

Version 1.1 / Dec 2023

Lundbeckfonden Brand Identity Guidelines



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1.0

Logo

Primary logotype

Our logo's strength is in its simplicity. It is a confident, solid and clean logotype that imparts a sense of integrity, trust and dependability.

As our primary identifier it should always be given prominence and plenty of visual space and size to ensure consistent and easy recognition.

Please read through the guidelines, as they provide clear instruction and examples on how to display it correctly.



Primary logotype

Logo formats

We have one singular logotype format with both Danish and English versions. This consists of the LF symbol, accompanied to the right by our name in two lines. These elements must not be altered or interfered with in any way.

The symbol may be used as a stand alone element, in secondary and supporting use cases only, and never as the primary identifier.



Symbol (stand alone)



Primary logotype



English version

Colour application

We have two colour versions of the logo. Dark Green for use on light backgrounds and Soft Green for use on dark backgrounds. Always select the version that provides the strongest contrast.

The logo must not ever be reproduced in any other colour. The only exception is black or white, when Lundbeckfonden colours cannot be used, for example, in third party or non-Lundbeckfonden materials.

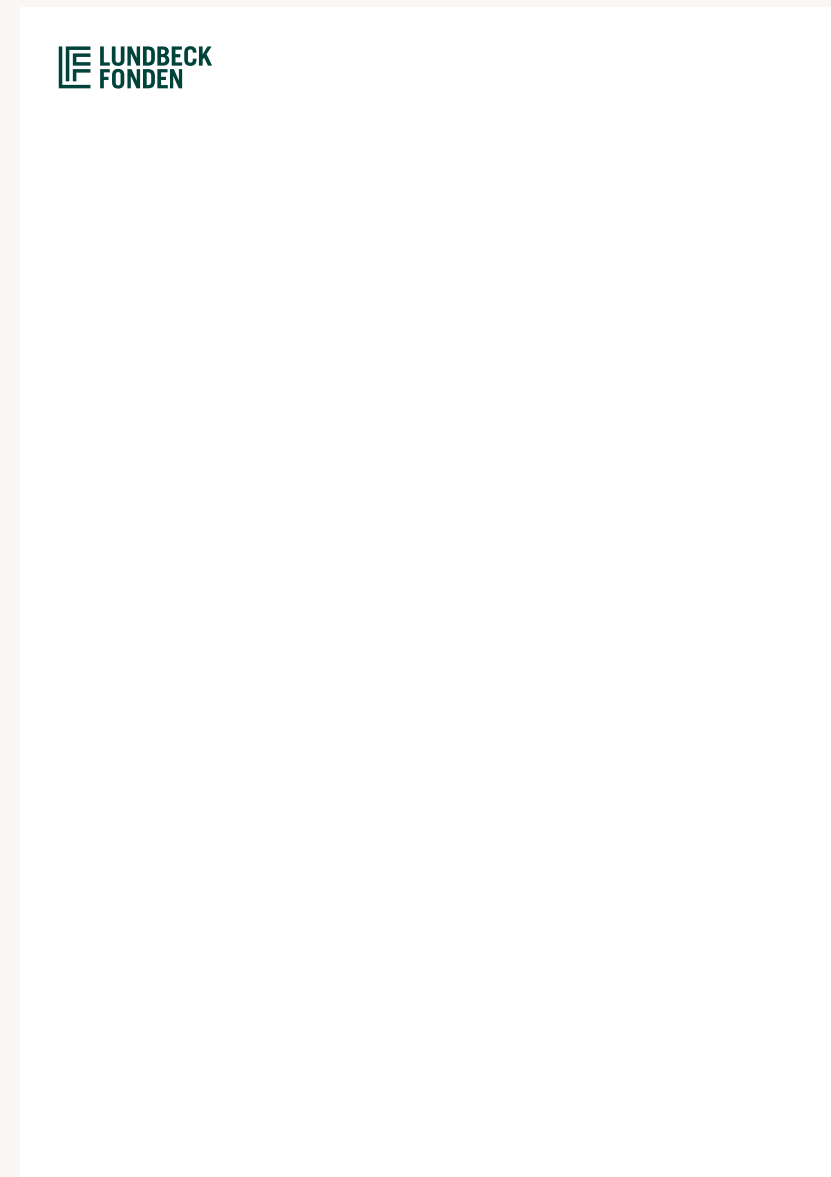
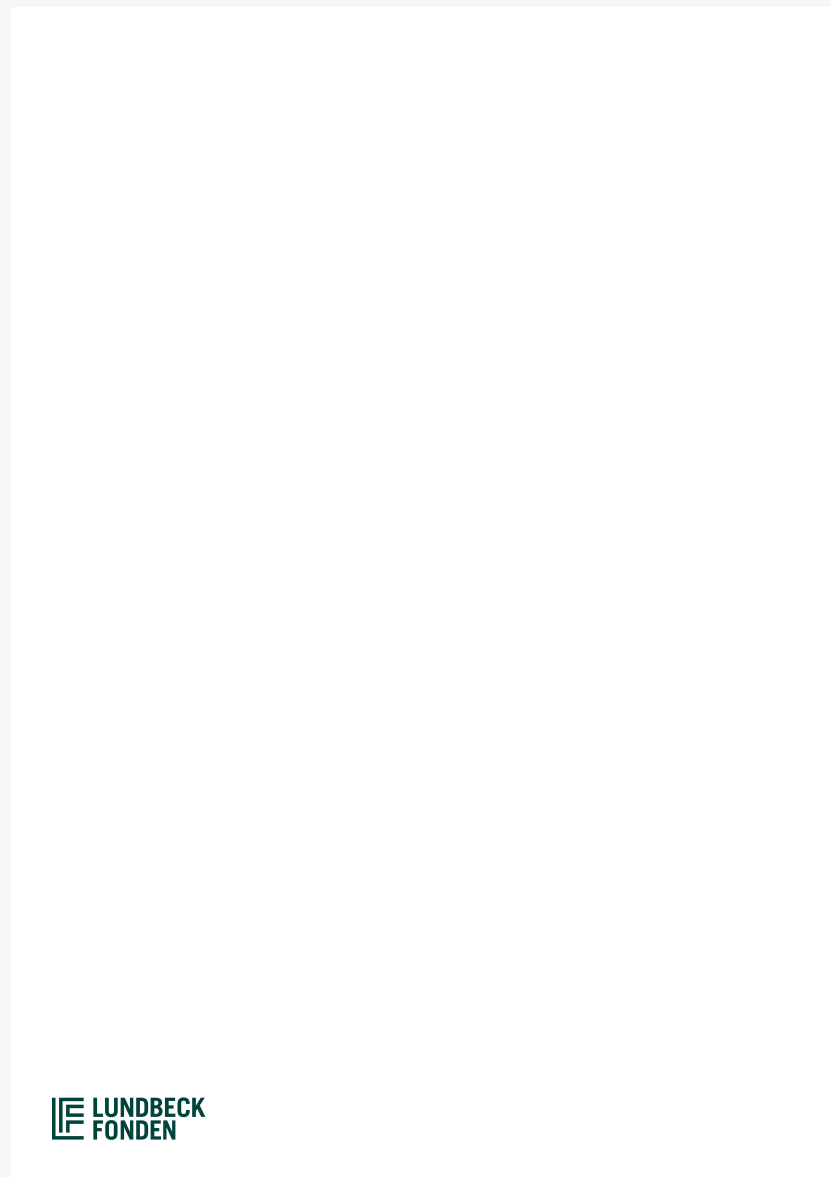
Black & white:



Positioning

In order to maintain a consistent application of our brand, and ensure strong recognition, it is preferred that the logo is always positioned to the left on any layout.

It may sit at either the top or bottom of the layout depending on the suitability to the format or composition.



Clear space & minimum size

Our logo should always be displayed as clearly as possible and not be overwhelmed by other visual elements. To ensure this we have determined a set of minimum size and clearspace measurements.

Clear space

The minimum space around the logo is defined by the L of the wordmark. A margin that is equivalent to the x height should be secured around the entire logo as a minimum. If possible more clear space should be given for better visibility.

Minimum size

Never use the logo in smaller sizes than indicated to the right to ensure legibility. The minimum size is defined by the width of the logo. In digital applications the logo should be at least 120px as a minimum, and in print applications 20mm.



Digital: 120px

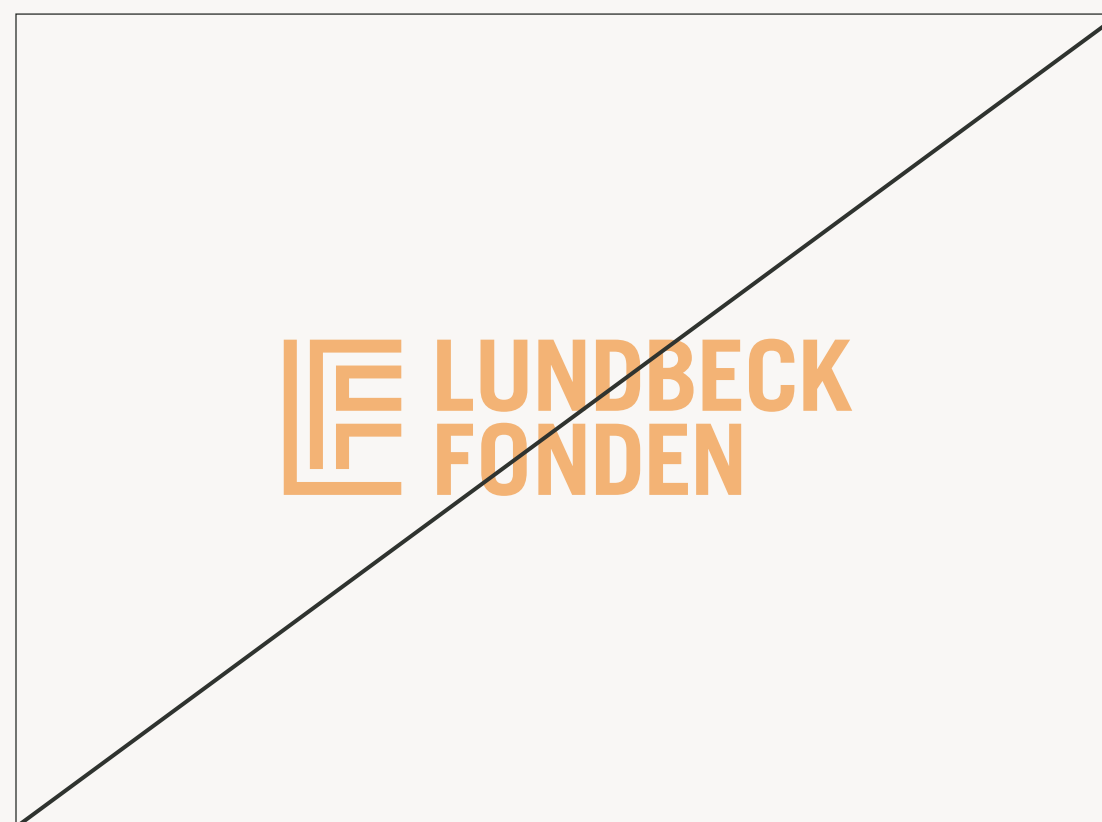


Print: 20mm

Logo misuse

As the primary signifier of our brand, protecting its integrity is important. The examples here demonstrate the ways in which the logo should never be applied or modified.

In short, always use the logo as it is provided.



Do not re-colour (Black and White versions are available)



Do not write in a single line



Do not rearrange the elements



Do not change the proportions



Always scale proportionately



Do not use multiple colours

2.1 Our brand colour

2.2 Colour palette

2.3 Colour hierarchy

2.4 Colour application

2.0

Colour

Our brand colour

Next to our logo, the colour green is one of our strongest and most recognisable features. It is a warm, natural and welcoming colour that connects humanity and nature with science.

Care should always be taken to apply it correctly and consistently. This Green should never be substituted for other green variations.

We are Green

RGB:

0/66/59

Hex:

#00423B

CMYK:

90/35/60/60

Pantone:

567C

Colour palette — Primary + Secondary

Primary colour palette

In addition to our primary Dark Green, we also have 3 additional shades of green that provide variation and lightness to our overall expression whilst maintaining the colour green as one of our key identifiers.

These 4 greens are our primary colours and are always the most prominent across all our communications and materials. We generally tend to lead with our Dark Green, with the other shades used to support and provide variation.

Secondary colour palette

In order to provide a break and to compliment the shades of green we have 4 secondary colours. These are used sparingly and provide an interuption when we need to highlight some information or to signal a change in pace.

<p>Dark Green</p> <p>RGB: 0/66/59 #00423B CMYK: 80/0/55/70 Pantone: 3308 C</p>	<p>Mid Green</p> <p>RGB: 81/152/124 #51987C CMYK: 65/0/50/15 Pantone: 7473 C</p>	<p>Light Green</p> <p>RGB: 143/200/177 #8FC8B1 CMYK: 50/0/35/5 Pantone: 564 C</p>	<p>Soft Green</p> <p>RGB: 223/237/231 #DFE7E7 CMYK: 10/0/10/0 Pantone: 9480 C</p>
<p>Orange</p> <p>RGB: 241/178/122 #F1B27A CMYK: 0/30/50/5 Pantone: 156 C</p>	<p>Blue</p> <p>RGB: 143/202/206 #8FCACE CMYK: 40/0/5/5 Pantone: 636 C</p>	<p>Pink</p> <p>RGB: 253/181/180 #FDB5B4 CMYK: 0/35/35/0 Pantone: 1905 C</p>	<p>Soft Yellow</p> <p>RGB: 242/236/219 #F2ECDB CMYK: 0/2/10/5 Pantone: 9064 C</p>

Colour palette — Functional

Black, white and the shades of grey provide a more functional role for organising layouts and compositions. They are used when we don't need a brand colour, but need to define a space or area for content.

More often than not they are generally reserved for body copy, strokes and lines, technical details in graphs and charts, and other elements where we need a neutral colour.

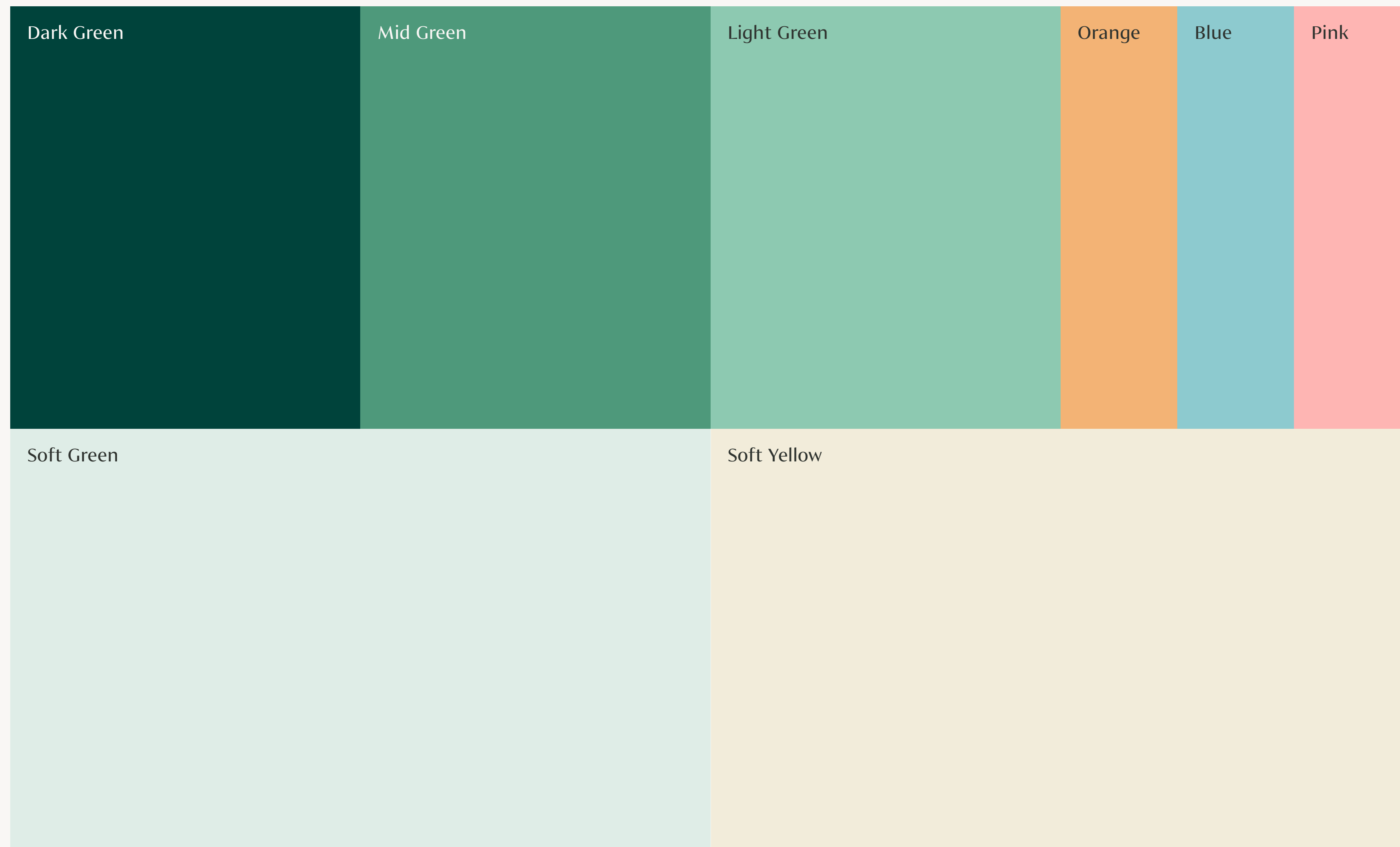
Black RGB: 0/0/0 #000000 CMYK: 0/0/0/100 Pantone: Black C	Extra Dark Grey RGB: 47/51/47 #2F332F CMYK: 8/0/8/85 Pantone: 447 C	Dark Grey RGB: 97/102/97 #616661 CMYK: 5/0/5/65 Pantone: 424 C	Mid Grey RGB: 148/153/148 #949994 CMYK: 3/0/3/45 Pantone: 422 C
Light Grey RGB: 200/204/200 #C8CCC8 CMYK: 2/0/2/20 Pantone: 420 C	Soft Grey RGB: 228/230/228 #E4E6E4 CMYK: 1/0/1/10 Pantone: Cool Gray 1 C	White RGB: 255/255/255 #FFFFFF	

Colour hierarchy

This graphic provides a rough guide to the weighting of the brand colours get when applied to brand communciations.

Dark Green is our lead colour, supplemented by the other 3 shades of Green. Soft Yellow and Soft Green take up a much larger percentage as they are predominantly used for backgrounds giving our brand a warmer expression.

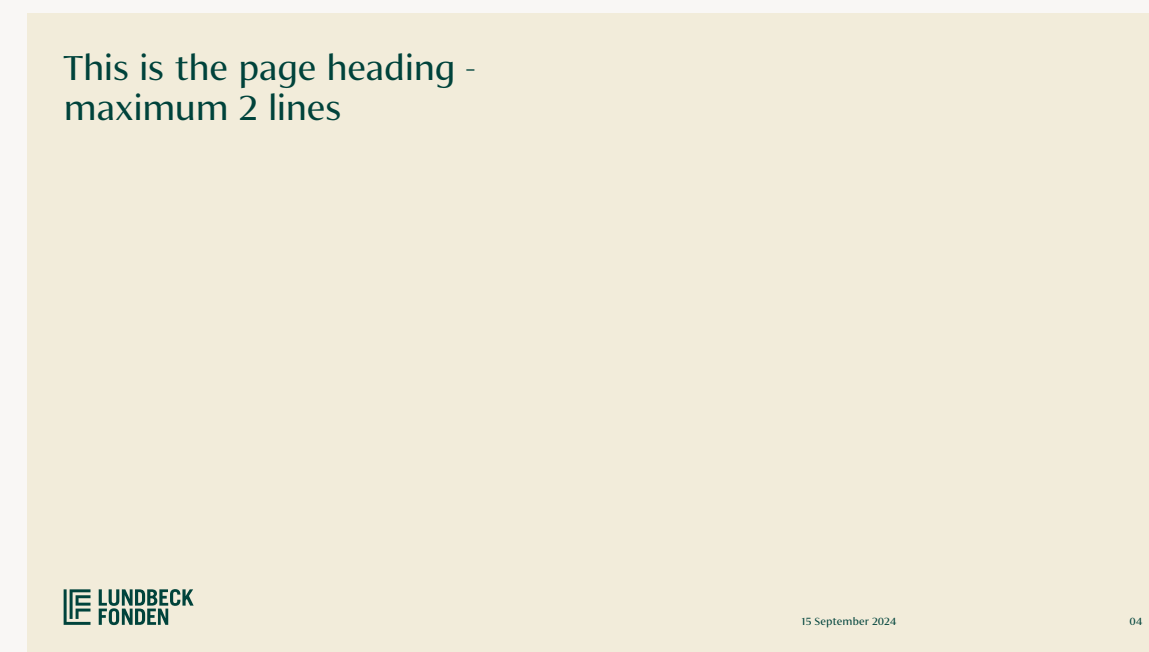
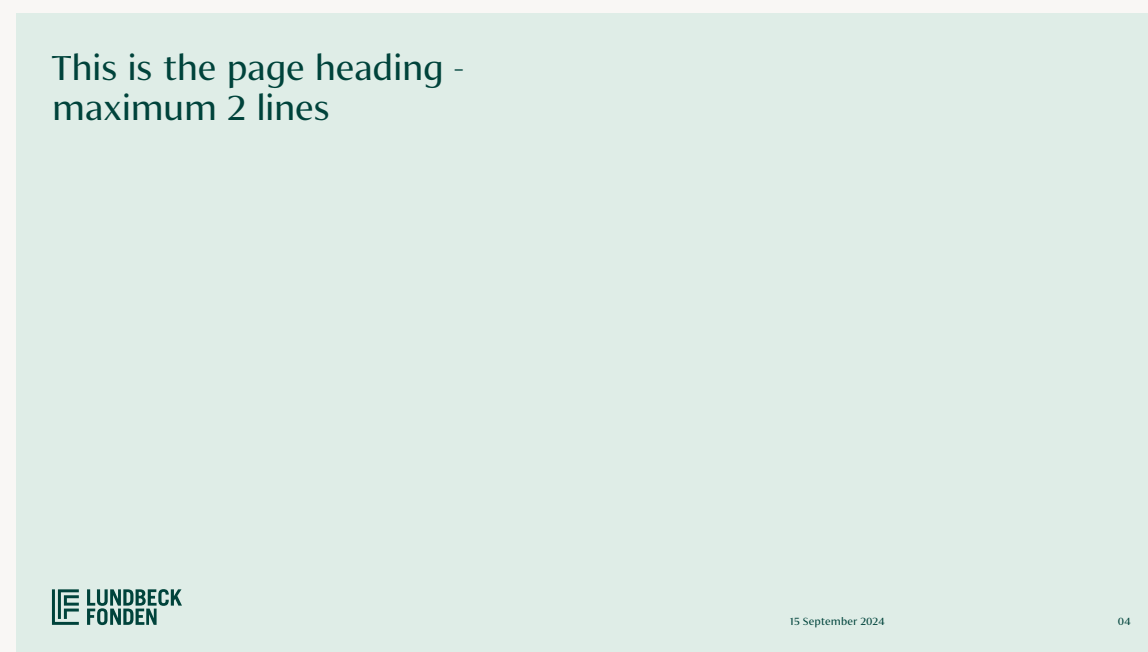
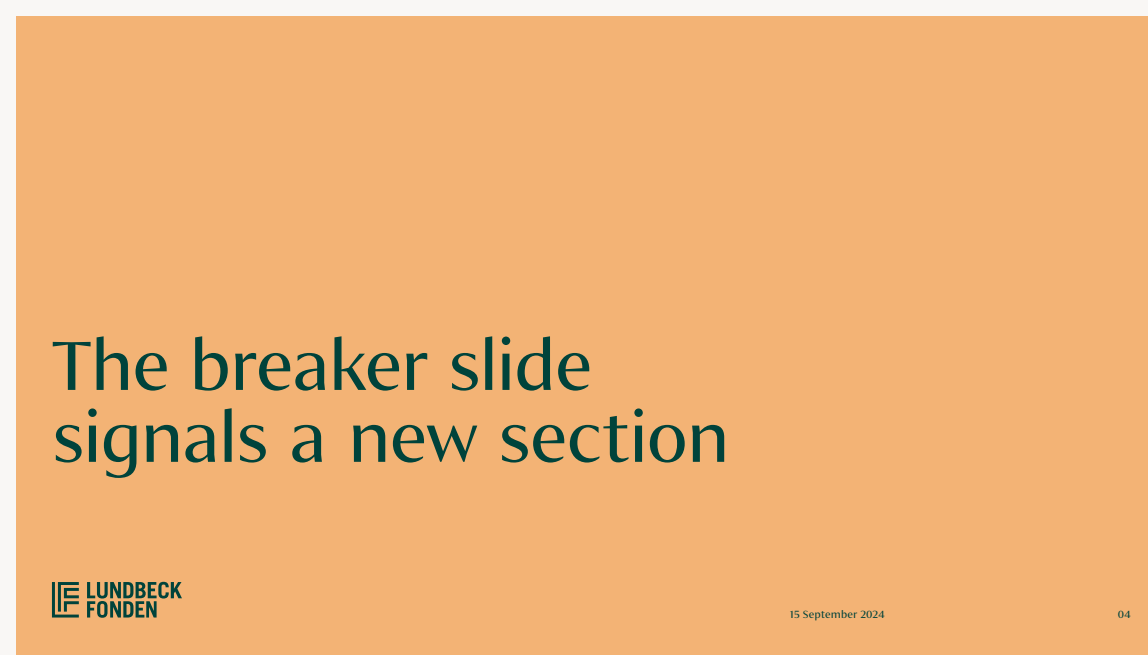
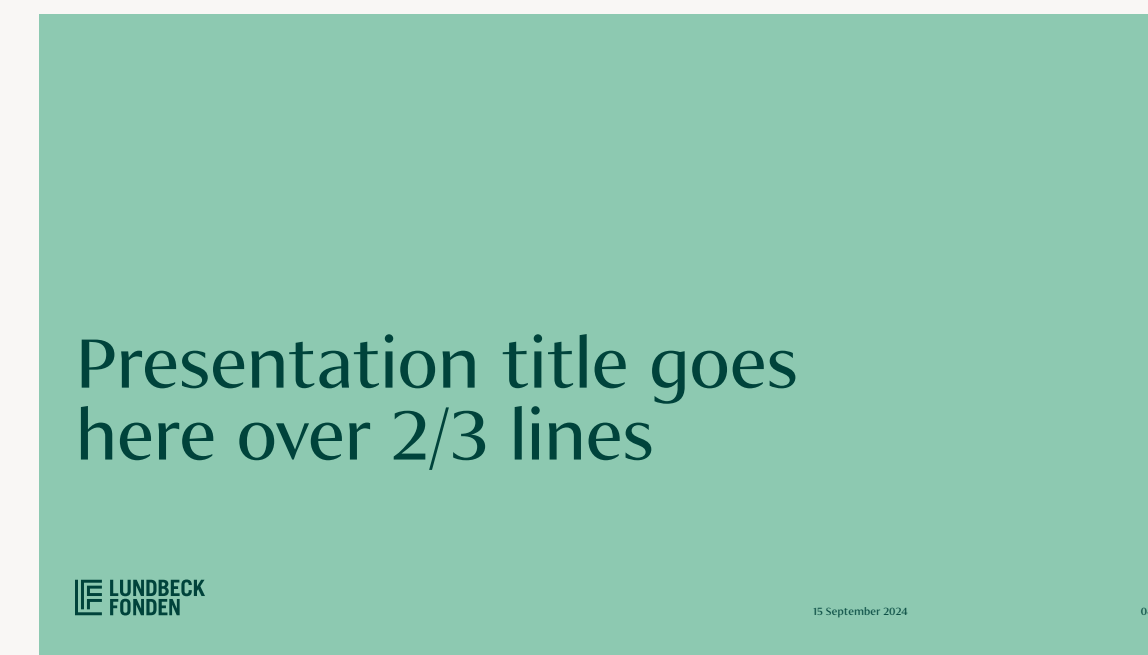
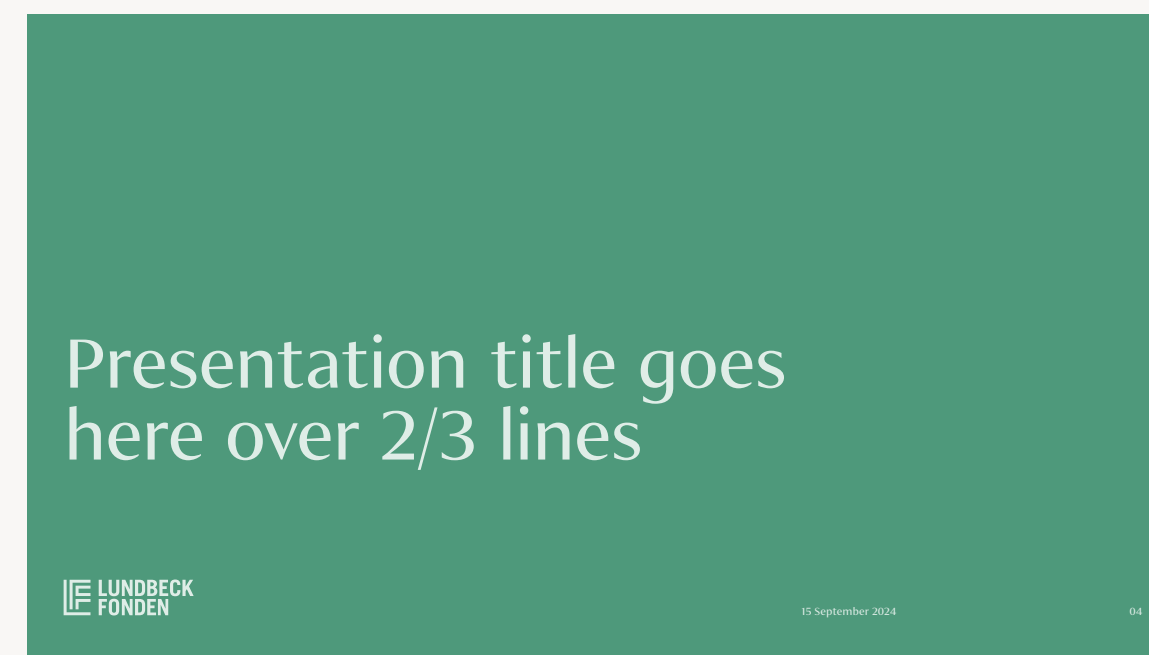
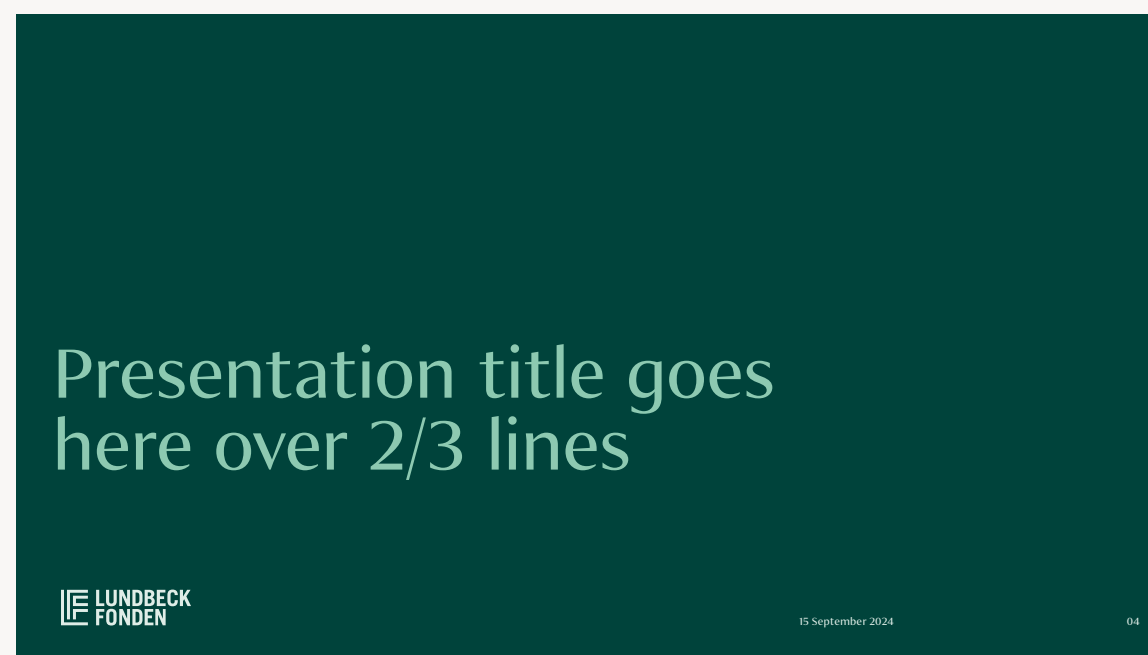
Our 3 secondary colours are used sparingly providing an interuption or break from Green.



Colour application

When using any of our brand colours, we need to maintain strong contrast to ensure legibility. These examples demonstrate correct combinations between our primary and secondary colours.

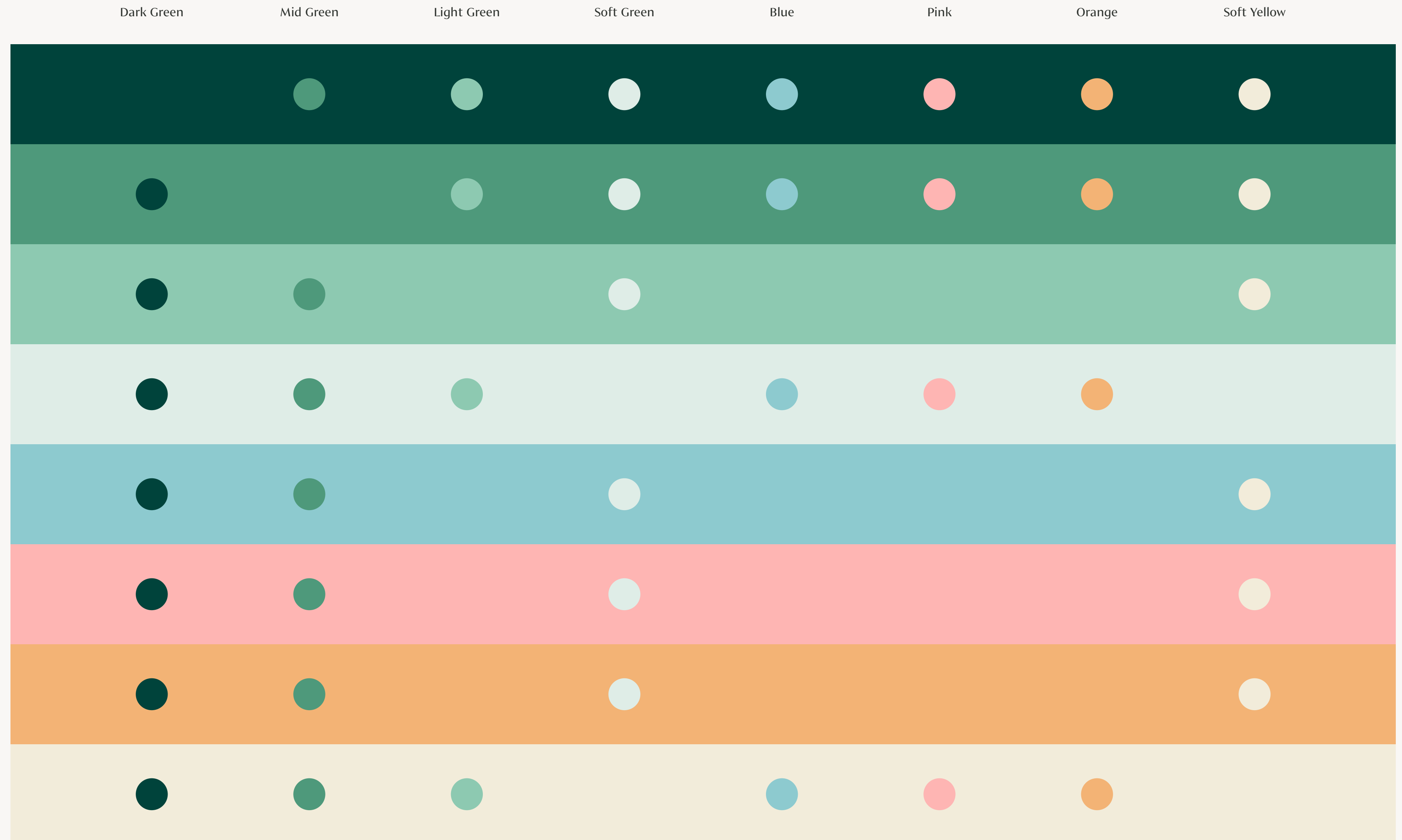
When any of our primary or secondary colours are used as a base colour, Dark Green or Soft Green are generally used in combination to ensure the Brand Green is always present.



Colour application

When working with colours always make sure that there is sufficient contrast between the colour of any elements (e.g. text, icons, etc) and the background colour.

This chart demonstrates the recommended and most optimal colour combinations.



3.1 Brand typeface

3.2 Type usage

3.3 Fallback font

3.0

Typography

Brand typeface

Begum Sans is our primary brand typeface. It is a sans-serif font with some subtle serif features, combining the modernity, and everyday accessibility of a sans serif typeface, with the more refined, mature personality of a serif typeface.

It was selected for its suitability to communications that reside in the academic, scientific and financial sectors.

It is a typeface that imbues trust, dependability, integrity with a warm and welcoming openness.

Begum Sans

Aa Bb

Begum Sans Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÆØ
abcdefghijklmnopqrstuvwxyzåæø
0123456789

Brand typeface

Begum Sans comes in a variety of weights, from Light through to Bold. In most of our communications we generally rely on Medium. Bold is used occasionally for subheads or if we need to highlight specific text. Whilst Regular is occasionally used for a slightly lighter expression.

Say
hello

to

Begum

Sans

Light

Regular

Medium

SemiBold

Bold

Brand typeface

Elegant and refined, Begum Sans is well suited to corporate reporting and financials with a competent set of numerals.

23 0%

14.2m

Type usage

By leveraging the various weights of Begum Sans and ensuring contrast through scale we can easily establish a clear typographical hierarchy.

The examples here provide a starting point and set of standards that can easily be applied in order to make communications clear and readable.

Begum Sans Medium
120pt / 120pt

Extra large headings

Begum Sans Medium
60pt / 60pt

This is a standard heading

Begum Sans Medium
24pt / 30pt

This is an example of an introductory paragraph or quote Praesent commodo cursus magna, vel scelerisque nisl consectetur et. Cras justo odio, dapibus ac facilisis in, egestas eget quam. Vestibulum id ligula porta felis euismod semper. Donec id elit non mi porta gravida at eget metus. Cras mattis consectetur purus sit amet fermentum.

Begum Sans Bold
18pt / 24pt

This is a subheading

This is an example of body copy. Nulla vitae elit libero, a pharetra augue. Maecenas faucibus mollis interdum. Cras justo odio, dapibus ac facilisis in, egestas eget quam. Nullam quis risus eget urna mollis.

Begum Sans Regular
18pt / 24pt

Begum Sans SemiBold
12pt / 15pt

This is an example of a caption or footnote.

Fallback font

Georgia is our fallback font and is only to be used when it is not possible to use Begum Sans.

This is generally accessed through the Microsoft Office software, where it comes standard.

Georgia

Georgia Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÆØ

abcdefghijklmnopqrstuvwxyzåæø

0123456789

Georgia Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÆØ

abcdefghijklmnopqrstuvwxyzåæø

0123456789

4.1 Our photo style

4.2 Categories

4.3 Colour grading

4.0

Photography

Our photo style

Photography is one of our key tools in creating communications that are human and relatable. They help us communicate our purpose and who we are as an organisation, the people, technology and research we support, and the businesses that fund them.

The reality is that the majority of our photography is sourced from stock image libraries. However, we try to select images that feel as natural and accurate as possible. With this in mind, images should be selected based on the following principles and concepts.

Our image style in essence is about authenticity. Our images should aim to capture real and genuine interactions that are human and relatable. Our images should never appear staged or set-up, but natural, everyday moments with a Nordic feel.

Our images are grouped into 5 categories, representing the various aspects of our organisation. Neuroscience, business, academia, brain health and textures. The last category provides a more ambient set of images, for less direct or specific communications.



Category 1: Neuroscience

The neuroscience category looks at the industry of brain health, the technology and research we support, and the people behind it.

Close-ups and details will provide visual interest, whilst hopefully avoiding some potential selection challenges around subject matter or specifics.



Category 2: Business

The business category represents the financial side of the foundation. The businesses and organisations that help fund and support the research and technology.

This category can have the tendency to look very staged or set-up. In order to try and get around this, images with a slightly different or unconventional approach will work best here. Tight crops, close-ups and unusual angles will help establish visual interest and avoid the clichéd stock image look.



Category 3: Academia

Academia is a window into the work, research and study that leads to the innovation and technology that progresses brain health. The foundation behind the advancement.

Variety will help this category in order to potentially avoid too much repetition. Shots of groups, individuals, details and different aspects of the process.



Category 4: Brain health

This category looks at the end benefit of the foundations work. The people and patients that benefit from the science and technology that seek to improve patient welfare and brain health.

These images should try and capture things from a positive, yet honest light. They should reflect reality, yet maintain an optimistic tone. As these images are more patient or human focused, they should be genuine, real and relatable.

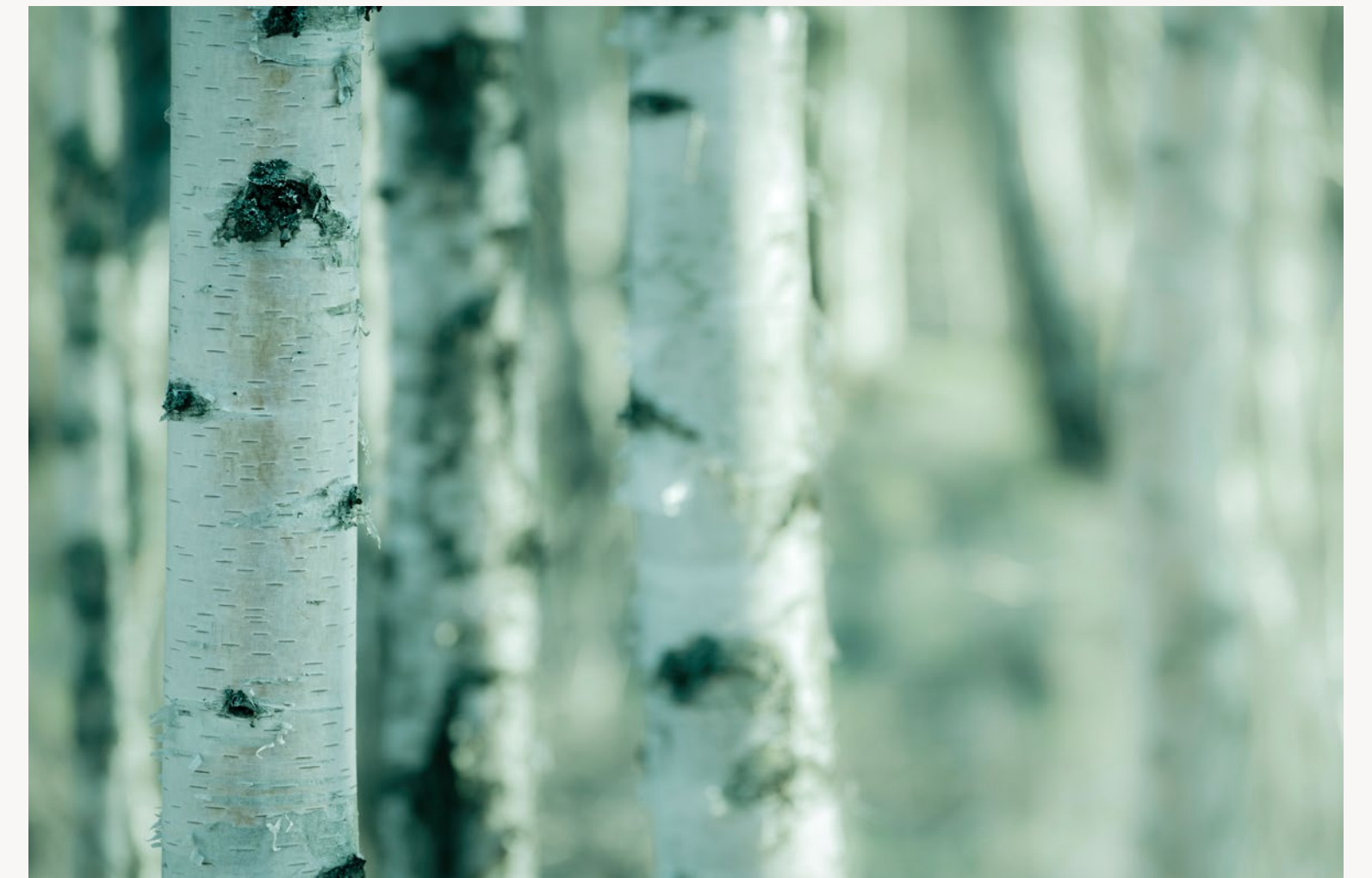


Category 5: Textures

This category provides a set of images that can provide a more ambient or textural approach when a specific subject is not required, or too hard to find.

These images are inspired by Nordic nature and represent the industry as seen through the metaphor of nature.

They provide a set of images that help build a stronger brand expression and presence through distinctive and consistent visuals.



Colour grading

Our images are mostly sourced from stock image libraries and other various sources and in order to maintain a consistent and on brand look we apply a colour grade to all our images.

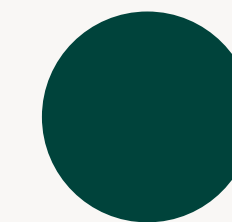
It is a fairly straight forward approach where we push the images more into the green spectrum, particularly in the shadows.

The approach is as follows. The traditionally colder blues, that are normally found in the shadows are pushed to the warmer green hues of the brand green. The midtones are also pushed a little more towards green. The highlights are warmed up with the soft yellow and the skintones are left untouched except a slight increase in saturation to make them more vibrant. Overall it is a fairly straight-forward grade.

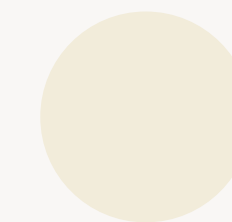
Original



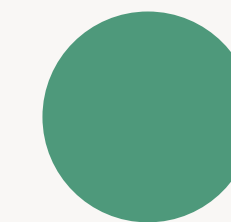
Graded



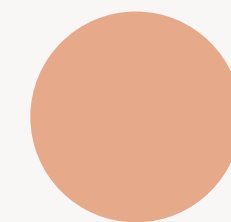
Shadows



Highlights



Midtones



Skintones

Colour grading

Here you can see the before and after of the colour grading. The finished set of images feel more coherent and connected with the rest of the brand expression, with the green hues giving the images a warmer and more inviting tonality.

Original



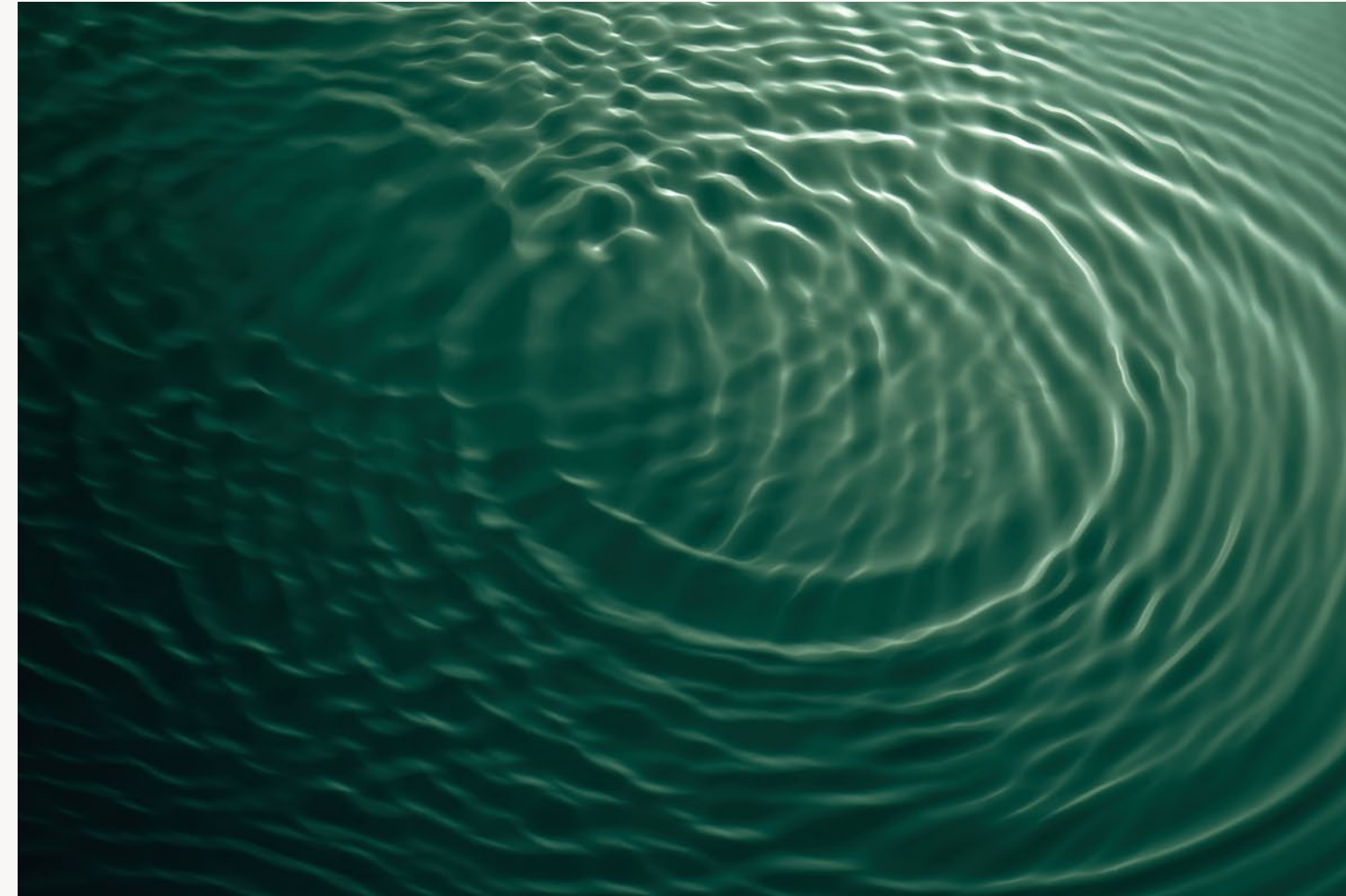
Graded



Colour grading

Some more examples demonstrating how the colour grading can connect a potentially disparate set of images.

They now have a distinctive look that clearly links them to the brand, making for a more complete and coherent expression.



5.1 Icon style

5.2 Icon grid

5.3 Icon examples

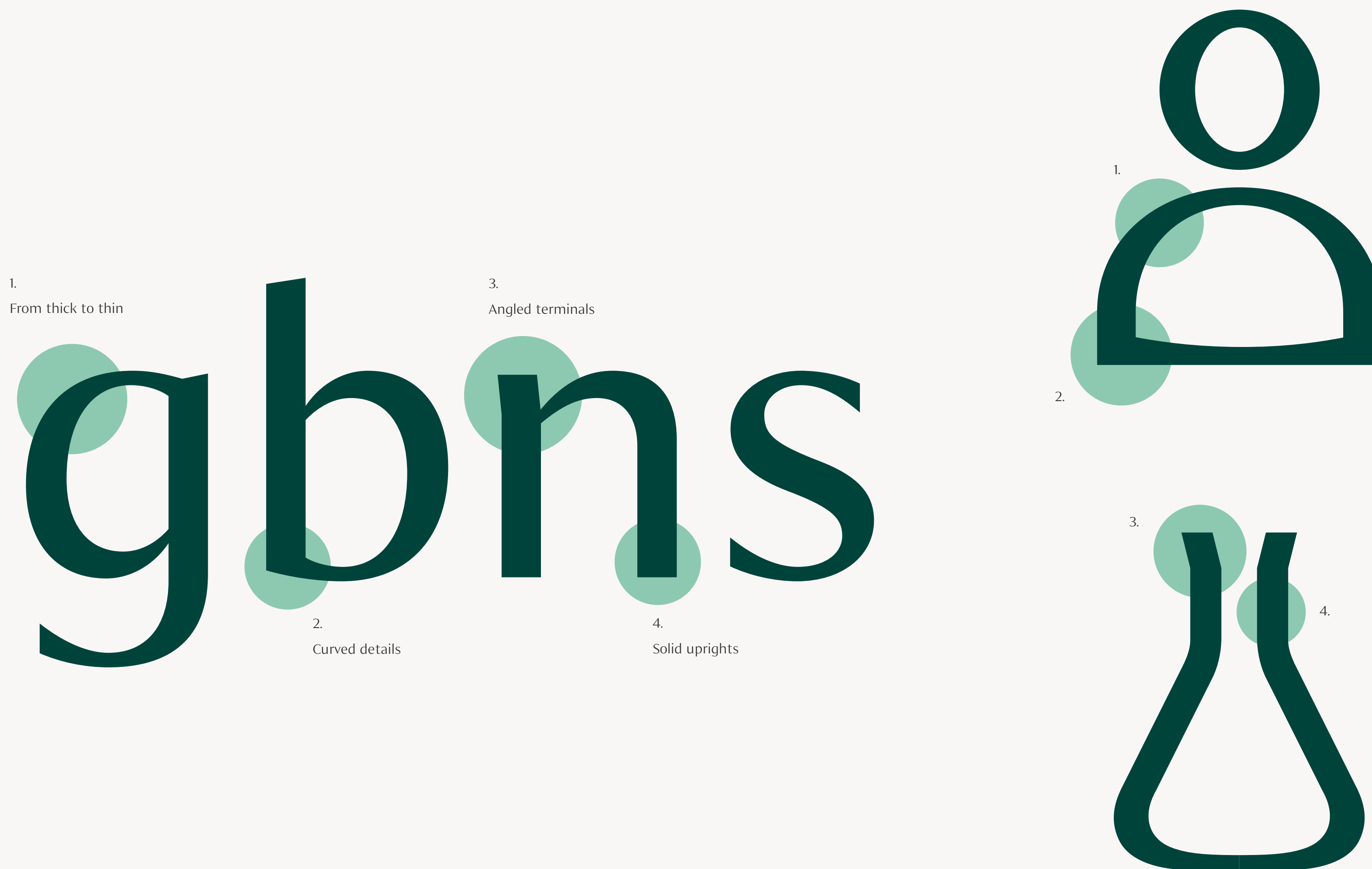
5.0

Icons

Icon style

Our icon style is inspired by the shapes and characteristics found in our font, Begum Sans. This helps us maintain a consistent visual DNA across all our material.

The most noticeable characteristic is the change in line weight from thick to thin which give the icons personality. Other smaller details, such as the angled terminals and sharp corners help establish a style that is both unique to Lundbeckfonden, and connected with the brand expression.

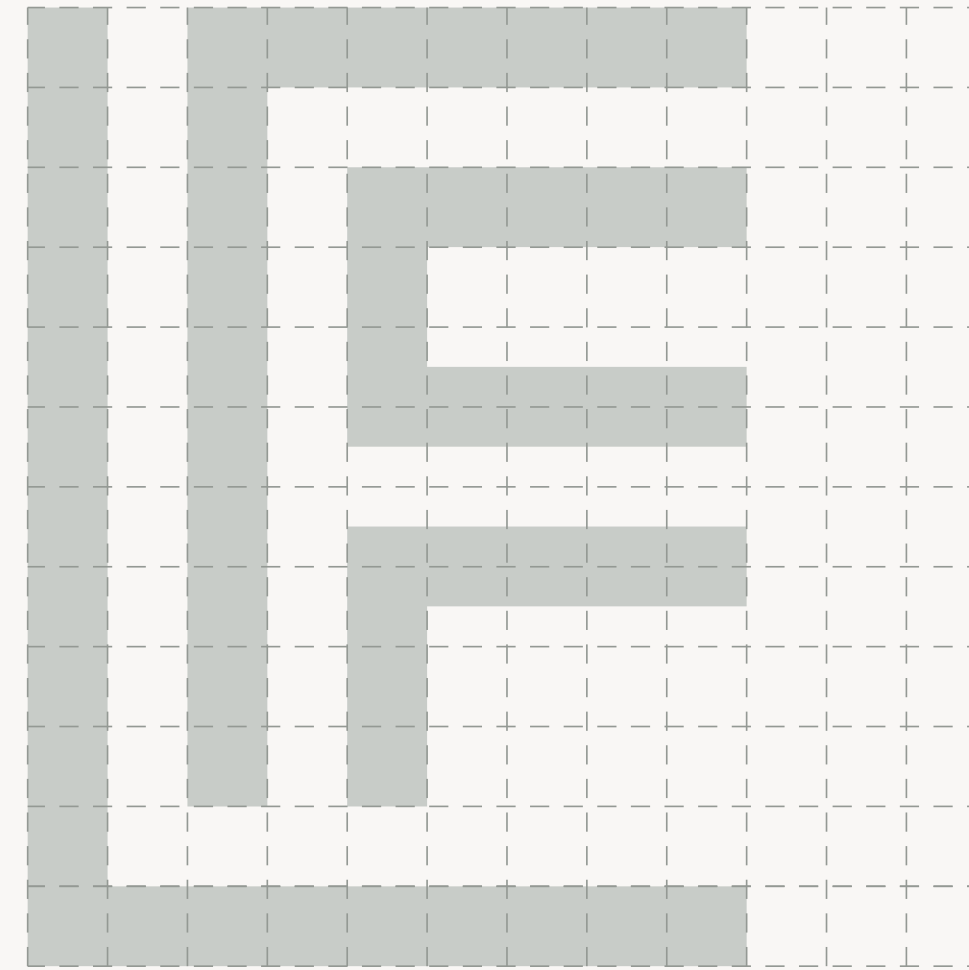


Icon grid

A grid has been established to ensure the proportions across all icons is consistent.

This grid is based on the LF symbol, a 12x12 grid expanding to a 24x24 grid to allow for more subtle variation in the details.

Logo grid - 12 x 12



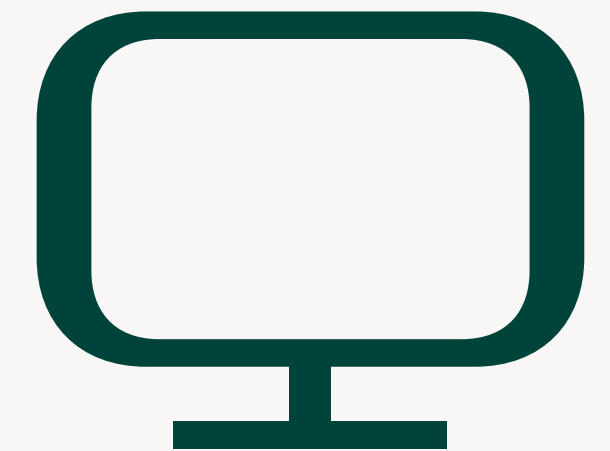
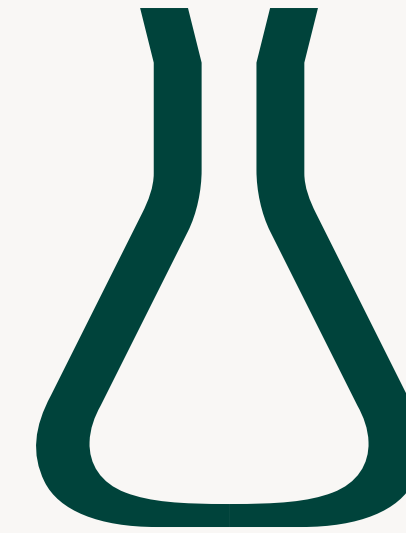
Icon grid - 24 x 24



Icon examples

These examples demonstrate how the icon style can be interpreted across a range of different objects.

When creating icons, it is important to consider each icon as a part of a set. They should appear to take up roughly the same volume and have similar proportions, so that they all feel like they belong together.



6.1 Illustration style

6.2 Building blocks

6.3 Applying colour

6.4 Creating compositions

6.5 Illustration examples

6.0

Illustration

Illustration style

Sophistication in simplicity. Our flat, graphical style has been chosen for its suitability to scientific and health related topics and subject matter. The simple graphical style makes it easy to build objects and compositions for potentially complex subjects and concepts.

Simple geometric shapes form the basis for most illustrations, making it easy to construct objects, which then come together to form compositions. In a sense the style is very modular.



Building blocks

Our illustration style is modular in nature, with each object constructed from simple geometric shapes. The aim should always be to create the form from as few elements as possible, maintaining a very simple, graphic style.

As the more and more elements are created, we can build a library of forms that can be combined in different ways to build new compositions.

The examples on this page demonstrate our simple geometric style, and can provide inspiration for creating new illustrations.

Applying colour

As per all our material, our brand greens are used most extensively, with the secondary colours used to highlight or pull out details. The different shades of green help provide form and depth to the illustrations.



Creating compositions

Key to our illustrations is storytelling. Having a concept for the illustration is what brings them to life and gives them purpose and meaning.

The approach should always be conceptual. In that the illustration has an idea or visual twist to it. For example, the use of a paint palette to represent the brain. Rather than just illustrating an object to represent a subject, try to think about a way of communicating a topic through a visual metaphor or concept.



Illustration examples

These examples demonstrate how simple visual metaphors can be created with simple compositions.



7.1 Pattern

7.2 Pattern usage

7.0

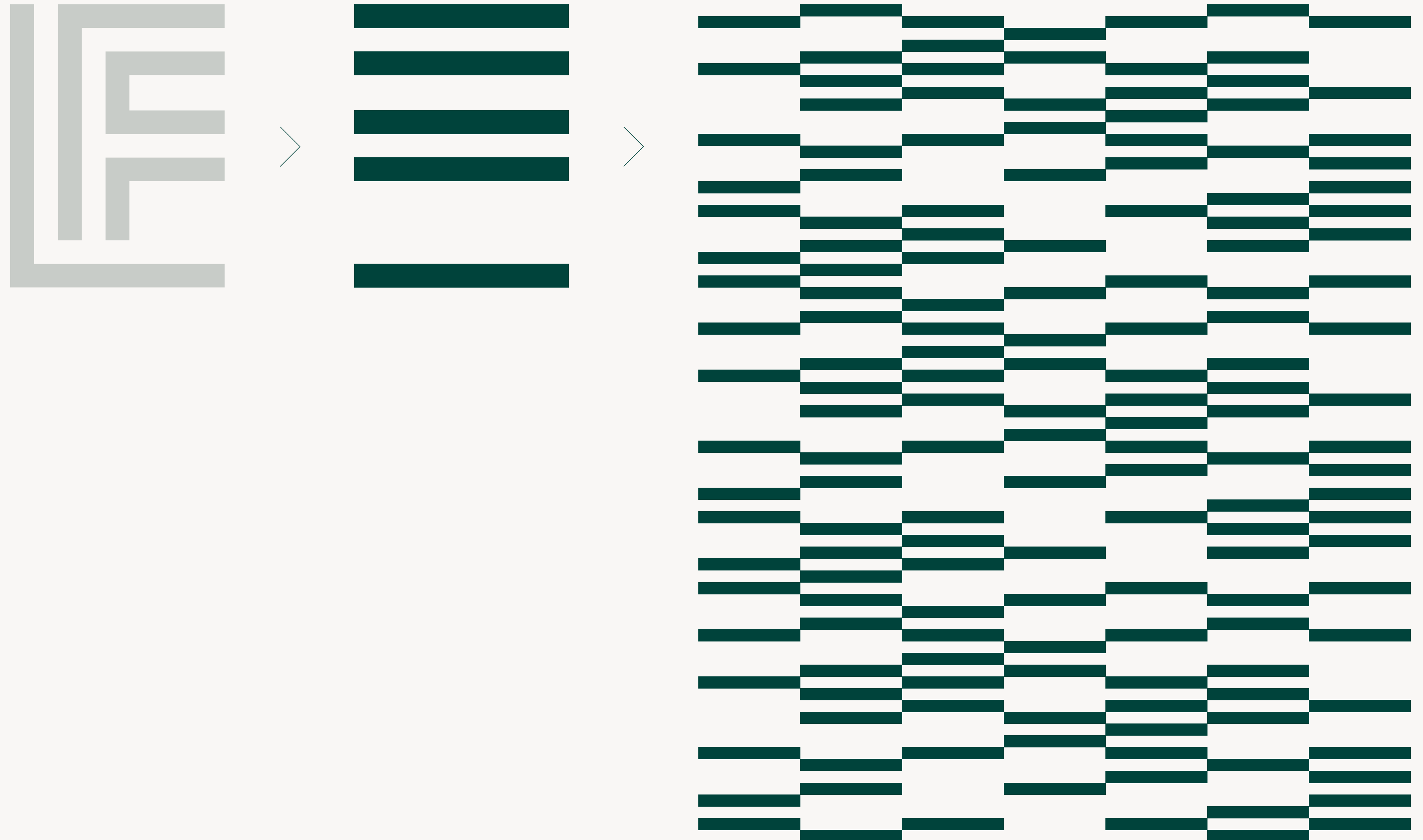
Pattern

Pattern

Our pattern is a more subtle graphic element that further embeds our brand DNA in our communications.

It is designed to be used in instances where we do not need the brand to shout, but need a layer that continues the brand DNA through the expression and adds visual interest.

Our pattern is a simple geometric reference to the LF symbol in our logo. It takes the horizontal bars and interprets them in an irregular pattern.



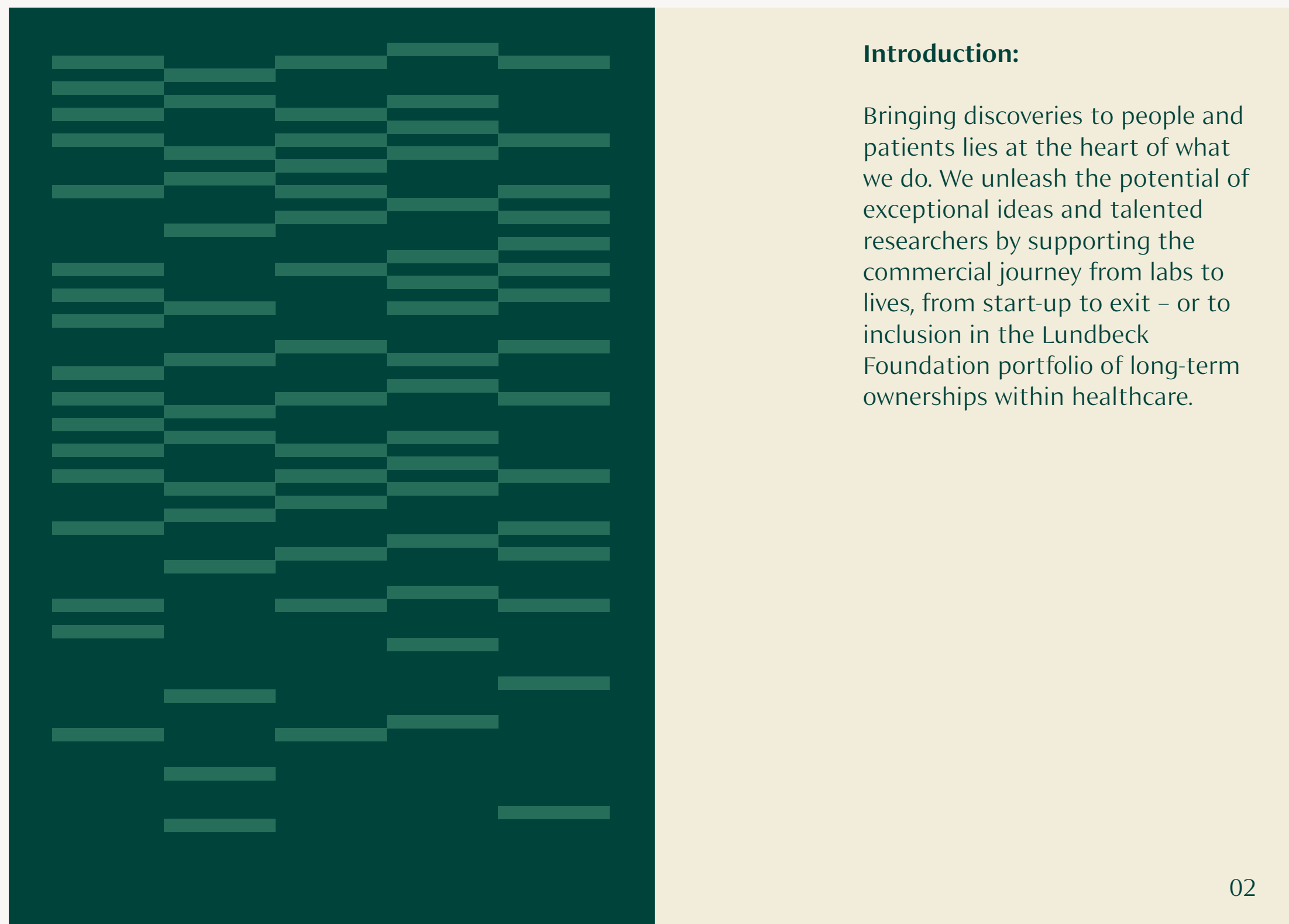
Pattern Usage

Some examples of where the pattern may be used, could be the end slide of a presentation, the inside cover of a printed brochure, or the footer of a website or digital communication.

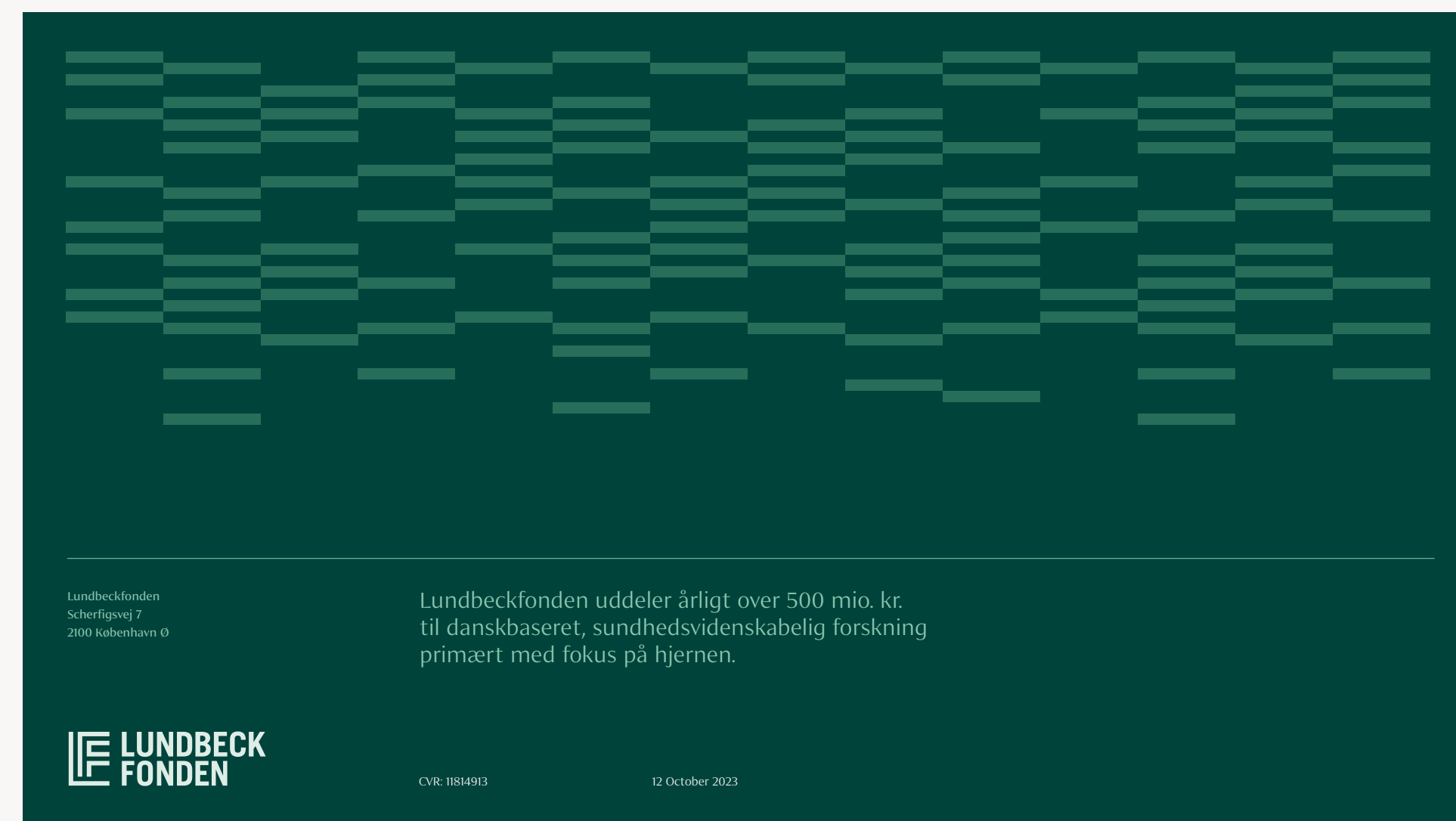
Colour application

It is recommended that the pattern be applied as a subtle tint of the background colour. Always tone on tone, and never in contrasting colours.

Inside cover



Presentation end slide.



8.1 Stacking system

8.2 Stacking system – A format

8.3 Stacking system – Wide format

8.4 Column grid – A format

8.5 Column grid – Wide format

8.0

Layout

Stacking system

In order to establish a robust, flexible and consistent system for delivering communications, we have developed a stacking system for building compositions and layouts.

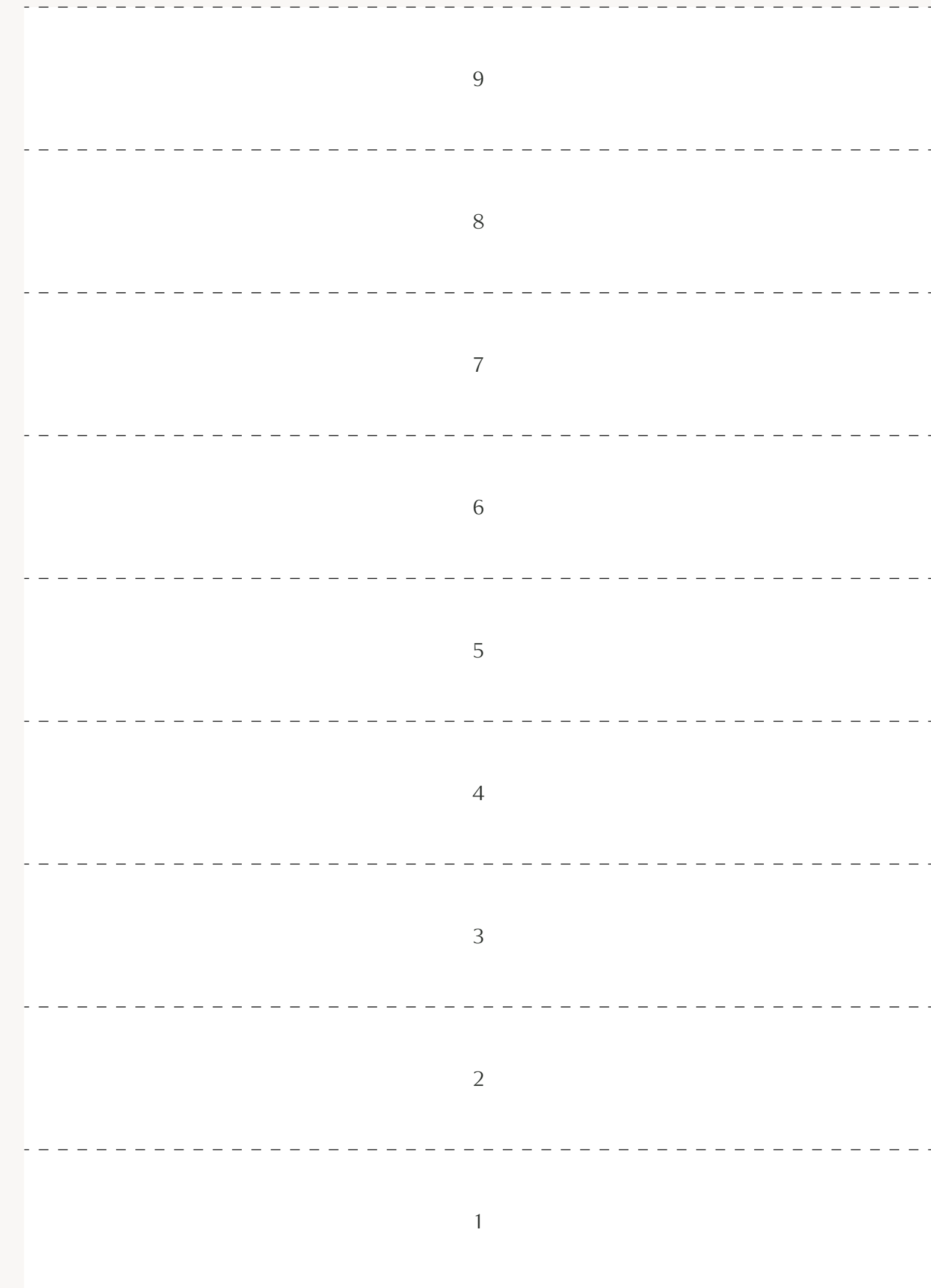
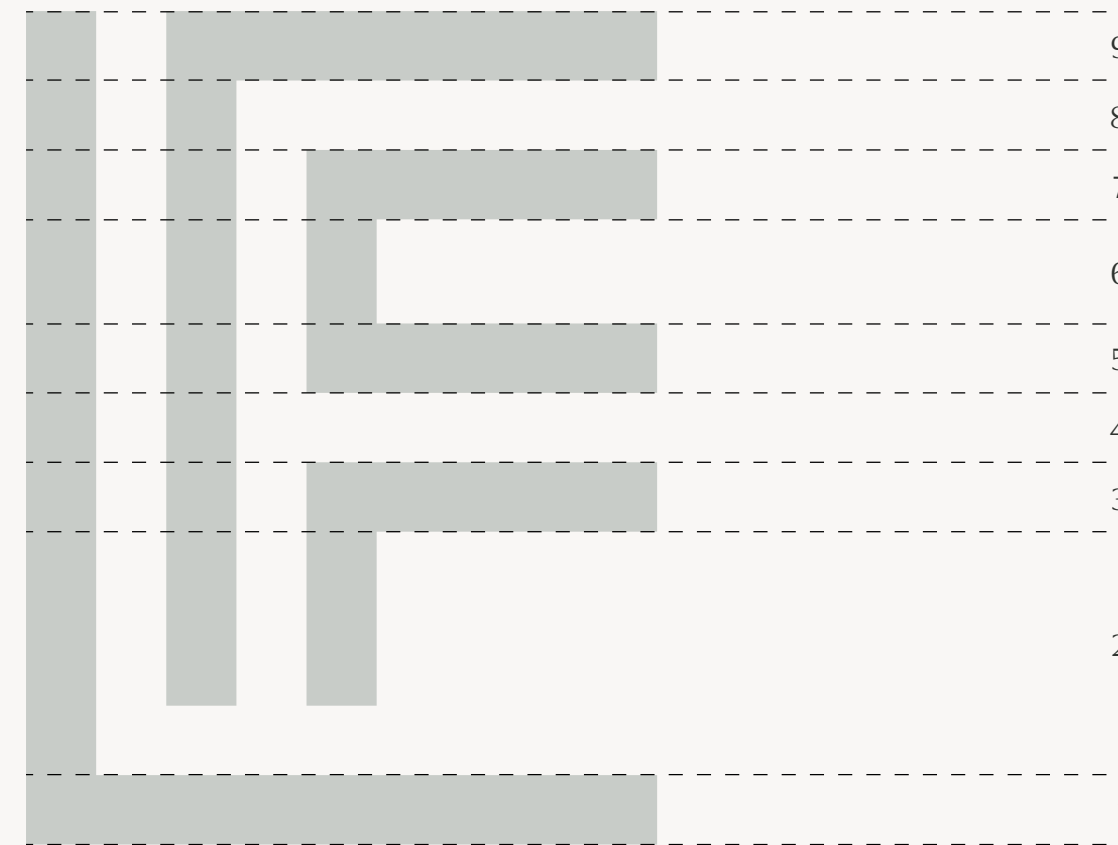
The stacking system is derived from the LF symbol in the logo. The vertical and horizontal bars that form the logo are interpreted as vertical and horizontal grids, providing the basis for the system.

The grids provide a flexible, yet very consistent system for organising content. They can be simply interpreted through line or colour, or used to layout images or other types of content depending on the need or context.



Stacking system – A format

For A formats, the page is divided by 9 vertically, establishing a flexible grid system.



Stacking system – A format

The grid forms the foundation for the stacking system, which can then be divided in a range of different compositions, depending on the need. The layers simply expand up or down to suit the content. The compositions can be as simple or as complex as needed, utilising as many layers as required.

LUNDBECK FONDEN

Subheading
Nulla vitae elit libero, a pharetra augue. Maecenas faucibus mollis interdum. Cras justo odio, dapibus ac facilisis in, egestas eget quam. Nullam quis risus eget urna mollis.

Bringing Discoveries to lives

LUNDBECK FONDEN

Bringing Discoveries to lives

Subheading
Nulla vitae elit libero, a pharetra augue. Maecenas faucibus mollis interdum. Cras justo odio, dapibus ac facilisis in, egestas eget quam. Nullam quis risus eget urna mollis.

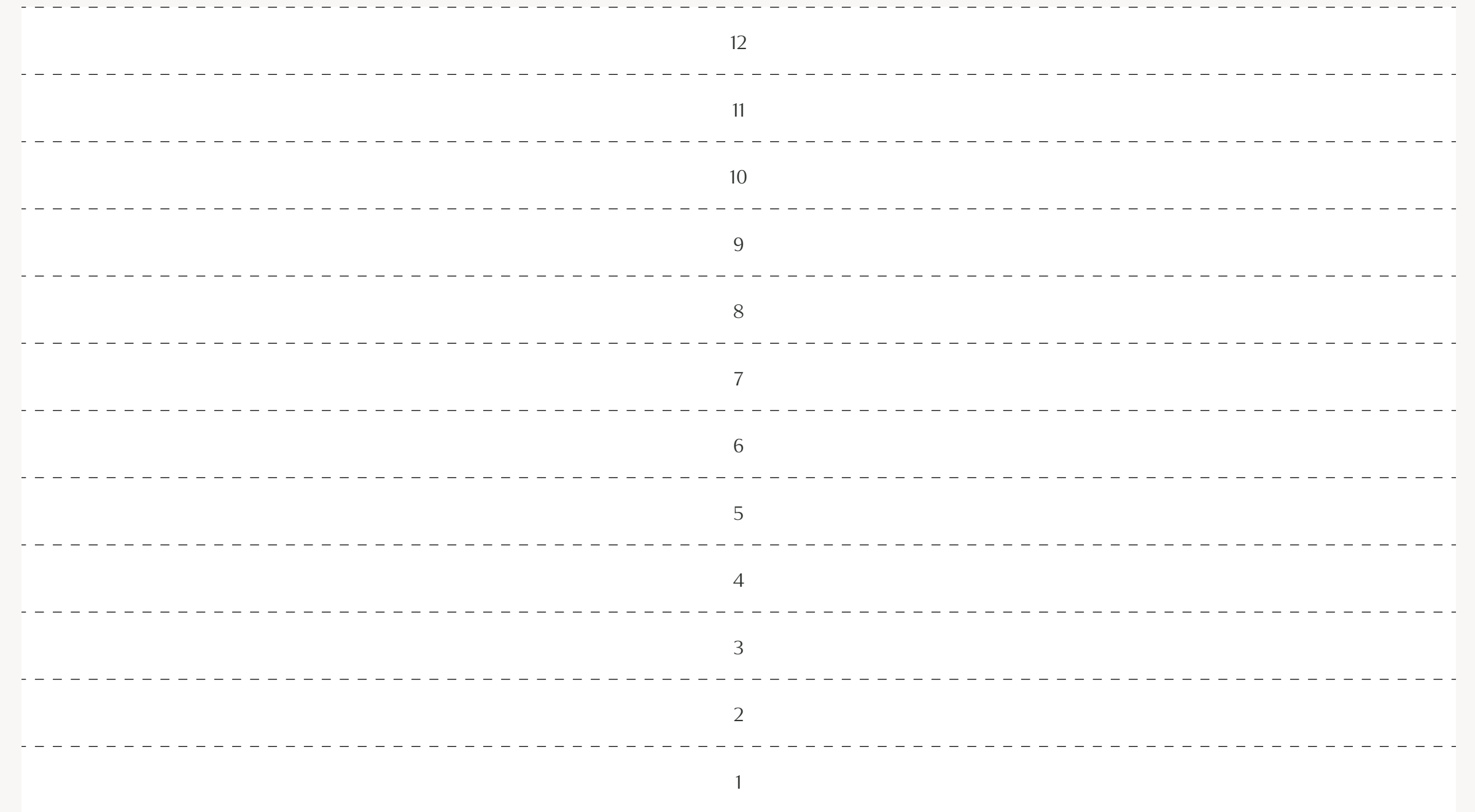
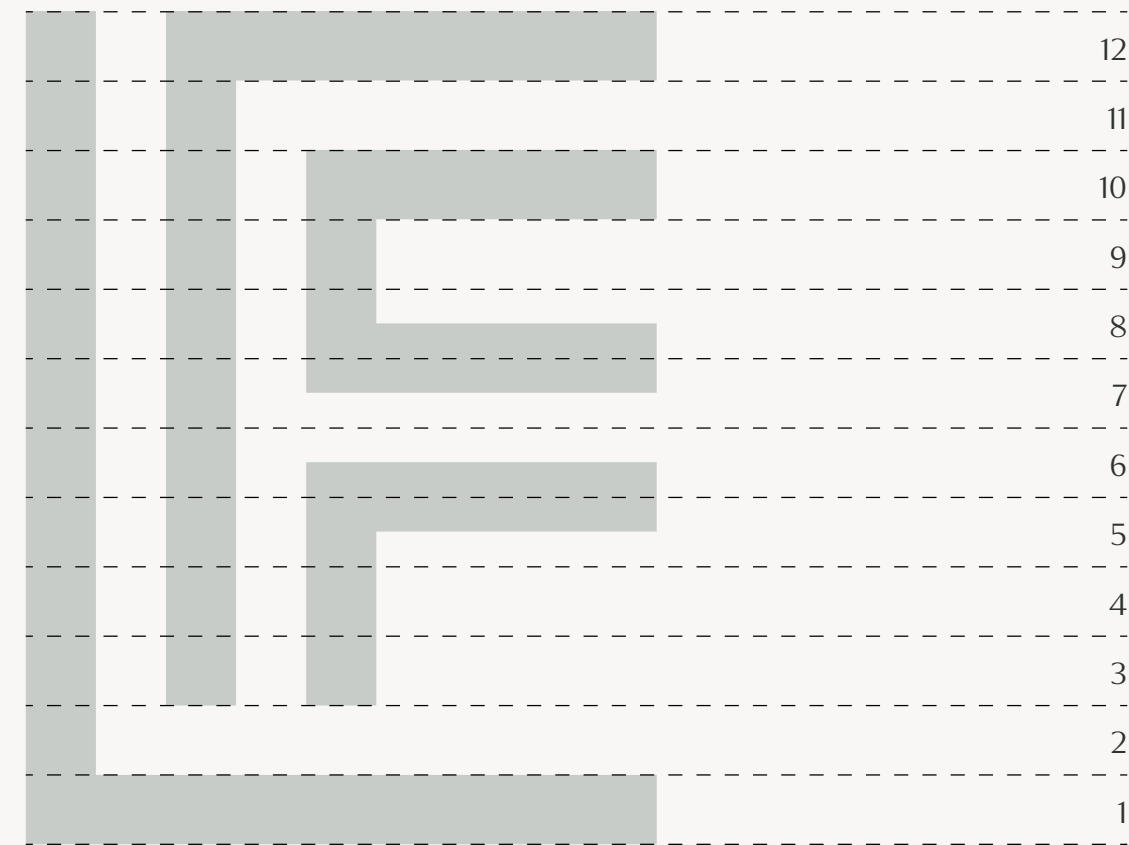
LUNDBECK FONDEN

Bringing Discoveries to lives

Subheading
Nulla vitae elit libero, a pharetra augue. Maecenas faucibus mollis interdum. Cras justo odio, dapibus ac facilisis in, egestas eget quam. Nullam quis risus eget urna mollis.

Stacking system – Wide format

For wide formats, (16x9), the page is divided by 12 vertically, establishing a flexible grid system.



Stacking system – Wide format

The wide format grid has more vertical divisions in order to be more suitable for the needs of digital applications, for example, menu bars, footers and the like.

As per the A formats, the grid provides a flexible system for stacking the layers as required.

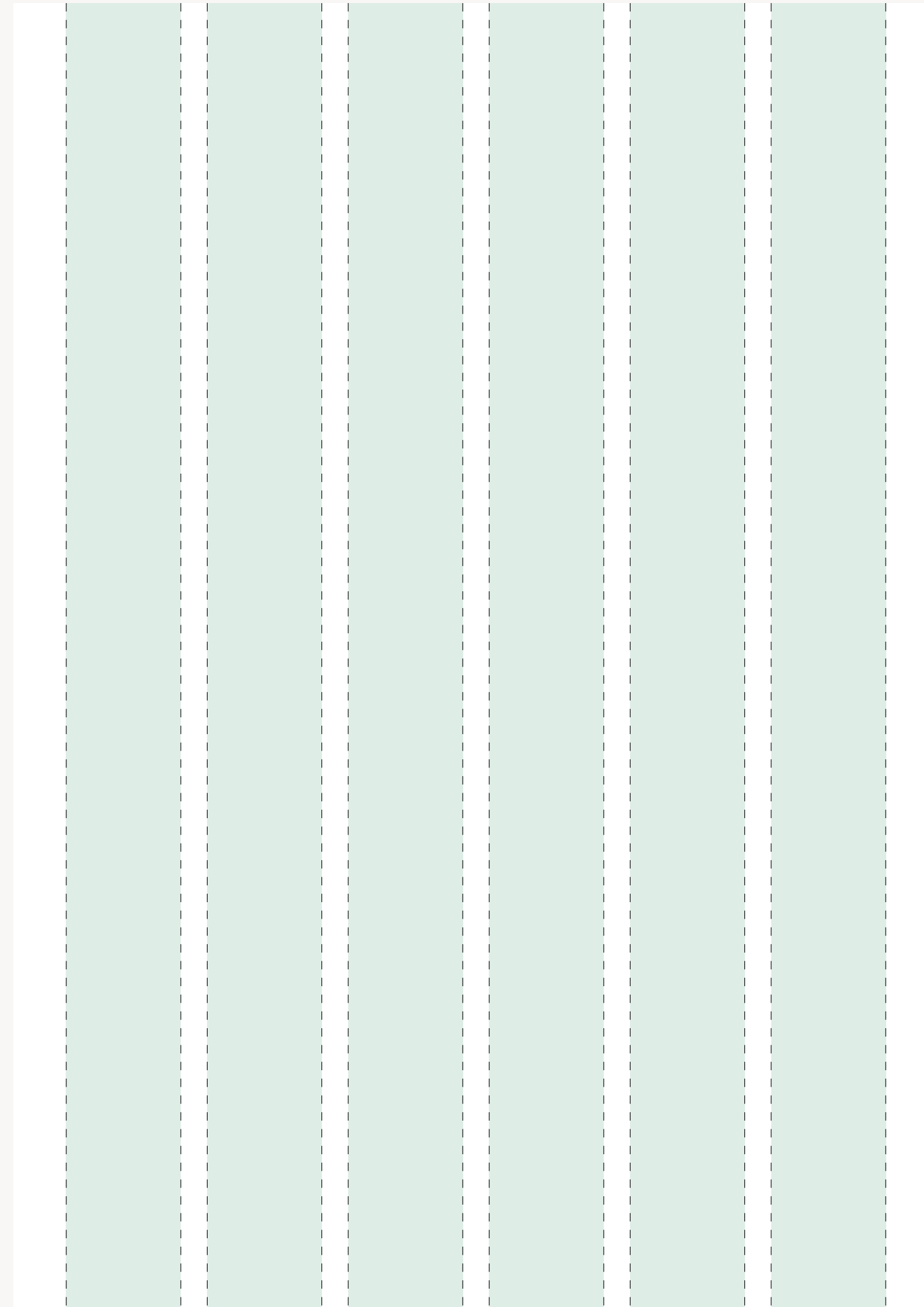


Column grid – A format

In addition to the stacking system, we also have a column grid - a standard compositional device present in most design and layout systems.

These grids mostly exist to organise typography and other graphical elements and are usually present in all standard templates.

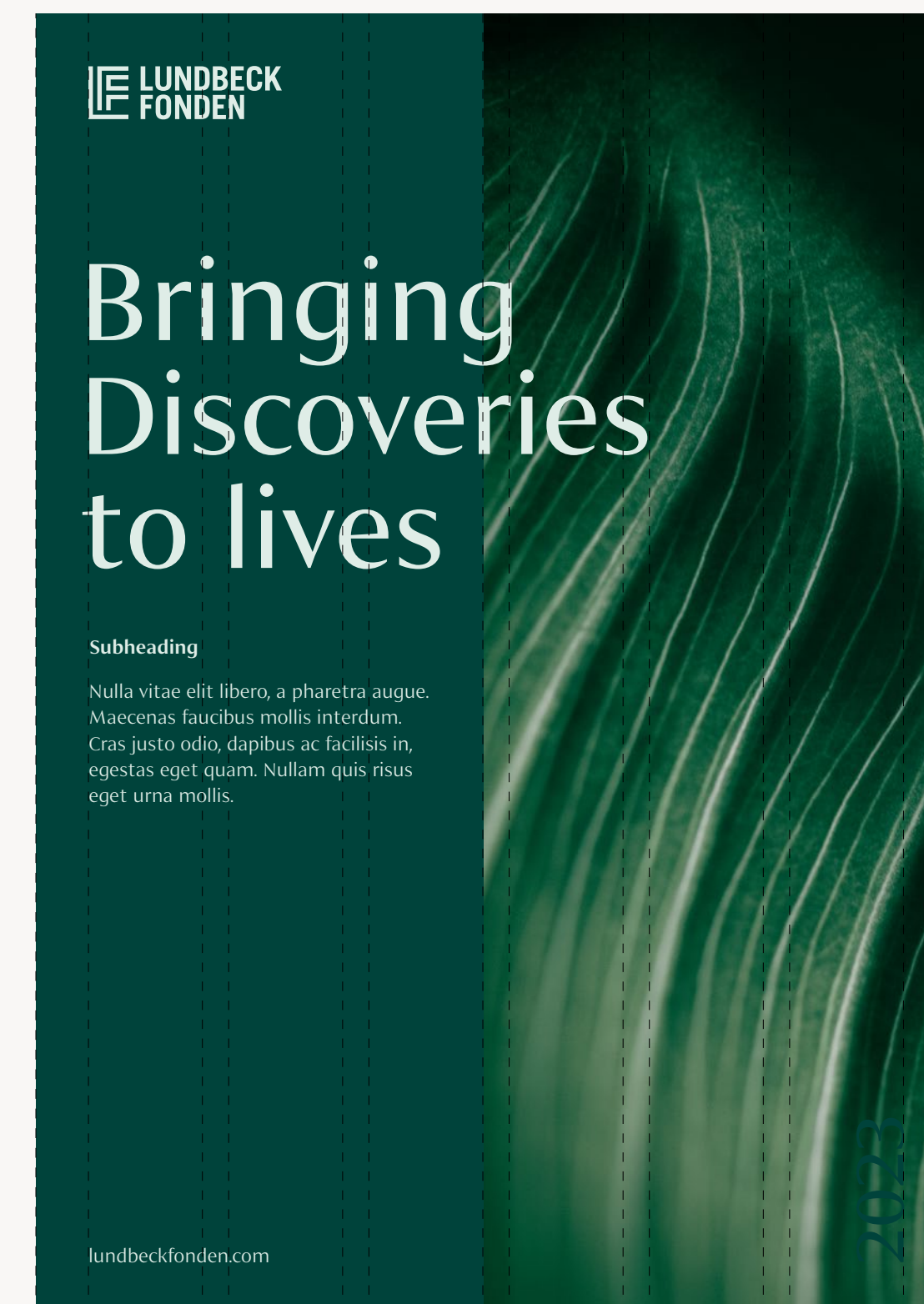
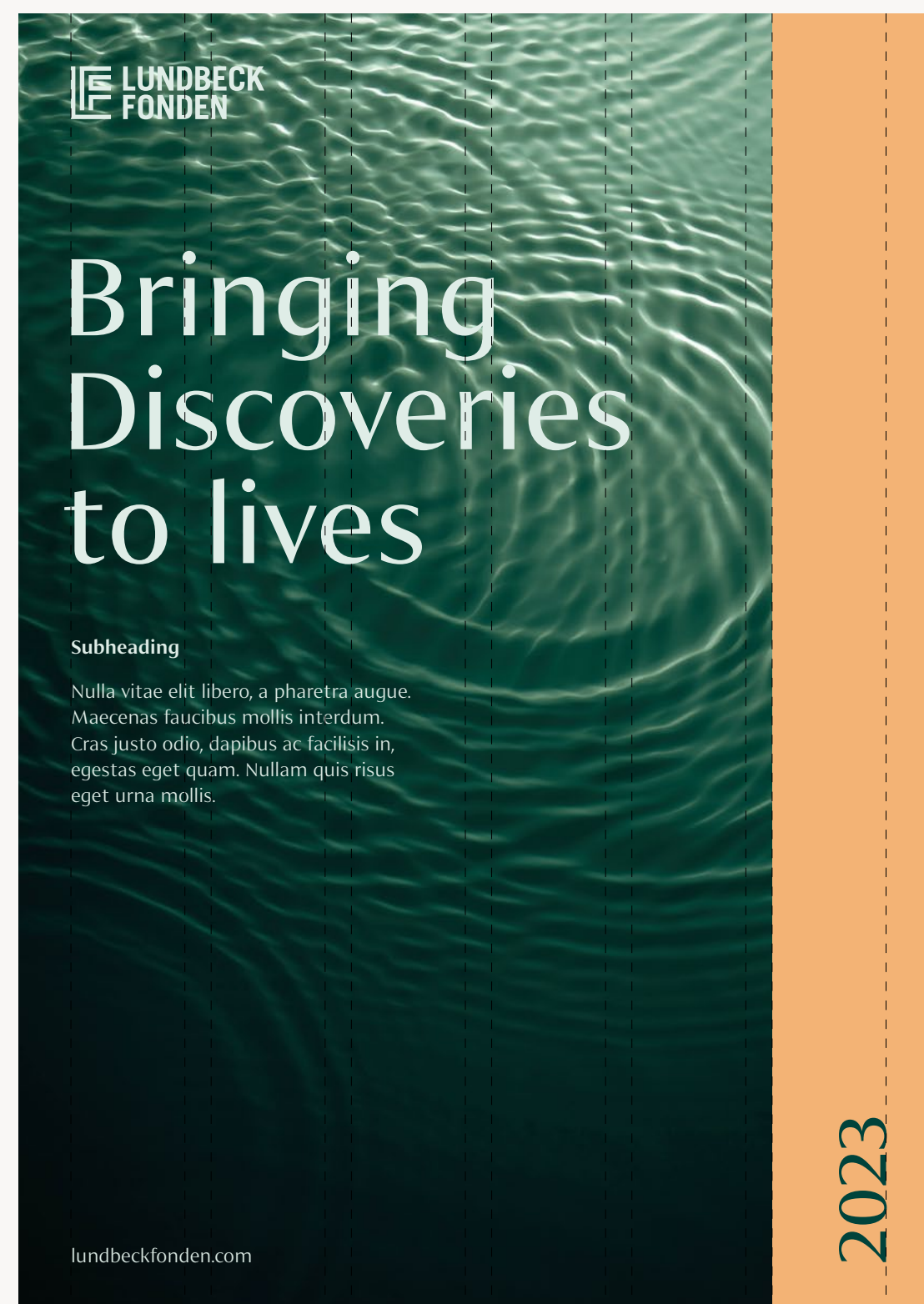
For our A formats, we have employed a 6 column grid.



Column grid – A format

As well as organising typography, the column grid may also be used to implement our horizontal stacking system.

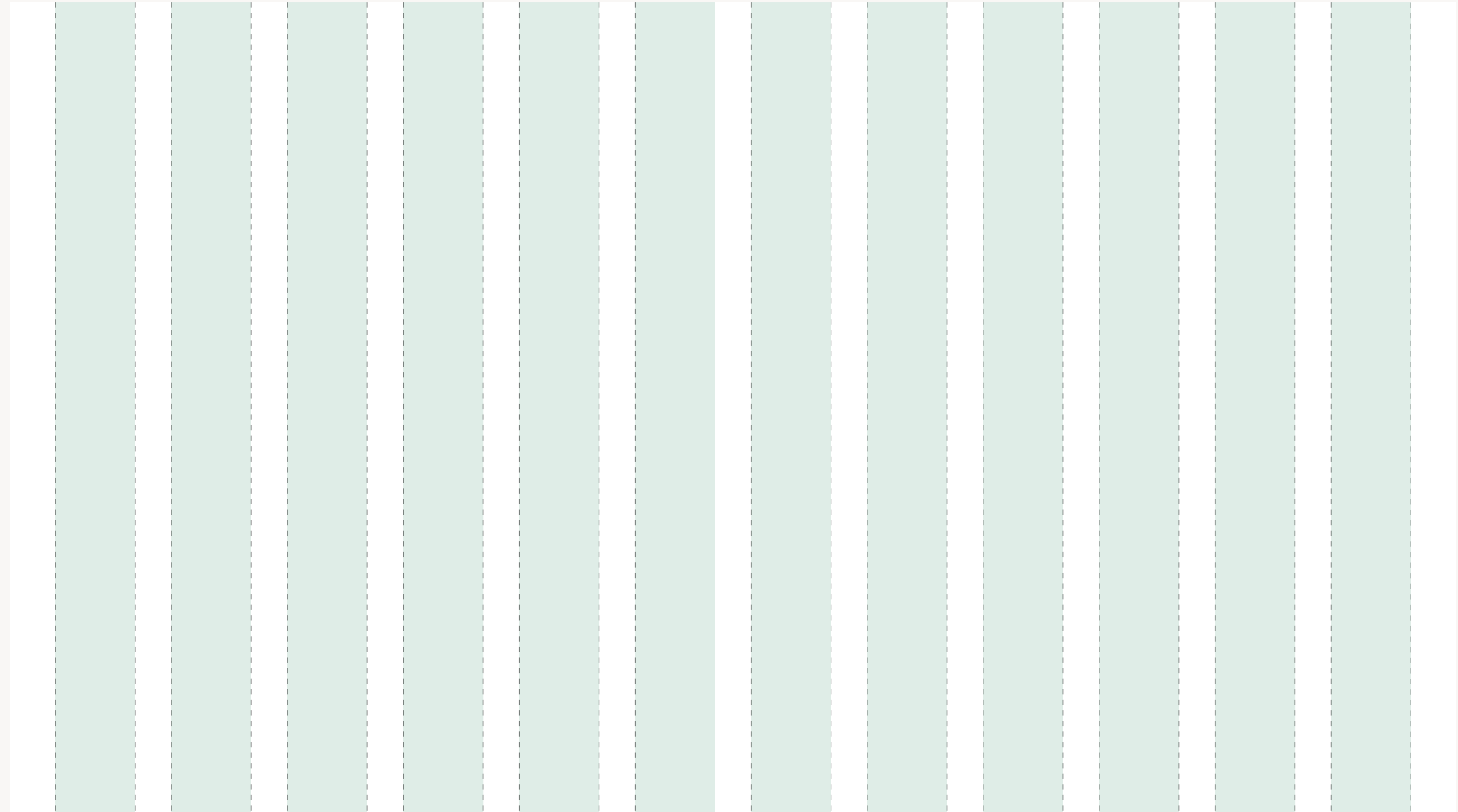
The examples here show how the page can be divided horizontally using our stacking system as well as vertically.



Column grid – Wide format

For our wide format presentations we have employed a standard 12 column grid.

This is a fairly standard grid which can easily adapt to a variety of types of content, allowing the page to be divided by 1, 2, 3, 4 or 6 text columns or combinations of these.



Column grid – Wide format

The examples here show how the 12 column grid can accommodate varying types of content.

As per teh A format, it also serves as a grid for our horizontal stacking system.

Section title goes here

Our strategic development

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1. Statutes

Curabitur blandit tempus porttitor. Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Donec id elit non mi porta gravida at eget metus. Praesent commodo cursus magna, vel scelerisque nisl consectetur et.

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2. Purpose

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3. Value Flags

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4. Strategic priorities

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Lundbeckfonden Annual Report 2023

Page ##

Management review | Financial statements | Financial statements of the Parent Foundation | Management statement | Independent auditor's report

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Steffen Kragh
Chair of the Board

Leif Skole
CEO

Lundbeckfonden Annual Report 2023

Page ##

9.1 Colour sequences

9.2 Formats

9.0

Charts & graphs

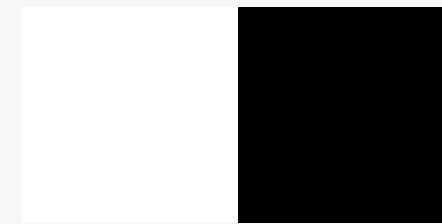
Colour sequences

Our brand colours are available as pre-defined colours in our presentation template.

In addition a pre-defined sequence of colours for graphs and charts is also available in our presentation template.

Note. The dark orange, blue and pink have been defined for chart and graph use only.

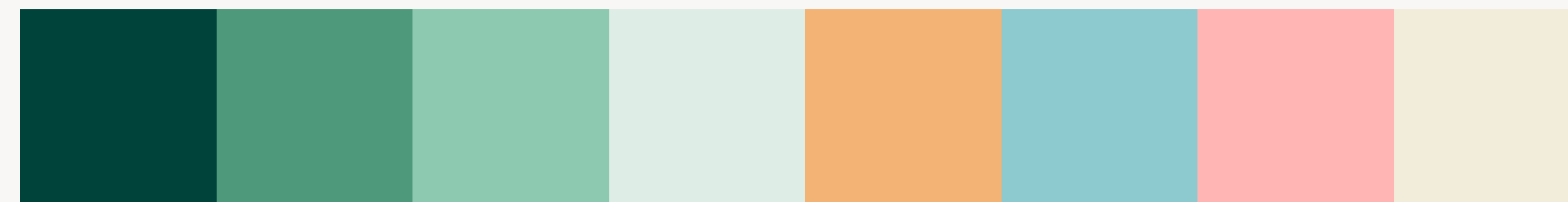
Template fixed



White

Black

Predefined template colours



Dark Green

RGB: 0/66/59

#00423B

Mid Green

RGB: 81/152/124

#51987C

Light Green

RGB: 143/200/177

#8FC8B1

Soft Green

RGB: 223/237/231

#DFE7E7

Orange

RGB: 241/178/122

#F1B27A

Blue

RGB: 143/202/206

#8FCACE

Pink

RGB: 253/181/180

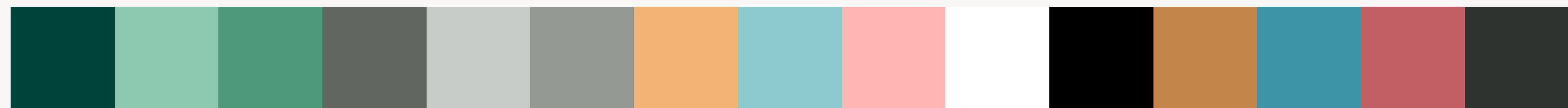
#FDB5B4

Soft yellow

RGB: 242/236/219

#F2ECDB

Charts + graphs sequence



Dark Green

RGB: 0/66/59

#00423B

Light Green

RGB: 143/200/177

#8FC8B1

Mid Green

RGB: 81/152/124

#51987C

Dark Grey

RGB: 97/102/97

#616661

Light Grey

RGB: 200/204/200

#C8CCC8

Mid Grey

RGB: 148/153/148

#949994

Orange

RGB: 241/178/122

#F1B27A

Blue

RGB: 143/202/206

#8FCACE

Pink

RGB: 253/181/180

#FDB5B4

White

RGB: 255/255/255

#FFFFFF

Black

RGB: 0/0/0

#000000

Dark Orange

RGB: 194/133/79

#C2854F

Dark Blue

RGB: 66/148/166

#4294A6

Dark Pink

RGB: 191/96/102

#BF6066

Extra Dark Grey

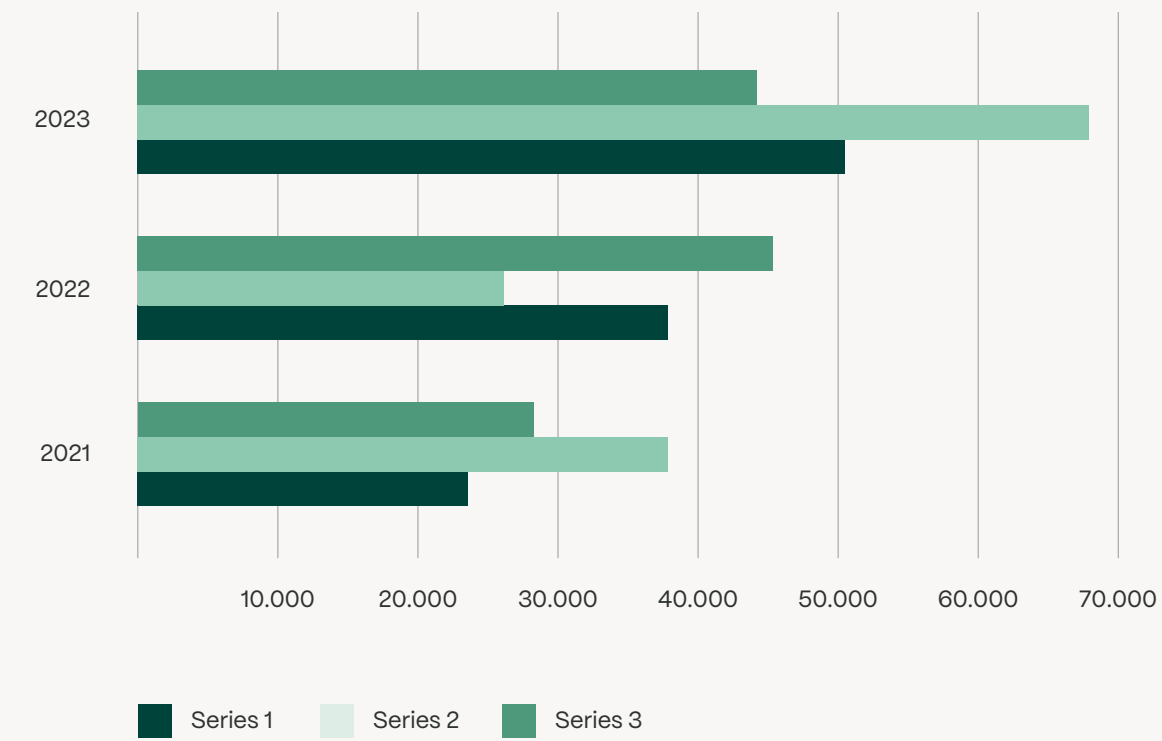
RGB: 47/51/47

#2F332F

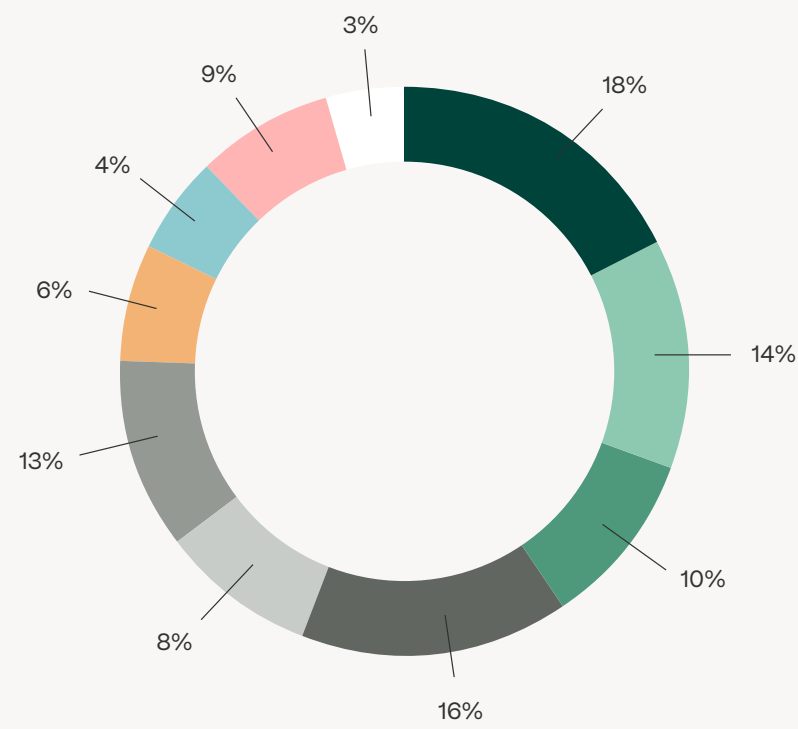
Formats

These examples of the graphs and charts demonstrate the colour sequence when applied to the different formats.

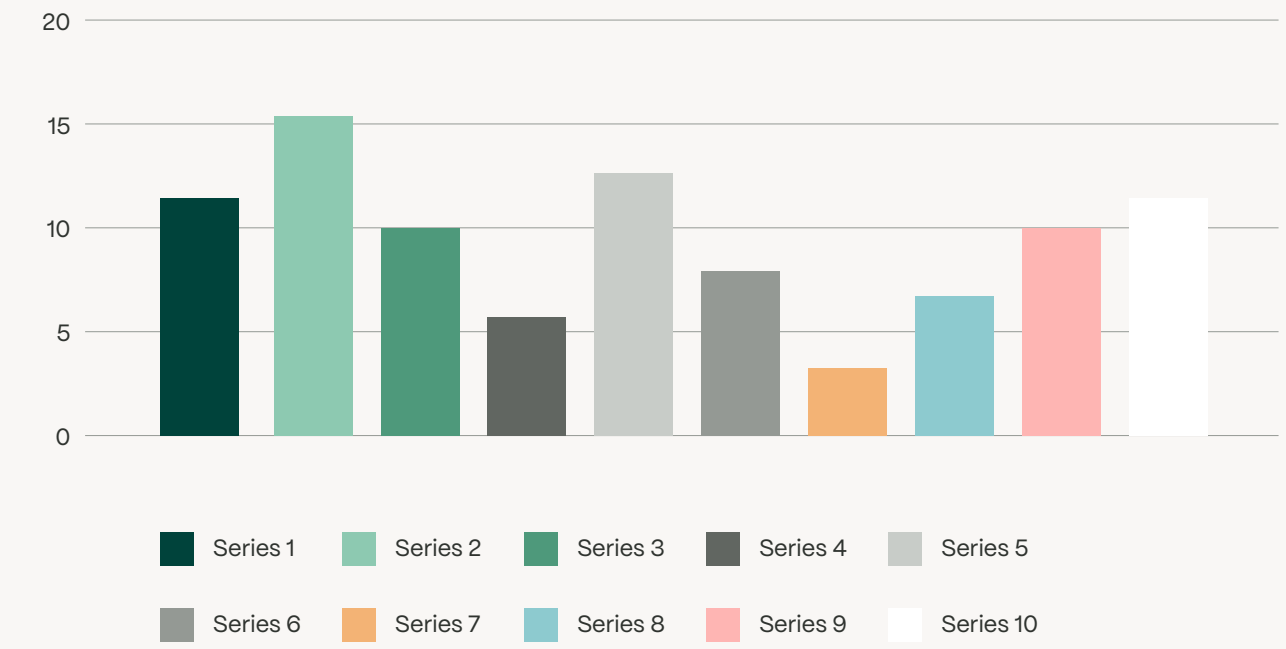
These examples also provide guidance on how our graphs and charts should be styled.



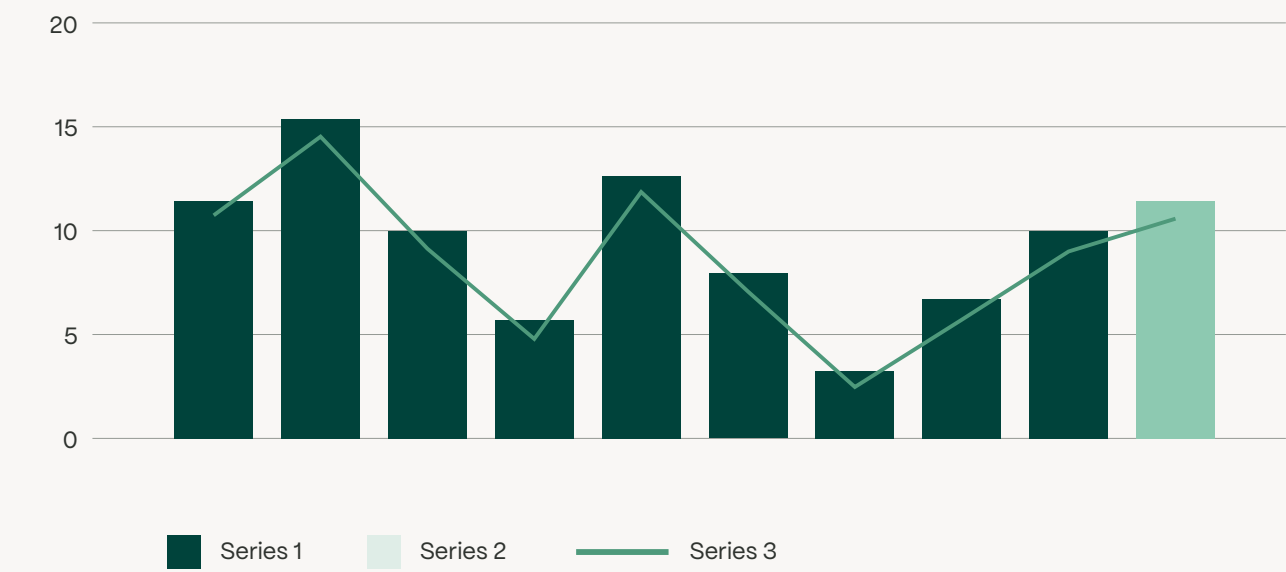
Series 1 Series 2 Series 3



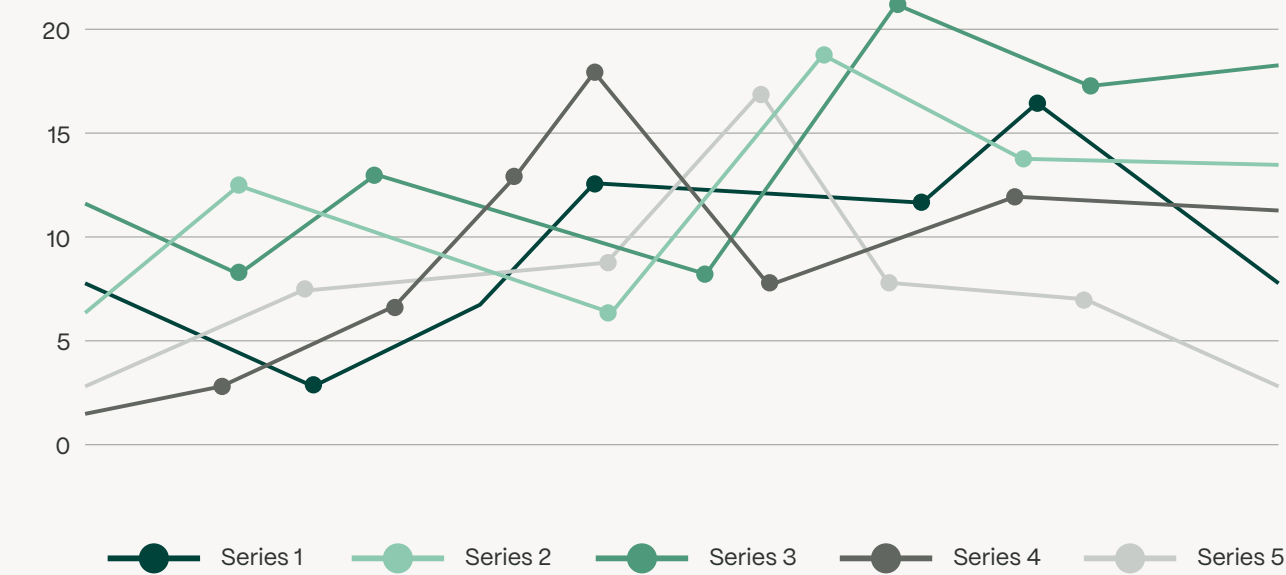
Series 1 Series 2 Series 3 Series 4 Series 5 Series 6 Series 7 Series 8 Series 9 Series 10



Series 1 Series 2 Series 3 Series 4 Series 5 Series 6 Series 7 Series 8 Series 9 Series 10



Series 1 Series 2 Series 3



Series 1 Series 2 Series 3 Series 4 Series 5

10.1 PPT Template

10.2 Annual Report

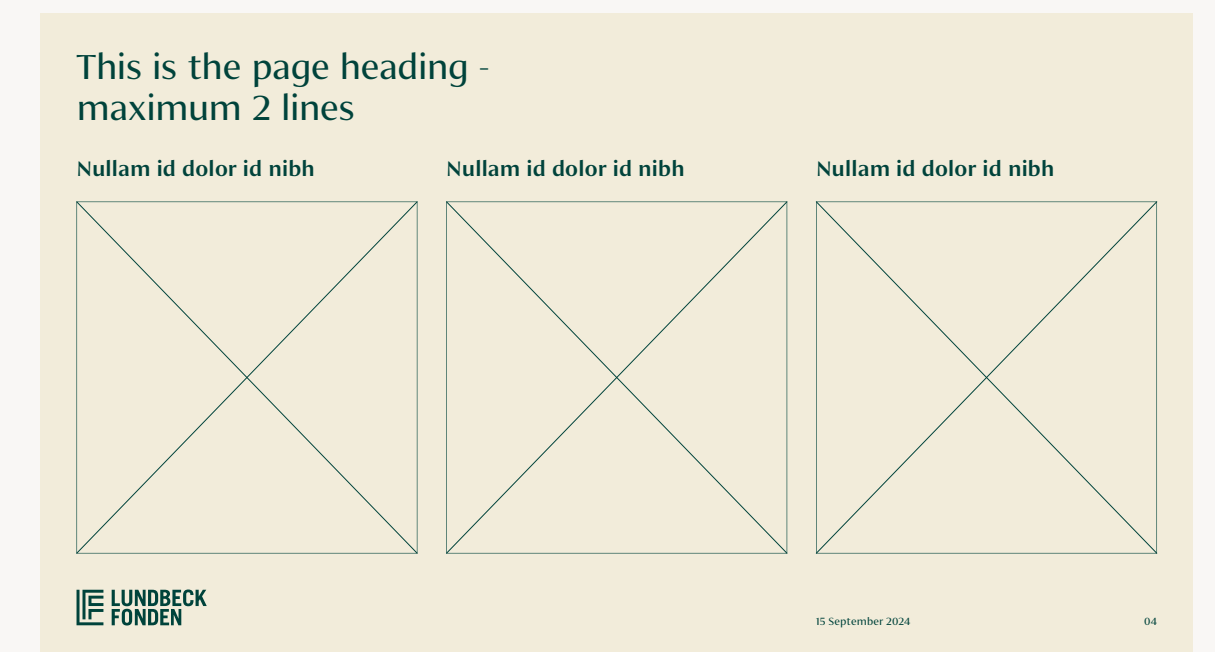
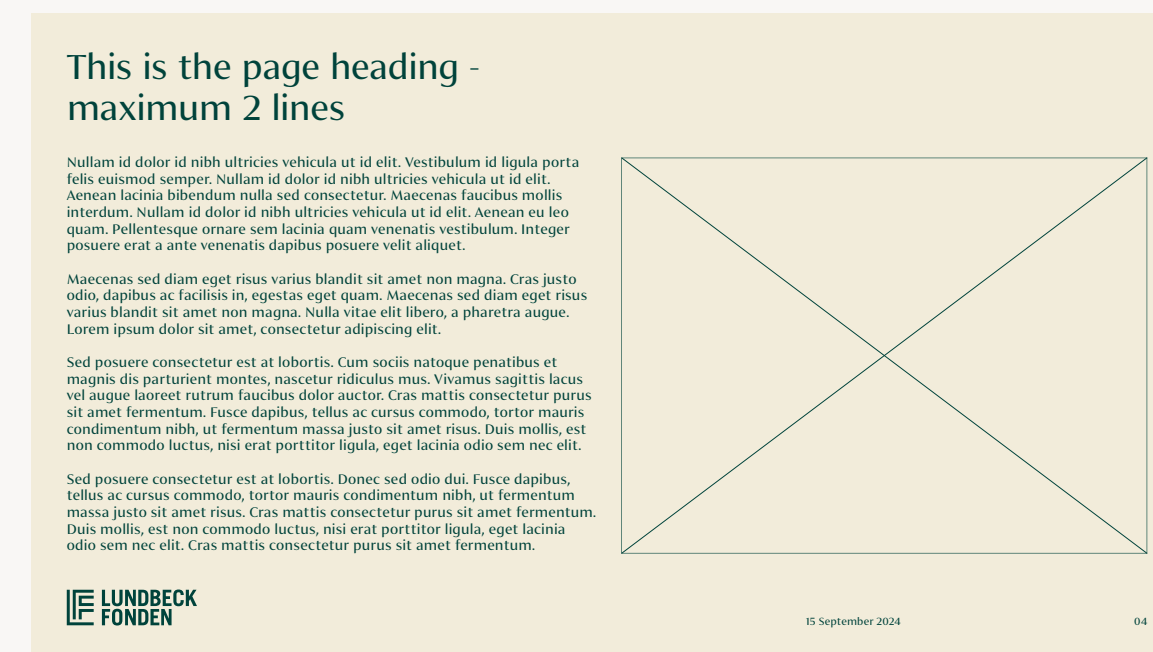
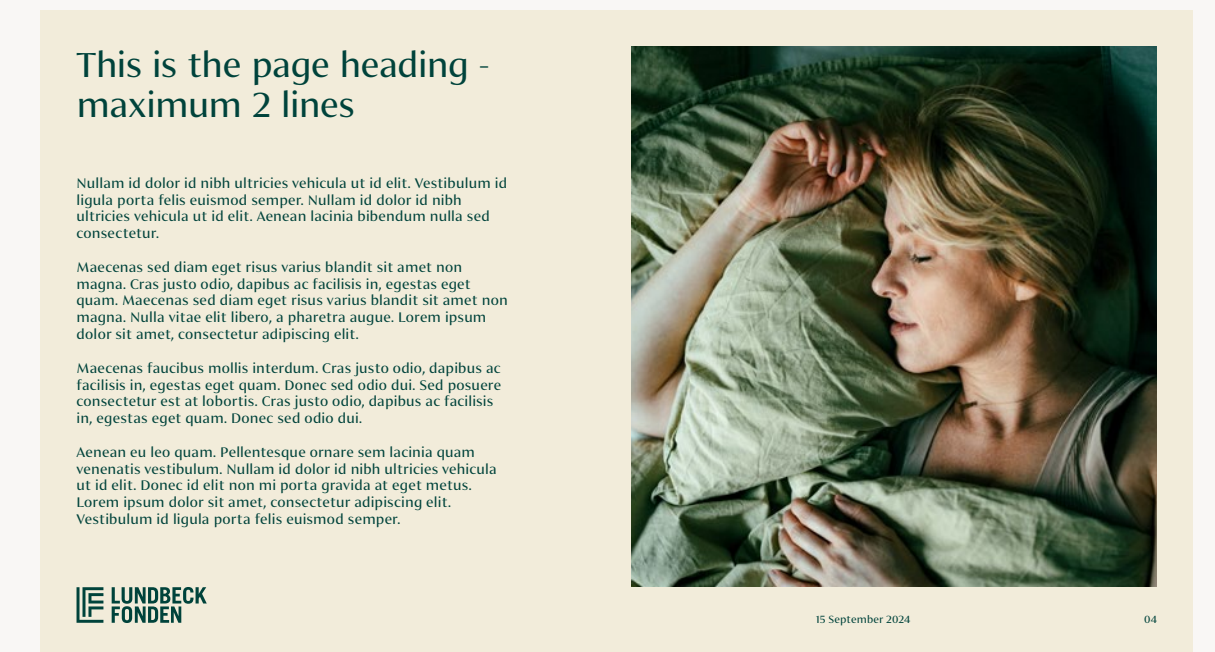
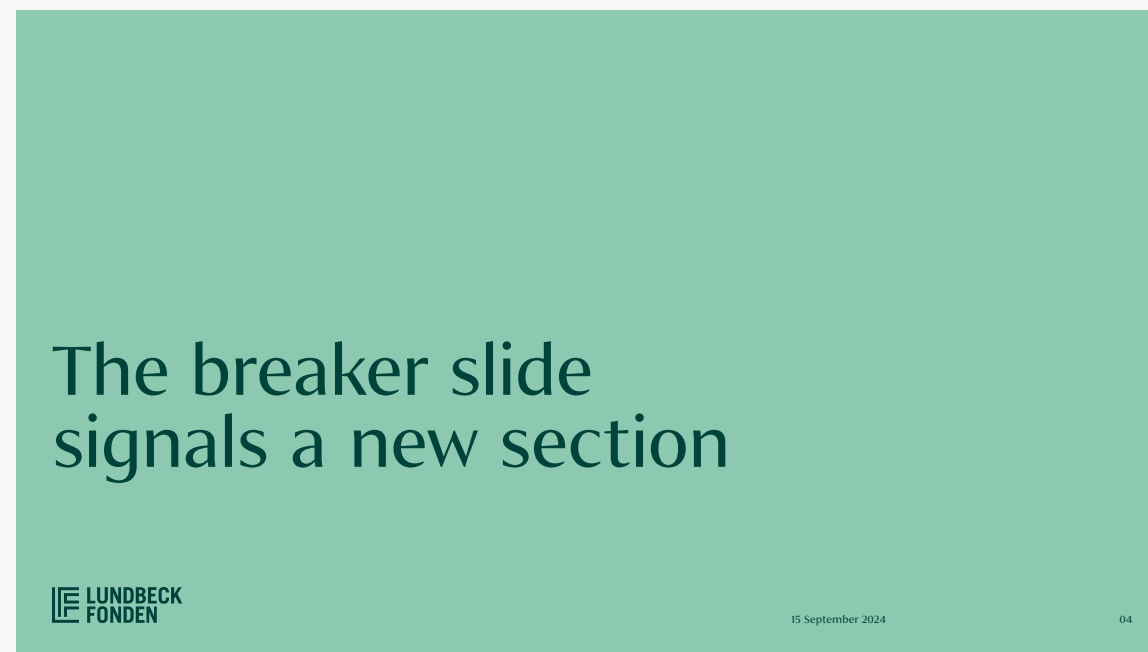
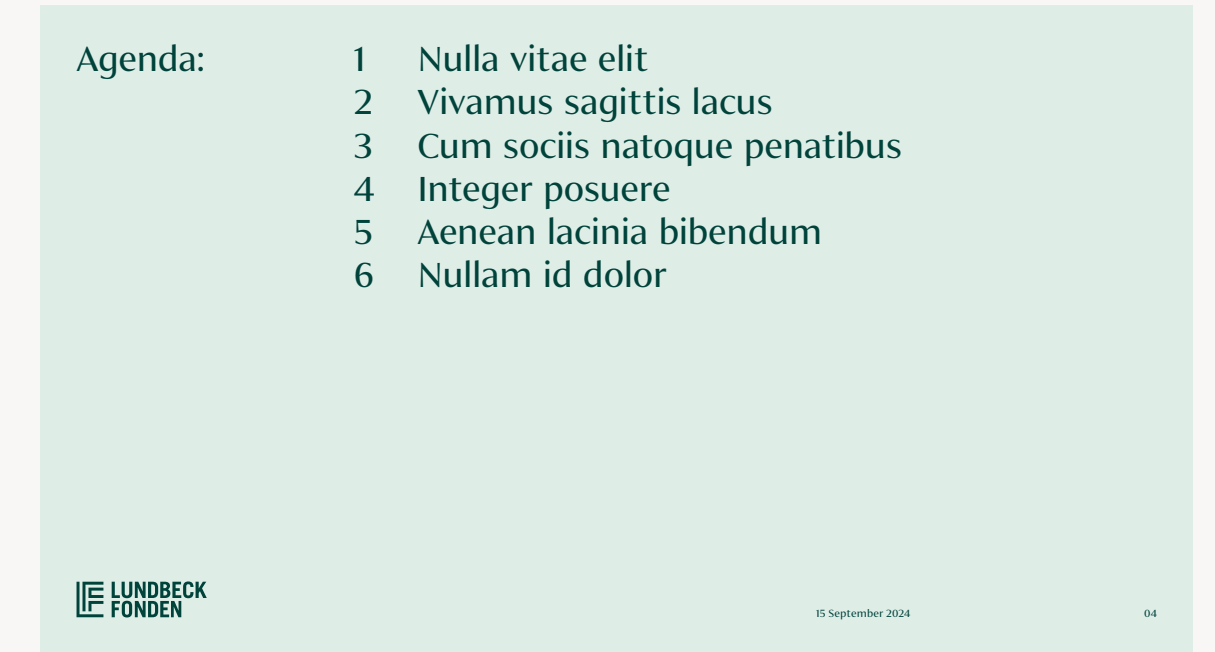
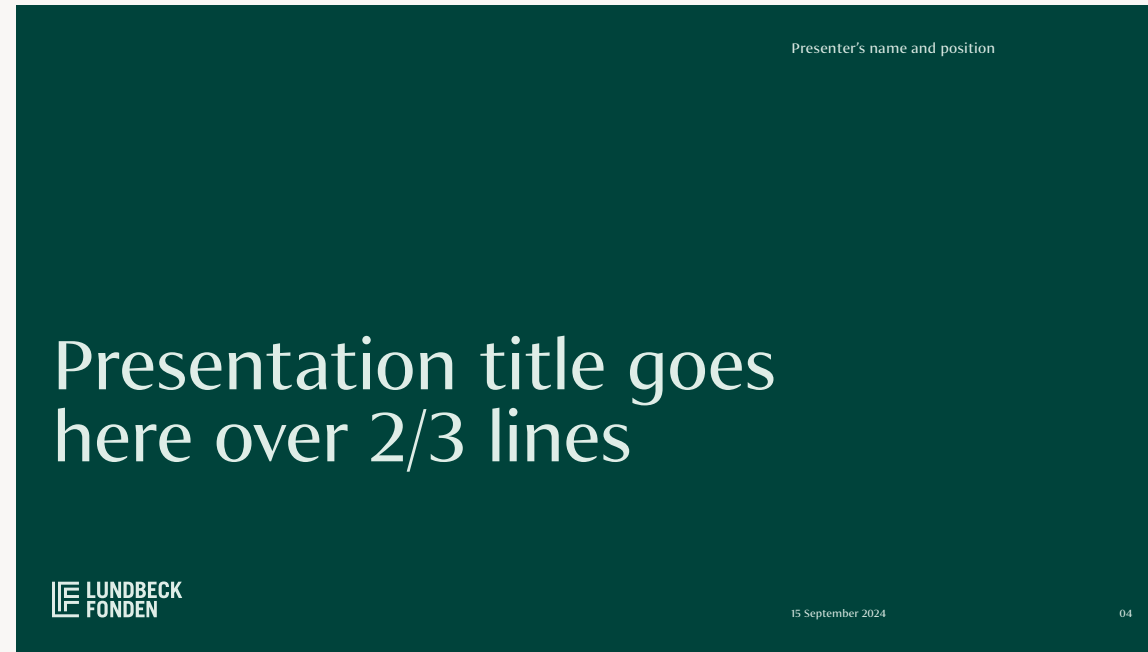
10.3 Other examples

10.0

Application

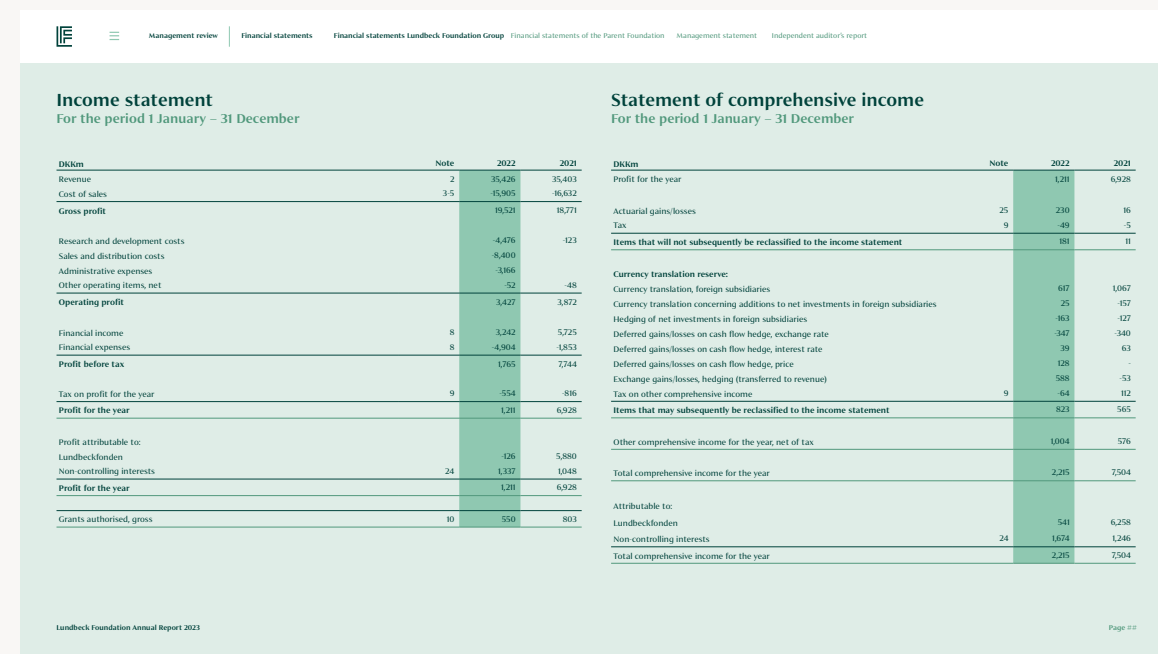
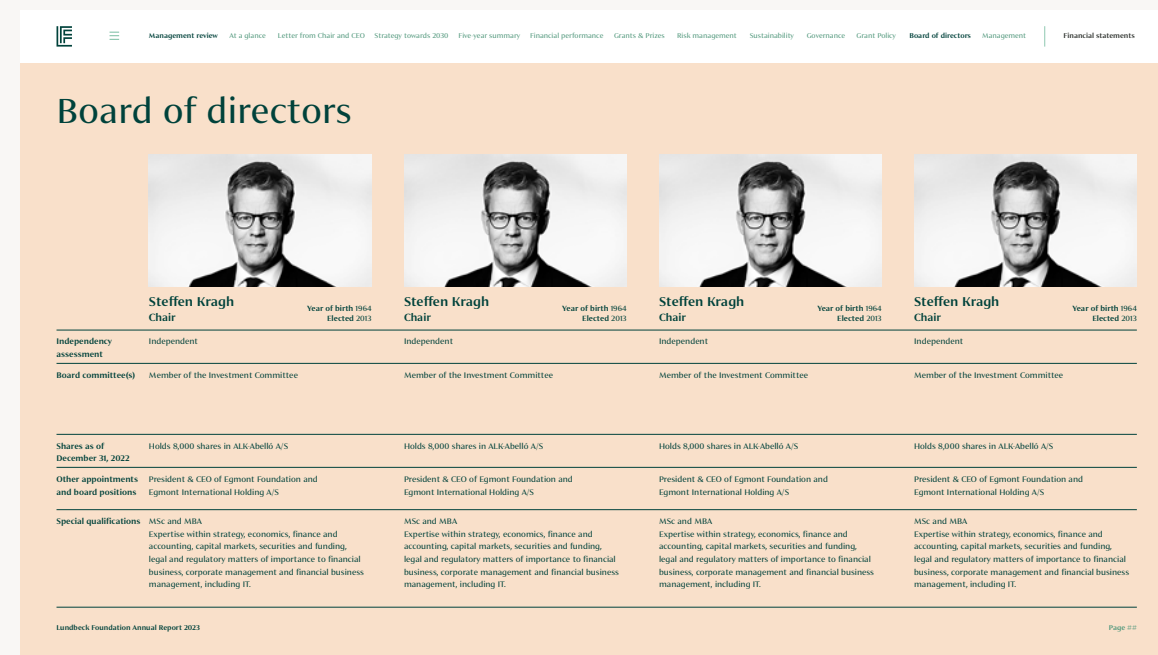
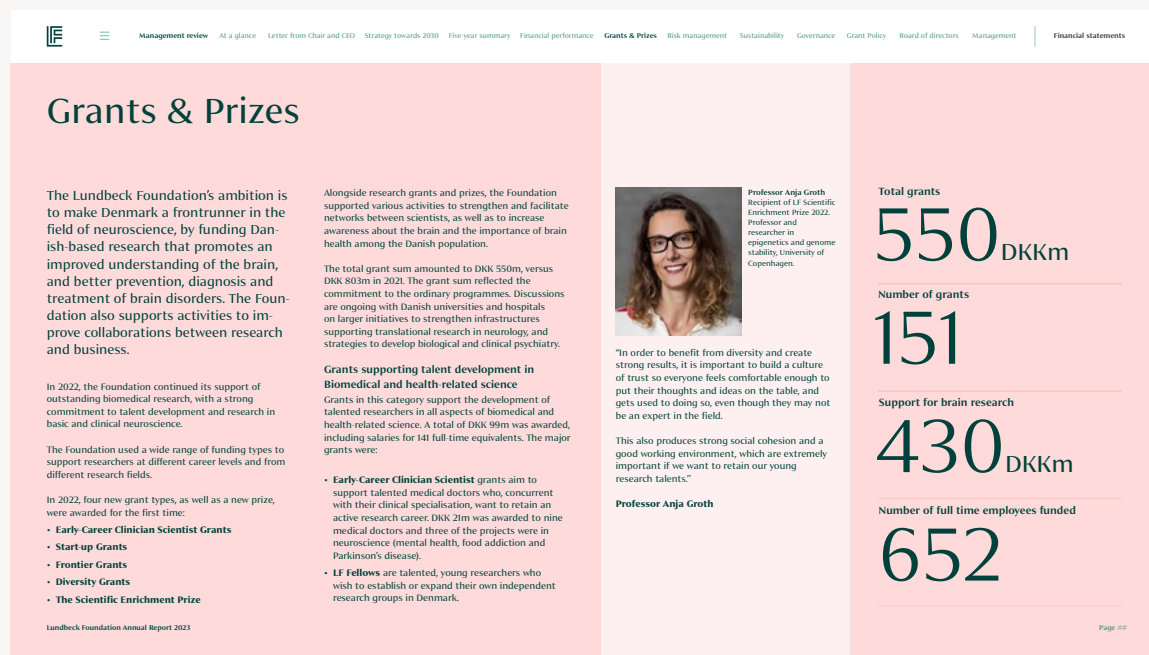
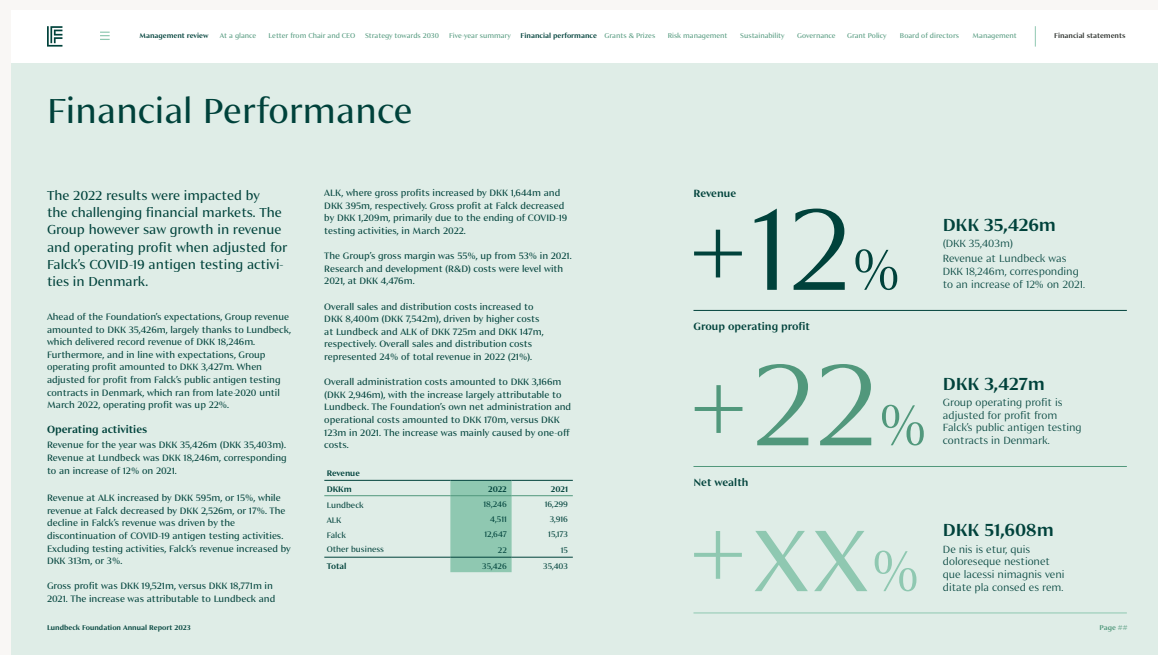
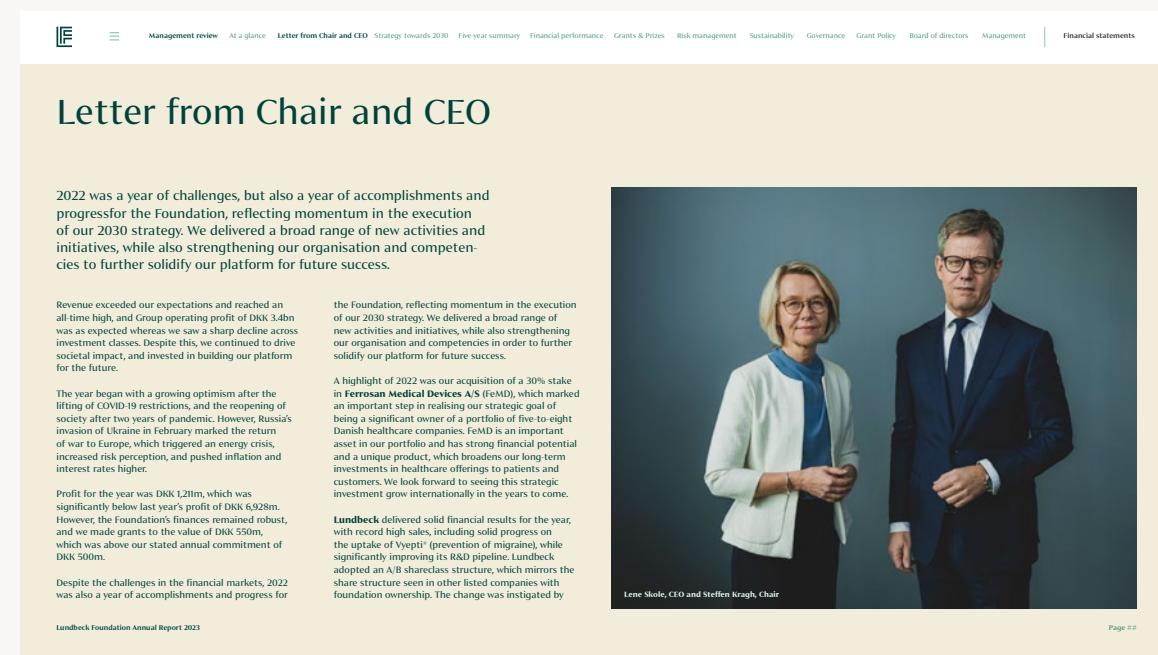
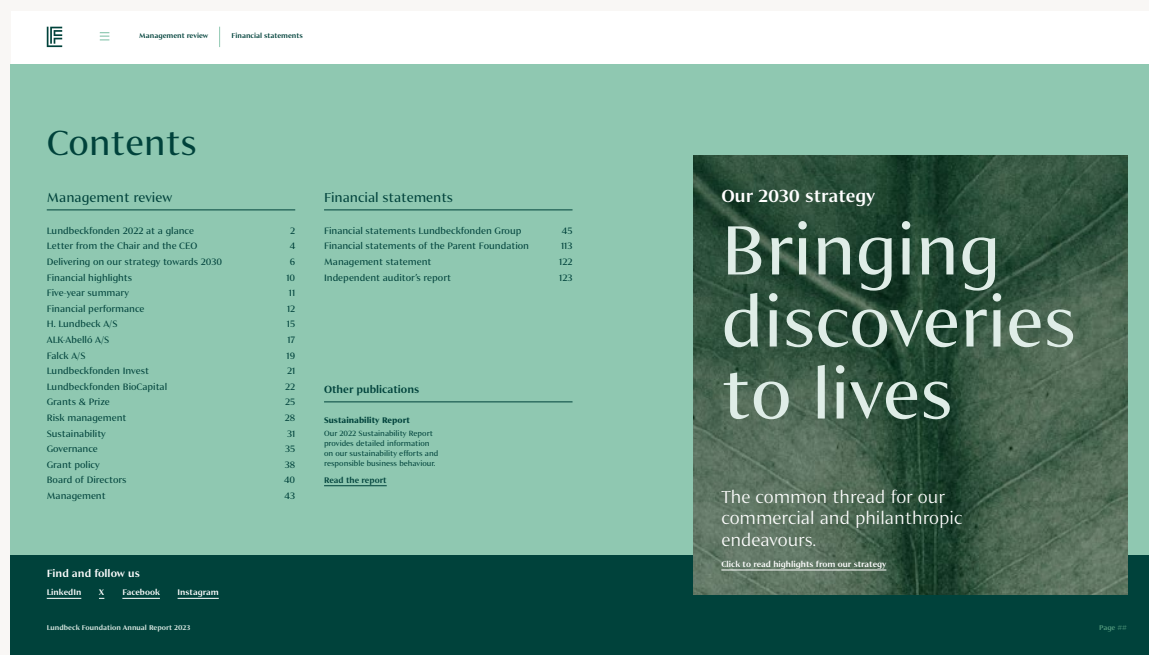
PPT Template

Our PPT template comes standard in wide format (16x9).



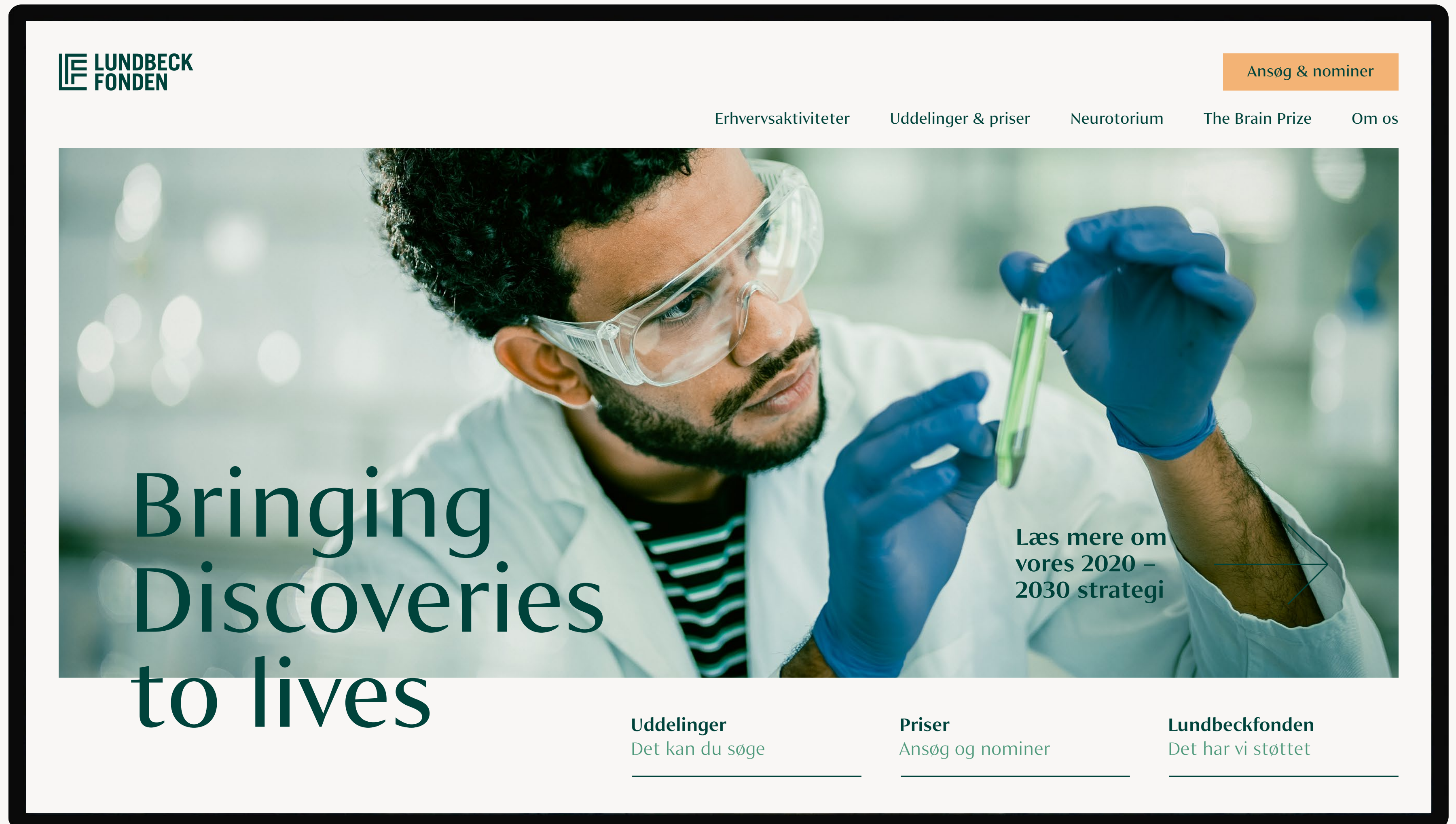
Annual Report

Our Annual Report template also comes in wide format (16x9), and follows the same grid as our PPT template.



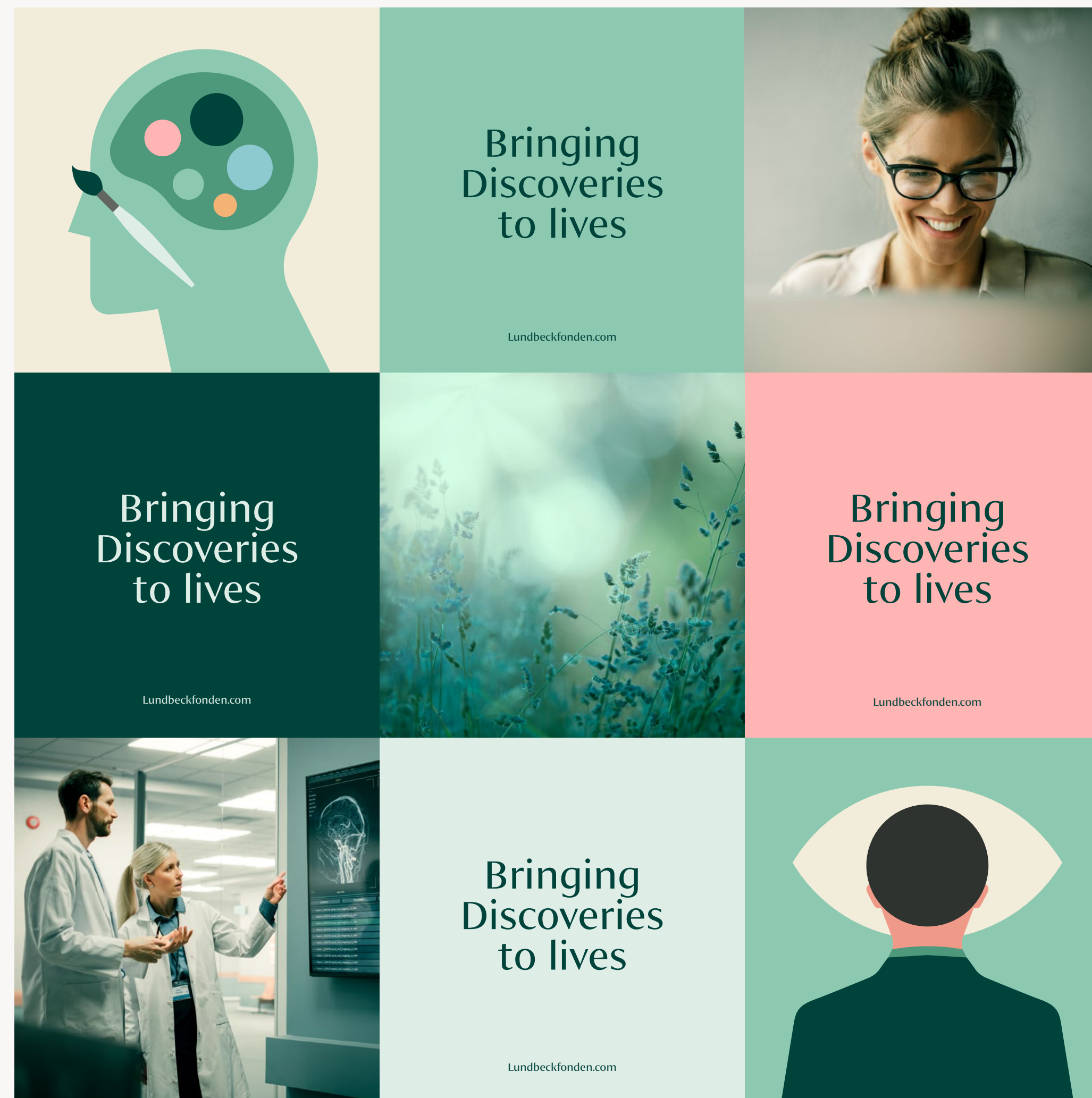
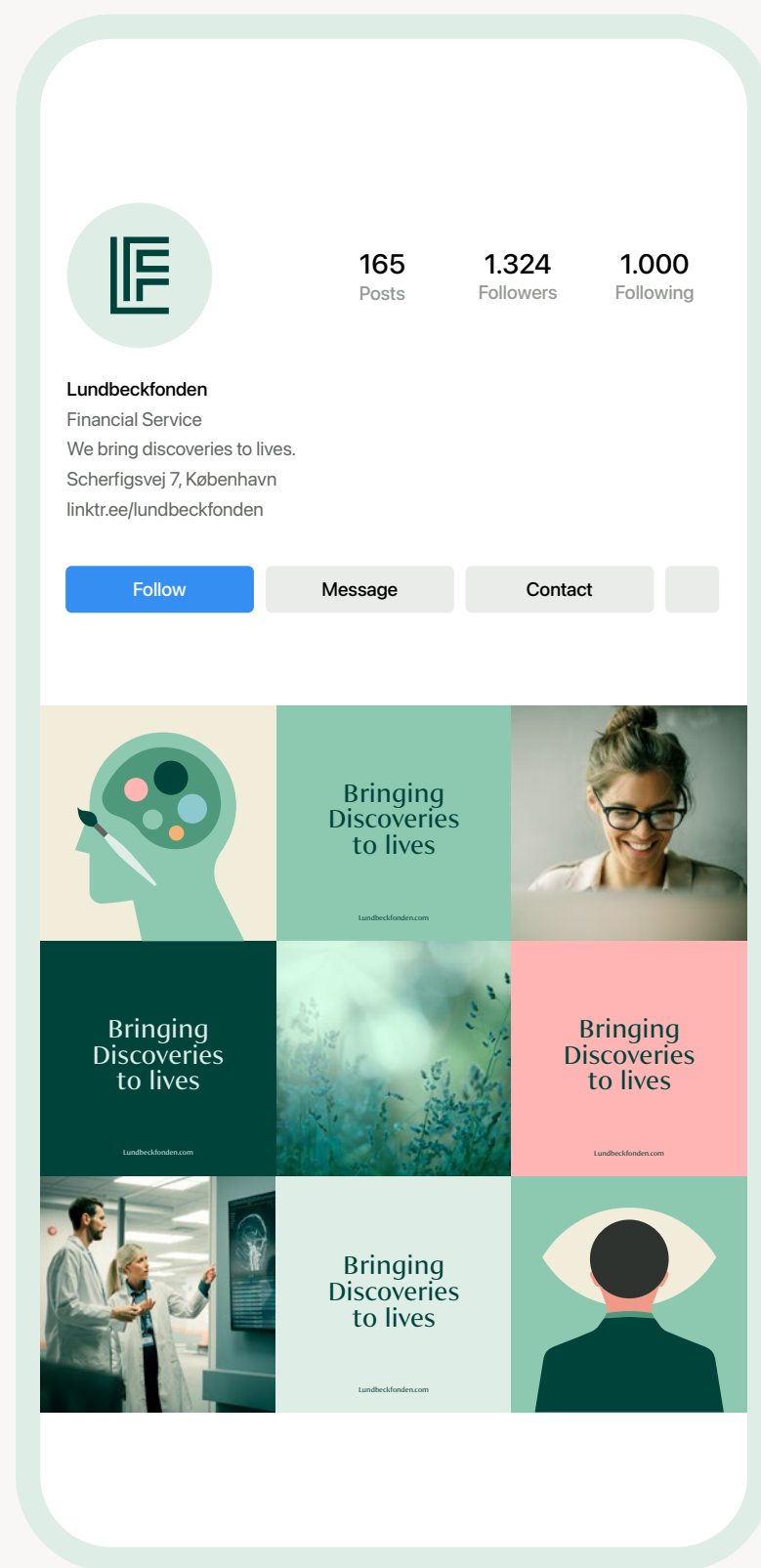
Other examples

Example sketches of how the brand could be applied in a digital context.



Other examples

Example sketches of how the brand could be applied in social media.



Other examples

Further print examples demonstrating the different ways the stacking system can be employed to produce different compositions.

