

BRAND GUIDELINES

16 February 2026



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WELCOME TO OUR BRAND GUIDELINES

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Welcome to our guidelines which introduce our brand and how we'd like you to use it. Please follow these to keep our voice clear, our look consistent and our stories front and centre: so everything we create feels true to who we are and the people we represent.

BRAND STRATEGY & NARRATIVE

01

STORIES THAT SHAPED A NATION

Through times of war, peace and uncertainty, across eras of expansion and exploitation, spanning moments of national jeopardy and jubilation, the Royal Navy has been everpresent. Our museums and ships bring to life the centuries-old marriage between the Royal Navy, Britain's identity as an island nation and its lasting impact on the world.

We reveal the untold adventures and unvarnished realities of the men and women who have served on, below and above the waves. The pirates, pioneers, sea soldiers and aviators, the explorers, commandos, citizen sailors, submariners

and scientists who operate now from seabed to space. We capture their courage, sacrifice, humanity and fallibility – told in the very ships, aircraft, boats and places where history happened.

Guided by our commitment to excellence, authenticity and inclusion, we engage audiences with the stories that continue to shape our diverse culture – and which belong to everyone. By sharing, questioning and illuminating this on-going history, we invite people to climb aboard and be part of it.

VALUES



TEAMWORK

Working together

To create a community - a sense of place, purpose and belonging. We actively collaborate, find joy in working together and put visitors at the heart of our teamwork.

We want to be:

a welcoming and inclusive museum prioritising partnerships, shared experiences, stories and camaraderie.

We believe in:

- A collaborative first approach - working together to achieve a shared purpose, participating in a friendly, positive and respectful way and creating a safe space.
- Being generous with our knowledge and time, welcoming ideas and contributions from others, respecting difference of opinions and being open to feedback.
- Acting with integrity and professionalism.
- Celebrating success together.



IMPACT

Making a difference

To develop our reputation and relevance as a trusted voice of authority, we focus on what matters and getting results.

We want to be:

driving change, delivering outcomes and goals, making a genuine difference to our communities, audiences and partners.

We believe in:

- Being risk aware, not risk averse.
- Embracing opportunities to adopt new approaches and adapt to changing conditions.
- Focusing on what matters above our own interests, adding value and making an impact and outcomes are measurable.
- Taking accountability for our actions, and we learn from our mistakes.



DISCOVERY

Being open-minded

To grow and diversify our audiences we ignite curiosity, encourage new ideas and perspectives.

We want to be:

inspiring our audiences with authentic stories and why they matter, offering experiences and opportunities for discovery.

We believe in:

- Sharing authentic, meaningful, diverse stories that inspire, have relevance and resonate.
- Being curious, exploring, learning and embracing new things and stepping outside of our comfort zones.
- Objectivity in our research and judgement, and we challenge convention. Continually learning and developing our skills and knowledge.
- Championing individuality and quirkiness.



ENTERPRISE

Embracing opportunity

To build a stronger financial future we are resourceful, robust in our assessment of return on investment, and seize commercial opportunities.

We want to be:

a thriving sustainable commercial museum delivering value for money for our audiences and partners.

We believe in:

- Taking the initiative to discover new commercial and funding opportunities that support sustainability.
- Being resourceful, assessing opportunities for growth and maximising impact.
- Finding new ways to create value for money and improving efficiencies.
- Considering financial, social and environmental factors in our decision making.

OUR TONE OF VOICE

Our tone of voice reflects who we are: a national museum group linking Navy and Nation with inspiring stories and experiences. It's rooted in our values of teamwork, impact, discovery and enterprise. Together, these values inspire a voice that is human, authentic, curious and confident.

1. Human and relatable

We speak to hearts and minds, building bridges between our visitors and the people whose stories we tell. We reveal the courage, ingenuity and flaws of real people – not just the facts of ships, dates and battles.

2. Authentic and authoritative

We are trusted custodians of naval heritage. Our authority comes from evidence, research and care. But we never write just to demonstrate knowledge – it's about bringing history to life and inviting people to be part of it.

3. Curious and inclusive

We question, uncover and connect – sharing diverse stories across time, place and culture. We champion individuality, acknowledge flaws and complexity, and frame history as an ongoing journey – everyone is invited to climb aboard.

4. Confident and contemporary

We're proud of our heritage, but we speak in the present tense. Our voice bridges centuries of history with energy, clarity and purpose. We look to the future with the same sense of determination that we find in so many stories of the past.

DO'S AND DON'TS

Do tell stories through people.

Don't describe only facts, objects or exhibits.

- ✓ Joseph Chidwick, HMS Sphinx's carpenter, removed the shackles from six escaped enslaved men in 1907.
- ✗ In 1907, HMS Sphinx rescued six escaped slaves.

Do write with emotional honesty.

Don't sanitise the past.

- ✓ We reveal the unvarnished realities of life at sea.
- ✗ We present the glorious traditions of naval service.

Do use simple, vivid language.

Don't overcomplicate or use museum-speak.

- ✓ Fire! (But hold on to the plates.)
- ✗ Discover the power and inherent risk of naval artillery.

Do respect courage and sacrifice.

Don't glorify war and suffering.

- ✓ We capture their courage, sacrifice and fallibility.
- ✗ We celebrate the heroic conquests of the Royal Navy.

Do write like you speak.

Don't lapse into stiff formality.

- ✓ Climb aboard and be part of it.
- ✗ Visitors are encouraged to participate in the museum experience.

Do connect past and present.

Don't leave stories stuck in the past.

- ✓ From seabed to space, the Navy's story continues.
- ✗ The Royal Navy operated in these regions during the 19th century.

Do invite participation.

Don't sound exclusive or closed-off.

- ✓ Step aboard. Discover the stories that shaped our nation.
- ✗ The museum presents important exhibits from across the Royal Navy's history.

Do sound inclusive and open.

Don't default to a single, traditional viewpoint.

- ✓ We share stories from every corner of the Navy – and every community it's touched.
- ✗ We tell Britain's naval story.

Do reflect enterprise and ambition.

Don't be shy about asking for support.

- ✓ We're building a sustainable future for our Historic Fleet – and we need your support.
- ✗ Funding is urgently sought for future maintenance.

Do write with rhythm and impact.

Don't pad sentences with filler.

- ✓ Just sixteen. But fought at Trafalgar.
- ✗ Aged only sixteen, he was among the thousands of brave souls who risked their lives at Trafalgar.

Do celebrate our stories.

Don't sound like we're celebrating ourselves

- ✓ We care for the world's largest fleet of historic Royal Navy ships.
- ✗ No other museum can match our remarkable collection.

HOW OUR TONE COMES THROUGH IN OUR BRAND NARRATIVE

STORIES THAT SHAPED A NATION

Through times of war, peace and uncertainty, across eras of expansion and exploitation, spanning moments of national jeopardy and jubilation, the Royal Navy has been everpresent. Our museums and ships bring to life the centuries-old marriage between the Royal Navy, Britain's identity as an island nation and its lasting impact on the world.

We reveal the untold adventures and unvarnished realities of the men and women who have served on, below and above the waves. The pirates, pioneers, sea soldiers and aviators, the explorers, commandos, citizen sailors, submariners and scientists who operate now from seabed to space. We capture their courage, sacrifice, humanity and fallibility – told in the very ships, aircraft, boats and places where history happened.

Guided by our commitment to excellence, authenticity and inclusion, we engage audiences with the stories that continue to shape our diverse culture – and which belong to everyone. By sharing, questioning and illuminating this on-going history, we invite people to climb aboard and be part of it.

Notes:

1. Human and relatable

Our narrative brings history to life through people rather than dates or ships. By naming “pirates, pioneers, sea soldiers and aviators” and evoking “courage, sacrifice, humanity and fallibility,” it connects readers to lived experience – revealing the real lives behind the history and building empathy across centuries.

2. Authentic and authoritative

The narrative earns authority through substance, not self-importance. The language shows deep knowledge and care for naval history but uses it to illuminate, not lecture. Phrases like “unvarnished realities” and “told in the very ships, aircraft, boats and places where history happened” signal authenticity grounded in place and evidence.

3. Curious and inclusive

The tone invites participation and reflection – “sharing, questioning and illuminating this on-going history.” It presents history as a living, evolving story that belongs to everyone, not a closed record of the past. The reference to “men and women” avoids the common pitfall of presenting military history solely from a male perspective.

4. Confident and contemporary

The writing is crafted to flow and engage people emotionally. It bridges eras (“from seabed to space”) and speaks in an active, inclusive voice (“we reveal,” “we capture,” “we invite”). The result is an organisation that is proud of its history, but is alive to the present and confident about shaping the future.

BEFORE AND AFTER EXAMPLES

1. Exhibition panel

Before:

Our exhibition on HMS M.33 explores the ship's role during the Gallipoli campaign and vividly demonstrates the impact of naval gunfire.

After:

Fire! (But hold on to the plates)

The guns on HMS M.33 could hit a target seven miles away. But the recoil would shake the boat so badly that decks would flood and crockery would smash.

Notes

Turns technical description into a cinematic moment. It's physical, humorous and human—showing how we make history felt, not just told.

2. Story / caption

Before:

A portrait of a previously unidentified Royal Navy officer has been attributed to a real-life officer by our researchers.

After:

The not-so-unknown sailor.

Our South Asian community partners revealed that this unidentified portrait was Sub-Lieutenant Suresh Ahluwalia of the Indian Navy—one of many officers who trained in the UK after independence.

Notes

Brings out the humanity of the story with specific references to names and roles. The mention of our community partners celebrates collaboration and the shared ownership of naval history.

3. Seasonal advertising

Before:

Fun for all the family

After:

Walk the plank this Easter.

Step into the world of 'Horrible Histories Pirates', packed with interactive fun, pirate lore and adventures.

Notes

Injects playfulness and immediacy—feels like a genuinely warm invitation rather than a generic attraction.

4. Exhibition intro

Before:

The museum presents artefacts and exhibits illustrating the development of the Royal Navy from the 18th century to the present day.

After:

From oak ships to jet engines, our story charts centuries of change—and the people who made it happen.

Notes

Replaces institutional language with specific references and human storytelling.

COPY INSPIRATION

Our basic copy principle should be: No full stop at the end of headlines, unless the headline is formed of two or more sentences. For example: *Tiny living trend? Started by submariners.* It needs a full stop to be consistent with the earlier part. But otherwise fine to leave the end punctuation off.

PORTSMOUTH

Admiral, this is going to hurt. A lot.

Nelson was shot in the arm during the Battle of Santa Cruz de Tenerife in 1797. The musket ball severed an artery and his arm was amputated immediately – without anaesthetic.

The French ship that defeated Napoleon

The Royal Navy thought their ships were perfect, until they captured the French ship Invincible and realised just how good it was. 50 years later, nearly two-thirds of Nelson’s fleet were based on its design.

U-boat spotted. So what would you do?

There’s so much to see in a day, from Nelson’s flagship to the last surviving mini-sub, to the forgotten ship of Gallipoli, to our immersive interactive galleries. Plan your visit at rnm.org.uk

We run a tight ship (and submarine)

Explore our tightly packed ships and snug submarines, with frequent ferries between Portsmouth and Gosport.

HMS VICTORY

We asked Nelson what his secret was to staying scurvy-free

Turns out it’s 3,000 gallons of lemon juice.

Salted beef and dried peas, please

HMS Victory’s crew ate, on average, a whopping 5,000 calories a day. Mostly, it was salted beef or pork and dried peas. Every day. No wonder they needed so much beer to wash it down.

Come aboard, everyone’s welcome

HMS Victory’s crew included: 515 English, 88 Irish, 67 Scottish, 50 Welsh, 1 African, 1 Brazilian, 2 Danish, 4 French, 2 Indian, 6 Maltese, 1 Portuguese, 2 Swiss, 22 American, 2 Canadian, 7 Dutch, 2 German, 1 Jamaican, 2 Norwegian, 4 Swedish, 4 West Indian, 48 Unknown. And today? Her visitors come from everywhere.

HMS M.33

Built in 1915. Docked in 1997.

From active service in the Mediterranean, to Russia during the Allied Intervention. M.33 has seen two world wars, 29 prime ministers, and literally sailed the seven seas.

HMS M.33. Last ship standing.

M.33 was the last remaining ship that took part in the famous Gallipoli campaign of 1915. Only 72 men made up her crew.

So expendable, she never had a name

M33 was designed to be expendable, but she has survived Gallipoli, a civil war and two world wars to be here today.

HMS WARRIOR

Outrun and outgun

Warrior was a feat of Victorian engineering, harnessing the power of both wind and steam. This mighty combination meant she could dodge enemy lines and shoot before opponents even got a chance to... FIRE!

A warrior clad in iron, for the first time

She looks idyllic, but for a decade HMS Warrior was the definitive Victorian battleship – clad in iron for the first time, with 40 guns and both a steam engine and sails.

GOSPORT

Swashbuckling submariners

In response to an Admiral comparing submariners to “pirates”, Royal Navy submarines began a longstanding tradition of flying Jolly Roger flags. Pass us the rum.

Meet the Night Hunters

The high-risk missions carried out at high speed and at night by the Royal Navy’s Coastal Force torpedo boats earned them the nickname ‘Spitfires of the Seas’.

Tiny living trend? Started by submariners.

If you’ve ever dreamed of living in a tiny house, think again. On Alliance, the crew didn’t just share bunks, they shared nearly everything. Even toothbrushes. everything. Even toothbrushes.

YEOVILTON

The fastest snail in the skies

230mph may sound fast, but the Barracuda was slow for an aircraft, and was affectionately described by pilots as “nimble... for a snail”.

Power at sea? Starts in the air.

The era of the great battleships ended a century ago. Now you can climb aboard the aircraft and helicopters that have transformed the way our Navy works.

From Irish bog back to inspirational dive bomber

We’re rebuilding the last British dive bomber – called the Barracuda – from remains found in an Irish bog. Come and see last of its kind rise from the mud.

HARTLEPOOL

Sustainable since 1816

HMS Trincomalee is made from teak wood, a naturally sustainable material that has allowed her structure to survive the test of time. That’s one seriously green ship.

BELFAST

Catch me if you can

With a top speed of nearly 30 knots, HMS Caroline was built for speed. Her job? To seek out enemy ships and race back to inform the rest of the Royal Navy fleet.

OUR VISUAL BRAND

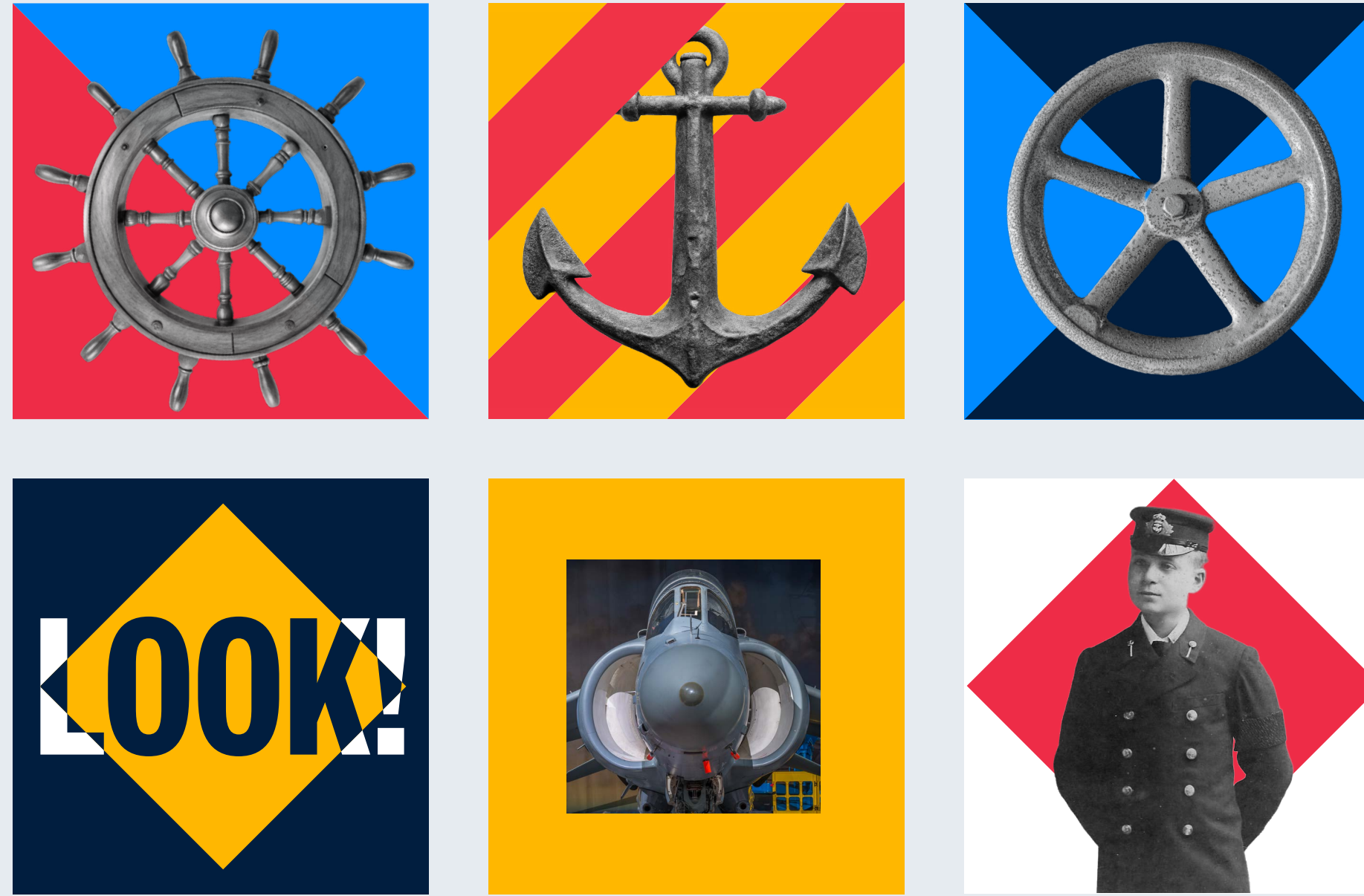
02

IDENTITY OVERVIEW

Logo



Small-use flags combined with objects, words and photographs



Typefaces

**FOUNDERS
GROTESK
X-CONDENSED
SEMIBOLD**

**FOUNDERS
GROTESK
X-CONDENSED
REGULAR**

**Founders Grotesk
Condensed
Regular**

**Public Sans Bold
Public Sans Semibold
Public Sans Regular
Public Sans Light**

Core colours



Large-use flags using visitor, historical and object imagery



LOGOS

Our flag logo draws on the Royal Ensign, the Royal Navy flag and a rich history of signal flags across history to create our own unique mark.



LOGO COLOUR

Our primary logo colour is navy, but we also have a white version. This white version is used on darker coloured backgrounds of darker images to ensure it stands out. We never change the colour of our logo but we can use it on top of our brand colours.



Black logo

A black version of the logo is available for use when colour reproduction isn't possible.



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SOCIAL MEDIA ICONS AND FAVICON

Social media icons

There are two versions of our social media profile icon. One is designed for platforms that display icons in a square format, such as LinkedIn. The other is designed for platforms that display icons within a circle, such as Facebook and Instagram.

The two versions are cropped differently so that the symbol feels balanced and clear within each shape. Always use the correct version for the platform.

Favicon

Our favicon uses the outline of our logo in our blue.

Social media icon for square formats



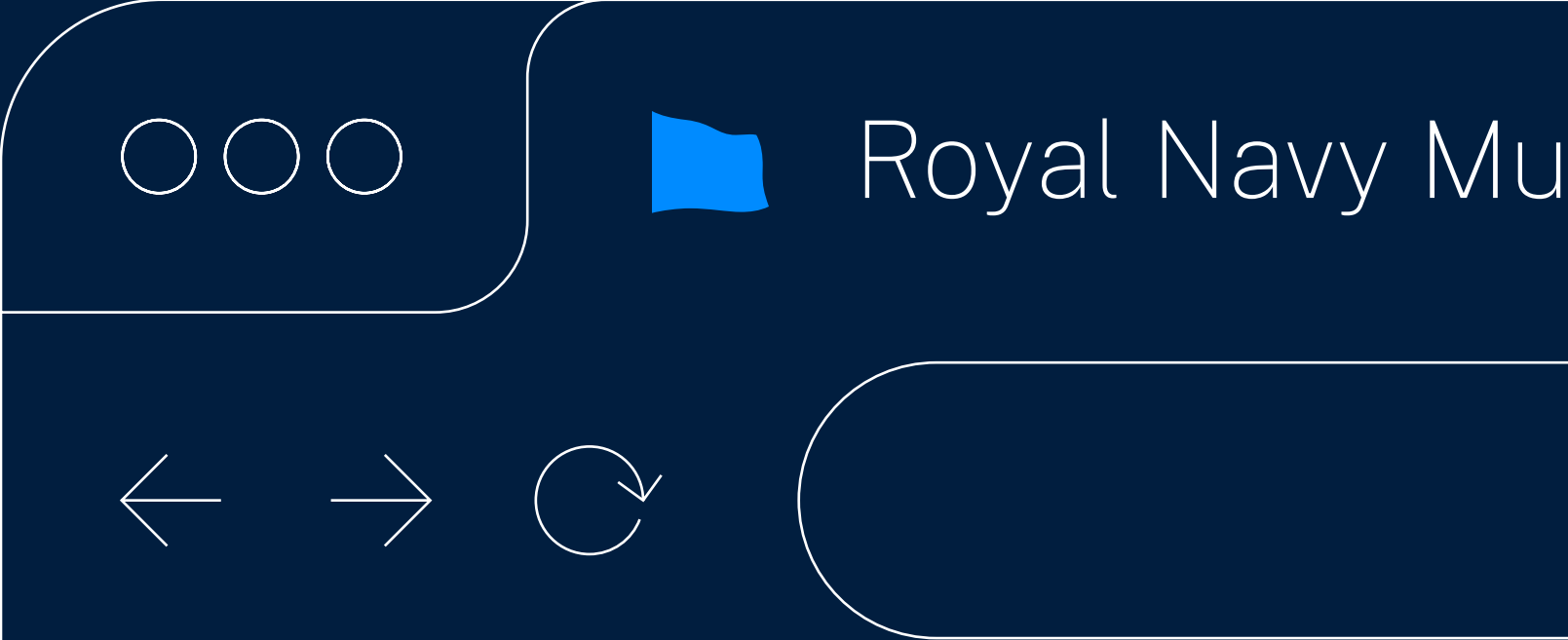
80% total width

Social media icon for circle formats



66% total width

Favicon



LOGO SIZE

We try to use our logo flying from the left hand side of layouts – as though the ‘edge’ is the mast and our flag hangs from it. Here are our preferred placements and sizes.

Logo boundary



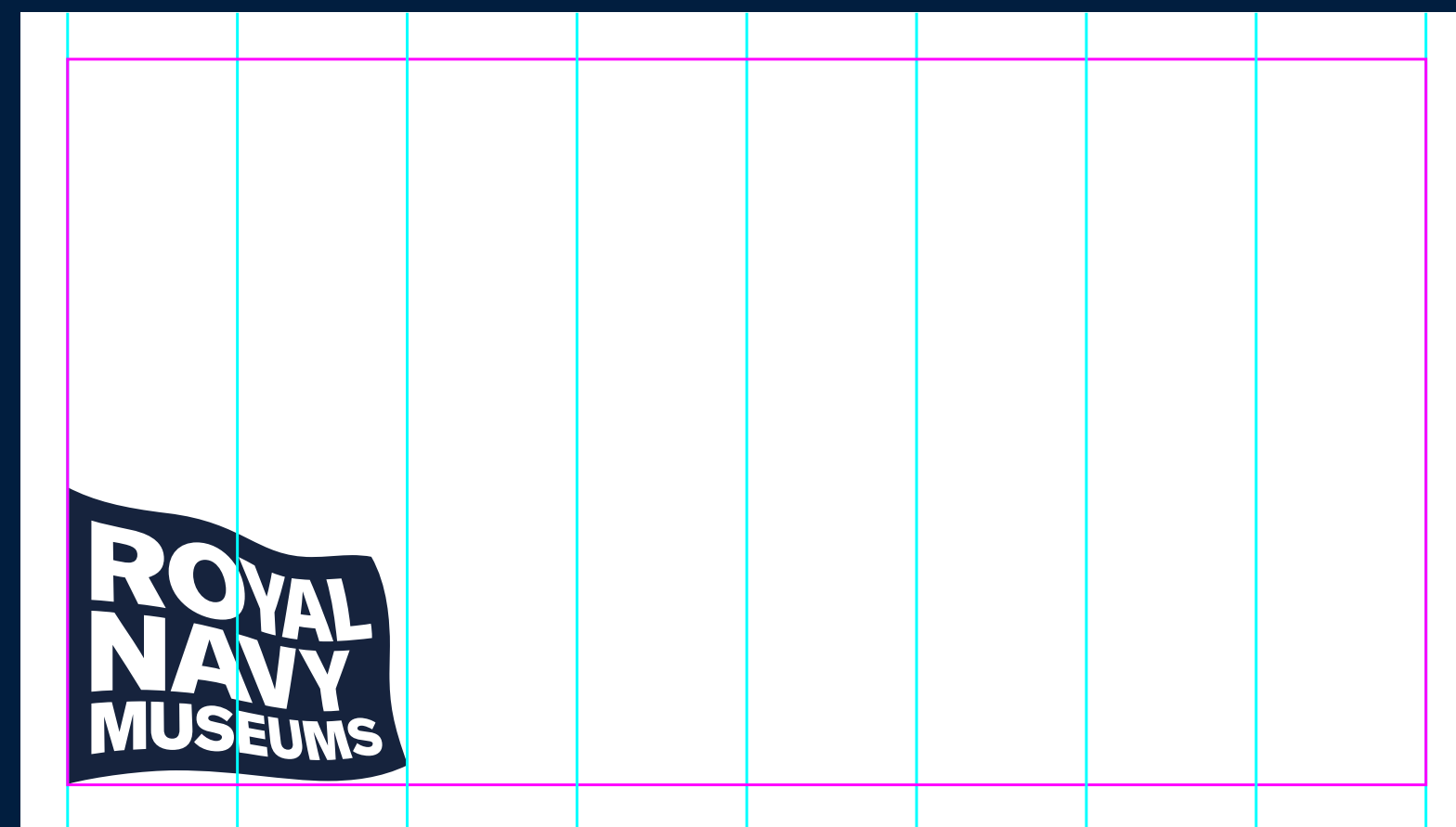
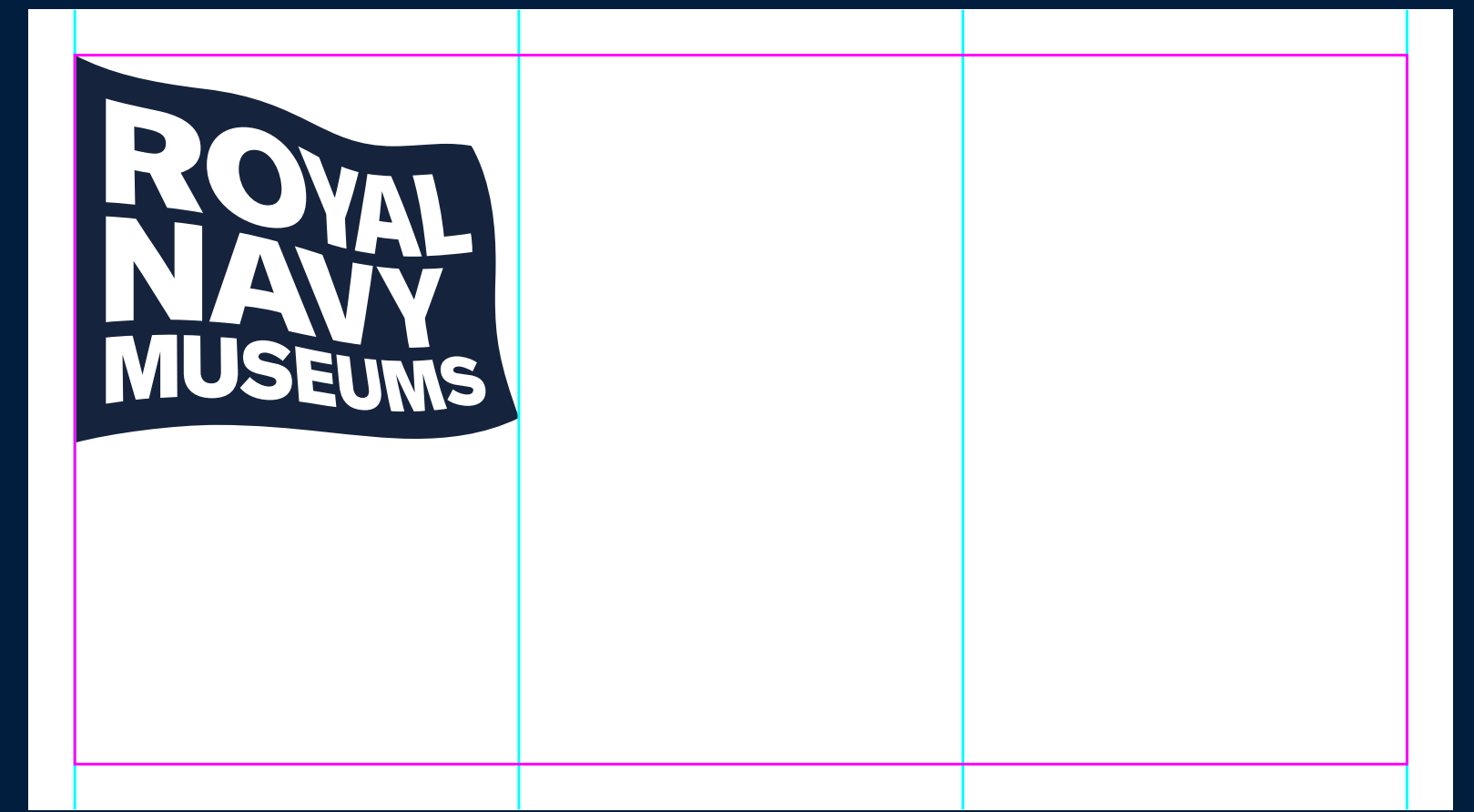
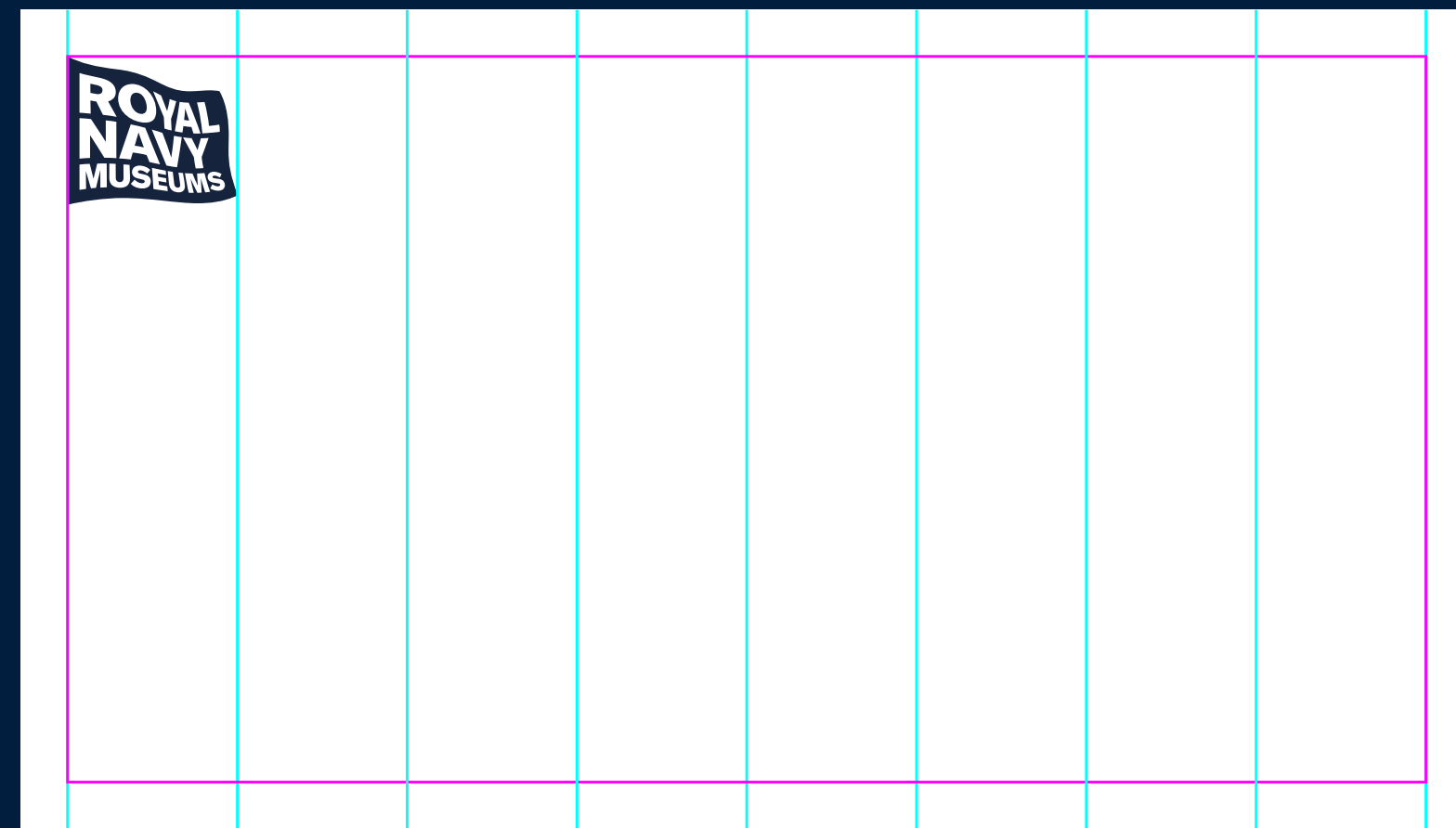
Logo minimum size



Minimum height:
12mm/120px

Logo size

The logo can be scaled freely within a layout. There are no fixed size increments, adjust its scale to suit the composition and balance of the overall design. The logo should never be smaller than the minimum size rule.



LOGO POSITION LANDSCAPE

- ✓ **Ranged to the left margin**
The logo should always appear range-left, as if fixed to a flagpole. By aligning it to the left margin of a layout, the logo feels in command of its space.



- ✓ **Range left within a box**
If the left side of a layout is reserved for other content, the logo can range to the left edge of a box. This keeps the flag-like positioning consistent.



- ✓ **Range right only when space is tight**
If space is limited, the logo can be ranged right but only when it's visually anchored to nearby text that's also ranged left above or below it.

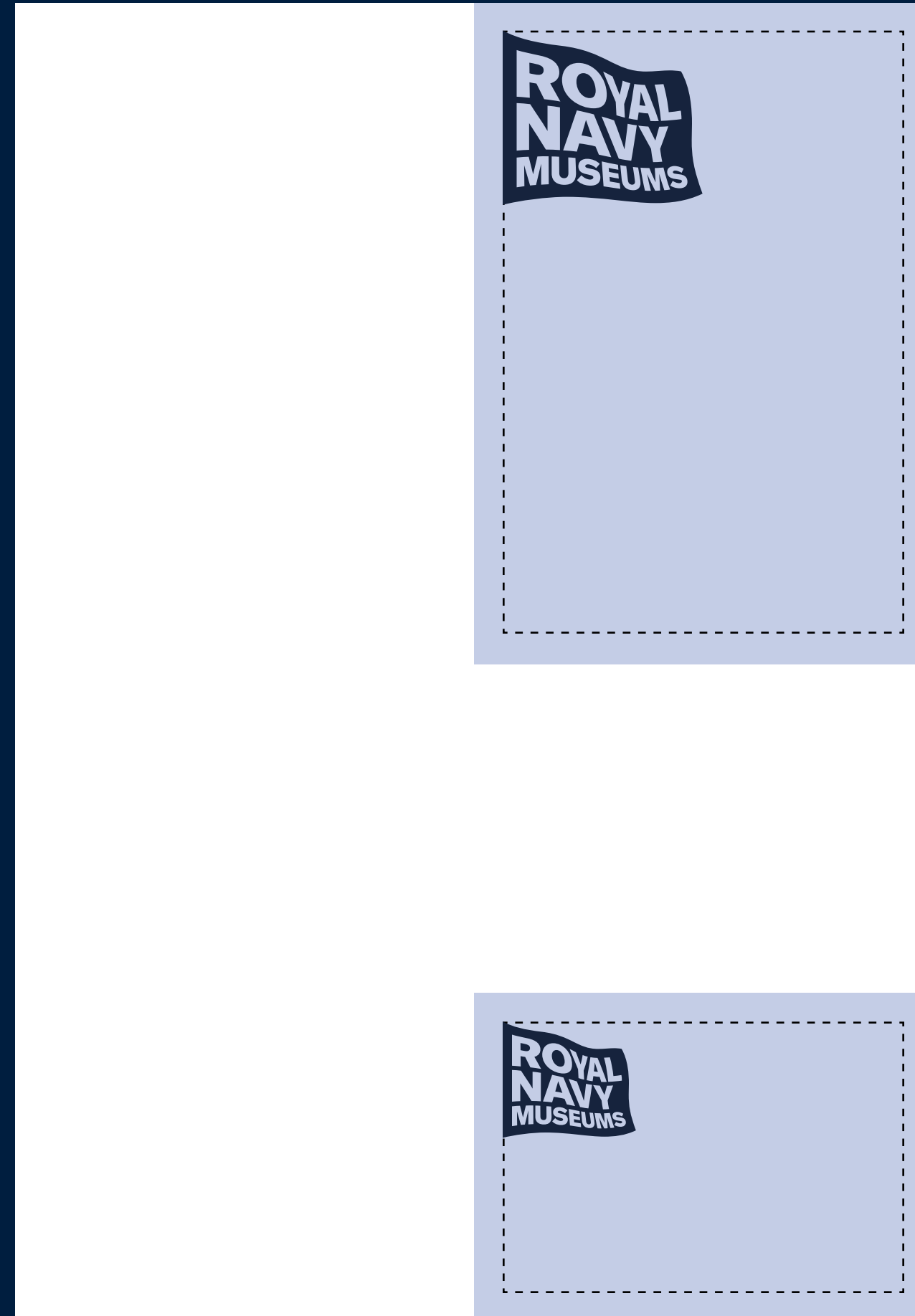


LOGO POSITION PORTRAIT

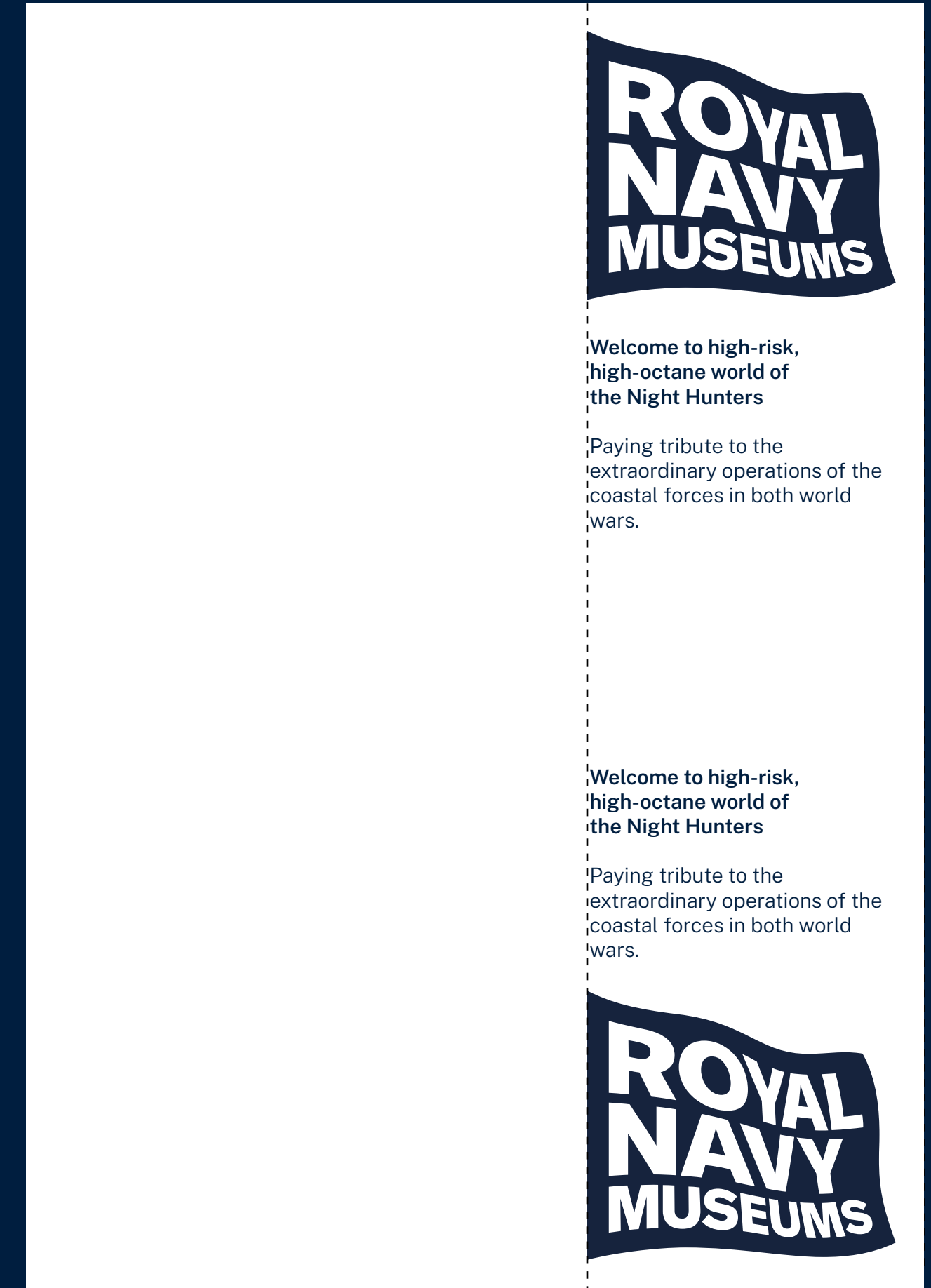
- ✓ **Ranged to the left margin**
The logo should always appear range-left, as if fixed to a flagpole. By aligning it to the left margin of a layout, the logo feels in command of its space.



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- ✓ **Range right only when space is tight**
If space is limited, the logo can be ranged right but only when it's visually anchored to nearby text that's also ranged left above or below it.



'DO NOT' RULES



Please don't stretch the logo



Please don't isolate elements of the logo



Please don't tilt the logo



Please don't recolour the logo



Please don't apply effects such as drop shadows



Please don't use the logo as a window



Please don't crop the logo



Please don't rescale elements of the logo



ANIMATED LOGO

Our animated logo really brings the brand to life. It can be used across a range of touchpoints, including the top of our website, social channels, presentations, and interpretation screens.

The animation is available in both navy and white, and it also comes as an MOV file, allowing it to be overlaid onto video content. It follows the same rules as our static logo, with one exception, it may bleed off the left-hand side when used at a large scale.

Here are some example use cases.

Over video content



Social media



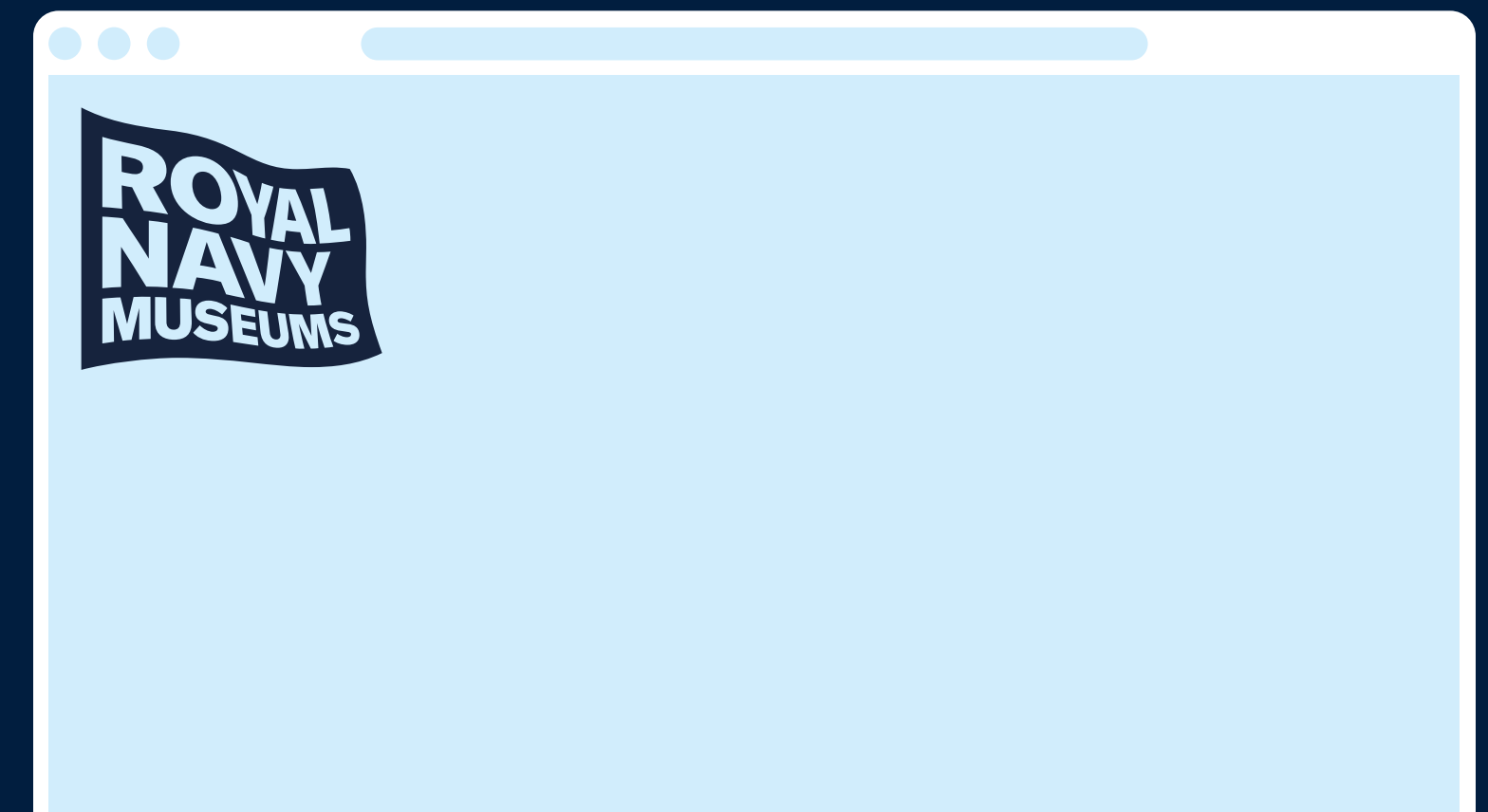
Interpretation screens



Presenation



Website



CO-BRANDING AT PORTSMOUTH HISTORIC DOCKYARD

Within Portsmouth Historic Dockyard, the Royal Navy Museums brand sits secondary to the Portsmouth Historic Dockyard brand. In branded communications, the Portsmouth Historic Dockyard, Royal Navy Museum, and Mary Rose logos should always appear together as a lineup, with the Portsmouth Historic Dockyard logo leading.

This page defines the spacing rules for the arrangement of logos at equal size. The top and bottom edges of the Royal Navy Museum wordmark should align with the top and bottom of the Portsmouth Historic Dockyard and Mary Rose logos. The flag edge of the Royal Navy Museum logo should sit just outside this boundary to maintain balance and visual hierarchy.

Equal size logos

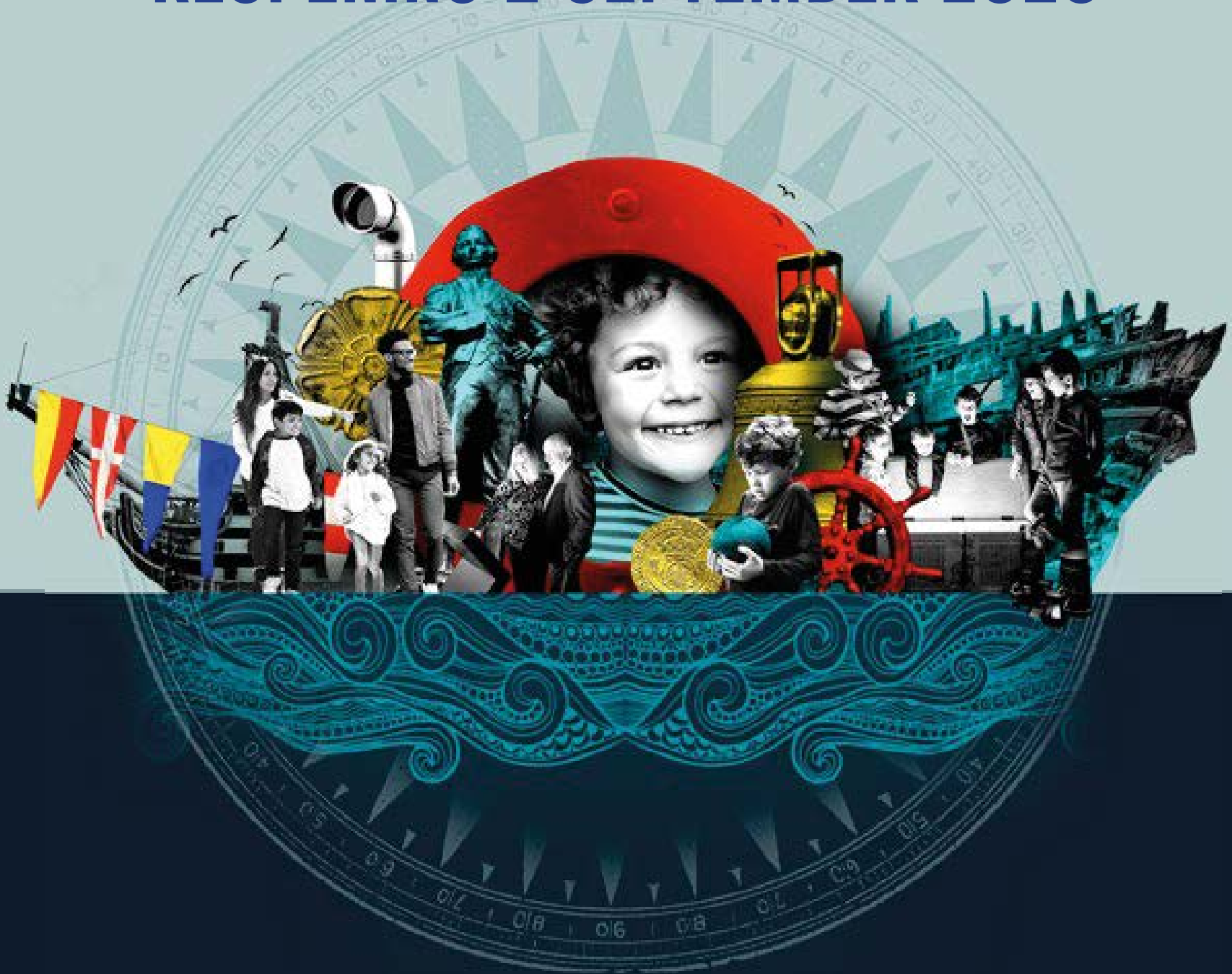


CO-BRANDING AT PORTSMOUTH HISTORIC DOCKYARD

Portsmouth destinations should advertise using the PHD brand but can use our brand for internal use at the exhibition, such as posters inside HMS Warrior.

WE'VE SWABBED THE DECKS!

REOPENING 1 SEPTEMBER 2020



www.historicdockyard.co.uk



CO-BRANDING AT PORTSMOUTH HISTORIC DOCKYARD

When PHD leads, our logo will be locked with the Mary Rose logo at a smaller size. In this case, our logo should appear to the left of the Mary Rose logo, scaled at either 1/3 or 2/3 the height of the PHD logo, as per the PHD brand guidelines.

PHD lead



CO-BRANDING AT PORTSMOUTH HISTORIC DOCKYARD

**PORTSMOUTH
HISTORIC
DOCKYARD**

OPERATED BY
ROYAL NAVY MUSEUMS *the Mary Rose*

TAKE ON A WARRIOR

BOOK ONLINE AT [HISTORICDOCKYARD.CO.UK](https://www.historicdockyard.co.uk)

**UNEXPECTED
EXPERIENCES**

BRAND ARCHITECTURE

Each of our destinations has its own logo lock-up, with the name set in Founders Grotesk X-Condensed Regular. These should follow the same rules as the main logo.

When writing out a sub-brand's name, we use a colon to separate Royal Navy Museums from the sub brand. For example:

Royal Navy Museums: HMS Victory



HARTLEPOOL



NAVAL AVIATION



SUBMARINES



HMS WARRIOR



HMS TRINCOMALEE



HMS CAROLINE



HMS VICTORY



EXPLOSION



HMS M.33



**ROYAL MARINES
EXPERIENCE**

BRAND ARCHITECTURE

When the ship or destination name appears prominently in the heading, we use our main logo instead to avoid duplication.



HMS CAROLINE

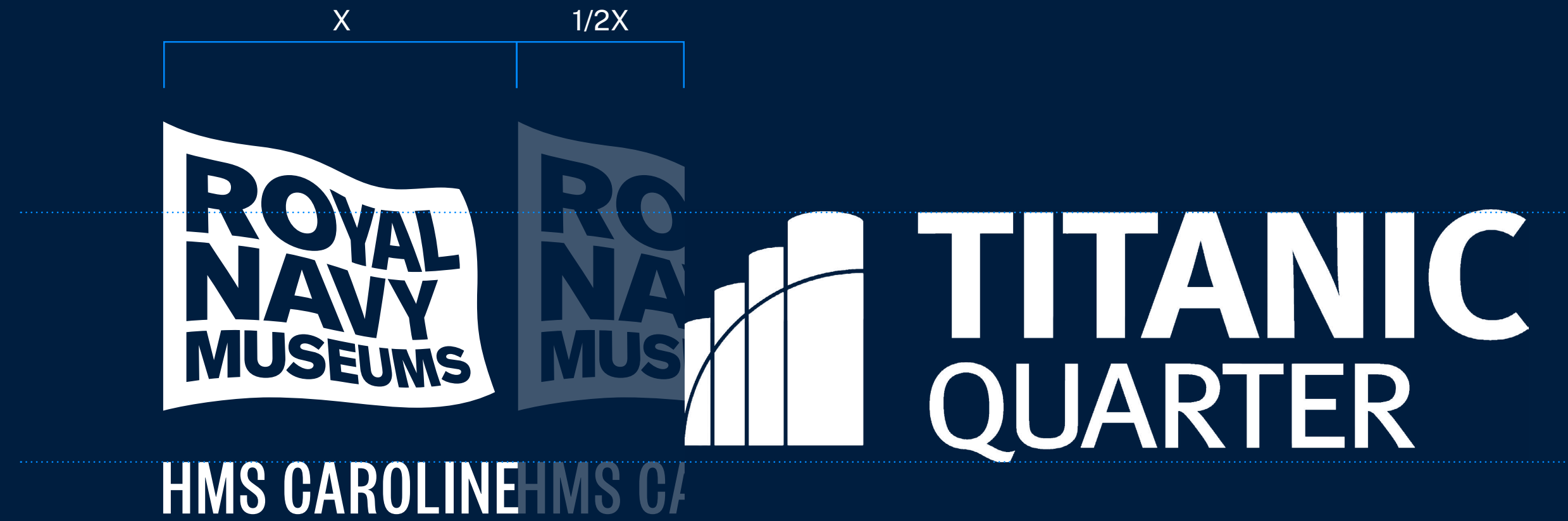


HMS
CAROLINE

CO-BRANDING FOR SUB-BRANDS

When a sub-brand needs to co-brand this is how we position the logos. For example, when HMS Caroline is co-branded with Titanic Quarter, we align the top of the partner logo with the top of the “L” in the main logo and the bottom of the partner logo with top of the sub-brand name.

Equal size logos



Align the top of the partner logo with the top of the “L” in the main logo.

Align the bottom of the partner logo with top of the sub-brand name.



COLOURS

03

COLOURS

Primary colours

Our core colours are inspired by international naval signal flag colours. The primary colours are navy and white, which we then pair with our bright colours. In most cases, we use navy and/or white with hints of our other colours. Using mostly navy will create brand recognition over time.

Our brights

Used to pair with our primary colours.

Our additional colours

Used for graphs, infographics, and other supporting elements.

Navy

R:0 G:30 B:63

C:100 M:90 Y:0 K:45

Hex: 001e3f

Pantone: 3581

RAL: 280 20 30

White

R:255 G:255 B:255

C:0 M:0 Y:0 K:0

Hex:ffffff

Red

R:239 G:52 B:72

C:0 M:97 Y:77 K:0

Hex:ef3448

Pantone: 184

RAL: 020 50 58

Blue

R:0 G:139 B:255

C:85 M:20 Y:0 K:0

Hex:008bff

Pantone: 2193

RAL: 240 60 35

Yellow

R:255 G:183 B:0

C:0 M:20 Y:95 K:0

Hex:ffb700

Pantone: 123

RAL: 080 80 70

Mid blue

R:125 G:155 B:230

Hex: 7d9be6

Light blue

R:195 G:205 B:230

Hex: c3cde6

Pale blue

R:230 G:235 B:240

Hex: e6ebf0

TYPOGRAPHY

04

BRAND TYPEFACES

Headline typeface

**FOUNDERS GROTESK
X-CONDENSED**

**SEMIBOLD
REGULAR**

Standfirst typeface

Founders Grotesk
Condensed Regular

Bodycopy typefaces

Public sans Bold

Public Sans Semibold

Public Sans Regular

Public Sans light

HEADLINE STYLES

Very short headlines (1–2 words)

Can be centered and set in both widths of Founders Grotesk X-Condensed, and can be scaled to different sizes to create a block.

**U-BOAT
SPOTTED**

**ALL
ABOARD**

Short headlines (3–6 words)

Can mix Founders Grot X-Cond Semibold with Founders Grot X-Cond Regular or Founders Grot Cond Regular to break the line into readable sections.

**CLIMB
ABOARD
A GREAT
SURVIVOR**

**FIRE THE
TORPEDOES!**
But take the
beers out first.

Medium-length headlines (up to 10 words)

Use Founders Grotesk X-Condensed Regular in sentence case, left-aligned. This style works well in tighter spaces.

From
buried
in an
Irish bog.
Back
to dive
bomber.

Long headlines (more than 10 words)

Use Founders Grotesk Condensed Regular in sentence case for easier reading at smaller sizes.

The answer
to centuries
of chronic
disease
and death?
A squeeze
of lemon.

TYPOGRAPHY FORMATTING

This page demonstrates how each font style is formatted for its specific purpose including headings, body copy, standfirst, and captions.

All caps x-condensed headlines

Tracking: +20
Leading: 75% pt. size

FOUNDERS
GROTESK
X-CONDENSED
REGULAR
& SEMIBOLD
SHORT
HEADLINES

Sentence case x-condensed headlines

Tracking: 0
Leading: 80% pt. size

Founders
Grotesk
X-Condensed
Regular.
Medium
Length
headlines.

Longer condensed headlines

Tracking: 0
Leading: 85% pt size

Founders
Grotesk
Condensed
Regular.
Longer
headlines
and large
standfirst.

Standfirst, bodycopy and captions

Tracking: 0
Leading: 125% pt. size

Public Sans Semibold
for Standfirst and
content headings

Public Sans Semibold heading
Public Sans Light bodcopy lorem
ipsum Volorpos aut ut quia que
voloratem ipsam que denihillacid et.

Public Sans Bold caption heading
Public Sans Regular caption bodycopy
lorem ipsum Volorpos aut ut quia que
voloratem ipsam que denihillacid et.

TYPOGRAPHY SCALING

This page demonstrates the importance of clear size hierarchy across all text styles. Creating strong contrast between headings, standfirsts, body copy, and captions helps guide the reader's eye and adds energy to layout.

ALL ABOARD FOR 500 YEARS OF NAVAL HISTORY

**There's so much
to see in a day**

From Nelson's flagship, to the last surviving mini-sub, to the forgotten ship of Gallipoli, to our immersive interactive galleries.

[Plan your visit](#)

rnm.org.uk

TYPOGRAPHY CONTRAST

Ensuring strong colour contrast in typography is essential for both readability and maintaining brand consistency.

Our primary combination for body copy and small text is navy on white, or white on navy. For headlines and larger text, all of our bright brand colours, except yellow on white, can be used effectively. Use these principles as a guide when selecting colour combinations to ensure clarity, accessibility, and visual impact.

This table shows combinations of type colour on background colour which pass Web Content Accessibility Standards (WCAG) rules for minimum contrast.

AAA is the highest level of contrast. AAA is generally only used by organisations whose primary audiences have sight-loss. AA, which has slightly lower contrast, is the industry standard for most organisations. Combinations labelled AA18 should only be used for larger or bolder type such as headlines and larger text.

AAA - Normal Text (<18pt or <14pt Bold)

AA - Normal Text (<18pt or <14pt Bold)

AA18 - Large Text (18pt+ or 14pt+ Bold)

[Back to the contents page](#)

		Text colour				
		White #ffffff	Navy #001e3f	Red #ef3448	Blue #008bff	Yellow #ffb700
Background colour	White #FFFFFF		Text #001e3f AAA	Text #ef3448 AA18	Text #008bff AA18	
	Navy #001e3f		Text #ffffff AAA	Text #ef3448 AA18	Text #008bff AA	Text #ffb700 AAA
	Red #ef3448		Text #ffffff AA18	Text #001e3f AA18		
	Blue #008bff		Text #ffffff AA18	Text #001e3f AA		
	Yellow #ffb700			Text #001e3f AAA		

SYSTEM TYPEFACE

When Founders Grotesk is not available in Microsoft Office applications, use Aptos as our substitute typeface.

Headline typeface

**APTOS NARROW
BOLD AND REGULAR**

Standfirst typeface

Aptos Narrow
Regular

Bodycopy typefaces

Aptos bold

Aptos bold Italic

Aptos Regular

Aptos Regular Italic

GRAPHIC SHAPES AND DEVICES

05

SIGNAL FLAGS

Signal flags have communicated messages at sea for centuries. In our brand, these flags, which are in our brand colours, become building blocks for layouts, imagery, and storytelling.



ACTIVATING SIGNAL FLAGS

This page demonstrates how signal flags should never appear in isolation or be used purely as decoration.

Each flag should be brought to life through imagery or messaging. The flag's purpose is always communicative. Signals, not ornaments.



Do not use signal flags as isolated elements




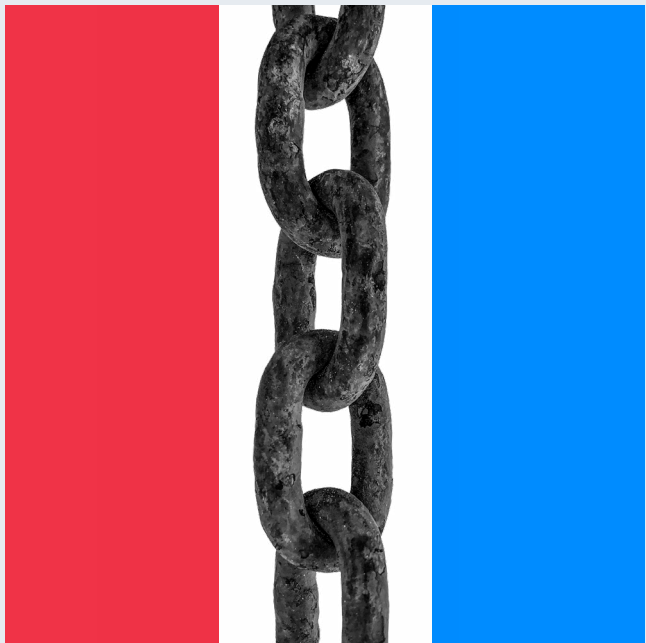
An example of a signal flag combined with an isolated photograph.




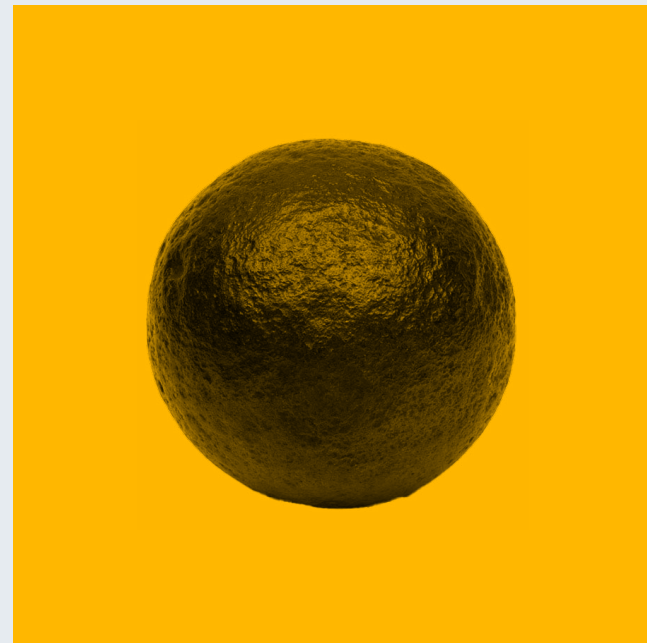
ACTIVATING SIGNAL FLAGS


Ways we can activate signal flags

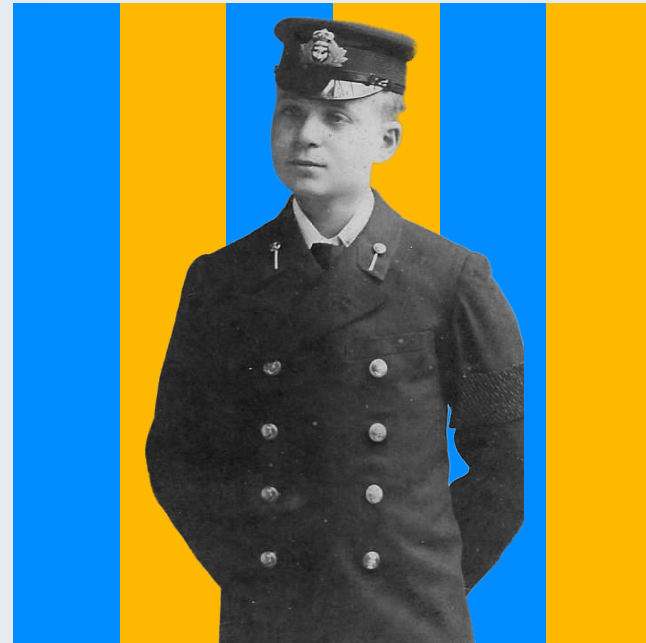
 To reveal imagery




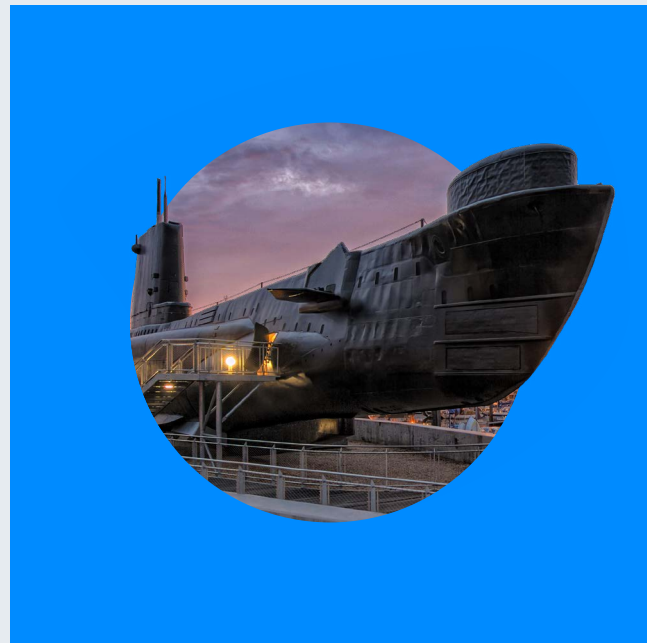
 As a colour overlay



 As a background




 As a window



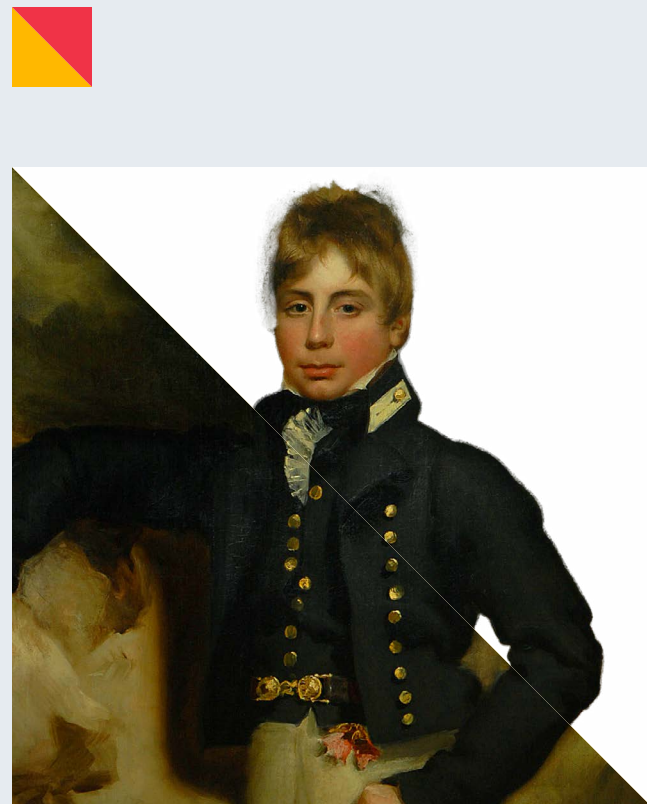
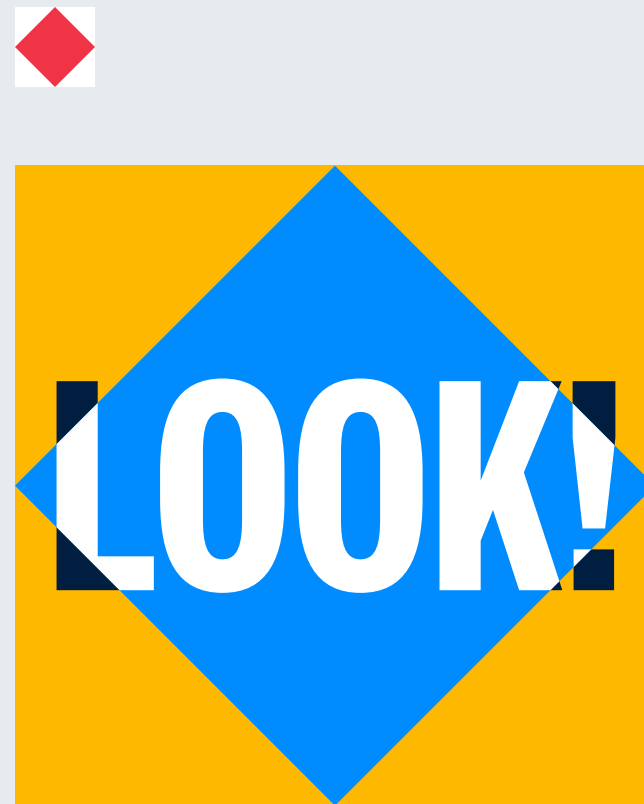
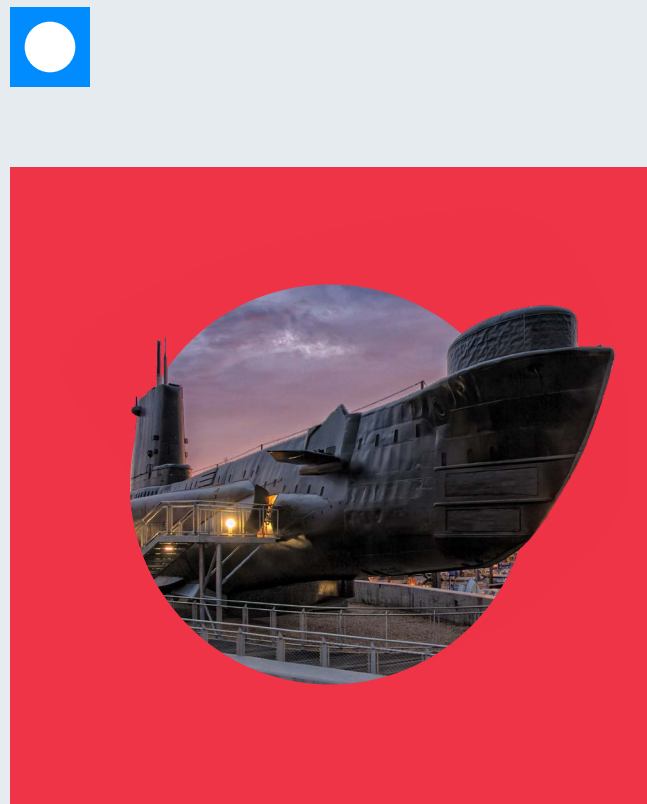
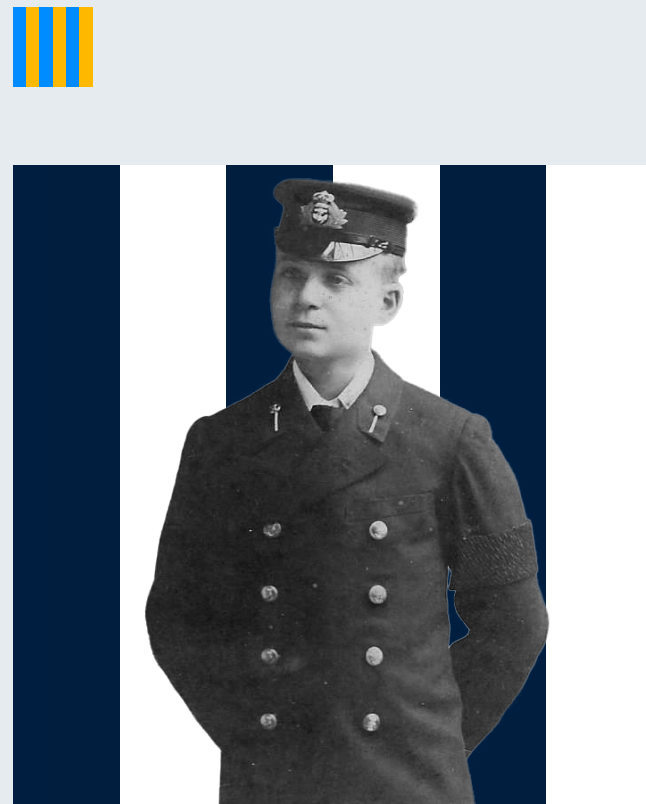
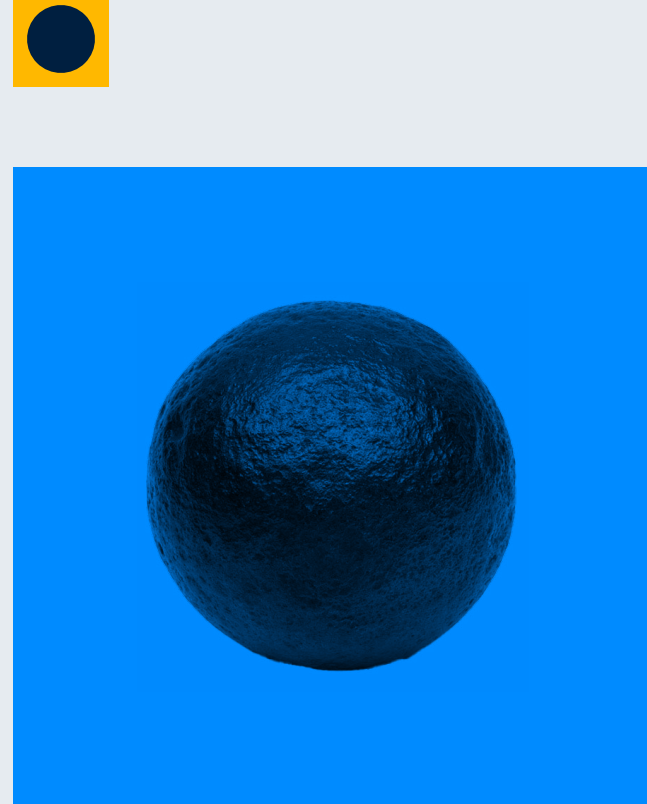
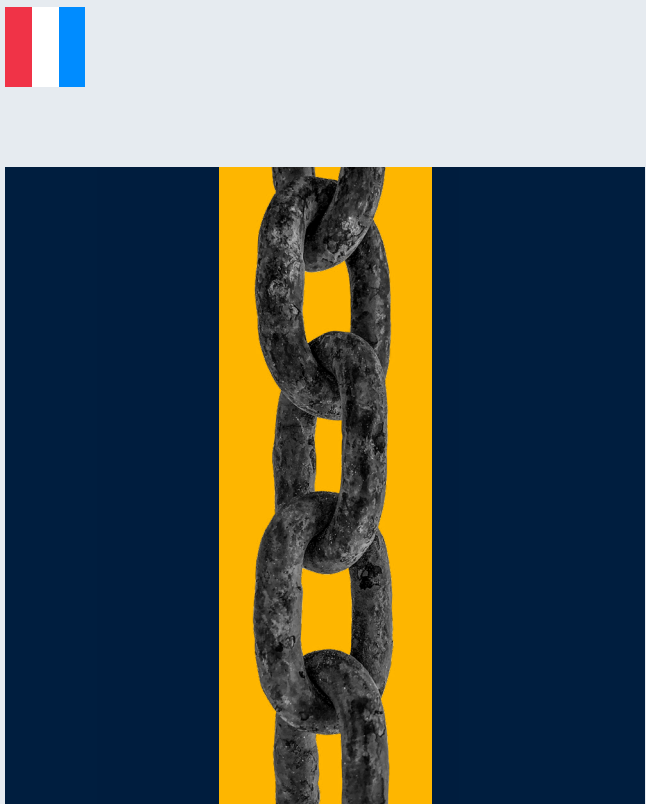
 To contain text



 To add colour to images



We can recolour the flags using our brand colours to better suit a specific layout



ACTIVATING MULTIPLE FLAGS

Images can be combined with multiple flags to create more complex compositions when needed. This approach adds colour and texture to layouts. This is useful in tighter, more restrictive spaces.



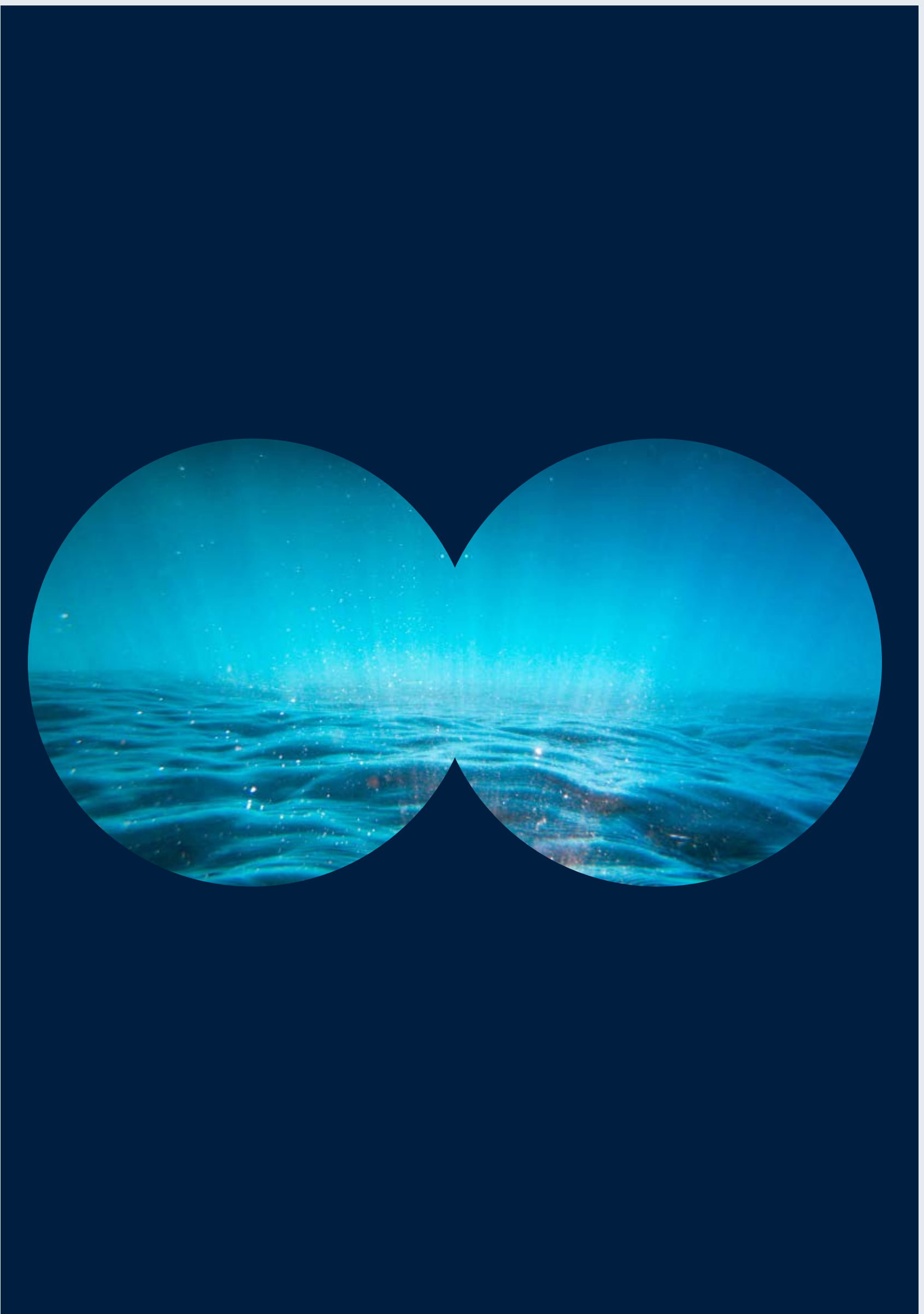
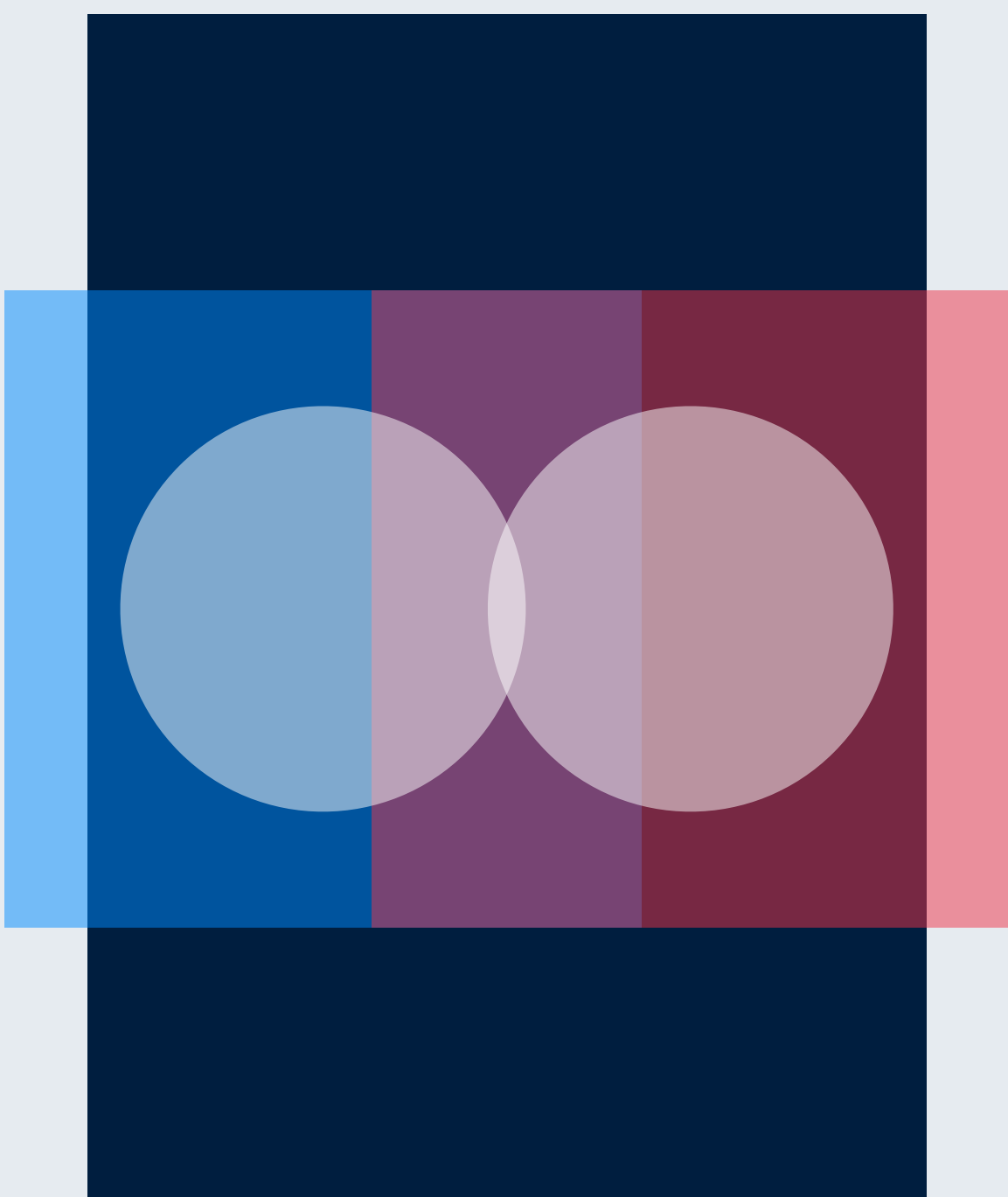
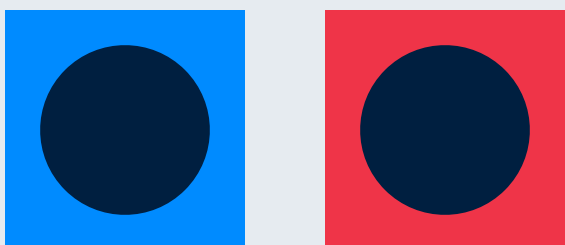
MANIPULATING FLAGS

In expressive applications. For even bolder layouts you can crop into a flag to create a graphic window and draw focus to an image. This allows for greater creativity while still retaining the visual language of the flag system.



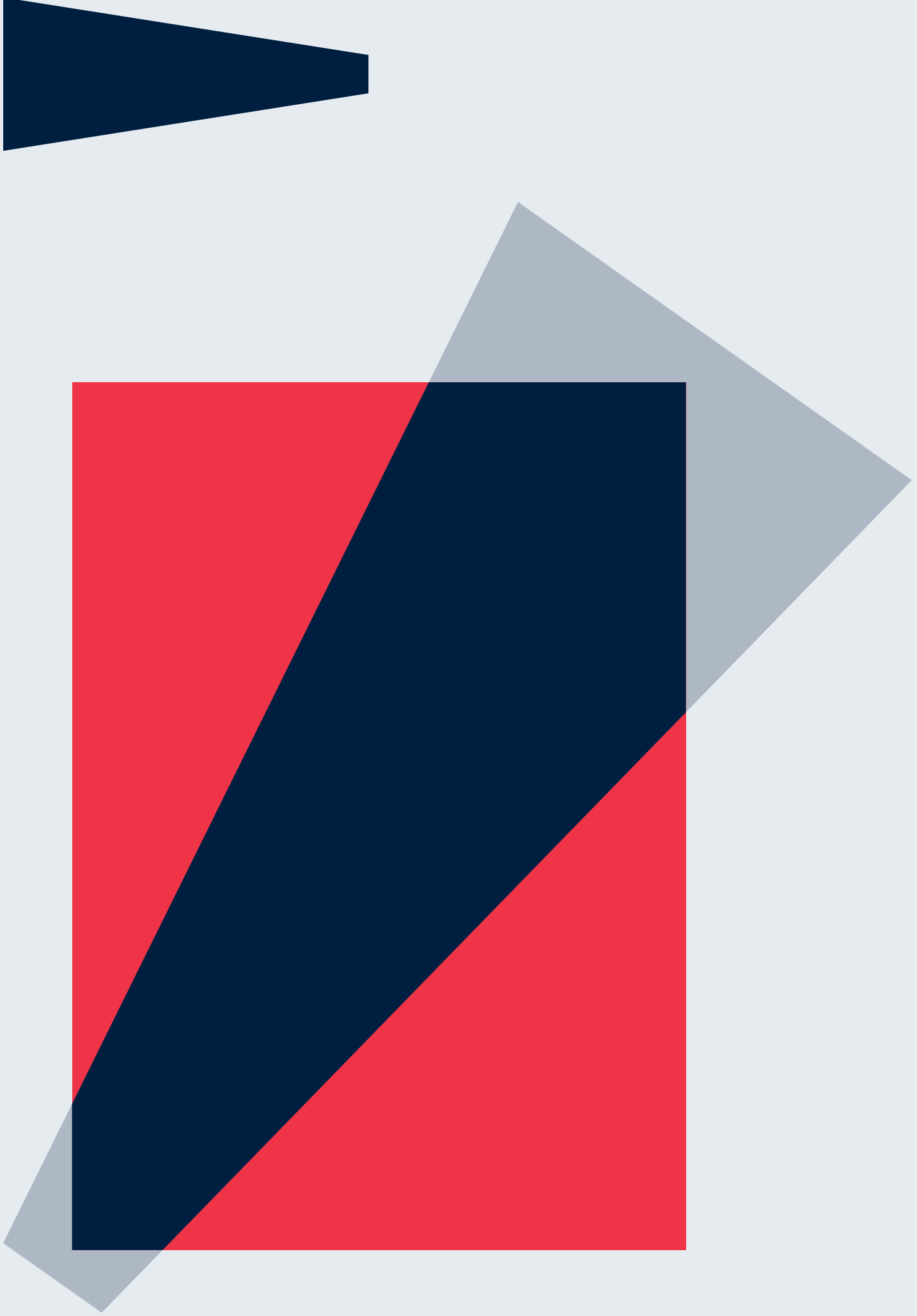
MANIPULATING FLAGS

Flags, or elements within them, can also be rearranged to create illustrative shapes. This allows for greater creativity while still retaining the visual language of the flag system.



MANIPULATING FLAGS

Shapes drawn from flags can be cropped or angled to add a sense of dynamism to a layout. This allows for greater creativity while still retaining the visual language of the flag system.



06

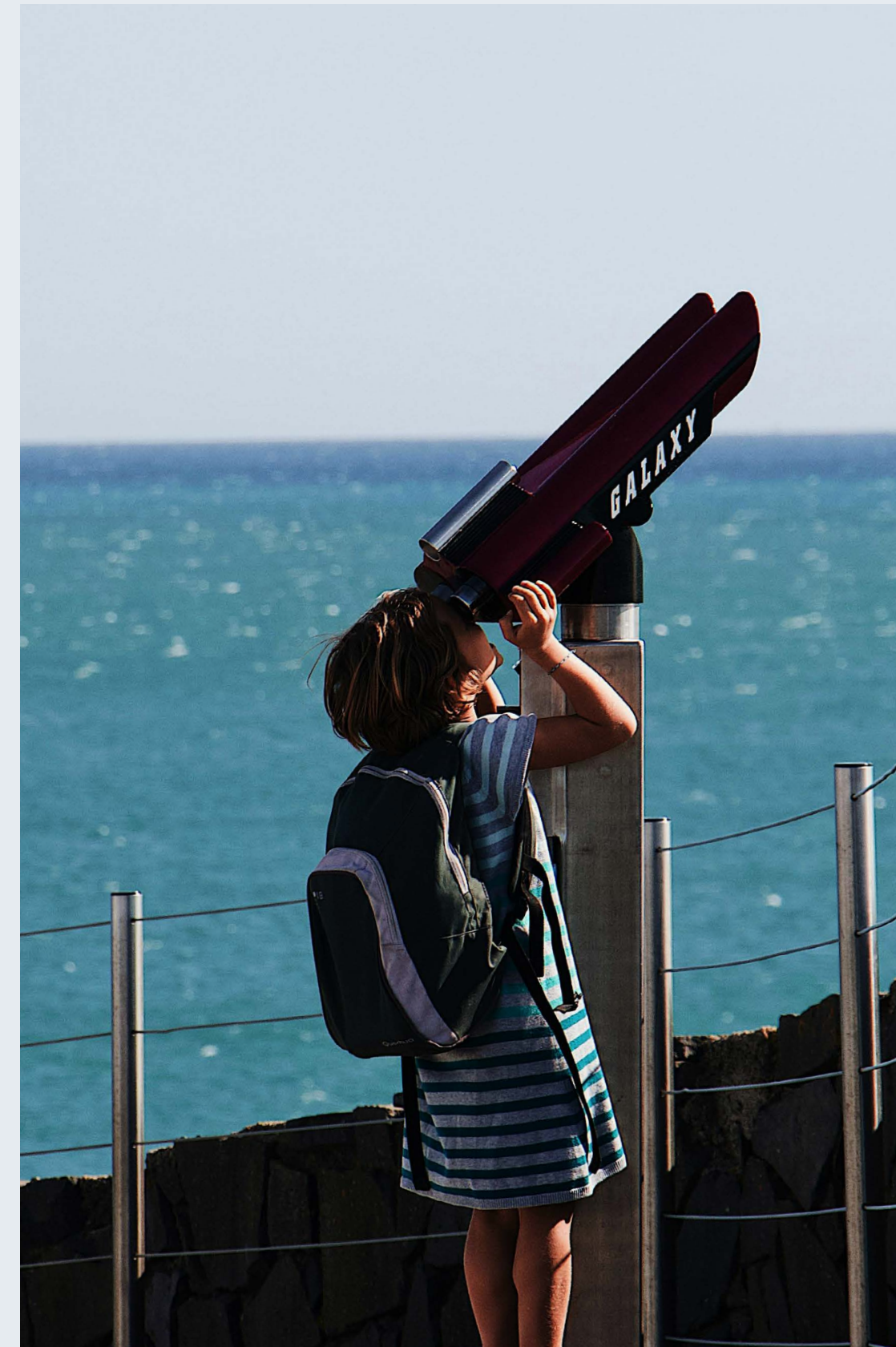
PHOTOGRAPHY OVERVIEW

This overview of our brand photography showcases the diverse range of people and objects found at and around our sites.



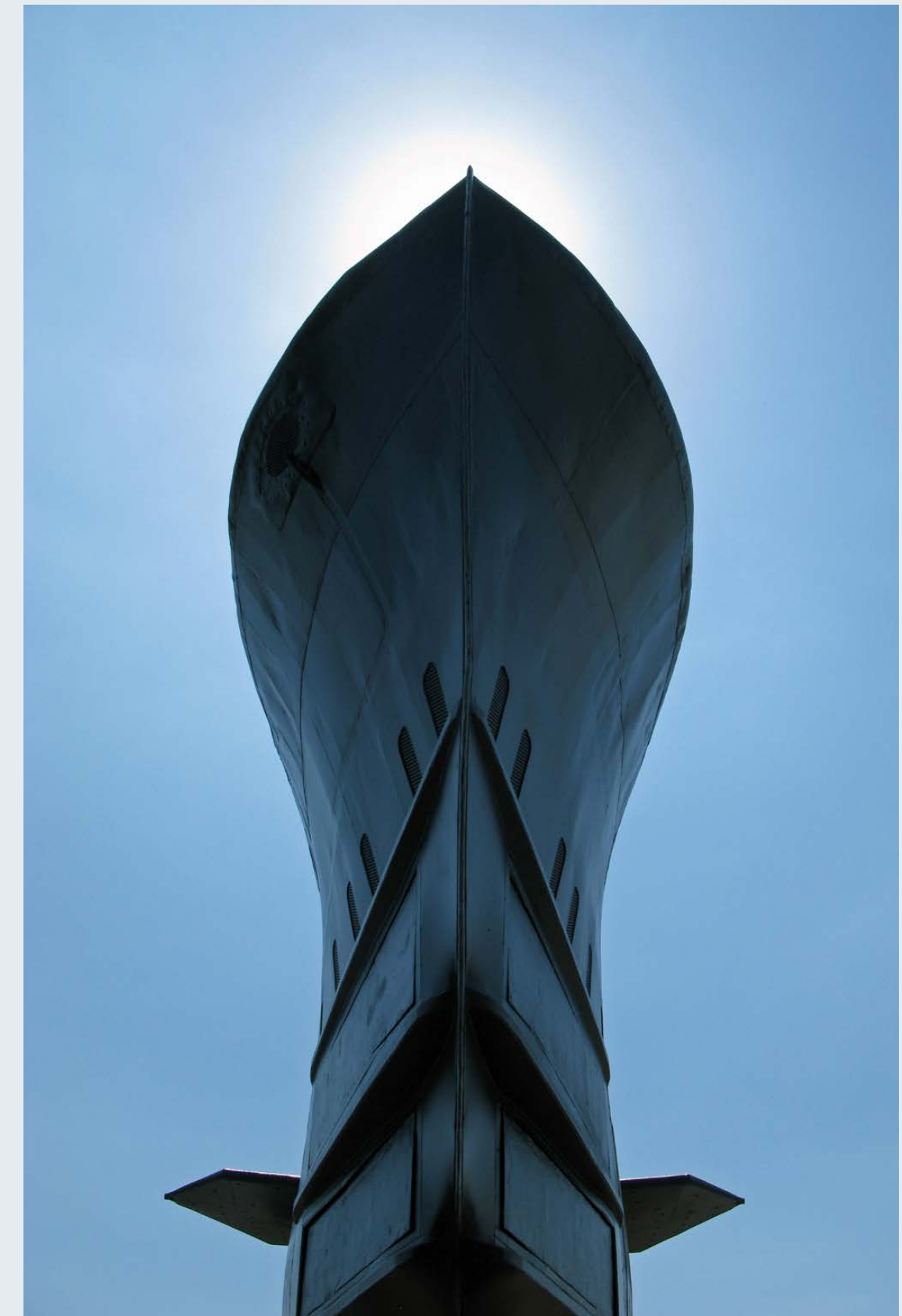
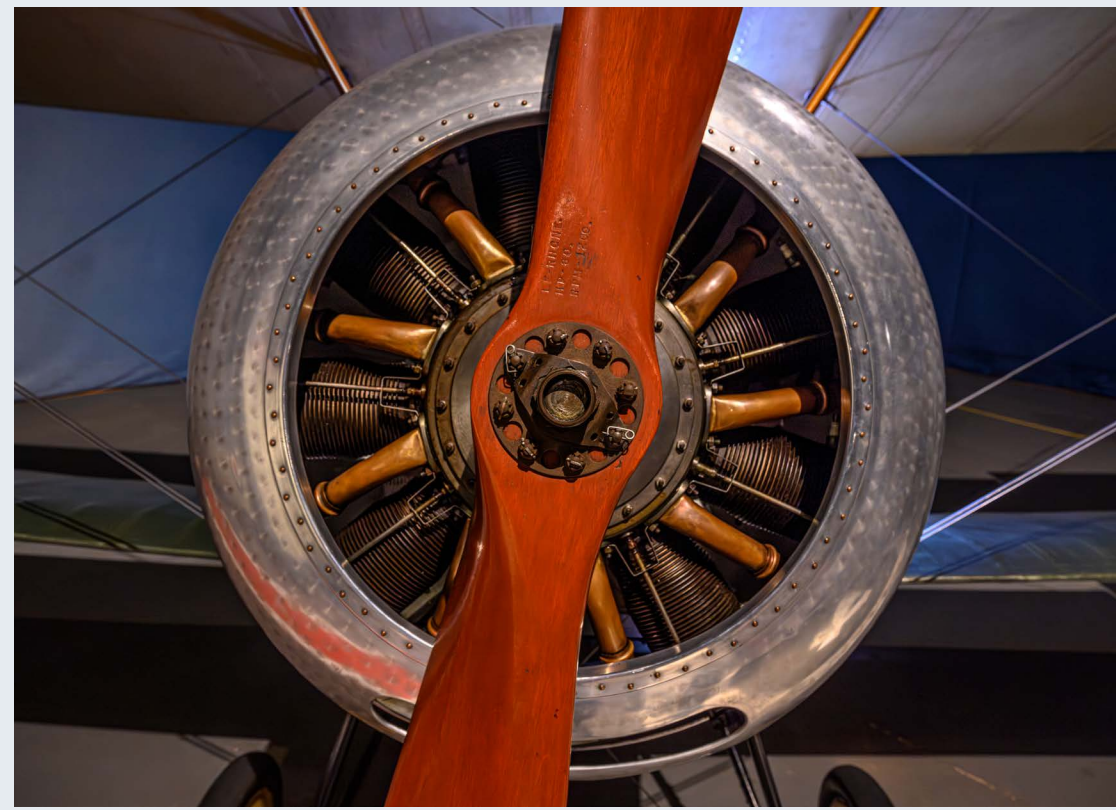
VISITOR PHOTOGRAPHY

When photographing visitors, we want them to appear engaged and enjoying our attraction. A reportage style with interesting angles and cropping is ideal. Avoid overexposure and saturation and consider incorporating some of our brand colours, like the top and bottom left images.



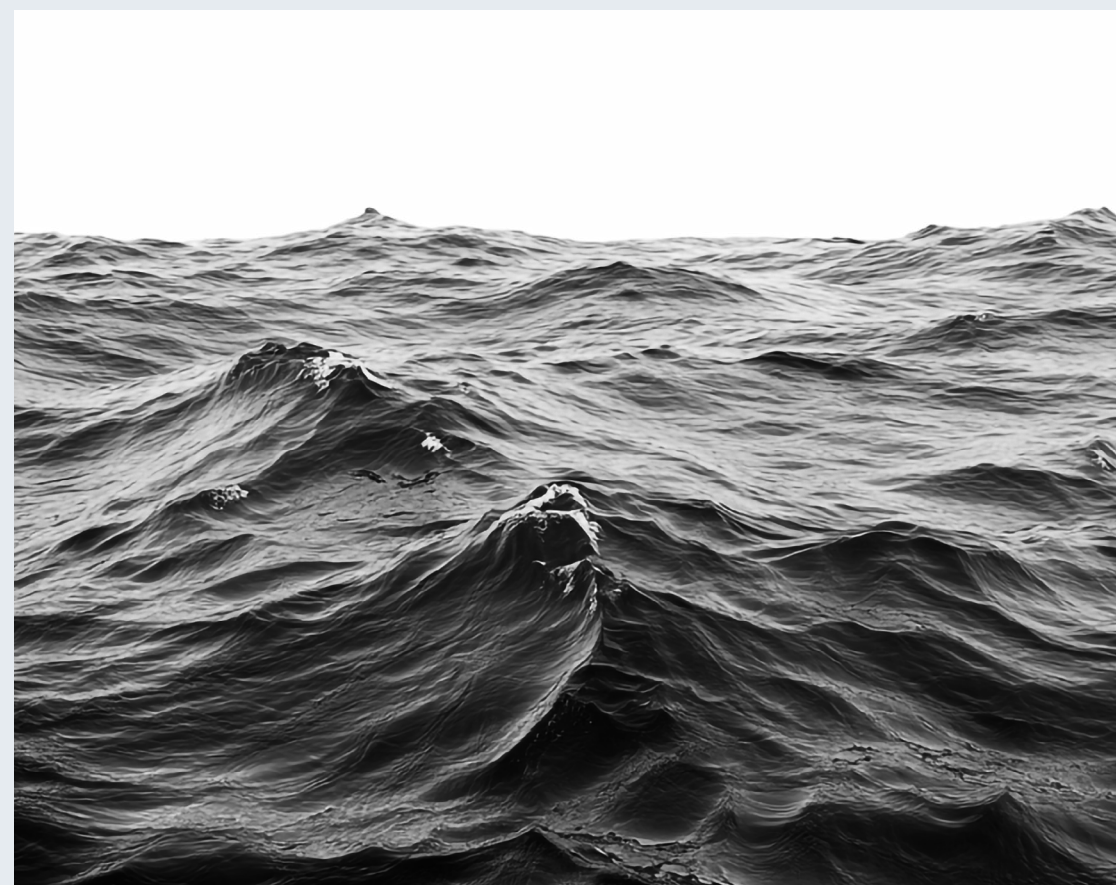
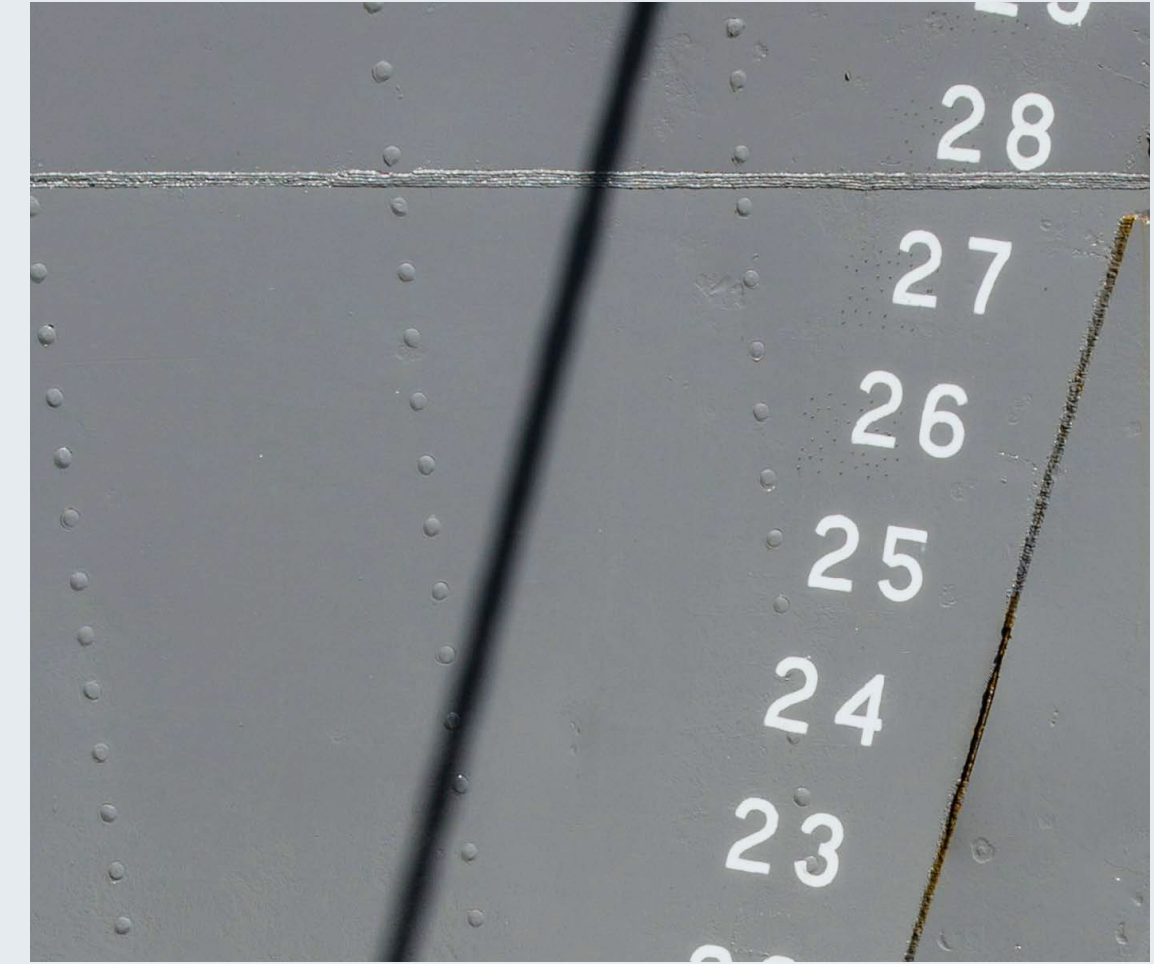
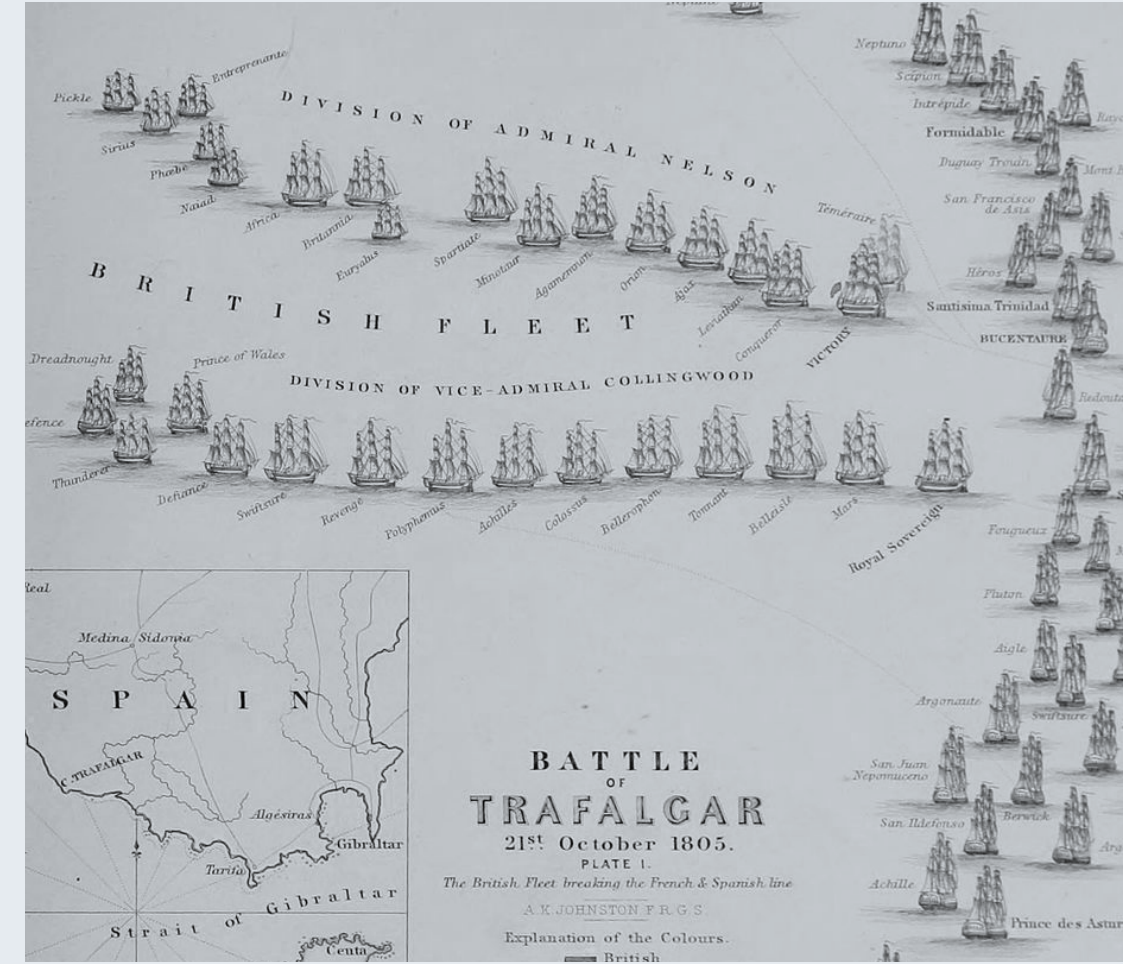
ATTRACTION PHOTOGRAPHY

Our attraction images should be striking and eye-catching. We can achieve this by focusing on a single ship or aircraft and ensure the colours have contrast and depth. Using interesting angles will help convey scale and draw the viewer in, as shown in the example at the bottom left.



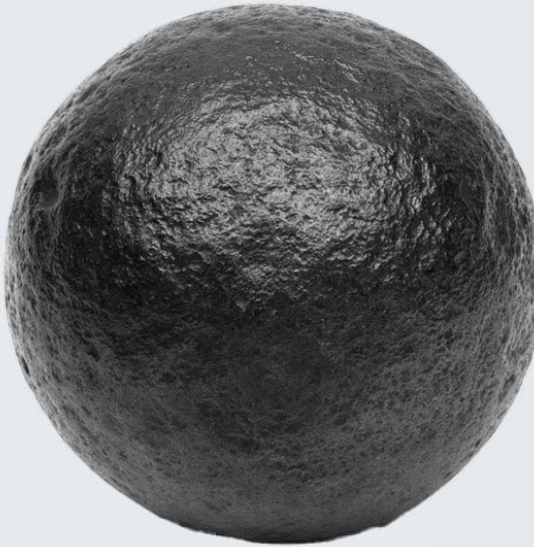
TEXTURAL IMAGERY

We use textured images as backgrounds to fill space or enhance our storytelling. These can be close-ups of nautical objects like rope or intriguing artefacts such as maps. They can also be manipulated into our brand colours.



CUT-OUT PHOTOGRAPHY

We can use isolated objects and subjects and add them to our flag system. This works well with older artefacts. To create a consistent feel we make them all black and white but can be manipulated onto our coloured flags.



CUT-OUT PHOTOGRAPHY

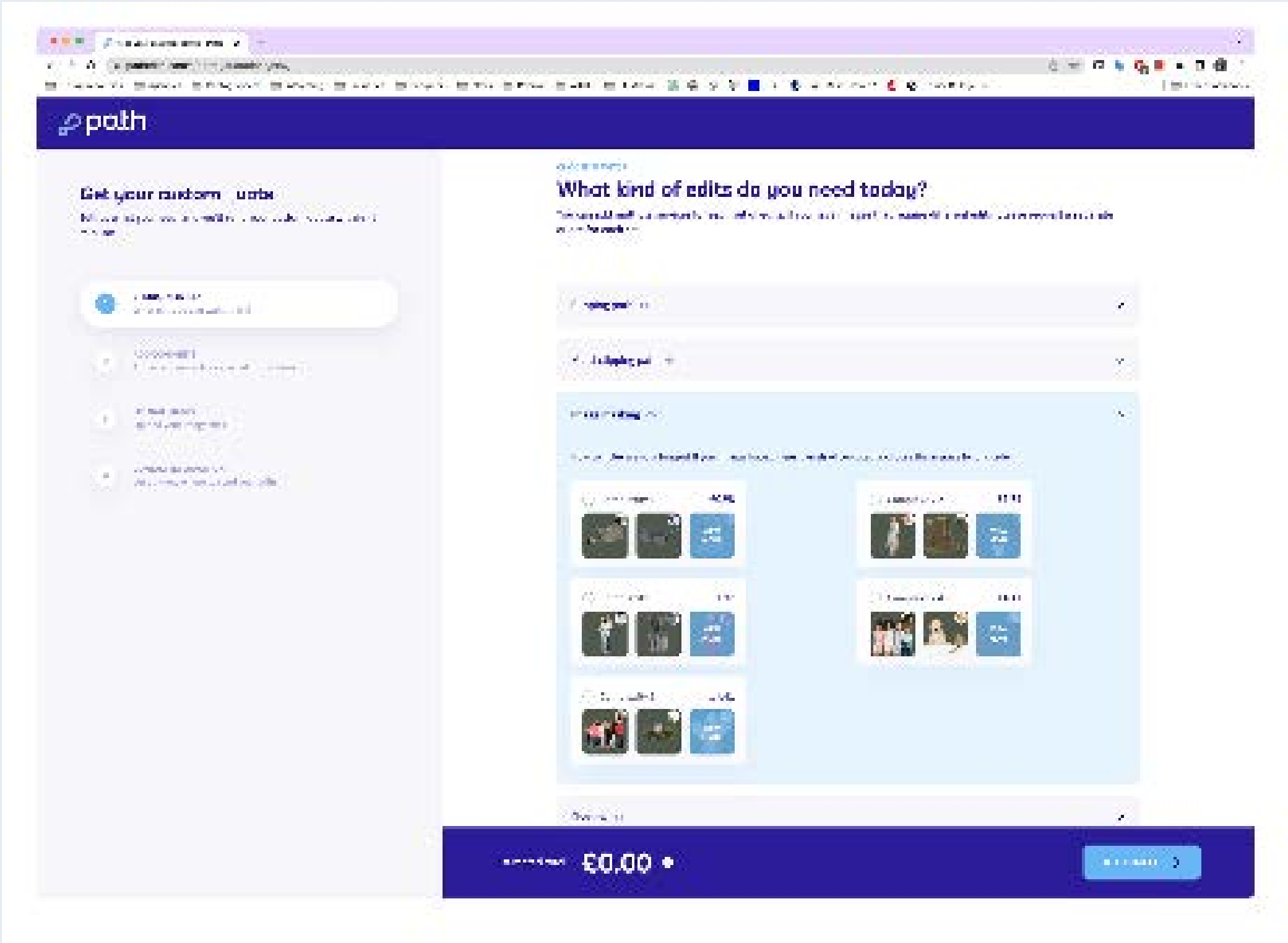
Figures in photographs can be cut out either in Photoshop by a design professional or using an online service such as Path Edits, which is fast, accurate and cost effective. When using Path Edits, the image masking option should be used. Final files should be requested in PSD format with transparent backgrounds.

Visit pathedits.com

Photoshop

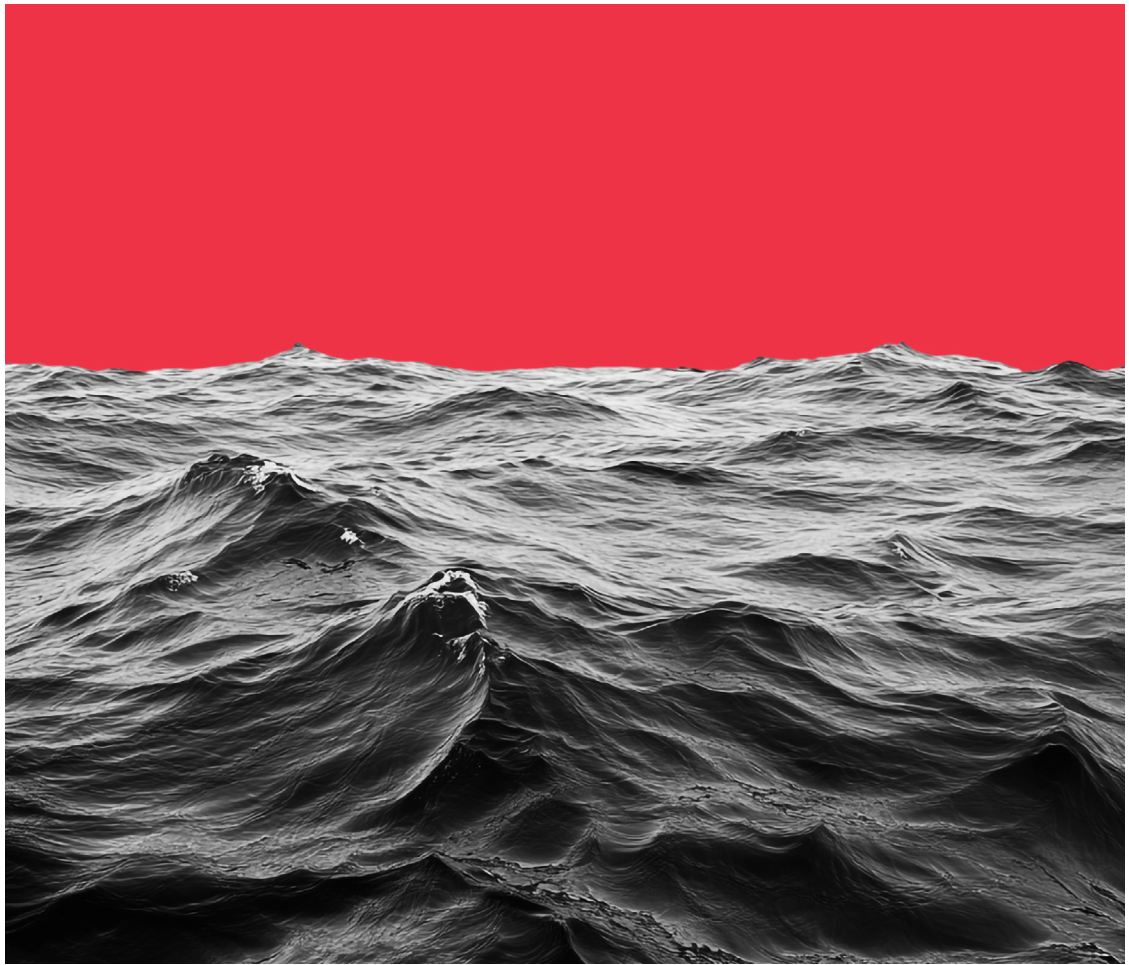
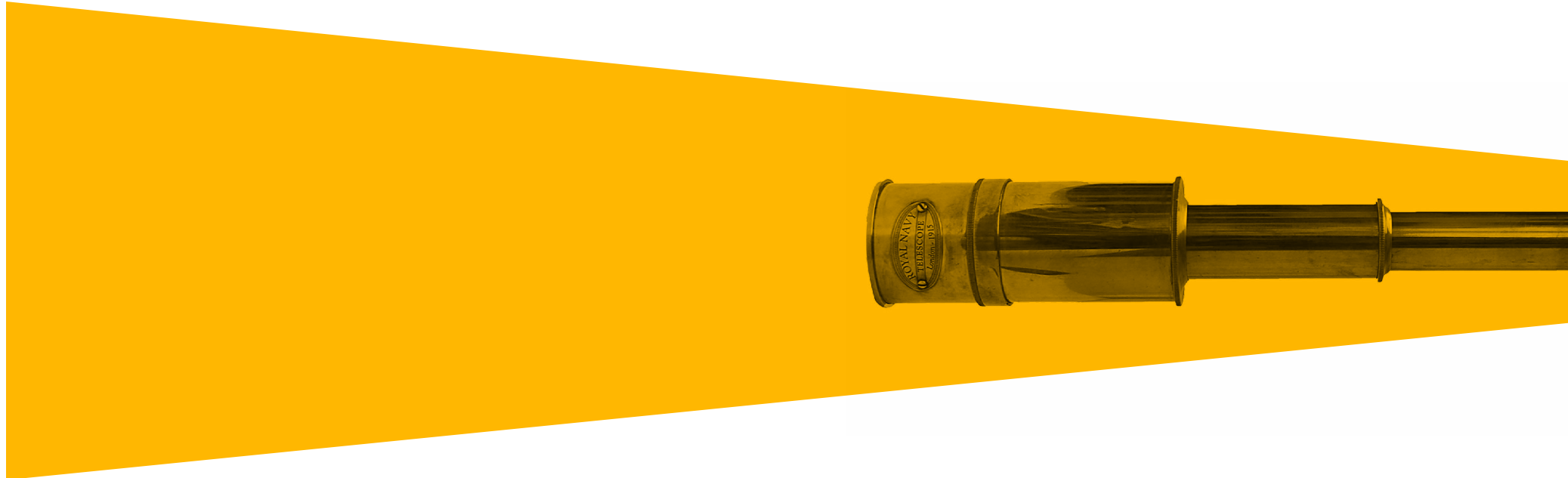


Pathedits



MIXING IMAGERY

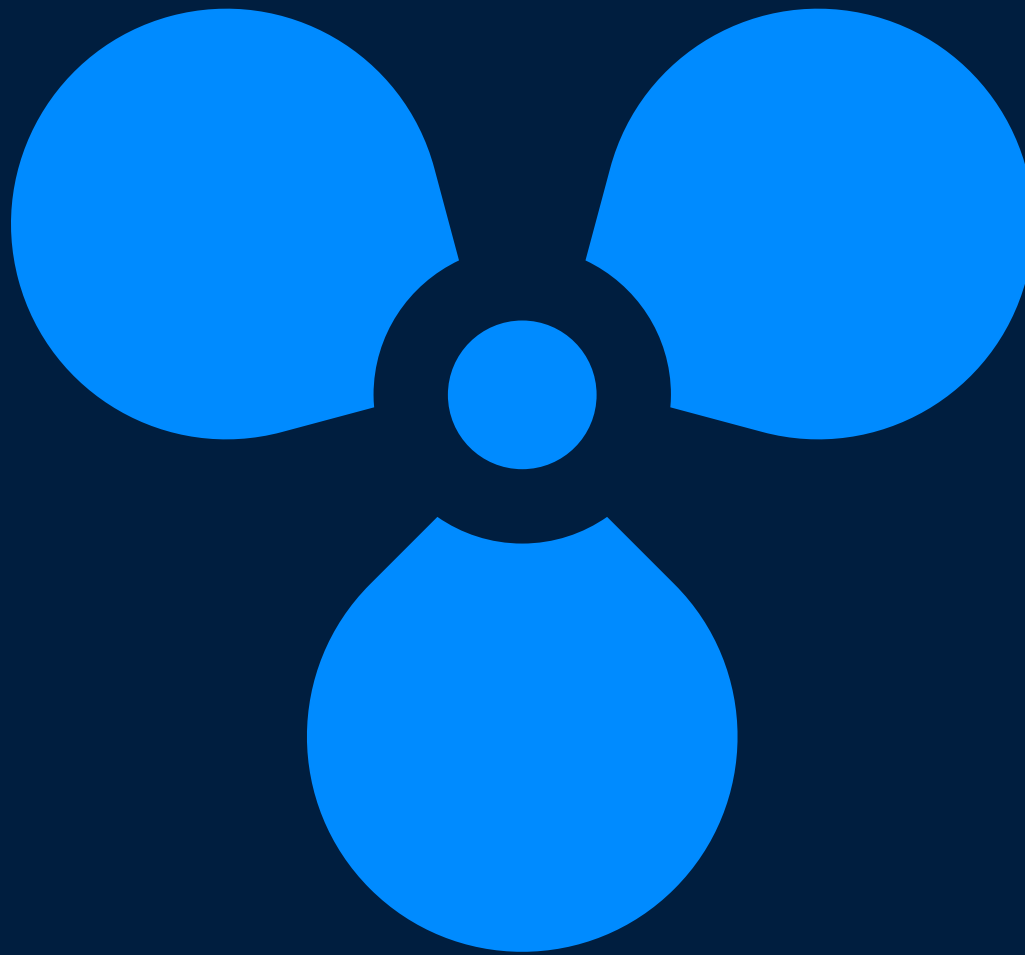
Here are some examples of how we can combine graphic shapes with images to create interesting compositions.



07

ICONOGRAPHY

Based on the basic forms of the signal flags, we can make bold, geometric icons.

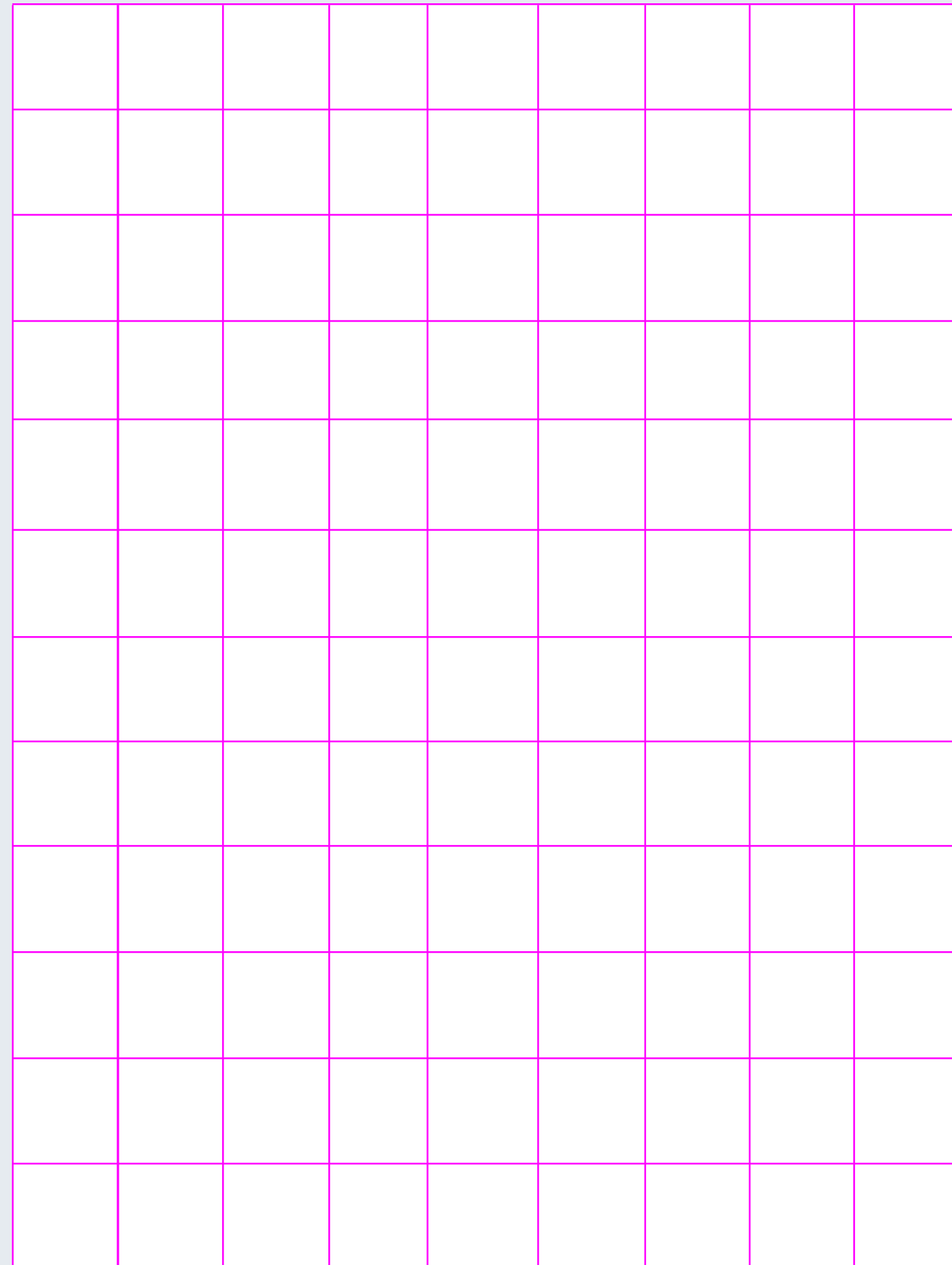


08

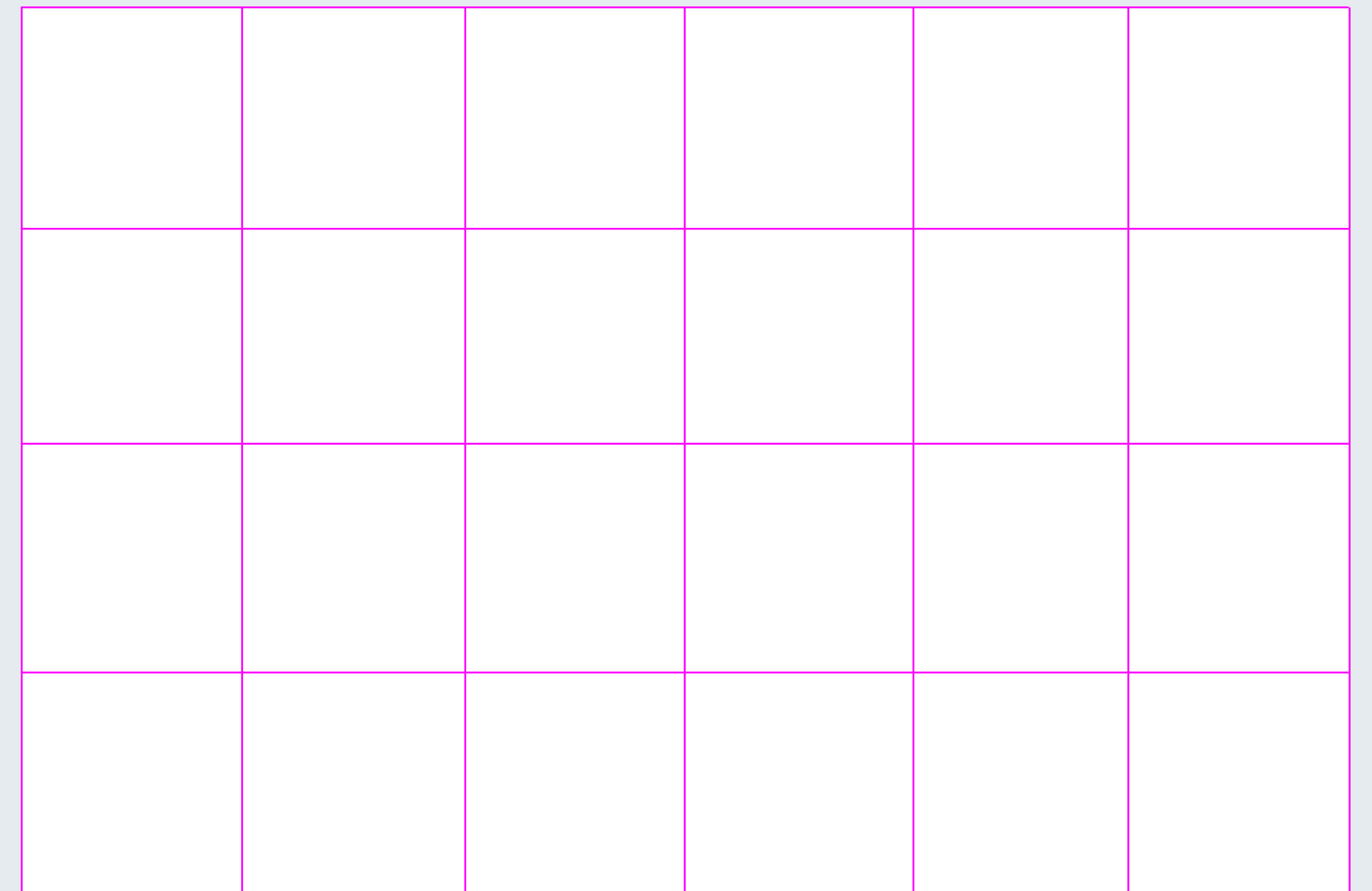
MODULAR GRID

Where possible, designs should be built on a modular square grid. The grid can vary in complexity depending on the layout and design intent.

Complex portrait grid



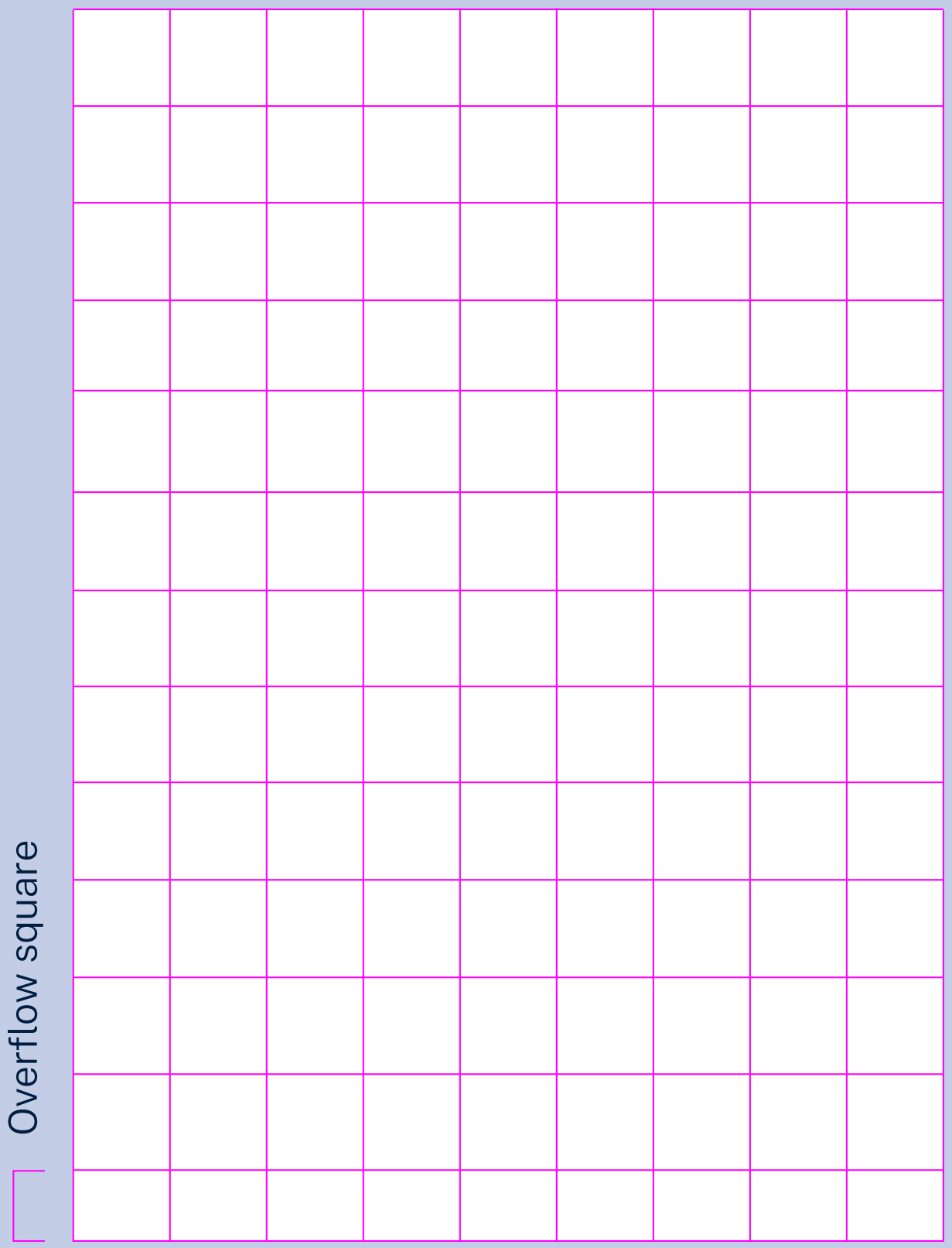
Simple landscape grid



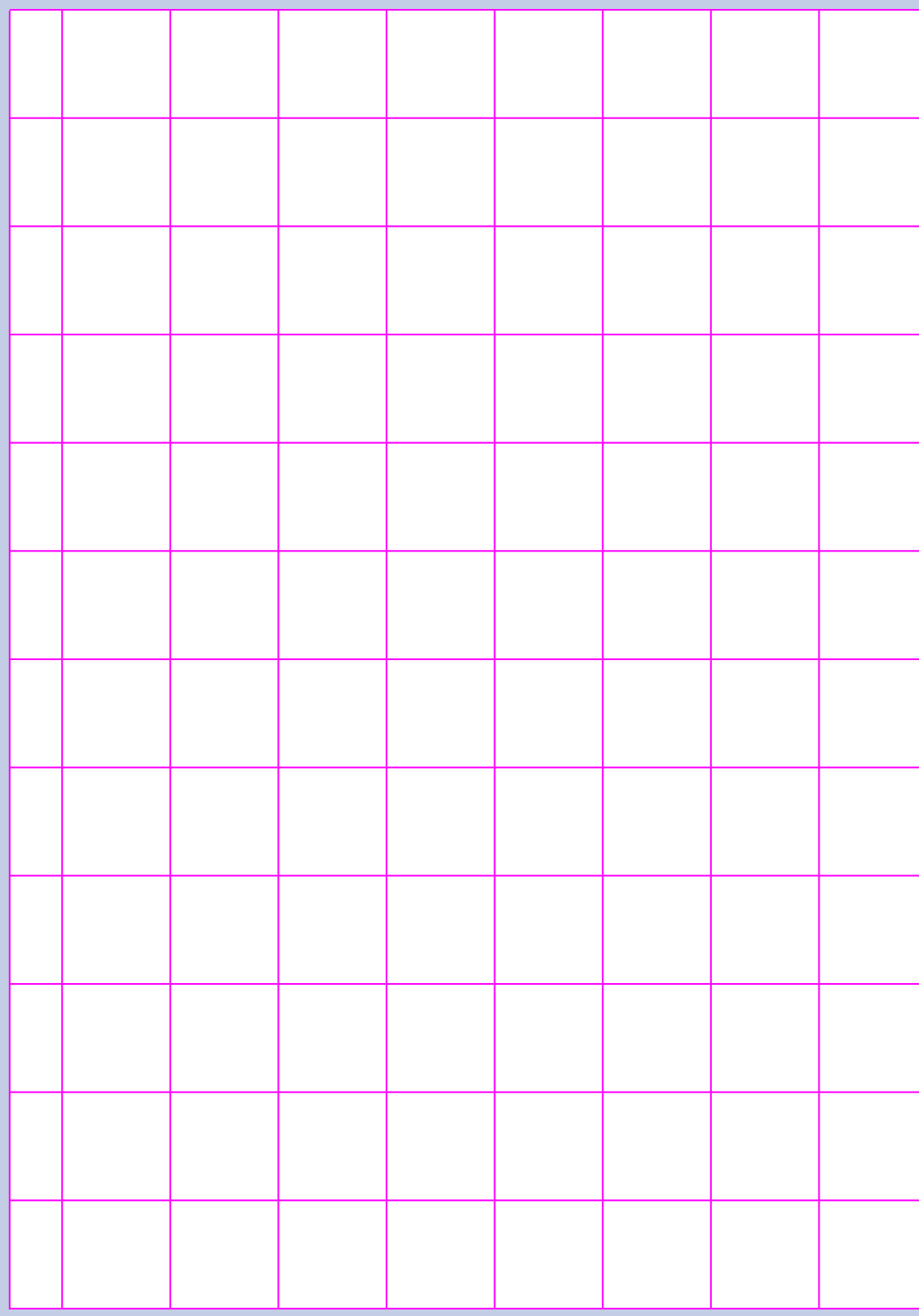
MAKING A GRID: OVERFLOW SQUARES

If the document dimensions don't divide evenly into perfect squares, the grid can extend slightly beyond the edge, creating a smaller overflow square. This ensures the layout maintains modularity.

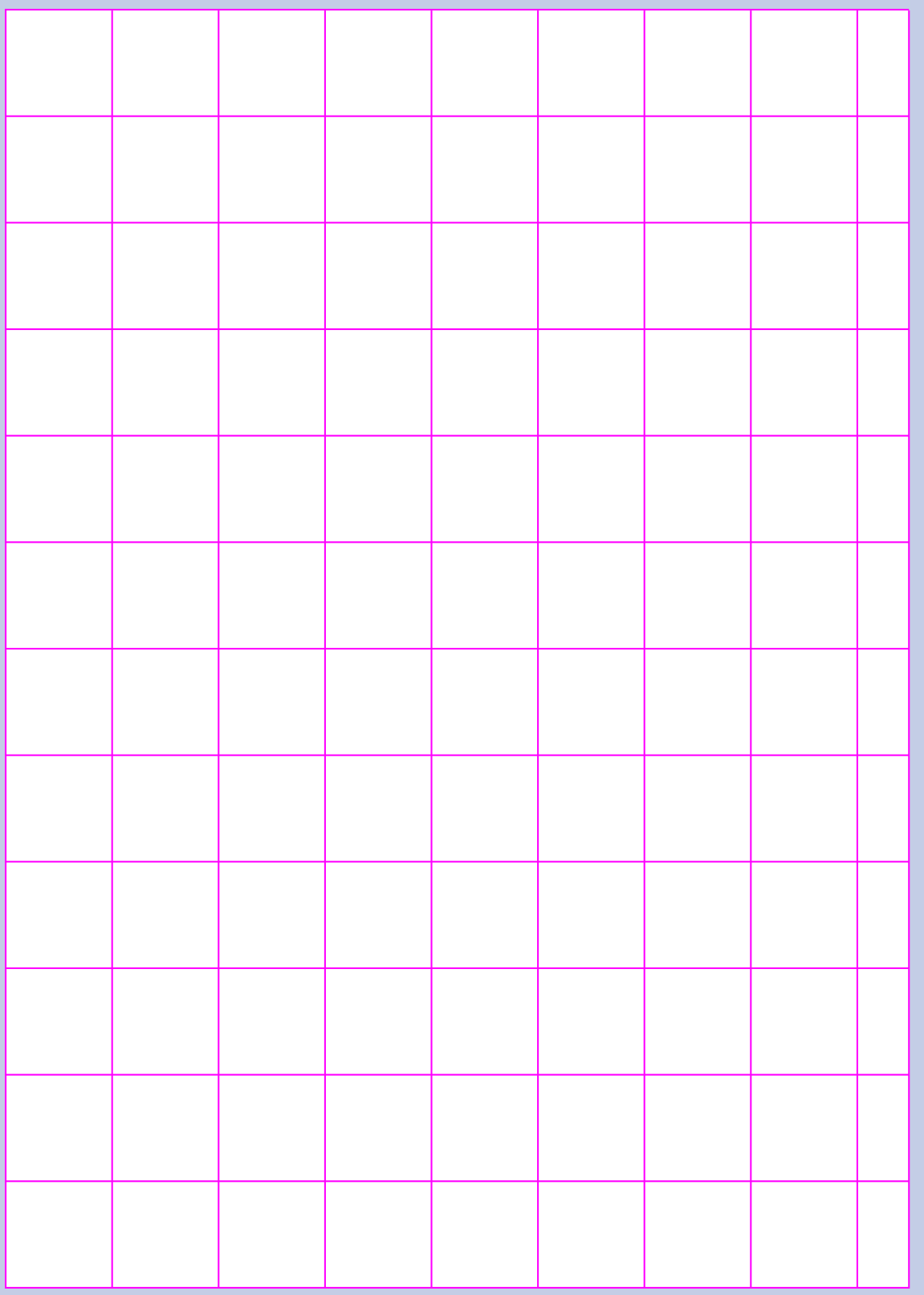
The overflow square can be on any side of the page.



Overflow square



Overflow square

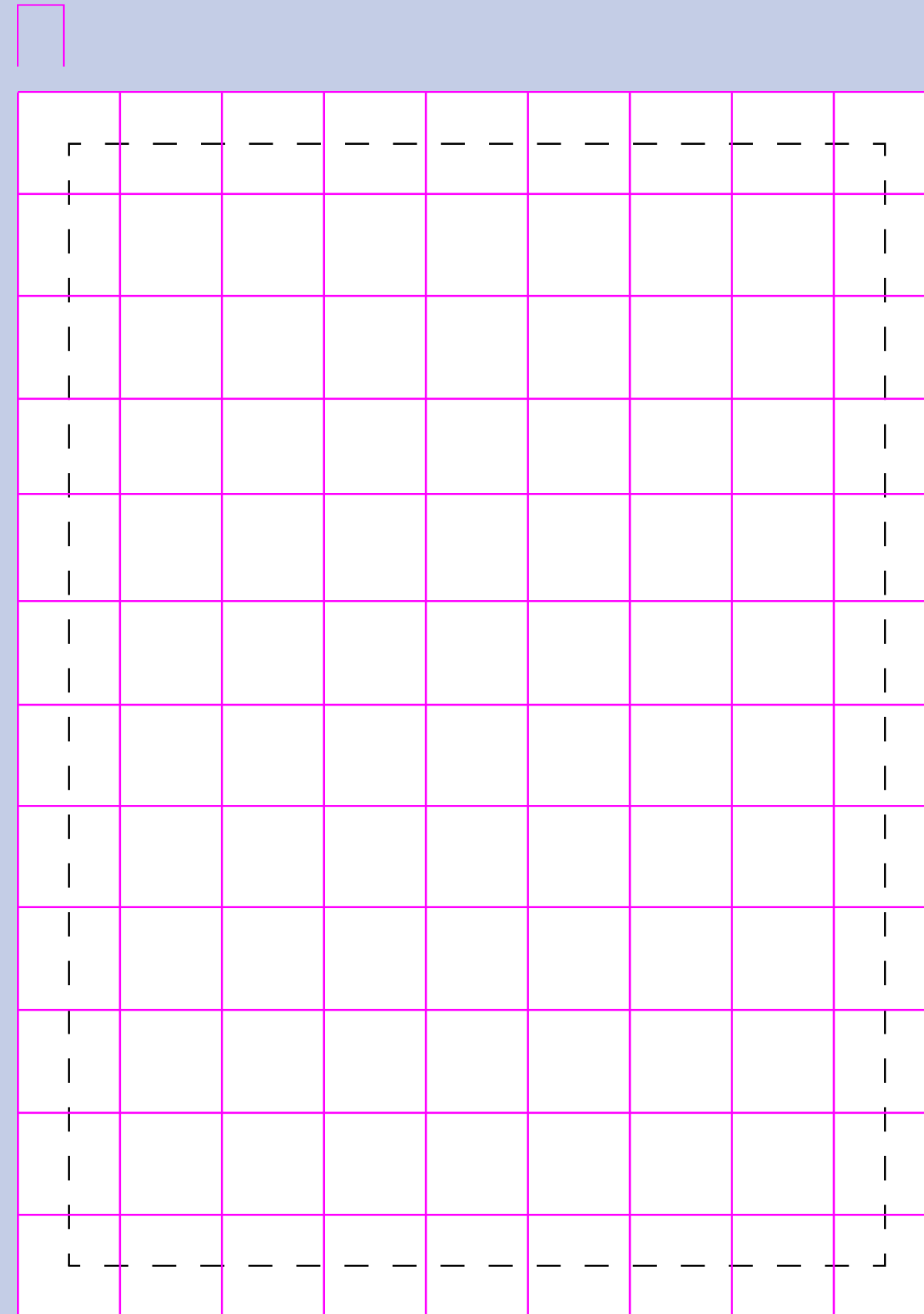


Overflow square

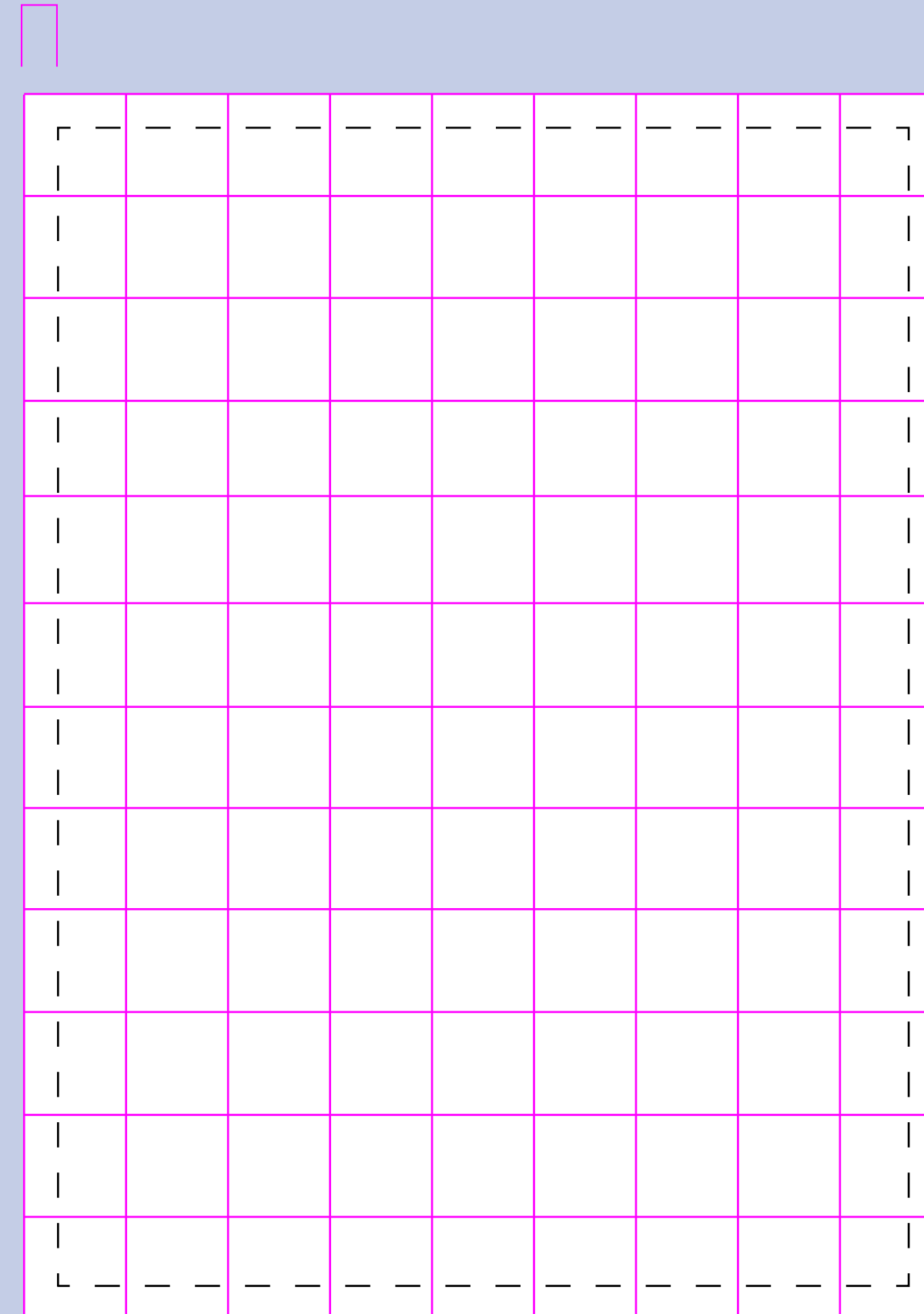
MAKING A GRID: MARGINS

Depending on the document size and grid complexity, a cell can be divided in half or into thirds to create the page margin. For simpler documents that don't use a modular grid, the margin can be calculated by dividing the shortest edge of the page by 0.05 (5%).

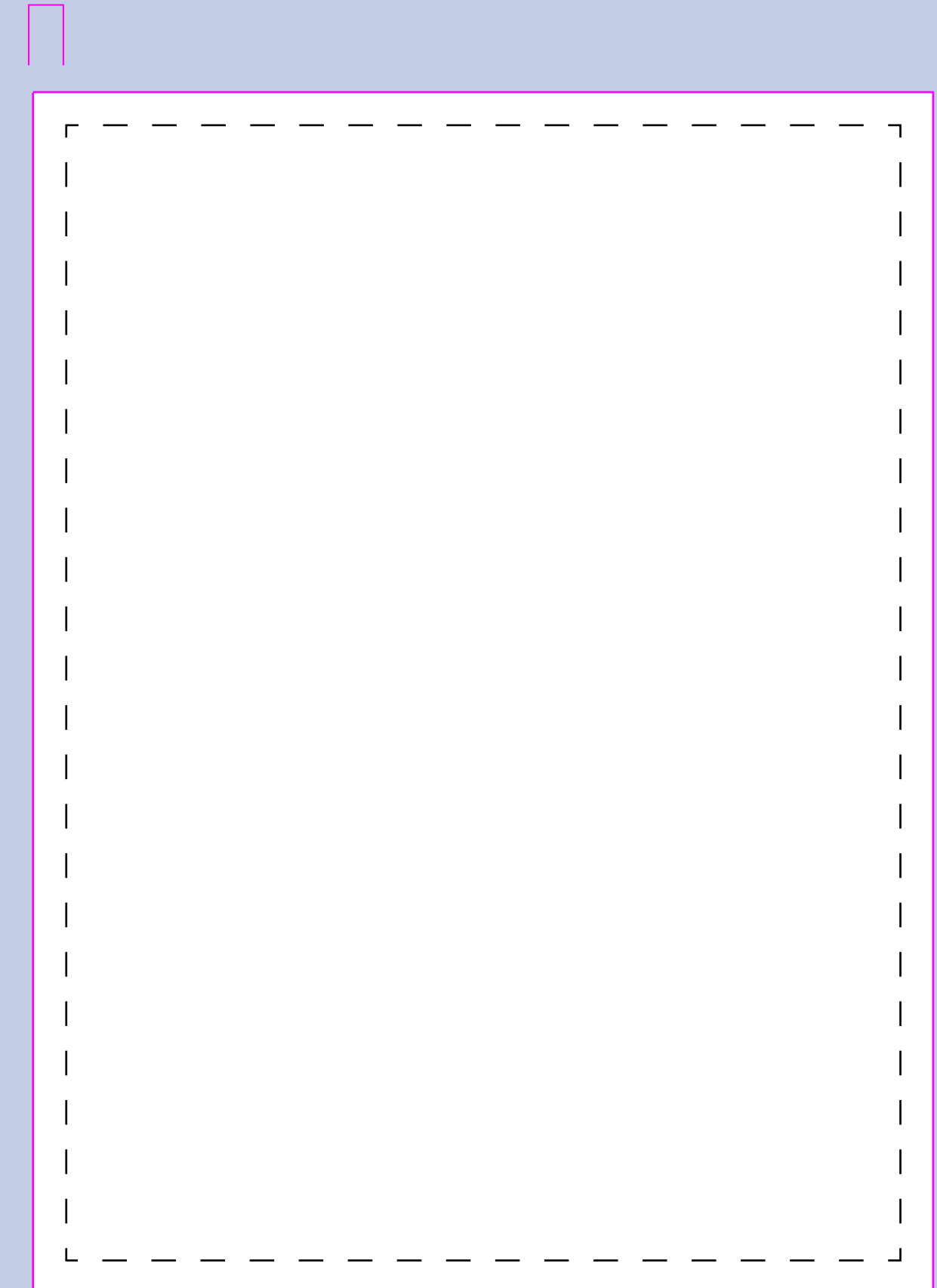
1/2 grid cell



1/3 grid cell



5% shortest edge
(10.5mm for A4)



LAYOUT APPROACHES

There are two main layout approaches:

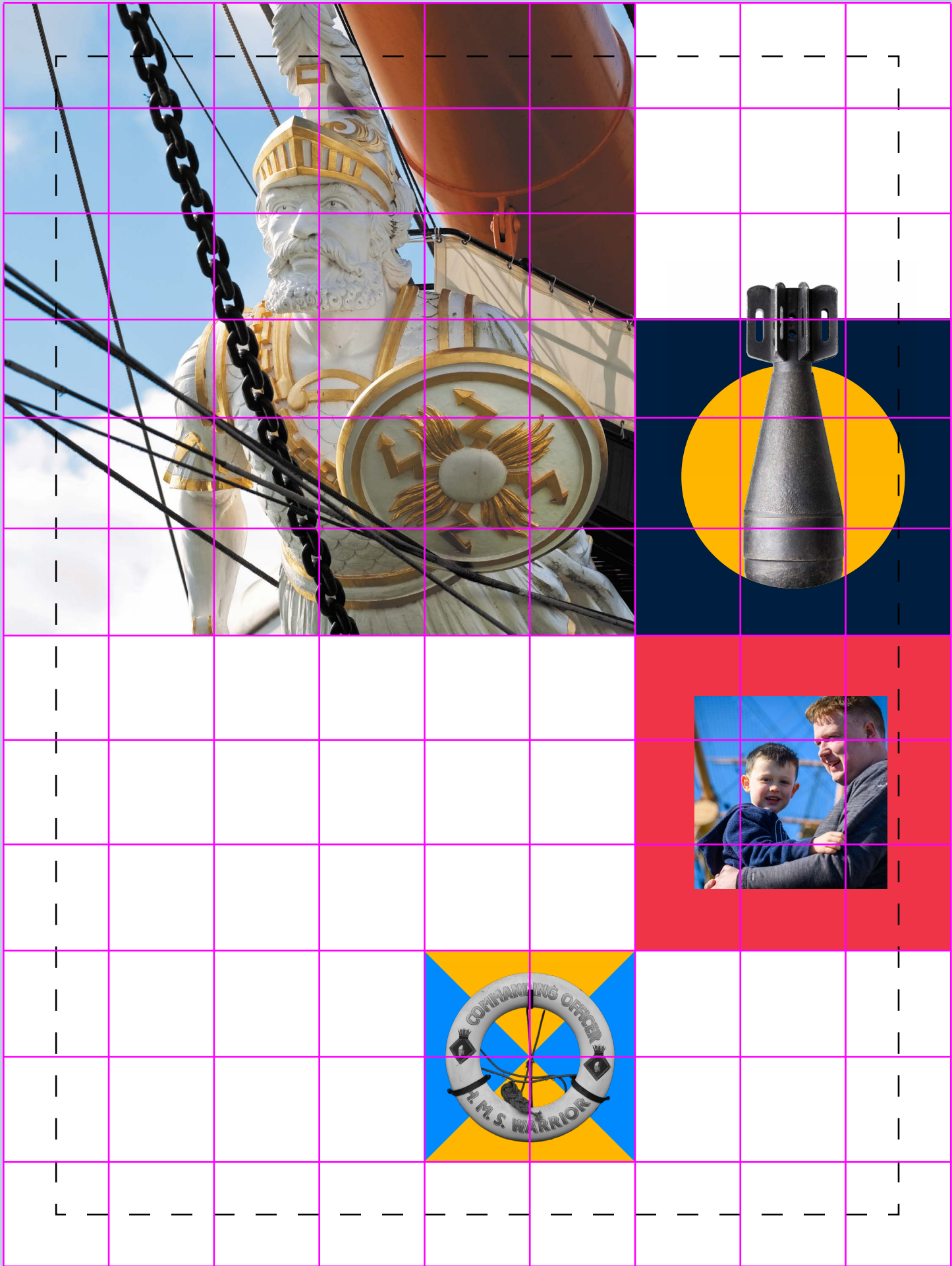
1. Modular layouts

Use the grid to create multiple squares for images, dividing text and content into clear sections. This approach works well for information-rich materials and multi-image compositions.

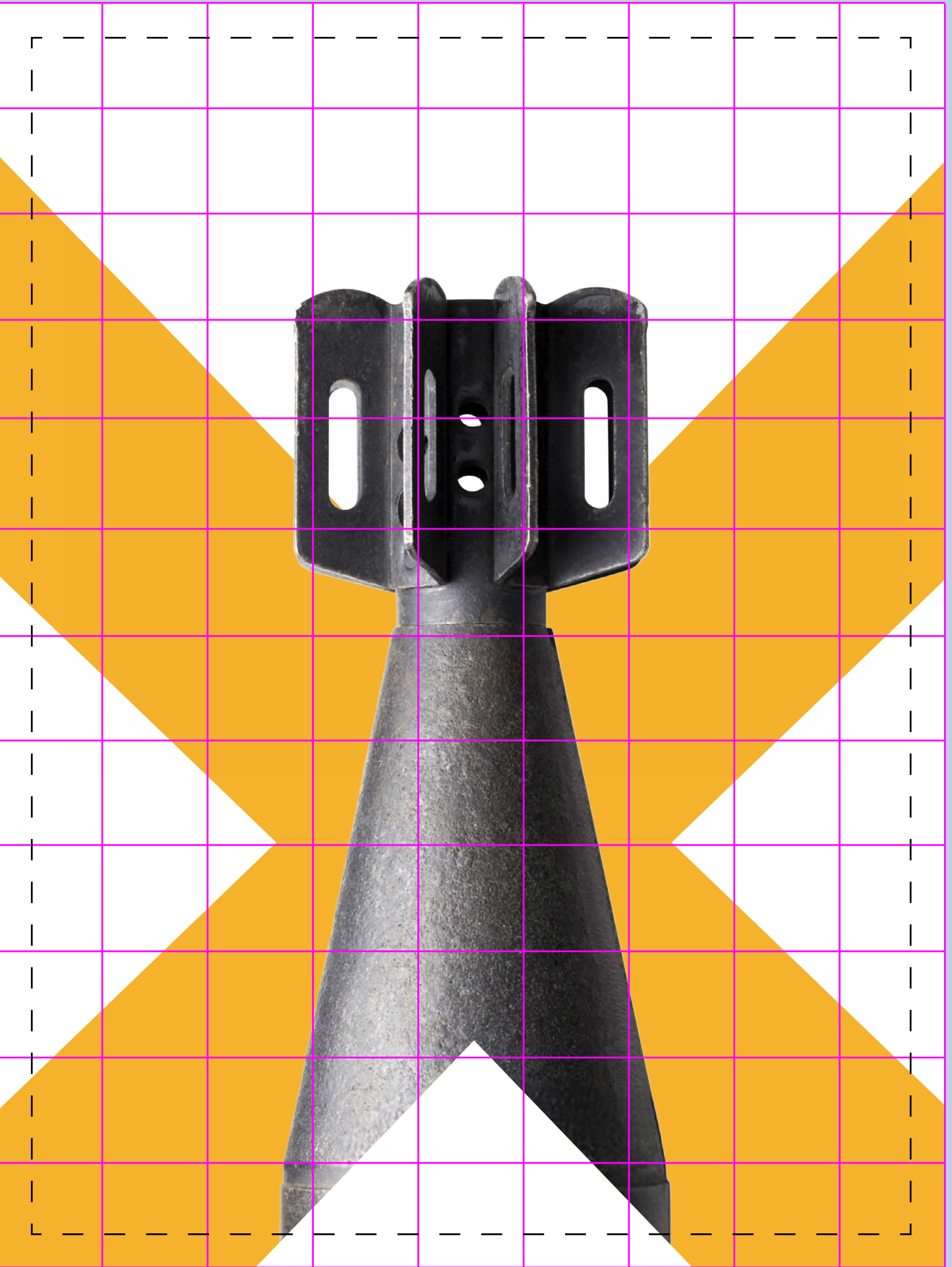
2. Expressive layouts

Simpler designs with fewer, larger elements. Ideal for adverts or impactful designs.

1/2 grid cell



1/3 grid cell



MODULAR LAYOUT: LANDSCAPE

A simple layout using an
11x6 cell grid.

Bodycopy example lorem ipsum Cabo. Ugit eliqui
con re pa sam endellant eos voluptat volore
volorio restem alitius antionsentia alitis dolese
uiatus eum quatiasit omnis excepra dolor a nis.

Text box padding equal
to the page margin

**HEADLINE
EXAMPLE**

Bodycopy example lorem ipsum Cabo. Ugit eliqui
con re pa sam endellant eos voluptat volore
volorio restem alitius antionsentia alitis dolese
uiatus eum quatiasit omnis excepra dolor a nis.

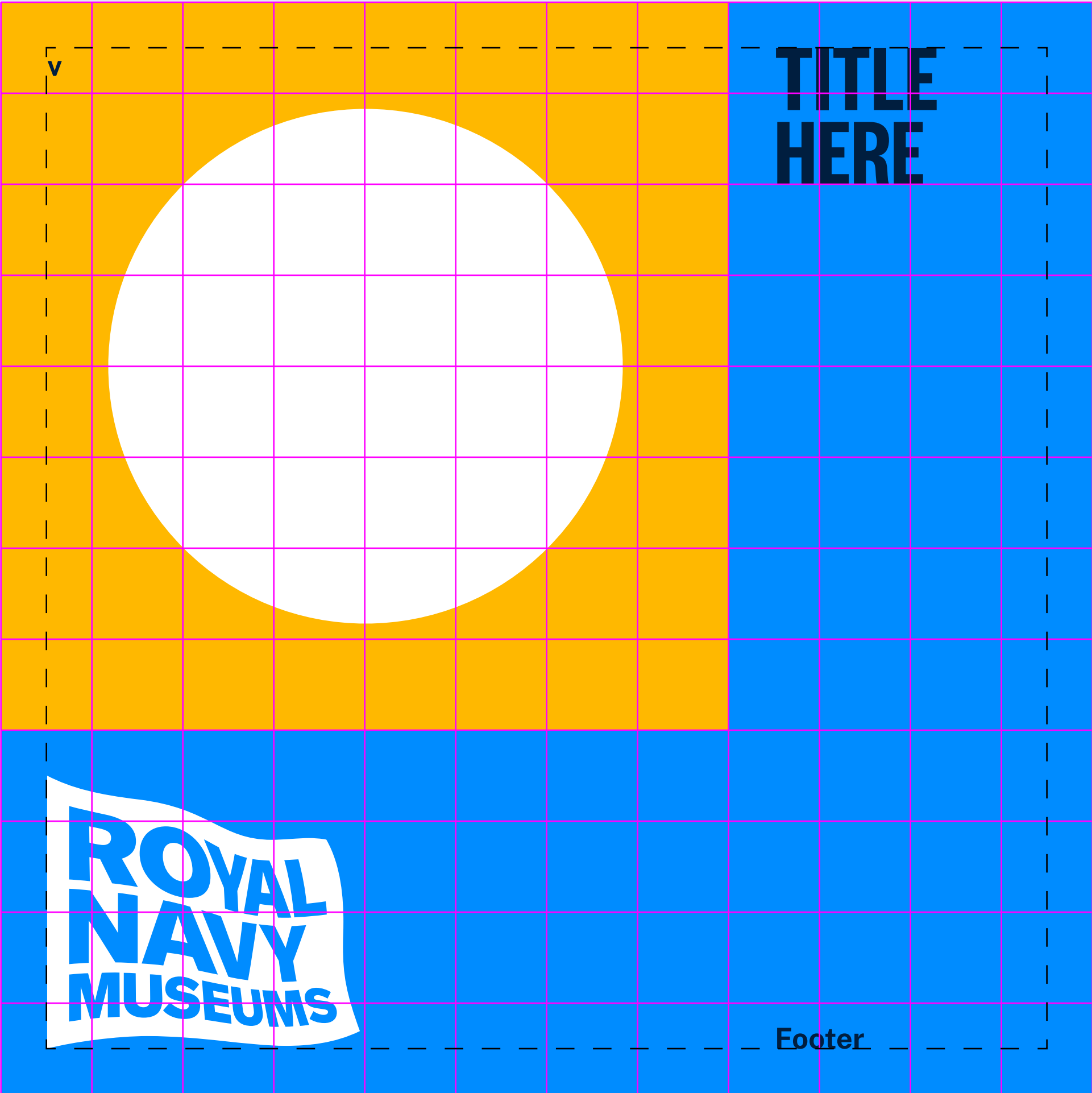
**ROYAL
NAVY
MUSEUMS**

Footer

MODULAR LAYOUT: SQUARE

Two layouts using a 12x12 grid.

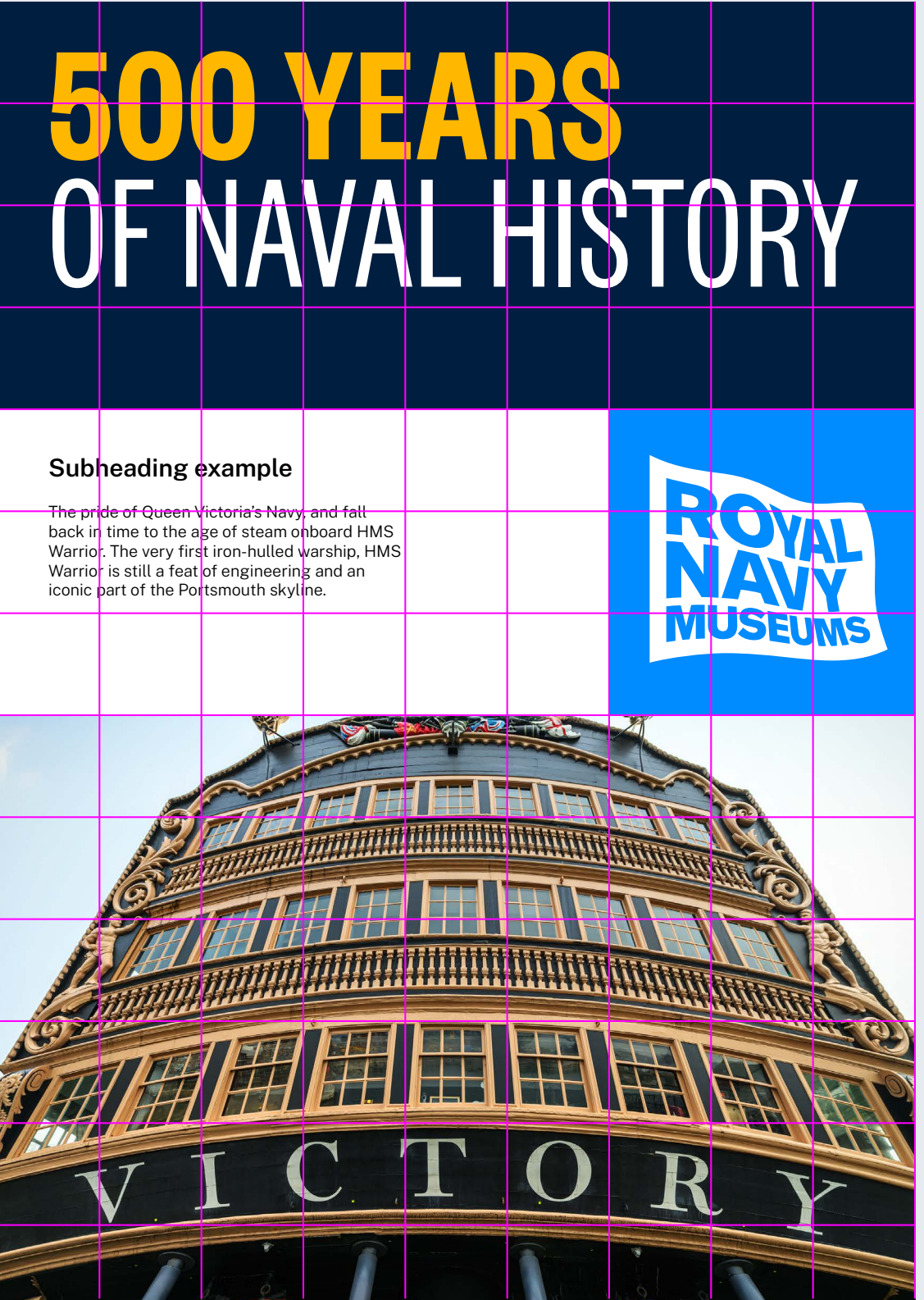
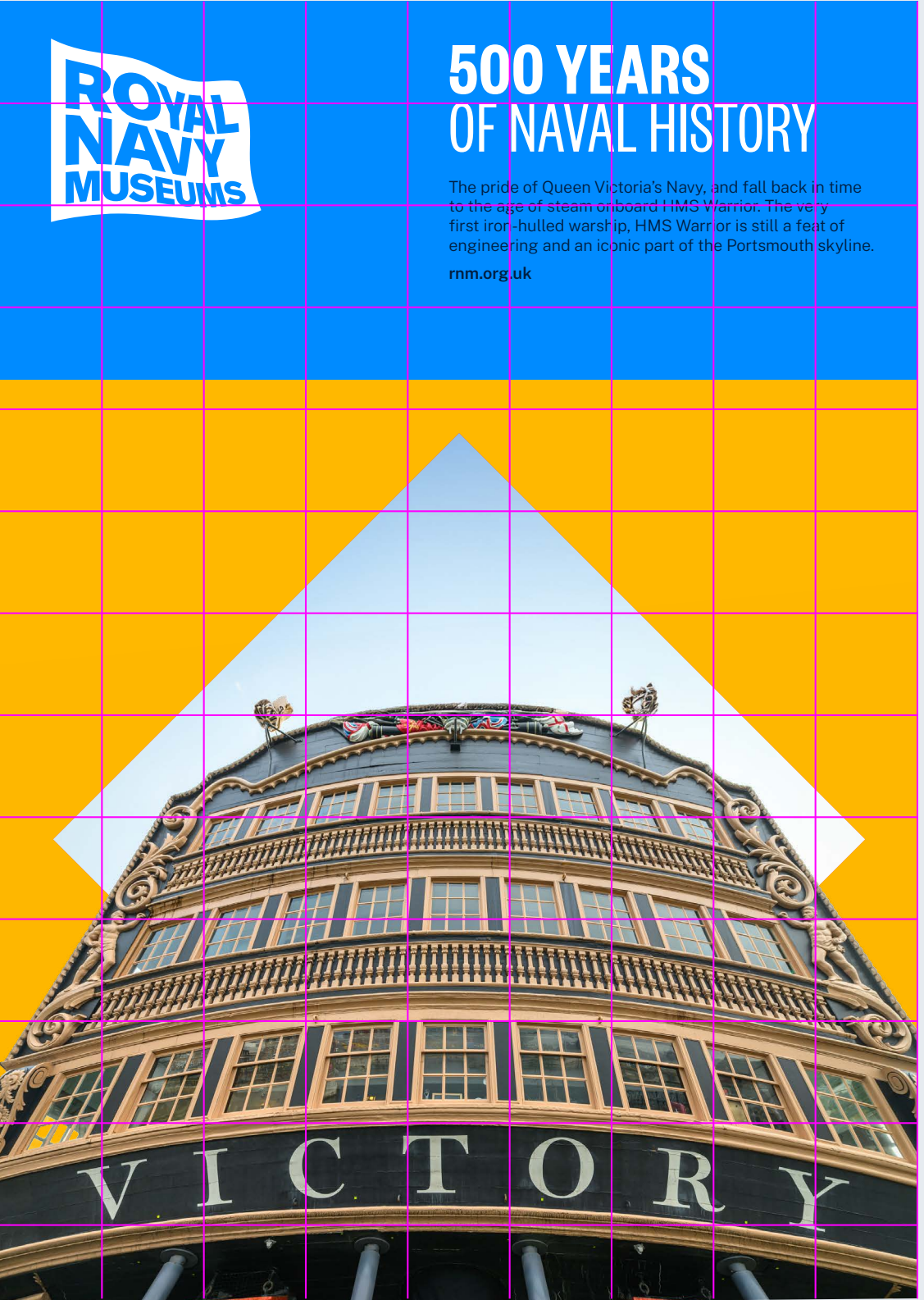
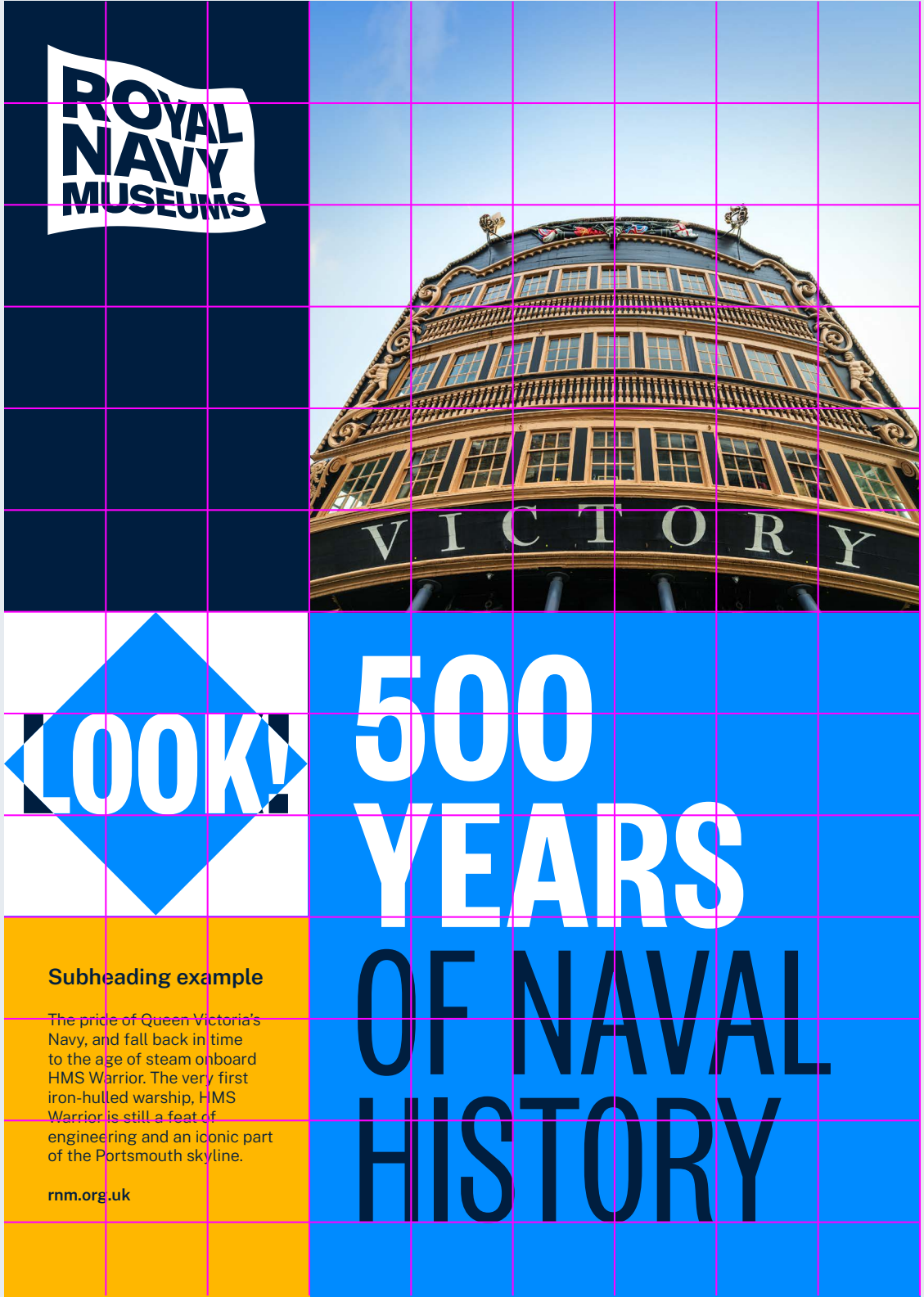
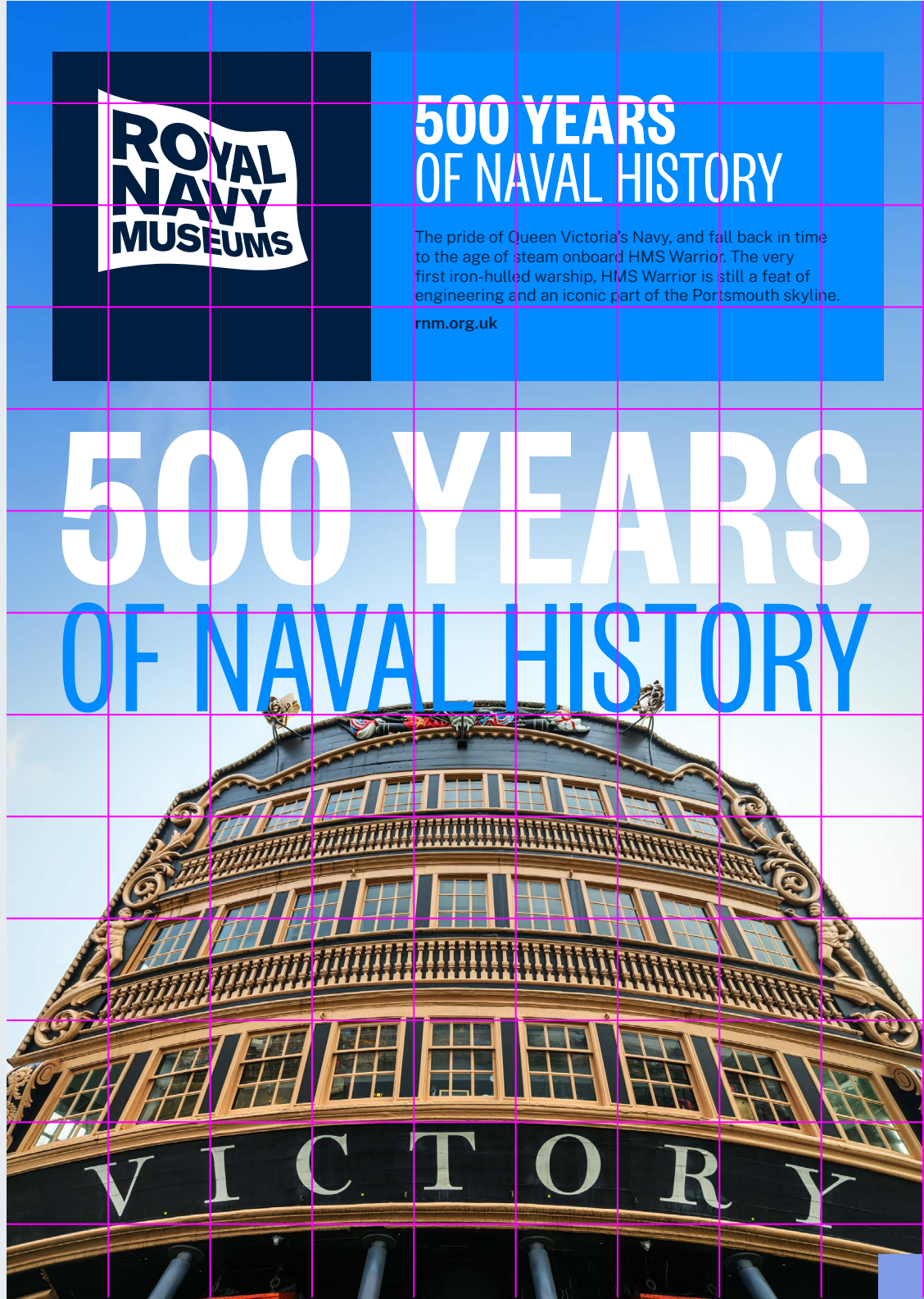
Text box padding equal
to the page margin



MODULAR LAYOUT: A4

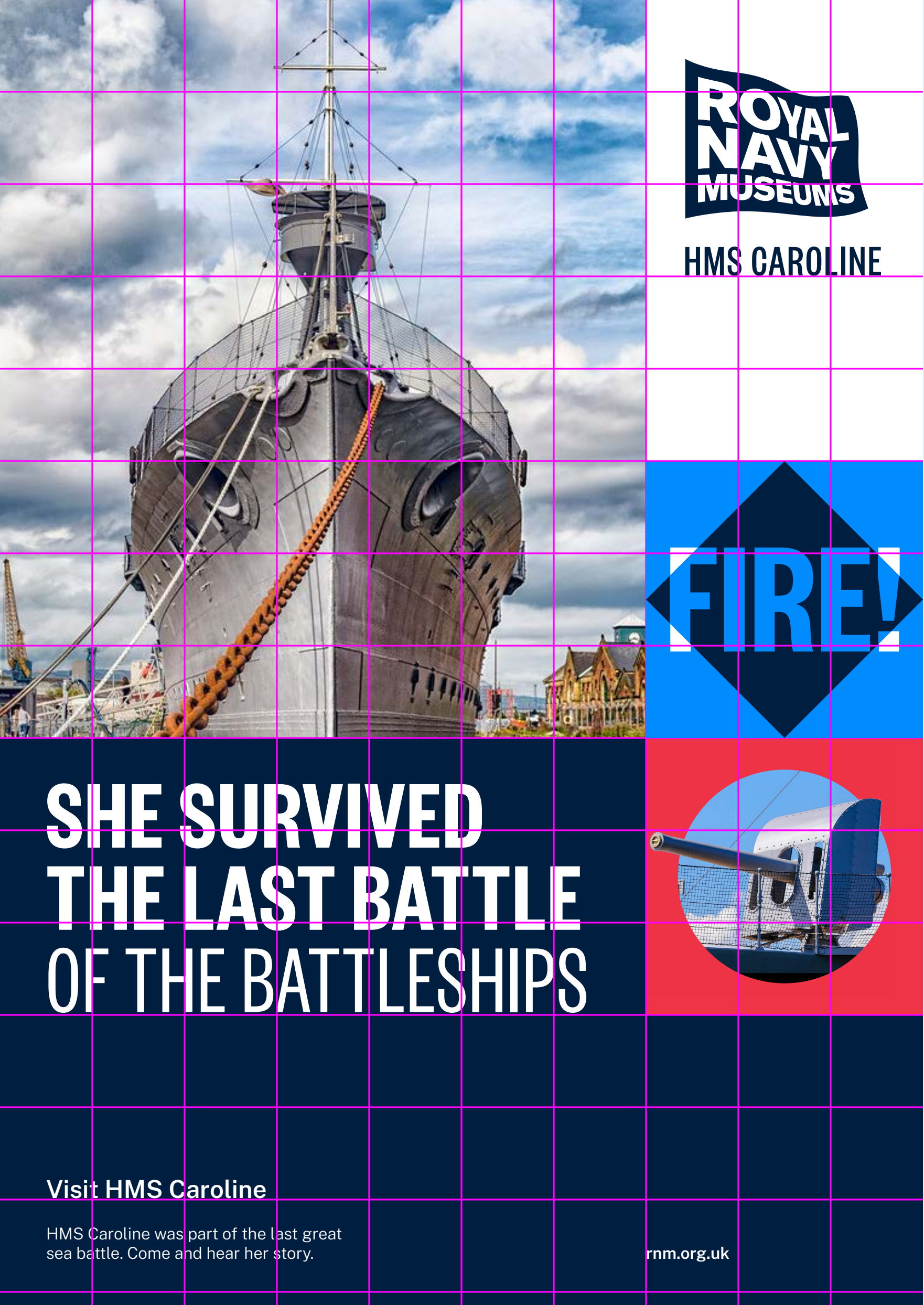
Four different arrangements of the same components on a portrait A4 grid.

Sometimes we can use a full-bleed image and apply our grid for logos and text.



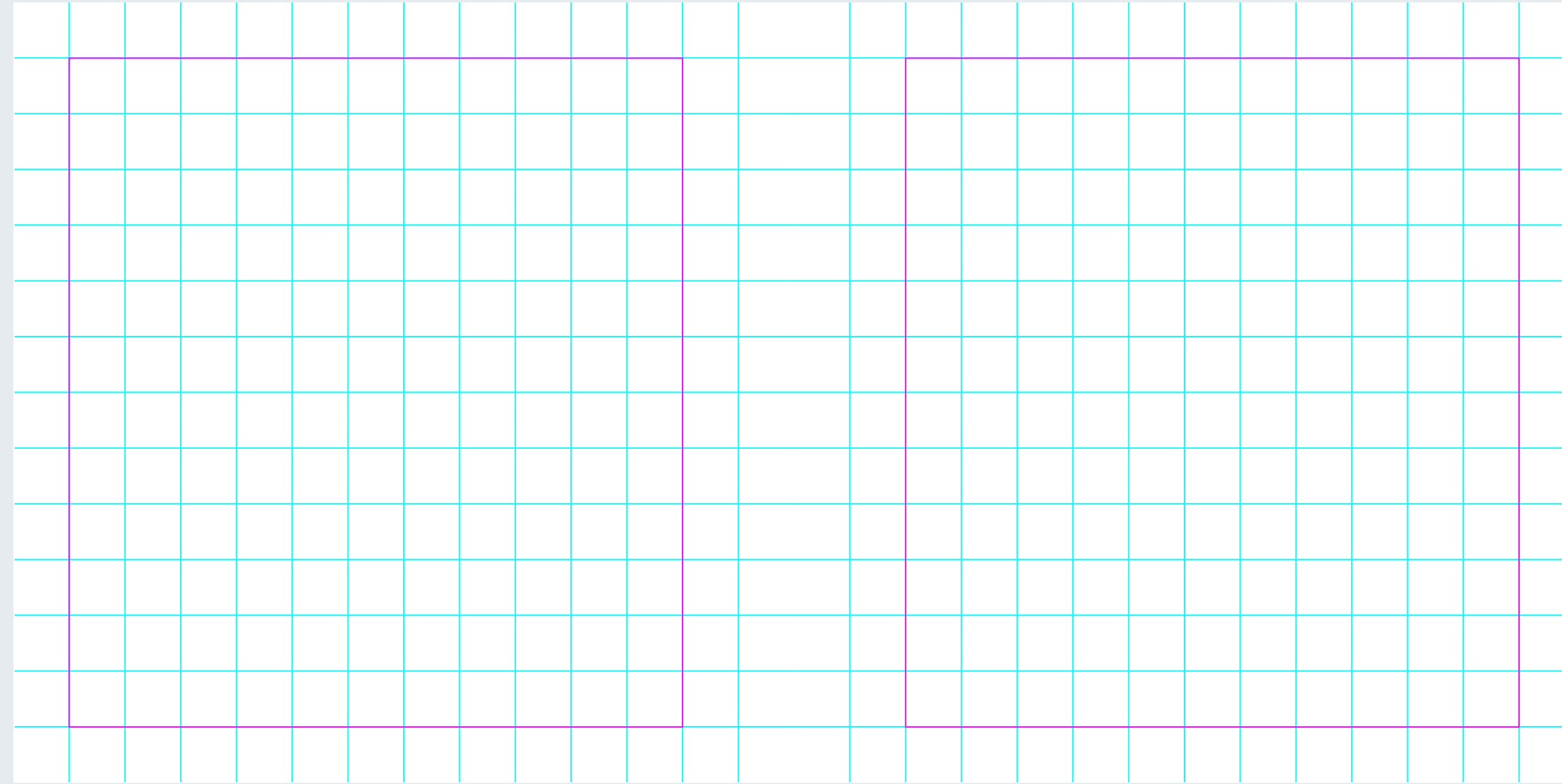
MODULAR LAYOUT: COMPLEX POSTER

A poster example using a 10x15 grid.

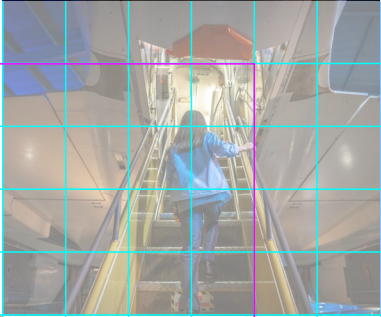


MODULAR LAYOUT: SQUARE BOOKLET

A square booklet grid example made using a 14/14 grid.



WELCOME ABOARD



As our 20th birthday approaches in 2029, it is time to look at both our name, and

The last two decades have seen great growth and changes to our "fleet" of museums. As our 20th birthday approaches in 2029, it is time to look at both our name and our brand.

The first stage of that process is to simplify our name to **Royal Navy Museums**. The second is to introduce a new symbol and design style which enable us to speak more clearly, and more loudly, with a truly national voice. The months ahead will see us launch and commence the roll-out of this work.

As a national museum, sponsored by the Ministry of Defence and receiving Grants-in-Aid from the Royal Navy, we have benefited from this support. Our alone amongst all national museums we are not funded to allow free admission - so the 75% of annual revenue generated through admissions, commercial activities, grants and fundraising is essential for us to deliver on our charitable purposes. Our 10 year financial plan - as well as our new Museum values - stresses how important it is to grow our commercial and enterprise income.

From our national headquarters in Portsmouth we develop projects and programmes which reach outwards. And as a multi-site national museum with destinations in Belfast, Gosport, Harlepool and Yewitton, we can reach them further, by varying and diversifying communities.

The strength of stakeholder support and our partnerships will be key to our success nationally, and our impact locally.


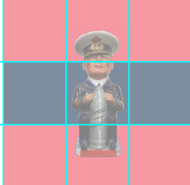
This document sets out a framework for our choices up to 2030 and sets out a vision for our places and projects. Our priorities and strategic objectives are supported by our pillars (a defence, collection and stories) and by strengthening the foundations which underpin all of this, we will adapt to this period of change.

Some specific choices for the next 5 years are already clear, such as using transformative projects to drive our strategic objectives and ensure the sustainability of the Royal Navy Museums.

Historic Fleet. However, some choices remain. This will be a rolling strategy, with a flexibility appropriate to this period of change.

Progress will be reviewed, reported on and measured, reflected upon in future annual reports and resourced from within our corporate plans.

Matthew Shilton, CEO, December 2025



ROYAL NAVY MUSEUMS

OUR TRANSFORMATIVE PROJECTS

"Our Royal Marines Commandos blend the best of human talent, selected and trained to operate independently in the harshest environments, with the very latest in technology."

First Sea Lord General Sir Gwyn Jenkins, 2025

Walking across three generations
Paul 'Buck' Ryan wore the sea boots when a Sergeant Major in the Royal Marines. Alghar Khan followed his father into the Royal Marines, and his son followed him.

The same, but different
HMS Victory's Big Repair is being led by cutting-edge research and technology. But our shipwrights also know that for two timbers are over a century the same.



14

MODULAR LAYOUT: SIMPLE HOARDING

A minimal layout using the modular grid at just one cell in height



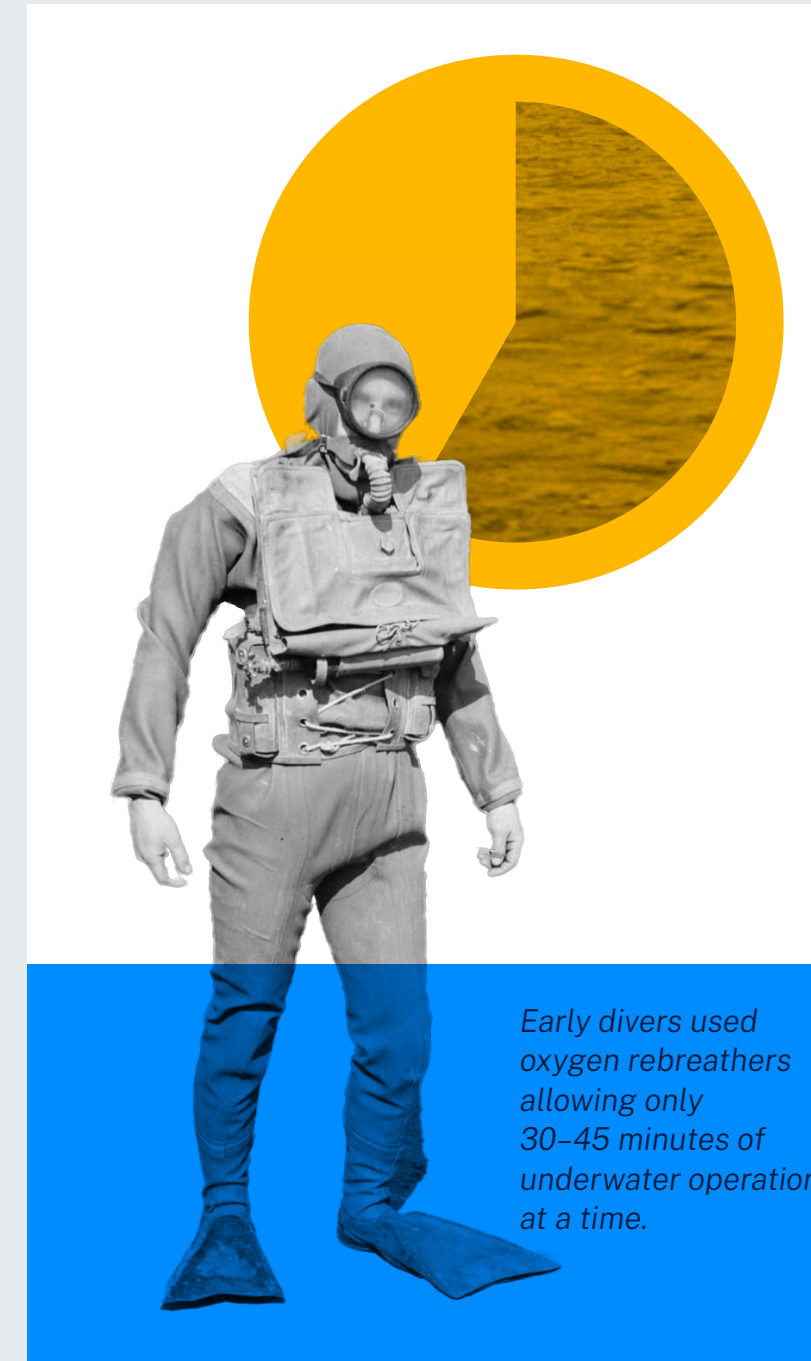
EXPRESSIVE LAYOUTS

Two posters



MIXING ELEMENTS

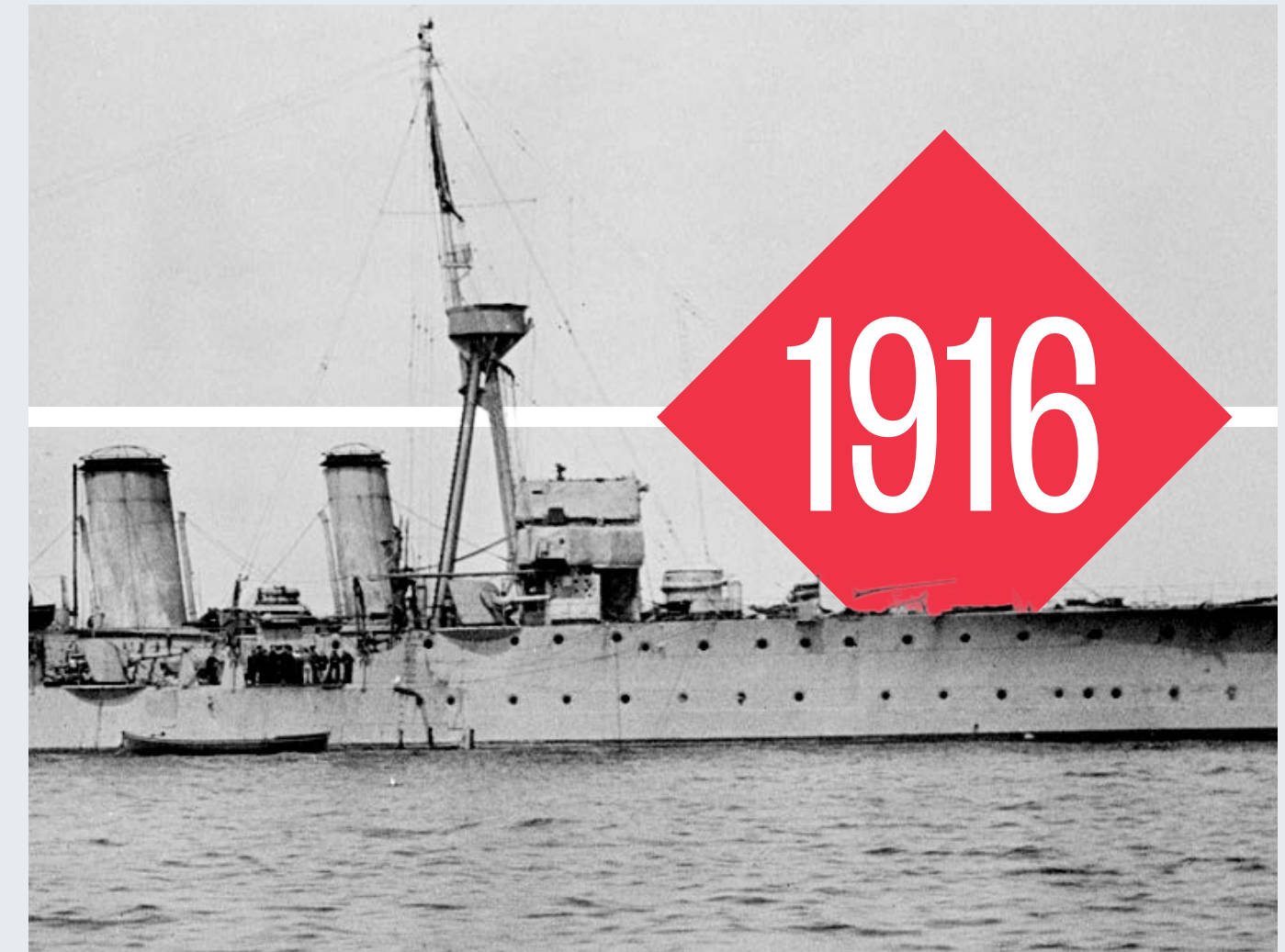
Here are some examples of interesting ways to mix icons, flag shapes and images.



Early divers used oxygen rebreathers allowing only 30-45 minutes of underwater operation at a time.



ships from 135 to 584 between 1793 and 1812.



EXAMPLE DESIGNS

09

ROYAL NAVY MUSEUMS

STRATEGY 2025-2030

HMS Trincomalee

Royal Navy Museum
Royal Marines Experience
Submarines
HMS Victory
HMS Warrior
HMS M.33
Explosion

Through times of war, peace and uncertainty, eras of expansion and exploitation, spanning moments of national jeopardy and jubilation, the Royal Navy has been ever-present. Our museums and ships bring to life the centuries-old marriage between the Royal Navy, Britain's identity as an island nation and its lasting impact on the world.

We reveal the untold adventures and unvarnished realities of the men and women who have served on, below and above the waves. The pirates, pioneers, sea soldiers and aviators, the explorers, commandos, citizen sailors, submariners and scientists who operate now from seabed to space. We capture their courage, sacrifice, humanity and fallibility – told in the very ships, planes, boats and places where history happened.

Guided by our commitment to excellence, authenticity and inclusion, we engage audiences with the stories that continue to shape our diverse culture – and which belong to everyone. By sharing, questioning and illuminating this on-going history, we invite people to climb aboard and be part of it.

As part of the work we've been doing on vision and values, we've developed this core brand narrative that will frame our future brand identity and brand language.

6

WELCOME ABOARD

ROYAL NAVY MUSEUMS

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to varying and diverse communities. The strength of stakeholder support and our partnerships will be key to our success nationally, and our impact locally. This document sets out a framework for our choices up to 2030 and sets out a vision for our places and projects. Our priorities and strategic objectives are supported by our pillars (audiences, collection and stories), and by strengthening the foundations which underpin all of this, we will adapt to this period of change.

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Matthew Sheldon, CEO, December 2025

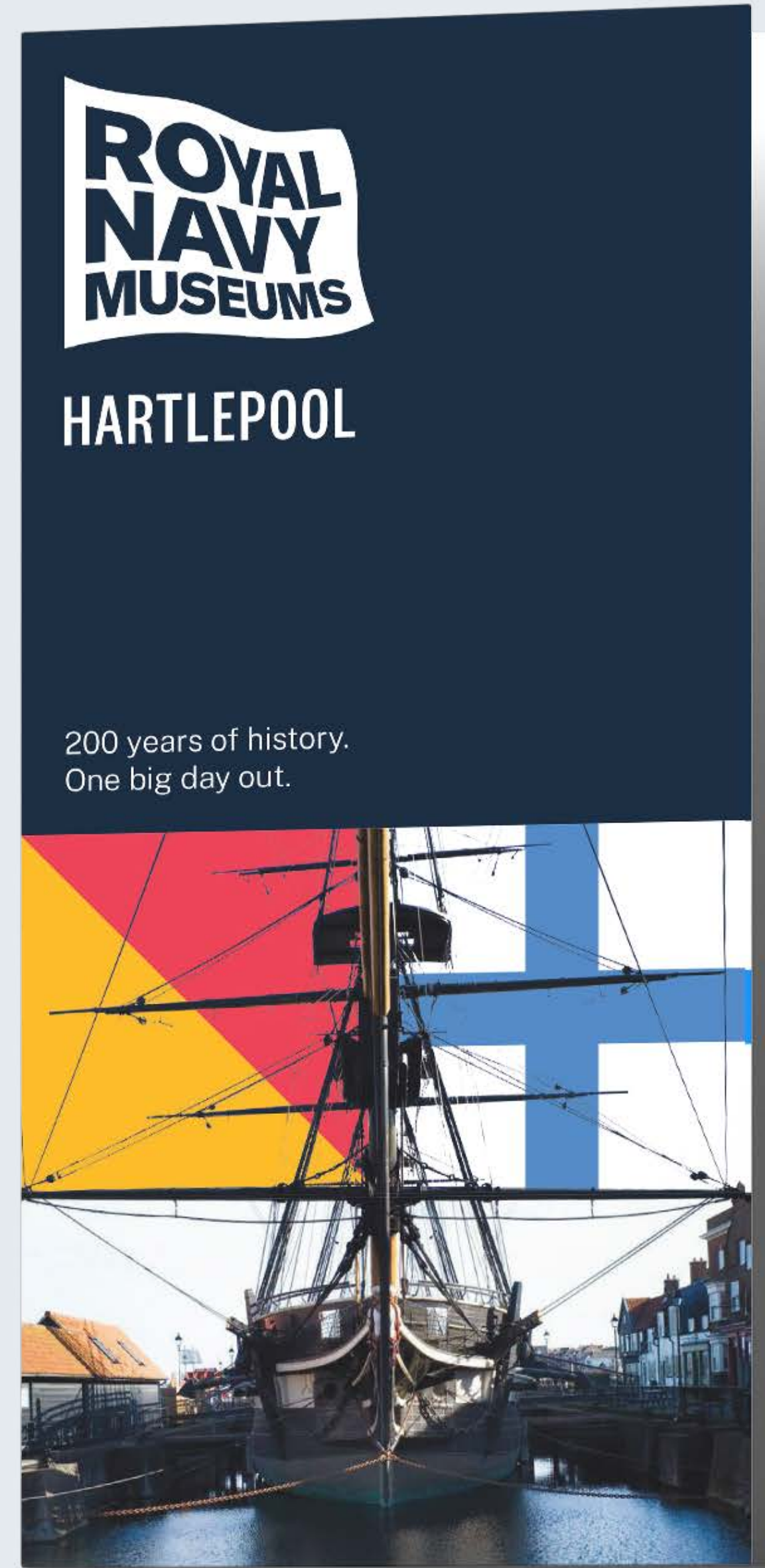
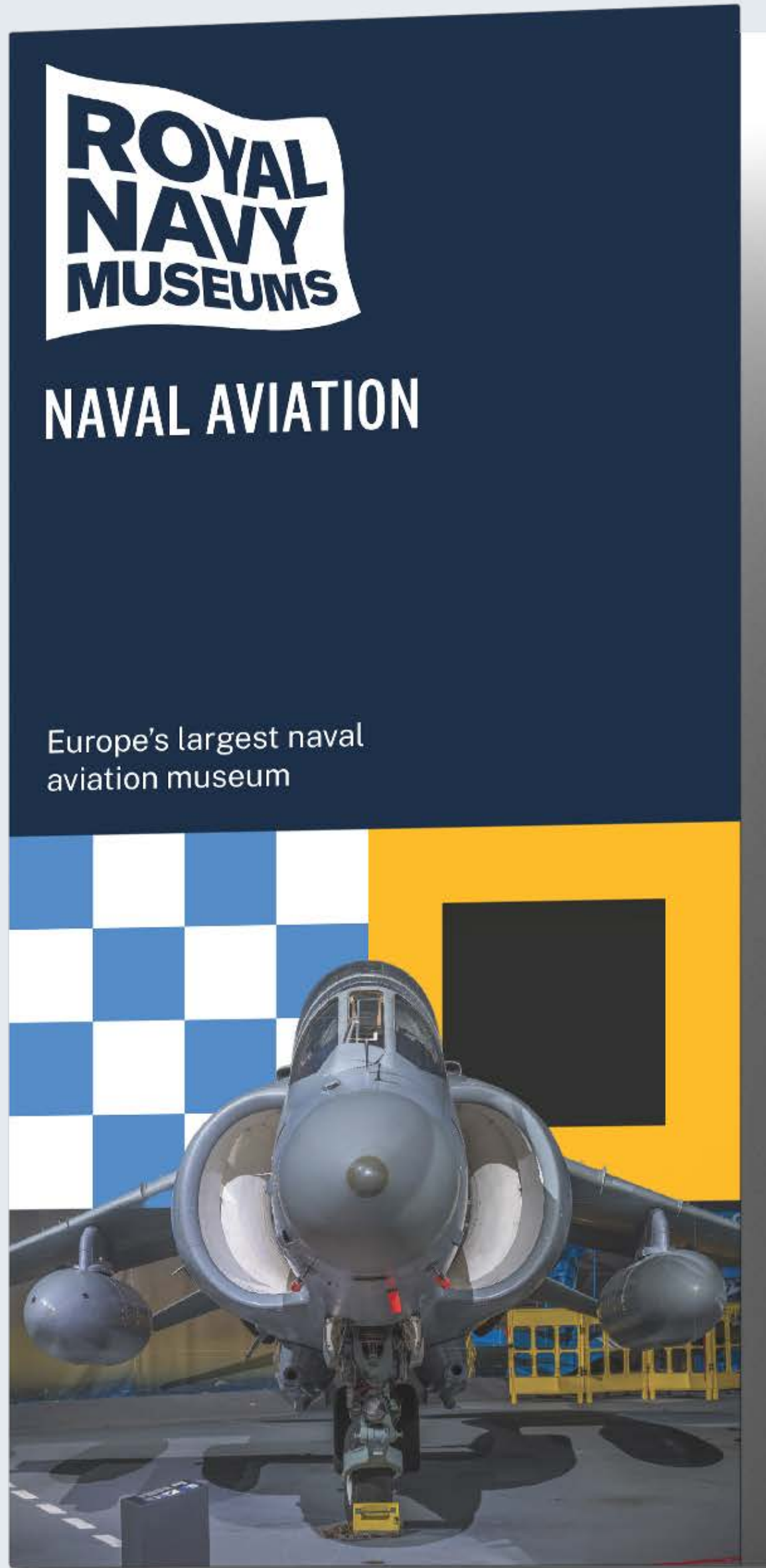
ES THAT PE A NATION

"Our collections reflect the Navy's complex relationship with the slave trade from beginning to end."


70
First Sea Lord

OUR TR PROJEC



"Our Royal M
blend the b
selected a
independ
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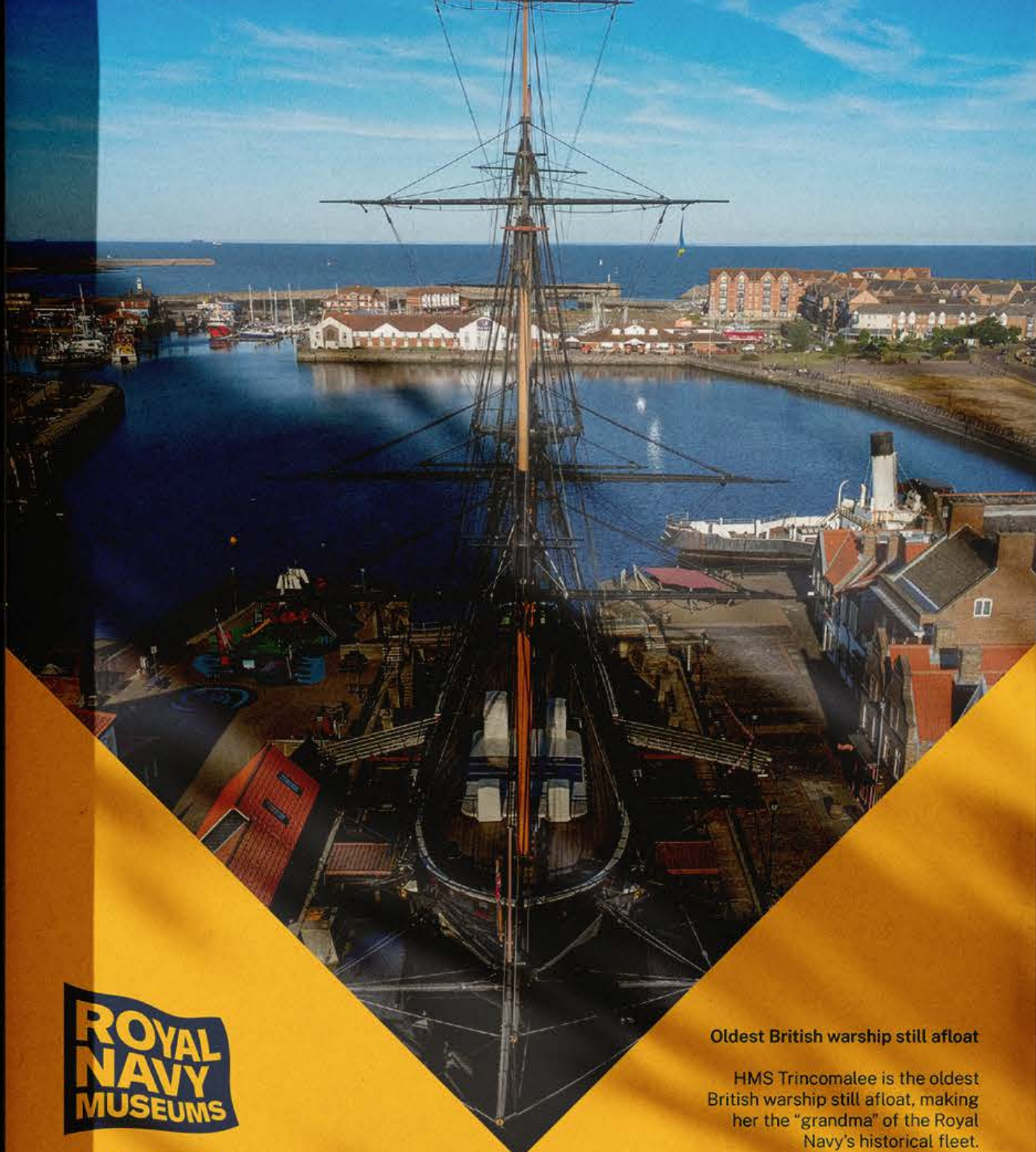
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Oldest British warship still afloat

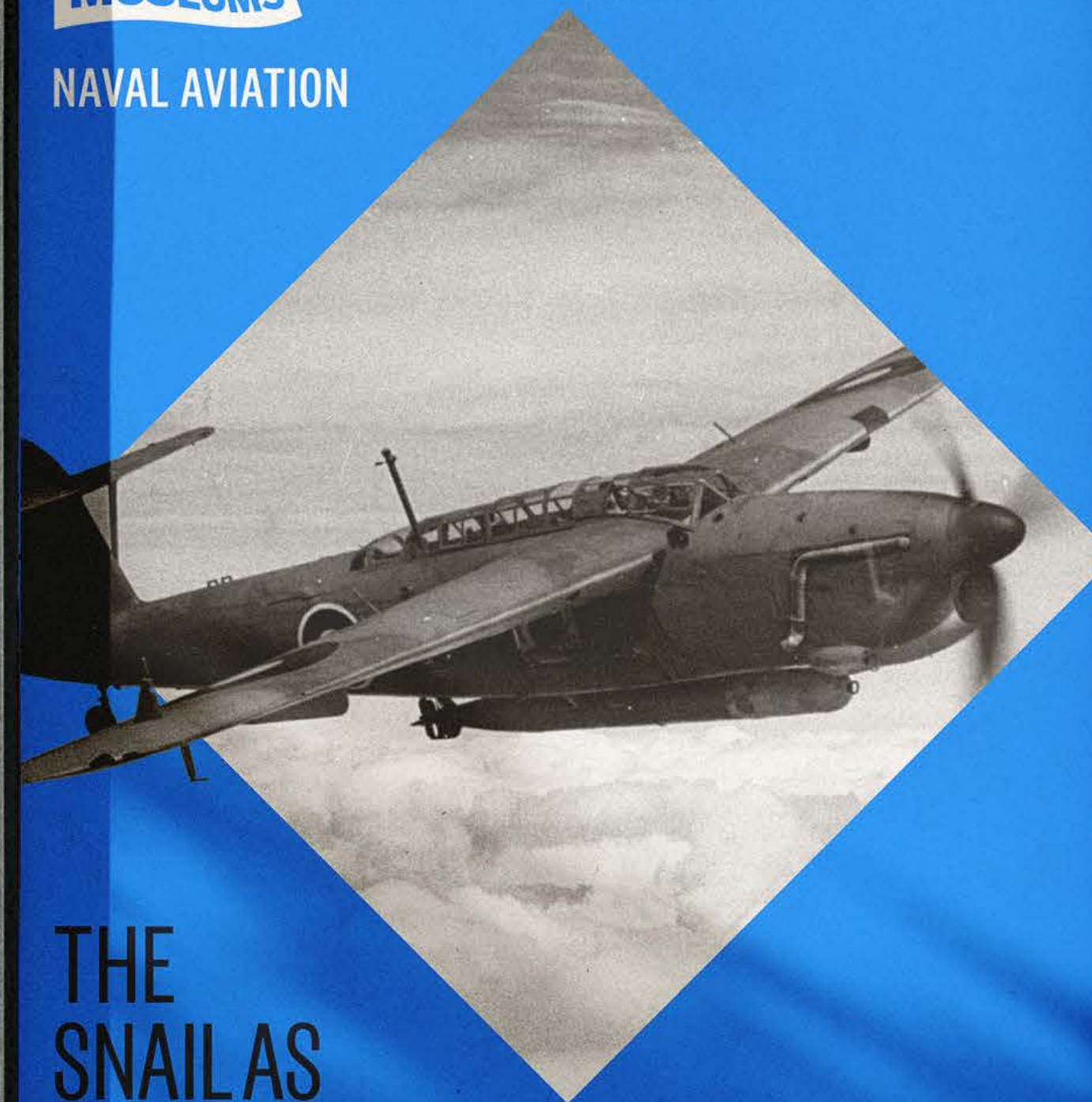
HMS Trincomalee is the oldest British warship still afloat, making her the "grandma" of the Royal Navy's historical fleet.

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OUTDOOR ADVERT



**From
buried in
an Irish bog.
Back to dive
bomber.**

Come and see
the last Barracuda
bomber rise
from the mud.

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SOCIAL MEDIA POSTS

**PIRATES,
RIOTS
AND
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MONKEYS**

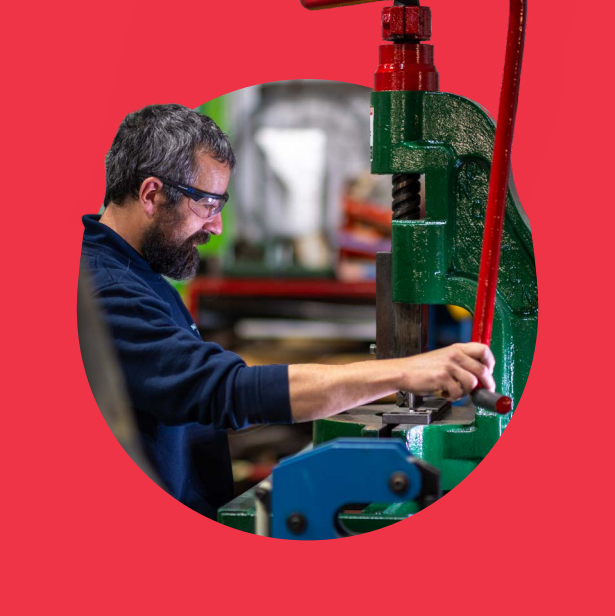



Behind our picture postcard looks, and the beautiful HMS Trincomalee, there are some amazing stories that you won't believe...



**BARRACUDA
LIVE**

Witness the last of its kind, rescued from an Irish bog and returned to its former glory.

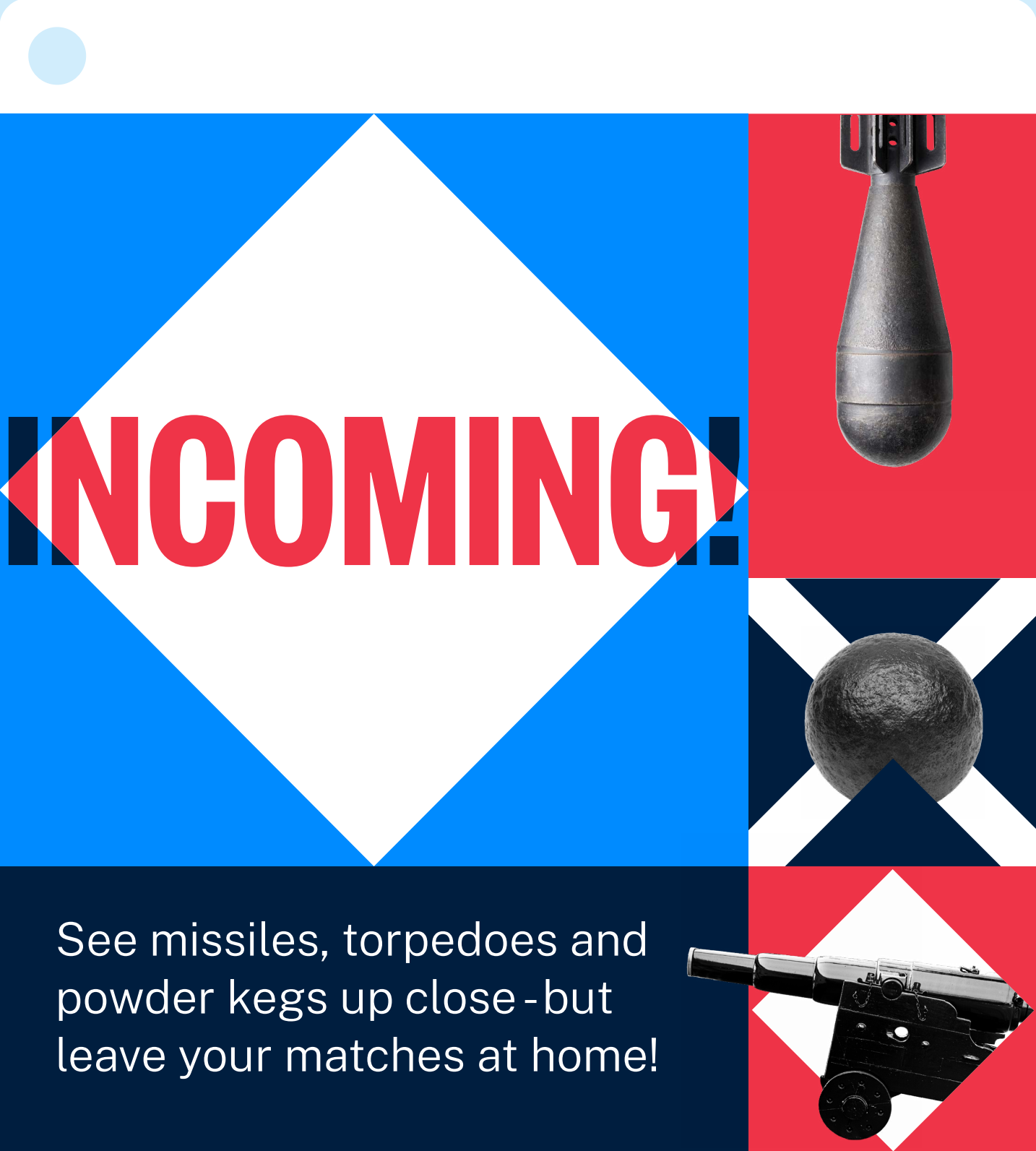


SUSTAINABLE SINCE 1816



HMS Trincomalee is made from teak wood, a naturally sustainable material that has allowed her structure to survive the test of time. That's one seriously green ship

SOCIAL MEDIA POSTS



ROYAL NAVY MUSEUMS

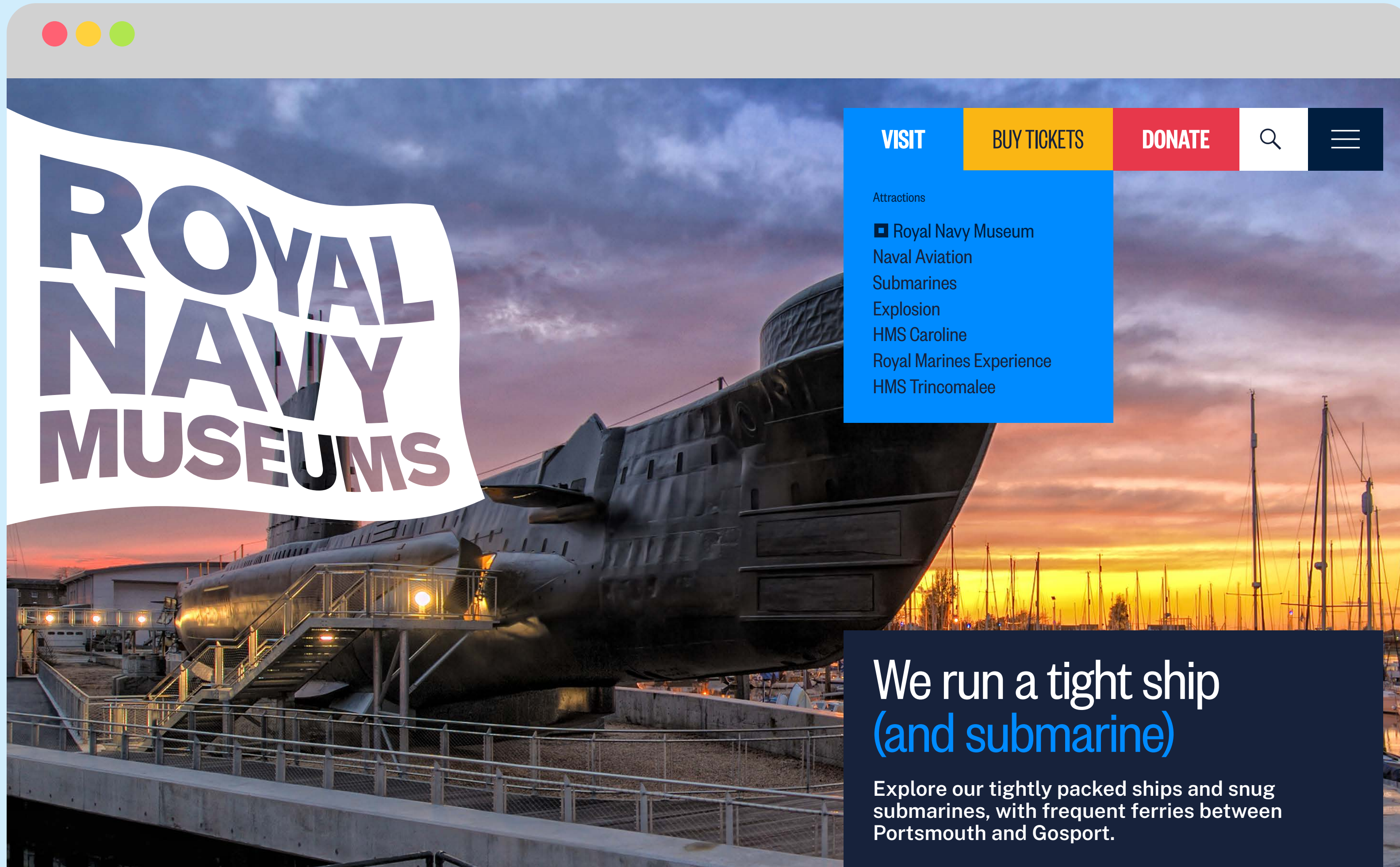
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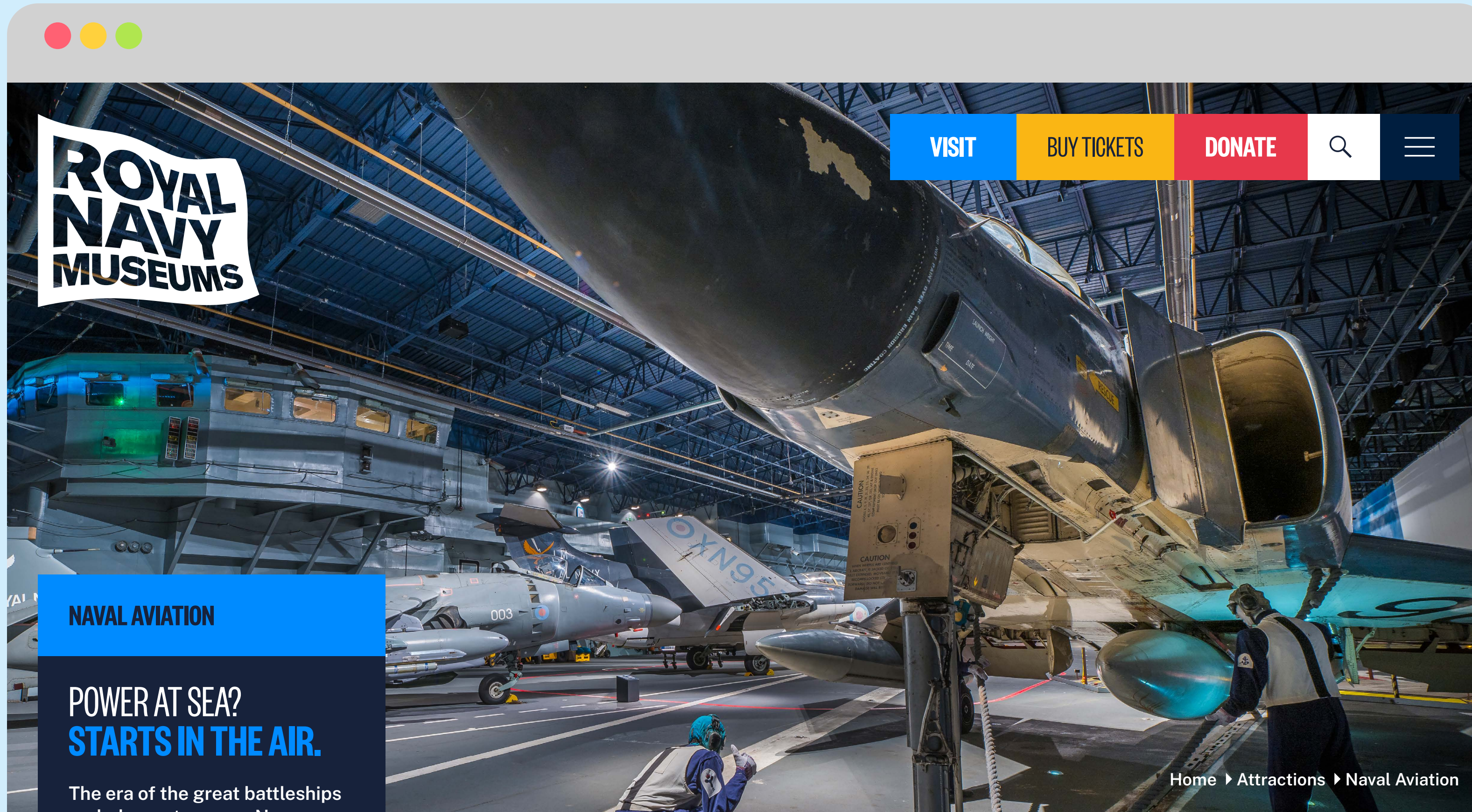
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HMS CAROLINE



CATCH ME IF YOU CAN

With a top speed of nearly 30 knots, HMS Caroline was built for speed. Her job? To seek out enemy ships and race back to inform the rest of the Royal Navy fleet.



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NAVAL AIR POWER



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world of naval warfare

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Paying tribute to the extraordinary operations of the coastal forces in both world wars.



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