

The logotype

THE
BRITISH
MUSEUM

The logo is the device we use to identify the Museum to the public. It has been designed by Interbrand Newell & Sorrell in a personalised typeface.

The logotype has a strapline and is our message to the public of what The British Museum serves to do.

In order to maintain consistency across all publications, the logotype can only be supplied for use by the Marketing and Public Affairs Department.

Using the logotype

Versions of the logotype

Three-line version In almost all situations this version of the logotype must be used.

On standard printed materials, the logo is placed at defined sizes and positions in the top left of the page. The accompanying text is always ranged left and is aligned with the leading edge of the 'B' of British in the logotype.

Single-line version This version is for specialist uses and it should only be used where space prevents using the three line version. The strapline should not be used with this version.

Small-use version This version is only ever used when the space available is so limited that the normal single-line version would be unreadable for example on a very thin book spine or a pencil.

Special versions of the logotype

These have been developed for Friends, Company, Press, Traveller, Development Trust and Great Court providing a complete solution, 'branding' these elements of the Museum. No further sub-brands should be added to the suite.

THE
BRITISH
MUSEUM

THE BRITISH MUSEUM

THE BRITISH MUSEUM

THE
BRITISH
MUSEUM
TRAVELLER

THE
BRITISH
MUSEUM
COMPANY

THE
BRITISH
MUSEUM
GREAT COURT

THE
BRITISH
MUSEUM
DEVELOPMENT TRUST
1753–2003: celebrating 250 years

THE
BRITISH
MUSEUM
FRIENDS

THE
BRITISH
MUSEUM
PRESS



The logotype and strapline

The logotype and strapline can be used together, only in the lock-up shown above. The distance from the baseline of 'Museum' to the top of 'l' is equal to the height of the 'l' in illuminating. The right edge of 'g' aligns with the right edge of the second 'l' in British and the second 'u' in Museum. The strapline should be set in Bliss Light.



Using the logotype and address as a sign-off

When the address is used at the bottom of a page as a sign-off, the logotype and address must be linked to together as shown above. The address should be set in Bliss Light at the same size and proportion to the logo as the strapline version.

Colour

The logo appears only in warm blue (Pantone 2755), white or black. The strapline appears only in warm blue, terracotta (Pantone 145), white or black. A combination of colour is allowed, for example logotype can be in warm blue and strapline in terracotta, or logotype in white and strapline in warm blue, to suit the colour needs of the material being produced.

NB. In order to maintain consistent branding across all publications, approval for use of the logotype must be given by the Marketing Design & Production Manager.



Our typefaces

Bold and consistent use of type is one of the most effective ways to maintain a strong brand identity.

If we limit our typographic palette to two distinctive typefaces, used over all our publications, we can build a typographic style that is as unique and distinctive as the façade of the building or the Rosetta Stone.
No other typefaces, beside the two shown here should be used for printed materials.

The majority of the text, including headlines, should be set in upper and lower case, not capitals. All text, except illuminating box text, should be ranged left. The Museum’s style is, in general, not to use small caps and old style figures.

Charter

Charter should be used for supporting text
body, copy, editorial and in correspondence.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

CHARTER REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

CHARTER BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

CHARTER BLACK

Bliss

Bliss is the lead typeface and
should be used for headlines,
titles, forms and information text.
It comes in 6 weights and each
with an italic.

It is flexible enough to be used to
create a wide-range of moods over
a whole range of applications.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BLISS LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BLISS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BLISS MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BLISS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BLISS EXTRA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BLISS HEAVY



THE LOGOTYPE



ILLUMINATING THE COLLECTION



ILLUMINATING THE MUSEUM



ILLUMINATING OUR KNOWLEDGE



COLOUR FROM WORLD CULTURE



OUR TYPEFACES

Combining the elements

Individually, each of the elements of the new identity only tell a small part of The British Museum story. It is the way we combine each of these elements to tell different stories about the Museum that will bring our identity to life.

= illuminating world cultures

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