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**Barbican Identity**  
**Guidelines**

# 1–5

## Barbican Identity Core Elements

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**2**  
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## Barbican Identity Art Forms

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**Our identity is not just a logo. It is a design scheme composed of a number of core elements that come together to create a distinctive look and feel that makes the Barbican brand instantly recognisable.**

**The following pages guide you through the core elements. They will assist you in designing and producing compelling communications with a high degree of creative flexibility.**

# 1 Logo

**Logo**  
**introduction**

[pp. 8/9]

**Logo**  
**positioning**

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**Protecting**  
**the logo**

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**Logo colour**

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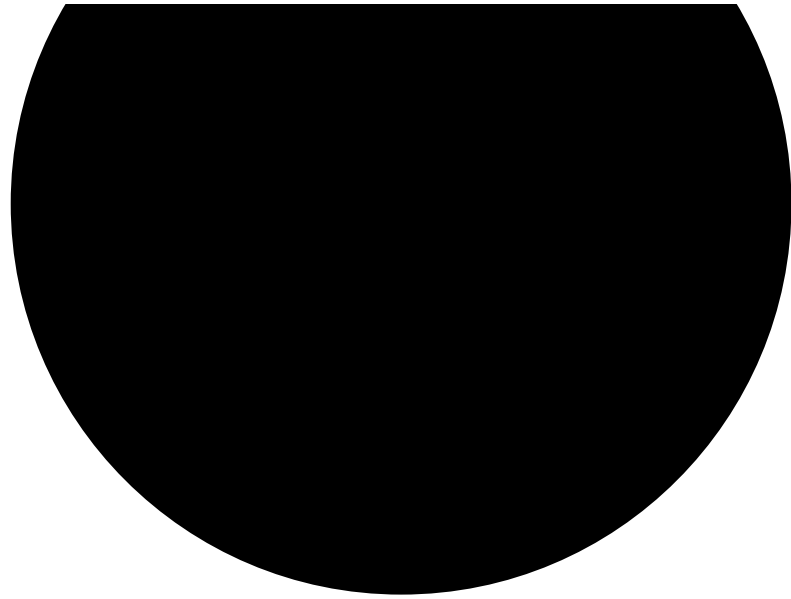


Logo  
introduction

**The logo is the most visible element of our identity—a universal signature across all Barbican communications. It's a guarantee of quality that unites our diverse arts programme.**

---

**Because the logo is such a recognisable and highly visible brand asset, it is vital that it is always applied consistently wherever it appears.**



**Logo positioning** **The logo is always supplied as a full circle and is set to bleed off the page.**

---

**The logo artwork is supplied with crop marks to line up with the edge of the page. Once the logo is in the correct position, remove the crop marks to ensure they do not appear in the final artwork. Logo artworks are available from → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)**

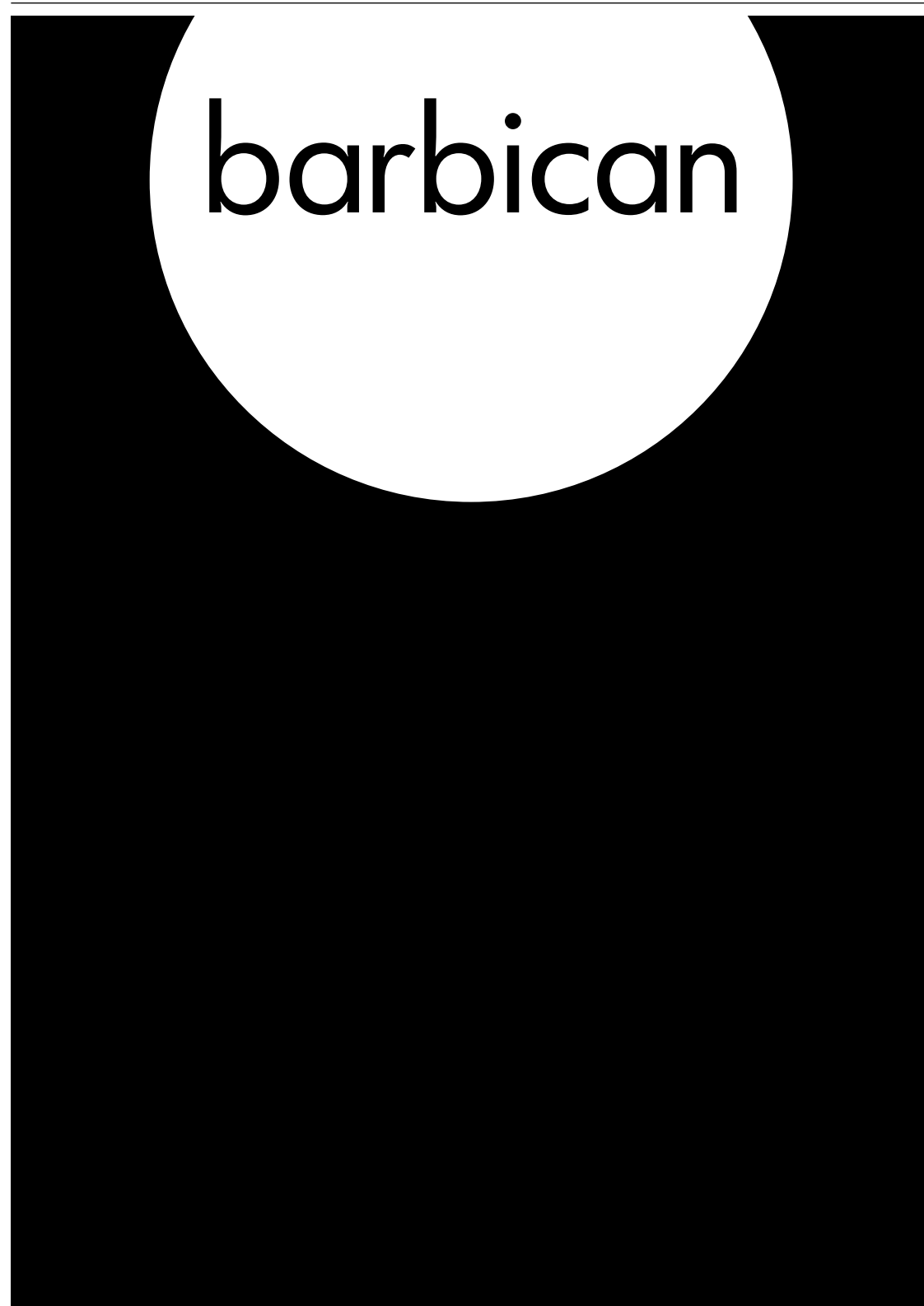


**Protecting  
the logo**

**To protect the clarity and visual integrity of the logo, it has an exclusion zone. It must always appear legibly on a clear background.**

---

**Special case exceptions can be considered by contacting  
→ [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)**



Logo colour

**The logo colour is flexible, but clarity is always maintained by the use of contrasting colours. The following fundamental rules will help you achieve optimum definition.**

---

**To achieve good definition the logo full-circle must contrast with any background colour.**

**Likewise the word Barbican must contrast with the colour of the logo semi-circle. To maintain visual integrity, depict the name in either black or white or use a colour from your design see → pp.113–137**



# 2

## Lock-up

**Lock-up**  
**introduction**

[pp. 18/19]

**Lock-up**  
**typeface**

[pp. 20/21]

**Lock-up**  
**positioning**

[pp. 22/23]

**Special case**  
**lock-up**

[pp. 24/25]

**Lock-up  
introduction**

**Essential information about the Barbican accompanies the logo. The relationship between these elements and the logo is called the lock-up. It provides the means for consistent presentation across all media.**

**The lock-up is a fixed relationship that should not change. This is with the exception of special marketing campaigns and cases such as resident company endorsement → pp. 24/25 and marketing initiatives, for example the 'do something different' campaign → pp. 116/117**

**To obtain lock-up templates → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)**

barbican

theatre  
art  
dance

film  
education  
music

0845 120 7538 Box office  
Reduced booking fee online  
[www.barbican.org.uk](http://www.barbican.org.uk)

**Lock-up  
typeface**

**The lock-up information  
is set in Futura Book, which is  
a weight within our distinctive  
typeface.**

**In certain circumstances Futura Book can be replaced with Futura Bold (for example, when the image is too heavy and legibility is an issue).**

**The typographic values (tracking, leading) supplied within the lock-up templates should not be adjusted or changed.**

**Lock-up  
positioning**

**The positioning of the lock-up on the Barbican grid has been defined for different formats including A5,A4,A3.**

---

**Details of the main formats and grids used for Barbican print are available from → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)**

**Special case**  
**lock-up**

**There are some special cases where the Barbican logo needs to share the space with a resident company or promoter's logo. In these instances, the Barbican lock-up is adapted as shown.**

---

**Preferably this appears in only black or reversed white out of a dark background in a fixed position.**



# 3

## Grid

**Grid**  
**introduction**

[pp.28/29]

**Grid sets**  
**and formats**

[pp.30–33]

**Column**  
**grid**

[pp.34/35]

**Using the**  
**column grid**

[pp.36/37]

**Grid**  
**introduction**

**The Barbican grid system maintains a consistent visual identity for the Barbican brand. It is fundamental to the overall design scheme, creating a common link between the print produced for each art form. A set of grids, sharing the same units of measurement, has been developed to cope with the breadth of Barbican marketing material.**

---

**Grids bring order to the page; they are the structural foundation for the consistent organisation of all graphic, text and photographic elements.**

**Grid sets  
and formats**

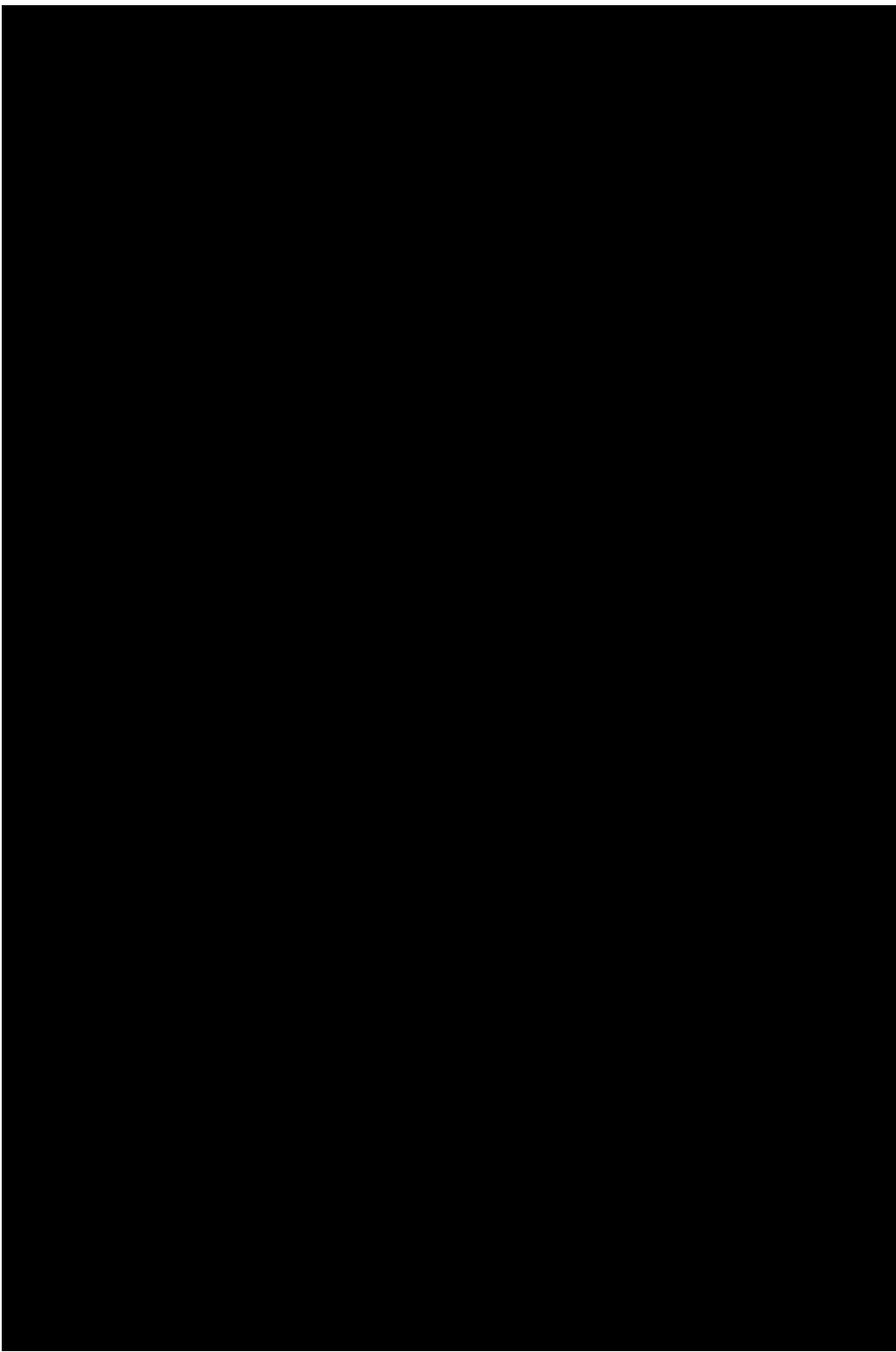
**The grid sets accommodate the logo and lock-up information and provide a consistent design framework across all formats and applications.**



**Formats are divided into an equal number of vertical units, providing the framework for positioning the logo and lock-up information.**

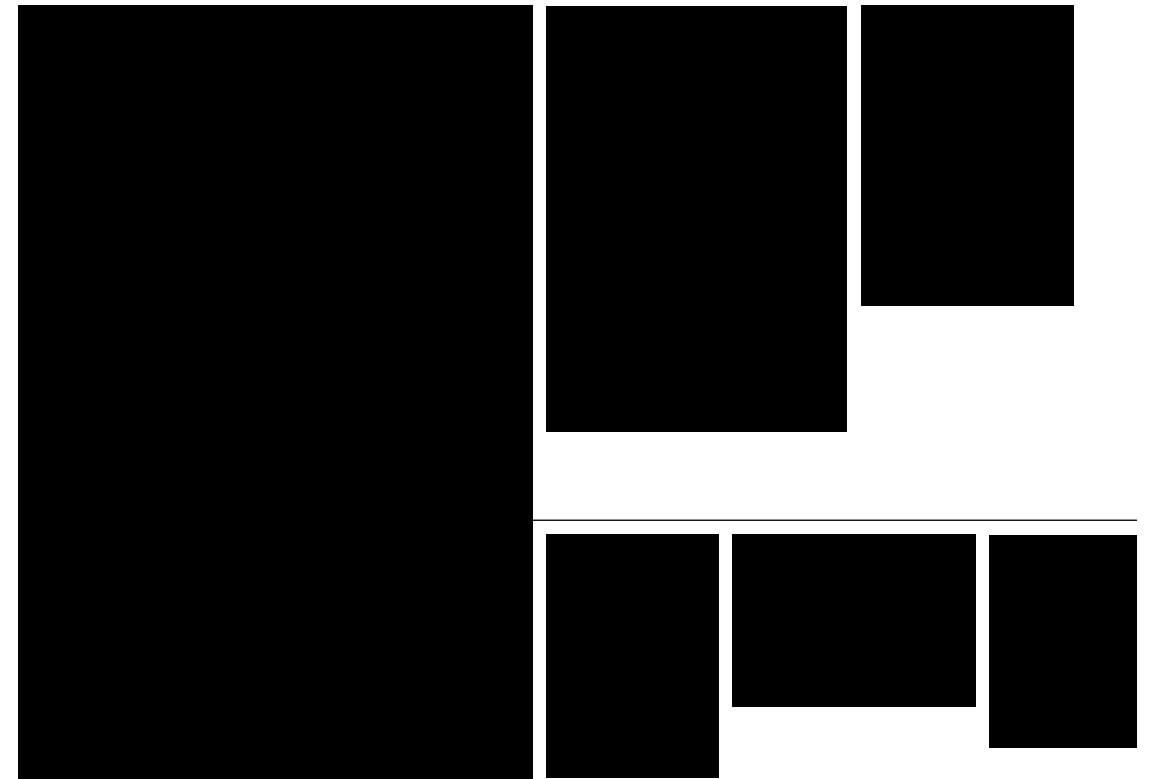
**The full breadth of Barbican formats can be seen on the following pages. The grid formats, grouped into sets, are available from → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)**





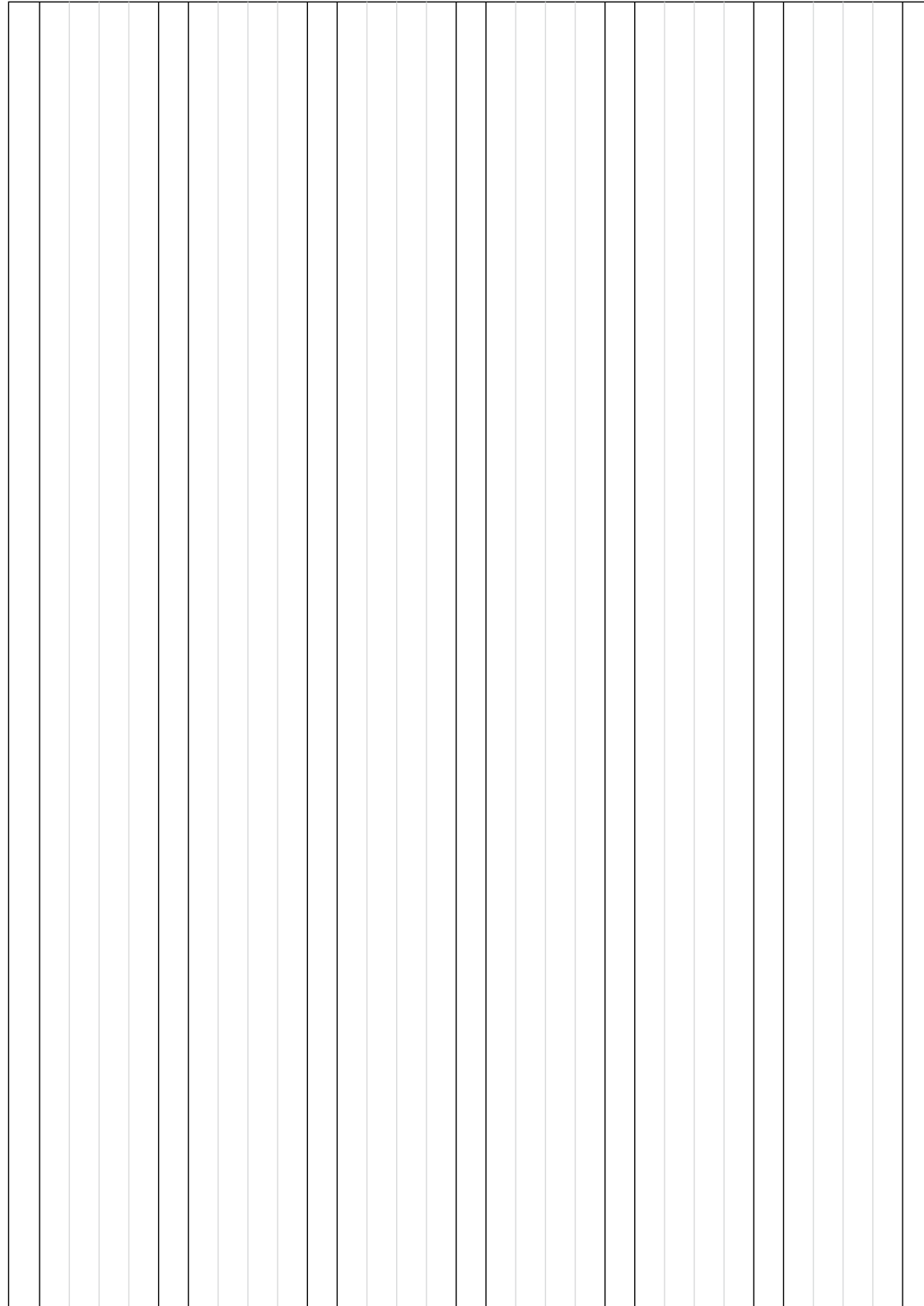
**3  
Grid**

**Barbican Identity  
Core Elements**



The grid formats, grouped into sets, are available from  
→ [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)



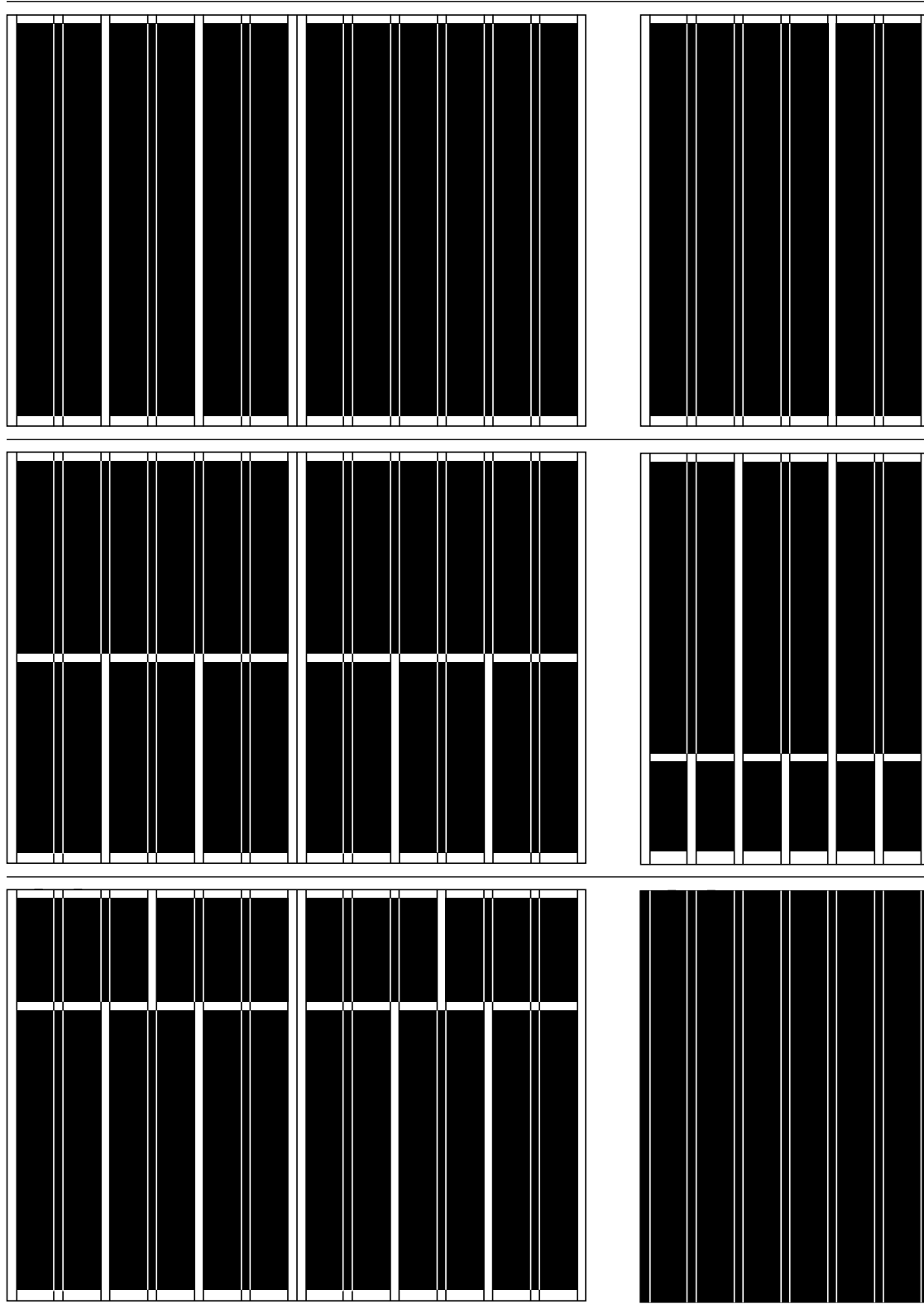


**Column  
grid**

**The column grid is the underlying grid divided into six columns. It creates the ideal framework for marketing literature.**

**Using the  
column grid**

**The column grid provides the flexibility for combining text with images in a number of ways, according to the needs of each marketing communication.**



**All elements should be aligned, balanced and proportional, creating strong professional communications.**

# 4

## Typeface

**Typeface  
introduction**

[pp. 40/41]

**Typeface  
weights**

[pp. 42/43]

**Typeface  
specimens**

[pp. 45–51]

---

**Futura** 108pt

**Futura** 96pt

**Futura** 84pt

**Futura** 72pt

**Futura** 60pt

**Futura** 48pt

**Futura** 36pt

**Futura** 30pt

**Futura** 24pt

**Futura** 18pt

**Futura** 14pt

**Futura** 12pt

**Futura** 10pt

---

**Typeface  
introduction**

**The Barbican typeface is Futura. It is at the heart of the Barbican identity and is the foundation for all Barbican branding. Clean, distinctive and legible, it is available in a variety of weights to express both contemporary and classical qualities.**

---

**The Barbican always uses a version of Futura that belongs to the Scangraphic font library. It is widely available and can be purchased directly from [www.scangraphic-fonts.com](http://www.scangraphic-fonts.com) Scangraphic Futura fonts (light, medium, bold etc.) are shown in detail on the following pages.**

Typeface  
weights

**A number of Futura weights are available, allowing a full range of creative expression. Futura Bold is the most used weight for Barbican marketing materials across all art forms, supported and complemented by other weights as appropriate.**

---

The Scangraphic version of Futura has two bold options, **Futura SB Bold** and **Futura SH Bold**. Either can be used depending on existing templates created for each art form. For more information → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)

---

**Futura**

---

***Futura***

**Typeface  
specimens**

---

**Futura Bold** abcdefghijkl  
mnopqrstuvwxyz ABCDEFGHI  
JKLMNOPQRSTUVWXYZ  
1234567890 £&@?!/+(.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 £&@?!/+(.,:;)

---

***Futura Bold Italic*** abcdefg  
hijklmnopqrstuvwxyz ABCDEF  
GHIJKLMNOPQRSTUVWXYZ  
1234567890 £&@?!/+(.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 £&@?!/+(.,:;)

---

**Futura**

---

***Futura***

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***Futura Medium*** abcdefghijklm  
nopqrstuvwxyz ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
1234567890 £&@?!/+(.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMN  
1234567890 £&@?!/+(.,:;)

---

***Futura Medium Italic*** abcdefg  
hijklmnopqrstuvwxyz ABCDEFGHI  
JKLMNOPQRSTUVWXYZ  
1234567890 £&@?!/+(.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMN  
1234567890 £&@?!/+(.,:;)



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Futura

---

*Futura*

---

Futura Book abcdefghijklmno  
pqrstuvwxyz ABCDEFGHIJKLMNO  
PQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

---

Futura Book Italic abcdefghijkl  
mnopqrstuvwxyz ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

---

Futura

---

*Futura*

---

Futura Extra Light abcdefghijklm  
nopqrstuvwxyz ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMN OPQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

---

Futura Extra Light Italic abcdefg  
hijklmnopqrstuvwxyz ABCDEFGHIJK  
LMNOPQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMN OPQRSTUVWXYZ  
1234567890 £&@?!/+ (.,:;)

# 5 Typography

## **Typography introduction**

[pp. 54/55]

## **Arrangement of text**

[pp. 56/57]

## **Line spacing**

[pp. 58/59]

## **Letter spacing**

[pp. 61–65]

## **Creating emphasis**

[pp. 66/67]

## **Typographic hierarchy**

[pp. 68/69]

---

**barbi  
can—  
typo  
graph  
ic**

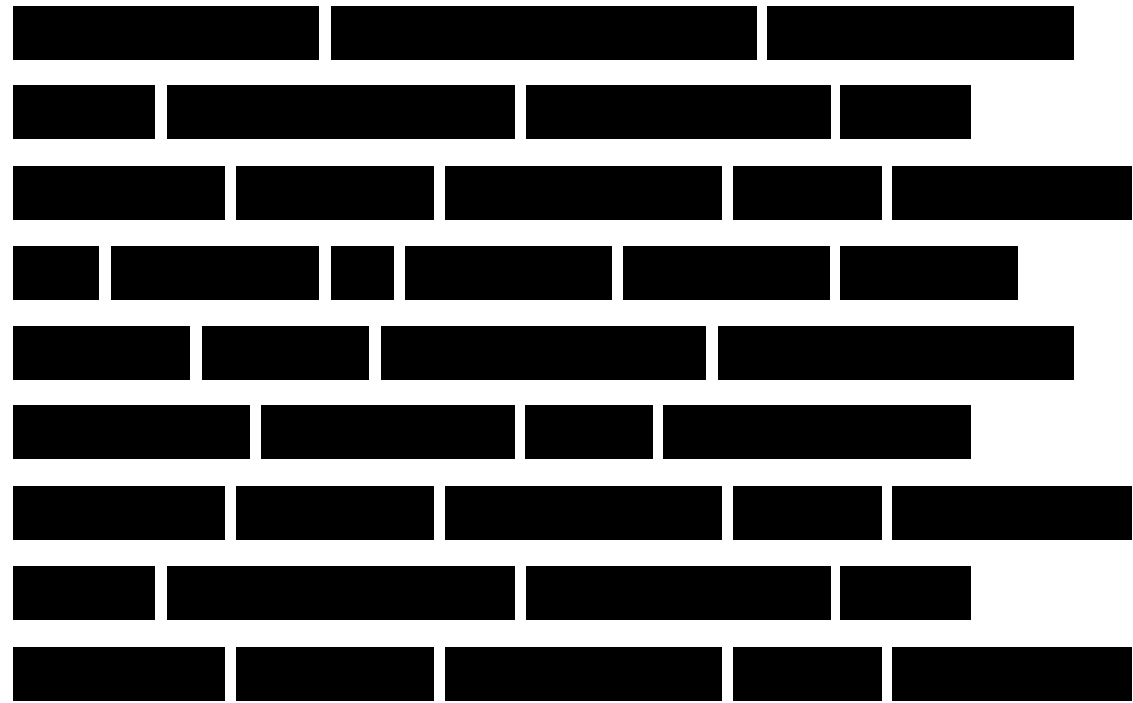
---

**Typography  
introduction**

**The Barbican identity is defined by a strong typographic style and expression. The typographic principles are based on function, format and purpose. They maintain a distinctive look and feel across all art forms.**

---

**Each typographic element contributes to the successful rendition of the overall style. Consider the text arrangement, line spacing and letter spacing carefully, together with methods of emphasis and hierarchy.**



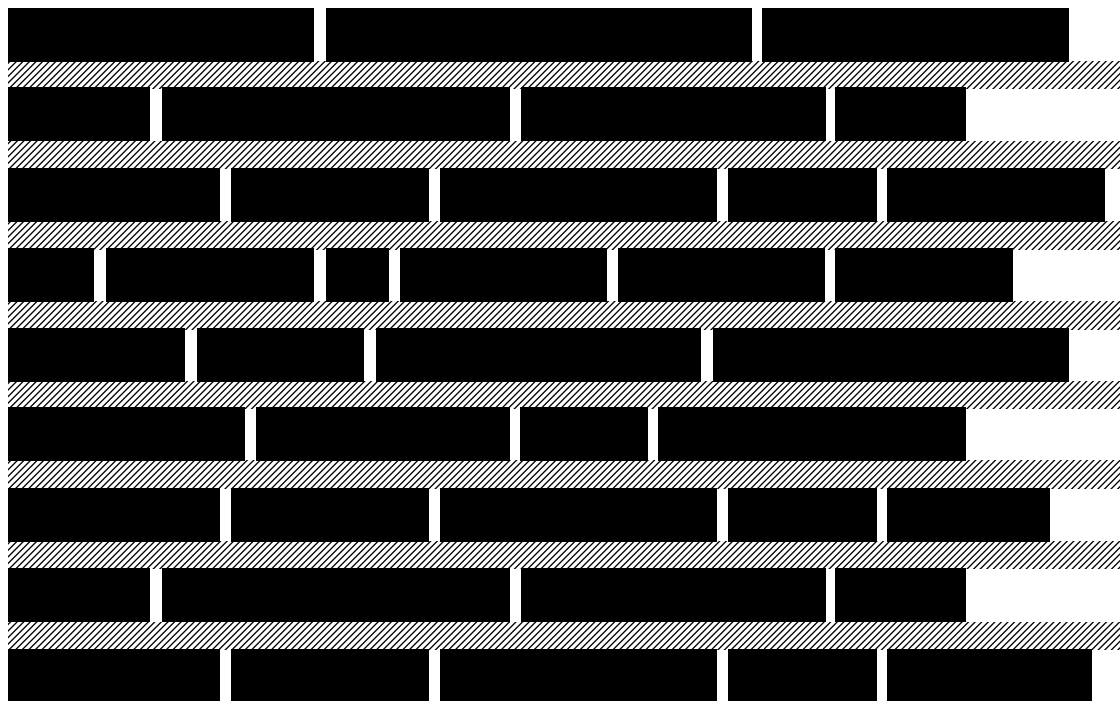
**Arrangement  
of text**

**Barbican typography is always ranged left. This provides the eye with a constant starting point for each line, making text easier to read.**

**When setting ranged left typography, it's important to take the time to balance the ragged edge of the text as effectively as possible. This improves the legibility and neatness of the block of text. Also, use sentence case and never set sentences solely in capitals.**

**Line  
spacing**

**Line spacing has a major effect on legibility and influences the look of the final piece. It should be carefully considered and well executed to achieve a clean result.**



**Line spacing (also called leading) refers to the spaces between lines of type. It is set in points and sometimes half points. If space is neither added nor deleted the type is said to be set solid. The Barbican leading is usually set tighter than default.**

---

**Barbican**  
**Barbican**

---

Barbican  
Barbican

---

Barbican  
Barbican

---

**Letter  
spacing**

**Spaces between letters control the number of characters on a line. They contribute to the visual appeal and legibility of text. Adjusting the letter spacing may apply to pairs of letters or entire blocks of text.**

---

**Only adjust letter spacing if it improves readability. For example, in headlines, some pairs of letters create awkward spaces, so the space between them needs adjusting. Expanding or condensing the space between characters is known as kerning.**

**The examples shown on the following pages are only a guide and use values taken from Adobe packages. Tracking is the adjustment of groups of letters in a block of text. You can use it to make text more open or dense. On Barbican body text the tracking is usually set less than default.**

---

**Barbican**

-8 -40 +3 -26 -30 -4 -45

Futura Bold 108pt (Tracking value -30)

---

***Barbican***

-27 -40 -17 -30 -39 -1 -45

Futura Bold Italic 108pt (Tracking value -10)

---

**Barbican**

-10 -24 -14 -20 -22 -22 -25

Futura Book 108pt (Tracking value -10)

---

***Barbican***

-33 -45 -17 -46 -50 -24 -50

Futura Book Italic 108pt (Tracking value -0)

---

**Barbican**

-6 -21 -13 -21 -21 -16 -23

Futura Extra Light 108pt (Tracking value -0)

---

***Barbican***

-29 -40 -17 -36 -30 -17 -49

Futura Extra Light Italic 108pt (Tracking value -0)



---

**It has taken years to build Barbican's leadership in the arts. Our reputation is founded on diversity**

Futura Bold 30pt/30pt (Tracking value -25)

---

**It has taken years to build Barbican's leadership in the arts. Our reputation is founded on diversity and excellence on an international scale.**

Futura Bold 24pt/24pt (Tracking value -25)

---

**It has taken years to build the Barbican's leadership in the arts. Our reputation is founded on diversity and excellence on an international scale. Our ambition is to maintain our reputation and grow it for the future. Our brand identity guidelines helps us achieve**

Futura Bold 17.5pt/18pt (Tracking value -25)

---

It has taken years to build the Barbican's leadership in the arts. Our reputation is founded on diversity and excellence on an international scale. Our ambition is to maintain our reputation and grow it for the future. Our brand identity guidelines helps us achieve this goal. Our identity is not just a logo; it is a design scheme composed of several elements. It's bold, refreshing, simple to use, and it's implementation has already boosted attendance figures.

Futura Book 12pt/13pt (Tracking value -15)

---

It has taken years to build the Barbican's leadership in the arts. Our reputation is founded on diversity and excellence on an international scale. Our ambition is to maintain our reputation and grow it for the future. Our brand identity guidelines helps us achieve this goal. Our identity is not just a logo; it is a design scheme composed of several elements. It's bold, refreshing, simple to use, and it's implementation has already boosted attendance figures.

Futura Bold 10pt/11pt (Tracking value -15)

---

It has taken years to build the Barbican's leadership in the arts. Our reputation is founded on diversity and excellence on an international scale. Our ambition is to maintain our reputation and grow it for the future. Our brand identity helps us achieve this goal. Our identity is not just a logo; it is a design scheme composed of several elements. It's bold, refreshing, simple to use, and simple implementation has already boosted attendance figures.

It has taken years to build the Barbican's leadership in the arts. Our reputation is founded on diversity and excellence on an international scale. Our ambition is to maintain our reputation and grow it for the future. Our brand identity helps us achieve this goal. Our identity is not just a logo; it is a design scheme composed of several elements. It's bold, refreshing, simple to use, and simple implementation has already boosted attendance figures.

Futura Book 8pt/9pt (Tracking value -5)

---

**Title**

Title

---

Title

---

Title

---

**Creating  
emphasis**

**Information can always be emphasised in a variety of ways by using devices such as colour, contrast, composition, weight and underlining. Avoid using too many methods together as this will simply confuse the layout and make the message less effective.**

---

To avoid too much clutter, methods of emphasis should follow a clear pattern.

Typographic  
hierarchy

**When a variety of type sizes and weights are used, the differences between them must be clearly recognisable. The contrast creates clear, strong and consistent designs.**

---

**Title 108pt**

**Supporting title 30pt**

**Body text 12pt**

Caption/Credit 8pt

---

**Title 72pt**

Supporting title 30pt

Body text 12pt

Caption/Credit 8pt

---

**Title 30pt**

Supporting title 30pt

Body text 12pt

Caption/Credit 8pt

---

---

**The examples on the left are a guide only. Each job needs analysing individually.**

---

**Within a consistent Barbican design framework, each art form has its own distinctive identity. This helps our customers easily recognise and select the information that interests them most.**

**The following pages explain the elements that make up each art form's identity and show how they are applied to create an information system with clear differentiation.**

# 6 Theatre

**Theatre  
introduction**  
[pp. 74/75]

**Theatre  
signature**  
[pp. 76/77]

---

dance  
music  
theatre  
**bite**

Theatre  
introduction

**The Barbican international theatre events (bite) identity includes colourful and dynamic imagery inspired by the energy of performances, and a bold typographic signature that reflects the diversity of the performance programme.**

---

See the full-colour examples → pp.114–116. For more information where to view the theatre image library contact → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)

---

dance  
music  
theatre

**bite**

---

dance  
music  
theatre

**bite07**

---

dance  
music  
theatre

august—december

**bite07**

---

Theatre  
signature

The signature incorporates the words dance, music, theatre. The relationship between the elements that make up the initial letter b is fixed. The programme year always appears in italic numerals after the bite signature. When appropriate the months are included.

# 7 Art

**Art Gallery**  
**introduction**

[pp. 80/81]

**Art Gallery**  
**signature**

[pp. 82/83]

**Curve Art**  
**introduction**

[pp. 84/85]

**Curve Art**  
**grid system**

[pp. 86/87]



---

abcdefghijklmnopqrstuvwxyz / 1234  
567890

---

**Art Gallery  
introduction**

**The Barbican Art Gallery identity has a very individual typographic framework. Headline information on all gallery marketing materials are set in Futura Bold Italic at an angle of 9°.**

---

Within this framework you can use typographic treatments, such as highlighting and outlining, appropriately for each exhibition. See the full-colour examples → pp.117–125

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**barbican  
artgallery**

---

**Art Gallery  
signature**

**The signature is always set in Futura Bold Italic lower case. It is stacked in a specific way: artgallery is stepped in so that the a aligns with the first a in barbican. The letter spacing aligns the double ll of gallery with the an of barbican.**

---

**The line spacing (leading) is set at 75% of the character size. Eg: If the character size is 72 pt, the line spacing should be 54 pt.**

**curve  
art**

**barbican  
artgallery**

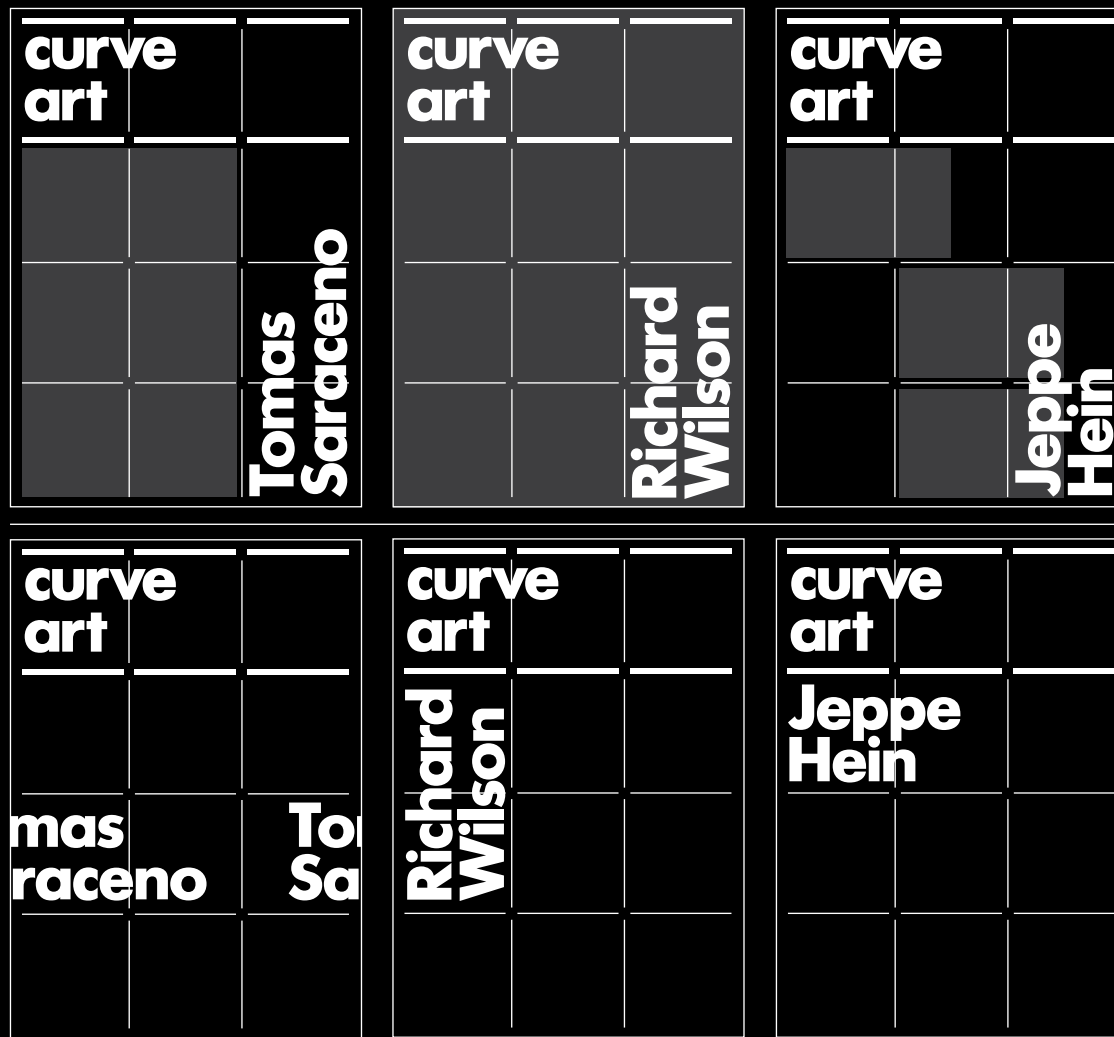
**Curve Art  
introduction**

**The Curve gallery has its own differentiation within the Barbican Art Gallery identity. Its contemporary character is portrayed by a visible grid for each format into which content is flowed.**

**See the full-colour examples → pp.126–129**

Curve Art  
grid system

**The highlighted grid always remains in the same position, accommodating the curve art signature, the images and the artist's name.**



The opportunity exists to position the artist's name and exhibition images in different ways within the visible grid system.

# 8

## Film

**Film**  
**introduction**  
[pp. 90/91]

**Film**  
**signature**  
[pp. 92/93]

**Film**  
**imagery**  
[pp. 94/95]

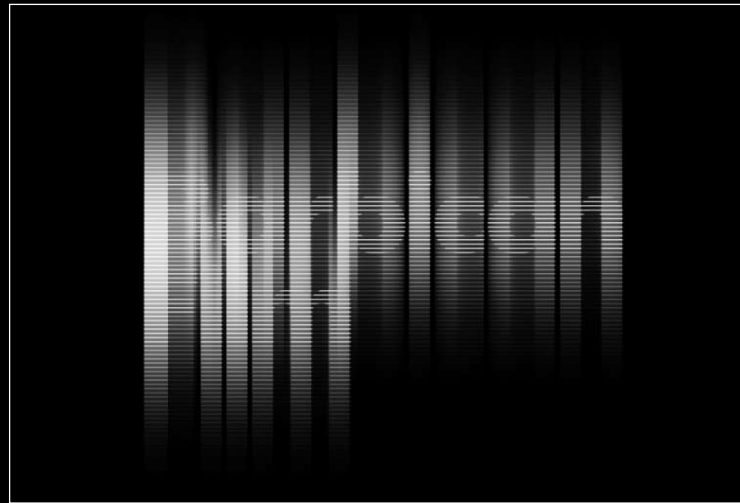
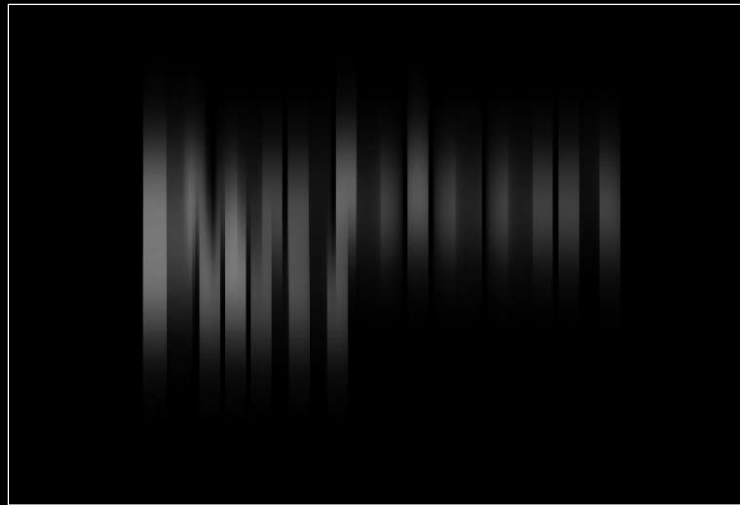
Film  
introduction

**The film identity makes direct visual reference to the cinematic environment by drawing on a set of graphic and thematic devices.**



**Film**  
**signature**

**The signature is also  
inspired by the cinematic theme.**



Its full impact can be seen in the animation which takes the viewer from a black screen through to the final signature.

For the full animation contact → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)

**Film**  
**imagery**

**Imagery is used to evoke the cinematic experience. Film stills are shown on a dark background and overlap each other to create a sense of depth and projection.**



**Where possible, images should be shown in their original screen format to retain their visual composition. Where images overlap they should be set to multiply in the Photoshop file. When overlaying the logo over an image for a front cover, ensure that the logo appears in a dark area of the image and that the logo layer is set to screen in Photoshop.**



# 9

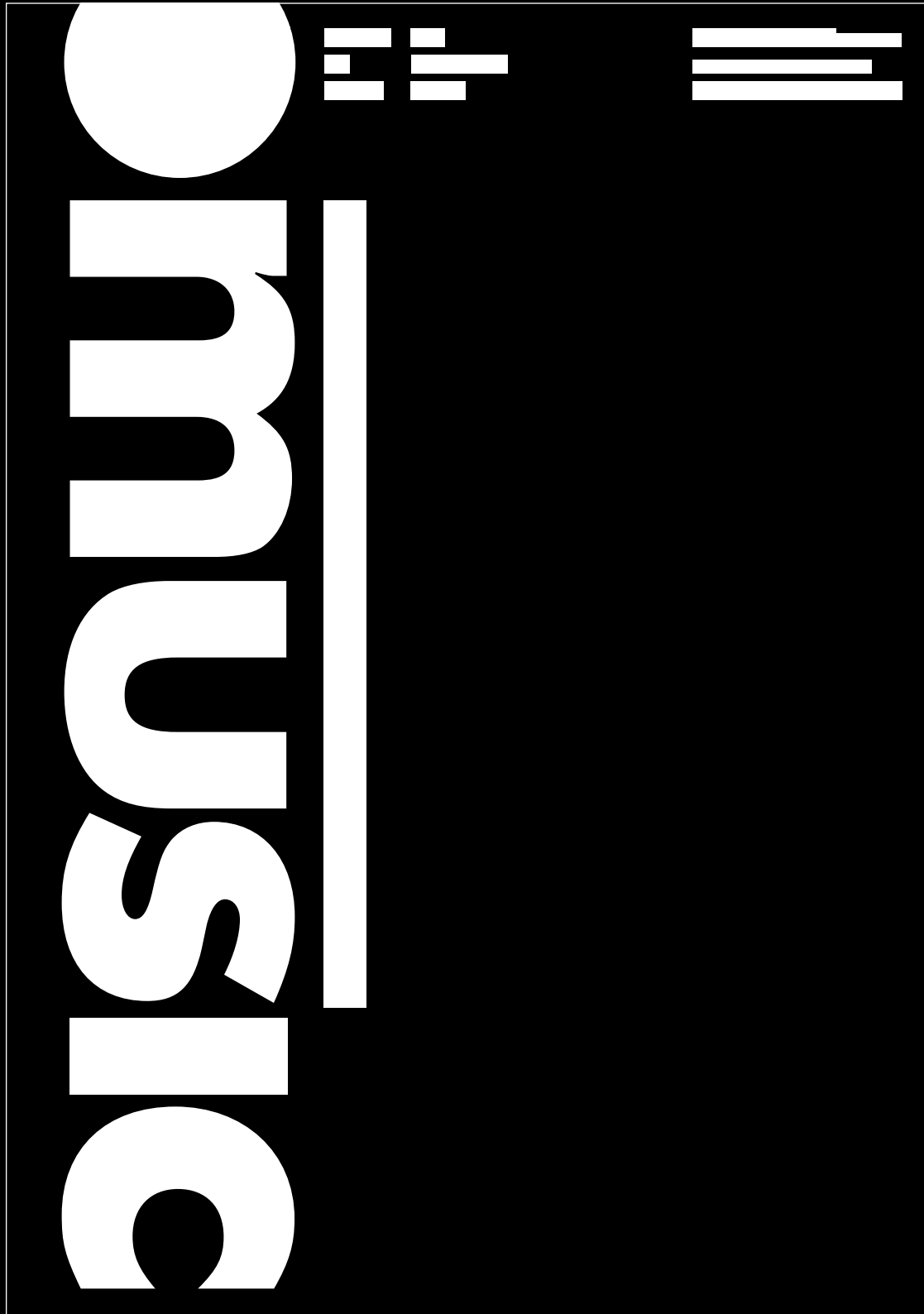
## Music

**Music**  
**introduction**  
[pp. 98/99]

**Music**  
**signature**  
[pp. 100/101]

**Music**  
**introduction**

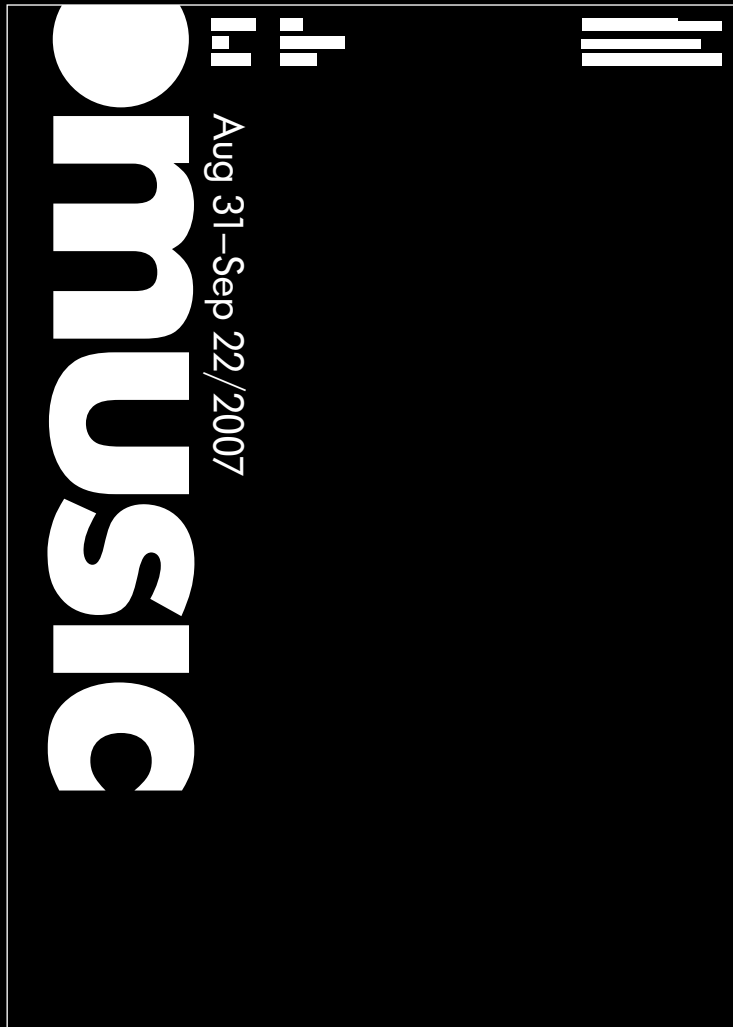
**A strong visual link  
between all music marketing  
material is created by the  
music identity's signature in  
a fixed position.**



See the full-colour examples → pp.132–133

Music  
signature

**The music signature is always set in Futura Bold and is positioned vertically and reading downwards, underneath the Barbican logo. The information about the music genre, festival, season or date appears in a fixed type size and position relating to the signatures.**



# 10

## Barbican

### **Guide**

#### **introduction**

[pp. 104/105]

#### **Typographic template**

[pp. 106/107]

#### **Membership introduction**

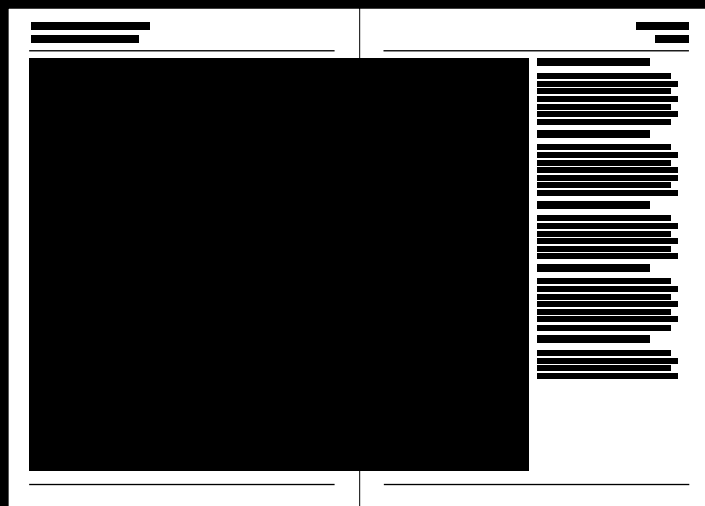
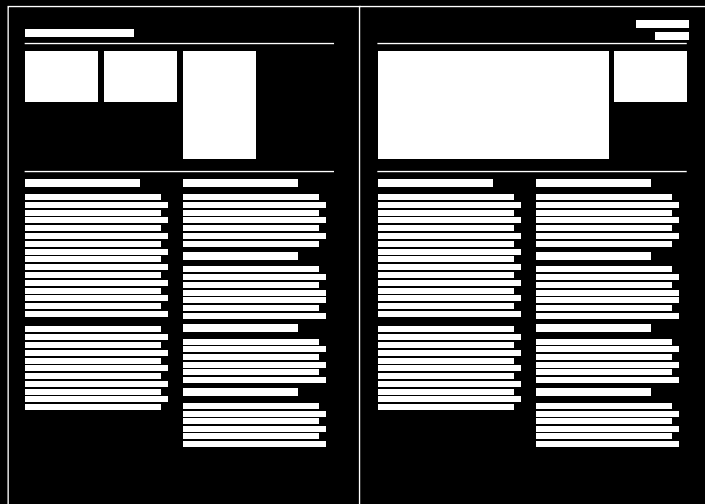
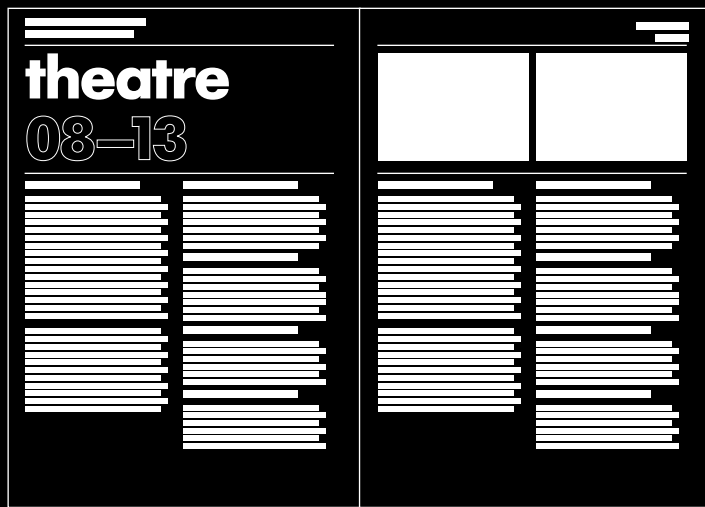
[pp. 108/109]

#### **Membership signature**

[pp. 110/111]

**Guide**  
**introduction**

**The guide to Barbican events focuses on the strong simple typographic principles that lie at the very heart of the Barbican identity.**



**Typographic  
template**

**The events guide is recognisable by the design of the cover. It consists of a typographic template for the positioning of key information, together with a vivid colour palette that creates strong contrasts from one month to the next.**

Recommended colours for the publication sets are shown in the full-colour examples at the end of these guidelines

→ pp.134–135

**events**

may  
2006

**Membership  
introduction**

**The membership identity is based on three key elements: a library of Barbican images; the core membership proposition, and a strong use of orange. These elements are united by a simple, methodical layout and bold typography.**

**Join for  
£20**

**Barbican  
Membership**

---

See the full-colour examples → pp.132–133 for more information of where to find the membership image library contact → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)

# Barbican Membership

**Membership  
signature** The signature is composed of the words Barbican Membership neatly stacked, the word Barbican ending in line with the edge of the b's ascender.

---

This is available on the artwork template.  
For information on where to find these can be found  
contact → [printdesign@barbican.org.uk](mailto:printdesign@barbican.org.uk)