

**BHUTAN**

*Believe*

**Brand  
guidelines**

January 2023

# Introduction

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Our identity is more than a logo. It is a design scheme that makes Bhutan a uniquely recognisable and memorable country. The references and rules contained in these brand guidelines will assist you in designing and producing compelling communications based on the core elements that frame Bhutan's distinctive look and feel.

These guidelines should be shared and understood internally. They describe the visual and graphic elements that represent Bhutan's new brand identity in precise detail. These elements include the logo, tagline, colours, typefaces, photography, patterns and illustrations. Also outlined on the following pages are rules around using brand assets and showcasing content. These protocols apply to all media, including brand campaigns, presentations, collateral, print and digital applications, and spatial environments.

Sending a consistent message about who we are is essential in presenting a formidable, unified image of our country when communicating to all audiences.

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# Core elements

Logo  
Tagline  
Lockup  
Royal crest  
Logo: construction  
Lockup: construction  
Colours: primary  
Colours: secondary  
Colours: tertiary  
Typography: primary  
Typography: secondary  
Typography: rules  
Typography: Dzongkha

Logo/lockup: correct use  
Logo: incorrect use  
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Logo/lockup: correct use in a circle  
Logo/lockup: incorrect use in a circle  
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Logo/lockup: correct use  
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Layout examples: landscape  
Layout examples: square  
Charts + tables: infographics

[Access the files here](#)

## Logo

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**Bold, Confident**

Our distinct logotype is the manifestation of a bold and confident country, grounded in time-honoured traditions and a majestic landscape.

**Contemporary, Clear**

Clean lines create a contemporary feel, mirroring the nation's future-facing ethos. Our logotype's elegant and crisp expression conveys the elevated experience Bhutan offers its guests.

**Traditional, Warm**

With a gentle curve, our logotype alludes to the warm and grounded personality of the Bhutanese people. This timeless and organic form embodies the kingdom's earthy character.

**Legible, Scalable**

Our logotype must be easy to read at every size. Clarity makes for the most powerful impact.

**Responsive, Functional**

Our versatile logotype is optimised for use in many formats, proportions and media. Extra care has been invested in making it work well for digital use.

Find the file in

→ BT\_Assets

→ 01\_Core\_Elements

→ 01\_Logos

# BHUTAN

## Tagline

---

Restoring one's sense of belief is the kingdom's real gift to its visitors. The nation itself believes in a better future, led by wisdom from its past – a belief it is manifesting daily.

A soft italic is used for Bhutan's new tagline, 'Believe'. It's an attractive contrast to the boldness of the logo, but importantly, it communicates an invitation to believe, rather than delivering a diktat.

*Believe*

Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 01\_Logos

## Lockup

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The lockup is the combination of the logo and the tagline. This lockup creates a sense of cohesion. We suggest using it when talking to an external audience to bring awareness.

**BHUTAN**  
*Believe*

Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 01\_Logos

---

## Royal crest

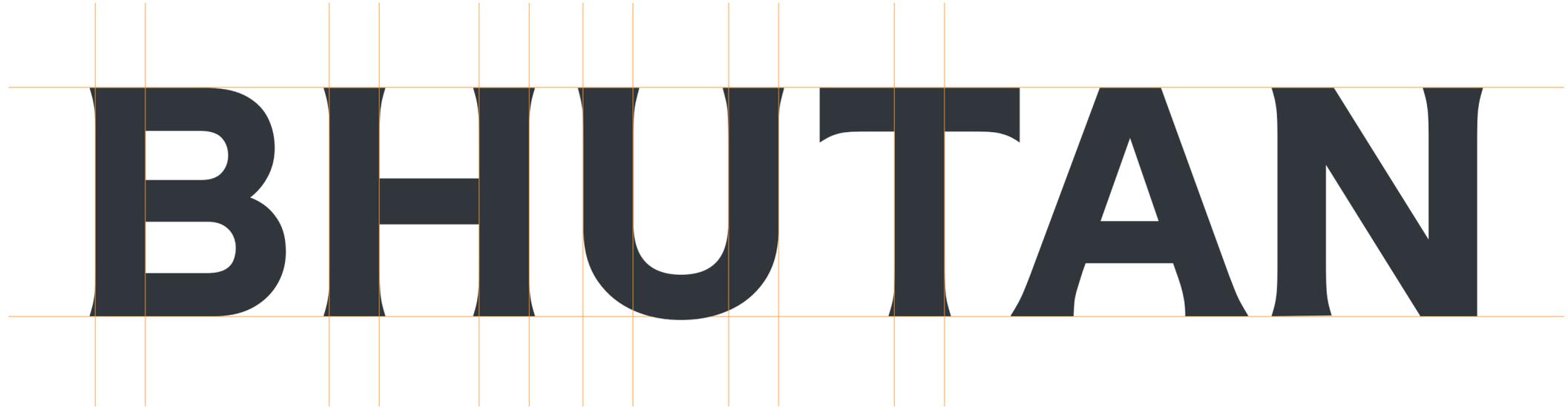
There are many royal crests created by different artists. Until the royal crest has been redesigned in a vector-resizable file, we recommend using the one on this page.



Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 04\_Royal\_Crest

# Logo Construction

The logo has been typeset manually.  
Its construction takes into account the  
legibility of the letterform in all logo sizes.



## Lockup Construction

The tagline is optically centre-aligned to the logo. The width of the tagline measures 2/5 the width of the logo.



# Colours

## Primary

Our primary colour palette features five main shades that together express the brand's premium quality. The yellow and orange draw on the colours of the Bhutanese flag, and symbolise the kingdom's civic and monastic traditions. The green and blue recall Bhutan's mountains, covered in blue pine and cypress, and its national flower, the Himalayan blue poppy. A continuation of Bhutan's previous identity, our blue also references the clear azure sky above Bhutan's majestic mountains, which also harbour precious glaciers in similar hues. Our soft black is inspired by the natural soot from the cheerful fires burning in the country's hearths.



Bhutan yellow

PMS 0000  
CMYK 0.20.100.0  
RGB 255.204.51



Bhutan orange

PMS 0000  
CMYK 0.48.100.0  
RGB 255.153.51



Cypress green

PMS 0000  
CMYK 84.16.80.3  
RGB 0.146.91



Himalayan poppy blue

PMS 0000  
CMYK 56.19.4.0  
RGB 118.177.221



Natural soot

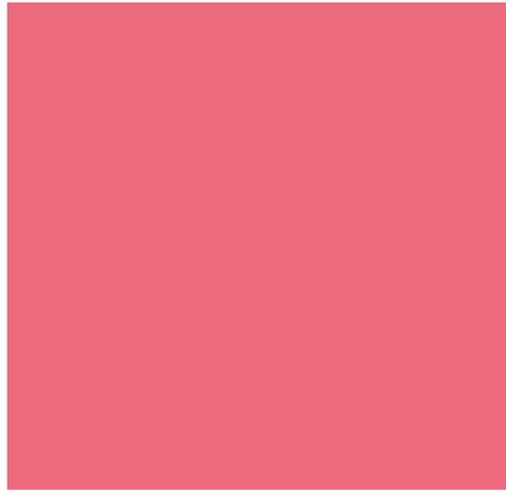
PMS 0000  
CMYK 75.60.55.60  
RGB 49.54.58

Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 02\_Colours

CORE ELEMENTS

# Colours Secondary

Our secondary colour palette draws on the natural dyes used in traditional Bhutanese architectural ornamentation. From mineral vermilion and turquoise to sandalwood, lotus pigment and conch shell, these organic, earthy tones beautifully honour the passing of time.



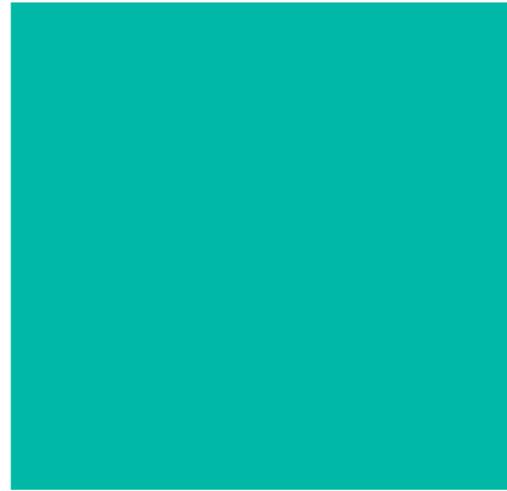
Coral

PMS 0000  
CMYK 0.68.41.5  
RGB 237.105.125



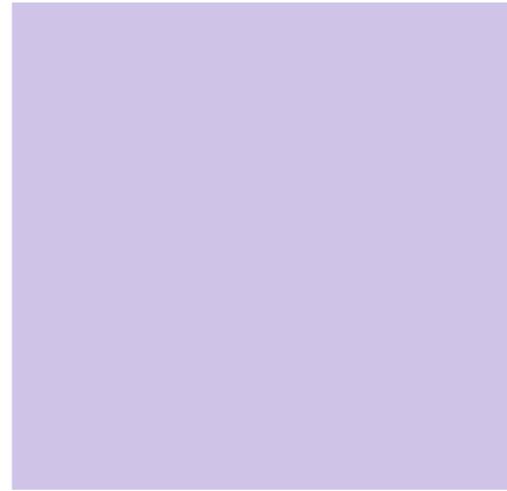
Vermilion

PMS 0000  
CMYK 5.90.90.0  
RGB 222.51.36



Turquoise

PMS 0000  
CMYK 74.0.44.0  
RGB 0.184.166



Light purple

PMS 0000  
CMYK 22.25.0.0  
RGB 207.197.232



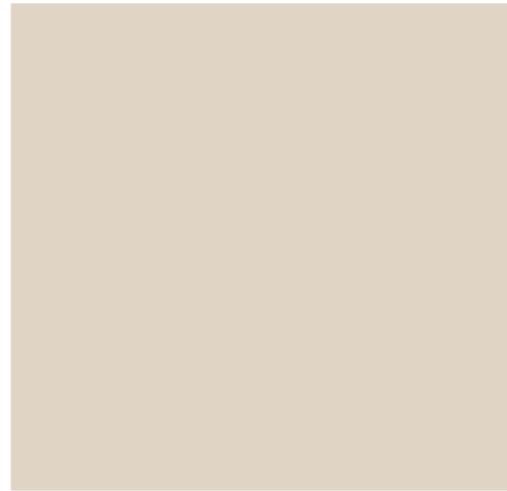
Sandalwood

PMS 0000  
CMYK 38.72.68.48  
RGB 107.66.51



Zangdruk

PMS 0000  
CMYK 25.25.54.6  
RGB 194.178.128



Conch shell

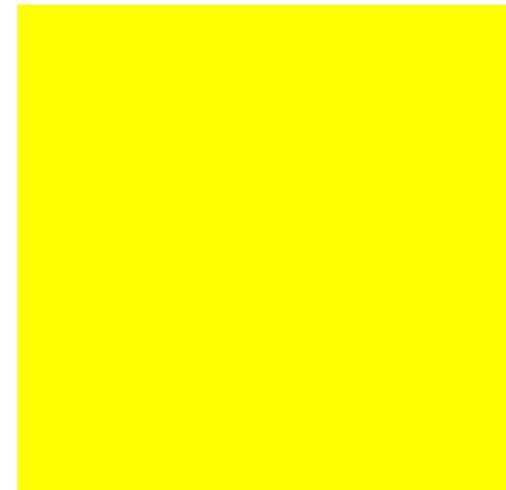
PMS 0000  
CMYK 13.15.24.0  
RGB 224.212.196

Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 02\_Colours

# Colours

## Tertiary

Our primary and secondary colour palettes evoke the natural and the demure, and our tertiary colour palette contrasts and complements these grounded tones. These vivid hues catapult our visual identity well beyond the present moment, giving it a truly dynamic and future-facing expression.



Super yellow

PMS 0000  
 CMYK 9.0.95.0  
 RGB 255.255.0



Super orange

PMS 0000  
 CMYK 0.70.95.0  
 RGB 255.103.0



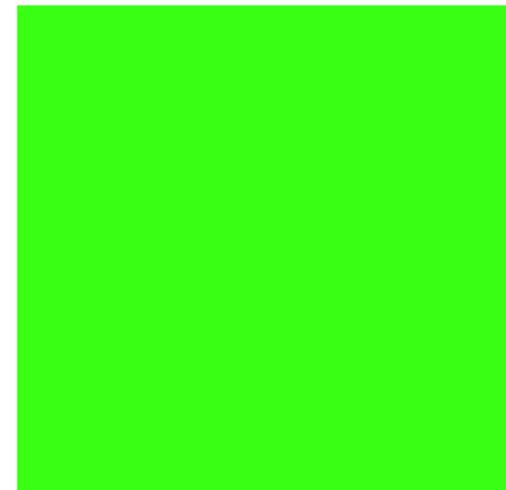
Super purple

PMS 0000  
 CMYK 42.85.0.0  
 RGB 198.36.176



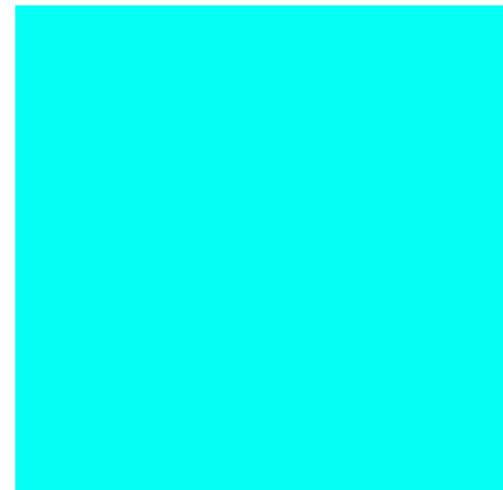
Super pink

PMS 0000  
 CMYK 0.95.13.0  
 RGB 255.0.122



Super green

PMS 0000  
 CMYK 60.0.80.5  
 RGB 57.255.20



Super blue

PMS 0000  
 CMYK 53.6.0.0  
 RGB 5.255.245



Gold

PMS 0000  
 CMYK 0.19.100.33  
 RGB 194.153.13

Find the file in  
 → BT\_Assets  
 → 01\_Core\_Elements  
 → 02\_Colours

# Typography Primary

Alverata is used for headings across print and digital applications. It can also be used for sub-headings.

**ABC**

**Alverata Bold**  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789.,:;'"(!E\$%^&\*)**

**ABC**

**Alverata Semibold**  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789.,:;'"(!E\$%^&\*)**

**ABC**

**Alverata Regular**  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789.,:;'"(!E\$%^&\*)**

***ABC***

***Alverata Bold Italic***  
***abcdefghijklmnopqrstuvwxy***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789.,:;'"(!E\$%^&\*)***

***ABC***

***Alverata Semibold Italic***  
***abcdefghijklmnopqrstuvwxy***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789.,:;'"(!E\$%^&\*)***

***ABC***

***Alverata Italic***  
***abcdefghijklmnopqrstuvwxy***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789.,:;'"(!E\$%^&\*)***

Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 03\_Fonts

# Typography Secondary

Inter is used for body copy across print and digital applications. It can also be used for sub-headings.

**ABC**

### Inter Bold

**abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopqrstuvwxyz  
0123456789.,:;'!"£\$%^&\***

**ABC**

### Inter Semibold

**abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopqrstuvwxyz  
0123456789.,:;'!"£\$%^&\***

**ABC**

### Inter Regular

**abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopqrstuvwxyz  
0123456789.,:;'!"£\$%^&\***

***ABC***

### Inter Bold Italic

***abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopqrstuvwxyz  
0123456789.,:;'!"£\$%^&\****

***ABC***

### Inter Semibold Italic

***abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopqrstuvwxyz  
0123456789.,:;'!"£\$%^&\****

***ABC***

### Inter Italic

***abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopqrstuvwxyz  
0123456789.,:;'!"£\$%^&\****

Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 03\_Fonts

# Typography Rules

The recommended font size to leading ratio is 28/33. If the font size is reduced, the leading is reduced accordingly in order to keep the recommended ratio (for example, if the font size is reduced to 14, the leading is 16.5).

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

Size 56  
Leading 66

Size 28  
Leading 33

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

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How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

Size 42  
Leading 49.5

Size 21  
Leading 24.75

Size 14  
Leading 16.5

## Typography Rules

This is an example of the typographic hierarchy in use. This organises information in a clear order for readers to follow.

# The sustainable travel revolution

**Heading**  
Alverata Semibold  
Size 84  
Leading 99

Paragraph x 1  
Size 42  
Leading 49.5

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

**Sub-heading**  
Alverata Regular  
Size 42  
Leading 49.5

Paragraph x 2  
Size 28  
Leading 33

**Words:** Melkon Charchoglyan

Since the idea of sustainable, or eco, travel was floated in the 1970s, it has been largely touted as an alternative tourism model. But as the world comes to terms with the full impact of climate change, a pandemic and decades of mass travel, a new and long-overdue consensus is being reached...

**Body copy**  
Inter Regular/Bold  
Size 28  
Leading 33

# Typography Rules

This example shows the typographic hierarchy in use, with elements reduced in proportion.

# The sustainable travel revolution

**Heading**  
Alverata Semibold  
Size 42  
Leading 49.5

Paragraph x 1  
Size 28  
Leading 33

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

**Sub-heading**  
Inter Regular  
Size 28  
Leading 33

Paragraph x 2  
Size 14  
Leading 16.5

**Words:** Melkon Charchoglyan

Since the idea of sustainable, or eco, travel was floated in the 1970s, it has been largely touted as an alternative tourism model. But as the world comes to terms with the full impact of climate change, a pandemic and decades of mass travel, a new and long-overdue consensus is being reached: that sustainable is the only form of travel we should be aiming for if tourism is to thrive in a way that benefits not only the tourist, but the places and communities they visit too. After all, pre-pandemic tourism accounted for more than 10 per cent of global GDP, according to Oxford Economics. This is a huge economic and cultural driver that has all the potential to be harnessed in the right way.

**Body copy**  
Inter Regular/Bold  
Size 14  
Leading 16.5

Paragraph x 1  
Size 10.5  
Leading 12.375

Sustainable tourism is not a one-way street. It's a gentle dance of give and take, of cultural and economic exchange that will, ideally, leave both parties better off. The sustainable traveller is a custodian – they tread lightly on the soil, helping preserve it for future generations; they engage with and invest in local peoples and economies; they educate themselves in every way possible. And while this may sound like a lot to ask of every individual, there is tangible proof that most in fact want to play their part: a 2021 study by Booking.com found that 83 per cent of tourists want to be sustainable, while 49 per cent argued that there are still insufficient eco-friendly options on the market. So it's not the demand that's lacking, but the resources. And it is therefore essential that tourism stakeholders – whether governments or hotels – facilitate the right choices by making sustainability intelligible and desirable.

Inter Regular  
Size 10.5  
Leading 12.375

# Typography Dzongkha

This is an example of the typographic hierarchy using the Dzongkha web-safe font. This organises information in a clear order for readers to follow.

# མ་འོངས་པའི་དོན་ལུ་ ཡིད་ཆེས་བཞག།

**Heading**  
DDC Uchen Regular  
Size 100  
Leading 125

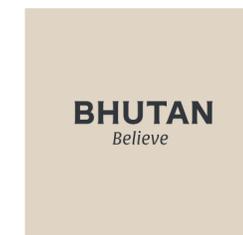
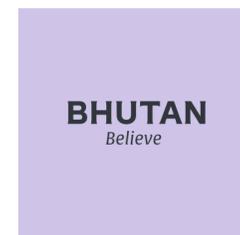
Paragraph x 1  
Size 42  
Leading 49.5

འབྲུག་རྒྱལ་ཁབ་འདི་ ན་གཞིན་ཚུ་ལུ་དགོཔ་ དེས་  
བདེན་ཡོད་པའི་ གོ་སྐབས་ཚུ་ རང་གི་རྒྱལ་ཁབ་ནང་  
ར་ བྱིན་ཚུ་གསལ་དང་ འགྲུབ་ཚུ་གསལ་དེས་བརྟན་  
བཟོ་བའི་བསྐྱེད་གི་ འཕེལ་འགྱུར་གྱི་ དུས་རབས་  
ནང་ཡོད། ང་བཅས་རའི་ དང་ཕུའི་ཕམ་ཚུ་གིས་ ར་  
བཏགས་ཏེ་བྱིན་མི་གུ་ ང་བཅས་རའི་ བྱ་བརྒྱད་ཚུ་ལུ་  
ཞལ་ལག་རྒྱས་ནིའི་ ཆ་རོགས་འབདཱ་ཨིན།

**Body copy**  
DDC Uchen Regular  
Size 40  
Leading 60

# Logo/lockup Correct use

To ensure legibility, use only the lockup and colour combinations seen on this page.



# Logo Incorrect use

- 1 Do not use 100% black
- 2 Do not skew
- 3 Do not stretch or extend
- 4 Do not use any other colour apart from Natural soot or white
- 5 Do not use outline or drop shadow
- 6 Do not type out
- 7 Do not use graphic devices
- 8 Do not cut out of light backgrounds
- 9 Do not use Natural soot logo on dark backgrounds
- 10 Do not break up
- 11 Do not mask in an image
- 12 Do not place on light section of an image



# Lockup

## Incorrect use

- 1 Do not use 100% black
- 2 Do not skew
- 3 Do not stretch or extend
- 4 Do not use any other colour apart from Natural soot or white
- 5 Do not use outline or drop shadow
- 6 Do not type out
- 7 Do not use graphic devices
- 8 Do not cut out of light backgrounds
- 9 Do not use Natural soot lockup on dark backgrounds
- 10 Do not break up
- 11 Do not mask in an image
- 12 Do not place on light section of an image



# Logo/lockup

## Correct use in a circle

When the logo or lockup needs to appear in a circular frame, for example in social media profile images (see pages 123–126), the image itself is square and follows the outlined dimensions.

The logo or lockup is 75% of the total square width.

When aligning the logo, ensure the height of B is aligned to the centre of the circle. When aligning the lockup, ensure the bottom counter of B is aligned to the centre of the circle.

For this use, the logo or lockup is only to appear on white, Natural soot and Bhutan orange backgrounds.

Find the file in  
 → BT\_Assets  
 → 01\_Core\_Elements  
 → 01\_Logos

**Logo**  
 The height of B is aligned to the centre of the circle

**Lockup**  
 The bottom counter of B is aligned to the centre of the circle

# Logo/lockup Incorrect use in a circle

Do not use the circle as a graphic device for the logo or lockup.

Do not use the circle with the logo or lockup in any typographic layout.

Do not use the circle with the logo or lockup in any photographic layout.

**The sustainable travel revolution**

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences





**The sustainable travel revolution**

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences





Find the file in  
→ BT\_Assets  
→ 01\_Core\_Elements  
→ 01\_Logos

# Logo/lockup

## Safe area

A safe area is an area of clear space around a logo or lockup in which no additional text or other logos can be placed.

This safe area ensures our identity elements are clear and easy to read at all times, particularly when used in busy or complicated environments.

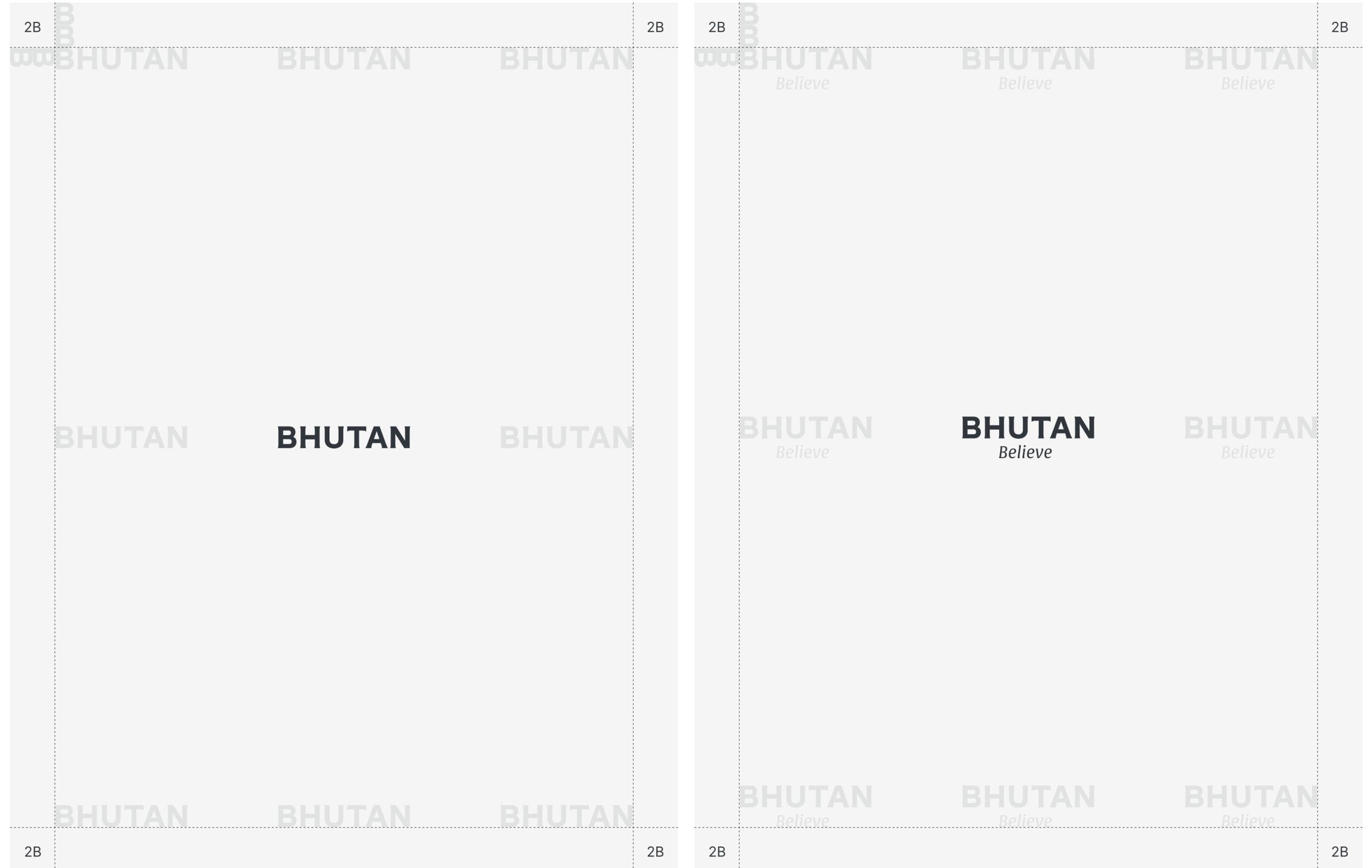
The safe area around each logo or lockup is equivalent to the height of B on all sides.



# Logo/lockup Correct use

There are nine possible locations for the logo or lockup to be placed. All are shown on this page.

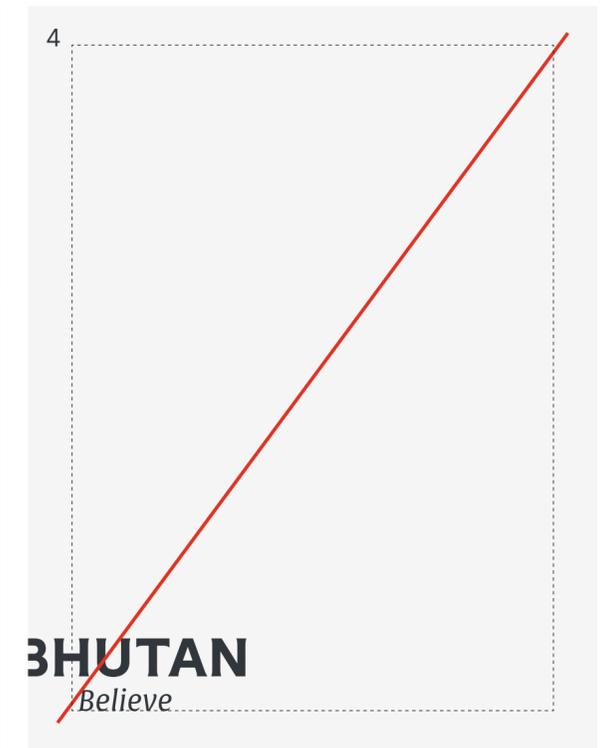
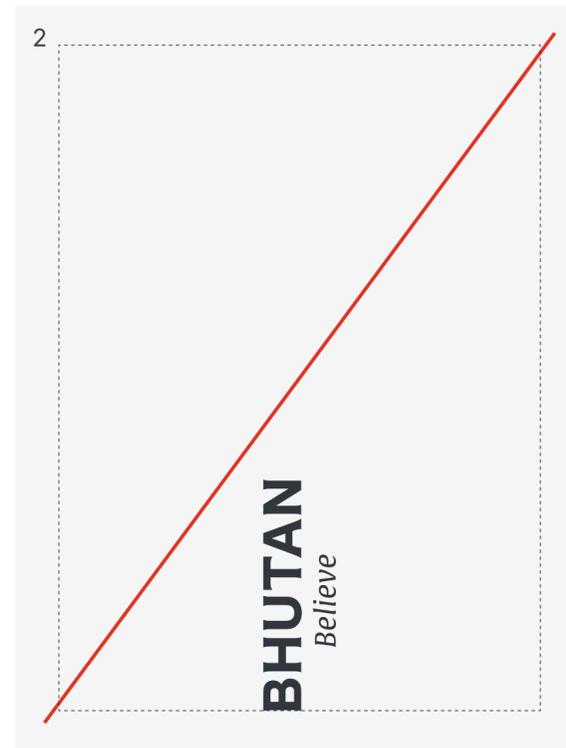
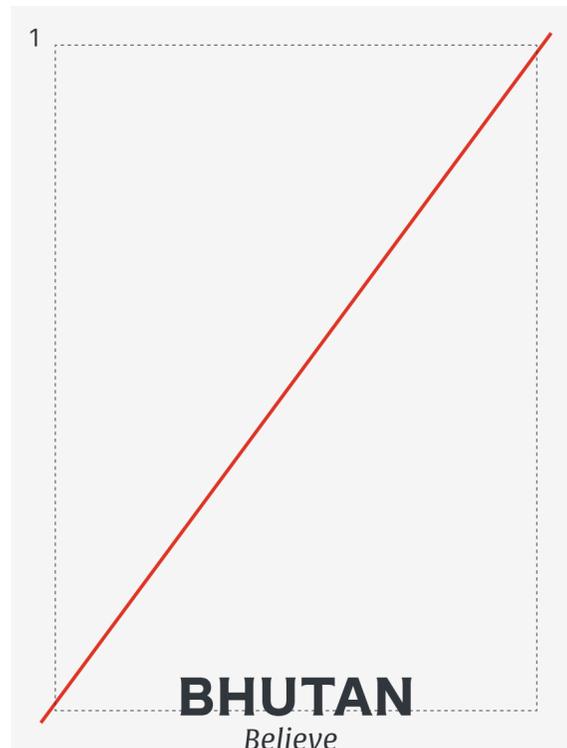
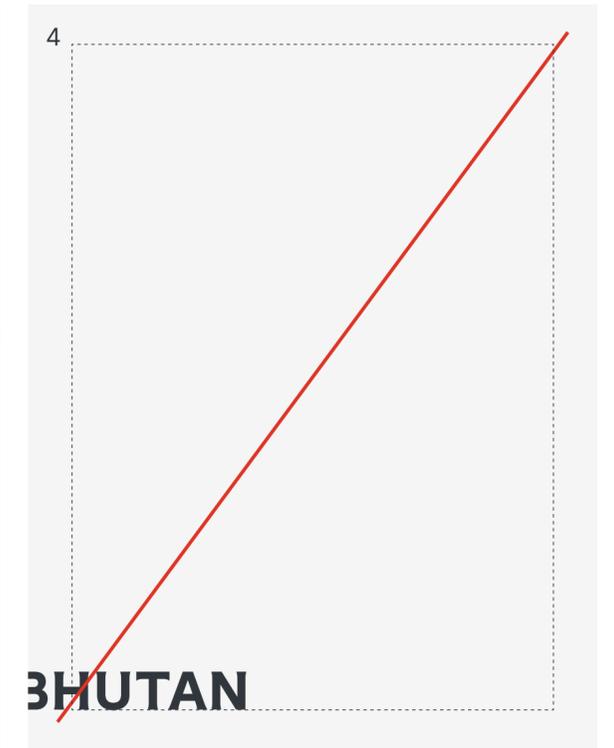
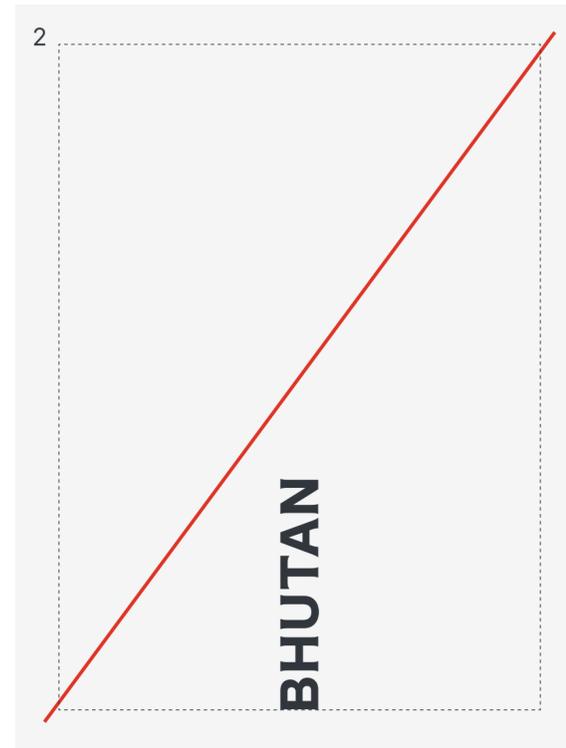
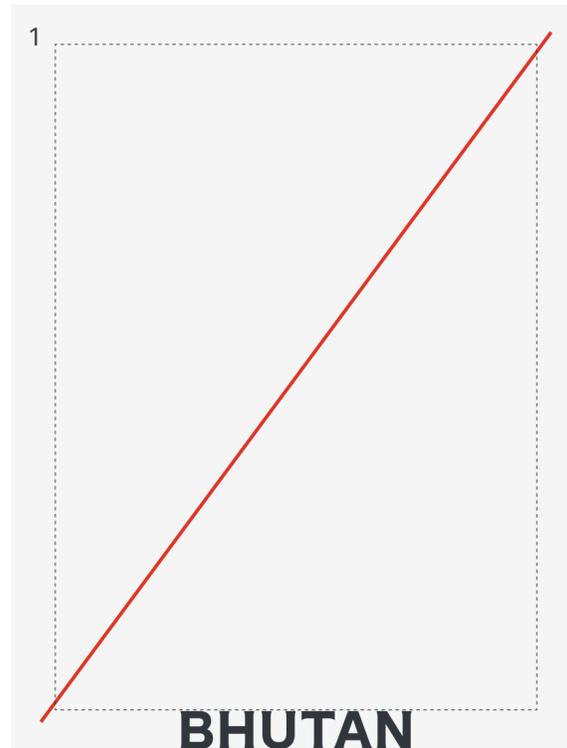
The recommended page margin is equivalent to at least two times the height of the logo or lockup when the logo or lockup is used at its smallest size.



# Logo/lockup

## Incorrect use

- 1 Do not align at the edge
- 2 Do not rotate
- 3 Do not disrespect the safe area around the logo or lockup and page margins
- 4 Do not cut



# Royal crest

## Correct use

The royal crest is positioned at the top left of the page. If the lockup is included, it is to be placed either bottom-left aligned or top-right aligned.

When the lockup is aligned to the royal crest horizontally, the bottom counter of B is centre-aligned to the middle of the royal crest.

The recommended width of the lockup is either equal or double to the width of the royal crest.



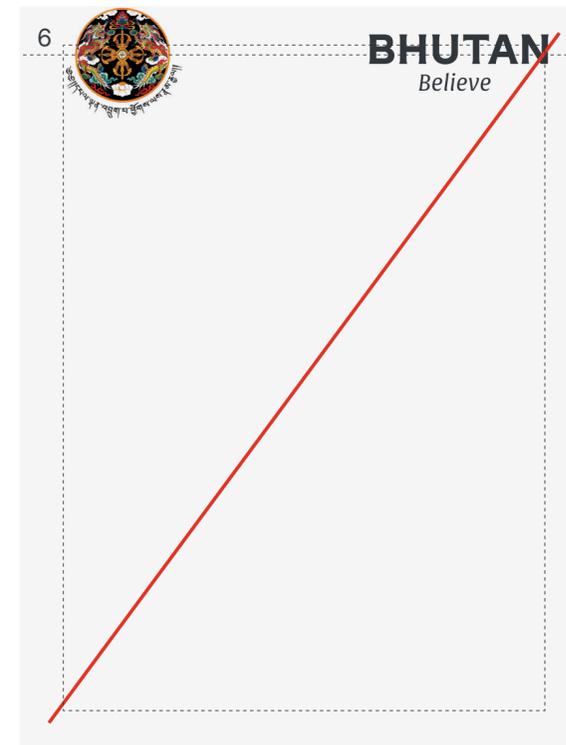
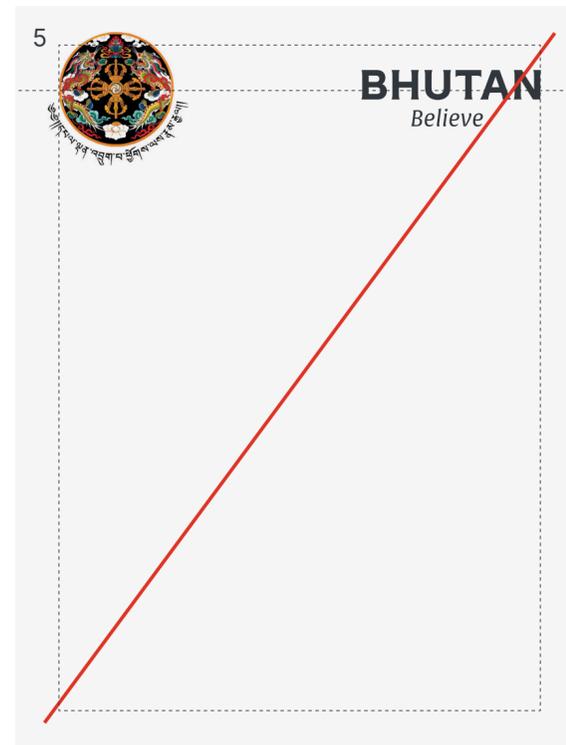
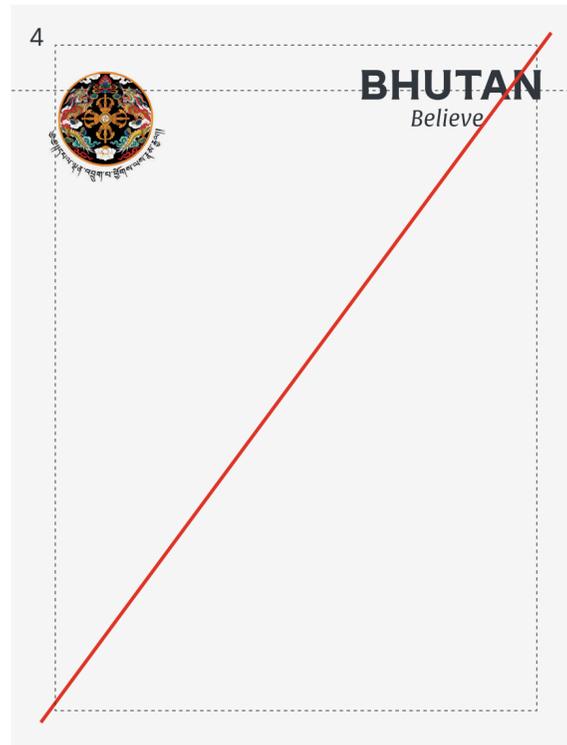
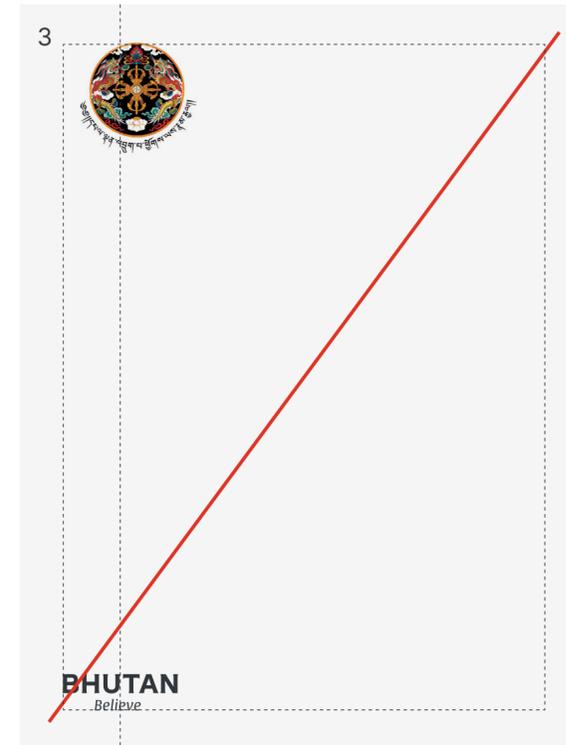
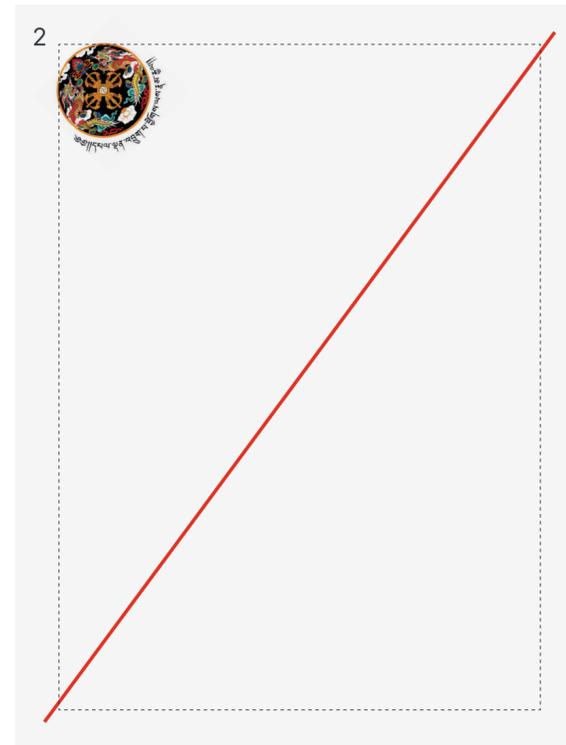
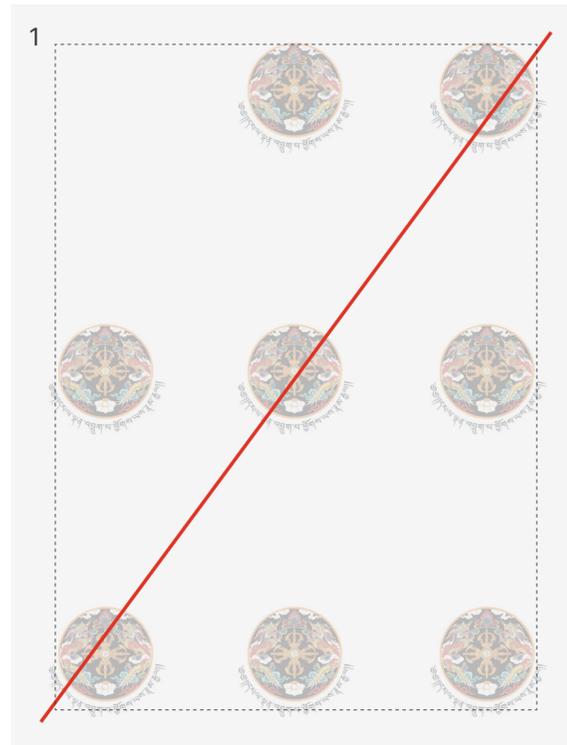
**BHUTAN**  
*Believe*



**BHUTAN**  
*Believe*

# Royal crest Incorrect use

- 1 Do not position anywhere except top-left corner
- 2 Do not rotate
- 3 Do not misalign with logo on bottom left
- 4 Do not misalign with logo on top right
- 5 Do not resize (enlarge or reduce)
- 6 Do not disrespect page margins



## Tagline Correct use

The tagline is normally used as a lockup together with the logo, but if used separately, the following rules apply.

The width of the tagline is 2/5 of the width of the logo, or alternatively, use the same height as the logo.

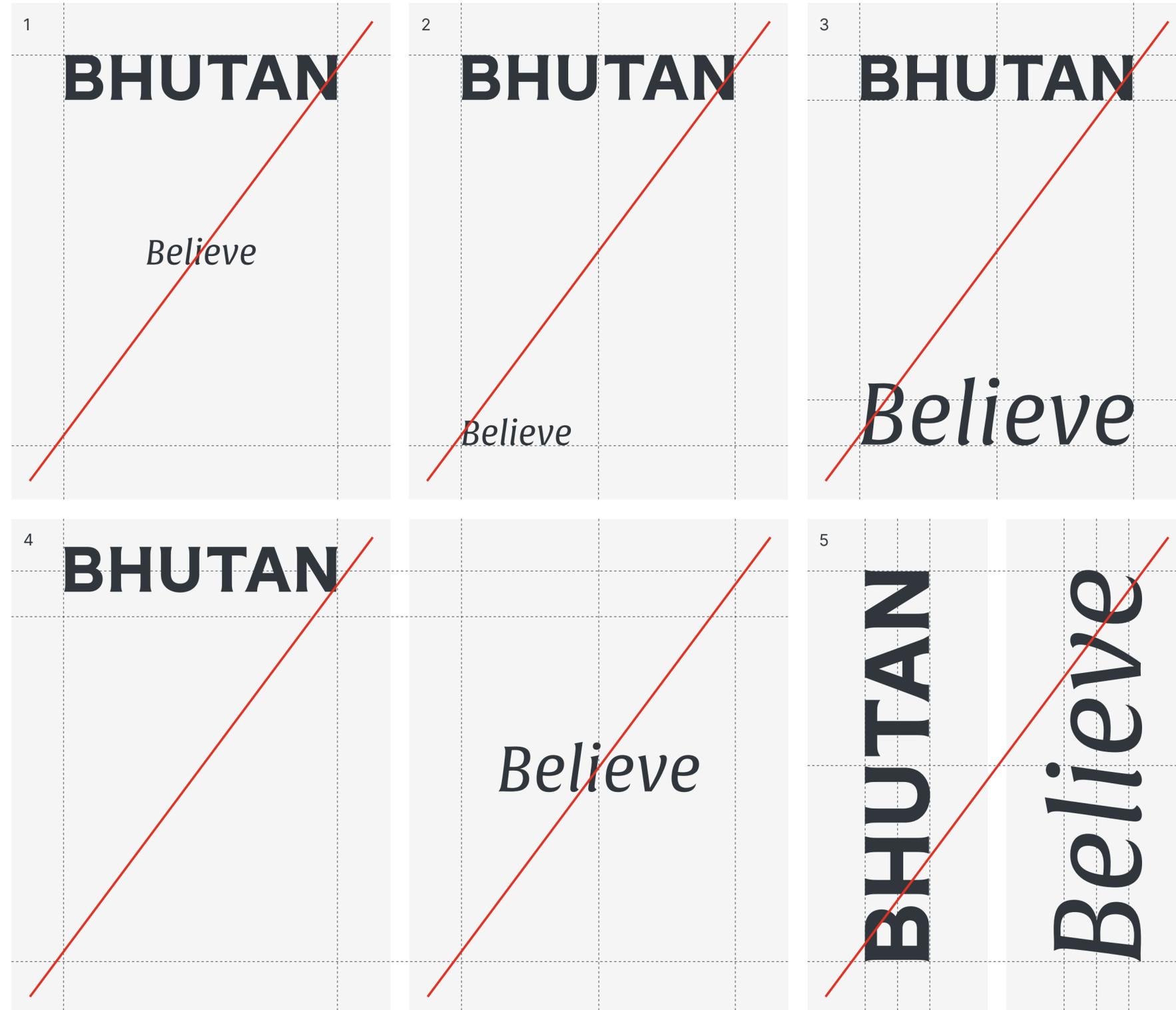
The tagline should always be centre-aligned with the logo, whether placed on the same page or appearing separately.



## Tagline

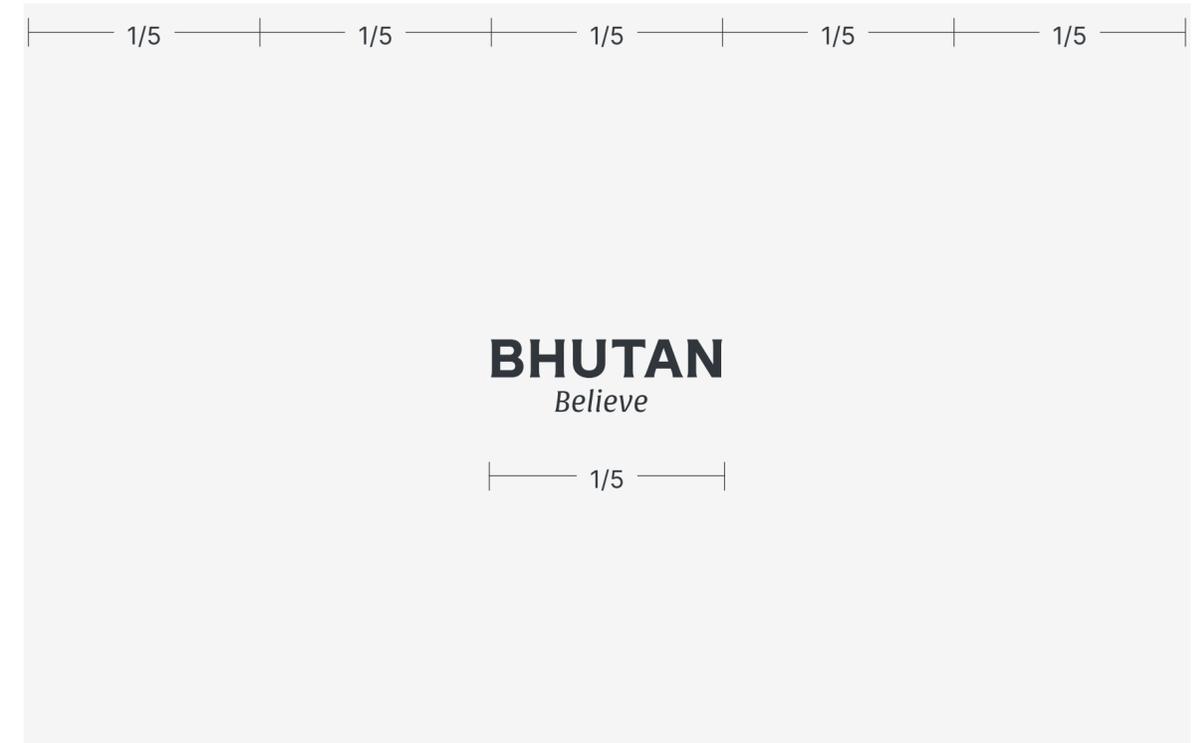
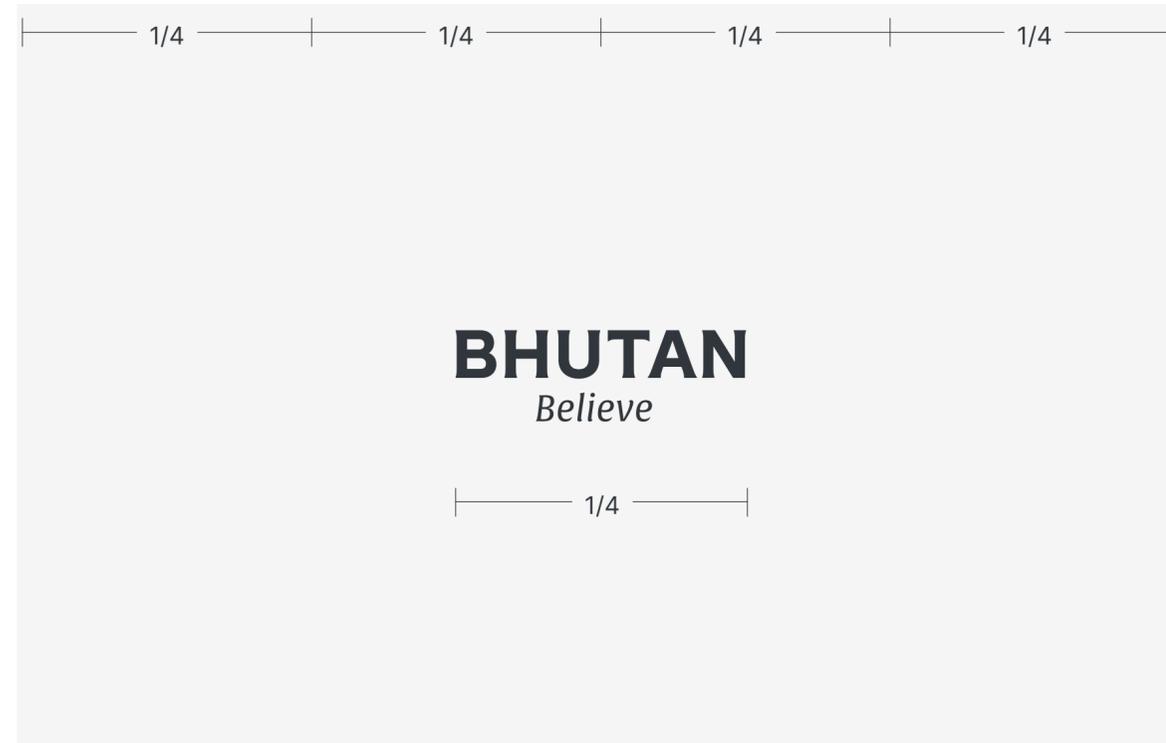
### Incorrect use

- 1 If the tagline appears on the same page as the logo, but is not used as part of the lockup, it must always be placed at the bottom of the page
- 2 Do not left-align or right-align the tagline on the bottom of the page
- 3 Do not have the tagline at the same width as the logo
- 4 Do not disrespect the logo's safe area and do not misalign the tagline with the logo
- 5 Do not have the tagline at the same width as the logo when they appear on separate pages



# Logo/lockup Standard size

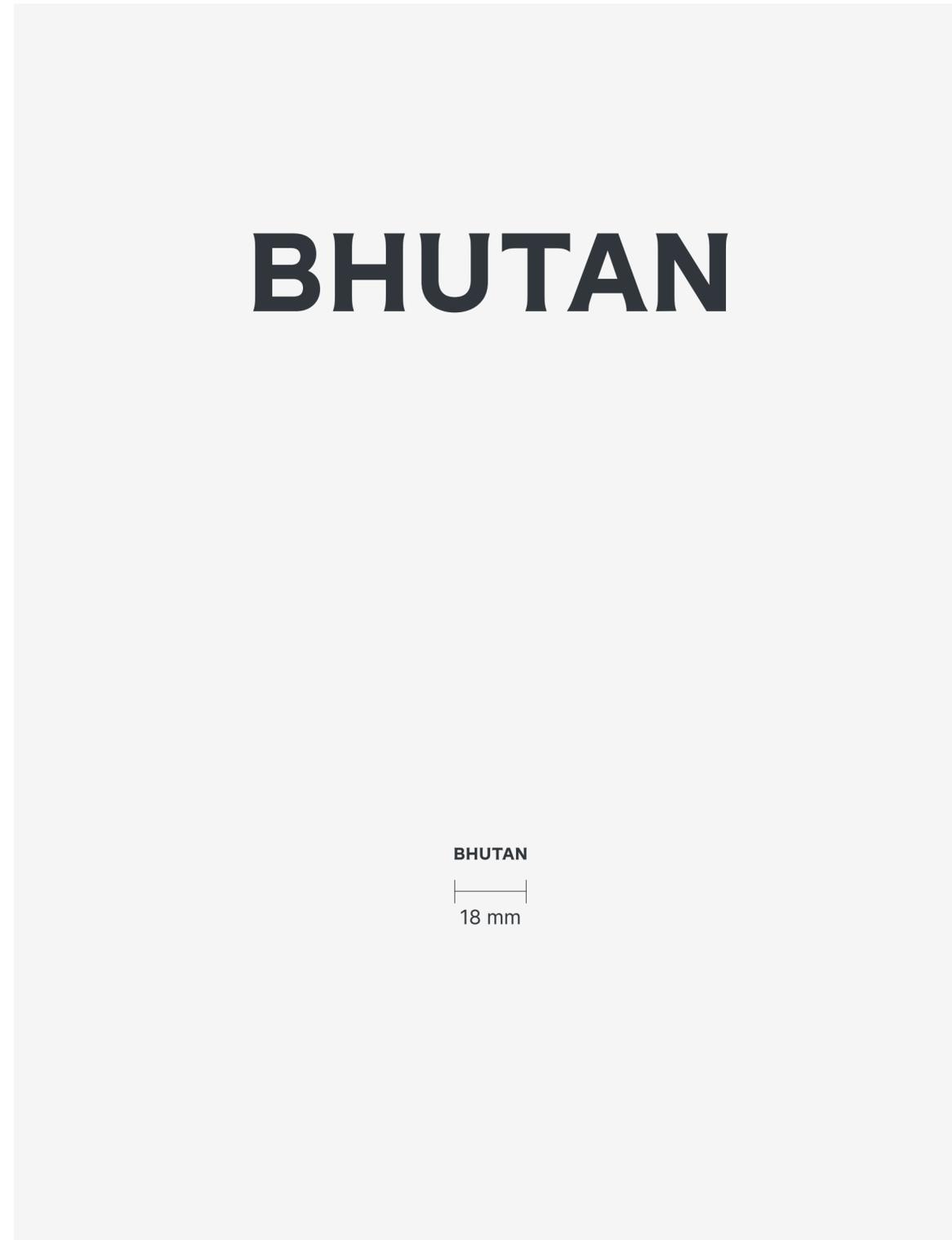
Use these guides to determine the size of the logo or lockup in relation to the width of the page.



## Logo/lockup Minimum size

---

These measurements are set to maintain the legibility of the logo or lockup in conventional offset print applications.



## Logo/lockup Co-branding

For horizontal co-branding, set logos or lockups with a thin vertical line in between.

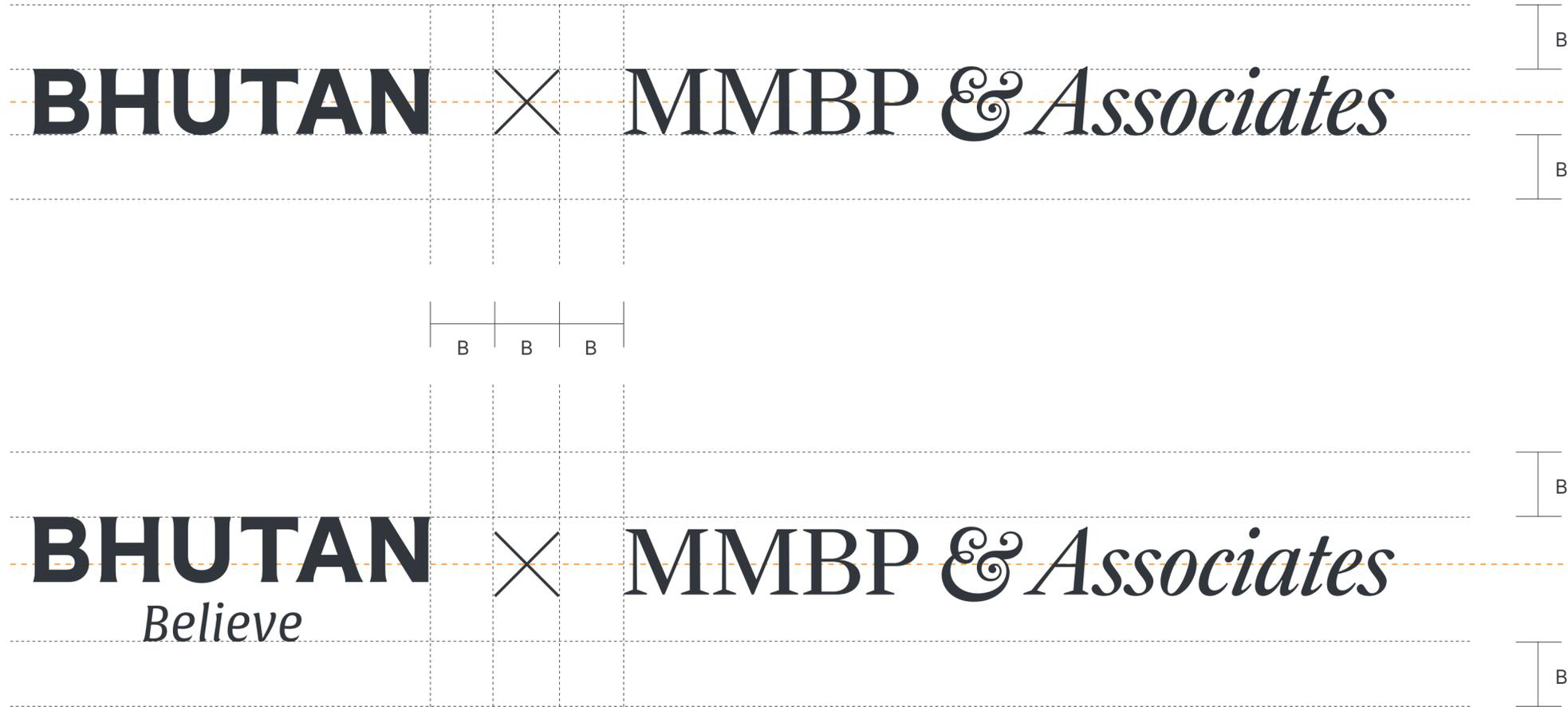
Ensure the safe area is equal to B around the line and logos or lockups, as shown on this page.



## Logo/lockup Co-branding

For horizontal co-branding, set logos or lockups with two thin crossed lines in between.

Ensure the safe area is equal to B around the crossed lines and logos or lockups, as shown on this page.



## Logo/lockup Co-branding

For vertical co-branding, set logos or lockups with two thin crossed lines in between.

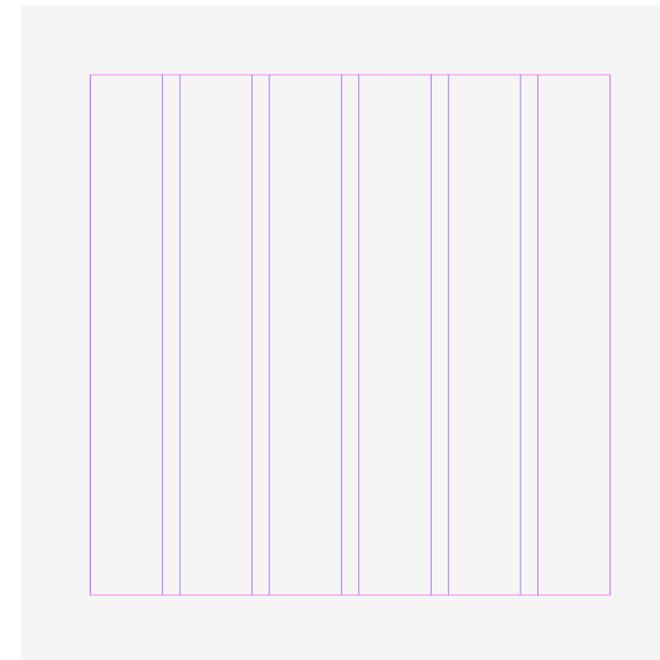
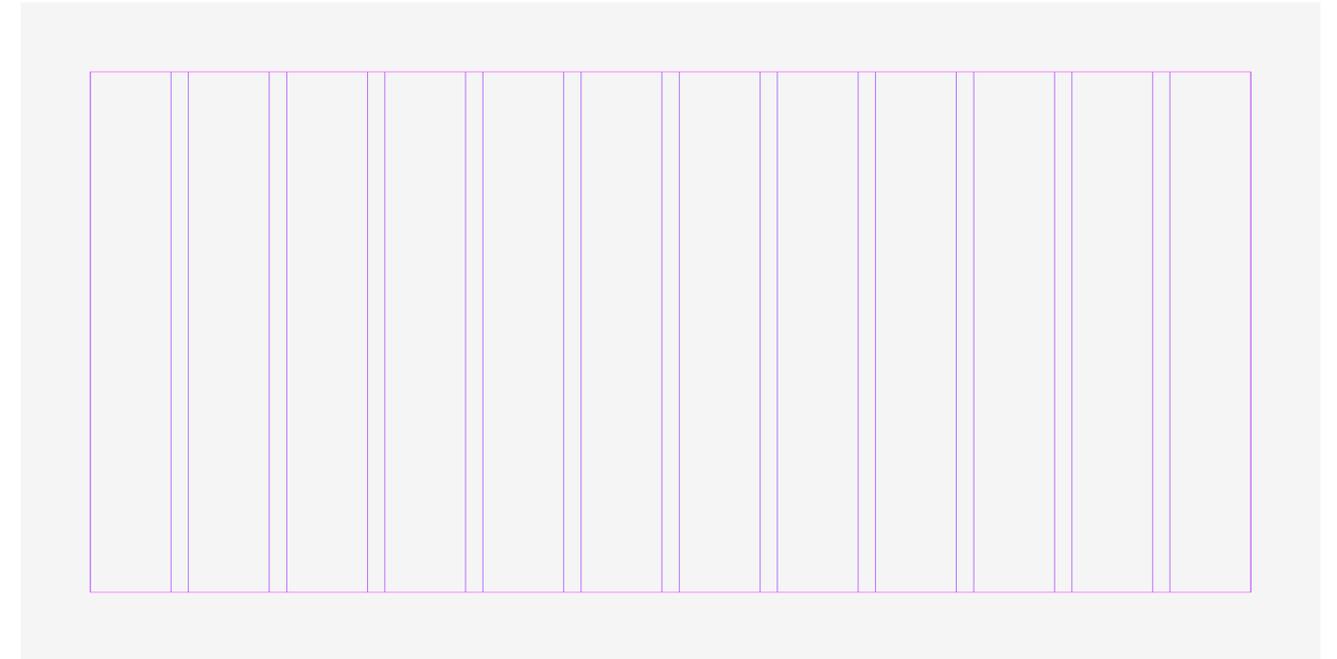
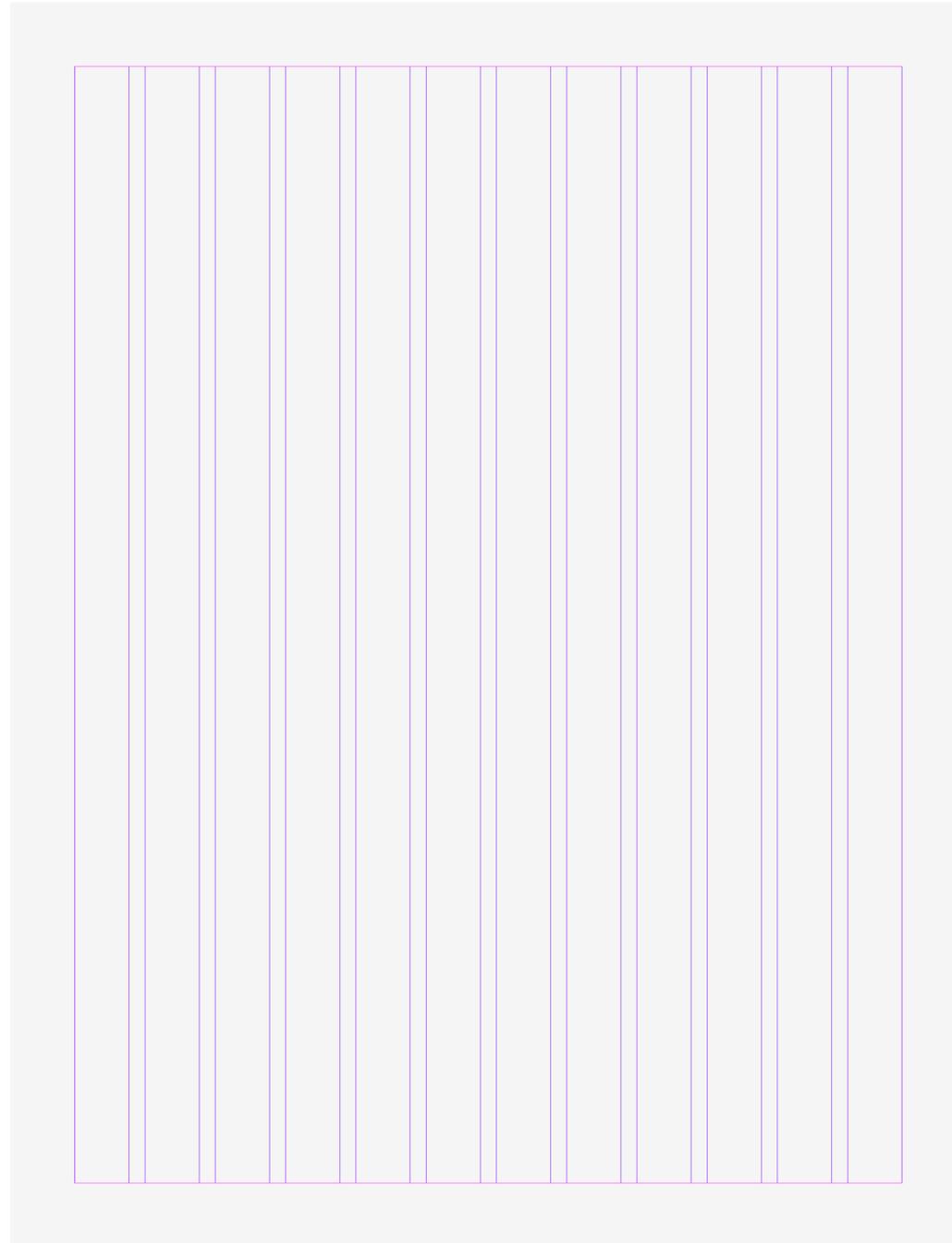
When being used vertically, the logos or lockups can be either left-aligned or centre-aligned.

Ensure the safe area is equal to B around the crossed lines and logos or lockups, as shown on this page.



# Layout Grid

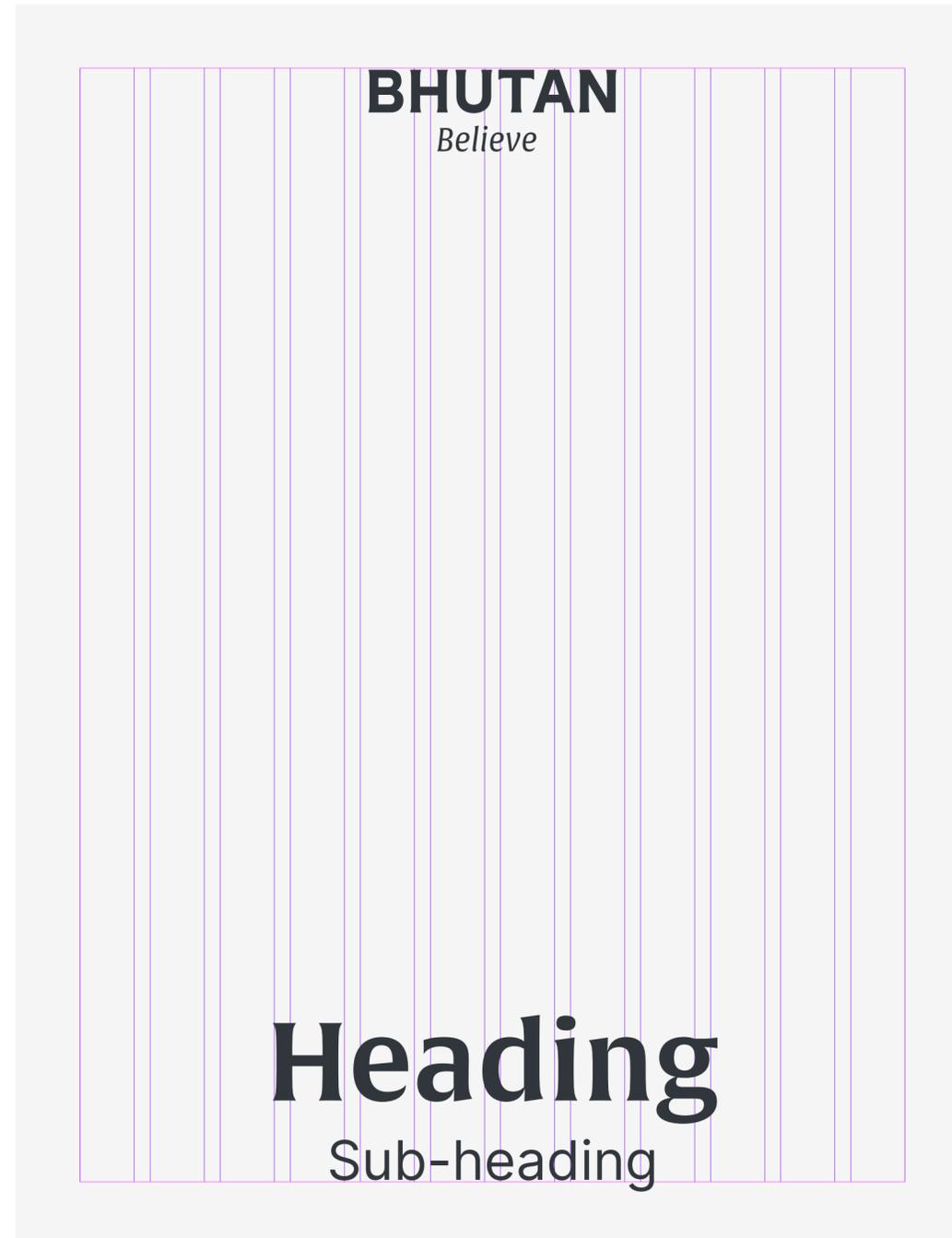
The grid layout should consist of 12 evenly spaced columns, which allows the page to be split into equally sized areas of 2, 3, 4 and 6 columns.



# Layout examples

## Logo/lockup + heading

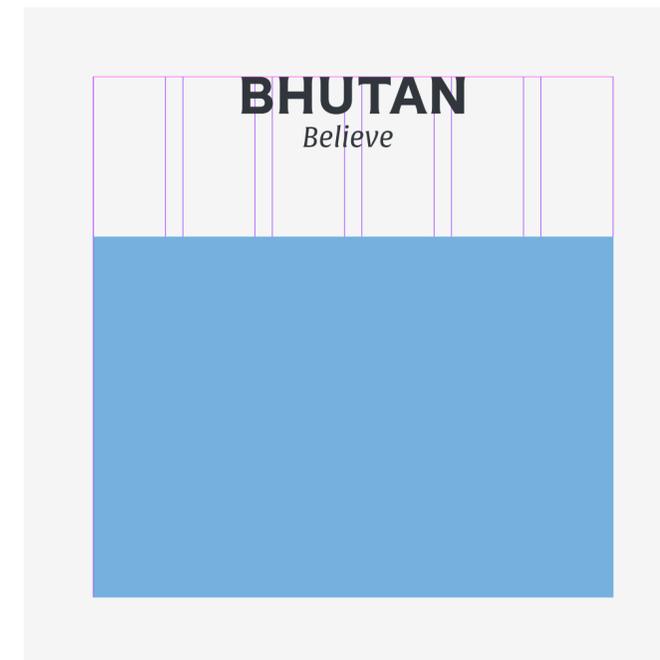
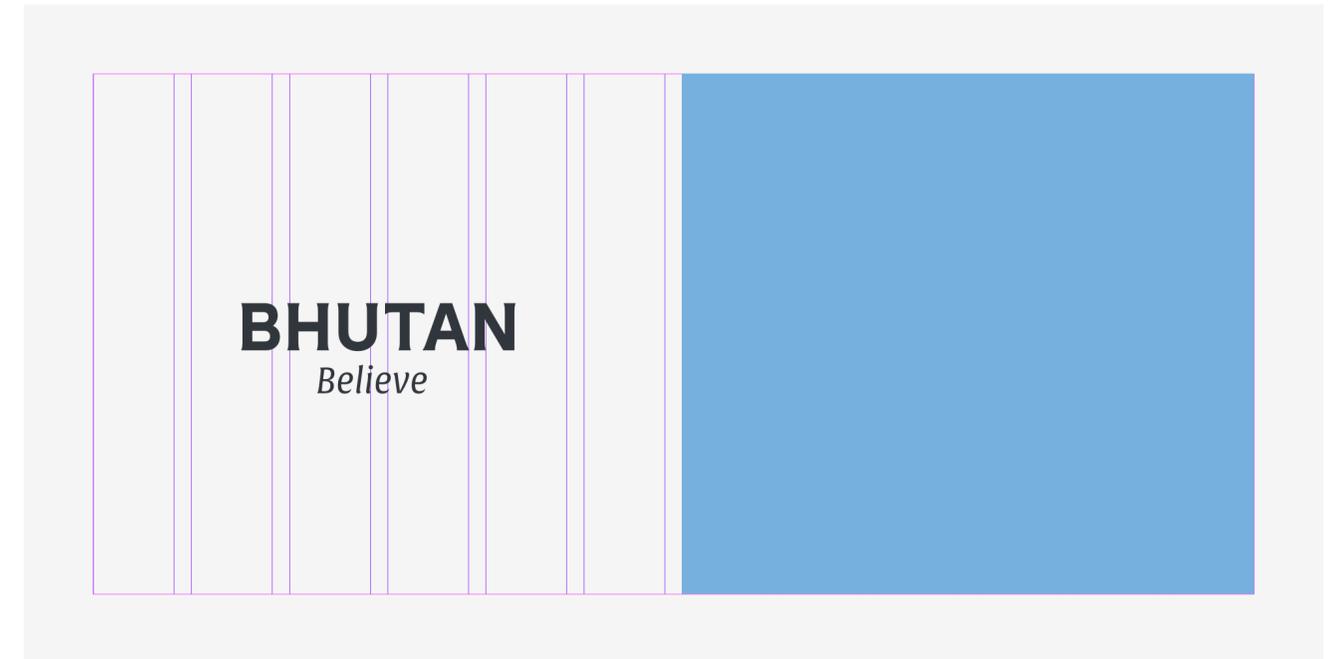
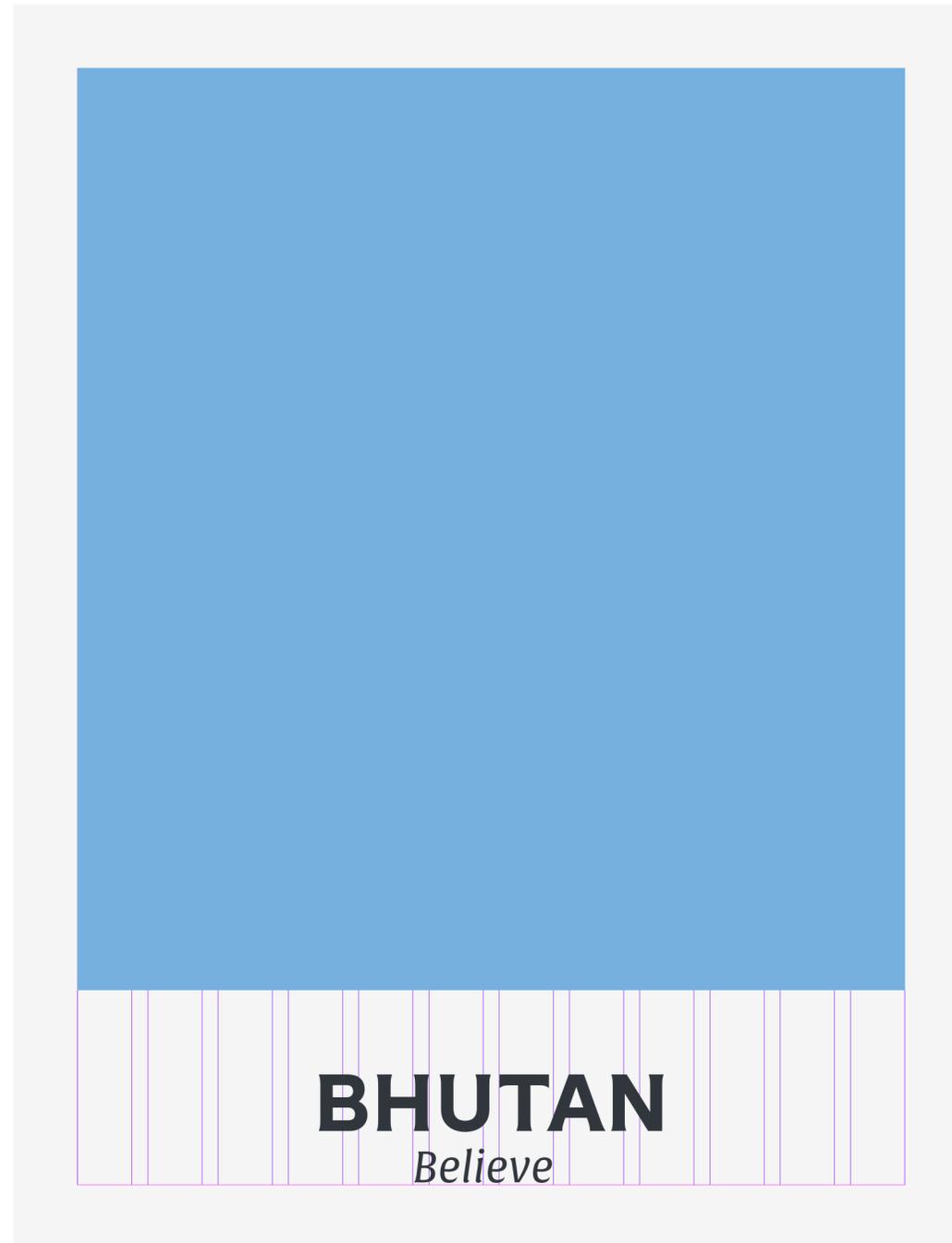
When using the the logo or lockup with a heading and/or sub-heading on the cover of print materials, all elements are centre-aligned.



# Layout examples

## Logo/lockup + image

When using only the logo or lockup with an image, without copy, all elements should be centre-aligned on the page.



# Layout examples

## Logo/lockup

### + copy

Use the 12-column grid (see page 37) and always left-align the body copy.

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*Believe*

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dolorio od quia ventinc ilique doluptatio terrorpor secepremlillatem quo cor sitatium id eum vellaut omnis conet ium facerovid idero dus. Ma vel mi, nihitibus dus di atius delluupt atquaspide moditi del exero is dolori suntibusam a sum reperum vendae.

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# Layout examples Landscape

The 12-column grid (see page 37) provides many flexible layout possibilities, as seen in the examples on this page that use landscape orientation.

<b>BHUTAN</b> <i>Believe</i>	<p>Ed explan ipsum resedig enitatendel essin nis dolor aut volupta simihve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis venimus. Rorunt inti ipicita tibusciis dolorio od quia ventinc ilique doluptatio terrorpor secepremlillatem quo cor sitatium id eum vellaut omnis conet ium idero dus.</p> <p>Ma vel mi, nihitibus dus di atius dellupt atquaspide moditi del exero is dolori suntibusam a sum reperum vendae voluptat id eictoreri consermates ad ut hilla nnsed ma dellige ndignis exererum as sum res ut pratus soluptia importis voluptaturem eat veliat. Catiisquibus doloribus ma doluptatur Videnis ex et as eos doluptam aut plitae vent. Ita solenti busapient ea niendandam, optasperorae offic to volore remporum et rest eturHeniam aute ne nam aceped ut lam quunt, et prendaeruptatem</p> <p>repudit atisisciaecus et occum nulparum facculpa cuptati odit ommolup tasperi busam, quo quis ducillabo. Endant, ommolore optatem fugia quo endit, senda sum, quo ea cus et eumendit reptati ssuntibusam quasit aborro moluptatus sa quodi dolorro quiduci llenimus.</p>
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<p><b>BHUTAN</b> <i>Believe</i></p>	
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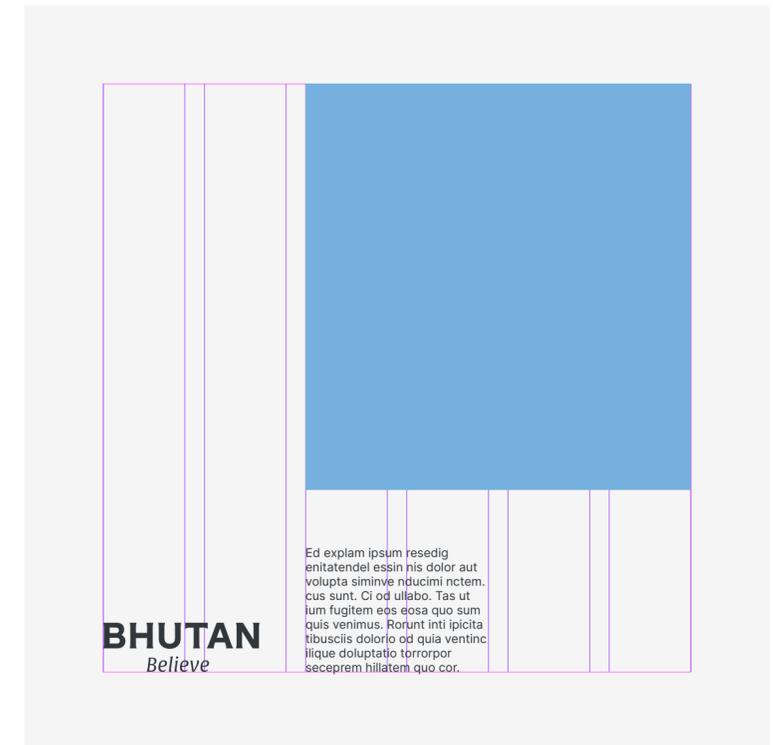
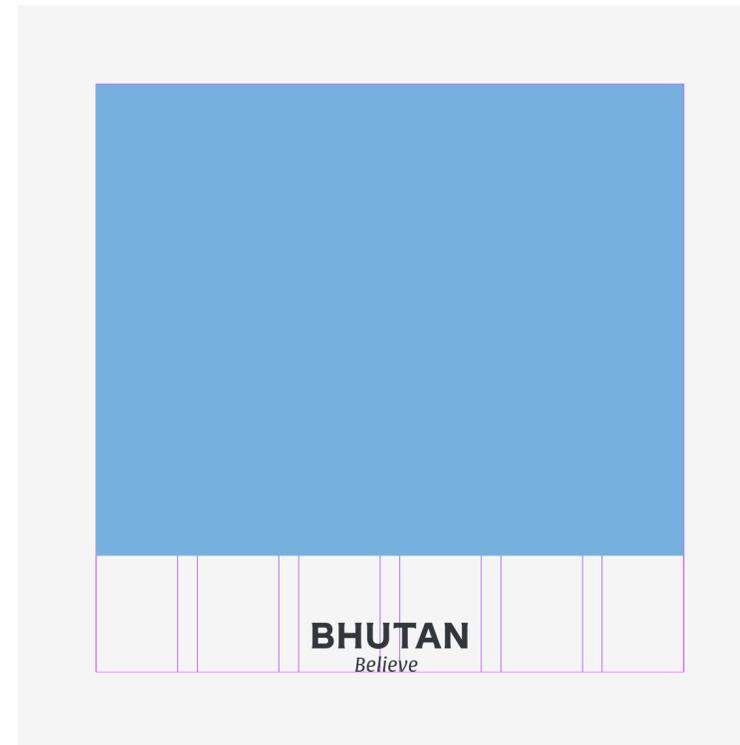
	<p>Ed explan ipsum resedig dus enitatendel essin nis dolor aut volupta simihve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eosa quo sum quis venimus. Rorunt inti ipicita tibusciis dolorio od quia ventinc ilique doluptatio terrorpor secepremlillatem quo sitatium id eum vellaut omnis conet ium facerovid idero.</p>	<p><b>BHUTAN</b> <i>Believe</i></p>
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<p><b>BHUTAN</b> <i>Believe</i></p>	<p>Ed explan ipsum resedig enitatendel essin nis dolor aut volupta simihve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis venimus. Rorunt inti ipicita tibusciis dolorio od quia ventinc ilique doluptatio terrorpor secepremlillatem quo cor sitatium id eum vellaut omnis conet ium idero dus.</p> <p>Ma vel mi, nihitibus dus di atius dellupt atquaspide moditi del exero is dolori suntibusam a sum reperum vendae voluptat id eictoreri consermates ad ut hilla nnsed ma dellige ndignis exererum as sum res ut pratus soluptia importis voluptaturem eat veliat. Catiisquibus doloribus ma doluptatur Videnis ex et as eos doluptam aut plitae vent. Ita solenti busapient ea niendandam, optasperorae offic to volore remporum et rest eturHeniam aute ne nam aceped ut lam quunt, et prendaeruptatem</p> <p>repudit atisisciaecus et occum nulparum facculpa cuptati odit ommolup tasperi busam, quo quis ducillabo. Endant, ommolore optatem fugia quo endit, senda sum, quo ea cus et eumendit reptati ssuntibusam quasit aborro moluptatus sa quodi dolorro quiduci llenimus.</p>	<p>Ed explan ipsum resedig enitatendel essin nis dolor aut volupta simihve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis venimus. Rorunt inti ipicita tibusciis dolorio od quia ventinc ilique doluptatio terrorpor secepremlillatem quo cor sitatium id eum vellaut omnis conet ium idero dus.</p> <p>Ma vel mi, nihitibus dus di atius dellupt atquaspide moditi del exero is dolori suntibusam a sum reperum vendae voluptat id eictoreri consermates ad ut hilla nnsed ma dellige ndignis exererum as sum res ut pratus soluptia importis voluptature.</p> <p>repudit atisisciaecus et occum nulparum facculpa cuptati odit ommolup tasperi busam, quo quis ducillabo. Endant, ommolore optatem fugia quo endit, senda sum, quo ea cus et eumendit reptati ssuntibusam quasit aborro moluptatus sa quodi dolorro quiduci llenimus.</p>
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<p><b>BHUTAN</b> <i>Believe</i></p>	<p>Ed explan ipsum resedig enitatendel essin nis dolor aut volupta simihve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis venimus. Rorunt inti ipicita tibusciis dolorio od quia ventinc ilique doluptatio terrorpor secepremlillatem quo cor sitatium eum vellaut omnis conet ium idero dus.</p> <p>Ma vel mi, nihitibus dus di atius dellupt moditi del exero is dolori suntibusam a sum reperum vendae voluptat id eictoreri consermates ad ut hilla nnsed ma dellige ndignis exererum as sum res ut pratus soluptia importis voluptature.</p>	<p>Ed explan ipsum resedig enitatendel essin nis dolor aut volupta simihve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis venimus. Rorunt inti ipicita tibusciis dolorio od quia ventinc ilique doluptatio terrorpor secepremlillatem quo cor sitatium eum vellaut omnis conet ium idero dus.</p> <p>Ma vel mi, nihitibus dus di atius dellupt moditi del exero is dolori suntibusam a sum reperum vendae voluptat id eictoreri consermates ad ut hilla nnsed ma dellige ndignis exererum as sum res ut pratus soluptia importis voluptature.</p>
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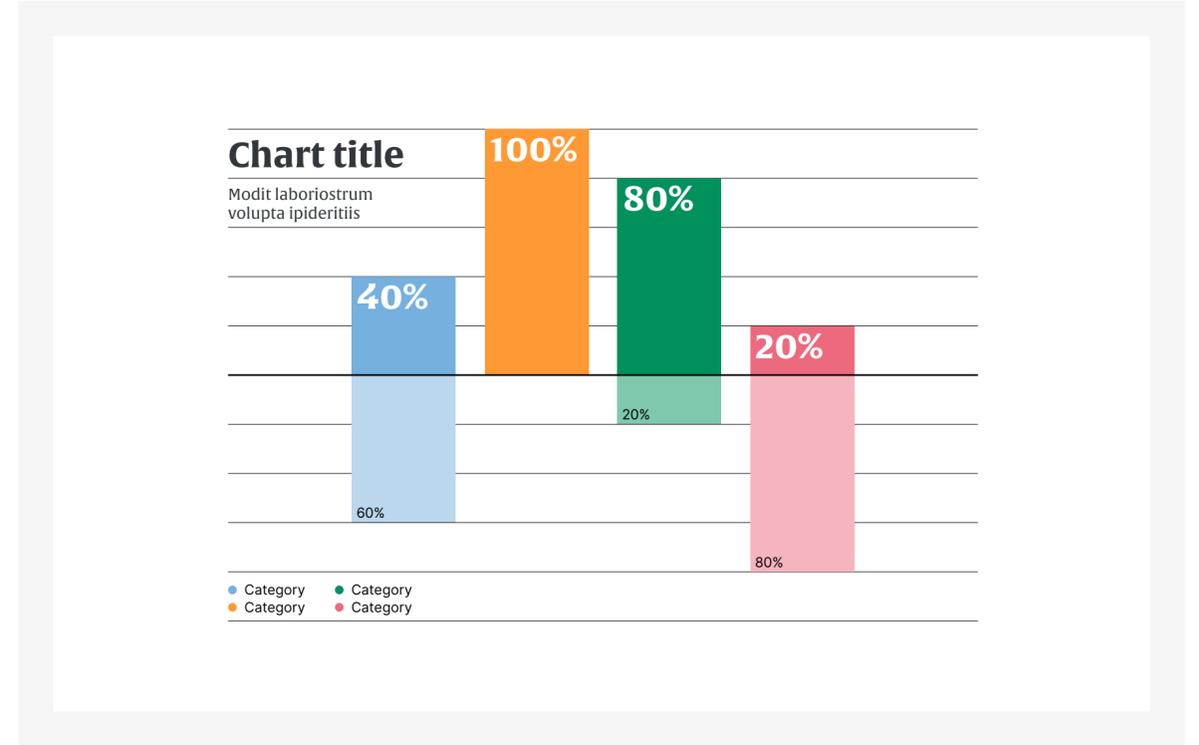
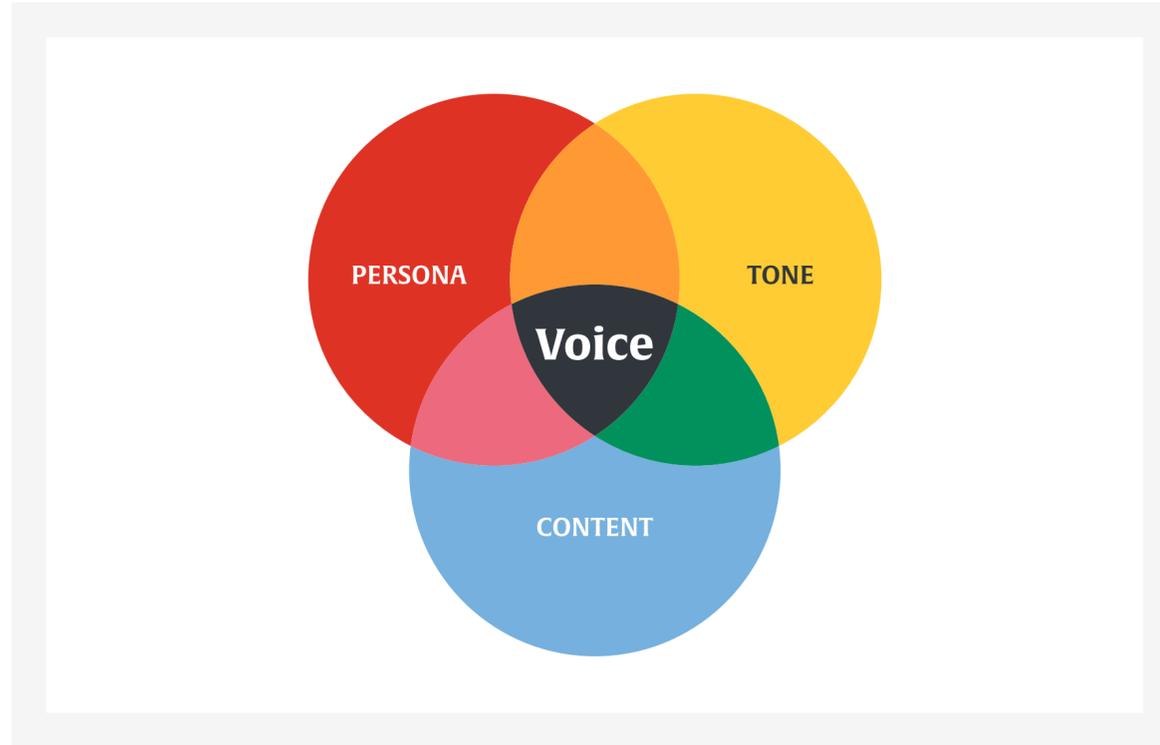
# Layout examples Square

The 6-column grid (see page 37) provides many flexible layout possibilities, as seen in the examples on this page that use a square space.



# Charts + tables Infographics

When creating charts and tables, ensure simplicity and elegance by using only the brand colour palettes.



SUPER	NATURAL
<ul style="list-style-type: none"> <li>• Spiritual</li> <li>• Gods and sages</li> <li>• Elevated experiences</li> <li>• High mountains</li> <li>• Ambitious innovation</li> <li>• Refined</li> <li>• Bold vision</li> <li>• New technologies</li> <li>• Sophisticated and complex</li> <li>• The promise of transformation</li> </ul>	<ul style="list-style-type: none"> <li>• Modest</li> <li>• People and villages</li> <li>• Earthy and textured</li> <li>• Untrodden landscapes</li> <li>• Practical projects</li> <li>• Honest</li> <li>• Grounded in values</li> <li>• Time-honoured craft</li> <li>• Elegant simplicity</li> <li>• The drive to overcome challenges</li> </ul>

	SUPER	NATURAL
Familiar	<ul style="list-style-type: none"> <li>• Culture</li> <li>• Craft</li> <li>• Belief</li> <li>• Folklore</li> </ul>	<ul style="list-style-type: none"> <li>• Environment</li> <li>• Food</li> <li>• Exploration</li> <li>• Adventure</li> </ul>
Extended	<ul style="list-style-type: none"> <li>• Science + technology</li> <li>• Education</li> <li>• Art + design</li> <li>• Creativity</li> <li>• Policy</li> </ul>	<ul style="list-style-type: none"> <li>• Sustainability + climate</li> <li>• Sports + events</li> <li>• Botany + ecology</li> <li>• Wellbeing</li> </ul>

# Graphic devices

Ornaments

Ornaments: construction

Auspicious symbols

Auspicious symbols: construction

Mythical animals

Pattern A

Pattern A: correct use

Pattern A: incorrect use

Pattern B

Pattern B: correct use

Pattern B: incorrect use

[Access the files here](#)

# Ornaments

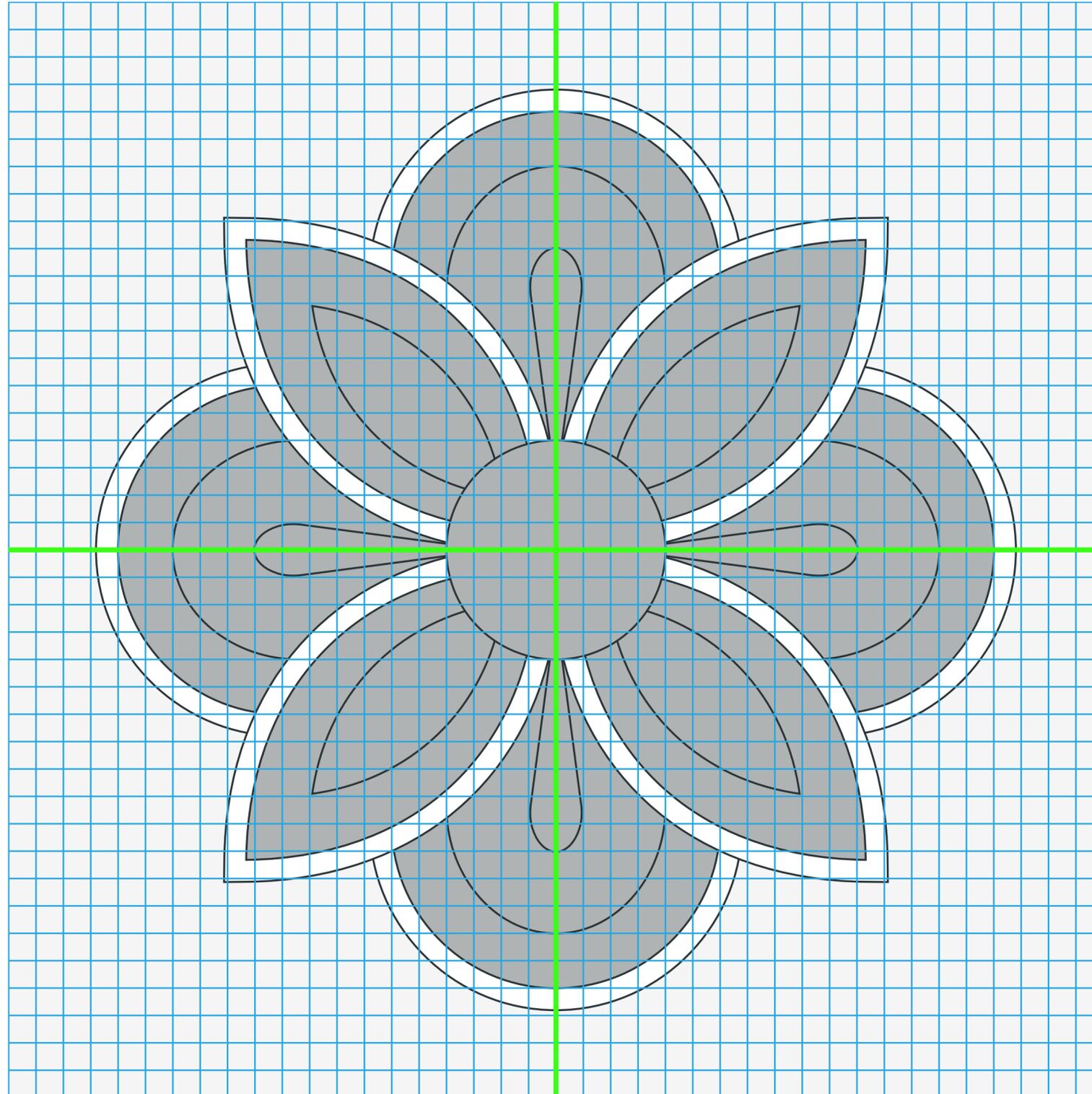
Hand-painted architectural decoration is one of the 13 crafts, or Zorig Chusum, that represent Bhutanese cultural identity. Traditional motifs have been reimagined with digital precision to create dynamic new icons.



Find the file in  
 → BT\_Assets  
 → 02\_Graphic\_Devices  
 → 01\_Ornaments

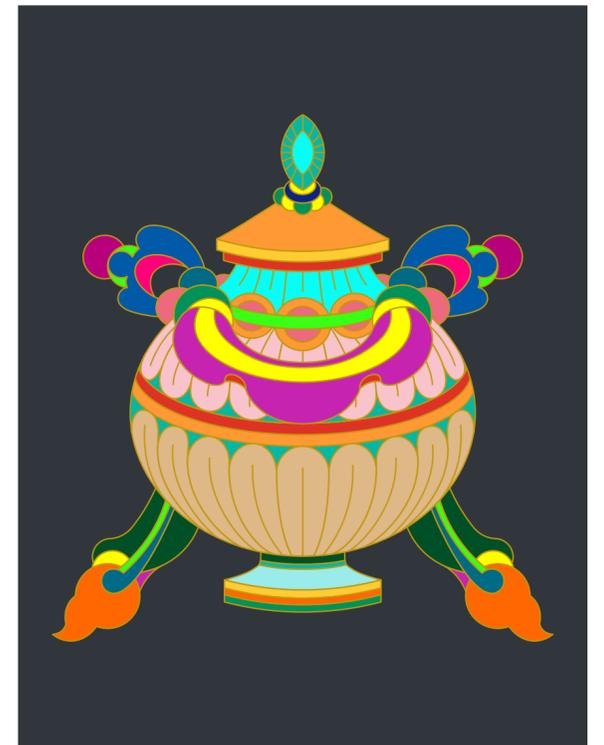
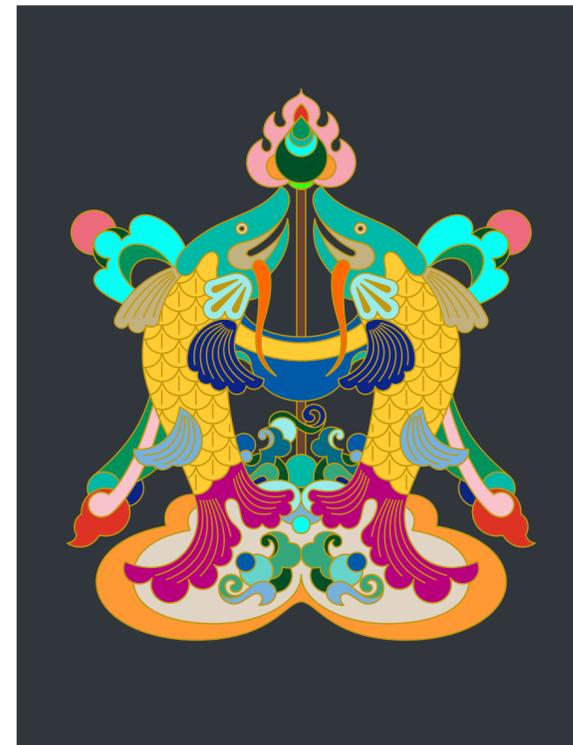
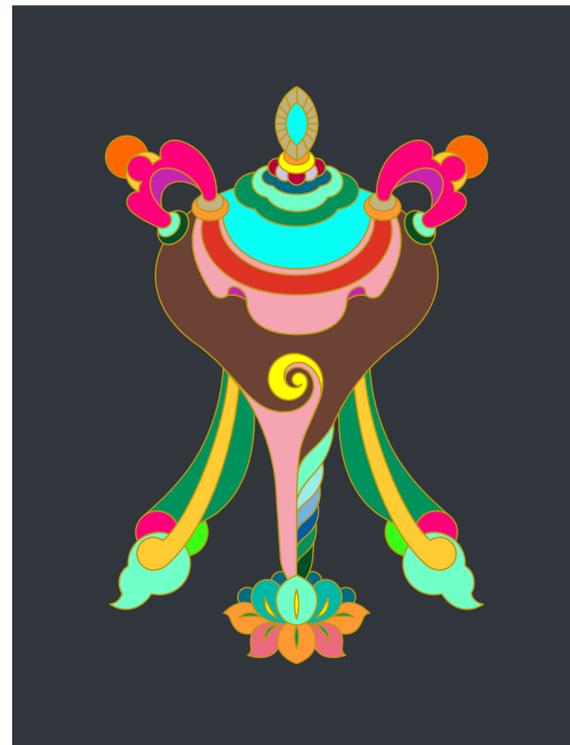
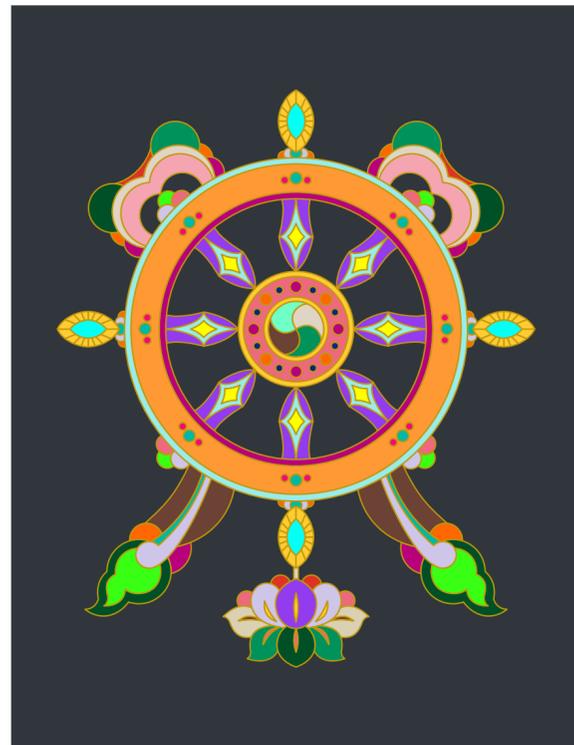
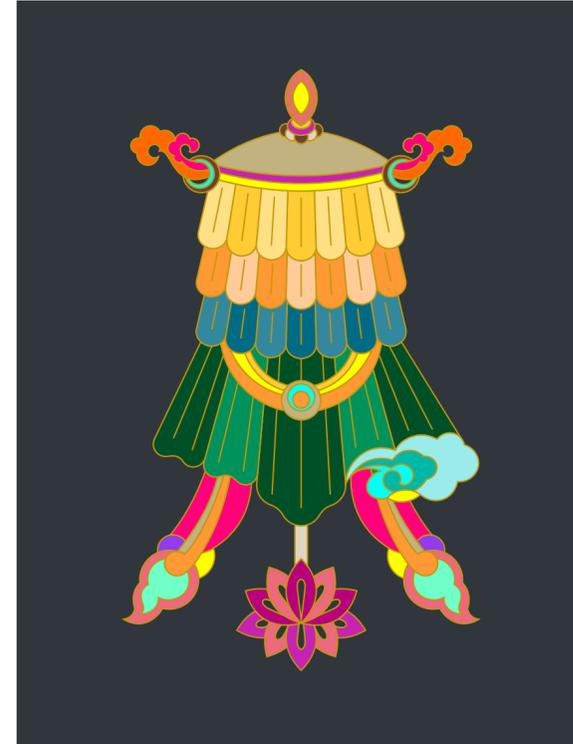
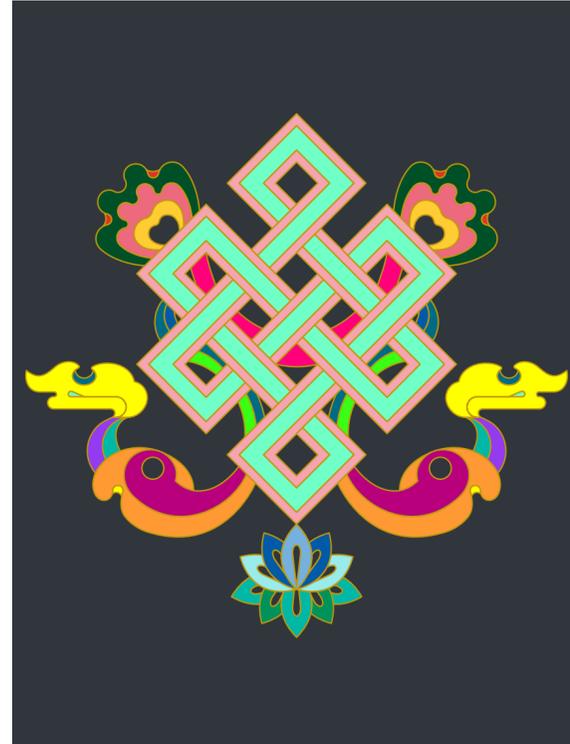
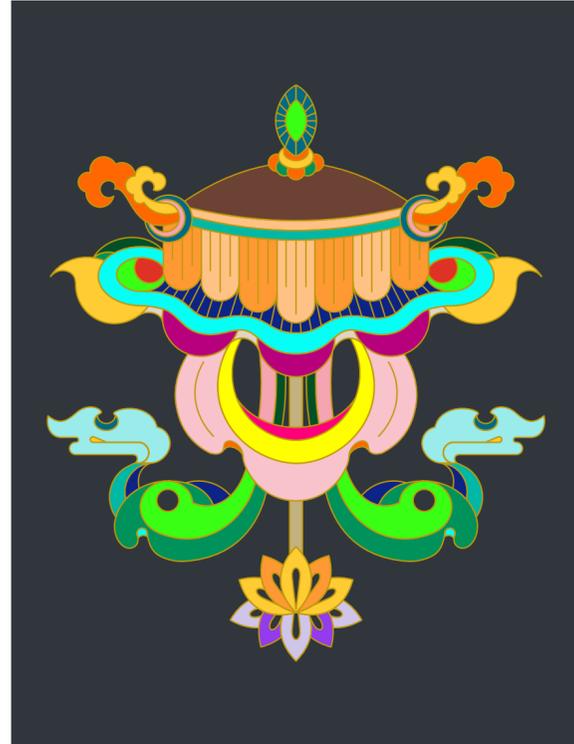
# Ornaments Construction

All ornaments are based on a square grid and designed to be vertically and horizontally reflected.



# Auspicious symbols

A series of auspicious symbols has been given a bold, graphic reworking in high-contrast hues, evoking Bhutan's dynamism and transformation rooted in vibrant heritage.

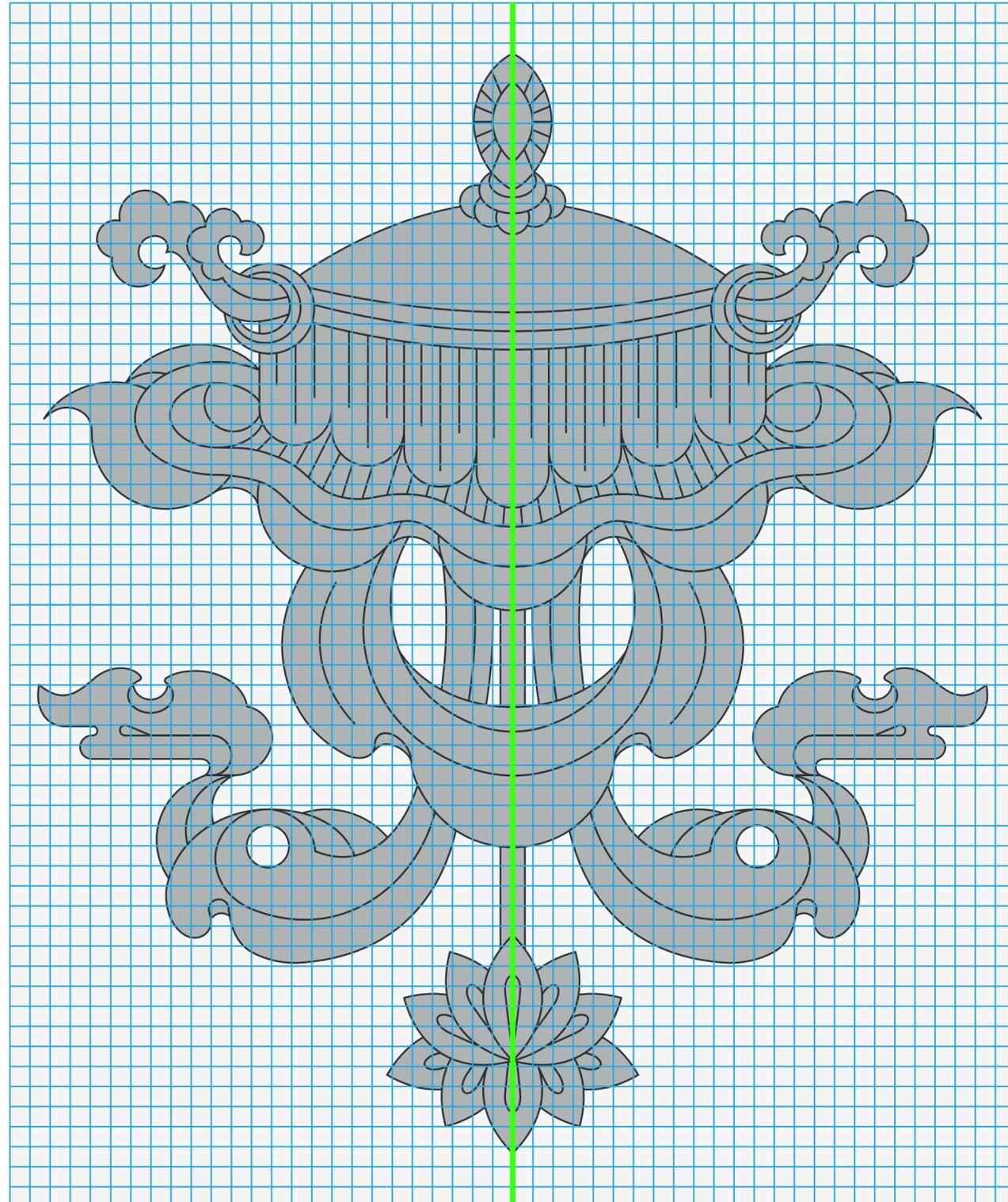


Find the file in  
→ BT\_Assets  
→ 02\_Graphic\_Devices  
→ 02\_Auspicious\_Symbols

# Auspicious symbols

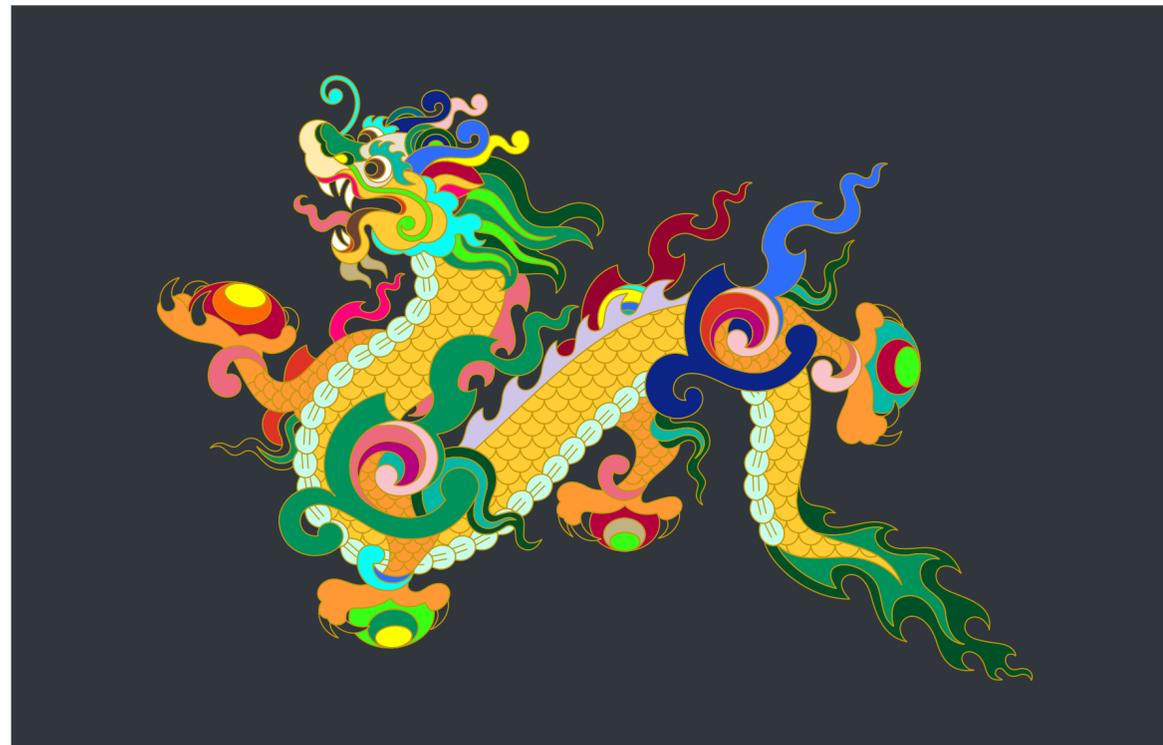
## Construction

All auspicious symbols are based on a square grid and designed to be horizontally reflected.



# Mythical animals

Four auspicious beasts from Buddhist mythology, all carrying powerful symbolism, have been digitally redrawn. Imbued with all their traditional meaning – but presented with newly sharp definition and vivid colour – they invoke stories of the past, present and future.



Find the file in  
→ BT\_Assets  
→ 02\_Graphic\_Devices  
→ 03\_Mythical\_Animals

# Pattern A

## Contemporary constellations: Natural soot

“Contemporary constellations” draws on the traditional decorations of Bhutan, rearranging and reinterpreting them as a richly decorative pattern. The complete iteration seen here is primarily used on the inside of applications: hidden at first, but revealed when you take a closer look. We imagine it as an interpretation of the clear night sky, filled with mesmerising constellations.

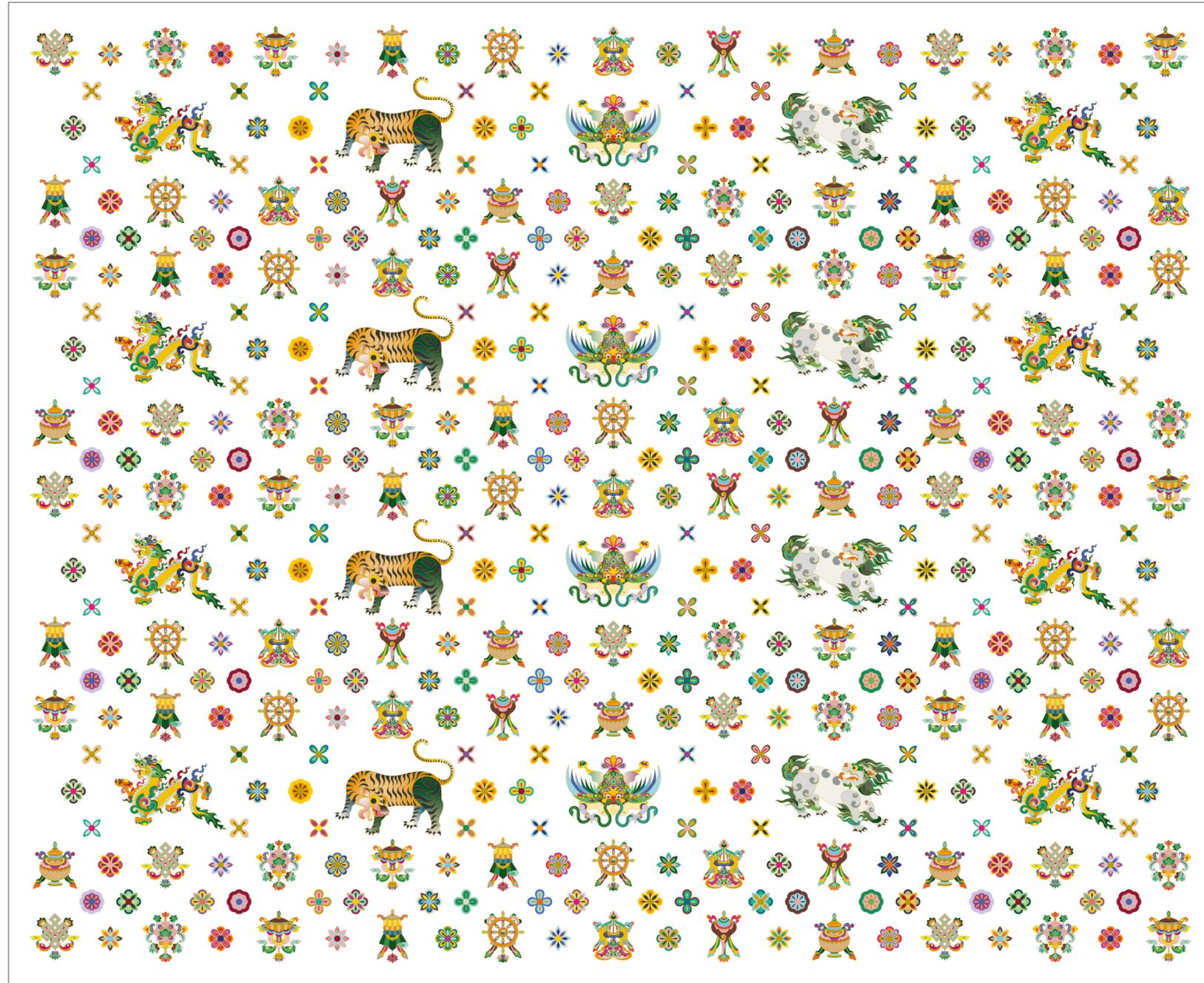


Find the file in  
→ BT\_Assets  
→ 02\_Graphic\_Devices  
→ 04\_Pattern\_A

# Pattern A

## Contemporary constellations: White

“Contemporary constellations” is used primarily on a background of Natural soot or white, as demonstrated on the previous page and this page, respectively.



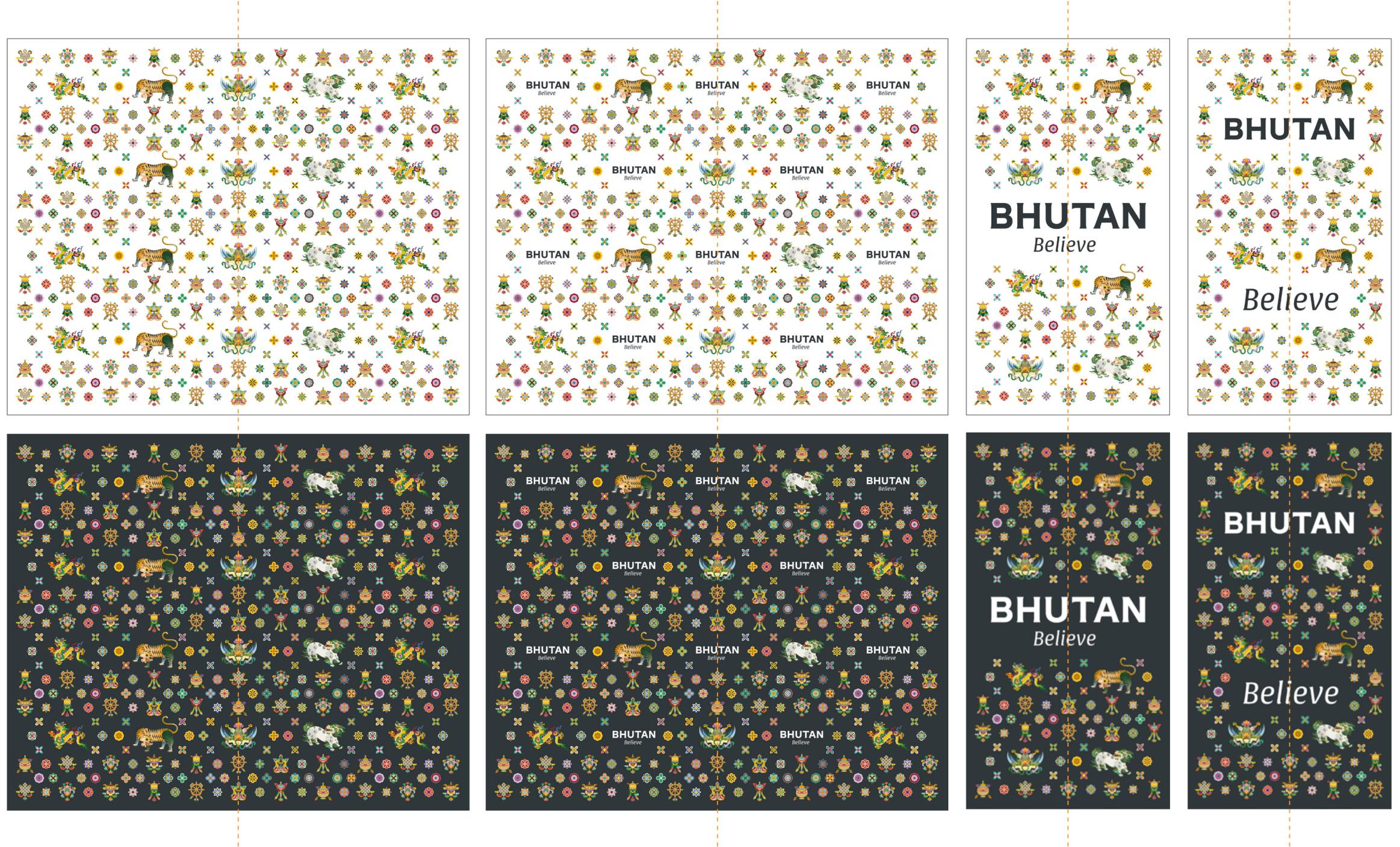
Find the file in  
→ BT\_Assets  
→ 02\_Graphic\_Devices  
→ 04\_Pattern\_A

# Pattern A Correct use

Ensure centre-alignment of the pattern on the page, leaving space around the edges of the panel.

If the pattern starts with an auspicious symbol on the left, it should also finish with an auspicious symbol on the right. If the pattern starts with an ornament on the left, it should also finish with an ornament on the right.

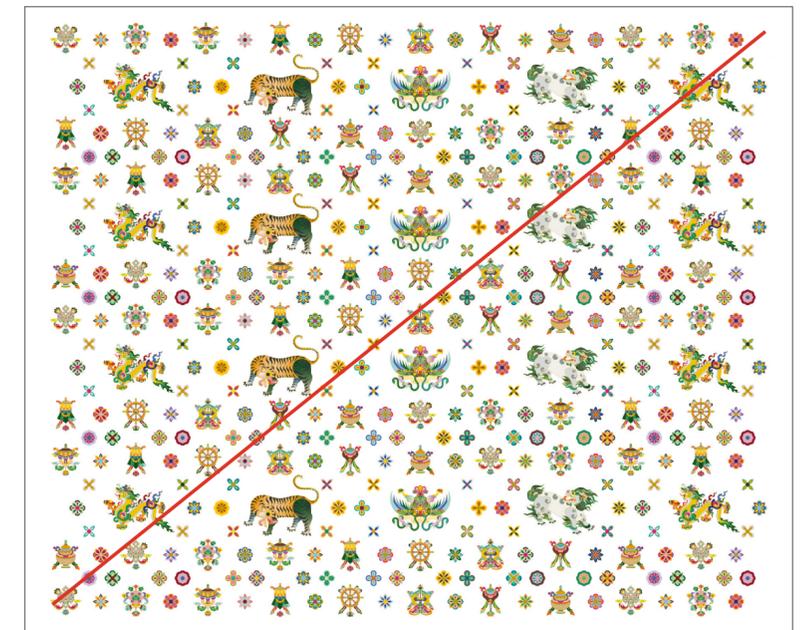
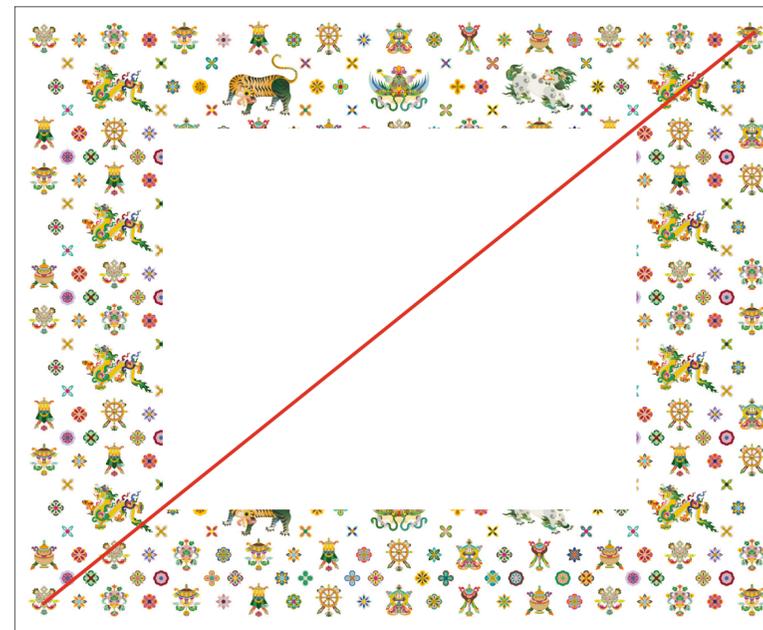
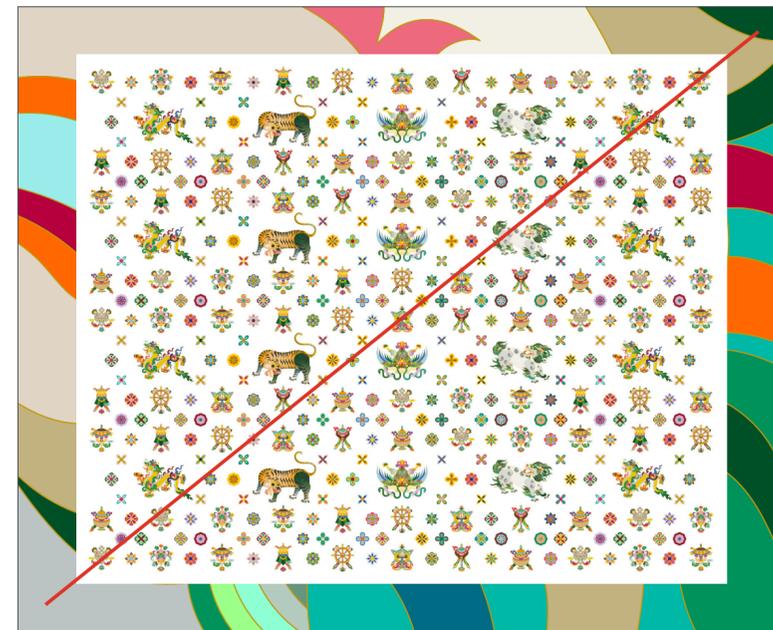
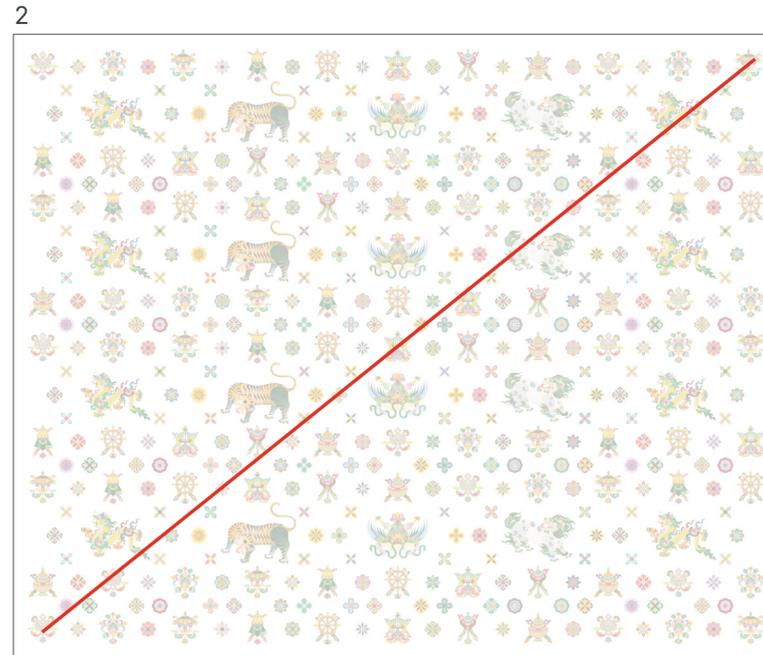
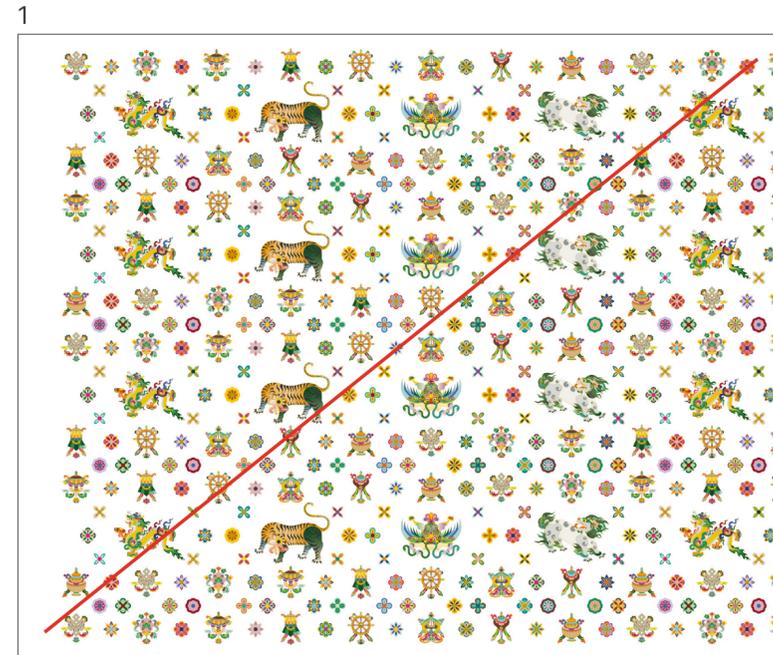
The logo or lockup can replace a mythical animal in the pattern, or it can replace some or an entire row of ornaments and auspicious symbols, as seen in the examples here.



# Pattern A

## Incorrect use

- 1 Do not disrespect page margins
- 2 Do not fade out
- 3 Do not place logo or lockup on top of pattern
- 4 Do not mix pattern A with pattern B
- 5 Do not cut out any random area
- 6 Do not finish the pattern with ornaments if it was started with auspicious symbols, and vice versa



## Pattern B

### Future folk

Using an imagined telescope to gaze at our constellation, this extreme close-up creates an appealing abstraction that is thoroughly modern. This is a progressive reimagining of folkloric motifs in vivid, optimistic hues.



Find the file in  
→ BT\_Assets  
→ 02\_Graphic\_Devices  
→ 05\_Pattern\_B

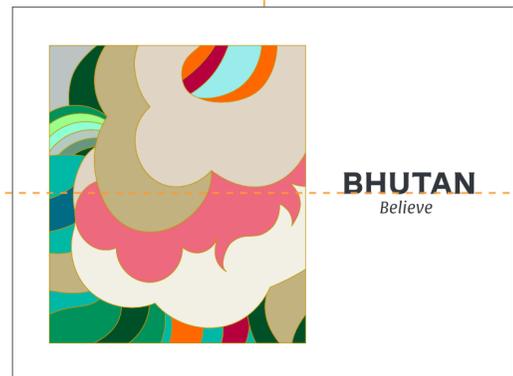
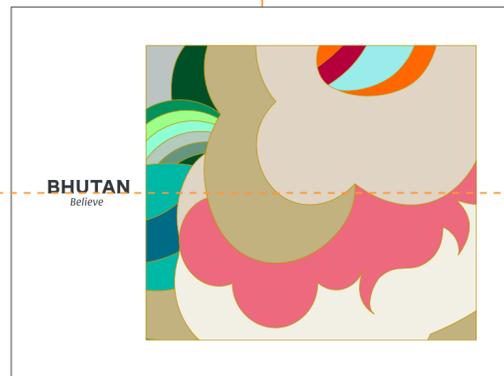
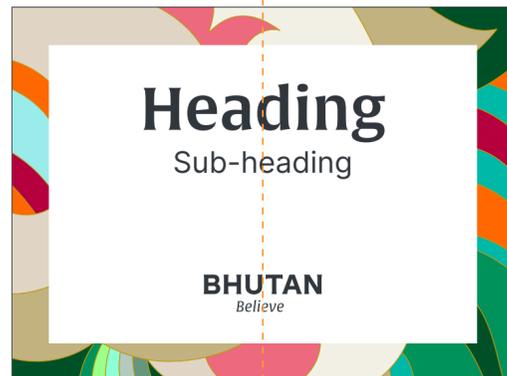
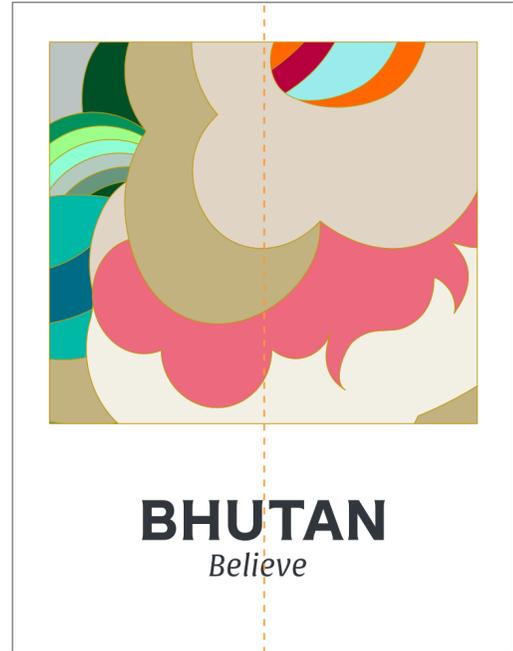
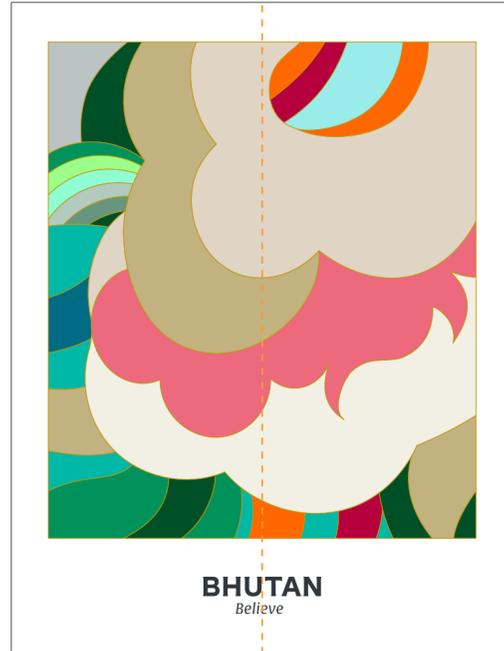
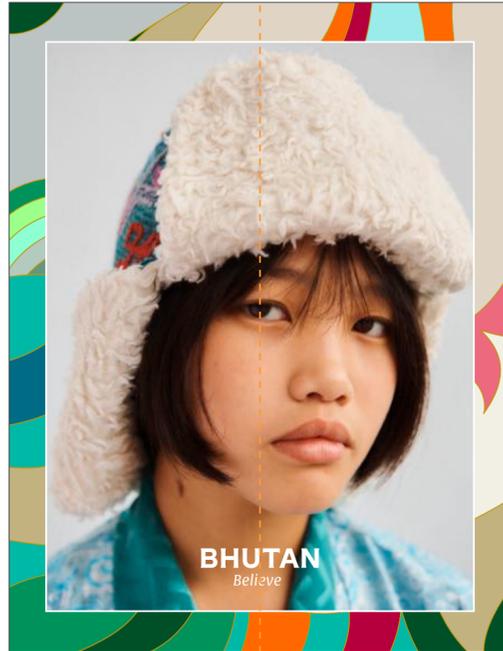
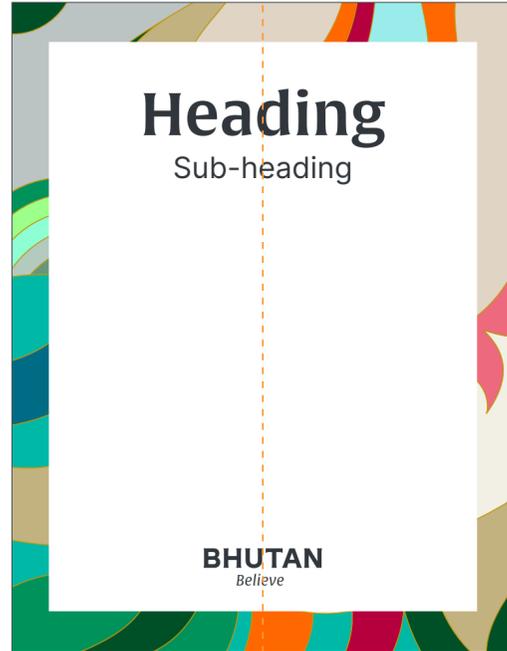
# Pattern B

## Correct use

When using a white box on top of the pattern, ensure equally sized margins.

When using photography on top of the pattern, ensure use of a white stroke frame around the image.

When using a pattern in a frame, ensure use of a gold stroke frame around the pattern.



# Pattern B Incorrect use

- 1 Do not fade out the white box
- 2 Do not remove the white stroke around the image
- 3 Do not remove the gold stroke around the pattern
- 4 Do not disrespect the safe area around the logo
- 5 Do not use any other colour for the box except white
- 6 Do not fade out the pattern
- 7 Do not misreport the margins
- 8 Do not use any other background colour except white



# Photography

Selected images: Hero

Selected images: The future

Selected images: Ourselves

Selected images: Nature

Selected images: Our worth + Elevated values

Selected images: Library

Art direction: Warm + humane

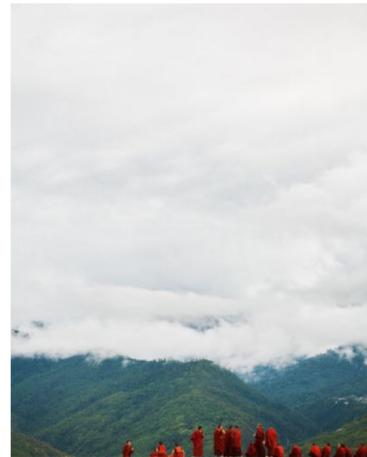
Art direction: Symmetry + perspective

Art direction: Minimal + saturated

[Access the files here](#)

# Selected images Hero

These are the hero images for the promotion of Bhutan across print and digital applications.



Find the file in  
→ BT\_Assets  
→ 03\_Photography  
→ 01\_Hero

# Selected images The future

Use these images when highlighting Bhutan's youth and promise for the future – either on their own or with related copy, such as the “The future” pillar from the “What we believe” campaign copy.



Find the file in  
→ BT\_Assets  
→ 03\_Photography  
→ 02\_Future

# Selected images Ourselves

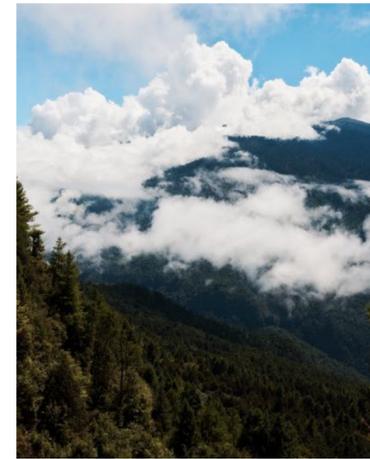
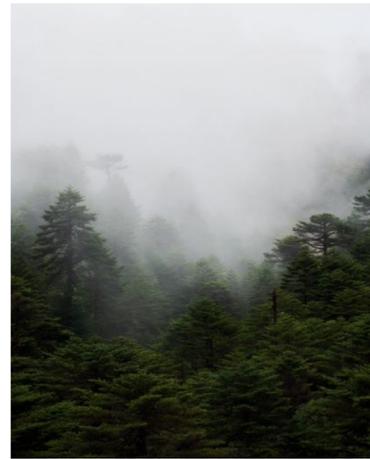
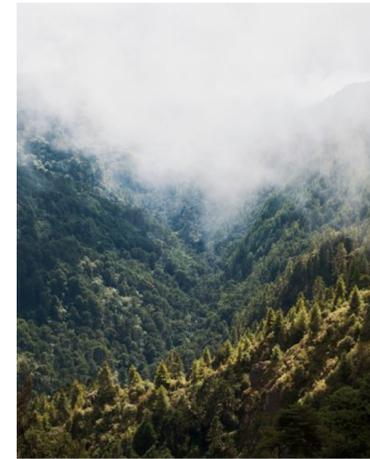
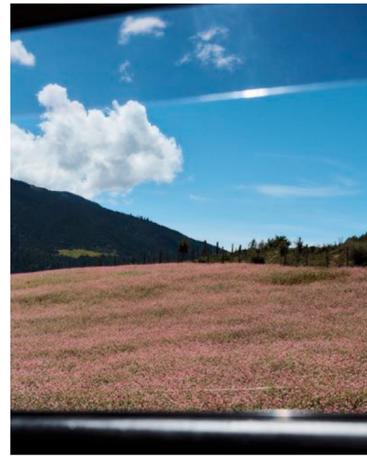
Use these images when highlighting Bhutan's diverse and rich culture and way of life – either on their own or with related copy, such as the “Ourselves” pillar from the “What we believe” campaign copy.



Find the file in  
→ BT\_Assets  
→ 03\_Photography  
→ 03\_Ourselves

# Selected images Nature

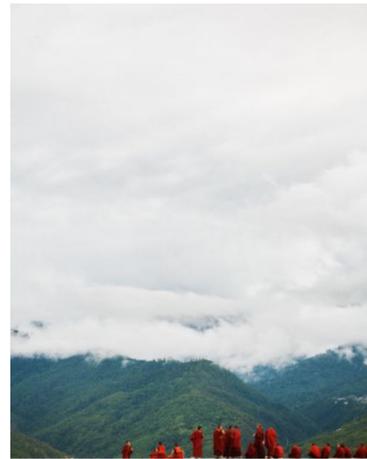
Use these images when highlighting Bhutan's extraordinary natural landscape and environmental policies – either on their own or with related copy, such as the “Nature” pillar from the “What we believe” campaign copy.



Find the file in  
→ BT\_Assets  
→ 03\_Photography  
→ 04\_Nature

# Selected images Our worth + Elevated values

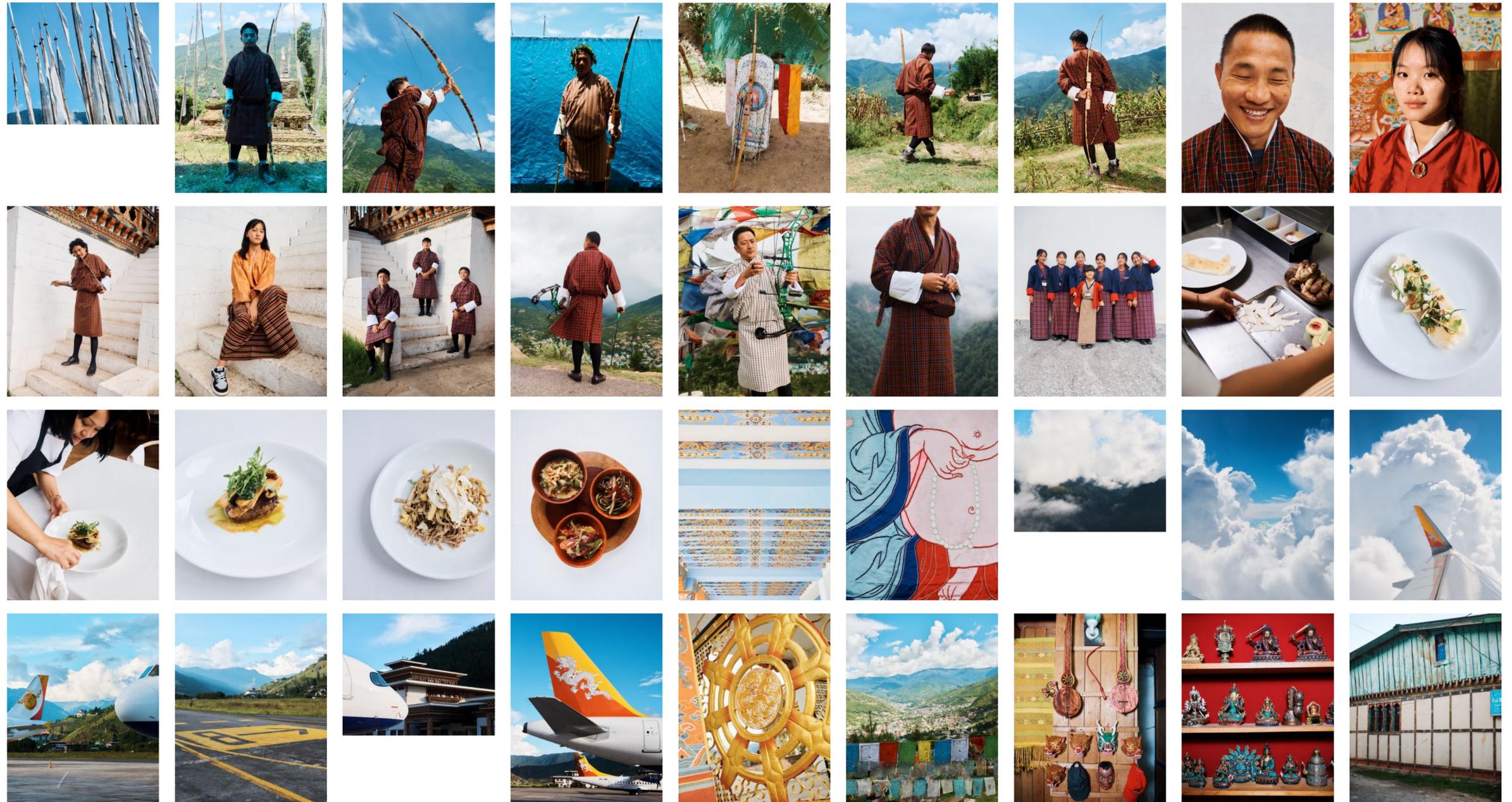
Use these images when highlighting Bhutan's cultural heritage, the Sustainable Development Fee and tourism – either on their own or with related copy, such as the “Our worth” and “Elevated values” pillars from the “What we believe” campaign copy.



Find the file in  
 → BT\_Assets  
 → 03\_Photography  
 → 05\_Our\_Worth\_Elevated\_Values

# Selected images Library

This page and the next contain a selection of additional images to use.



Find the file in  
→ BT\_Assets  
→ 03\_Photography  
→ 06\_Library

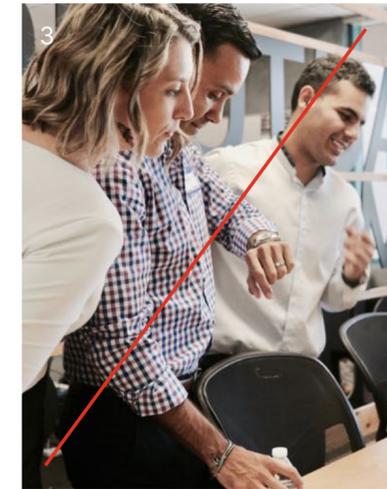
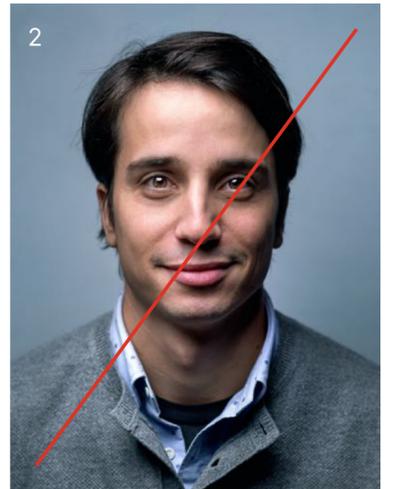


# Art direction

## Warm + humane

“Warm + humane” means that images feel real and friendly and use warm, natural light. The mood is spontaneous and allows some imperfections.

- 1 Do not exaggerate the sunlight
- 2 Do not use cold lighting or artificial backgrounds
- 3 Do not pose
- 4 Do not heavily retouch



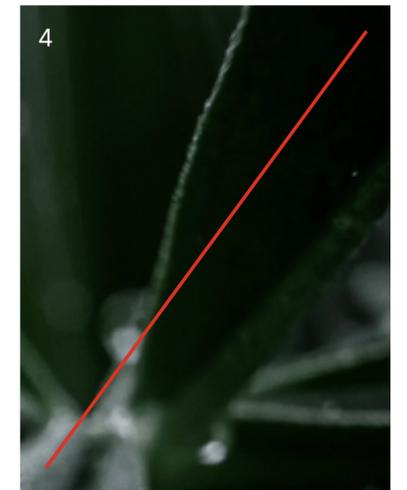
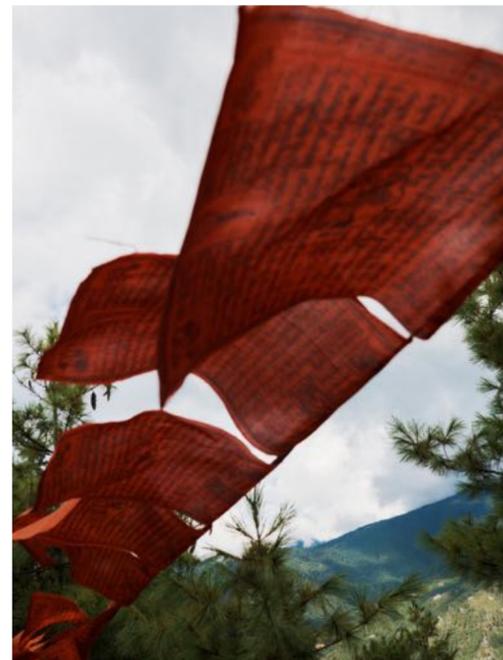
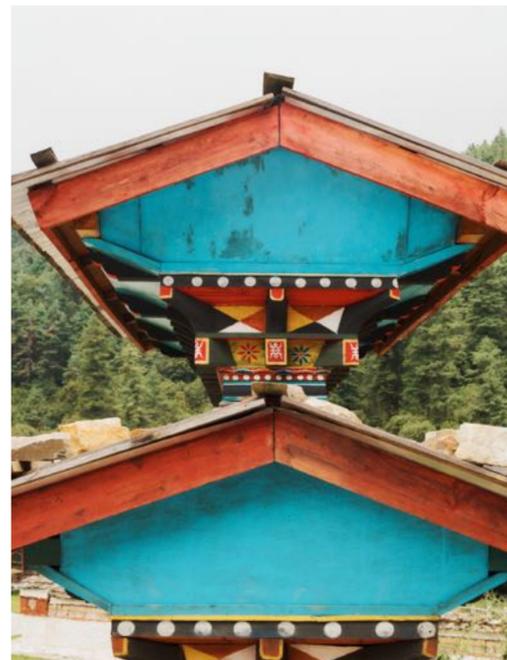
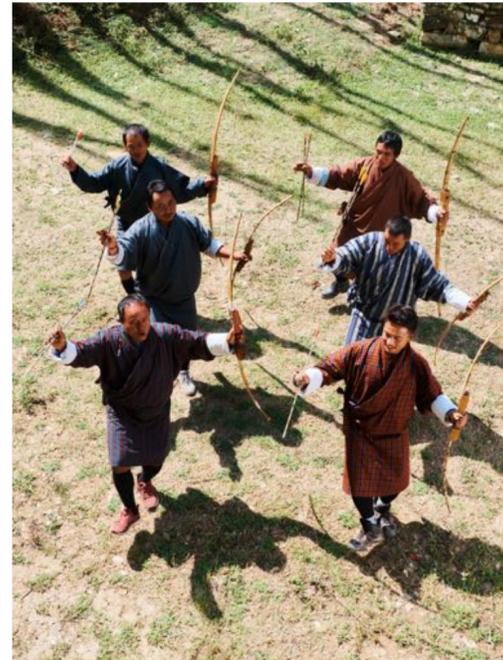
# Art direction

## Symmetry

### + perspective

“Symmetry + perspective” means habitually using interesting and unexpected angles and considering pleasing symmetry wherever possible.

- 1 Do not shoot in slow motion
- 2 Do not misfocus
- 3 Do not exaggerate the perspective
- 4 Do not shoot too detailed or abstract

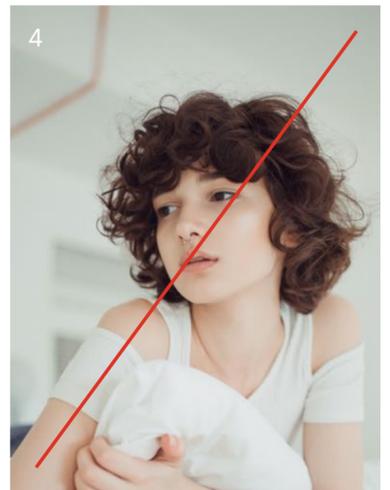
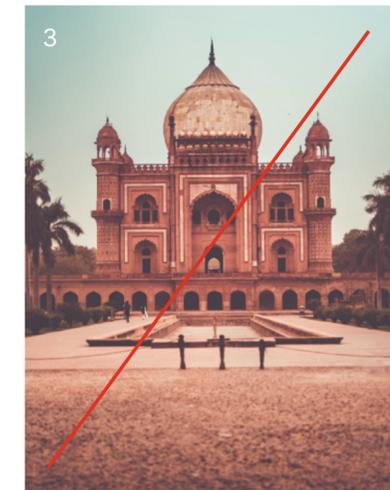
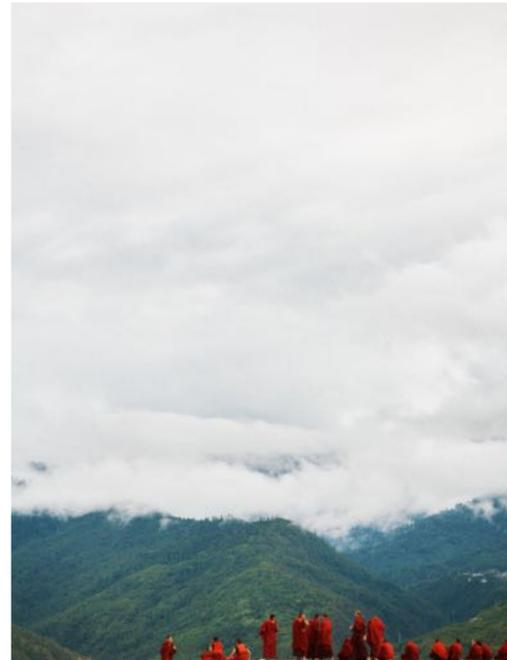


# Art direction

## Minimal + saturated

“Minimal + saturated” means images are rich yet elegant, which is achieved by ensuring there is uncluttered, open space around the subject.

- 1 Do not over-stage the subject
- 2 Do not super expose
- 3 Do not apply any filters
- 4 Do not desaturate



# Campaign

Campaign copy  
Campaign photography  
Print advertisements

[Access the files here](#)

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## Campaign copy

### What we believe

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Heralding its reopening to international tourism and a new era of transformation, Bhutan will reintroduce itself to the world in an international campaign. This campaign takes the form of a manifesto: a bold statement encapsulating its pride, progress and plans. It will lead conscious travellers from their preconceptions of the nation as mystical and remote to new awareness of its progressiveness and ambitions. It will also be a rallying cry for the Bhutanese as we lead the country through the process of transformation. Inspired by Bhutan's colourful oral traditions, the campaign is worded to evoke the lyrical flow of lozey and darshey, giving the kingdom's rich heritage contemporary expression.

**This kingdom is steeped in history,  
but our gaze is fixed on the future.  
This is our moment of evolution.**

**Guardians of some of the world's  
most pristine, wild and sacred places  
– and of a rich, deeply rooted culture –  
we are steadfast as the cypress in our  
commitment to conservation.**

**Our future requires us to protect our  
heritage and to forge fresh pathways  
for forthcoming generations.**

**Those who seek us out are called  
here. Arriving as guests, you become  
our partners in this transformative  
moment and make a meaningful  
contribution towards preserving what  
is priceless.**

**We see a bright future. And we believe  
in our ability and responsibility to  
realise it together, and shine as a  
beacon of possibility in the world.**

## Campaign copy

### What we believe

Five pillars lay the foundation for the campaign and function as core copy for brand Bhutan. The pillars dive deeper into the focus areas for Bhutan's ambitions in this time of transformation, and can be used on their own or in combination. Shorter versions and one-liners are outlined in the tone of voice and style guide document. These are created primarily for use in graphics for social media, print applications and merchandise.

### Believe in the future.

This kingdom is steeped in history, but our gaze is fixed on the future. The future requires us to protect and preserve our heritage but also to forge new pathways leading forthcoming generations to fresh possibilities. This is our moment of evolution; a moment devoted to ensuring that the opportunities our young people seek are found, and realised, here. Our ancestors gave us roots. Now, we help our descendants take wing.

### Believe in our worth.

We are caretakers of a precious place and a rich, irreplaceable culture. Our shared responsibility, which we owe to future generations, is to preserve and enhance it. Our task is to balance welcome with prudence, and access with protection. It requires an investment. This is not to shut people out but to safeguard the wonders within. Each person who visits contributes meaningfully to our nation's preservation and progression. It's not the way other places do things, but Bhutan's uncommon methods are also its magic.

### Believe in ourselves.

We are a small nation, but our self-belief is great. When we come together – citizens and guests – we are capable of moving mountains. The proof is in our culture: diverse, continuous, storied. The capacity is in our character: dependable, adaptable, ingenious. We see a bright future enabled by humanity's highest ideals and collective effort. We believe in our ability and responsibility to realise it. Together, may we shine as a beacon of bright possibility in the world.

### Believe in nature.

Nature shows us the way: change, adaptation, tenacity – and evolution. In Bhutan, we are guardians of some of the world's most pristine, wild and sacred places. They are also vulnerable. They are essential to our culture, ecosystems, watersheds and spirits. In our built and busy world, they are a vital counterbalance. They are a gateway to the expansive experiences we humans fundamentally need. We are steadfast as the cypress in our commitment to protect our natural environment.

### Believe in elevated values.

Few people experience Bhutan. It is hard to reach us, perched high up here in the Himalayas. Those who seek us out are called here. They are called by the promise of a place – and pace – unlike any other. Drawn to become guests and guardians, rather than tourists. To experience life where beliefs are everyday and extraordinary, and where values are lived. In return, they become part of our story, and we theirs.

# Campaign photography

## Selected images

For campaign use, pair Hero imagery with Future folk framing and the logo or lockup.

This is used primarily alongside campaign copy.



Find the file in  
→ BT\_Assets  
→ 04\_Campaign  
→ 01\_Branding\_Photography

# Print advertisements Newspapers + magazines

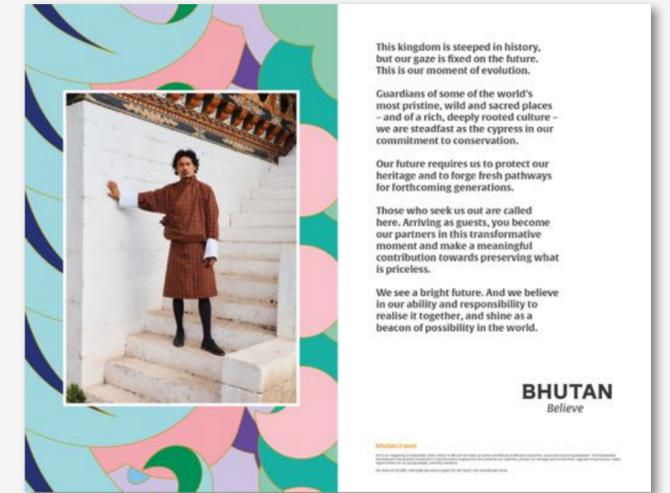
This page contains examples of campaigns in print applications.



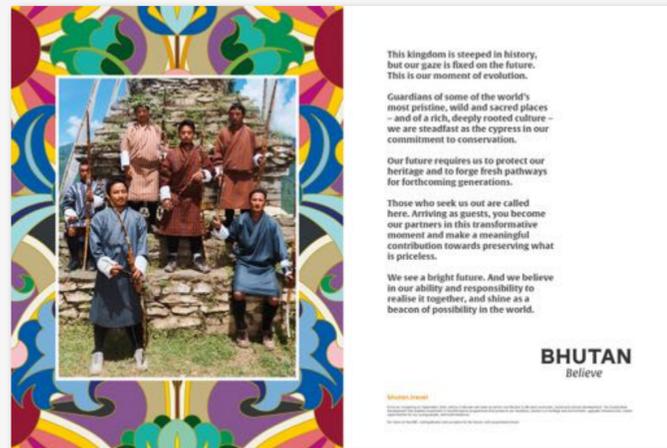
**Bhutan Times**  
230×300.5



**Bhutan Today**  
230×300.5



**Business Bhutan**  
212×330



**The Bhutaneses**  
225×300



**The Journalist**  
231.2×298



**Kuensel (side A)**  
225×325



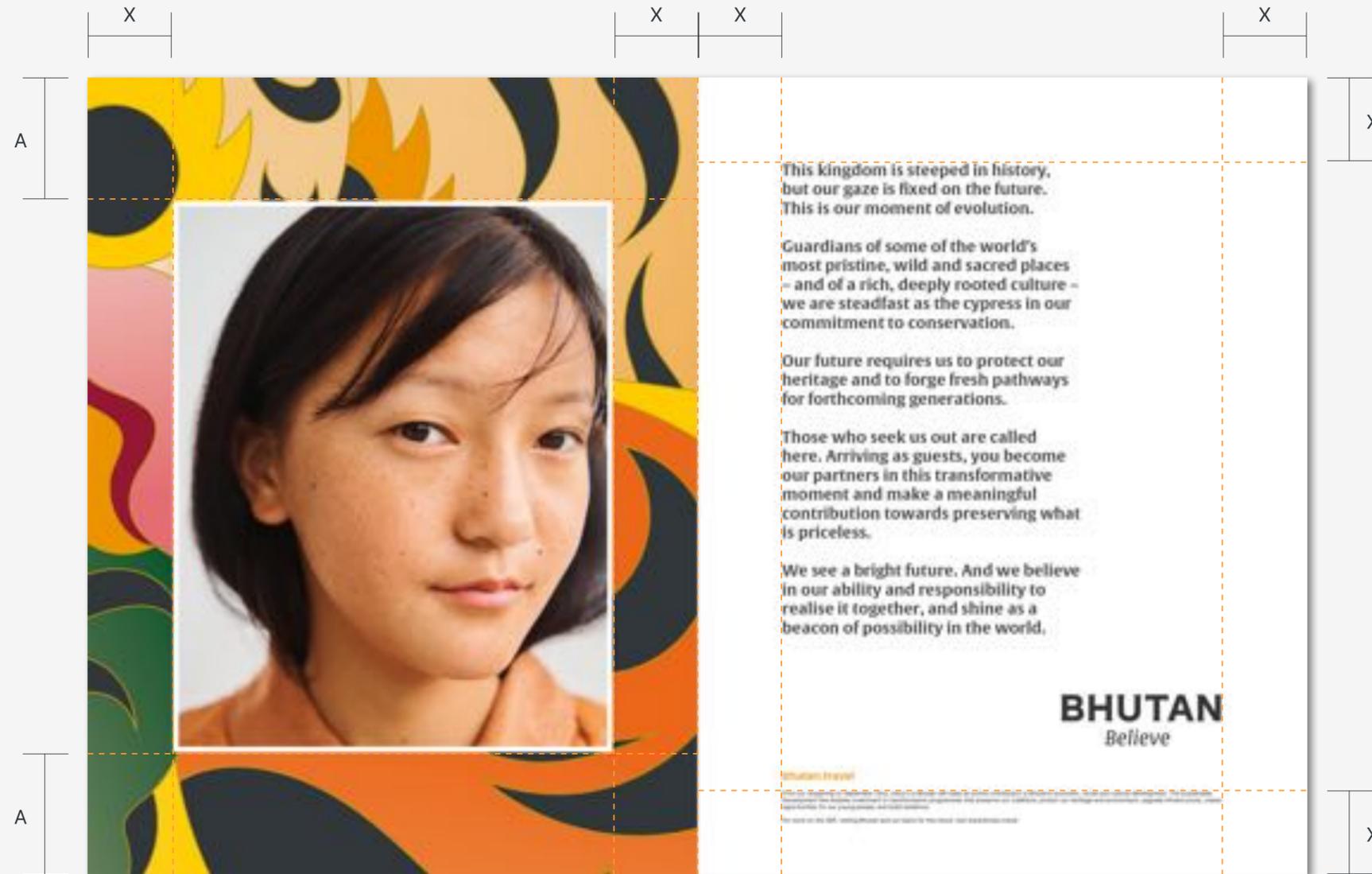
**Kuensel (side B)**  
225×325

Find the file in  
→ BT\_Assets  
→ 04\_Campaign  
→ 02\_Print\_Ads

# Print advertisements

## Double page

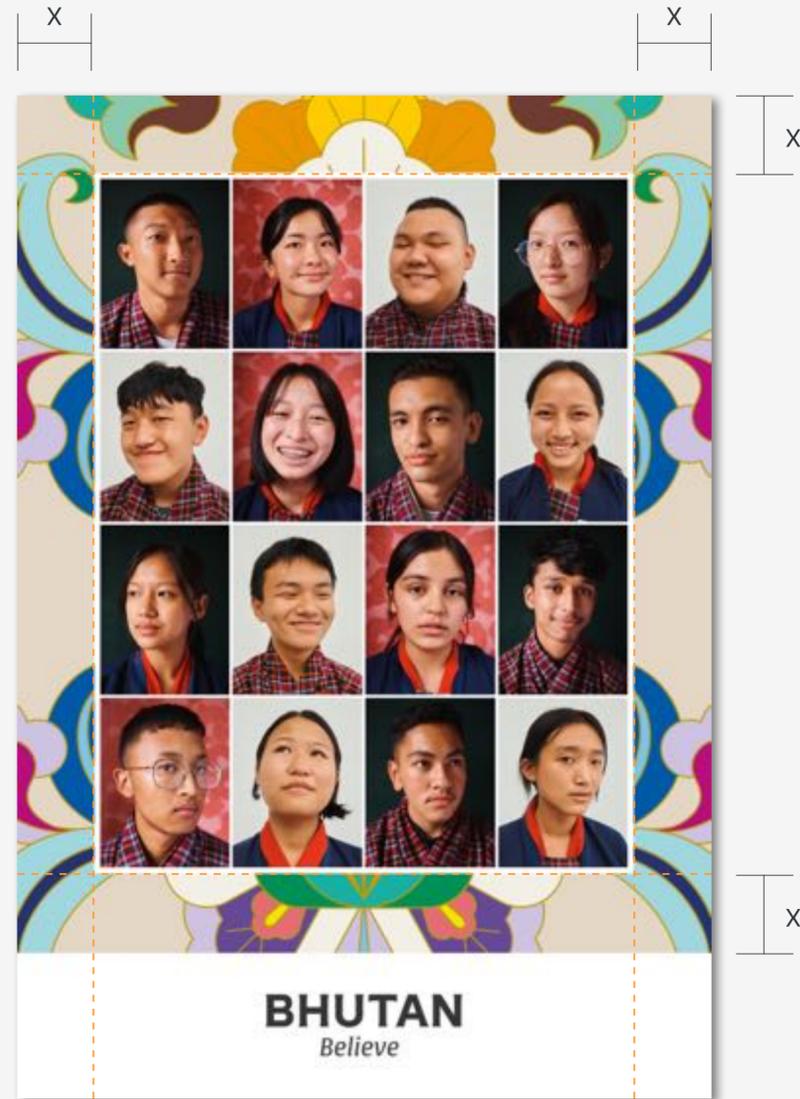
Ensure equal margins are used around both pages of a double-page print campaign. Photography should always be centre-aligned on the page.



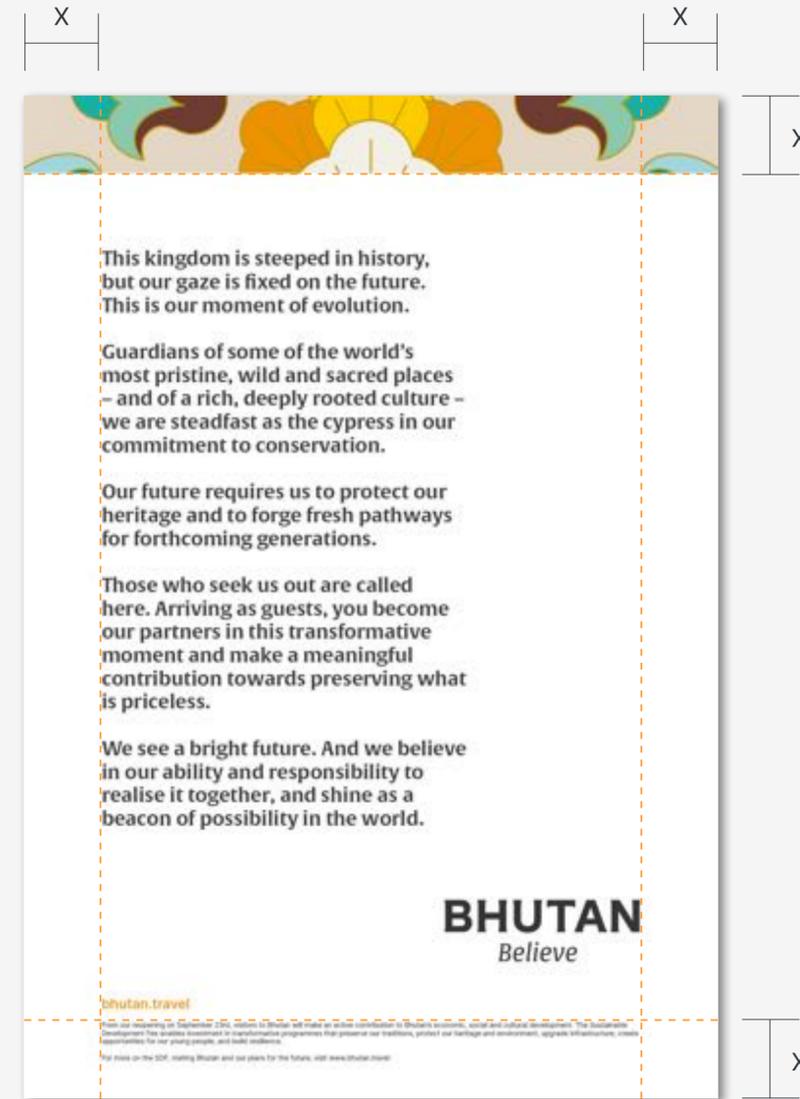
# Print advertisements

## Single page

In the instance where we have the pages on different sides, the patterns from the branded photography on side A should continue on side B.



Side A



Side B

# Sub-brands

DofT logo  
DofT logo/lockup  
DofT colours  
DofT colours: correct use  
DofT logo/lockup: incorrect use  
Typography: primary  
Typography: secondary  
Typography: rules  
Typography: Dzongkha  
DofT logo: safe area

DofT logo/lockup: correct use  
DofT logo/lockup: incorrect use  
DofT logo/lockup: standard size  
DofT logo/lockup: minimum size  
DofT layout examples: logo + copy  
DofT layout examples: logo + image  
DofT letterhead  
DofT business card  
DofT signage

[Access the files here](#)

## DofT logo

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This page shows the master logo for the Department of Tourism (DofT).

As with the Bhutan logo (see page 5), this clear, memorable and functional design conveys warmth and confidence, paying respect to tradition while looking ahead to a bright future.

DEPARTMENT OF TOURISM

# DofT logo/lockup Overview

The left side of this page shows the primary applications of the DofT logo in English and Dzongkha, as well as the lockup, which combines the logos.

The right side of this page shows the secondary application of the DofT logo in English and the lockup, which includes the Dzongkha logo.

The lockups are to be used when the primary logos do not fit.

DofT Logo English (Primary)

DEPARTMENT OF TOURISM

DofT Lockup Dzongkha-English (Primary)

བཟུང་བཤའ་ལས་ཁུངས།

DEPARTMENT OF TOURISM

DofT Logo Dzongkha (Primary)

བཟུང་བཤའ་ལས་ཁུངས།

DofT Logo English (Secondary)

DEPARTMENT  
OF TOURISM

DofT Lockup Dzongkha-English (Secondary)

བཟུང་བཤའ་ལས་ཁུངས།

DEPARTMENT  
OF TOURISM

Find the file in  
→ BT\_Assets  
→ 05\_Sub-Brands  
→ 01\_DofT\_Logos

## DofT colours

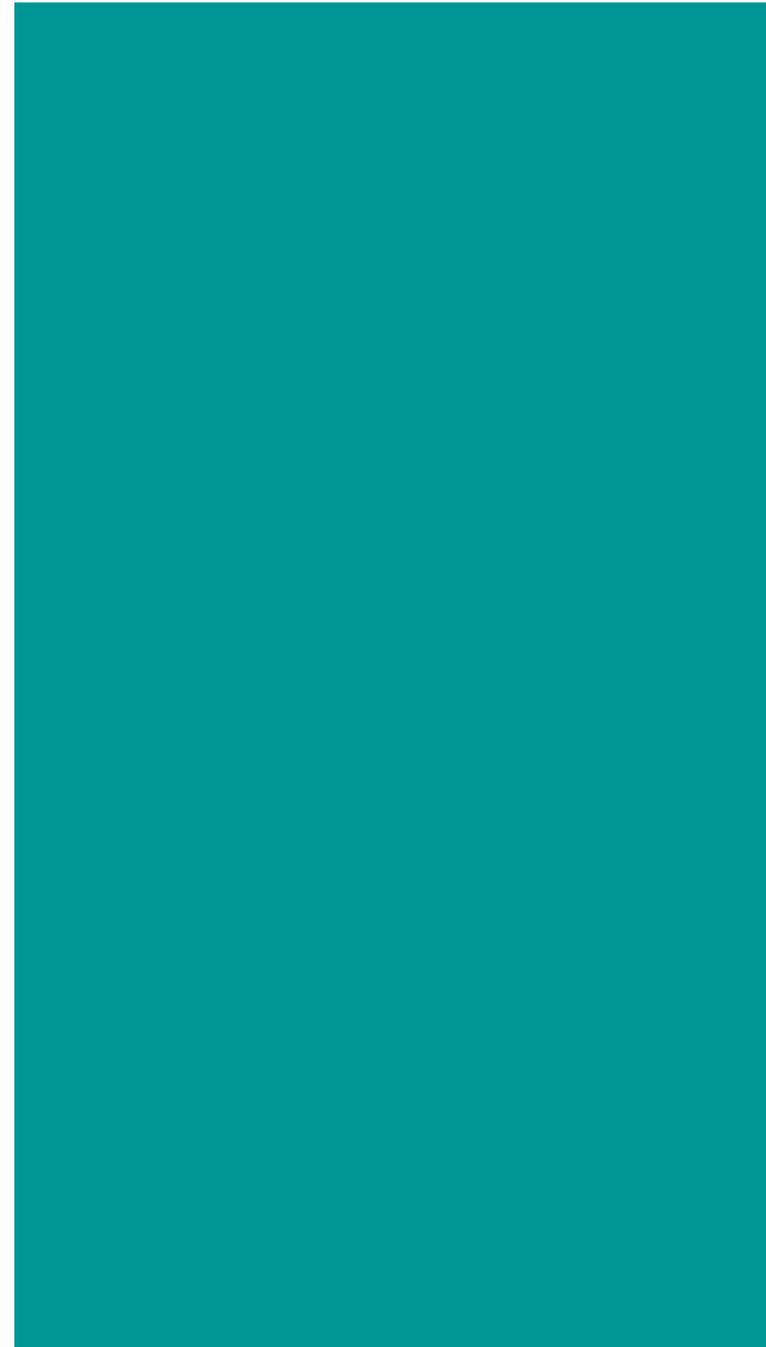
---

The DofT colour palette uses three shades, all imbued with important meaning: Bhutan orange to symbolise the Bhutanese flag and the kingdom's civic and monastic traditions, Tourism blue green to recall the country's abundant beauty across land and sky, and Natural soot to evoke the cheerful fires burning in hearths across the nation (see pages 11–12).



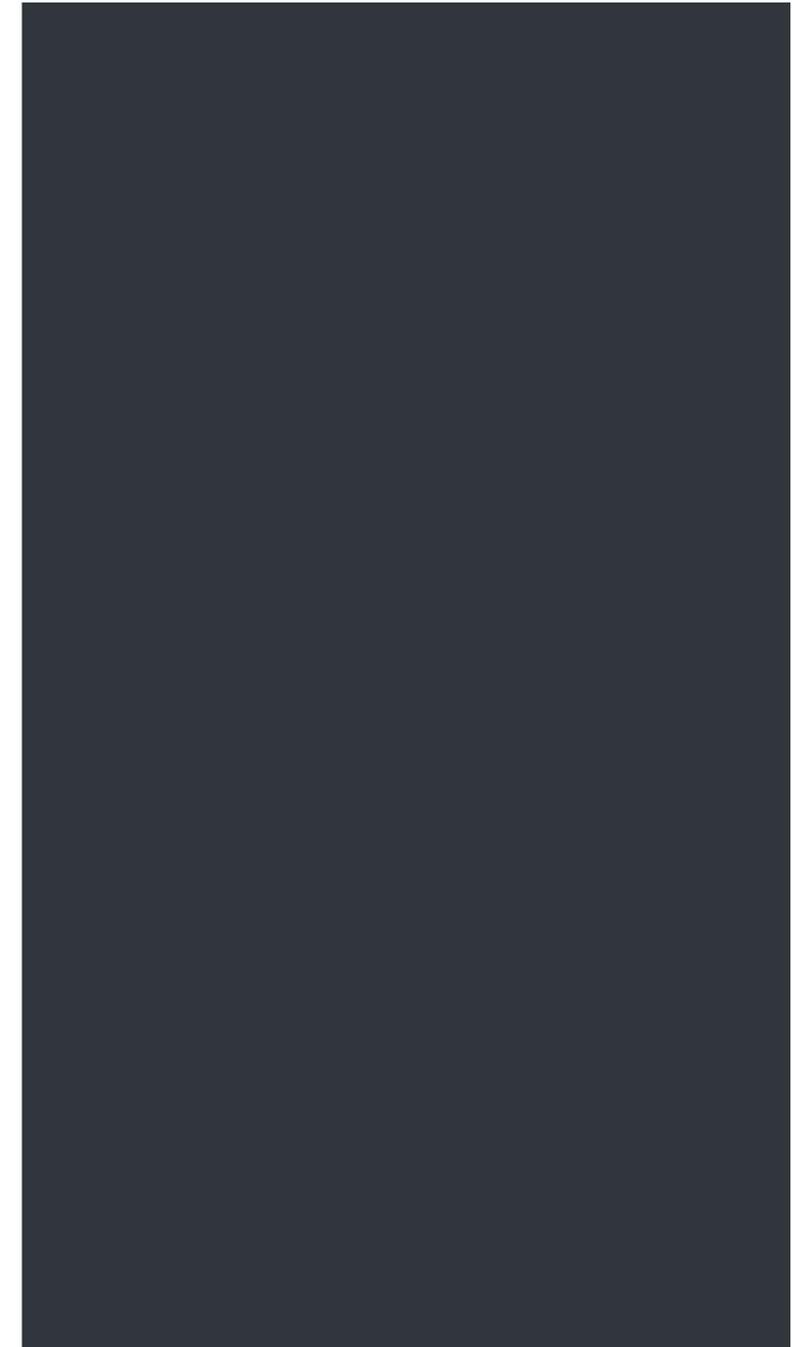
Bhutan orange

CMYK 0 48 100 4  
RGB 255 153 51



Tourism blue green

CMYK 92 12 45 0  
RGB 0 149 151



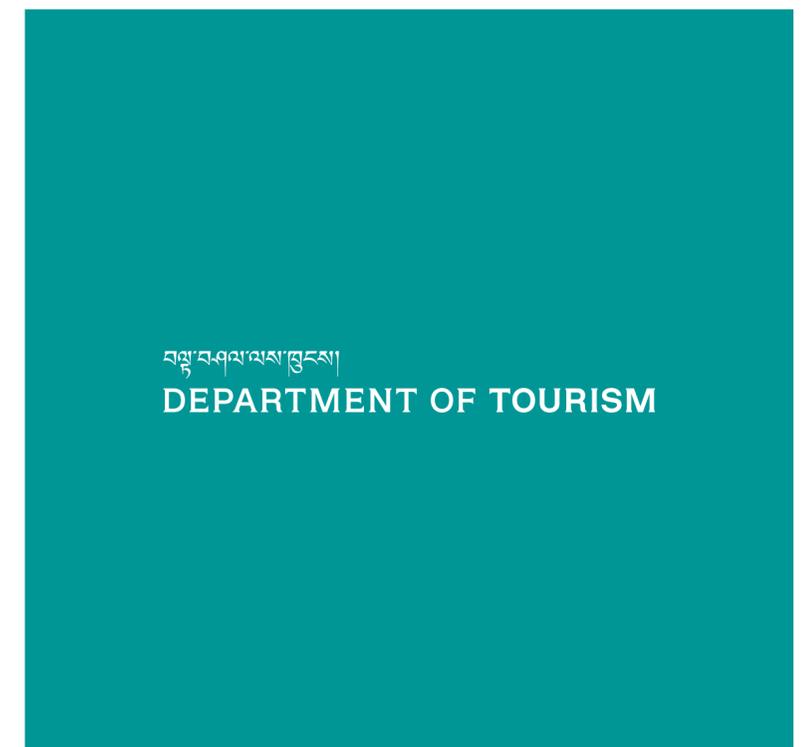
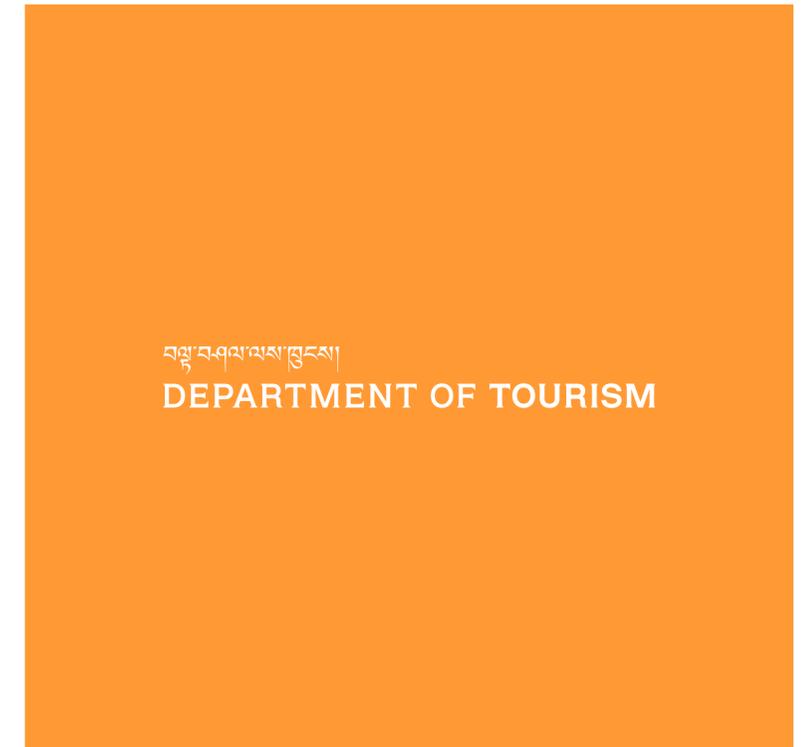
Natural soot

CMYK 75 60 55 60  
RGB 49 54 58

# DofT colours

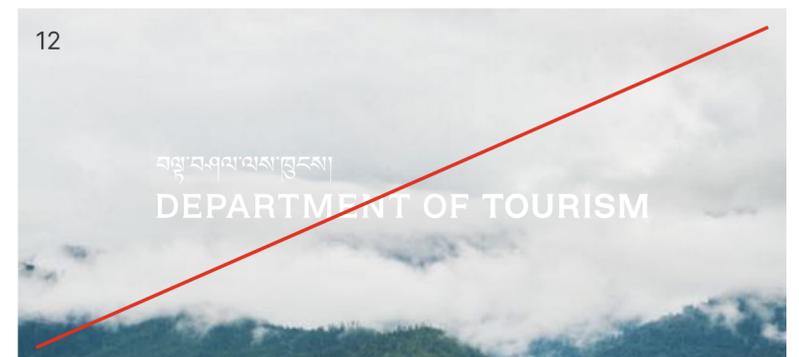
## Correct use

This page shows examples of correct use of the lockup with the designated colour palette.



# DofT logo/lockup Incorrect use

- 1 Do not use 100% black
- 2 Do not skew
- 3 Do not stretch or extend
- 4 Do not use any other colour
- 5 Do not outline or drop shadow
- 6 Do not type out
- 7 Do not use graphic devices
- 8 Do not cut out of light backgrounds
- 9 Do not use on dark backgrounds
- 10 Do not misalign
- 11 Do not create any other lockup
- 12 Do not place on light section of image



# Typography Primary

Alverata is used for headings across print and digital applications. It can also be used for sub-headings.

**ABC**

**Alverata Bold**  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789.,:;'"(!£\$%^&\*)**

**ABC**

**Alverata Semibold**  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789.,:;'"(!£\$%^&\*)**

**ABC**

**Alverata Regular**  
**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789.,:;'"(!£\$%^&\*)**

***ABC***

***Alverata Bold Italic***  
***abcdefghijklmnopqrstuvwxy***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789.,:;'"(!£\$%^&\*)***

***ABC***

***Alverata Semibold Italic***  
***abcdefghijklmnopqrstuvwxy***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789.,:;'"(!£\$%^&\*)***

***ABC***

***Alverata Italic***  
***abcdefghijklmnopqrstuvwxy***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789.,:;'"(!£\$%^&\*)***

# Typography Secondary

Inter is used for body copy across print and digital applications. It can also be used for sub-headings.

**ABC**

### Inter Bold

**abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
0123456789.,:;'!"£\$%^&\*)**

**ABC**

### Inter Semibold

**abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
0123456789.,:;'!"£\$%^&\*)**

**ABC**

### Inter Regular

**abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
0123456789.,:;'!"£\$%^&\*)**

***ABC***

### Inter Bold Italic

***abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
0123456789.,:;'!"£\$%^&\*)***

***ABC***

### Inter Semibold Italic

***abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
0123456789.,:;'!"£\$%^&\*)***

***ABC***

### Inter Italic

***abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNopQRSTUVWXYZ  
0123456789.,:;'!"£\$%^&\*)***

# Typography Rules

The recommended font size to leading ratio is 28/33. If the font size is reduced, the leading is reduced accordingly in order to keep the recommended ratio (for example, if the font size is reduced to 14, the leading is 16.5).

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

Size 56  
Leading 66

Size 28  
Leading 33

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

Size 42  
Leading 49.5

Size 21  
Leading 24.75

Size 14  
Leading 16.5

## Typography Rules

This is an example of the typographic hierarchy in use. This organises information in a clear order for readers to follow.

# The sustainable travel revolution

**Heading**  
Alverata Semibold  
Size 84  
Leading 99

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

Paragraph x 1  
Size 42  
Leading 49.5

**Sub-heading**  
Alverata Regular  
Size 42  
Leading 49.5

**Words:** Melkon Charchoglyan

Paragraph x 2  
Size 28  
Leading 33

Since the idea of sustainable, or eco, travel was floated in the 1970s, it has been largely touted as an alternative tourism model. But as the world comes to terms with the full impact of climate change, a pandemic and decades of mass travel, a new and long-overdue consensus is being reached...

**Body copy**  
Inter Regular/Bold  
Size 28  
Leading 33

# Typography Rules

This example shows the typographic hierarchy in use, with elements reduced in proportion.

# The sustainable travel revolution

**Heading**  
Alverata Semibold  
Size 42  
Leading 49.5

How destinations and hospitality brands around the world use innovative methods to nudge tourists to do good, travel mindfully, learn and ultimately have more authentic experiences

Paragraph x 1  
Size 28  
Leading 33

**Sub-heading**  
Inter Regular  
Size 28  
Leading 33

**Words:** Melkon Charchoglyan

Paragraph x 2  
Size 14  
Leading 16.5

Since the idea of sustainable, or eco, travel was floated in the 1970s, it has been largely touted as an alternative tourism model. But as the world comes to terms with the full impact of climate change, a pandemic and decades of mass travel, a new and long-overdue consensus is being reached: that sustainable is the only form of travel we should be aiming for if tourism is to thrive in a way that benefits not only the tourist, but the places and communities they visit too. After all, pre-pandemic tourism accounted for more than 10 per cent of global GDP, according to Oxford Economics. This is a huge economic and cultural driver that has all the potential to be harnessed in the right way.

**Body copy**  
Inter Regular/Bold  
Size 14  
Leading 16.5

Sustainable tourism is not a one-way street. It's a gentle dance of give and take, of cultural and economic exchange that will, ideally, leave both parties better off. The sustainable traveller is a custodian – they tread lightly on the soil, helping preserve it for future generations; they engage with and invest in local peoples and economies; they educate themselves in every way possible. And while this may sound like a lot to ask of every individual, there is tangible proof that most in fact want to play their part: a 2021 study by Booking.com found that 83 per cent of tourists want to be sustainable, while 49 per cent argued that there are still insufficient eco-friendly options on the market. So it's not the demand that's lacking, but the resources. And it is therefore essential that tourism stakeholders – whether governments or hotels – facilitate the right choices by making sustainability intelligible and desirable.

Paragraph x 1  
Size 10.5  
Leading 12.375

Inter Regular  
Size 10.5  
Leading 12.375

# Typography Dzongkha

This is an example of the typographic hierarchy using the Dzongkha web-safe font. This organises information in a clear order for readers to follow.

# མ་འོངས་པའི་དོན་ལུ་ ཡིད་ཆེས་བཞག།

**Heading**  
DDC Uchen Regular  
Size 100  
Leading 125

Paragraph x 1  
Size 42  
Leading 49.5

འབྲུག་རྒྱལ་ཁབ་འདི་ ན་གཞིན་ཚུ་ལུ་དགོཔ་ དེས་  
བདེན་ཡོད་པའི་ གོ་སྐབས་ཚུ་ རང་གི་རྒྱལ་ཁབ་ནང་  
ར་ ཕྱིན་ཚུ་གསལ་དང་ འགྲུབ་ཚུ་གསལ་དེས་བརྟན་  
བཟོ་བའི་བསྐྱེད་གི་ འཕེལ་འགྱུར་གྱི་ དུས་རབས་  
ནང་ཡོད། ང་བཅས་རའི་ དང་ཕུའི་ཕམ་ཚུ་གིས་ ར་  
བཏགས་ཏེ་ཕྱིན་མི་གུ་ ང་བཅས་རའི་ བྱ་བརྒྱད་ཚུ་ལུ་  
ཞལ་ལག་རྒྱས་ནིའི་ ཆ་ལོགས་འབདམ་ཨིན།

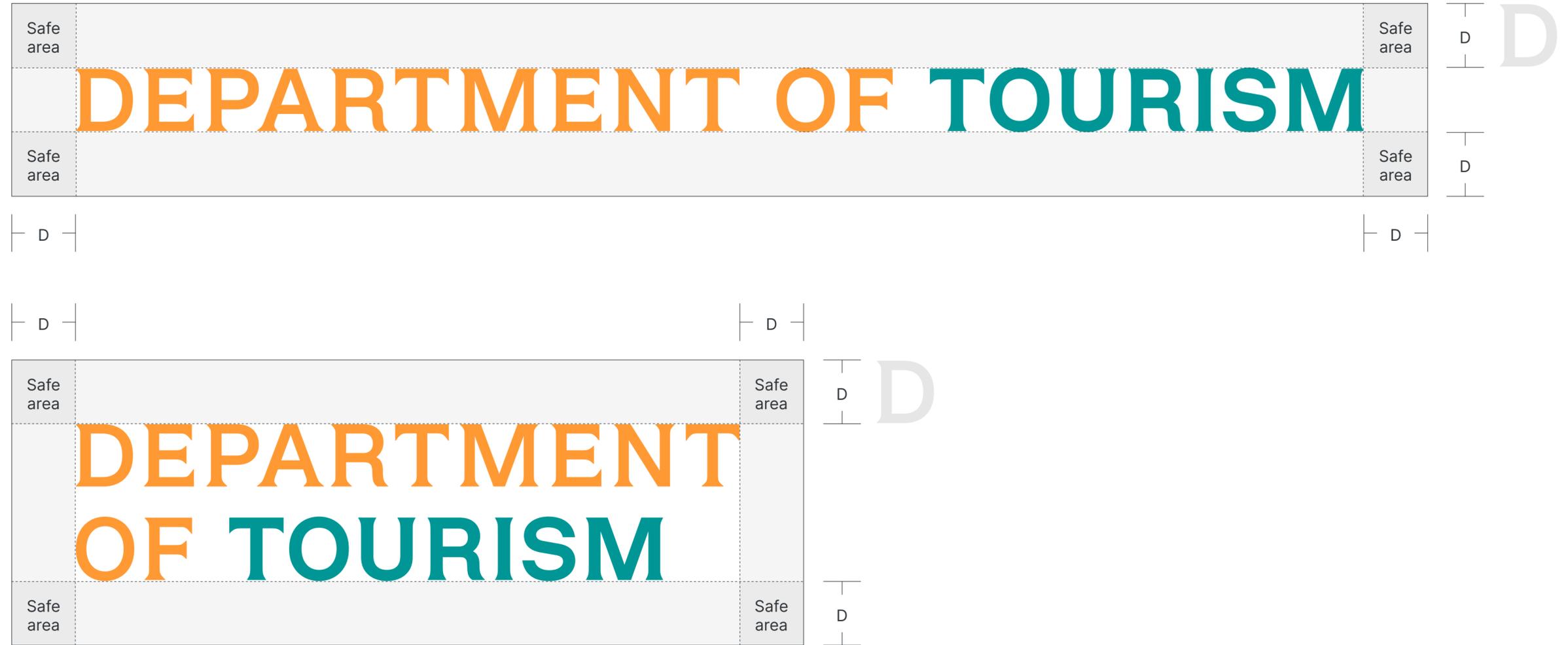
**Body copy**  
DDC Uchen Regular  
Size 40  
Leading 60

# DofT logo Safe area

A safe area is an area of clear space around a logo in which no additional text or other logos can be placed.

This safe area ensures identity elements are clear and easy to read at all times, particularly when used in busy or complicated environments.

The safe area around the each logo is equivalent to the height of D on all sides.



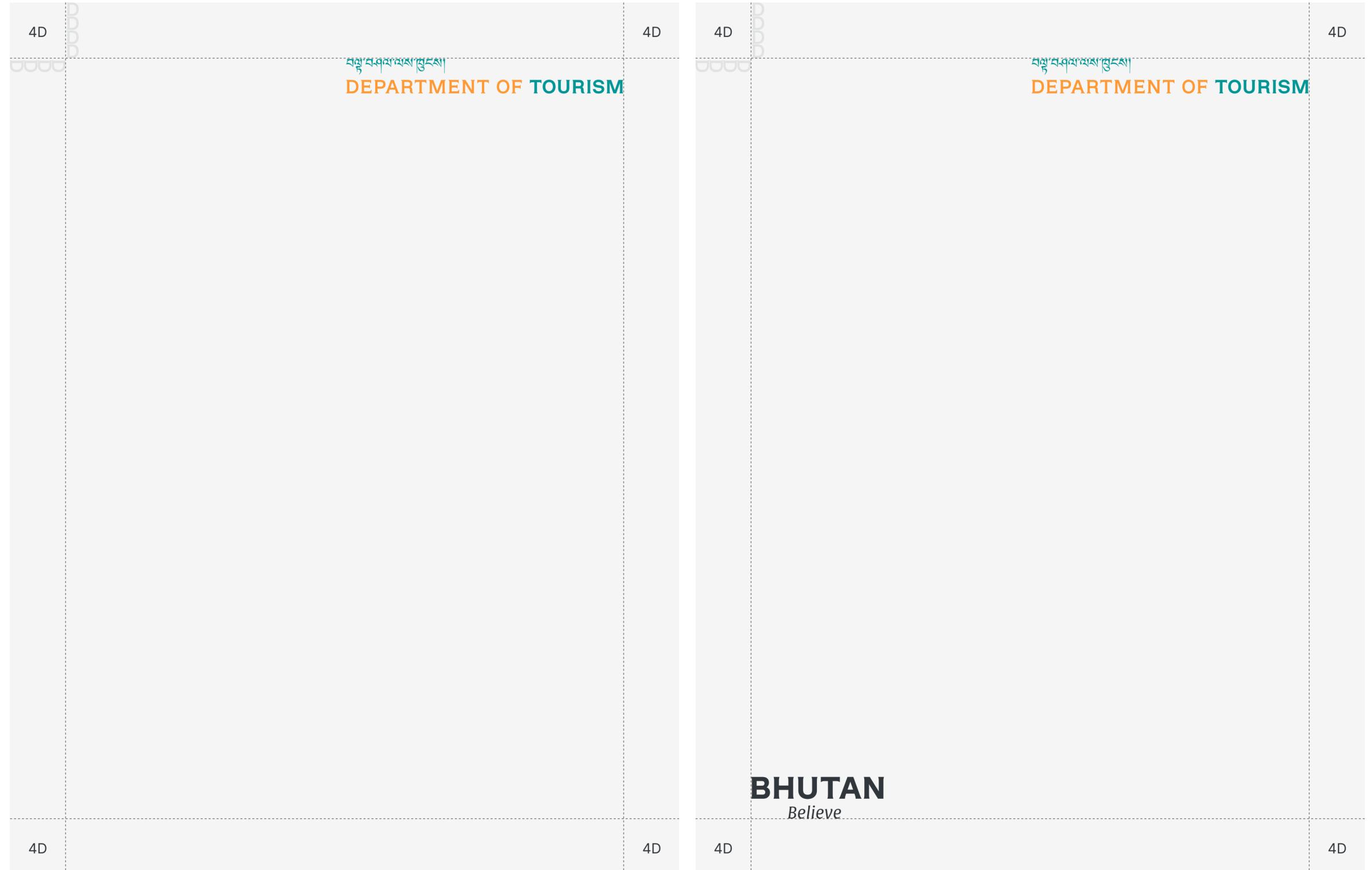
# DofT logo/lockup

## Correct use

The DofT lockup is always placed in the top-right corner.

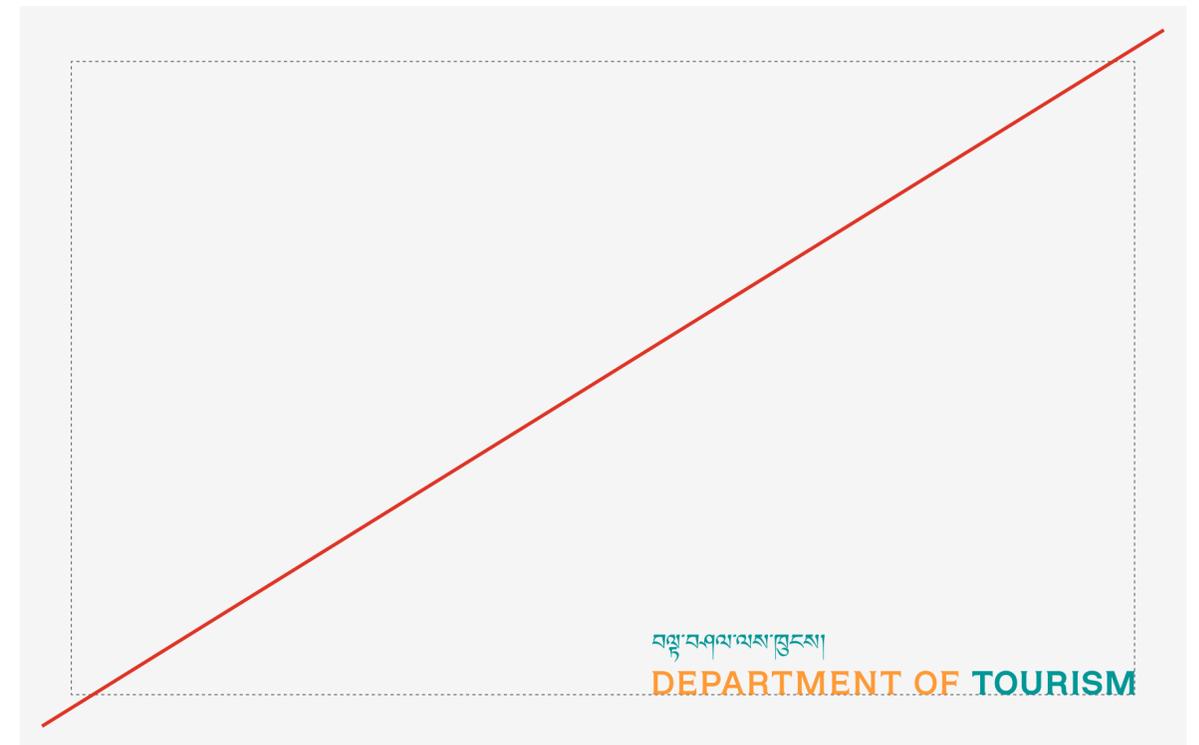
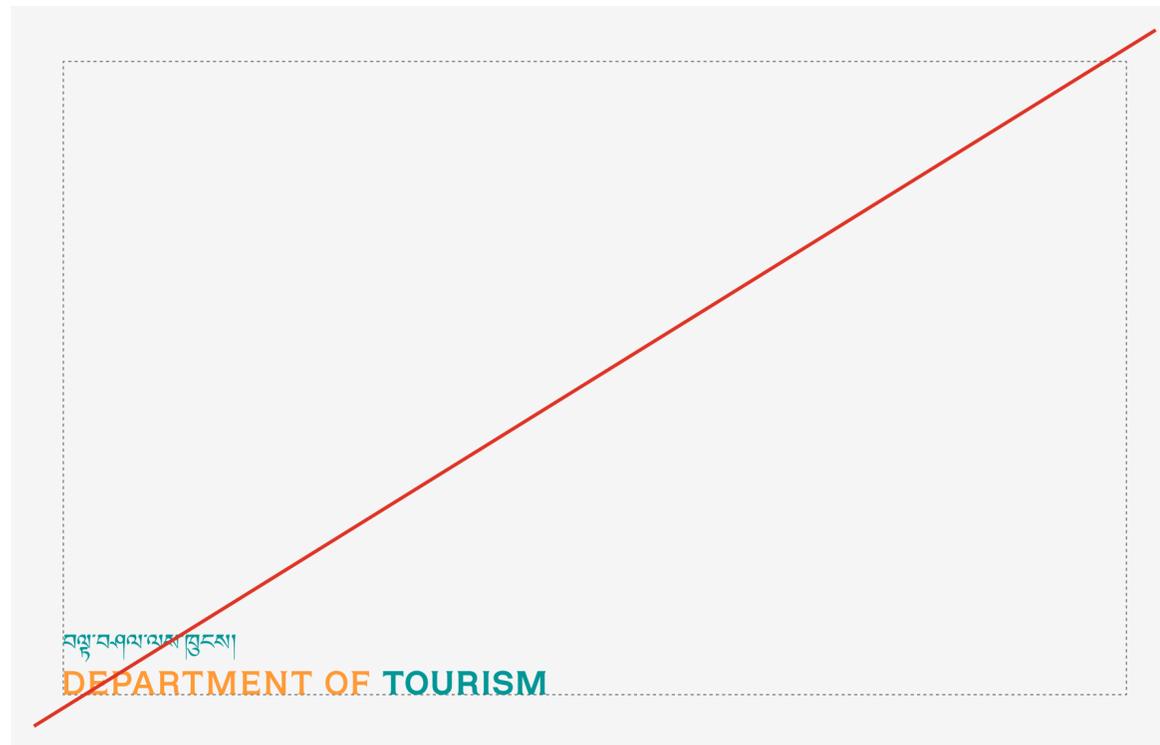
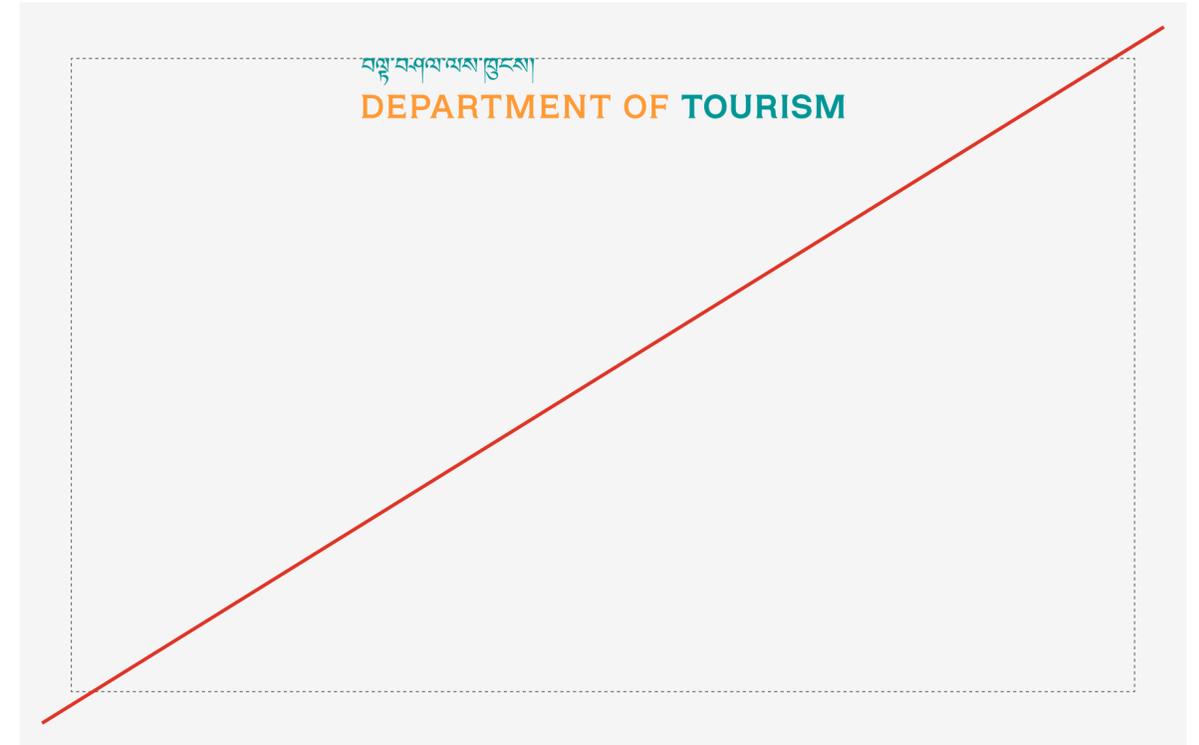
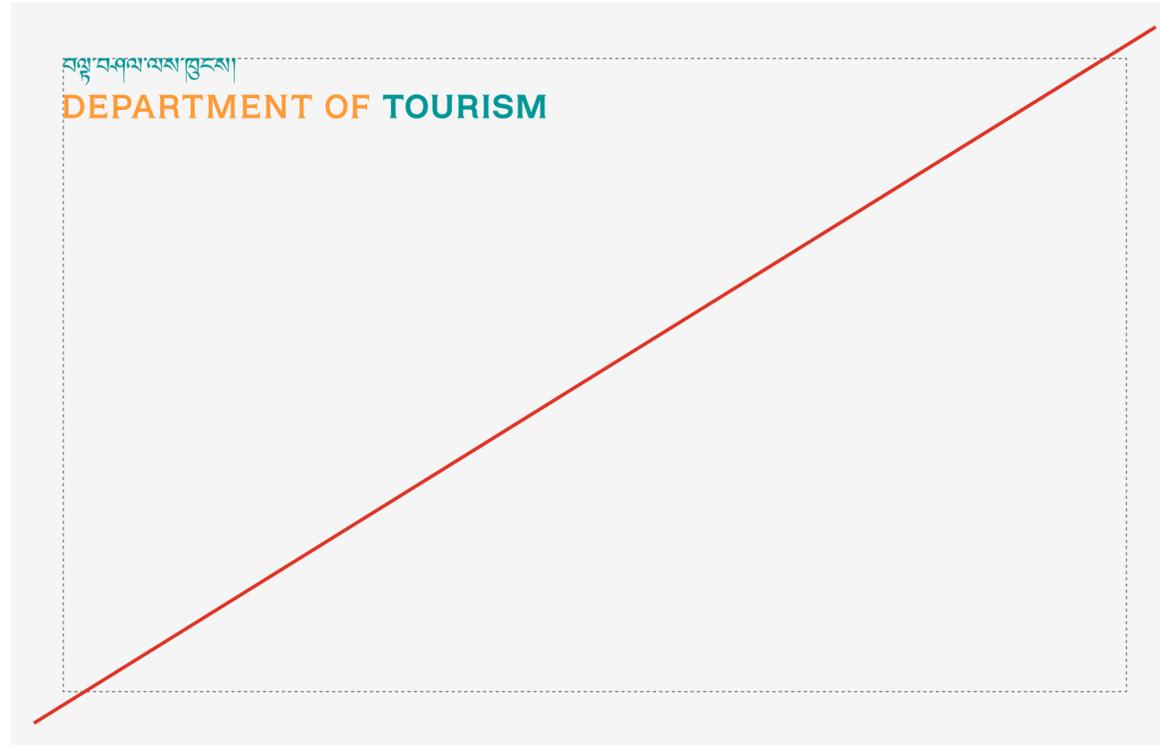
If also including the Bhutan lockup, it is placed in the bottom-left corner.

The recommended page margin is equivalent to four times the height of D.



# DofT logo/lockup Incorrect use

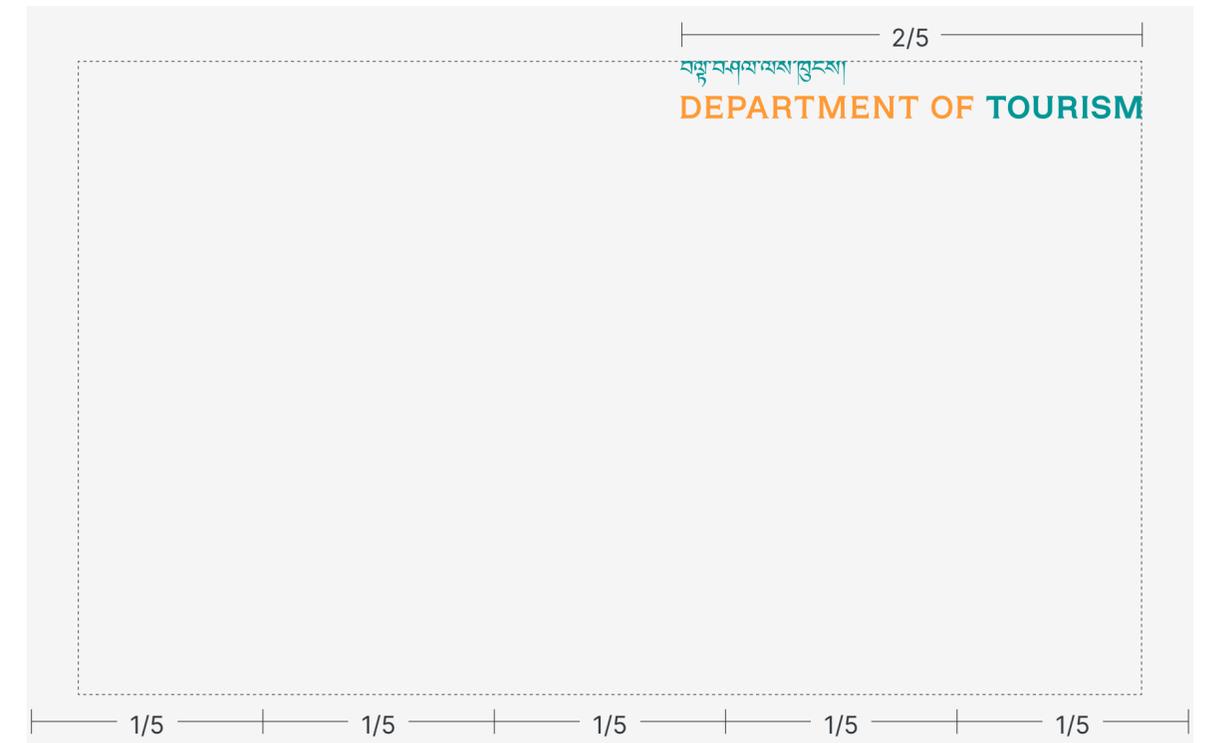
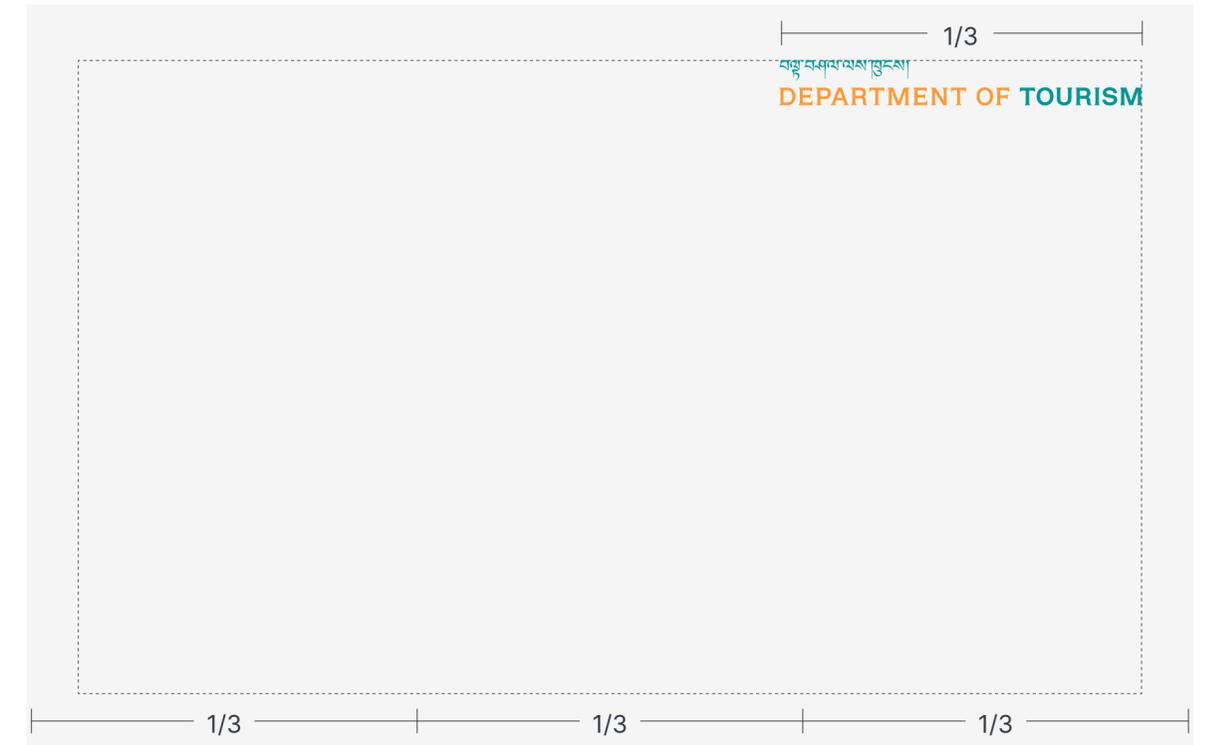
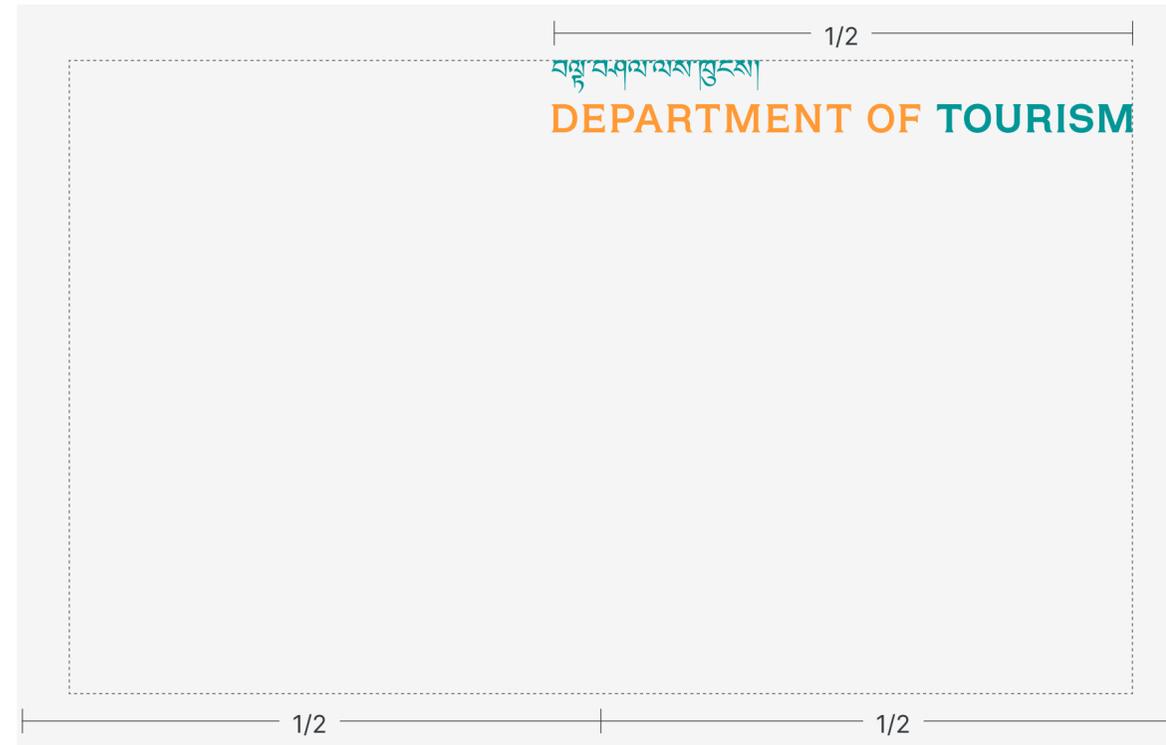
Do not position the DofT lockup anywhere except the top-right corner of the page.



# DofT logo/lockup

## Standard size

This page shows examples of the lockup sized in relation to the width of the page.



# DofT logo/lockup

## Minimum size

This page shows the minimum size for each logo and lockup. These measurements are set to maintain the legibility of the Dzongkha and English letterforms.

DEPARTMENT OF TOURISM



DEPARTMENT  
OF TOURISM



བཏུ་བཤལ་ལས་བྱེད་པ།

DEPARTMENT OF TOURISM



བཏུ་བཤལ་ལས་བྱེད་པ།

DEPARTMENT  
OF TOURISM



བཏུ་བཤལ་ལས་བྱེད་པ།



# DofT layout Logo + copy

This page shows examples of layouts for DofT materials that include the DofT and Bhutan lockups and text.

བལྟ་བཤམ་ལས་ཁུངས།  
DEPARTMENT OF TOURISM

The journey to reach Bhutan is in itself an adventure, but it's one to be savoured at every step, including during its planning.

I manage Nado Poi Zokhang, the oldest hand-made incense-stick manufacturer in Bhutan, and a family business. My father formed the company almost 50 years ago. For a time, he and his colleague, an incense master, were the only two manufacturers in the country; they supplied incense to the government. The master held the traditional formulas and under his instruction my father transformed raw materials into powder. In 1991 the company was privatised, following a government initiative, and my dad ran the business alone with my mum. My three siblings and I would help after school and at the weekends, and slowly the business grew. We now employ 22 people at our factory in Thimphu, the capital of Bhutan.

**BHUTAN**  
*Believe*

བལྟ་བཤམ་ལས་ཁུངས།  
DEPARTMENT OF TOURISM

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**BHUTAN**  
*Believe*

བལྟ་བཤམ་ལས་ཁུངས།  
DEPARTMENT OF TOURISM

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**BHUTAN**  
*Believe*

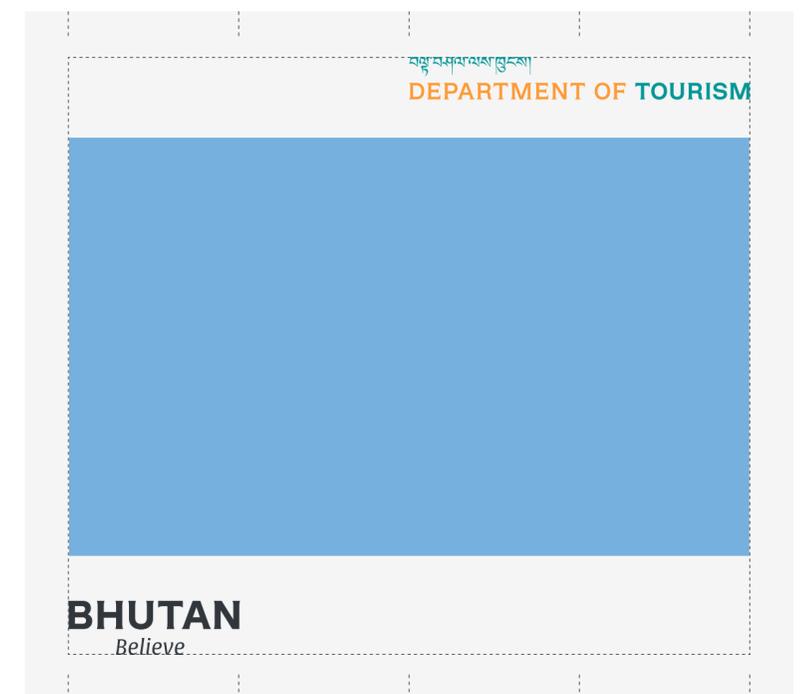
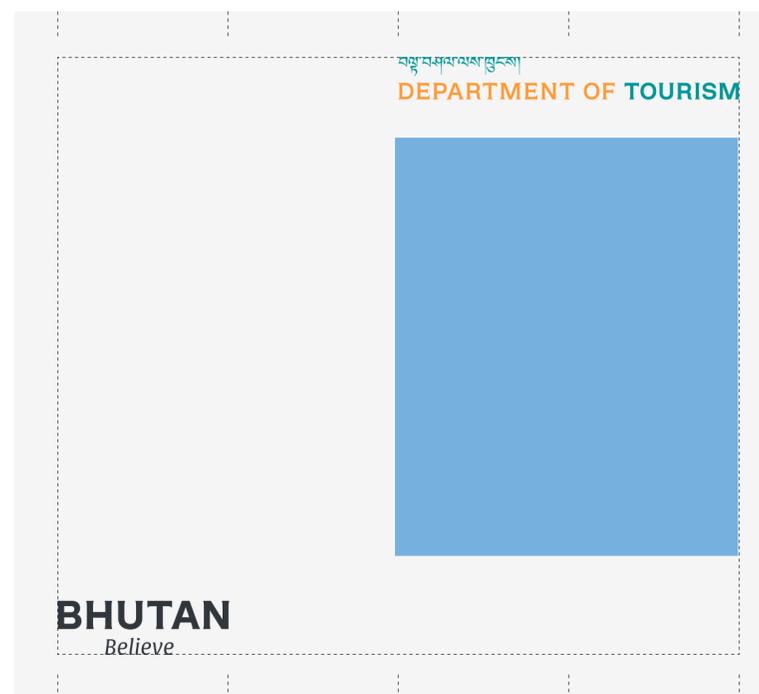
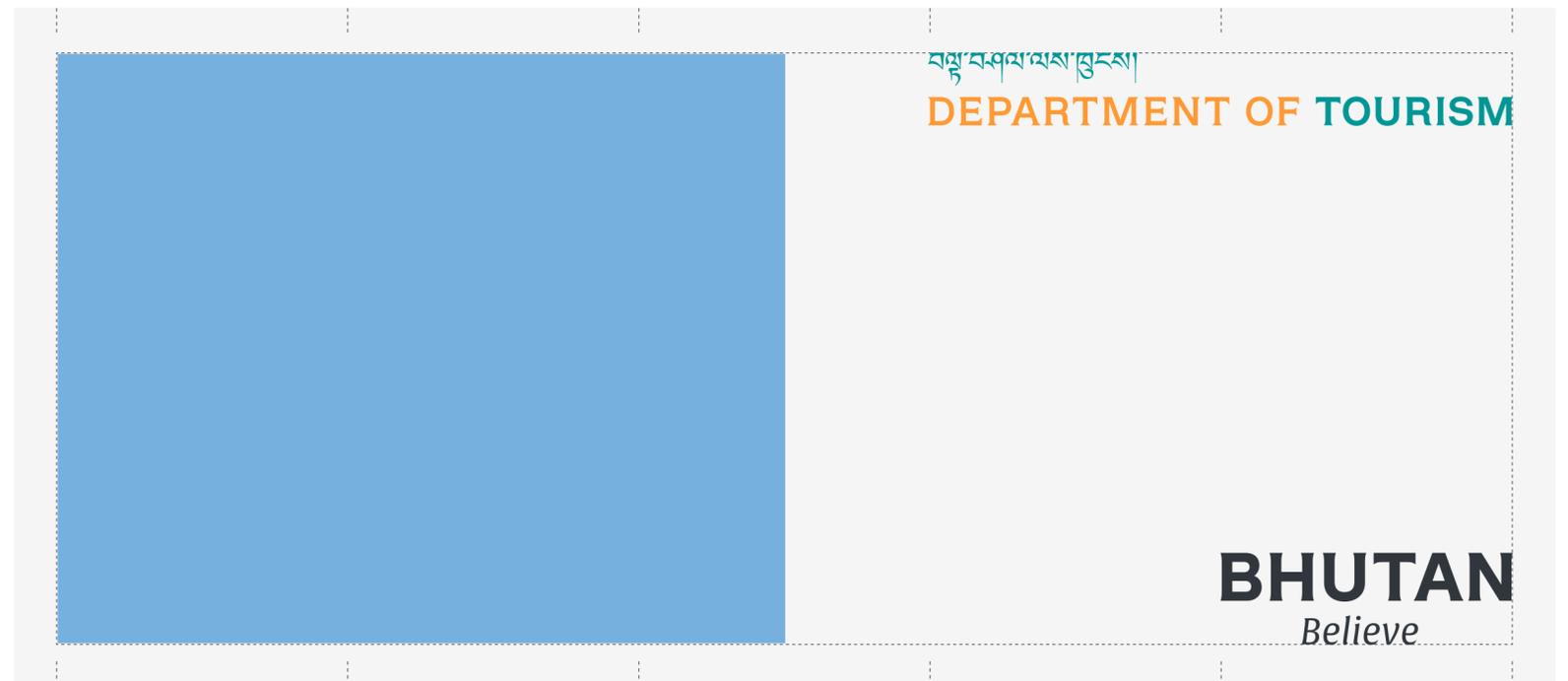
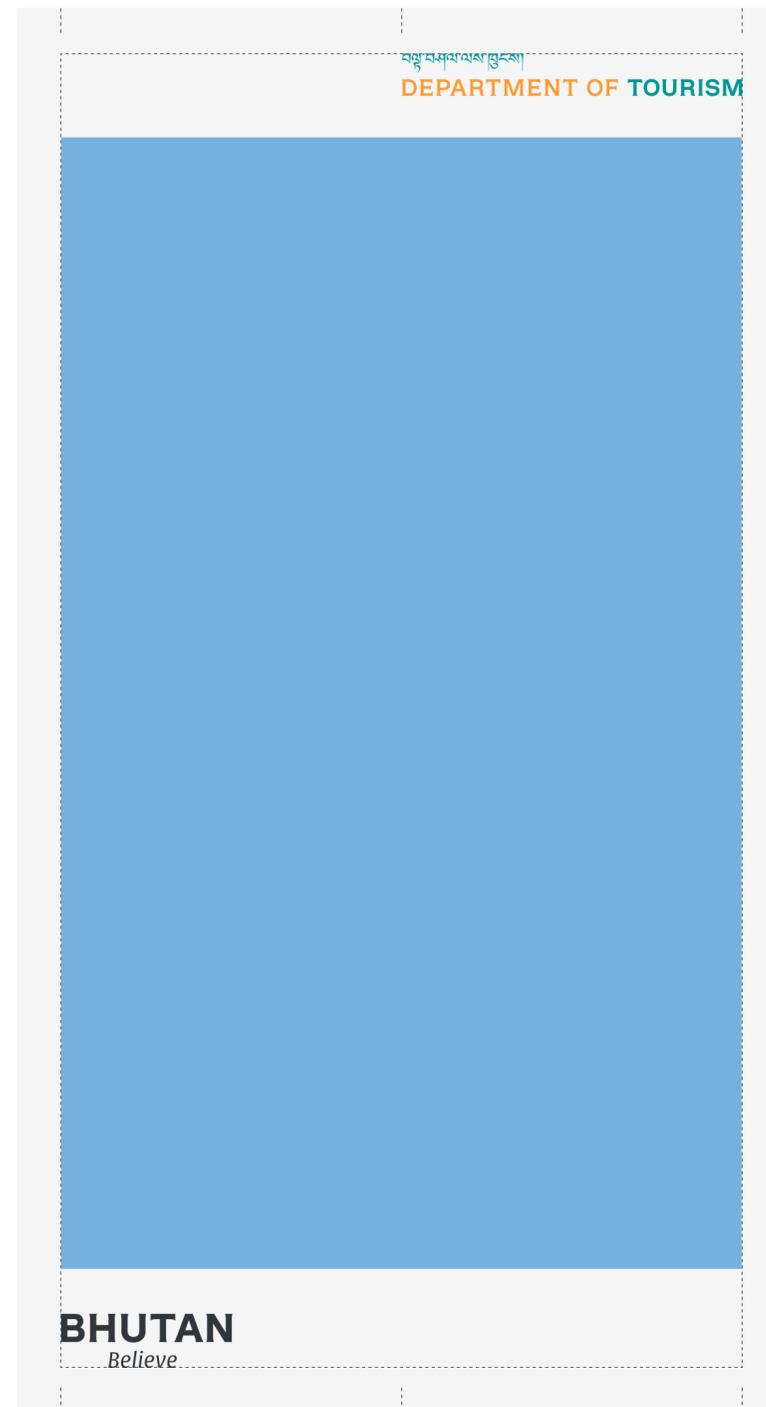
བལྟ་བཤམ་ལས་ཁུངས།  
DEPARTMENT OF TOURISM

**National Day Event**  
December 17th 2023

**BHUTAN**  
*Believe*

# DofT layout Logo + image

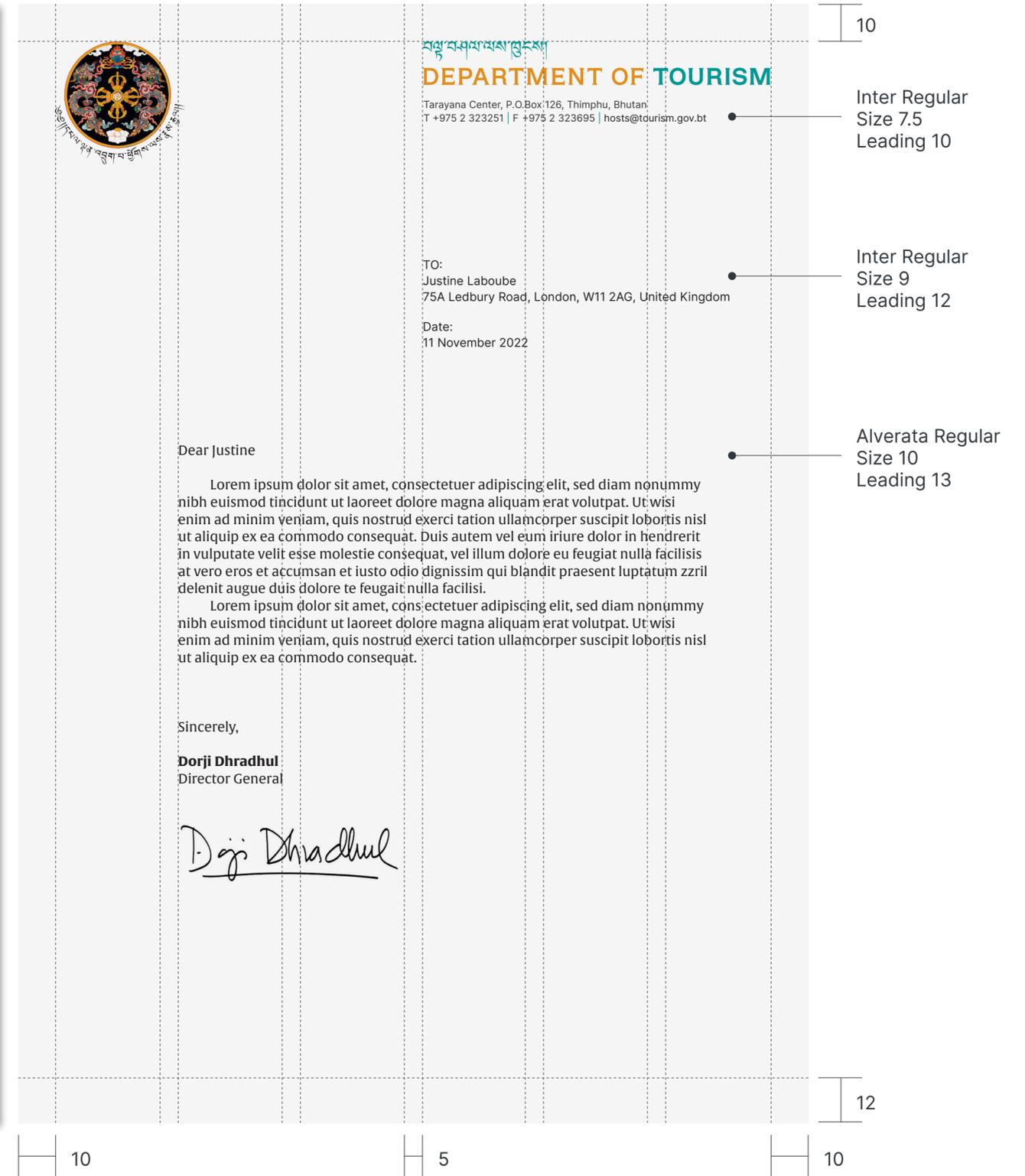
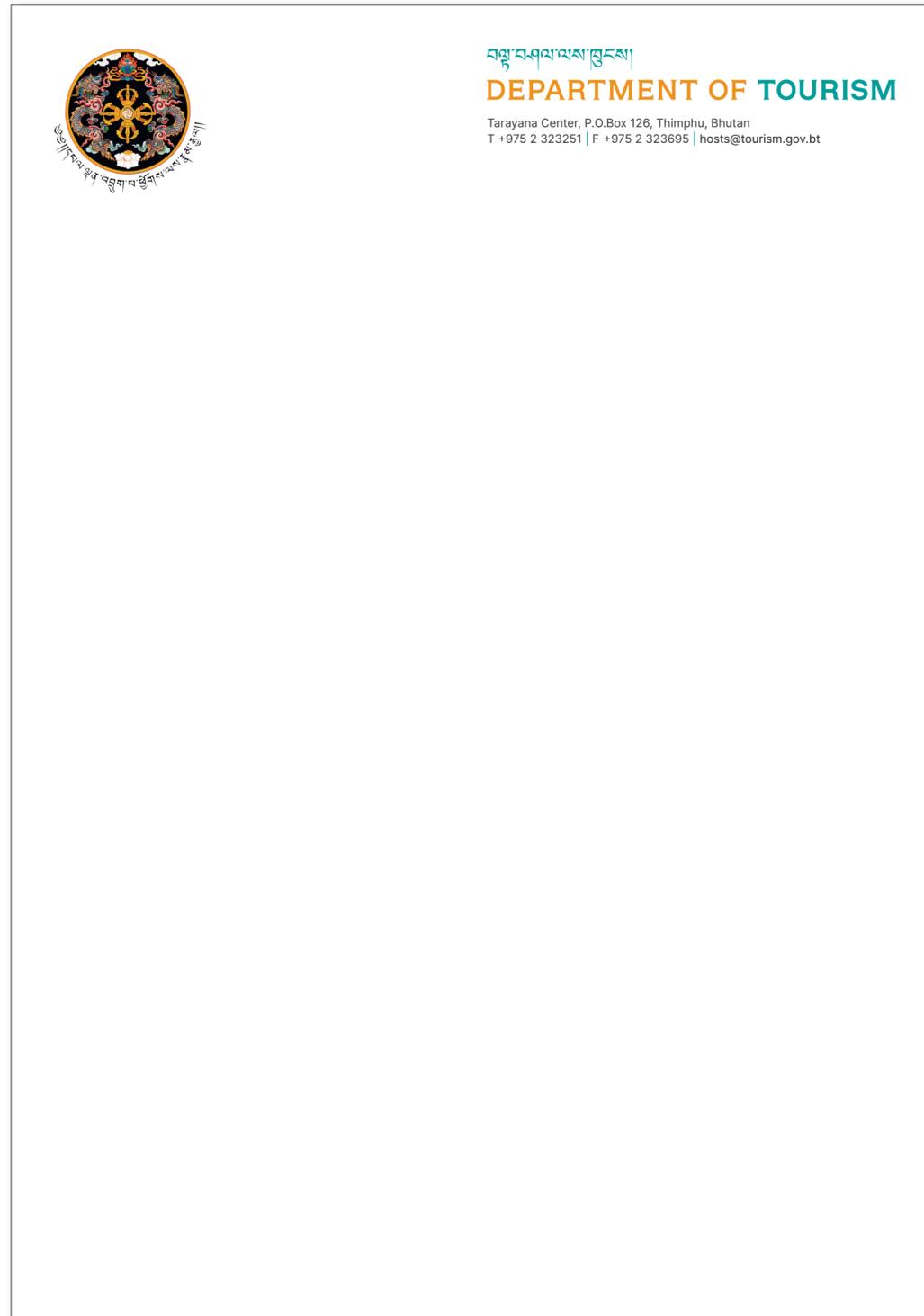
This page shows examples of layouts for DofT materials that include the DofT and Bhutan lockups and images.



# DofT letterhead Option 1

This page shows the A4 size of the DofT letterhead using a 6-column grid (see page 37) and the royal crest (see page 8).

Find the file in  
→ BT\_Assets  
→ 05\_Sub-Brands  
→ 02\_DofT\_Letterhead

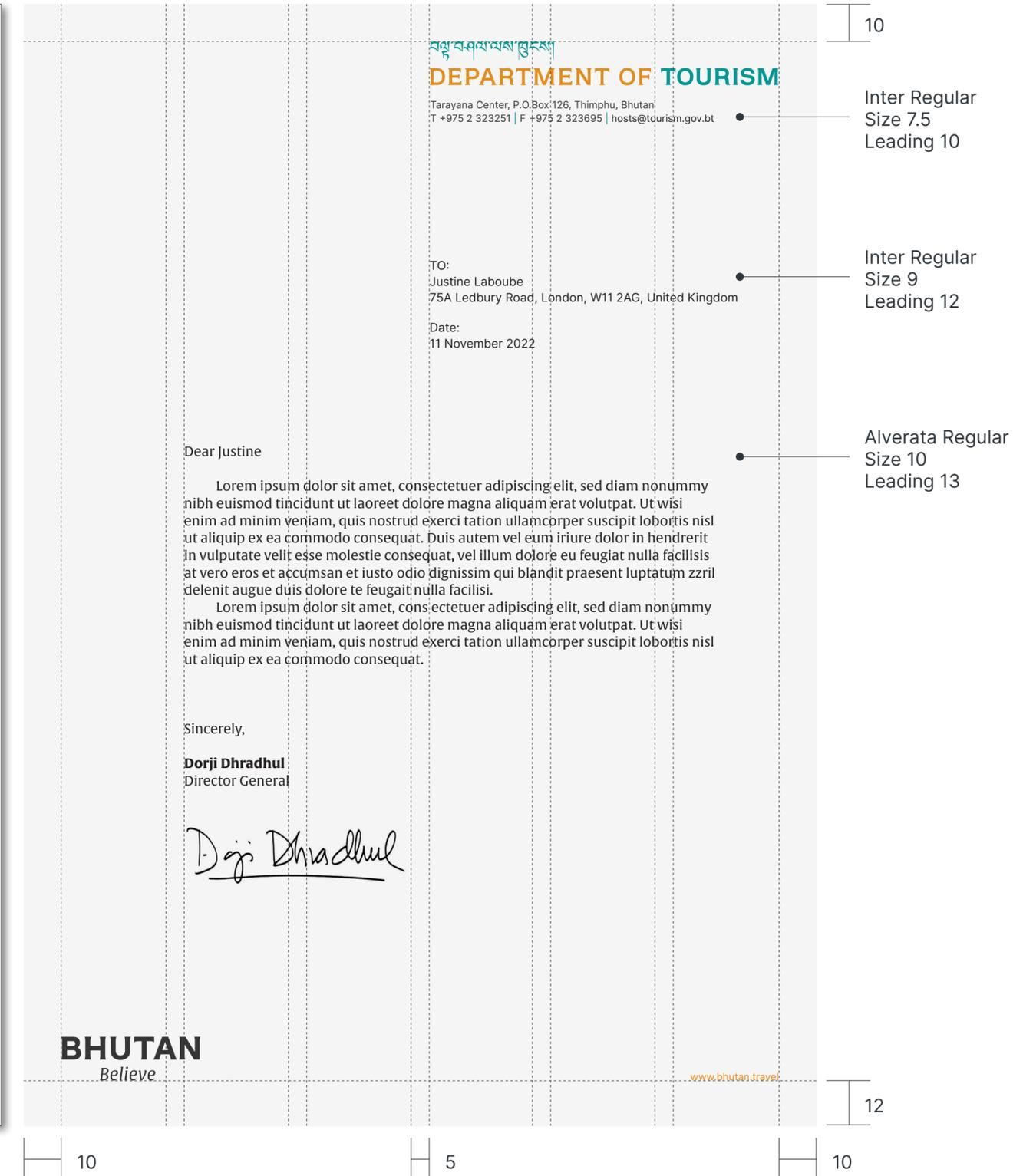
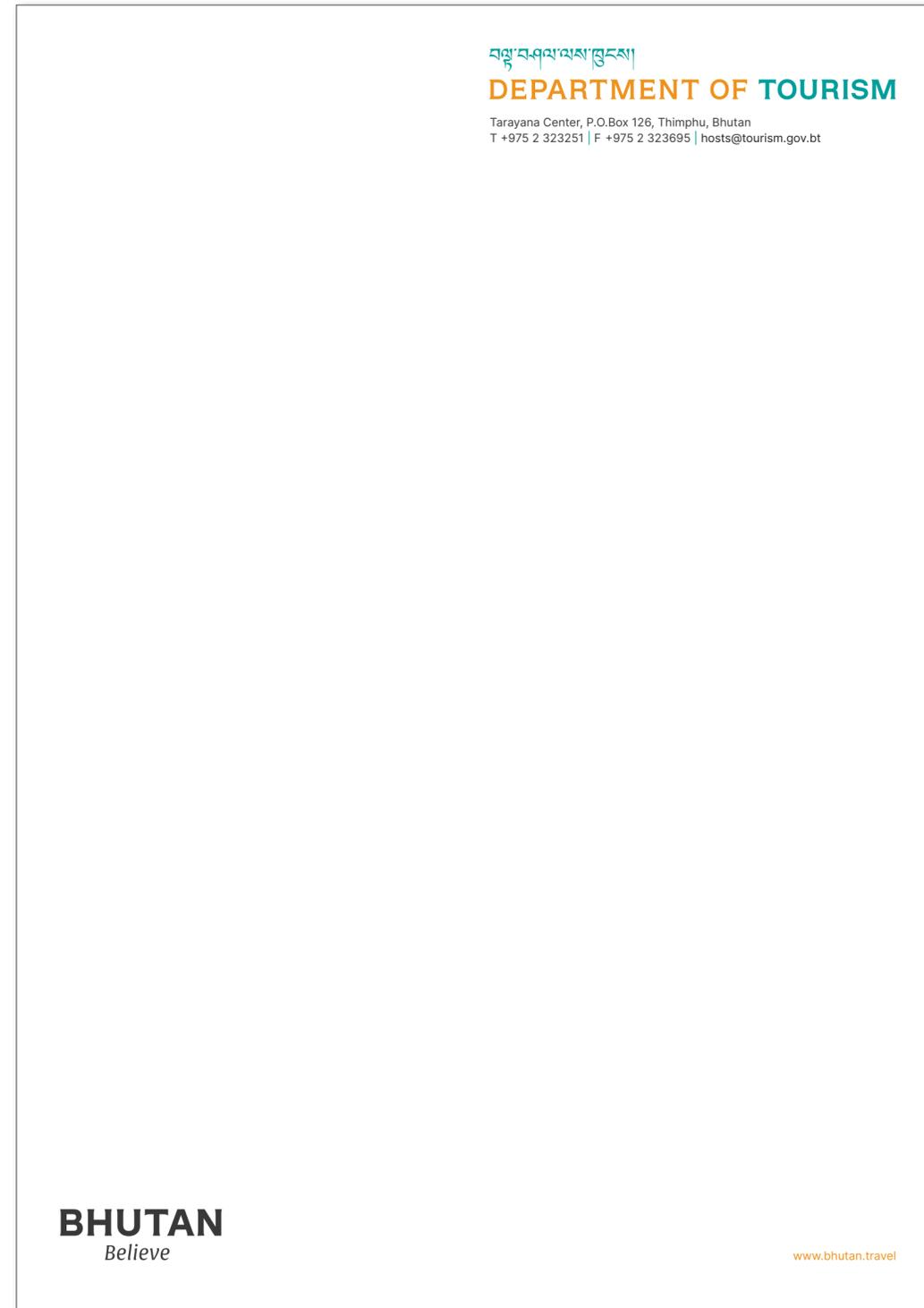


# DofT letterhead Option 2

This page shows the A4 size of the DofT letterhead using a 6-column grid (see page 37) and the website address.

**Note:** It was requested to add the www into the URL for Department of Tourism print applications. We recommend to remove it, because it looks cleaner and consistent with everything else we have produced so far.

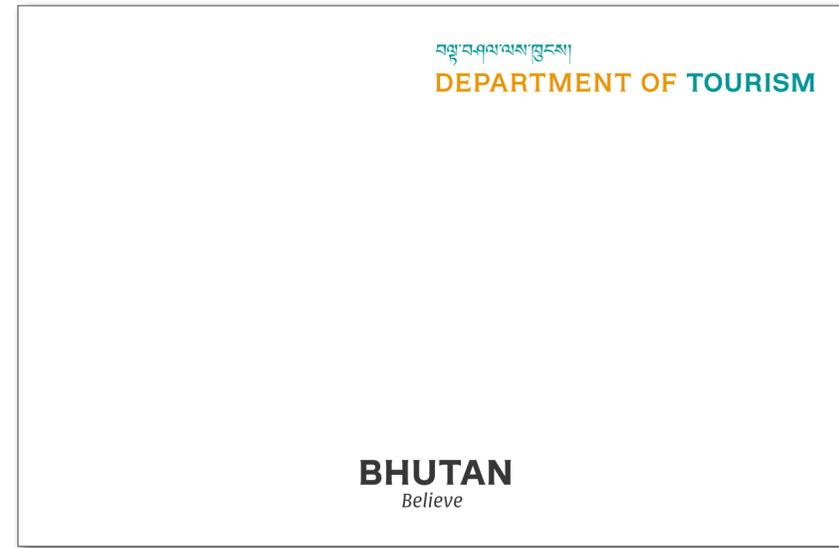
Find the file in  
→ BT\_Assets  
→ 05\_Sub-Brands  
→ 02\_DofT\_Letterhead



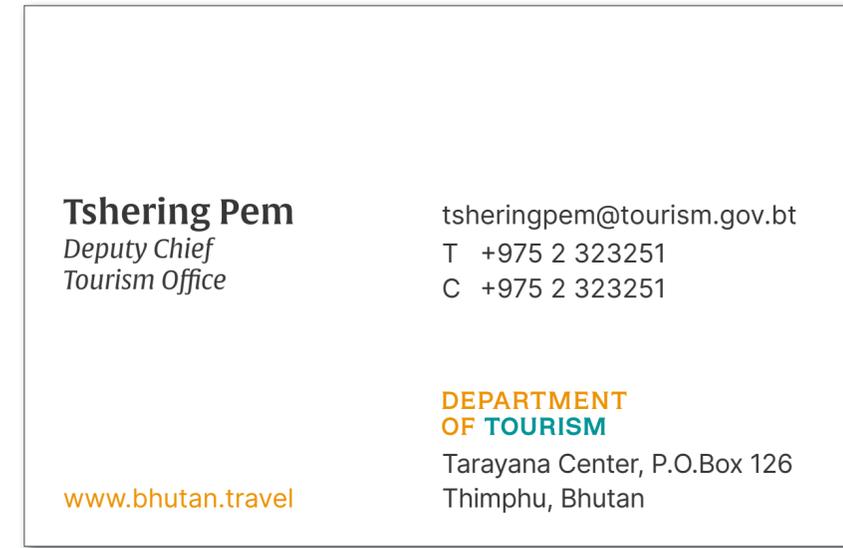
# DofT Business card

This page shows the double-sided business card, which includes the primary DofT lockup and Bhutan lockup on one side, and the DofT secondary logo and website address on the other.

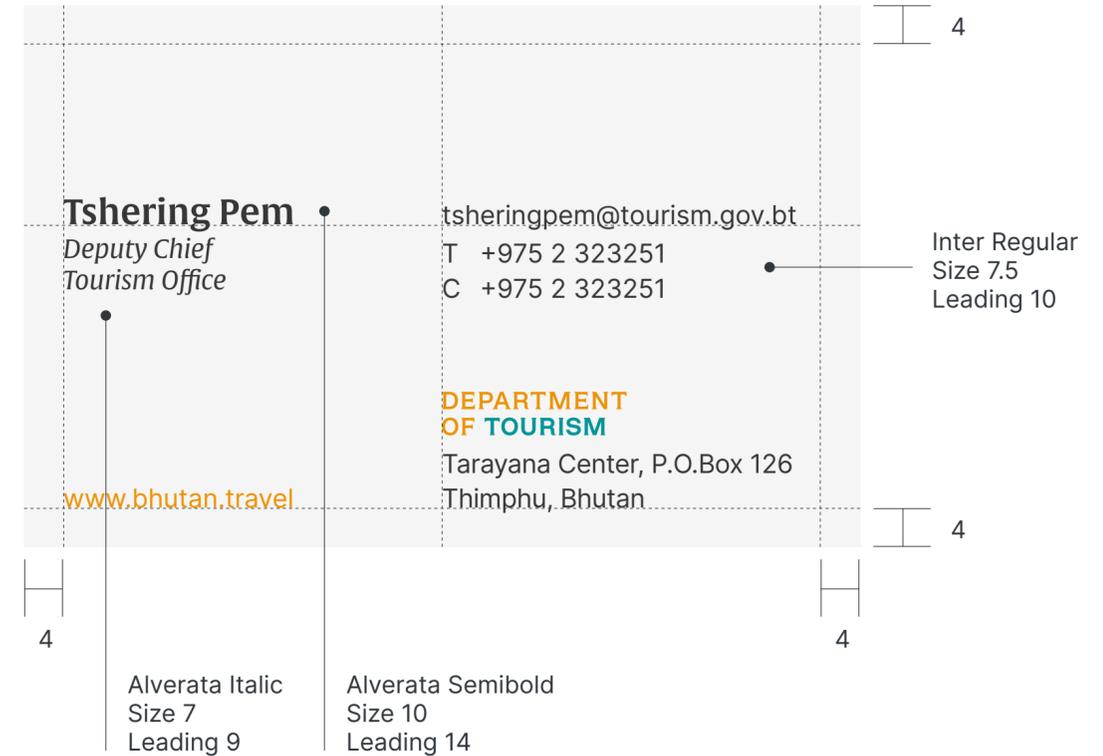
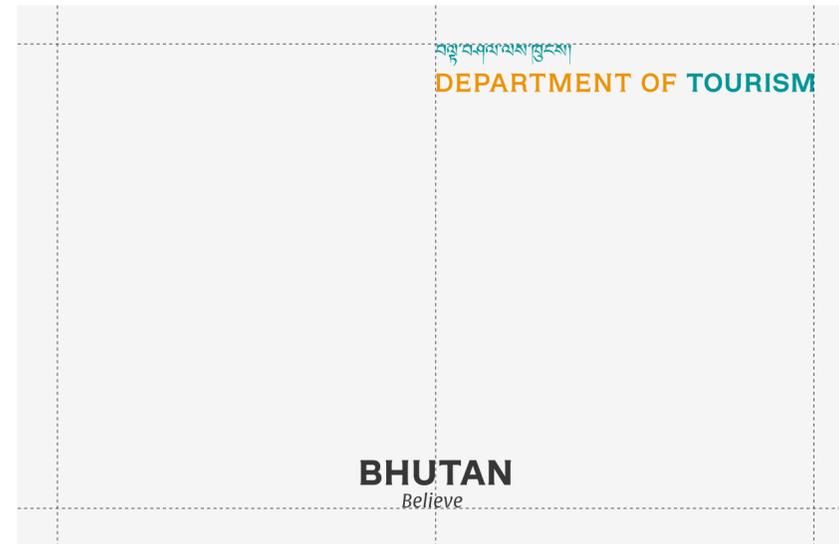
**Note:** It was requested to add the www into the URL for Department of Tourism print applications. We recommend to remove it, because it looks cleaner and consistent with everything else we have produced so far.



Side A  
85x55



Side B  
85x55



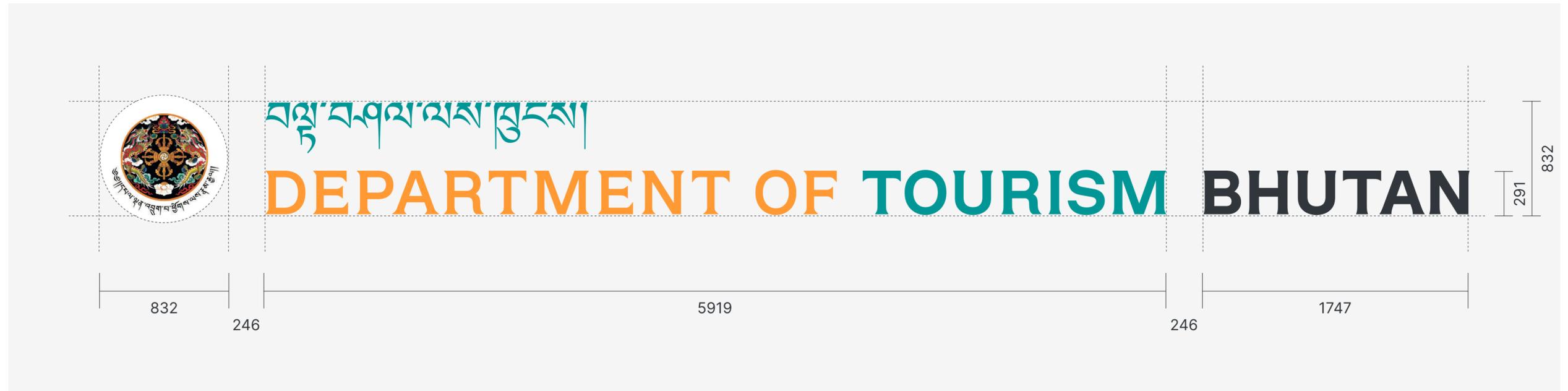
Find the file in  
→ BT\_Assets  
→ 05\_Sub-Brands  
→ 03\_DofT\_Business\_Cards

# DofT Outdoor signage

For outdoor signage, the Bhutan logo is set at the same height as the DofT lockup.

Use equal spaces between the royal crest and the DofT lockup, and between the DofT lockup and Bhutan logo.

The dimensions and position of the royal crest are as per this example only (see page 8).



- Find the file in
- BT\_Assets
- 05\_Sub-Brands
- 04\_DofT\_Signage

# Print applications

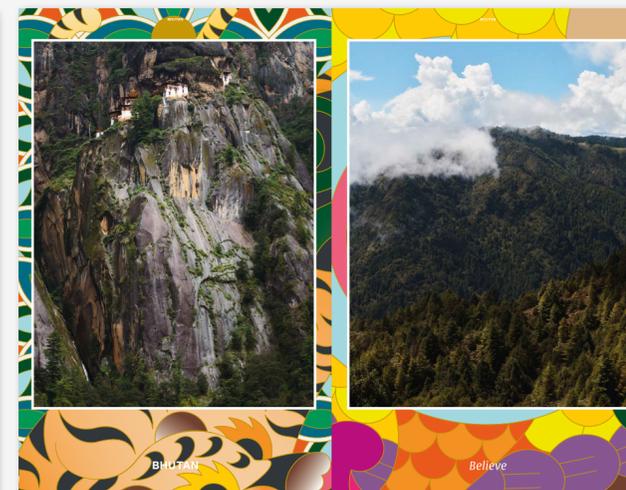
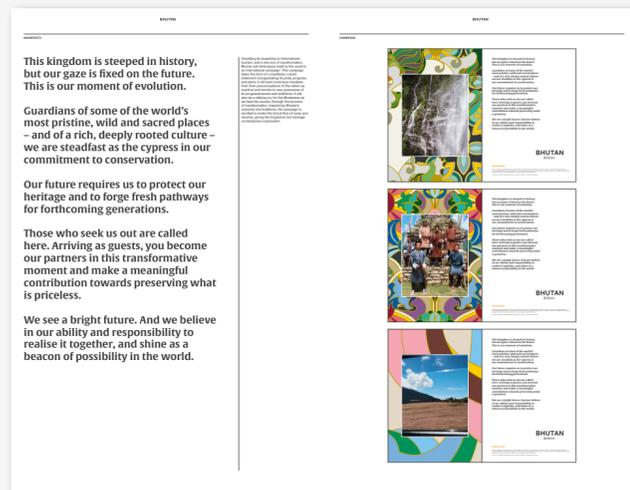
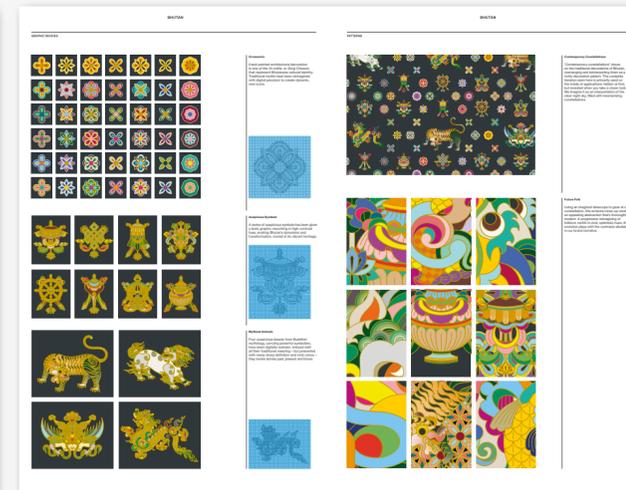
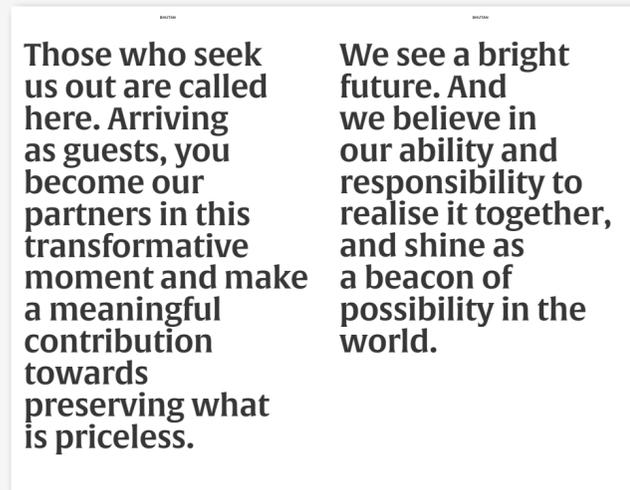
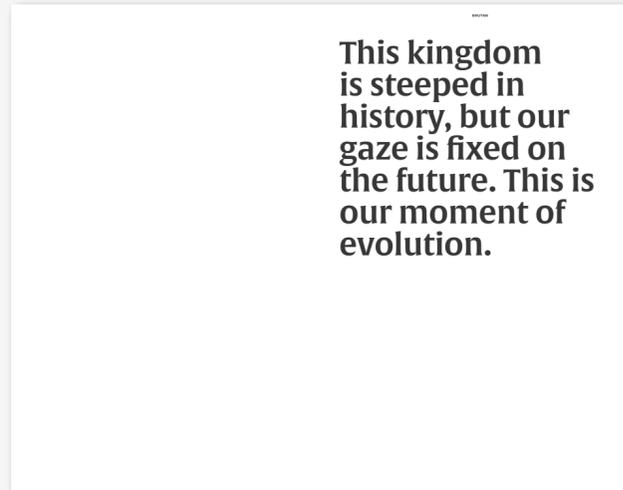
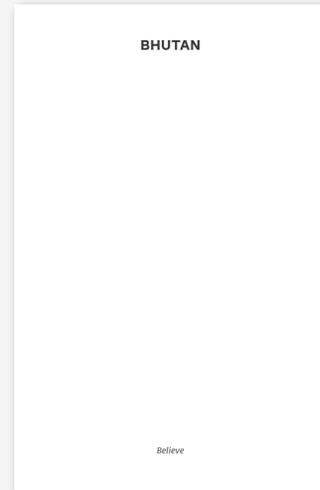
Launch: brand paper  
Stationery: envelope  
Stationery: comp slip  
Stationery: postcard  
Merchandise: luggage sticker  
Merchandise: poster  
Merchandise: SIM card + sleeve  
Merchandise: tote bag  
Collectable: stamp  
Out of home: bus sticker  
Staff uniform: name tag

[Access the files here](#)

---

# Launch Brand paper

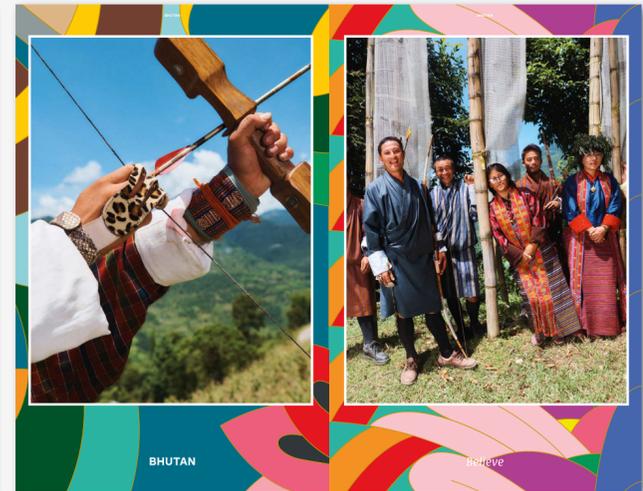
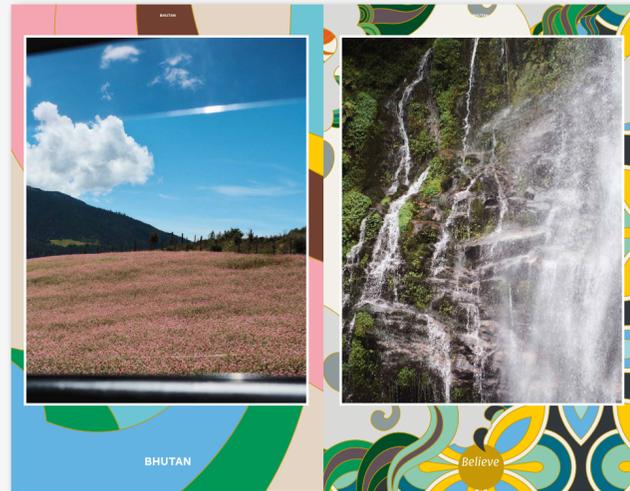
The brand paper measures 305 × 559mm (610 × 559 mm folded in half) and is printed on sustainable paper stock with a thickness of 110gsm.



Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 01\_Brand\_Paper

# Launch Brand paper

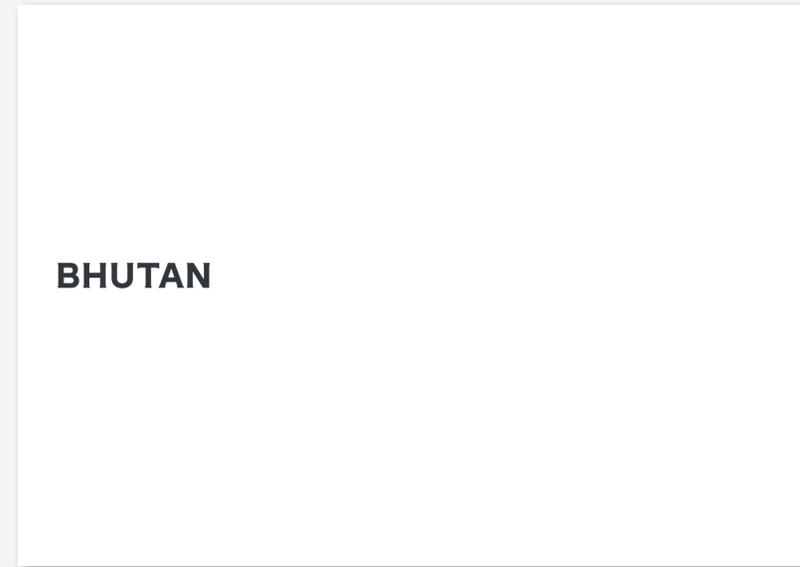
The brand paper measures 305×559mm (610×559mm folded in half) and is printed on sustainable paper stock with a thickness of 110gsm.



Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 01\_Brand\_Paper

# Stationery Envelope

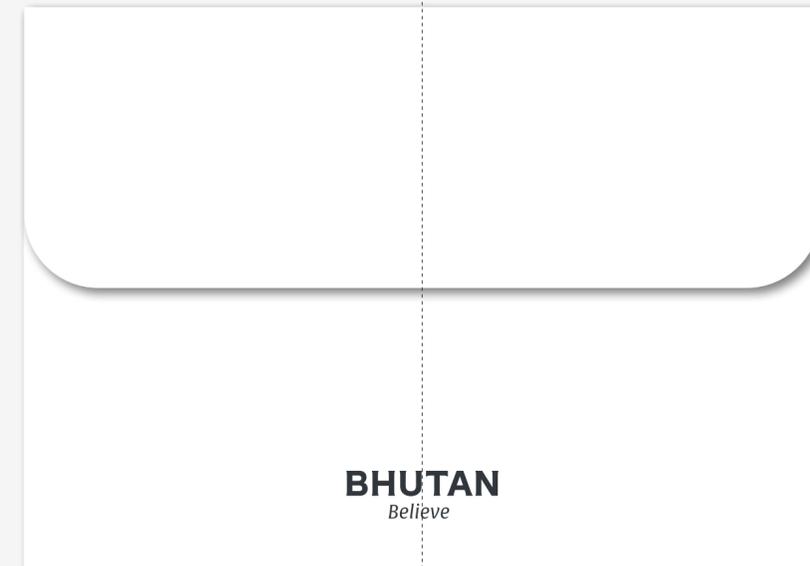
The envelope measures 162×114mm and is printed on sustainable paper stock with a thickness of 240gsm.



Front



Back Open



Back

Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 02\_Envelope

# Stationery

## Comp slip

The comp slip measures 145.5×105mm and is printed on sustainable paper stock with a thickness of 240gsm.



Front

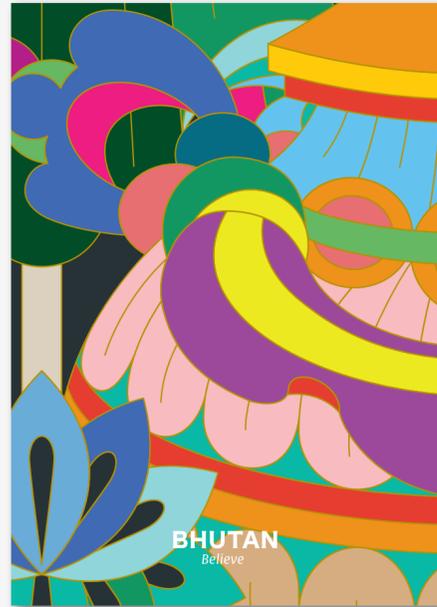


Back

Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 03\_Comp\_Slip

# Stationery Postcard

The postcard measures 105×147.5mm and is printed on sustainable paper stock with a thickness of 240gsm.



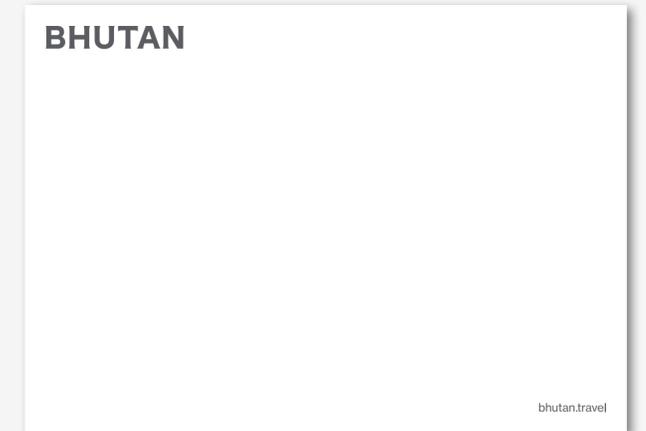
Front 1



Front 2



Front 3

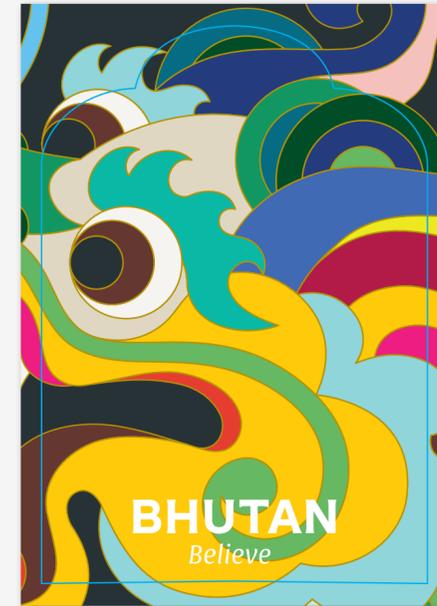
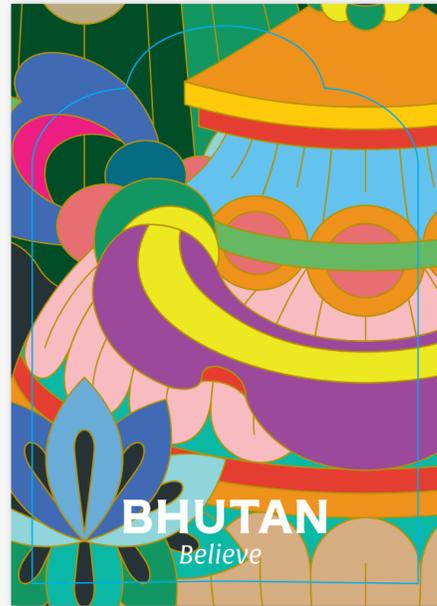


Back

Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 04\_Postcards

# Merchandise Luggage sticker

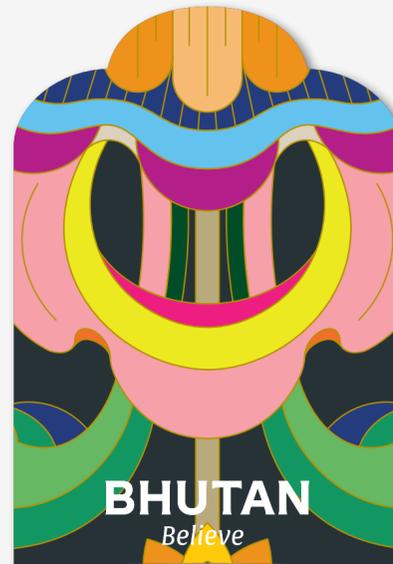
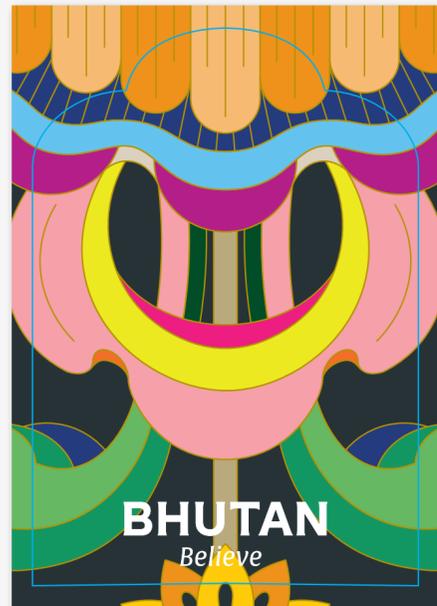
The luggage sticker measures 105×147.5mm and is printed on sustainable paper stock with a thickness of 240gsm.



Before



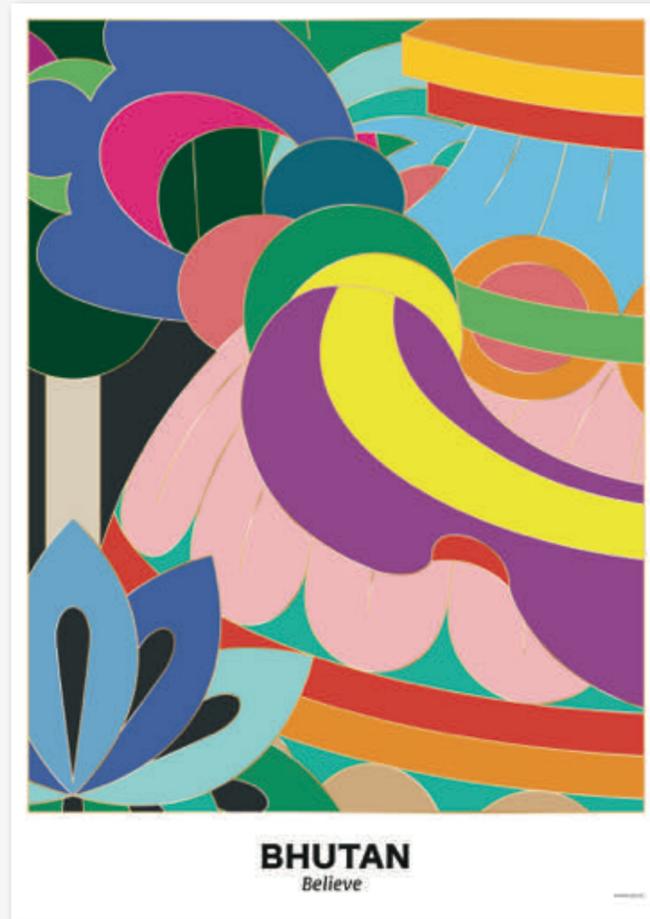
After



Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 05\_Luggage\_Stickers

## Merchandise Poster

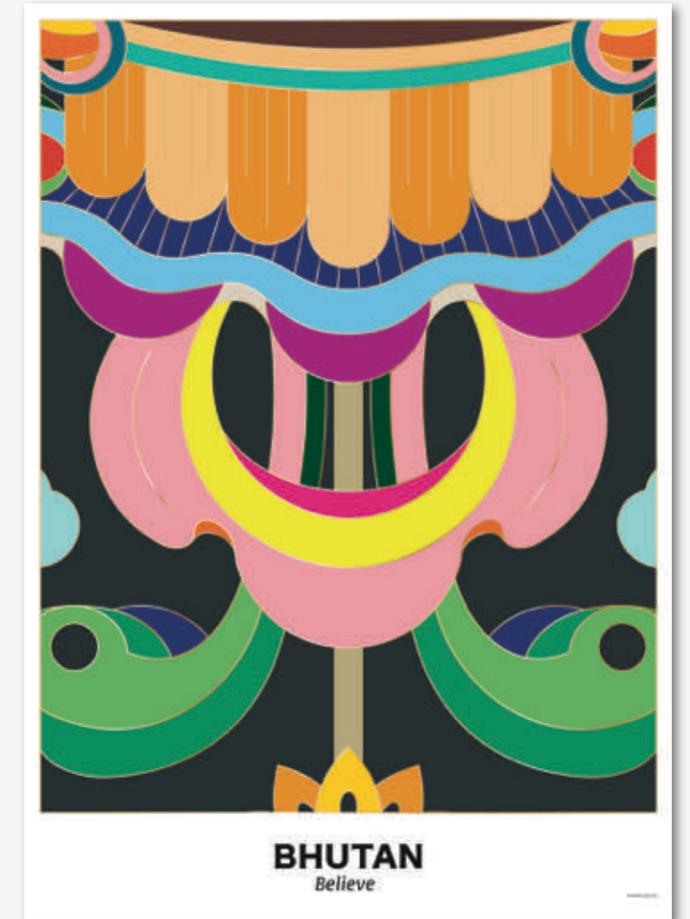
The poster measures 420×594mm and is printed on sustainable paper stock with a thickness of 240gsm with a gold foil finish.



Poster 1



Poster 2



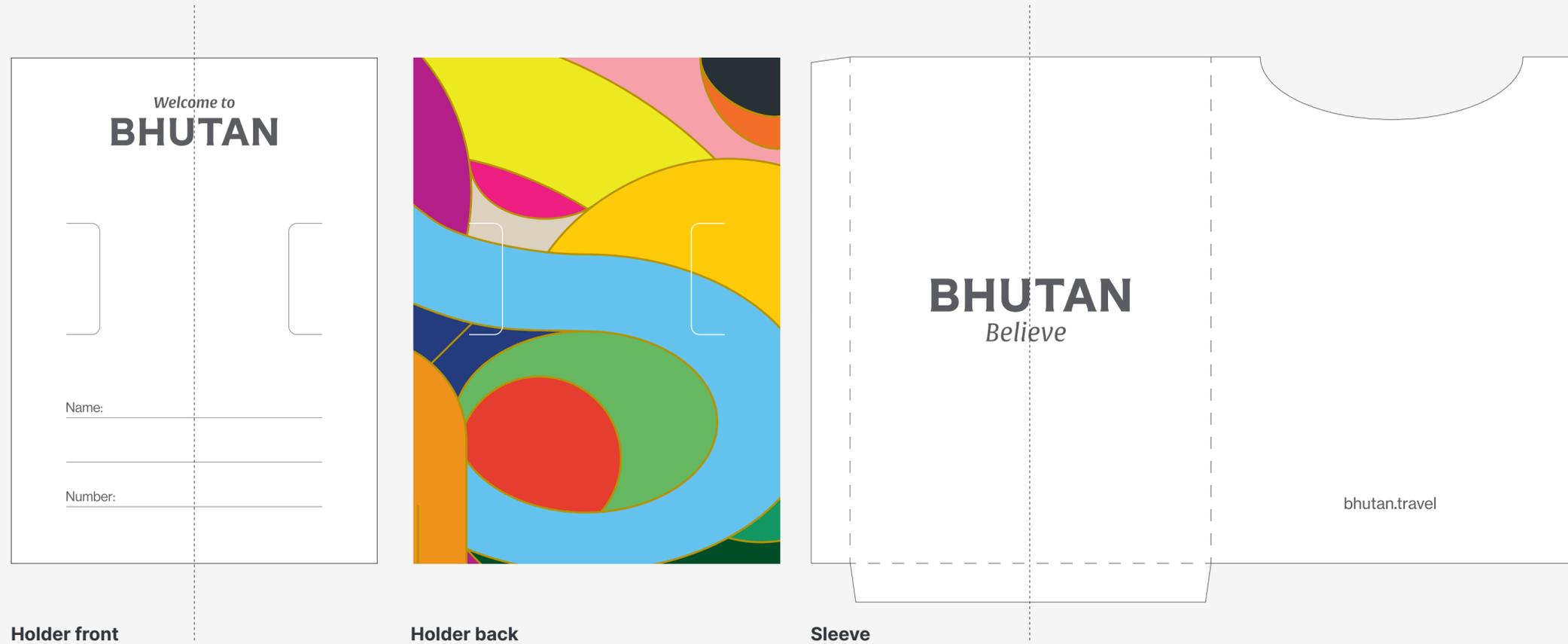
Poster 3

Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 06\_Posters

# Merchandise

## SIM card + sleeve

The SIM card holder measures 60×85mm and is printed on sustainable paper stock with a thickness of 240gsm. The SIM card sleeve measures 64×87mm and is printed on card stock with a thickness of 240gsm.

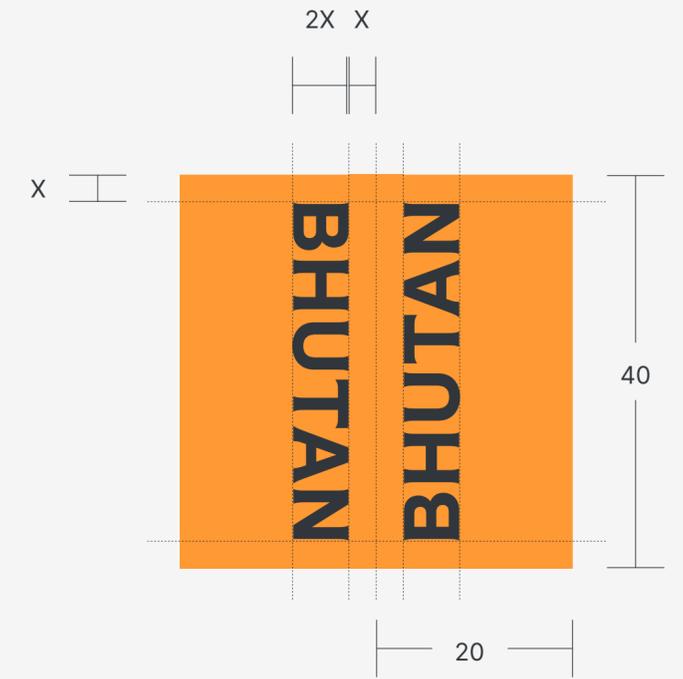
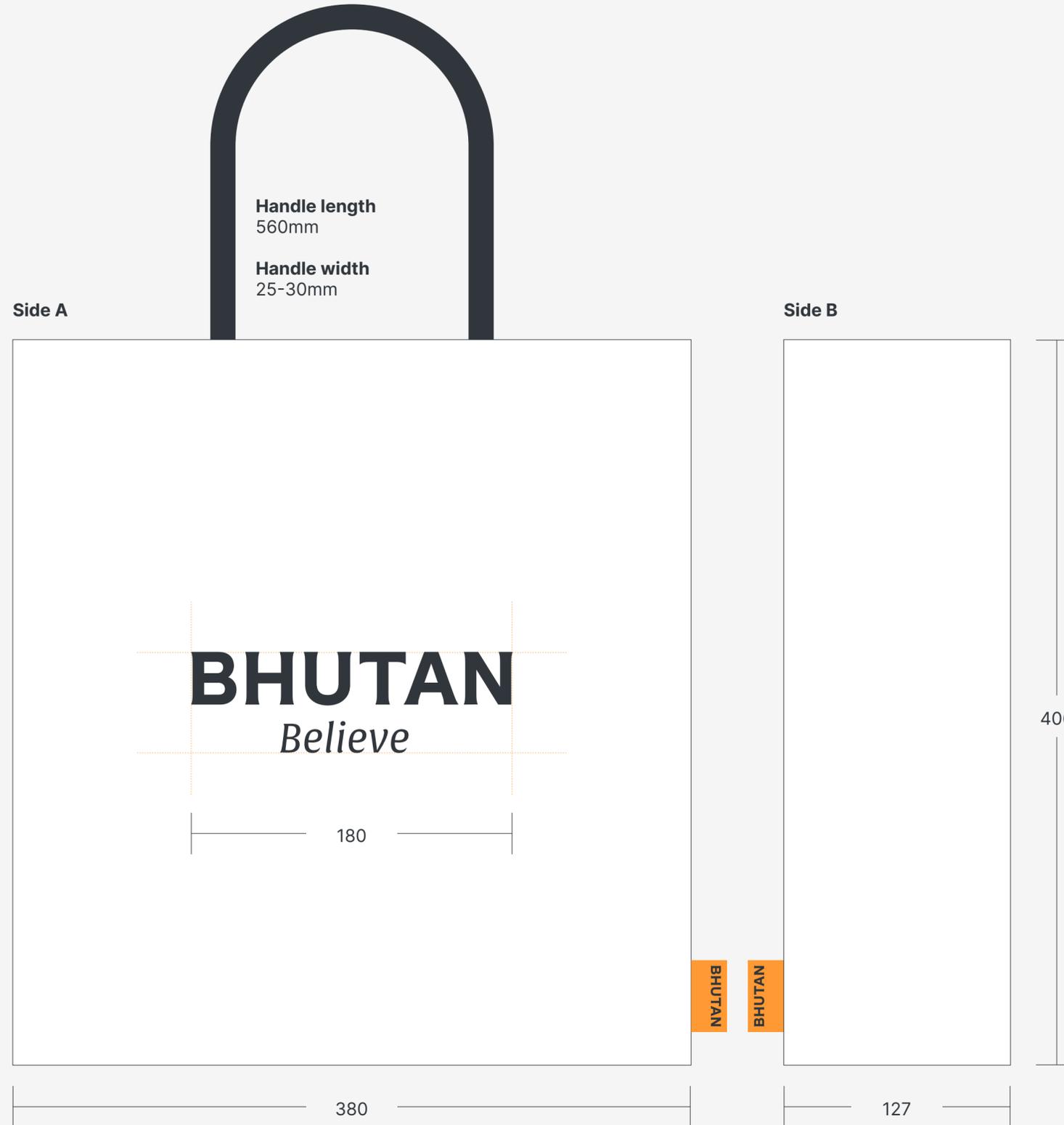


Find the file in  
 → BT\_Assets  
 → 06\_Print\_Applications  
 → 07\_SIM\_Card

# Merchandise Tote bag

The tote bag is made of white canvas and has a screenprinted logo and tagline lockup in Natural soot on the front and back.

The lockup is embroidered in Natural soot on a 20x40mm rectangle area. The Bhutan orange label is stitched on the bottom-right corner of side A of the bag.



Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 08\_Tote\_Bag

# Collectables Stamp

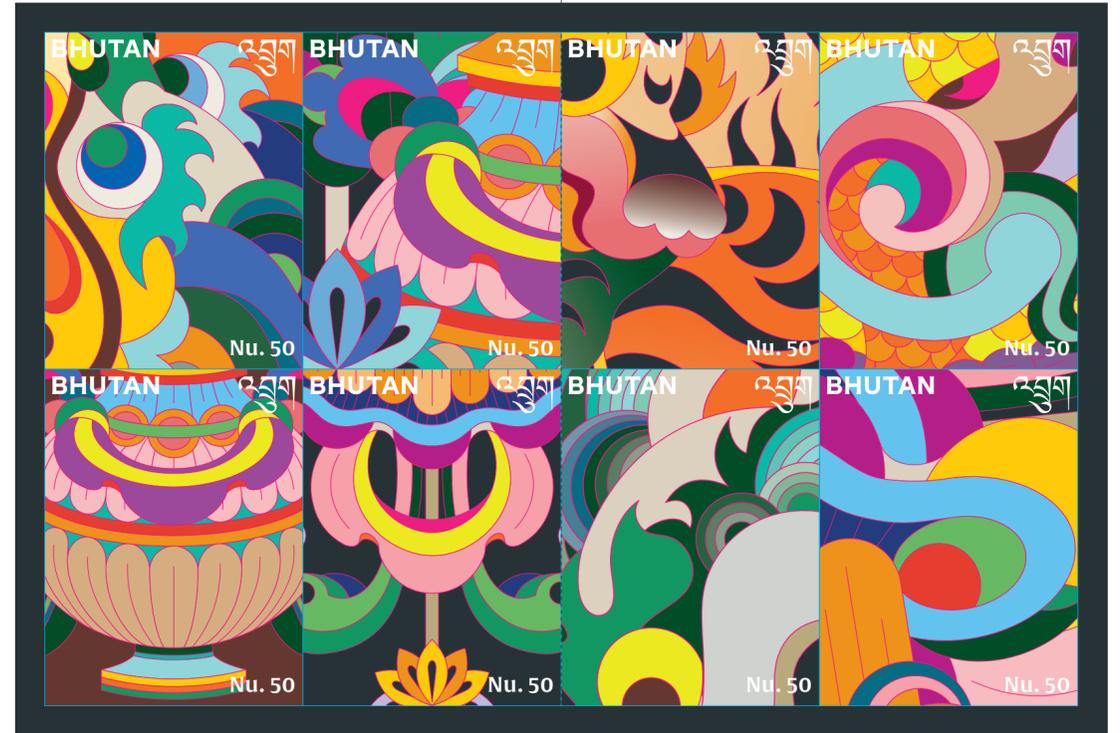
For collectable stamps, the Bhutan logo is centre-aligned within the white space of the stamp sheet.



**BHUTAN**  
*Believe*

This stamp celebrates our culture – diverse, continuous, storied – and our character – dependable, adaptable, ingenious. We see a bright future. And we believe in our ability to realise it together, and shine as a beacon of possibility in the world. Our ancestors gave us roots. Now we help our descendants take wing.

**National Day  
First day cover stamp**  
120×95



**BHUTAN**  
*Believe*

**National Day  
Stamp**  
160×130

Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 09\_Stamps

## Out of home Bus sticker

For bus stickers, ensure that the Bhutan logo is centre-aligned to the Toyota logo on the front of the bus.



**Front**  
2080×590



**Back**  
2080×590

Find the file in  
→ BT\_Assets  
→ 06\_Print\_Applications  
→ 10\_Bus\_Stickers

# Staff uniform Name tag

The name tag measures 65×21mm with 3mm margins, with the Bhutan logo or lockup and name centre-aligned. The tags are laser engraved on a metal sheet that is 1-2mm thick and it is attached to the uniform with a back magnet.

A neutral colour is selected to contrast with the complexity of Bhutanese fabric.



Reference



Find the file in  
 → BT\_Assets  
 → 06\_Print\_Applications  
 → 11\_Name\_Tag

# Spatial applications

Banners: rollup

Banners: overhead

Banners: desk cover

Banners: window cover

Event space: stage backdrop

Interior: framed posters

Booth: wall graphic

Booth: floor graphic

[Access the files here](#)

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# Banners

## Rollup

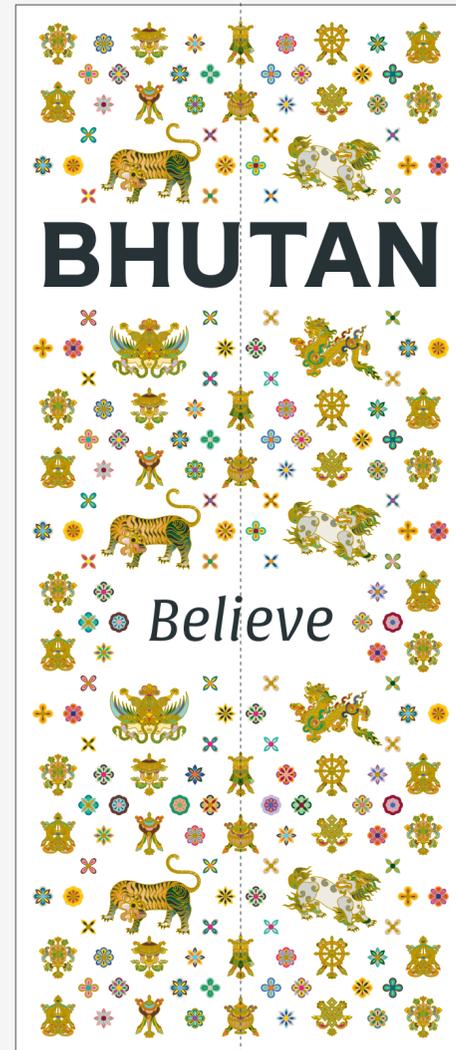
Rollup banners measure 914.4×2133.6mm.

When using pattern A, follow the pattern A usage guidelines on page 53.

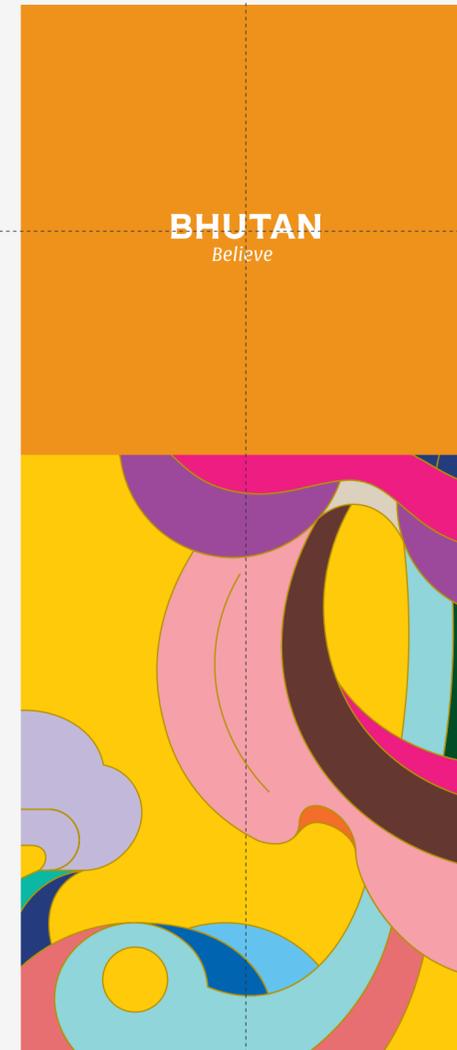
When using pattern B, ensure the logo or lockup is placed in the middle of a square filled with a suitable brand colour. The square is top-aligned on the banner for eye-level visibility.



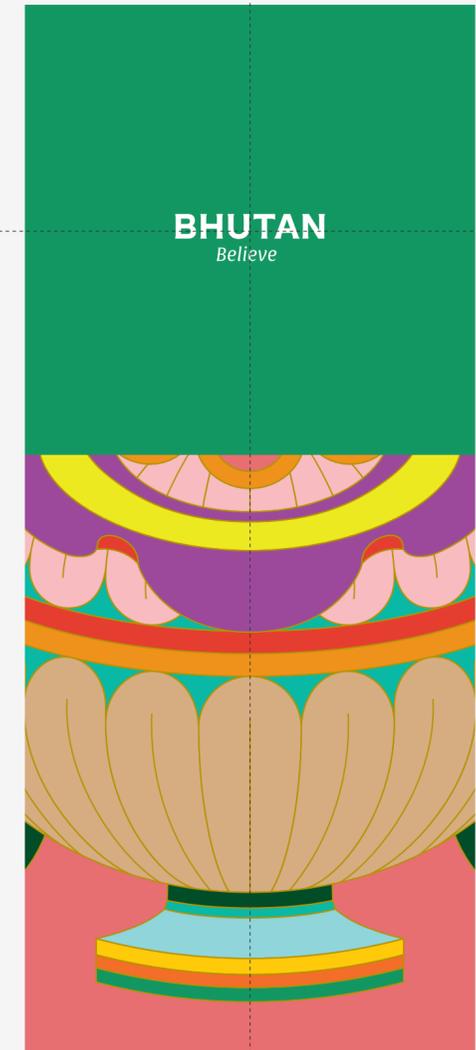
Rollup 1



Rollup 2



Rollup 3



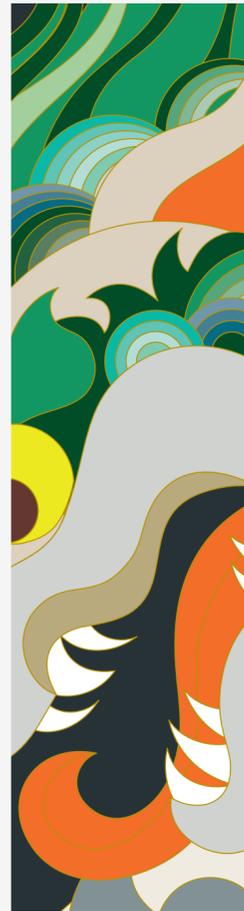
Rollup 4

Find the file in  
 → BT\_Assets  
 → 07\_Spatial\_Applications  
 → 01\_Banners

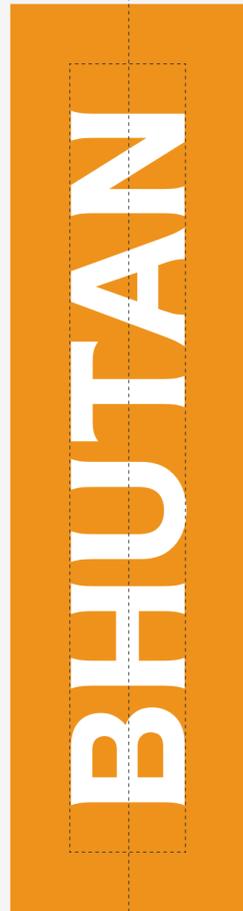
# Banners Overhead

Overhead banners measure 914×3500mm.

The logo is prioritized over the tagline at all times. Displayed here are two examples of correct use for overhead banners.



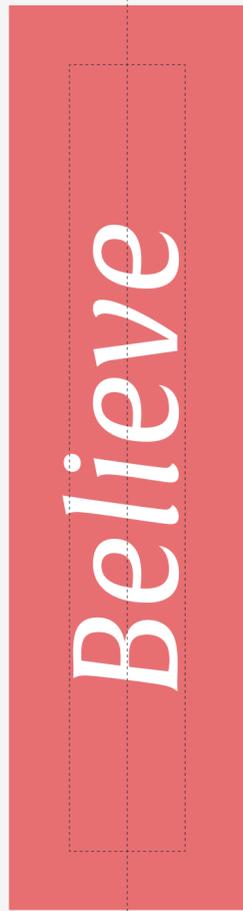
Side A



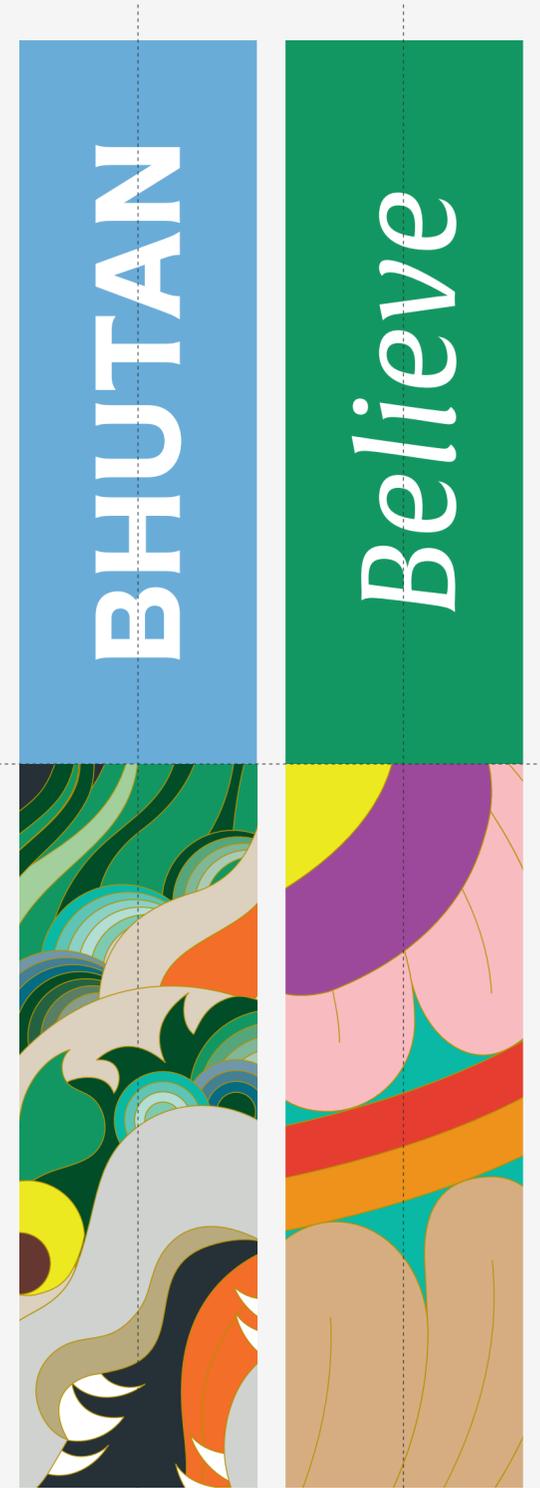
Side B



Side A



Side B



Find the file in  
 → BT\_Assets  
 → 07\_Spatial\_Applications  
 → 01\_Banners

# Banners

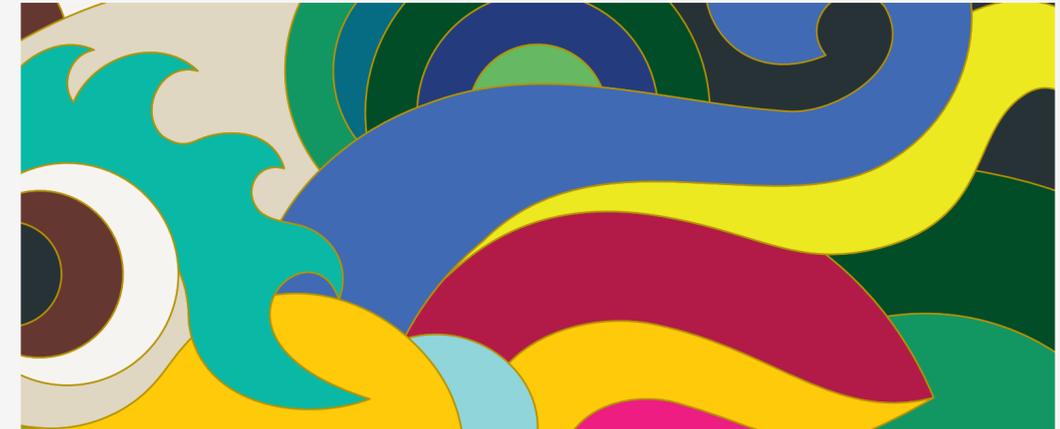
## Desk cover

If there are two desks placed side by side or very close to each other, allocate one for the logo or lockup only and the other one for the pattern only.

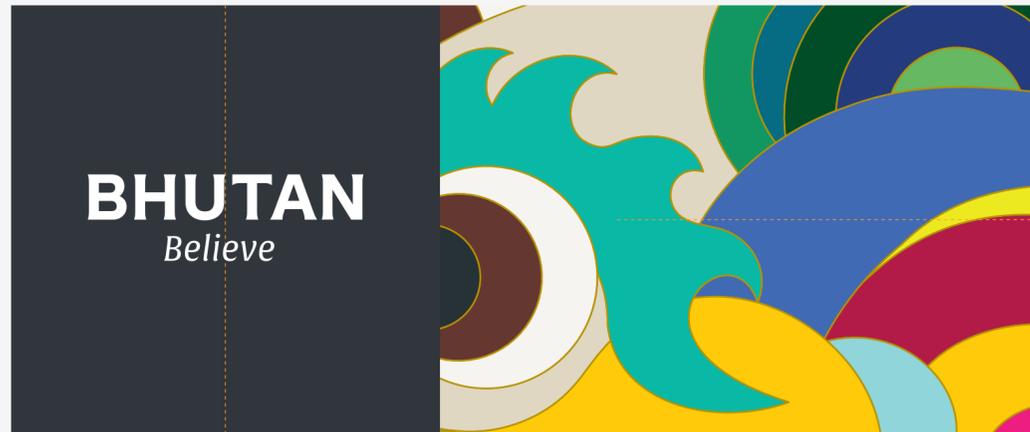
If there is only one desk, place the logo or lockup in a square, which can either be left-aligned or right-aligned.



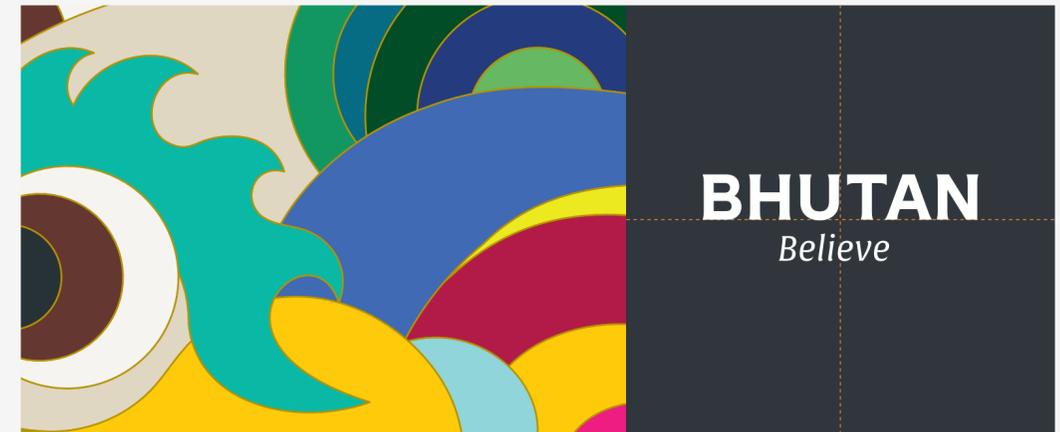
Left desk



Right desk



Single desk option 1



Single desk option 2

Find the file in  
 → BT\_Assets  
 → 07\_Spatial\_Applications  
 → 01\_Banners

# Banners

## Window cover

For banners used as window covers, follow the pattern A usage guidelines on page 53.

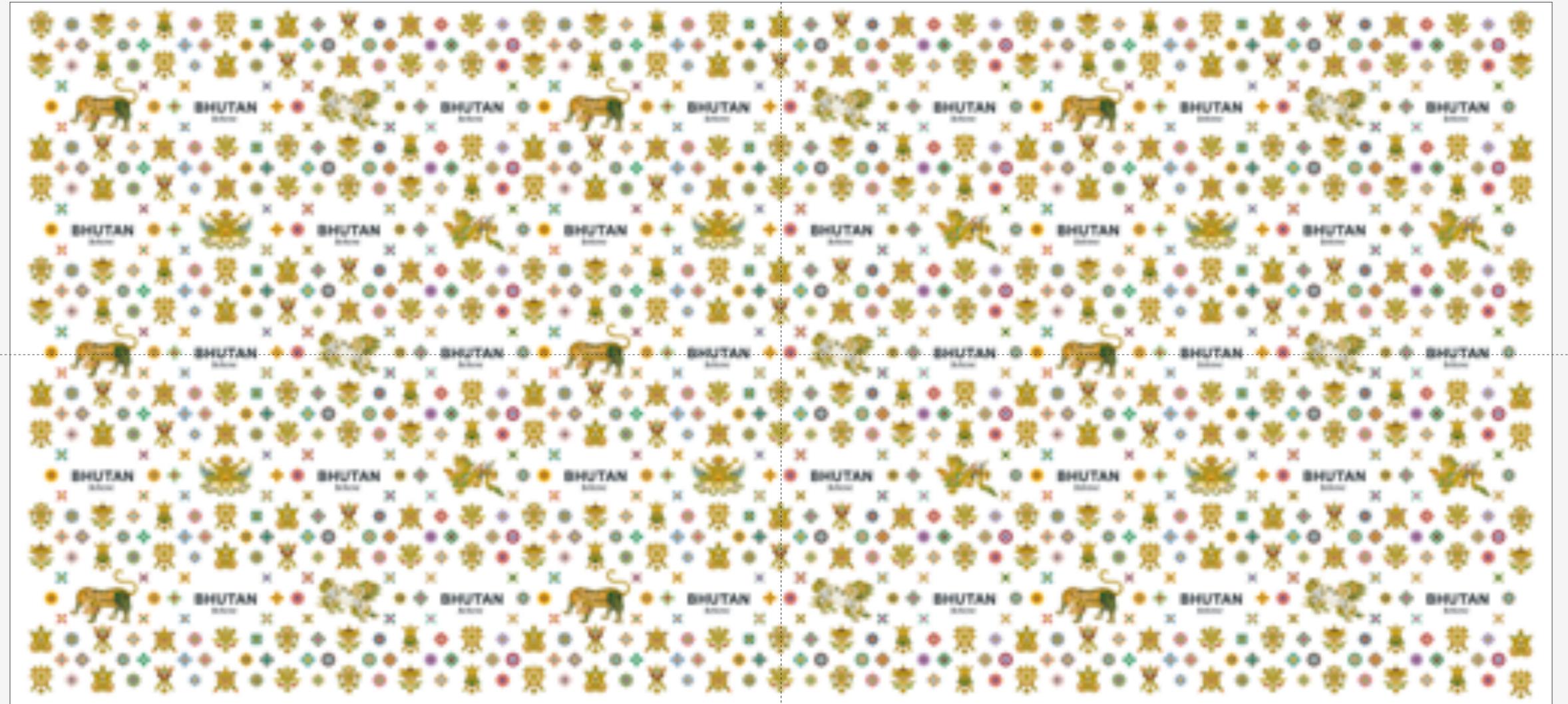


Find the file in  
→ BT\_Assets  
→ 07\_Spatial\_Applications  
→ 01\_Banners

# Event space

## Stage backdrop

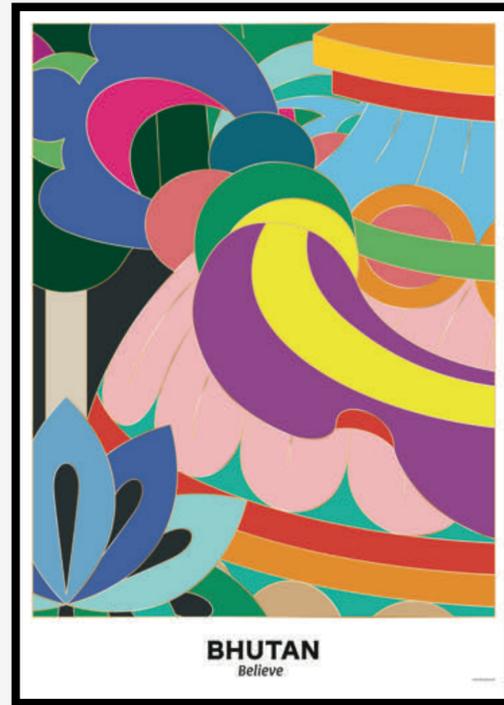
For banners used as stage backdrops, follow the pattern A usage guidelines on page 53.



Find the file in  
→ BT\_Assets  
→ 07\_Spatial\_Applications  
→ 02\_Event\_Space

# Interior Framed posters

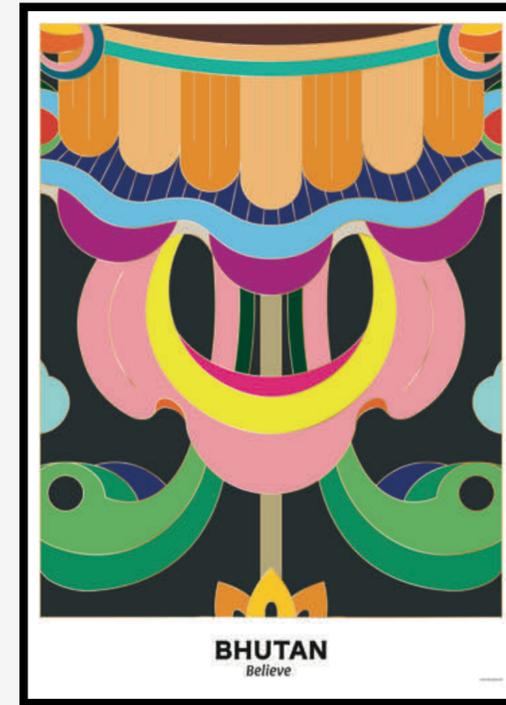
The A1 posters (420×594mm) are framed either with a black or gold frame to match the gold foil.



Poster 1



Poster 2



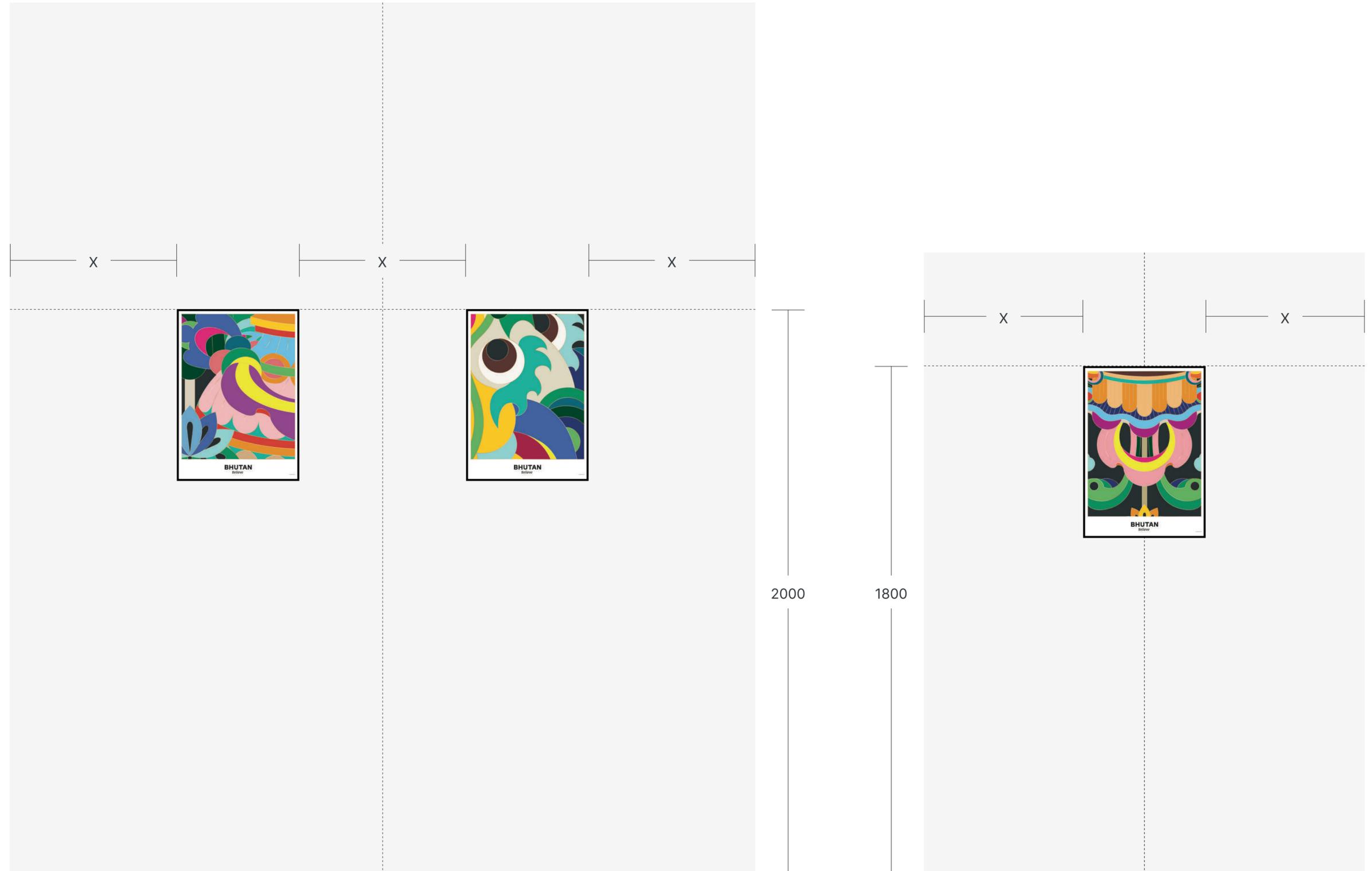
Poster 3

# Interior Framed posters

On a tall wall the recommended top alignment of the frame is 2m from the ground.

On a lower wall the recommended top alignment of the frame is 1.8m from the ground.

A single frame is positioned in the middle of the wall. If there are more than one frame, ensure they are placed with equal spaces between each other and the edge of the wall.



# Booth Wall graphic

For a booth wall graphic, follow the pattern  
A usage guidelines on page 53.



Left wall



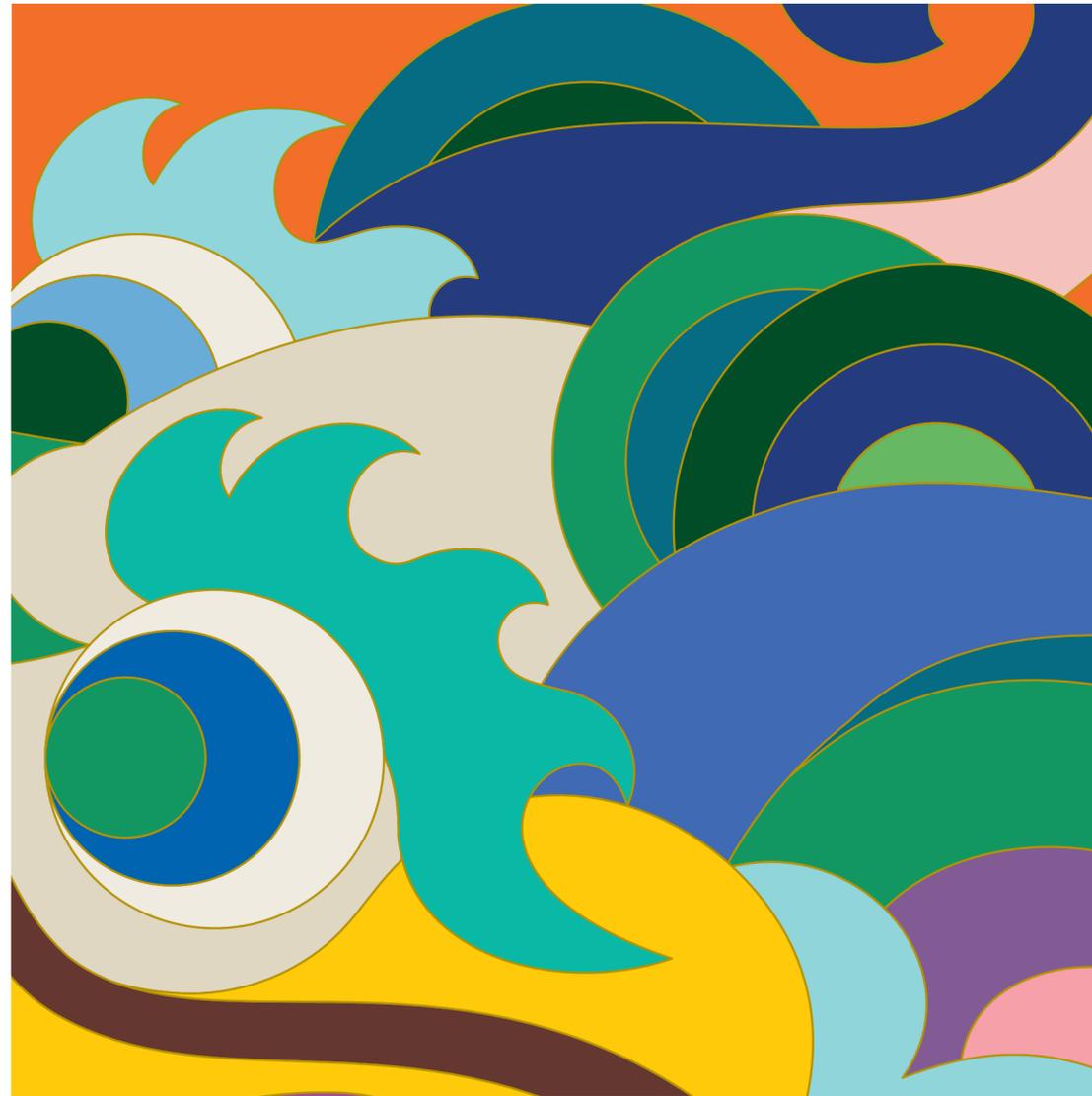
Right wall

Find the file in  
→ BT\_Assets  
→ 07\_Spatial\_Applications  
→ 03\_Booth

# Booth

## Floor graphic

Each booth space is different and will be designed by taking into consideration every element associated with the space.



Floor



Overview

Find the file in  
→ BT\_Assets  
→ 07\_Spatial\_Applications  
→ 03\_Booth

# Digital applications

Website

Social media

Web banners

Presentation deck: example 1

Presentation deck: example 2

Presentation deck: cover

Presentation deck: chapter divider

Presentation deck: table of contents

Presentation deck: image page

Presentation deck: copy page

Presentation deck: image + copy page

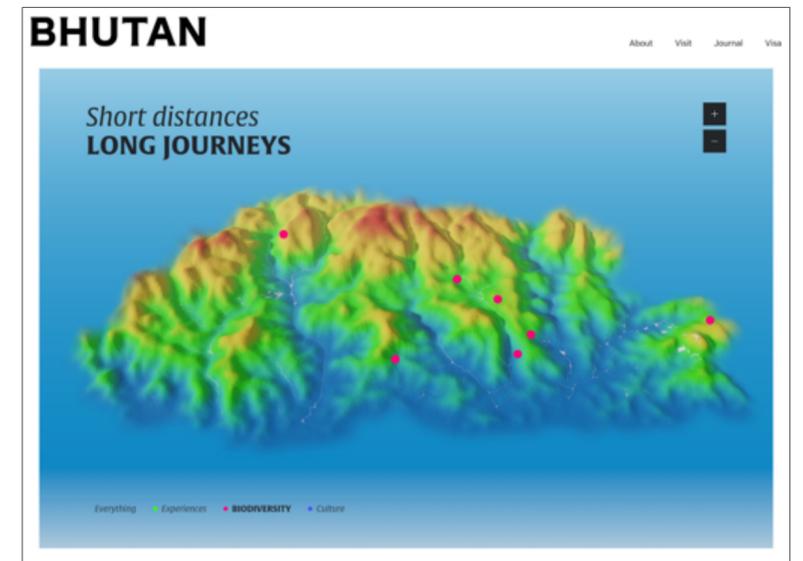
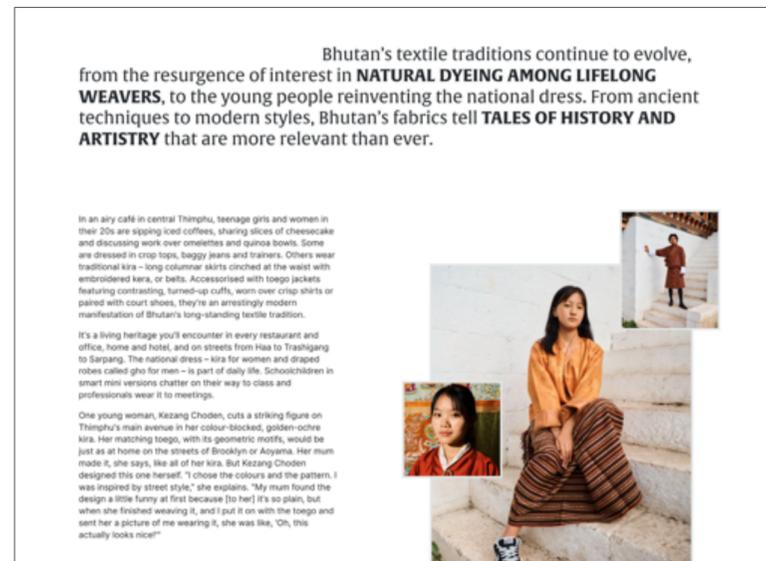
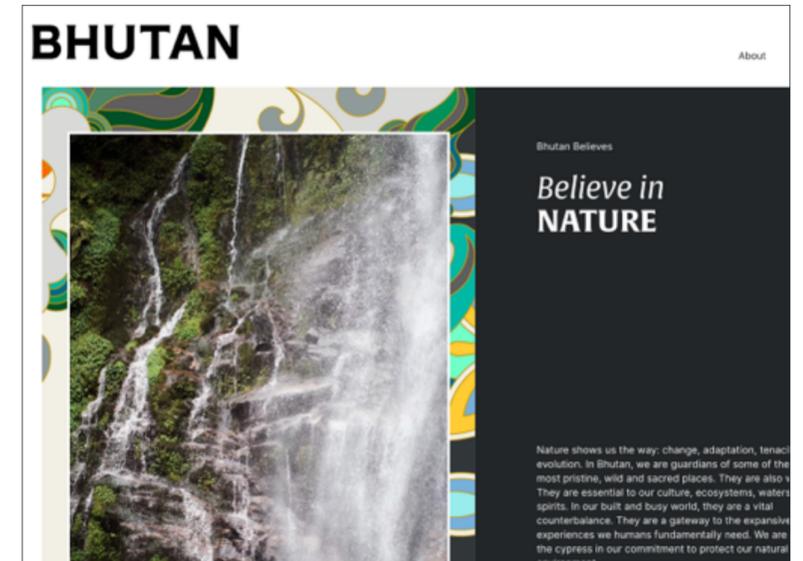
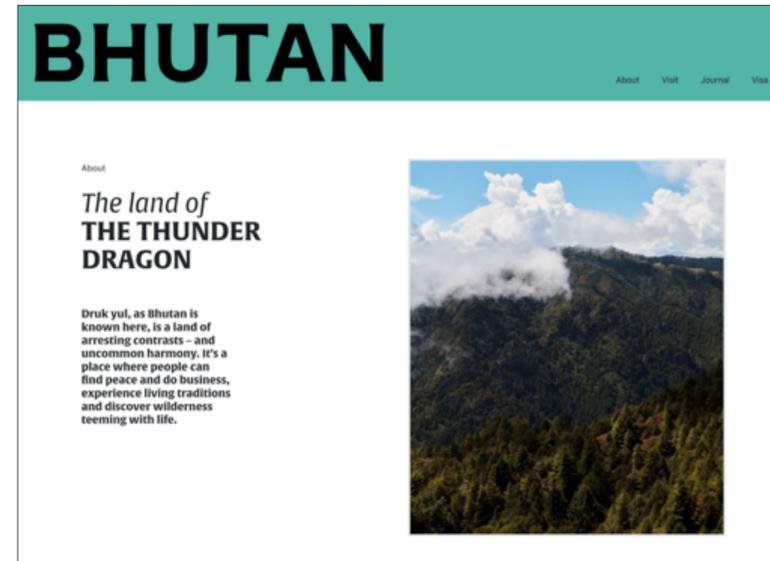
Email signature

Video

[Access the files here](#)

# Website Overview

To communicate Bhutan's renewed focus on high-value, low-impact tourism, the kingdom's new website is an elegant and inspiring resource aimed at both those with a planned trip to the country, and those daydreaming about visiting one day. Fresh, insightful long reads and short articles, accompanied by original photography, appear regularly to enrich readers' understanding of the kingdom – and provide incentives to keep coming back to the site. It is a future-facing platform with creative solutions and features such as an interactive 3D map that reflect this moment of evolution for Bhutan. The result is an international platform for local voices that offers first-hand experience of the nation's rich storytelling tradition.

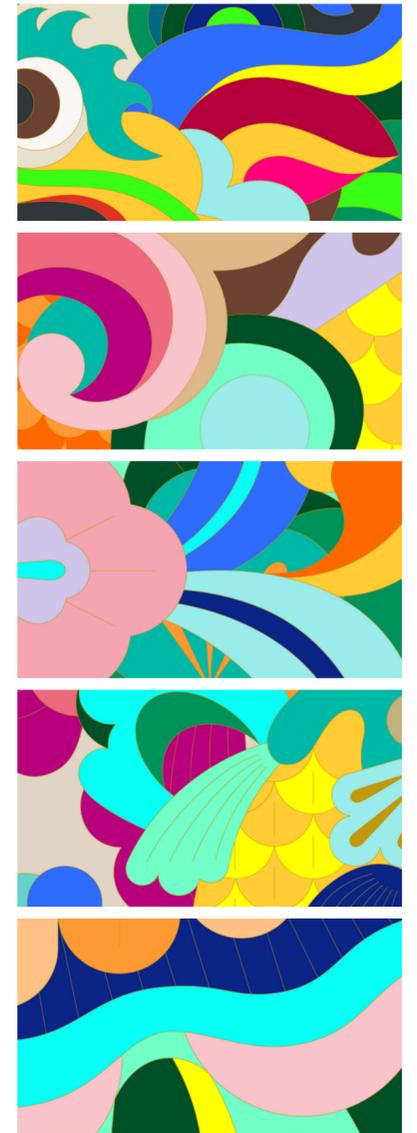
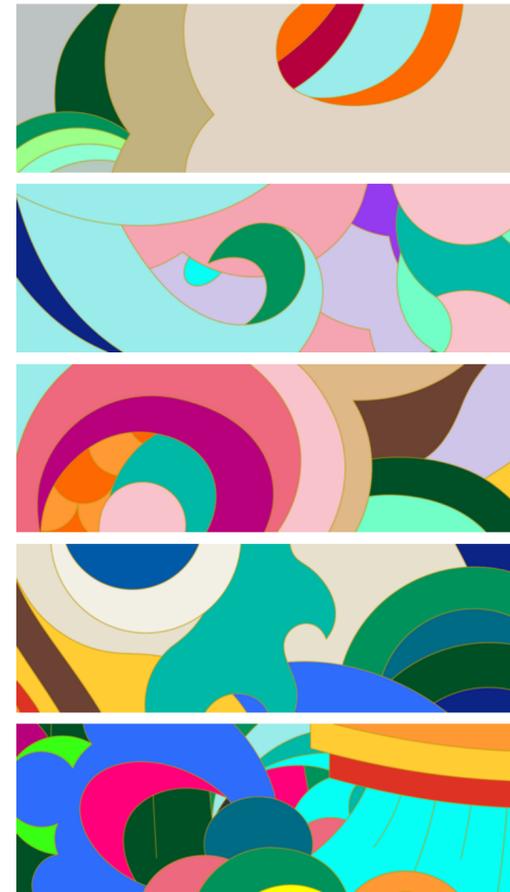
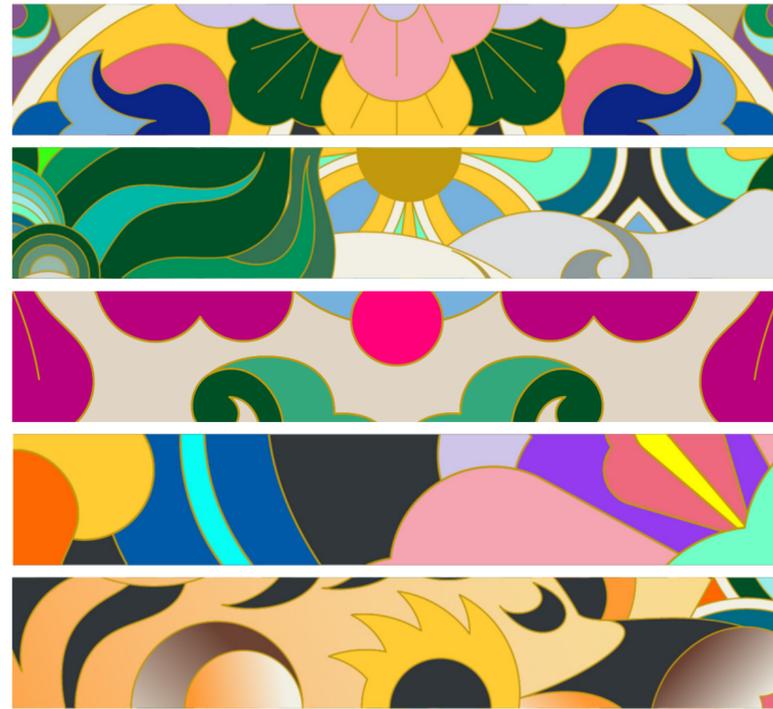
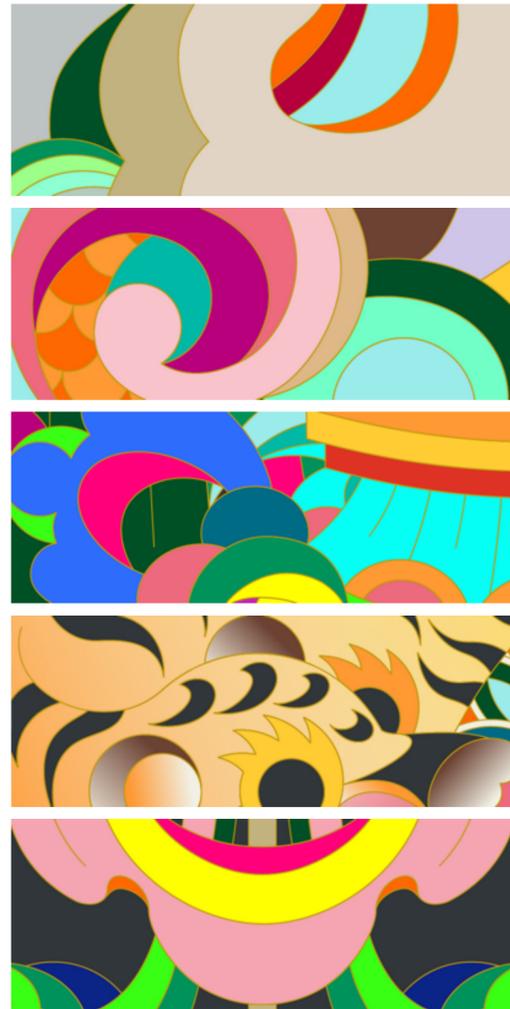


Find the file in  
 → BT\_Assets  
 → 08\_Digital\_Applications  
 → 01\_Website



# Social media Profiles + covers

This page shows options for profile images and five covers for social media accounts.



Facebook

LinkedIn

Twitter

YouTube

Find the file in  
→ BT\_Assets  
→ 08\_Digital\_Applications  
→ 02\_Social\_Media

# Social media Instagram

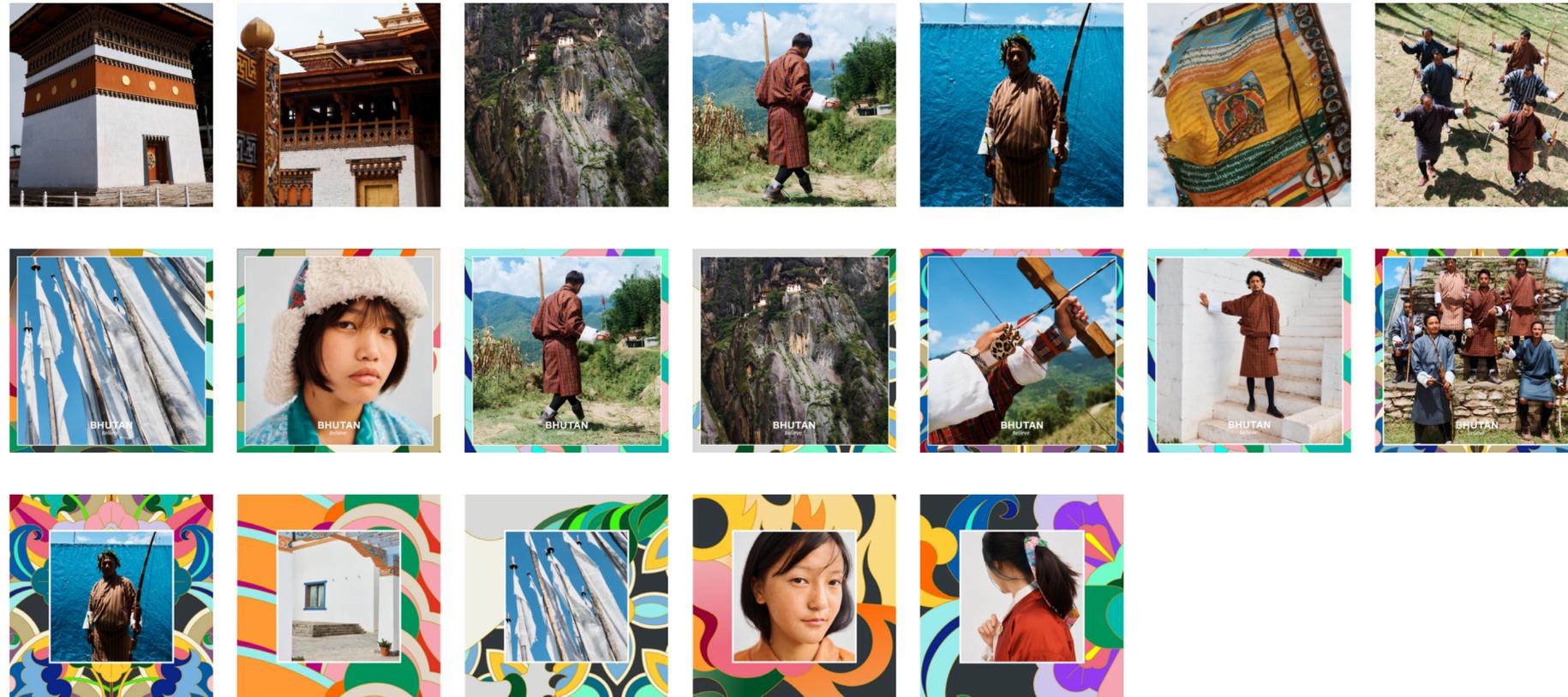
This page shows options for Instagram profile images and seven story images, as well as content created for Instagram posts.



Find the file in  
→ BT\_Assets  
→ 08\_Digital\_Applications  
→ 02\_Social\_Media

# Social media Instagram

This page shows content options for Instagram posts.



Photography  
No frame

Photography  
Thin frame

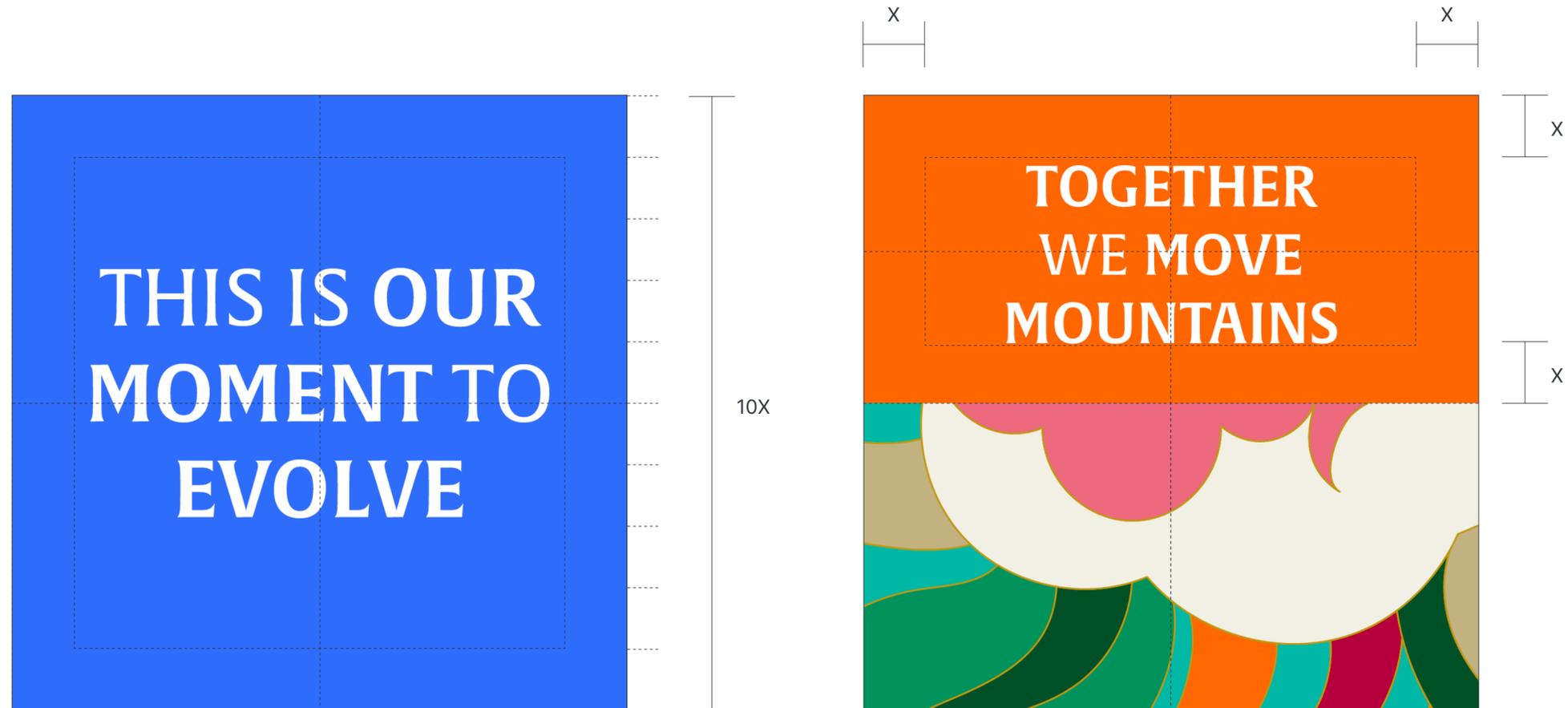
Photography  
Large frame

Find the file in  
→ BT\_Assets  
→ 08\_Digital\_Applications  
→ 02\_Social\_Media

# Social media Instagram

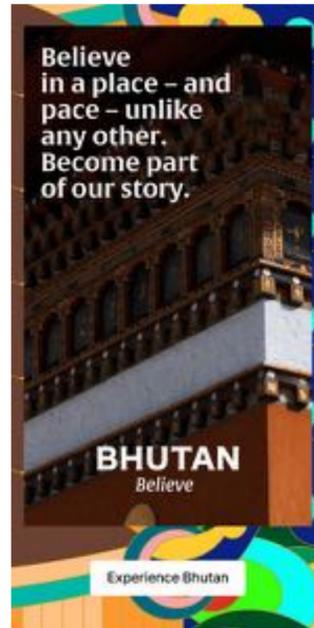
Displayed are two correct ways to construct a graphic for an Instagram post.

Ensure the margin is equal to 1/10 of the total height. Copy is always centre-aligned. Highlight in bold or medium bold the most important part of the message.



# Web banners Digital advertisements

This page shows examples of content created for online advertising.



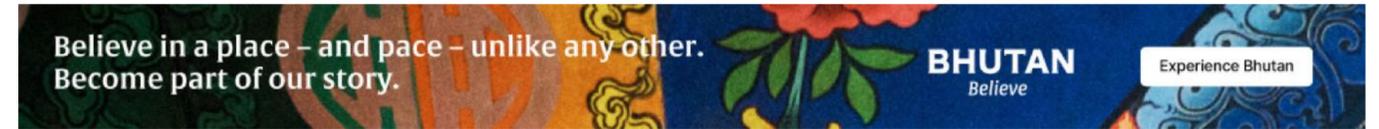
300×600



160×600



120×600



970×90



728×90



468×60



320×100



320×50



336×280



300×250



250×250



200×200

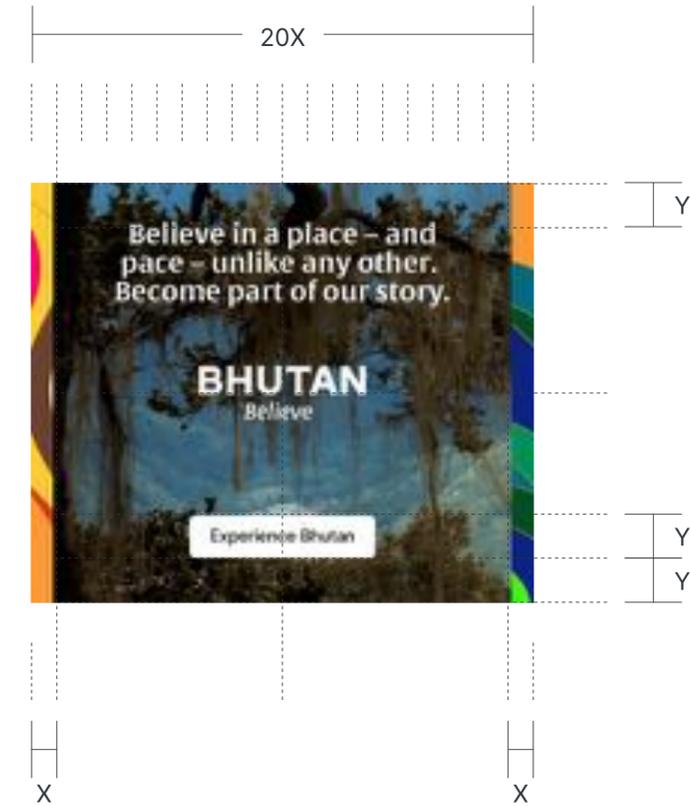
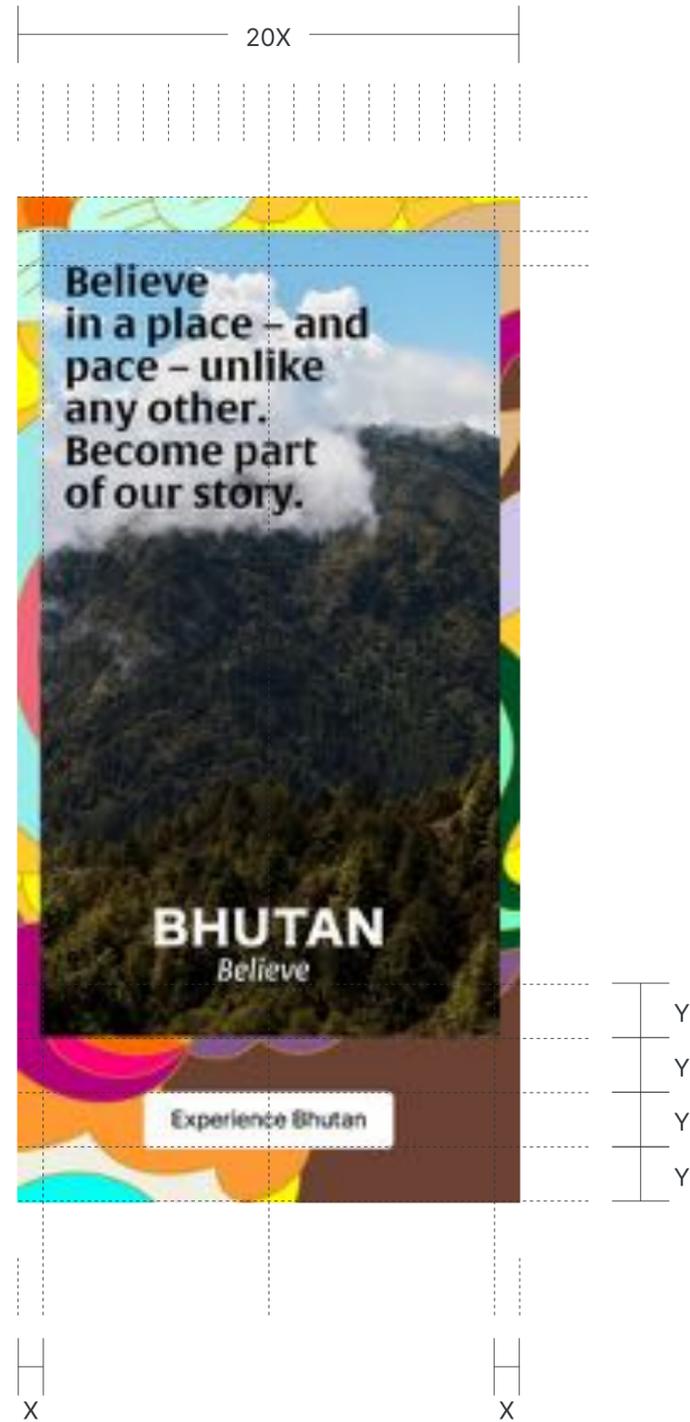
Find the file in  
→ BT\_Assets  
→ 08\_Digital\_Applications  
→ 03\_Banners

# Web banners

## Digital advertisements

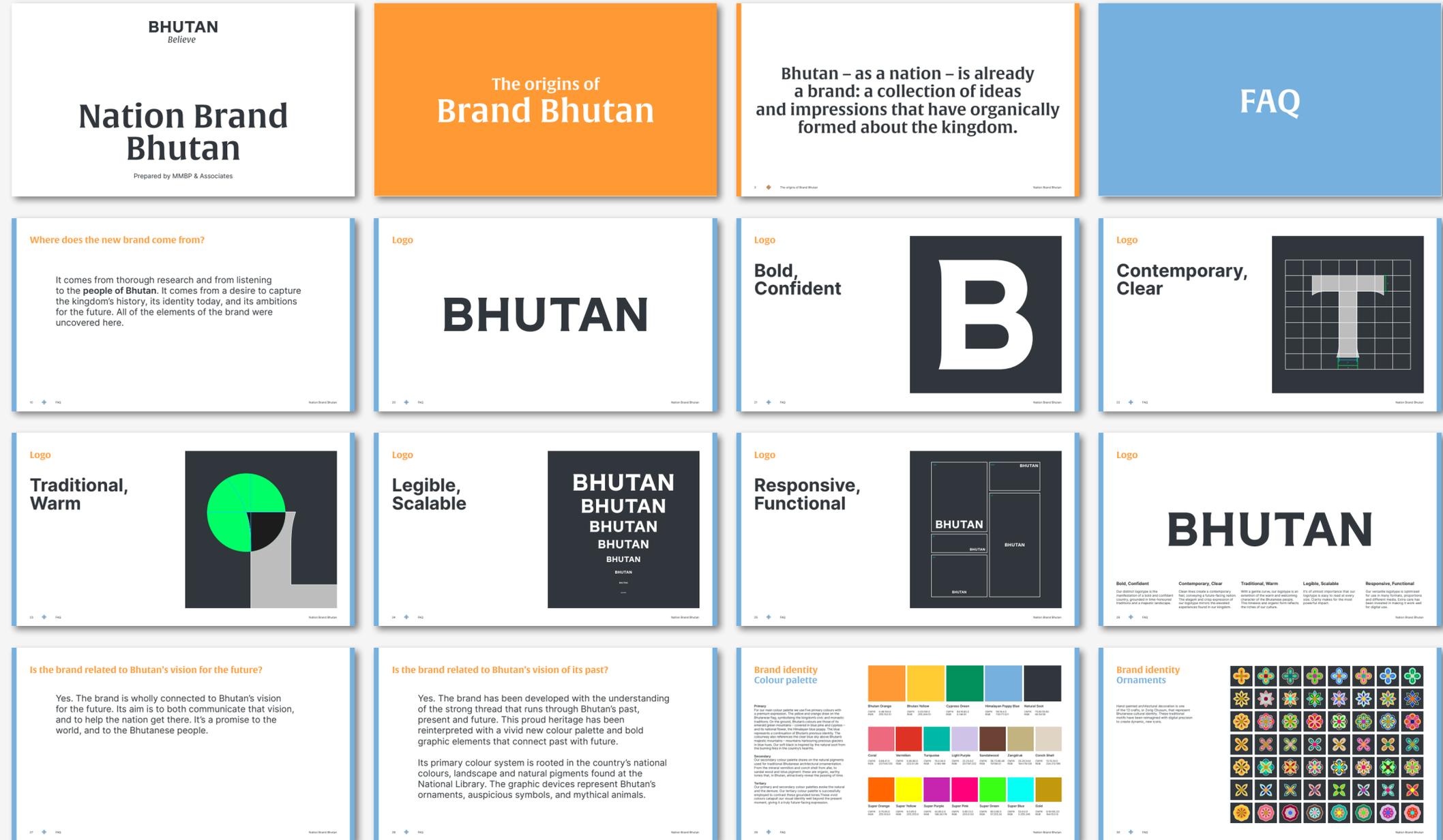
For web banners, the recommended margin is 1/20 of the total width of the page.

Ensure the logo or lockup is visible and the message is legible.



# Presentation deck Example 1

This page shows an example of a presentation deck. The full deck can be found on the path indicated below.



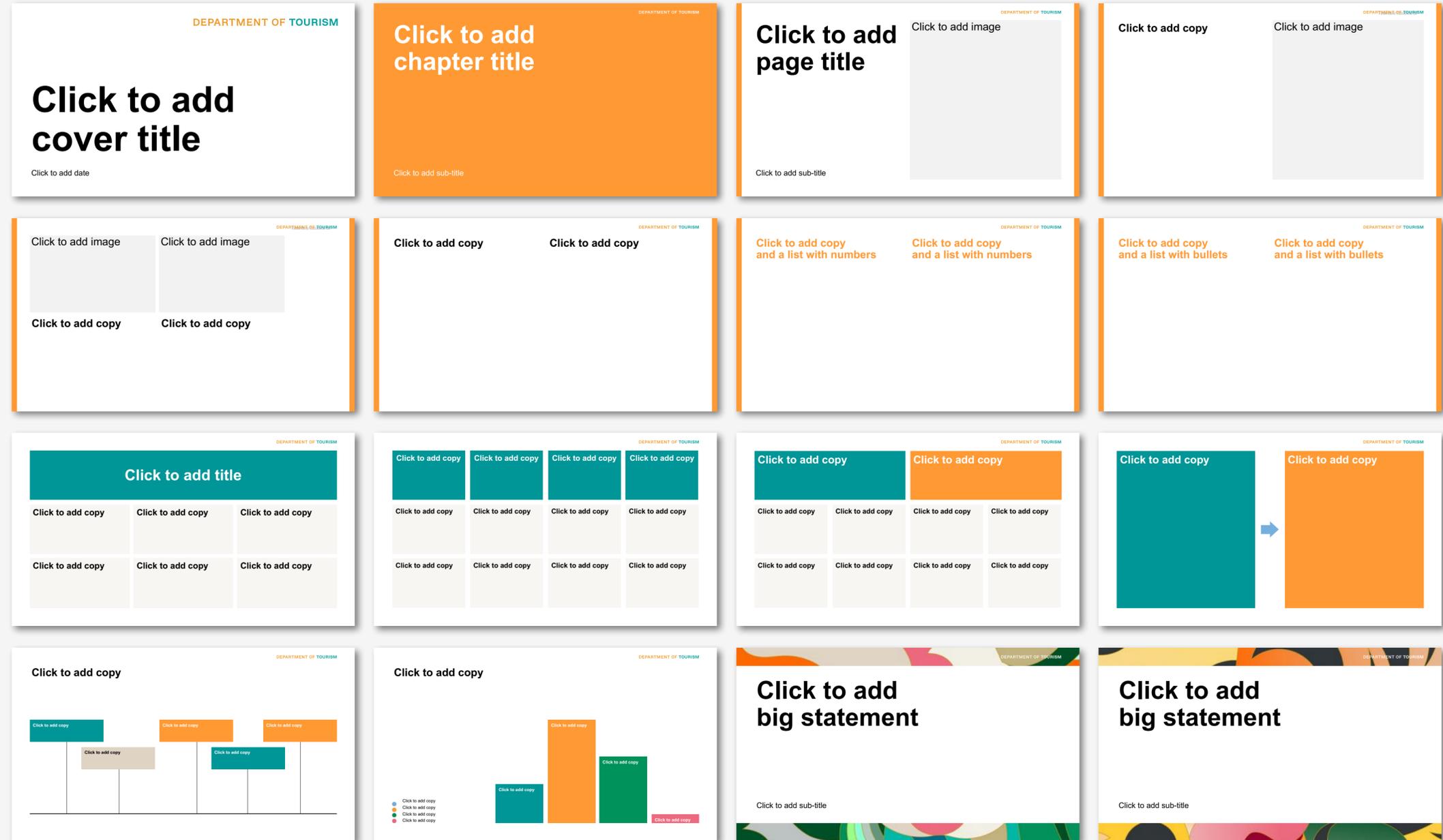
Find the file in  
→ BT\_Assets  
→ 08\_Digital\_Applications  
→ 04\_Documents

# Presentation deck Example 2

The full deck can be found on the path indicated below.

Here is how to name the master slides:

- Cover
- Chapter
- Title and Image
- Copy and Image
- 2 Column Copy and Image
- 2 Column Copy
- 2 Column Copy with Numbers
- 2 Column Copy with Bullets
- End
- Blank
- Table Opt.1
- Table Opt.2
- Table Opt.3
- Table Opt.4
- Table Opt.5
- Graphic A
- Graphic B
- Big Statement Opt.1
- Big Statement Opt.2
- Big Statement Opt.3
- Big Statement Opt.4



Find the file in

- BT\_Assets
- 08\_Digital\_Applications
- 04\_Documents

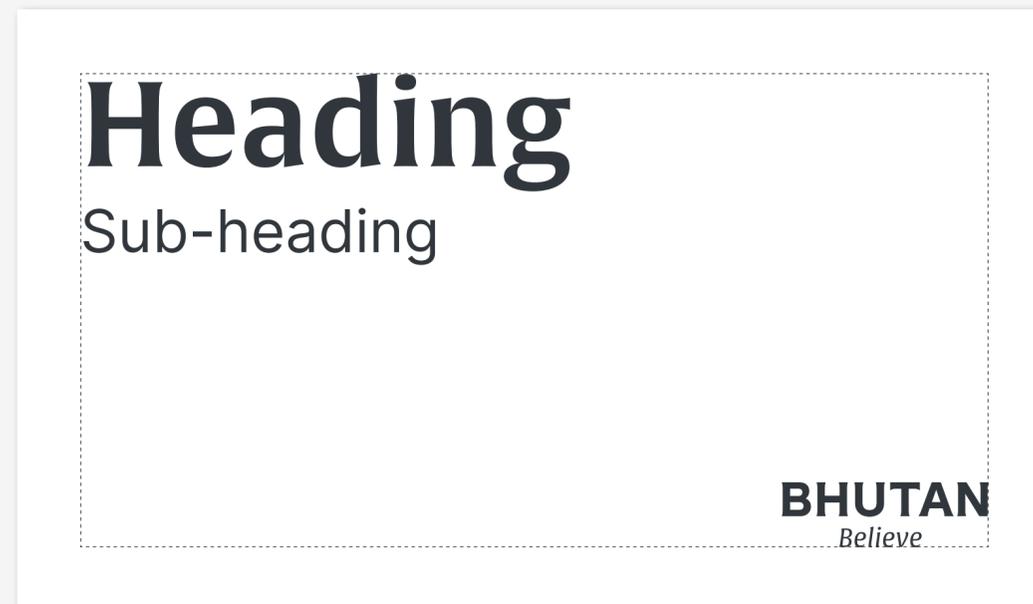
# Presentation deck Cover

Document covers are either constructed with all assets centre-aligned or with the heading (and sub-heading) left-aligned and logo or lockup right-aligned.

Recommended cover background colours are white and Natural soot for impact and contrast, but all brand colours are acceptable.

Ensure that the margin is never smaller than the logo or lockup height.

- 1 Do not use only logo without any heading on the cover
- 2 Do not right-align the heading

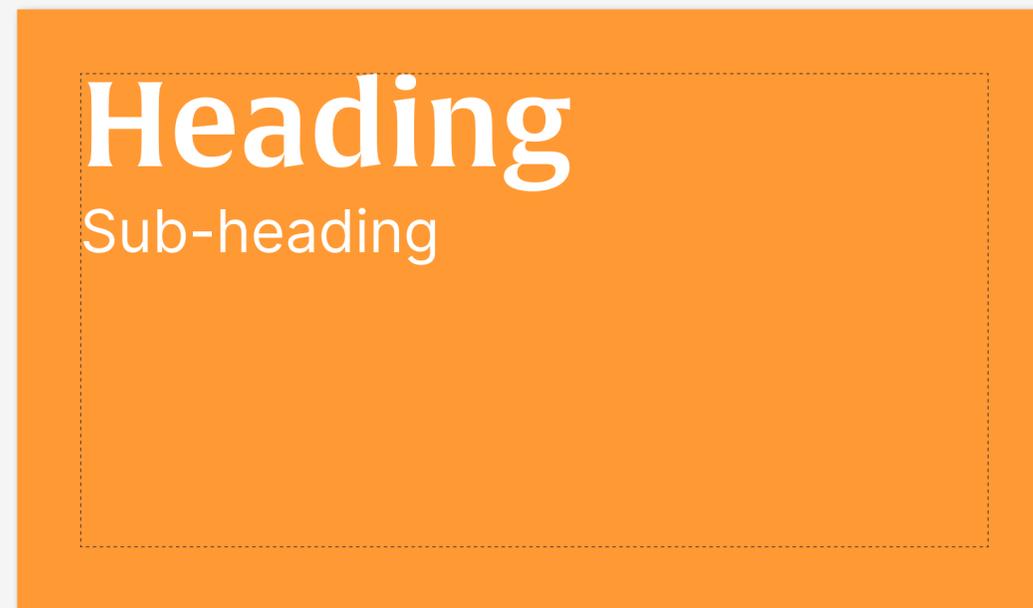
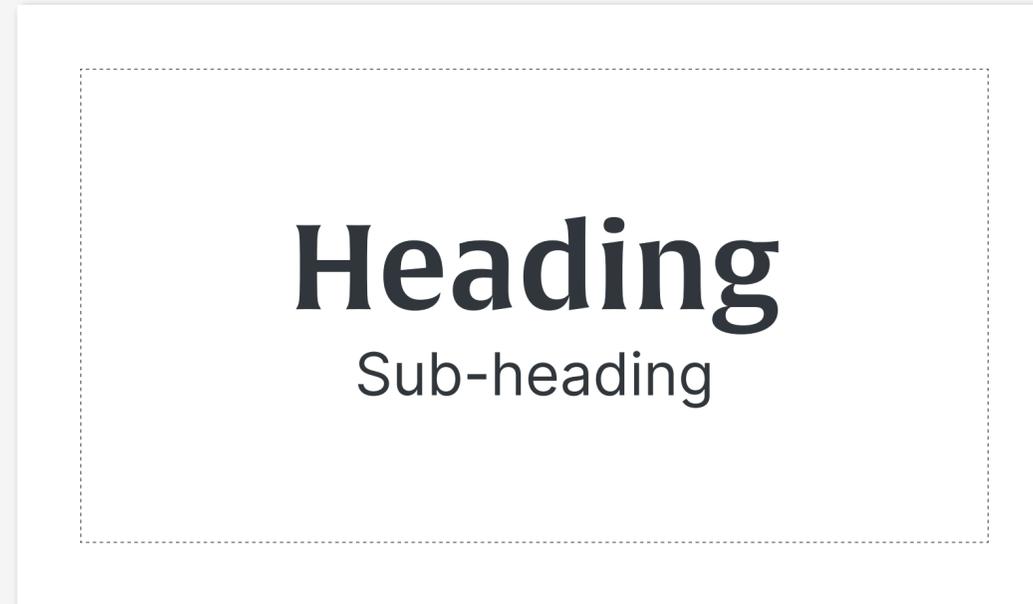


# Presentation deck

## Chapter divider

The colour of the chapter divider pages always contrast with the cover page.

- 1 Do not use small font sizes for heading on chapter divider pages
- 2 Do not use logo or lockup on chapter divider pages. The logo should ideally only appear on the cover and back cover on digital documents



# Presentation deck

## Table of contents

The table of contents can be as simple as a heading and a list of chapters below, or a more elaborate and detailed list that includes all the page contents below each chapter.

- 1 Do not use any graphic devices, such as multiple lines or shapes
- 2 Do not add any other content on the page

**Heading**

- 1 Chapter title
- 2 Chapter title
- 3 Chapter title
- 4 Chapter title

**Heading**

- 1 Chapter title
- 2 Chapter title
- 3 Chapter title
- 4 Chapter title

**Heading**

1 Chapter title	2 Chapter title	3 Chapter title	4 Chapter title
Page title	Page title	Page title	Page title
Page title	Page title	Page title	Page title
Page title	Page title	Page title	Page title
Page title	Page title	Page title	Page title
Page title	Page title	Page title	Page title
Page title	Page title	Page title	Page title

**Heading**

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- 1 Chapter title
- 2 Chapter title
- 3 Chapter title
- 4 Chapter title

# Presentation deck

## Image page

The image page is a very powerful component of the document. The image is full-bleed with or without the logo or lockup, or it can be placed in a white frame on top of the pattern, as per the examples on this page.

- 1 Do not use any dark layer to make the logo more visible
- 2 Do not use the image instead of the pattern



1



2

# Presentation deck Copy page

On copy pages, divide the page into 12 columns and use the typography in a clean and elegant way (see pages 38–44).

- 1 Do not use too-short columns
- 2 Do not use too-long columns

**Heading**

Ed explam ipsum resedig enitatendel essin nis dolor aut volupta siminve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis.

**Heading**

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**Heading**

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1

**Heading**

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Ed explam ipsum resedig enitatendel essin nis dolor aut volupta siminve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis venimus. Iberoritate pa quatus cum vent quae vent iumquatempor adit odis ad ut veleseque serion ra sum aliquam quo omnim si si quibusam earchil lupitae nonsectatius ipienis re porerfe rfreictotas verum quid quae velenitem essus audit aditas volecumet quosam ute milit, omnimpe restio. Itatur aut lia dolore laceped unt. Suntio mo maxim etur magnatate venim rat facimagnat odit laccae od esecepe dolorum landita que pliquia volorrurum dit esciae sitam labor sectum doluptas derovit, tem. Taecte et omnihic tem sit moloremam eum si test ut adicime parchil ipsam aut dolor autem qui aut ute villorem esti volorep eliquo odisimivel imi, sectur, sitatur, te sus, quia sitis quibus evelene caboreium reste pelesti untest harum quidel ipiction reperna tentur sunt untem volupta coris sintum restem raecea des inullibus, te cum es eatur sam seque cusanis digenit as elic tectam quosae omnia illiscimpore re nos maximusdae sequi que volorro rempos quisquaerest et, versped et, con coreped molorum rerspitat

hiciatur aut faceperem et vidus. Nam dolum harum faceris niscimodi nos solupta quam, qui acsarum experum fugit odia voluptur sequatibus doluptatquam inciunt. Aque laborum eum aut volorerum sim haruntur, nias et eum repratur, offic te nis ra volum faccuptatis acearum volendigni blab imet resero modis es desti di dolorita dolorestio volo te nim aut eaquaecat. Nequamus secest, acium labo. Et ipsunte mquam exero volorepercim aut voluptae ne nis si id untem sapiet, sit, net laboro dolupta tiaecuptatur aut eaque volupta vidit la volorer chilici vellaut utem non eos ute ne duci conesercimet essus a cupta doluptatus denimincid quiaspe explautem fuga. Em. Luptat aspe la nonseque aute pe nimusdam cupta verum vel est, culparum, natur, consequi ibuscil lectias et eatur solorae. Nam utas es nestiur ad que volupta acipsus eosto verioreum quunt. Rum fugia dem aliquo ex et que volor aut eicit con pa sed et doluptatum faccum voluptates aut idignimi, quo et magnat. Udae omnihil ilic test poremped mo estinit et fugit, to invelesti il idestionesci dolorum, cus voloremqui odipsam re nus ius dem faccullo

**Heading**

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Ed explam ipsum resedig enitatendel essin nis dolor aut volupta siminve nducimi nctem. cus sunt. Ci od ullabo. Tas ut ium fugitem eos eosa quo sum quis venimus. Iberoritate pa quatus cum vent quae vent iumquatempor adit odis ad ut veleseque serion ra sum aliquam quo omnim si si quibusam earchil lupitae nonsectatius ipienis re porerfe rfreictotas verum quid quae velenitem essus audit aditas volecumet quosam ute milit, omnimpe restio. Itatur aut lia dolore laceped unt. Suntio mo maxim etur magnatate venim rat facimagnat odit laccae od esecepe dolorum landita que pliquia volorrurum dit esciae sitam labor sectum doluptas derovit, tem. Taecte et omnihic tem sit moloremam eum si test ut adicime parchil ipsam aut dolor autem qui aut ute villorem esti volorep eliquo odisimivel imi, sectur, sitatur, te sus, quia sitis quibus evelene caboreium reste pelesti untest harum quidel ipiction reperna tentur sunt untem volupta coris sintum restem raecea des inullibus, te cum es eatur sam seque cusanis digenit as elic tectam quosae omnia illiscimpore re nos maximusdae sequi que volorro rempos quisquaerest et, versped et, con coreped molorum rerspitat hiciatur aut faceperem et vidus. Nam dolum harum faceris niscimodi nos solupta quam, qui acsarum experum fugit odia voluptur sequatibus doluptatquam inciunt. Aque laborum eum aut volorerum sim haruntur, nias et eum repratur, offic te nis ra volum faccuptatis acearum volendigni blab imet resero modis es desti di dolorita dolorestio volo te nim aut eaquaecat. Nequamus secest, acium labo. Et ipsunte mquam exero volorepercim aut voluptae ne nis si id untem sapiet, sit, net laboro dolupta tiaecuptatur aut eaque volupta vidit la volorer chilici vellaut utem non eos ute ne duci conesercimet essus a cupta doluptatus denimincid quiaspe explautem fuga. Em. Luptat aspe la nonseque aute pe nimusdam cupta verum vel est, culparum, natur, consequi ibuscil lectias et eatur solorae. Nam utas es nestiur ad que volupta acipsus eosto verioreum quunt. Rum fugia dem aliquo ex et que volor aut eicit con pa sed et doluptatum faccum voluptates aut idignimi, quo et magnat. Udae omnihil ilic test poremped mo estinit et fugit, to invelesti il idestionesci dolorum, cus voloremqui odipsam re nus ius dem faccullo

2

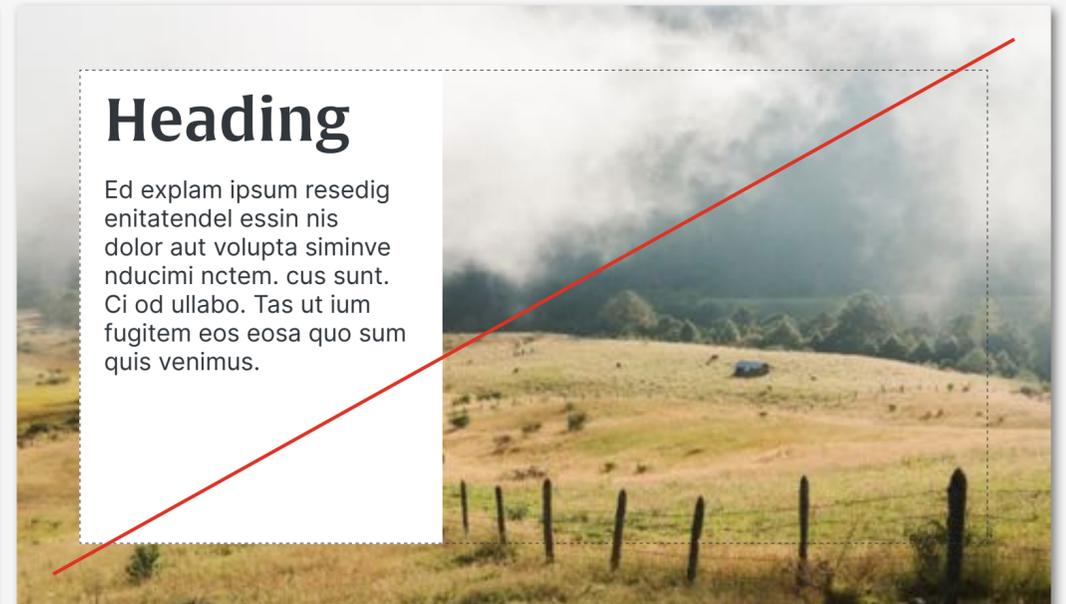
# Presentation deck Image + copy page

When including both an image and copy on one page, divide the page in half and use the left side for copy and the right side for the image. The image is full-bleed with or without the logo or lockup, or it can be placed in a white frame on top of the pattern, as per the examples on this page.

- 1 Do not use copy directly on the image
- 2 Do not use any background box behind the copy



1



2

# Email Signature

The email signature is created directly by the account holder using the web-safe fonts Tahoma or Arial. The layout and font size to leading ratio are demonstrated here.

The small logo size is to be used when embedding the logo or lockup.

**Damcho Rinzin**  
Chief Tourism Officer  
Tourism Promotion Division  
**Department of Tourism**

Tahoma Bold  
Size 11.5  
Leading 13.5

damchorinzin@tourism.gov.bt  
M +975 17141919  
T +975 323251  
Post Box 126, Thimphu, Bhutan

Tahoma Regular  
Size 11.5  
Leading 13.5

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# Video Opening

The opening page of the video should be simple and powerful. The recommended logo/lockup width size is 1/2 or 1/3 of the total screen width. The logo/lockup can appear on a white or soot background, or directly on an image.

- 1 Do not use any background box behind the logo/lockup
- 2 Do not use very small logo/lockup



1



2

# Video Throughout

Throughout the video the logo/lockup should be either top left or top right aligned on the screen. The recommended margin is 1/40 of the total screen width. The recommended logo/lockup width size is 1/12 of the total screen width.

- 1 Do not disrespect the margins
- 2 Do not align anywhere else apart from top left or top right



1



2

# Video Closing

The closing page of the video should be similar to the opening page, but the recommended logo/lockup width size is 1/4 or 1/5 of the total screen width. The logo/lockup can appear on a white or soot background, or directly on an image.

- 1 Do not use any background box behind the logo/lockup
- 2 Do not use very large logo/lockup



1



2

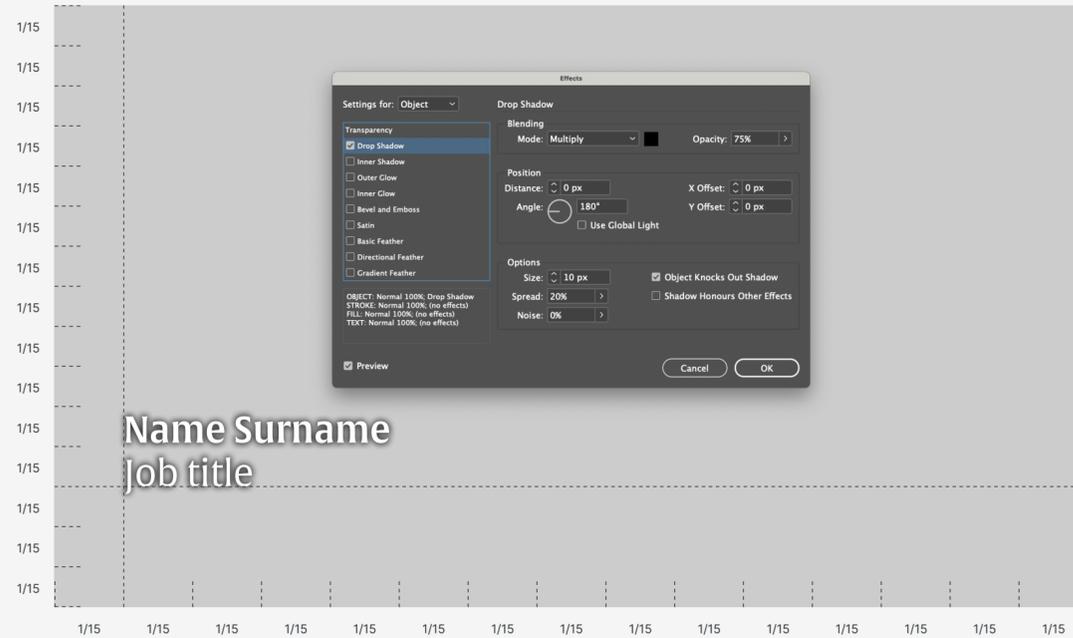
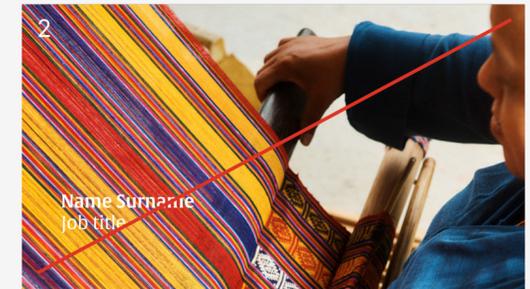


# Video Speaker title

The speaker title should be always located above the subtitles. The recommended position is bottom align at 3/15 of the total screen height and left align at 1/15 of the total screen width. The preferred font is Alverata Semibold for name/surname and Alverata Regular for job title description. The recommended speaker title font size is 150% of the subtitles size, that is 63/75pt font size to leading ratio.

Drop shadow effect is set up:  
Blending: Mode multiply black, 75% opacity  
Position: Distance 0px, Angle 180°  
Object knocks out shadow ticked with size at 10px and spread at 20%

- 1 Do not increase the spread (density) of shadow
- 2 Do not remove shadow
- 3 Do not centre align the copy
- 4 Do not change copy colour
- 5 Do not use dark frame behind the copy
- 6 Do not misalign



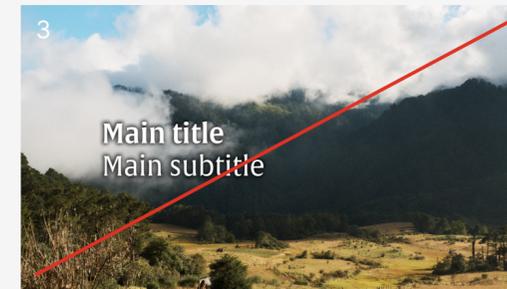
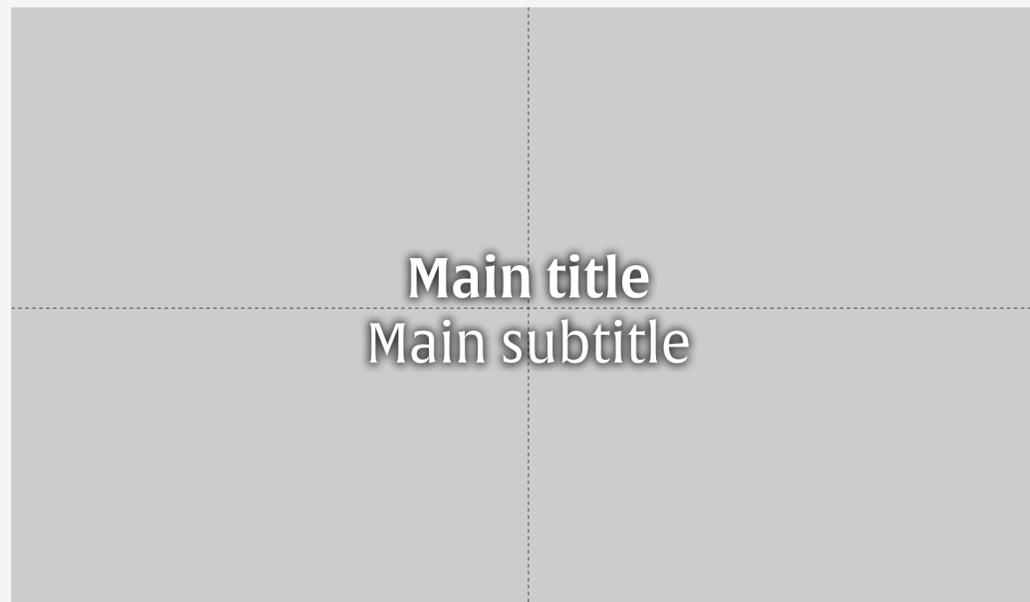
# Video

## Main title

Main video title is similar to the speaker title. The recommended font size is 150% of the speaker title font size, that is 95/113pt font size to leading ratio. The main title is to be centre aligned middle of the screen.

Drop shadow effect is set up:  
 Blending: Mode multiply black, 75% opacity  
 Position: Distance 0px, Angle 180°  
 Object knocks out shadow ticked with size at 10px and spread at 20%

- 1 Do not increase the spread (density) of shadow
- 2 Do not remove shadow
- 3 Do not centre align the copy
- 4 Do not change copy colour
- 5 Do not use dark frame behind the copy



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