

Royal Society brand guidelines

8 April 2014

Version 1.2

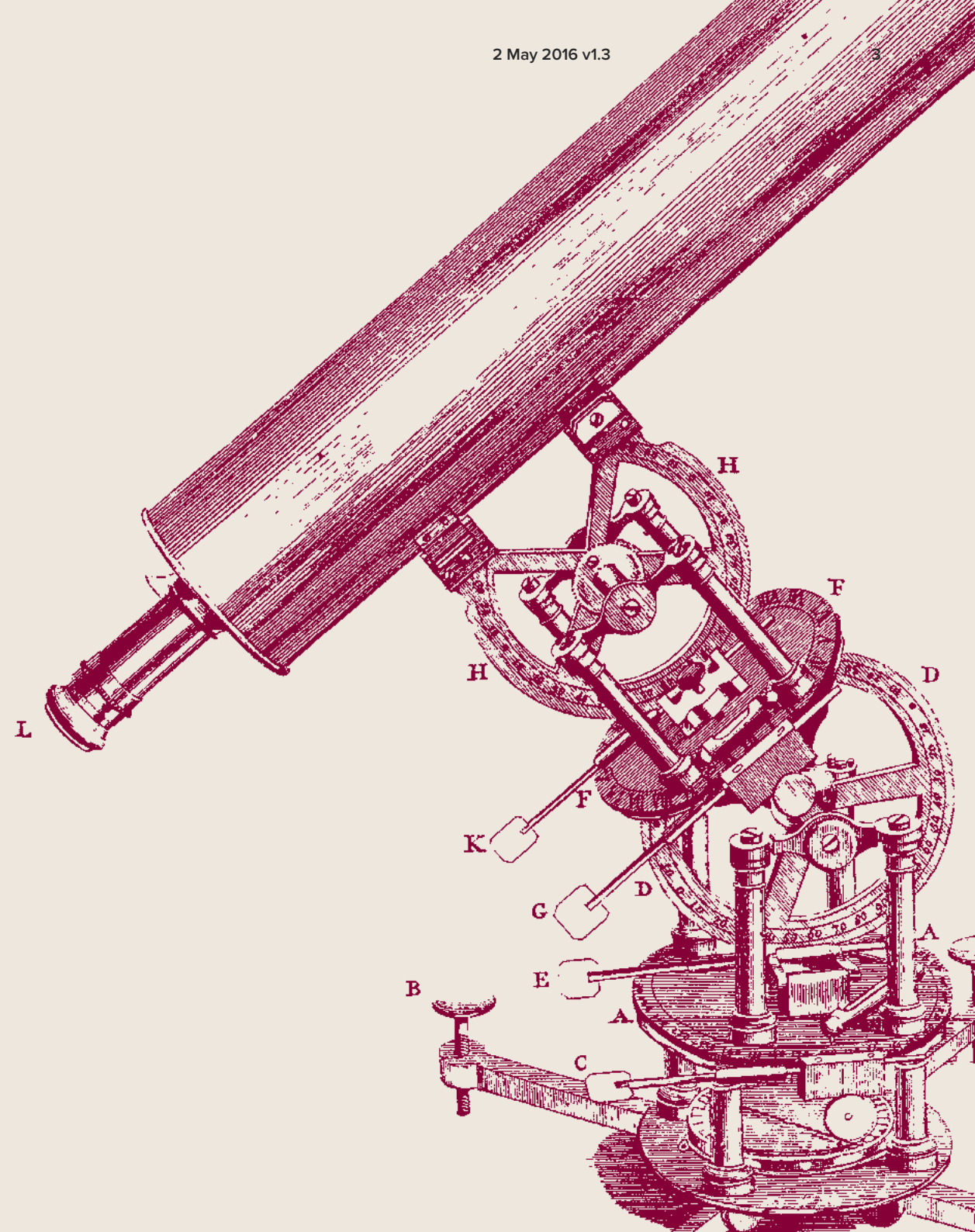
The Royal Society has been established for over 350 years. We are the national academy for science in the UK and our Fellowship includes some of the world’s most distinguished scientists.

Our mission is to promote science and its values, to portray an energetic and forward-looking Fellowship, that is ‘authoritative and expert’ whilst engaging and inspiring new audiences – we have created a brand identity that will enable us to do this.

Our brand is more than a logo. It’s all the things that make us instantly recognisable. The following pages guide you through the core elements of our brand to help you to design and produce compelling, engaging communications for the Royal Society.

Introduction and contents	2
Our brand	3
Brand elements	4
Logo	5
Logo exclusion zone and minimum size	6
Printed material: square holding device and grid system – introduction	7
Printed material: square holding device and grid system – flexibility	8
Printed material: logo size and position	9
Our crest	10
Colour	11
Secondary colour palette	12
Typeface	13
Imagery	14
Royal Society Publishing	17
Our brand in action	18
Publications	19
Flyers	20
Graphs and pullouts	21
Trustee’s report	22
Website	23
Email template	24
Presentation template	25
Royal Society Publishing – journal covers	26
Royal Society Publishing – website	27
Contact	28

Our brand



Primary and secondary logo

THE
ROYAL
SOCIETY

THE ROYAL SOCIETY

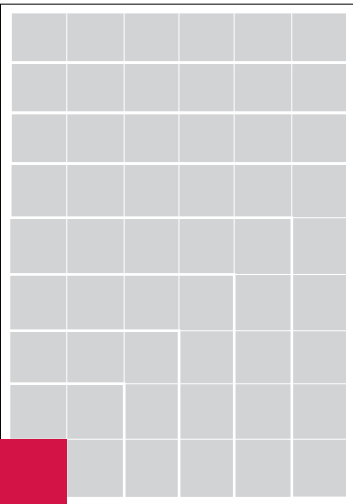
Primary colours



Secondary colours



Grid



Typeface

Proxima Nova Light

Aa Bb Cc
Aa Bb Cc

Proxima Nova Semibold

Aa Bb Cc
Aa Bb Cc

Brand elements

The elements shown here form the basis of our brand identity.

The following pages give guidance on how the brand elements should be used. We must protect the elements of our brand identity so that our communications look consistent, professional and reflect our vision and values.

Imagery



Please note that the photography used in our brand guidelines is for illustrative purposes only. The Royal Society does not have the correct image rights to use these images in the public space.

Stacked logo

THE
ROYAL
SOCIETY

Single line logo

THE ROYAL SOCIETY

Logo

We have two versions of our logo. The primary logo is the stacked version and should be used wherever possible to build recognition of our brand.

The secondary single line version of our logo should primarily be used in the digital environment or when space is restricted or visibility of the logo is compromised.

For monotone print the logo is available in black and white.

The logo has been uniquely crafted. Never change or recreate it, always use the original artwork files.

To request the logo, please send an email to **design@royalsociety.org**

The following pages explain how to protect and use our logo properly.

Stacked logo exclusion zone



Single line logo exclusion zone



Stacked logo minimum size



Single line logo minimum size



Logo exclusion zone and minimum size

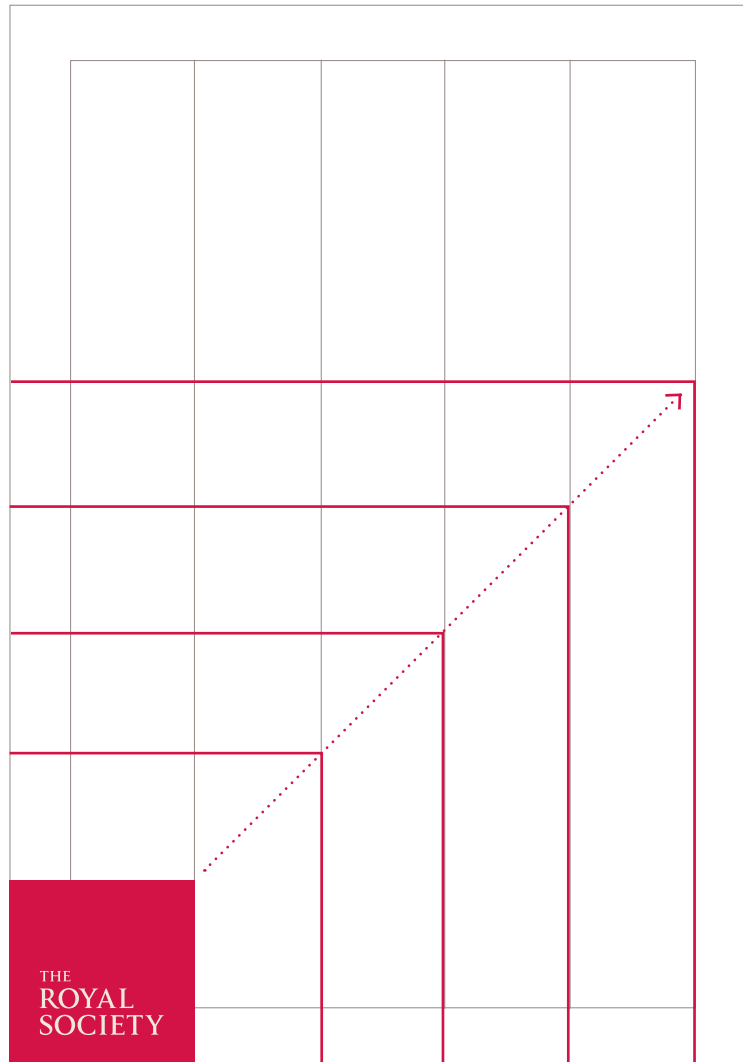
The exclusion zone is defined by the width of 'THE' in the logo, illustrated here with the value 'X'. Please try to keep other graphics and logos outside this area.

The minimum size for the stacked logo is 20mm or 75 pixels.

The minimum size for the single line logo is 40mm or 150 pixels.

Please always use the original artwork, see page 5.

Grid and logo position

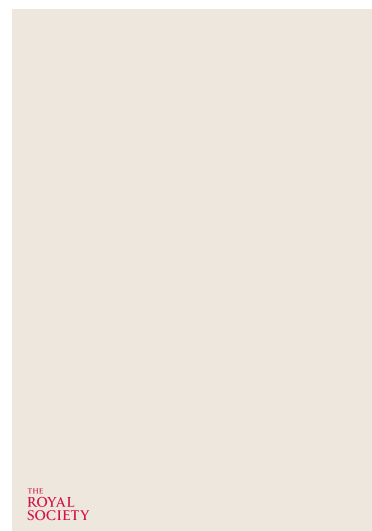
**Printed material****Square holding device and grid system – introduction**

A flexible grid system has been developed for use across all our printed material.

Our primary logo has a fixed position in the bottom left corner. This consistent position increases the strength and recognition of our brand; it is vital that this is always maintained. Please see page 9 for a guide to setting the logo size and page margins.

Our square is a flexible holding device which always ensures maximum visibility of our logo against imagery.

The square isn't fixed in size and can expand from the anchor point (bottom left corner) enabling it to hold varying amounts of information. See page 8 for further guidance and page 18 for examples of this in action.



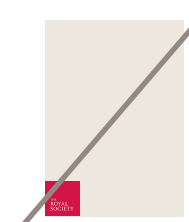
Printed material

Square holding device and grid system – flexibility

The flexibility of the square holding device when used with imagery creates a strong and consistent look and feel. It also allows for printed items to be tailored to the content and subject matter.

For examples of our square holding device and grid in action see page 18.

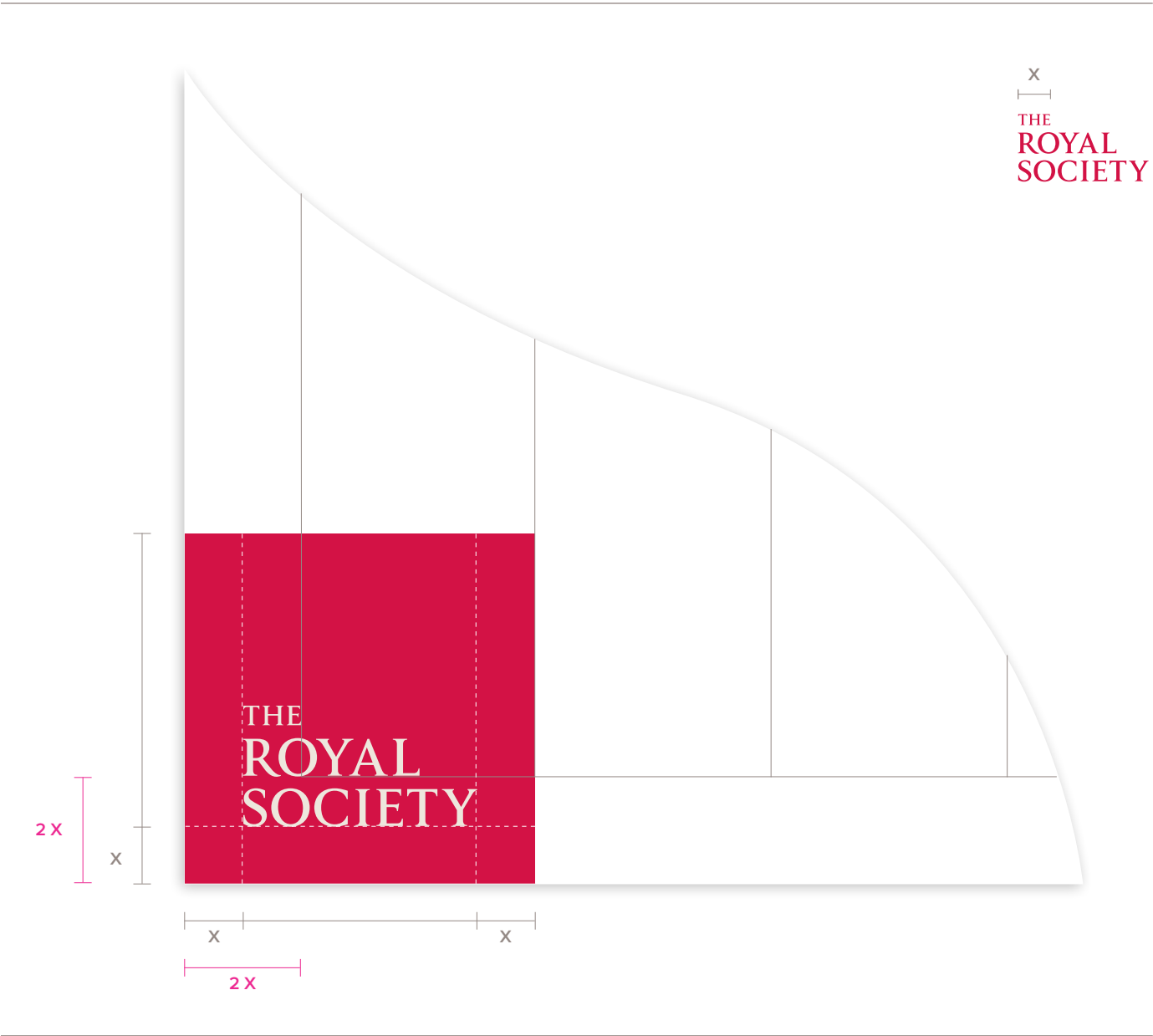
Square holding device don'ts



Our logo isn't square. Don't use it in the square holding device when it is on a solid background colour, it is a device to ensure logo visibility on imagery only.



Do not use more than one square holding device at a time.



Printed material

Logo size and position

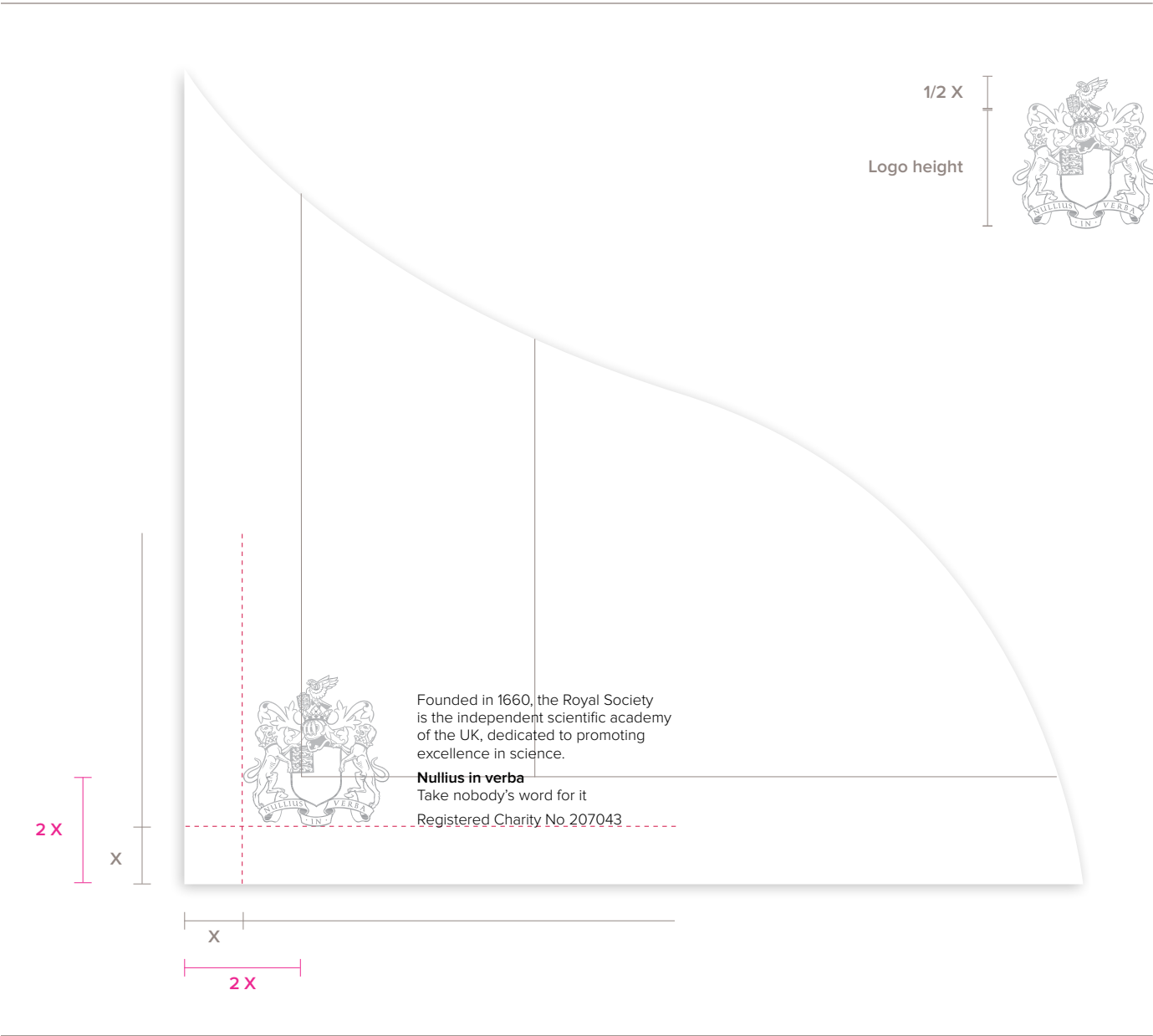
To ensure maximum visual impact, our logo should appear at a consistent size and in a consistent position on all our printed materials, as outlined below.

The size and position of our logo and the page margin is determined by the width of 'THE' in our logo, illustrated here with the value 'X'.

Please use the recommended sizes shown below.

Recommended size

Page size	X =
A5	6 mm
A4	8 mm
210x210	8 mm
A3	10 mm

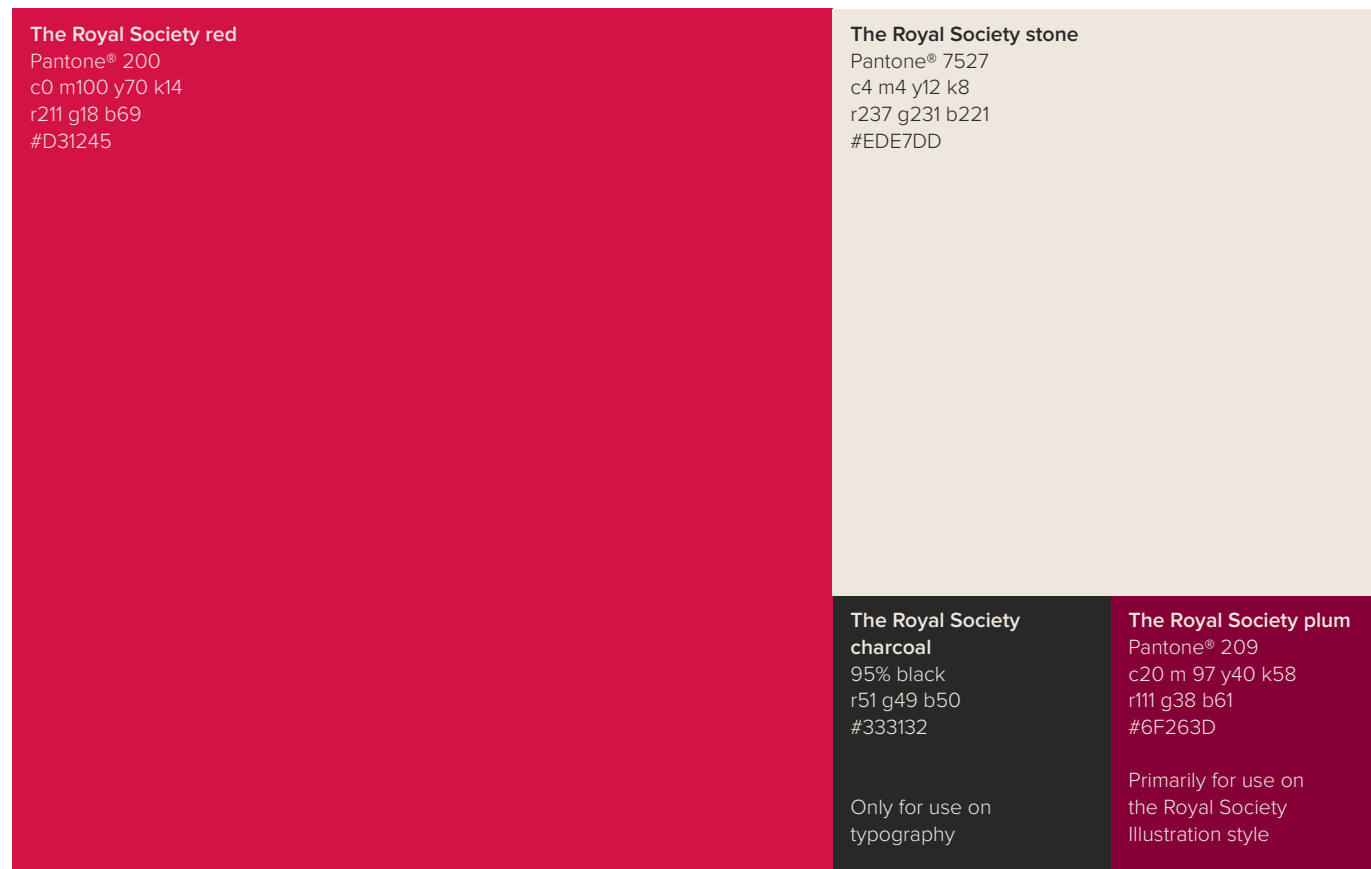


Our crest

The use of our crest underpins our rich heritage and should always appear in the bottom left corner on the back of all our printed material.

The size of the crest is the height of the stacked logo (see page 9 for guidance) plus $\frac{1}{2} X$.

Primary colours



Colour

We are a red brand. The Royal Society red is Pantone® 200. Our colour palette has been designed to complement the lead colour and to add depth and vibrancy to communications. Red is a consistent thread throughout all communications.

The Royal Society stone, Pantone® 7527,
complements our red and supports
the heritage of our brand.

The Royal Society plum, Pantone® 209, has been reserved for use on our illustrations, see page 13. It enhances both the red and stone colour palette. It can also be used as part of the secondary colour palette (see page 11).

























Charcoal has been reserved for use on typography – it should never be used as a block colour.

The ratio of colour usage is indicated by the size of the squares shown here. Please refer to pages 18-24 to see our brand colours in action.

Do not use tints of our primary colour palette.

Please use the correct colours when setting up artwork and make sure that you use the colour breakdowns specified here.

Secondary colours

					
					
					
					
Orange Pantone® 144 c0 m55 y95 k0 r237 g139 b0 #ED8B00	Pink Pantone® 219 c0 m95 y0 k0 r218 g24 b132 #DA1884	Purple Pantone® 248 c40 m100 y0 k0 r165 g24 b144 #A51890	Blue Pantone® Process Blue c100 m10 y0 k10 r0 g133 b202 #0085CA	Green Pantone® 369 c68 m0 y100 k0 r100 g167 b11 #64A70B	Warm grey Pantone® 408 c0 m10 y10 k50 r151 g140 b135 #978C87

Secondary colour palette

The secondary palette is a selection of complementary highlight colours that add a vibrant energy to our brand identity. These are always used in support of our primary colours and should never dominate or be used as a first introduction to the brand.

The secondary colour palette can be used more experimentally within exhibition graphics, inside reports or brochures, on quotes, pullout facts and figures, and charts, graphs and infographics.

Tints of the secondary colours can be used if necessary. Try to stick to round numbers when selecting tints.

Please use the correct colours when setting up artwork and make sure that you use the colour breakdowns specified here.

Primary typeface

Proxima Nova Light and *Light Italic*

Aa Bb Cc

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890.,“”!?”&*°=+@#[]£€¢\$¥%®©¼½¾

*ABCDEFGHIJKLMNOPQRSTUVWXYZ**abcdefghijklmnopqrstuvwxyz**1234567890.,“”!?”&*°=+@#[]£€¢\$¥%®©¼½¾*

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean lectus ipsum, elementum nec odio sit amet, sodales dictum arcu. Sed id leo elit. Proin nec ligula sed est pretium tincidunt nec id nibh. Nullam leo nisi, suscipit vel tristique quis, sollicitudin sit amet justo. Duis sed suscipit lacus. Sed mattis magna vitae nibh interdum varius. Nulla cursus risus in ullamcorper porta. Fusce at dignissim felis, ac placerat enim. Pellentesque at leo ac ipsum posuere iaculis at vitae nulla. Integer venenatis vitae mi et feugiat.

Proxima Nova Semibold and *Semibold Italic*

Aa Bb Cc

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890.,“”!?”&*°=+@#[]£€¢\$¥%®©¼½¾

*ABCDEFGHIJKLMNOPQRSTUVWXYZ**abcdefghijklmnopqrstuvwxyz**1234567890.,“”!?”&*°=+@#[]£€¢\$¥%®©¼½¾*

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean lectus ipsum, elementum nec odio sit amet, sodales dictum arcu. Sed id leo elit. Proin nec ligula sed est pretium tincidunt nec id nibh. Nullam leo nisi, suscipit vel tristique quis, sollicitudin sit amet justo. Duis sed suscipit lacus. Sed mattis magna vitae nibh interdum varius. Nulla cursus risus in ullamcorper porta. Fusce at dignissim felis, ac placerat enim. Pellentesque at leo ac ipsum posuere iaculis at vitae nulla. Integer venenatis vitae mi et feugiat.

Typeface

Proxima Nova is our corporate typeface. It is clean, modern and authoritative – clearly communicating our narrative.

The preferred weights of Proxima Nova are Light and Semibold.

For desktop-generated communications or when Proxima Nova cannot be used then a ‘system font’ alternative, Arial, can be used as a substitute.

The preferred weights of Arial are Regular and Bold.

Secondary typeface

Arial Regular and **Bold**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

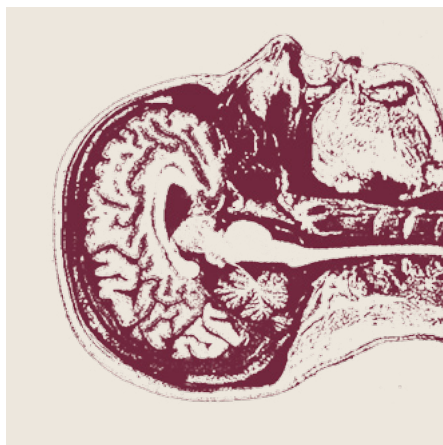
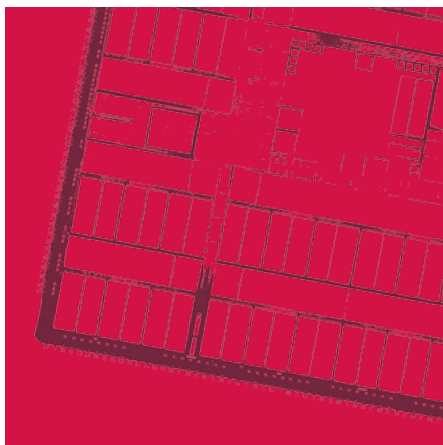
1234567890.,“”!?”&*°=+@#[]£€¢\$¥%®©¼½¾

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890.,“”!?”&*°=+@#[]£€¢\$¥%®©¼½¾

Illustration



Imagery

Imagery brings our communications and brand to life. It should be inspiring, beautiful, engaging and relevant, communicating science with a clear connection to the modern world.

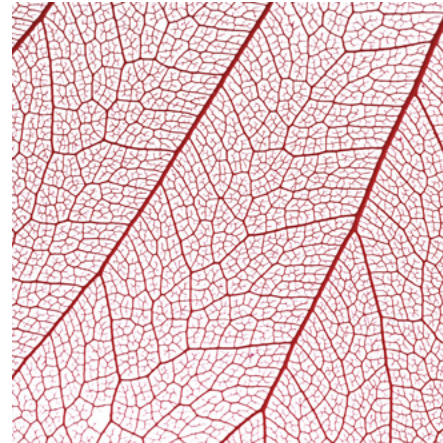
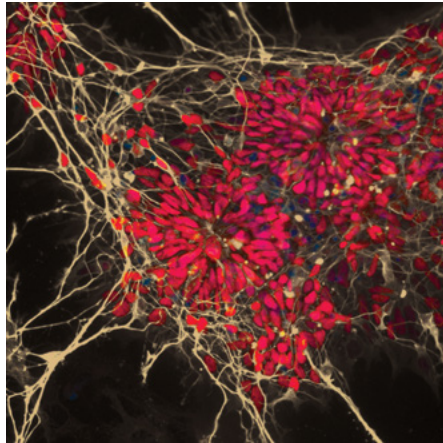
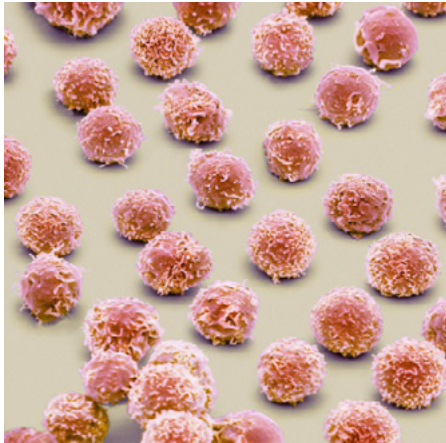
The range of imagery that can be used is not restrictive; imagery should be selected to support the specific story being told. If the story lacks a relevant photographic image of the right quality or interest, then the illustration style can be utilised to bring that story to life.

Royal Society collections



Careful cropping should always be considered and where possible colours should complement and support our colour palette to ensure maximum brand impact.

Photography by subject



Imagery continued

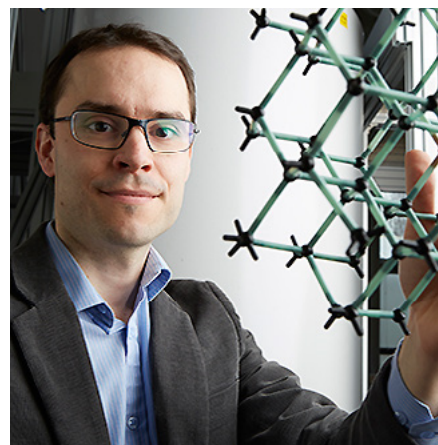
Photography by context



Fellows photography

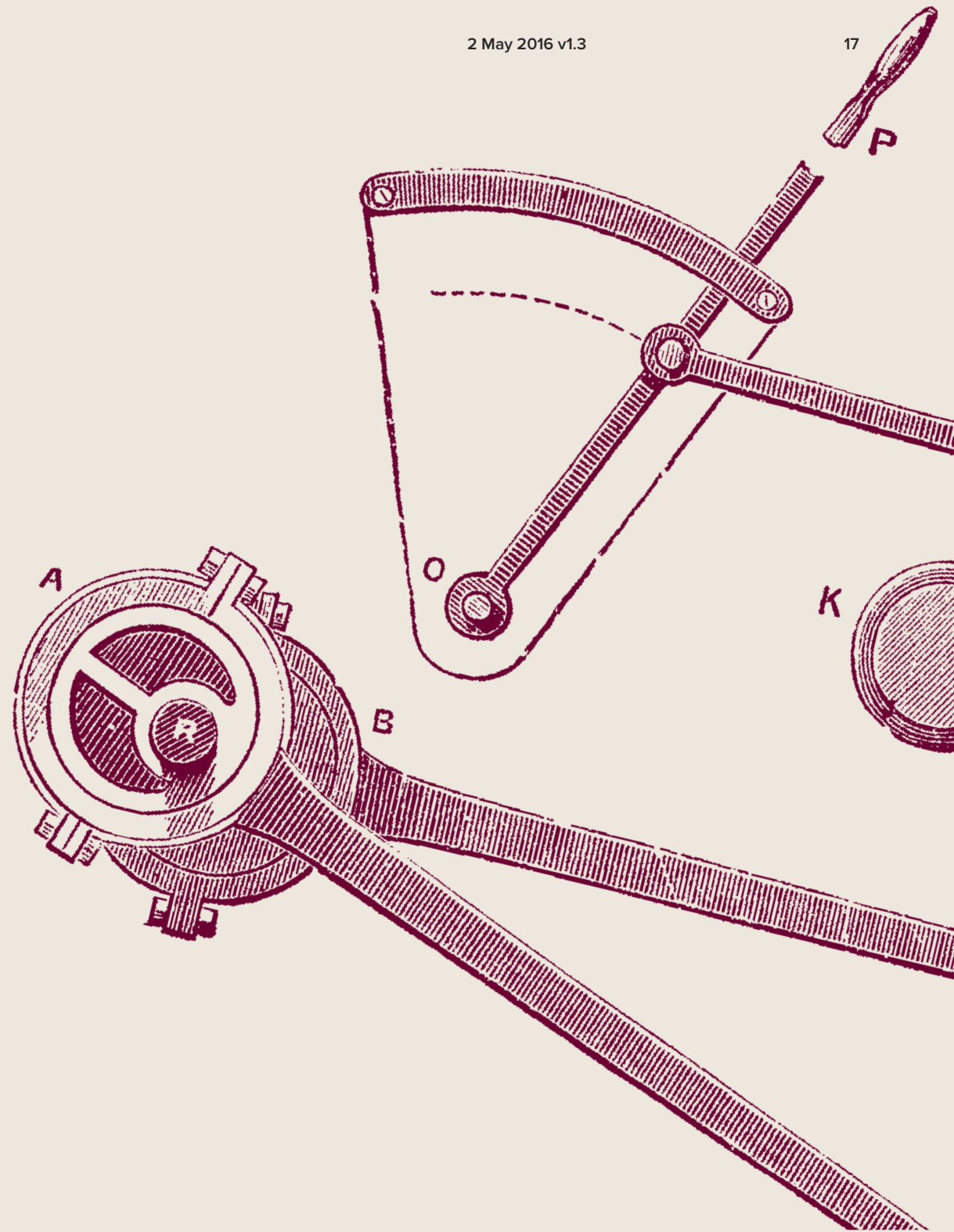





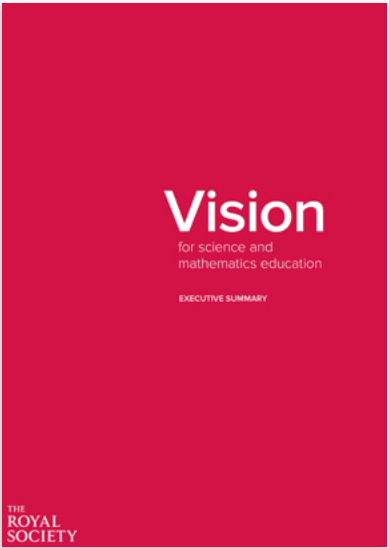


'Meet the scientist' documentary photography



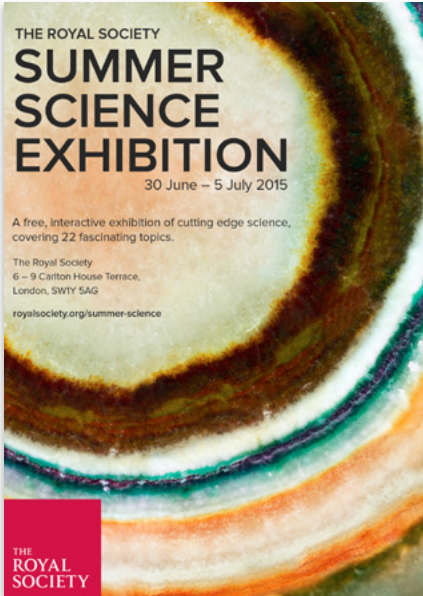
Imagery continued

Our brand in action

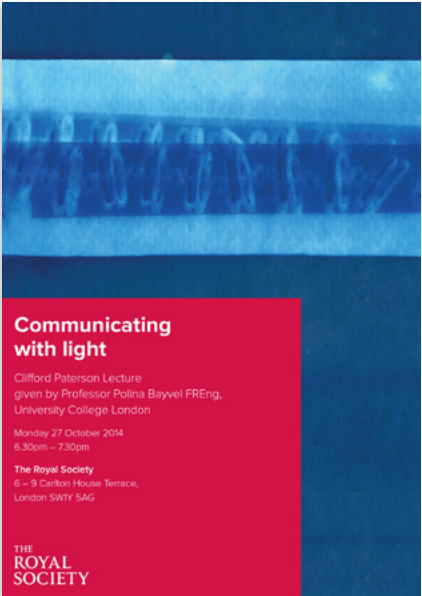


Publications	<div>DES3400</div> <div></div>	<div>DES3090</div> <div></div>	<div>DES3757</div> <div></div>	<div>DES3090</div> <div></div>
	<div>DES3630</div> <div></div>	<div>DES3892</div> <div></div>	<div>DES2932</div> <div></div>	<div>DES3530</div> <div></div>

Flyers



DES3510_9



DES3442



DES3641

The long road to the Higgs boson – and beyond

Synopsis
The discovery of the Higgs boson at CERN's Large Hadron Collider (LHC) accelerator in 2012 by the ATLAS and CMS collaborations was the culmination of a decades-long search that had started in 1964 with the proposal of the unique particle, a signature of the origin of the masses of elementary particles. The Higgs boson completes the Standard Model that describes successfully all the visible matter in the Universe, but its discovery leaves unanswered many questions. Discover how experiments at future runs of the LHC may be able to answer these and other questions in fundamental physics.

Speaker
John Ellis CBE FRSE is Clerk Maxwell Professor of Theoretical Physics at King's College London and was awarded the 2015 Bakerian medal and lecture for his ground breaking contributions in the physics of the Higgs boson and his attempts at unifying the fundamental forces of nature through his work with the LHC.

Admission
This event is free to attend and open to all. No tickets are required. Doors open at 6pm and seats will be allocated on a first come, first served basis.

A live video will be available on the webpage below when the event starts and a recorded video will be available a few days afterwards.

We have a limited number of spaces for wheelchair users and ten bookable seats for people with impaired mobility who are unable to queue. To book in advance, please contact the events team.

Find out more about this event at royalsociety.org/events

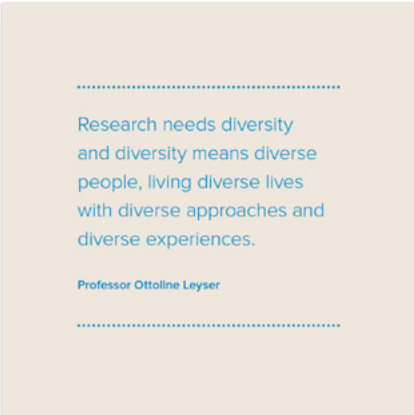
Above
Professor John Ellis
CBE FRSE © CERN.

Front
View of CMS detector
© 2007 CERN.

Founded in 1660, the Royal Society is the independent scientific academy of the UK, dedicated to promoting excellence in science.
Registered Charity No 207043
Incorporated January 2015 DES3641

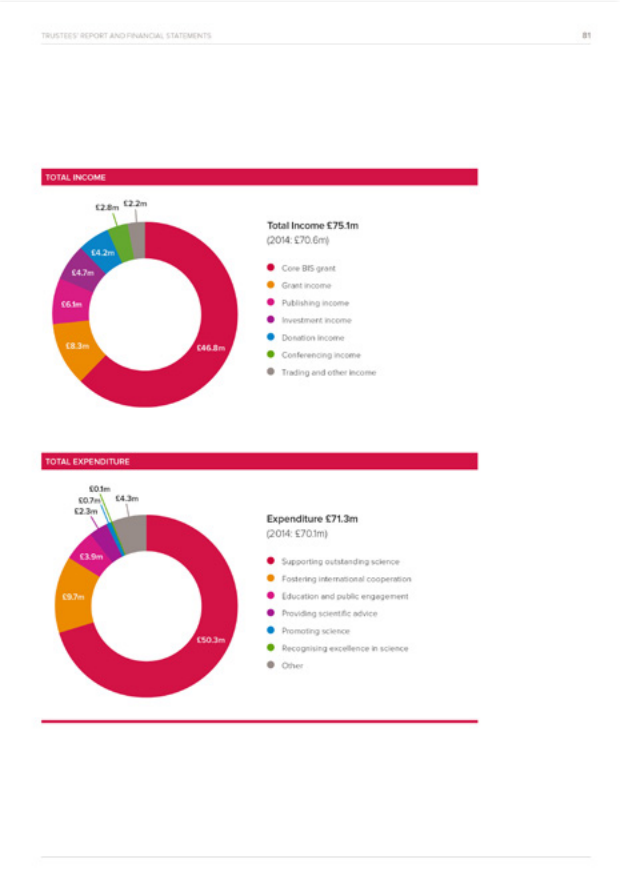
The Royal Society
6 – 9 Carlton House Terrace
London SW1Y 5AG
T +44 (0) 20 7451 2609
E events@royalsociety.org
W royalsociety.org

Pullouts



DES3902

Graphs



DES3660

Trustees' report



32 TRUSTEES' REPORT AND FINANCIAL STATEMENTS

Supporting outstanding science

43 new Research Fellows were appointed to the Society's University Research Fellowship scheme in 2014.

287 scientists were supported under the University Research Fellowship scheme as of 31 March 2015.

Sir Henry Dale Fellowships
Jointly funded by the Royal Society and the Wellcome Trust, this programme supports outstanding post-doctoral scientists wishing to address an important biomedical question. It enables the best researchers to build their own independent research career in a UK based research institution. 31 appointments were made in 2014 and in total 75 scientists are currently supported under this scheme.

Industry Fellowships
The Royal Society's Industry Fellowships support knowledge transfer between industry and academia and are funded by the Royal Society, the Engineering and Physical Sciences Research Council (EPSRC), the Biotechnology and Biological Sciences Research Council (BBSRC), the Natural Environment Research Council (NERC) and Rolls-Royce plc. Eight appointments were made in 2014. On 31 March 2015, 50 scientists were supported under this scheme.

Dorothy Hodgkin Fellowships
These Fellowships offer a recognized first step into an independent research career for outstanding scientists for whom career flexibility is essential, providing up to five years' support. Nine appointments were made in 2014, including three which are funded thanks to a collaboration with the Engineering and Physical Sciences Research Council (EPSRC). In total, 34 scientists are currently supported under this scheme.

Senior Fellowships
Royal Society Research Professorships
These Fellowships provide up to 10 years support for world-class scientists who would benefit from a period of long-term support to allow them to focus on research. Three appointments were made in 2014. On 31 March 2014, 18 Professors were supported under this scheme.

Royal Society Wolfson Research Merit Awards
These Fellowships are jointly funded by the Society and the Wolfson Foundation and offer salary enhancements for up to five years with the aim of attracting or retaining in the UK researchers with great potential or outstanding achievement. 62 awards were made in 2014 and on 31 March 2015, 244 scientists were supported under this scheme.

Royal Society Leverhulme Trust Senior Research Fellowships
Funded by the Leverhulme Trust, these Fellowships seek to provide opportunities for academic researchers to be relieved of all their teaching and administrative duties to concentrate on full-time research for up to one year. Seven Leverhulme Trust Senior Research Fellows were appointed in 2014.

TRUSTEES' REPORT AND FINANCIAL STATEMENTS 33

Royal Society Professorship

Professor Matt Rosseinsky FRS

Matt leads a research group at the University of Liverpool that works to both enhance the fundamental knowledge of physical and chemical properties of new materials, and to improve the performance of materials for applications including energy storage and generation, communications and catalysis.

Your research looks at wide range of possibilities relating to the chemical synthesis of new materials – are there any areas that have particularly excelled since the start of your Professorship?

"We have developed new computational techniques that couple with our experimental work to accelerate the identification of new materials with enhanced properties. This has allowed us to carry out the design of materials with property combinations that have been very difficult to create – for example, a material that combines ferromagnetism and electrical polarization at room temperature. Not only is this a fundamental scientific challenge, it is important for the development of new information processing and storage technologies."

Has your Royal Society Research Professorship enabled you to spend more time on your research than would have been possible without it?

"It has been extremely important in allowing me more time to work on research, though before being awarded the Professorship I had agreed to be a panel member for the 2014 REF which was pretty time-consuming, although interesting too."

Can you tell us about a typical day in the Rosseinsky Group lab?

"I am not sure there is a typical day in any research activity, but intense discussion of new data between group members, engagement with collaborators and trying to find ways to fix critical items that break at the most inconvenient time seem to be recurring features."

What challenges do you look forward to solving in the future?

"The challenge of creating function in materials by control of atomic and molecular arrangements is one of the outstanding problems in science and I hope we can continue to make contributions to it. There will be no "magic bullet" solution because of the role of both intrinsic materials properties at the unit cell level and of materials processing to modify those properties, rather the community will develop a toolkit of solutions based on fusing chemical and physical understanding with computation. We will focus on materials for energy, catalysis and information storage and processing."

Contact

If you have any questions
relating to these guidelines,
please contact:

Karen Newman
Design Manager

E design@royalsociety.org

T +44 20 7451 2637

or, the process by which Natural Objects
to delineate themselves, without the aid
of the Artist's Pencil.

by Henry Fox Talbot Esq.

Rec'd 28th Jan 1839 Read January

In the Spring of 1834 I began
to practice a method which I had de-
scribed previously, for employing the
utility of the very curious property
which has been long known to chemists to be
possessed by the nitrate of silver: namely
its discoloration when exposed to the
action of light. This property appeared
to be perhaps capable of useful
application in the following manner.

I proposed to spread on a
sheet of paper a sufficient quantity of the Nitrate
of silver & then to set the paper in the
sun having first placed before it some
opaque body to cast a shadow.