

The Natural History Museum Denmark

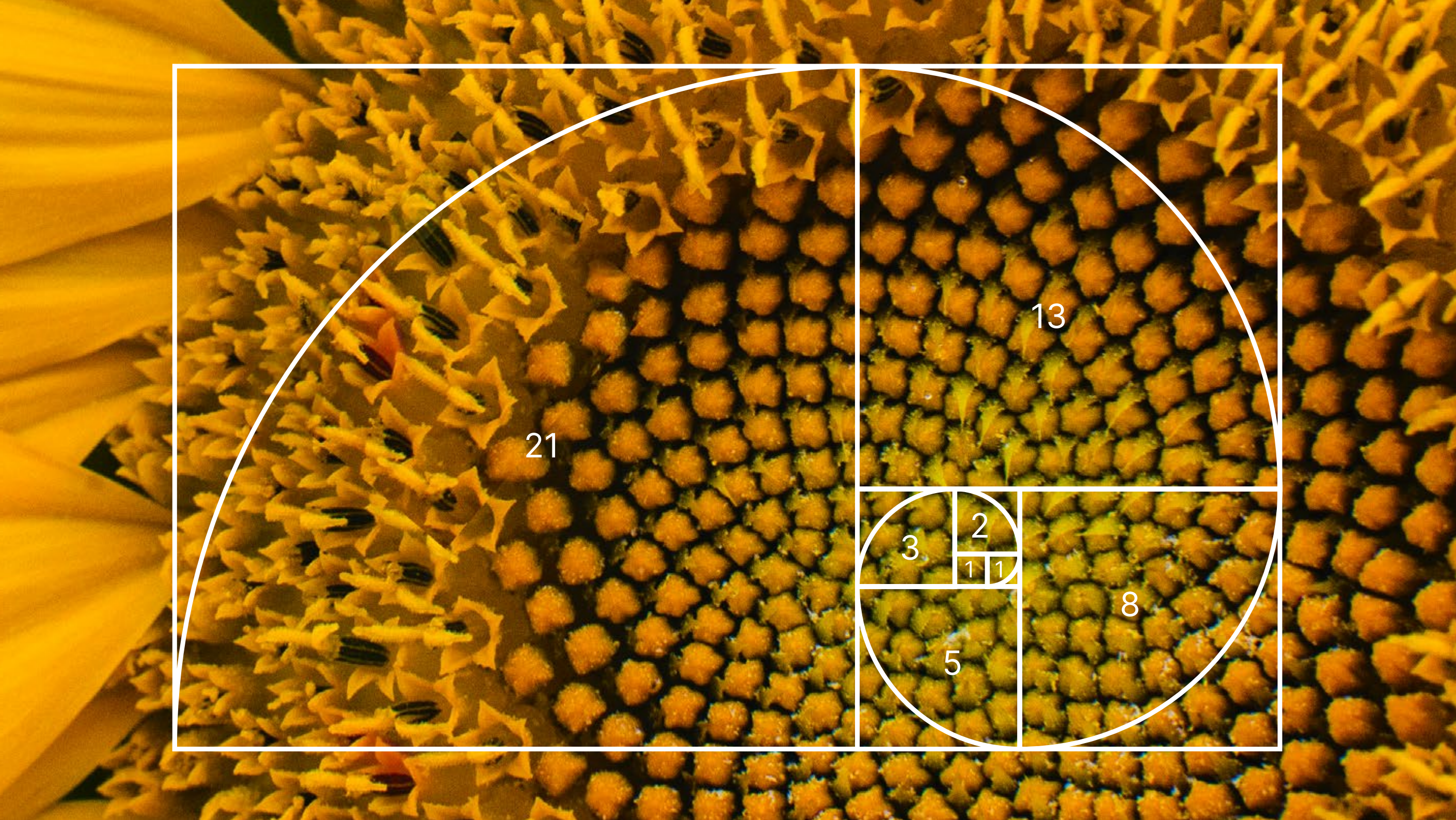
Corporate Visual Identity

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.



21

13

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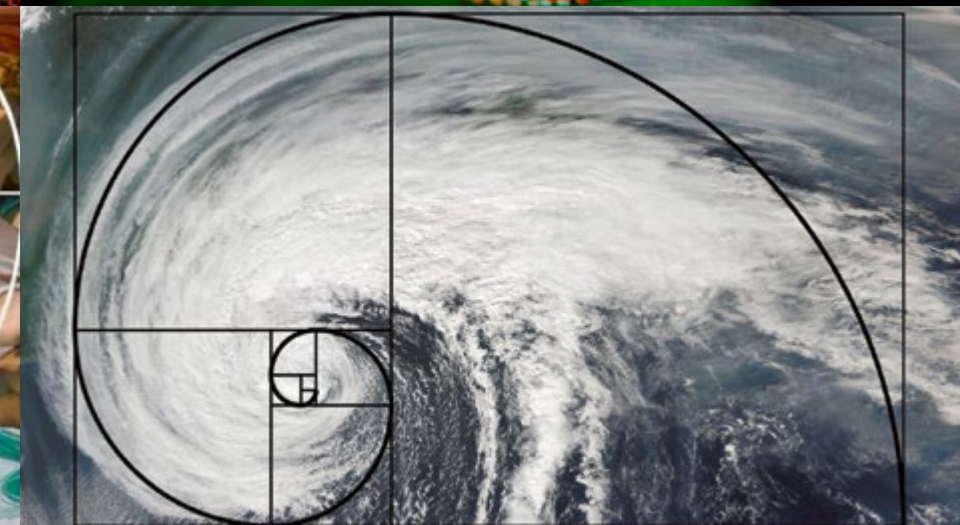
1

1

8

5





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.

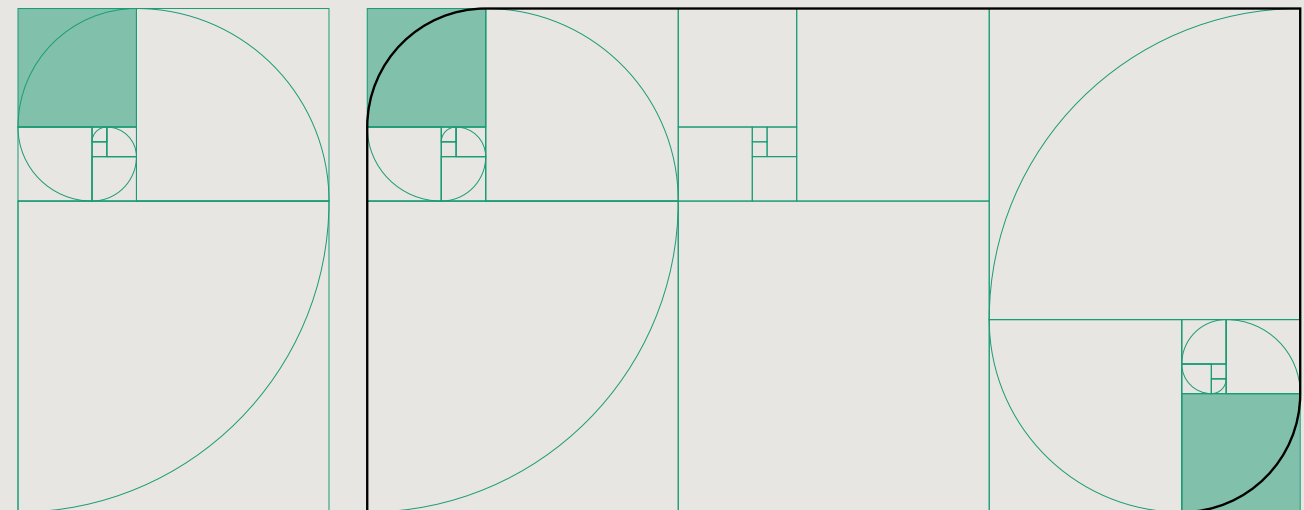
Fibonacci Spiral of type

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.

The 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.

Our wordmark typography is set with Inter Semi Bold.

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**

Typography: Inter Semi Bold

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.



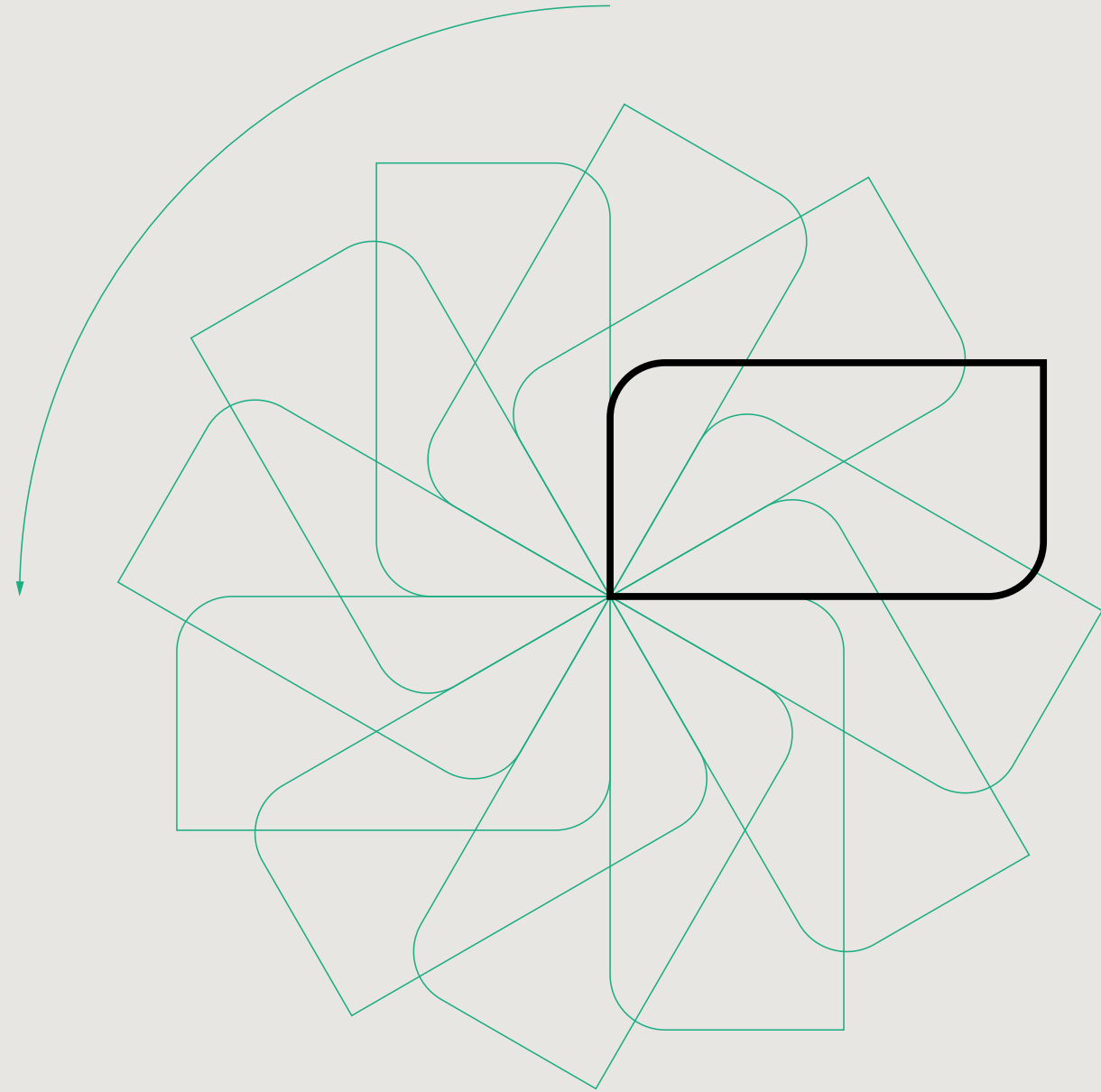
The Leaf

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 in the section 'Leaf patterns'.



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.



Co-branding

University of Copenhagen

Co-branding

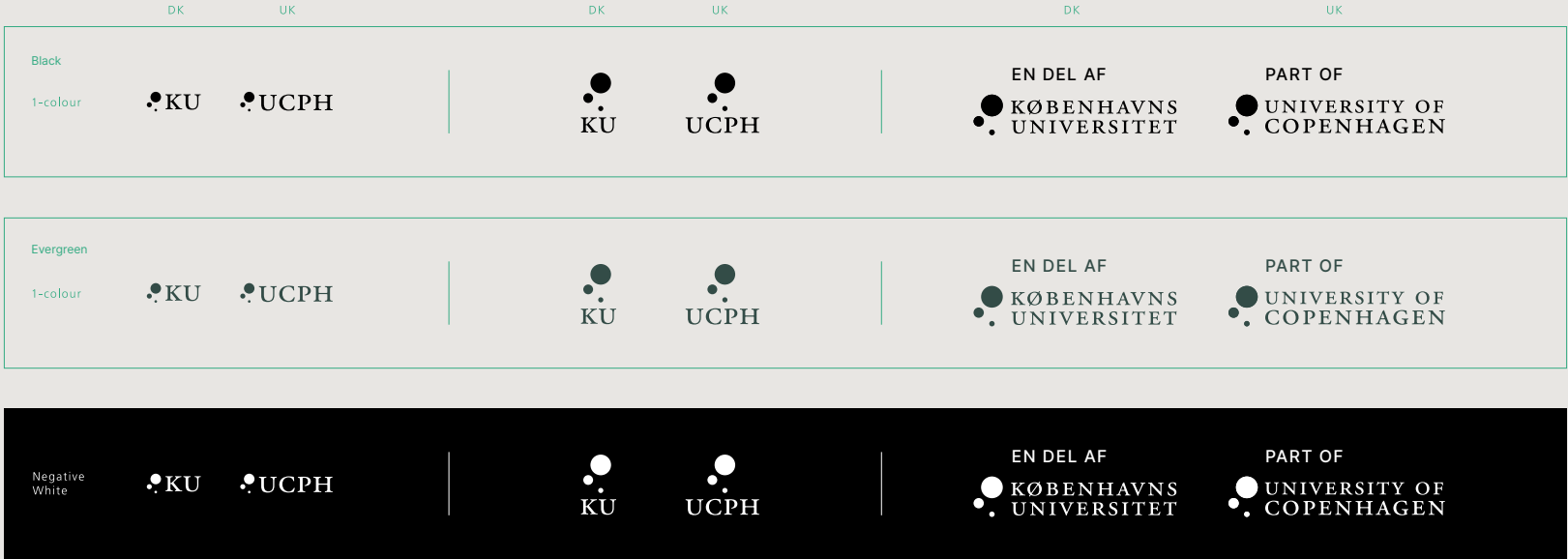
A part of University of Copenhagen

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.

UCPH / KU mini-logo
PART OF



Museum logo and University logo · Scaling relation



Typography

Inter – Brand typeface

Larken – Supporting typeface

Typography

Inter – Brand typeface

Workhorse

For all of the museum’s written communication, **only** the museum’s two brand typefaces may be used.

The museum’s brand typography consists of the two typefaces Inter and Larken, each with its own distinct characteristics.

Inter, designed by Swedish typographer Rasmus Andersson, is an open-source sans serif with a clean, simple, and modern expression, and it is used in the design of the museum’s logotype. Inter is a versatile typeface that is used across a wide range of the museum’s communication tasks, both for screen and print.

Larken, designed by British typographer Ellen Luff, contrasts with Inter as an expressive serif that draws inspiration from nature in its visual expression. Larken is primarily used as a display font to complement and contrast Inter, particularly in audience-facing communication.

Inter is designed by Swedish type designer Rasmus Andersson. It is free and open source.

**A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z Ø Æ Å
a b c d e f g h i j k l m n o p q r s t
u v x y z ø æ å
1 2 3 4 5 6 7 8 9 0 ? ! ***

Inter Bold

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z Ø Æ Å
a b c d e f g h i j k l m n o p q r s t
u v x y z ø æ å
1 2 3 4 5 6 7 8 9 0 ? ! *

Inter Thin

A

A

Typography

Larken – Supporting

Showpony

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:

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’.

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z Ø Æ Å
a b c d e f g h i j k l m n o p q r s t
u v x y z ø æ å
1 2 3 4 5 6 7 8 9 0 ? ! *

Larken Black

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z Ø Æ Å
a b c d e f g h i j k l m n o p q r s t u v
x y z ø æ å
1 2 3 4 5 6 7 8 9 0 ? ! *

Larken Regular



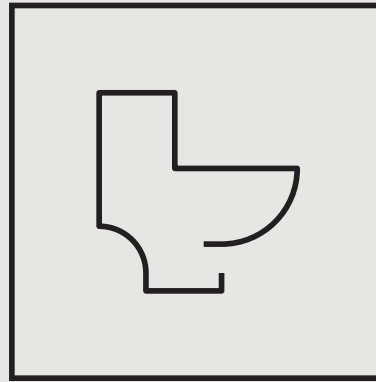
Pictograms

Pictograms

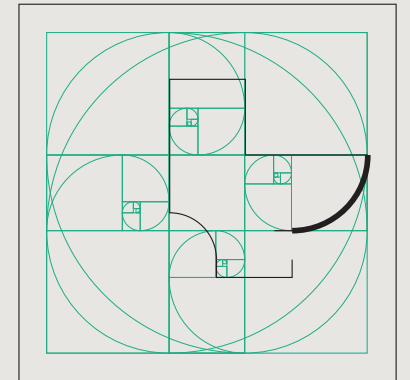
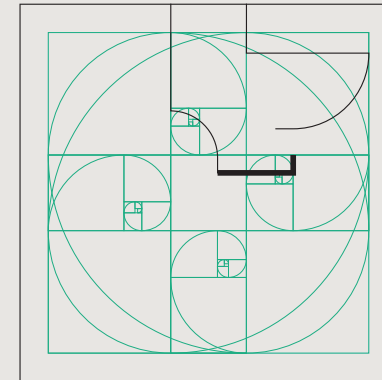
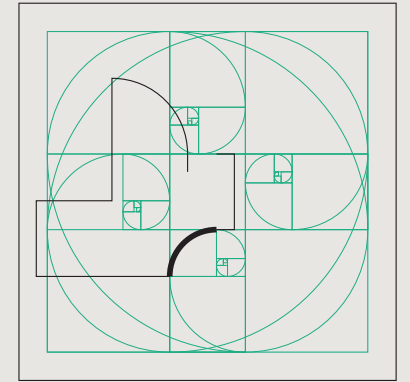
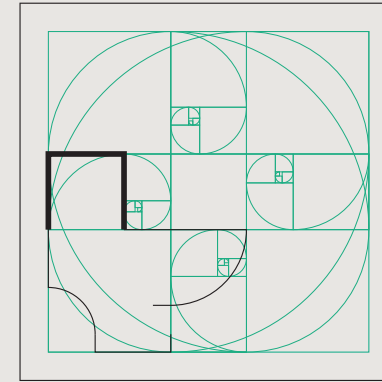
Fibonacci concept

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

Gender neutral toilet

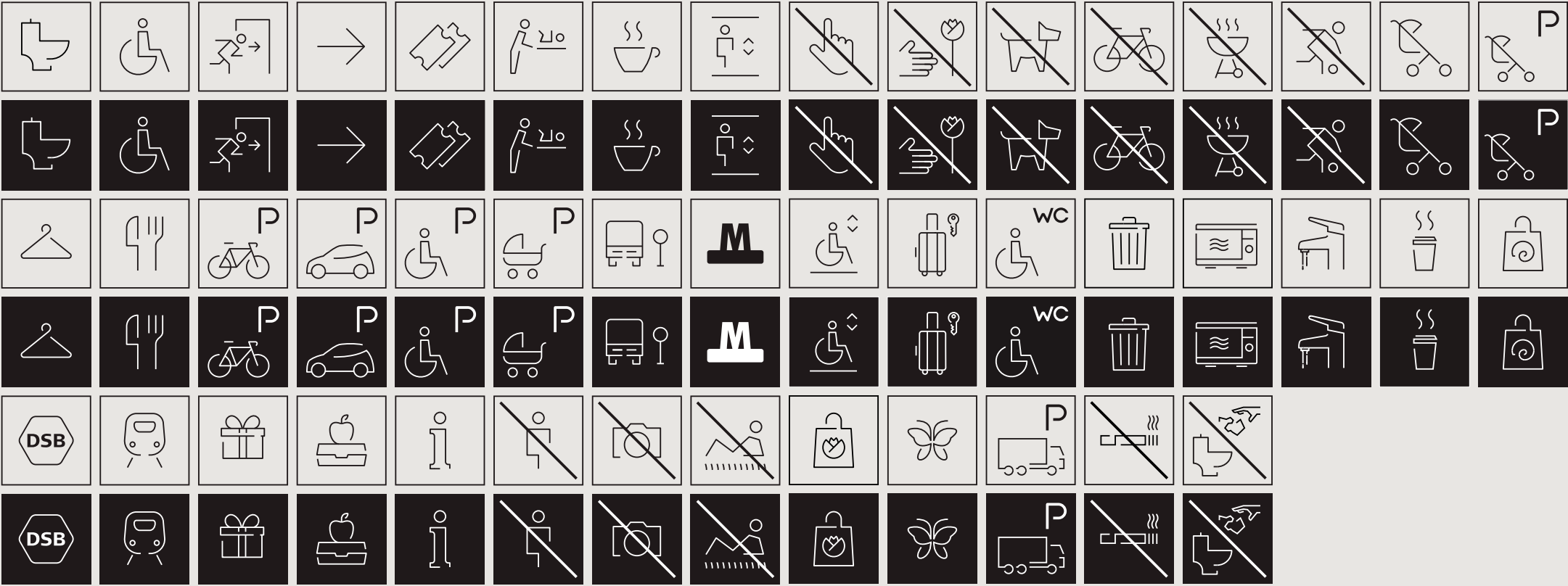


Fibonacci grid



Pictograms

Library



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’.

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.

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



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



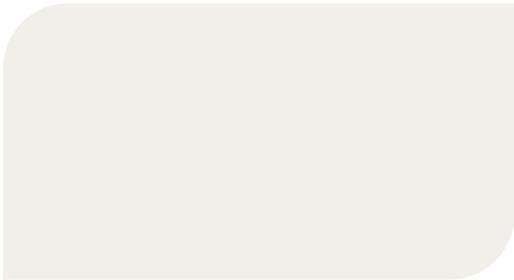
Spruce
C70 M35 Y50 K25
Pantone 626 U
R81 G114 B107
#51726B



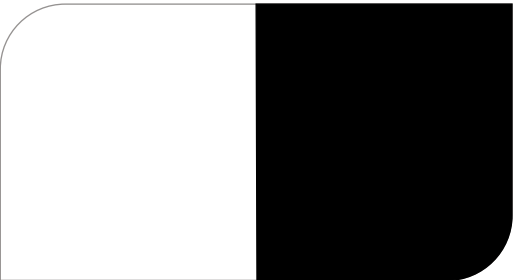
Olive
C60 M25 Y50 K10
Pantone 556 U
R119 G151 B128
#779780



Aloe
C75 M0 Y60 K0
Pantone 3405 U
R5 G186 B135
#05BA87



Bone
C7 M5 Y10 K0
Pantone Cool Grey 1 U
R240 G240 B230
#F0EFE8



White C0 M0 Y0 K0 R255 G255 B255 #FFFFFF	Black C0 M0 Y0 K100 R0 G0 B0 #000000
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Colour

Logo colours

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

STATENS
NATURHISTORISKE
MUSEUM

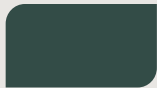
STATENS
NATURHISTORISKE
MUSEUM

STATENS
NATURHISTORISKE
MUSEUM

DENMARK
NATURAL HISTORY
MUSEUM

DENMARK
NATURAL HISTORY
MUSEUM

DENMARK
NATURAL HISTORY
MUSEUM



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



Black
C0 M0 Y0 K100
R0 G0 B0
#000000



White
C0 M0 Y0 K0
R255 G255 B255
#FFFFFF

Leaf patterns

Floral

Tessellation

Grid

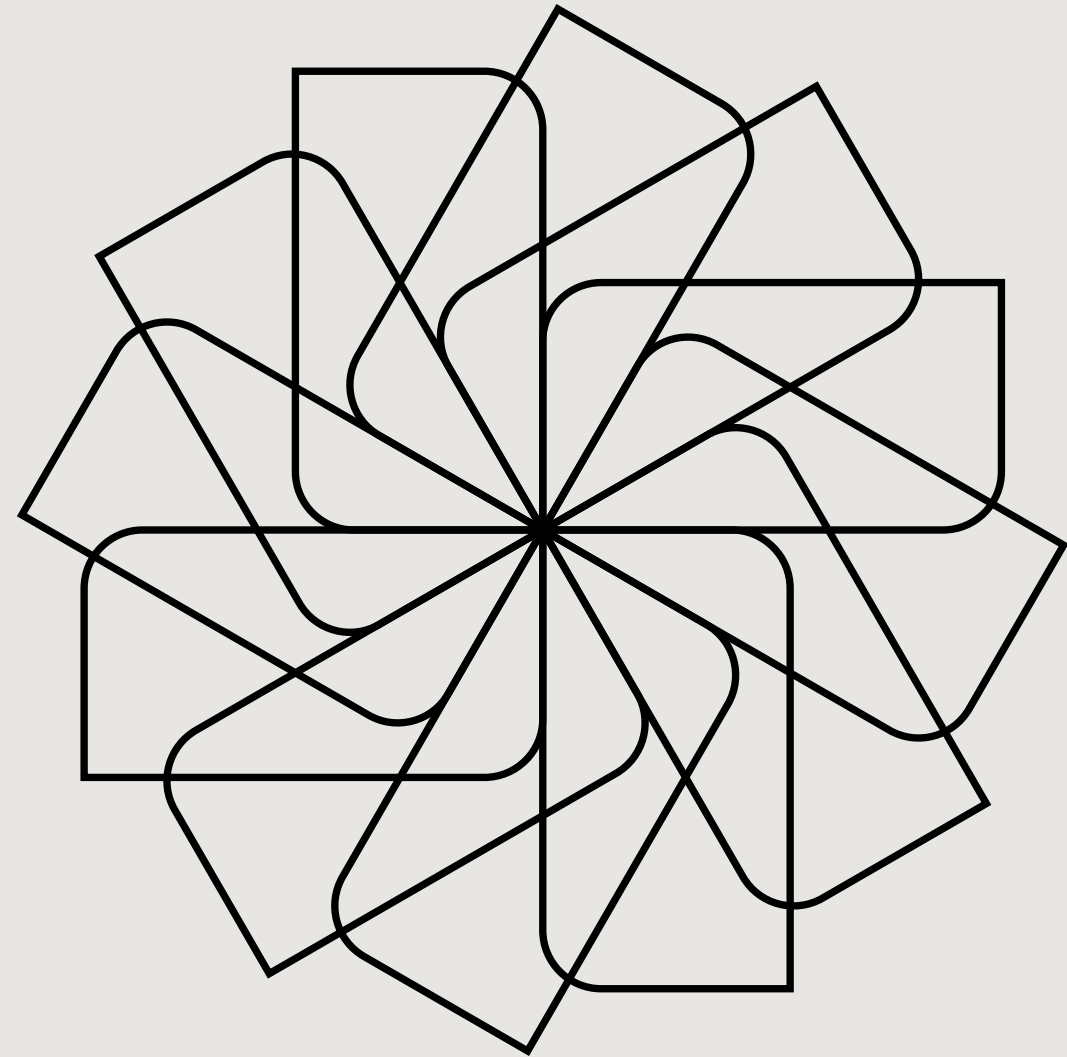
Drop

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.

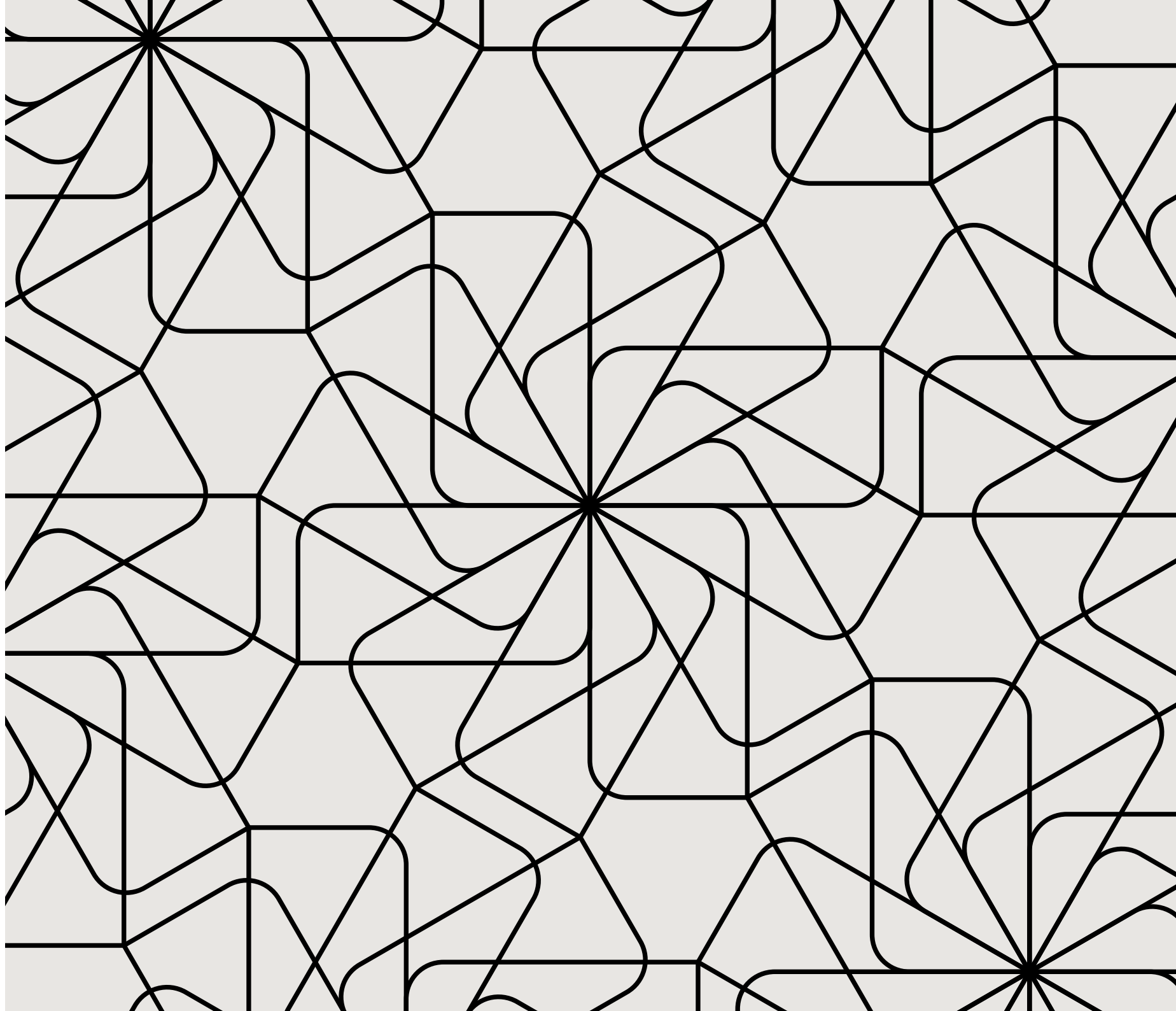


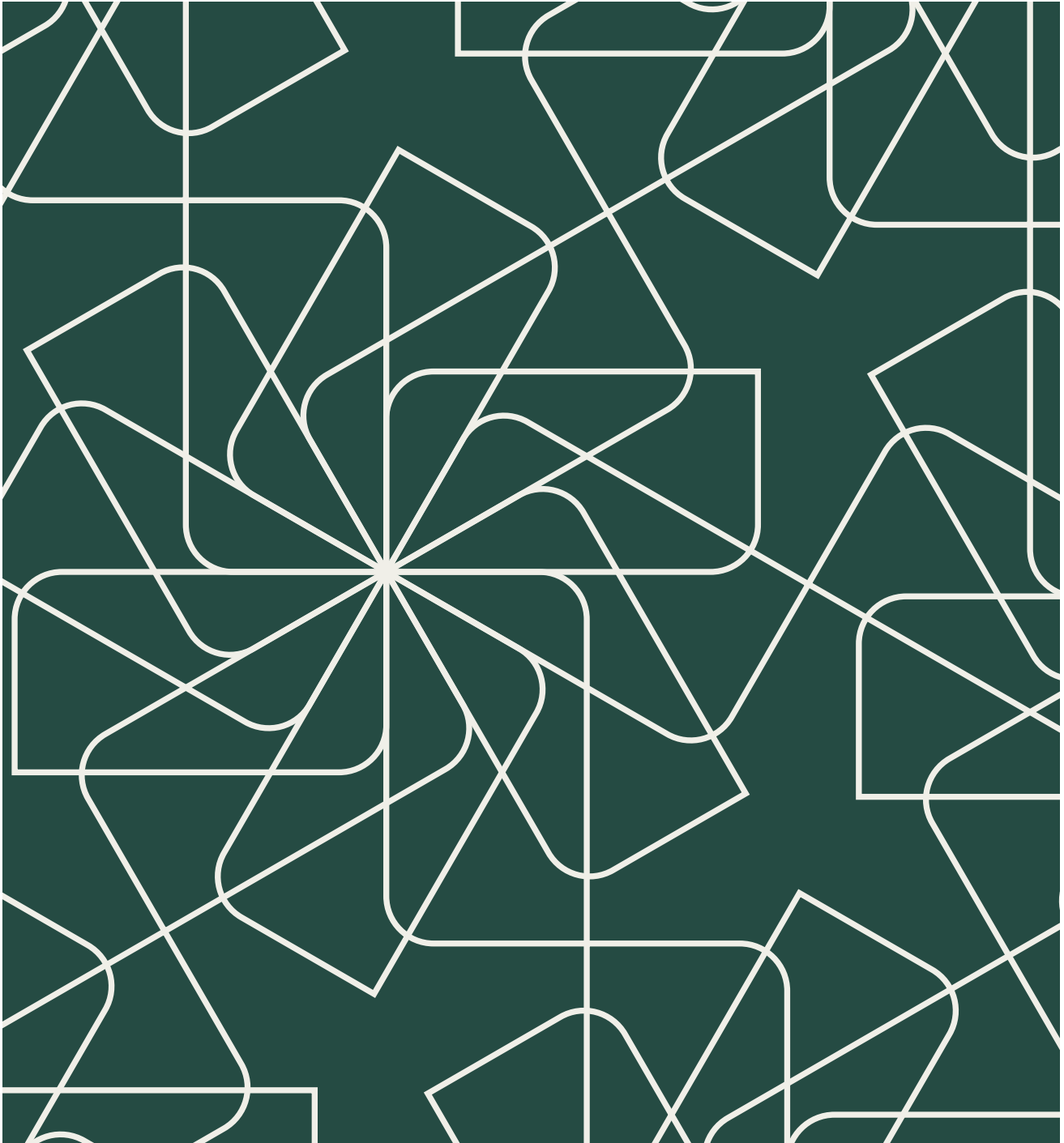
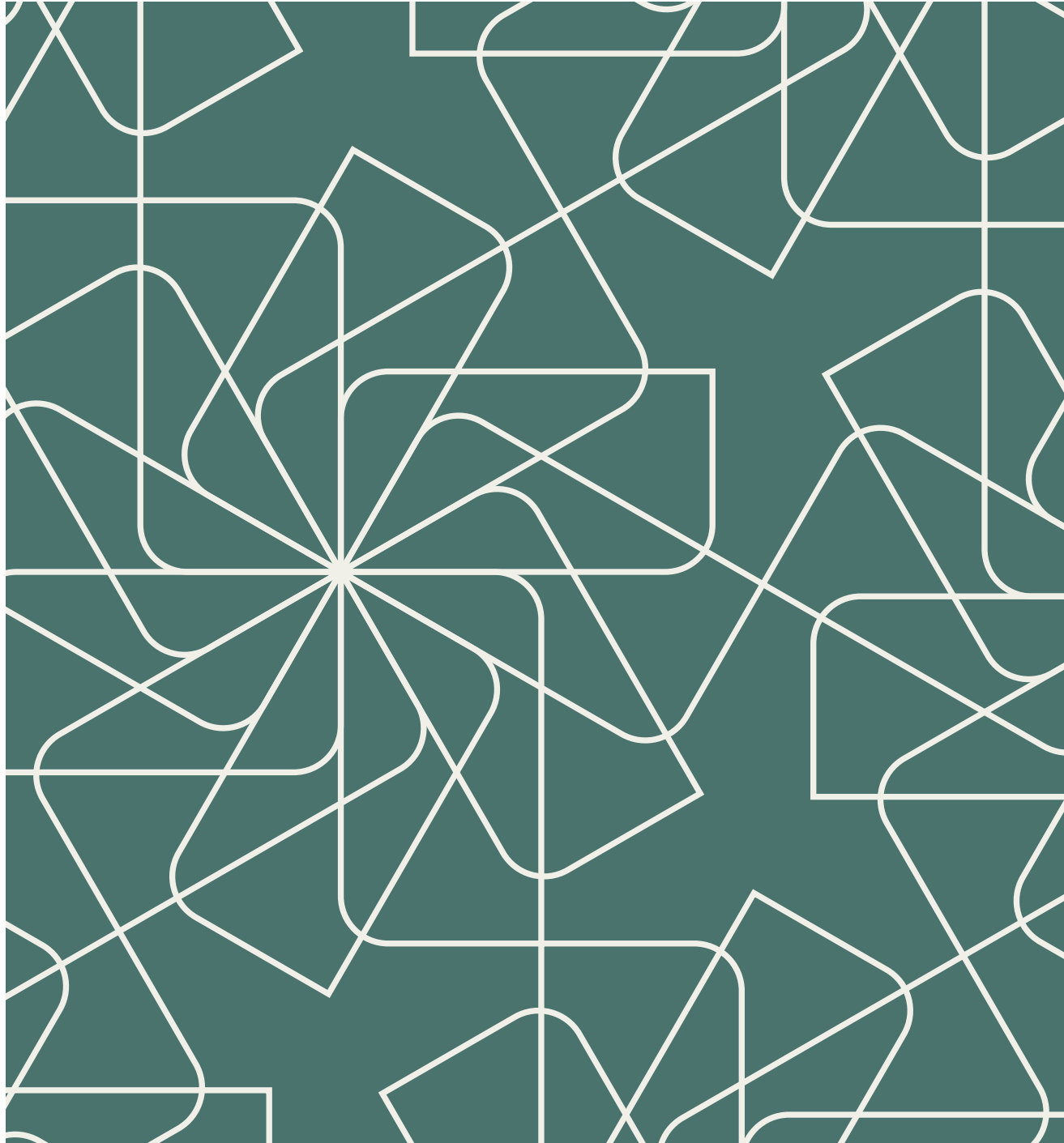
Leaf floral Rotation pattern

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

The pattern can be varied by using a different number of leafs 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.

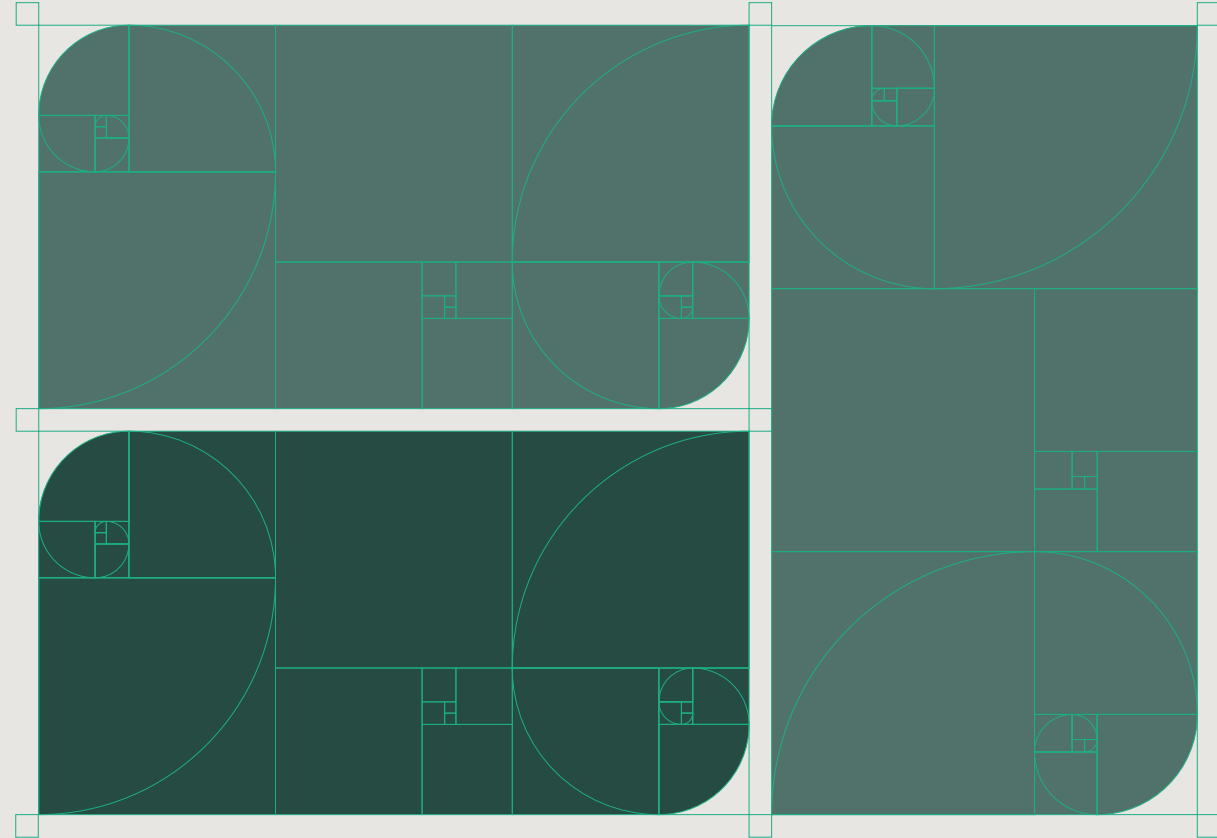




Leaf tessellation

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.



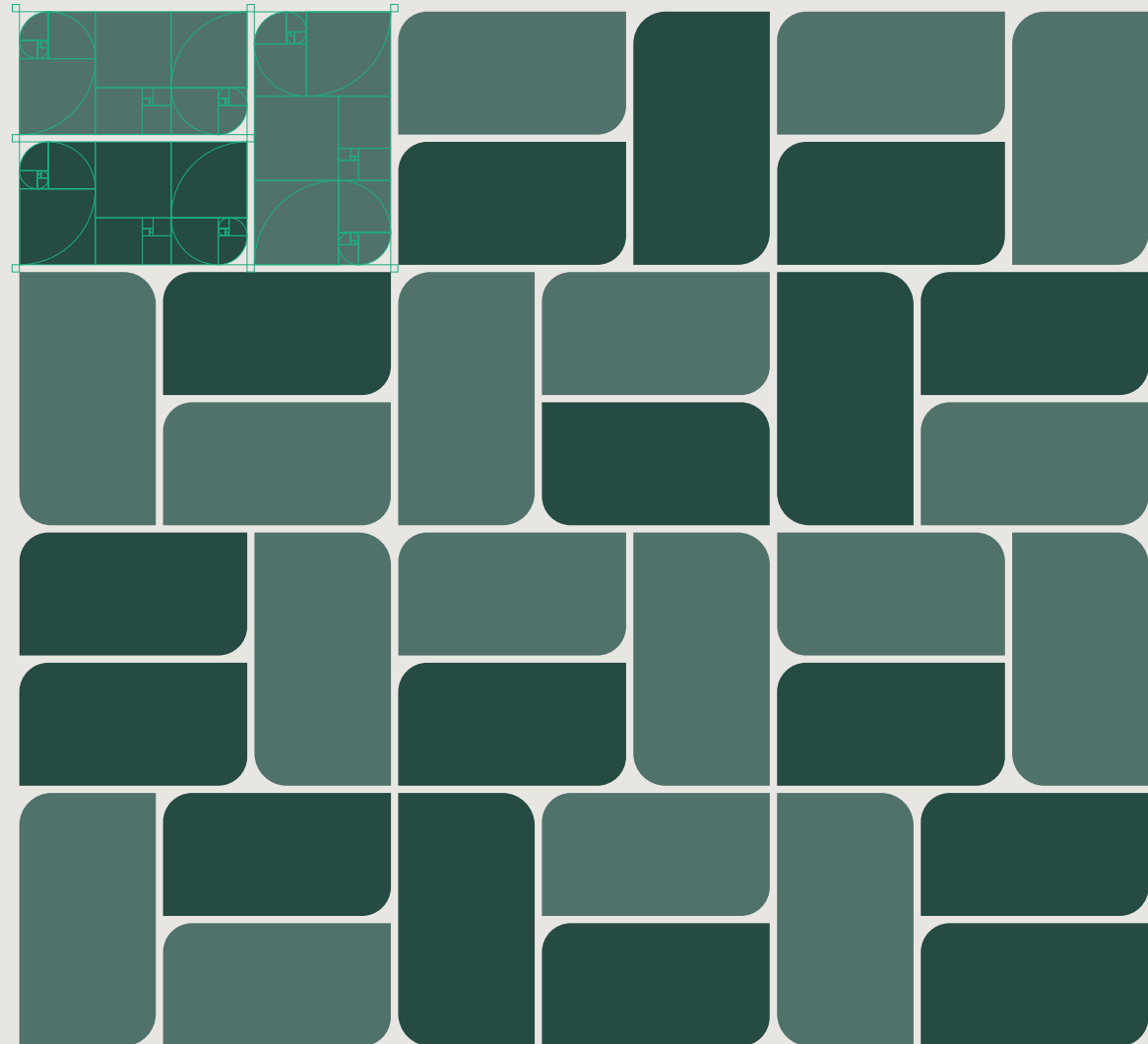
Pattern Tessellation

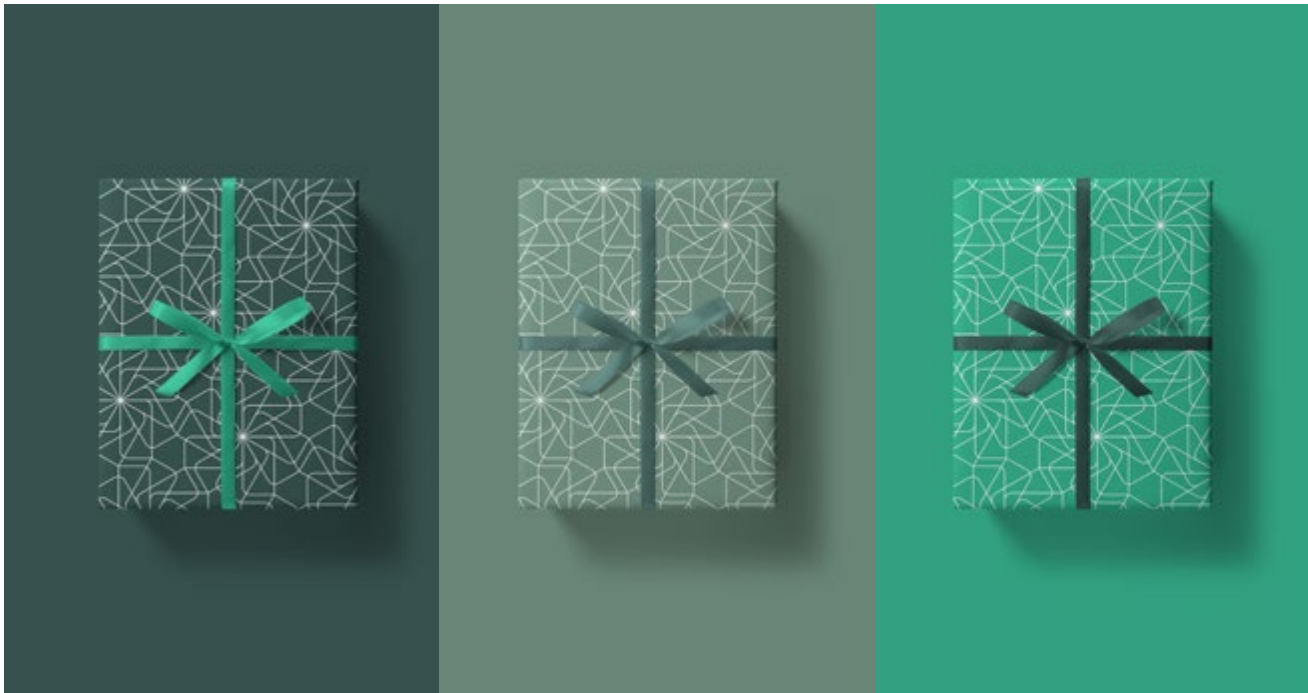
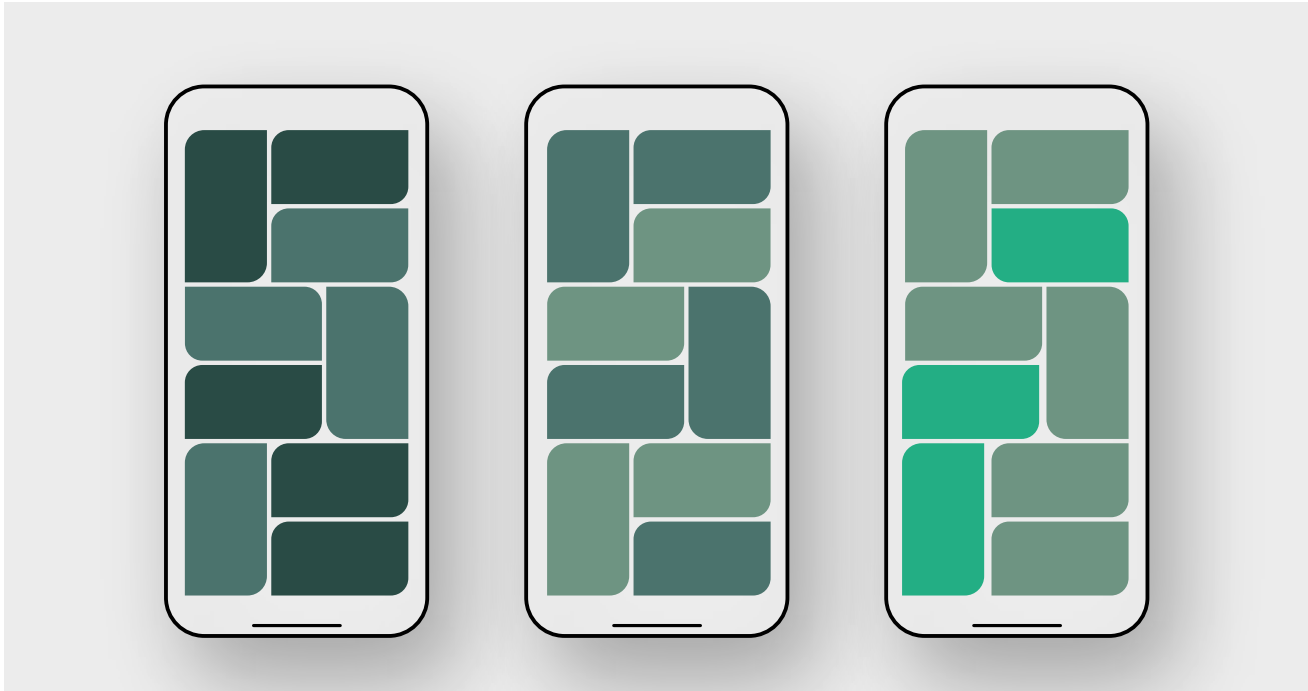
Each tile of the pattern can be rotated and recoloured to create a seemingly random texture.

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.





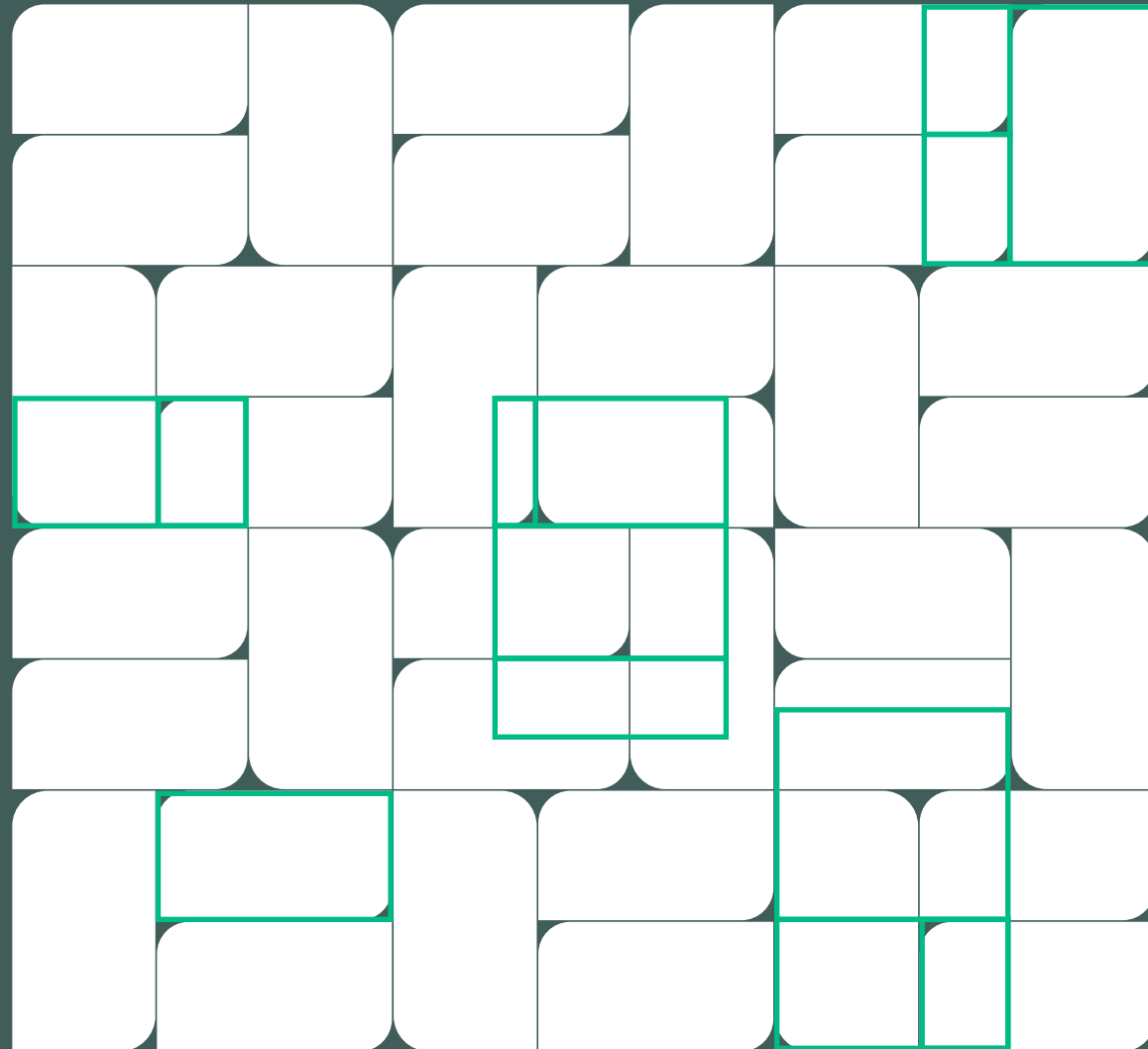
Pattern

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.



Colour

Colour sampling

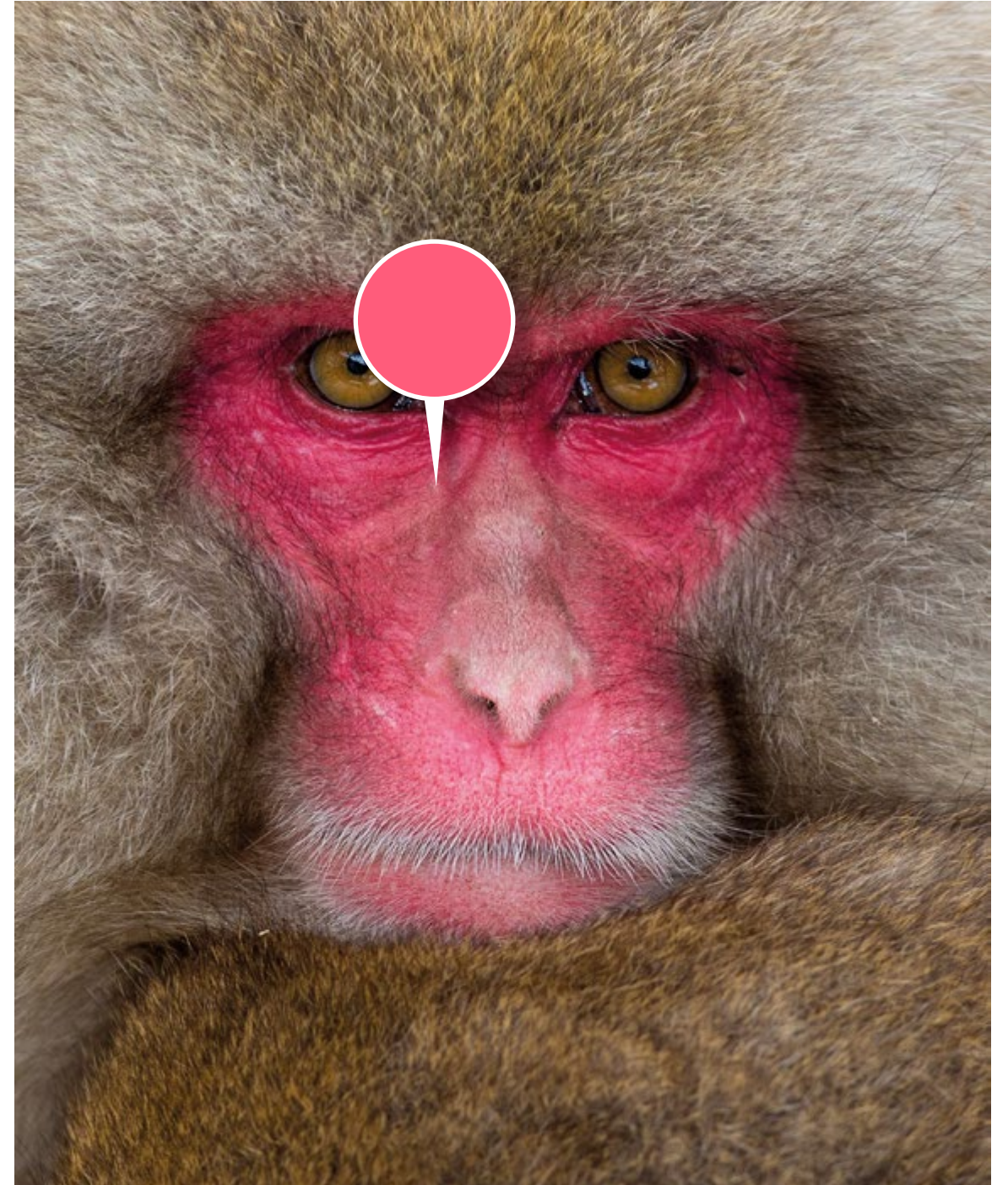
Alongside the main brand colours, colours can be sampled from photography to work as a supplementary colour in marketing.

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





C45 M11 Y64 K0
R158 G187 B119
#9EBB77



C76 M35 Y28 K10
R60 G128 B54
#3C809A



C15 M30 Y80 K3
R219 G175 B70
#DBAF46



C41 M0 Y28 K0
R164 G212 B198
#A4D4C6

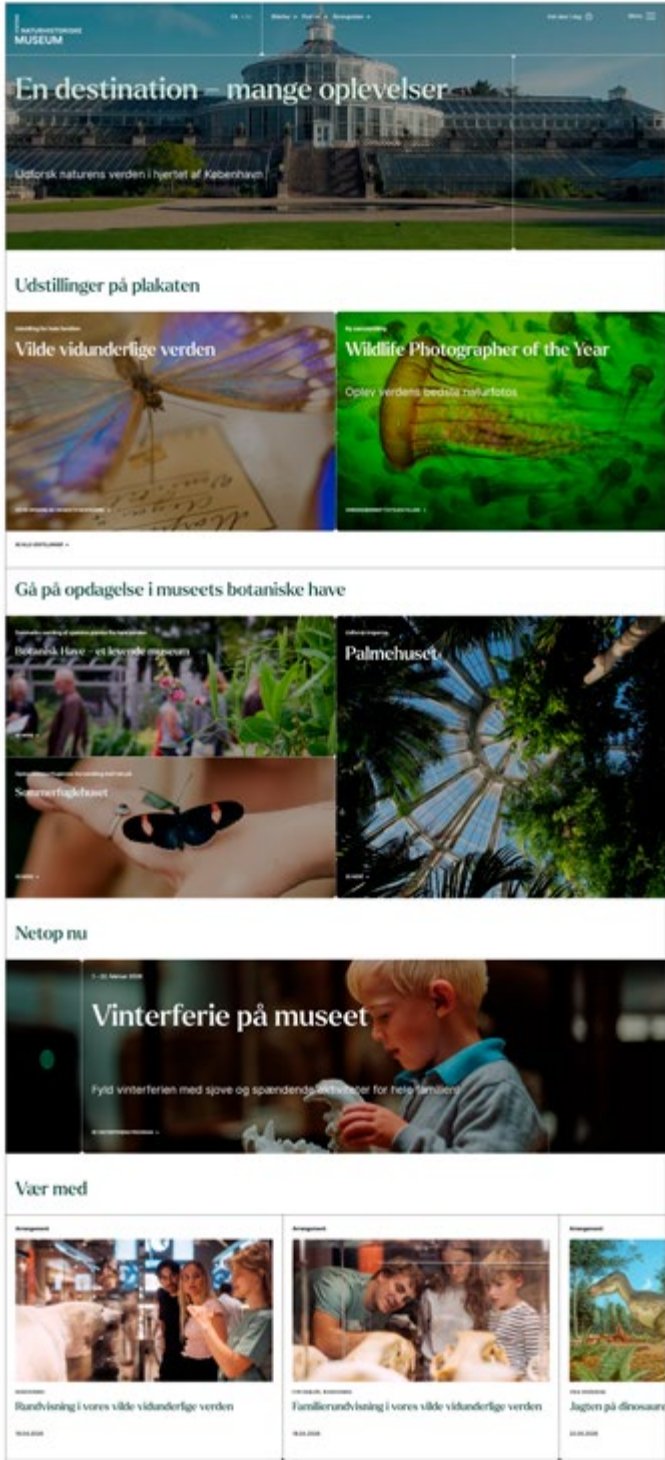
Digital Website

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.



Communications

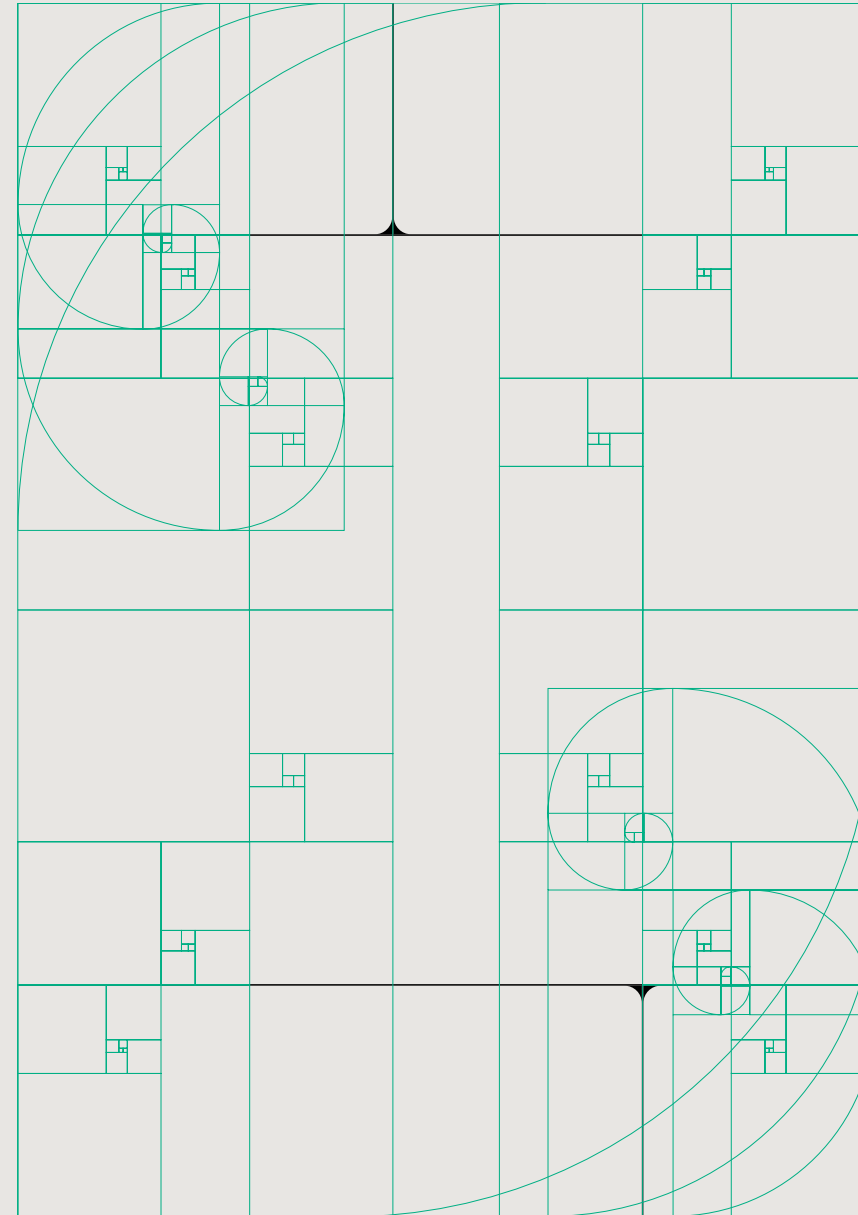
Posters

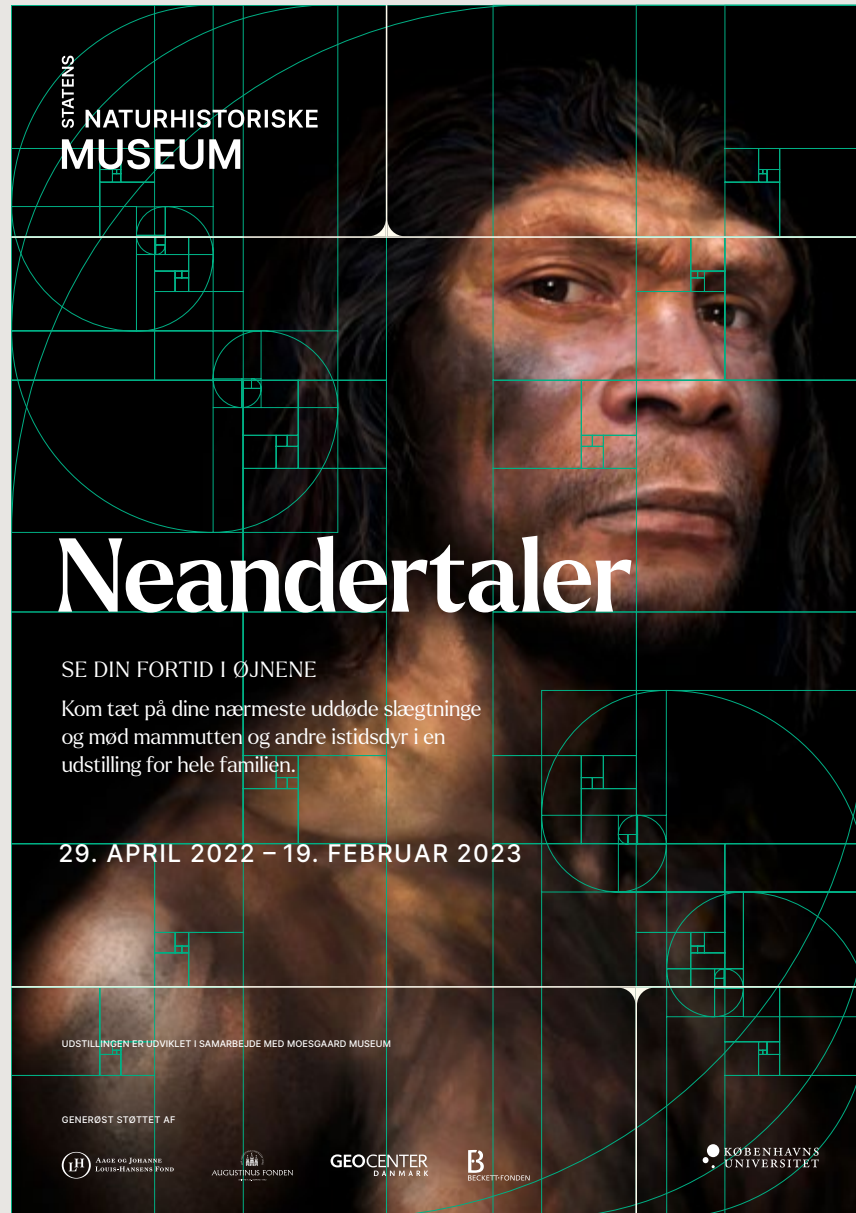
Leaf tessellation

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 the Fibonacci numbers and the golden rectangle.





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

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 apparel

Staff uniforms

Staff uniforms are only available in our hue of green brand colours. This could be allow for different teams to each have a colourway, or the freedom to chose 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.

STATENS
NATURHISTORISKE
MUSEUM

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 chose 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.



Bent Romorus Bøkman
PR og pressemedarbejder

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 for 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



Food & beverage Advertisements

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

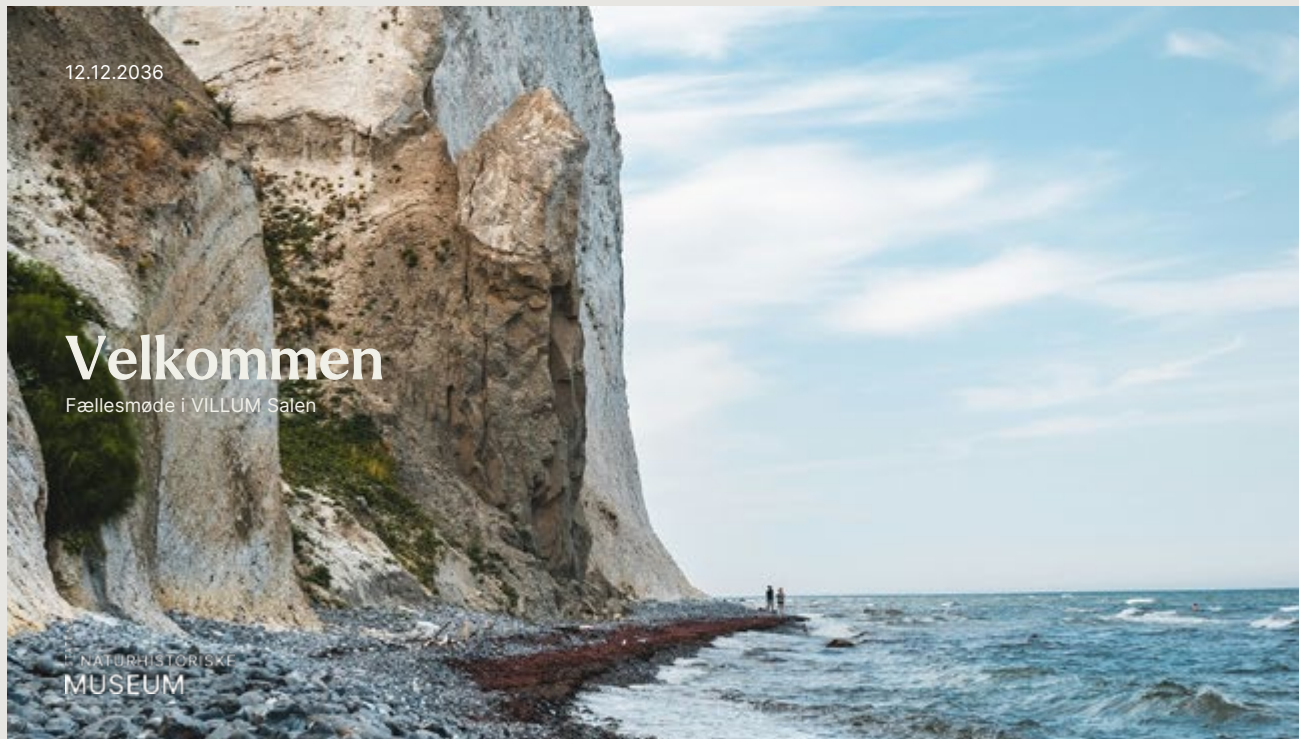
Report and research

Document folder

Corporate PowerPoint template

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

Business cards

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



Corporate Letterheads

A double-sided design of our letterhead featuring the pattern design on the reverse side.



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.



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 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.

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Corporate Report and research



Corporate Document folder



Corporate Document folder



