Designing inspired style guides

Andy Clarke

Design Exchange Nottingham
It’s the taste

Our taste to be precise. That’s what you’re buying when you choose to work with Stuff & Nonsense. You’re buying our taste for exquisite typography, emotive colours, and website design layouts that look beautiful and work wonderfully on every size and type side you, or at our studio in North Wales, to deliver exceptional designs and content for your website or application and you’re buying a design process that’s been very successful in delivering effective websites on time and on budget.

https://stuffandnonsense.co.uk
To Andy Clarke, who’s been talking about design systems and atoms before it was the hip thing to do. Thank you for all your writing and thinking, but you’re still not getting my dog.

Brad Frost

http://atomicdesign.bradfrost.com
REDESIGN THE WEB

#3 THE SMASHING BOOK
Style guide types

• Static style/visual identity guides
• Voice and tone guides
• Front-end code guidelines
• Component/pattern libraries
Style guide types

- Static style/visual identity guides
- Voice and tone guides
- Front-end code guidelines
- Component/pattern libraries
This is an error feedback message.

This is a feedback message for the user.
Don't worry, your style guides don't have to be pretty. As long as they're useful and work for your team, I'll love them. 😊
Colour Palette

This is the primary and secondary colour palettes as described in the PSD styleguide and in colour_palette.sass

GRAY PALETTE

#2c3643 $darkgray
#3b444f $titlegray
#6774c $bodygray
#99a9b3 $lightgray
#db6ec $subduedgray

PRIMARY PALETTE

#142b44 $darkblue
#1d508d $navblue
#297cbb $lblue
#288ad6 $linkblue
#0fedeb $teal

#16c9d $green
#feef6d $yella
#ff83f $orange
#fa5e5b $red
#bf538d $plum

http://rizzo.lonelyplanet.com/styleguide/design-elements/colours
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>#E4E4E4</td>
<td>$background</td>
</tr>
<tr>
<td>#333333</td>
<td>$base</td>
</tr>
<tr>
<td>#4D4D4D</td>
<td>$baseDesk</td>
</tr>
<tr>
<td>#1A1A1A</td>
<td>$heading</td>
</tr>
<tr>
<td>#ffffff</td>
<td>$white</td>
</tr>
<tr>
<td>#ff7704</td>
<td>$primary</td>
</tr>
<tr>
<td>#f5f5f5</td>
<td>$secondary</td>
</tr>
<tr>
<td>#66cc00</td>
<td>$green1</td>
</tr>
<tr>
<td>#56b004</td>
<td>$green2</td>
</tr>
<tr>
<td>#055905</td>
<td>$green3</td>
</tr>
<tr>
<td>#006532</td>
<td>$green4</td>
</tr>
<tr>
<td>#559f0c</td>
<td>$green5</td>
</tr>
<tr>
<td>#0069aa</td>
<td>$group</td>
</tr>
<tr>
<td>#ffce00</td>
<td>$user</td>
</tr>
<tr>
<td>#93005f</td>
<td>$admin</td>
</tr>
<tr>
<td>#ac2925</td>
<td>$error</td>
</tr>
<tr>
<td>#d50d00</td>
<td>$delete</td>
</tr>
<tr>
<td>#f2f2f2</td>
<td>$grey-s1</td>
</tr>
</tbody>
</table>
A full list of available colours.

**Typography**

**Page Title** (*Sky Text Regular* 52px 32px*)

*Line-height 56px 36px*  

**Section Title** (*Sky Text Regular* 44px 28px*)

*Line-height 48px 32px*  

**Smaller Section Title** (*Sky Text Medium / Regular* 36px 28px*)

**Pod Title** (*Sky Text Medium / Regular* 32px 28px*)

*Line-height 36px 32px*
Colours

We have 2 colour palettes, a section and functional palette

Functional colours

Our functional palette contains colours used by our core ui (buttons, text etc)

$color-white
#fff

$color-black
#1d1d1b

$color-grey-dark
#333

$color-grey
#666

$color-grey-mid
#696969

$color-grey-light
#d0cece

http://www.thetimes.co.uk/styleguide/colours
Sass variables

Use Sass variables in case colour values need to be updated – find these in the GOV.UK frontend toolkit colours.scss file.

### Text
- #0B0C0C $text-colour
- #6F777B $secondary-text-colour
- #FFFFFF $page-colour

### Links
- #005EA5 $link-colour
- #2B8CC4 $link-hover-colour
- #4C2C92 $link-visited-colour

### Backgrounds
- #BFC1C3 $border-colour
- #DEE0E2 $panel-colour
- #F8F8F8 $highlight-colour

### Buttons
- #00823B $button-colour

### Focus
- #FFBF47 $focus-colour

Status colours

- [ ]
- [ ]
- [ ]
- [ ]
- [ ]
- [ ]

http://govuk-elements.herokuapp.com/colour/
https://material.io/guidelines/style/color.html
Download color swatches
0.02 MB (.zip)

Red
- 500: #F44336
- 50: #FFE6E6
- 100: #FFFFC2
- 200: #E57373
- 300: #D32F2F
- 400: #EF5350
- 500: #F44336
- 600: #E53935
- 700: #D32F2F

Pink
- 500: #E91E63
- 50: #FCE4EC
- 100: #F8BBD0
- 200: #F48FB1
- 300: #F06292
- 400: #EC407A
- 500: #E91E63
- 600: #D81B60
- 700: #C2185B

https://material.io/guidelines/style/color.html
Use colour as a presentation element for either decorative purposes or to convey information.

Government of Canada’s Web Experience Toolkit

The corporate color system reflects a rich, dynamic, multi-dimensional Adobe. Adobe is no longer simply a one-dimensional “red” company.

Adobe corporate brand guidelines

https://issuu.com/bellfrog/docs/adobe-corporate-rand-guidelines
A flexible, yet distinctly American palette designed to communicate *warmth and trustworthiness* while meeting the highest standards of 508 color contrast requirements.

Draft U.S. web design standards

https://standards.usa.gov/colors/
The (dark) Oxford blue is used primarily in general page furniture such as the backgrounds on the header and footer. This makes for a strong brand presence throughout the site. Because it features so strongly in these areas, it is not recommended to use it in large areas elsewhere.

The University of Oxford

Color

DINER

RESTAURANT
Our colors are what gives us our personality. We’re bright, bold and colorful.

1. LOGO COLORS
These are our logo colors. Use these sparingly so as not to outshine our logo.

2. SUPPORTING COLOR PALETTE
These make up our core color palette.

3. PERCENTAGES
Use the supporting color palette in the outlined percentages in all marketing material.
Use this colour

with this colour

Pantone® 165
CMYK 0/65/100/0
RGB 243/122/31

Pantone® 428
CMYK 0/0/0/20
RGB 180/180/180
Mostly on this colour

Pantone® 165
CMYK 0/65/100/0
RGB 243/122/31

and this colour

Pantone® 428
CMYK 0/0/0/20
RGB 180/180/180
1.4.1

Corporate Identity Elements

Colour

Colour is a strong and communicative element to any corporate identity.

The Alberta Corporate Colour Palette is bold and dynamic and takes its inspiration from the richness and diversity of our landscape. The harmonious blend of colours provides great flexibility and will bring vibrance to all communication materials.

1.4.2 Corporate Identity Elements

Corporate colours - Primary Palette

The Alberta Corporate Primary Colour Palette is bold and vibrant, made up of the six colours used in the Alberta Signature. These colours reflect our diverse landscape. The consistent use of these core colours defines and reinforces our distinctive character and should be used on all communications and promotional materials.

We have enlisted the standards of the Pantone Matching System (PMS), which is a universally recognized colour matching system based on lithography printing inks. The colour palettes include specific spot colour references for both coated and uncoated paper stocks (please note that these numbers may differ due to the way inks appear on different stocks) and process match breakdowns (CMYK) for printing applications with limited budgets. Also included are RGB equivalents for use in word processing and presentation software as well as hexadecimal equivalents for emitted light and web applications.

1.4.4 Color - Tone on Tone

Colour is used as one of the key elements to define the look of our Corporate Identity. We use a tone-on-tone approach of compatible colour combinations. They are neighbours on the colour wheel and live harmoniously.

Arts without boundaries

This is the guiding principle that defines our brand and drives our activities.

It is what makes the Barbican distinctive and is the starting point for all our visual communications.

http://www.barbican.org.uk/branding/
Celebrate our flexibility and creativity

There’s a lot you can do with our carrier. So do it.

Experiment with its form and scale. Is there a new way you can apply it, position it, repeat it, or use it to represent an idea such as music or movement or the passage of time? Play with flat colour and gradients or place images within it. Don’t be systematic or samey. Explore, experiment.

There’s only one rule. Don’t reduce the carrier to just decoration; always give it a function, a meaning. Whether you use it to hold information, an image or to add flow to a composition, always try to relate its use to the content.

But while the carrier is an important part of our visual identity, don’t feel you have to use it in every communication. If it doesn’t add anything meaningful or starts to look like decoration, leave it out.

We recommend using no more than three carriers in a single communication.
WE ARE MACMILLAN.
CANCER SUPPORT
Colours – how to use them: green

Using our colours in a consistent way gives our designs authority and assures our users that we are who we say we are. It fosters trust and recognition.

**Using the greens**
- Keep It Simple Stupid! Don’t feel the need to use all three greens. One is preferable. Two is normally enough. All three will look busy or cluttered.
- Use them randomly. Our logo, fonts and silhouettes appear in any of our greens. This keeps our communications fresh.
- Use lots of white space – it helps make things more readable and gives us stand out.
- Silhouettes and headline should only be in green (or white on green).
- Green should always be the first choice of colour for any design.
- When using the secondary palette, the overall impression should still be ‘green’.
- Don’t use too much white text on green background (be especially careful using white body text out of our light green).
Graphic silhouettes – examples: case studies
Colours – technical breakdowns

<table>
<thead>
<tr>
<th>Colour</th>
<th>Uncoated</th>
<th>Coated</th>
<th>Screen</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Light green</strong></td>
<td>PMS 382U</td>
<td>CMYK 43/0/100/0</td>
<td>CMYK 50/0/100/0</td>
<td>140/198/63</td>
<td>#8CC63F</td>
</tr>
<tr>
<td><strong>Light aqua</strong></td>
<td>PMS 565U</td>
<td>CMYK 16/14/22/2</td>
<td>CMYK 10/11/23/19</td>
<td>174/207/197</td>
<td>#DE72F5</td>
</tr>
<tr>
<td><strong>Light stone</strong></td>
<td>PMS 7535U</td>
<td>CMYK 6/32/32/12</td>
<td>CMYK 192/146/142</td>
<td>189/199/175</td>
<td>#C092BE</td>
</tr>
<tr>
<td><strong>Light orange</strong></td>
<td>PMS 7521U</td>
<td>CMYK 0/36/81/0</td>
<td>CMYK 0/32/87/0</td>
<td>232/155/66</td>
<td>#F69B42</td>
</tr>
<tr>
<td><strong>Mid green</strong></td>
<td>PMS 354U</td>
<td>CMYK 85/0/100/0</td>
<td>CMYK 94/0/100/0</td>
<td>162/70</td>
<td>#00A246</td>
</tr>
<tr>
<td><strong>Mid aqua</strong></td>
<td>PMS 570U</td>
<td>CMYK 9/16/22/26</td>
<td>CMYK 10/18/25/32</td>
<td>93/173/164</td>
<td>#5DADA4</td>
</tr>
<tr>
<td><strong>Mid stone</strong></td>
<td>PMS 7530U</td>
<td>CMYK 6/3/64/9</td>
<td>CMYK 167/119/107</td>
<td>159/145</td>
<td>#A7776B</td>
</tr>
<tr>
<td><strong>Mid rust</strong></td>
<td>PMS 7524U</td>
<td>CMYK 0/53/97/6</td>
<td>CMYK 211/127/66</td>
<td>16/68/100/0</td>
<td>#D37F42</td>
</tr>
<tr>
<td><strong>Dark green</strong></td>
<td>PMS 341U</td>
<td>CMYK 100/0/75/32</td>
<td>CMYK 100/0/75/45</td>
<td>92/70</td>
<td>#005C46</td>
</tr>
<tr>
<td><strong>Dark aqua</strong></td>
<td>PMS 568U</td>
<td>CMYK 14/23/33/52</td>
<td>CMYK 123/122/109</td>
<td>122/123</td>
<td>#387A7B</td>
</tr>
<tr>
<td><strong>Dark stone</strong></td>
<td>PMS 7532U</td>
<td>CMYK 13/73/78/35</td>
<td>CMYK 135/67/70</td>
<td>13/73/78</td>
<td>#874346</td>
</tr>
<tr>
<td><strong>Dark orange</strong></td>
<td>PMS 181U</td>
<td>CMYK 125/77/100/15</td>
<td>CMYK 177/100/56</td>
<td>125/77/100</td>
<td>#B16438</td>
</tr>
</tbody>
</table>

*NB For web you might need a background colour RGB 247/247/247 Hex #F7F7F7*
Royal Mail Logo Overview

1. Primary Logotype
2. Secondary Logotype
3. Crown Marque

Colour

1. Primary Colour Palette
   CMYK: 1/63/76/0
   RGB: 226/60/57
   PMS: Pantone 179 U/C
   HEX: #E43C3F

2. Secondary Colour Palette
   CMYK: 0/0/0/100
   RGB: 26/23/27
   PMS: Pantone Black
   HEX: #1A171B

Typography

RM Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789@£$%!?$.,;(-)

http://www.mashcreative.co.uk/work/royal-mail-rethink/
**Colour Scheme**

**Primary Tone**
- **C0 M0 Y46 K0**
  - RGB: 109 110 112
  - Hex: #6D6E70
- **C0 M0 Y90 K0**
  - RGB: 64 64 65
  - Hex: #404041

**Secondary Tone**
- **C0 M0 Y44 K0**
  - RGB: 251 241 164
  - Hex: #FBF1A4
- **C0 M0 Y83 K0**
  - RGB: 238 59 56
  - Hex: #EEB338
- **C8 61 28**
  - RGB: 232 128 58
  - Hex: #E0803C
Our Colors

The main colors of Yogen Früz logo are BLUE and PINK. These colors are selected as part of our core visual identity. Together they are a powerful symbol of our vision and brand values.
Bing visual elements

The visual identity system for the Bing brand consists of elements including the logo, typography, color palette and photographic style.

These product guidelines provide guidelines on how to use the logo, favicon and spyglass in addition to the search bar.
inspired.guide
Playfair Display is our primary typeface


Playfair Display is well-suited for titles and headlines. It has an extra large x-height and short descenders. It can be set with leading space tight, for instance in news headlines, or for stylistic effect in titles. Capitals are extra short, and only very slightly taller than the lowercase characters.

“Gutenberg grew up knowing the trade of goldsmithing.”

“...and the elements:遍布于整个宇宙的元素，进入人类历史的各个阶段。...”

Gutenberg died in 1468 and was buried in the Franciscan church at Mainz; his contributions largely unknown.

This church and the cemetery were later destroyed, and Gutenberg’s grave is now lost. Historians reconstruct our minds with obscure knowledge....
Design principles and living style guide

Imaginatively designed elements for digital products and websites.

Table of contents

1 Getting started
2 Design principles
3 Logo
4 Colours
5 Typography
6 Style guide
7 Iconography
8 Media
9 Buttons
10 Form elements
11 Tables
12 Cards
13 Interaction

Colours

Primary

Supporting

Accent

Numeral

€124
1234567890

$359
1234567890

€124
1234567890

$359
1234567890
Design principles and living style guide

Imaginatively designed elements for digital products and websites

Table of contents

Getting started 1

Design principles 2

Logo 3

Colours 4

Typeface 5

Body copy 6

Iconography 7

Media 8

Buttons 9

Form elements 10

Tables 11

Cards 12

Typography

Raleway is our primary typeface

Raleway is an elegant sans-serif typeface family intended for headings and other large-size usage. Initially designed by Matt Monheim, as a single-light-weight, it was expanded into a 3-g weight family by Pablo Impallari and Rodrigo Favaron in 2012 and kerned by Ignis Mari.

Buttons

We use button shapes to distinguish a variety of calls to actions and we’ve designed these shapes to be easily recognizable and visually appealing.

Button types

Where possible use only one primary action button per content region or on one page. Don’t choose a different colour button without considering the reason why that button has been included.

Button sizes

Use standard size button shapes for the majority of calls-to-action to reserve smaller and larger sizes for specific purposes. Use large buttons for a single important action and small buttons in confined spaces, for example inside tables. Use block buttons to 100% of the width of their parent container.
# Table of contents

1. **Get started**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

2. **Principles**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

3. **Branding**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

4. **Colours**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

5. **Typography**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

6. **Body copy**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

7. **Iconography**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

8. **Media**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

9. **Buttons**
   - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

10. **Form elements**
    - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

11. **Tables**
    - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

12. **Cards**
    - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

13. **Interactive**
    - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

14. **Small navigation**
    - Lorem ipsum dolor sit amet, consectetur adipiscing elit.

---

## Logo

The logo is the mark of our identity so the ways we use it matter, although the implementation of our logomark varies according to where it’s presented, the concept remains.

### Reverse logo

Elements of our logo are recognisable even in this, our smallest branded element.

### Branded favicon

Elements of our logo are recognisable even in this, our smallest branded element.

---

## Noto Sans

Noto fonts are intended to be visually harmonious across multiple languages, with compatible heights and stroke thicknesses.

### Primary typeface

**Noto Sans**

Noto fonts are intended to be visually harmonious across multiple languages, with compatible heights and stroke thicknesses.

### Supporting typeface

**Elsie**

Elsie is inspired by feminine energy. This new typeface was created to celebrate the world of women, glamour and fashion. It combines the strength of Bodoni with the softness of slab serif fonts. Sensitive, attractive, full of personality, innovative and subtle with both classic and new design features.

---

## Movable type

Movable type is the system and technology of printing and typography that uses movable components to reproduce the elements of a document on the medium of paper which was first invented in ancient China.

## Etching

Etching is traditionally the process of using strong and/or mercuric to cut into the unprotected parts of a metal surface to create a design in imaging (in reverse) the metal.

## Printing press

Printing press

## Tabs

**Movable type**

Movable type is the system and technology of printing and typography that uses movable components to reproduce the elements of a document (usually individual letters or punctuations) usually on the medium of paper which was first invented in ancient China.

The world’s first movable type printing press technology for printing paper books was made of ceramic porcelain clay materials and invented in ancient China around AD 1040 by the Han Chinese innovator Bi Sheng (990–1051) during the Northern Song Dynasty (960–1127). In 1377, currently the oldest extant movable metal print books, [Jia], was printed in Korea. The diffusion of both movable-type systems was, however, limited. They were expensive, and required a host amount of labor.
Typography

**Primary**
Indicates any element is interactive including buttons and hyperlinks. May also be used for linking design elements to a brand.

**Supporting**
Indicates when an interactive element is in use, for example when someone presses a button or hyperlink. May also be used for success messaging.

**Accent**

---

**Source Serif Pro**
A serif font designed to complement the Source Sans Pro family.

---

**Source Sans Pro**
A sans serif font designed to work well in user interfaces.

---

**Johannes Gutenberg**
His introduction of mechanical movable type printing to Europe started the Printing Revolution and is widely regarded as the most important invention of the second millennium.

---

**Enlightenment**
Gutenberg in 1439 was the first Europeans to use the printing press and movable type in Europe. Among his many contributions to printing are: the invention of a process for mass-producing movable type; the use of oil-based ink for printing books; adjustable molds; mechanical movable type; and the use of a wooden printing press similar to the agricultural screw presses of the period.

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Gutenberg’s father worked with the ecclesiastic mint.
Design principles and living style guide

Imaginatively designed elements for digital products and websites
Design principles and living style guide

Imaginatively designed elements for digital products and websites
Design principles and living style guide

Imaginatively designed elements for use across digital channels

Inspired.guide
**Colours**

**Primary**
Indicates any element is interactive including buttons and hyperlinks. May also used for linking design elements to a brand.

**Supporting**
Indicates when an interactive element is in use, for example when someone presses a button or hyperlink. May also used for success messaging.

**Accent**
Used to add accents to a design, for example in card backgrounds and for non-interactive icons.
Primary
Indicates any element is interactive including buttons and hyperlinks. May also be used for linking design elements to a brand.

Supporting
Indicates when an interactive element is in use, for example when someone presses a button or hyperlink. May also be used for success messaging.

Accent
Used to add accents to a design: for example in card backgrounds and for non-interactive icons.

Base
A neutral color, used for non-interactive design elements including borders, horizontal rules, table headers and quotation marks.
ADOPT A MOUNTAIN GORILLA

Help us equip rangers to protect mountain gorillas in the wild. Your money pays for equipment, training and studying gorilla populations.

PROTECT THESE INCREDIBLE ANIMALS AND RECEIVE

CUDDLY TOY
A soft toy to love forever

MAGAZINES
Two magazines, three times a year

FACT PACK
Packed with facts, bookmarks and stickers

Share 98% of our DNA
Our closest relatives
Laugh and cry like us

CHOOSE AN AMOUNT

HELP US PROTECT
vital gorilla habitat
£3

STOP GORILLAS
catching our diseases
£5

OTHER
£

This is a gift

ADOPT NOW

MOST ENDANGERED

AMUR LEOPARD
70

MOUNTAIN GORILLA
880

GIANT PANDA
1,864

BENGAL TIGER
3,200

BLACK RHINO
5,000

BIG CATS

GREAT APES

ALL SPECIES
GETTING STARTED
About the SunWise Living Style Guide

DESIGN PRINCIPLES
For our visual design, user experience, and front end development

LOGO
Anatomy of our logo, branded favicon, home screen icons, and advertising

BRAND COLOURS
How to use Sunshine and Sky for bubbles, panels and roundels

SUPPORTING COLOURS
Using Black, Cherry and Midnight for backgrounds, borders, icons, and roundels

MESSAGING COLOURS
How to use Ketchup and Lime for indicating progress, errors and reasons for caution

TYPEFACE
Introducing SunStroke and the typographic scale for our digital platforms

BODY TEXT
Components and styling for headlines, lists, paragraphs, and text organisms

QUOTES
Styling for block quotes and pull quotes

BUTTONS
Call to action shapes that are easily recognisable and visually appealing

BUBBLES
Highlighting key benefits or messages

ROUNDELS
Present key messages about our products and services

ICONS
Visual helpers to support the meaning in our content or reinforce calls to actions

ILLUSTRATIONS
Add personality to our content and to lead someone’s eye around a page

MEDIA
Styling for responsive images, figures and video

MASTHEADS
Introduce people to our business and our products and services

TEMPLATE
Subtle cues to structure content, a clear typographic hierarchy and Sunshine elements

FORMS
Styles for inputs and labels, and messages

TABLES
Rendering data that can be described using a header and multiple values

PANELS
Emphasise our message or let someone know about a positive or negative outcome

INTERACTIVE
Reduce the amount of visible content but have it easily accessible when needed

SMALL NAVIGATION
Help people understand where they are within our website and where to go next

COLOUR ACCESSIBILITY
We’re committed to complying with WCAG AAA accessibility standards

BANNER ADVERTISING
Styles for online advertising
### Brand

**Sunshine**
Key product and service messages, links to our brand.

**Sky**
Indicates an element is interactive. Also used for panel backgrounds.

**Black cherry**
Neutral colour, used for borders and icons.

**Midnight**
Supplementary product and service information.

**Lime**
Indicates an interactive element is in use. Also used for success messaging.

**Ketchup**
Strong emphasis, price/offer information, and errors/warnings.

---

<table>
<thead>
<tr>
<th>Hex:</th>
<th>ffed00</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB:</td>
<td>255,237,0</td>
</tr>
<tr>
<td>Sass:</td>
<td>$color-sunshine</td>
</tr>
</tbody>
</table>

---

### Messaging

**Sunshine**
Sunshine is the colour most commonly associated with our brand. Use it to present key messages about our products and services.

---

**Bubbles**
Bubbles are ‘sunshine elements’ and we use them to connect important information to our brand. We use Sunshine for the background of Bubbles.

---

**UK’s MOST POPULAR**
Over 50s Plan
**Hex:** #e3231d  
**RGB:** 227,35,29  
**Sass:** $color-ketchup

**Ketchup**
Ketchup is a messaging colour that we use to indicate that an unsuccessful outcome. Also use Ketchup to emphasise offer/price content in bubbles and roundels.

**25% off quote SUNWEB20**
**From less than £4**

**We couldn’t submit your application**

**Bubbles**
Use Ketchup for the background of error/warning bubbles and for offer/price content on Sunshine bubbles.

**Starts from only £4**

**Roundels**
Use Ketchup for the background of roundels when you need to strongly emphasise information and for offer/price content on Sunshine roundels.

**UK’s MOST POPULAR**
**Over 50s Plan**

**Don’t**
Use Ketchup roundels to present product information or as decoration.

**25% off quote SUNWEB20**

**Do**
Use Ketchup roundels to strongly emphasise a sales message.
We’re committed to complying with WCAG AAA accessibility standards because that’s good for our business and our customers.

**Accessible roundels**

Our roundels have been extensively tested to ensure that they present sufficient contrast between background and text colours to help people who have visual disabilities. Only these colour combinations pass WCAG AAA.
Typography: Corporate typefaces

As with our logo, consistent use of our corporate typefaces—Adobe Clean and Minion® Pro—reinforces Adobe's brand identity. Both are OpenType®, a cross-platform format that provides richer linguistic support through widely expanded character sets and advanced layout features.

Both fonts are available for download from Marketing Hub under Corporate > Corporate Fonts.

Primary typeface - Adobe Clean

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890
=~!@#$%^&*()+\[\]\{}]|[;:'#"<>?,./

Adobe Clean should be used for headlines and may be used for copy. Short headlines or labels can be all caps, otherwise headlines and subheads are sentence case.

The introduction of the proprietary typeface Adobe Clean in April 2009 was to help differentiate Adobe in the marketplace. It replaces the previous sans serif corporate font, Myriad Pro. It will not be available for license to the general public.

To use Adobe Clean well along side the corporate logo, which continues to use Myriad Pro, avoid condensed or extended type.

<table>
<thead>
<tr>
<th>Adobe Clean Light</th>
<th>Adobe Clean Light Italic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adobe Clean Regular</td>
<td>Adobe Clean Regular Italic</td>
</tr>
<tr>
<td>Adobe Clean Bold</td>
<td>Adobe Clean Bold Italic</td>
</tr>
<tr>
<td>Adobe Clean SemiCondensed</td>
<td>Adobe Clean SemiCondensed Italic</td>
</tr>
<tr>
<td>Adobe Clean Bold SemiCondensed</td>
<td>Adobe Clean Bold SemiCondensed Italic</td>
</tr>
</tbody>
</table>

Note: Alternate glyphs are available for the letter “g” and number “1” in Adobe Clean Regular.

Secondary type face - Minion Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890
=~!@#$%^&*()+\[\]\{}]|[;:'#"<>?,./

Minion Pro should be used primarily for extended running body copy in longer, multiple-page documents, such as brochures and datasheets.

Avoid using weights other than Minion Pro Regular. Use Minion Pro SemiCondensed Bold for emphasis when needed. Avoid using Minion smaller than 9pt. Use standard numerals; do not use Minion's Old Style numerals.

| Minion Pro Semibold Condensed | Minion Pro Semibold Condensed Italic |
| Minion Pro Regular | Minion Pro Regular Italic |
| Minion Pro Semibold | Minion Pro Semibold Italic |
| Minion Pro Bold | Minion Pro Bold Italic |
# Typography

## Typographic elements

### Semantic hierarchy

Establish a visual and semantic hierarchy by nesting headings correctly. For example, an H3 follows an H2 when it denotes a section contained within the H2's content. Don't skip to an H4 after an H2, etc. Don't use headings arbitrarily based on their presentation.

<table>
<thead>
<tr>
<th>Element</th>
<th>Pixel sizes</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page title</td>
<td>32px</td>
<td>The main page heading is an H1 element. You should only use it once per page</td>
</tr>
<tr>
<td>Heading</td>
<td>24px</td>
<td>The secondary heading to the left is an H2 element, which may be used as a page-level heading. More than one may be used per page</td>
</tr>
<tr>
<td>Third-level heading</td>
<td>20px</td>
<td>The heading to the left is an H3 element, which may be used after an H2 heading in the document hierarchy</td>
</tr>
<tr>
<td>Fourth-level heading</td>
<td>16px bold</td>
<td>The heading to the left is an H4 element, which may be used after an H3 heading in the document hierarchy</td>
</tr>
<tr>
<td>Fifth-level heading</td>
<td>14px bold</td>
<td>The heading to the left is an H5 element, which may be used after an H4 heading in the document hierarchy</td>
</tr>
<tr>
<td>SIXTH-LEVEL HEADING</td>
<td>12px UPPERCASE BOLD</td>
<td>The heading to the left is an H6 element, which may be used after an H5 heading in the document hierarchy</td>
</tr>
</tbody>
</table>
Brand font

Each brand has a display font typically used for headlines and marketing messages etc. These may come in several weights. If the brand font is a web font (not a system font) then it should be self hosted and implemented using the @fontface declaration. Suitable fallbacks should also be declared in the font stack.

Never use a web font without confirmation that you have the correct licence agreement in place.

Read more about the typography system

Body font

Each brand has a body font typically used for editorial and user interface elements. The body font comes in several weights. If the body font is a web font (not a system font) then it should be self hosted and implemented using the @fontface declaration. Suitable fallbacks should also be declared in the font stack.

Never use a web font without confirmation that you have the correct licence agreement in place.
Typography

The design heritage of The Times and Sunday Times is rooted in typographic excellence. Our unique new font designed by Monotype specially for digital reading continues the typographic legacy started by Stanley Morison in 1931 with Times New Roman.

Headlines

Lorem ipsum dolor sit amet

```html
<h1 class="Headline Headline--xxl">Lorem ipsum dolor sit amet</h1>
```

Lorem ipsum dolor sit amet

```html
<h1 class="Headline Headline--xl">Lorem ipsum dolor sit amet</h1>
```

Lorem ipsum dolor sit amet

```html
<h1 class="Headline Headline--l">Lorem ipsum dolor sit amet</h1>
```
Typography

Headings

Use HTML headings for headings only. Don't use headings to style content.
Search engines use headings to index the structure and content of the website, so be sure that any text added into a heading is relevant to and descriptive of the content of the page.
Users also skim pages by its headings. It is important to use headings to show the document structure.
If a heading style is needed, but the text added as not a heading, use the h1-h6 classes instead of tags. This will apply the same styling as the h1-h6 tags, without signifying elevated importance to search engines.

Heading H1

The quick brown fox jumps over the lazy dog

TWC Round Light
Page or Section Headings
h1 is the most important header. It defines the content of the page. There should only ever be one h1 on a page, including within carousels.
Font Sizes:
- Large breakpoint: 36pt
- Medium breakpoint: 32pt
- Small breakpoint: 27pt

Heading H2

The quick brown fox jumps over the lazy dog
Typography

Typefaces

Marvel’s primary typeface is Fakt Soft Pro — a robust typeface with legible numbers that renders well at all sizes. It is soft and friendly, yet plain enough to get out of the way and let the user's designs shine.

```
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
```

<p class="fontFamily-faktSoft">…</p>

Font sizes

The font scale consists of 9 different font sizes. The default size applied to the <code>body</code> is Medium.

The quick brown fox jumps over the lazy dog

46px — Extra extra extra large

The quick brown fox jumps over the lazy dog

https://marvelapp.com/styleguide/overview/introduction
With "The Model" at No. 1 Kraftwerk's Ralph Hutter talks to THE FACE about work and leisure, travel, the German psyche, blank cassettes and the little pairs of scissors that they carry around in their inside pockets.

INTERVIEW STEVE TAYLOR

Hutter has carried the title since 1977, when The Model, Germany's first electronic rock music record, topped the charts. Since then, Kraftwerk has emerged as one of the most influential bands in the history of electronic music. The group's distinctive sound is characterized by a mix of synthesizers, drum machines, and a signature use of repetitive rhythms and melodies. Hutter, along with his fellow band members, has been a driving force in the development of electronic music, pushing the boundaries of what music can be with their innovative approach.

Kraftwerk's music is often praised for its ability to create a sense of space and time, with each track having its own unique atmosphere. The group's live shows are also renowned for their immersive visual experience, with elaborate lighting and video projections that complement the music. Hutter's focus on the interplay between sound and image has been a hallmark of their work, and has influenced countless artists in the field of electronic music.

The Model's success marked a turning point for Kraftwerk, leading to the release of their iconic album Trans-Europe Express in 1978. This album featured a mix of electronic beats and synthesized sounds, and remains a classic of the genre.

Kraftwerk's influence on the music industry cannot be overstated, with their pioneering work setting the stage for future generations of electronic musicians. Their commitment to pushing the boundaries of what is possible with music and technology has left an indelible mark on the world of music.
In his unforgettable performance as the fearsome print baron of *Pravda*, Anthony Hopkins makes lies seem alluring. As a Welsh actor on the verge of major status, he has learned to stop looking for truth.

Anthony Hopkins by Jessica Berens Photography John Stoddart
New York City Transit Authority
Graphics Standards Manual

https://standardsmanual.com
X Height type
X Height type
X Height type
X Height type
X Height type
X Height type
X Height type

© https://standardsmanual.com
81
Museum of Natural History
Reproduction Art: Logotype

This page contains camera-ready reproduction artwork for the NASA logotype. This artwork may be reduced or enlarged photographically.

For additional supplies of reproduction art, contact the graphics coordinator at NASA Headquarters.

NASA

NASA

NASA

NASA

NASA

NASA

NASA
Times Roman is generally regarded as the best of the modern or transitional typefaces. It offers readability, character, and a certain utilitarian quality which makes it quite useful in publication design. It is designed with a large x-height which makes it legible at small sizes.

Times Roman is recommended for newsletters, house organs and other news-oriented publications. This typeface is appropriate for large volume settings as the reader does not tire of the appearance.

The entire family of Times Roman, including italic and bold, gives the designer a practical typeface to solve certain complicated problems.

Headings may be set in Helvetica Medium or in Times Roman Bold.

---

Helvetica Medium

The main purpose of letters is the practical one of making thoughts visible. Ruskin says that all letters are frightful things, and to be endured only upon occasion, that is to say, in places where the sense of the inscription is of more importance than external ornament. This is a sweeping statement from which we need not suffer unduly; yet it is doubtful if there is art in individual letters. Letters in combination may be quite satisfying and in a well-composed page beautiful as a whole. The main purpose of letters is the practical one of making thoughts visible.

Helvetica Medium

Ruskin says that all letters are frightful things, and to be endured only upon occasion, that is to say, in places where the sense of the inscription is of more importance than external ornament. This is a sweeping statement from which we need not suffer unduly; yet it is doubtful if there is art in individual letters. Letters in combination may be quite satisfying and in a well-composed page beautiful as a whole. The main purpose of letters is the practical one of making thoughts visible.

---

Times Roman Bold

The main purpose of letters is the practical one of making thoughts visible. Ruskin says that all letters are frightful things, and to be endured only upon occasion, that is to say, in places where the sense of the inscription is of more importance than external ornament. This is a sweeping statement from which we need not suffer unduly; yet it is doubtful if there is art in individual letters. Letters in combination may be quite satisfying and in a well-composed page beautiful as a whole. The main purpose of letters is the practical one of making thoughts visible.
### Confidential

The attachment contains information affecting the National Defense of the United States of America that is classified, under Title 18, U.S.C., Sections 793 and 794, the unauthorized dissemination or revelation of which in any manner to any unauthorized person is prohibited by law. The form must be attached to all Confidential Documents not stored in secure storage equipment. Unclassified when detached from Classified Material.

---

**For Internal Routing Only**

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Date</th>
<th>Remarks</th>
</tr>
</thead>
</table>

---

**Invoice/Shipping Document**

<table>
<thead>
<tr>
<th>1</th>
<th>From</th>
<th>2</th>
<th>Ship to—Mark for</th>
</tr>
</thead>
</table>

---

**General Information**

- **Material to Be Picked-Up From:**
  - A: Building Number
  - B: Room Number
  - C: Telephone Extension

- **Shipment Information:**
  - D: Material to be ShippedDate
  - E: Material to be Shipped to
  - F: Conveyance Information

- **Other Information:**
  - G: Other Notes
  - H: Other Instructions

---

**Item Numbers**

<table>
<thead>
<tr>
<th>Item Number</th>
<th>Quantity</th>
<th>Description</th>
<th>Unit Price</th>
<th>Total Price</th>
</tr>
</thead>
</table>

---

**For Transportation Branch Use Only**

- **Container Number:**
- **Type of Container:**
- **Dimensions:**

---

© https://standardsmanual.com
Typography

Playfair Display is our primary typeface

Playfair Display is well suited for titling and headlines. It has an extra large x-height and short descenders. It can be set with no leading if space is tight, for instance in news headlines, or for stylistic effect in titles. Capitals are extra short, and only very slightly heavier than the lowercase characters.

Merriweather features a very large x-height, slightly condensed letterforms, a rich diagonal stress, extra serifs and open forms.

Lowcase

<table>
<thead>
<tr>
<th>LOWERCASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
</tbody>
</table>

Uppercase

<table>
<thead>
<tr>
<th>UPPERCASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
</tr>
</tbody>
</table>

Italic

<table>
<thead>
<tr>
<th>Italic</th>
</tr>
</thead>
<tbody>
<tr>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
</tbody>
</table>

Bold Italic

<table>
<thead>
<tr>
<th>Bold Italic</th>
</tr>
</thead>
<tbody>
<tr>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
</tbody>
</table>

Character

<table>
<thead>
<tr>
<th>Characters</th>
<th>Numerals</th>
</tr>
</thead>
<tbody>
<tr>
<td>@/#</td>
<td>@/&lt;&gt;$£</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Characters</th>
<th>Numerals</th>
</tr>
</thead>
<tbody>
<tr>
<td>$@/#</td>
<td>@/&lt;&gt;$£</td>
</tr>
</tbody>
</table>
Typography

**Raleway** is our primary typeface

*Design*: Matt McInerney, Pablo Impallari, Rodrigo Fuenzalida and Igino Marini. *Available* from Google Fonts.

Raleway is an elegant sans-serif typeface family intended for headings and other large size usage. Initially designed by Matt McInerney as a single thin weight, it was expanded into a 5 weight family by Pablo Impallari and Rodrigo Fuenzalida in 2012 and kerned by Igino Marini.

---

**Noto Sans**

*Noto* helps to make the web more beautiful across platforms for all languages. Currently, *Noto* covers over 30 scripts. This is the Sans Latin, Greek and Cyrillic family. It has Regular, Bold, Italic and Bold Italic styles and is helped by ***Droid*** which is a serif sister family, *Noto Serif*.


---

**ITALIC**
Typography

Open Sans

Open Sans

Open Sans

Open Sans

Design: Steve Mattison. Available from [Google Fonts](https://fonts.google.com). Open Sans is a humanist sans serif typeface, designed with an upright stress, open forms and a neutral, yet friendly appearance. It was optimized for print, web, and mobile interfaces, and has excellent legibility characteristics in its letterforms.

```plaintext
a b c d
e f g h
```

Typography

Libre Franklin is an interpretation and expansion of the 1912 Morris Fuller Benton classic. The Libre Franklin project is led by Impallari Type, a type design foundry based in Rosario, Argentina.

Source Serif Pro

```
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
```

Source Serif Pro

```
1 2 3
4 5 6
7 8 9
```
Johannes Gensfleisch zur Laden zum Gutenberg was a German blacksmith, goldsmith, printer, and publisher who introduced printing to Europe.

**Johannes Gutenberg**

His introduction of mechanical movable type printing to Europe started the Printing Revolution and is widely regarded as the most important invention of the second millennium.

**Enlightenment**

Gutenberg in 1439 was the first European to use the printing press and movable type in Europe. Among his many contributions to printing are: the invention of a process for mass-producing movable type; the use of oil-based ink for printing books; adjustable moulds; mechanical movable type; and the use of a wooden printing press similar to the agricultural screw presses of the period.

"Gutenberg's father worked with the ecclesiastic mint. He grew up knowing the trade of goldsmithing."

**Movable type**

Gutenberg in 1439 was the first European to use the printing press and movable type in Europe. Among his
Gutenberg died in 1468 and was buried in the Franciscan church at Mainz, his contributions largely unknown.

This church and the cemetery were later destroyed, and Gutenberg's grave is now lost.

Johannes Gensfleisch zur Laden zum Gutenberg
This church and the cemetery were later destroyed, and Gutenberg's grave is now lost.

Johannes Gensfleisch zur Laden zum Gutenberg
Gutenberg died in 1468 and was buried in the Franciscan church at Mainz, his contributions largely unknown.

This church and the cemetery were later destroyed, and Gutenberg’s grave is now lost.

This church and the cemetery were later destroyed, and Gutenberg’s grave is now lost.

This church and the cemetery were later destroyed, and Gutenberg’s grave is now lost.
Gorilla

The powerful mountain gorilla is one of four surviving gorilla subspecies.

ABCDEFHJKLMNOPQRSTUVWXYZ?!@£$%&1234567890
abcdefghijklmnopqrstuvwxyz

ABCDEFHJKLMNOPQRSTUVWXYZ?!@£$%&12345
67890abcdefghijklmnopqrstuvwxyz

GORILLA

The powerful mountain gorilla is one of four surviving gorilla subspecies.

The powerful mountain gorilla is one of four surviving gorilla subspecies.
THREATS TO MOUNTAIN GORILLAS

150 RANGERS DIED IN THE LINE OF DUTY

LOSS OF HABITAT
Deforestation, social conflict and civil unrest all affect gorillas.

HUMAN ILLNESSES
A common cold can devastate a gorilla population.

HUNTING
Gorillas get caught in snares set for other wildlife.

85% OF THEIR DIET IS LEAVES, SHOOTS & STEMS

OIL EXPLORATION
Exploration will create new and unacceptable risks for gorillas’ environment.

1970
Monitoring mountain gorillas starts

1989
Numbers increased 50% since 1989

1991
We start working towards safeguarding habitats across borders

2003
Population in Virunga increased by 26%

MOUNTAIN GORILLA CONSERVATION PROGRAMME
Our typeface

VAG is a free hand-typeface that helps us to communicate our personality to customers. We use VAG Light and Bold for all headlines, body copy and roundels.

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

VAG Rounded Light

Typographic scale

We use Modular Scale to create our typographic scale. It's 5.6 minor third, 1.125. Our base font size is 18px/1.81em (0) and we change sizes by moving up and down the scale: -3 → -7.

Numerals

1 2 3 4 5 6 7 8 9

We use a limited number of type sizes that work together and help us maintain consistency across different size and types of screen.

Headings

Over 50 Life Insurance

Text colour

We use Charcoal for all text elements including headlines and body copy because lower contrast between it and our white background makes reading less tiring.

Coloured panels

Text on coloured panels must be white. For maximum legibility, we recommend using a bold font-weight and increasing leading (line-height).

Margins

Use px units to set all bottom margins in proportion to the height of the viewport.
Protecting those who matter

Helping you plan for tomorrow so you can get on with today

The cost of dying

SunLife’s 9th annual Cost of Dying report reveals the cost of a basic funeral has risen for the 12th year in a row and...
Get to grips with your life cover options

What’s life insurance?

Most of us think about life insurance as death cover — money paid out to loved ones when you die — but life insurance is much more than this.

Life shouldn’t have to stop for your family if something happened to you — life insurance is a great way to protect your family from financial worries as it pays out a cash sum if you die during the term of the plan. You can also buy life insurance to last throughout your lifetime rather than for a selected number of years.

Life insurance helps pay off the mortgage if you die, covers essential living costs, lets you leave loved ones a guaranteed cash sum as a gift or helps loved ones plan for funeral costs with confidence.

Why is life insurance important?

Life is full of surprises. The unpleasant ones can put your family in a difficult situation, especially if they rely on you financially. Imagine, if you were to die tomorrow what would be the financial impact on your family?

Could they afford to pay for your funeral? Who would pay the mortgage? How would your debts or household bills be paid?

When you buy life insurance you secure peace of mind. You know your family would be financially protected if you were to die unexpectedly and prematurely or, indeed, whenever your death occurred.

Related articles

- 5 reasons to consider over 50 life cover
- A simple way to help with funeral costs
- Over 50 life insurance terms

Browse our library

For practical insights, guidance and tips on life insurance.

Funeral calculator

Use our quick interactive tool to find out the average funeral cost in your area.
# WEBSITE STYLE GUIDE

## BOOKMARK ICONS

### Flag Red

<table>
<thead>
<tr>
<th>Size</th>
<th>Image</th>
<th>Width</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>120X120</td>
<td><img src="image" alt="Red Flag Icon" /></td>
<td>120</td>
<td>120</td>
</tr>
<tr>
<td>152X152</td>
<td><img src="image" alt="Red Flag Icon" /></td>
<td>152</td>
<td>152</td>
</tr>
<tr>
<td>32X32</td>
<td><img src="image" alt="Red Flag Icon" /></td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>60X60</td>
<td><img src="image" alt="Red Flag Icon" /></td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>76X76</td>
<td><img src="image" alt="Red Flag Icon" /></td>
<td>76</td>
<td>76</td>
</tr>
<tr>
<td>16X16</td>
<td><img src="image" alt="Red Flag Icon" /></td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

### Flag Blue

<table>
<thead>
<tr>
<th>Size</th>
<th>Image</th>
<th>Width</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>120X120</td>
<td><img src="image" alt="Blue Flag Icon" /></td>
<td>120</td>
<td>120</td>
</tr>
<tr>
<td>152X152</td>
<td><img src="image" alt="Blue Flag Icon" /></td>
<td>152</td>
<td>152</td>
</tr>
<tr>
<td>32X32</td>
<td><img src="image" alt="Blue Flag Icon" /></td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>60X60</td>
<td><img src="image" alt="Blue Flag Icon" /></td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>76X76</td>
<td><img src="image" alt="Blue Flag Icon" /></td>
<td>76</td>
<td>76</td>
</tr>
<tr>
<td>16X16</td>
<td><img src="image" alt="Blue Flag Icon" /></td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>-------------</td>
<td>---------</td>
<td>----------</td>
<td>---------------</td>
</tr>
<tr>
<td>account</td>
<td>📡</td>
<td>📡</td>
<td>📡</td>
</tr>
<tr>
<td>analytics</td>
<td>📊</td>
<td>📊</td>
<td>📊</td>
</tr>
<tr>
<td>adjust-stroke</td>
<td>🔷</td>
<td>🔷</td>
<td>🔷</td>
</tr>
<tr>
<td>alert</td>
<td>⚠️</td>
<td>⚠️</td>
<td>⚠️</td>
</tr>
<tr>
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<td>🍏</td>
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<tr>
<td>arrive</td>
<td>🚁</td>
<td>🚁</td>
<td>🚁</td>
</tr>
<tr>
<td>arrowright</td>
<td>⬅️</td>
<td>⬅️</td>
<td>⬅️</td>
</tr>
<tr>
<td>bear-left</td>
<td>🦊</td>
<td>🦊</td>
<td>🦊</td>
</tr>
<tr>
<td>bear-right</td>
<td>⬆️</td>
<td>⬆️</td>
<td>⬆️</td>
</tr>
<tr>
<td>bike</td>
<td>🎲</td>
<td>🎲</td>
<td>🎲</td>
</tr>
<tr>
<td>bolt</td>
<td>⚡️</td>
<td>⚡️</td>
<td>⚡️</td>
</tr>
<tr>
<td>book</td>
<td>📖</td>
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<td>📖</td>
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<tr>
<td>bookmark</td>
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<tr>
<td>brackets</td>
<td>{}</td>
<td>{}</td>
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</tr>
</tbody>
</table>

https://www.mapbox.com/base/styling/icons/
Icons and images

Example: Icons

This test page shows the icons which are included in the govuk frontend toolkit.

<table>
<thead>
<tr>
<th>Step icons</th>
<th>Step circles</th>
<th>Icons</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 icon-step-1.png</td>
<td>1 1</td>
<td>icon-calendar.png</td>
</tr>
<tr>
<td>2 icon-step-2.png</td>
<td>2 2</td>
<td>icon-file-download.png</td>
</tr>
<tr>
<td>3 icon-step-3.png</td>
<td>3 3</td>
<td>icon-important.png</td>
</tr>
<tr>
<td>4 icon-step-4.png</td>
<td>4 4</td>
<td>icon-information.png</td>
</tr>
<tr>
<td>5 icon-step-5.png</td>
<td>5 5</td>
<td>icon-locator.png</td>
</tr>
<tr>
<td>6 icon-step-6.png</td>
<td>6 6</td>
<td></td>
</tr>
<tr>
<td>7 icon-step-7.png</td>
<td>7 7</td>
<td>White or semi-transparent icons</td>
</tr>
<tr>
<td>8 icon-step-8.png</td>
<td>8 8</td>
<td></td>
</tr>
</tbody>
</table>
British Rail Corporate Identity Manual

https://britishrailmanual.com
http://www.doublearrow.co.uk/manual.htm
Uniforms
Train Crew
Guard

Guard
The Guard’s uniform is blue-grey worsted serge with silver buttons, lapel and cap badges. The single grade rings on cap and cuffs are also in silver. The overcoat is dark grey. A white shirt and grey tie are worn.
So, how are clouds made?

The Skype logo is constructed from a series of circles, and following that lead, our clouds are to be constructed with the same process.

Circles maketh the cloud.
Use circles, any size and placement and shape, but make sure it looks... cloudish.

Circles good, ellipses bad.
Don't use an ellipse to construct a cloud, we like them round and circular, just like our logo.
We use icons as visual helpers to support the meaning in our content or reinforce calls to actions. Not every item warrants an icon. Overuse diminishes their impact and creates visual noise so use icons sparingly.

- Ticks support positive points
- Plus symbols reinforce additional actions

**Anatomy of an Icon**
We use graphic illustrations to add personality to our content and to lead someone’s eye around a page. They serve a different purpose to icons although they share some visual characteristics. As they contain more detail and depth, graphic illustrations should be reproduced much larger than icons.

The illustration grid
Anatomy of a roundel

We’ve derived the proportions of our roundels from our logo, where the sunshine circles grow by 75% each time. Roundels must be designed using this circular grid to maintain consistency between them.

The roundel grid

Start with 200px circle and add ten inner circles, each 75% smaller than the last.

Roundel content examples

Roundels present important messages about our products and services. Keep roundel content succinct and highlight important content in bold, large type.
**Bubble tails**

Bubbles are rounded rectangles. They have a tail which we use to point to the content or functionality we’re emphasising. Place a tail either above or below a bubble.

**Bubble base colours**

Bubbles are ‘sunshine elements’ and we use them to connect important information to our brand. We use our Sunshine colour for the background of standard bubbles. The content they contain is Midnight. Use Ketchup text to present price/offer related content.

**Sky panels**

To create sufficient colour contrast use only Sunshine, Midnight bubbles. White replaces ketchup in this context.
We use button shapes to distinguish a variety of calls to actions and we’ve designed these shapes to be easily recognisable and visually appealing. Create buttons from `<button>` or `<a>` elements and change their colours and sizes by using the modifier classes listed.

**Anatomy of a button**

We use CSS borders, gradient backgrounds and a combination of inset and outer box-shadows to create our button shapes and to give them a three-dimensional appearance. Our button text also has a subtle text-shadow. The direction of the gradient background and text-shadow is reversed when a person hovers over a button shape.

* Use RGBA transparent colour values for the outer shadow to help buttons blend with the background.
# Table of contents

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<tr>
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<tr>
<td>Small navigation</td>
<td>14</td>
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</table>
DESIGNING THE WWF UK FUNDRAISING GRID

Our WWF UK fundraising grid has been designed for responsive flexibility and arranging content in attractive and effective ways. We also designed it to be visually distinctive. These are the stages of its design.

1 Started with six even ratio columns reflecting WWF UK's new logo mark.
2 Split column one in half, creating a left margin.
3 Moved one small column to the left of column seven.
4 Added this column width to column seven, creating a generous sidebar.

Our resulting grid includes a **wide left margin**. This can be used for effect by pulling content including images, quotations and tables into the margin. It includes a **complementary sidebar** that's generous enough to display meaningful content. Finally, our grid includes a **content** area that can contain any combination of four units.
CREATING MODULAR GRID UNITS

For our new design, we've combined a column grid (main and complementary) with a unit-based, modular grid.
CALLOUTS
Circle: 200 x 200px
All text centre aligned
Line 1: 90pt (secondary 60px)
Line 2: 34pt
Line 3: 16pt
Refer to WWF-Colour.pdf for colour values of each species

Download: .ai .eps

NUMBER OF SPECIES
(Assumption)
Circle: 60 x 60px
All text centre aligned
Text size: 24pt (secondary 16px)
Colour: #DA1D52

Download: .ai .eps

Species:
- Snow leopard
- Tiger
- Amur Leopard
- Lion
- Gorilla
- Panda
- Rhino
- Oryx

- Polar Bear
- Elephant
- Dolphin
- Penguin
- Turtle
- Jaguar
Design principles

Straightforward

Just how simple and frictionless can we make things for our customers? What can we remove? Simplify? What can we make more effortless and intuitive?

Measuring success Design a clean, consistent and intuitive experience that eliminates ambiguity and ensures accessibility for all.

Confident

We’re bright, positive and we exude confidence—which in turn instils confidence. This confidence ties in well with being straightforward—it enables clean, uncluttered, bold design.

Measuring success Build credibility and strengthen trust by offering reassuringly clear journeys. Give people control and enable them to act efficiently whilst maintaining a human touch.

Memorable
Our brand promise

IBM’s brand promise requires us to be reflective about every experience we aim to deliver. We ask ourselves:

**Does it look like IBM?**
- Does the visual design enhance people’s understanding of how the world works?
- Is it purposeful in its intent?
- Does it help users see the world in a new way—from a clearer perspective?
- Does it express a deep understanding of a user’s culture and context?

**Does it sound like IBM?**
- Do we listen as collaborators?
- Do we have something to say—not just something to sell?
- Do we make a case with reason and intelligence and emphasize what truly matters?
Let's speak the same language

The Global Experience Language (GEL) is our single source of truth for creating consistent, coherent customer experiences across our entire digital landscape. Being scalable across brands and adaptable to all devices the GEL facilitates greater brand consistency and higher quality outcomes more efficiently with less effort.

create delightful experiences

with consistency, quality and efficiency
Thank you very much

@malarkey