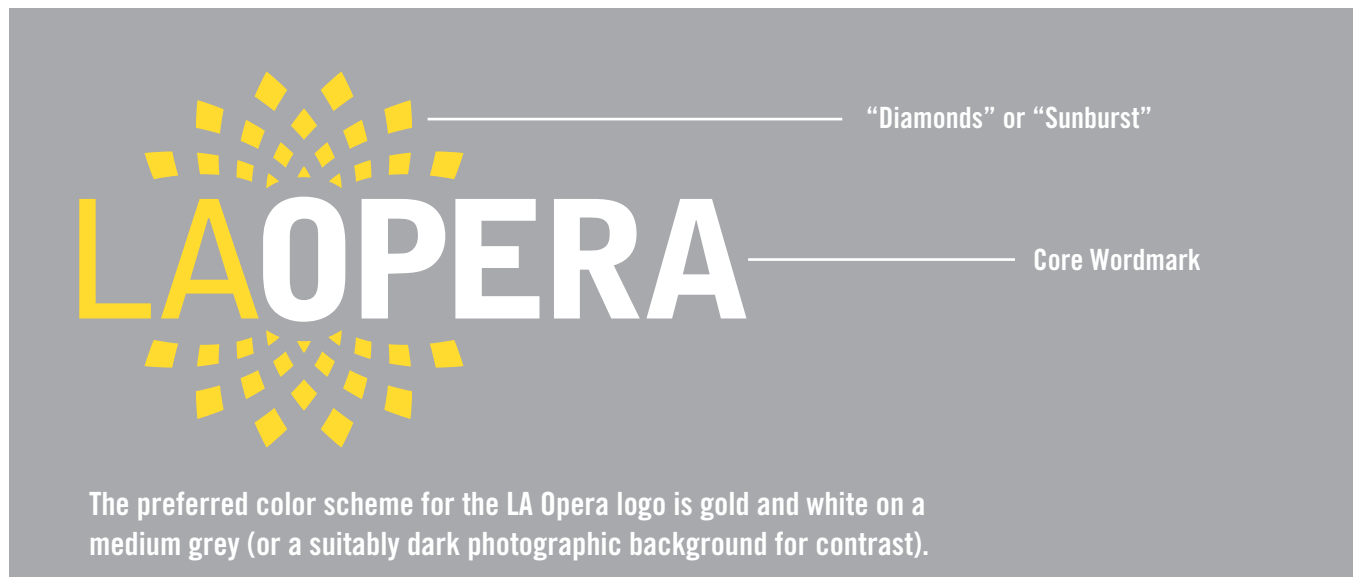




# LOGO USAGE GUIDE

VER. 4.1 — SUMMER 2018

# THE LA OPERA LOGO



**PMS 7404**  
CMYK break = 0/12/90/0  
Web = RGB 255/218/48  
or #ffcc33



**Knock-out  
White**



**PMS Warm Grey 6  
or 40% Black**



## USE FOR:

- Print applications where knock-out is not available, usually on white or gold
- 1- and 2-color printing, using the darker of the inks being used



## USE FOR:

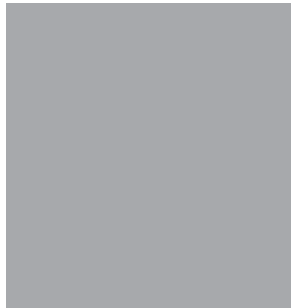
- All B&W reverse applications (do not use a grey scale to replace yellow)
- 1- and 2-color printing, using the lightest of the inks being used or full knock out

Files are available for download at: <http://www.laopera.org/press/assets>  
For any additional materials, guidance or usage questions, please consult  
Keith J. Rainville at 213.972.7558 or [krainville@laopera.org](mailto:krainville@laopera.org)

*Usage of these assets implies agreement with the policies of this Style Guide.*



## MAINTAINING A CONSISTENT GREY



As the use of a spot PMS color is somewhat of a rarity and luxury, the following color mixtures can be used to keep the LAO complementary grey as consistent as possible between printed paper stocks and other materials, as well as electronic platforms.

Variations may also need to occur between text usage and background usage. You can 'cheat' a darker grey for text if it benefits legibility.

### Coated Paper

PMS: Cool Gray 6

CMYK: 20 / 10 / 10 / 30

BLACK SCREEN: 40–45% range



### Uncoated Paper

PMS: Cool Gray 5

CMYK: 15 / 10 / 10 / 20

BLACK SCREEN: 30-35% range

### Newsprint

BLACK SCREEN: 20-30% range

(CMYK greys are not recommended due to their potential to go green or brown on press)

### Web / Electronic

As the contrast between grey and white on screen can be less pronounced than physical media, darker greys can be used:

BLACK SCREEN: 50-60% range

RGB: 150 / 150 / 150 or #969696

WEB SAFE: #999999

## USING THE LA OPERA LOGO

### Spacing Minimums



**TOP & BOTTOM**  
minimum = height of  
one 'diamond'

**LEFT & RIGHT**  
minimum = width of "O"

It is important to leave an adequate amount of empty space, or 'clearance,' around the logo. Crowding the logo against page edges or other design elements compromises the readability of the logo and thus our branding efforts. Try to leave the equivalent space of the 'O' in OPERA on the left and right, and at least one 'diamond' on top and bottom to let the logo breathe.

### Improper Usage



**DO NOT STRETCH HORIZONTAL**



**DO NOT STRETCH VERTICAL**

***ALWAYS RESIZE THE LOGO PROPORTIONALLY***



**DO NOT CROP OUT, REARRANGE  
OR REMOVE ELEMENTS**



**DO NOT RECOLOR  
ELEMENTS**



# LA OPERA OFF GRAND LOGO



**PMS 7404**  
CMYK break = 0/12/90/0  
Web = RGB 255/218/48  
or #ffcc33



**Knock-out  
White**



**PMS Warm Grey 6  
or 40% Black\***

\*See page G2 for more info



**Solid single color**



**Reverse single color**

## USE FOR:

- Print applications where knock-out is not available, usually on white or gold
- 1- and 2-color printing, using the darker of the inks being used

## USE FOR:

- All B&W reverse applications (do not use a grey scale to replace yellow)
- 1- and 2-color printing, using the lightest of the inks being used or full knock out

Files are available from Keith J. Rainville — 213.972.7558 or [krainville@laopera.org](mailto:krainville@laopera.org)

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## USING THE LA OPERA OFF GRAND LOGO

### Spacing Minimums



**TOP & BOTTOM**  
minimum = height of  
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### Improper Usage



**DO NOT STRETCH HORIZONTAL**



**DO NOT STRETCH VERTICAL**

***ALWAYS RESIZE THE LOGO PROPORTIONALLY***



**DO NOT CROP OUT OR  
REMOVE ELEMENTS**



**DO NOT RECOLOR  
ELEMENTS**



# RULES FOR LA OPERA *OFF GRAND*

## Proper terminology

The proper terminology is **LA Opera *Off Grand***, with the LA Opera in ‘regular’ or ‘roman’ text and “Off Grand” in italics.

**INCORRECT:** LA Opera Off-Grand  
*LA Opera Off Grand*

## Relationship with partners

When promoting a co-produced event, LA Opera’s *Off Grand* branding should be of equal weight to the partner’s logo and branding.

The order in which the LA Opera logo appears in relation to the partnering organization should reflect the official/contractual language of the particular event.

## Approvals of branding

Any communication with the public by the partnering organization in relation to a coproduction — marketing pieces, press releases, etc. — must be approved by LA Opera through proper channels before release.

The initial contact point for approvals is the LA Opera Brand Manager.

**Keith J. Rainville at 213.972.7558 or [krainville@laopera.org](mailto:krainville@laopera.org)**

## USE OF LA OPERA LOGO WITH PROGRAMS, EVENTS, INITIATIVES, ETC.

Programs, events and initiatives that have a consistent name use can be 'locked-up' with the LA Opera logo under certain supervised and approved conditions. Corporate type faces should be used at all times, avoiding the clutter, confusion and brand dilution caused by multiple logos and type treatments. This is especially important within the DCP environs.

### EXAMPLES:



Lock-ups should be developed by the Marketing Department, or if outsourced done so with the supervision and approval of the Marketing Department.



# GRAPHIC TREATMENT FOR “GREATER THAN THE SUM OF ITS ARTS”

The tagline “**GREATER THAN THE SUM OF ITS ARTS**” captures the rich complexity of every opera performance as well as the diverse and talented people behind the scenes. The word “greater” also reminds us of our commitment toward contributing to the greater good in all we do. It also helps explain why it is so much more expensive to attend an opera than other entertainment options: because with each opera ticket comes a full symphony, conducting, scenic design, costumes, vocal performances, drama, lighting design, choreography, makeup, wigs, technical, props and more, plus most operas also contain dance, pyrotechnics, projections, stunt work, acrobatics, fencing, fight choreography, etc.

Every multi-page document intended for a public audience should contain the tagline at least once, preferably in immediate relation to the company logo.

There are pre-approved executions and “lock-ups” of the LAO logo and tagline with usage dependent on space and legibility considerations. If necessary, under supervised and approved conditions, the tagline can be moved or independently typeset.



Standard usage.



2017/18 Brochure/Campaign look.

GREATER  
THAN THE SUM OF ITS  
ARTS

Corporate typography  
version for letterhead and  
business collateral.

# PROMOTING PUBLIC KNOWLEDGE OF LA OPERA'S NON-PROFIT STATUS

As part of our constant effort to inform the public that LA Opera is a non-profit organization, we have developed the following iconic 'stamp'.

The below 'stamp' is approved for use on any and all communications.

When used, it should appear in proximity to, but not necessarily 'locked-up', with the LA Opera logo.



# GRAPHIC TREATMENT OF DIRECTORS

(see next page for style rules *in copy*)

Director names should be primary, with the titles secondary — typically 15-20% smaller in size, of a different weight of the same font family and/or contrasting color.

Usage should always follow one of the below approved formats:

Recommended  
3-Line Format:

**PLÁCIDO DOMINGO** ELI AND EDYTHE BROAD GENERAL DIRECTOR

**JAMES CONLON** RICHARD SEAVER MUSIC DIRECTOR

**CHRISTOPHER KOELSCH** SEBASTIAN PAUL AND MARYBELLE MUSCO PRESIDENT AND CEO

6-Line Format:

**PLÁCIDO DOMINGO**  
ELI AND EDYTHE BROAD GENERAL DIRECTOR

**JAMES CONLON**  
RICHARD SEAVER MUSIC DIRECTOR

**CHRISTOPHER KOELSCH**  
SEBASTIAN PAUL AND MARYBELLE MUSCO  
PRESIDENT AND CHIEF EXECUTIVE OFFICER

## Use of color:

**PLÁCIDO DOMINGO** ELI AND EDYTHE BROAD GENERAL DIRECTOR

**JAMES CONLON** RICHARD SEAVER MUSIC DIRECTOR

**CHRISTOPHER KOELSCH** SEBASTIAN PAUL AND MARYBELLE MUSCO PRESIDENT AND CEO

Color contrast between director names and titles may be used. Attention should be paid to legibility of the smaller print, with a pure white knock-out recommended.

# RULES FOR DIRECTORS

## When to Use:

**Plácido Domingo, James Conlon** and **Christopher Koelsch** should be recognized and designated with their proper director titles at least once per printed piece, e-blast, video, etc.

**EXCEPTIONS** (made under supervision of Brand Manager):

- When the inclusion of the names, particularly Mr. Domingo and Mr. Conlon, would lead to consumer confusion. An example of this would be an ad for an opera that did not feature either, but the use of their names in an institutional capacity might accidentally suggest they were performing and influence a consumer purchase.
- When the size or nature of a piece does not allow for legible typography (small newspaper ads, narrow web banners, etc).
- Business forms, utility in-house notices and signage.
- Retail merchandise of any kind without written approval from the VP of Marketing and Communications, the CEO, and Plácido Domingo/James Conlon and their respective private management.

## In Editorial:

Mr. Domingo's proper title is **Eli and Edythe Broad General Director**.

Mr. Conlon's proper title is **Richard Seaver Music Director**.

Mr. Koelsch's proper title is **Sebastian Paul and Marybelle Musco President and Chief Executive Officer**. For spatial concerns, it can be truncated to **Sebastian Paul and Marybelle Musco President and CEO**

In body copy or letter copy, if the full titles have appeared at least once on the page for proper recognition, the titles can be truncated for utility purposes, shortened to General Director, Music Director and President and CEO.

*NOTE: Job titles should be in lowercase when they don't refer to one specific instance of employment.*

**EXAMPLE:** Plácido Domingo is LA Opera's Eli and Edythe Broad General Director.  
He has been the general director of two different American opera companies.

*Please see page E2 for additional information on Director language.*

# APPROVED TYPOGRAPHY

## Company / Institutional

**Trade Gothic** is LA Opera's approved company typeface, used on all printed matter: stationery, in-house signage and other documentation not related to a specific production or sub-branded season campaign.

*See page G12-13 for typed copy guidelines in business letters.*

Trade Gothic's strength lies in the tandem relationship of extended and regular versions to create typographic contrast while remaining in the same letterform spirit.

Three sub-sets of Trade Gothic encompass most of LA Opera's typographic needs:

<b>Trade Gothic Bold Extended</b>	}	for A-Heads, call-outs general display face use
Trade Gothic Extended		
Trade Gothic Regular	}	body copy and fine print
<i>Trade Gothic Oblique</i>		
<b>Trade Gothic Bold No. 2</b>	}	for B-Heads, and calling out text in body copy
<b><i>Trade Gothic Bold No. 2 Oblique</i></b>		

Condensed versions of Trade Gothic can be used when space is an issue.

**NOTE: The regular BOLD and OBLIQUE versions of Trade Gothic should be avoided, with the "NO.2" versions used instead.**

## Sample:

### APE PRO IPICI DOLUPTATIS

In non culparu ptatur si valoribus

Aditius magnis dolupta quatem simpor ab inustis et *evercid estection rem dolore* voluptae veligene sa solo venis nonsect **uritate ndenias imaioss usapis** nisimus maiorro te explitatis estrum *quid min perferum facea enducimaio* elit re molupidus, et et rempore atior mosam hitam non essinve riatendam quam elesenihicim eliquo consequi issimus delias dolorem intem apit quo ex eum et re sim ratibus, et labo. ***Ficatur repelibus.***

# APPROVED TYPOGRAPHY

## Season and Production Marketing

LA Opera marketing pieces are currently using the DIN font family:

<b>DIN BLACK</b> <b><i>DIN BLACK ITALIC</i></b>	} as a display face, particularly all caps
<b>DIN Bold</b> <b><i>DIN Bold Italic</i></b>	} B-Head, call-outs in body copy
<b>DIN Medium</b> <b><i>DIN OT Medium Italic</i></b>	} mid-level call-out, also safer for knock-out text
<b>DIN Regular</b> <b><i>DIN Italic</i></b>	} body copy and fine print

## Sample:

### CULPARU *PTATUR SI VOLORIBUS*

Aditionis magnis dolupta quatem simpior ab inustis et evercid **estection rem dolore** voluptae veligene sa solo *venis nonsect uritate ndenias imaioss usapis* nisimus maiorro te explitatis estrum quid min perferum facea enducimaio elit re molupidus.

*Rempore atior mosam hitam non essinve riatendam quam elesenihicim eliquo consequi issimus delias dolorem intem apit quo ex eum et re sim ratibus, et labo. Ficatur repelibus.*

Customized “brush” typography can also be implemented under the supervision of Marketing on a per-project basis.

**2017/18 Season**