

# Royal Society of Chemistry

Brand identity guidelines



Contents

<b>1</b>	<b>Introduction</b>	<b>3.5</b>	Don't do this with the logo	<b>6</b>	<b>The graphic device</b>
1.1	Brand proposition	3.6	The logo with partner brands	6.1	The graphic device explained
1.2	Brand narrative	3.7	The logo with accreditations	6.3	The graphic device template
1.3	Brand values	3.8	RSC local sections and interest groups	6.4	Creating the graphic device
1.4	Brand personality	3.9	Social media	6.6	Don't do this with the graphic device
<b>2</b>	<b>Tone of voice</b>	<b>4</b>	<b>The colour palette</b>	<b>7</b>	<b>Imagery</b>
2.1	How we speak	4.1	The colour palette	7.1	Photography – people
2.2	Using our name	4.2	The colour palette – colour breakdowns	7.2	Photography – applications
2.3	How to use some of our key words and phrases	<b>5</b>	<b>Typography</b>	7.3	Photography – abstract
<b>3</b>	<b>The brand</b>	5.1	Headline font	7.4	Illustration
3.1	The core elements that make up the brand	5.2	Display font	7.5	Patterns
3.2	The logo	5.3	Body copy fonts	7.7	Iconography
3.3	The logo – safe area and minimum size	5.4	The fonts in use – print	<b>8</b>	<b>Bringing it together – the brand in practice</b>
3.4	Positioning the logo	5.5	eComms/HTML fonts	8.1	Accessibility
		5.6	The fonts in use – digital	<b>9</b>	<b>Further information</b>





# 1



## Introduction

Our new brand guidelines are a reflection of the Royal Society of Chemistry's exciting strategic ambition and the impact that we want to have on the chemical sciences.

We have updated our brand position and evolved our visual identity being ever mindful of the strong heritage that we have to build on. We see this as an evolution rather than a revolution.

Our brand is more than just a logo: it's about who we are, what we do and why we do it. Chemistry is at the centre of everything you can see, smell, touch and taste. We have created these guidelines to explain our thinking, share with you our proposition and demonstrate how we can make that positive impact.

# 1.1

---

## Brand proposition

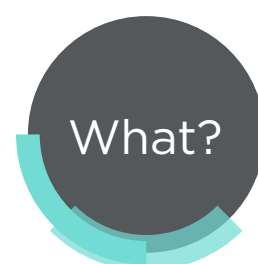
This is our simple articulation of the RSC brand – it answers what we do, why we do it and how we do it. It is our internal ‘sense check’ which ensures we are all on the same page.



Connecting the world of science to advance chemical knowledge for a better future.



By advancing chemical knowledge and understanding, working with the scientists who make it all happen.



By upholding professional standards and supporting the chemical sciences community, we enable the exchange of ideas and facilitate collaboration, making sure chemistry's voice is heard.

## 1.2

### Brand narrative

Our brand narrative is how we express ourselves and connect with our customers, it is how we introduce and describe ourselves to partners, members and all other stakeholders.

This section should be used as a guideline for any introduction to the Royal Society of Chemistry.

Chemistry is at the centre of everything you can see, smell, touch and taste.

Whether studying the chemistry of life, or developing the advanced science behind modern technology, chemical scientists use their expertise to improve our health, our environment and our daily lives.

Collaboration is essential. We connect scientists with each other and society as a whole, so they can do their best work and make discoveries and innovation happen.

We publish new research. We develop, recognise and celebrate professional capabilities. We bring people together to spark new ideas and new partnerships. We support teachers to inspire future generations of scientists. And we speak up to influence the people making decisions that affect us all.

We are a catalyst for the chemistry that enriches our world.



# 1.3

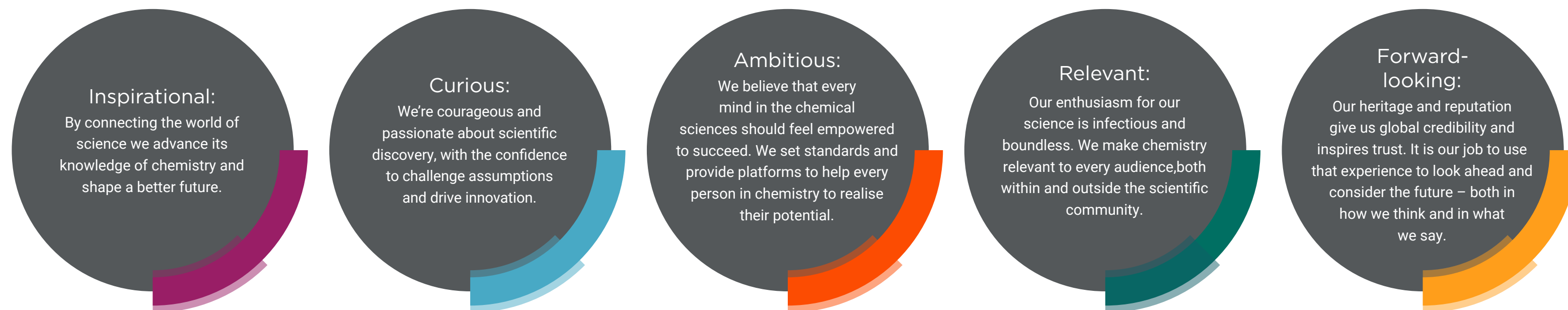
## Brand values

Our core values are our guiding principles.



# 1.4

## Brand personality



## 2



### Tone of voice

Together we are the Royal Society of Chemistry and so our communication, across all platforms, needs to sound like it comes from one voice. This is hugely important when it comes to communicating our brand.

Our work and our tone of voice should be reflective of our passion and our dedication. Regardless of our different audiences we should express our brand personality in everything we do, and our underlying tone should remain consistent.





## 2.1

### How we speak

Voice is defined by what we decide to say. Tone is defined by how we say it – the language and phrasing we choose to express the thoughts and ideas that make up our brand personality.

The words we use to communicate are as important as our visual identity.



- Everyone here is passionate about chemistry. Let it show in what you say and do.
- Look for the possibility in everything – even the most ordinary.
- Think differently – use words and phrases that are unexpected.



- The chemical sciences connect everyone – invite everyone to be part of the chemistry conversation.
- It should always feel like a conversation – encourage a response by addressing everyone directly.



- We speak with confidence, using language that is relevant to the audience.
- Use language that makes every message clear. The ideas we share may be complex – the way we express them is not.



- We address serious issues calmly and practically, seeking solutions instead of just stating problems.
- We approach every challenge with confidence and an open mind.

## 2.2

---

### Using our name

We always spell out 'the Royal Society of Chemistry' in full. This is particularly important when talking to new audiences. It helps people become familiar with who we are and what we do. After the first mention we can use 'we' and 'our', never 'it' or 'its'.

**For example:**

The Royal Society of Chemistry journals publish articles from scientists in more than 80 countries. Our website is used by readers in virtually every country in the world.

If necessary we can abbreviate to RSC, but only to describe things like RSC divisions, when we're talking to a familiar audience. This is most applicable when we're talking to members and staff.

**For example:**

Thank you for coming to the RSC Analytical Division event last week.

Try not to use 'the RSC' when you are only referring to the core organisation. The first mention should always be our full name 'the Royal Society of Chemistry'. If the paragraph of text sounds too repetitive when using 'the Royal Society of Chemistry' in every instance, it is OK to abbreviate to 'the RSC'.

We never abbreviate to 'the Society'.

---

## 2.3

---

### How to use some of our key words and phrases

#### Chemistry/the chemical sciences

Context is the key to which you should use. There will be situations where the use of ‘chemistry’ or ‘chemical science’ just makes more sense in the context of the communication. We should be flexible about this as it reflects the interdisciplinary nature of science in the 21st century. As a general guide:

##### Chemistry

- Use when talking about the subject of chemistry, and with all of our education audiences (from primary school pupils and teachers through to undergraduate level).
- Use when talking about relevant prizes and awards (subject to any changes recommended by the Recognition review).

##### The chemical sciences

- Use as a first choice where possible in everything else. Especially when talking about the application of chemistry and its impact on the wider world.
- Use to reflect the breadth of our activities across the whole of the chemical sciences community, and the interdisciplinarity of modern chemistry.

#### International/global/worldwide

Use:

International to describe our organisation – to show we work across and between countries.

Global to talk about concepts, e.g., ‘global concerns’ or ‘chemical sciences on a global scale’. It’s also fine to use it in the context of ‘global reach’ in the case of our journals.

Worldwide might describe something happening all over the world, e.g. ‘a worldwide network’ or a ‘worldwide community’. It is not interchangeable with ‘international’. We can rightly claim to be an international organisation, but not yet a worldwide one.

#### Not-for-profit/non-profit/charity

Use:

##### Not-for-profit

As a not-for-profit organisation, we invest our surplus income to achieve our charitable objectives in support of the chemical science community.

Avoid using the word ‘charity’ as a way to describe our organisation – we are a not-for-profit organisation but not a charity in the same sense as Oxfam or Macmillan. The word ‘charity’ can be ambiguous, suggesting anything from a small bake sale to mass fundraising campaigns. It can sound ‘less professional’ to some audiences. ‘Not-for-profit’ is a more accurate description.

---



# 3



## The brand

We are excited and proud about the journey we have been on to refresh the brand. We have evolved our logo and visual identity to reflect our updated brand proposition and tone of voice. For a seamless customer/stakeholder experience all communications should follow our guidelines – this will help to ensure consistency and increase our impact.

3.1

The core elements that make up the brand

The logo



Colour palette



Typography

**Bitter bold**   Gotham  
Roboto

Graphic device



Photographic imagery



Graphic imagery

## 3.2

### The logo

The primary and reversed versions of the logo should be used wherever possible. They are designed to work in conjunction with the colours in the colour palette, as well as working on top of photography and illustrations.

The mono and white versions of the logo should be used sparingly, and should always be seen as secondary options to the primary and reversed logos.



Primary logo



Reversed logo



Mono logo



White logo



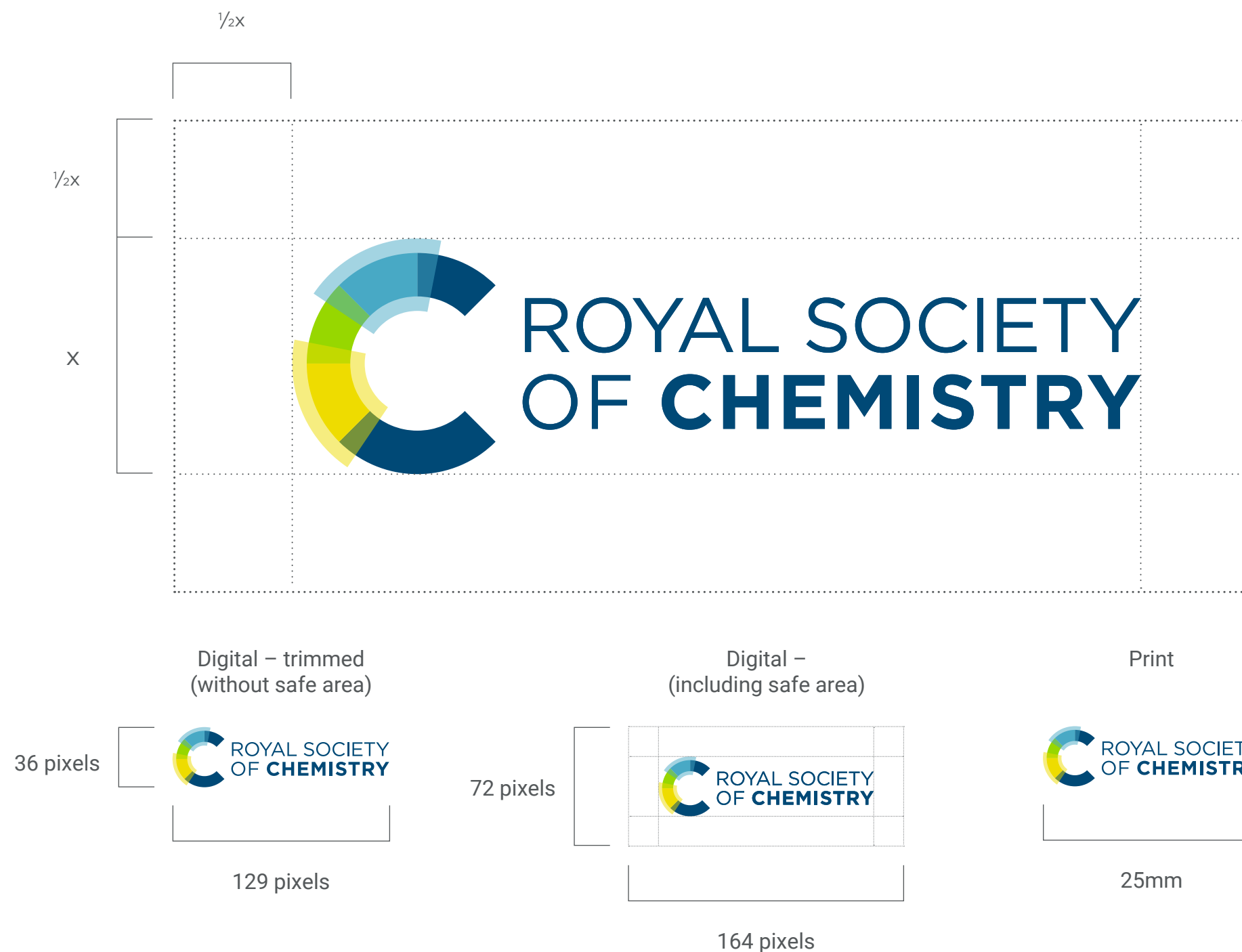
# 3.3

## The logo – safe area and minimum size

The logo needs clear space around it to allow it to stand out wherever it appears. It's important not to allow text or other graphic elements to encroach into this space.

The safe area is equal to half the height of the C marque (as shown on the right). Please bear in mind this is the *minimum* safe area – more space around the logo is always a good thing.

To ensure maximum legibility, the logo should not be reproduced smaller than the sizes shown below right.



# 3.4

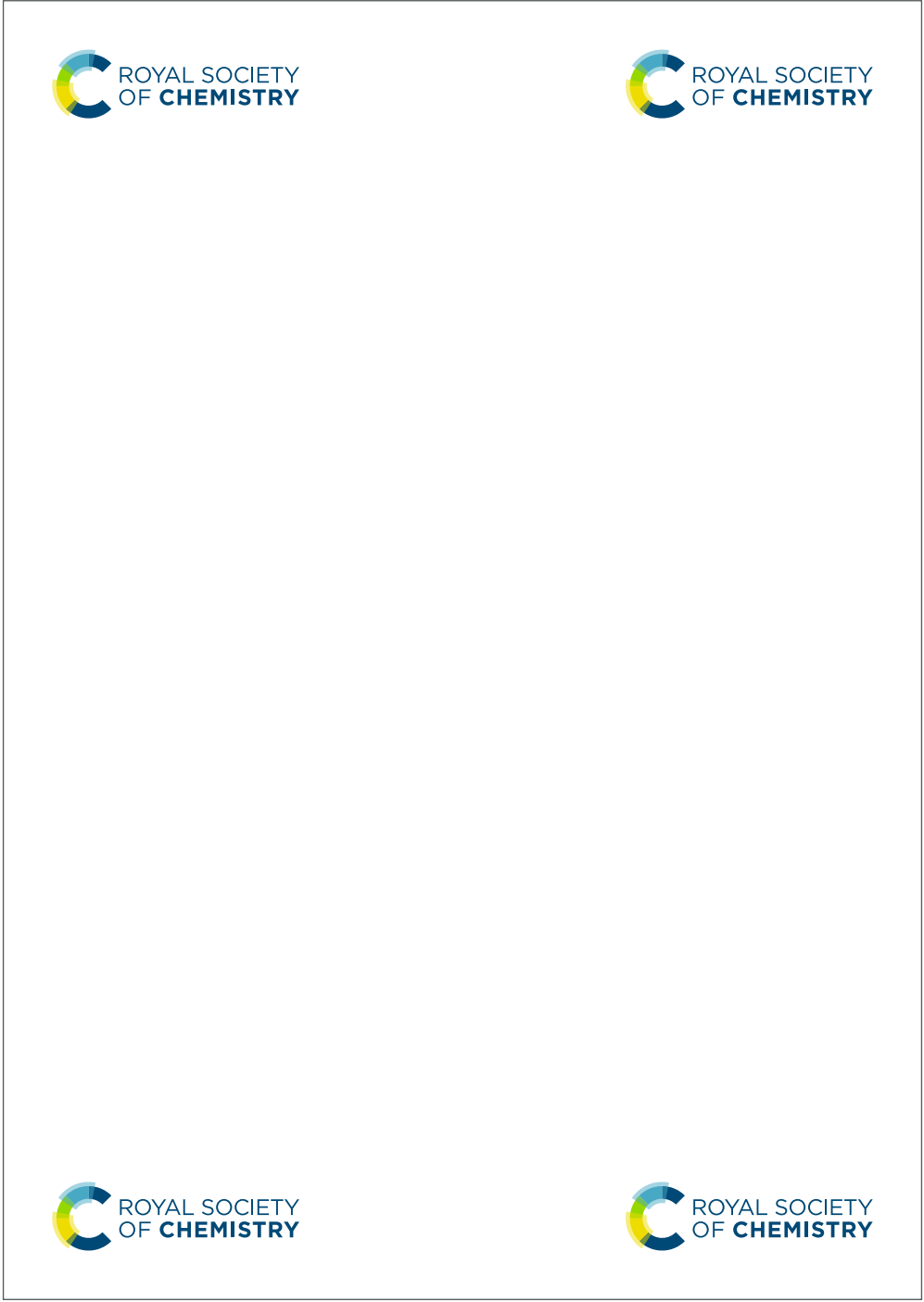
## Positioning the logo

The logo can be positioned in any of the corners of a piece of communication, whether printed or digital. The safe area for the logo (page 3.3) shows the minimum space that should be allowed. The table below shows the optimum spacing and logo widths for a number of commonly-used document sizes.

If your piece of collateral falls outside of these dimensions, choose the closest media size/logo width/safe area combination from the table below and scale up or down to the dimensions you need.

### Recommended logo sizes

Media size	Logo width	Optimum safe area
A3	70mm	17mm
A4	50mm	12mm
A5	40mm	8mm
A6	30mm	6mm
DL	38mm	7mm



## 3.5

### Don't do this with the logo

Always use the artworked versions of the Royal Society of Chemistry logo – don't create your own or alter the artwork. Using the correct version of the logo is key to maintaining the integrity of the brand.



Don't skew it



Don't recolour it



Don't stack the elements



Don't resize any of the elements



Don't change the font



Don't add any effects



Don't place the logo on a solid fill of any of the primary palette colours – the parts of the C marque that use these colours will vanish



Don't place the logo on a busy photographic or patterned background

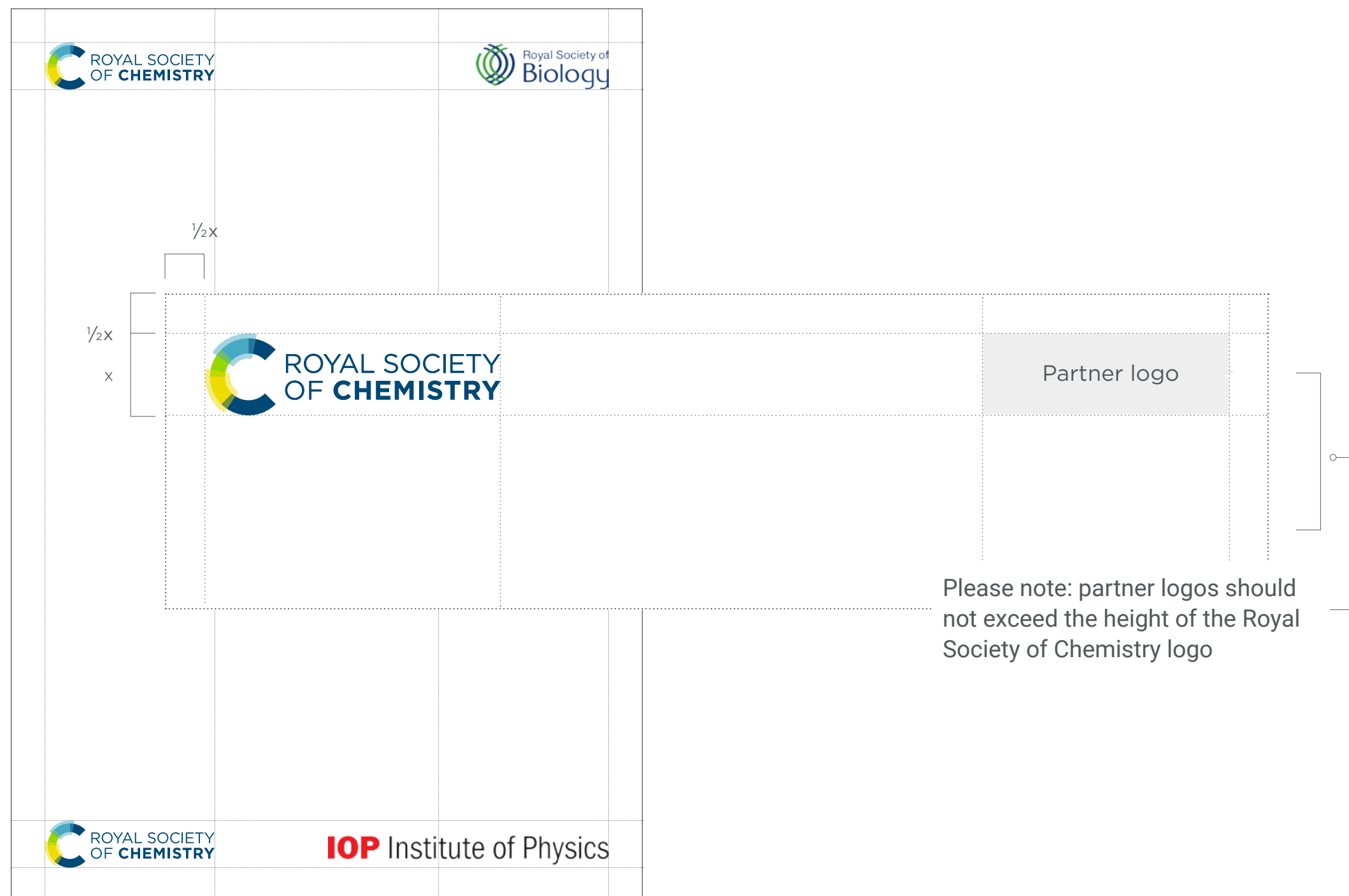


## 3.6

### The logo with partner brands

When we work in partnership with other brands, we should always be visually represented. By using our logo in this way, we show true connection and collaboration.

When pairing the Royal Society of Chemistry logo with partner brands, the spacing and relationship between the two is fixed to ensure neither the Royal Society of Chemistry logo or that of the partner brand overwhelm one another.



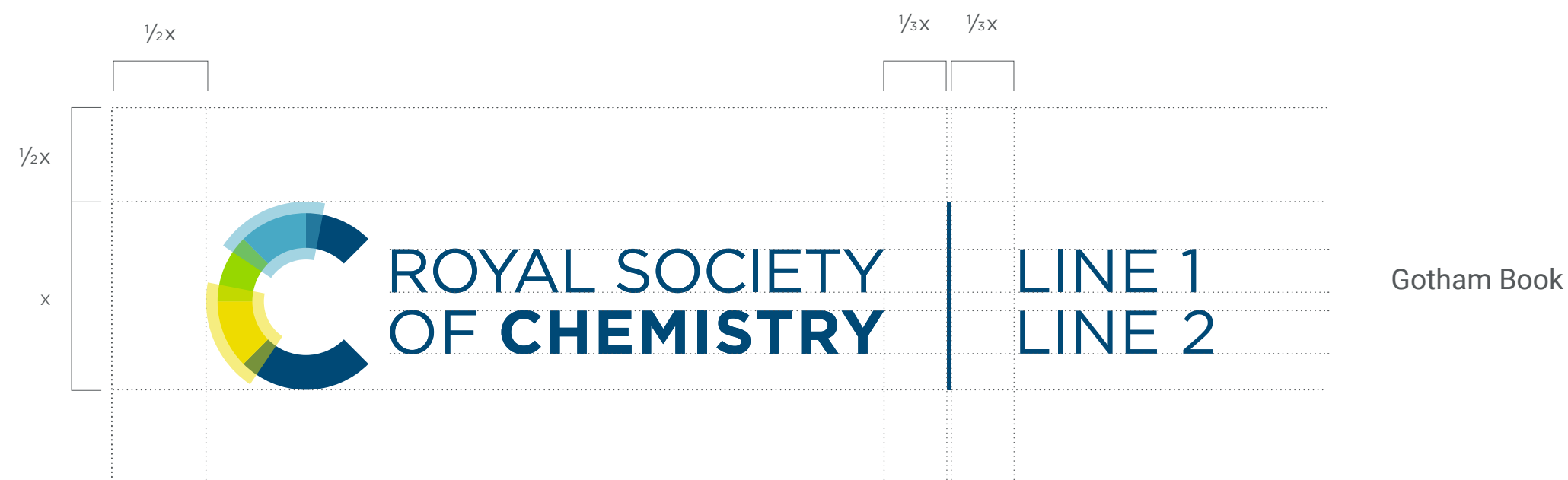
## 3.7

### The logo with accreditations

We have developed special logos to be used by individuals and organisations which will help you to ensure our brand is represented consistently and correctly.

When pairing the Royal Society of Chemistry logo with accreditation text, the grid to the right should be used to maintain consistency.

The accreditation text should appear in Gotham Book and in all capitals, with the X height of the accreditation text matching that of the lines of text within the logo.



#### Examples



## 3.8

### RSC local sections and interest groups

We have a special version of our logo for the exclusive use of our divisions, local sections and interest groups.

They are represented by a cut-down version of the logo using the C marque alone. The spacing between the C marque and the text is the same as that in the primary logo.

Two versions have been designed to allow for short and long titles.



Examples



Examples

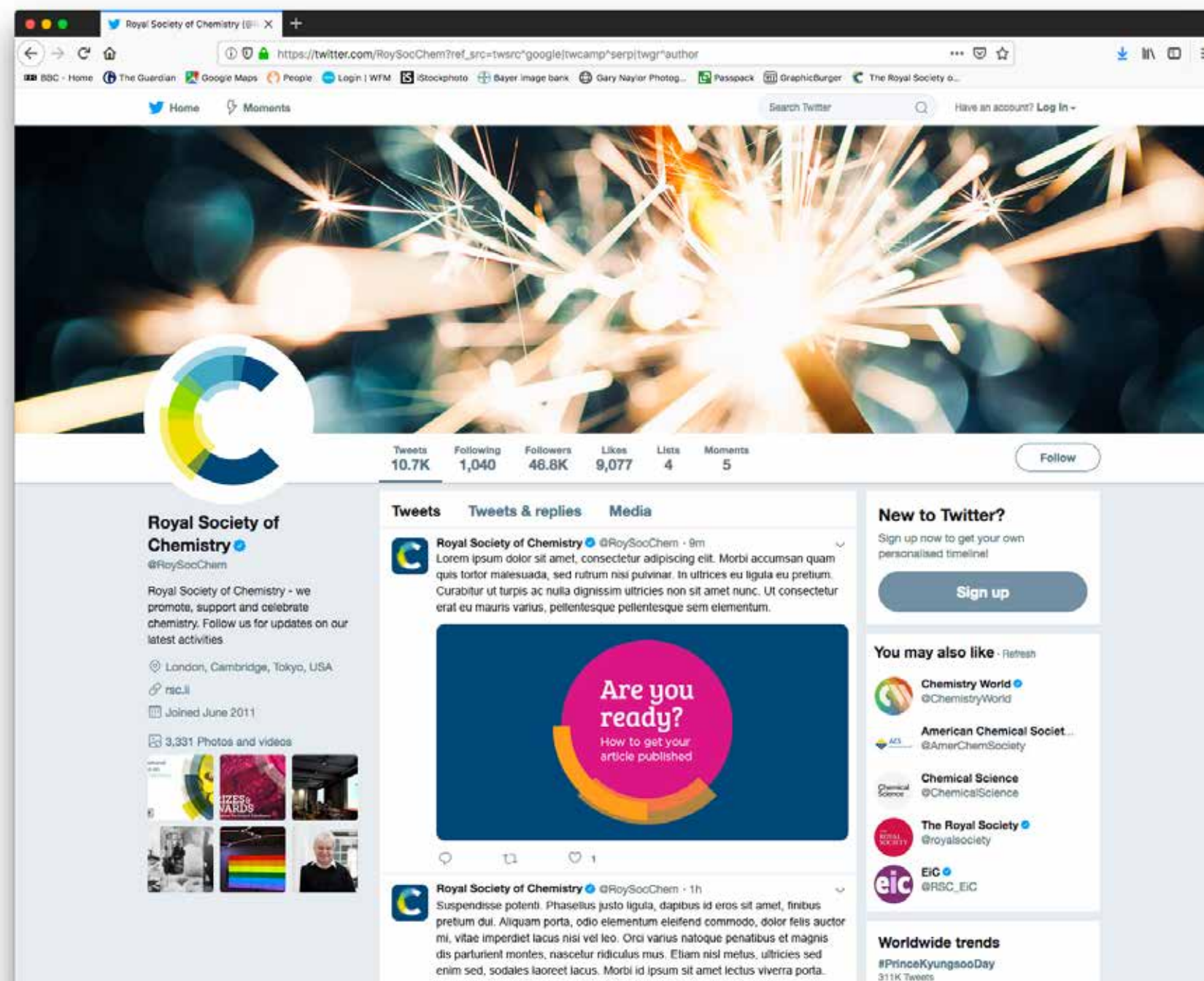




## 3.9

### Social media

The C marque has been designed as a digital-first logo. It can be used at small size as an avatar or as a badge on social media sites.



# 4



## The colour palette

The palette has been designed to give maximum flexibility across the broad spectrum of materials produced by the Royal Society of Chemistry.

4.1

The colour palette

The palette is divided into three sections – Hero, Primary and Secondary.

The **hero colour** is RSC Dark Blue and forms the basis of the brand colours. The reversed out version of the logo can sit on RSC Dark Blue.

The **primary palette** consists of the colours that make up the logo along with RSC Dark Blue.

The logo cannot sit on a block of any of the primary palette colours.

The **secondary palette** consists of nine colours to give maximum flexibility. The logo can sit on any of these colours.



# 4.2

## The colour palette – colour breakdowns

ASE files of the RGB and CMYK palettes have been created to allow you to easily import the full palette colours into your work without having to specify them.

									
	RSC Dark Blue	RSC Sky Blue	RSC Yellow	RSC Lime					
PANTONE	7693	7702	3965	375					
RGB	0/73/118	72/169/197	238/220/0	151/215/0					
HEX	004976	48A9C5	EEDC00	97D700					
CMYK	100/57/9/47	68/1/8/8	7/0/100/0	46/0/90/0					
									
	RSC Fuchsia	RSC Plum	RSC Tangerine	RSC Burnt Orange	RSC Scarlet	RSC Jade	RSC Forest	RSC Turquoise	RSC Graphite
PANTONE	219	7648	1375	1655	186	562	5473	3242	425
RGB	218/24/132	153/30/102	255/158/27	252/76/2	200/16/46	0/111/98	17/94/103	113/219/212	84/88/90
HEX	DA1884	991E66	FF9E1B	FC4C02	C8102E	006F62	115E67	71DBD4	54585A
CMYK	1/92/4/0	22/100/0/16	0/45/94/0	0/73/98/0	2/100/85/6	85/12/53/36	86/20/32/51	44/0/20/0	48/29/26/76



# 5

## — Typography

The typefaces we use are an important part of our visual brand identity and integral to our communications. Typography plays a key part in conveying our personality and brand strengths.



# 5.1

## Headline font – Bitter (bold)

Our headline font is Bitter (bold). This font should be used when you want to create impact – it’s great for headlines and pull-out quotes.

It’s designed to go large – you wouldn’t use it when there are too many words or when your text gets small – that’s what the display font (Gotham) is for.

Bitter is an Adobe creative cloud font and is availableas both a web font and a print font.

Please use the version from Adobe Fonts (<https://fonts.adobe.com/fonts/bitter>)

A note on ligatures – please switch off ligatures when using Bitter.

AaBbCc  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

# 5.2

## Display font – Gotham

The display font is Gotham, a clean sans serif font. It’s the primary font for the majority of typographic content – both as a support for the headline font as well as for larger blocks of text.

It can be used in either of the four weights shown here for maximum flexibility.

Gotham is not suitable for body copy due to the circular shape of the characters – we have a specific body copy font (Roboto).

### Bold

AaBbCc  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

### Medium

AaBbCc  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

### Book

AaBbCc  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

### Light

AaBbCc  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

# 5.3

## Body copy font - Roboto

Roboto (please do not use the condensed or mono parts of the family) has been chosen for body copy online and within publications as they have a high degree of readability and legibility when used in dense blocks.

Please use this version from Adobe Fonts:

<https://fonts.adobe.com/fonts/roboto>

Roboto

AaBbCc  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()

5.4

The fonts in use – print

Bitter (bold) – headline

Gotham – display

Roboto – body copy



5.5

eComms/HTML font

This font is commonly installed on Windows and Apple computers and represents the fall-back option in instances when Roboto is not available.

Arial

AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@£\$%^&\*()



5.6

The fonts in use – digital

Navigation – Gotham Medium

H1 – Bitter (bold)

Lead paragraph – Gotham Book

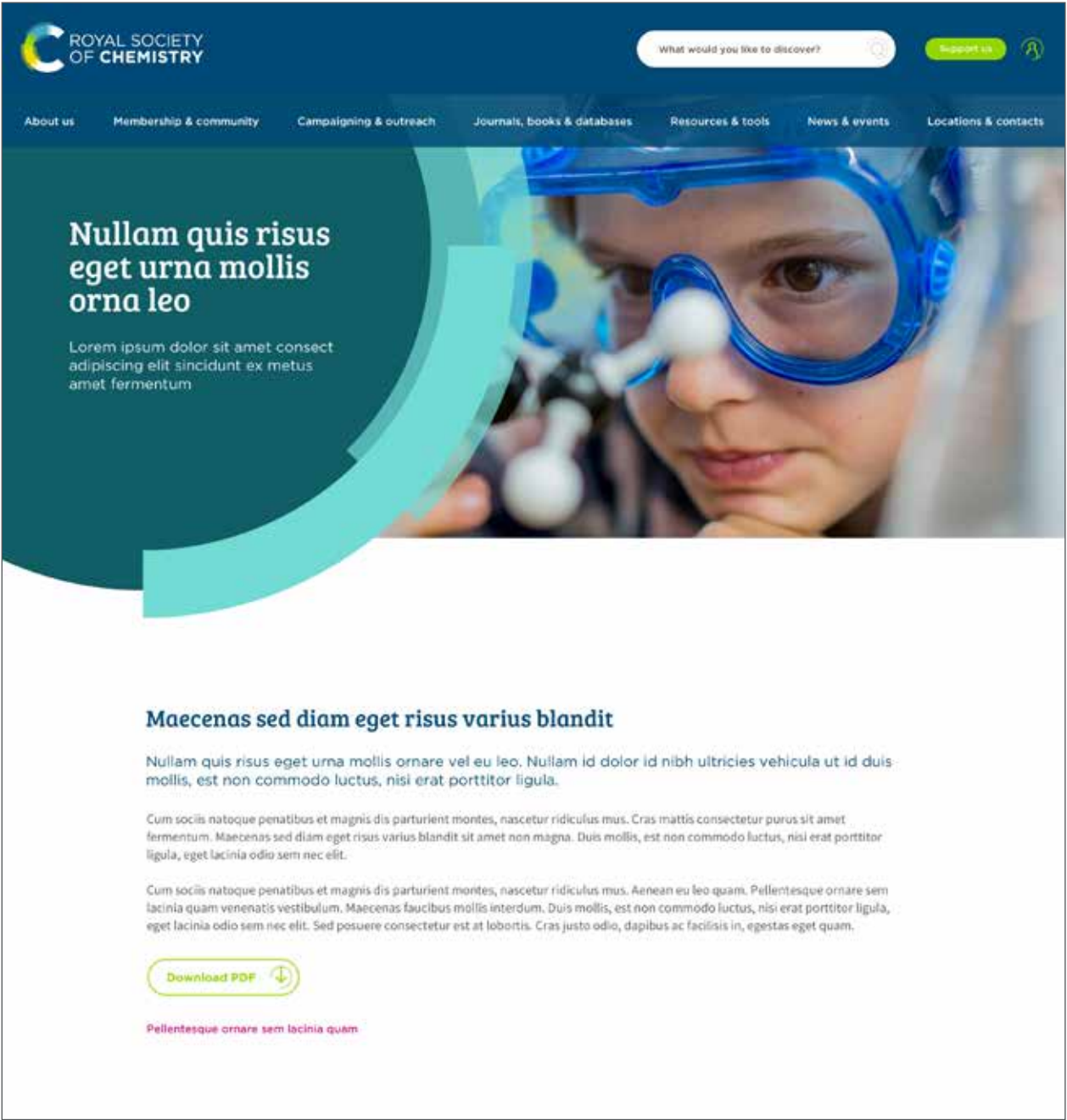
H2 – Bitter (bold)

Lead paragraph – Gotham Book

Body copy – Roboto

Primary link – Gotham Bold  
(use secondary palette)

Hyperlink – Gotham Medium  
(use secondary palette)



5.7

The fonts in use – digital (continued)

H3 – Gotham Medium

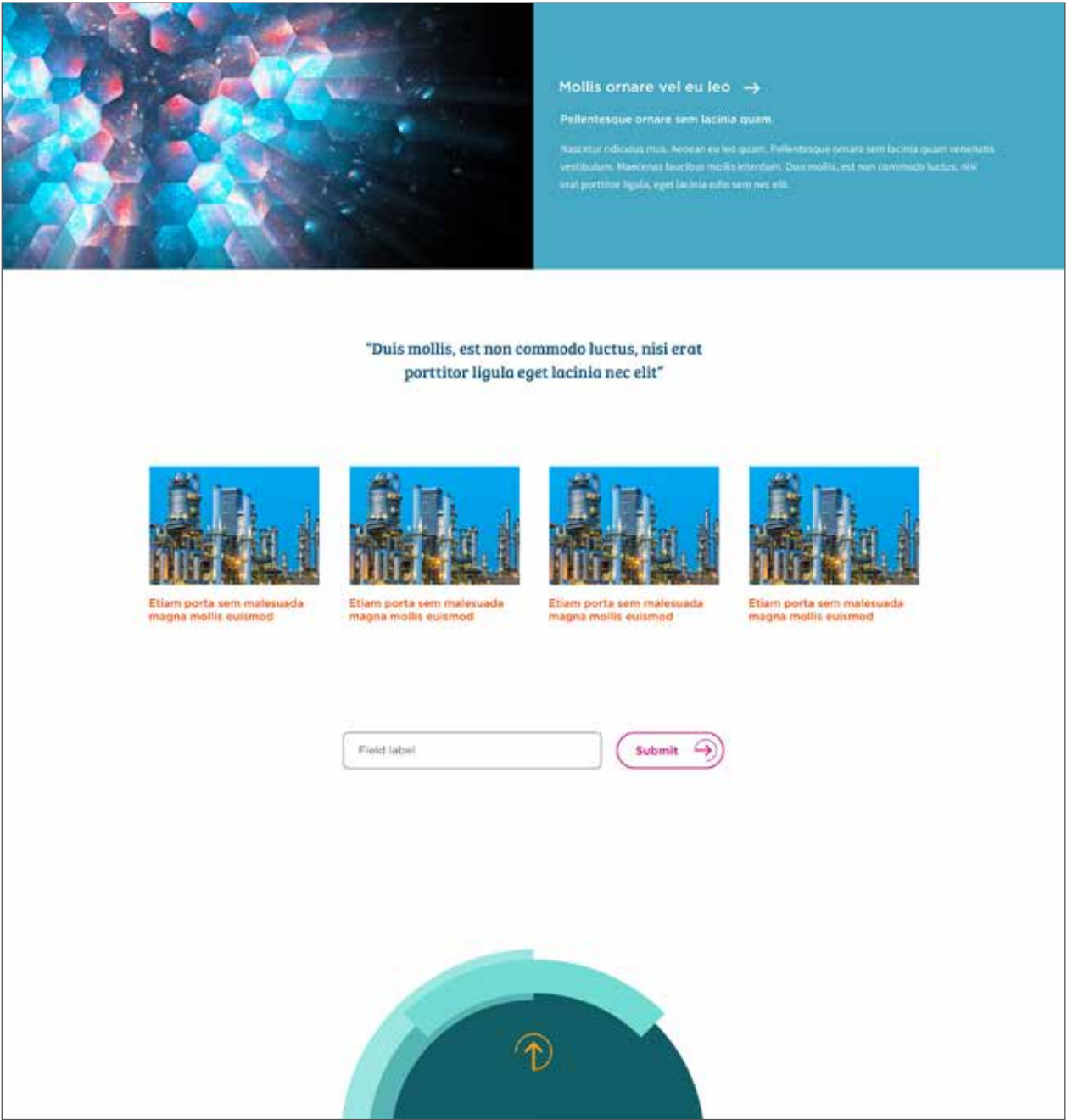
H4/5/6 – Gotham Medium

Body copy – Roboto

Quote – Bitter (bold)

H4/5/6 – Gotham Medium

Input fields to have rounded corners where possible





# 6

## The graphic device

The graphic device helps enrich our visual style and is key to our identity – it represents everything that we represent in chemistry.

We have outlined a clear way to adapt and use the graphic device on a variety of platforms – digital and non-digital.





## 6.1

### The graphic device explained

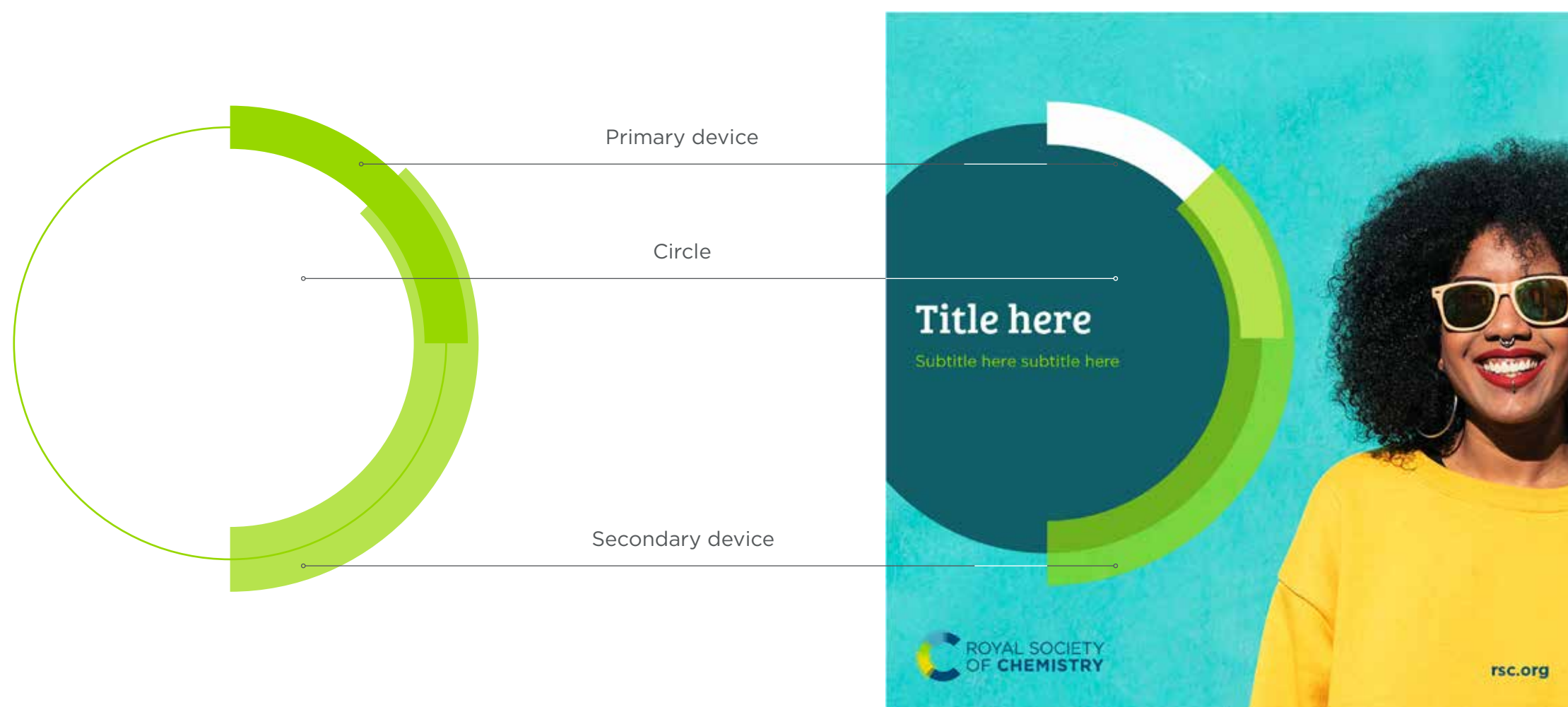
The graphic device is made of three elements – the primary and secondary devices, which work around a circle. The width of the two devices relates to the circle (see page 6.3).

The primary and secondary devices are made on a grid of eight equal sections of 45° around the circle.

A master grid has been created to enable you to construct the graphic device, the use of which is explained on page 6.3.

The primary device is always a quarter of the circle's circumference, and is always shown in as a solid colour. It can be located at eight positions around the circumference of the circle in 45° increments.

The secondary device sits on top of the primary device and can vary in length from one section (45°) to half of the circle (180°). It is not a solid colour – it is at 70% opacity, so has an element of transparency.



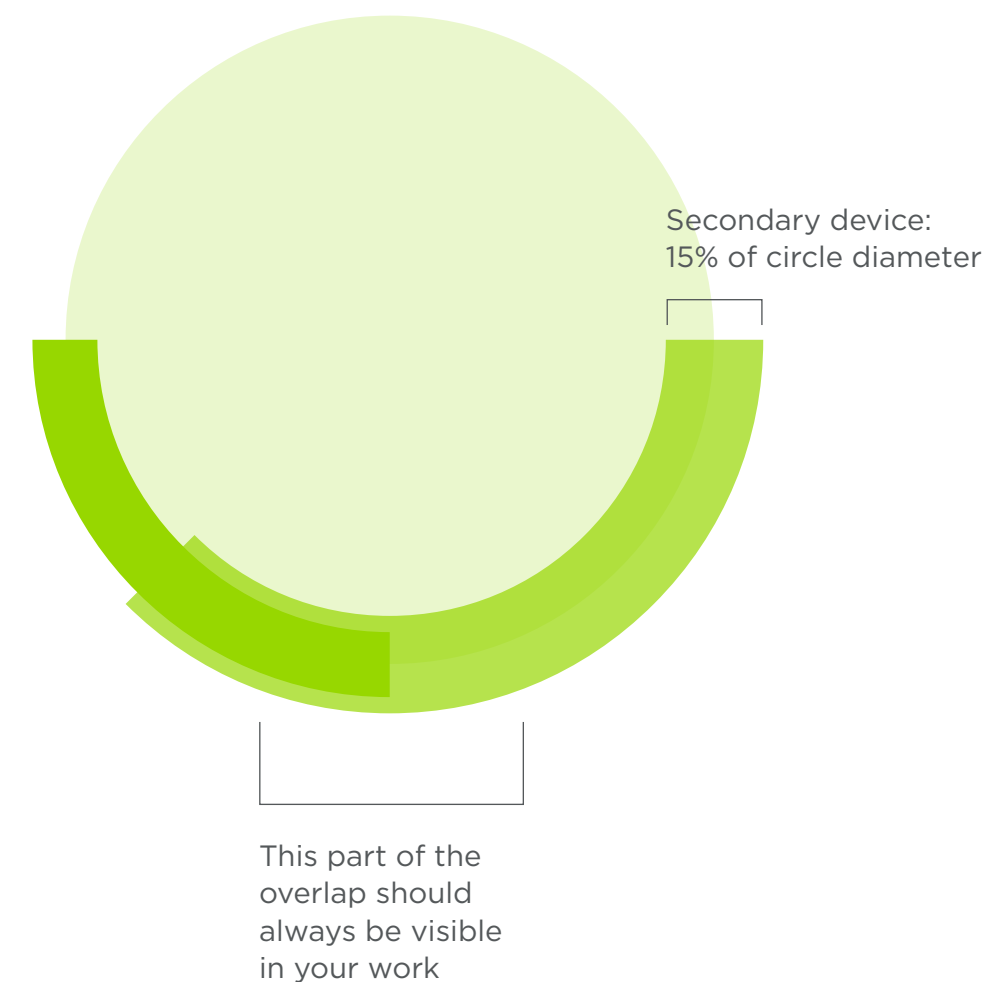
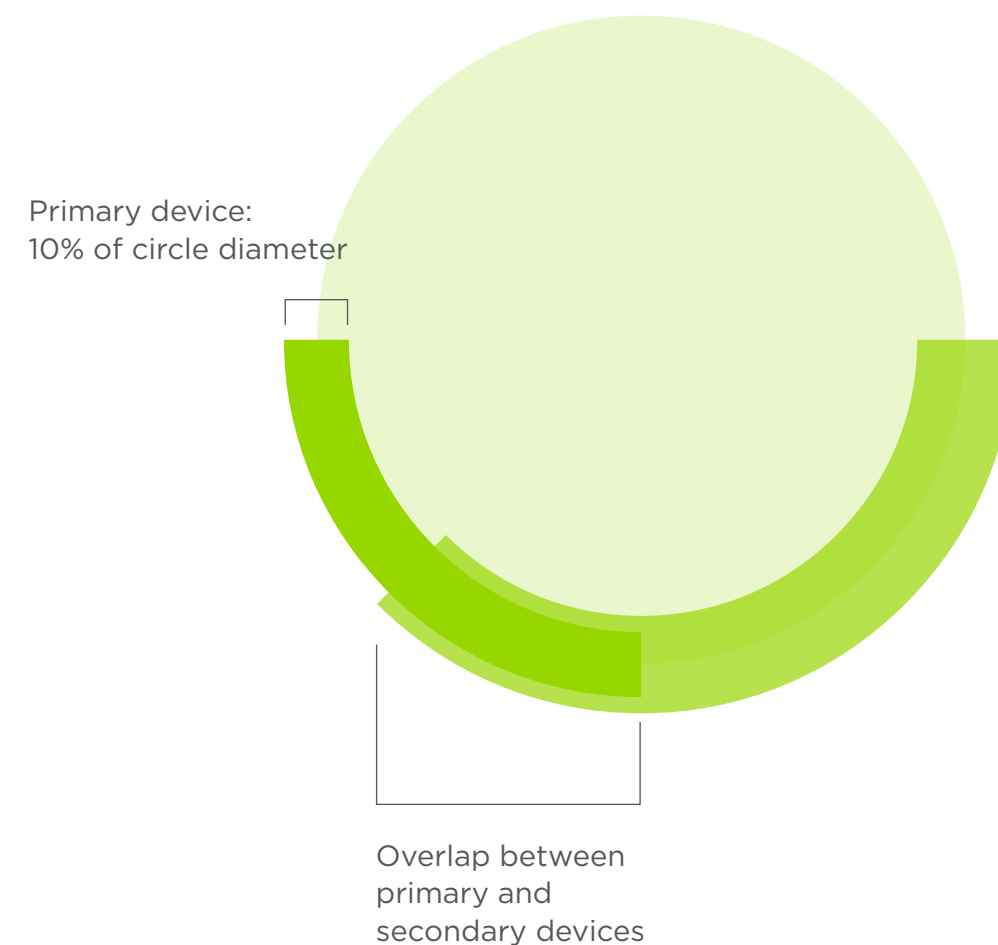
## 6.2

### The graphic device explained (continued)

The widths of the primary and secondary devices are proportional to the diameter of the circle. These are fixed proportions and can be found in the master template. Please don't adjust the proportions of the devices.

There should be one section of overlap between the primary and secondary devices. It should also only extend from one side of the primary device, not both.

The central section of the overlapping devices should always be visible in your work.

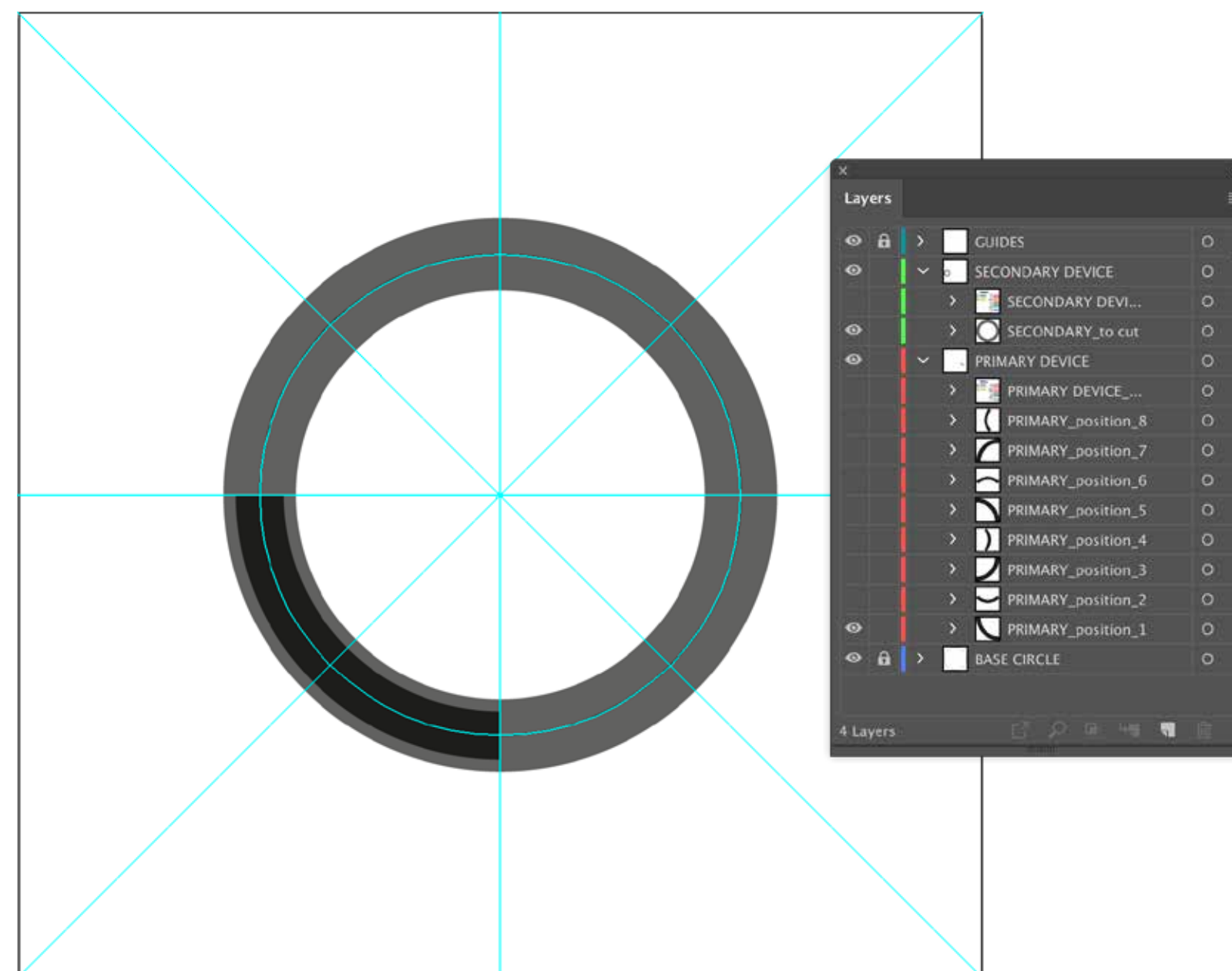




## 6.3

### The graphic device template

A range of preset graphic devices have been created to enable you to get started with creating your communications. However, if none of these are suitable for your work, a template has been made in Adobe Illustrator to allow you to create your own graphic devices.



#### Secondary device

The secondary device sits at the top of the stack as it overlaps the primary device. This is set up as a continuous circle with anchor points where the guides intersect the circle.

#### Primary device

There are eight layers containing the primary device in each of the locations around the circumference of the circle.

#### Base circle

This sits at the bottom of the stack of layers. It's locked so that it doesn't get selected by accident. Unlock this after you've made your selections of the primary and secondary devices.

# 6.4

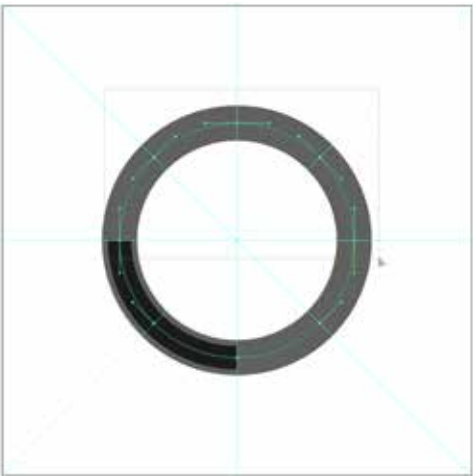
## Creating the graphic device

Step 1



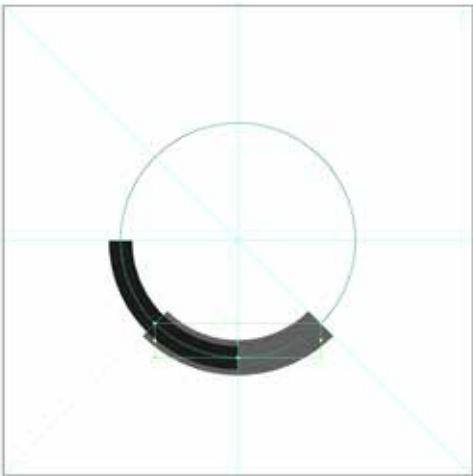
Choose the primary device you want to use. Once you've chosen, lock the layer (to avoid accidentally selecting it in the next step).

Step 2



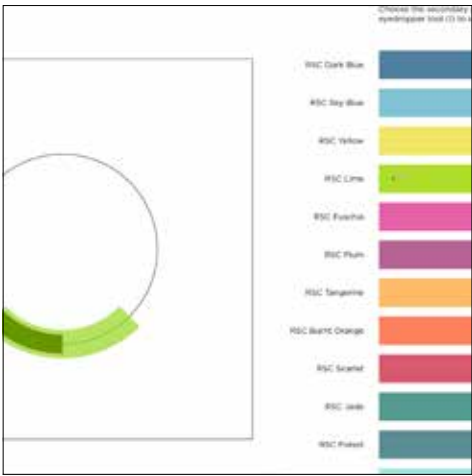
Use the direct selection tool in Adobe Illustrator to delete the sections of the secondary device you don't want.

Step 3



Hit delete to remove the unwanted sections.

Step 4

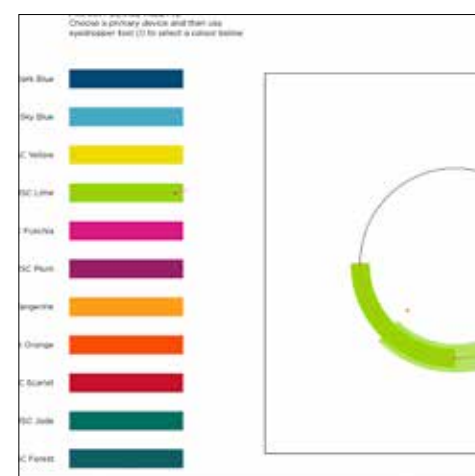


Select the secondary device and use the eyedropper tool (I) to choose a colour from the secondary colour palette (located to the right of the pasteboard). Then lock the layer.

## 6.5

### Creating the graphic device (continued)

Step 5



Select the primary device and use the eyedropper tool (I) to choose a colour from the primary colour palette (located to the left of the pasteboard).

Step 6



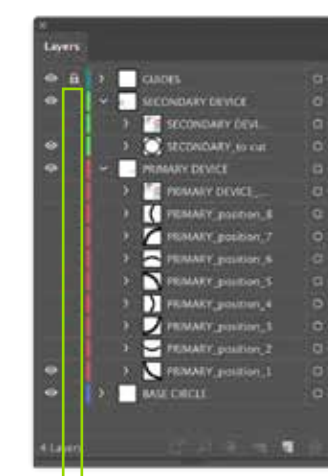
Unlock the secondary device layer, select both the secondary and primary layers and go to Object – Path – Outline Stroke. This turns the devices into outlined shapes, preventing their widths being accidentally adjusted.

Step 7



Unlock the base circle layer and choose a Fill colour for the circle from the Swatches palette. Make sure the Stroke is set to None.

Step 8



All of the layers (except the guides) should now be unlocked, allowing you to select the three parts of your graphic device.

You can now save your graphic device or export it into your design software for use.

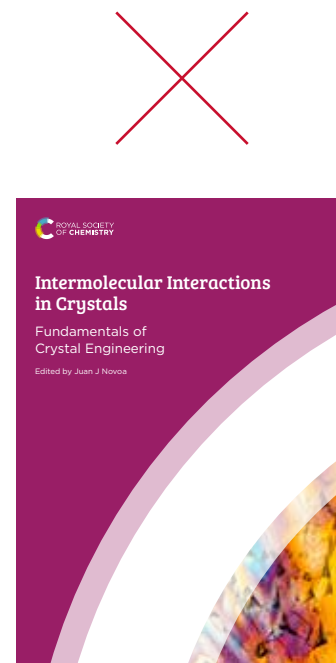
## 6.6

### Don't do this with the graphic device

The graphic device has been designed for maximum flexibility. However, there are certain rules that should be adhered to when using it in your work. The key consideration is to maintain the integrity of the graphic device shapes in your design.



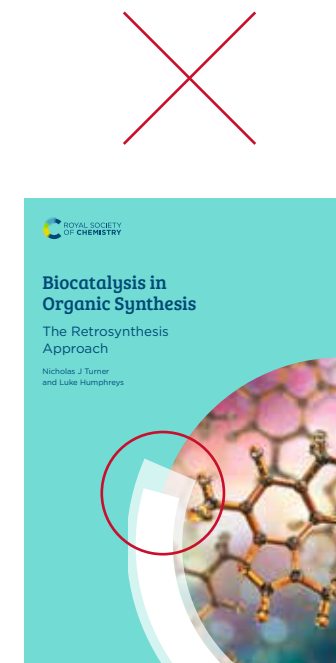
Don't use the graphic device as decoration. It should always have a purpose in your design – to house text or an image, for example.



Don't crop into the graphic device too tightly – the cross over point in the devices should always be visible.



Don't use the primary and secondary devices to house images or patterns – these can go in the circle or outside of the graphic device.



Don't rotate the devices to the wrong angles – they should be rotated in increments of 45°.



# 7



## Imagery

An important part of our brand journey and vision is the imagery we use. The right images can tell a powerful story, highlight our personality and help us to engage with our audience in a meaningful and relevant way.





# 7.1

## Photography – people

When we use images of people, we want it to look natural, not posed or forced. The image should be inviting and representative of our connection with the chemistry community as well as the wider public. Key considerations should be the authenticity of the shot, as well as showing the diversity of chemical sciences community.

Wherever possible, the point of focus when depicting people should be on their expression (particularly the eyes) – this will make the images feel more engaging.



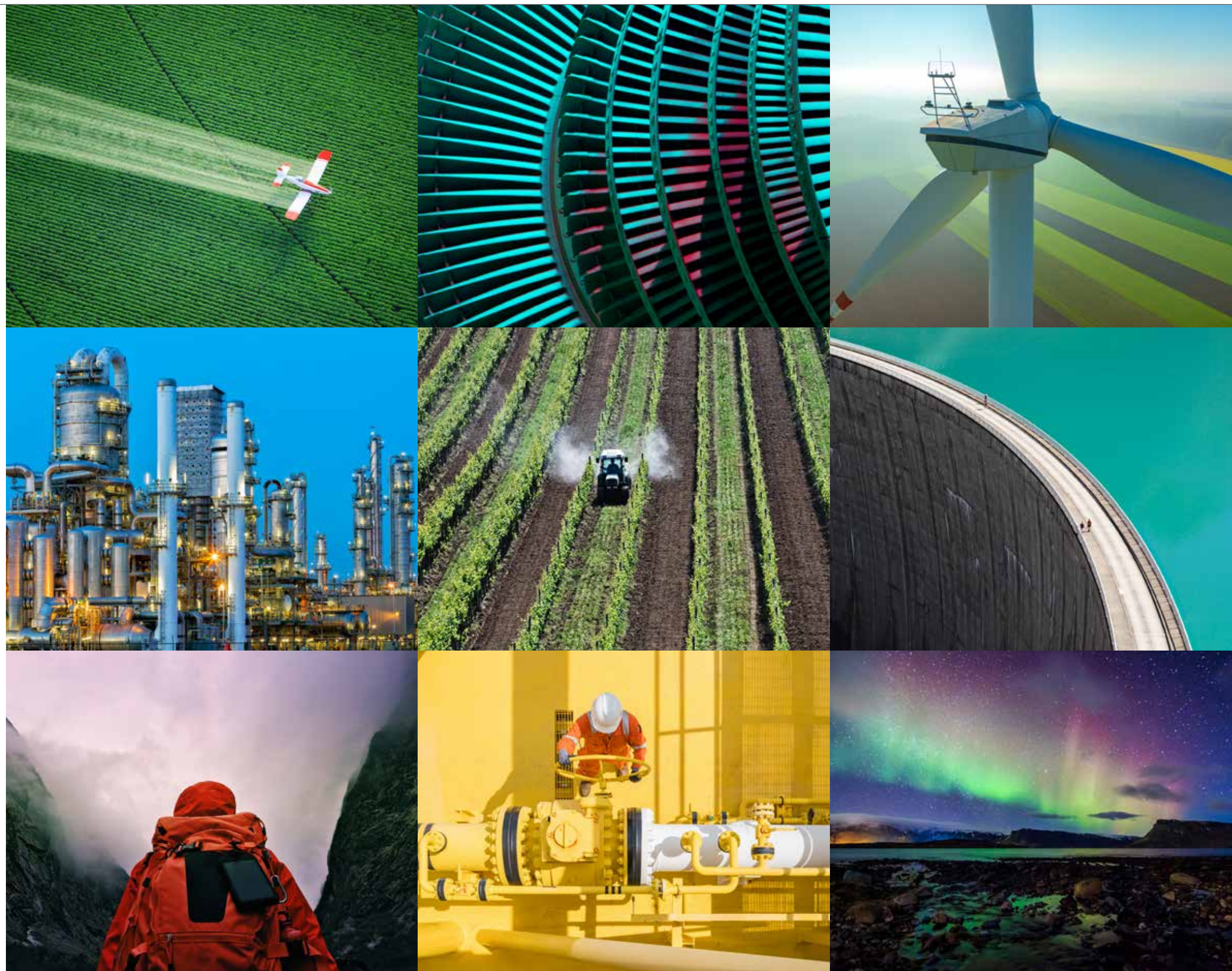


## 7.2

### Photography – applications

The Royal Society of Chemistry is connected to and collaborates with the world of science and this should be reflected. This is in line with our core intention to be a focal point for chemistry communications, not just within our industry but also with the wider world.

The applications of chemistry are many and varied, and this should be considered when choosing images. Even if a familiar subject is being depicted, try to choose images that show the subject from an unusual angle. This can be achieved with the whole image or with clever cropping.





## 7.3

### Photography – abstract

We use abstract imagery when we want to express concepts so this imagery should be colourful, intriguing and visually interesting. It is representative of the potential in our organisation and our ideas.



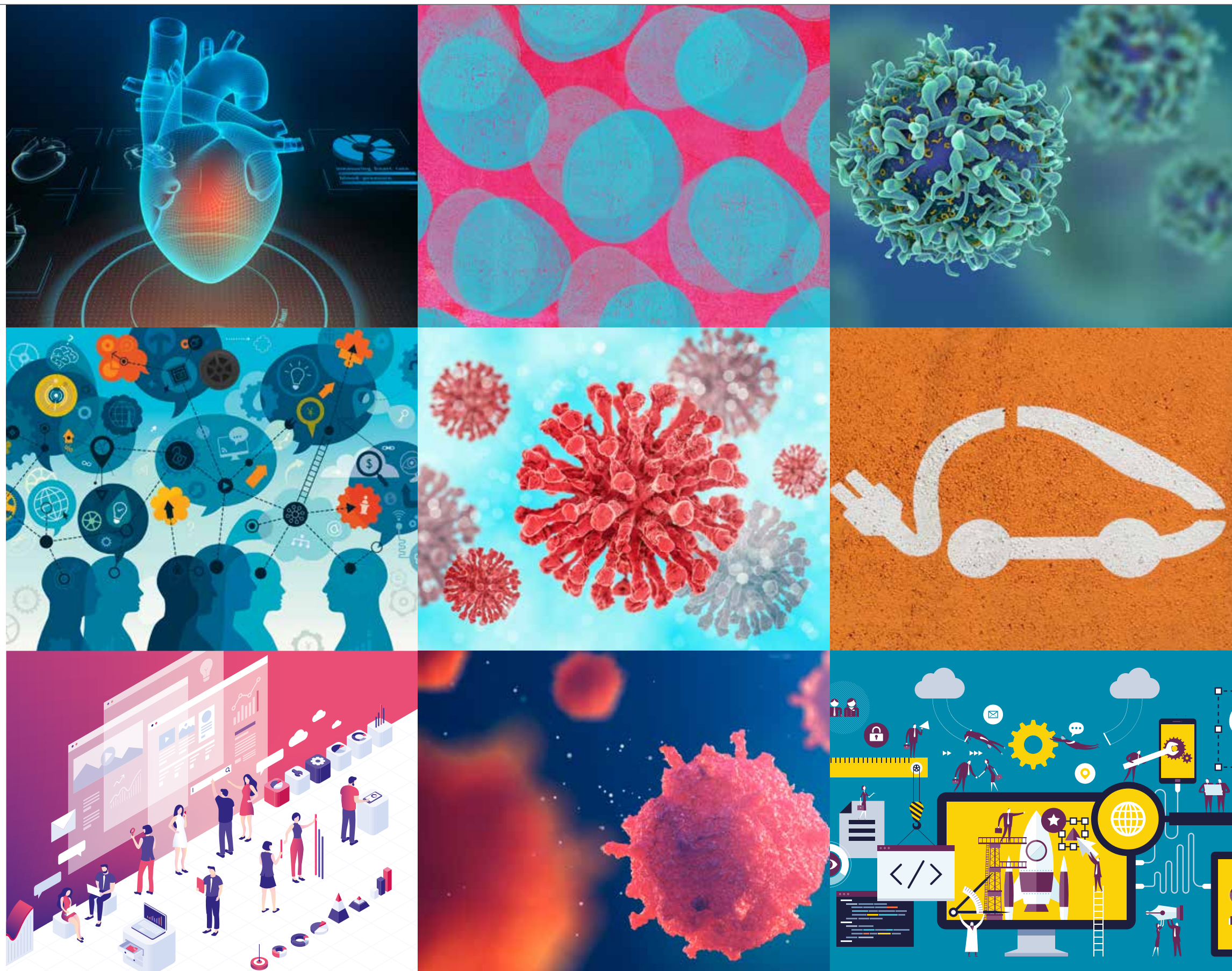


## 7.4

### Illustration

Our illustrations range from highly technical to simple and abstract. We set the highest standards for industry so we should be mindful of creating relevance and excitement through our illustrations.

When an illustration is commissioned, the illustrator should work within the colour palette. Likewise, when an illustration is used from an image library, it should be selected for its simplicity and clarity. The colours should reflect the colour palette. Should the illustration be made of vector graphics, these can be modified to bring them in line with the colour palette.





## 7.5

### Patterns

Our primary brand and secondary patterns allow us to extend our visual brand presence beyond our logo and device.

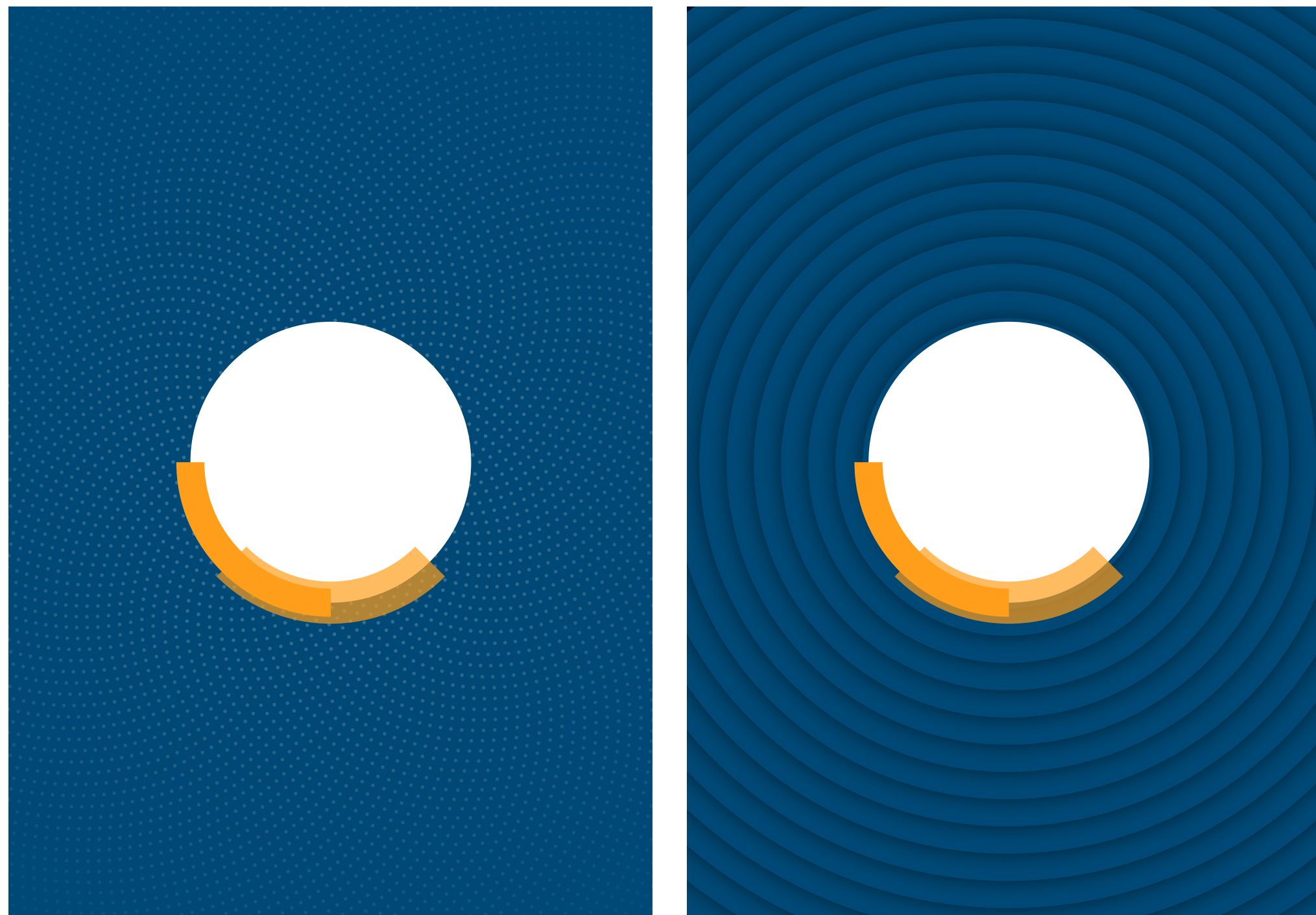
Two types of patterns have been developed for use with the other elements of the brand. Both types of pattern can be used in conjunction with the full colour palette.

#### **Type 1 circular patterns**

These are designed to work in conjunction with the graphic device in applications such as brochure covers and social media. They can be used to introduce texture and interest over large areas of solid colours.

These patterns should be used sparingly – don't use them in instances where they add visual clutter. They also should not interfere with any content that is laid over them.

Type 1 patterns



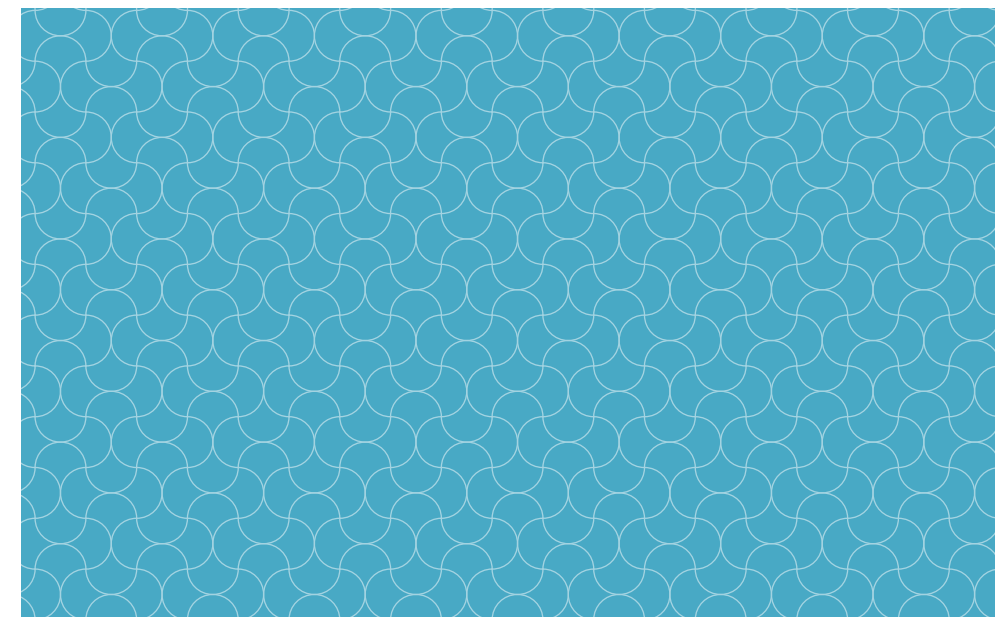
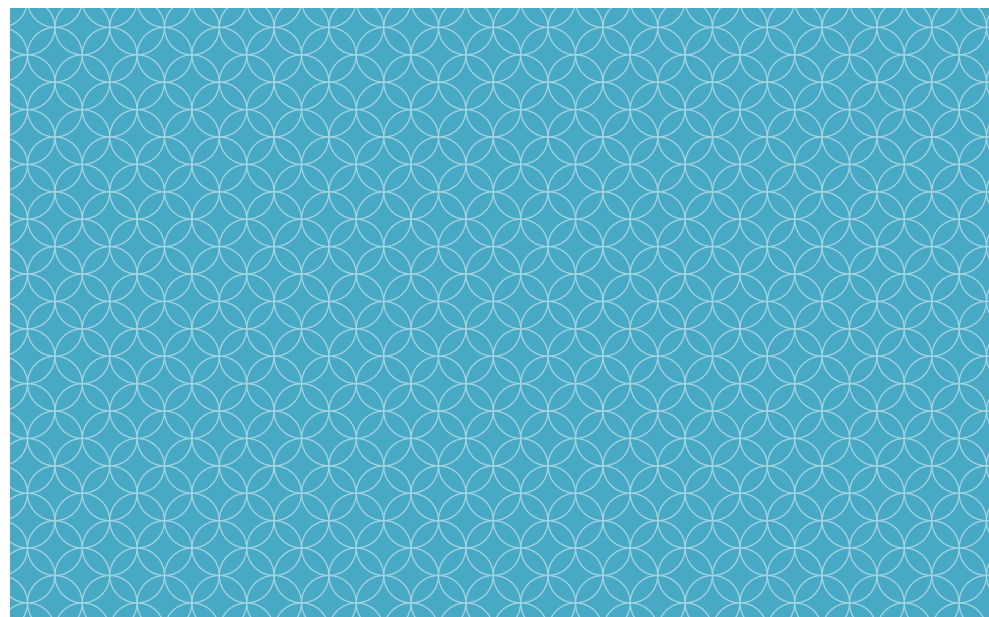
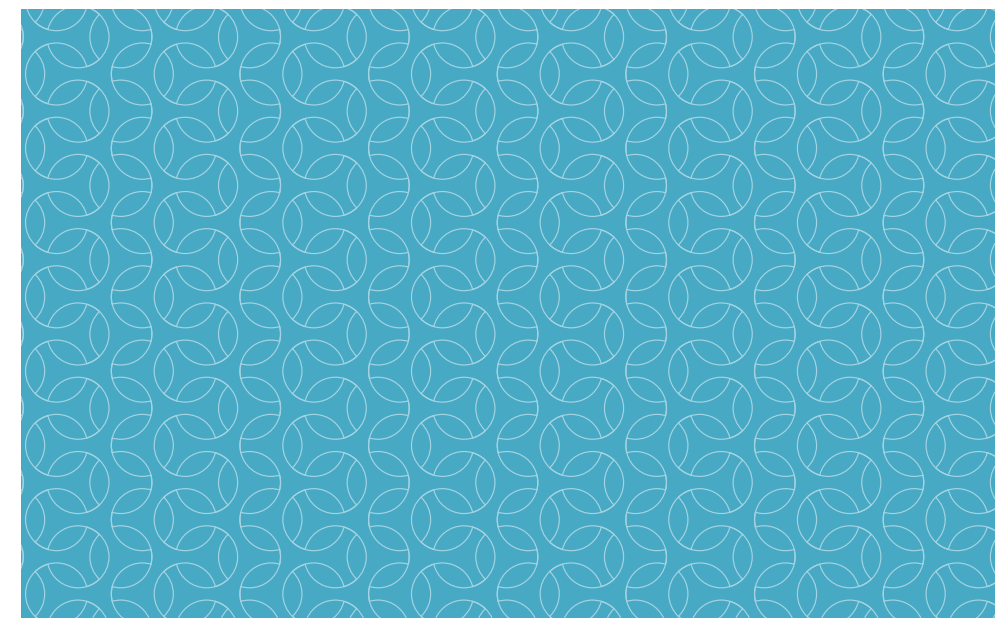
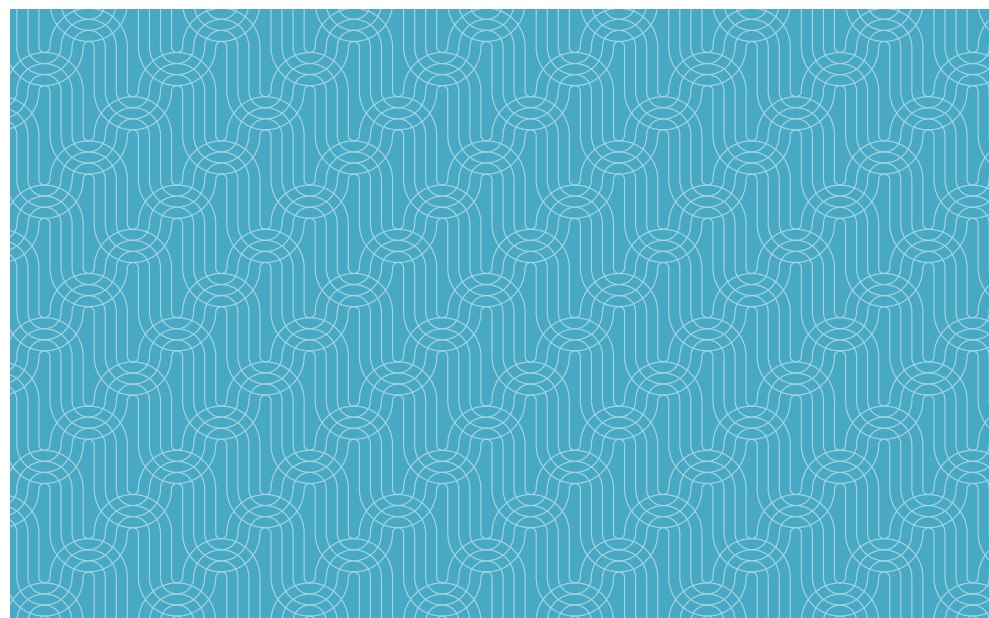
## 7.6

### Patterns (continued)

#### **Type 2 box copy patterns**

These are similar to Type 1 patterns but are not dependent on working with a central circular device. They can be used as backgrounds for box copy where you want to add interest to a solid colour.

Type 2 patterns



# 7.7

## Iconography

We use icons to express visual interest to our communications. They are an integral part of the brand look and feel and are an extension of our brand property.

The icon style is very simple and works in conjunction with the other elements of our brand.

A 70x70 pixel grid is used when designing new icons, with the line weights fixed at 3px for the external circle and 6px for the internal elements. All icons should be produced on this grid as vectors – they can then be scaled to any size.

There is an internal safe area of 40x40 pixels (square and circular) to contain the inner element of the icon. Make sure the inner element doesn't get too close to the outer circle and crowd the space – simplicity is the key to successful icon design.

Where possible, part of the inner element should be extended to meet the outer circle. This makes the icon style recognisably ours, but is not a requirement if it doesn't work in a particular design.



This is the icon grid – hover over to see how an icon fits to this grid.

**Social media icons**  
In instances where social media icons are required, you should refer to the social media channel's brand guidelines for usage instructions.

**Facebook**  
[en.facebookbrand.com/#brand-guidelines-assets](https://en.facebookbrand.com/#brand-guidelines-assets)

**LinkedIn**  
[brand.linkedin.com](https://brand.linkedin.com)

**Twitter**  
[about.twitter.com/en\\_gb/company/brand-resources.html](https://about.twitter.com/en_gb/company/brand-resources.html)

**Instagram**  
[en.instagram-brand.com](https://en.instagram-brand.com)

**YouTube**  
[www.youtube.com/intl/en-GB/yt/about/brand-resources/#logos-icons-colors](https://www.youtube.com/intl/en-GB/yt/about/brand-resources/#logos-icons-colors)



# 8



## Bringing it together – the brand in practice

Our brand guidelines have been created to ensure that together we are maintaining one voice and consistency across our communications.

Our passion for chemistry and the chemical sciences will resonate through everything we do.

# 8.1

## Accessibility

Designing accessible communications can present a real challenge. Our communications need to be visually interesting to engage a reader and legible for all our audiences. Accessibility isn't just about type size – clear space, uncluttered design, good navigation, colour contrast, leading and alignment are all equally important. You should aim to make our communications accessible to as many people as possible, while balancing this with the need to be effective, powerful and visually stimulating.

- Type size**  
We recommend a minimum size of 9pt for body copy.
- Capital letters**  
Copy is generally set in upper and lower case. Setting text in large amounts of capital letters can be harder to read than lower case letters. Using capital letters for headlines and emphasising single words is acceptable.
- Italics**  
These should be treated in a similar way to capital letters. Some audiences can find them difficult to read so they should be used minimally. Using bold copy or a strong colour to add emphasis is a good alternative.

- Leading**  
Leading (or linefeed) is the space between one line of type and the next, measured from baseline to baseline. If leading is too narrow or too wide, the text will be difficult to read. As a basic rule, the leading should be a minimum of two point sizes larger than the type size.
- Word spacing**  
Changing the spacing between letters or words and altering the proportion of the letters (horizontal scaling) are often used to fit more text onto a line. This should be avoided as too little or too much space can make text illegible. As a general rule never track type less than -3pt or more than +3pt.

**Alignment**  
Left-aligned body copy with a ragged right-hand margin is the most legible as it is easier to find the start and finish of each line. The spaces between each word are also equal.

- Contrast**  
There should always be high tonal contrast between the text and the background. Contrast is greatest when dark colours are combined with very pale colours or white. Black or very dark coloured copy on a white background is the most accessible.
- Reversing out copy**  
The background colour should be as dark as possible. White copy reversed out of black is the most legible. Attention should be paid to type size and very light weights of type to ensure copy is always legible.
- Copywriting**  
Copy should reflect our personality, drawing the reader in, and be informative and concise. Well-crafted copy and clear, effective, modern design allows us to engage with our target audiences.

# 9

---

## More information

If you have any questions after reading these guidelines then please get in touch with us.

For all enquiries about the use of our brand:  
**Brand and Communications Lead**  
[brand@rsc.org](mailto:brand@rsc.org)

For all enquiries about the application of our brand:  
**Creative and Production team**  
[CAPS@rsc.org](mailto:CAPS@rsc.org)

Thomas Graham House  
Science Park, Milton Road,  
Cambridge CB4 0WF UK  
T +44 (0)1223 420066

Burlington House  
Piccadilly, London  
W1J 0BA, UK  
T +44 (0)20 7437 8656

**International Offices**

Berlin, Germany  
Beijing, China  
Shanghai, China  
Bangalore, India  
Tokyo, Japan  
Washington, USA  
Philadelphia, USA

[www.rsc.org](http://www.rsc.org)