

National
Trust

Knole
Visual Identity System



Knole is a National Trust property located in Sevenoaks, Kent.

Knole employs its own unique visual identity that sits alongside the National Trust identity guidelines but is distinctly separate.

This document introduces the Identity System for Knole. An Identity System is the definition of a number of elements including typefaces, colour and materials palettes, details of production processes and guidelines for illustration and photography which together create a look that is unique and recognisable.

Contents

- 3 A starting point**
- 4 Colour, materials and processes**
 - Colour palette
 - Materials
 - Processes
- 9 Typefaces**
 - Display typeface
 - Secondary typeface
- 14 Imagery**
 - Symbols
 - Photography
 - Illustration
- 20 National Trust logo**
- 22 Funders logo**
- 24 Contact details**

Knole has been defined as a place of melancholy, a place of beauty

A starting point

Spirit of Place

The elements that make up Knole's Identity System take their inspiration from concepts present, and observations made, at Knole. They come together to frame, and to communicate to the visitor, the personality and spirit of place described above.

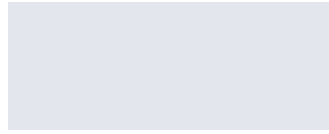
Colour, Materials and Processes

Introduction

It is the subtle combination of layout, materials and finishing processes that bring a piece of print to life. These elements are important and have been chosen for their specific qualities and their relationship to one another. There should be a consistency in how they are used across all of Knole's communications.



Grey
Dulux Trade 90BG 72/038
Pantone 649U
CMYK 6, 1, 0, 5
RGB 226, 231, 238



Pink
Dulux Trade 70RR 52/120
Pantone 692U
CMYK 0, 40, 12, 7
RGB 220, 165, 173
RAL 3015



Teal
Dulux Trade 18BG 47/282
Pantone 630U
CMYK 55, 0, 10, 0
RGB 125, 203, 223



Green
Dulux Trade 50GG 23/085
Pantone 625U
CMYK 58, 0, 48, 42
RGB 86, 116, 112
RAL 6028



Gold
Dulux Trade 20 YY 40/337
Pantone 7502U
CMYK 33, 34, 72, 0
RGB 192, 167, 107
RAL 1002



Black
Dulux Trade 30BB 05/022
Pantone Black 6U
CMYK 0, 0, 0, 100
RGB 0, 0, 0
RAL 5011



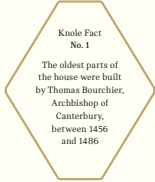
Colour

Knole's Colour Palette

A palette of 6 colours has been defined that is sympathetic to Knole.

April 2014

KNOLE NEWS



Knole Fact No. 1
The oldest parts of the house were built by Thomas Bourchier, Archbishop of Canterbury, between 1456 and 1486

Welcome back to what I hope will be another exceptional year at Knole. A few points of information follows.

Guided Tours and Coaches
Because of the impact of the building project, the outdoor seating that used to sit in the Brewhouse courtyard will be relocated to the front end of the current car park — it will be surrounded by a deer-proof fence. This means that the car parking capacity will be compromised and we will have no space to park coaches.

Visitor survey
Initially this year, the paper survey will be handed out to visitors. However, by the beginning of Summer, this process will become electronic. Members will be emailed an on-line form to complete and non-members will be provided with a card which shows how to access an electronic form.



Changes in Green Court
As part of the process of trying new ways of working we have decided to allow visitors to have blanket picnics in the courtyard. This arrangement will not extend to tables, chairs, parasols etc. We also plan to introduce more benches into the space.

Park
Finally, I would like to present you all with a challenge — I am really interested in how we might come up with ideas for developing the visitor offer in the park, particularly in relation to how we can attract people who don't currently tend to visit Knole. Steven, General Manager

Shop News
We have some new and exciting products such as scarves in floral, bird and dotted designs and garden rustic doorknockers, butlers trays and wind chimes. Also, we are very proud of

our new Knole logo food range, jute bag and jigsaw puzzle. We have used images of the Ballroom, House and Lady Betty Germain's carpet which we think look great.
Marie, Retail Manager



Volunteer and Community News
The new 2014 Volunteer Card will soon be available. The 'full' card is available for all volunteers who have contributed 50+ hours and offers free entry to all National Trust properties and a wide range of discounts both within and outside the Trust. We can also offer an Admission-only Card to new volunteers or for those who are able to offer smaller amounts of time.



Learning News
The Learning Team have had a busy visit of 60 pupils from Chipstead Valley Primary School on 10th March. The whole visit ran like clockwork and

I am very grateful to all the learning team volunteers for their ever-present efficiency and enthusiasm. The teacher's instant feedback message says it all: "A huge thank you for a wonderful day! Both children and adults had a fantastic time!"

Conservation News
The Knole Unwrapped 2014 programme started this month in the Print Room. A team of volunteers have been trained to condition record, clean, repair and pack the book collection in the Gatehouse Tower. The books will then be moved to storage when building works start next year. Day 1 was very successful — we have a wonderful team with a great mix of skills and experience, ranging from archives, library and accountancy to the history of music and medieval studies!

Family Monday: Birds
We'll be all of a flutter as Family Mondays returns for 2014, starting with a bird theme. Join us for a day of exciting free family activities including leather painting and bird-feeder making.
Free

Monday 14 April 2014, 11am-3pm
Family Monday: Senses
As spring gets into full swing at Knole, it's all about the senses this Easter.
Free

other research, the project team is developing clearer ideas on how the Tower will be presented when open to the public.
Sibhan Burratt, Knole Project Conservator

DIARY

- Tuesday 18 March-Monday 7 April 2014
Interior Narratives of Knole, London Met University Orangery exhibition
Exhibition featuring students' interpretations of the Reynolds Room.
- Saturday 29 & Sunday 30 March 2014
My Big Kent Weekend
Knole is, once again, taking part in My Big Kent Weekend, with 300 free tickets having been offered over the weekend.
- Saturday 5 April-Monday 21 April 2014, 12-4pm
Easter Animals House Trail
Hunt high and low in Knole's Showrooms for cute Easter animals (suitable for children aged 3-6).
Free (normal admission applies)
- Monday 7 April 2014, 11am-3pm
Family Monday: Birds
We'll be all of a flutter as Family Mondays returns for 2014, starting with a bird theme. Join us for a day of exciting free family activities including leather painting and bird-feeder making.
Free
- 10, 12 & 12 April 2014, 2-3.30pm
Holiday Walks in the Park
Free
- Monday 14 April 2014, 11am-3pm
Family Monday: Senses
As spring gets into full swing at Knole, it's all about the senses this Easter

Next newsletter: May 2014
Follow
Twitter: @KnoleNT
Facebook: /KnoleNT
Previous page, bottom: Knole caption caption
Previous page, right: Knole caption caption
This page, top: Knole caption caption



Green from Knole's colour palette is used for section headers within text, and for the flowers and dividing lines

Information box all in green to define content

Colour

Knole's Colour Palette in use

As a general rule, a single colour should be selected from the palette to use in a document — it can be used in combination with black as a way to create hierarchy or highlight information within the layout.

To save on cost it may be a requirement for an item of print communication to use a single colour from the palette. If this is the case, legibility should always be a consideration.

See the Newsletter above as an example of using black together with a colour from the palette.

Paper stock

The paper stock selected is manufactured by Arctic Paper and is called Munken Pure. It is an uncoated paper in a cream shade and is available in standard and Rough variations. www.arcticpaper.com.

Paper weights

Both the Munken Pure and Munken Pure Rough stocks are available in a range of weights. It is important when selecting a paper weight that it is suitable for the task in hand. To aid this process it is wise to obtain dummies from your selected printer; they will also order the paper stock for the job on your behalf.

Use

In-house Printing: Munken Pure is used for the pre-printed templates which will be over-printed by staff and volunteers at Knole using the in-house laser printer. For this purpose a paper weight of 120gsm has been tried and tested. For items that are to be lithoprinted (see page 7), the Munken Pure Rough paper stock is used.

You should be aware that the cream tint of the paperstock will have a slight impact on the reproduction of colour photographs – this is part of its charm and has influenced the choice of this paper stock.

Materials

Paper Stocks

A specific paper stock has been selected for use across all of Knole's visual communication. It's important to use this consistently as it offers a quality that is integral to Knole's look and feel. However, there may be a situation that calls for a different paper stock which may better achieve the desired effect, such as for material relating to one-off exhibitions or interpretation.



Example of foil-blocking onto the Munken Pure paper stock

Lithographic Printing (Litho)

In lithographic printing an inked image is transferred to the printing material via a plate and a rubber roller. The quality of the finish is superior to digital printing – it's more natural in look and feel. Litho printing is the most cost effective process for larger print runs, and should be used wherever possible.

Digital Printing

The alternative process to lithoprinting is digital printing. In general this is more cost effective than litho for shorter print runs (e.g. under 200 copies), however the finish is not as desirable and the item doesn't feel as high quality. Use of this process should be carefully considered.

Foil-blocking (Metallic gold)

This process involves creating a metal die that stamps a foil onto the paper. The foil colour specified is a metallic gold. This process references some of the more ornate items found in Knole's collection. Elements that typically make use of this process are headings and titles set in the display typeface Ecstrat NP, the National Trust logo and the flower symbols.

Foil supplier: Kurz

Range: Luxor

Reference: 427

Other

There are other printing processes available such as screenprinting which may be used if needed.

Processes

Printing Methods

The two main methods used across Knole's printed items are lithoprinting and foil-blocking.

Typefaces

Introduction

Knole makes use of two typefaces that each have their place and use in delivering a visual tone of voice for Knole.

Legibility should always be considered when using these typefaces in combination with Knole's colour palette, and when placing text over an image or onto a surface.



Display Typeface

Ecstrat NP

This typeface is intended to be used sparingly throughout Knole. It has been selected to write the word 'Knole', as well as headlines on document covers and titles within a piece of print. It is also intended to be used on signs to denote key areas around Knole.

On any piece of print, it should be realised using the process of foil-blocking (see page 7 for details).

It should not be used within bodycopy.

SHOP
TOWER
RECEPTION
CAFÉ
NEWS

Display Typeface

In use

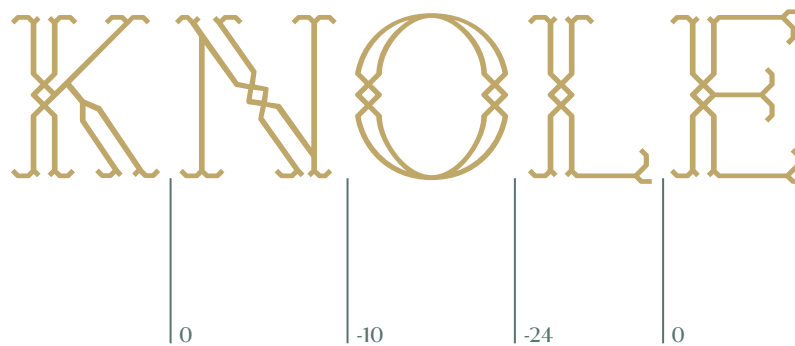
Ecstrat NP comes in a single weight, with all characters in uppercase.

When setting titles that will appear together – such as on a cover – words should be set at the same size.

Ecstrat NT should have kerning set to Metric and tracking of 30 applied. As content set in Ecstrat NT may be quite large, some of the spaces between letters will need to be kerned individually.

Kerning

Start with the kerning set to Metric and tracking set to 30



Display Typeface

Knole

Setting 'Knole' in this way is the closest that Knole gets to having a logo. The space between characters (kerning) needs to be considered and the illustration above shows how the word 'Knole' should be kerned.

On a document cover, for example, any title or header should be set to the same size as Knole.

Catalog Black – for bodytext and titles

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Catalog Bold – for bodytext and titles

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Catalog Regular – for bodytext

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Catalog Italic – for bodytext

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Secondary Typeface

Catalog

Catalog is used for all body copy and the delivery of tone of voice. Within text the traditional formatting hierarchies should be applied, employing the full range of weights: Black, Bold, Regular and Italic.

Marketing material, directional signage, interpretation panels and captions should also be set in this typeface.

Imagery

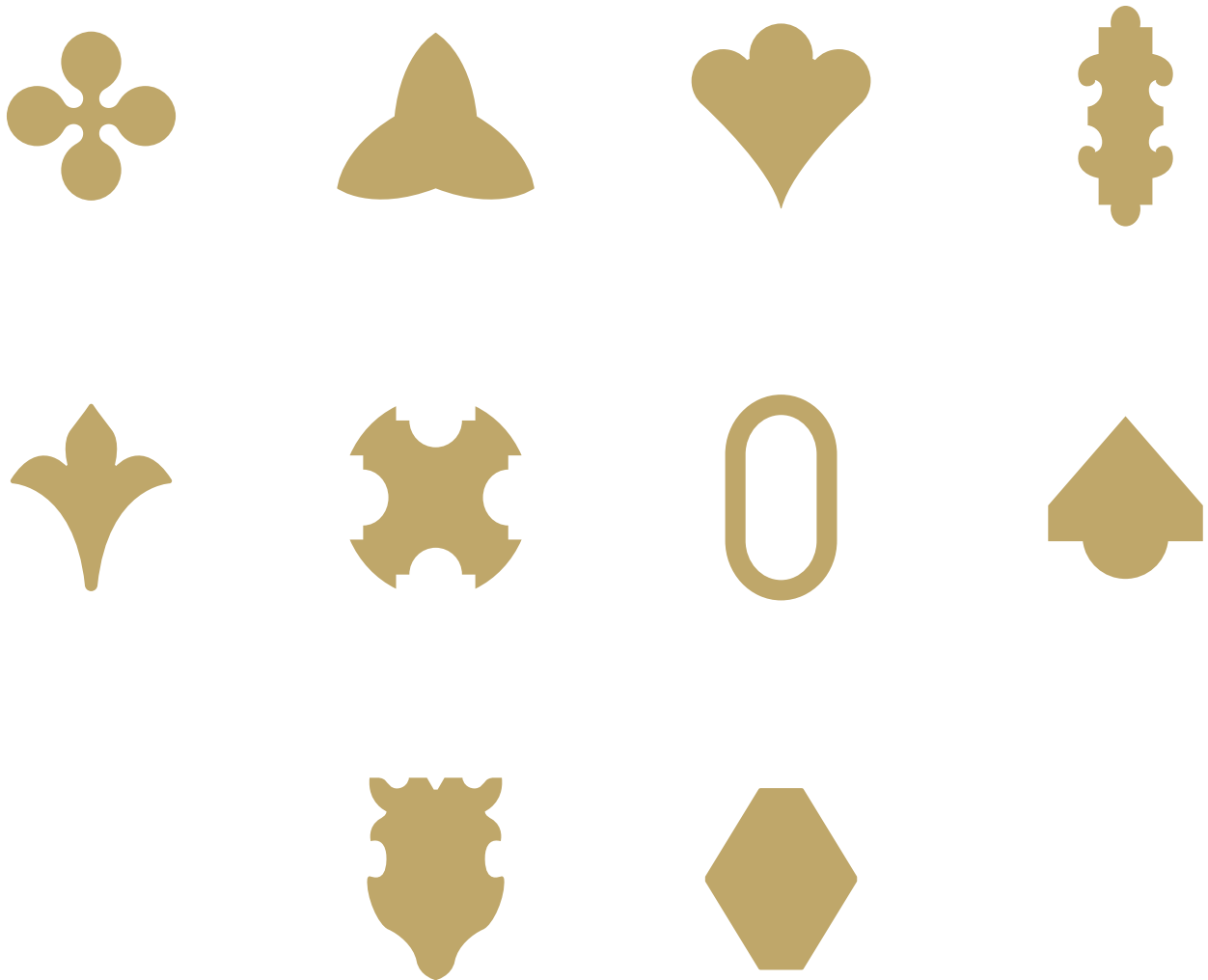
Introduction

Knole uses either photography or illustration; which one to use depends on the situation.

Within National Trust campaigns and literature, such as the Individual Property Leaflet (IPL), photography is the best way to communicate the qualities of Knole to a potential visitor. Typically the photography would be used in conjunction with the National Trust 'Frame' concept or predefined templates (please refer to the NT brand standard document for guidance).

After you have passed the gate-box, the tone of voice changes; the National Trust identity takes a step back to allow for Knole to have its own individual voice. At this point illustration is employed as the dominant visual tool to communicate Knole's story to the visitor.

These two different types of imagery are tied together through the use of a set of symbols that are used flexibly in both contexts – at Knole and away from Knole.



Symbols

Flowers

A consistent theme throughout Knole is the wealth of surface decoration and design – it is visible in almost everything. There is a juxtaposition of decay and opulence which contributes to the beauty of Knole.

In response we have drawn a set of ‘flowers’ (symbols) which are to be used across all items – as punctuation, pattern and adornment. Note that these don’t directly relate to specific places or areas and don’t act as a key but simply as decoration.

Another level of embellishment can be introduced through the process of foil-blocking (see page 7 for details).

The Send Off — Art & Poetry respond to WW1

Wednesday 30 July—
Wednesday 27 August 2014

The Orangery, Knole, Sevenoaks,
Kent TN15 0RP

Join us for a 'Meet the Artists'
event
on Saturday 2 August 12–5pm

Poetry texts
Wilfred Owen and Carol Ann Duffy CBE

Participating artists
Anna Kime, Cathryn Kemp, Connors & Campbell,
David Minton, Dawn Cole, Elena Thomas, Katie
Hayward, Marion Fullerton, Nicolle Mollett,
Ray Taylor, Reem Acaison, Rosalind Barker,
Sevenoaks Embroiderers Guild, Sue Evans,
Tracy Falcon, Tracy Jones, Yulia Podolska
Curated by Franny Swann



Example on-site poster: symbol used to separate content within the layout



Example off-site poster: symbols shown within the National Trust 'frame' concept

Symbols

Symbols

Abstract and random in their use, there is the potential for the symbols to be thought about along the following lines...

- Punctuation within text (printers flowers)
- Something to collect as an activity (card with punched shapes)
- The end of a push pin on a noticeboard
- A perforated pattern in a sign
- A key-ring
- New trellis-work for growing plants up
- Links in a chain for roping off an area



Photography

Approach

- Atmospheric in style
- Shot to give the appearance of a natural light source
- Shadows are important
- Challenging and unexpected subject matter
- Used to tell stories
- Seasonal

Above are some examples that illustrate these qualities.

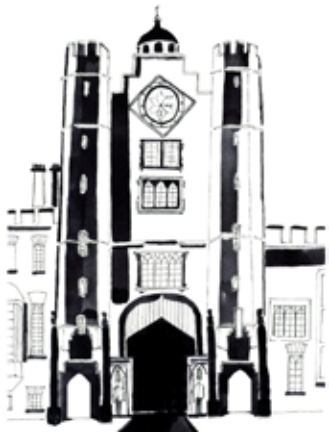


Photography

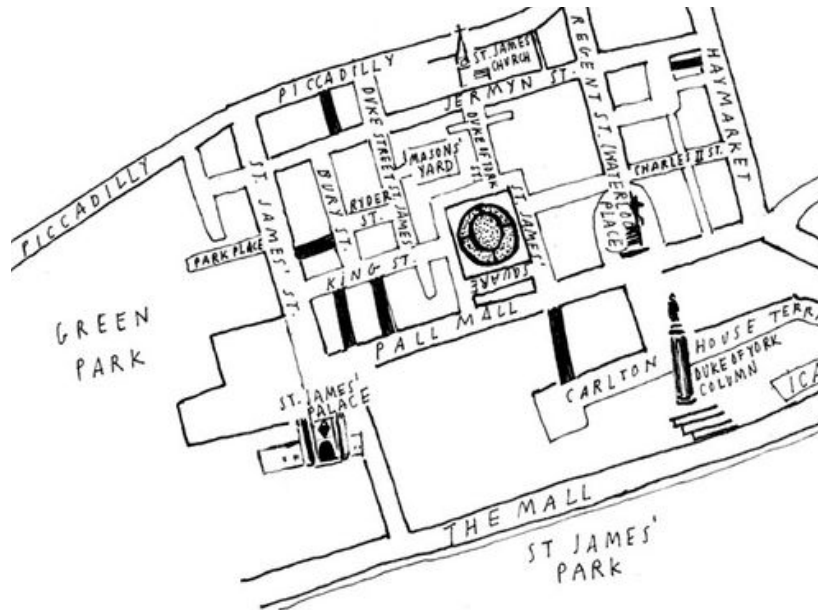
Approach to Photographing People

When photographing people it is important to shoot them within the context of Knole, allowing the surroundings to frame the subject. Composition is a key consideration to help tell the best story.

- Position of subject should be off-centre
- Shot to give the appearance of a natural light source
- Shadows are important
- Try to capture the mood of the event or session
- Can be incidental in feel, not to posed



Victoria & Albert Museum: May 19th 2012.



Illustration

Approach to Illustration

Knole has engaged an illustrator called Emily Robertson to create a collection of drawings that can be added to over time, as and when required.

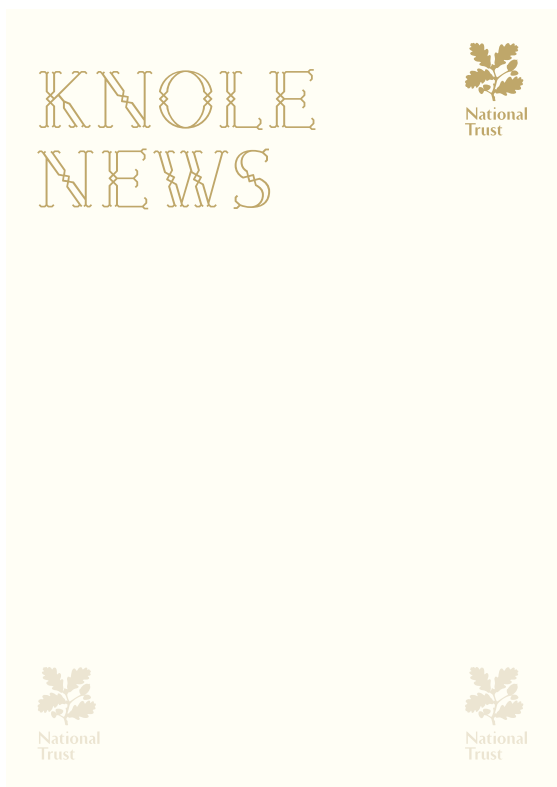
Examples of Emily's work are shown above.
www.emilyjaynerobertson.com

National Trust Logo



Size

The minimum print size the logo can be reproduced at is 15mm high. The size will inevitably need to vary and when using different processes, such as embroidery or engraving, we recommend careful testing.



Position within layout

The National Trust logo is reproduced in proportion with other elements within the layout to create a whole design. It should not be seen as an afterthought or come across as a funders mark.

Within a layout, the headline or title should appear top left, and the National Trust logo can be positioned in the one of the other corners.

National Trust Logo

Its use within the context of Knole

Whilst Knole employs its own unique identity, it is essential to acknowledge that Knole is a National Trust property by using the National Trust logo, formed of the oak leaf and logotype 'National Trust'. Go to brandcentre.nationaltrust.org.uk to obtain the correct version of the logo.

Consideration should be given as to where the printed item will be used or displayed in order to avoid repetition of the National Trust logo. For example, an insert doesn't need to include the logo if it appears on the folder it will go into.

Within print is should be realised using the printing process of foil-blocking. See page 7 for details.

Funders Logo



Minimum size

The minimum height of the logo is 10mm (compact). The width of the logo should be proportionate to the height, and the logo should not appear distorted. The size at which the logo is used must be proportionate to the size of the materials you are producing, to make sure it's clear and easy to read.

For larger acknowledgement materials – for example on the side of a building – please use the logo big enough to be clearly visible from a distance of five metres.

Colour

Both versions of the logo must only be reproduced in black, white or the HLF blue (Pantone 2747 or CMYK 94/87/28/19).

Please try to use the logo in full colour if you can. Alternatively, you can use it in black on a light background or in white, reversed out of a dark, solid colour.

Please don't use the logo in pink, gold, grey or any other colour not specified here.

Exclusion zone

We have defined an exclusion zone to protect the logo from other graphic elements such as type, image boxes or lines. Leave clear space half the height of the crossed-fingers symbol on all sides of the logo.

The above guidelines are taken from the HLF website. For more details and up-to-date information go to: www.hlf.org.uk/granholders/acknowledgement/Pages/Howtousehthelogo.aspx#.U4ym9VhdVsA

Recognising Supporters and Funders

Heritage Lottery Fund

Changes to Knole have been partly funded with a grant from the HLF. As such it is important to acknowledge this on selected printed items. The commissioning member of staff will stipulate when this is required.

There are two versions of HLF acknowledgment logo – Landscape and Compact. We use the Compact version as shown above. You can obtain the correct logo files from the HLF website: www.hlf.org.uk/granholders/acknowledgement/Pages/HLFLogos.aspx#.U4ymP1hdVsA

Contact Details

Laura Ellis
Marketing Manager, Knole
National Trust, Sevenoaks, Kent TN15 0RP

T. 01732 467168
Laura.Ellis@nationaltrust.org.uk