Morgan Lewis

Visual Identity System

With Video Guidance

February 2023

Table of Contents

Visual Identity Overview

The Morgan Lewis visual identity system is approachable, bold, and thought-provoking. Its elements all work together to elevate the conversation about who we are and to differentiate ourselves from the competition.

The firm logo conveys our name in simple, confident letter forms, punctuated by a circular, visual motif that extends from the letter forms to the iconography.

The system built around the logo is dynamic and engaging. Its visual style is executed through a core black-and-white aesthetic with plenty of white space and bold typographic cues, accented by splashes of color, imagery, and bespoke illustration.

Our approach to creating video presentations encapsulate the following core firm principles:

Our Promise
At Morgan Lewis, we're always ready to respond to the needs of our clients and to craft powerful solutions for them.

Our Values
Our core values represent who we are, what we stand for, and the manner in which we conduct ourselves.

+ Responsive Service
+ Agile Partnership
+ Results-Minded

Our Voice
Our brand voice defines everything we communicate about ourselves and what we do. It provides criteria against which all communications must be measured visually and verbally.

• Energetic
• Confident
• Approachable

Our Firm

At Morgan Lewis, we work in collaboration around the world—always ready to respond to the needs of our clients and craft powerful solutions for them.

From our offices in strategic hubs of commerce, law, and government across North America, Asia, Europe, and the Middle East, we work with clients ranging from established, global Fortune 100 companies to enterprising startups.

Our team of more than 2,200 lawyers and legal professionals provides comprehensive corporate, transactional, litigation, and regulatory services in major industries, including energy, financial services, healthcare, life sciences, retail and e-commerce, sports, technology, and transportation.

We focus on both immediate and long-term goals with our clients, helping them address and anticipate challenges across vast and rapidly changing landscapes.

We approach every representation with an equal commitment to first understanding, and then efficiently and effectively advancing, the interests of our clients and arriving at the best results.

If a client has a question, we'll immediately find the person in our global network with the answer. If there's a shift in the legal landscape, we're on top of it, and our clients will be too.

Founded in 1873, we stand on the shoulders of nearly 150 years of achievement, but we never rest on our reputation.

Visual Identity

Logo variations

Logo

Our logo uses a customized logotype. It's a bold, geometric sans serif, highlighted by the circular visual motif of the letters o, a, r, and i.

It can be in black or knocked out to white on a colored background.

Sponsorship logo

Use the ML Sponsorship logo only when our logo is seen in combination with other corporate logos for co-sponsored events.

Improper Usage:

Do not use the ML Sponsorship logo in videos for which Morgan Lewis is the only sponsor or host, or in instances where the Morgan Lewis logo is the only logo in a video presentation.

Morgan Lewis

Morgan Lewis

Sponsorship Logo

For color usage on white backgrounds

Morgan Lewis

For white/knocked out usage on a dark colored background:

Morgan Lewis

Logo clear space, minimum size

The area surrounding the logo must be preserved to ensure the Morgan Lewis logo is easily identifiable. The minimum size for this "clear space" is equal to the height of the "M" in the logo.

The logo must be large enough to be legible in every application. While minimum sizes are specified, make the logo larger whenever possible.

NOTE: Never extract artwork from this PDF file. Always use approved logo artwork.

Please adhere to section 508 standards for digital applications.

CLEAR SPACE

Minimum clear space is equal to height of the "M" in the logo.

MINIMUM SIZE FOR DIGITAL - INCLUDING VIDEO

Digital small use

Logo misuse

Our logo is carefully crafted artwork, subject to strict limitations regarding how it can be used and modified.

Alterations—aside from proportional scaling—are considered misuse.

Morgan Lewis

DO NOT use disproportionate sizing

Morgan Lewis

DO NOT stack or break the name

Morgan Lewis

DO NOT use colors other than black or white

Logo matrix

Use these naming conventions to select the appropriate logo artwork. To ensure these conventions are upheld, never rename a logo file.

LOGO ASSETS

Morgan Lewis

Logo for digital:

AI ML_logo_blk_rgb_d.ai

PNG ML_logo_blk_rgb_d_150.png
ML_logo_blk_rgb_d_300.png

Morgan Lewis

Logo for digital:

AI ML_logo_wht_rgb_d.ai

PNG ML_logo_wht_rgb_d_150.png
ML_logo_wht_rgb_d_300.png

FILE NOMENCLATURE

ML_logo_blk_rgb_d.ai
 Ⓐ   Ⓑ   ⒸⒹ

Ⓐ
Project Filename:
ML_prj

Ⓑ
Color version:
blk black positive
wht white reverse
rgb rgb

Ⓒ
Media:
d digital

Ⓓ
File format:
ai Illustrator native vector file
150.png 150ppi PNG raster file with a transparent background
300.png 300ppi PNG raster file with a transparent background

Color palette

Our colors represent a
core black-and-white aesthetic
with plenty of white space,
accented by splashes of color.

Be sure to always use the
approved .ase swatches.

RGB and HEX

WHITE
#ffffff
255 255 255

BLACK
#000000
0 0 0

ML PURPLE
#5c3380
92 51 128

ML BLUE
#93d8f7
147 216 247

ML DARK GREEN
#007836
0 120 54

ML LIGHT GREEN
#79d92f
121 217 47

ML YELLOW
#fff200
255 242 0

ML ORANGE
#ff8b2a
255 139 42

ML RED
#e61432
230 20 50

ML DARK GRAY
#464646
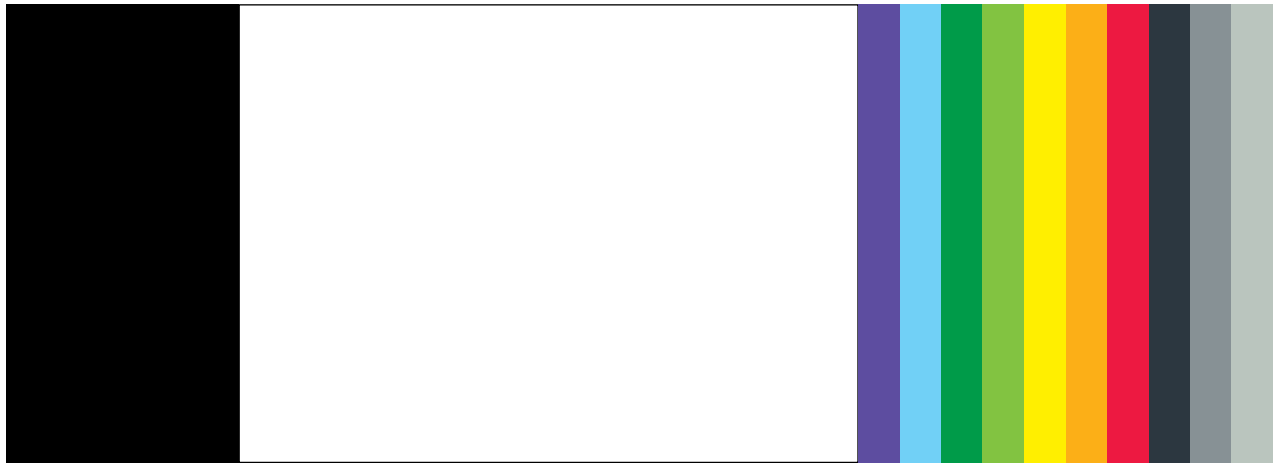70 70 70

ML MEDIUM GRAY
#7b7b7e
123 123 126

ML LIGHT GRAY
#c8c8c8
200 200 200

Primary Palette

**Common Accent
Color**

**Palette of Accent
Colors**

Color balance

Use these proportions of colors across the visual system to establish a consistent look and feel that is distinctly Morgan Lewis.

Create a dominant black and white theme, punctuated by splashes of accent color.

Imagery: illustration

Our illustrations are minimal in style, with loose and lightly hand-drawn strokes in pencil or ink. Its clean, simple aesthetic exudes a personal and authentic feel. The style is minimal and loose—lines are never overworked—and yet remains sophisticated and professional.

Use illustrations alone or alongside photography to add visual interest and range to communications.
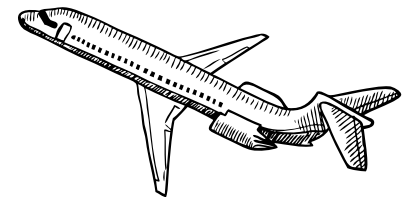
MULTIPLE CITY LOCATIONS
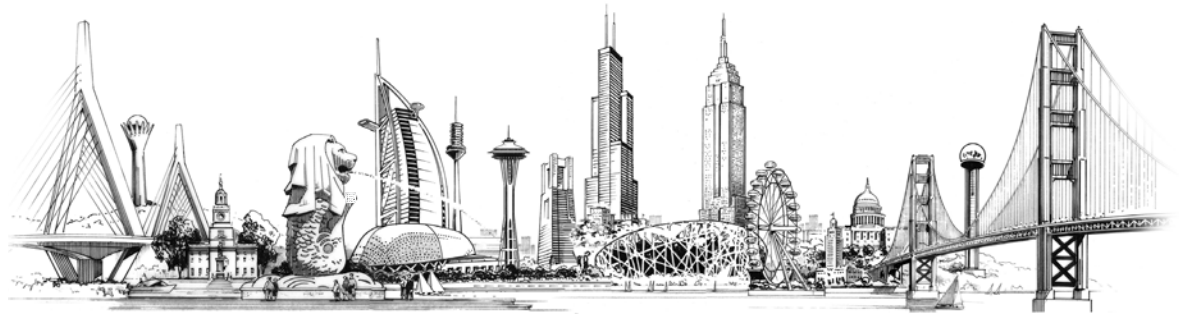
BUSINESS CONCEPTS
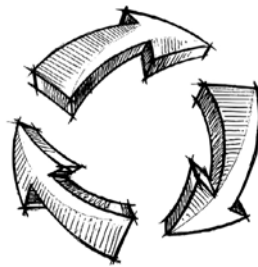
TRANSPORTATION

LEGAL

Imagery: photography

In general, Morgan Lewis photography is cinematic in its approach—portraying the dynamic spirit, creative culture, and diversity of Morgan Lewis employees and culture.

Stylistic cues
+ Show real people in real situations/moments (unstaged)
+ Represent a global (culturally and regionally diverse) view
+ Use different approaches to storytelling—from journalistic to editorial
+ Use natural/available lighting
+ Use a range of compositions (close-up, mid-shot, wide shot, cut-ins)

For Morgan Lewis portraiture, capture a range of genuine expressions that shows our employees as confident, energetic, and approachable. Avoid heavily posed images and those that focus on facial expressions/features.

Highlight lifestyle, business, and metaphorical subjects through select focus and natural lighting. Use interesting foreground and background elements to frame subjects and add depth and intimacy to compositions.

Leverage strong geometric forms, distinct horizons, and dramatic vanishing points to bring the energy and dynamic of being "always on" to location and environmental imagery.

Advertising Photography: Follow Morgan Lewis voice and stylistic cues. Subject matter for advertising will extend beyond Morgan Lewis employees and properties, and it may represent a multitude of industries and businesses. It can also use metaphor in a more dramatic fashion to tell stories and to represent situations to which Morgan Lewis's skills and expertise can most appropriately respond.

All subjects appearing in clear focus in any lifestyle and business images must be actual Morgan Lewis employees.
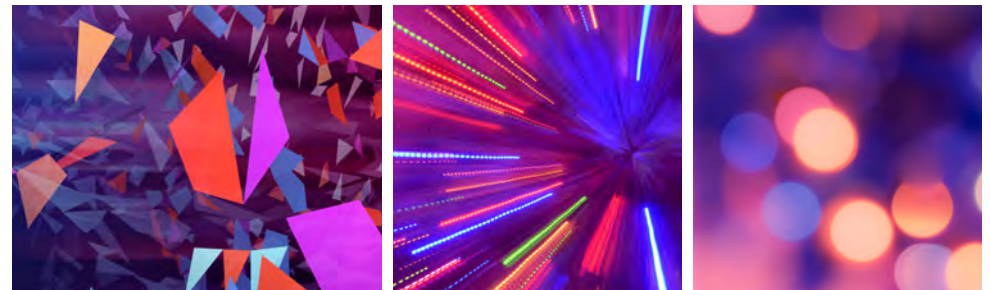
PEOPLE

INDUSTRIES

ARCHITECTURAL

ABSTRACT

Imagery: misuse

Do not use imagery that contradicts the Morgan Lewis brand style. Choose images that are interesting and natural, not staged. Do not use silhouetted photography.

When selecting imagery **do not** represent:

Portraiture
+ Indifference
+ Dark (mood/atmosphere)
+ Comical

Lifestyle/Business
+ Dark (mood/atmosphere)
+ Static (lack of activity)
+ Overly posed scenarios (not genuine)
+ Non-professional (overly playful, inappropriate)

Metaphorical/Location
+ Static (lack of any dynamism, perspective)
+ Non-professional (metaphors that are overly playful, comical or inappropriate)
+ Dark (mood/atmosphere/negative connotation/decaying infrastructure)

Illustration
+ Multi-color
+ Illustration that doesn't represent the Morgan Lewis clean, black and white hand-drawn style
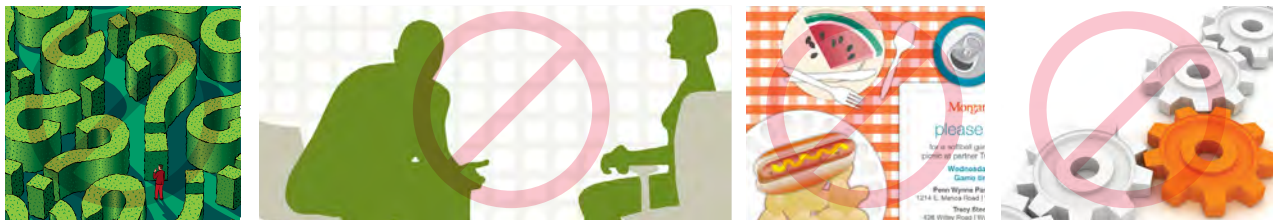
Portrait Don'ts

Lifestyle/Business Don'ts

Metaphorical/Location Don'ts

Illustration Don'ts

Typography: fonts

Our primary typeface is Whitney in Book and Semibold weights. Use this typeface for all printed and digital communications whenever possible.

For titles and major headings, use Futura Extra Bold Condensed.

For all other general typesetting instances, including subheads and body copy, use Whitney Book and Whitney Semibold.

FUTURA
AaBbCcDd

Futura Extra Bold Condensed
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Futura Extra Bold Condensed Oblique
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Whitney
AaBbCcDd

Whitney Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Whitney Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Whitney Semibold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Whitney Semibold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Typography: Microsoft Office

For Microsoft PowerPoint and Word replace Futura Extra Bold Condensed with Impact for headings and titles.

Replace the primary font (Whitney Book and Bold) with Tahoma Regular and Bold.

IMPACT
ABCD

IMPACT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

IMPACT ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Tahoma
AaBbCcDd

Tahoma Book
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Tahoma Book Italic
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Tahoma Bold
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Tahoma Bold Italic
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

Typography: non-English

For non-English languages, typefaces are carefully chosen to reflect the Morgan Lewis brand. Only use the specified font for each language as shown here.

For **Arabic** language, replace all fonts including Futura Extra Bold Condensed and Whitney with **DIN Next Arabic Heavy**.

For **Japanese** language, replace all fonts including Futura Extra Bold Condensed and Whitney with **Yu Gothic Std H**.

For **Chinese** language, replace Futura Extra Bold Condensed with **DF-Hei** and Whitney with **DF Yuan**.

Arabic
DIN Next Arabic Heavy

شسرزذخدحجتثبا٨٤

Japanese
Yu Gothic Std H

ライノ書体あのがは

Chinese
DF-Hei

全世界的人共同分享
让国际一体化更趋成

Typography: non-English, cont.

For **Korean** language, replace Futura Extra Bold Condensed with **YD Gothic 100** and Whitney with **YD Gothic 500**.

For **Cyrillic** language, replace Futura Extra Bold Condensed with **Frutiger® Next Condensed Heavy** and Whitney with **Frutiger® Next Regular**.

Korean
YD Gothic 100

다람쥐 헌 쳇바퀴에 타

Korean
YD Gothic 500

다람쥐 헌 쳇바퀴에 타

Cyrillic
Frutiger® Next Condensed Heavy

независимо от языка

Cyrillic
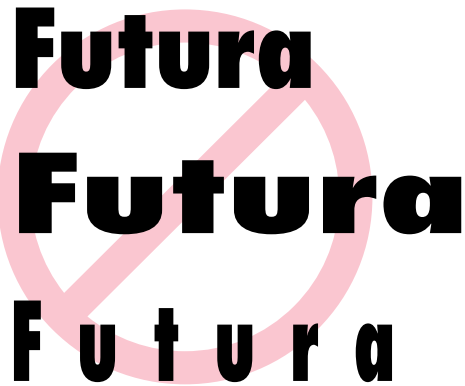Frutiger® Next Regular

независимо от языка

Typography: misuse

Within the Morgan Lewis brand guidelines, are specific use case samples that allow for different types of content, such as headings, subheads, body copy and emphasis. Only use fonts specified in the guidelines.

Do not:

+ Lowercase Futura or Impact fonts
+ Set Whitney in all caps
+ Stretch, condense, modify or manually alter type
+ Expanded or condense letter spacing

Print typography don'ts

Futura
Futura
Futura

WHITNEY
Whitney
Whitney

Digital typography dont's
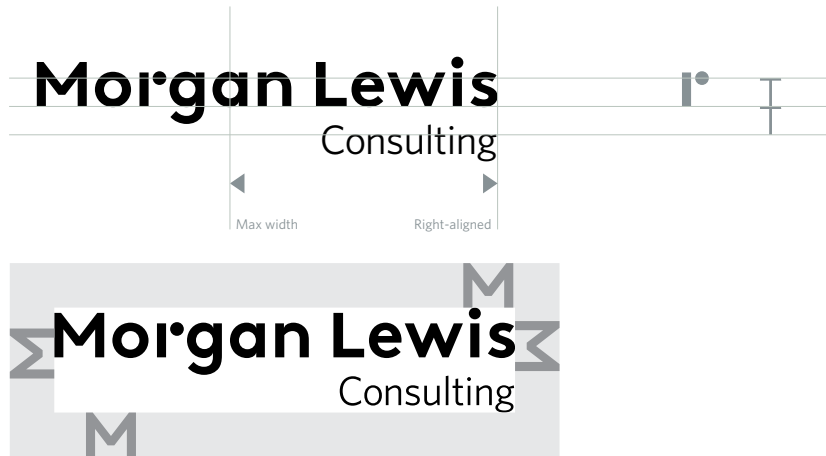
Impact
IMPACT
Impact

TAHOMA
Tahoma
Tahoma

Type treatment 1: Logo Lockup - for external identities

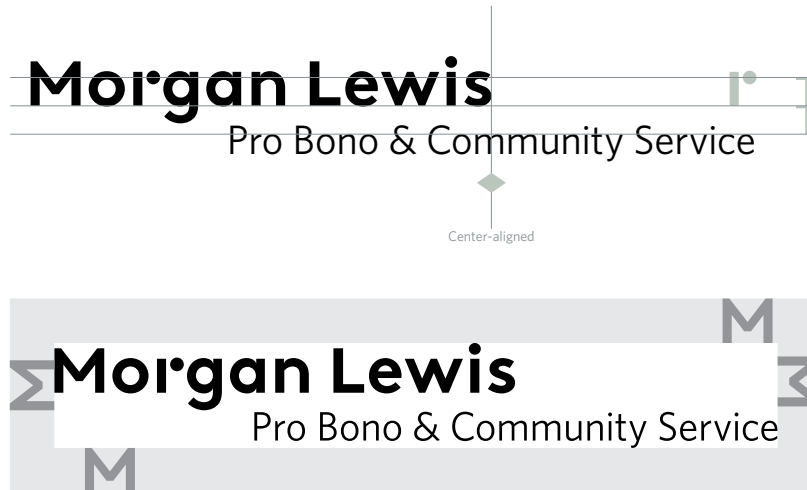There are specific guidelines for combining type treatment with the Morgan Lewis logo.

+ In this example, **Consulting** is typeset in Whitney Book. The size, justification, and distance in relation to the Morgan Lewis logo is determined by the height of cap **T** in Whitney Book and **ꞁ•** in the Morgan Lewis logo.

+ In this version the text is right-aligned with the Morgan Lewis logo.

+ Make sure to account for the entire logo lockup (logo and type) when following logo usage rules for size, color, and clear space, provided in these guidelines.

Morgan Lewis
Consulting

◀   ▶
Max width   Right-aligned

Morgan Lewis
Consulting

Type treatment 2: Logo Lockup - for external identities

There are specific guidelines for combining type treatment with the Morgan Lewis logo.

+ In this example, **Pro Bono & Community Service** is typeset in Whitney Book. The size, justification, and distance in relation to the Morgan Lewis logo is determined by the height of cap **T** in Whitney Book and **r** in the Morgan Lewis logo.

+ In this version the text is center-aligned with the Morgan Lewis logo.

+ Make sure to account for the entire logo lockup (logo and type) when following logo usage rules for size, color, and clear space, provided in these guidelines.

Morgan Lewis
Pro Bono & Community Service

Center-aligned

Morgan Lewis
Pro Bono & Community Service

Type treatment 3: Logo Lockup - for internal identities

There are specific guidelines for combining type treatment with the Morgan Lewis logo.

+ In this example, **Client Feedback Program (CAP)** is typeset in Whitney Medium. The size, justification, and distance in relation to the Morgan Lewis logo is determined by the height of cap **F** in Whitney Medium and the width of the cap **L** in the Morgan Lewis logo.

+ In this version the text is left-aligned with the Morgan Lewis logo.

+ Make sure to account for the entire logo lockup (logo and type) when following logo usage rules for size, color, and clear space, provided in these guidelines.

Morgan Lewis | Client Feedback Program (CAP)

Morgan Lewis | Client Feedback Program (CAP)

Morgan Lewis | Client Feedback Program (CAP)
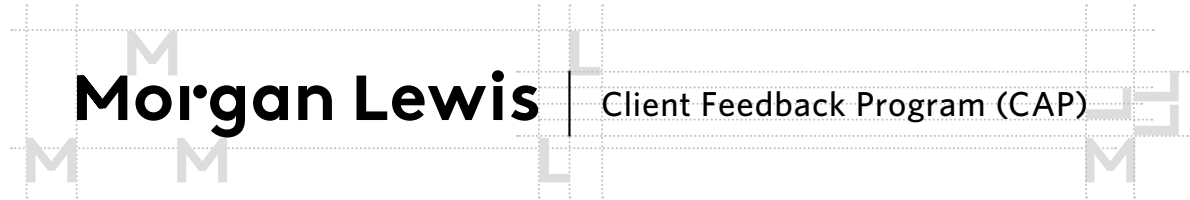
Infographics 1

Charts, graphs, and tables bring data to life for our employees and our clients. Color and typography make our charts and graphs more interesting and more easily understood by helping to focus our audiences' attention on the most important pieces of data.

Morgan Lewis' charts and graph styles:
+ Use color for an engaging experience
+ Follow best practices for pie, bar, and line graphs shown on this page
+ Use elements of the visual system to create a consistent experience

Pie graphs:
+ Limit to six pie slices from largest to smallest clockwise
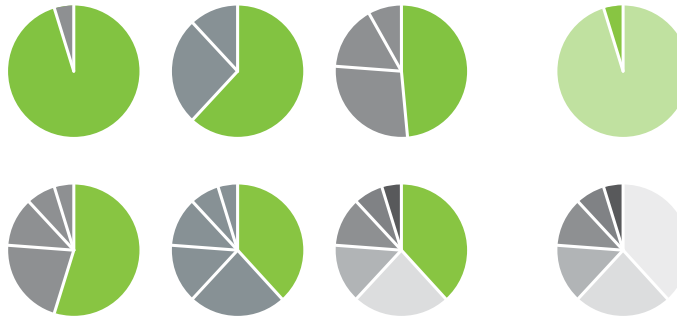+ Shade segments the same color from dark to light or light to dark

Bar charts:
+ Use only one color per graph
+ Shade bars the same color from light to dark
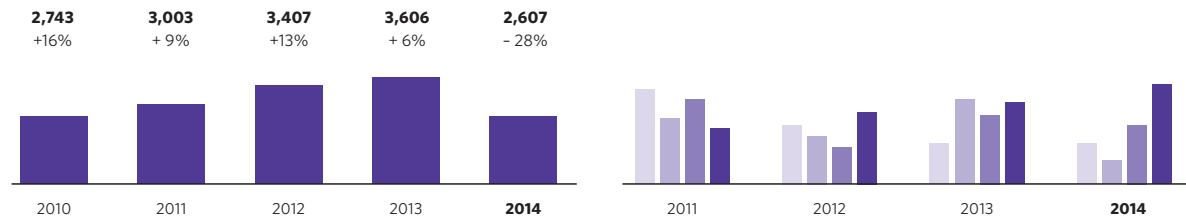+ Limit the number of categories to four

Line graphs:
+ Use only one color per graph
+ Label the end of lines in place of a key
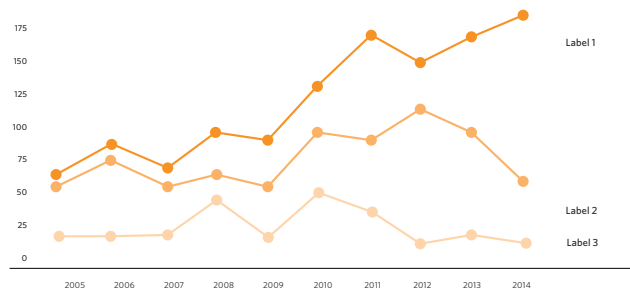+ Shade segments the same color from dark to light

PIE CHART

BAR CHART

| 2,743 | 3,003 | 3,407 | 3,606 | 2,607 |
| +16% | + 9% | +13% | + 6% | – 28% |

| 2010 | 2011 | 2012 | 2013 | **2014** |

Source: Source information here

| 2011 | 2012 | 2013 | **2014** |

LINE GRAPH

Label 1
Label 2
Label 3

175
150
125
100
75
50
25
0

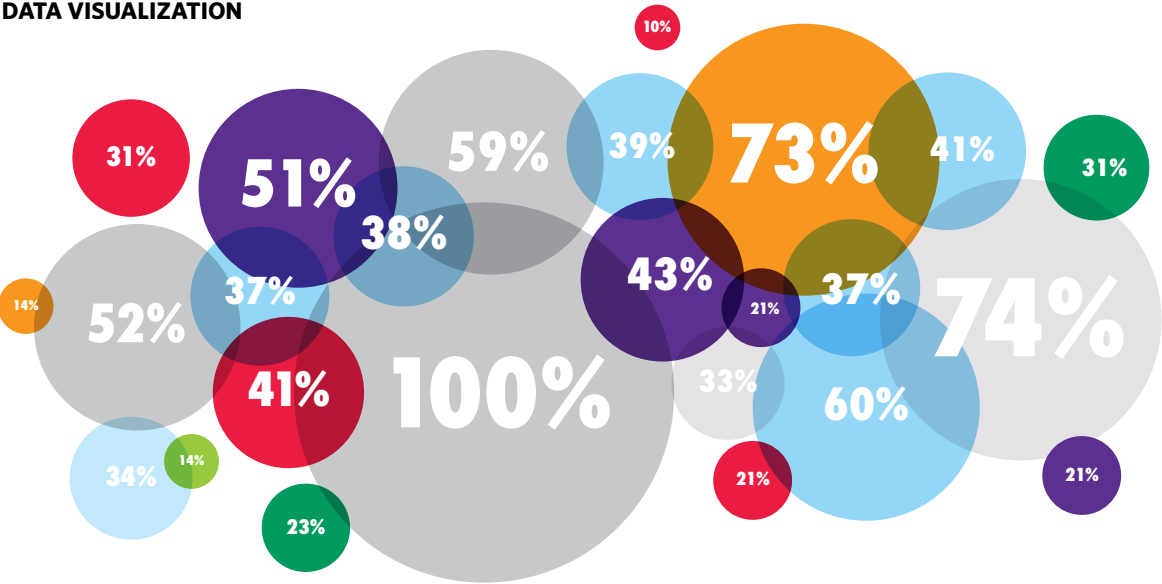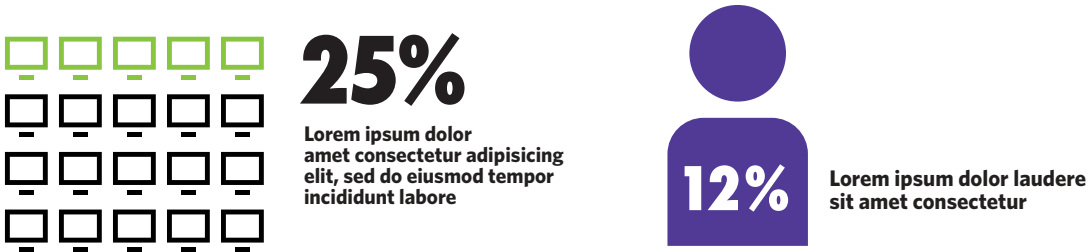2005 2006 2007 2008 2009 2010 2011 2012 2013 2014

Infographics 2

Data visualization adds dimension and emphasis to critical information and makes complex information more accessible and dynamic.

Use basic shapes and iconography to add visual interest and enhance storytelling within visualizations. Icons can represent specific facts or numbers that support and illustrate the information we're conveying.

DATA VISUALIZATION

31% 51% 59% 39% 73% 41% 31% 10% 38% 14% 52% 37% 43% 37% 74% 21% 41% 100% 33% 60% 21% 34% 14% 23% 21%

ICONS

25%
Lorem ipsum dolor amet consectetur adipisicing elit, sed do eiusmod tempor incididunt labore

12%
Lorem ipsum dolor laudere sit amet consectetur

Infographics: misuse

Infographics bring data to life for the reader. Use charts, graphs, and tables to make facts and figures more interesting and focus our audiences' attention on the most important pieces of information.

Charts and graph style
+ Follow information design best practices
+ Use elements of the visual system to create consistency
+ Engage color and typography to create visual interest

Pie chart don'ts:
+ Use more than six slices
+ Shade segments different colors

Bar chart don'ts:
+ Use multiple colors on one chart
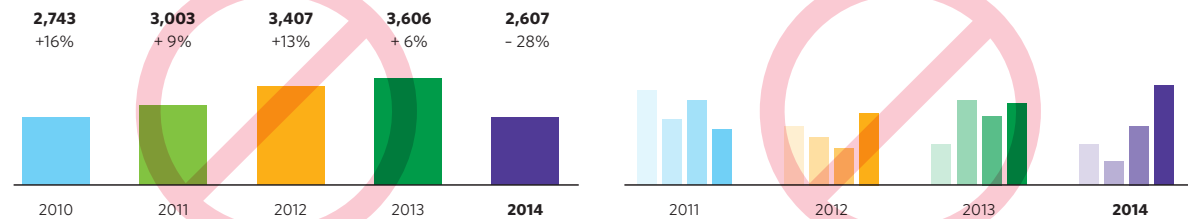+ Shade bars from dark to light
+ Use more than four categories

Line graph don'ts:
+ Use multiple colors on one graph
+ Use a key instead of line labels
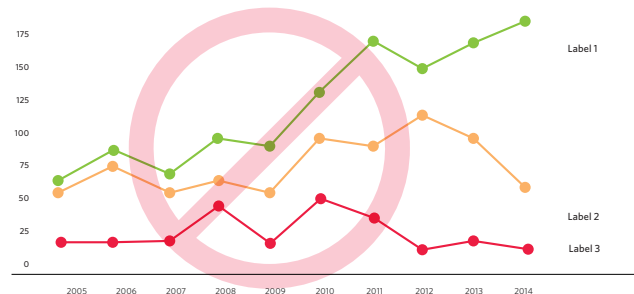+ Shade colors from light to dark

PIE CHART

BAR CHART

2,743 +16%	3,003 + 9%	3,407 +13%	3,606 + 6%	2,607 – 28%

| 2010 | 2011 | 2012 | 2013 | **2014** |

Source: Source information here

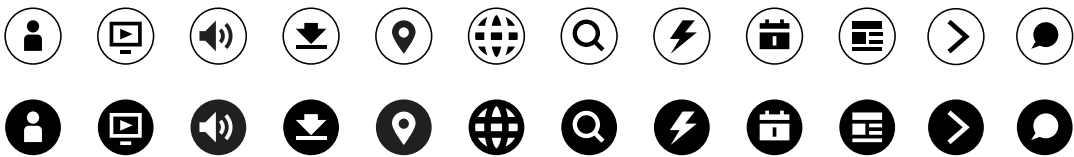| 2011 | 2012 | 2013 | **2014** |

LINE GRAPH

Iconography

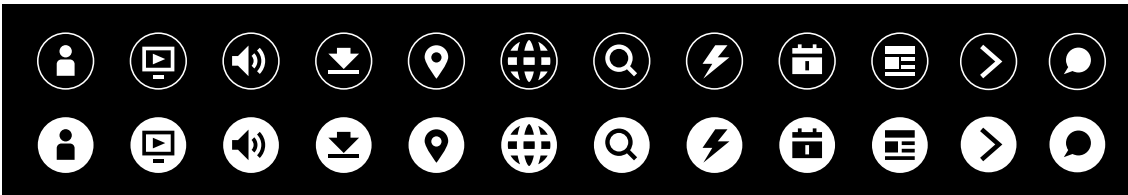Iconography can be used at varying sizes, across print and digital applications.

Icons can be used in multiples at smaller sizes, or as a single, large graphic with numbers and text.

When using icons in a color other than black, set type elements in black to enhance contrast and emphasis.

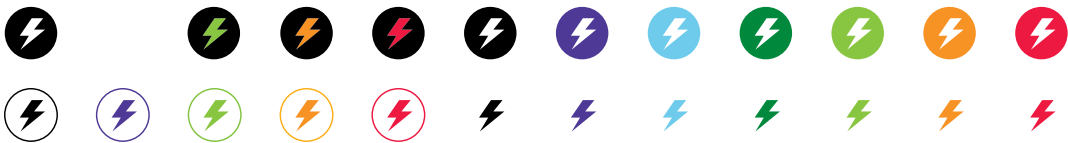**POSITIVE CIRCLE ICONS**

REVERSE CIRCLE ICONS

POSITIVE ICONS

NEGATIVE ICONS

COLOR USE

Iconography: misuse

Make sure that icons are an appropriate size and paired with relevant content.

+ Icons should be proportionate to each other in height and width
+ Never use gradients or effects on the icons. Use provided art only
+ Don't alter colors or rotate art provided
+ Never add stroke weight to icon elements
+ Don't use more than black plus one color
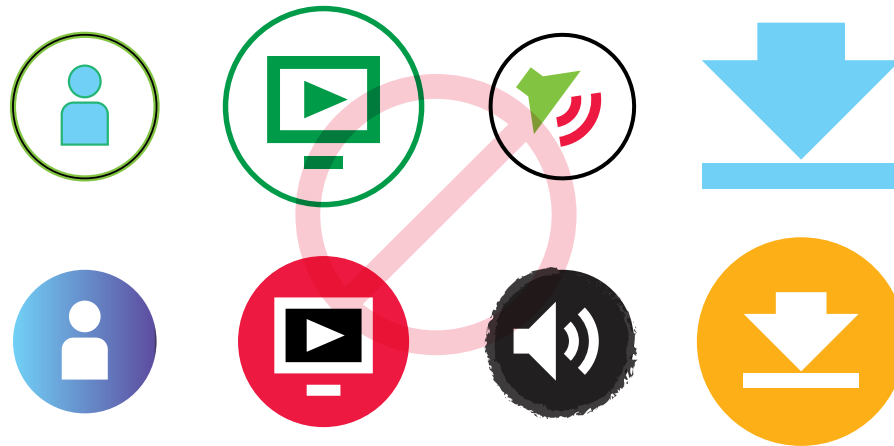
Miscellaneous examples of Morgan Lewis visual identity
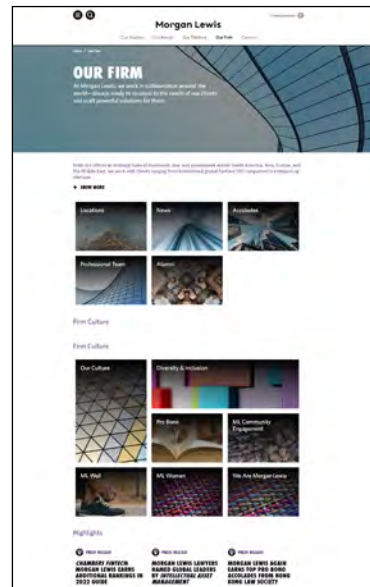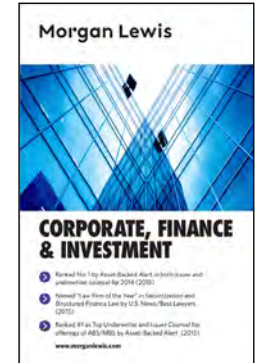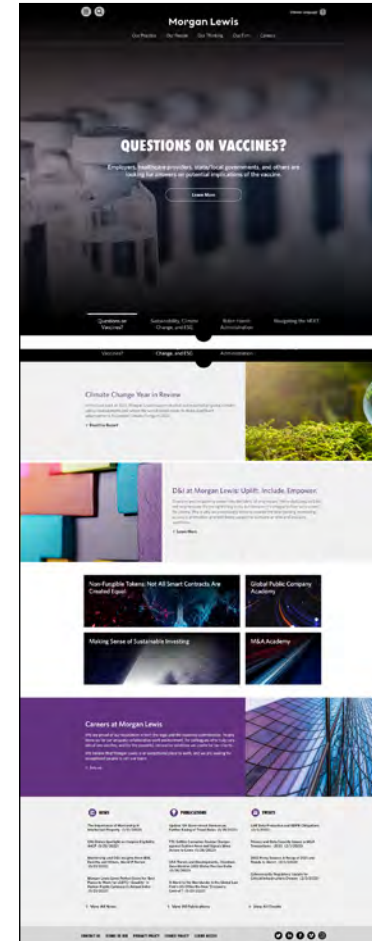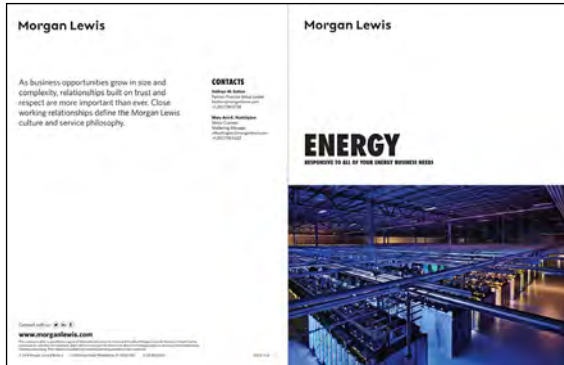
Video Applications

EXECUTIVE ADDRESSES
FIRM & DEPARTMENT OVERVIEWS

COMMERCIALS

FIRESIDE CHATS
INTERVIEWS

CULTURAL

Morgan Lewis

PRODUCTIONS

EDUCATIONAL

PRO BONO MATTERS
PROMOTIONAL

ANIMATIONS

VIRTUAL REALITY
HEAVY GRAPHICS

Imagery: videography

Morgan Lewis video is cinematic in its approach— portraying the dynamic spirit, superior knowledge, creative culture, and diversity of Morgan Lewis lawyers, employees and culture.

Our videos succinctly showcase our talent as professional masters in their field while preserving the warm, inviting and engaging culture of the firm.

Stylistic cues
+ Show real people in real situations/moments (that are not overly staged)
+ Represent a global (culturally and regionally diverse) view
+ Use different approaches to storytelling—from journalistic to editorial
+ Use natural/available lighting when possible
+ Use a range of compositions to keep viewers engaged (videos with one speaker might include: Direct facing, mid or shoulder level views with eyes looking at or slightly off camera, slight profile views, full environment, etc.; Fireside chats may include straight on shots of both speakers and zooms on single speakers, slight angled views and full environment; for more creative video presentations consider alternative views that are appropriate for the subject matter such as: low and high angle views, aerial and POV.)

Our talent should be portrayed as confident, knowledgeable, energetic, and approachable. Avoid taking footage that is unnatural, stiff, overly posed and inauthentic.

Highlight lifestyle, business, and metaphorical subjects through select focus and natural lighting. Use interesting foreground and background elements to frame subjects and add depth and intimacy to compositions.

Leverage inviting, uncluttered environments with clean, strong geometric forms, distinct horizons and dramatic vanishing points to bring energy and interest to the film.

Advertising videography: Follow Morgan Lewis voice and stylistic cues. Subject matter for advertising will extend beyond Morgan Lewis lawyers, employees and properties, and it may represent a multitude of industries and businesses. It can also use metaphor in a more dramatic fashion to tell stories and to represent situations to which Morgan Lewis's skills and expertise can most appropriately respond.

All subjects appearing in clear focus in any filmed footage must be actual Morgan Lewis employees or have expressly granted permission by signing the Firm Photography and Video Release Form.

Imagery: videography misuse

Do not film imagery that contradicts the Morgan Lewis brand style. Take and select footage that is engaging, interesting and natural, not staged. Do not silhouette talent unless it has been requested specifically for creative direction.

When filming and editing imagery **do not** select:

Portraiture
+ Indifference
+ Dark (mood/atmosphere)
+ Comical
+ Unnatural
+ Lacking confidence

Lifestyle/Business
+ Dark (mood/atmosphere)
+ Static (lack of activity)
+ Overly posed scenarios (ingenuine)
+ Non-professional (overly playful, inappropriate)

Metaphorical/Location
+ Dark (mood/atmosphere/negative connotation/decaying infrastructure)
+ Static (lack of any dynamism, perspective)
+ Non-professional (metaphors that are overly playful, comical or inappropriate)

Illustration
+ Multi-color
+ Illustration that doesn't represent the Morgan Lewis clean, black and white hand-drawn style

Onset Direction

Parameters

Time
Time is a precious commodity for Morgan Lewis leadership, partners, lawyers, clients and professional staff. Please ensure you approach each video project in a thoughtful and timely manner. Please arrive on location at exactly the specified time and be prepared to film in advance of established scheduled filming time frames. Once you are ensured that you have captured high-quality video footage for a given topic, please continue to move on to the next portion to limit as much as possible the time for our video subjects.

Privacy
Privacy is of prime importance in any business but especially so in a law firm. Morgan Lewis respects and upholds the privacy of our clients, personnel, office visitors and the matters for which they are engaged. Please aim to be as less disruptive as possible on load in and load out and ensure that you film only in established locations. Filming in the public, high-traffic areas and in individual offices at Morgan Lewis is strictly prohibited.

Noise
To ensure for quiet filming environments, please hang provided signage in and around your filming location to notify passerby's that filming is in progress.

Lighting

Uniform, clear and consistent lighting that mitigates shadows is the preferred approach.

GREEN SCREEN

A BACK LIGHT MAY BE NEEDED ON SHOOTS WITHOUT WINDOWS

ENSURE THAT THE BACK LIGHT DOES NOT MAKE THE TALENT'S BACK AND HAIR TOO 'HOT'

LIGHTING SHOULD BE SOFT AND DIFFUSED REGARDLESS OF SHOOT STYLE

INTERVIEWS

A DEGREE OF CONTRAST IS FINE BUT ENSURE IT'S SUBTLE

USE AVAILABLE NATURAL LIGHT WHEN EVER YOU CAN TO CAPTURE AN AUTHENTIC AND CINEMATIC LOOK AND FEEL

ENSURE THAT THE BACKGROUND ISN'T BRIGHTER THAN THE SUBJECT

Color correction

This example shows the color correction for an interview style shoot.

INTERVIEW

BLUEISH TONES ARE RETAINED AND ENHANCED BUT ARE NOT OVERPOWERING OR UNNATURAL IN ANYWAY

WHITES ARE CORRECTED TO CRISP AND NEUTRAL TONES

Color correction: misuse

TOO YELLOW

These examples show improper
color correction

**WHITES APPEAR TOO
WARM AND YELLOW**

TOO BLUE

**BLUES ARE
OVERPOWERING AND
UNNATURAL IN THIS
EXAMPLE**

Framing - interviews

Reference: Internal commercial for Knowledge Management

ALLOWING ROOM OPPOSITE OF TALENT IS IDEAL FOR THE PLACEMENT OF LOWER THIRDS AND OTHER GRAPHICS

HIDE ALL MIC CORDS, CABLES AND BOOMS, AND HIDE WHERE LAV IS PINNED

IF WINDOW FRAME OR BUILDING CONSTRUCTION INTERFERES WITH FRAMING, PLACE SUBJECT IN BETWEEN THESE ELEMENTS OR KEEP THEM OUT OF FOCUS

SUBJECT SHOULD BE SITUATED ON THE LEFT OR RIGHT 'THIRD' OF THE FRAME LOOKING JUST OFF CAMERA UNLESS IT'S A SPEECH

SUBJECT SHOULD HAVE AMPLE HEAD ROOM IN CASE PUNCHING IN IS REQUIRED DURING POST

ARMS SHOULDN'T TOUCH FRAME TO PROVIDE A SENSE OF SPACE AND CLEARANCE

Framing - speeches

Reference: This is an example of Jami McKeon's welcome message to the Senior Associate Academy in October 2022

ELEMENTS IN THE BACKGROUND ARE FINE AND CAN ADD INTEREST BUT ENSURE THAT THEY DO NOT TOUCH THE SUBJECT

HIDE ALL MIC CORDS, CABLES AND BOOMS, AND HIDE WHERE LAV IS PINNED

SUBJECT SHOULD HAVE AMPLE HEAD ROOM IN CASE PUNCHING IN IS REQUIRED DURING POST TO FIX JUMP CUTS OR TO MAKE FRAMING REVISIONS

SUBJECT SHOULD BE CENTERED OR JUST SLIGHTLY OFF CENTER AND LOOKING DIRECTLY INTO CAMERA

MEDIUM SHOT FROM THE WAIST UP WITH HANDS FALLING BELOW FRAME

KEEP BOTH LEFT AND RIGHT EDGES OF THE FRAME FREE AND CLEAR OF 'BOOKMARKED' WALLS AND OBJECTS TO MAINTAIN CENTRAL FOCUS ON THE SUBJECT

Framing - fireside chats

A-CAM - WIDE SHOT OF BOTH SUBJECTS

ALLOW SPACE BETWEEN
FRAME AND TALENT

TALENT SHOULD BE IN
FOCUS WITH BACKGROUND
SLIGHTLY OUT OF FOCUS

ENSURE THAT HEADSPACE
IS CONSISTENT ACROSS
TALENT CLOSEUPS

B-CAM - CLOSE UP OF TALENT A

C-CAM - CLOSE UP OF TALENT B

Framing - multi-cameras
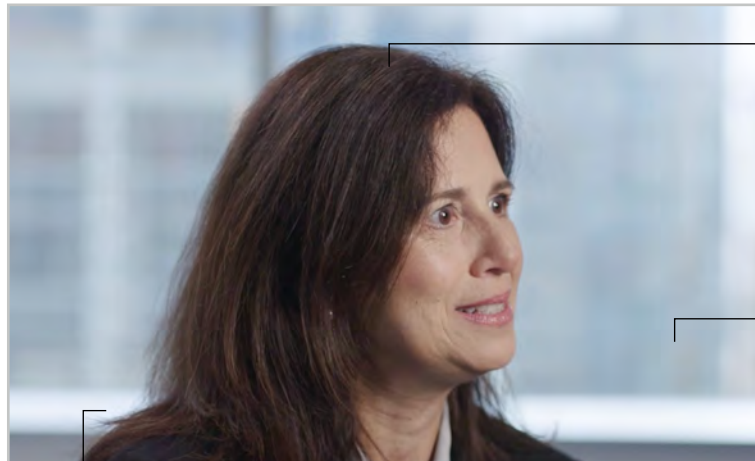
Not all shoots will require two cameras.

However, having two cameras helps during the edit phase and also keeps the viewer engaged with more dynamic content.

A-CAM

NOTE THE HORIZONTAL LINE THIS SHELF CREATES AND HOW IT LOOKS IN B-CAM

B-CAM

THIS IS TOO WIDE OF AN ANGLE FROM A- CAM AND SHOULD BE HALF OF THIS AMOUNT

USE EYE LINE AND ALSO DEGREE OF ANGLE AS REFERENCE

THE WINDOW SPACE IS MUCH GREATER THAN IN A-CAM AND WILL BRING A COMPLETELY FRESH LOOK AND FEEL TO THE FILM

ENSURE THAT THERE ARE OTHER ELEMENTS IN VIEW (BEYOND JUST SHELVES OR LEDGES) TO SERVE AS VISUAL REFERENCES BETWEEN SHOTS

Lower Thirds - overview and style

THE TALENT'S NAME OR THEIR TITLE AND OFFICE
LOCATION WILL DETERMINE OVERALL TEXT LENGTH

USE BEST JUDGMENT IF TEXT BLEEDS INTO TALENT
OR OTHER OBJECTS IN FRAME

THE WHITE LINE SHOULD BE PLACED EQUIDISTANT
BETWEEN BOTH TEXT LINES AND ITS LENGTH
SHOULD ALWAYS BE EQUAL TO THE LONGEST LINE

THE WHITE LINE CONTAINS A GRADIENT THAT
TRANSITIONS FROM 100% OPACITY ON THE OUTER
EDGE TO 50% OPACITY AT MIDPOINT TO 0%
OPACITY ON THE INNER EDGE

Left Frame:

BART BASSETT
Partner, Silicon Valley

TEXT SHOULD ALWAYS BE WHITE AND
WITHOUT ANY GRADIENT OR
TRANSPARENCY APPLIED

Right Frame:

LAURIE CERVENY
Partner, Boston

KEEP SPACING CONSISTENT FROM
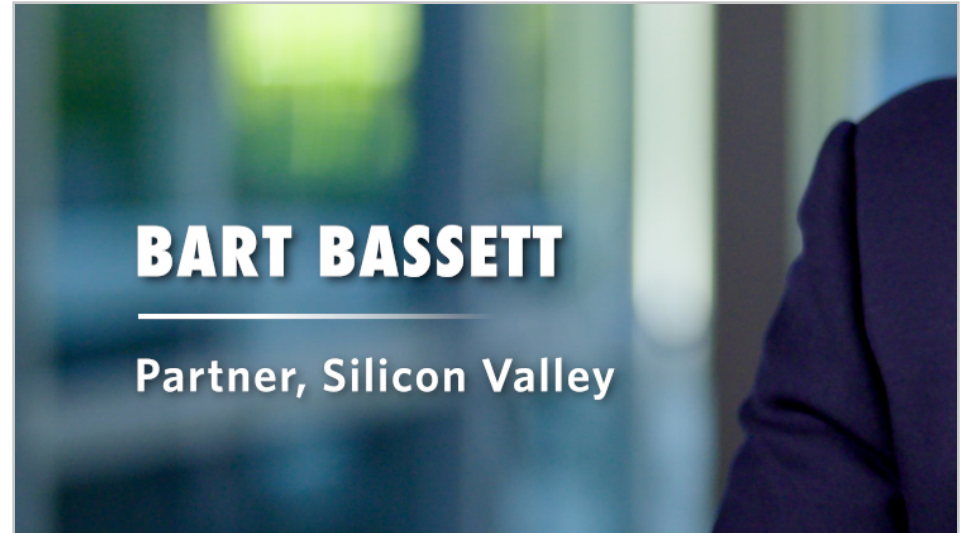EDGE OF FRAME TO TEXT FOR BOTH
LEFT AND RIGHT FRAME VIEWS

DROP SHADOWS CAN BE APPLIED
TO HELP DEFINE TEXT SET AGAINST
BRIGHT BACKGROUNDS

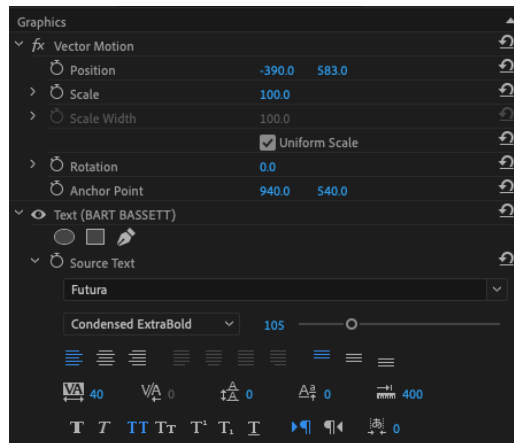## Lower Thirds - left frame formatting and placement

Full Frame:

Zoom for Reference:

Upper Font Format and Sizing:

- Futura Condensed Extra Bold

- Size: 105

- All Caps

- Tracking: 40

- Light drop shadow

Lower Font Format and Sizing:

- Whitney Semibold

- Size: 74

- Title Case

- Tracking: 50

Lower Thirds - right frame formatting and placement
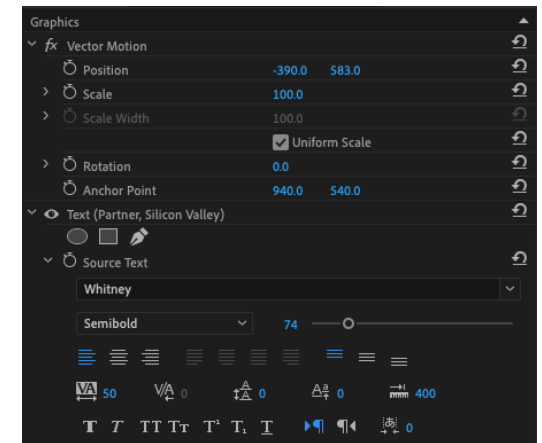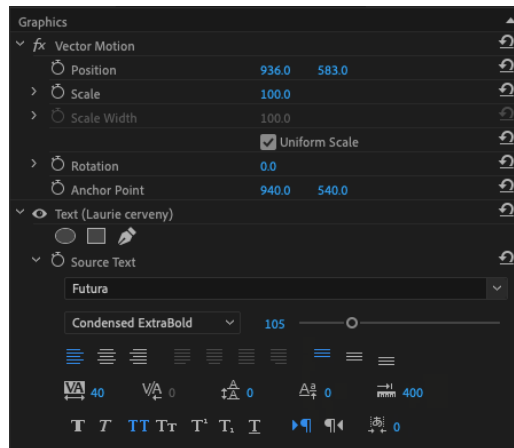
Full Frame:

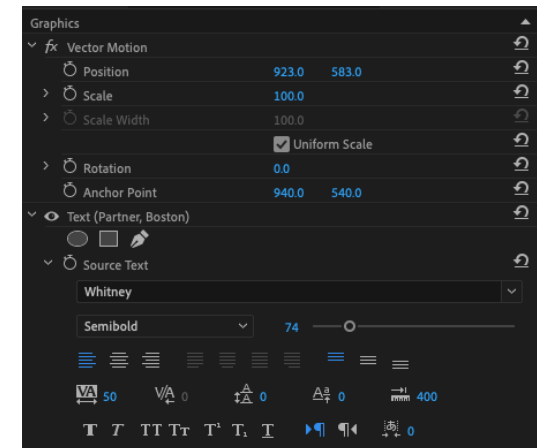

Zoom for Reference:

Upper Font Format and Sizing:

- Futura Condensed Extra Bold
- Size: 105
- All Caps
- Tracking: 40
- Light drop shadow

Lower Font Format and Sizing:

- Whitney Semibold
- Size: 74
- Title Case
- Tracking: 50

B-roll

Corporate Interaction:

Environment and Exteriors:

Description + Guidelines:

Selected b-roll should always support the video topics in the most professional and aesthetically pleasing way consistent with the videography guidelines provided on page 29.

Ensure for the following:

- Authentic and natural imagery
- Avoid overly staged or unrealistic visuals
- Avoid cliche law imagery

- Represent diversity and inclusion
- Select environments and settings that are clean, fresh and attractive

Morgan Lewis maintains a premium access account with Getty Images. Please request access to this account from your Morgan Lewis contact for selection of b-roll footage, still photography and more.

Audio and soundtrack guidance

Technical Audio Guidelines:

- Use both a lav and boom mic

- If there is a camera feed, ensure there is a scratch track or something comparable for audio reference

- Use any type of slate to help sync audio in post production

- **IMPORTANT:** Always inform onset producer if audio does not sound crisp and clear as this is an critical aspect of a successful shoot

Environmental Sounds:

At each filming location, environmental sounds must be assessed and addressed in post production.

Sound engineers may be required for some shoots.

Per the parameters listed on page 32, ensure signage is hung in and around filming location to notify passerbys that filming is in progress.

Soundtrack Guidance:

Soundtrack selection should always be suitably paired with video topics and themes, and augment the overall audiovisual experience for each presentation.

Music choices should elicit desired audience reactions and can range from mellow, deep and heartfelt to inspirational, motivational, uplifting and powerful.

Soundtrack volume should never overpower talent voice.

Morgan Lewis maintains a premium access account with Getty Images who have partnered with Epidemic Sound. Please request access to this account from your Morgan Lewis contact for selection of royalty-free music, sound effects and audio clips.

Wardrobe

Talent wardrobe is typically business or business casual attire and always should be based on the type of video being filmed. Wardrobe should portray Morgan Lewis personnel, and its clients and contacts in the most professional manner.

PROVIDE THE FOLLOWING INFORMATION TO ALL VIDEO SUBJECTS. IT IS IDEAL TO INCLUDE THIS INFORMATION IN CALENDAR INVITES AS WELL:

HOW TO PREPARE FOR YOUR VIDEO

DRESS FOR A CLIENT MEETING

CONSIDER FORMAL, BUSINESS ATTIRE FOR YOUR VIDEO. HOW YOU FEEL IN FRONT OF THE CAMERA WILL IMPACT HOW YOU APPEAR IN YOUR VIDEO. BUSINESS ATTIRE CAN PROVIDE AN EXTRA BOOST OF CONFIDENCE. STICK WITH FORMAL OPTIONS LIKE SUITS, TIES, FORMAL BLOUSES AND CLEAN SILHOUETTES.

KEEP IT SIMPLE

THE BEST PROFESSIONAL VIDEOS ENHANCE YOUR NATURAL FEATURES WITHOUT DISTRACTING FROM THEM. FOR THIS REASON, SIMPLE JEWELRY IS A BETTER CHOICE FOR VIDEOS. KEEPING IT SIMPLE IS ALSO IDEAL FOR ANY POSSIBLE CLOSEUPS DURING YOUR VIDEO SESSION.

CONSIDER COLOR

REGARDLESS OF YOUR VIDEO SETTING, SOLID COLORS AND SUBTLE PATTERNS USUALLY LOOK BEST ON CAMERA. BOLD OR BUSY PATTERNS TEND TO DISTRACT FROM YOUR FACE AND CAN LEAD TO MOIRÉ PATTERNS OR UNPLEASANT VISUAL SIDE EFFECTS OF REPEATING PATTERNS. **DO NOT WEAR ANY GREEN CLOTHING FOR GREEN SCREEN-RELATED FILMING**.

REMEMBER THE IMPORTANCE OF FIT

VIDEO FOOTAGE CAN SOMETIMES BE CROPPED CLOSELY AROUND YOUR HEAD AND FACE, AND SHOULDERS. TAILORED CLOTHING TENDS TO LOOK CLEANER ON CAMERA.

PRODUCTION CREWS SHOULD ENSURE CLOTHING IS FALLING WELL ON THE TALENT AND THAT THERE ARE NO CREASES OR WRINKLES, AND THAT COLLARS ARE STRAIGHT.

IF TALENT WEARS GLASSES, ENSURE THERE ARE NO REFLECTIONS AND FOLLOW LIGHTING GUIDELINES PROVIDED ON PAGE 33.

Art Direction - props, background and setting

SHOOTING AGAINST LARGE WINDOWS IS FINE FOR VIDEOS OF SHORTER DURATION (LESS THAN ONE HOUR) AND SOMETIMES OFFERS THE MOST INTERESTING BACKDROP

ENSURE WINDOWS ARE FULLY CLEAN INSIDE AND OUT

WHEN SHOOTING AGAINST WINDOWS, WATCH FOR SUN REFLECTION DURING FILMING ESPECIALLY ON NEARBY GLASS BUILDINGS AND SURROUNDING BODIES OF WATER

ENSURE REFLECTIONS DO NOT MAKE THE BACKGROUND TOO 'HOT' AS EVIDENT IN THIS EXAMPLE

DO NOT OPT FOR WINDOW BACKDROPS FOR LONGER LENGTH VIDEOS (OVER ONE HOUR). AS THE SUNLIGHT CHANGES DURING FILMING, THIS WILL POSE EDITING COMPLICATIONS

AVOID USE OF PLACED BOOKS, ARTWORK, FLOWERS OR SEASONAL DECORATIONS

CONSIDER ADDING SUBTLE AND UNOBSTRUCTIVE ELEMENTS SUCH AS CLEAR GLASSWARE OR NEUTRAL TONED VASES OR BOWLS

Art Direction - props, background and setting

WHERE POSSIBLE,
CONSIDER BACKDROPS
THAT ADD COLOR AND
TEXTURE BUT ENSURE THAT
THE SETTING DOES NOT
OVERPOWER THE TALENT

TRY TO HIDE THE MICS WHENEVER
POSSIBLE

Art Direction - props, background and setting

WHEN POSSIBLE, REFRAIN FROM USING A WALL AS A 'BOOKEND' AS THIS WILL PLACE THE SUBJECT IN A MORE CONFINED SPACE WITHIN THE FRAME

IF YOU MUST INCLUDE A WALL, ENSURE IT DOES NOT OVERLY DICTATE THE COLOR OR TONE OF THE IMAGE

MONOCHROMATIC TONES ACROSS AN IMAGE BACKDROP ARE OPTIMAL

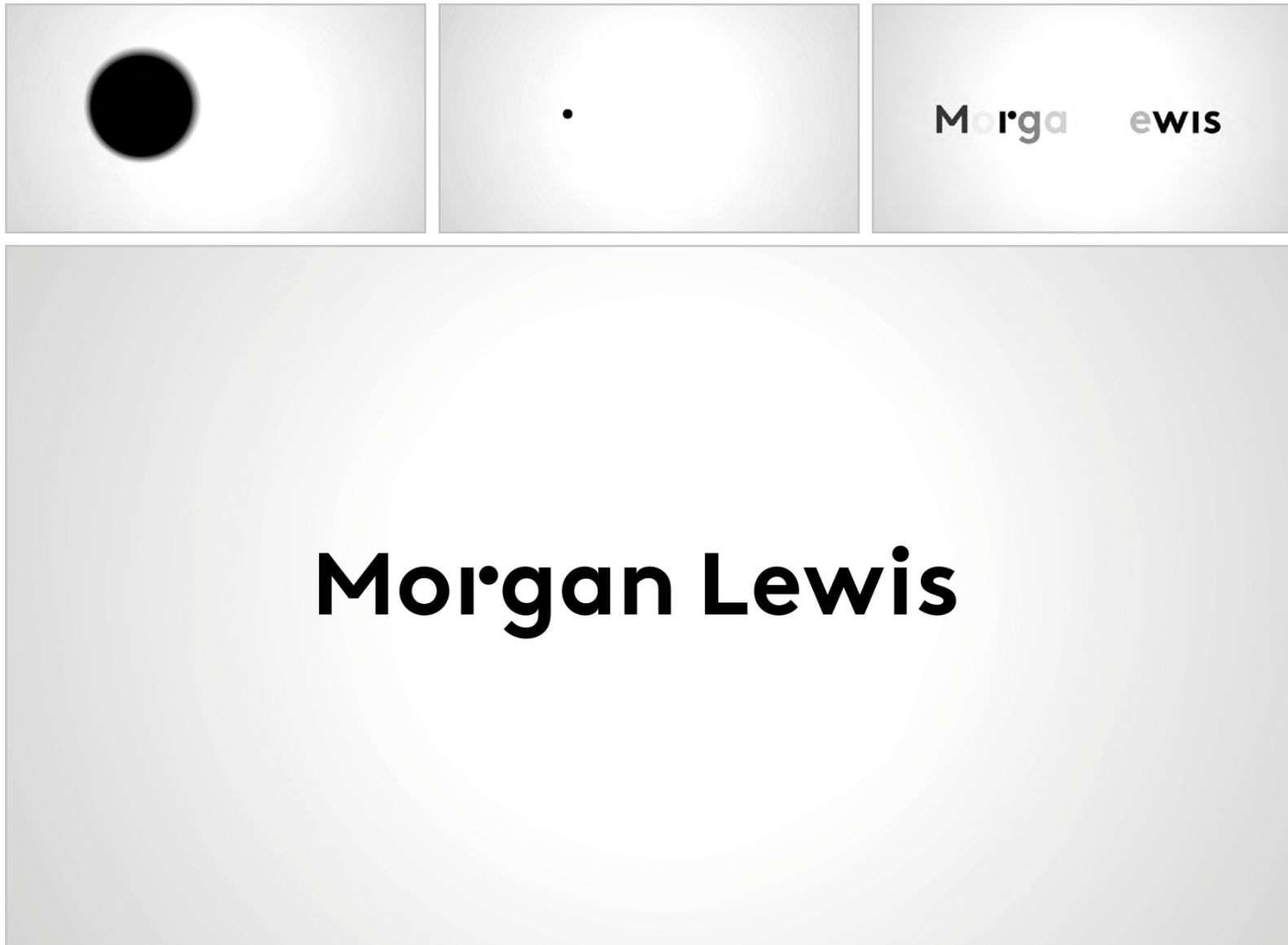THIS SHELF SEPARATES THE FRAME TOO DRAMATICALLY

HORIZONTAL LINES CAN BE IDEAL BUT THIS EXAMPLE DECREASES WINDOW SPACE AND APPEARS TOO CONFINED

ELEMENTS SUCH AS VASES OR BOWLS CAN ADD INTEREST IN THE SETTING

Digital Assets

Outro bumper

Your Morgan Lewis contact can provide you with the ML logo animated outro file.
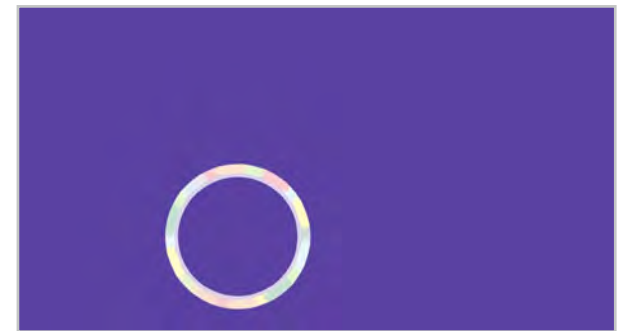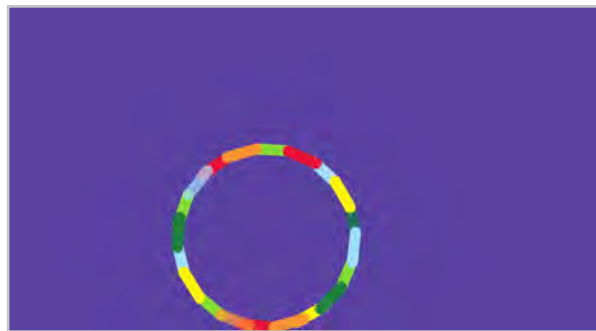
Transitions - practice group or department specific

Transitions can be styled to relate to specific video themes or topics and where possible animation should be included to add interest.

Purple Transition

Graphics and editing toolkit

Graphics will be shared over Box.com or file transfer, and will include the following:

Logos and Fonts

- Internal and external logos
- JPEG, GIF, PNG, AI
- Black and white variations
- Various file sizes

Bumpers and Animated Logos

- All variations will be included
- Will be exported as .mov or as a prj file from After Effects

LUTS (look up table)

- LUT file will be shared as a .cube file or via Adobe Premiere as a baseline that will require some adjustments by editors

Lower Thirds PRJ Files

- Lower Thirds will be shared as an exported Adobe Premiere file
- Futura Condensed Extra Bold and Whitney Semibold fonts will need to be downloaded beforehand

Distribution and Delivery

File nomenclature

Use these naming conventions when exporting rough and final cuts. And when uploading to Vimeo or similar platforms.

To ensure these conventions are upheld, never rename a previously generated file.

ML_KM_PROMO_JEDD_V3.ai

(A) **(B)** **(C)** **(D)(E)**

(A)
Project Filename:
ML_department

(B)
Type of project:
promo	commercial or promotional
int	interview
spch	speech
fsc	fireside chat

(C)
Talent or subject name

(D)
Version:
|	
V1	version one
GC	graphics cut
FC	final cut

(E)
File type

Distribution channels - digital uploads - delivery methods

IMPORTANT: When commissioned to provide video for Morgan Lewis, please ensure that you inquire re final distribution channels for all video footage and bear these requests in mind for your approach and final output. It is imperative that these parameters are established at the beginning of each project to meet all current and future usage needs.
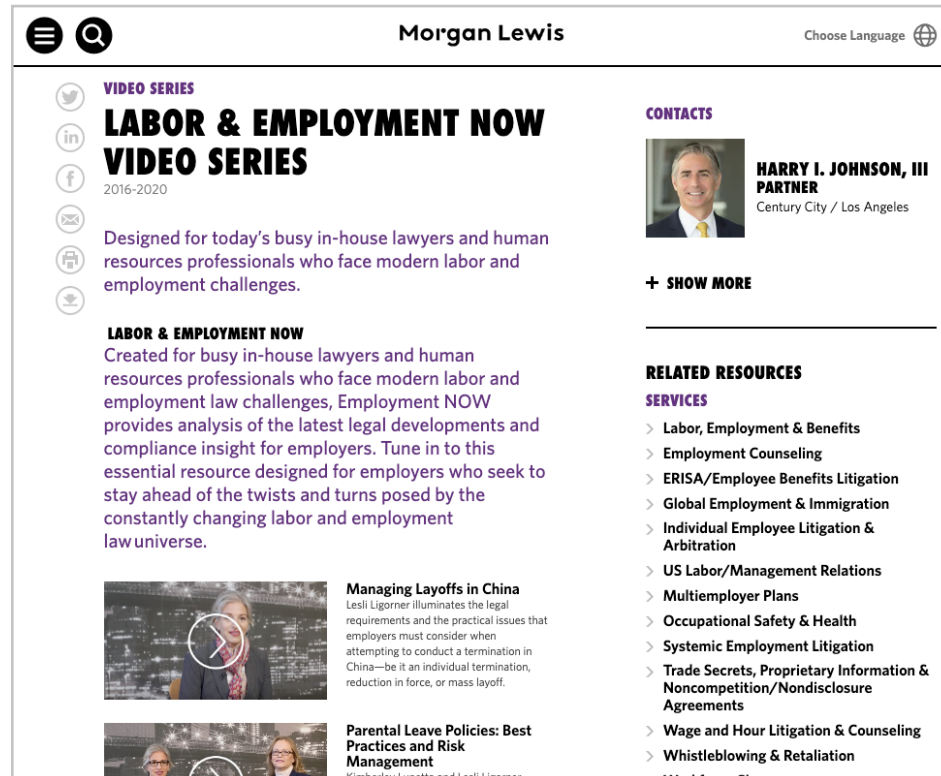
Vimeo is a suitable platform for providing footage in the editing stage. Final files should be sent via MASV.
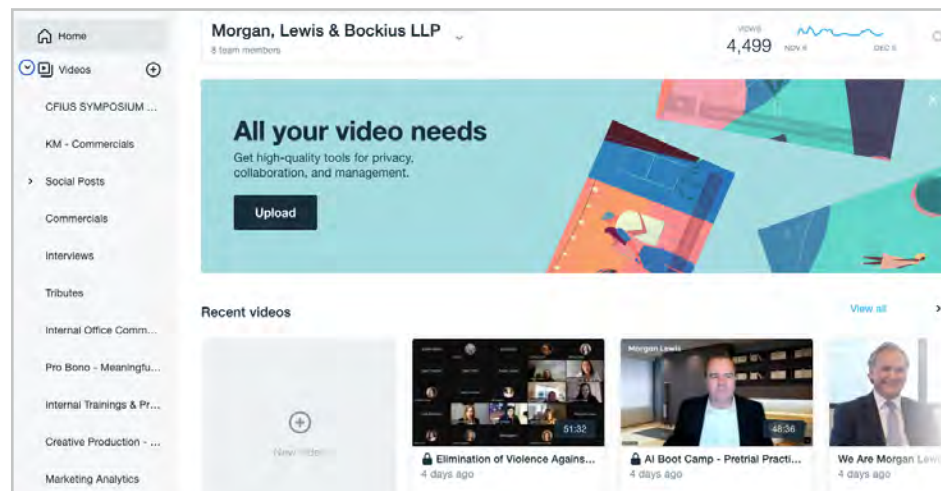
Technical

Looks and LUTS

While shooting onset, NEVER apply a
LUT 'look' in an attempt to color correct
in advance prior to recording on cards.

The look and balance of color should be
addressed in post-production.

Shot raw

Baked in Look

Equipment

Commonly used equipment includes:

Single-camera

Single-camera is often used for speeches, green screen productions or for simple interviews.

Multi-camera

Multi-camera setups are ideal for shoots to add interest from different perspectives. They are also optimal for shoots that are not fully scripted or where there is no teleprompter or someone feeding lines.

When using multi-cameras, aim to use the same camera type for both A-Cam and B-Cam to help streamline the editing process.

CAMERA KIT
- FX9 OR SIMILAR 4K (FS7, C500, ETC.)
- ACCESSORIES COULD INCLUDE:
    - MATTE BOX
    - FOLLOW FOCUS
    - CLIENT / FIELD MONITOR

LENS KIT
- 25MM, 50MM, 85MM

LIGHT KIT
- LED: SKYPANEL OR SIMILAR
- ASTRA WITH SOFTBOX
- SNAPBAG, ETC.

GRIP / STANDS
- SACHTLER TRIPOD OR SIMILAR
- C-STANDS, SANDBAGS
- FULL APPLE KIT

SOUND
- BOOM + LAV MIC KIT

Frame rate and resolution

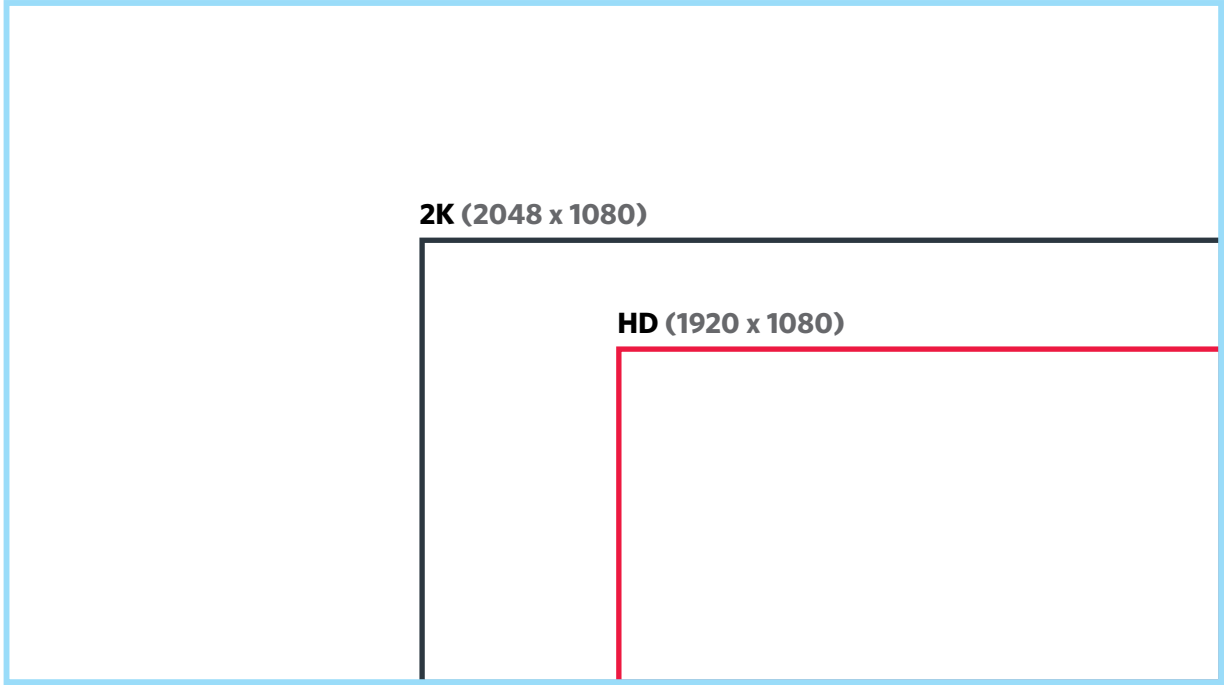**Filming:**

FRAME RATE: 23.98 FPS

RESOLUTION: 4K or 2K

Finishing / Export:

FRAME RATE: 23.98 FPS

RESOLUTION: 1080p

FORMAT: H.264

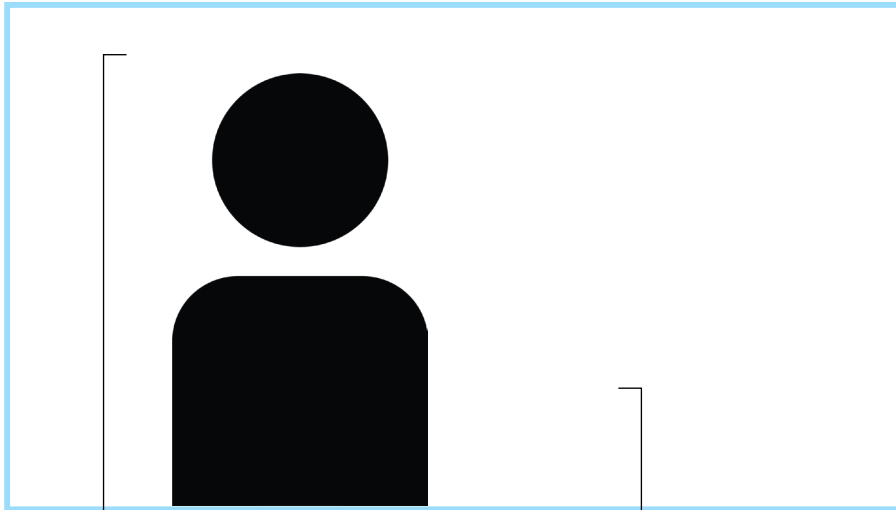**4K (4096 x 2160)**

2K (2048 x 1080)

HD (1920 x 1080)

4K vs. 1080p

Filming in 4K allows tremendous advantages including the ability to zoom in on talent while preserving resolution.
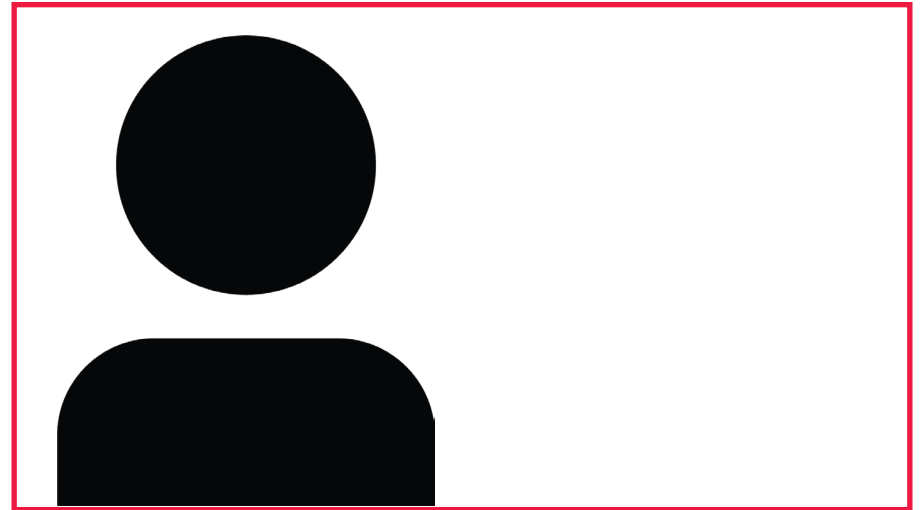
Framing in 4K while filming

Cropped to 1080 in post

EXTRA HEAD ROOM

ROOM EITHER SIDE OF TALENT

NO RESOLUTION LOST IF OUTPUT IS 1080

Contacts

Mitzi Cruz, Senior Director, Creative and Brand Management
+1.212.309.6155 | mitzi.cruz@morganlewis.com

Michael Santaferrara, Senior Creative Producer
+1.212.309.6213 | michael.santaferrara@morganlewis.com