



BRAND GUIDELINES

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www.sadara.com

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INTRODUCTION

Our brand guidelines are designed to help you understand the basic design elements that make up our visual identity and how they all coexist to create successful brand communications. It is integral for the success of Sadara that you fully grasp how all of our communications convey the same standards of excellence that our products and services do.

Overview

Sadara has evolved from its original theme “Game Changer” to the more positive message of “Sadara as a Transformer”. This updated positioning is the next natural step in the evolution of the original theme, taking it to the next level and positioning it as forward looking and adaptable to cover a multitude of things.

Vision & Mission

Vision

Lead the evolution of the chemical industry by creating value for Sadara, Saudi Arabia and the world

Mission

Producing chemicals via innovative technologies and operational excellence to enable value-added products, improved quality of life and a diversified Saudi economy

Values

INTEGRITY: I lead by example and I am consistent in my decisions. I believe in transparency, setting clear goals and expectations. I am trustworthy, and I deliver on my promises..

LEARNING & GROWTH: I support clear careerpath opportunities for all employees. I favor a self-development culture, and I explore training options, mentoring and other employee engagement and development opportunities.

EFFICIENCY & EFFECTIVENESS: I plan and execute with clear goals in mind and change course when needed. I make timely decisions with the right people, based on facts and data. I take full ownership of my actions and am accountable for them.

TEAMWORK: I encourage healthy exchange of ideas and opinions. I have faith in the integrity, character and abilities of my team members. I work well with colleagues of diverse values, backgrounds, experiences, and talents.

SAFETY: Safety is a priority in every decision and action I take. I set safety expectations within my team and with my direct reports. I intervene quickly and welcome intervention.

Section One

CORE BRAND ELEMENTS

Section 1.1

THE SADARA LOGO

There is only one Sadara logo but there are a number of versions you may use, depending on the application and background. Our logo works best in full colour against a white background. This is the primary (preferred) version of the logo and should be used wherever possible. When colour printing is not available, or in situations where the quality of colour reproduction cannot be guaranteed, a grey-scale or solid black version of the logo should be used.

1.1.1 The Sadara Logo

Our Logo is Made Up of Two Elements:

The convergence of The Dow Chemical Company and Saudi Aramco have been captured in a mark of great strength and dynamism.

The Sadara Primary Logo

The Sadara typography and the Sadara symbol. The Sadara typography is a bespoke design reflecting the approachable and energetic personality of our brand.

Minimum Size

To make sure our Logo is always clear and legible in print, digital and other branded applications, there is a prescribed minimum size based on the width of the Logo. This applies to all Logo versions. For printed applications, the minimum size is 20mm. For screen-based applications, the minimum width is 85 pixels

Primary logo



Minimum size



1.1.2

The Sadara Logo Clearspace

The Sadara Primary Logo

Our Logo needs space to stand out and must be easily visible. The Sadara logo has a clearly defined area which should always be maintained free of other elements. Follow these clearspace principles to ensure text, images or graphics do not crowd the Logo. The clearspace around the Logo is defined by X which is equivalent to the Height of the Sadara logomark.

Clearspace Standard

For the major part of applications, the clearspace is defined by X.

Clearspace Minimum

On large applications, such as billboards or event banners, the clearspace is defined by $1/2X$. The clear space principles apply to all versions of the Sadara Logo: Primary Logos, Reversed-out Logos and Single-Colour Logos.

Clearspace Standard



Clearspace Minimum



Section 1.2

LOGO VARIATIONS

There are a number of variations of our logo you may use, depending on the application and background. To maintain the logo's integrity and legibility we have illustrated the best lockups for its reproduction when coordinated with various backgrounds.

Note:

- Special consideration for which logo to implement will be required when determining logo usage and its application to photographic or textured backgrounds.
- In these instances, all logo variants are permitted but careful consideration must be given to ensure clarity and legibility of the logo. In certain instances, darkening or lightening an area of the photographic image may be required to ensure maximum visibility of the logo.

1.2.1**Primary Logo With Background Images****Primary The Sadara Logo**

- a. The Sadara primary logo for white or light backgrounds.
- b. The Sadara primary logo for white or light backgrounds

a



b



1.2.2**Secondary Logo****Gray Scale Sadara Logo**

- a. The sadara secondary logo (grey-scale) logo for light and dark background.
- b. The sadara Secondary (grey-scale) logo for light and dark background

a



b



1.2.3**Secondary B/W Logo****W/B Sadara Logo**

- a. Black logo for minimal use.
- b. White logo for minimal use.

a



b



1.2.4**Logo Mark (special use)****Application of Logo Mark**

- a. Sadara logo mark (with gradients) for exclusive digital media and offset print.
- b. Sadara logo mark (without gradients) for merchandise use only.

a



b



Section 1.3

LOGO IMPROPER USAGE

Our logo is an important brand asset and should always appear in its correct form. The examples below show the more common mistakes made when implementing the logo and which should be avoided at all cost.

1.3.1

Logo Improper Usage

For brand consistency our logo cannot be altered from the usage guidelines outlined in this document. Below are examples of incorrect use of the logo.



DO NOT disproportionately scale or resize the logo.



DO NOT Altering logo text.



DO NOT use the Sadara typography on its owned.



DO NOT rotating the logo.



DO NOT breaking clear space guidelines.



DO NOT repositioning the icon and logo text.



DO NOT resize the icon and logo text.



DO NOT alter or distort the angle of the logo



DO NOT Applying an outline to the logo.



DO NOT add drop-shadows to the logo



DO NOT repositioning the icon and logo text.



DO NOT repositioning the icon and logo text.

1.3.1

Logo Improper Usage (Continue)

For brand consistency our logo cannot be altered from usage guidelines outlined in this document. Below are examples of incorrect use of the logo.



DO NOT place the primary logo on inappropriate background colours.



DO NOT place the primary logo on our gradient background colour



DO NOT place the primary logo on a clashing or non-contrasting background.



DO NOT use the single-colour / gradient Logo in any colour other than what is specified in this document.



DO NOT resize the icon and logo type.



DO NOT change logo text colour any colour other than what is specified in this document.



DO NOT use Reversed-Out Primary Logo on a light non-contrasting background.



DO NOT change Logo colours in any way other than what is stated in this document.



DO NOT use any kind of special effects.



DO NOT place the primary logo on poor legibility when placed over an image.



DO NOT try and recreate the Logo with other fonts or font styles.



DO NOT change Logo colours in any way other than what is stated in this document.

Section 1.4

OUR TYPOGRAPHIC PALETTE

When used thoughtfully, typography becomes a powerful brand tool that can add visual meaning to what is communicated. Sadara's typography communicates clearly. Flexibility comes from using one type family that contains all weights. The Sadara family was selected because it is warm, open and legible at all sizes.

1.4.1

English Typefaces

The 'Sadara' font has its own mood and personality. It is both serious and casual simultaneously. This makes the font twice as diverse and interesting. The 'Sadara' font induces a feeling of functionality and grace makes it a perfect match for our brand which is practical and avant-garde.

SADARA FONT

Sadara - Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

Sadara - Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

Sadara - Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

Sadara - Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

Sadara - Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

Sadara - SemiBold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

Sadara - Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

Sadara - ExtraBold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

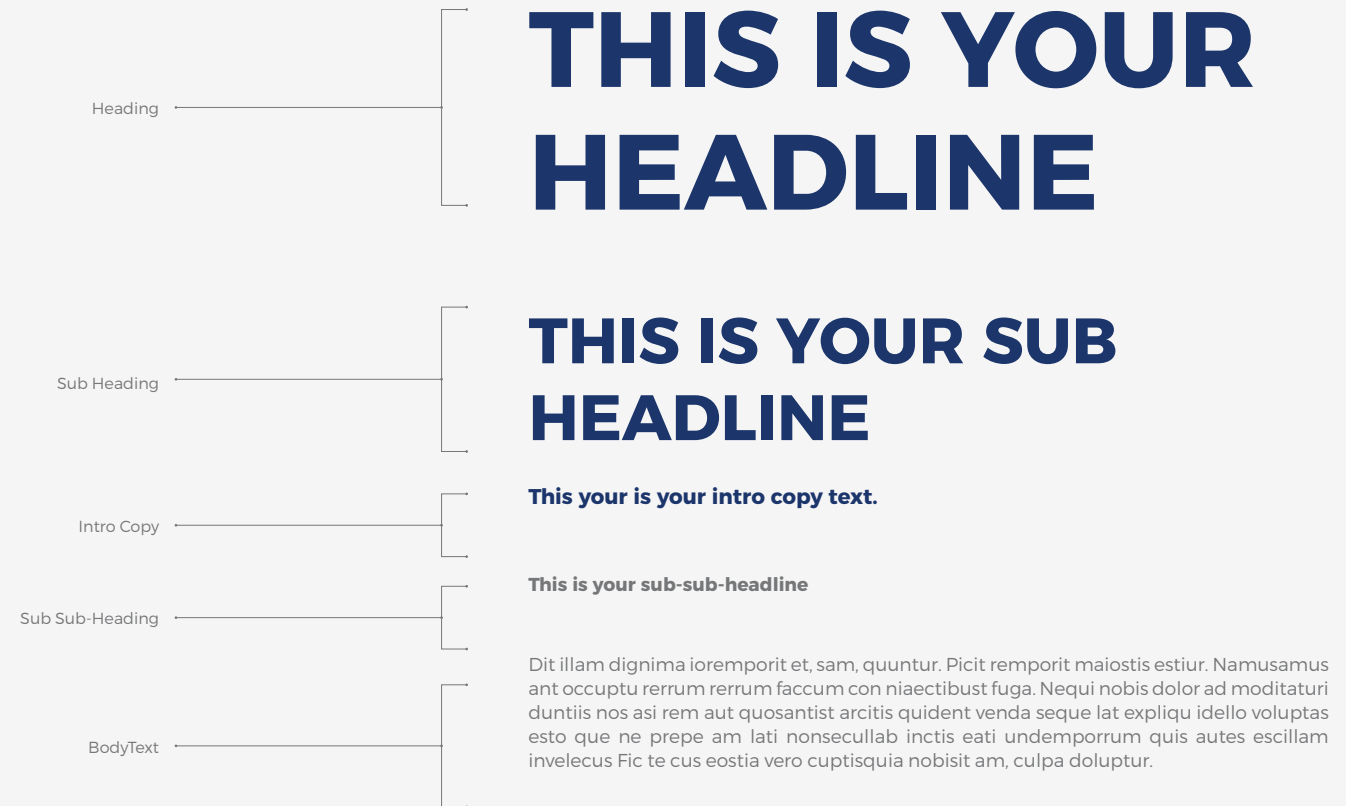
Sadara - Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 123456789-!@#\$%^&*()

1.4.2

Paragraph Style English

Headline and body copy text keep Sadara communication material consistent by ensuring that the typography usage is followed throughout. A very simple formula has been created to define typeface hierarchy. The same formula can also be applied to the Arabic to ensure that all communications are consistent.



1.4.3 Typeface Hierarchy

The use of typeface hierarchy directs the readers eye to the various parts of any given text in a specific order of importance. A basic formula should be applied to ensure typeface hierarchy.

a. Headings
Sadara Bold - always in CAPS

b. Intro Copy
Sadara Semibold - always in sentence case

c. Sub-Headings
Sadara Bold - always in CAPS

d. Body Text
Sadara Regular - always in sentence case

e. Sub Sub-Headings
Sadara Bold - always in sentence case

f. Sub Body Text
Sadara Regular - always in sentence case

g. Caption/Note Text
Sadara Regular - always in sentence case



THIS IS YOUR HEADLINE

Non ea sinto est facea doloria dolorro cullecte volescidem que porum ent verum estem imust optate niendebis magnam ipsum net quibus doluptibusa solut fugitas aut venimustiur.

THIS IS YOUR SUB-HEADLINE

Non ea sinto est facea doloria dolorro cullecte volescidem que porum et pra si sit ex ent verum estem imust optate niendebis magnam ipsum net quibus doluptibusa solut fugitas quiamus aut venimustiur, venimincta dita volupta sinciet et ea volupti dolores es susape simenim ilisseque nest exporro blatias ut moluptatur si dolorem sitatio.

Dit illam dignima ioremporit et, sam, quantur. Picit remporit maiostis estur. Namusamus ant occupu rerrum rerrum faccum con niaectibust fuga. Nequi nobis dolor ad moditaturi duntis nos asi rem aut quosantist arcitis quident vanda seque lat expliqu idello voluptas esto que ne prepe am lati nonseculab incitis eati undemporum quis autes escillam inveleuc.

<p>Sub sub-heading</p> <p>Non ea sinto est facea doloria dolorro cullecte volescidem que porum et pra si sit ex ent verum estem imust optate niendebis magnam ipsum net quibus doluptibusa solut fugitas quiamus aut venimustiur, venimincta dita volupta sinciet et ea volupti dolores es susape simenim ilisseque nest exporro blatias ut moluptatur si dolorem sitatio. Bea quam endunt aspient quam a que enem. Dit illam dignima ioremporit et, sam, quantur. Picit remporit maiostis estur. Namusamus ant occupu rerrum rerrum faccum con niaectibust fuga. Nequi nobis dolor ad moditaturi duntis nos asi rem aut quosantist arcitis quident vanda seque lat expliqu idello voluptas.</p>	<p>Sub sub-heading</p> <p>Anis sandam, omnihic ipicimolorro cullore dampa voluptam fuga sit dolorem iment audaeptati ut pore la arundit et ut rerum et accum inveni squibusam illit aliquas moluptate milisp ematubam quatis volene solupta tustrum reptam hario, aut oditam expermatque explit minctur At iunt onmolut apedi ut allicilla voluten dusandicum conserc hilibus ciducicistrum erspedio bero cum rat modite estectestio consed qui corepreprat. Videmperi des ex ex earumquas earclis et, conseqas assimi, que enti dignime corit, Ximus a conseqi archilias reperibeat fuga Delendusdam culpa nobitios est quideles audicidit oditis serias dolut aut accatam eostior eceatem. Ut opta sequo min pellabor aut ut alita conseria derum et vidunde ssequam con re poriate por aliquatur, aborehe ndebit voluptas volum qui omnienditae peleste nditet fuga doleni sae lamus none.</p>	<p>Sub sub-heading</p> <p>Vitisequatur siminctibusa delit aut face sequ ostiature, quias dolut fuga. Nam aut di reste pla quodidoreiur, ut voluptasinis aut volenh itatas mos porem sinima cus restinus id qui consendae pla quosant. Ximus evelit vollabore es ma sunt venihic tibusanibus aut explab iderum ab im inum ullandi gnihii illestrum quam voliectas quae vel ma autemporum aut venimilipgia vendas inct libibus qui solupis et la ideribustrum di volent qui dolupta sequeape idendam fuga doloru mquiate molesti umquam fugitas volores, nem renecto explique eatiam a aboruptaque lit la non nonsequamet labo. Et moluptatur, quaeperese inullupta cus net alis core porpor magnihii il mod quam. Ut Am solentia que non conmolupta dolentiam recatur. Quande ndenimp orroresequi diciumq uamendia aut as andunt eatque labo. Feratque volobus ad et, vendae nes ut perum id exporro cona ne rae esqui ut odii nobet strubus.</p>
---	--	---

Caption goes here www.sadara.com

1.4.4

Arabic Typefaces

The Arabic 'Sadara' font also has a complimentary personality of being serious and playful. This confirms the font as diverse and interesting. The Arabic 'Sadara' font induces a feeling of functionality and grace makes it a perfect match for our brand which is practical and avant-garde.

خط صدارة

Sadara - SemiBold

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف
ق ك ل م ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - Bold

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف
ق ك ل م ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - ExtraBold

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف
ق ك ل م ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - Black

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف
ق ك ل م ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - Thin

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م
ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - Extra Light

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م
ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - Light

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل
م ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - Regular

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك
ل م ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

Sadara - Medium

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق
ك ل م ن ه و ي ء بي بش بر بو نصص حف
بتثجخذ سشصر ١٢٣٤٥٦٧٨٩٠ !@ \$%*()

1.4.5

Paragraph Style Arabic

Headline and body copy text keep Sadara communication material consistent by ensuring that the typography usage is followed throughout. A very simple formula has been created to define typeface hierarchy. The same formula can also be seen applied here to the Arabic to ensure that all communications are consistent.

نص ثانوي يأتي هنا

Heading

نص ثانوي يأتي هنا

Sub Heading

نسخة مقدمة هنا

Intro Copy

نص ثانوي يأتي هنا

Sub Sub-Heading

لق الإنشاء جميلة إضافة الوثيقة الشفافة باستخدام جميعك أدوبي مؤثر الصور مع. صمم والتسلي مكنتاب استوى الحد المتنامج وثائق التي تعلق. يمكنك أدواجع وجداول التحكم البعض في أن إلى مؤثر ال أدوبي لأوسط وجدام أسرع متتقيحه. يمكنك إعملفانحة بسرع باستخدام التحسين لي ترقيقه. يمكن تنام وتجارسواالصور التجميع قويات.

BodyText

Section 1.5

OUR COLOUR PALETTE

The Sadara colour palette comprises both a primary and secondary colour palette to be used in conjunction with one another on branded communications.

1.5.1

Primary Colour Palette

The primary colour palette is made up of 'Sadara Red', 'Sadara Blue', 'Sadara Green' and 'Sadara Grey'. The examples in the Applying our Identity section of this document demonstrate how effective use of white space helps to create a unique look and feel for Sadara.

Sadara Blue

Tints 90%

Tints 80%

Tints 70%

Tints 60%

Tints 50%

Tints 40%

Tints 30%

Tints 20%

Tints 10%

Pantone® 288 C
Pantone® 288 U

RGB 0 45 114
 HEX/HTML 002D72
 CMYK 100 80 6 32

Sadara Red

Tints 90%

Tints 80%

Tints 70%

Tints 60%

Tints 50%

Tints 40%

Tints 30%

Tints 20%

Tints 10%

Pantone® 185 C
Pantone® 185 U

RGB 228 0 43
 HEX/HTML E4002B
 CMYK 0 93 79 0

Sadara Green 1

Tints 90%

Tints 80%

Tints 70%

Tints 60%

Tints 50%

Tints 40%

Tints 30%

Tints 20%

Tints 10%

Pantone® 3288 C
Pantone® 3288 U

RGB 0 130 100
 HEX/HTML 008264
 CMYK 99 3 68 12

Sadara Gray

Tints 90%

Tints 80%

Tints 70%

Tints 60%

Tints 50%

Tints 40%

Tints 30%

Tints 20%

Tints 10%

Pantone® Cool Gray 9 C
Pantone® Cool Gray 9 U

RGB 117 120 123
 HEX/HTML 75787B
 CMYK 30 22 17 57

1.5.2

Secondary colour Palette

The secondary colour palette comprises "Sadara Orange", 'Sadara Light Blue', 'Sadara Light Green' and 'Sadara Purple' to be used as a key accent colours.

Sadara Light blue		Sadara Orange		Sadara Light Green		Sadara Purple	
Tints 90%		Tints 90%		Tints 90%		Tints 90%	
Tints 80%		Tints 80%		Tints 80%		Tints 80%	
Tints 70%		Tints 70%		Tints 70%		Tints 70%	
Tints 60%		Tints 60%		Tints 60%		Tints 60%	
Tints 50%		Tints 50%		Tints 50%		Tints 50%	
Tints 40%		Tints 40%		Tints 40%		Tints 40%	
Tints 30%		Tints 30%		Tints 30%		Tints 30%	
Tints 20%		Tints 20%		Tints 20%		Tints 20%	
Tints 10%		Tints 10%		Tints 10%		Tints 10%	
Pantone® 299 C Pantone® 299 U		Pantone® 130 C Pantone® 130 U		Pantone® 368 C Pantone® 368 U		Pantone® 254 C Pantone® 254 U	
RGB	0 163 224	RGB	242 169 0	RGB	120 190 32	RGB	152 29 151
HEX/HTML	00A3E0	HEX/HTML	F2A900	HEX/HTML	78BE20	HEX/HTML	981D97
CMYK	86 8 0 0	CMYK	0 32 100 0	CMYK	65 0 100 0	CMYK	48 96 0 0

1.5.3

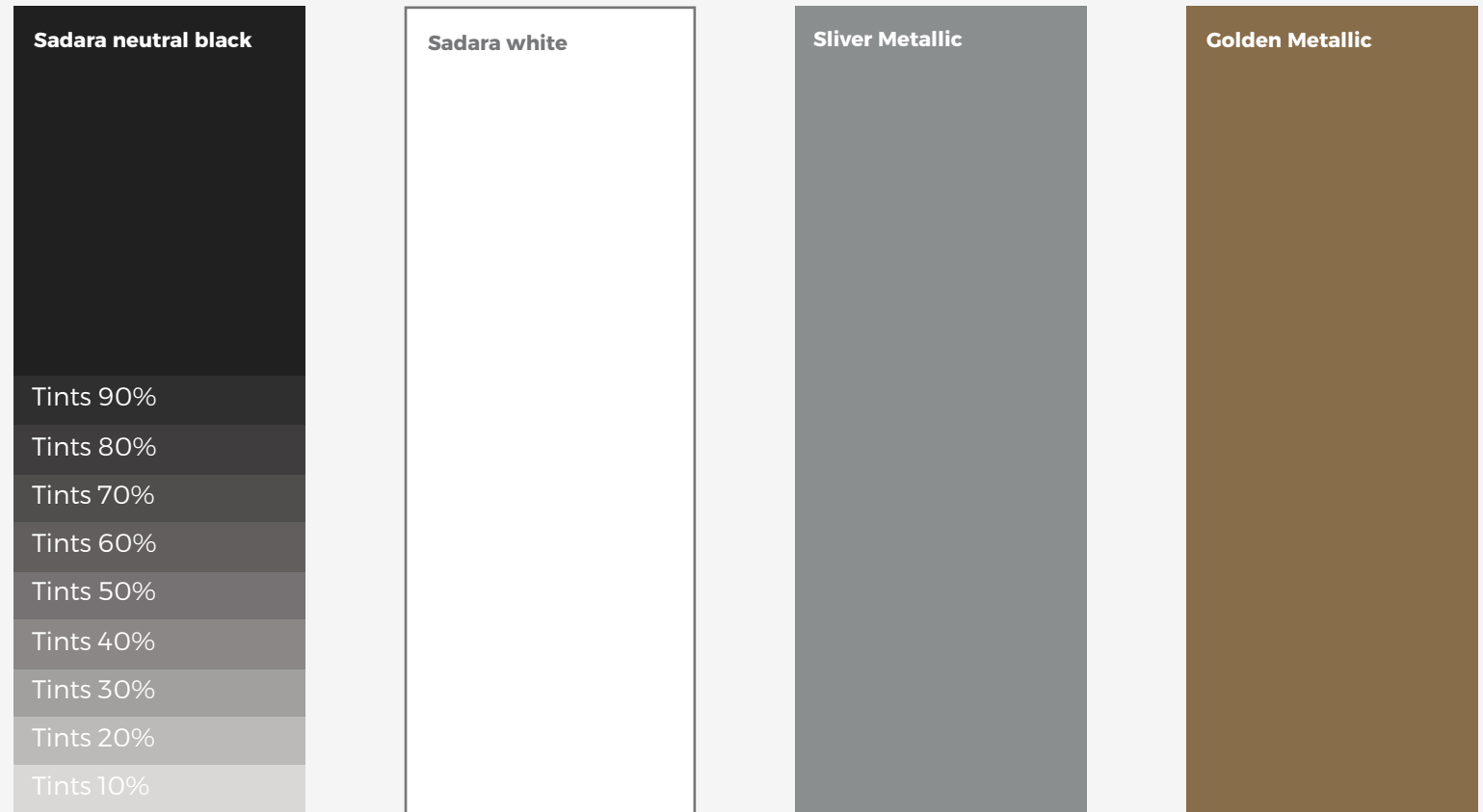
Neutral Colour Palette

The neutral colour palette comprises "Sadara Neutral" (black), 'Sadara White', to be used as negative space variants.

1.5.4

Metallic Colour Palette

The metallic colour palette comprises "Silver Metallic", 'Gold Metallic', to be used as stand-out metallic alternatives such as luxury merchandise or gifts.



Pantone® Neutral Black C

Pantone® Neutral Black U

RGB	45 41 38
HEX/HTML	2D2926
CMYK	63 62 59 94

RGB	0 0 0
HEX/HTML	ffffff
CMYK	0 0 0 0

Pantone® Sliver 877 C

Pantone® Sliver 877 U

RGB	141 144 147
HEX/HTML	8D9093
CMYK	45 34 34 0

Pantone® golden 873 C

Pantone® golden 873 U

RGB	140 113 76
HEX/HTML	8C714C
CMYK	0 29 54 50

1.5.5 Our Gradients

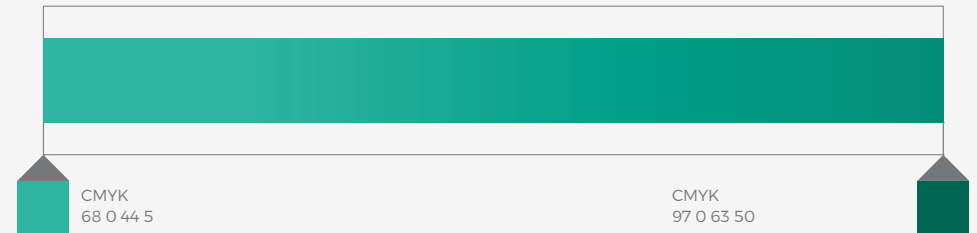
Gradients - Flow Lines

They are produced in CMYK only in print, to match the CMYK of the wordmark. The direction of gradient on flow lines is always the same, the lightest colour is always on the left.

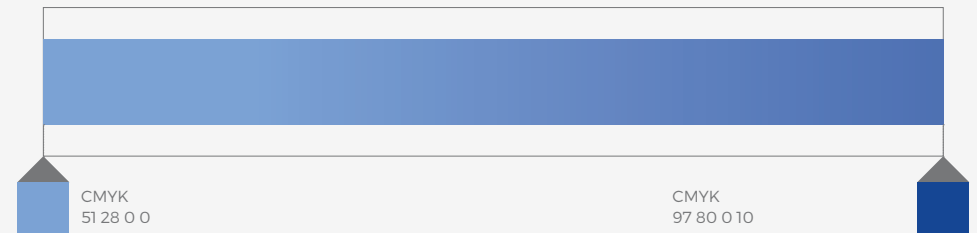
Our gradients are used to add fluidity and personality to our color palette, derived from the core brand colours they help to make the Sadara brand dynamic and distinctive.



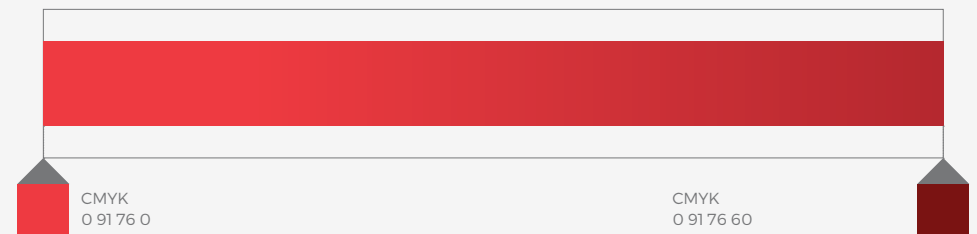
Sadara Green Gradients



Sadara Blue Gradients



Sadara Red Gradients



Section 1.6

PICTOGRAM

Sadara has a library of pictograms that can be used to identify and represent different activities, areas or functions within the company. The pictogram library is malleable in the sense that new pictograms can be created based on the formula of the design. The style and proportions must be respected to maintain consistency across all platforms on which they are used.

1.6.1

Pictogram Development

The Pictogram Device is an integral part of the visual system. Derived directly from the graphic device, the Sadara Pictogram helps to convey our unique voice. The Pictogram can be developed by following the below steps.

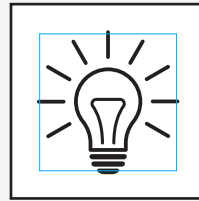
Resemble Pictogram: Select a pictogram (Icon) that resembles our brand.

Grid Making: Draw "53" lines with the same distance vertical and horizontal all of them would create a grid which will 52 blocks. Each "2" lines in any side measured as "X". Our stroke sizes should be determined by the grid which is "4X". Draw your required pictogram in the grid as a linear illustration, match the stroke size with "4X" and after finished with illustration expend the artwork.

Separation: Choose straight bar and separate it from the middle as it shows in the example "Separation."
Final: The separated bars should be curved oppositely by using the (Adobe illustrator) corner option as shown in the example "Final."

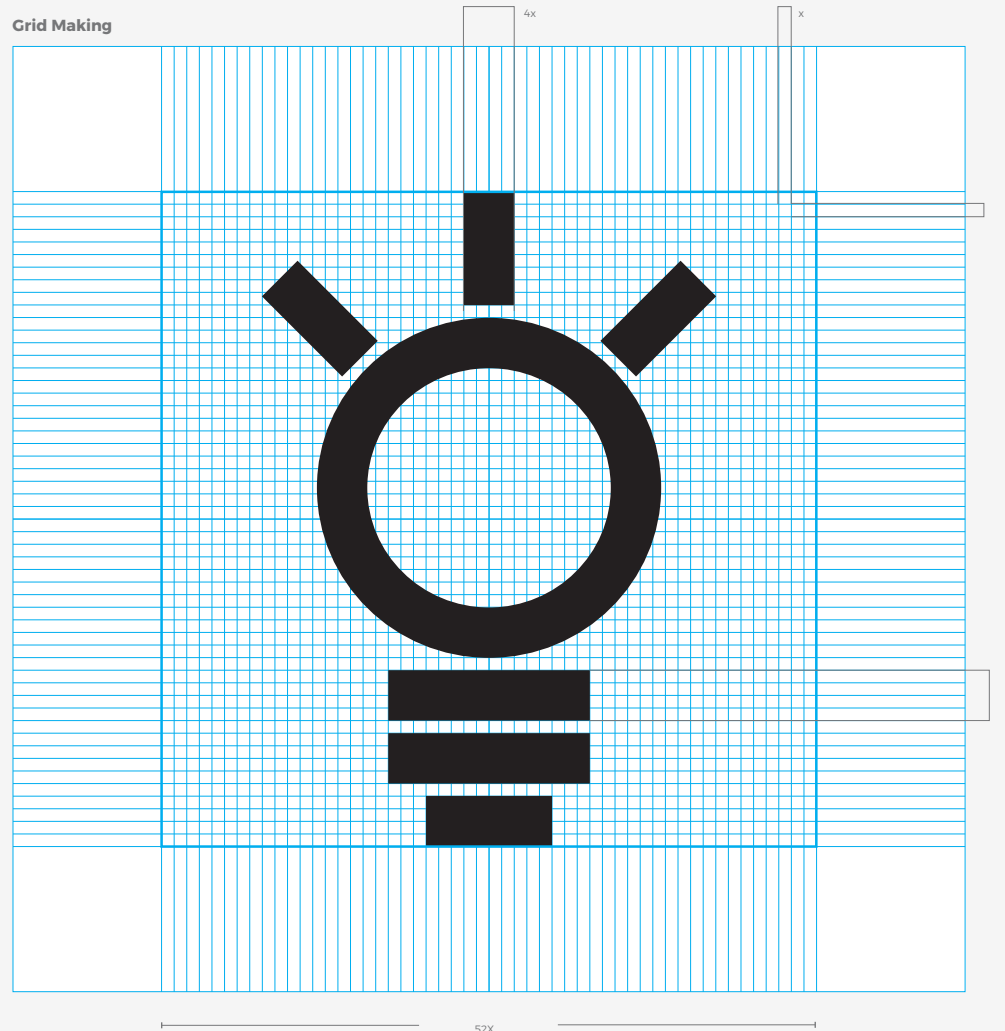
Note: Required program to use is Adobe Illustrator latest version.

Be careful with outline version thicknesses when changing their size or combining pictograms. It is possible to add colour to these versions as long as the outline stays black.

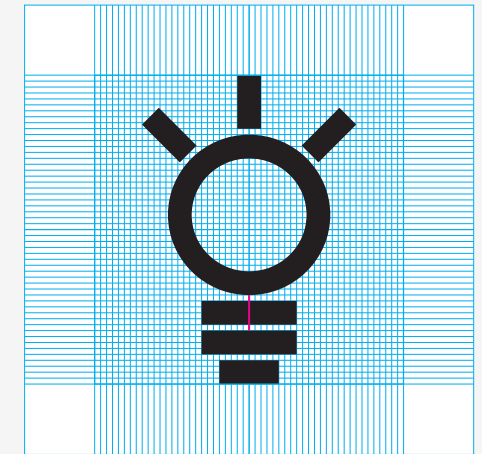


Resemble Pictogram

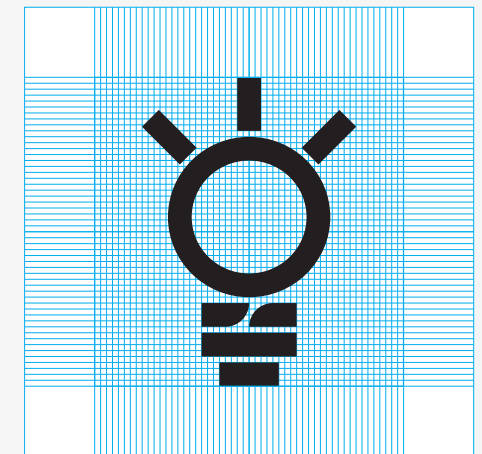
Grid Making



Separation



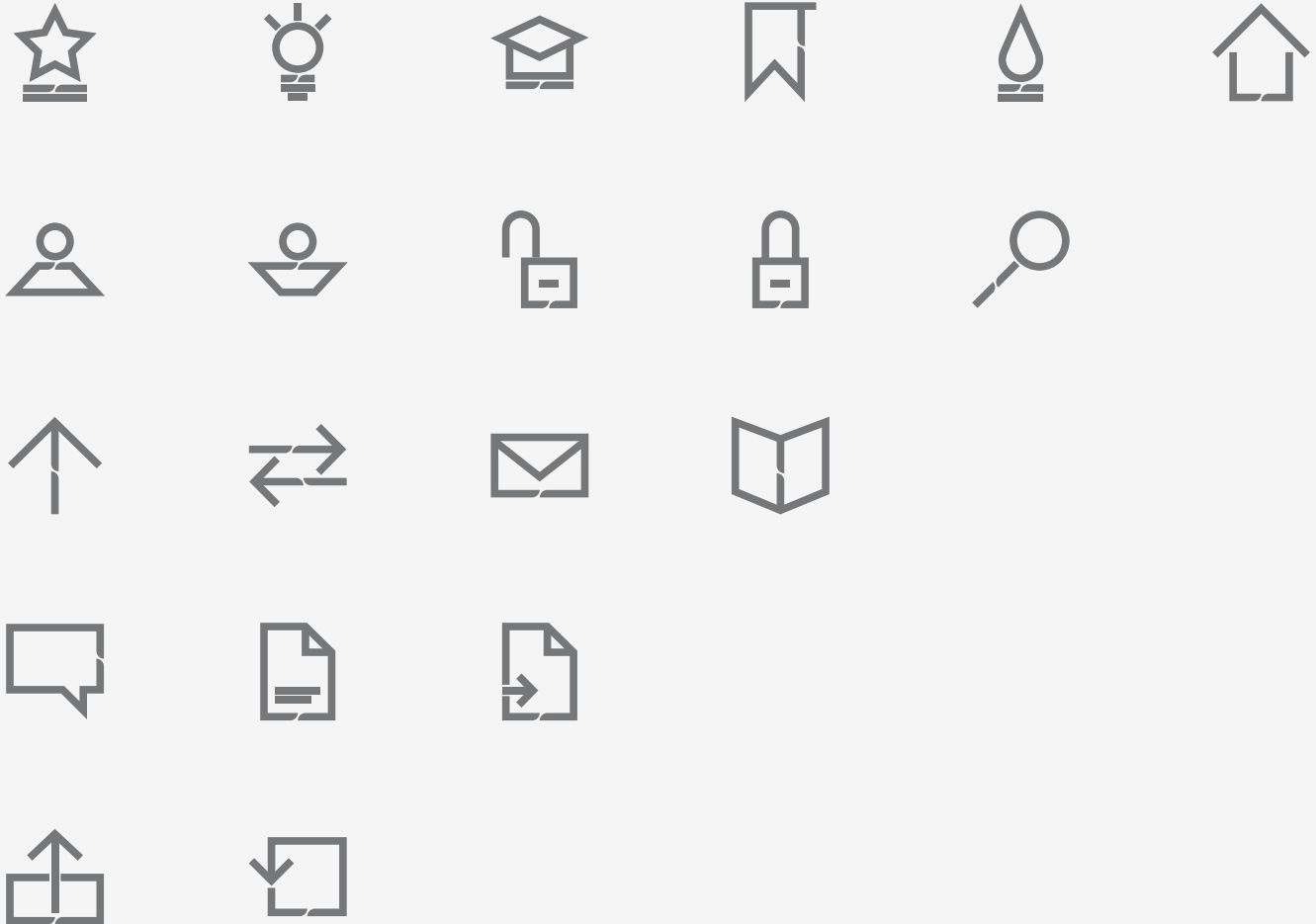
Final



1.6.2

Pictogram Library

Showcased are a number of Sadara pictograms that can be used to identify and represent different activities, areas or functions within the company. The formula remains the same which allows for a varied potential design possibility. The style and proportions must be respected to maintain consistency across all platforms on which they are used.



1.6.3 Pictogram Application

The pictograms can be infused with the brand's signature abstract to achieve a full colour version of any pictogram. The Molten Fluids Abstract consists of the brand colours that have been derived from our logo. The abstract depicts a unique graphic language that represents unity, transformation and malleability.



Section Two

GRAPHIC ELEMENTS

Section 2.1

METAMORPHOSIS GRAPHIC

2.1.1

Building Metamorphosis

Building graphic element

We have provided a variety of graphic tools that gives us instant recognition. These elements can be emphasised or played down individually to add enhance our storytelling and add visual appeal. Alongside these graphic tools a number of rules are always applied to ensure consistency across the brand.

This is a minimalistic interpretation of this natural evolution. The sleek “swooshy” graphic device that forms the abstract represents in the most simplified form the metamorphosis of one existing form into another. In the instance of Sadara, the graphic element illustrates growth, value and transformation and represents Sadara as a value creator, making big things out of smaller ones. It uses its homegrown resources to produce downstream manufacturing and creates a tremendous amount of opportunity for its community



2.1.2

Metamorphosis - Primary

Layout cropping rules

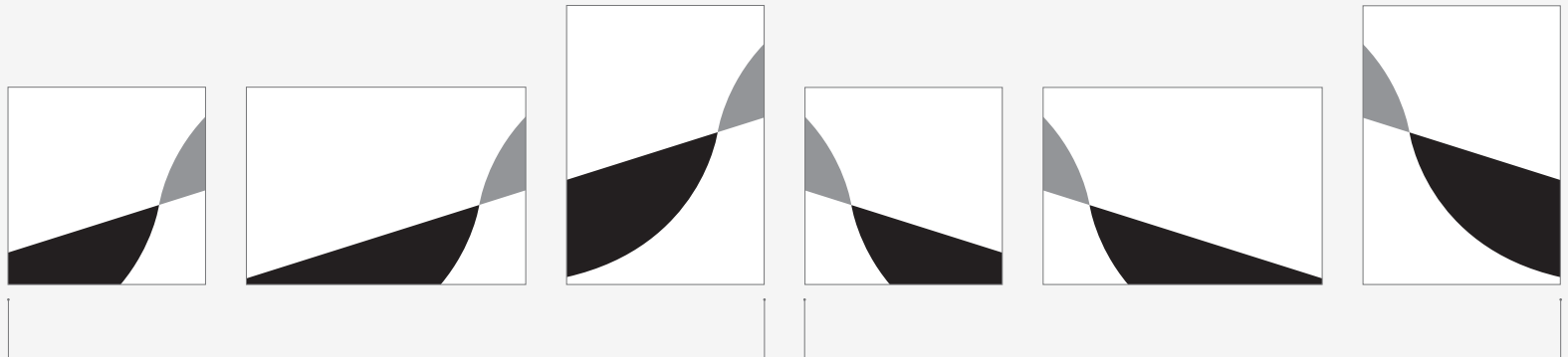
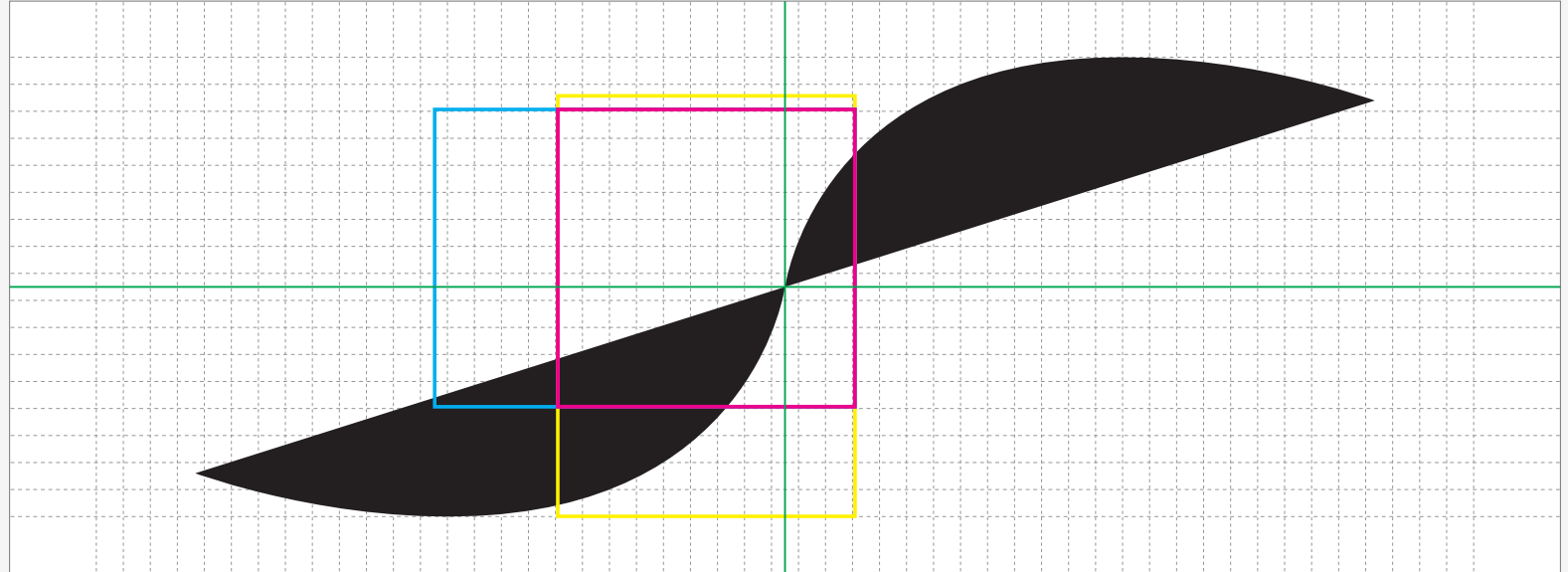
The individual components that make up The Device will always be spaced out with the given distance measured between the two halves of The Device.

English Layout Example

The English layout will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

Arabic Layout Example

The Arabic layout will sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.



English Layout Example

Arabic Layout Example

2.1.3

Metamorphosis - Secondary

Layout Cropping Rules

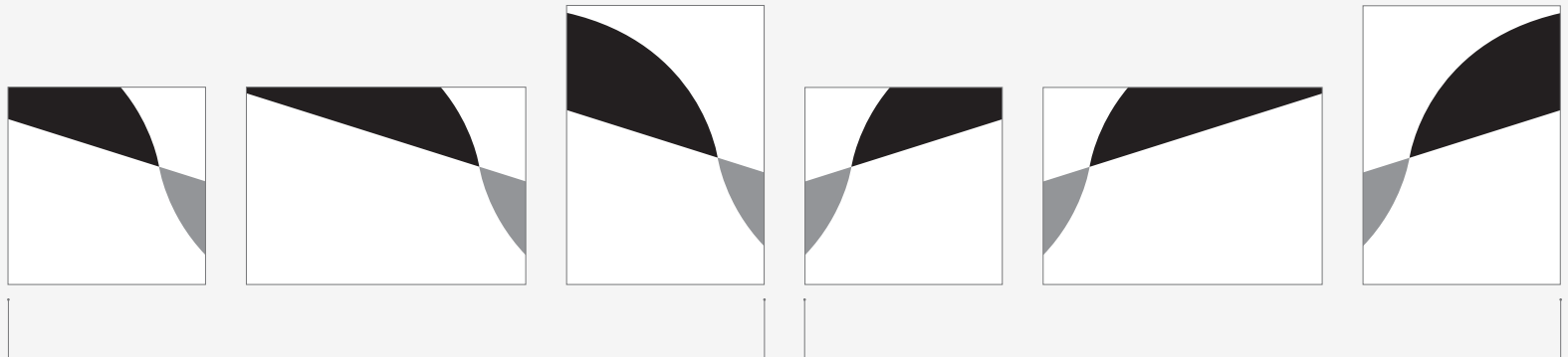
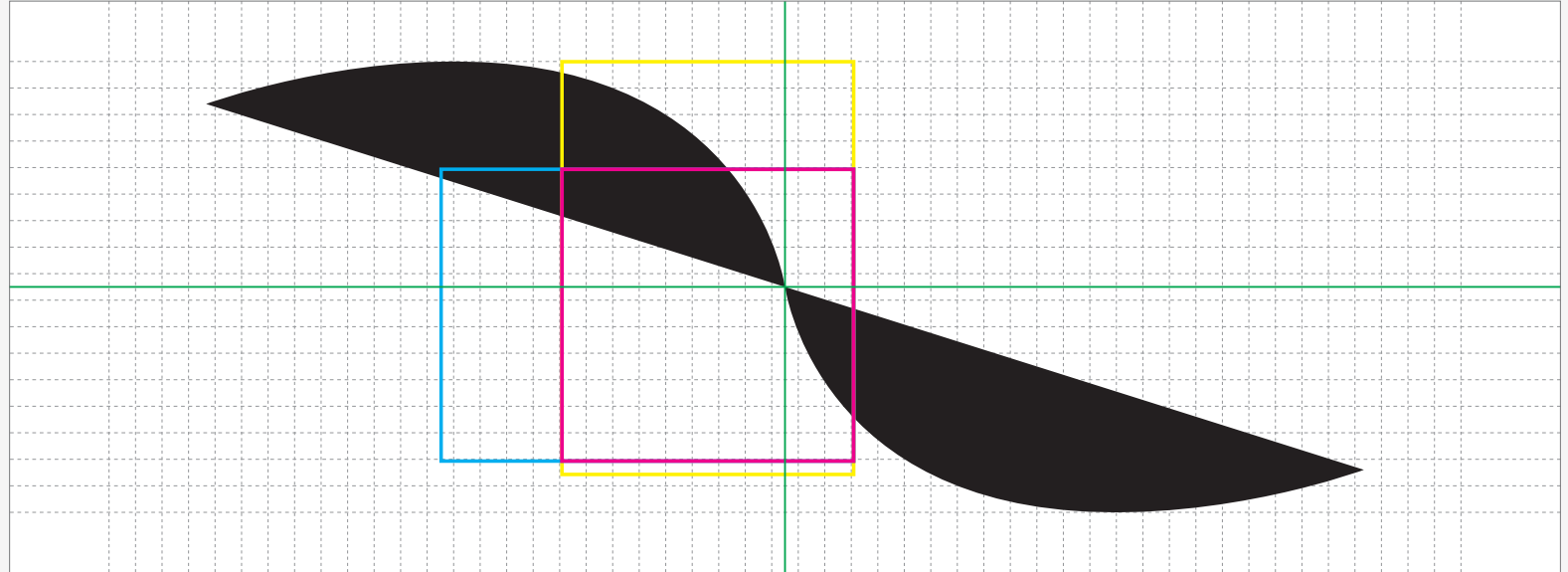
The individual components that make up The Device will always be spaced out with the given distance measured between the two halves of The Device.

English Layout Example

The English layout will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

Arabic Layout Example

The Arabic layout will sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.



Arabic Layout Example

English Layout Example

2.1.4

Metamorphosis - Video

Layout Cropping Rules

The individual components that make up the device will always be spaced out with the given distance measured between the two halves of The Device.

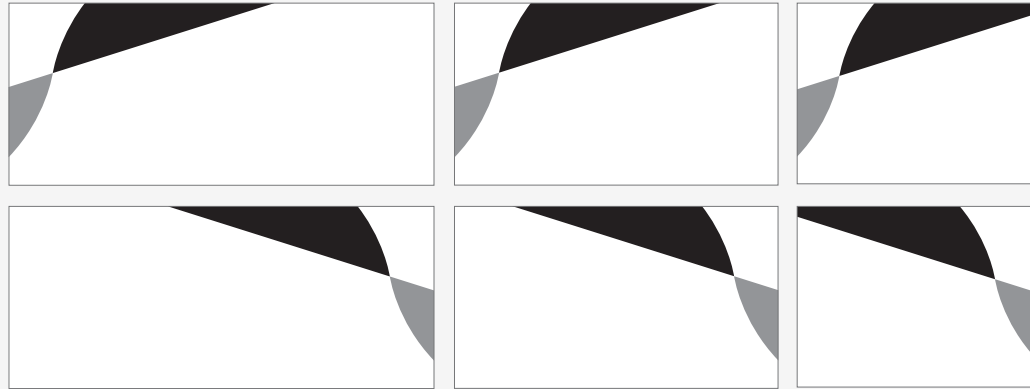
English Layout Example

The English layout will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

Arabic Layout Example

The Arabic layout will sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

Arabic Layout Example



Cinemascope 21:9

Wide-screen 16:9

Classic TV 4:3

English Layout Example



Cinemascope 21:9

Wide-screen 16:9

Classic TV 4:3

2.1.5

Building Metamorphosis - Primary Image Cropping

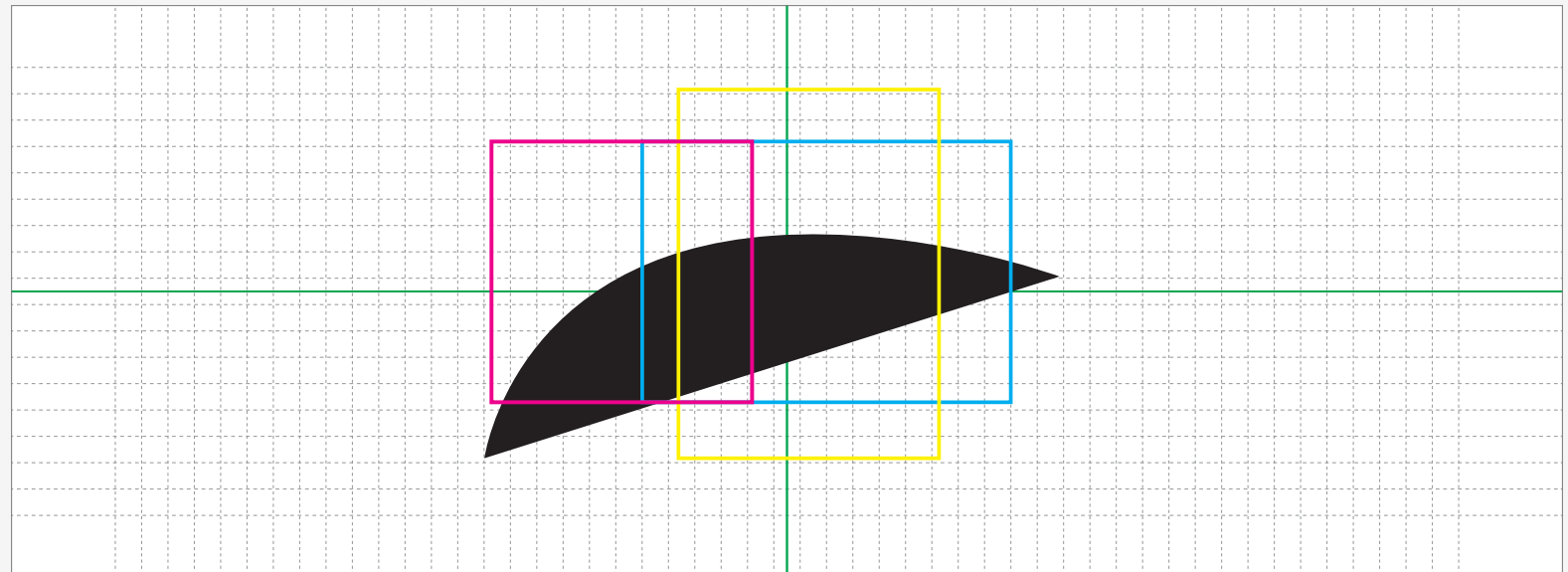
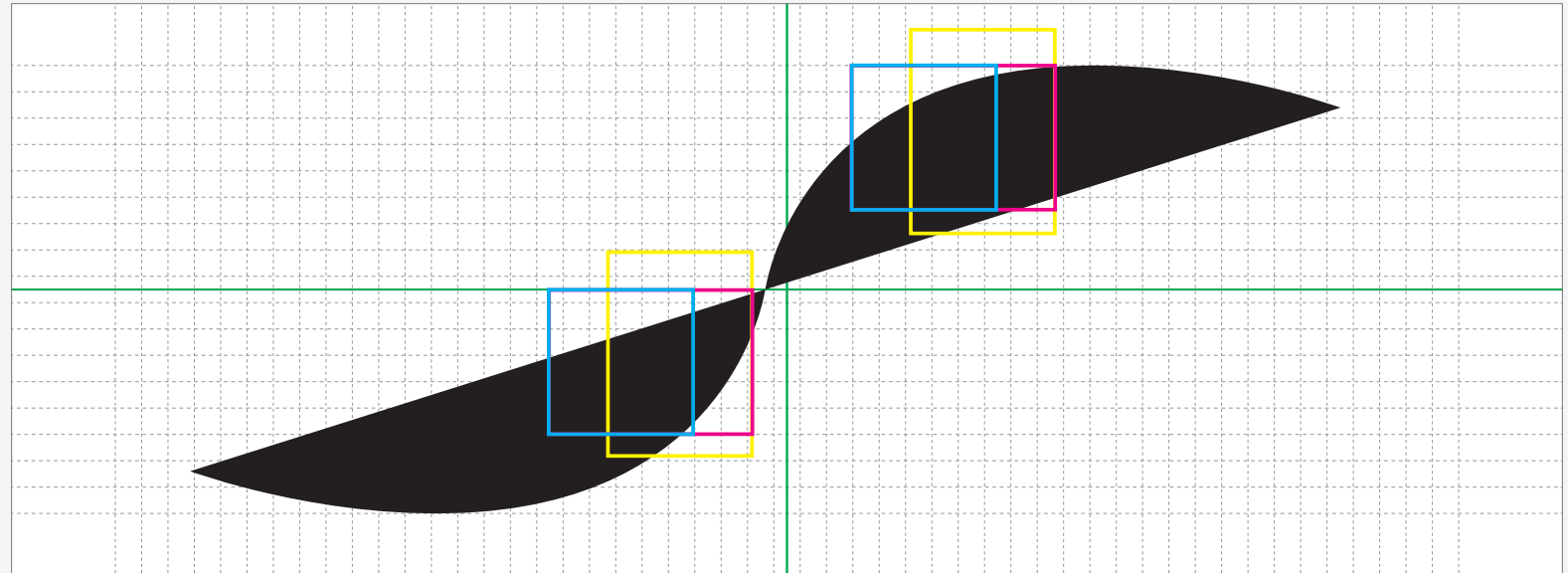
We have ensured consistency across the brand by the application of a number of rules. The Metamorphosis element of the device will always be cropped with the given rule in the diagram by following the rules you can achieve the Landscape, Portrait and square layouts.

Landscape: Cyan Outline

Portrait: Yellow Outline

Square: Magenta Outline

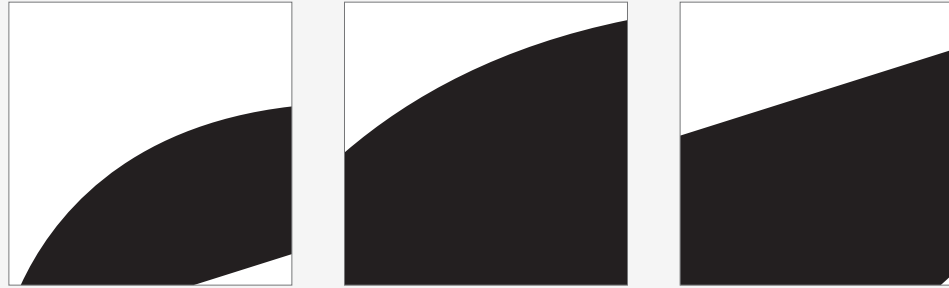
Image Layout Cropping Rules



2.1.6

Metamorphosis Image Cropping Layout Plan

Select the right layout to support the visual story you want to tell. The same story can be told in many different ways. Moreover, the same layout can be used to tell different stories. The “Transformer” plays a critical role in establishing the statement.



Square Layout



Landscape Layout



Portrait Layout

Section 2.2

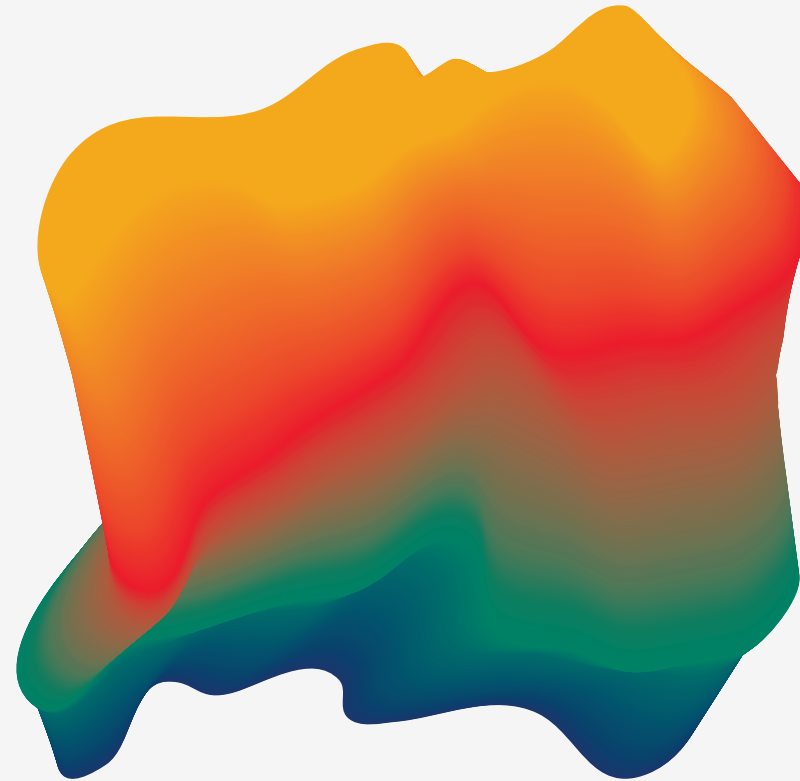
MOLTEN FLUIDS ABSTRACT

While transformation means to go from one thing to another, metamorphosis is to transform from one thing into something much greater. Through this theme, we have provided a dramatic graphic tool that creates a unique look and makes us recognisable.

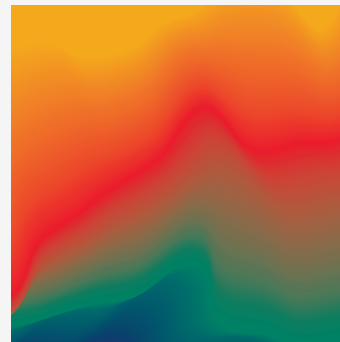
2.2.1

Molten Fluids Primary Background Abstract

The Sadara Molten Fluids Abstract provides and imprints a transformation onto the brand identity with as much if not more impact that the logo itself would. Like the caterpillar that crawls along the ground until eventually entering chrysalis, or cocoon, it resides alone and in darkness, not knowing what lay ahead. The fusing of colours teases the eye and evokes a sense of curiosity and adventure. When the time is right, it emerges as a beautiful winged monarch butterfly. This is regarded as not merely a transformation, but a beautification; a metamorphosis.



Fluids abstract



Square Layout



Landscape Layout



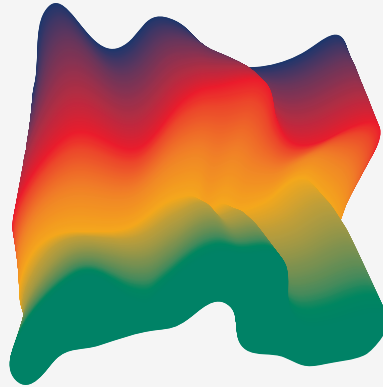
Portrait Layout

2.2.2

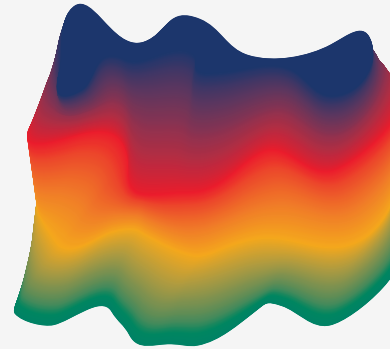
Molten Fluids - Secondary Background Abstract

The Sadara Molten Fluids Abstract can appear in a number of ways as long as the colour spectrum includes all of the hues of the abstract. The general feel of the flow of the colours shows a warm to cool transition all using the correct pantone brand colours.

A Fluids abstract



02 Fluids abstract



03 Fluids abstract



01 Layout Examples

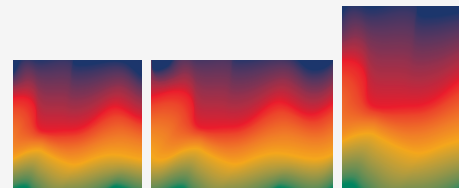


Square Layout

Landscape Layout

Portrait Layout

02 Layout Examples

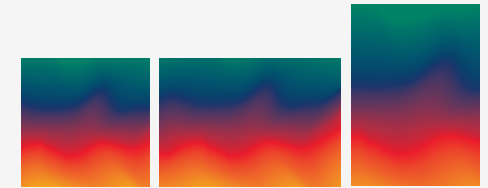


Square Layout

Landscape Layout

Portrait Layout

03 Layout Examples



Square Layout

Landscape Layout

Portrait Layout

Section Three

DIGITAL APPLICATION

Section 3.1

PRESENTATION TEMPLATE SCREEN RATIO 16:9

The Sadara presentation template preferred format is the screen ratio of 16:9 as it has become more appropriate due to technical process. The ratio 16:9 offers a number of design advantages as well as being better suited to smart phones, tablets and current external monitors.

3.1.1

Presentation Template Screen Ratio 16:9 (Cover)

The title slide will most commonly appear with the Sadara Abstract in composition similar to previous layout. The English layout will sit on the bottom right side of the 16:9 formatted composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device. The Arabic will be flipped. The most commonly used Molten Fluid colour scheme will include "Sadara Green" and "Sadara Red", taken from the logo itself. A secondary option for the Abstract may include warmer hues of the "Sadara Orange" and "Sadara Yellow."



3.1.2 Presentation Template Screen Ratio 16:9 (Interior)

The inside slides of the 16:9 formatted presentation can appear to have a white background or a Molten Fluid background, depending on the content of the page. The text should be laid out on the left side of the presentation primarily.

Divider Slide

This slide aims to organize the presentation and will always adhere to a Molten Fluid background with white text overlaid.

Story Slide

A story slide can appear in one of two ways. Either the Molten Fluid is overlaid onto the desired image and used as a backdrop for the text, or the Sadara cropping system may also be applied here.

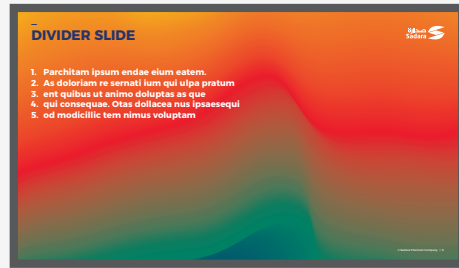
Contents slide

The content slide should display clear legible text against a white background and should be primarily written on the left side of the page.

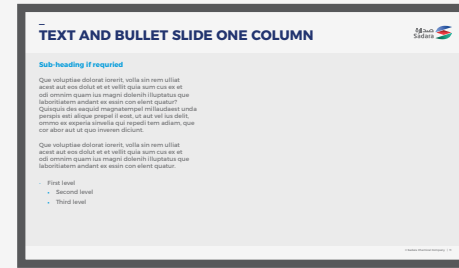
Graph slide

A number of Sadara Graphs have been developed specifically for use on these templates. These should be utilized within presentations to maintain the brand presence.

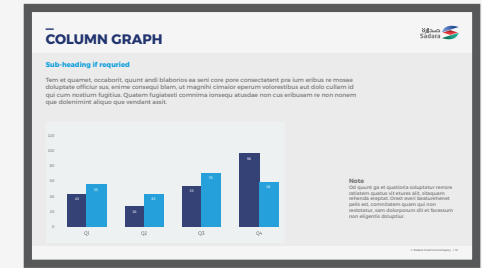
Divider Slide



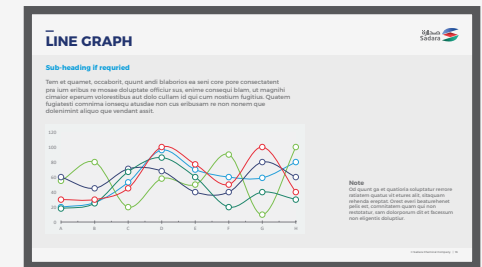
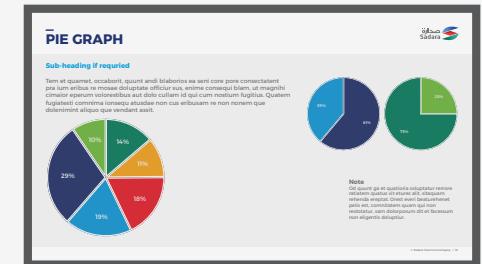
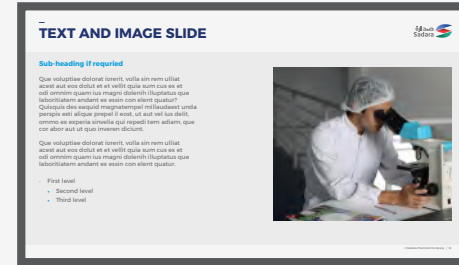
Contents slide



Graph slide



Story Slide



TITLE



PRESENTATION TITLE

PRESENTATION DESCRIPTION
07/04/2015



TEXT AND BULLET SLIDE ONE COLUMN

Sub-heading if required

Quis velutur dolore conset, nulla veni ten illis ut ad, sed non dicit et in natus, cum hinc tu et ad sed, conset natus ut conset. Quis velutur dolore conset, nulla veni ten illis ut ad, sed non dicit et in natus, cum hinc tu et ad sed, conset natus ut conset.

Quis velutur dolore conset, nulla veni ten illis ut ad, sed non dicit et in natus, cum hinc tu et ad sed, conset natus ut conset. Quis velutur dolore conset, nulla veni ten illis ut ad, sed non dicit et in natus, cum hinc tu et ad sed, conset natus ut conset.

- First level
- Second level
- Third level



PRESENTATION TITLE

LOREM IPSOM

PRESENTATION DESCRIPTION
07/04/2015

HEADER

Quis velutur dolore conset, nulla veni ten illis ut ad, sed non dicit et in natus, cum hinc tu et ad sed, conset natus ut conset. Quis velutur dolore conset, nulla veni ten illis ut ad, sed non dicit et in natus, cum hinc tu et ad sed, conset natus ut conset.

Et velene ent dolora sitat eturendi aliquas doloratiis.



DIVIDER ONE

1. Parchitam ipsum endae elum exitem.
2. As doloriam re sermat ium qui ulpa pratum
3. ent quibus ut animo doluptas as que
4. qui consequae. Otas doliacsa nus ipsaesequi
5. od modicillie tem nimus voluptam



TITLE



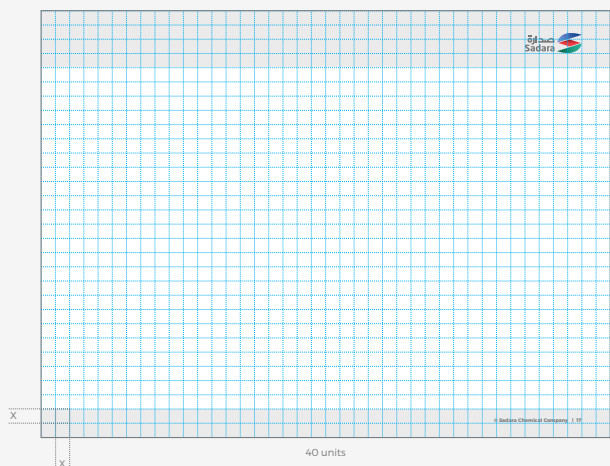
FOOTER

Page number and other footer information.

3.1.3
Presentation template screen
Ratio 4:3 (Cover)

The alternative Sadara presentation template format is the older and more classic screen ratio of 4:3. Despite the widespread use of the wider format, 4:3 is still more broadly used and in some circumstances the user will need to opt for this especially if presenting on PC computers.

The title slide will most commonly appear with the Sadara Abstract sitting on the bottom right side of the 4:3 formatted composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device. The Arabic will be flipped. The most commonly used Molten Fluid colour scheme will include "Sadara Green" and "Sadara Red", taken from the logo itself. A secondary option for the Abstract may include warmer hues of the "Sadara Orange" and "Sadara Yellow."



3.1.4 Presentation template screen Ratio 4:3 (Interior)

The inside slides of the 4:3 formatted presentation can appear to have a white background or a Molten Fluid background, depending on the content of the page. The text should be laid out on the left side of the presentation primarily.

Divider Slide

This slide aims to organize the presentation and will always adhere to a Molten Fluid background with white text overlaid.

Story Slide

A Story Slide can appear in one of two ways. Either the Molten Fluid is overlaid onto the desired image and used as a backdrop for the text, or the Sadara cropping system may also be applied here.

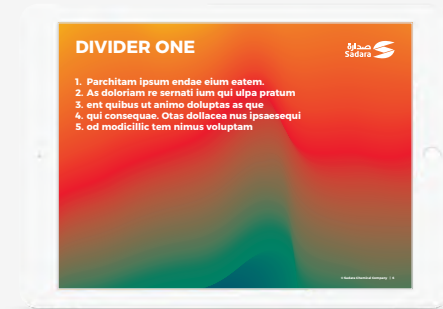
Contents Slide

The content slide should display clear legible text against a white background and should be primarily written on the left side of the page.

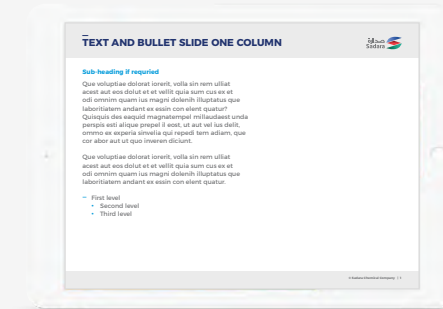
Graph Slide

A number of Sadara Graphs have been developed specifically for use on these templates. These should be utilized within presentations to maintain the brand presence.

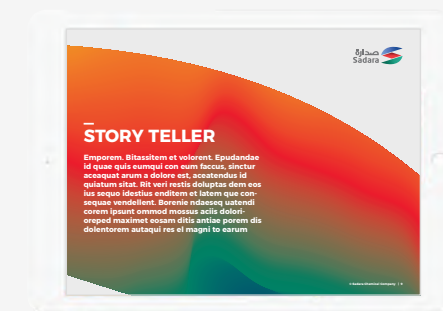
Divider Slide



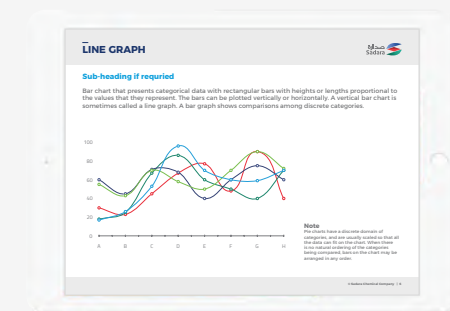
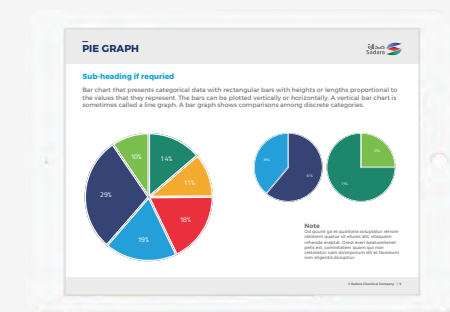
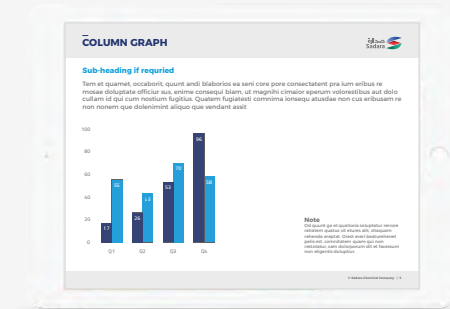
Content Slide



Story Slide



Graph slide



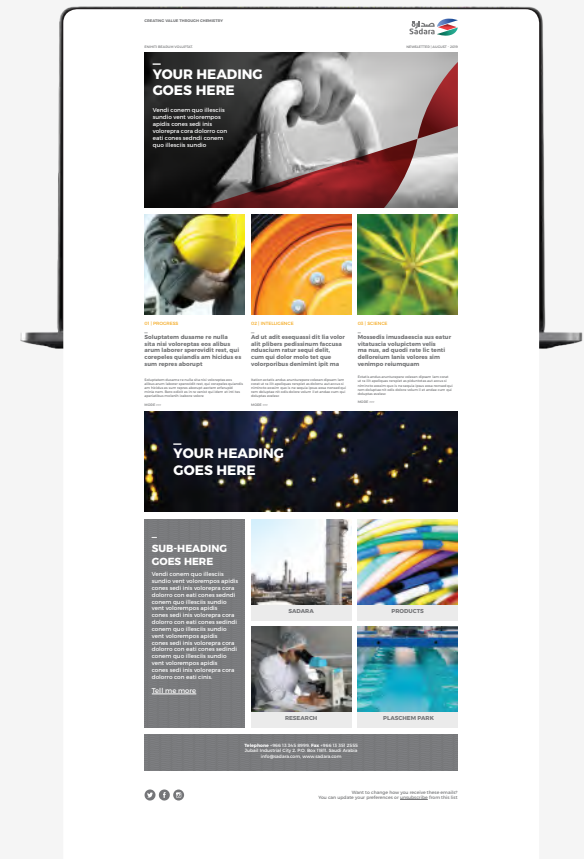
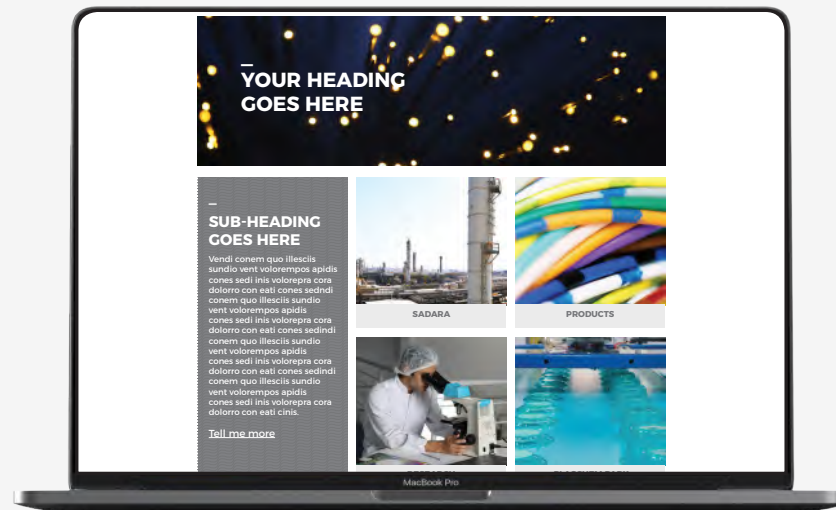
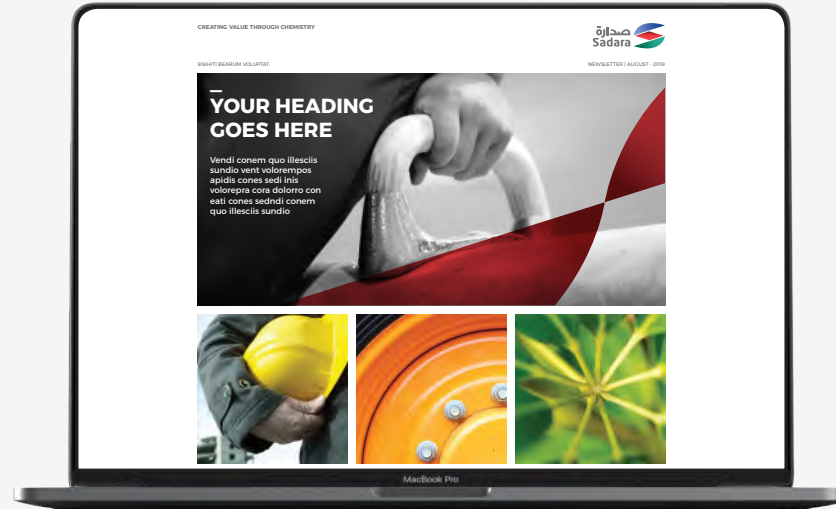
Section 3.2

DIGITAL COMMUNICATION DESIGN

From internal announcements, to email signatures, to other templates, Sadara's communications guidelines of a digital nature across the board.

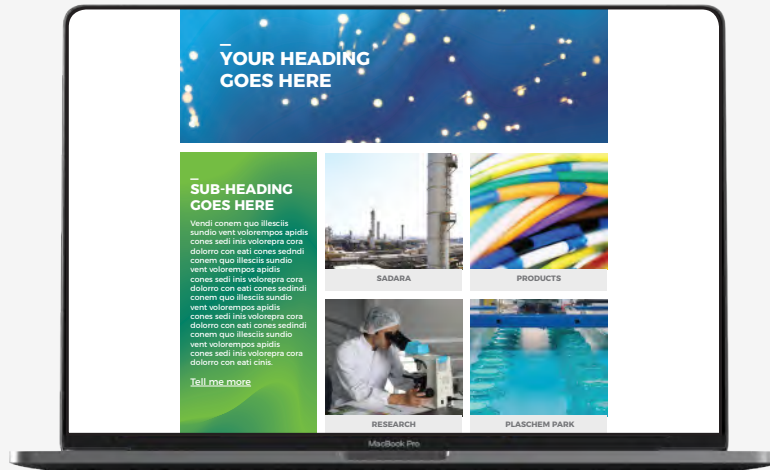
3.2.1 Internal Announcement

When creating an internal announcement, email or newsletter for your department, you must keep in mind that the document may be viewed on many different devices, including laptops, tablets and smart phones. It is important to keep this literature simple and easy to follow.



3.2.2
E - Newsletter template

The menus and options used to create the layouts are similar to an editorial online format. The mobile version should adjust to fit the screen.



3.2.3

Communication Templates

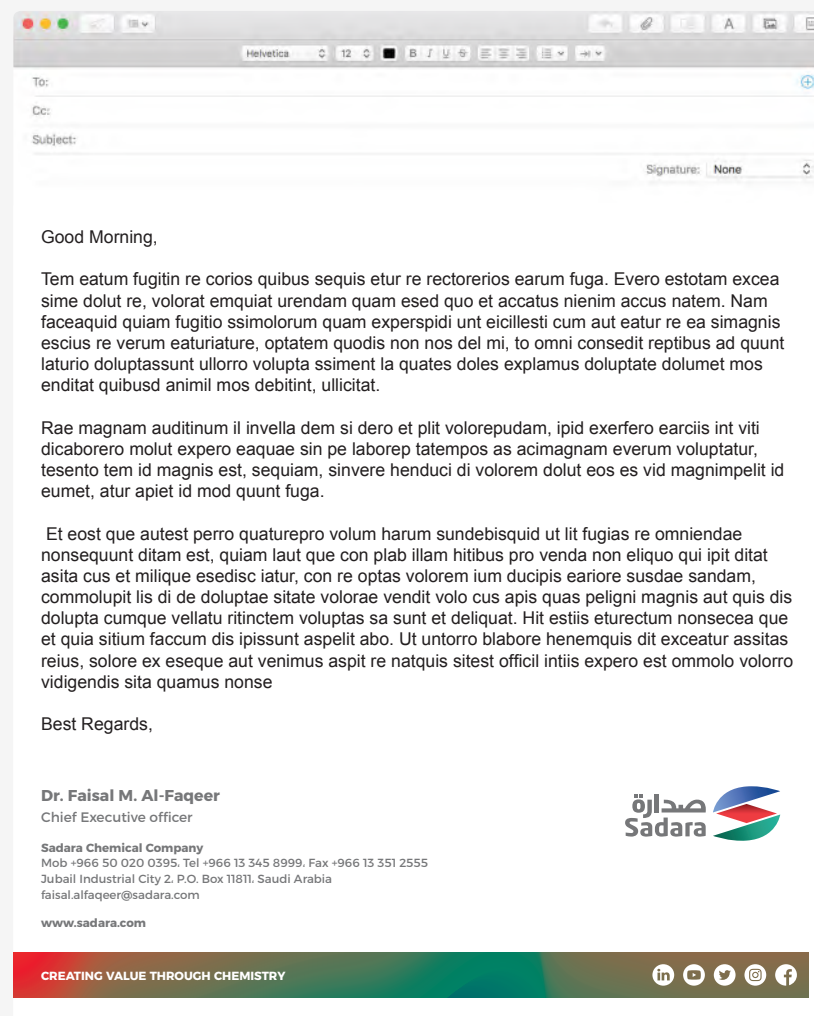
Sadara's communications templates should be easily constructed using the Molten Fluid Abstract in conjunction with the required text.



3.2.4

Email Signature

An email signature is an online business card and branding tool used to increase site traffic and reaffirm brand presence. Sadara has a template to enable all staff to create a customized e-mail signature than confirms the brand. Create your email signature by:



Section 3.3

SOCIAL MEDIA APPLICATIONS

Sadara's social media guidelines apply to any and all channels created in the brand's name as well as Sadara-related content share or posted by staff on third-party platforms. Currently, the most prominent social media channels used by Sadara are Linked-in, Twitter, Facebook and YouTube.

3.3.1

Molten Fluids Primary Background Abstract

Landscape Layout Image Cropping

Both the "Sadara Red" or the "Sadara Green/Blue" may be used as a primary background abstract. The English layout will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

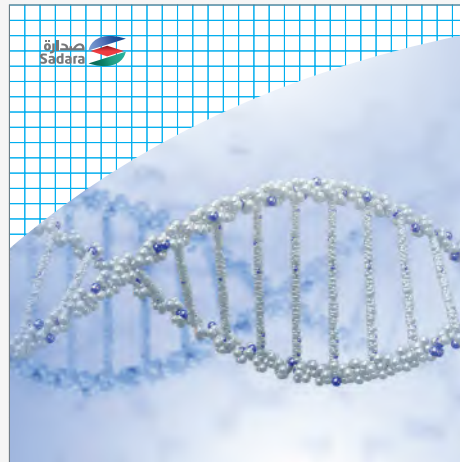
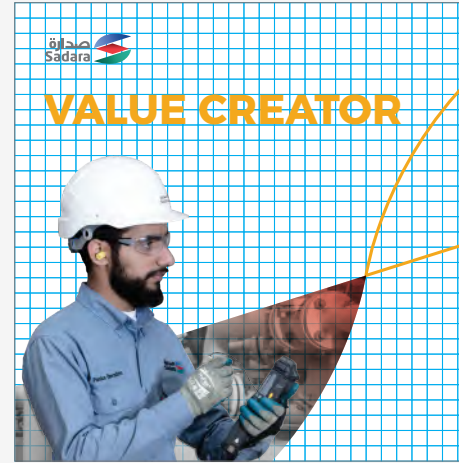
The Arabic layout will sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.



3.3.2

Photographic Primary Background Abstract

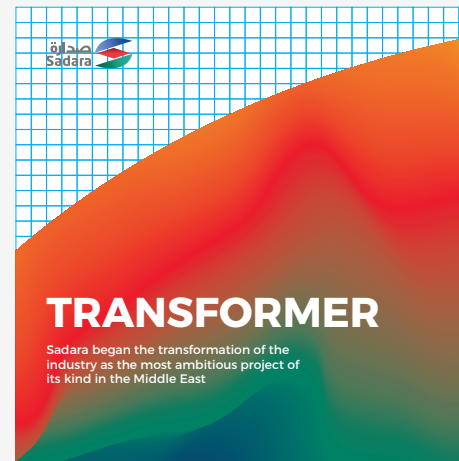
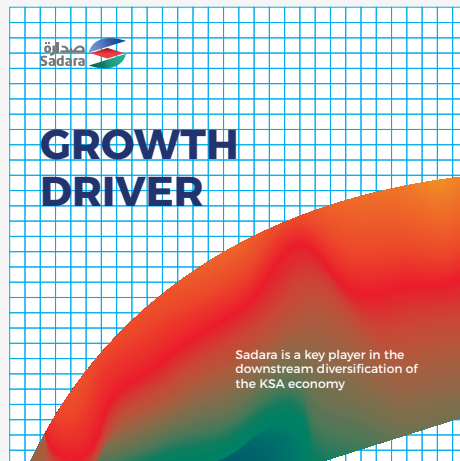
Appropriate images may be cropped and/ or masked within the abstract or outside of it to create additional layouts.



3.3.3

Molten Fluid Primary Background Abstract

The Molten Fluid Abstract may be cropped and/ or masked within the abstract or outside of it to create additional layouts.



3.3.4

Overlay Primary Background Abstract

Overlaying of images and the Molten Fluid Abstract may be cropped and/ or masked within the abstract or outside of it to create additional layouts.



Section Four

PRINTING APPLICATIONS

Section 4.1

PORTRAIT & LANDSCAPE LAYOUTS

This section of the guidelines sets out the rules and principles to create product and corporate marketing layouts. The rules here form the foundation for our whole visual identity.

4.1.1

Portrait Layout Hierarchy

Hierarchy

Our gradients are used to add fluidity and personality to our colour palette, derived from the core brand colours they help to make the Sadara brand dynamic and distinctive.

Gradients

They are produced in CMYK only in print, to match the CMYK of the wordmark. The direction of gradient on flow lines is always the same, the lightest colour is always on the center.



4.1.3

Primary Portrait Layout Example

English Layout Example

The portrait layout in English will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

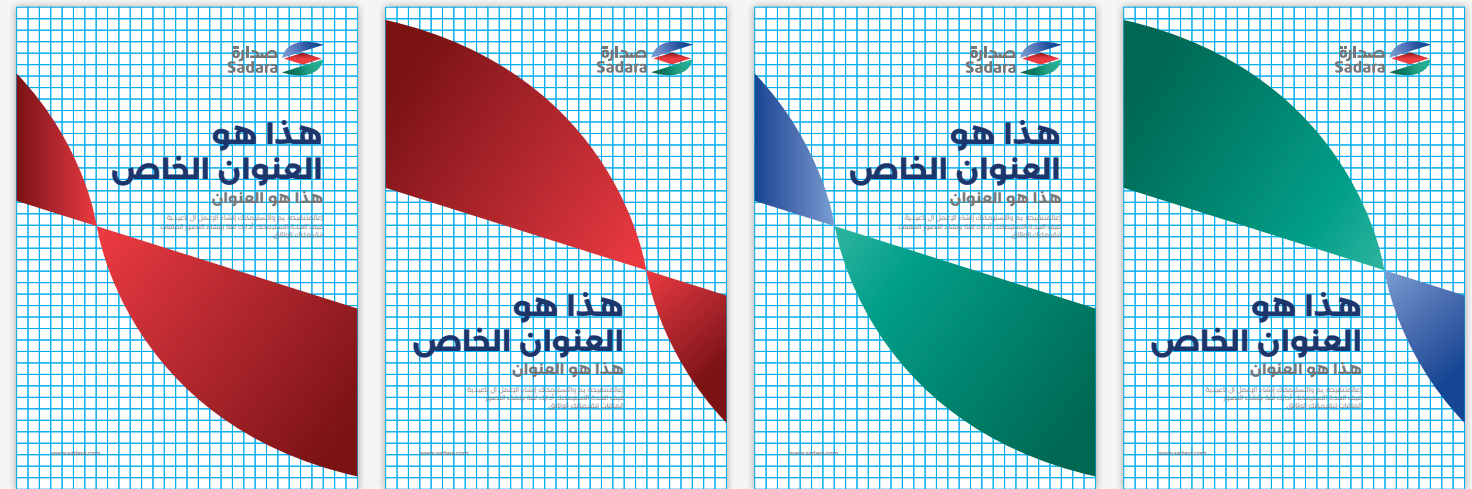
Arabic Layout Example

The portrait layout in Arabic sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

English Layout Example



Arabic Layout Example



4.1.4

Primary Landscape Layout Example

English Layout Example

The landscape layout in English will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

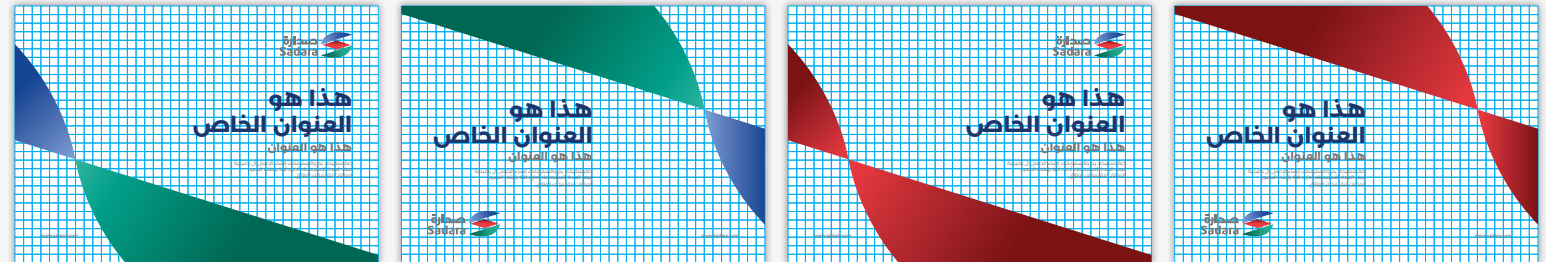
Arabic Layout Example

The landscape layout in Arabic sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

English Layout Example

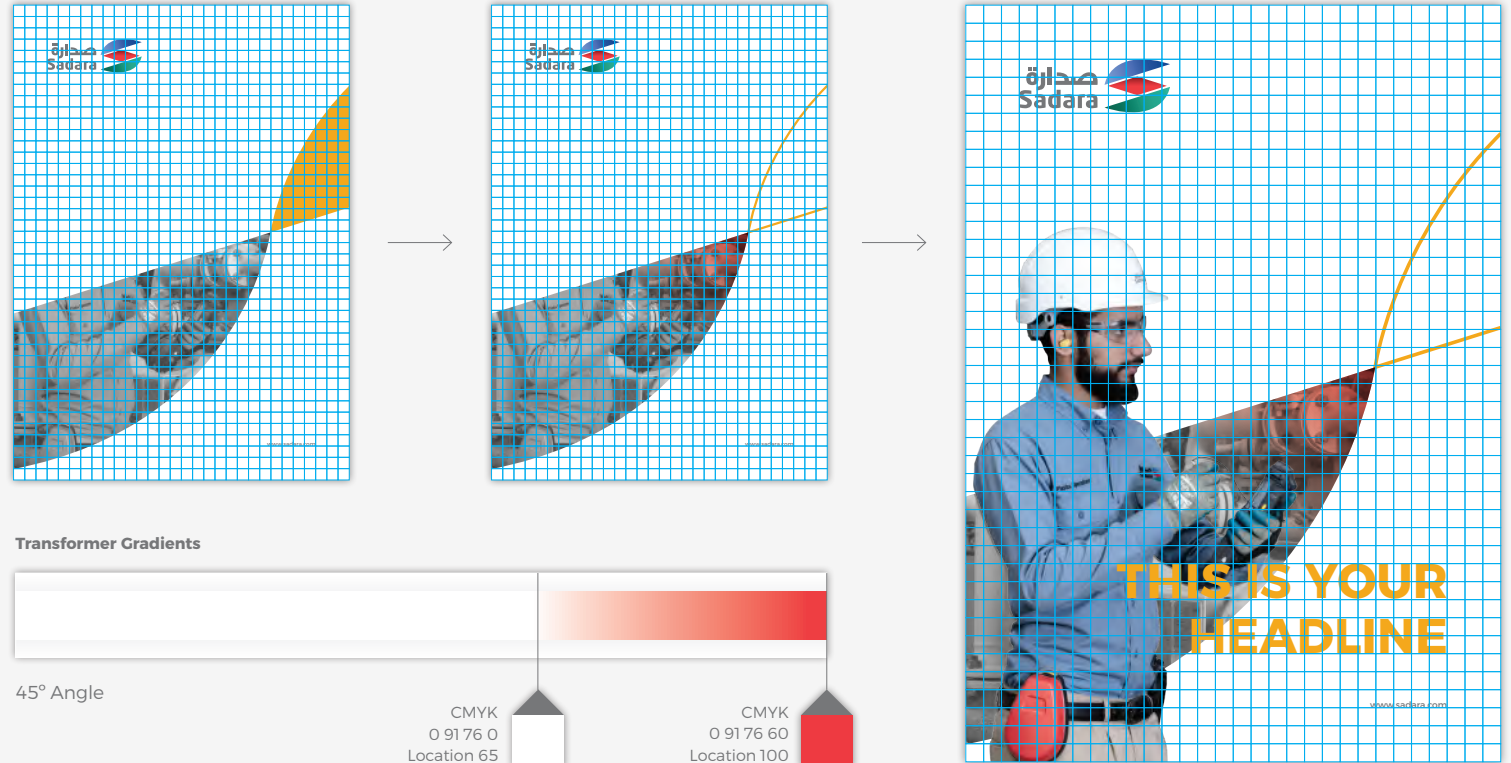


Arabic Layout Example



4.1.5 Portrait Primary Overlay Layout Development Process

Appropriate images may be cropped and/ or masked within the abstract or outside of it to create additional layouts. They are produced in CMYK only in print, to match the CMYK of the wordmark. The direction of gradient on flow lines is always the same, the lightest colour is always in the centre.



4.1.6

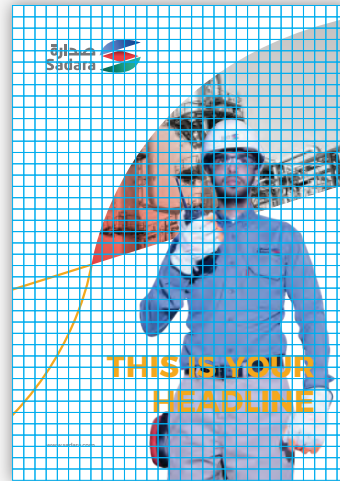
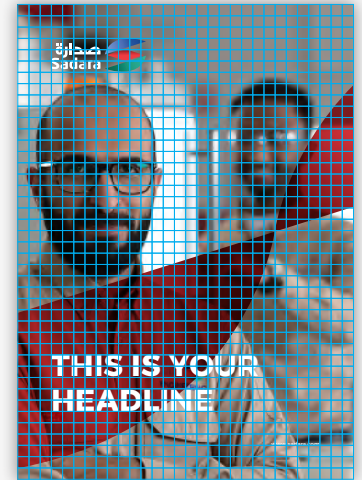
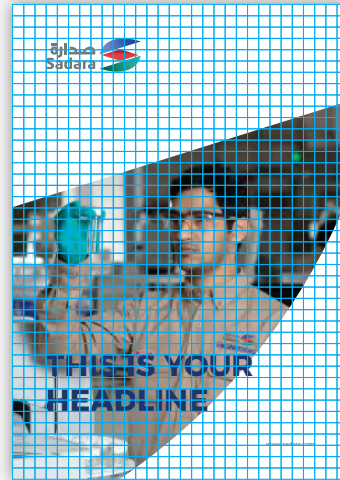
Primary Overlay Layout Examples

Overlay Layout Example

Overlaying of images and the Molten Fluid Abstract may be cropped and/or masked within the abstract or outside of it to create additional layouts.

Crop Image Layout Example

Cropping of images and the Molten Fluid Abstract may be cropped and/or masked within the abstract or outside of it to create additional layouts.



4.1.7

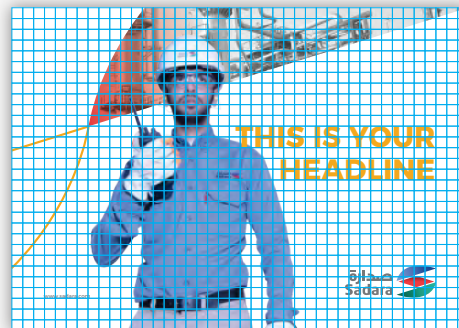
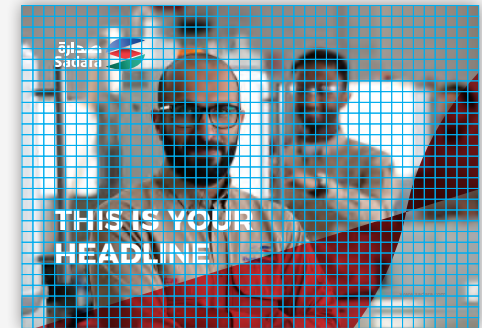
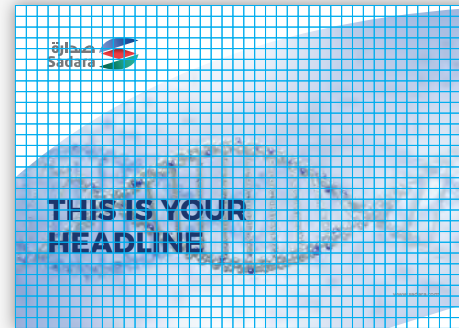
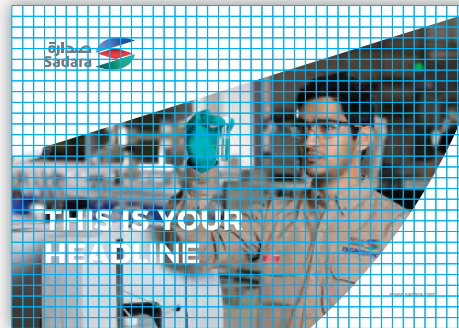
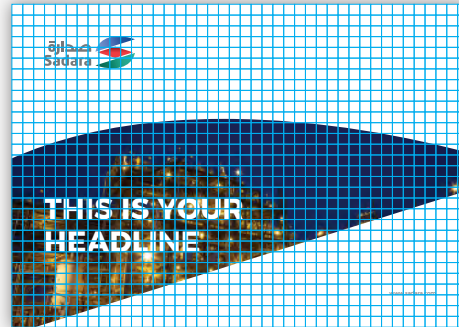
Landscape Primary Overlay and Crop Images Layout Examples

Overlay Layout Example

Overlaying of images and the Molten Fluid Abstract may be cropped and/or masked within the abstract or outside of it to create additional layouts.

Crop Image Layout Example

Cropping of images and the Molten Fluid Abstract may be cropped and/or masked within the abstract or outside of it to create additional layouts.

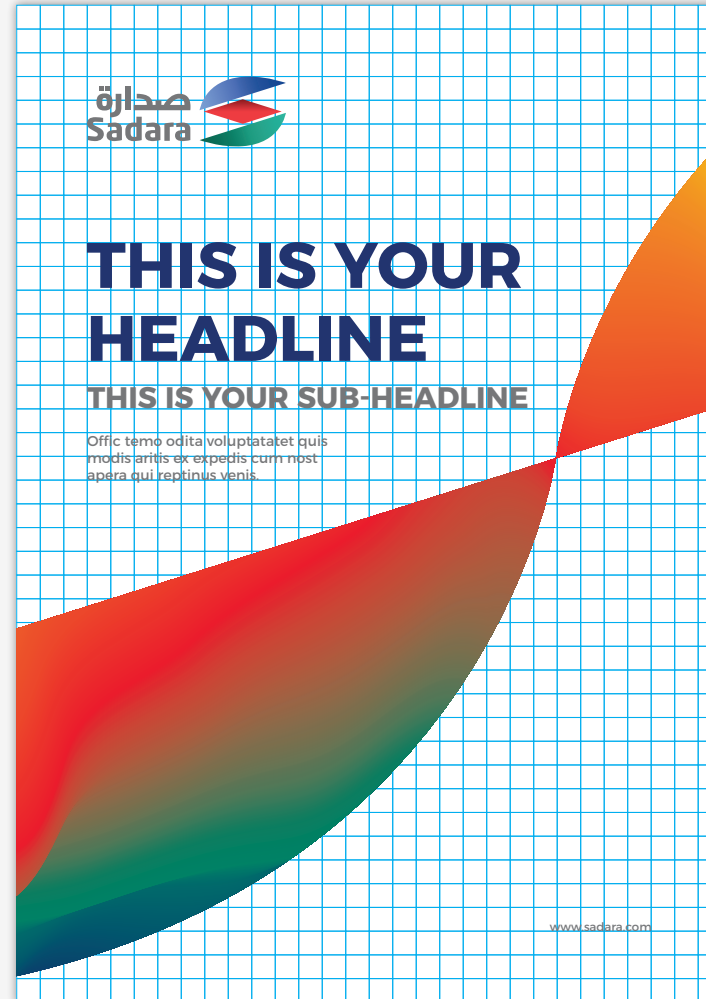


4.1.8

Molten Fluids Portrait Layout

The Molten Fluid Abstract may be combined with the Device by cropping or masking to create the desired effect on a portrait layout. The English layout will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

The Arabic layout will sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.



4.1.9

Molten Fluids Landscape Layout

The Molten Fluid Abstract may be combined with the Device by cropping or masking to create the desired effect on a landscape layout. The English layout will sit on the bottom right side of the composition, allowing for the English text to appear on the left side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.

The Arabic layout will sit on the bottom left side of the composition, allowing for the Arabic text to dominate the right side. The 'transformative' part of The Device which appears directly after the focal point should always be laid out higher up than the main part of The Device.



4.1.10

Molten Fluids Primary Background Development

The Molten Fluids Abstract may be combined with the Device by merging two visuals to create the desired effect on any layout. This can be achieved by the process of using a grey scale image blended into the Molten Fluids abstract.

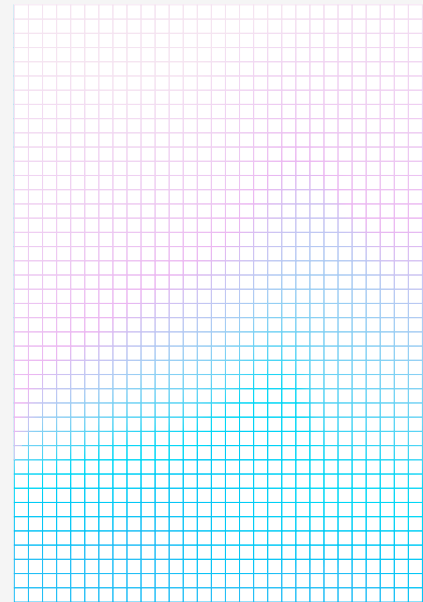
Step 1

Gray scale image.



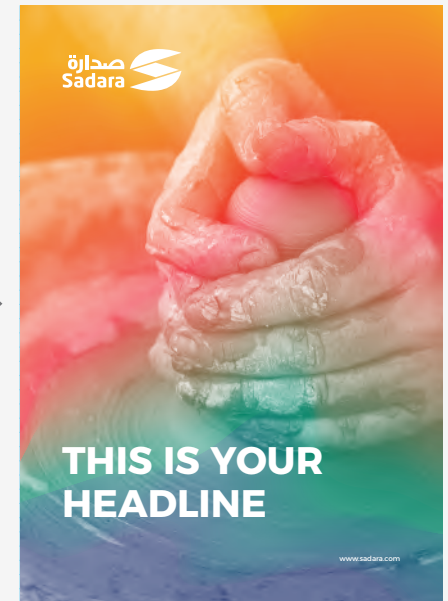
Step 2

Molten fluids abstract.



Step 3

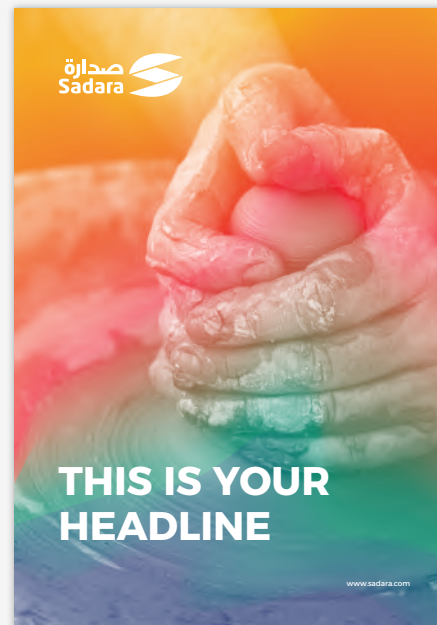
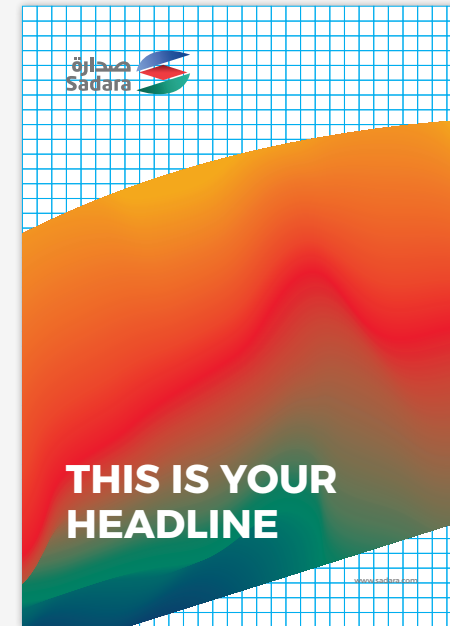
Molten fluids abstract blending mode: screen.



4.1.11

Molten Fluids Primary Portrait Layout

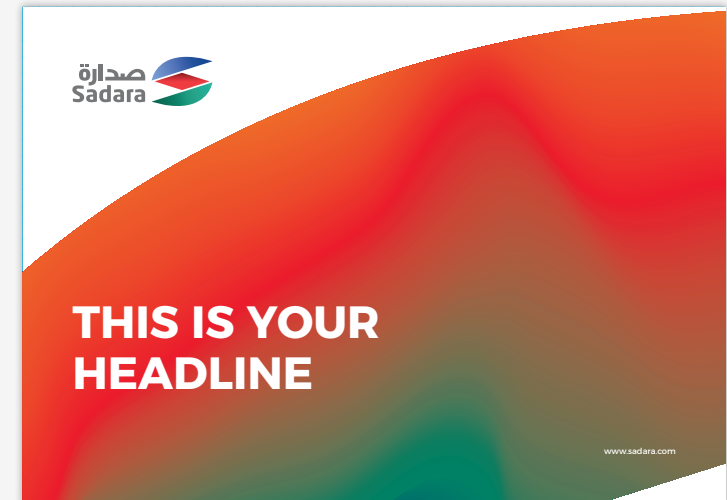
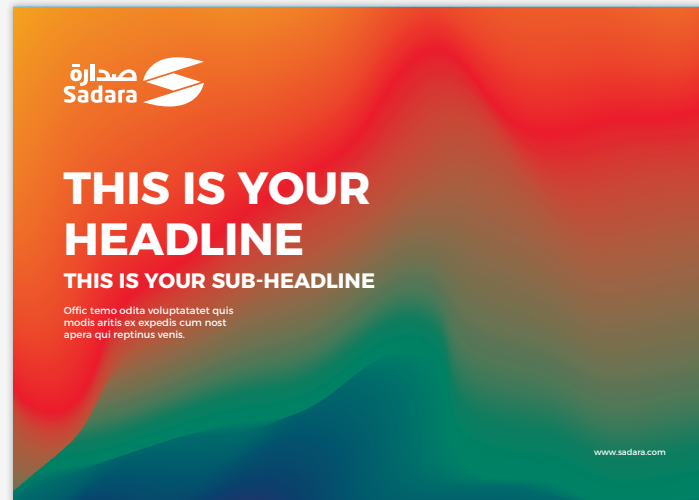
Appropriate images may be cropped and/ or masked within the abstract or outside of it to create additional portrait layouts. Examples of how a select number of appropriate layouts are seen here and include photographic visuals against the Molten Fluid Abstract by way of overlaying, cropping or masking.



4.1.12

Molten Fluids Primary Landscape Layout

Appropriate images may be cropped and/ or masked within the abstract or outside of it to create additional landscape layouts. Examples of how a select number of appropriate layouts are seen here and include photographic visuals against the Molten Fluid Abstract by way of overlaying, cropping or masking.



Section 4.2

STATIONERY

Our stationery set is simple and elegant and relies on the consistent use of our Logo and brand elements across our material. Please follow the clear construction guides presented on the following pages for recreating your key stationery items. Any additional items that are not specified in this document can be easily recreated from what has already been set.

The examples show the preferred placement of the Sadara logo on various items of stationery. Most items are suited for the standard horizontal and full colour logo format, but there will be exceptions to this rule. Basic stationery should generally use white or off-white paper.

The logo should be printed in (Blue Pantone® 288 U, Red Pantone® 185 U, Green Pantone® 3288 U, Gray Pantone® Cool Gray 9 U / 350 GSM). Address information should appear to the left of the logo or in the footer.



