

Applying the basic elements

Confident, consistent application of the basic elements across all our publications will help to focus our brand essence.

The systems that follow have been developed for our most customer-focussed publications, which need to be consistent but the rules shown here are easy to adapt to all our publications, as time and budgets allow.

These guidelines detail the size and position that The British Museum logo must appear on a range of standard formats, for example 1/3 A4, 1/3 A3, 20x30 inches. Obviously non-standard formats may need to be used for different products. For these, whenever possible, please use the logo at the nearest standard size, for example if the document is almost A4, then use the A4 size and position. Documents that are not similar to a standard format size, should be in proportion to these. Please also see specification summary sheets at the end of the guidelines which confirm the standard logo size and position.

Co-branding

Co-branding remains at the very heart of The British Museum's brand guidelines. Our partners, sponsors and co-organisers are fully supported by the strength and consistency of the international Museum brand, as outlined in these guidelines

Accreditation and recognition of our partners' support is communicated through the Museum's agreed and consistent approach to colour, typeface and tone of voice. The inclusion of our partners' logos, whilst conforming to the overall guidelines, places particular emphasis upon logo size and logo position.

- The logo size should be contained within the maximum length of The British Museum logo.
- The position of the logo remains flexible between two available positions (depending upon the partner's relationship) within (a) the lower margin of the print material or (b) for posters, within the body text.
- The alignment of logos is range left, with the position determined by the agreed grid.
- The use of language is a vital communications tool and should be consistent with the Museum's tone of voice.

The guidelines have considered fully the needs of The British Museum's range of partners. Additional requirements relating to co-organisers are discussed at contract stage.

Gallery and exhibition leaflets

General Rules

Photography

A single strong *illuminating the collection* image should be used, cropped in a dynamic, interesting way, especially if this allows the highlighting of an important area of detail.

Logotype

The logotype must always sit in a fixed position on the top left of every publication. This position gives it the greatest visibility and impact. On covers, the *Illuminating world cultures* strapline should always be used.

Type

All type (apart from that related to the *illuminating box*) should align with the 'B' in the logotype as shown, and be positioned underneath the logotype, for example, no type should be alongside (to the right) of the logotype.



Consistent detailing

(for a 1/3 A4 publication)

1 The logotype

Width of the logotype from M to M in Museum, excluding the strapline, is 36mm. The margins are 17mm from top and left edge as shown.

2 Titling

The key words of the title should be in Bliss, upper and lower case in any weight, size or style. Subsidiary text can be in either Bliss or Charter.

3 Information

Only absolutely vital information should be included on the cover. In practice this is usually the opening dates, and the cost where applicable.

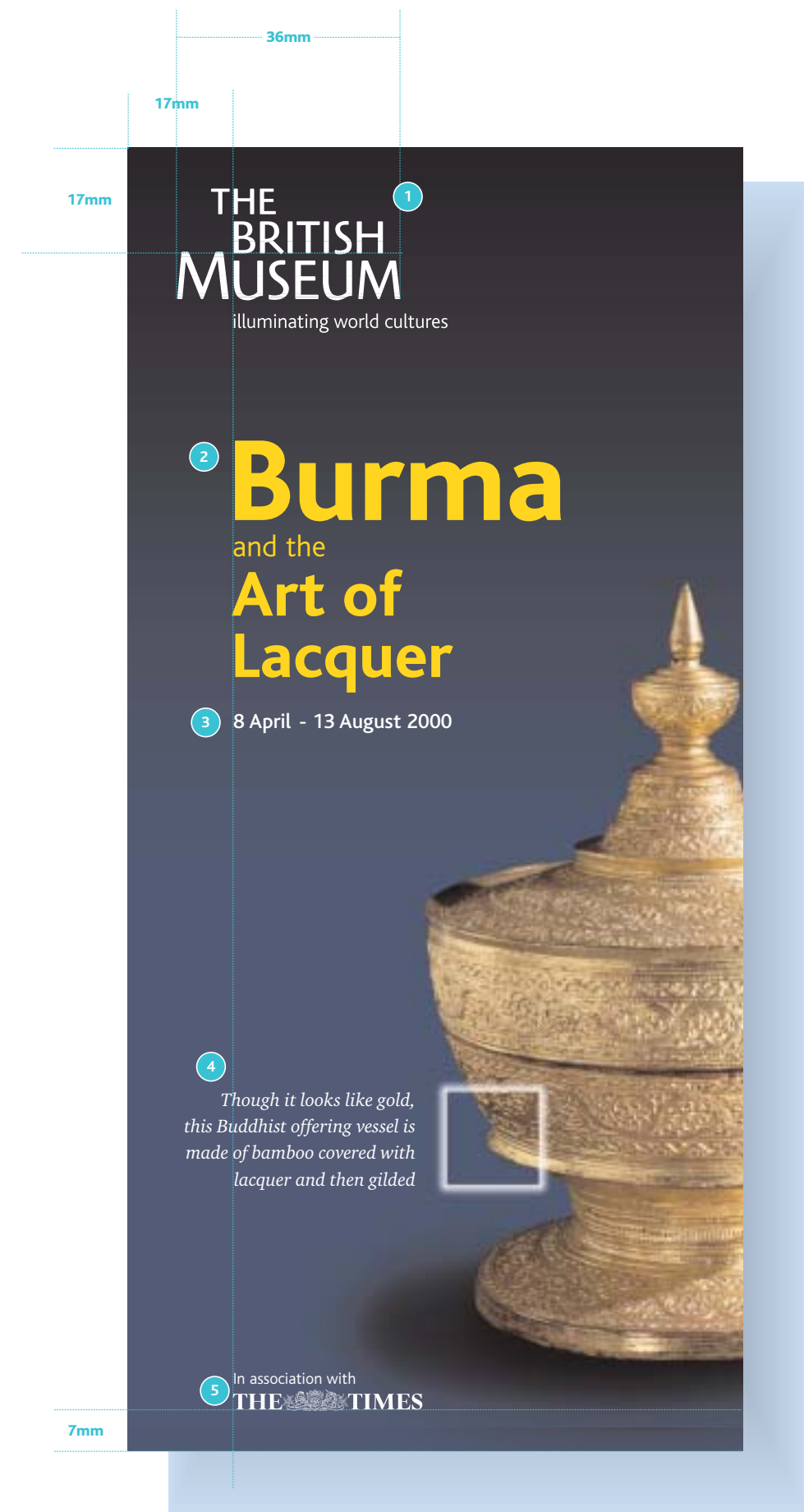
4 Illuminating box text

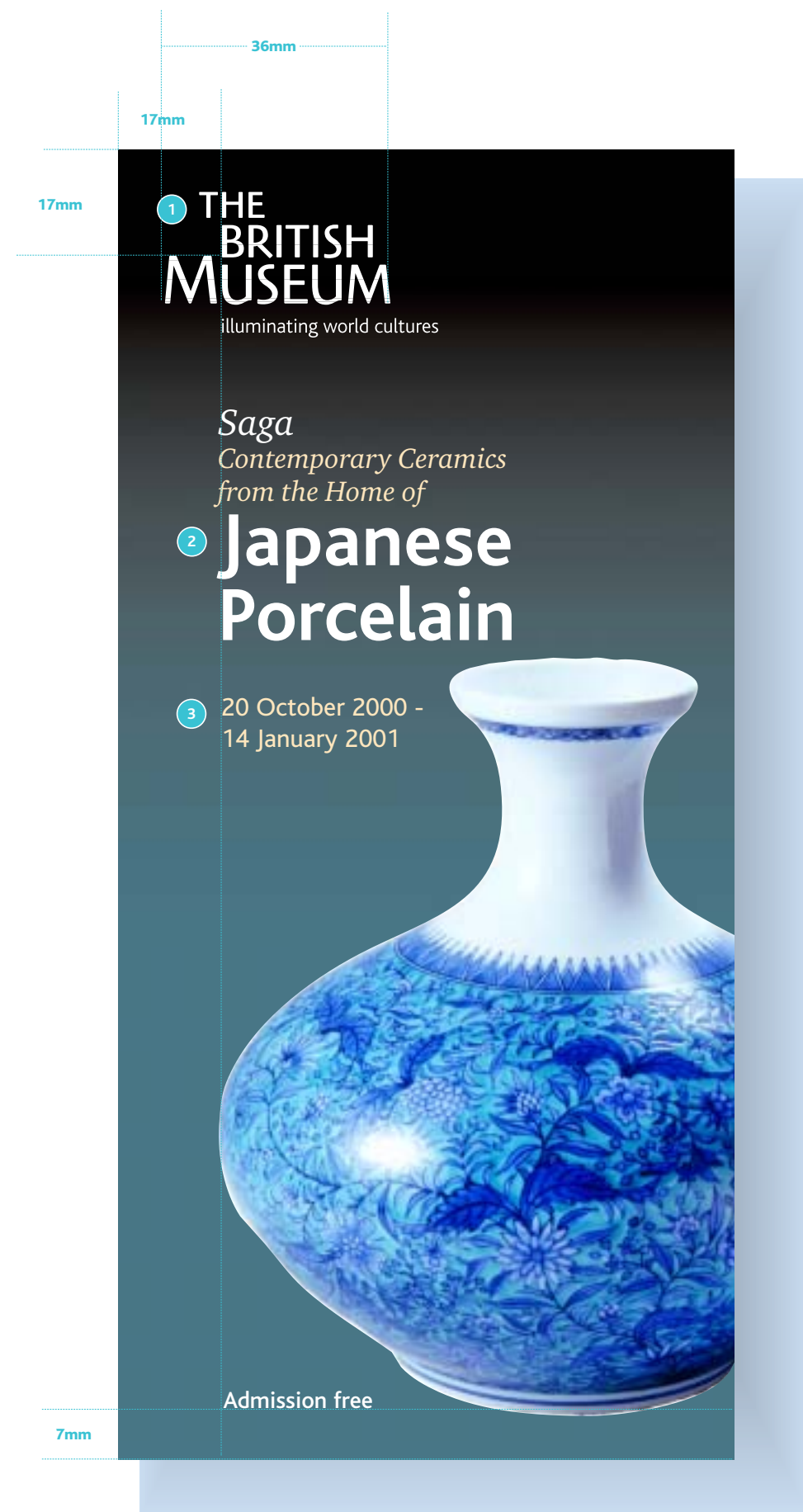
The text that explains the illuminating box should sit as close as possible to the box, where legibility allows. It should be set in Charter Regular Italic.

5 Co-branding

Sponsor logos should appear at the bottom of the cover. They should never be wider than our own logo excluding the strapline, but should still follow the standard alignment position with the 'B' in British (see example).

No type should sit closer than 7mm to the bottom edge of the page.





Using images in the print collection

General Rules

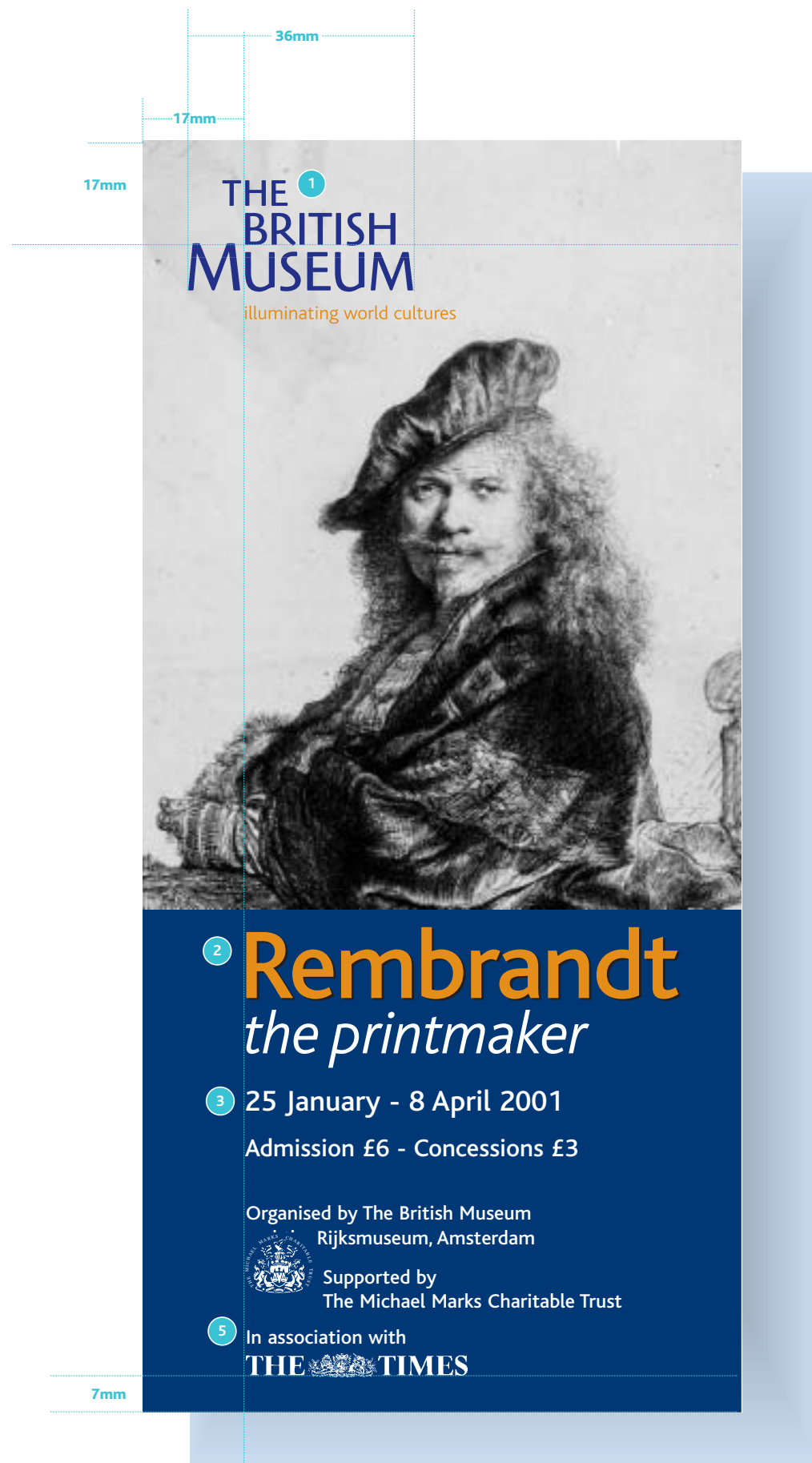
The rules for detailing and positioning are the same as for a standard exhibition leaflet, with the following exceptions:

The image

Use a single strong image, cropping dramatically and bleeding it off where possible.

The illuminating box

Unless there is an absolutely extra-ordinary point that can be made, do not use the illuminating box on these covers.



Museum and information leaflets

General Rules

Photography

A single strong *illuminating the Museum* image should be used, cropped in a dynamic, interesting way, especially if this allows the highlighting of an important area of detail. The image can be reproduced in black and white, as a duotone of black and a colour from the colour palette or in full colour.

Logotype

The logotype must always sit in a fixed position on the top left of every publication. This position gives it the greatest visibility and impact. On covers, the *illuminating world cultures* strapline should always be used.

Type

All type (apart from that related to the *illuminating box*) should align with the 'B' in the logotype as shown and be positioned underneath the logotype, for example, no type should be alongside (to the right) of the logotype.

Consistent detailing

(for a 1/3 A3 publication)

1 The logotype

Width of the logotype from 'M' to 'M' in Museum, excluding the strapline, is 51mm. The margins are 24mm from the top and left edges as shown.

2 Titling

The key words of the title should be in Bliss, upper and lower case in any weight, size or style. Subsidiary text can be in either Bliss or Charter.

3 Information

Only absolutely vital information should be included on the cover. In practice this is usually dates and highlights of the contents.

4 Illuminating box text

If the box is used, the text that explains the *illuminating box* should sit as close as possible to the box, where legibility allows. It should be set in Charter Regular Italic.

5 Co-branding

Sponsor logos should appear at the bottom of the cover. They should never be wider than our own logo excluding the strapline, but should still follow the standard alignment position with the 'B' in British.

No type should sit closer than 7mm to the bottom edge of the page.

THE
BRITISH
MUSEUM

illuminating world cultures



What's on

July – August 2001

Stories on
a Summer
Sunday
29 July–
26 August

Treasury
of the World
until 2
September

Souvenirs in
contemporary
Japan
until 30
September

THE
BRITISH
MUSEUM

illuminating world cultures

£2.50

Visit Guide



Information for visitors

The collections

Highlights

Tours

The Great Court

Shops and cafés

Floor plans

In association with
THE TIMES

Gallery and exhibition guides

General Rules

Covers of gallery and exhibition guides generally contain introductory text, with a smaller image, to differentiate them from the gallery leaflets.

Logotype

The logotype must always sit in a fixed position on the top left of every publication. This position gives it the greatest visibility and impact. On covers, the *Illuminating world cultures* strapline should always be used.

Type

All type (apart from that related to the illuminating box) should align with the 'B' in the logotype as shown, and be positioned underneath the logotype, for example, no type should be alongside (to the right) of the logotype.

Consistent detailing

(for a 1/3 A3 publication)

1 The logotype

Width of the logotype from 'M' to 'M' in Museum, excluding the strapline, is 51mm. The margins are 24mm from top and left edges as shown.

2 Titling

The key words of the title should be in Bliss, upper and lower case, in any weight, size or style. Subsidiary text can be in either Bliss or Charter.

3 Text

Cover introduction copy should be in Charter, using weights, sizes and styles as appropriate.

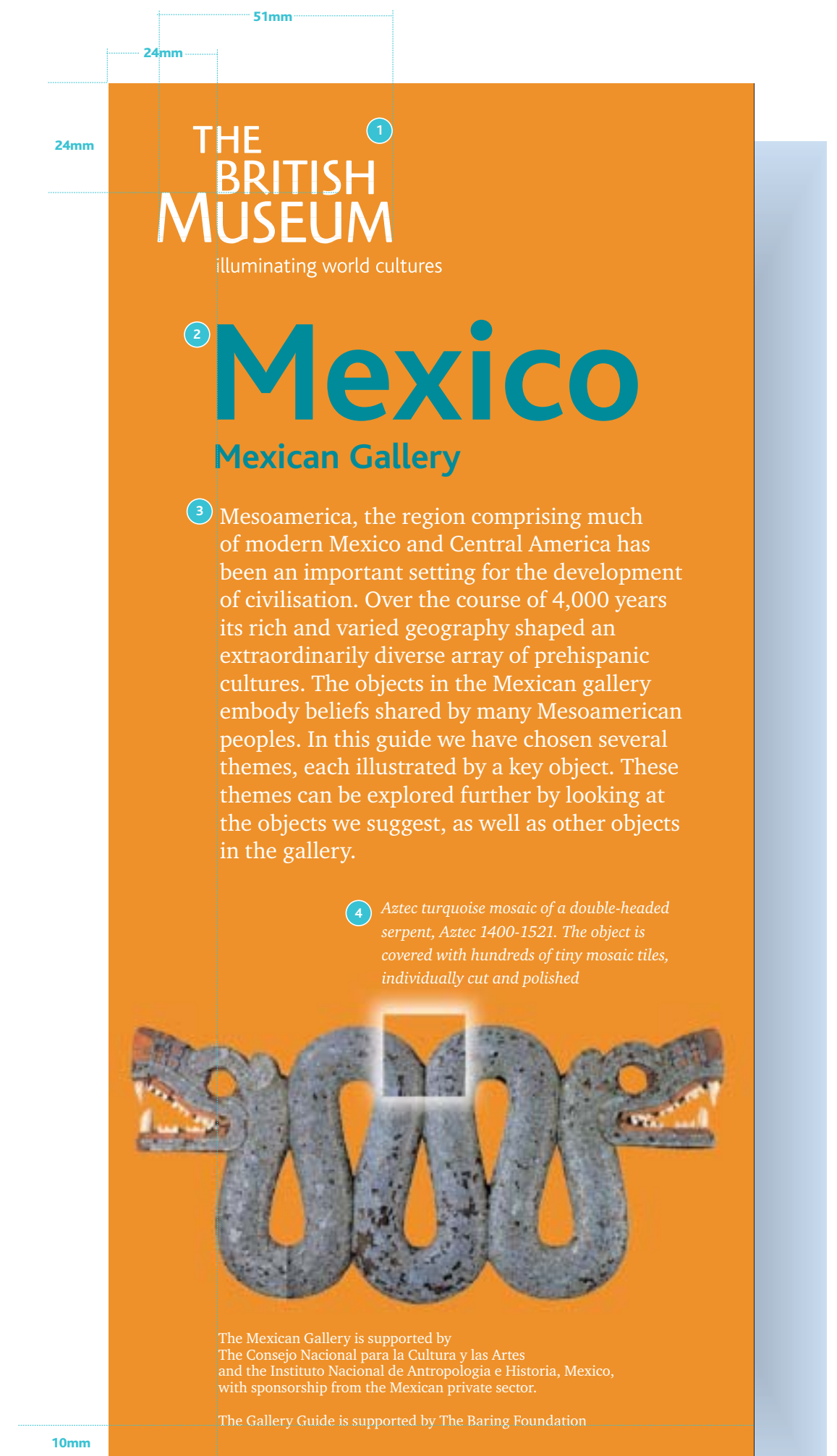
4 Illuminating box text

If the box is used, the text that explains the *illuminating box* should sit as close as possible to the box, where legibility allows. It should be set in Charter Regular Italic.

5 Co-branding

Sponsor logos should always appear at the bottom of the cover. They should never be wider than our own logo excluding the strapline.

No type should sit closer than 10mm to the bottom edge of the page.





Inside spreads for all publications

The huge variety of publications and the range of audiences that they are aimed at makes setting restrictive guidelines for the inners a hindrance to effective design rather than a help. Instead, we have only offered very broad advice on look and feel.

General Rules

The inside spreads should look clear, open, friendly and accessible and wherever possible, lead on to powerful use of photography.

Type

All body copy should be set in Charter, to comply with minimum legibility standards for a general readership. Wherever possible, type should sit on a white or light coloured background, and should not run over images. White type on a very dark flat coloured background is also acceptable.

Annuraaq Arctic Clothing from Igloolik



'Fur was our only clothing, so we made sure it looked its best.'
Rose Inupiat, 1997

In the Arctic, where temperatures are below freezing for most of the year, warm clothing is of vital importance. Traditional Inuit clothing is well suited for this purpose because it provides excellent insulation.

Sine Qulbut, aged 13, hunting ptarmigan, Crozier River, Nunavut. Photograph J.C.H. King

Today, traditional skin clothing remains important to Inuit. Not only are certain kinds of traditional style clothing still preferred over manufactured garments, but the making and use of clothing plays a significant role in keeping Inuit cultural values and knowledge alive. Clothing both sustains and expresses Inuit identity.

Most of the clothing in this exhibition comes from Igloolik, an Inuit community of about 1300 people in the Eastern Canadian Arctic, some 300 kilometres north of the Arctic Circle. It is situated in Nunavut ('our land'), the largest self-governing territory of Canada.

Keeping Warm

Traditional Inuit clothing is designed to retain warm air around the body. In winter two layers of clothes are worn when hunting or travelling. A winter outfit consists of an inner and an outer parka, inner and outer trousers, several layers of footwear, and mittens. The inner layer has the fur turned inwards towards the body.

A boy's waterproof sealskin boots



While the fur of the outer layer is turned outwards, warm air is trapped between the two layers of clothing and the body, providing insulation against the cold.

In the Arctic, especially in winter when water and moisture freezes instantly, it is vital to keep clothes dry at all times. Snow and ice have to be removed regularly. Sweat must not be allowed to accumulate and freeze. The loose fit of the garments permits ventilation and air circulation, preventing sweating and the accumulation of humidity inside the garment.

Amauti and Aqajaq

Women wear a special type of parka called amauti when they are carrying a baby or a young child. The child sits in a pouch on its mother's back, close to her body. The hood of the woman's parka is very large - roomy enough to protect both mother and child. The parka also has broad shoulders that allow a mother to bring her baby to the breast for nursing, without exposing the child to the cold air.

A Yup'ik woman's ground squirrel parka

Inuit children's clothes were traditionally made of the soft skin of young animals. When about two or three years old, a child would begin to wear an aqajaq, a hooded combination suit.



Rose Inupiat, 1997

'A girl's aqajaq usually had the slit at the front, because on the back there was her little back flap - the akia. Boys' suits had the slit at the back. The slits had ties to close them, and fur trimmings to keep out the draft.'



As children grow older, their clothing begins to resemble that of adults.

Making Clothing

'Once the animal is skinned, the skin becomes the responsibility of the woman. It is the woman who prepares the skins and sews the clothing.'

Rachel Oyarcauk, 1994

Before the sewing begins, skins have to be prepared properly to make them workable, soft and long-lasting. Efficient methods are used depending on the type of skin and the end use - winter or summer clothing, wet or dry conditions, everyday or festive use. Seal skin for instance can be prepared in many different ways.

The hair may be left on, or shaved off. Other methods to remove the hair (together with the epidermis, the dark outer layer of the skin) are aging or soaking in hot water, which may be followed by freeze-drying.

Traditionally a woman's skills as a seamstress were as important for the survival of the family as the man's ability as a hunter. Girls learned skin preparation and sewing by watching and helping their mothers.

Ulas (left) and scrapers (below) are the two most important tools used in skin preparation.



Posters

General Rules

The same rules that apply to the leaflets also apply to the posters, with the type alignment and logotype sizes scaled appropriately.

The poster need not necessarily just be a scaled version of the leaflet cover, however. Posters need to make a stronger instant impact, and the choice of image and the way it is cropped should reflect this.

All dimensions are based on a 20x30 inch poster. Other poster sizes should be scaled from the measurements shown here.

Consistent detailing

(for a 20x30 inch poster)

1 The logotype

Width of the logotype 'M' to 'M' in museum, excluding the strapline, is 170mm. The margins are 80mm from top and left edges as shown.

2 Titling

The key words of the title should be in Bliss, upper and lower case in any weight, size or style. Subsidiary text can be in either Bliss or Charter.

3 Information

Information should be set in Bliss, using different weights as appropriate for increased clarity.

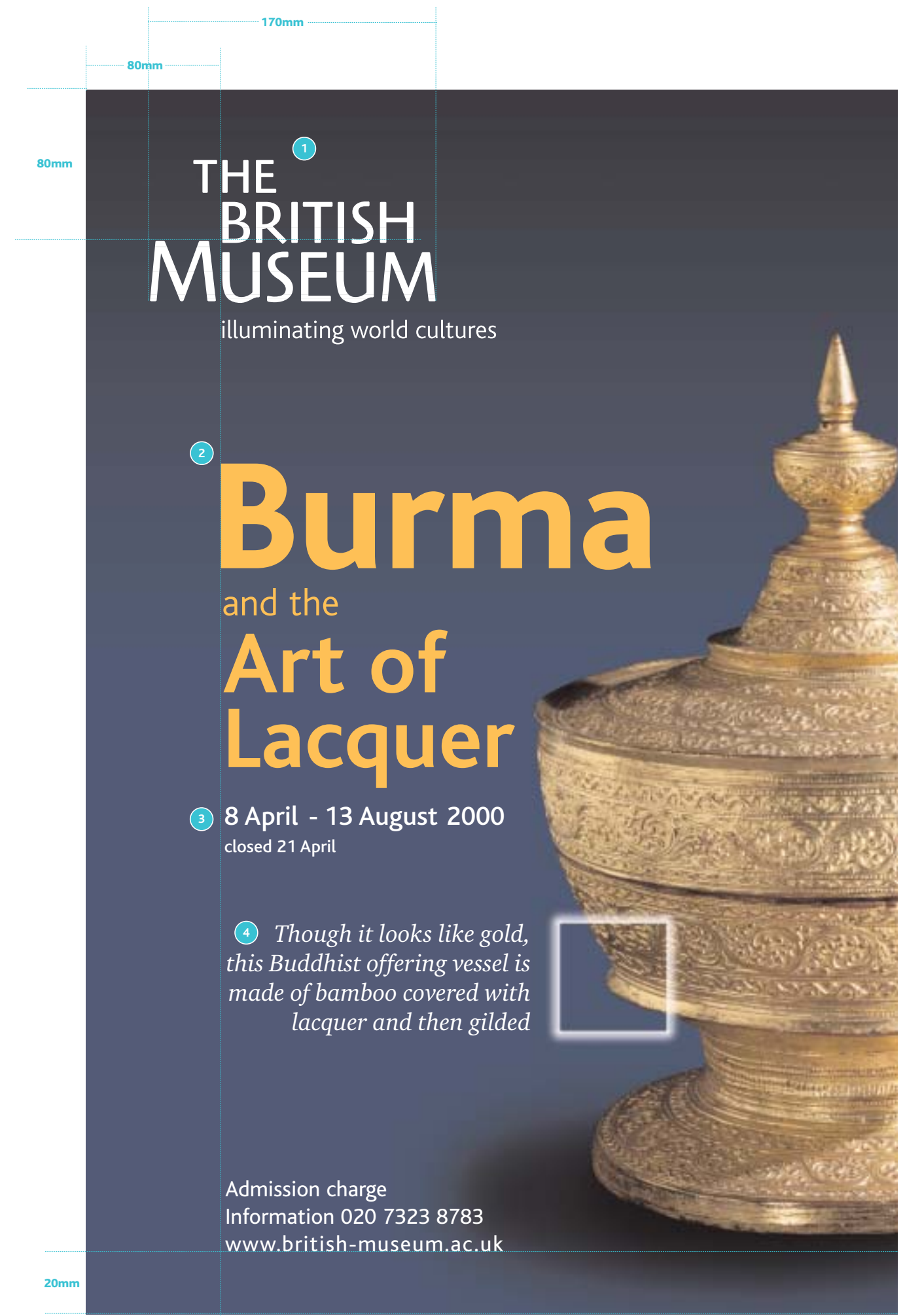
4 Illuminating box text

The text that explains the illuminating box should sit as close as possible to the box, where legibility allows. It should be set in Charter Regular Italic.

5 Co-branding

Sponsor logos should appear at the bottom of the cover. They should never be wider than our own logo excluding the strapline, but should still follow the standard alignment position with the 'B' in British.

No type should sit closer than 20mm to the bottom edge of the page.



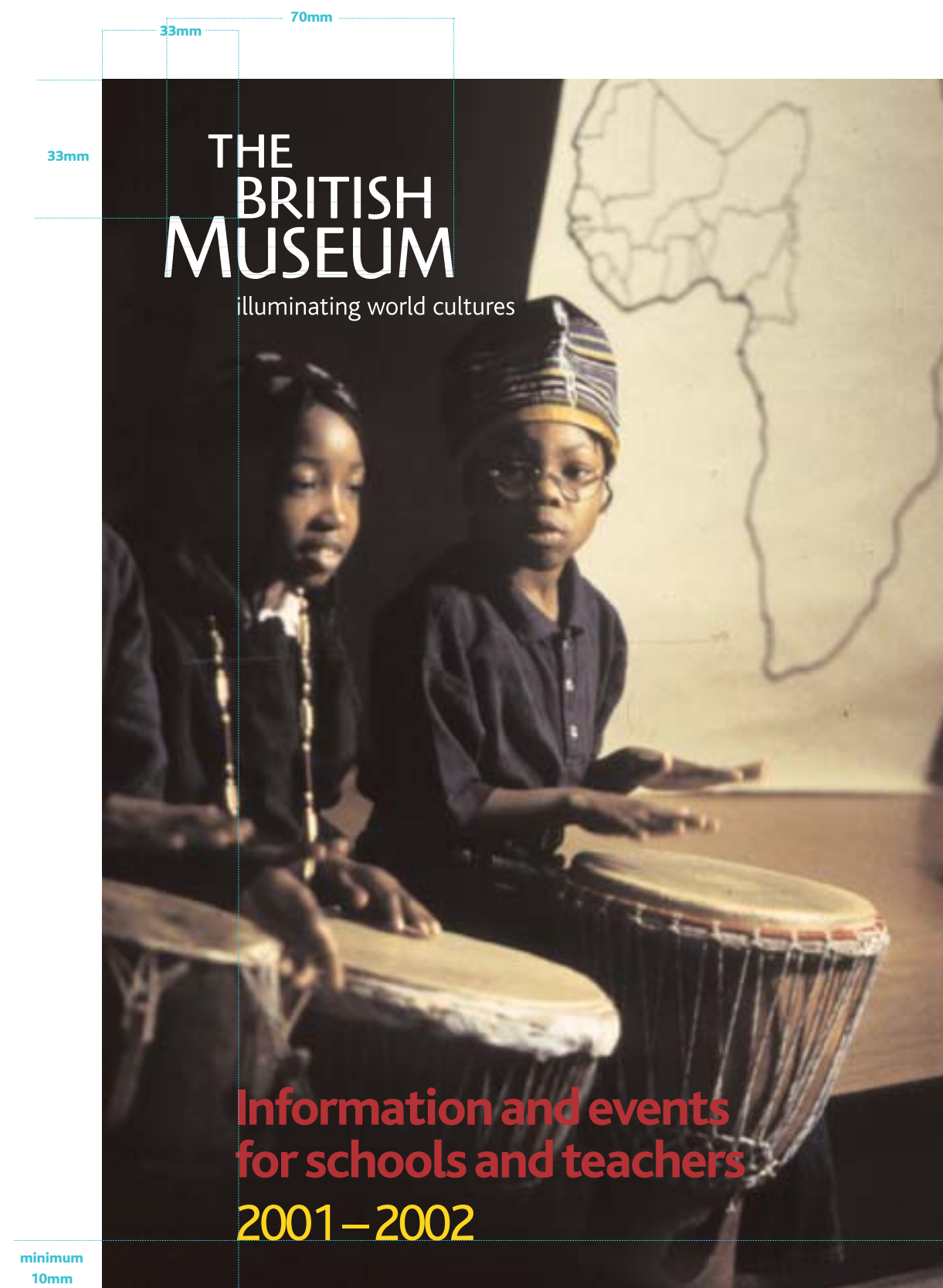


Usage of Visual Identity in other applications

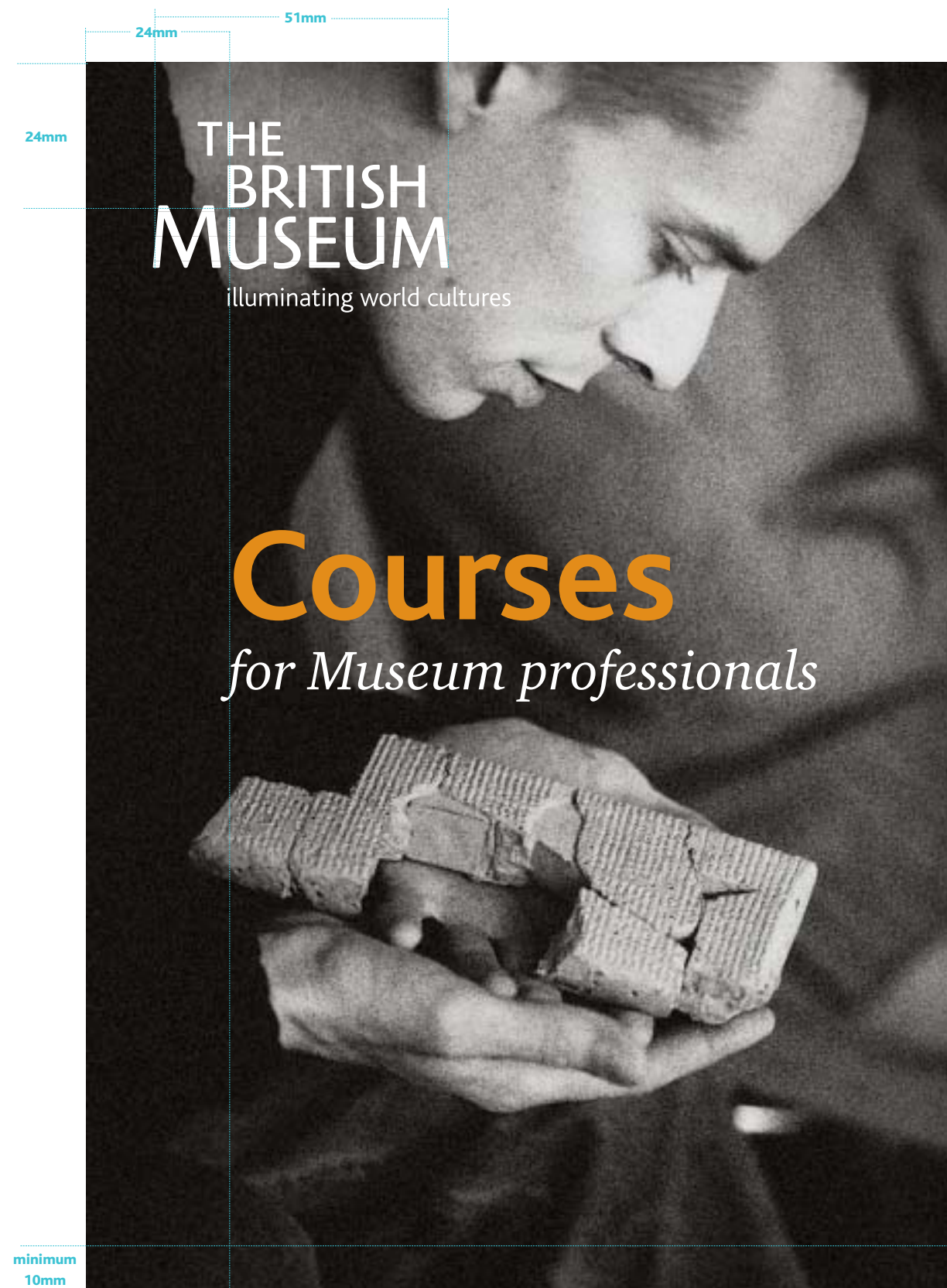
Some other format usages are shown on the following pages.

Obviously non-standard formats may need to be used for different products. For these, whenever possible, please use the logo at the nearest standard size, for example if the document is almost A4, then use the A4 size and position. Documents that are not similar to a standard format size, should be in proportion to these. Please also see specification summary sheets at the end of the guidelines which confirm the standard logo size and position.

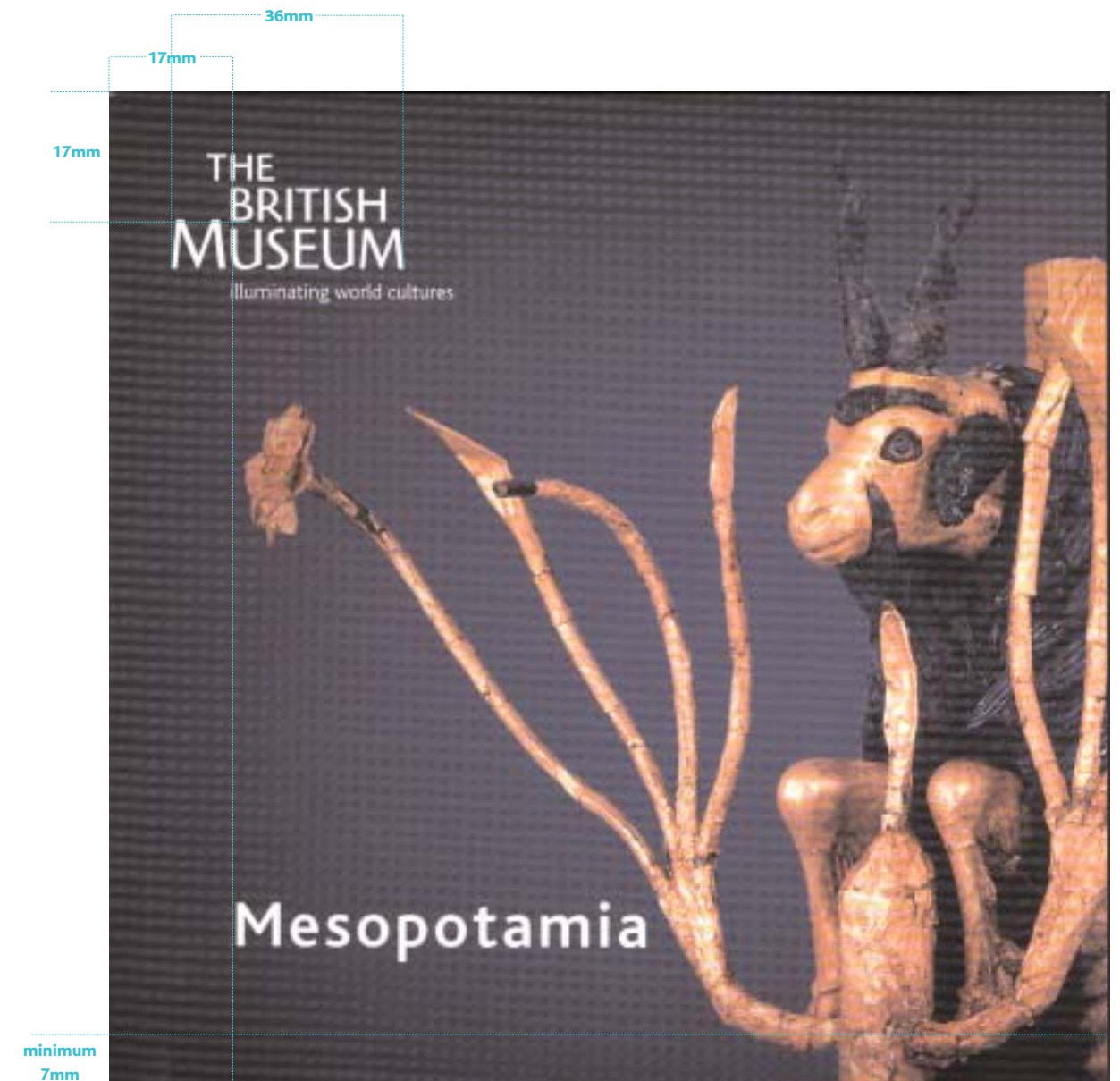
A4 Format



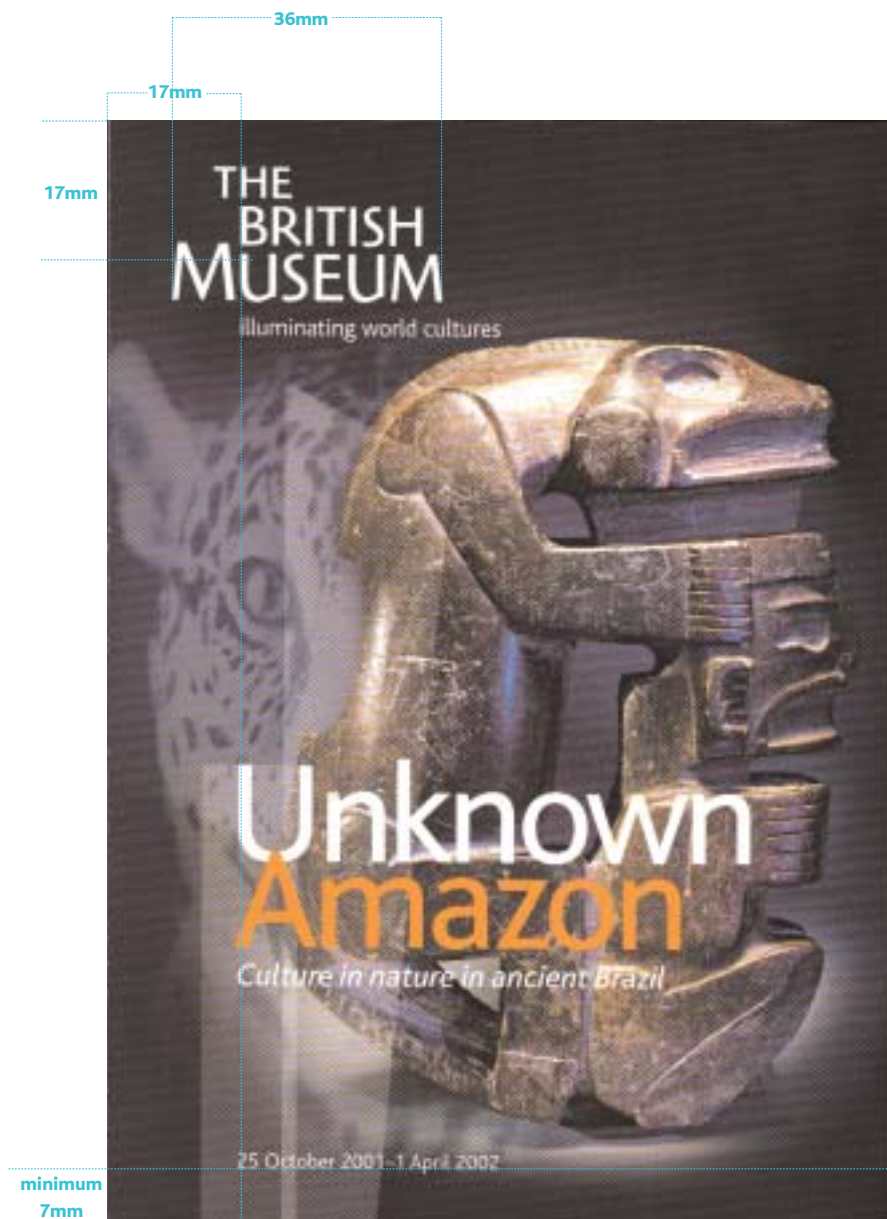
A5 Format



Invitation Format (can also be A5 or A6)



A6 format



Enquiries

We ask that you show all designs for approval where The British Museum identity is used. If you have any questions or need specific help using the new identity you should contact:

Kirsti Williams

Design and Production Manager

Department of Marketing and Public Affairs

on 020 7323 8258

or email kwilliams@thebritishmuseum.ac.uk