

Berkeley Lab Brand Guidelines

OVERVIEW

February 7, 2020

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1.0 Logo

The Berkeley Lab logo represents a distinguished level of professionalism and should appear on all communications materials and related items.

The symbol in our logo depicts two iconic campus structures: the Advanced Light Source at Berkeley Lab and the Campanile at the University of California. This juxtaposition of familiar architectural icons symbolize and establish the unity of these institutions into one entity known as Berkeley Lab (a reduction of the longer, official, Lawrence Berkeley National Laboratory). The iconic buildings in our symbol represent the solid foundation on which we are built.

Combined with our logotype, the logo exemplifies the heritage and strength of our organization.

1.1 Components

Our logo is comprised of two components—the symbol and the logotype. These components form the visual expression of our identity.

The preferred logo (shown here)—without the tagline—should be used on all internal and external communication whenever possible.

The logo has been carefully drawn and proportioned and should never be altered in any way.

The logo with the tagline (shown on the following page) adds a third component and positions our tagline, “Bringing Science to the World,” below the logotype.



1.2 Configurations

The logo is provided in a variety of configurations:

- Blue tile without the tagline (preferred)
- Positive without the tagline
- Blue tile with the tagline
- Vertical
- Stacked with tile
- Web horizontal (reversed white on solid background)

The logo without the tagline (preferred) is used whenever possible. The tagline configuration is for all external or public communications such as scientific posters and presentations.

The vertical or stacked logos are used in space-restricted applications when it's not possible to use the preferred configuration.

Additional configurations and lockups are available.
Contact Berkeley Lab Creative Services: creative@lbl.gov

PREFERRED (WITHOUT TAGLINE)



Masterbrand Logo

The logo without the tagline is the preferred configuration. It's always used for internal communications and whenever space allows.

POSITIVE (WITHOUT TAGLINE)



Positive Logo

A positive version without tagline.

TAGLINE



Masterbrand Logo with Tagline

The logo with the tagline is used for external communications.

VERTICAL



STACKED



Vertical and Stacked

The vertical and stacked logos combine the logotype with the symbol for a more compact configuration. These logos are for use only in space restricted applications.

ONLINE



Web Logo

Use the horizontal configuration for web banners. It should always be reproduced in white on a solid background.

1.3 Color Variations

Our logo has been created in three primary color variations: Dark Blue (color), black, and reverse (all white). Be sure to use the correct variation for your application.

If your application and budget allow for color printing, the color logo should be your first choice. The reverse variation is meant for limited use against a black or dark background. Don't use the reverse variation on light colored backgrounds.

The vertical configuration is available for use in our primary and secondary palettes. These colors may also be used as the solid background for the reverse variation.

The same color variations are available for all configurations in print (CMYK/spot) and on-screen (RGB) color formats.

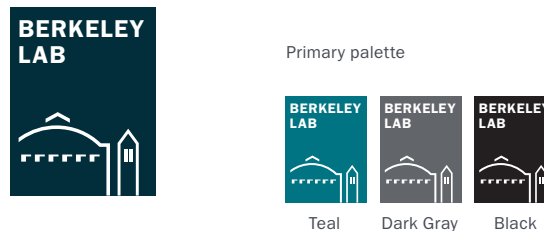
DARK BLUE (COLOR)



BLACK



VERTICAL



REVERSE (WHITE)



Do not add the rectangular shape to the reverse logo variation.

1.4 Clear Space

Clear space allows “breathing room” for our logo. It prevents the logo from getting crowded by text or other graphics that could decrease its impact and visibility.

The clear space is derived from x, which is measured by the height of the symbol.

Clear space should always be .5x on all sides of the logo. This amount of space should be increased whenever possible. The more space you give the logo, the greater impact it can have.

Clear space requirements are the same for all color variations, configurations and mediums (print and online) except the web configuration. Because of its unique application, clear space is more flexible.



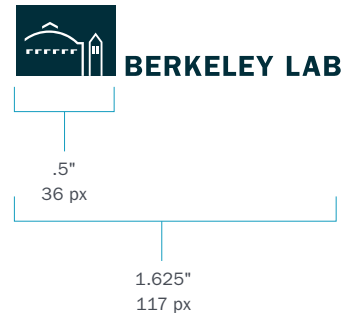
1.5 Sizing

The logo can be scaled up as large as you need but it should never be used at sizes smaller than the recommended minimums shown here, based on the overall width of the logo or lockup.

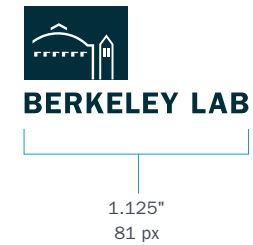
Whenever possible, use the logo at larger sizes for maximum legibility and visibility. Minimum sizing is the same for all color variations.

Please note the different sizing requirements for each configuration and print versus onscreen.

MINIMUM SIZE



MINIMUM SIZE



1.6 Background Control

A few general guidelines should be followed for our logo to be clear and legible. The examples shown here illustrate backgrounds that work effectively and several that do not.

The logos should always be staged against a white or light-colored backgrounds that provide sufficient contrast. The reverse variation should be used against black or dark backgrounds. Always be certain there is enough contrast for maximum legibility. Don't place the logo over illustrations, patterns or images.

DO'S



DO place the full-color logo on white backgrounds.



DO place the reverse logo on Dark Blue backgrounds.



DO place the full-color logo on light colored backgrounds that provide sufficient contrast.

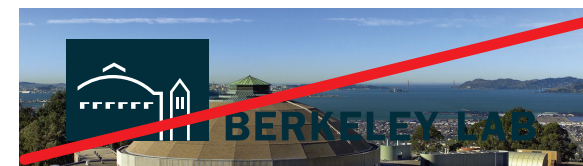


DO place the reverse logo on backgrounds from our palette that provide sufficient contrast.

DON'T'S



DON'T place the full-color logo on dark colored backgrounds or backgrounds without sufficient contrast.



DON'T place the logo on photographic backgrounds.



DON'T place the logo over illustrations.



DON'T place the logo against patterns or busy backgrounds.

1.7 Unacceptable Use

To properly strengthen and maintain our logo's effectiveness, care must be taken to ensure correct and consistent use in every application.

Altering or redrawing it in any way weakens the power of the image and the message behind it. Shown here are just a few examples of unacceptable logo use.



DON'T stretch, distort or alter the logo



DON'T change logo colors



DON'T reposition logo components.



DON'T add drop shadows or special effects



DON'T change the logotype



DON'T scale logo components separately



DON'T add outlines or other graphic elements



DON'T angle or rotate the logo

2.0 Color

Color is essential to visual identity and identity—at a deeper, cultural and institutional level. It's about having a clear sense of common purpose and a sense of belonging, rooted in that purpose. Symbols, names, colors, and images are the visual assets that give tangible form and lasting expression to identity. Color unifies from within, as it distinguishes from without.

There are certain colors that are so interwoven with the identity of particular organizations, that they are said to virtually 'own' those colors. To take some of the more familiar examples, IBM is widely known under the moniker 'Big Blue.' Brown—both the color per se and color word—have become synonymous with UPS. Tiffany is identified with an unmistakable shade of turquoise.

Likewise, unique color pairs serve as color signatures—think of FedEx's recognizable orange and grape combination. In the same spirit, Berkeley Lab should flaunt its colors, applying them with boldness and regularity in order to gain or keep perceptual ownership.

2.1 Primary Palette

Our primary palette consists of the dark blue used in our preferred logo, plus teal and two grays. Combined with black and white, these colors solidify and reflect our strength and innovation. The primary palette is used in a dominant manner in Lab-branded communications to give consistency and coherence to our design system.

All colors in the Berkeley Labs palette use precise color references, shown in the specifications on this page. Always use the exact values listed, which correspond to the medium being employed.

Don't use color references or values from files that have been converted automatically between color modes. Some software programs don't always make color conversions that are equal to the values listed in the palette specifications. Slight variances in color may occur when printed through different processes or reproduced in different media.



DARK BLUE

PMS	547
CMYK	100 35 32 82
RGB	0 49 60
HTML	00313C



TEAL

PMS	7474
CMYK	96 9 32 29
RGB	0 118 129
HTML	007681



LIGHT GRAY

PMS	COOL GRAY 5
CMYK	13 9 10 27
RGB	177 179 179
HTML	B1B3B3



DARK GRAY

PMS	COOL GRAY 10
CMYK	40 30 20 66
RGB	99 102 106
HTML	63666A

In lieu of the colors listed on this page, you may use the PANTONE® colors cited, the standards for which can be found in the current edition of the PANTONE formula guide. The colors shown throughout these guidelines have not been evaluated by Pantone for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Color Publications for accurate color. PANTONE® is the property of Pantone LLC.

2.2 Secondary Palette

Our secondary palette gives designers greater flexibility in creating branded materials.

While our primary palette consists of cool tones, the secondary colors introduce warmer, more vibrant values—adding variety to keep materials from looking homogeneous. These colors are used as accents on elements such as information graphics, charts and graphs.



ORANGE

PMS	1385
CMYK	2 56 100 3
RGB	213 120 0
HTML	D57800



GREEN

PMS	7489
CMYK	56 2 78 5
RGB	116 170 80
HTML	74AA50



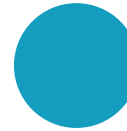
YELLOW

PMS	124
CMYK	0 30 100 0
RGB	234 170 0
HTML	EAAA00



RED

PMS	7417
CMYK	1 83 85 0
RGB	224 78 57
HTML	E04E39



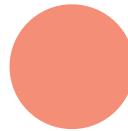
BLUE

PMS	7459
CMYK	72 9 9 13
RGB	66 152 181
HTML	4298B5



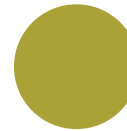
PURPLE

PMS	7447
CMYK	77 85 6 18
RGB	93 71 119
HTML	5D4777



DUSTY ROSE

PMS	486
CMYK	0 55 50 0
RGB	232 146 124
HTML	E8927C



OLIVE GREEN

PMS	618
CMYK	14 10 85 27
RGB	172 159 60
HTML	AC9F3C



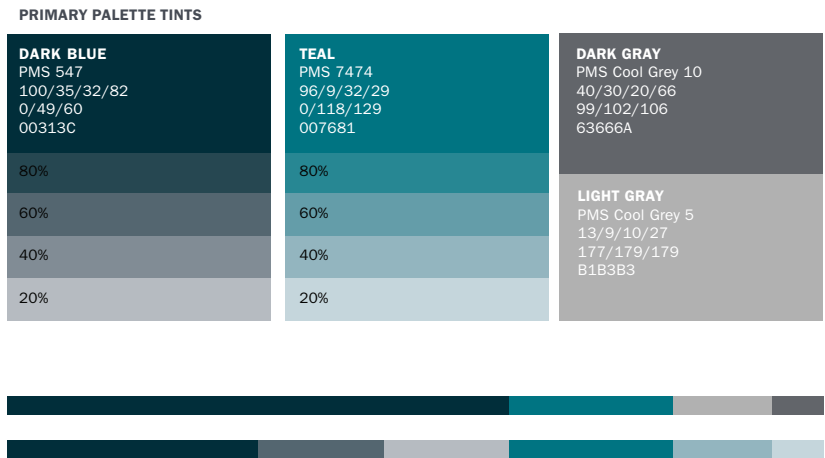
BURGUNDY

PMS	7643
CMYK	0 84 2 70
RGB	103 46 69
HTML	672E45

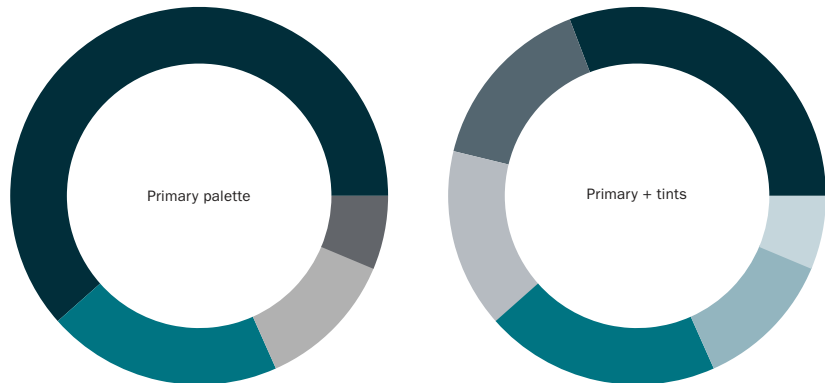
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2.3 Primary Palette Tints

It's acceptable to use different tints and opacities of the primary and secondary colors as outlined in the chart.



COLOR PROPORTIONS



In lieu of the colors listed on this page, you may use the PANTONE® colors cited, the standards for which can be found in the current edition of the PANTONE formula guide. The colors shown throughout these guidelines have not been evaluated by Pantone for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Color Publications for accurate color. PANTONE® is the property of Pantone LLC.

3.0 Typography

Clean, modern, legible typography is fundamental to the precise, effective conveyance of information. Symbolic notation, alphabetic characters, numerals, icons, are the very ‘form’ of information and the medium of knowledge.

Berkeley Lab is first and foremost an institution about scientific and technological information, about the advance of knowledge, and its essential role in solving fundamental human, ecological, and intellectual problems. Therefore, typography—the use of strong, modern, letterforms and faces—is one of the most important elements in Berkeley Labs’ visual branding toolkit.

We’ve chosen several typefaces for all of our communications — both serif and sans serif. Used together, these fonts combine classic looks with a contemporary feel.

3.1 Primary Typeface

Our primary typeface is ITC Franklin Gothic Std. This sans serif font is used for headlines, titles, body copy, pull-quotes, sidebars and captions. It's our preferred typeface and should be used whenever possible.

Use only the cuts and weights shown. Italics should be used sparingly, for emphasis only.

It's suggested to limit use of the condensed cuts and weights to legal text and footnotes.

PREFERRED TYPEFACE

ITC Franklin Gothic Std

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$\$%^&?

3.2 Secondary Typeface

Our secondary typeface is Transitional 511. This serif font complements our primary font, ITC Franklin Gothic Std and is used for large amounts of body copy.

Do not use this typeface for headlines or titles.

SECONDARY TYPEFACE

Transitional 511

Roman
Italic
Bold
Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$\$%^&?

3.3 Default Typefaces for Print

Arial is our default sans serif typeface. Use Arial only when it's not possible to use Franklin Gothic, our primary typeface.

For example, Arial is used for Microsoft Powerpoint and all Microsoft Word documents—such as faxes, memos and press releases—to ensure consistency when distributing files across workstations and platforms.

Georgia is our default serif typeface. Use it only when it's not possible to use Transitional 511, our secondary typeface.

DEFAULT SANS SERIF TYPEFACE

Arial

Regular

Italic

Bold

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$\$%^&?

DEFAULT SERIF TYPEFACE

Georgia

Regular

Italic

Bold

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$\$%^&?

3.4 Type on the Web

Open Sans is our official web typeface. This sans serif font is used for headlines, titles, body copy, pull-quotes, sidebars and captions. It's our preferred typeface and should be used whenever possible.

Use only the cuts and weights shown. Italics should be used sparingly, for emphasis only.

It's suggested to limit use of the condensed cuts and weights to legal text and footnotes.

WEB PREFERRED TYPEFACE

Open Sans

Condensed Light

Light

Light Italic

Regular

Italic

Bold

Bold Italic

Extrabold

Extrabold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$\$%^&?