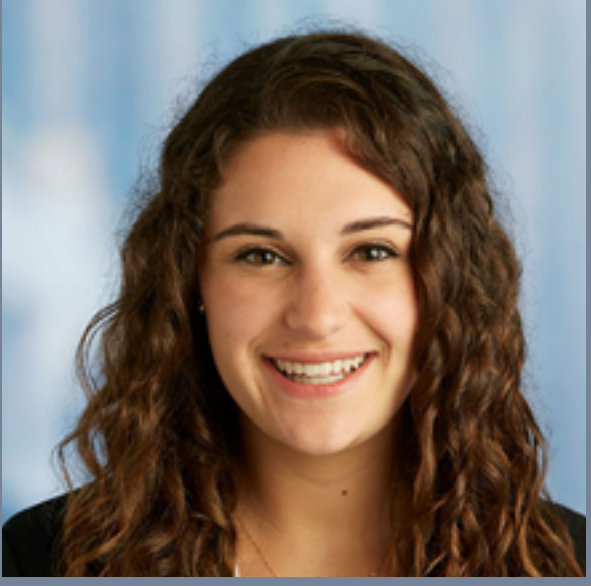§sas.

SAS Brand Creative Guide

The SAS Brand Starts With You

Our brand is about answers, not products. Our brand is about relationships, not transactions. The relationships you create are the strongest impressions of our brand. This guide is for you. Because the SAS brand starts with you. Tell people our story. Listen and understand theirs. Connect with customers, and help them move the world. One insight at a time.

Contents

Questions?
Visit brand.sas.com
Contact sas.brand@sas.com

1.0   SAS Brand Identity

We have designed the elements of this guide to help establish the look and feel of the SAS brand. Together, we can create consistent creative communications that reflect our brand personality.

Introduction

This guide is about our master brand creative: what it is, why it matters, and most of all, how you can use it to strengthen the brand of SAS with every communication you create.

Our brand is a direct representation of who we are. It lives in our words and images, our behavior and in every decision we make. It's an ongoing story — and when we all express that story consistently and meaningfully, we strengthen our messages, our reputation and our ability to bring about awareness and connection to more audiences.

We believe that curiosity is at the heart of human progress. And it is our infinite curiosity that allows us to create the world's most innovative and powerful analytics technology.

By using this guide and the assets available on the brand.sas.com site, you can convey our brand personality traits of smart, caring, bold and trustworthy — making the SAS brand experience even better.

Identity Overview

Our brand identity is so much more than our logo or tagline. It's the complete collection of elements that represent everything about who we are and how we want people to perceive us. It's a cohesive system that's made up of many pieces and parts. And no matter how we express it, all of those things must work together to support the message that SAS is here to help customers transform a world of data into a world of intelligence.

Our recent global brand campaign Curiosity Forever has built upon our existing brand identity elements and reveals a fresh new design and tonality for SAS. In our new brand campaign, we are human-centric and emotive. Optimistic and innovative. Our refreshed brand identity is created to complement and extend the campaign identity across the entire brand ecosystem.

Think Fresh. Be Innovative.
Our customers are not a demographic or a persona. They are living, breathing human beings with busy lives and little interest in being marketed to. The look and feel of our brand breaks from the dark, conservative look of traditional B2B and feature vibrant, lighter and brighter colors with messaging that is conversational, smart and clever. Our brand aesthetic and tone must inspire and delight people and serve to tell the overarching story of how data and analytics can make our world a better place.

2.0   SAS Voice

A famous playwright said: "Words are sacred. They deserve respect. If you get the right ones in the right order, you can nudge the world a little." At SAS, we agree. We choose each word with intention. And it's not just what we say that matters. It's how we say it. Our voice creates personal connection and inspires action.

Tone, Voice, Approach

Purpose-driven.
Curiosity-led.
Charmingly witty.

SAS is the leader in advanced analytics and speaks as such. With confidence, optimism and possibility, we are the authority in data science, and we leave people feeling hopeful. Some of the concepts that we talk about are complex, but we speak in a way that's approachable. We are self-assured but never arrogant. Witty, but never silly. Bold yet humble.

Voice Attributes

How we write and speak is one of the biggest impressions we make on customers. We want our voice to reflect the same key attributes that define a positive SAS brand experience.

Caring

We go beyond describing what our products do. We describe the experiences people have when they use them. How will customers feel? What insights might they uncover? The individual customer must feel like our words speak to them personally.

Smart

We talk about analytics as a force for positive change and progress. How can our customers use SAS® to work smarter? Make a breakthrough? Make the impossible possible? Improve the lives of their own customers?

Bold

We explain complex technology in clear terms. Our language is vivid and concrete. We use analogies and clever turns of phrase, without slipping into clichés and jargon. We strive to state a unique point of view that helps differentiate us.

Trustworthy

Forget the slick sales pitches and marketing spin. Our customers want us to have honest and direct conversations with them. We focus on issues they care about and build trust by sharing our expertise.

Voice Applications

~~Synergize~~ Build your analytics infrastructure.

Don't use jargon when you can use a clear, concrete word.

The answer is clear ~~as day~~.

Don't use a pun, metaphor or cliché.

Quality is our ~~complete~~ focus.

Don't use unnecessary words. If it's possible to edit out a word, edit.

~~SAS representatives will~~ We'll show ~~users~~ you the latest software features.

Use "you" and "we" to be personal.

Critical insights delivered ~~for you~~.

Don't be patronizing or overly familiar.

3.0   SAS Logo

The SAS logo is our company's distinctive visual identifier. It's the quickest way to say SAS — a shorthand version of our brand. It sparks instant recognition. It's our stamp of approval, endorsement and recommendation. We protect it and use it with care and consistency.

Logo Overview

Two primary elements constitute the SAS logomark: the
S-mark and the SAS word mark. They almost always appear
together, with few exceptions. Because both the S-mark and
the SAS word mark are individually registered trademarks,
each component must carry a registered trademark symbol.
This logomark appears over creative artwork and always
appears in SAS Midnight Blue.

Options

We use our logo in a consistent way, but we recognize the
need for variation. By using the defined set of options here,
we achieve consistency while allowing the flexibility to best
reflect our brand in different scenarios.

PRIMARY SAS LOGOMARK

S-MARK

WORD MARK

SAS Midnight Blue
RGB 4/48/75
HEX #04304b
C 100 M78 Y45 K42
PMS 7463

BLACK LOGO

For single color applications where the logo
will be used on a white or light background, our
preferred color is black.

WHITE LOGO

Should only be used on a dark background.

CLASSIC LOGO

This is our preferred color format for corporate
materials (building signage and stationery)
with a SAS Classic Blue S-mark in Pantone 285 or
process equivalents and black word mark.
This logo is for specific request only.

S-Mark

The rise of mobile use, social media and responsive design have made it necessary to distill a logo to its most essential form, often times a single letter or mark. Think of the Facebook and Twitter apps.

The S-mark can only stand alone if the full logo is used elsewhere or the name SAS appears in copy close in proximity. Appropriate uses include app icons, software interfaces and social media avatars.

S-MARK COLOR OPTIONS

SAS Events
SAS Institute Inc.

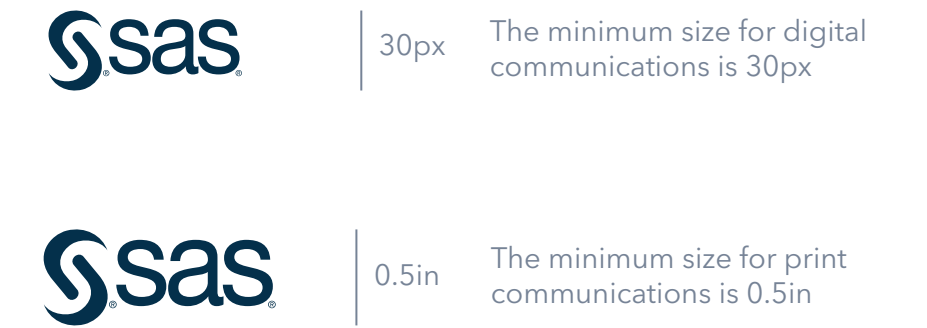| 1 RATING	AGE	CATEGOR
5.0	17+	
★★★★★	Years Old	Busines
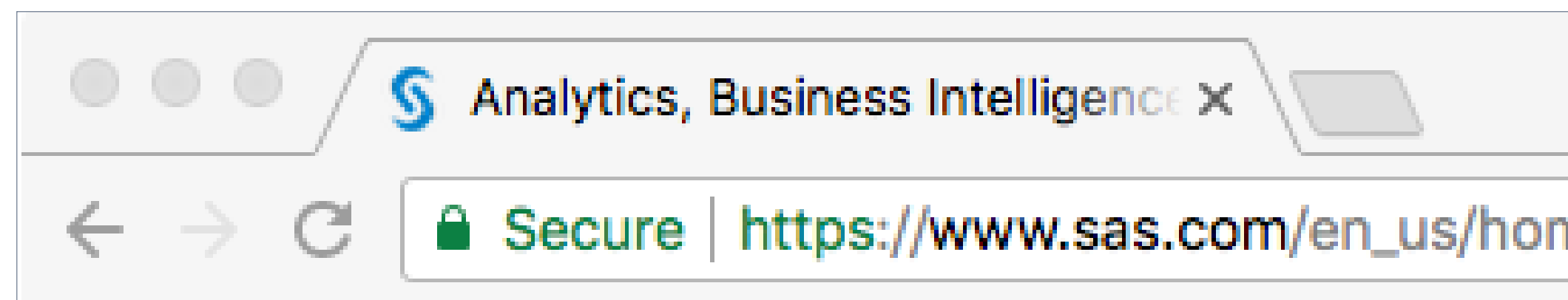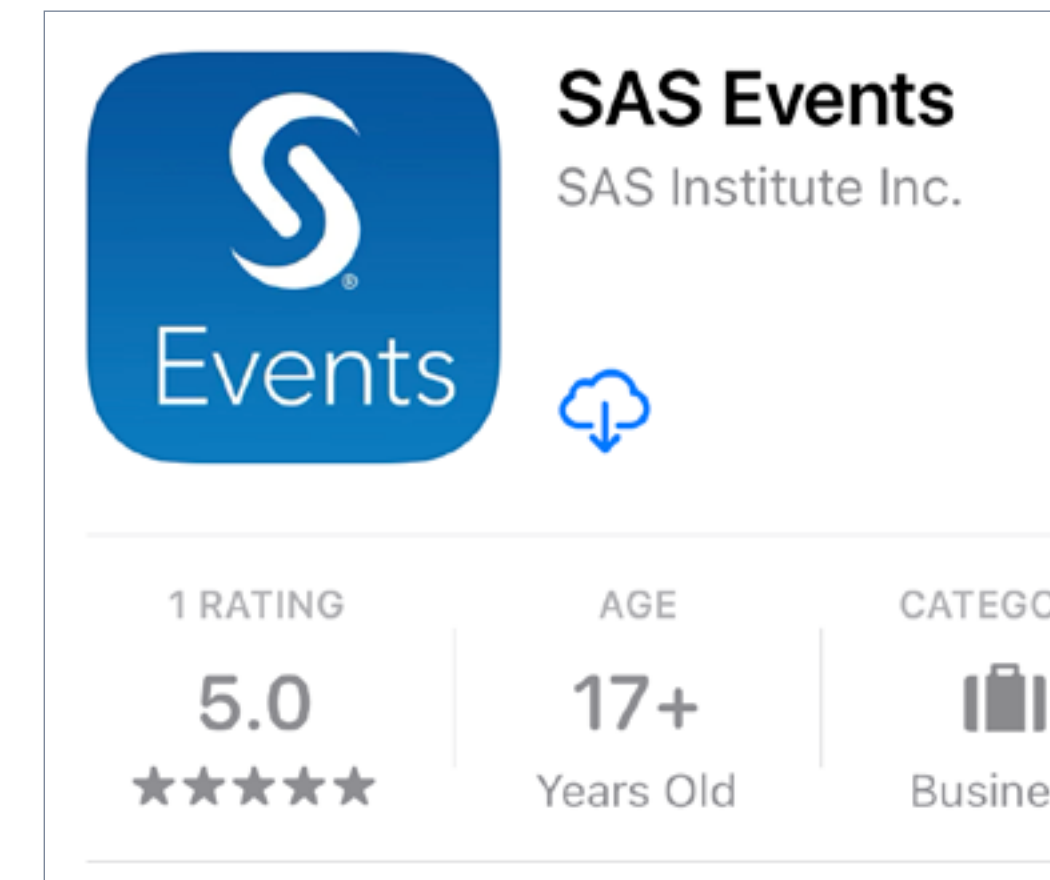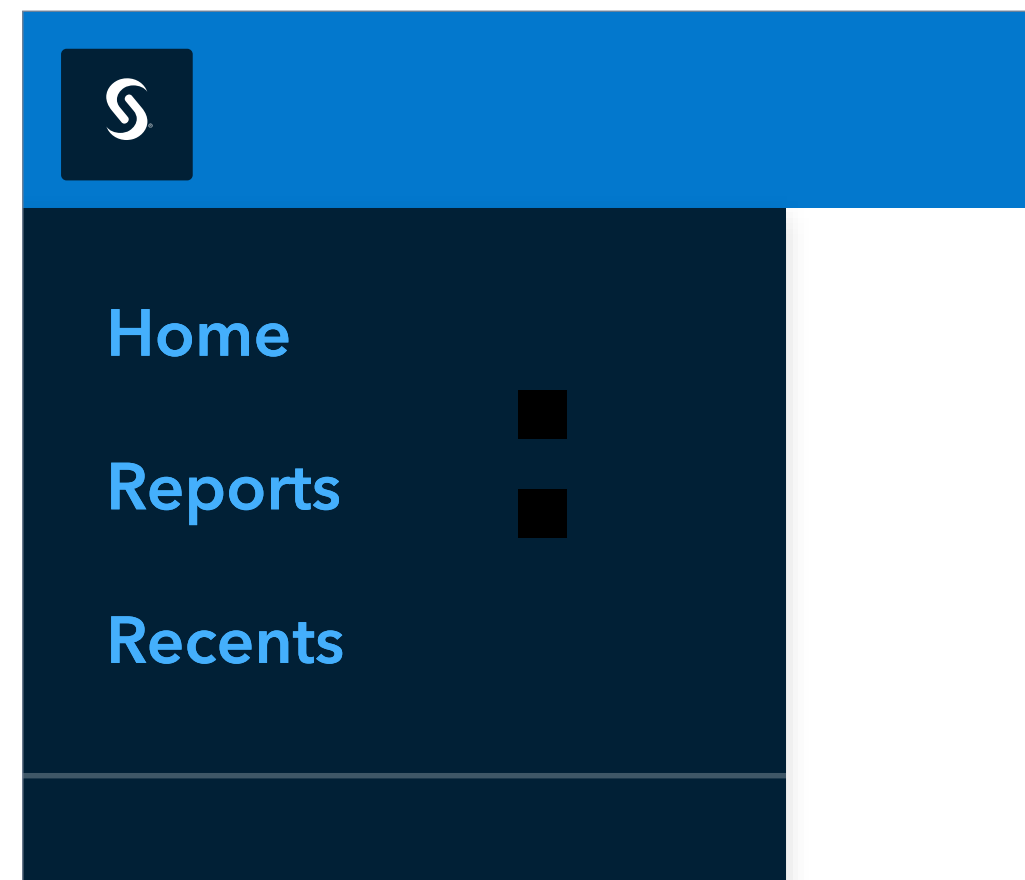
Clear Space and Minimum Size

We give the logo the space it deserves. No other logo, image or text should come within the defined space displayed in these examples. The preferred spacing is equal to the height of the logo.
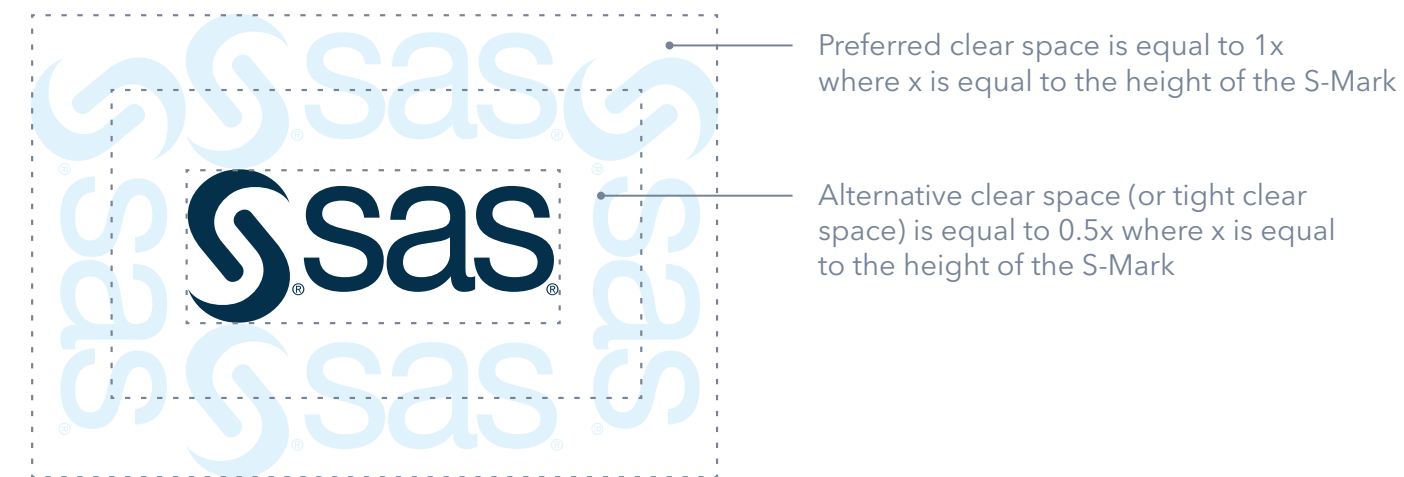
SAS LOGOMARK CLEAR SPACE

x

x

SAS LOGOMARK TIGHT CLEAR SPACE

Preferred clear space is equal to 1x where x is equal to the height of the S-Mark

Alternative clear space (or tight clear space) is equal to 0.5x where x is equal to the height of the S-Mark

SAS LOGOMARK MINIMUM SIZE

30px The minimum size for digital communications is 30px

0.5in The minimum size for print communications is 0.5in

Application

If you work from SAS templates, the logo has already been placed and sized correctly. But there are times when you will need to make your own judgment about which logo to use. This page shows examples of different applications to guide your decision.

Specialty items: Embroidery, screen printing, debossing, should use the midnight or white logo.
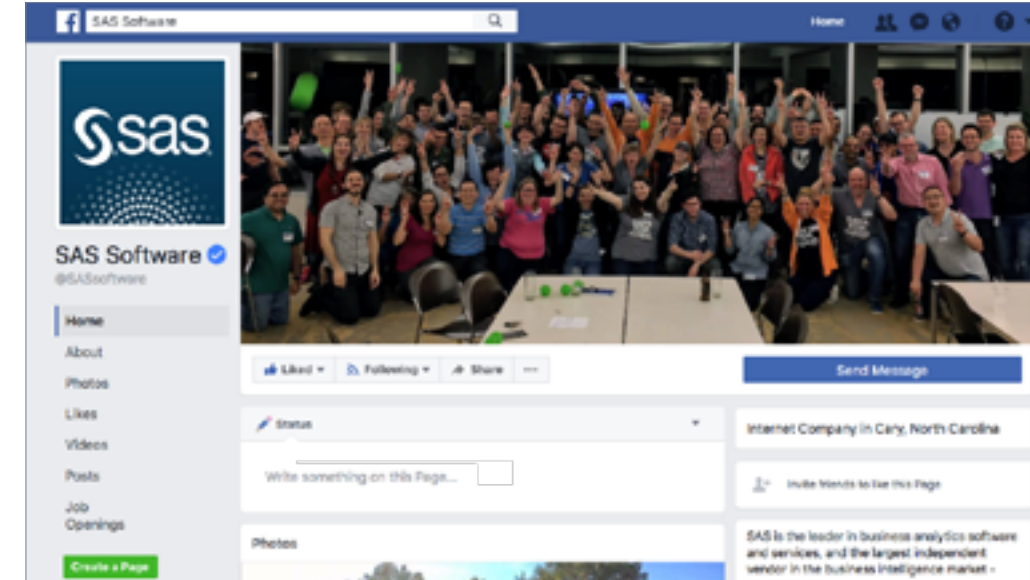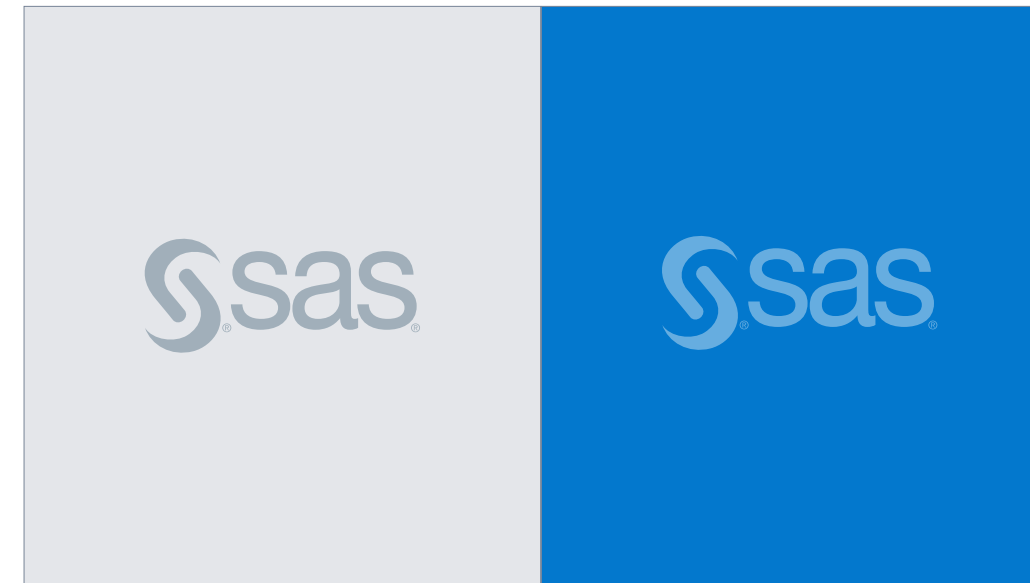

Social avatars: Use the logo or S-mark reversed from a colored field.
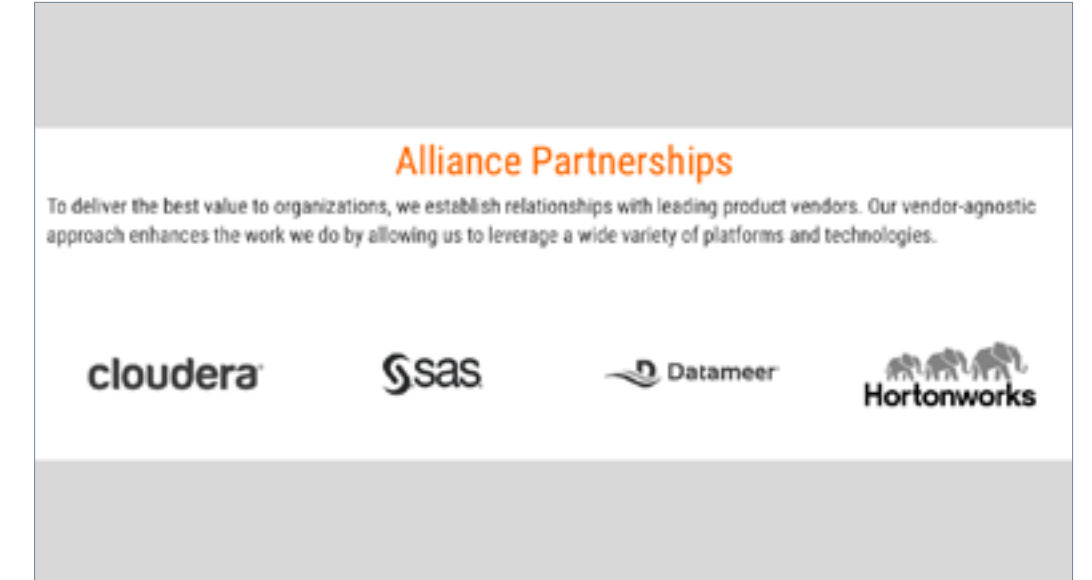
Sponsorships and partnerships: Use the midnight or black logo to best match other logos on the page.

Building signs: Use the logo that works best with the surrounding architecture and color palette. Materials such as brushed metal are also acceptable.

Watermark effect: Use the logo at 30% -40% when you want to gently introduce the SAS brand.

Co-branding: Use the midnight or white logo to best match other logos.

Incorrect Application

We encourage creativity in most instances, but not with the logo. Always follow the logo guidelines and use logo files provided ont he SASbrand site.

In certain cases, specifically in motion or animation, the logo can be altered to achieve a special effect. Please consult with the corporate design team for more details.

INCORRECT APPLICATIONS		
🚫 Do not recolor the logo.	🚫 Do not add a drop shadow to the logo.	🚫 Do not add effects to the logo.
🚫 Do not use the logo inline with or around other text.	🚫 Do not change the proportions of the logo.	🚫 Do not place in a shape other than a rectangle.

4.0   SAS Colors

Color expresses a brand's mood. Before people read a single word, they see
and feel it. Color stirs emotion instantly. Use it to evoke feeling. SAS isn't a one-
dimensional, one-color company. We're a global brand with a diverse yet cohesive
color system that expresses our personality across cultures and contexts.

Color Palette

Our color palette is complementary to our software. So the colors we use in our communications are derived from the same ones our customers experience when they use our products.

The SAS Midnight Blue is used in headline typography, and the SAS logomark. Tints of vibrant colors are used only as background colors. Vibrant colors should primarily be used in the foreground or midground of an image.

SAS Midnight Blue
RGB 4/48/75
HEX #04304b
C 100 M78 Y45 K42

White
RGB 255/255/255
HEX #ffffff
C0 M0 Y0 K0

40% SAS Blue
RGB 193/227/255
HEX #c1e3ff
C21 M3 Y0 K0

40% SAS Orange
RGB 255/205/167
HEX #ffcda7
C 0 M22 Y34 K0

40% SAS Violet
RGB 212/198/255
HEX #d4c6ff
C16 M21 Y0 K0

25% SAS Green
RGB 196/236/222
HEX #c4ecde
C22 M0 Y16 K0

50% SAS Yellow
RGB 255/229/152
HEX #ffe598
C1 M8 Y48 K0

30% SAS Teal
RGB 190/241/241
HEX #bef1f1
C23 M0 Y8 KO

30% SAS Red
RGB 204/204/204
HEX #f4cccc
C2 M22 Y12 K0

25% SAS Pink
RGB 255/183 /222
HEX #ffb7de
C0 M35 Y0 K0

SAS Blue
RGB 51/163/255
HEX #33a3ff
C64 M28 Y0 K0

SAS Orange
RGB 255/130/36
HEX #ff8224
C 0 M61 Y94 K0

SAS Violet
RGB 148/113/255
HEX #9471ff
C56 M60 Y0 K0

SAS Green
RGB 21/181/123
HEX #15b57b
C77 M0 Y71 K0

SAS Yellow
RGB 255/204/50
HEX #ffcc32
C0 M19 Y90 K0

SAS Teal
RGB 42/209/209
HEX #2ad1d1
C63 M0 Y25 KO

SAS Red
RGB 221/87/87
HEX #dd5757
C9 M80 Y64 K1

SAS Pink
RGB 255/111/189
HEX #ff6fbd
C0 M70 Y0 K0

Gradients (45° angle)

Warm Combinations

These diagrams show appropriate colors to combine for each background color. They help you choose colors that are either harmonious with the background color or contrast with it. You may not need all five colors. Fewer is fine, but never use more.

You are not limited to these color combinations, but consider the emotion you are trying to evoke and choose color accordingly.

All color combinations pair the background tint with its vibrant counterpart. This is a good starting point. Next try adding an additional warm color if the background tint is warm, and another cool color if the background is cool. The final color determines whether the colors will be harmonious or contrast.

Adobe Color (color.adobe.com) is a great online tool that can help you choose colors based on color theory and the color wheel.
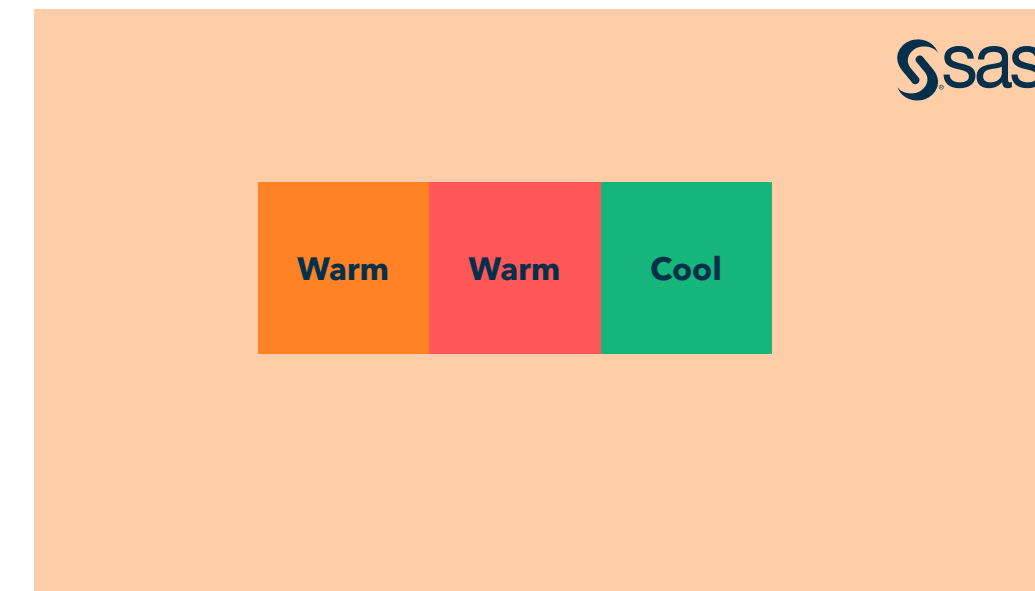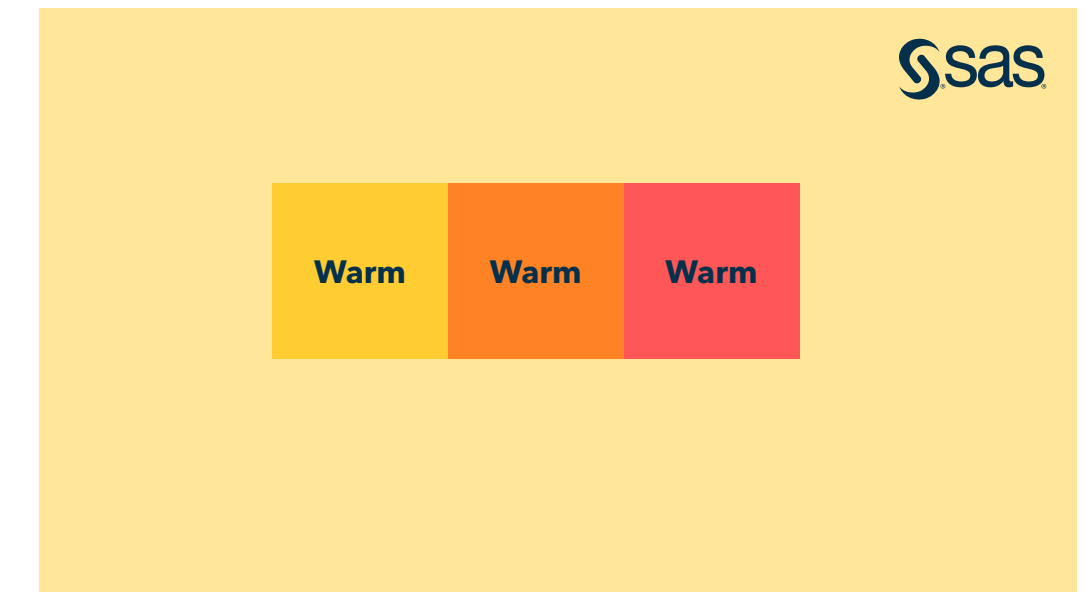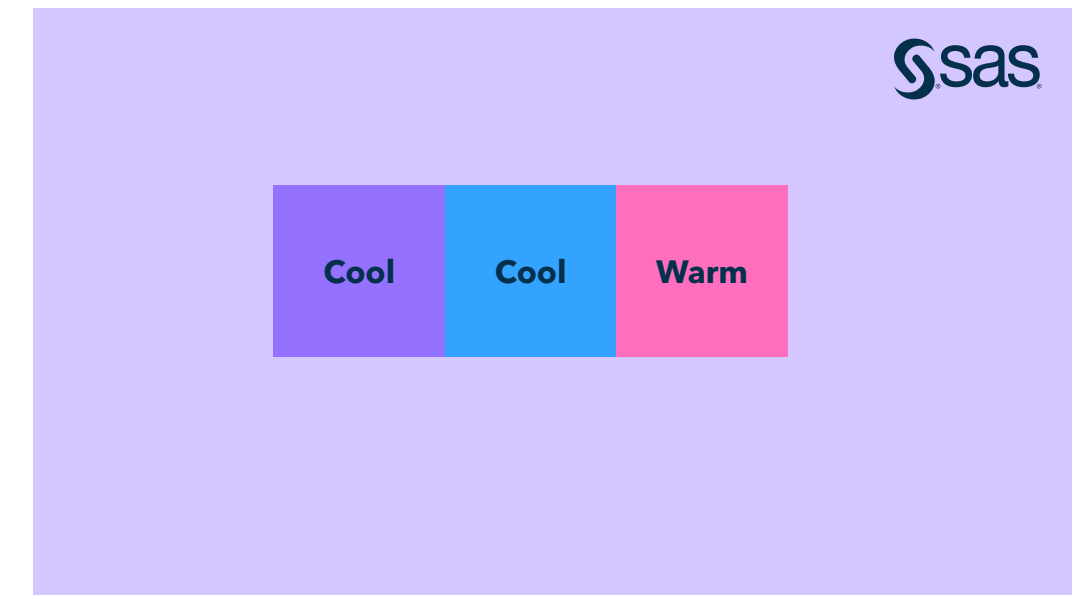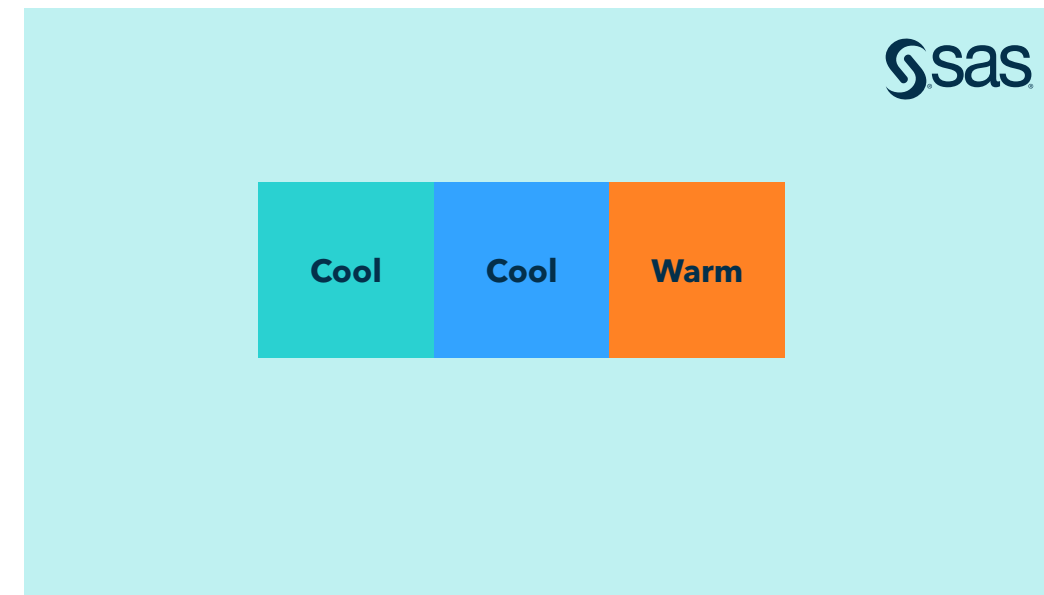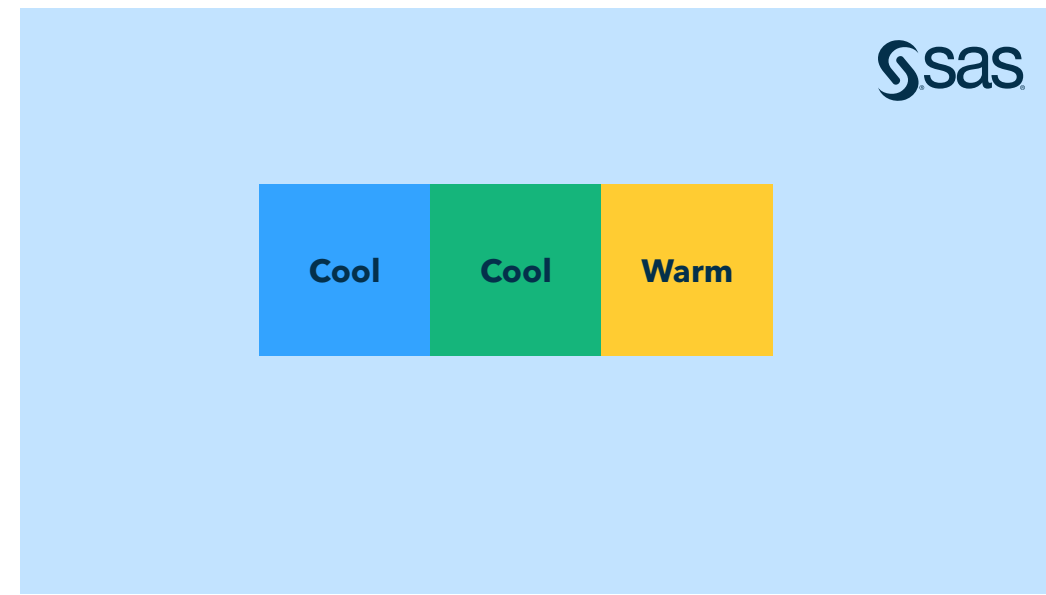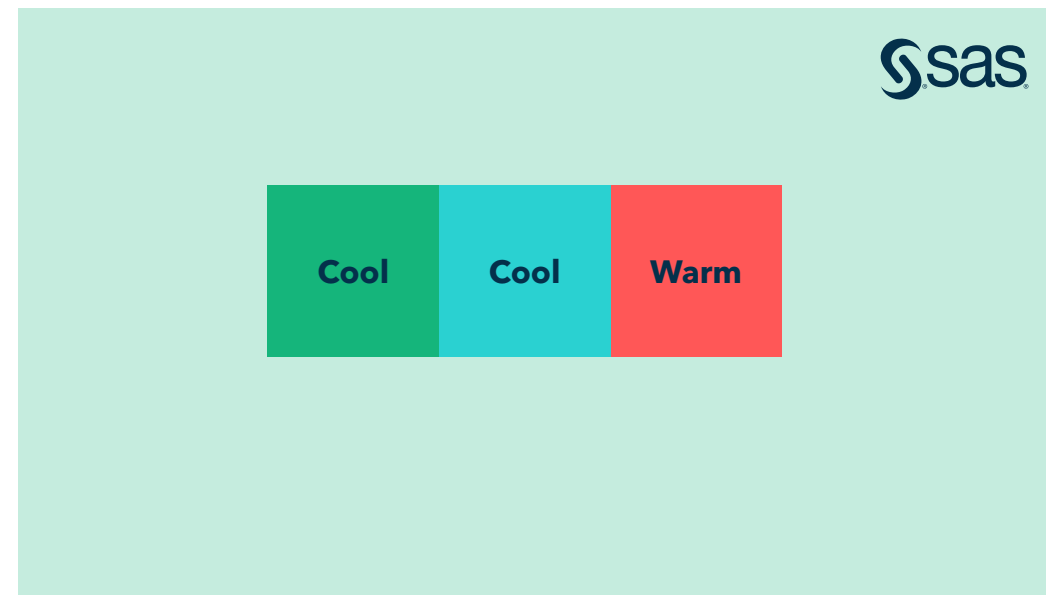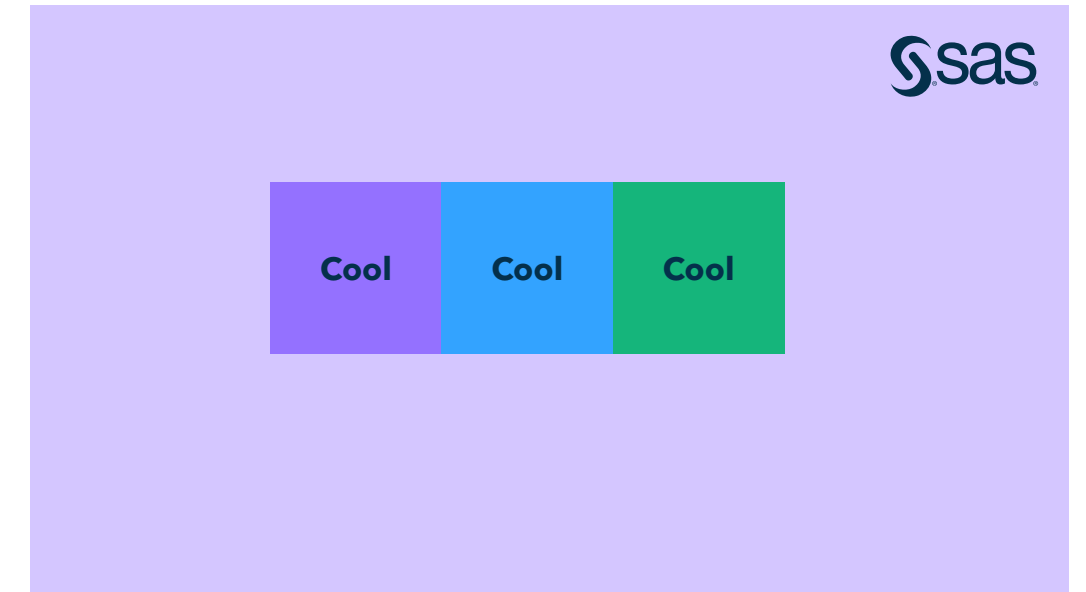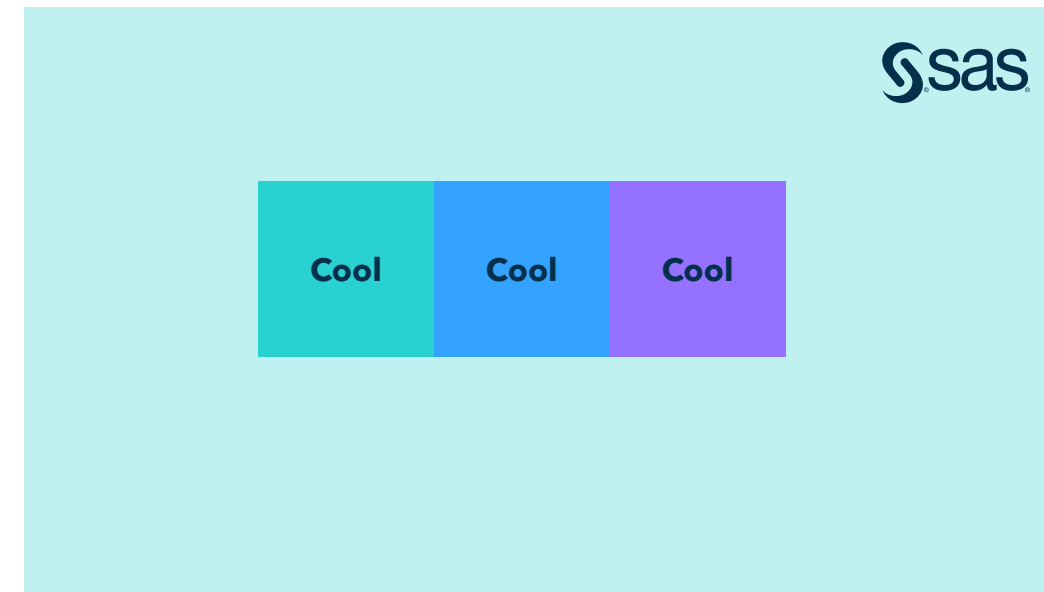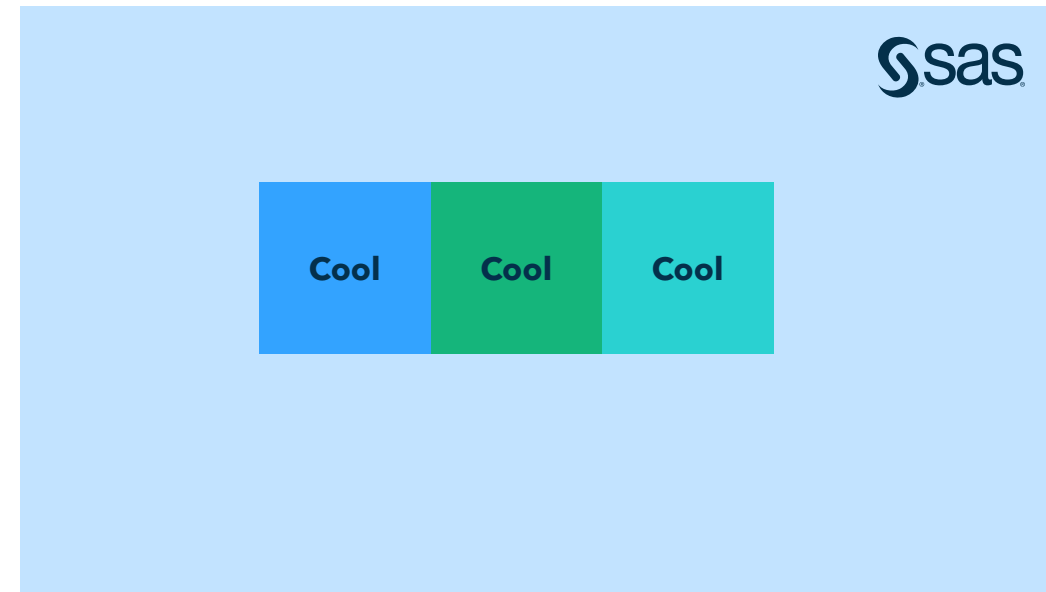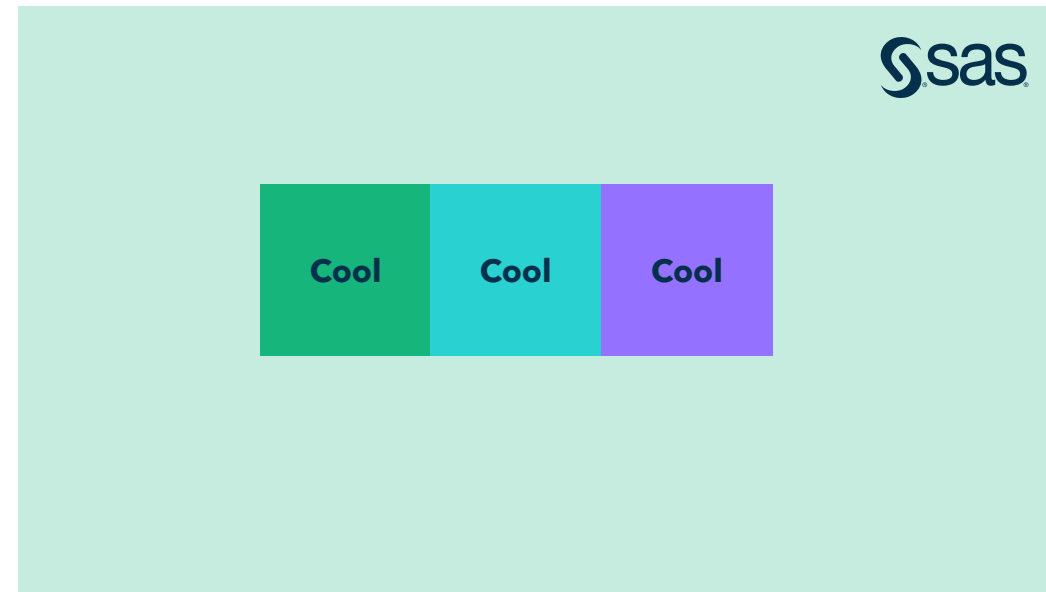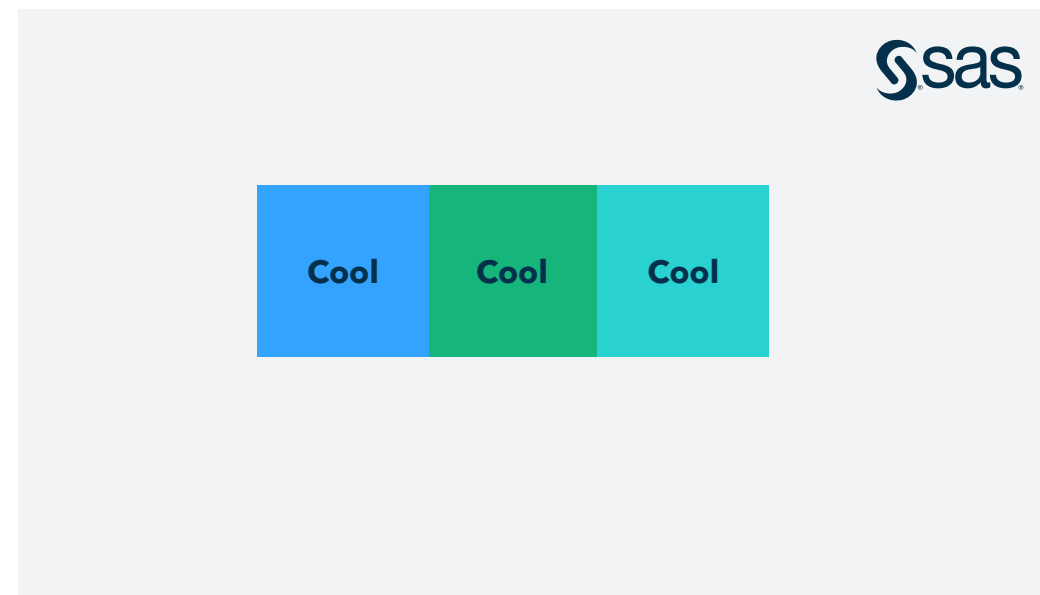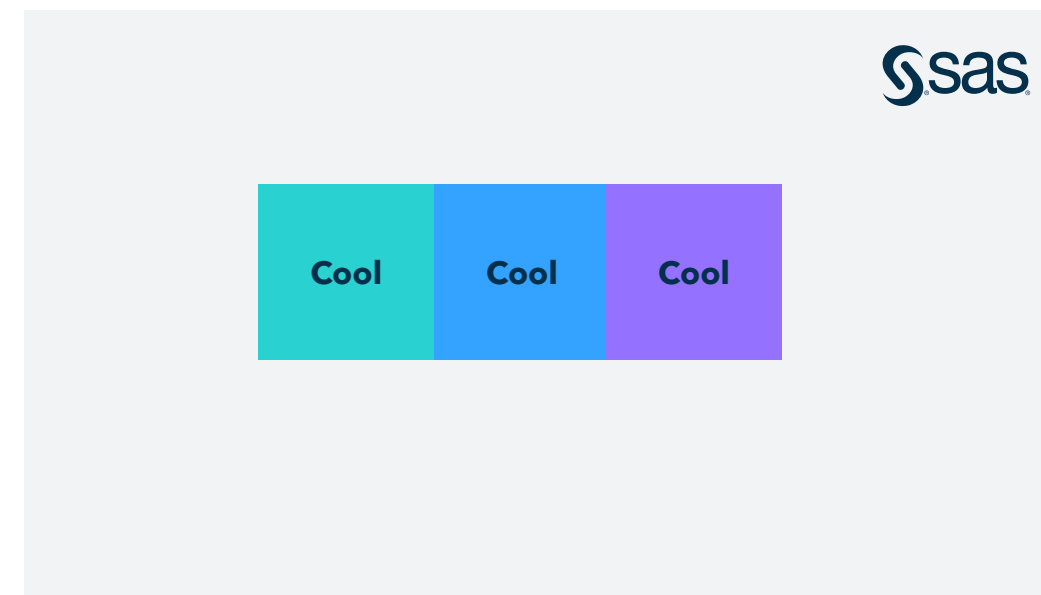

Red

Orange

Yellow

Cool Combinations

Green

Blue

Teal

Violet

Neutral Combinations

Blue

Teal
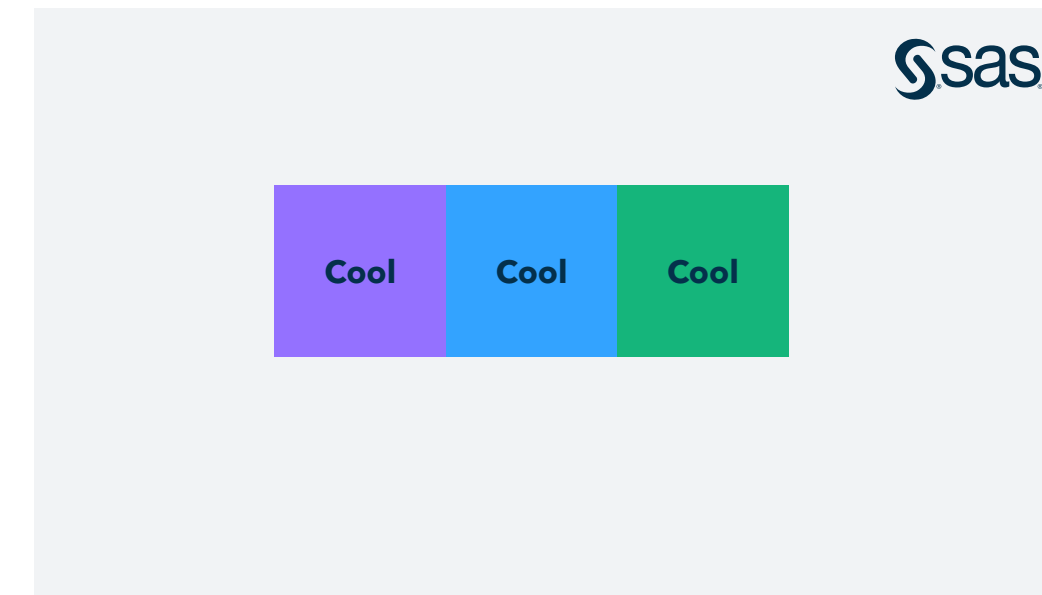
Violet
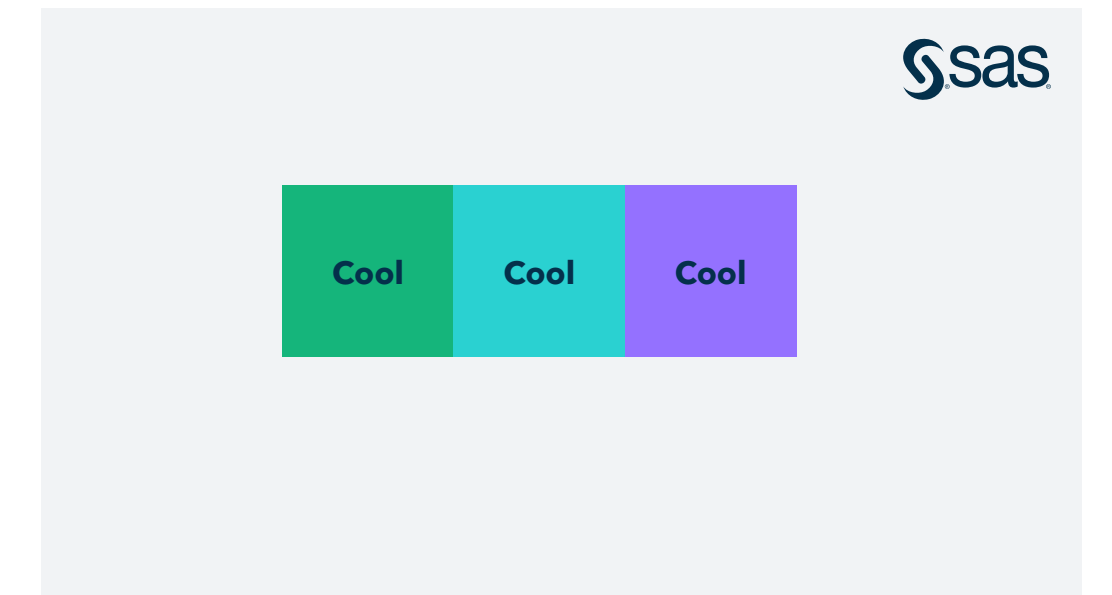
Green
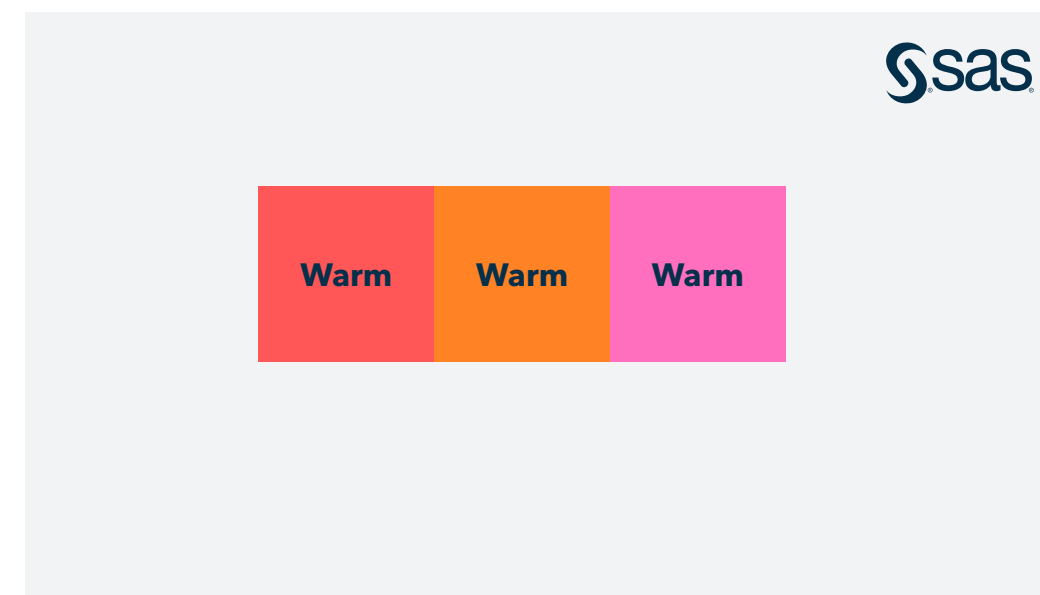
Red
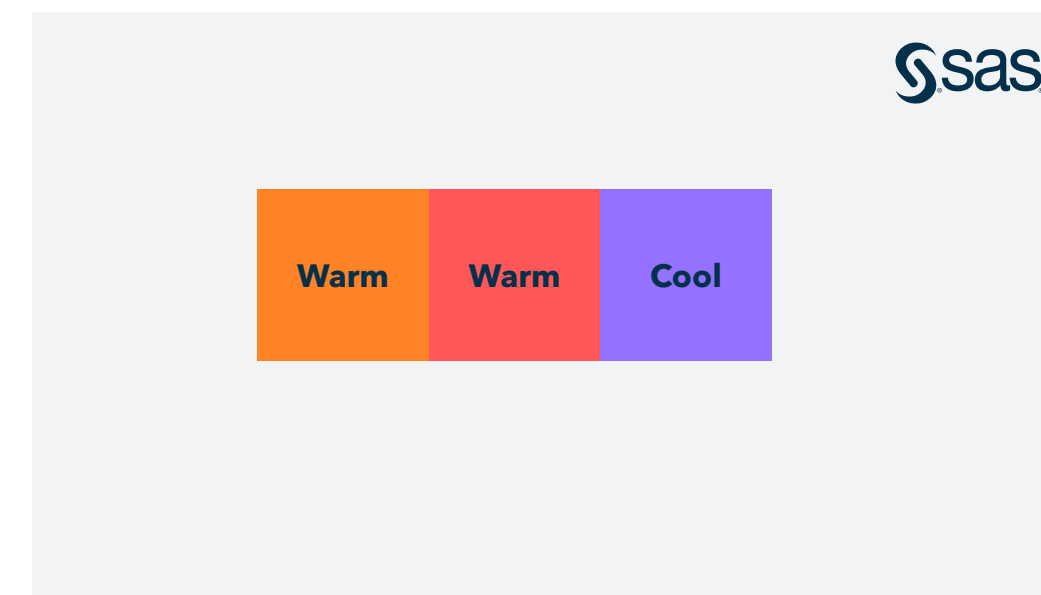
Orange
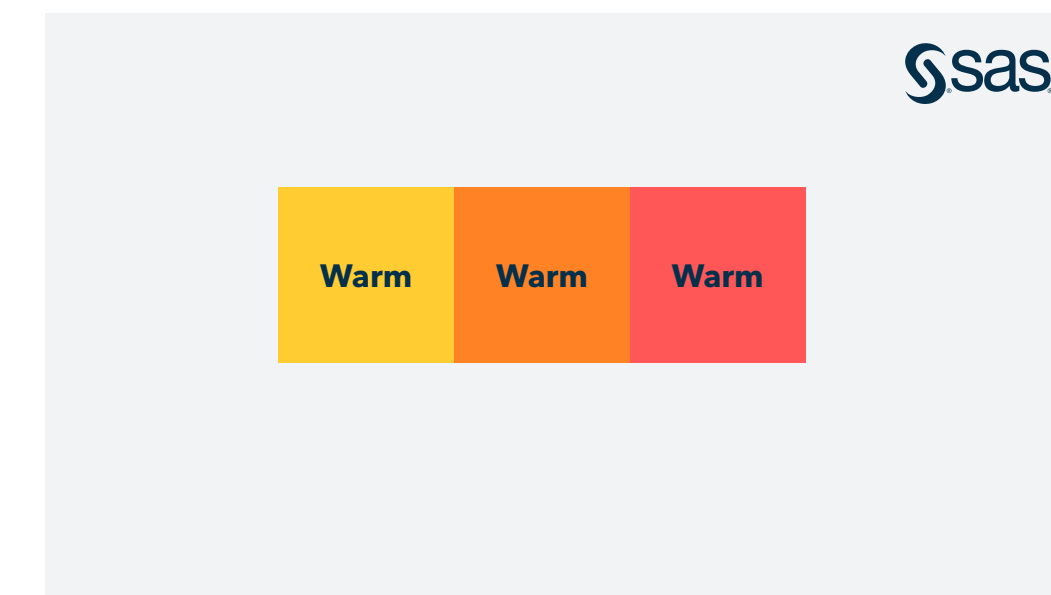
Yellow

Proportion

Our advertsing seeks to capture attention and persuade. By constrast, most long-format and muti-page content seeks to inform and educate. The proportion of color tints, vibrant colors, midnight blue, and white space should reflect that goal and make the content easy to consume. The majority of color should come from the imagery and white should be the predominate color. Rarely should you use more than three colors. The color portions shown are ideal for PowerPoint presentations, Word templates, sales collateral and Web pages

SAS Blue	SAS Orange	SAS Violet	SAS Green	SAS Yellow	SAS Teal	SAS Red	SAS Pink
25% Blue Tint	25% Orange Tint	25% Violet Tint	25% Green Tint	25% Yellow Tint	25% Teal Tint	25% Red Tint	25% Pink Tint
White	White	White	White	White	White	White	White
10% Slate Gray	10% Slate Gray	10% Slate Gray	10% Slate Gray	10% Slate Gray	10% Slate Gray	10% Slate Gray	10% Slate Gray

Contrast

Dynamic designs rely on strong contrast. What makes our visual identity sing is the thoughtful application of the color tints, vibrant colors, midnight blue and white space. The example on this page demonstrate how a design can suffer when there is a lack of contrast. We want our design to be bold, not timid; exciting, not soothing.
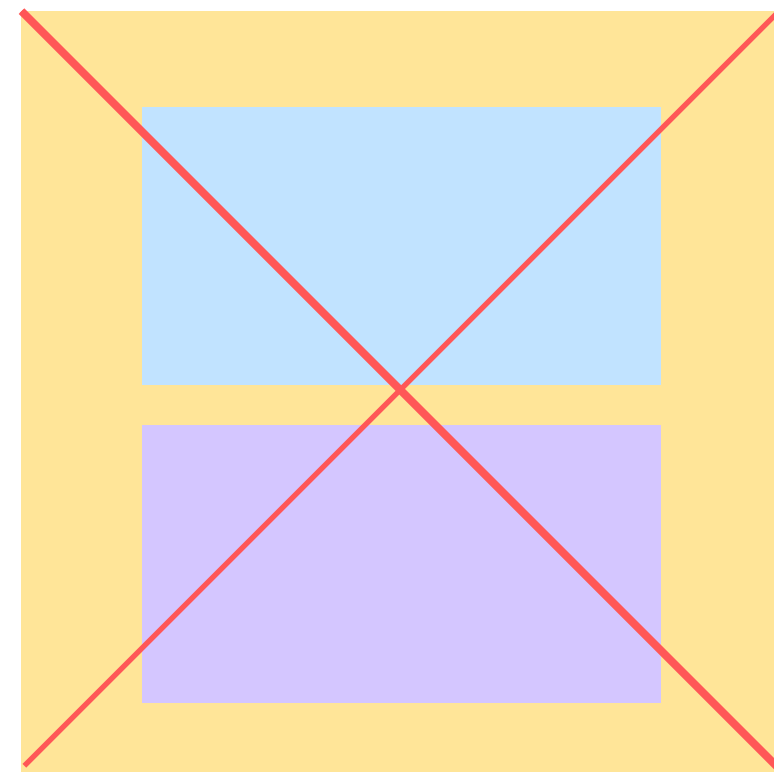
X Do not place a color tint on top of another tint
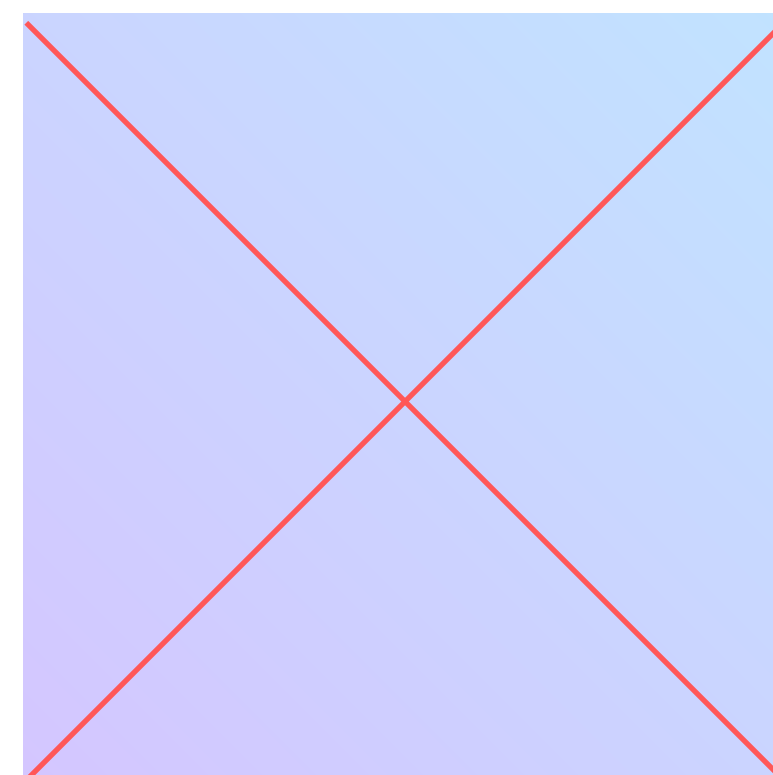
X Do not create gradients from the color tints
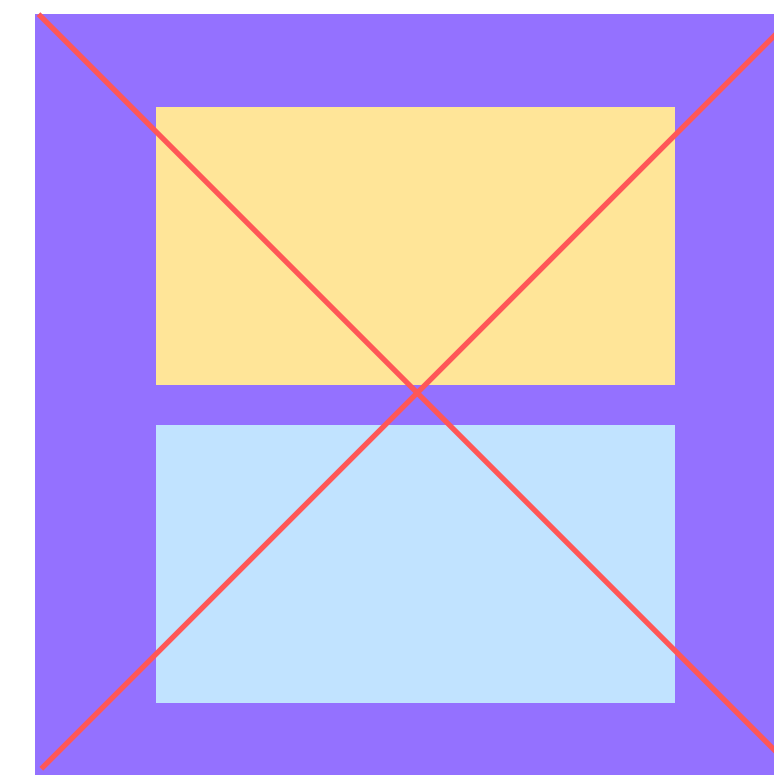
X Do not place color tints on top of vibrant colors

X Do not place photo illustration on top of a color tint
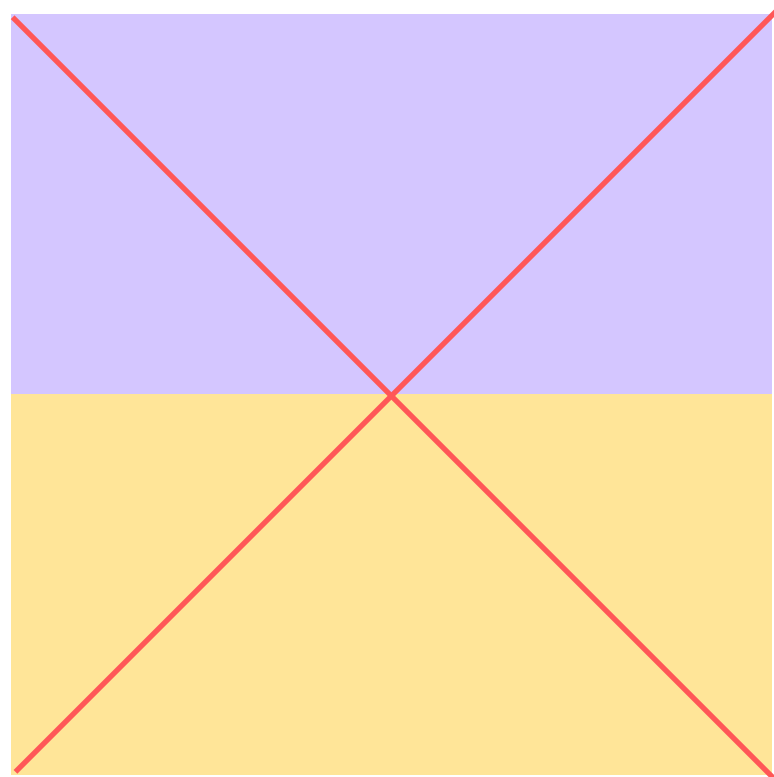
X Do not place two color tints next to one another without white space in between
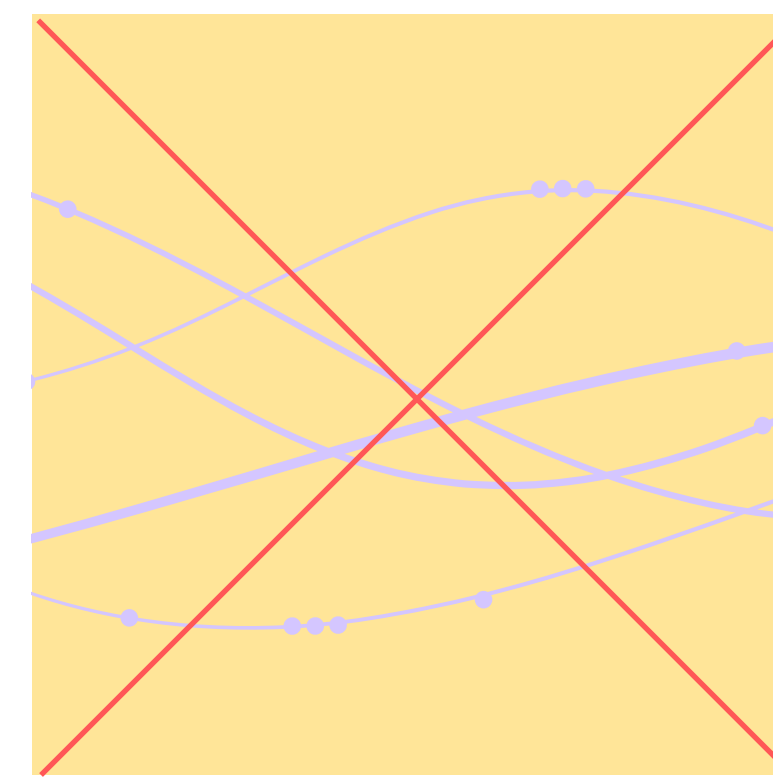
X Do not use color tints on data illustrations

X Do not plair color tints with neutral colors similar in tone.
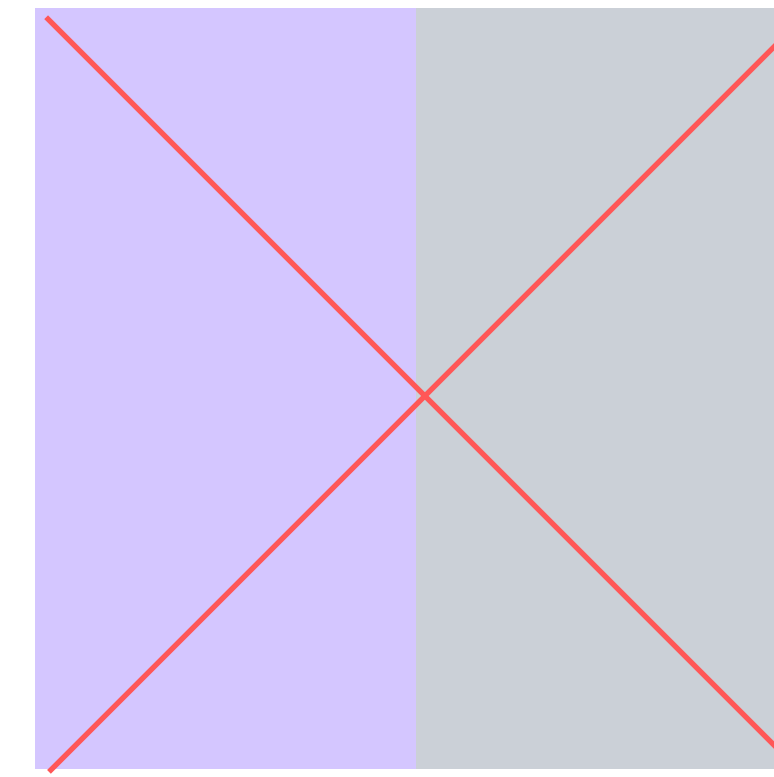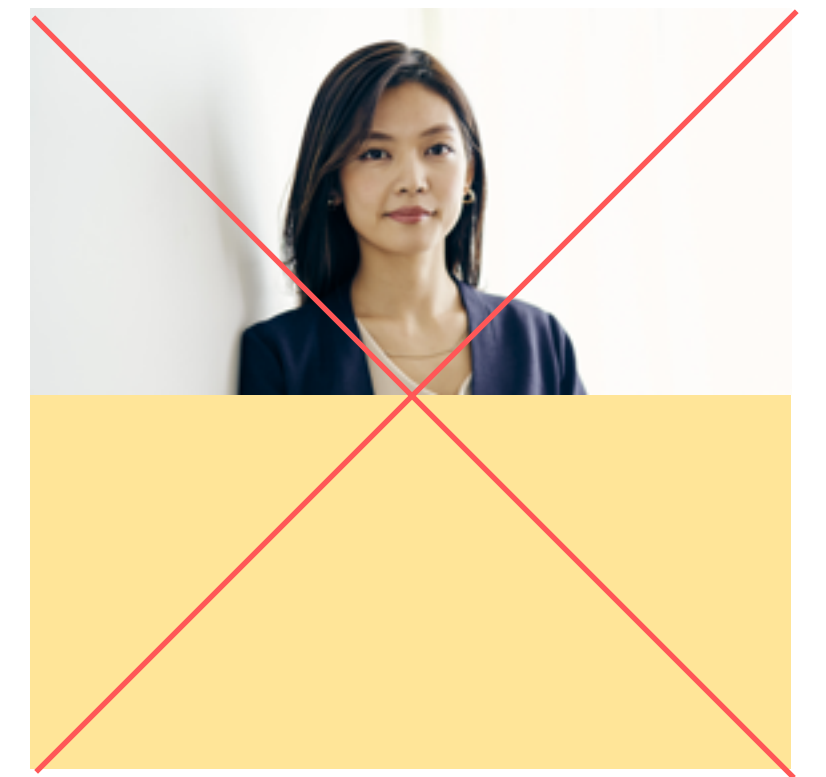
X Do not pair color tints with photos light in tone

ADA Compliance

All background colors and foreground colors (where the foreground color represents the copy and logo) pass WCAG AA and AAA for normal and large text. Graphical Objects and User Interface Components pass WCAG AA. Below breaks down the contrast ratio for each background color:

Teal: 11.14:1

Violet: 8.7:1

Blue: 10.26:1

Yellow: 11.05:1

Red: 9.38:1

Orange: 9.5:1

Green: 10.72:1

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Ssas

Teal

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Ssas

Yellow

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Ssas

Green

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Ssas

Violet

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Ssas

Red

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Ssas

Blue

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Ssas

Orange

UI Color Palette

Our color palette brings a unified and recognizable consistency to SAS interfaces. This consistency is grounded by a set of well-defined rules about how to work with the SAS color palette in the context of our dark, light and high contrast themes.

The SAS classic blue serves as the primary action color across all SAS experiences. Additional colors are used sparingly and purposefully.

For more details, visit designsystem-snapshot.sas.com (internal link).
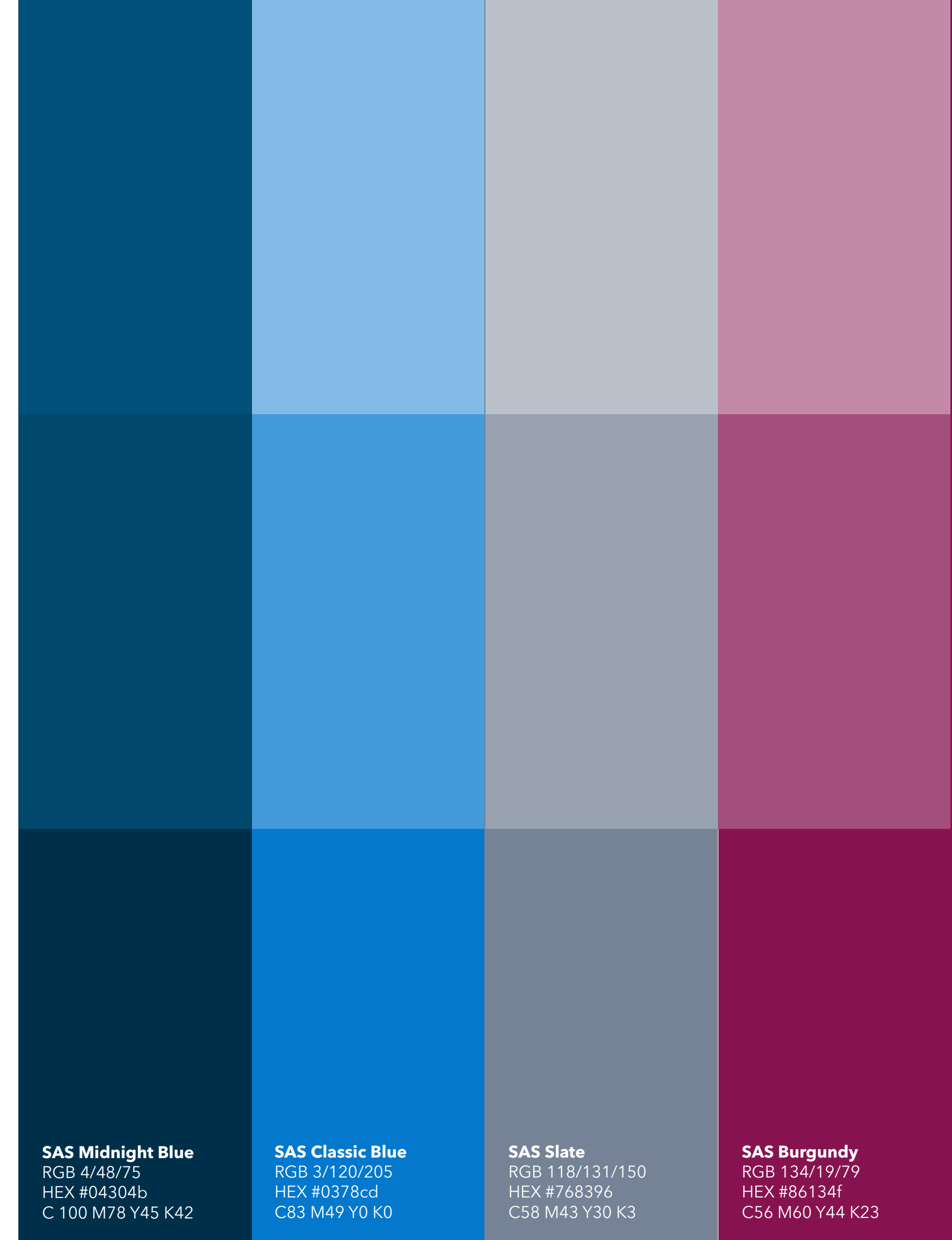
SAS Midnight Blue
RGB 4/48/75
HEX #04304b
C 100 M78 Y45 K42

SAS Classic Blue
RGB 3/120/205
HEX #0378cd
C83 M49 Y0 K0

SAS Slate
RGB 118/131/150
HEX #768396
C58 M43 Y30 K3

SAS Burgundy
RGB 134/19/79
HEX #86134f
C56 M60 Y44 K23

Web Color Palette

The SAS web site bridges the intersection of our software and marketing efforts. It uses color strategically to create a light and bright experience that stands out in sea of corporate sameness.

All web pages should have at least 70% white space. The foundational colors are SAS midnight, blue, slate and orange. The SAS classic blue serves as the primary link color. Orange remains the primary call to action color. You may use tints (percentages of the base color) to expand the color offerings. Do not use more than two accent colors on a page. All of the accent colors accessible when used with black copy.

For more details and specific UX elements, visit the web standards and guidelines SharePoint site. (internal link).

Standard tint 50%

CTA
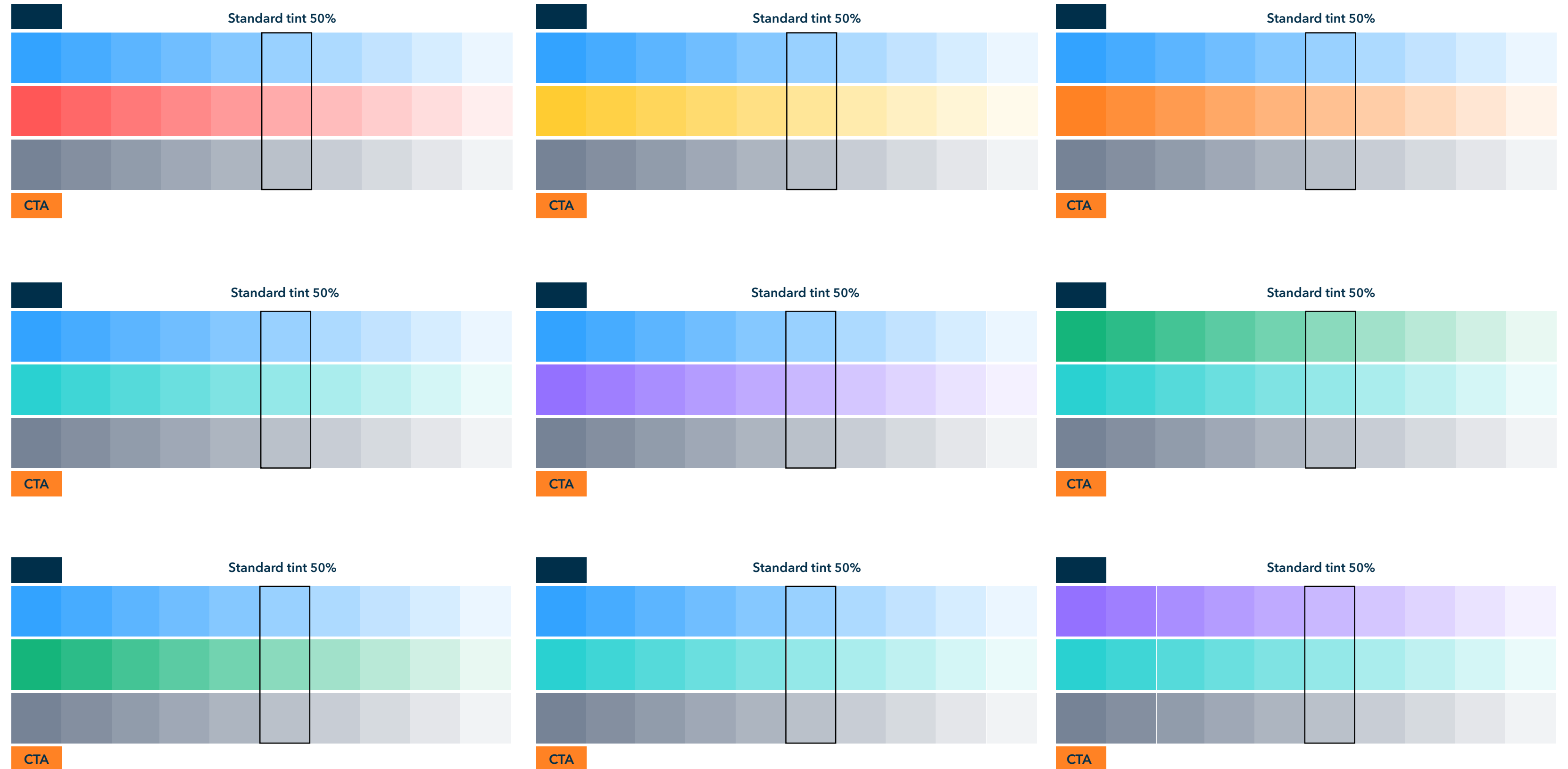
5.0 SAS Typography

Type has personality. It's not simply individual letters. It brings visual character to our voice. Our primary typeface is Avenir Next. It's simple and elegant. It's relaxed and easy to read. Like SAS, it communicates without frills and flourishes.

Avenir Next

Avenir Next W1G is the typeface for SAS. As a sans serif with strong circular forms, it properly emulates the company's industry presence and our unique sense of optimism at the forefront of the big data industry.

The word Avenir means "future" in French. Avenir is not purely geometric; it has vertical strokes that are thicker than the horizontals, an "o" that is not a perfect circle, and shortened ascenders. These nuances aid in legibility and give Avenir a harmonious and sensible appearance for both texts and headlines. (linotype.com)

Alternate Typeface

The open-source font Inter is an acceptable alternative to Avenir Next W1G. It used in our software applications and our web properties. You can also use it in Microsoft Office applications when creating presentations, internal documentation and business letters. Inter can downloaded from rsms.me/inter.

AaBbCc

BIG DATA
2021 VISION.

WHEN A BUSINESS LOOKS BEYOND PROFIT TO PURPOSE, WE ALL BECOME BETTER TOGETHER.

ALTERNATIVE TYPEFACE FOR SOTWARE PRODUCTS, WEB SITES, AND MICROSOFT OFFICE APPLICATIONS

INTER BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz0123456789

Hierarchy

Headlines

Avenir Next Bold is used for headlines in all caps and left justified. The type size is half the height of the S-mark. Set the leading between 100% to 120% of the point size. Tracking should be set to 15.

Subheads

Avenir Demi is used for subheads. To calculate its text size, use the ratio of .85x.

Body Copy

Avenir Next Regular is used for body copy. To calculate its size, use the ratio of .50x.

HIERARCHY

HEADLINE

Avenir Next Bold

Half the height of the S-mark

Subhead

Avenir Next Demi

LEFT ALIGNMENT ONLY

LOREM IPSUM DOLOR SIT AMET, CONSECTET ADIPISCING ELIT.

Cras feaugiat.

24PT AVENIR NEXT BOLD ALL CAPS

17PT Avenir Next sentence case

10PT Avenir Regular sentence case

SIZE AND LEADING

LOREM IPSUM DOLOR SIT AMET, CONSECTET ADIPISCING ELIT.

ꕷsas

Cras feaugiat

Headline: .5x height of the SAS logo. Leading is 100 to 140% of the point size, and tracking is set to 15.

Tagline: .85x of the Headline point size.
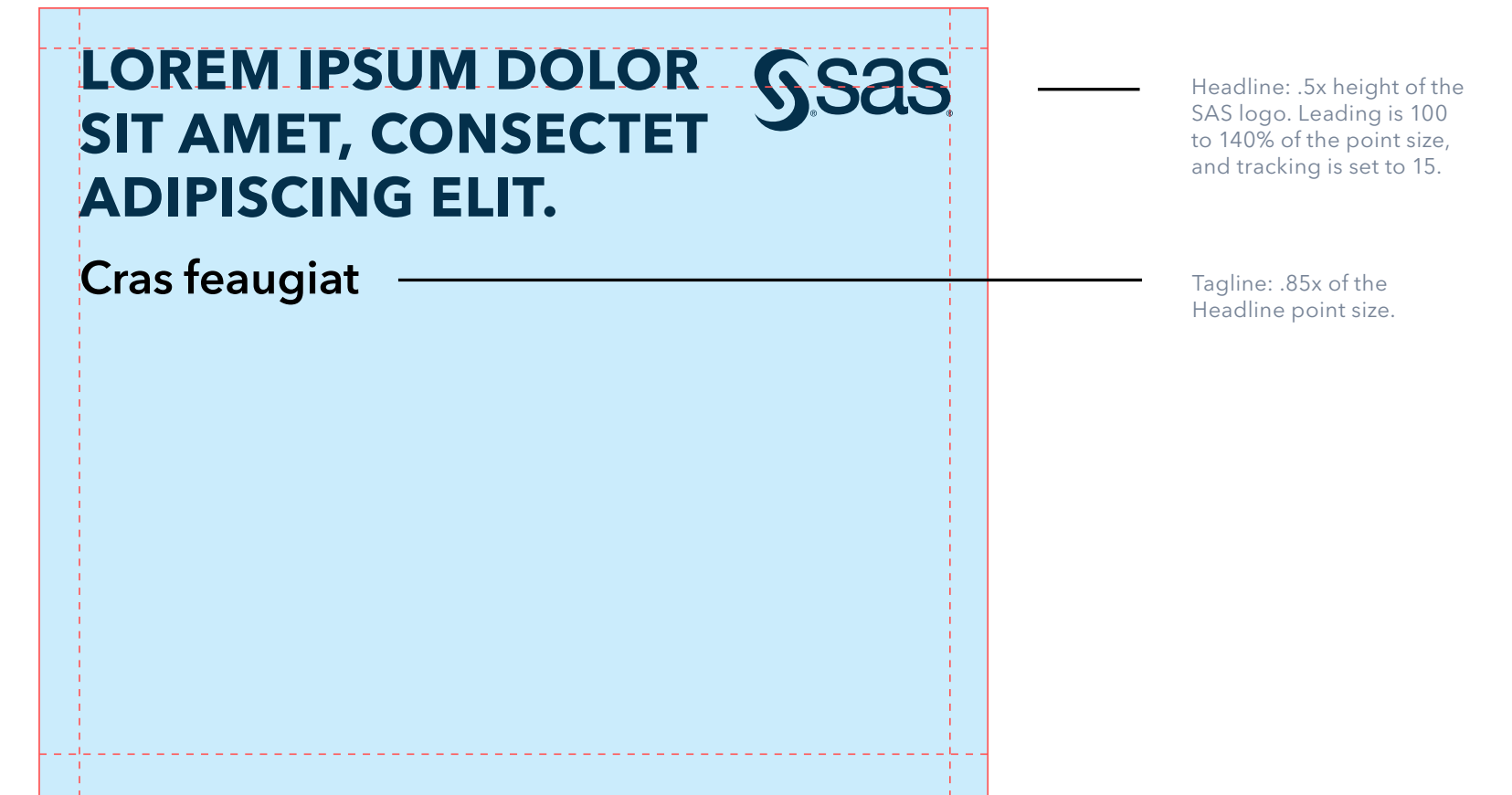
Horizontal Layout

Logomark

The logomark is placed on the top right corner for all layouts, less verticals. For verticals, the logo will flush left. For sizing, the logomark is 5% the longest dimension of the layout used for non-digital assets. The size of the logomark for digital assets is equal to the height of the SAS logomark, which is 50 px.

Headline

Headlines are in Avenir Next Bold, and always in all caps and left-justified on all layouts. The height is half the size of the S-mark.

Set the leading between 100% to 120% of the point size. Tracking should be set to 15.

Subhead

Subheads are set in Avenir Next Demi.
To calculate its text size, use the ratio of .85x.

Margins and Spacing

Margins and spacing between headers and subheaders are half the height of the S-mark.

S-mark

Half S-mark

Headline

S-mark

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

Cras feaugit

Ssas

Vertical Layout

Logomark
For verticals, the logomark will flush left. For sizing, the logomark is 5% the longest dimension of the layout used for non-digital assets. The size of the logo for digital assets is equal to the height of the SAS logomark, which is 50 px.

Headline
Headlines are in Avenir Next Bold, and always in all caps and left-justified on all layouts. The height is half the size of the S-mark.
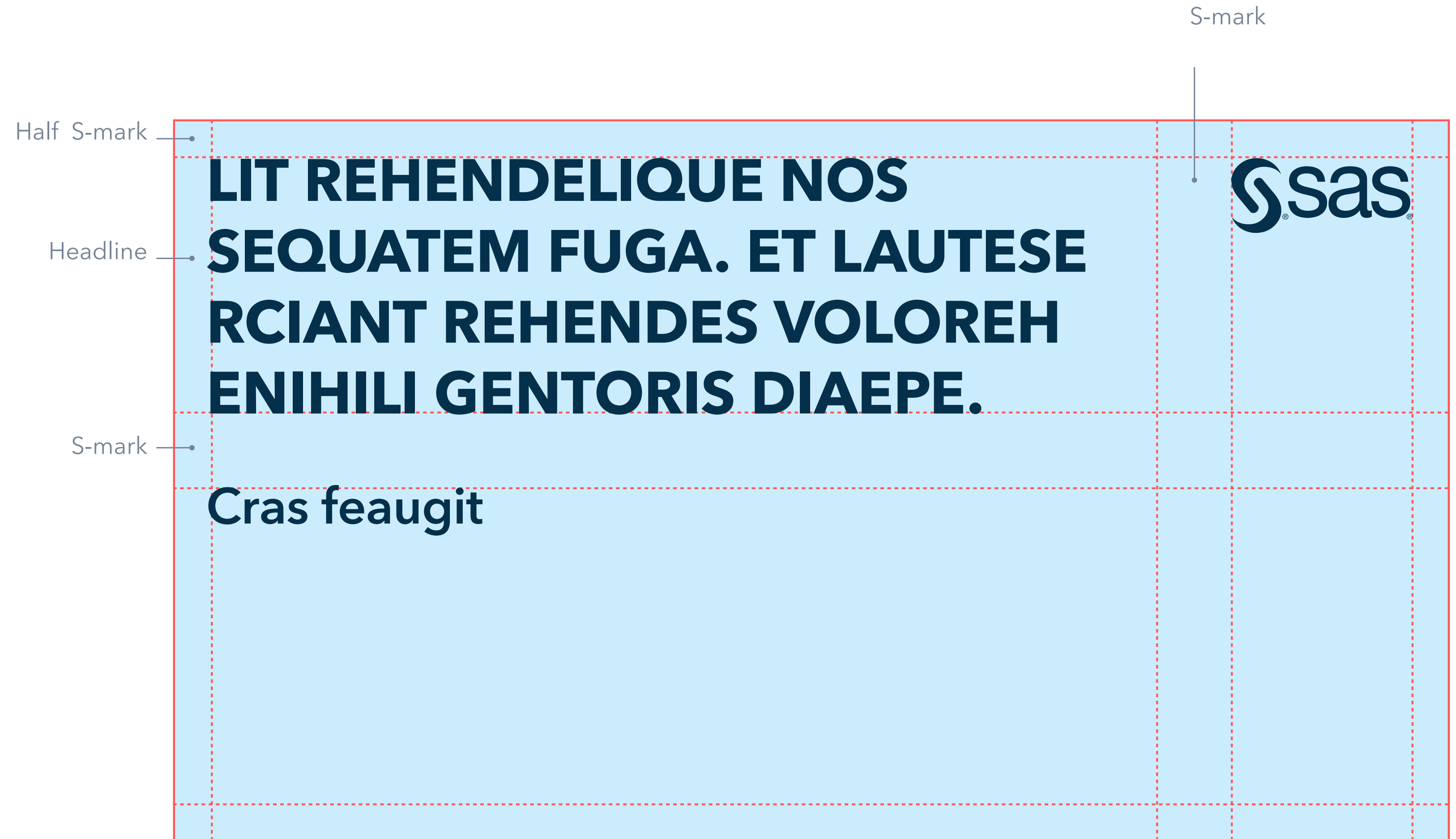
Set the leading between 100% to 120% of the point size. Tracking should be set to 15.

Subhead
Subheads are set in Avenir Next Demi.
To calculate its text size, use the ratio of .85x.

Margins and Spacing
Margins and spacing between headers and subheaders are half the height of the S-mark.

Half S-mark

S-mark

Headline

Ssas

LIT REHENDELIQUE NOS SEQUATEM FUGA. ET LAUTESE RCIANT REHENDES VOLOREH ENIHILI GENTORIS DIAEPE.

S-mark

Cras feaugiat
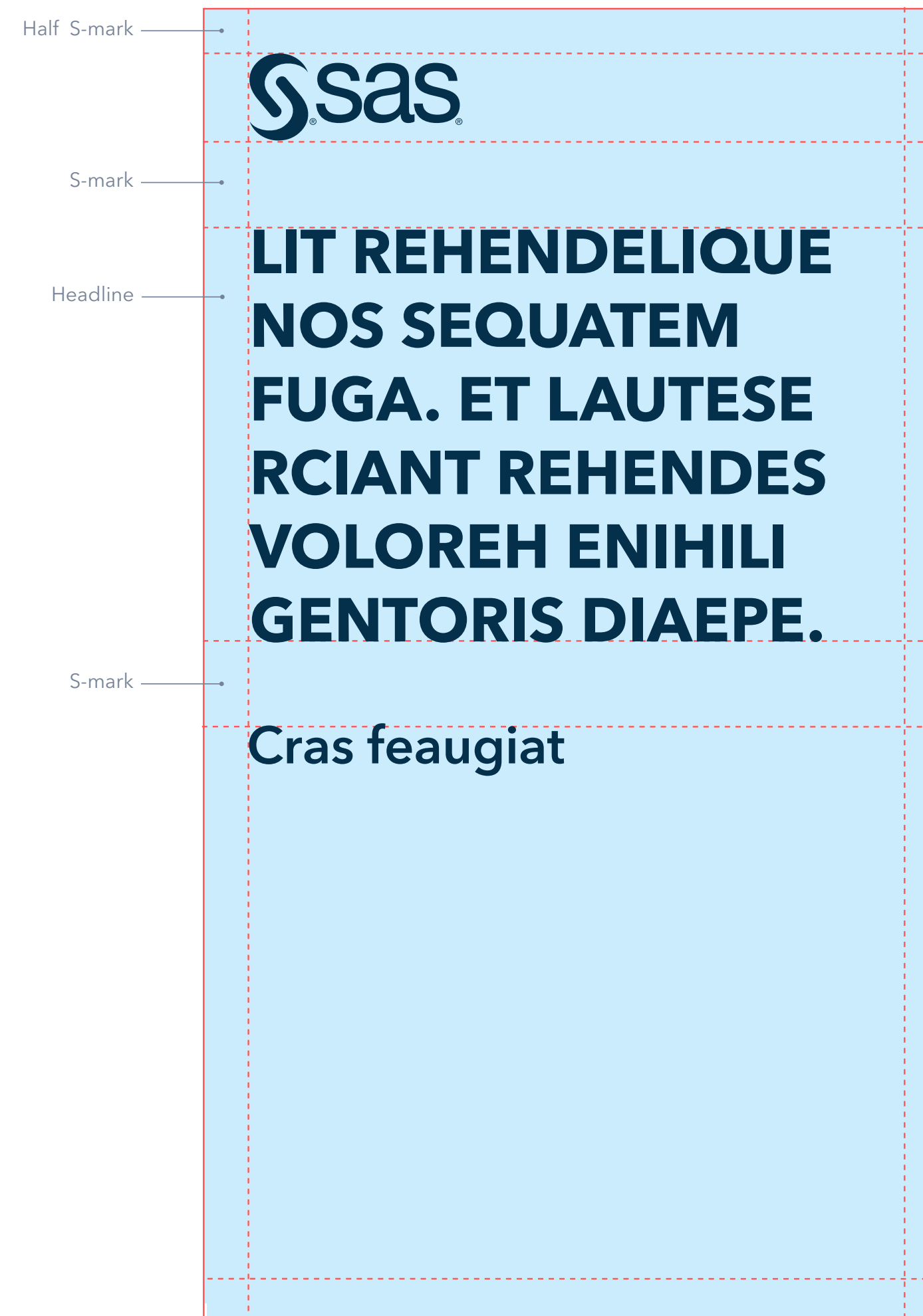
6.0   SAS Imagery

Photography, illustrations and icons. Every picture tells a story, each in a different way. They elicit emotion. Use symbolism. Explain details. Add visual interest. They create an instant, personal and authentic connection with our audience. Our imagery captures the world around us.

Visual Idea

We encourage the world to use SAS analytics to explore their curiosity. We bring these stories to life visually by creating an immersive data world to represent what SAS users are asking themselves.

Photo Illustrations: Portraits

When using people, they should be cut out and placed in a data-designed world. Images should portray the person as heroic and natural; no over the top expressions or body language.

Foreground
Data illustrations should appear in the foreground to create the effect that the person is immersed in data. The images can appear as white or a vibrant color.

Midground
People are in the midground of the illustration looking at the camera or engaged in an activity.

Background
The background is composed of between one to three layers. The layers should be in colors that complement the background color.

Photoshop Technique

Original stock photos and vector illustrations

Select background color and subject
Select a background from the SAS color tints based on the colors in the original stock photo. Mask the subject from the background. Add a Solid Color adjustment layer using the same layer mask. Set the blend mode to Hue and change the opacity to 10%-30%. To give the image depth, add a gradient layer using the same tint and set the blend mode to Multiply. The gradient should end at the subject's eyes.

Add background environment
Choose a background image that places the subject in space and change the blend mode to Luminosity, Overlay, or Color Dodge depending on the specific image.

Add additional background elements
If needed, add additional elements to bring the scene to life. Here a photo of clouds and a vector wave image have been added. Blend modes will vary based on the images you choose. But the overall effect is to create a background that is nearly monotone with subtle shifts in color, so it does not overwhelm the subject.

Add foreground data element
Last, add a vector illustration in front of the subject and the bottom of the frame to add additional depth. Be sure not to obstruct the subject. To search vector images, in MARS go to the left nav and select Filters > Campaign Image Collections > Illustrations Approved for Overlays. You may also purchase additional illustrations from one of SAS' stock vendors (Getty Images and Adobe Stock).

These instructions offer a starting point to help guide you. Result may vary depending on the specific images and their colors. You may need to experiment with different blend modes to achieve the desired outcome.

Photo Illustrations: Industry

Foreground

People are always in the foreground and engaged in activity that demonstrates their curiosity about their field of work.

Midground

Data illustrations are in the midground and only a single layer. It should always appear in transparent white, so that it is not the focus of the illustration.

Background

People should be placed within an environment or scene that quickly and clearly communicates the industry.

AgTech

Manufacturing

Healthcare and Life Sciences

Healthcare and Life Sciences

Photoshop Technique

Original stock photo and vector illustration
You can find a collection of photos and vector illustrations in MARS. To search vector images, go to the left nav and select Filters > Campaign Image Collections > Illustrations Approved for Overlays. You may also purchase additional illustrations from one of SAS' stock vendors (Getty Images and Adobe Stock).

Select background color and photo
Select a background color from the SAS tints based on the colors in the original stock photo. Duplicate the original stock photo and change the blend mode to Soft Light at 100%.

Mask subjects
Duplicate original stock photo and place above the Soft Light layer. Select the subject and mask the background. Apply a Solid Color adjustment layer above this layer using the same color as the background, and set the blend mode to Hue at 30% - 50%. Add the same background mask as the layer below.

Add data layer
Add a new layer with vector illustration. The form of the data should follow the lines and geometry of the scene so that it feels like a natural part of the photo. Ensure the layer is desaturated and set the blend mode to Overlay or Linear Dodge (Add) at 100%.

These instructions offer a starting point to help guide you. Result may vary depending on the specific images and their colors. You may need to experiment with different blend modes to achieve the desired outcome.

Photo Illustrations: At Work

When you want to show people interacting with our software, you can find stock photos with the data already overlayed around the subject. These can be used in place of a custom photo illustration with portraits as seen on the previous pages.

Foreground
Data illustrations are in the foreground to signify that the subject is immersed in a world of data and analytics. In addtion to the data already built into the stock photo, a transparent white vector illustration is added at the bottom to make it more immersive.
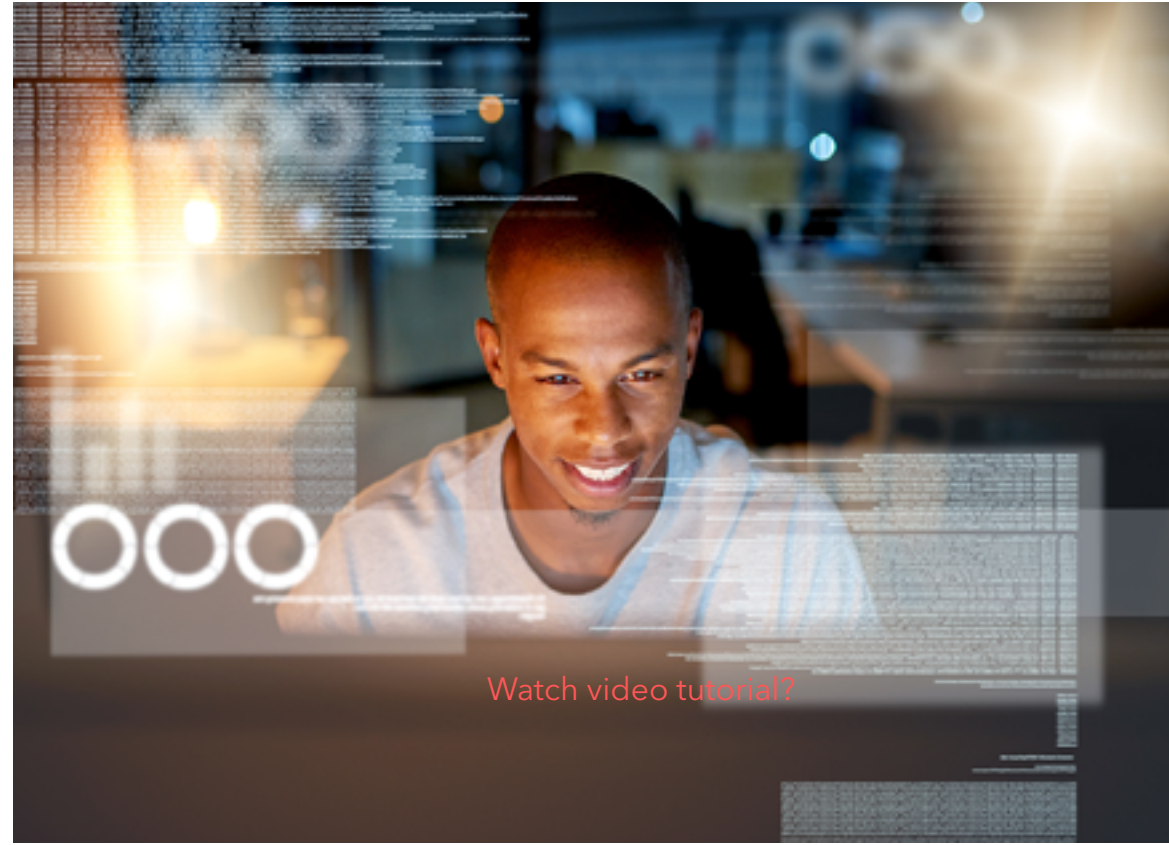
Midground
People are always in the midground, usually at a computer. Consider the fact that the average age of a data scientist is 30.5 when selecting your photo.

Background
The background is a colorized office environment that helps separate the person and the data illustration.

Photoshop Technique

Watch video tutorial?

Original stock photo
You can find a collection of similar stock photos in MARS or from one of SAS' stock vendors (Getty Images and Adobe Stock).

Desaturate background
Create a Hue/Saturation adjustment layer and mask out the subject. Set the saturation level to -100.

Add color layer
Add a Color Fill adjustment layer, select a SAS vibrant color and apply the same mask that you created for the Hue/Saturation layer. Change the blend mode to Linear Light and adjust the opacity to 70%-80%.

Add data layer and adjust color balance
Add a white vector illustration below the subject and set the layer to 50% Opacity. You may need a Color Balance adjustment layer to enhance the chosen background color.

These instructions offer a starting point to help guide you. Result may vary depending on the specific images and their colors. You may need to experiment with different blend modes to achieve the desired outcome.

Photo Illustrations: Objects

All the Photoshop techniques on the previous pages may also be applied to photos of objects that represent an industry or idea.

Foreground
Data illustrations are in the foreground to signify that the object is generating vast amounts of data. It may be built into the original stock photo or additional photos and vector graphics may need to be added. The data effects always appears as translucent white.

Midground
The object is always in the midground.

Background
The background is a colorized environment that places the object in a scene. Data illustrations or a bokeh effect can be added to the background to create depth and interest.
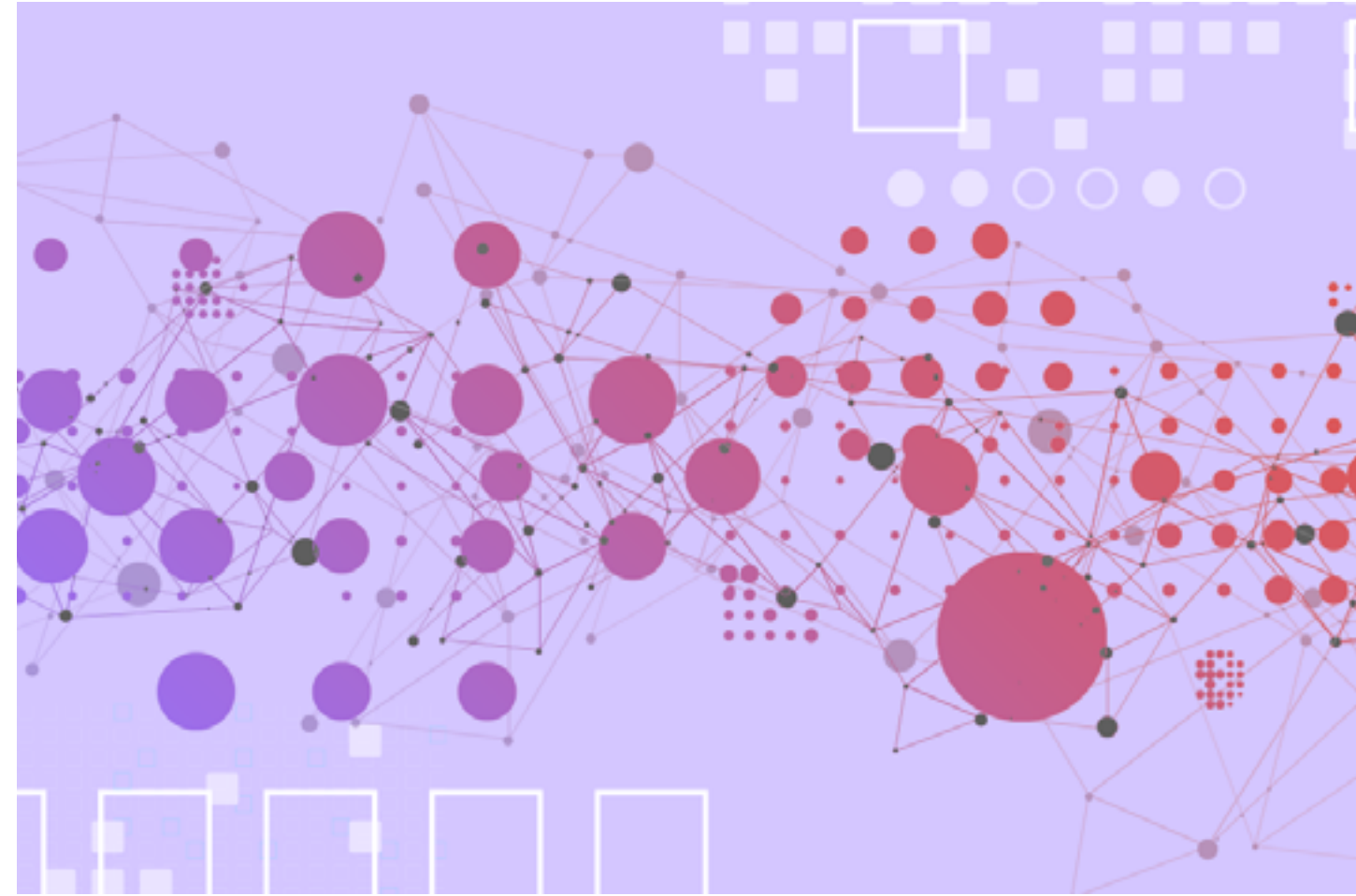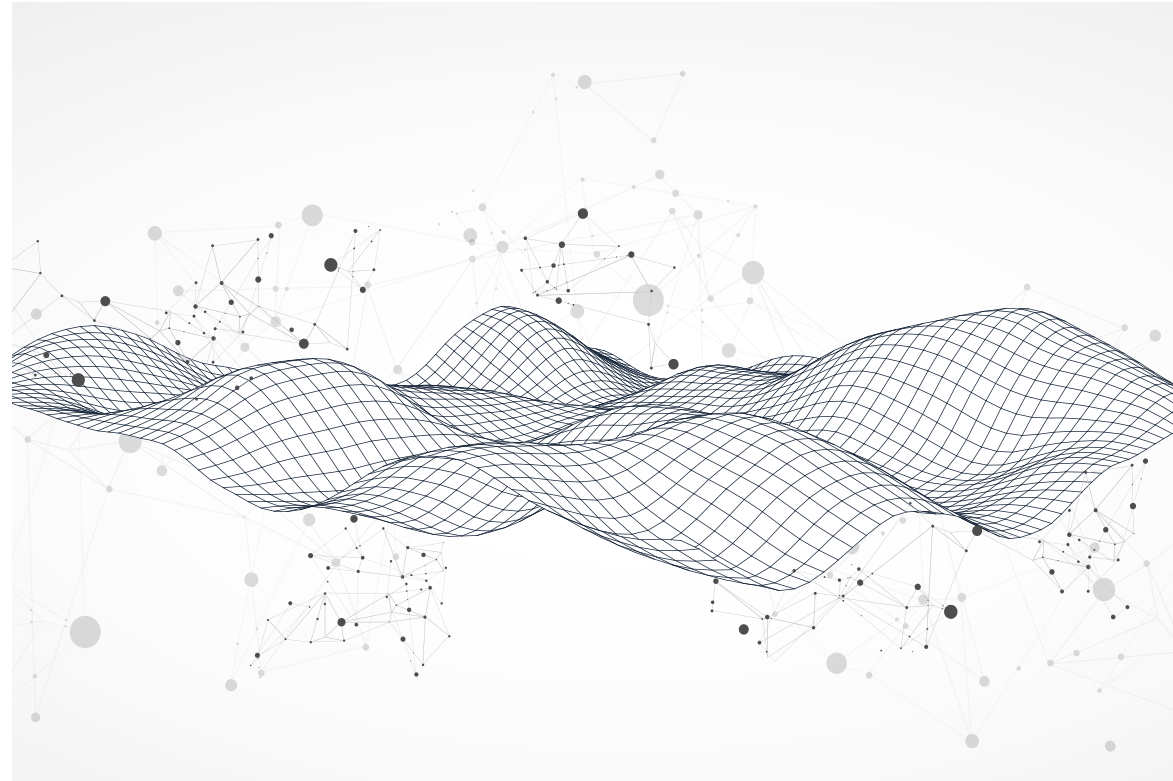
Illustrations: Abstract Data

Background only

Vector art is preferred. Illustrations should not include:

Icons
Recognizable objects
Prominent words, numbers or binary data (1's and 0's)
3D objects
Excessive effects
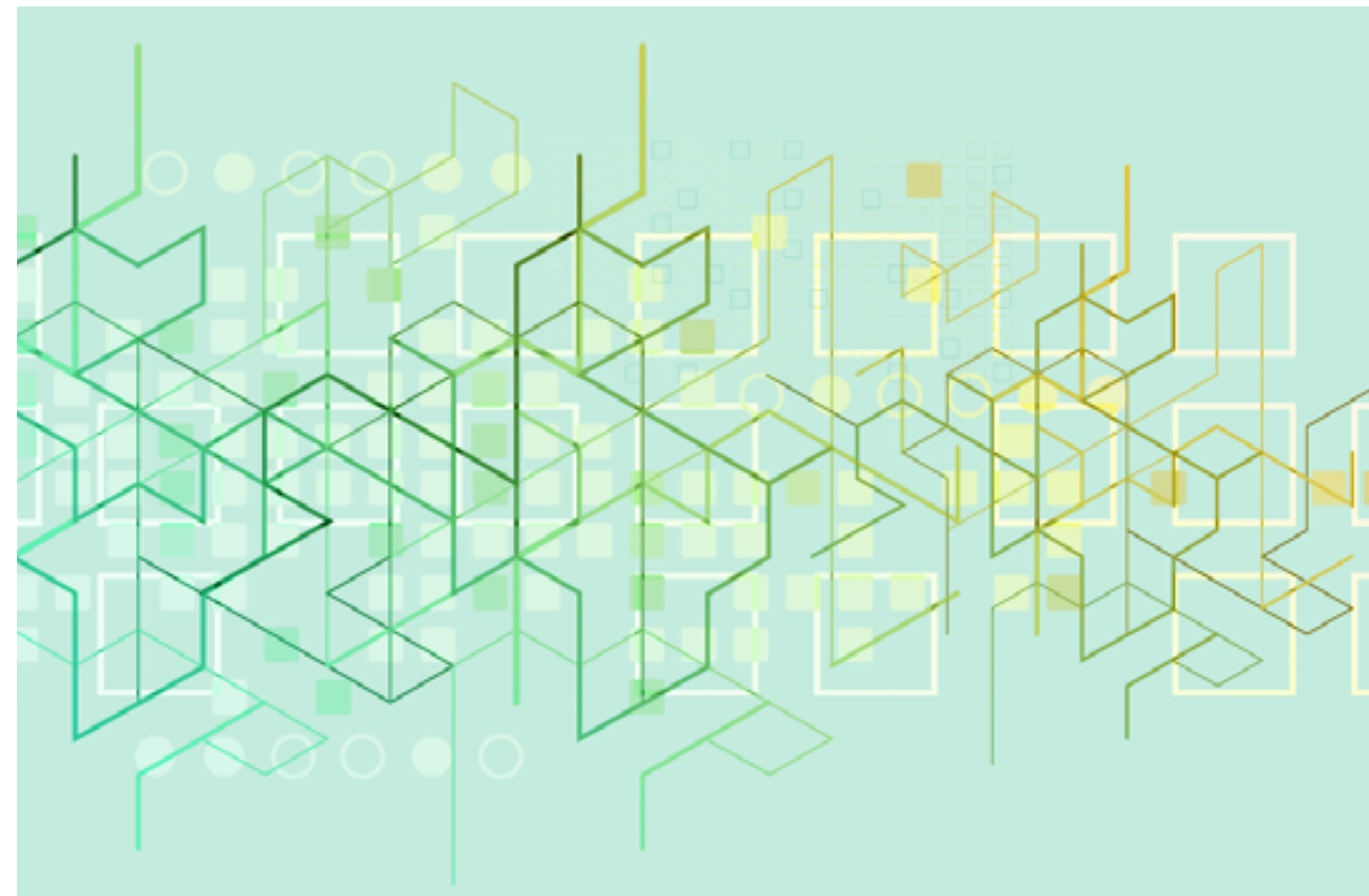
Photoshop Technique

Original vector illustration
You can find a collection of vector illustration in MARS. To search vector images, go to the left nav and select Filters > Campaign Image Collections > Illustrations Approved for Overlays. You may also purchase additional illustrations from one of SAS' stock vendors (Getty Images and Adobe Stock).
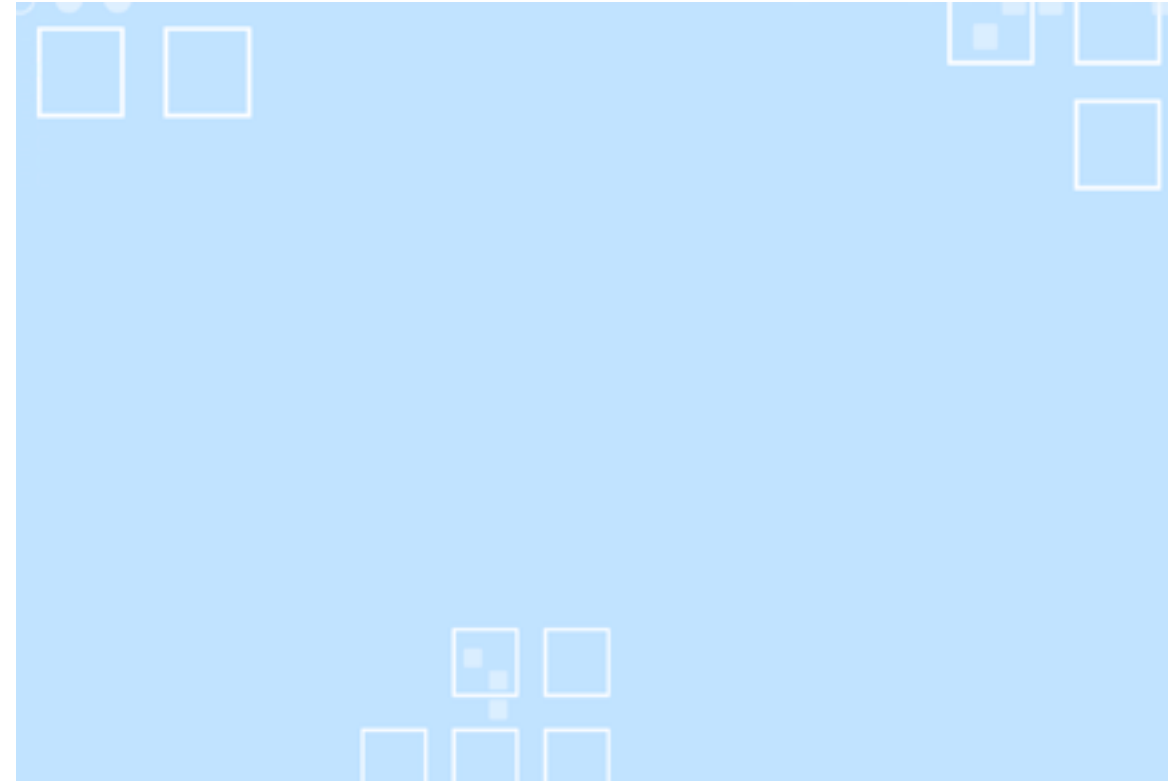
Select background color and add data element
Select a solid background color tint. Use the library of data elements to create the background layer. To create depth, change the blend mode to Screen.
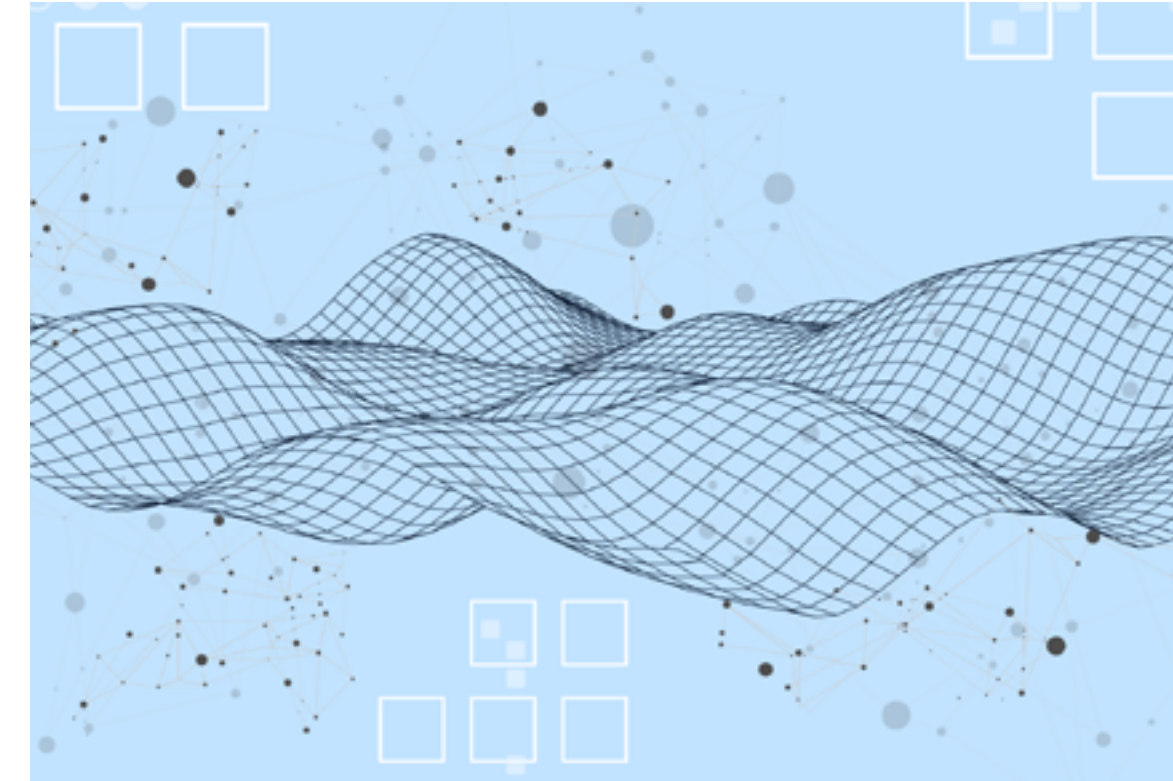
Add vector illustration
Add you primary vector image.

Add gradient fill
Create a gradient adjustment layer using two colors from the color combination section. Make sure the degree is 45°. Go to Layer in the top menu and select Create Clipping Mask to apply the gradient to the vector layer below.

These instructions offer a starting point to help guide you. Result may vary depending on the specific images and their colors. You may need to experiment with different blend modes to achieve the desired outcome.

7.0   SAS Photography

Still photography shows our human side. It allows us to embrace and represent the diverse world of SAS. Whether we want to represent people, places or things, we are always striving to create an emotional connection with empathy, innovation and optimism. Photography can also bring consistency to our brand material and give a premium feel to our work.

Portraits

The SAS community is diverse. Portraits can portray a broad variety of personas: students, technology experts, industry and business professionals, and executives. We include portraits of all genders, ages, ethnicities, and abilities. SAS is for everyone.

Style
Authentic human expressions.
People with natural-looking facial expressions who look real, not like staged models.

Color
Warm, rich colors.

Technique
Strong focal point.
Out-of-focus backgrounds.
Interesting angles and perspectives.

Settings
Realistic business, academic or industry environments and situations.

Sources
MARS: sww.sas.com/mars
Stock: gettyimages.com, stock.adobe.com

People Using Devices

Photographs that depict real-life situations where people are interacting with our software should appear believable and realistic. Look for pictures where faces are highlighted and well-lit. We want to convey the message that SAS is accessible, flexible and valuable. We want to show people from around the world using our software and celebrate diversity.

Style
Well-lit faces.
Natural-looking people whose expressions look real, not like staged models.

Color
Warm, rich colors.

Technique
Strong focal point.
Out-of-focus backgrounds.
Interesting angles and perspectives.

Settings
Believable and realistic

Sources
MARS: sww.sas.com/mars
Stock: gettyimages.com, stock.adobe.com
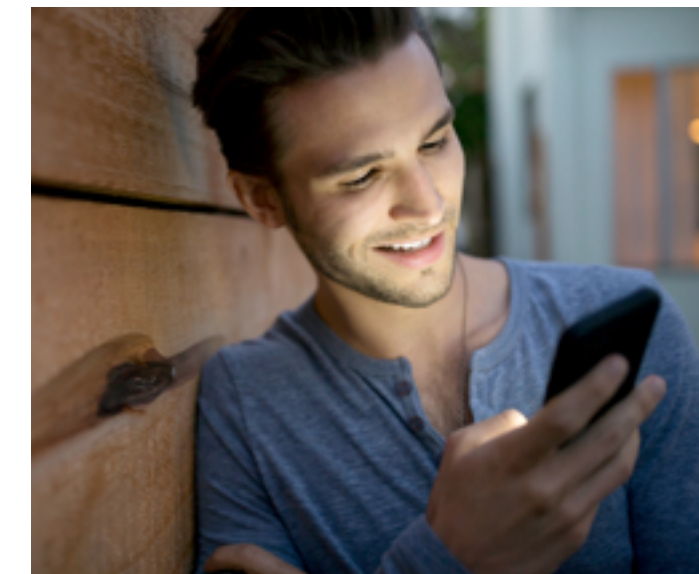
Environments

We choose environmental, landscape and cityscape images that are unique, stunning in their beauty or unusual in composition. These pictures may or may not feature people.

Style
Unique angles, interesting perspectives.
Unusual compositions.

Color
Rich, full color.

Settings
Architectural, natural landscapes, industrial landscapes, cityscapes.

Sources
MARS: sww.sas.com/mars
Stock: gettyimages.com, stock.adobe.com

Objects

Objects should appear as realistic as possible. Show them against a setting that makes sense. As a general rule, do not show objects in isolation or silhouetted against a solid-colored background. Choose pictures that are both credible and interesting. Photographs that are overly sanitized lose authenticity.

Style
Unique angles, interesting perspectives.

Color
Warm, rich colors.

Technique
Strong focal points.

Settings
Believable and realistic.

Sources
MARS: sww.sas.com/mars
Stock: gettyimages.com, stock.adobe.com

8.0 SAS Illustrations

Sometimes a photograph doesn't quite articulate the message. That's where illustration comes in. We use a range of illustrated graphic concepts to communicate SAS values – and the personality and emotion that are endemic to our brand. With color, texture and shape we create curiosity, a feeling of promise and positivity that shows who we are.
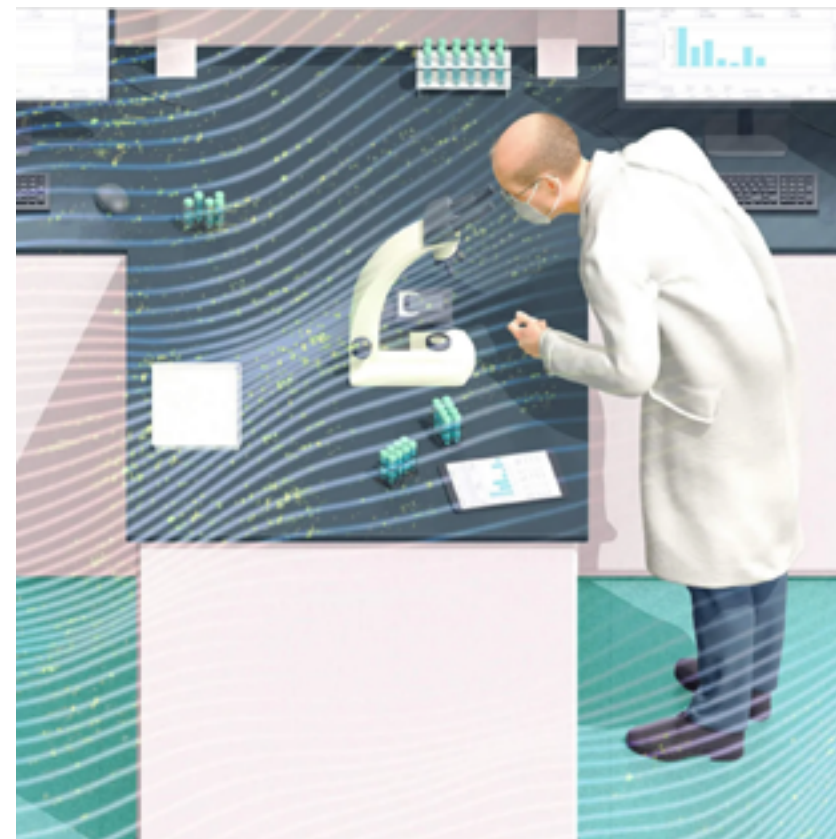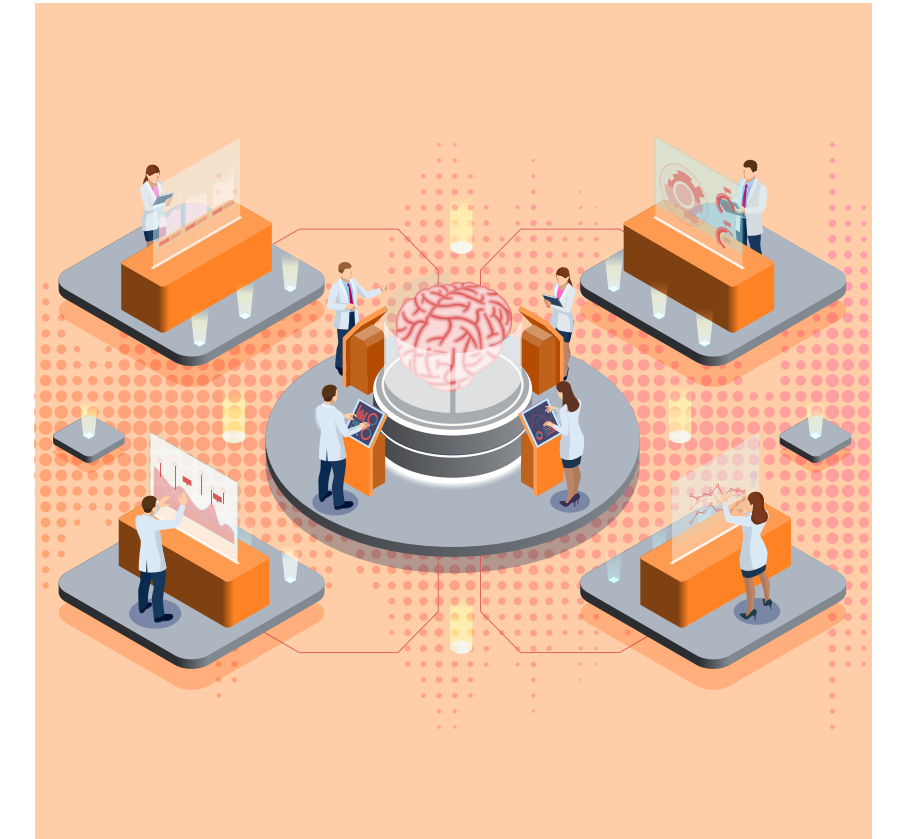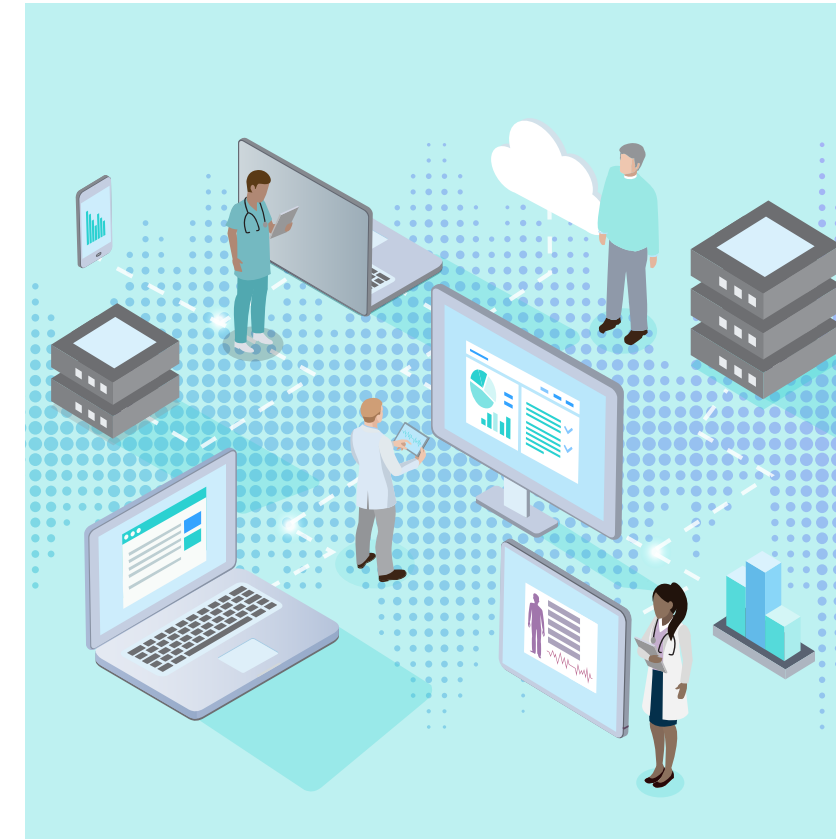
Flat Illustrations

Isometric Illustrations

In some cases we collaborate with partner or media organizations to tell the story of data and analytics with illustrations. Please consult with the corporate design team if your project entails this approach.

SAS Illustrations
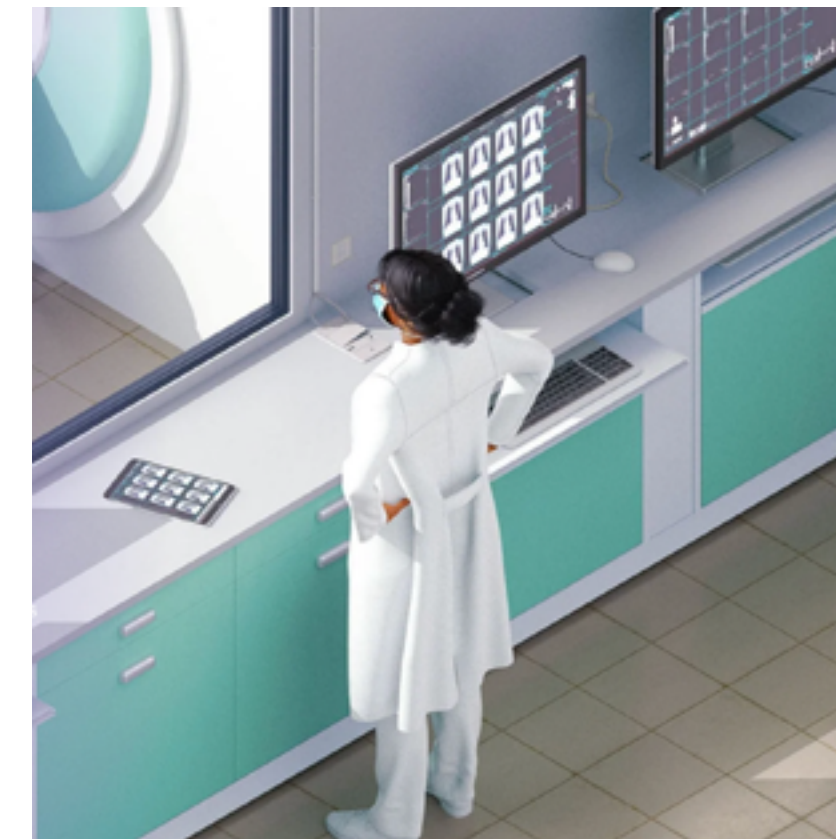
**Collaboration with New York Times. Illustrations by Max Guther.**

Icons

Our icons are instant visual representations for industries, technologies or ideas. They are created with thin strokes to evoke a clean, minimalistic feel that allows them to do what icons do best – act as symbols that catch the eye and speed understanding, without telling the full story themselves.

Sources
SAS Icon Library:
brand.sas.com/brand/pdfs/icon-toolkit.pdf

PowerPoint Icon Library:
brand.sas.com/content/dam/SAS/sasbrand/protected/
sas-icon-library.pptx

MARS:
sww.sas.com/mars
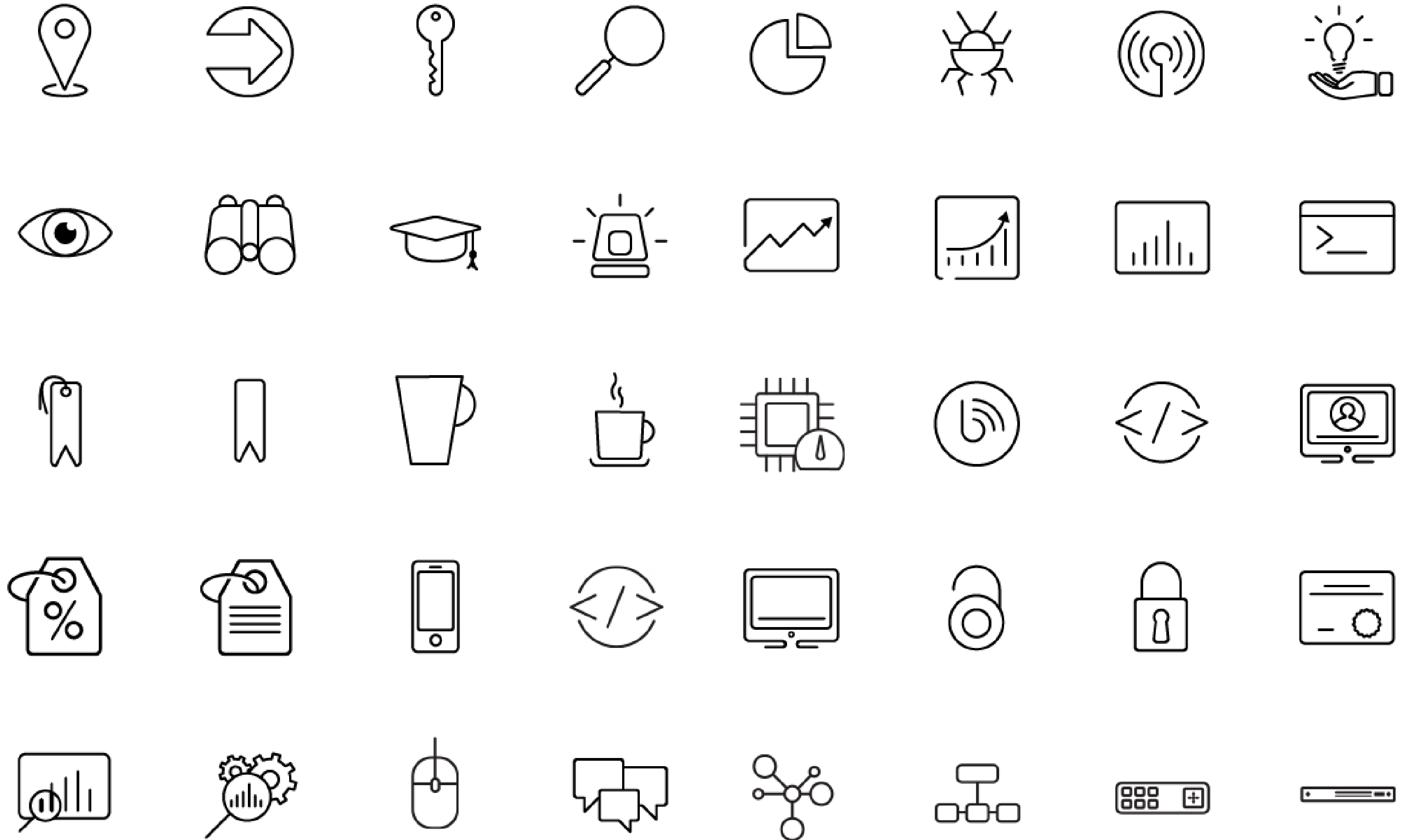
9.0 SAS Video

Successful videos clearly communicate their intended message and have a genuine respect for the audience – all while emphasizing our unique expertise in analytics. We believe it is important to make certain that together we present the SAS brand in an appropriate and high-quality manner to the world.

Corner Logos (Bugs)

When used as a watermark throughout a video or animation, the SAS logo is placed in one of the top corners with equal distance from the top and side of the video. This allows space for captions and other information that video platforms such as YouTube add to the bottom of the screen.

If there will not be any additional information at the bottom of the screen, you may place the SAS logo in one of the bottom corners. It's best practice to check the specific usage guidelines of each video platform.

Logo height for standard HD or 4K should be 10% of the overall frame height. For other sizes or formats of video, consider the final viewing size, and size the logo so that it is legible. Avoid using the logo if it cannot be placed in a way that is unobtrusive. It should never overwhelm the content.

The transparent logo watermark should be set to 35% opacity.

White

Transparent

Closed Captioning

Please provide English captions in the WebVTT (.vtt) format for use as closed captions within our various video players.

If burned in captions (open captions) are necessary, please contact the SAS video department for the most current specs for the visual treatment.

Keep the bottom 20% of the video clear of all on-screen text to allow for caption placement. Do not place name ID graphic into the caption.
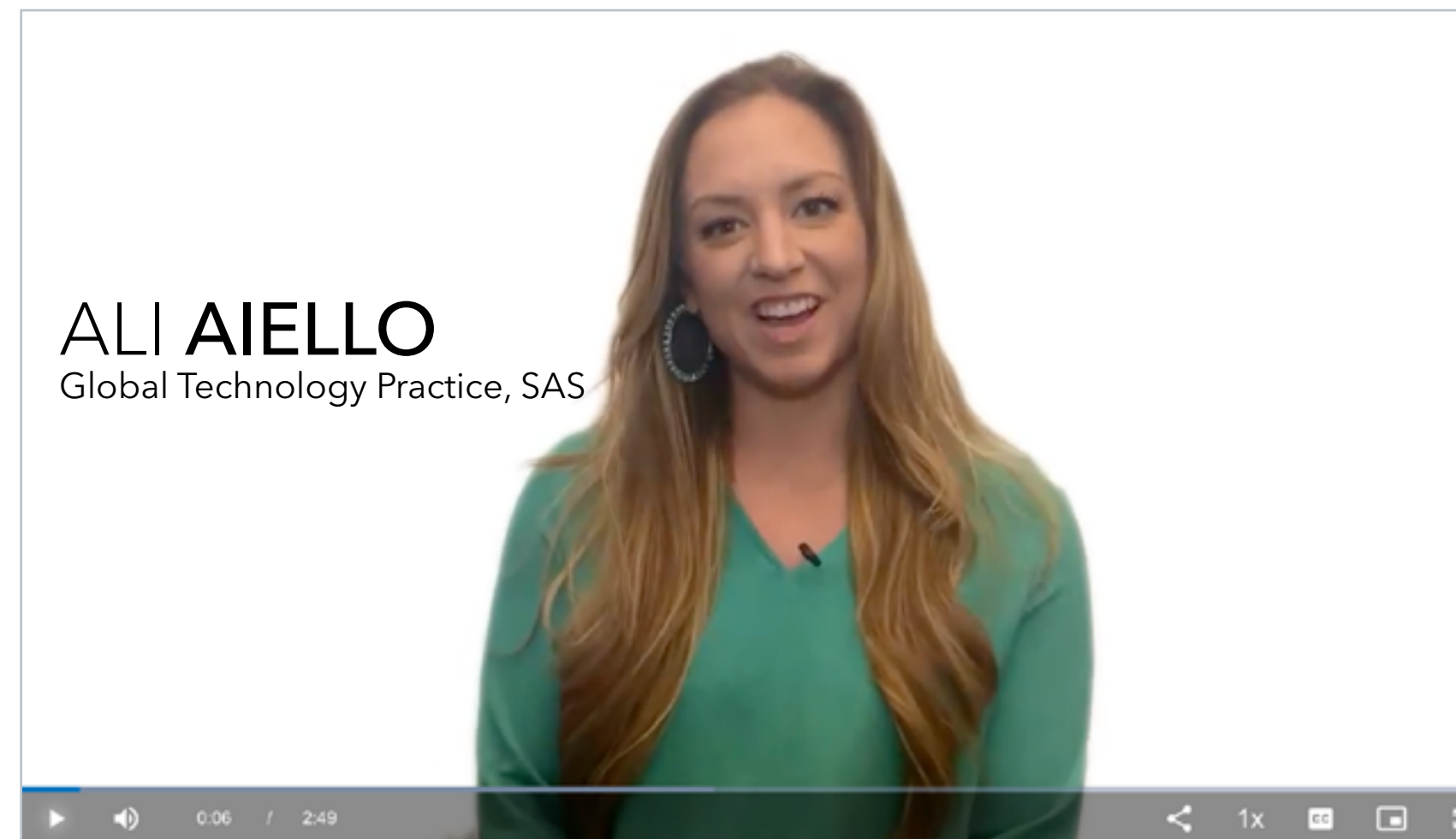

Leave lower 20% of the screen free for closed captions.

So wird die Welt sicherer.

Lower Thirds

A lower third is a combination of text and graphic elements placed in the lower area of the screen to give the audience more information.

It doesn't necessarily have to occupy the lower third of the screen, but that's where it gets its name. It might seem insignificant, but its necessity is clear when it's used poorly or missing, which can confuse the audience.

Make sure you place the text over a contrasting, non-busy area of the video. When you have two IDs, place them side-by-side. And choose a font color that provides contrast and legibility.

AVENIR NEXT LIGHT   AVENIR NEXT MEDIUM

PAULA HENDERSON
Executive Vice President and Chief Sales Officer, Americas

AVENIR NEXT REGULAR

SATYA **NADELLA**
CEO, Microsoft

JIM **GOODNIGHT**
CEO, SAS

ALI **AIELLO**
Global Technology Practice, SAS

NICK **JOHNSON**
Product Marketing, SAS

Music

The music for our videos should feel heroic. We want a musical arrangement that has a driving beat to carry you from scene to scene. It will feel inherently powerful. Songs that empower you with possibility.
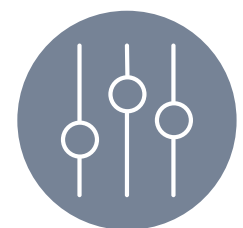
Music should be chosen from SAS music libraries to avoid unnecessary fees or legal difficulties. Please contact the SAS audio team via sas.brand@sas.com for music options. Audio Mix/Sweetening should be -16LUFS.

11.0 Creative Application

This book is full of creative rules and
guidelines. Know them well and apply them.
But remember, one rule stands above all the
others: Do extraordinary creative work.
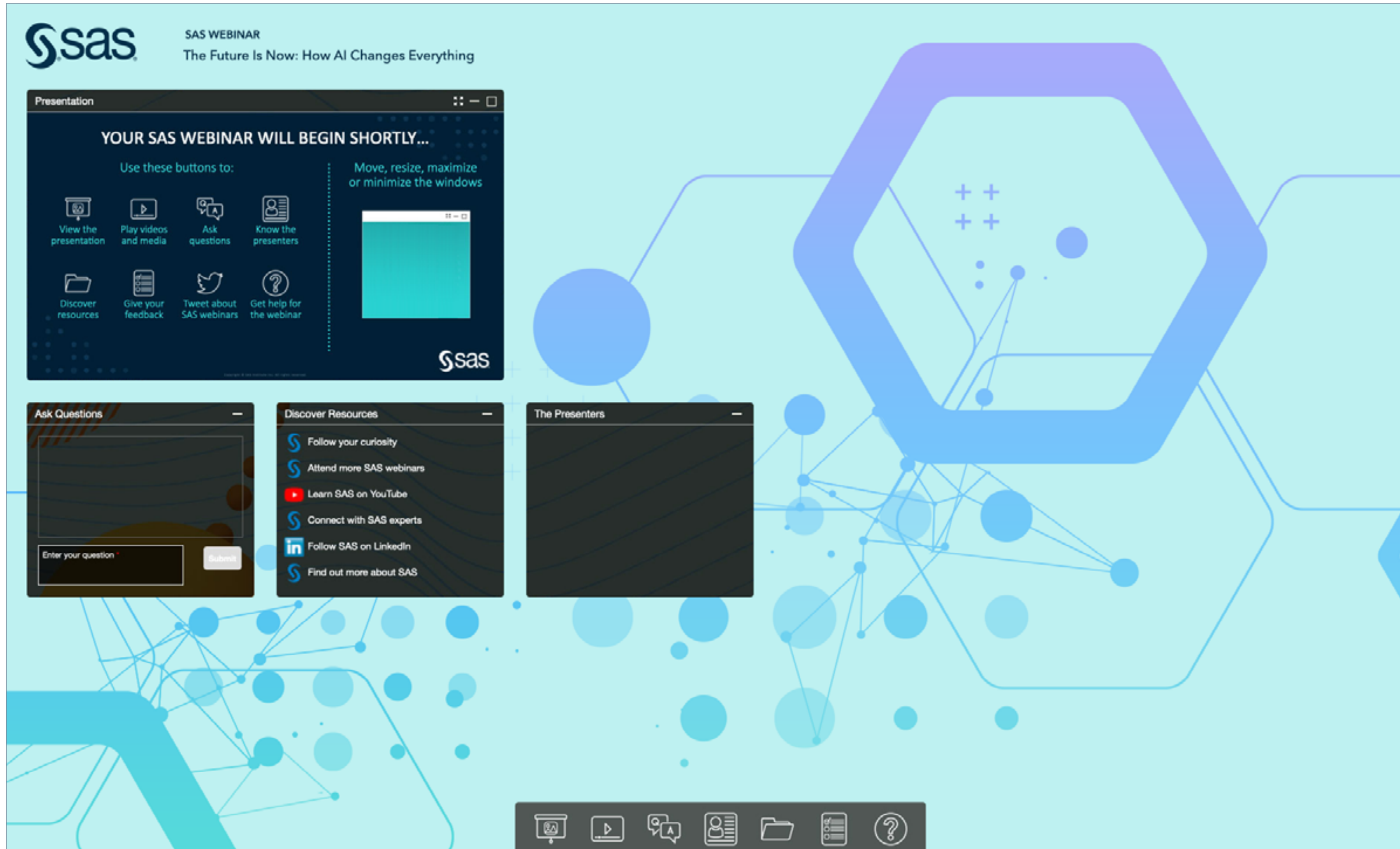
Social Media

Email Marketing
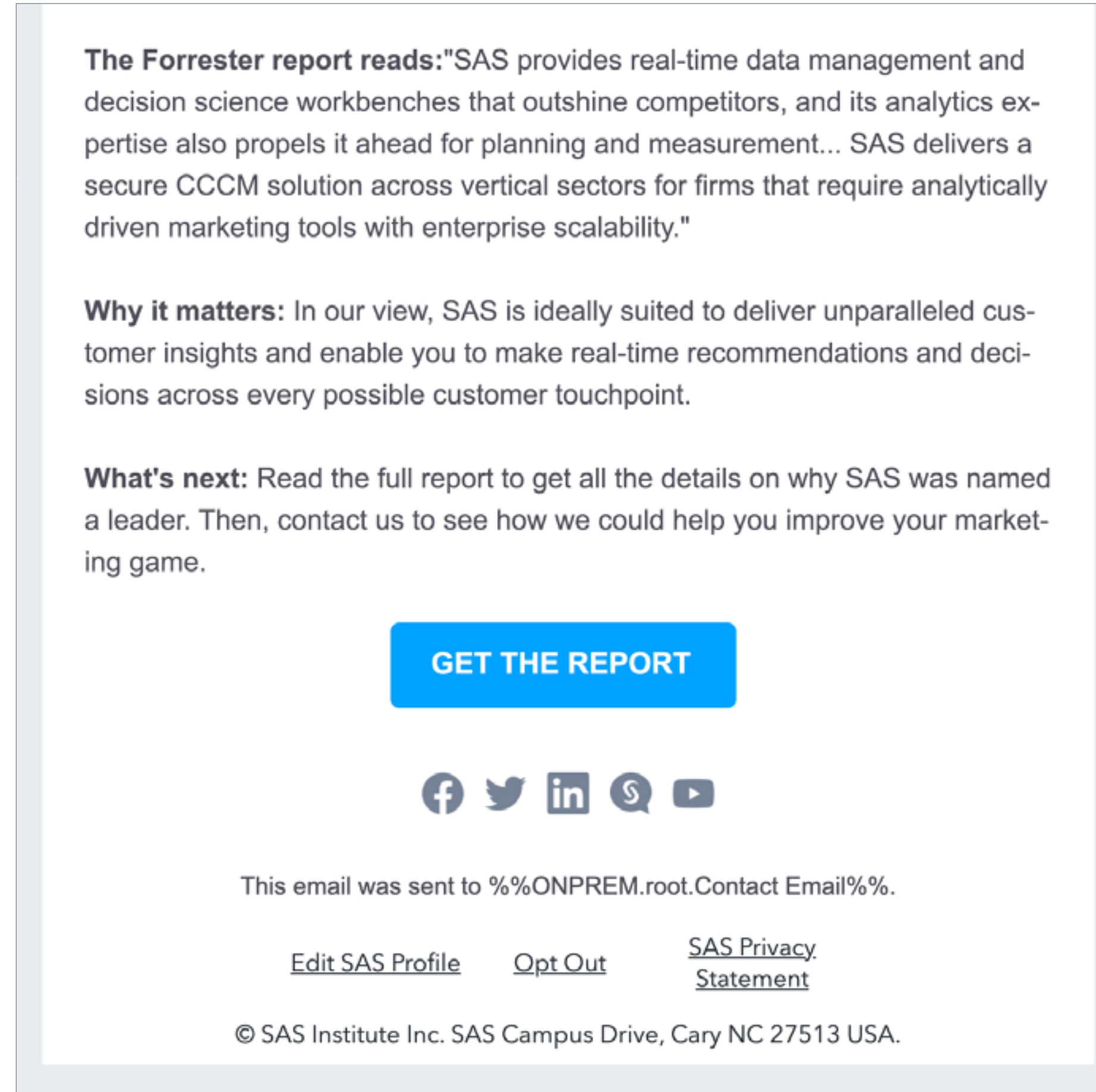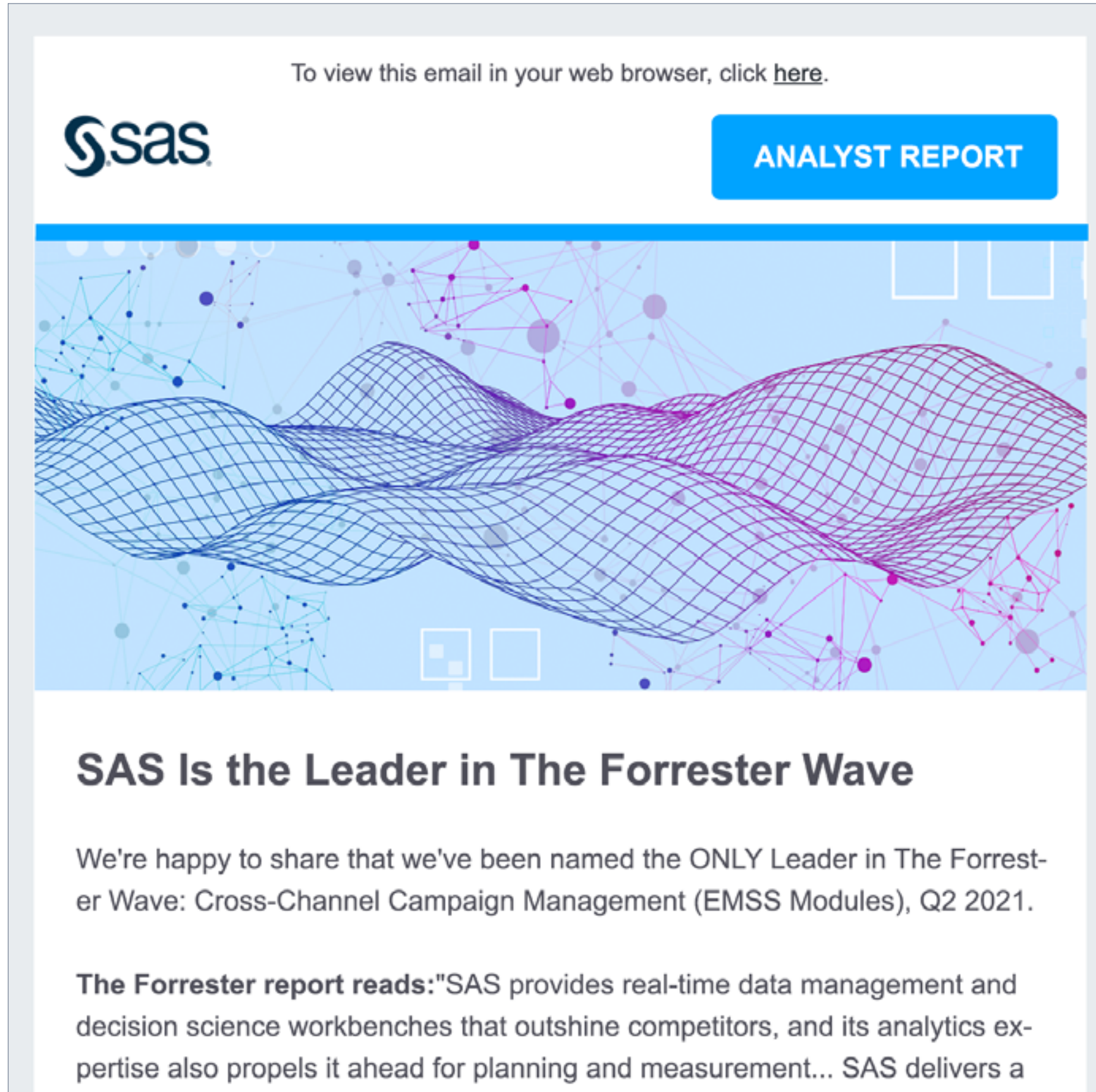
Event Landing Page
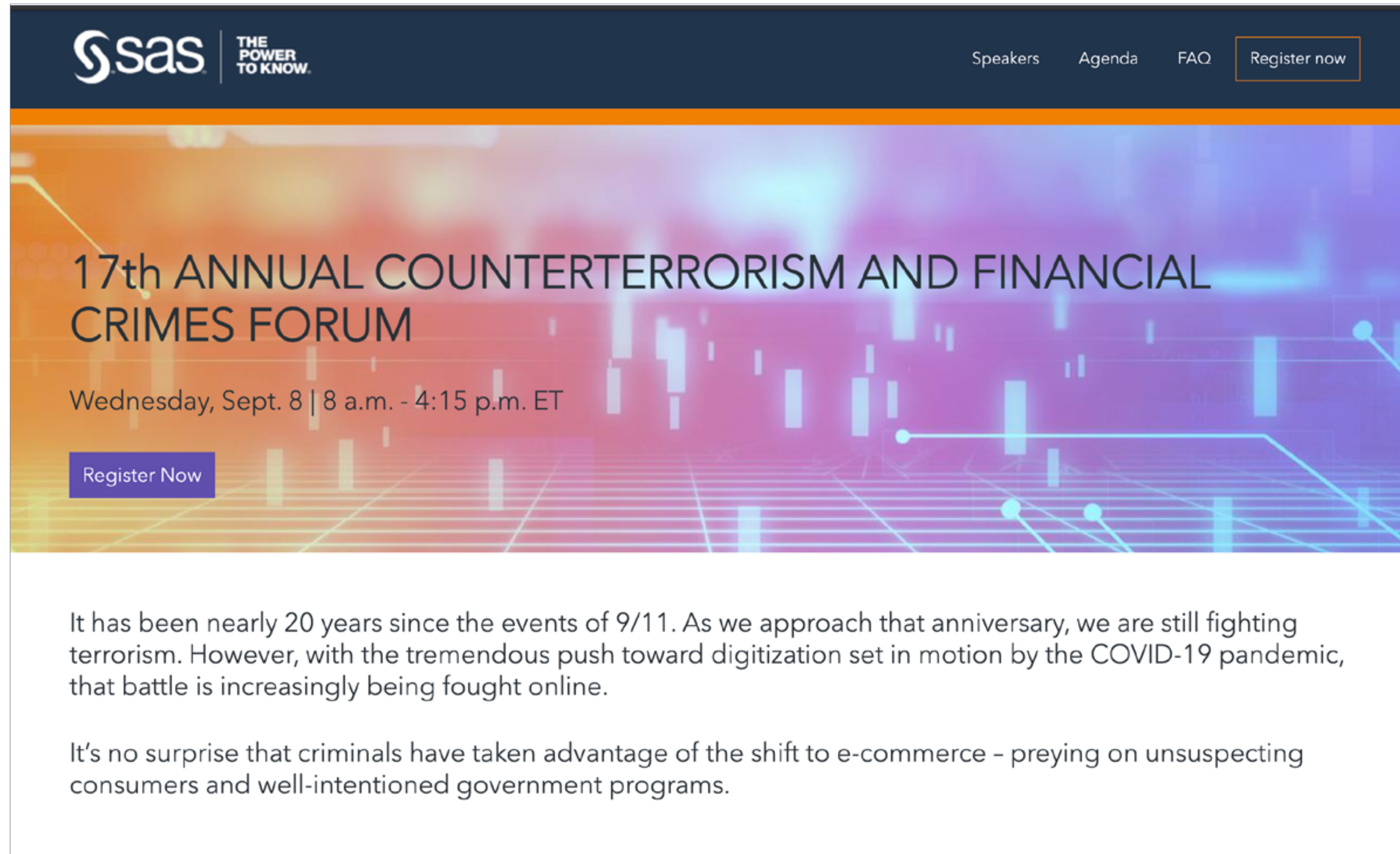
Webinar Interface

Email Signatures

First Name Last Name
They/Them/Theirs
Your Title • Department or Division
firstname.lastname@sas.com
+1 000 000 0000
Cary, NC

sas.com

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First Name Last Name
They/Them/Theirs
Your Title • Department or Division
firstname.lastname@sas.com
+1 000 000 0000
Cary, NC

sas.com

Reimagine Marketing Podcast Series
Let's explore the future of customer experience together.
Subscribe today

Swag

SAS-branded merchandise (swag) includes everything from caps and coffee mugs to stickers and buttons. These items may be someone's first encounter with SAS as a company. Because they can appear anywhere from the beach to someone's kitchen, these items create an impression and drive awareness.

To purchase SAS-branded merchandise, visit the online company store at www.sascompanystore.com.

Stickers and Buttons

To pique curiosity, we've created clever phrases that express the nature of our business in a fun and interesting way. These phrases help SAS appear smart but approachable. Use them on T-shirts, buttons, stickers, calendars or other giveaway items.
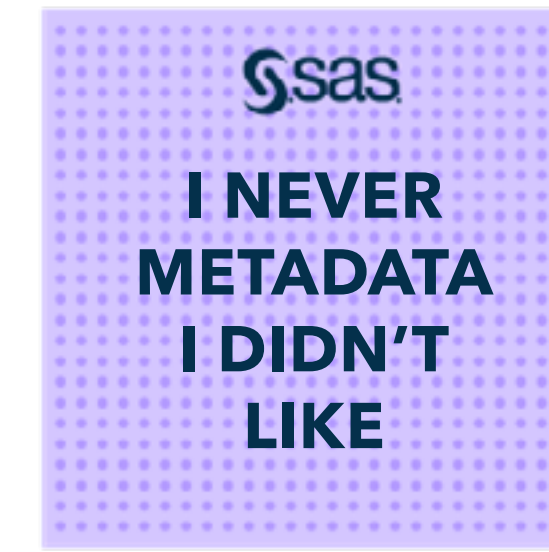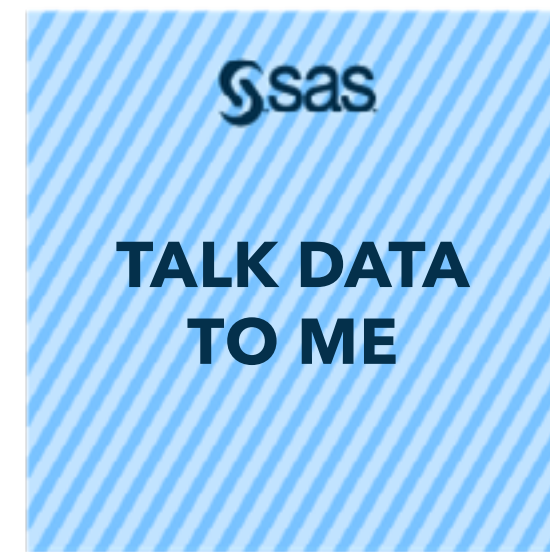
STICKER SHAPES
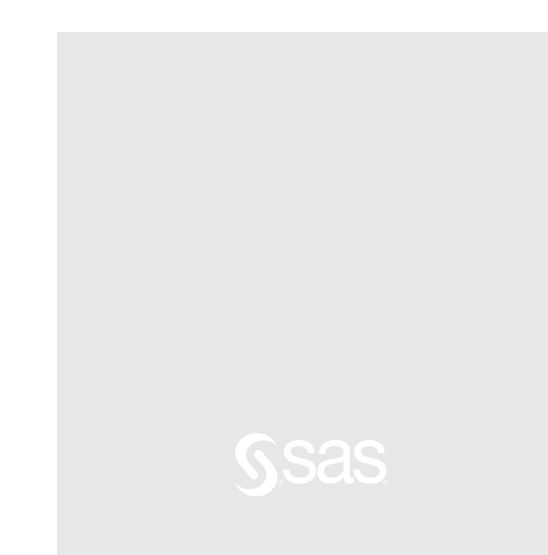
Offices

Providing beautiful spaces for employees to work in has always been a priority for SAS. Many buildings feature both relaxed, quiet settings and flexible, collaborative spaces. We know that both environments are needed to foster creativity and innovation. We believe in sustainable materials and practices. Our office designs are modern and energetic, using natural light, glass, wood and other natural materials. Our public spaces are inviting and uncluttered.

Appropriate Design Elements
SAS logo
Color palette
Color textures
Radiance illustrations
Lumina illustrations

Appropriate Graphics
Tagline
Value posters
Inspirational quotes
Marketing campaigns

Appropriate Locations
Entrances
Lobbies
Flags
Digital signs
Seating or common areas

Event and Campaign Marks

An event or campaign may require its own identity. One way to accomplish this is with a unique word mark. When you use the design elements in this guide for your mark, you ensure it will stand apart from other events and campaigns, but still provide a consistent experience for our customers.
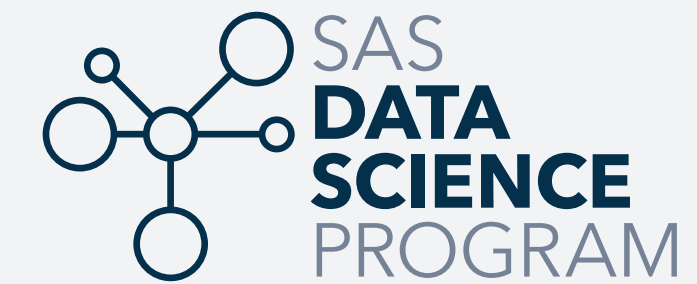
Avenir Next should be the predominate typeface in your mark. As the examples on this page demonstrate, with a little creativity — and countless weights, sizes and styles — the possibilities are endless. The word mark should never appear on its own. The SAS logo should be in close proximity to the word mark, but it should not be incorporated into it.

Brand Marketing and Creative can help you determine if an event or campaign needs a word mark. We're happy to work with you or you agency to create a compelling and appropriate mark. There are a few considerations.

The reach and audience of the event or campaign. Is it global, regional or local? Is it targeting a specific audience?

The frequency or duration of the event or campaign. Is it a monthly webinar series, a yearly live event, or a campaign that runs for 18 months?

Lastly, due to the impact on search and accessibility, campaign and event word marks should not be used as a replacement for the H1 headline on the web.

In-Campaign vs. On-Brand

In-Campaign

The Curiosity Forever brand campaign is telling our story at the highest level focusing on driving awareness, increasing preference, changing negative perceptions and establishing SAS as a preferred partner for data and analytics innovations.

On-Brand

The master brand brings curiosity and innovation into our marketing plans, assets and activations that have a focus on educating audiences about our offerings down through the buyer's journey.
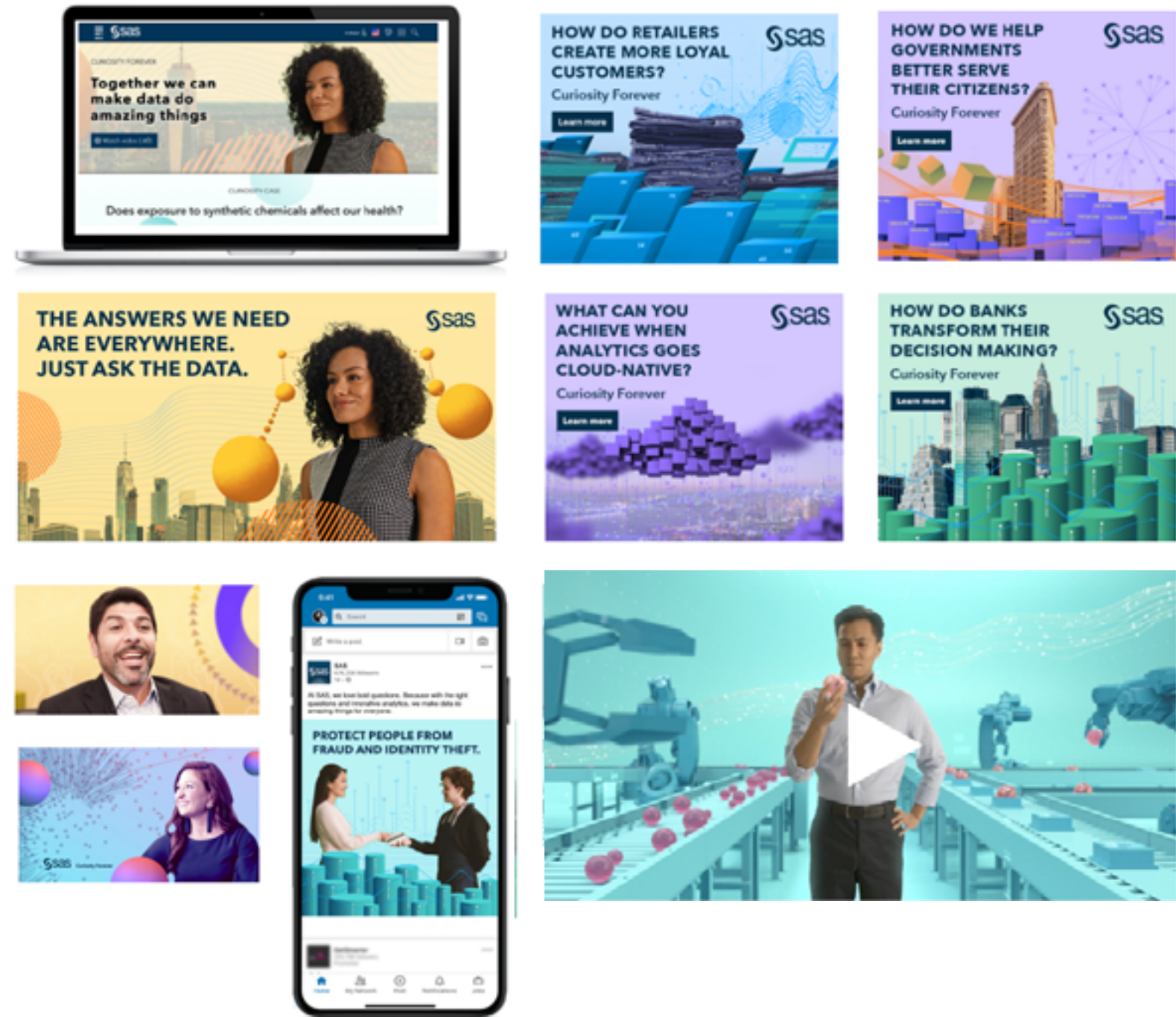
In-Campaign Focus	On-Brand Focus
Awareness	Educate
Consideration	Buy
Innovation	Industry challenges
SAS Capabilities	SAS solutions
Data for Good	SAS capabilities
Tier 1 Curiosity Cases	SAS technology
Brand 2 Humanity	GTM initiatives
Brand 2 Demand	

IN-CAMPAIGN

ON-BRAND
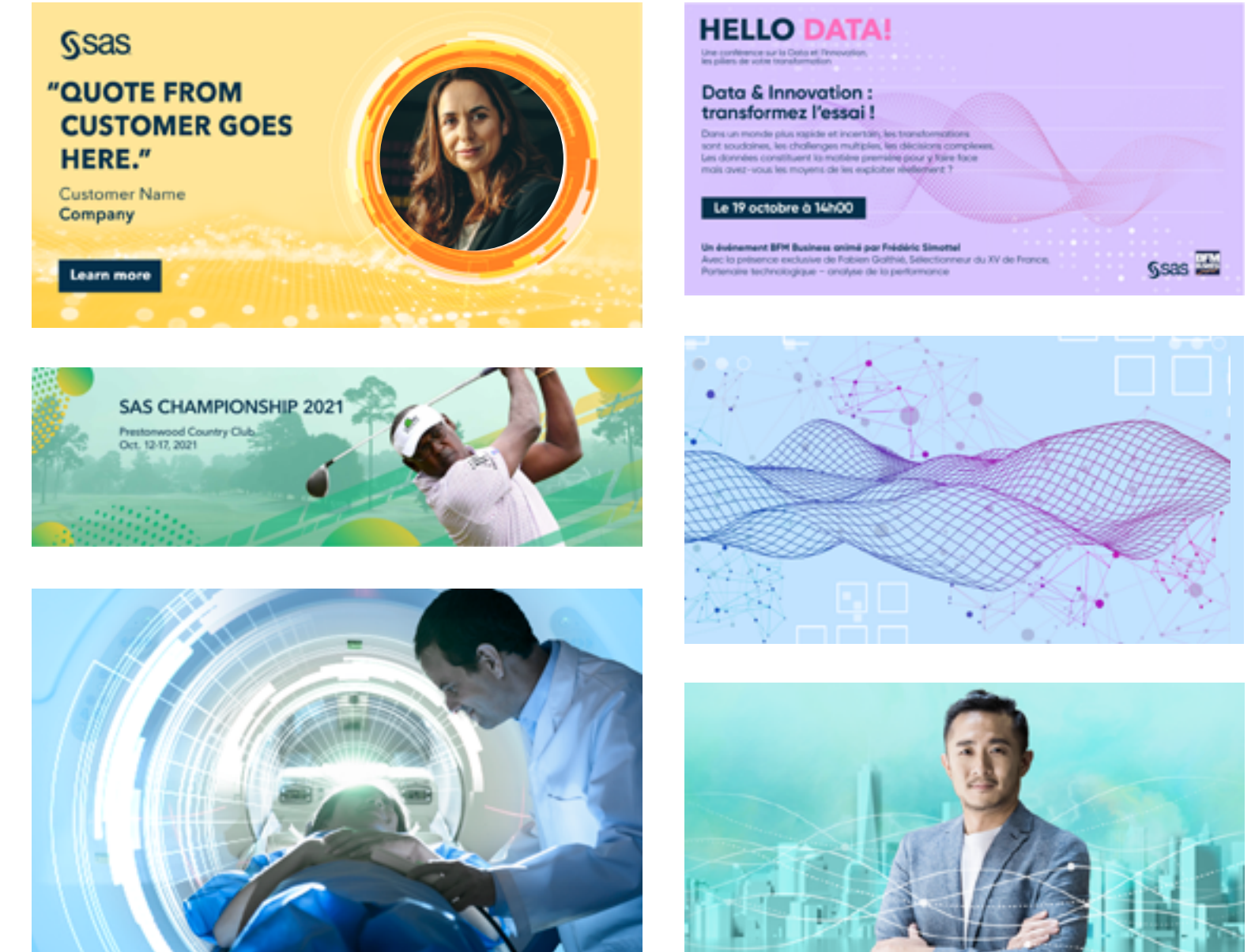
12.0 More to Come

These brand creative guidelines are just beginning. Check back often to see the latest creative applications. Over the coming months we will update many other marketing assets. The pages that follow identify items that will be available in the second half of the year.

Templates

In the next phase of the rollout template and guidelines for
the following will be made available on brand.sas.com.

Presentations
Social graphics
Video and animation
Website
Collateral
GTM campaign assets

SAS Brand Creative Guide
2021 Version