Visual Identity Manual
Rubin Construction Project
About this document

This document compiles a set of rules and guidelines to use the Rubin Observatory imagotype. An imagotype is one part of the Visual Identity but is not everything that there is. This manual addresses a variety of aspects that will help us to create our Identity and define how the world sees us.
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The Rubin Observatory Identity

The goal of this Style Guide is to establish a clear, consistent and unique visual identity for Rubin Observatory. The visual identity builds on Rubin Observatory’s brand by combining the most recognized existing elements—our name and insignia—with progressive elements. Uniform graphic elements provide the framework for establishing a visual identity. In turn, designers can use this architecture to create materials that enhance public knowledge of Rubin Observatory’s work.

Why we created an imagotype? Our name has changed from Large Synoptic Survey Telescope (LSST) to Vera C. Rubin Observatory. The LSST brand was well known and recognized in the community. The goal was to create a new unique mark for our new name, one that will identify our brand and be adaptable for use in various applications, an imagotype that is validated within the observatory and understandable beyond the scientific community.
Definition of terms

In this Visual Identity Manual, we will repeatedly be referring to a few concepts that might be unfamiliar to the reader. We will use this page to set a common ground.

**Logotype:** This is the visual design of the words of the name of an institution. They are either used alone or combined with another additional visual design e.g. Vera C. Rubin Observatory is the logotype).

**Isotype:** A visual design that symbolizes an institution, e.g., stars, dots, streaks, and lines in the Rubin imagotype (often referred to as the logo). Isotype also refers to the visual components of the approved imagotype variants.

**Imagotype:** This is a mark made by combining a logotype with an isotype, both acting in combination to create a single mark. In this Manual, we sometimes refer to imagotypes using the word logo as in logo lineup because some of our funding institutions refer to their imagotypes as “logos” in their documentation.

**Typeface:** A typeface is a name given to various related fonts (such as Source Sans Pro, Arial, Helvetica, etc.). Usually, the entire set of related fonts, or typeface, is also called a family.

**Fonts:** This is the word we use to refer to the weights, widths, and styles that constitute a typeface (in the case of Source Sans Pro its fonts are: ExtraLight, Light, Regular, Italic, Bold, etc.).
The basics
The Rubin Observatory typeface - Logotype

This page shows how the Vera C. Rubin Observatory logotype was designed. This basic design can be scaled up or scaled-down, maintaining its proportions at all times. To prevent any alterations, they must be used as images—as outlines vectors. Although the presented logotype is not using its isotype, the Rubin Observatory mark is an imagotype; therefore, our logotype (the written component) and isotype (the graphic component) should never be separated from each other. Our logotype uses QUATRO in connection to NOIRlab’s visual identity.

Quatro Bold
Kerning: Optical and custom settings
Tracking: 80

VERA C. RUBIN
O B S E R V A T O R Y

Quatro Medium
Kerning: Optical
Tracking: 370

Our logotype uses optical balance

Our logotype uses optical balance
The Rubin Observatory typeface - Secondary typeface

Why SOURCE SANS PRO? This is one of the most complete and versatile Open Source fonts there is; it supports several languages and has a vast set of scientific symbols, making it appropriate for us. Since it has an Open Source license, anybody can download it and install it on their machines.

Source Sans Pro

Financial support for Rubin Observatory comes from the National Science Foundation (NSF) through Cooperative Agreement No. 1258333, the Department of Energy (DOE) Office of Science under Contract No. DE-AC02-76SF00515, and private funding raised by the LSST Corporation. The NSF-funded Rubin Observatory Project Office for construction was established as an operating center under management of the Association of Universities for Research in Astronomy (AURA). The DOE-funded effort to build the Rubin Observatory LSST Camera (LSSTCam) is managed by the SLAC National Accelerator Laboratory (SLAC).

The National Science Foundation (NSF) is an independent federal agency created by Congress in 1950 to promote the progress of science. NSF supports basic research and people to create knowledge that transforms the future.

NSF and DOE will continue to support Rubin Observatory in its Operations phase. They will also provide support for scientific research with LSST data.

https://fonts.google.com/specimen/Source+Sans+Pro?query=source#standard-styles
Good practices using typefaces

We will dedicate a couple of pages to write down recommendations for the usage of typefaces. These recommendations are useful in all cases: all written documents can benefit from using them, but consider them a hard guideline for all Rubin public-facing products.

Regarding internal-use documents, consider as the main exception for these our Rubin presentations (Google slides and PPT templates). For those, always try hard not to include too much text, but in the cases where that seems impossible, then some of the following rules could, exceptionally, be broken.
Line space is called “line height” in some softwares, and it is also known as “leading”.

**Good practices using typefaces - Line spacing**

Use a line spacing of 150% of the font size. If space is constrained, the minimum line spacing should be 120% of the font-size. If the fonts are smaller than 10 points, use more spacing.
**ExtraLight**

**Light**

**Regular**

**SemiBold**

**Bold**

**Black**

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**Good practices using typefaces - Combining weights**

When using different fonts in a document, we can use different weights such as ExtraLight, Light, Regular, SemiBold, Bold, and Black. It is a good idea to combine them skipping one weight, by doing that our text will have enough contrast within our body paragraphs and titles.

Never use more than three weights combined.
Good practices using typefaces - Composing lines

When composing your documents, keep in mind that lines that have too many characters are harder to read. Use columns if you need to, and try to create lines that have between 65 and 75 characters.

**Paragraph Alignment**

Always prefer left-aligned text for body. Use centered alignment only on occasions. Please try to avoid justified paragraphs: they are harder to read and often the bigger white spaces between the words makes them look bad.

Too many words in one line are harder to read.

Justified paragraphs create bigger white spaces between words, making them harder to read.

When possible, choose to use fewer words in a line (using columns is a good alternative). Use left alignment.
The Rubin Observatory imagotype

The Rubin Observatory imagotype and the variants of it included in this document are the only allowable marks for external communications material, as our prime brand identifier.

We have created an imagotype that communicates “astronomy discoveries,” that also conveys what is unique about the telescope and what is unique about the science it does. It also communicates that it is the most important astronomical experiment of the next decade while having public appeal and being memorable. Prior written approval must be obtained to use the Vera C. Rubin Observatory logo. Requests may be directed to images@lsst.org.
The Rubin Observatory imagotype - Components

All these graphic components (or elements) are meant to represent Vera C. Rubin Observatory, and they all act together in combination to do it. Although our funding agencies inspire some components, these elements, arranged as presented in this document, represent our observatory exclusively. The complete imagotype, the logotype, the isotype, and the acceptable variants of them contained within this document, cannot be used to represent, together, or in isolation, other institutions other than the Vera C. Rubin Observatory.

Survey of lots of objects in the sky over time and timelapse. Streaks conceptually represent connection of NOIRlab and SLAC through this partnership.

First national US Observatory to be named after a woman! The full name here celebrates this.

This represents community, ideas, discovery, astronomy - different types of objects. Varying sizes and shapes conveys inclusivity.

Big Data is an important part of Rubin Observatory. Straight lines with dots at the ends represent traces on digital electronic readout boards.

Teal colors connect to the physical observatory.

Teal colors connect to the physical observatory.
The Rubin Observatory imagotype - Clearance space

Use the Rubin imagotype with a minimum clearance space. This space is measured using the height of the letter N. Use that height from the edges to outwards to set a space where no other visual element should be present.
Clearance space when using our imagotype with others

When using the Rubin imagotype near or next to other institutions’ logotypes or imagotypes, please make sure to use, at least, a clearance space of 3 times the letter N’s height.
Funding agencies logo lineup - Construction

Funding agencies and partners during construction phase, should be presented in a row, following NSF’s logo standards. Place first the NSF imagotype, set the accompanying logos height to half (0.5 times) the height of NSF’s globe. Use the DOE imagotype slightly bigger: using its written part in the same height as the others, as an optical alignment principle. Measure NSF’s distance from the edge of the globe to the tip of any spoke on the “medallion,” and use 1.5 times that distance to set the separation between the logos. Always use the logos in the following order. During construction, these logos should be present on all materials produced in order to acknowledge our partners and funders.

NOTE: the gray lines and red lines on this page are not part of the design. They shouldn’t be used in a logo lineup, they are here acting to better show the distances between the imagotypes.
Aligning Rubin imagotype with LSST Corporation logo

When the Rubin Observatory imagotype is presented alongside the LSST Corporation logo, match both widths and keep the distance of three Rubin N’s height between them. Place on the left the Rubin imagotype if Rubin primarily creates the document where the logos are used in. Place the Rubin imagotype on the right side of the alignment if LSST Corporation primarily makes the document. Align both of them to the bottom.

NOTE: the gray lines and red lines on this page are not part of the design. They shouldn’t be used in a logo lineup, they are here acting to better show the distances between the imagotypes.
Aligning Rubin Imagotype with Legacy Survey of Space and Time logo.

When the Rubin Observatory imagotype is presented alongside the Legacy Survey of Space and Time logo, match both widths and keep the distance of three Rubin N’s height between them. Align both of them to the bottom. These rules apply to all versions of the main logo and its variants.

Rubin imagotype and Legacy Survey of Space and Time logo variants

NOTE: the gray lines and red lines on this page are not part of the design. They shouldn’t be used in a logo lineup, they are here acting to better show the distances between the imagotypes.
Rubin imagotype alongside partners.

The Rubin Observatory imagotype can be used to convey a connection between Rubin and various entities by being placed next to the entity’s logo. We use a vertical bar among them as a variant of the slash, a glyph historically used as a comma. Use optical criteria to establish the line’s height and width, colorize it with Rubin’s imagotype colors (on page 27 and page 28). Use the Rubin imagotype either at the same height as the collaborator’s logo or using the same width, as ruled on the previous page.
The Rubin Observatory imagotype - Minimum size

<table>
<thead>
<tr>
<th>In millimeters</th>
<th>In pixels</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 mm height</td>
<td>282 px height</td>
</tr>
<tr>
<td>15 mm height</td>
<td>170 px height</td>
</tr>
<tr>
<td>10 mm height</td>
<td>110 px height</td>
</tr>
<tr>
<td>9 mm height</td>
<td></td>
</tr>
</tbody>
</table>

This height should not be less than 9 mm nor less than 110 px

**NOTE:** these imagotypes are not in 1:1 scale
The Rubin Observatory imagotype - Acceptable variants

As multiple brands do, we have also created imagotype variants that use fewer graphic elements. Use these variants exclusively in the cases where the areas in which we need to use the Rubin imagotype are too constrained in its height. These additional variants are not a replacement for the full-size logo, and they should only be used when the spaces are so constrained it becomes necessary to use a logo smaller than 9 mm or 110 px in its height. These are the only acceptable variables of our imagotype with fewer graphic elements.

If printed, never use this version smaller than 9 mm height

If used on screens, never use this version smaller than 110 px height

If printed, use this version from 8 mm to 5 mm height

If used on screens, use this version from 8 mm to 5 mm height

If used on screens, use this version between 109 px and 50 px height

If printed, use this version from 5 mm to 4 mm height. Do not use it smaller than 4 mm in its height.

If used on screens, use this version between 49 px and 32 px height. Do not use it smaller than 32 px in its height.
Colors
Colors are communication.

The Rubin Observatory Visual Identity is committed to representing the rich diversity within the observatory and even beyond the scientific community. We want to include everybody and be sure all are represented: We have translated that desire into visual communication through colors. Our Visual Identity uses colors from our facility, but also bright colors from almost the entire color wheel to convey that inclusion into what we do.
Full color imagotype
Single color imagotype
Imagotype colors when used over white or light background

R:0 G:186 B:188
HEX: #00BABC
C:78 M:0 K:27 K:0
PANTONE: 2397 C

R:5 G:139 B:140
HEX: #058B8C
C:81 M:13 Y:31 K:16
PANTONE: 2237 C

R:49 G:51 B:51
HEX: #313333
C:70 M:65 Y:65 K:60
PANTONE: 447 C

Note: This color comes from the fabricated steel used in the actual observatory building. The color specification in European RAL system is RAL-5018

Recommendation: If the Rubin imagotype is going to be used small (less than 8 mm height) in a printed project, we recommend change the color of the words “Vera C. Rubin” to C:0 M:0 Y:0 K:95

Contrast ratio against white background
2.4 : 1
4.13 : 1
12.71 : 1
Imagotype colors when used over black or dark background

This light gray color can also be white in some printed applications over black or dark backgrounds. Some of these instances can be in silkscreen printing, white foil stamping, vinyl decals. Nevertheless, whenever the designer believes the best option is to use it white, that is allowed.
### Complementary shades of teal

<table>
<thead>
<tr>
<th>Color Code</th>
<th>Hex Code</th>
<th>C, M, Y, K Values</th>
<th>PANTONE Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>R:217 G:247 B:246</td>
<td>#D9F7F6</td>
<td>C:12, M:0, Y:3, K:0</td>
<td>9480 C</td>
</tr>
<tr>
<td>R:177 G:242 B:239</td>
<td>#B1F2EF</td>
<td>C:26, M:0, Y:6, K:0</td>
<td>317 C</td>
</tr>
<tr>
<td>R:0 G:159 B:161</td>
<td>#009FA1</td>
<td>C:100, M:0, Y:36, K:1</td>
<td>320 C</td>
</tr>
<tr>
<td>R:12 G:74 B:71</td>
<td>#0C4A47</td>
<td>C:95, M:12, Y:56, K:64</td>
<td>3302 C</td>
</tr>
</tbody>
</table>

### Complementary shades of gray

<table>
<thead>
<tr>
<th>Color Code</th>
<th>Hex Code</th>
<th>C, M, Y, K Values</th>
<th>PANTONE Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>R:220 G:224 B:227</td>
<td>#DCE0E3</td>
<td>C:10, M:8, Y:8, K:0</td>
<td>7541 C</td>
</tr>
<tr>
<td>R:31 G:33 B:33</td>
<td>#1F2121</td>
<td>C:76, M:65, Y:66, K:90</td>
<td>419 C</td>
</tr>
</tbody>
</table>
Accent warm colors

- R:237 G:76 B:76
  - HEX: #ED4C4C
  - C:0 M:79 Y:64 K:0
  - PANTONE: 2348 C

- R:250 G:179 B:100
  - HEX: #FAB364
  - C:0 M:34 Y:68 K:0
  - PANTONE: 1485 C

- R:255 G:226 B:102
  - HEX: #FFE266
  - C:0 M:2 Y:68 K:0
  - PANTONE: 2003 C

Accent cold colors

- R:88 G:54 B:113
  - HEX: #583671
  - C:67 M:92 Y:3 K:19
  - PANTONE: 7665 C

- R:60 G:174 B:63
  - HEX: #3CAE3F
  - C:70 M:0 Y:93 K:5
  - PANTONE: 7738 C

- R:28 G:129 B:164
  - HEX: #1C81A4
  - C:79 M:28 Y:12 K:12
  - PANTONE: 2454 C

NOTE: We have tested these colors printed in black and white, simulating protanopia and deuteranopia.
Color uses
Full color imagotype over solid color backgrounds

When using the full color version over solid colors background, prefer the following combinations. Bear in mind the contrast between the imagotype and the background must be strong enough for the imagotype to be completely visible.

Full color imagotype over solid colors as background

Full color imagotype over white
Imagotype in a single color and solid color backgrounds

When combining the single color version of the imagotype with a solid color background, please consider the following combinations. Note that the higher the contrast ratio against the background, is better for accessibility. Do not use the single color options when the contrast ratio is lower than 3:1.

Imagotype colors as background colors

Contrast ratio against background
11.66 : 1

Contrast ratio against background
5.29 : 1

Contrast ratio against background
3.11 : 1

Contrast ratio against background
9.57 : 1

Note: Although allowed, this option does not look as good as others. Consider the aesthetic appeal when designing with our imagotype.
Additional combinations of imagotype in a single color over shades of gray

Complementary gray colors as background colors

Contrast ratio against background
9.57 : 1

Contrast ratio against background
4.73 : 1

Contrast ratio against background
14.84 : 1

Black and white backgrounds

Contrast ratio against background
21 : 1

Contrast ratio against background
21 : 1
Additional combinations of imagotype in a single color over accent colors

Over cold accent colors as background

![Homogenized image](image)

- Contrast ratio against background: 8.83:1
- Contrast ratio against background: 4.07:1
- Contrast ratio against background: 4.43:1

Over warm accent colors as background

![Homogenized image](image)

- Contrast ratio against background: 5.73:1
- Contrast ratio against background: 7.08:1
- Contrast ratio against background: 9.88:1
Forbidden imagotype uses

Do not use the complementary teal colors as a background for the imagotype. Do not use the imagotype with low contrast between it and its background. Do not use as backgrounds for our imagotype colors that are similar but not the same to those in this Visual Identity Manual. Do not use with gradients nor over them. Do not stretch the imagotype. Do not remove graphic elements of the imagotype. Do not mix it with other imagotypes.

Single/Full color imagotype over complementary teal colors

Full color versions with poor contrast

Imagotype over gradients

Imagotype without some of its graphic elements
Special backgrounds

Consider, as a general exception, those cases where the imagotype must be used over the colors of materials that aren’t recommended by a designer. Some of those cases might be: safety apparel —which must follow safety standards—, metal engravings, cardboard boxes, applications over wood, over concrete, leather, glass, and other similar. In those cases our imagotype could be used over them.
Accent colors in internal documents

One of the six color accents’ main internal uses might be creating graphic data visualizations. If additional colors are needed, users can also use the complementary teals (listed on page 29). When designing for screens, use the data plots and graphs over plain white backgrounds (Hex #FFFFFF), but if necessary, plain black backgrounds (Hex #000000) are acceptable too. When designing for printed products, use them directly over the paper color and not use black backgrounds.
Complementary graphic elements
The Rubin Observatory imagotype - Favicon

The Rubin favicon is the most minimal expression of the imagotype. It is a special design that is different from the main imagotype because it has been specially adapted to work well when displayed small.
Complementary graphic elements – Watermarks
Complementary graphic elements – Icons

Designers can create iconography or use icon libraries to use in documents, website designs, editorial designs, and other printed material, as well as in videos and other digital products. Use them in plain colors from this Visual Identity Manual, including black and white when needed.
Complementary graphic elements – Vectorial illustrations

Designers can create vectorial illustrations to use in documents, website designs, editorial designs and other printed material, as well as in videos and other digital products. Use our accent colors and complementary colors as often as possible, but bearing in mind that while creating illustrations, color usage can be expanded to more creative combinations.
Designed products
Dear Mr. Safety Supervisor,

Totaquibus vulnusque dolores quem doluptis et noncum rectur aliquae maiores per cusaesit, serro estotas puidiciss et vendem quo officiiis dolupti aestrum dolum que parcio noma mit fugas. Us aborem quodl dicta quaut.

Molumqui de sunt et facerchil molit te voluptatum ex simonia pa consiosis sime dilenteceus as mgnam nerosibus, officiis地下室 assim et optibus in ex experie cupitas miniendentit aut remporios nonsectio dolore nionssequam recipsum, tetsut prae post cu?

Sincerely,

Amanda Bauer
Head of Education & Public Outreach

21.59 cm × 27.94 cm
There are two available templates: a light theme and a dark theme. When creating your slides, bear in mind this guidelines to make visual presentations accessible.
Report / Document cover formats

21.59 cm × 27.94 cm
Door tags

19 cm × 12.5 cm
Swag
Appendix
Funding agencies logo lineup - Operations

During operations of the Rubin Observatory, use NOIRLab's imagotype height using the same as NSF’s globe. Use the remaining logos at half (0.5 times) the height of Rubin's imagotype. Use the DOE imagotype slightly bigger: using its written part in the same height as the others, as an optical alignment principle. Measure NSF’s distance from the edge of the globe to the tip of any spoke on the “medallion,” use twice that distance to separate the logos. We will use a bigger separation since there are less funding agencies. Always use the logos in the following order. During operations, these logos should be present on all materials produced in order to acknowledge our partners and funders.

For more details of the Operations Visual Identity please refer to the NOIRLab Visual Identity guide: https://noirlab.edu/public/products/techdocs/techdoc001/

NOTE: the gray lines and red lines on this page are not part of the design. They shouldn’t be used in a logo lineup, they are here acting to better show the distances between the imagotypes.
Useful resources
Links to useful files

**Imagotype versions and complementary graphics**
Rubin imagotypes versions in Dropbox [here](#)
Secondary typeface: Source Sans Pro [here](#)
Colors and accent colors [here](#)
Watermarks [here](#)

**Writing documents**
Letterhead during Constructions phase ([Word](#) - [Google Docs](#))
Formal document template during Constructions phase ([Word](#))

**Presentation templates**
Presentations template ([PowerPoint](#) - [Google Slides](#) - [Keynote](#))
Presentation accessibility guidelines [here](#)