

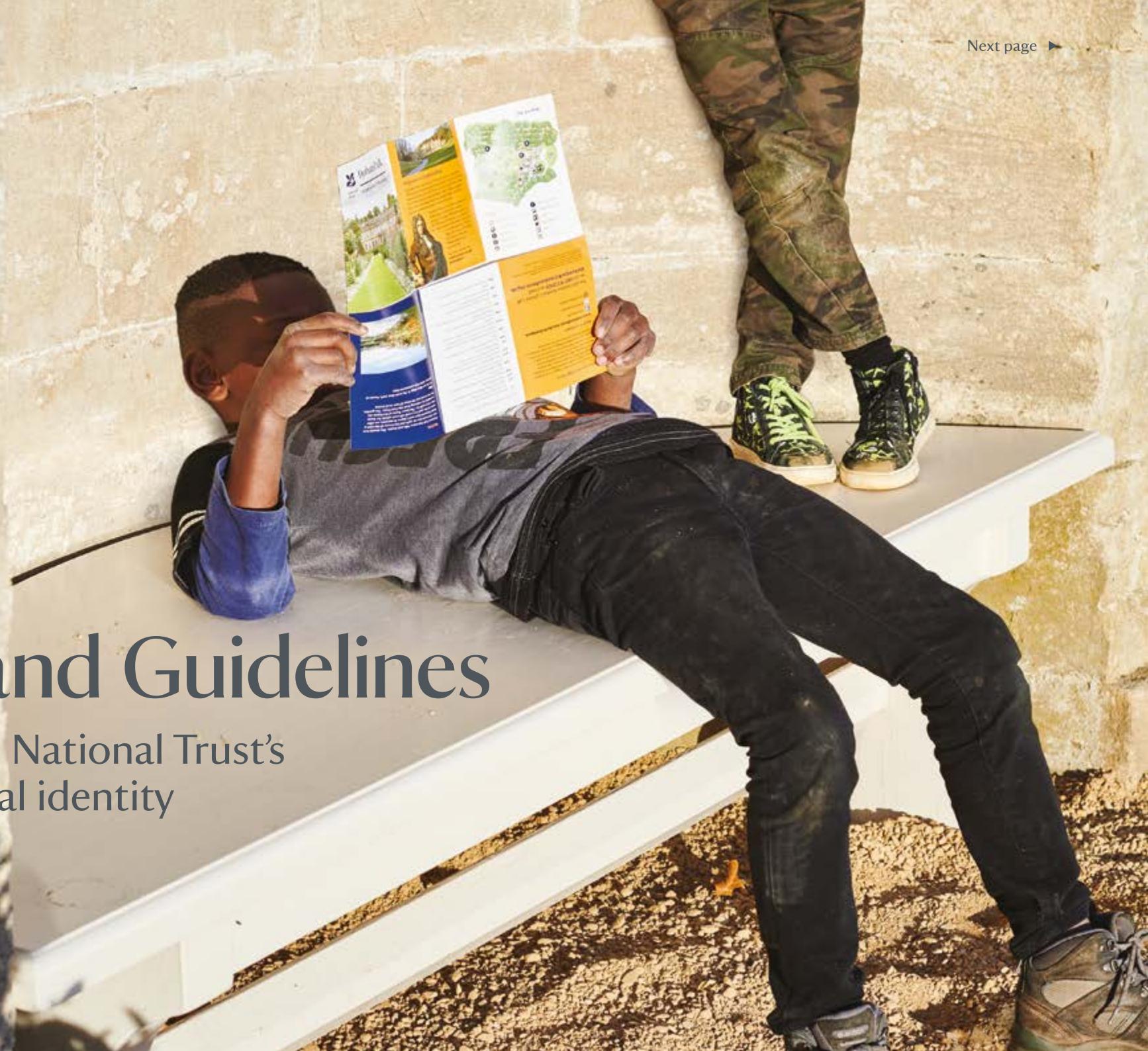


National
Trust

Our Brand Guidelines

How to use the National Trust's
visual and verbal identity

Updated May 2021



Welcome

A guide for everyone who communicates
on behalf of the National Trust

Introduction

It starts here
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Who we are and what we stand for
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Images
Shapes
Thick rule

Application

Print
Digital
On site
Exceptions
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Accessibility

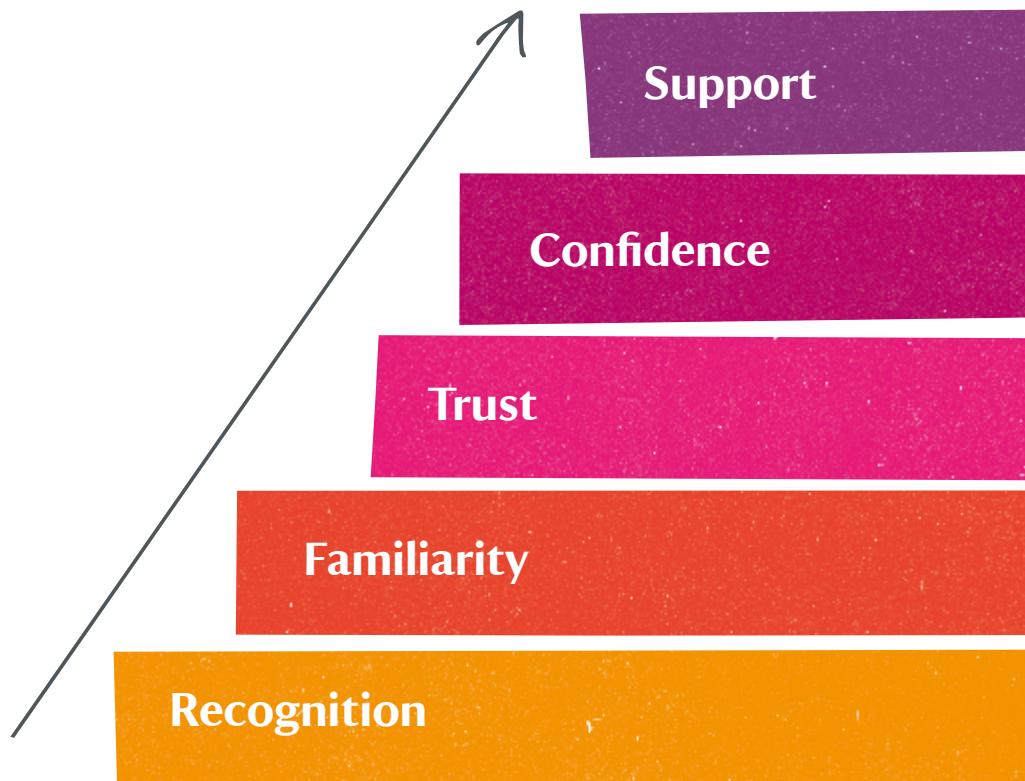
Resources

Checklist
Assets and guidance
– Brand centre
– Image library
– Marketing templates system

It's a long document, but please don't be daunted. It's designed to be skimmed through in the time it takes to drink a cup of tea.

It starts here

When people see our brand identity, from roadside signs to jam jar labels, they know we're the National Trust. This flash of recognition is the first step in growing support for the work we're so passionate about. And it's why consistency in the way we look and talk really matters.



The role recognition plays in growing support

Describing the National Trust

The words on the next page have been carefully written to represent who we are and what we stand for today. They've been agreed by our trustees as a true reflection of this, and they've been carefully tested to ensure they resonate with our audiences.

They can be used in full to introduce the Trust. Or they can be broken up to answer specific questions about what we do, why and how.

Please use them when you're writing and speaking about the National Trust.

This will help us all achieve a common language that reaches people and relays the benefit of what we do, together.

Who we are and what we stand for

Where we do it

Who we are

What we do

We protect and care for places so people and nature can thrive. Many millions share the belief that nature, beauty and history are for everyone. So we look after the nation's coastline, historic sites, countryside and green spaces, ensuring everyone benefits.

From wild and precious places to the world outside your window, the National Trust offers access, enjoyment and a chance for everyone to help out.

Why we do it

Nature and the historic environment are under threat. They're essential to everyone, they enrich people's lives and are part of the fabric of society and they urgently need more care.

With our staff, members, volunteers and supporters, we are the biggest conservation charity in Europe. Everyone can get involved, everyone can make a difference.

In a nutshell

Nature, beauty, history. For everyone, for ever.

Natur, harddwch, hanes. I bawb, am byth.

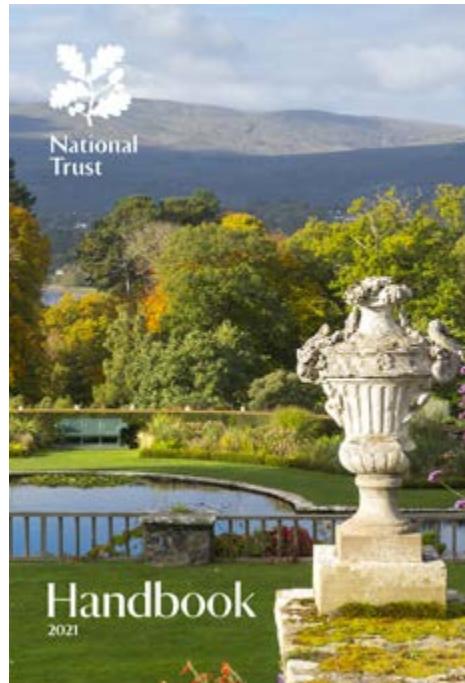
[In Welsh](#)



This line can be used exactly as it appears above, or as one flowing sentence within body copy. It is also often broken in two, with ‘nature, beauty and history’ appearing separately to ‘for everyone, for ever’. The following pages show how this works.

Nature, beauty, history

- Nature, beauty and history are what we want to be known for.
- ‘Nature, beauty, history’ doesn’t form a ‘lock-up’ with our logo.
- Where possible, convey nature, beauty and history through photography and description, rather than writing it out in full.
- If you do need to write ‘nature, beauty and history’, it can appear in the same sentence as ‘for everyone, for ever’, but only when it makes grammatical and logical sense.



✓ A great example of letting imagery convey nature, beauty and history.

The sale of this card helps the work of the National Trust, a charity that has been looking after nature, beauty and history since 1895.

✓ An example of how to use ‘nature, beauty and history’ in body copy.

Love people and places

People and places need each other to thrive. We care for nature, beauty and history for everyone, for ever.

✓ Our first value features an appropriate use of the sentence in its fullest form.

The sale of this card helps the work of the National Trust, a charity that has been looking after nature, beauty and history since 1895 for everyone, for ever.

✗ The addition of ‘for everyone, for ever’ here makes it a complex and confusing sentence.

For everyone, for ever

- ‘For everyone, for ever’ is our brand sign-off line.
- Include the words ‘for everyone, for ever’ where appropriate. Include either as a ‘sign-off’ to your communication, or within body copy.
- ‘For everyone, for everyone’ doesn’t form a ‘lock-up’ with our logo. If you include the words ‘For everyone, for ever’ as a stand-alone line, judge where best to place it.
- It’s not a marketing campaign strapline and it doesn’t need to go on everything – just where it’s helpful to make the statement that we’re for everyone, for ever. For instance, you will see this line on the foot of our website, at the end of our annual report and on newsletters for donors.

The screenshot shows the footer of the National Trust website. It features four main columns: 'Who we are' (About us, How we are run, Our research, Annual reports, Annual General Meeting, Our partners), 'Get in touch' (Contact us, Sign up to our email newsletters), 'Services' (Help centre, Online shop help centre, Venue hire, Residential & farm lettings, Information for suppliers, Media), and 'You might also like' (Jobs, Collections, National Trust prints). Below these are links for 'Download the app' (Google Play, App Store) and copyright information (© National Trust, Registered Charity 205846, Heolis, Kemble Drive, Swindon SN2 2NA). At the bottom are links for Manage cookies, Our cookie policy, Privacy policy, Terms and conditions of this website, Accessibility, and Modern slavery statement. Social media icons for Facebook, Twitter, Instagram, Pinterest, and YouTube are also present, along with a Fundraising Regulator logo.

An example of how ‘For everyone, for ever’ can be used as a sign-off.

This Grade I listed building was built by the Aclands, and we want to make sure it will be there for everyone, for ever.

An example of how to use ‘for everyone, for ever’ in body copy.

Campaign straplines

- Sometimes we create 'straplines' for marketing campaigns, such as 'Everyone needs nature'. These are agreed by the Marketing Director and have their own specific guidance.
- These campaign straplines shouldn't be confused with 'nature, beauty, history' or 'for everyone, for ever'. Campaign straplines have shorter lives as they are only used for the duration of the campaign, which may only be a year or two.



An example of a campaign strapline in use,
in national newspaper advertising.

First signs

Whether it's historic houses, farms, coastlines, woodlands, terraced houses or city parks, we stand up for the places that matter to people everywhere. Our oak leaf symbol, signalling which places we protect, first began appearing in 1936. It has been at the heart of our identity ever since.

Wicken Fen, Cambridgeshire



Identity principle 1

Flexibility

Today, our brand identity has to work in many different situations and formats, so it has inbuilt flexibility. It can be discreet or bold, serious or fun, and can sit alongside castles, inner city terraces or wild coastlines.

Just a few examples of how our flexible identity works



Identity principle 2

Accessibility

When we say ‘for everyone’, we mean it. Font size, format, language, colour contrast, who we’re representing in images – they all matter to us because they help people understand, enjoy and feel welcome at Trust places.

Attingham Park, Shropshire



Identity principle 3

Quality

We take our responsibility to protect very seriously, and have an attention to detail that applies to everything we do. Your skilful use of our brand identity helps build our reputation for quality. Thank you for handling it with care.

Powis Castle and Garden, Powys



Common questions

Our brand identity is used every day by people in all kinds of roles, including rangers, curators, graphic designers and copywriters. Here are some of the questions that most commonly crop up.

Do we have to use the brand identity at properties? *See pages 80–92*

Can my property develop its own ‘identity’? *See pages 80–92*

Is it OK to let a partner or supplier use our logo? *See page 98–101*

Where can I find templates? *See page 117*

When can the oak leaf be used on its own? *See page 20*

How do I represent the National Trust on social media? *See page 77–78*

Are there any recommended colour combinations? *See pages 46–50*

Is ‘For everyone, for ever’ our strapline? *See page 8*

Elements

Overview

Logo

Typeface

Tone of voice

Colour palette

Images

Shapes

Thick rule



1. Our logo

Our logo has two parts: the oak leaf symbol and the logotype, which simply states our name, 'National Trust'. The logo has four alternative formats, plus bilingual versions for use in Wales.

Aa

Welcome

2. Our typeface

We've got our very own typeface, aptly named 'National Trust'. It can be downloaded from our brand centre and should be used for all professionally-produced materials.



Pantone® 1788c

4. Our colour palette

A range of 21 colours plus black and white form our colour palette.



5. Our images

Our photographic style is natural and authentic, capturing people enjoying a moment in time or the sheer beauty of a place.



6. Our shapes

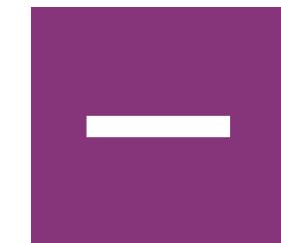
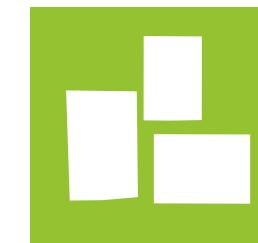
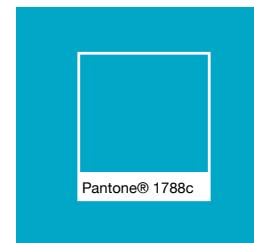
Scrapbook-style cut-out shapes give a personal, informal feel. They can be used to contain images or solid colour.



7. Our thick rule

Sometimes, we use a thick rule to help break up long sections of text and information.

Overview – a quick guide to how it all works



1. Logo

Our logo should be positioned in the top left-hand corner of a design. Occasionally, our logo is placed in a different position but this is by exception.

Sometimes, you can use the oak leaf on its own (if the National Trust context is already established, such as on the back of branded clothing).

Don't use the 'National Trust' logotype on its own.

2. Typeface

The four members of the typeface are:

National Trust Display, for headlines.

National Trust Bold, an alternative for headlines and for visual emphasis.

National Trust Regular, for body copy.

National Trust Italic, for emphasis, book titles and so on.

Text is always set left.

3. Tone of voice

The characteristics of our tone of voice are:

- warm and welcoming

- honest and authentic

- expert and authoritative

- entertaining and inspiring.

Adjust the balance of the characteristics to fit the message and the audience.

4. Colour palette

Use the colours from our palette in any combination, but use sparingly. Two or three colours in combination is plenty

- avoid creating a multicolour effect.

Don't use tints.

Unless specified in guidance (for instance, signage), decisions about the use of colour 'on site' at a National Trust place are led by a curator.

5. Images

Choose images that:

- are natural and realistic
- connect people to a place
- reflect diversity
- inspire activity

– show our conservation at work.

Source images from our photo library, National Trust Images.

6. Shapes

Our irregular shapes give a personal, scrapbook feel and can help legibility if used (with good colour contrast)

behind text. They are optional and you can stick to squares and rectangles if you wish

- but don't use polygons, circles or other regular shapes.

Shapes are provided on our brand centre. If you create your own, make sure they look hand-cut.

7. Thick rule

We sometimes use a thick rule as a device to help break up or separate lots of text and information.

There is no fixed thickness or width

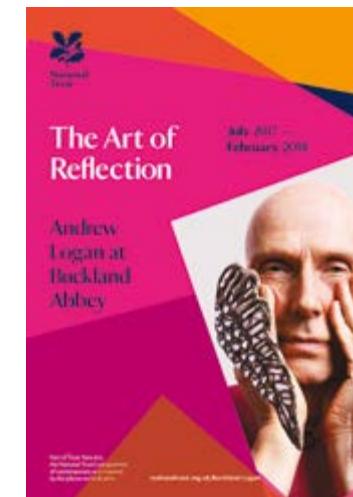
- just judge what works in proportion with your design.

Inherently flexible

Our brand identity has built-in flexibility, with elements you can mix and match, highlight or tone down, depending on your message, audience and context.



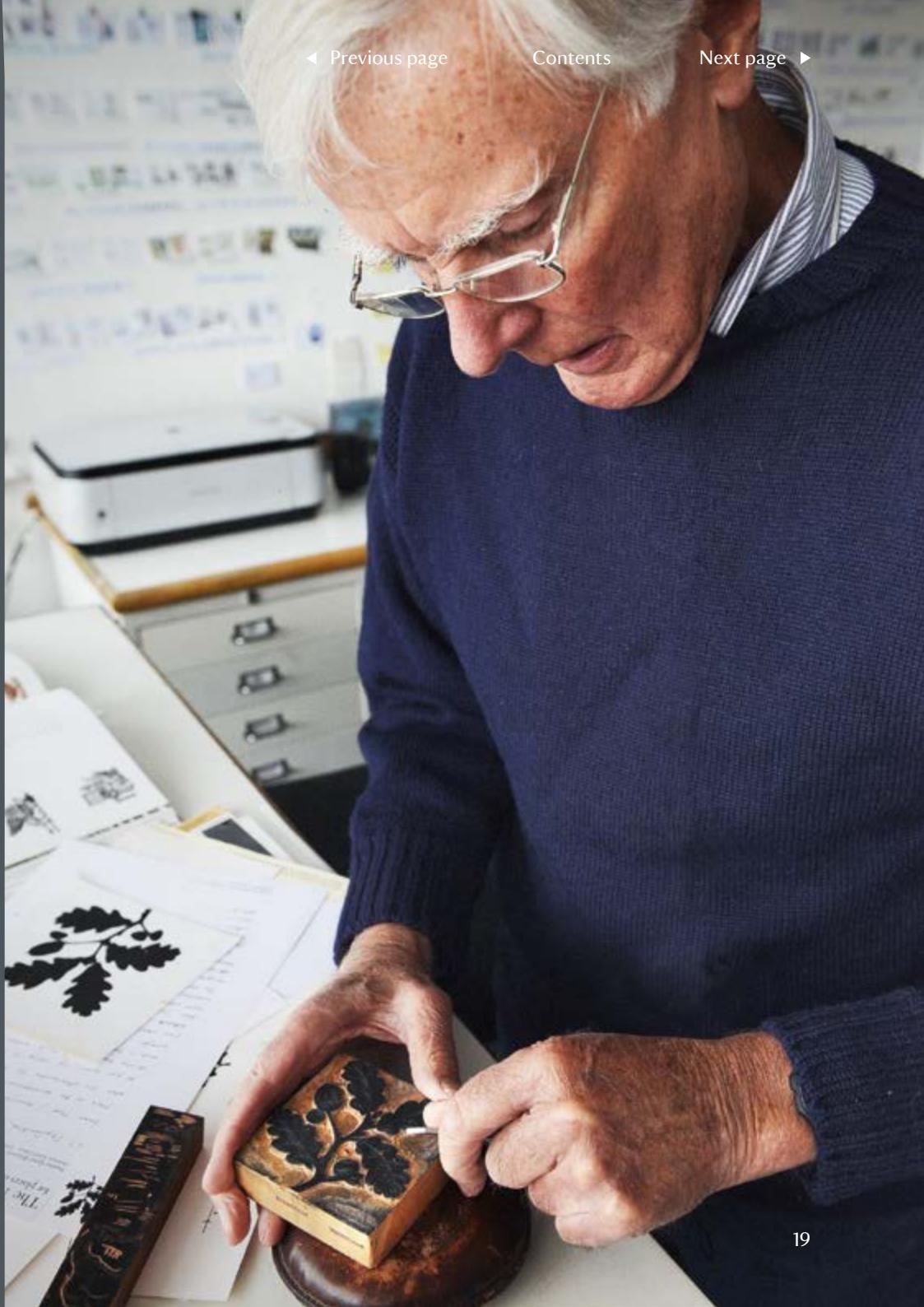
Playful or serious? Striking or subtle?
Combine the elements of our brand identity to create the effect that's right for your purpose and audience.



Logo

Timeless, sturdy, beautiful, the oak leaf is a symbol of the National Trust's enduring purpose. Some see it as a symbol of tradition and heritage; others see it representing new growth and nature. The power of the oak leaf is that we are all those things.

The artist David Gentleman carved our updated oak leaf symbol in 1983



Our oak leaf and logotype

Our oak leaf symbol, which we've used and adapted since the 1930s, is unique.

Our logotype simply states our name. Our oak leaf and logotype together form our logo.

Always use the logo files found on the brand centre, rather than trying to reproduce the logotype by writing 'National Trust' in our typeface. The logotype has been specially designed and won't look the same.

You can use the oak leaf on its own (if the National Trust context is already established, such as on the back of branded clothing) but please don't use it for bullet points.

In Wales, we use our bilingual logo (Welsh/English, see page 22).

Our logo



Our logotype

National
Trust

Our oak leaf symbol



Versions of our logo

There are four ways to show our logo:

- standard (and always preferred)
- alternative horizontal
- reduced size, for use at smaller sizes
(this maintains the legibility of the logotype)
- 'In support of', for use by supporter groups
(centres and associations).

Our logo is sometimes also used with a relationship statement, for instance, 'In association with'
(see page 99 for details).

Standard (and always preferred)



Alternative horizontal



Reduced size



In support of



Welsh-language version

We create bilingual versions of our communications for audiences in Wales. These are also available on the brand centre.

Standard (and always preferred)



Alternative horizontal



Reduced size



In support of



Colour versions of our logo

Our logo is available in 21 different colours plus black and white. See page 24 for colour breakdowns and specifications.

When you need a logo file, please download it from the brand centre. Go to brandcentre.nationaltrust.org.uk and select 'core artwork finder' in the top menu. You will be led through a simple question-and-answer process to the correct artwork to download for your project.

Standard (and always preferred)



Alternative horizontal



Reduced size



In support of



Using colour

You can choose any colour from our colour palette for our logo, but please make sure your selection complements the background colour or image, and has good contrast so it's easy to read.

These colours work well on light backgrounds.



Pantone® 356
C:90 M:0 Y:100 K:20
R:0 G:119 B:45
Hex: 00772D



Pantone® 7488
C:50 M:0 Y:95 K:0
R:140 G:220 B:80
Hex: 8CDC50



Pantone® 7481
C:88 M:0 Y:89 K:0
R:0 G:180 B:60
Hex: 008540



Pantone® 384
C:20 M:0 Y:100 K:30
R:138 G:134 B:0
Hex: 8A8600

These colours work well on dark backgrounds.



Pantone® 7485
C:10 M:0 Y:18 K:0
R:220 G:240 B:180
Hex: E5F1D8



Pantone® 587
C:5 M:0 Y:50 K:0
R:245 G:245 B:170
Hex: F3F2D0



Pantone® 706
C:0 M:20 Y:4 K:0
R:250 G:225 B:225
Hex: D01170 10%



Pantone® 317
C:20 M:0 Y:10 K:0
R:203 G:241 B:232
Hex: E3F0EE



Pantone® 7541
C:4 M:3 Y:3 K:4
R:225 G:224 B:219
Hex: E1E0DB



White
C:0 M:0 Y:0 K:0
R:255 G:255 B:255
Hex: FFFFFF



Pantone® 213
C:0 M:96 Y:12 K:0
R:230 G:20 B:100
Hex: D01170



Pantone® 021
C:0 M:50 Y:100 K:0
R:255 G:106 B:11
Hex: C74D0D



Pantone® 1788
C:0 M:85 Y:85 K:0
R:255 G:43 B:62
Hex: FF2B3E



Pantone® 227
C:7 M:100 Y:7 K:21
R:135 G:0 B:60
Hex: A51261



Pantone® 525
C:50 M:85 Y:0 K:20
R:65 G:5 B:70
Hex: 6B3670



Pantone® 3125
C:88 M:0 Y:21 K:0
R:0 G:170 B:180
Hex: 107786



Pantone® 286
C:100 M:75 Y:0 K:0
R:25 G:5 B:125
Hex: 0A4A8E



Pantone® 2768
C:100 M:81 Y:4 K:60
R:15 G:0 B:50
Hex: 0F0032



Pantone® 425
C:18 M:0 Y:0 K:78
R:68 G:70 B:62
Hex: 414C4F



Black
C:0 M:0 Y:0 K:100
R:0 G:0 B:0
Hex: 000000



Pantone® 871
Gold



Pantone® 877
Silver



Pantone® 389
C:20 M:0 Y:100 K:0
R:212 G:255 B:24
Hex: D2DB30

Minimum size

Here are the minimum size guides for using our logo for both print and screen. The minimum size for other processes, such as embroidery or engraving, will vary: we recommend careful testing.

Standard (and always preferred)



Print
15mm
and above
Screen
43pixels
and above

Alternative horizontal



Print
25mm and above
Screen
71pixels and above

Reduced size (to be used instead of the Standard when the size is below 15mm/43 pixels)



Print
Below
15mm
Screen
Below
43pixels

In support of



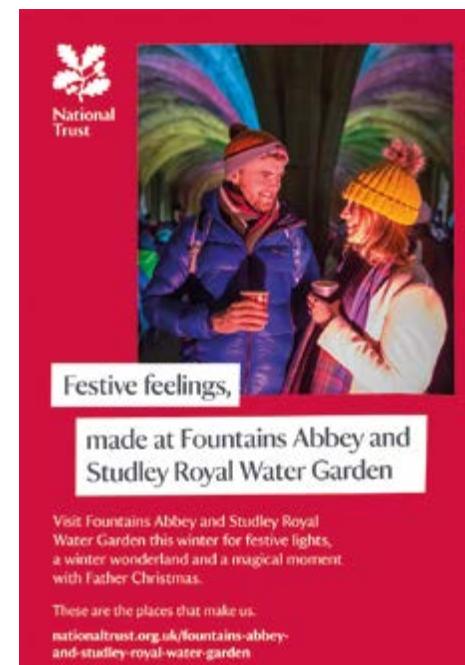
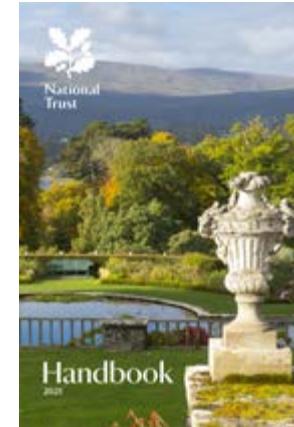
Clear space principles

Above the logo, leave space equivalent to half an oak leaf. To the left, again leave half an oak leaf. To the right, leave a whole oak leaf. Below, leave a space the equivalent of a whole logotype. (Clear space shown right, in light grey.)



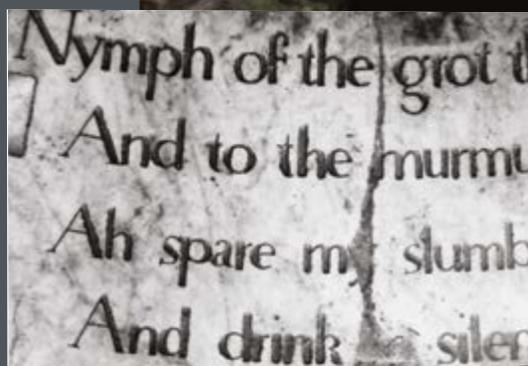
Consistent positioning

Our brand identity is designed to work at its best with our logo placed in the top left corner of a design (this is why the logotype 'National Trust' is left-aligned). Consistent and prominent top-left placement of our logo helps build recognition.



Typeface

The National Trust typeface was specially created for us, and inspired by an inscription in the Grotto at Stourhead. It is versatile and highly legible. Only we can use it.



The inscription and the Grotto at Stourhead, Wiltshire



Typeface family

Our typeface family has four members:

- National Trust Display for headlines
- National Trust Bold for visual emphasis and as an alternative for headlines
- National Trust Regular for body copy
- National Trust Italic for emphasis, foreign words and the titles of books, pictures and so on (see page 42 for a quick style guide).

It can be downloaded from the National Trust brand centre at brandcentre.nationaltrust.org.uk.

Typesetting guidance

- Use the typeface in sentence case, and aligned left (or justified left), not aligned right (or justified right).
- Ideally, set National Trust Display with 110% leading.
- Ideally, set National Trust Bold, Regular and Italic with 120% leading.

Using Arial

We use Arial as an alternative when it's not possible to use our own typeface. For instance, when we are creating a Word or PowerPoint document with people from another organisation, they won't have access to our typeface (unless they are professional designers). For the same reason, we use Arial for all email correspondence.

Display

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Alignment

Set left

Always align text to the left: this creates an informal and friendly look that's easy to read. Avoid setting text as right-aligned, centred or fully justified.



Don't use right-aligned [1] or centred text [2]. When text is fully justified [3], uneven spaces are created between words, making text harder to read.

All text, including titles, captions, pull quotes and body copy, should be left-aligned. This is sometimes referred to as 'ragged right' text.

Line endings

Keep them neat

Pay attention to the shape of your sentences and paragraphs on a page. They should look neat and follow the principles of good typesetting.

Please don't squish text by reducing the size of the spaces between letters (known as 'tracking' or 'kerning') or stretch text (known as 'horizontal scaling'). Instead, edit the wording of sentences here and there to find the most elegant fit.



2 Willow Road

Hampstead, London NW3 1TH

Map 2 GS

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Exploring

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What's wrong with the layout of this page? If we're to get technical, we can spot several 'widows' [1], the term for words left alone at the end of a paragraph or column. There is also an 'orphan' [2], a single word or short line alone at the top of a page or column. No line breaks have been added between paragraphs [3], making the text feel very dense. Line endings are very uneven [4].

In this version the type has been tidied [1] to eliminate widows and orphans, and to make line endings more regular. There is space between paragraphs [2], making the text neater and easier to read.

Clear space

Give content room to breathe

Resist the temptation to fill every nook and cranny on a page. When clear space is used well, the page layout feels relaxed, informal and inviting to read.

Map ②

Outdoors in the South West

Two regions, six counties
Wherever you are in Devon and Cornwall, you are never more than 25 miles from the sea, from the great sandy beaches of the north coast, where the surf comes rolling in, from the high rocky headlands like a string of fortifications; from the weedy pools, coves and tidal inlets of the south coast. And around it all runs the incomparable South West Coast Path, at 630 miles the longest national trail in the country, linking everywhere the lonely shores and soaring cliffs.



The glorious South West so varied and distinctive, so unspoilt and beautiful, excites a primal sense of magnetism. Devon and Cornwall, plus neighbouring Wesses, have a million miles of coastline, along with extensive areas of farmland, woodland and moorland for all to enjoy.

Abundant wildlife
Stormy skies over Blackdown, Vale from the Iron Age hill fort to the south. Opposite page: Children fishing in a shallow pool at Woolacombe beach in Devon

26 www.nationaltrust.org.uk

botanical rarities; Wembury, close to Plymouth Sound, with its rock pools and children's events; and Carnewas, overlooking the famous beauty spot of Bedruthan Steps.

Families flock to such glorious beaches as Holywell Bay and Crantock, Sandy Mouth and Duckpool on the north coast, and Woolacombe, Porthcurno and Gwithian on the south coast.

In Dorset, the Purbeck Estate boasts one of Britain's best beaches, Two National Nature Reserves as well as being home to the richest ten square miles of wild flowers in the country.

The Jurassic Coast, a World Heritage Site, stretches all the way along the Dorset and East Devon coast, covering Purbeck, Burton Bradstock and Golden Cap, and further west there lies a wonderfully varied landscape, ranging from heathland, dunes and a mile-long stretch of sand, to shingle and sandstone cliffs – perfect for picnics, walking and fossil hunting.

Mining, forts and lookouts
In the old mining areas of Cornwall and West Devon, newly designated a World Heritage Site, you will find ruined engine houses now protected and preserved by the Trust; some of them, such as those at Botallack near St Just, clinging to the cliff edge just above the sea.

There are many curious structures to be discovered and explored around the coast of Devon and Cornwall. All tell stories of this

Visit [South West](#) 27

peninsula's colourful past – such as the military fortifications at Froward Point near Brixham, and St Anthony Head near St Mawes, Parson Hawker's driftwood hut high on the cliffs at Mayon Cliff above Sennen Cove, and the castellated coastguard lookout at Mayon Cliff near Fowey.

West Dorset's historic landscape includes magnificent Iron Age hill forts, such as Hod Hill, Egardon and Lambert's Castle. Make sure you don't miss North Somerset's Cliffs and Caves. Cheddar Gorge, Britain's deepest limestone gorge, formed from the last Ice Age and has been forming and changing over the past two million years. Not far away you can experience the ancient Roman town of Bath, built on a hillside and a half into the River Avon, and has truly breathtaking views, as well as abundant wildlife and fascinating history – including a Roman



Temple, Napoleonic era fort and Second World War gun battery. For those who like to delve a bit more deeply into the history of wherever they are, there are detailed leaflets available covering the local history of the countryside side (see page 30).

A world of wildlife
The abundance of wildlife you will find on the coast and countryside sites in Devon and Cornwall bears witness to many years of pioneering nature conservation work. Try visiting the chalk downland at Bodmin Moor, near Bodmin in Cornwall; between Bolt Head and Bolt Tail in South Devon; or from Kynance to Mullion on the Uzard, and appreciate the swathes of wild flowers which carpet the grazed clifftops in spring and summer.

Then there is the Cornish Lizard, having returned to breed in Cornwall after 40 years, the grazed clifftops of the Lizard. If you visit Lizard Point, be sure to stop by the Chough Watchpoint next door to the cafe, particularly at fledgling time in the summer. On an island in Plym Bridge Woods, near Plymouth, you will find the observation post for the successful Peregrine Falcon Watch, set up to protect nest by breeding

Visit [South West](#) 27

27



Map ②

Outdoors in the South West

1



The glorious South West so varied and distinctive, so unspoilt and beautiful, excites a primal sense of magnetism. Devon and Cornwall, plus neighbouring Wesses, have a million miles of coastline, along with extensive areas of farmland, woodland and moorland for all to enjoy.

Two regions, six counties
Wherever you are in Devon and Cornwall, you are never more than 25 miles from the sea, from the great sandy beaches of the north coast, where the surf comes rolling in, from the high rocky headlands like a string of fortifications; from the weedy pools, coves and tidal inlets of the south coast. And around it all runs the incomparable South West Coast Path, at 630 miles the longest national trail in the country, linking everywhere the lonely shores and soaring cliffs.

To the east, the region of Wesses is incredibly diverse. Spreading

from Gloucestershire in the north, south through Somerset and

Wiltshire, and down to Dorset, it contains spectacular stretches

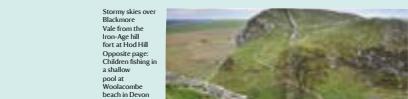
of coastline, chalk downland, high moorland, historic landscapes and ancient woodland.

The Cotswolds in the north boasts many lovely villages, some of which are partly owned by the Trust – also owned by the Trust are the Forest of Dean and ancient woodland. Altogether the Trust cares for more than 25,000 hectares (61,700 acres) of countryside in Wesses and welcomes an estimated twelve million visitors every year.

26 www.nationaltrust.org.uk

Rock pools, fossils and fun
Among the popular spots in Devon and Cornwall are the surfing beaches of Godrevy and Chapel Porth; Kynance Cove on the Lizard, famous since Victorian times for its fantastic rocks and botanical rarities; Wembury, close to Plymouth Sound, with its rock pools and children's events; and Carnewas, overlooking the famous beauty spot of Bedruthan Steps.

Families flock to such glorious beaches as Woolacombe Sands, Holywell Bay and Crantock, Sandy Mouth and Duckpool on the north coast, and South Milton Sands, Portscorn and Gwithian on the south coast.



In Dorset, the Purbeck Estate boasts one of Britain's best beaches, Two National Nature Reserves, as well as being home to the richest ten square miles of wild flowers in the country. The Jurassic Coast, a World Heritage Site, stretches all the way along the Dorset and East Devon coast, covering Purbeck, Burton Bradstock and Golden Cap, and Branscombe. Here too are the remains of the old mining industry, from heathland, dunes and a mile-long stretch of sand, to shingle and sandstone cliffs – perfect for picnics, walking and fossil hunting.

Mines, forts and lookouts
In the old mining areas of Cornwall and West Devon, newly designated a World Heritage Site, you will find ruined engine houses now protected and preserved by the Trust; some of them, such as those at Botallack near St Just, clinging to the cliff edge just above the sea.

There are many curious structures to be discovered and explored around the coast of Devon and Cornwall. All tell stories of this

Visit

[South West](#) 27

Pages should never feel crowded or cluttered. Compare the layout above with the design on the left, where space has been created around the title [1], text columns [2] and picture captions [3].

Tone of voice

The way we use language reveals a lot about our personality. Compare how you feel when you read ‘Keep off the grass’, with the more positive ‘Please stay on the paths to protect the grass’. This, in essence, is the power of our tone of voice.

Powis Castle and Garden, Powys



Characteristics

Lots of people write on behalf of the National Trust. If we all wrote in our own personal style, our written communications would feel very inconsistent. We've defined our tone of voice to keep some consistency in the way we speak. When people hear or read our communications, we want them to see us as:

- warm and welcoming
- honest and authentic
- expert and authoritative
- entertaining and inspiring.

These are the characteristics of our tone of voice.

Warm and welcoming



Expert and authoritative



The limestone
is crumbling.

I'm rediscovering
medieval techniques
to bring the carving
back to life – for the
next 500 years.

Matthew

Mattine Corries, Storroras, Fountains Abbey



Entertaining
and inspiring

Honest and
authentic

Warm and welcoming

The places we look after aren't sterile or stuffy; they're living spaces and we are the welcoming hosts. So what does this mean in practice?

- We're not bossy. Generally we suggest things, instead of telling people what to do.
- We're not exclusive either; our tone is conversational. We write as though we're talking with friends and we avoid formal language (see page 40).
- We're easy to understand. Technical language, dry descriptions and tiny font are just some of the factors that make a piece hard to understand. We take pains to make our writing accessible.
- We're open, using other people's stories to create richer conversations about the places we love.
- We're not proprietorial. We're trusted to look after places on behalf of the nation – they're not 'ours'. It's OK to refer to 'our conservation work' or 'our staff'; but not 'our garden', 'our tea-room' or 'our house'.



Dear dog walkers,

The park is still stock free, so please feel free to continue walking your dogs off the lead.

The cows will be back in the park around about the beginning of May.

Please keep an eye on these signs for updates of when you'll need to clip the lead back on.

Matt Lewis, Lead Ranger, Llanhydrock

The tone here is personal, friendly and informative. The ranger writes naturally, as though he's speaking to dog walkers in person, and adds his name so it's clear who the message is coming from.

debris minimus de resculis doluptatia ver
in eles rem id que porem ni bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.

We want the public to enjoy our places.

Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis
remodit atusamus.



Avoid referring to 'our places', 'our tea-room', 'our garden', and so on. We see ourselves as guardians rather than owners.

debris minimus de resculis doluptatia ver
in eles rem id que porem ni bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.

We look after places for everyone to enjoy.

Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis
remodit atusamus.



Honest and authentic

When we're starting a conservation project or planning a visitor experience, our guiding question is always: 'How can we be true to the spirit of a place?' The same principle applies to the way we write.

- Our messages are believable: facts are checked and we don't exaggerate or misrepresent.
- We use people's stories and voices wherever possible, and always attribute them.
- We're direct. We're comfortable addressing readers directly as 'you' and asking questions.
- We're not afraid to tackle complicated subjects or difficult issues. But we take care to talk about them clearly, in a way a wider audience will understand.



Using real voices can bring the experience of a place to life. If you're gathering quotes to use in your writing, ask people to speak their thoughts (rather than write them down). It will sound much more natural.

In eis rem ita que porcum in bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.

The 21 oak benches made in the Stuart style of 400 years ago have been popular spots to take a pause and enjoy the garden for the last 30 years. Most of the benches are now in desperate need of repair – please help us restore them.

Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis



In eis rem ita que porcum in bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.

We need your help to restore Ham's oak benches. Made in the Stuart style of 400 years ago, the benches have been popular spots to take a pause and enjoy the garden for the last 30 years. Please help us repair them.

Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis

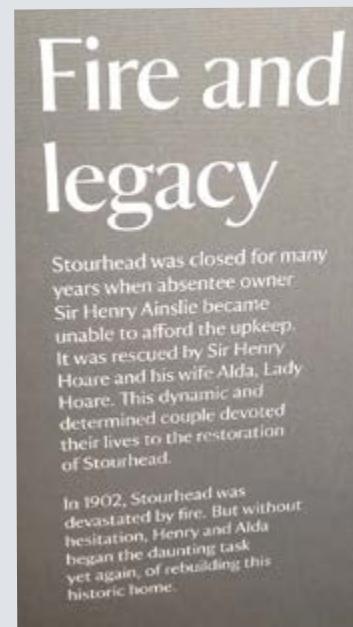


It's not easy asking for money, but we're not afraid to be direct. This example shows how it's more straightforward to ask first, explain next.

Expert and authoritative

We are Europe's largest conservation charity, with teams of in-house experts. We should be very proud of this and confident in our position, without speaking down to people.

- We use our knowledge to engage people with the places we look after.
- While we always want information to be accessible, we don't 'dumb down' a message. We know when to assume a certain level of knowledge and when people would prefer a crash course in a subject, because we understand our readers.
- We're confident enough to leave things out. Sometimes, it's more exciting for the reader to research things for themselves.



You can write in a simple and engaging way, yet still be expert and authoritative.

*corecavaria solo o'cipsam rugiest
andit, qui voluptatur.*

The house is definitely worth an explore, with many fascinating nooks and crannies as well as a superb collection. The museum in the North wing honors the property's most famous owner, who themselves worked on the garden design with the famous Gertrude Jeckyll.

*Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum*



*corecavaria solo o'cipsam rugiest
andit, qui voluptatur.*

Designed to be magnificent by local builder and architect Joe Bloggs, the house was a symbol of owner Joan Smith's power and wealth. It was deliberately sited facing the road, so that passers-by couldn't miss those slender walls of honey-coloured stone, the soaring windows of expensive glass, the grand turrets, shell niches and pavilions. At night, it would have glittered like a magical lantern in the landscape.

*Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum*



This is awkwardly written and doesn't read like the work of an expert. It includes empty phrases ('superb collection', 'nooks and crannies'), poor grammar and style ('worth an explore', 'North wing'), and misspellings ('honor', 'Jeckyll').

Entertaining and inspiring

Most people stop reading the second they get bored. In this world of information overload, we need to work extra hard to hold people's attention.

- Get to the point. A lot of visitors won't read everything you write, but they'll usually take in the headline and first sentence. Ask yourself: 'What's the one thing I want the reader to remember?' That's your starting point.
- Don't be afraid to show enthusiasm – if we're not enthusiastic about places we care for, why should anyone else be?
- Try to put yourself in your readers' shoes. Imagine what would really inspire them to do what you're asking. Then try to put that into words.

countryside. The Cotswolds, in the north, boasts many lovely villages, some of which are partly owned by the Trust – which also owns uplands, farmland and ancient woodland. Altogether the Trust cares for more than

Half-term events

Why not bring your children down to Petworth House for a craft day? Situated in the main hall, we've recreated a forest where your children can play with paper, colouring pens and lots more. Fancy dress welcome. Booking essential.



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In the c

Devon,

countryside. The Cotswolds, in the north, boasts many

Sound, with its and ch overloo Bedrut beache and Cr the no Porthc Estate Nation home t flowers The Ju stretch Devon Bradste lies a w from h of sand perfect

Half-term events

The Forest of Enchantment

Entertain your fairies and pixies in the enchanted forest at Petworth House this half term. We'll have everything you need to make leafy crowns, sparkly wands and mini woodland houses. It's in the main hall so don't worry about the weather and the more people in fancy dress the better. Last year was really popular so you'll need to book in advance.



Why this works: by creating an intriguing, magical name for the event, it instantly feels more inspiring. Phrases like 'sparkly wands' and 'pixies' bring the description to life in a fun, entertaining way. It's written in a chatty, enthusiastic tone ('it's', 'you'll', 'we'll', 'really popular', for example). We're also honest about how busy the activity can be.

Writing tips

You might be picking up this guide as a professional copywriter, or you might be new to writing for the Trust. Either way, the next few pages will give you some tips on best practice.

We've also summarised some key points from our *National Trust Editorial House Style Guide*. See page 45.

From this

For example:

Brancaster Millennium Activity Centre

Situated on the beautiful North Norfolk coast, renowned for its outstanding beauty and unspoilt coastline, Brancaster Millennium Activity Centre is perfect for anyone looking for inspiration, excitement or relaxation.

In 1998 the seventeenth century grade II listed Dial House was [1] renovated using a combination of funding from the Millennium Commission, National Trust [2] and generous individuals. After a devastating tidal surge in 2013, extensive renovation work has seen [1] the addition of flood mitigation measures, including flood gates and sacrificial wall coverings [3].

Avoid using passive voice [1] and try not to describe our organisation in the third person [2]. Long-winded sentence structures and technical vocabulary will alienate people too [3].

To this

For example

Brancaster Millennium Activity Centre

'Kayaking around the creeks in Brancaster harbour just before sunset is magical. I love sharing the experience with new visitors' – Jim Bevlin, National Trust Kayak Instructor

Brancaster Millennium Activity Centre is [3] on the North Norfolk coast with views across the Brancaster Straithé harbour to the sand dunes of Scolt Head Island National Nature Reserve. We [1] built the centre in 1998 by renovating the 400-year-old Dial House and Dial Cottage. It's [2] a welcoming activity centre for school children, adult groups and families who want to sail, kayak, hike or simply enjoy the scenery.

Write as though you are talking to a friend, using 'We', rather than 'The National Trust' [1]. Strike a relaxed tone by contracting words 'here is' to 'here's' [2], and so on. Use the active voice and vivid description [3].

Write the way you talk

Our communications should sound natural, like one person talking to another.

Use ‘we’re’ instead of ‘we are’ and ‘let’s’ instead of ‘let us’. Likewise, avoid more archaic words, such as ‘amongst’ and ‘whilst’ when ‘among’ and ‘while’ are more common in speech.

Take care not to go too far. The way you talk to an elderly aunt is different to the way you talk when you’re out with friends, so when we say, ‘write the way you talk’, we mean write the way you’d talk to a visitor: polite, well-informed and friendly. A good way to check you’ve got the right tone is to read a piece of writing out loud.

And finally, you’ll probably find that the rules of good copywriting aren’t always the same as the rules you learnt at school; it’s OK to start a sentence with ‘But’ or ‘And’ because this follows the natural rhythm of speech.

in eles rem id que porem ni bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.
We endeavour to make our tailored tours sociable and unique.
Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis
remodit atusamus.



in eles rem id que porem ni bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.
Tours are a good chance to see behind the scenes and meet new people.
Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis



in eles rem id que porem ni bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.
Please let us know if you have any feedback from your visit.
Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis
remodit atusamus.



in eles rem id que porem ni bere
corecaboria solo officipsam
fugiaest andit, qui voluptatur.
We'd love to hear your ideas for making Ickworth an even better place to visit.
Eligend eliqui sequis nissimi,
nonsenda a nullessim nostrum
acestium qui dolendam rem quis



Get straight to the point

Broadly speaking, the messages we write will fall into one of two categories: instructional and inspirational.

When we're giving instructions – anything from a sign asking people not to walk on the grass, to a data protection notice on our website – it's important not to beat around the bush. Focus on getting the point across clearly and simply (being sure to remain polite).

Examples of instructional messages include:

- health and safety information
- communication about how we use data
- opening arrangements and Gift Aid.

The image displays four examples of instructional messages from the National Trust, arranged in a 2x2 grid. Each example includes the National Trust logo at the top left and a red or green icon (cross or checkmark) at the bottom left.

- Warning**
This is a medieval fortress. It is NOT a winter sports venue. Please refrain from sledging, skiing, sliding and snowboarding on the ramparts. Thank you.
- Snow play**
Please don't ski, snowboard or sledge on these ramparts (snowmen and snowball fights are fine). This fortress is over 800 years old – we need to look after it for everyone to enjoy.
There are other places nearby that are great in the snow and much more robust – why not try Worth Hill?
- Attention**
The recent rainfall and stormy weather has caused some cliff edges to become undercut and unstable. Keep well back.
- Attention**
Keep well back from the cliff edge. The recent rainfall and stormy weather have made some cliff edges unstable.

Write to inspire

If we're going to persuade people to become members or visit a place, we really need to inspire them. This is hard to get right, so here are a few tips on how you can stir your readers' imaginations.

- Describe benefits – as well as features – for instance, why people love a place as well as what there is to do there.
- Weave in the phrases and stories people use about a place if you can.
- Use imperatives, as in 'Hunt for bats', to inspire actions. But try to avoid telling people how to feel, like 'Enjoy springtime' or 'Be amazed by our gardens'. This can feel less inspiring and more like a sales pitch.
- Don't get too flowery. Try to avoid overused or presumptive adjectives and phrases, such as 'perfect', 'iconic', 'not-to-be-missed' or 'unique'. (See 'Show don't tell' page 43).
- Similarly, use hackneyed puns with care (or not at all), for example, 'spooktacular' events, 'eggciting Easter'.



Croome
Worcester, Worcestershire

Expect the unexpected. Incredible innovation, devastating loss, remarkable survival and magnificent restoration. All in one place.

[Open today](#)
[View all opening times >](#)
[View all opening times >](#)

Even when space is limited it's possible to inspire using very few words.

Have an Eggciting Easter!

Be amazed by stunning grounds and beautiful gardens here at Stowe while the kids take part in our annual Easter Egg-tacular! For more information, go to nationaltrust.org.uk/stowe or call 01234 567890.



So much to find this Easter

Stowe's annual Easter egg hunt takes place in the famous Capability Brown gardens. So whether you're hunting for sweets or for sweeping vistas, you can find them here. Visit nationaltrust.org.uk/stowe or call 01234 567890 to find out more.



In the top example, we can see a couple of rather over-the-top puns, as well as empty superlatives ('stunning', 'beautiful'), and an instruction to 'be amazed', which all sounds a bit like marketing speak.

In the bottom example, the understated headline applies to adults and children. It hooks the reader in by talking about famous gardens, and offers them a hint of what they can find – as opposed to telling them what they will feel.

Show, don't tell

Be believable and specific. Rather than telling people a view is 'breathtaking', 'stunning', 'amazing', 'unforgettable', say and show what makes it so.

Take the description below of Heddon Valley, quoted from the 1973 *National Trust Guide*. It works because the adjectives are matter-of-fact descriptions rather than gushing superlatives. This shows the reader *why* the valley is dramatic, leaving the reader free to draw their own conclusions.

Heddon Valley

The steep, wooded valley of the River Heddon, in a great cleft between rounded hills of patchwork fields, becomes more dramatic as it approaches the sea, finally emerging in a rocky cove surrounded by high cliffs.

Heddon's Mouth, Devon



Bring nature to life

Wherever there's an opportunity, bring nature into your writing. Here's a summary of ideas from our *Nature Engagement Toolkit*, available on Acorn.

- Avoid slipping into 'lecture mode'. Many feel alienated by scientific (Latin) names, or writing that focuses on perils like climate change.
- Start with the senses. Taste, touch and smell are central to how we learn.
- Lead with love. Invite people to share what they care about and then tap into their emotions.
- Use compassion. Imagine what it must be like to be as small as a bug, or as thirsty as a horse, to help people relate to the natural world.
- Tap into meanings. Look for any local or cultural associations you could emphasise – the sight of the first swallow, the origin of a phrase like 'busy as a bee.'
- Highlight nature's beauty. You could do this through photographs, art, poetry, or simply framing a view.



Wicken Fen, Cambridgeshire

A quick style guide

British English

We always use British English, not American English, so please check your spell-checker and adjust as necessary. The most common mistake is finishing words that should end in ‘ise’ with ‘ize’.

Centuries

Eighteenth century or 18th century? Either is fine, as long as you’re consistent throughout your text. (However, always use the word form at the beginning of a sentence, or rephrase it). Remember to hyphenate when you’re using the century as an adjective, for instance ‘18th-century painting’. Avoid superscript ‘th’.

Common names

In most cases, use lower case for plant and animal common names: ‘blackbird’, not ‘Blackbird’. Where a common name includes a proper name (such as Bewick’s swan) or a geographical reference (such as Dover sole) then capitalise that element only. Use italics for scientific names, checking which words to capitalise.

Dates and times

Use number-month-year: 21 September 2017. Times should be shown as 9.15am, 10pm, 12 noon/midnight.

Directions

Use lower case for directions: ‘south-west of the house’

or ‘north of the garden’. Use capitals for specific areas: ‘North Cornwall’ or ‘West Midlands’.

Contractions

Use ‘that is’, ‘for example’, ‘and’ as opposed to ie, eg, &.

For ever or forever?

‘For everyone, for ever’ is our brand sign-off line. ‘For ever’ means for always, whereas ‘Forever’ means continually.

Garden/s

Refer to gardens in the singular (‘garden’) unless there are sound historical reasons for using the plural, as in the case of Stowe Landscape Gardens.

National Trust

‘National Trust’ is our name, so it’s got initial capital letters. Only capitalise ‘the’ if you are starting a sentence, ‘The National Trust ...’ Only shorten to ‘Trust’ when our full name has already appeared. Don’t abbreviate to NT (except on social media).

Numbers

Spell out numbers one to nine. This includes distances in the context of an activity, for instance ‘We walked for five miles’. Use numerals for numbers between 10 and 999,999. Thereafter use million, billion, trillion. If you’re

starting a sentence with a number, write the number in full. Use numerals for units of measurement (including temperatures): 3 hectares, 23cm and so on.

Places

Make sure a place is followed by its county the first time you mention it (Cliveden, Buckinghamshire), or make sure it is clearly identified in the context close by.

Quotations

Show quotations in single quote marks, with double quotes (where necessary) within.

Seasons

Start seasons with lower case.

Italics

Use italics for emphasis, foreign words and titles of books, pictures, plays, operas, television programmes, films, newspapers, aeroplanes and ships. Otherwise, use single quotation marks.

* Please see the National Trust

Editorial House Style Guide

for full details, available on our brand centre. If doubt remains, consult en.oxforddictionaries.com or the guardian.com/guardian-observer-style-guide.



Colour palette

With a range of vibrant colours, our palette gives us scope to be bright and bold or subtle and harmonious. It all depends on message, audience and context.

Stackpole, Pembrokeshire



Our colour palette

We have a palette of 21 colours, plus black and white.

Please always use the exact specifications shown here.
Use colours as solids, avoiding tints.

Our colour palette is to be used for most things.
However it does not apply to the colours chosen for
property presentation, such as paintwork, furnishings
and some aspects of interpretation. These colours
should be agreed with a curator.

Greens



Pantone® 356
C:90 M:0 Y:100 K:20
R:0 G:119 B:45
Hex: 00772D



Pantone® 7488
C:50 M:0 Y:95 K:0
R:140 G:220 B:80
Hex: 8CDC50



Pantone® 7481
C:88 M:0 Y:89 K:0
R:0 G:180 B:60
Hex: 008540



Pantone® 384
C:20 M:0 Y:100 K:30
R:138 G:134 B:0
Hex: 8A8600



Pantone® 389
C:20 M:0 Y:100 K:0
R:212 G:255 B:24
Hex: D2DB30

Darks



Pantone® 213
C:0 M:96 Y:12 K:0
R:230 G:20 B:100
Hex: D01170



Pantone® 021
C:0 M:50 Y:100 K:0
R:255 G:106 B:11
Hex: C74D0D



Pantone® 1788
C:0 M:85 Y:85 K:0
R:255 G:43 B:62
Hex: FF2B3E



Pantone® 227
C:7 M:100 Y:7 K:21
R:135 G:0 B:60
Hex: A51261



Pantone® 525
C:50 M:85 Y:0 K:20
R:65 G:5 B:70
Hex: 6B3670

Lights



Pantone® 3125
C:88 M:0 Y:21 K:0
R:0 G:170 B:180
Hex: 107786



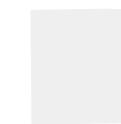
Pantone® 286
C:100 M:75 Y:0 K:0
R:25 G:5 B:125
Hex: 0A4A8E



Pantone® 2768
C:100 M:81 Y:4 K:60
R:15 G:0 B:50
Hex: 0F0032



Pantone® 425
C:18 M:0 Y:0 K:78
R:68 G:70 B:62
Hex: 414C4F



Pantone® 7541
C:4 M:3 Y:3 K:4
R:225 G:224 B:219
Hex: E1E0DB

Metallics



Pantone® 706
C:0 M:20 Y:4 K:0
R:250 G:225 B:225
Hex: D01170 10%



Pantone® 871
For use in exceptional
circumstances only,
for example invitations



Pantone® 7485
C:10 M:0 Y:18 K:0
R:220 G:240 B:180
Hex: E5F1D8



White
C:0 M:0 Y:0 K:0
R:255 G:255 B:255
Hex: FFFFFF



Black
C:0 M:0 Y:0 K:100
R:0 G:0 B:0
Hex: 000000

Additional colours

If you are creating materials for Christmas, a red is available. Your marketing lead can advise on its use, as well as other recommended colour combinations.

We also have a few additions to our colour palette for use on screen – the teal and sky blue colours shown here, for example. For more details about all colours available specifically for use on screen, please contact the Digital team.

Christmas red



Pantone® 200
C0: M100:Y63: K:12
R:211 G:17 B:69
Hex: D31145

Additional web colours include



Teal
Hex: 107786



Sky blue
Hex: A2E2E6

Combining colours

We recommend using colours in combinations of two or three at a time.

To create a bold, eye-catching look, use brighter contrasting colours as shown here.



Bold and fresh



Pantone® 3125
C:88 M:0 Y:21 K:0
R:0 G:170 B:180
Hex: 107786



Pantone® 389
C:20 M:0 Y:100 K:0
R:212 G:255 B:24
Hex: D2DB30

Combining colours

For a harmonious effect, choose complementary colours from our palette, as shown here.

Mwynhewch ddau fis o aelodaeth am ddim

12 mis am bris 10 pan fyddwch yn talu drwy Ddebyd Uniongyrchol blynnyddol

	Pris safonol	Pris cyngor
Unigolyn	£69.00	£57.50
Dau oedolyn	£114.00	£95.00
Teulu gyda dau oedolyn	£126.00	£100.00
Teulu gydag un oedolyn	£23.00	£16.50
Unigolyn ifanc 18-25	£34.50	£28.75
Plant o dan 5 am ddim		
Dewch yn aelod heddiw!		

Enjoy two months' free membership

12 months for the price of 10 when you pay by annual Direct Debit

	Standard Price	Offer Price
Individual	£69.00	£57.50
Two adults	£114.00	£95.00
Family with two adults	£126.00	£100.00
Family with one adult	£23.00	£16.50
Young person 18-25	£34.50	£28.75
Under 5s go free		

Become a member today



Rich and harmonious



Pantone® 213
C:0 M:96 Y:12 K:0
R:230 G:20 B:100
Hex: D01170



Pantone® 227
C:7 M:100 Y:7 K:21
R:135 G:0 B:60
Hex: A51261



Pantone® 2768
C:100 M:81 Y:4 K:60
R:15 G:0 B:50
Hex: 0F0032

Estate colours

You may hear the term 'estate colour'. Our curators define this as: 'paint colours used on estate structures – both in the past and today – to denote single ownership.' Over the years, 'estate colour' has accumulated several different meanings, so we have clarified the following points:

- a true estate colour is based on one of the historic colours used at a property. It is determined through documentary research and paint sample analysis. (A colour that's been liberally applied across an estate may *not* be an authentic estate colour.)
- estate colours were often only used on the cottages and outbuildings, not the buildings associated with the main house and garden. But this varies. It is vital that decisions are based on an understanding of how colours were used at a particular place.
- our curators decide the authentic estate colour and whether, when and where to use it.



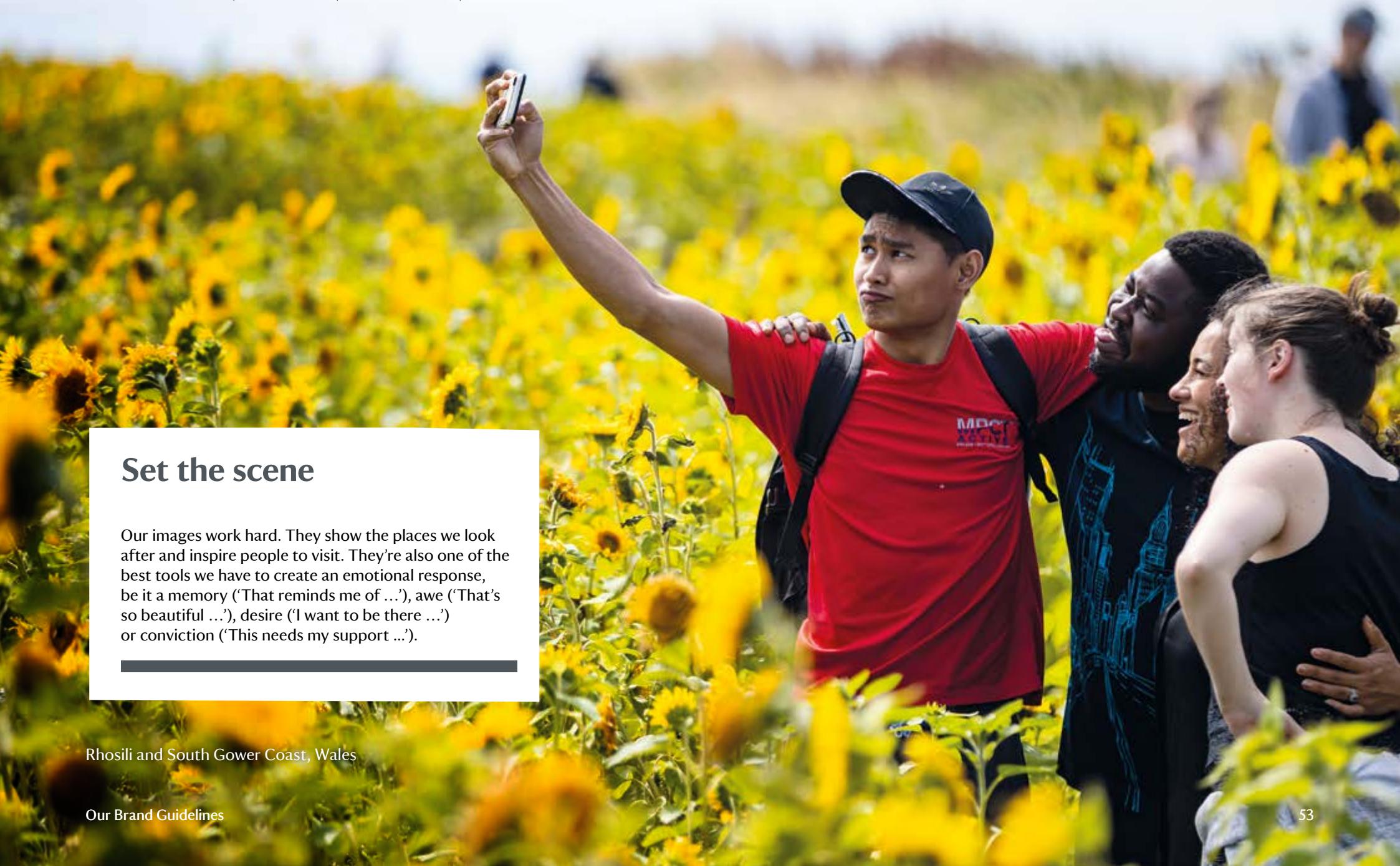
Snowshill Manor and Garden,
where the estate colour
is used on paintwork.

Images

The images we choose can reinforce or challenge the perceptions people have of us. Let's choose them wisely.

Murlough National Nature Reserve, County Down





Set the scene

Our images work hard. They show the places we look after and inspire people to visit. They're also one of the best tools we have to create an emotional response, be it a memory ('That reminds me of ...'), awe ('That's so beautiful ...'), desire ('I want to be there ...') or conviction ('This needs my support ...').

Rhosili and South Gower Coast, Wales

Image style

We reflect our brand through photographs that:

- are natural and realistic
- connect people to a place
- reflect diversity
- inspire activity
- show our conservation at work.

Go to page 61 to find out more about National Trust Images, a library of almost 1.5 million photographs and videos of National Trust landscapes, gardens, buildings and their contents, and of people enjoying them.



Natural and realistic

If images include people, picture them immersed in the experience so the viewer feels like they're sharing a moment in time and people look relaxed rather than posed. People are very good at spotting what's fake and what's real.



Show pictures of people enjoying a place on their own terms.



Connect people to a place

Everyone who's thinking of visiting a National Trust place will want to get a feel for what it's like there. We don't expect to see people in every shot: sometimes, our mission is to convey the scale, the beauty or the atmosphere of a place so that a viewer can imagine being there.

When you can, choose images that say something about the way people are engaging with a place, looking for facial expressions that reveal someone's emotional response, such as surprise, joy or curiosity.



Reflect diversity

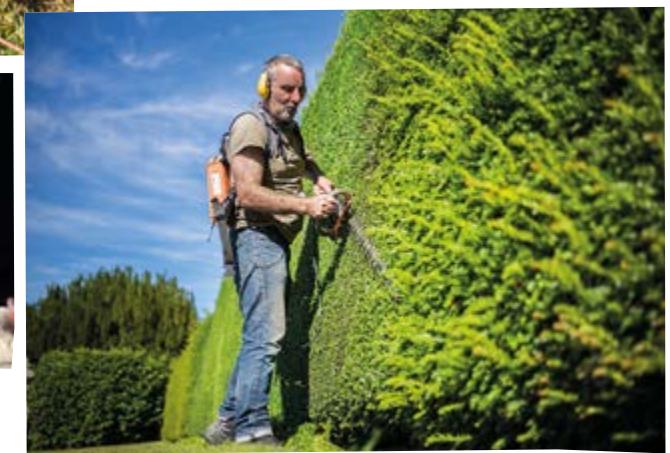
We interpret diversity in its broadest sense – ethnicity, age, lifestyle, even hairstyle. We want to represent all walks of modern life in the images we choose and the stories we tell.

In the past few years we have been making a very conscious effort to capture pictures of a diverse range of people enjoying National Trust places. To browse these pictures, go to National Trust Images and use the search term 'diversity' or apply the filter 'diversity' to your search.



Show conservation in action

The places we look after are beautiful, but they're often in peril or take an enormous effort to maintain for people to enjoy. Unless we show this – our painstaking work to prevent pictures from fading, walls from crumbling, paths from eroding – people won't understand why we need support. Always look for opportunities to tell the story of conservation.



Inspire activity

Capture the range of activities people can get up to at a place, whether they're organised or spontaneous.

Feature people and activities your audiences will identify with.



Using collages

There are times when one image simply can't say everything you need to say – you may want to appeal to several audience segments, for example, or highlight several different places. If this is the case, a collage of pictures representing a mix of people, places and experiences can help. Don't forget to use our cut-out shapes; mix the images with cut-outs of colour for a scrapbook effect if it suits the audience and medium.



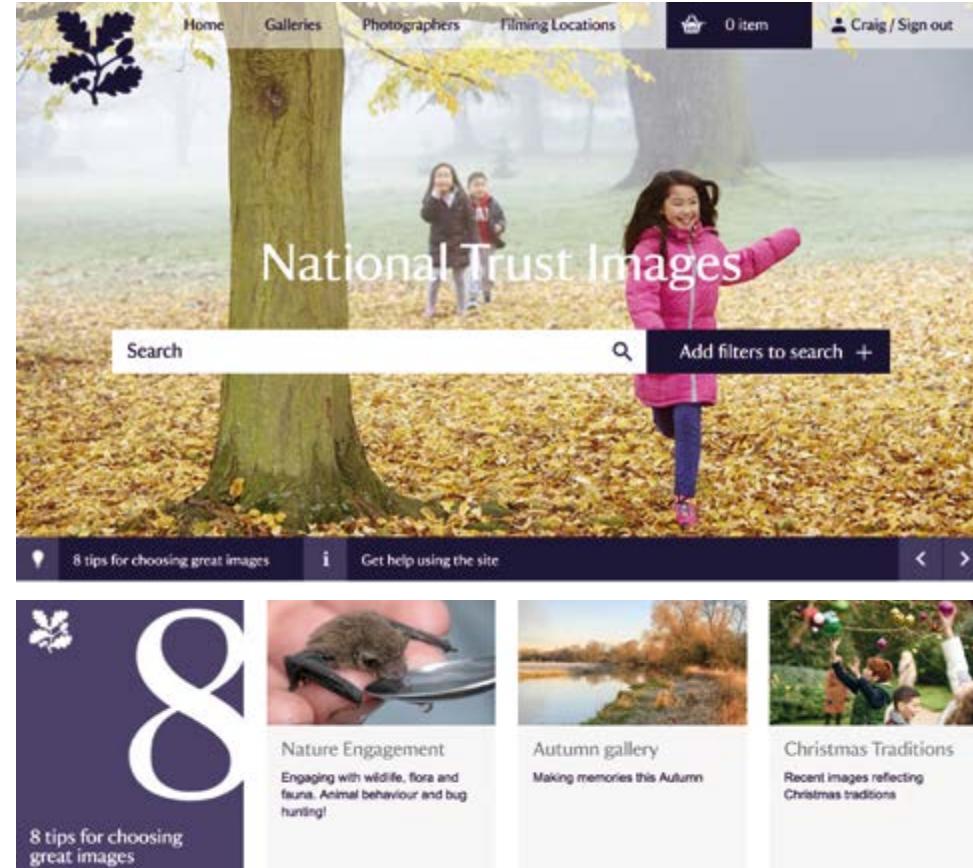
National Trust Images

We have a large and continuously growing image library. At www.nationaltrustimages.co.uk you can find a picture to represent every place, season, activity and mood.

National Trust Images (NTI) should be your first and primary source for images. Most will be free for you to use and will have all permissions in place (unless there are specific restrictions).

You can narrow down your search by using the filter function. This allows you to select the format you're looking for (portrait or landscape image, or video footage) as well as picture content. If you're looking for inspiration, browse through the galleries (from the top menu), where you'll see a selection of the best images from recent photoshoots.

Don't forget to ask the NTI team for help if you're struggling with your search, at images@nationaltrust.org.uk or on 01793 817700.



On the homepage of National Trust Images you'll find *8 tips for choosing great images* and a series of galleries featuring some of the best photographs from recent shoots.

Commissioning a photoshoot

To make best use of Trust resource and to maintain brand standards the majority of pictures should be sourced from our image library (see process, right). There are exceptions, for instance if you want to capture a specialist conservation project or an event in action, which is when you *may* need to commission a photoshoot. If this is the case, and you have budget set aside, contact your marketing and communications consultant.

Any questions?

Contact the NTI team on
images@nationaltrust.org.uk
or 01793 817700.

1. Search National Trust Images. Use a range of related search terms and the advanced search filter (see previous page for tips).

2. Contact the team. If you can't find what you're looking for, contact the NTI team who can help with picture research (see left).

3. Book onto the photoshoot schedule. If you still can't find what you need, get in touch with your marketing and communications consultant.

4. Commission your own photoshoot. If these steps don't work, you may need to set up your own photoshoot. Get in touch with your marketing and communications consultant.



Commissioning your own photoshoot should be a last resort – they are costly and it takes skilled art direction to get the right results.

Protecting personal data

Photographs of people who are alive and can be identified in an image are classified as 'personal data'. This is now governed by the 2018 General Data Protection Regulations (GDPR), which cover how we use, store and share images with personal data.

In summary, the new regulations mean that if someone can be recognised in a photograph (even if you can't see their face), we need that person's permission to use it. In the case of visitors or the general public, we secure this legal permission via a signed model release form.

Knowing when you need permission can become complicated. So that we stay within the law, only fully trained staff and volunteers are now permitted to take photographs of people for the National Trust. Our *GDPR photography and video guidance* and an accompanying e-learning module are available on Acorn, so that anyone who use images in their work can understand the rules and stay within the law.



When you need permission

If someone can be identified in an image (either from the picture or the descriptive caption), you will need the express permission of that person (or legal parent or guardian in the case of children) to use the image.



When you don't need permission

If it's not possible to recognise someone, or people are part of the background or blend into a crowd, we don't need their express permission.

Using illustration

As well as photographs, we occasionally use paintings or illustrations to tell a story. This approach comes into its own when you are explaining a concept, helping people imagine a scene from the past or expressing a powerful experience of a place.

Sometimes, we use images created by our supporters. If you do, make sure you have their permission.

If you are commissioning a professional illustrator, for instance to create a map or a trail, talk to your visitor experience consultant about what to include in a detailed brief.



© Mark Stacey



Gallants Bower in Devon, where illustration is used to bring to life the Civil War fort that once stood here. Nothing now remains but humps and bumps beneath the bluebells, so photography alone (right) cannot tell the story.



Shapes

Our shapes help express the experiences of people at National Trust places.

They have a personal quality, as if they've been cut out by hand for a collage in a scrapbook of family memories.

Lyme Park, Cheshire



Our shapes

The cut-out shapes which hold our images or blocks of colour help give us a recognisable style.

Adjust the way you use them to reflect the tone of your communications – wonky, scattered and layered for a more informal style or straighter and more regular for more formal purposes.

Sometimes designers re-interpret our shapes as wonky polygons, made with straight lines. This is not what we're after. It's the hand-cut feel we want to replicate. Please make sure you use a variety of different shapes, not just one.



From irregular to regular

You can adapt these shapes to fit the tone of your communication, depending on your message and your audience. Sometimes you'll choose the more irregular, scrapbook style; for other communications you'll want to straighten the approach.



Irregular, informal

A lively page designed for family visitors to Anglesey Abbey and Lode Mill.

A hint of informality
In *Playing our Part*, our ten-year vision, only the fact boxes have an irregular shape.



Regular, more formal
Our guidebooks use
straight-edged boxes.



Thick rule

We sometimes use a thick rule as a device to help draw the eye or to break up sections of information.

A thick rule in the *Handbook* is used to separate individual entries



Rule thickness

Rather than be prescriptive about the thickness and width of the rule, we leave it to you to judge what works best for your design.



Application

[Print](#)[Digital](#)[On site](#)[Exceptions](#)[Commercial activity](#)[Welsh language](#)[Accessibility](#)

Print

From welcome leaflets to our trusty *Handbook*, our printed communications should reflect the quality and durability of our work.

Croome, Worcestershire



Print specifications

We like to use uncoated or silk-coated paper so that printed material is as legible as possible (when paper is coated or 'glossy' it reflects light, making it harder to read). Legibility is also affected by the thickness of the paper. Our specifications for paper are under review. Please contact the National Trust's Print Manager for details.



Selecting a printer

Choose a printer from one of our fixed rosters of print suppliers (ask someone in your marketing team if you're not sure). We have a group agreement to buy paper through Antalis and all approved print suppliers will be sent details of this agreement every six months.

If there is no print roster covering your area, choose a printing company that uses an alcohol-free printing process or vegetable inks, or both. They should also have one or more of the following accreditations:

- FSC, carbon neutral status
- ISO 14001

For further details, please contact the National Trust's Print Manager.



Digital

Things are changing fast.
Smartphones have overtaken
computers as the primary way
people access the internet.
Social media use is evolving.
And around the corner, 'AR'
(augmented reality) looks
set to become mainstream.

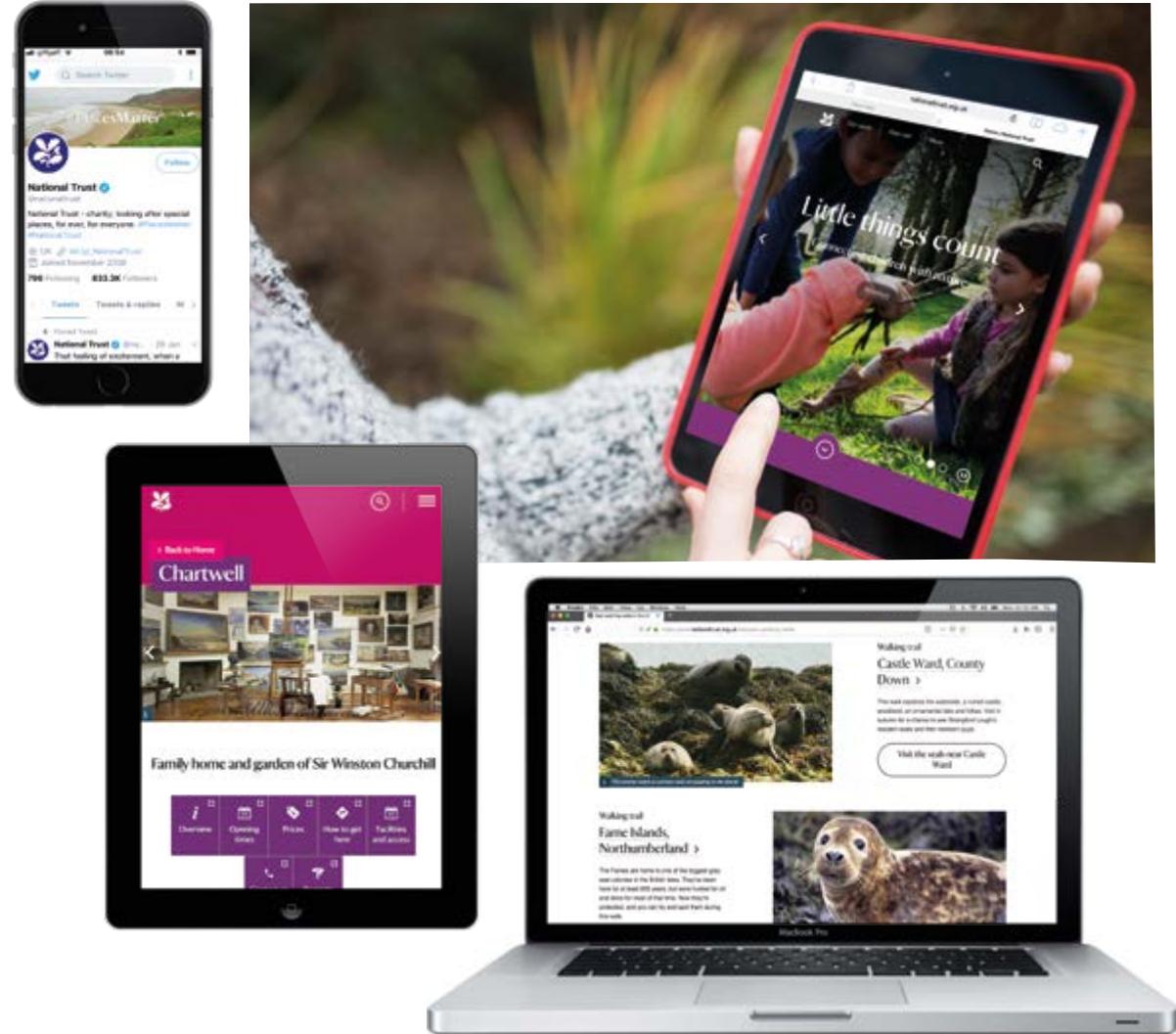
Polperro Cove, Lizard Point, Cornwall



Across all devices

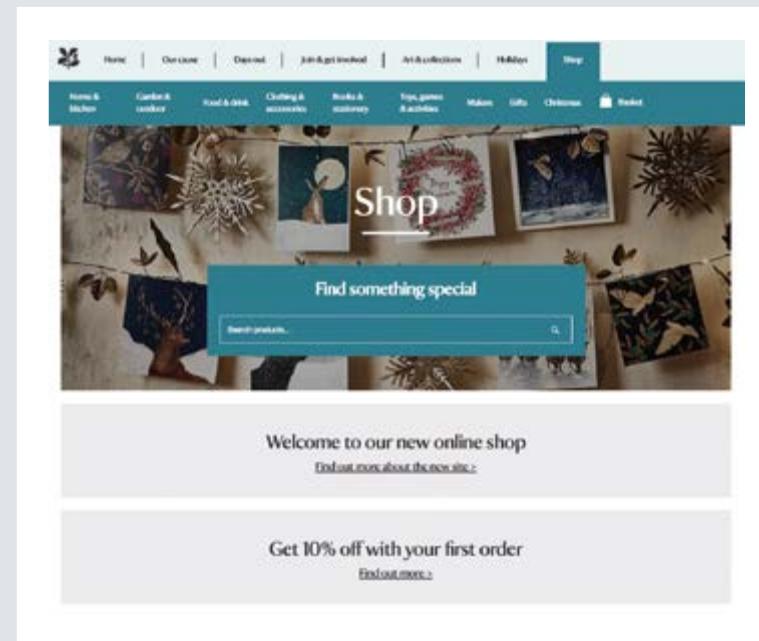
Our brand identity evolves to keep pace with innovations in digital communications. Most work to develop our digital platforms is managed centrally, so decisions about design are largely taken care of.

When it comes to content, however, we rely on hundreds of people around the organisation to select the pictures and write the words that will have the most impact on screen.

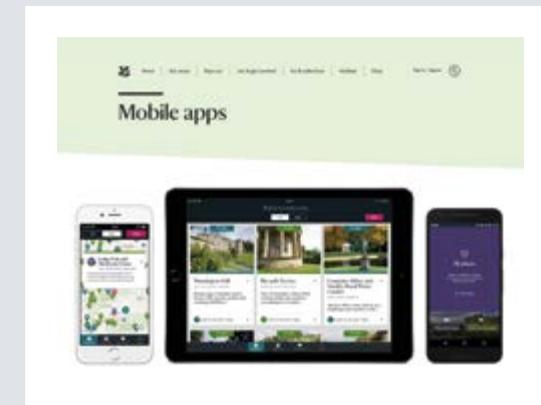


Building apps and microsites

If you see a need for a new way of using digital technology, please speak with your regional digital lead first. Any proposals for new apps or microsites will need to be approved by the Head of Digital. This is an instruction in our *Rulebook*.



If you think you need a microsite (such as our online shop), a new website or an 'owned blog' (a blog that could be mistaken for a website or microsite), talk first with your regional digital lead.



Social media and blogs

When we talk about the National Trust on social media – through our official and even our personal accounts – we're effectively representing the National Trust. So it's important to understand the responsibility and risks that go along with the huge benefits of engaging through social media.

Before jumping in, all National Trust staff must take the online course, 'Representing the National Trust on Social Media and Blogs', which you can access through Acorn. It covers everything you need to be aware of when you're communicating in this way, including planning, getting started, getting the right permissions and managing difficult issues.



Thinking about posting or sharing pictures and comments? Make sure you've taken the online training course first.

Profile names and pictures

When you set up a social media account, make it immediately clear that you're speaking on behalf of the National Trust.

Account names: use 'NT' at the beginning or end of the account name. Here are the conventions we use for the most popular platforms currently in use. The example is Glendurgan and North Helford in Cornwall:

- Instagram: ntglendurgannhelford
- Twitter: @ntglendurgen
- Facebook: @NTGlendurganNorthHelford

Picture or avatar: this should be an image of your property with our oak leaf logo set on top of it (see right). Position the oak leaf in any corner if the profile image is square, or in the middle if the profile image is circular. Choose a colour that complements the photograph you choose.



The image shows a Facebook login screen with a blue header. Below it is a profile picture for 'National Trust - Glendurgan garden'. The profile picture is a photograph of a garden with a white oak leaf logo overlaid in the center. To the right of the profile picture is a larger image of a river flowing through a landscape.

The image shows an Instagram profile for 'ntkingstonlacy'. The profile picture is a circular image of a building, with a white oak leaf logo overlaid in the top right corner. Below the profile picture, there is a bio: 'Kingston Lacy - Updates from NT estate including house, gardens and parkland. Home to the Bankes family for over 300 years, NT restores generously in rural Dorset.' and a link 'bit.ly/2Hw6QG'. There are also four small thumbnail images below the profile picture.

The image shows an Instagram profile for 'ntfountainsabbey'. The profile picture is a circular image of a building, with a white oak leaf logo overlaid in the top left corner. Below the profile picture, there is a bio: 'Rievaulx Abbey - A place of contrasts and surprises, discover the spirit of a great abbey and the elegance of a Cistercian winter garden at this World Heritage Site.' and a link 'bit.ly/2IuVtMh'. There are also four small thumbnail images below the profile picture.

✗ Because our brand identity isn't visible on the Kingston Lacy Instagram account, it's not obvious this is a National Trust feed.

✓ The Fountains Abbey Instagram picture shows the correct use of the National Trust oak leaf in the account picture/avatar.

Video and motion

We are creating more and more video content for social media and our website. This is content that's engaging and appealing, so it encourages people to spend more time browsing our pages and getting to know us better.

The more digital content we create, the more it's important for it to look and feel consistent so people will always know it's us talking.

Using motion in a consistent way within our video content will help us stand out from the crowd and express our brand personality in new ways. **For us, motion means the graphic treatment of our logo or our typeface so that it moves.**

We have a range of video and motion templates available in various formats to help save you time. And these templates help to achieve consistency across all our video content.

Our Senior Video Producer can provide more information on how to make a great video, plus a basic guide to video equipment and music copyright.



Our videos tell great stories that can't be told as effectively in any other medium.



For full details see *Video and motion guidelines*, on our brand centre. Go to: brandcentre.nationaltrust.org.uk. You'll find the guidelines and all video templates and assets in: Brand assets / Other assets / National Trust video and motion.



Video and motion
guidelines

On site

We make careful judgments about the use of our brand identity on site. We want people to know they're visiting a National Trust place. We also want the individual beauty and character of a place to shine through.

Teneriffe Farm Campsite, Cornwall



Recognisable, not uniform

Some brands control the look and feel of every aspect of an experience – from welcome signs and written content and conversations, through to uniforms, furniture and lighting.

We take a much more nuanced approach to our brand at National Trust sites. While it's important people recognise us (making an instant connection with our cause), we also want the distinctive character of a place to shine through, be it Welsh Castle or Cornish cove. To help us get this balance right, we distinguish between:

- functional and promotional information
- materials that tell a story, or prompt people to connect with a place or feature in some way
- things we add or ways we decide to reflect a property's spirit of place, for instance, the choice of paint colour or style of gate posts.

In the pages that follow we explain these distinctions and use examples to show how our brand identity applies in various situations on site.



Giving functional and promotional information

For example: welcome and waymarking signs to put people at ease; marketing and membership information to inspire people to do something. *Strict visual identity guidelines apply. See pages 82 to 85.*



Reflecting a property's spirit of place

For example: interior or landscape design (as opposed to graphic design) decisions that contribute to the atmosphere of a place. Includes colour schemes for reception areas and cafes, or details like the style of benches. Decisions led a property's 'spirit of place' – a statement that defines the historical, cultural or environmental significance of a place – and *overseen by a curator. See page 92.*



Telling a story and prompting connections

For example: room cards, exhibition panels and audio visual or digital experiences that help people connect with a place. Decisions led by interpretative approach, but in most circumstances we will still use the National Trust typeface. *Logo does not need to appear. See pages 87 to 90.*

Inevitably, there are areas of overlap. In some cases, we'll have a recommended solution, but we're still developing our thinking in other areas. When in doubt, ask your Visitor Experience team or contact everythingspeaks@nationaltrust.org.uk.

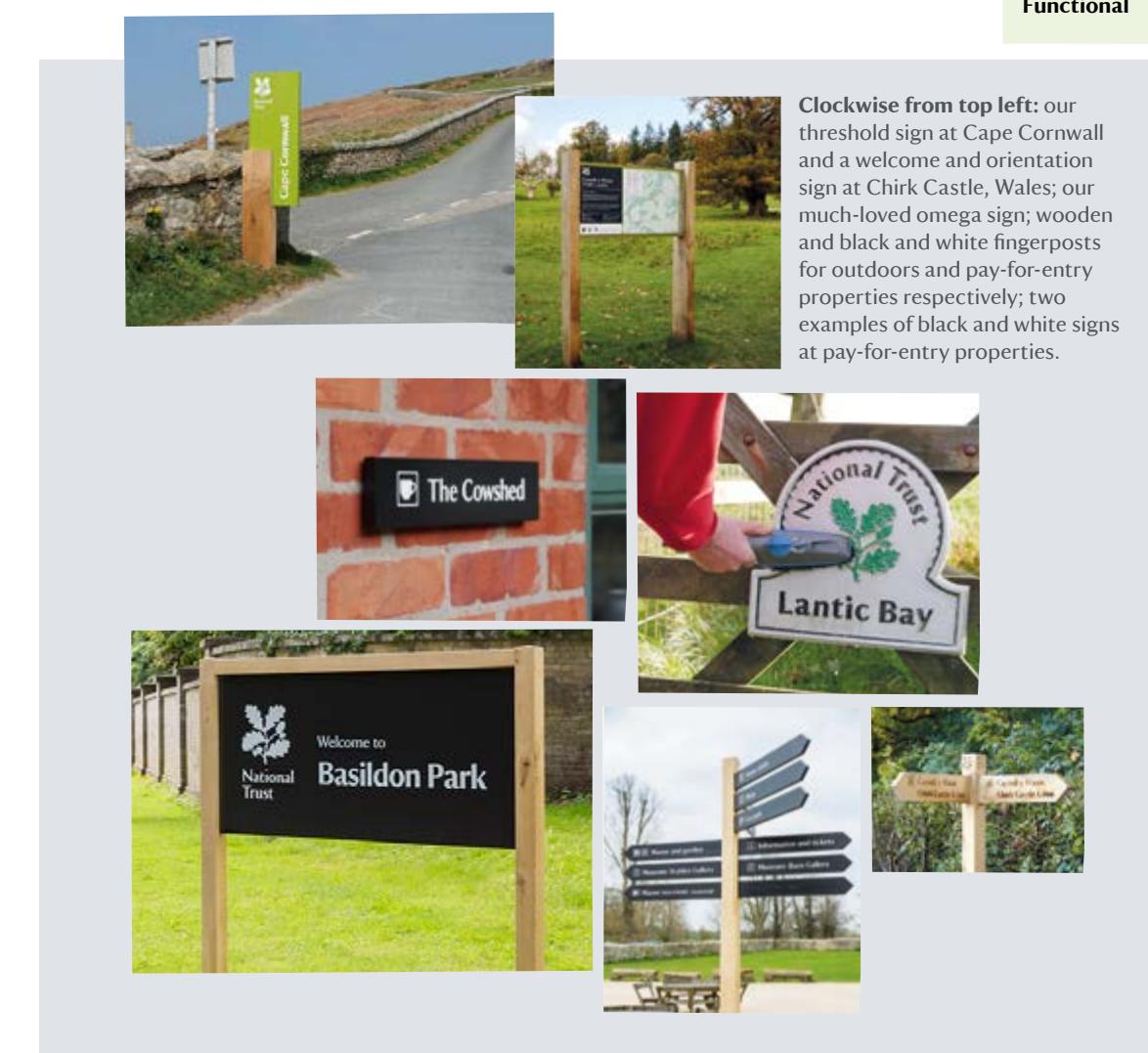
Signs

We have a standard, mandatory approach to our core welcome and orientation signage at our pay-to-enter and outdoor places. This sets a consistent, high quality standard that offers our visitors reassurance: ‘See a National Trust sign; trust that you’re in a place that’s well loved and cared for’. You can find details about these mandatory guidelines on Acorn in the following documents:

- Pay-to-enter signage principles
- Outdoors signage principles

Signs are usually the first thing a visitor will encounter, so it's all the more important they create a brilliant first impression. This is why we place such emphasis on the quality of materials and production, as well as simple maintenance to keep signs free from dirt and weeds.

Functional



Temporary signs and information

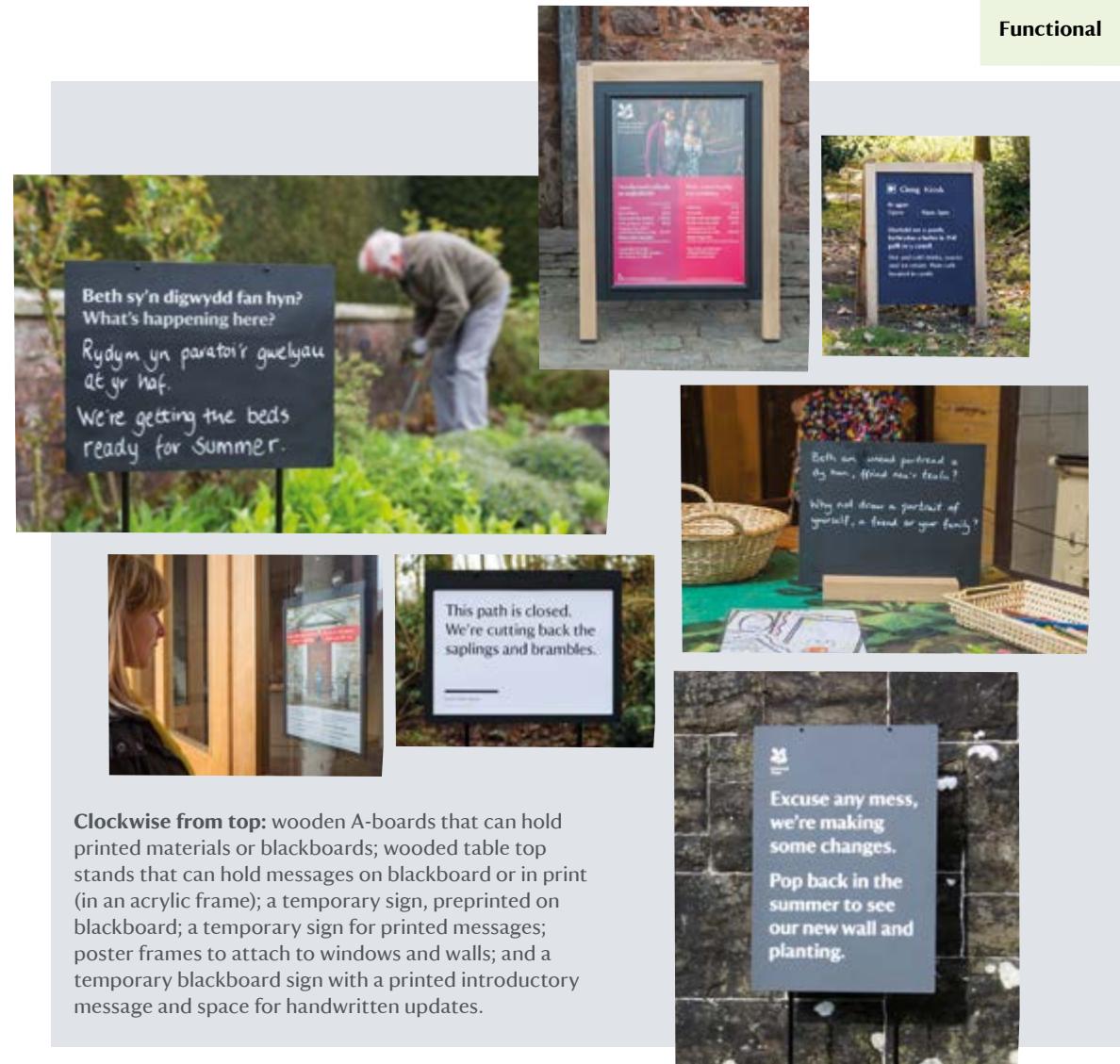
There are lots of reasons we need temporary signs – to advertise an activity, highlight a temporary feature, or to alert people to a closure, a hazard or a short-term facility, such as overflow parking.

We've now developed signage solutions to suit a range of situations, so we can present printed information or notices written on blackboards using:

- wooden 'A' frames
- hanging frames, attached to walls or windows using suction hooks
- metal stands with a base for use on hard surfaces, or poles that can be pushed into the ground
- wooden table stands.

Standard messages, such as 'What's on today?', can be preprinted on blackboards. For more information and to make an order, please contact temporariesignage@nationaltrust.org.uk and see the Temporary Signage and Information page on Acorn.

Functional



Marketing

When we advertise upcoming activities, offers or want to encourage people to support our cause, our communications should follow our brand guidelines. This applies to:

- Promoting your on-site programme, such as guided walks
- Advertising job roles
- Fundraising campaigns
- Food & Beverage offers
- Membership promotions

In many cases, we have developed templates for you to follow. These can be found at: brandcentre.nationaltrust.org.uk.



Routes and trails

Some maps are more functional in their purpose, explaining in detail how to follow a route. At the moment, there's no standard approach to a map style for this kind of information, although this is in development. Please make accessibility a priority, making sure that:

- the text can be read by all users (ideally set at 12pt, with good contrast against the background)
- routes are differentiated using a variety of line styles or symbols as well as colour.

Also remember to include time and distance (in miles and kilometres), as well as facilities and rest stops.

Themed trails

Other route maps may be more focussed on telling the story of a place, or prompting connections relating to a theme, such as a season. Even if a trail is temporary – an Easter trail, for example – we still want to make sure it's high quality, follows our brand guidelines and is designed to fit the content and audience.

If we're creating a trail that's 'in the voice' of a historical character as part of an interpretation scheme, you might want to choose – with care – a different typeface. We explain this in more detail on page 88.

Right: a map of cycle trails around the Central Lakes, Cumbria. **Below:** the *50 things explorer trail* for Cotehele, Cornwall.

A map of cycle trails around the Central Lakes, Cumbria. The map shows various routes and points of interest, including Grasmere Lakehouse, Rydal Water, and New Town. It includes icons for cycling and other outdoor activities.

▶ **Prompting connections**

Family days out by bike
Central Lakes
National Trust

Wainwright Way
National Trust

With so much to see and do along this route, why not make the most of your visit? From historic castles to stunning landscapes, there's something for everyone. Whether you're looking for a gentle stroll or a more challenging walk, the Wainwright Way offers a variety of routes to explore. So why not take some time to discover the beauty of the Lake District and the surrounding areas?

Functional

The map for the 50 things explorer trail at Cotehele features a large central area with a grid pattern, likely representing the estate or garden. Various numbered activity points are scattered across the map, each with a small icon and a brief description. Some points are located near water features like ponds and streams. The National Trust logo is visible in the bottom right corner.

Alcock approach... Wainwright Way
National Trust

With so much to see and do along this route, why not make the most of your visit? From historic castles to stunning landscapes, there's something for everyone. Whether you're looking for a gentle stroll or a more challenging walk, the Wainwright Way offers a variety of routes to explore. So why not take some time to discover the beauty of the Lake District and the surrounding areas?

At a later date... Hush Heath Trail
National Trust

Discover the hidden beauty of the Hush Heath Trail. This is a great way to explore the local landscape and learn about the unique flora and fauna of the area. It's a great place to sit back and relax, and a great place to see the original documents. If you're looking for more information, please contact us.

Welcome leaflets

Most places offer visitors a welcome leaflet, giving an overview of what's special about a place and features to explore. It will usually include a map of the property to help visitors find their way around, photographs highlighting things to see, and a summary of why a place is special.

Some welcome leaflets follow a straightforward format – see the Dyrham Park example, right.

There is, however, no single, defined template. As long as you work within our visual identity guidelines, you can be creative in your approach. The team at Quarry Bank (see right) have created a story map, for example, using a strong illustration style across all their interpretation materials.

Storytelling

Functional

The image displays two welcome leaflets side-by-side. The top section, titled 'Storytelling', shows the Dyrham Park leaflet. It features a large photograph of a grand building, a smaller image of a garden, and a detailed map of the park with labeled points A through H. The bottom section, titled 'Functional', shows the Quarry Bank leaflet, which uses a stylized, graphic illustration of the mill complex and surrounding landscape to tell its story.

Dyrham Park

A taste of the 17th century

Welcome to Dyrham Park

Dyrham Park is home to a 270-acre ancient deer park, 17th-century house and formal gardens. Cared for by the National Trust for over 50 years, there is something new to try each month with a full programme of events including daily guided walks and tours. These include:

- Guided tours of the parkland
- Guided tours focusing on the seasonal changes and history of the garden
- Specialist walks beyond the garden, up to the terraces and into Dyrham village
- Weekday behind-the-scenes tours in the house giving an insight into how the collection is cared for. Please check the information boards to find out what's happening on each day and when.

Key

- Entrance to the terraces
- St Peter's church
- The Avenue
- Sphinx Court
- Pool gardens
- Nichols orchard
- Shuttle bus stop
- Toilets
- Accessible toilets
- Refreshments
- Shop
- Picnic area

Quarry Bank

Explore Quarry Bank and its stories

Here at Quarry Bank you can explore a complete world of the early industrial revolution. Here you can learn about the families once lived and worked among these buildings and pathways, gardens, ponds and waterfalls. You can also learn more about their lives, and how they shaped the world we live in today.

Samuel Greg built the Mill and opened it in 1784. His vision was to turn the river valley into a textile centre and peaceful compared to Manchester.

Hannah Greg came from a wealthy and religious family. She changed Quarry Bank from the mill town to the family's home.

William Brough was once Head Gardener at Quarry Bank, growing exotic plants in the greenhouses.

Gardens and Chapel Woods

The dramatic river valley provided the rushing water to run the Mill's water wheel. The owners used the water to create lush gardens and scenic landscapes that gardens that you can walk and play in today.

Ruben Hyde Greg, Samuel and Hannah's son, created a picturesque landscape of exotic planting,ify hedges and winding pathways.

At Quarry Bank, Cheshire, the welcome leaflet ties in with the style of interpretation used throughout the property, featuring silhouettes to signify key characters.

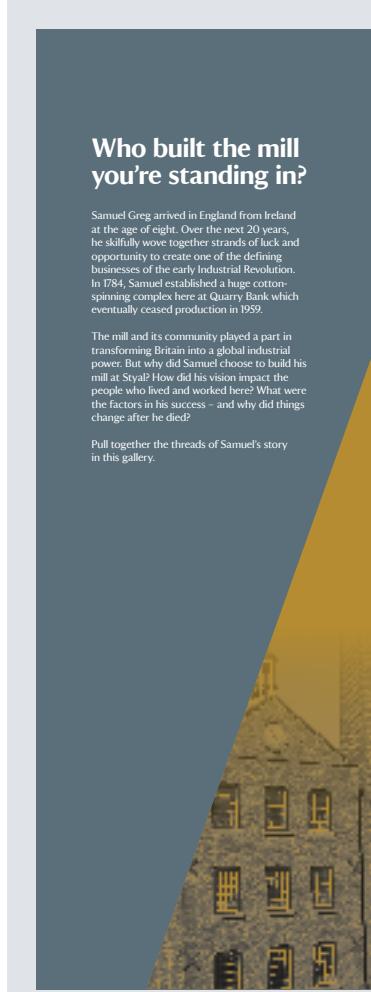
Interpretation panels

Storytelling

We don't have a standard template for interpretation panels – subjects vary widely and so we want to give property teams the flexibility to commission design treatments that fit the content and experience.

That said, here are the principles we apply:

- **Logo:** our logo does not need to appear on interpretation materials. By this stage, people will already be steeped in the National Trust experience; they don't need to be reminded where they are.
- **Typeface:** unless materials are reproducing historical artefacts or voices from history (see next page), use the National Trust typeface.
- **Tone of voice:** our principles apply to all information written as though it's in the 'National Trust's voice' (see also next page).
- **Colours:** these will generally be chosen to fit the subject or historical era (see Quarry Bank colour swatch example, right).
- **Images:** pictures and photographs will be chosen from archives or commissioned to represent the subject matter in a way that's authentic or compelling.



Who built the mill you're standing in?

Samuel Greg arrived in England from Ireland at the age of eight. Over the next 20 years, he skilfully wove together strands of luck and opportunity to create one of the defining businesses of the early Industrial Revolution. In 1784, Samuel established a huge cotton-spinning complex here at Quarry Bank which eventually ceased production in 1959.

The mill and its community played a part in transforming Britain into a global industrial power. But why did Samuel choose to build his mill at Styal? How did his vision impact the people who lived and worked here? What were the factors in his success – and why did things change after he died?

Pull together the threads of Samuel's story in this gallery.

Actual colour paint swatches from 1807	New proposed colour swatches
Preferred choice	
7477U	7510U
303U	7407C 7407C + 7K
5405U	117U
5477U	146U

Left: a panel explaining the history of Quarry Bank. **Above:** actual paint swatches from 1807 and new proposed colour swatches, showing how the designers arrived at the colour scheme for the Mill's new permanent exhibition.

Whose voice?

The decision about which typeface to use boils down to one, simple question: 'Whose voice are we using to tell the story?' The answer is either:

1. The National Trust's voice

Often we're speaking as 'the National Trust'. In other words, we use our historical, conservation and nature expertise to explain what's interesting or unique about something. When we're speaking in the National Trust's voice, we use the National Trust typeface.

2. A narrator's voice

Sometimes, we choose to use a different storytelling device. For instance, we may choose a character (or several characters) from history to tell their versions of a story. When this is the case, we design materials in a way that helps us build this illusion, often using artefacts from the time, such as letters or objects, as a source of inspiration. If you decide to use another typeface, make sure it's legible for all users, avoiding flowery historical scripts.

Storytelling

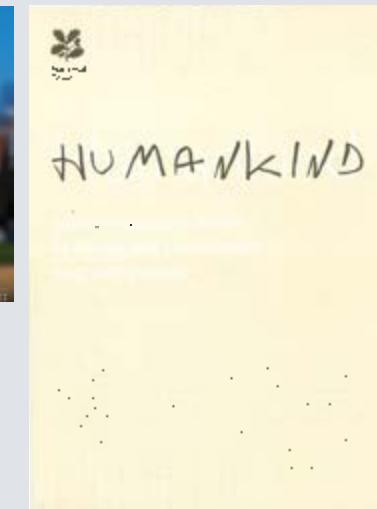


Temporary programme titles

When we're preparing a temporary programme theme or exhibition, we often want to make sure the title stands out. In this case, we treat the title as a graphic element that sits within a design that otherwise follows our brand guidelines.

[Prompting connections](#)
[Storytelling](#)


Left: Materials for the 'We are Bess' photography exhibition at Hardwick Hall, Derbyshire, used an old-style serif typeface as a throwback to the 16th century Bess of Hardwick (note, the description of the exhibition is in National Trust typeface). **Below:** the title for the HumanKind exhibition at Calke Abbey, Derbyshire, was given a personal touch. **Below left:** 'The Word Defiant!' art installation at Blickling Hall, Norfolk, gave our typeface special treatment.



Room cards and labels

Room cards

Straightforward descriptions of a room or a process (for instance conservation work) are usually explained on a room card or information sheet and should use the National Trust typeface (logo not necessary). We are in the process of developing a simple template for this kind of material.

Labels

As a general rule, information we place alongside objects to explain their significance should use the National Trust typeface. We aim to keep these to a minimum so they don't dominate or clutter the experience of a place.

Plant labels

We tend to use a lot of temporary labels and signs in our gardens, so we can readily update them as plants come in and out of season (see also page 83). These can be written on wood, slate or other fitting materials. Any more permanent labels, notices or promotional information should use the National Trust typeface.

Prompting connections

Storytelling



Left: a picture guide in the Long Gallery at Osterley, London.
Below: a handwritten plant sign describes the rhododendrons in the gardens at Rowallane, County Down. **Below left:** a table-top information card for 'The Edge of Things' exhibition at Blickling, Norfolk.



Standing back

Sometimes we want to plunge people into an experience – take visitors back in time, create a mood, invoke an emotion. We talk about these as ‘immersive experiences’ and ‘casting a spell’ on our audiences. To achieve this, we use different approaches:

- Let the place speak for itself – removing everything that's not authentic or did not originally belong to the era of a house or scene.
- Recreate experiences – for instance, to evoke the atmosphere of a point in time. Examples could be simple – labels for jars or a half-written poem on a writer's desk – or more elaborate, for instance, presenting a house as if time had stood still.
- Add embedded interpretation – messages sewn into cushions or carved on the back of objects are examples of embedded interpretation.
- Invite new perspectives – we will often ask a creative professional – for instance, a musician, artist, writer or architect – to help us re-imagine a place.

When we take these approaches, we should still always default to using the National Trust typeface.

Prompting connections
Storytelling



Above: notes scattered on a table recreate a scene of daily life at Powis Castle, Powys. **Top and bottom right:** a paint brush at Ickworth, Suffolk and the words of domestic staff carved into cleaning brushes at Anglesey Abbey, Cambridgeshire, are both examples of embedded interpretation.





Spirit of place

Decisions about the way we present rooms, furnish new facilities, such as cafés and reception areas, and choose materials for gardens and landscapes are all led by a property's 'spirit of place'. This is a statement that defines what is unique, cherished and distinctive about a place.

As a simple example, cushion colours don't need to follow our brand palette – but should be complement the atmosphere of a place and your curator will need to have a say in their selection.

See also our page on using Estate colours on page 51.

Spirit of place



Exceptions

Can I develop a logo for my project or campaign? The simple answer to this question is: ‘You already have one: it’s our National Trust logo.’ There are very few exceptions.

Studland Bay, Dorset



Sub-brands, identities and logos

For the vast majority of our communications, the brand guidelines outlined in this document apply. Any exceptions (and there are very few) are always agreed by the Marketing Agency Director.

Special treatment

We don't do sub-brands. Everything we produce should be recognisable as a piece of National Trust communication. We apply special treatment when we're investing in a long-term campaign or product and want to create a distinct identity. An example is '50 things to do before you're 11¾' (see right).

Standard guidelines with extra attention

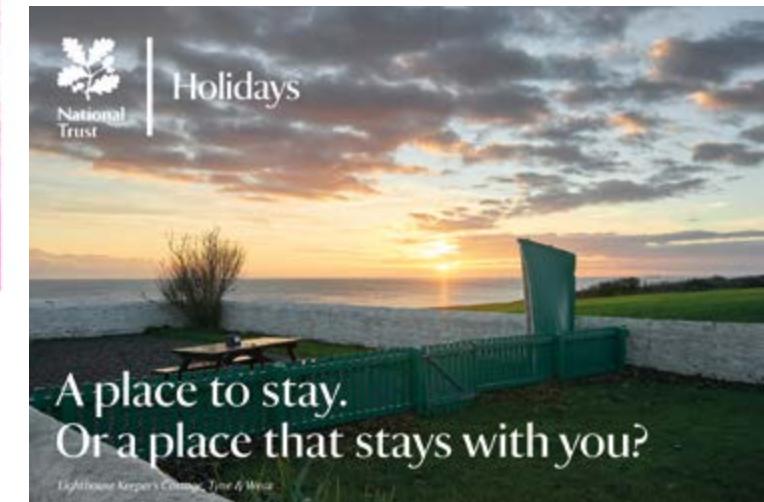
Sometimes, we'll apply the standard guidelines with extra attention. We do this when:

- we want a group of communications to stand out, for instance if they are of high strategic or financial value, such as Holidays (see right)
- it's a priority area (either nationally or locally)
- a group of communications is designed to target a specific audience.

Lots of resources are on the brand centre and online marketing template system to help you create materials using our brand identity. For more detailed advice, ask your marketing or design and production leads.



The long-running '50 things' campaign has merited the creation of a distinct identity



We apply the 'standard guidelines with extra attention' (see left) to materials we produce for National Trust Holidays.

Commercial activity

From scented candles to holiday cottages, we raise money through a range of commercial activities. The benefits are not just financial: experiences of our cafés, shops, holidays and products can connect people to our cause.

Products from our Seasalt & Oakmoss range



Commercial

Everything that's developed and produced for National Trust Holidays, Retail, and Food and Beverage is managed by our central Commercial team and specific guidelines apply. This includes products, packaging, point of sale and web content, including photography.

If you have a question, please get in touch with the relevant member of the Commercial team – you can find an organisation chart on our Acorn pages.



Promotional images

We regularly commission new photographs to promote our commercial offer.



Point of sale signage

We have recently created a standardised approach to all point of sale material for our Food and Beverage outlets.

The high quality signage gives people the information they need to make quick decisions, while making it clear that it's a National Trust café (research told us people often weren't making the connection). It also creates opportunities for us to tell our food stories and talk about our cause.

Please see the *Food and Beverage point of sale signage guidelines* on Acorn for details on how to plan, use and order this signage.



Consistent quality

Point of sale signage for Food and Beverage outlets have two elements: hardware (a frame or base); and printed content (with product and category names and wider Trust messages) that can be hung or slotted into the hardware, making it a simple process to update messages.

When our logo can be used by others

Partnerships

Our brand identity is a valuable asset so we need to keep close control over who can use it, and how it's used when in the hands of others. Please check with the Brand Protection Manager if you receive a request to use our logo. We allow our logo to be used in the following situations:

With corporate partners

We strike up corporate partnerships for a combination of reasons – to raise money, to link our brand with an organisation with shared goals or values, or to make ourselves more relevant to a target audience. Each relationship is established with a specific purpose.

With campaign partners

This might be another charity, a local authority or a business, teaming up with us to run a specific campaign.

With landscape-scale partners

When we work with neighbouring landowners or communities, we will proudly declare our shared goals. The Eastern Moors Partnership and Fix the Fells are good examples of this kind of partnership.



BMW i. IN PARTNERSHIP WITH  National Trust

A NATURAL PROGRESSION.

In the BMW i3, naturally occurring kenaf fibres are used to replace plastics where possible. These fibres can be harvested from fast growing Malva plants, which also convert carbon dioxide to oxygen at an above average rate. This is just one of the ways the BMW i3 has been inspired by nature. With a mutual belief in the natural and the sustainable, BMW i is the exclusive automotive partner for the National Trust.

Search BMW i3.

Official fuel economy figures for the BMW i3: mpg N/A, CO₂ emissions: 0–14 g/km, total average electricity consumption per 62 miles/100 km (combined cycle) 11.5–14.3 kWh. Total range: 174–239 miles (combined cycle). Customer orientated range: 125–206 miles. Figures are obtained in a standardised test cycle after the battery had been fully charged and, in the case of the BMW i3 with Range Extender, using a combination of battery power and petrol fuel. They are intended for comparison between vehicles and may not be representative of what a user achieves under usual driving conditions. The BMW i3 is an electric vehicle that requires mains electricity for charging.

Mutual benefits

Our corporate partnership with the electric car manufacturer BMW i makes green travel options easier for our visitors. Money from the partnership is ploughed back into our conservation work.

When our logo can be used by others

Collaborations

There are other instances where we want to mark our collaboration with another organisation. The Brand Licensing team can advise on licensing queries. The Brand Protection Manager should always advise on which of the following descriptions go before our logo:

Official partner of: used when we are working with a partner on a specific activity that is not a product.

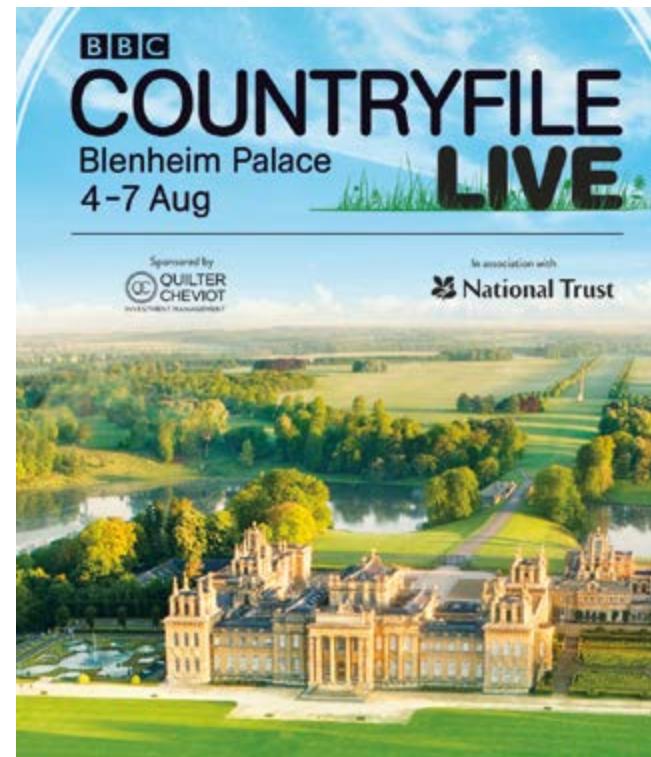
Sponsored by: used when a partner is donating funds towards a particular campaign or event in exchange for publicity. In these cases, we are usually the lead partner.

In association with/Inspired by: used for relationships that are less involved than full partnerships, for instance, for brand licensing arrangements (see page 100).

Supported by: used to acknowledge support for a particular project or cause, such as a significant donation or support for a local initiative.

Hosted by: used when it's been agreed that organisers of large-scale or regular events on National Trust land can use our logo. For details, see *Outdoor event and activity licence branding guidance* on Acorn.

Working together: used when there is an equal 50/50 split in the relationship and it's important that neither organisation is seen to lead.



We have been associated with BBC Countryfile Live since the event's launch in 2016.

When our logo can be used by others

Branded licensed products

Sometimes, when we feel there's a strong affinity between a product and our values, we will give the manufacturer a licence to create a National Trust-branded product range. It's a good source of income to fund our conservation work and introduces us to a wide base of consumers.

Our Brand Licensing team establishes whether a relationship will be the right fit for us. If it is, they will set up the contract and make sure the packaging feels like it's part of the National Trust brand family.

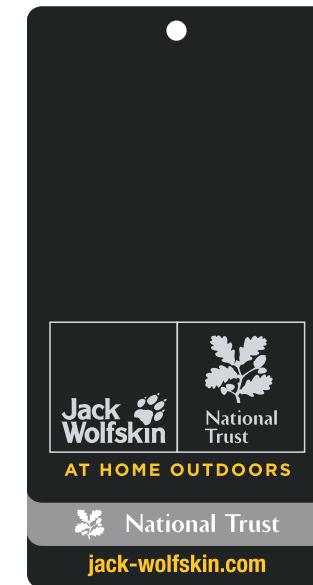
If you're interested in finding out more, please contact the Brand Licensing team by emailing brandlicensing@nationaltrust.org.uk.



1. Classic licensing



2. Special collections



3. Co-brands

Types of licensing

We enter into three different kinds of licensing arrangement:

- 1 Classic licensing, where products are led by the National Trust brand.
- 2 Special collections created by a brand licensee, where their branding is also displayed.
- 3 Co-branded products, where we feel that the expertise and reputation of both parties (National Trust and the licensee) benefit the product.

When our logo can't be used by others

In order to protect our own brand and respect the terms of our formal partnerships (which can be worth large sums of money), we do not allow others to use our logo, unless they fit into a category described on pages 98–100.

Suppliers

If you are asked by a supplier for permission to display our logo as a form of endorsement, please explain that this is not allowed. It is OK for a supplier to list us as a customer or client in words only.

Activity licence providers

When companies offer activities on our land, for example fitness classes, it must be clear that the service is provided by a third party, not the National Trust – otherwise we could be seen as liable. In some situations, for instance when large, high-profile or regular events are being held at Trust places, we may offer limited use of our brand. You'll need approval for this from the Corporate Partnerships team, and our logo should be prefixed with 'Hosted by' (see also page 99).

When in doubt, ask the Brand Protection Manager.



KEDLESTON
SUNDAY RIDE
SATURDAY 18TH JUNE 2016

Kedleston Hall, Derby DE22 5JH
2pm til dusk Free entry



www.thebicycleclub.com/kedlestonride



We don't allow the use of our logo on the promotion of third party events (unless a special agreement is in place, see left). Instead, please encourage organisers to explain in words that events or activities are being held on land cared for by the National Trust.



KEDLESTON
SUNDAY RIDE
SATURDAY 18TH JUNE 2016

Kedleston Hall, Derby DE22 5JH
2pm til dusk Free entry

Join a two-hour ride through the beautiful grounds of Kedleston Hall, cared for by the National Trust.



www.thebicycleclub.com/kedlestonride



When we lead joint communications

When we're preparing joint communications, for instance marketing an event, there's a question about which brand identity should be followed. Normally, the National Trust's brand identity would lead when:

- we have initiated the project or event and are responsible for the activity
- we are promoting a National Trust event or campaign (for example, National Trust Night Runs)
- the place we are talking about is mainly owned by us
- the communication is appearing in one of our channels
- we have more authority or credibility
- the partner has a low or non-existent profile.

When we take the lead, our brand identity guidelines apply. The partner's logo should appear well below our logo, normally preceded by a line that defines the nature of our relationship (for instance, 'Supported by' or 'In partnership with', see page 99). Choose a colour for the National Trust logo to complement the partner's logo. We just ask you to check you've got the layout right with the Corporate Partnerships team.



On a page:

Position our partner's brand underneath our logotype, choosing the appropriate description (see page 103). The partner's logo can also sit on the back cover (or inside front cover).



On a website:

Position our partner's brand underneath the main website image and in the margin next to the text. Use with the appropriate description.

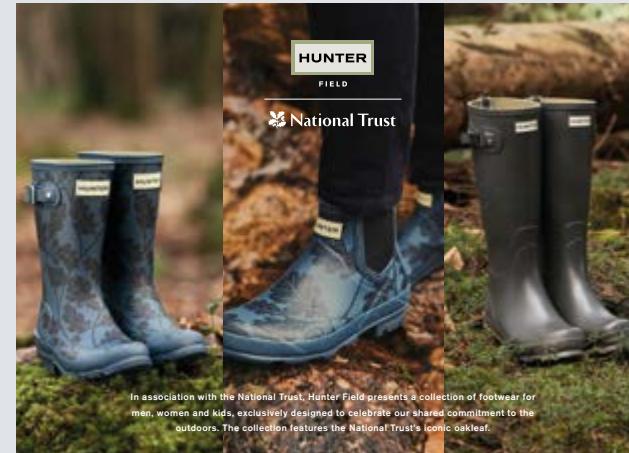
When others lead joint communications

Our partner's brand will lead in communications when:

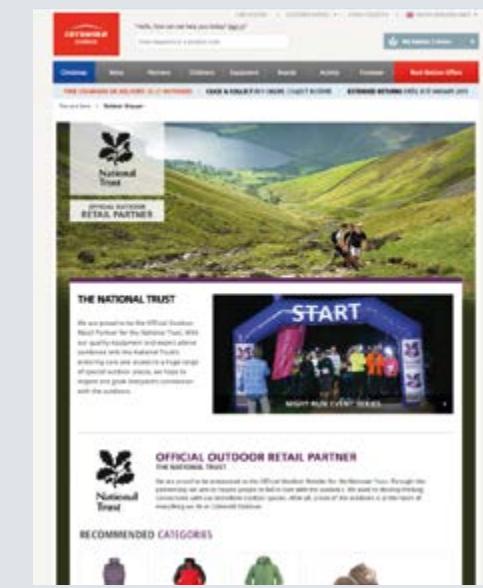
- they've initiated the project or are organising an event on National Trust-owned land
- the place we're talking about is mainly owned by them
- the communication is appearing in their communication channel
- they have more authority or credibility in a given situation or with a specific audience.

In these cases, our partner should create the material, following their own brand guidelines. It should be clear that the communication is from the partner organisation, not the National Trust.

In this situation the partner should use our logo with the appropriate descriptive text (see page 99). When you review the artwork, make sure our logo is still prominent and the choice of images and language is in tune with our brand values.



Our partner or licensee leads the communication
These examples all appear in communication channels owned by our partners. Our logo is prominent, but the visual style and tone is set by the partner or licensee.



Welsh language

Two principles, now enshrined in legislation, govern the way we communicate in Wales.

First, the Welsh language should be treated no less favourably than English.

And second, people should be able to live their lives speaking and reading in Welsh if they choose.

Bilingual directions at Chirk Castle, Wales



When in Wales...

All communications and marketing materials produced in Wales and for Welsh audiences will need to be bilingual. They also need to convey an understanding of the cultural distinctiveness of Wales and follow best practice. This covers signage at properties, interpretation boards, marketing and advertising campaigns (including films), retail and catering products, branding and promotion. Any material that uses language and images, in fact.

Cipolwg ar Gymru
Explore Wales

Gogledd Cymru	North Wales	04
Canolbarth Cymru	Mid Wales	24
De Orllewin Cymru	South West Wales	36
De Ddwyrain Cymru	South East Wales	42

Allwedd i symbolau

Key to symbols

Cyflwrtau	Facilities
Maes parc y Ymddiriedolaeth	National Trust car park
Genedlaethol	Other car park
Maes parciad*	Refreshments*
Llysiau*	Toilets*
Bwthyn gwylfa	Holiday cottage
Arlhosfa bysuar	Bus stop
Arthwysiau	Man picnic
	Picnic area
Gweithgorodol	
Activities	
Mynd i'r cym dŵr	Walks
Nofio	Dog walking*
Syrifo	Swimming
Dringo	Climbing
Gosododdio	Geocaching
Hedfan bandiau	Kite flying
Cyflwrtau i gwisgo cerddi	Rock climbing
Gwerci*	Camping*
Pysgota	Fishing
Becio	Cycling
Syffro	Surfing
Taith/festiawau mynyddol/hylyrch	Easy access walk(s)
(gellir eu cofidio'n hysbrydol i ddarparu cerddi a safle i'r holl cerddi)	Easy access walk(s) followed with a wheelchair)
Golygfal/golygfeydd	Views*
Cacio	Kayaking
Gwylio adar/bwywd gwyllt	Birdwatching/wildlife spotting

* Nid dwy'r ffwyddo o beth - gwybodaeth y wfan am fanylion.
** May not be year round; please check the website for details.

www.nationaltrust.org.uk/visit/local-to-you/wales

Croeso i'ch arweiniad i'n mannau awyr agored yng Nghymru

Rydym wedi llunio'r arweiniad hwn ar gyfer aelodau sy'n hoff o'r awyr a gwyred a hyd natur. Mae'n fawro o wybodaeth ddebynnol i'ch helpu chi i wneud yn fawr o'r ymwydol.

Dylech ei ddarllen ar y cyd â'r blaenfa i aelodau a'n gwefan, sydd â'i ddarllen a deugau am enw a safle a rhedoladau nodol ar agor i'r cyhoedd. Mae'n iawn i amlinu ariannion.

Man pob disgrifiad yn cynnwys y cost pos siapol ar y llofnod. Am gylch yw ymddyddiau mwy manwl goiwr, defnyddiwr y Cyfrifiaduol Grid yda nesian Explorer neu Landranger yr Ardalol Ordnans.

Rydym hefyd wedi cynhyrchu cyflwm i'n teithiau y gallent eu lawhydetho, wrth ddefnyddio cyfeiriadau 'billy' byr. Teipiodd ymddyddiau i mewn i ch'w prwr flos/cyflwrâu ac i ffwrdd a chi.

Os hoffech arnos yn un o bythynnod gwyllau unigryw, euch i: www.nationaltrustcottages.co.uk/ a chwilioch am enw'r meddiant pan webch ym y symbolau cyflwrtau.

Edrychwn ymlaen at eich gweld wrth i chi gamu i awyr agored Cymru.

We've compiled this guide for members who love to get outdoors and closer to nature. It's packed with useful information to help you get the most out of your visit.

Please read it in conjunction with our members handbook. To find out what's open to the public and free to members, head over to our gardens and buildings which are open to the public and free to members.

This guide includes the closest postcode to the entrance. For more accurate directions, please use the Grid References with Ordnance Survey Explorer or Landranger maps.

We've also included quick links to downloadable walks, using short 'billy' addresses. Simply tap the link into your phone/computer browser and you're ready to go.

If you fancy staying at one of our unique countrywide cottages, go to www.nationaltrustcottages.co.uk/ and search for the property name when you see in the facilities symbols.

We look forward to seeing you when you step outdoors in Wales.

www.nationaltrust.org.uk/visit/local-to-you/wales

3

Bilingual with style: the *Explore Wales* guide is a good example of incorporating two languages within a design.

Forethought, not afterthought

Creating a communication that is truly bilingual involves more than translating words in the final stages of a project. It requires an understanding of the cultural relevance of the content for Welsh audiences – the nuances and potential pitfalls. If you need input, ask a member of staff in Wales who knows the subject area.

Representative content

Is the content appropriate for Wales? Make sure you include examples of Welsh places and projects. This may mean you need to commission new photography creative or factual content.



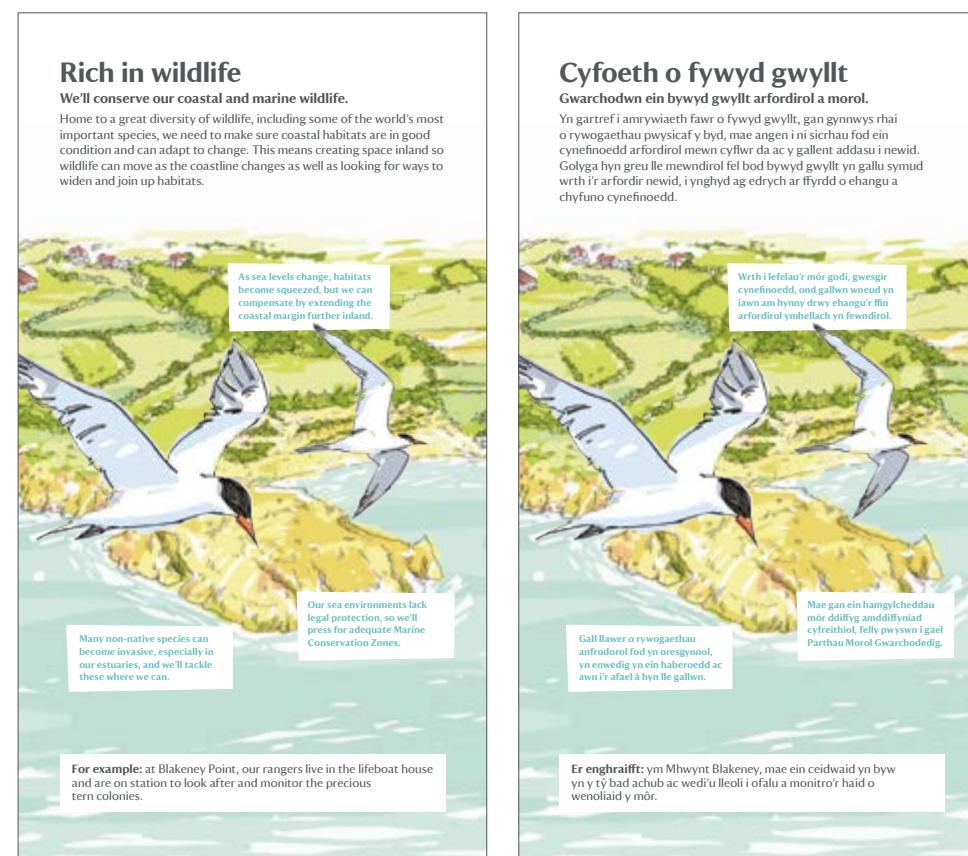
Campaign reach: a bilingual '50 things' poster links to activities in Wales.

Translation

Use a professional, qualified translator who has been quality assured by the National Trust and understands our tone of voice. Make sure the work is proofread by another experienced or qualified Welsh speaker so you avoid embarrassing mistranslations or spelling mistakes.

If you are producing marketing materials, use a bilingual copywriter (as opposed to a translator). Coming up with snappy headlines and prose isn't a matter of translating one set of words into another – it requires trusting someone to find the right form of expression. Allow plenty of time to review and edit text.

Refer your translator or bilingual copywriter to guidelines produced by Cymraeg Clir, the Welsh equivalent of the Plain English Campaign. For the current list of National Trust preferred translators, please contact our Bilingual Project Officer or our Design and Production Officer in Wales.



Layout in print

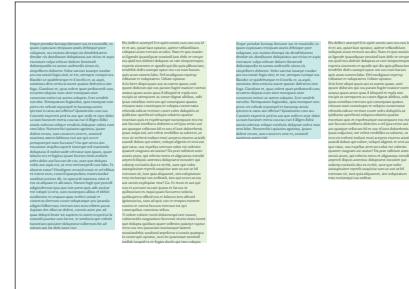
Will you produce a separate Welsh language version of a communication? Or will you combine both languages within one publication? On the right is a summary of recommended options for page layouts included in the Welsh Language Commissioner's *Bilingual Design Guide*.

In general, the Welsh text must sit above or to the left of the English, and both languages must be given equal treatment in terms of size, colour and typeface (please don't present one language in a different font or italics).

A note on text colour

Distinguish between the two languages by setting one language against a light colour background. This avoids the sense of hierarchy that's created if one font is in black (usually perceived as the 'normal' font) and another is in colour.

If a piece of text is short, you can also reverse the colours (for instance set one language in blue text on a white background, the other with white text on a blue background). This treatment should only be used for signs and other short pieces of text, for instance titles and captions. White text on a coloured background is much harder to read for some people (see page 114).



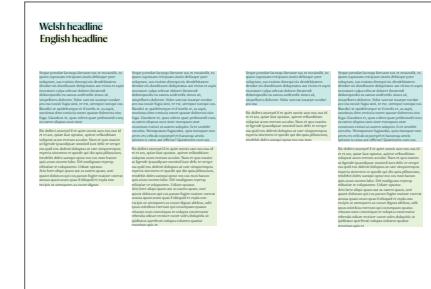
Block by block

Place the two languages on blocks or columns of text next to each other. Always place the Welsh language block before or above the English language block.



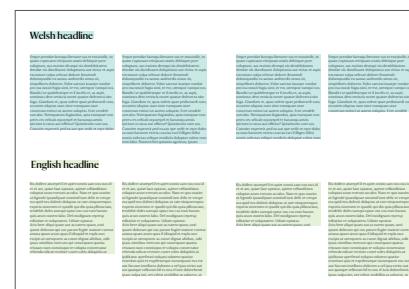
Page by page

Place the two languages on facing pages (only appropriate for printed documents).



Paragraph by paragraph

Break the translation down by paragraph. This is a good option for digital communications.



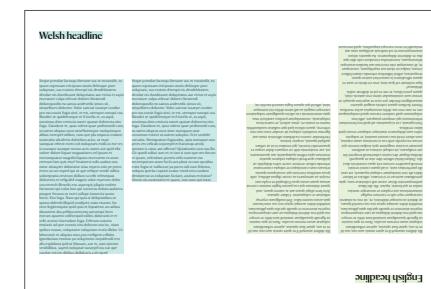
Top and bottom

Divide the document into two zones – with one language placed in the top half of the page, the other in the bottom.



Back to back

For letters and shorter documents, print one language on each side of the paper. You may need to use the same page number on both sides.



Tilt and turn

If you'd prefer to present content without the interruption of a translation, print the full version of each language in each half of the document, inverting the direction of one version. Both languages should appear on the spine.

Accessibility

Our communications should be accessible to a wide range of users, including the 2 million people* in the UK who live with some form of sight loss. By respecting a few simple principles, we can create material that's easy for everyone to read.

Birmingham Back to Backs



For everyone

Inspiring everyone means excluding no-one. Here are eight tips for creating accessible communications.

- 1 Use the National Trust typeface. It was designed to be especially legible.
- 2 Set text in sentence case, aligned left (and not run around images). Avoid using capitals, underlining text and italics, which are harder to read, unless our style guide requires them (see page 45).
- 3 Don't clutter up layouts: present a clear hierarchy of headings, captions and text.
- 4 Choose high quality images, including a diverse range of people.
- 5 Take care when you're placing text on top of a photograph and get the contrast right (see page 114).
- 6 Write in a clear and conversational style. Keep sentences and paragraphs short.
- 7 Include the alternative format statement in 16pt type at the end of all printed materials (see page 111).
- 8 Use white paper with a matt, silk or uncoated finish.



It's important we get it right. We really care about making sure our communications are accessible to everyone. If we're worried something doesn't meet our standards, we will ask for it to be changed.

Alternative formats

Please include the following alternative format statement in 16 point text in all printed documents:

If you'd like this information in an alternative format, please call us on [insert contact number and email address]

If someone contacts you to request an alternative format, take down their contact details, ask which format they would prefer and then we can see what's achievable. The usual options are braille, audio, a PDF or rich text format, Word version or large print format.

If you need to create a version of your communication in braille or audio, need advice on how to fit in the alternative format statement, or just want to check that your material meets our accessibility guidelines, you can get in touch with the Access and Equality team by calling 07796 940410 (typetalk calls welcomed) or emailing accessforall@nationaltrust.org.uk.



The alternative format statement should appear at the end of *all* printed materials apart from posters and adverts. The contact details should refer readers to the team or person responsible for the communication.

Legible type

Type size

Where you can, please follow RNIB guidelines, which recommend a minimum size of 12 point type for all printed documents (other than posters) and 14 point type to reach more people with sight problems.

We understand this isn't always practical.

Type style

Words are harder to recognise when they are styled in capitals, italics or underlined. Please use the regular font style in sentence case, unless you want to emphasise a word or phrase, or convention requires a specific style. For instance, our style guide requires all titles of things like books, pictures, films and articles to be written in italics in printed materials (our digital style guide is slightly different: no italics are used on screen).

Type setting

All text should be aligned left and set horizontally unless you are applying creative treatment to, say, information for children. Avoid wrapping text around images. An uncluttered layout, with a clear hierarchy of headings, captions and text also significantly improves legibility.



Setting text around images

Text should always be left-aligned. If text runs around an image, the image should be placed on the right so that the lines of text all start in the same place. If the image is on the left, the text must still be left-aligned – it should not run around.



Setting text around images

Text should always be left-aligned. If text runs around an image, the image should be placed on the right so that the lines of text all start in the same place. If the image is on the left, the text must still be left-aligned – it should not run around.



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Text should always be left-aligned. If text runs around an image, the image should be placed on the right so that the lines of text all start in the same place. If the image is on the left, the text must still be left-aligned – it should not run around.

Accessible images

If you are overlaying text onto an image, make sure there's good contrast so the type is legible.

Think about content, not just format. When you're selecting images, remember our audience is made up of a diverse group of people, one in ten with some form of visible disability. We can help everyone feel at home by representing a range of people in the images we use.

All images should either be explained in the main body of the text or a short caption that tells the story. 'An award-winning surfer at Godrevy, Cornwall' gives a whole lot more information than 'A person on a surfboard', for example.



This area is suitable for text



This area is not suitable for text



This area is suitable for text

Words on images

Please don't print text over an area of an image that's richly patterned or detailed, or has poor colour contrast: it makes it really hard to read.

Contrast

Make sure the colour contrast between text and its background colour is easy on the eye. There should be a good level of tonal difference: dark text on a light colour block is easier to read; light text on a light colour block clearly strains the eyes (see right).

If you want to reverse out white text on a solid colour background, carefully consider the size and length of this font style: white text can appear smaller and is prone to ‘filling in’ during the printing process, making it harder to read.



Dark text on a light background is generally easier to read



Choose your background carefully if you are reversing out white text. This colour provides sufficient contrast



This colour does not provide sufficient contrast and is much harder to read



Reading me hurts



Reading me hurts more

Ouch! Combining red with green or yellow with blue is a nightmare for people with colour vision deficiency (colour blindness).

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Resources

[Checklist](#)[Assets and guidance](#)

Checklist

We know there's a lot of detail in these guidelines. So to help you make sure you've got everything covered, here's a checklist of the key things to remember for everything you produce.



- 1 Have you used the correct logo files?
- 2 Have you used our typeface throughout?
- 3 Have you used our colour palette?
- 4 Have you included the accessible format statement? (See page 111.)
- 5 Have you credited all images? Include a credit for each image, listing the photographer and 'National Trust Images' if they are from our library. Multiple credits can be grouped like this: National Trust Images/Joe Cornish/Stephen Robson.
- 6 Have you included a copyright line and our registered charity number? If you're pushed for space, shorten the charity statement to: 'Registered charity no. 205846'.

If you'd like this information in an alternative format, please contact [insert contact number and email address]

1
2
3
4
5 National Trust Images/Joe Cornish/Stephen Robson
6 ©National Trust 2021
7 The National Trust is a registered charity no. 205846
8 Printed on 100% recycled paper
9 President: HRH The Prince of Wales.
Chair: Tim Parker.
Deputy Chair: Orna NiChionna.
Director-General: Hilary McGrady.
nationaltrust.org.uk.

111.111 9

In addition, for print only

- 7 Have you included the print statement? Make sure the percentage is correct. If appropriate, and space allows, add: 'Please recycle after use'.
- 8 Is there room for leadership details? Include the following information if you can:
President: HRH The Prince of Wales.
Chair: Tim Parker.
Deputy Chair: Orna NiChionna.
Director-General: Hilary McGrady.
- 9 Do you need a barcode? Please include a barcode if stocks of your item will be held at our distribution centres. Speak to the Literature Distribution Officer for details.

Assets and guidance

Our brand centre

brandcentre.nationaltrust.org.uk

Here you will find guidance, files (logo and font) and some templates (for instance video templates) associated with our brand visual and verbal identity.

Internal users (anyone with a National Trust email address), can access the brand centre with a single click at login.

External users (anyone without a National Trust email address) just need to type the following in their web browser: brandcentre.nationaltrust.org.uk.

Our photo library

nationaltrustimages.org.uk

Start your search for the right picture at National Trust Images – a library of over a million photographs (including video footage) of National Trust places. If you need help with your search, get in touch with the team at images@nationaltrust.org.uk.

Registration details

Go to nationaltrustimages.org.uk/register and follow the prompts.

Our marketing templates system

nationaltrust.workfrontdam.com

You can create your marketing materials from the templates in this system. For support, email: marketingtemplates@nationaltrust.org.uk.

Here to help

We hope these guidelines give you the detail and confidence to create or commission brilliant National Trust communications.

If you have questions or need help, you can call on the advice of consultants in visitor experience, marketing communications, and digital.

Inevitably, there will be grey areas. If you're not sure about an approach, get in touch with our brand team – the guardians of these guidelines.

If you'd like this information in an alternative format, please contact Craig Robson on 01793 817588 or you can email craig.robson@nationaltrust.org.uk

Front cover image

Dyrham Park: ©National Trust Images/Joby Sessions

Main images

©National Trust Images/Rob Stothard/Justin Minns/Arnhel de Serra/
John Millar/Ian Shaw/James Dobson/Chris Lacey/Ben Selway/
Christopher Heaney/Megan Taylor/David Levenson