## Brand Book

THE

**NATIONAL** 

**ARCHIVES** 

# CONTENTS **Brand narrative** Visual identity Technical brand guide 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.



## WHY IS THE NATIONAL ARCHIVES REBRANDING?

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.

#### **AUDIENCE**

The National Archives is many things to many people. The organisation's 4 year strategy is to become 'archives for everyone', so the brand update will seek to communicate this by bringing currently divergent audience segments together. This will form a single universal audience – all people, united by curiosity.

#### **PERSONALITY**

- An expert; a leader
- Inquisitive but unbiased curious and always looking to spark debate but without steering opinion
- Responsible and trustworthy
- Open, accessible to all
- Helpful keen to help and inform

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

## MESSAGING AND MEANING TO THE NATIONAL ARCHIVES

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

The National Archives puts people at the centre of the story. Whether it's a snapshot from a key moment in history, a personal discovery about your family's heritage or an alternative perspective on a challenge facing our society today — if you've got questions, the archive has millions of answers.

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

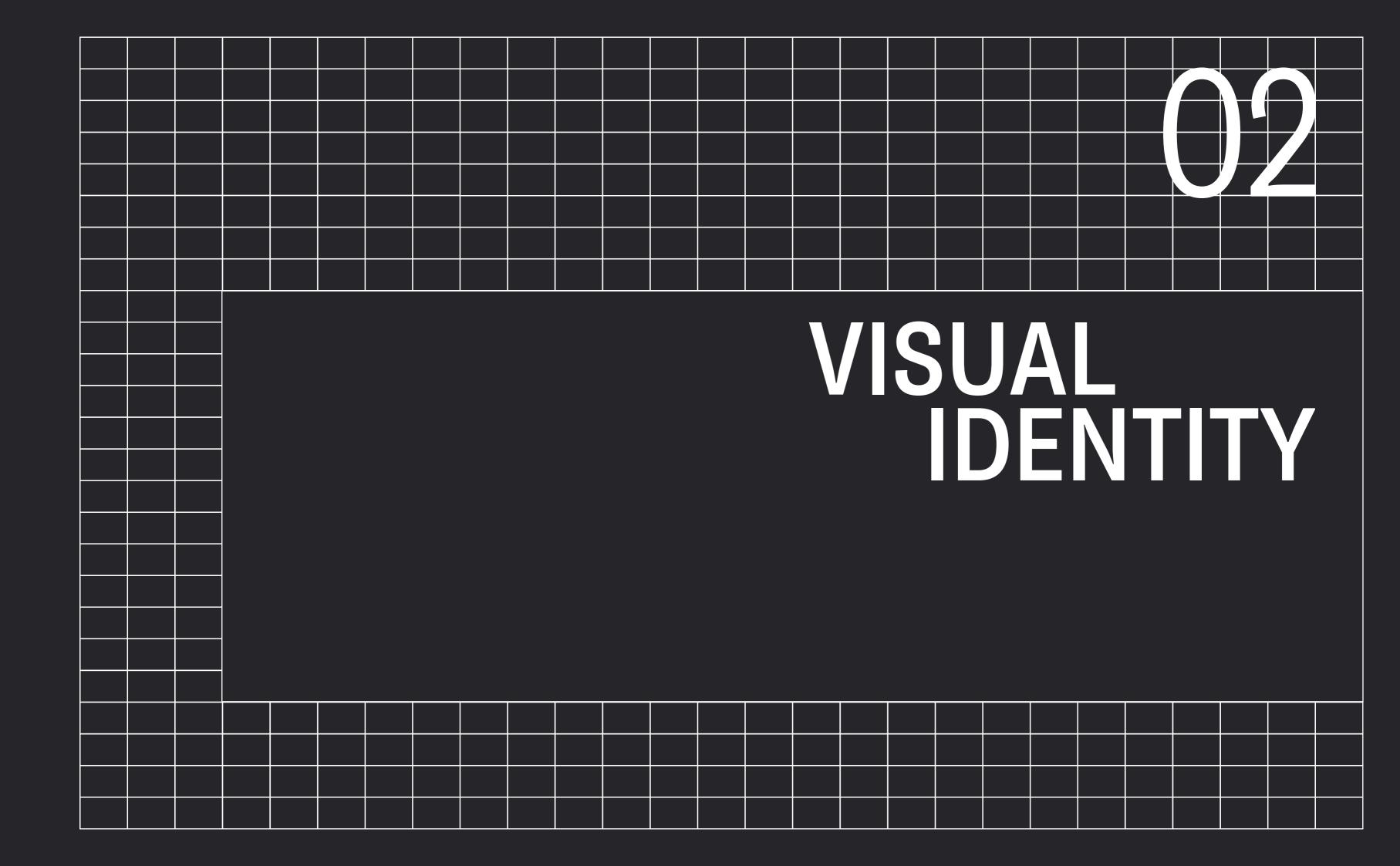
The National Archives preserves and stores historic documents, objects and digital data for every person to explore, experience and interpret.

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 Ar-chives 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.



# INTRODUCTION

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)

#### **KEEING IT SIMPLE**

### 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.

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#### **BRAND ELEMENTS SUMMARY**

LOGO

THE NATIONAL

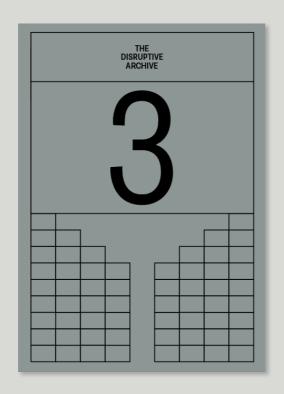
**ARCHIVES** 

**TYPE & IMAGE** 

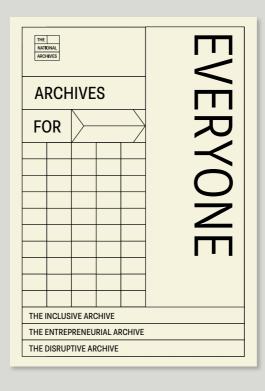


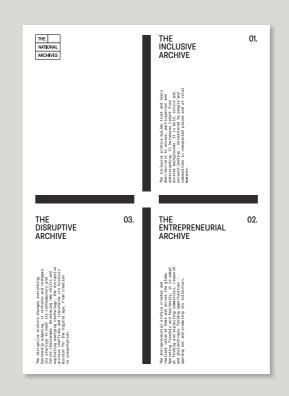
**GRIDS** 





**TYPOGRAPHY** 





PHOTOGRAPHIC COLLAGE







#### **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.

# THE NATIONAL ARCHIVES

#### **HORIZONTAL LOGO**

THE NATIONAL

**ARCHIVES** 

#### **LOGO GRID**

THE NATIONAL ARCHIVES

Minimum size 89mm

THE
NATIONAL
ARCHIVES

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.

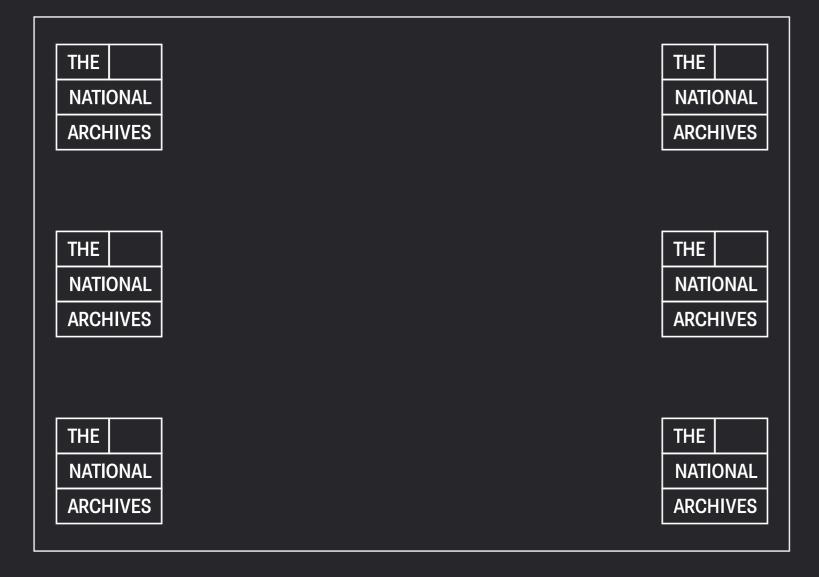


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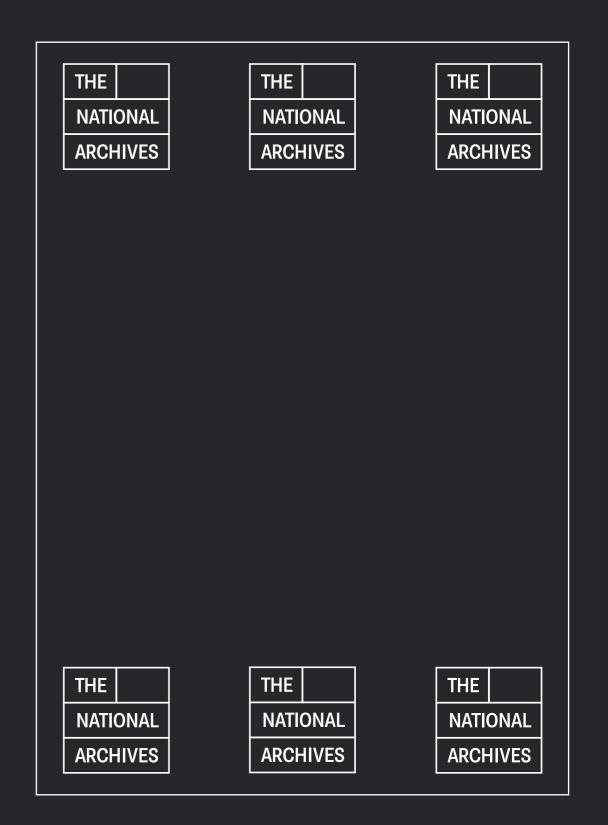
H: 6 UNITS

W: 4 UNITS

#### 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

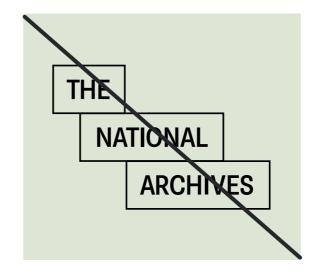


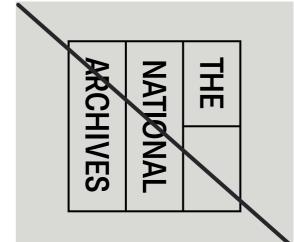
#### **DONT'S**

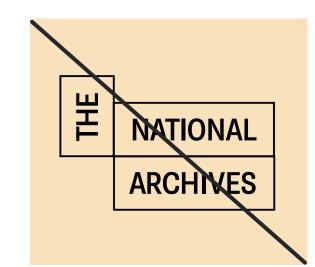
Please don't create new combinations of shapes and colours from within the brand palette or outside of the brand palette.

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







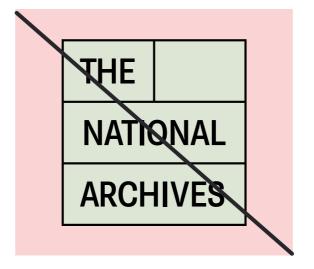
Readbility







#### Clashes







#### **PARNTER LOGOS**

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

Horizontal Alignment



THE NATIONAL AF

**ARCHIVES** 



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**NATIONAL** 

**ARCHIVES** 

Square Alignment



Department for Business Innovation & Skills

THE

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**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**

THE
NATIONAL
ARCHIVES

#### In association with

THE NATIONAL ARCHIVES

#### 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

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
SUPRIA SANS	ROBOTO	OPEN
COND	MONO	SANS
Supria Sans	Roboto	Open
Cond	Mono	Sans

#### **TYPOGRAPHY**

**PRIMARY** 

- 01. SUPRIA SANS COND REGULAR
  ABCDEFGHIJKLMNOPQRSTUVWXYZ
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  1234567890
- 02. SUPRIA SANS COND MEDIUM ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890
- 03. SUPRIA SANS COND BOLD
  ABCDEFGHIJKLMNOPQRSTUVWXYZ
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  1234567890

# Supria Sans

#### **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.

TECHNICAL BRAND GUIDE BRAND BOOK	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
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BRAND BOOK

TECHNICAL BRAND GUIDE

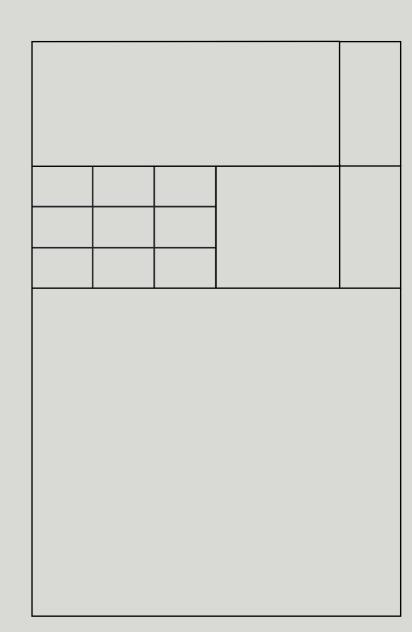
The National Archives

## USING

In a contemporary, clear and dynamic way

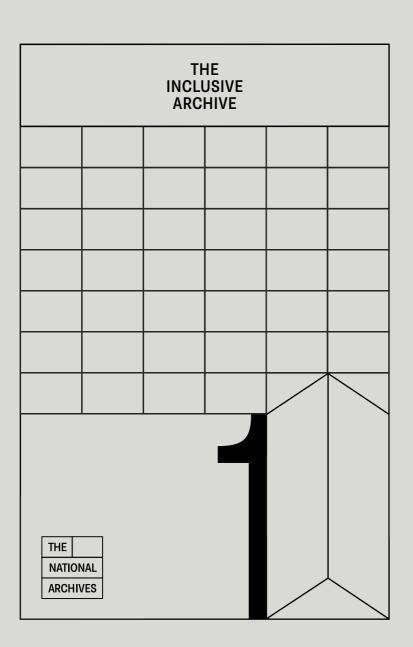
#### **BRAND GRID**

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 comteporary 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 communications.



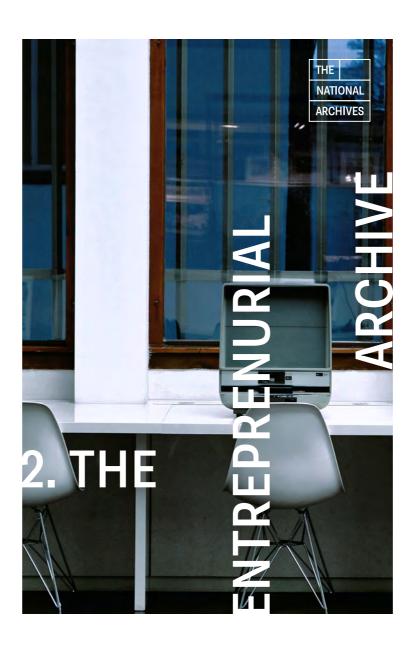
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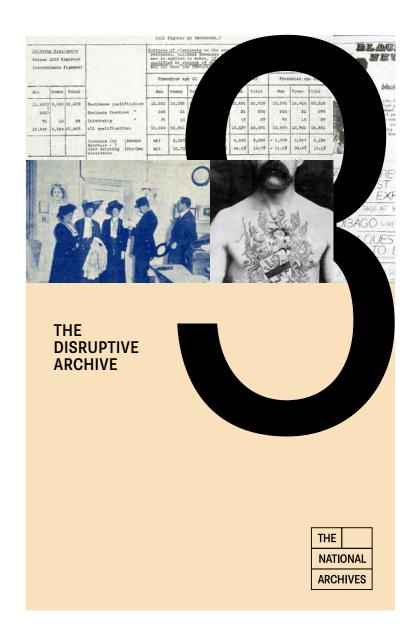


#### **BRAND GRID**

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.





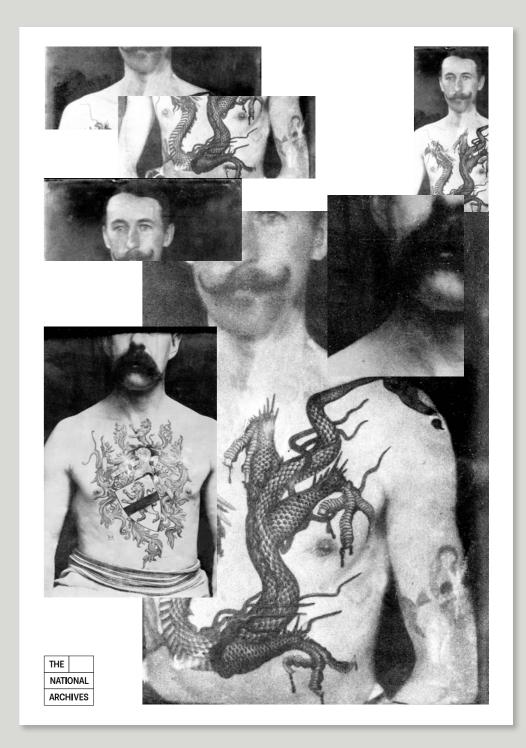


#### **IMAGERY**

#### 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.

15th Nov. 1940. I BEHALF OF HER MAJESTY'S GOVER MISTRONG, ALDRIN AND COLLINS, IR WARMEST CONGRATULATIONS ON T THE APOLLO 11 MISSION. THIS I INSPIRATION TO US ALL. WE OF IE CREW OF APOLLO 11 FOR THE SU SSION AND A SAFE RETURN TO EAR

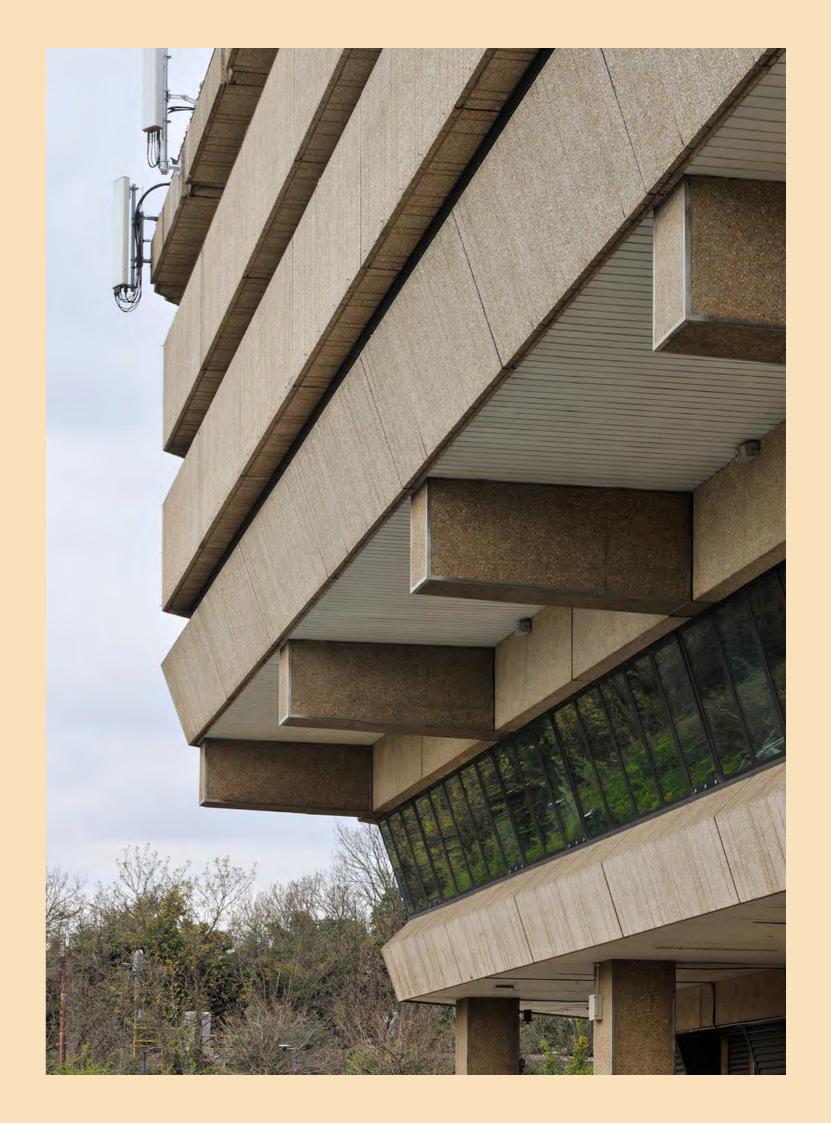
# IMAGE STYLE GUIDE

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.

















40

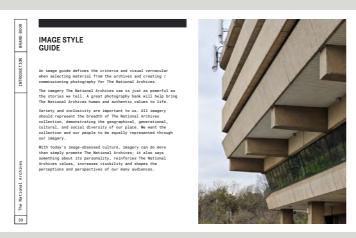
# **EDITORIAL PRESENTATION TEMPLATES**

Wide format cover

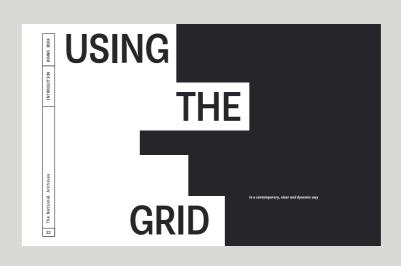
# **PLACE TITLE HERE** THE NATIONAL ARCHIVES

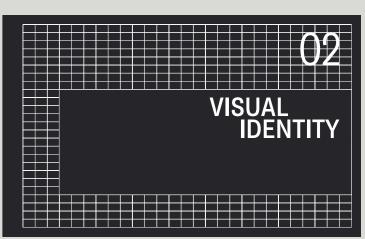
### Presentations



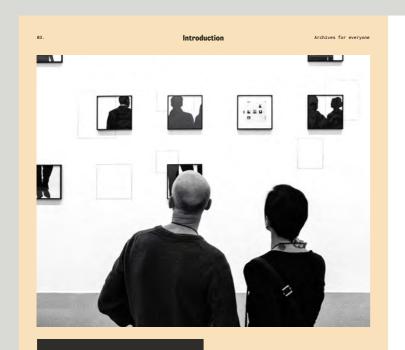


### Breaker pages





### Magazine / brochure



and our history.

Lead the archives sector to fulfil the vision set out in Archives Unlocked, promoting our shared values of trust, enrichment and openness.

The disruptive achive 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.

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.

We realise our potential

# **DISRUPTIVE** ARCHIVE

### **DISRUPTIVE** ARCHIVE

### The disruptive achive changes everything

### Making it happen

We will not become the 21st Century national archive overnight. It will take time, focus, effort and daring. We have already began, but now we must pick up our pace. The contract of the contractive national archive our country, and the world, needs us to be. Der 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 leaunch of the 1921 Census - the UK's largest ever online release of historical records

### Beyond the next four years

Ahead of us lie great opportunities. Our response will transform The National Archives more profoundly than at any point since the founding of the Public Record Office in 1838. Through this new and creative approach to our historic mission and through our leadership and convening power we will pioneer a new kind of cultural and heritage institution. New will make good on our unique promise and potential as the 21st Century National Archives.

Archives for everyone

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01.

# PRINT PRODUCTION

Paper weight (GSM*)	Magazines / Publications	Brochures	Posters	Leaflets	Business Cards	Stationary
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



# **EDITORIAL**



### THE DISRUPTIVE ARCHIVE

Introduction

Archives for everyone

### The disruptive achive 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.

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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

Create new, inclusive and exciting spaces, physical and virtual, in which people can encounter our collection afresh - partnering with The National Archives Trust to widen the public experience and understanding of archives and our history.

and our history.

Lead the archives sector to fulfil the vision set out in Archives Unlocked, promoting our shared values of trust, enrichment and openness.

Generate from our collection and expertise the cutting-edge research opportunities and commercial offers that will realise value and open out more of our collection.

Secure the future of the Government record as an essential resource for public servants and the people - providing legal certainty through legislation.gov.uk and historical perspective through our collection.

Lead the world in reimagining archival practice for the 21st century, pioneering new and ethical approaches to appraisal and selection, description, digital preservation and access.

### Beyond the next four years

Ahead of us lie great opportunities. Our response will transform The National Archives more profoundly than at any point since the founding of the Public Record Office in 1838. Through this new and creative approach to our historic mission and through our leadership and convening power we will pioneer a new kind of cultural and heritage institution. We will make good on our unique promise and potential as the 21st Century National Archives.

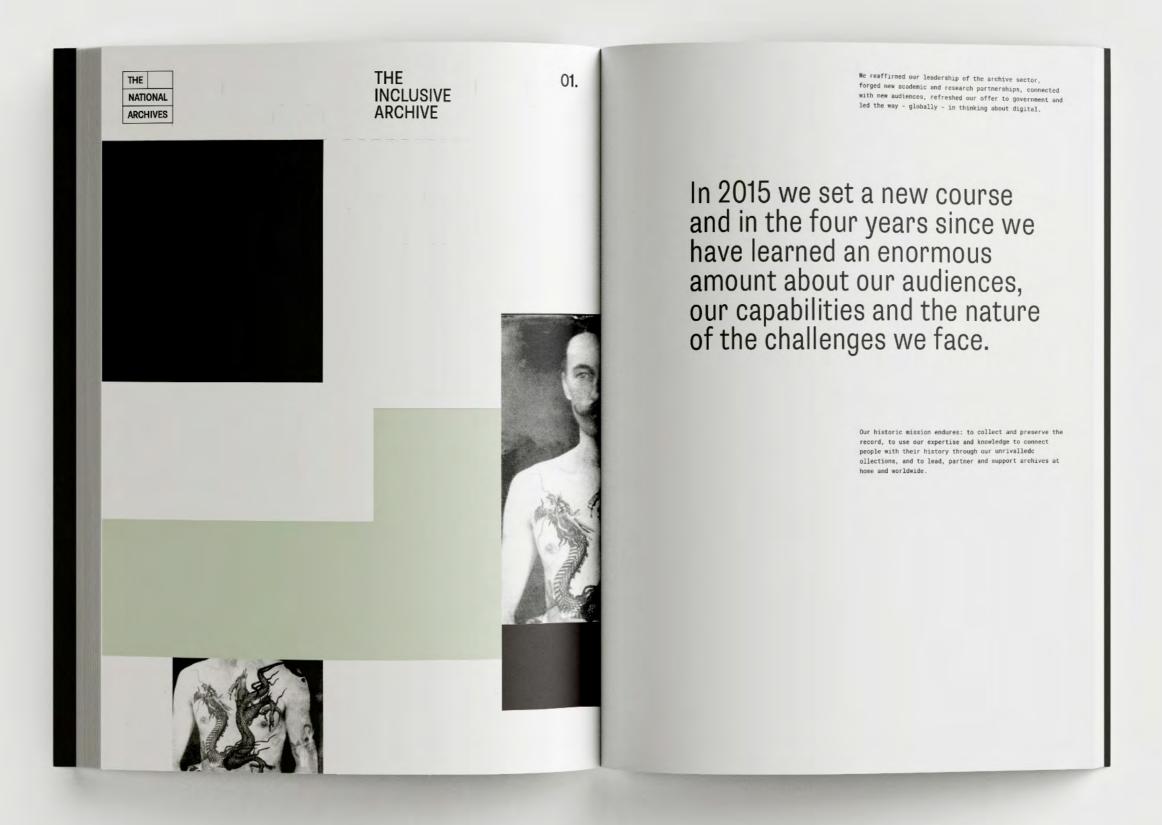
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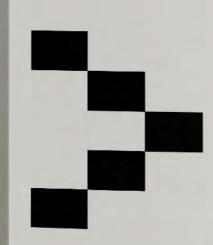
# **EDITORIAL**



# **EDITORIAL**

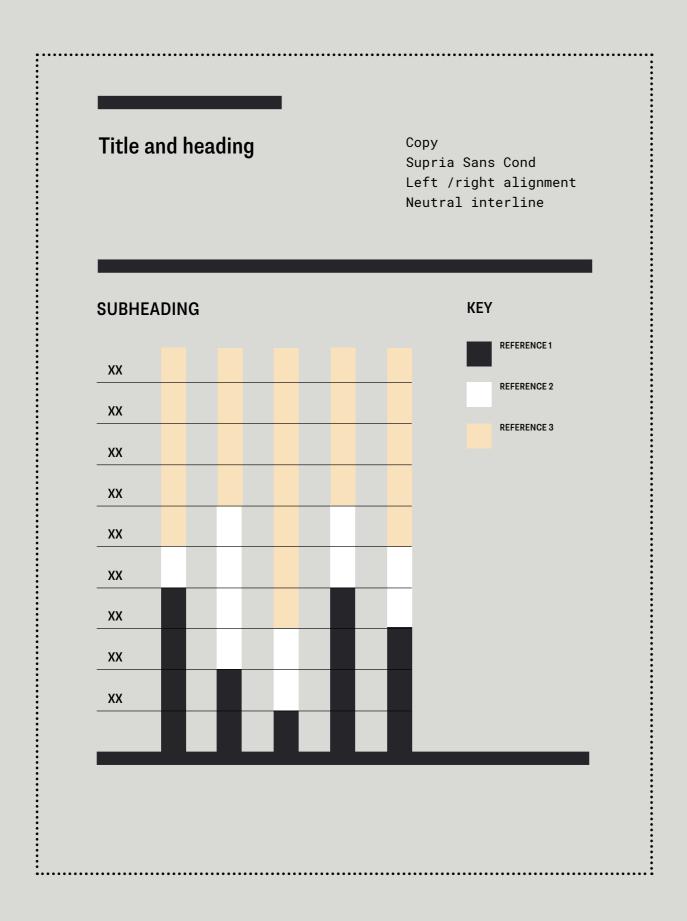
1. We looked our biggest challenges in the eye and chose to be outward -looking, relevant, connected.

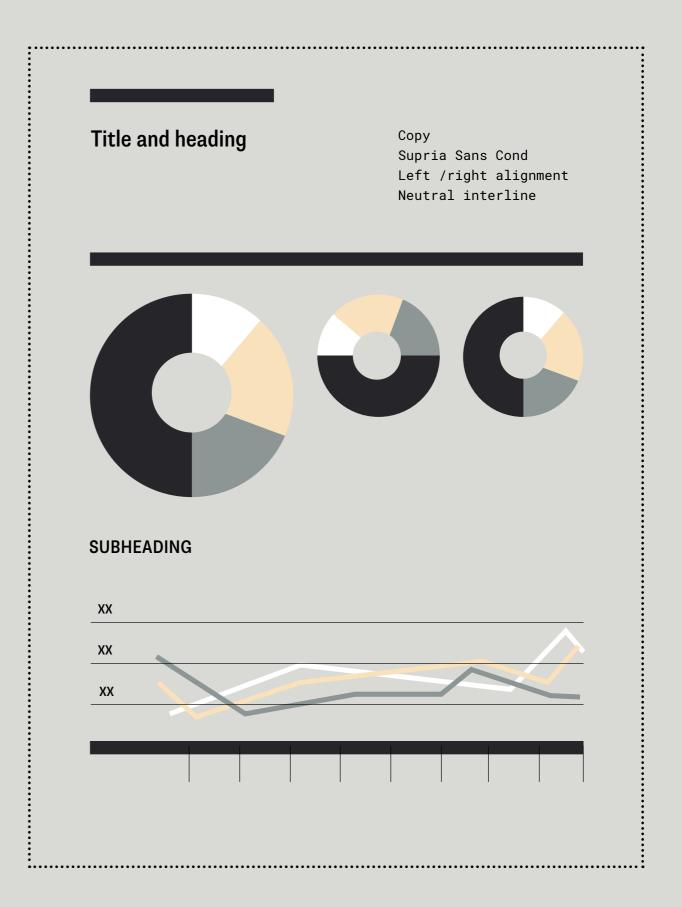
We decided to think and organise ourselves differently. We began to change the way people think about archives.





# **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)

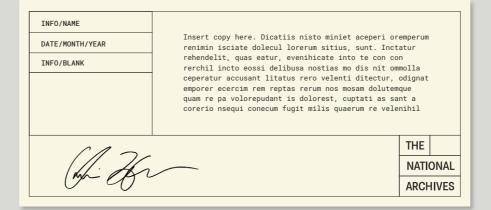
### Business card front



### Business card back

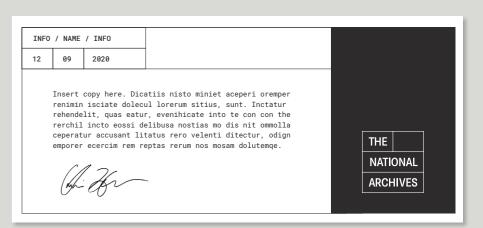


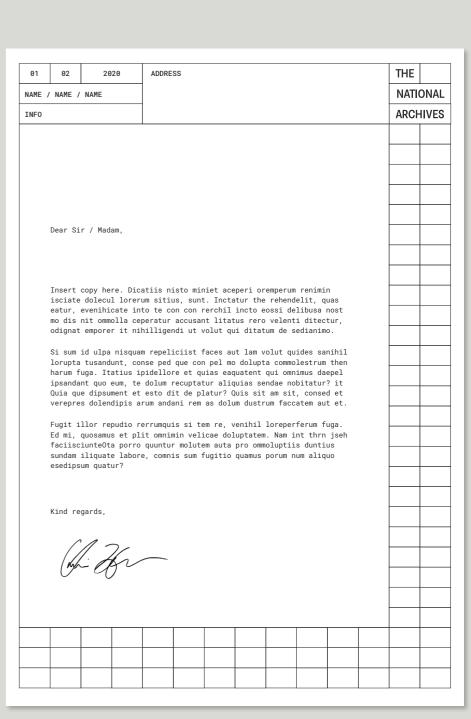
### Compliment slip



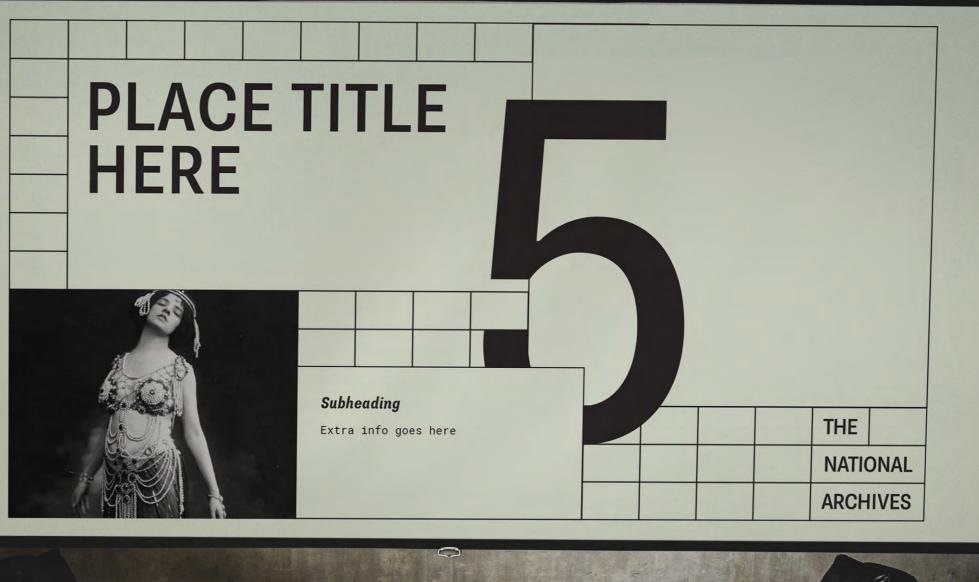
### Letterhead

01	02	2020	ADDRESS	THE	
NAME	/ NAME / NAME			NATIONAL	
INFO				ARCHIVES	
	Insert isciate eatur, mo dis odignat Si sum lorupta harum fipsanda Quia que verepre	dolecul lorer evenihicate in nit ommolla ce emporer it ni id ulpa nisqua tusandunt, co uga. Itatius i nt quo eum, te e dipsument et s dolendipis a	atiis nisto miniet aceperi oremperum renimin um sitius, sunt. Inctatur the rehendelit, quas to te con con rerchil incto eossi delibusa nost peratur accusant litatus rero velenti ditectur, hilligendi ut volut qui ditatum de sedianimo.  m repeliciist faces aut lam volut quides sanihil nse ped que con pel mo dolupta commolestrum then pidellore et quias eaquatent qui omnimus daepel dolum recuptatur aliquias sendae nobitatur? it esto dit de platur? Quis sit am sit, consed et rum andani rem as dolum dustrum faccatem aut et.		
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	Kind re	gards,			









# **EVENT PIECES**

Event flyer



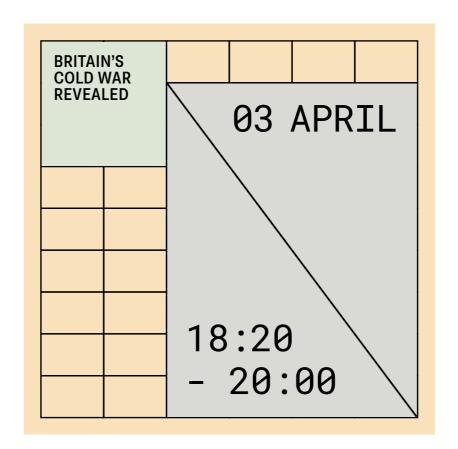




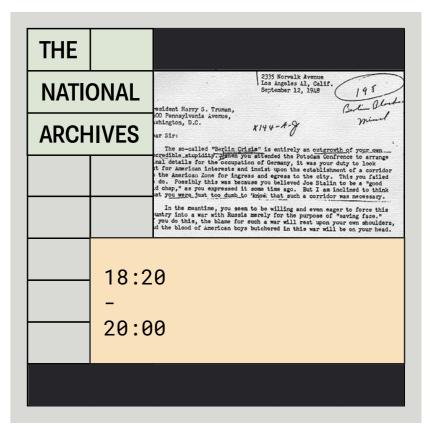
# **SQUARE FORMAT**



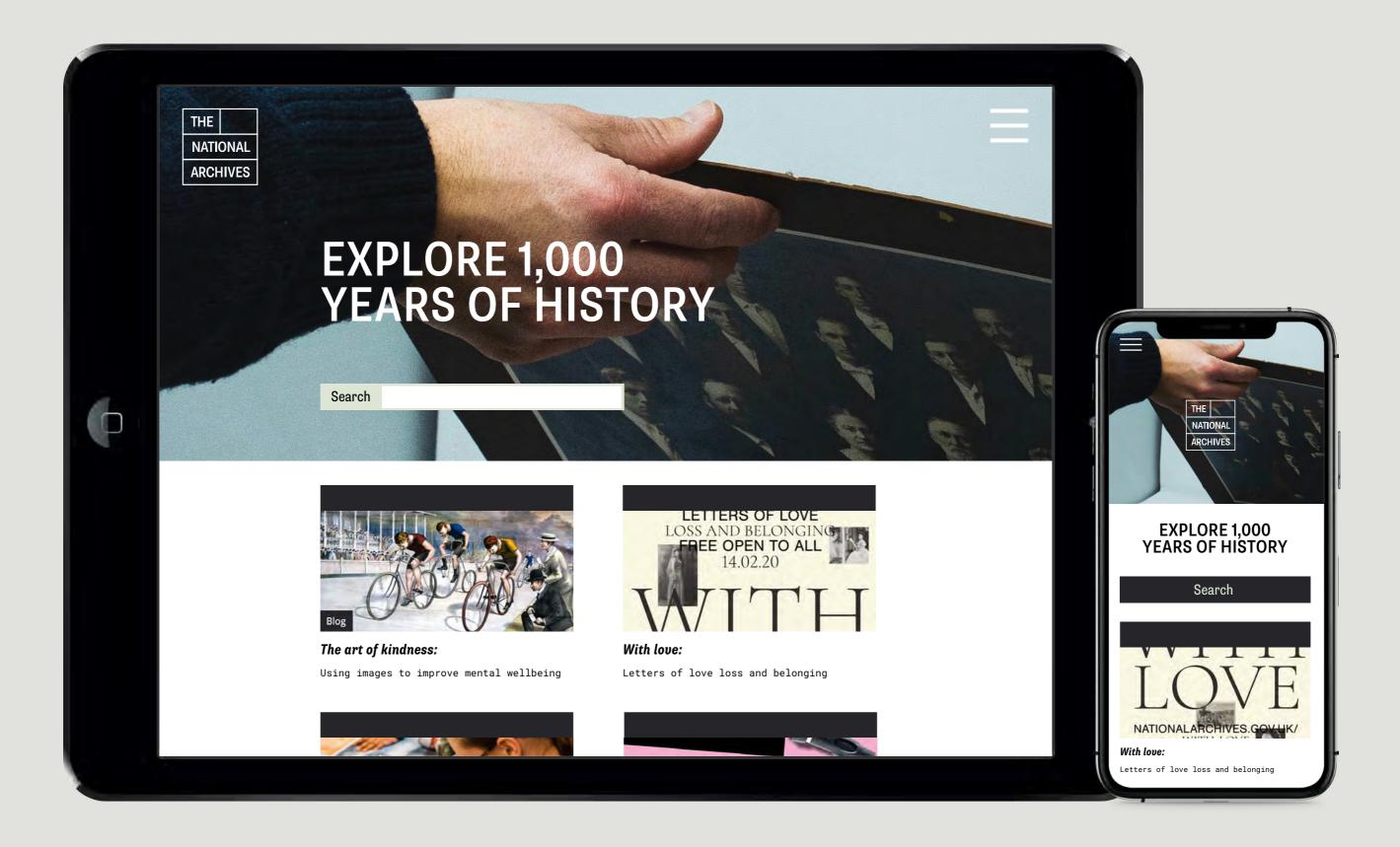








# **WEBSITE**



# **NEWSLETTER**



Making it happen

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the season of the lite of the lit

READ MORE



THE INCLUSIVE ARCHIVE
 THE ENTREPRENEURIAL ARCHIVE
 THE DISRUPTIVE ARCHIVE



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### 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.

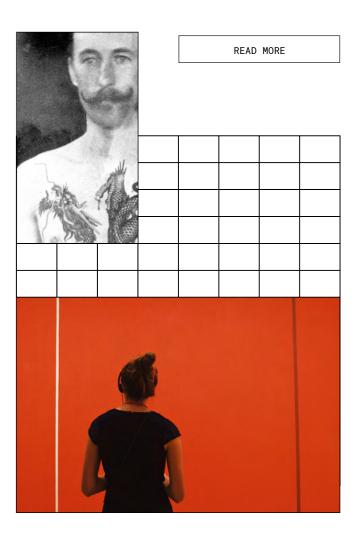
Over the next four years we will: Change the culture and approach of The National Archives so that in all we do we better reflect and represent the society we serve.

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



- 1. THE INCLUSIVE ARCHIVE
- 2. THE ENTREPRENEURIAL ARCHIVE
- 3. THE DISRUPTIVE ARCHIVE



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







# **ICON LIBRARY**



Entrance / Exit



Shop



Toilets



Document reading room



Garden



Cafe



Lockers



Prayer and contemplation room



Children's play area



Food



Talks room



Car park pay station



Exhibition space



Information



Library



Balcony / Terrace



Events space



Catalogue



Stairs

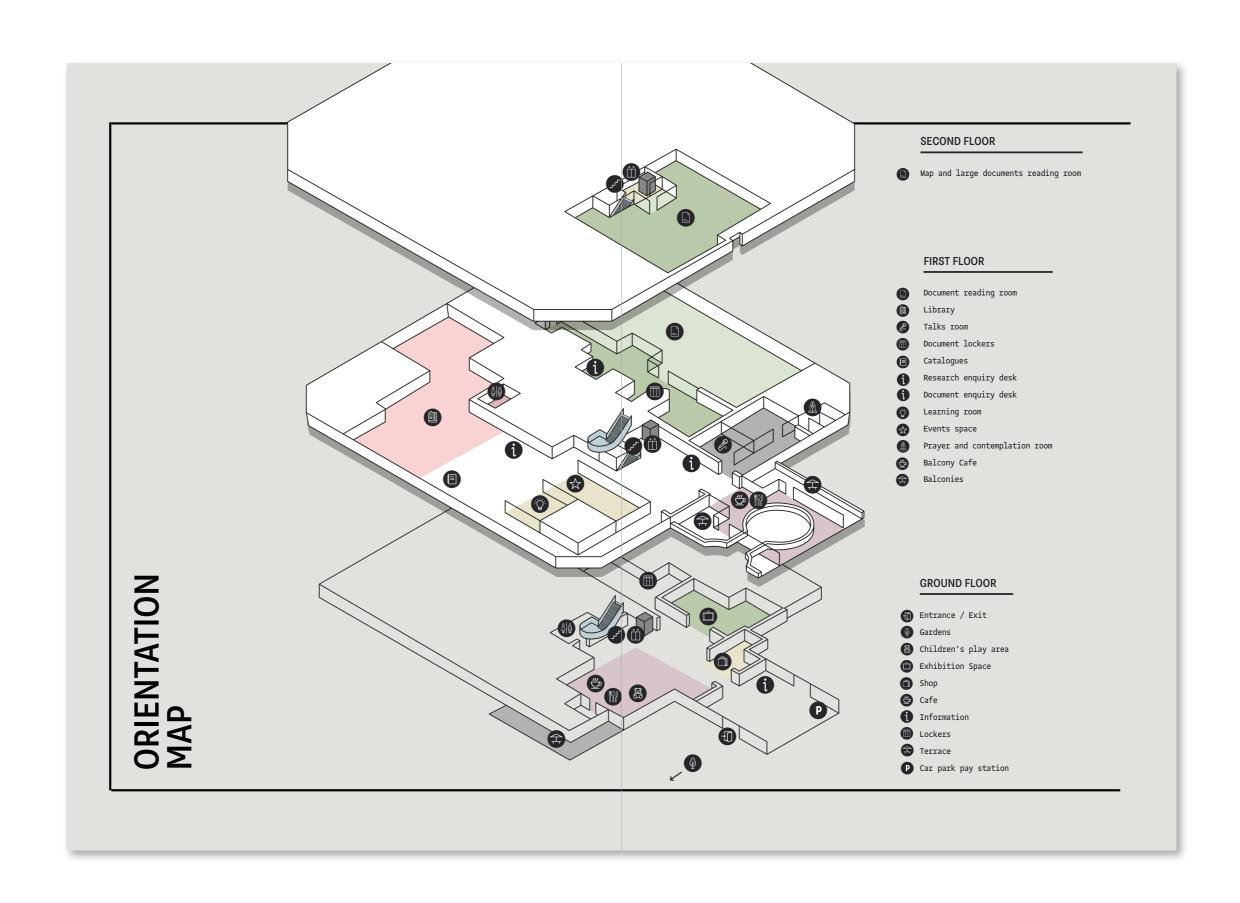


Lift



Learning room

# WELCOME LEAFLET ORIENTATION PLAN



# **INTERIOR SIGNAGE**

(Back lit\*)

Orientation board



Icon text and orientation sign



Information board



**2ND FLOOR** 

Reading room Toilet Cafe Toilet sign

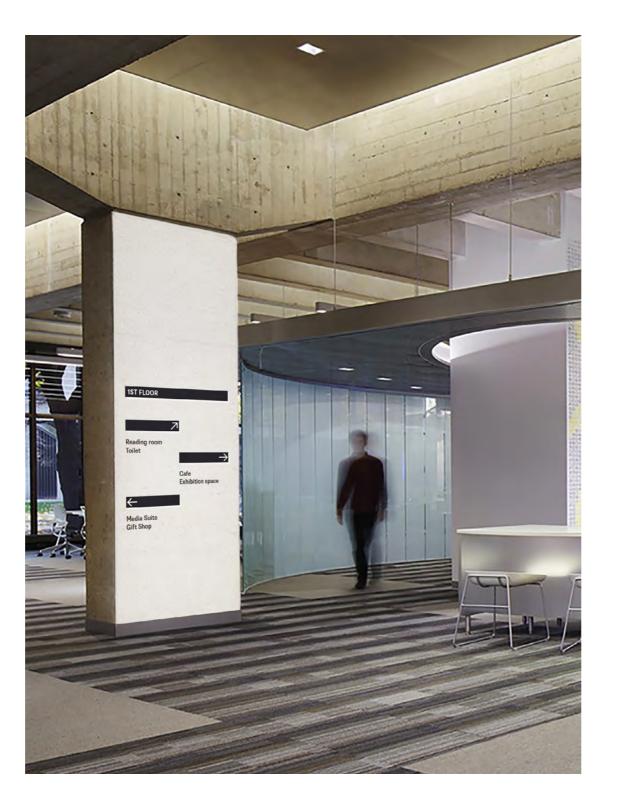


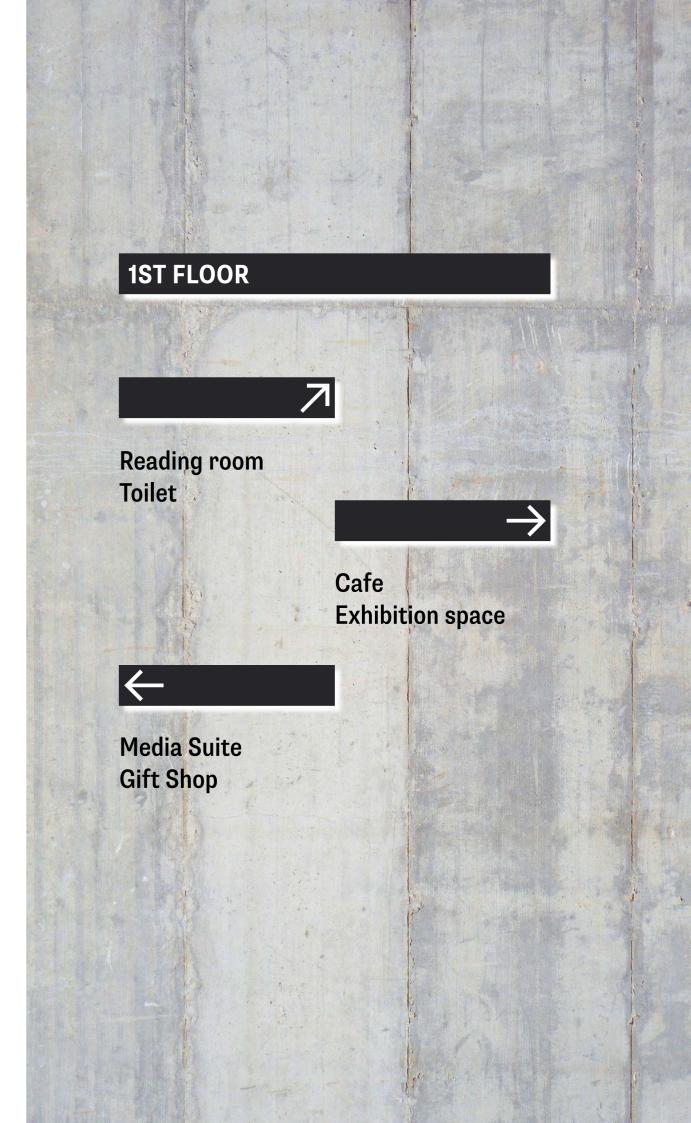
Reversed



# **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.





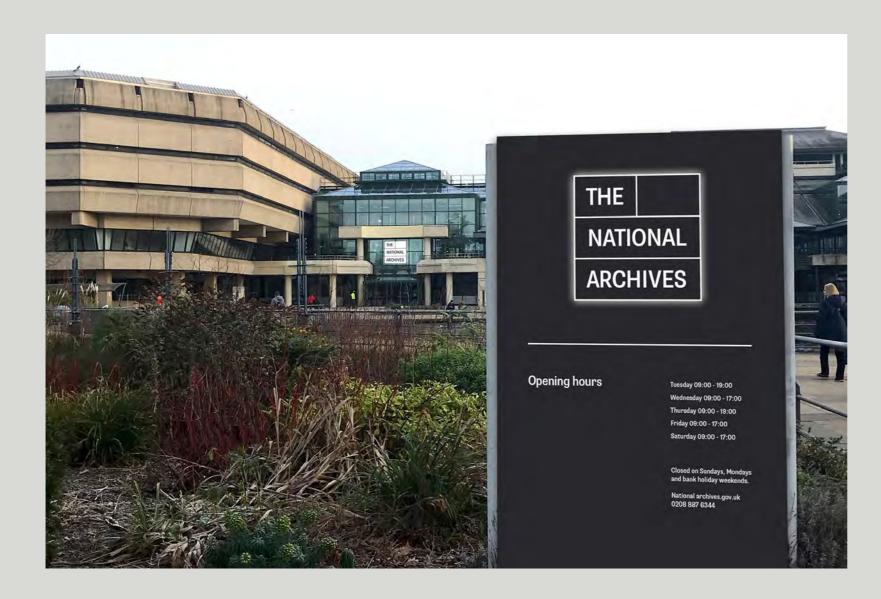
# **BUILDING WRAPS**







# **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.

THE NATIONAL ARCHIVES

# **Opening hours**

Tuesday 09:00 - 19:00 Wednesday 09:00 - 17:00

Thursday 09:00 - 19:00 Friday 09:00 - 17:00

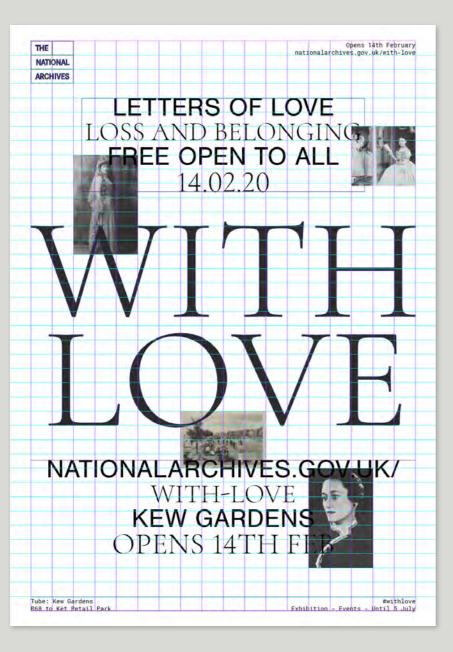
Saturday 09:00 - 17:00

Closed on Sundays, Mondays and bank holiday weekends.

National archives.gov.uk 0208 887 6344

# **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 romantisised tone.





Opens 14th February nationalarchives.gov.uk/with-love

LETTERS OF LOVE
LOSS AND BELONGING
FREE OPEN TO ALL
14.02.20

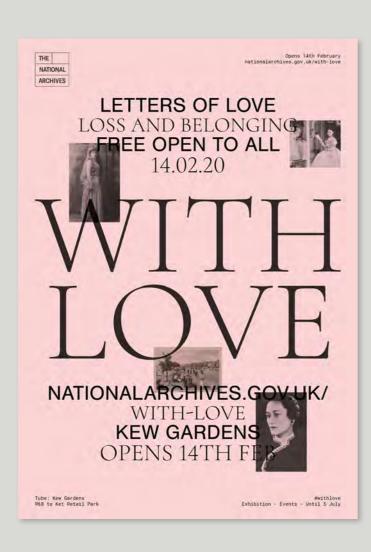
NATIONALARCHIVES.GOVUK/
WITH-LOVE
KEW GARDENS
OPENS 14TH FEB

Tube: Kew Gardens R68 to Ket Retail Park #withlove Exhibition - Events - Until 5 July

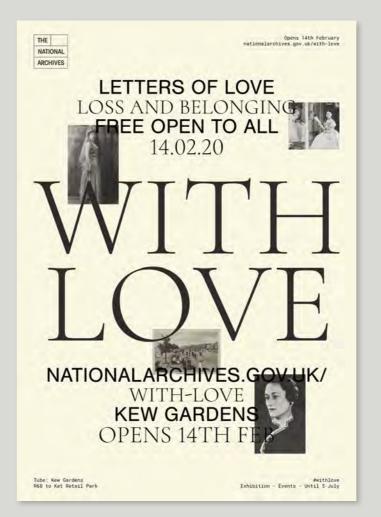


# **CAMPAIGNS**

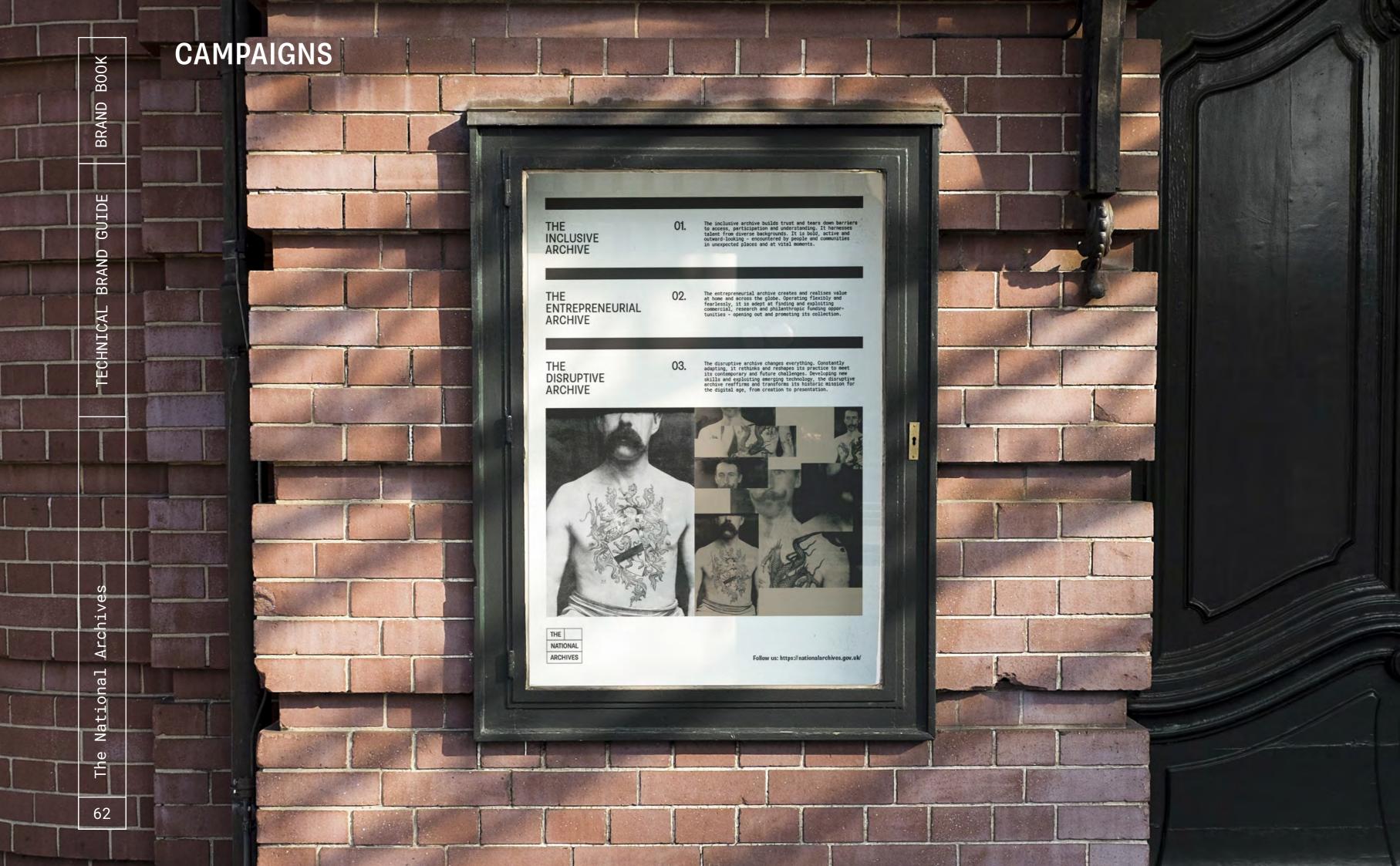
Where possible, utilise TNA colour palette to re-enforce the brand.











# ADVERTISING

THE NATIONAL ARCHIVES

THE INCLUSIVE ARCHIVE

01.

THE DISRUPTIVE ARCHIVE

03.

THE ENTREPRENEURIAL ARCHIVE

THE NATIONAL

ARCHIVES



THE INCLUSIVE ARCHIVE

THE NATIONAL ARCHIVES

**ARCHIVES** 

FOR

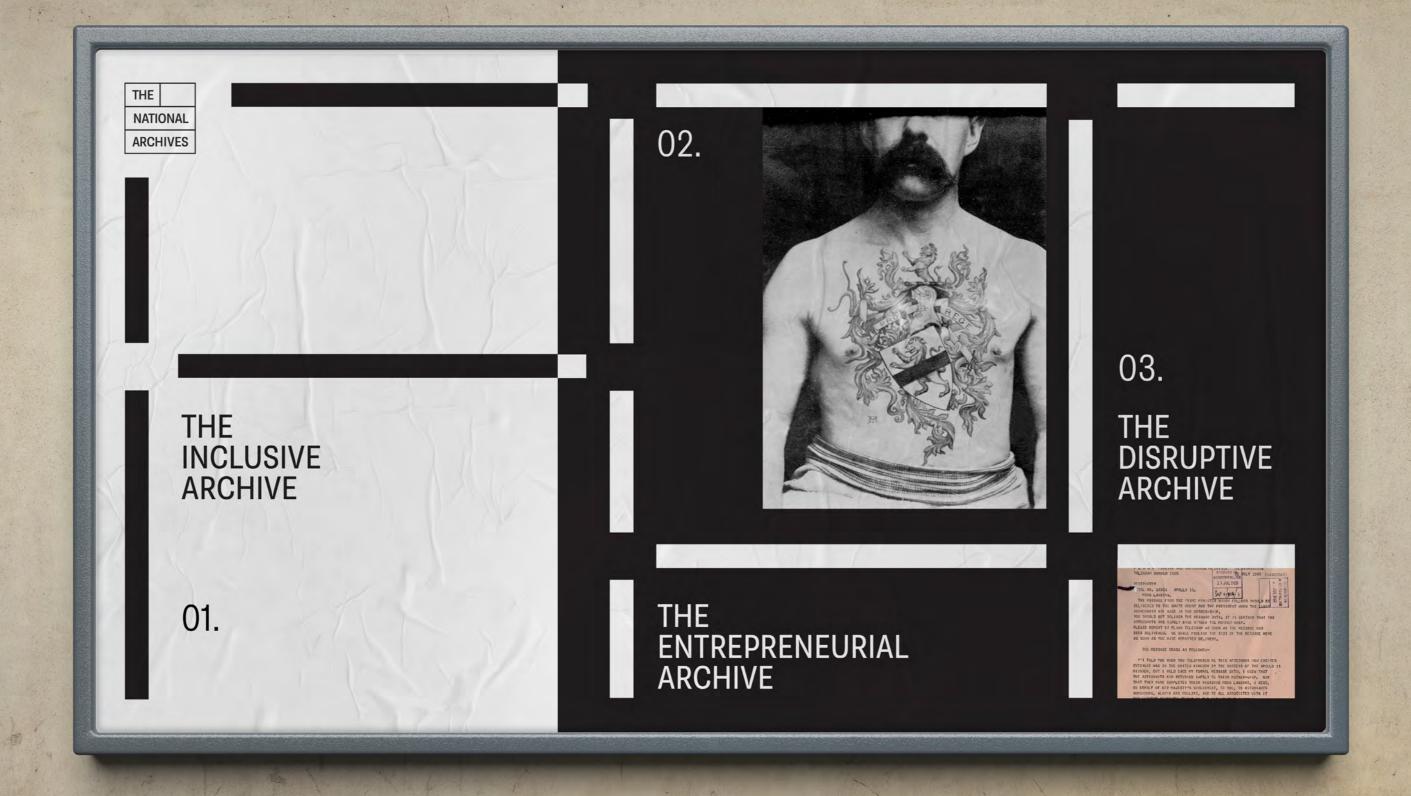
THE INCLUSIVE ARCHIVE

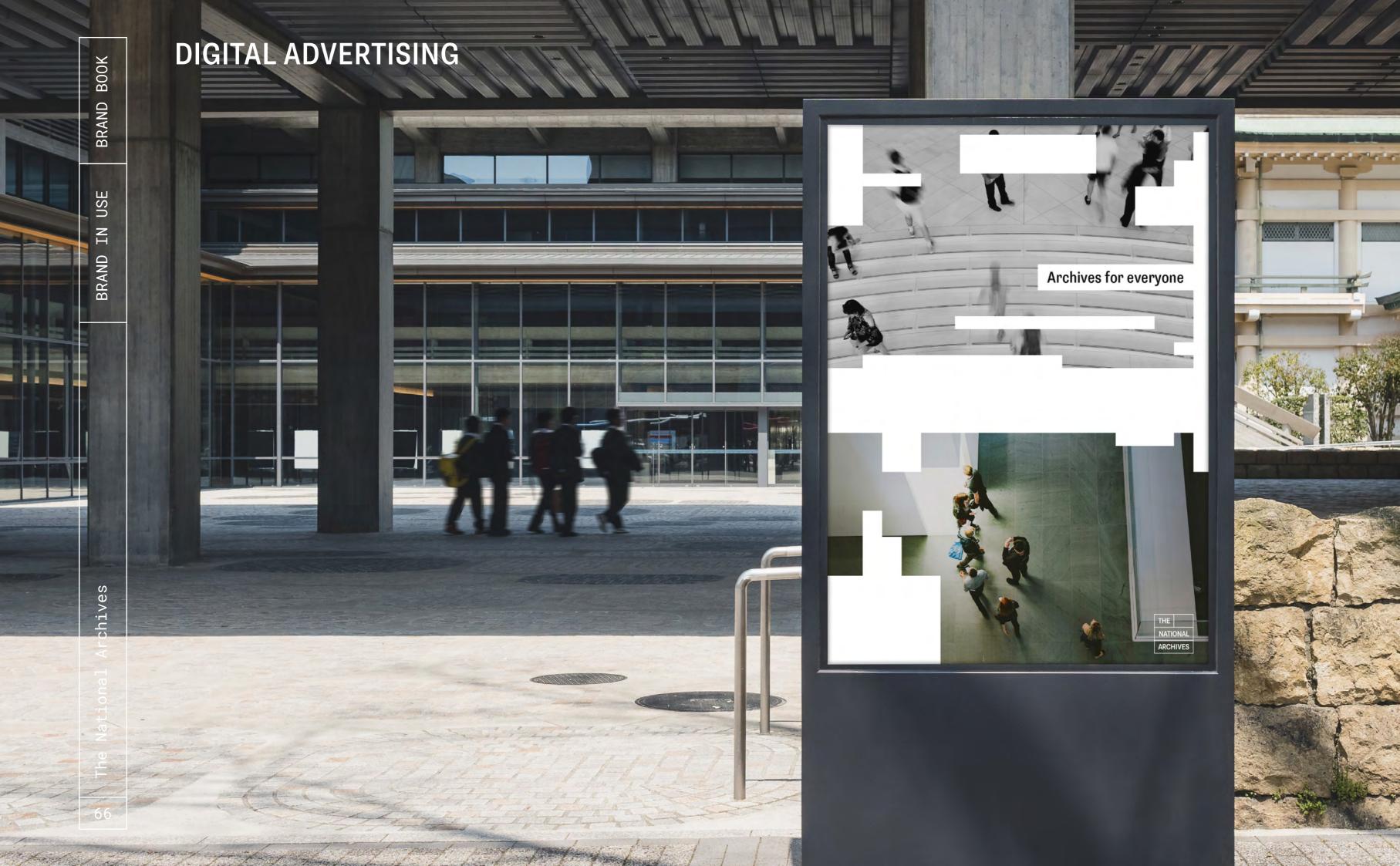
THE ENTREPRENEURIAL ARCHIVE

THE DISRUPTIVE ARCHIVE

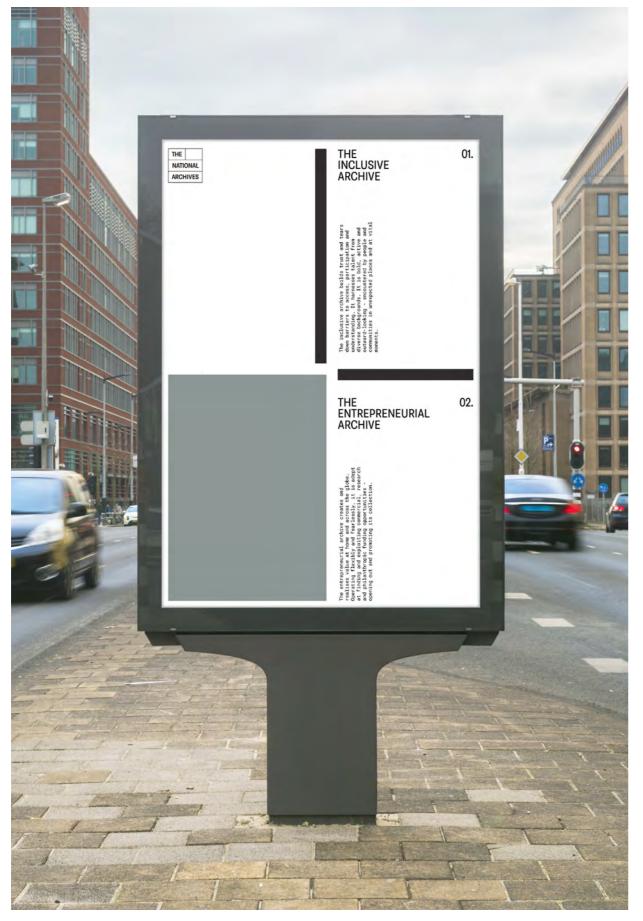


# **ADVERTISING**





# **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

THE

NATIONAL

ARCHIVES