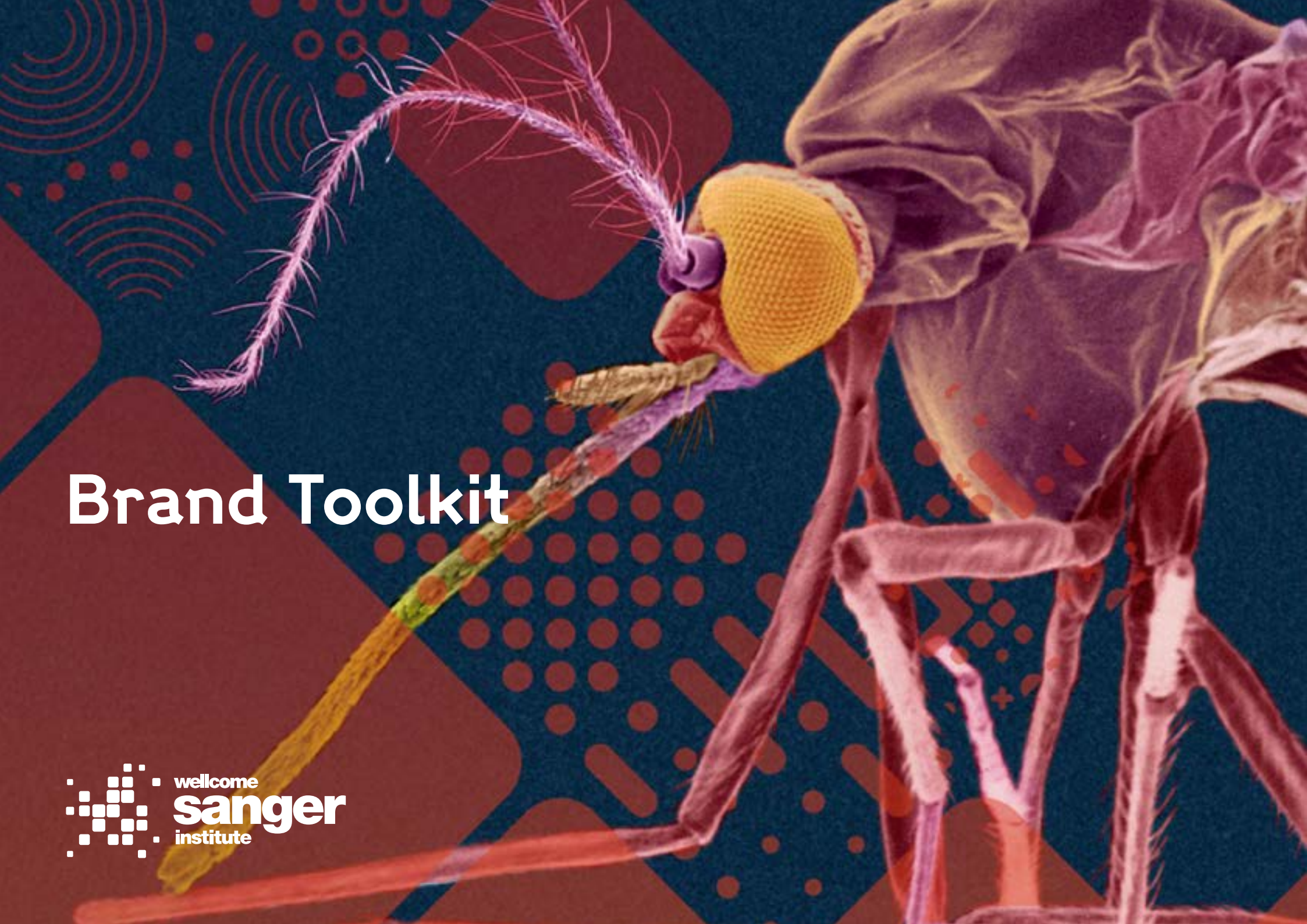




# Brand Toolkit

# Contents

These design guidelines will help you produce communications that live and breathe The Wellcome Sanger Institute.

Please take time to read through them, and to see how all the components work together.

For more help and advice contact your communications team at the Institute.

|                          |           |
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# Introduction

## A quiet and thoughtful modernisation

The Wellcome Sanger Institute has been at the forefront of pioneering scientific research in genomics for the last 25 years. Our commitment to delivering big, bold exploratory research that pushes the boundaries of what is known and what is possible in genomics remains central to who we are and what we do.

However, the Institute's visual identity and overall brand presentation had not kept pace with our science. Our primary logo and visual identity had fallen behind our science.

The double helix had become a much used and abused visual reference for DNA and no longer reflected the complexity of the science. In short, the Institute's brand was no longer fit for purpose.

It was time to refresh, update and modernise the way the Institute presented and communicated itself to the outside world.

**The external presentation and identity must reflect the reality internally.**

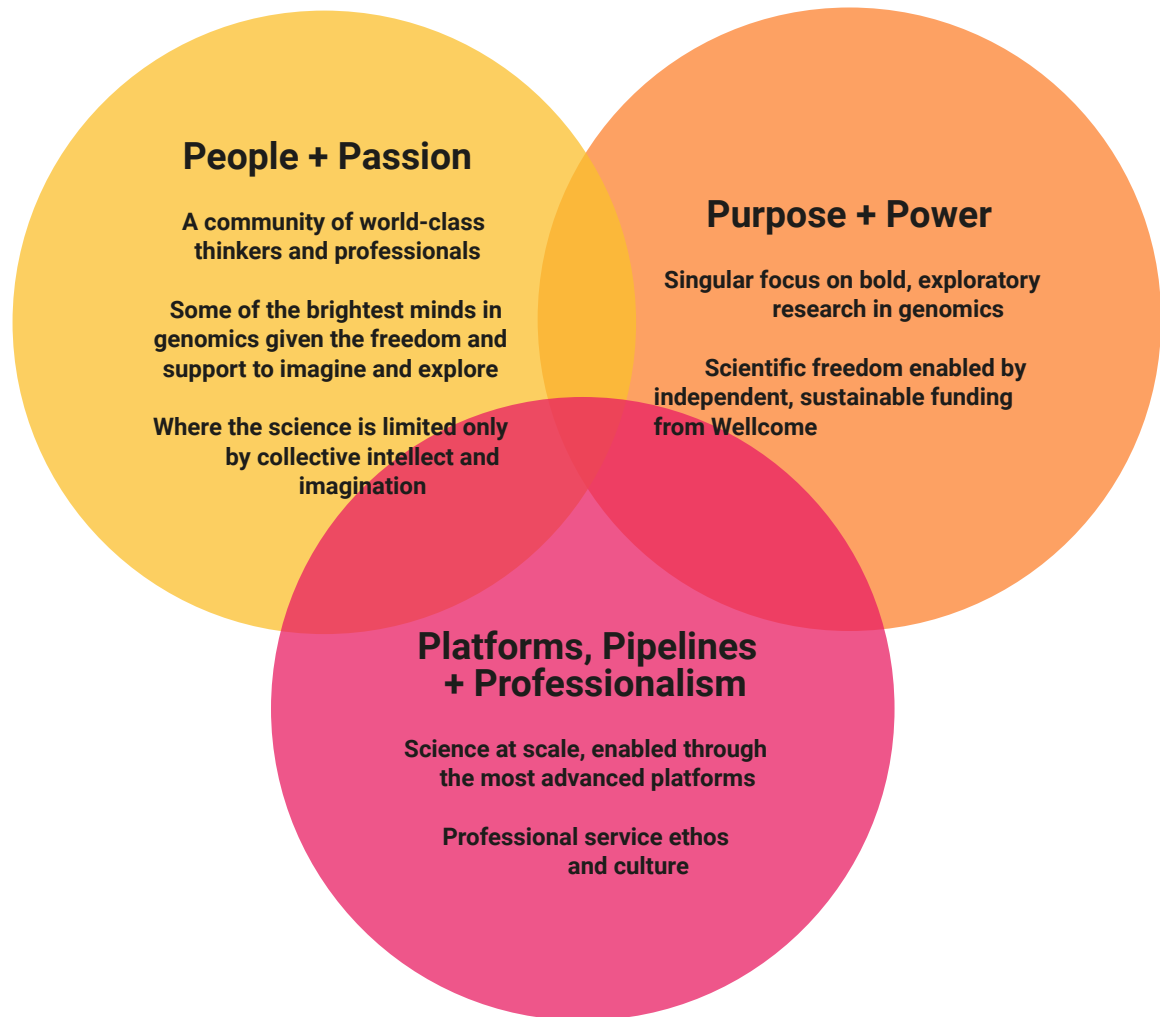
Our brand must reflect our science and attributes that make the Sanger Institute and its staff, Sanger.



# What we stand for

**There are three  
fundamental ingredients  
that make Sanger, Sanger.**

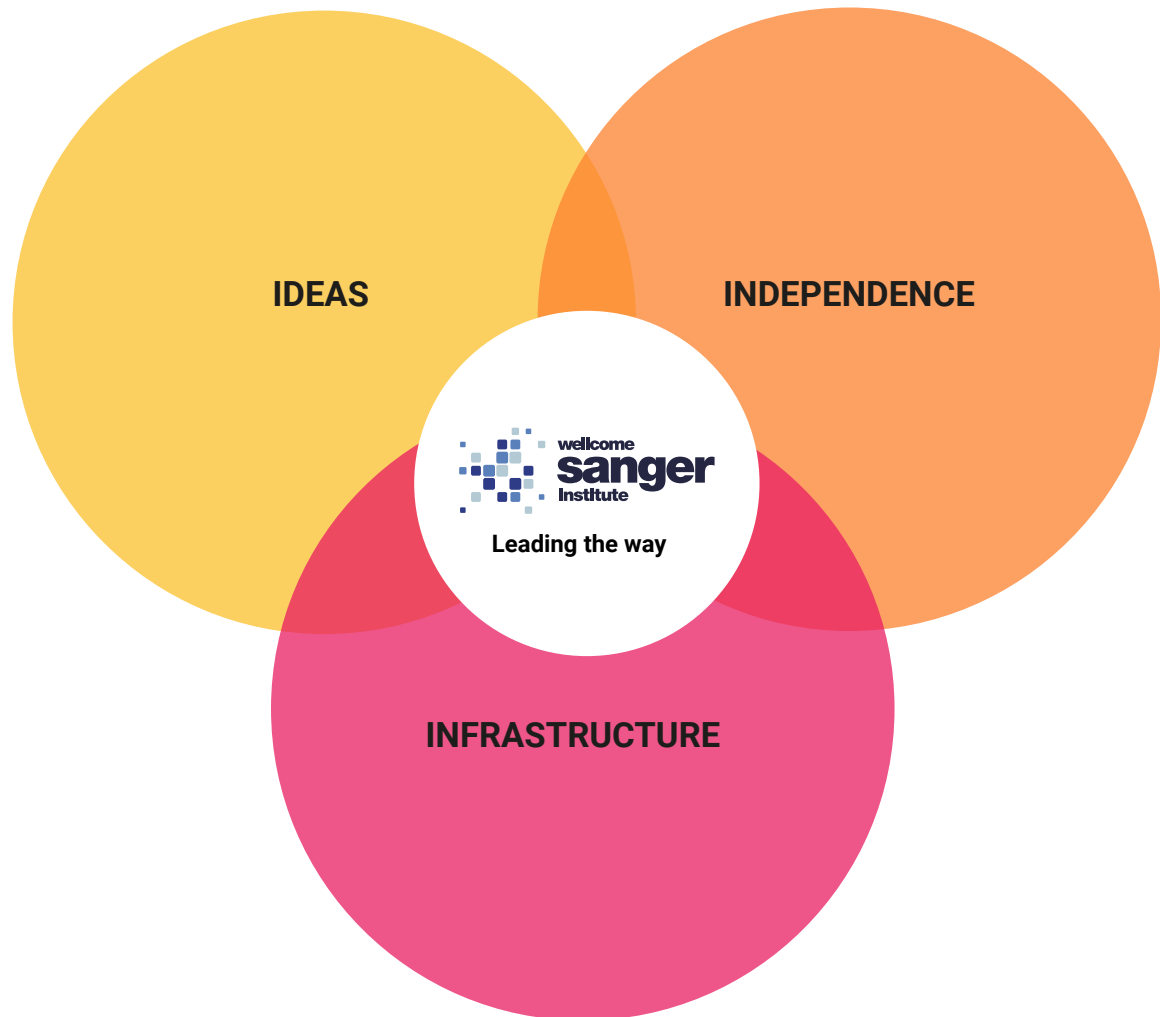
**These are the foundation**



**Our brand idea = leading the way.  
We lead the way in genomics  
thanks to our big, bold ideas**

**+**

**Scientific independence +  
cutting-edge infrastructure  
that enables exploratory  
science at scale**



# **Our brand idea = Leading the way; genomic science at scale**

## **Why do we exist?**

Wellcome Sanger Institute exists to tackle the biggest, toughest challenges in genomics today.. Through big, bold exploratory research we continually seek new ways to unlock, understand and harness the wealth of information stored within genomes, to improve health and life on earth.

## **How do we work?**

The unique way we are funded, combined with the infrastructure and technology that underpins our research, enables us to focus on the biggest, most ambitious projects; projects that quite simply wouldn't happen without us. As a result, we've been instrumental in some of the most significant initiatives and projects in genomics over the last 25 years.

At Sanger, the science is limited only by our collective intellect and imagination. Intellectual risk taking and the most robust, evidence-led science are both expected and required here. Our collective goal is to push the boundaries of what is known and what is possible.

We think the unthinkable, imagine scientific possibilities that would be impossible to explore elsewhere and set out to do what can't be done by others, daily. Building our reputation on achieving what many would not dream of attempting.

# Design idea

# Design idea

Our new logo is born of data points, gene blocks and classic sequencing gels, yet reimagined in a dynamic, fluid and progressive way, reflecting our pioneering work at the forefront of genomic research.

Reproduced in four colours, in its master form, to represent the four DNA bases, our logo is flexible and influences our broader visual language, ensuring the way we look inspires everyone who comes into contact with the Wellcome Sanger Institute.



# Logo structure

Our logo is inspired by the four bases of DNA and the procedures of sequencing and analysis.

We have paired this with a strong type lockup formed from the Wellcome brand identity.

These are combined to create an easily identifiable logo that represents the Wellcome Sanger Institute

## Symbol



---

## Logotype

**wellcome**  
**sanger**  
**institute**

---

## Our master logo



## Master logo

Our master logo is the linear Wellcome Sanger Institute logo shown opposite. This lock-up should be used wherever possible.

For restricted spacing use the stacked version of the logo shown opposite, or the small size lockup shown further in this document.

**It is important to use the master artwork of this logo, do not change, edit or create a custom version of this logo.**

## Alternative logo

The stacked version of the logo should only be used when space is restricted.

**As with our linear logo, it is important to use the master artwork, please do not change, edit or create a custom version of this logo.**

Master logo



Alternative logo



# Logo colour palette

Our logo palette is built from the lead colours of the Wellcome Sanger Institute. These colours allow the logo to stand out and be easily identifiable.

Monotone executions of the logo are available should you require them, details follow in the next section.

Sanger Light Blue Master logo



|                |                        |
|----------------|------------------------|
| <b>RGB</b>     | R:178, G:201, B:212    |
| <b>CMYK</b>    | C:35, M:13, Y:15, K:00 |
| <b>Pantone</b> | Pantone 5513 C         |
| <b>Hex</b>     | B2C9D3                 |

Sanger Medium Blue



|                |                        |
|----------------|------------------------|
| <b>RGB</b>     | R:102, G:128, B:186    |
| <b>CMYK</b>    | C:70, M:45, Y:05, K:00 |
| <b>Pantone</b> | Pantone 646 C 597FBA   |
| <b>Hex</b>     |                        |

Sanger Blue



|                |                        |
|----------------|------------------------|
| <b>RGB</b>     | R:046, G:059, B:135    |
| <b>CMYK</b>    | C:97, M:85, Y:09, K:01 |
| <b>Pantone</b> | Pantone 7687 C         |
| <b>Hex</b>     | 2D3A87                 |

Sanger Dark Blue



|                |                        |
|----------------|------------------------|
| <b>RGB</b>     | R:036, G:038, B:066    |
| <b>CMYK</b>    | C:93, M:85, Y:42, K:49 |
| <b>Pantone</b> | Pantone 533 C 232642   |
| <b>Hex</b>     |                        |



Alternative logo



# Monotone logo

When we use the master or alternative logo we may find that it clashes on a background. When this situation occurs, you can use a monotone version of the logo.

**It is important to use the master artwork of this logo, do not change, edit or create custom versions of this logo.**

## Sanger Blue monotone



---

## Black monotone



---

## White monotone logo



# Monotone colour

Our monotone logos can be coloured using our secondary colour palette.

It is important to only use the secondary colour palette and not to use (or create) other colours.

Please refer to the colour table below, or secondary colour section on **page 25** for more information.

|                                                                                                    |                                                                                                   |
|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
|  Pantone 123C     |  Pantone 305C    |
|  Pantone 715C     |  Pantone 3125C   |
|  Pantone 213C     |  Pantone 299C    |
|  Pantone 704C     |  Pantone 2945C   |
|  Pantone 205C     |  Pantone 584C    |
|  Pantone 245C   |  Pantone 7737C |
|  Pantone 2592C  |  Pantone 563C  |
|  Pantone Med.PC |  Pantone 357C  |

## Master logo monotone



## Alternative logo monotone



# Clear space

Whenever our logo is used, it needs breathing space around the outer edge of the artwork to maximize its visibility.

It is recommended that the minimum safety area is the "S" in the Sanger within the logo, although we should allow as much space as possible.

## Master logo clear



## Alternative logo clear space



# Minimum size

The lock-ups opposite demonstrate our logo at minimum print size (mm).

## Master logo minimum size



---

## Alternative logo minimum size



# Minimum size (digital)

These lock-ups reflect our logo at minimum size (px).

## Master logo minimum size



---

## Alternative logo minimum size



# Digital logo formats

## Large icons

The logos opposite are specifically designed for online and web use, including favicons and banner formats.



## Favicon

### Favicon

Our favicon is designed to scale with pixel size. It's important to use the correct size when executing designs.



16px



54px



72px



114px



144px

# Small scale identity

In special circumstances when a smaller logo is needed below 20mm in size, a reduced sized logo has been created.

The examples opposite show the logo in detail (x4 scale) and actual size.

**The small scale identity must only be used at 18mm width, do not enlarge or adjust its size.**

Logo in detail (4x scale)



Actual size



# Logo misuse (master)

The examples opposite show our master logo being misused in various ways.

It's important that we maintain a strict lockup style for the Wellcome Sanger Institute logo, using only the master, alternative and small scale formats.



An example of how the Wellcome Sanger Institute logo should look when used correctly.



Do not apply colours that are not within the official palette of the Institute.



Do not apply a colour fill to the outline of the box area of the Institute's logo artwork.



Do not re-arrange the layout of the symbol within the Institute's logo.



Do not adjust the position of the symbol within the Institute's logo.



Do not remove or adjust the size of the symbol that forms the Institute's logo.



Do not apply any colour effects such as gradients to the Institute's logo.

Drop shadows should not to be applied to the Institute's logo.



Do not re-arrange the layout of the type within the Institute's logo.

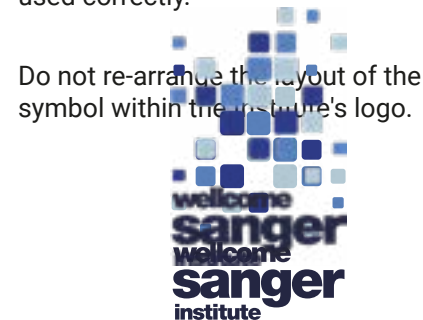
# Logo misuse (alternative)

The examples opposite show our master logo being misused in various ways.

It's important that we maintain a strict lockup style for the Wellcome Sanger Institute logo, using only the master, alternative and small scale formats.



An example of how the Wellcome Sanger Institute logo should look when used correctly.



Do not re-arrange the layout of the symbol within the Institute's logo.



Do not apply colours that are not within the official palette of the Institute.

Do not adjust the position of the symbol within the Institute's logo.



Do not apply a colour fill to the outline of the box area of the Institute's artwork.



Do not remove or adjust the size of the symbol that forms the Institute's logo.



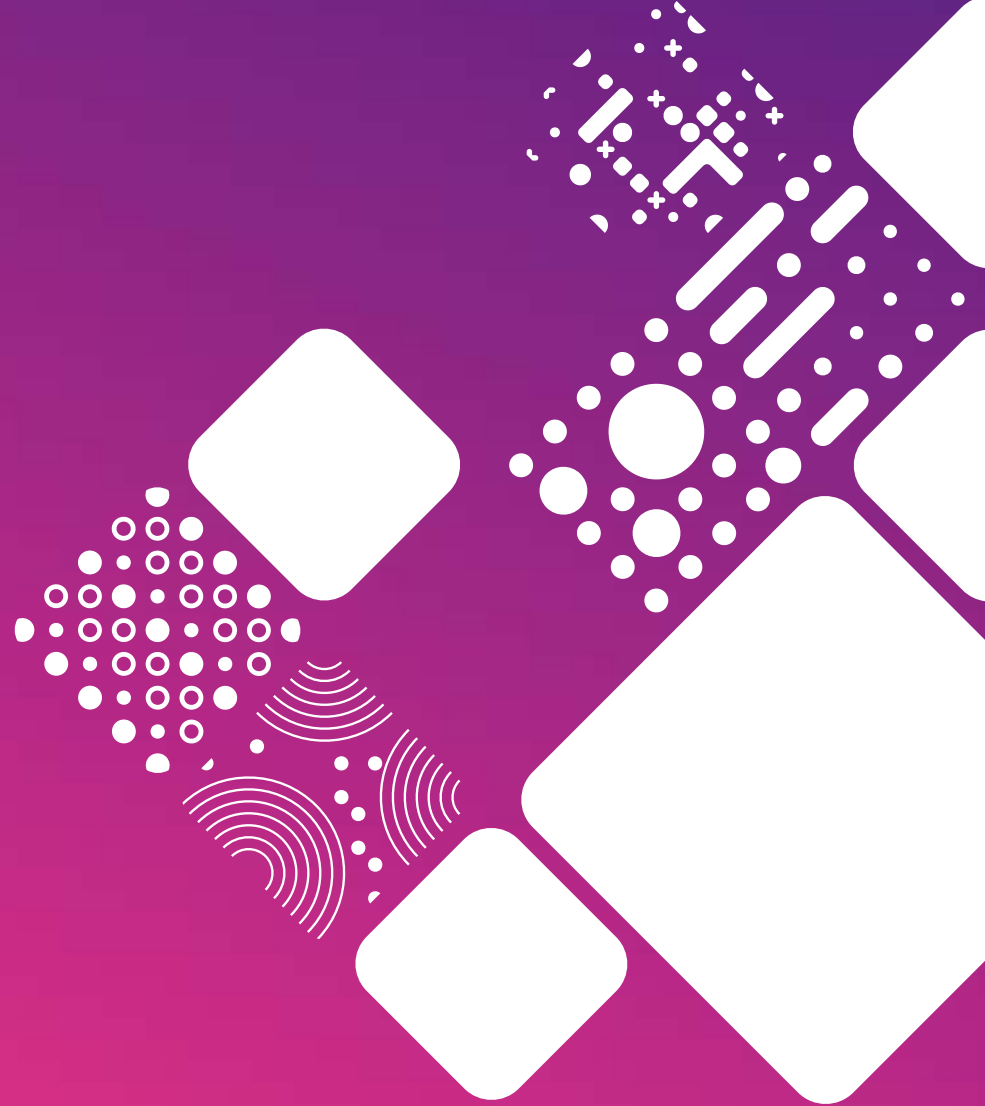
Do not apply any colour effects such as gradients to the Institute's logo.

Drop shadows should not to be applied to the Institute's logo.



Do not re-arrange the layout of the type within the Institute's logo.

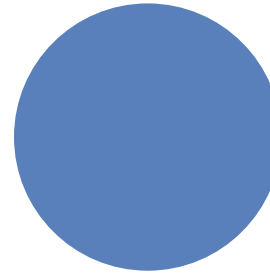
# Elements



# Our primary colours

The primary colour palette is built from four colours inspired by the tones used in the process of DNA sequencing, plus white and black.

For most projects you may use a combination of the primary and secondary palette, but for key branding assets, such as our stationery family, you must use Sanger Blue primary colours.



**Sanger Medium Blue**

---

R:102, G:128, B:186

---

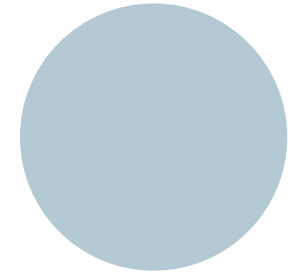
C:70, M:45, Y:05, K:00

---

Pantone 646 C

---

Hex: 597FBA



**Sanger Light Blue**

---

R:178, G:201, B:212

---

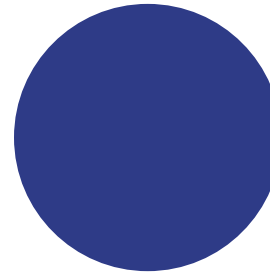
C:35, M:13, Y:15, K:00

---

Pantone 5513 C

---

Hex: B2C9D3



**Sanger Blue**

---

R:046, G:059, B:135

---

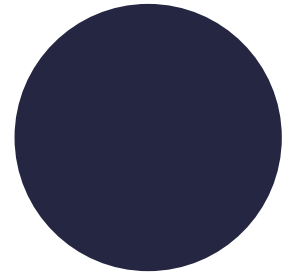
C:97, M:85, Y:09, K:01

---

Pantone 7687 C

---

Hex: 2D3A87



**Sanger Dark Blue**

---

R:036, G:038, B:066

---

C:93, M:85, Y:42, K:49

---

Pantone 533 C

---

Hex: 232642

# Our secondary colours

Our secondary palette is designed to bring a further level of colour when creating content, keeping our brand fresh and alive.

These colours have been chosen to compliment each other while remaining bright and attractive to the viewer when used in print or digital.



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:251, G:192, B:045  
C:01, M:27, Y:87, K:00  
Pantone 123 C  
FBC02D



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:037, G:215, B:253 C:61,  
M:00, Y:04, K:00  
Pantone 305 C  
25D7FD



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:253, G:130, B:048  
C:00, M:59, Y:83, K:00  
Pantone 715 C  
FD8230



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:000, G:172, B:193 C:75,  
M:06, Y:24, K:00  
Pantone 3125 C  
00ACC1



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:233, G:030, B:099  
C:00, M:95, Y:36, K:00  
Pantone 213 C  
E91E63



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:003, G:155, B:229 C:75,  
M:26, Y:00, K:00  
Pantone 299 C  
039BE5



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:156, G:034, B:034  
C:20, M:98, Y:95, K:11  
Pantone 704 C  
9C2222



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:001, G:087, B:155 C:95,  
M:65, Y:09, K:00  
Pantone 2945 C  
01579B



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:236, G:64, B:122 C:00,  
M:86, Y:23, K:00  
Pantone 205 C  
EC407A



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:212, G:225, B:087  
C:25, M:00, Y:75, K:00  
Pantone 584 C  
D4E157



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:234, G:128, B:252  
C:30, M:55, Y:00, K:00  
Pantone 245 C  
EA80FC



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:139, G:195, B:074  
C:53, M:00, Y:84, K:00  
Pantone 7737 C  
8BC34A



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:156, G:039, B:176  
C:60, M:86, Y:00, K:00  
Pantone 2592 C  
9C27B0



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:077, G:182, B:172  
C:67, M:03, Y:39, K:00  
Pantone 563 C  
4DB6AC



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:074, G:020, B:140  
C:90, M:100, Y:01, K:01  
Pantone Med. Purple C  
4A148C



**RGB**  
**CMYK**  
**Pantone**  
**Hex**

R:027, G:094, B:032  
C:87, M:36, Y:100, K:33  
Pantone 357 C  
1B5E20

# Notes on colour usage

It's important to use the colour palette carefully, and avoid a rainbow effect.

Use complementary rather than clashing colours and pay careful attention to accessibility.

Make sure there is good contrast so that text is legible.

We encourage people to use different colours to mark different sections in a publication, but discourage colour coding.

Always use colours as solids, never as tints. Use the light colours as backgrounds for pages.

## Colour combinations

- 1 White on darks
- 2 Darks on lights
- 3 Complementary darks and lights
5. Avoid clashing colours and combinations which give poor legibility to text and are therefore not accessible

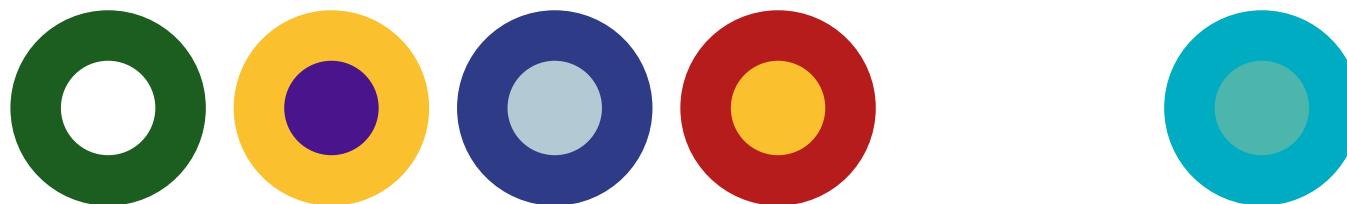
### Dark colours



### Light colours



### Colour combinations



1. 2.

3. 4.

5.

# Gradient combinations

We can create a series of gradients using our secondary colour palette.

It's important to consider which colours you use when creating gradients, as some may blend with little difference in colours.

**It's recommended that you use analogous colours when creating your gradients.**



R:236, G:64, B:122 C:00,  
M:86, Y:23, K:00  
Pantone 205 C  
EC407A



R:074, G:020, B:140 C:90,  
M:100, Y:01, K:01  
Pantone Med. Purple C  
4A148C



R:253, G:130, B:048  
C:00, M:59, Y:83, K:00  
Pantone 715 C  
FD8230



R:156, G:034, B:034  
C:20, M:98, Y:95, K:11  
Pantone 704 C  
9C2222



R:003, G:155, B:229  
C:75, M:26, Y:00,  
K:00 Pantone 299 C  
039BE5



R:139, G:195, B:074  
C:53, M:00, Y:84,  
K:00 Pantone 7737 C  
8BC34A



R:251, G:192, B:045  
C:01, M:27, Y:87, K:00  
Pantone 123 C  
FBC02D



R:077, G:182, B:172  
C:67, M:03, Y:39, K:00  
Pantone 563 C  
4DB6AC



R:234, G:128, B:252  
C:30, M:55, Y:00, K:00  
Pantone 245 C  
EA80FC



R:001, G:087, B:155  
C:95, M:65, Y:09, K:00  
Pantone 2945 C  
01579B



R:253, G:130, B:048  
C:00, M:59, Y:83,  
K:00 Pantone 715 C  
FD8230



R:233, G:030, B:099  
C:00, M:95, Y:36,  
K:00 Pantone 213 C  
E91E63

## Name hierarchy

The name of the Institute has changed to mirror changes at Wellcome.

It is no longer the Wellcome Trust Sanger Institute or WTSI. In all written content it should be referred to as **The Wellcome Sanger Institute** or **Wellcome Sanger Institute**.

In written content, after the first full name reference, it's fine to subsequently reference it as **"The Sanger"**, **"Sanger"**, **"the Institute"** or **"Institute"**.

First full name  
reference

**"The Wellcome Sanger Institute"**

**"Wellcome Sanger Institute"**

---

**"The Sanger", "Sanger"** Subsequent

**"The Institute", "Institute"**

## Our typography

When creating company messaging, such as posters for events or internally, we must use the Wellcome and Roboto family of fonts.

Lead titles should be set in the Wellcome font family using the bold weight.

Subtitles should use Roboto using the bold weight.

Body copy should be set in Roboto using the regular weight.

There may be times that we cannot use the Roboto family, in these cases we can default to the Arial font family.

# Wellcome Bold

---

## Wellcome Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ-  
YZ abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()\_+

# Roboto Regular Roboto Bold

---

## Roboto

ABCDEFGHIJKLMNOPQRSTUVWXYZ-  
YZ abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()\_+

## Roboto Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ-  
YZ abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()\_+

# Arial Regular Arial Bold

---

## Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ-  
VWXYZ abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()\_+

## Arial Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ-  
YZ abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()\_+

## Examples of usage

We have a display face for headlines and a secondary typeface for all other text.

Headlines should be set in the Wellcome font family using the bold weight.

For subtitles we should use Roboto using the bold weight.

Body copy should be set in Roboto using the regular weight.

There may be times that we cannot use the Roboto family, in these cases we can default to the Arial font

# Headlines in Wellcome bold

**For subtitles we use Roboto bold, this is Roboto bold at 24pt with 26pt leading.**

This is Roboto light, a thinner variation of the Helvetica Neue. We would use this on introduction copy, inset and conclusion copy within an article or other long form. This is Helvetica Neue Light at 12pt with 14pt leading.

**This is Arial bold, an alternate option for Roboto bold. We would use this when the Roboto family isn't available. This is Arial bold at 12pt with 14pt leading.**

This is Arial regular, an alternate option for Roboto regular. We would use this when the Roboto family isn't available. This is Arial regular at 12pt with 14pt leading.

# Best practice for typography

This example shows our typography rules in action.

These rules allow us to create content that stays consistent with our brand messaging, while remaining clear and legible to the viewer.

Headline title using the Wellcome Bold typeface, with clear space around it

Body copy using the Roboto family, with clear spacing for legibility

Clear area for the CTA, using Roboto



# Typography misuse

These are examples of our fonts being used in a way that conflicts with our house style.

It's important that typography is kept clear and consistent.

To reinforce our brand identity, and retain legibility for the viewer.

**This title has tracking that is clear and legible**

**This subtitle has leading that is clear and legible**

This is an example of body copy that has leading and tracking that is clear and legible to the reader

**This title has tracking that is too narrow**

**This subtitle has leading that is too tight**

This is an example of body copy that has leading that is too narrow, and tracking that is too tight.

**This title has tracking that is too wide**

**This subtitle has leading that is too loose**

This is an example of body copy that has leading that is too loose, and tracking that is too wide.

## Square graphic pattern

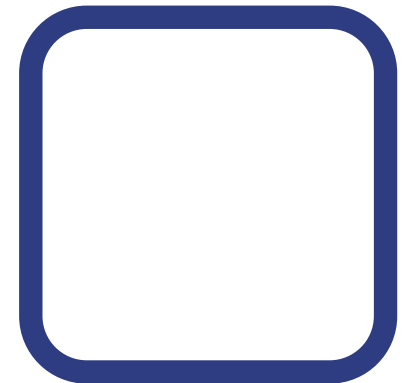
Using the squares of the logo and the research illustrative elements creating dynamic, contemporary executions. This forms our basis of the Institute's visual language. The square pattern can be used as an overlay, a mask, or a transparency.



# Frames, squares and chevrons

The core of the pattern graphic is built on three elements: a square, a chevron square and a frame square.

These are used in multiple sizes and form design details that can frame photography and add dynamic shapes to a composition.



---

**Solid square**

---

**Chevron square**

---

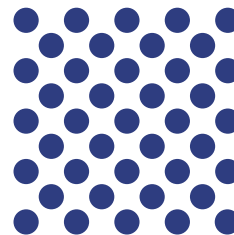
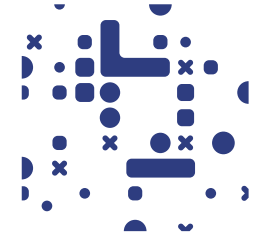
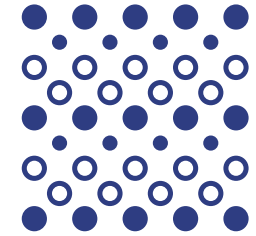
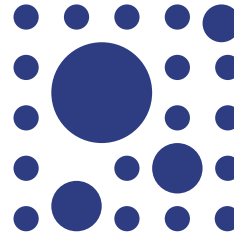
**Frame square**

---

# Branding diamonds

We have produced a series of patterns that represent different forms of research within the Wellcome Sanger Institute.

This allows us to create a further level of detail with a pattern. By adding them alongside the squares and frames we can provide a flexible and dynamic graphic representation of the Institute.



## Pattern layouts (best)

The example below shows the pattern being applied as a mask overlay to a piece of comms. Care has been taken to layer elements of the composition

**This form of layout is best used for eye catching-statement content.**



## Pattern layouts (good)

The example below shows the pattern being as a simple overlay.

**This form of layout is best used when time and resource are limited.**



# Patterns as overlays

The examples show the pattern being used as an overlay to add colour to the composition.

This method allows us to create eye-catching content whenever it's applied to print, digital and the Institute's graphics.

**You will find a series of overlay patterns pre-prepared for use when designing content and communications.**



# Patterns as frames

The examples opposite shows the pattern being used in conjunction with a frame to highlight a key point in the photography.

Using frames allows us to develop a storyline within the composition, or underline a key point expressed in the communication.

**You will find a series of overlay patterns pre-prepared for use when designing content and communications.**



# Imagery



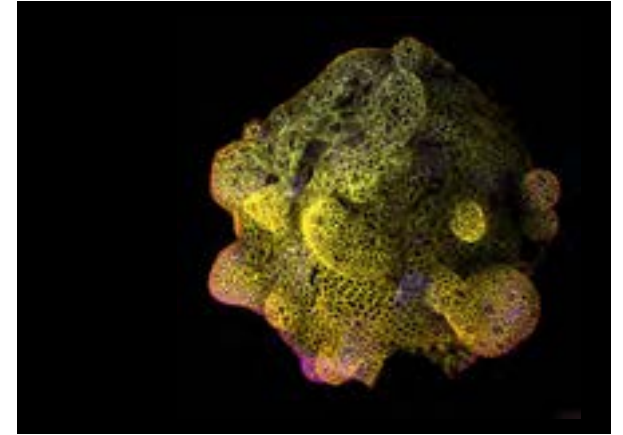
# Photography

Inviting and engaging imagery is a key part of the Wellcome Sanger Institute.

When choosing photography we aim to frame a community of world-class thinkers and professionals, a singular focus on bold, exploratory research in genomics and science at scale.



High contrast, detail shots of creatures and parasites



Microscopic photography of organoids



Imagery that represents our work for humanity



Our scientists, technicians and researchers at work

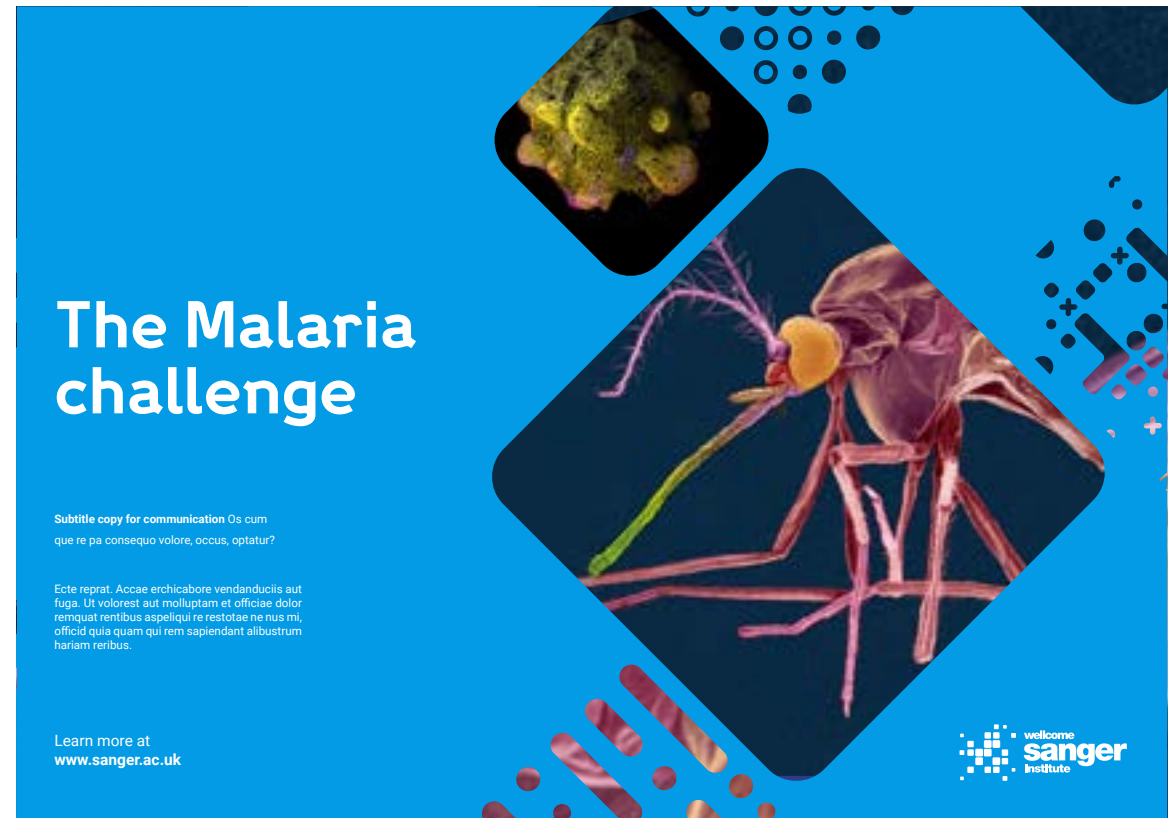
# Photography use: storytelling

Photography is an important part of storytelling and plays a key role in our communication. We can incorporate our branding elements to help focus a story.

Photographing the subject in a personal environment can help the viewer engage with the subject's story, but also shows, and stays faithful to, the subject and topic without looking overly staged.

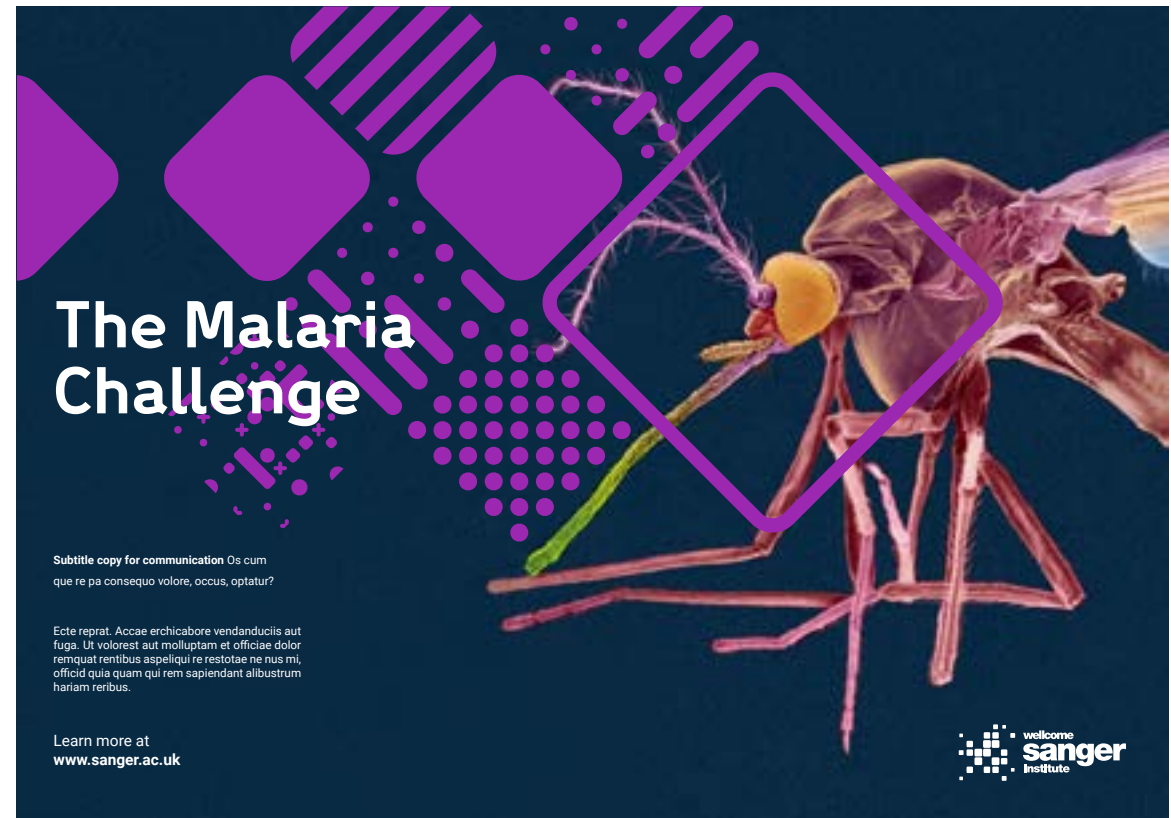
A subject can be looking to camera but the scene they are in must tell the subject's story too.

**Photography must provoke an emotive or curious response and inspire and engage the audience.**



# Photography use: highlights

Highlighting is an important part of communication engagement. We can use the framing elements of our branding to help push narration.



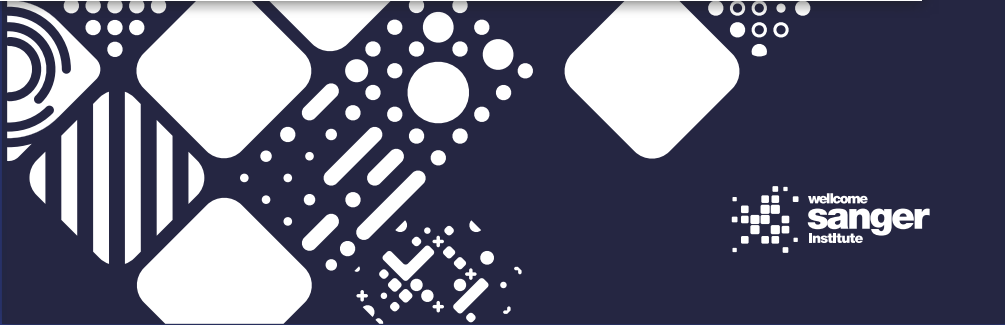
# Design at work

# Letterhead

You can find a word template in the branding section of the server.



# Compliment Slips



# Business Cards



# Email footer

You will find a word document template which you can paste into your email signatures.

Please do not change, edit or create a custom version of the email signature. Our email signature must be consistent across the Institute. If you are having problems with your email signature please contact [communications@sanger.ac.uk](mailto:communications@sanger.ac.uk).



Full Name  
Job Title

T: +44 (0)8455 202080  
W: [www.sanger.ac.uk](http://www.sanger.ac.uk)  
E: [email.address@sanger.ac.uk](mailto:email.address@sanger.ac.uk)

The Wellcome Sanger Institute

Wellcome Genome Campus  
Hinxton, Cambridge CB10 1SA  
United Kingdom

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The Wellcome Sanger Institute is operated by Genome Research Limited, a charity registered in England with number 1021457 and a company registered in England with number 2742969, whose registered office is 215 Euston Road, London, NW1 2BE.

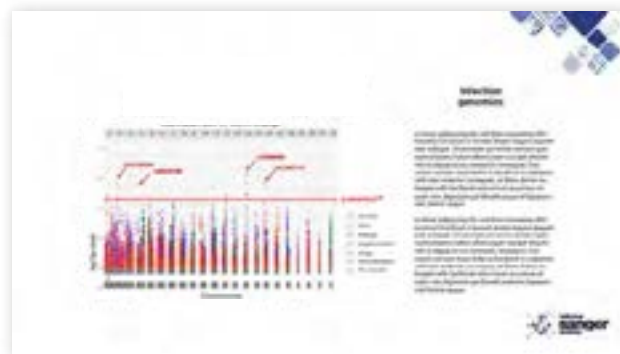
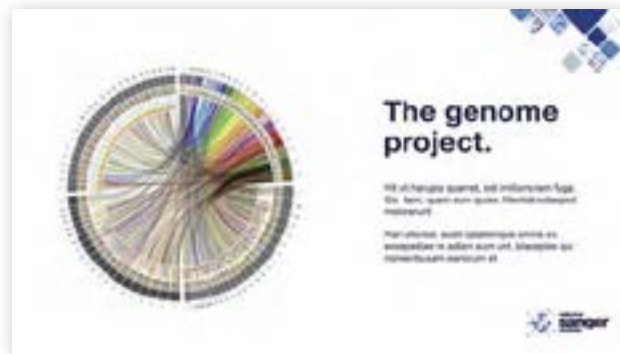
# ID cards and lanyards

Our ID cards and lanyards include the chevrons and pattern graphic seen throughout our branding.



# PowerPoint templates

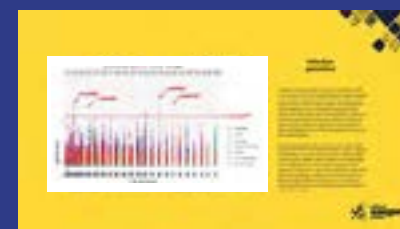
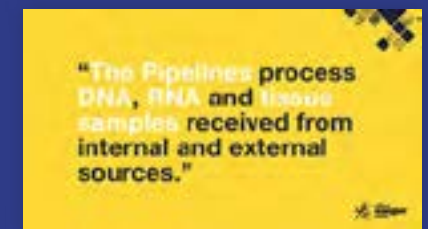
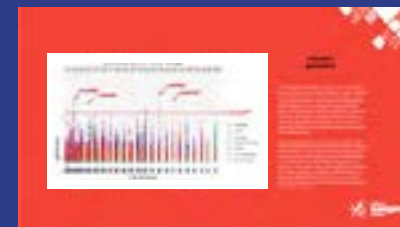
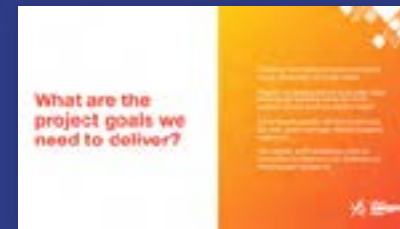
The squares allow for a bespoke series of PowerPoint/presentation templates that keep the branding consistent over multiple forms of usage.



A presentation slide with a white background. In the top right corner, there is a graphic of several blue squares of different sizes and orientations, some containing small icons. The main text on the left is in bold black font and reads "“We confirmed that, on average, one to ten driver mutations are needed for cancer to emerge.”". The Sanger logo is in the bottom right corner.

# PowerPoint Secondary colours

Our secondary colours allow us to create an engaging on screen experience.



# Communication executions (portrait)

The combination of well chosen imagery, use of pattern and clear typography will in time, build our brand and strengthen our reputation.

## Leading the way

Subtitle copy for communication

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Learn more at [www.sanger.ac.uk](http://www.sanger.ac.uk)



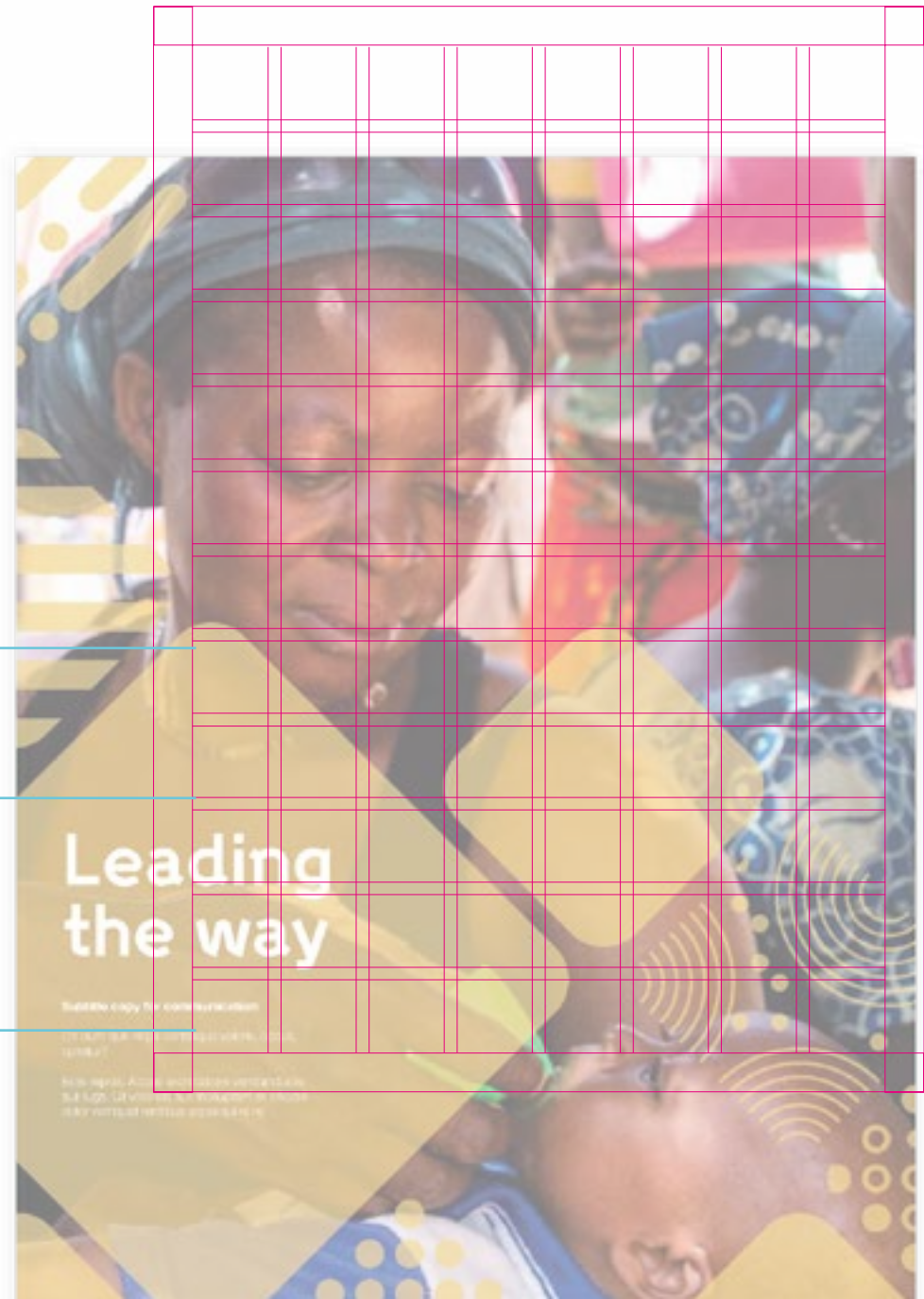
# Communication structure (portrait)

We recommend a grid layout of 8x12 with 15mm margins (at A4 size), which should allow a clean look throughout the design.

Headline title positioned clearly for the viewer

Area for body copy, positioned to the left of the layout

Area for a CTA, or associated information and the Institute's logo



# Communication executions (landscape)

The combination of well chosen imagery, use of pattern and clear typography will in time, build our brand and strengthen our reputation.



# Communication structure (landscape)

We recommend a grid layout of 12x8 with 15mm margins (at A4 size), which should allow a clean look throughout the design.



# Scientific poster (one-column)

The one column science poster is designed to house information and graphics for research projects.

The examples opposite show the one-column execution in action.

It's important to choose the correct template for your poster content.

## The chemical structure of DNA



### WHAT HOLDS DNA STRANDS TOGETHER?

DNA strands are held together by hydrogen bonds between bases on adjacent strands. Adenine (A) always pairs with Thymine (T), while Guanine (G) always pairs with Cytosine (C).



### FROM DNA TO PROTEINS

DNA → TRANSCRIPTION → RNA → TRANSLATION → PROTEIN

The bases along a single strand of DNA act as a code. The bases form three-letter 'words', or codons, which code for different amino acids - the building blocks of proteins.

An enzyme, RNA polymerase, transcribes DNA into mRNA (messenger ribonucleic acid). It does this by splitting apart the two strands that form the double helix, then reading a strand and copying the sequence of nucleotides. The only difference between the RNA and the original DNA is that in the place of Thymine (T), another base with a similar structure is used: Uracil (U).

| DNA SEQUENCE  | T             | A       | C      | T       | G      | A       | C | C | T | T | A |
|---------------|---------------|---------|--------|---------|--------|---------|---|---|---|---|---|
| mRNA SEQUENCE | A             | U       | G      | A       | C      | G       | U | G | A | A | U |
| AMINO ACID    | Phenylalanine | Alanine | Serine | Proline | Valine | Leucine |   |   |   |   |   |

In multicellular organisms, the mRNA carries genetic code out of the nucleus, to the cell's cytoplasm. Here, protein synthesis takes place. The ribosome is the process of converting the mRNA's 'code' into proteins. Molecules called ribosomes carry out this process, building up proteins from the amino acids coded for.

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## The chemical structure of DNA



# How is DNA constructed?



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page 55

# Scientific poster (two-column)

The two column science poster is designed to house information and graphics for research projects.

The examples opposite show the two-column execution in action.

It's important to choose the correct template for your poster content.

### Identification of genetic loci for treatment response of serotonin inhibitors



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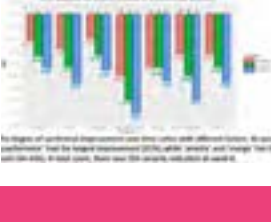
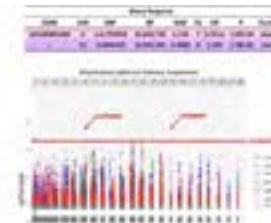
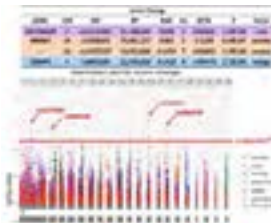


Figure 1: Bar chart showing the distribution of genetic loci across different categories. The x-axis represents the number of loci (0 to 1000), and the y-axis represents the frequency (0 to 100). The chart shows a distribution of loci across various categories, with a peak around 500 loci.

Figure 2: Line graph showing the relationship between genetic loci and treatment response. The x-axis represents the number of loci (0 to 1000), and the y-axis represents the response (0 to 100). The graph shows a positive correlation between the number of loci and the response, with a peak around 500 loci.

Figure 3: Bar chart showing the distribution of genetic loci across different categories. The x-axis represents the number of loci (0 to 1000), and the y-axis represents the frequency (0 to 100). The chart shows a distribution of loci across various categories, with a peak around 500 loci.

Figure 4: Line graph showing the relationship between genetic loci and treatment response. The x-axis represents the number of loci (0 to 1000), and the y-axis represents the response (0 to 100). The graph shows a positive correlation between the number of loci and the response, with a peak around 500 loci.

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### Sparse factor model for gene co-expression networks



Gene co-expression network



Sparse factor model



Sparsely using LASSO penalisation



Sparsely using biological knowledge



References

1. Smith et al. (2018) Gene co-expression networks and sparse factor models. *Journal of the Royal Society Interface*, 15(150), 1-10.

2. Jones et al. (2019) Sparse factor models for gene co-expression networks. *Journal of the Royal Society Interface*, 16(151), 1-10.

3. Brown et al. (2020) Sparsely using LASSO penalisation for gene co-expression networks. *Journal of the Royal Society Interface*, 17(152), 1-10.

4. White et al. (2021) Sparsely using biological knowledge for gene co-expression networks. *Journal of the Royal Society Interface*, 18(153), 1-10.

R package fitnet and tutorial

# Scientific poster (three-column)

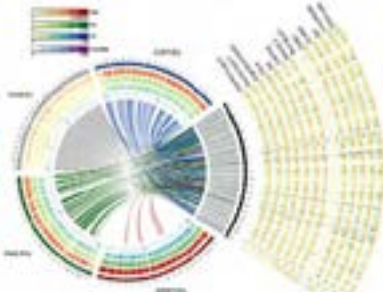
The three column science poster is designed to house information and suitable graphics for research projects.

The examples opposite show the threecolumn execution in action.

It's important to choose the correct template for your poster content.

## Genomic Data Visualisation





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## Genomic data visualisation





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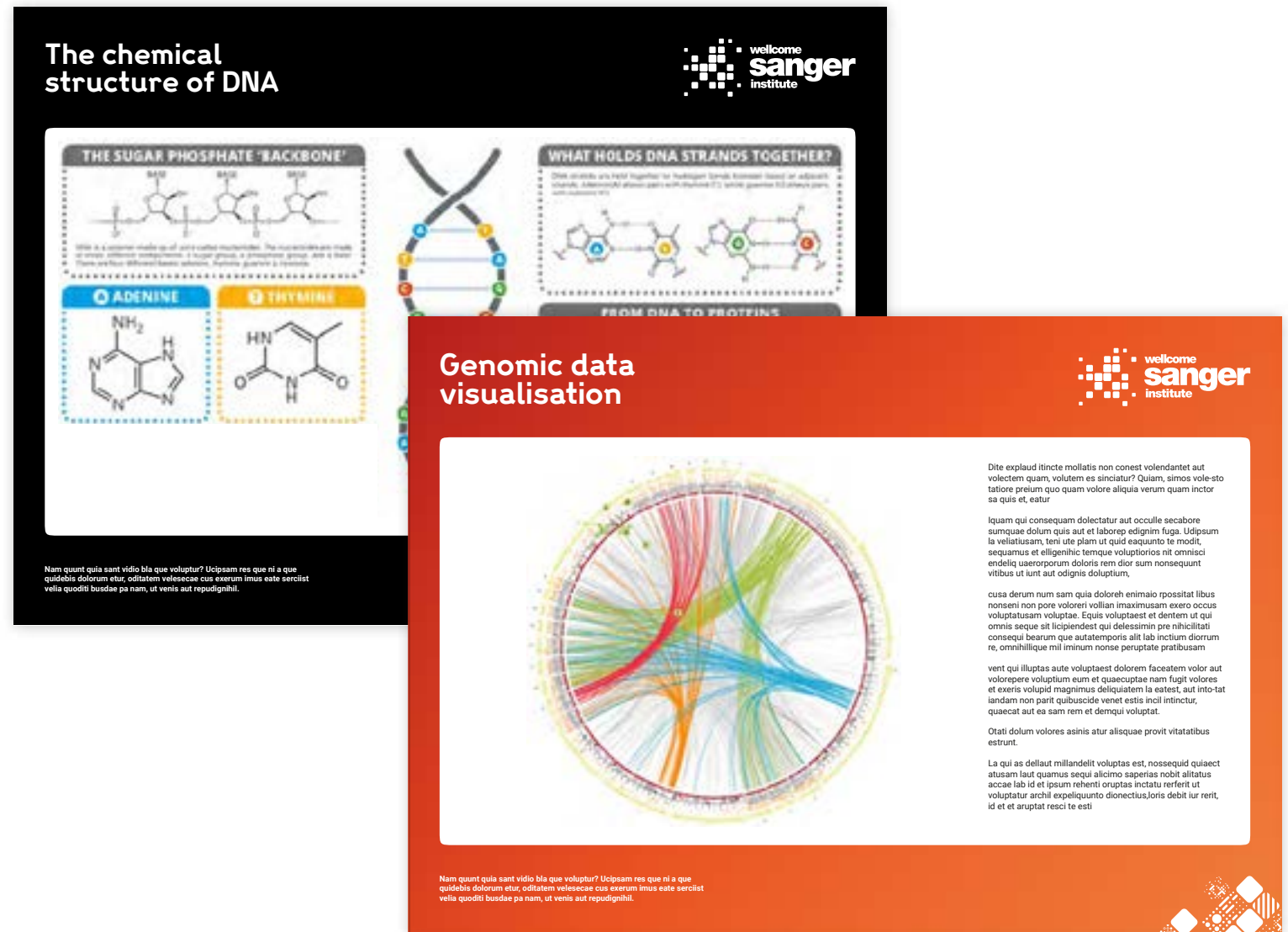
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# Scientific poster (landscape)

The scientific posters also have a landscape execution, featuring one, two and three column versions.

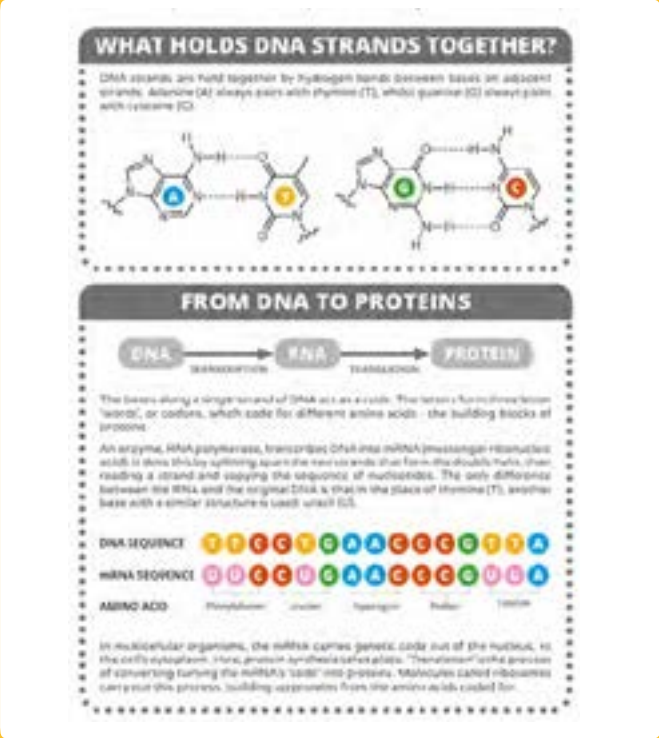


# Scientific poster additional branding

The examples opposite show the additional branding being applied, allowing the viewer to see clearly what division of research the poster belongs to.

## The chemical structure of DNA





Nam quunt quia sant vidio bla que voluptur? Uciptam res que ni a que quidebis dolorum etur, oditatem velesceae cus exerum imus este sercist vella quoditi busdae pa nam, ut venis aut repudignihl.

## Identification of genetic loci for treatment response of serotonin inhibitors





Nam quunt quia sant vidio bla que voluptur? Uciptam res que ni a que quidebis dolorum etur, oditatem velesceae cus exerum imus este sercist vella quoditi busdae pa nam, ut venis aut repudignihl.

# Poster structure

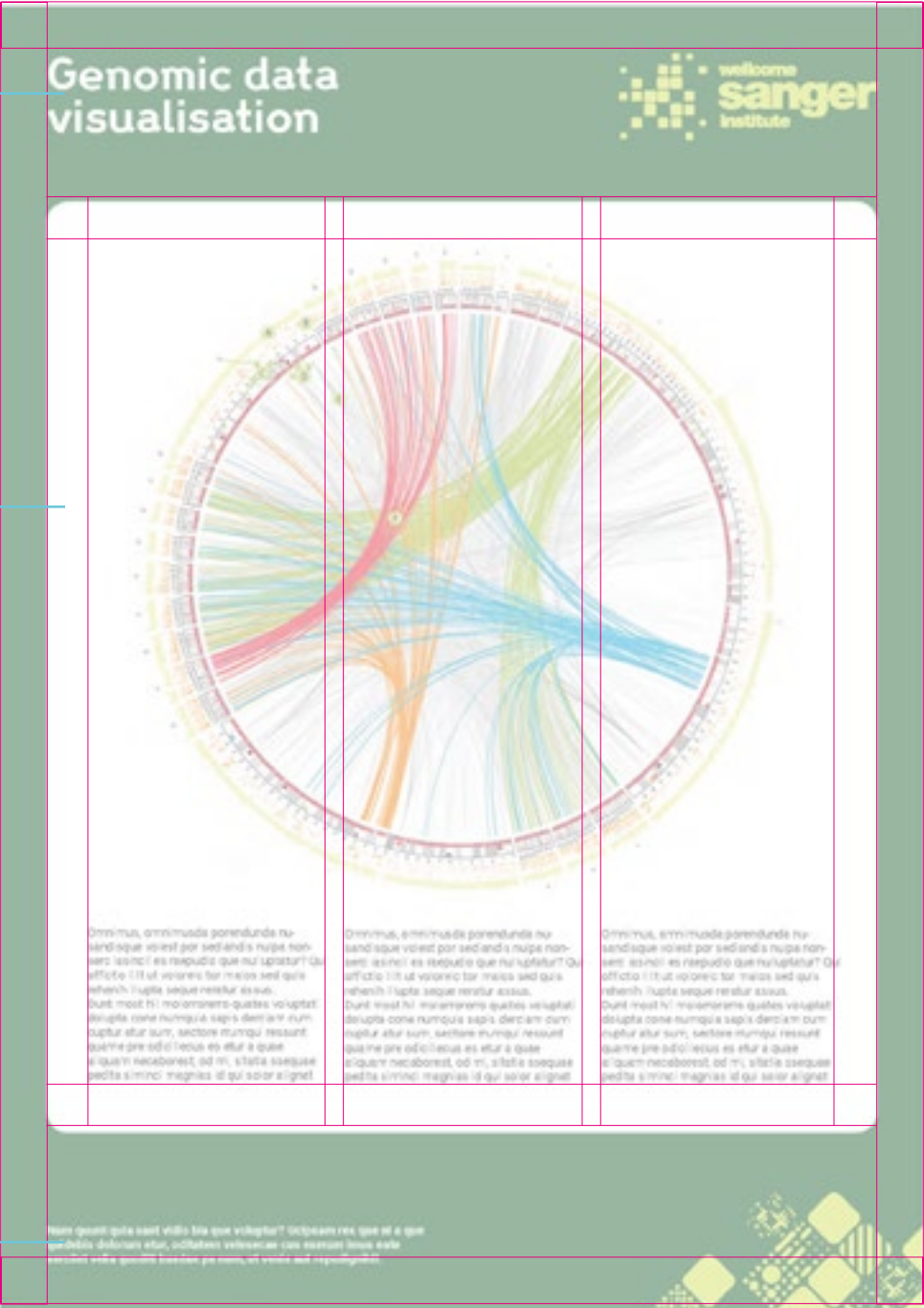
The layout opposite shows the structure of the three-column science poster.

The layout is designed to accommodate imagery and copy, as well as titles and a CTA within the footer of the poster.

Headline and logo spacing area

Area for body copy, spaced for artwork

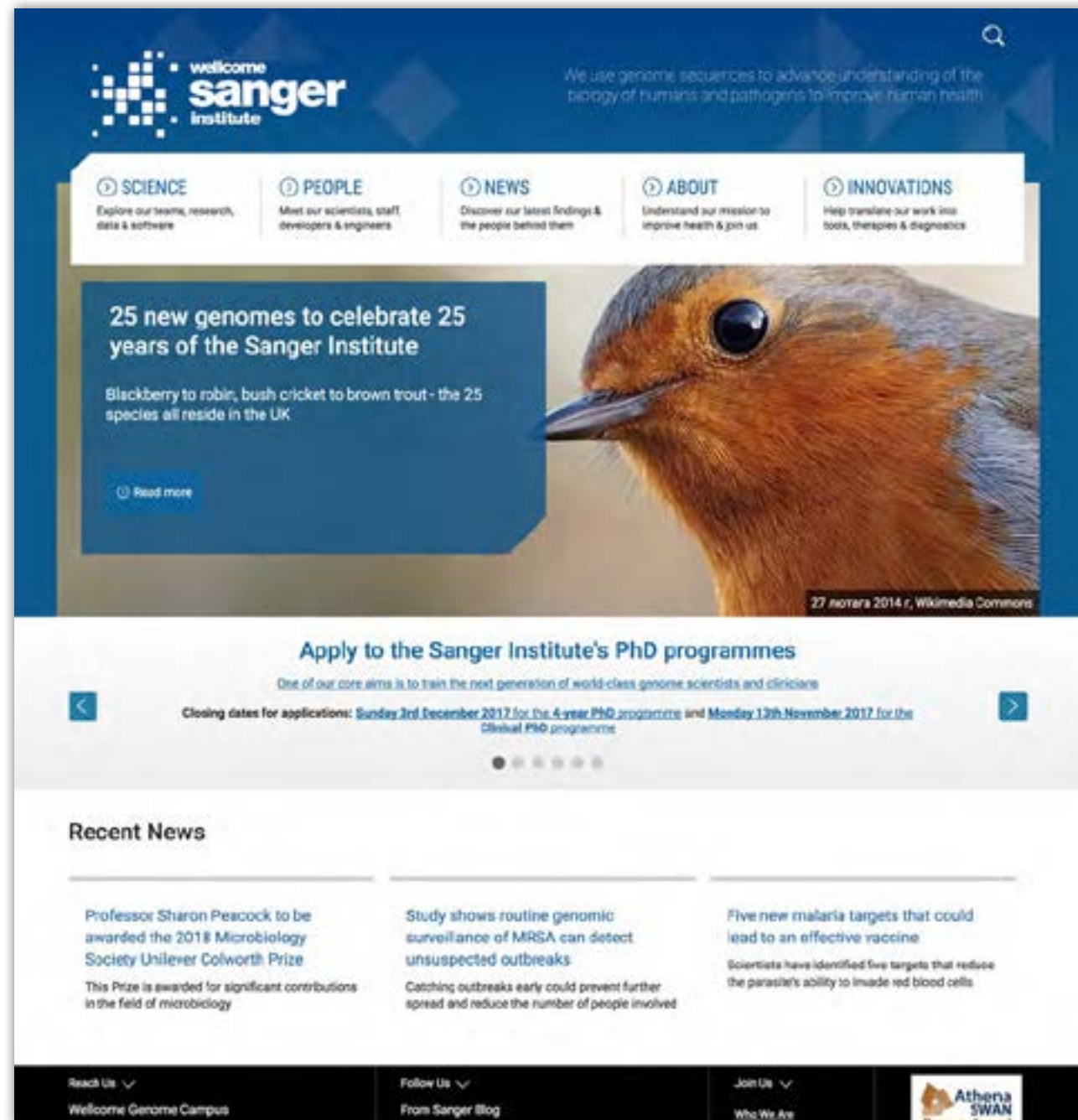
Area for a CTA, or associated information and the Institute's logo



# Digital communication

The monotone execution of the logo sits comfortably on the current website.

A breakdown of logos for web usage is available in the digital logo section.



# Social media

The examples opposite show our logo being used on social media.

Social media logos are available in the logo branding package.



# Film stings

A series of animated logo sting have been created to apply to video content within the Wellcome Sanger Institute.

A monotone and coloured version of the master logo are available to use.

**Do not change, edit or modify the animation in any way.**



## Environmental graphics (windows)

This example shows a window application of the logo and the squared pattern.



# Institute collateral

The examples opposite show logo execution across collateral.

There is a specific embroidery logo lockup designed for use on apparel, only use this for clothing application.



# Accessibility

# Accessibility

The Wellcome Sanger Institute branding is designed to inspire everyone, from visitors to the staff. To do that we must make sure all content is clear and consistent.

The points opposite are a series of good rules to follow when producing content for the Institute.

- 1.** Use the Wellcome and Roboto typeface to keep content easy to read and consistent in style.
- 2.** Set text in sentence case, left aligned. Avoid underlining. Use of italics should be limited, only used for emphasis, reference titles, and so on.
- 3.** Make sure that layouts are uncluttered and allowed to breathe, with a clear hierarchy of headings, captions and text.
- 4.** Take care and consideration when choosing imagery to accompany the content you produce.
- 5.** Avoid setting text whenever possible.
- 6.** Be careful when placing copy over imagery, choose an area where there is consistent colour and suitable contrast to the colour of your typography.
- 7.** When using coloured text, or putting text on a coloured background, make sure there's plenty of contrast between your text and the background.
- 8.** Choose white paper with a matt, silk or uncoated finish.
- 9.** Choose good quality photographs with strong colours and clear definition.
- 10.** At the end of all printed materials remember to use a CTA, such as a callback to the Institute website.

# Contact details



## Contact details

If you have any questions or concerns in regards to the brand toolkit, please contact the communications team.

## Steve Palmer

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