

Our visual identity working harder

Brand 2.0

These guidelines explain
the elements of our visual
identity and show how
to bring them together
to be engaging, flexible
and distinctive.

March 2013
Version 5

Brand 2.0

To make our brand work harder for our business, we need to do three things.

To build relationships, we need to **be engaging and consistent**.

To express the many different kinds of value we help create, we need to **be flexible**.

And beyond that, we need to **be distinctive**, making us instantly recognisable everywhere.

These guidelines explain the elements of our visual identity, and show how to bring them together correctly. You'll see how this flexible visual system helps to make your work more engaging and distinctive.

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Version 5
March 2013

Strictly private and confidential

Our logo

Overview



Our PwC logo

Our logo expresses who we are, and symbolises our promise to build relationships and create value.

We can activate it to help us express written and visual content – becoming more than a badge, more of a flexible, functional and practical ‘utility’.

a. Our logo

It's made up of two elements, our wordmark and our symbol, which you can't separate. You shouldn't recreate or adapt the master artwork.

b. The wordmark

Our wordmark ('pwc') describes who we are:

Our wordmark ('pwc') describes who we are – our brand is PwC. It's written in a lower case serif font (with an italicised 'w'). The font expresses a more human, conversational character which emphasises the idea of relationships.

The wordmark has been specially drawn, based on our primary font ITC Charter, and you shouldn't recreate it.

c. Our symbol

Our symbol ('bar' and 'panels') describes what we do::

Our symbol ('bar' and 'panels') describes what we do; the connector bar at the bottom left connects with the wordmark and symbolises the relationships we build with people.

The five transparent panels that build from it represent the insights and expertise we bring to relationships. Together, they combine to represent the 'value' we help create. The warm, bright colour of the panels reinforces our more human and distinctive look.

When we write 'PwC' in body copy always write it with an upper case 'P' and 'C' and a lower case 'w'.

Don't attempt to match colours in the symbol to create standard/pull-out panels.



Minimum size and clear space – fixed logo

Make sure that the fixed logo is always clearly visible and the wordmark legible.

a. Clear space

For legibility and impact, avoid putting any text or graphics within one 'c' distance on all sides. An exception to this is online where our logo can be presented with less clear space. But always make sure it's legible.

b. Minimum size

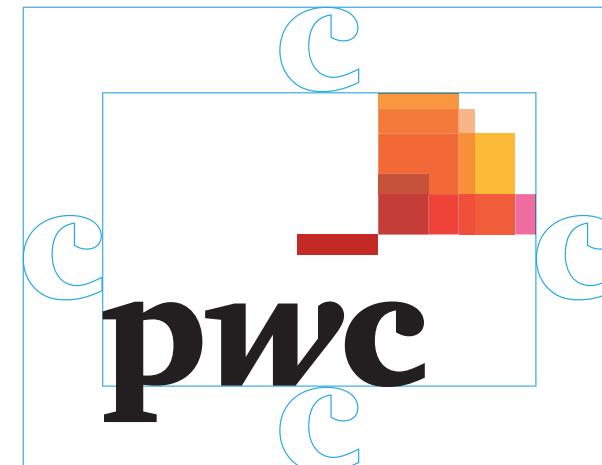
The minimum size may vary depending on the process or materials you're using. The minimum recommended sizes for the fixed logo are given on the right. Where you can, do a test first to find the right size for your use.

Special consideration should be given to the device and/or non-laptop display where the logo is intended to be shown. New displays (such as Apple's Retina or Samsung's HD Super AMOLED) have a much higher pixels per inch (ppi) than a traditional laptop. A traditional laptop LCD screen is usually either 72 or 96ppi, whereas an iPhone 5 has 326ppi and a Samsung G3III has 306ppi. Therefore, for the logo to appear at the same 'physical size' on a specific device and to avoid it shrinking down, find out that device's PPI is first, then use the following formula. For calculating the correct size of the logo when creating it at 96ppi. $(\text{Device PPI} \times 62) / 96 = \text{Device logo size in pixels}$.

c. Favicons

You can find favicons to use in navigation of online and digital applications (as .ico artworks) on <http://brand.pwc.com>.

(a) Clear space



(b) Minimum size



Screen: 62px wide



Print: 14mm/0.5512" wide

(c) Favicon example



Other versions of our logo



We have two other versions of our fixed logo, mono halftone and mono outline.

a. Mono black halftone

Use this version when technical restrictions mean you can only print in black and white. If you can use colour, you must use our full colour logo or the coloured halftone options shown on pages 11 and 12.

b. Mono white halftone

Use this version when you're reproducing our logo on one of our core colours or black. It's best suited to front or back covers, or on posters and banners where the core colour is used across the whole item.

- If you're using it on a front cover or poster, follow the same layout as our fixed logo front covers.
- If you're using it on a banner, you can position it anywhere within the space.

Mono outline logo

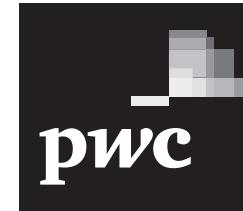
Use this version of our logo for any form of merchandise. See page 13 for more information on coloured versions. Don't use it in any other applications unless the colour or halftone logo cannot be used due to the technical limitations of the reproduction process. If you can use colour in other applications use our full colour logo or the coloured halftone options shown on pages 11 and 12.

(a) Mono halftone logo

Mono black halftone



Mono white halftone transparent

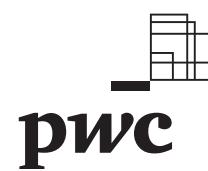


Mono white halftone solid



(b) Mono outline logos

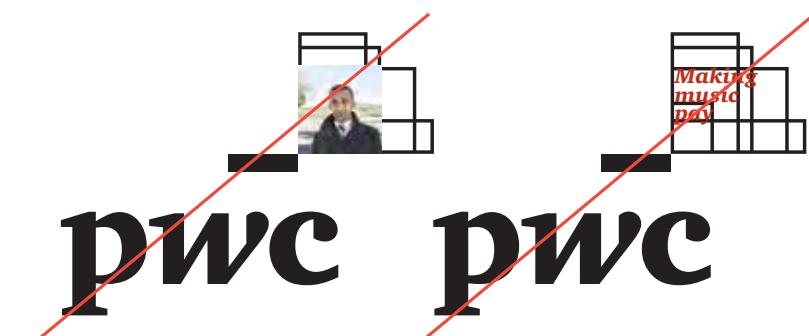
Mono black outline



Mono white outline



What not to do



Logo artwork and templates

Adobe CS InDesign®, Photoshop® and Illustrator®

Fixed logo artworks

You can find the full family of fixed artwork files in the 'Logo/template finder' on <http://brand.pwc.com>.

Don't redraw or recreate the logo. Check you have the correct file format to make sure that you achieve the best quality reproduction.

For professional DTP software, artworks are available in .eps and .indd file formats for printing, and .eps and .psd file formats for high resolution digital/screen use.

Master jpeg formats of the full-colour and mono halftone versions are available for use in MS Office® applications. Other on-screen file formats, like .jpg, .tif and .gif, should be created as needed from the .eps or .psd files detailed here.

There are two different versions of our mono white halftone logo available:

Mono white halftone transparent

We've created this version for use on all black and colour backgrounds in all types of printing (except in the case of 'rich black' backgrounds in litho printing where you should use the solid version).

Mono white halftone solid

We've created an alternative version only for use on 'rich black backgrounds' in litho printing (where areas of solid black have another layer printed below to reinforce the strength). We've designed it to remove possible print registration issues where the background layer shows through the white tint of our logo (ghosting). The panels have been constructed from flat tints of black to 'knock out' both through the black layer (in a way that maintains the white tint of the panels) and the second layer below (completely removing the shape of the logo).

Full-colour logo



Professional print

PwC_fl_4cp.eps
PwC_fl_4cp.indd
Full-colour halftone
Positive
4-colour CMYK printing process

High resolution digital/screen

PwC_fl_c.eps
PwC_fl_c.psd
Full-colour halftone
Positive
Colour RGB

File formats

Encapsulated postscript (.eps)
InDesign® (.indd)
Digital image (.psd)

PDF screen viewing issues

See page 21 for more information.

Mono halftone logo



Professional print

PwC_fl_kh.eps
PwC_fl_kh.indd
Mono halftone
Positive
Black

Mono white halftone transparent



PwC_fl_wht.eps
PwC_fl_wht.indd
Mono halftone
Negative
White

Mono white halftone solid



PwC_fl_whs.eps
PwC_fl_whs.indd
Mono halftone
Negative
White

Mono outline logo



Professional print and marking only

PwC_fl_ko.eps
PwC_fl_ko.indd
Mono outline
Positive
Black

Mono black outline



PwC_fl_wo.eps
PwC_fl_wo.indd
Mono outline
Negative
White

Logo artwork – fixed logo – jpegs/pngs

MS Office® applications – Word®, PowerPoint® and Excel®

Fixed logo – jpegs/pngs

You can find a full library of fixed logo jpegs/pngs for use in MS Office® applications (Word®, PowerPoint® and Excel®) in the 'Logo/template finder' on <http://brand.pwc.com>. See the 'Logo artwork and template directory' for a full list of versions and formats available.

As this logo type is an image-based file format it's important that you don't use the file at a larger size than it has been designed for in order to avoid pixelation (see page 31) and poor visual presentation. To manage this effectively we've provided logo files sized to a range of dedicated heights at 150dpi.

Choose the closest logo file bigger than the size you need and scale down—don't scale up.

Logo jpeg sizes

30mmh

For use from 11mm to 30mm.

11mm is the minimum height size of use for our logo.

60mmh

For use from 31mm to 60mm.

90mmh

For use from 61mm to 90mm.

130mmh

For use from 91mm to 130mm.

160mmh

For use from 131mm to 160mm.

Full-colour logo



MS Office® applications
MS Word®, PowerPoint®
and Excel®

PwC_fl_30mmh_c.jpg
PwC_fl_60mmh_c.jpg
PwC_fl_90mmh_c.jpg
PwC_fl_130mmh_c.jpg
PwC_fl_160mmh_c.jpg
Full-colour halftone
Positive
Colour RGB

Mono halftone logo



MS Office® applications
MS Word®, PowerPoint®
and Excel®

PwC_fl_30mmh_b.jpg
PwC_fl_60mmh_b.jpg
PwC_fl_90mmh_b.jpg
PwC_fl_130mmh_b.jpg
PwC_fl_160mmh_b.jpg
Mono halftone
Positive
Black

Mono black halftone

Mono white halftone transparent



PwC_fl_30mmh_wt.png
PwC_fl_60mmh_wt.png
PwC_fl_90mmh_wt.png
PwC_fl_130mmh_wt.png
PwC_fl_160mmh_wt.png
Mono halftone
Positive
White

File formats

Digital image (.jpg)
Digital image (.png)

Mono white and coloured halftone logo On black and our core colours



Our halftone logo

a. Mono white and coloured halftone

Use this version when technical restrictions mean you can only print in black and white. You can also use the white halftone logo on one of our core colours or the coloured halftone options shown here on black.

Use this version when you're reproducing our logo on one of our core colours. It's best suited to front or back covers, or on posters and banners where the core colour's used across the whole item.

- If you're using it on a front cover or poster, follow the same layout as our fixed logo front covers.
- If you're using it on a banner, you can position it anywhere within the space.

(a) Mono white halftone



Mono halftone in our core colours on black

The halftone logo can be used in any of our core colours on black.

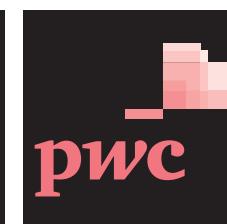
PMS 130



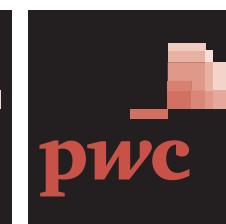
PMS 144



PMS 710



PMS 1805



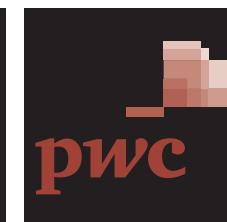
PMS 1595



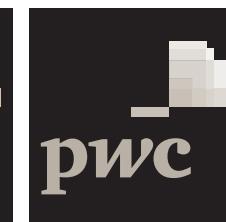
PMS 179



PMS 815



Grey 6



www.pwc.com/navigation

**Perspectives
on growth**
Sustainability and
development in
the car industry

Report compiled by PwC
for the car industry
on the sustainability issues
affecting the car industry.
December 2012



Mono halftone logo in core colours On white



Our halftone logo

You can also use the coloured versions of the halftone logo on white front covers, posters and banners.

Mono halftone



Mono outline logo

Merchandise use only



Our mono outline logo

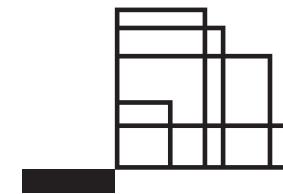
a. Our mono outline logo

Use this version of our logo for any form of merchandise. Don't use it in any other applications unless the colour or halftone logo can't be used due to the technical limitations of the reproduction process.

b. Mono outline logo on our core colours and on grey and black

The mono outline logo can be used in these colours on black or our core grey. We haven't included all the colours because some aren't clear on grey backgrounds.

Mono outline



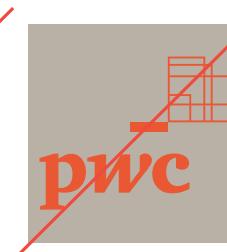
PMS 130



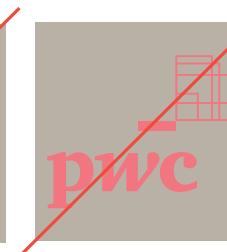
PMS 144



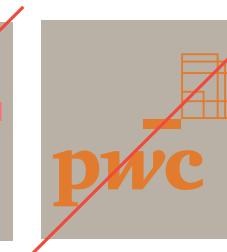
PMS 1595



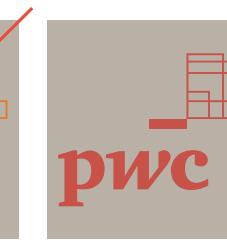
PMS 179



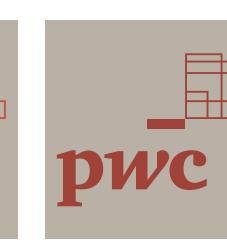
PMS 710



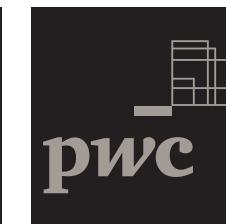
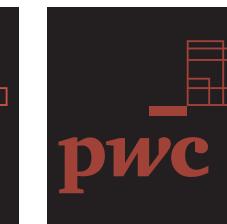
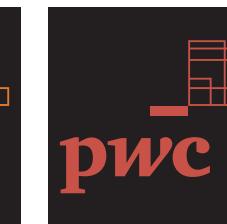
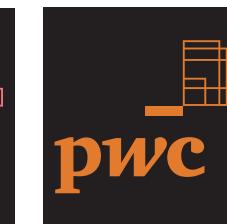
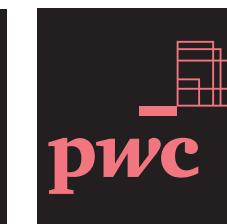
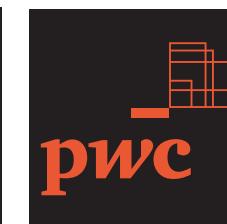
PMS 1805



PMS 815



Grey 6



Primary activated logo



Our logo has three different states: activated (primary and secondary) and fixed.

Primary activated logo

When activated, our logo becomes a container for messages and photos – a space that encourages us to communicate outcomes and our brand promise.

Our logo is designed to move in digital applications.

Our activated logo is ideal for use in communications, digital media and literature.

To see how our logo works in animation in digital applications go to <http://brand.pwc.com>.

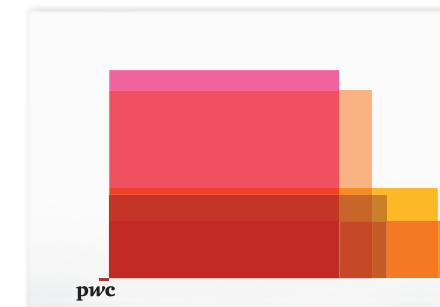
Primary activated logo



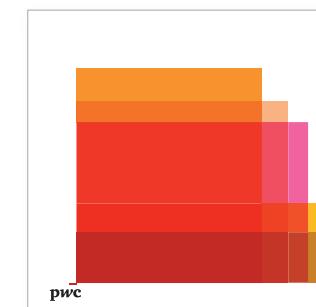
Primary activated logo (full colour)



Primary activated logo portrait (no photo)



Primary activated logo landscape (no photo)



Primary activated logo square (no photo)

Primary activated logo continued



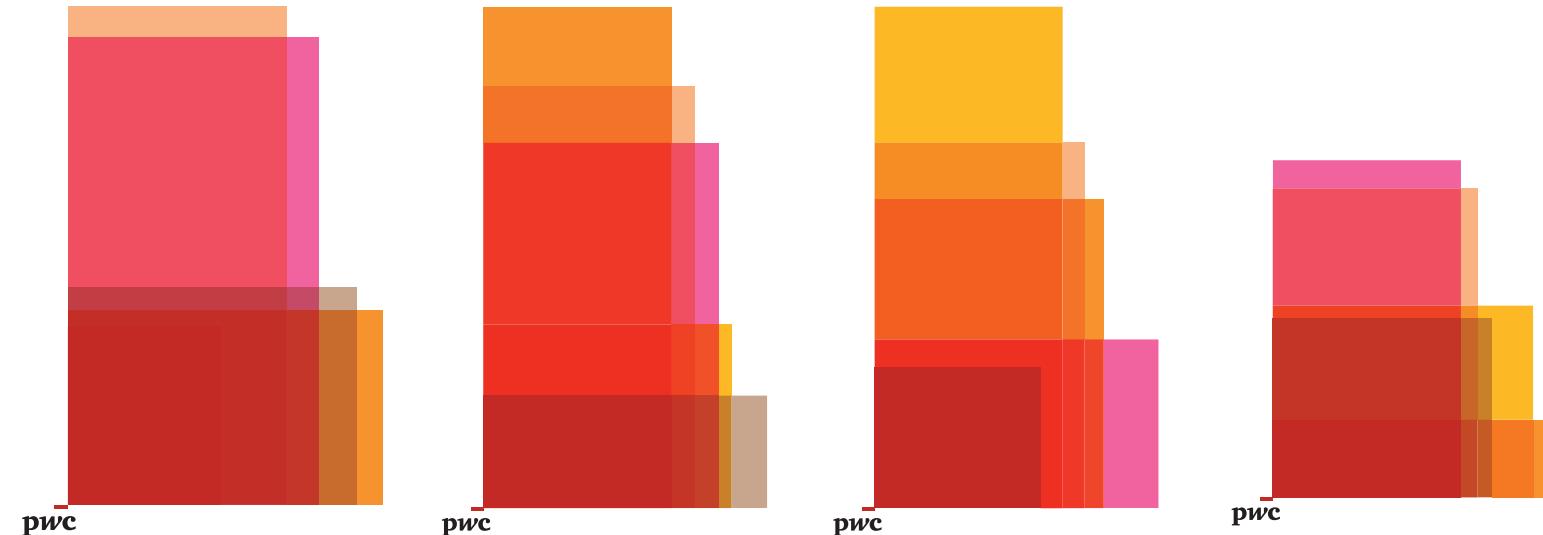
We've designed our primary activated logo so you can manipulate it to create infinite combinations of the panels.

You can find starter templates on our brand site in the logo finder. You can modify these to create further variations.

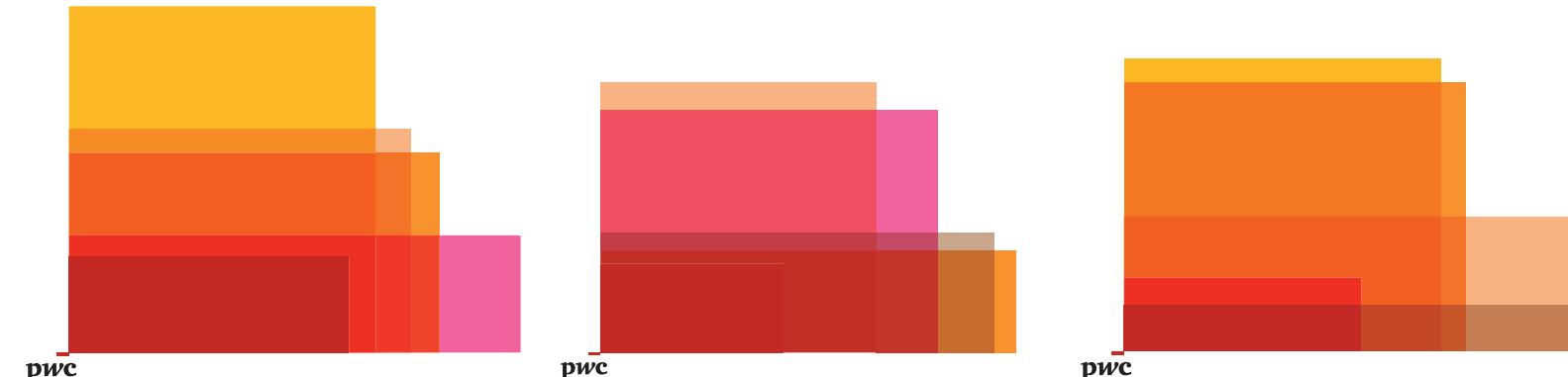
Things to consider:

- Panels always activate from the connector bar.
- Always check you have all five panels showing.
- Make sure the total area of the panels covers at least 50% of the area of the item it's placed on.
- Don't make the panels too symmetrical – the irregular nature is part of the character of our logo.

Portrait



Landscape



Secondary activated logo



We've designed our secondary activated logo so you can manipulate it to create many different combinations. It's created by using two tints of the same core colour to get three distinct areas.

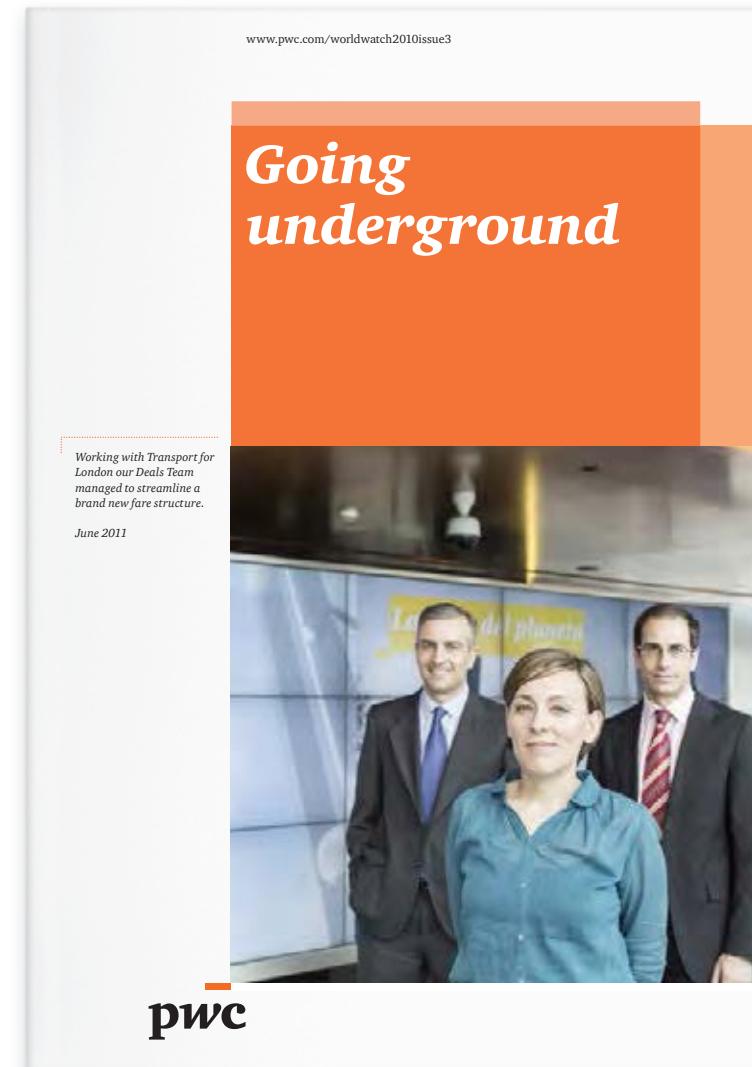
This style works particularly well with photos that have more detail or colours in the background. It's also ideal for differentiating or colour-coding periodicals and documents (we don't colour-code parts of the business though).

Things to consider:

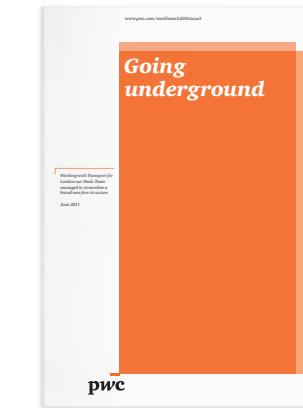
- You can use this style with or without a photo, but two panels should always be visible.
- Our secondary activated logo should always contain an outcome headline on the full strength 100% solid colour panel.
- As this style can be reproduced in two-colour special litho printing as well as 4-colour CMYK process printing you can use it to reduce costs.

See page 92 for details on how this logo style is constructed.

Secondary activated logo



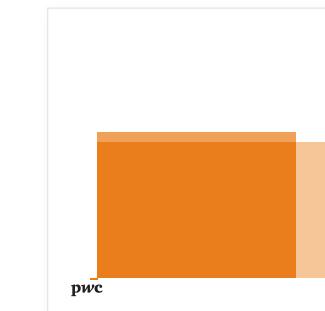
Secondary activated logo (black and one of our core colours with tints)



Secondary activated logo portrait (no photo)



Secondary activated logo landscape (photo)



Secondary activated logo square (no photo)

Fixed logo



Fixed logo

- a. We don't use photography on front covers using the fixed logo.
- b. The exception is when the cover is for printed thought leadership (see the second example on this page).

You can use photography with our fixed logo when you're using it on posters, banners and plasma screen presentations.

(a) Fixed logo

www.pwc.com/sustainability

Perspectives on growth

Sustainability and development in the car industry

Report compiled by PwC for the car industry on sustainability issues facing the automotive industry

June 2011

pwc

(b) Thought Leadership

Pharma's future has never looked more promising – or more ominous. Major scientific, technological and socioeconomic changes will revive the industry's fortunes in another decade, but capitalising on these trends will entail making crucial decisions first

From vision to decision

Pharma 2020

pwc

pwc.com/pharma

Fixed logo continued

Fixed logo on stationery

- a.** Letter
- b.** Business card

(a) Letter



(b) Business card



Front cover – what not to do

To maintain a strong, cohesive and distinctive brand it's important to design covers that use the graphic elements correctly.

Here are some examples of what you shouldn't do.

- a. Don't put type over photography on front covers.¹
- b. Don't create the activated mark in other colours.
- c. Don't place the photography in any other position other than stated.
- d. Don't place headlines outside the activated logo.
- e. Don't position the logo in any other position than stated.
- f. Don't extend the frame line into the activated mark.
- g. Don't use photography with the fixed logo on literature covers unless it's Thought Leadership which has its own distinctive style and guidelines for front covers.
- h. Don't use cut-out photography.

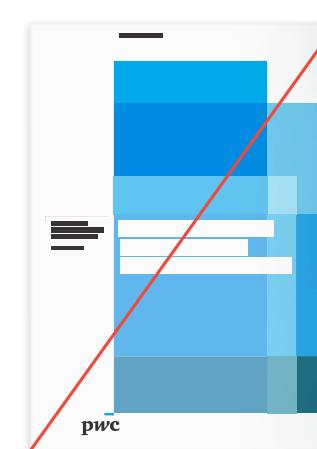
For specific don'ts on our three communication styles please see page 90.

What not to do

(a)



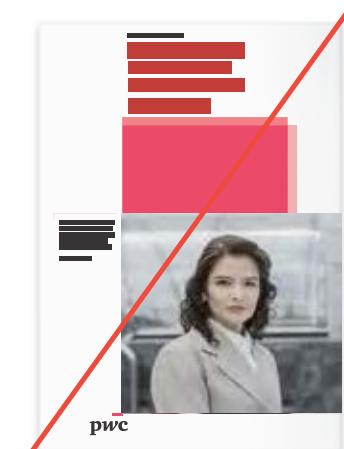
(b)



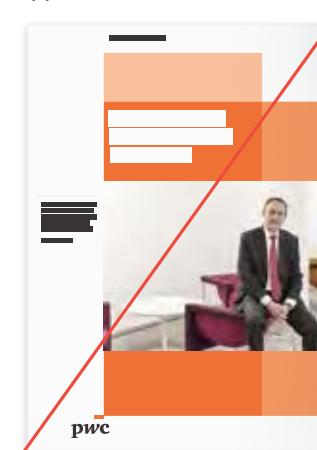
(c)



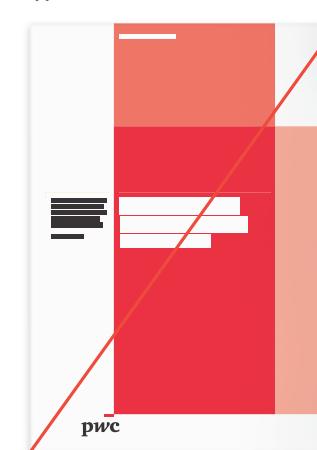
(d)



(e)



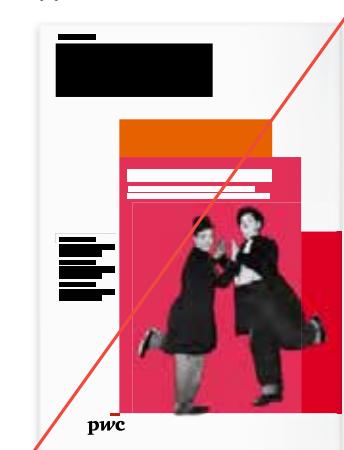
(f)



(g)



(h)



Logo language translations

Some countries or territories will need to use a dual-language brand name temporarily – especially non-Roman character-based languages. (The Global Brand Team and the PwC Business Trust will need to see a strong business case before they'll grant permission for this.)

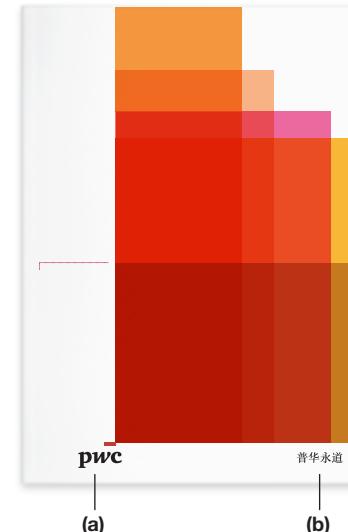
You shouldn't join a dual-language brand name (b) with the PwC brand logo (a) to create another logo.

Once the dual-language brand name has been fully associated with PwC by local clients and people, it can be removed from all business and marketing materials.

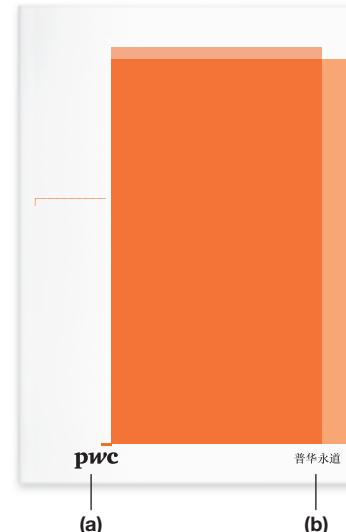
Using the dual-language brand name in stationery and literature

- a. PwC is the market-facing brand.
- b. The dual-language brand name must be kept separate from the PwC brand logo.
- c. Dual-language legal entity name in the address block on stationery items.
- d. Explain the legal relationship in the small print.

Primary activated logo cover



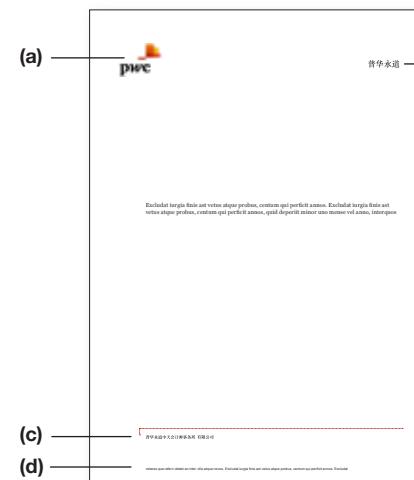
Secondary activated logo cover



Fixed logo cover



Stationery



Acrobat® PDF screen viewing issues – our logo and lines

PDF viewing issues

There are some common issues that come up when looking at complex files in a PDF (because of how Acrobat® interprets detail). This can present subtle screen anomalies relating to our logo (e.g. it occasionally gains a fine outline (a), shows steps in the edges of the symbol (b) and dotted lines can appear as rough bitmap-looking dots (c)). This won't affect the print result, and might only be apparent at one view size (which disappears when you zoom to a different size).

If you're making PDFs for viewing only, you can avoid this issue by using the jpeg format which will remove screen anomalies.

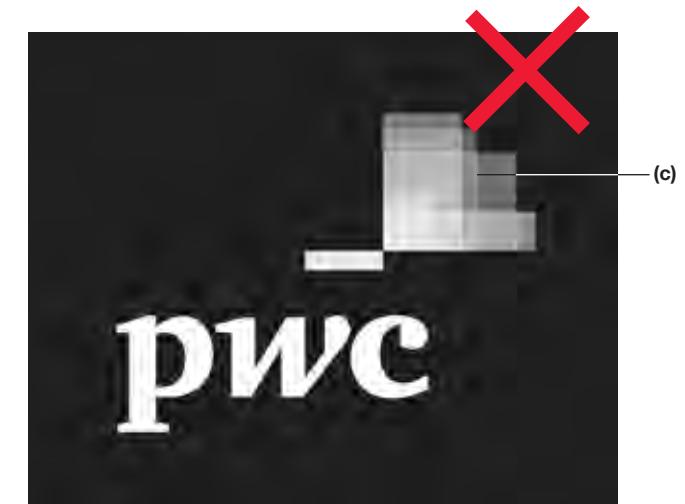
To avoid issues with our dotted lines please use one of the following workarounds:

- Place an object on the page which has any form of transparency, then create a PostScript file (.ps) and use Distiller® to create a PDF.
- Create a PDF, open it in Acrobat® Pro 8 or above, go to the Advanced (menu) > Print Production > Flattener Previewer, ticking 'convert all strokes to outlines', and apply to current or all pages.

Full-colour activated logo



Mono white halftone fixed logo



Dotted line without 'workaround' option applied

Dotted line 1.0 pt



Logo reproduction – standard use

We've got four logo formats. You'll find one to fit all production processes.

a. The full-colour logo

We use this for full-colour reproduction, e.g. 4-colour CMYK printing process, digital printing and on-screen RGB presentation (not Pantone® specials). **Only use the full-colour version on a white background.**

b. The secondary activated logo

This is useful when you need to differentiate or colour-code periodicals and documents, or when some printing processes make it difficult for 4-colour CMYK printing process to be reproduced.

You can print this version in any one of our core solid colours, always with a black wordmark. The connector bar and main panel are always produced in 100% solid colour—the other two panels are 70% and 40% strength tints of the same colour.

c. The mono halftone logo

See pages 11 and 12 for more information on the use of all the mono halftone logos.

Avoid very soft and absorbent uncoated materials to make sure that the colours of our logo don't soak in, and the panel steps don't become blurred.

Logo artworks

You can download logo artworks and templates using the 'Logo/template finder' on <http://brand.pwc.com>.

Our 'Logo artwork and template directory' has a full list of artworks available.

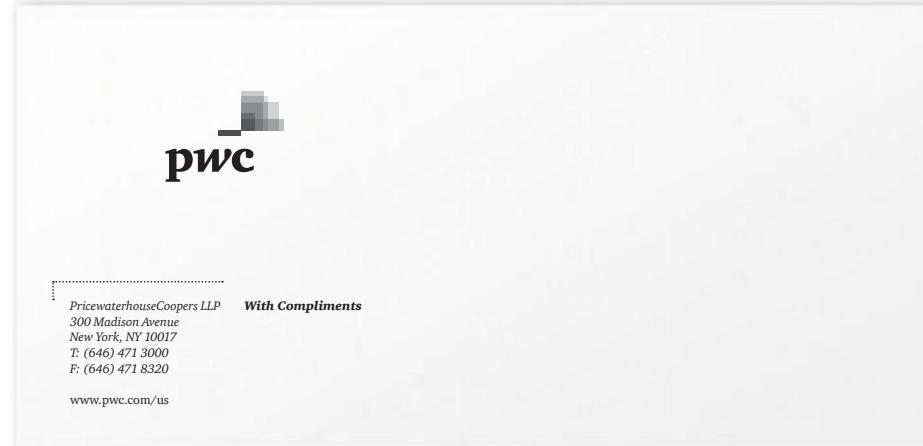
(a)



(b)



(c)



Logo reproduction



d. Mono outline logo

You can use this logo on merchandise, but not on any other applications. The exception is when you can't print our full-colour or halftone logos for technical reasons. See page 13 for more information on the use of the mono outline logo.

You can use this version in black, silver or white and our core colours (not in tints of our core colours) when you're using processes like silk screen, hot stamping/foiling and embroidery.

You can also use the mono outline logo in engraving /etching, embossing and watermarking where it delivers a material-specific 'tone on tone' result.

Logo artworks

You can download logo artworks and templates using the 'Logo/template finder' on <http://brand.pwc.com>.

Our 'Logo artwork and template directory' has a full list of artworks available.

(d) Mono outline logo

Etching – business card case



Embossing – soft leather wallet



Engraved or stamped – metal bookends



Embroidery – black on white cap



Screen printing – plastic USB hub



Silk screen – white onto coloured T-shirts



Logo artwork and templates

Activated logo artworks – live files

Adobe CS InDesign® and Illustrator®

Activated logo masters

You can find a full family of activated ‘live’ artwork files in the ‘Logo/template finder’ on <http://brand.pwc.com>.

See the ‘Logo artwork and template directory’ for a full list of versions and formats available.

If you use professional software (Adobe CS InDesign® and Illustrator®) you can create your own activated logos from the transparent ‘layered’ files. You can use these with or without a photo.

See ‘Activating the logo’ for more detailed information.

Primary activated logo

Our primary activated logo has been built with layered transparent panels. You can manipulate the panels to create a wide variety of results. Only reproduce the primary activated logo in full-colour CMYK or RGB (not Pantone® specials).

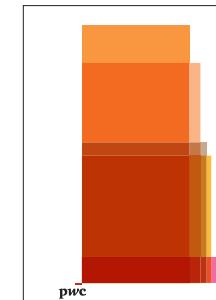
Secondary activated logo

The secondary activated logo version is constructed using a single colour from our core solid colour palette and can be reproduced in print in Pantone® specials or full-colour CMYK coated and CMYK uncoated as specified.

Our wordmark is always black. The connector bar and panels can be any one of our solid colours. The connector bar and main panel are always 100% solid colour – the other two panels are always 70% and 40% strength tints of the same colour.

Primary activated logo artwork – live files

Full-colour – with and without photo

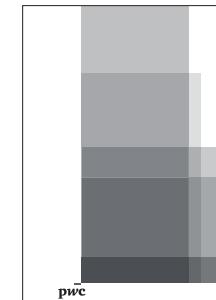


PwC_pal_l_4cp.eps
PwC_pal_l_4cp.indd
PwC_pal_l_c.eps



PwC_pal_li_4cp.eps
PwC_pal_li_4cp.indd
PwC_pal_li_c.eps

Black halftone – with and without photo



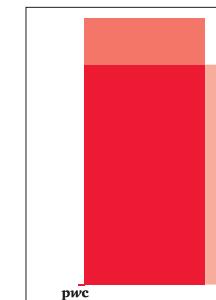
PwC_pal_l_kh.eps
PwC_pal_l_kh.indd
PwC_pal_l_b.eps



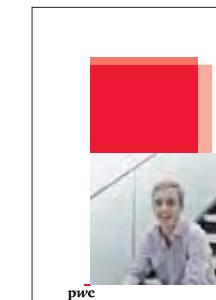
PwC_pal_li_kh.eps
PwC_pal_li_kh.indd
PwC_pal_li_b.eps

Secondary activated logo artwork – live files

CMYK uncoated – with and without photo

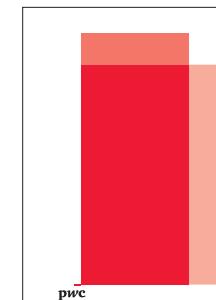


PwC_sal_l_4cpu.eps
PwC_sal_l_4cpu.indd

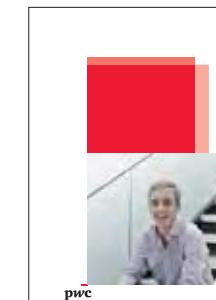


PwC_sal_li_4cpu.eps
PwC_sal_li_4cpu.indd

CMYK coated – with and without photo

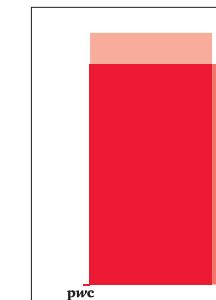


PwC_sal_l_4cpc.eps
PwC_sal_l_4cpc.indd

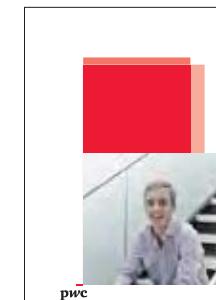


PwC_sal_li_4cpc.eps
PwC_sal_li_4cpc.indd

Pantone® specials – with and without photo



PwC_sal_l_pms.eps
PwC_sal_l_pms.indd



Comes in eight colours



Comes in eight colours



Comes in eight colours



Logo artwork and templates

Ready-made activated logo cover artwork templates

Adobe CS InDesign® and Illustrator®

Ready-made templates

You can find a full library of ready-made activated logo cover artwork templates to suit a range of formats in the ‘Logo/template finder’ on <http://brand.pwc.com>.

See the Logo artwork and template directory for a full list of versions and formats available.

Users of professional DTP software (Adobe CS InDesign® and Illustrator®) are encouraged to use the ready-made templates to create a wide range of different designs. They can be used with or without a photo.

See ‘Activating the logo’ section in these guidelines for more information.

Primary activated logo cover artwork templates

Each template has five different design layouts. You can find them in:

- Adobe CS InDesign® and Illustrator®
- portrait, landscape and square formats for EU and US standard sizes
- with and without a photo
- 4-colour CMYK and mono halftone.

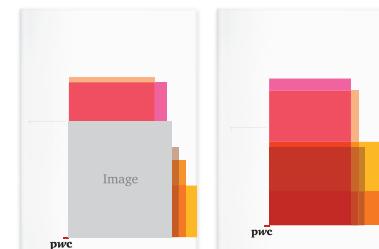
Secondary activated logo cover artwork templates

Each template has five different design layouts that you can use in any one of our core solid colours embedded in the swatch palette. You can find them in:

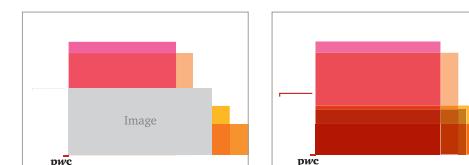
- Adobe CS InDesign® and Illustrator®
- portrait, landscape and square formats for EU and US standard sizes
- with and without a photo
- 4-colour CMYK uncoated, CMYK coated and Pantone® specials.

Primary activated logo cover artwork templates

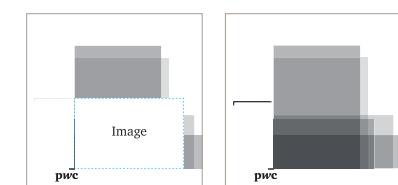
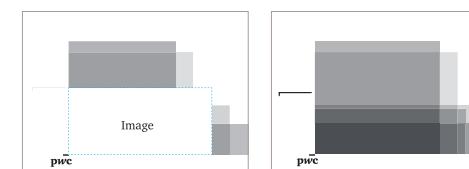
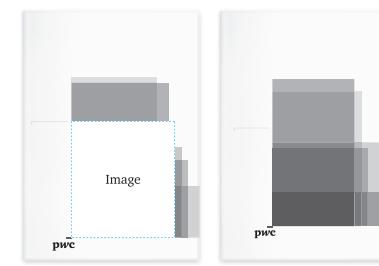
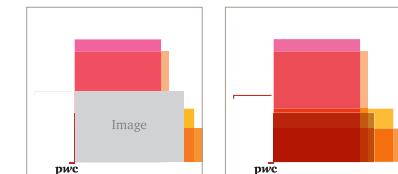
Portrait covers – EU A4 and US



Landscape covers – EU A4 and US

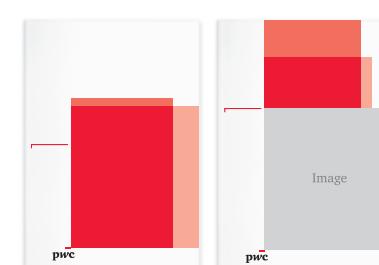


Square covers – EU and US

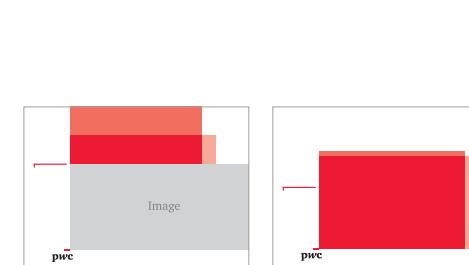


Secondary activated logo cover artwork templates

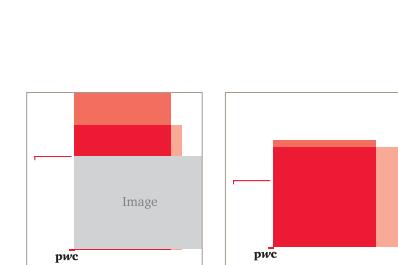
Portrait covers – EU A4 and US



Landscape covers – EU A4 and US



Square covers – EU and US



Comes in eight colours



Comes in eight colours



Comes in eight colours



Logo artwork and templates

Ready-made fixed logo cover template artworks

Adobe CS InDesign® and Illustrator®

Ready-made templates

You can download a full library of ready-made fixed logo cover artwork templates from the 'Logo/template finder' on <http://brand.pwc.com>

See the 'Logo artwork and template directory' for a full list of versions and formats available.

Users of Adobe CS InDesign® and Illustrator® are encouraged to use the ready-made templates to create a wide range of differing designs. We don't use photos with the fixed logo on general literature covers but you can use photos with the fixed logo on other applications, e.g. advertising, events and exhibitions, and newsletters. See page 17 for more information on using the fixed logo style.

Fixed logo cover artwork templates

Each template comes in:

- Adobe CS InDesign® and Illustrator®
- portrait, landscape and square formats for EU and US standard sizes.

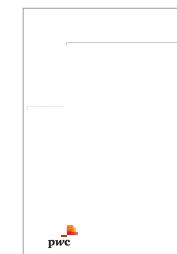
We also have versions of each template for different reproduction:

- 4-colour process (CMYK) version
 - mono black halftone
 - mono white halftone transparent
- Our mono white halftone transparent versions comes in either 4-colour CMYK coated, CMYK uncoated or Pantone® special formats. Each version has all of our core solid colours set up in the swatch palette.

Fixed logo cover artwork templates

Portrait cover – EU A4 and US

4-colour process (CMYK)



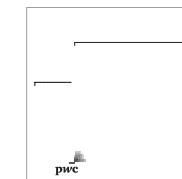
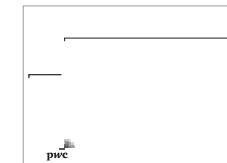
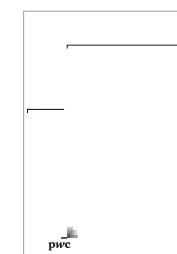
Landscape cover – EU A4 and US



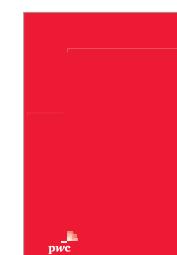
Square cover – EU and US



Mono black halftone



Mono white halftone transparent – 4-colour process CMYK uncoated, CMYK coated and Pantone® specials



Come in eight colours



Come in eight colours



Come in eight colours



Logo artwork

Full cover format logo – jpegs Word®, PowerPoint® and Excel®

Full cover format logo – jpegs

You can find a full library of full cover format logo jpegs for use in MS Office® applications (Word®, PowerPoint® and Excel®) in the ‘Logo/template finder’ on <http://brand.pwc.com>.

See the ‘Logo artwork and template directory’ for a full list of versions and formats available.

As this logo is an image-based file format at 150dpi it is important you don’t use the file at a larger size than it has been designed for in order to avoid pixelation (see page 31) and poor visual presentation.

Primary activated logo style

There are three formats, each with three different design layouts. Each artwork comes in:

- EU A4 portrait and landscape
- US Letter portrait and landscape
- PowerPoint® standard size landscape.

Secondary activated logo style

There are three formats, each with three different design layouts. Each artwork comes in six of our core solid colours. **We don't have jpegs in our solid yellow or tangerine due to accessibility requirements.** Each artwork comes in:

- EU A4 portrait and landscape
- US Letter portrait and landscape
- PowerPoint® standard size landscape.

Fixed logo style

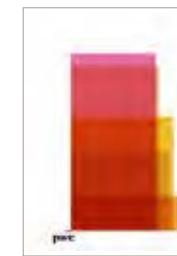
There are three formats available to use in:

- EU A4 portrait and landscape
- US Letter portrait and landscape
- PowerPoint® standard size landscape.

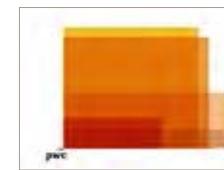
Our primary and activated full cover format logo jpegs in PowerPoint® have been set up with bleed to suit on-screen presentation. Printing from a desktop printer will automatically remove the bleed and replace it with a white border.

Primary activated logo style – three design layouts available for each format

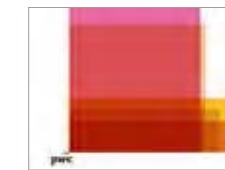
Portrait – EU A4 and US



Landscape – EU A4 and US

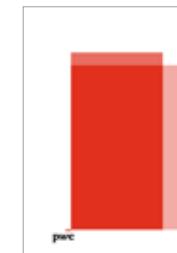


Landscape – PowerPoint® standard size



Secondary activated logo style – three design layouts available for each format

Portrait – EU A4 and US



Come in six colours



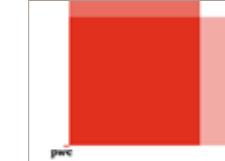
Landscape – EU A4 and US



Come in six colours



Landscape – PowerPoint® standard size



Come in six colours



Fixed logo style

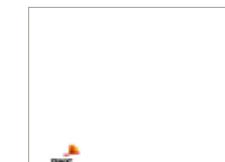
Portrait – EU A4 and US



Landscape – EU A4 and US



Landscape – PowerPoint® standard size



Logo colours for on-screen/digital use



You can create many colours by manipulating our activated logo. These are created by overlapping different combinations of the transparent panels.

When using individual panels or combinations of two overlapping panels as backgrounds for text, follow the instructions here. They'll make sure that the type is legible and complies with accessibility standards.

- a. For all digital applications, headlines must sit on top of two or more coloured panels. Single colour panels may be used in printed applications only.
- b. On any combination of two overlapping outcome panels, headlines must be in 14 point Bold Italic or larger.
- c. On any combination of three, four or five overlapping outcome panels, both the headline and secondary copy can be smaller than 14 point, as long as it's still legible.

Accessibility compliance

We've established the standards described above and on page 39 through a programme of user testing and accessibility compliance review.

Text areas – two or more panel combinations can be used

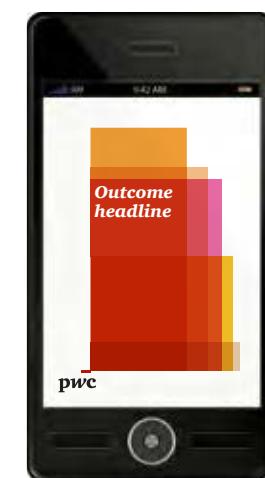
(a) One panel



(b) Two panels



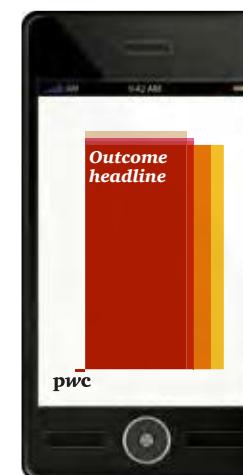
(c) Three panels



(c) Four panels



(c) Five panels



Logo/template finder

To help you find the most suitable artwork file as quickly as possible we've created a 'Logo/template finder' which you can find on <http://brand.pwc.com>.

- This 'Question and Answer' selection tool will lead you through a simple process to the artwork you need, helping you find the right file from the library of over 1,000 templates and logos.
- You can also enter the file name for the artwork you need into the search field and download it instantly.

Example of 'Logo/template finder' page on <http://brand.pwc.com>

The PwC Logo/template finder has been designed for you to select and download the correct artwork for your project. You can do this by following the easy question and answer process below or by entering the exact file name reference on the right, if you have it.

Secondary activated logos

- Chosen option in here

File name: file_name_pwc01.jpeg
File size: 2.5mb

Download this file >

Logo – what not to do

To maintain a strong, cohesive and distinctive brand it's important to use our logo correctly.

Don't alter any logo file format from those supplied.

Here are some examples of what you shouldn't do.

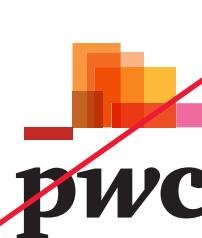
- a. Don't separate the symbol from the wordmark.
- b. Don't move or recreate the elements.
- c. Don't recreate/retype the wordmark.
- d. Don't frame or box the logo.
- e. Don't make new logos.
- f. Only use the colours built into the logo.
- g. Don't use the colour logo on any background other than white, including our solid colour backgrounds. (Near-white backgrounds, e.g. cotton bags, are acceptable.)
- h. Don't mask the coloured logo and use it on any background other than white, even on our core solid colours.
- i. Don't recolour the logo using core solid colours.
- j. Don't distort or stretch the logo or its individual elements.

What not to do

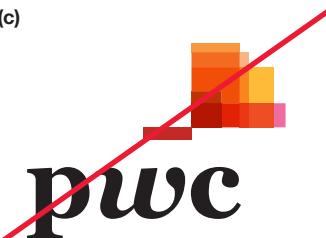
(a)



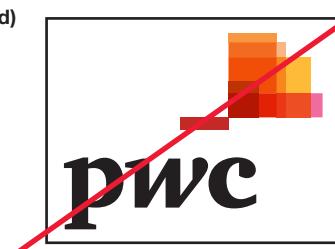
(b)



(c)



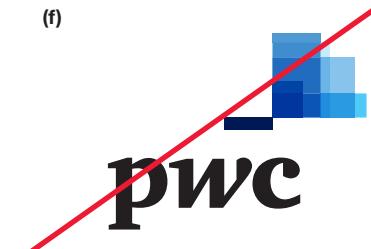
(d)



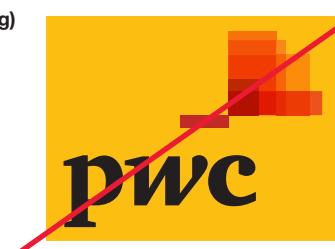
(e)



(f)



(g)



(h)



(i)

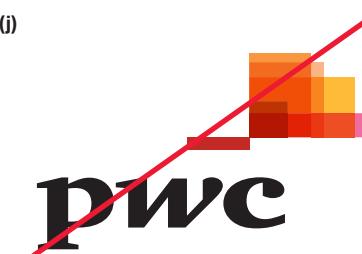


Logo – what not to do *continued*

- j. Don't stretch the logo horizontally.
- k. Don't stretch the logo vertically.
- l. Don't reposition the elements of the logo.
Always use an original version.
- m. The wordmark is always 100% solid black
(or white on the mono halftone and outline versions) and shouldn't be coloured.
- n. Don't separate the symbol from the connector bar, in 2D or 3D space.
- o. Don't cut out the logo or place it onto backgrounds that follow the logo shape.
- p. Don't enlarge logos which are in pixel-based formats, e.g. .jpg and .png file formats, as the logo will become pixelated.
- q. Don't use the connector bar and wordmark without the symbol.
- r. Don't create an outline version of the wordmark and use with the symbol.

What not to do

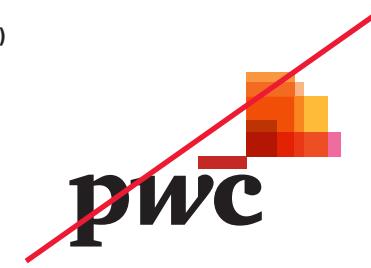
(j)



(k)



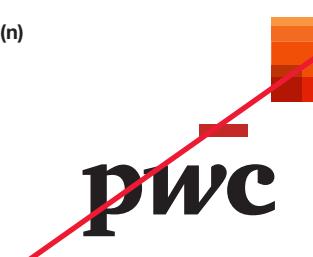
(l)



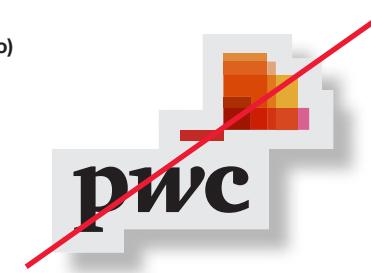
(m)



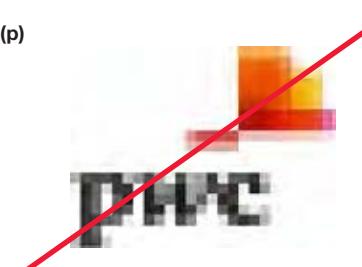
(n)



(o)



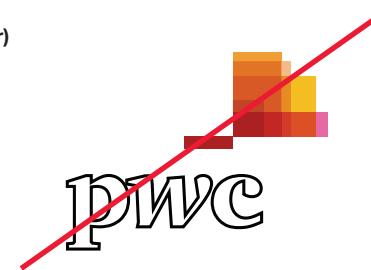
(p)



(q)



(r)



Version 5
March 2013

Strictly private and confidential

Our colours

Overview



Basic principles

Core solid colours for print – capacity information

Tints

A basic set of tints of our core solid colours, as shown here, may be used in simple charts and graphs. See 'Charts and graphs – single colour' on page 36.

You can use our extended colour and tint families for the more extensive charts and graphs. Please refer to 'Charts and graphs – colour families' on page 37.

The colours shown on this page and throughout these guidelines aren't intended to match the Pantone Colour Standards. Pantone is a registered trademark of Pantone®, Inc.

Core solid colours for print



CMYK – uncoated material/paper specifications

C: 0	C: 0	C: 2	C: 1	C: 0	C: 7	C: 14	C: 11
M: 34	M: 46	M: 60	M: 80	M: 67	M: 78	M: 79	M: 15
Y: 90	Y: 90	Y: 91	Y: 87	Y: 37	Y: 68	Y: 72	Y: 18
K: 0	K: 0	K: 6	K: 2	K: 0	K: 13	K: 29	K: 32

CMYK – coated material/paper specifications

C: 0	C: 0	C: 0	C: 0	C: 0	C: 5	C: 10	C: 0
M: 27	M: 52	M: 71	M: 86	M: 90	M: 96	M: 100	M: 9
Y: 100	Y: 100	Y: 100	Y: 80	Y: 48	Y: 76	Y: 80	Y: 14
K: 0	K: 0	K: 0	K: 0	K: 0	K: 22	K: 50	K: 40

Basic principles

Core solid colours for on-screen/digital



We use our eight core solid colours, plus black and white for digital on-screen presentations.

To get the best on-screen colours we have set, specific RGB breakdowns and principles for use.

For digital projection, presentation and web, only the colours specified here can be used as text backgrounds or colour type.

Only use the tints of these colours shown. Don't use tints below 10%. If more differentiation is needed see our extended colour families.

Dedicated colour palettes for MS Office® applications (Word®, PowerPoint® and Excel®) which are different to those described here are embedded into those applications.

For more detailed guidance on how to use colour and tints see 'Charts and graphs' on pages 36 and 37.

**Online use only

Online use only

Core solid colours for on-screen/digital



Solid
Yellow

Solid
Tangerine

Solid
Orange

Solid
Red

Solid
Rose

Solid
Burgundy

Solid
Maroon

Solid
Grey

Solid
Dark Grey**

R: 255
G: 182
B: 0

R: 235
G: 140
B: 0

R: 220
G: 105
B: 0

R: 224
G: 48
B: 30

R: 219
G: 83
B: 106

R: 163
G: 32
B: 32

R: 96
G: 35
B: 32

R: 150
G: 140
B: 109

R: 113
G: 112
B: 115

Hex # ffb600

Hex # eb8c00

Hex # dc6900

Hex # e0301e

Hex # db536a

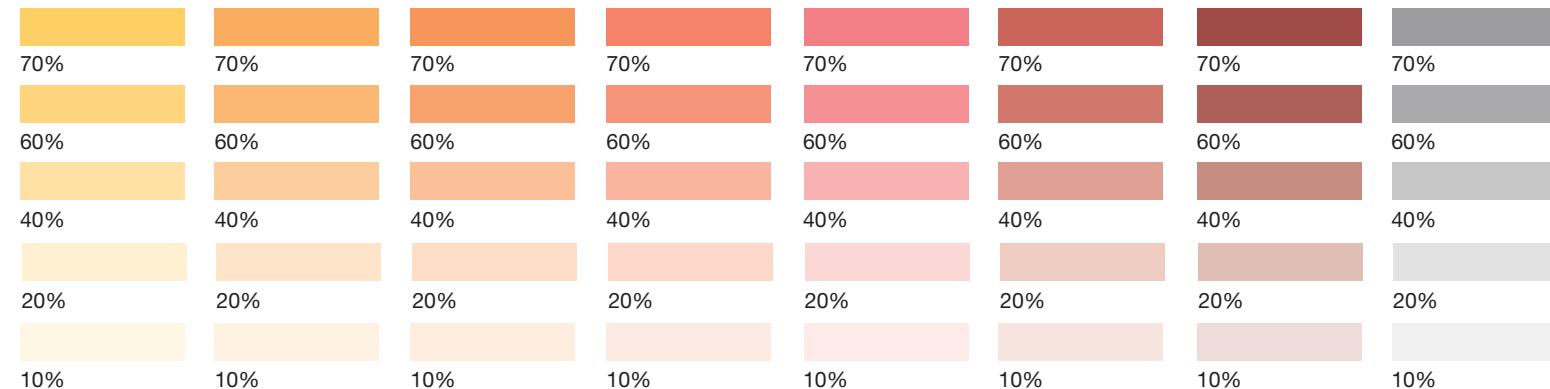
Hex # a32020

Hex # 602320

Hex # 968c6d

Hex # 3F3F40

Tints



Charts and graphs – single colour



Our charts and graphs use colours from our core solid colour palette and their respective tints.

The tints shown on this page should be used as guidance when creating a chart or graph.

If more colour differentiation is needed you should use one of the colour families on the following page.

Charts and graphs use our secondary fonts
 Helvetica Neue in professional DTP software and Arial in MS Office® applications at small sizes as they improve the legibility of complex information.

Things to consider

- Try to limit the number of colours used in a chart to make it simple and easy to read.
- If your communication has many charts and graphs you should consider colour consistency and differentiation throughout.
- You should use your judgement in regards to legibility when placing text over solid colours. Aim for a good contrast and use a type size that is clear and easy to read.
- Use black or dark-colour type on the lighter tints where legibility becomes compromised.

Online and MS Office applications

Our on-screen colours have set, specific RGB breakdowns to give the best representation.

You should use the values provided rather than standard breakdowns as these have been developed to meet accessibility requirements.

For digital projection, presentation and web, only use the colours specified as text backgrounds or colour type. See the 'core solid colours for on-screen/digital use' on page 35 for more information.

In Microsoft® Office 2007 (Word®, PowerPoint® and Excel®) the tints are predefined by the application/Toolbox.

The colours shown on this page and throughout these guidelines aren't intended to match the Pantone Colour Standards. Pantone is a registered trademark of Pantone, Inc.

Core solid colours for print

Pantone® 130	Pantone® 144	Pantone® 1595	Pantone® 179	Pantone® 710	Pantone® 1805	Pantone® 1815	Pantone® Warm Grey 6
Solid Yellow	Solid Tangerine	Solid Orange	Solid Red	Solid Rose	Solid Burgundy	Solid Maroon	Solid Grey

CMYK – uncoated material/paper specifications

C: 0	C: 0	C: 2	C: 1	C: 0	C: 7	C: 14	C: 11
M: 34	M: 46	M: 60	M: 80	M: 67	M: 78	M: 79	M: 15
Y: 90	Y: 90	Y: 91	Y: 87	Y: 37	Y: 68	Y: 72	Y: 18
K: 0	K: 0	K: 6	K: 2	K: 0	K: 13	K: 29	K: 32

CMYK – coated material/paper specifications

C: 0	C: 0	C: 0	C: 0	C: 0	C: 5	C: 10	C: 0
M: 27	M: 52	M: 71	M: 86	M: 90	M: 96	M: 100	M: 9
Y: 100	Y: 100	Y: 100	Y: 80	Y: 48	Y: 76	Y: 80	Y: 14
K: 0	K: 0	K: 0	K: 0	K: 0	K: 22	K: 50	K: 40

Tints



Charts and graphs – colour families



Our colour families have been developed to create colour consistency within our design system.

Charts and graphs use our secondary fonts Helvetica Neue in professional DTP software and Arial in MS Office® applications at small sizes as they improve the legibility of complex information.

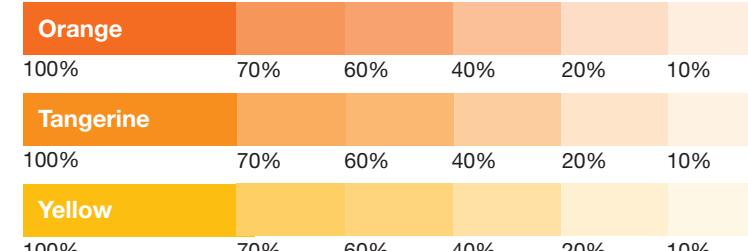
Things to consider:

- Your charts and graphs should only use one colour family.
- You should use a colour family that matches the main colour within your document.
- For large complex charts and graphs use the extended colour family.
- Grey can be used as a supporting secondary colour to all colour families.
- Use black or dark-colour type on the lighter tints where legibility becomes compromised.
- Keep your charts and graphs within one colour family in a document. If your document has a main colour make sure it is included in the colour family you choose.
- More extensive colour families are incorporated into our desktop office Toolbox, which include contrasting colour families.
- Rose is not used within our extended colour family.

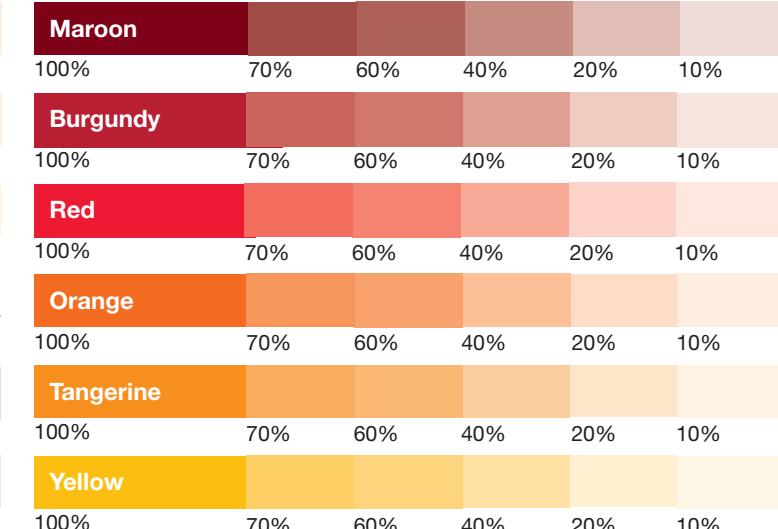
MS Office applications

More extensive colour families are incorporated into our desktop office Toolbox, which include contrasting colour families.

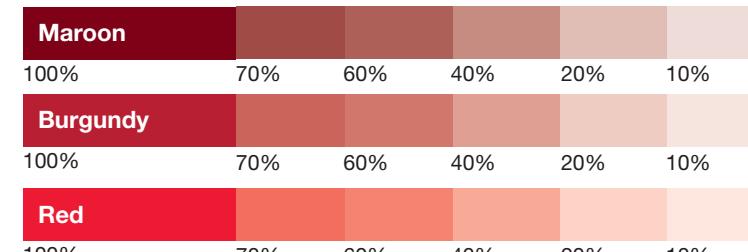
Orange family and tints



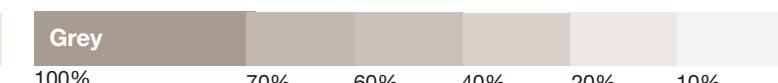
Extended colour family and tints



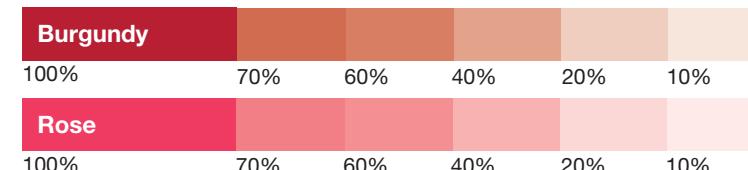
Red family and tints



Supporting grey and tints for all colour families



Rose family and tints



Traffic light project status colours

RAG colour coding system (red, amber and green)

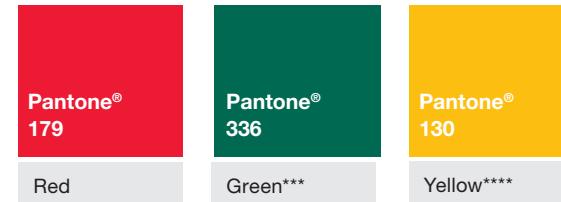


The red, amber and green traffic light colour coding system (RAG) is a universally accepted approach to showing the status of a task. We have a red and a suitable yellow to represent amber in our core colours already, but not green. So we're introducing a specific green for this use only.

If you're creating materials to show status, use the red, amber (yellow) and green shown here. You can also use tints of these colours matching the percentages shown.

Please follow these colour specifications exactly.

RAG use only



CMYK – uncoated material/paper specifications

C: 1	C: 100	C: 2	****Used for:
M: 80	M: 0	M: 34	• Flat background colour without type, e.g. in charts and graphs
Y: 87	Y: 67	Y: 90	
K: 2	K: 47	K: 0	

CMYK – coated material/paper specifications

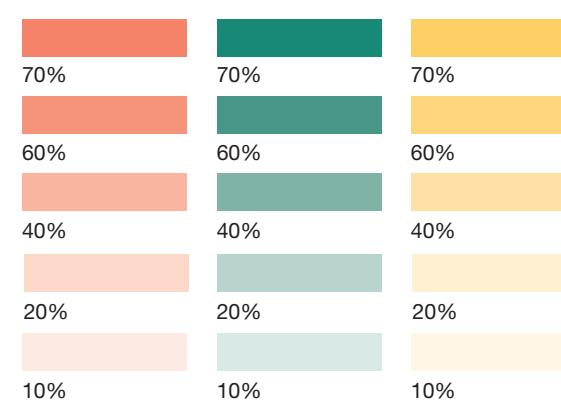
C: 0	C: 100	C: 0
M: 86	M: 0	M: 27
Y: 80	Y: 67	Y: 100
K: 0	K: 47	K: 0

Core solid colours for on-screen/digital

R: 224	R: 0	R: 255
G: 48	G: 106	G: 182
B: 30	B: 81	B: 0

Hex # e0301e Hex # 006652 Hex # ffb600

Tints



Accessibility compliance

To meet our policy for accessibility compliance you must follow the specifications for colour and instructions for use of type shown here.

Online and on-screen presentation

To give the best representation of our colours on-screen we have set specific RGB breakdowns and rules for the size of type that you can use with each colour. We've established these through user testing and accessibility compliance review.

There's also an extra grey colour available for web page backgrounds (mat colour #f2f2f2). You shouldn't use this for anything else.

Animation and film

You can use any colours you want to in animation and film content, as long as you also do an alternative version of your communication that meets accessibility standards. This should include a text-based version which describes the content, and/or alternative film or animation with subtitles and supporting audio description.

Printed communications

We're not legally required to format printed materials specifically to meet disability compliance, but it's important to us that all our communications are accessible. Following industry best practice we should make alternative versions available where possible, like black and white, large text formatted materials and audio or braille formats.

Accessibility compliance

These standards have been established through a programme of user testing and accessibility compliance review. Always follow the values and principles of use provided.

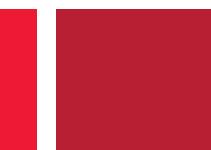
All colours may be used freely in animation and film content, providing an alternative version of your communication is available that meets accessibility standards.

This should include a text-based version which accurately describes the content and/or an alternative film or animation with subtitles and supporting 'fully detailed' audio description.

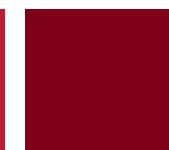
Colour use and accessibility



Red



Burgundy



Maroon



Orange



Rose



Grey



Tangerine*



Yellow

Used for:

- Colour type in any size or style on a white background
- Coloured background for white type at any size or style
- Flat background colour without type
- Information in charts and graphs

Used for:

- Colour type at 18 point Regular or 14 point Bold and larger on a white background (* except for 'Tangerine')
- Coloured background for white type at 18 point Regular or 14 point Bold and larger
- Flat background colour without type
- Information in charts and graphs

Used for:

- Flat background colour without type, e.g. in charts and graphs

Opacity of panels (overlays)

Online use only



When using a people portrait image, please make sure that the colour panel with the copy doesn't cover the face of the subject on the photo.

When using a people in context image, please make sure that the colour panel with the copy doesn't cover the main person in the photo.

Always use a single panel (no overlapping) to avoid confusion with the activated logo.

Use an image with a resolution:

- Digital – at least 96 dpi
- Print – at least 300 dpi

Opacity of the background panel should never be less than 80%:

- If using rose or tangerine from our core colour palette recommend use 90% opacity.
- Only use 100% tint of each colour in core colour palette.

All text must be clear and easy to read. Make sure all text is legible when set against semi-transparent backgrounds as it will be different against every image used. To check please refer to: <http://juicystudio.com/services/luminositycontraratio.php#specify>

Multi link modules

For use around a campaign or content area with multiple pieces of content to highlight.

Only use a multi-content block in a half (4 grid) or full width block.

Add icons to each block to denote content type.

Each block should link to a different content type.

If there's more than one video to link to, launch the video in modal and have multi player in modal.

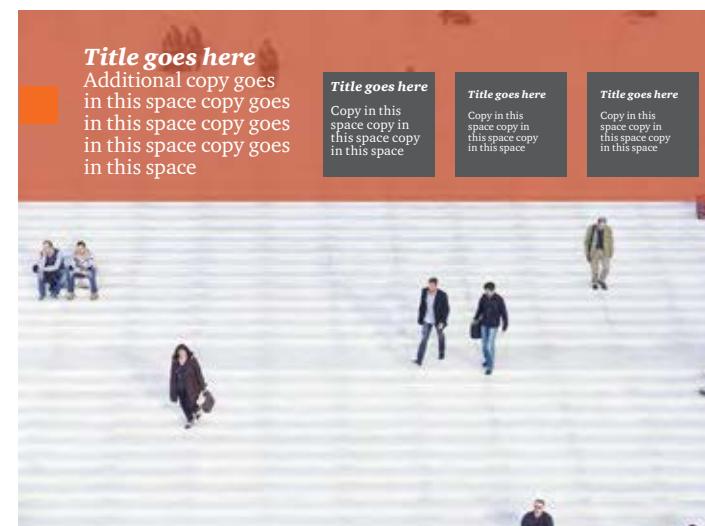
People portrait



People in context



People in context – multi link modules



Primary activated logo colours for print

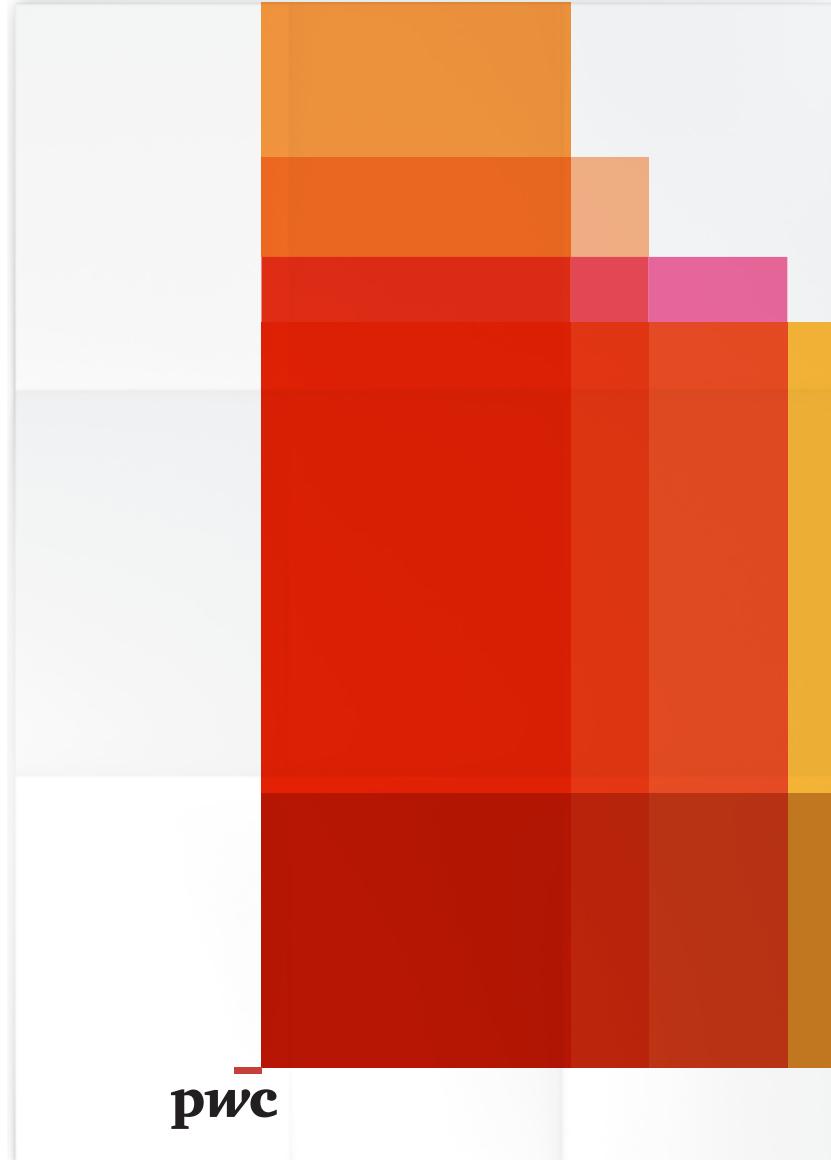
Many colours are created by overlapping different combinations of the transparent panels.

The 'Logo/template finder' tool on <http://brand.pwc.com> has transparent 'layered' editable logo artworks and ready-to-use templates.

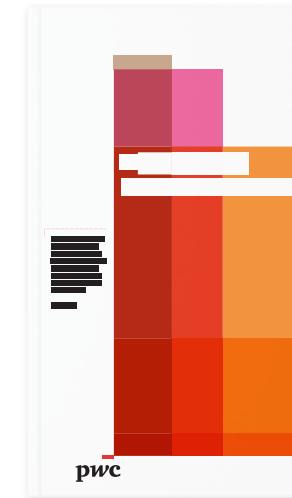
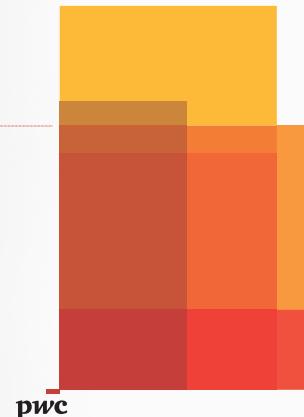
These colours are always reproduced in full-colour (using 4-colour CMYK printing process).

Don't use the colours seen in our fixed logo or primary activated logo as solid colours within a document. For this we use our core solid colour palette.

See 'Our logo' section within these guidelines for more information.



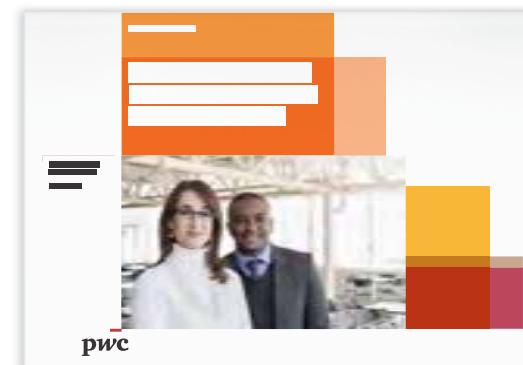
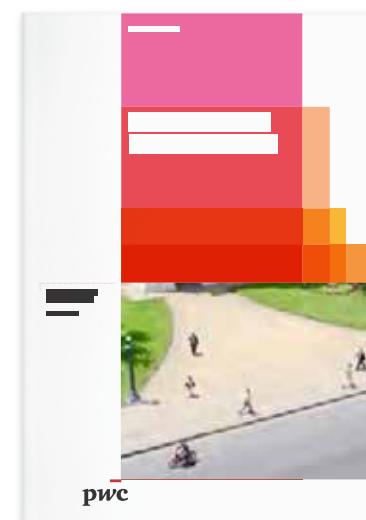
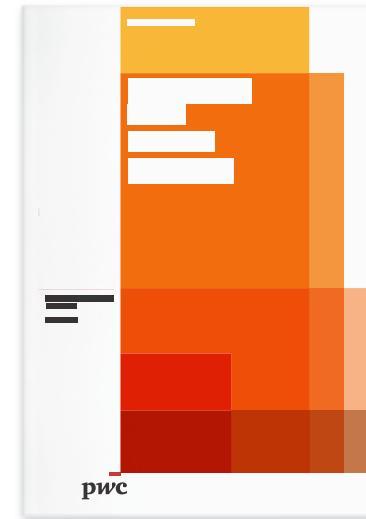
pwc

A large PwC logo is shown, composed of numerous overlapping semi-transparent colored rectangles in shades of orange, red, and yellow. The logo is centered on a white background.

Primary activated logo colours for print *continued*

You can manipulate the panels in our primary activated logo to create a broad range of cover designs. This also gives us different colour combinations which may appear mainly orange, red, pink etc.

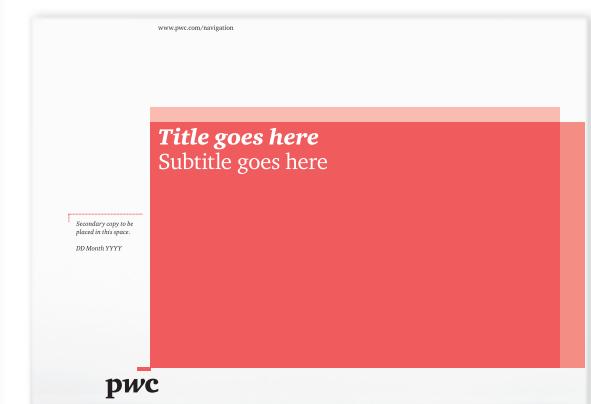
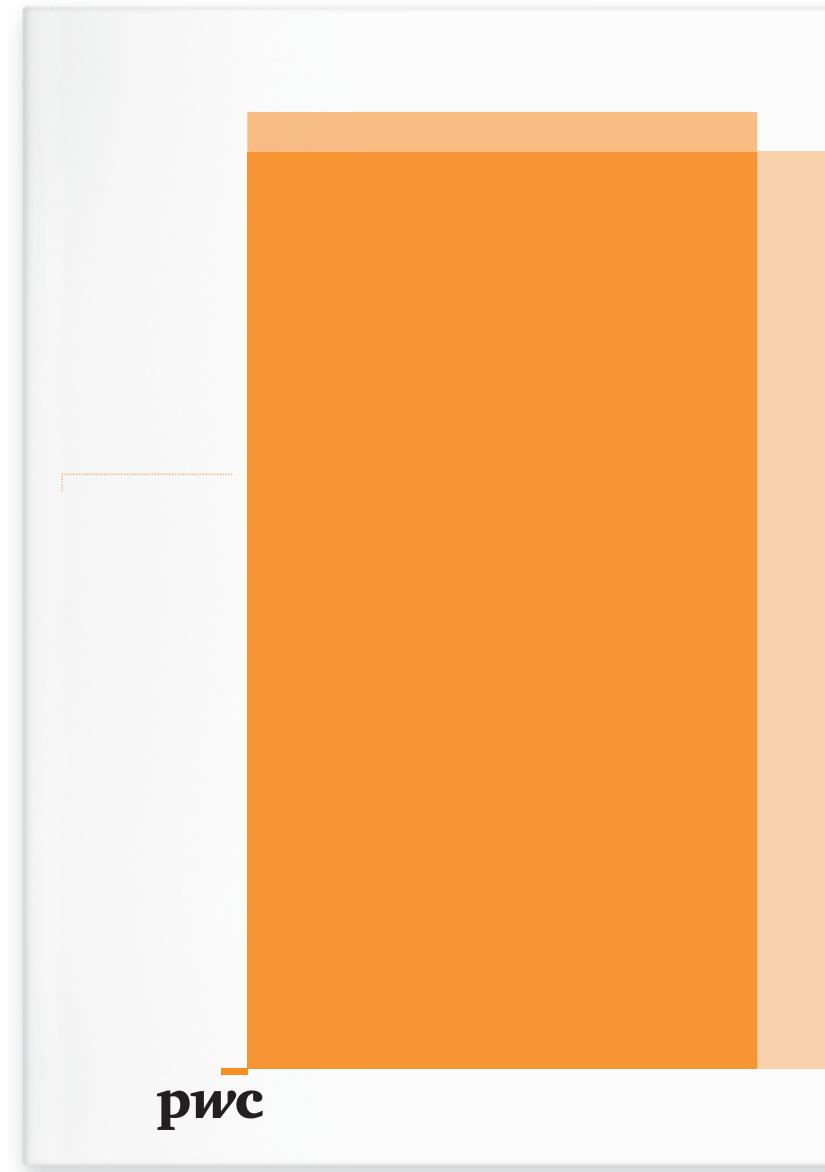
There's a library of ready-made templates for download on <http://brand.pwc.com>. We use them to encourage a wide range of different designs that use our primary activated logo.



Secondary activated logo colours for print

You can manipulate the panels in our secondary activated logo to create a broad range of cover designs.

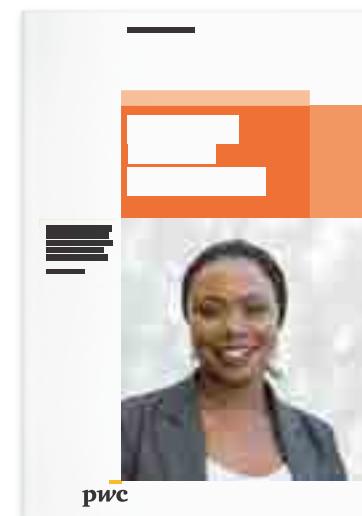
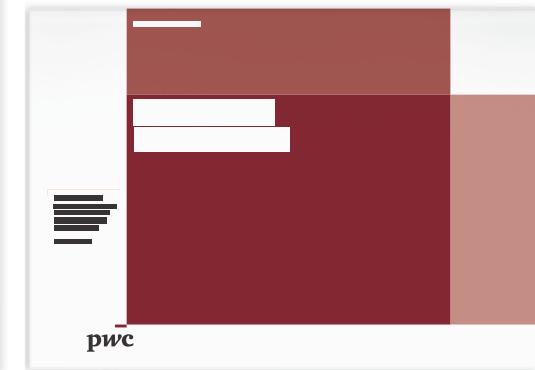
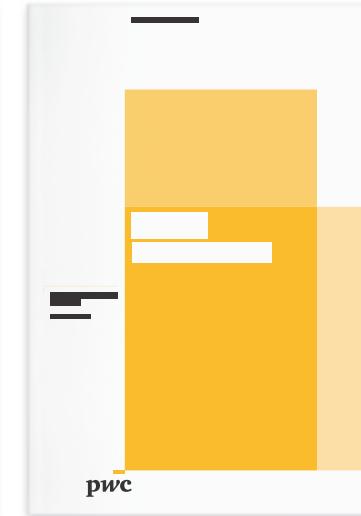
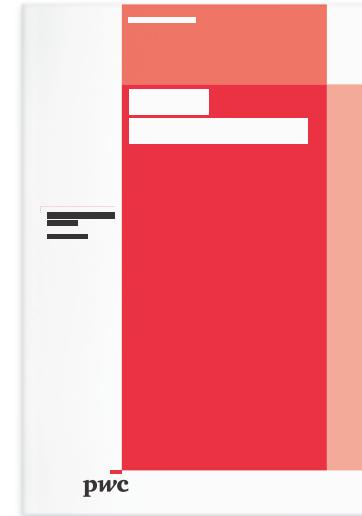
There's a library of ready-made templates for download on <http://brand.pwc.com>. We use them to encourage a wide range of different designs that use our secondary activated logo.



Secondary activated logo colours for print *continued*

You can manipulate the panels in our secondary activated logo to create a broad range of cover designs.

There's a library of ready-made templates for download on <http://brand.pwc.com>. We use them to encourage a wide range of different designs that use our secondary activated logo.

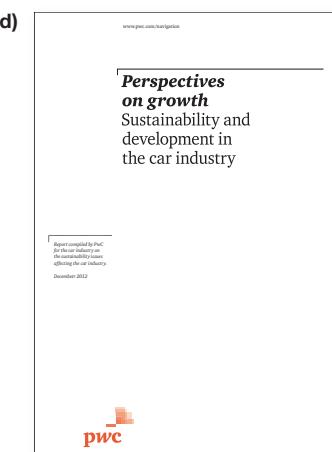
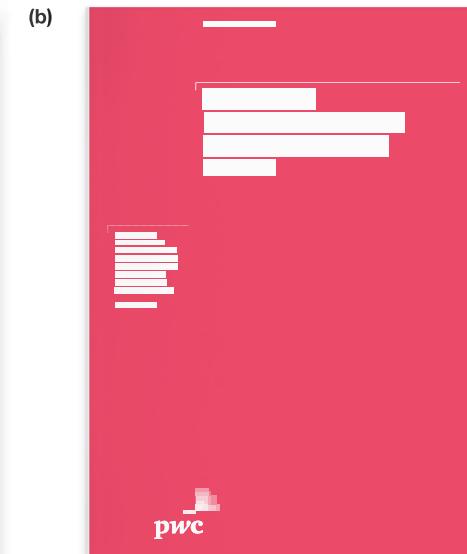


Fixed logo colours for print



- a. You can use our fixed logo in full colour on white covers.
- b. You can use the mono white halftone version of the fixed logo on solid colour backgrounds. Any solid colour from the core solid colour palette for print can be used. The colour must cover the whole area with no white space.
- c. An example of the mono white halftone version of the fixed logo being used on an exhibition banner.
- d. An example of our coloured halftone logo on white. See pages 11 and 12 for more information.

A combination of outcome headlines (e) and a descriptive subtitle (f), with a supporting relationship story or description of contents (g) is ideal. This is because it makes sure that both the purpose and benefit are clear and engaging.



Fixed logo colours for print continued



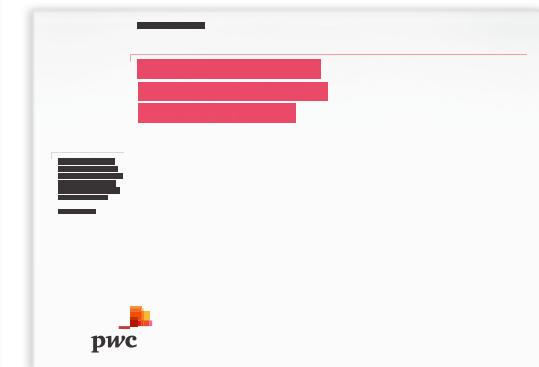
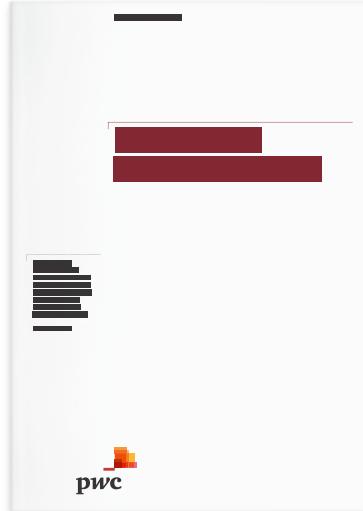
- a. You can use our fixed logo in full-colour on white covers.
- b. You can use the mono white halftone version of the fixed logo on solid colour backgrounds. Any solid colour from the core solid colour palette for print can be used. The colour must cover the whole area with no white space.
- c. An example of our coloured halftone logo on white. See pages 11 and 12 for more information.

A combination of outcome headlines (d) and a descriptive subtitle (e), with a supporting relationship story or description of contents (f) is ideal. This is because it makes sure that both the purpose and benefit are clear and engaging.

(a)



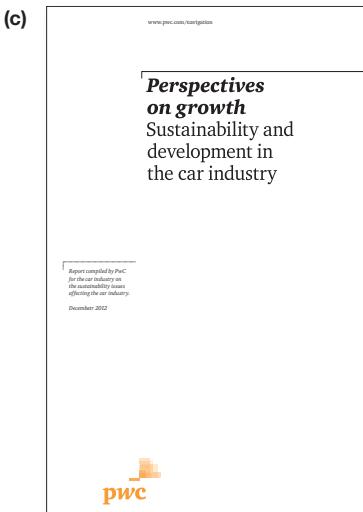
(b)



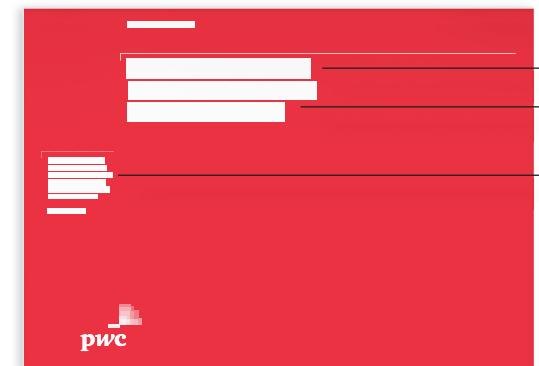
(d)



(e)



(f)

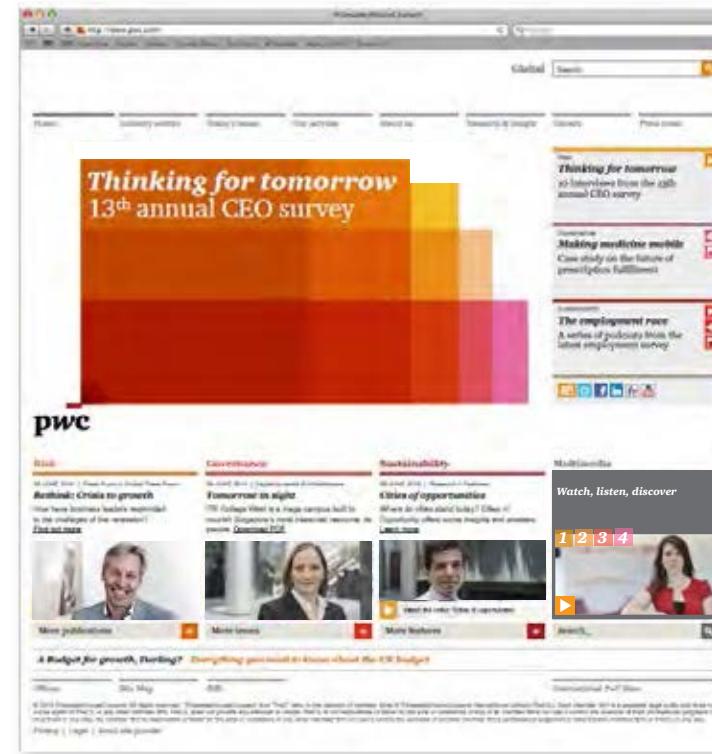


(g)

Logo colours for on-screen/digital use – what not to do



- Don't use the colour panels or connector bar without the wordmark (see page 6).
- Don't place icons or elements on top of the connector bar.
- Don't place infographics or charts on top/inside of the activated logo.
- Don't use images/photos with white backgrounds on top/inside of the logo that bleed outside the activated logo.
- Don't use solid colour panel overlays. Colour panels should follow the opacity transparency guidelines (see page 41).



What not to do



Colours – what not to do

To maintain a strong, cohesive and distinctive brand it's important you use our colours correctly. Here are some examples of what you shouldn't do.

- a.** Don't overlap colours to emulate the logo. (Colours can overlap with transparency in animation).
- b.** Don't add more colours to the core solid colour palette.
- c.** Don't use anything other than our core solid colour palette for our secondary activated logos.
- d.** Don't use too many core solid colours at the same time.
- e.** Don't use black and white photos with the colour activated logos.

What not to do

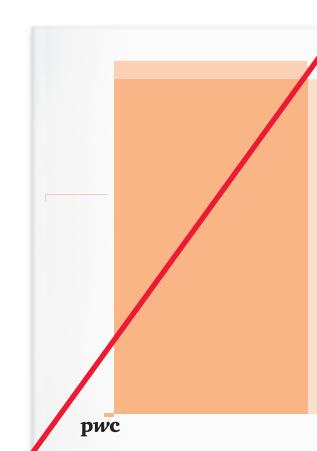
(a)



(b)



(c)



(d)



(e)

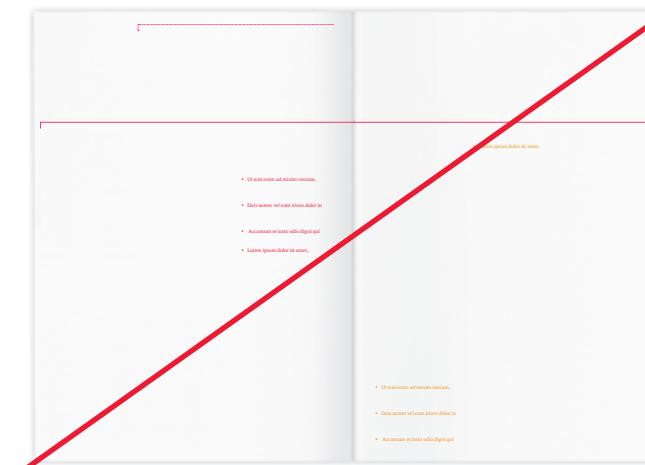


Colours – what not to do *continued*

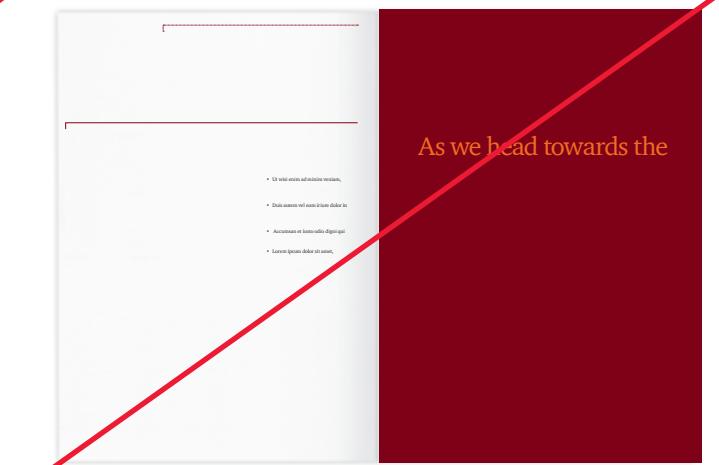
- f.** Don't use combinations of colours from our core solid colour palette other than the colour families on page 37.
- g.** Don't use colour type on solid colour backgrounds or colour panels.
- h.** Don't use more than one colour to highlight key information within one section or chapter.
- i.** Don't multi-colour type.

What not to do

(f)



(g)



(h)



(i)



Our *fonts* Overview



Always
being
considerate

Font principles

We've chosen our fonts to present a conversational voice that helps build relationships.

We have two fonts that you should use in Adobe CS InDesign® and Illustrator® – ITC Charter, our primary font, and Helvetica Neue, our secondary font.

In online and MS Office® applications we've chosen system-based fonts (that are widely available) that resemble ITC Charter and Helvetica Neue.

We have two fonts for online and MS Office® applications – Georgia, our primary font, and Arial, our secondary font.

Primary

Secondary

ITC Charter

Helvetica Neue

MS Office® application fonts

Primary

Secondary

Primary font – ITC Charter

Adobe CS InDesign® and Illustrator®

Primary font – ITC Charter

ITC Charter is our primary font for communications produced in Adobe CS InDesign® and Illustrator®.

We use ITC Charter Black* Italic for outcome headlines. Use the other weights of the font to create hierarchy and emphasis.

*The word ‘Black’ in the name ‘ITC Charter Black Italic’ is part of the name of the font – it’s nothing to do with its reproduction colour.

You can find more information on where and how to use these fonts in this section of the guidelines and ‘Our typography and layout’.

The ITC Charter family also includes ITC Charter Black (the name of one of the font type/weights, not a reference to its colour) but you should only use it in exceptional circumstances.

ITC Charter (com)

PwC users: pre-licensed Charter font families are available from your territory M&C team.

Agency partner users: You can buy ITC Charter com ('com' refers to 'Complete Family Pack') from www.monotype.co.uk/identity/pwc (use the password pwcfonts).

Black Italic

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Bold Italic

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Regular

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Italic

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Primary font – ITC Charter

Typesetting ligatures and close-touching characters

When you're typesetting headlines in ITC Charter please take special care with the presentation of ligatures and close-touching characters (the automatic kerning results for some letter pairings can be too close and unattractive).

- a. If you need to, change the spacing between close-touching characters manually to improve the results.
- b. When using automatic kerning take care to avoid 'overlapping' characters.

(a) Preferred

fi

(b) Too close

 *fi*

fl

 *fl*

Example of 'manually typeset' kerning on an outcome headline

*Being
first*

Example of unattractive 'automatic typeset' outcome headline

 *Being
first*

Secondary font – Helvetica Neue

Adobe CS InDesign® and Illustrator®

Secondary font – Helvetica Neue

Helvetica Neue is our secondary font for communications produced in Adobe CS InDesign® and Illustrator®.

We use Helvetica Neue for detailed information, like charts and graphs.

The Helvetica Neue family also **includes many other weights which you shouldn't use:**

25 Thin
26 Ultra Light Thin
35 Thin
36 Thin Italic
76 Bold Italic
95 Black
96 Black Italic

You can find more information on where and how to use these fonts in this section of the guidelines and 'Our typography and layout'.

Helvetica Neue

Helvetica Neue 75 (Bold)

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Helvetica Neue 55 (Regular)

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Helvetica Neue 56 (Italic)

Primary font – Georgia

Online and MS Office® applications – Word®, PowerPoint® and Excel®

Our online and MS Office® applications fonts are Georgia and Arial.

We've chosen both typefaces because they're widely available in online and MS Office® applications.

We use them to replace ITC Charter and Helvetica Neue as they closely resemble each other.

Primary font - Georgia

We use Georgia Bold Italic for our outcome headlines. The other weights of the font are used to create hierarchy and emphasis.

You can find more information on where and how to use these fonts in this section of the guidelines and 'Our typography and layout', and in the 'MS Office® applications guidelines' available on <http://brand.pwc.com>.

Georgia

Bold Italic

Bold

Regular

Italic

Secondary font – Arial

Online and MS Office® applications – Word®, PowerPoint® and Excel®

Secondary font – Arial

We use Arial for detailed information (charts and graphs).

You can find more information on where and how to use these fonts in this section of the guidelines and ‘Our typography and layout’, and in the ‘MS Office® applications guidelines’ available on <http://brand.pwc.com>.

Arial

Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789**

Regular

Italic

*AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789*

Font examples: Georgia and Arial

MS Office® applications – Word®, PowerPoint® and Excel®

Examples of our fonts being used in MS Office® applications.

For more information on where and how to use our online and MS Office® applications fonts see the 'Our fonts' and 'Our typography and layout' sections within these guidelines and the 'MS Office® applications guidelines' available on <http://brand.pwc.com>.

Example of Georgia used in MS Word®

The screenshot shows a Microsoft Word document with the following structure:

- Header:** www.pwc.com/navigation Draft
- Title:** Ceo report
- Text:** Secondary copy to be placed in this space.
DD Month YYYY
- Image:** PwC logo

Example of Arial used in MS Word®

The screenshot shows a Microsoft Word document containing a financial statement table:

	2009 £m	2009 £m
Non-current assets		
67	2	
22	2	
17	2	
3	2	
Retirement benefit assets		
16	91	2
4	2	
	204	129
Current assets		
605	523	
346	335	
	951	858
Total assets	1,155	987
Current liabilities		
(435)	(331)	
(6)	–	
(8)	(6)	
(14)	(14)	
	(463)	(351)
Non-current liabilities		
(48)	(37)	
–	–	
(130)	(130)	
(17)	–	
	(195)	(167)
Total liabilities	(658)	(518)
Net assets	497	469
Members' equity		
479	469	
18	–	
	497	469
Total members' interests		
144	144	
479	469	
18)	–	
	497	613

The financial statements on pages 35 to 65 were authorised for issue and signed on 7 August 2009 on behalf of

Font examples: Georgia and Arial

Online



Examples of our fonts being used correctly in online and digital applications.

Example of Georgia and Arial used online

PricewaterhouseCoopers Media Centre - Emerging markets are gaining ground in medical technology innovation, finds PwC's Medical Technology Innovation Scorecard

18 Jan 2011 09:00

Emerging markets, led by China, India and Brazil, are gaining ground in their capacity to produce the latest in medical technology innovation and may surpass developed countries in innovative healthcare delivery over the next decade, according to a new PwC report published today titled Medical Technology Innovation Scorecard: The race for global leadership. Growth in these emerging market economies is attracting the focus of the world's innovation resources and activity, and they are taking the lead in developing a new generation of small, faster, more affordable medical devices.

The report is based on the findings of the PwC Medical Technology Innovation Scorecard, a new, multifaceted assessment of the capacity of nine countries to adapt to the changing nature of innovation: Brazil, China, France, Germany, India, Israel, Japan, the United Kingdom and the United States.

The UK consumer credit market is in the eye of a storm. Are lenders adapting to compete in a stalling market? How sustainable is UK consumer debt? And how will regulation and the fairness agenda change the industry?

Watch the video highlights

UK consumer credit no longer a growth industry

The underbanked: big opportunities or big questions?

Household borrowing: A sustainable habit?

Video highlights

Watch video

Watch Simon Weiscott present the headline issues from Precious Plastic January 2011.

Precious Plastic via email

Register to receive the next edition of Precious Plastic and associated research.

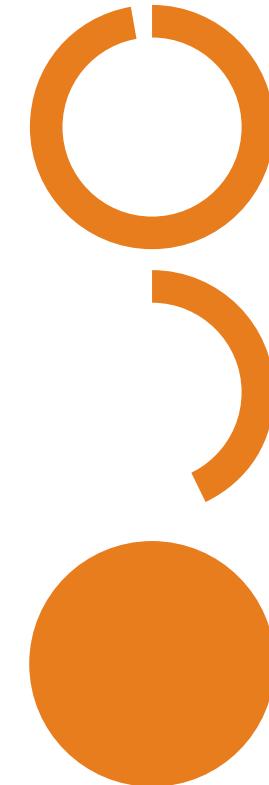
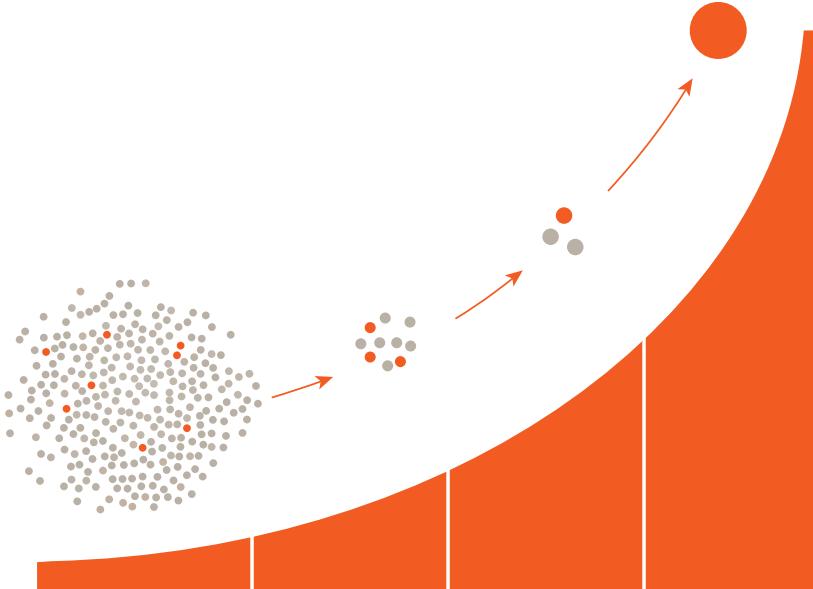
Font examples: ITC Charter and Helvetica Neue

Charts and data visualisation



Examples of our fonts being used correctly in InDesign, Illustrator and Photoshop.

Example of ITC Charter used in charts



Example of Helvetica used in charts

Example New Brand Table

At end of year	88,500	86,200	91,000
----------------	--------	--------	--------

Non-Roman fonts – worldwide font selection

In markets that don't use 'Roman' format fonts, e.g. in China, you'll need to choose a local language/typesetting specific font.

When you're choosing a font, think about the visual match and the qualities that our 'Roman' fonts reflect.

You'll need to choose local market versions for both sets of fonts:

- ITC Charter and Helvetica Neue
- Georgia and Arial.

Primary fonts

ITC Charter – Adobe CS InDesign® and Illustrator®
Georgia – Online and MS Office® applications.

We chose them to present a human, editorial and distinctive feel in headings and body copy.

Secondary fonts

Helvetica Neue – Adobe CS InDesign® and Illustrator®

Arial – Online and MS Office® applications.

We chose them to support our primary fonts, so use them mainly to present supporting information, clearly, legibly and at small point sizes, particularly in charts and graphs.



Right to left reading type layouts

Arabic samples

In markets where copy's read from right to left (the example shown here shows sample Hebrew type), all our graphic elements should be left aligned, e.g. logo and panel frames. Only the type should be right aligned.

Things to consider

- a.b.** Type within our activated logo should use the same positioning principles, i.e. one gutter's width, top and side.
- c.** When you're positioning type within frames it should be right aligned with the frame and a gutter's width from the top of the frame.
- d.** We use the right-hand side of our columns for positioning all type and frames.

When creating documents using non-Roman type, you should follow the sizes shown in our guidelines as a visual guide and select a point size that visually matches.

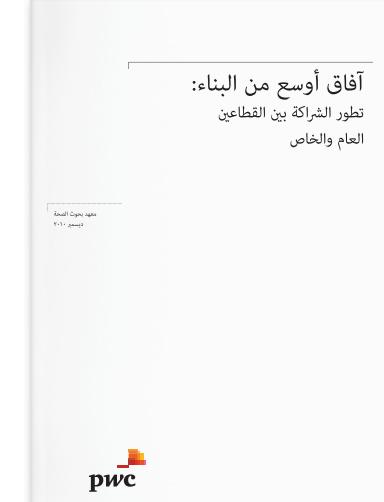
(a) Primary activated logo style



(b) Secondary activated logo style



(c) Fixed logo style



(d) Example of an inside spread using a 3-column grid



FONTS – what not to do

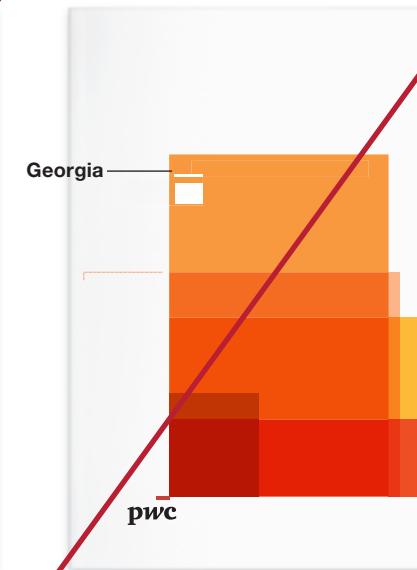
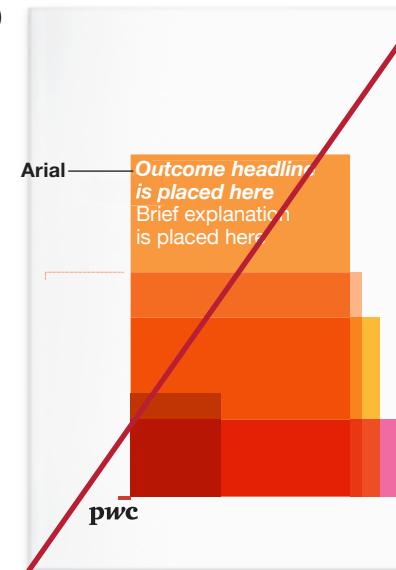
To maintain a strong, cohesive and distinctive brand it's important that you use our fonts correctly.

Here are some examples of what you shouldn't do.

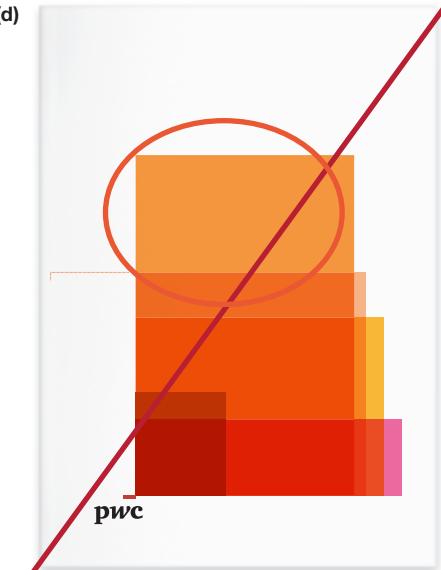
- a. Don't use anything other than our primary fonts for outcome headlines.
Don't use our online and MS Office® fonts for professional print applications like the example which shows Georgia.
- b. Don't use our professional DTP software fonts for online and MS Office® applications (like the PowerPoint® example that shows ITC Charter).
- c. Don't use drop shadows on text.
- d. Don't use all capitals for headlines or text.

What not to do

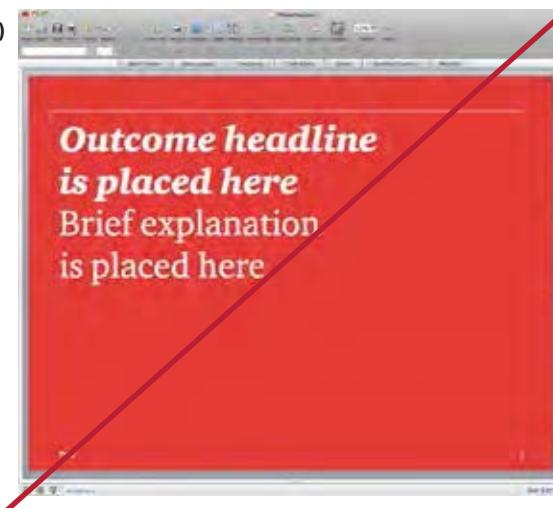
(a)



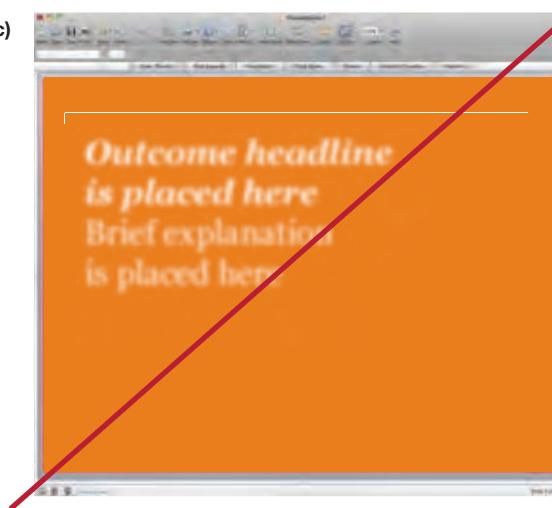
(d)



(b)



(c)



Version 5
March 2013

Strictly private and confidential

Our photography

Overview



Basic principles



Primary photography

Our primary photography always features people – emphasising that we build relationships. This is the only photography that you can use within our activated logo. We have a specific way of using primary photography particularly around their colouring and composition.

The people in these photos can represent anyone within the PwC network, our clients, our people and collaborators.

We have two styles of primary photography:

a. People: portrait

These focus on a person (or maximum of seven people) who represent someone involved in the outcome.

b. People: context

These show a wider view and multiple perspectives. They can be specific to a region or industry, or simply represent a contemporary working environment.

See application-specific guidelines for more details on when, and how, we use our photography.

c. Supporting: reportage photography

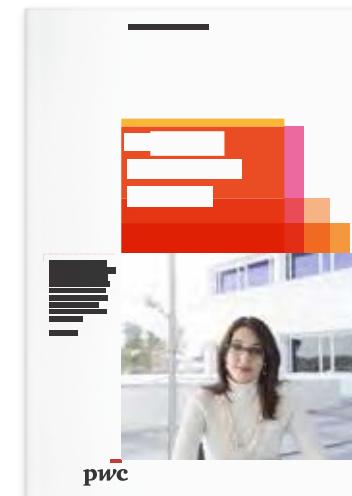
Our supporting photography is used editorially to support and illustrate content. The style of these photos are reportage, which presents candid snapshots of real life.

This style is used within a brochure on inside spreads or on website pages below the homepage/main landing pages. Don't use supporting: reportage photography within our logo.

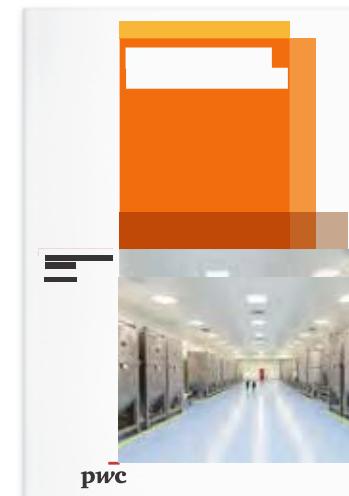
A library of ready-to-use photos for each of our styles is available on <http://brand.pwc.com>.

Primary photography

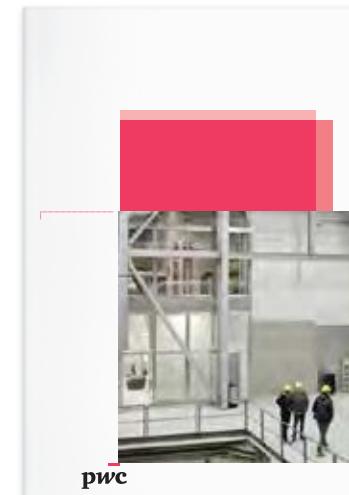
(a) People: portrait



(b) People: context



(c) Supporting: reportage photography



Basic principles continued



Do you need to use a photo?

On covers and web site landing pages

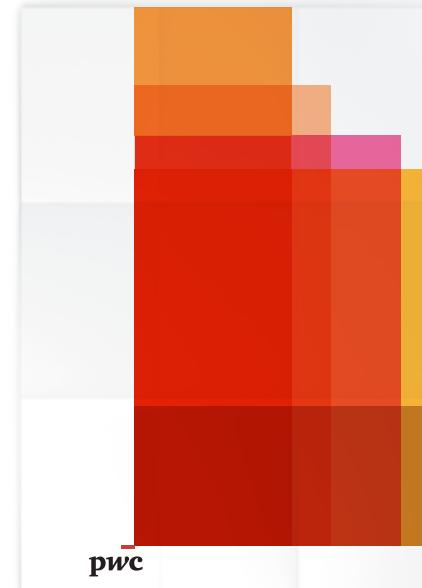
- a. We've designed our visual identity system to be used with or without a photo – headlines can often speak for themselves.
- b. Not always using photos helps create greater variety in our literature.

Inside documents and web pages below landing pages

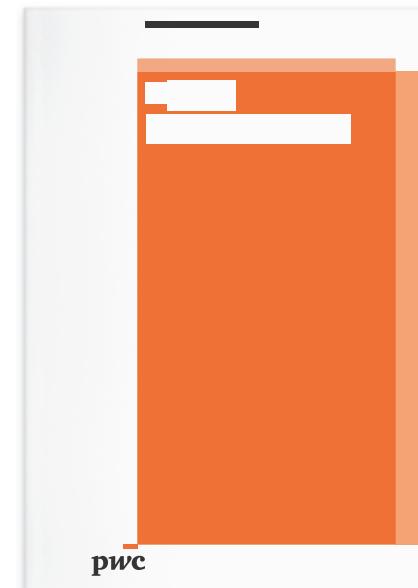
- c. Information graphics give the reader key facts quickly. At-a-glance spreads create impact and help you make key facts stand out in a document.

Don't use information graphics on front covers or web site landing pages.

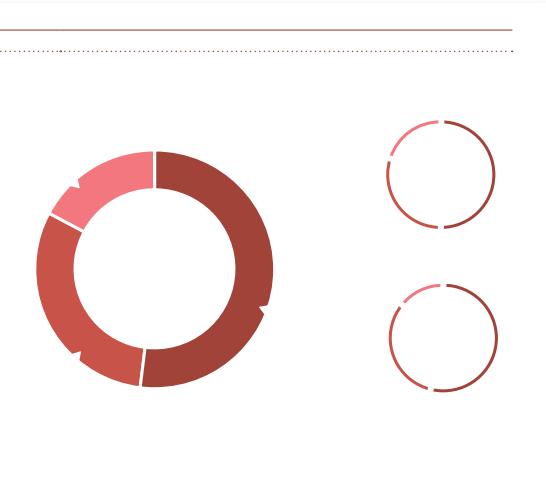
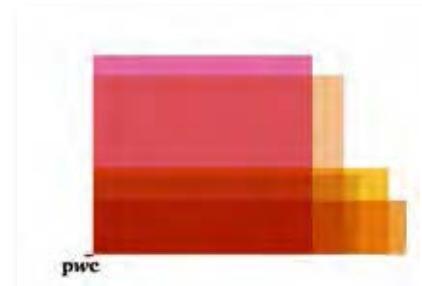
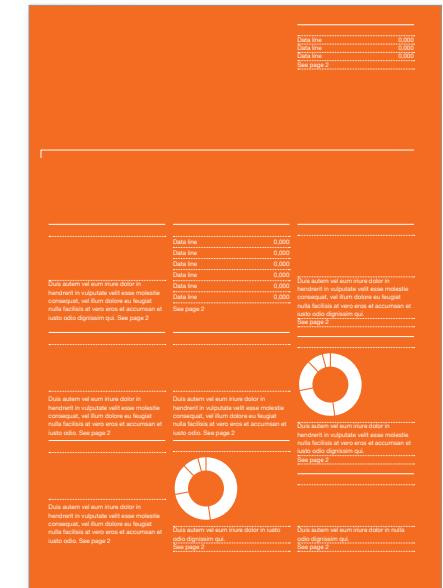
(a) Primary activated logo style



(b) Secondary activated logo style



(c) Infographics



People: portrait photography – our principles



Things to remember:

People portrait

- The person should be the focus of the shot – this makes the photo more about them than the setting.
- They should look directly at the viewer as we do when talking to someone.
- People: portrait photos should always appear natural, confident and assured.
- The person or people in the photo should appear amiable and friendly.
- People: portraits should represent regional, gender and age diversity.
- People: portraits primarily show one person but can show up to seven with at least one individual looking at the camera.

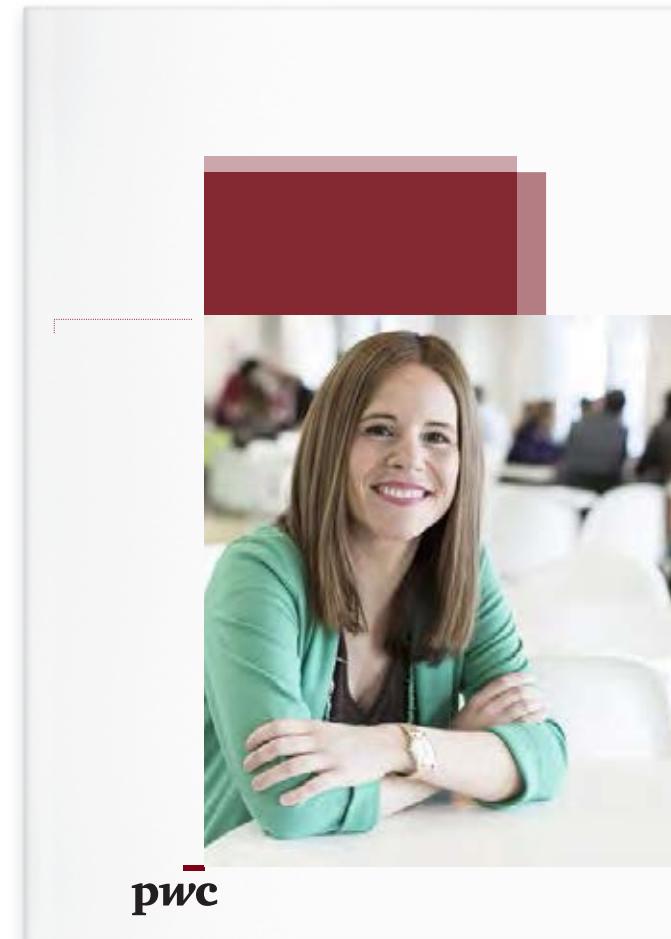
Styling

- The photo should always be in colour.
- Keep areas of vivid colour to a minimum – this is to offset the vivid colours of the logo and avoid clashes.
- The photo must appear to be naturally lit.

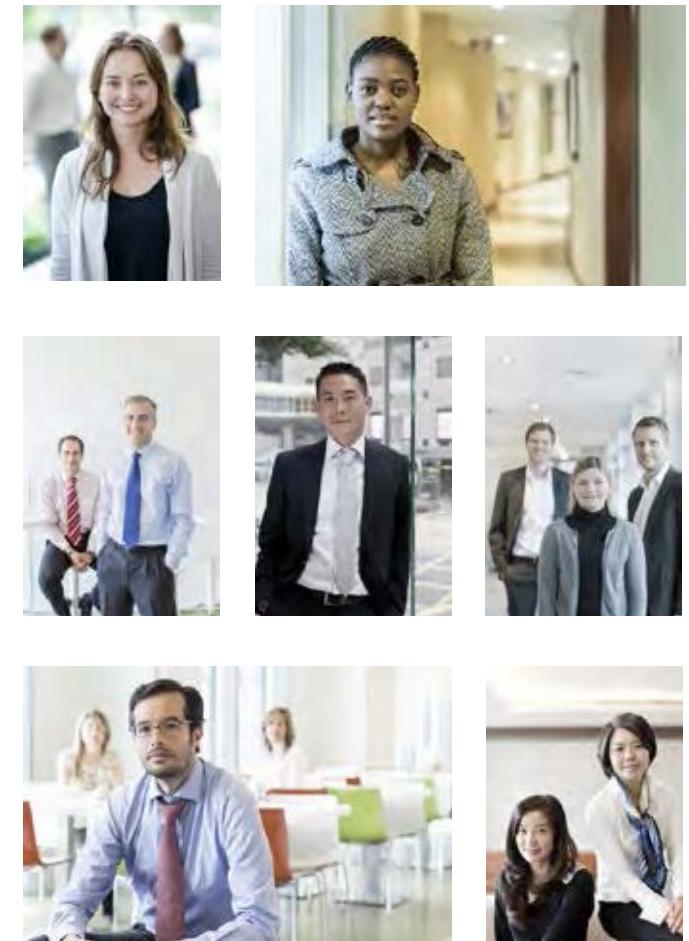
You can show PwC staff in photos but they should always be set up to follow our styling.

A library of ready-to-use photos for each of our styles is available on <http://brand.pwc.com>

Example in activated logo



More examples



People: portrait photography – what not to do

1. The focus should always be on a person's face; this helps to make the shot much more human, warm and engaging.
2. At least one person should be looking at the camera in the way that they would engage them in conversation.
3. When using two or more people at least one must engage with the viewer.
Limit the use of children to events that pertain to children, like children's hospitals or school functions.
4. Avoid business gestures and work action shots e.g. handshakes and looking busy at the laptop – these often come across as metaphors for business and make the individual feel like a generic model.
5. People shouldn't be 'acting out' a situation e.g. the photo for an application entitled 'reaching higher' shouldn't show someone literally doing this.
6. Avoid big, toothy grins and overt displays of emotion which can often feel false.
7. Avoid stereotypes of industries and ethnicity as they won't feel real or connect with the viewer.
8. Photos shouldn't have extreme lighting effects like lens flare or have filters applied, e.g. motion blur, pixelation. People's faces should be visible and not entirely in shade or light.

1. Focus on people



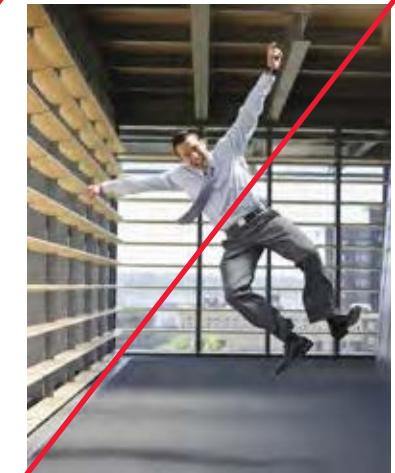
2. The person needs to be engaging the viewer



3. The focus of engagement should be with the viewer



4. No unnatural poses



5. Not acting out the outcome



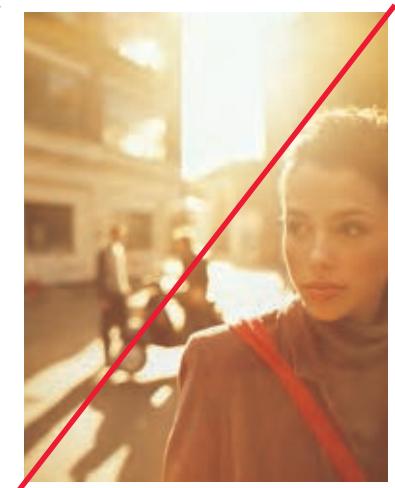
6. Not over-stylised



7. No clichés



8. No extreme lighting



People: portrait photography – what not to do *continued*

9. Our photos should always be in full-colour unless you're producing materials which are only black and white.
10. Colour photos should always be in full-colour – don't use colour effects such as sepia or duotones.
11. Avoid camera angles which look up at the subject; this makes people feel less open or friendly. The subjects shouldn't appear too stern.
12. Avoid studio backgrounds – the subjects should appear in real-life situations that look natural.
13. Avoid overly complex backgrounds as this takes the focus away from the person.
14. Avoid extreme close-ups.
15. The subjects should be in sharp focus. Soft focus shots aren't suitable as they won't look realistic. Photography should always be crisp and sharp.

9. Don't use black and white photography where colour is available



10. Don't use sepia or duotones



11. Subjects should feel approachable



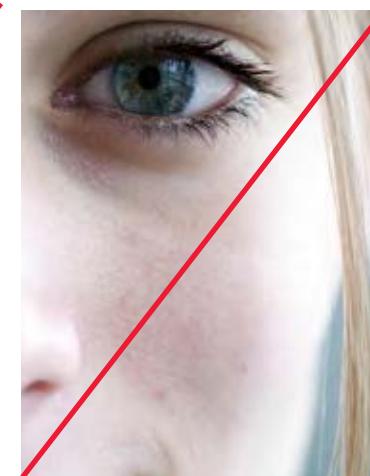
12. Avoid studio backgrounds



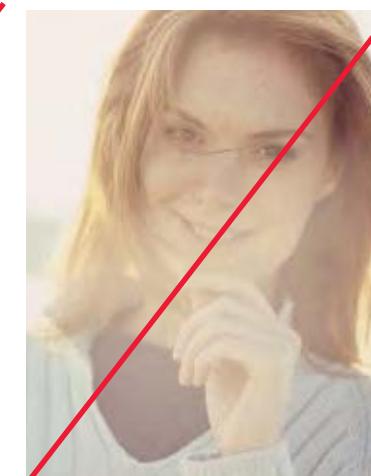
13. No overly complex backgrounds



14. No extreme close-ups



15. No soft focus



People: context photography – our principles

Things to remember: subject

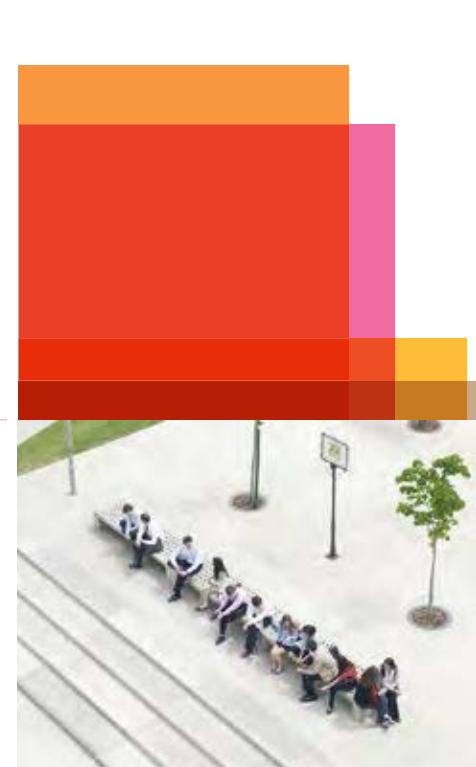
- The context (the subject) is the important thing. So the people shouldn't be the most dominant thing in the photo.
- Situations should always appear natural and genuine.
- Situations should feel contemporary and, if relevant, believably represent a region or industry.
- Situations should represent regional diversity in a non-clichéd/stereotypical manner.

Things to remember: styling

- Photos should be in full-colour.
- Photos should be in gently coloured natural tones to offset the vivid logo colours.
- Photos should appear to be naturally lit.
- Photos must be taken from a dynamic eye-level, or higher vantage point which could be credibly reached without the aid of a rig.
- Photos should be in crisp focus, taken without visual effects (e.g. motion blur) or lens treatments (e.g. wide angle lens).

A library of ready-to-use photos for each of our styles is available on <http://brand.pwc.com>.

Example in activated logo



Examples



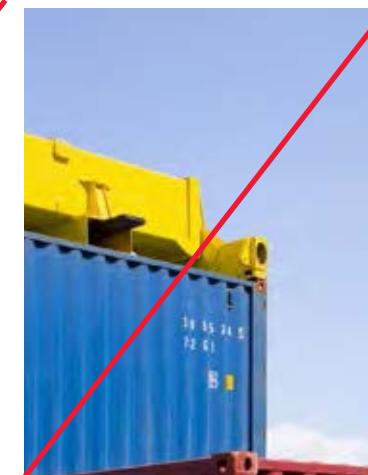
People: context photography – what not to do

1. People shouldn't be the focus of context photography, unlike our people: portrait photos.
2. Don't use photos without people.
3. The location should reflect a modern business environment and not be acting as a metaphor.
4. Avoid stereotypes or clichés of industries and ethnicity they won't feel real or connect with the viewer.
5. Photos shouldn't have extreme lighting effects like lens flare or have filters applied e.g. motion blur, pixelation.
6. Over-saturated photography should be avoided. Photos should be in full colour.
Don't use black and white photography unless you can't use colour (e.g. in a black and white newspaper). Never use sepia or duotone photos.
7. Don't use photos where situations look overly choreographed.
8. Photos shouldn't be too complex.

1. People shouldn't be the focus



2. Don't use photos without people



3. Real business environment



4. No stereotypes



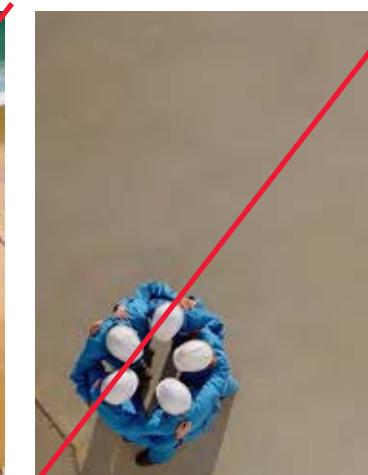
5. No extreme lighting or lens flare



6. Not overly saturated



7. Not overly choreographed



8. Not too complex



Supporting: reportage photography – our principles

Supporting: reportage photos are candid snapshots of real life. They must represent typical working environments.

Things to remember: subject

- Photos should always support and help explain the written content. The photo should be editorial by nature (i.e. be able to help support the story).
- Supporting: reportage photography shouldn't be used in our activated logo.
- Photos must represent regional diversity

Things to remember: styling

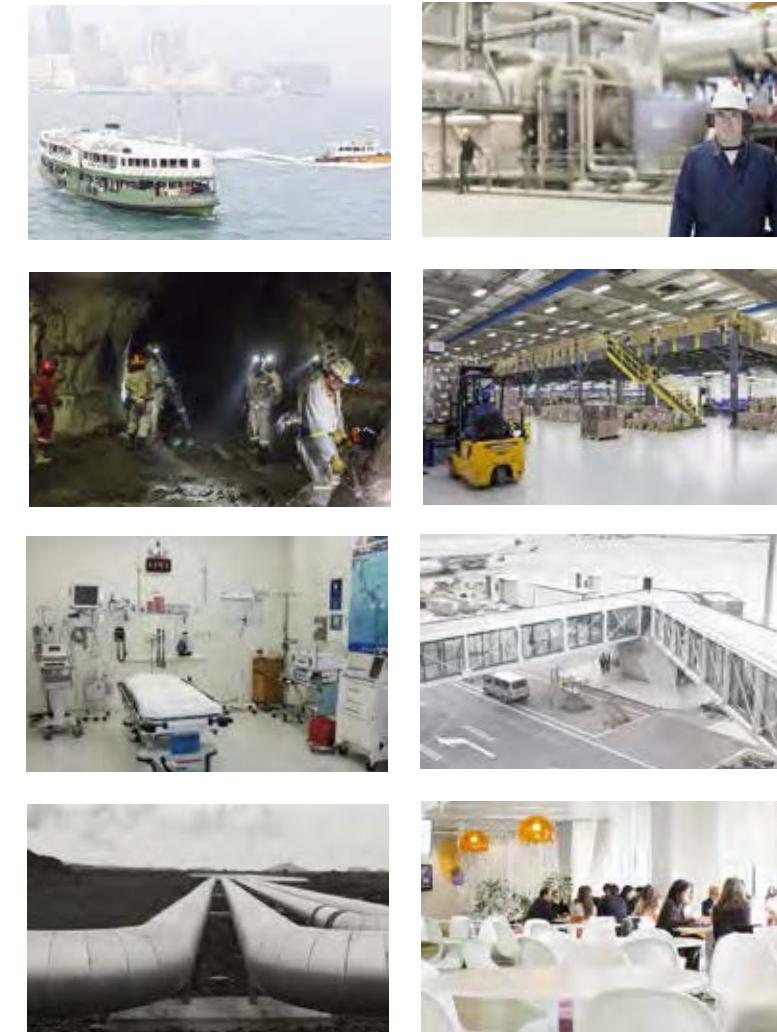
- Our photos should always be in full-colour unless you're producing materials which are only black and white.
- Supporting: reportage photography doesn't have to follow a gently coloured natural palette as it shouldn't be used on covers with our logo.
- Photos should be naturally lit, not studio shot.
- Photos should be in focus and taken without visual effects, e.g. motion blur or lens treatments, fish-eye lens.

A library of ready-to-use photos for each of our styles is available on <http://brand.pwc.com>.

Example in PowerPoint®



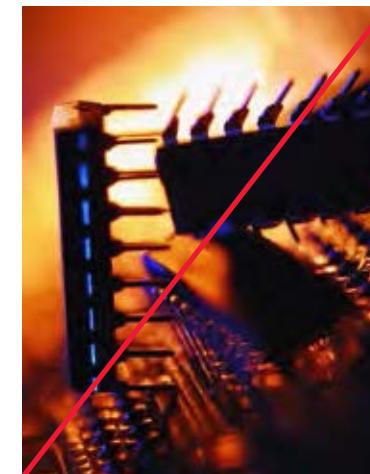
Examples



Supporting: reportage photography – what not to do

1. Avoid extreme viewpoints and abstract photos.
2. Don't use unnatural poses or staged situations.
3. Use shots that have been taken on location and not in studios.
4. Don't use overly stylised metaphorical photos. People shouldn't be 'acting out' situations or concepts.
5. Avoid stereotypes or clichés of industries and ethnicity as they won't feel real or connect with the viewer.
6. Photos shouldn't use extreme lighting effects like lens flare or have filters applied e.g. motion blur, pixelation.
7. Don't use black and white photography unless you can't use colour.
8. Avoid photos with religious content or logos from other companies.

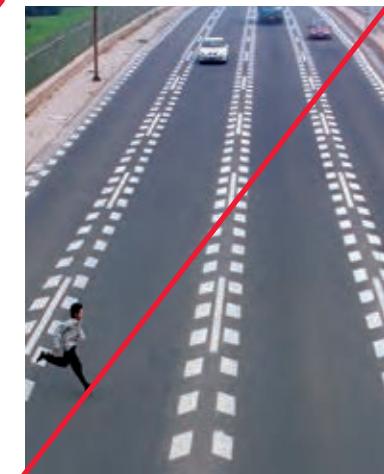
1. No abstract photography

2. No unnatural poses
No choreography

3. No studio shots



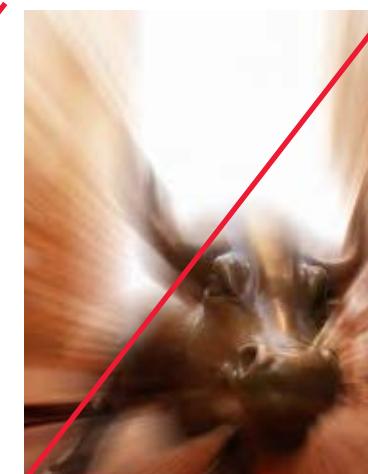
4. No metaphors



5. No stereotypes



6. No lighting/lens effects



7. Don't use black and white photography where colour is available



8. Avoid sensitive subjects



Our photography – how to find it



A library of ready-to-use photos for each of our styles is available on <https://brand.pwc.com>.

The options available are:

a. People: portrait (covers)

b. People: context (covers)

c. Supporting: reportage (inside pages)

Rights managed and royalty-free

Visit the photo library to download photos from our three styles. PwC photos are available for five years and then rotated. The expiration dates are in the details section of each photo in the library.

Rules on expired photography

If you use a photo for digital material (e.g. websites or eLearns) you must remove or replace it before the photo's expiry date. Please take a look at the Expired Photos Quick Guide for more information (added to our brand site 30 April 2012).

Photos used in printed material or videos don't need to be removed or replaced unless the material is reprinted or updated.

Important

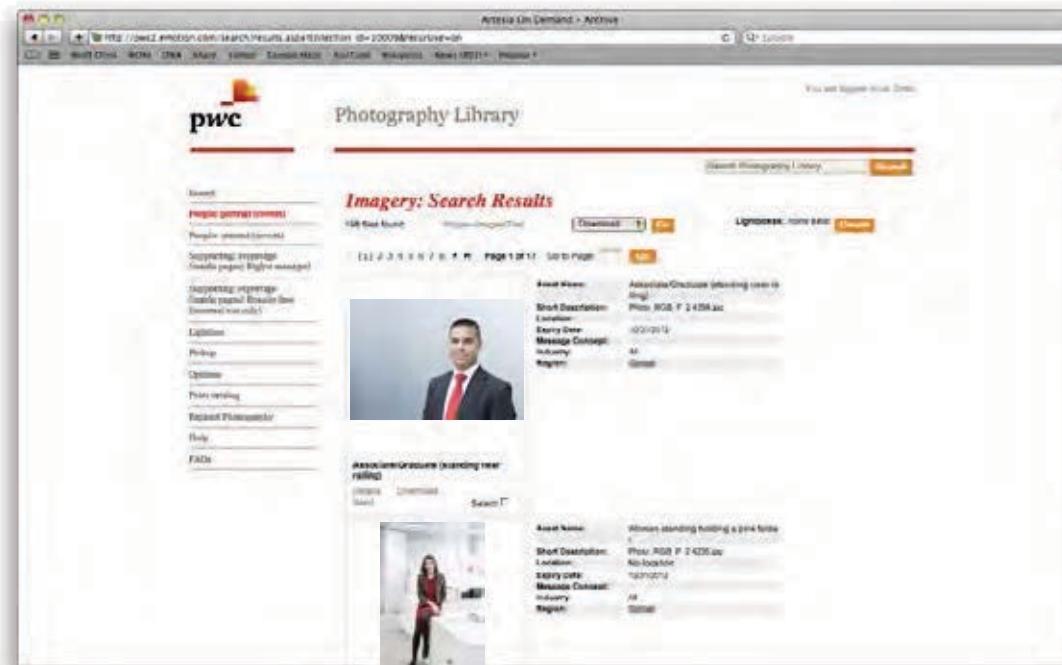
If you use an expired photo or don't remove or replace expired photos, our supplier can charge your business area ten times the license fee in addition to any copyright infringement fines. It's vital that you check any images you have used to make sure they haven't expired.

Expired photography

A list of the photos is available from the downloads menu on the right.

A library of ready-to-use photos for each of our styles is available on <http://brand.pwc.com> along with a full list of expired photography.

(a) People: portrait (covers)



(b) People: context (covers)



(c) Supporting: reportage (inside pages)



Our photography – definitions

Usage rights

What is rights-managed (RM)?

Rights-managed (RM) photos are sold and priced based on how they will be used. We can ask for exclusive rights to the photo for a set time, preventing it from being used by other agencies or competitors. There will be an additional cost for exclusive use.

To find the cost of an RM image license, click on the “\$” icon under the image thumbnail. The system will then ask for usage characteristics and download size, and will quote you a price based on your answers. You may change your answers at any time prior to checkout. Rights-managed images have the code RM next to the photo.

Rights-managed photos are licensed with restrictions on usage, such as limitations on size, placement, duration of use and geographic distribution. The licensing fees are based on factors such as the usage, industry, duration, media, circulation and geographic distribution. You are typically granted one-time usage rights (though this can be negotiated according to your needs). By using rights-managed photos, you are assured that there is limited usage of the image; you can even request exclusive rights to an image to eliminate its simultaneous usage by other agencies and competitors.

What is royalty-free (RF)?

Royalty-free (RF) images are priced based on the purchased file size and not on how or what you are using them for. Prices for RF images can be found by clicking on the image thumbnail, or by adding the image to your shopping cart. The purchaser of any RF product has continued usage rights without having to pay additional royalties. Royalty-free images are noted by the code RF next to the photo.

Royalty-free images are photographs created for general use. We pay to get a copy of the photo that can be used for unlimited or a fixed number of times for certain purposes without paying additional fees. With royalty-free images, the copyright remains the property of the artist or photographer. The licensing specifies how many times the image can be utilized and lists any restrictions for its use. Royalty-free means that in most circumstances an image can be used without having to pay royalties to the creator of it.

Under a standard royalty-free license, a photo may be used for private and professional creations and application; for example, on a website or in print advertising. The license does not allow the photo or illustration to be used for commercial purposes. For example, you can't use the photo on a poster, coffee mug or T-shirt to sell those for profit.

Our information graphics



Overview



Photography should always be our first choice when talking about people and relationships.

This is why information graphics never appear in our activated logo on front or back covers or on the landing page of a website. (But it's fine to use photography and graphics within the same document or website).

Introducing information graphics does increase the flexibility of our brand system. We use them to make ideas, data, processes and information more accessible. They're used for both internal and external audiences.

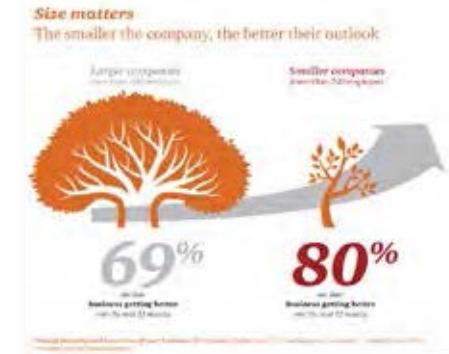
Defining the styles and how they're used keeps our brand consistent. So we don't use other styles, clipart or cartoons. These over-stylised approaches can also alienate different nationalities, generations and genders, or simply go out of fashion. We want our approach to be long lasting and relevant to as many people as possible – a style that works globally. They also work well with our logo, fonts, colours and photography.

We don't use information graphics to decorate work – we use them to tell a story more effectively than words on their own. The right choice of words is often enough to get a message across, so use graphics carefully. Too many images can be as confusing as too many words.

And we don't use photos as icons or pictograms or integrate them into line drawings, infographics or data visualisations.

For best results, it's a good idea to work with professional designers to create information graphics.

Infographics



Line drawings



Pictograms



Icons



What not to do



Definitions



We've chosen the following definitions for our information graphics to support a network wide common understanding and to make it easier to define and share best practice. They can all be animated or static.

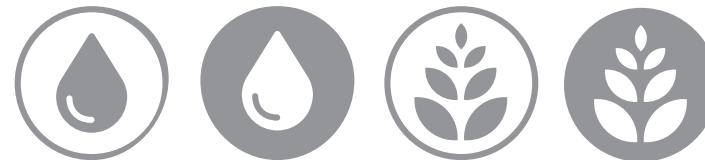
a. Icon

An icon is a universally accepted graphic symbol.

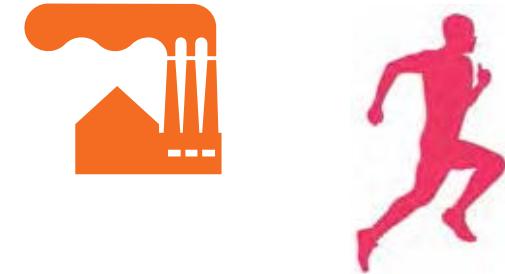
There are ready-to-use icons on our brand site which you can download. We'll be adding new ones regularly.

Designers can create icons for print by following the guidelines on page 82. For advice on icons for online and digital applications please refer to our online guidelines.

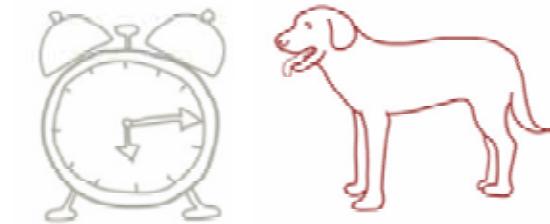
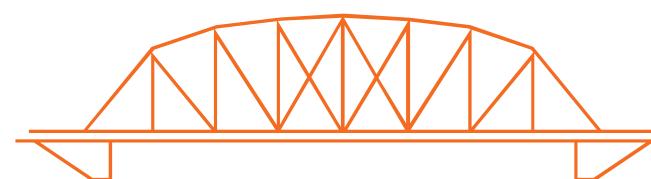
(a) Icons



(b) Pictograms



(c) Line drawings



b. Pictograms

A pictogram is a simple drawing that represents a specific idea, object or concept.

c. Line drawings

Line drawing uses simple, similar width lines, without shading or excess detail, to present an idea or concept.

d. Infographics

An infographic is a combination of at least two of the following four elements to show an idea or concept - icons, pictograms, words, numbers.

e. Data visualisation

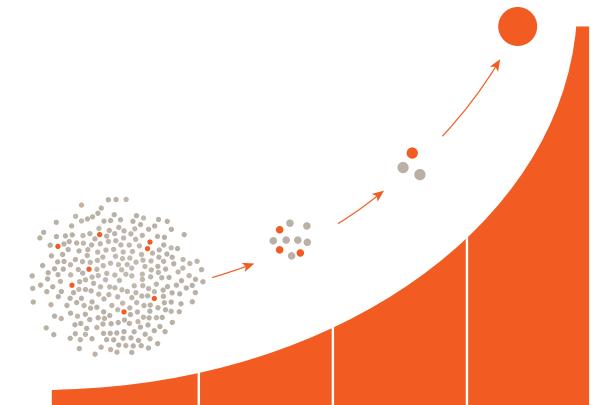
Data visualisation is a visual display of measurements using shapes, words and numbers that lets the user find their own story or conclusion.

Don't use photos as icons or pictograms or integrated into line drawings, infographics or data visualisations.

(d) Infographics



(e) Data visualisation



Basic principles

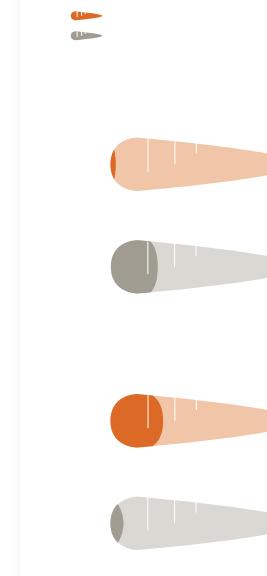
When to use information graphics



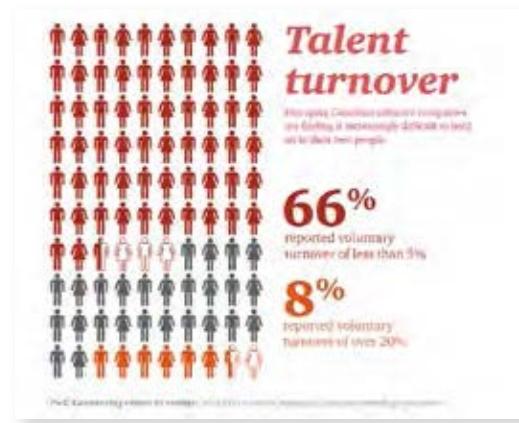
These principles apply to all styles in both static and animated forms:

- a. to make complex ideas and data easier and quicker to understand.
- b. to show a process or story in a short, clear and engaging way that words on their own couldn't do.
- c. to signpost information so it's easier for people to find what they're looking for.
- d. to make documents, presentations and online materials more compact and their meaning more immediate.
- e. to overcome language barriers by using visuals that everyone will understand.

(a)



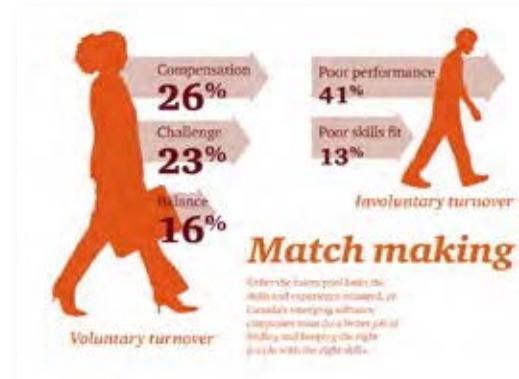
(b)



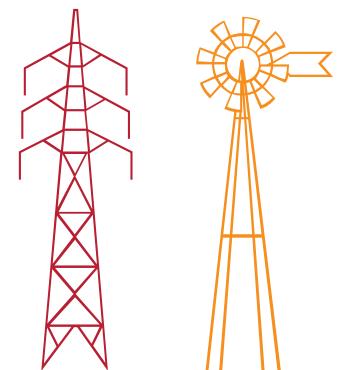
(c)



(d)



(e)



Basic principles when not to use information graphics

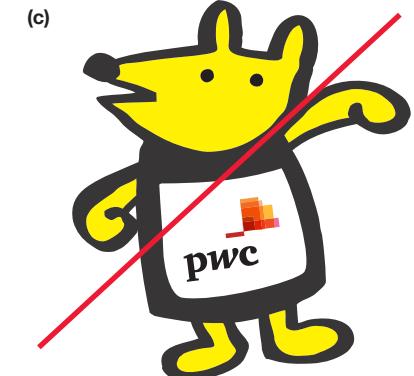
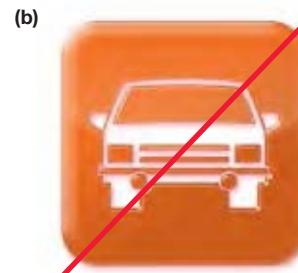


You can use information graphics to support complex data, processes and concepts, as long as it's appropriate to the content of your communication and audience. Don't use it simply for decoration or as a substitute for photography.

When not to use illustration:

- a. Don't use information graphics to create logos or sub-brands.
- b. Don't use over-stylised or elaborate information graphics, and don't make them like 3D (the exception is in online use to show the functional nature of an icon).
- c. Don't create characters or cartoons, or use clipart.
- d. Don't use information graphics as a substitute for reportage photography of a real place or activity.
- e. Don't use information graphics on covers or to replace our primary photography when talking about people and relationships.
- f. Don't use information graphics on front covers or on the landing pages of websites.

What not to do



Basic principles where to use information graphics



These principles apply to all information graphics.

Where to use information graphics:

- a. inside spreads of all types of documents (proposals, thought leadership and reports)
- b. online.
- c. in training materials including eLearns.

Can also be used;

- in materials for events and exhibitions
- on merchandise
- in presentations
- in video.

Where not to use information graphics:

- a. Don't use inside our activated primary or secondary logo.
- b. Don't use on front or back covers.
- c. Don't use next to our fixed logo (there must be double the normal minimum space requirements).
- d. Don't use in advertising.
- e. Don't use on stationery.
- Don't use in email banners or email signatures.

The use of recognised social media icons on email signatures may be used if approved by your territory leadership.

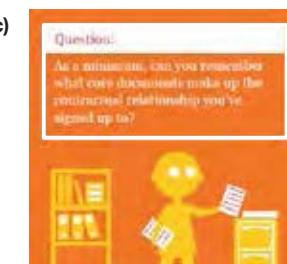
(a)



(b)

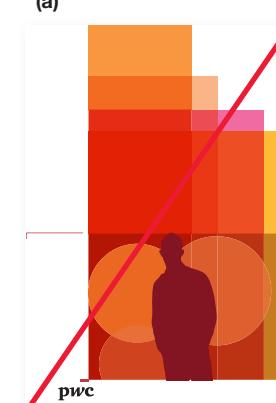


(c)



What not to do

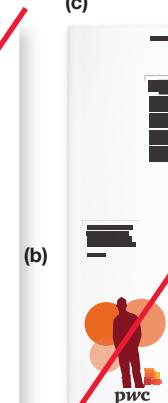
(a)



(b)



(c)



(d)



(e)



Basic principles

What our information graphics look like



What our information graphics look like:

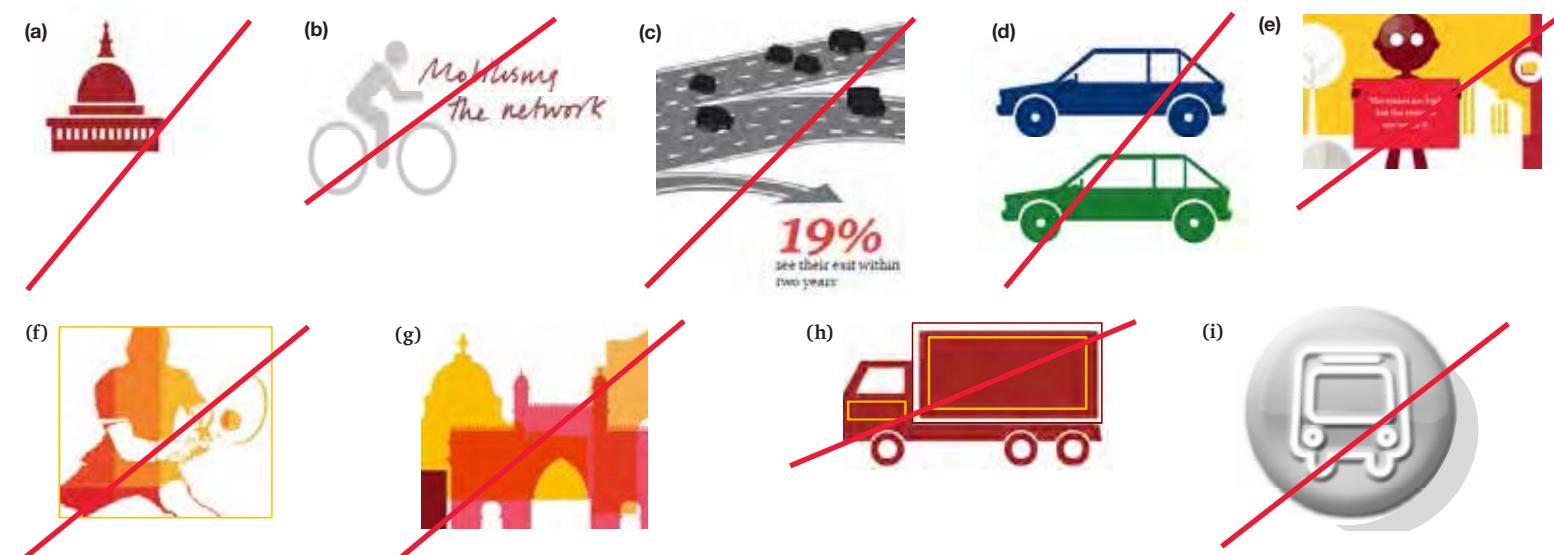
- They always use our fonts in sentence case, not all capital letters.
- Hand drawn lettering can be used with our line drawing style of information graphic but not with any other style. Again in sentence case, not all capital letters.
- They always use our core colours and/or tints of our core colours.
- They follow our guidance on recommended colour families. See page 37 'Charts and graphs – colour families'.
- They follow the same use-of-colour accessibility rules as shown on page 39.
- They can use graduated tints to create shadows if they make the illustration's meaning clearer.



What our information graphics don't look like:

- Don't use other fonts.
- Don't use hand-drawn lettering unless the information graphic is also in our line drawing style.
- Don't use black (except for text).
- Don't use any colours that aren't our core colours.
- Don't use more than three core colours and their tint families.
- Don't use the colours from our logo panels.
- Don't imitate the layers of our logo panels.
- Don't use keylines unless they're essential to the meaning.
- Don't add shading/drop shadows to icons and pictograms for print.

What not to do



Icons – principles for use in print



There are ready-to-use icons on our brand site which you can download. We'll be adding new ones regularly.

What our icons for print look like:

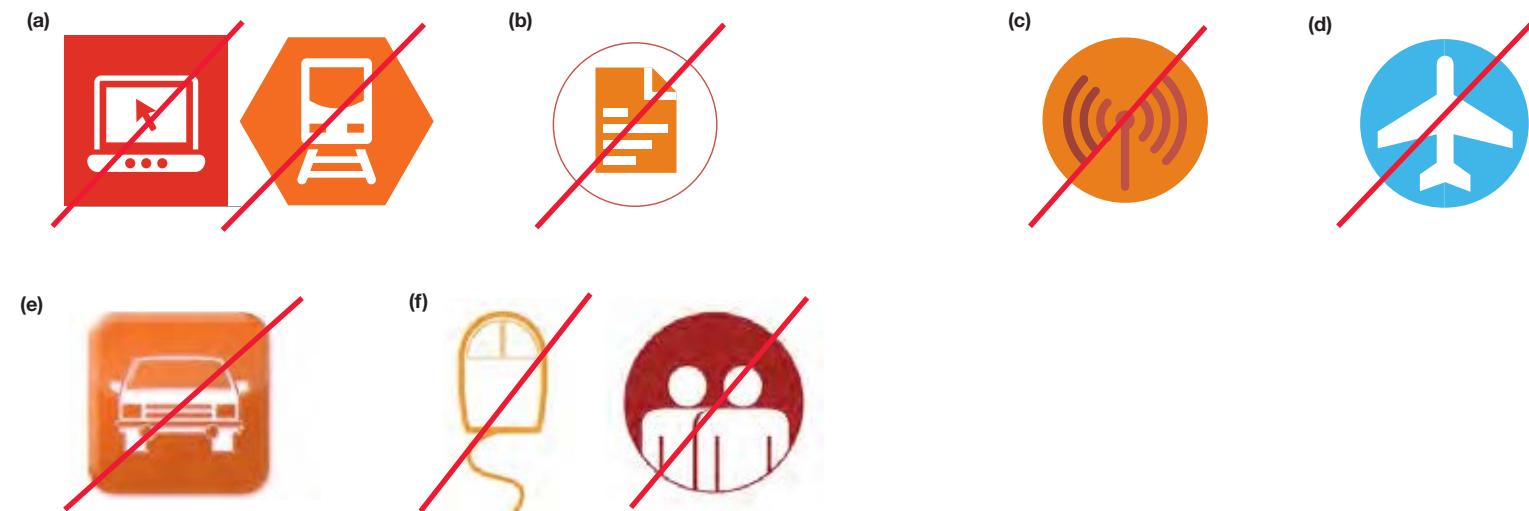
- Shapes are as simple as possible so their meaning is always clear.
- Shapes and lines are rounded, without hard edges.
- They use shapes on their own or framed in a circle.
- They only use white and our core colours.
- In a coloured circle, the icon is white. In a white circle, the icon is the same colour as the outline of the circle.
- All lines are a similar width, including the outline of the circle. We suggest a minimum line width of 1mm.
- We suggest a minimum size of 4mm for an icon.



What our icons for print don't look like:

- a. Don't use other shapes unless they are part of an infographic.
- b. Don't use different colours for the icon and the circle outline.
- c. Don't use any colour other than white if they're on a coloured background.
- d. Don't use any other colours or tints (only our core colours).
- e. Don't use in 3D for print.
- f. Don't use very different line widths.

What not to do

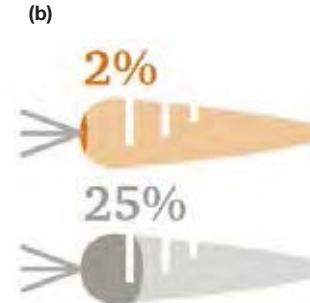


Pictograms – principles



What our pictograms look like:

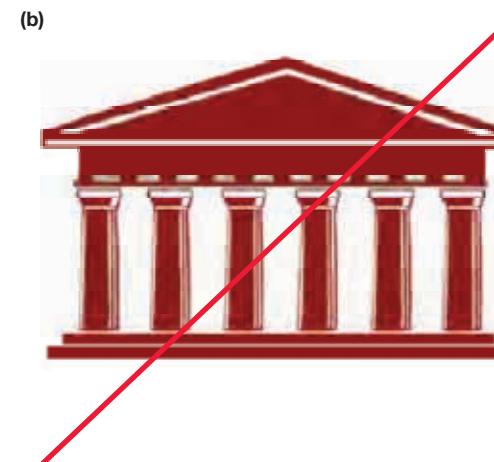
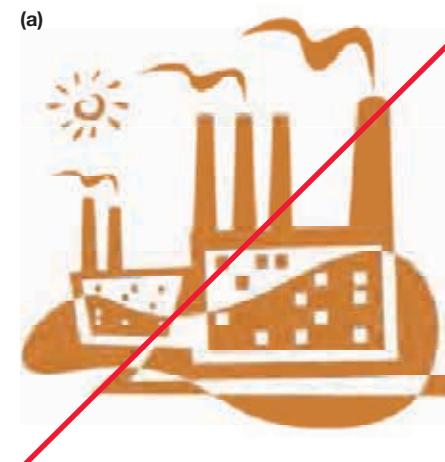
- a. Shapes are as simple as possible so their meaning is always clear.
- b. Shapes are our solid core colours or tints.
- c. They're created using no more than three of our core colours.
- d. You can use shading to make the meaning clearer in relation to their use as part of an infographic.



What our pictograms don't look like:

- a. Don't overcomplicate the shapes.
- b. Don't use any unnecessary lines or details.
- c. They're 2D, not 3D (so flat with no shading) see (d) above as the exception.

What not to do



Infographics– key principles



An infographic is a combination of at least two of the following four elements to show an idea or concept - icons, pictograms, words, numbers. It's an easy to understand combination of the following:

- a. an icon and/or pictogram with words.
- b. an icon and/or pictogram with numbers.
- c. an icon and/or pictogram with words and numbers.
- d. words and numbers combined to create a visual outside of normal text (so no icon or pictogram).



Line drawings – key principles



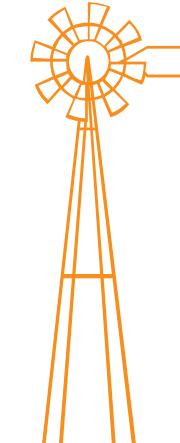
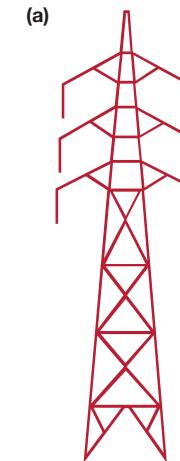
Our line drawing uses simple, similar width lines, without shading or excess detail, to present an idea or concept.

Line drawings are a good way to capture and explain processes, ideas and information quickly. They're what we use instead of cartoons, caricatures and clipart.

We keep them simple because the more detailed they are, the harder people have to work to distinguish decoration from meaning. And over-stylised line drawings can alienate different nationalities, generations and genders, or simply go out of fashion. We want our approach to be long lasting and relevant to as many people as possible – a style that works globally.

What our line drawings look like:

- a. Lines can be solid with a more technical appearance.
- b. The line style can also have a softer quality as if it's been drawn in pencil.
- c. Both line drawing styles can be in white on one of our core colours, or in our core colours on a white background.
- c. If there are words with the line drawing they're kept to a minimum and easy to read. Our fonts or hand drawn lettering can be used with line drawings.



(b)



Get out of bed.

Get out of bed...
Get out of bed...

ITC Charter

Helvetica Neue Roman

Georgia Regular

Arial Regular

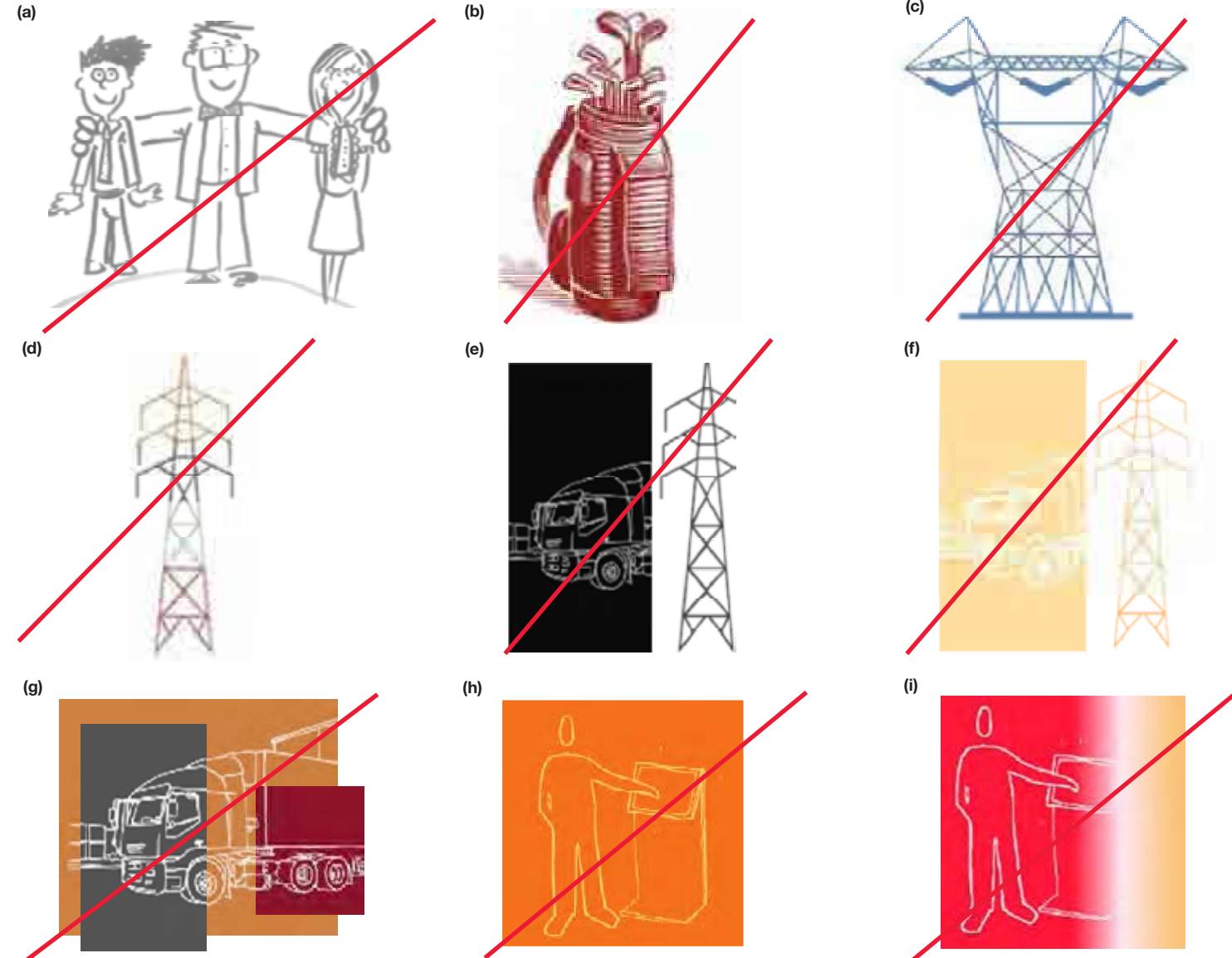
Line drawings – what not to do



What our line drawings don't look like:

- a. Don't use line drawings if your content's about people and relationships – use photography. It's fine to use line drawings when you're describing a process involving people.
- b. Don't add any shading or unnecessary detail unless it's to make the concept location or action clear.
- c. Don't use any colours except for our solid core colour.
- d. Don't use more than three of our colours in any one complete line drawing when placing it on a white background.
- e. Don't use black.
- f. Don't use pale colours on a white background or white on pale colours.
- g. Don't put line drawings on more than one coloured panel.
- h. Don't use a coloured line on a coloured background. Only use white.
- i. Don't put line drawings on graduated backgrounds.

What not to do



Data visualisation – key principles



Data visualisation is a visual display of measurements using shapes, words and numbers that let the user find their own story or conclusion.

By combining data with graphics, we can convey information quickly, effectively and with great precision.

We already use graphs and charts widely. Here's three examples of how simple shapes can be combined to make data more engaging.

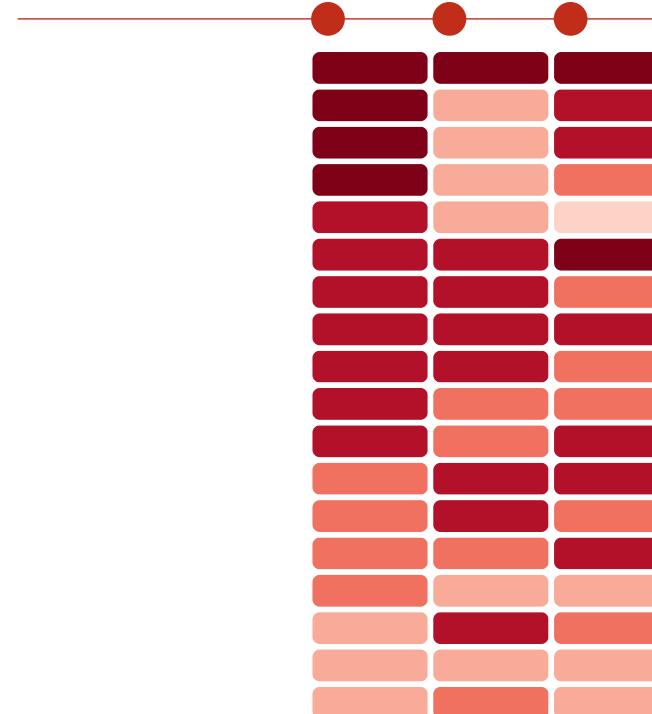
All the basic principles relating to what our information graphics, charts and diagrams look like apply data visualisation. Heat maps and bar charts are the one exception. You can use rounded cornered shapes as shown here on the heat map.

It's a good idea to work with a professional designer to create these more involved and often interactive visualisations of data.

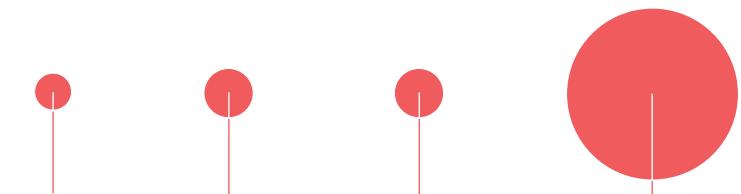
What our data visualisation don't look like:

- Don't include too much information. Look for the right balance. Lack of editing dilutes the message.
- Don't add interactivity just to make your data 'cool' or to 'jazz it up.' If meaning isn't present, adding highlights or movement won't add value.

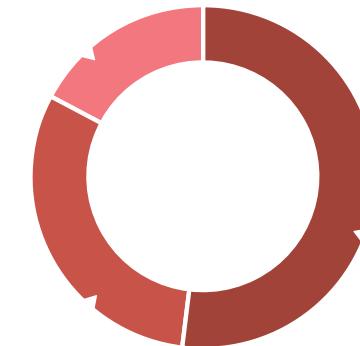
Heat map



Bubble chart



Diagram



Version 5
March 2013

Strictly private and confidential

Design system in more detail



Basic principles

The following pages tell you how to implement our visual identity across communications being put together in professional DTP software (Adobe CS InDesign® and Illustrator®). For more information see the 'Literature guidelines' on <http://brand.pwc.com>. You can also find guidance for MS Office® applications (Word®, PowerPoint® and Excel®) there.

a. Navigation, web address

A web address relevant to the content and/or helpful to the reader. You don't have to include one. If you decide not to, don't use this area for anything else – leave it clear. See page 94 for more information. Font: lower case ITC Charter Regular.

b. Value outcome headline

Client value – the outcome.
Font: sentence case ITC Charter Black Italic* without full points.

c. Pull-out frame

The pull-out frame is a cornered, dotted line. Use it above the relationship story/secondary copy to hold the text.

d. Relationship story/secondary copy

We use this element on all literature covers. It describes the outcome and how we helped to create the value we wanted. It doesn't have to appear on advertising, posters, banners or window graphics presenting a generic message.

Font: Sentence case ITC Charter Italic.

Date formats: August 2011 or 1 August 2011.

e. Photography

Focus on people. Use primary photography only.

f. Logo

An expression of our ability to build relationships and create value.

Although communications might vary depending on the style you're using, the basic structure stays the same.

*The word 'Black' in the name 'ITC Charter Black Italic' is part of the name of the font – it's nothing to do with its reproduction colour.

(a) _____

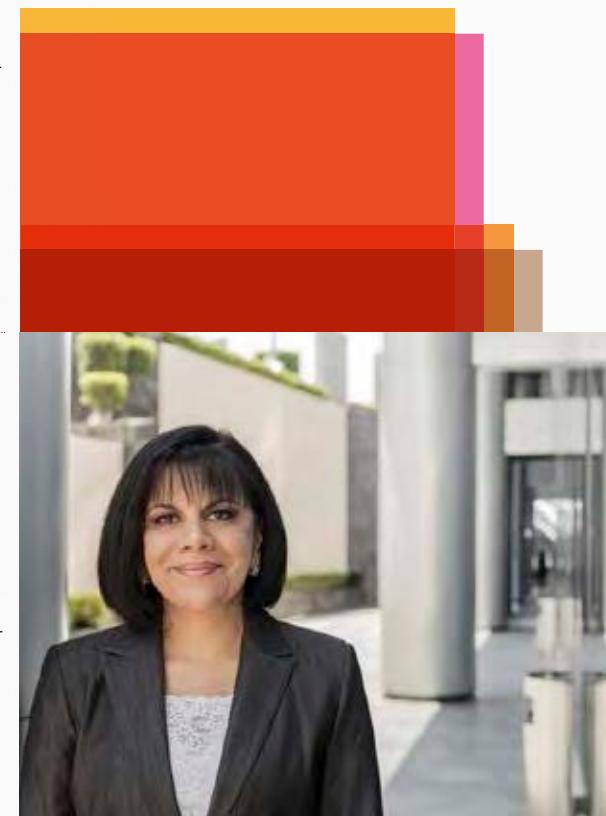
(b) _____

(c) _____

(d) _____

(e) _____

(f) _____



pwc

Our three communication styles

We use three printed communication styles. We've designed them so we can vary the tone we speak in and give options for different scenarios and applications.

a. Primary activated logo style

Our primary activated logo style uses the full-colour multiple panels and is the most visible and vibrant of the styles. See page 91 for more information.

b. Secondary activated logo style

Our secondary activated logo style uses two panels of the same colour (70% and 40% strength tints) from the core solid colour palette which forms three distinctive areas. The main panel, connector bar, and pull-out frame for the relationship story/secondary copy are always 100% strength of the chosen core solid colour.

This style's useful when you need to differentiate or colour-code periodicals and documents (we don't colour-code parts of the business).

As it can be reproduced in two-colour special litho printing as well as four-colour CMYK process printing, you can also use it if you need to keep costs down.

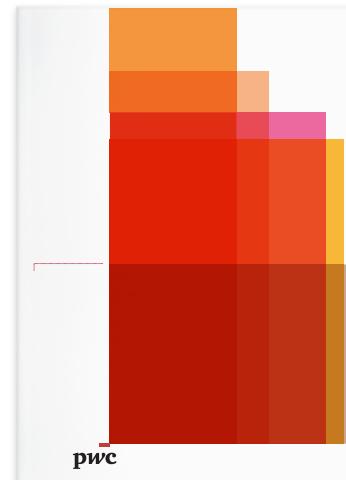
c. Fixed logo style

Our fixed logo style doesn't use an activated logo. It has a solid line (d) to signify a panel, this is called the panel frame. See page 94 for more detailed information.

The halftone version of the fixed logo can also be used in white on one of our core colours or in one of our core colours on a black or white background.

There are some restrictions on the use of certain colour options. This is to make sure our logo is legible at all times. See pages 11 and 12 for more information.

(a) Primary activated logo style



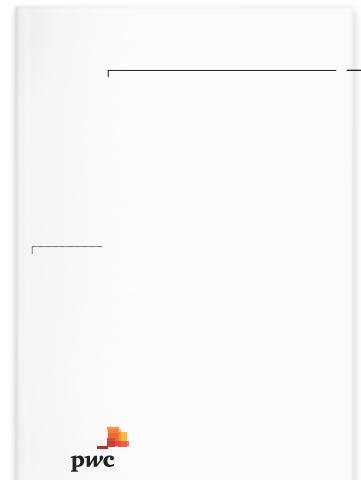
Without photo

(b) Secondary activated logo style

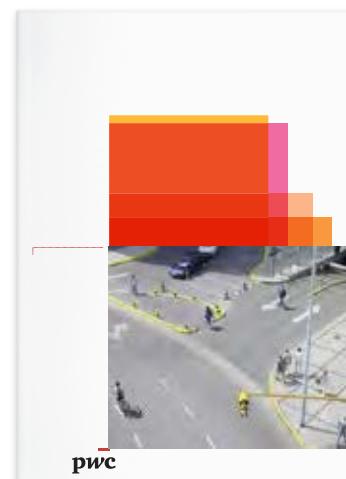


Without photo

(c) Fixed logo style



Without photo on literature covers



With photo



With photo

(d)



Primary activated logo style

Our primary activated logo style uses the full-colour activated logo.

At least one of the logo panels or the photo should bleed off the right-hand print margin. You can also bleed a panel off the top of the page, but you don't have to. If bleed doesn't work for technical reasons (like on desktop printing), or it isn't suitable, keep the panels in the activation area.

Always make sure that at least two of the logo panels are in full view and don't bleed.

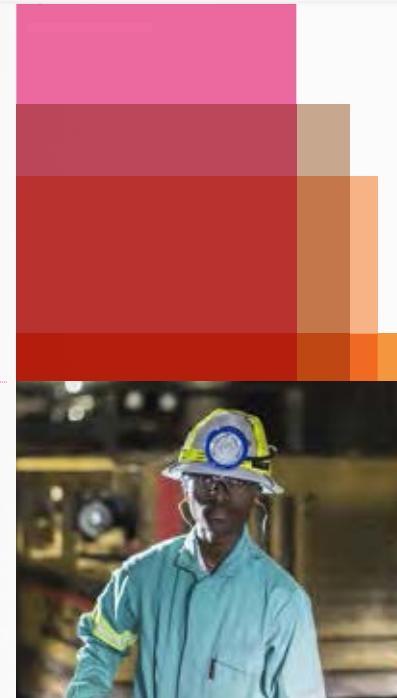
See page 104 for more information.

- a. If you bleed a logo panel off the top of the page the URL type should reverse out to white.
- b. Always align the outcome headline to the top left of one dominant panel (as shown in these examples). See 'Positioning type on covers' on page 114 for more information.
- c. We use the relationship story/secondary copy and date on all literature covers. It doesn't have to appear on advertising, posters, banners or window graphics presenting a generic message.

You can use the primary activated logo with or without a photo. If you're using professional DTP software you can edit our 'live' activated logo artwork to create new versions.

Or you can choose from a number of ready made activated logo templates on <http://brand.pwc.com>.

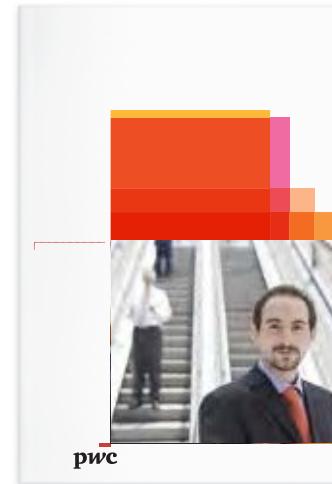
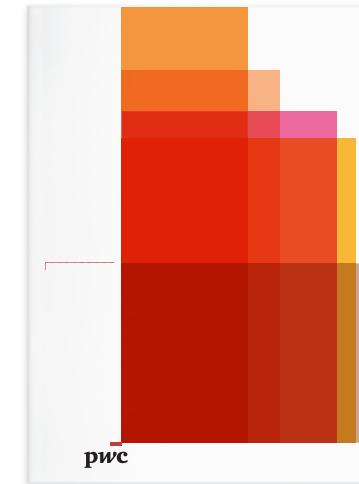
(a)



(b)



(c)

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Secondary activated logo style

Our secondary activated logo is made out of two colours. Our wordmark is always solid black. The connector bar and panels can be any one of our core solid colours.

- a. The connector bar and main panel are always 100% full strength solid colour.
- b. One of the other two panels is always 40% strength tint of the same colour.
- c. The second of the two panels is always 70% strength tint of the same colour.
- d. The pull-out frame is either black or 100% strength of the chosen solid colour.

See page 109 for details on how this logo style is constructed.

One of the panels or photo must always bleed off the right-hand margin. If bleed doesn't work for technical reasons (like on desktop printing), or it isn't suitable, keep the panels in the activation area.

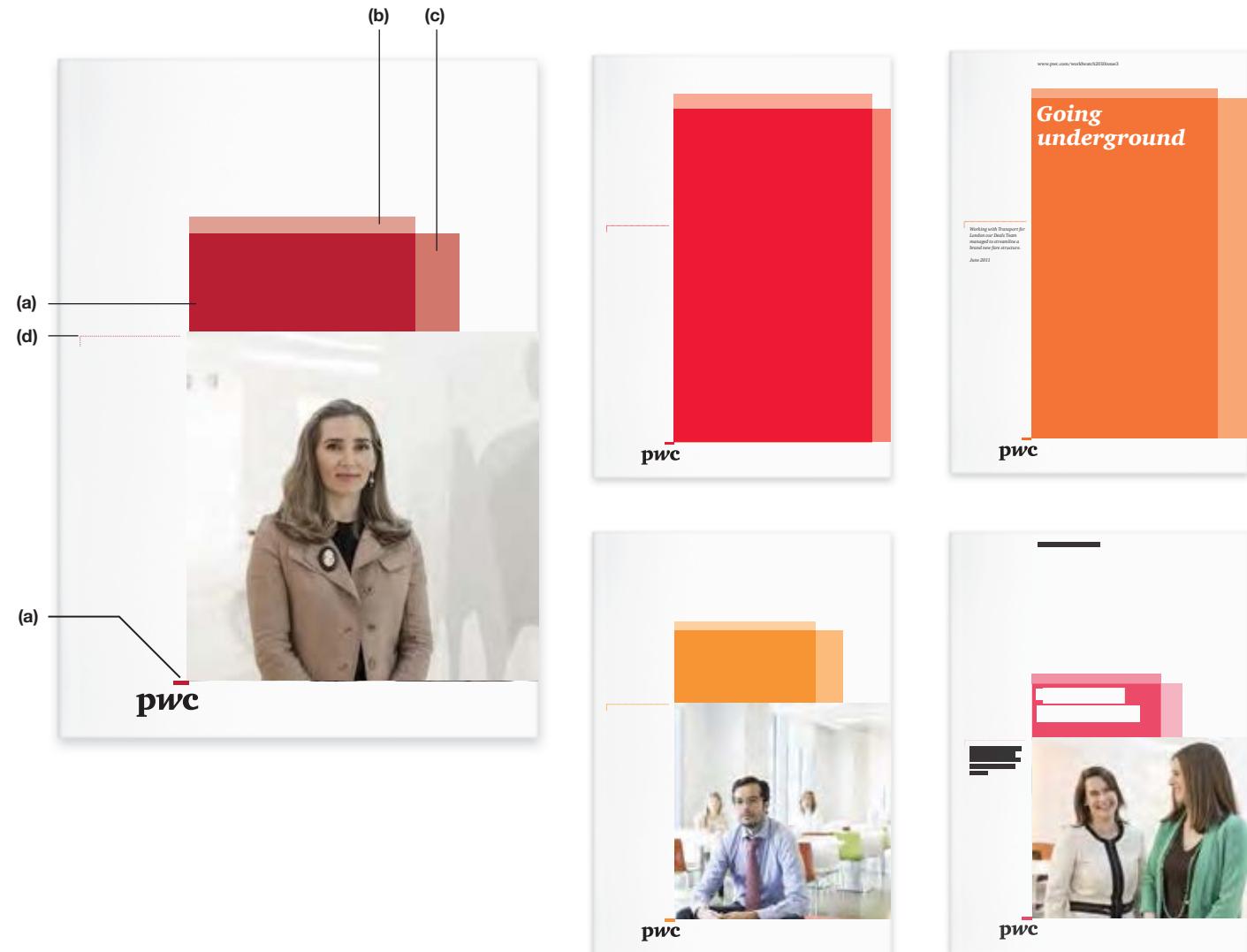
You can use this style with or without a photo, but two panels should always be visible.

Our secondary activated logo should always contain an outcome headline on the full strength 100% solid colour panel.

We use the relationship story/secondary copy and date on all literature covers. It doesn't have to appear on advertising, posters, banners or window graphics presenting a generic message.

If you're using professional DTP software you can edit our 'live' activated logo artwork to create new versions.

Or you can choose from a number of ready made activated logo templates on <http://brand.pwc.com>.



Fixed logo style

The fixed logo style uses our fixed logo and a solid line to signify a panel – this is called the panel frame.

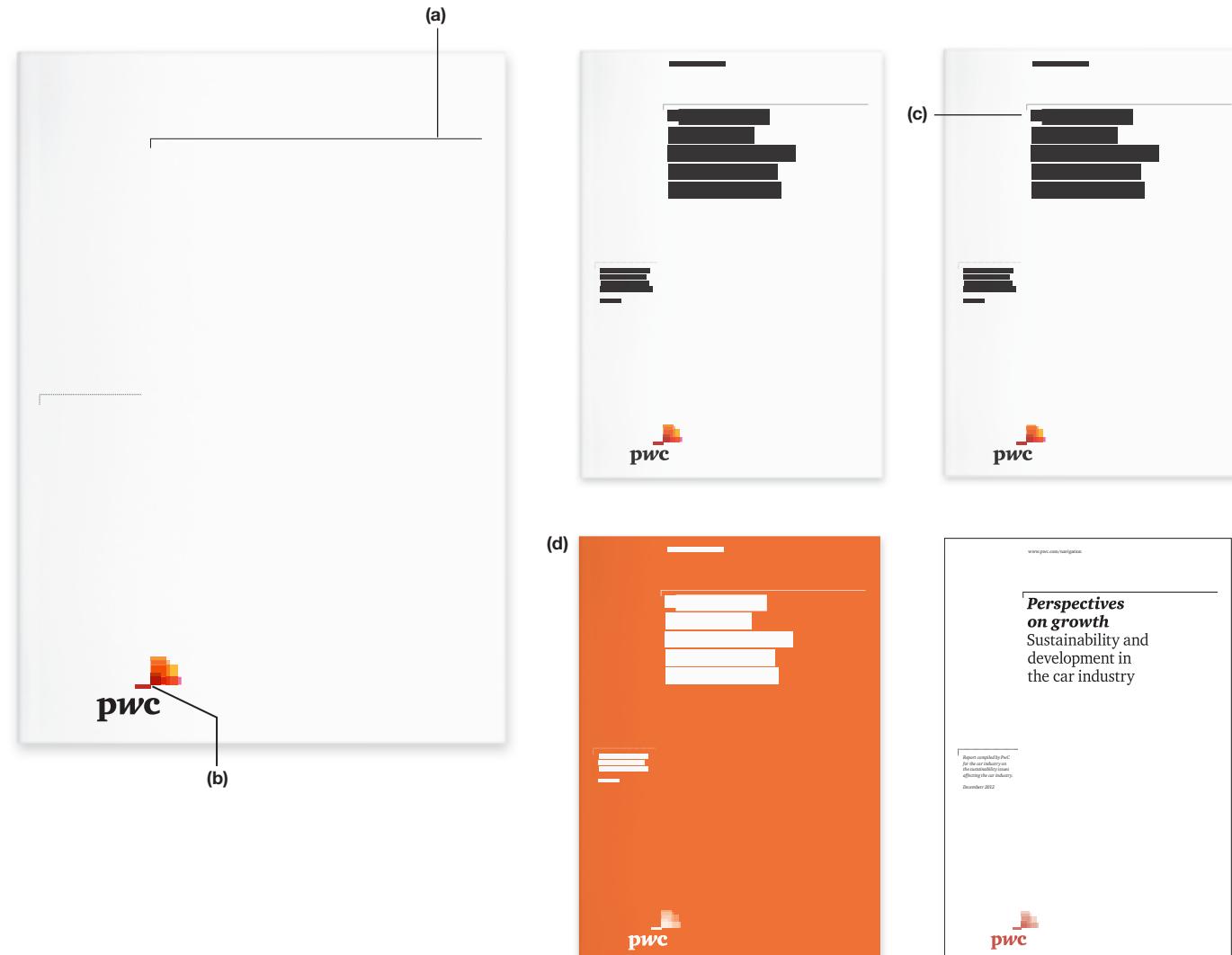
- a. The panel frame (a cornered, solid line) goes above the outcome headline to replace the activated logo panel that usually holds text.
- b. Our fixed logo sits in a set position on the document cover to make sure there's a strong relationship between our logo and the outcome headline. For more information see 'Using a fixed logo style' on page 110.

You can find ready-to-use example cover grids in the 'Logo/template finder' on <http://brand.pwc.com>.

- c. The panel frame and outcome headline should be black, or one of the colours from our core solid colour palette (except yellow).
- d. You can use a full-colour background on covers as long as it's one of our core solid colours (except yellow). On full-colour covers you should reverse the type out in white and use the negative halftone transparent version of our fixed logo. But bear in mind that this style uses more ink.

We use the relationship story/secondary copy and date on all literature covers. It doesn't have to appear on advertising, posters, banners or window graphics presenting a generic message.

We don't use photos with the fixed logo on literature covers. But you can use photos with the fixed logo on other applications, e.g. advertising, events and exhibitions and newsletters. For more direction on how you can use photos with the fixed logo check to the guidelines for the application you're working on.



Navigation, URL/web address

We have a specific area within our identity system to show a web address to help the user navigate to more detail and content.

The web address should always include www. and be relevant to the content and/or helpful to the reader. You should only use an address if it's clear enough to be understood, is memorable and is short enough to be readable.

Avoid complex and hard-to-read address lines presenting multi-use sub-domain references.

Advertising should always present at minimum www.pwc.com as a mechanism to drive people to more content.

- a. You can use your main territory address or www.pwc.com if suitable.
- b. If you use a web address in the relationship story/secondary copy, don't use one at the top.
- c. You don't need to apply the navigation at all if it isn't suitable. If you decide not to use it, leave the area clear.

Maximum length

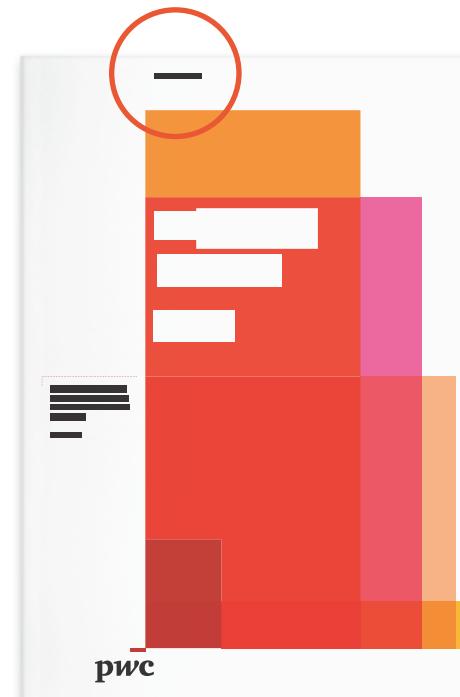
Web addresses shouldn't be more than 30 characters.

(a) Navigation in activated logo area

www.pwc.com

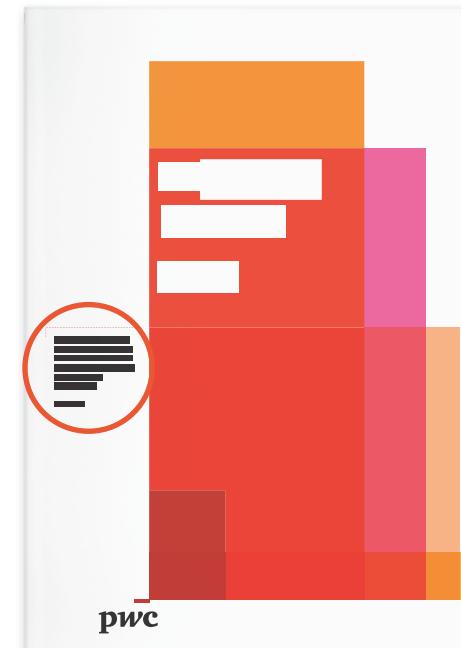
or

www.pwc.com/globaloutlook



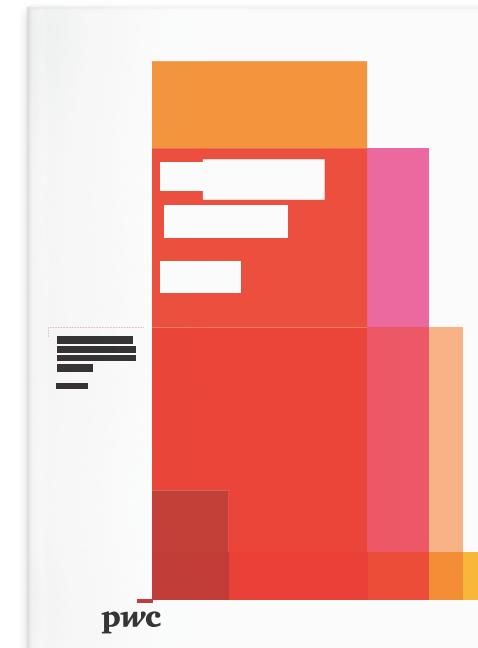
(b) Navigation in relationship story/secondary copy

How through analysis of old music formats, record stores can halt the decline of CD sales. Learn more at www.pwc.com/globaloutlook



(c) No navigation

No URL/web address



Story, date and frame colours on covers

Pull-out frame colours

Pull-out frame colours

a. Primary activated logo style covers

Our dotted pull-out frame should be black, 'logo burgundy' (from our connector bar) or a core solid colour which most closely resembles the predominant colour produced from your design within our primary activated logo (you can't use yellow or grey).

b. Secondary activated logo style

Our dotted pull-out frame can either be black or 100% of the core solid colour used to create the secondary activated logo.

c. Fixed logo style

If you're using the dotted pull-out frame on a coloured background it should be in white.

If you're using it on a white background it should be in black.

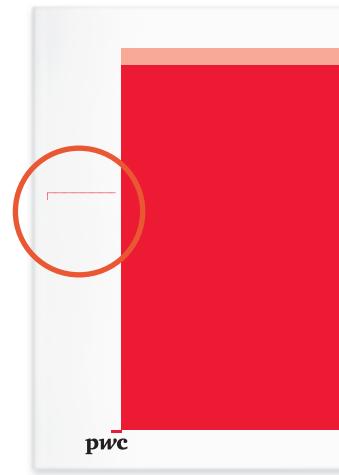
Pull-out frame colours

(a) Primary activated logo style



Black	Logo burgundy (from the connector bar)	Core solid colours	
		Yellow	Rose
		Tangerine	Burgundy
		Orange	Maroon
		Red	Grey

(b) Secondary activated logo style

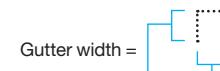


(c) Fixed logo style



Black	White (when used with a background colour)

Pull-out frame – dotted line



Colours



Solid yellow can't be used

Relationship story/secondary copy, date formats and pull-out frame colour on covers

Relationship story/secondary copy

We use this on all our literature covers to describe the outcome and how we helped to create the value wanted. It should ideally be no longer than six lines.

The type should always be black – except when you're using it with our fixed logo style on a coloured background then it should be white.

You can move the relationship story/secondary copy up or down on the page, but must be lower than the outcome headline by at least one paragraph return (a) (b). When using a photo the pull-out frame should align with the top of the photo (b).

Date formats

We use the following date formats August 2011 or 1 August 2011 to keep consistency throughout our literature system in all territories.

Pull-out frame colour on covers

Primary activated logo style

The dotted pull-out frame is black, 'logo burgundy' (from our connecting bar) or a core solid colour (except solid yellow or grey) which most closely resembles the predominant colour produced from your design within our primary activated logo.

Secondary activated logo style

The dotted pull-out frame is either black or 100% of the core solid colour used to create the secondary activated logo.

Fixed logo style

The dotted pull-out frame is black or white (when used on a coloured background).

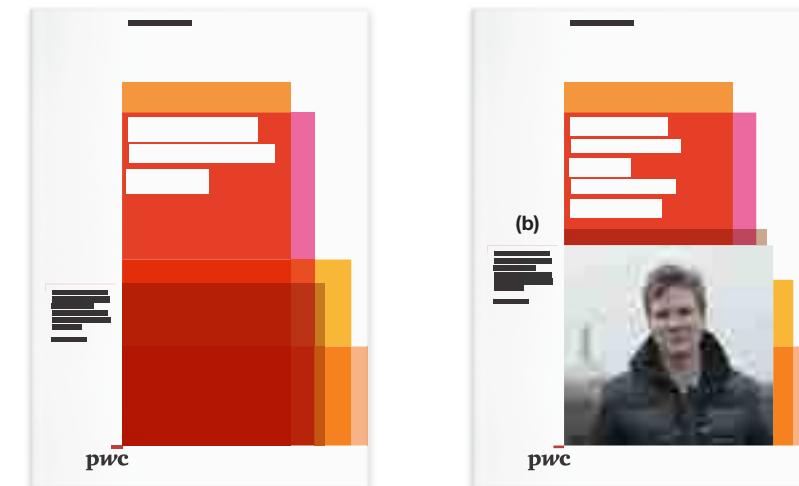
Example of an outcome headline with a relationship story/secondary copy and date format

Managing tomorrow's people

We've collaborated with leading thinkers and new graduates to scope scenarios exploring how organisations might work in the future.

November 2012

Vertical positioning of relationship story/secondary copy

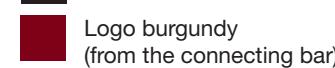


Colours available to use on the pull-out frame of the relationship story/secondary copy

Primary activated logo style



Black



Core solid colour palette



Secondary activated logo style



Black

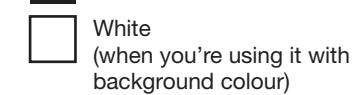
Core solid colour palette



Fixed logo style



Black



Story, date and frame colours on covers

Relationship story/secondary copy

We use this on all our literature covers to describe the outcome and how we helped to create the value wanted. It should ideally be no longer than six lines. It doesn't have to appear on advertising, posters, banners or window graphics presenting a generic message.

Use black type, except when you're using it with a fixed logo style with a single coloured background where the type's white.

- c. **The relationship story/secondary copy**
You can place this copy anywhere within the first column, but it must be lower than the outcome headline by at least one paragraph return.

d. Pull-out frame

When using a photo the pull-out frame should align with the top of the photo.

Date formats

- e. Always use the following date formats:
August 2012 or 1 August 2012.

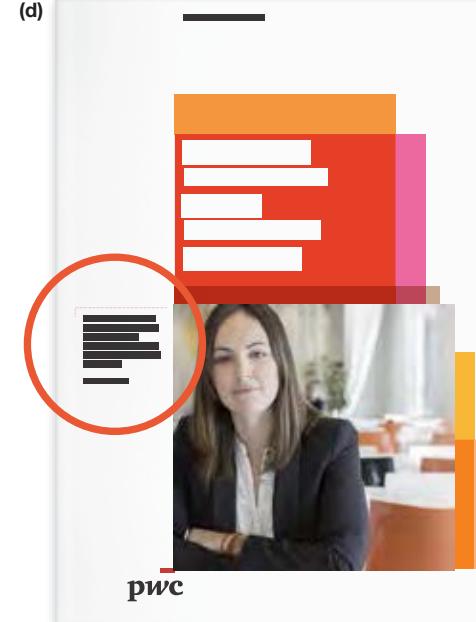
Pull-out frame

Relationship story/secondary copy

(c)

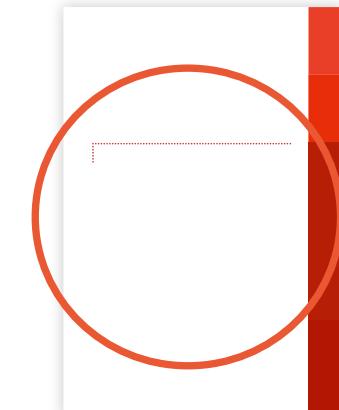


(d)



Date formats

(e)



Inside spreads

Our spreads should feel editorial, delivering information in a structured way that helps the reader understand key points quickly. Spreads should always feel easy to read and shouldn't be text heavy. White space is key to this.

You can use colours to emphasise certain points. Ideally, you shouldn't use more than two colours for text and graphics.

You should always use photos to support content, not as decoration. You can use information graphics where appropriate to convey complex data, processes and concepts. See page 75 for more information on using information graphics.

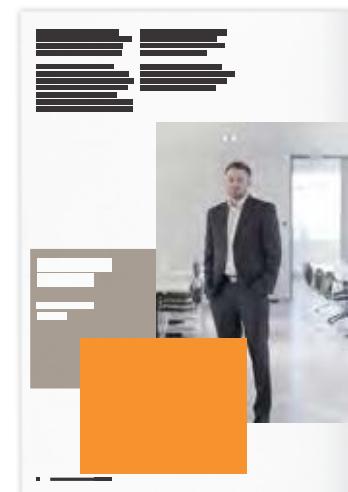
The layout of our spreads should reflect the geometry of our logo. You can achieve this by using hanglines and varying the column lengths.

For more information see the 'Literature guidelines' on <http://brand.pwc.com>.

Typesetting sizes for ITC Charter

You should use your judgement in regards to legibility and size of type. Don't use ITC Charter below 8 point. If you do need to use a font smaller than 8 point, use Helvetica Neue.

See 'Our typography and layout' section within these guidelines for more information.



Anatomy of a spread – example one

Use ITC Charter and Helvetica Neue on inside spreads if you're producing materials in professional DTP software, e.g. Adobe CS InDesign® and Illustrator®.

We use a range of different character styles to create hierarchy within a spread. All our type alignment and positioning works on a 6 point baseline grid.

a. Outcome headlines/section titles

Font: ITC Charter Black Italic

Use the optical kerning option as a basis for intercharacter spacing.

b. Supporting titles

Font: ITC Charter Regular

c. Information/quote pull-outs

Font: ITC Charter Italic

d. Body copy

Font: ITC Charter Regular

e. Subtitles in body copy

Font: ITC Charter Black Italic

f. Folio

Page number font: ITC Charter Black Italic
Publication font: Helvetica Neue 75
Issue font: Helvetica Neue 55

g. Pull-out frame

Always a 1.0 point dotted line.
Use it to highlight blocks of important copy/facts in a section.

h. Photos

Supporting and primary photography can be used inside spreads. You should be able to look at any photo and understand one of the key points about the content. Photos may bleed off the page.

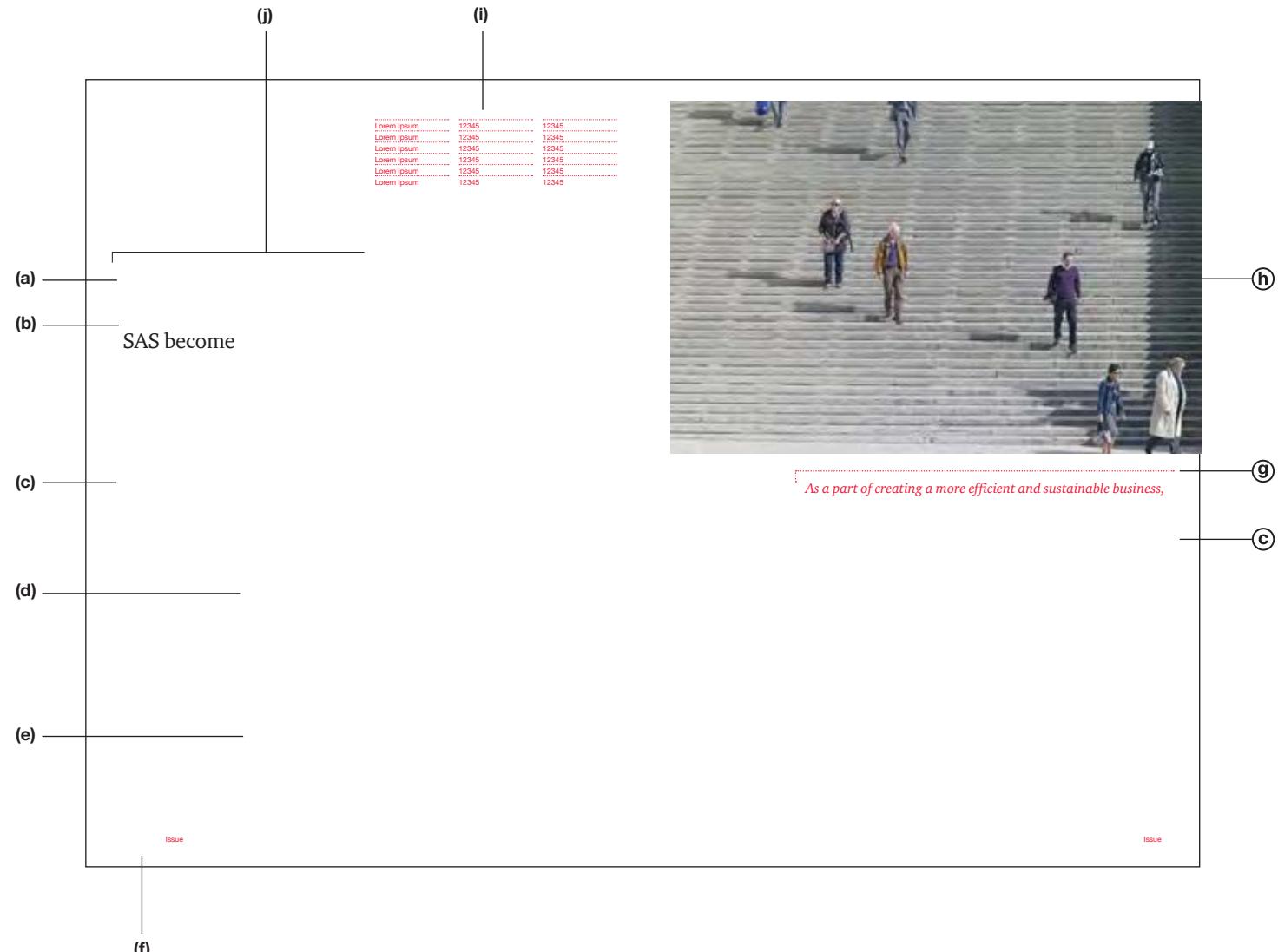
i. Font

Font: Helvetica Neue 75 and 55
Lines are solid or dotted.

j. Panelframe

Always a 0.75 point solid line.
Use it over headline and section dividers.

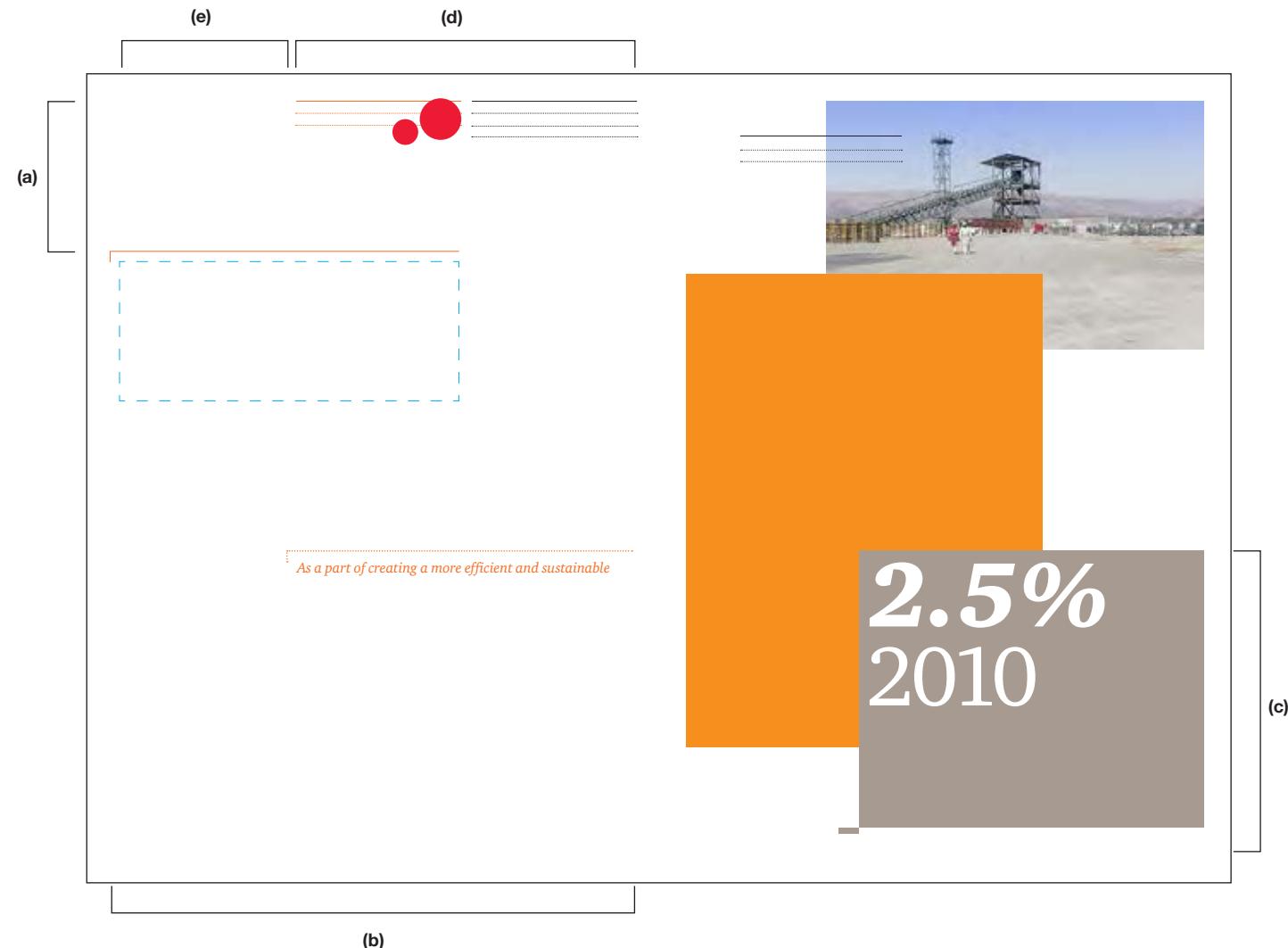
The word 'Black' in the name 'ITC Charter Black Italic' is part of the name of the font – it's nothing to do with its reproduction colour.



Anatomy of a spread – example two

- a.** To create consistency throughout a document you can set up your artwork with hanglines to help you align and position main titling and areas for quick facts, figures and charts. If a page contains 'quick facts' (d) the body copy can start from the second hangline. See page 120 for more information.
- b.** Our standard layouts use a three or four-column text grid as this creates easy-to-read line lengths. You should use text columns to create forms similar to our logo's geometry.
- c.** We use standard and pull-out panels for highlighting information on our spreads. These panels use our core solid colours with the type reversed out white.
- d.** We use Helvetica Neue for quick facts.
- e.** Leaving an empty column can help to give 'breathing' space to the type.

The word 'Black' in the name 'ITC Charter Black Italic' is part of the name of the font – it's nothing to do with its reproduction colour.



Logo positioning – European measurement system (metric)

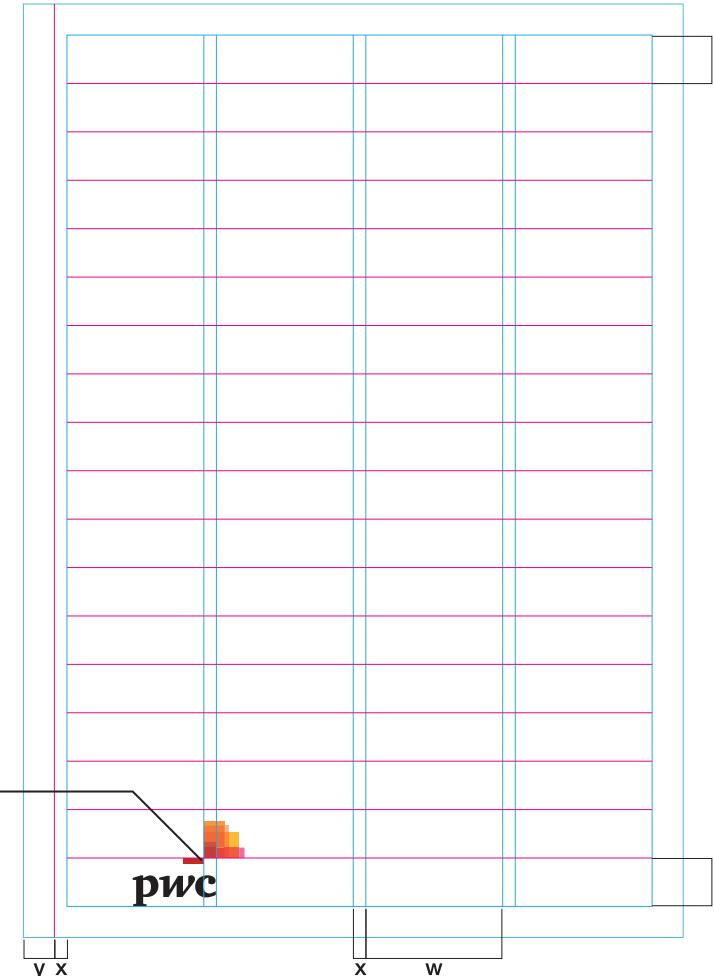
Use the following to position fixed and activated logos on literature covers.

1. Define your page margins – top, bottom, left and right and gutter width (x).
e.g. 10mm margin on all sides with 4mm gutter.
2. Then increase your left-hand margin (y) by one gutter width (x).
e.g. 10mm + 4mm.
3. For portrait and square covers divide the area inside the margin into four equal columns (w) (12 for landscape covers) including your already defined gutter width (x).
4. Then divide the area inside the margin into 18 equal horizontal divisions (z).
(For landscape and square formats divide the area into 12 divisions.)
5. You then use the height of one horizontal division (z) to establish the size of your logo. Do this by placing and resizing the logo so that the wordmark sits at the bottom of the division and the top of the connector bar sits at the top of the division.
6. Align the top right-hand corner of the connector bar with point (a).

Alternatively you may use a 12-column grid for portrait or square formats for communications that require the logo to sit closer to the left margin, e.g large-scale posters. See page 103 for more information.

Both the four-column and 12-column grids shown here are available to download on <http://brand.pwc.com>.

(a)

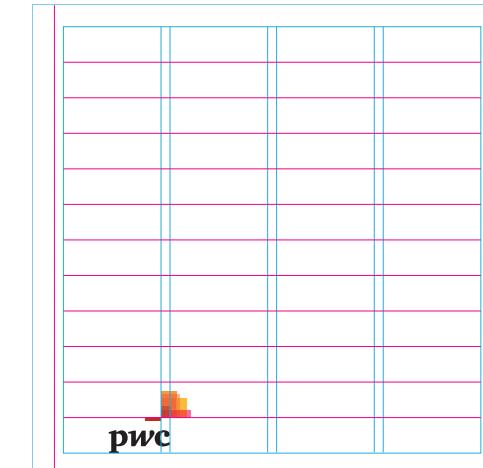


Portrait cover

Logo positioning guide – using a 4-column grid with 18 horizontal divisions

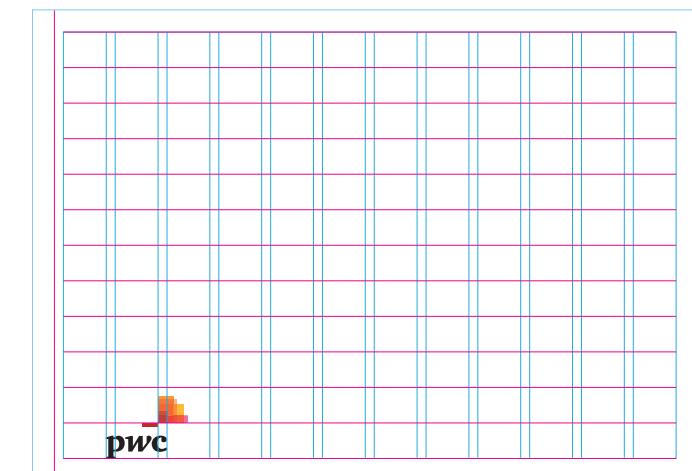
Square cover

Logo positioning guide – using a 4-column grid with 12 horizontal divisions



Landscape cover

Logo positioning guide – using a 12-column grid with 12 horizontal divisions



Logo positioning – US measurement system (imperial)

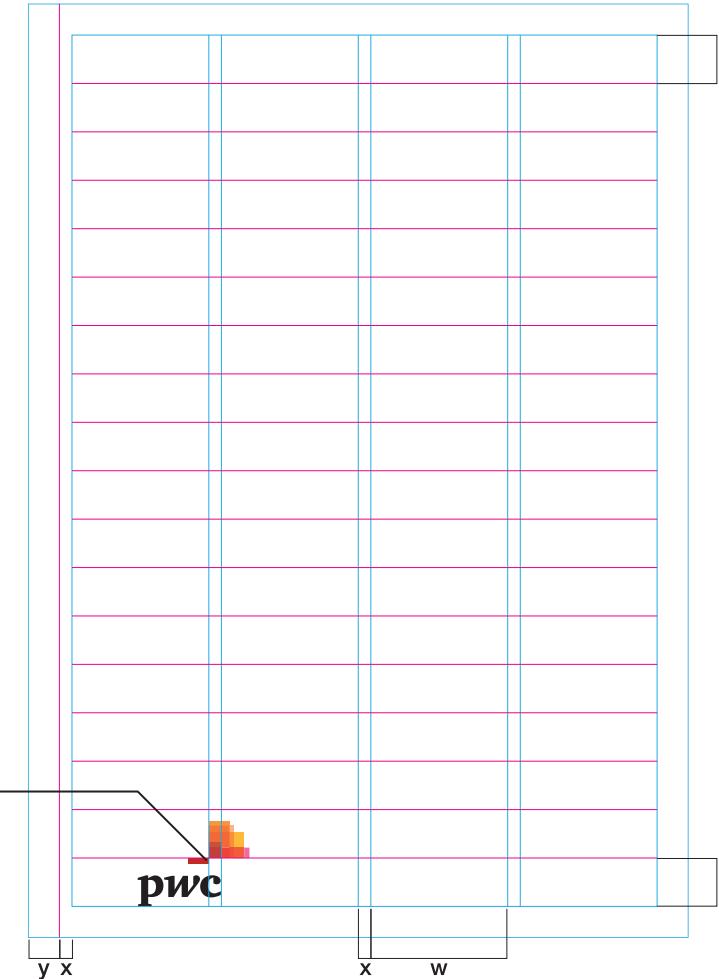
We use the following principles to position our fixed and activated logos on literature covers.

1. Define your page margins (top, bottom, left (y) and right) and gutter width (x).
e.g. 0.5" margin on all sides with 0.15" gutter.
2. Then increase your left-hand margin (y) by one gutter width (x).
e.g. 0.5" + 0.15"
3. For portrait and square covers divide the area inside the margin into four equal columns (w) (12 for landscape covers) including your already defined gutter width (x).
4. Then divide the area inside the margin into 18 equal horizontal divisions (z). (For landscape and square formats divide the area into 12 divisions.)
5. You then use the height of one horizontal division (z) to establish the size of your logo. Do this by placing and resizing the logo so that the wordmark sits at the bottom of the division and the top of the connector bar sits at the top of the division.
6. Our logo is then positioned at point (a) using the top right-hand corner of the connector bar.

Alternatively you may use a 12-column grid for portrait or square formats for communications that require the logo to sit closer to the left margin, e.g large-scale posters. See page 104 for more information.

Both the 4-column and 12-column grids shown here are available to download on <http://brand.pwc.com>.

(a)

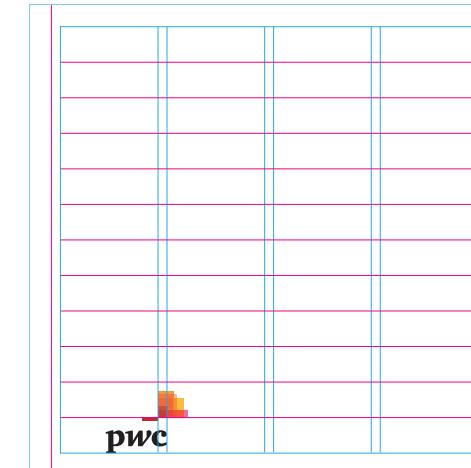


Portrait cover

Logo positioning guide – using a four-column grid with 18 horizontal divisions

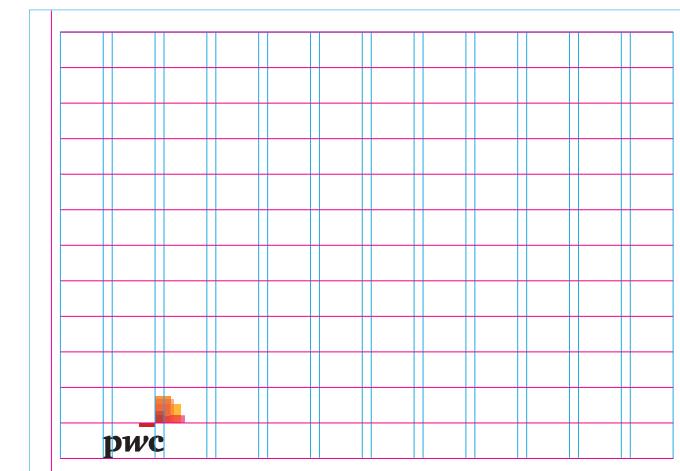
Square cover

Logo positioning guide – using a four-column grid with 12 horizontal divisions



Landscape cover

Logo positioning guide – using a 12-column grid with 12 horizontal divisions



Logo positioning – 12-column grid with alternative logo position

Our 12-column grid provides more flexibility for placing our logo. Use it in communications where the relationship story/secondary copy doesn't appear e.g. advertising, posters, banners or window graphics presenting a generic message or where extra content needs to be added below the logo (a).

Logo size: the wordmark and connector bar should be equal in height to measurement (z).

Logo positioning point: The top of the connector bar should align with a hangline and the right-hand side of the connector bar should align with an inside gutter.

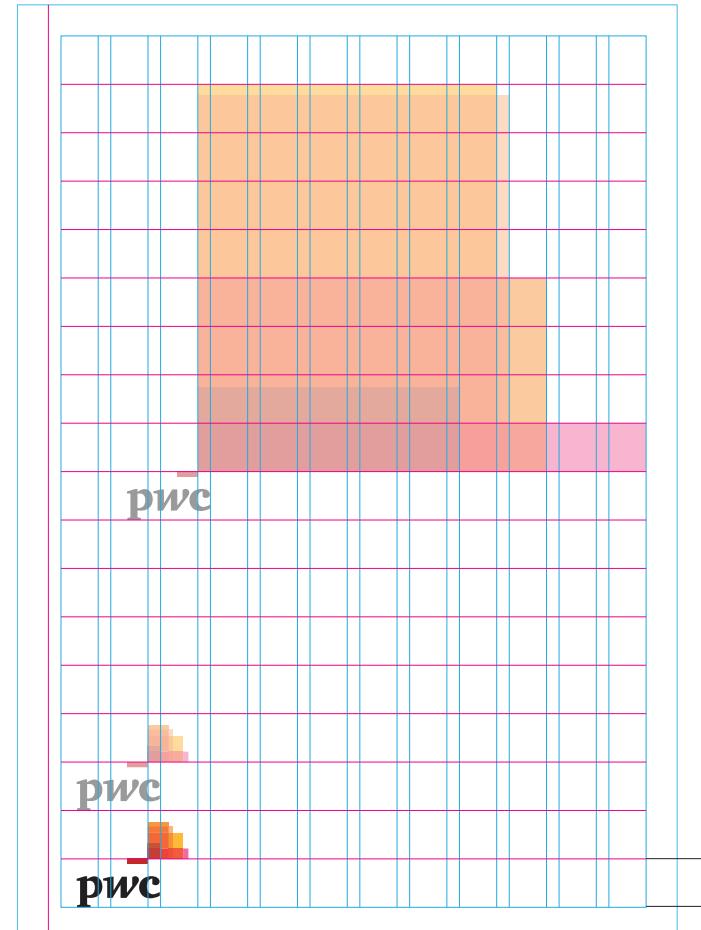
Things to consider

1. Our logo shouldn't extend beyond the left-hand margin so you shouldn't place it in the first column.
2. Our logo should be kept to the left-hand quarter of the page.
3. Don't place the logo too close to the left edge, particularly on right-hand pages in thick magazines/publications with perfect binding where it will disappear into the fold.
4. You can place our logo higher up the page if you need to allow for legal or informational copy to be placed at the bottom.
5. If you move the logo up the page to accommodate content below, you should leave at least one 'c' distance (the 'c' from our wordmark) between our logo and the top of your content. See page 7 for more information.

For more examples and information on positioning our logos, see the 'Advertising guidelines' and the 'Events and exhibitions guidelines' on <http://brand.pwc.com>.

You can download the 12-column grids shown here on <http://brand.pwc.com>.

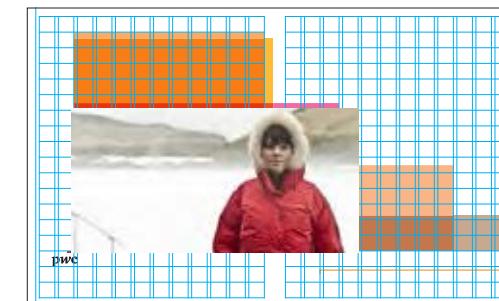
Portrait cover – 12-column grid with 18 horizontal divisions



Square and landscape covers – 12-column grid with 12 horizontal divisions



Example of a double-page spread advertisement



Examples of poster and magazine advertisement



Primary logo activation area

We align our primary and secondary activated logos with a logo activation area.

Our activation area has two states:

- a. With bleed.
- b. Without bleed (if it isn't suitable or you can't achieve it technically e.g. on desktop printing), you should keep the panels within the safe area (e).

Our activation area is defined by point (c) and the top and right-hand margins (without bleed) or page edges (with bleed).

Point (c) is always fixed when 'activating' the logo. The bottom left-hand corner of the grid and all panels touch the top right-hand corner of the connector bar (at point (c)). In advertising communications we can place the logo at a higher hangline. See our 'Advertising guidelines' for more information on the brand site.

Our logo is activated by extending each transparent panel to the right and up within the activation area to create your design. The bottom left-hand corners of all transparent panels should remain fixed with the connector bar.

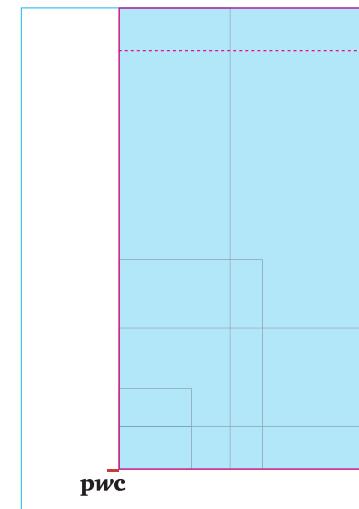
You can edit the activated logos in professional DTP software, e.g. Adobe CS InDesign® and Illustrator®. To do this you'll need to download our activated logo 'live' transparent layered file.

Things to consider

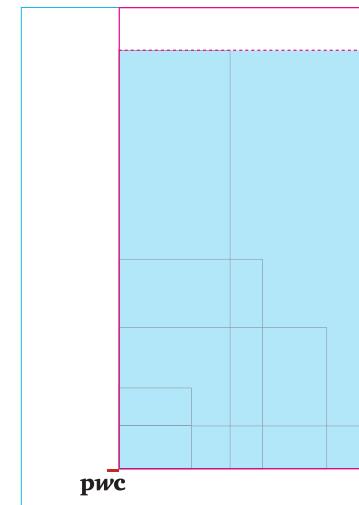
1. The activated panels shouldn't extend beyond the safe area (e) unless you intend to bleed them off the page.
If an activated panel bleeds off the top of the page, the navigation copy (d) should be reversed out to white type.
2. The distance between each panel (f) should be more than your specified gutter width (x).
3. The horizontal hanglines (g) are used as a guide for positioning your activated logo panels.

See 'Our logo' section in these guidelines for more information.

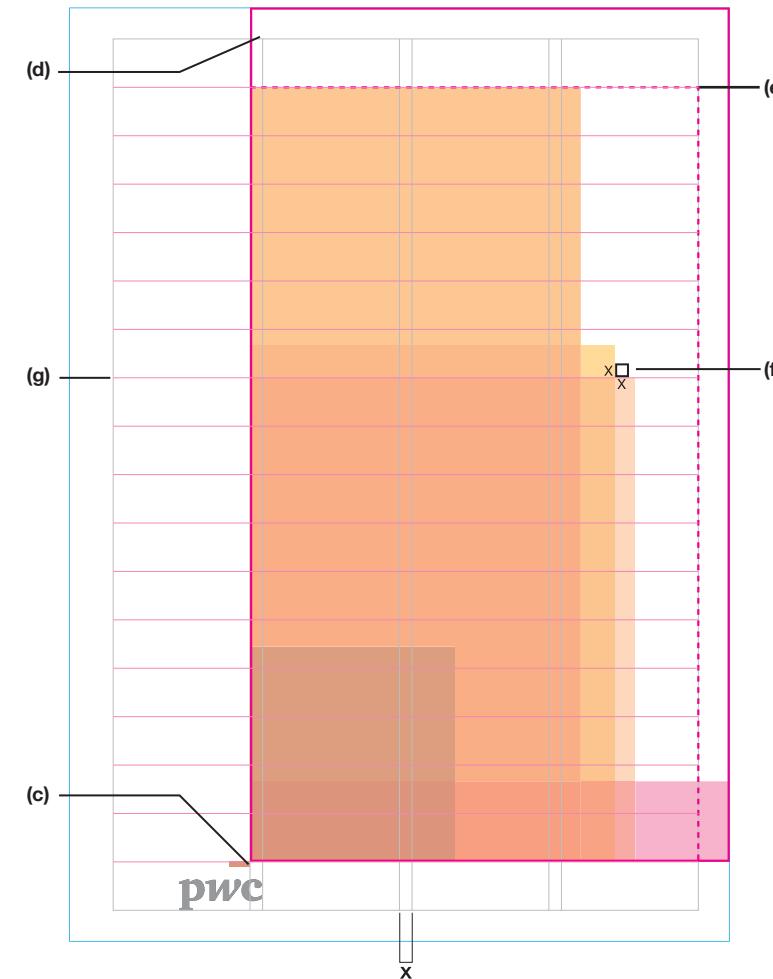
(a) Activation area (with bleed)



(b) Activation area (without bleed)



Primary activation logo area (shown applied to an European format)



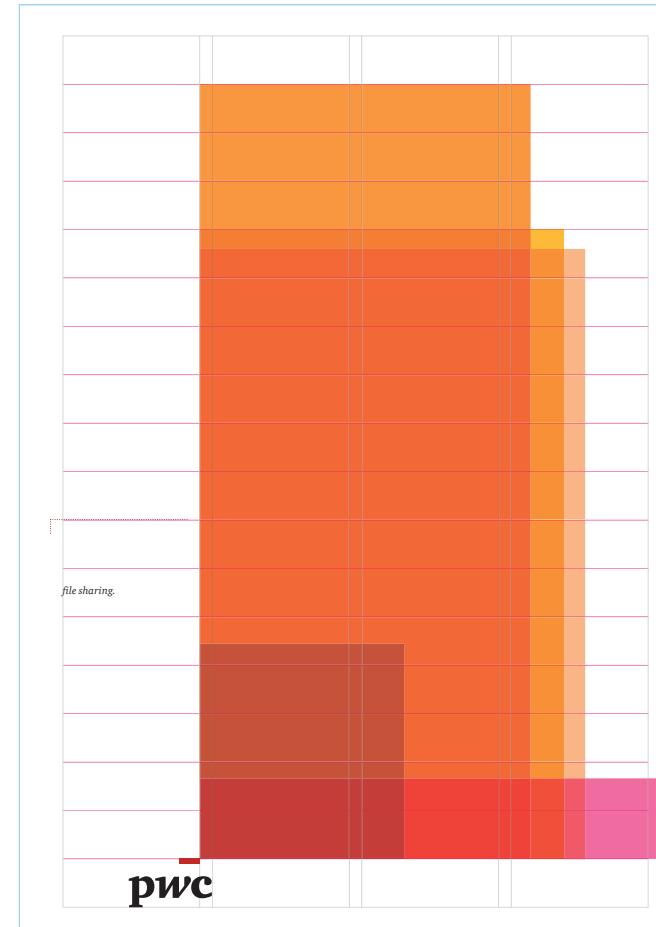
Creating a primary activated logo

Our primary activated logos are created by manipulating and enlarging the five coloured panels from the connector bar. The transparent panels overlap to create different combinations of colours.

Things to consider

- all.** Our outcome headlines should sit within the upper half of the page.
- a.** Only use the five panels of our activated logo in the logo colours as specified. You shouldn't fill them with the core solid colours.
- a, b.** When creating multiple communications you should vary the dominance of colours the panels create as well as their formation to give greater variety.
- a, b.** If your logo doesn't have a photo, all five panels must be visible.
- b. i** Two or more panels can directly overlap, giving the appearance of one.
- b. ii** You can only achieve a full-bleed logo if you're printing professionally.
- c. iii** Allow at least one paragraph return between the bottom of your outcome headline and a photo.
- c. iv** You should leave at least three panels visible when using a photo in your activation logo.
- c. v** The top right-hand corner of the photo should clear the panels, and sit on the white background. (See page 106 (ii) for the exception to this.)
- d. vi** The pull-out frame should align with the top of the photo.

Example of a primary activated logo



Things to consider



Photo positioning within a primary activated logo

Primary activation logo with photo

All panels and the photo must align bottom left at point (a) with the top right corner of the connector bar.

If you're using a photo in our activated logo, three or more colour panels should be visible.

If the photo bleeds off the right-hand side of the page at least three panels should extend above the photo. If the photo doesn't bleed, at least two panels should extend above the photo and at least one panel should extend to the right of the photo.

The top right-hand corner of the photo should sit on the white background (when it doesn't bleed off the page). The distance between the top right-hand corner of the photo (b) and the panels should be more than your gutter width (x).

Aligning a panel with the photo

The exception to the previous point is when either the top or right-hand edge of the photo aligns perfectly with a panel.

If bleed doesn't work for technical reasons (like on desktop printing), or it isn't suitable, keep the panels and the photo in the activation area (c).

i. Primary activation logo with photo



ii. Aligning a panel with the photo

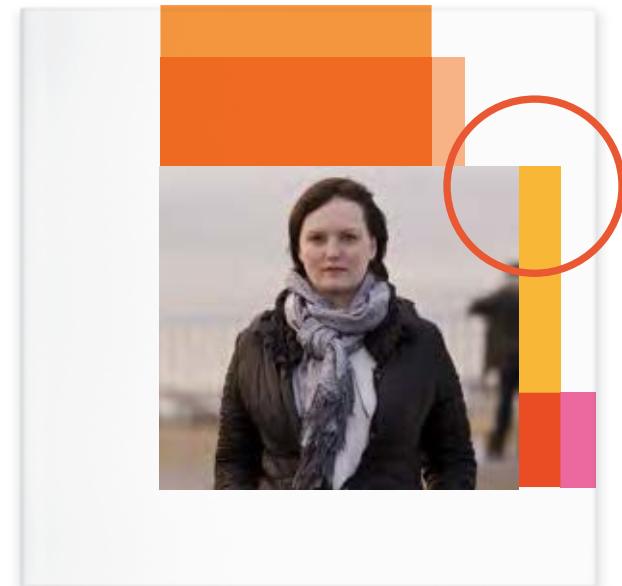


Photo positioning within a primary activated logo

What not to do

What not to do:

- a. Photos shouldn't sit entirely within the panels.
- b. Panels shouldn't appear on top of the photo.
- c. If you're using a photo, don't have less than three panels visible.
- d. Don't bleed the photo off the top of the page.
- e. Don't align panels with the top and side of the photo at the same time.
- f. You should leave at least a gutter's width distance (x) between panels and the photo's edge. (Alternatively the photo panel can align 'flush' to the logo panel below as specified in exception (ii) shown on page 106.)



Secondary logo activation area

We align our primary and secondary activated logos with a logo activation area.

Our activation area has two states:

- a. With bleed
- b. Without bleed (if it isn't suitable or you can't achieve it technically e.g. on desktop printing), you should keep the panels within the safe area (e).

Our activation area is defined by point (c) and the top and right-hand margins (without bleed) or page edges (with bleed).

Point (c) is always fixed when 'activating' the symbol. The bottom left-hand corner of the grid and all panels touch the top right-hand corner of the connector bar at point (c). In advertising communications we can place the logo at a higher hangline. See our 'Advertising guidelines' for more details on the brand site.

Our logo is activated by extending each transparent panel to the right and up within the activation area to create your design. The bottom left-hand corners of all transparent panels should remain fixed with the connector bar.

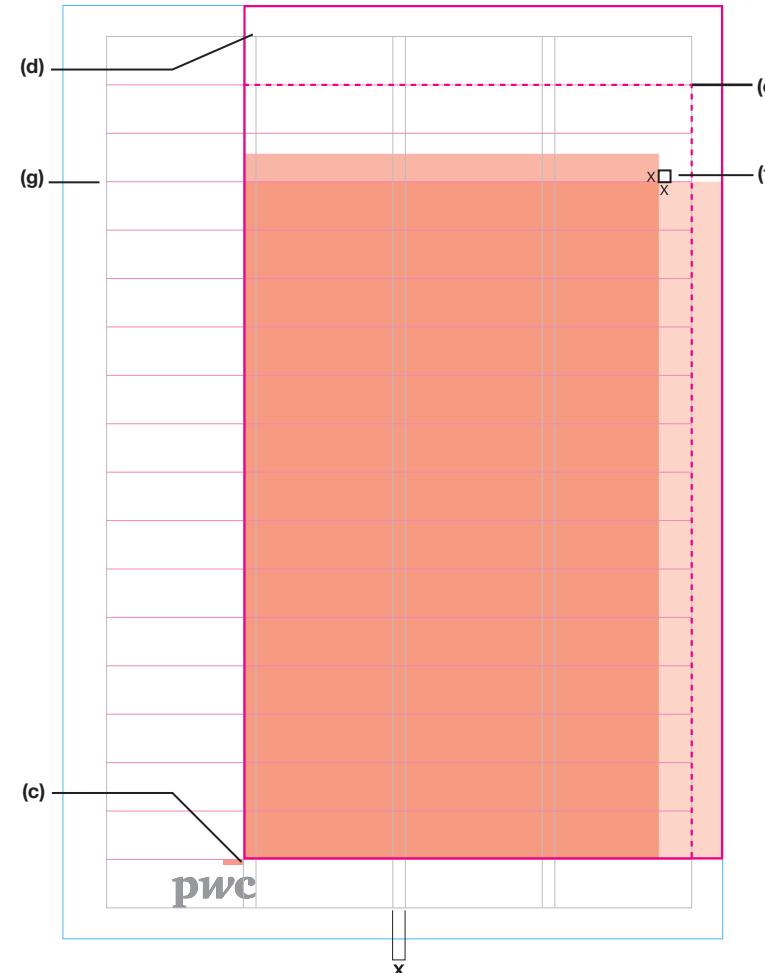
You can edit the activated logos in professional DTP software, e.g. Adobe CS InDesign® and Illustrator®. To do this you'll need to download our activated logo 'live' transparent layered file.

Things to consider

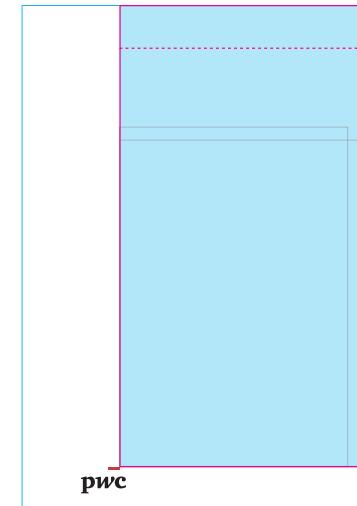
1. The activated panels shouldn't extend beyond the safe area (e) unless you intend to bleed them off the page.
If an activated panel bleeds off the top of the page, the navigation copy (d) should be reversed out to white type.
2. The distance between each panel (f) should be more than your specified gutter width (x).
3. The horizontal hanglines (g) are used as a guide for positioning your activated logo panels.

See 'Our logo' section in these guidelines for more information.

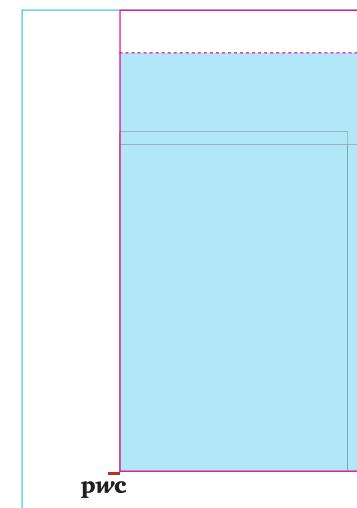
Secondary activation logo area (shown applied to an European format)



(a) Activation area (with bleed)



(b) Activation area (without bleed)

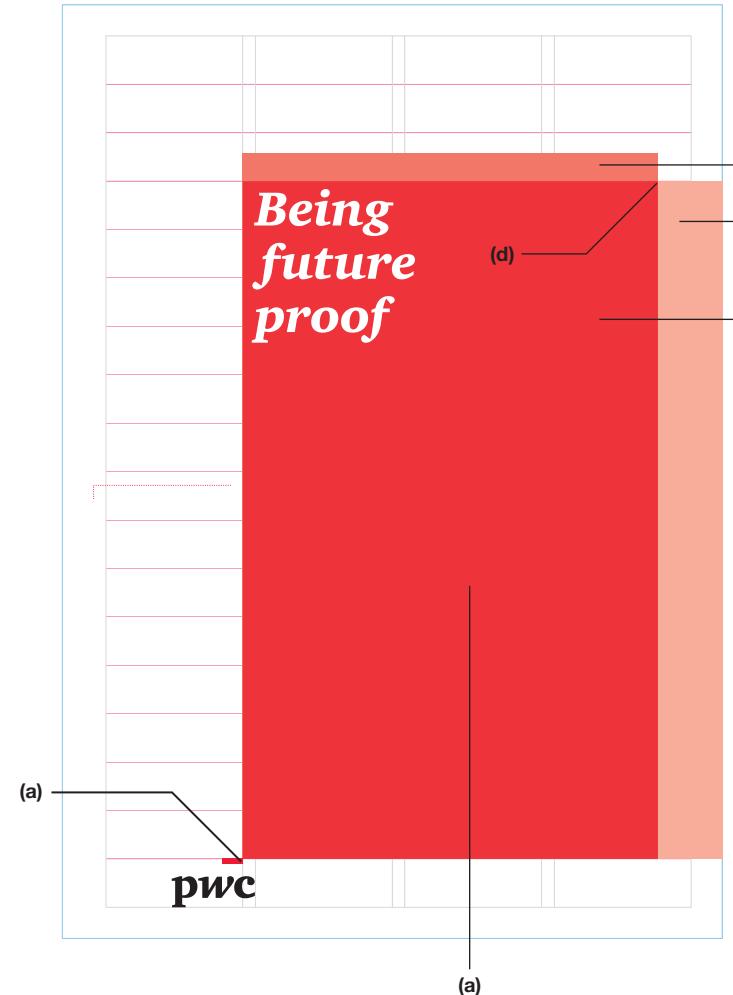


Creating a secondary activated logo

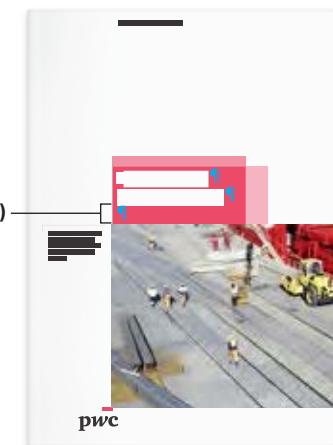
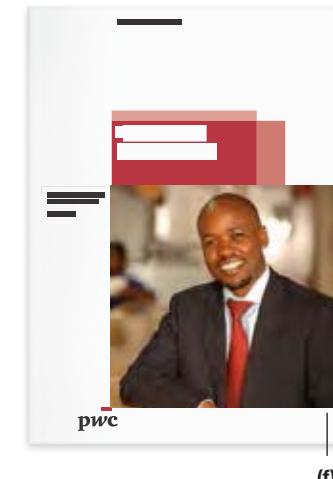
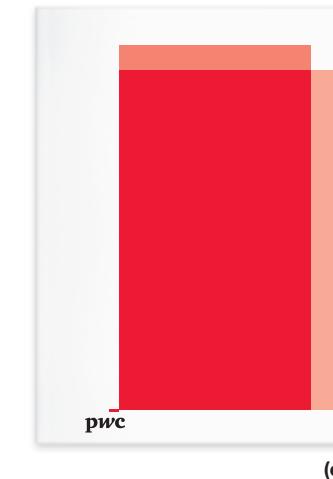
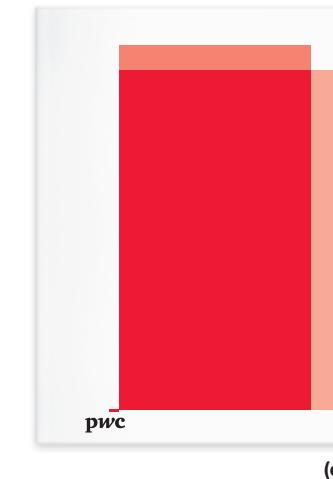
Our secondary activated logo is made out of one colour. The wordmark is always solid black.

- a. The connector bar and main panel are always 100% of the solid colour.
- b. One of the other two panels is always 40% strength tint of the same colour.
- c. The other one of the two panels is always 70% strength tint of the same colour.
- d. The panels should always intersect at this point.
- Make sure the size of type works well with your layout.
- Vary the proportions of your layout.
- e. One of the panels should always bleed off the right-hand print margin if a photo isn't present (when bleed isn't suitable or technically achievable, such as on desktop print-outs, keep the panels within the activation area. See page 108 for more information).
- f. i. The pull-out frame is always the same colour as the main panel.
- f. ii. When a photo is used, the right-hand edge of the photo always bleeds off the right-hand print margin (specific to secondary activated logos). The photo doesn't replace a panel.
- g. The pull-out frame should align with the top of the photo.
- h. Allow at least a return between the bottom of your outcome headline and the top of your photo.

Logo activation area



Things to consider



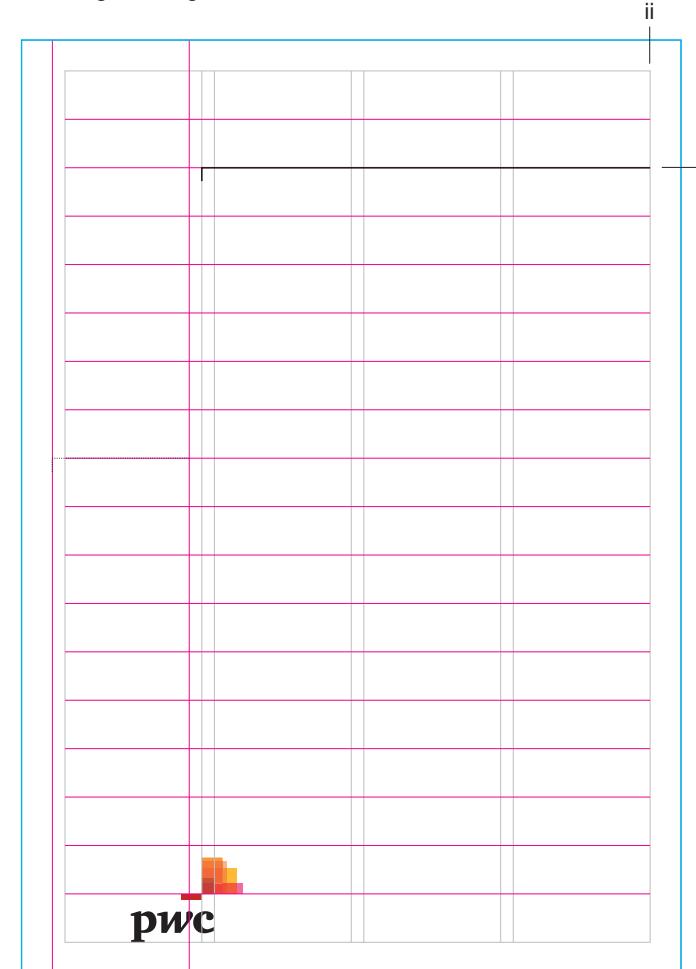
Using a fixed logo style

The panel frame (a cornered, solid line) is always used with our fixed logo. The panel frame is always used with and above the headline text.

Things to consider

- i The panel frame aligns with the hanglines of the grid.
- ii The panel frame should finish at the outer right-hand grid line.
- a. iii The relationship story/secondary copy and pull-out frame are always black on white covers.
- a. iv The navigation type is always black on white covers.
- b. The panel frame and outcome headline should be black or one of our core solid colours (except yellow).
- c. You can use a full-colour background on covers as long as it is one of our core solid colours (except yellow).
- c. i On full-colour covers all the type should be reversed out in white and you should use the negative halftone transparent version of our fixed logo.

Fixed logo frame grid



Things to consider



Cover grid

Creating a cover grid

1. Define your page margins (top, bottom, left (y) and right) and gutter width (x).

Example:

European format:
10mm margin with 4mm gutter.

US format:

0.5" margin with 0.15" gutter.

2. Then increase your left-hand margin (y) by one gutter width (x).

Example:

European format: 10mm + 4mm.

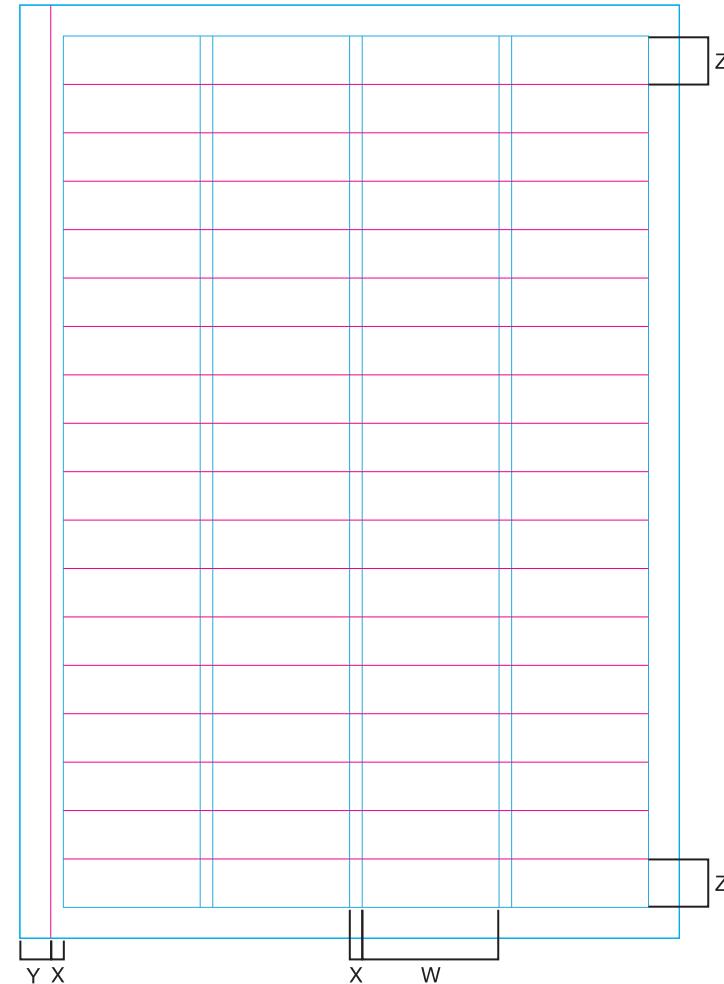
US format: 0.5" + 0.15".

3. For portrait and square covers divide the area inside the margin into four equal columns (w) (12 for landscape covers) including your already defined gutter width (x).

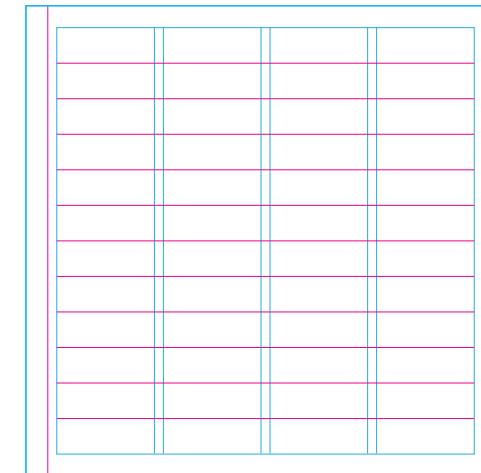
4. To position the logo divide the area inside the margin into 18 equal horizontal divisions (z). (For landscape and square layouts divide the area into 12 divisions).

Both the four-column and 12-column grids shown here are available for download from our brand site
<http://brand.pwc.com>

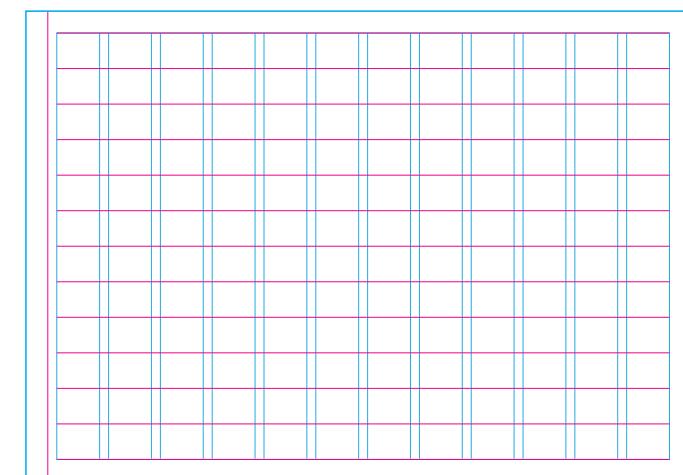
Portrait cover – Logo positioning guide – using a four-column grid



Square cover – using a four-column grid



Landscape cover – using a 12-column grid



Inside cover and back cover

Inside back cover

- a. Boilerplate.
- b. Environmental information about paper and printing.
- c. Environmental logos (if appropriate).
- d. Legal disclaimer, copyright, reference codes.

Back cover

The back cover should have as few elements as possible.

- e. Important contact details can be put on the back cover in the first column.
- f. The main www.pwc.com can be used in the bottom left-hand cover at no more than 12pt in ITC Charter Regular.

For the approved boilerplate wording, please refer to the 2012 PwC Network Description to download on <http://brand.pwc.com>.

Inside back cover

(a)	The firms of the PricewaterhouseCoopers global network (www.pwc.com) provide industry-focused assurance, tax and advisory services to the world's leading companies.
(b)	This is printed on Revive 100 which is made with an elemental chlorine free process and fibre from well-managed forestry with 100% post consumer waste. Revive 100 is ISO 14001 certified.
(c)	 FSC
(d)	 recycle

Back cover

(e)	
(f)	firstname.surname@uk.pwc.com
	firstname.surname@uk.pwc.com
	firstname.surname@uk.pwc.com
	firstname.surname@uk.pwc.com

Headline type

There are four sets of example type sizes and leading for you to use as a guide.

The headline (ITC Charter Black Italic) and subtitle (ITC Charter Regular) should always use the same point size.

At times, words with a low number of ascenders and/or descenders within headlines create optical spaces. You may need to manually adjust the leading to visually create even space.

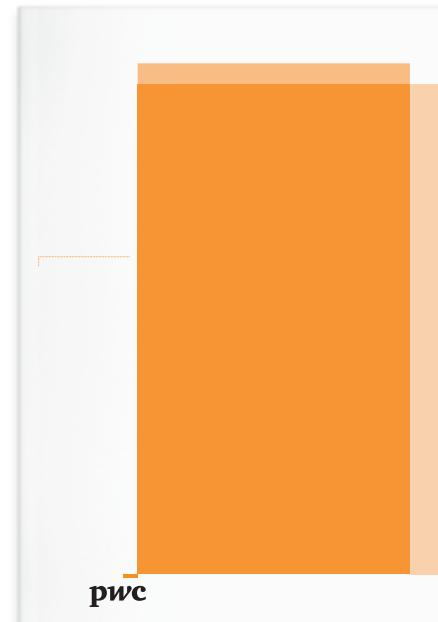
- a. 55 point type
60 point leading
- b. 44 point type
48 point leading
- c. 33 point type
36 point leading
- d. 24 point type
26 point leading

These point sizes are based on EU A4 and US letter format covers.

(a) Example type size 55/60 point



(b) Example type size 44/48 point



(c) Example type size 33/36 point



(d) Example type size 24/26 point



Positioning type on covers

The gutter width of our grid (x) gives you a guide for positioning type within a panel.

Using this will make sure that the relationship between the type and panel is consistent and scalable.

The area within the overall page margin is divided into 18 equal horizontal divisions which create hanglines, these are used to position the outcome headline panel, the panel frame (b) or the pull-out frame (c).

Make sure the first character on each line of the outcome headline sits flush with the margin (a).

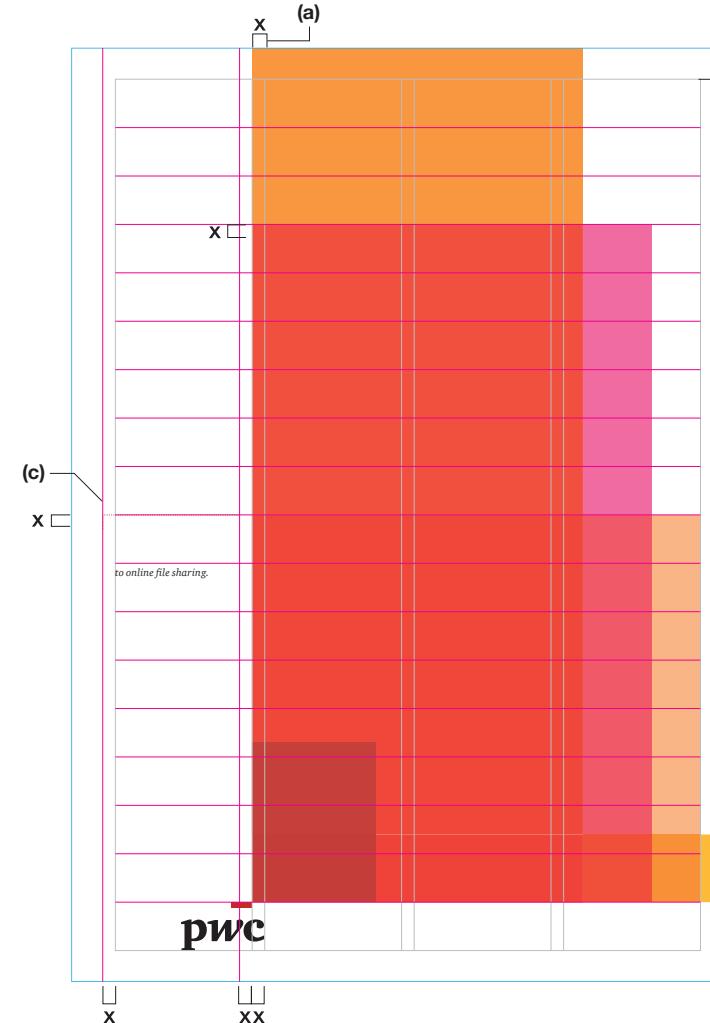
The cap height of the first line of the outcome headline should be a gutter's width from the top of the panel (b).

The height of the corner of the pull-out frame and the panel frame from our fixed logo style should be the same as the gutter's width (x).

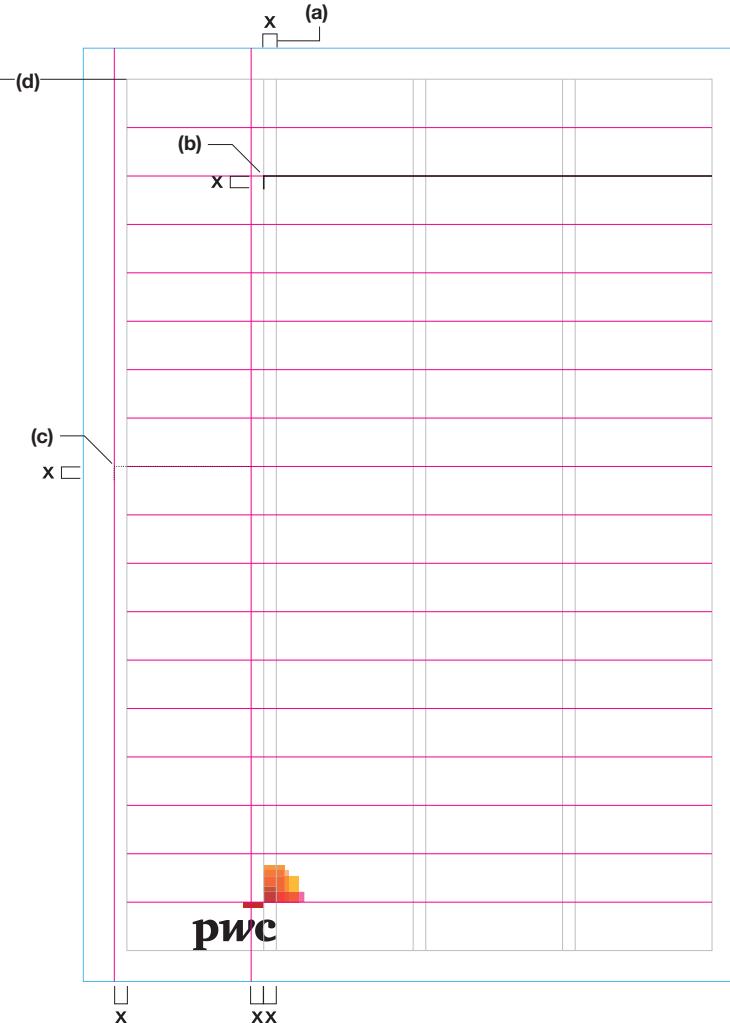
The web address always aligns with the type in the main headline along margin (a) and its baseline sits on the top margin (d).

The web address is black except when on a panel, when it is reversed out white.

Primary activated logo style using the large type size



Fixed logo style using the small type size



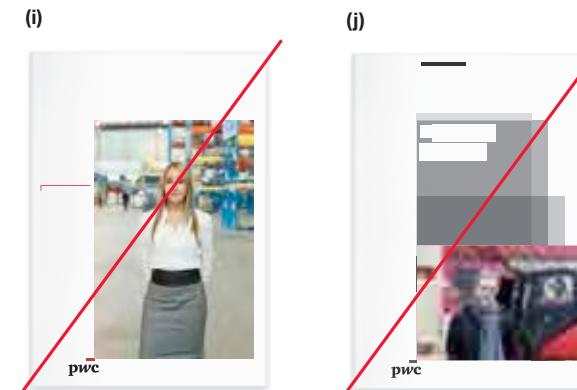
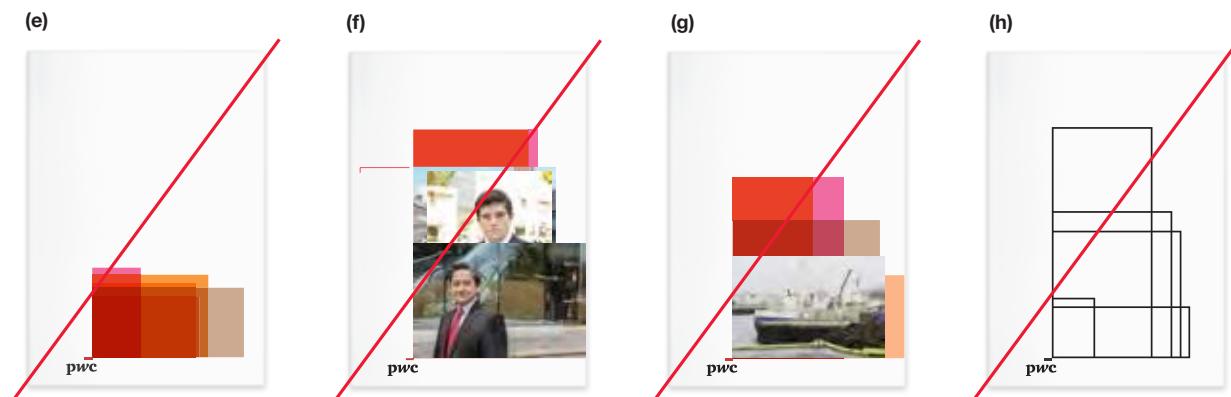
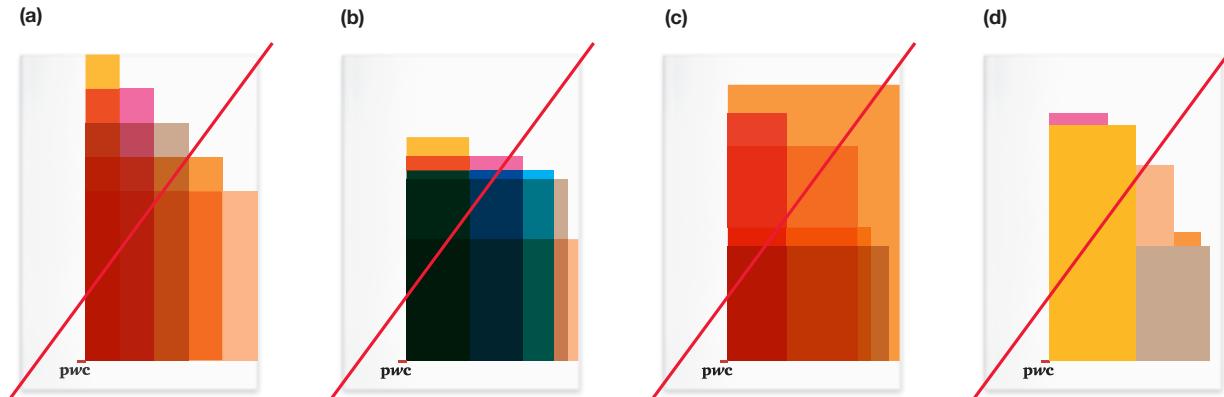
Creating a primary activated logo

What not to do

To maintain a consistent and distinctive brand it is important to use our logo correctly.

Here are some examples of what you shouldn't do.

- a.** Don't make the panels step down too regularly.
- b.** Don't change the colours of the panels.
- c.** Don't allow one panel to be the largest on all sides.
- d.** Don't change the transparency settings of the panels.
- e.** Don't make the panels too small or too busy behind the text.
- f.** Don't use more than one photo.
- g.** Only use people photos (portrait and context) inside our activated logo.
- h.** Don't activate the mono outline logo.
- i.** Don't attach photos to the wordmark without our activated logo.
- j.** Don't use the mono halftone version of our primary activated logo when working with colour reproduction. It is only intended to be used where the process dictates mono/black and white e.g. newspapers.



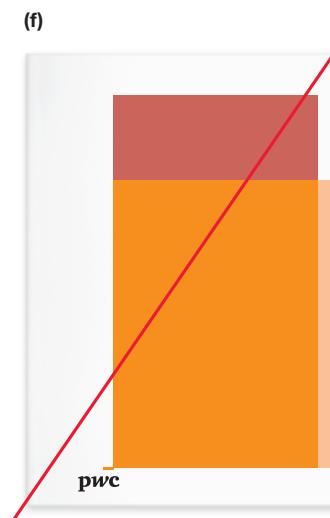
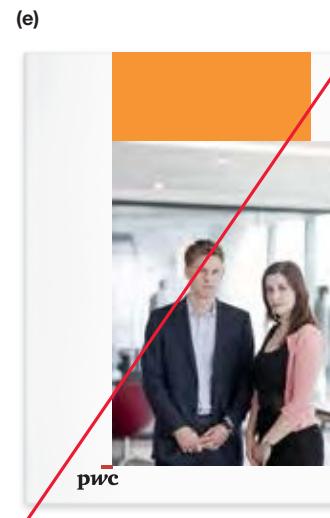
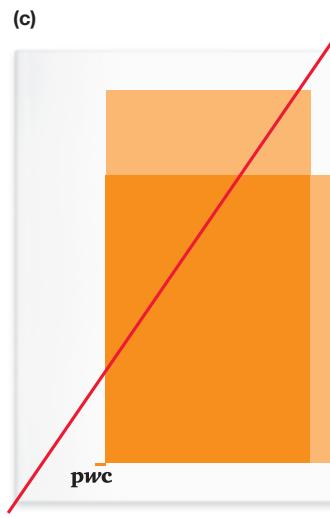
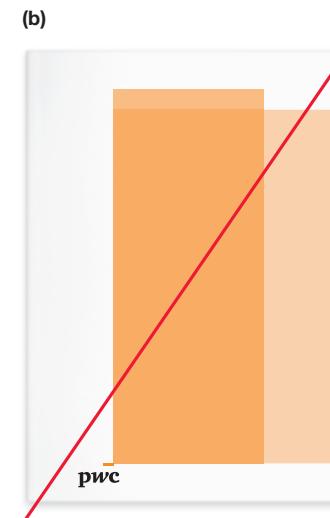
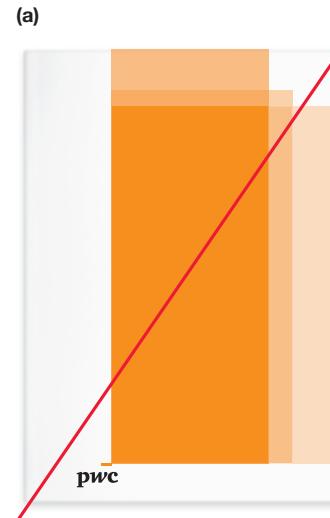
Creating a secondary activated logo

What not to do

To maintain a consistent and distinctive brand it is important to use our secondary activated logo correctly.

Here are some examples of what you shouldn't do.

- a. Don't use more than two panels.
- b. Don't use a tint for the main panel.
Make sure this is always 100% solid colour.
- c. Don't place the headline on a tinted panel.
- d.e. Don't substitute a coloured panel for a photo, make sure two coloured panels are always present.
- f. Don't colour the panels using two or more different colours from the core solid colour palette.
- g. Don't use black and white photography with a colour activated logo.



Co-branding in communications

Co-branding guidelines – PwC-led and third party-led

We have two distinctive types of co-branding:

a. PwC-led

This is where PwC creates a co-branded item using a third-party trade mark (a co-branded document) to be presented to our clients.

b. Third party-led

This is where a third party creates a co-branded item using a PwC trade mark (a co-branded document) to be presented to a third-party client.

A dedicated guideline document is available for each of our co-branding styles on <http://brand.pwc.com>

These guidelines outline the principles of design and layout for each.

(a) PwC-led



(b) Third party-led



12-column grid for inside spreads

We use a 12-column grid which gives us the flexibility to produce 1, 2, 3 and 4-column layouts.

A 2 or 3-column layout as this creates easy-to-read line lengths.

No more than 4 columns should be used for main body copy as the type will become difficult to read.

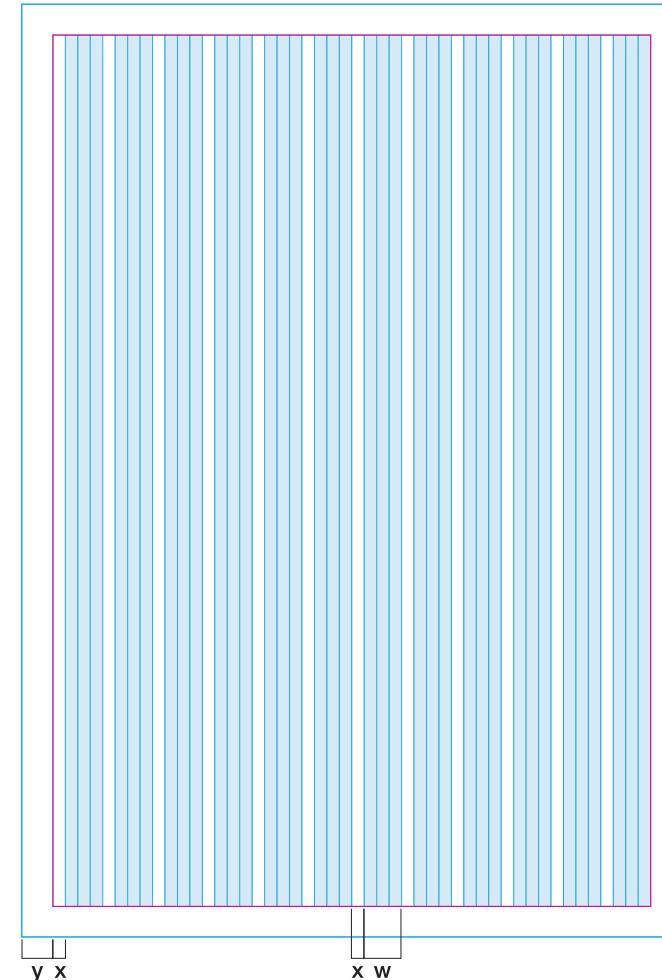
Our inside text grids are created using the same method as our logo positioning grids. See pages 101-103 for more information.

Creating 12-column grid

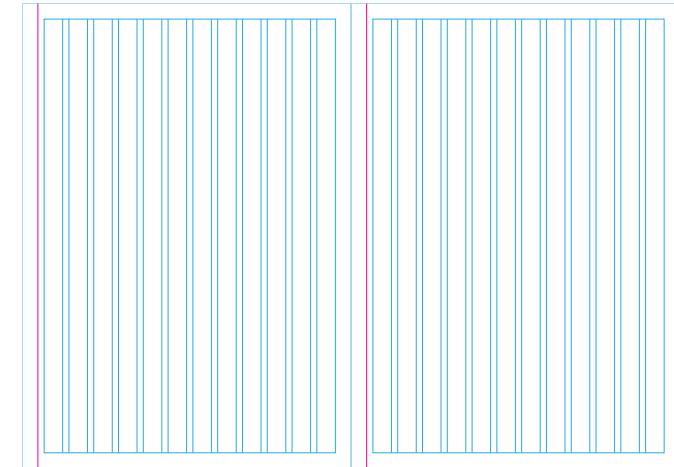
1. Define your page margins (top, bottom, left (y) and right) and gutter width (x)
e.g. 10mm margin on all sides with 4mm gutter.
2. Then increase your left-hand margin (y) by one gutter width (x)
e.g. 10mm + 4mm.
3. Then divide the area inside the margin into 12 equal columns (w) including your already defined gutter width (x).

For 1, 2, 3 or 4-column layouts (a) divide the area inside the margin by the amount of columns you require, including the already defined gutter width (x).

12-column grid

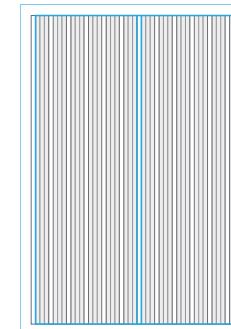


12-column grid – double-page spreads

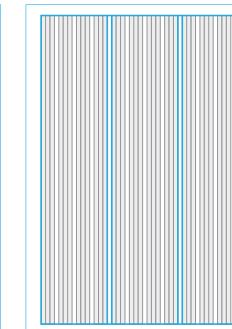


(a) Divisions of the 12-column grid

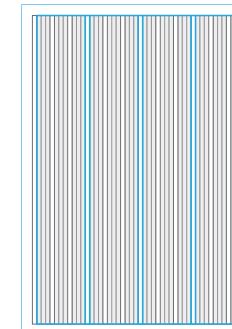
2-column layout



3-column layout



4-column layout



Baseline grid for inside spreads

Baseline grid

- a. Our 6 point baseline grid is created by using the top margin (i) as the starting point.

The baseline grid is the foundation upon which a design is constructed.

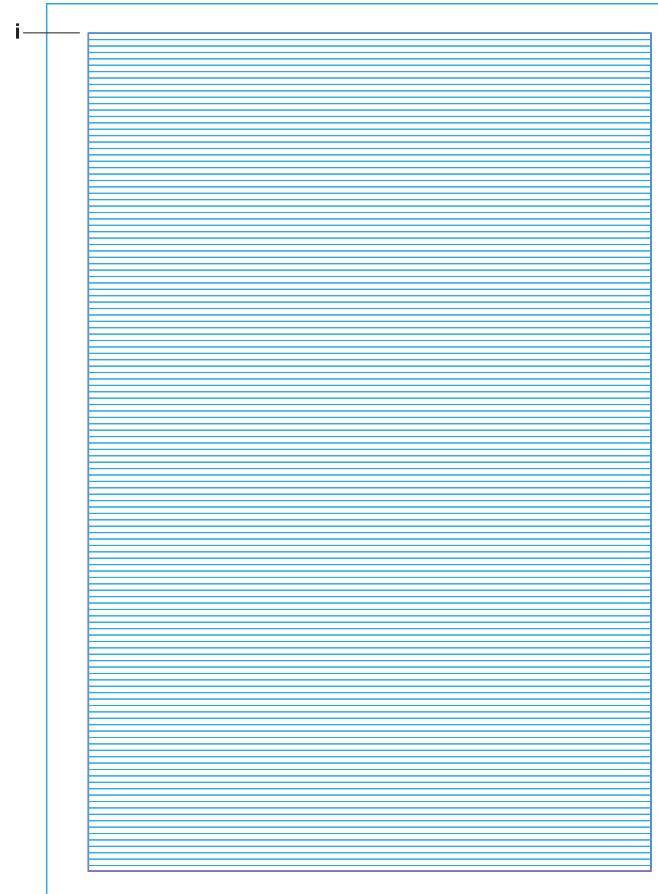
It helps us to accurately position all elements.

For most printed communications we use a 6 point baseline grid.

- b. These text blocks show how different character styles and point sizes all make use of the same baseline grid.

It's also a good idea to keep leading in divisions of 3 points to help with consistency when using our 6 point baseline grid.

(a) Baseline grid



(b) Example

This title is set as 24pt ITC Charter Black Italic on 24pt leading

This body copy is set as 9.5pt ITC Charter on 12pt leading. This body copy is set as 9.5pt ITC Charter on 12pt leading. This body copy is set as 9.5pt ITC Charter on 12pt leading. This body copy is set as 9.5pt ITC Charter on 12pt leading. This body copy is set as 9.5pt ITC Charter on 12pt leading.

Hanglines for inside spreads

In addition to our baseline grid we use hanglines to create consistency throughout a document.

They help to position key information in the same place throughout a document. This makes it easy to navigate.

The amount of hanglines you use is up to you but we recommend no more than three.

You may change the positions of your hangline from section to section e.g. in an annual report where the first section has introductory pages and the back section has a more tabular format with financial information.

Hanglines must snap to the six point baseline grid.

This example shows how using three hanglines helps from page to page.

- a.** First hangline
- b.** Second hangline
- c.** Third hangline

Example of using three hanglines on a spread

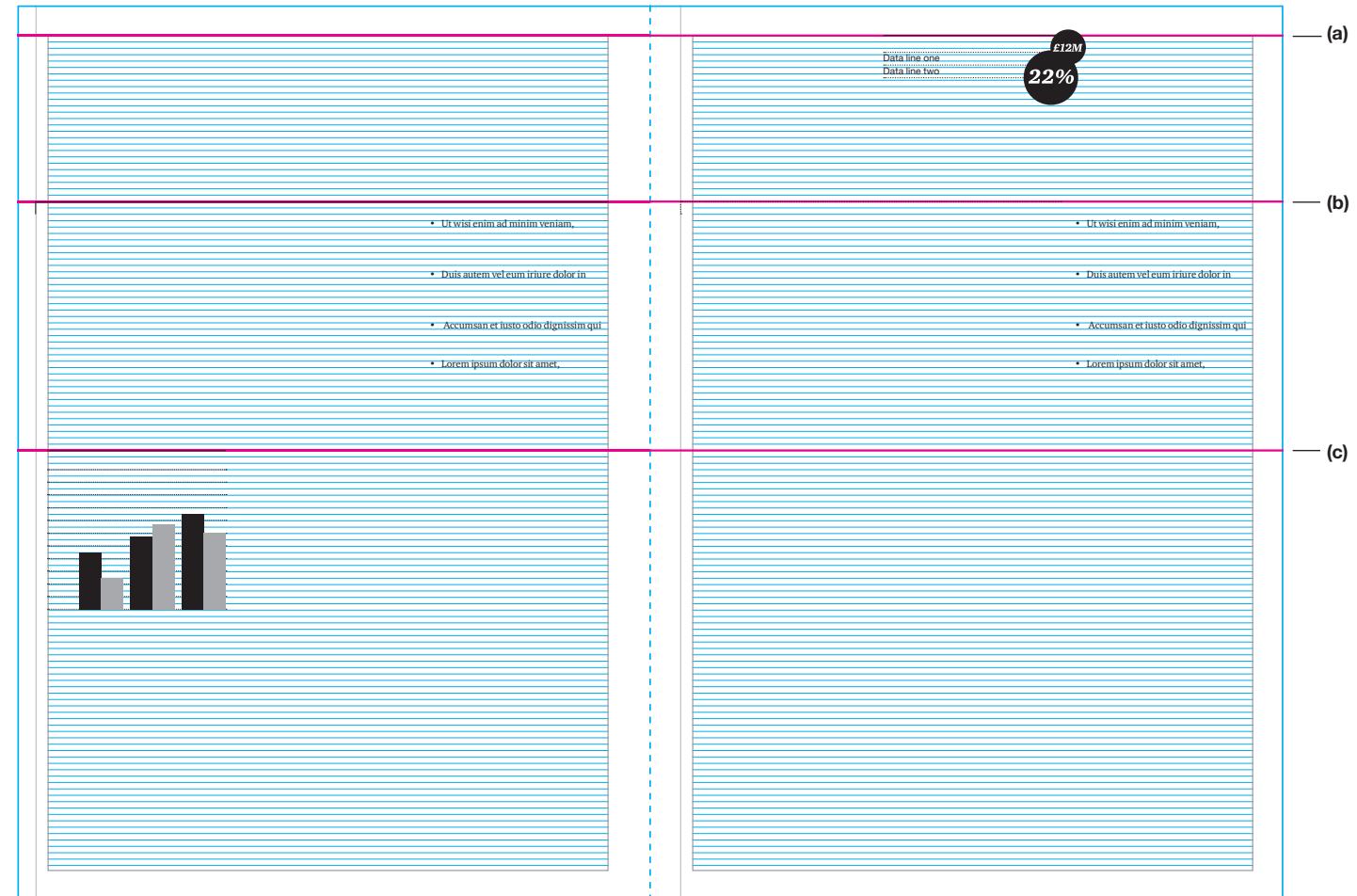


Photo layout for inside spreads

We use the 6 point baseline grid and the 12-column grid to align photos.

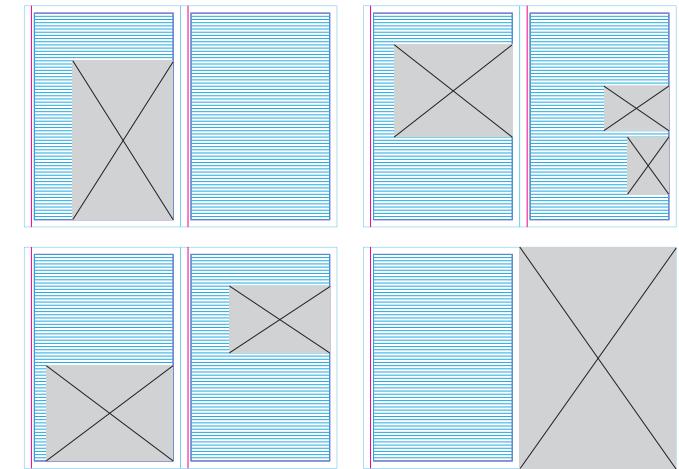
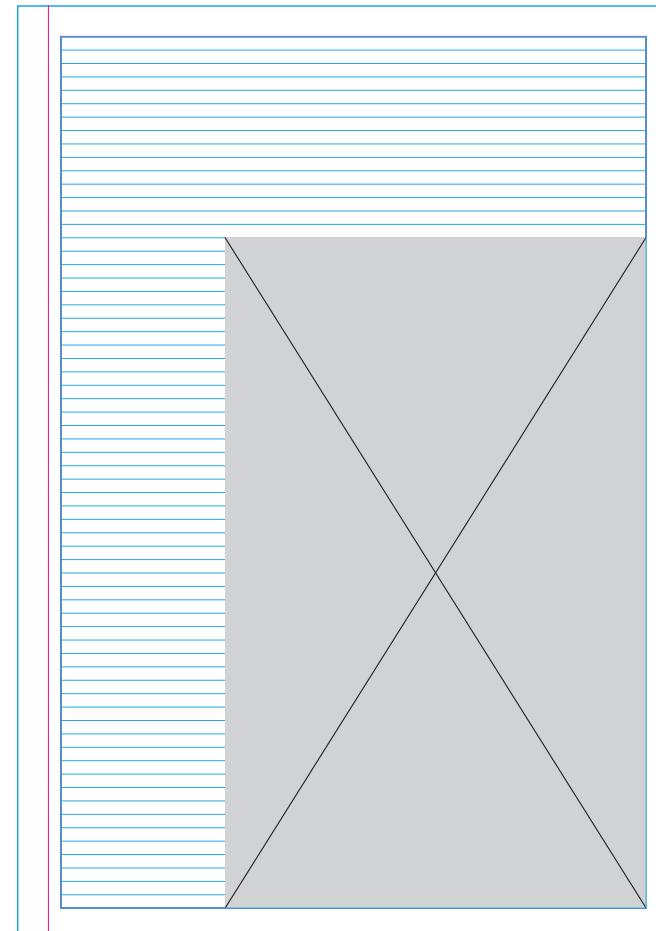
We don't have specific positions the photos within our layouts. They should work well compositionally with the typography. Photos can bleed off the page if desired.

We use our primary and supporting: reportage photography styles on inside spreads. .

Photos should be cropped and scaled in a way which helps the photo convey its meaning. They should be positioned asymmetrically, creating dynamic layouts which reflect the forms of our logo.

We use photos to support content. We don't use photography as decoration.

Double baseline grid (12 point)



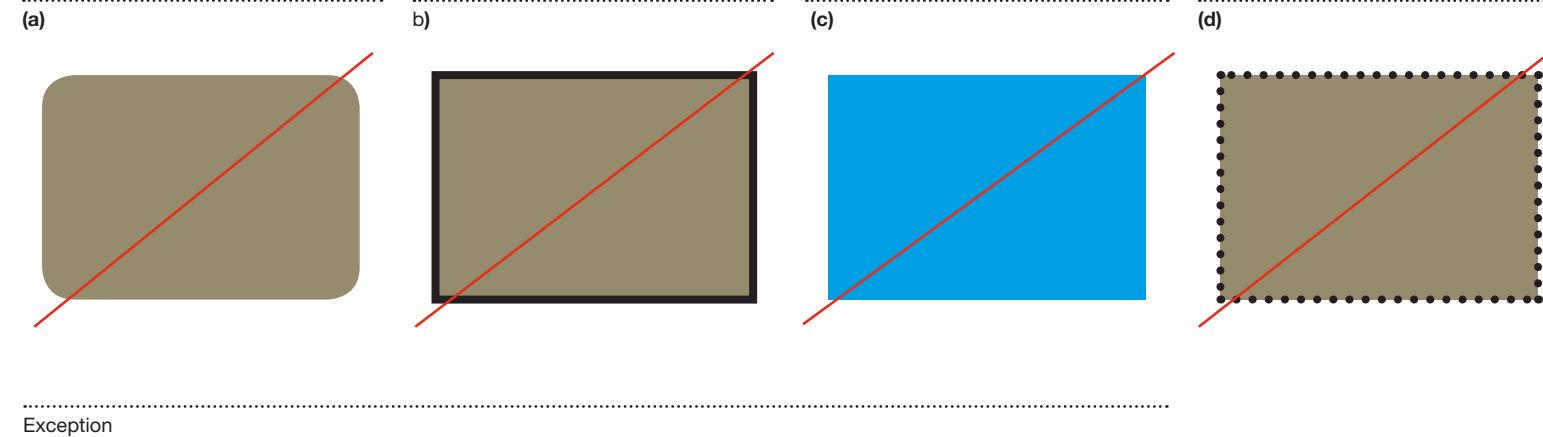
Shapes, boxes, panels and information graphics

What not to do

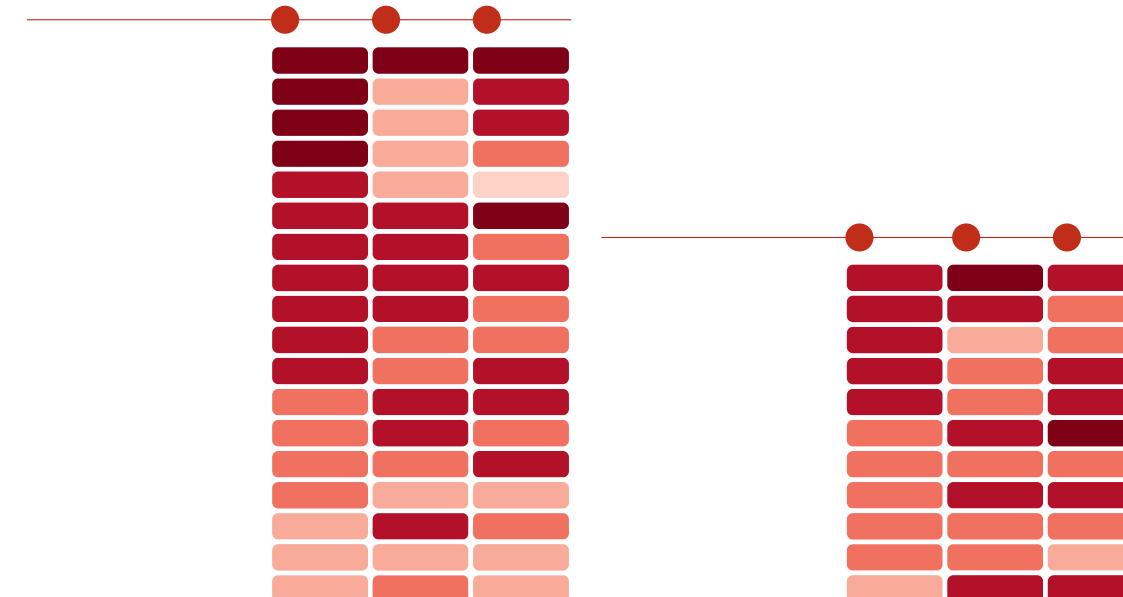
To maintain a consistent and distinctive brand it's important to create shapes in a way that works well with our logo.

Here are some examples of what you shouldn't do.

- a. Don't use any corner effects such as rounded corners. The exception if when you are creating a bar chart or heat map as shown here
- b. Don't put outlines around the edges/borders
- c. Don't use any colour apart from those in our solid core colour palette
- d. Don't use any type of frame around edges/borders.



Exception



Frames, lines, strokes and dots

Our covers and inside spreads use panel frames (a cornered, solid line) and pull-out frames (a cornered, dotted line).

The height of the corner of the pull-out frame and the panel frames should be the same as the gutter's width.

a. Panel frames

Solid line 0.75 point with corner. These sit above outcome headlines and main titles. Within spreads they are used to signify the start of a section. The line should extend over at least two columns with the body copy tabbed down below the headline leaving some clear space (e).

b. Pull-out frames

Dotted line 1 point with corner (standard default settings in InDesign®, use Japanese dots). These are used to signal quotes, pull-outs and supporting copy that sits within a section established by a panel frame.

c. Solid chart line

Solid line 0.75 point. Chart and graphs use straight lines. The first line is always a solid line. Solid lines can also be used to section information.

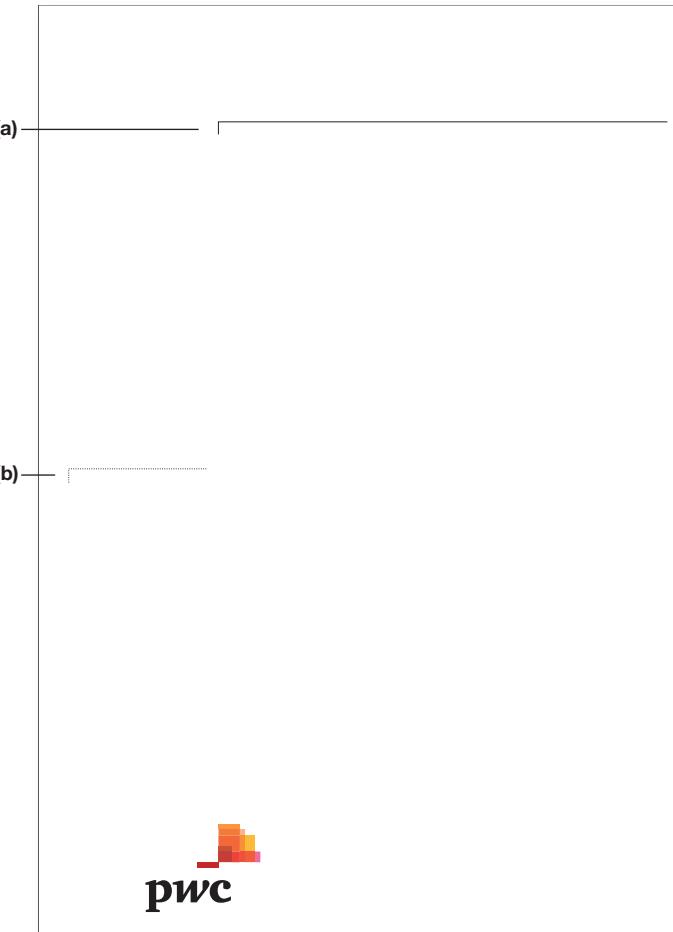
d. Dotted chart line

Dotted line 1 point (standard default settings in InDesign®, use Japanese dots). This is used to divide information in charts.

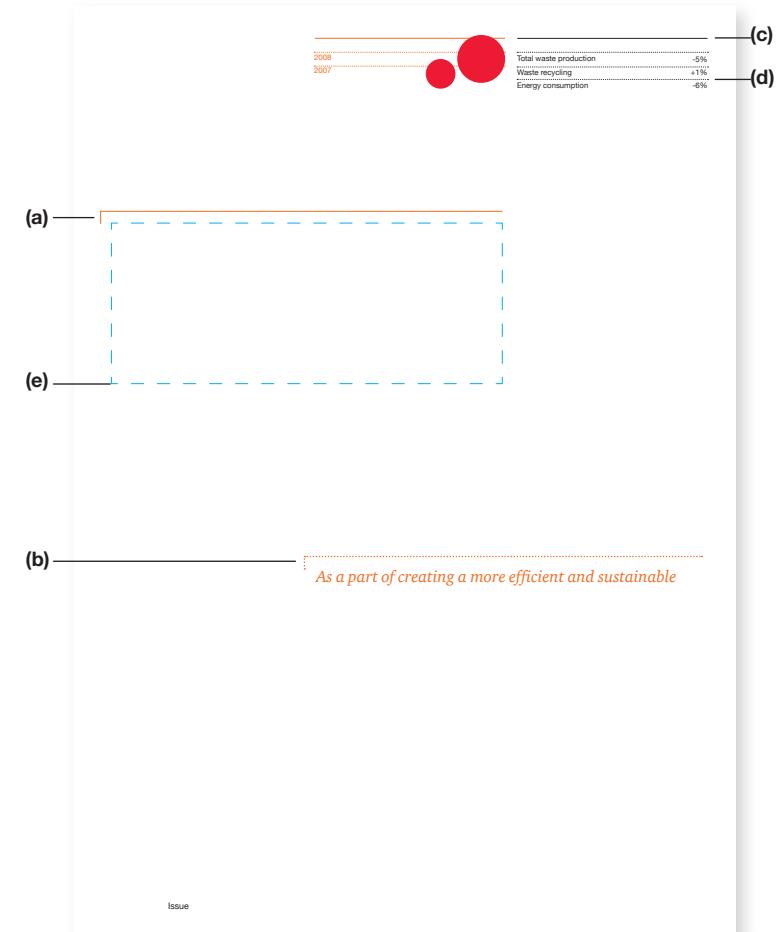
PDF viewing issues, on-screen only

See page 21 for more information.

Cover



Inside page



Frames, lines, strokes and dots *continued*

When you need to highlight an outcome headline, quote, key facts or figures, use the pull-out panel with a connecting bar.

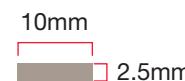
- a. The connecting bar is the same ratio as the connecting bar from our logo (4:1), this should not be altered in any way other than by scaling proportionally.
- b. The minimum size for the connector bar is 2mm x 1.25mm.
- c. To calculate the size of the connector bar, take the longest side of your panel and divide by 10 to give the width of the connector bar (the connector bar ratio (a) must always remain constant).
- d. Type within the panel should be positioned in the top-left of your panel and be ranged left. The clear space inside your panel should be equal to your gutter width (x).

Type within the panel must always be white. We use ITC Charter inside our panels.

For quotes we use the quote sizes. For key information you can use any type size that is visually pleasing.

- e. Pull-out panels should only be in one of our core solid colours (yellow panels should with care to ensure legibility of type). Black or grey can only be used where the printing process does not allow colour. A white pull-out panel may be used on a full-bleed solid colour background. The type within the pull-out panel must be the same as the background colour.

(a) Connector bar – ratio



(b) Connector bar – minimum size



(c) Connector bar size relationship with the panel



(d) Text positioning within the panel



X = gutter width from your document

(e) Panel colours



Please consider legibility when using small type on a yellow panel.

Frames – positioning on inside spreads

Panel frames and pull-out frames are positioned using a fixed relationship with the headline or quote. The first line of the headline or quote should sit on the 6 point baseline grid (a).

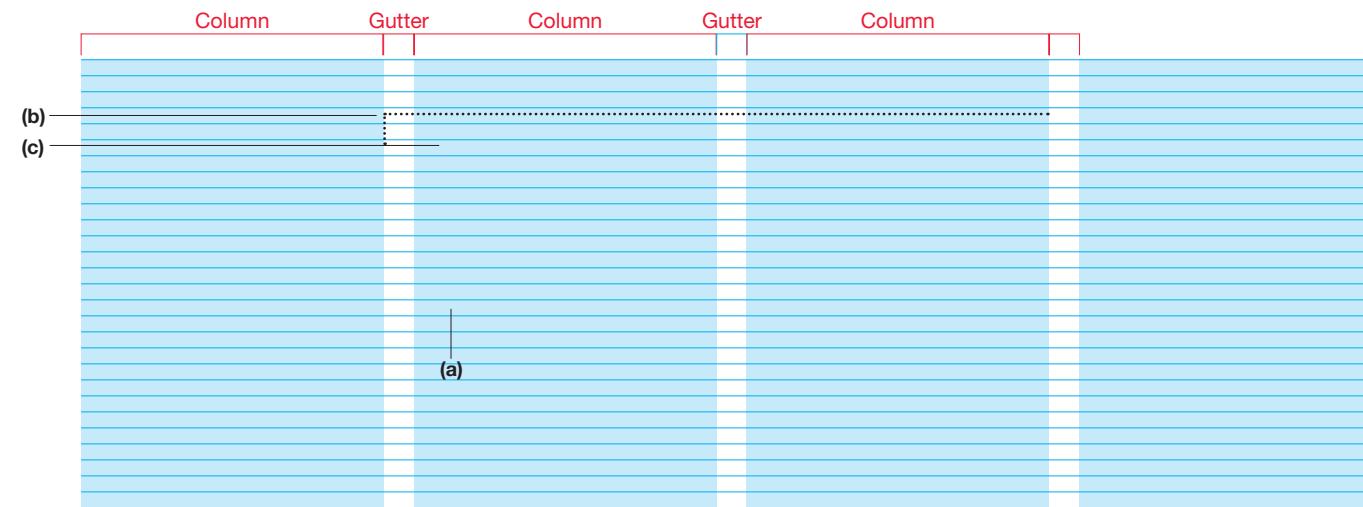
The frame should then be positioned to the left-hand side of the gutter (b).

The bottom of the frame should align with the top of the 'cap height' of the headline or quote (c).

Panel frames – headings and headlines



Pull-out frames – pull-out quotes and facts



Panels – standard panels

When you need to highlight an image or general information please use a standard panel (without the connecting bar).

a. Type in standard panels

Type in the panel is always white. As with all our literature, we use ITC Charter for our main content and Helvetica for details in charts and graphs.

b. Photos in a standard panels

Photos can be used in standard panels if they have an accompanying standard panel visually linked to them. The photo should be relevant to the information.

c. Positioning type in standard panels

Type within the panel should be positioned in the column top-left corner of the panel and be ranged left. The type must always sit on the 6pt baseline grid. The distance inside the panel should be equal to your gutter width (x).

d. Panel colour

Standard panels always use a single colour from our core solid colour palette (yellow panels should be used with care to ensure the legibility of type). Black or grey panels can only be used where the printing process does not allow colour.

e. Chart colours in panels

Charts within a panel should be kept simple and only contain data that informs the text. They should use the panel colour and white. Tints of the panel colour can be used but must have enough stand out to ensure legibility.

Standard pull out panel

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat te feugait. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip.

Standard panel with image panel

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat te feugait. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip.



Positioning type

X = gutter width in your document



Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat te feugait. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip.

Panel colours



Please consider legibility when using small type on a yellow panel.

Charts – colour and type

Figure.2.....
Chart title.heading.....
Detailed.information.1.....
Detail information 2



Ut wisi enim ad minim
veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat te feugait. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ult.

Panels – positioning on inside spreads

We use our 12-column grid and 6 point baseline grid to position our standard and pull-out panels (a).

Panels are positioned vertically using the left-hand side of the gutter on a 12-column grid (a) and horizontally using the 6 point baseline grid (b).

This allows the type to align with the column (c).

The connector bar on pull-out panels must not extend beyond the type area.

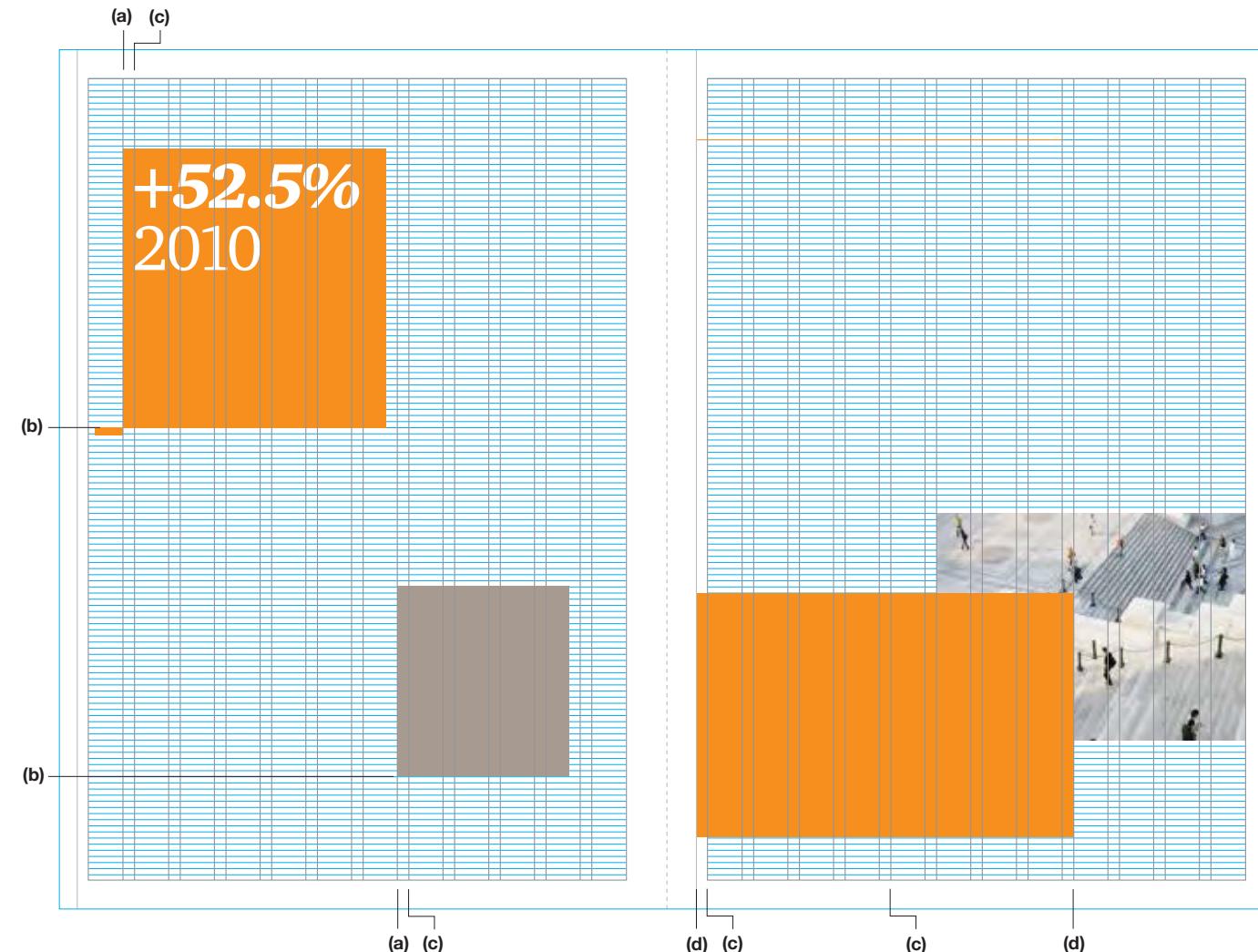
When creating panels that hold multi-column information, the text should align with your layout column grid (c) (example shows a 3-column grid) and the left-hand and right-hand sides of the panel should extend into the gutters (d).

These are general rules to help with consistency and flow of information. On a spread using a lot of white space you can position the panels more freely.

Pull-out panels have the connector bar.

Standard panels have no connector bar.

Example spread



Paper, printing and sustainability

Keeping cost and environmental impact low

The brand system has been developed to be sensitive to our impact on the environment. Especially when it comes to materials and ink.

Materials

Where we can, we use uncoated materials, they're better for the environment. Choose recycled and/or recyclable paper, where possible, with at least 30% post-consumer waste. Try to use local materials and avoid importing when you can.

Avoid very soft and absorbent uncoated materials so that the colours of our logo don't soak in, and the panels don't become blurred.

Colour and reproduction

We've designed our full-colour communications around our activated logo system, which we've developed in, and for, full-colour process production which is the standard 'ready set' ink in litho printing (CMYK format) and toner set-up for desktop printing for mainstream production.

This allows us to avoid the use of special/additional colours which saves cost and additional processes.

Our system also includes tiers of single-colour communications and majors on the use of white space within the design style, both reducing the impact of ink use and cost.

We also have a mono black and white set of logos which are acceptable for use on internal communications as needed, to reduce costs and minimise consumables.

Use PDFs instead of printed collateral wherever you can.

Formats

Wherever you can, plan your design in standard communication formats to make sure that you make the most economical use of paper, e.g. EU A4 and US letter formats, for brochures. Where achievable, for internal communications use double-sided production to reduce the amount of paper and production required.

Plastic covers and ring binders

Where possible, reduce our impact on the environment and costs by not using plastic covers or ring binders.

Accessibility and compliance

When using our brand identity please make sure that your work is always legible in all applications.

Keeping to our brand standards will help you do this as the standards are based on the results of independent accessibility testing of our new identity. Our standards are fully compliant with WC3 Web Content Accessibility Guidelines.

On our brand site and throughout the guidelines we explain when and how to use colour and type not only to meet legal accessibility requirements but to present ourselves as clearly as possible, in every medium, at all times.

There may still be times when you are asked to provide documents or on-screen presentations with larger type or greater contrast between type and backgrounds. These changes can easily be made whilst still using our brand colours and typefaces. For on-screen presentations, we would encourage you to offer instructions for those who require image, type or colours to be altered.

If anyone contacts you with difficulty reading a document asking for an alternate copy and you are unsure how to do this, please contact the Brand helpline for further guidance.

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