

Lightyear

Brand Logo Standards

8 | Color

12 | Typography

Horizontal Logo

Primary Logo

The primary logo should always be used with content that is partnering or promoting the Lightyear brand. This primary version is the only logo to be applied to websites, business cards, printed materials, video, online podcasts, and any digital assets.



Logo Spacing

Horizontal

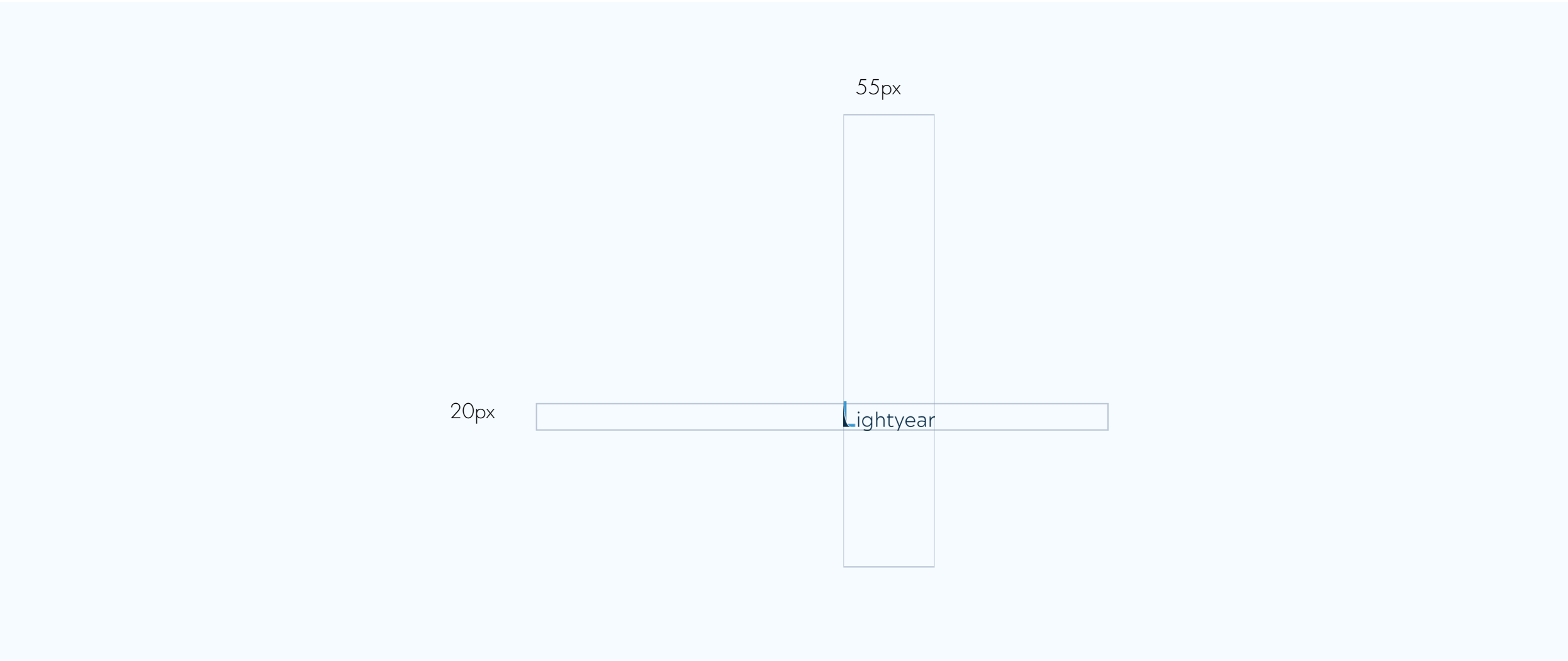
Please make sure horizontal and vertical spacing distances shown are always respected when using the logo in its two main orientations.



Minimum Size

Primary logos

The size of the logo should always be clear and recognizable, even when reduced in its dimensions. Follow the recommended pixel units to ensure the integrity of the logo.



Logo Versions



Color Logo



Color Logo on Dark



Color Logo on Light Blue

Logo Versions

The logo consists of a stylized 'L' icon followed by the word 'Lightyear'. The 'L' icon is composed of two overlapping shapes: a dark gray 'L' and a lighter gray 'L' offset to the right and slightly up. The word 'Lightyear' is in a clean, sans-serif typeface.

Grayscale Logo

The logo features a solid black 'L' icon followed by the word 'Lightyear' in a black, sans-serif font.

Monocolor Logo

The logo is rendered in white, featuring a solid white 'L' icon followed by the word 'Lightyear' in a white, sans-serif font, set against a dark navy blue background.

Monocolor Logo on Dark

Correct Usage

PRIMARY USE



PRIMARY USE



PRIMARY USE



SECONDARY USE - GRAYSCALE



SECONDARY USE



SECONDARY USE



SECONDARY USE - MONOCOLOR



SECONDARY USE



SECONDARY USE



Color

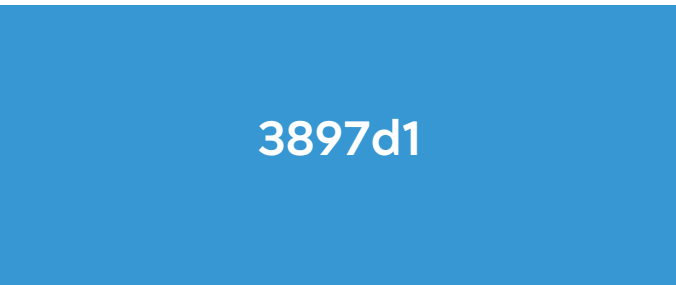


Color Palette

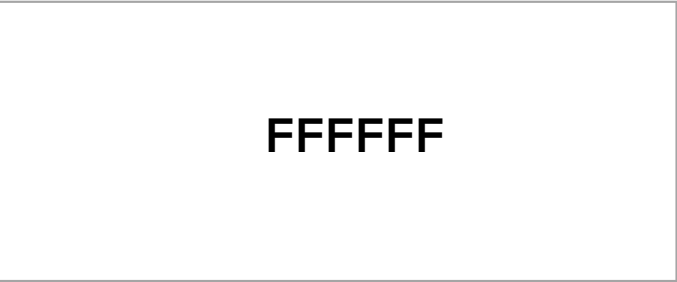
Main Color Palette

The color palette includes primary and secondary colors that can be used for interfaces, illustrations and accents.

Primary



Secondary

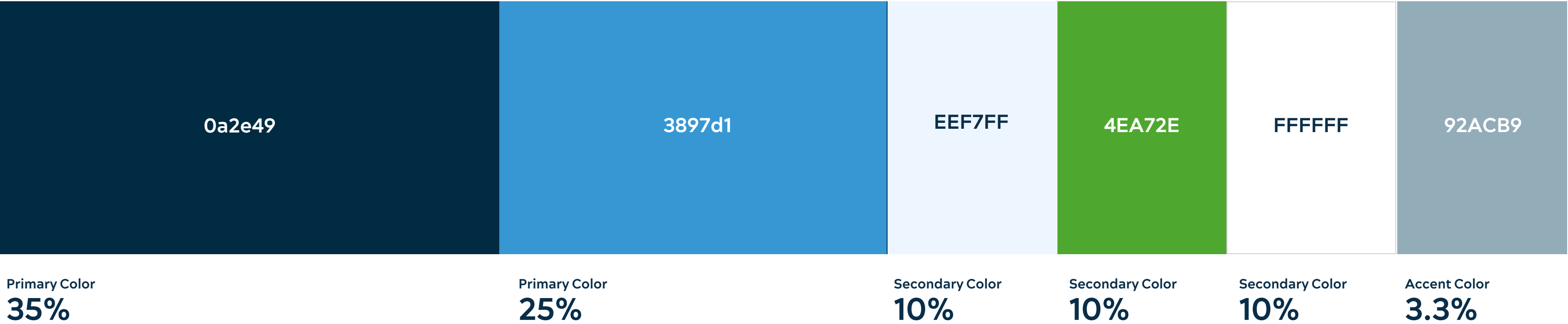


Accent




Color Usage

The primary color used throughout are the two primary blues. It represents 60% of the colors used, in contrast to the 40% made up of secondary colors that are used to highlight elements and provide contrast and accent to the brand.



Color Palette

HEX | RGB | CMYK | Pantone




HEX
0a2e49

RGB
R: 10 G: 46 B: 73

CMYK
C: 100 M: 75 Y: 41 K: 31

Pantone
PMS 7463 C

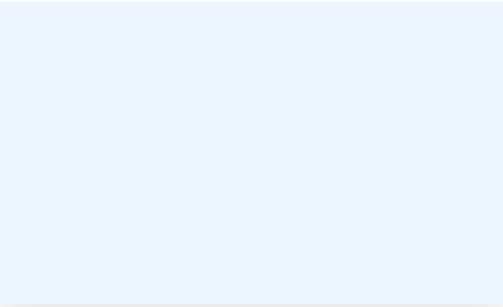


HEX
3897d1

RGB
R: 56 G: 151 B: 209

CMYK
C: 68 M: 17 Y: 3 K: 0

Pantone
PMS 7688 C




HEX
EEF7FF

RGB
R: 238 G: 247 B: 255

CMYK
C: 5 M: 1 Y: 0 K: 0

Pantone
PMS 656 C

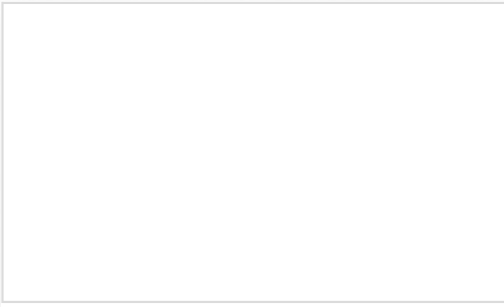


HEX
4EA72E

RGB
R: 78 G: 167 B: 46

CMYK
C: 73 M: 10 Y: 100 K: 1

Pantone
PMS 362 C



HEX
FFFFFF

RGB
R: 255 G: 255 B: 255

CMYK
C: 0 M: 0 Y: 0 K: 0



HEX
92ACB9

RGB
R: 146 G: 172 B: 185

CMYK
C: 44 M: 24 Y: 21 K: 0

Pantone
PMS 5435 C

Typography

Typography “Acherus Feral”

Aa

Logo Font

This font is a Sans serif family that has a strong base of geometric shapes. Made from font designer named Horizon Type. In this new version all sharp edges are flattened and rounded corners are sharpened. Alternative character “G” and optional “t” character have been added. Some of the characters like “A,K,M,N,Q,R,V,W,Z,v,w,z” have been changed completely for the stability of the typeface, in this way it looks more confident and serious.

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

0123456789

!@#\$%^&*?/)

Typography “Arial”

Aa

Primary

Arial was designed in 1982 by Robin Nicholas and Patricia Saunders for Monotype Typography. Initially designed for the IBM 3800-3 laserxerographic printer, Microsoft chose Arial as one of the four core TrueType fonts in Windows 3.1, in 1992, describing it as an “alternative to Helvetica”. Arial quickly gained popularity after being packaged with Windows 3.1, and has shipped with every version of Microsoft Windows since then. It has also been included in Apple’s macOS and many PostScript 3 computer printers.

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

0123456789

!@#\$%^&*?/)

Typography “Montserrat”

Aa

Secondary

The old posters and signs in the traditional Montserrat neighborhood of Buenos Aires inspired Julieta Ulanovsky to design this typeface and rescue the beauty of urban typography that emerged in the first half of the twentieth century. As urban development changes that place, it will never return to its original form and loses forever the designs that are so special and unique. The letters that inspired this project have work, dedication, care, color, contrast, light and life, day and night! These are the types that make the city look so beautiful.

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

0123456789

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