

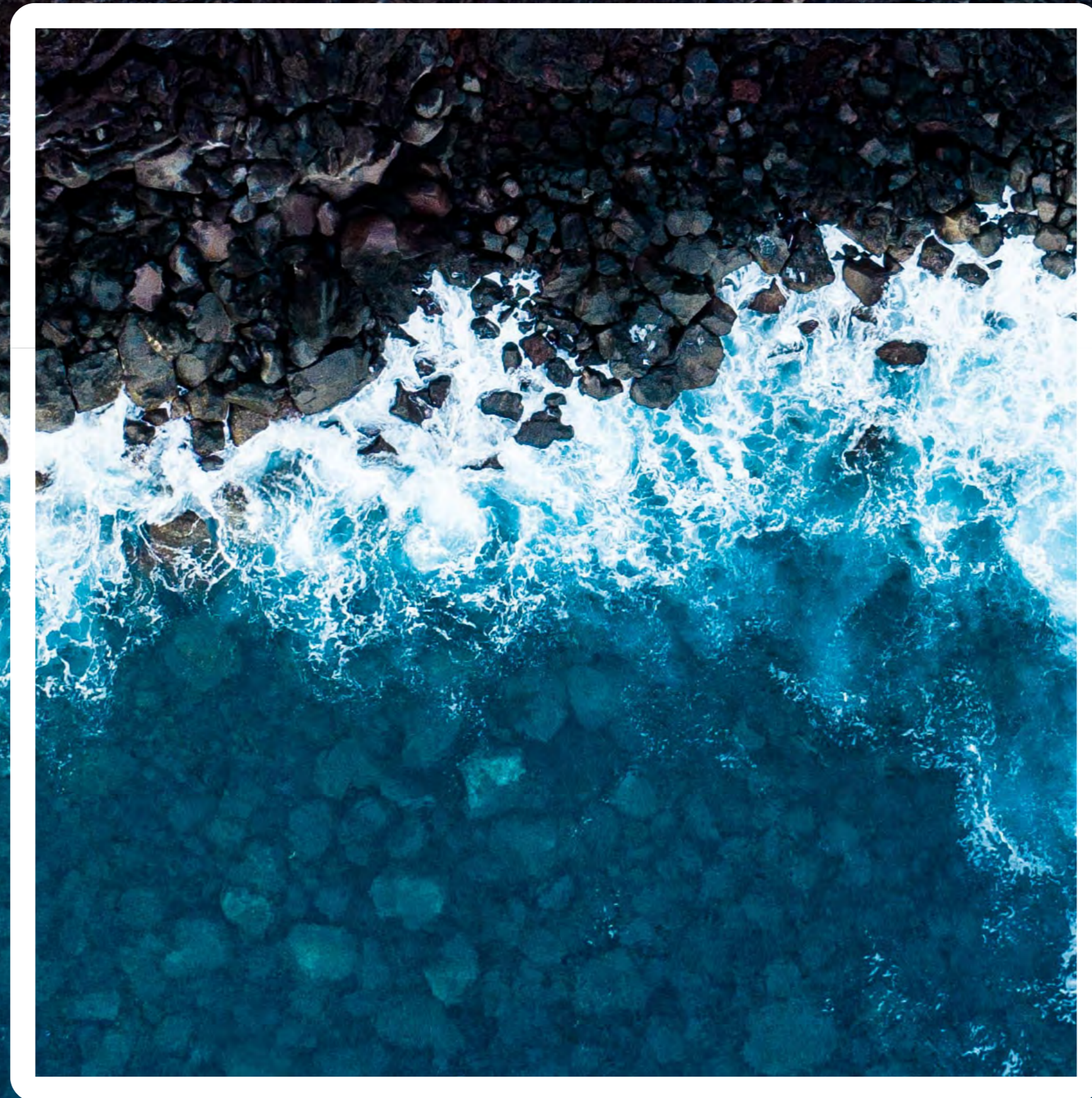
An underwater scene looking out from a dark cave opening. Sunlight rays stream down from the bright opening above, illuminating the blue water. The cave walls are dark and rocky, with some coral visible at the bottom. A diver is visible near the top of the opening.

**National
Oceanography
Centre**

GO DEEPER

**A SHORT GUIDE FOR USING
OUR BRAND**

LOGO



Our logo has been designed to represent the ratio of our planet that is covered by the ocean.

The horizontal split defines a clear 70/30 ratio – with the blue section representing the 70% of the planet's surface covered by the ocean.

The logo is available in Opaque and Transparent versions for different use cases, as well as CMYK for print and RGB for digital use.

Opaque



The Opaque version of our logo should be used whenever the logo needs to stand alone, for example on a letterhead or as signage.

Preferably, it should be used on a white background only.

To ensure consistency in the application of the logo, you should always follow the guidance in this document.

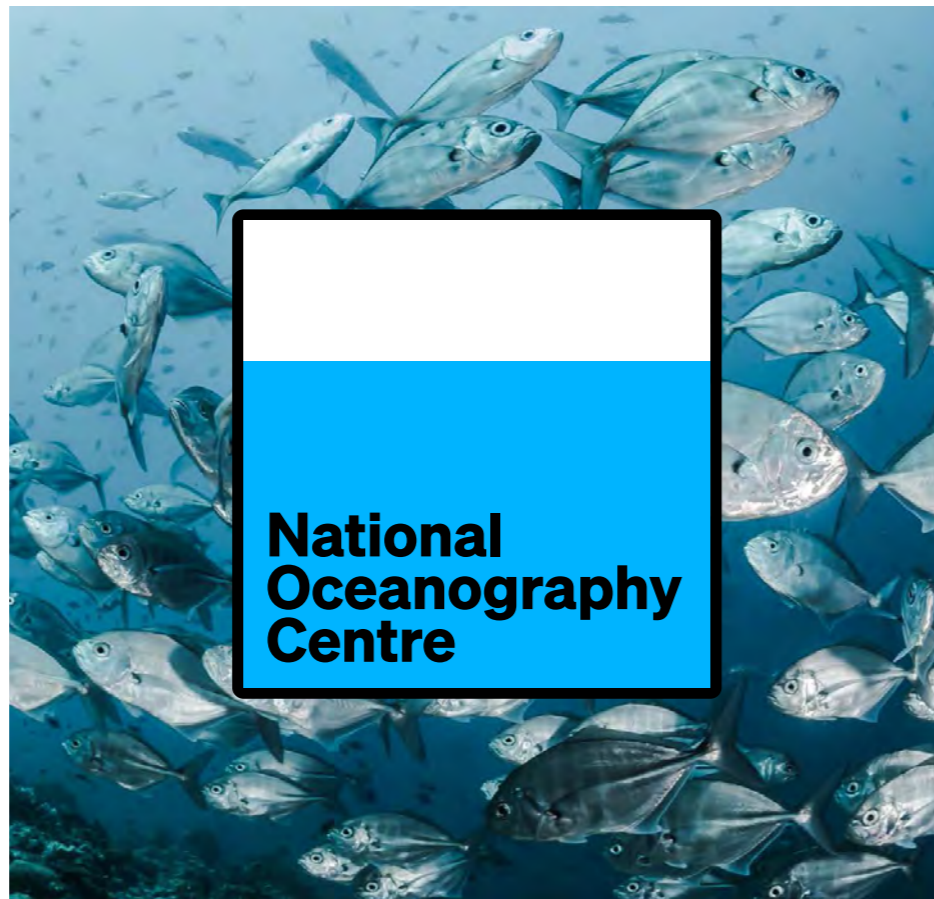
Please consult NOC Communications if you are unsure which version to use.



Do use the logo on a white background



Avoid using the Opaque Logo on photography



Don't use the Opaque Logo on a coloured background



The Opaque version of our logo is designed to work in isolation where necessary.

It's a geometric shape, which means it can be placed in any corner or centrally.

Positioning example: signage



Positioning example: letter



The Transparent versions of our logo have been designed to align with content behind the logo running along the horizontal 70/30 line

Everything below the line can be filled with colour, pattern, illustration or photography. Whilst everything above the line should remain clear white.

The two Transparent versions of the logo have been created to allow for legibility on different applications.

Transparent Black

Transparent White



**National
Oceanography
Centre**



**National
Oceanography
Centre**

LOGO

TRANSPARENT USAGE

The Transparent Black version of the logo is the default option, however there will be certain images that require the Transparent White version of the logo.

The best way to decide which one to use is to test them and decide by eye which one is more legible

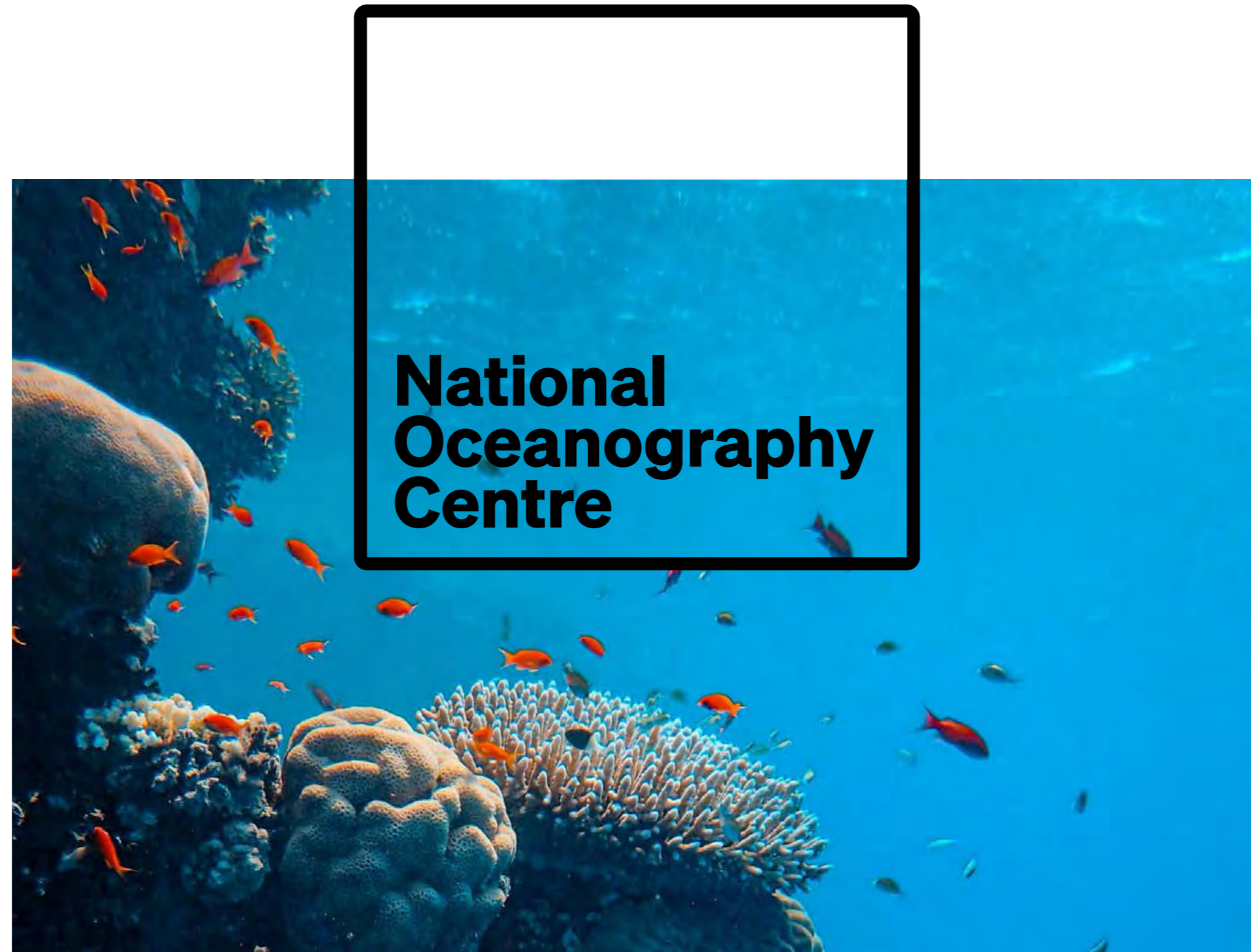
Transparent Black

In order to maintain legibility of the logo, this version should be used when combined with any of our colours or patterns. It should also be used with lighter photography.

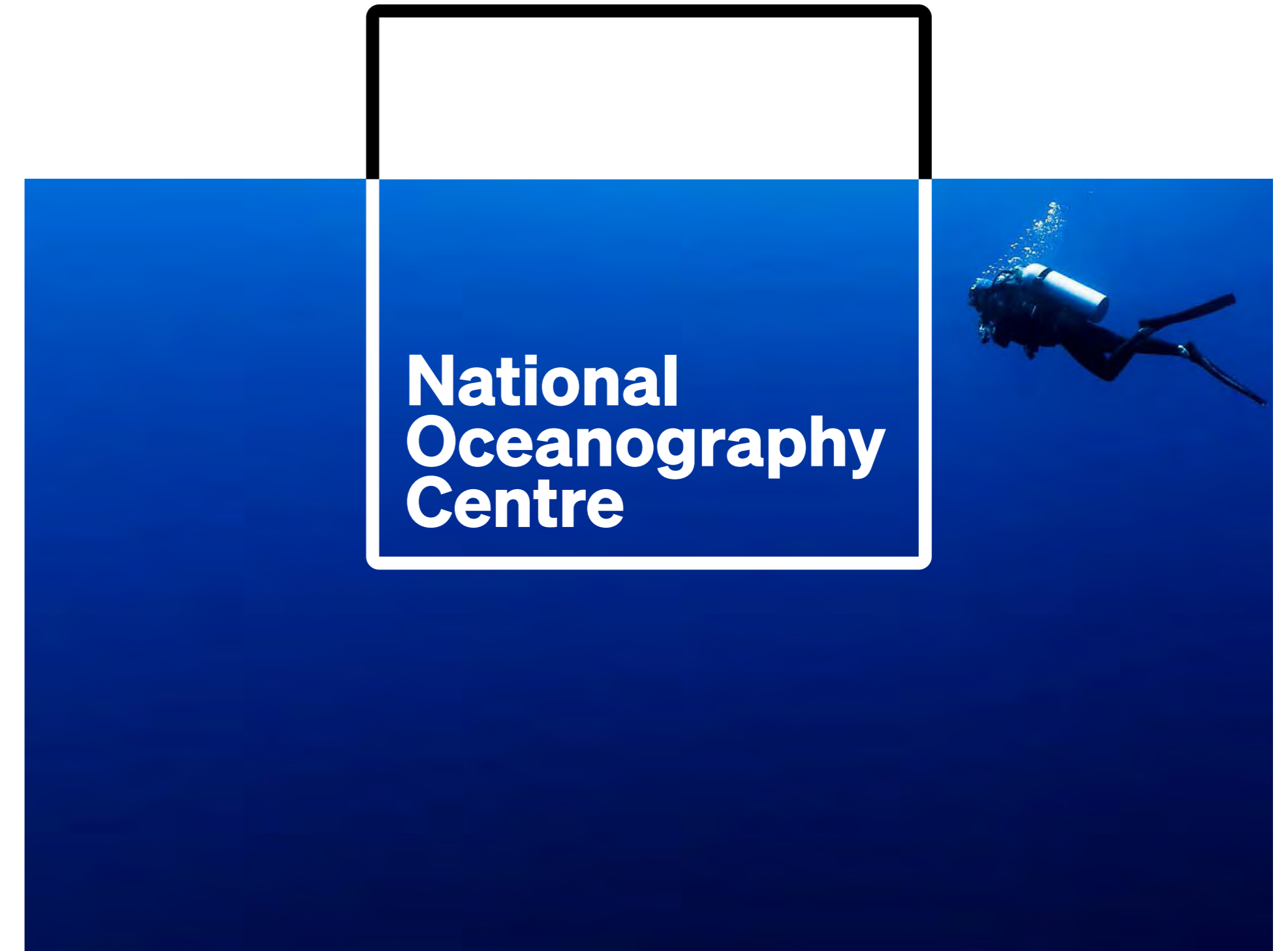
Transparent White

This version should only be paired with photography that would be too dark to work with the Transparent Logo.

Transparent Black



Transparent White

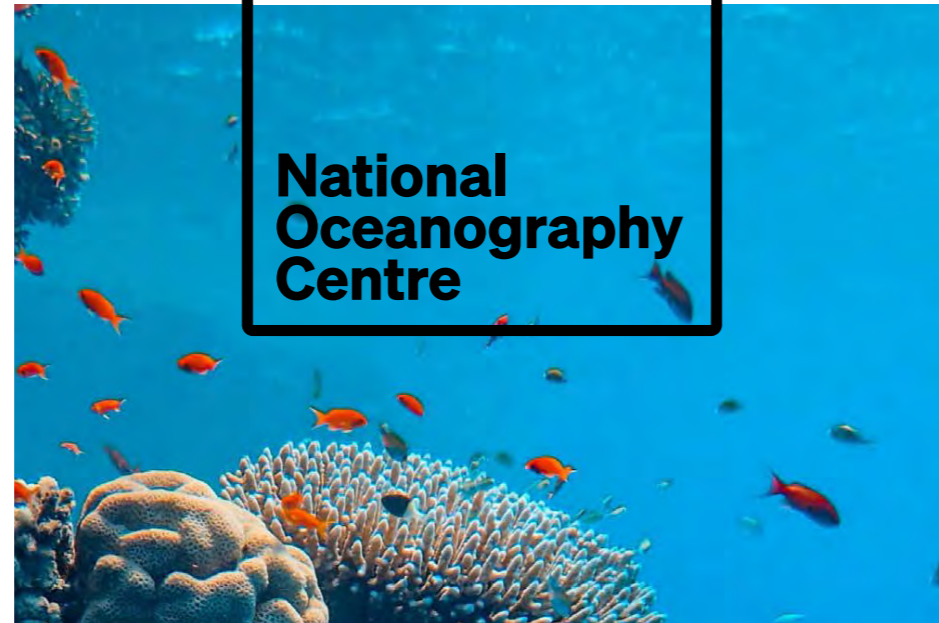


To ensure consistency in the application of the logo, you should always follow the guidance in this document.

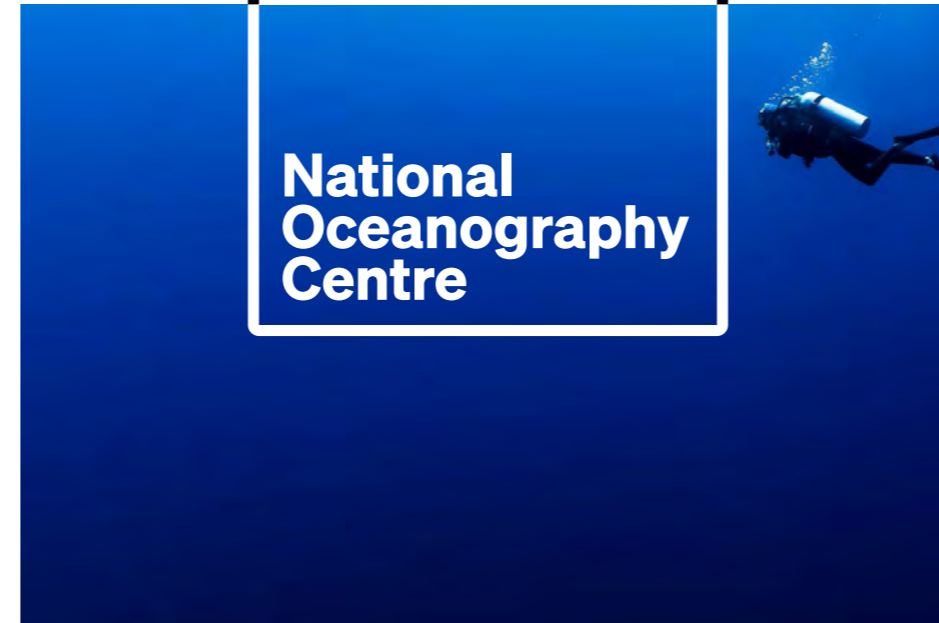
Please consult NOC Communications if you are unsure whether you are using the logo correctly.



Do use the Transparent Black logo with light photography



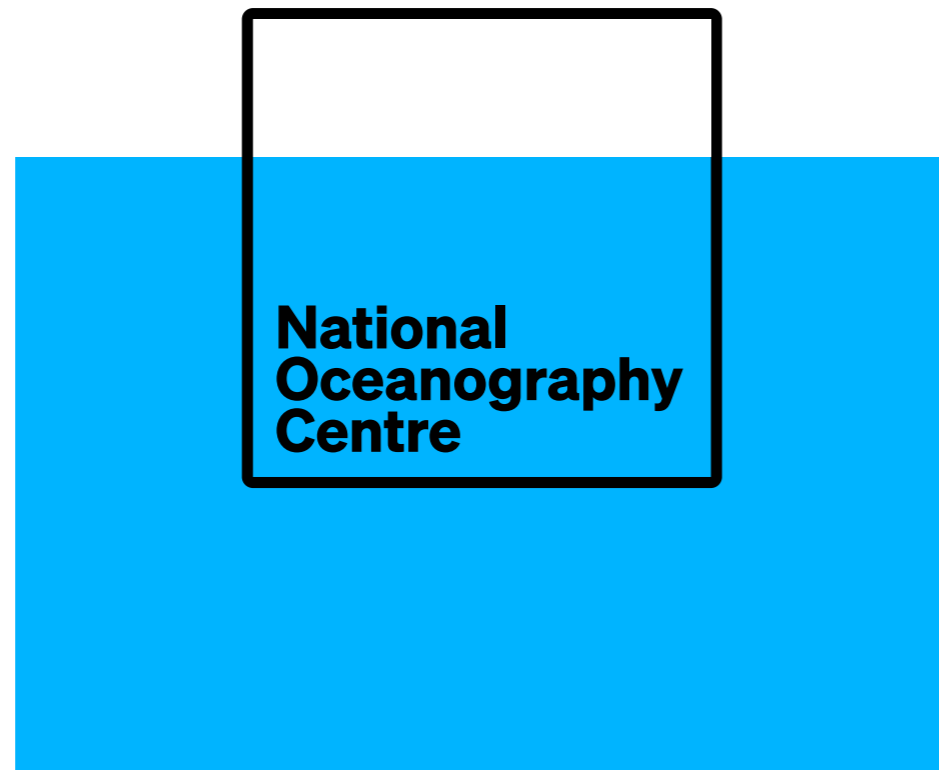
Do use the Transparent White logo with dark photography



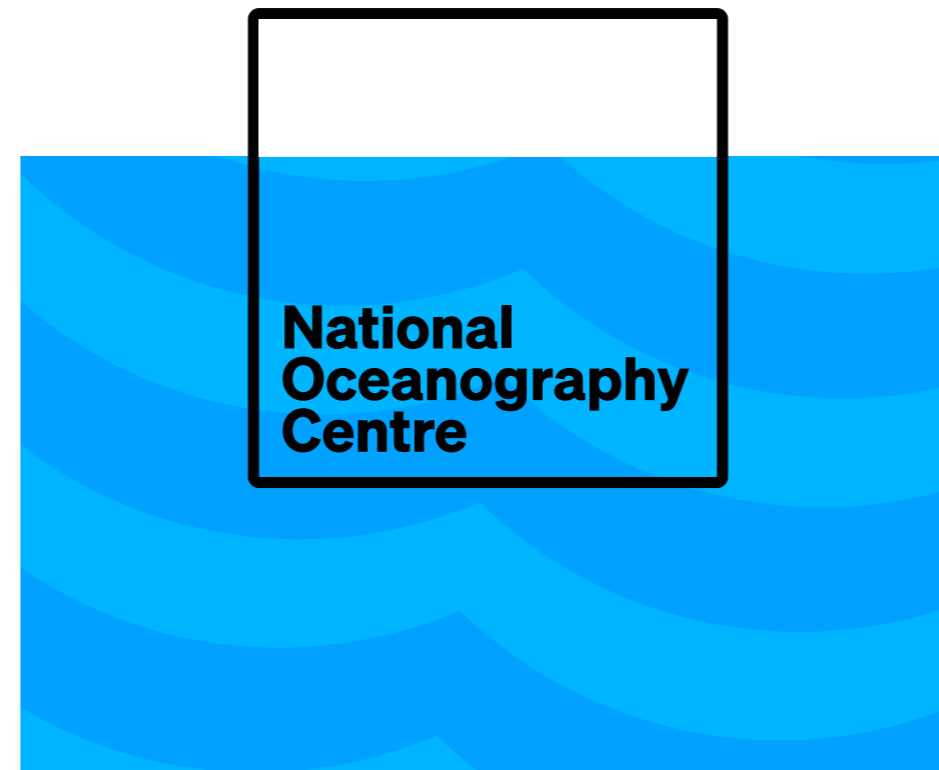
Do overlap cut out photography and illustration with the transparent logos



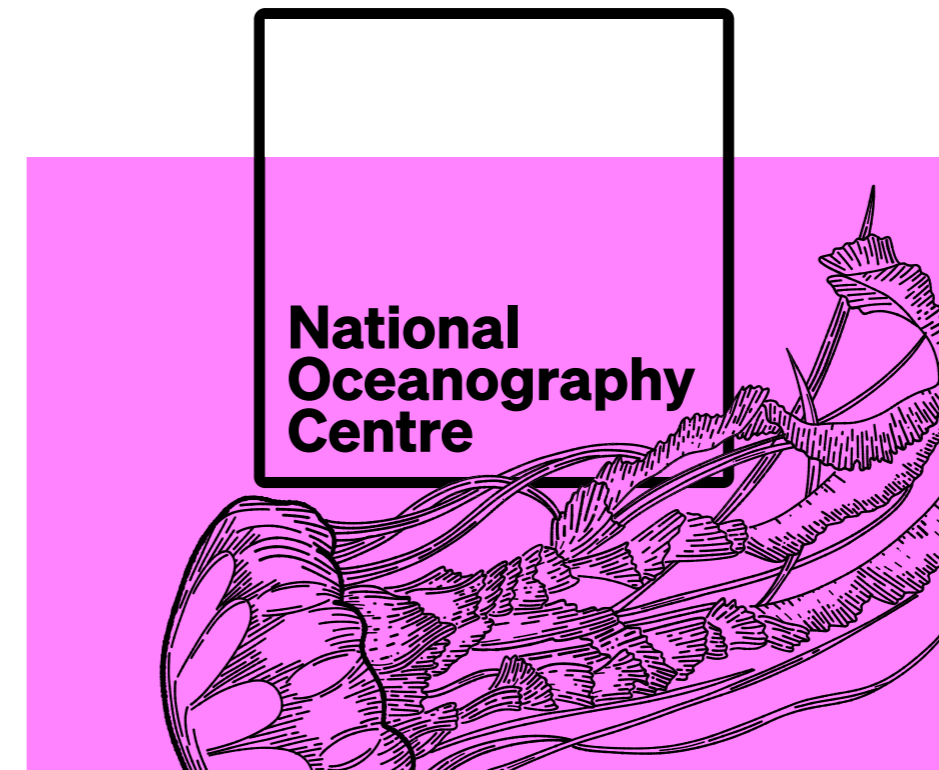
Do use the Transparent Black logo with any of our primary colours



Do use the Transparent Black logo with our patterns



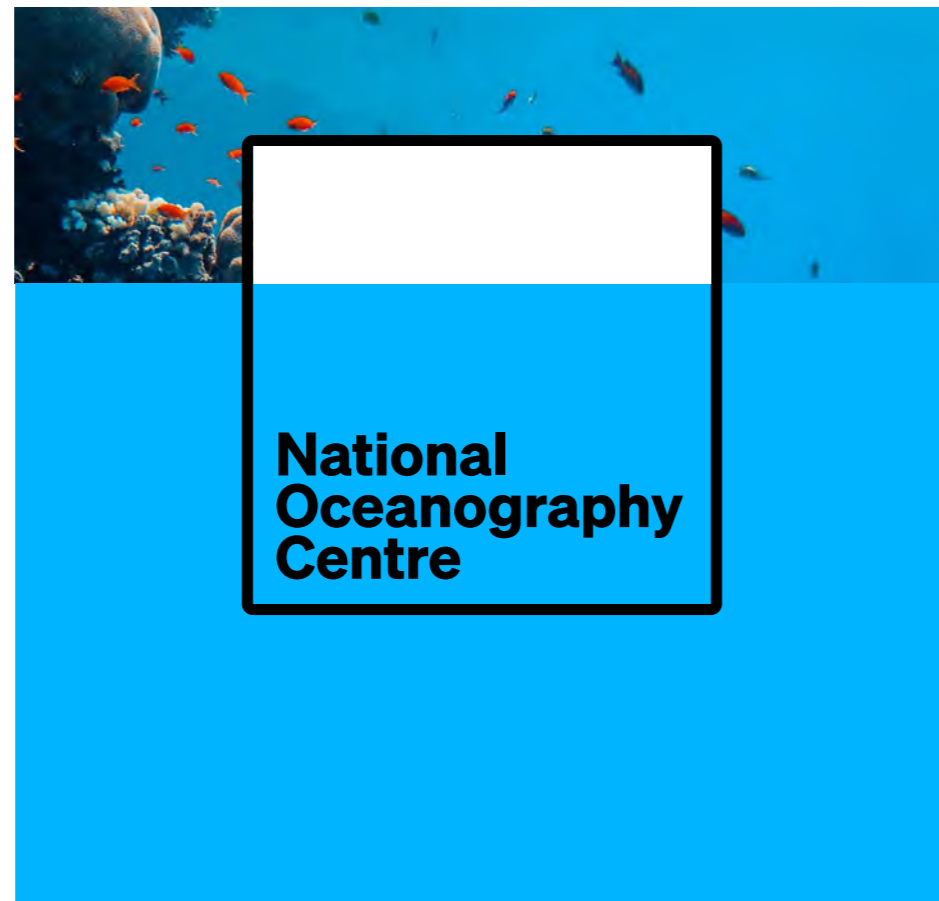
Do use the Transparent Black logo with our illustrations



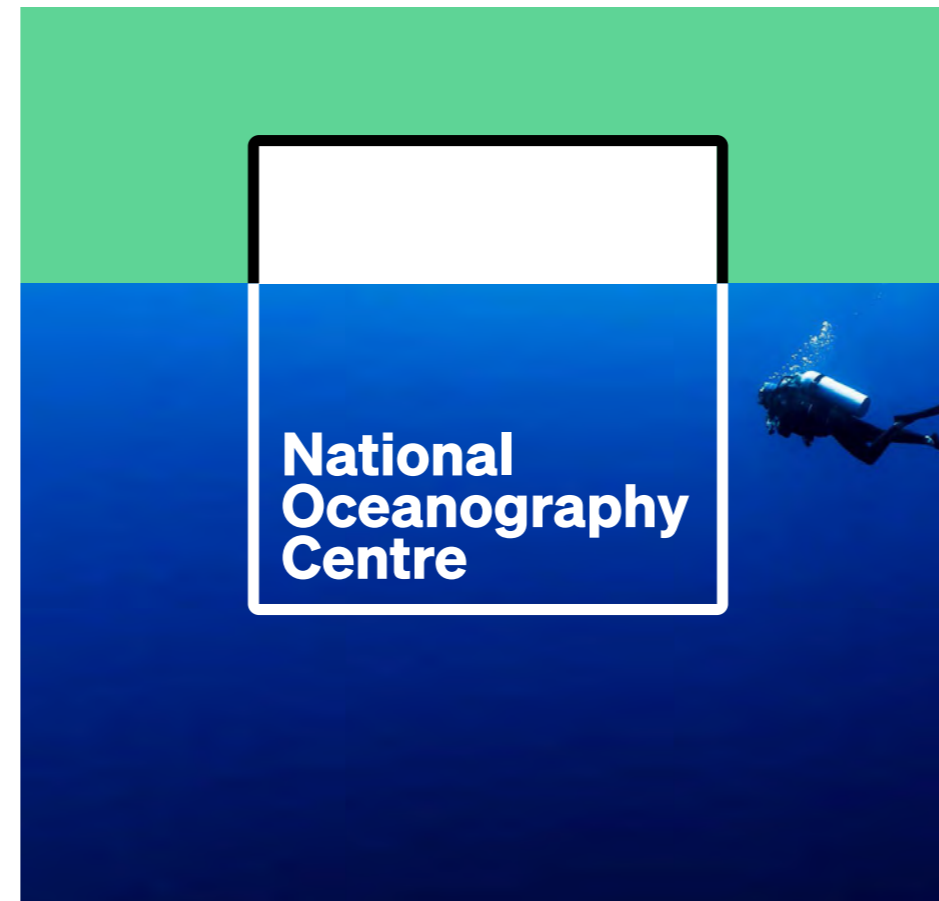
To ensure consistency in the application of the logo, you should always follow the guidance in this document.

Please consult NOC Communications if you are unsure whether you are using the logo correctly.

X Don't use photography above the Transparent logos



X Don't use colour above the Transparent logos



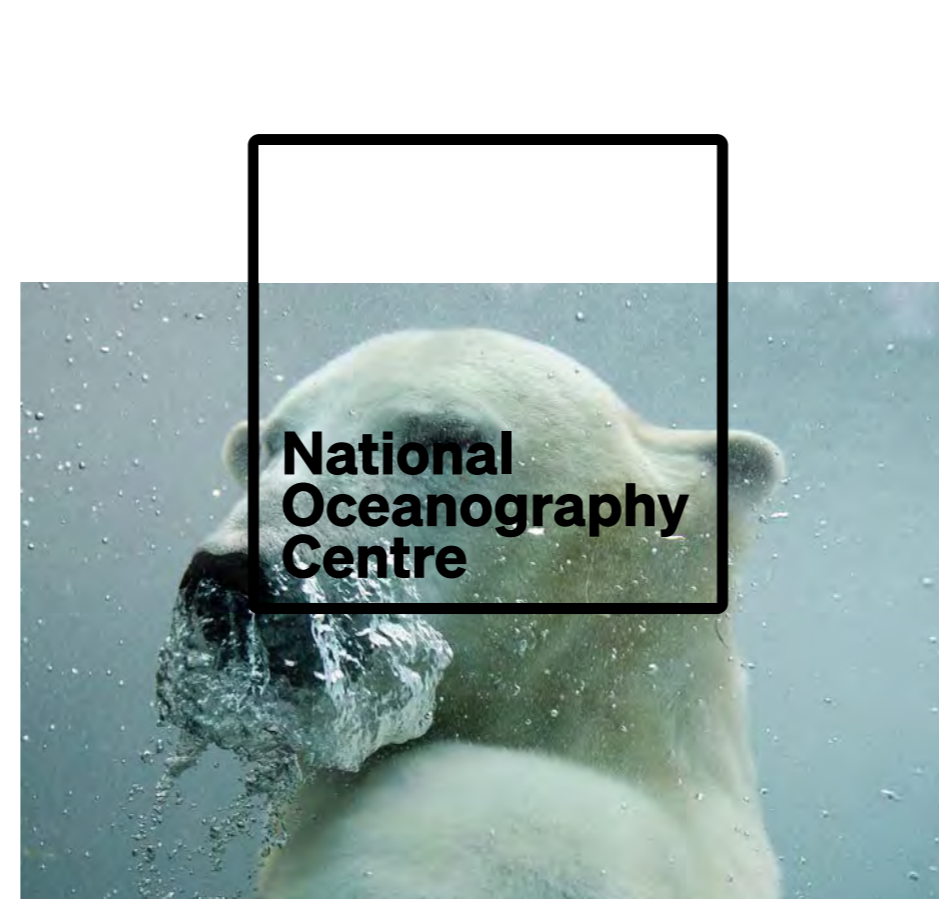
X Don't use the Transparent White logo on any coloured backgrounds



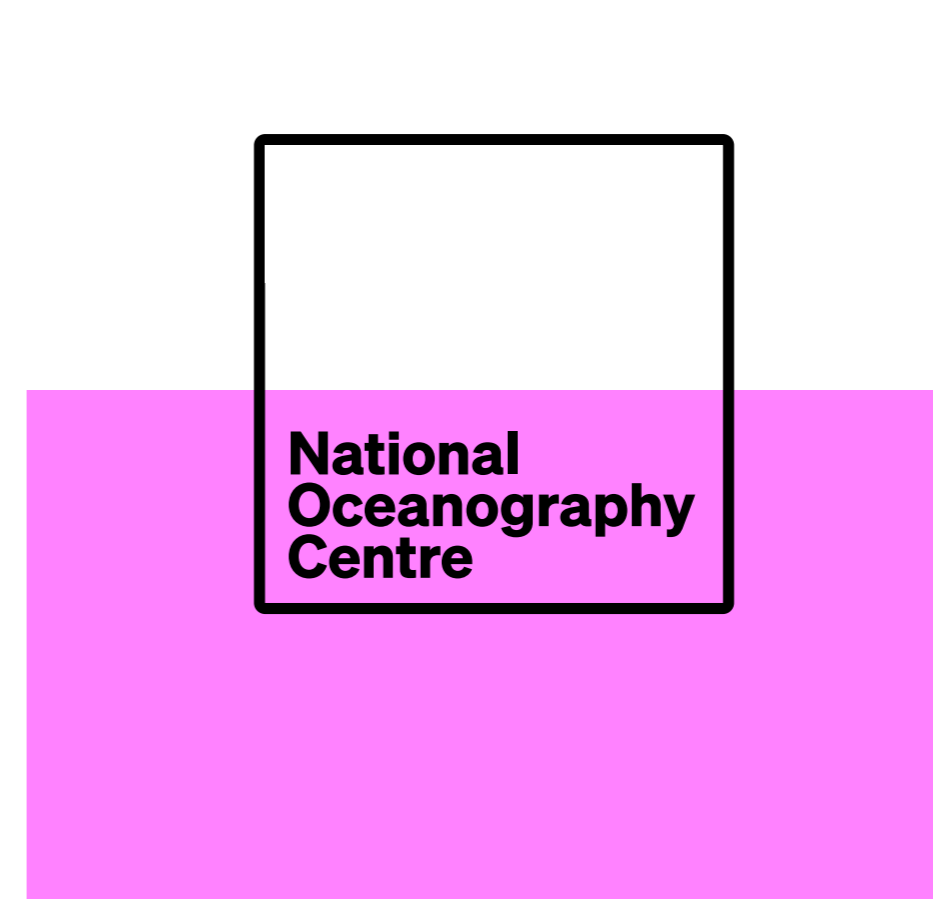
X Don't use the Transparent logos on backgrounds that lack contrast



X Don't use the Transparent logos on backgrounds that are too busy



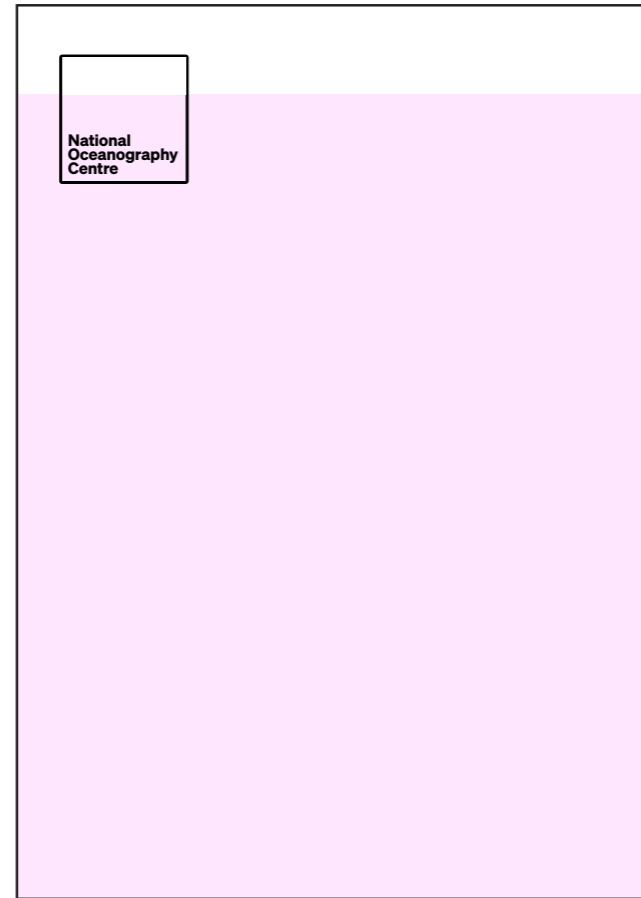
X Don't align the Transparent logos on a background that changes the 70/30 ratio



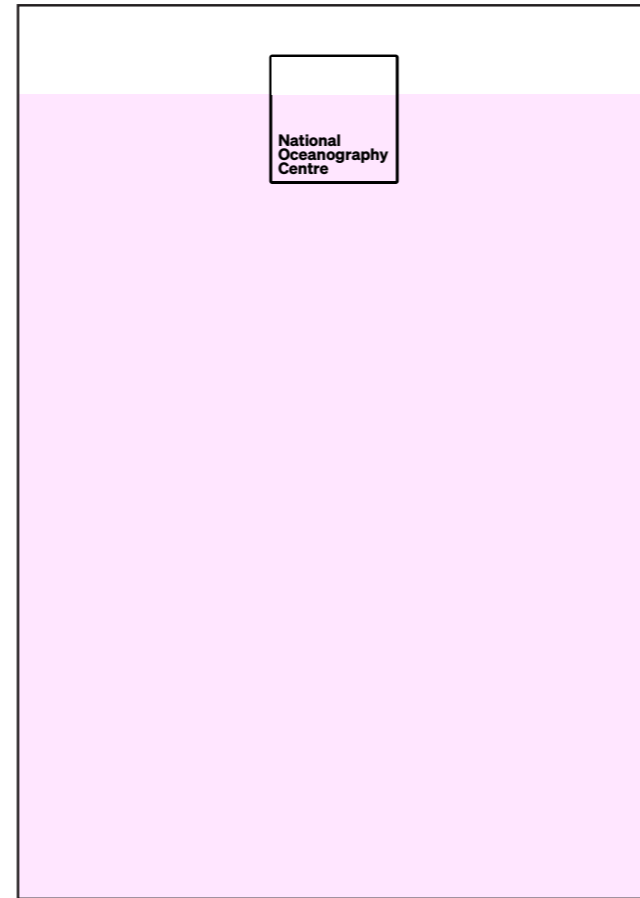
The Transparent versions of our logo do not have a fixed position, they can sit wherever feels appropriate to the overall design so long as they sit on a horizontal line.

No 'full-bleed' content should sit directly above the logo – this includes photography, patterns and background colours.

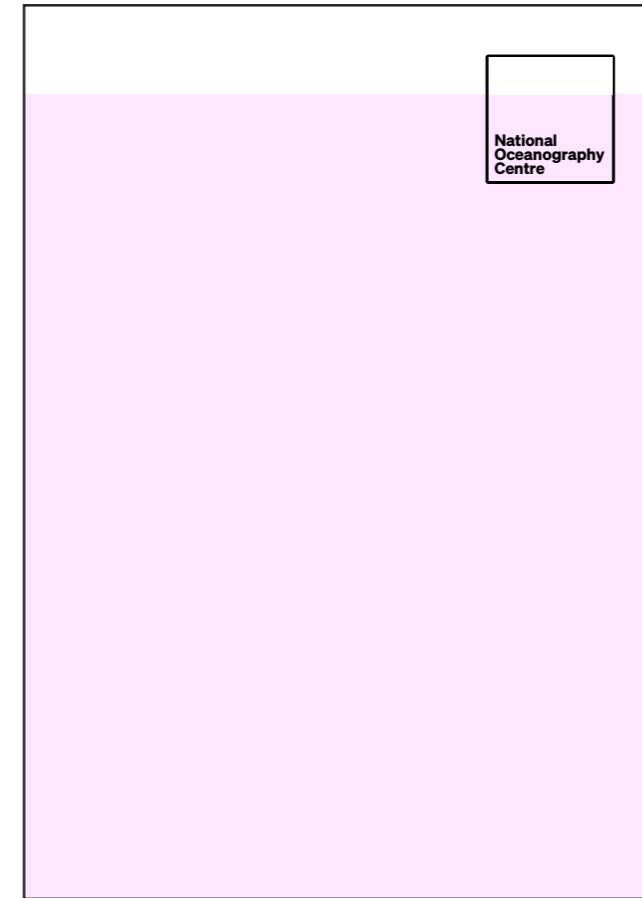
Horizontal alignment: Left



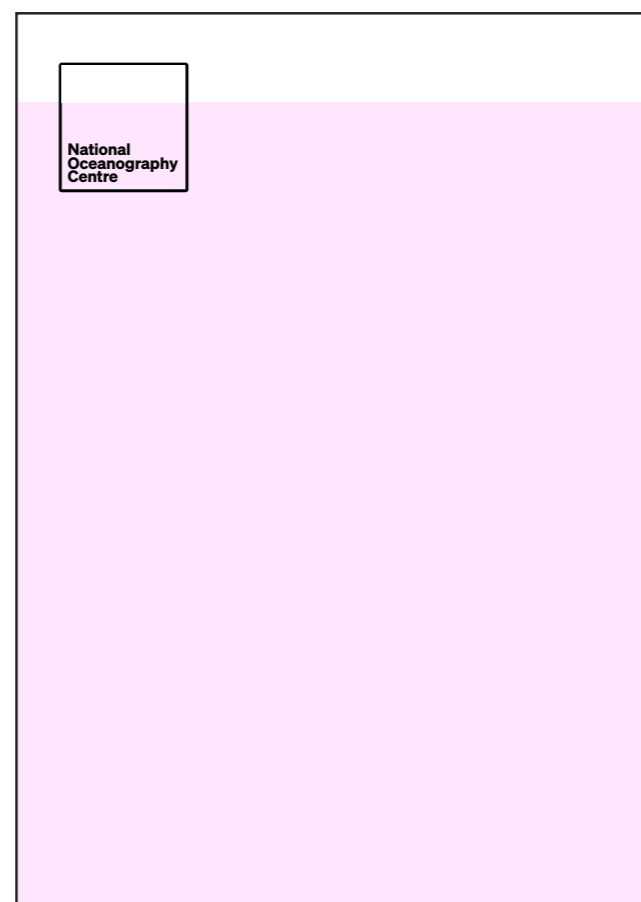
Horizontal alignment: Centre



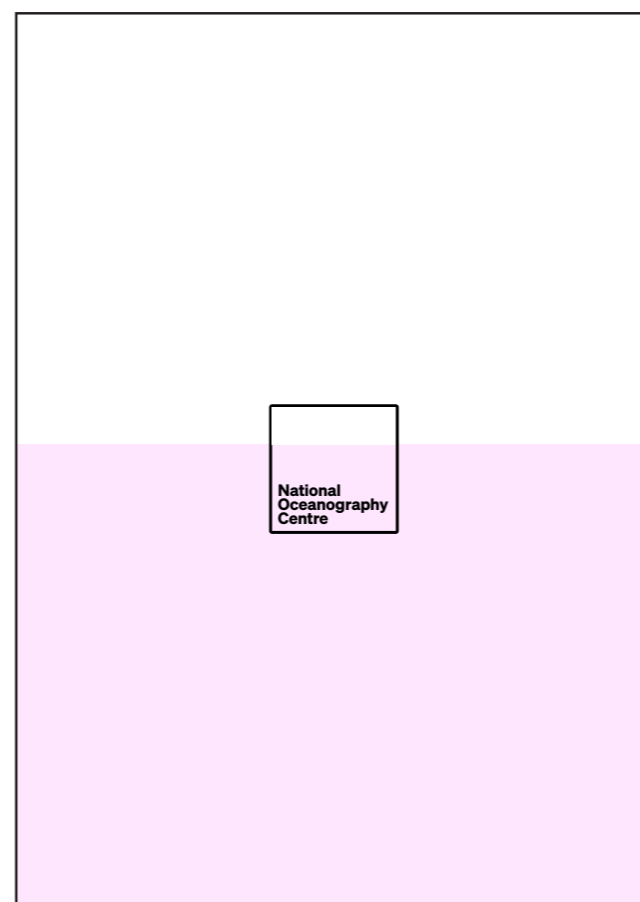
Horizontal alignment: Right



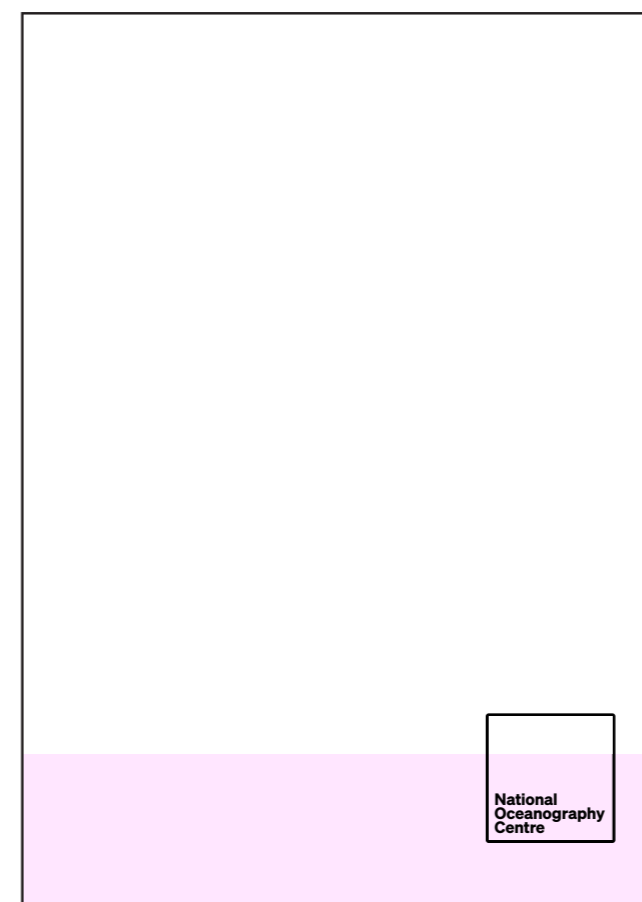
Vertical alignment: Top



Vertical alignment: Middle



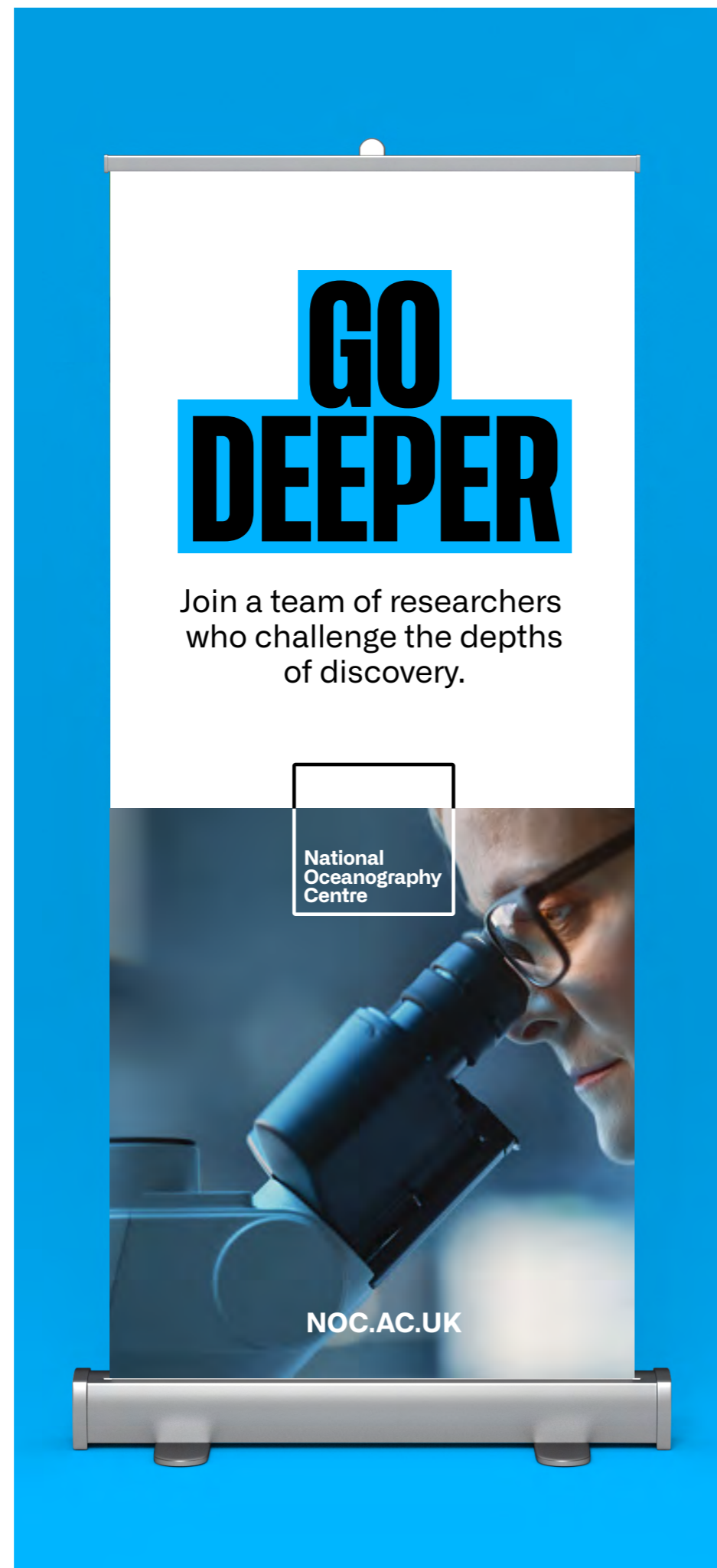
Vertical alignment: Bottom



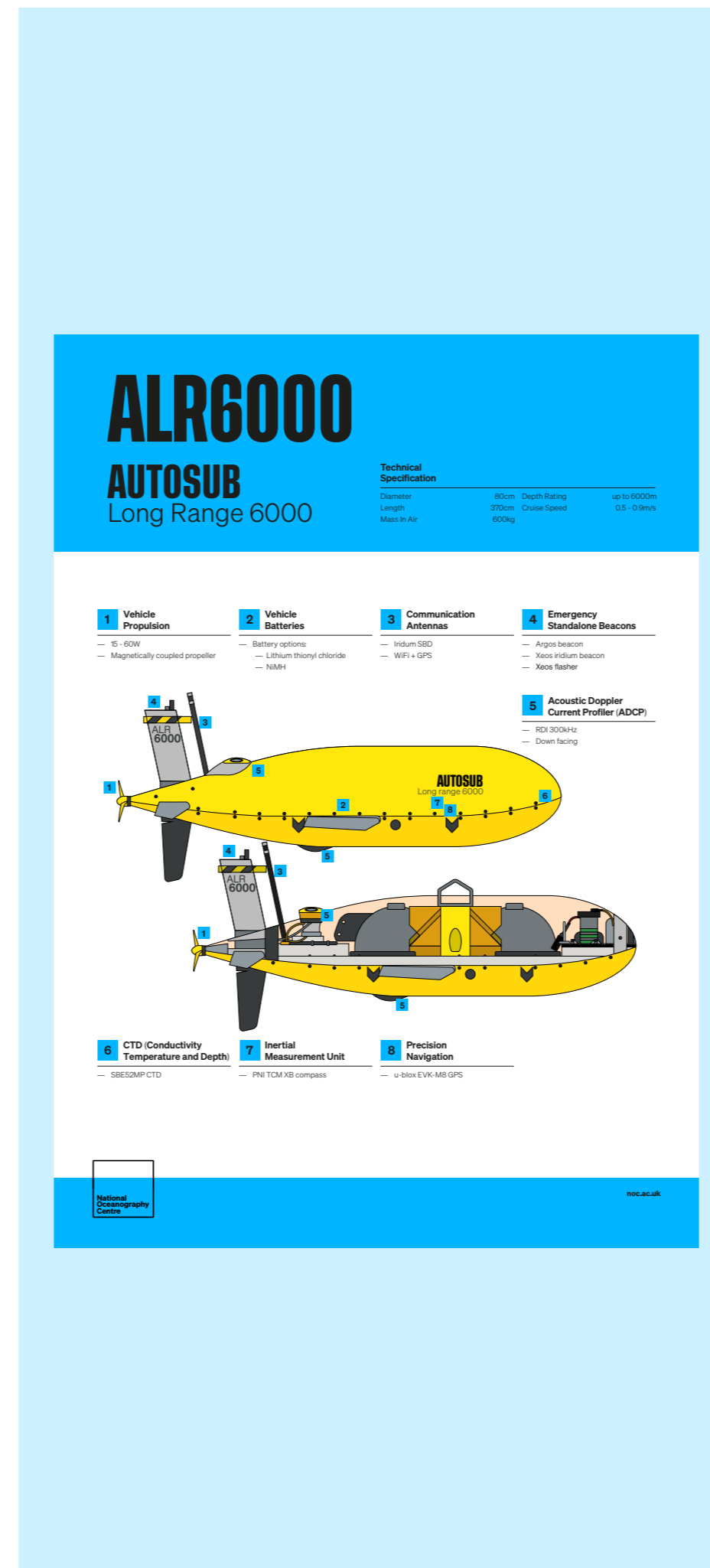
The Transparent versions of our logo do not have a fixed position, they can sit wherever feels appropriate to the overall design so long as they sit on a horizontal line.

No 'full-bleed' content should sit directly above the logo – this includes photography, patterns and background colours.

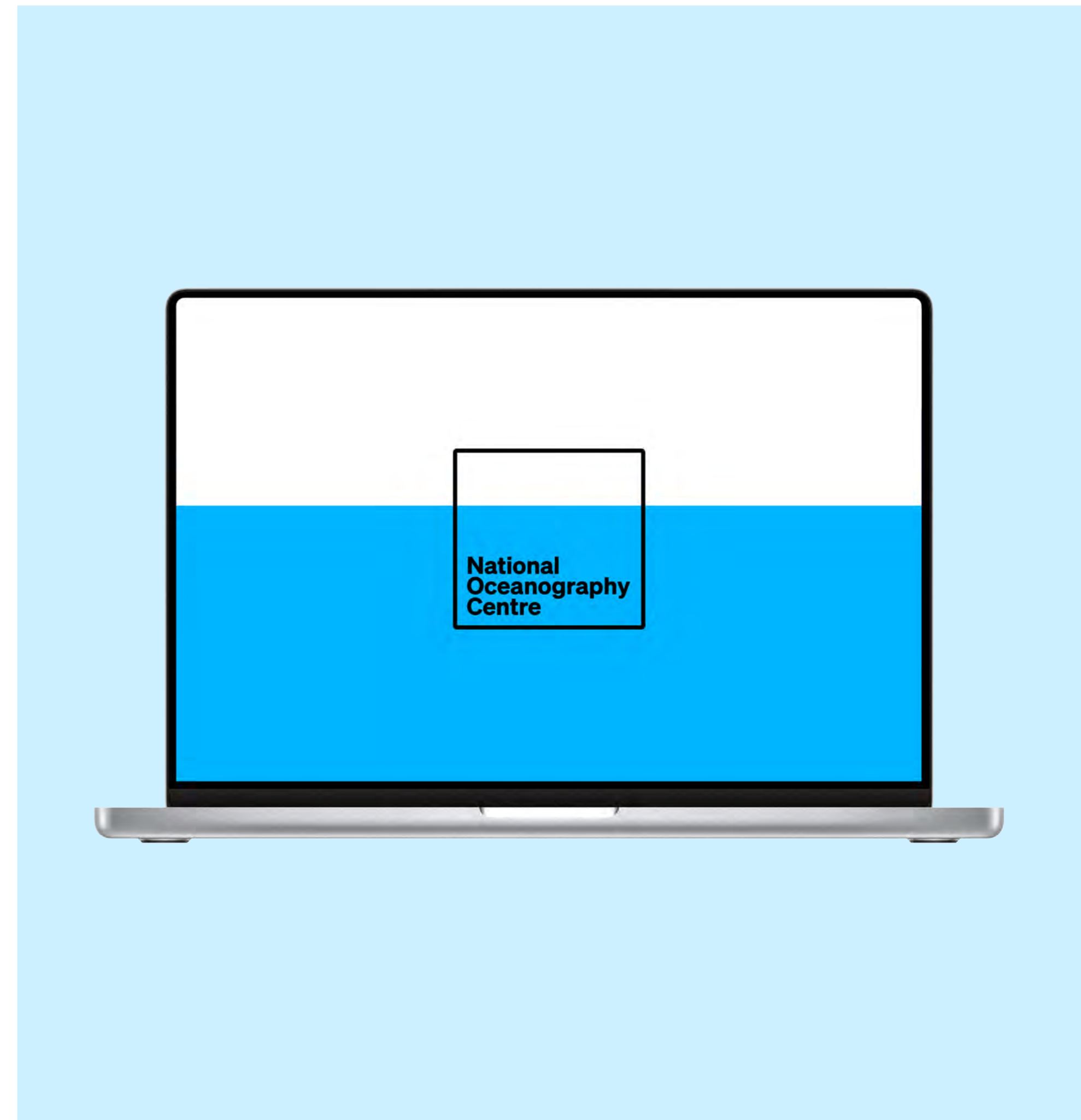
Positioning example: banner



Positioning example: poster



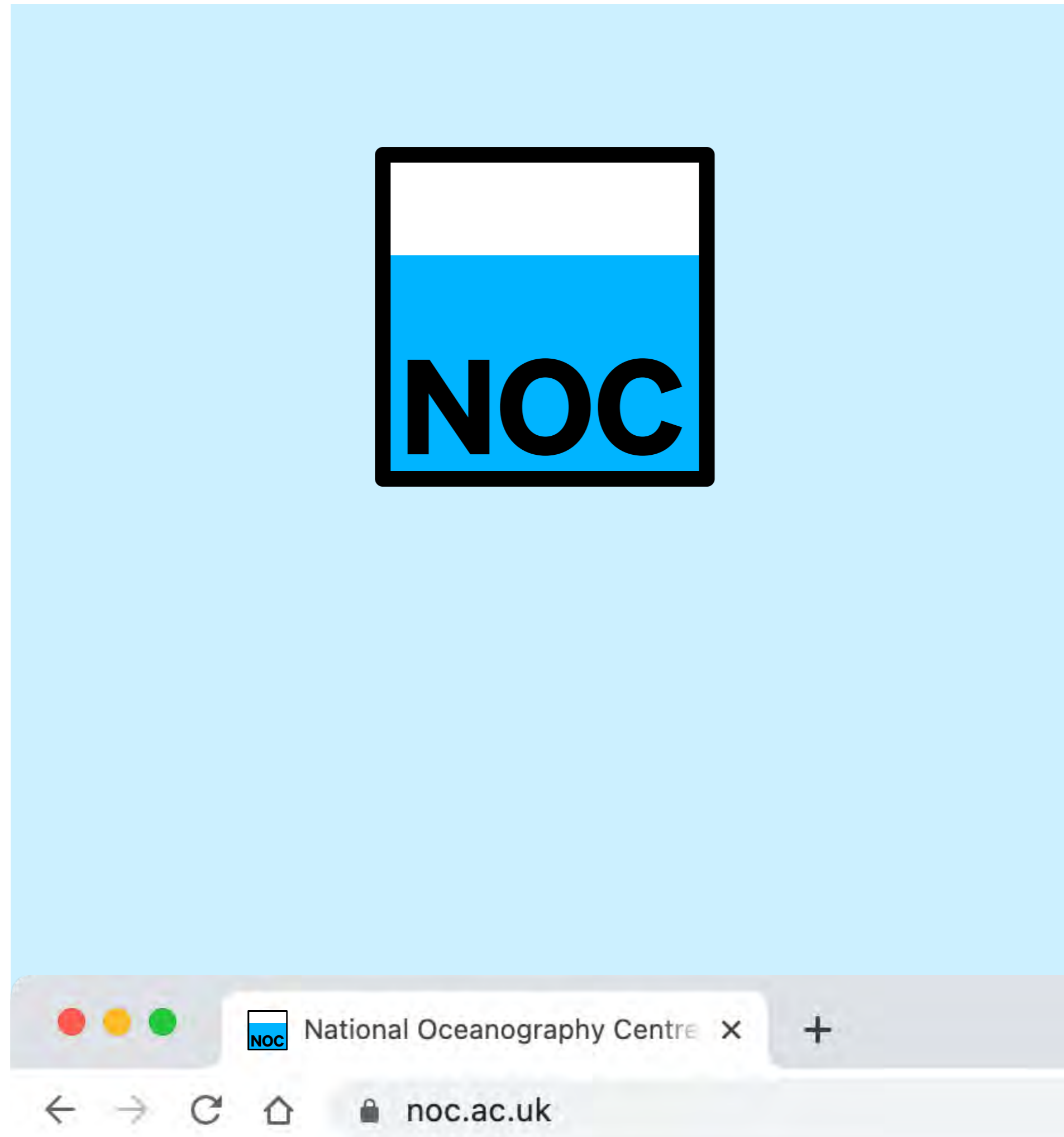
Positioning example: video



For use in very limited circumstances, an Acronym version of the logo is available upon request only.

Examples of where this would be appropriate is as an icon on websites and social media where we do not control the size of our logo.

Favicon



Social media

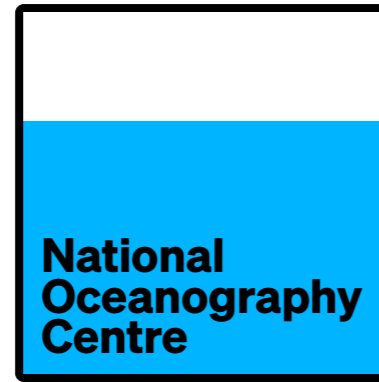


The brand architecture consists of one sub-brand; NOC Innovations, and three in our branded house; the British Oceanographic Data Centre, the British Ocean Sediment Core Research Facility and the Permanent Service for Mean Sea Level.

NOC Innovations is a separate sub-brand with its own visual identity.

Our branded house is for use in specific communications from their respective divisions, they are not widely used outside of this as the core NOC brand is always the default.

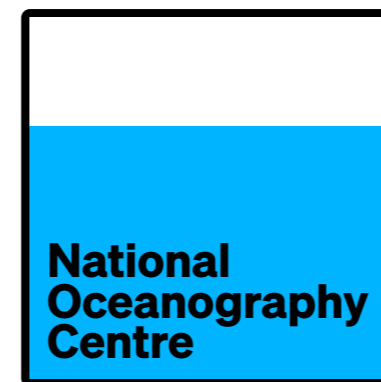
Master brand



Sub-brand



Branded house



British Oceanographic Data Centre



British Ocean Sediment Core Research Facility



Permanent Service for Mean Sea Level

LOGO

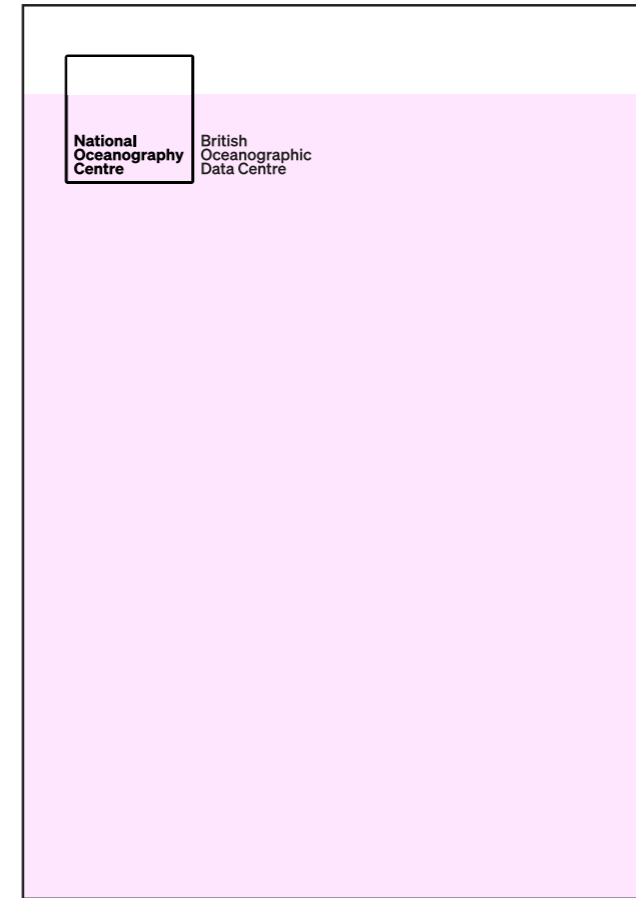
BRANDED HOUSE POSITIONING

The Branded House logos should always be left aligned and sit either at the top or bottom of a layout along a horizontal line.

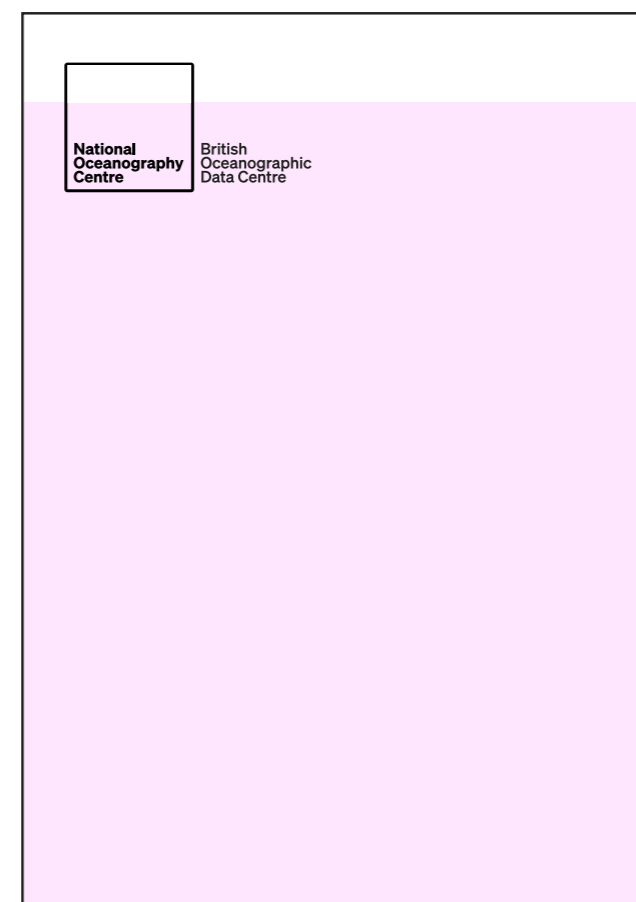
No 'full-bleed' content should sit directly above the logo – this includes photography, patterns and background colours.

The guidance for Transparent Logo Usage also applies to the Branded House logos.

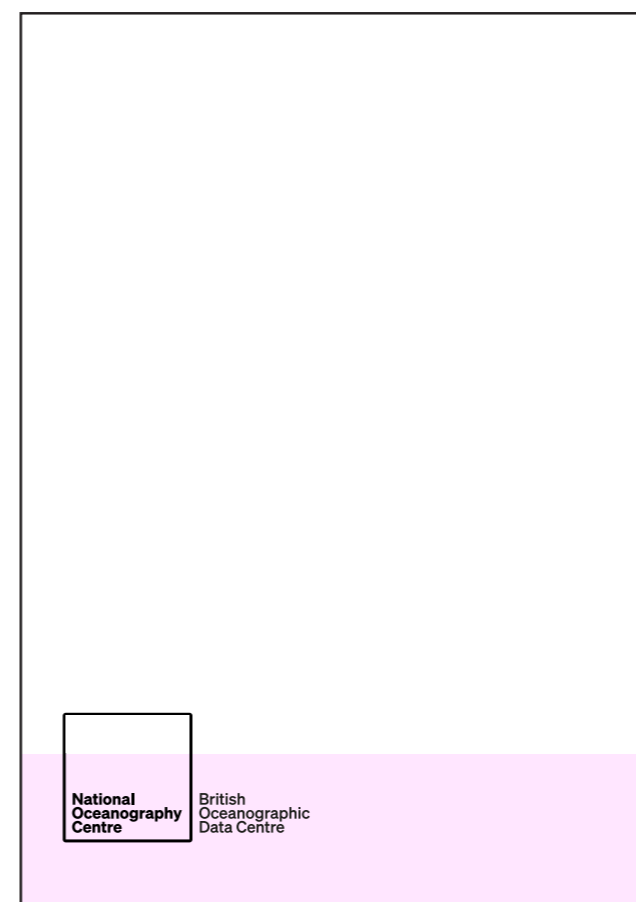
Horizontal alignment: Left



Vertical alignment: Top

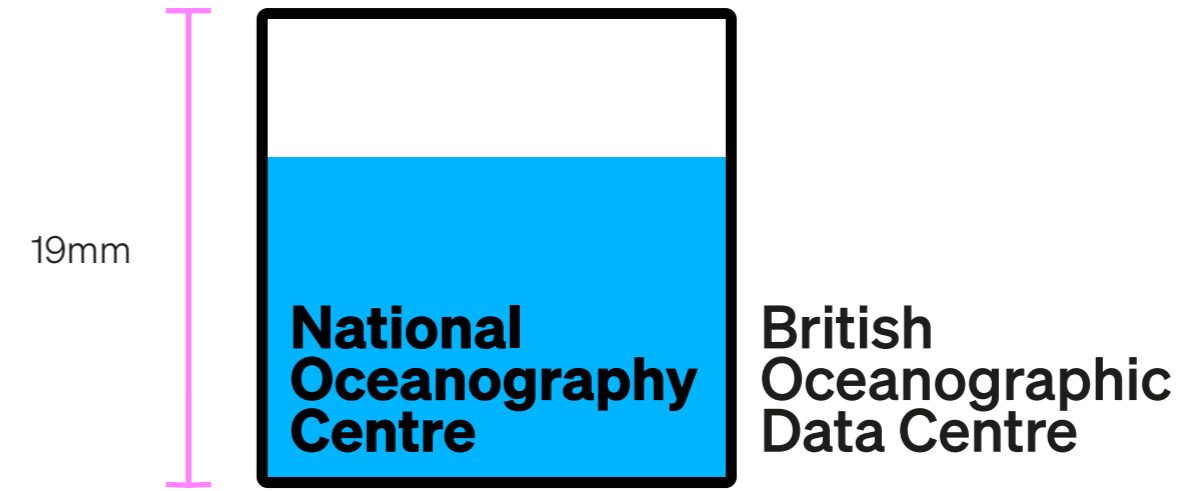
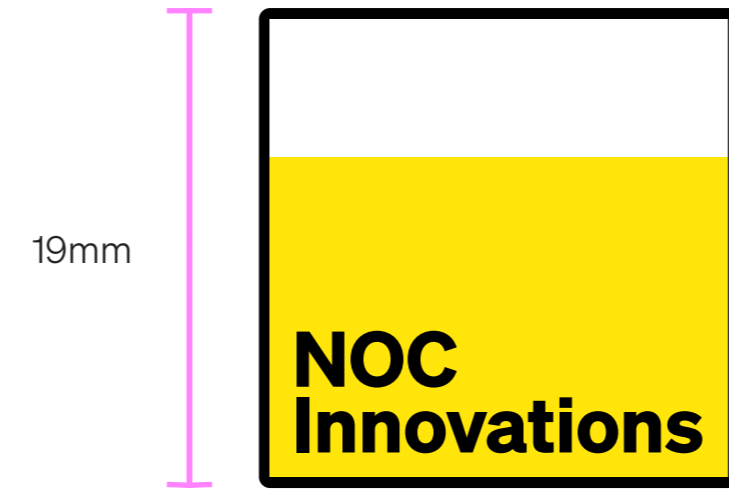
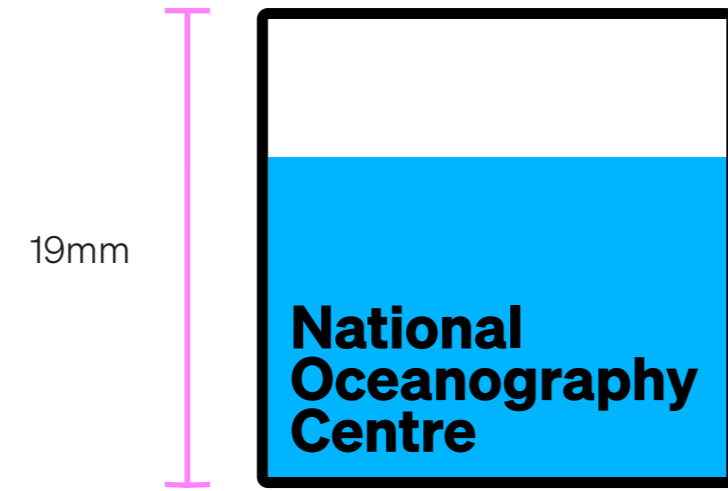


Vertical alignment: Bottom

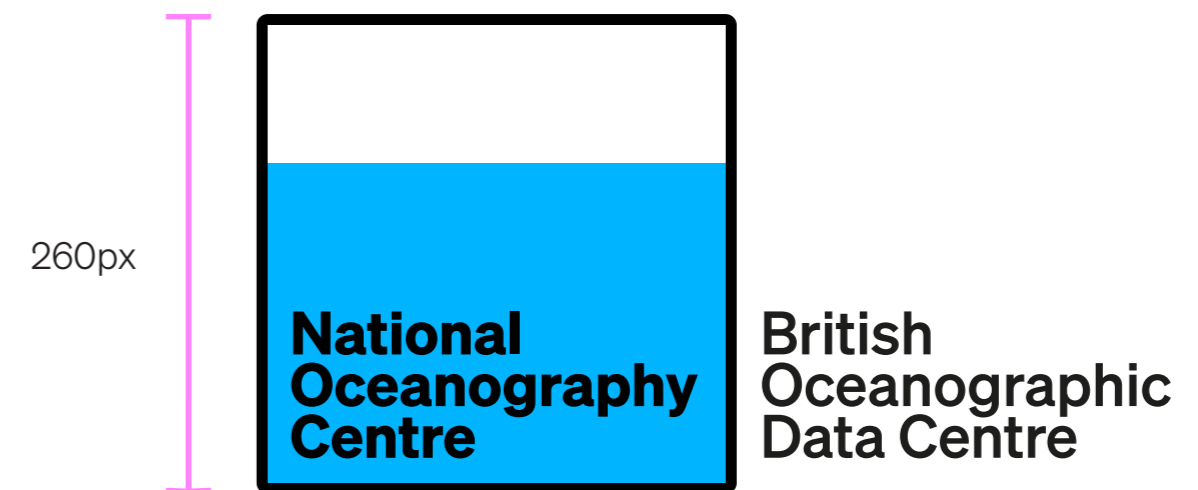
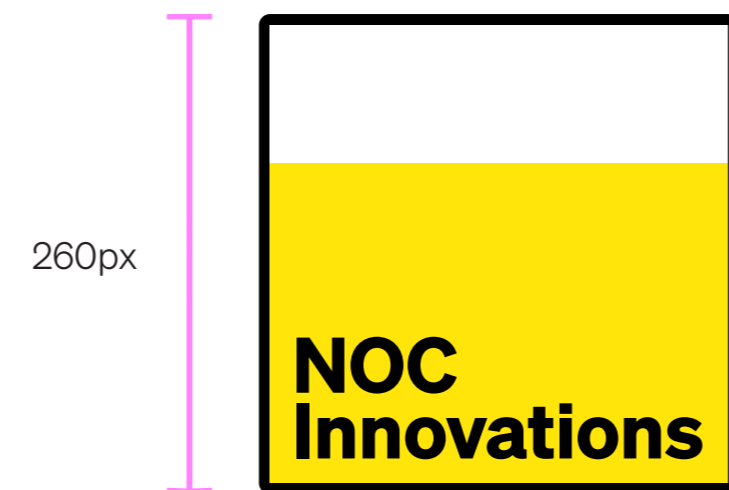
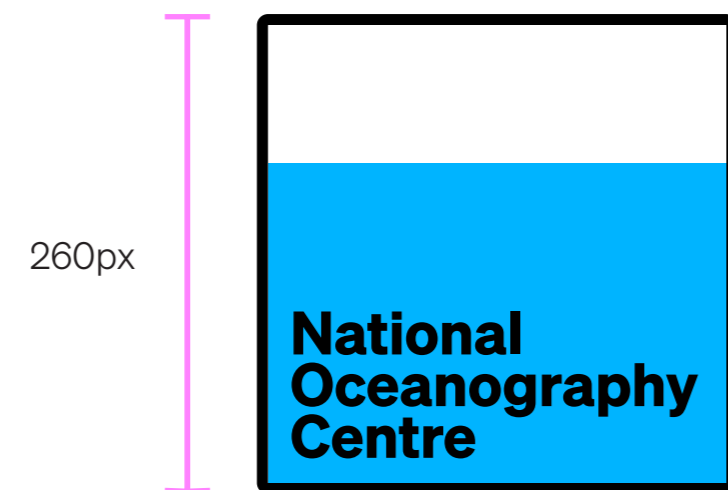


There are minimum sizes of the logos to ensure good reproduction on screen and in print. Please follow the guidance outlined on this page.

Minimum size in print



Minimum size on screen



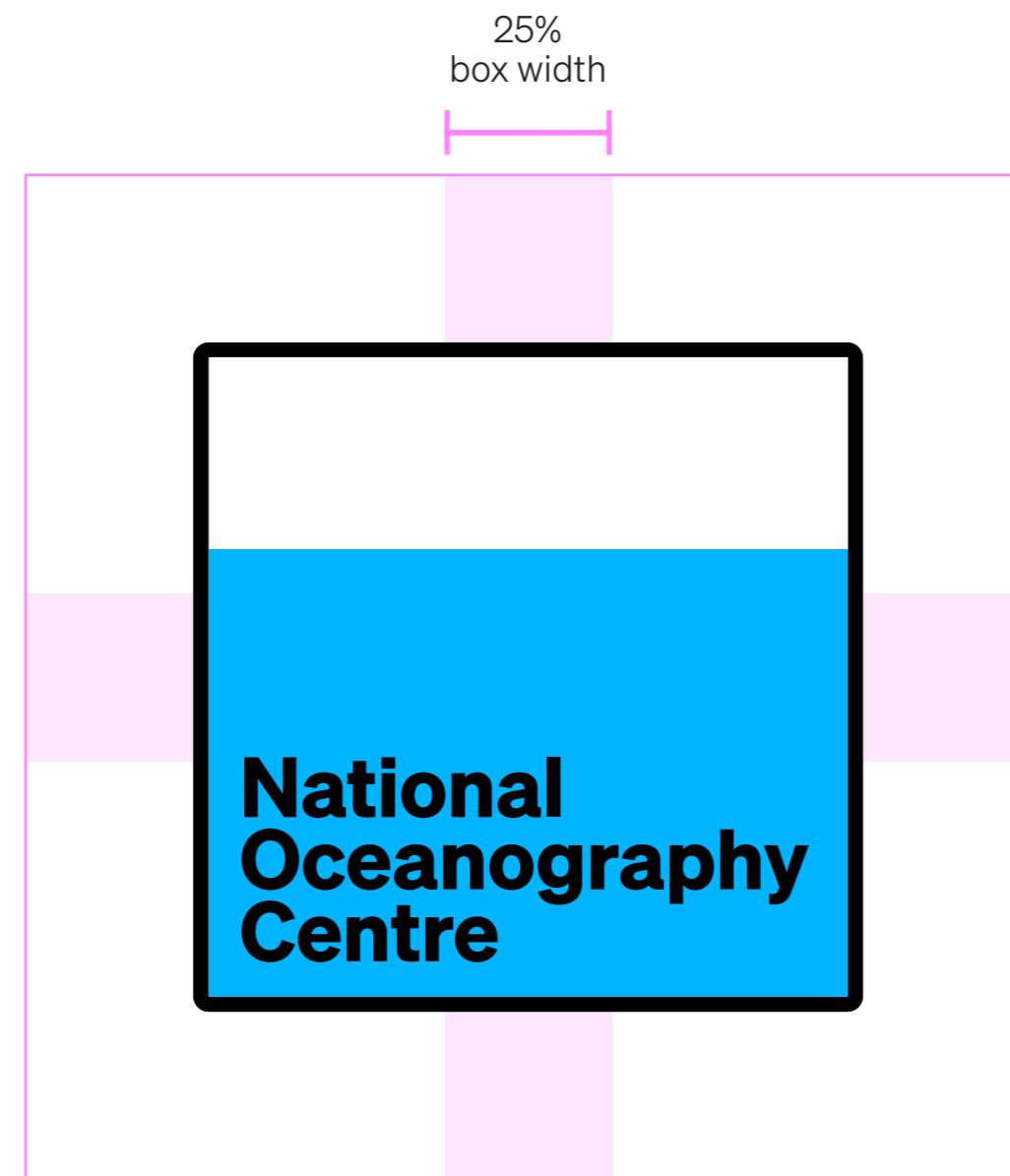
To ensure our logo has prominence and stand out on every application, we have specified a minimum clear space around it.

Please observe this rule and ensure that no other graphic elements, such as text or partner logos, appear within this zone.

Photography and illustration can overlap with the outline of the logo but should avoid covering any of the type.

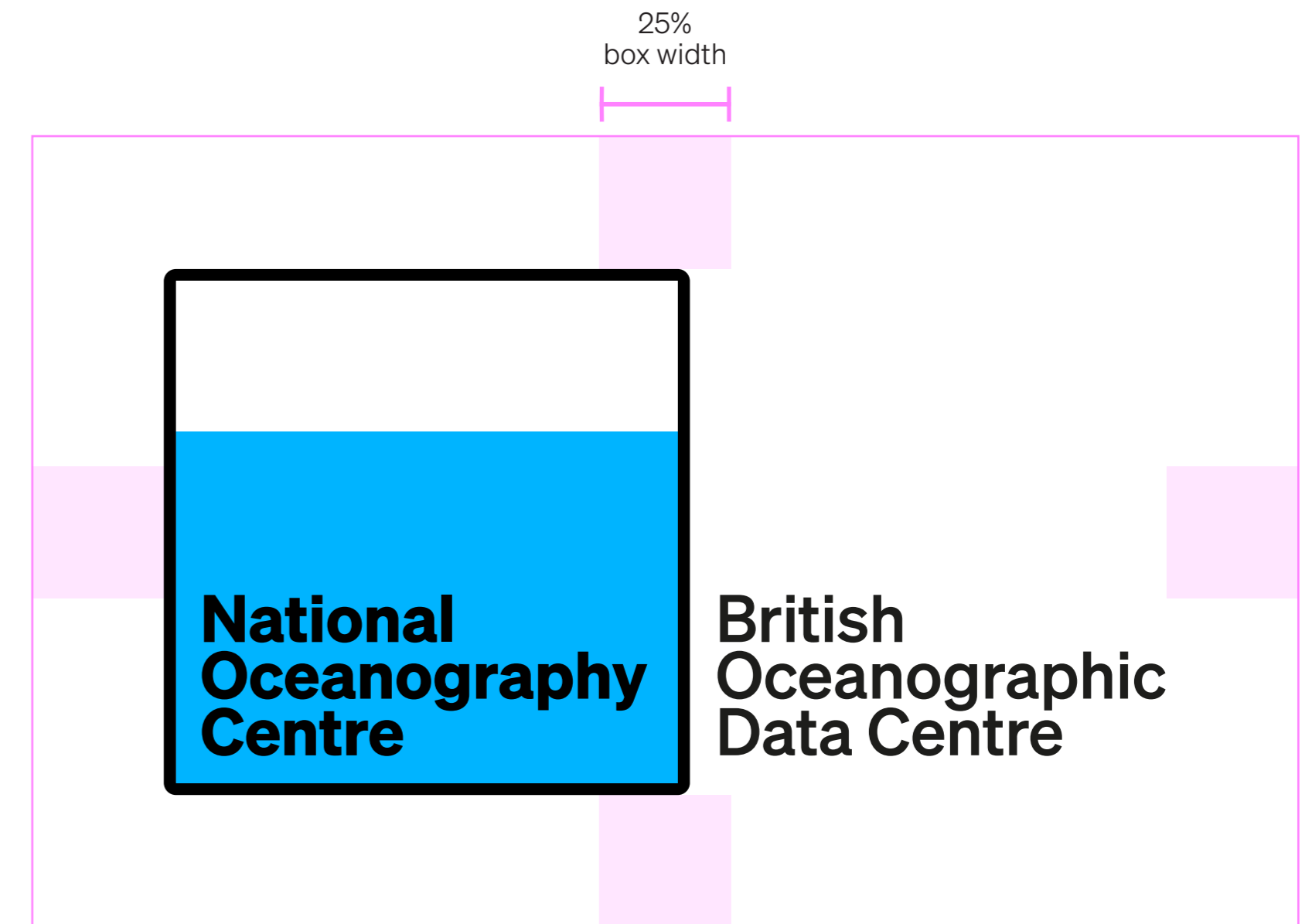
Master and sub-brand clear space

The minimum clear space should be 25% the width of the logo.



Branded house clear space

The minimum clear space for the sub brands is equal to 25% the width of the square shape from the logo.



We also have an alternative layout for situations where the standard logo would not be legible or able to be used appropriately in accordance with the guidelines.

Main brand



Sub brand and branded house

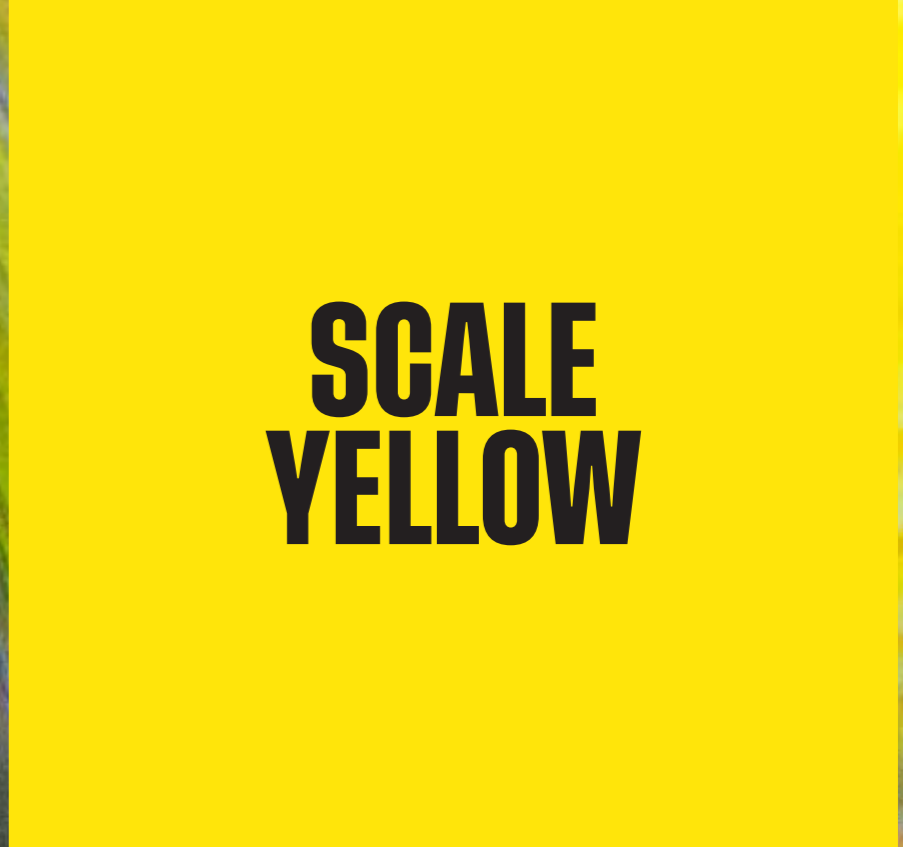
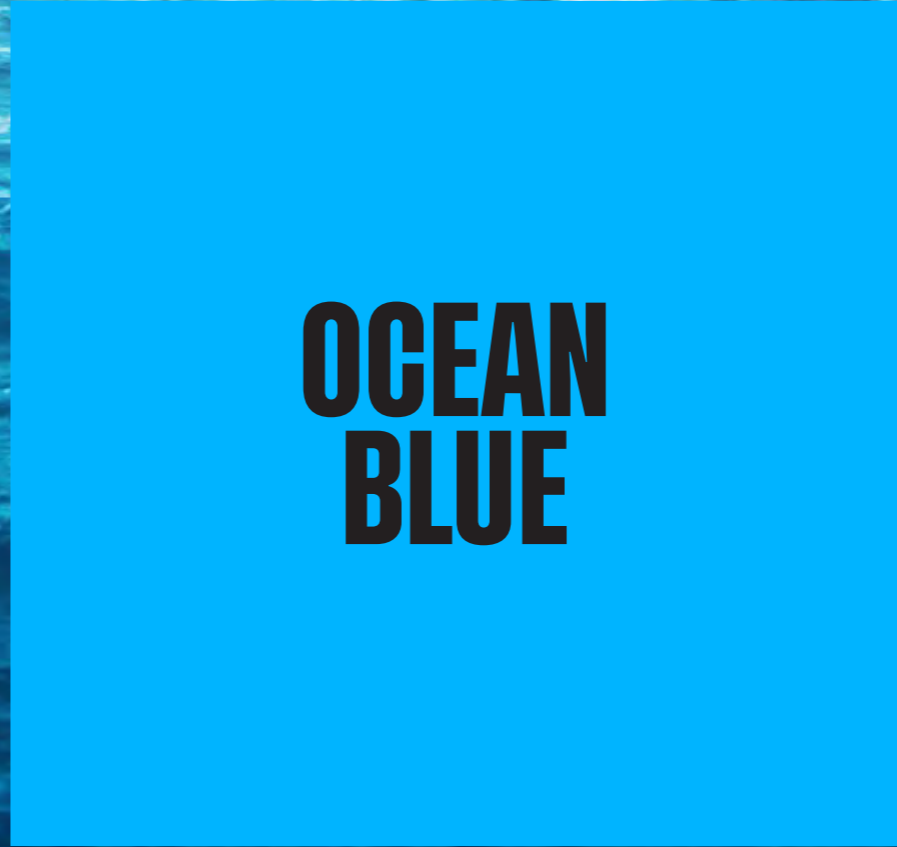


COLOUR

The ocean itself is where we find our inspiration. Our colour palette is taken from nature, in all its glory.

Ocean Blue is our primary colour, representing the beauty of the ocean. But when you look deeper, you can find a myriad of colours beneath the blue waves.

The vibrant striking pink of an octopus, the calming serene teal of a lagoon or the vivid yellow scales of a tropical fish.



Our primary colour palette consists of Ocean Blue and Black – these are the same colours that appear in our logo.

It's important our colour palette is reproduced consistently, so please use the appropriate colour values.

We also have a 20% tint of all our colours for use in illustrations only, these should not be used in other applications.

Print

Please use CMYK for full colour printing and Pantone for spot colour printing.

Screen

Whenever producing for digital, please use the RGB values.

Primary colours

OCEAN BLUE

RGB
0/180/255

CMYK
75/0/0/0

Hex
#00b5ff

PANTONE
2985 UP

20% tint

BLACK

RGB
0/0/0

CMYK
0/0/0/100

Hex
#000000

20% tint

Secondary colours

SCALE YELLOW

RGB
255/229/10

CMYK
0/0/78/0

Hex
#ffe50a

PANTONE
106 U

20% tint

LAGOON TEAL

RGB
94/212/150

CMYK
41/0/23/0

Hex
#5ed496

PANTONE
332 U

20% tint

OCTOPUS PINK

RGB
255/130/255

CMYK
6/33/0/0

Hex
#ff82ff

PANTONE
244 U

20% tint

We can use the concept of first and second impression to help decide what colours to use where.

The website home page, a stand alone poster or a report cover are considered first impression. Whilst inside of a report and sub pages of the website are considered second impression.

First impression

Blue should feature prominently in first impression materials to help build brand equity.

Example one would be the colour combination you might use for a badge.

Example two could be used for a stand alone poster where you may want to use our illustrations.

Second impression

Our vibrant secondary colours can feature more in second impression applications.

Example three uses all of our brand colours would be good for creating a detailed infographic.

Example four uses only black and one secondary colour – this combination would work well for the inside of a report cover where you could use our secondary colours to categorise information.

First impression

Example one



Example two



Second impression

Example three



Example four

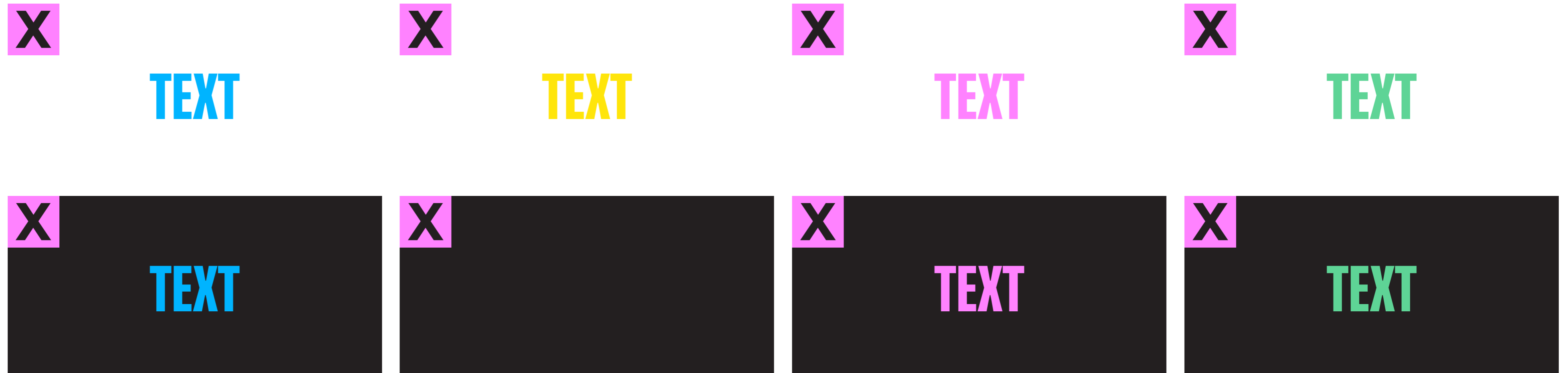


To ensure legibility of text, and to meet the digital AA accessibility standards, please remember to always use black colour type on our range of colours and white type on black only.

Correct colour combinations



Incorrect colour combinations



Our vector illustrations will sometimes require a broader palette of colours to choose from in order to accurately depict the subject.

These eight colours, and eight extra tints, are only for use in illustration and should not be used as colours elsewhere.

<p>ORANGE</p> <p>RGB 255/134/0</p> <p>CMYK 0/56/94/0</p> <p>Hex #ff8700</p> <p>20% tint</p>	<p>BLUE</p> <p>RGB 0/77/151</p> <p>CMYK 100/72/7/0</p> <p>Hex #004c96</p> <p>20% tint</p>	<p>BROWN</p> <p>RGB 128/80/76</p> <p>CMYK 34/64/52/39</p> <p>Hex #804f4d</p> <p>20% tint</p>	<p>GREY</p> <p>RGB 133/128/128</p> <p>CMYK 47/40/38/21</p> <p>Hex #858080</p> <p>20% tint</p>
<p>RED</p> <p>RGB 235/31/35</p> <p>CMYK 0/94/87/0</p> <p>Hex #eb1f24</p> <p>20% tint</p>	<p>PURPLE</p> <p>RGB 169/43/162</p> <p>CMYK 50/87/0/0</p> <p>Hex #a82ba3</p> <p>20% tint</p>	<p>GREEN</p> <p>RGB 31/128/65</p> <p>CMYK 84/25/92/10</p> <p>Hex #1e7f3f</p> <p>20% tint</p>	<p>DARK YELLOW</p> <p>RGB 255/175/10</p> <p>CMYK 0/37/93/0</p> <p>Hex #ffaf0a</p> <p>20% tint</p>

We have a range of patterns to add texture to our work. These patterns are in a darker colour tone to work with our primary colour palette.

These darker colours are only for use in patterns and should not be used as colours elsewhere.

PATTERN BLUE

RGB
0/160/255

CMYK
85/12/0/0

Hex
#00a1ff



PATTERN YELLOW

RGB
255/215/10

CMYK
0/4/100/0

Hex
#ffd60a



PATTERN TEAL

RGB
84/202/140

CMYK
65/0/46/0

Hex
#54c98c

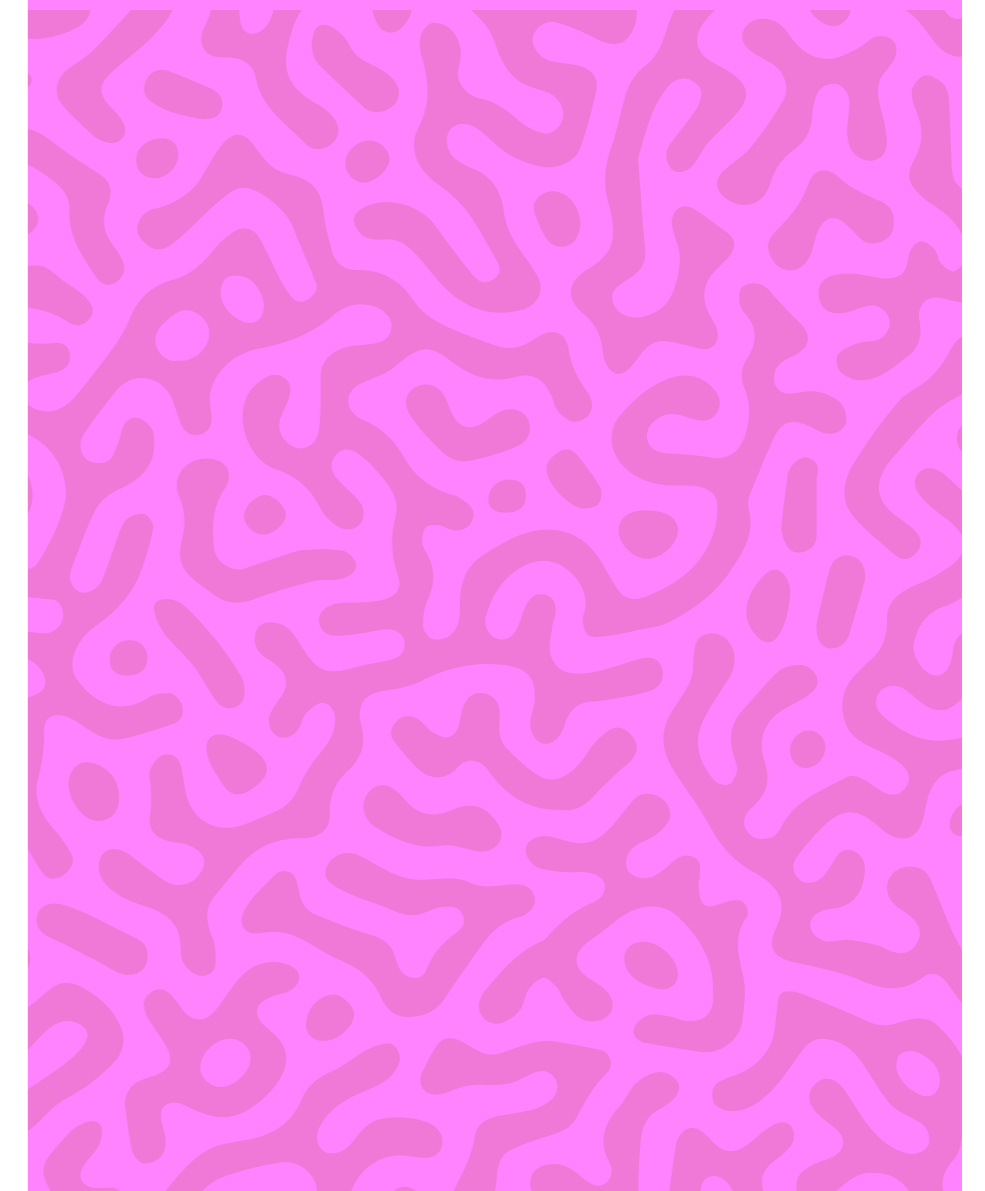


PATTERN PINK

RGB
240/120/214

CMYK
14/61/0/0

Hex
#f078d6



TYPOGRAPHY

TUSKVER GA

Söhne

Our headline font is Tusker Grotesk.

It has been chosen to make a bold statement about the impact of our work on the planet.

Tusker Grotesk 5600 Semibold is our primary headline typeface and should be used for short, snappy headlines.

Tusker Grotesk 6500 Medium is a slightly wider cut and works well for longer headlines over 5 words in length.

To use Tusker Grotesk you must hold a license for its use. The NOC has a very limited number of paid licences for use by our dedicated creatives.

Headline font

TUSKER GROTESK

Primary headlines

TUSKER GROTESK 5600 SEMIBOLD

Secondary headlines

TUSKER GROTESK 6500 MEDIUM

Söhne is our body copy font. It is a contemporary and professional font that is legible at any size.

We use three different weights of Söhne:

Söhne Dreiviertelfett (Bold) should be used for sub-heads and pull-outs.

Söhne Kraftig (Medium) should be used for stand-firsts.

Söhne Leicht (Light) should be used for body copy.

To use Söhne you must hold a license for it's use. The NOC has a very limited number of paid licences for use by our dedicated creatives.

Body copy font

Söhne

Sub-heads and pull-outs

Söhne Dreiviertelfett (Bold)

Stand-firsts

Söhne Kraftig (Medium)

Body copy

Söhne Leicht (Light)

Our two brand fonts are not available for all staff, and we do not supply typefaces for external users.

On Microsoft Windows systems you should use the default fonts Bahnschrift and Arial.

On Mac OS systems you should use the default font Arial.

Headline font substitute

BAHNSCHRIFT

Body copy font substitute

Arial

Headline font

**BAHNSCHRIFT
BOLD CONDENSED**

Sub-heads and pull-outs

Arial Bold

Stand-firsts

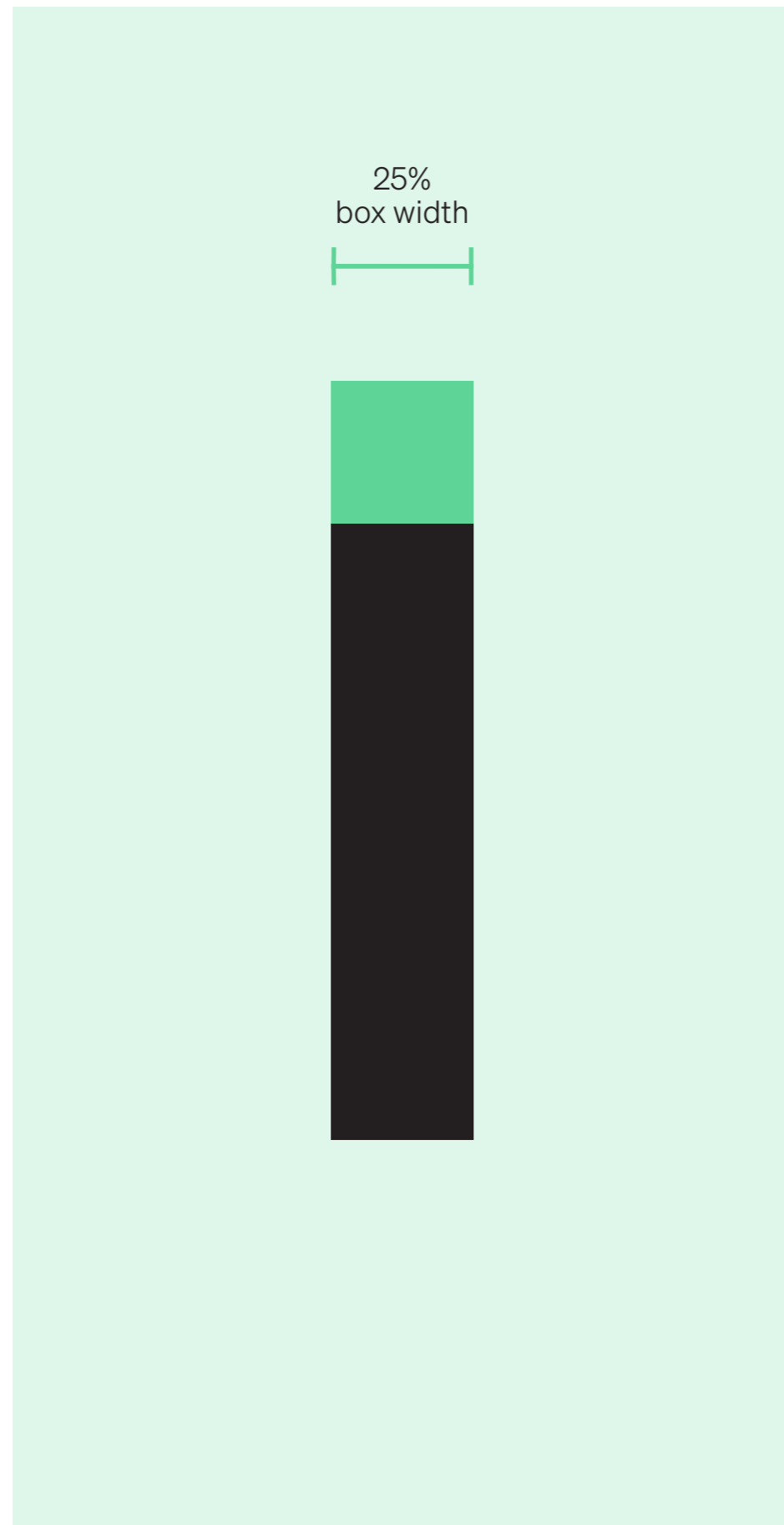
Arial Regular

Coloured blocks behind our typography is a core expression of our brand and ensures legibility on photography and video.

Please follow the guidance on this page to ensure consistency with how the coloured blocks are applied.

Step 1

Create a square the same width as the stem of one of the letter l



Step 2

Draw a rectangle around the type using the square as a guide to find the correct margins
Align the squares to the x-height, ignoring the 'bowl' that will extend beyond the x-height



Step 3

Use the same square to define the space in-between words when stacking them on one another



COVER

1 Primary header

Our covers should use big and bold titles set in Tusker Grotesk 5600 Semibold. For a report this might mean splitting out the full report title into two parts – a short title consisting of around four words, supported by a smaller, more descriptive title below.

INSIDE PAGE

4 Grid

We suggest using an eight column grid, which allows for a flexible layout. Two columns can be used for the main body copy, allowing the remaining columns to be used for pull-out quotes and statistics.

5 Primary header

Primary headers should be a maximum of four words long set in Tusker Grotesk 5600 Semibold.

6 Stand-firsts

Stand-firsts should be typeset to provide contrast to headings and body copy. Söhne Kraftig (Medium) works well for longer introduction copy that runs over more than two lines.

2 Secondary header

Our secondary headers are set in Tusker Grotesk 6500 Medium.

3 Date

For page furniture, such as dates and page numbers we should use Söhne Dreiviertelfett (Bold).

7 Stats

To provide maximum stand out, stats can be set in Tusker Grotesk 5600 Semibold. For stats that are longer than four words and numbers, you can combine Tusker Grotesk with Söhne Kraftig (Medium).

8 Sub-headers

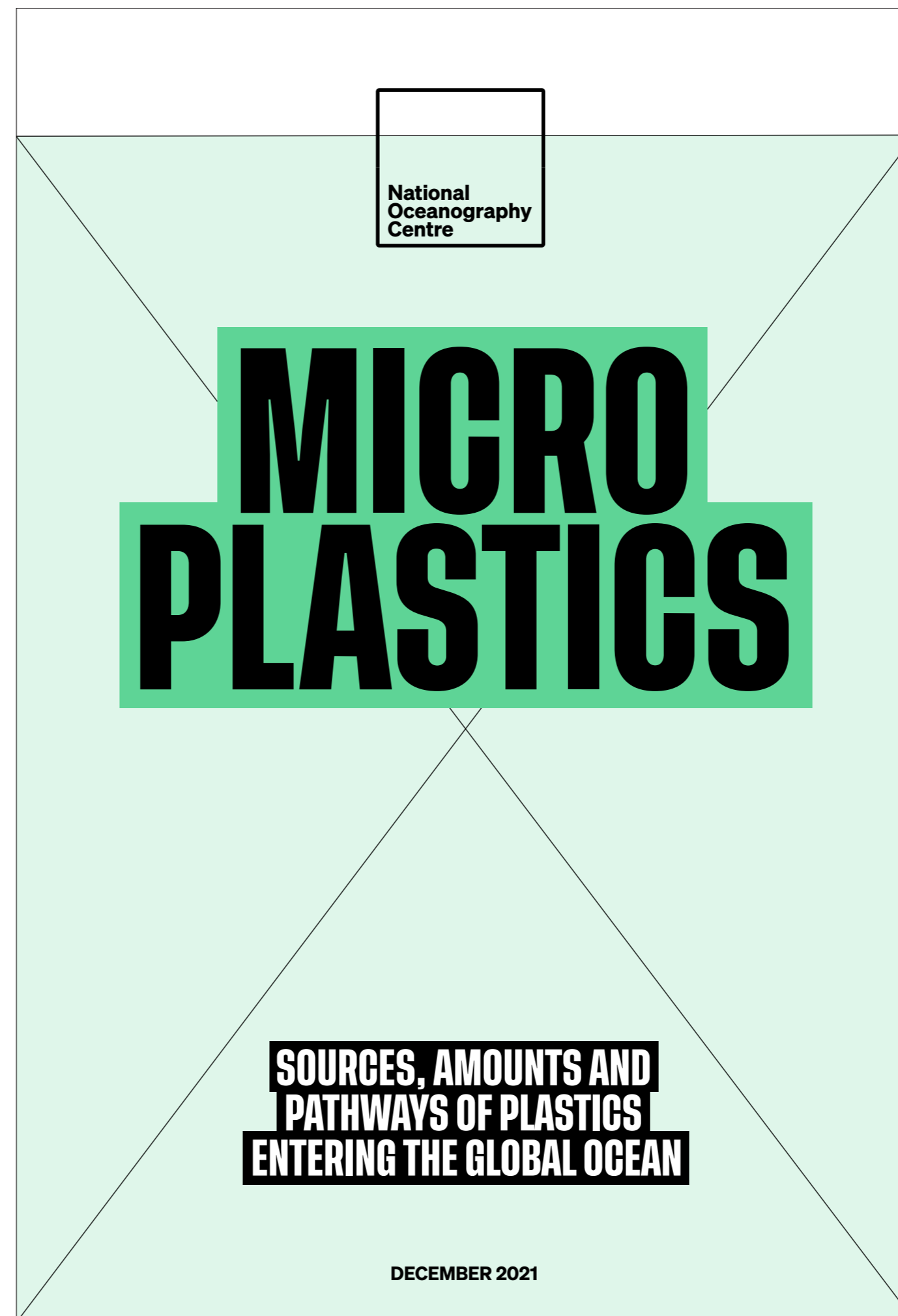
Söhne Dreiviertelfett (Bold) is perfect for sub-headers.

9 Body copy

Söhne Dreiviertelfett (Light) should be used for body copy.

10 Pullouts

Söhne Dreiviertelfett (Bold) can be used for pull-outs and quotes when we need information to stand out in a layout. For quote marks, we can use Tusker Grotesk 5600 Semibold to draw attention to the quote.



4

5

FOR PUNCHY HEADLINES

6

Standfirsts should be typeset to provide contrast to headings and body copy. Söhne Kraftig (Medium) works well for longer introduction copy that runs over more than two lines.

7

70%

ex et fugia voluptatem exerit as at voluptati voluptatibus inctam.

Söhne Dreiviertelfett (Bold) is perfect for subheaders

All body copy should be typeset in Söhne Leicht (Light). Söhne is a modern sans serif. It's very legible at small sizes, so is great for body copy and captions.

8

ex et fugia voluptatem exerit as at voluptati voluptatibus inctam qui ommolorditem aut aute erionsera ped utati deliqui doluptaque simagnihit resto cupitin iminullupta vellori dit, optio tem harchicipidi quidia ad que conserum quos aut volo ea volum reptæcullab ipsanda dioræ quam rem aut acerero dit od quatur.

9

10

“
Söhne Dreiviertelfett (Bold) can be used for pull-outs and quotes when we need information to stand out in a layout.”

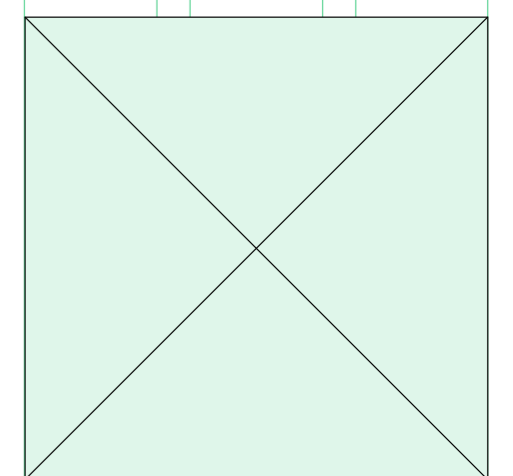
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PATTERN

Our patterns are inspired by the ocean, organisms and marine life that live within it.

The patterns are a unique graphic asset that can be used in place of photography or flat colour in order to create a vibrant background for overlaying type.



WAVES

The pattern consists of multiple layers of wavy, horizontal lines in various shades of blue, creating a sense of depth and movement.

SCALES

The pattern features a repeating arrangement of overlapping, semi-circular shapes in shades of yellow and orange, resembling the scales of a fish.

SHOALS

The pattern is composed of numerous thin, wavy, horizontal lines in shades of green, creating a textured, layered effect.

CORALS

The pattern features a complex, organic, and somewhat chaotic arrangement of shapes in shades of pink and purple, resembling the intricate structures of coral.

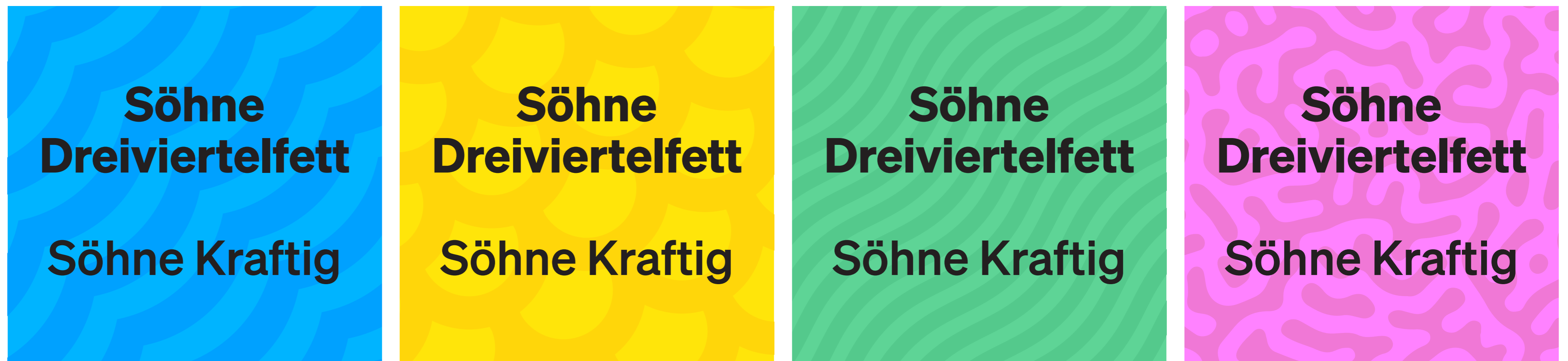
The patterns have been designed to work with our typography. They work especially well with Tusker Grotesk, because it provides enough contrast against the patterns.

In circumstances where we need to use more than four words we can use Söhne. However, we should only use Söhne Dreiviertelfett (Bold) or Söhne Kraftig (Medium) and limit the amount of words that we use in order to maintain legibility.

Type: Tusker Grotesk 5600 Semibold



Type: Söhne Dreiviertelfett and Kraftig



To ensure consistency in the application of our patterns, you should always follow the guidance in this document.

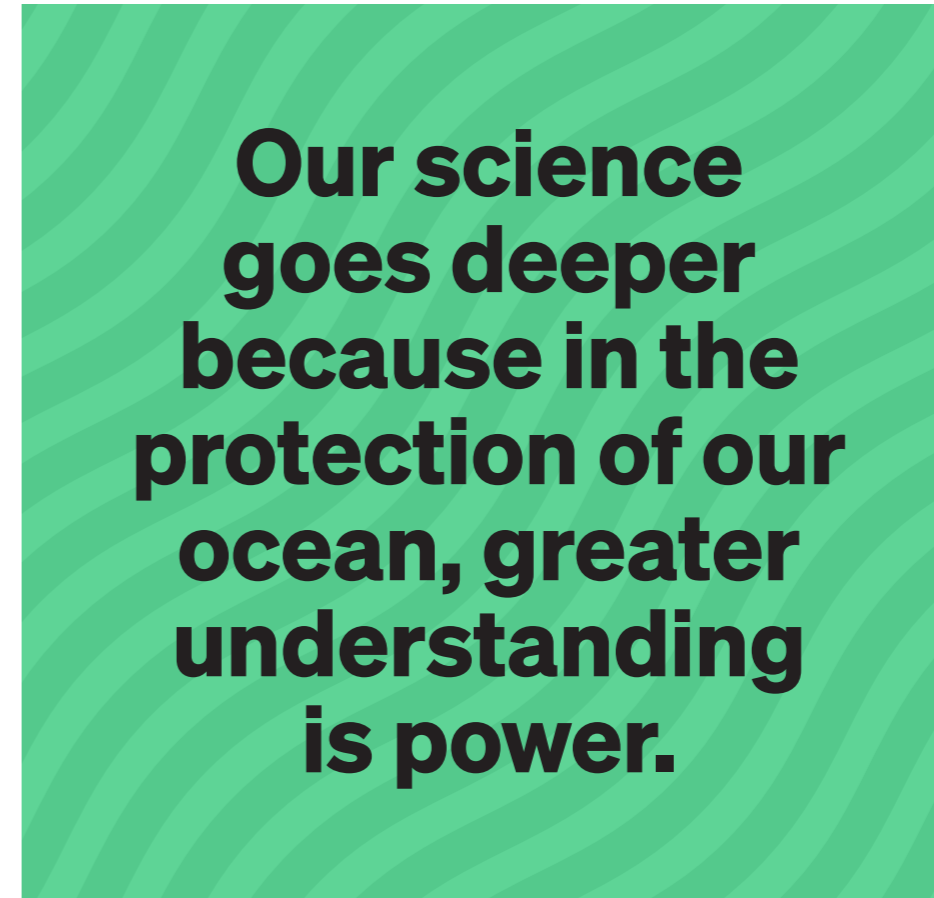
X Don't use coloured blocks behind the typography when on top of the patterns



X Don't use Söhne Leicht (Light) on top of the patterns



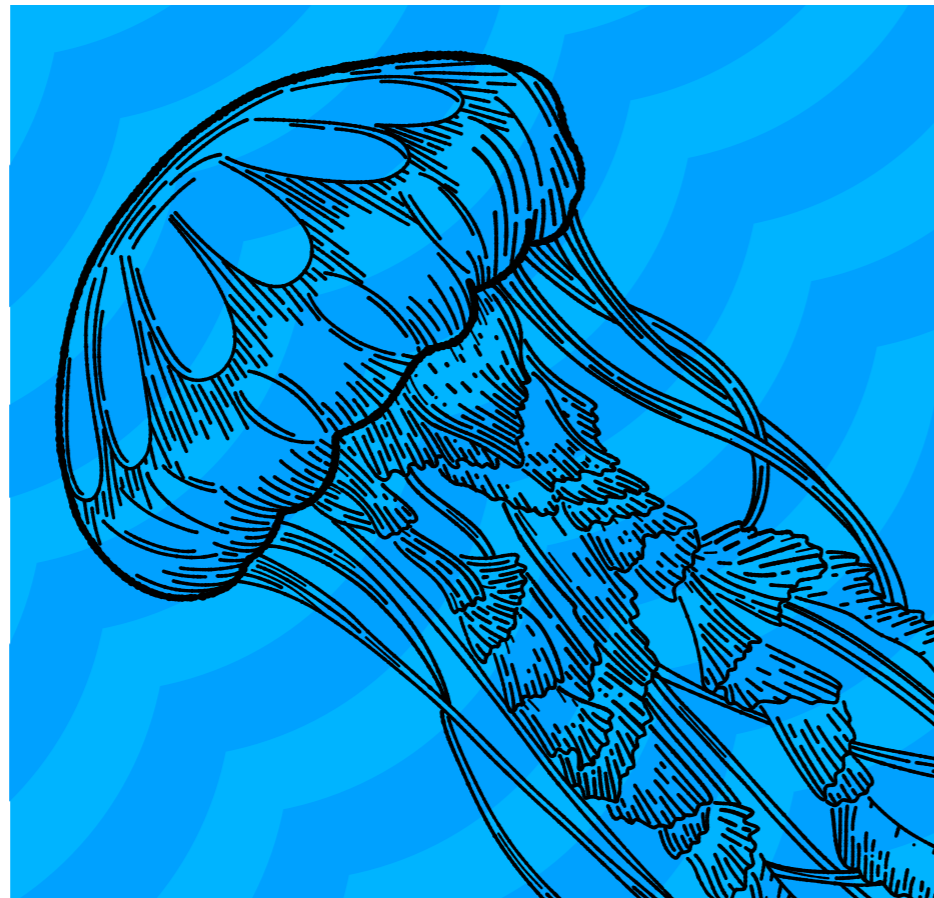
X Don't use too much copy on top of the backgrounds



X Don't set the patterns in contrasting colours



X Don't use our illustrations on top of our patterns



X Don't overlap patterns or align them next to each other, use one per page



X Don't use patterns in an alternative colour combination to the default



ILLUSTRATION

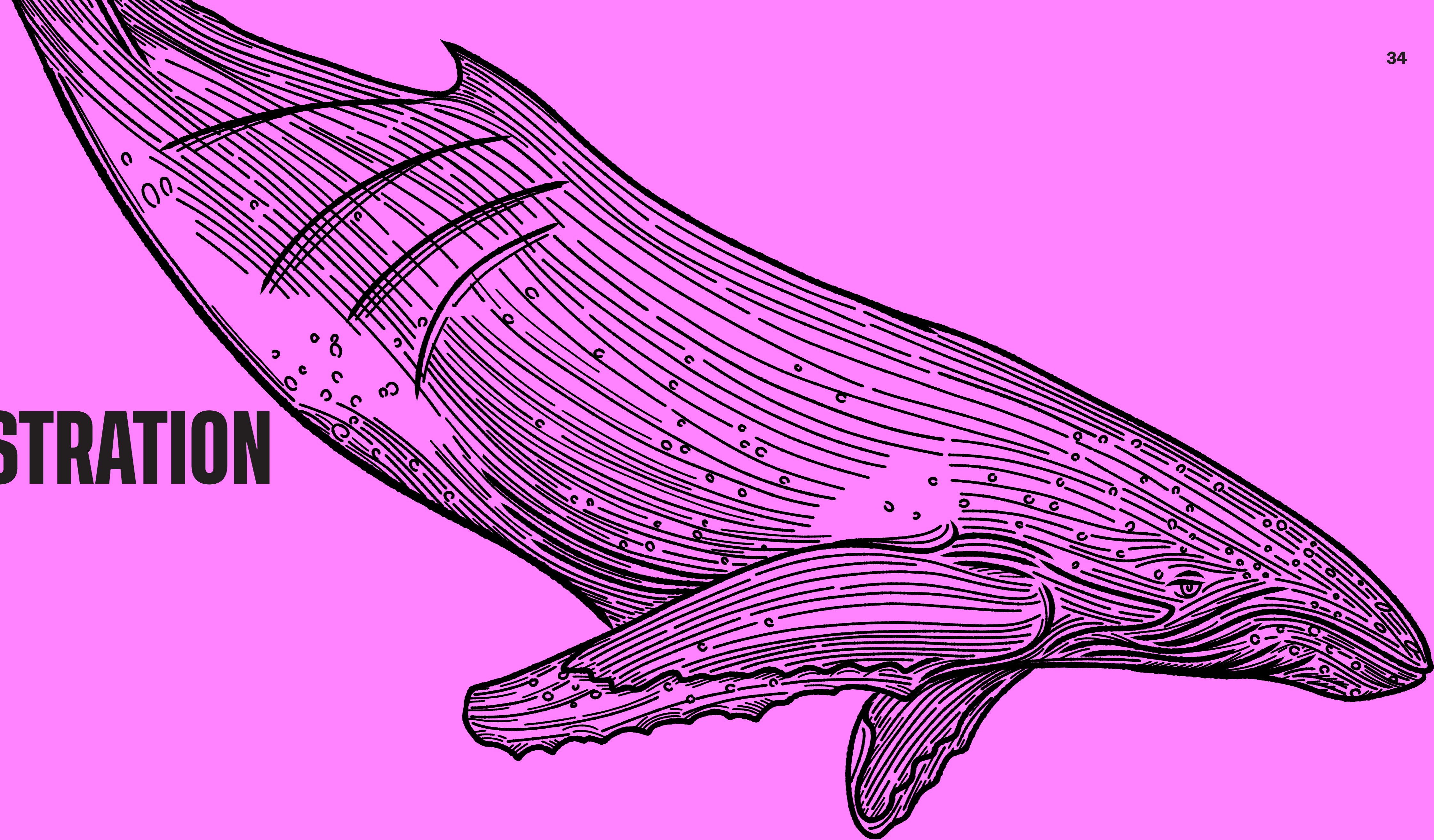
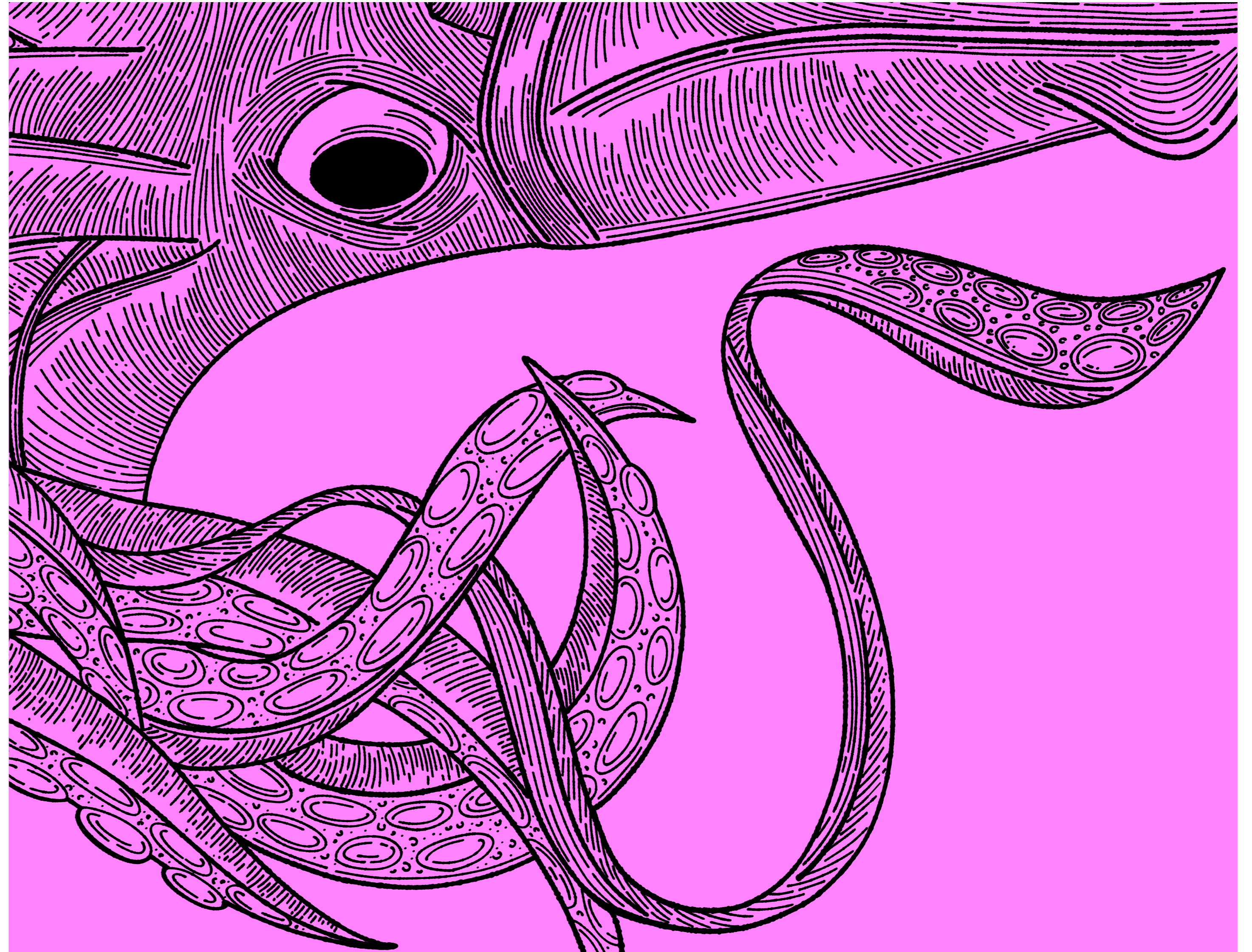


Illustration is a great way for us to demonstrate why and how we do what we do. It is a flexible medium that allows us to be more creative.

We have defined different types of illustration which we carefully select to communicate to our audiences around the world. Here is an example of our scientific inspired illustration style, used to convey our love of the ocean and our long heritage in ocean research.



This page provides some examples of our scientific illustration applied correctly with typography.

Always use a crop of the illustration. In some instances you may be able to weave some of the illustration around headlines.

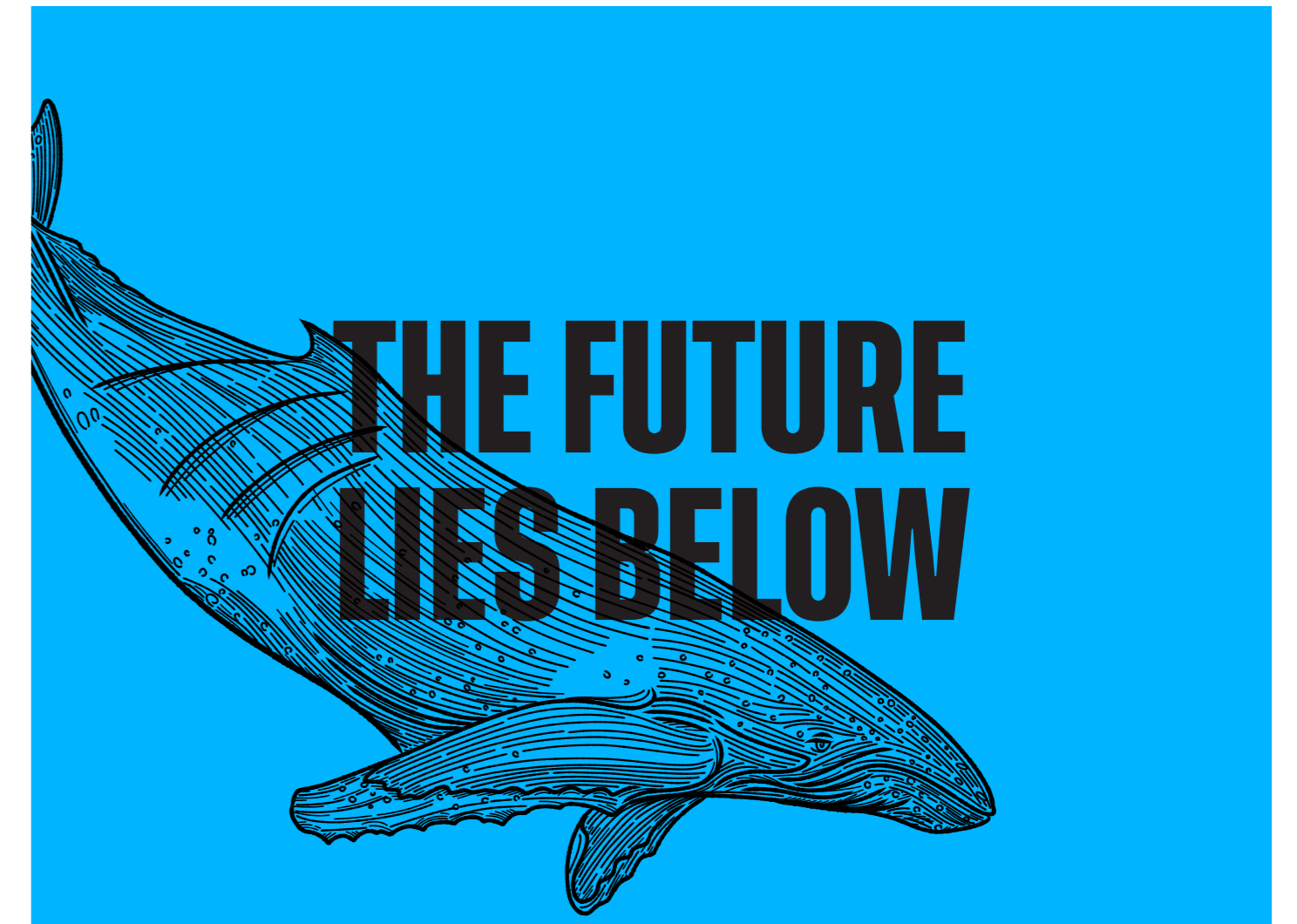
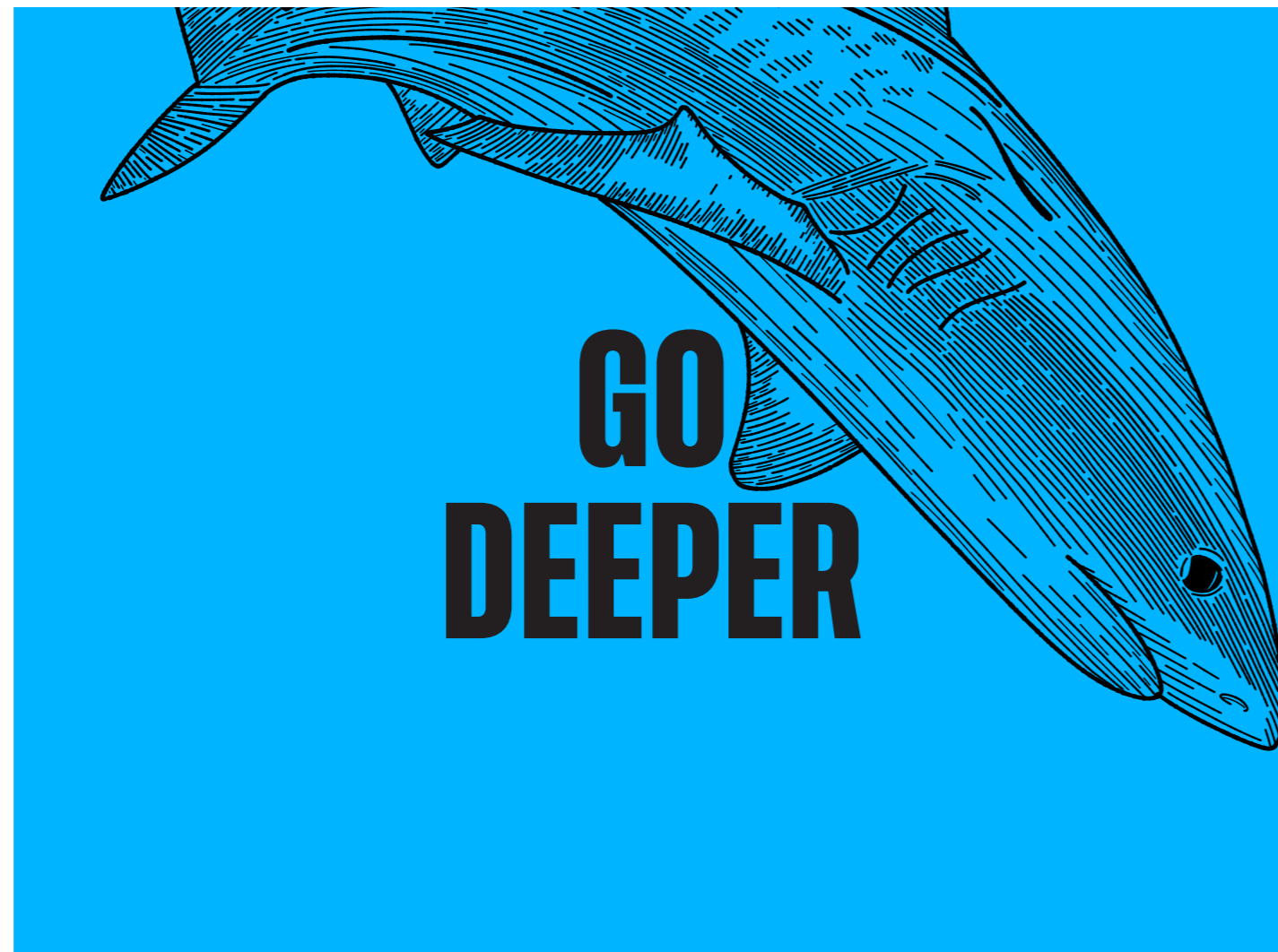


ILLUSTRATION HOUSE

Our colourful House Illustrations simplify complex information into accessible striking ideas.

Taking design inspiration from our black outlined logo, these illustrations explain in much more detail what is happening below the surface of our ocean, which is ideal for swimmers, who will need to understand all the areas of our work.

Our House Illustration can be used in situations where photography isn't available, such as to illustrate new technology or to show hard to reach marine ecosystems.



Our House Illustrations help bring our work to life through characterful illustrations of marine life and technology. It also helps explain our work for a broad audience through easily digestible infographics and diagrams.

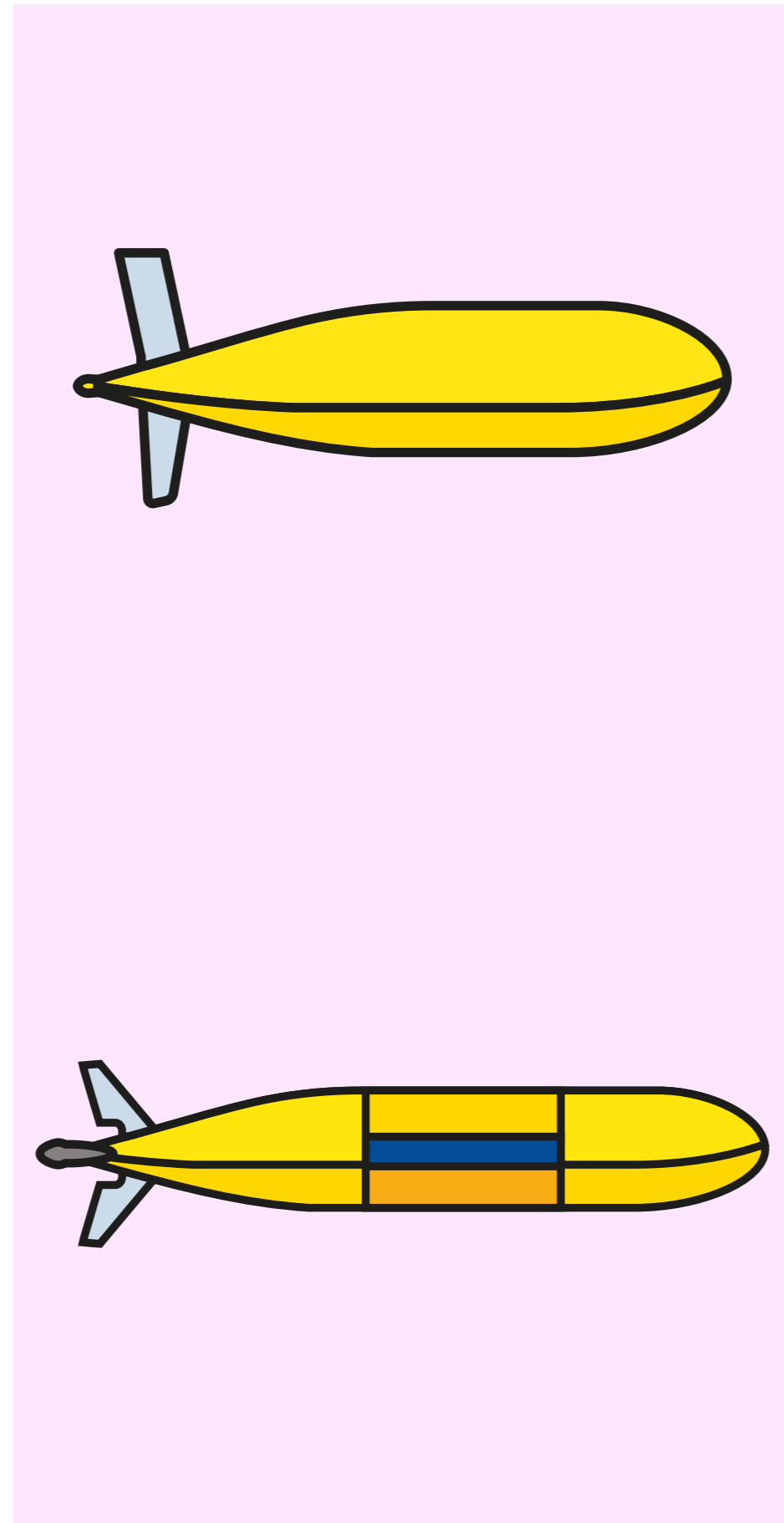
To ensure consistency across our brand, the same style should be applied to all our House Illustrations.

We utilise our primary and secondary colours, as well as our illustration colours which have been created to provide enough flexibility to depict everything we need.

To create a consistent visual link with our logo, a black key-line should be applied to our vector illustration.

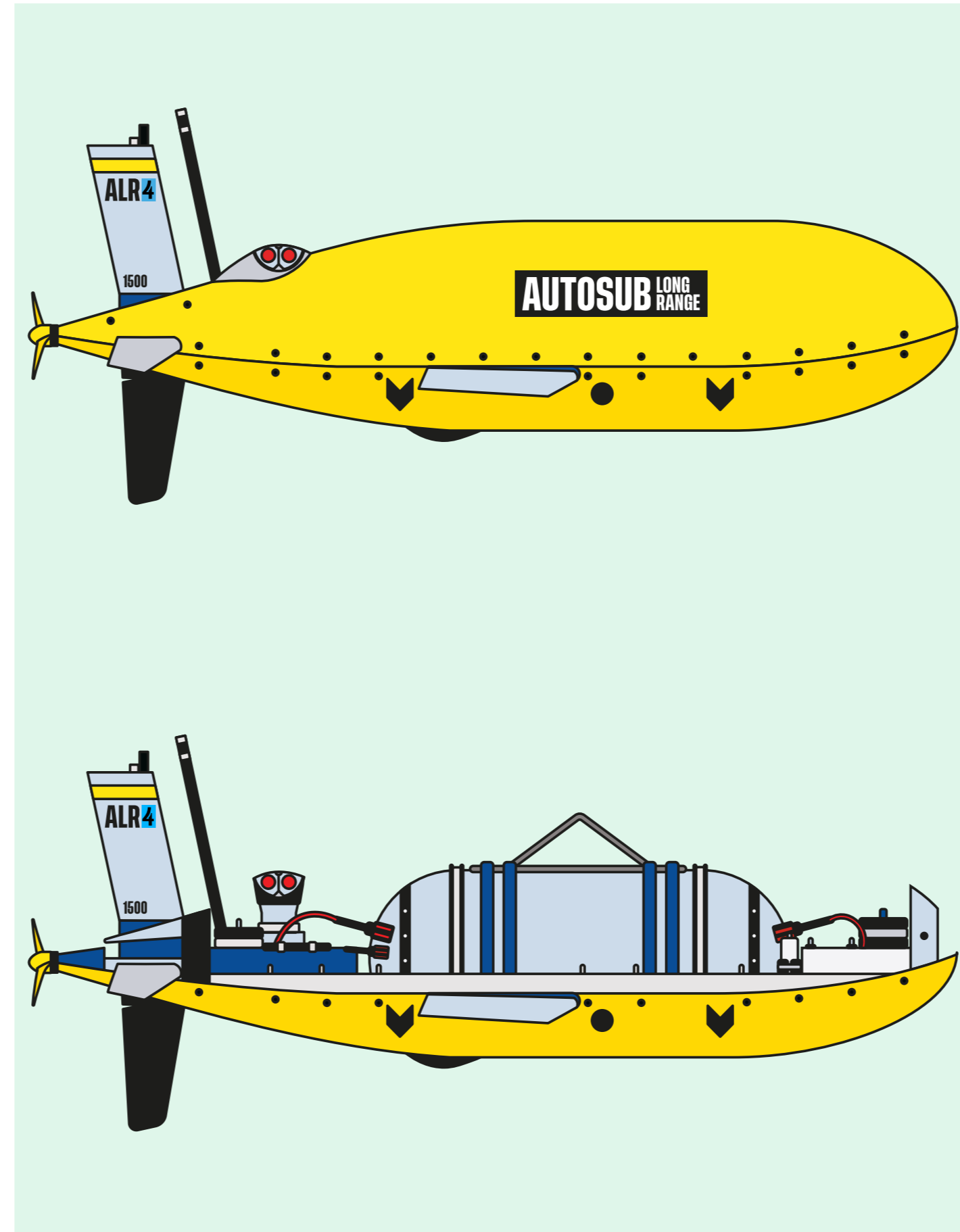
Simple

Simple illustration, like icons can be created easily by us, in our House style. These assets are ideal for being used on the website or as simple graphics to use in a report.



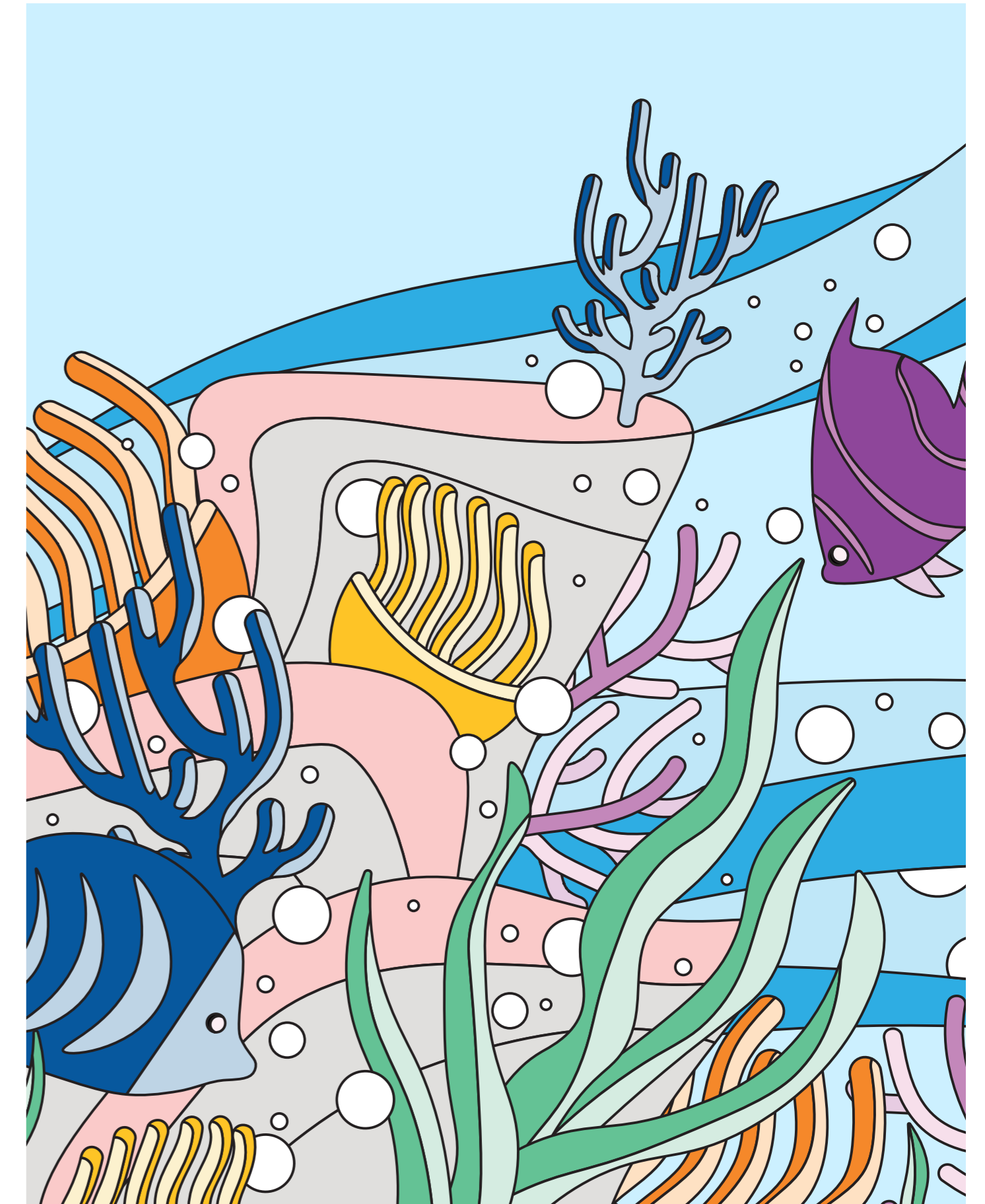
Detailed

Occasionally, we need to create more detailed illustrations to portray complex topics. To bring these in line with the rest of our vector illustrations, we should use our primary and illustration colours.



Complex

Illustration allows us to demonstrate the full breadth and diversity of the work of our dedicated scientists and researchers, as well as the ecosystems that we work to protect in complex and expressive ways.





THANK YOU

**PLEASE CONTACT NOC COMMUNICATIONS IF YOU HAVE ANY QUERIES
COMMUNICATIONS@NOC.AC.UK**