

Brand Book

2020

THE	
NATIONAL	
ARCHIVES	

CONTENTS

04 Brand narrative

02 Visual identity

16 Technical brand guide

42 Brand in use

FOREWORD

We believe in the power of co-creation and have put this belief into practice by actively involving 200+ TNA staff and key stakeholders in our design process.

Utilising the knowledge, insight and emotion of the people who use, visit, work for and represent The National Archives has given us a thorough and meaningful evidence base from which to develop the narrative, key themes and the visual cues for the new identity.

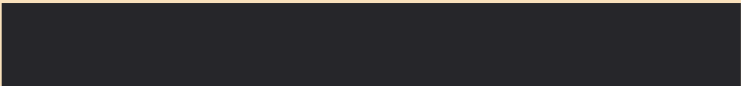
This approach has given us an accurate and honest insight into the values, principles and vision for The National Archives and allows the brand to communicate an authentic, human-focused story.

Translating the objectives and evidence base into a focussed creative thought (purpose, values and personality) to stimulate and guide the expression of the brand, both visually and verbally.

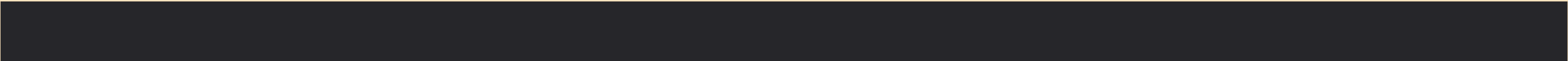
HemingwayDesign Team

01

BRAND NARRATIVE



WHY IS THE NATIONAL ARCHIVES RE-BRANDING?

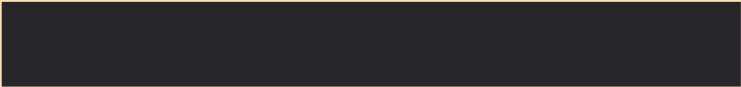


The National Archives has changed and is continuing to do so. There is a need to express this internally and externally.

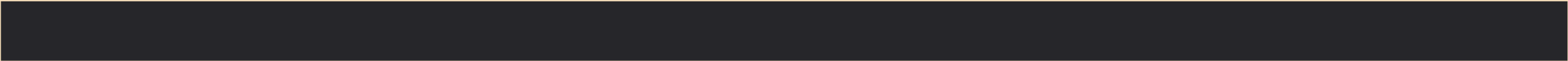
The National Archives is more relevant than ever right now in the age of fake news and lack of trust in governments and the elite.

The National Archive allows the public access to the primary sources which tell a story of our nation’s history.

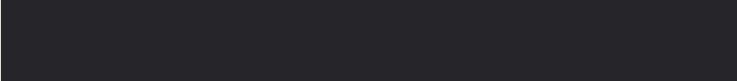
The National Archive enables people to find out about stories which are personal to them - their people and their place.



BRANDING OBJECTIVES

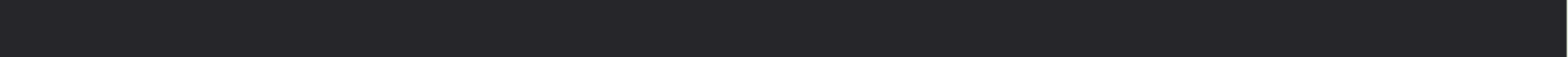


- To position The National Archives in the public consciousness as a cultural destination.
- To eliminate the ‘threshold fear’ that may currently prevent people from visiting by showing that the archives are for everyone, not just the educational elite or historians.
- To reach a broader and more diverse audience both on-site and online.
- To be about more than just history by demonstrating what the collection has to offer to other communities and sectors including the arts and science.



OUR PURPOSE

TRANSLATING THE OBJECTIVES AND EVIDENCE BASE INTO A FOCUSSED CREATIVE THOUGHT TO STIMULATE AND GUIDE THE EXPRESSION OF THE BRAND (VISUALLY AND VERBALLY).

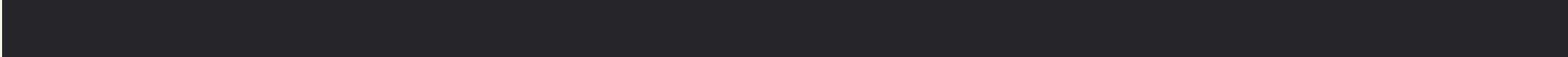


- To give every person access to their history.
- To put people at the centre of the nation’s story.
- To enable learning through discovery.
- To be a place where you can experience an emotional connection with the nation’s stories.
- To provide an experience for the incurably curious. To encourage people to come with a question, and leave with answers they weren’t expecting.
- To lead the global archives sector.
- To keep our history safe.
- To redefine the word archive as a treasure trove; a place for the curious.
- To inspire curiosity, creativity and new thinking.
- To ensure government is held to account.
- To collect and keep safe 1000 years of history so that the public can experience it and form an emotional connection to our shared past.



OUR VALUES

TRANSLATING THE OBJECTIVES AND EVIDENCE BASE INTO A FOCUSSED CREATIVE THOUGHT TO STIMULATE AND GUIDE THE EXPRESSION OF THE BRAND (VISUALLY AND VERBALLY).



- **Inclusive** - The primary value of TNA is that it exists for the benefit of everyone. The collection belongs to every person, for you to uncover stories about our nation, your family and your place.
- **Relevant** – The National Archives is a living, growing organisation. The knowledge and personal stories in the collection give an invaluable insight into social, political and cultural issues that are relevant to our lives today.
- **Open and transparent** - Its role is to enable access to information, whether personal stories, government data or historical evidence.
- **Innovative, forward-thinking and future-facing** - The collection may archive the past and record the present, but TNA as an organisation is firmly focused on the future.
- **Serious fun** - The primary goal of TNA is to enable access to information, and in order to reach the broadest, most diverse audience possible, the public must understand that diving into the collection is an exciting, unique and fun experience.
- **Responsible** - TNA understands that its role as a government department is vital to our democracy. Information must be kept safe in order for it to be accessed by the public, and TNA takes its role as an archival leader very seriously.
- **Relatable** - Whether you learn about your family, your country or something entirely unexpected, you’ll always find a story you can relate to.

10. *Journal of the American Medical Association*, 2000; 284: 2689-2695.

TNA is the fun teacher that helps you find answers to your questions, or points you in the right direction rather than just giving you information. TNA wants to provide access to information so that people can make their own discoveries, rather than dictating to them. Keep the nation's stories but don't tell them - that's up to the public.

*OUR NATION’S STORIES
AT YOUR FINGERTIPS*



LEAD MESSAGE

[illegible]

SUCCINCT BUT IMPACTFUL MESSAGING
THAT GIVES RELEVANCE AND MEANING
TO WHAT IT DOES, HOW IT DOES IT & HOW
PEOPLE CAN USE IT.

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The National Archives is the living and growing home of 1000 years of our nation's stories and our people's ideas and experience.

The National Archives preserves and stores historic documents, objects and digital data for every person to explore, experience and interpret.

At The National Archives, our nation's swtories are ready to be discovered.

LANGUAGE

ALWAYS CHECK YOUR WRITING IS CLEAR, HELPFUL, HUMAN & POLITE

- ***Use friendly pronouns*** - Use 'we' to refer to the organisation and 'you' to refer to audiences. This makes The National Archives feel accessible and human and encourages engagement.
- ***Prefer short words*** - Be clever with the turn of phrase rather than relying on multisyllabic words.
- ***Use everyday English whenever possible*** - Avoid complex jargon and technical terms will help to eliminate the 'threshold fear' experienced by some demographics.
- ***Try to stick to one main idea in a sentence*** - Keep your sentence length down to an average of 15 to 20 words.
- ***Use active verbs as much as possible*** - Say 'we are displaying Shakespeare's Will', rather than 'Shakespeare's Will will be on display'.
- ***Be concise*** - Don't talk around the point – get straight to it.

02

VISUAL IDENTITY

INTRODUCTION

KEEPING IT SIMPLE

The National Archives is a complex organisation with considerable variation in roles, responsibilities and audiences. The ambition to become a cultural destination alongside that of a national resource requires a brand that can unify the organisation but also allow flexibility and personalisation for different users and audiences.

With this in mind, we don't believe it makes sense to commit to a highly stylised brand and supporting visual language that could in a short space of time, as plans change and The National Archives develops, become outdated and irrelevant.

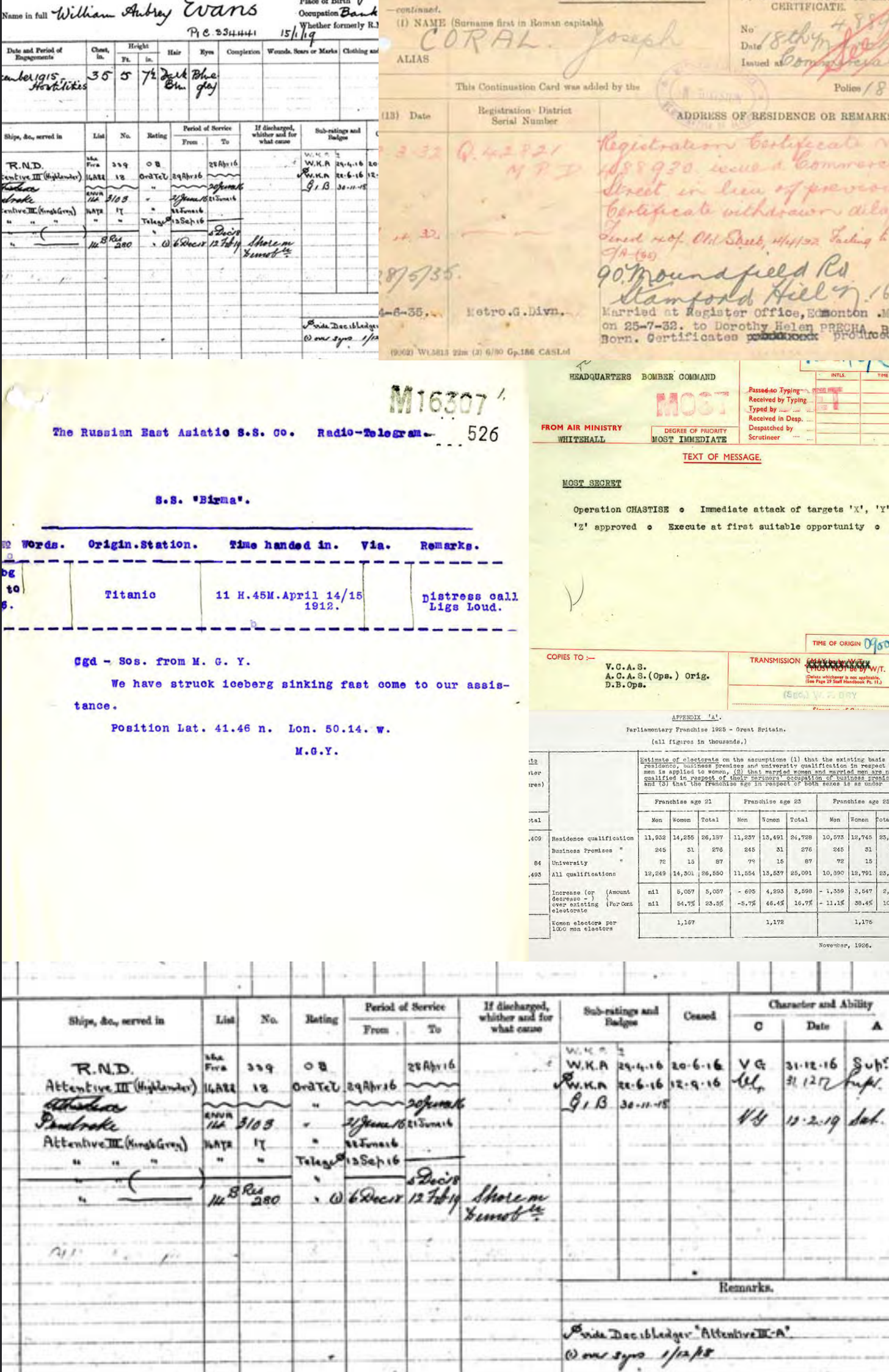
Instead, we believe a simple but fluid brand style that is adaptable to ever-changing circumstances, and that places emphasis on content will enable The National Archives to effectively communicate multifaceted messages to a myriad of evolving audiences.

The visual identity should never overshadow the content. It can point audiences to cultural events, topical facts and news agendas and promote a variety of services as well as communicate the big picture of transformation that is taking place at The National Archives.

Simplicity can also become a visual representation of some of The National Archives' best assets; curiosity (i.e. space to explore) and inclusivity / openness (i.e. free and open to all)

INSPIRATION & RATIONALE

The rationale becomes the springboard for the expression of the entire brand. In this case, the inspiration was taken from the graphic style of the archival filing system - i.e. marked up (in red pen) and stamped / authorized archive slips, forms and files.



BRAND ELEMENTS SUMMARY

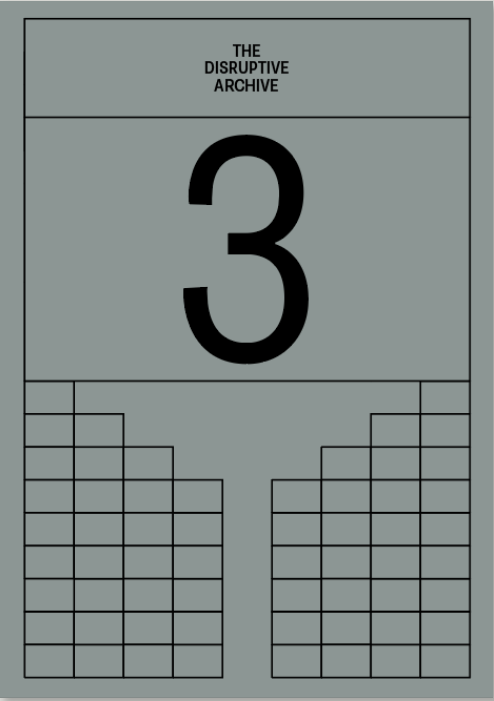
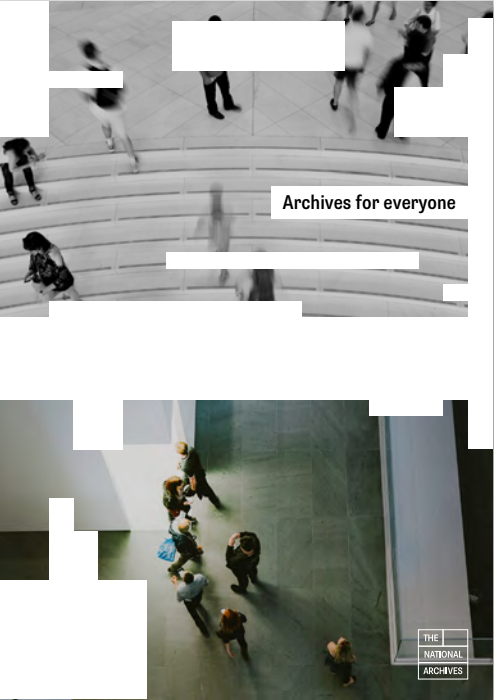
LOGO



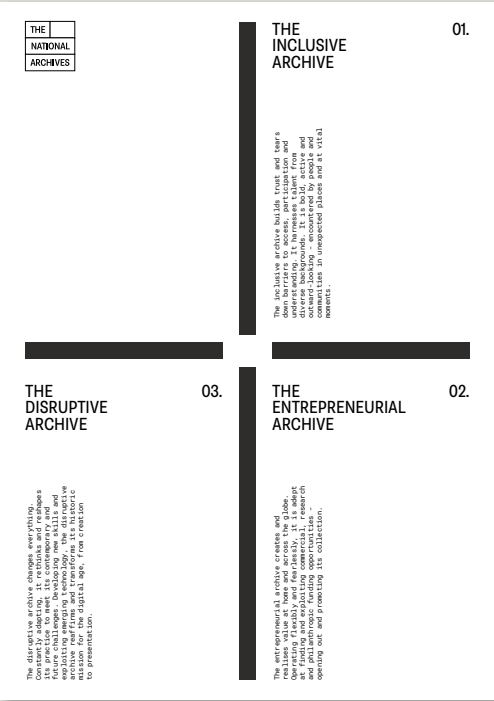
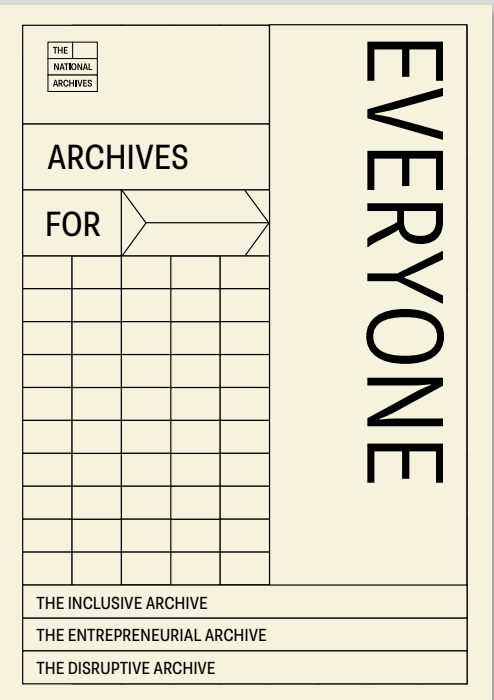
TYPE & IMAGE



GRIDS



TYPOGRAPHY



PHOTOGRAPHIC COLLAGE



03

TECHNICAL BRAND GUIDE

PRIMARY LOGO

Our logo takes its inspiration, from the archiving and filing system and translates this concept into a linear-grid graphic logomark icon. The result is a simple, strong and visually prominent logo.

A functional and distinguishable logomark with a look and feel that is uncharacteristic for a government agency.



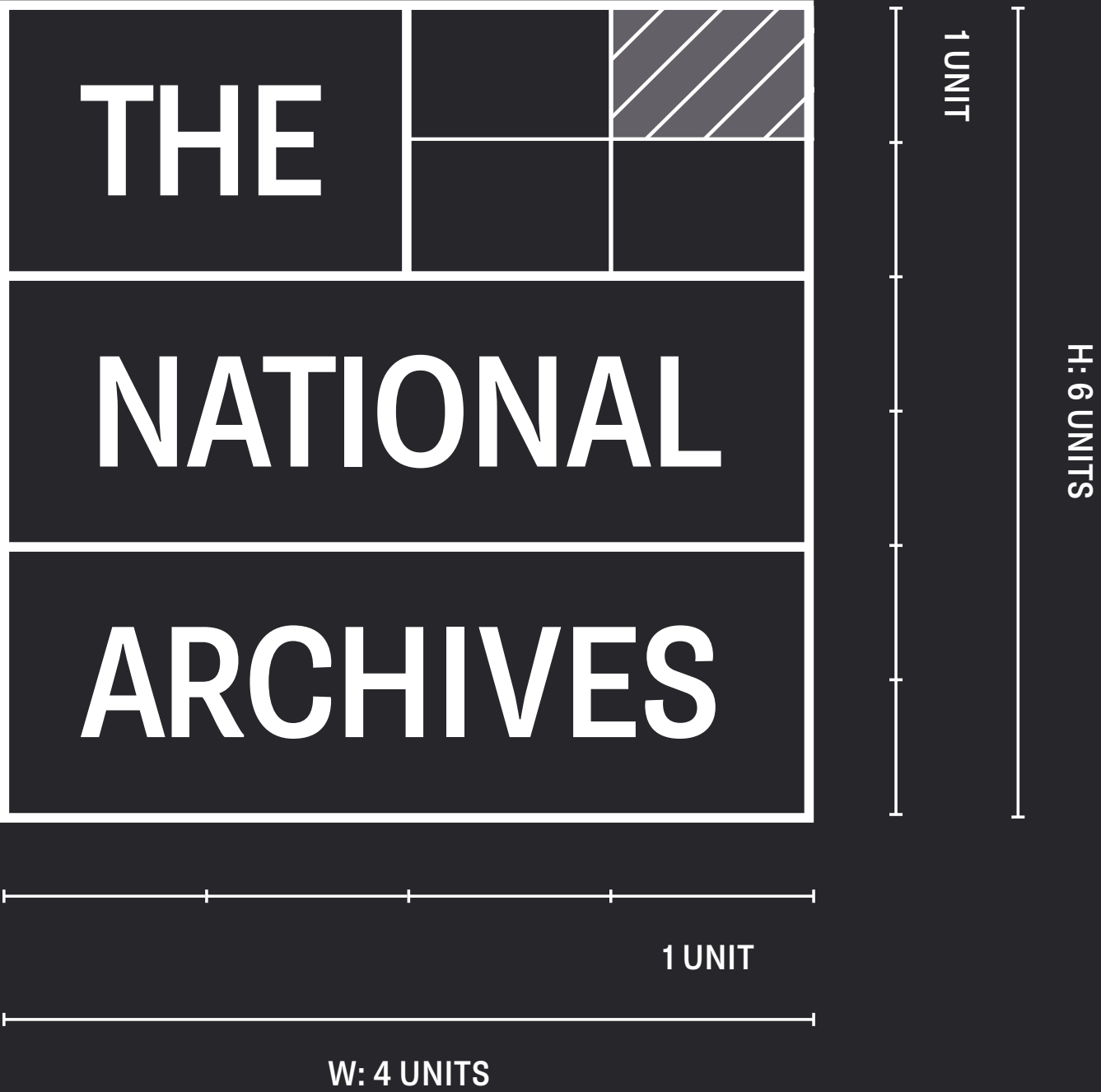
HORIZONTAL LOGO



LOGO GRID

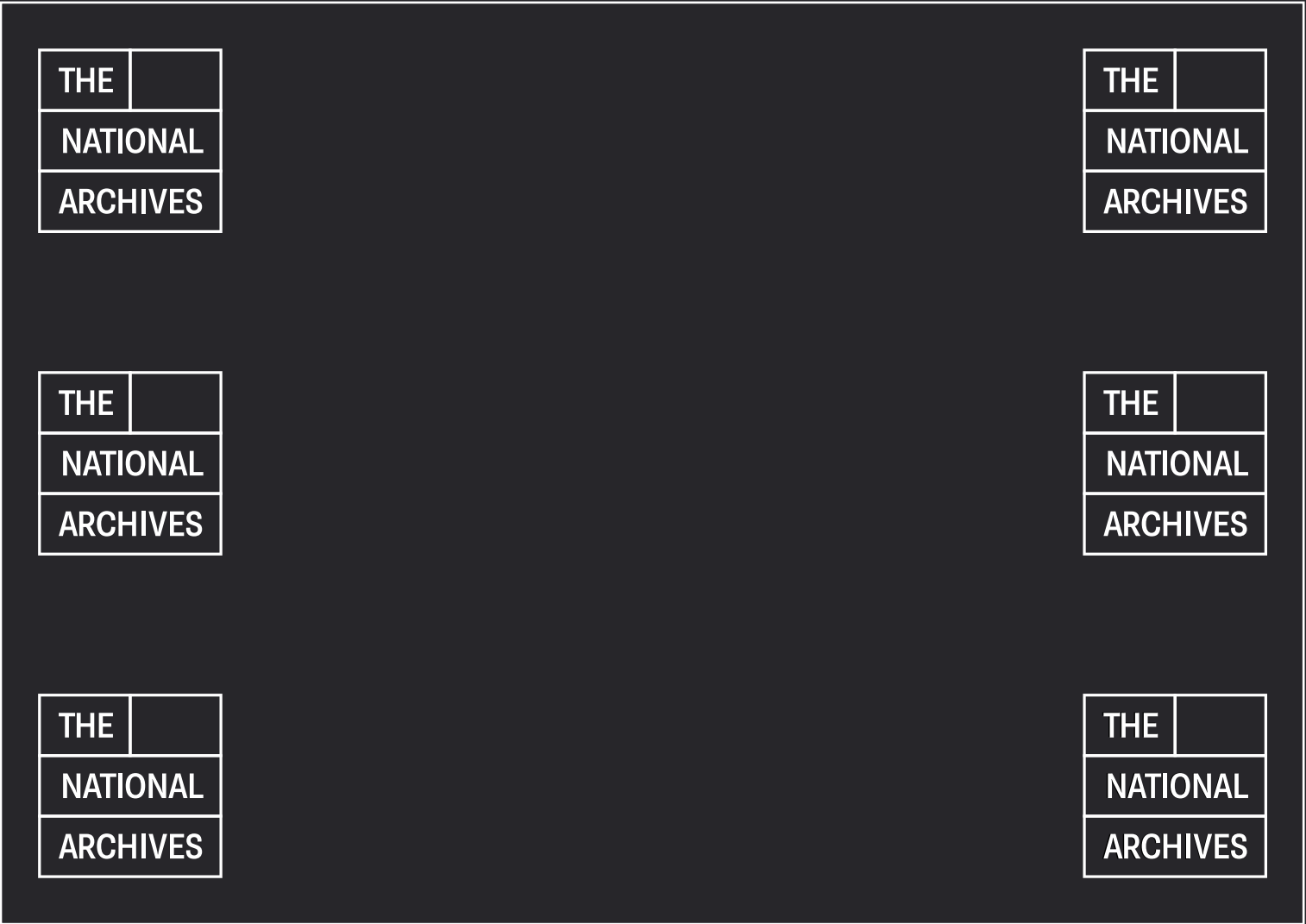


Minimum size 89mm

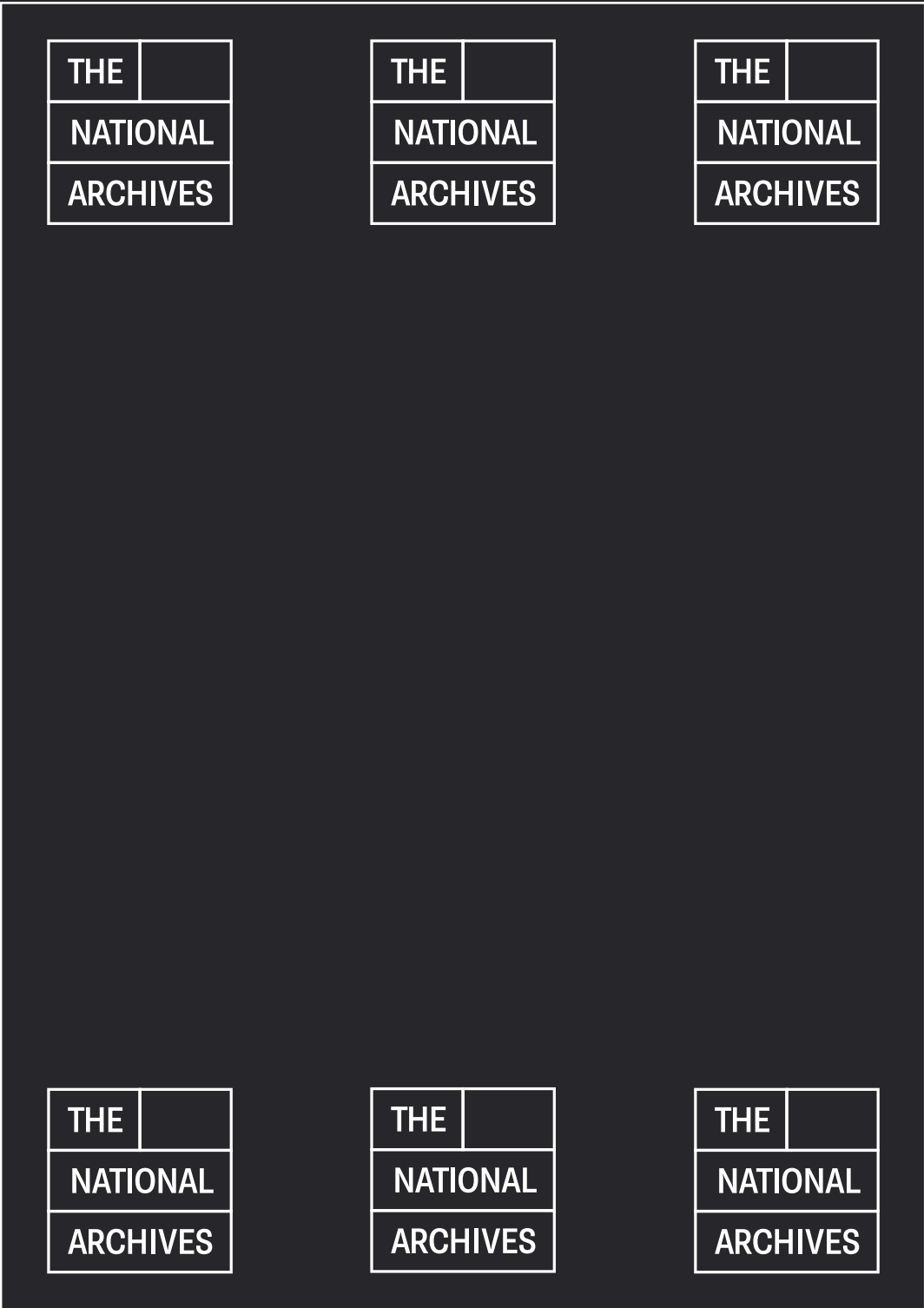


The format dictates the minimum size of the logomark, and the final size and location should reflect the hierarchy of messaging; you'll need to develop and agree to this with The National Archive marketing/digital team.

LOGO POSITIONING

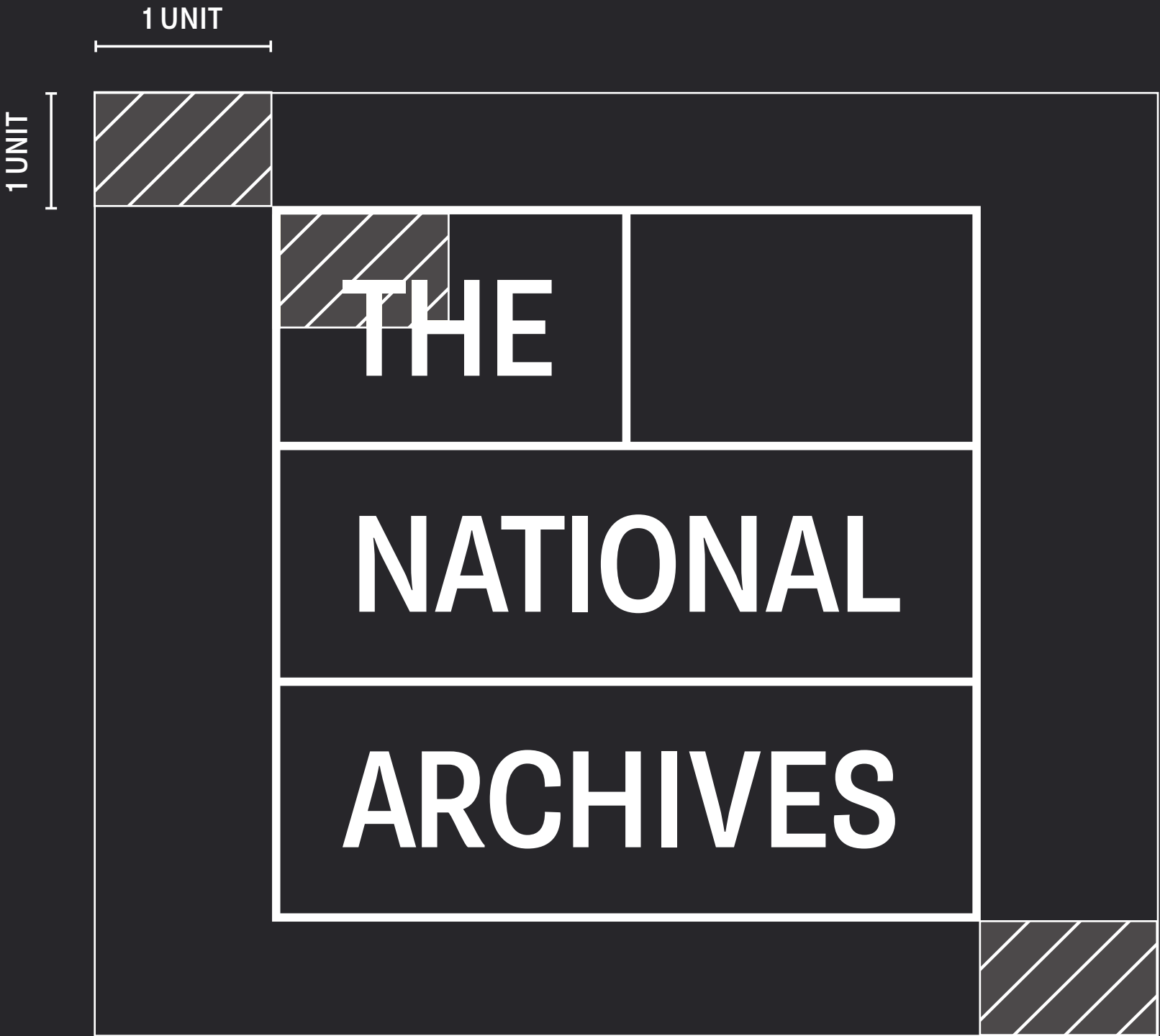


Place the logo in any of the following edges making sure the content is balanced and positioning is appropriate to the format. Corner positioning is primary, central positioning comes secondary.



EXCLUSION ZONES

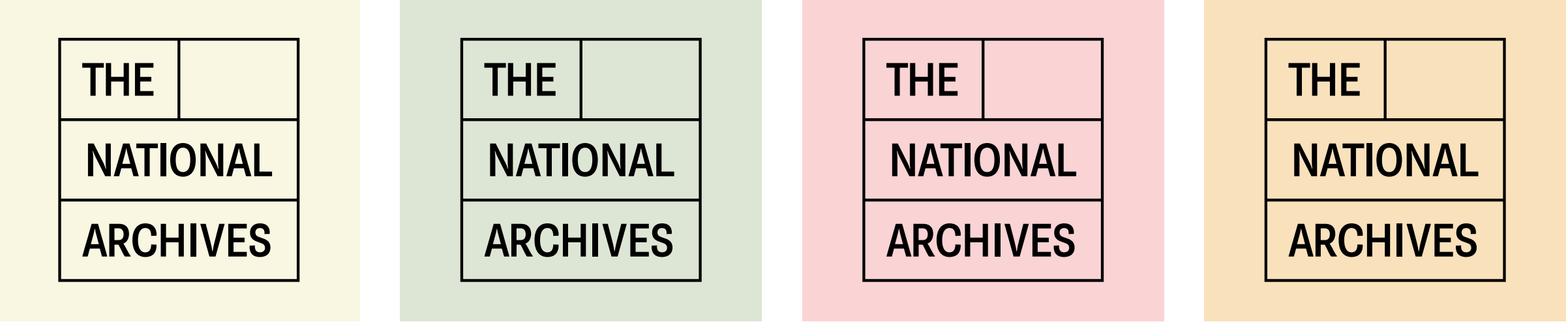
The exclusion zone dictates the amount of space that the logomark should have around it. In this case, the The National Archives logo should have a space equivalent to 2 units.



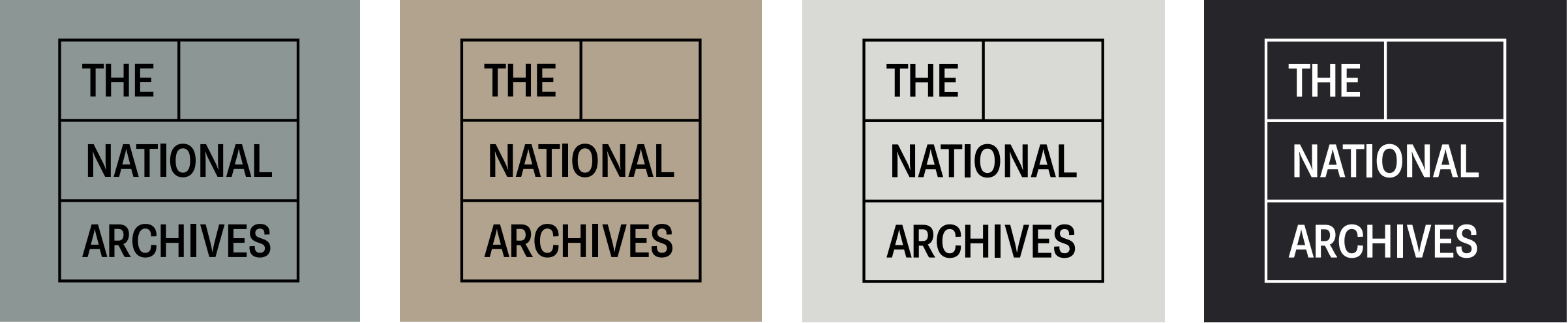
DO'S

The colours of these options can be reversed i.e. pale green logo on a dark grey background, as long as the colours belong to the TNA brand palette.

Pastels



Neutrals



Alternate backdrops



Colour on dark

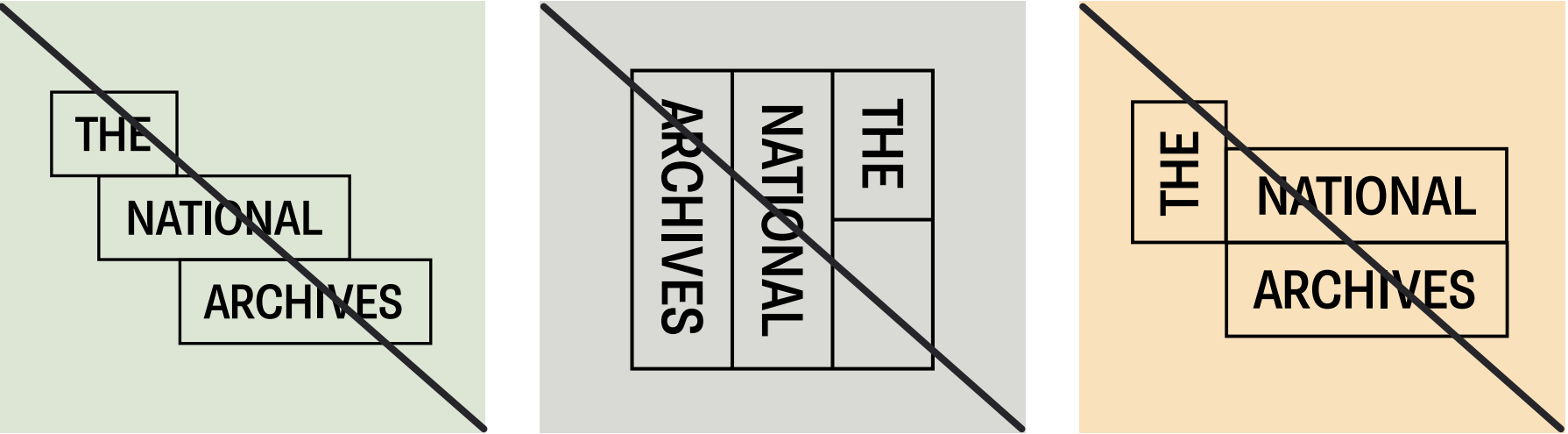


DONT'S

Please don't create new combinations of shapes and colours from within the brand palette or outside of the brand palette.

Please make sure that there is sufficient contrast between the colour of the logo and the colour of the background, and do not place the logo on an overly busy background, making it hard to read.

Structure



Readability




Clashes



PARNTER LOGOS

In both horizontal and square alignments, partner logos should not appear taller than The National Archives logo.

Horizontal Alignment



ARTS COUNCIL
ENGLAND

THE

NATIONAL

ARCHIVES




ARCHIVES
REVEALED

THE

NATIONAL

ARCHIVES

Square Alignment



Department
for Business
Innovation & Skills

THE

NATIONAL

ARCHIVES



ACCREDITED
ARCHIVE SERVICE

THE

NATIONAL

ARCHIVES

TNA LOGO VARIATIONS

Used for legislation.gov.uk

Legislation.gov.uk has its own logo/identity (using the HM Government crest), but when it was launched we wanted to make clear the link to TNA and our role in the site, hence the ‘delivered by’ line.

Delivered by



In association with



Used for commercial licensing partnerships

Specifically ‘licensed internet associateships’ (eg big commercial projects such as 1921 census – few and far between).

Co-branding is seen as a significant benefit of these commercial partnerships, particularly the smaller genealogy sites such as Findmypast and TheGenealogist (less so by Ancestry, given their now-global dominance).

In association with



Delivered by



TYPOGRAPHY RATIONALE

Utilitarian clarity of classic letterpress and print aided by subtle curves and fine detailing that communicate a more playful character.

A distinctly modern update to a traditional typewriter typeface and a subtle reference to The National Archives heritage and ambition / transition into a new age of “born digital” content.

Monospaced typeface that combines typewriter and computer programming stylings for a minimal and informal tone.



The National Archives is the living and growing home of 1000 years of our nation’s stories and our people’s ideas and experience.

TYPOGRAPHY

The typography is an important carrier of the brand vision and values. Its shape and style connotes the look and feel mentioned in the brand rationale and complements the graphic elements of the visual language.

The primary typeface is Supria Sans, an elegant and modernised typeface. Inspired by utilitarian clarity of Swiss type design, subtle curves and fine detailing impart a more playful character.

Our secondary typeface is Roboto Mono. A monospaced font used in classical typesetting and printing.

Modern, with inherent beauty through its pure function, but accessible in print and online (optimized for readability on screens across a wide variety of devices).

The tertiary typeface is Open Sans, a typeface that can be used for long paragraphs in print and online.

PRIMARY	SECONDARY	TERTIARY
<div>SUPRIA SANS COND</div> <div>Supria Sans Cond</div>	<div>ROBOTO MONO</div> <div>Roboto Mono</div>	<div>OPEN SANS</div> <div>Open Sans</div>

TYPOGRAPHY

PRIMARY

01. SUPRIA SANS COND REGULAR
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

02. SUPRIA SANS COND MEDIUM
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

03. SUPRIA SANS COND BOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Supria Sans

Cond

TYPOGRAPHY

SECONDARY

01. ROBOTO MONO LIGHT
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

02. ROBOTO MONO REGULAR
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

03. ROBOTO MONO MEDIUM
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Roboto
Mono

COLOUR RATIONALE

We have a recommended base colour palette that is inspired by the subtle off-white colourings of archive slips and papers from the collection.

This muted / paired back palette allows our imagery (photography and material from the archive / collection) to take become the focus of our brand.

We mustn't forget to give the logomark, imagery and messaging precedence - it should always be the most vital and visible element of our communications. Space / white space is an asset and should often be seen to allow text and image to breathe.

PALETTE

PANTONE 419U*
CMYK: 76 - 67 - 56 - 72
RGB: 38 - 38 - 42
#26262A

PANTONE COOL GRAY 1U*
CMYK: 10 - 7 - 5 - 0
RGB: 217 - 217 - 213
#D9D9D6

PANTONE 607U*
CMYK: 4 - 2 - 15 - 0
RGB: 249 - 246 - 226
#F9F7E2

PANTONE 691U*
CMYK: 0 - 20 - 9 - 0
RGB: 250 - 211 - 212
#FAD3D4

80% FILL

80% FILL

80% FILL

80% FILL

80% FILL

80% FILL

80% FILL

80% FILL

PANTONE 422U*
CMYK: 48 - 33 - 38 - 2
RGB: 140 - 150 - 148
#8C9694

PANTONE 7529U*
CMYK: 0 - 8 - 20 - 30
RGB: 178 - 163 - 142
#B2A38E

PANTONE 7507U*
CMYK: 2 - 11 - 28 - 0
RGB: 249 - 225 - 188
#F9E1BC

PANTONE 621U*
CMYK: 17 - 5 - 20 - 0
RGB: 221 - 230 - 213
#DDE5D5

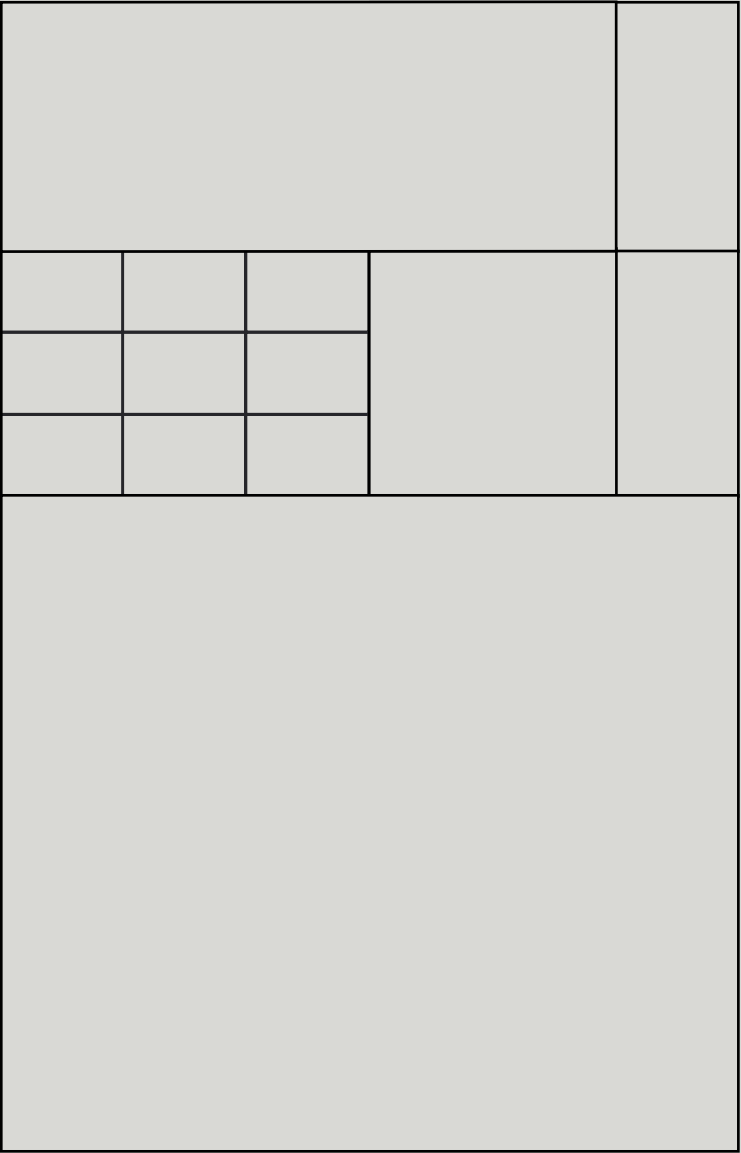
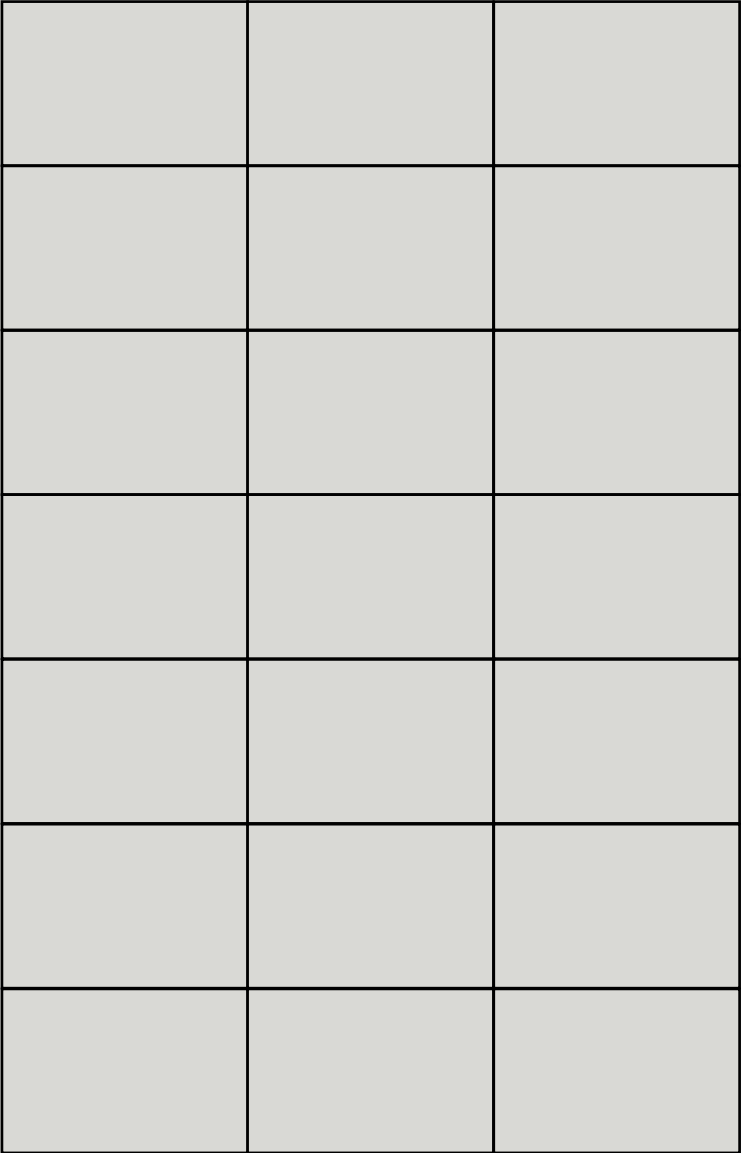
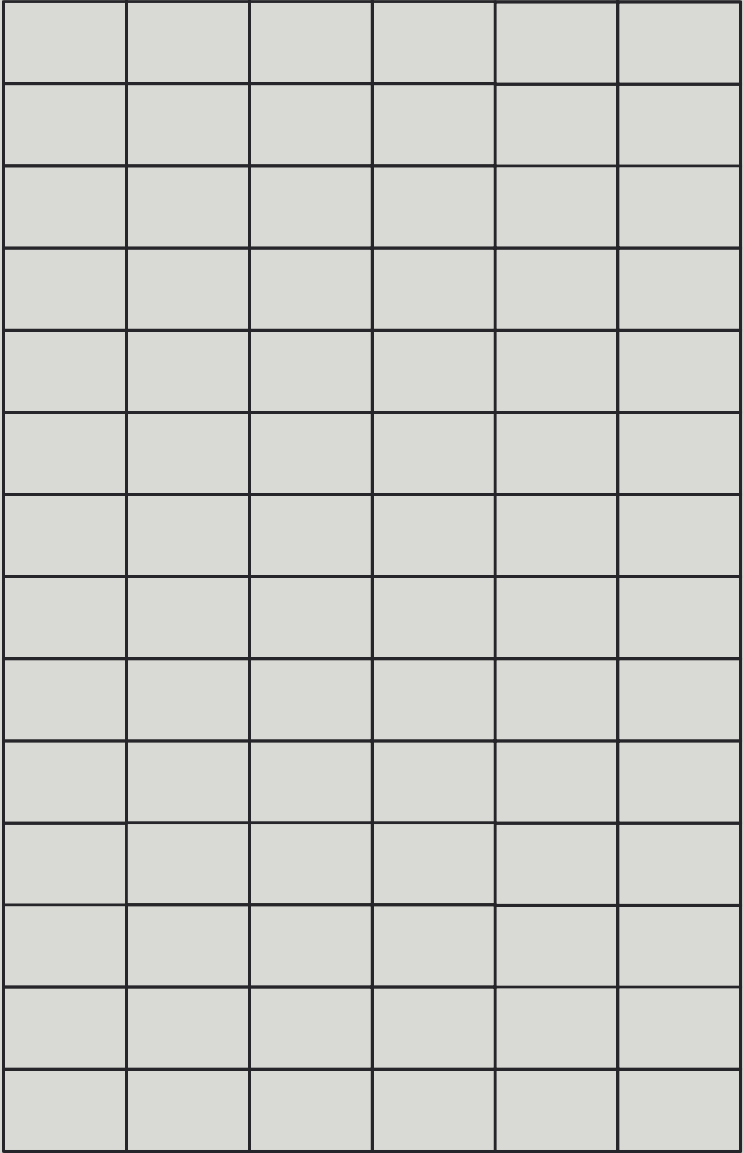
*Pantone references only to be used for printed material

USING THE GRID

In a contemporary, clear and dynamic way

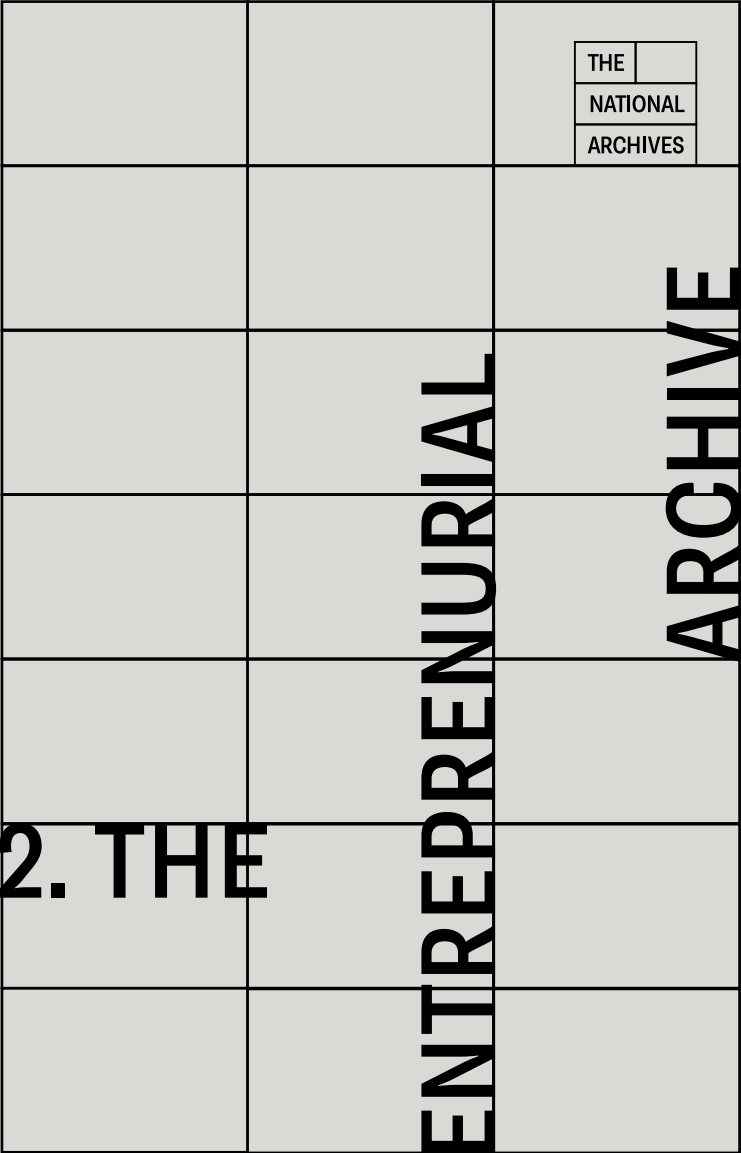
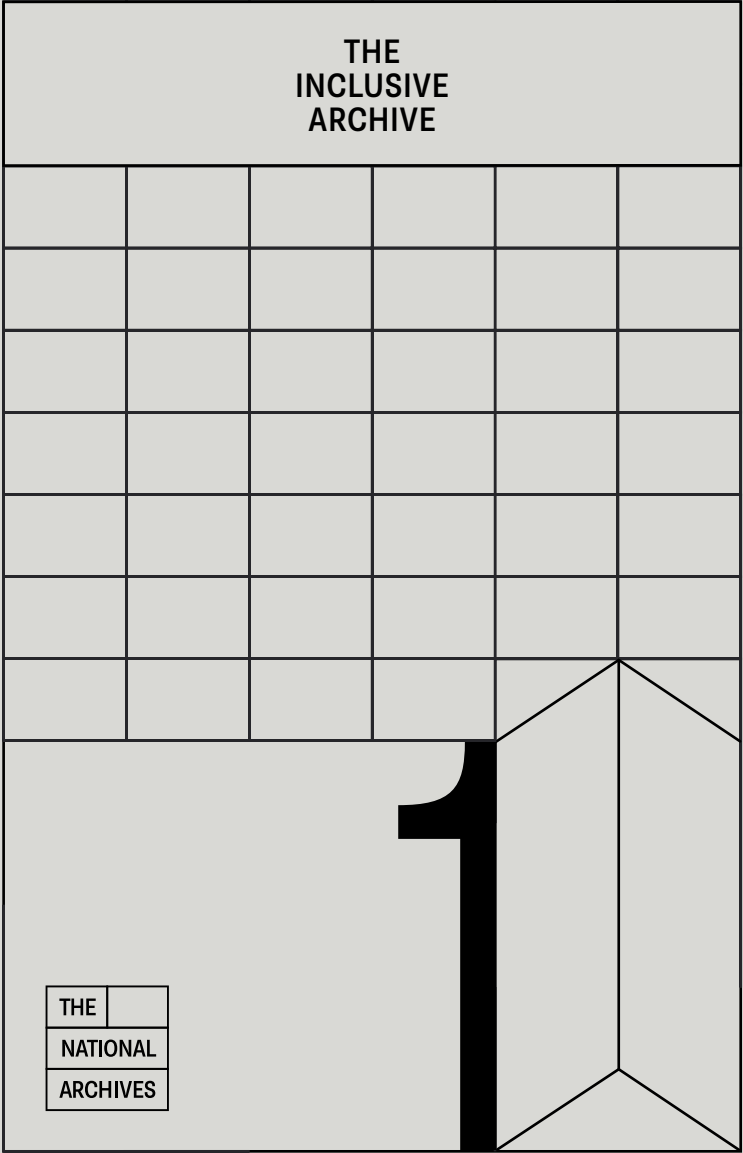
BRAND GRID

The brand grid has been developed from the logomark and it continues to influence its visual language. The grid is a flexible system that can manifest in many different ways depending on the media, scale or functionality.



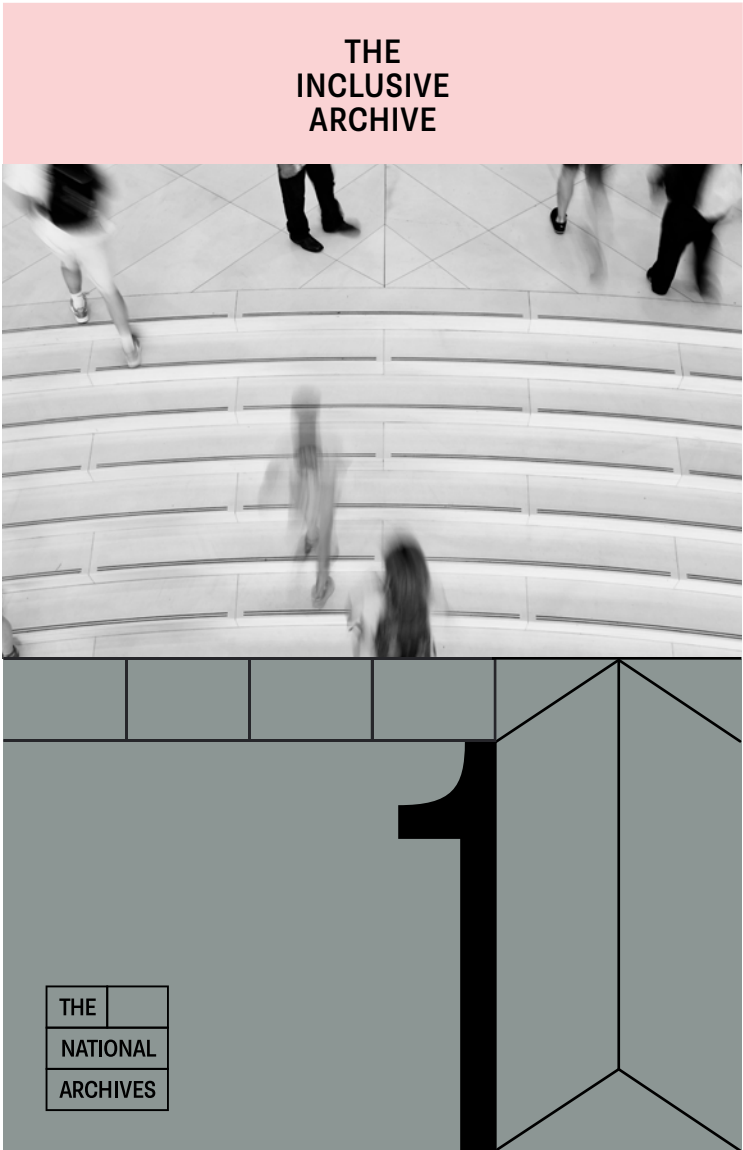
BRAND GRID

The key to creating comtemporary layouts is in the relationship between type, image and detailing. Try to create as much contrast where possible, either by scaling up typographic elements, or using dramamtic compositions. The grid can be used as detailing or to add texture in type only communicaitons.



BRAND GRID

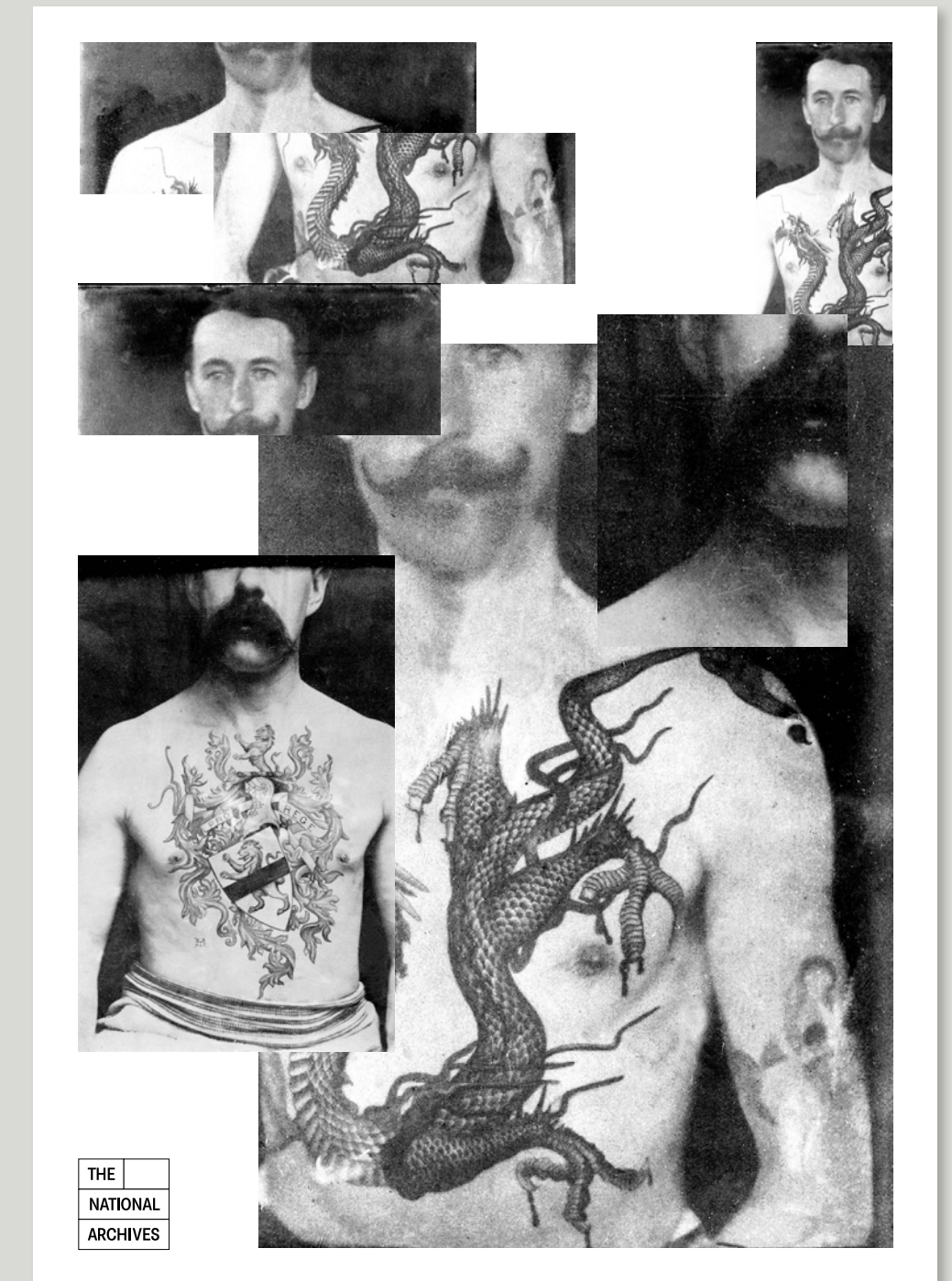
These examples demonstrate how brand elements can come together and be employed in different ways. It is important to design with variation in mind, making sure visual material is accessible, engaging and informative.



IMAGERY

USING THE ARCHIVE AS AN EXCITING VISUAL RESOURCE

Material from the archive / collection, whether it be photographic, artistic (graphic, illustration, print etc) or in document form, is the foundation of the The National Archives brand. Vibrant visuals will help demonstrate the variety of the archives and bring our collection to life.



PHOTOGRAPHIC COLLAGES

The National Archives holds a multitude of exciting content and information that should be emphasised and displayed up front in the brand language.

Collages are a means of displaying the different kinds of content that can be found when exploring The National Archives.

In addition to collages made with several images, collages can also be assembled with one single image duplicated and cropped in different ways, to represent the many possible interpretations of one piece of information.



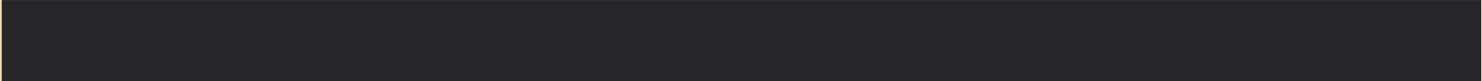


IMAGE STYLE GUIDE

An image guide defines the criteria and visual vernacular when selecting material from the archives and creating / commissioning photography for The National Archives.

The imagery The National Archives use is just as powerful as the stories we tell. A great photography bank will help bring The National Archives human and authentic values to life.

Variety and inclusivity are important to us. All imagery should represent the breadth of The National Archives collection, demonstrating the geographical, generational, cultural, and social diversity of our place. We want the collection and our people to be equally represented through our imagery.

With today’s image-obsessed culture, imagery can do more than simply promote The National Archives; it also says something about its personality, reinforces The National Archives values, increases visibility and shapes the perceptions and perspectives of our many audiences.



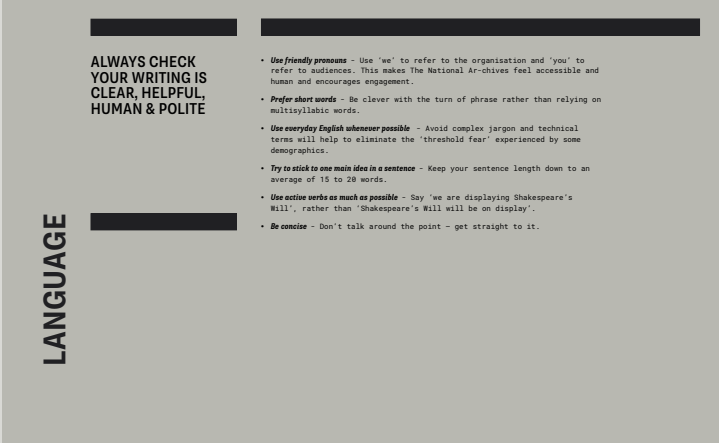
PROFESSIONAL PHOTOGRAPHY

Stock image selection.

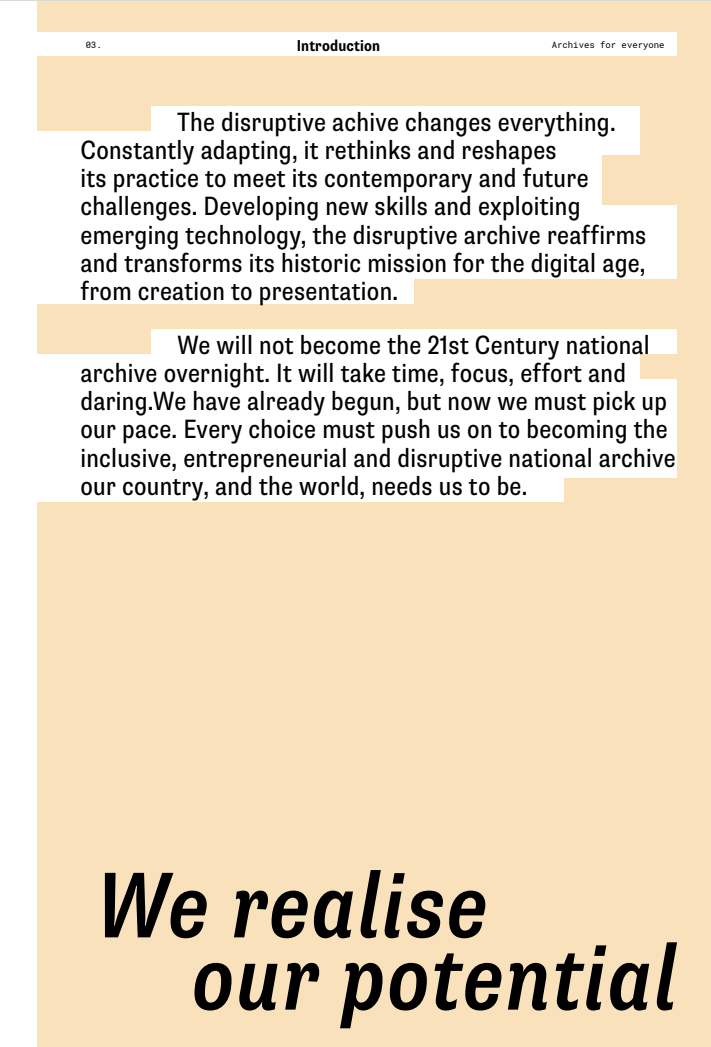


EDITORIAL PRESENTATION TEMPLATES

Presentations

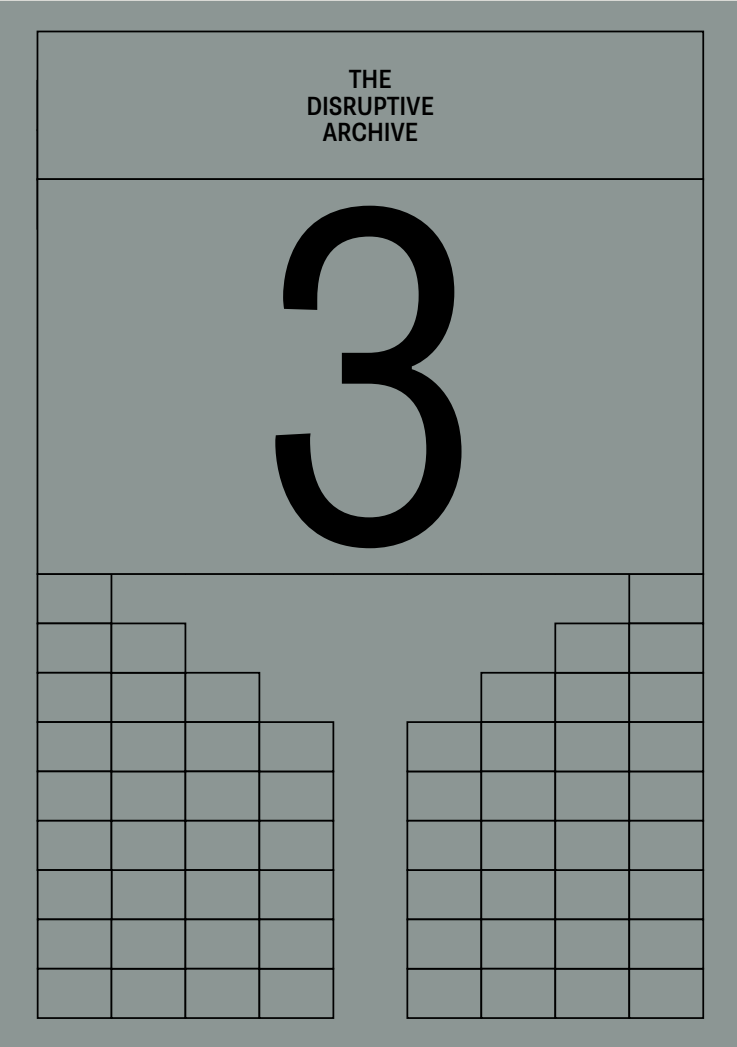
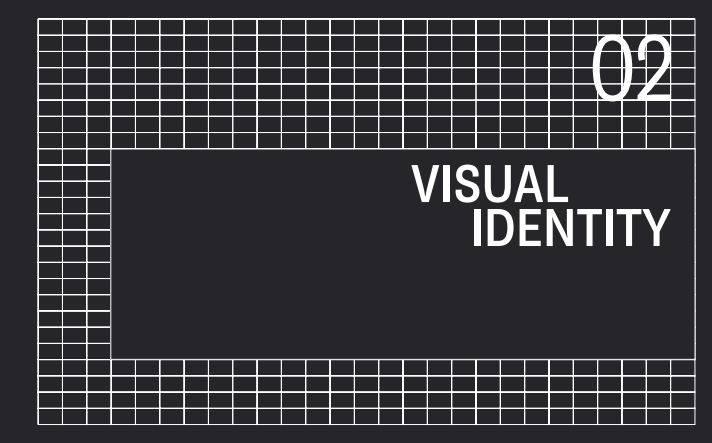


Magazine / brochure



Wide format cover

Breaker pages



PRINT PRODUCTION

<i>Paper weight (GSM*)</i>	<i>Magazines / Publications</i>	<i>Brochures</i>	<i>Posters</i>	<i>Leaflets</i>	<i>Business Cards</i>	<i>Stationary</i>
90 - 120	Matt: Light grey / natural	Matt				Matt, Colour plan: Light grey or natural
120 - 180		Matt or gloss	Matt or gloss	Matt or gloss		
180 - 240				Matt or gloss		
240 - 350 +					Matt or gloss (Add spot varnish or foiling)	

**Printing
specification**

Image resolution 300dpi
Images set to CMYK
Minimum 3mm bleed

04

BRAND IN USE





1. We looked our biggest challenges in the eye and chose to be outward-looking, relevant, connected.

We decided to think and organise ourselves differently. We began to change the way people think about archives.



THE INCLUSIVE ARCHIVE

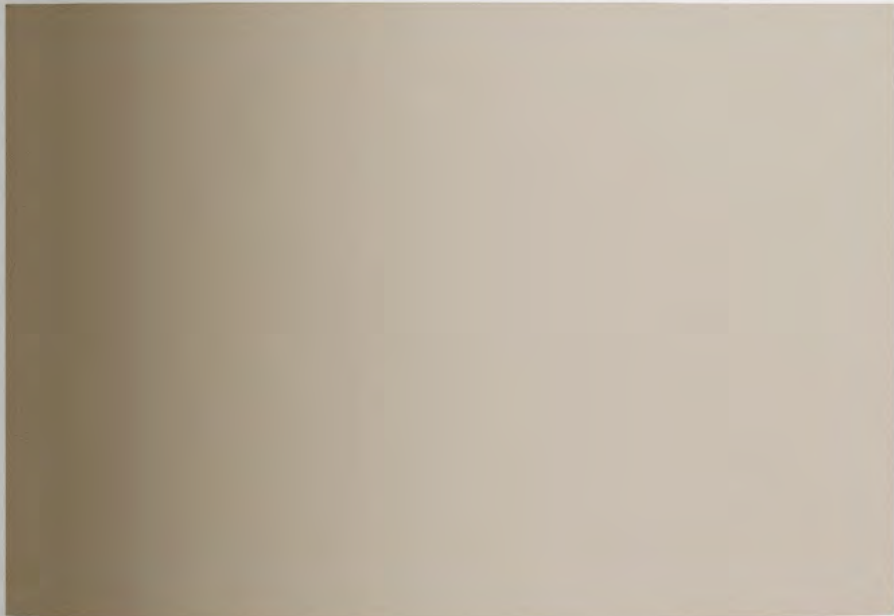
01. The inclusive archive builds trust and tears down barriers to access, participation and understanding. It harnesses talent from diverse backgrounds. It is bold, active and outward-looking - encountered by people and communities in unexpected places and at vital moments.

THE ENTREPRENEURIAL ARCHIVE

02. The entrepreneurial archive creates and realises value at home and across the globe. Operating flexibly and fearlessly, it is adept at finding and exploiting commercial, research and philanthropic funding opportunities - opening out and promoting its collection.

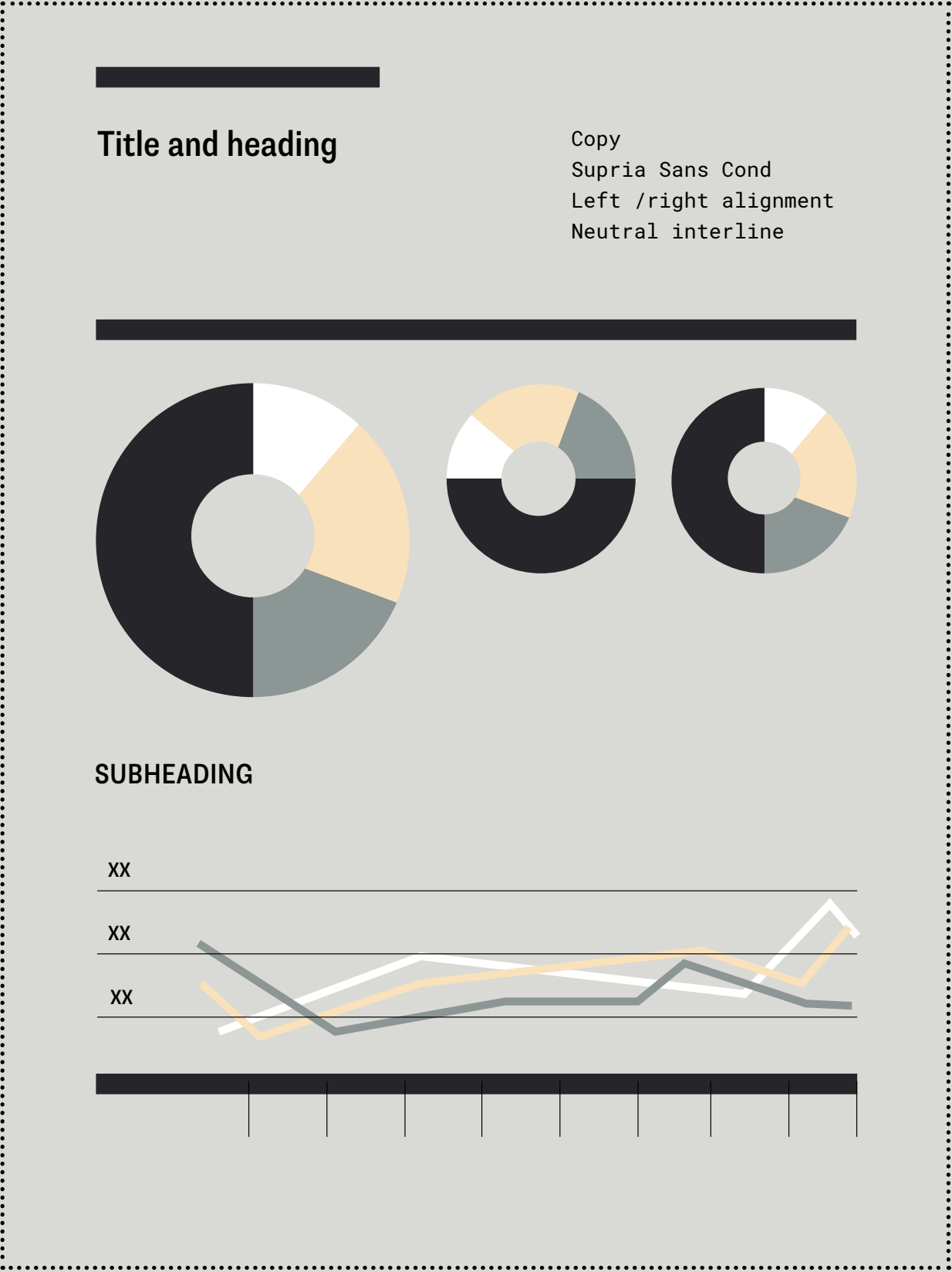
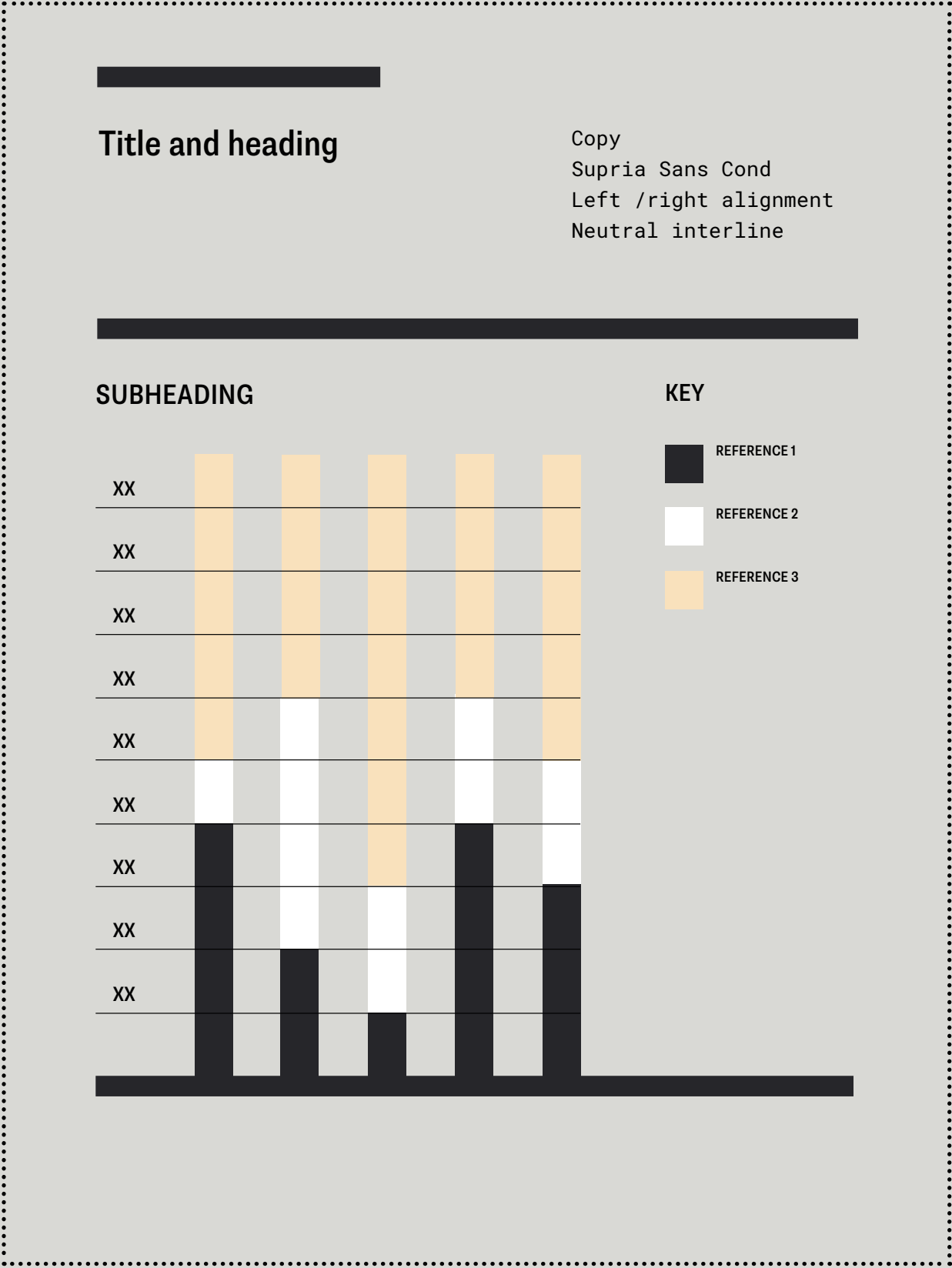
THE DISRUPTIVE ARCHIVE

03. The disruptive archive changes everything. Constantly adapting, it rethinks and reshapes its practice to meet its contemporary and future challenges. Developing new skills and exploiting emerging technology, the disruptive archive reaffirms and transforms its historic mission for the digital age, from creation to presentation.



THE
NATIONAL
ARCHIVES

INFOGRAPHIC STYLES



STATIONARY

Keep corporate staionary smart and simple.
Compliment slips and letterheads can both be
printed on coloured paper.

Business card finish reccomendation: 350+ GSM
charcoal grey stock with details embossed and
foiled in Matt White (Foil Co reference 601)

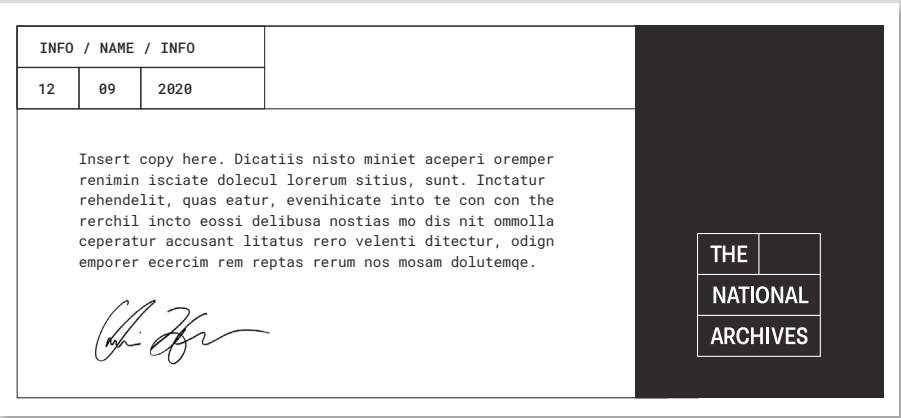
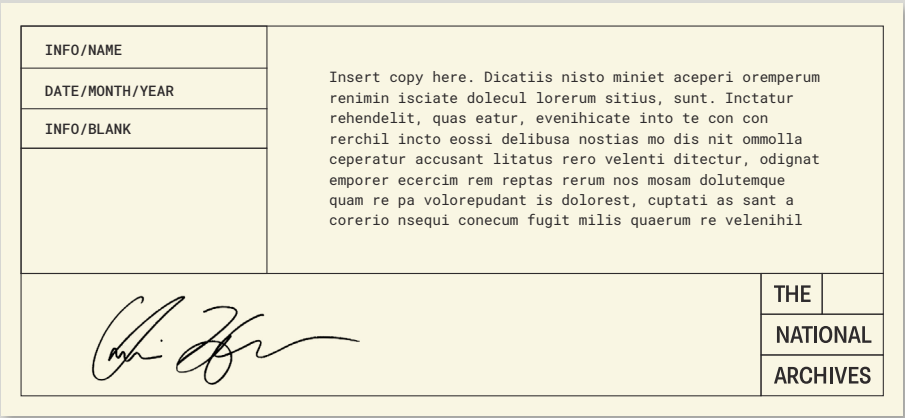
Business card front



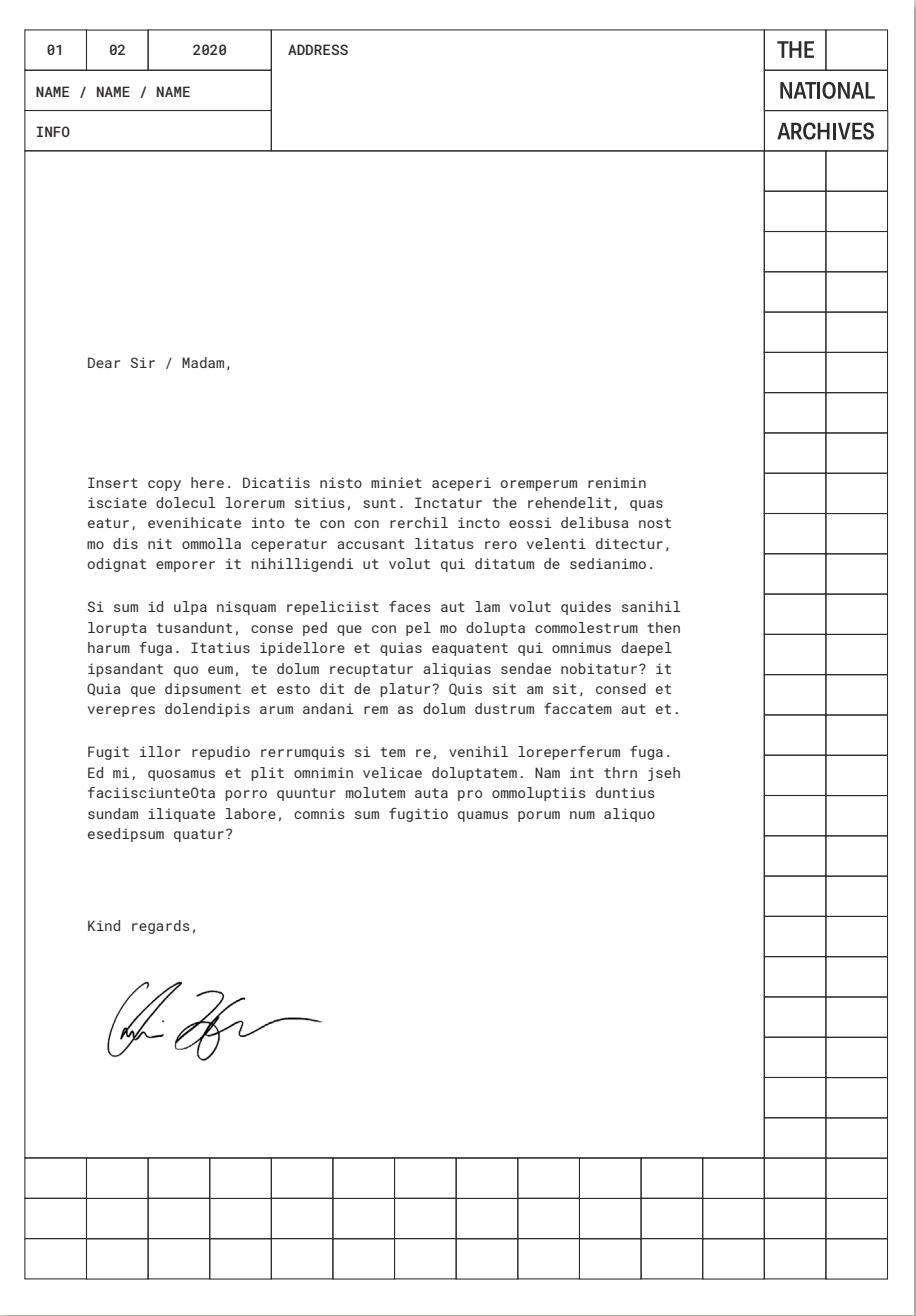
Business card back

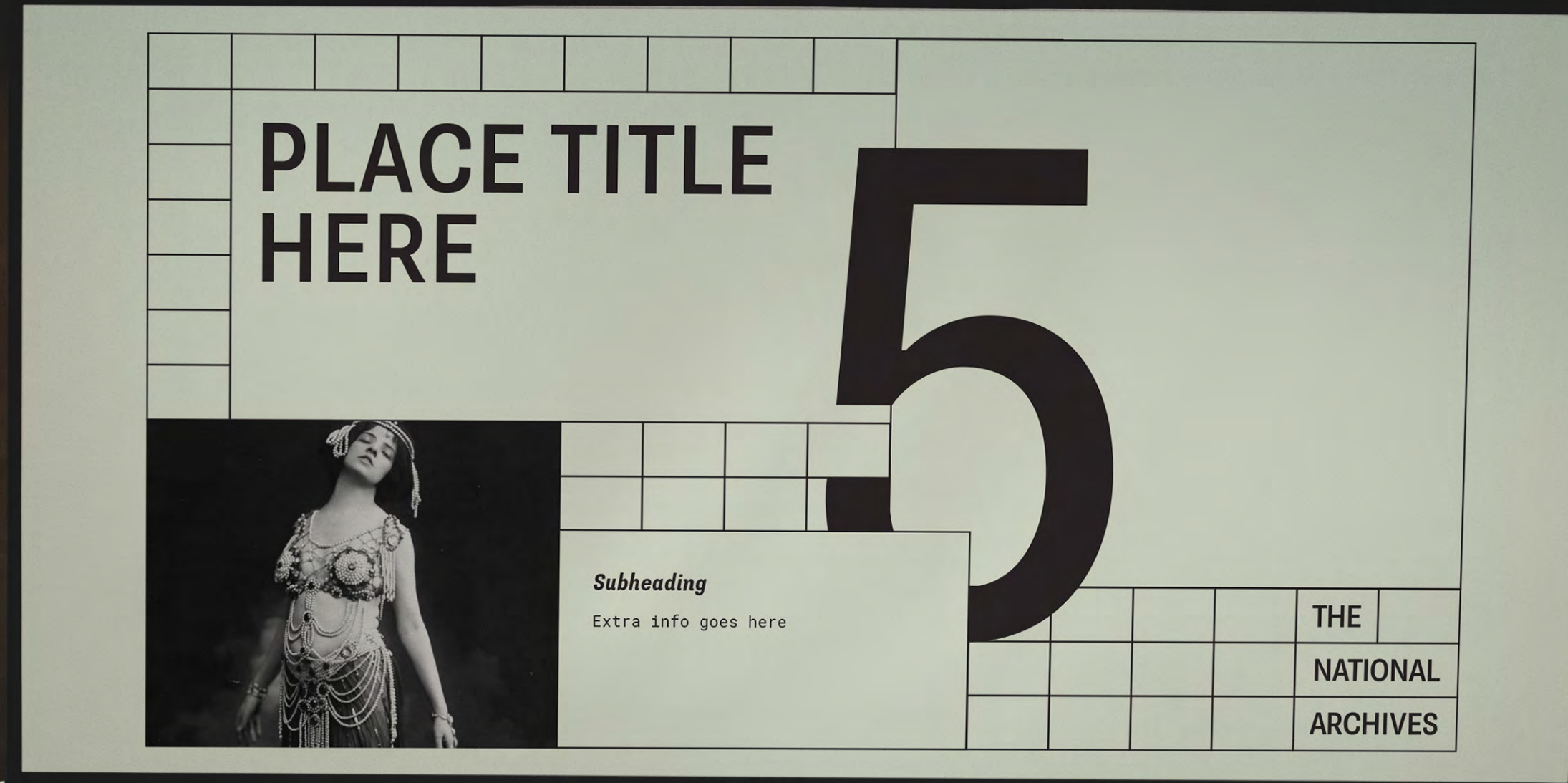


Compliment slip



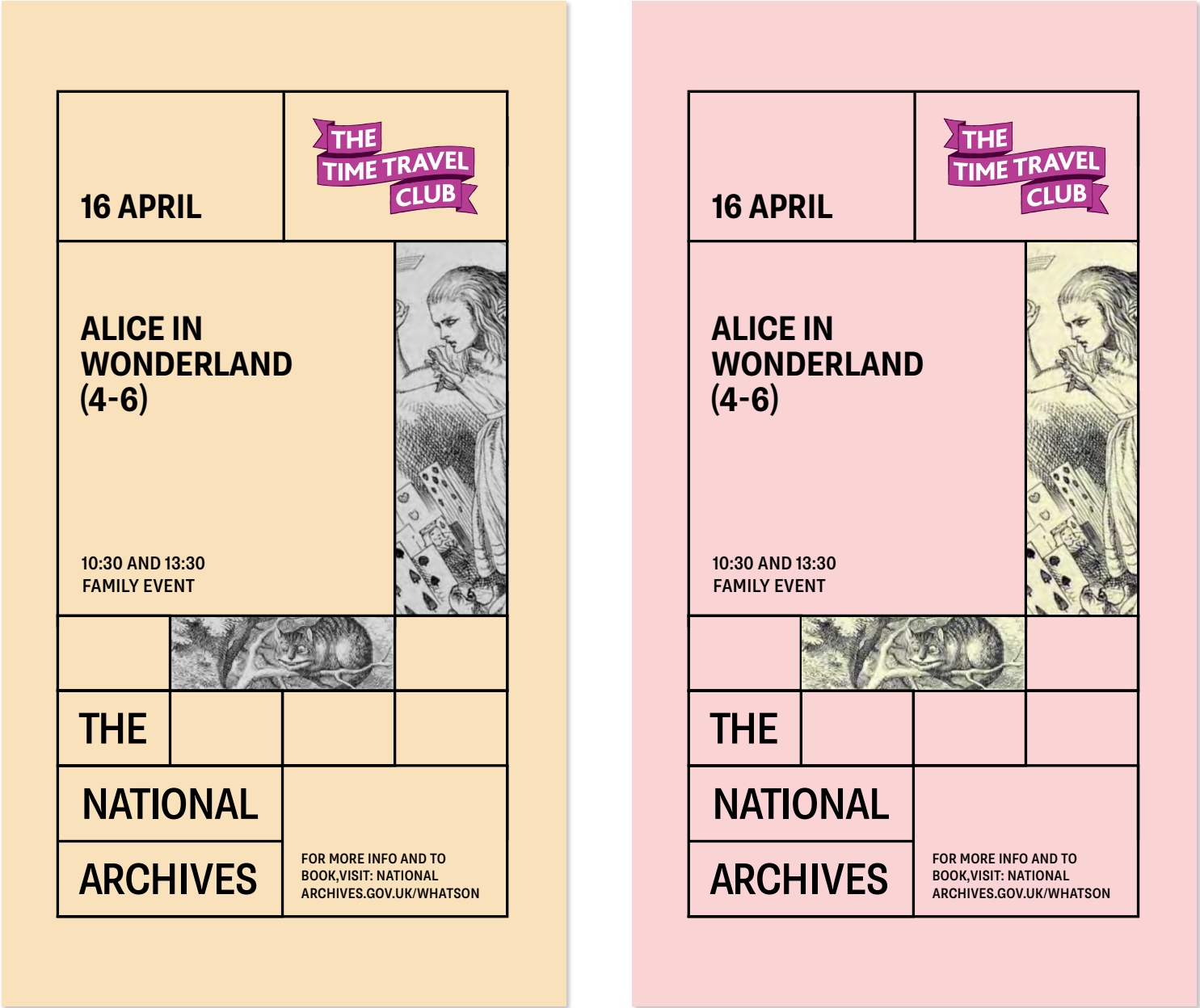
Letterhead





EVENT PIECES

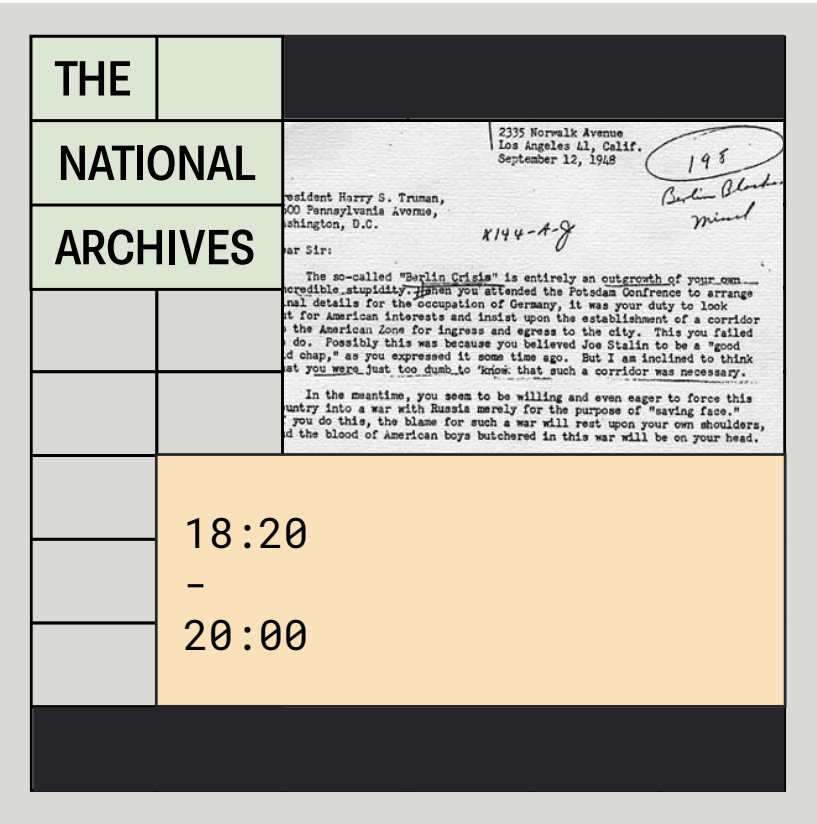
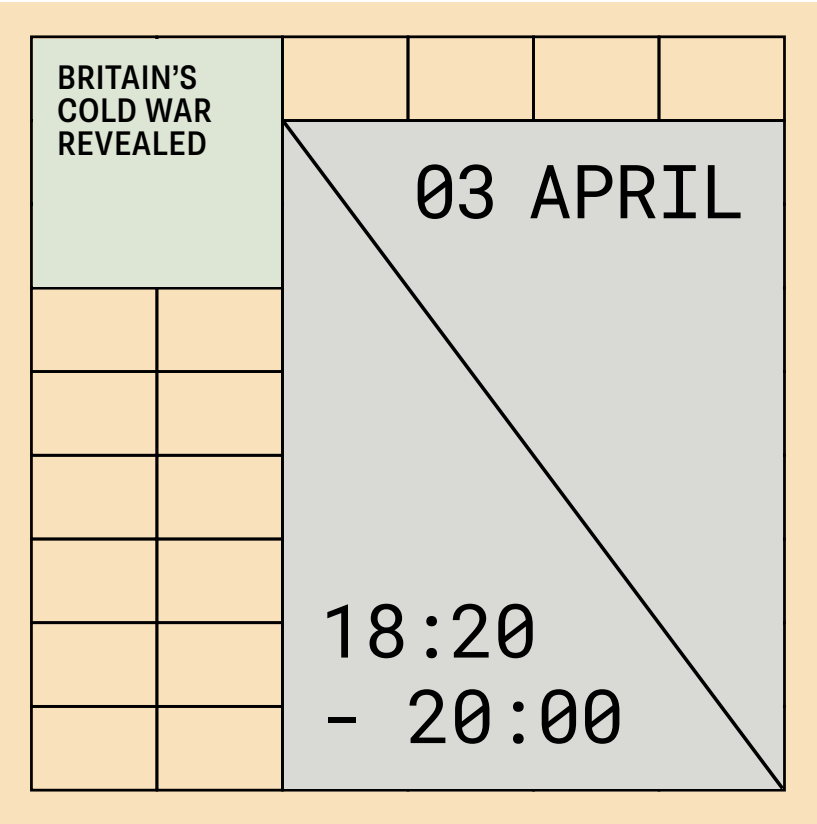
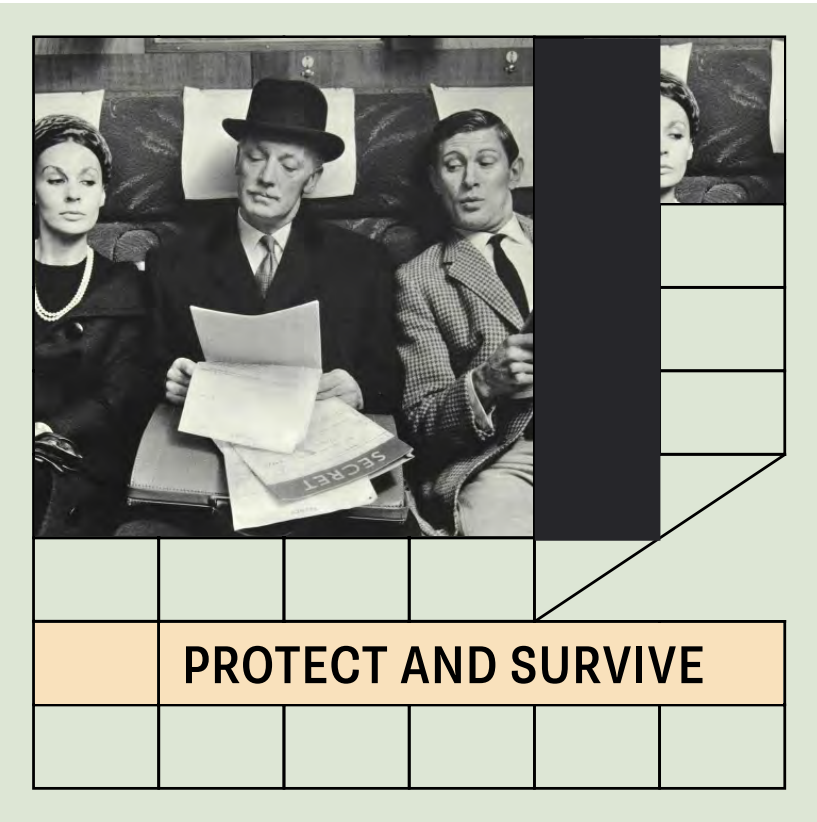
Event flyer



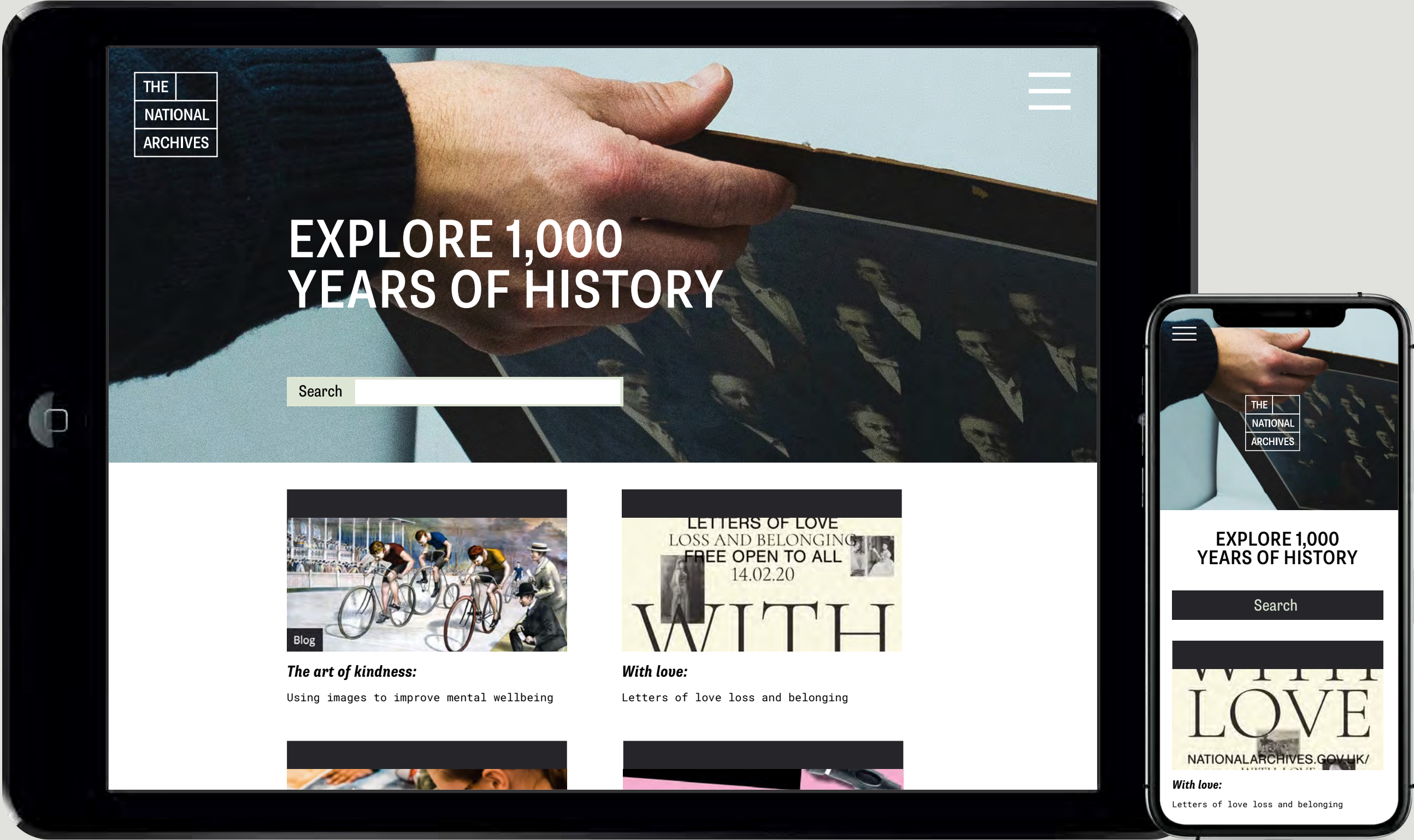
Totebag & badge



SQUARE FORMAT



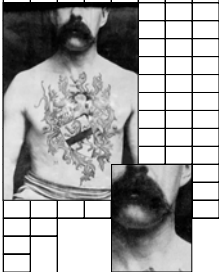
WEBSITE



NEWSLETTER

THE NATIONAL ARCHIVES

ARCHIVES FOR EVERYONE



Making it happen

We will not become the 21st Century national archive overnight. It will take time, focus, effort and daring. We have already begun, but now we must pick up our pace. Every choice must push us on to becoming the inclusive, entrepreneurial and disruptive national archive our country, and the world, needs us to be.

Over the next four years we will: Change the culture and approach of The National Archives so that in all we do we better reflect and represent the society we serve.

Curate unique national moments of public inspiration and participation, including through the launch of the 1921 Census - the UK's largest ever online release of historical records

READ MORE





Image left, Caption 01.

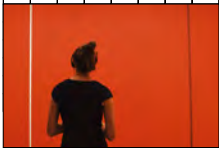
1. THE INCLUSIVE ARCHIVE





2. THE ENTREPRENEURIAL ARCHIVE

3. THE DISRUPTIVE ARCHIVE



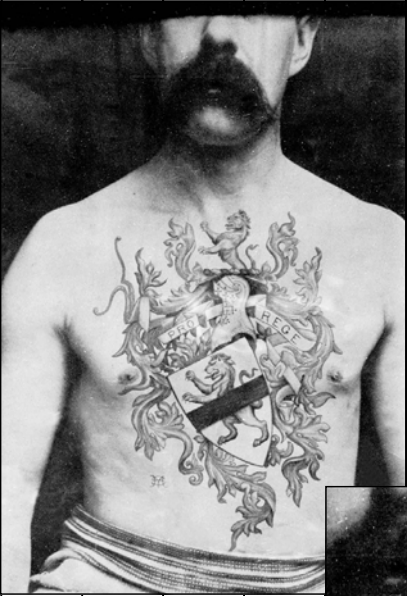
READ MORE






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READ MORE



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ICON LIBRARY



Entrance / Exit



Garden



Children's play area



Exhibition space



Events space



Learning room



Shop



Cafe



Food



Information



Catalogue



Toilets



Lockers



Talks room



Library



Stairs



Document reading room



Prayer and contemplation room



Car park pay station



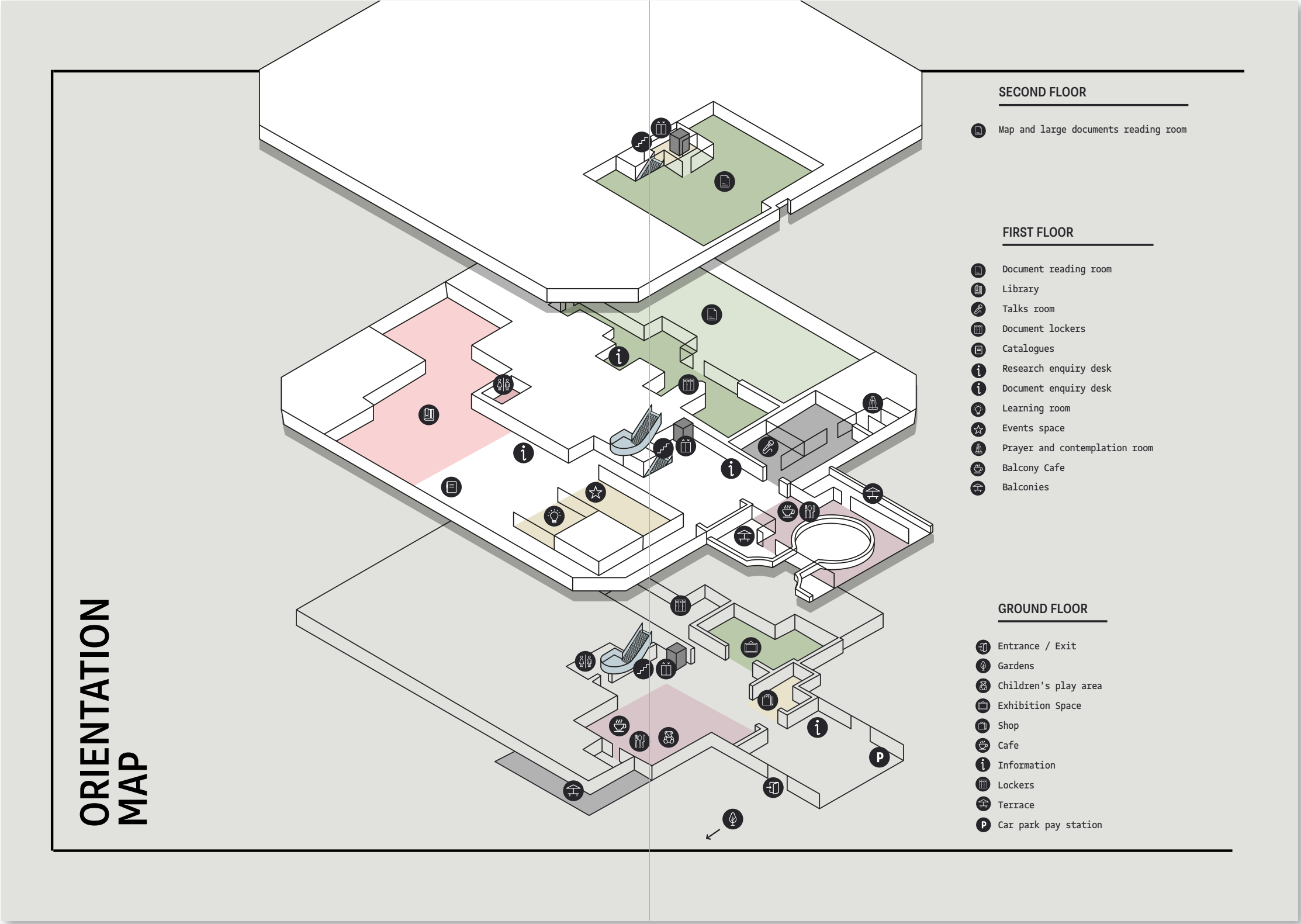
Balcony / Terrace



Lift

WELCOME LEAFLET

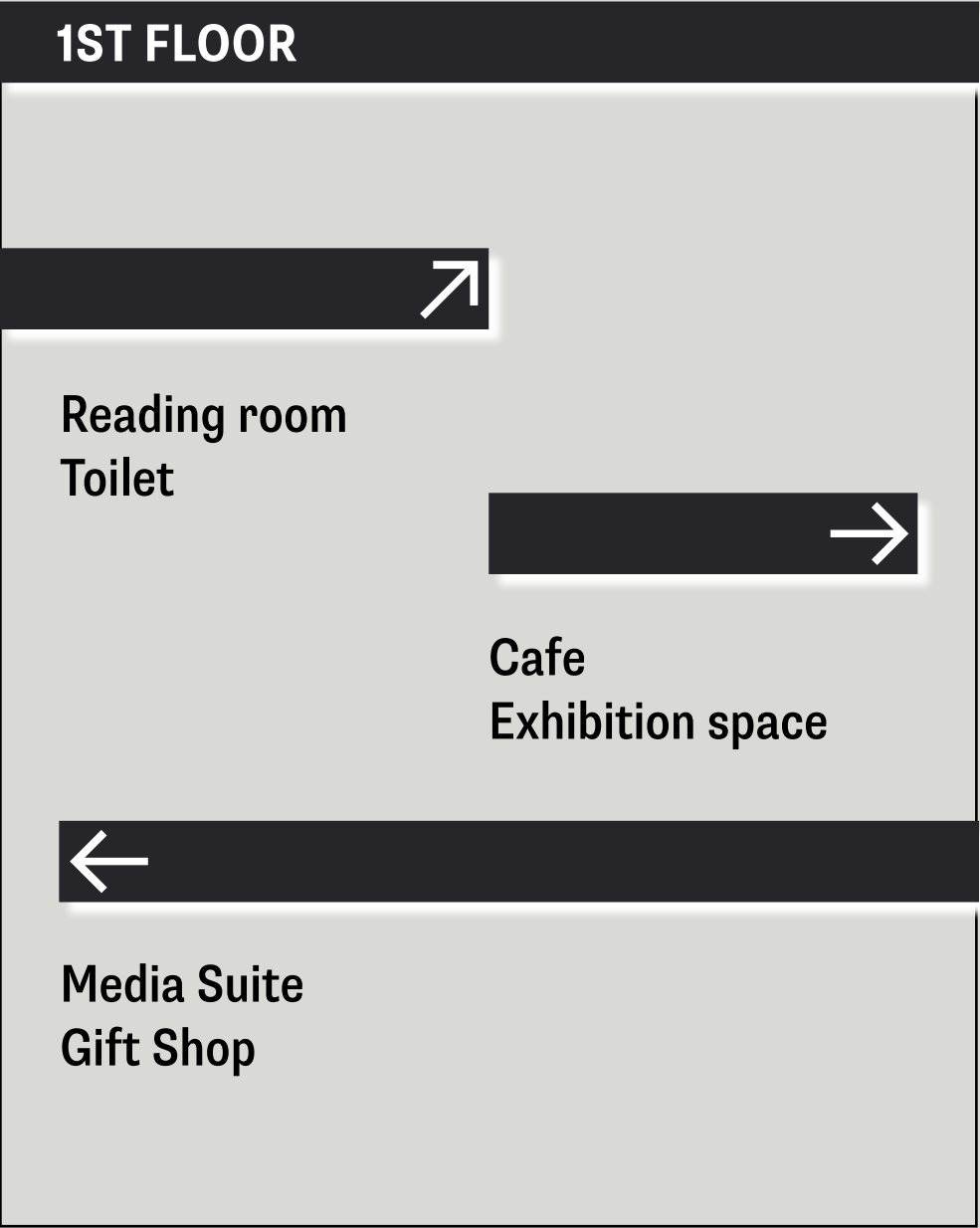
ORIENTATION PLAN



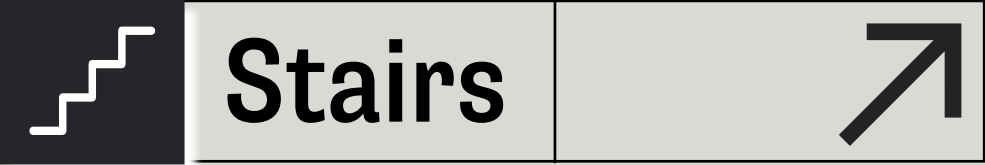
INTERIOR SIGNAGE

(Back lit*)

Orientation board



Icon text and orientation sign



Information board



Toilet sign



Reversed

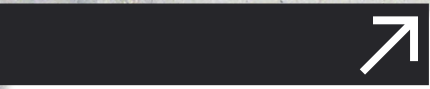


INTERIOR SIGNAGE

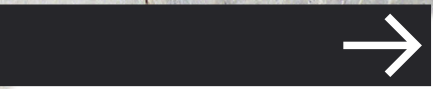
Back-lit signage set on a staggered grid. Highlight way-finding zones by painting the concrete white or leave exposed for a more natural look.



1ST FLOOR



Reading room
Toilet

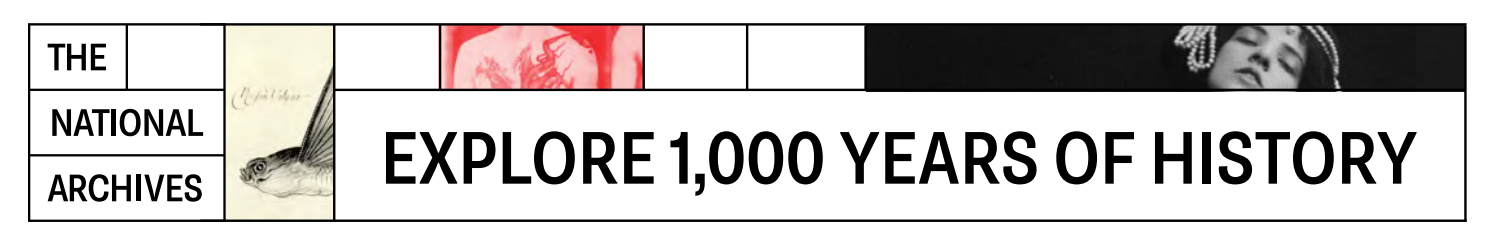
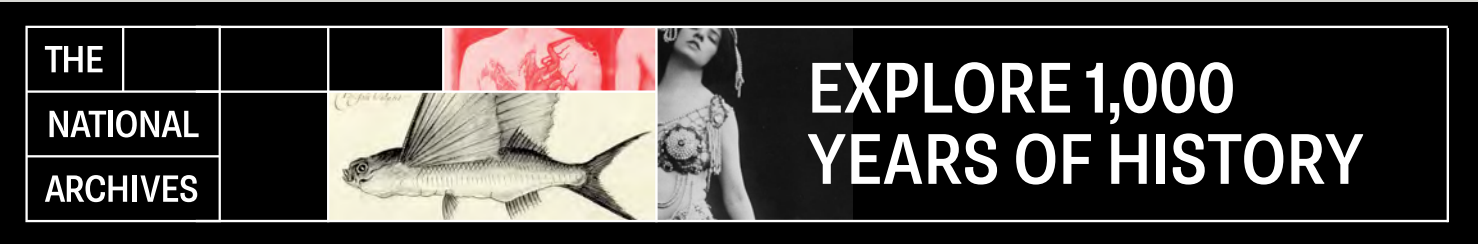


Cafe
Exhibition space



Media Suite
Gift Shop

BUILDING WRAPS



EXTERIOR SIGNAGE

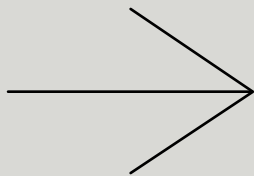


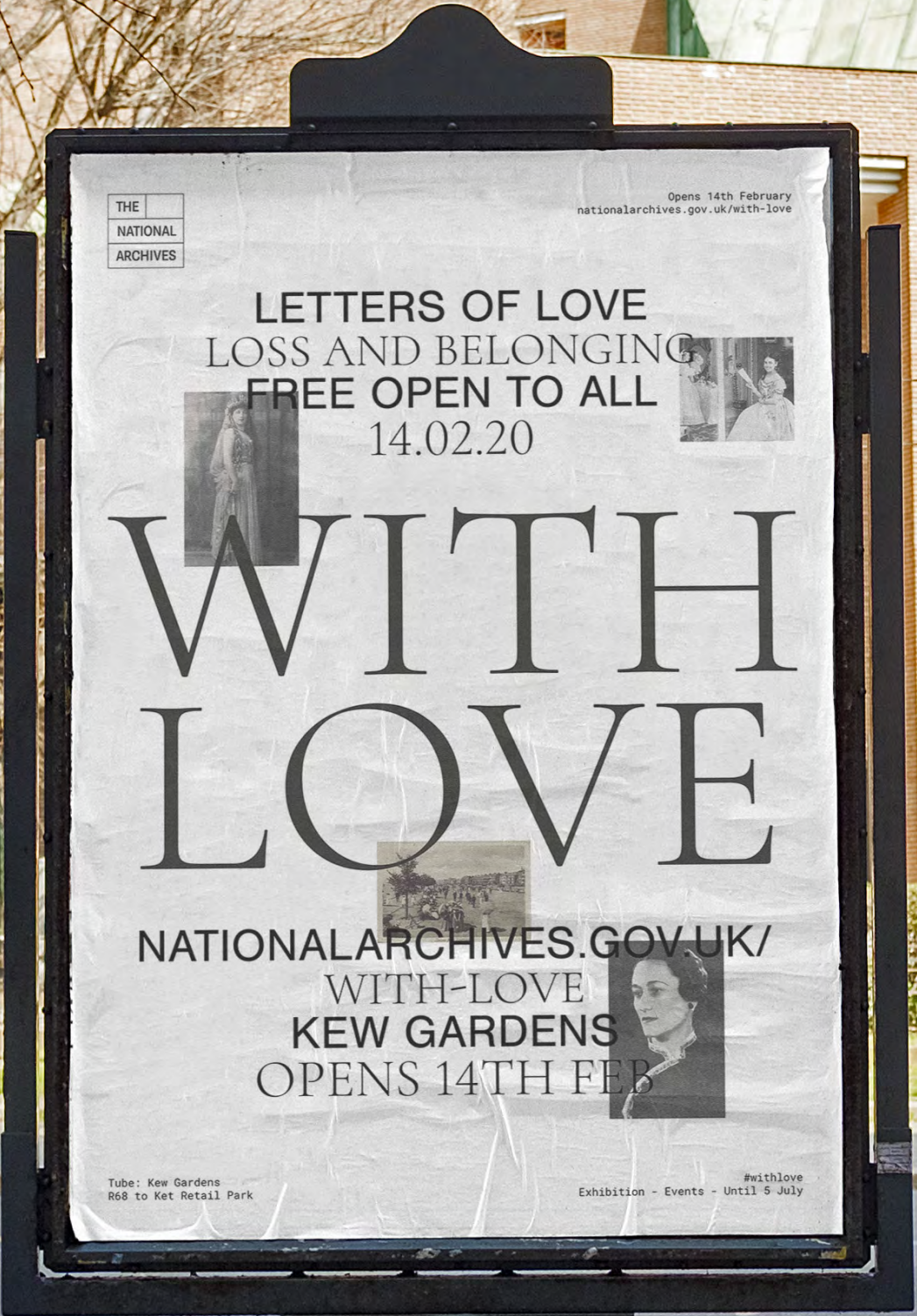
Back-lit signage in keeping with interior signage. Logo is off set from back panel and lit to create contrast, and should be cut from a hard-wearing metal with a brushed / matt finish.



CAMPAIGNS

This example demonstrates how the grid can be used without being revealed in the final artwork. Where possible use TNA typefaces, but select an additional typeface if appropriate to the context of the campaign. For instance, 'With Love' campaign uses a high contrast serif to soften the look and create a romanticised tone.





CAMPAIGNS

Where possible, utilise TNA colour palette to re-enforce the brand.



THE INCLUSIVE ARCHIVE

01. The inclusive archive builds trust and tears down barriers to access, participation and understanding. It harnesses talent from diverse backgrounds. It is bold, active and outward-looking - encountered by people and communities in unexpected places and at vital moments.

THE ENTREPRENEURIAL ARCHIVE

02. The entrepreneurial archive creates and realises value at home and across the globe. Operating flexibly and fearlessly, it is adept at finding and exploiting commercial, research and philanthropic funding opportunities - opening out and promoting its collection.

THE DISRUPTIVE ARCHIVE

03. The disruptive archive changes everything. Constantly adapting, it rethinks and reshapes its practice to meet its contemporary and future challenges. Developing new skills and exploiting emerging technology, the disruptive archive reaffirms and transforms its historic mission for the digital age, from creation to presentation.



THE NATIONAL ARCHIVES

Follow us: <https://nationalarchives.gov.uk/>

ADVERTISING

THE
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THE
INCLUSIVE
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THE
NATIONAL
ARCHIVES

THE
INCLUSIVE
ARCHIVE

01.



THE
NATIONAL
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ARCHIVES

FOR

THE INCLUSIVE ARCHIVE

THE ENTREPRENEURIAL ARCHIVE

THE DISRUPTIVE ARCHIVE

EVERYONE

ADVERTISING




ADVERTISING

THE
NATIONAL
ARCHIVES

01.

THE INCLUSIVE
ARCHIVE

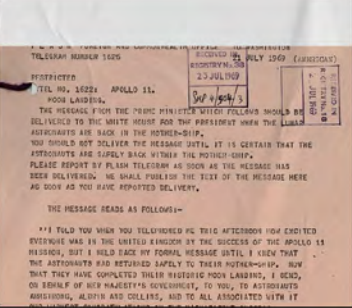
02.



THE ENTREPRENEURIAL
ARCHIVE

03.

THE DISRUPTIVE
ARCHIVE



DIGITAL ADVERTISING

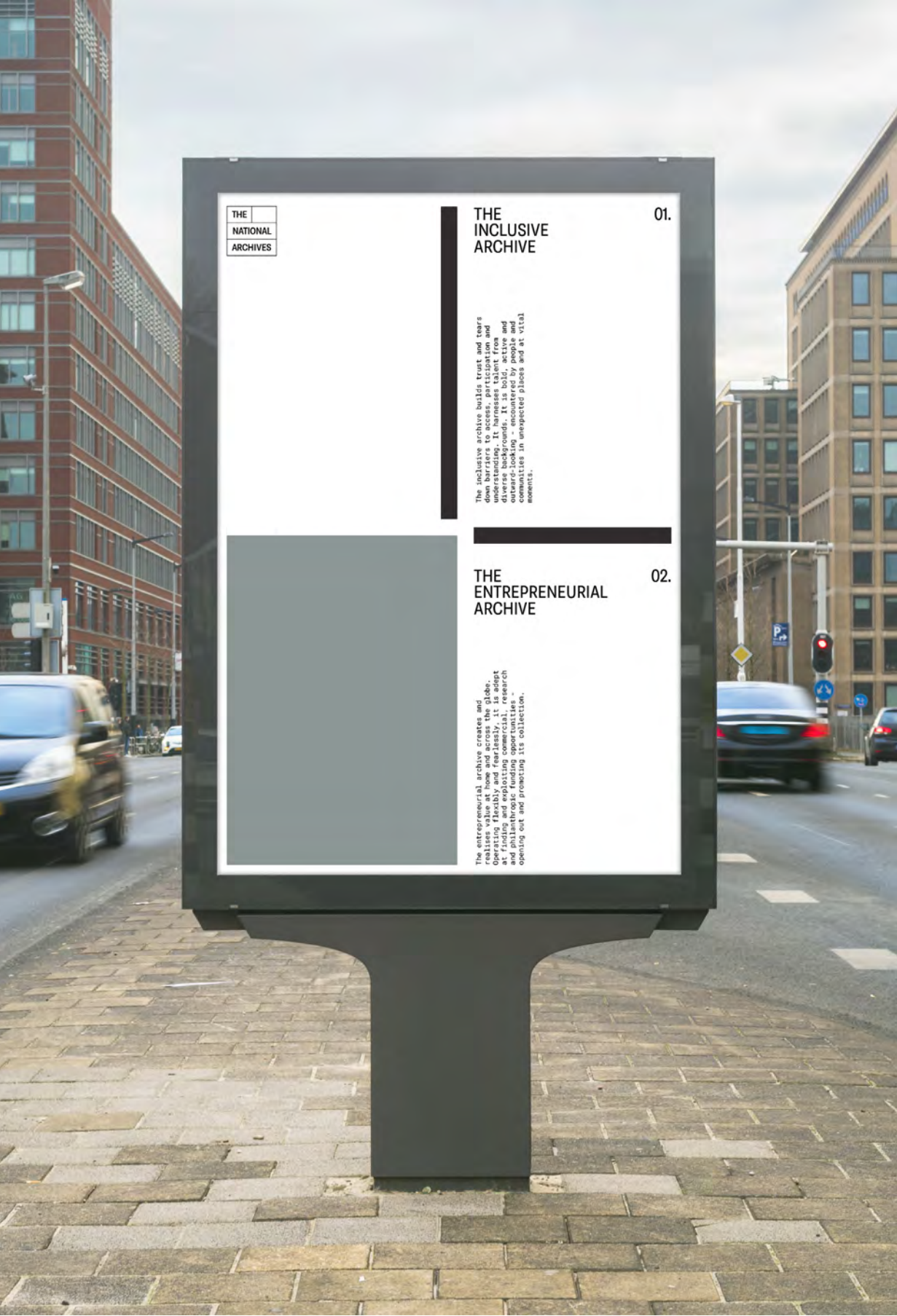
BRAND BOOK

BRAND IN USE

The National Archives



DIGITAL ADVERTISING



Blocks can animate around the grid to reveal text or image. Add dynamic movement to simple typographic campaigns such as these.



Brand Book



2020

THE	
NATIONAL	
ARCHIVES	