



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

GRAPHIC STANDARDS

2014 V.3

IMPORTANCE OF BRAND STANDARDS

This document was developed to build a homogenous brand communication with the objective of nourishing the Canadian Museum of History and the Canadian War Museum's image in the communities we serve. These brand guidelines will help to create material for various purposes and for specific audiences while maintaining a united tone and voice.

We all have a role to play in maintaining brand integrity.

The purpose of this brand manual is to offer an overview of the identity and positioning of the two Museums through:

- Guidelines to guarantee a distinctive, unified and accurate image of the two museums
- Clear articulation of the role and values, both internally and externally, of the two museums
- A clear and accurate brand expression to develop an optimal and durable brand equity

© 2014, Canadian Museum of History

TABLE OF CONTENTS

GRAPHIC STANDARDS: CANADIAN MUSEUM OF HISTORY

SECTION 1: ELEMENTS OF THE BRAND

1.1.1	Presentation of the logo	3
1.1.2	Components of the logo	4
1.2	Possible versions	5
1.3	Relation to the Canada Wordmark	7
1.4	Colours of the logo	8
1.5	Clear space around the logo	10
1.6	Minimum size	11
1.7	Incorrect use of the logo	12
1.8	Colours	13
1.9	Typeface	14
1.10	Graphic element	16

SECTION 2: APPLICATIONS

2.1	Graphic layout	17
2.2	Applications – Layout examples	19

GRAPHIC STANDARDS: CANADIAN WAR MUSEM

SECTION 3: ELEMENTS OF THE BRAND

3.1.1	Presentation of the logo	25
3.1.2	Components of the logo	26
3.2	Possible versions	27
3.3	Relation to the Canada Wordmark	29
3.4	Colours of the logo	30
3.5	Clear space around the logo	32
3.6	Minimum size	33
3.7	Incorrect use of the logo	34
3.8	Colours	35
3.9	Typeface	36
3.10	Graphic element	38

SECTION 4: APPLICATIONS

4.1	Graphic layout	39
4.2	Applications – Layout examples	40

GRAPHIC STANDARDS: TWO SIGNATURES

SECTION 5: ELEMENTS OF THE BRAND

5.1	Presentation of the logos	42
5.2	Colours	43
5.3	Graphic layout	44

SECTION 6: APPLICATIONS

6.1	Applications – Stationery	46
6.2	Applications – Corporate situations	47

SECTION 7: CONTACT

7.1	Guardian of the brand	49
-----	-----------------------	----

GRAPHIC STANDARDS

CANADIAN
MUSEUM
OF HISTORY



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

THE LIVING EXPERIENCE OF CANADIAN HISTORY

WHEN YOU TELL A STORY THROUGH ARTIFACTS, IT BECOMES A HUMAN STORY. THE CANADIAN MUSEUM OF HISTORY LETS YOU EXPERIENCE THE MILESTONES THAT SHAPE WHO WE ARE AS CANADIANS TODAY. WE ARE THE KEEPERS OF THE EVIDENCE. WE ENGAGE VISITORS THROUGH THE VOICES OF CANADIANS, ALLOWING THEM TO LIVE THE EXPERIENCE OF CANADIAN HISTORY, A HISTORY THAT IS AUTHENTIC, ALIVE AND UNFOLDING.

SECTION 1: ELEMENTS OF THE BRAND

1.1.1 PRESENTATION OF THE LOGO

LOGO

Simple and modern, the logo allows for immediate brand recognition.

- Featuring the “M” shape of the word “Museum,” the logo emphasizes the curves that characterize its unique architecture
- Brings together the contradictory elements that the Museum represents: past and future, museum and visitor, etc.
- The white square symbolizes openness: It invites the visitor to enter the Museum and engage in dialogue.

The logo is the main element of the brand; it conveys the essence of the brand and each of its attributes at first glance (see p. 4).



**CANADIAN
MUSEUM
OF HISTORY**

-

**MUSÉE
CANADIEN
DE L'HISTOIRE**

1.1.2 COMPONENTS OF THE LOGO

①

LOGO

The logo comprises two inseparable elements: the symbol and the fully bilingual name of the Museum. Several layouts of these two elements are presented on page 5, but it is important to remember that they cannot exist independently of each other.

②

SYMBOL

The symbol represents the “M” of Museum, which is loosely based on the Museum’s curving architecture. The two colours used symbolize exchange and confluence, illuminating a spirit of openness, as expressed by the white square.

③

NAME

The name of the Museum is inherently bilingual. It always includes both English and French, even in unilingual communications.

①
LOGO

②

SYMBOL

③

CANADIAN
MUSEUM
OF HISTORY

NAME

-
MUSÉE
CANADIEN
DE L'HISTOIRE

1.2 POSSIBLE VERSIONS

Here are four versions of the logo. Always choose the optimal version according to impact and effectiveness within the context.

Preferred logo versions for the Museum and for when the Museum is the main entity behind a communication:

1.2.1, 1.2.2 or 1.2.3.

Use version 1.2.4 when the Museum logo is not the main focus (in cases of sponsorship, for example).

Only one version of the logo must be used within a document.

VERTICAL VERSION



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

1.2.1 L_CMH_En-Fr_Verti-6

HORIZONTAL VERSIONS



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

1.2.2 L_CMH_En-Fr_Hori-6



CANADIAN MUSEUM
OF HISTORY
-
MUSÉE CANADIEN
DE L'HISTOIRE

1.2.3 L_CMH_En-Fr_Hori-4



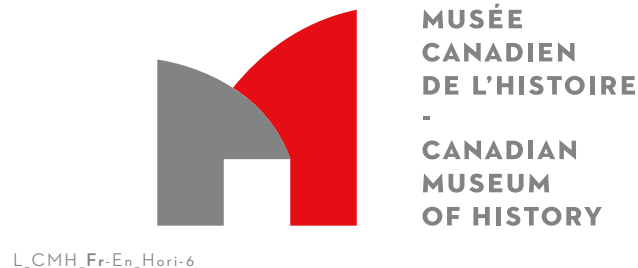
CANADIAN MUSEUM OF HISTORY
MUSÉE CANADIEN DE L'HISTOIRE

1.2.4 L_CMH_En-Fr_Hori-2

1.2 POSSIBLE VERSIONS (FRENCH VS. ENGLISH)

Because the Museum of History is located in Québec, the logo must be used in its predominantly French version whenever a communication is bilingual or French only, and for any communication intended for francophone markets such as Gatineau, Montréal or Québec City. The predominantly English version should be used for communications produced in English only and for those intended for anglophone markets such as Ottawa, Toronto and English-speaking Canada.

PREDOMINANTLY FRENCH VERSION



PREDOMINANTLY ENGLISH VERSION



1.3 RELATION TO THE CANADA WORDMARK

1

CANADA WORDMARK

The width of the Canada Wordmark corresponds to the width of the Museum symbol. It is important to always ensure that the Museum logo is predominant in all communication pieces and that the Canada Wordmark is readable.

NB: The example illustrated to the right is to only show the proportional relationship between the two elements. The Canada Wordmark should not necessarily be positioned directly underneath the Museum logo. Whenever possible, the Wordmark should be positioned in the bottom right-hand corner.

2

SIZE AND CLEAR SPACE

To ensure readability, the Canada Wordmark should never be less than 2 cm (.79 in.) wide. The clear space around the Canada Wordmark corresponds to the width of the “C” at the right, top and bottom, and twice this value to the left of the Wordmark. If the format is too small to accommodate the 2 cm clear space, the designer may use an appropriate value based on the available space. You will find an example of such a case on page 46, Applications, 6.1.2, business card.

3

COLOUR

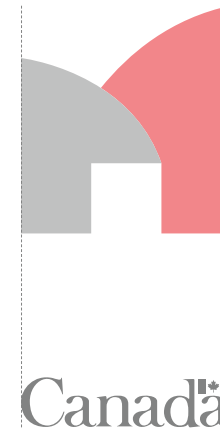
The primary colours of the government’s brand image is red, black and white. Despite this rule, you have considerable leeway when it comes to choosing other colours for the Wordmark. The following principles must be respected:

- Ensure sufficient contrast with the background
- Use one colour for both the flag and the letters

When the Canada Wordmark appears with the logo in its colour version, the Wordmark will be grey (PMS 423). When the Wordmark appears with the logo in its black version, it will also be black. When it appears with the logo in its white version, it is white.

For more details on the guidelines governing the use of the Canada Wordmark, please visit the website www.tbs-sct.gc.ca/fip-pcim/spec/t130-eng.asp.

RELATION BETWEEN THE 2 LOGOS



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

MINIMUM WIDTH



CLEAR SPACE



1.4 COLOURS OF THE LOGO

CORPORATE COLOURS

This version of the logo is reserved for corporate applications, such as stationery and official communications like the annual report (applications in Section 2).

The optimal use of the logo is on a white background.

If, however, the logo appears on a solid-coloured background or textured image, its black-and-white version is used; on a dark background, its white version; and on a pale background, its black version. It is important to always make sure to maximize the impact and visibility of the logo depending on the context and the medium.



**CANADIAN
MUSEUM
OF HISTORY**
-
**MUSÉE
CANADIEN
DE L'HISTOIRE**

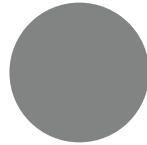


PMS 485

C 0
M 100
Y 100
K 0

R 225
G 38
B 28

c1261c



PMS 423

C 0
M 0
Y 0
K 60

R 142
G 144
B 143

8e908f

GREYSCALING

1.4.1 – 1.4.2

Only use these versions if the application can be printed in black exclusively (e.g., in newspapers or black-and-white magazines).



**CANADIAN
MUSEUM
OF HISTORY**
-
**MUSÉE
CANADIEN
DE L'HISTOIRE**

1.4.1 L_CMH_En-Fr_Verti-6_Gray-K



1.4.2 L_CMH_En-Fr_Verti-6_Gray-W

BLACK AND WHITE

1.4.3 – 1.4.4

Only use these versions if the application can only be printed in black and the quality of the medium is limited (e.g., fax, lithograph, etc.), or if the logo is to appear on a solid-coloured background or textured image.



**CANADIAN
MUSEUM
OF HISTORY**
-
**MUSÉE
CANADIEN
DE L'HISTOIRE**

1.4.3 L_CMH_En-Fr_Verti-6_k



1.4.4 L_CMH_En-Fr_Verti-6_w

1.4 COLOURS OF THE LOGO (COLOURS IN EXHIBITIONS OR PROMOTIONAL SITUATIONS)

COLOURS IN PROMOTIONAL SITUATIONS

When the logo is used on its own in exhibition or promotional situations, it will vary, adopting the colours of the main visual for a final harmonious result.

CHOICE OF COLOURS

Two colours make up the logo and one colour is selected for the background:

1

NEUTRAL COLOUR

This first colour is used for the neutral portion of the logo as well as for the informative text below the visual. It will automatically be one of the four following colours:



CO/MO/YO/KO



CO/MO/YO/K60



CO/MO/YO/K30



CO/MO/YO/K100

2

ACCENT COLOUR

The second colour is used to create a contrast with the neutral colour. Choose a hue that is brilliant, light and saturated. This colour must also be found in the visual or at least create a harmonious result with it.

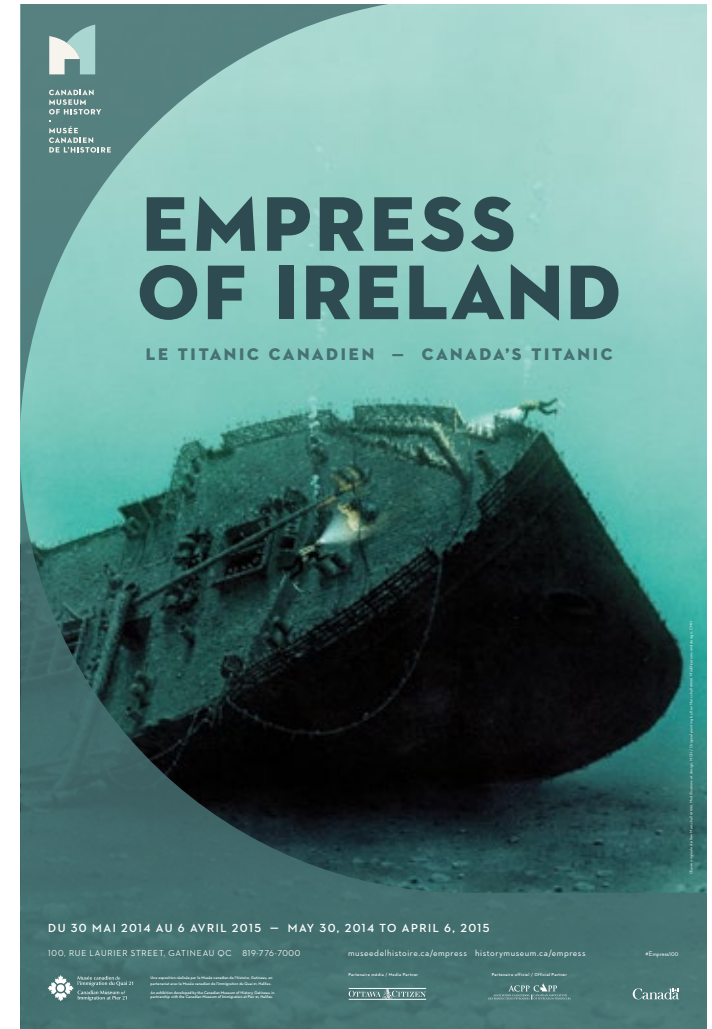
3

BACKGROUND COLOUR

The third colour is used to create the background colour portion for the logo and information. It will be taken from the promotional zone. This colour must enhance the visual while providing good contrast with the two colours chosen for the logo. A tone-on-tone approach is to be used whenever possible as shown in the example presented on this page. When it is not possible, a contrasting colour can also be used (see IMAX® and Canadian Children's Museum).



Ensure there is enough contrast with the background colour so that the logo makes a sufficient impact and is readable.



1.5 CLEAR SPACE AROUND THE LOGO

To ensure the impact, effectiveness and readability of the logo, a clear space is mandatory around it in all versions. The clear space corresponds to twice the value of the symbol's white square on either side of the logo, allowing room for the logo to breathe. Do not set any text, graphic element or any other visual within this clear space.

In specific cases, the clear space can be adjusted to correspond to a single unit of the white square for small formats, for example, such as business cards or for sponsorships, when the logo is small and coexists with several other logos. The use of only a single square is tolerated in these cases. For all other applications, two squares is mandatory.



1.6 MINIMUM SIZE

To ensure the readability of the name, it is essential to comply with the minimum size requirements for each of the versions. Always make sure to choose the right version of the logo according to the size as it will appear.

1.6.1



1.6.2



1.6.3



1.6.4 (Minimum size version) In this version, an exception is made to remove the dash [-] between the French and English names.



1.7 INCORRECT USE OF THE LOGO

Make sure the logo is always recognizable and do not modify it under any circumstances. Always consider the version of the logo and the background colour to optimize the readability of the logo. Examples of incorrect usage, illustrated on the right, are to be avoided at all costs.



Do not change the typeface of the denominator.



Do not distort the logo in height or width.



Do not use the symbol on its own.

CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

Do not use the signature on its own.



Do not transform the logo into outlines only.



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

Do not reconfigure the logo.



CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

Do not change the proportion of elements.



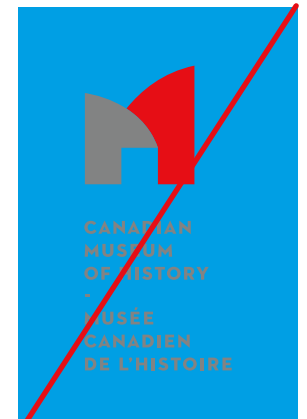
Do not create a box around the logo.



Do not add a drop shadow.

CANADIAN
MUSEUM
OF HISTORY
-
MUSÉE
CANADIEN
DE L'HISTOIRE

Do not use the name in one language only.



Do not use the logo in its corporate colours on a coloured or textured background.

1.8 COLOURS

CORPORATE
COLOURS

Here are the technical specifications of the colour palette developed for the Museum of History.

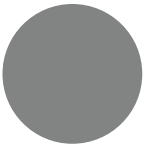


PMS 485

C 0
M 100
Y 100
K 0

R 225
G 38
B 28

c1261c



PMS 423

C 0
M 0
Y 0
K 60

R 142
G 144
B 143

8e908f



PMS 9043

C 0
M 0
Y 5
K 5

R 242
G 241
B 230

f2f1e6



PMS 421

C 0
M 0
Y 0
K 30

R 181
G 182
B 179

b5b6b3

1.9 TYPEFACE

The typeface used for the Museum of History's brand is Neutraface No. 2. This geometric, modern, flexible, easy-to-read and accessible font is one of the contributing elements of brand recognition. Use for titles as well as for standard texts in all our communications.

WHEN TO USE IT

Use Neutraface No. 2 in all of the Museum of History's printed communications. In cases of electronic or online applications, Arial (the font of the Museum of History's online system) can be used as an alternative when the Neutraface No. 2 is impossible. All boldface shown on the right can be used with the Neutraface No. 2 font.

BUYING THE FONT

The Museum holds some business licences for Neutraface No. 2, but international copyright laws forbid us from sharing the font, both internally and externally.

If you are a colleague or a supplier and you must use Neutraface No. 2, you can purchase a licence online on the following website:

www.houseind.com/fonts/neutraface2

The title and the body copy block must be justified left. This alignment facilitates reading and helps to reinforce the logo.

NEUTRAFACE NO. 2 DISPLAY

Use Neutraface No. 2 Display in uppercase for titles, subtitles and to highlight a portion of text.

NEUTRAFACE No. 2 DISPLAY THIN

NEUTRAFACE No. 2 DISPLAY LIGHT

NEUTRAFACE No. 2 DISPLAY MEDIUM

NEUTRAFACE No. 2 DISPLAY BOLD

NEUTRAFACE No. 2 DISPLAY TITLING

NEUTRAFACE NO. 2 TEXT

Use Neutraface No. 2 Text for text and subtitles.

Neutraface No. 2 Text Light

Neutraface No. 2 Text Light italic

Neutraface No. 2 Text Book

Neutraface No. 2 Text Book italic

Neutraface No. 2 Text Demi

Neutraface No. 2 Text Demi italic

Neutraface No. 2 Text Bold italic

Neutraface No. 2 Text Bold italic

1.9 TYPEFACE (CONTINUED)

The font used by the Museum's online system is Arial. Use it only when Neutraface No. 2 is not available.

WHEN TO USE IT

Only when Neutraface No. 2 cannot be used, which includes, but is not limited to, the following: Microsoft PowerPoint and Microsoft Word documents as well as HTML content on Web and mobile applications.

ARIAL

ARIAL ARIAL Regular

ARIAL BOLD ARIAL Bold

1.10 GRAPHIC ELEMENT

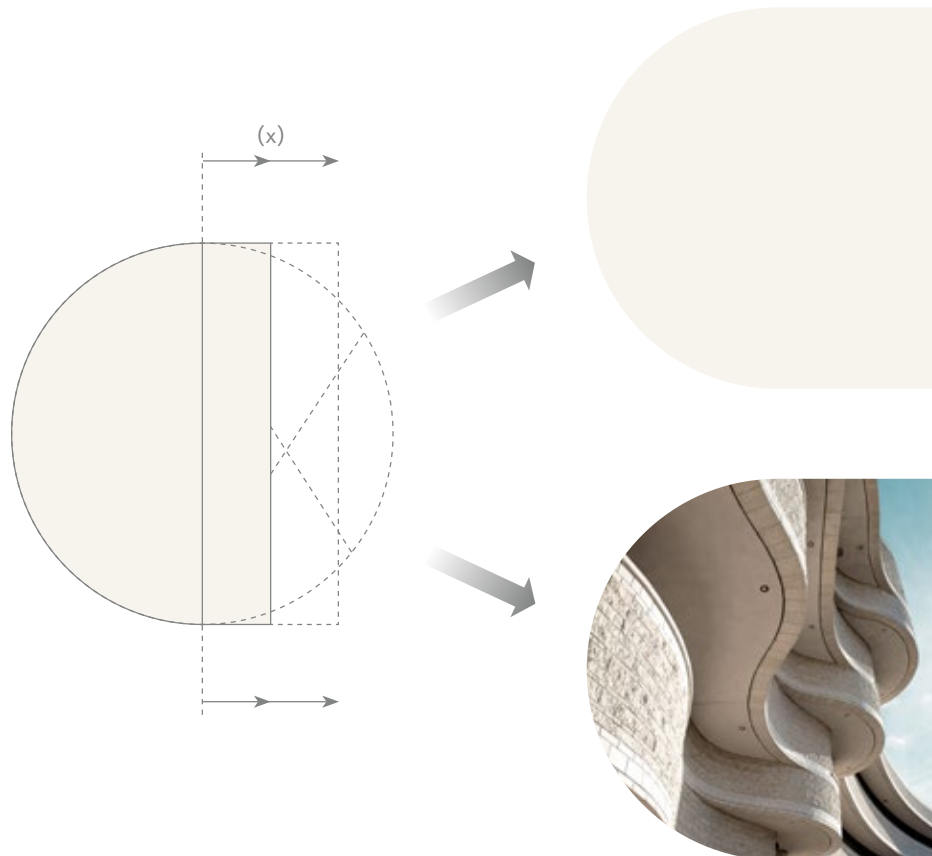
The circular curve is the main graphic element associated with the Museum of History's brand. It refers to the logo and the architecture of the Museum. To preserve the modern and geometric attribute of the brand, only use the full version. This must not, in any case, be altered.

This graphic element can be processed in various ways, such as solid colour or as an image.

The following pages provide instructions on the use and layout of the circular curve.

CONSTRUCTION OF THE FORM

The graphic element comprises a half-circle placed next to a compensation. This compensation is of variable width (x) to adapt to different types of applications.



SECTION 2: APPLICATIONS

2.1 GRAPHIC LAYOUT – GENERAL APPLICATIONS

①

LOGO

In all communications, the logo is positioned at the top left-hand corner, against a solid-coloured background. The curve of the image zone delimits the clear space of the logo.

②

IMAGE ZONE

The circular curve is the shape of the central image. The title can be placed within this zone or in the information portion.

✗

The image zone must extend to the edge of at least two sides of the document.

③

INFORMATION PORTION

This zone is where information is conveyed and other logos reside. The Canada logo is placed at the bottom right and its width is equivalent to that of the Museum symbol.

GRAPHIC LAYOUT WITH DISPLAYED PROPORTIONS

①

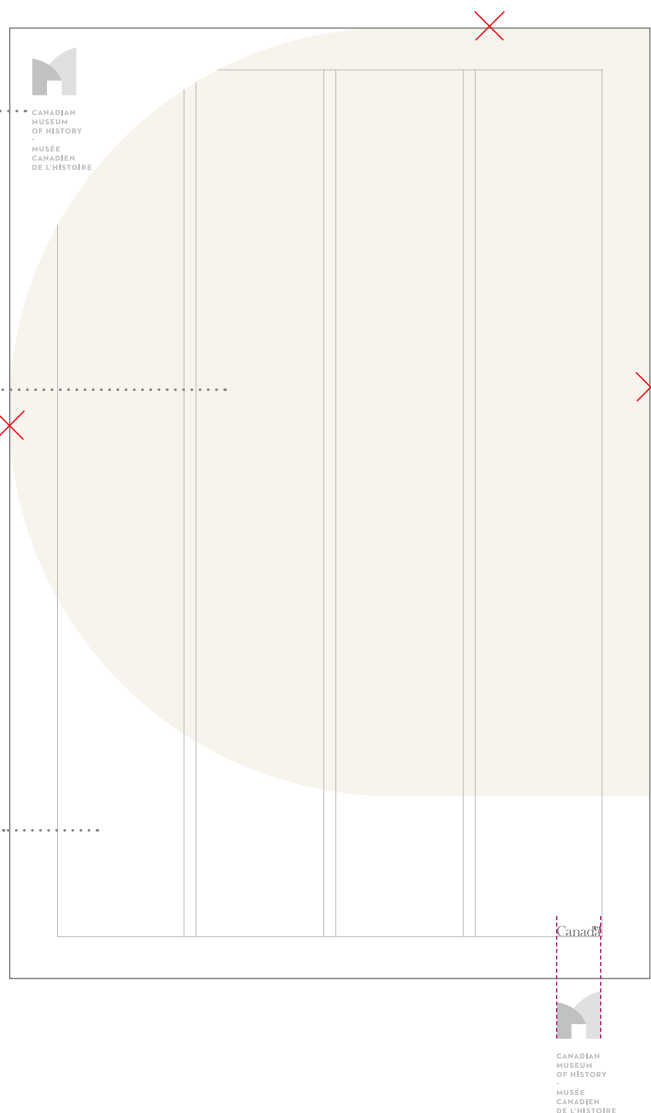
SPACE FOR THE LOGO

②

IMAGE ZONE

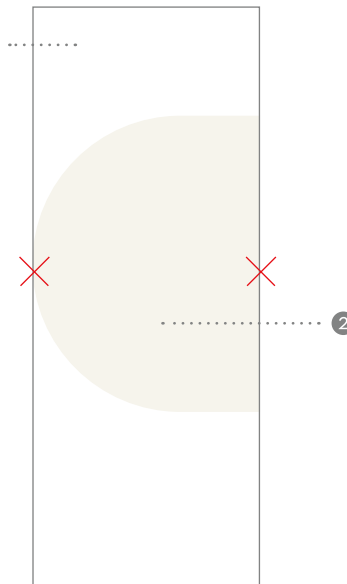
③

INFORMATION PORTION AND OTHER LOGOS



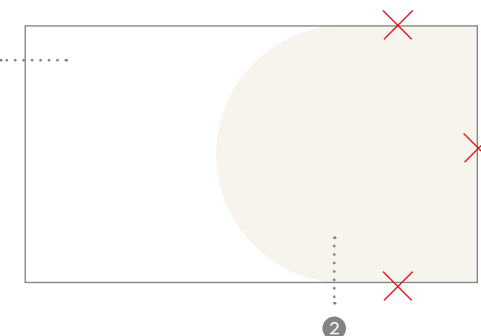
VERTICAL FORMAT

①



HORIZONTAL FORMAT

①



2.1 GRAPHIC LAYOUT – SUB-BRAND SITUATIONS

①

LOGO

In all communications, the logo is positioned at the top left-hand corner, against a solid-coloured background. Its clear space is determined by the curve of the image zone.

②

IMAGE ZONE

The circular curve is the shape of the central image. The title can be placed within this zone or in the information portion.

✗

The image zone must extend to the edge of at least two sides of the document.

③

SPACE TO DISPLAY THE SUB-BRAND

This zone is where information is conveyed about the sub-branding, such as for logos and the address.

①

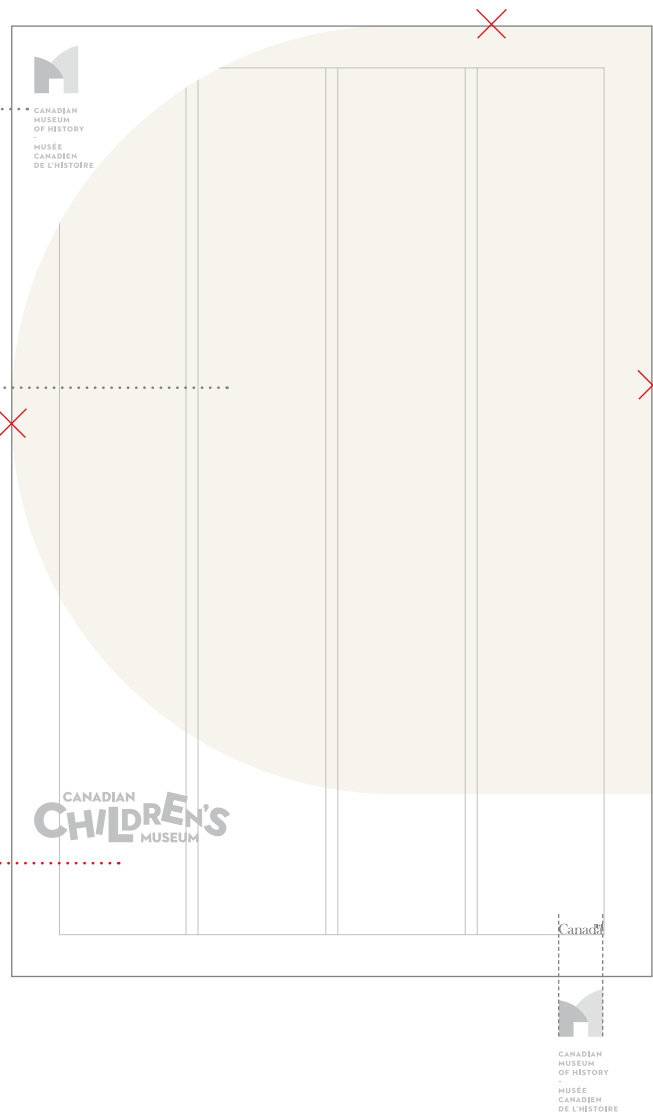
SPACE FOR THE LOGO

②

IMAGE ZONE

③

SPACE TO DISPLAY THE SUB-BRAND



2.2 APPLICATIONS – LAYOUT EXAMPLES (GENERAL APPLICATIONS)



2.2.1 Roll-Up



2.2.2 Thank You Card



2.2.4 E-blast

2.2 APPLICATIONS – LAYOUT EXAMPLES (EXHIBITIONS OR PROMOTIONAL SITUATIONS)



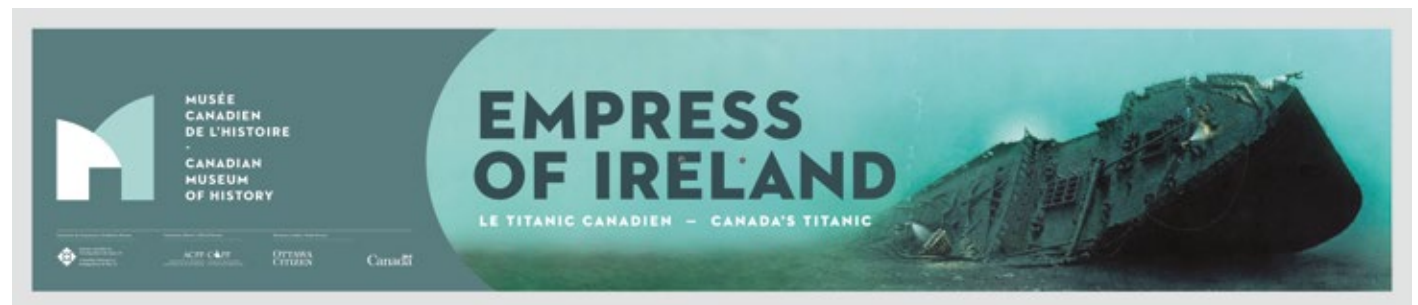
2.2.5 Poster



2.2.6 Ad



2.2.7 Billboard



2.2.8 Bus Panel



2.2.9 Bus 1



2.2.10 Bus 2

2.2 APPLICATIONS – LAYOUT EXAMPLES
(SECONDARY BRAND SITUATIONS)



2.2.11 Billboard



2.2.12 Poster



2.2.13 Roll-Up

2.2 APPLICATIONS – LAYOUT EXAMPLES
(SECONDARY BRAND SITUATIONS)



2.2.14 Poster



2.2.15 Ad



2.2.16 Banner

GRAPHIC STANDARDS

CANADIAN
WAR
MUSEUM



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

THE HUMAN EXPERIENCE OF WAR

THE CANADIAN WAR MUSEUM REVEALS HUMAN STORIES THROUGH CANADA'S MILITARY HISTORY. IT NARRATES HISTORY THROUGH THE EYES OF PEOPLE WHO WITNESSED IT, EMPHASIZING THE HUMAN EXPERIENCE OF WAR, WHILE ITS AUTHENTIC, ARTIFACT-RICH COLLECTIONS LET VISITORS DRAW THEIR OWN CONCLUSIONS.

SECTION 3: ELEMENTS OF THE BRAND

3.1.1 PRESENTATION OF THE LOGO

LOGO

Simple and modern, the logo allows for immediate brand recognition.

- Featuring the “M” shape of the word “Museum,” the logo emphasizes the curves that characterize its unique architecture
- Brings together the contradictory elements that the Museum represents: past and future, museum and visitor, etc.
- The white square symbolizes openness: It invites the visitor to enter the Museum and engage in dialogue.

The logo is the main element of the brand; it conveys the essence of the brand and each of its attributes at first glance (see p. 26).



**CANADIAN
WAR
MUSEUM**
-
**MUSÉE
CANADIEN
DE LA GUERRE**

3.1.2 COMPONENTS OF THE LOGO

①

LOGO

The logo comprises two inseparable elements: the symbol and the fully bilingual name of the Museum. Several layouts of these two elements are presented on page 27, but it is important to remember that they cannot exist independently of each other.

②

SYMBOL

The symbol represents the “M” of Museum, which is loosely based on the Museum’s architecture consisting of straight lines. The two masses of colour symbolize exchange and confluence, all in a spirit of openness expressed by the white square.

③

NAME

The name of the Museum is inherently bilingual. It always includes both English and French, even in unilingual communications.

①
LOGO

②

SYMBOL

③

CANADIAN
WAR
MUSEUM

NAME

-
MUSÉE
CANADIEN
DE LA GUERRE

3.2 POSSIBLE VERSIONS

Here are four versions of the logo at your disposal. Always choose the optimal version according to the impact and effectiveness within the context.

Preferred logo versions for the Museum and for when the Museum is the main entity behind a communication:

3.2.1, – 3.2.2 – 3.2.3.

Use version 3.2.4 when the Museum logo is not the main focus (in cases of sponsorship, for example).

VERTICAL VERSION



**CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE**

3.2.1 L_CWM_En-Fr_Verti-6

HORIZONTAL VERSIONS



**CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE**

3.2.2 L_CWM_En-Fr_Hori-6



**CANADIAN WAR
MUSEUM
-
MUSÉE CANADIEN
DE LA GUERRE**

3.2.3 L_CWM_En-Fr_Hori-4



**CANADIAN WAR MUSEUM
MUSÉE CANADIEN DE LA GUERRE**

3.2.4 L_CWM_En-Fr_Hori-2

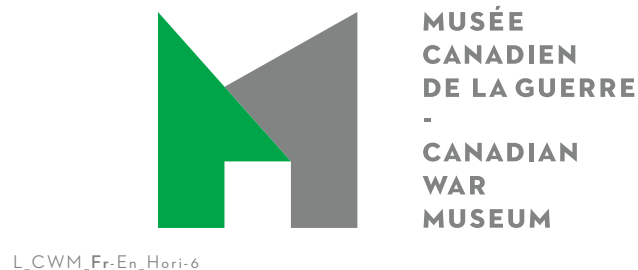
3.2 POSSIBLE VERSIONS (FRENCH VS. ENGLISH)

Because the War Museum is located in Ontario, the logo must be used in its predominantly English version whenever a communication is bilingual or English only, and for any communication intended for markets such as Ottawa, Toronto and English-speaking Canada. The predominantly French version should be used for communications produced in French only and for those intended for markets such as Gatineau, Montréal or Québec City.

PREDOMINANTLY ENGLISH VERSION



PREDOMINANTLY FRENCH VERSION



3.3 RELATION TO THE CANADA WORDMARK

1

CANADA WORDMARK

The width of the Canada Wordmark corresponds to the width of the Museum symbol. It is important to always ensure that the Museum logo is predominant in all communication pieces and that the Canada Wordmark is readable.

NB: The example illustrated to the right is to only show the proportional relationship between the two elements. The Canada Wordmark should not necessarily be positioned directly underneath the Museum logo. Whenever possible, the Wordmark should be positioned in the lower right-hand corner.

2

SIZE AND CLEAR SPACE

To ensure readability, the Canada Wordmark must never be less than 2 cm (.79 in.) wide. The clear space around the Canada Wordmark corresponds to the width of the “C” at the right, top and bottom, and twice this value to the left of the Wordmark. If the format is too small to accommodate the 2 cm clear space, the designer may use an appropriate value based on the available space. You will find an example of such a case on page 46, Applications, 6.1.2, business card.

3

COLOUR

The primary colours of the government’s brand image is red, black and white. Despite this rule, you have considerable leeway when it comes to choosing other colours for the Wordmark. The following principles must be respected:

- Ensure sufficient contrast with the background
- Use one colour for both the flag and the letters

When the Canada Wordmark appears with the logo in its colour version, the Wordmark will be grey (PMS 423). When the Wordmark appears with the logo in its black version, it will also be black. When it appears with the logo in its white version, it is white.

For more details on the guidelines governing the use of the Canada Wordmark, please visit the website www.tbs-sct.gc.ca/fip-pcim/spec/t130-eng.asp.

RELATION BETWEEN THE 2 LOGOS



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

MINIMUM WIDTH



CLEAR SPACE



3.4 COLOURS OF THE LOGO

CORPORATE COLOURS

This version of the logo is reserved for corporate applications, such as stationery and official communications like the annual report (applications in Section 5).

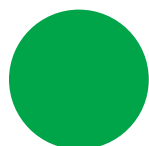
The optimal use of the logo is on a white background.

If, however, the logo appears on a solid-coloured background or textured image, its black-and-white version is used; on a dark background, its white version; and on a pale background, its black version. It is important to always make sure to maximize the impact and visibility of the logo depending on the context and the medium.



CANADIAN
WAR
MUSEUM

MUSÉE
CANADIEN
DE LA GUERRE

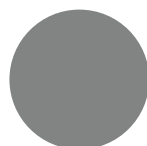


PMS 7481

C 86
M 0
Y 95
K 0

R 0
G 183
B 79

00b74f



PMS 423

C 0
M 0
Y 0
K 60

R 142
G 144
B 143

8e908f

GREYSCALING

3.4.1 – 3.4.2

Only use these versions if the application can be printed in black exclusively (e.g., in newspapers or black-and-white magazines).



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

3.4.1 L_CWM_En-Fr_Verti-6_Gray-K



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

3.4.2 L_CWM_En-Fr_Verti-6_Gray-W

BLACK AND WHITE

3.4.3 – 3.4.4

Only use these versions if the application can only be printed in black and the quality of the medium is limited (e.g., fax, lithograph, etc.), or if the logo is to appear on a solid-coloured background or textured image.



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

3.4.3 L_CWM_En-Fr_Verti-6_k



CANADIAN
WAR
MUSEUM
-
MUSÉE
CANADIEN
DE LA GUERRE

3.4.4 L_CWM_En-Fr_Verti-6_w

3.4 COLOURS OF THE LOGO (EXHIBITIONS AND PROMOTIONAL SITUATIONS)

COLOURS IN PROMOTIONAL SITUATIONS

The logo can be used in different colours when it appears on its own in communications destined for the public. In that case, the colour will be inspired by the main visual to give the final result more impact.

CHOICE OF TWO COLOURS

The logo has two colours: the accent colour and the neutral colour.

1

ACCENT COLOUR

The first colour will be used to create a contrast between the neutral colour and to brighten up the logo. Choose a hue that is brilliant, light and saturated. This colour will also be used for the information portion in the bottom right-hand corner of posters.

2

NEUTRAL COLOUR

This second colour is used for the neutral portion of the logo as well as for the informative text below the visual. It will automatically be one of the four following colours:



CO/MO/YO/KO



CO/MO/YO/K60



CO/MO/YO/K30



CO/MO/YO/K100



4.2.1 Poster for an exhibition

3.5 CLEAR SPACE AROUND THE LOGO

To ensure the impact, effectiveness and readability of the logo, a clear space is mandatory around it in all versions. The clear space corresponds to twice the value of the symbol's white square on either side of the logo, allowing room for the logo to breathe. Do not set any text, graphic element or any other visual within this clear space.

In specific cases, the clear space can be adjusted to correspond to a single unit of the white square for small formats, for example, such as business cards or for sponsorships, when the logo is small and coexists with several other logos. The use of only a single square is tolerated in these cases. For all other applications, two squares is mandatory.



3.6 MINIMUM SIZE

To ensure the readability of the name, it is essential to comply with the minimum size requirements for each of the versions. Always make sure to choose the right version of the logo according to the size as it will appear.

3.6.1



3.6.2



3.6.3



3.6.4 (Minimum size version) In this version, an exception is made to remove the dash [-] between the French and English names.



3.7 INCORRECT USE OF THE LOGO

Make sure the logo is always recognizable and do not modify it under any circumstances. Always consider the version of the logo and the background colour to optimize the readability of the logo. Examples of incorrect usage, illustrated on the right, are to be avoided at all costs.



Do not change the typeface of the denominator.



Do not distort the logo in height or width.



Do not use the symbol on its own.



Do not use the name on its own.



Do not transform the logo into outlines only.



Do not reconfigure the logo.



Do not change the proportion of elements.



Do not create a box around the logo.



Do not add a drop shadow.



Do not use the name in one language only.

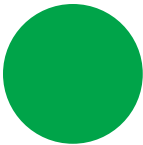


Do not use the logo in its corporate colours on a coloured or textured background.

3.8 COLOURS

CORPORATE
COLOURS

Here are the technical specifications of the colour palette developed for the War Museum.

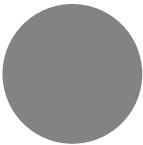


PMS 7481

C 86
M 0
Y 95
K 0

R 0
G 183
B 79

00b74f



PMS 423

C 0
M 0
Y 0
K 60

R 142
G 144
B 143

8e908f



PMS 9043

C 0
M 0
Y 5
K 5

R 242
G 241
B 230

f2f1e6



PMS 421

C 0
M 0
Y 0
K 30

R 181
G 182
B 179

b5b6b3

3.9 TYPEFACE

The typeface used for the War Museum's brand is Neutraface No. 2. This geometric, modern, flexible, easy-to-read and accessible font is one of the contributing elements of brand recognition. Use for titles as well as for standard texts in all our communications.

WHEN TO USE IT

Use Neutraface No. 2 in all of the War Museum's printed communications. In cases of electronic or online applications, Arial (the font of the War Museum's online system) can be used as an alternative when the Neutraface No. 2 is impossible.

All boldface shown on the right can be used with the Neutraface No. 2 font.

BUYING THE FONT

The Museum holds some business licences for Neutraface No. 2, but international copyright laws forbid us from sharing the font, both internally and externally.

If you are a colleague or a supplier and you must use Neutraface No. 2, you can purchase a licence online on the following website:

www.houseind.com/fonts/neutraface2

The title and the body copy block must be justified left. This alignment facilitates reading and helps to reinforce the logo.

NEUTRAFACE NO. 2 DISPLAY

Use Neutraface No. 2 Display in uppercase for titles, subtitles and to highlight a portion of text.

NEUTRAFACE No. 2 DISPLAY THIN

NEUTRAFACE No. 2 DISPLAY LIGHT

NEUTRAFACE No. 2 DISPLAY MEDIUM

NEUTRAFACE No. 2 DISPLAY BOLD

NEUTRAFACE No. 2 DISPLAY TITLING

NEUTRAFACE NO. 2 TEXT

Use Neutraface No. 2 Text for text and subtitles.

Neutraface No. 2 Text Light

Neutraface No. 2 Text Light italic

Neutraface No. 2 Text Book

Neutraface No. 2 Text Book italic

Neutraface No. 2 Text Demi

Neutraface No. 2 Text Demi italic

Neutraface No. 2 Text Bold italic

Neutraface No. 2 Text Bold italic

3.9 TYPEFACE (CONTINUED)

The font used by the Museum's online system is Arial. Use it only when Neutraface No. 2 is not available.

WHEN TO USE IT

Only when Neutraface No. 2 cannot be used, which includes, but is not limited to, the following: Microsoft PowerPoint and Microsoft Word documents, as well as HTML content on Web and mobile applications.

ARIAL

ARIAL ARIAL Regular

ARIAL BOLD ARIAL Bold

3.10 GRAPHIC ELEMENT

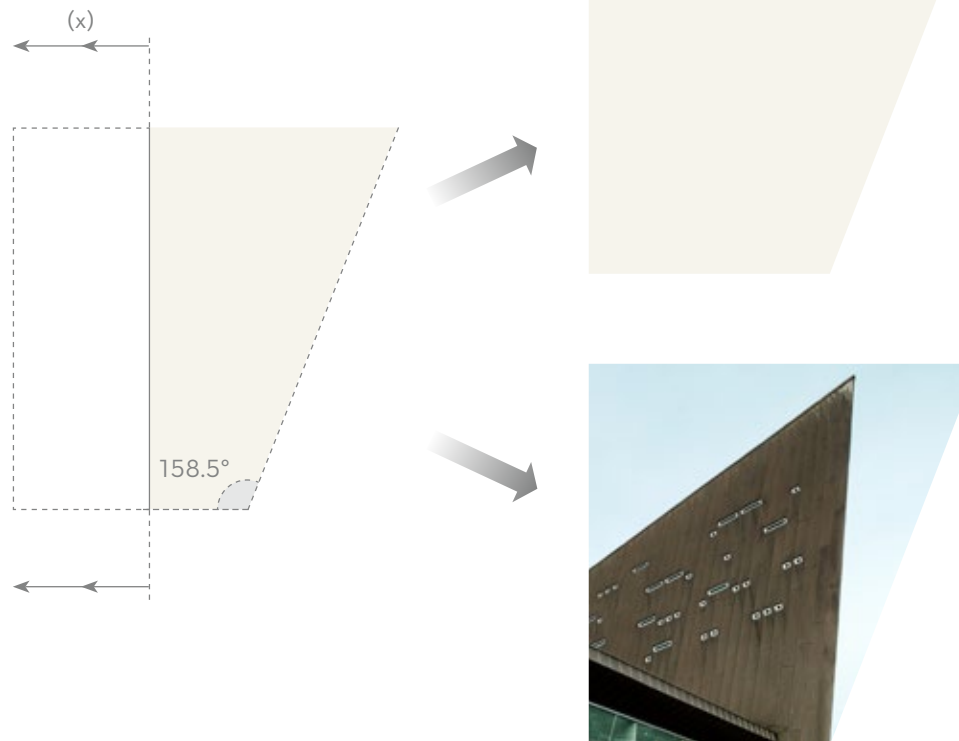
The straight line is the main graphic element associated with the War Museum's brand. It refers to the logo and the architecture of the Museum. To preserve the modern and geometric attribute of the brand, we only use the full version. This must not, in any case, be altered.

This graphic element can be processed in various ways, such as solid colour or as an image.

The next pages provide instructions on the use and layout of the straight line.

CONSTRUCTION OF THE FORM

The graphic element comprises a right-angle trapezium placed next to a compensation. This compensation is of variable width (x) to adapt to different types of applications.



SECTION 4: APPLICATIONS

4.1 GRAPHIC LAYOUT – GENERAL APPLICATIONS

①

LOGO

In all communications, the logo is positioned at the top left-hand corner, against a solid-coloured background. The straight line of the image zone delimits the clear space of the logo.

②

IMAGE ZONE

The straight lines are the basis of the shape of the central image. The title can be placed within this zone or in the information portion.

✗

The image zone must extend to the edge of at least two sides of the document.

③

INFORMATION PORTION

This zone is where information is conveyed and other logos reside. The Canada logo is placed at the bottom right and its width is equivalent to that of the Museum symbol.

GRAPHIC LAYOUT WITH DISPLAYED PROPORTIONS

①

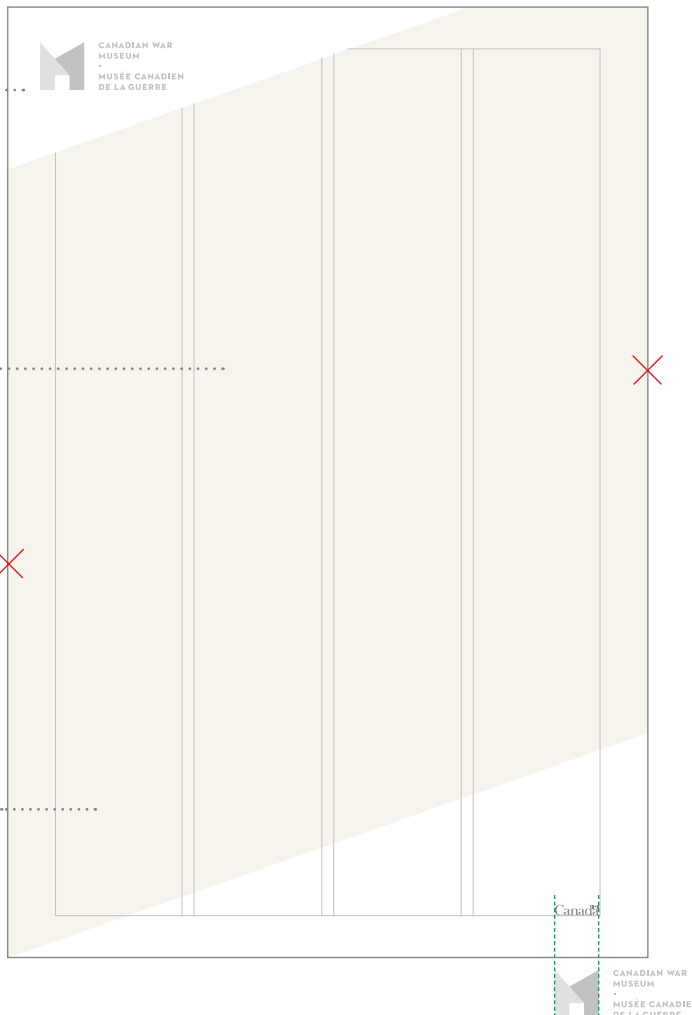
**SPACE
FOR THE
LOGO**

②

**IMAGE
ZONE**

③

**INFORMATION
PORTION
AND OTHER
LOGOS**



VERTICAL FORMAT

①

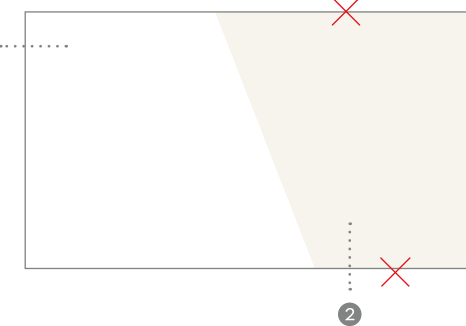
②



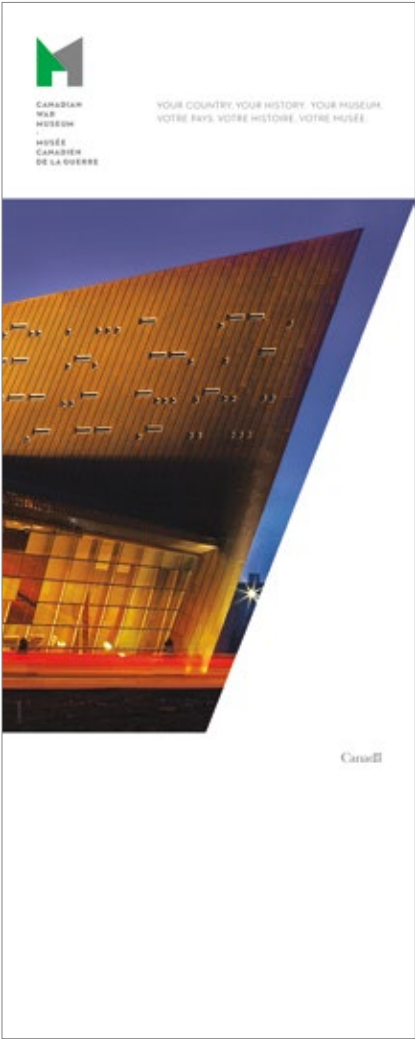
HORIZONTAL FORMAT

①

②



4.2 APPLICATIONS - LAYOUT EXAMPLES



4.2.1 Roll-Up



4.2.2 Thank You Card



4.2.4 E-blast

4.2 APPLICATIONS – LAYOUT EXAMPLES

(EXHIBITIONS OR PROMOTIONAL SITUATIONS)



4.2.5 Poster



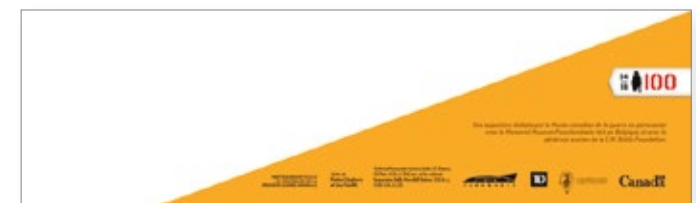
4.2.6 Ad



4.2.7 Ad



4.2.8 Header



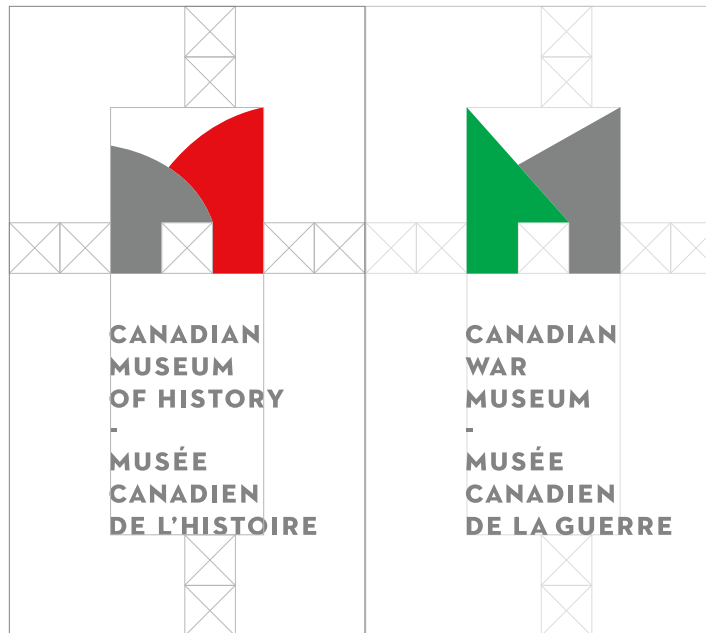
4.2.9 Footer

SECTION 5: ELEMENTS OF THE BRAND

5.1 PRESENTATION OF THE LOGOS

When the logos of the Museum of History and the War Museum appear together in the same communication, a minimum space equivalent to four times the value of the symbol's white square must separate the two logos.

The two logos cannot be placed one above the other, only side by side.



5.2 COLOURS

CORPORATE
COLOURS

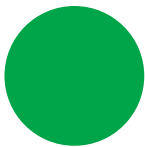
Here are the technical specifications of the complete colour palette developed for the Museum of History and the War Museum.



PMS 485
C 0
M 100
Y 100
K 0

R 225
G 38
B 28

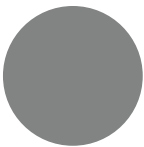
c1261c



PMS 7481
C 86
M 0
Y 95
K 0

R 0
G 183
B 79

00b74f



PMS 423
C 0
M 0
Y 0
K 60

R 142
G 144
B 143

8e908f



PMS 9043
C 0
M 0
Y 5
K 5

R 242
G 241
B 230

f2f1e6



PMS 421
C 0
M 0
Y 0
K 30

R 181
G 182
B 179

b5b6b3

5.3 GRAPHIC LAYOUT

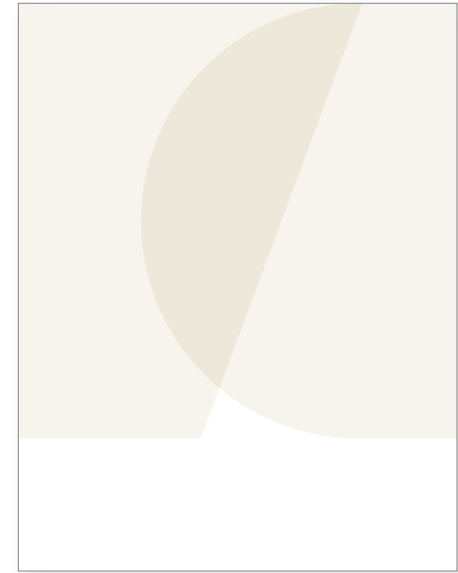
GRAPHIC ELEMENTS

The graphic elements, the circular curve for the Museum of History and the straight line for the War Museum, can be used in two ways:

They can be placed separately on opposite sides of the document, the War Museum's element on the left and the Museum of History's element on the right (5.3.1), or superimposed (5.3.2).



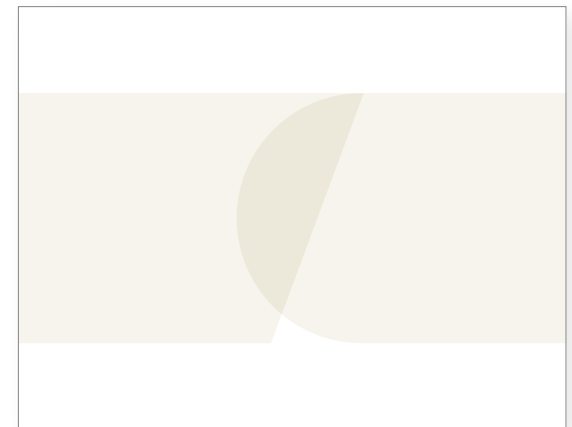
5.3.1 Vertical



5.3.2 Vertical



5.3.1 Horizontal



5.3.2 Horizontal

5.3 GRAPHIC LAYOUT (CONTINUED)

SUPERIMPOSING GRAPHIC ELEMENTS ON AN IMAGE

The graphic elements can also be superimposed on an image. In this case, the image is inserted inside the curve of the Museum of History. The straight line of the War Museum is then superimposed to its left, first at 100% opacity in the background of the image and second time at 60% in the foreground, overlapping the image (5.3.3).

LEVEL 1

Straight line in the background at 100% opacity.

LEVEL 2

Image in the curve.

LEVEL 3

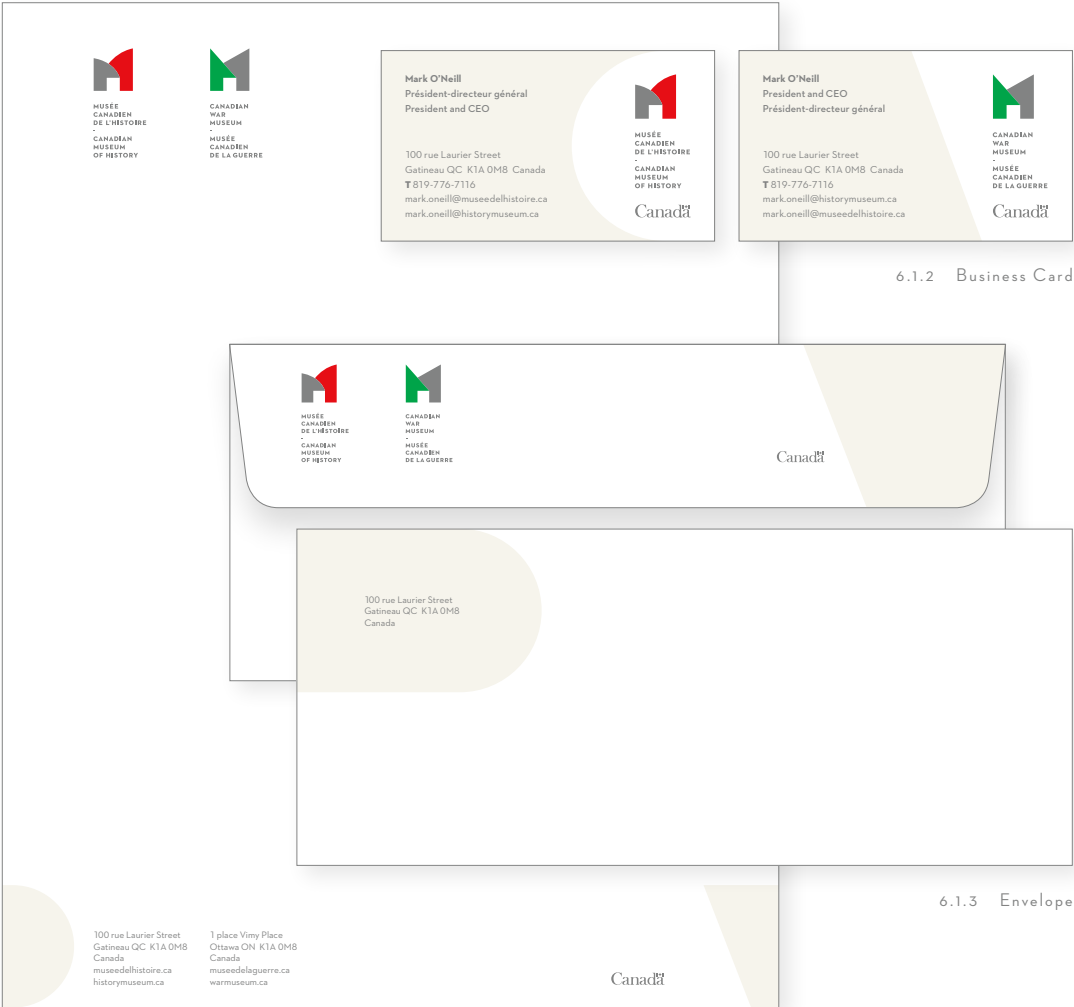
Straight line in the foreground at 60% opacity.



5.3.3 Graphic elements superimposed on an image

SECTION 6: APPLICATIONS

6.1 APPLICATIONS – STATIONERY



6.1.2 Business Card

6.1.3 Envelope

6.1.1 Header



6.1.3 Folder

6.2 APPLICATIONS – CORPORATE SITUATIONS



6.2.1 Brochure

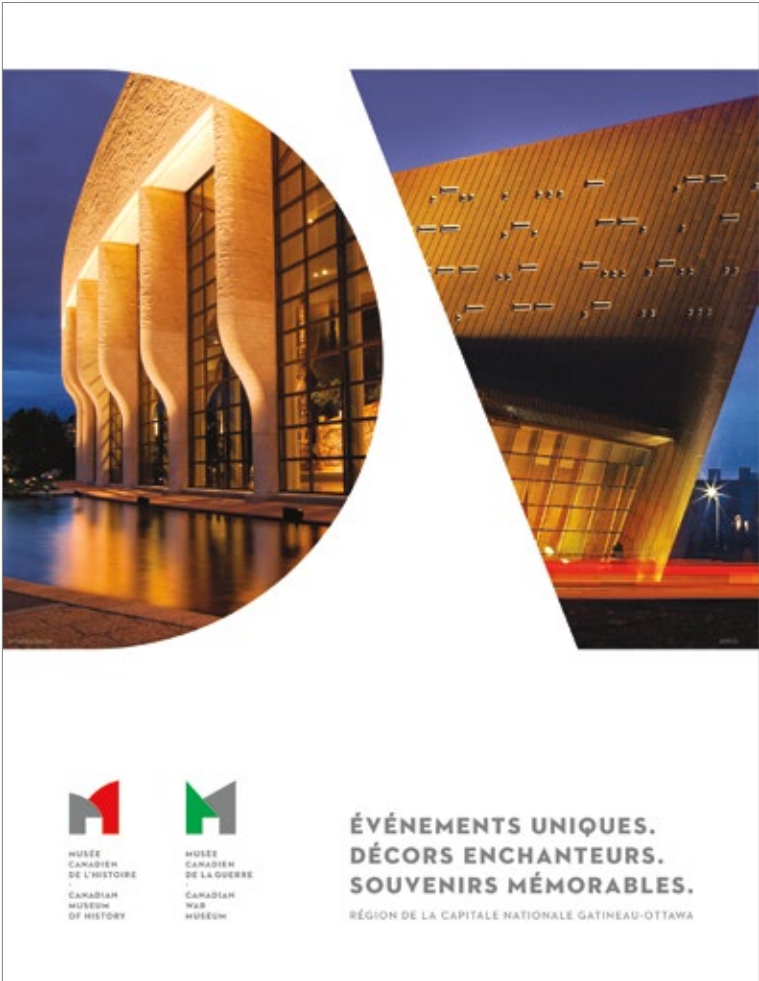


6.2.2 Certificate



6.2.3 Header

6.2 APPLICATIONS – CORPORATE SITUATIONS (CONTINUED)



6.2.4 Brochure



6.2.5 Roll-Up



6.2.6 Ad

SECTION 7: CONTACT

GUARDIAN OF THE BRAND

Although these brand standards cover most applications, you could encounter a situation that we have not addressed here. You could also encounter a problem that seems impossible to solve without breaking one of these rules, or you may need a bit of help to implement them. If this is the case, you can contact our guardian of the brand at any time who will help you find a solution to any challenge related to the practical application of the brand.

PIERRE GIRARD

Manager, Marketing and Branding
819-776-7013
pierre.girard@historymuseum.ca

