

# Kingston Heritage Service

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## Style and branding guidelines

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# Introduction

## Guidelines purpose and how to use them

These branding guidelines provide information on the house style and tone for Kingston Heritage Service. These guidelines will make our content more accessible and recognisable as Kingston Heritage Service.

These guidelines are to be used by all partners and colleagues (internal and external) producing materials for projects and collaborations with Kingston Heritage Service.

### What's covered as part of the guide?

The branding guidelines include:

- signage
- marketing
- external communications
- exhibition design
- interpretation texts
- digital resources
- web text
- learning resources

### Our audiences

We seek to attract and work with the under-fives and their guardians, multigenerational families, young people, schools, further and higher education groups, adults and older people.

The audience we are targeting is residents from the Royal Borough of Kingston Upon Thames but all content we produce should be accessible and inclusive for all possible audiences.

### Creative Case for Diversity

As a public service, we have an ethical duty to make our programmes as inclusive and accessible as possible. In 2014, Arts Council England launched its Creative Case for Diversity. The approach is that 'diversity is now a collective responsibility [and]...a key issue in relation to the programming and audiences, leadership and workforce of all our funded organisations.'

We want to include our audiences in how our collections are interpreted, to closely with the drivers for the Creative Case of Diversity.

For more information, go to [creativecommons.org.uk](https://creativecommons.org.uk)

# Who we are

## What Kingston Heritage Service does and who we are

### What we do

Kingston Heritage Service maintains, develops and provides access to our exhibitions. We strive to make our collections relevant to all.

- We care for objects and records which have been entrusted to the care of the service, as defined in our Collections Development Policy
- We aim to make Kingston's objects and records available to all, providing meaningful engagement with the collections in the most accessible and inclusive way possible
- We offer a safe, fun and meaningful learning environment, for people of all ages, supporting people's health and wellbeing, lifelong learning, skills development and creativity
- We create a 'Sense of Place' for residents, past, present and future. This is achieved by instilling pride in their shared histories, creating an understanding of the unique history of the local area and fostering a connection with the place in which they live
- We empower local people and communities to feel confident about their futures and the futures of the areas they live in

### About us

The below text is to be used when describing the service, for shorter texts please limit to the first paragraph.

Kingston Heritage Service is part of Royal Borough of Kingston Upon Thames Council. We operate across two sites: Kingston Museum and Kingston History Centre, as well as in borough wide partnership projects. With a wide range of displays, activities and events, as well as a few surprises, we guarantee there is something for everyone to enjoy!

Kingston Museum, built in 1904 thanks to funding from Andrew Carnegie, has three permanent galleries: Ancient Origins, Town of Kings and Eadweard Muybridge. We also have a beautiful Art Gallery which houses our temporary exhibitions.

Kingston History Centre at the Guildhall is home to the borough archives and local history collections for researchers of all levels, whatever their local interests.

For more information visit [kingstonheritage.org.uk](https://kingstonheritage.org.uk).

# Mission

What we aim to do and who we want to be

## Mission Statement

To identify and celebrate what is uniquely special about our borough and its people, locales, traditions and institutions and to build on this history while striving to discover, record and share the new stories occurring all around us.

This can be broken down into three streams to summarise what Kingston Heritage Service wishes to achieve:

- To collect, care for, interpret and promote the borough's heritage in order to inspire a sense of pride and a greater understanding of Kingston's rich and diverse history.
- To work with other local cultural organisations to make connections between the aspects of culture in the borough which define Kingston as a unique place, such as its riverside location, its royal connections and its innovation, creativity and developments in arts and science.
- To contribute to the growth, regeneration, health and wellbeing of our borough through a variety of partnerships, projects and learning opportunities.

## Tagline

Discover your history and explore the borough, in a place where Kingston's past and present meet.

# Writing text

## Tone of voice

We want our text to be inclusive, accessible, concise and consistent.

Each of our sites is unique, but the tone we use across the service must be consistent.

We are:

- Accessible and inclusive
- Confident and purposeful
- Impactful and meaningful
- Inspiring and exciting

## Accessible and inclusive

We are accessible and inclusive because we want everyone to feel included. We talk in an approachable way that is easy for people to understand.

- Make your text personal. Use we/our/us (for KHS) and you/yours (for the audience).
- Write in plain English that sounds natural when read out loud.
- We all have different beliefs and access needs, and language usage changes all the time. If in doubt about the content of something or how to phrase something, ask a colleague or a community partner.
- Consider reading age. Most text panels should be aimed at a 12 year old. You can test the reading age with a Fry graph or various [online resources](#). Layered information may have a higher reading age.
- Avoid gender bias in terms of direct language and stereotyping. For example, avoid referring to a stuffed animal as 'he' if we don't know if the animal is male or female.

# Writing text

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### Confident and purposeful

We are confident and purposeful when we write text because we are knowledgeable about the information we are providing to our audiences.

- Be confident. Take pride in what you are writing, and why you are writing it.
- Use active verbs: ‘Scientists have found traces of ice on Mars’, rather than ‘Traces of ice have been found on Mars’.
- Avoid ‘museum-speak’ and over-complicated technical language. It can cause visitors to disengage and can make the text less accessible.

### Impactful and meaningful

We are impactful and meaningful because we believe that heritage should be socially engaged and show a wide range of perspective reflected by the residents of our borough.

- Talk openly about the interpretation process with your community partners and co-curators. It will make everything run more smoothly.
- Admit uncertainty. We may not know everything but we want to learn.

# Writing text

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## Inspiring and exciting

We are inspiring and exciting. We want to help our audience explore the incredible people and landmark innovations that have contributed to the history of the borough.

- Be clear and use simple language. It's great to explore complex ideas but be sure to use uncomplicated language to describe them.
- Be concise and put important information first. The general visitor reads about 20% of the interpretation as they walk through an exhibition, so make sure to include any information you don't want them to miss within the first paragraph.
- Use lively calls to action and questions to engage the reader.
- Avoid rhetorical questions – they can be patronising. Exclamation marks don't automatically make something exciting. Also, try to avoid clichés.



# Writing text

## Stages of writing text

If you are writing something, make the words you use count. Approach the first level of text as if the audience is a beginner, and layer into more complex information. Think about:

Before writing your text			After writing your text
Our audiences:	Our messages:	Co-curation:	Once you have your text, just run a few checks:
<ul style="list-style-type: none"><li>- Who am I writing for?</li><li>- Is text the best way to interpret for this audience?</li><li>- Is there a more accessible way that would work better?</li><li>- Can we engage different audiences with other methods or activities?</li></ul>	<ul style="list-style-type: none"><li>- What's the most important thing I want to say?</li><li>- How can I make it work for the audience?</li><li>- If we are being challenging, have we managed the risks?</li></ul>	<ul style="list-style-type: none"><li>- Do you intend to co-curate?</li><li>- Do all the partners understand the messages?</li><li>- Do all the partners agree to the messages?</li></ul>	<ul style="list-style-type: none"><li>- Will the first line make the reader want to continue reading?</li><li>- Is my message clear?</li><li>- Have I captured our values?</li><li>- Read the text out loud to someone if you can: does it sound odd or unnatural?</li></ul>

# Text materials and graphics

## Exhibition graphics and labels

The text we produce supports our objects and exhibitions, providing context for audiences. Fonts should be selected in line with the Typography guide on pages 10-11.

Type of graphic	Content	Words	Type size	Type of font
Exhibition Title		8 words	At least 100 point, preferably up to 240 point	<p>Sans serif fonts should be used</p> <p>Test how they look on leaflet size as well as larger formats to check legibility.</p> <p>Avoid all upper case letters. Ask designers for options in title case.</p>
Introductory panel	Opening statement to outline key concepts	30 words	80 point	Sans serif, upper and lower case
	Main body of text to outline 3 main themes	70 words	48 point	Sans serif, upper and lower case
	Captions	20 words	20 point	Sans serif, upper and lower case

# Text materials and graphics

## Exhibition graphics and labels

Type of graphic	Content	Words	Type size	Type of font
Graphic panel	Main body of text to outline 3 main themes	90 words	At least 36 point	Sans serif, upper and lower case
	First paragraph to be in bold for layering	30 words	At least 24 point	Sans serif, upper and lower case
	Captions	20 words	20 point	Sans serif, upper and lower case
Information sheets		150-200 words in total per sheet	At least 12 point *Exceptions are credit lines and page numbers	Sans serif, upper and lower case
Large print sheets		150-200 words in total per sheet	At least 18 point (16 point is the legal minimum)	Sans serif, upper and lower case
Family activities	Information or a question about a specific object		At least 12 point *Exceptions are credit lines and page numbers	Sans serif, upper and lower case

# Text materials and graphics

## Exhibition graphics and labels

Type of graphic	Content	Words	Type size	Type of font
Marketing / communications	Main body of text to outline 3 main themes	90 words	<b>Body copy</b> 11 / 12 point. Please use sufficient line spacing.	Sans serif, upper and lower case
Screen subtitles			At least 14 point	Sans serif, upper and lower case
Single object labels	Information or a question about a specific object.	30 words	At least 16 point. Consider size when labels are at the back or bottom of cases.	Sans serif, upper and lower case
Credit line			At least 8 point	Sans serif, upper and lower case

# Typography

## Fonts, style and how to select them

Our primary font is Quicksand. This should be used for all text where possible and is available on Google fonts, Canva and Photoshop.

Adjacent is a guide on which variant of Quicksand to use. Font sizes are dependent on the materials being produced and can be found within the Text materials and graphics tables.

**Headings / titles - Quicksand bold**

**Subtitles - Quicksand bold**

Body text - Quicksand regular

Credit lines - Quicksand regular

# Typography

## Fonts, style and how to select them

There may be situations where our preferred font is not available. If this is the case, please use one of the alternative pre-approved fonts from the adjacent table.

If you are looking to use a font that is not mentioned here, please use the below guide and contact the Development and Promotions Officer for review.

- Use a solid sans serif font for main body text, Kingston Council computers default to Calibri for email and Word documents
- Use the font in its true form, without shadowing, or using outlines
- When choosing a sans serif font for text that includes email or web-references, check the @ sign prints correctly and isn't squashed
- Avoid complicated fonts or using all capital letters, use fonts where the letters are shaped the same as you would naturally write

Typeface	Font	Style Approved
Typeface	Now	✓
Typeface	Poppins	✓
Typeface	Montserrat	✓
Typeface	Coming Soon	✗
TYPEFACE	Amatic SC	✗
Typeface	Times New Roman	✗

# Typography

## Text layout and design

- If you have a lot of text on layered information sheets, consider using columns as this can make it easier to read and requires less peripheral vision
  - When using columns you should use with a wide central margin or a vertical line
  - To make large sections of text easier to read you may want to insert a vertical line between sections
  - Align text to the left and leave a ragged edge to the right-hand side as Justifying text makes it hard to read due to inconsistent spacing
  - Try to use an average of 60-70 characters per line
  - The orientation of the text should be horizontal, vertical orientation should be used sparingly for captions or credits.
  - Never use stacked letters
- Use images and simple diagrams to support text
  - Avoid clipart, and never use Wordart as the shadows and curves make text hard to read
  - Underlining and italics make things hard to read if you have visual impairments, use bold for highlighting a word or concept
  - Design lines under text are acceptable as long as there is a good leading space
  - Italics can be used for Latin, scientific and taxonomic names

# Labels

For objects and artworks

There is an ongoing discussion in the art world about what goes first on a label: the artist, or the title of the work. As a service, we believe, this might alter depending on the message of the exhibition.

Unless there is a good interpretive reason, works of art must have the title, artist's name and date of work. The order, and any extra information, is dependent on the message you want to convey.

Labels for works of art to have title, artist's name, date of work, artist's dates, medium and credit line.

Terry Frost  
Collage  
1950

Oil, charcoal and collage on board

Upon graduating from Camberwell School of Art in 1950, Frost returned to St Ives and earned money assisting Barbara Hepworth on her monumental carvings for the Festival of Britain. Like his Camberwell tutor Victor Pasmore, Frost soon found that thinking in three dimensions liberated his approach to painting. He began working with collage and constructions, which he continued throughout his career. Frost used collage to understand the dynamics between form and space in his first version of *Walk Along the Quay* 1950. As in *Collage* 1950, his use of line was directional rather than descriptive and Frost regularly employed a black square as an anchoring device.

The Pier Arts Centre Collection, Orkney

**The Artist in her Studio**  
**Paula Rego**  
1993  
Acrylic on paper on canvas

Credit line

**Paula Rego**  
**The Artist in her Studio**  
1993  
Acrylic on paper on canvas

Credit line



# Displays and positioning

## How to display text, graphics and labels

- Wall or screen mounted graphics should, wherever possible, be positioned within the optimum viewing band (750-1600mm above the floor). Generally, the base of a panel around 1100-1200mm above the floor will work for most people.
- Place graphics at 90° to the line of vision.
- Enable graphics to be as close to the reader as possible. People with low vision may need to be within 75mm of a label in order to read it.
- Object labels should be next to the objects they relate to, or obviously connected. Ideally, the reader should be able to see the object and the label from the same vantage point.
- Be aware of glare. Use matt materials for graphics. Glare at child height falls between 1000-1060mm.



# Logos

## Guidelines for reproduction of the images

These two main logos are the Kingston Heritage Service logo and the Kingston Council logo. All materials created by Kingston Heritage Service should feature the Kingston Heritage Service Logo Lock-up. This includes external partners who are collaborating with Kingston Heritage Service.

Usually, materials will require the use of the Kingston Heritage Service Logo Lock-up which include both logos, but on some occasions, you may only require one of these logos.

Please ensure that the contrast between the Kingston Heritage Service Logo Lock-up and background is sufficient for legibility and access purposes.

All KHS logos can be found on the Heritage Service Google Drive [bit.ly/khslogos](https://bit.ly/khslogos)

More information on using the RBK logo can be found at [bit.ly/rbklogoguide](https://bit.ly/rbklogoguide)

**KINGSTON**  
**HERITAGE SERVICE**



# Logos

Alternative versions of the logos

**KINGSTON**  
HERITAGE SERVICE

**KINGSTON**  
HERITAGE SERVICE

**KINGSTON**  
HERITAGE SERVICE



# Logos

## Where to use the Kingston Heritage Service logo lock-up

It is important that the Kingston Heritage Service brand identity is used consistently by all partners. Kingston Heritage Service Logo Lock-up should be used on all materials relating to Kingston Heritage Service (including Kingston Museum and Kingston History Centre).

The logo lock-up has been specifically created and can only be used from the master logo artwork files, which are held and supplied by the heritage service team. Please do not recreate the Kingston Heritage Service Logo Lock-up, or alter the proportions.

The Kingston Heritage Service Logo Lock-up should be used on all materials where possible.

### This includes but is not limited to:

- Posters
- Learning resources
- Leaflets
- Private view invites
- What's On Guides
- Exhibition booklets
- Wall texts
- Website pages
- Digital platforms
- Email bulletins



THE ROYAL BOROUGH OF  
KINGSTON  
UPON THAMES

**KINGSTON**  
**HERITAGE SERVICE**



THE ROYAL BOROUGH OF  
KINGSTON  
UPON THAMES

**KINGSTON**  
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UPON THAMES

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**HERITAGE SERVICE**

# Logos

## How to use the Kingston Heritage Service logo lock-up

### Proportion and layout

The logo lock-up has been specifically drawn and can only be used from the master artwork, which is held and supplied by the Kingston Heritage team. Please do not alter the proportions or layout of the lock-up.

### Exclusion Zone

The logo lock-up should have an exclusion zone of blank space around it to prevent any other content inhibiting legibility. This area should be left clear of type, images and other logos. The exclusion zone should be a minimum of 5mm all around. The logo must never be positioned within a box but should be positioned on a clear area of space.

### Minimum sizes

The Kingston Heritage Service Logo Lock-up should always be a minimum size of 20 mm tall. The minimum sizes for the logo-lock up are listed below. Where possible, the logo lock-up should be larger to ensure visibility.



Page size	Logo lock-up width
Large format site boards / hoardings	90mm tall
A2, A1, A0	50mm tall
A3 - A5	15mm tall
DL and smaller	Use lock-up where possible or line credit if insufficient space

# Logos

## Digital application of the Kingston Heritage Service logo lock-up

The Heritage Service logo lock-up should be clearly visible and set at a minimum of 57 pixels tall.

We also require you to provide a link to the Kingston Heritage Service website.

[kingstonheritage.org.uk](http://kingstonheritage.org.uk)

Ideally, the websites should be linked via the logos in the Kingston Heritage Service Logo Lock-up.



# Backgrounds

## Background colours and contrasts

Materials should have a high contrast between text and background (around 80%). Try black or charcoal on white/yellow/light orange/pastel colours. If you are using white on a coloured background, make sure the background colour is strong, and the white text is bold.

- To see if print has high contrast, try printing it in grayscale. If it's clear in grayscale, it will be clear in colour.
- You can also check if the contrast on your materials is accessible using [webaim.org/resources/contrastchecker/](http://webaim.org/resources/contrastchecker/)
- Use a plain background for graphics. Text over an image or a highly textured background surface makes it hard to read for people who have visual impairments or perceptual difficulties. Single block colour images are fine, as long as they have an 80% contrast.
- Avoid combinations of colours indistinguishable by people with colour blindness, like red/green, or yellow/blue.
- Consider the colour of the walls in an exhibition space or the case lining. Will a suggested colour change make it accessible? The graphic panel or label should have good contrast to the walls.

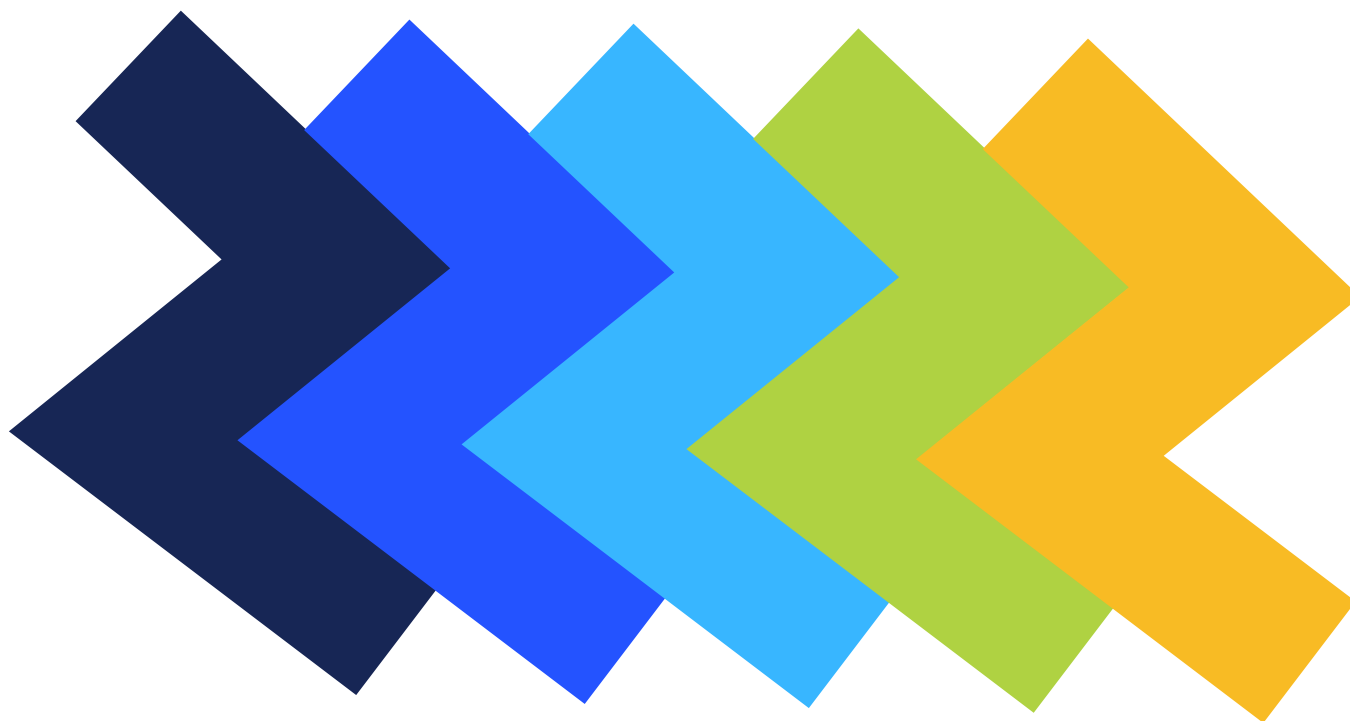







# Brand palette

## Core brand colours

Please always use the CMYK values for professionally printed items and either the RGB or Hex values for screen / digital.

This is our core colour palette and is recommended for use on general communications.



	R:22 G:38 B:85 C:74 Y:0 M:55 K:67 Hex #162655
	R:36 G:83 B:255 C:86 Y:67 M:0 K:0 Hex #2453FF
	R:56 G:182 B:255 C:78 Y:29 M:0 K:0 Hex #38B6FF
	R:175 G:210 B:65 C:17 Y:0 M:69 K:18 Hex #AFD242
	R:248 G:187 B:36 C:0 Y:85 M:25 K:3 Hex #F8BB24

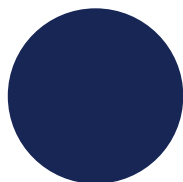


# Brand Palette

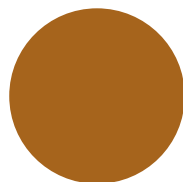
## Wider colour palette

Please always use the CMYK values for professionally printed items and either the RGB or Hex values for screen/digital.

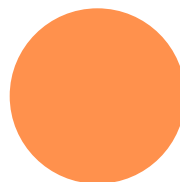
Variants of these colours can be used for shading etc in graphics and animations but the core palette should be adhered to as much as possible.



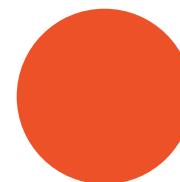
R:22 G:38 B:85  
C:74 Y:0 M:55 K:67  
Hex #162655



R:166 G:100 B:28  
C:0 Y:54 M:26 K:35  
Hex #A6641C



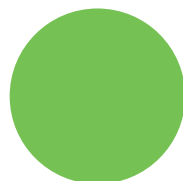
R:255 G:145 B:77  
C:0 Y:70 M:43 K:0  
Hex #FF914D



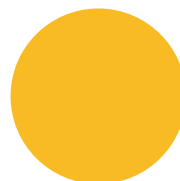
R:237 G:81 B:40  
C:0 Y:77 M:61 K:7  
Hex #ED5128



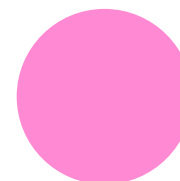
R:36 G:83 B:255  
C:86 Y:67 M:0 K:0  
Hex #2453FF



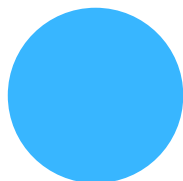
R:118 G:193 B:83  
C:39 Y:57 M:0 K:24  
Hex #76C153



R:248 G:187 B:36  
C:0 Y:85 M:25 K:3  
Hex #F8BB24



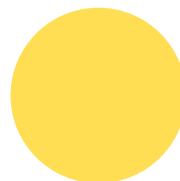
R:255 G:138 B:211  
C:0 Y:17 M:46 K:0  
Hex #FF8AD3



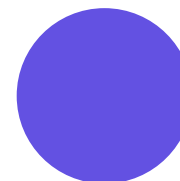
R:56 G:182 B:255  
C:78 Y:29 M:0 K:0  
Hex #38B6FF



R:175 G:210 B:65  
C:17 Y:0 M:69 K:18  
Hex #AFD242



R:255 G:222 B:83  
C:0 Y:67 M:13 K:0  
Hex #FFDE53



R:99 G:81 B:226  
C:50 Y:0 M:57 K:11  
Hex #6351E2

# Printed materials

How we visually present our text affects how easily people will be able to read it

- Use matt inks and papers as glossy surfaces create glare.
- Choose an uncoated paper at least 90gsm (standard photocopier paper is about 80gsm). This stops printed words showing through from the back and helps people with visual impairments.
- Laminating pouches are for resources, activity sheets and emergency, temporary signs only. They are not for labelling objects and exhibitions. If you have to use them, use matt pouches.

# Credits

## When to credit and give thanks

There is a difference between credits and giving thanks. You may need to do both at the same time.

Credit should be given to community groups we have worked with on exhibitions and external curators on introductory or credit panels.

We do not usually credit KHS staff in exhibitions and resources unless it is relevant and substantially adds value to do so. In this case, the credit needs to be signed off by a senior member of staff.

Articles and scholarly publications are credited to the author.

Thanks are for tenders, funders, in-kind supporters and Friends organisations.

# Crediting images

## Guidelines for crediting images and reproductions

### Crediting Images

Whenever images from Kingston Heritage Service are displayed, it should be accompanied by the following credit text:

NAME OF IMAGE / ARTEFACT - YEAR

ARTIST NAME

MEDIA TYPE

DIMENSIONS (if applicable)

Kingston Heritage Service, Greater London (Year)

The text should be accompanied by the Kingston Heritage Service logo.

### Crediting reproductions

Whenever reproductions are shown, they must be credited with the following credit text:

NAME OF IMAGE / ARTEFACT - YEAR

ARTIST NAME

Kingston Heritage Service, Greater London (year)

If the image is cropped, it must be credited as follows:

Detail from NAME OF IMAGE / ARTEFACT - YEAR

ARTIST NAME

Kingston Heritage Service, Greater London (Year)

Reproductions may only be used in direct connection with Kingston Heritage Service. Kingston Heritage Service will also need to be credited within all materials produced (both print and digital).

The proportions of the image must not be changed. Please see the next section for further information.

# Reproductions

## Guidelines for reproduction of the images

Kingston Heritage service has a large collection of images. You can order copies for your own use, for reproduction in a book or for other commercial use. The cost of the image will depend on the quality you want and your final use of it. These can be found on our Fees and charges page.

Images are available for download upon request from Kingston Heritage Service and are available as both a JPEG and a TIFF file. The TIFF file is high resolution and should be used in all cases where the image will be printed. The JPEG is of a lower resolution and suitable for use online.

Please read the Reproductions terms and conditions before sending us your order. Please complete and attach the appropriate form from below in your order. We will contact you to take payment before we send you the image.

[Personal use reproduction form](#)

[Commercial use \(including publication\) reproduction form](#)

# Templates

## Guidelines for materials with templates

Some materials have templates available to be used by internal team members. These templates should be used for any materials that will be seen outside of Kingston Heritage Service. These are saved on the Heritage Team Google Drive.

[bit.ly/KHStemplates](https://bit.ly/KHStemplates)

### [Presentations](#)

Saved on Google Drive

### [A4 documents](#)

Saved on Google Drive

### [Newsletters](#)

Newsletter templates are saved on Mailchimp

### [Canva](#)

Logos, templates and brand colours are all saved in the Brand Kit

If you need to make adjustments to the templates please contact the Development and Promotions Officer, details at end of document.

# Social media

## Guidelines for the use of social media

### General

- The tone of voice on social media should be upbeat, friendly and informal
- Use the first person when writing text
- Always refer to Kingston Heritage Service by name or using 'we'
- Where possible compress images before sharing on social media

### Replies and comments

- Always reply to comments from the Kingston Heritage Service account, do not use personal accounts for replies
- When replying to a query include your first name in brackets at the end of the reply ([Robin](#))

### Accessibility

- When using hashtags (#) capitalise individual words, this makes it easier to read [#KingstonHeritageService](#)
- Pre-recorded videos should always have subtitles. Exceptions to this are videos that are being uploaded to 'stories'
- Where possible add alternative image descriptions

### Credits

- You do not need to credit the sponsors on social media but always link through to a web page which has the full credits
- Use the full image credit where possible
- Tag affiliated or involved accounts where possible instead of writing their name as plain text
- Contact all partners requesting they share your posts to amplify communications

# Emails

## Guidelines for reproduction of the images

Please use the approved email signature template.

Email signature text and banners are saved on the Heritage Service Google Drive.

[bit.ly/khsemailsignature](https://bit.ly/khsemailsignature)

Where this is not possible such as in plain text emails, please use the text only without the image.

**Robin Moran**

Pronouns: She/her

**Development and Promotions Officer**

**Kingston Council | Heritage Service**

I work Wednesday - Friday



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[kingstonheritage.org.uk](https://kingstonheritage.org.uk)



Kingston Museum | Kingston History Centre



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Events for all the family at Kingston Museum



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Muybridge's Animal Locomotion - At Kingston Museum



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Explore the photo collection at Kingston History Centre



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Snappity's Friday Fun - At Kingston Museum





# Preferred formats and terms

These terms are intended to create consistency across the service.

## Address format

Kingston Museum,  
Wheatfield Way,  
Kingston Upon Thames,  
KT1 2PS

Kingston History Centre,  
Guildhall,  
High Street,  
Kingston Upon Thames,  
KT1 1EU

If you write the address over one or two lines use commas.

Kingston Museum, Wheatfield Way, Kingston Upon Thames, KT1 2PS

Kingston History Centre, Kingston Guildhall, High Street, Kingston Upon Thames, KT1 1EU

## Age

Specify ages with caution as it can sometimes offend. Use ‘**older people**’, not ‘the elderly’ and ‘**young people**’ not ‘youths’

## And

Wherever possible write ‘and’ out in full instead of using &

## Bullet points

- Use bullet points for lists
- Capitalise the start of each sentence
- For one sentence bullets don’t use full stops
- If each point has more than one sentence, think about whether bullets points are the best way to present your information

## Credits and thank yous

- See page 27 for more details

## Centuries

- Try to use 1800s, instead of 19th century
- If you must use the century as a date, use numbers **'Retribution' was painted in the 19th century**
- If you are using the century to describe something, write it out in full and use a hyphen. **An example of eighteenth-century engineering**
- Use circa with caution, try **'about'**, or **'we know it's from about...'** instead. Avoid abbreviating to **c.** (Collections Online is an exception)

## Countries

- Britain and the UK mean the same thing – they are the short form of United Kingdom of Great Britain and Northern Ireland
- Either is fine. Britain possibly feels more heritage and is better for things such as exhibition labels; the UK feels more modern and is better for addresses
- Avoid Great Britain as this refers only to England, Wales and Scotland

## Council

- The name of the borough is **The Royal Borough of Kingston upon Thames** (without hyphens, lower case 'u'). In publications, we can also be referred to as **'the Royal Borough'** or **'Kingston Council'**
- Only use the acronym 'RBK' in communications that are aimed specifically at staff

## Councillors

- Use the title Councillor followed by the full name eg **Councillor Adrian Other**
- Try to avoid the abbreviated 'Cllr' unless you are referring to a particular councillor, use councillor with a lower case 'c'

Dates	<ul style="list-style-type: none"> <li>• Use day-month-year – <a href="#">24 October 2011</a></li> <li>• Don't include Xth Xnd Xst on the day</li> <li>• For date ranges use an en dash (see 'En dashes') without a space either side <a href="#">1 August–22 August</a></li> <li>• Avoid using the day. If absolutely necessary, use Monday not Mon</li> <li>• Use the full name of the month. If space is really tight, then shortened month names are a last resort: Jan, Feb, Mar, Apr, May, Jun, Jul, Aug, Sep (not Sept), Oct, Nov, Dec</li> <li>• For historical dates, use circa with caution, try 'about', or 'we know it's from about...'</li> <li>• Avoid abbreviating to c. (the exception to this will be when TMS records go online)</li> </ul>
Email addresses	<p>Do not use capital letters</p> <p><a href="mailto:kingston.museum@kingston.gov.uk">kingston.museum@kingston.gov.uk</a></p> <p><a href="mailto:local.history@kingston.gov.uk">local.history@kingston.gov.uk</a></p>
Email signatures	Please always use the recommended email signature template
Fractions	<ul style="list-style-type: none"> <li>• Write out fractions as words. Fractions presented as numbers shrink the font size too much</li> <li>• Write how you would talk, so use hyphens for two word fractions, but 'and a' for others <a href="#">two-thirds, two and a half</a></li> </ul>
Hashtags	When using hashtags (#) capitalise individual words <a href="#">#KingstonHeritageService</a> this makes it easier to read
Latin names	<ul style="list-style-type: none"> <li>• Use italics for <a href="#">Latin</a> or <a href="#">taxonomic names</a>, use the common name first</li> <li>• Most of the time this information is unnecessary for a general audience</li> <li>• Think about why you are using the taxonomic name. Does the public want or need to know? Does it add to your interpretation?</li> </ul>

Measurements	<ul style="list-style-type: none"> <li>• Use a space between the number and the unit of measurement – <b>3 kg</b></li> <li>• Don't use full stops in units of measurement – <b>cm rather than c.m</b></li> <li>• Use inch not ”</li> <li>• We usually use the metric system (rounded up or down). There are some exceptions:</li> <li>• Use miles for distances</li> <li>• Use imperial for historical measurements (e.g. track gauges for trains, costume and textiles)</li> </ul>
Museum	<ul style="list-style-type: none"> <li>• Use museum (lower case) if you have to <b>The museum will close at 5pm today</b></li> <li>• If possible, use we instead – it's much friendlier <b>We will be hosting a series of events to mark the occasion</b></li> </ul>
Numbers	<ul style="list-style-type: none"> <li>• Use words for <b>one, two, three, four, five, six, seven, eight and nine</b></li> <li>• Use digits for <b>10, 11, 12</b> and the rest</li> <li>• In a sentence with both numbers and words, use all numbers. <b>This cinema could seat between 3 and 33 people</b></li> <li>• At the start of a sentence use words. <b>Forty-seven of these locomotives were built</b></li> <li>• Use commas in figures over 999 to make them easier to read <b>300,000</b></li> <li>• Use numbers when writing amounts of money <b>£1.50</b></li> <li>• When writing millions use a combination of words and numbers <b>3.5 million</b></li> <li>• Write <b>per cent</b> as two words, try to avoid using % in sentences</li> <li>• For ranges of numbers use an en dash, or write it out. <b>Between 15 and 20</b></li> </ul>
Other languages	<ul style="list-style-type: none"> <li>• Sometimes we have to use terminology from other languages. Explain to the reader what it means, don't italicise the words <b>"Trompe l'oeil is a way of painting that means to 'deceive the eye'"</b></li> <li>• Use italics for Latin or taxonomic names <b>The tiger (<i>Panthera tigris</i>) is the largest cat species</b></li> </ul>
Phone numbers	Use a space to separate the code from the number

Powerpoint	Use the KHS branded powerpoint background for presentations
Prices	<ul style="list-style-type: none"> <li>• For pounds and pence only use the pound sign <b>£16 or £16.00 not £16.00p</b></li> <li>• A whole pound <b>£16 without the .00</b> is easier to read</li> <li>• Use numbers when writing amounts of money £1.50</li> </ul>
Time	<ul style="list-style-type: none"> <li>• Use am and pm</li> <li>• Use a colon to separate hours and minutes <b>10:30am</b></li> <li>• Don't put a space between the last number and am or pm <b>10am</b></li> <li>• Use an en dash for a time range – see En dashes. <b>10:30am–5pm</b></li> </ul>
Vehicles	<ul style="list-style-type: none"> <li>• Don't refer to a vehicle as 'she', use the name of it</li> <li>• Use ordinary text, not italics</li> <li>• Names are not prefaced by 'the'</li> <li>• For vehicles use just the name or nickname if it has one: Jack not Hunslet 0-4-OWT</li> </ul>
Wars	<ul style="list-style-type: none"> <li>• First World War, not World War One or WWI</li> <li>• Second World War, not World War Two or WWII</li> <li>• If you really need to abbreviate then use WW1 or WW2</li> <li>• Wartime is all one word, and doesn't need capitals unless it is at the start of a sentence</li> </ul>
Website	<ul style="list-style-type: none"> <li>• Don't use www. it should be written as <b>kingstonheritage.org.uk</b></li> <li>• When choosing a sans serif font for text that includes email or web references, check the @ sign prints correctly as some fonts squash the @ sign</li> </ul>

## Phraseology - Disabilities

Everyone identifies differently so if you are talking about someone you know, make sure to refer to them as they refer to themselves.

### Use

### Do not use

Disabled people

The disabled or the handicapped

Impairment

Handicap or disability

Requires significant personal assistance

Severely disabled

'Person with...' or 'living with...' (condition)

Suffering from/afflicted by

Wheelchair user

Wheelchair bound

Blind people or visually impaired

The blind or partially sighted

Accessible toilets or inaccessible toilets

Disabled toilets

Deaf people

The deaf

A person who has epilepsy

Epileptic

A person with learning disabilities

Mentally handicapped or mentally disabled

Living with a mental health issue

Mentally ill

Supported and assisted by

Looked after by

Parking for Blue Badge holders

Disabled parking

State specific requirements

Generally using special needs when you can be specific

## Phraseology - Gender and sexuality

Everyone identifies differently so if you are talking about someone you know, make sure to refer to them as they refer to themselves.

If you do not know how someone identifies try to use non-gendered terms.

Use	Do not use
Women	Ladies
Children	Boys and girls
Chair	Chairman or chairwoman
Address personally or use they / them	He / him or she / her
Lone parents	Single parents or single mothers
Gay people and lesbians	Gays or homosexuals
Transgender	Transgendered, transsexual or transvestite
Assigned sex	Genetic, biological or birth gender

## Phraseology - Race and nationality

Everyone identifies differently so if you are talking about someone you know, make sure to refer to them as they refer to themselves.

Always try to be specific when speaking about particular nationalities, rather than using broad terms such as 'Asians' or 'Eastern Europeans'.

Use	Do not use
Black people	Blacks
Irish people	The Irish
Caribbean	Afro-Caribbean or African Caribbean
Dual heritage	Mixed race or half caste



# Grammar and punctuation

Below are some common grammatical mistakes that are easy to make but we seek to avoid.  
If you aren't sure about something, ask a colleague to review it.

Abbreviations	The first time you use something that you're going to abbreviate, spell it out and put the abbreviation in brackets. You can then use the abbreviation for the rest of the document. If you are writing text (as opposed to a list or table) write these out in full	Key Stage 2 (KS2)  circa (not c. – also see dates) for example (not eg)
Apostrophes	Apostrophes are used to show letters that have been missed out	We didn't [did not] have enough time
	They are also used for possession	The Housekeeper's keys could weigh up to 1 kg The BBC's guidelines
	If you are using an apostrophe to indicate possession and the word ends in s, add an apostrophe at the end of the name	It was James' pen I borrowed the pen from James
	Apostrophes are not used for plurals	Machines not machine's ABCs not ABC's
	They aren't used for years or decades either	The 1980s or 80s not 80's People in their 50s not 50's

<b>Archives</b>	Use lowercase a when referring to our archive. Use a capital A when referring to a specific archive	In the archive at Kingston History Centre. The National Archives (TNA)
	Use archive (singular) when you are talking about a specific archive	This document is from the industrial archive.
	Use archives (plural) when you are talking about archives in general	New finds from the archives.
<b>Capitals</b>	Most headings don't use capitals	Buy your tickets here (not Buy Your Tickets Here)
	Don't use all capitals – it's really hard to read	Kingston (not KINGSTON)
	Use title case for exhibition titles/logos (capitals for each main word, but not for words like of and, and)	Town of Kings Ancient Origins Photographic Collection
	Do capitalise proper nouns: If you need to preface a place name with the, don't capitalise the	Sites: Kingston Museum, Kingston History Centre Spaces: Museum Gallery, Search Room Titles: Curators, Learning Officers, Local History Officers  Ballet Boyz will be performing at Kingston Museum.
	Don't capitalise (unless it's a proper noun, or name, or item)	archive, collection, council, email, museum, online, toilets, library, volunteers, way out, website

<b>Ellipses (three dots)</b>	Ellipses are used in quotes to indicate where words have been taken out. Use a space after, but not before	Muybridge says about his work 'only photography has been able to divide life into a series of moments... the value of a complete existence'.
<b>En dashes</b>	<p>An en dash is longer than a hyphen, and looks like this: – It is used to insert extra information into a sentence, in a similar way to brackets. Try to avoid them and rewrite the sentence to be more active.</p> <p>En dashes are also used to indicate a span of time or distance. When you use them like this, don't put a space on either side.</p>	The opening times are 10am–6pm.
<b>Exclamation marks</b>	Try to avoid them. They should be used only when you would want the reader to shout	
<b>Full stops</b>	Use one space after a full stop	
<b>Hyphens</b>	Avoid hyphens, unless leaving them out would cause readers to 'stumble' on the words. Don't hyphenate words over line breaks.	
<b>Quotation marks</b>	<p>Use single quote marks</p> <p>If the quote is the whole sentence, put the full stop inside the quotes.</p> <p>Only use double quotes to indicate a quote within a quote.</p> <p>When quoting written speech, keep the style of the speaker (in terms of spelling, style, etc) even if it breaks the guidelines in this document.</p>	<p>We're going in.</p> <p>Snappity the crocodile was a toy.</p> <p>We are "bringing Kingston to life through stories".</p>

## Frequently mixed up words that can cause grammatical confusion

<b>Affect and effect</b>	Affect is a verb Effect is a noun	This will affect visitor numbers It had an emotional effect on me
<b>Compliment and complement</b>	If you compliment someone, you are expressing admiration for them, or praising them for something  If one thing complements another, each of the two separate items function or look better because they are together	The teacher complimented the Learning and Access Officer and Curator on the workshop  The butterflies and the artwork really complement each other
<b>Enquiry and inquiry</b>	Enquiry is to ask Inquire is to make a more formal investigation (and is generally more American) Use 'ask', 'question' or 'help' instead	'You can ask for more information in the shop' rather than 'you can make an enquiry at the shop'  Our Curators deal with thousands of questions every year
<b>Into</b>	The Guardian style guide explains the difference between into and in to well	One word if you go into a room Two words in such sentences as: I called in to complain I listened in to their conversation I went in to see my friend
<b>It's and its</b>	It's is short for it is Its is possessive	It's a lovely day for a walk The carriage lost its wheel

<b>Less and fewer</b>	Less means smaller in quantity Fewer means smaller in number	Visitors are spending less money than they did last month We have had fewer visitors than last month
<b>On to</b>	Is two separate words	
<b>That and which</b>	That is used to limit information  Which is used to add information	Films that are shown on Mondays are very popular. (In other words, films are shown all week, but only the Monday films are popular.)  Films, which are shown on Mondays, are very popular. (In other words, the films are popular, and are shown only on Mondays.)
<b>There, their and they're</b>	There indicates a direction Their is possessive They're is an abbreviation of they are	The toilets are over there That's their choice
<b>Your and you're</b>	Your is possessive You're is short for you are	Is that your umbrella? You're all that matters to me

# Sign off procedure

## What to do before publishing material

All marketing being created on behalf of Kingston Heritage Service or featuring Kingston Heritage Service should be signed off before being published.

For sign-off / style guide queries, please contact:

Development and Promotions Officer, Kingston Heritage Service  
[kingstonmuseum@kingston.gov.uk](mailto:kingstonmuseum@kingston.gov.uk)

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