

Brand Guidelines

March 2025



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Welcome

This document is your guide through visual expressions that make up the Pearson brand. From logo usage, typography, color palettes to imagery, these guidelines will ensure consistency, clarity and impact in every interaction. This guide will help you accurately convey our commitment to helping people realize the life they imagine through learning.

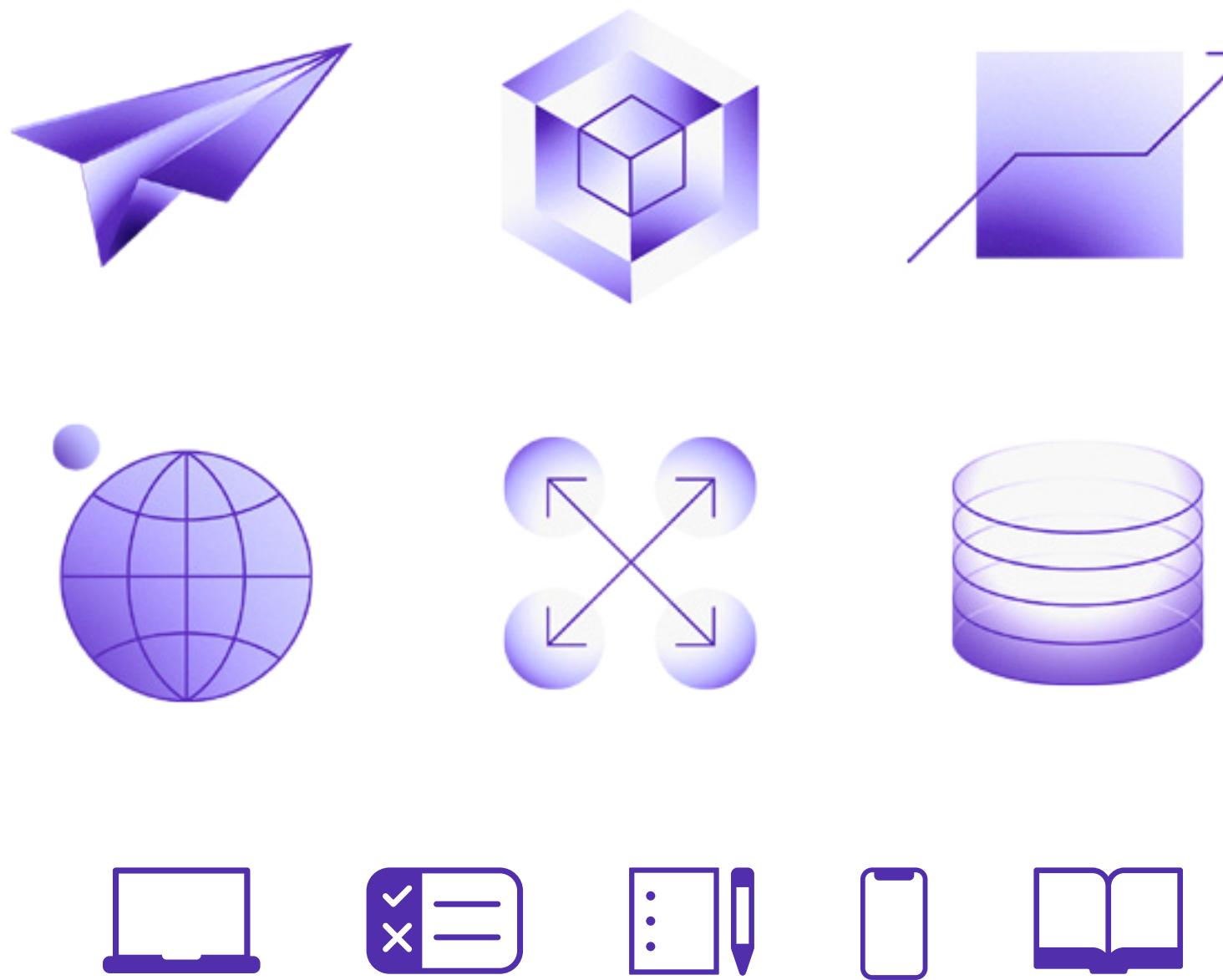
Accessibility Compliance

Accessibility compliance helps make digital content more accessible to people with various impairments, such as visual, auditory, motor, or cognitive disabilities.

For further accessibility guidance, please visit **accessibility.pearson.com** and contact the Pearson Accessibility team at **allyteam@pearson.com**

»Pearson

Helping people realize
the life they imagine
through learning



Logo

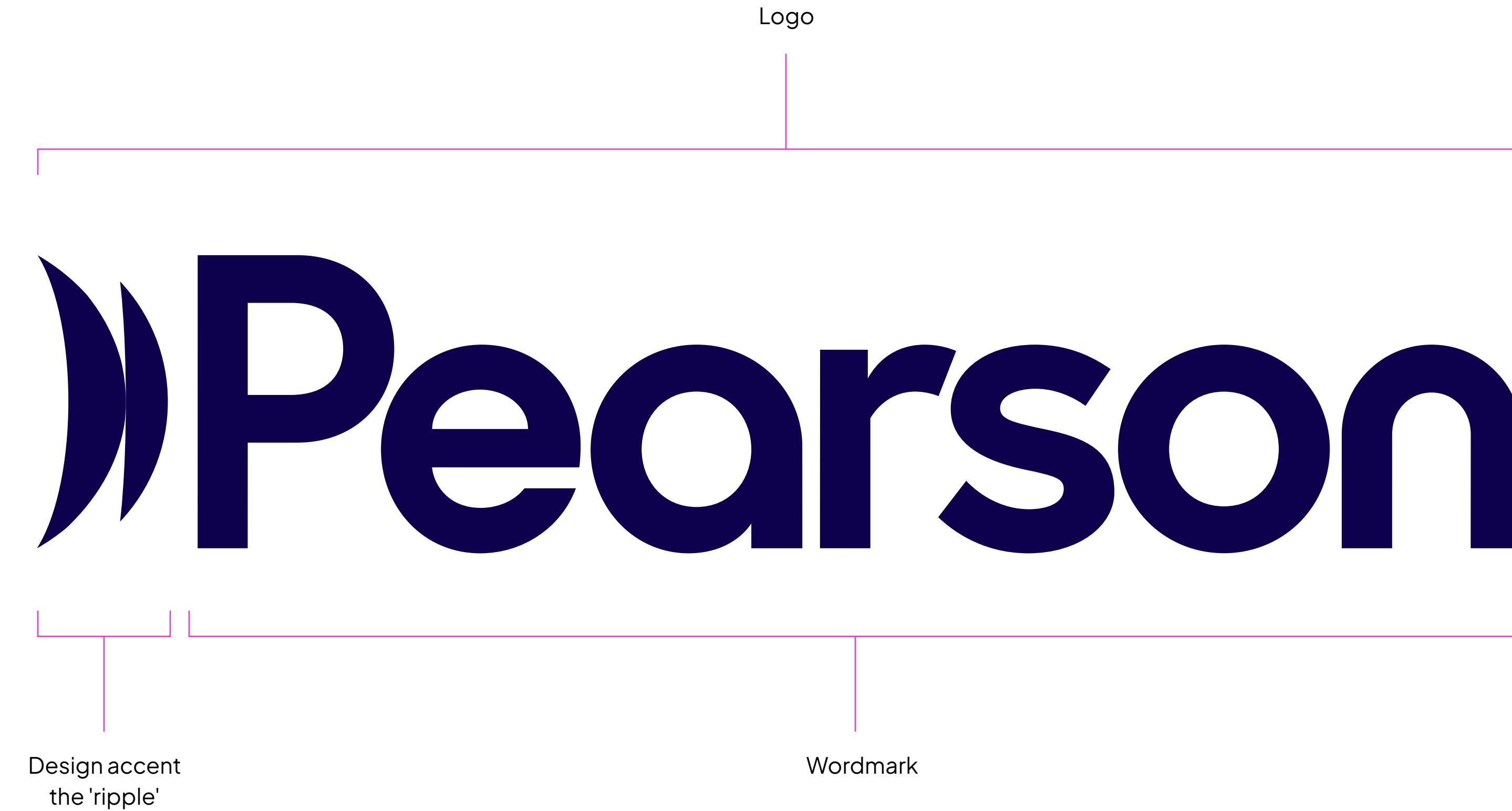
Our logo is a powerful symbol that represents the expansive impacts of learning.

LOGO

Components

Our logo is comprised of a design accent and a wordmark. The design accent, designed to represent a wave effect, is emblematic of the expansive impact of learning. It signifies how knowledge acquired by our learners doesn't just stop with them but extends further, influencing their personal lives, careers, and communities.

Our wordmark is crafted from clean, well-rounded lines that embody approachability and confidence. This communicates our commitment to providing an accessible and empowering educational environment.



Overview

Primary logo

The primary logo is comprised the 'ripple' design accent and Pearson wordmark. These two parts should always be used together.

Combination lockups

Combination lockups are used when a specific product, service or legal entity is to be clearly associated with the Pearson brand.

Shorthand

For limited use in small placements (social, favicons, etc.) where the wordmark legibility is compromised and only in environments that are already broadly branded Pearson.

Primary Logo



Shorthand



Combination Lockups



Color variations

There are two color variations of our logo, lockups and symbol. Do not create additional colorways.

For light backgrounds always use the Pearson purple logo lock up or shorthand. For dark backgrounds all elements change to white.

The colors of the lockups cannot change from their approved state. Black is also acceptable, but can only be used when color reproduction is not feasible. It should never be used in digital applications such as mobile or web.

Note: Logos are shown in boxes throughout these guidelines for illustrative purposes only. Do not place the logo in a box.



Parameters

Clear space

Clear space is the area around the logo that needs to be kept free of typography, graphics and any other elements that might obstruct its visibility and legibility.

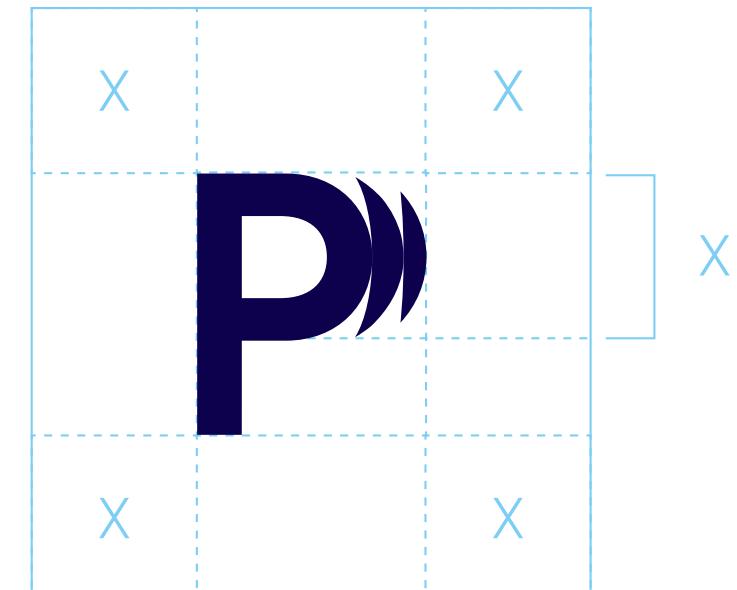
Clear space is derived from the height of the letter "n" in the wordmark or the bowl height of the shorthand symbol. This amount of space can be increased whenever possible.

Minimum size

The logo can be scaled up as large as needed, but shouldn't be made smaller than the recommended minimum sizes shown here.

The minimum size is based on legibility and stays the same for all color variations.

Clear Space



Minimum Size: LOGO



1 inch
25 mm
100 px

Minimum Size: SYMBOL



.25 inch
6 mm
16 px (browser favicon)

Note: Minimum size logos are shown at increased sizes for illustrative purposes only.

Combination lockups

Stacked

The stacked combination lockups are the primary treatment and should be used whenever possible.

Horizontal

The horizontal combination lockups are the secondary treatment and should only be used when vertical space is limited.

IMPORTANT NOTE: New logo lockups must be approved through the brand team prior to use.

Stacked (primary)



Horizontal (secondary)



Placement and size

The position of the logo is consistent yet flexible, adapting to different media and layout proportions.

When the logo appears on a page with other content (text, images, charts, etc.), the logo appears:

Primary - Top Left

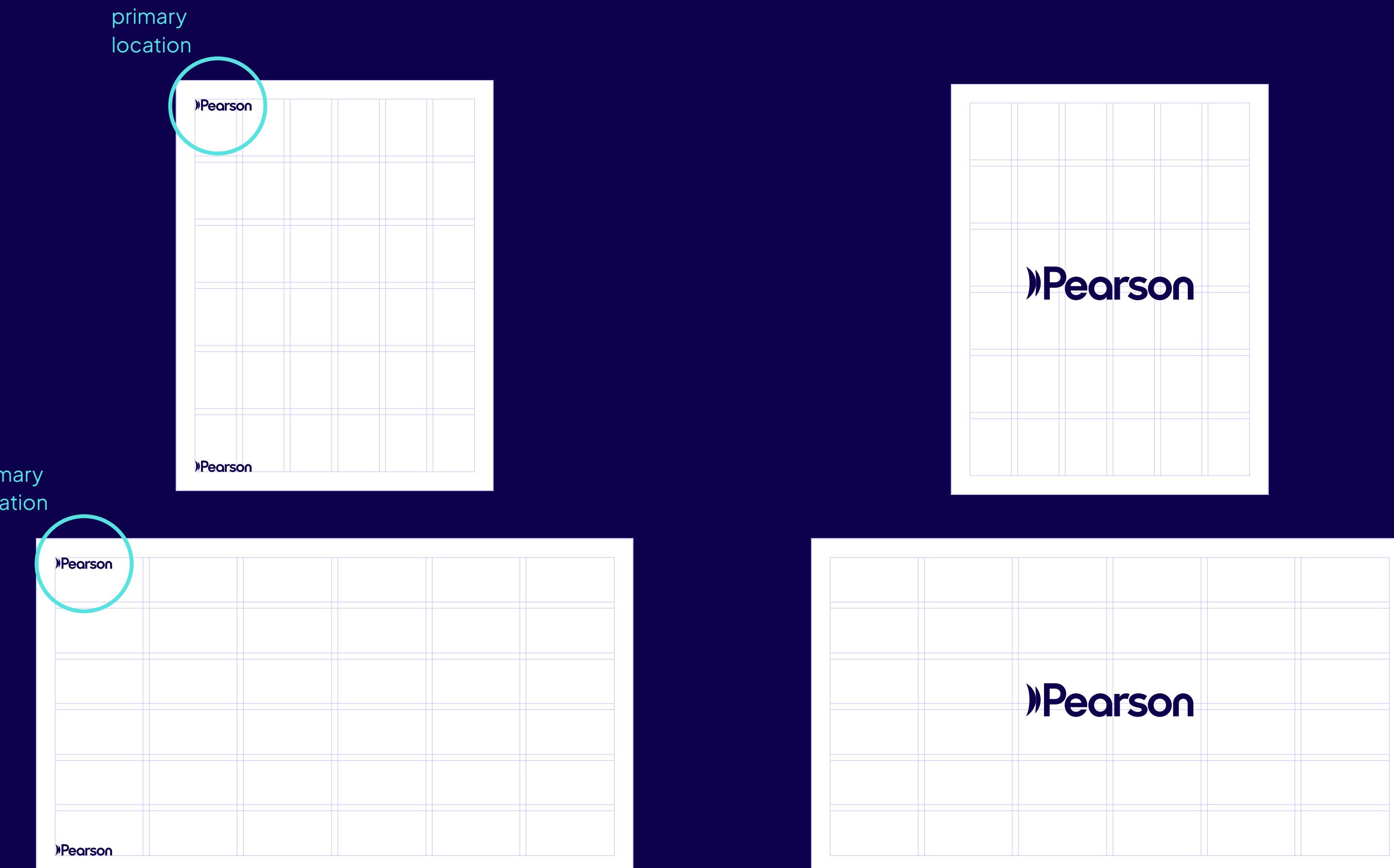
Secondary - Bottom Left

Avoid - Right Side

NOTE: When the logo appears by itself and is the hero element on the page, it is centered.

Preferred sizing (width):

| <u>A series</u> | | <u>US series</u> | |
|-----------------|-----------|------------------|---------|
| A1 | 150 mm | Tabloid | 3 in |
| A2 | 100 mm | Junior legal | 2 in |
| A3 | 70 mm | Legal | 2 in |
| A4 | 50 mm | Letter | 1.25 in |
| A5 | 40 mm | Digital series | |
| | 1980x1080 | 250 px | |
| | 1080x1080 | 250 px | |
| | 1080x1350 | 250 px | |
| | 1200x630 | 200 px | |



Do nots

Some common misuses of our logo are illustrated here.



✗ DO NOT place the logo over people, areas of poor contrast or background colors that reduce legibility.



✗ DO NOT change the design accent in any way with the exception of approved lockups.



✗ DO NOT remove the design accent from the logo with the exception of approved combination lockups..



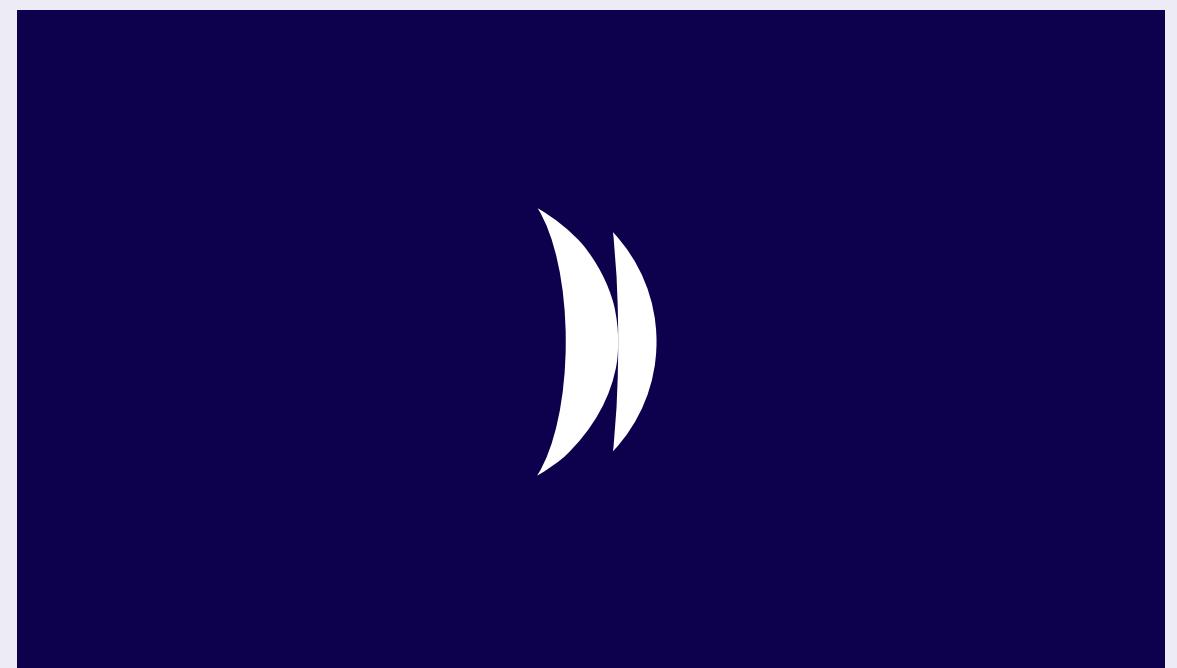
✗ DO NOT use alternate typefaces within the combination logo lockups.



✗ DO NOT outline the logo.



✗ DO NOT add taglines to the logo.



✗ DO NOT use the design accent alone without the wordmark with the exception of approved combination lockups.

Typography

Our type is approachable and direct. Varying weights allow for hierarchy of information and expression.

Brand font

Plus Jakarta Sans is a take on geometric sans serif styles. It has clean lines and open forms offering readability across all platforms. A wide range of weights from light to bold are available, making it suitable for both display and body text.

The letterforms are simple and elegant, with generous spacing and a tall x-height that contribute to legibility even at small sizes.

Plus Jakarta Sans is an open-source font and supports Latin, Cyrillic and Vietnamese.

Plus Jakarta Sans

AaBbCcDdEeFfGgHhIiJj
KkLlMmNnOoPpQqRrSs
TtUuVvWwXxYyZz
1234567890@*%&?!“”→\$#

Light
Regular
Medium
Semibold
Bold

Hierarchy

Follow these rules for using type in our communications:

- Use only our approved typeface
- Set text primarily flush left
- Set kerning to optical
- Use consistent point sizes throughout the application; do not use too many different type sizes.
- Limit the use of all caps
- Text-heavy documents should be well organized and use white space generously, allowing the reader's eye to scan and flow through the material easily. Keep messaging focused, limiting the message to a single concept or theme.
- Use Italic only for special cases, i.e., titles, names of vehicles and ships, scientific and technical terms, foreign words or phrases.

Hierarchy is established across different levels of information through contrasting type sizes, weights, styles and color. The proper typographic treatment of styles will guide users to read content and understand the hierarchy of information.

| Use | Specifications | Sample |
|--------------------|--|--|
| Headlines, Titles | weight: Bold, Semibold, Medium Case: Sentence or Title Leading: 1.1x size or 110% Kerning: Optical Tracking: 0 pt | Lorem ipsum |
| Subheads | weight: Semibold Case: Caps, Sentence or Title Leading: 1.3x size or 130% Kerning: Optical Tracking: 0 pt | Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod |
| Body copy | weight: Regular, Light Case: Sentence or Title Leading: 1.3x size or 130% Kerning: Optical Tracking: 0 pt | |
| CTA, section title | weight: Regular, Semibold Case: Caps or Sentence Case Leading: 1.3x size or 130% Kerning: Optical Tracking: 0 pt | LOREM/Lorem |

Ligatures settings

IMPORTANT NOTE: This is not applicable to Microsoft applications such as PPT and Word.

Fonts often include ligatures, which combine two or more characters into single glyphs for improved aesthetics and legibility.

However, ligatures can hinder accessibility, particularly for users with assistive technologies like screen readers or those with visual impairments as they may misinterpret the combined characters.

While you can't globally disable ligatures at the font file level, you **should turn them off** within specific software or applications that you are using, such as Adobe Creative Cloud applications or CSS.

🚫 **fi, fl, ff, ffi, ffi**

✓ **fi, fl, ff, ffi, ffi**

The diagram illustrates the process of disabling ligatures across different Adobe applications and web development:

- InDesign:** Go to Edit>Find/Change, then Find Format and turn on 'Ligatures' in Basic Character Formats. Turn off 'Ligatures' in Basic Character Formats, then Change All.
- Photoshop:** Select all text layers, go to Window>Character, and turn off 'Standard ligatures'.
- Premiere Pro:** Select all text clips, go to Window>Text>Text Properties, and turn off 'Ligatures'.
- After Effects:** Select all text layers, go to Text or Window>Character, and turn off 'Ligatures'.
- Illustrator:** Select all text boxes, go to Window>Type>OpenType, and turn off 'Standard Ligatures'.
- CSS:** By default, the web implementation of Plus Jakarta Sans has ligatures enabled. These should always be disabled using CSS. Any time that `font-family: "Plus Jakarta Sans", Helvetica, Verdana, sans-serif` is declared, `font-variant-ligatures: none` should be declared.

Annotations highlight specific UI elements in each application's interface where the 'Ligatures' option is located, often circled in pink.

Do nots

Some common misuses of our typography are illustrated here.

**LOREM
IPSUM
DOLOR
SIT AMET**

✗ DO NOT use all caps in headline text.

Lorerem ipsum
dolor sit amet,
consectetur****

✗ DO NOT use color combinations that do not pass accessibility standards.

Lorerem ipsum
dolor sit amet****

✗ DO NOT expand or stretch type.

Lorerem ipsum
dolor sit amet
consectetur adipiscing
Ut enim ad minim veniam,
quis nostrud exercitation****

✗ DO NOT put text too close together or too far apart from each other.

Lorerem
Ipsum
dolor
sit amet****

✗ DO NOT use more than one color within headlines.

Lorerem ipsum
dolor sit amet
consectetur adipiscing
Ut enim ad minim veniam,
quis nostrud exercitation****

✗ DO NOT use italic as an expressive tool. Limit italics to special cases i.e., titles, names of vehicles and ships, scientific and technical terms, foreign words or phrases.

Color

Our colors are designed to evoke a sense of movement, energy and trust. The deep purples, complemented by vibrant accent colors, encapsulate the spirit of continuous growth and the transformative power of learning.

The size of the color swatches below represent their general appropriate hierarchy and frequency of use across applications.

COLOR

Specifications

Pearson Purple is the cornerstone of our brand identity. This lead color is the foundation for all design and branding touchpoints, supported by the primary purples.

Primary Colors are the key supporting colors, reinforcing Pearson Purple as the backbone of this brand system.

- backgrounds
- overlays
- gradients
- primary colors within graphic elements

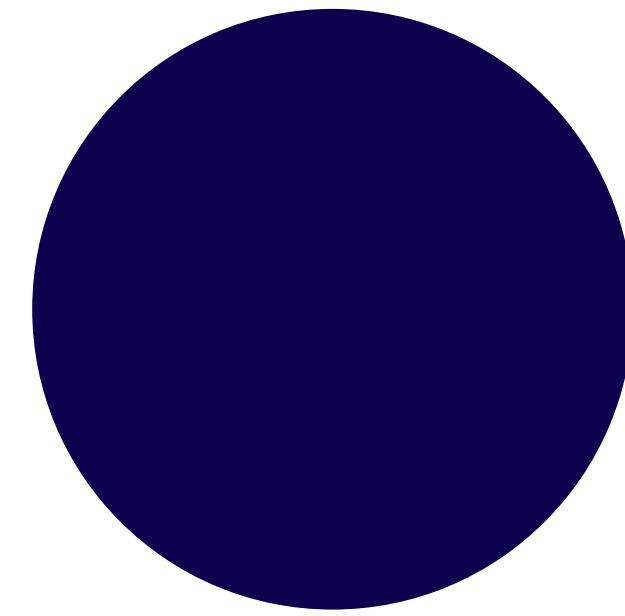
Secondary Color: Amethyst is to be used to complement the primary palette and used to emphasize shifts in content or highlight key messaging. These can be used as backgrounds in touch points, but not full-bleed. (I.e., text box, infographics, and website pages.)

Accent Colors: Whenever possible, use the full-strength version of each accent color. When differentiation is needed, tints of these colors can be applied thoughtfully to maintain visual clarity and consistency.

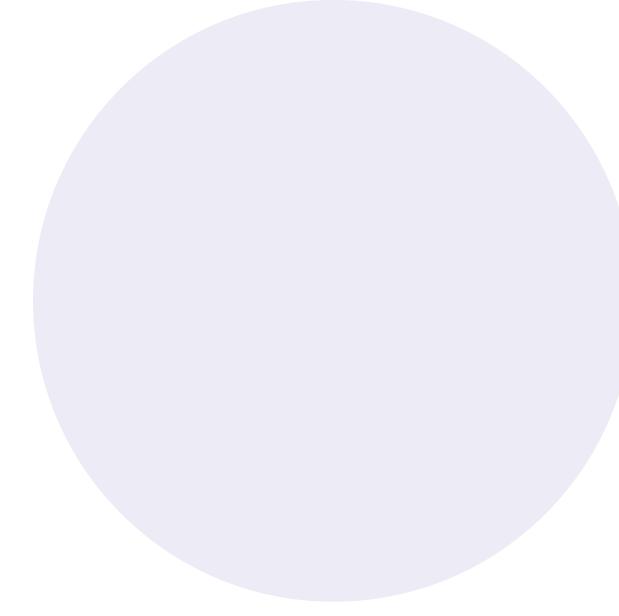
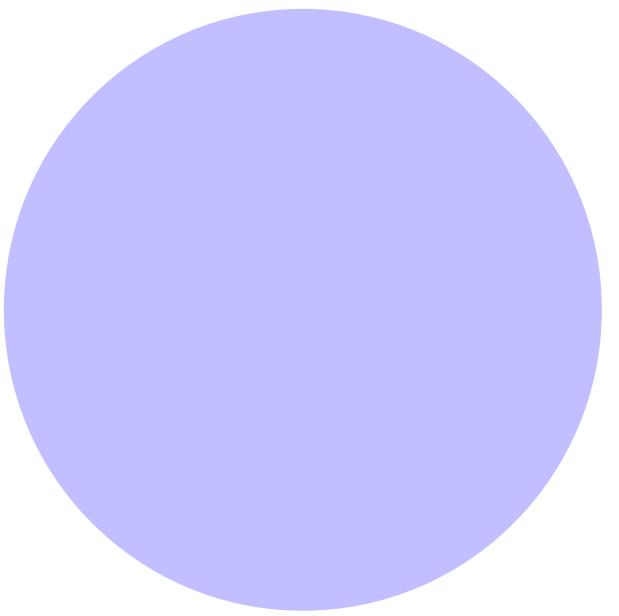
Secondary Color and Accent Colors can be used for:

- text accents
- icons
- CTAs
- info and data visualization

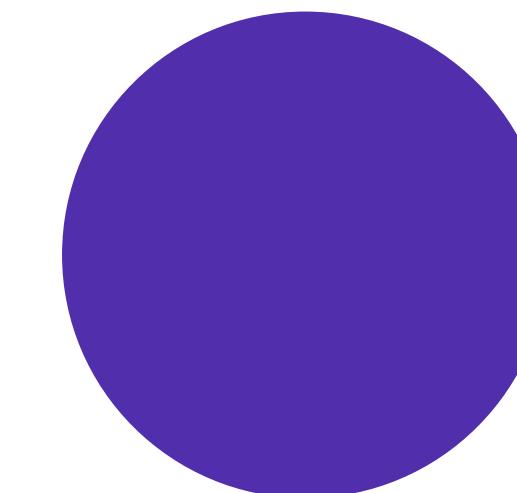
PEARSON PURPLE



PRIMARY COLORS



SECONDARY COLOR



Pearson Purple

Hex #0D004D

RGB 13 0 77

PMS 2755 C

CMYK 95 100 0 65

Light Purple

Hex #C1BFFF

RGB 193 191 255

PMS 6085 C

CMYK 19 14 0 0

Mist Purple

Hex #EDECF6

RGB 237 236 246

PMS 663 C

CMYK 6 5 0 0

Amethyst

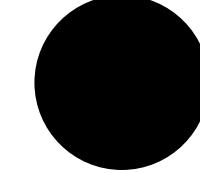
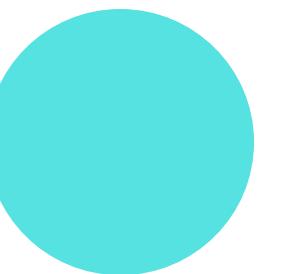
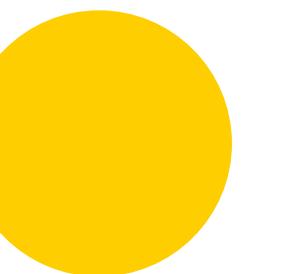
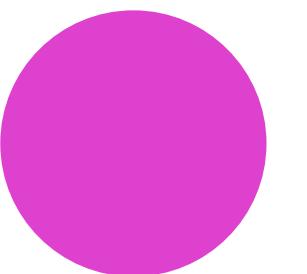
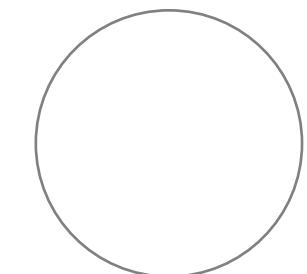
Hex #512EAB

RGB 81 46 171

PMS 2098 C

CMYK 88 100 0 0

ACCENT COLORS



#000000

0 0 0

N/A

0 0 0 100 (text black)

UX | #333333

Only to be used when reproduction methods prevent the ability to use our Pearson Purple.

- printed body copy in limited reproduction methods

White

Hex #FFFFFF

RGB 255 255 255

PMS N/A

CMYK 0 0 0 0

Fuchsia

Hex #DF41CF

RGB 223 65 207

PMS 2385 C

CMYK 10 90 0 0

Amber

Hex #FFCE00

RGB 255 206 0

PMS 116 C

CMYK 0 15 100 0

Turquoise

Hex #56E2E1

RGB 86 226 225

PMS 3105 C

CMYK 60 0 15 0

Fuchsia Tint

Hex #EFAOE7

RGB 239 160 231

PMS N/A

CMYK 5 41 0 0

Amber Tint

Hex #FFE67F

RGB 255 230 127

PMS N/A

CMYK 0 10 50 0

Turquoise Tint

Hex #B3F2F1

RGB 179 242 241

PMS N/A

CMYK 25 0 7 0

Preferred combinations

The combinations shown on this page are the preferred color combinations and are ADA compliant.

- Our preferred combinations should be the most widely used pairings.
- Accent combinations should only be used in minor treatments (or elements such as icons) to accentuate a specific piece of communication.
- The limited-use combinations should be used sparingly and reserved for only small and highly accentuated pieces of communication such as CTAs.

Preferred combinations

Light Purple on Pearson Purple

White on Pearson Purple

White on Amethyst

Pearson Purple on Light Purple

Amethyst on Light Purple

Pearson Purple on Mist Purple

Amethyst on Mist Purple

Accent combinations

Fuchsia on Pearson Purple

Amber on Pearson Purple

Turquoise on Pearson Purple

Amber on Amethyst

Turquoise on Amethyst

Pearson Purple on White

Amethyst on White

Limited-use combinations (e.g. CTA)

Pearson Purple on Fuchsia

Pearson Purple on Amber

Pearson Purple on Turquoise

Hierarchy and backgrounds

There are two main sets of color combinations that should be used. These examples are only representative and variation in the color amounts shown is expected.

Dark backgrounds

The dark background is primarily Pearson Purple with supporting Amethyst, White and a secondary accent color.

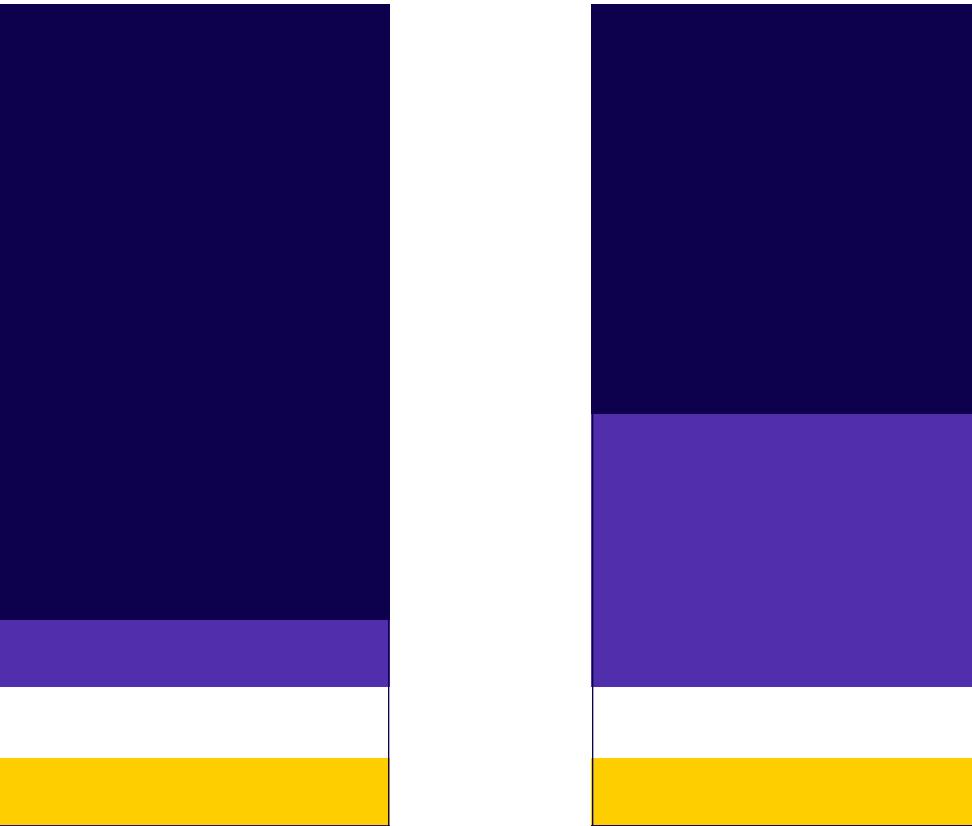
- can be wave image or solid graphic
- secondary accent colors are interchangeable
- White should be the primary type color

Light backgrounds

The light background is primarily Light Purple with supporting White, Pearson Purple and a secondary accent color.

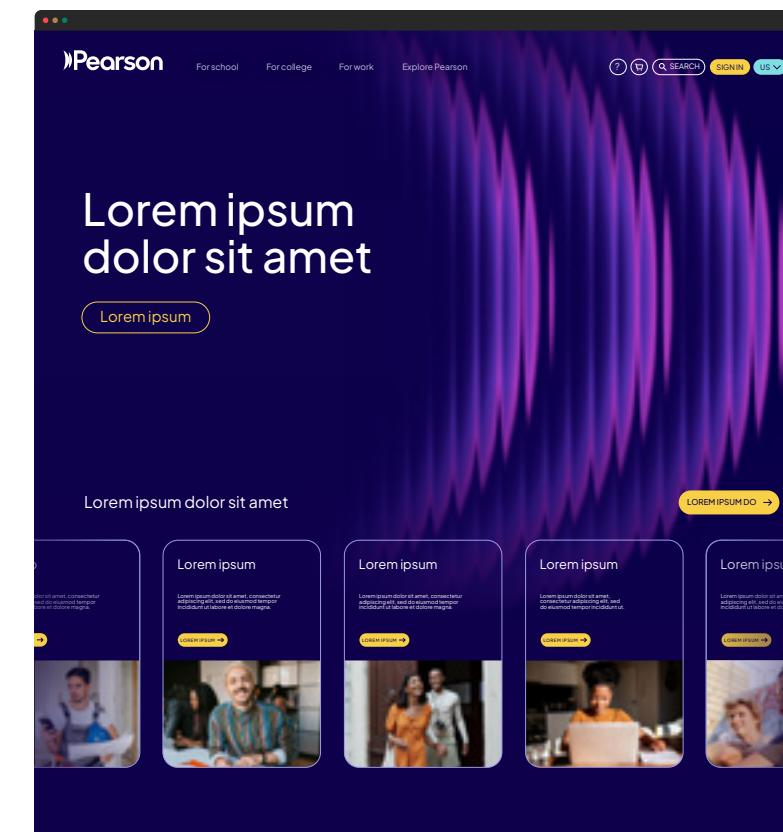
- Light Purple can be solid or tint
- secondary accent colors are interchangeable
- Pearson Purple should be the primary type color

Dark Backgrounds

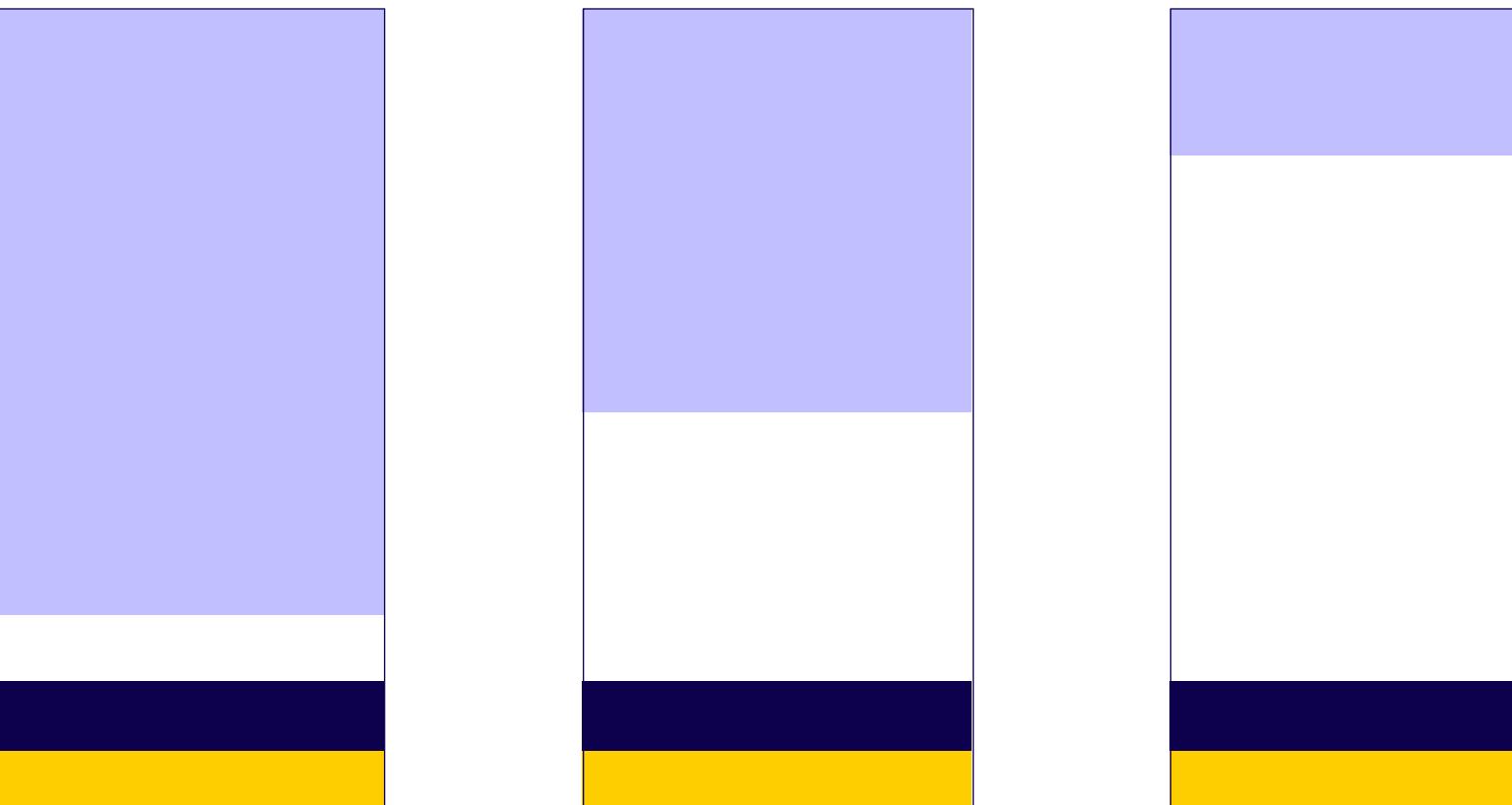


← Primary type
← Any accent color

example

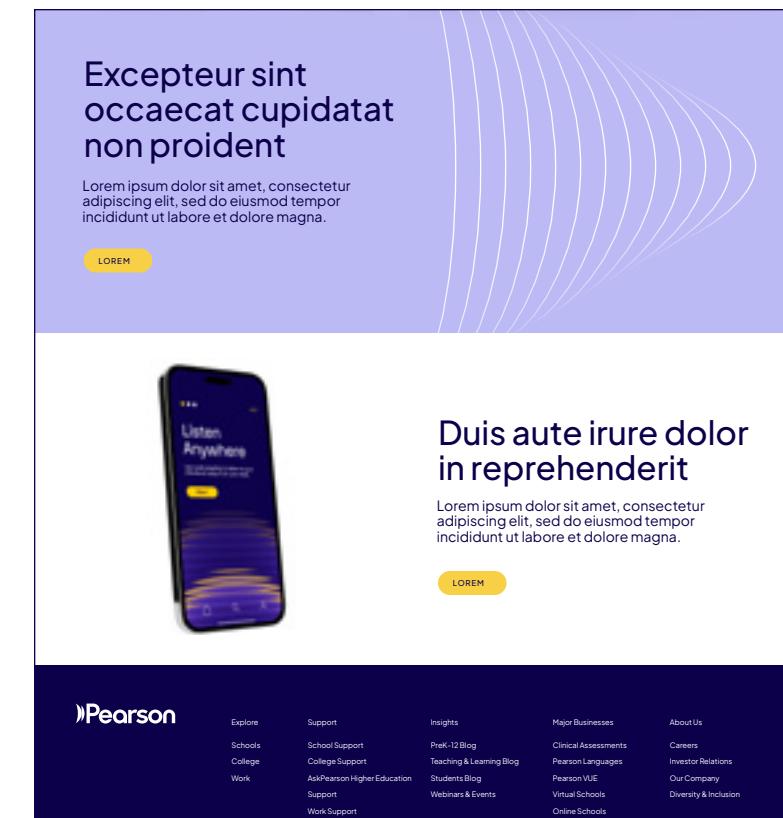


Light Backgrounds



← Primary type
← Any accent color

example



Color profile standards – Digital and UX

To maintain brand consistency across all digital platforms, **all new assets must be created using the sRGB color profile**. This ensures accurate color reproduction across screens and aligns with industry standards for digital content.

Applies to:

- Websites & landing pages
- Digital & mobile product interfaces
- PowerPoint & Keynote presentations
- Social media graphics & content
- Email templates & assets
- Digital banner ads
- Infographics & data visualizations

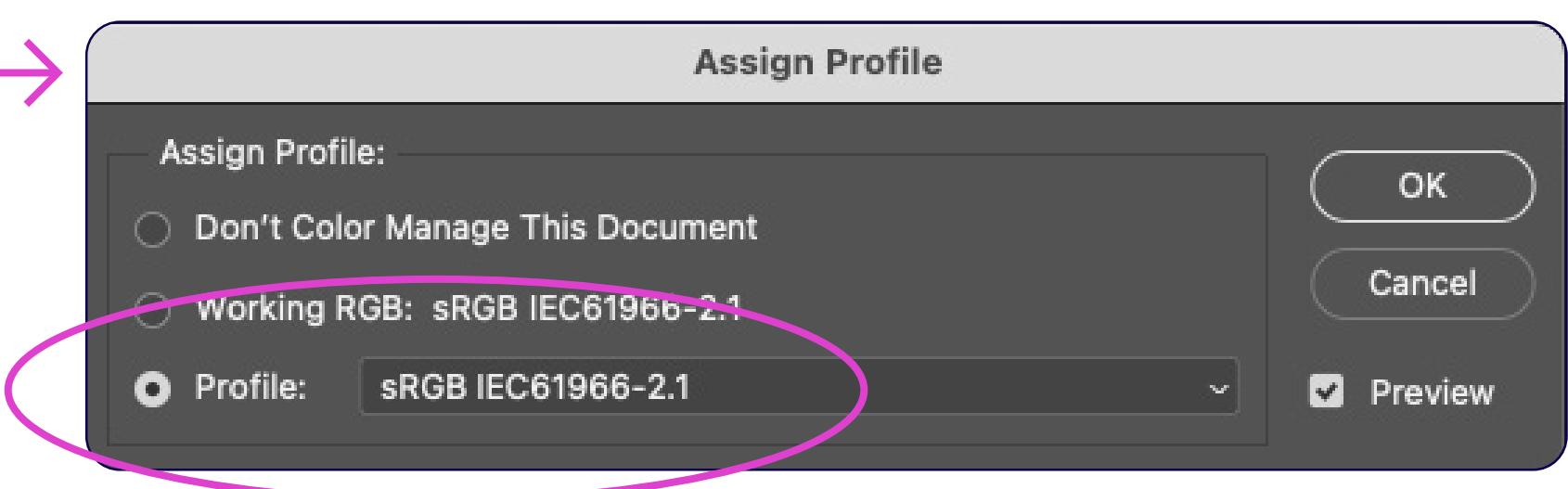
Photoshop and Digital Applications

All Photoshop, Figma, and other digital design files must be set to **sRGB IEC61966-2.1** as the working color profile.

When applying brand colors, **always use the HEX values assigned to our sRGB color profile** to ensure accuracy across digital applications. Avoid using CMYK or Pantone values in digital work, as they are intended for print.

When exporting assets for web, UI, and digital product development, ensure files remain in **sRGB** to prevent unintended color shifts.

Avoid using other color profiles (e.g., Adobe RGB, ProPhoto RGB) as they can cause inconsistencies across different displays and platforms.



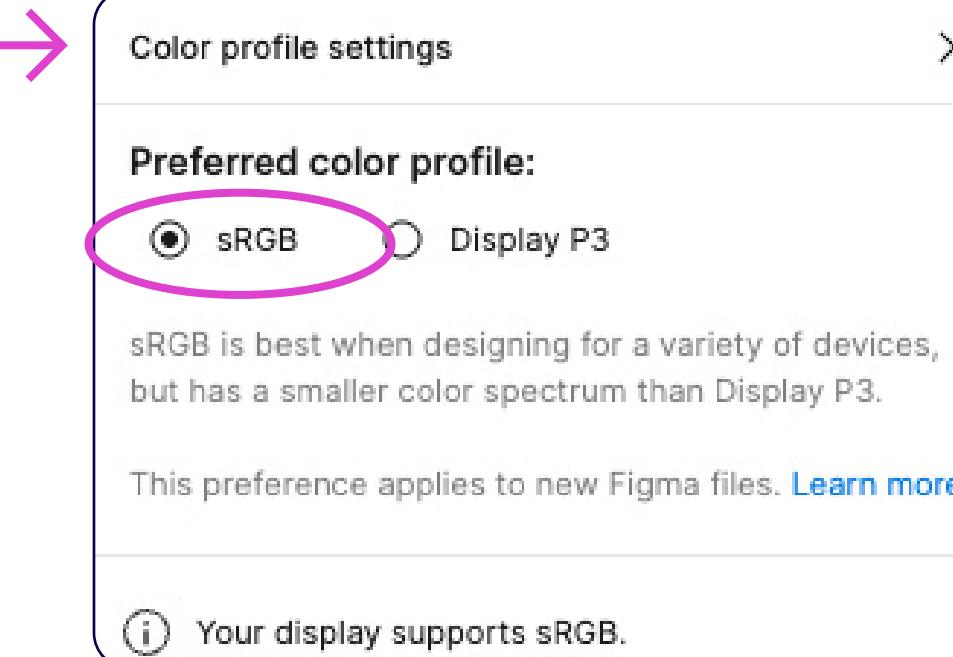
Figma

Why Use sRGB in Figma?

Always use **sRGB** in Figma to ensure accurate and consistent color reproduction across digital platforms.

Why Avoid Display P3?

- Limited Support: Most browsers and devices default to sRGB, causing Display P3 colors to appear inaccurate or oversaturated.
- Inconsistent Colors: Colors may look different on non-P3 screens, leading to mismatches across web and UI.
- HEX & RGB Issues: A HEX code in Display P3 won't match when viewed in sRGB, disrupting brand consistency.
- Web & Development Standards: Websites, apps, and coded UI elements use sRGB, ensuring seamless implementation.
- Brand Consistency: sRGB aligns with all digital, UX, and video assets for a unified brand experience.



Color profile standards – Video and Motion assets

Adobe After Effects defaults to an **sRGB** color profile as its standard working color space—this should not be changed.

When working in Premiere Pro or other video editing software, **ensure color settings are aligned with sRGB** for consistency across motion and static assets.

All video exports for digital platforms (web, social media, product UI, etc.) should be in sRGB to match our brand's visual integrity.

Applies to:

- Social media videos & animations
- Website & product UI animations
- Digital ads & motion graphics
- Explainer videos & branded content
- Video overlays for presentations

Why Use sRGB for Video & Motion Graphics?

Using **sRGB** as the standard color profile for video and motion graphics ensures accurate and consistent color reproduction across all digital platforms.

1. Industry Standard for Digital Content

- Most digital displays, social media platforms, and streaming services are designed to work in sRGB.
- If you use a wider color gamut (e.g., Display P3, Adobe RGB) without proper color management, colors may appear oversaturated or inaccurate on standard screens.

2. Consistency Across Brand Assets

- If your static digital assets (web, social, UI) use sRGB, but video assets use a different color profile, colors may not match across platforms.
- Ensuring all assets adhere to sRGB creates a unified brand experience, preventing color shifts between motion graphics and static designs.

3. Accurate Color Representation Across Devices

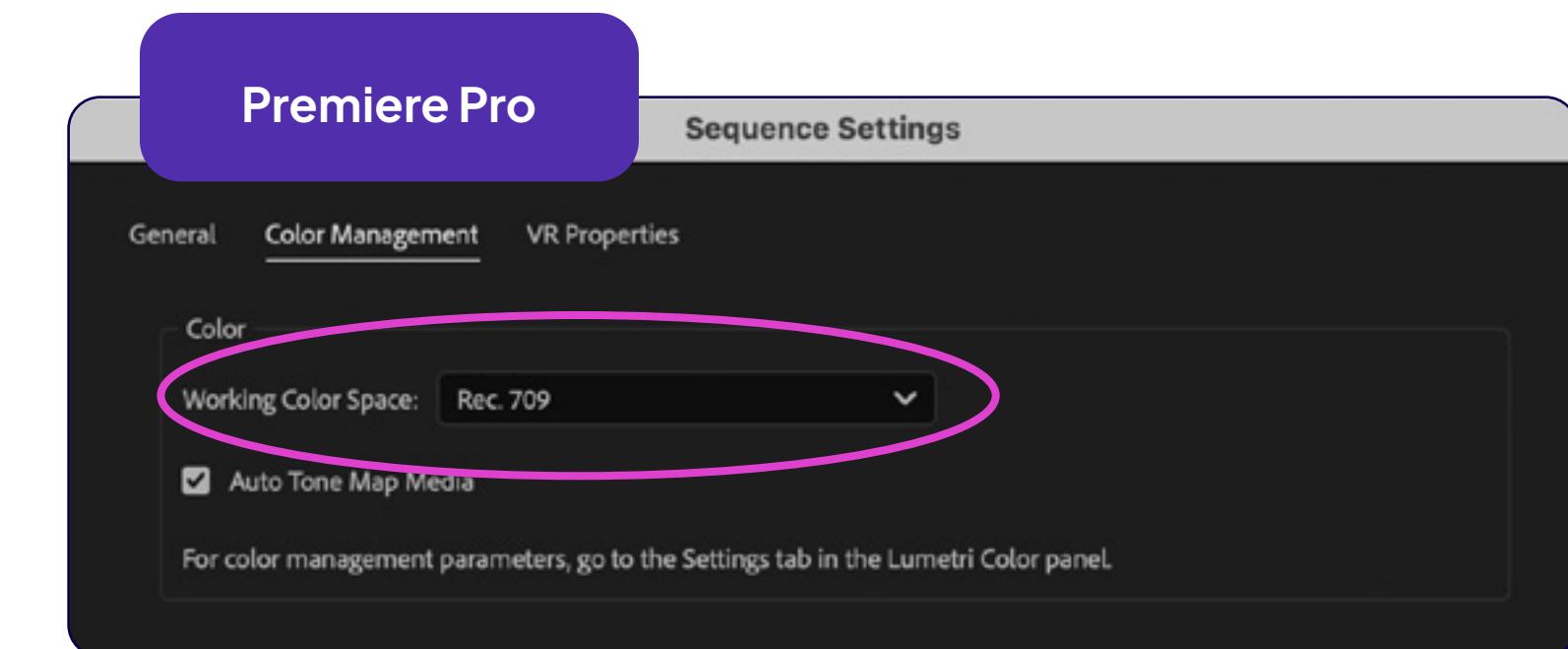
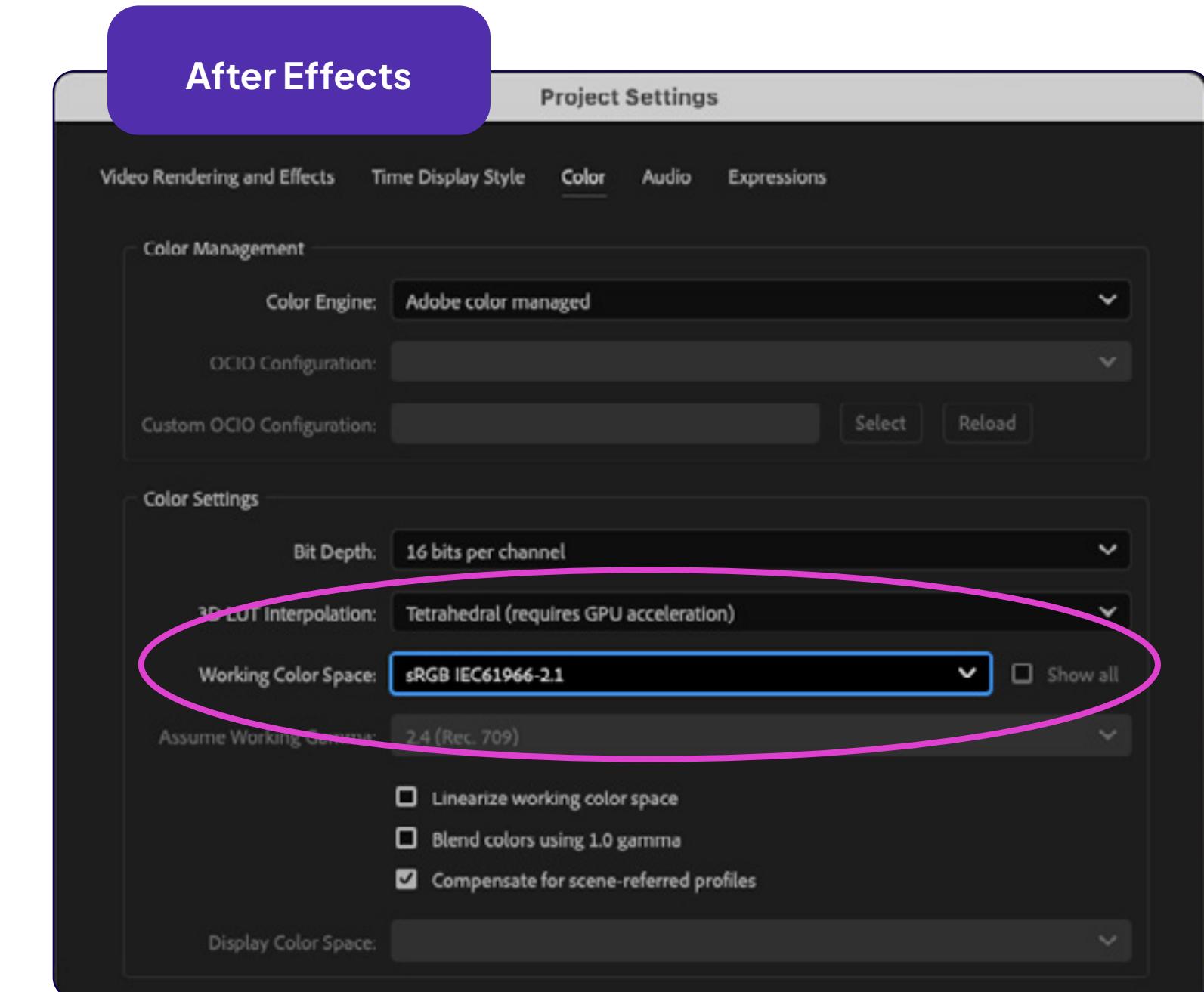
- Many consumer devices, including laptops, mobile screens, and projectors, default to sRGB.
- If a video is created in a different color space, it may appear dull, washed out, or overly saturated when viewed on different devices.

4. Adobe After Effects Default & Compatibility

- Adobe After Effects defaults to sRGB, meaning most projects are already optimized for web and digital use.
- If a different color space is used, it requires manual conversion, which can introduce inconsistencies and extra work.

5. Social Media & Web Video Optimization

- Platforms like YouTube, Instagram, LinkedIn, and Vimeo process videos in sRGB.
- Uploading videos with a different color profile may lead to color distortion or unintended shifts in brightness and contrast.



Premiere Pro supports sRGB as a color space.

How does Premiere Pro use sRGB?

- Premiere Pro's internal color management assumes a broadcast Rec.709 pipeline
- It honors the bit-depth of your source footage
- It exports at the highest bit depth of the codec you've selected

Production

Color is affected by production process and substrate. Always use our Pantone values as the target print colors. If a vendor feels they cannot match the Pantone targets, then an understanding of what they can achieve needs to be demonstrated through physical proofs.

All printing and merchandise should be physically sampled and proofed prior to full production order.

The table on this page provides basic guidance on identifying which color space to use and how to match colors for different types of materials.

Black for limited print usage

Our Pearson Purple is dark enough to supply ample contrast resulting in little need for black.

Only use black when printed touchpoints are bound by limited print feasibility. Printed body copy can also be an acceptable time to use black in lieu of Pearson Purple.

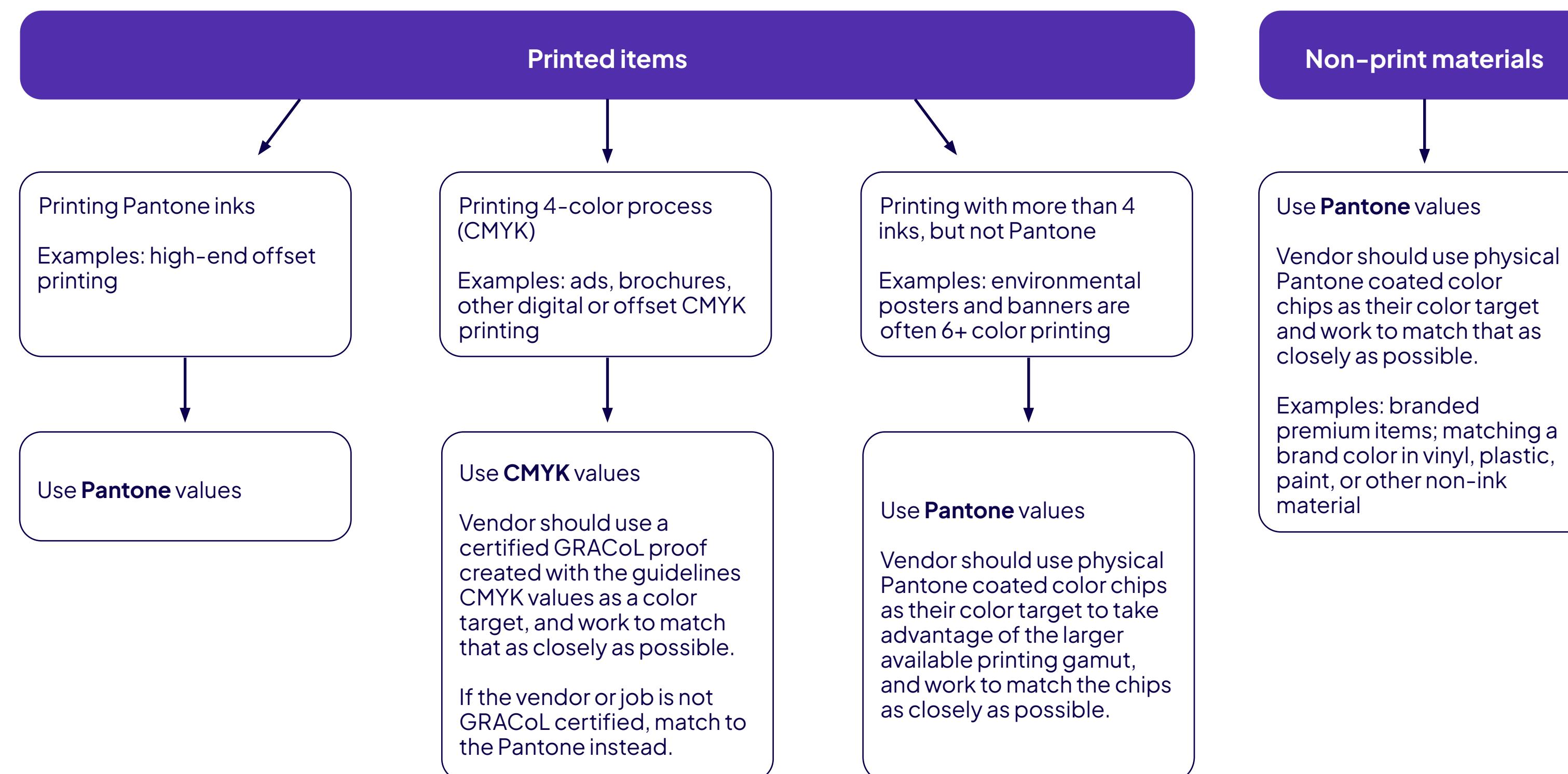
Color matching tips

CMYK has a limited color range so it is best reserved for production conditions that only use cyan, magenta, yellow and black inks. When printing in CMYK, look for vendors that are GRACoL certified. GRACoL is an international standard that ensures color consistency.

When inks beyond CMYK are available, such as when printing environmental graphics, setting files up with **Pantone** colors may help you achieve a broader color range—even when your files won't be printed with Pantone inks. Successful execution of this technique, however, requires close coordination with your print

vendor. Request print proofs and color tests to achieve best results. If you cannot review proofs, simply use the CMYK formulas.

Pantone chips should be used to help match colors for consistent results.



Graphic Waves

The heart of our identity – a beautiful system of catalytic waves that visualize our brand strategy.

The graphic waves represent the heart of our belief that learning has a ripple effect on one's life. These visuals use shifts in frequency and scale to achieve a range of emotive effects for use in compositions.

Graphic waves frequency

Low frequency

calm and focused

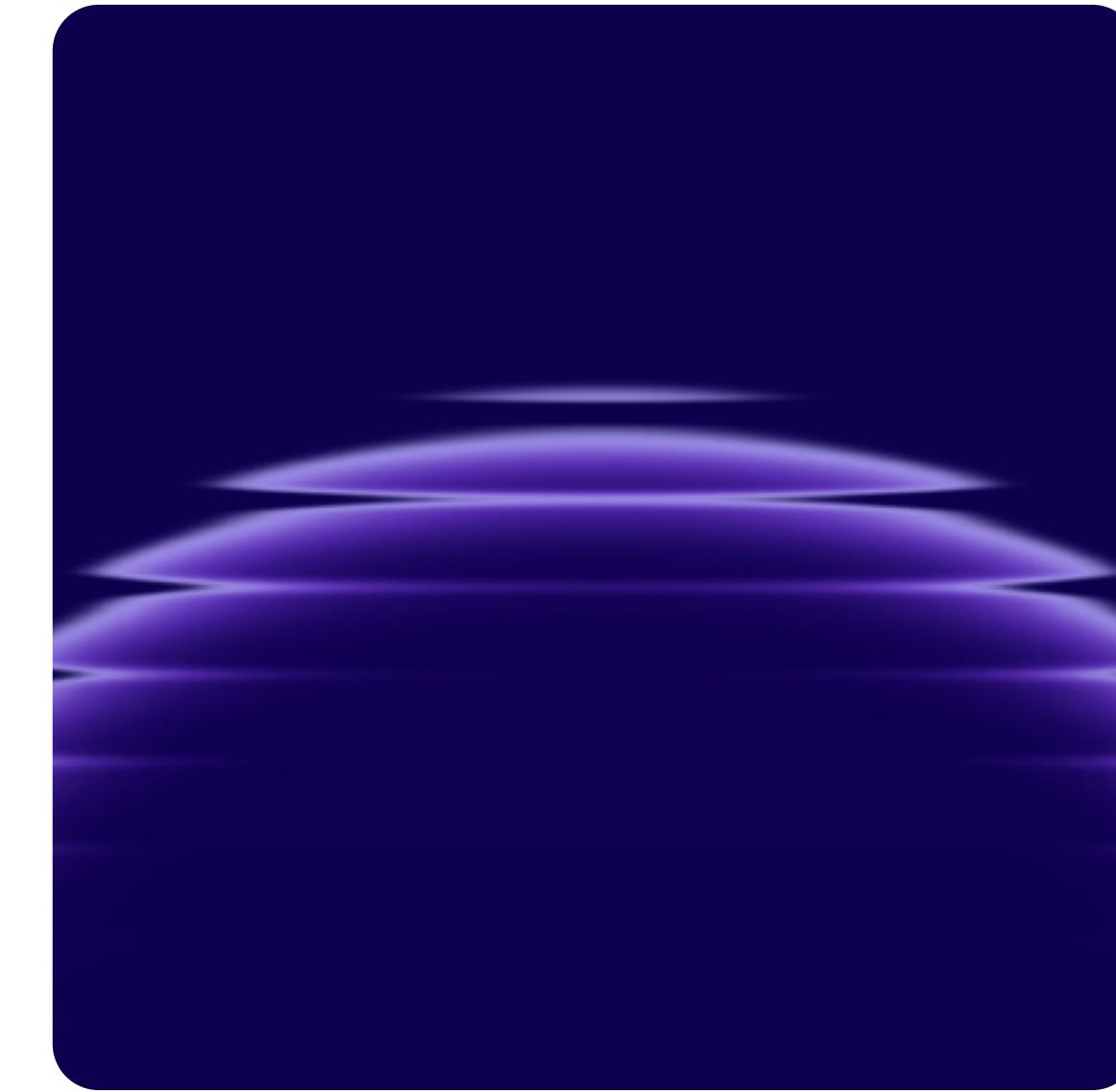


Using simpler, more minimal forms of our graphic waves we can communicate an emphasis on particular emotions and ideas.

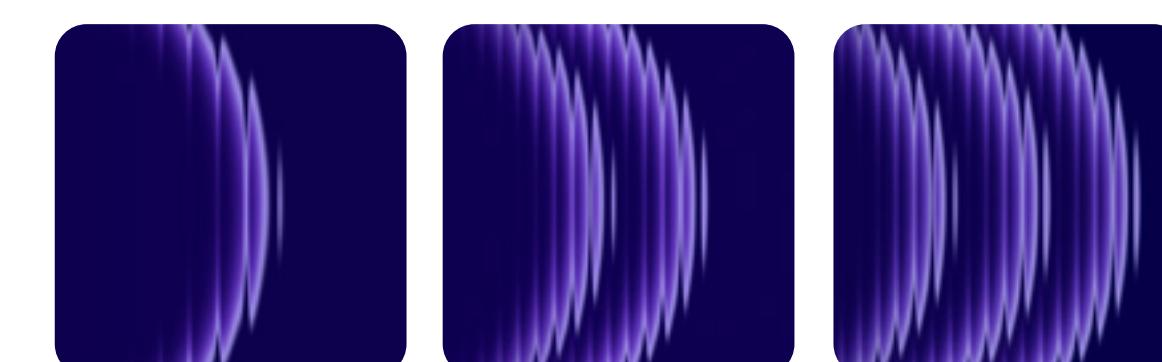
Evokes emotions of: Calm, Ease, Focus, Re-Assurance, Determination

Conveys ideas of: Credibility, Expertise, Simplicity, Straightforward Approach, Incremental Learning

Mid frequency

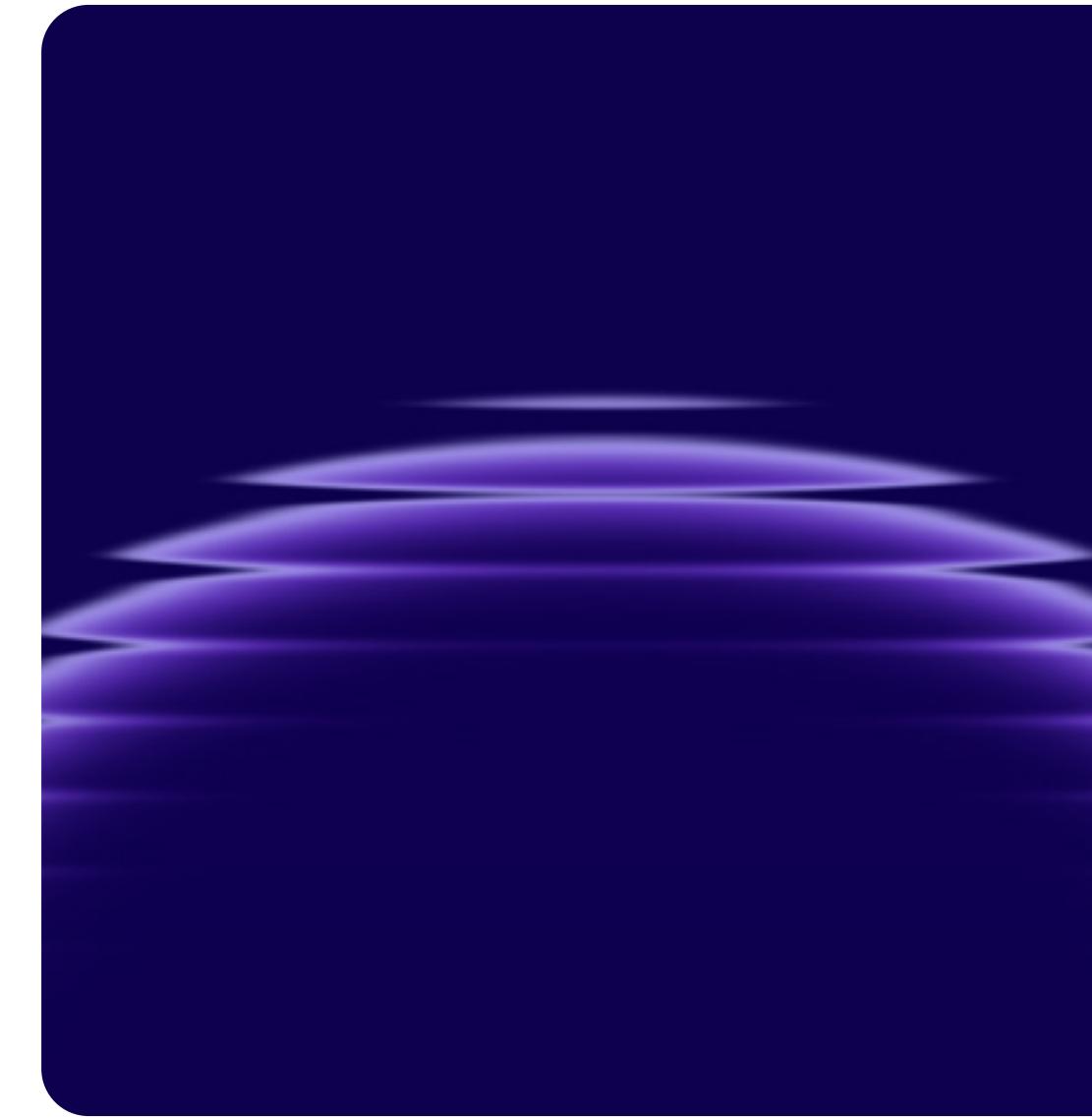


Mid frequency waves come in single, double, and triple instances. These varying levels of wave motion can be used to add intensity and differentiation within communications.



High frequency

bold and inspiring



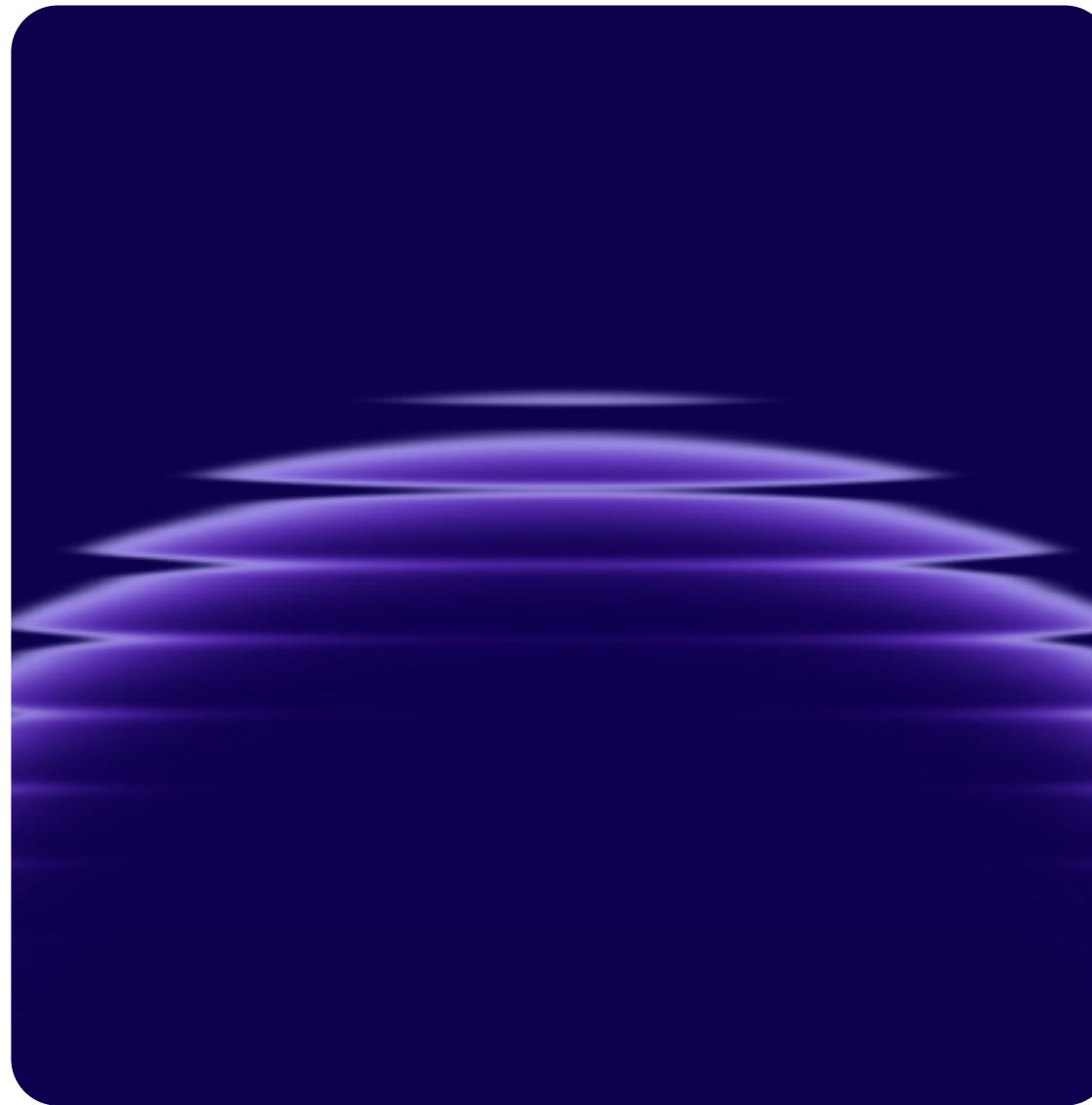
Using bolder, more vibrant forms of our graphic waves we can communicate an emphasis on particular emotions and ideas.

Evokes emotions of: Excitement, Passion, Inspiration

Conveys ideas of: Breadth of Skills, Progress, Bold & Eye-catching

Graphic waves colors

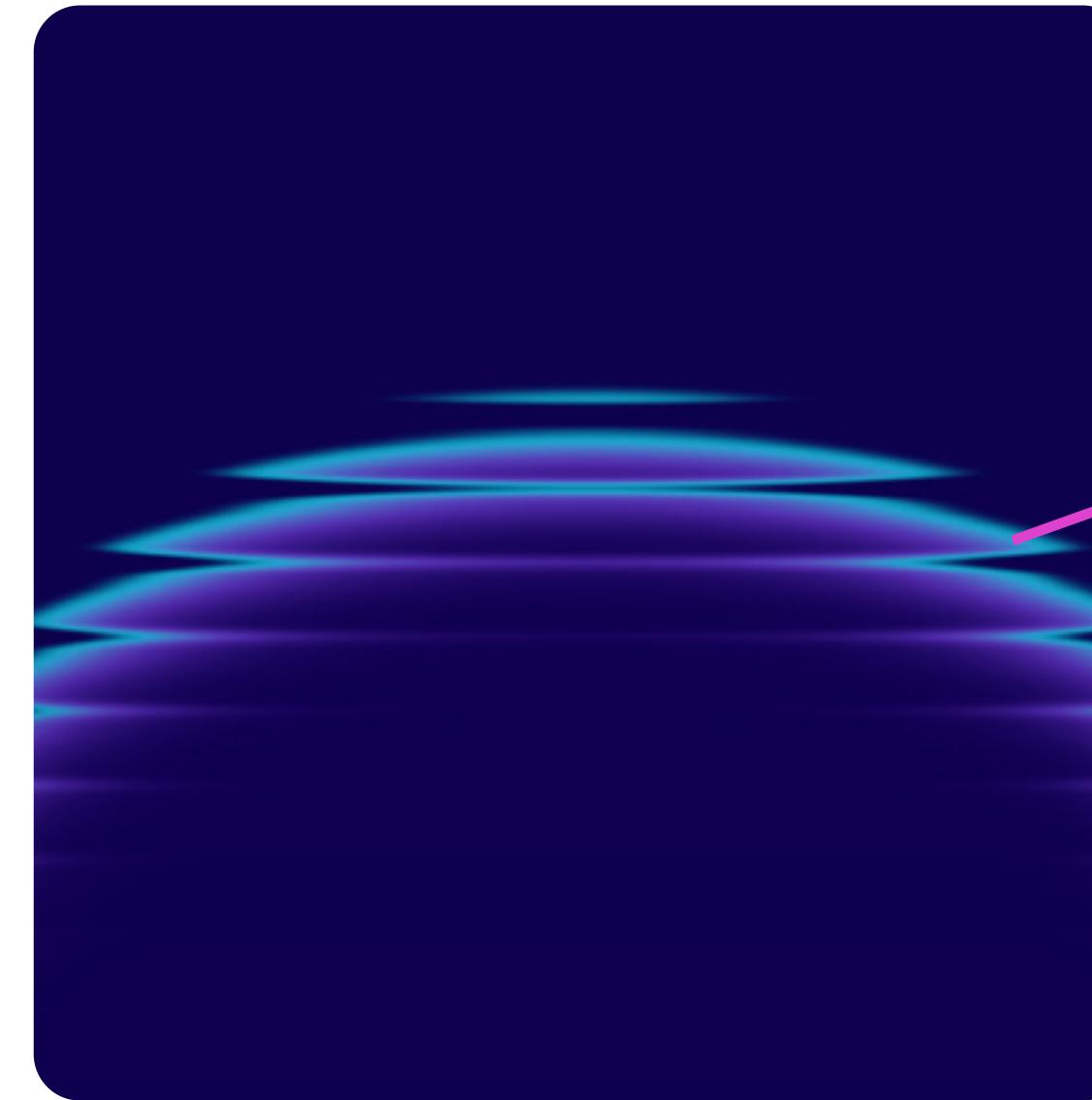
Primary usage: Dark Mode



Colorway: Pearson Purple + Primary Colors

The primary usage of our graphic waves incorporates primary colors from our palette on our dark purple background. This creates a strong unified core-brand look and feel with a balance of intensity and calm.

Secondary usage: Dark Mode



Colorway: Pearson Purple + Primary Colors + Accent

Graphic waves also come in alternate accent treatments. This usage includes one of our three alternate accent colors: Turquoise, Amber or Fuchsia. These accent waves can add an additional layer of electricity and energy to visuals and can help accentuate bold statements and big ideas.

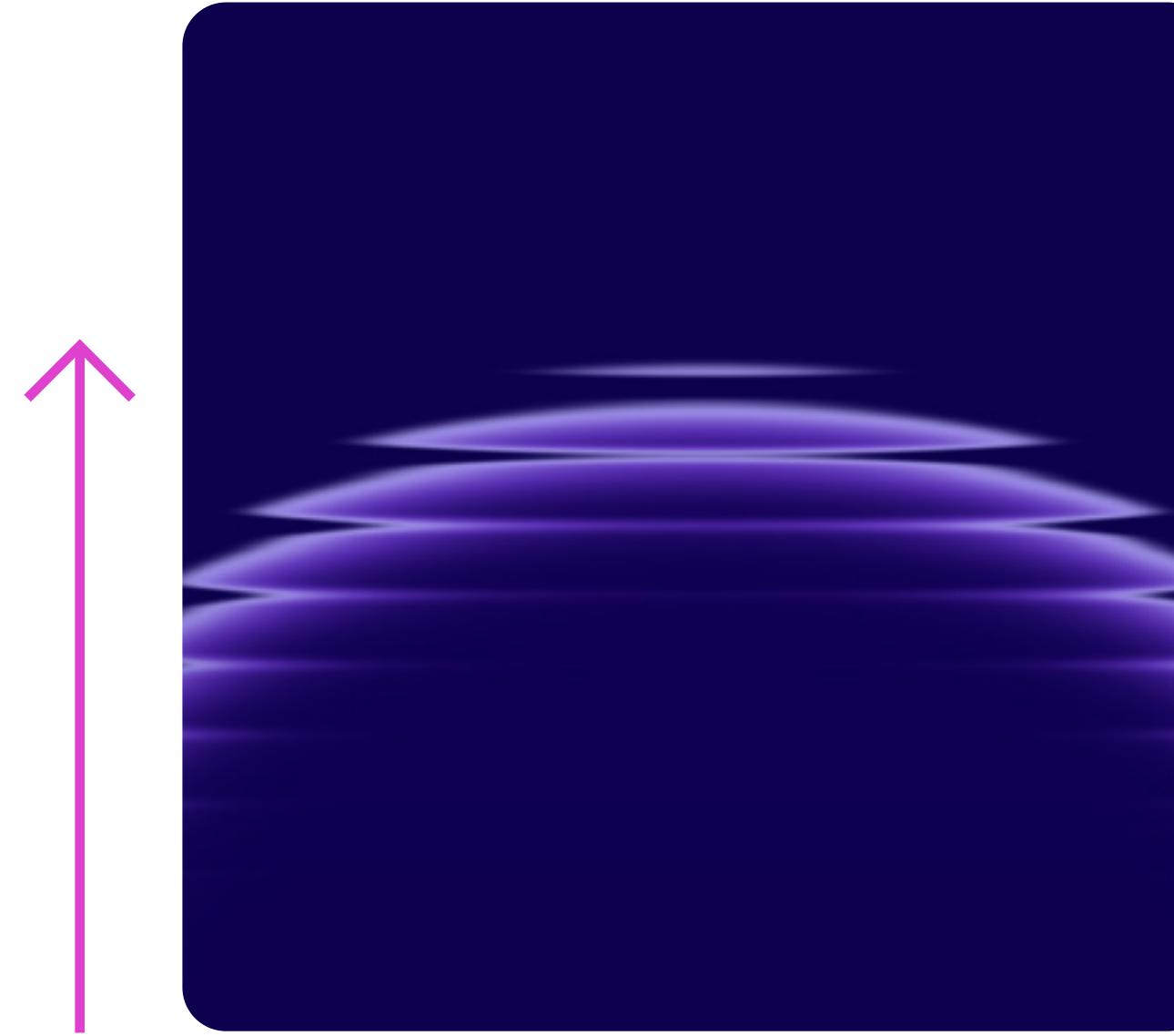
Tertiary usage: Light Mode



Colorway: Pearson Purple + Primary Colors

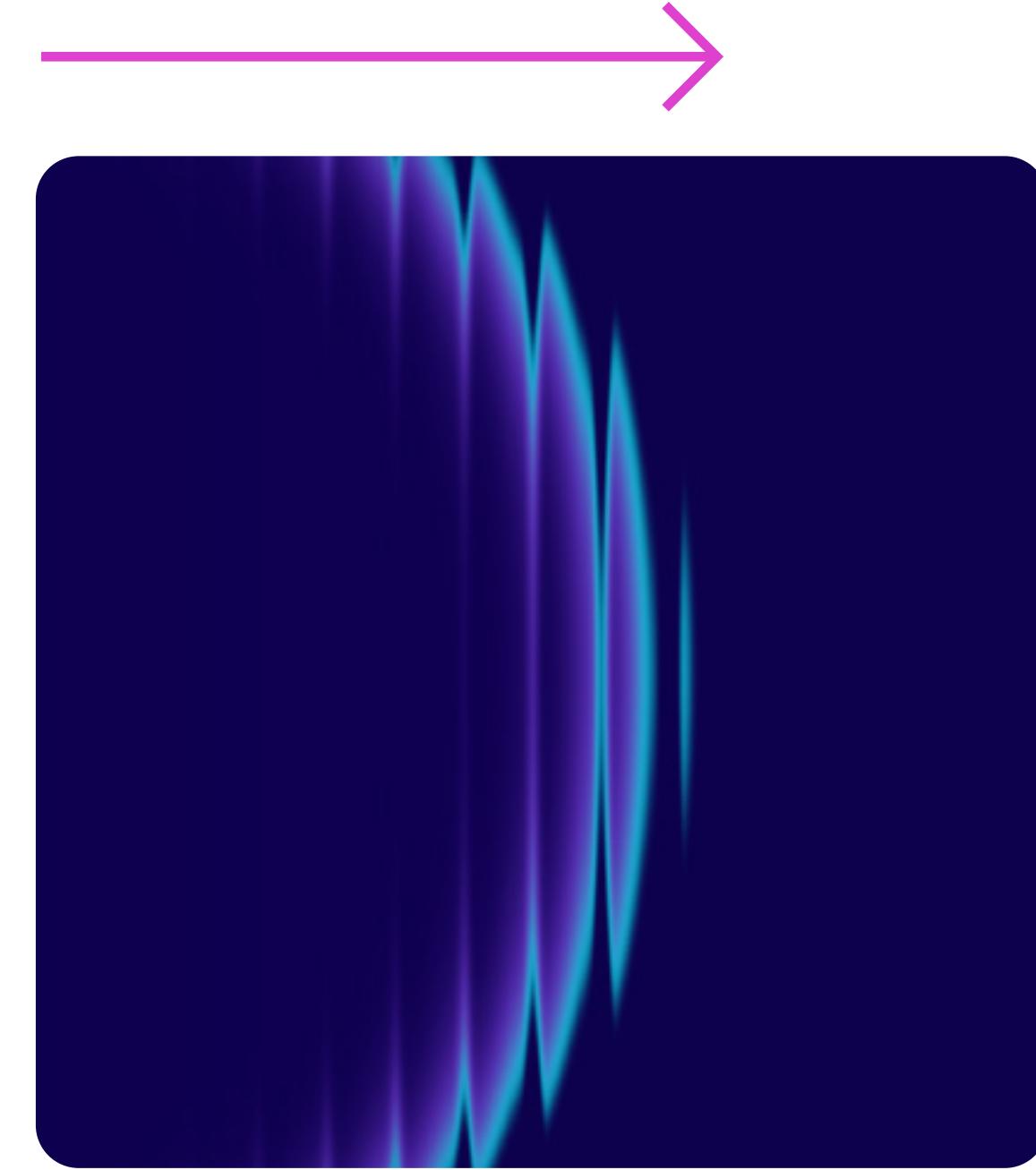
The tertiary usage of our graphic waves flips our primary colors resulting in a light mode. Our palette on our dark purple background becomes light. This also creates a strong unified core-brand look and feel while allowing for a differentiating contrast experience. Light mode also comes in accent color treatments.

Graphic waves rotation and position

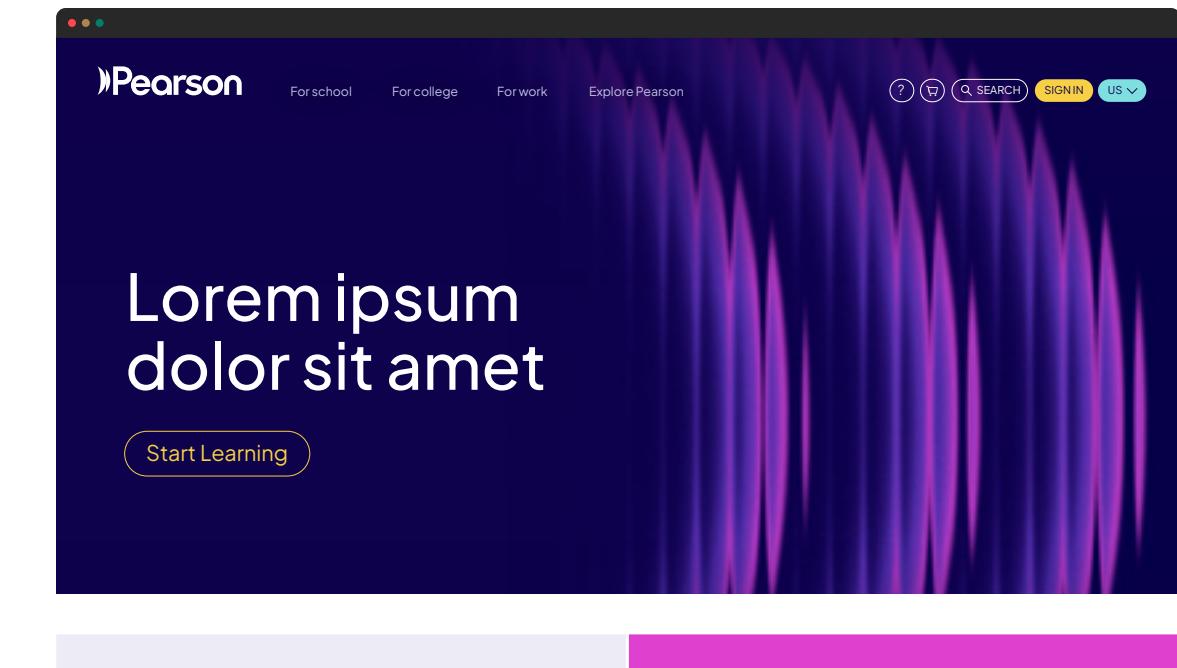
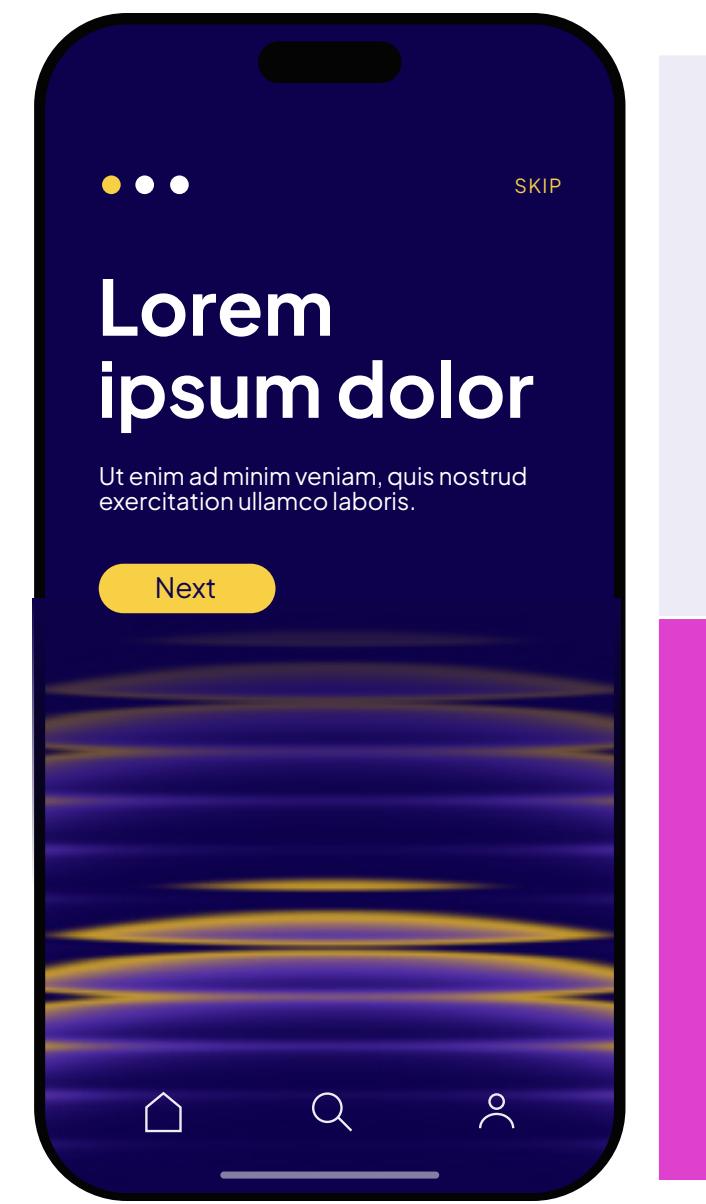


Ascend: bottom to top

There are only 2 approved directions of the graphic waves – bottom to top and left to right. Use only these two directions when rotating wave backgrounds.



Progress: left to right



Position: **1/2 rule**

- Place the graphic wave's crest within 1/2 section of a layout.
- The crest should live within either the first or last 1/2 section of a layout.
- Ensure the crest begins and ends within its 1/2 section.

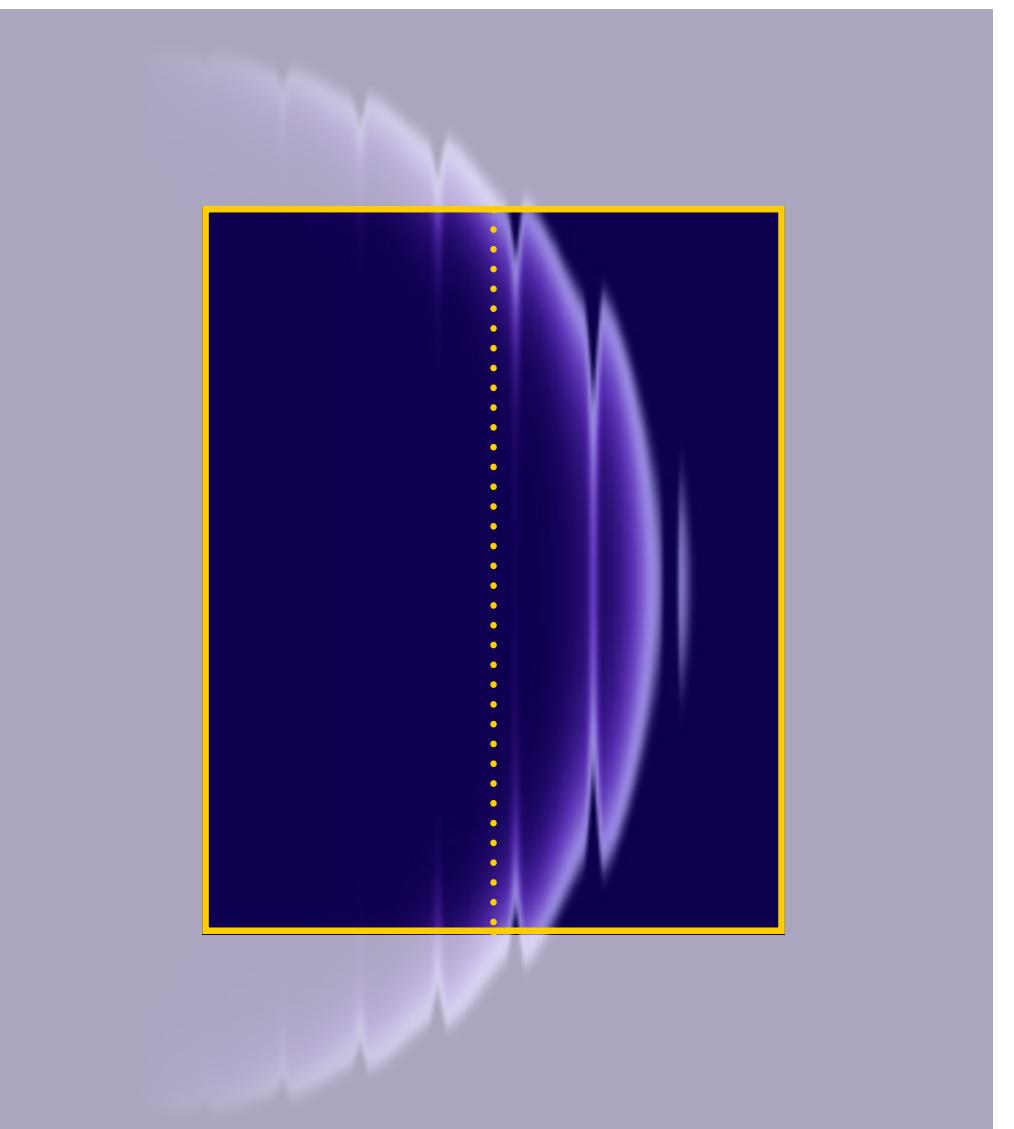
Wave placement and cropping

Waves can be applied to all forms of composition ratios.

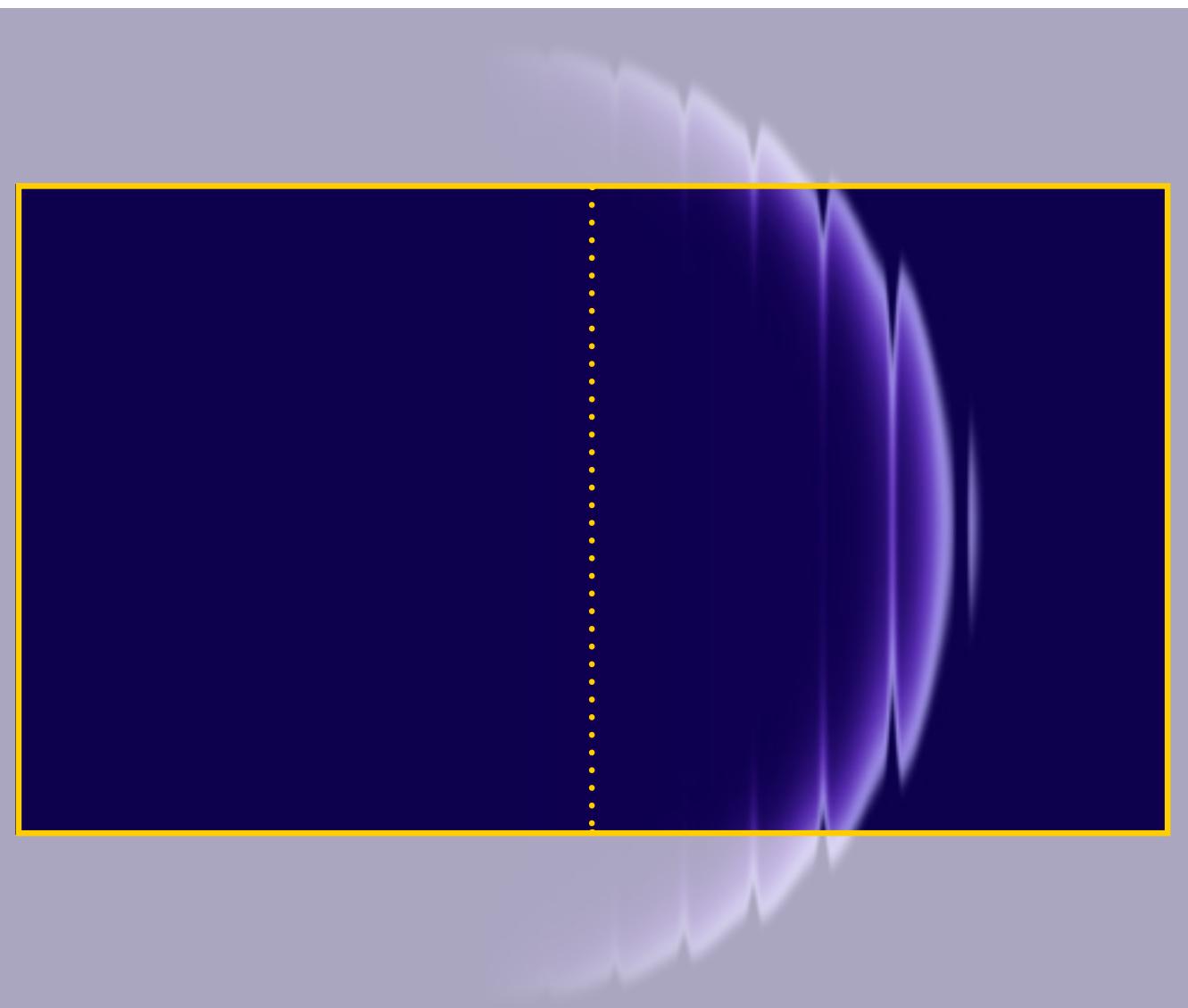
When applying the wave graphics, the “crest” – or peak of the wave – should always be contained within one of the halves of the layout.

This placement can shift between left and right, as well as bottom to top.

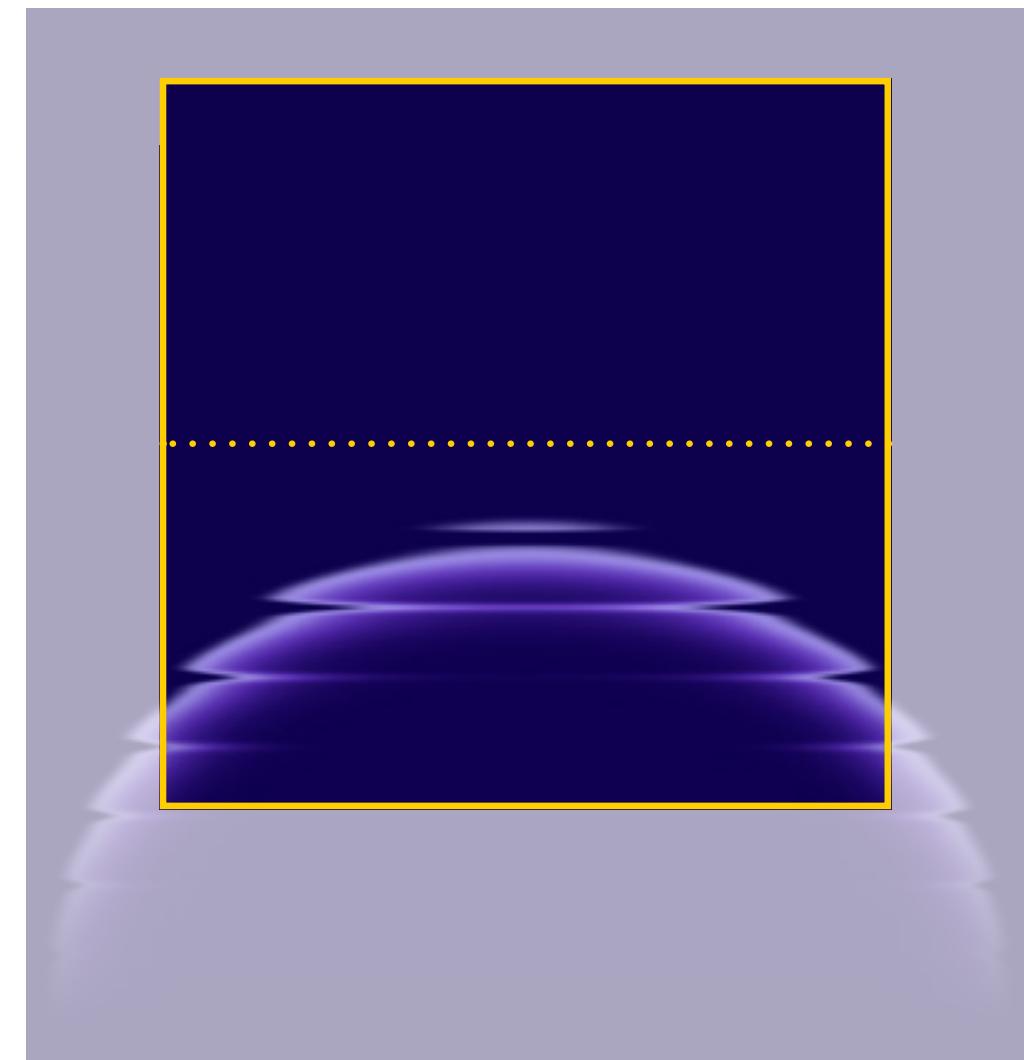
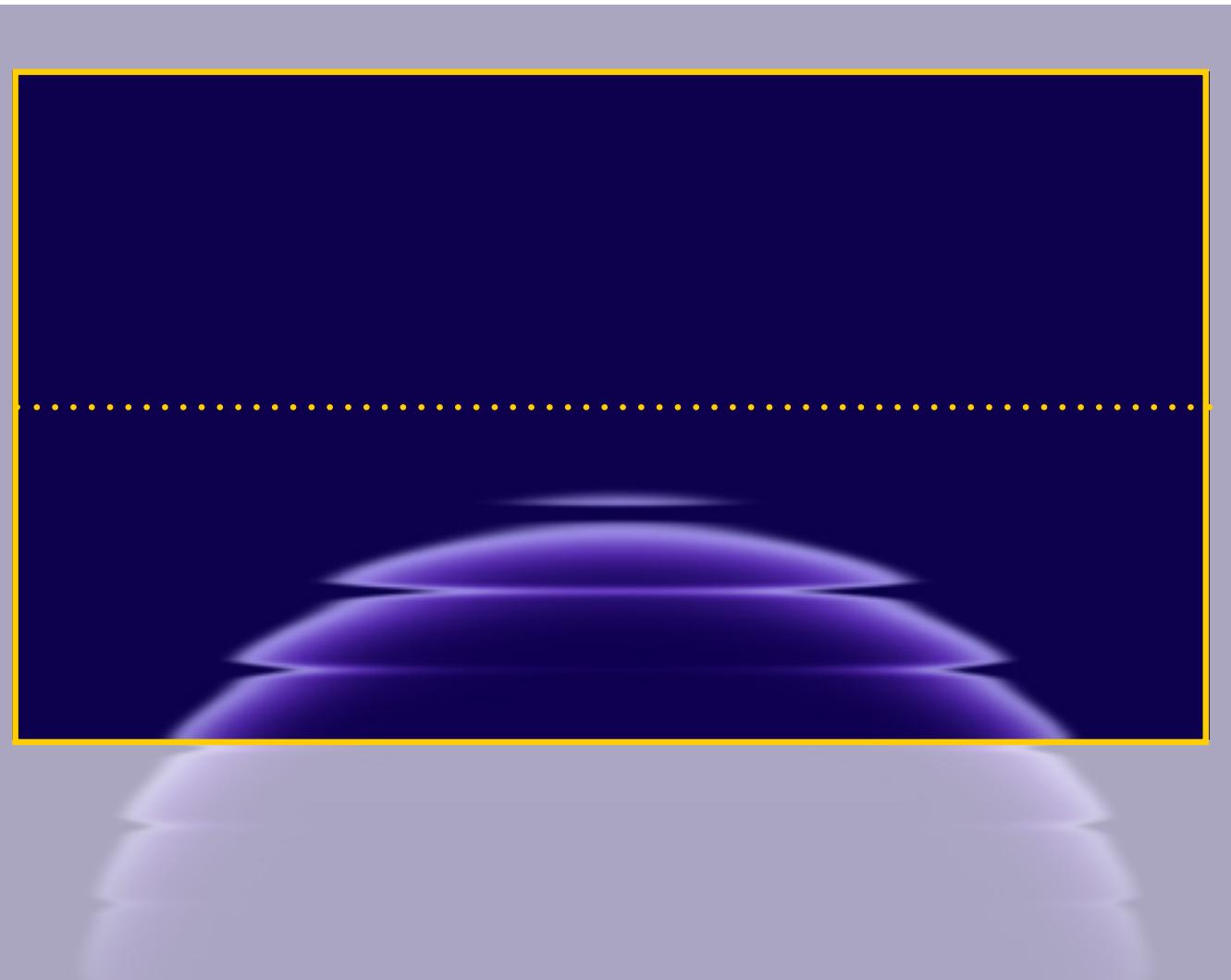
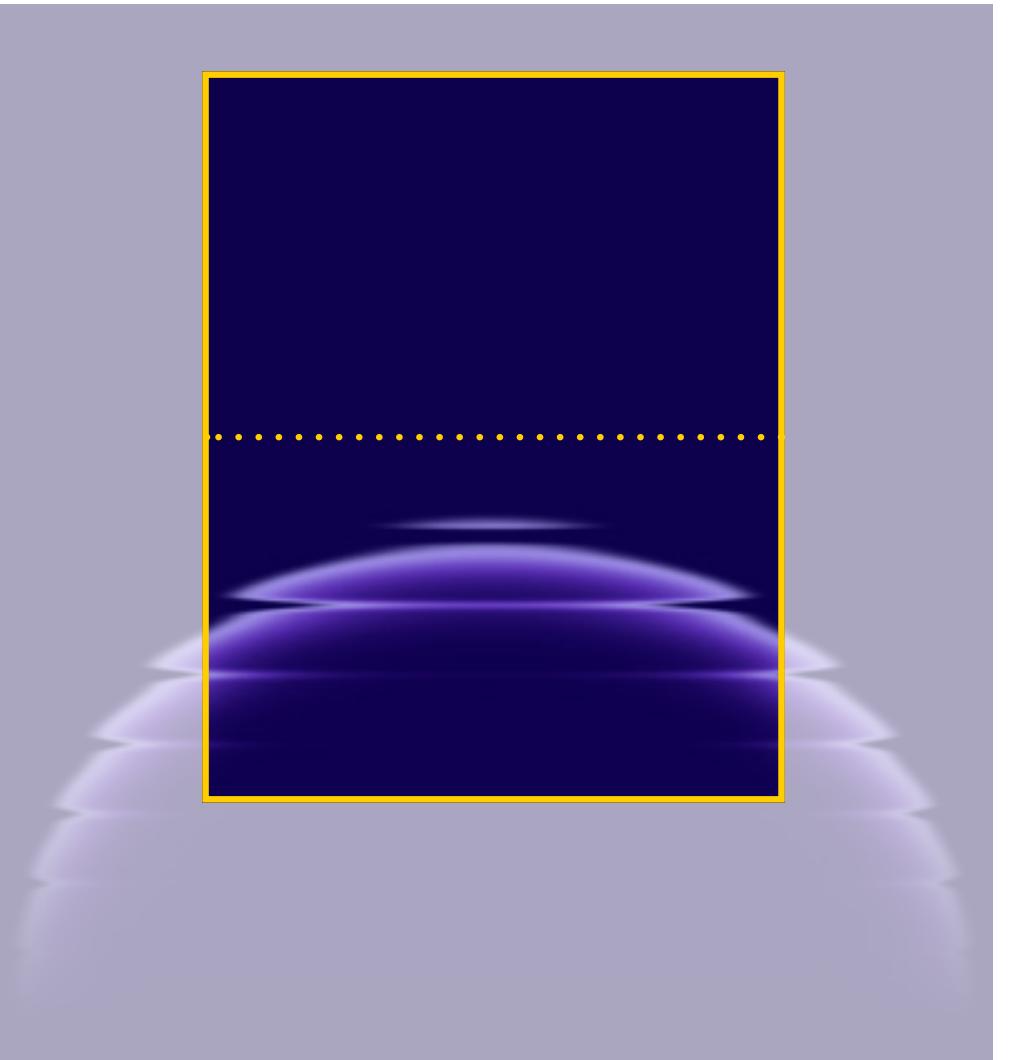
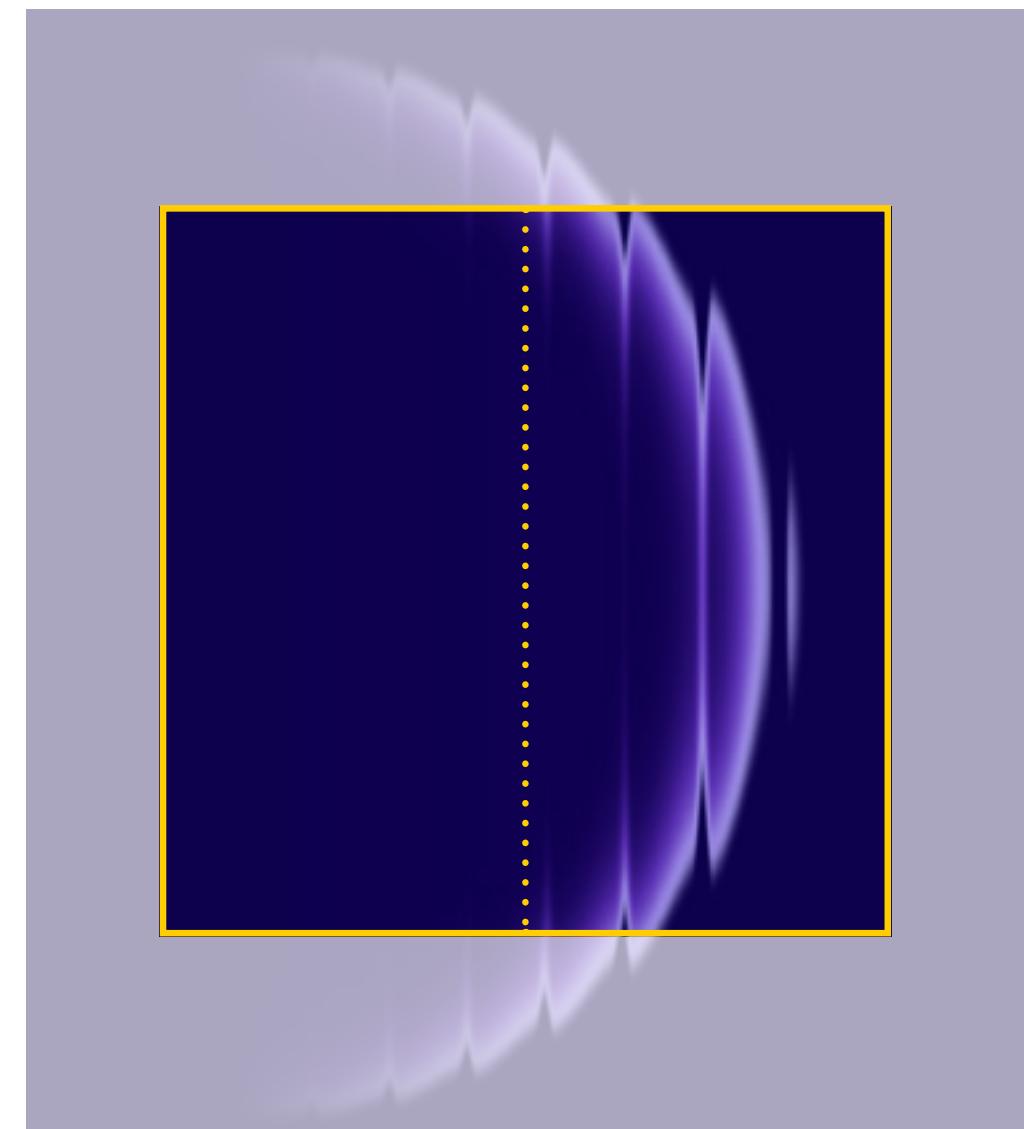
Portrait



Landscape



Square



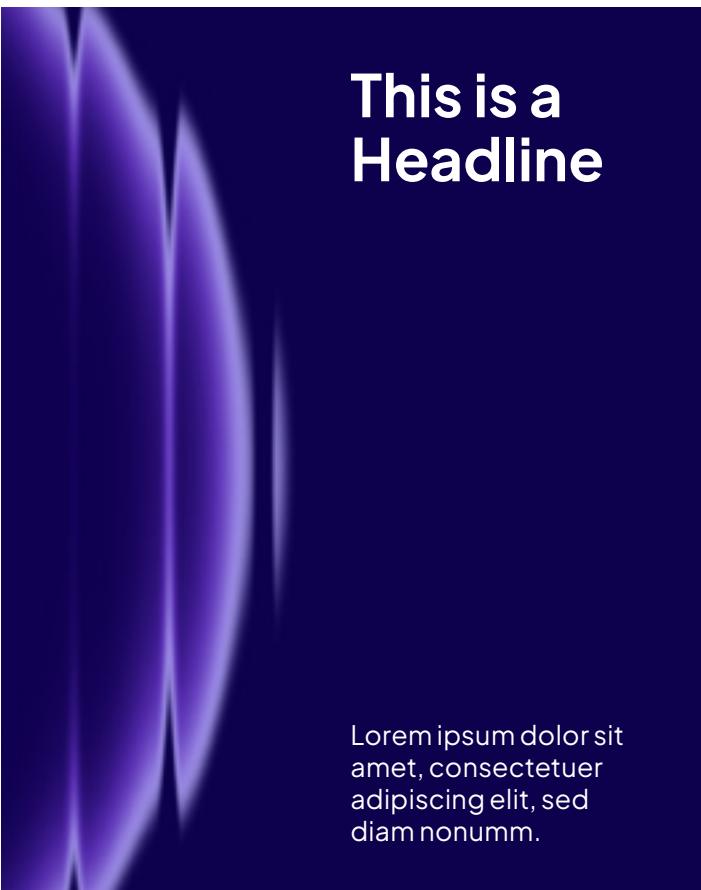
Forward usage

Our “Forward” usage speaks to the waves directionally flowing from left to right. This application implies a forward-thinking message.

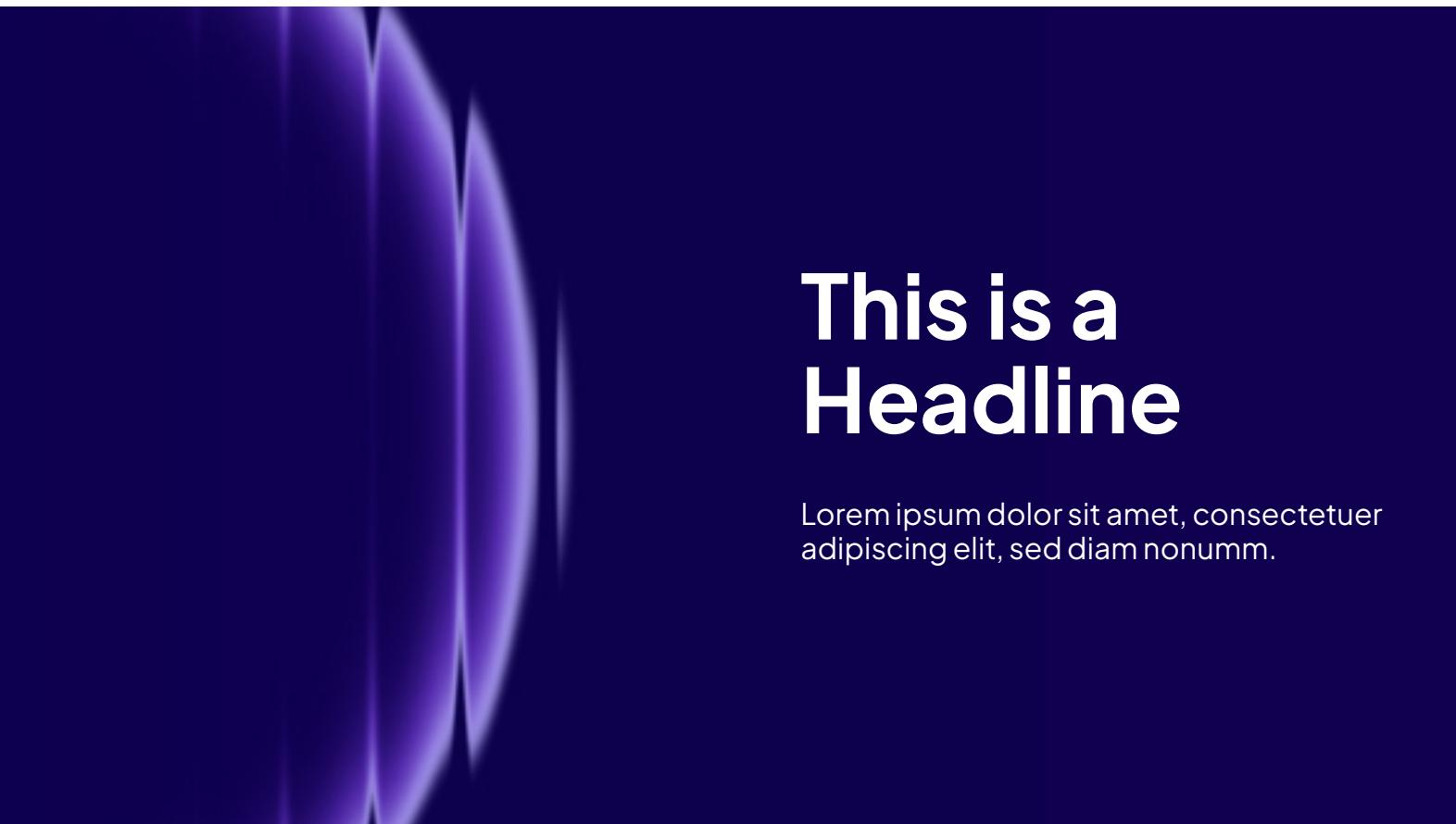
This format tends to work particularly well in horizontal compositions with left aligned content, amplifying communications.

Do not apply the waves in the opposite direction, as it can come across as backward movement.

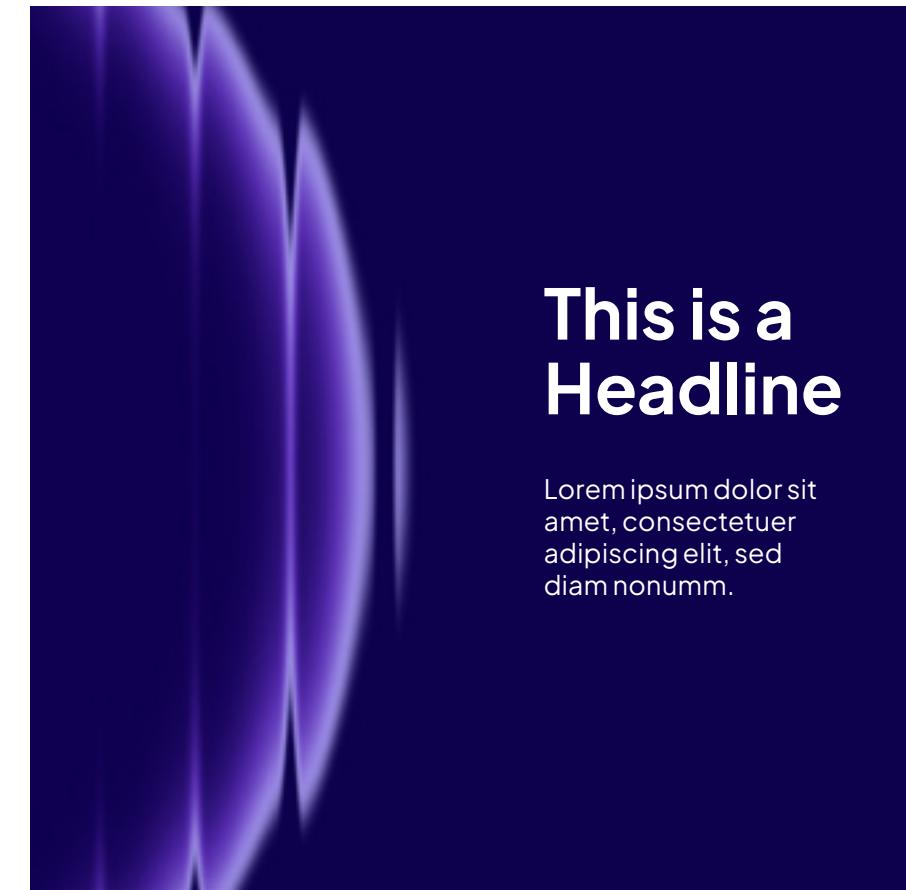
Portrait



Landscape



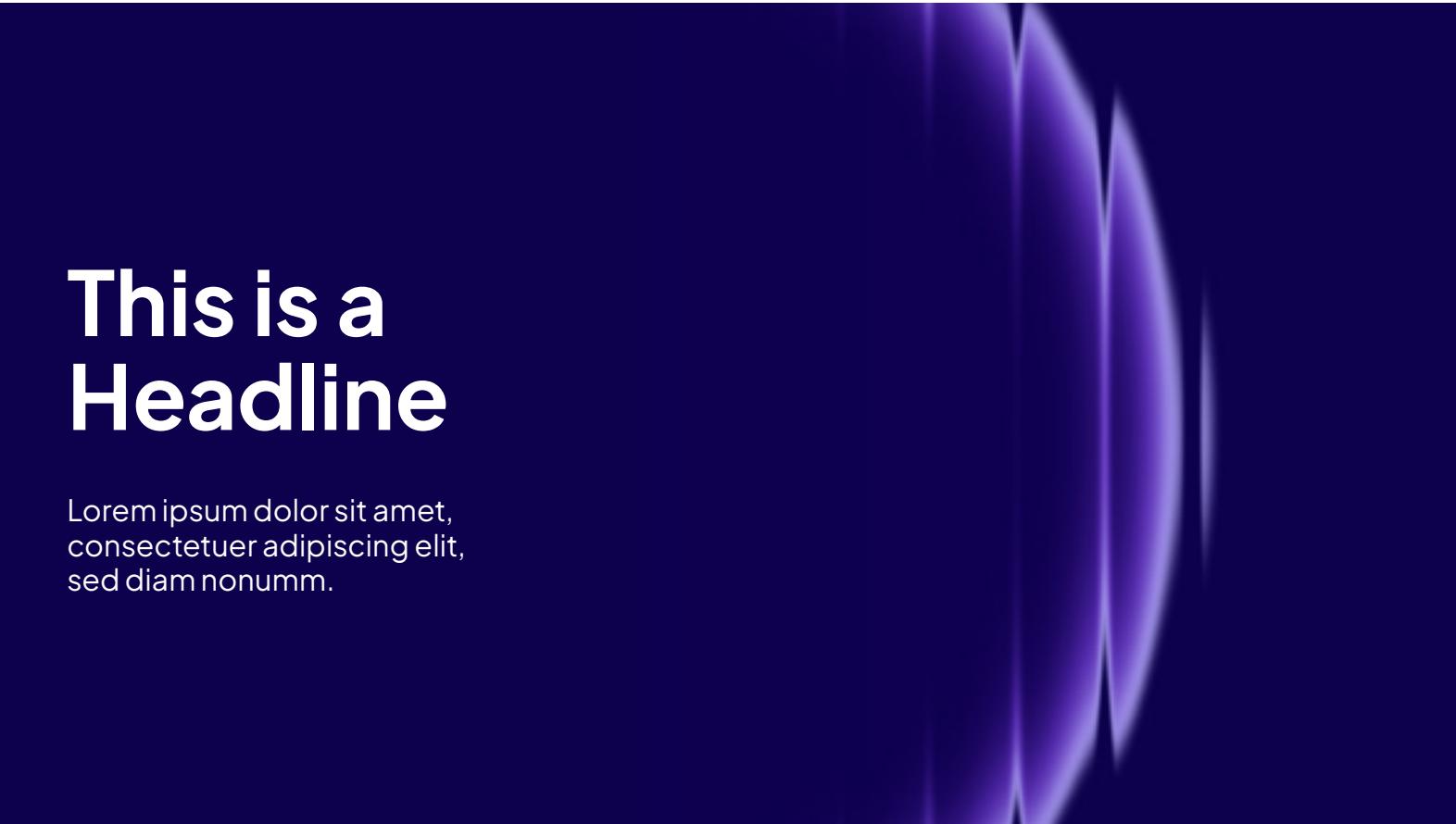
Square



Portrait



Landscape



Square



Upward usage

Our “Upward” wave form refers to our waves that progress from bottom to top. This usage implies an uplifting notion.

Upward waves can serve as a nice baseline for communications – functioning particularly well in portrait style compositions or layouts with bold center aligned copy.

Do not apply the waves in a reversed format – shifting the directionality from top to bottom. This can create a visual that shows a downward progression.

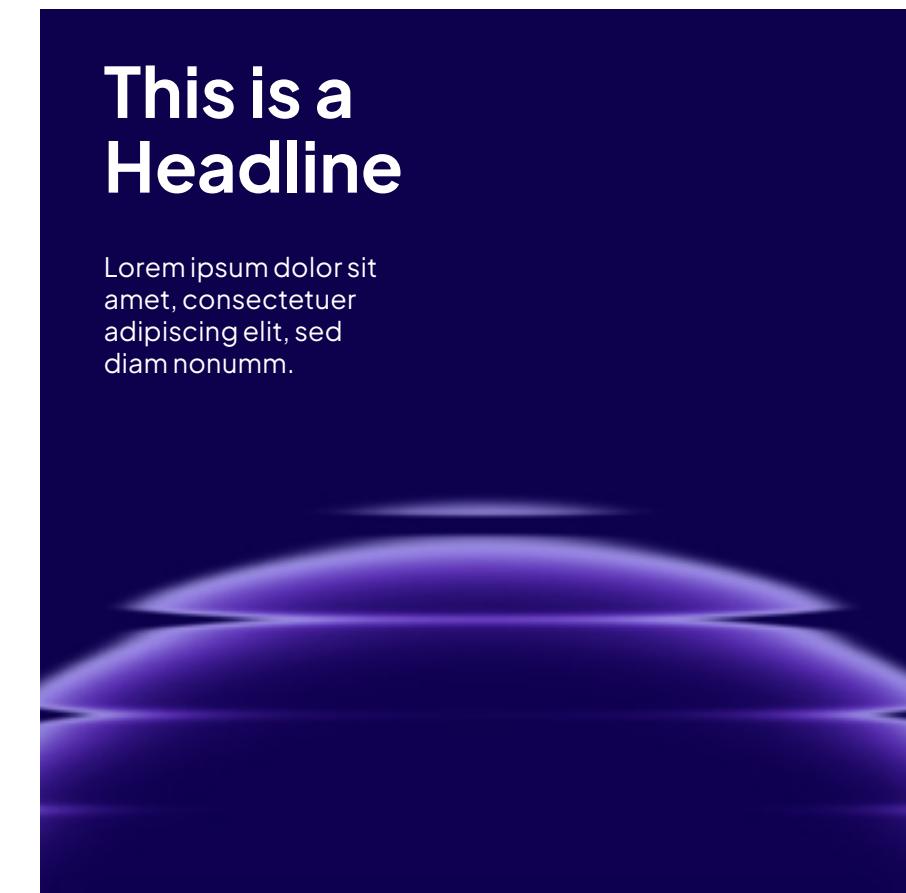
Portrait



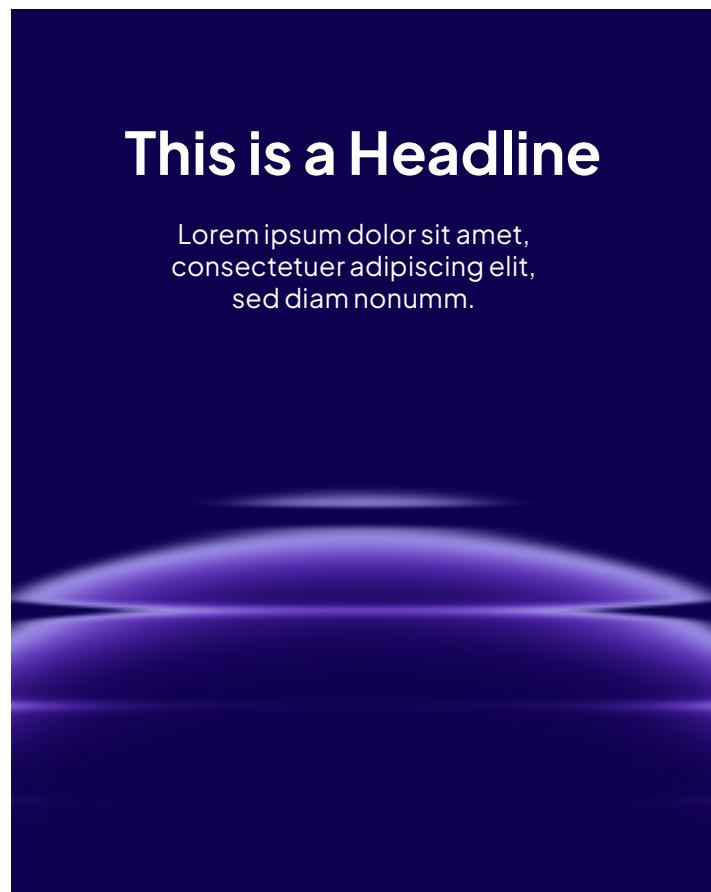
Landscape



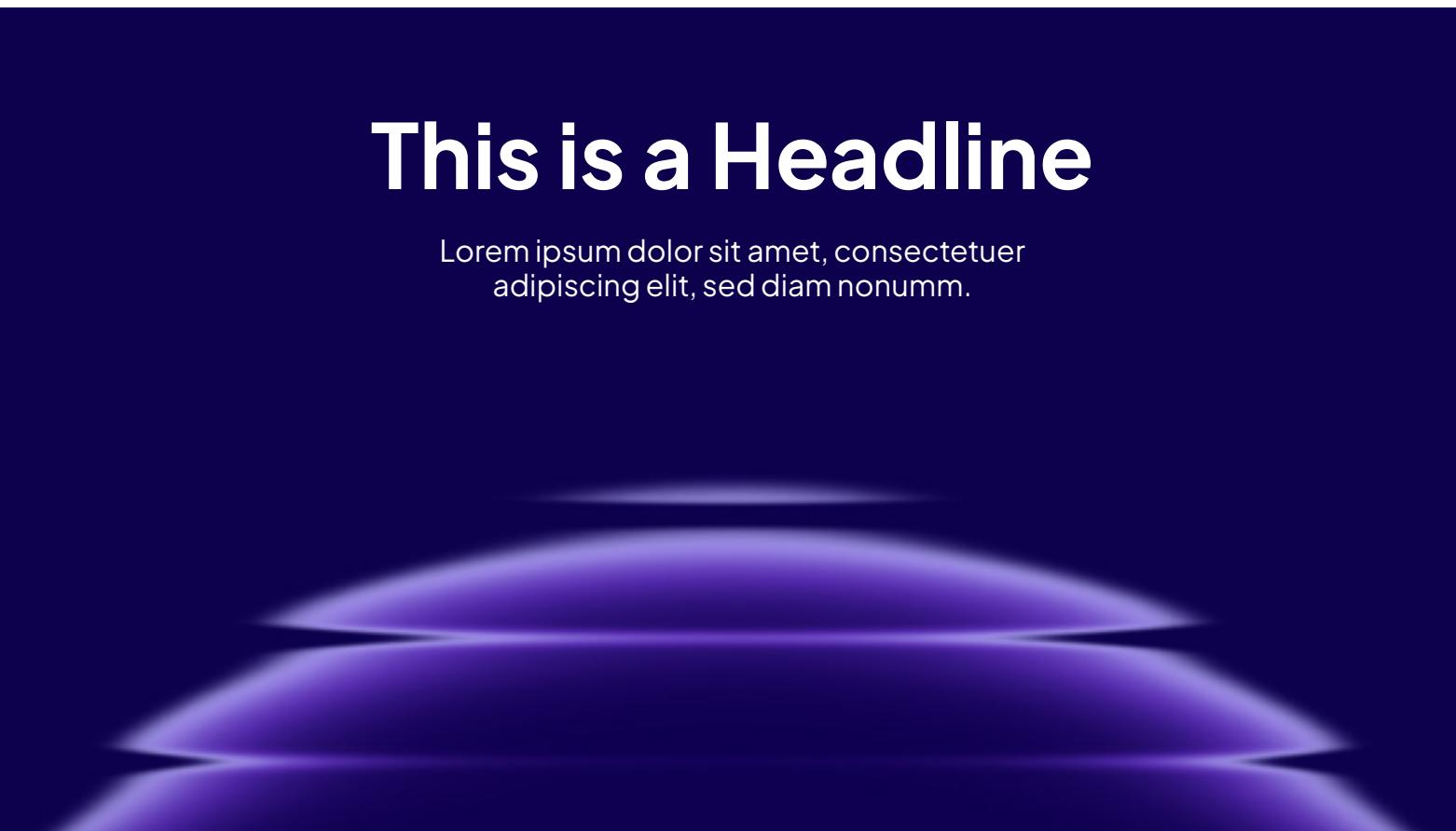
Square



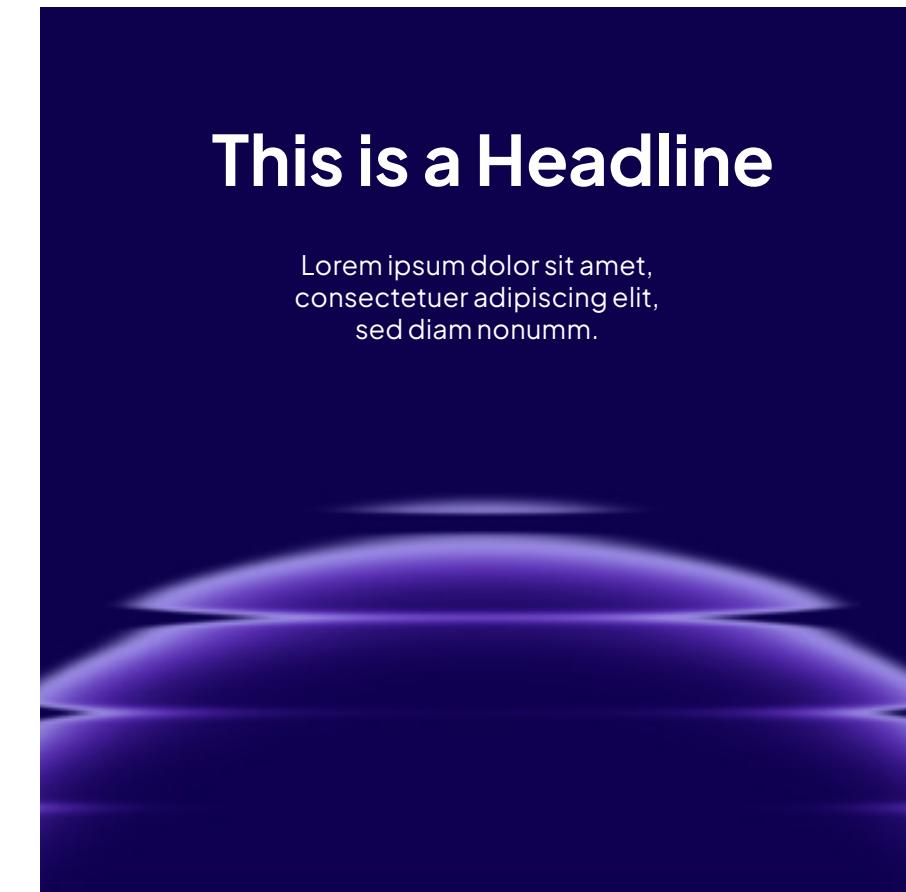
Portrait



Landscape

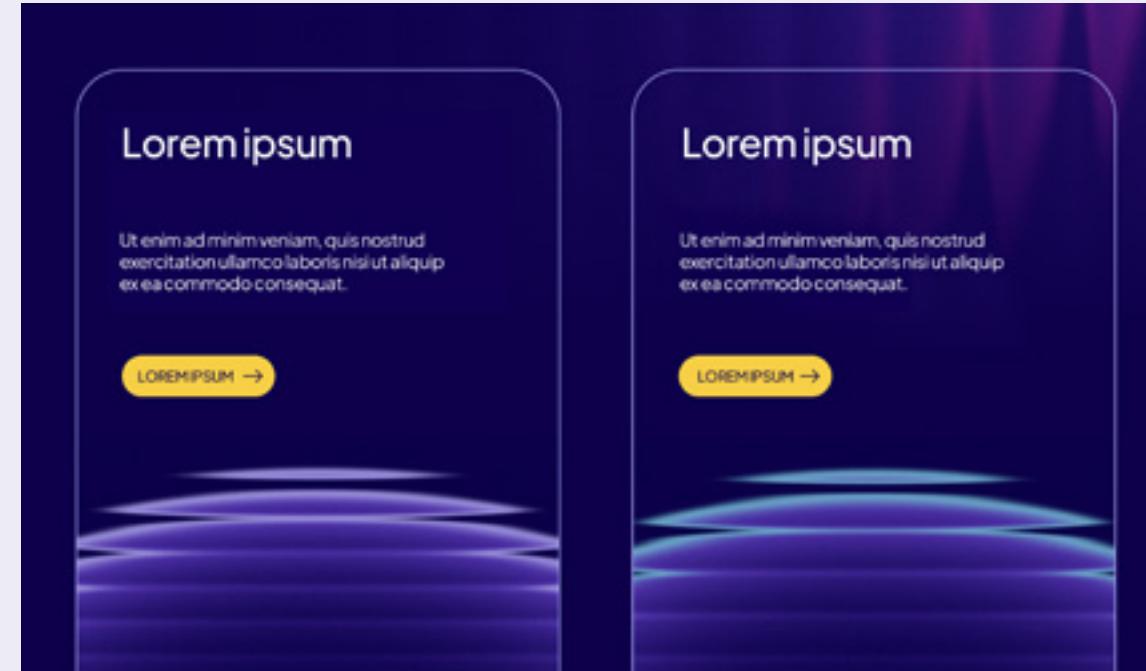


Square

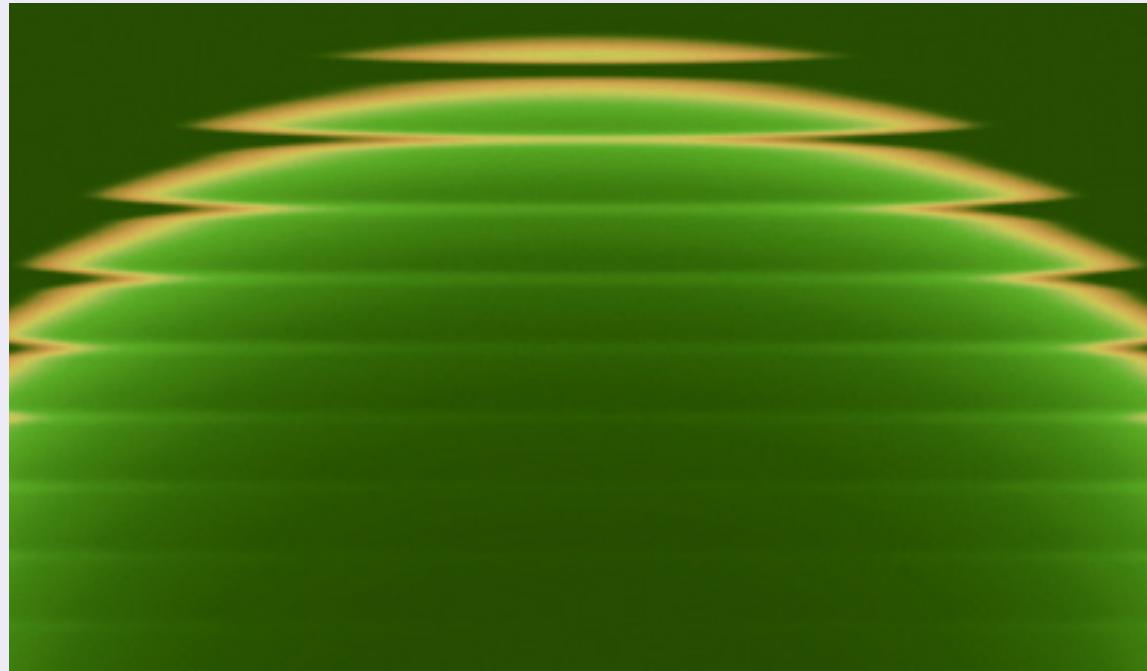


Waves do not

Avoid these misuses of our waves expression.



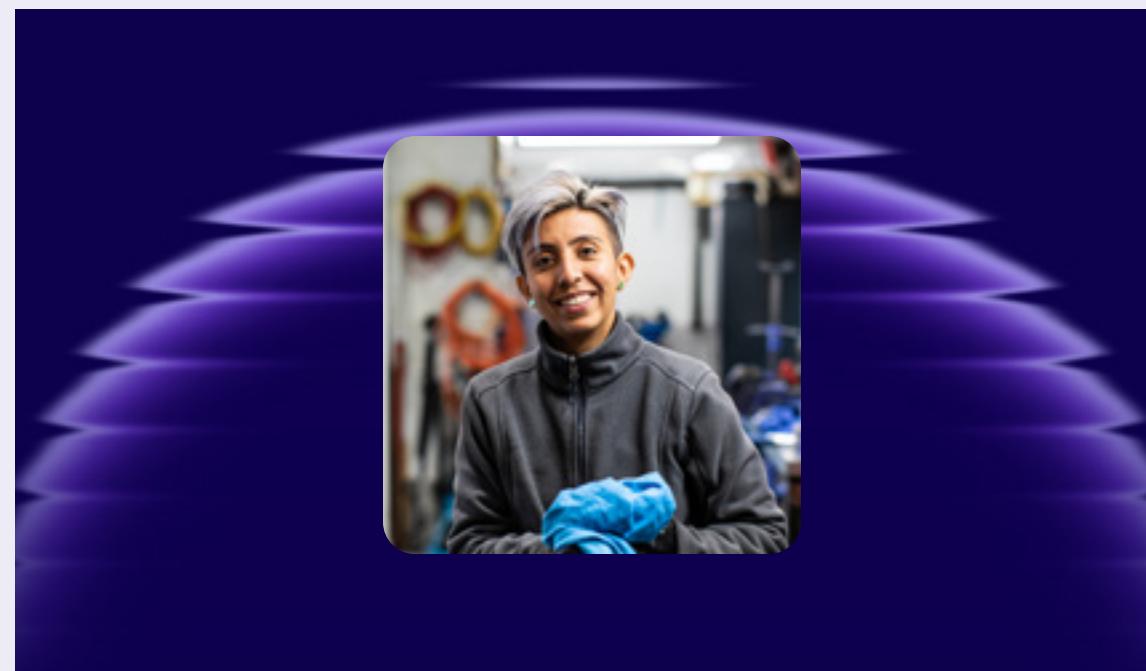
✗ DO NOT use multiple waves within a layout.



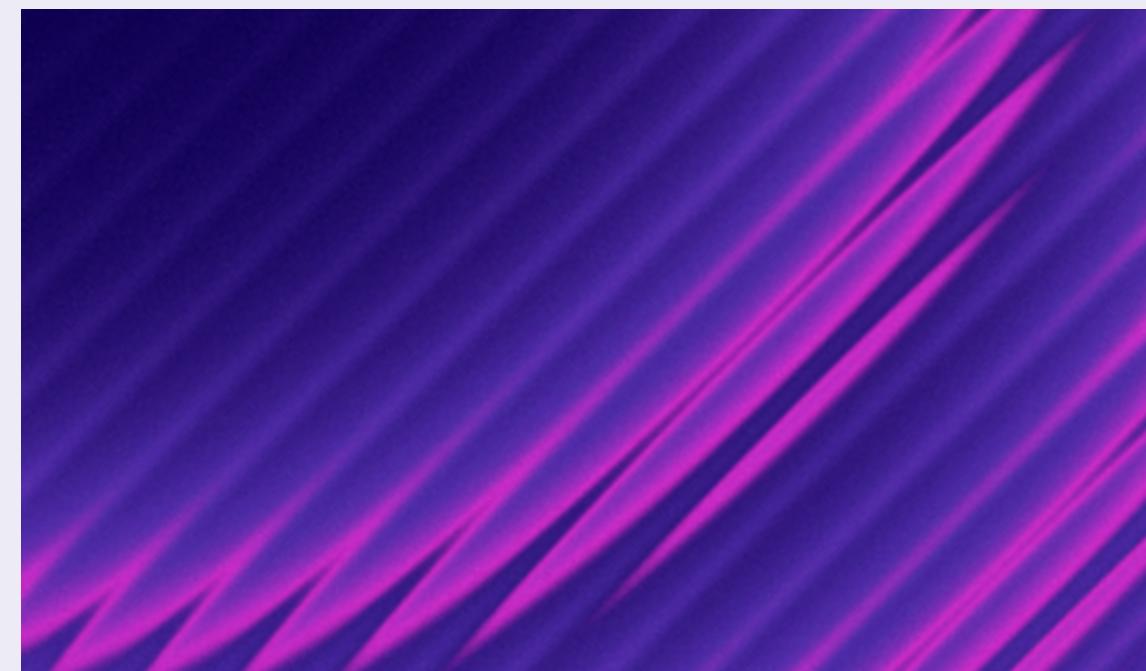
✗ DO NOT change the color of the waves.



✗ DO NOT create different types of waves.



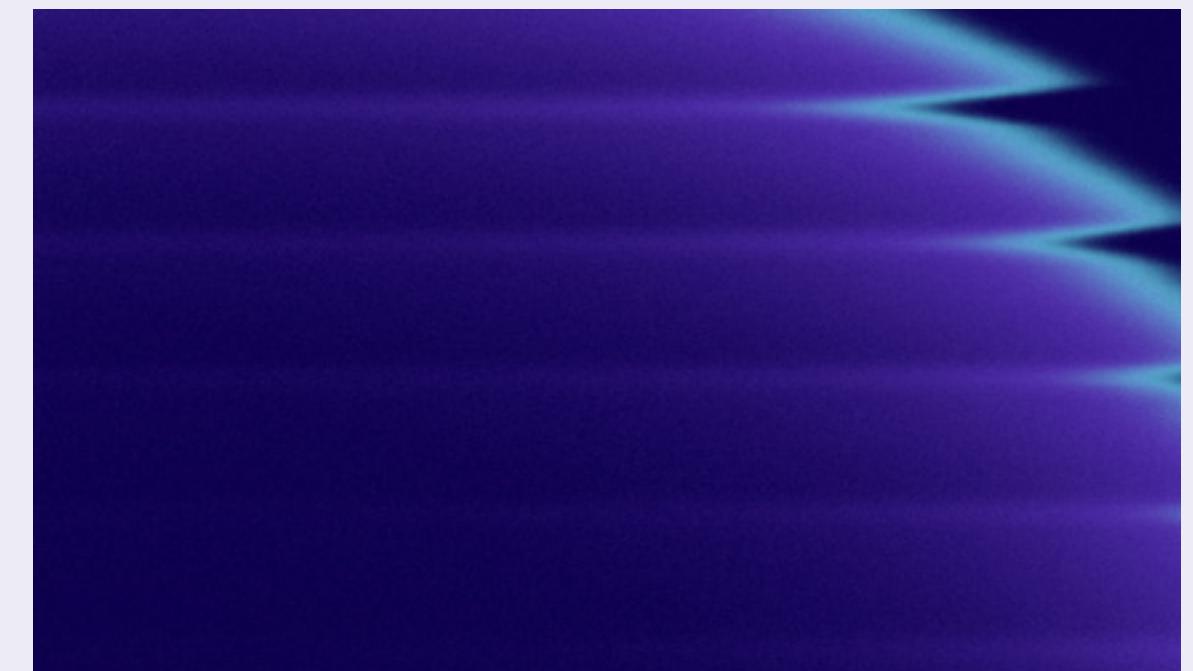
✗ DO NOT use the waves with an image.



✗ DO NOT rotate the waves beyond the approved orientations.



✗ DO NOT place typography over the wave crest.



✗ DO NOT crop the waves in a way that does not show the full impression of the crest.

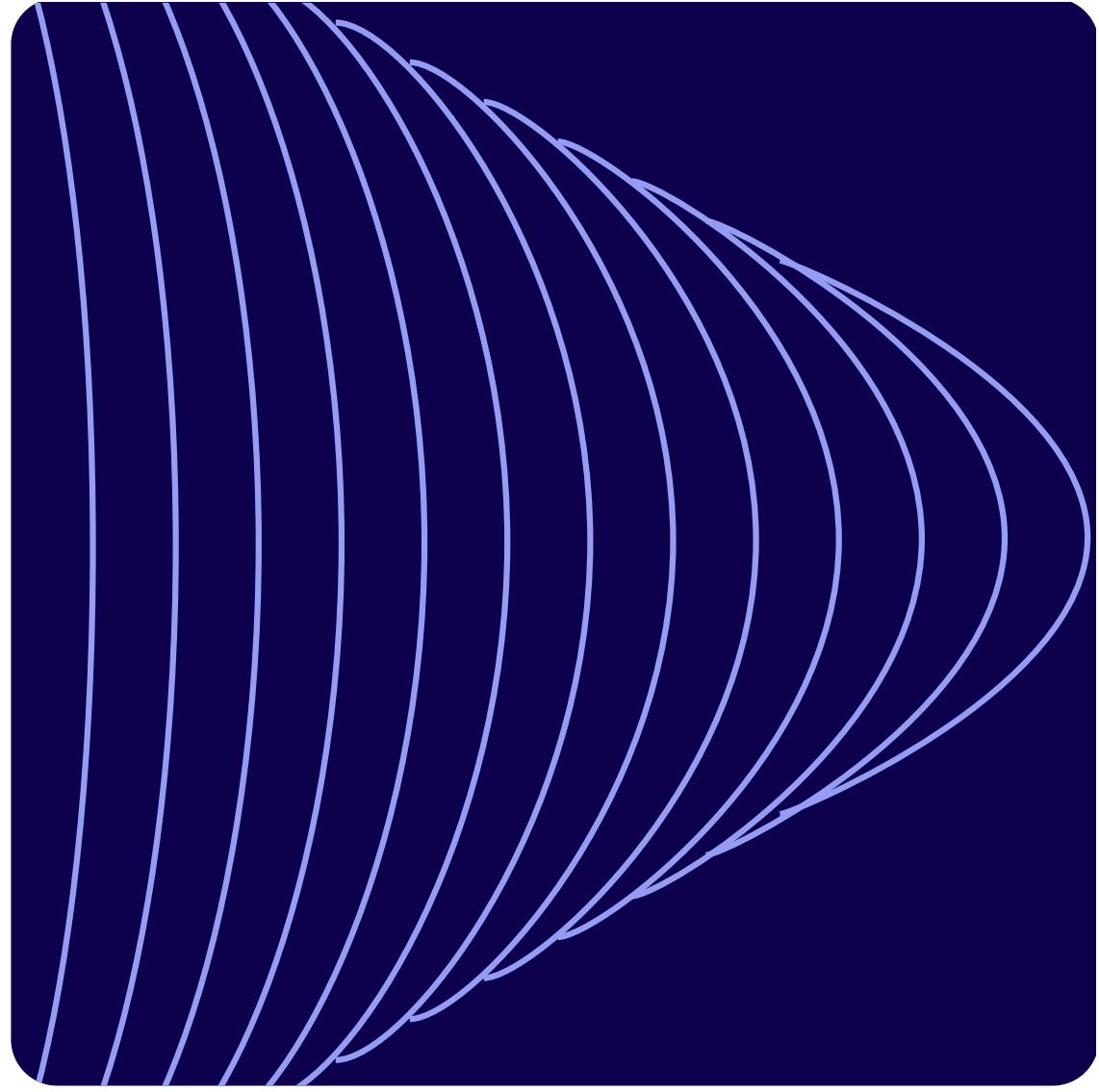
Line Waves

We use our line waves as secondary graphic elements to our graphic waves.

These line waves can be used to break up the usage of our graphic waves, while providing a more simplified vector graphic when needed.

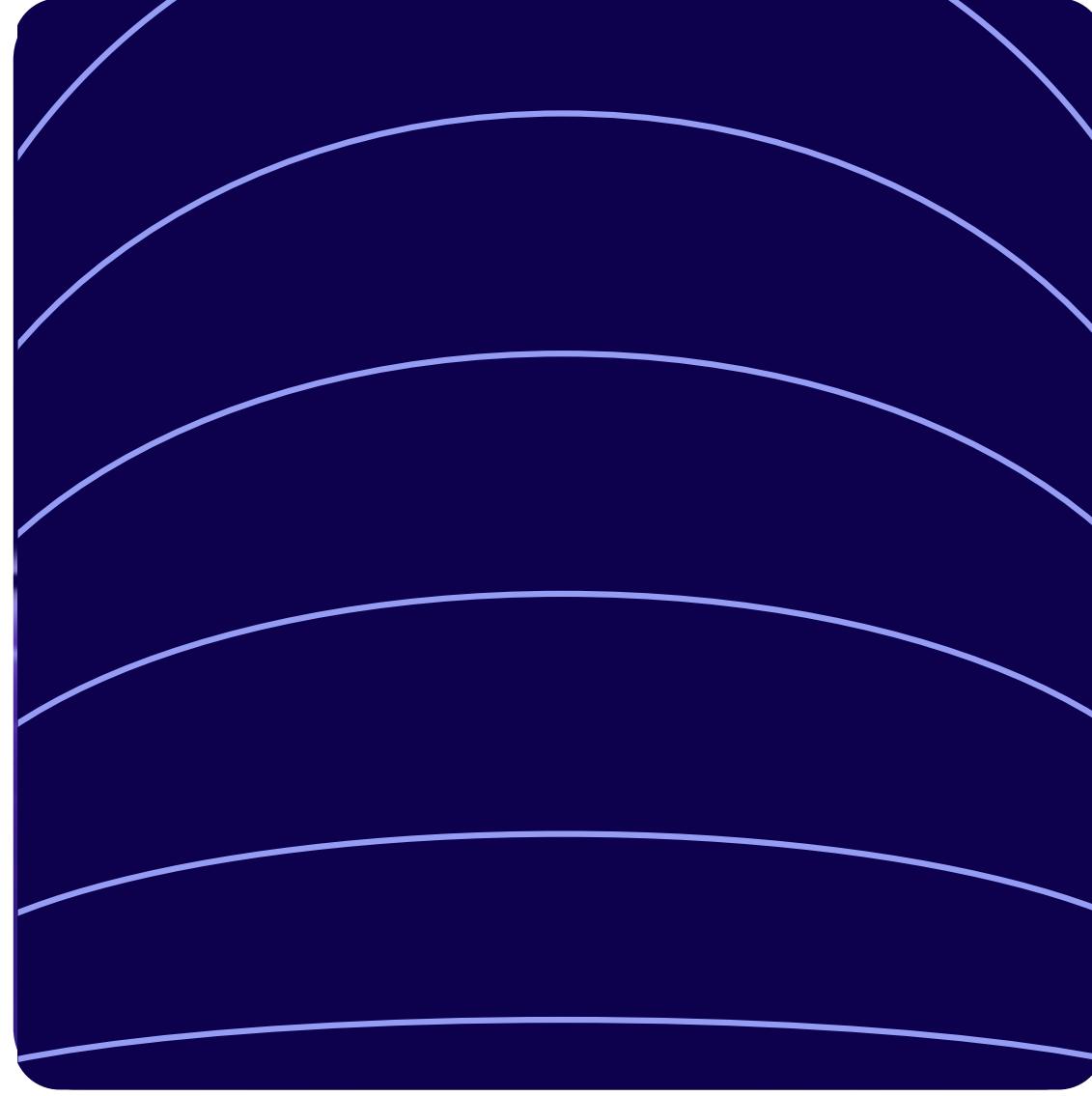
Line waves can be used full bleed, rotated or cropped as needed to activate compositions.

Overview



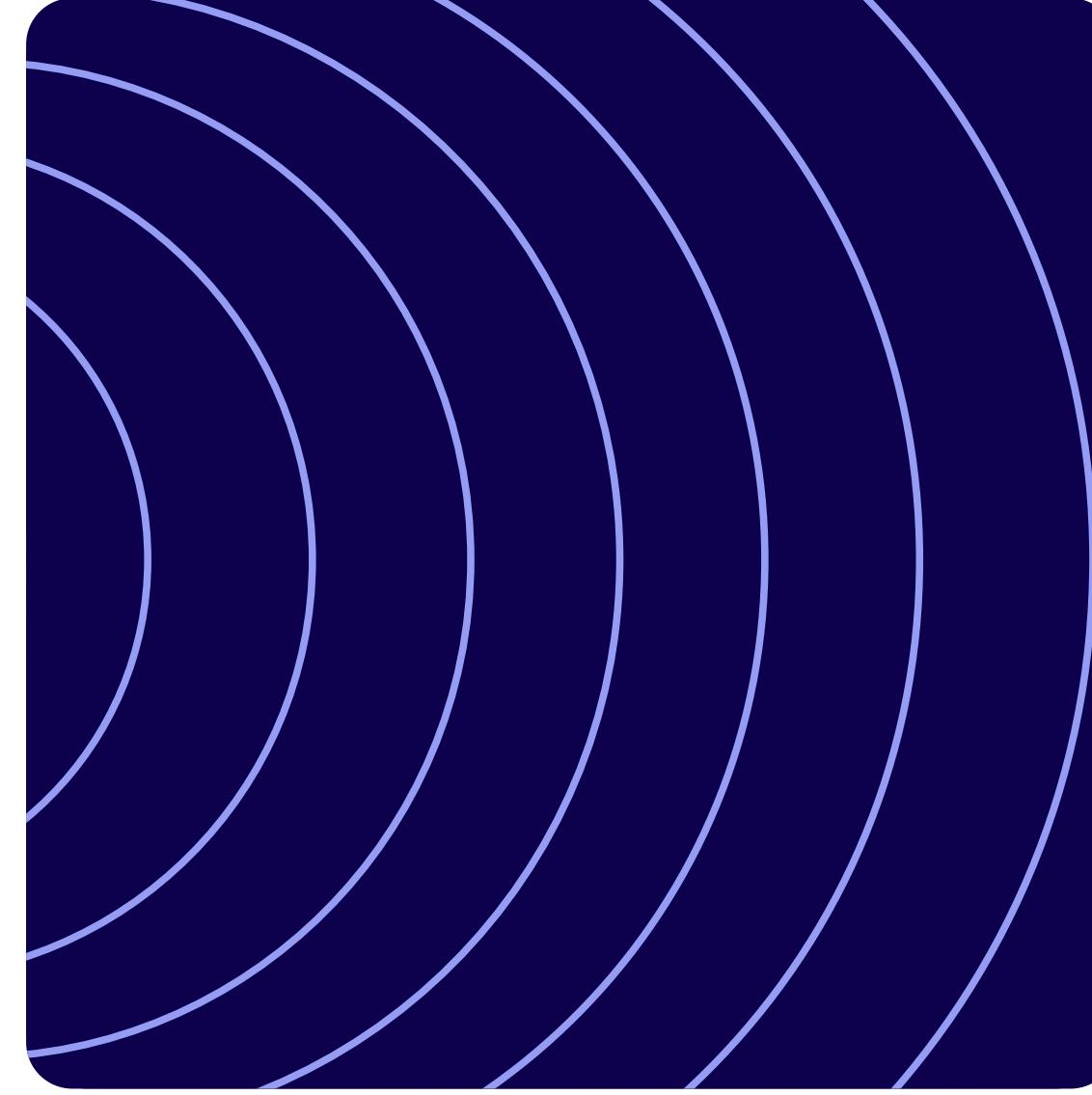
Propulsion

Propulsion lines convey rapid catalytic movement, explosive kinetic energy.



Simplified waves

Similar to our wave forms, these simplified line waves convey steady movement in a simplified visual.



Ripples

Ripples represent more of the 360° expansion and reverberation of learning.

Line waves usage

Line waves are a flexible element which can be used in a variety of ways. They should be used with the intent of reinforcing the Pearson brand in the absence of other graphic devices such as the graphic waves or pictograms.

Line waves do not have to be used whenever other graphic elements are absent. Use them sparingly to add an occasional and deeper expression to select communications.

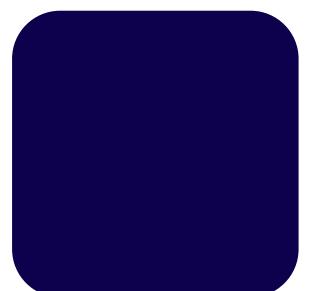
Line drawings can be used:

- over photography
- alone as a textural graphic element
- in any of the approved color pairings
- in any crop or rotation which supports the message
- their direction and rotation should have the same parameters as the graphic waves – bottom to top and left to right direction.

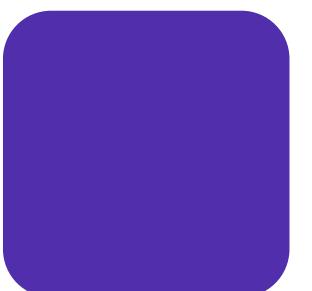
Colorways:

- Line waves should only be used in designated line wave colors on this page. Do not use accent colors for line waves.

Line wave colors



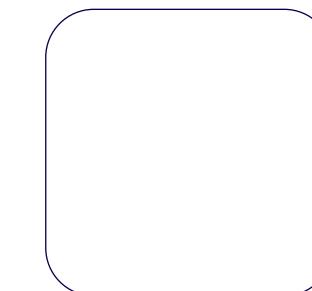
Pearson Purple



Amethyst



Light Purple



White

Examples



Excepteur sint
occaecat cupidatat
non proident

Lorem ipsum dolor sit amet, consectetur
adipiscing elit, sed do eiusmod tempor
incididunt ut labore et dolore magna.

LOREM



To retain their intended visual impact, the line waves **should not be used at a small scale**, such as the example on the right.

Line waves sizing

The following formulas are meant to provide a starting point for the line drawing stroke thickness. Begin with the following formulas and then adjust as necessary.

How to size the line waves

The stroke weight of the line wave should be in proportion to the size of the layout. The perimeter of your layout (in inches), divided by 8 (or by 800 for digital pixel values) will equal your line drawing stroke weight (in points).

EXAMPLE: 8.5 X 11 inch layout

Perimeter:
 $8.5 + 8.5 + 11 + 11 = 39$ inches

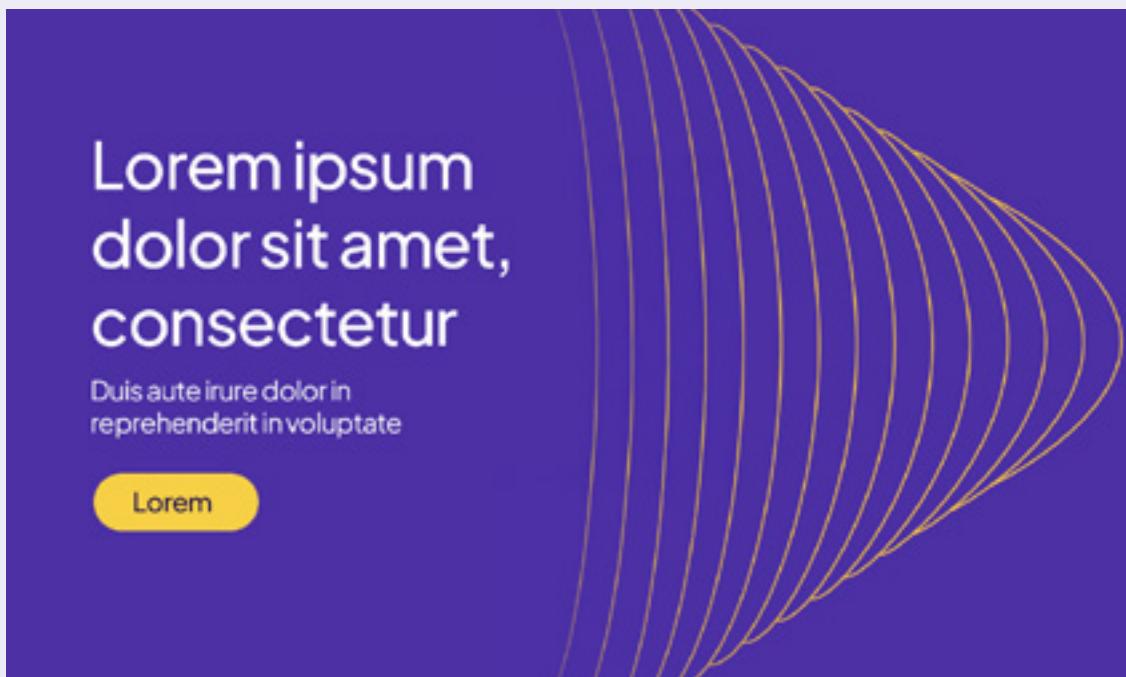
Line drawing
 $39 \div 8 = 4.875$ points

IMPORTANT NOTE: These line wave thickness guides are meant to be a consistent starting point. They are not to be rigidly enforced without consideration. Start with these when in question and modify your layout as needed.

| | Document type | Size | Perimeter | Line weight | |
|---------|-------------------------|------------------|-----------|-----------------|---|
| Print | Business Card | 3.5 x 2 inches | 11 | 1.375 |  |
| | Postcard | 4x6 inches | 20 | 2.5 |  |
| | Postcard | 5x7 inches | 24 | 3 |  |
| | Half-Sheet | 5.5 x 8.5 inches | 28 | 3.5 |  |
| | Letter | 8.5 x 11 inches | 39 | 4.875 |  |
| | Legal | 8.5 x 14 inches | 45 | 5.625 |  |
| | Tabloid | 11 x 17 inches | 56 | 7 |  |
| | Poster | 18 x 24 inches | 84 | 10.5 |  |
| Digital | Mobile Leaderboard | 300 x 50 px | 700 | not recommended |  |
| | Medium Rectangle | 300 x 250 px | 1100 | not recommended |  |
| | Wide Skyscraper | 160 x 600 px | 1520 | 1.9 |  |
| | Leaderboard | 728 x 90 px | 1636 | 2.05 |  |
| | Half Page | 300 x 600 px | 1800 | 2.25 |  |
| | Large Leader | 970 x 90 px | 2120 | 2.65 |  |
| | Misc. Billboard | 970 x 250 px | 2440 | 3.05 |  |
| | Large Rectangle | 1200 x 630 px | 1800 | 4.58 |  |
| | Instagram Square | 1080 x 1080 px | 4320 | 5.4 |  |
| | Wide Banner | 1600 x 625 px | 4450 | 5.56 |  |
| | Instagram Portrait Post | 1080 x 1350 px | 3640 | 6.08 |  |
| | Full HD | 1080 x 1920 px | 6000 | 7.5 |  |

Line waves do not

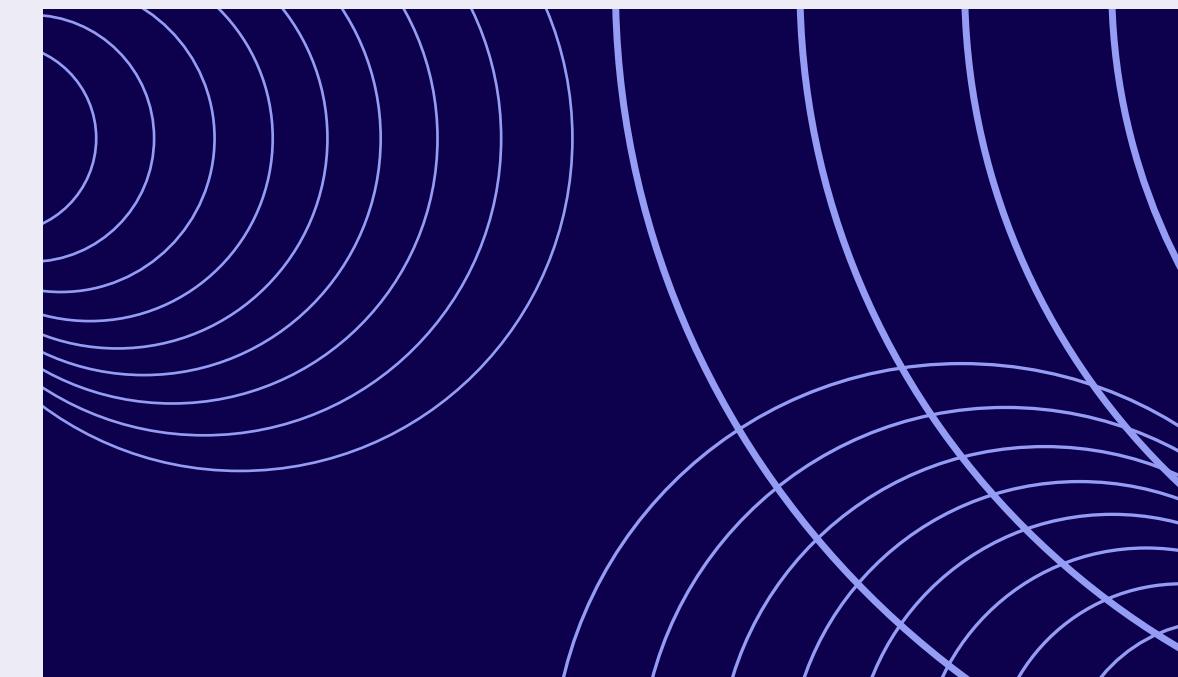
Some common misuses of our line waves are illustrated here.



✗ DO NOT use line waves in accent colors.



✗ DO NOT use line waves with other dominant brand expressions such as graphic waves or pictograms.



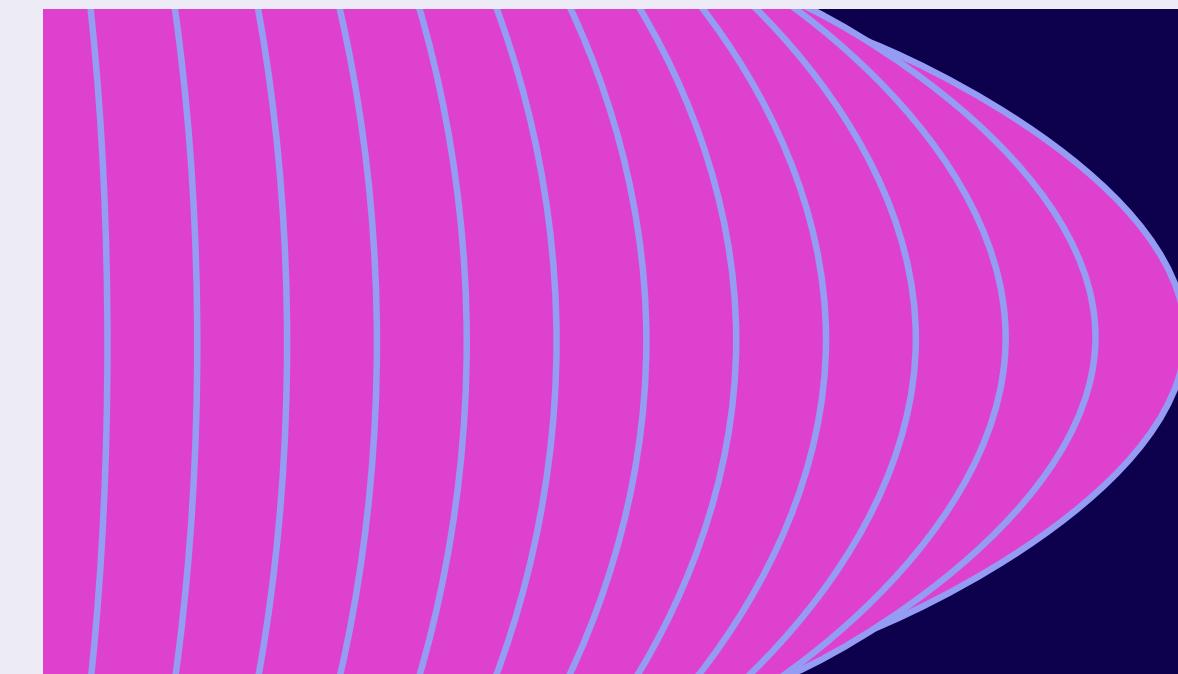
✗ DO NOT use multiple line waves at the same time.



✗ DO NOT allow line waves to detract from the photographic subject.



✗ DO NOT place typography over the line waves in a way that reduces legibility.



✗ DO NOT fill the areas of a line wave with color different from the background on which it is placed.

Illustration

Illustration can be especially useful as a means to communicate abstract concepts that a photograph cannot.

IMPORTANT NOTE: the limited illustration library is not yet available. Expected release in 2025.

Overview

Illustrations add a robust storytelling element to our visual identity system while conveying conceptual ideas.

Illustrations tend to function best when they're the focal point of the composition – and should not be combined or overlaid with other graphic elements in our identity.

We've identified a unified illustration style that can appeal to all audiences while maintaining cohesion with our visual identity system.

IMPORTANT NOTE: Collaboration with the brand team is a mandatory component of the new asset development process.

The examples on this page are for the concept only. The illustration assets will be available soon.



ILLUSTRATION

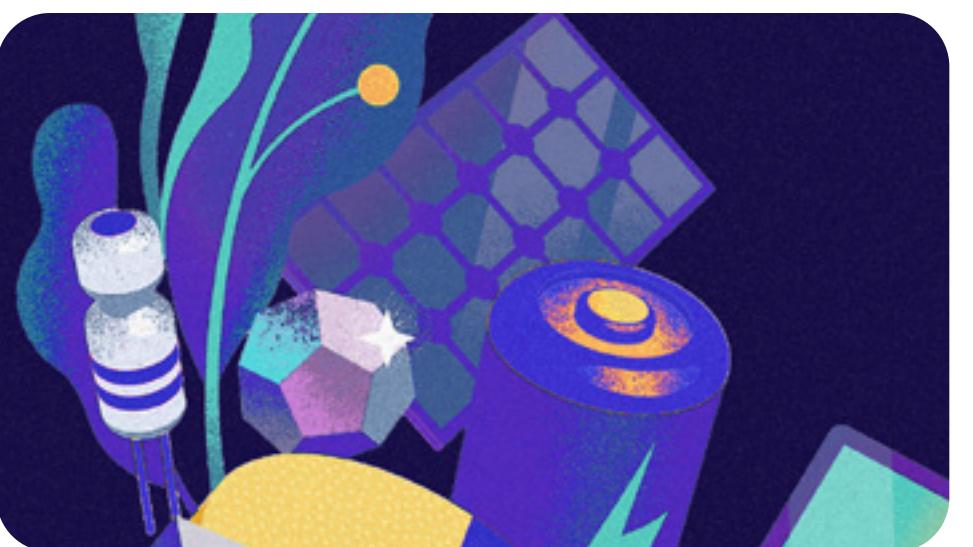
Aesthetic

Our illustration utilizes the natural blends of color and texture present in our graphic elements, to create representations of knowledge in the process of consumption.

These visuals are comprised of vectors, hard lines softened with the blending of colors and soft grain texture applied.

Pearson Purple, primary and secondary colors are used most dominantly in visuals, with our accents serving as electric pops of color in compositions.

This aesthetic can be characterized by simplified forms, implied dimension, blending of colors and added grain-like texture pulled through from our graphic elements.



Figures

Figures can help in our illustrations as a way to allude to scale and add context to a visual.

However, depictions of humanity in creative can sometimes alienate audiences. By using non-descript figures, we can avoid alienation and create stunning visuals for our communications.

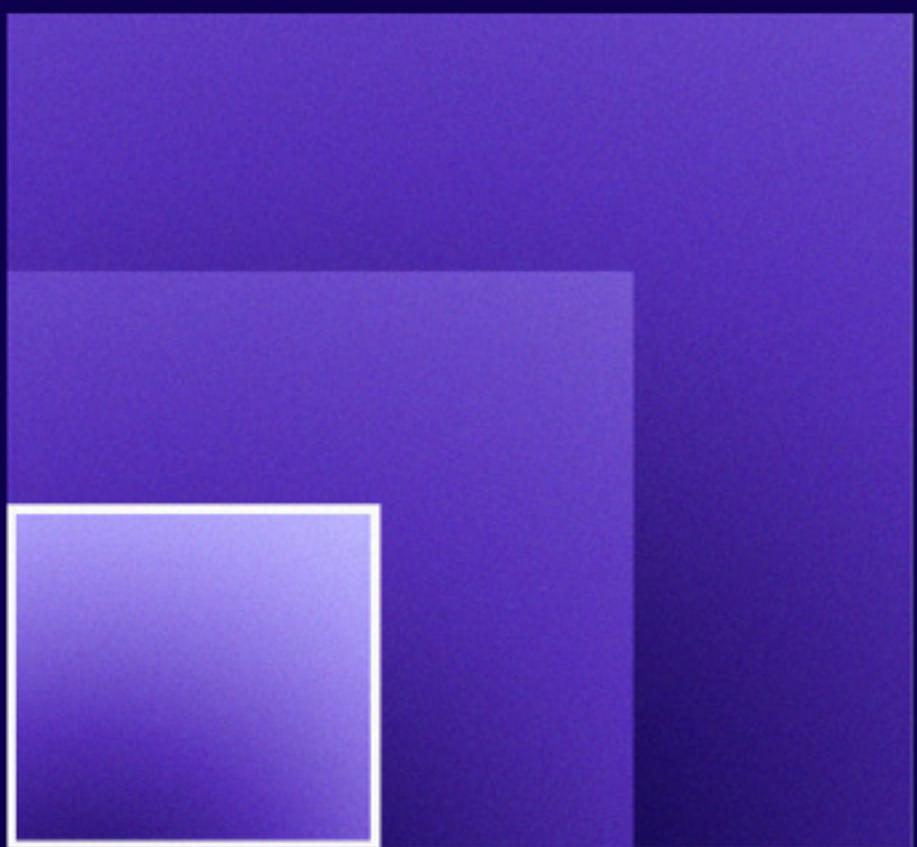
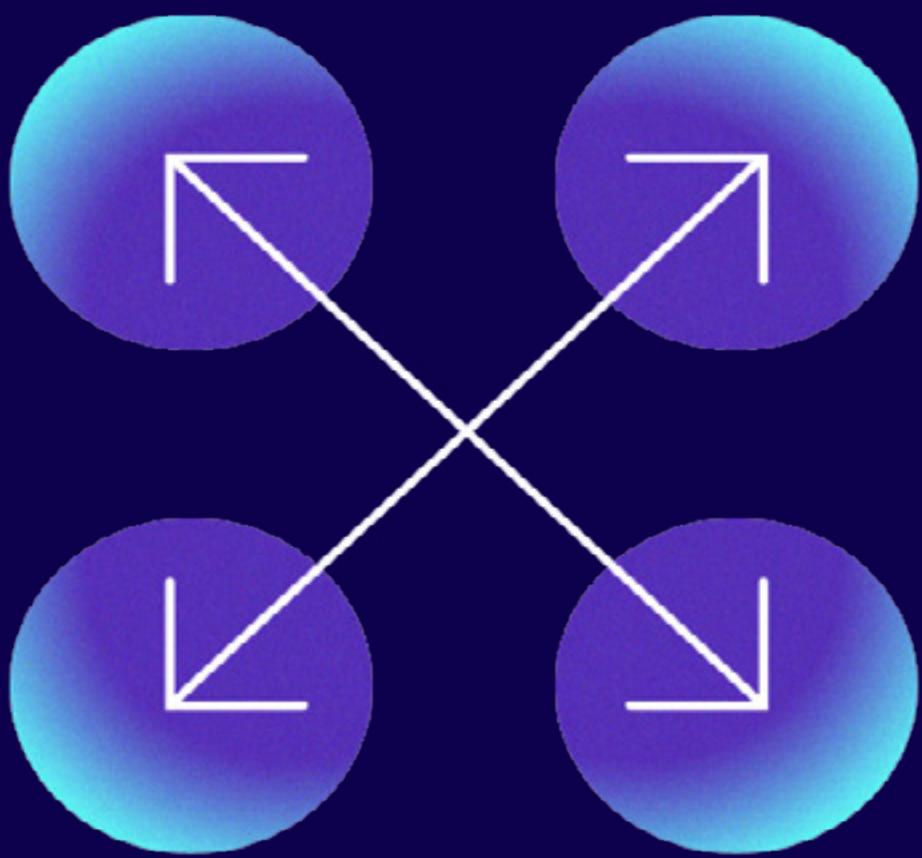
Figures should be used when we want to place our viewer into the scene, showcasing a more immersive idea or an expansive concept.

When a communication requires our figures to be more descriptive, we can add additional context, but should refrain from visualizing facial features.



Pictograms

A step between illustration and iconography-
pictograms can be especially helpful as a way for
us to simply accentuate thoughts and concepts.



PICTOGRAMS

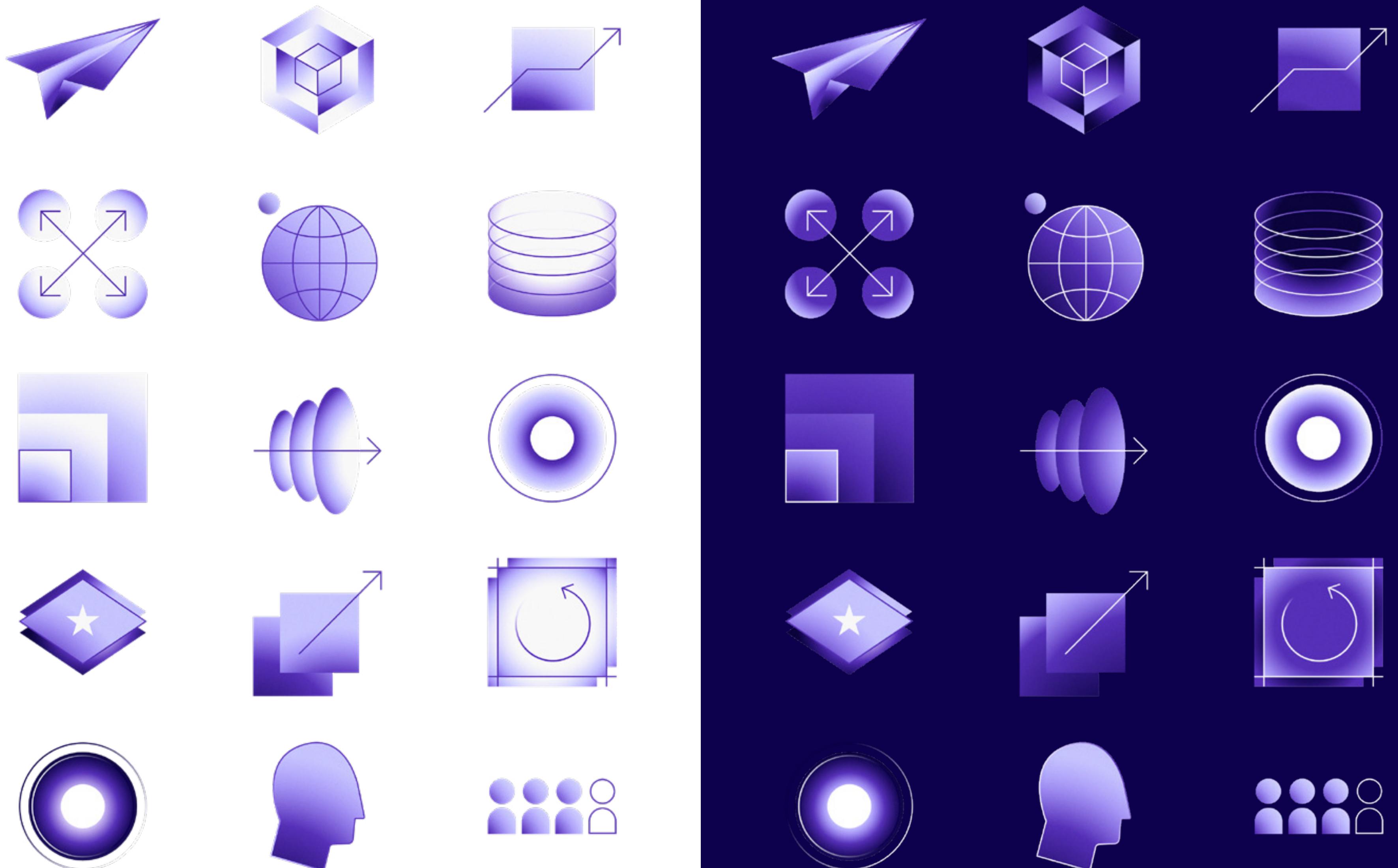
Overview

Our pictogram style incorporates influences from our illustration style and iconography through textural, gradient and stroke qualities.

Colorways: Pictograms should primarily be used in our core Purple colorway. However, they can be injected with an accent color to add emphasis to a point in a composition when needed. A pictogram with an accent color should not be used for more than one point in a set of pictograms.

Lightmode vs Darkmode: A set of darkmode pictograms is optimized by adjusting the color of stroke and gradient, so the key element of the pictogram is more visible on the dark background.

IMPORTANT NOTE: Collaboration with the brand team is a mandatory component of the new asset development process.



Construction

IMPORTANT NOTE: Collaboration with the brand team is a mandatory component of the new asset development process.

Pictograms consist of layered stroke and fill elements, with gradients applied to create the illusion of dimension and light.

01

Stokes are used to emphasize an element of the pictogram, while providing contrast and accessibility. Strokes should stay a consistent thickness from pictogram to pictogram.

02

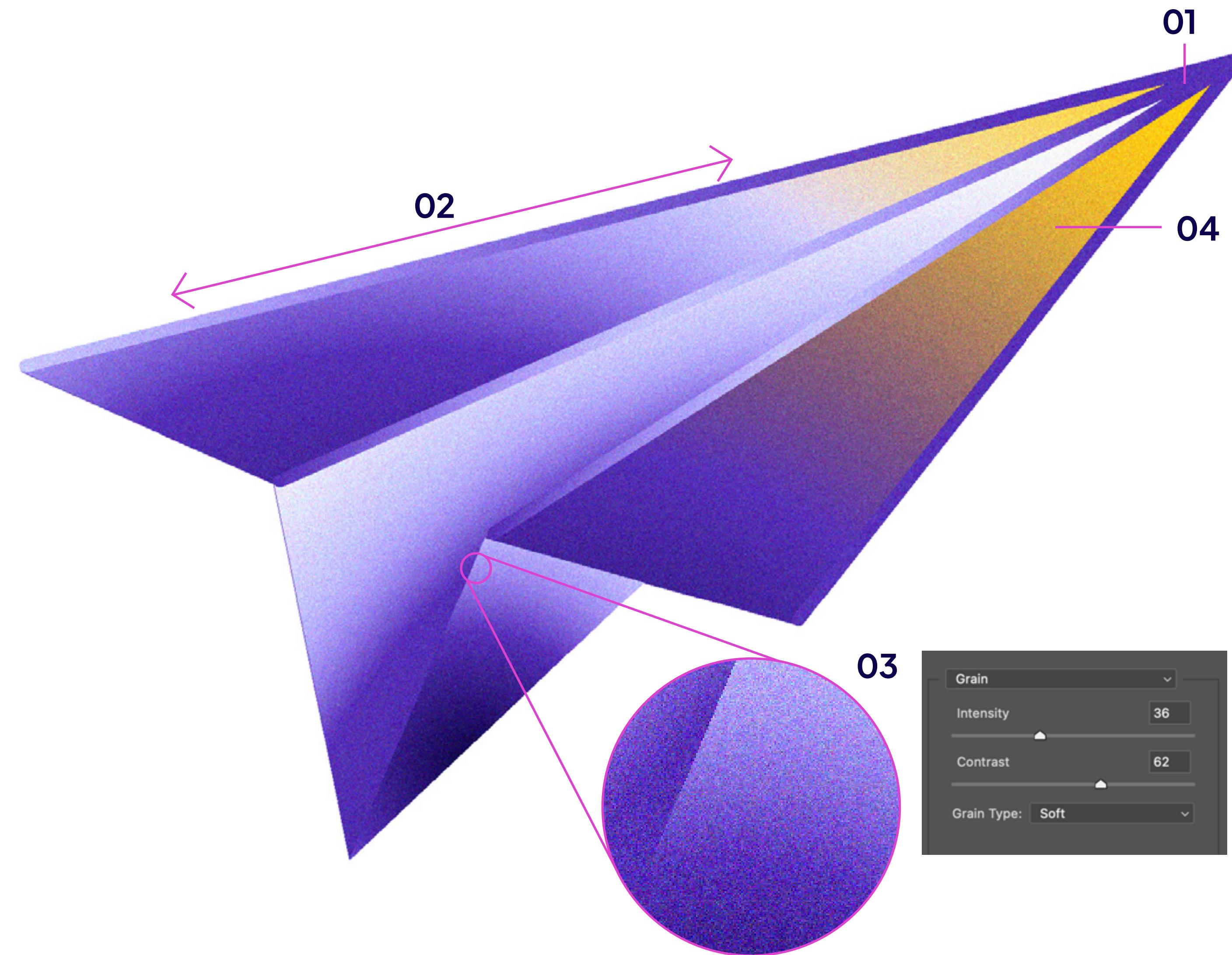
Solid strokes can shift to gradients when needed to ensure ample color contrast and shape definition.

03

A soft grain texture is applied to any filled gradient areas.

04

A single accent color can be added to the light part of the gradient for accentuated expression and differentiation between groups of pictograms.



Pictograms accent color

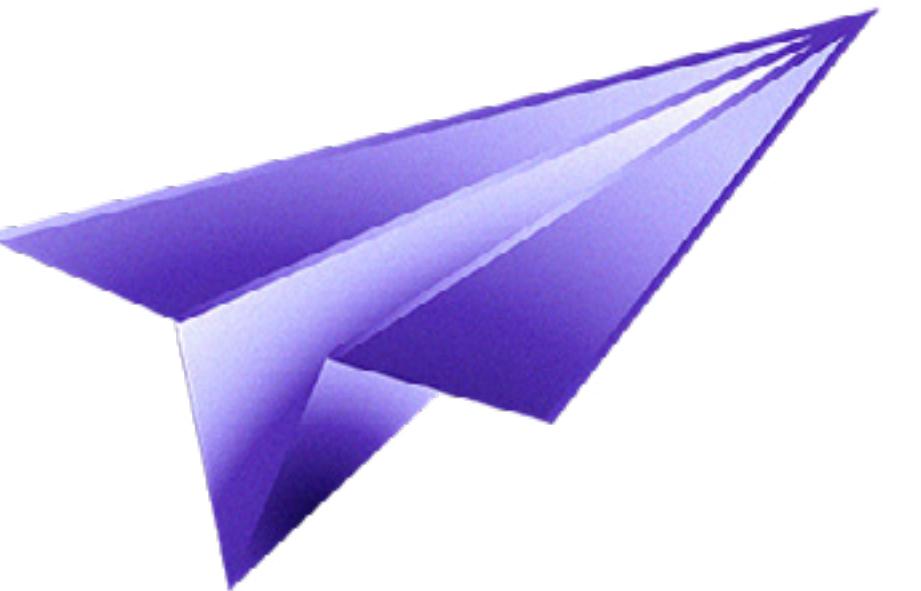
While pictograms should be used in their original Purple colorway, they can also incorporate one of three accent colors, Amber, Turquoise and Fuchsia.

The main portion of the pictogram does not change when the accent color is added.

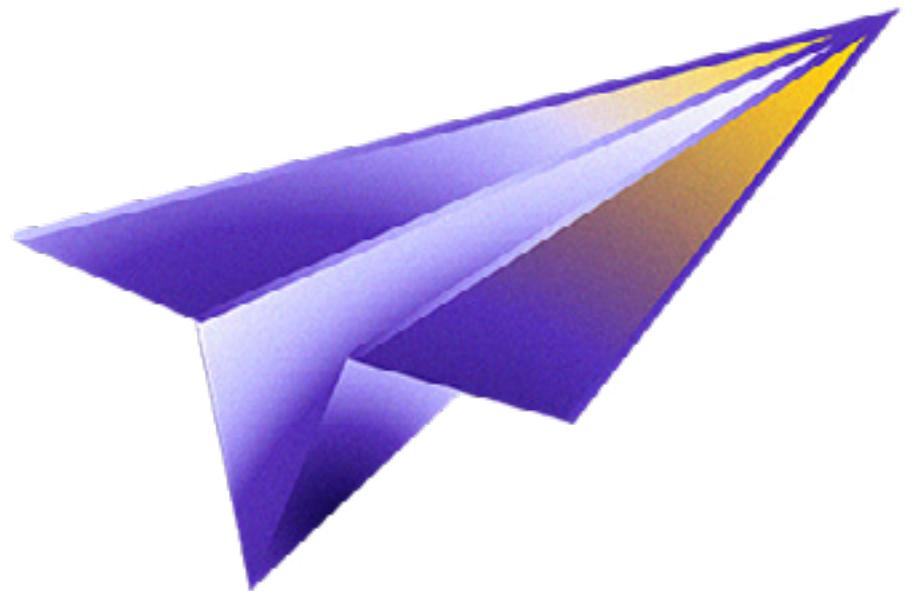
Consider using pictograms with accent colors when:

- calling additional attention to one in a series
- complementing the color of a layout
- used as a large expressive illustration to add more depth of color
- the hover or rollover state of a web user experience pictogram

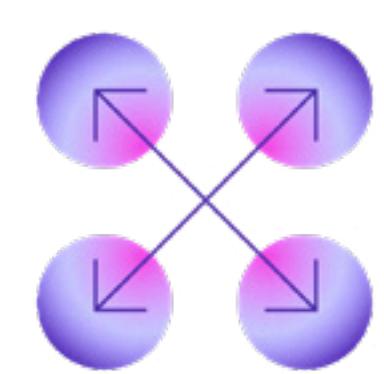
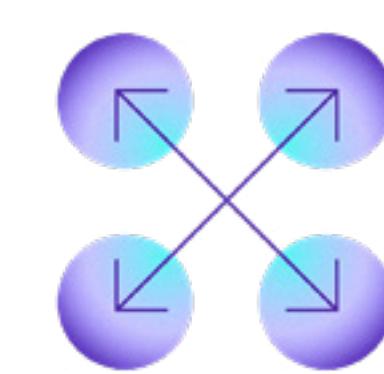
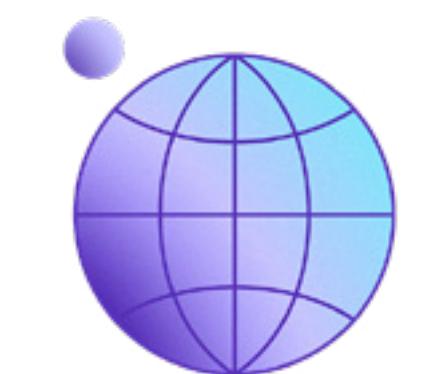
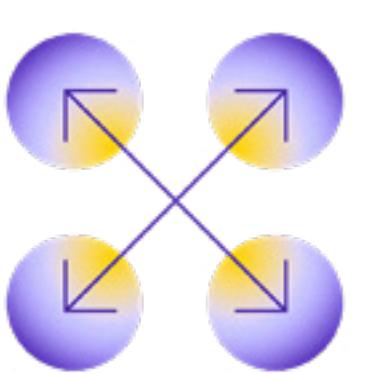
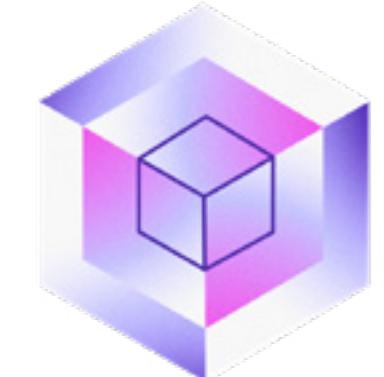
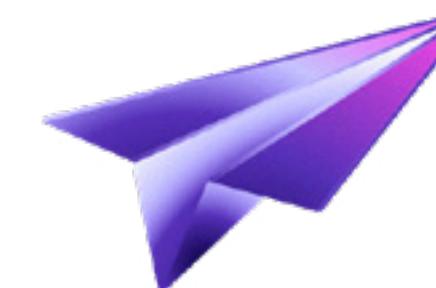
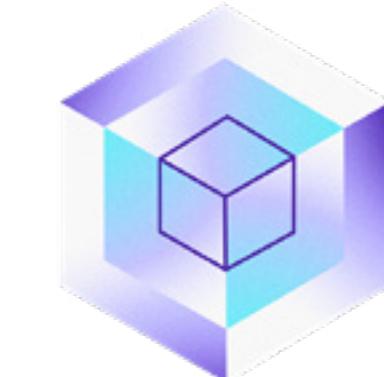
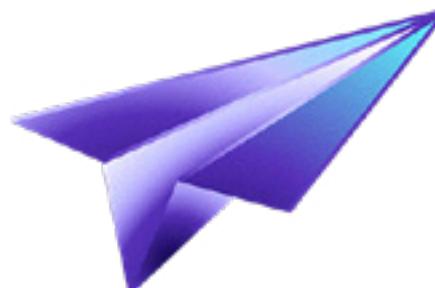
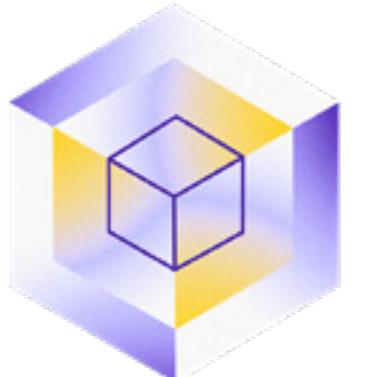
All pictograms can be found in our asset suite.



original color version



accent color version

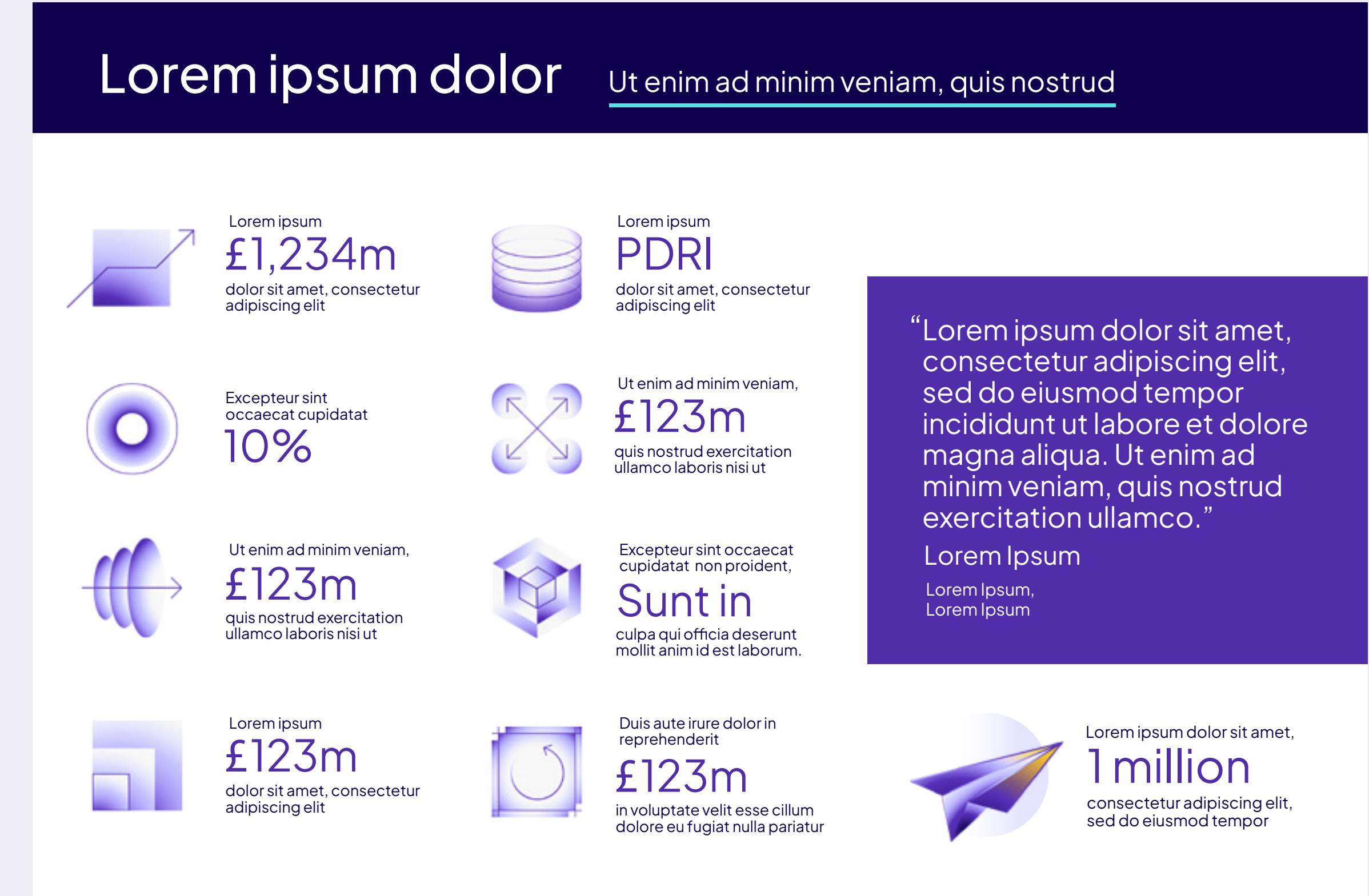


Pictograms usage

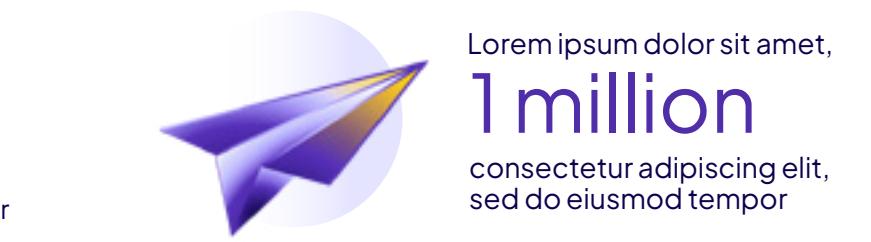


Multiple original
Purple-colored
pictograms used to
increase expression
within a data-heavy
layout

Accent-colored pictogram
adds secondary color to
Amethyst dominant layout



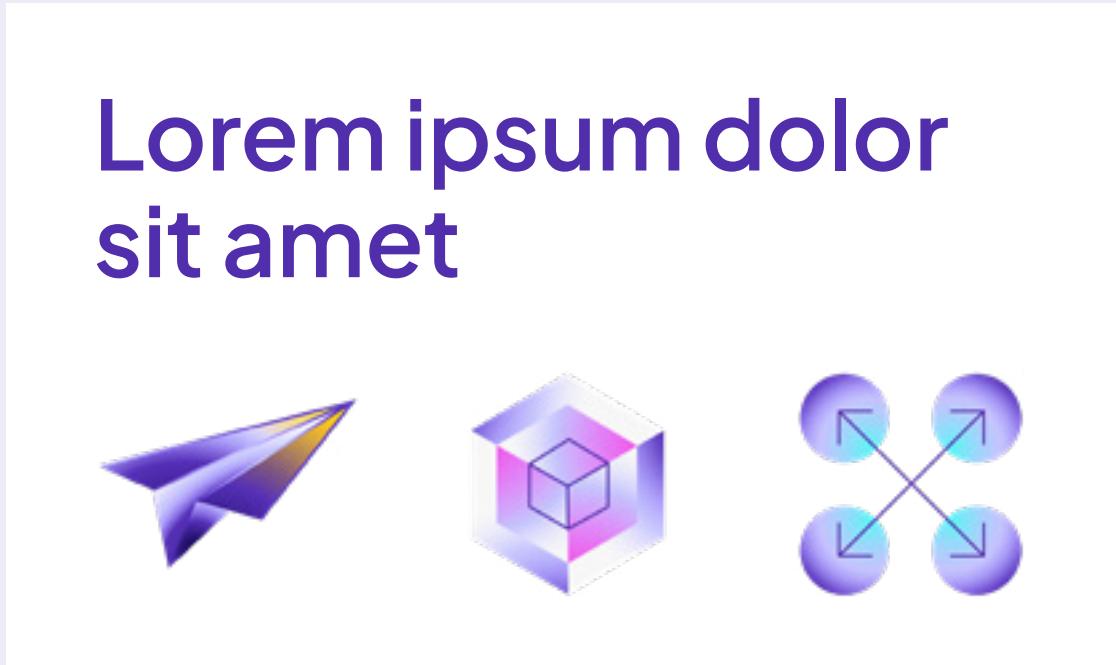
“Lorem ipsum dolor sit amet,
consectetur adipiscing elit,
sed do eiusmod tempor
incididunt ut labore et dolore
magna aliqua. Ut enim ad
minim veniam, quis nostrud
exercitation ullamco.”
Lorem Ipsum
Lorem Ipsum,
Lorem Ipsum



Accent color used in this
pictogram to add emphasis
and differentiate from other
pictograms

Pictograms do not

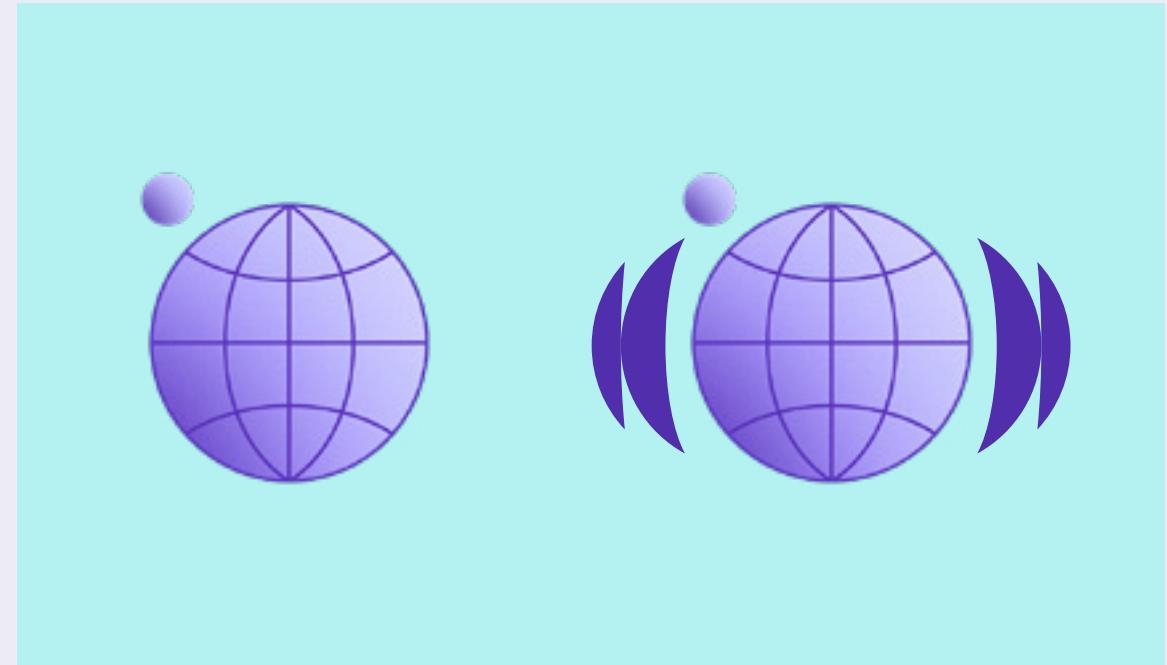
Avoid these common misuses of our pictograms.



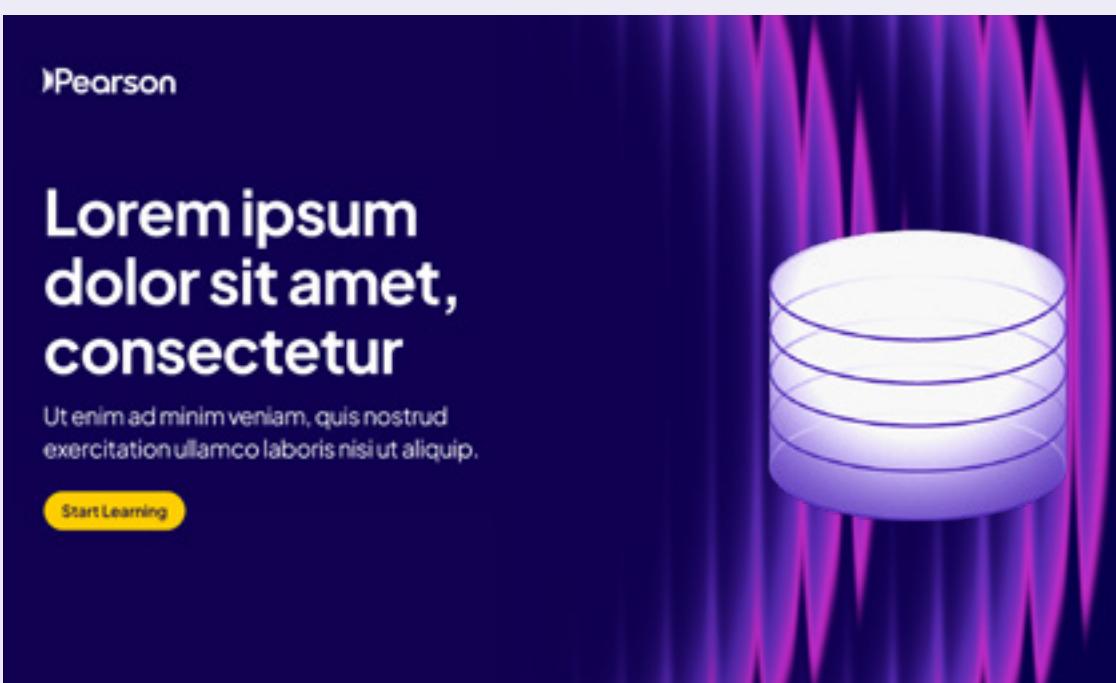
✗ DO NOT use more than one accent-color pictogram within a layout.



✗ DO NOT crop pictograms in ways that reduce the recognizability of the pictograms.



✗ DO NOT add additional embellishments to pictograms.



✗ DO NOT use pictograms with other imagery elements such as line drawings or waves.



✗ DO NOT place typography over pictograms.

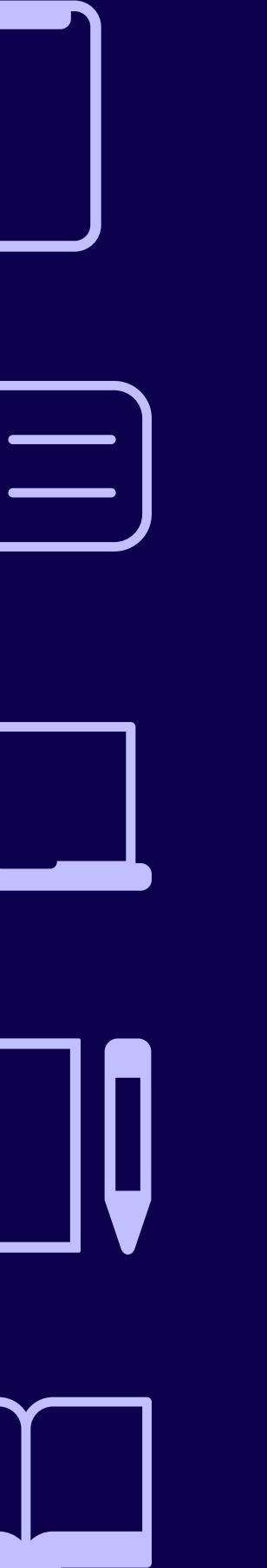


✗ DO NOT place pictograms over subjects in photography.

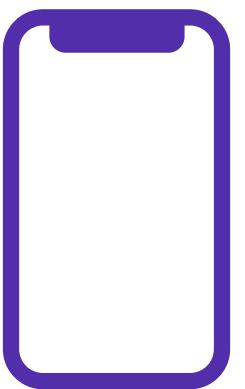
Icons

Our iconography serves as a quick universally understandable visual cue. Our illustrations and pictograms are more involved, but our icons are simplified to allow for heightened legibility in smaller sizes.

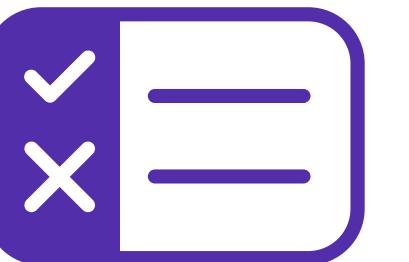
The stroke forms and rounded structure create a parallel to our graphic elements while creating an approachable and friendly aesthetic. A hint of fill adds visual dimension and character.



Overview



mobile



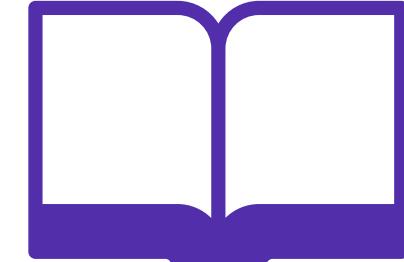
form



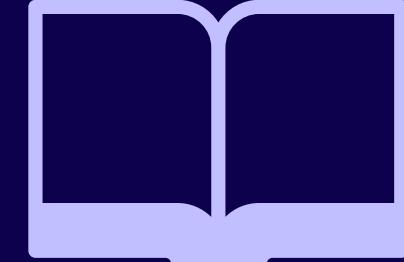
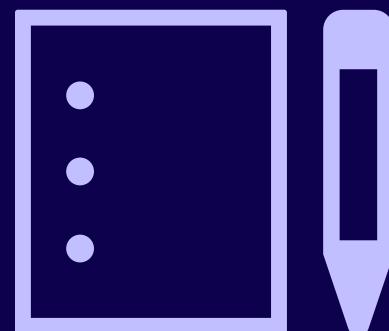
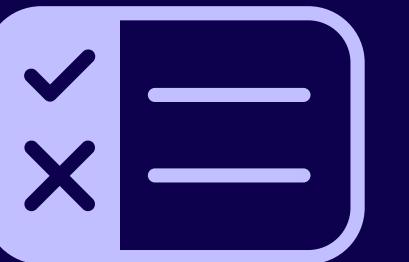
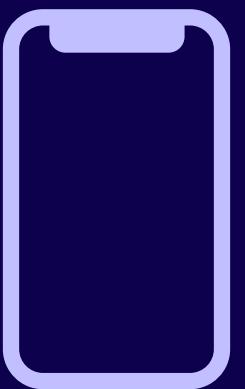
laptop



notes



book



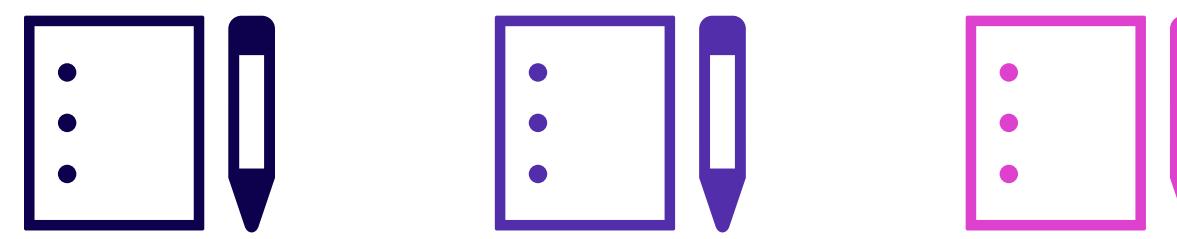
Icons usage

- Icons can be used individually or in groups to aid in reading comprehension.
- All icons should be the same color on a page unless one is specifically highlighted to draw attention.
- Use icons as small accompaniments to copy, not as large pictograms.
- Our icons can be used in any of our colors, but only use color preferred combinations that follow guidance on page 19.

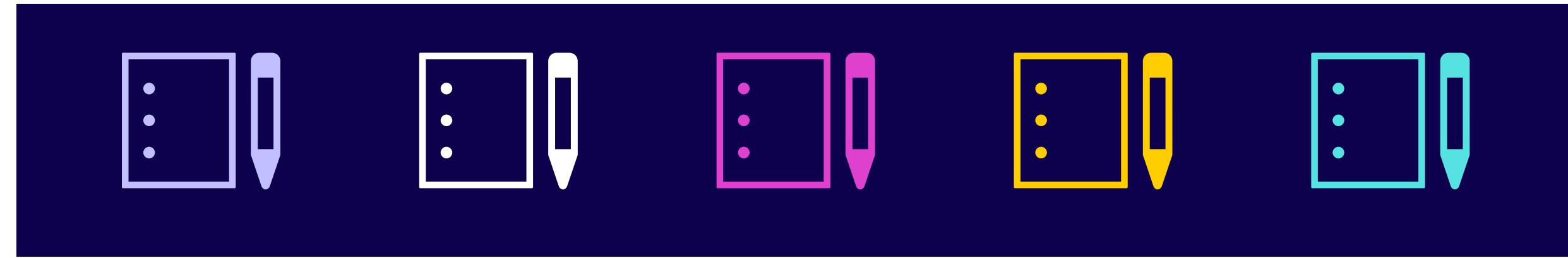
All icons can be found in our asset suite.

IMPORTANT NOTE: Collaboration with the brand team is a mandatory component of the new asset development process.

On light



On dark



Pearson Lorem ipsum dolor

sit amet, consectetur adipiscing elit

Ut enim ad minim veniam, quis nostrud exercitation ullamco

Duis aute irure dolor in reprehenderit in...

>Lorem ipsum dolor

Ut enim ad minim

Duis aute irure

Excepteur sint

Placeholder text in speech bubbles:

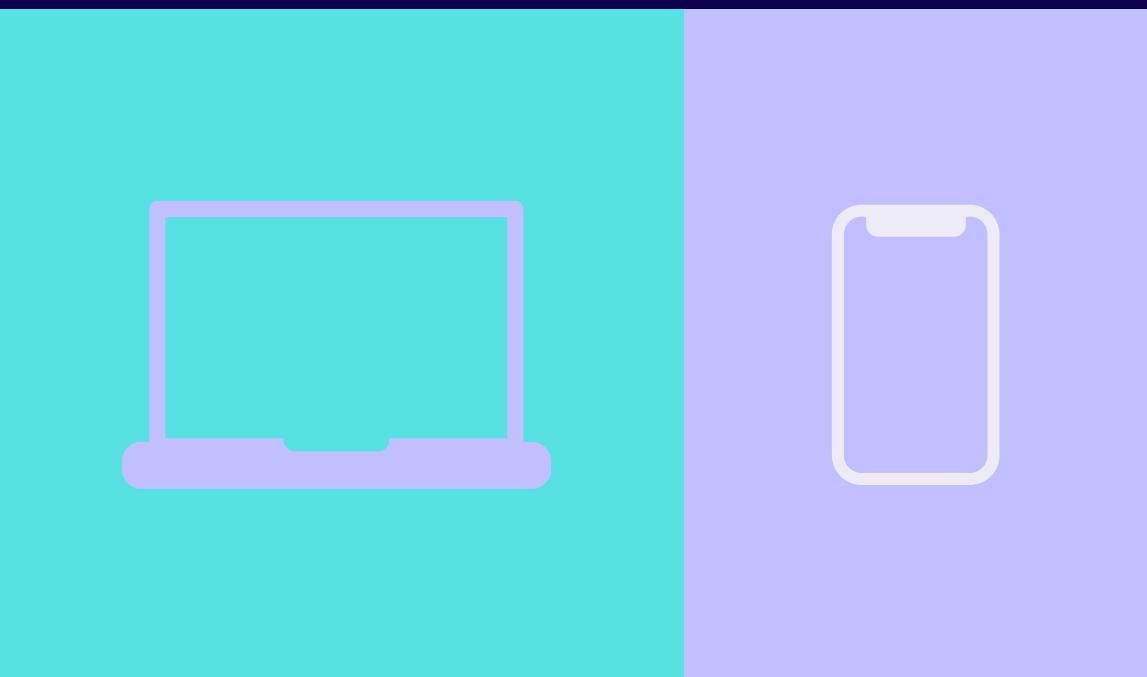
Placeholder text in footer:

Icons do not

Avoid these common misuses
of our icons.



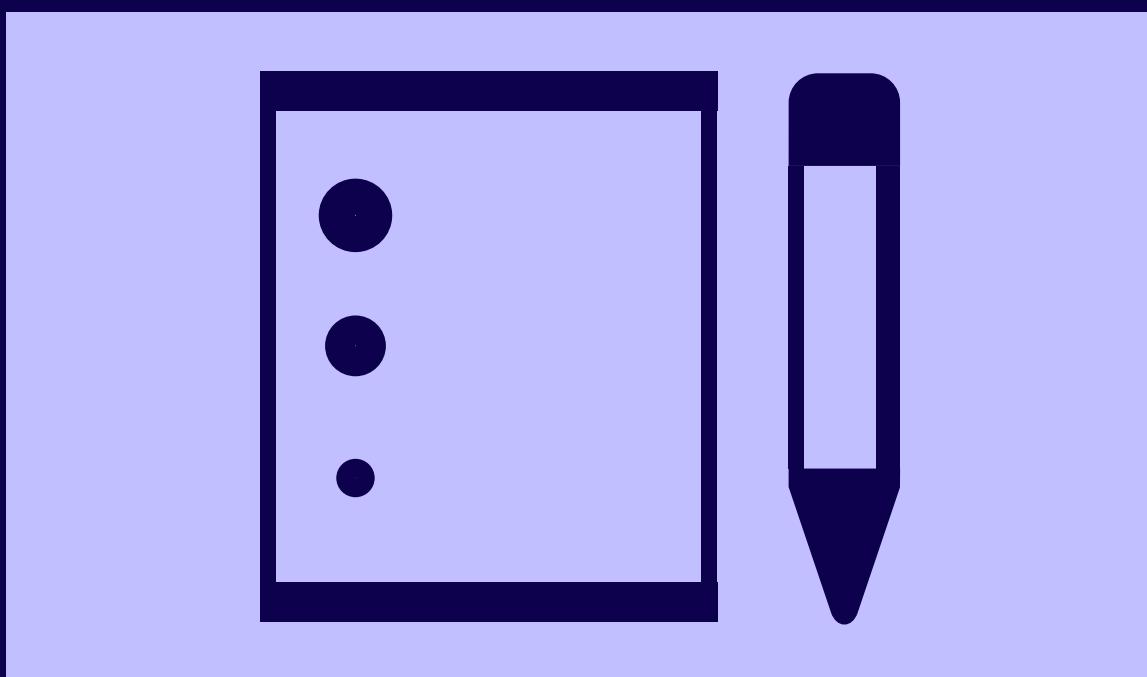
✗ DO NOT use them as large illustrations.



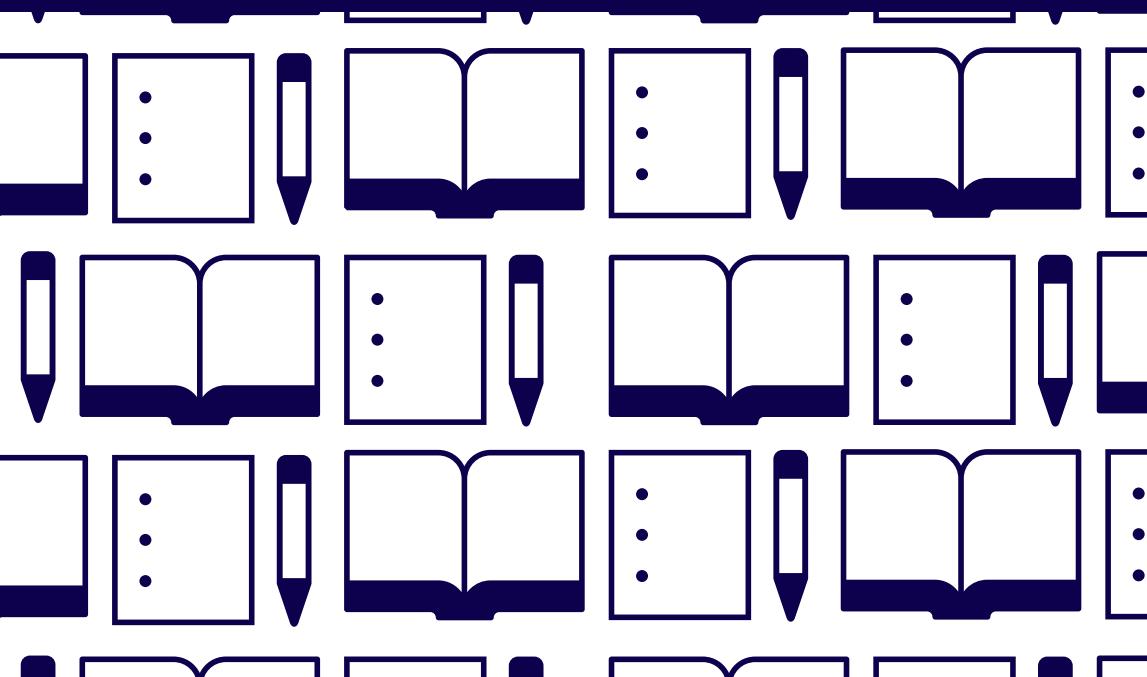
✗ DO NOT use color combinations that do not pass
accessibility standards or more than one color.



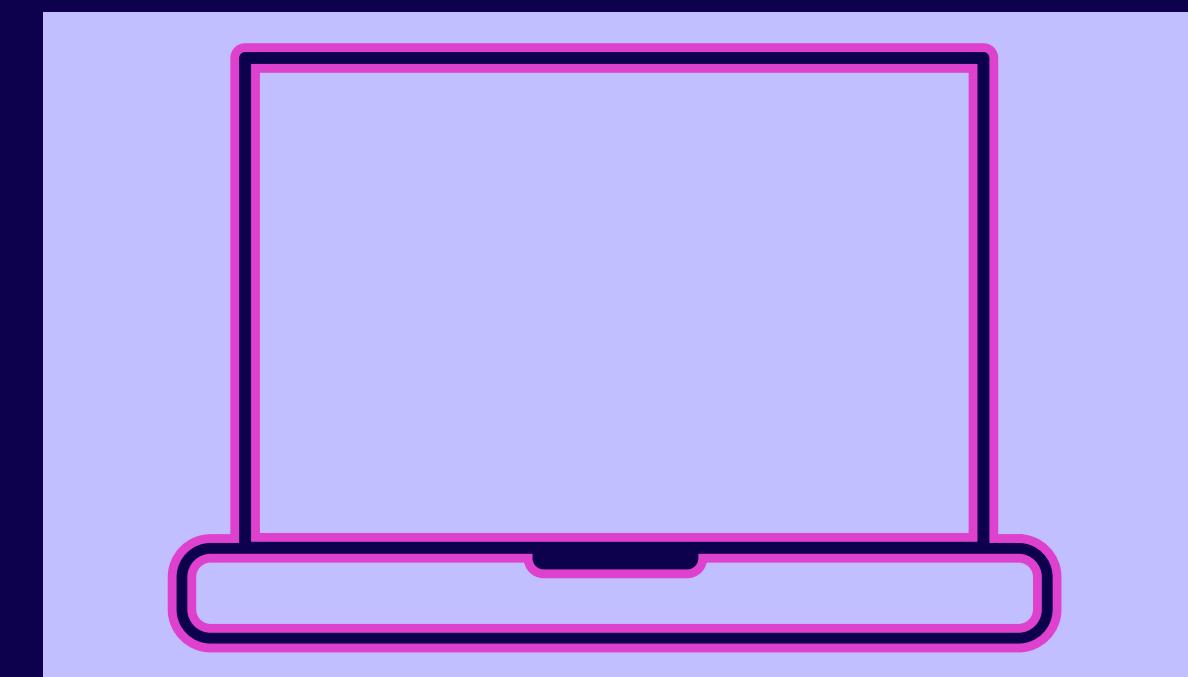
✗ DO NOT create overly complex icons – they are meant
to be simple and intuitive.



✗ DO NOT use varying weights within various icons
(some with thin lines and some with thick).



✗ DO NOT use as a decorative pattern.



✗ DO NOT outline.

Data Visualization

Data visualization plays a crucial role. Focus on telling a story in a clear, engaging, and visually appealing manner.

Simplicity and clarity should be the goal. Do not use overly complex charts or graphs. This approach allows us to communicate complex data in an easily digestible format.

Color palette

Colors to be used for data visualization stem from brand colors Turquoise, Amber, Fuchsia and Amethyst. In the event additional colors are needed due to a large number of data points, use “patterns” (i.e., cross hatch or diagonal lines) in place of creating new colors.

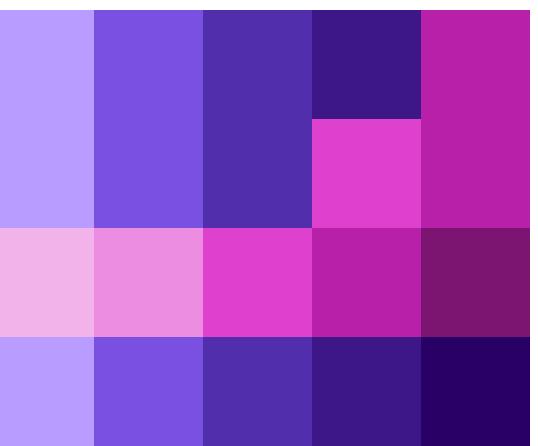
Data Visualization Color Palette

| | | | |
|----------------------------------|------------------------------|--------------------------------|---------------------------------|
| Turquoise Tint 01 #BAF3F2 | Amber Tint 01 #FEEB99 | Fuchsia Tint 01 #F1B3EB | Amethyst Tint 01 #B79BFE |
| Turquoise Tint 02 #9AEEED | Amber Tint 02 #FFE266 | Fuchsia Tint 02 #EC8DE2 | Amethyst Tint 02 #7950E2 |
| Turquoise #56E2E1 | Amber #FFCE00 | Fuchsia #DF41CF | Amethyst #512EAB |
| Turquoise Shade 01 #22C7C6 | Amber Shade 01 #BF9A00 | Fuchsia Shade 01 #B820A9 | Amethyst Shade 01 #3D1788 |
| Turquoise Shade 02 #168584 | Amber Shade 02 #7F6701 | Fuchsia Shade 02 #7B1571 | Amethyst Shade 02 #290066 |

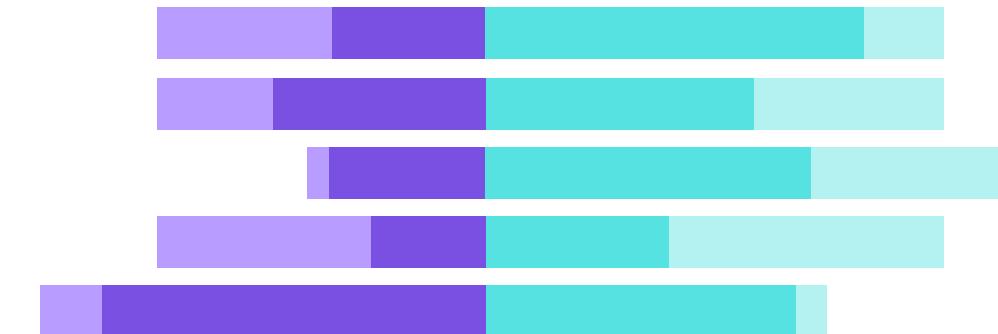
Types

Each of the different types of schemes work to ensure consistency and clarity in presenting complex data. It primarily revolves around three main color schemes - sequential, diverging, and qualitative.

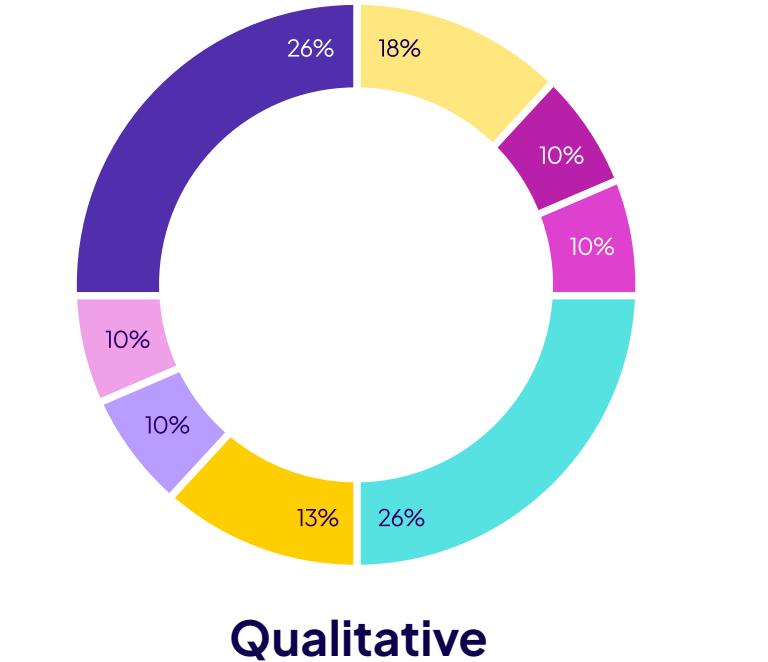
Choose the type of visualization that best fits your desired message.



Sequential



Diverging



Qualitative

Purpose:

Used for data that has a clear order or progression (e.g., temperature, income).

How it works:

Colors gradually change from light to dark (or vice versa) to represent the range of values.

Example:

A heatmap showing temperature variations across a geographical area.

Purpose:

Used for data where there's a critical middle point and extremes are important (e.g., profit/loss, positive/negative sentiment).

How it works:

Colors diverge from a central point, with light colors for the middle and dark colors for the extremes, often using contrasting hues.

Example:

A bar chart showing the distribution of test scores, with a central point representing the average score.

Purpose:

Used for data where categories are distinct but have no inherent order (e.g., colors, types of fruit).

How it works:

Different colors or hues are used to represent each category.

Example:

A pie chart showing the percentage of people who prefer different types of music.

Best practices

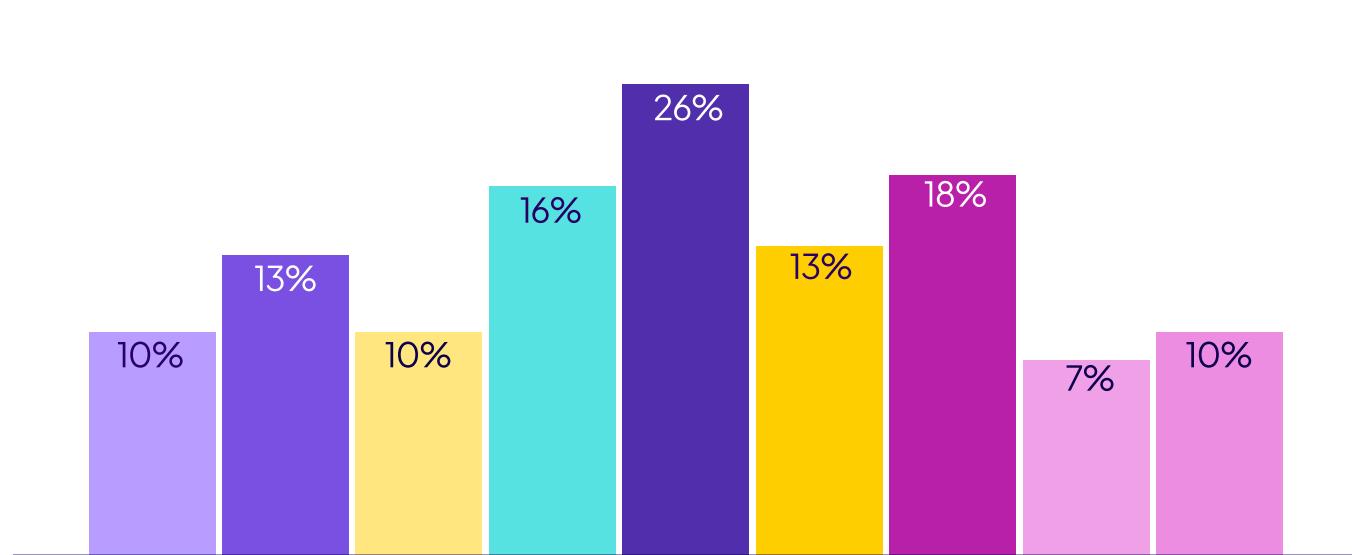
Consider Accessibility: Ensure your visualization is accessible to people with visual impairments by not relying solely on color to convey information.

Keep it clean: Avoid cluttering your visualization with too much information. Keep it simple and easy to understand.

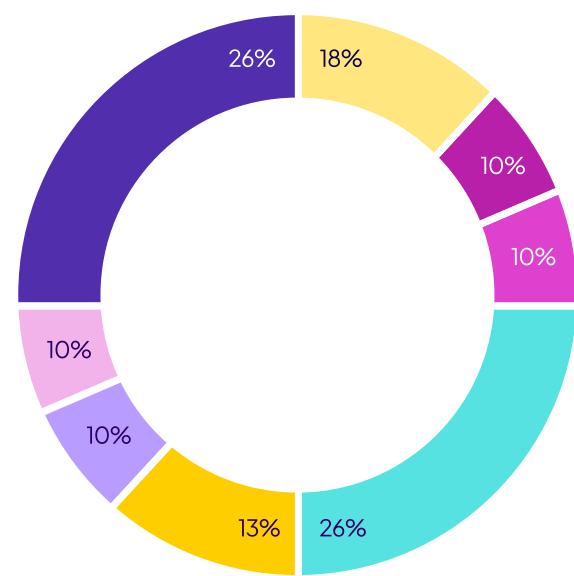
Label Clearly: Use direct labeling vs. key labeling where possible. Make sure all axes, legends, and other parts of your visualization are clearly labeled.

Differentiate: Include white space (line/stroke), minimum 1px – Adding a white space between each bar or segment will prevent multiple parameters which share similar values, from being seen as one.

Vertical Bar Graph



Pie Graph



Key titles

| | | | |
|-------------|------------------|-------------|------------------|
| [Color Box] | Description here | [Color Box] | Description here |
| [Color Box] | Description here | [Color Box] | Description here |
| [Color Box] | Description here | [Color Box] | Description here |
| [Color Box] | Description here | [Color Box] | Description here |
| [Color Box] | Description here | [Color Box] | Description here |

Key titles

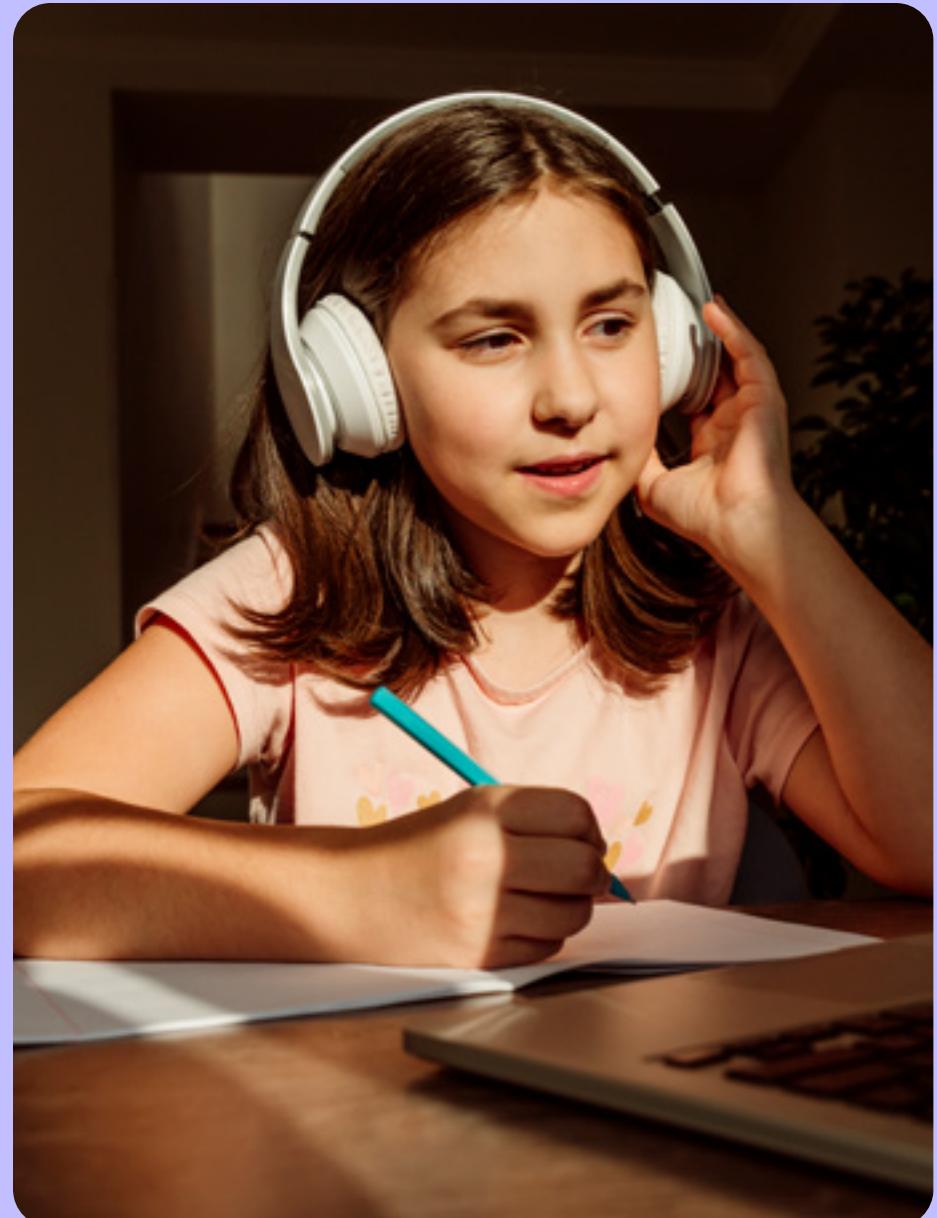
| | | | |
|-------------|------------------|-------------|------------------|
| [Color Box] | Description here | [Color Box] | Description here |
|-------------|------------------|-------------|------------------|

Photography

An authentic and flexible art direction that highlights our global learning audience and learning as a vital force for living.

Who we're depicting

This page displays representations of the various groups within our photography. These are not photographic categories, but rather representations of the wide-ranging audience our brand reaches.



K-12

Grade School

Early Education

Higher Education

College

University

Educators

Teachers

Professors

Professional

Continuing Ed

Government

Workplace

Specialty

Medical

Trades

PHOTOGRAPHY

Overview

We aim to capture authentic moments of learning and life, showcasing a group of global individuals from all age ranges.

Our photographic system is broken down into three categories unpacked on the following pages: Learning, Spotlighting and Living.

Attributes:

Rich Contrast

Authentic Environments

Natural Lighting



PHOTOGRAPHY

Learning

Our most descriptive photography category is Learning. This category of imagery displays individuals actively learning in a variety of environments.

Whether it's the classroom, office, or home – these images display learners in the zone, at work or engaging with our content.

The emotions, environments and expressions of these individuals help convey the passion and individuality our audience possesses.

Attributes:

Active Learning

Descriptive Environments

Candid Depictions

Natural Expressions



PHOTOGRAPHY

Spotlighting

In this category, we spotlight our learners and their stories. Pearson empowers the world to grow and learn – and these photos depict individuals confident and energized by their education.

Regardless of demographic or line of business, education creates positive change. This emotive category drives home the individual impact we create.

Attributes:

Engaged With The Camera

Portrait Style

Confidence



PHOTOGRAPHY

Living

Our last category of photography speaks to the output of education, a positive impact on every aspect of life.

These images depict individuals beaming with vitality, interacting and going about their days.

Attributes:

Emotional & Vibrant

Active Interactions

Various Environments



PHOTOGRAPHY

Wave effect imagery

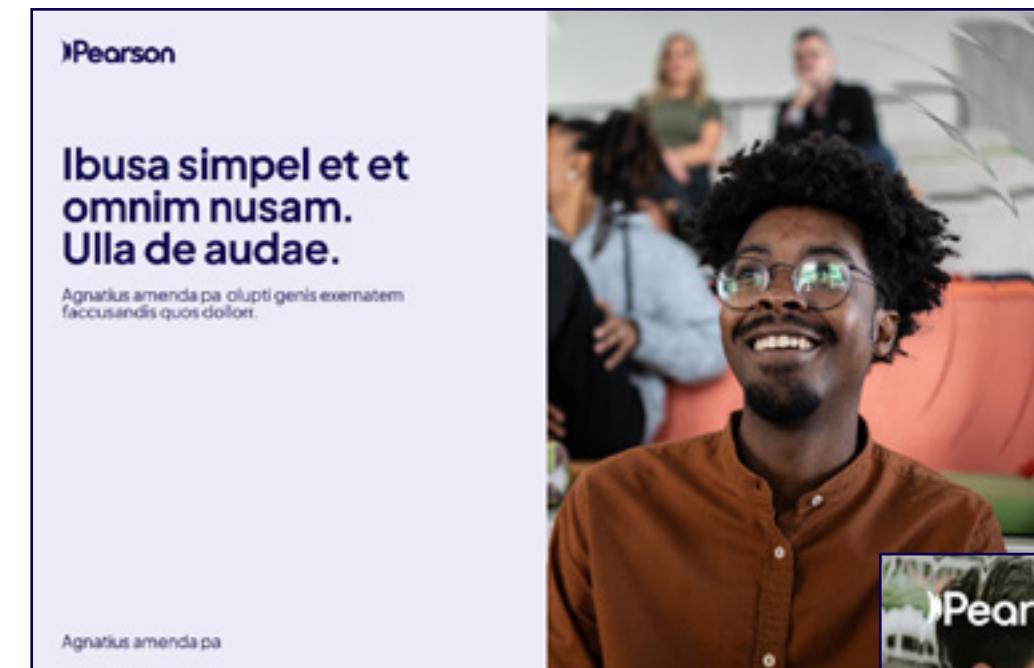
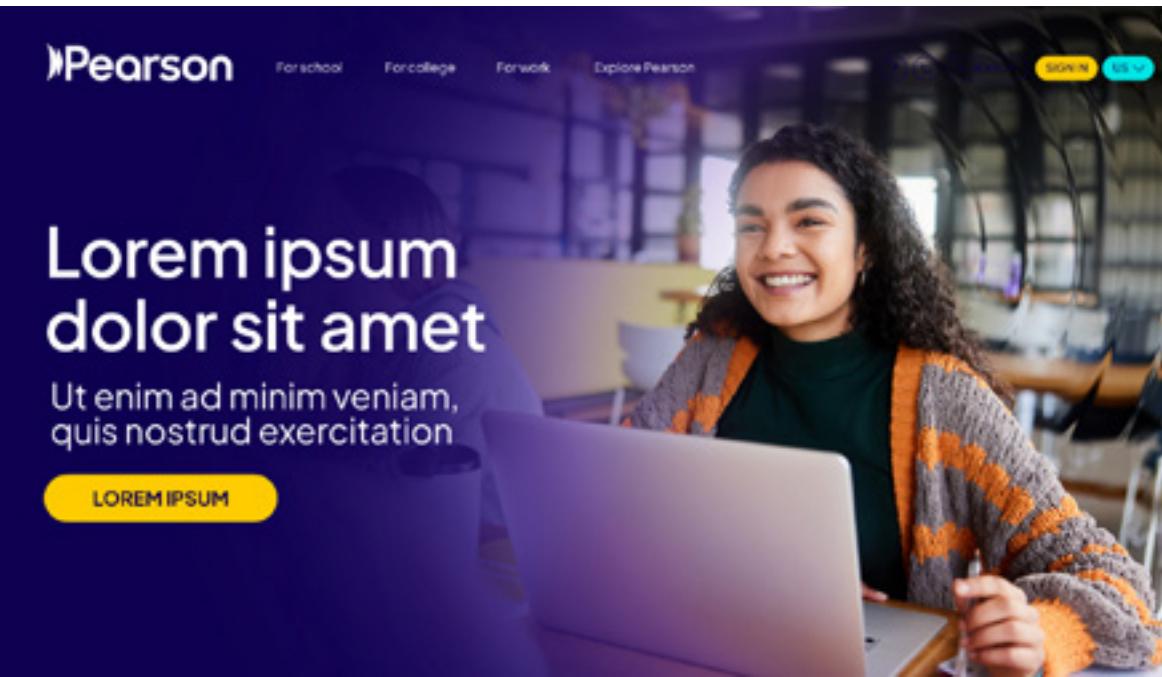
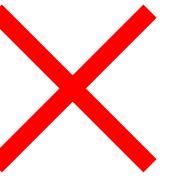
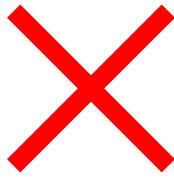
In addition to our core photography categories, we have a curated selection of images featuring a proprietary wave texture. This effect extends our brand identity into imagery by mirroring our wave graphic elements and visually representing the catalytic impact of learning.

These images should be used selectively to maintain their impact, serving as a bridge between full-bleed photography and our graphic language for a bold, immersive brand experience.

All wave texture images are available in our asset suite and should not be altered or recreated. If additional imagery with this effect is needed, please request via the Brand Team.



Wave effect imagery usage



No Typography Overlays

- Text should never be placed on top of images with the wave texture effect.
- This ensures readability and maintains the integrity of the visual treatment.

No Color or Gradient Alterations

- The wave texture effect is a fixed design element and should not be modified.
- Do not add gradients, tints, overlays, or other color adjustments to these images.
- Maintain the original colors and contrast to ensure brand consistency.

Appropriate Placement & Scale

Wave Texture Imagery should only be used in applications where the effect can be fully appreciated:

Print & Layouts: Must occupy no less than a fourth of a page—smaller placements reduce visibility and impact.

Web & Digital:

- Can be used as a hero image on a webpage (without copy).
- Must be placed within a designated container to maintain structure and hierarchy.
- Should not be used in small elements, thumbnails, or background textures where the effect becomes distorted or unrecognizable.

Treatments – Gradients

Using gradients over photography is acceptable. Gradients can add depth, offer areas for typography, blend content between modules and infuse brand color to reinforce this is a Pearson communication.

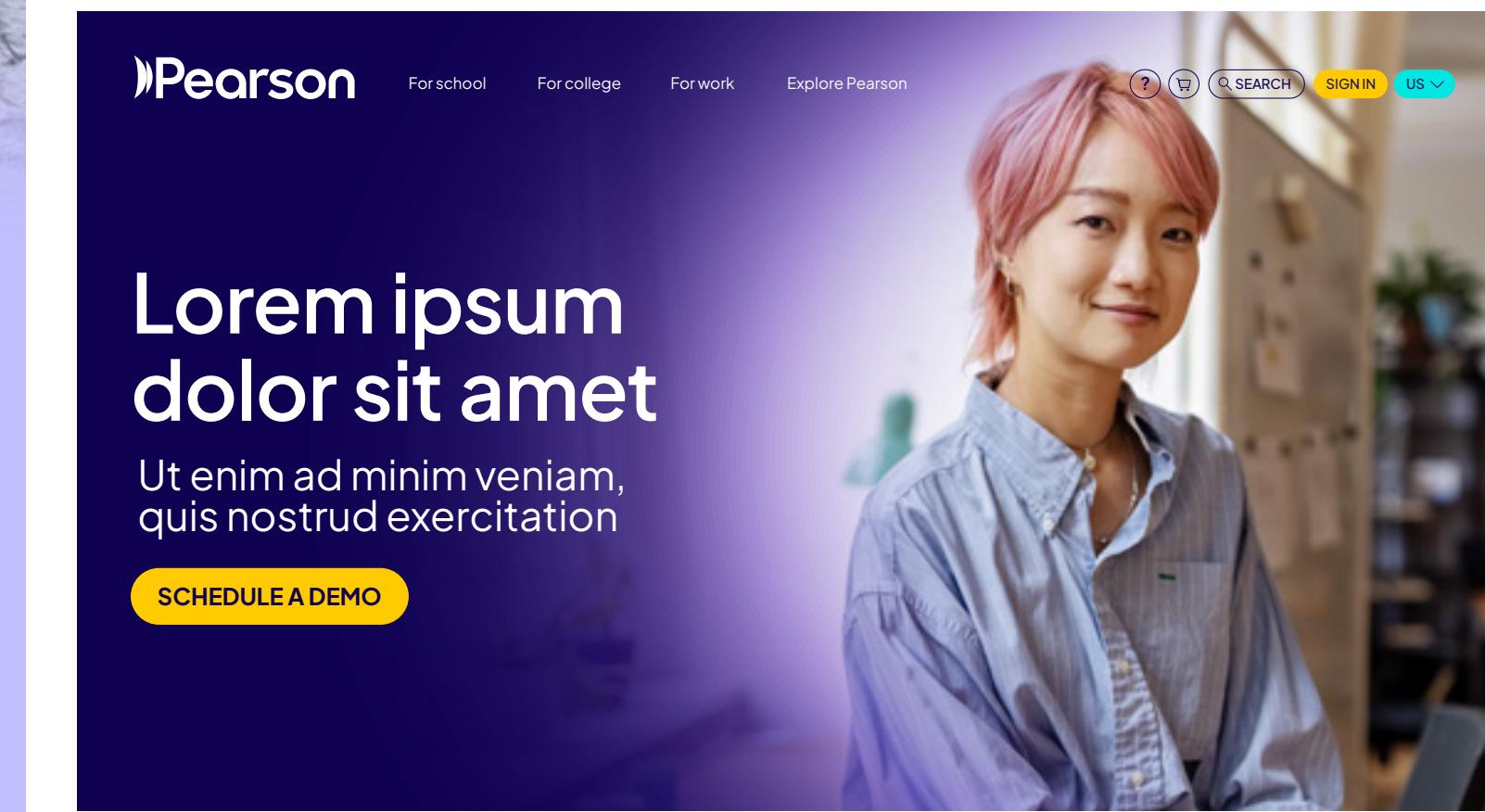
- avoid overuse
- only use as transition to photography



Gradient Blend

Colorway: Pearson Purple, Primary Colors

A blend effect of color or image can be used at times—specifically on digital platforms—to create a seamless flow of content between modules. This is the most successful when the two modules share a sentiment. Similar to our overlays, blends should be used sparingly to accentuate our compositions, not overpower them.



Gradient Overlay

Colorway: Pearson Purple only

This method is used at times when we need to create clear-space on an image for copy and ensure minimum color contrast between text and background colors, i.e., placing white text on dark purple background. Gradient overlays can help maintain legibility while delivering a hint of our unique brand color. This effect should be used sparingly and within parameters to avoid muddying images.

Treatments – Line waves

Line waves can be layered on top of, or behind isolated talent in our photography to add a degree of interest and kinetic movement.

In both circumstances photography should be relatively simplified in order to avoid creating too much visual noise in compositions.



Interacting with Photography

Line waves can be layered behind talent to create more dynamic treatments.



Overlaying on Photography

Line waves can be simply applied atop photography with or without gradient.

Do nots

Avoid these common misuses of our photography.



✗ DO NOT make an image black & white.



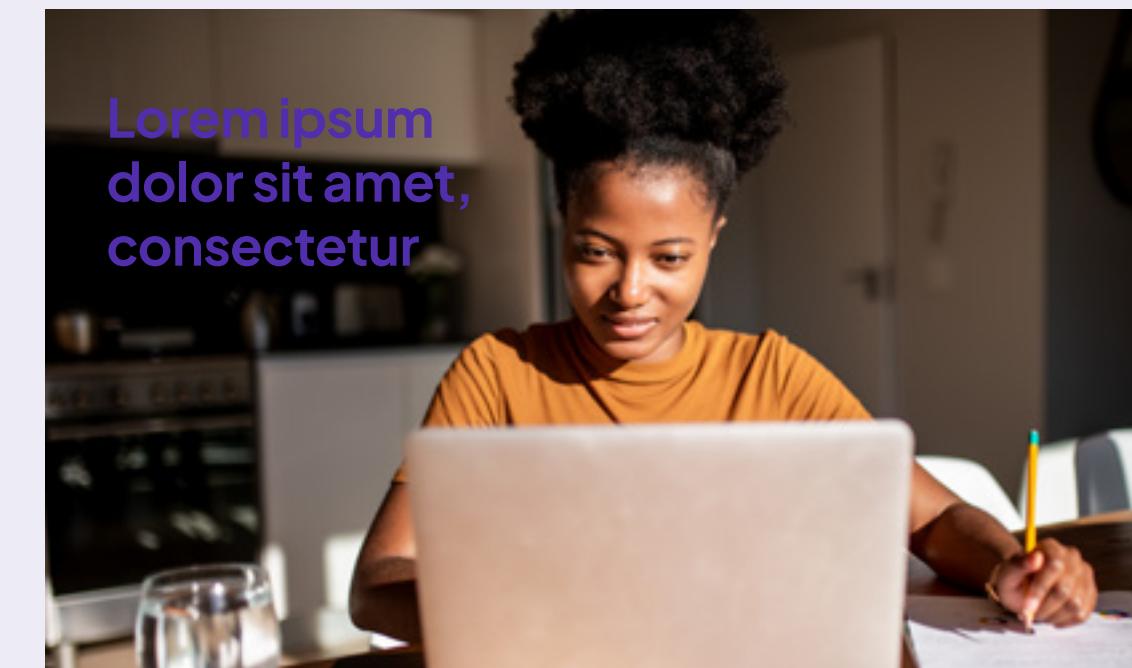
✗ DO NOT add tones nor alter hue & saturation.



✗ DO NOT add any other effects nor treatments.



✗ DO NOT crop an image too tightly and lose the context.



✗ DO NOT place dark text against a dark background on an image.



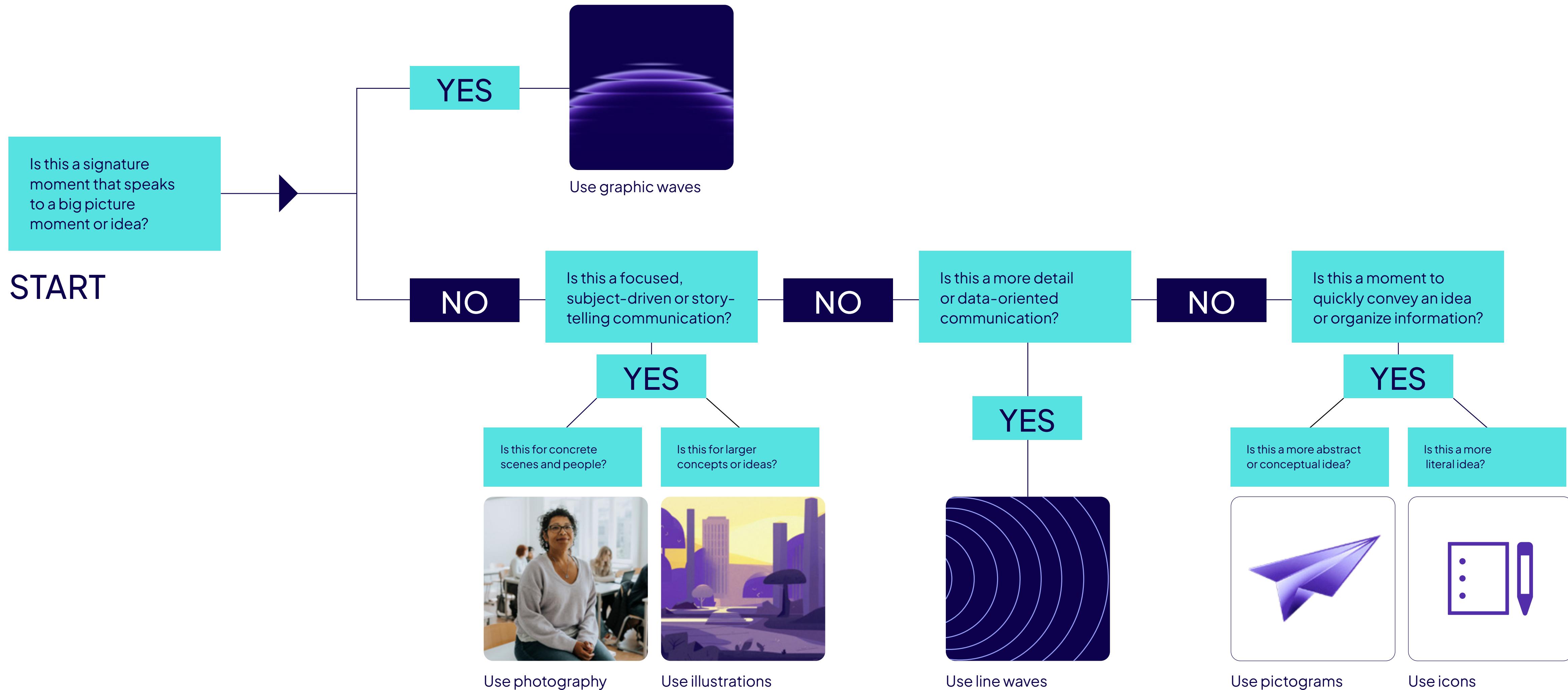
✗ DO NOT use an image with graphic waves.

Brand System

Selecting the right elements to support your communication and create a layout that brings the Pearson brand to life. Use these principles to help guide you from a blank slate to clear Pearson brand expression.

Decision tree

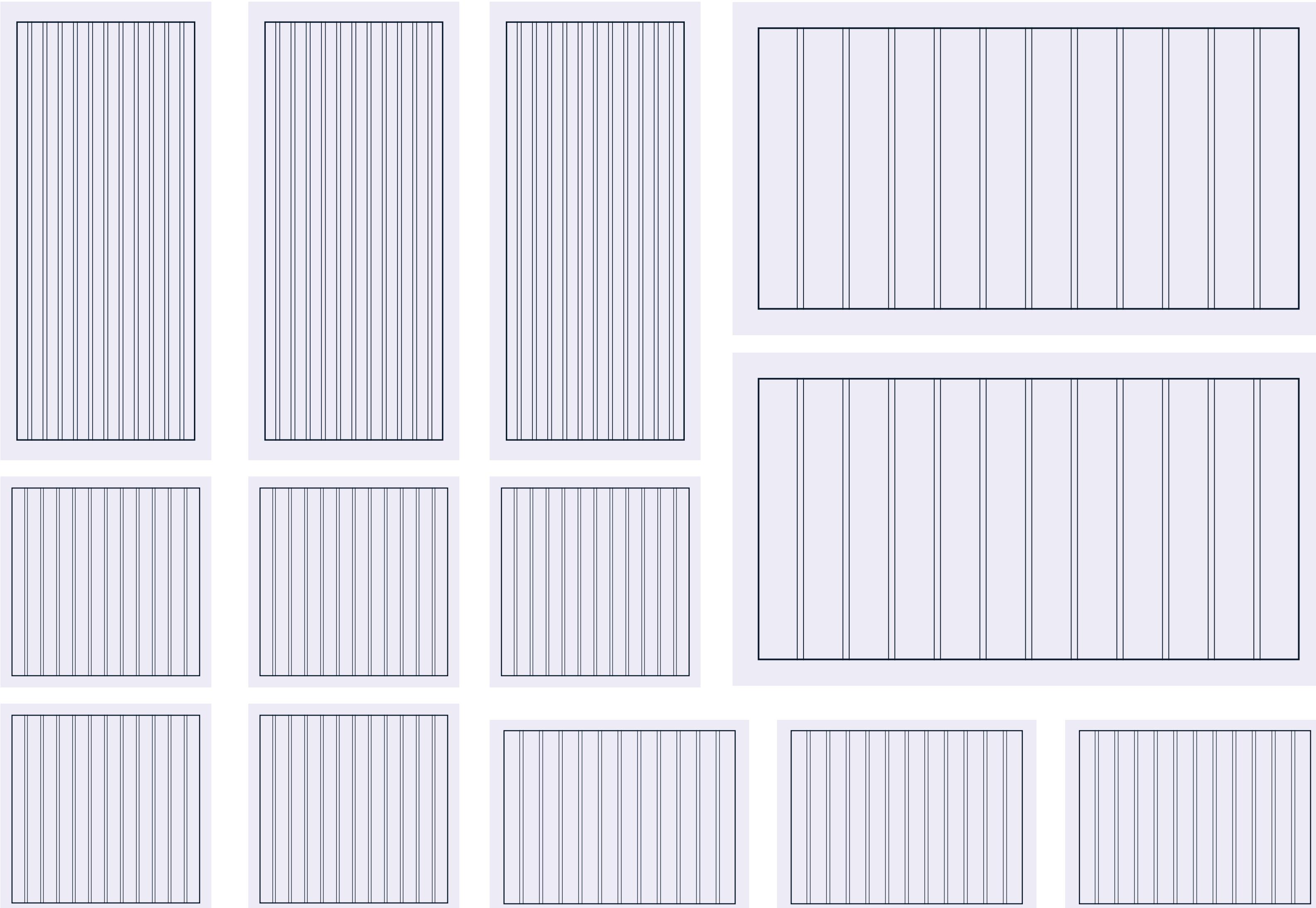
You may find that there are opportunities for multiple imagery types to be used at the same time or within the same document. This decision tree is meant to help content creators compartmentalize each imagery type. It is not meant to be unbreakable system with strict limitations, but rather a helpful starting place when in question.



Example grids

Using a layout grid can help organize and drive consistency across various formats. These common formats are showing a 12 column grid with proportional margins and gutters.

- gutters are 1/4 margin size
- 12-column grid
- can be used for all formats



Example grids

Illustrates 1/2 position

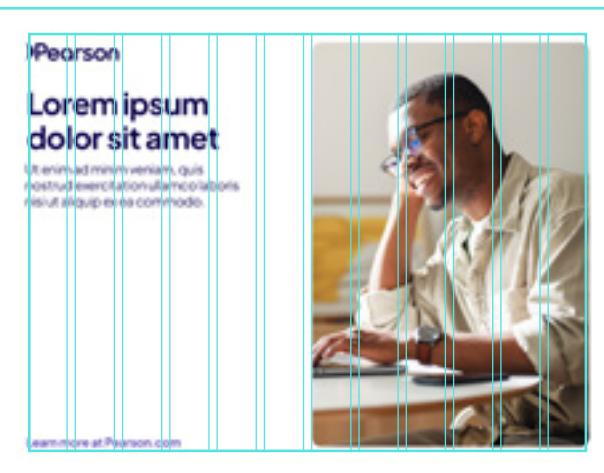
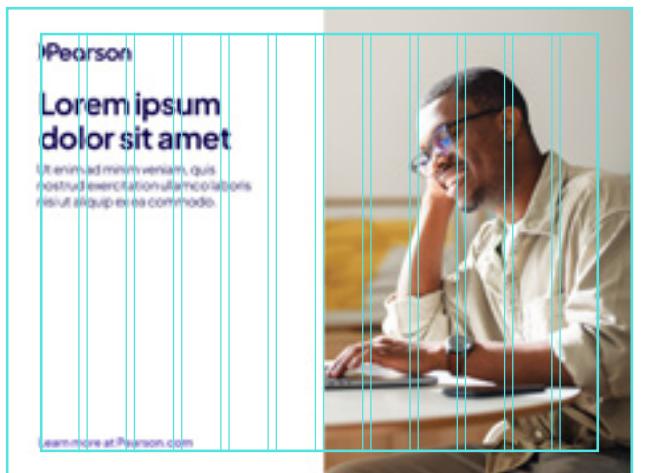
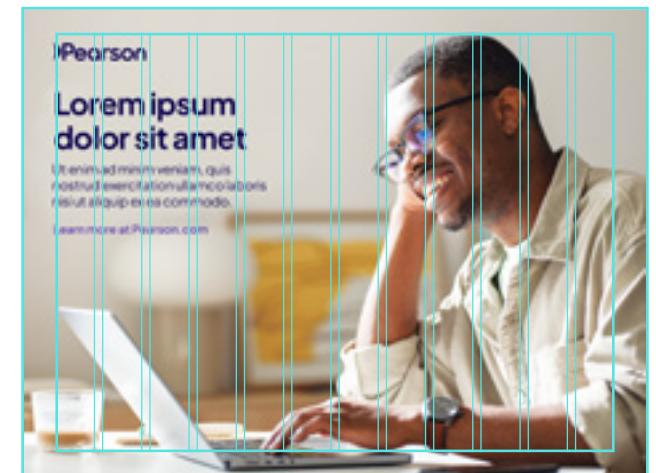
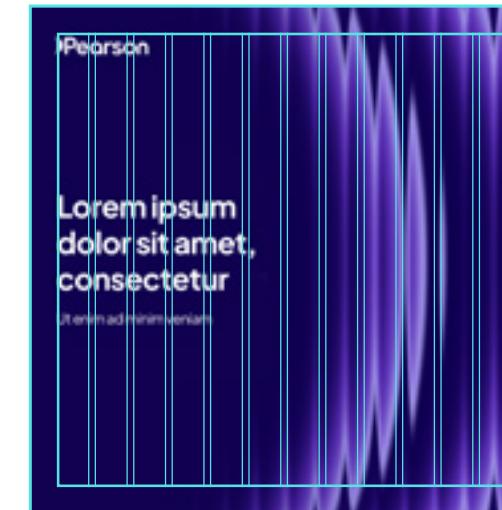
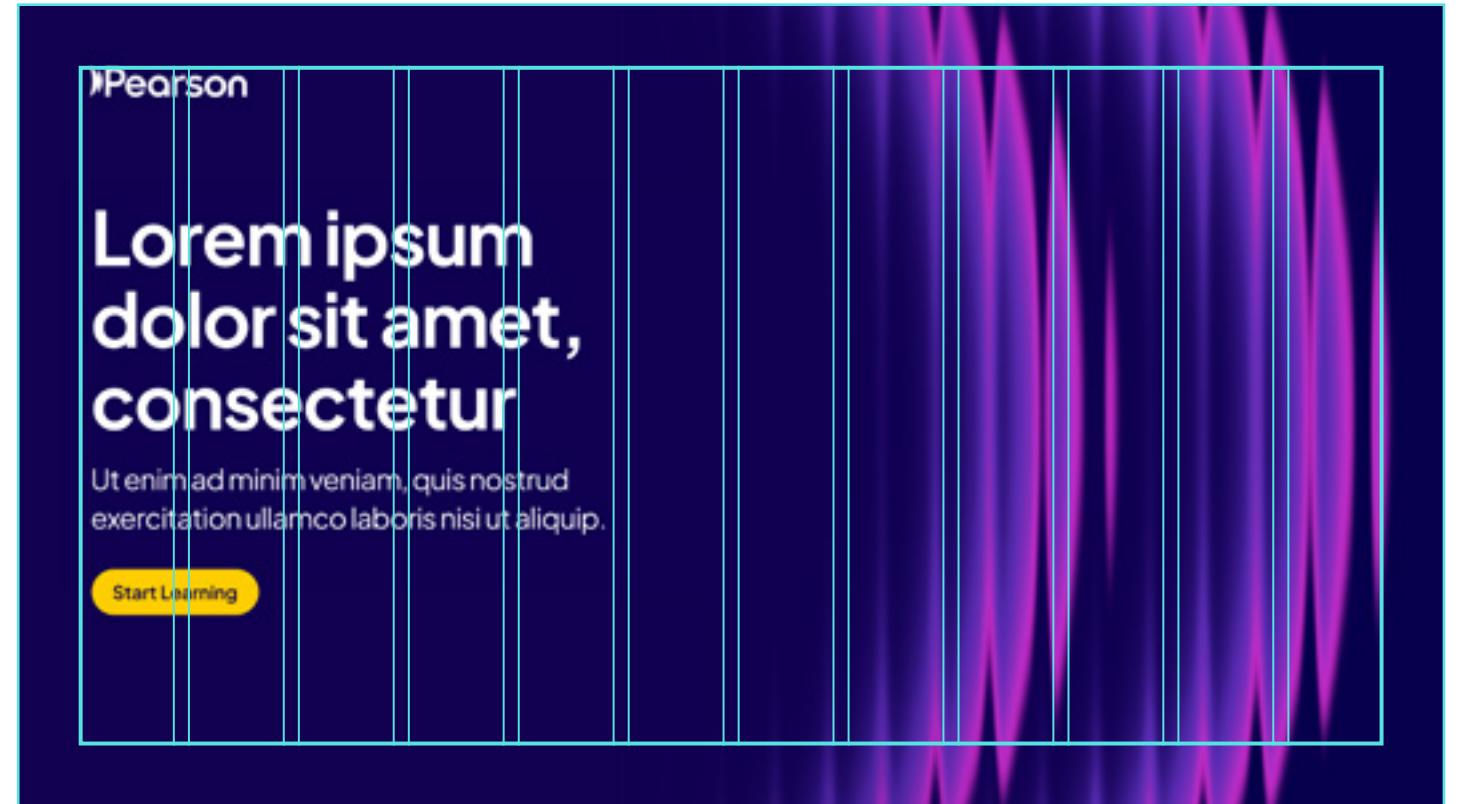
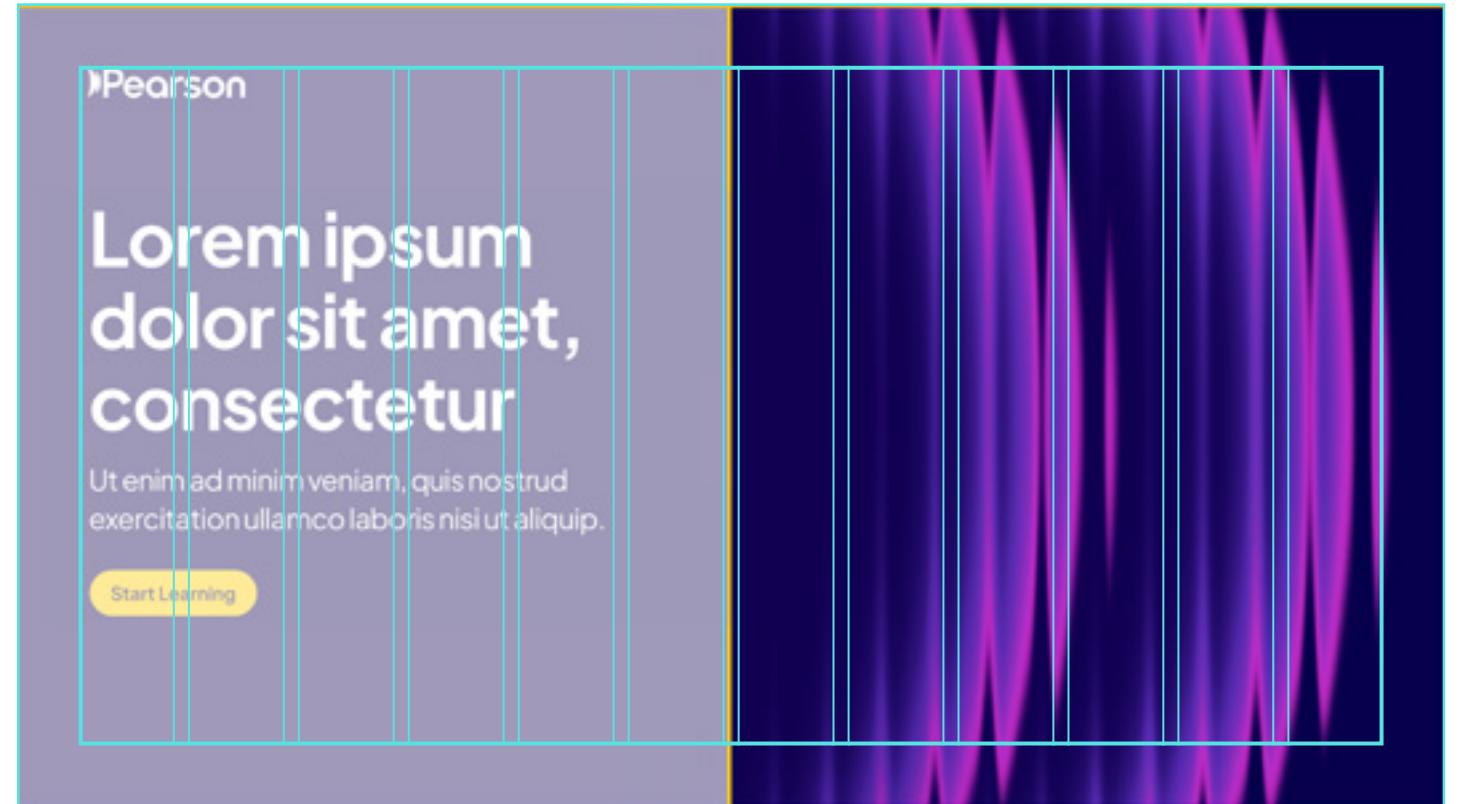
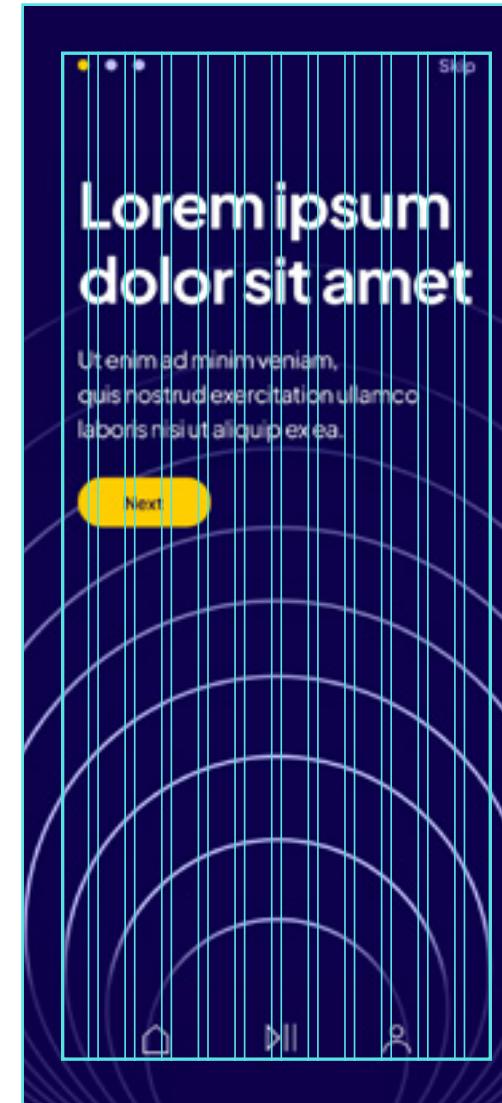
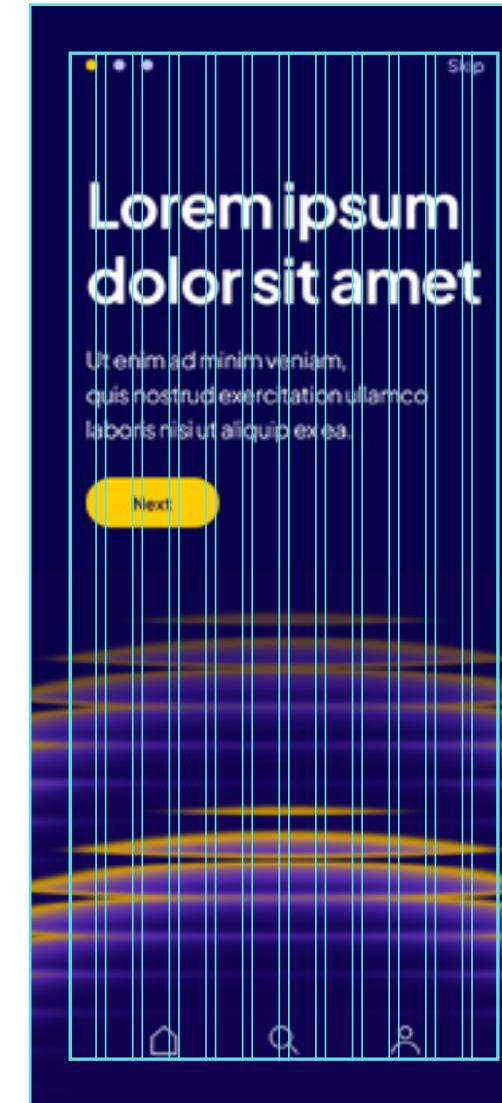
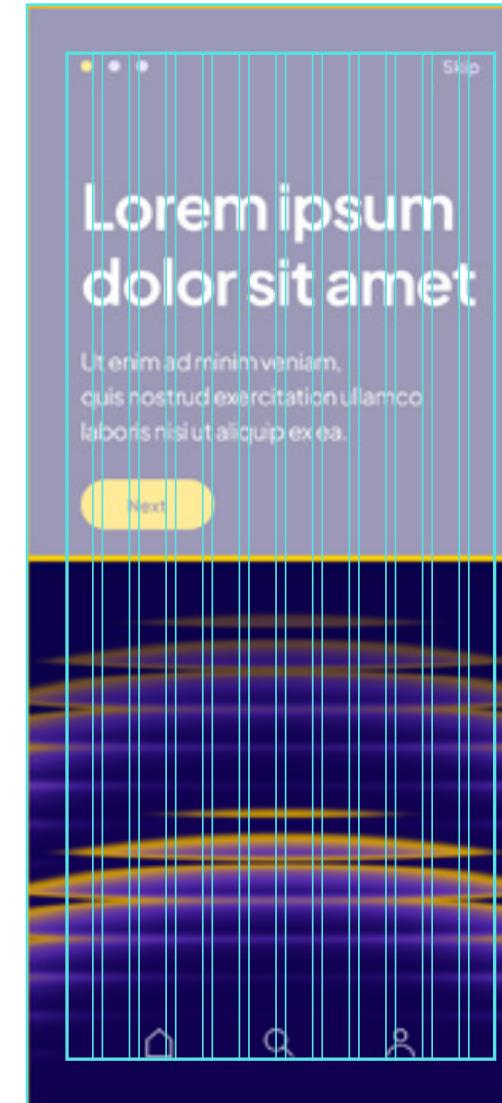
This page shows some sample communications using a 12-column grid. Note how the typography can live in one half of the layout and the imagery on the other.

This half and half layout approach is not a mandatory, however, it's a simple way to organize your communications.

Each wave graphic shown here can be swapped out for a wave drawing, photography or even a pictogram.

Photography has additional variations that can be used to create layouts:

- full-bleed
- half layout
- in a rounded-corner holding shape



Contact

Thank you for learning! Following this guidance will ensure your communications are consistent and reinforce the Pearson brand.

For any further information and to access our assets please contact the brand team via **myHelp>Policies and guidelines>Brand**.

For accessibility guidance, please contact the Pearson Accessibility team at allyteam@pearson.com