

Oplogic

Brand Logo Standards

9 | Color

13 | Typography

Horizontal Logo

Primary Logo

The primary logo should always be used with content that is partnering or promoting the Oplogic brand. This primary version is the only logo to be applied to websites, business cards, printed materials, video, online podcasts, and any digital assets.



Logo Spacing

Horizontal

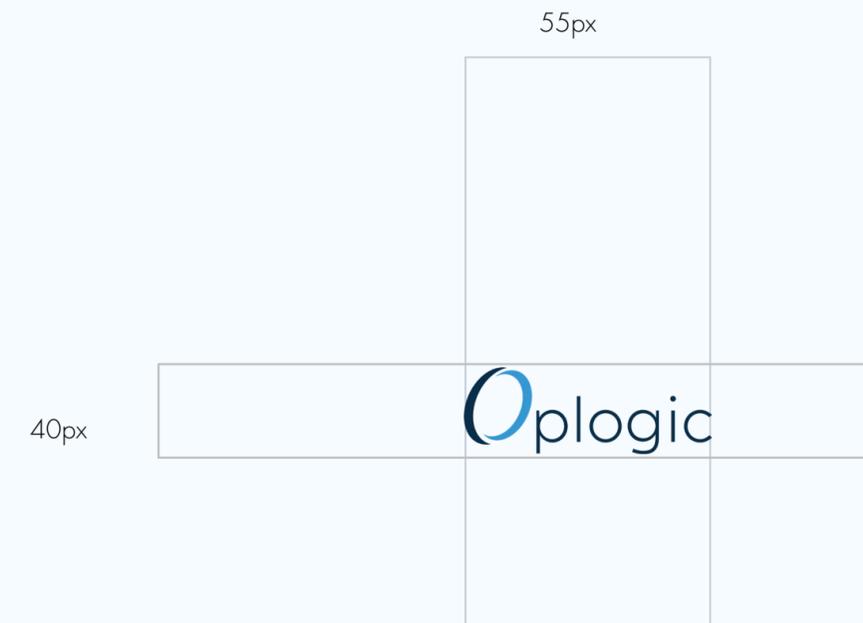
Please make sure horizontal and vertical spacing distances shown are always respected when using the logo in its two main orientations.



Minimum Size

Primary logos

The size of the logo should always be clear and recognizable, even when reduced in its dimensions. Follow the recommended pixel units to ensure the integrity of the logo.



Logo Versions



Color Logo



Color Logo on Dark



Color Logo on Light Blue

Logo Versions

The logo consists of a stylized letter 'O' followed by the word 'plogic'. The 'O' is a thick, rounded shape with a slight shadow effect. The 'plogic' is in a clean, sans-serif font.

Grayscale Logo

The logo consists of a stylized letter 'O' followed by the word 'plogic'. The 'O' is a thick, rounded shape with a slight shadow effect. The 'plogic' is in a clean, sans-serif font.

Monocolor Logo

The logo consists of a stylized letter 'O' followed by the word 'plogic'. The 'O' is a thick, rounded shape with a slight shadow effect. The 'plogic' is in a clean, sans-serif font. The entire logo is set against a dark blue background.

Monocolor Logo on Dark

Correct Usage

PRIMARY USE

The logo consists of a stylized 'O' with a blue-to-white gradient and a shadow effect, followed by the word 'plogic' in a dark blue, sans-serif font.

PRIMARY USE

The logo is rendered in white against a light blue background. The 'O' has a white-to-light blue gradient.

PRIMARY USE

The logo is rendered in white against a dark blue background. The 'O' has a white-to-white gradient.

SECONDARY USE - GRAYSCALE

The logo is rendered in grayscale on a white background. The 'O' has a gray-to-white gradient.

SECONDARY USE

The logo is rendered in white on a dark gray background. The 'O' has a white-to-white gradient.

SECONDARY USE

The logo is rendered in white on a black background. The 'O' has a white-to-white gradient.

SECONDARY USE - MONOCOLOR

The logo is rendered in black on a light blue background. The 'O' is solid black.

SECONDARY USE

The logo is rendered in white on a medium blue background. The 'O' is solid white.

SECONDARY USE

The logo is rendered in white on a dark blue background. The 'O' is solid white.

Incorrect Usage

AVOID STRETCHING

The Oplogic logo is shown stretched horizontally, making the letters appear thin and distorted.

DO NOT ADD A DROP SHADOW

The Oplogic logo is shown with a drop shadow effect, which is not part of the brand's identity.

AVOID ROTATING

The Oplogic logo is shown rotated counter-clockwise, which is not an approved usage.

AVOID USING OFF BRAND COLORS

The Oplogic logo is shown in a reddish-brown color, which is not the brand's official color.

AVOID USING LOW CONTRAST BACKGROUND COLORS

The Oplogic logo is shown on a dark blue background, which provides low contrast and makes the logo difficult to read.

AVOID USING LOW CONTRAST BACKGROUND COLORS

The Oplogic logo is shown on a medium blue background, which also provides low contrast and is not an approved background.

AVOID USING ON BUSY BACKGROUNDS



AVOID BOXING IN LOGO

The Oplogic logo is enclosed in a grey rectangular box, which is not an approved usage.

AVOID USING WITH PROMINENT NON-BRANDED COLORS

The Oplogic logo is shown on a bright red background, which is a prominent non-branded color.

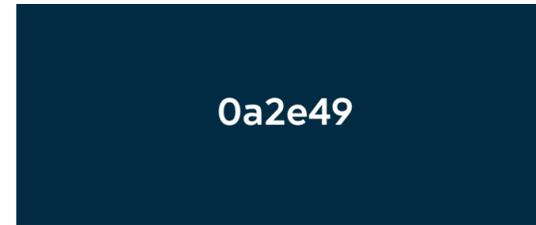
Color

Color Palette

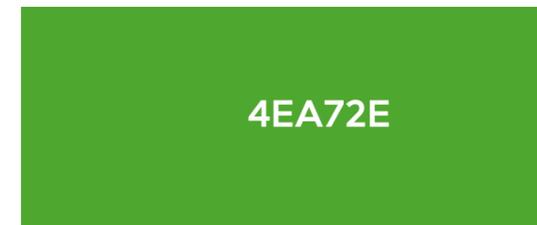
Main Color Palette

The color palette includes primary and secondary colors that can be used for interfaces, illustrations and accents.

Primary



Secondary

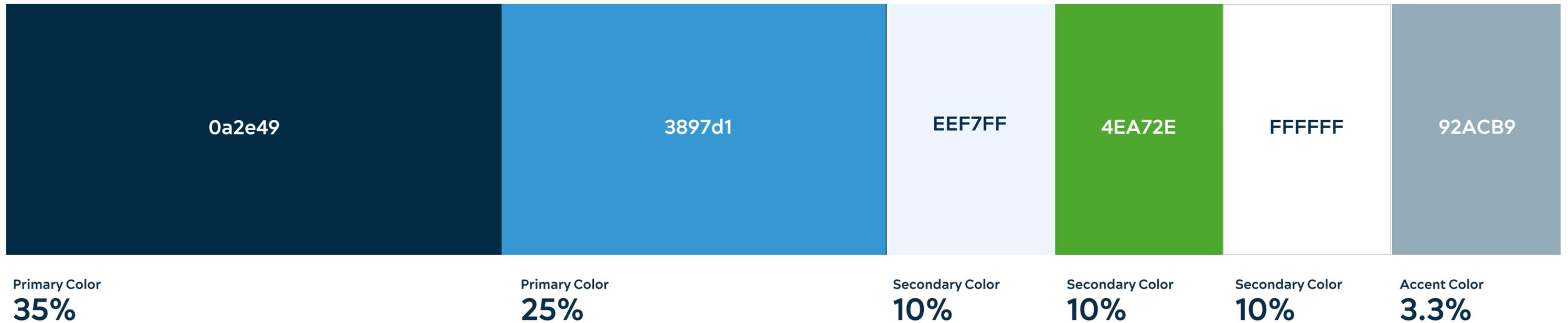


Accent



Color Usage

The primary color used throughout are the two primary blues. It represents 60% of the colors used, in contrast to the 40% made up of secondary colors that are used to highlight elements and provide contrast and accent to the brand.



Color Palette

HEX | RGB | CMYK | Pantone



HEX
0a2e49

RGB
R: 10 G: 46 B: 73

CMYK
C: 100 M: 75 Y: 41 K: 31

Pantone
PMS 7463 C

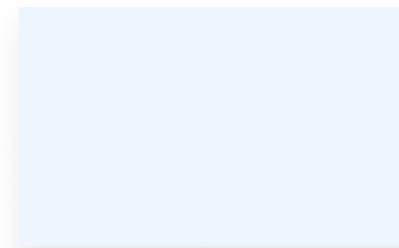


HEX
3897d1

RGB
R: 56 G: 151 B: 209

CMYK
C: 68 M: 17 Y: 3 K: 0

Pantone
PMS 7688 C



HEX
EEF7FF

RGB
R: 238 G: 247 B: 255

CMYK
C: 5 M: 1 Y: 0 K: 0

Pantone
PMS 656 C



HEX
4EA72E

RGB
R: 78 G: 167 B: 46

CMYK
C: 73 M: 10 Y: 100 K: 1

Pantone
PMS 362 C

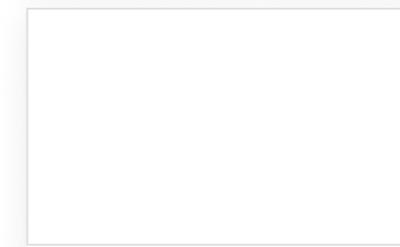


HEX
92ACB9

RGB
R: 146 G: 172 B: 185

CMYK
C: 44 M: 24 Y: 21 K: 0

Pantone
PMS 5435 C



HEX
FFFFFF

RGB
R: 255 G: 255 B: 255

CMYK
C: 0 M: 0 Y: 0 K: 0

Typography

Typography “Acherus Feral”

Aa

Logo Font

This font is a Sans serif family that has a strong base of geometric shapes. Made from font designer named Horizon Type. In this new version all sharp edges are flattened and rounded corners are sharpened. Alternative character “G” and optional “t” character have been added. Some of the characters like “A,K,M,N,Q,R,V,W,Z,v,w,z” have been changed completely for the stability of the typeface, in this way it looks more confident and serious.

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

0123456789

!@#\$%^&*?/)

Typography “Arial”

Aa

Primary

Arial was designed in 1982 by Robin Nicholas and Patricia Saunders for Monotype Typography. Initially designed for the IBM 3800-3 laserxerographic printer, Microsoft chose Arial as one of the four core TrueType fonts in Windows 3.1, in 1992, describing it as an “alternative to Helvetica”. Arial quickly gained popularity after being packaged with Windows 3.1, and has shipped with every version of Microsoft Windows since then. It has also been included in Apple’s macOS and many PostScript 3 computer printers.

Aa Bb Cc Dd Ee Ff Gg

Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz

0123456789

!@#\$%^&*?/)

Typography “Montserrat”

Aa

Secondary

The old posters and signs in the traditional Montserrat neighborhood of Buenos Aires inspired Julieta Ulanovsky to design this typeface and rescue the beauty of urban typography that emerged in the first half of the twentieth century. As urban development changes that place, it will never return to its original form and loses forever the designs that are so special and unique. The letters that inspired this project have work, dedication, care, color, contrast, light and life, day and night! These are the types that make the city look so beautiful.

**Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz**

0123456789

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