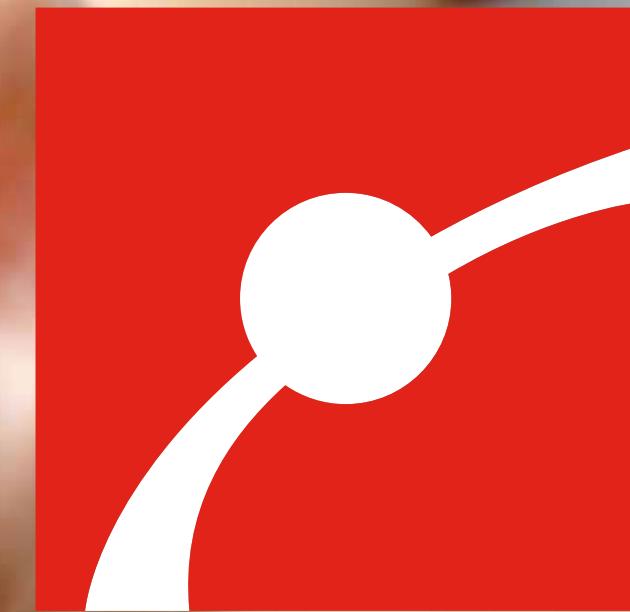


Museum of Science

Brand Guidelines v1



Museum of Science.

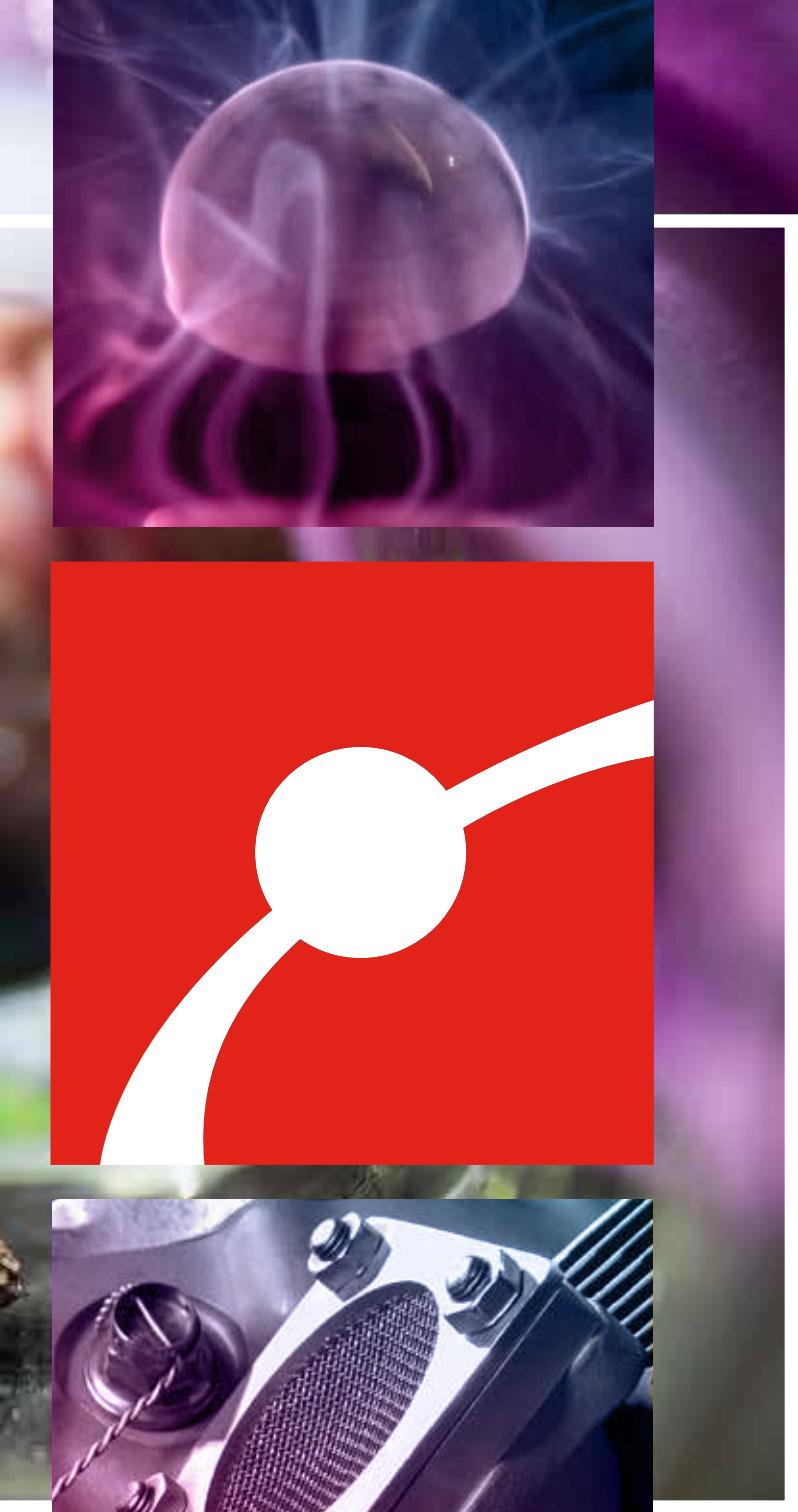


Museum of Science

Brand Guidelines v1



Museum of Science.



WELCOME

Within the framework of this guide are the elements you need to articulate the Museum of Science brand. While consistency is important, you won't find a rubber stamp. What you will find are all the tools you need to deliver a range of visual expression. You can use the components here to empower inspiration.



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What is a brand?

It's a small word with a huge impact.

A brand is the collection of thoughts and feelings a person experiences when they hear your name. It has the power to shape daily decisions and even change the world.

At the Museum of Science, **our brand is inspiration for everyone.** We strive to provide that incredible scientific spark inside our exhibits, as well as out in the community, so that together, we can make the world a better place. When our visitors share that vision, our branding will be successful. To achieve that goal, we first have to define the idea we want everyone to think when they hear “Museum of Science.”

Brand Idea

What single idea do we want to own in our visitors' minds?

Just imagine.

It's the ultimate in boundless thought. It's an expression of curiosity, wonder and joy. It's at once a challenge and a statement of purpose; a rallying cry and a declaration of visionary intent to picture what's possible. It's when questions flash, imagination explodes and pencils fly. It's a signal that maybe, just maybe, we've inspired someone to make the world a better place.

Brand Positioning

Where did our brand idea come from?

It didn't fall out of thin air. It grew from the ground up – from our brand's position, as well as our brand attributes. The position defines our audience and our unique value, as well as why visitors should believe in us. Our attributes are simply key adjectives that describe our personality.

POSITION

We all see the world and learn differently. The Museum of Science recognizes this, and continues to challenge the common definition and expectations of a "museum."

A museum that understands not just *what* we learn, but *how* we learn. A museum that sees excitement and fun as important catalysts for learning. Whether in exhibit halls, classrooms, labs, conference rooms, online or at the kitchen table, the Museum of Science invites, engages, excites and empowers the next generation of critical thinkers to ask questions, imagine what's possible and design solutions to shape the future.

Through exhibits, programs, curricula, educator resources, research, outreach and advocacy, the Museum of Science creates experiences for ALL to imagine a better world and be inspired to acquire the knowledge and resources to make it a reality.

Positioning Statement

How do you explain all that to someone in an elevator?

**The Museum of Science inspires everyone
to push the boundaries of what's possible
to shape a better world.**

**Now that we've evolved from a "place" to
an "idea," we also have to shift a few more
things to align with our new position.**

WE WILL MOVE FROM BEING

Functional / Institutional

A Museum

Transactional

Physical

TO

Mission / Values driven

A Dynamic Learning Ecosystem

Engaging

Digital

Brand Voice & Tone

Words. Sentence structure. Even punctuation. We have to choose them wisely. Because they say a lot about who we are as a brand and what we believe.

Here's how to ensure that our voice and tone are just as purposeful as our mission. That way, whether someone reads our billboard or our donor email, they know exactly who's speaking and what we stand for.

Put Our Personality First

Together, these six adjectives describe who we are. Keep them in mind as you write, and our mission will always shine through.

Curious

Imaginative

Playful

Smart

Innovative

Inclusive

Amplify Our Voice

Here's how to make sure we always sound like ourselves, no matter where we go.

ENGAGE THE AUDIENCE

That's our mission, so it should show in our words.

Write in active voice.

Instead of, "The oldest known stardust was discovered by astronomers," use the more active, "Astronomers discovered the oldest known stardust."

Choose powerful verbs to enhance your scene.

Sure, an archaeology team could "find" a new species, but your reader gets a much more vivid picture if they "unearth" it, instead.

Ask questions.

Even if they aren't meant to be answered. It keeps our readers' minds spinning.

KEEP IT OPTIMISTIC

It's the key to imagination. And that's our priority.

Avoid negatives as much as possible.

Let's leave "can't" in the dust.

Write in present and future tense, whenever you can.

Show how today's curriculum, exhibits and donor drives will help students, teachers and our city improve tomorrow.

Smile when you write.

Seriously. It will show on the page.

SHOW YOU'RE SMART

Because we believe our audience sure is.

Avoid clichés.

In language, as in science, there are infinite possibilities.
So invent a new way to say what you mean

Roll out all the facts.

The more specific you can be, the better.

Save your breath, and keep it simple.

If "help" covers your meaning, why spend readers' time
on "facilitate"?

Keep it short.

Every sentence should have one clear thought. The
world is complex enough. We help make things simple.

Have a point of view, and stick to it.

Make sure you have the facts to back it up.

Look at grammar as a powerful tool instead of as a set of rigid rules.

If starting a sentence with "but" or "and" makes
your idea clearer, do it. If a hyphen makes your point
better than a period, push that key. Know the rules
well enough to break them for your benefit.

BE HUMAN

After all, that's who we're speaking to.

Keep it conversational.

Think about how you'd explain your idea to a neighbor.
Then write it that way

Use first person, inclusive pronouns whenever y ou can.

"We" "our" and "us" beat "they" "their" and "them"
every time.

Stay humble.

We're modest about our accomplishments, and we
apologize for mistakes. Science is always evolving.
And so are we.

Adjust Our Tone and Message

Here's where we fine-tune the nobs and switches of our voice to reach a specific audience. That way a 7 year-old visitor can hear us just as well as our PhD donors.

EMPLOYEES, PARTNERS & BOARD MEMBERS

We add more pride and motivation to our voice.

Our message reminds the reader how critical they are. Together, we can champion the Museum and foster a new generation of critical thinkers

SUPPORTERS, TRUSTEES & CORPORATE PARTNERS

We add deep appreciation and urgency to our voice.

Our message thanks the reader for defending scientific exploration, highlights our responsibility to promote science, and encourages continued support.

MEMBERS

We add more kinship to our voice.

Our message helps the reader feel they are part of an important advocacy group. All of our members are passionate, curious people who also believe scientific exploration critical - now more than ever.

EDUCATORS

We add more collaboration and inspiration to our voice.

Our message shows the reader that the Museum is a great teaching partner. We're constantly evolving, so we can help engage young minds in innovative, exciting, new ways.

THE GENERAL PUBLIC (PARENTS & CHILDREN)

We add more wonder and imagination to our voice.

Our message shows the reader that the Museum is the place to explore the wonders of our world. We spark curiosity to shape the future.

“Design is becoming less inwardly directed and more socially directed.”

Ellen Lupton, *Graphic Design Theory*

Universal Design

At the Museum of Science, we know that each person sees the world a bit differently. That's why we design everything, from exhibits to communications, to embrace and inspire our diverse community.

This approach is called universal design.

It's not a style. It's not a restriction or a visual language. It's a starting point - a social responsibility we mandate for ourselves to create experiences that are accessible to everyone.

PRINCIPLES OF UNIVERSAL DESIGN

Equitable Use: The design does not disadvantage or stigmatize any group of users.

Flexibility in Use: The design accommodates a wide range of individual preferences and abilities.

Simple, Intuitive Use: Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.

Perceptible Information: The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

Tolerance for Error: The design minimizes hazards and the adverse consequences of accidental or unintended actions.

Low Physical Effort: The design can be used efficiently and comfortably, and with a minimum of fatigue.

Size and Space for Approach & Use: Appropriate size and space is provided for approach, reach, manipulation, and use, regardless of the user's body size, posture, or mobility.

When we succeed in implementing these principles, no one will notice.

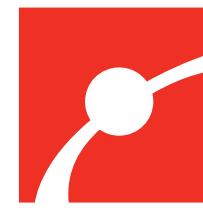
And that's the beauty of it. People will grasp our message, and our mission, without barriers. We'll release visitors from the obstacles to information so they can just imagine.



IDENTITY

IDENTITY

What are the elements that make up our brand identity? The words you choose. The type you use. The colors, graphics, and imagery you communicate with. The way you use the Museum of Science logo. These are the key elements that help tell the museum story and shape people's perception of the Museum of Science.



Museum of Science®

PRIMARY LOGO

The Museum of Science logo is comprised of two parts: a graphic logomark and a typographic logotype. These two elements coexist in a couple different ways. Their relationship is determined by their intended use across a variety of formats.

THE LOGOMARK



The logomark represents both micro and macro elements, such as a planet and a molecule.

THE LOGOTYPE

Museum of Science®

The typographic component is created in Akzidenz-Grotesk. The wording and presentation must be kept consistent—always appearing as ‘Museum of Science’ in title case format with a registered trademark (®).



PRIMARY LOGO CONSTRUCTION

The primary logo should be used in communications whenever possible. The height of the logotype should match the height of the circle in the logomark. The distance between the logomark and the logotype is the width of the “M.”

The primary logo with the symbol on the left should be used when the logo is left-justified.



SECONDARY LOGO

The secondary logo can be also be used in communications. This logo maximizes the institution name and legibility of the symbol.

The height of the logotype should match the height of the base of the red square to the top of the circle in the logomark.

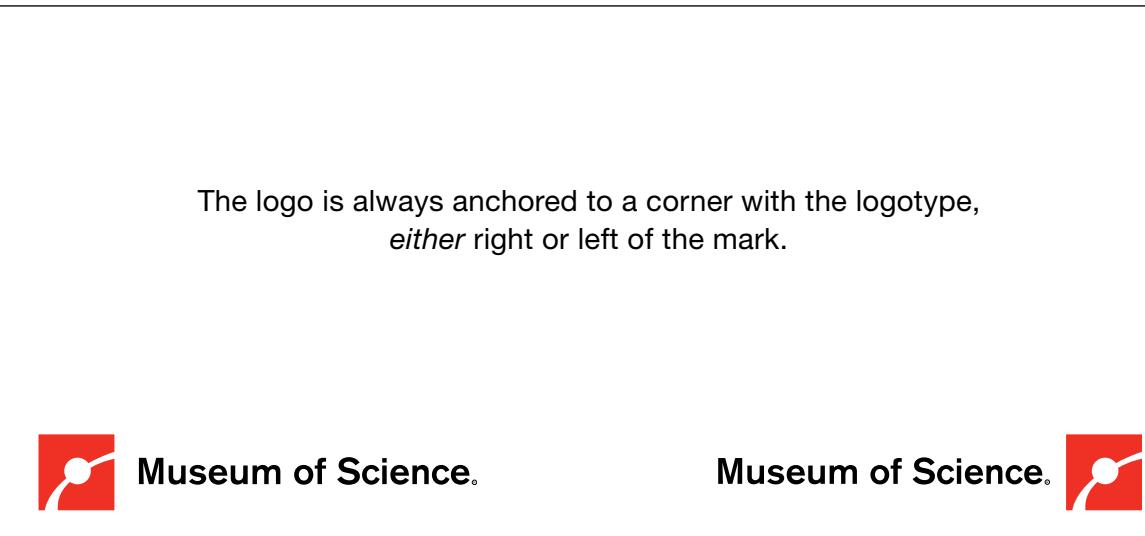
The vertical version should be used in narrower vertical layouts.
The logotype should be rotated 90 degrees counter-clockwise.
The logomark, however, should remain in its upright position in the vertical version.

In the horizontal version, the logomark should always be on the left. Never use a version with the logomark to the right of the logotype.

Museum of Science®



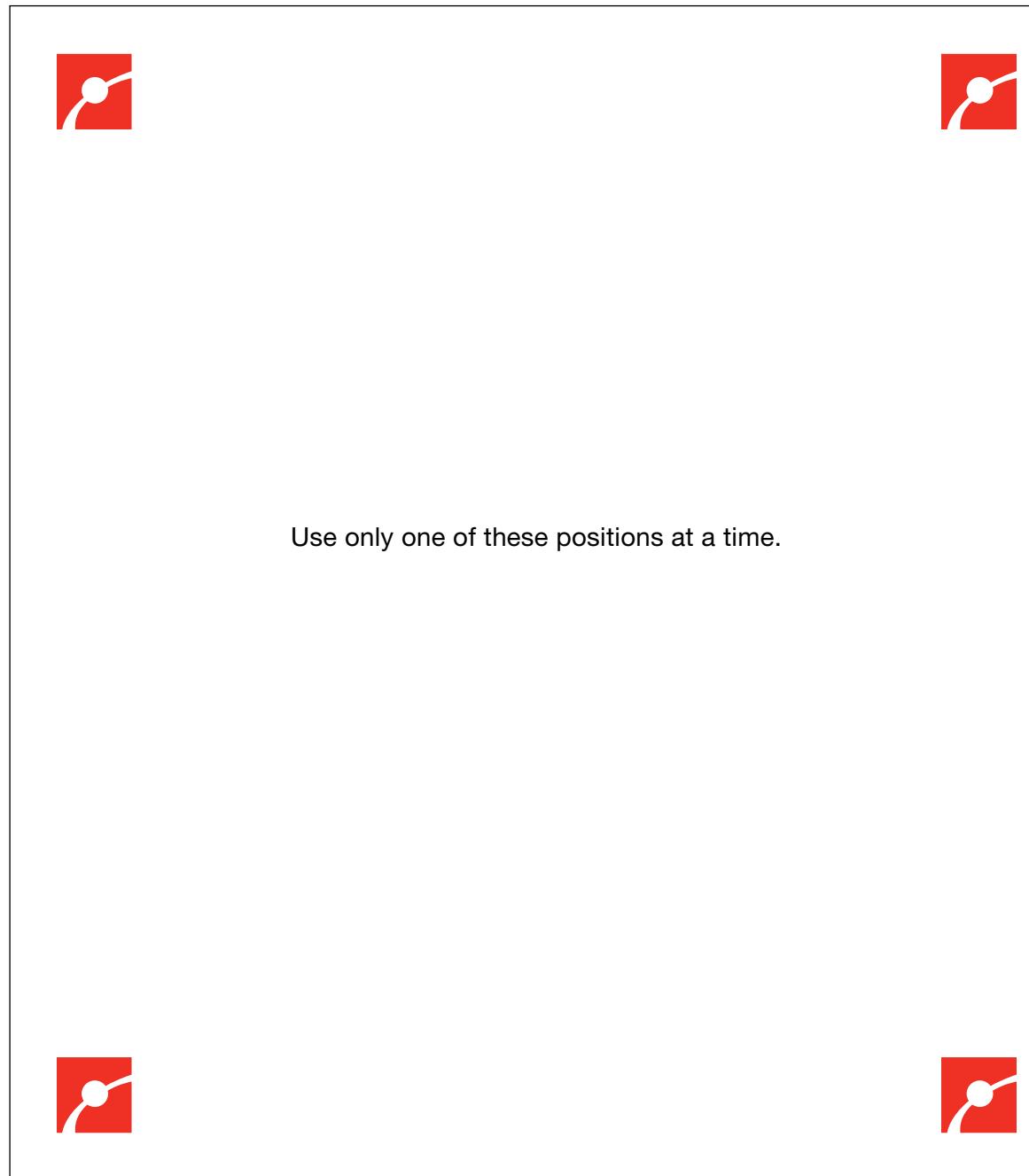
The logo is always anchored to a corner with the logotype,
either right or left of the mark.



HORIZONTAL LOCKUP VARIATIONS

The primary logo with the symbol on the right should *only* be used when the logo is right-justified with text or used in the bottom right corner of layouts. ***Use this logo sparingly.***

The height of the logotype should match the height of the circle in the logomark. The distance between the logomark and the logotype is the width of the “M.”



Use only one of these positions at a time.

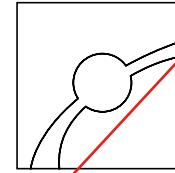
LOGOMARK POSITIONING

On internal signage inside the museum, where there is already Museum of Science branding, the logomark can be used on its own. The logo should never be used by itself outside of the museum, however.

The logomark should be anchored to the corners in this format and have, at minimum, half the width of the logomark worth of padding around the logo. It should be equidistant from the top and side.



Museum of Science.

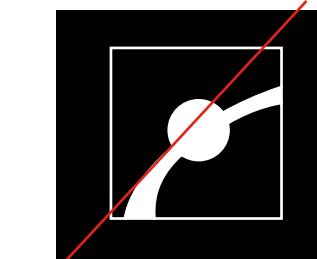
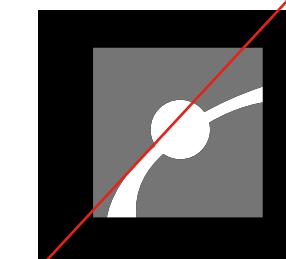
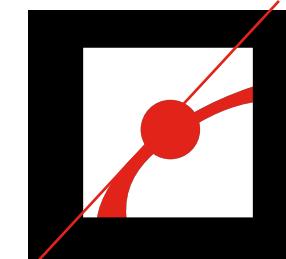
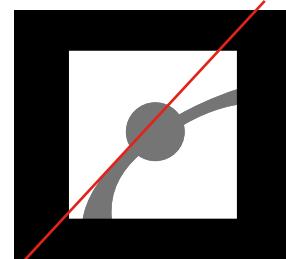


Do not create alternate lockups or flip the logomark.

Do not create outlines or use multiple colors for the logomark.

Museum of Science® A large black sans-serif font "Museum of Science" with a registered trademark symbol, followed by a red square containing a white stylized symbol positioned to its right.

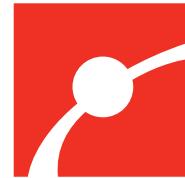
Do not position the logomark to the right of the logotype in the alternate horizontal logo version
(it should only be to the left of the logotype).



For correct reversed out applications, see next page. Do not use screens of a color for the symbol.

LOGO RESTRICTIONS

It is important that our logo is never altered in any way, to maintain consistency in the Museum of Science brand. You should never be manipulating the logo file in any way.



Museum of Science®



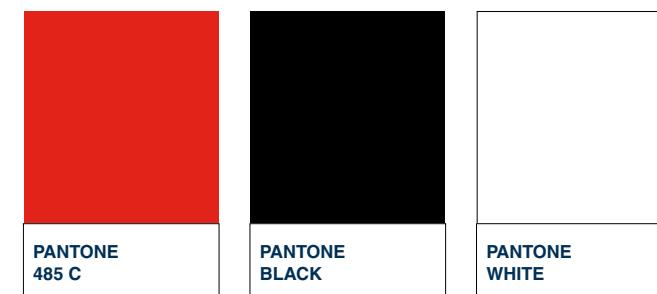
LOGO COLOR USAGE

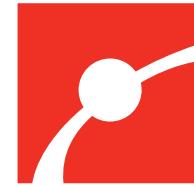
The institutional logo should only appear in red PMS 485 (logomark) and black (logotype), or red PMS 485 (logomark) and white (logotype).

In special cases, such as t-shirts, an all-white logo can be used.

USAGE ON DARK BACKGROUNDS

When using the logo on dark backgrounds, use the same logomark but white logotype. This will allow for maximum legibility.

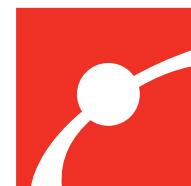




Museum of Science®

National Center for Technological Literacy®

NATIONAL CENTER FOR TECHNOLOGICAL
LITERACY (NCTL) LOGO

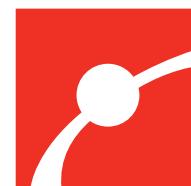


National Center for Technological Literacy®

Museum of Science, Boston

The National Center for Technological Literacy® is an initiative of the Museum of Science that has its own logo lockups. Be sure to include a registered trademark (®) with "National Center for Technological Literacy."

The second two lockups on the left should be used when the NCTL® is communicating on behalf of the Museum. The hierarchy of information changes and the sub-brand takes prominence.



National Center for Technological Literacy®

Museum of Science, Boston



Museum of Science.

**WILLIAM AND
CHARLOTTE BLOOMBERG
SCIENCE EDUCATION CENTER**

Email Signature:

Annette Sawyer
Vice President
Education and Enrichment Programs
William and Charlotte Bloomberg Science Education Center

BLOOMBERG LOGO

The William and Charlotte Bloomberg Science Education Center logo should be treated like a partnership logo with a thin line between the Museum logo and the logotype lockup.

In email signatures, it will be typed out on one line below someone's title, as pictured on the left.



Museum of Science.[®]



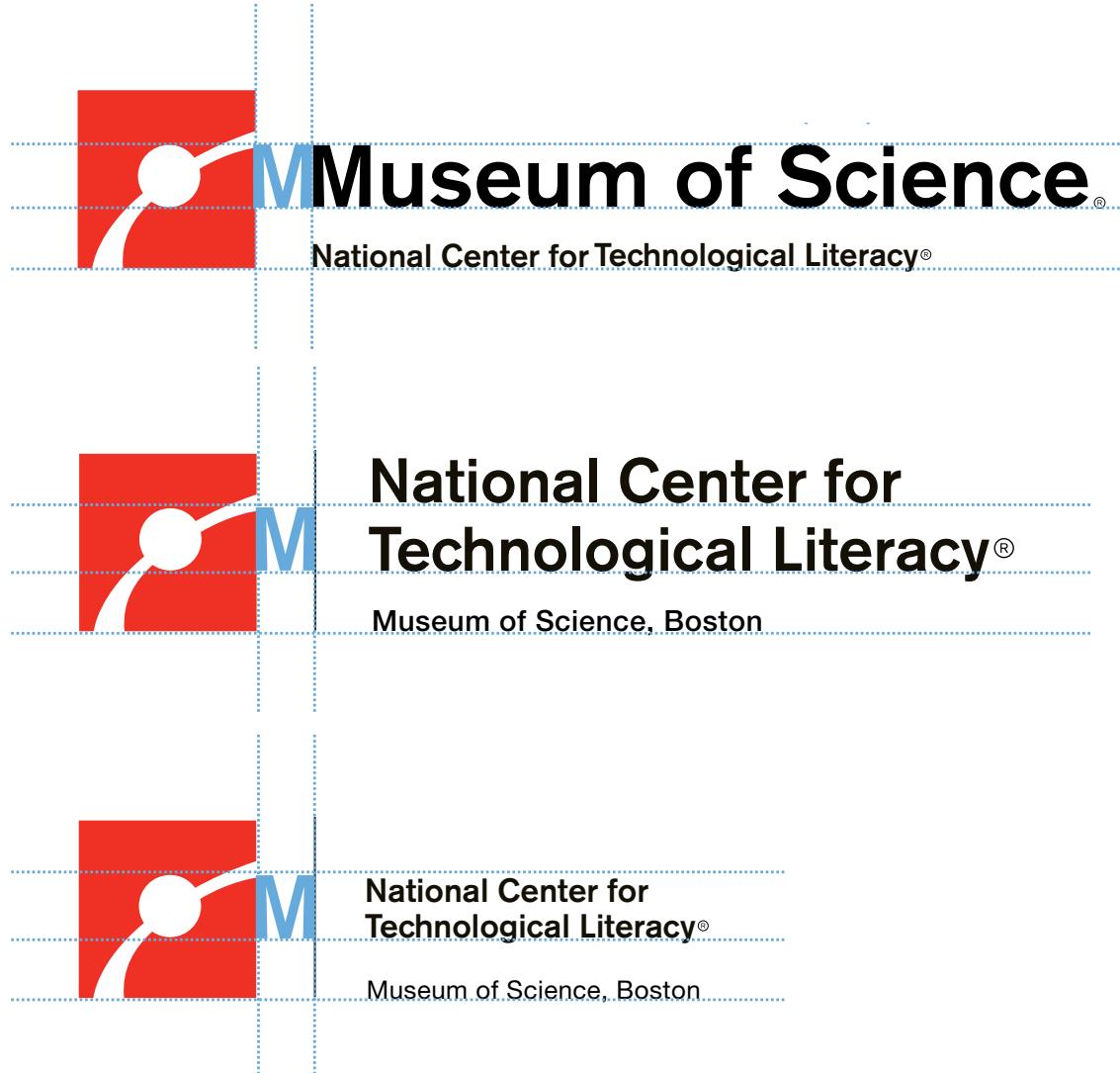
EVENT AND CONFERENCE SERVICES

Our Event and Conference Services materials feature Wolfgang Puck Catering as a Museum partnership. As such, the Wolfgang Puck Catering logo should appear with the Museum logo on the left, separated by a thin black line.

COLOR PALETTE

The primary colors of the Event and Conference Services is purple and silver. It is important to maintain our bold and subtle brand mantra and use these colors in a way so that they create contrast. Purple and silver should be used more prominently than other brand colors, but not so much that pieces are overwhelmingly purple.





NCTL LOGO CONSTRUCTION

The NCTL® logo should be treated as a sub-brand, with a vertical line, the same height as the Museum of Science logomark, separating the brand logos

In most cases, the line is .5 points thick (if used large-scale, the line will be thicker). It should remain proportional to the logotype – 1/6 the thickness of the type.

The space between each component should be the width of the "M" in the Museum logotype.

The top and bottom edges of the circle in the logomark should be guides for aligning the logotype to the right.



PARTNERSHIP LOGOS

When the museum partners with another organization, the logos should appear together, with a line separating the two. The Museum of Science logo should always appear first, and the partner logo second.

Depending on how much space the piece of communication allows, the primary logo construction or the logomark can be used.

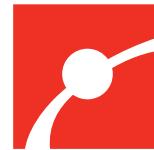


PARTNERSHIP LOGO CONSTRUCTION

A vertical line, the same height as the Museum of Science logomark, should separate the brand logos. Space on either side of the line should equal the "M" in the logotype.



The partner logo should be roughly the same height as the Museum of Science logomark, to achieve visual balance. In some cases, the partner logo can be slightly taller than the Museum logo (as seen in the Wolfgang Puck logo).



THE INNOVATORS
THE FUTURE OF THE MUSEUM OF SCIENCE



THE EXPLORERS
FRIENDS OF THE MUSEUM OF SCIENCE



THE DISCOVERERS
PATRONS OF THE MUSEUM OF SCIENCE



WASHBURN SOCIETY

ADVANCEMENT LOGOS

The advancement logos should be used for the Museum of Science giving levels only. These logos communicate to an audience that extends to the socially aware and envoys who know the institution. No additional lockups should be created.

The construction of the advancement logos comprise of the logomark, a vertical line, and an all-caps logotype using the font Scala Bold. The second line of the logotype should be Helvetica Neue, in all-caps.

SCALA BOLD
ABCDEFGHIJKLMNPQRSTUVWXYZ

TYPOGRAPHIC PALETTE

Type tells a story. The right typeface, used consistently, builds character. The Museum of Science font fuses modern aesthetics with universal functionality.

ABCDEFGHIJKLM NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

SANS SERIF TYPOGRAPHY

Helvetica Neue is the main type family for the Museum. This font family offers a range of seven different thicknesses, including: Ultra Light, Thin, Light, Roman, Bold, Heavy and Black. For each weight there is also an Oblique version.

Different weights should be paired together to create contrast, such as bold and light typefaces. Different sizes can also be used to create contrast.

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
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

SERIF TYPOGRAPHY

Scala is the secondary type family for the museum. It should be used sparingly, as an accent font. Consider using Scala Italics paired with Helvetica Neue.

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
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

System Equivalents:

Helvetica Neue = Arial
Scala = Palatino

SYSTEMS FONTS

All printed material will use the institutional typefaces to ensure one level of uniformity. We encourage the use of equivalent system fonts for personalized correspondence and general internal applications.

System fonts are typefaces that are readily available on all operating systems. The Helvetica Neue system equivalent is Arial and the Scala system equivalent is Palatino.



SAVE *the* DATE

TYPOGRAPHY USAGE

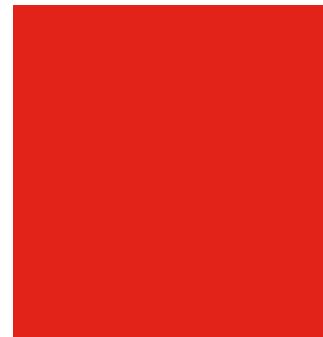
Font usage should reflect our bold and subtle mantra, pairing large, heavy typefaces with smaller, thinner typefaces.

You can see in the contrast created in the example on the left where the headline pairs Scala Italic with Helvetica Neue Bold. The headline also creates contrast by playing with size proportions.

COLOR PALETTE

Color is the most fundamental, yet most powerful tool in creating or expressing a mood or feeling. Take advantage of it.

Play with color. Color brings our brand to life. Rich gradients can turn ordinary into extraordinary.



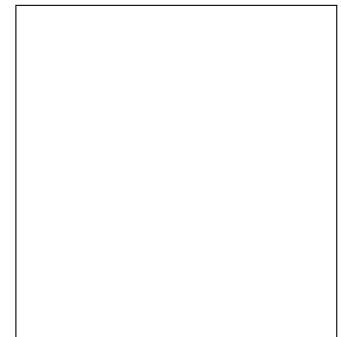
**PANTONE
485 C**

C0 M95 Y100 K0
R218 G41 B28
HEX #da291c



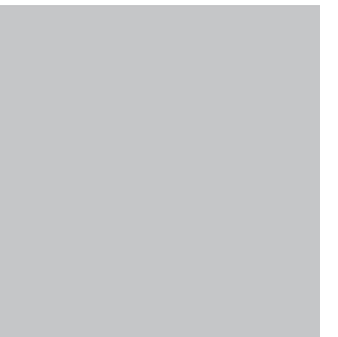
**PANTONE
425 C**

C48 M29 Y26 K76
R84 G88 B90
HEX #54585a



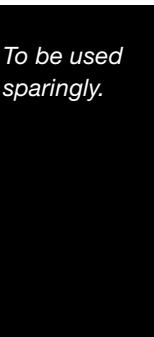
WHITE

C0 M0 Y0 K0
R255 G255 B255
HEX #ffffff



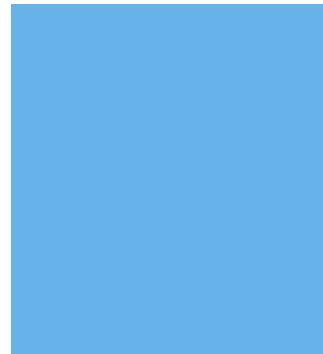
SILVER

C0 M0 Y0 K100
R0 G0 B0
HEX #000000



BLACK

To be used sparingly.



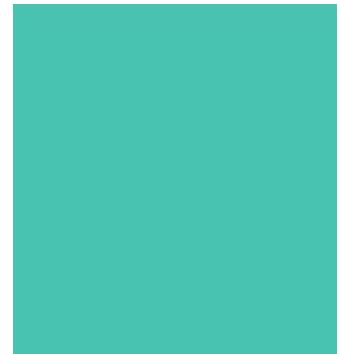
**PANTONE
292 C**

C59 M11 Y0 K0
R105 G179 B231
HEX #69b3e7



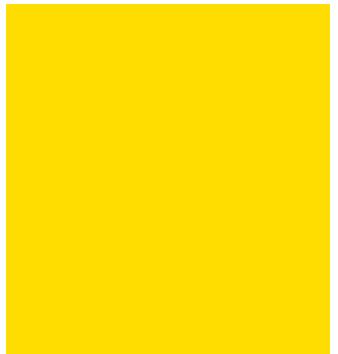
**PANTONE
219 C**

C1 M92 Y4 K0
R218 G24 B132
HEX #da1884



**PANTONE
3258 C**

C59 M0 Y30 K0
73 G197 B177
HEX #49c5b1



**PANTONE
Yellow C**

C0 M1 Y100 K0
R254 G221 B0
HEX #fedd00

PRIMARY COLORS

The primary color palette is made up of vibrant colors that complement the Museum of Science red. They are also used to make up gradients. We can use red in our materials for quick brand recognition, however, we shouldn't rely on it too heavily.

The dark gray should be used over black when possible. In special cases, you can use black. The silver will be used in Events and Conference Services materials.

We should create color combinations using a bold and a subtle color from our palette.

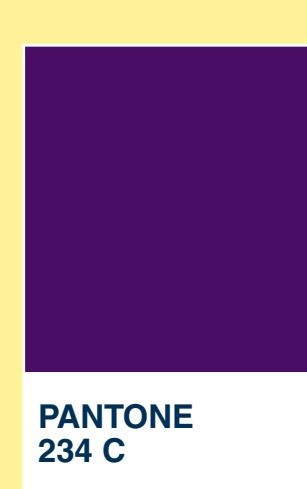
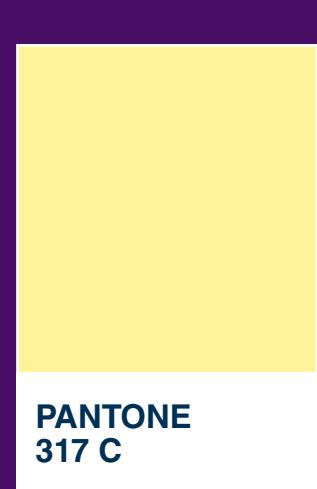
BOLD COLOR PALETTE**SUBTLE COLOR PALETTE**

Color is crucial in creating harmonious color palettes with complementary pairings of bold and subtle. We should always pair a bold, saturated color with a subtle, softer color, to create contrast. To help you make effective color choices, we've developed a number of color palettes.

USE THIS
BOLD COLOR



WITH THIS
SUBTLE COLOR



We've taken the same shared, systematic approach to color and extended it to the creation of gradients. Gradients emphasize energy, depth and vibrancy. By choosing wisely from the palettes, you can create a range of expressions—from calm to energetic—simply by choosing more intense colors.

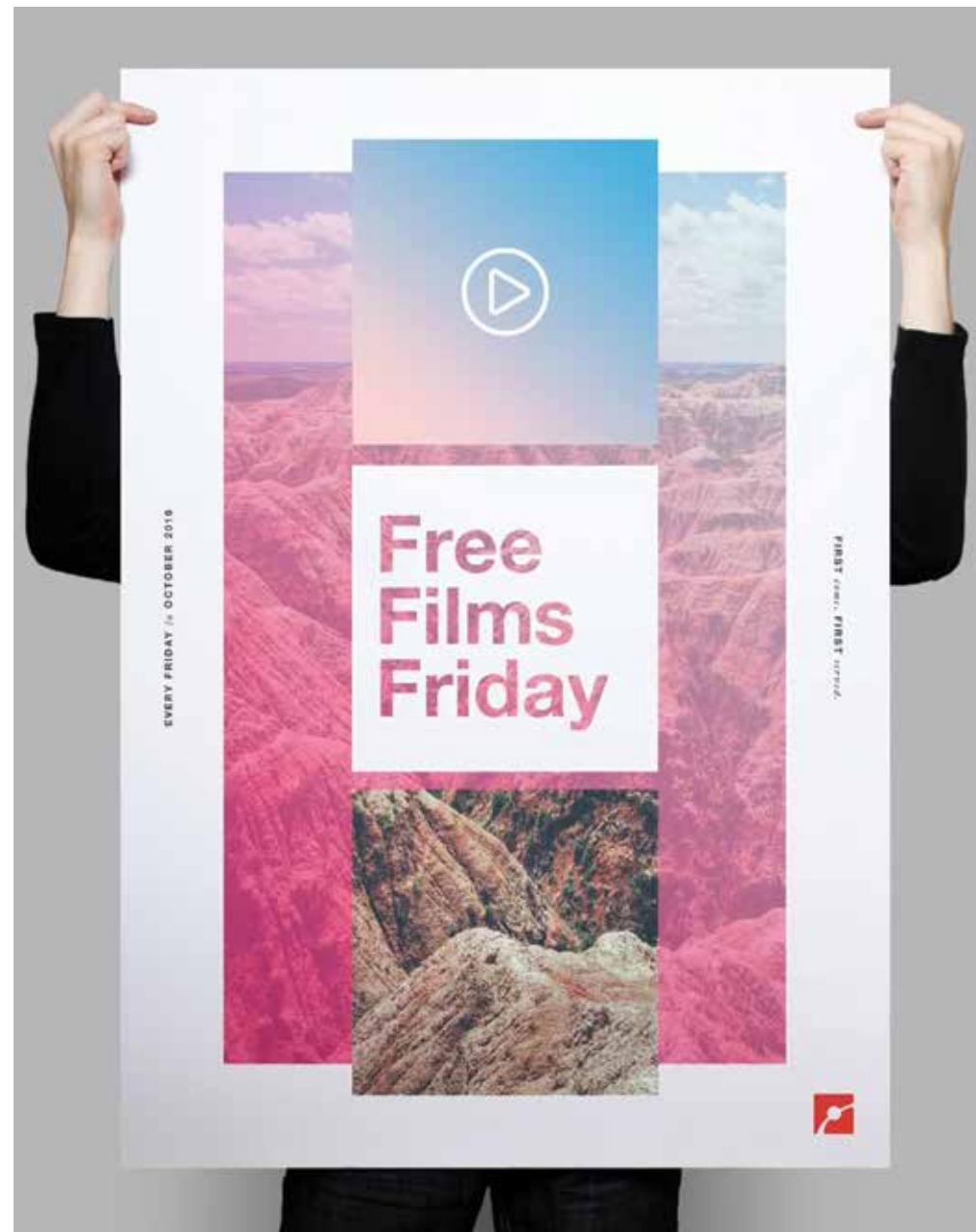


GRADIENTS

Gradients can be created using colors from the brand color palette. The primary gradients use two colors from the primary color palette.

HOW TO CREATE A GRADIENT

The primary gradients are created using two of the four primary colors, such as blue and green, or yellow and pink. We can also use a color from the secondary palette, such as blue and light pink. We have the freedom to create our own gradients based on the imagery we are using, as long as it is appropriate to the need.



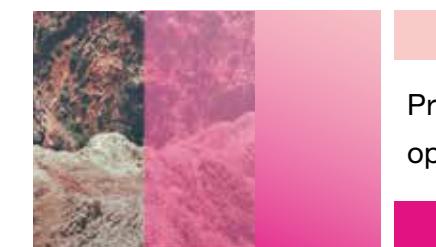
GRADIENT USAGE

Gradients can be used as solid color blocks that fill up an entire background, or fill up just a shape such as a square.



Primary blue to secondary pink

They can also be used as overlays over photography. Depending on the imagery, we should use our best judgment to set the opacity of the gradient. We can start with 60% and make adjustments from there, depending on the brightness and darkness of the image.



Primary pink to secondary pink at 60% opacity

IMAGERY

Never contrived or cliché, Museum of Science imagery depicts real people in real situations in real environments. Photography captures authentic moments of people experiencing curiosity and wonder, as well as micro and macro shots of nature and environment. Our aim is to use a journalistic approach.

Photography Style

Photography

There are no fixed rules in photography, but we have guidelines that will help you photograph or image search more compelling photographs. These photographs should have a natural balance, draw attention to the important parts of the scene, and lead the viewer's eye through the image.

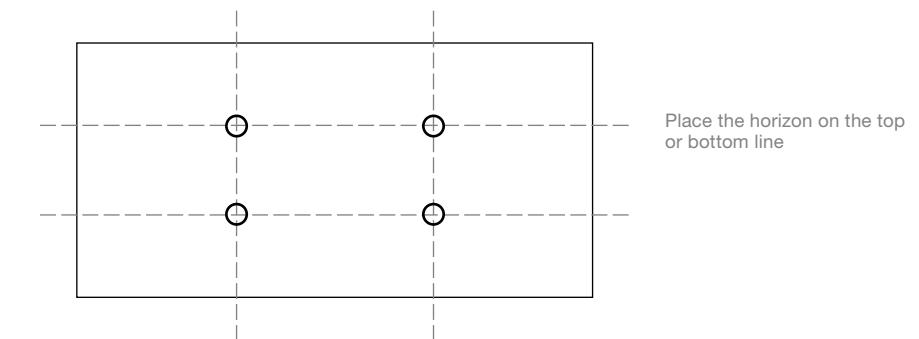
COMPOSITION

When we look at a photo our eye is naturally drawn along lines. By thinking about how you use lines in your composition, you can affect the way people view your image, pulling them towards the subject or journey through the scene.

We should also look for compositions of symmetry and patterns, both natural and man-made. These images will help us create texture when we use layering in our layouts.

FRAMING

We should try to employ the rule of thirds in framing photographs, so that the subject isn't perfectly centered in the image. Align a subject with the guide lines and their intersection points, placing the horizon on the top or bottom line. Doing so will add balance and interest to our photos.



DEPTH

Since photography is two-dimensional, we should choose our composition carefully to convey the sense of depth that was present in the actual scene. You can create depth by including objects in the foreground, middle ground, and background. Another useful technique is overlapping, where you deliberately partially obscure one object with another.

CROPPING

A photo can lack impact when the subject is so small it becomes lost in a cluttered surroundings. By cropping tight around the subject we can eliminate the surrounding noise. Not all of our photography should be cropped tightly, this is just one method.

Photography Checklist

You can use these guidelines as a starting point in selecting photography that feels on brand.

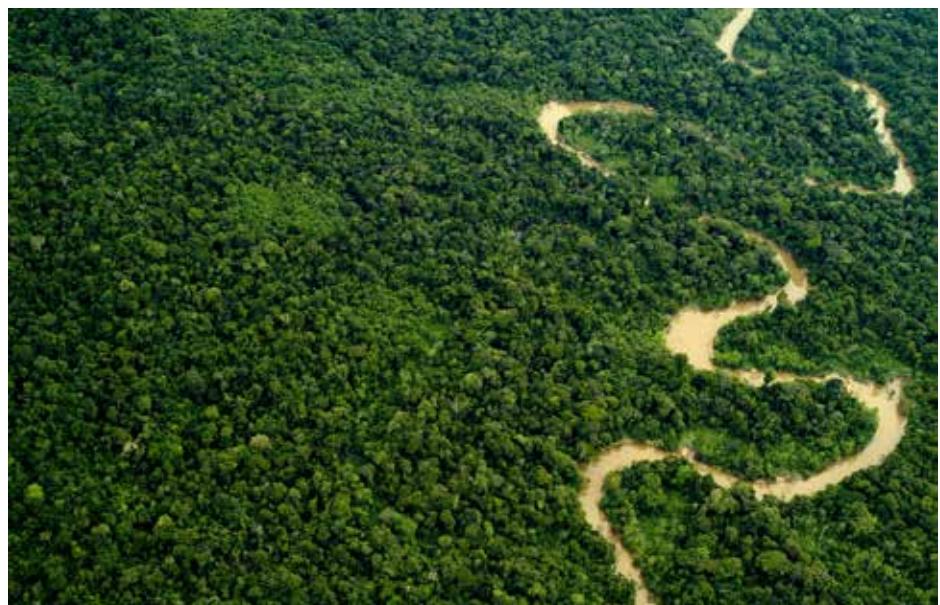
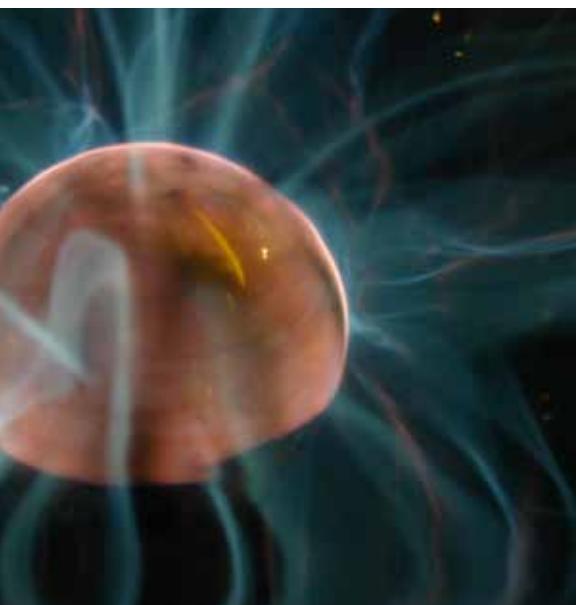
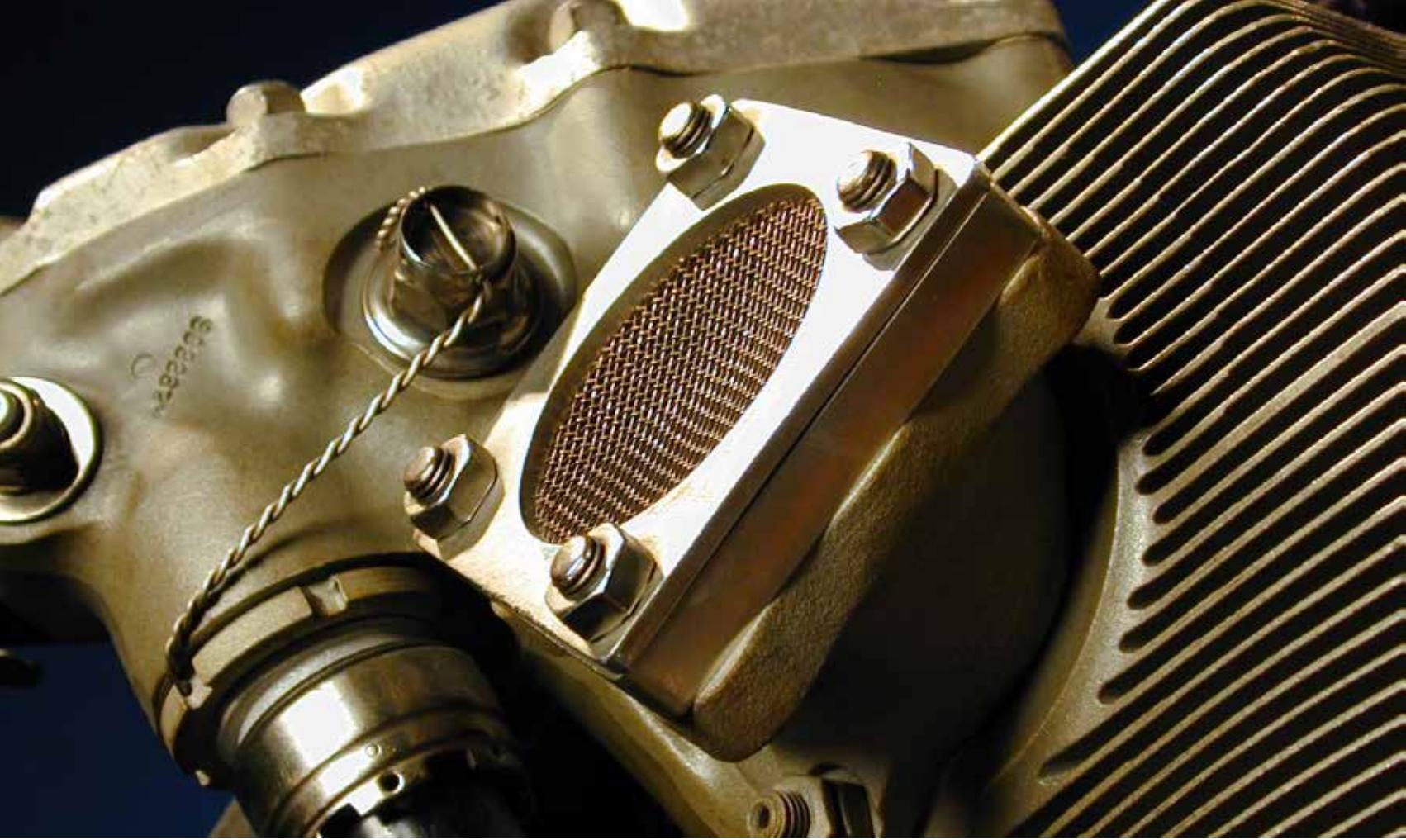
Look For

- Real people – Does it look like a model was asked to pose a certain way?
- Real situations – Would someone naturally be doing that?
- Real environments – Does the environment look believable?
- Real emotion – Would someone actually be smiling in that moment?
- Interesting cropping – Does the image allow you to crop it in an interesting way?

Avoid

- Subjects looking directly at the camera
- Overly posed groups of people – Would people naturally be assembled in that way?
- Objects perfectly centered in the image – Is there enough space to allow you to crop it in an interesting way?





Creating Texture With Photography

To create texture with photography, select images that won't be too distracting as a background texture. The easiest way to achieve this is choosing images with low contrast. These textural images can provide a subtle design element in our bold and subtle mantra.



Closeup on a mountain



Closeup on a skeleton inside the Museum



Closeup of a leaf

Photography Don'ts

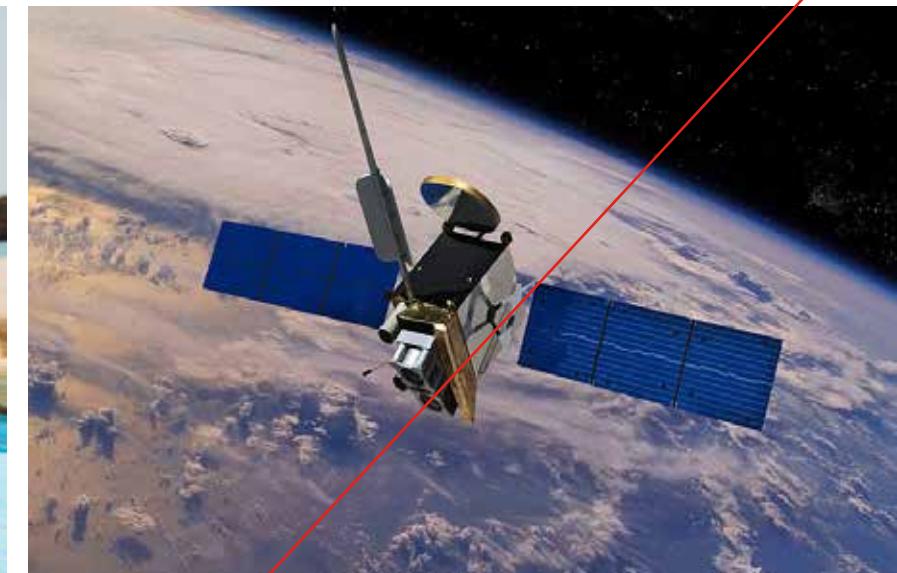
Here are a couple examples of types of images to avoid using.



Avoid subjects looking directly at the camera



Avoid overly posed groups of people



Avoid objects perfectly centered in the image

LAYERING

Layering is another tool we can use as part of the Museum brand. An invisible grid helps us align these layered elements to create structure and maintain right angles in our design.



Use of white space to create a border for layering

LAYERING

Layering is an important design technique that we will use to create dimension and add movement. To achieve a successful layering effect, decide whether the foreground layers or the background will be bold. The other layer should be subtle, to create contrast.

Another tool to help us layer with is a white border. We should not be afraid of **white space**. This allows our work to breathe, have impact, and helps us layer imagery and shapes to create a dynamic layout. This also gives us space to house the logo. When the layout allows, we should use an even, thick white border the width of two logomarks.

Or in case with a solid color background, we can use a thick rule that we can use to overlap.

The background features a dark, star-filled space scene with a prominent nebula on the right side. On the left, there is a vertical color bar transitioning from black at the bottom to red at the top, with a blue rectangular overlay containing the text.

**DESIGN
APPLICATION**

MARKETING MATERIALS

So, how do you apply these brand elements in the real world of communication pieces?

First, know your audience. Second, stay flexible. Third, be inspired. The following examples demonstrate the flexibility of how the Museum of Science identity system can maintain brand consistency across consumer touch-points.

Can update as we work
through Gridiron Glory

Branding Exhibits

We should apply our brand filter to all pieces of Museum communication, whether they are traveling exhibits or internal sub-brands.

In the case of traveling exhibits, sometimes we don't have a contractual choice.

BRAND FILTER

When we are given assets to use, we can apply our brand filter by using:

- Our font
- Layering technique
- Color palette

BRANDING PHOTOGRAPHY

When we have to use someone else's photography, we can apply our gradient overlays and use cropping to achieve our aesthetic and composition.

**Let us know what you'd
like to include here**

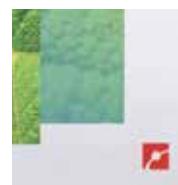
BRAND ARCHITECTURE

Hold for brand architecture



Contrasting Type

IN HEADLINES *and* SUB-HEADS



Use of white space to create a border for layering

CONSTRUCTION

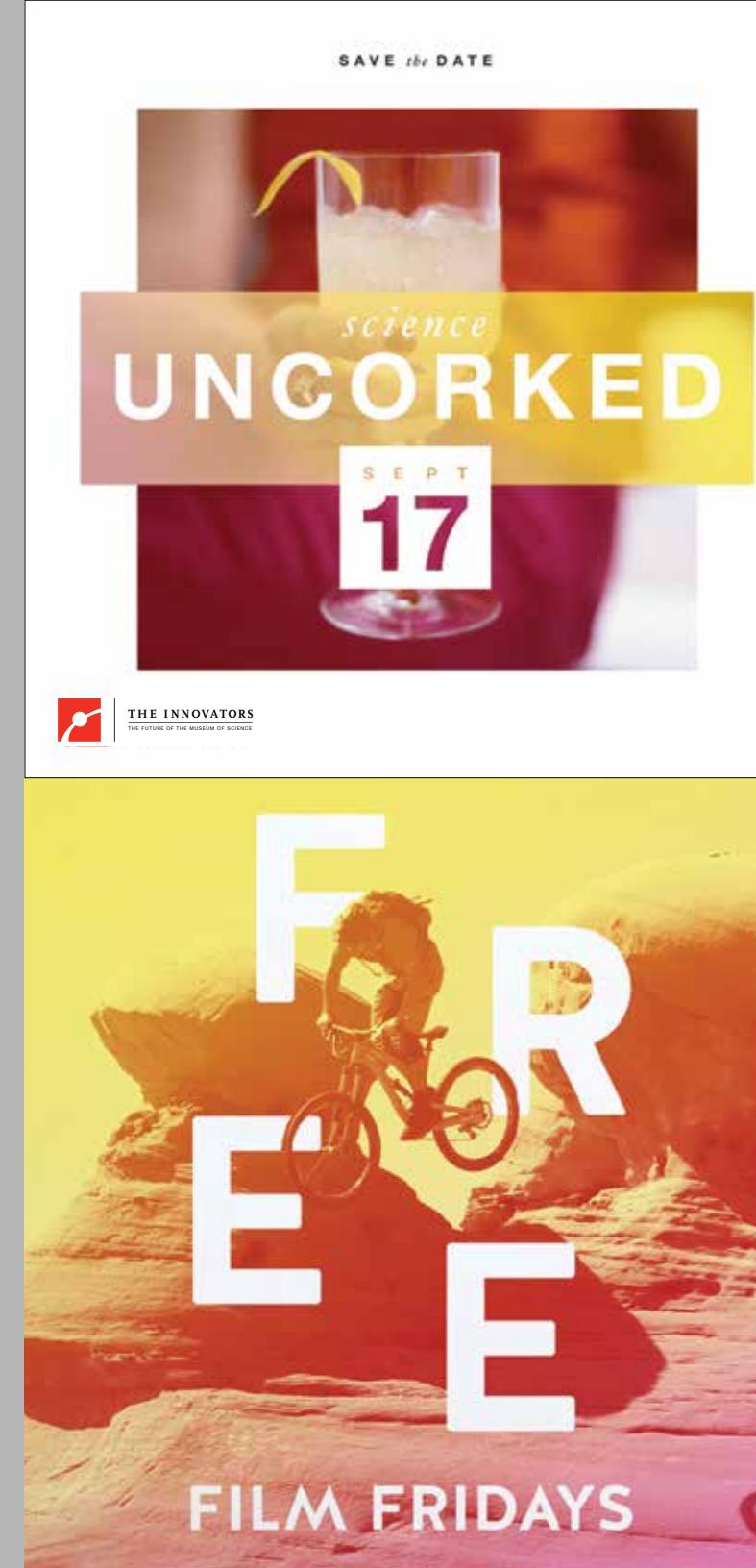
We should not be afraid of **white space**. This allows our work to breathe and have impact. It also helps us layer imagery and shapes to create a dynamic layout. We should use an even, thick white border when we can. Or in case with a solid color background, we can use a thick rule that we can use to overlap.

Select your bold and subtle **color combination**. Consider using a gradient as a color block or gradient overlay treatment on a photo.

Feature a **micro or macro image**, or a combination of the two. Never use two micro images or two macro images side by side.

Create contrast in your **type** selections between bold and subtle, using different weights and sizes.

Determine what **logo** variation you will need depending on the size of the communication and what corner the logo will be placed in.





A collage of three Museum of Science marketing materials. The top left is a banner with "Free Films Friday" text and a play button icon. The top right is a graphic with a play button icon on a gradient background. The bottom is a photograph of a building entrance with a large window displaying the word "IMAGINE" in green. To the right is a membership card template for "Member J. Smith" with a photo, membership number, and address.

CURRICULUM



CURRICULUM

Curriculum products are important pieces of our brand and should reflect the Museum aesthetic. We can use our design principles to add playfulness and energy to these materials.

We have created templates for each curriculum product to offer consistency, while also helping to distinguish them from each other.

EiE Curriculum

MISSION

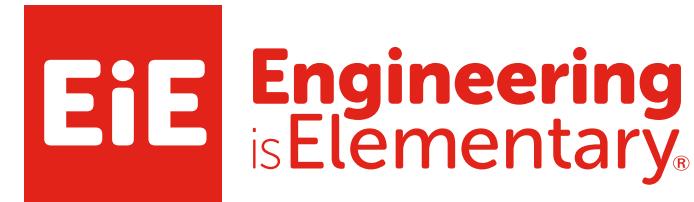
The Mission of the EiE project is to foster engineering literacy in children and to help teachers improve their ability to teach engineering.

AUDIENCE

EiE's primary audience includes children in grades 1-8, elementary teachers, after-school educators, school administrators, and teacher educators. Secondary audiences include education policymakers, parents, funders, and the general public.

GOAL

The goal of EiE's visual identity is to simultaneously express our thoughtful, serious work as educational researchers, our identity as a nonprofit, noncommercial publisher, and the playfulness and creativity of our education products.



EiE LOGO

The Engineering is Elementary logo is comprised of two parts: a graphic logomark and a typographic logotype. These two elements coexist in a couple different ways. Their relationship is determined by their intended use across a variety of formats.

THE LOGOMARK



The logomark uses an acronym and a square red box in Museum of Science red, Pantone 485 C.

THE LOGOTYPE



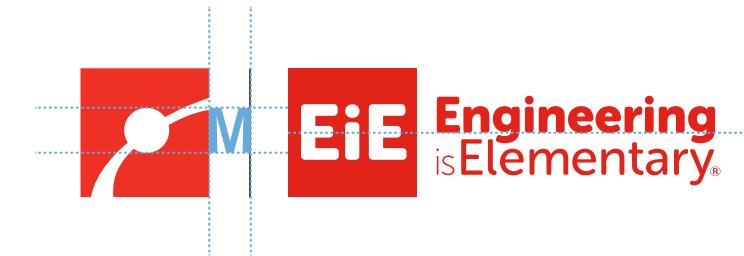
The typographic component is created in (font). The wording and presentation must be kept consistent—always appearing as 'Engineering is Elementary' in title case format.

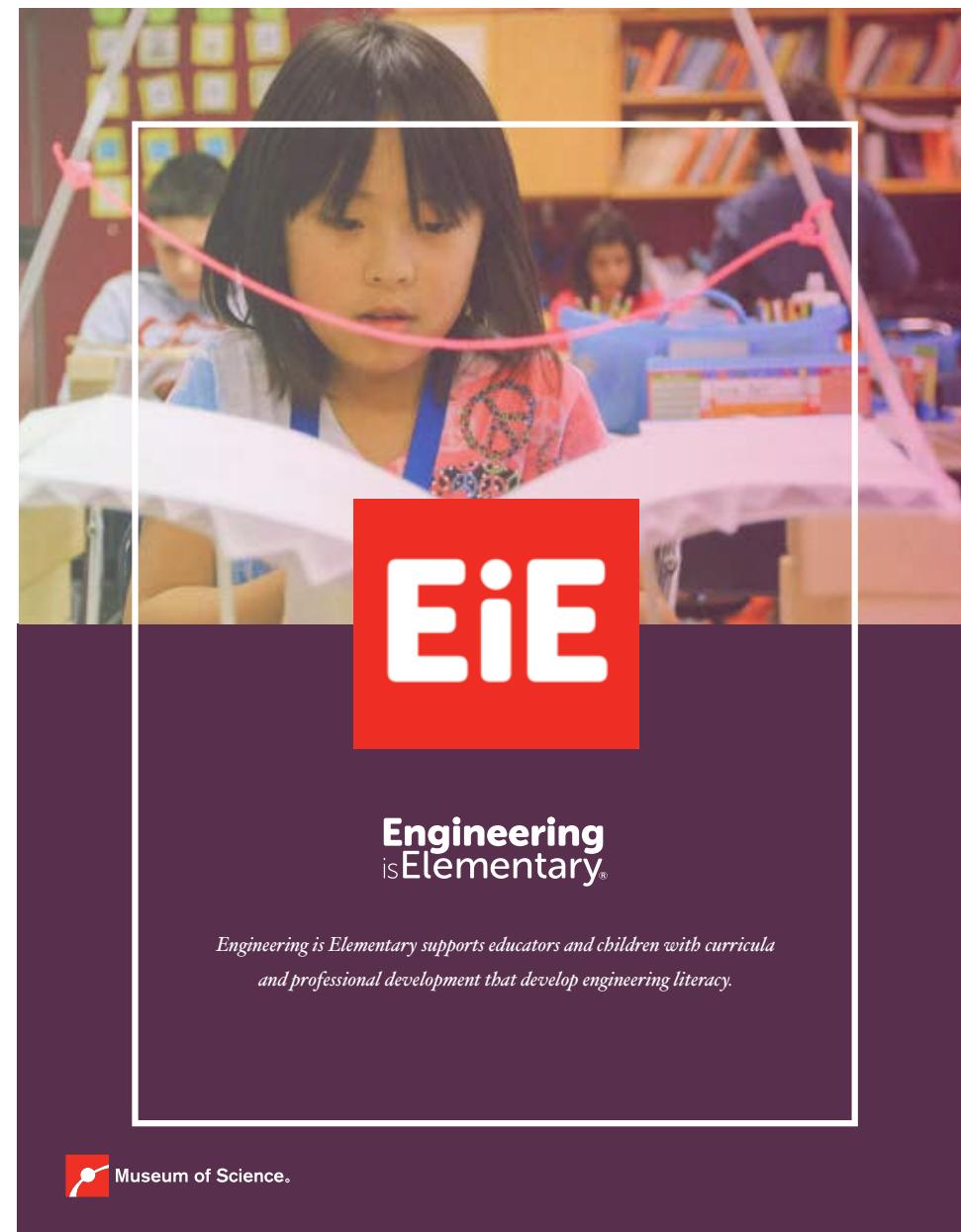


EiE LOGO CONSTRUCTION

The EiE logo lockup is treated like a partner logo. It is made up of the logomark, a vertical line, and the EiE logo.

It also has the same spacing as a partner logo





EiE BROCHURE

The EiE brochure serves as an introduction to the EiE curriculum products. We will use elements of this layout in our curriculum templates:

EiE logomark front and center (in varying sizes, depending on hierarchy)



Small Museum of Science logo in the bottom left corner



Use of a border and white rule to allow us to overlap elements



WEE ENGINEER

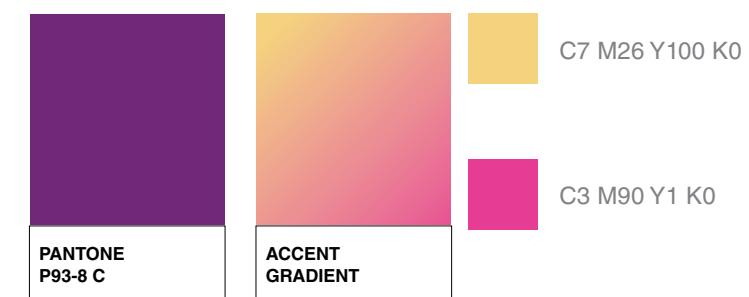
A type treatment of Wee Engineer helps distinguish it as a product name, and not a unit name. This is created using the font Museo Sans Rounded 700 and a rounded white outline.

Museo Sans Rounded 700

The EiE logomark is used as a branding element, and second in hierarchy to the product name.

The primary brand color for Wee Engineer is PMS P93-8C. This purple should be featured prominently. The spine uses the same purple so that it is instantly recognizable.

The top image area should feature a texture or crop of the featured image below. A gradient overlay with 80% transparency is used over the image.





KINDERGARTEN

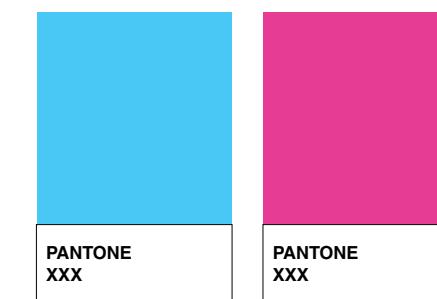
A type treatment of Kindergarten helps distinguish it as a product name, and not a unit name. This is created using the font Museo Sans Rounded 700 and a rounded white outline.

Museo Sans Rounded 700

The EiE logomark is used as a branding element, and second in hierarchy to the product name.

The primary brand colors for Kindergarten is XXX and XXX. Blue should be featured prominently. The spine uses the same blue and pink so that it is instantly recognizable.

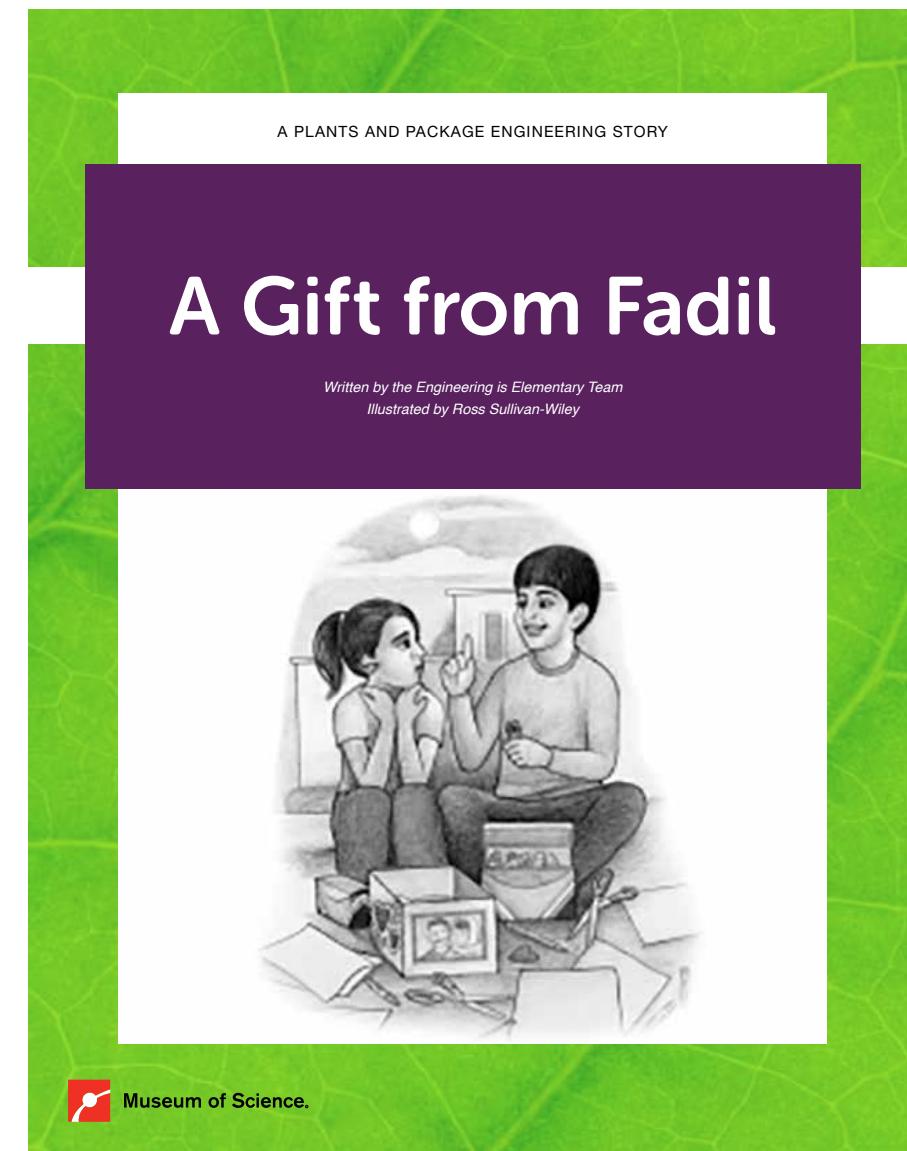
The top image area should feature a texture or crop of the featured image below.



We will continue adding
to this section



Binder Spine Binder Cover



Story Book

Brand:
Museum of Science

Topic:
Engineering

Age:
Elementary

Curriculum Name:
EiE

Product:
1-5

Setting:
In-School

Binders:
Multiple

Primary Unit Colors:





Just imagine what's next.