Corporate Visual Identity

Design Manual
Brand
Concept
Our identity is inspired by one of the fundamental building blocks of the natural world – the Fibonacci spiral and by extension the Golden Rectangle.

It is a form that appears throughout nature, from the very small to the grandiose. And has been used throughout human history as a way to connect our world to what we see around us.
Brand
Fibonacci Concept
Wordmark logo
The Leaf
Wordmark and Leaf
Fibonacci Concept

Wordmark and Leaf
The Wordmark logo and the companion brand element the Leaf is constructed from three Golden Rectangles and the proportions drawn from the Fibonacci spiral within the golden rectangle.

Fibonacci Spiral of type
The highlighted squares in the Fibonacci spiral define the size and spacing for each line of the Wordmark logo. This sizing, spacing and arrangement creates a Fibonacci Spiral of type.

The Leaf
The top left and bottom right corners are curved to create an abstract leaf form. The radii of these corners are defined by the 5th square within the Golden Rectangle.

Both elements of the brand identity has a relationship to the Fibonacci Spiral and the Golden Rectangle framework.
The Wordmark
Brand logo

The Wordmark logo and the Leaf form the two elements of our overall brand identity.

They Wordmark is our brand logo. The Leaf works as a companion element.

The Wordmark can be used alone or it can be complemented by The Leaf in different ways.

For marketing and communications, only one language should be used per communication.

Wayfinding and interpretation may be an exception to this whereby both languages will be needed to convey information to an international visitor audience.

Always use the master wordmark artwork, never recreate it or modify it in any way.

STATENS NATURHISTORISKE MUSEUM

denmark

natural history museum
Wordmark logo

Clear space and minimum sizes

The M from MUSEUM forms the absolute minimum clear space protection around the wordmark to ensure it owns the space in which it is being used.

The preferred space at the left side and the bottom of the logo is 2 x M or more.

To ensure our wordmark reproduces correctly across print and digital mediums we have defined minimum sizes at which it should be used.

Shown opposite at 1:1 scale when printed at 100%.

Minimum sizes may need to be adjusted to compensate for specific material choices, and prototypes should always be used to ensure legibility.
The Leaf
Companion Element

The Leaf can be used as a single object and it can be multiplied, rotated and used in different defined patterns.

The illustration shows a single leaf rotated and multiplied 12 times to form a petal.

See more examples of different patterns created from The Leaf on page 29.
Brand architecture
The monolithic brand model
The monolithic brand model
One name, one visual system

The museum follows the monolithic brand model.

MONOLITHIC
one name
one visual system

The museum wordmark/brand logo represents the entire site, rather than each visitor experience requiring its own sub-brand.

The museum stands as an independent institution, but also has a wider scientific and research context as a part of the University of Copenhagen.
Typography
Inter – Brand typeface
Larken – Supporting typeface
Typography
Inter – Brand typeface

Our wordmark typography is Inter SemiBold.

Swedish type designer Rasmus Andersson designed this typeface which aids the readability of mixed-case and lower-case text, through its tall x-height.

It is free and open source. Inter was one of the first high-end variable typeface, which means weight and italic angle (slant) can be mix and matched, forming theoretically infinite variations.

Inter includes vast language support (Cyrillic, Greek and Latin alphabets) and many OpenType features for additional functionality and disambiguation (tabular figures, ligatures, fractions, character alternates etc.)

Facts
2,500 Glyphs, 18 Styles (variable), OpenType features

ABCD EFGHIJKLMNOPQRSTUVWXYZØÆÅ
abcdefghijklmnopqrstuvwxyz
1234567890?!*

Inter Bold

ABCD EFGHIJKLMNOPQRSTUVWXYZØÆÅ
abcdefghijklmnopqrstuvwxyz
1234567890?!*

Inter Thin
The decorative serif Larken allows for expressive typography across a variety of scales. Designed to reflect nature, this typeface creates a sense of natural softness and expressiveness. The Larken type family melds organic curves with gentle repetitions into powerful and harmonious type.

Larken cannot be used with capitol letters only:

The UK based type designer Ellen Luff created a confident serif that is also available as a variable typeface. On top of this it features the ‘Danish g.’

Larken includes full Latin language support, and many OpenType features (standard and discretionary ligatures, alternate characters etc.)

Facts
407 Glyphs, 14 styles (variable), OpenType features

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Neandertaler

The UK based type designer Ellen Luff created a confident serif that is also available as a variable typeface. On top of this it features the ‘Danish g.’

Neandertaler includes full Latin language support, and many OpenType features (standard and discretionary ligatures, alternate characters etc.)

Facts
407 Glyphs, 14 styles (variable), OpenType features
Colour
Brand colours
Colour sampling
## Colour

### Brand colours

The primary brand colour is ‘Evergreen’ and the main colour of the identity, supported by a neutral off-white ‘Bone.

Black and White are primarily used for text elements, or where colour printing is not available.

The three additional greens are supporting colours to allow for texture and change in vibrancy.

These swatches are shown in CMYK with the closest Pantone match for print.

<table>
<thead>
<tr>
<th>Colour</th>
<th>CMYK Values</th>
<th>Pantone Match</th>
<th>Hex Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evergreen</td>
<td>C80 M45 Y60 K50</td>
<td>Pantone 627 U</td>
<td>#264A42</td>
</tr>
<tr>
<td>Bone</td>
<td>C7 M5 Y10 K0</td>
<td>Pantone Cool Grey 1 U</td>
<td>#F0EFE8</td>
</tr>
<tr>
<td>White</td>
<td>C0 M0 Y0 K0</td>
<td>R255 G255 B255</td>
<td>#FFFFFF</td>
</tr>
<tr>
<td>Black</td>
<td>C0 M0 Y0 K100</td>
<td>R0 G0 B0</td>
<td>#000000</td>
</tr>
<tr>
<td>Spruce</td>
<td>C70 M35 Y50 K25</td>
<td>Pantone 626 U</td>
<td>#51726B</td>
</tr>
<tr>
<td>Olive</td>
<td>C60 M25 Y50 K10</td>
<td>Pantone 556 U</td>
<td>#779780</td>
</tr>
<tr>
<td>Aloe</td>
<td>C75 M0 Y60 K0</td>
<td>Pantone 3405 U</td>
<td>#05BA87</td>
</tr>
</tbody>
</table>
Colour
Logo colours

The museum brand logo, the wordmark, can only be displayed in the three colours from the main brand colour palette as shown on this page.

Evergreen
Pantone 627 U
C80 M45 Y60 K50
R38 G74 B66
#264A42

White
C0 M0 Y0 K100
R255 G255 B255
#FFFFFF

Black
C0 M0 Y0 K100
R0 G0 B0
#000000
Colour

Colour sampling

Alongside the main brand colours, colours can be sampled from photography to work as a supplementary colour in marketing.

The chosen colour should allow for clear separation of the photograph and its background.

These could be harmonious colour choices or a clash of colour depending on the chosen content.

C6 M76 Y33 K0
R225 G92 B121
#E15C79
Pictograms
Pictograms
Fibonacci concept

The modular concept for the design of the pictogram series is based on the proportions in the Fibonacci spiral and the golden rectangle.
The modular concept for the design of the pictogram series is based on the proportions in the Fibonacci spiral and the golden rectangle.
Pictograms

Fibonacci concept
Pictograms

Fibonacci concept

- Locker room
- Restaurant
- Bike parking
- Car parking
- Accessible parking
- Stroller parking
- Bus stop
- Metro

icons for each category:
Pictograms

Fibonacci concept

S-train  |  Train (Regional)  |  Museum shop  |  Botanical Garden shop  |  Lunch room  |  Information  |  Access not allowed  |  Photography not allowed

DSB  |  |  |  |  |  |  |  |

DSB  |  |  |  |  |  |  |  |
Pictograms

Fibonacci concept

- Do not touch the object
- Do not pick/touch the flowers
- Dogs not allowed
- Car parking not allowed
- Open fire not allowed
- Running and ballgames not allowed
- Sitting on the lawn not allowed
Leaf patterns
Floral
Tessellation
Grid
Drop
Leaf floral
Single Rotation

Our floral pattern expands on our nature influences to create a repeating form based on a rotation of the Leaf – with the repeated and rotated leafs forming a petal.

Experiment with different degrees of rotation to create different petals, and how they tile together to create new versions of the pattern.
Leaf floral
Rotation pattern

The petal resulting from the repeatedly rotated leaves is multiplied and tiled to form an organically growing pattern.

The pattern can be varied by using a different number of leaves in the single petal and by using different stroke weights to the single leaf outline.

The Wordmark logo should as a rule not be integrated into the pattern unless absolutely necessary.
Leaf tessellation
Tile pattern

The graphic tile is made from three blocks of the Leaf. Each block is spaced apart from one another by the rules of the Golden Rectangle structure of the logo construction.
Pattern

Tessellation

Each tile of the pattern can be rotated and recoloured to create a seemingly random texture.

When used as a finite shape, the top-left and bottom-right corners of the overall shape should be curved to create the same form as the individual leaf blocks from which it is constructed.

The scale, and therefore number of blocks, can be modified depending on the application. For example the pattern can be more intricate, or bolder depending on the desired effect.

The tessellation pattern should only be made of two colours chosen from the appropriate colour palette. Depending on the desired effect, the contrast could be increased or decreased by selecting different colours, for a total of 6 different combinations.

The Wordmark logo should as a rule not be integrated into the pattern unless absolutely necessary.
Pattern

The Grid

A structuring grid is defined based on an inverted version of the tessellation pattern. The void or the tile joint forms the basis for the grid.

The grid is used as a visual structure on the museum website and in the graphic design for marketing communication both online and on print.

Depending on the actual media and the desired effect different sized areas can be defined within the grid. Thus resulting in designs with a varied amount of gridlines.
Pattern
The Drop

The curved space where a horizontal and a vertical grid line meet the rounded corners of the leafs is carried over in the visual design.

The joint is named the Drop. It adds a decorative effect to the grid and creates a visual link to the expressive display font Larken.
Co-branding
University of Copenhagen
Co-branding

University of Copenhagen

The relationship with the University of Copenhagen is an important part of our identity.

To ensure we use a consistent version of the logo – regardless of size or format – we use the university’s mini co-branding logo version in the corresponding language, wherever this is required.

The mini logo is available in the variants shown, which one to use will depend on the specifications of the communication.
Neandertaler

SE DIN FORTID I ØJNENE
Kom tæt på dine nærmeste uddøde slægtninge
og mød mammutten og andre istidsdyr i en
udstilling for hele familien.

29. APRIL 2022 – 19. FEBRUAR 2023

Monkeys
A primate
story

SPECIAL EXHIBITION
17 MAY 2023 – 25 FEBRUARY 2024

© Mogens Trolle, Natural History Museum of Denmark
Digital
Website
Digital Homepage

Our website forms the digital entrance to the museum, and as such should work on multiple levels.

At the top level the website functions as a visual impactful extension of the brand as well as a marketing opportunity to entice potential visitors.

At a deeper level the website should also inform and educate visitors about the museum, its exhibitions and the collection – in much the same way as the interpretation would within the gallery spaces.
**Botanisk Have**

Haven nummer Danmarks største samling af livinge planter og den største samling af prægname planter i historie. Tematisk havn er også en spændingsrig og byflora og en naturpark i samme besøg.

**Arrangementer i haven**

- **Familierundvisning i Botanisk Have**
  - 29.08.2023

- **Fløtemedicin - fra myrer og overtro til modern forskning**
  - 20.08.2023

- **Børnelindesdag i Botanisk Have**
  - 26.06.2022

- **Oyles Shakespeares korødevide Much Abo. About Nothing**
  - 20.05.2023

**Besøg haven**

Botanisk Have er en haven for alt, der anses bæredygtig og vigtig. Her kan du opleve en række interessante planter og stævner. Som et eksempel kan nævnes de mange udstillinger og aktiviteter, der finder sted i botaniske Have.

**Praktisk information**

Det er gratis at besøge Botanisk Have.
Communications
Posters
Leaf tessellation

Fibonacci pattern and grid

The structuring principles from the Fibonacci concept is used for the visual design of the marketing materials.

The design of the Drop-line grid is flexible within the defined patterns of the Fibonacci numbers and the golden rectangle.
Monkeys
A primate story
SPECIAL EXHIBITION
17 MAY 2023 – 25 FEBRUARY 2024

Neandertaler
SE DIN FORTID I ØJNENE
Kom tæt på dine nærmeste uddøde slægtnings
og mod mammutten og andre istidsdyr i en
udstilling for hele familien

29. APRIL 2022 – 19. FEBRUAR 2023

© Mogens Trolle, Natural History Museum of Denmark
Beneath the surface

Discover another world
29 April 2022 – 19 February 2023
Commercial
Tickets
Season tickets
Paper bag
Commercial
Season tickets
Commercial

Paper bag

Single use items such as a bag for purchases from the café or gift shop should be produced in the most sustainable method that is practical, in line with our vision and values. For example choose recycled paper and minimal ink coverage.
Merchandise
T-shirt
Sweatshirt
Tote bag
Gift wrap
Pencils
Postcards
Art prints
Merchandise

Sweatshirt

Across merchandise we use our pattern elements to create desirable objects that use the brand identity to inform the design rather than dominate it.
Merchandise
Tote bag

Across merchandise we use our pattern elements to create desirable objects that use the brand identity to inform the design rather than dominate it.
Merchandise
Tote bag
(label detail)

Across merchandise we use our pattern elements to create desirable objects that use the brand identity to inform the design rather than dominate it.
Merchandise

Gift wrap

Across merchandise we use our pattern elements to create desirable objects that use the brand identity to inform the design rather than dominate it.
Merchandise
Pencils

Across merchandise we use our pattern elements to create desirable objects that use the brand identity to inform the design rather than dominate it.
Staff Apparel
Staff uniforms
Overshirt
Apron
Name badge
Lanyards
Staff uniforms are only available in our hue of green brand colours. This could allow for different teams to each have a colourway, or the freedom to choose on an individual level while still having a coherent uniform across the museum site.
Staff apparel

Staff uniforms

Material choice for uniforms is important. Select a high-quality fabric for staff apparel so that its appearance doesn’t deteriorate over time. The museum wordmark should be embroidered rather than printed.
Staff apparel

Overshirt

The overshirt should also be available in the green hues from the brand colour palette.

Material choice for uniforms is important. Select a high-quality fabric for staff apparel so that its appearance doesn’t deteriorate over time. The museum wordmark should be embroidered rather than printed.
Staff apparel

Apron

Bar and Café staff must use the apron as part of their uniform attire. Whereas the rest of the staff may choose their uniform from the options provided.
Staff apparel
Name badge

An example name badge for staff to wear – the typeface and hierarchy matches the business card.

Illustrative name badge only. The actual size and shape are for guidance only. Type size and margin may need to be adjusted based on the actual badge used.

Text should be placed left-aligned to the bottom left corner, at a scale that is suitably legible while being able to accommodate long names / titles.

The bottom left corner margin should follow the Leaf margin principle and be defined by the 4th square within the Golden Rectangle. The margin should be set by the cap height of the capital letter of the badge wearer’s name. Type size should not change between staff members.
Staff apparel
Lanyards

Lanyards can be worn to help identify people within the museum environment. For practical reasons these should be generic enough to be re-usable, and dual-language to aid communication with visitors.
Food & beverage
Café menu
Loyalty card
Coffee cup
Advertisements
Serviettes
Food & beverage
Café menu (print)

Café menus should be printed sparingly to cut down on waste and help the museum achieve its sustainability goals. By using a high-quality clipboard it allows the menu to be easily re-printed to reflect any changes in offer while still being in keeping with the brand identity.

Allow for either a double-sided print (one language per side) or each language as its own sheet.
Food & beverage

Café menu

(QR Code)

To reduce waste, consider using coasters that have a QR code that links to the digital menu.
Food & beverage

Café menu (digital)

The digital menu can be updated without print costs and made available in a number of languages to aid communication with international visitors.
Food & beverage
Loyalty card

A loyalty card encourages repeat visits to the museum food and drink offer(s).
Food & beverage

Coffee cup
Relax and unwind

Riccos Kaffebar

Start your museum experience with renewed energy or relax after a day full of new impressions at the museum café, Riccos Kaffebar on Øster Voldgade.

Advertisements for the café offer should follow the same design language as the wider museum brand.
Food & beverage

Serviettes

As with paper bags and menus, serviettes must be considered as a disposable item. Therefore sustainability should be the primary concern for any brand application. Here for example we have shown a recyclable material choice with minimal ink coverage.
Corporate
PowerPoint template
Business cards
Letterheads
Print book
Report and research
Document folder
A PowerPoint presentation template has been created as an interpretation of the brand identity when being used as a slideshow.

NB Our logo should match the language of the presentations intended audience, or remain in Danish if the audience is unclear.
A PowerPoint presentation template has been created as an interpretation of the brand identity when being used as a slideshow.

NB Our logo should match the language of the presentations intended audience, or remain in Danish if the audience is unclear.
Corporate

Powerpoint template

(scientific)
Corporate
Business cards

The business card forms a key part of our corporate stationery.
Corporate

Business cards

The business card forms a key part of our corporate stationery. An alternate portrait design includes the pattern design on the reverse side.
A double-sided design of our letterhead featuring the pattern design on the reverse side.

Dear Anna,

Sedememadiem mumquam iure em facerarum en mit dolores copi occo. Stempel etem, iure nos aderedit o el idol dolores copi, saepe en mit ema, cum et mendaditae non dolopite tuvel procede nos to cipedam serif colab.

Qua sedememadiem cipide ritem sus naturaSiquia quuntiis minimpelit, omnihitatis mi.

Qui sior am vendientum vulopetate sedile addocere ne velum escripetate vendient visco rectas dolique quodquonc magnis distibus de incia dea vulopetate di quopriem vendiet o el quapro am vendient hir am vulopetate aur et el atique cu qua vobu?

Discochet exerare qui dies velique qui non repellabare conm si mutus, unam ex qua audit qua quandi recte desinertia o que et eum nil in utum si dolid.

Qua sedememadiem mum quam iure em facerarum en mit dolores copi occo. Stempel etem, iure nos aderedit o el idol dolores copi, saepe en mit ema, cum et mendaditae non dolopite tuvel procede nos to cipedam serif colab.

Many Thanks,

Bent Romorus Børkman

12. april 2024

The National Geographic
Museum & Headquarters
1145 17th Street, NW
Washington, DC 20036

Reference: National Geographic

Øster Voldgade 5–7
1350 København
www.snm.ku.dk
Corporate

Print book (cover)

Prestige print elements may use the wordmark as an embossed element on the front cover. The pattern is suitable for creating textured end pages, or the inside of a slip cover.
In print spreads the typography choice is the main element of our brand identity. Larken and Inter should be used as detailed earlier in this manual.

For long reads it may be preferable to use Larken as a body copy typeface, in which case Inter should become the heading typeface choice.
Corporate
Print book (spreads)

In print spreads the typography choice is the main element of our brand identity. Larken and Inter should be used as detailed earlier in this manual.

For long reads it may be preferable to use Larken as a body copy typeface, in which case Inter should become the heading typeface choice.
Corporate Report and research