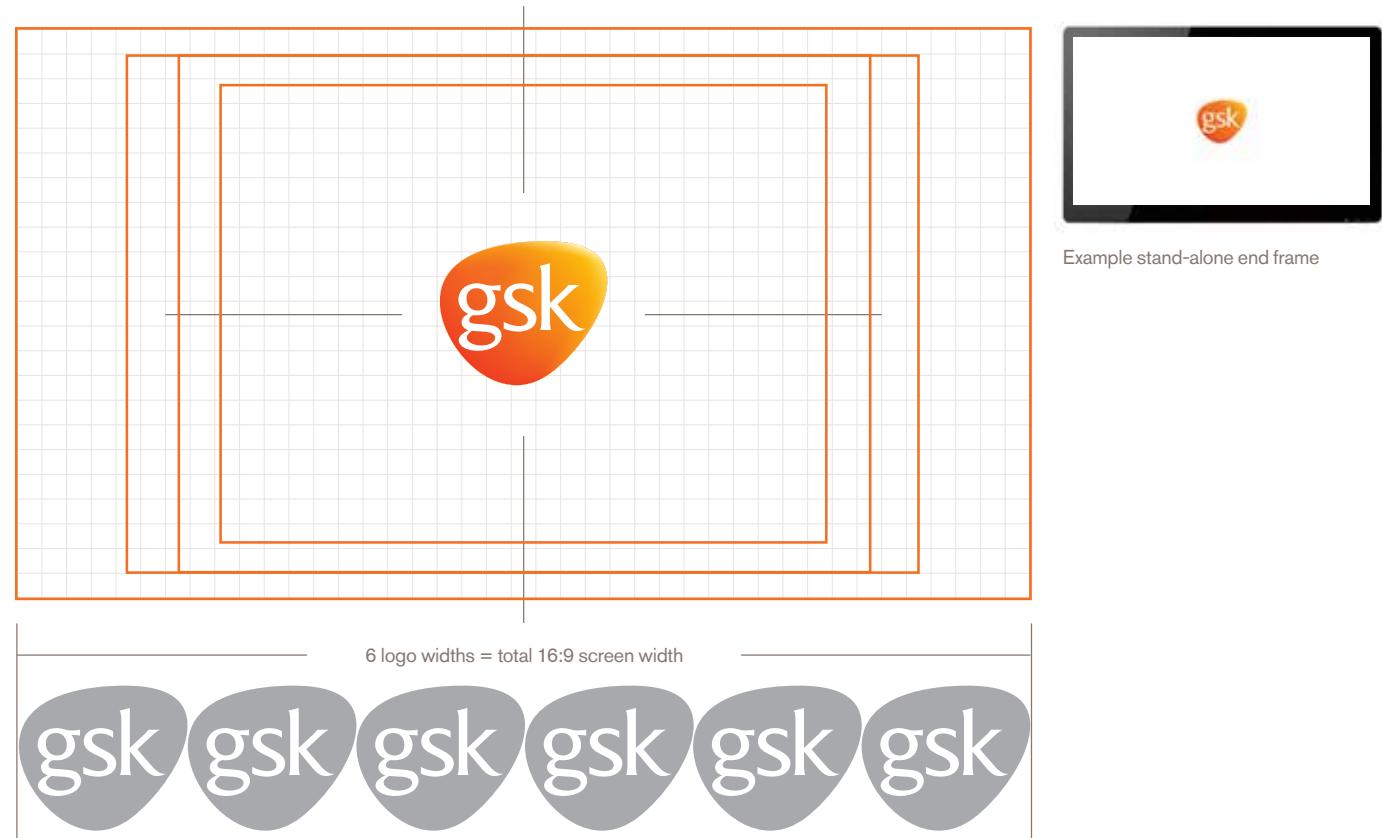
#### Logo size

The width of the central heartbeat of the beating heart logo animation should be approximately one sixth of the total width of the 16:9 screen, just under 7 grid units wide (Figure 1).

- A simple way to calculate the logo size is to align six logos, side by side.
- Scale them to fit the exact width of the full 16:9 screen.
- This gives you the correct logo size.

#### Logo position

Position the beating heart logo animation in the centre of the screen on a white background.



**Figure 1.**  
Position and size of central heartbeat

### 3.4.9

## Beating heart logo animation

### Measurements – stand-alone end frame with strapline

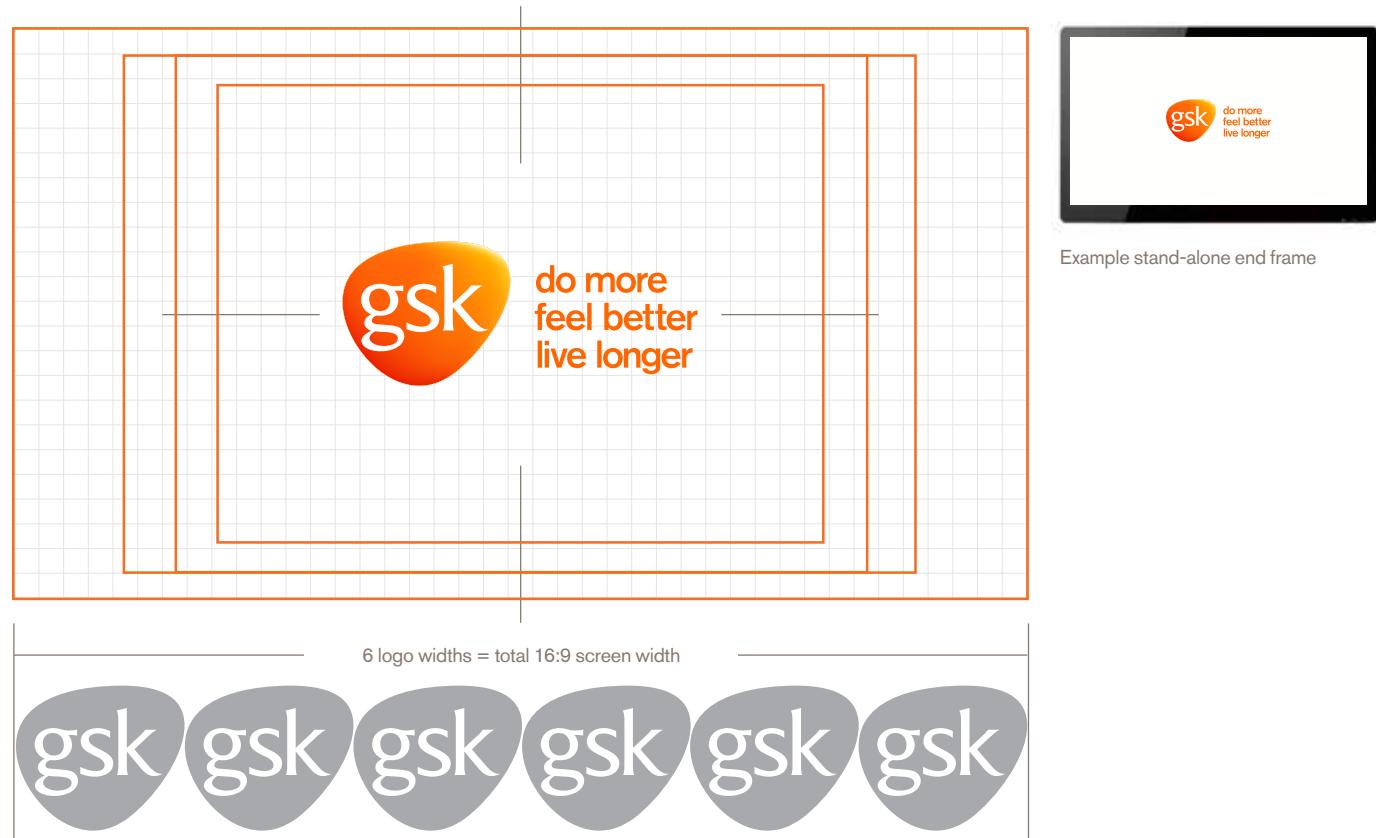
#### Logo size

The width of the central heartbeat of the beating heart logo animation should be approximately one sixth of the total width of the 16:9 screen, just under 7 grid units wide (Figure 1).

- A simple way to calculate the logo size is to align six logos, side by side.
- Scale them to fit the exact width of the full 16:9 screen.
- This gives you the correct logo size.

#### Logo position

Position the beating heart logo animation in the centre of the screen on a white background.



Example stand-alone end frame

**Figure 1.**  
Position and size of central heartbeat

### 3.4.10

## Beating heart logo animation

### Measurements – integrated end frame

#### Logo size

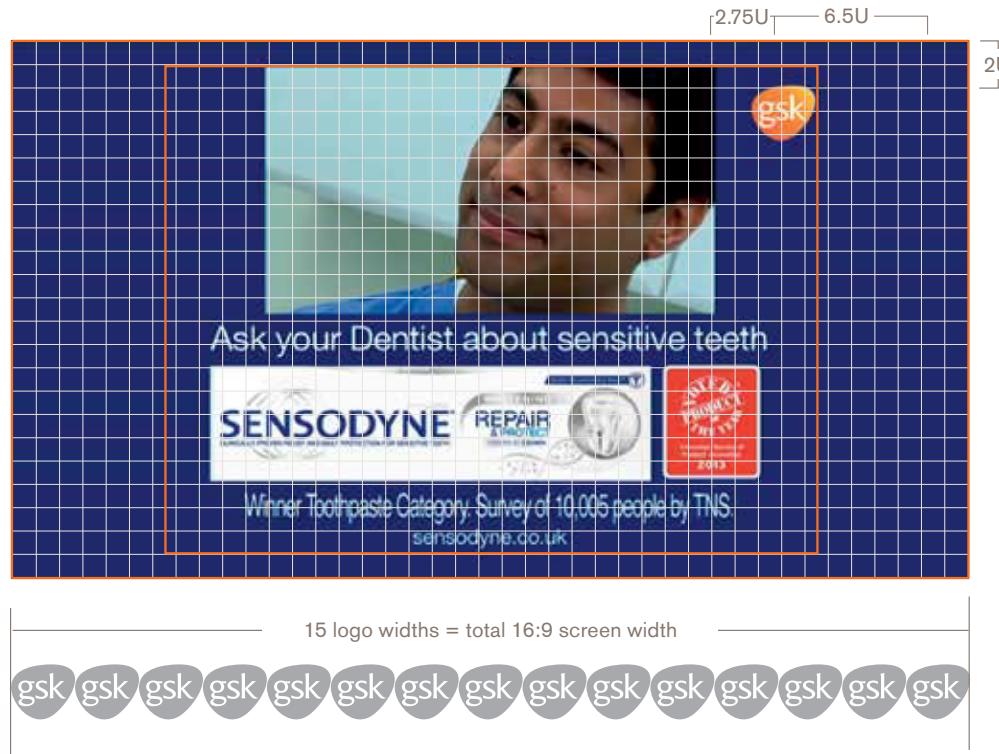
The width of the central heartbeat of the beating heart logo animation should be approximately 1/15 of the total width of the 16:9 screen – approximately 2.75 grid units wide.

- A simple way to calculate the logo size is to align 15 logos, side by side.
- Scale them to fit the exact width of the full 16:9 screen.
- This gives you the correct logo size.

#### Logo position

Position the logo at the right edge of the title safe area and one grid unit below the top edge of the title safe area, as shown here (Figure 1).

**IMPORTANT:** The logo is always the same size regardless of the screen format.



**Figure 1.**  
Align 15 logos to calculate logo size



Example intergrated end frame

### 3.4.11

## Beating heart logo animation

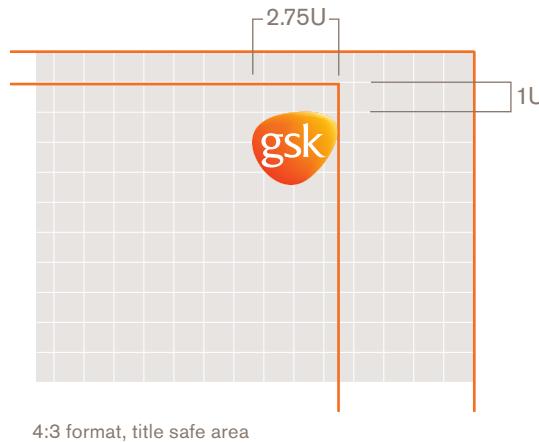
### Logo positioning

#### Consistent logo positioning on all formats

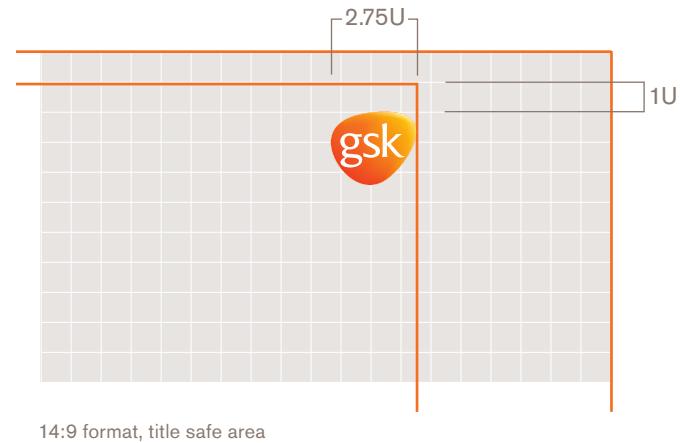
The position of the GSK beating heart logo animation should be as consistent as possible, regardless of the proportions of screen format.

Position the logo at the right edge of the title safe area and one grid unit below the top edge of the title safe area, as shown here.

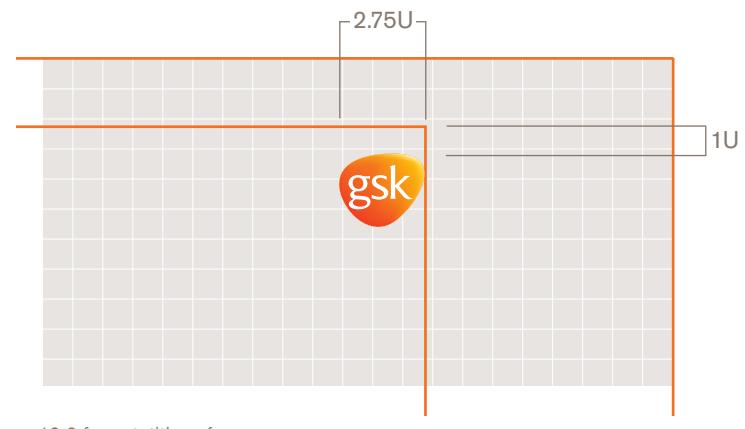
**IMPORTANT:** The logo is always the same size regardless of the screen format.



4:3 format, title safe area



14:9 format, title safe area



16:9 format, title safe area

# **3.5**

## **Colour palette**

- 3.5.1 Introduction**
- 3.5.2 Owning orange**
- 3.5.3 Examples**
- 3.5.4 Primary colours and gradations**
- 3.5.5 Secondary colours and gradations**
- 3.5.6 Misuse**

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### 3.5.1

## Colour palette

### Introduction

**Colour plays an important role in establishing a brand's unique personality. Our colour palette conveys an overall feeling of vitality and warmth.**

**Colour sets the tone for our entire visual identity system, our look and feel and ultimately, our logo.**

**We want to truly take ownership of the colour orange within our look and feel and we'll do this through the use of a vibrant and engaging orange in our communications.**

**Orange is a dynamic colour with a real feel-good factor and a positive outlook.**

**Amongst our competitors orange is different and disruptive, making it a strong identifier for GSK.**

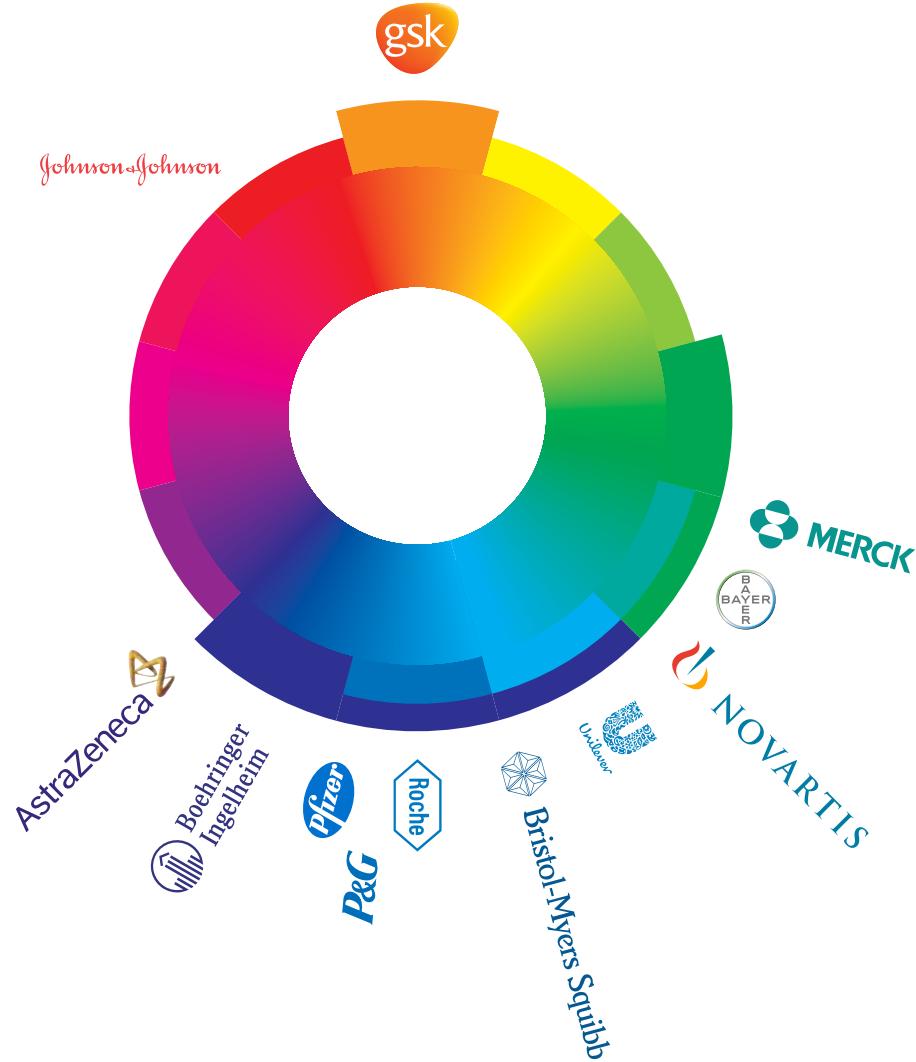
### 3.5.2

## Colour palette Owning orange

### Orange

The healthcare industry is currently represented by a sea of green and blue.

Our intention is to be differentiated from the majority through the use of orange. A vibrant and dynamic colour showing through in our logo, colour palette and visual look and feel.



### 3.5.3 Colour palette Examples



### 3.5.4

## Colour palette

### Primary colours and gradations

#### Primary colour palette

At GSK we use three primary colours plus white:  
Orange, Warm Grey 9, Warm Grey 4, and white.

We use areas of white space in design and imagery to create a sense of calm and confidence, and a canvas from which our other brand colours have greater impact.

So that we maximise visual recognition of our brand in our markets, orange should be the dominant colour on all applications.

**IMPORTANT:** Colours should always be used at 100% opacity.

#### Gradations

To give our brand a modern and dynamic appearance, we use colour gradations for elements such as large blocks of copy, information graphics, charts, graphs and heartbeat textures. For more information on this, refer to 'Heartbeat texture' section.

**IMPORTANT:**

We avoid using black for type where possible. Warm Grey 9 or the CMYK equivalent should be used. For consistency reasons, all CMYK breakdowns of all colours (except orange) are Pantone® Colour Bridge conversions. The same Pantone® values should be used for both coated and uncoated paper.

#### Orange

Pantone® 1505  
C 0 M 70 Y 100 K 0

#### Dark Grey

Pantone® Warm Grey 9  
C 23 M 32 Y 34 K 51

Primary colour palette

#### Gradation Angle 45°

C 0 M 12 Y 98 K 0

C 0 M 70 Y 100 K 0

C 0 M 95 Y 100 K 0

#### Medium Grey

Pantone® Warm Grey 4  
C 11 M 13 Y 15 K 27

#### Gradation Angle 45°

C 11 M 13 Y 15 K 27

C 23 M 32 Y 34 K 51

Primary gradations

### 3.5.5

## Colour palette

### Secondary colours and gradations

#### Secondary colour palette

The secondary colour palette consists of five colours which are used to create five secondary gradations.

The secondary palette adds greater flexibility for tables, charts and graphs, to create emphasis in type and generally where the primary palette is not sufficient.

#### Secondary colour gradations

All gradations are created from CMYK values for print and RGB values for screen.

After extensive testing, these values have been optimised to suit the gradations and should be used at all times. Gradations are used in heartbeat textures, headlines, and info graphics.

**IMPORTANT:** Colours should always be used at 100% opacity. Never use Pantone® colour values for gradations in print.

#### Purple

Pantone® 675  
C 18 M 100 Y 0 K 8

Gradation Angle 45°

C 0 M 90 Y 0 K 0

C 100 M 100 Y 0 K 0

#### Red

Pantone® 485  
C 0 M 90 Y 95 K 0

Gradation Angle 45°

C 0 M 70 Y 0 K 0

C 0 M 100 Y 95 K 10

#### Blue

Pantone® 3005  
C 100 M 31 Y 0 K 0

Gradation Angle 45°

C 100 M 0 Y 0 K 0

C 100 M 100 Y 0 K 0

#### Green

Pantone® 368  
C 65 M 0 Y 100 K 0

Gradation Angle 45°

C 0 M 15 Y 100 K 0

C 100 M 15 Y 100 K 0

#### Teal

Pantone® 7710  
C 81 M 0 Y 23 K 0

Gradation Angle 45°

C 75 M 0 Y 20 K 0

C 100 M 20 Y 40 K 30

Secondary colour palette

Secondary gradations

## 3.5.6

# Colour palette

## Misuse

### Colour misuse

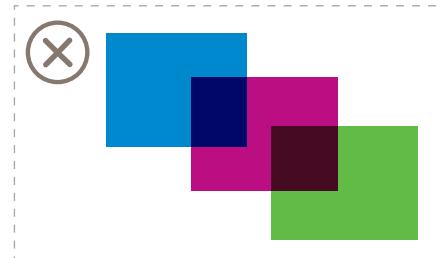
For our colour palette to be truly effective across our brand it must be used consistently and correctly across all platforms.

Opposite are some examples of possible misuse of the colour palette.

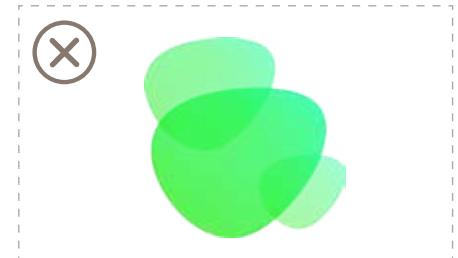
**IMPORTANT:** Do not create tints – our colours should always be used at 100 per cent of their colour value.



Do not overuse orange in communications



Do not use transparency or overlay effects to create new shades



Only use heartbeats in orange or white and do not create other colour versions



Do not create new gradients



Do not use tints



Do not use gradients set to any angle other than 45°

## **3.6**

# **Heartbeat texture**

- 3.6.1 Introduction**
- 3.6.2 Examples**
- 3.6.3 Primary version**
- 3.6.4 Secondary versions**
- 3.6.5 Cropping**
- 3.6.6 Misuse**

---

### **3.6.1**

## **Heartbeat texture**

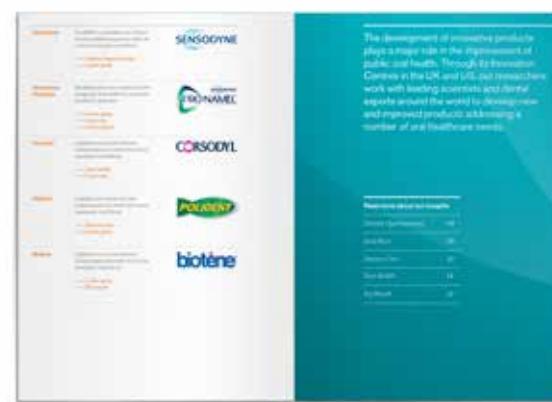
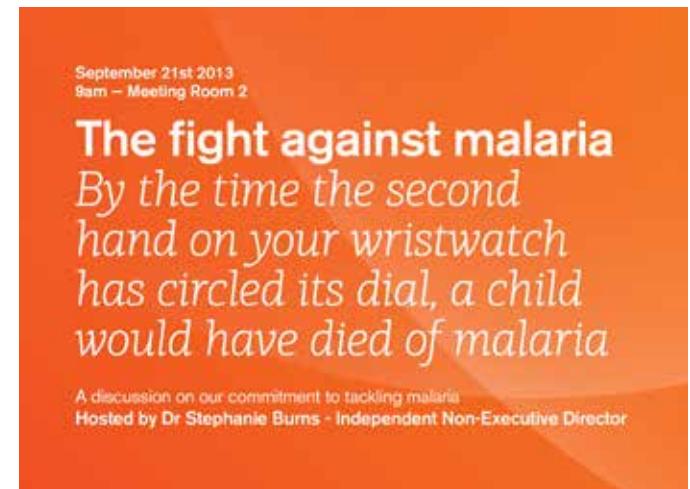
### **Introduction**

**Heartbeat textures are an alternative to photography and offer a range of interesting background graphics. They are made up of parts of the heartbeat shape combined with dynamic gradients from the primary and secondary colour palettes.**

**Textures offer a visual link to the logo and extend the design possibilities of the visual identity. They might be used to apply a more corporate tone to a document compared with the emotive effect of photographs.**

## 3.6.2

### Heartbeat texture Examples



### 3.6.3

## Heartbeat texture

### Primary versions

#### The primary versions

The orange and grey heartbeat textures are our primary versions and consists of two options:

- Close crop of two overlapping heartbeats
- Simpler close crop of a single heartbeat

#### Usage preference

Always use the orange heartbeat texture first. Should you have an application where you need to use multiple heartbeat textures then once you have exhausted the use of the orange texture we request you use the grey version.

The simpler single heartbeat option should be used when a layout is text heavy.

Artwork is available for all primary and secondary versions of the heartbeat textures.



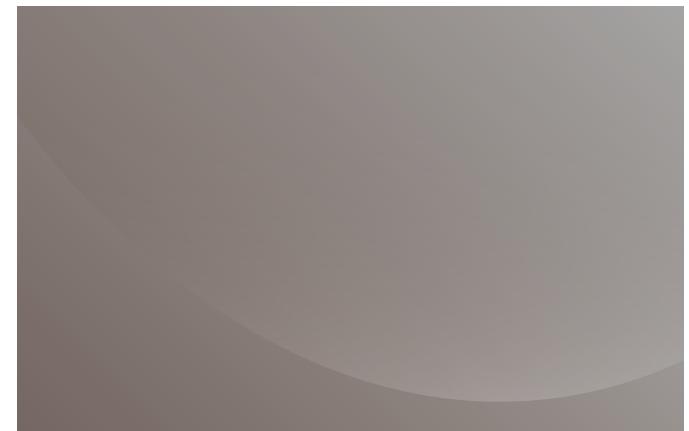
Orange option 1: Close crop of two overlapping heartbeats



Grey option 1: Close crop of two overlapping heartbeats



Orange option 2: Simpler close crop of a single heartbeat



Grey option 2: Simpler close crop of a single heartbeat

### 3.6.4

## Heartbeat texture Secondary versions

Secondary heartbeat textures using the secondary colour palette are available to complement the primary orange and grey heartbeat textures.

They should be used more sparingly than the primary heartbeat texture versions. For instance, they should be used for internal and secondary level communications.

Secondary heartbeat textures consist of two options:

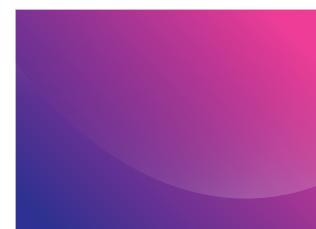
- Close crop of two overlapping heartbeats
- Simpler close crop of a single heartbeat

The simpler single heartbeat option should be used when the layout is text heavy.

**IMPORTANT:** Only use one secondary heartbeat texture in a layout to avoid creating a confusing and cluttered design.



Close crops of two overlapping heartbeats



Simpler close crops of a single heartbeat

### 3.6.5

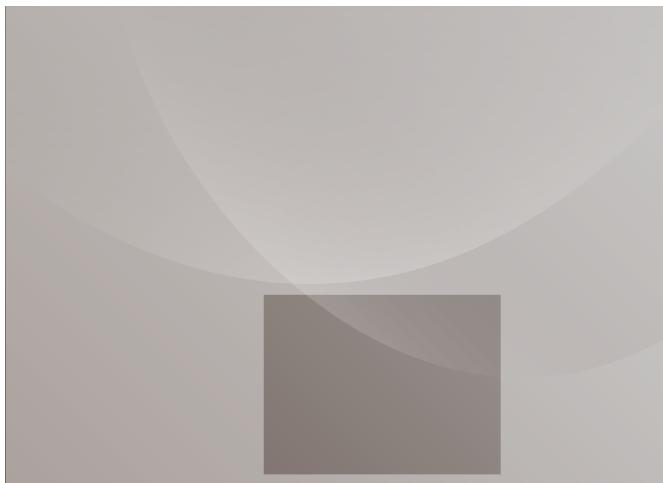
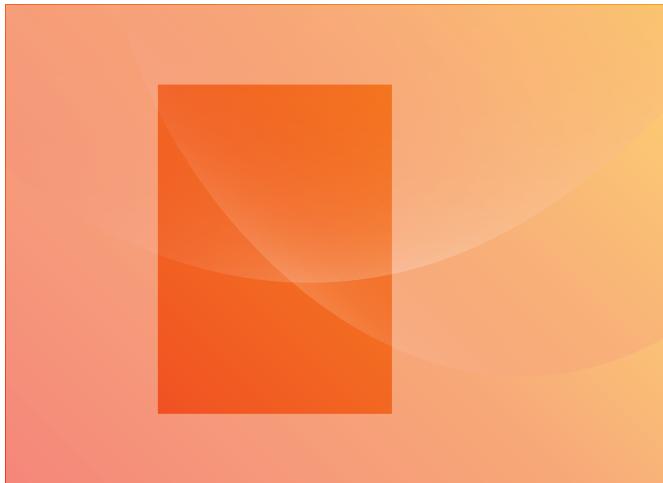
## Heartbeat texture

### Cropping

#### Correctly cropping the heartbeat texture

Textures can be cropped to suit any format, type of media and layout.

Close up cropping creates a dynamic look. We should never see the entire heartbeat. Instead, crop closely within the shape where it is most visually engaging.



### 3.6.6

## Heartbeat texture

### Misuse

#### Do not misuse the heartbeat

Incorrect use of our heartbeat textures reduces the impact of our communications and our visual identity.

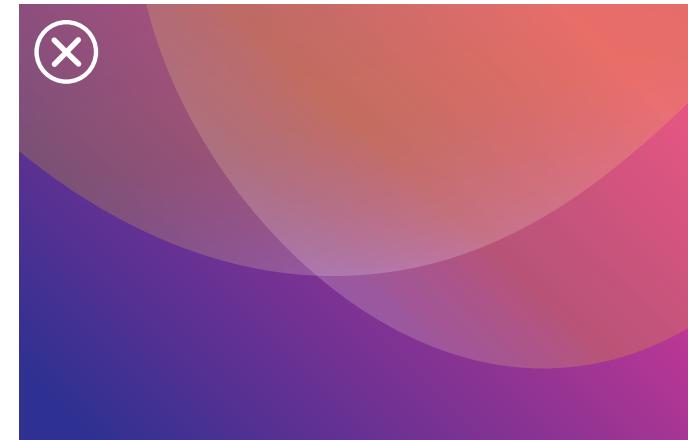
Examples of misuse:

- Use of too many heartbeats in a background texture
- Combining heartbeats and backgrounds in different colours
- Failing to create a dynamic crop
- Using colours that are not from our primary or secondary colour palettes

**IMPORTANT:** Please only use our master artwork files, to avoid misuse do not recreate heartbeat textures.



Don't use too many heartbeats.



Don't use a different colour for heartbeats and background.



Don't use too little of the heartbeat.



Don't use any colours other than those defined in the primary and secondary colour palettes.

# **3.7**

# **Typography**

- 3.7.1 Introduction**
- 3.7.2 Examples**
- 3.7.3 Desktop typefaces**
- 3.7.4 Professional typefaces**
- 3.7.5 Styling headings**
- 3.7.6 Heading gradations**
- 3.7.7 Styling subheadings**
- 3.7.8 Akzidenz Grotesk Pro – styling**
- 3.7.9 PF Centro Slab – styling**
- 3.7.10 Line spacing**
- 3.7.11 Non-latin typefaces**
- 3.7.12 Misuse**

---

### 3.7.1

## Typography Introduction

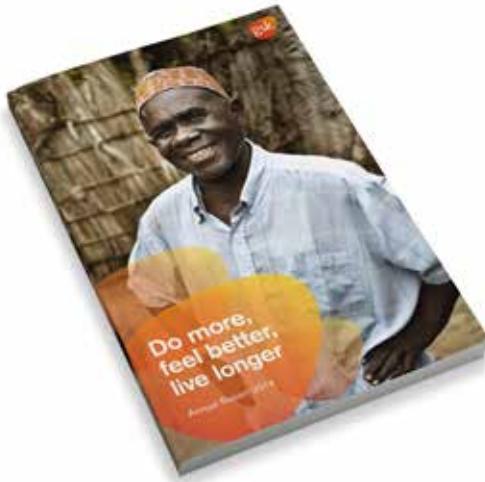
Our approach to typography is simple,  
so our words and stories are the focus.

For desktop use and digital applications  
we use Arial and Georgia.

For professionally designed communications  
Akzidenz Grotesk Pro is our primary font.  
It is supported by PF Centro Slab to provide  
warmth and personality.

## 3.7.2

### Typography Examples



**£24bn** Group revenue

**£18.4bn** Product sales

**£3.3bn** R&D

**£5.1bn** Marketing

**60%** Profit margin

**12%** R&D

**88%** Product sales



**What makes us**

**Our approach to ethical business conduct**

**Our Values**

**Our Mission**

**Our Code**

**Our Business**



### 3.7.3

## Typography

### Desktop typefaces

#### Arial

Arial is our primary typeface for GSK internal desktop communications and Microsoft® Office® products like Word® and PowerPoint®.

Arial complements our professional typefaces and can be used with equal success for reports, presentations, emails and other tasks.

Use Arial at all times as our desktop font so that all documents retain a consistent appearance. This also means that text can be copied easily from one application to another, preserving the integrity of designs and layouts.

For information on application of our desktop typefaces please see the 'templates' section.

**IMPORTANT:** Arial is part of our standard MS Office® package. No font licenses are required.

#### Where to use the fonts:

Arial Regular  
Arial *Italic*

Body copy  
*Product names*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz0123456789

**ABCDEFGHIJKLMnopqrstuvwxyz01234**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
**0123456789£\$&%@“”!()[]+=?.,**

Arial Bold  
Headings  
Subheadings  
Pull-out numerals

### 3.7.4

## Typography

### Professional typefaces

#### Berthold Akzidenz-Grotesk® Pro Family

Akzidenz Grotesk Pro is our recommended font family and one of the classic typefaces of the modern era, with beautifully crafted geometric letters that communicate presence and elegance.

#### Language support:

Western Latin 1: Albanian, Breton, Catalan, Danish, Dutch, English, Finnish, French, German, Icelandic, Irish, Italian, Norwegian, Portuguese, Spanish and Swedish.

#### PF Centro Slab

Centro Slab is a charismatic typeface that also presents a clear hierarchy of information.

You must ensure you own a legitimate copy and license before using these typefaces.

For further information regarding purchase of Berthold Akzidenz Grotesk Pro go to  
[www.fonts.com/font/berthold/akzidenz-grotesk/be](http://www.fonts.com/font/berthold/akzidenz-grotesk/be)

For further information regarding purchase of PF Centro go to  
[www.myfonts.com/fonts/parachute/pf-centro-sans-pro](http://www.myfonts.com/fonts/parachute/pf-centro-sans-pro)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789£\$&%@“”!()[]+=?,.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789£\$&%@“”!()[]+=?,.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz0123456789  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

#### Where to use the fonts:

Akzidenz Grotesk Regular Pro

Akzidenz Grotesk Italic Pro

Body copy

Figures in text

Product names

Akzidenz Grotesk Medium Pro

Headings

Subheadings

Call to action

Centro Slab Light Italic

Pull-out quotes

Centro Slab Regular

Centro Slab Regular Italic

Feature numerals

Figures

Dates

Headings

## 3.7.5

### Typography

#### Styling headings

##### Headings

Headings should always be in Akzidenz Grotesk Medium Pro – the heaviest weight we use (Figure 1). Always set headings in sentence case and ranged left where possible. Headings tend to look better with a small amount of negative tracking of -20/1000em.

To create emphasis, Akzidenz Grotesk Pro can be combined with Centro Slab (Figure 2). The combination of the geometric, corporate Akzidenz Grotesk Pro with the humanist, personal Centro Slab creates a balanced and approachable style. It also helps to create hierarchy and focus within our layouts.

##### Front covers

Headings can be typeset using our primary and secondary colour palette. However, on front covers and on GSK masterbrand lead communication items such as Annual Report, company brochure etc only the primary colour palette should be used.

**IMPORTANT:** Avoid setting headlines that don't include any Akzidenz Grotesk Pro as this will create an off-brand look.

---

**Akzidenz Grotesk Medium Pro is used for headings and is coloured in orange**

**Figure 1.**  
Akzidenz Grotesk Medium Pro headlines in orange and warm grey

---

**Akzidenz Grotesk Medium Pro Can be used with Centro Slab Italic for headings**

**Figure 2.**  
Akzidenz Grotesk Medium Pro in tandem with Centro Slab Italic

---

**Akzidenz Grotesk Medium Pro is used for headings and is coloured in Warm Grey 9**

---

**Akzidenz Grotesk Medium Pro Can be used with Centro Slab Italic for headings**

## 3.7.6

### Typography

#### Heading gradations

##### Gradation style

The gradations from our primary and secondary palette can also be used with headings. Gradations always go from dark to light with the darkest colour on the left. The gradation is applied at a 45° angle.

**IMPORTANT:** Always use gradations from our primary and secondary palette. Never create custom gradations. To ensure good reproduction, never use gradations below a text size of 12pt. Below a type size of 12pt use our flat colours. No more than two coloured gradations can be used for headings on a layout.

Typographic gradations should only be used in print and not in PowerPoint® or digital applications.

**Akzidenz Grotesk Medium Pro is used for headings and subheading 1 in our orange gradation. Angle 45°**

**Akzidenz Grotesk Medium Pro is used for headings and subheading 1 in our Warm Grey gradation. Angle 45°**

**Akzidenz Grotesk Medium Pro is used for headings and subheading 1 in our purple gradation. Angle 45°**

**Akzidenz Grotesk Medium Pro is used for headings and subheading 1 in our red gradation. Angle 45°**

**Akzidenz Grotesk Medium Pro is used for headings and subheading 1 in our blue gradation. Angle 45°**

**Akzidenz Grotesk Medium Pro is used for headings and subheading 1 in our green gradation. Angle 45°**

**Akzidenz Grotesk Medium Pro is used for headings and subheading 1 in our teal gradation. Angle 45°**

**Figure 1.**

Akzidenz Grotesk Medium Pro  
Primary colour gradation versions

**Figure 2.**

Akzidenz Grotesk Medium Pro  
Secondary colour gradation versions

### 3.7.7

## Typography

### Styling subheadings

#### Subheadings

Subheadings should also be set in Akzidenz Grotesk Medium Pro in sentence case and are ranged left. Both our primary and secondary palette can be applied to subheadings but only use flat colours, never gradations.

Secondary coloured subheadings should be used to support the overall design structure of the document in a way that the colours have a purpose such as colour coding individual sections.

**IMPORTANT:** Avoid using Akzidenz Grotesk Regular Pro for headings or subheadings. We only use the regular font weight for body copy.

Akzidenz Grotesk Medium Pro is used for subheadings in orange

Akzidenz Grotesk Medium Pro is used for subheadings in Warm Grey 9

Akzidenz Grotesk Medium Pro is used for subheadings in purple

Akzidenz Grotesk Medium Pro is used for subheadings in red

Akzidenz Grotesk Medium Pro is used for subheadings in blue

Akzidenz Grotesk Medium Pro is used for subheadings in green

Akzidenz Grotesk Medium Pro is used for subheadings in teal

**Figure 1.**

Subheadings using primary flat colours

**Figure 2.**

Subheadings using secondary flat colours

## 3.7.8

### Typography

#### Akzidenz Grotesk Pro: styling

##### Body copy

Body copy is set left aligned in Akzidenz Grotesk Regular Pro, in sentence case. Introductory paragraphs can be made to look prominent by using Akzidenz Grotesk Medium Pro. Body copy colour should be Warm Grey 9 or it's equivalent.

Emphasis can be given to other sections of text with pull-out quotes set in Centro Slab.

Text at smaller sizes (below 12pt) should have negative tracking of no more than -5/1000em.

##### Subheadings

When creating subheadings we use one of two styles:

- Subheading 1 uses Akzidenz Grotesk Medium Pro
- Subheading 2 uses Akzidenz Grotesk Regular Pro  
(Subheading 2 should only be used for signposting)

This creates differentiation between the two subheadings in our typographic hierarchy.

**IMPORTANT:** Only use Akzidenz Grotesk Pro in our two approved weights, Medium and Regular.



Document title Akzidenz Grotesk Medium Pro  
8/9.6pt (120%)

Subheading 1 Akzidenz Grotesk Medium Pro  
10/12pt (120%)

Body copy Akzidenz Grotesk Pro  
Regular 10/12pt (120%)

Footnote Akzidenz Grotesk Pro  
Regular 6/7.2pt (120%)



Section title  
Akzidenz Grotesk Regular Pro  
8/9.6pt (120%)

Intro paragraph  
Akzidenz Grotesk Medium Pro  
10/12pt (120%)

Subheading 1  
Akzidenz Grotesk Medium Pro  
10/12pt (120%)

Body copy  
Akzidenz Grotesk Regular Pro  
10/12pt (120%)

# 3.7.9 Typography Centro Slab: styling

# Headings

Using Centro Slab Italic Light with Akzidenz Grotesk Medium Pro provides balance on the page.

The first part of a heading should always be set in Akzidenz Grotesk Medium Pro and the remaining text in Centro Slab Italic Light. Text can switch between being set in Akzidenz Grotesk Medium to Centro Slab Light Italic at any point in a heading.

When Centro Slab is used in 18pt or above, use a negative tracking of no more than -25/1000em.

## Pull-out quotes

Pull-out quotes are set in Centro Slab Light Italic, left aligned with hanging punctuation.

## Graph data

Graph data should always be set in regular weight (not light) to ensure legibility when reversed out of a colour.

**IMPORTANT:** Punctuation marks should be hung so that they do not disrupt the flow of text or break the document grid.



Pull-out quote  
Centro Slab Light Italic 22/22pt  
Hanging punctuation 24pt

## Heading



Pull-out quote \_\_\_\_\_  
Centro Slab Light Italic 22/22p

Heading \_\_\_\_\_  
Centro Slab Light Italic 50/50

Graph Data

## 3.7.10

# Typography

## Line spacing

When set correctly, our typography helps to communicate information simply and accurately.

All headlines should try to adhere to the rule, line spacing set solid (100 per cent) to size of the text.

All body copy should have line spacing set 120 per cent to the size of the text.

Please adhere to the line spacing principles. However considering the need for flexibility in certain situations and formats. We suggest using between 25% - 50% line space between sections of copy.

---

# Line spacing for headings is set at text size (solid). This copy is set 32/32pt

*Line spacing for pull-out quotes is also set at text size (solid). This copy is set at 22/22pt*

*Line spacing for subheading 1  
and subheading 2 is set at 120% text size  
This copy is set at 16/120% (19.2pt)*

*Line spacing for body copy  
is set at 120% text size.  
This copy is set at 10/12pt*

---

## 3.7.11

### Typography

#### Non-latin typefaces

##### **Our non-latin typefaces**

Non-latin typefaces are used in regions around the world where language and unique needs can not be managed with our house Latin typefaces.

Our non-latin typefaces have been organised into the following four categories:

##### **Chinese**

Hiragino San W6 W3 and W6

##### **Japanese**

Hiragino Kaku Gothic Pro W3 and W6

##### **Hindi**

Saral Devenagari Regular and Bold

##### **Arabic**

GE Dinar One Light and Medium

**IMPORTANT:** These typefaces should be used on our communications outside of Western, Central, Eastern Europe and North America.

## 3.7.12

# Typography Misuse

### Examples of incorrect use

Please follow our typographic principles so that our communications are effective and the integrity of our brand is not diluted.

Shown opposite are examples of misuse of GSK typography.

**IMPORTANT:** Copy should always be set ranged left.

Don't use any other typeface than Akzidenz Grotesk Medium Pro for headlines

Don't set headings in all uppercase



Don't use Centro Slab Italic above Akzidenz Grotesk Medium Pro in primary headings

Don't set body copy with too little leading

Don't highlight words within a paragraph by using a secondary colour

Don't justify body copy



Don't centre subheadings or headings

Don't use increased tracking

Don't range heading to the right

Don't use colours from our secondary palette for body copy

Don't create new colour gradations or change the angle from 45°

# **3.8**

# **Photography**

- 3.8.1 Introduction**
- 3.8.2 Examples**
- 3.8.3 Principles**
- 3.8.4 Cropping photography**
- 3.8.5 Achieving vibrancy**
- 3.8.6 Briefing principles**
- 3.8.7 Misuse**
- 3.8.8 Incidental product photography**
- 3.8.9 Using cut-outs – products**
- 3.8.10 Using cut-outs – people**

---

### **3.8.1**

## **Photography Introduction**

**Our photography is authentic, emotive, aware, vibrant and engaging. It is creating the backdrop to our brand, and is integral to creating the look of consistency that we want to express.**

**Hero photography should celebrate the life of real people in real situations, highlighting how we help people to do more, feel better, live longer via expressive and positive imagery.**

## 3.8.2 Photography Examples



### 3.8.3

## Photography Principles

**Our hero photography is authentic, emotive, aware, vibrant and engaging.**

Photography should celebrate the life of the person, capturing positive and genuine emotions.

Although posed, they should reflect a snapshot of the person's life and how they naturally act in front of the camera.

Our photography needs to be believable to create an emotional connection with the viewer. People should be wearing their own clothes and photographed in an environment that provides context to their lives and is a background that is natural to them.

Portrait photography should concentrate on the person as the focal point and not their environment. The person should be expressive and happy without becoming contrived or unnatural.



**Authentic**  
Use images of real people in real situations



**Emotive**  
Capture expressive positive feelings



**Aware**  
People should be aware of the camera but not posed



**Vibrant**  
Colour should be natural and vibrant



**Engaging**  
Images should tell a story and provide context for the messaging

## 3.8.4

# Photography

## Cropping photography

**Cropping photography helps us to create a connection between the viewer and person.**

Where appropriate we should crop into imagery to create a feeling of closeness with the person. This helps make the viewer feel like they are in conversation with the person rather than viewing as an outsider.

Sometimes a wider crop is needed to give the image context and strengthen our message. The person's location and surroundings can help to provide more character and build a stronger storytelling aspect to the shot.

**Close**  
Emotive/conversation/intimate



**Wide**  
Context of surroundings/storytelling



## 3.8.5

# Photography

## Achieving vibrancy

### Achieving vibrancy

Occasionally, vibrancy can be added to existing photography to make it more engaging.

Vibrancy can be increased in post-production through adjusting light levels, adding areas of block colour to backgrounds and increasing the saturation in the images.

Original images



Vibrant images



## 3.8.6

# Photography

## Briefing principles

Our photography is being refreshed as part of our new look and feel. This will be supplemented by new imagery commissioned by the Global Brand Team and throughout GSK.

If you require imagery for use in your communications please follow the steps below for sourcing and submitting brand imagery.

### Sourcing imagery

Please visit the Look and Feel site ([www.gskbrandhub.com](http://www.gskbrandhub.com)) and search for appropriate imagery for use within your communications. We have invested in this new central library that should save you time and money.

### Commissioning

If no suitable imagery is available, please consult the photography section within these guidelines for more information on our photography principles to inform any photographic commissioning.

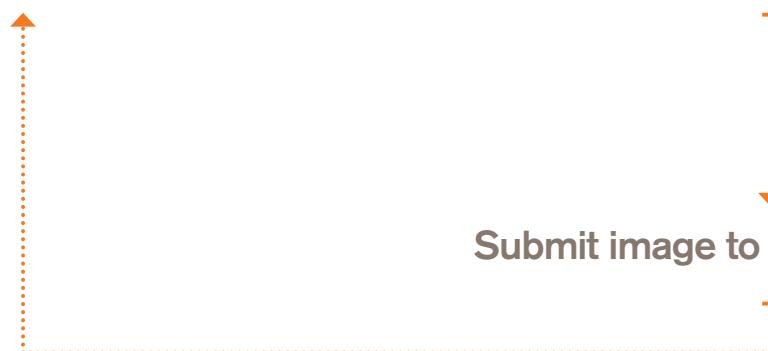
### Submission of new photography

We encourage people to submit any professionally-shot images taken on behalf of GSK for potential inclusion in the Look and Feel site. These images should comply with our photography principles and can be uploaded via the Look and Feel site.

**Is the image on the Look and Feel site  
([www.gskbrandhub.com](http://www.gskbrandhub.com))**



**Use the image on the Look and Feel site**



**Commission new image using  
GSK Photography Guidelines**

**Submit image to Look and Feel site**

**Figure 1.**  
Submitting an image on the Look and Feel site

## 3.8.7

# Photography Misuse

### Photography misuse

Here are examples of misuse of photography.

**IMPORTANT:** Please refer to the Photography Guidelines for more in-depth information before proceeding with commissioning or purchasing any photography.



Do not use images that are overly posed.



Do not use images that feel like the emotion is fake.



Avoid more than four people in shots.



Do not use images that feel like the person is pretending to know the camera isn't there.



Do not focus on product over people, or use the image at an unnatural angle.



Do not use imagery of medical procedures or treatments.

### 3.8.8

## Photography

### Incidental product photography

#### Incidental

Product imagery should always be shown in a way that indicates recent interaction with the consumer/patient. These products should be photographed in a real environment and not be over styled. There should be a strong focal point that draws you into the image.



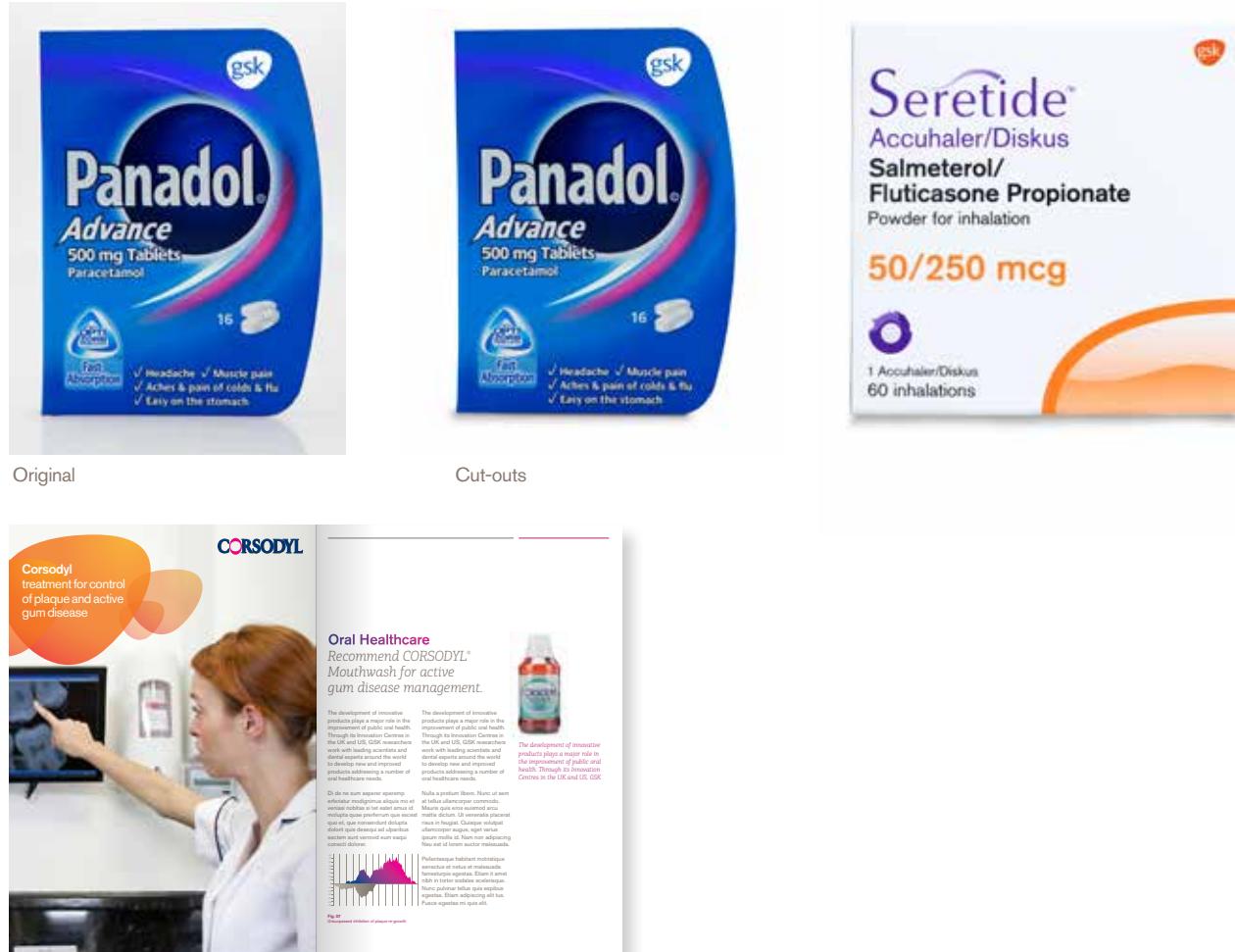
### 3.8.9

## Photography

### Using cut-outs – product

If in situ product imagery is not possible, then cut-out imagery can be used as supporting content. These images should never be used instead of a brand hero on a front cover, or in prominent positions. The example spread on the right shows a brand hero shot with a supporting cut-out product shot.

**IMPORTANT:** Pack shots should always be cut-out professionally with a vertical drop shadow.



Example of cut-out product shot in situ

## **3.8.10**

# **Photography**

## **Using cut-outs – people**

## Cut-out imagery

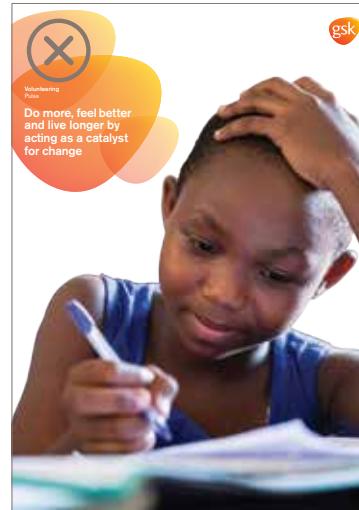
Our recommended approach is to use images with backgrounds, showing people in the surroundings where the image was taken.

Over the next twelve months we will be sourcing imagery via a series of photography shoots around the globe. During this period it is permitted to use cut-out imagery if no other suitable alternative is available. Cut-outs should be seen as an exception.

**The following principles must be applied:**

- Don't use cut-out imagery on a front cover  
Showing the subject in context should always be the recommended approach
  - Don't use imagery in away that it impacts on the natural flow of the content
  - Don't use cut-out imagery on anything other than a white background and always work within the document grid

**IMPORTANT:** Cut-outs of people should be carried out professionally.



## **3.9**

# **Supporting graphic elements**

**3.9.1 Keylines**

**3.9.2 Tables**

### 3.9.1

## Supporting graphic elements

### Keylines

#### The role of keylines

Keylines are an important part of the GSK typographic look. They add distinction and consistency to our brand communications. They bring structure to layouts and help to place emphasis on key typographic elements.

Keylines are set in a range between 0.25pt to 0.75pt weight for A5 and A4 applications. Scale up in proportion for larger formats.

**IMPORTANT:** Keylines should not create visual clutter or distract the reader. A balanced layout is needed.

Keylines above 0.75pt should be avoided.



Keylines construction

**Annual review of diversified business**

**Progress**  
Reported turnover for the year were down 1% but was flat following for the disposal of our non-core OTC brands. Overall, strong performances in EMAP and other growth businesses largely offset declines in the USA and Europe. Total sales in emerging markets now account for 20% of our business and grew 15% during the year.

**Outlook**  
Our globally diversified sales base, coupled with strong R&D output, provides us with a platform for sustainable future growth. We will continue to invest in our key growth businesses such as emerging markets and Consumer Healthcare to support this outlook. In pre-innovation markets like the USA and Japan, our priority during the year is to prepare for the launch of multiple new products from the pipeline.

**At Europe,** our focus is on restructuring our pharmaceutical business to reduce costs and reallocate resources.

We remain committed to operating responsibly and during the year we made further advances on our agenda to ensure our behaviour and actions meet or exceed the expectations of changes in our industry.

For example, we have taken several steps to increase transparency of our clinical research. We already publish all our trial results whether positive or negative. We have now committed to go further and enable independent researchers to access the very detailed data that lies behind these results. This

## 3.9.2 Supporting graphic elements

### Tables

## Table style

The examples shown here demonstrate the variations possible while adhering to the following guidance:

- Divide rows using light grey panels or dark grey lines.
  - Top and bottom rows can be highlighted with coloured type or coloured panels (in orange and dark grey).
  - Use dark grey for text on white and light grey.
  - Use white text on dark grey and orange.
  - If vertical lines are required to separate columns, white can be used.
  - Orange can be used to highlight key text.

To highlight text in a table use our primary orange. If your table appears in a section that predominantly uses a colour from our secondary palette you can use this colour as a highlight instead.

Vivamus cursus	Praesent	Quisque	Suspendisse
Augue	1,345	6,781	4,847
Dio luctus	45,645	77,780	37,591
In dictum	487	972	1,401
Lorem volutpat	34	54	29
<b> </b>	<b>34</b>	<b>54</b>	<b>29</b>

### Table using coloured panels

Vivamus cursus	Praesent	Quisque	Suspendisse
Augue	1,345	6,781	4,847
Dio luctus	45,645	77,780	37,591
In dictum	487	972	1,401
Lorem volutpat	34	54	29
<b>  Lorem volutpat</b>	<b>  34</b>	<b>  54</b>	<b>  29</b>

Table using grey lines and orange type

Vivamus cursus	Praesent	Quisque	Suspendisse
Augue	1,345	6,781	4,847
Dio luctus	45,645	77,780	37,591
In dictum	487	972	1,401
Lorem volutpat	34	54	29
<b>  Lorem volutpat</b>	<b>  34</b>	<b>  54</b>	<b>  29</b>

Table using grey lines and type in a secondary colour

Vivamus cursus	Praesent	Quisque	Suspendisse
Augue	1,345	6,781	4,847
Dio luctus	45,645	77,780	37,591
In dictum	487	972	1,401
Lorem volutpat	34	54	29
<b>  Lorem volutpat</b>	<b>  34</b>	<b>  54</b>	<b>  29</b>

Table using coloured panels and lines

Vivamus cursus	Praesent	Quisque	Suspendisse
Augue	1,345	6,781	4,847
Dio luctus	45,645	77,780	37,591
In dictum	487	972	1,401
Lorem volutpat	34	54	29
<b> </b>	<b>34</b>	<b>54</b>	<b>29</b>

Table showing a highlighted column

# **3.10 Illustration**

**3.10.1 Introduction**

**3.10.2 Examples**

**3.10.3 Charts and graphs – styles**

**3.10.4 Charts and graphs – colour usage**

**3.10.5 Pictograms**

**3.10.6 Maps**

---

### **3.10.1**

## **Illustration**

### **Introduction**

**Illustration can take various forms ie information graphics, pictograms, charts and graphs. A consistent style of illustration helps to create a recognisable look and feel and ultimately strengthens our brand.**

**When used correctly, illustration can help simplify complex information and help guide the reader through diverse communication challenges.**

**Non-photographic imagery is used sparingly and is secondary to photographic imagery.**

**More detailed guidance on illustration will be supplied in the specialist guidelines later this year.**

## 3.10.2 Illustration Examples



### 3.10.3

## Illustration

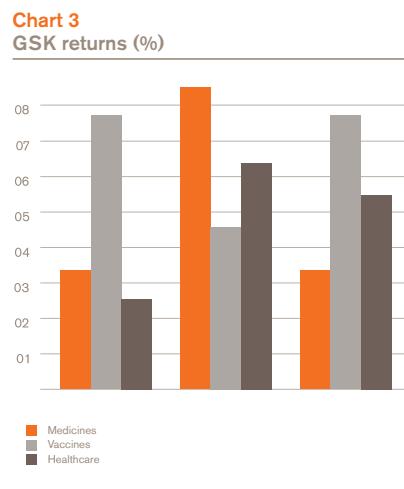
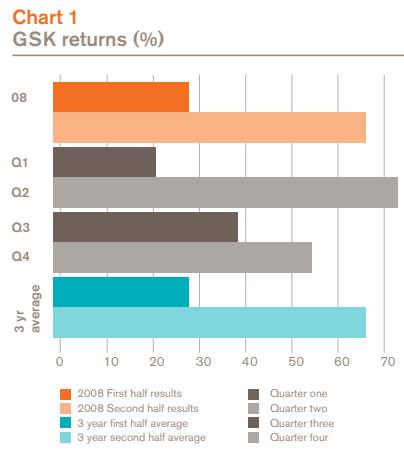
### Charts and graphs – styles

#### Charts and graphs

The GSK approach to charts and graphs strips away any unnecessary visual elements so that the data is easily understood. This means we use 2D graphic shapes. Special effects like drop shadows and 3D effects are never used. Keylines provide structure to our layouts and help anchor the graphs where necessary.

Colour gradations can be applied to aid comprehension. Flat colours may also be used, eg on line graphs using many coloured lines, if this enhances readability.

**IMPORTANT:** Detailed information about graphs can be found in the PowerPoint® guidelines.



## 3.10.4

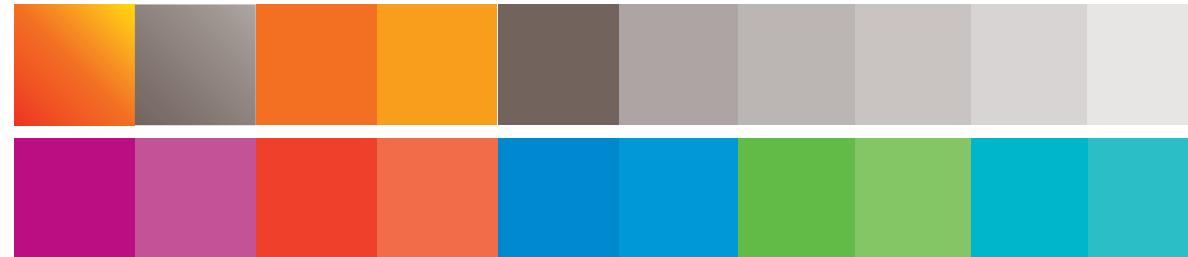
# Illustration

## Charts and graphs – colour usage

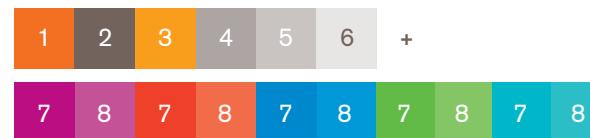
### General setup

- Use the visual elements of the GSK brand such as typography, colour (and where required the logo) in ways that reinforce our authorship of the information. But be careful to allow the information to stand out and grab the audience's attention. Often a graphic that is all in orange will not communicate the information as well as one that features a wider range of colours or uses an accent colour.
- To achieve a consistent look and feel of our information graphics, we use a range of colours (Figure 1). These colours are used in sequence (Figure 2). Specific information design challenges may require a shift in overall colour balance. GSK brand specific graphics require a larger proportion of orange. In other circumstances a more subtle approach using neutral colours with accents in orange may be preferred.
- Wherever possible, our information graphics use our primary colour palette first. When there is a requirement for complex graphs the secondary palette can also be used. The primary colour palette should always be the prominent set.

**IMPORTANT:** Never use tints of orange. Never overuse the secondary palette.



**Figure 1.**  
Full range of GSK colours for information graphics



**Figure 2.**  
Primary set and extended set



**Figure 3.**  
Sequence of colour applied to bar chart

## 3.10.7 Illustration Pictograms

### Pictogram style

Pictograms are functional devices and are used at small and medium sizes (Figure 1). They provide quick reference points for our readers and enhance our page compositions. They usually represent a single thought.

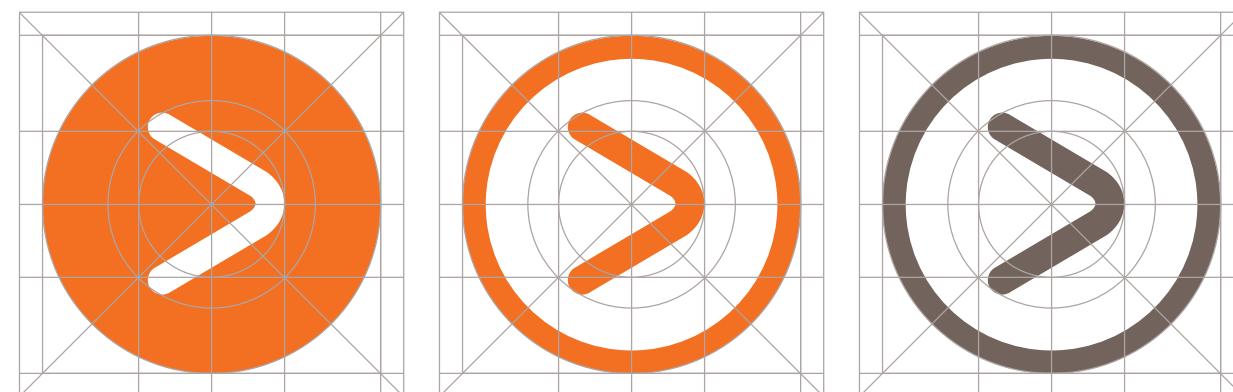
Pictograms can be created using our primary colour palette. The preferred colour is orange with gradations. Depending on the context in which they are applied, orange is also an option. It is recommended to place our pictograms in circles and/or to reverse them out of our primary palette colours such as orange (Figure 2).

All our pictograms are created using a simple underlying grid (Figure 2). This grid should always be used when creating new pictograms.

**IMPORTANT:** Currently there are alternative icon sets for Leadership expectations and Chapter 2 Roadmap. Please do not update these icon sets; use the master artwork supplied.



**Figure 1.**  
Pictogram examples



**Figure 2.**  
Pictogram grid

## 3.10.6 Illustration Maps

### Maps

Our aim is to create communications that are distinct from our competitors and have their own unique design language. To achieve this we have created a custom look for our maps. These should be used wherever possible.

The maps should be coloured in our primary colours. In instances where the primary palette proves to be restrictive, the secondary palette can be used.



# 4.0 Applications

- 4.1 Literature
- 4.2 Templates



## 4.0.1

# Applications

## Overview



# **4.1**

# **Literature**

- 4.1.1 Introduction**
- 4.1.2 Examples**
- 4.1.3 Grid system – A4**
- 4.1.4 Grid system – two and three columns**
- 4.1.5 Grid system – alternative formats**
- 4.1.6 Front covers**

---

## **4.1.1**

### **Literature**

#### **Introduction**

**Our literature is designed to be simple and flexible. With its logical hierarchy, information can be communicated in a concise way and without fuss.**

**Create engaging layouts with the easy-to-use grids and maintain brand recognition with a clean and strong house style.**

## 4.1.2 Literature Examples



## 4.1.3

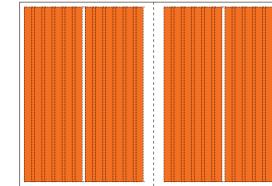
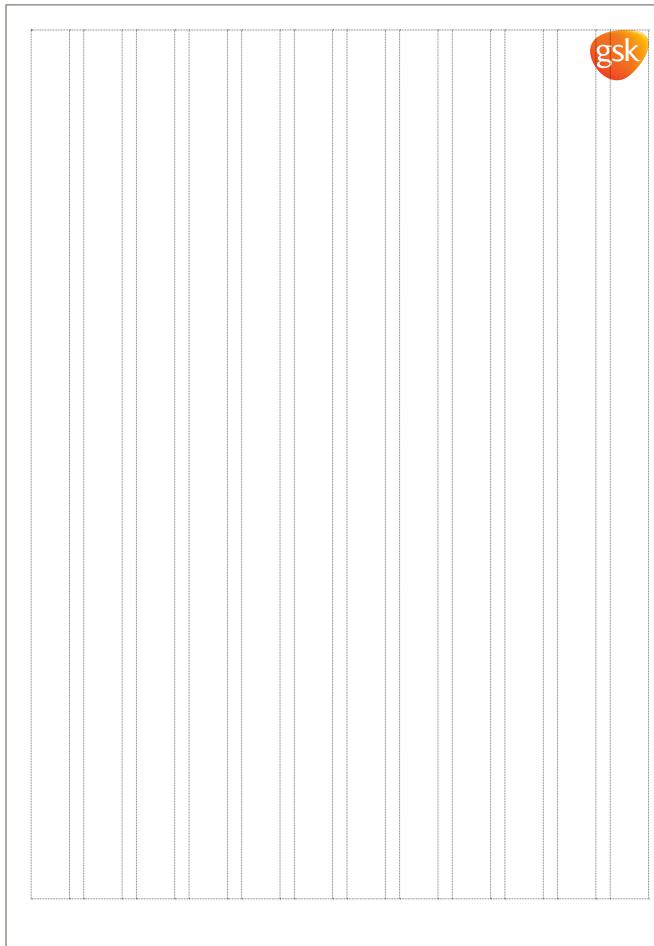
# Literature

## Grid system – A4

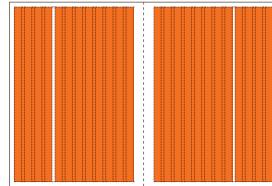
### Flexibility is key

GSK's grid system should be used to design clean, clear layouts for text and imagery.

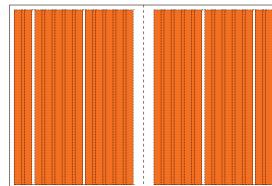
Our A4 grid uses an asymmetric 12-column system because it is so flexible. Layouts can be divided into two, three and four columns to suit formats and content.



2-column grids



3-column grids



4-column grids

### 12-column grid

A4 portrait: 210mm × 297mm  
Small margin width: 8mm  
Large margin height: 16mm  
Gutter width: 4.5mm  
Logo height: 16mm

## 4.1.4

# Literature

## Grid system – two and three columns

### A4 double page spread

A three-column grid is based on our master grid system. Used with minimal text, this grid is suited to design that is more informal and editorial in style.

### A4 cover

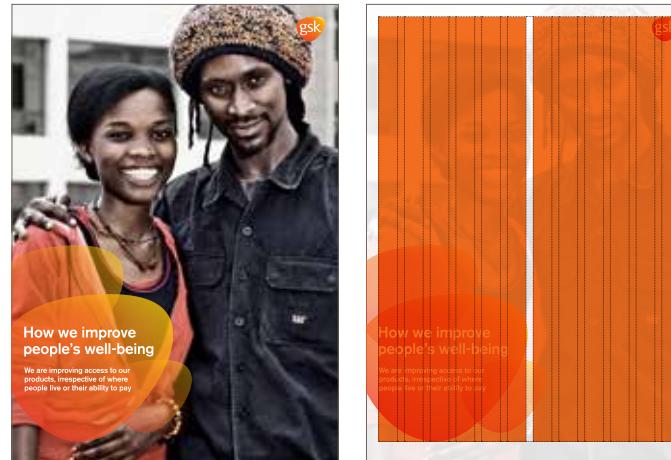
The front cover example uses a two-column grid. This offers space for bigger headings because of the larger content area.

**IMPORTANT:** Please use a grid suitable for the amount of content, so that layouts are clean and spacious.



3-column grid

A4 spread: 297mm x 420mm  
Small margin width: 8mm  
Large margin height: 16mm  
Gutter width: 4.5mm



2-column grid

A4 cover: 210mm x 297mm  
Small margin width: 8mm  
Large margin height: 16mm  
Gutter width: 4.5mm  
Logo height: 16mm

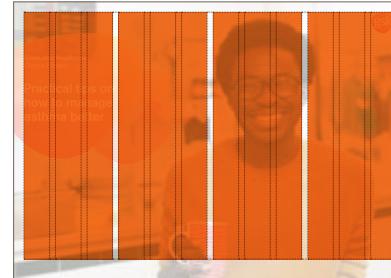
## 4.1.5

# Literature

## Grid system – alternative formats

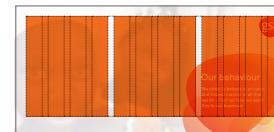
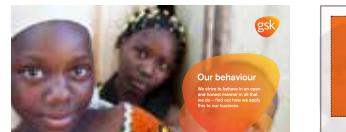
### Choose the grid to suit the format

Our grid system is flexible so that it can work across many formats and shapes, as these examples show. Formats that cannot accommodate our 12-column grid should use the six-column grid.



4-column grid

A4 landscape: 297mm × 210mm  
Small margin width: 8mm  
Large margin height: 16mm  
Gutter width: 4.5mm  
Logo height: 16mm



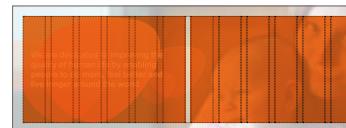
3-column grid

DL landscape: 210mm × 99mm  
Small margin width: 8mm  
Large margin height: 16mm  
Gutter width: 4.5mm  
Logo height: 16mm



2-column grid

Web banner: 160 × 600px  
Small margin width: 8px  
Gutter width: 8px  
Logo height: 30px



2-column grid

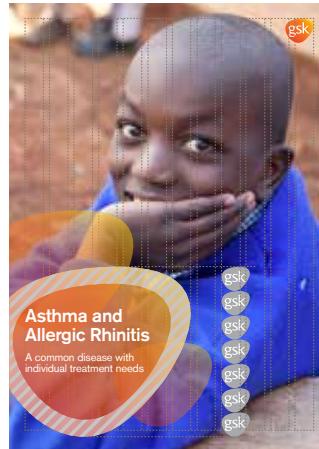
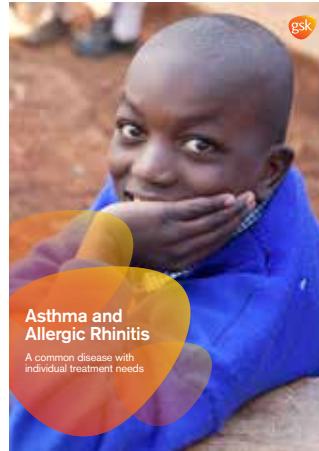
Web header: 940 × 340px  
Margin width: 30px  
Gutter width: 15px

## 4.1.6 Literature Front covers

These examples show some of the various cover types possible within our guidelines:

Our preferred cover option uses a heartbeat on an image. However if no strong image is available, a heartbeats on white, white text on a heartbeat texture or large type with gradation can be used.

Secondary heartbeat textures and gradation are used for internal communications only.



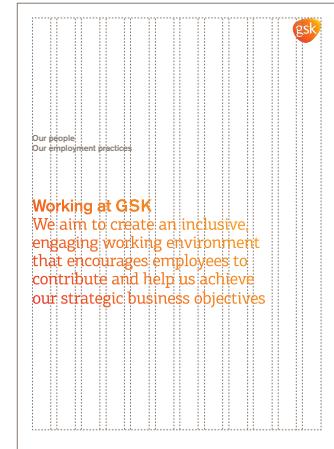
Heartbeats on image



Heartbeats on white



Heartbeat texture

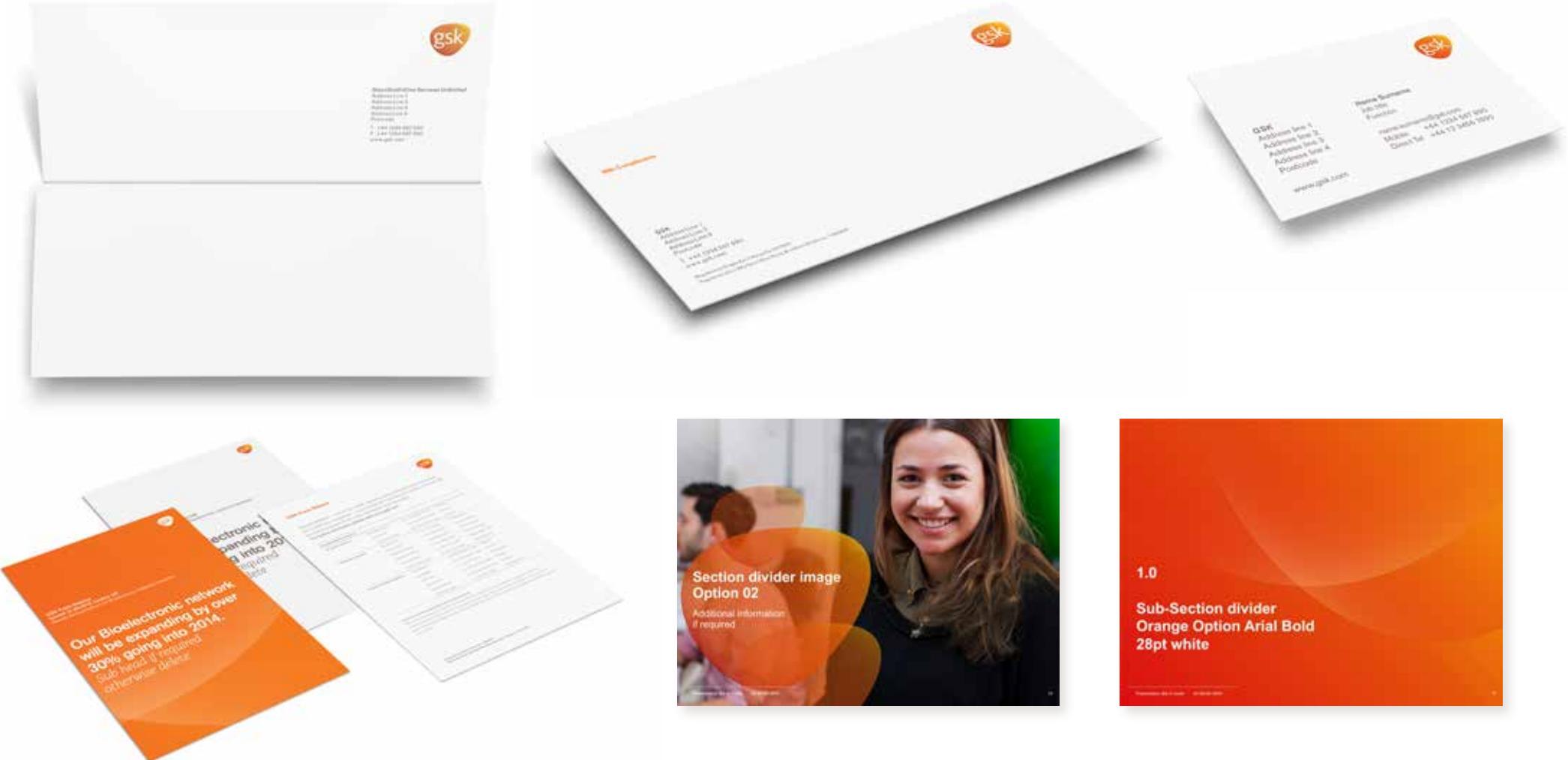


Large type with gradation

## **4.2 Templates**

- 4.2.1 Examples**
- 4.2.2 Letterhead**
- 4.2.3 Compliment slip**
- 4.2.4 Business card**
- 4.2.5 Email signature**
- 4.2.6 MS PowerPoint® colour palette**
- 4.2.7 MS PowerPoint® presentation**

## 4.2.1 Templates Examples



## 4.2.2

# Templates

## Letterhead

The letterhead template is fully editable to accommodate individual requirements. It is used to create professionally printed letterheads.

Address and registered company details are typeset in Berthold Akzidenz Grotesk Pro.

### Letterhead size

Size is A4 (210 × 297mm).

### GSK logo

Logo is GSK full-colour version (Pantone®).

Height is 16mm.

### Address details

First line is Akzidenz Grotesk Medium Pro. From then on Akzidenz Grotesk Regular Pro is used. All type is 7.5pt with 9pt leading. Sentence case, except URL in lower case, ranged left. Colour is Warm Grey 9.

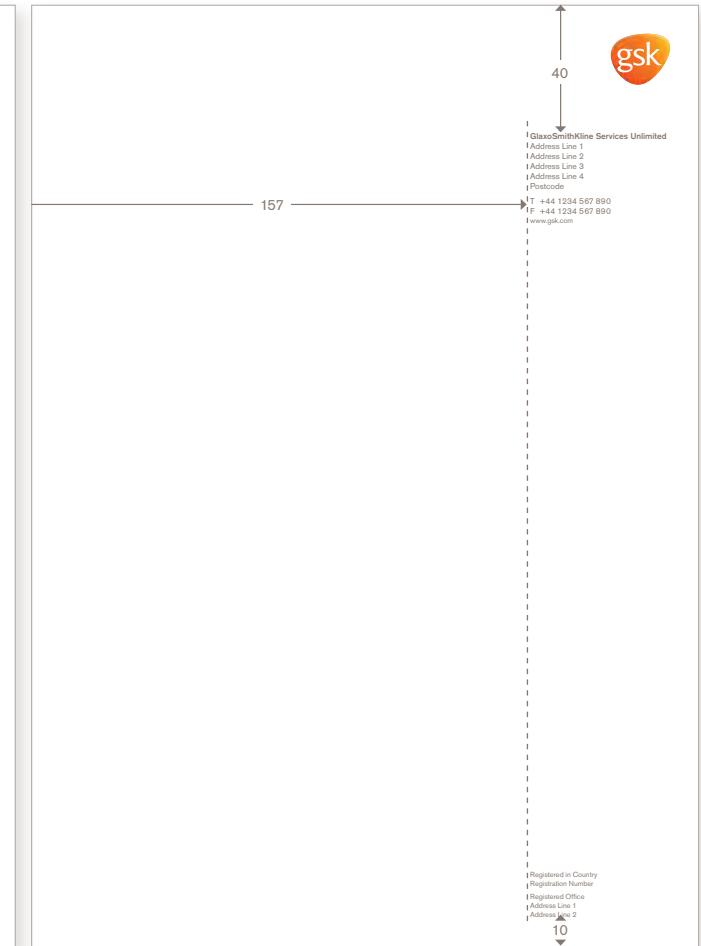
### Registered office details

Akzidenz Grotesk Regular Pro 6.5pt type with 7.8pt leading. Sentence case, ranged left. Colour Warm Grey 9.

**IMPORTANT:** The InDesign® template will give you the correct positioning and font settings.



Letterhead (40% of actual size)



Letterhead (40% of actual size)  
Measurements in mm

## 4.2.3

# Templates

## Compliment slip

The compliment slip template is fully editable to accommodate individual requirements. It is used to create professionally printed compliment slips. It has been created in Adobe InDesign®.

All text is set in Berthold Akzidenz Grotesk Pro.

### Compliment slip size

Size is 210 × 99mm.

### GSK logo

Logo is GSK full-colour version (Pantone®). Height is 16mm.

### With compliments

'With compliments' is Akzidenz Grotesk Medium Pro. Type size is 7.5pt. Colour is Pantone® 1505.

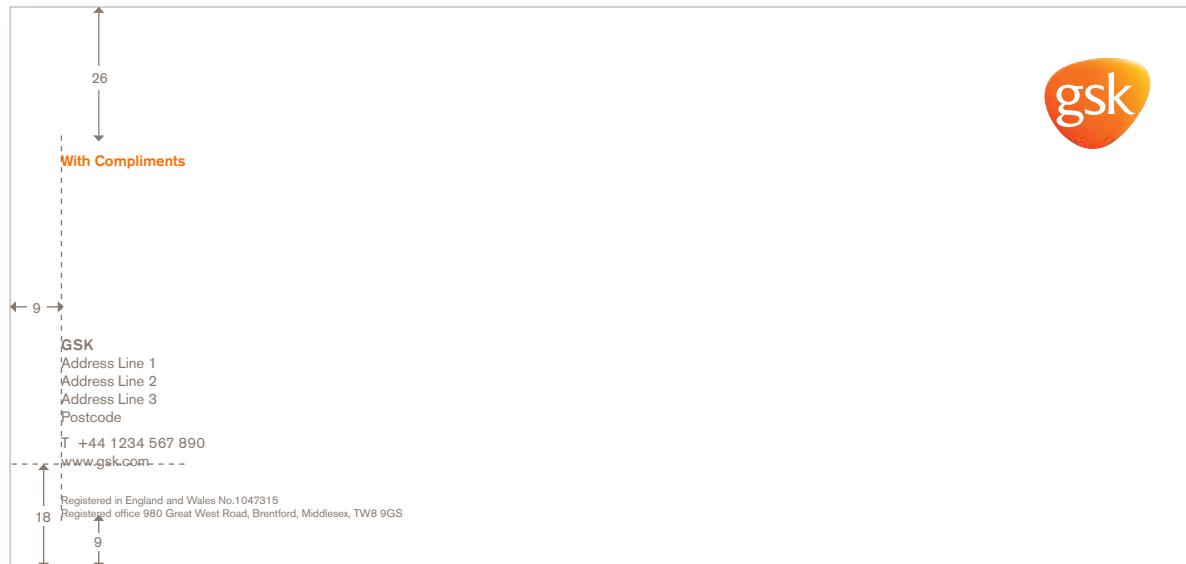
### Address details

GSK is Akzidenz Grotesk Medium Pro. From then on Akzidenz Grotesk Regular Pro is used. All type is 7.5pt with 9pt leading. Sentence case, except URL in lower case, ranged left. Colour is Warm Grey 9.

### Registered office details

Akzidenz Grotesk Regular Pro 5.5pt type with 6.6pt leading. Sentence case, ranged left. Colour Warm Grey 9.

**IMPORTANT:** The InDesign® template will give you the correct positioning and font settings.



Compliment slip showing positioning of type (75% of actual size)

## 4.2.4

# Templates

## Business card

The business card template is fully editable to accommodate individual requirements. It is used to create professionally printed business cards. It has been created in Adobe InDesign®.

All text is set in Berthold Akzidenz Grotesk Pro.

### Business card size

Size is 85 x 55mm.

### GSK logo

Logo is GSK full-colour version (Pantone®).

Height is 11mm.

### Address details (left column)

GSK is Akzidenz Grotesk Medium Pro. From then on Akzidenz Grotesk Regular Pro is used. All type is 7pt with 8.4pt leading. Sentence case, except URL in lower case, ranged left. Colour is Warm Grey 9.

### Employee details (right column)

Employee name is Akzidenz Grotesk Medium Pro. From then on Akzidenz Grotesk Regular Pro is used. All type is 7pt with 8.4pt leading. Sentence case, except email address in lower case, ranged left. Colour is Warm Grey 9.

**IMPORTANT:** The InDesign® template will give you the correct positioning and font settings.



Business card (Actual size)

Business card showing positioning of type (Actual size)

## 4.2.5

# Templates

## Email signature

The email signature template is fully editable to accommodate individual requirements.

All text is set in Arial.

### GSK logo

Logo is the stacked GSK logo and strapline, full-colour (RGB). Height is 40px

**Name and Title** is Arial Bold. Department is Arial regular. Type is 10pt with 12pt leading. Colour is black.

### Address details

GSK is Arial Bold. The rest of the address is in Arial Regular. Type is 10pt with 12pt leading. Colour is black.

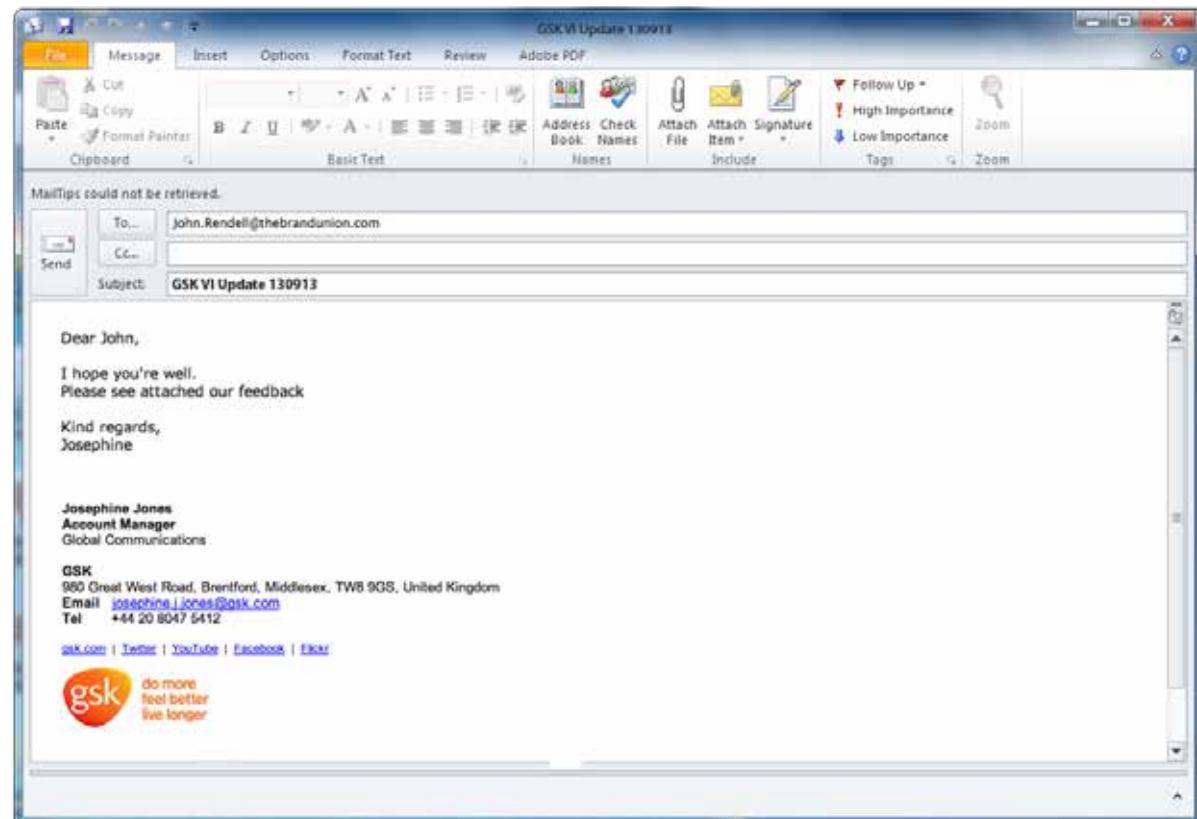
### Email and Telephone

The words email and telephone (and mobile where applicable) are in Arial Bold. The email address and phone number are in Arial Regular. Type is 10pt with 12pt leading. Colour is black.

### Web address and social media details

The links to our website and social media pages are in Arial bold. Type is 8pt.

**IMPORTANT:** The Email template will give you the correct positioning and font settings.



## 4.2.6

### Templates

#### MS PowerPoint® colour palette

The PowerPoint® colour palette is optimised to achieve vibrant colours on screen as well as when printed on desktop printers.



PowerPoint® primary colour palette



PowerPoint® secondary colour palette

# 4.2.7 Templates MS PowerPoint® presentation

MS PowerPoint® templates

Digital desktop templates for MS PowerPoint® must be used. They are fully editable and can be adjusted to accommodate specific requirements.

Figure 1 shows cover options. The majority of PowerPoint® slides will be body copy slides. Figure 2 shows body copy as well as the bullet point style. Section dividers should use our primary orange heartbeat texture as a full-bleed background (Figure 3).



**Figure 1.**  
Presentation title

<b>Text chart two column layout Arial Bold 22pt Orange</b> Subtitle if required Arial Regular 18pt Grey	
<p><b>Body subheading Arial Bold 18pt</b></p> <p>Body copy Arial Regular 16pt Grey. <i>Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras in neque ut quam blandit fermentum at sed nisl. Donec fermentum pellentesque sapien, et vulputate nisi. Maecenas etiam amet. Nulla aliquip at amet libero accipiter eu blandit diam convallis. Etiam sit amet enim ut urna condimentum tincidunt non a tellus. Cras lorem ipsum, commodo nec tempis dignissim, dictum tincidunt felis.</i></p> <ul style="list-style-type: none"> <li>▪ First level bullet Arial Regular 16pt Grey. <i>Nam eu nisi vitae sem pretium ultricies non sed purus. Etiam sollicitudo convallis</i></li> </ul>	<p><b>Body subheading Arial Bold 18pt</b></p> <p>Body copy Arial Regular 16pt Grey. <i>Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras in neque ut quam blandit fermentum at sed nisl. Donec fermentum pellentesque sapien, et vulputate nisi. Maecenas etiam amet. Nulla aliquip at amet libero accipiter eu blandit diam convallis. Etiam sit amet enim ut urna condimentum tincidunt non a tellus. Cras lorem ipsum, commodo nec tempis dignissim, dictum tincidunt felis.</i></p> <ul style="list-style-type: none"> <li>▪ First level bullet Arial Regular 16pt Grey. <i>Nam eu nisi vitae sem pretium ultricies non sed purus. Etiam sollicitudo convallis</i></li> <li>▪ Second level bullet Arial 16pt Grey. <i>Aenean eu augue malesuada, id viverra orci, non iaculis enim. Sed ante vestibulum magna quis massa. Integer rhoncus praesent eros.</i></li> <li>▪ Third level bullet Arial 16pt Grey. <i>Quisque euismod, metus vel lacinia, nunc.</i></li> </ul>



**Figure 2.**  
Body copy slide

### **Figure 3.**

#### Section divider

## 4.2.7 continued

### Templates

### MS PowerPoint® presentation

#### MS PowerPoint® templates

Sub-section dividers (Figure 1) and statement slides (Figure 2) should use a secondary coloured heartbeat texture to encapsulate the vibrancy of the GSK brand.

Figure 3 shows a text and image slide. Figure 4 illustrates a graph, demonstrating how the full-colour palette can be used.



Figure 1.  
Sub section Divider



Figure 2.  
Text and image



Figure 3.  
Text and Image

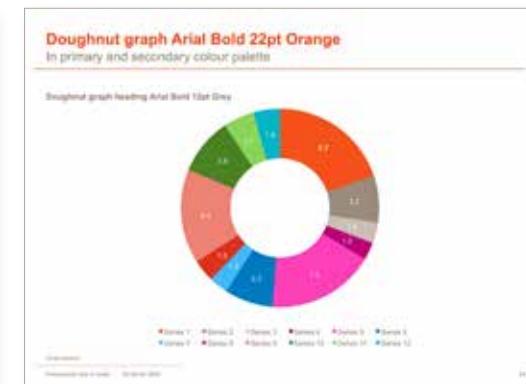


Figure 4.  
Slide showing graph

A photograph of a smiling man with a warm complexion, wearing a blue and white plaid short-sleeved shirt and an orange patterned cloth wrapped around his head like a turban. He is standing outdoors in a rural setting, with a traditional hut made of wood and a thatched roof behind him. The ground is dirt, and there are some household items like a green bowl and a dark barrel visible.

# 5.0

# Tone of voice

## 5.1 Tone of voice principles

# **5.1**

## **Tone of voice principles**

- 5.1.1 Introduction**
- 5.1.2 Our tone of voice**
- 5.1.3 Writing to be understood**
- 5.1.4 Structure**
- 5.1.5 Your audience**
- 5.1.6 Be genuine**

---

## 5.1.1

### Tone of voice principles

#### Introduction

The language that we use and the way we put across our points are very important as it creates an impression about who we are and who we want to be.

So using the right language can make all the difference between coming across as warm and engaging or cold and overly corporate. Writing in a clear and engaging style, free of jargon and suitable for your audience, helps us to communicate with clarity.

## 5.1.2

# Tone of voice principles

## Our tone of voice

At GSK, we want to be viewed as modern, open and fair. We are a healthcare company that puts our values at the heart of our decisions. We avoid communicating in an inward, corporate tone, as it is not true to the way we are.

The principles below set down guidance on what our tone of voice is and – just as importantly – what it is not.

### Tone of voice: what it is

- authentic
- humble or unembellished
- adult to adult
- focused on helping people
- confident
- actions-based
- honest
- straight-talking
- open/transparent

### Tone of voice: what it is not

- full of platitudes or jargon
- boastful
- parent to child
- focused on GSK
- apologetic
- empty words
- manipulative or misleading
- enigmatic
- guarded/secréte

## 5.1.3

### Tone of voice principles

#### Writing to be understood

Good writing isn't about showing your audience how clever you are – it's about getting your point across in a simple but engaging manner.

For writing to be effective, people have to want to read it and understand it. So there's no place for stuffy, formal, over-complicated language, for tired old business clichés, or cryptic writing that leave the audience confused. Neither is there a place for corporate jargon or buzzwords – always think to yourself – “If I didn't work for GSK, would I know what this means?”

There is much more about good writing style and how to write for your audience in the GSK Tone of Voice and Style Guide.

**...always think to  
yourself – “If I didn't  
work for GSK, would  
I know what this means?”**

## 5.1.4

### Tone of voice principles

#### Structure

It is easier to write when you have something to say.  
So always think before you write and ask yourself  
the three simple questions shown here.

If you can't answer these questions, you probably  
don't need to say anything at all. If you can, the next  
thing to do is map out your points and the evidence  
you have to back them up.

**What do I want  
my readers to know?**

**What do I want  
them to think or feel?**

**What do I want  
them to do after reading  
my writing?**

## 5.1.5

### Tone of voice principles

#### Your audience

When we are talking to a specialised audience – such as investors or scientists – our sentences can be longer and more academic in feel, since that suits the audience and the content. But when writing for the general reader, we need to use simpler, everyday language and not assume knowledge of complicated topics.

The American businessman, investor and philanthropist Warren Buffet provides excellent advice on writing for your audience. As CEO of the business Berkshire Hathaway, he imagines writing for a specific person.

**“When writing Berkshire Hathaway’s annual report, I pretend that I’m talking to my sisters. I have no trouble picturing them: Though highly intelligent, they are not experts in accounting or finance. They will understand plain English, but jargon may puzzle them. My goal is simply to give them the information I would wish them to supply me if our positions were reversed. To succeed, I don’t need to be Shakespeare; I must, though, have a sincere desire to inform. No siblings to write to? Borrow mine: just begin with ‘Dear Doris and Bertie.’”**

## 5.1.6

### Tone of voice principles

#### Be genuine

Present our case in a balanced and fair way. If you find yourself saying something people might not believe at face value, then use evidence to back it up. Talk about real cases and give real examples as proof. And importantly don't put your own spin on things.

So for instance, if we talk about being 'the biggest healthcare company in the UK' we need to identify the independent sources that describe us as such, or prove our point, and we need to be clear about what 'biggest' means. Is it market capitalisation, by turnover, by number of employees?

**Talk about real cases  
and give real examples  
as proof.**

# 6.0 Digital

## 6.1 Digital principles

# **6.1**

## **Digital principles**

- 6.1.1 Introduction**
- 6.1.2 Logo positioning and spacing**
- 6.1.3 Online typefaces**
- 6.1.4 Typography**

---

## **6.1.1**

### **Digital principles**

#### **Introduction**

We use these digital guidelines to create a consistent look and feel across all media. By following these core principles we ensure that our digital presence works to present GSK in a unified and consistent way.

Our full digital guidelines are to be available soon.

## 6.1.2

# Digital principles

## Logo positioning and spacing

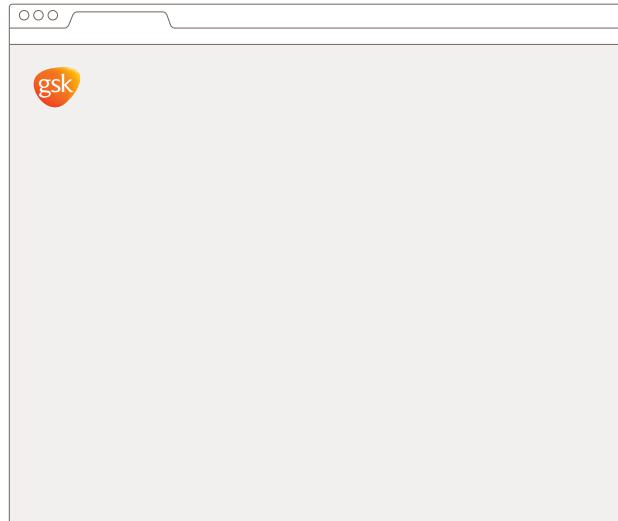
### Logo position

Digital assets are the exception to the rule that our logo should appear top right. It is permissible to position the logo top left if required for accessibility. This is the only exception to the consistent use of the top right position for the logo on all other media (Figure 1).

### Clear space

To give our logo prominence, apply clear space of 25 per cent of logo height around the logo (Figure 2).

**IMPORTANT:** Our logo should only be reproduced from master artwork files and should not be redrawn, retyped or altered in any way. Please do not edit the logo design or shape or add word marks to it.



**Figure 1.**  
Logo position on websites



**Figure 2.**  
Clear space for digital applications  
is 25% of logo size

## 6.1.3

# Digital principles

## Online typefaces

### Arial and Georgia

Our primary typefaces are replaced for digital applications with two web standard alternatives:

- Akzidenz Grotesk Pro is substituted with Arial
- Centro Slab is substituted with Georgia

Arial is classic and easy to read and should be used alongside Georgia, a more charismatic typeface.

**IMPORTANT:** Do not use our primary typefaces Akzidenz Grotesk Pro or Centro Slab on websites or any digital format.

### Where to use the fonts:

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789£\$%@“”!()[]+=?,.

Arial Regular  
Headings  
Body copy

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789£\$%@“”!()[]+=?,.

Arial Bold  
Highlighted copy

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789£\$%@“”!()[]+=?,.

Georgia Regular  
Subheadings  
Numerals  
Dates

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789£\$%@“”!()[]+=?,.

*Georgia Italic*  
*Pull-out quotes*  
*Fields*

## 6.1.4

# Digital principles

## Typography

### Typefaces: styles and sizes

We use a simple system to determine where our typefaces should be used, as shown here. Arial is for headings and body copy and Georgia adds personality in subheadings and secondary information.

We use Georgia Italic for pull-out quotes and fields to introduce a more human feel.

**IMPORTANT:** Please use this system across all digital applications to give GSK a consistent look and feel.

# Headline one

Arial Regular 30pt

## Headline two

Arial Regular 24pt

### Subheading

Georgia Regular 18pt

### Numerals/dates

Georgia Regular 14pt

### Body copy

Arial Regular 12pt

### *Pull-out quotes*

Georgia Italic 12pt

### *Fields*

Georgia Italic 12pt

# 7.0 On-pack

## 7.1 On-pack principles



## 7.0.1

### On-pack Overview



# **7.1**

## **On-pack principles**

- 7.1.1 Introduction**
- 7.1.2 Logo clear space and positioning**
- 7.1.3 Logo size**
- 7.1.4 GSK on-pack logo colour**

---

## **7.1.1**

### **On-pack principles**

#### **Introduction**

**We are making the GSK logo more consistently visible on-pack to increase equity in and awareness of our company.**

**The GSK logo should always feature our primary and secondary packaging, and products. This will help consumers, healthcare professionals and patients understand who makes the medicines, vaccines and products that they use everyday.**

**We provide clear recommendations for position, size and colour of the logo to establish this consistent relationship and build a strong connection between the company and its broad portfolio.**

## 7.1.2

### On-pack principles

#### Logo clear space and positioning

##### Clear space

Because of the restricted dimensions, the minimum clear space around the GSK logo is 25 per cent of the logo height (Figure 1).

##### Positioning

Our chosen position for the GSK logo is within the top right hand quadrant of any pack. Ideally the GSK logo should be placed in the corner of the label (Figure 2).

Independent of the clear space of the logo, a minimum distance of 4mm to the edge of the label needs to be maintained. (Figure 3)

If this cannot be achieved perfectly, then it must feature as close as possible to the corner and always within this quadrant.

As the GSK logo will only ever be added to a pack design when current designs are being reviewed, achieving this position should be straightforward.



**Figure 1.**  
Clear space



**Figure 2.**  
Logo position on label



**Figure 3.**  
Minimum distance to the edge of the label

## 7.1.3

# On-pack principles

## Logo size

### On-pack logo sizing

The correct sizing of the GSK logo is achieved by scaling to the size of the product label/branding area (not necessarily the overall bottle or pack size).

As our range of packs is extensive and diverse, the GSK logo should always take up between 5 – 10 per cent of this area (Figure 1).

For very tall or wide formats a size closer to 5 per cent of the width or height of the logo is recommended. This ensures that the logo doesn't become too prominent and keeps it's character as an endorsement (Figure 2).

We have allowed a degree of flexibility and tolerance to help ensure the correct balance can be achieved with the rest of the product brand aesthetic and assets.

It is important to adhere to these size guidelines to ensure that the GSK logo only ever features as an endorsement to the product brand, and doesn't dominate design of the pack.

**IMPORTANT:** The GSK logo should only be used as an endorsement to the product brand and not dominate the packaging. Similar sized packs within a range should use similar sized GSK logos.



**Figure 1.**  
Logo height is 5 to 10 per cent of the height  
of portrait format labels

**Figure 2.**  
Logo is 5 per cent of label width on wide formats

## 7.1.4

### On-pack principles

#### GSK on-pack logo colour

The variety and complexity of our packaging needs require alternative logo options to be available for on-pack and for patient documentation. Master artwork for the logo options below can be found on the GSK Look and Feel site.

##### Recommended use

For on-pack, we recommend using the single colour orange option first (Figure 1).

##### Alternative use – white-out

If this is not possible, due to warm or cluttered backgrounds, please use the white-out logo (Figure 2).

##### Alternative use – single colour grey

If your printing process is limited to one colour or you need to add the logo to patient information, we would recommend using the single colour grey logo (Figure 3).

##### Exceptional use – black

If your printing process is limited to black only, then in exceptional circumstances you may use a 50 per cent black version of the logo but this is strictly limited and should be agreed by the GSK Global Brand Team (Figure 4).

**IMPORTANT:** When producing a range of packaging, please ensure you are consistent with the application of the same colour logo across the whole range. The GSK logo with strapline should not be used on packaging. Further guidance will be available in the Specialist Guidelines.



**Figure 1.**  
Single colour, orange



**Figure 2.**  
Single colour, white-out



**Figure 3.**  
Single colour,  
Pantone Warm Grey 4



**Figure 4.**  
Single colour, 50% black

# 8.0 Further information

- 8.1 Artwork information**
- 8.2 Paper recommendations**
- 8.3 Look and Feel**
- 8.4 Summary**
- 8.5 Contacts**
- 8.6 Legal**

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## **8.0.1**

### **Further information Specialist guidelines**

**Specialist guidelines to follow in  
November/December 2013:**

- Conference**
- Signage and wayfinding**
- Interiors**
- Clothing, uniform**
- Promotional items**
- Digital**
- Icons**
- Illustration**
- Video**

# **8.1**

## **Artwork information**

### **8.1.1 Filenaming**

## 8.1.1

# Artwork information

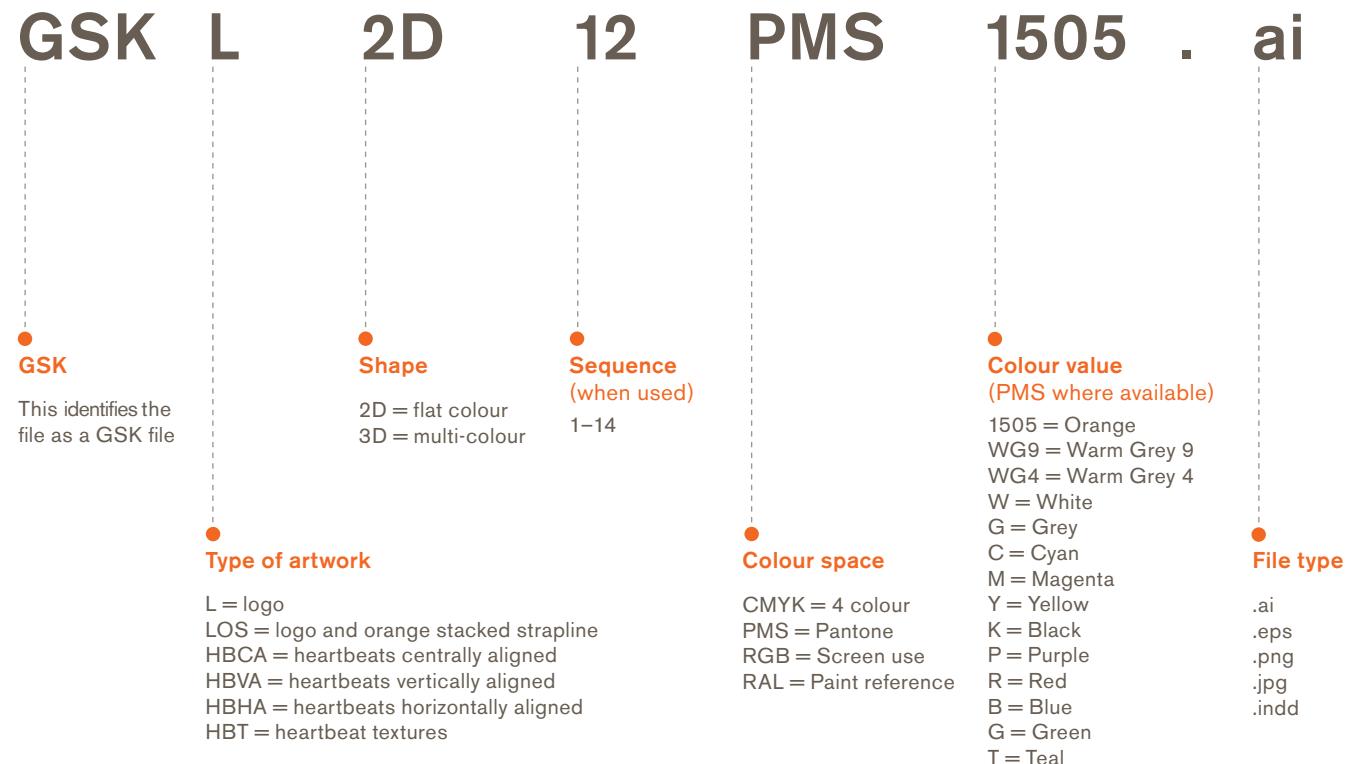
## Filennaming

### Filennaming conventions

The diagram explains the filennaming system for artwork of our GSK brand assets.

The filename contains key information to identify the appropriate GSK logo version, heartbeat or heartbeat texture for a range of applications.

**IMPORTANT:** If you are not sure which file type is required, please contact the Global Brand Team for guidance.



The PANTONE Colour System is a world-wide printing, publishing and packaging colour language for the selection, marketing and control of colour. PANTONE® is a registered trademark of Pantone, Inc.

## 8.2 Paper recommendations

### 8.2.1 Overview

## 8.2.1

# Paper recommendations

## Overview

### Paper recommendations

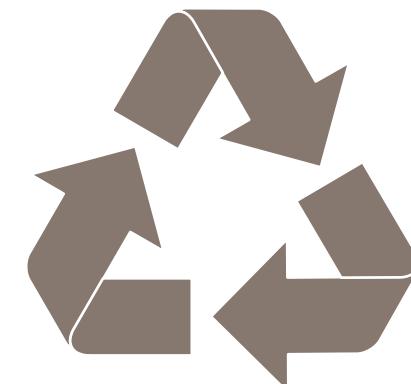
We use different types of paper and board depending on the application. Papers are available as uncoated, matt coated, semi-matt coated or glossy and in different weights and degrees of whiteness.

For printed stationery items, such as letterheads and compliment slips, we use uncoated paper.

For a brochure about an environmental policy, recycled paper is top priority. For an application that features images, a coated stock would be suitable. The coating helps the images to be more vibrant.

Wherever possible, the paper we use is FSC certified, with a high-recycled content and which is 100 per cent chlorine-free during production.

Our recommended paper stock is Amadeus and is available from Denmaur Independent Papers. This paper provides a wide selection of papers and recycled content including silk, matt, gloss and uncoated. For more information see [www.denmaur.com](http://www.denmaur.com)



## 8.3 Look and Feel site

### 8.3.1 Overview

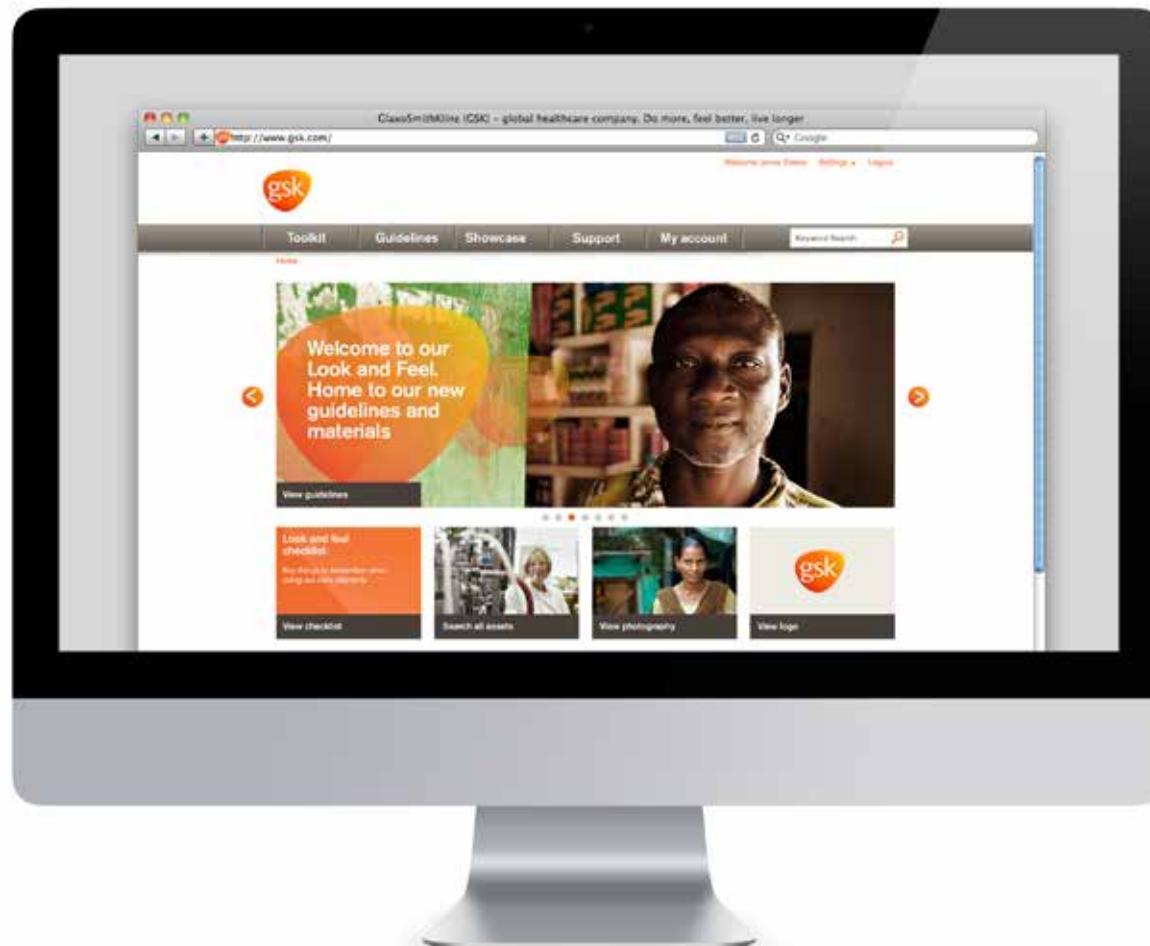
## 8.3.1 Look and Feel site Overview

The Look and Feel site is an online resource that contains GSK brand assets such as logos, photography, communications and artwork kits, as well as guidelines for the GSK visual identity. They are all available for download. Visual assets are stored in high, medium and preview resolution versions.

Users can read guidelines and instantly see the associated assets available. Links to assets can be shared, even with those who may not have access (such as one-off suppliers). Just click 'share via email' and a special link gives the recipient access to this asset, but not the entire brand centre.

If you need a collection of different assets, save them in a basket of items and download or share with other users as required.

You can also order adaptations of certain assets, indicated with an order button. If the order is approved, the asset will be adapted and uploaded to the GSK Look and Feel site for you to download and use.



**Figure 1.**  
The Look and Feel site

## **8.4**

# **Summary**

### **8.4.1 Look and Feel checklist**

## 8.4.1

# Summary

## Look and Feel checklist

### GSK Look and Feel design checklist

Here are a few basics to remember when using our core elements.

Use it as a checklist for reviewing each project at key stages in development. This will help ensure that our brand is presented consistently across all forms of communication.

Always study the visual guidelines in full first.



1. Use the correct GSK logo and clear space, at the right size for your format (see section 3.1)



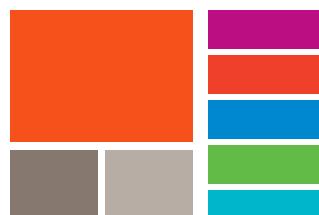
2. Position the GSK logo top right on the format (top left on digital assets only). (see section 3.1)



3. Only use original heartbeats. Remember to bleed at least one side of the heartbeats off the edge of your layout (see section 3.3).



4. Ensure you position the type correctly within the main heartbeat (see section 3.3).



5. Use colours from the GSK palette only. Make sure primary colours are used more prominently than secondary colours (see section 3.5)



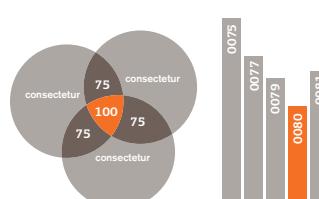
6. Use authentic, people focused and engaging photography (see section 3.8)



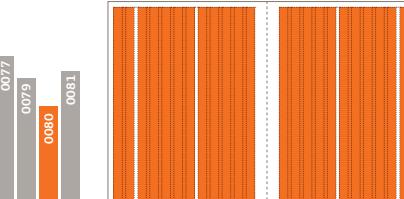
7. Did you use the gradients provided? Don't create your own. Make sure they are used at the 45° angle (see section 3.5)



8. Did you use heartbeat textures to offer a range of interesting background graphics? (see section 3.6)



9. Use the correct type of graphic to show information in the most effective way. (see section 3.10)



10. Are you using the correct grid for your format? (see section 4.1)

**ABCabc123  
ABCabc123  
ABCabc1234  
ABCabc1234**

11. Ensure only GSK fonts are used and at the right font style for the purpose (see section 5.1)

*Authentic  
Humble  
Adult to adult*

12. Does your text reflect GSK's Tone of Voice? (see section 5.1)

## 8.5 Contacts

### 8.5.1 Global Brand Team

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## 8.5.1

### Contacts

#### Global Brand Team

For any queries on the visual identity please contact the Global Brand Team.

We would also welcome your feedback on your experience of implementing the new visual identity.

**Please contact the Global Brand Team with your views.**

Internal: GSK our-company

External: [oax34002@gsk.com](mailto:oax34002@gsk.com)

**To download assets and guidelines.**

Internal: our look and feel section in our company in connectGSK.

External: [www.GSKbrandhub.com](http://www.GSKbrandhub.com)

# **8.6**

# **Legal**

## **8.6.1 Copyright and trademark**

## 8.6.1

### Legal

### Copyright and trade marks

#### Copyright information

We encourage, as a matter of good practice, the use of the copyright symbol © in company documents.

Where applicable: Where copyright is claimed in the label/packaging, indicate the copyright symbol, year of creation and owner (eg “© 2013 GSK group of companies” and if space permits, “All Rights Reserved.”). If the copyright work is one that is regularly updated, you can use a span of dates from first conception to the latest version, eg © 2003 – 2013.

See further Copyright Website.

#### Trade marks

Our company name and logo should never be used with the ® or ™ symbol. All other trade marks must be distinguished from surrounding text.

Our trade marks on packaging and/or advertising materials must be accompanied by either a ™ or ® symbol following every reference to the mark:

- The ® symbol should be used to indicate a registered trade mark.
- The ™ symbol should be used to indicate an unregistered trade mark.

#### Contact

Legal: Global Trade Marks to check correct use and/or the status of the trade mark. Use of an ® symbol when a trade mark is not registered can be a criminal offence.

#### Generic names

Generic names: the international non-proprietary name for a product should always be written in lower case. Generic names are not trade marks and should not be used with the ® or ™ symbols.

#### Product names

Don't use product names as possessives: instead of 'Augmentin's growth' say 'growth of Augmentin'. After the first reference to a pharmaceutical product name put the generic name in brackets eg *Tafinlar* (dabrafenib).

#### Legal entity

Please note, that GlaxoSmithKline is still our legal entity address and should be used in all instances when we are referring to the company from a legal perspective. For example, on letter headed stationery, back of pack and patient literature.

