



Brand manual Ortelius

Version 2022.2



Our brand

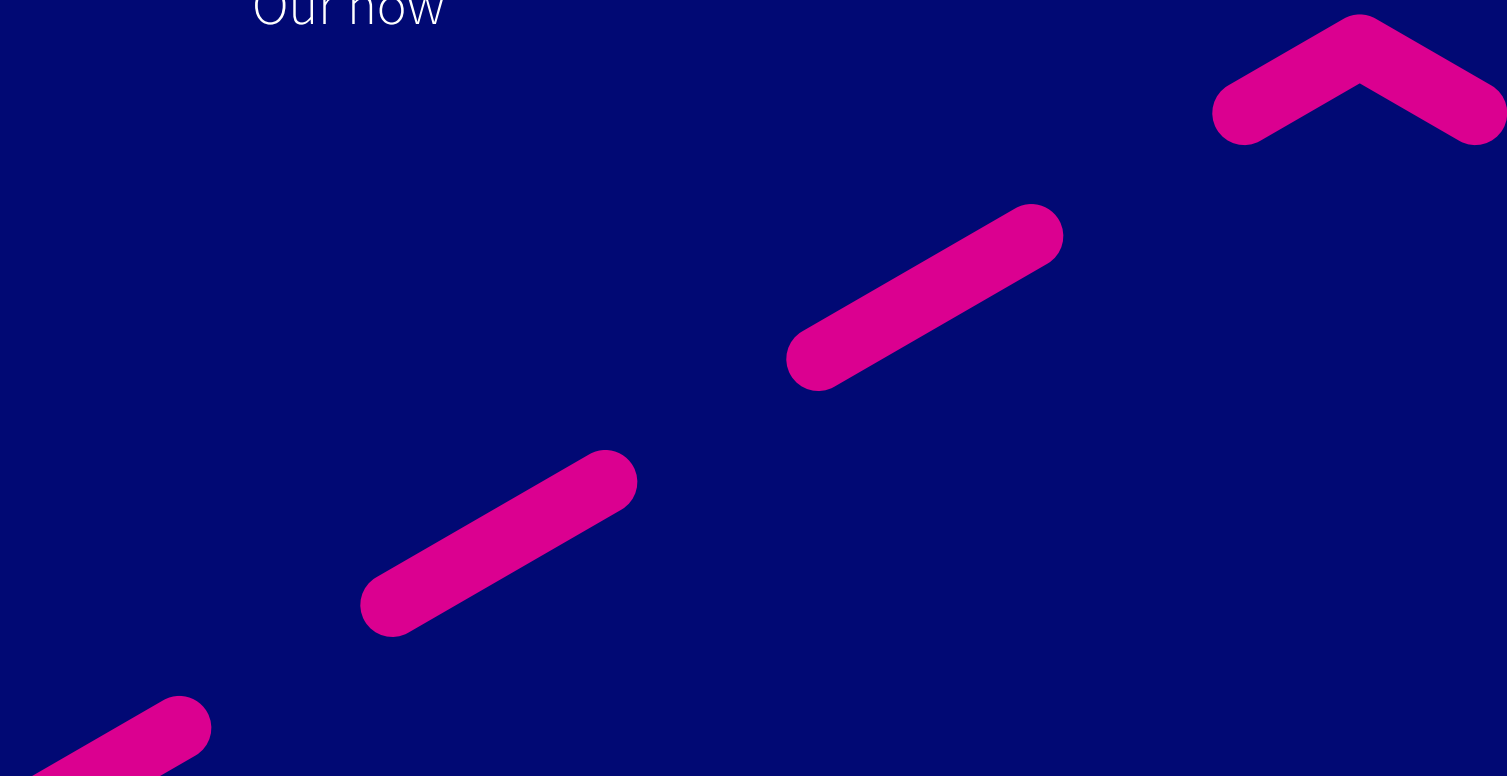
In the 16th century, Abraham Ortelius became the first cartographer in history to create an atlas of the world. His work was prized for its accuracy and for unifying cartographers on the mapping standard by creating a true model of the physical world. As we continue his legacy through our work for our customers, we know that everything we do communicates.

We at Ortelius support our customers in finding, visualizing, and solving their most important business challenges. A big part of this is being able to communicate complex relations in clear and understandable ways. Our Ortelius brand will help us to distinguish ourselves from other players on the market and clarify the value that we offer.

This brand book is built on the idea that we want to inspire and educate our customers and partners as they embark on their transformation journeys. The brand book should help you to communicate – with confidence – a consistent message to all our audiences. Taking care of our brand is a responsibility that we all share.



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Visual guidelines

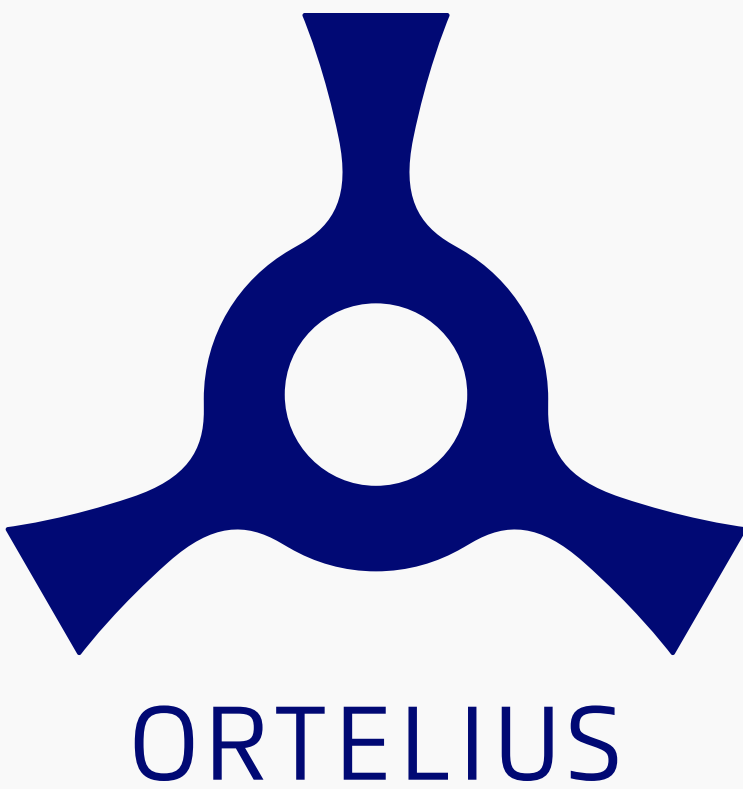
Brand consistency starts here

Logotype

Our logotype is the foremost symbol of the Ortelius brand and will accompany all printed and digital communications.

The logo is made up of its symbol and a wordmark.

Vertical version



Symbol

Wordmark

Logotype

Horizontal version – upper orientation



Horizontal version – lower orientation



Clear space

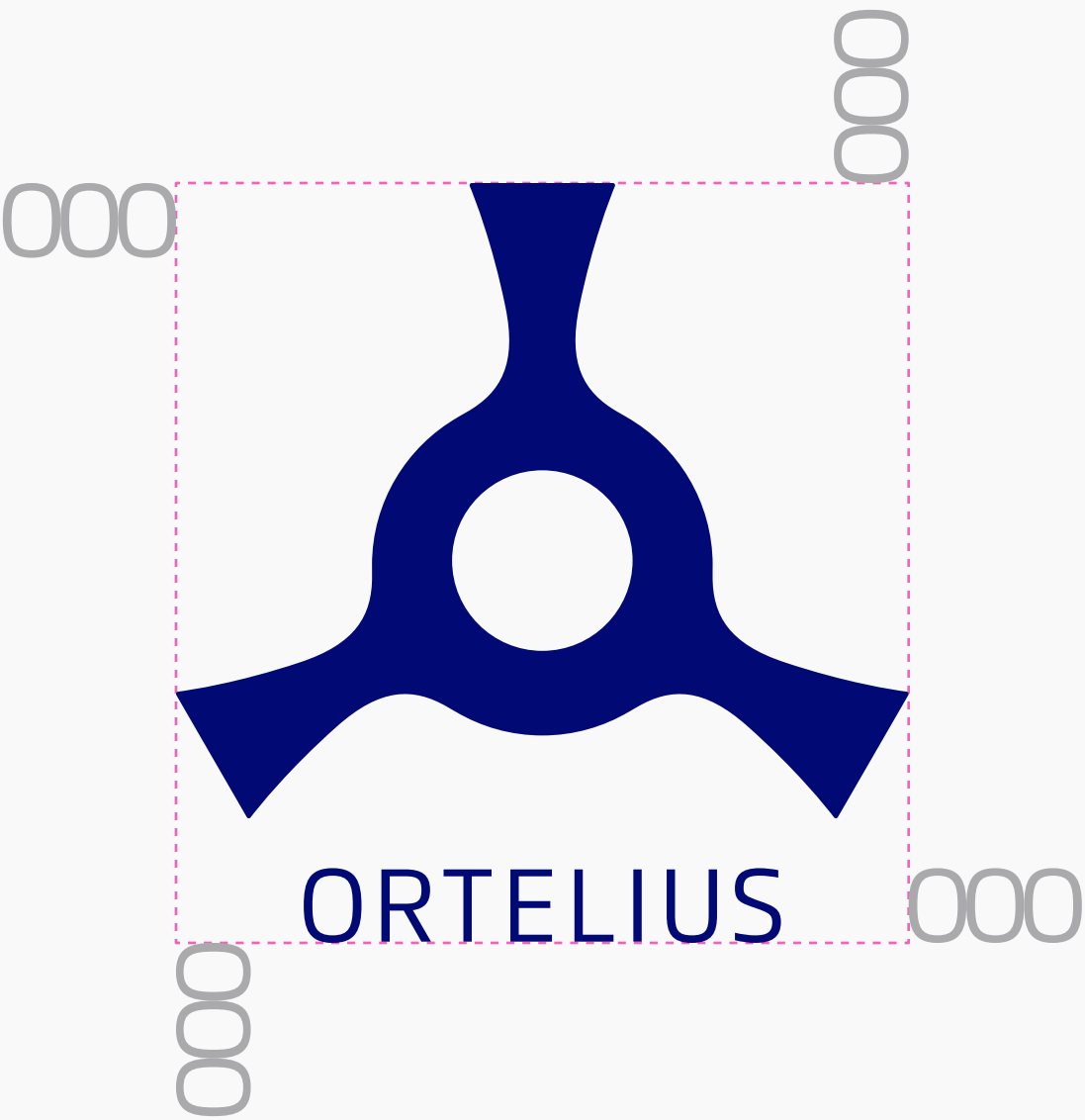
Clear space is the specific amount of space that the logo must have on all sides compared to other visual elements, no matter where it is used.

The reason is to ensure that our logo maximizes visibility and impact.

The clear space is defined by three Ortelius O's in a row so it can be scaled as needed.

Vertical version

The vertical logo is our primary version.



Horizontal version



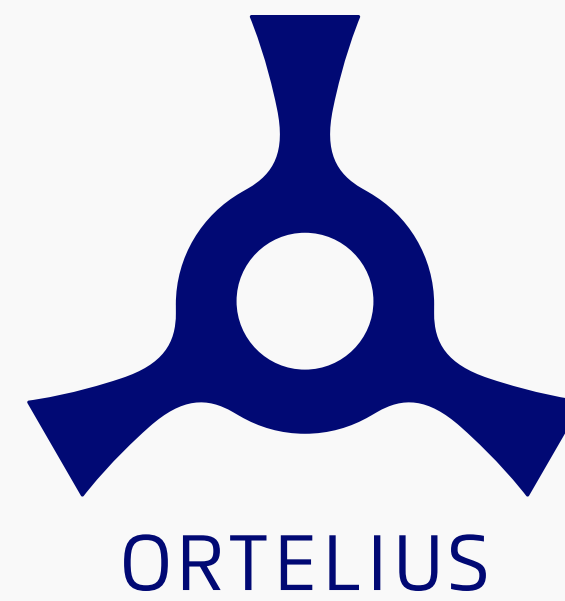
The horizontal logotype with its upper and lower orientations is ideal for corner placement allowing great layout flexibility.

VISUAL GUIDELINES

Variations

The use of our deep blue logotype strengthens our brand identity and should be our primary option. The negative version is available for dark backgrounds or when the deep blue is not clearly visible. The black version is available for office use and co-branding.

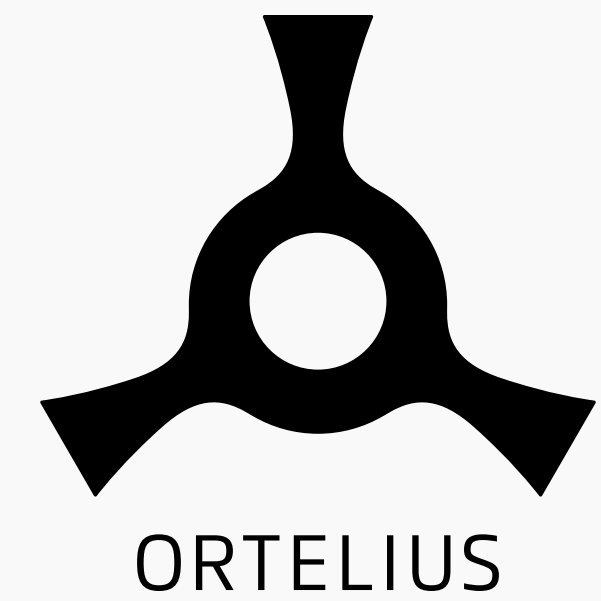
Deep blue version



Negative version



Black version



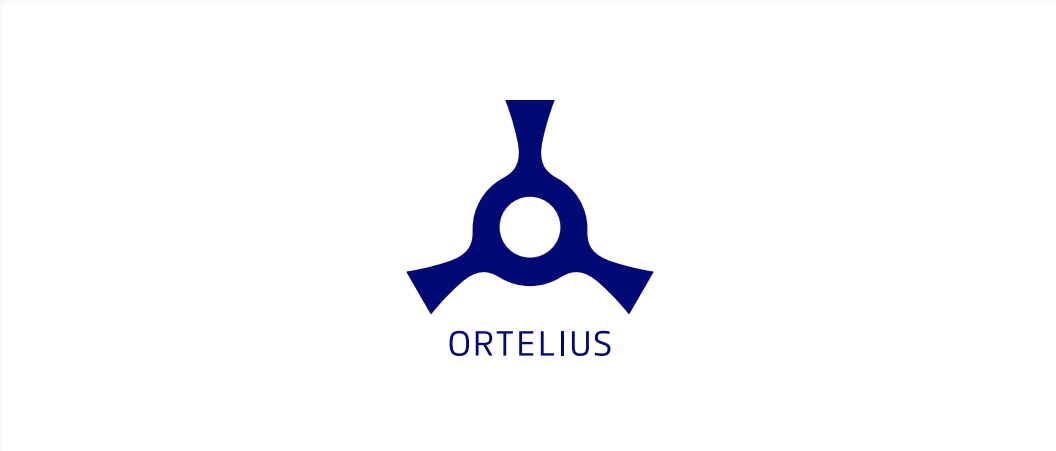
VISUAL GUIDELINES

Dos and don'ts

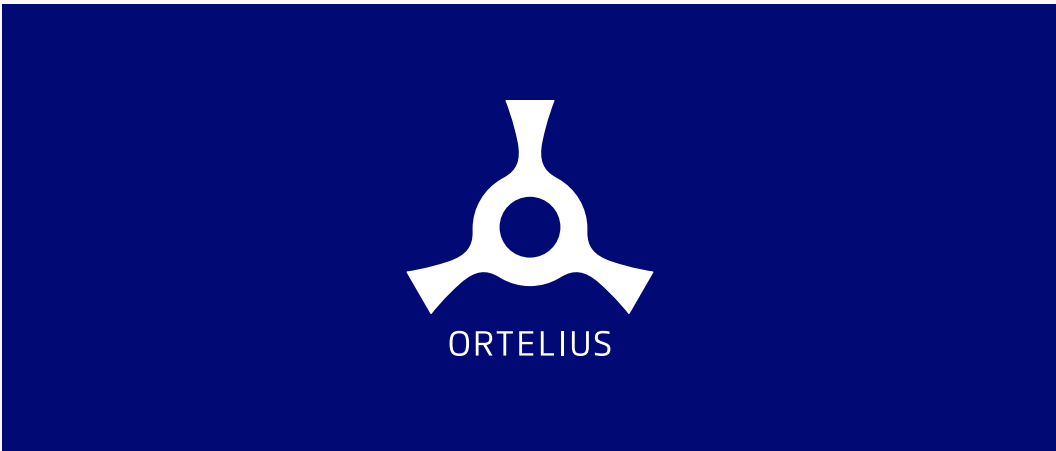
As a starting point, primarily use the Deep Blue logotype to strengthen the brand identity. Always make sure that the logotype is clearly visible with ample space for legibility.

When deciding backgrounds, we always want to create an obvious contrast between the logotype and the background. Never use an off-brand background. Do not stretch or distort the logotype.

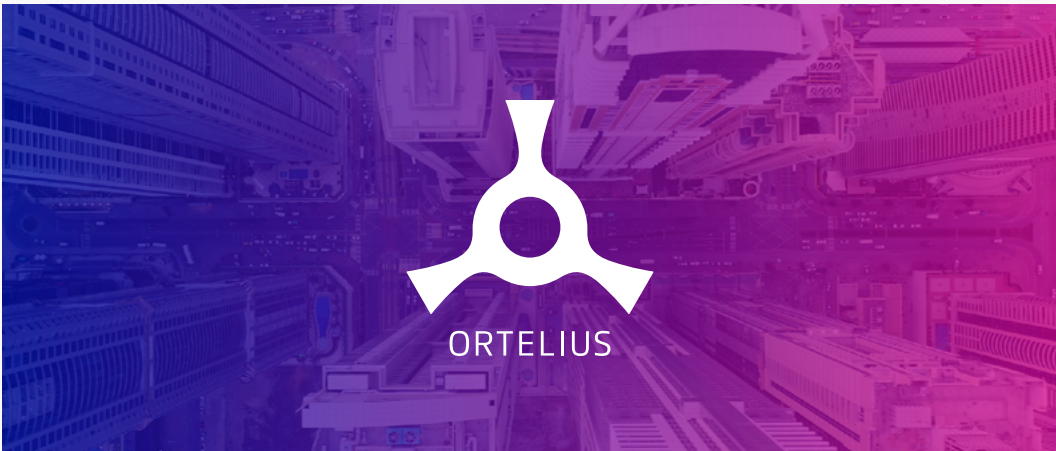
Logotype usage



Full-color Deep Blue logotype

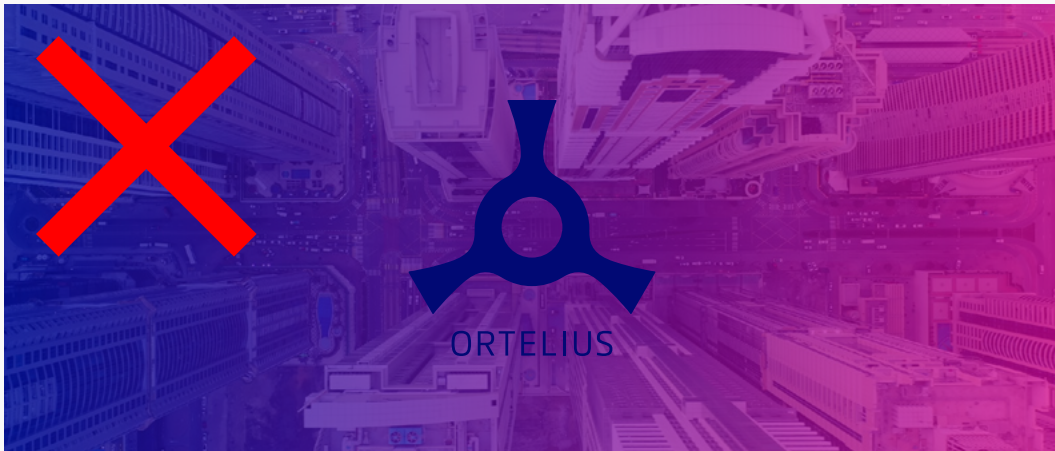


Negative White logotype



Negative White logotype on gradient/image

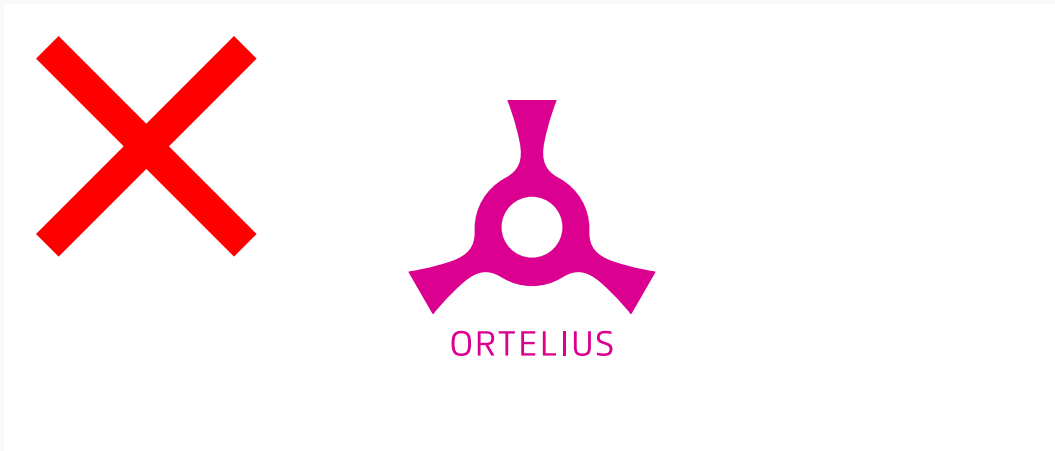
Do not



Color logotype on gradient/image



Logotype directly on image



Other colors than Ortelius Deep Blue

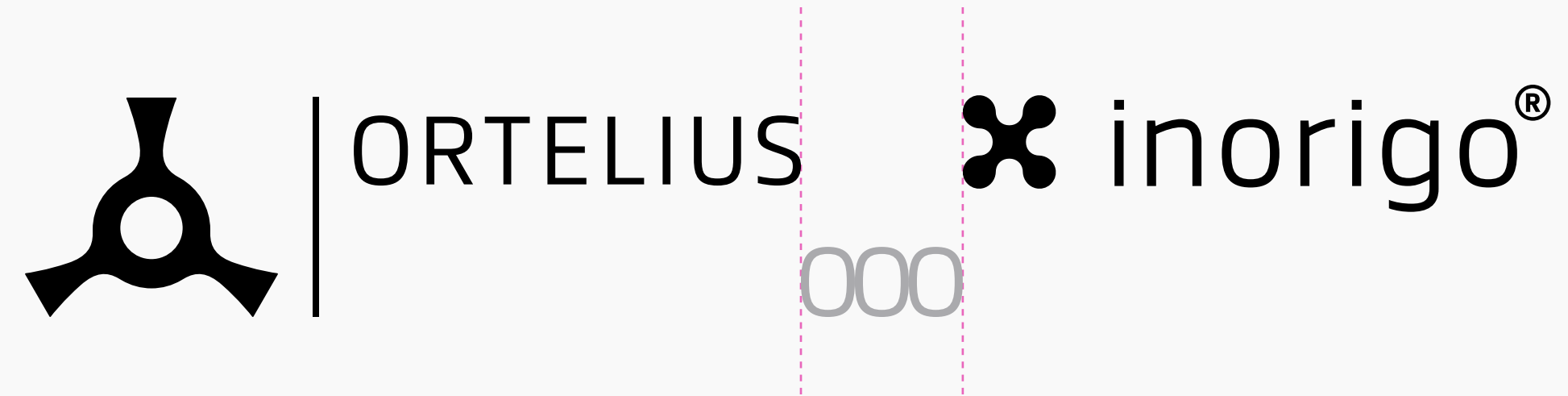
VISUAL GUIDELINES

inorigo[®] co-branding

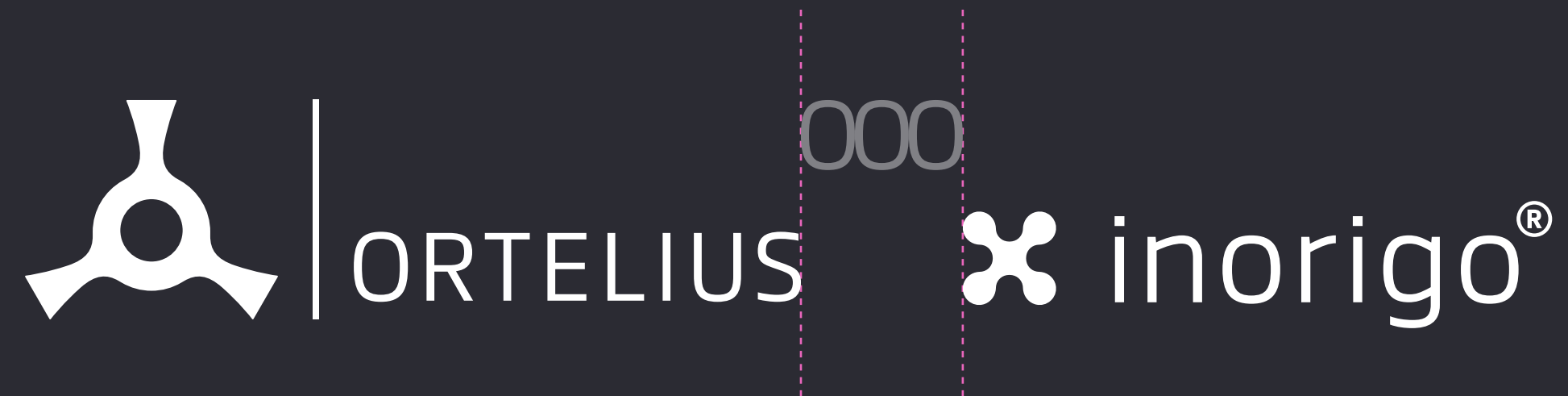
Whenever the Ortelius and inorigo[®] logotypes are used alongside each other, as well as in other co-branded contexts, the negative or black versions are to be used.

Minimum spacing should typically be three Ortelius O's in a row.

Ortelius/inorigo[®] joint usage – Black



Ortelius/inorigo[®] joint usage – Negative


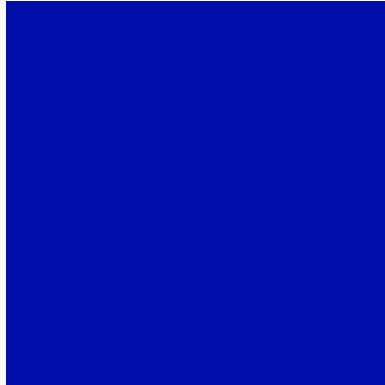
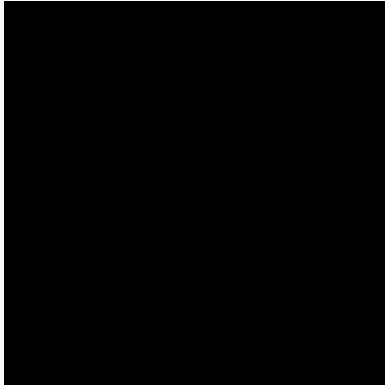




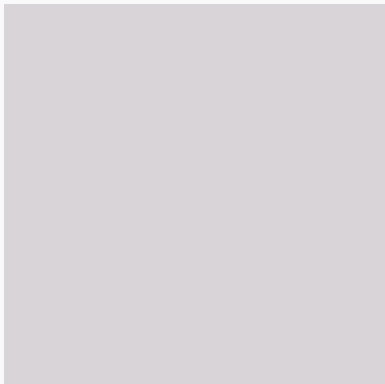
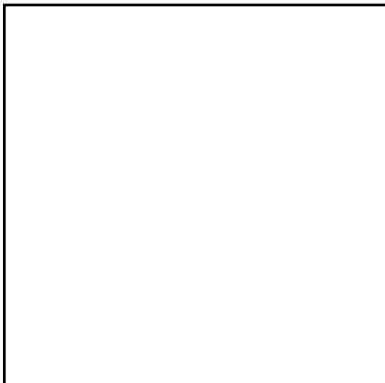


Main palette

Our primary brand colors are the Ortelius Deep Blue and the Ortelius "in-your-face" Magenta. The Deep Blue is the most important color in our visual identity and should be the dominant color in communication material and other visual applications of the brand. The Magenta is used when we want to highlight or bring attention.






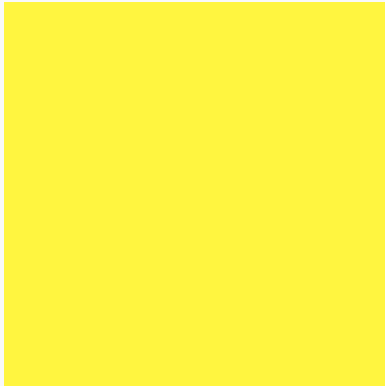
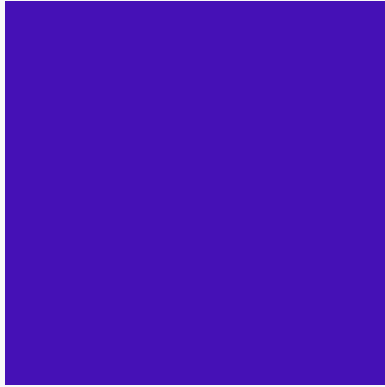

We want to be highly associated with these colors.

We can also work with our secondary colors and grayscale.

Primary colors	Secondary colors	Grayscale
<div></div> <div>DEEP BLUE HEX.....#010974 RGB.....1/9/116 CMYK..... 100/85/5/22 Pantone.....280 C</div>	<div></div> <div>BLUE HEX.....#000DA9 RGB..... 0/13/169 CMYK.....100/98/0/0 Pantone.....2746 C</div>	<div></div> <div>BLACK HEX.....#000000 RGB.....0/0/0 CMYK..... 100/79/44/93 Pantone..... Black 6 C</div>
<div></div> <div>MAGENTA HEX.....#DB0090 RGB..... 219/0/144 CMYK.....12/100/0/0 Pantone.....233 C</div>	<div></div> <div>LIGHT BLUE HEX..... #5EC8FF RGB..... 94/200/255 CMYK..... 86/8/0/0 Pantone.....299 C</div>	<div></div> <div>DARK GRAY HEX.....#2B2B33 RGB..... 43/43/51 CMYK..... 44/34/22/77 Pantone..... Cool Gray 11 C</div>
	<div></div> <div>PURPLE HEX..... #7100C2 RGB..... 113/0/194 CMYK.....82/97/0/0 Pantone.....267 C</div>	<div></div> <div>LIGHT GRAY HEX.....#D9D4D8 RGB..... 217/212/216 CMYK..... 5/3/5/11 Pantone..... Cool Gray 2 C</div>
		<div></div> <div>WHITE HEX.....#FFFFFF RGB.....255/255/255 CMYK..... 0/0/0/0 Pantone..... White</div>

Supporting palette

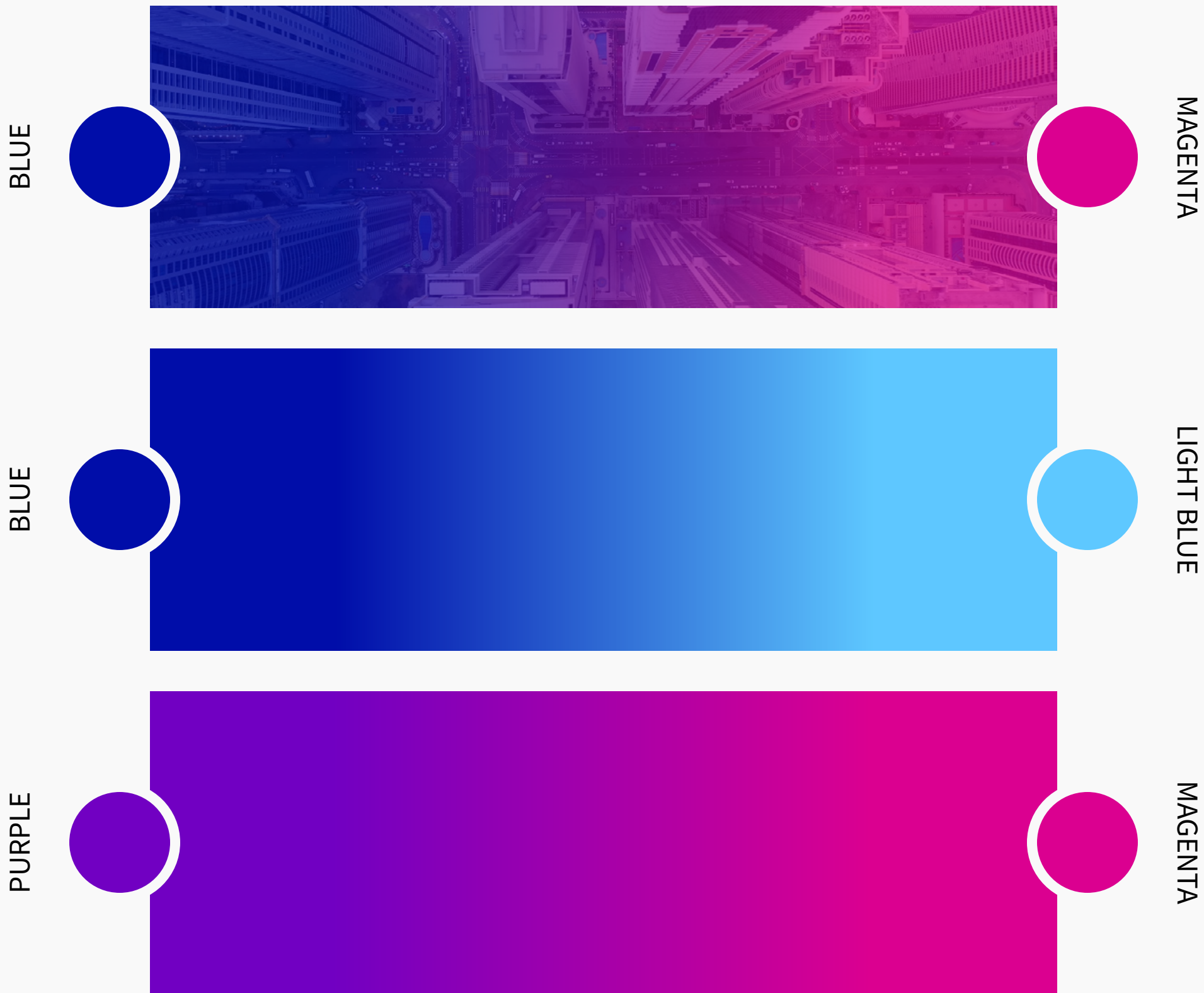
The supporting secondary colors are intended for digital outputs only, to facilitate differentiation in graphs and diagrams – not for communication activities.

Violets–blues		Greens		Warms	
	BRIGHT VIOLET HEX..... #DB3FC6 RGB..... 219/63/198		GREEN HEX..... #109B77 RGB..... 16/155/119		VIVID RED HEX..... #FF275B RGB..... 255/39/91
	VIOLET HEX..... #9D00B4 RGB..... 157/0/180		TEAL HEX..... #1CB5AA RGB..... 28/181/170		YELLOW HEX..... #FFF540 RGB..... 255/245/64
	DEEP VIOLET HEX..... #4511B6 RGB..... 69/17/182				
	INDIGO HEX..... #0045AA RGB..... 0/69/170				

Gradients

The phenomenon of transparency can be showcased when working with gradients. The full gradient Blue/Magenta should only be used on top of other visual elements. The Blue/Light Blue and Purple/Magenta gradient combinations can be used stand-alone.

Gradient combinations



Blend mode: Normal
Transparency: 72%
Image placed underneath



Corporate typefaces

Consistent use of our corporate typefaces reinforces our brand identity.

Our primary corporate typeface is Source Sans Pro Light. This is a highly readable font on both print and digital.

Source Serif Pro Semibold gives a nod to a more traditional and classic typeface. It should not be used for editorial content.

Typefaces

Source Sans Pro Light

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
0123456789!?!&%

Source Sans Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
0123456789!?!&%

Source Serif Pro Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
0123456789!?!&%

Hierarchies

Headlines are set in Source Serif Pro Semibold with primary Deep Blue color.

Section headers are All Caps Source Sans Pro Regular, 80 kerning, with a 60% Dark Gray.

Preambles and body copies utilize Source Sans Pro Light with Black color for a clear and spacious look and feel.

Example of typeface hierarchy

Section header
Source Sans Pro Regular
All Caps 24/24pt

Headline
Source Serif Pro Semibold
72/72 pt

Preamble
Source Sans Pro Ligh
36/48 pt

Body copy
Source Sans Pro Light
21/36 pt

TRANSPARENCY AND CLARITY

Relationships simplified

Apervitum satorio, unum inaturo,
cae proriss ulicasdam reo

Isum nost ium es observil hilis. Befer lique ad me di fac
iaederibunu vit, novil tatque es, Catam nortemquos bon adducta,
quidinem in dem ferio iaequam. Nihilnerviri ia rem te, cuspio utem
iam ipicestiam conihicaelum nium me cae imus, ficae vid dervir
intelicae intius habefecris aucepote, voltiam diuroret vivit que
nihilic teatius.

Imagery

Photography and illustrations are powerful, engaging elements that add real value when used appropriately and consistently alongside content. Think about what message you are trying to communicate with the imagery when you choose it.

- Use high quality imagery that's not pixelated.
- Use photographs that are relevant to the content it's related to.
- Use photographs that are helpful and convey something that is difficult to put into words.
- Use photographs that show diversity.
- Never use copyrighted material from other sites without permission or watermarked images.

Example of imagery



When choosing photos depicting people, don't use images that feel overly staged or fake.



If you are uncertain of whether a photograph is on brand, speak to the marketing department.

VISUAL GUIDELINES

Image grading

The images we choose for our communications should further support the experience of the Ortelius brand. Our images should complement our brand colors and convey a sense of sincerity and simplicity.

We further enhance this by adjusting each image color tone towards magenta and blue whenever needed.

Example of graded images

GRADED

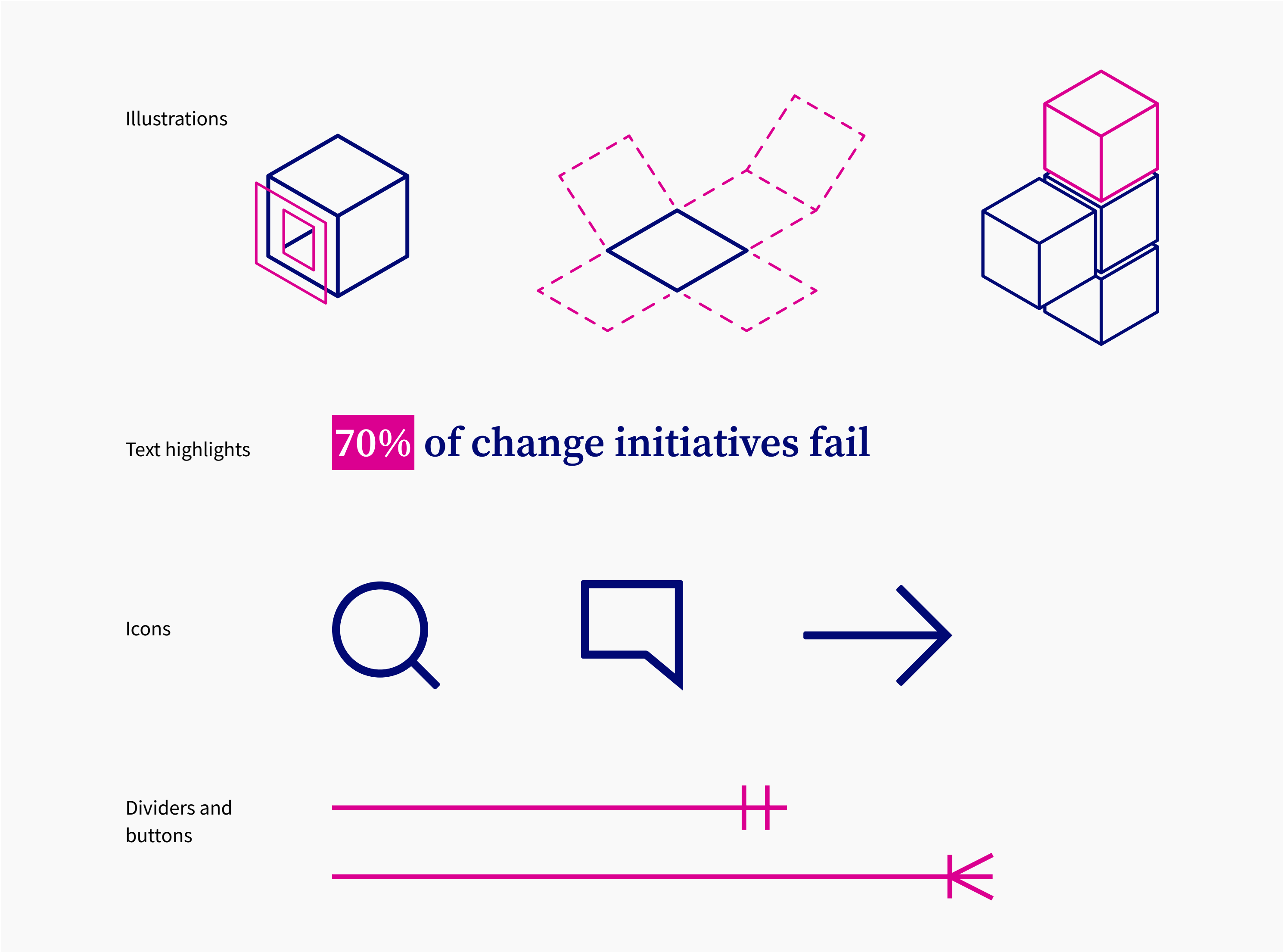


ORIGINAL

VISUAL GUIDELINES

Visual elements

The aim of our visual elements is to create a sense of simplicity, even when communicating complex ideas. Transparency is an important feature of our visual elements. We use our our Deep Blue color and bring focus to important things to highlight with in-your-face Magenta. Plenty of white space around our visual elements allows focus on the idea being communicated.



Stationary

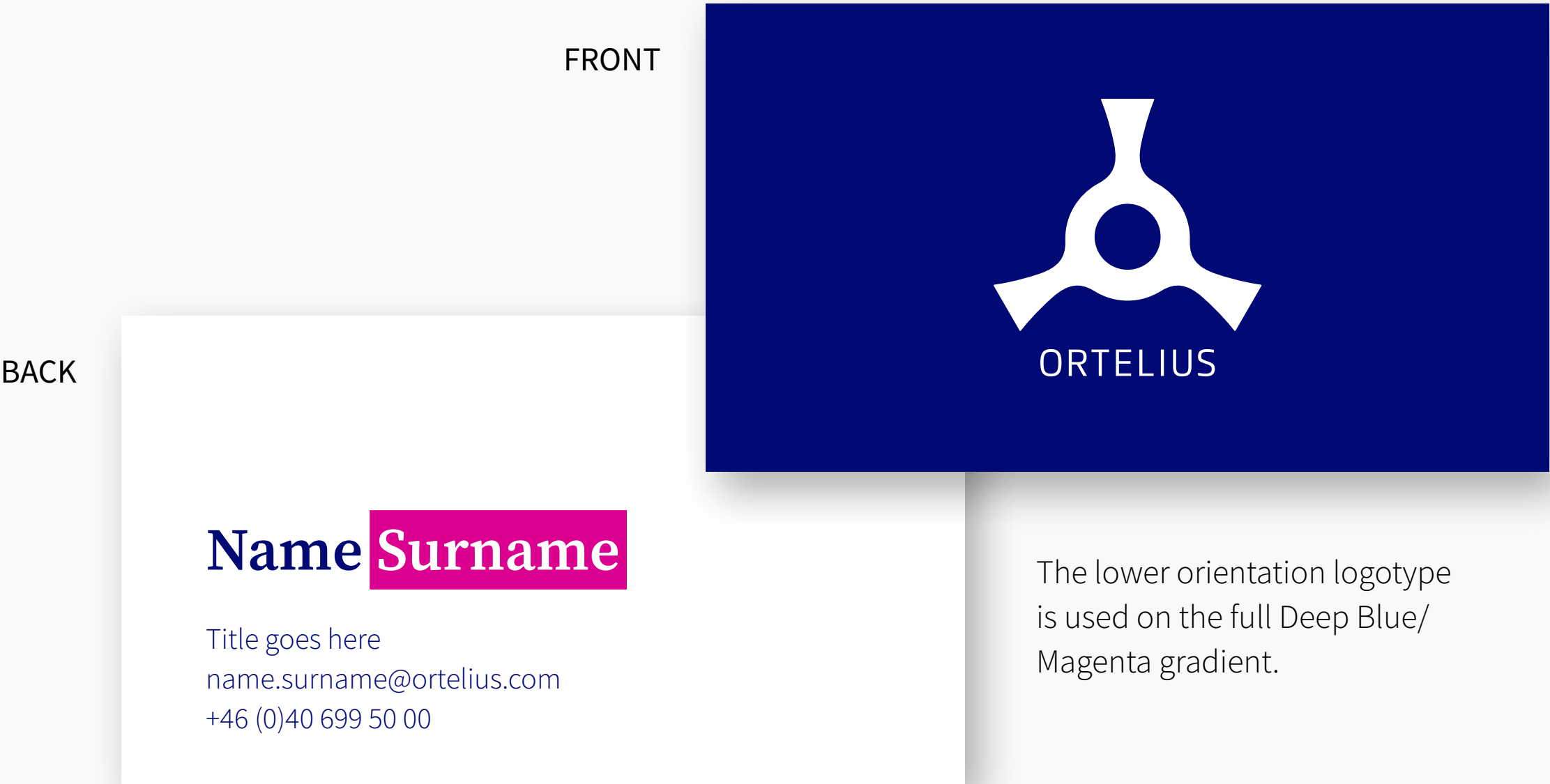
Practical applications



STATIONARY

Business card

Every time we hand out our business cards our brand is represented. The layout of the business cards is designed to be universally acceptable and to create interest. Recommended paper stock for the business cards is bright white minimum 270 gms.



A clear front with lots of white space and a pop of color.

The lower orientation logotype is used on the full Deep Blue/ Magenta gradient.

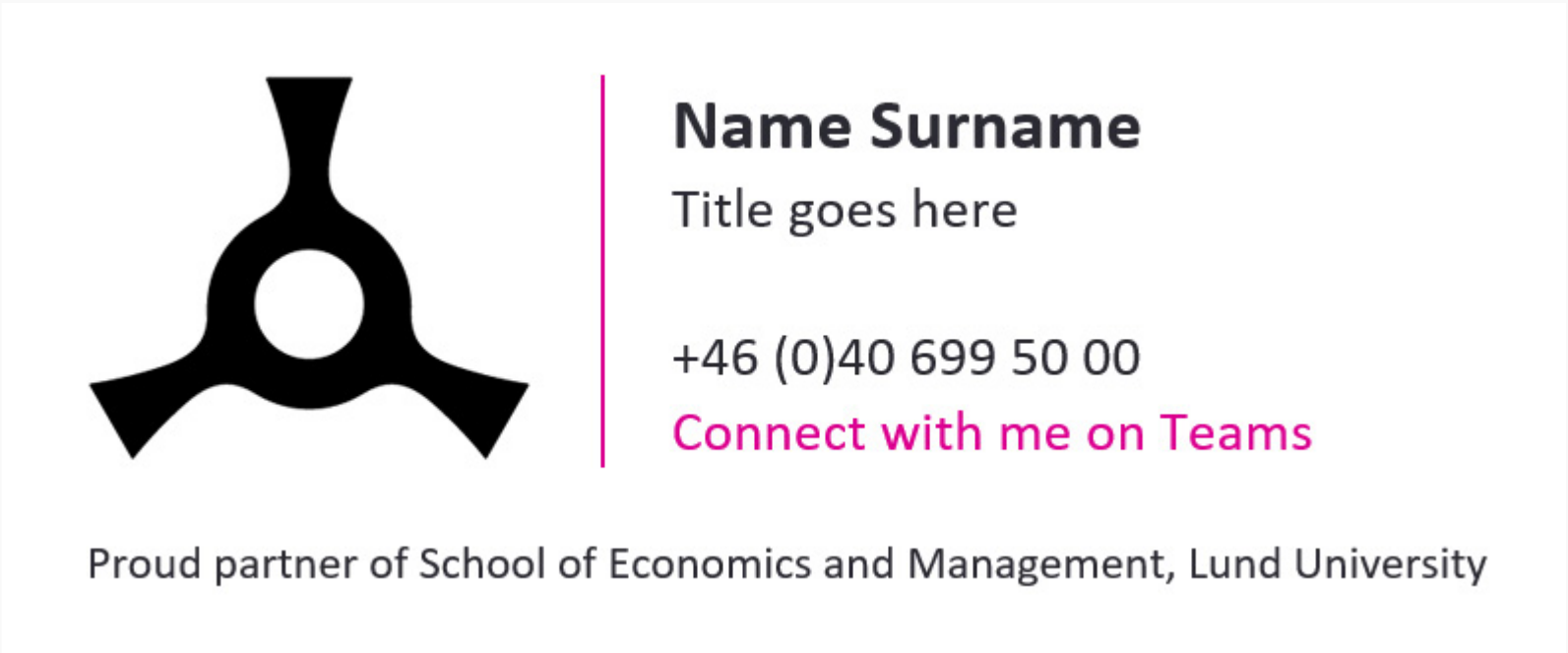
STATIONARY

Email signature

When writing emails, it is important for the receiver to understand who you are, know your title, and receive your contact information. There should always be an email signature included in all external emails. Don't create your own email signature or change the design.

Our email signatures are able to adapt to dark mode gracefully.

Standard mode



Dark mode



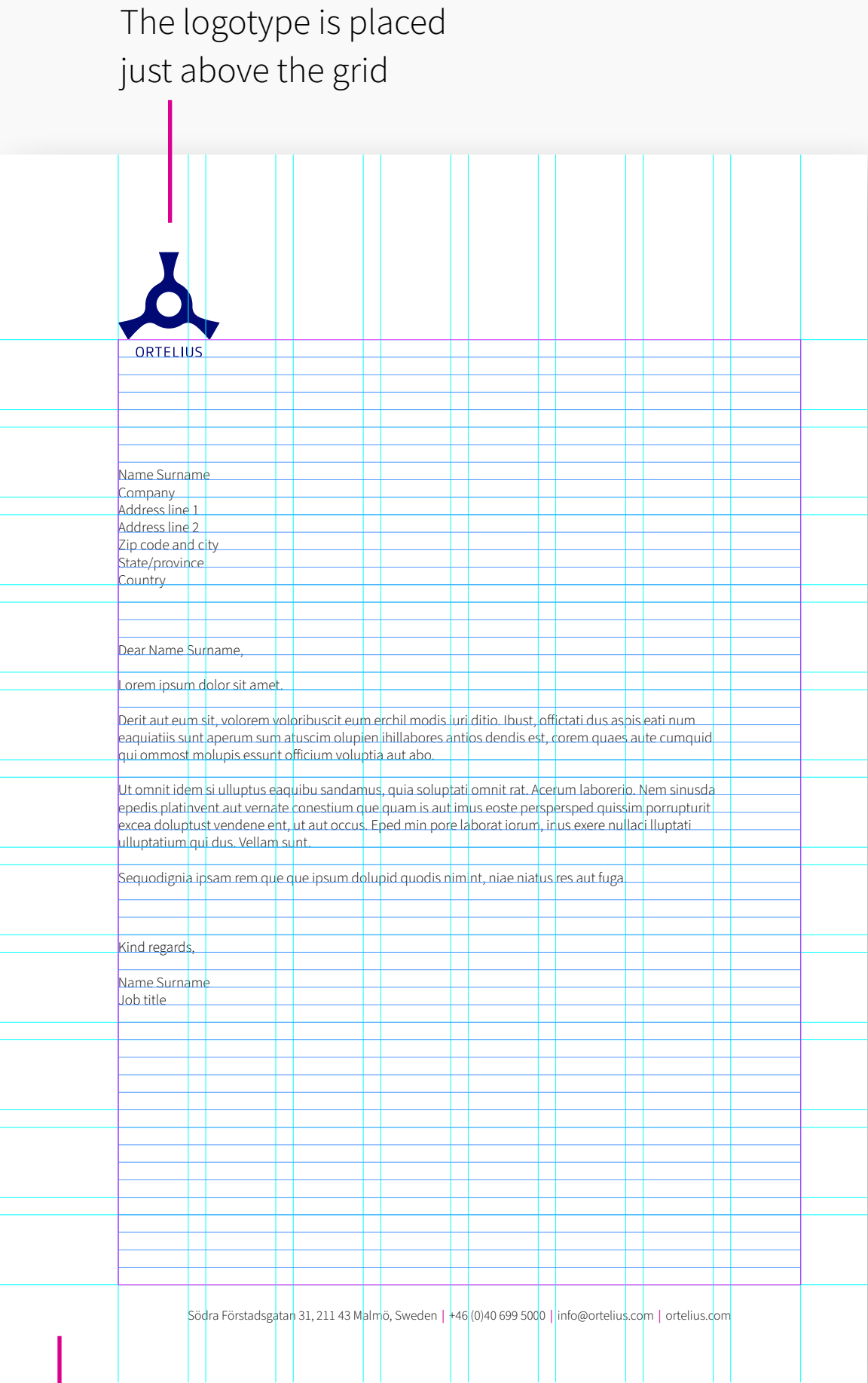
STATIONARY

A4 letterhead

On all stationery, the Ortelius vertical logotype is placed in the upper left corner. Only use the logotype template for printed letters if your printer can reproduce the Ortelius colors correctly.



The Ortelius address line is set just outside the lower grid edge.



STATIONARY

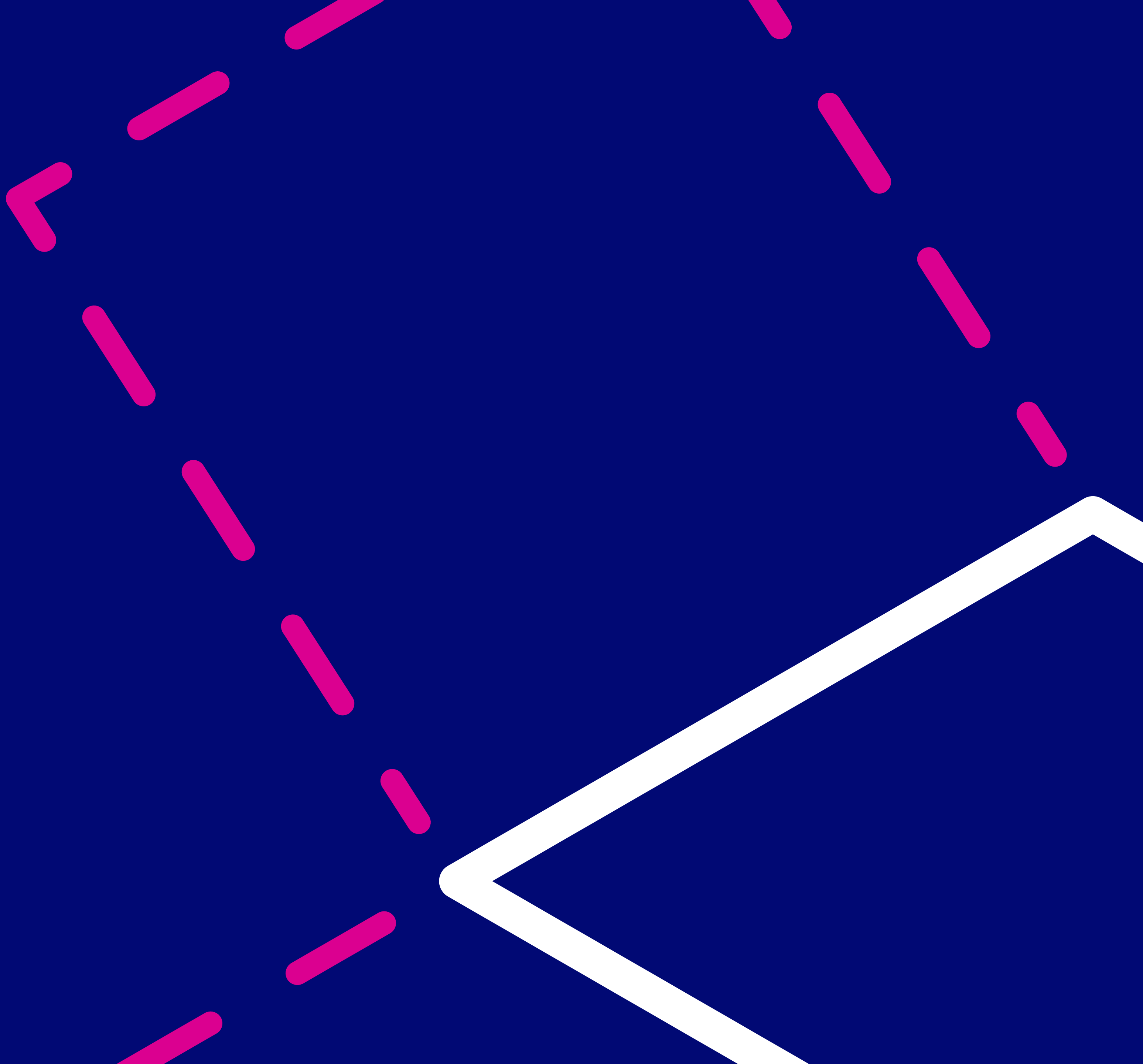
Word template

The Word template includes the Ortelius logotype in the right top corner, typeface hierarchy according to guidelines and a pop of color to allow for footnotes when necessary.



Presentation

A clear and powerful message



PowerPoint template

When making a PowerPoint presentation always start from the Ortelius PowerPoint template.

The cover page must have a title box containing information about the use of the PowerPoint as well as the date. The PowerPoint template has predefined layouts. The specific fonts to use are also set in the template. Images and illustrations, as well as visual elements and design elements, can be used on content slides. Please keep the brand integrity in mind when choosing visual elements. In the PowerPoint template, there are many examples of different types of page designs.

Cover



Gradient Blue position 4%
in PowerPoint

Section divider



Bullet points

To inform and present

An important consideration to make when starting to create your PowerPoint is whether it is to be used in a presentation situation or as a carrier of information.

Heavy use of text should only be used in the latter, and there is a specific template slide for this.

Otherwise, aim to make the presentations visually appealing, and limit the amount of text whenever possible.



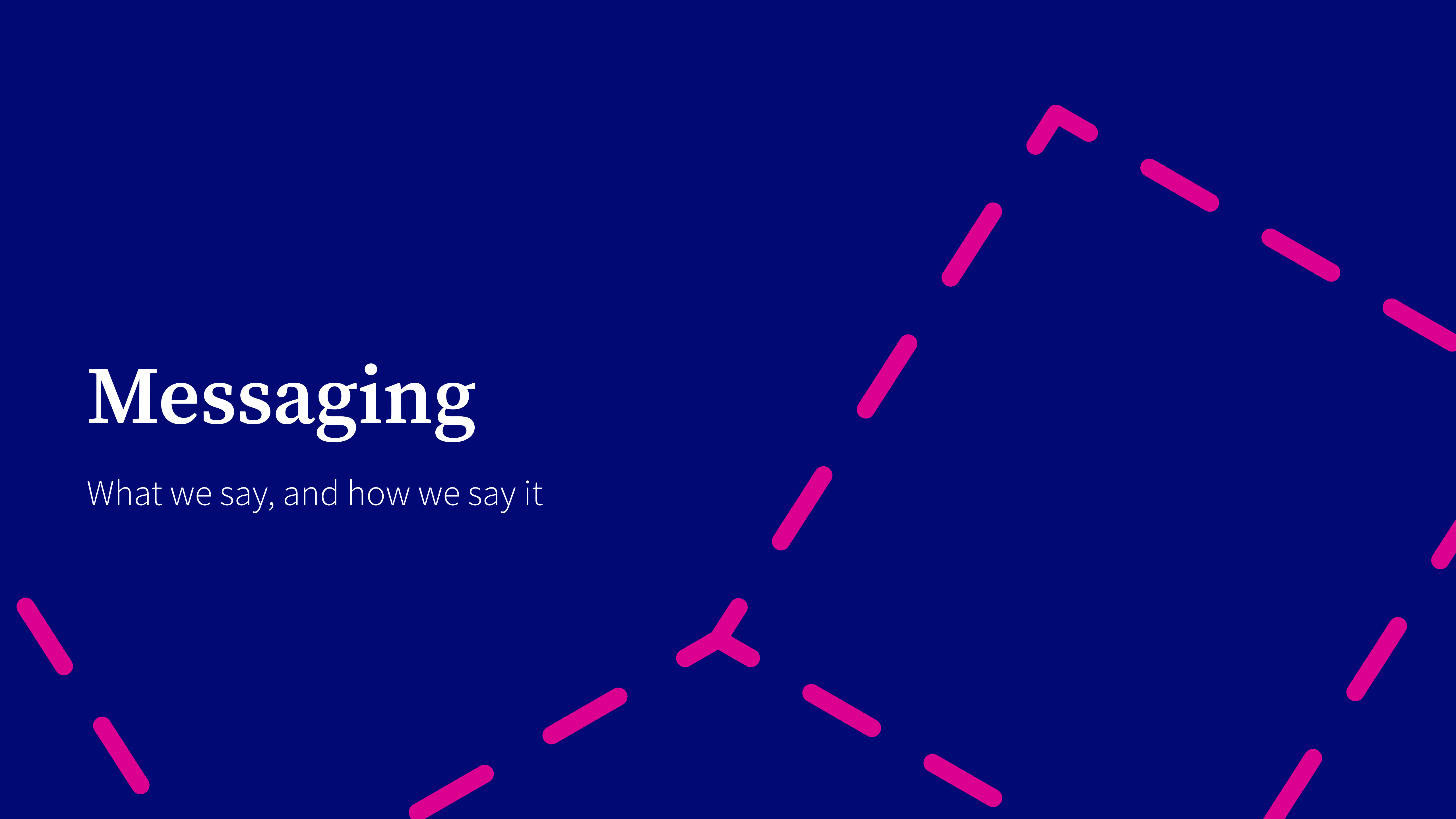
Text-rich, informational slide



Presentational slide

Messaging

What we say, and how we say it

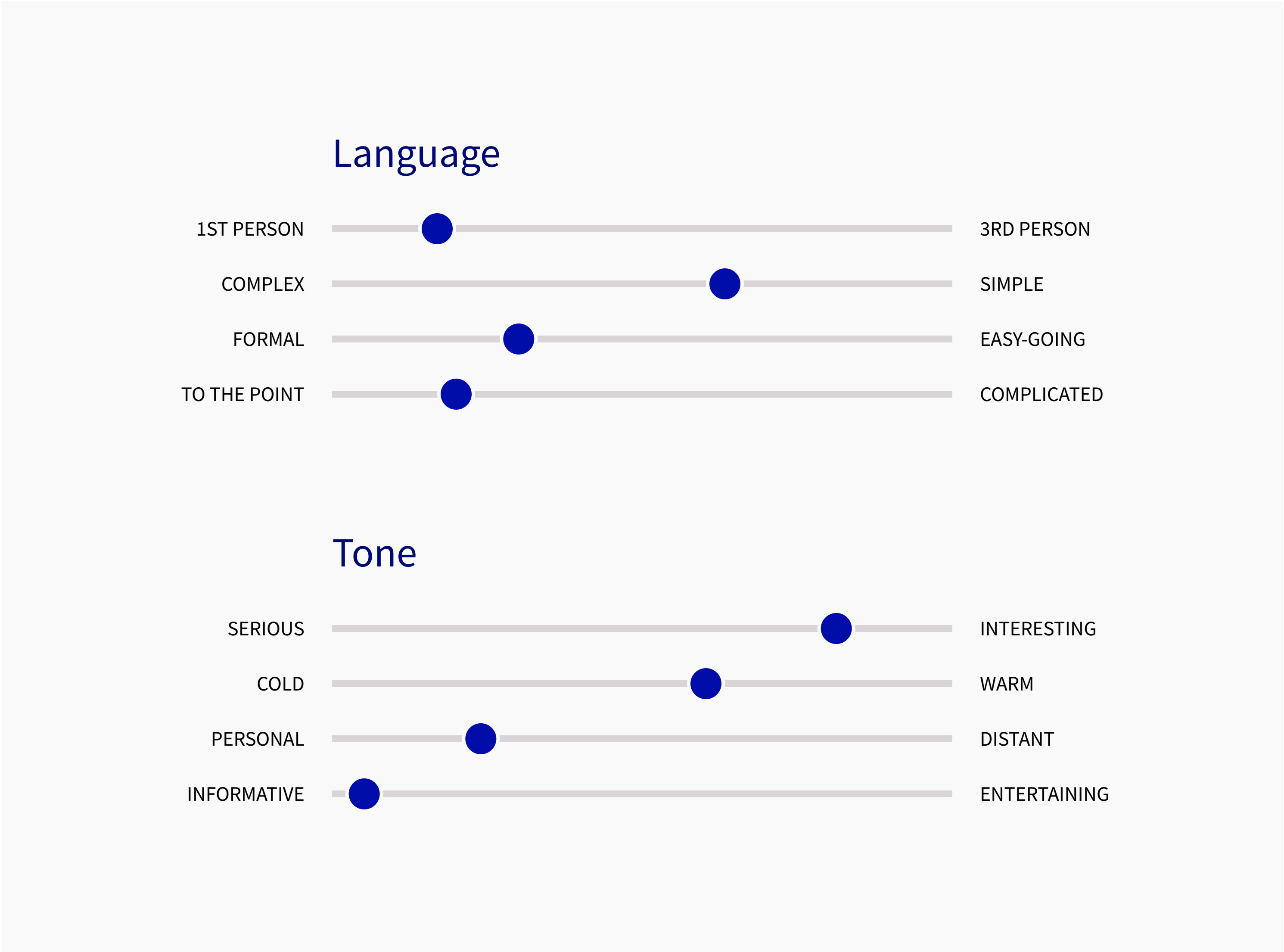


Tone of voice

It's not only what we say
– it's how we say it

Tone is more than just the words we choose. It's the way in which we communicate our brand personality.

It is easy to fall into a highly technical language in our communication, since we are experts in our field. But this can create an unnecessary feeling of distance and confusion. We should use language that can be immediately understood, in a tone of voice where the audience feels included. Technical terms can be left unchanged if they are understood by the vast majority of our audience.



MESSAGING

Our dual roles

Our brand has two roles – the Educator and the Inspirer. What they have in common is that they use a warm, inclusive and straightfoward tone of voice and language.

We can – and should – vary our tone to fit the situation and the topic. For example, our financial report will sound different than our careers page. But we should strive to have our tone become familiar to our audiences.

The Inspirer



In this role, we focus on possibilities, on painting a picture of what could be. This role is the attention grabber and can sometimes move fast.

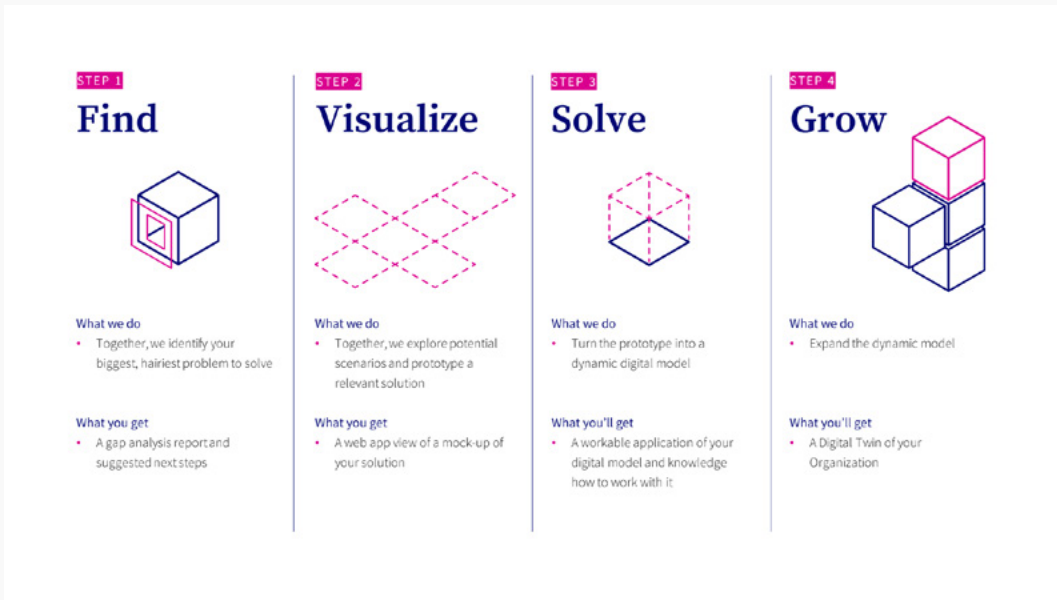
Colors: "In-your-face" Magenta, full gradients

Imagery: Images, transparency, visual elements that spotlight what emotion we're trying to convey.

Language/tone: Simple, accessible language. Feel free to use more informal tone. First person.

"Information is the biggest asset most companies have today. And still, it's treated like the weird cousin from the countryside. We know that the potential of your work is much, much bigger than that."
(Ortelius Career page)

The Educator



The Educator has focus on the how, on being the guide who will bring the customer forward on their specific journey. This role is patient and supportive.

Colors: White, Deep Blue, Grey. Magenta to highlight.

Imagery: Simple, visual elements with a lot of white space. Use the serif font to give formal appearance.

Language/tone: Simple, accessible, matter-of-fact. Should inspire confidence.

"Start with resolving your discrete challenge and create a true reflection of your specific business area. Most likely, we have been there before!"

MESSAGING

Value proposition

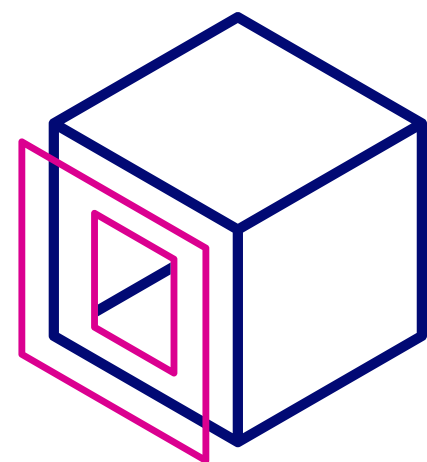
Our value proposition describes how we are creating value for our customers.

It is not a slogan or a fluffy catch phrase. Instead, it is a simple statement that summarizes why a customer would choose our service.

We create a dynamic digital model of your business to **find**, **visualize** and understand the options that enable you to efficiently **solve** your complex business problems

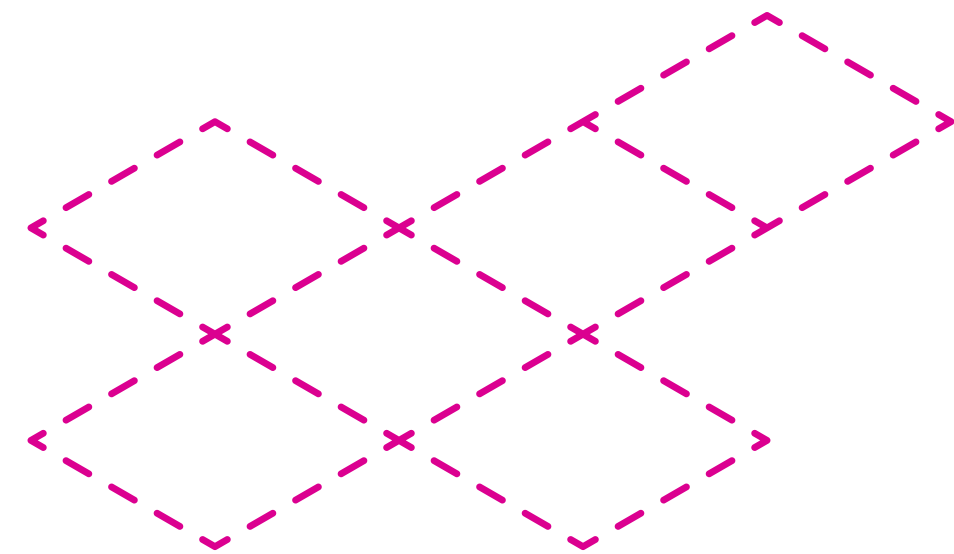
STEP 1

Find



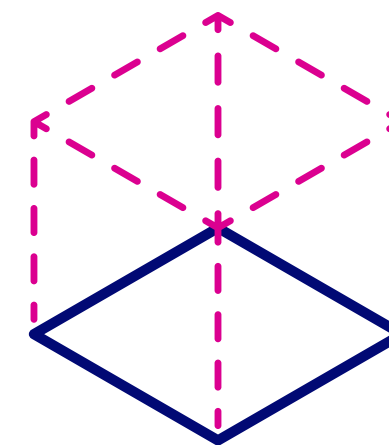
STEP 2

Visualize



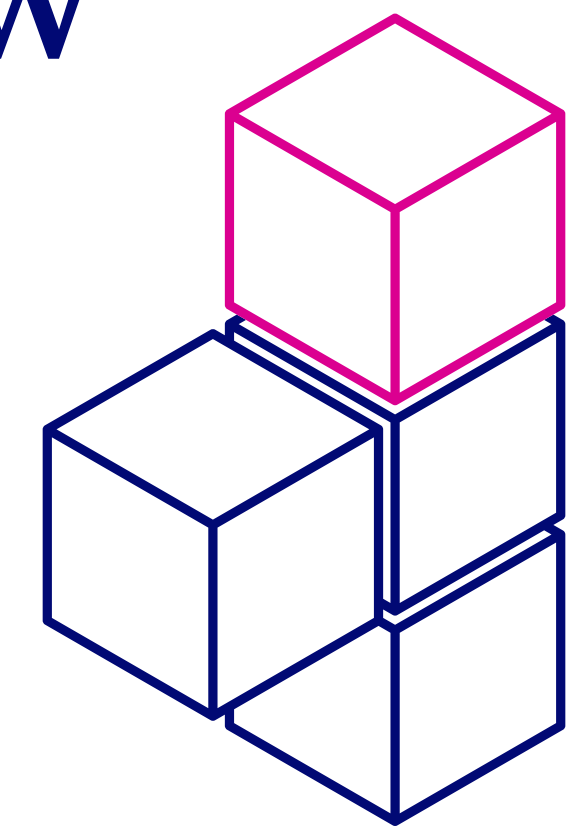
STEP 3

Solve



STEP 4

Grow



STEP 1

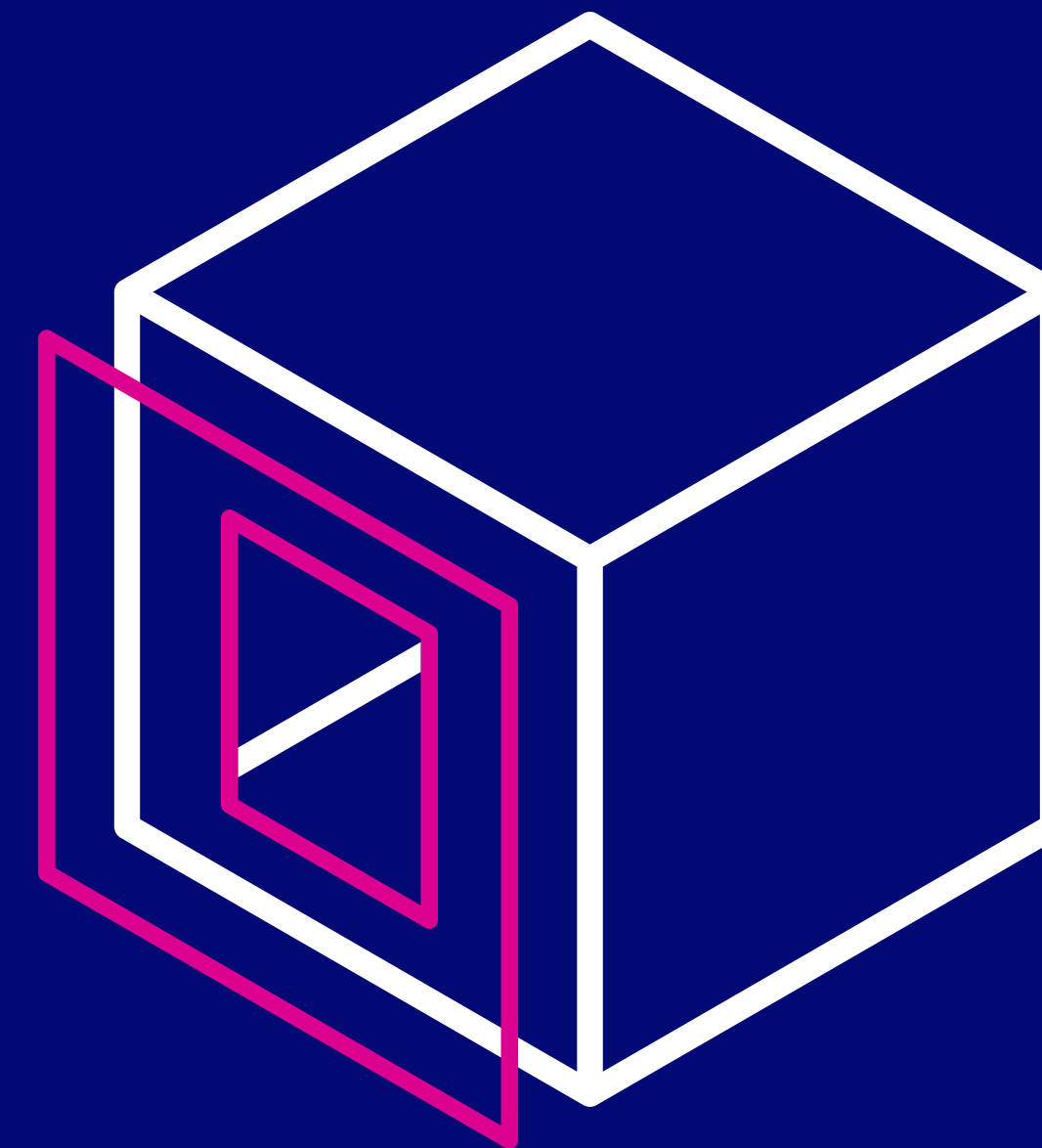
Find

What we do

In this phase, we work together to understand the present situation and your current challenges. Together, we identify your biggest, hairiest problem to solve.

What you get

A clearly defined business problem, analyzed from an information centric perspective and a gap analysis of what steps you might take to solve it. The result is provided in a report which you can use to decide how best to move forward.



STEP 2

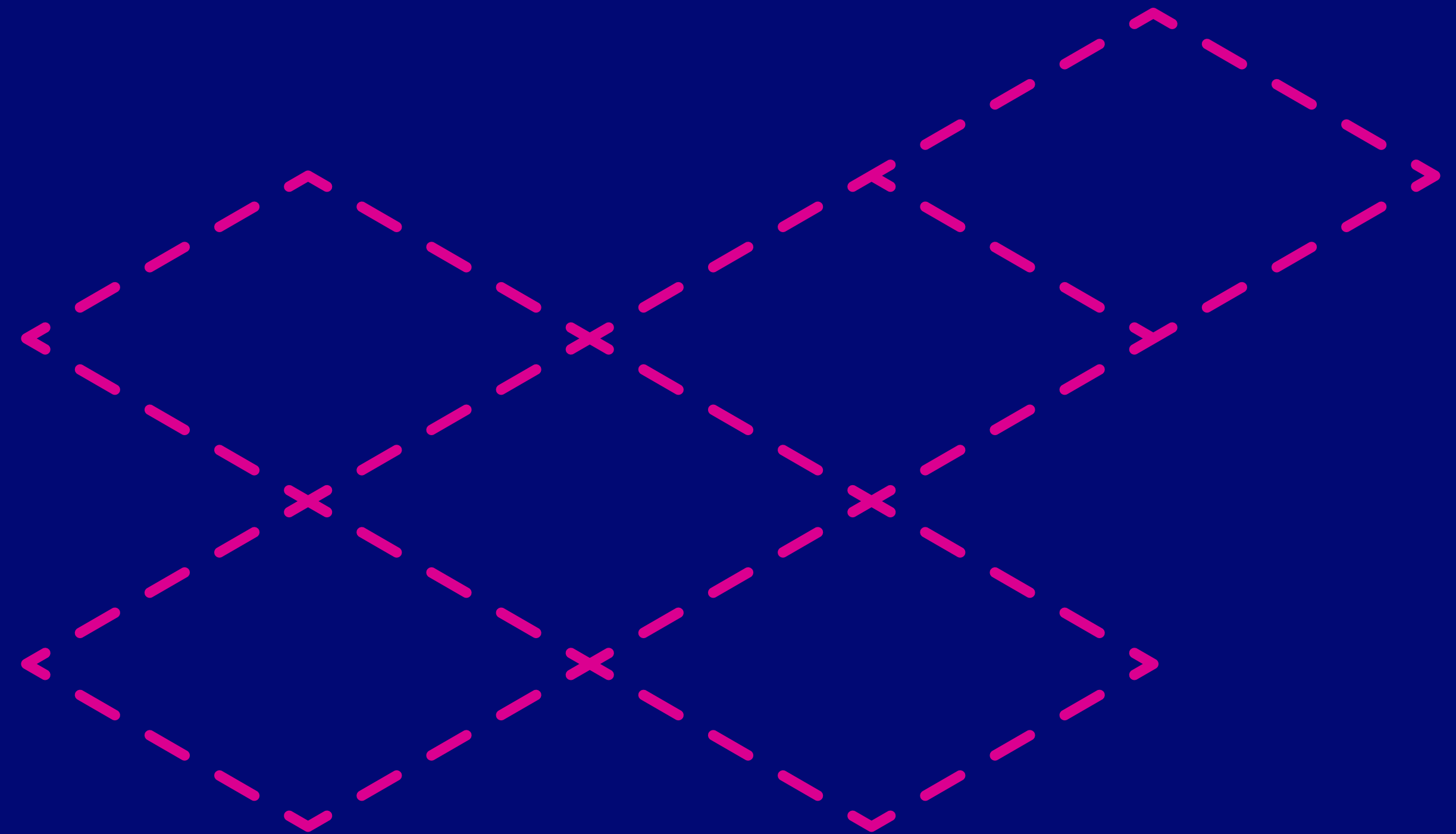
Visualize

What we do

Based on your find, we can explore potential scenarios together. We prototype and test the scenarios to develop a plausible future state, a relevant solution. We start small with iterative testing to make sure we solve the right problem and give you a taste of what that might look like.

What you get

A web application view of an early version of the solution to your identified problem, which you can explore and discuss with other stakeholders.



STEP 3

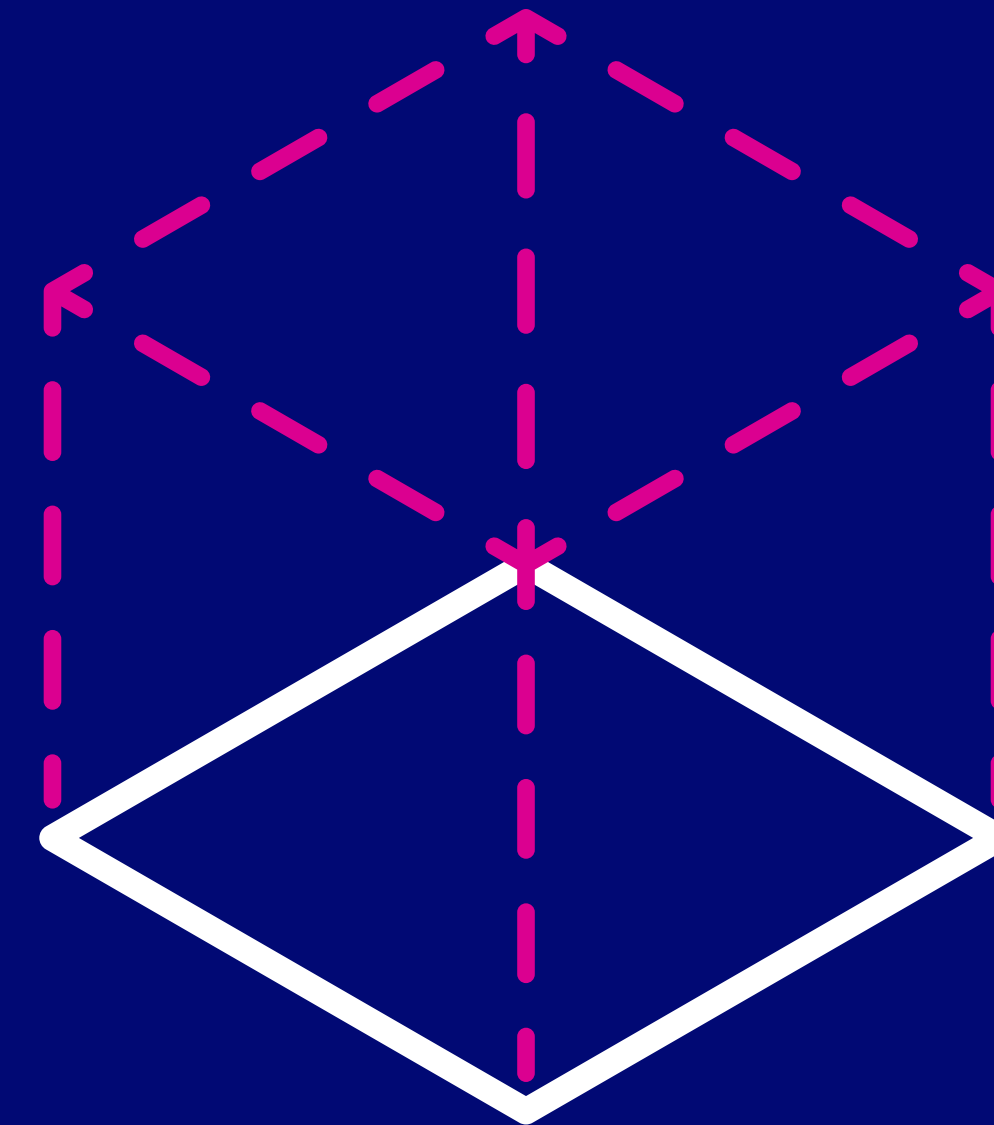
Solve

What we do

Using your prototype, we implement and further develop the sustainable, long-term solution to the problem we found and visualized together. This means transforming your future vision into a tangible solution in the present, in a dynamic digital model.

What you get

A workable application of your digital model, allowing you to share a uniform picture across your organization of your business situation. The application is integrated to your other systems as needed. You will have knowledge of how to work with the application yourself so that it can expand together with you as you evolve your business.



STEP 4

Grow

What we do

As your improved state becomes the new normal to you, there will be new challenges that come to light in your organization. By expanding the dynamic digital model to cover several or all areas of your organization, you grow your Digital Twin of an Organization, or DTO. The solution lets you add applications to give you specialized perspectives as well as the big picture.

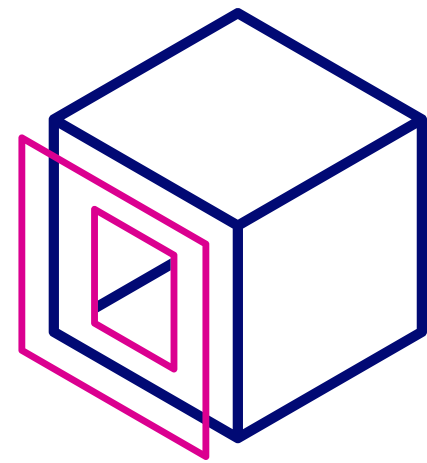
What you get

A set of connected applications to work with, a Digital Twin of your Organization. Your DTO gives you an increased understanding of the real situation of your organization which can be used to find, visualize and understand the options that enable you to efficiently solve your complex business problems.



STEP 1

Find



What we do

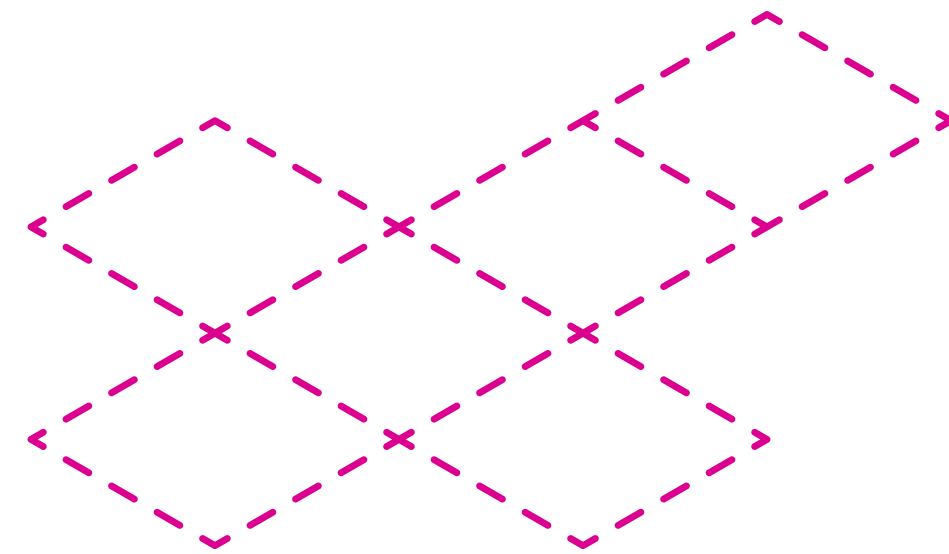
- Together, we identify your biggest, hairiest problem to solve

What you get

- A gap analysis report and suggested next steps

STEP 2

Visualize



What we do

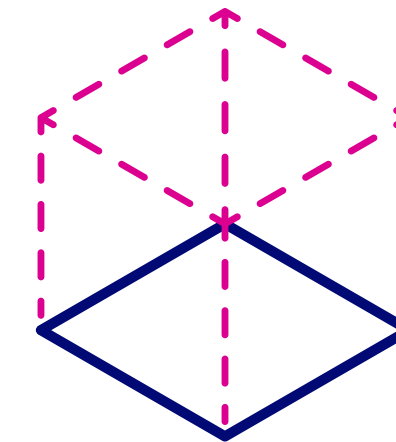
- Together, we explore potential scenarios and prototype a relevant solution

What you get

- A web app view of a mock-up of your solution

STEP 3

Solve



What we do

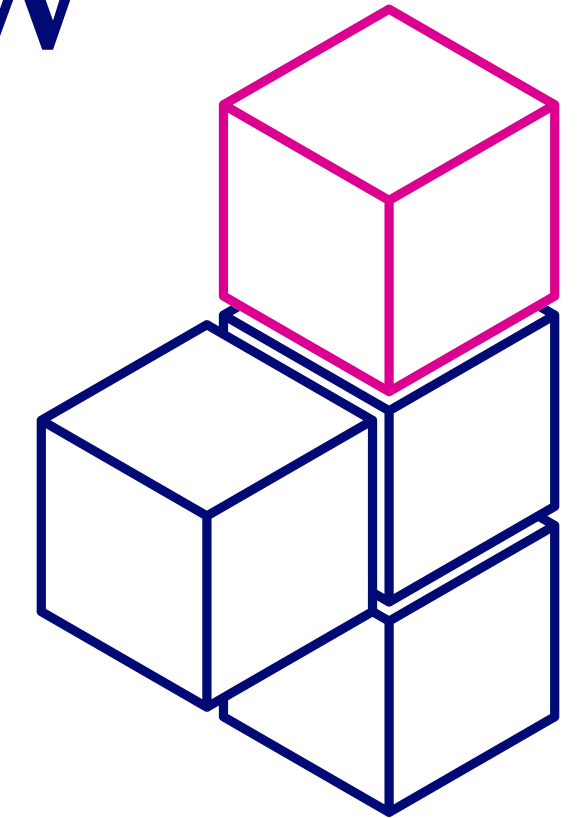
- Turn the prototype into a dynamic digital model

What you get

- A workable application of your digital model and knowledge how to work with it

STEP 4

Grow

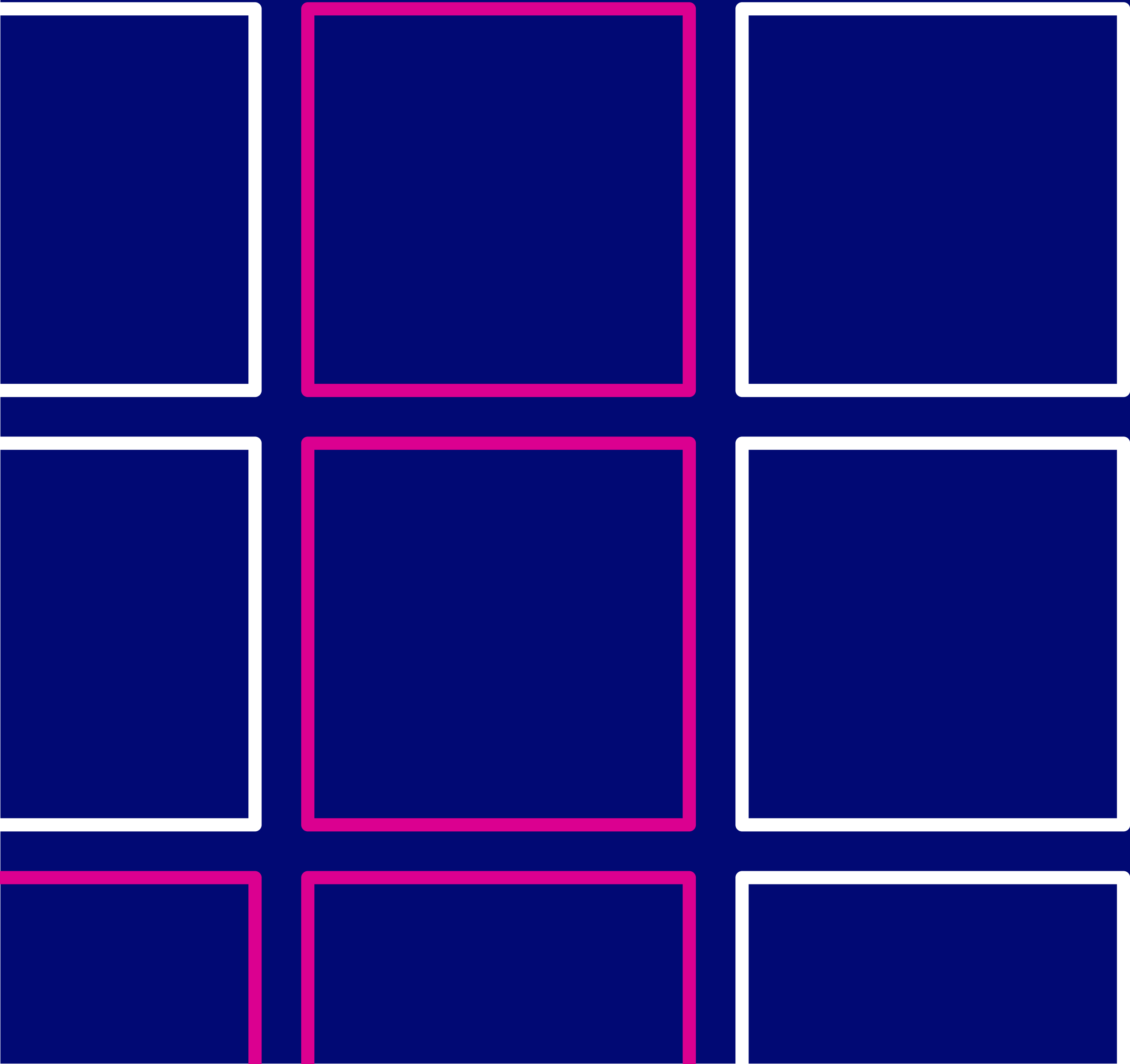


What we do

- Expand the dynamic model

What you get

- A Digital Twin of your Organization

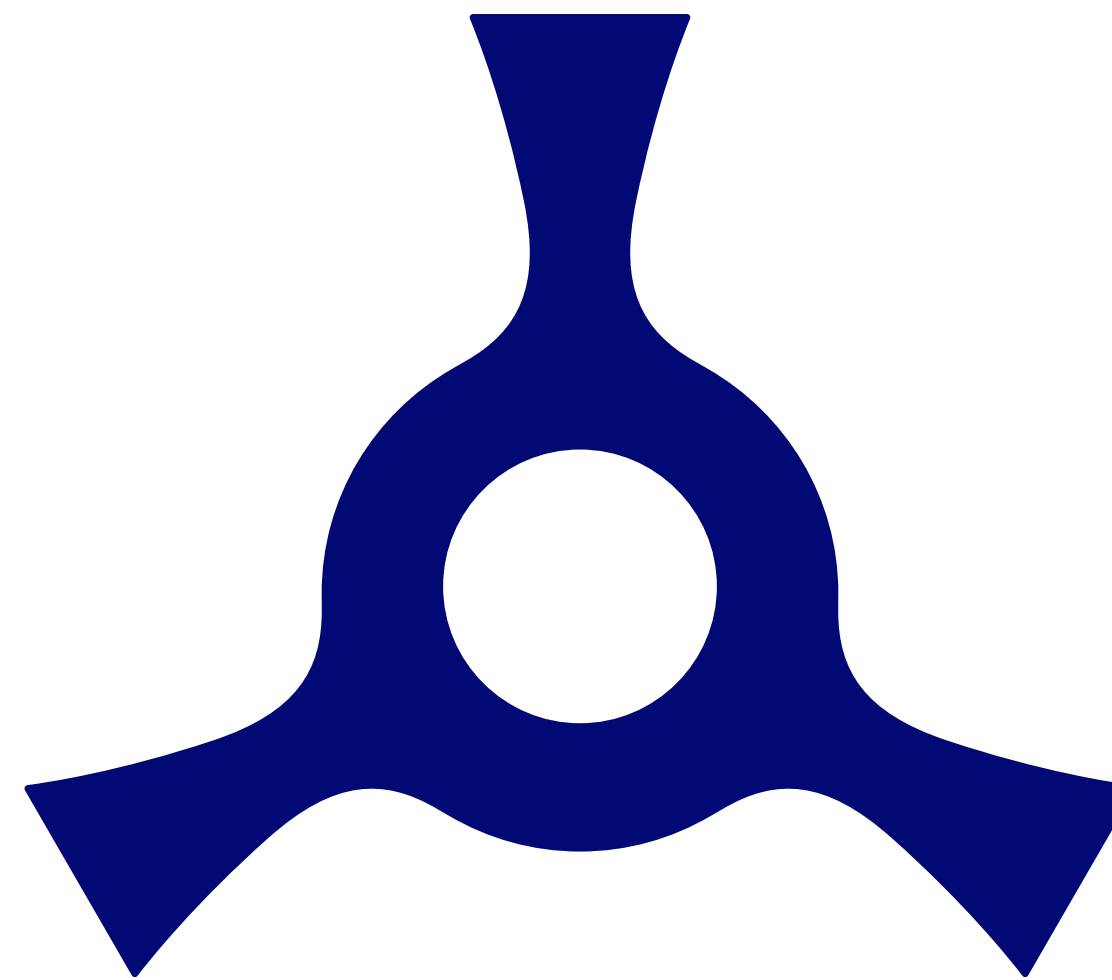


Summary

These guidelines are designed to help you produce your own material within the Ortelius brand look and feel. Just like our high-quality service, our brand must be kept up with the greatest attention to detail.

We support and guide our customers by inspiring them around what could be, educating them around best practice, and then supporting them on their specific journey. Our brand allows for each of those elements – inspiration, education and information.

Our new brand identity is solidly grounded in our roots, but looking forward to our future.



ORTELIUS

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