Designing inspired style guides

Andy Clarke

YOW West, Perth, May 2017
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.

Button element  Submit button

Label text

Label text

Label text


https://standardsmanual.com
Colour Palette

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

GRAY PALETTE

<table>
<thead>
<tr>
<th>Color</th>
<th>Hex Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>$darkgray</td>
<td>#2c3643</td>
</tr>
<tr>
<td>$titlegray</td>
<td>#3b444f</td>
</tr>
<tr>
<td>$bodygray</td>
<td>#6774c7</td>
</tr>
<tr>
<td>$lightgray</td>
<td>#99a9b3</td>
</tr>
<tr>
<td>$subduedgray</td>
<td>#dbe6ec</td>
</tr>
</tbody>
</table>

PRIMARY PALETTE

<table>
<thead>
<tr>
<th>Color</th>
<th>Hex Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>$darkblue</td>
<td>#142b44</td>
</tr>
<tr>
<td>$navblue</td>
<td>#1d508d</td>
</tr>
<tr>
<td>$lblue</td>
<td>#297cbb</td>
</tr>
<tr>
<td>$linkblue</td>
<td>#288ad6</td>
</tr>
<tr>
<td>$teal</td>
<td>#0fdebd</td>
</tr>
<tr>
<td>$green</td>
<td>#16c98d</td>
</tr>
<tr>
<td>$yella</td>
<td>#feef6d</td>
</tr>
<tr>
<td>$orange</td>
<td>#ffcc83f</td>
</tr>
<tr>
<td>$red</td>
<td>#fa5e5b</td>
</tr>
<tr>
<td>$plum</td>
<td>#bf538d</td>
</tr>
</tbody>
</table>
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.

### Examples

<table>
<thead>
<tr>
<th>Text</th>
<th>Links</th>
<th>Backgrounds</th>
<th>Buttons</th>
<th>Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>#0B0C0C</td>
<td>#005EA5</td>
<td>#BFC1C3</td>
<td>#00623B</td>
<td>#FFBF47</td>
</tr>
<tr>
<td>$text-colour</td>
<td>$link-colour</td>
<td>$border-colour</td>
<td>$button-colour</td>
<td>$focus-colour</td>
</tr>
<tr>
<td>#6F777B</td>
<td>#2B8CC4</td>
<td>#DEE0E2</td>
<td>#006435</td>
<td></td>
</tr>
<tr>
<td>$secondary-text-colour</td>
<td>$link-hover-colour</td>
<td>$pane-colour</td>
<td>$green (hover colour)</td>
<td></td>
</tr>
<tr>
<td>#FFFFFF</td>
<td>#4C2C92</td>
<td>#F8F8F8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>$page-colour</td>
<td>$link-visited-colour</td>
<td>$highlight-colour</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Status colours

http://govuk-elements.herokuapp.com/colour/
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

http://brand.opentable.com
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

and this colour

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

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 Corporate Identity Elements

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.

Colour - Tone on Tone

[Image of tone-on-tone colour combinations]
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

### Light green
- **Uncoated**
  - PMS 382U
  - CMYK 43/0/100/0
- **Coated**
  - PMS 376C
  - CMYK 50/0/100/0
- **Screen**
  - RGB 140/198/63
  - RGB #8CC63F

### Light aqua
- **Uncoated**
  - PMS 565U
  - CMYK 32/0/18/0
- **Coated**
  - PMS 571C
  - CMYK 40/0/25/0
- **Screen**
  - RGB 174/207/197
  - RGB #AECFC5

### Light stone
- **Uncoated**
  - PMS 7535U
  - CMYK 16/14/22/2
- **Coated**
  - PMS 7535C
  - CMYK 10/11/23/19
- **Screen**
  - RGB 191/189/175
  - RGB #BFBDAF

### Light rust
- **Uncoated**
  - PMS 7521U
  - CMYK 12/36/38/1
- **Coated**
  - PMS 7521C
  - CMYK 6/32/32/12
- **Screen**
  - RGB 192/146/142
  - RGB #C0928E

### Light orange
- **Uncoated**
  - PMS 143U
  - CMYK 0/36/81/0
- **Coated**
  - PMS 1375C
  - CMYK 0/32/87/0
- **Screen**
  - RGB 232/155/66
  - RGB #EB9B42

### Mid green
- **Uncoated**
  - PMS 354U
  - CMYK 85/0/100/0
- **Coated**
  - PMS 355C
  - CMYK 94/0/100/0
- **Screen**
  - RGB 0/162/70
  - RGB #00A246

### Mid aqua
- **Uncoated**
  - PMS 570U
  - CMYK 53/0/33/0
- **Coated**
  - PMS 563C
  - CMYK 54/0/29/2
- **Screen**
  - RGB 93/173/164
  - RGB #5DADA4

### Mid stone
- **Uncoated**
  - PMS 7530U
  - CMYK 9/16/22/26
- **Coated**
  - PMS 7530C
  - CMYK 10/18/25/32
- **Screen**
  - RGB 161/159/145
  - RGB #A19F91

### Mid rust
- **Uncoated**
  - PMS 7524U
  - CMYK 26/63/64/9
- **Coated**
  - PMS 7523C
  - CMYK 10/67/49/23
- **Screen**
  - RGB 167/119/107
  - RGB #A7776B

### Dark green
- **Uncoated**
  - PMS 341U
  - CMYK 100/0/75/32
- **Coated**
  - PMS 342C
  - CMYK 100/0/75/45
- **Screen**
  - RGB 0/92/70
  - RGB #005C46

### Dark aqua
- **Uncoated**
  - PMS 568U
  - CMYK 91/13/62/23
- **Coated**
  - PMS 562C
  - CMYK 85/12/53/36
- **Screen**
  - RGB 56/122/123
  - RGB #387A7B

### Dark stone
- **Uncoated**
  - PMS 7532U
  - CMYK 14/23/33/52
- **Coated**
  - PMS 7531C
  - CMYK 16/29/38/53
- **Screen**
  - RGB 123/12/120
  - RGB #7B7A6D

### Dark rust
- **Uncoated**
  - PMS 181U
  - CMYK 13/73/78/35
- **Coated**
  - PMS 7629C
  - CMYK 23/87/73/61
- **Screen**
  - RGB 135/67/70
  - RGB #874346

### Dark orange
- **Uncoated**
  - PMS 167U
  - CMYK 5/58/97/14
- **Coated**
  - PMS 167C
  - CMYK 5/77/100/15
- **Screen**
  - RGB 177/100/56
  - RGB #B16438

---

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

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="#" alt="Primary Logo" /></td>
<td><img src="#" alt="Secondary Logo" /></td>
<td><img src="#" alt="Crown Logo" /></td>
</tr>
</tbody>
</table>

1. Primary Logo Type
2. Secondary Logo Type
3. Crown Logo Type

### Colour

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="#" alt="Primary Colour" /></td>
<td><img src="#" alt="Secondary Colour" /></td>
</tr>
</tbody>
</table>

1. Primary Colour Palette
2. Secondary Colour Palette

### Typography

**RM Regular**

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

http://www.mashcreative.co.uk/work/royal-mail-rethink/
THE DESIGN

COLOUR SCHEME

PRIMARY TONE

C0 M0 Y0 K70
R109 G110 B112
#6D6E70

C70 M0 Y46 K0
R59 G186 B161
#3BB4A1

C0 M0 Y90 K0
R64 G64 B65
#404041

SECONDARY TONE

C2 M1 Y44 K0
R251 G241 B164
#FBF1A4

C0 M0 Y0 K0
R255 G255 B255
#FFFFFF

C0 M192 Y83 K0
R238 G59 B56
#EE3B38

C86 L28 V58 K8
R2 G132 B119
#028477

https://issuu.com/amandymichiru/docs/gsm_rgb
03.1 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.
Typography

Playfair Display is our primary typeface

Johannes Gutenberg introduced printing to Europe

“Gutenberg grew up knowing the trade of goldsmithing.”

“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. His tombstone on the site is nothing.”

Getting started

Design Principles

Branding

Logo

Colors

Typography

Typeface

Body Copy

Images

Iconography

Elements

Quotations

“Gutenberg grew up knowing the trade of goldsmithing.”

“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. His tombstone on the site is nothing.”

“Gutenberg grew up knowing the trade of goldsmithing.”
Design principles and living style guide

Imaginatively designed elements for digital products and websites

Table of contents

- Getting started
- Design principles
- Logo
- Colours
- Typeface
- Body copy
- Iconography
- Media
- Buttons
- Form elements
- Tables
- Cards

Logo

Reverse logo

Branded favicon

Buttons

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 Monnery as a single weight, it was expanded into a 9-weight family by Pablo Impetuoso and Rodrigo Fuenzalida in 2012 and iterated by Ignis Manni.

Send message

Button types

Presets actions

Important links

CAUTION

Button sizes

Use standard size button shapes for the majority of calls-to-action to maintain larger and smaller 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.
**Design principles and living style guide**

Imaginatively designed elements for use across digital channels.

---

**Table of contents**

1. Get started
2. Principles
3. Branding
4. Colours
5. Typeface
6. Body copy
7. Iconography
8. Media
9. Buttons
10. Form elements
11. Tables
12. Cards
13. Interactive
14. Small navigation

---

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

---

**Branded faction**

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

---

**Noto Sans**

*Light*  
*Light italic*  
*Bold*  
*Bold italic*

---

**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 Italics. 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 usually individual letters or punctuation usually on the medium of paper which was first invented in ancient China.

---

**Etching**

Etching is traditionally the process of using strong and mordant to cut into the unprotected parts of a metal surface to create a design in images (etched) in the metal.

---

**Tabs**

Etching  
Movable type
**Colours**

**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.
**Primary**
Indicates any element in interaction including buttons and hyperlinks. May also use for linking design elements to a brand.

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

**Accent**
Used to add accents to a design, for example to used backgrounds and for non-interactive icons.

**Base**
A neutral color used to form elements including text, horizontal rules, table headers and question marks.

**Tints**

**Primary**

Primary

- #000000
- #000032
- #000080
- #0000bd

**Secondary**

Secondary

- #000032
- #000080
- #0000bd
- #0000ff

**Tertiary**

Tertiary

- #0000fe
- #0000ff
- #0000ff
- #0000ff

**Neutral**

Neutral

- #000000
- #000032
- #000080
- #0000bd

**Accent**

Accent

- #000032
- #000080
- #0000bd
- #0000ff

**Base**

Base

- #000000
- #000032
- #000080
- #0000bd
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
  - £

ADOPT NOW

This is a gift

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 SPECIAL

AMUR LEOPARD
70

MOUNTAIN GORILLA
880

GIANT PANDA
1,864

BENGAL TIGER
3,200

BLACK RHINO
5,000
Species Colours

Bengal Tiger #f68a3d
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>GETTING STARTED</td>
<td>3</td>
</tr>
<tr>
<td>ICONS</td>
<td>15</td>
</tr>
<tr>
<td>DESIGN PRINCIPLES</td>
<td>4</td>
</tr>
<tr>
<td>ILLUSTRATIONS</td>
<td>16</td>
</tr>
<tr>
<td>LOGO</td>
<td>5</td>
</tr>
<tr>
<td>MEDIA</td>
<td>17</td>
</tr>
<tr>
<td>BRAND COLOURS</td>
<td>6</td>
</tr>
<tr>
<td>MASTHEADS</td>
<td>18</td>
</tr>
<tr>
<td>SUPPORTING COLOURS</td>
<td>7</td>
</tr>
<tr>
<td>TABLES</td>
<td>19</td>
</tr>
<tr>
<td>MESSAGING COLOURS</td>
<td>8</td>
</tr>
<tr>
<td>FORMS</td>
<td>20</td>
</tr>
<tr>
<td>TYPEFACE</td>
<td>9</td>
</tr>
<tr>
<td>TABLES</td>
<td>21</td>
</tr>
<tr>
<td>BODY TEXT</td>
<td>10</td>
</tr>
<tr>
<td>PANELS</td>
<td>22</td>
</tr>
<tr>
<td>QUOTES</td>
<td>11</td>
</tr>
<tr>
<td>INTERACTIVE</td>
<td>23</td>
</tr>
<tr>
<td>BUTTONS</td>
<td>12</td>
</tr>
<tr>
<td>SMALL NAVIGATION</td>
<td>24</td>
</tr>
<tr>
<td>BUBBLES</td>
<td>13</td>
</tr>
<tr>
<td>COLOUR ACCESSIBILITY</td>
<td>25</td>
</tr>
<tr>
<td>ROUNDELS</td>
<td>14</td>
</tr>
<tr>
<td>BANNER ADVERTISING</td>
<td>26</td>
</tr>
</tbody>
</table>

**SunWise SunLife Living Style Guide**

*September 2019*
**BRAND COLOURS**

**Brand**

- **Sunshine**
  - Hex: #ffed00
  - RGB: 255, 237, 0
  - Sass: $color-sunshine
  - Key product and service messages, links to our brand.

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

**Supporting**

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

- **Midnight**
  - Supplementary product and service information.

**Messaging**

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

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

---

**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.
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.

We couldn't submit your application

Bubbles

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

Roundels

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

Don't

Use Ketchup roundels to present product information or as decoration.

Do

Use Ketchup roundels to strongly emphasise a sales message.

25% off quote
SUNWEB20

From less than
£4

Starts from only £4

UK's MOST POPULAR
Over 50s Plan

25% off quote
SUNWEB20
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.

- **UK’s MOST POPULAR Over 50s Plan**
  - Background: Sunshine
  - Text: Charcoal

- **UK’s MOST POPULAR Over 50s Plan**
  - Background: Sunshine
  - Text: Midnight

- **From less than £4 a month**
  - Background: Sunshine
  - Text: Midnight/Ketchup

- **UK’s MOST POPULAR Over 50s Plan**
  - Background: Ketchup
  - Text: White

- **UK’s MOST POPULAR Over 50s Plan**
  - Background: Midnight
  - Text: White

- **From less than £4 a month**
  - Background: Midnight
  - Text: Sunshine
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

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.

Adobe Clean Light
Adobe Clean Regular
Adobe Clean Bold
Adobe Clean SemiCondensed
Adobe Clean Bold SemiCondensed

Adobe Clean Light Italic
Adobe Clean Regular Italic
Adobe Clean Bold Italic
Adobe Clean SemiCondensed Italic
Adobe Clean Bold SemiCondensed Italic

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

Secondary type face - Minion Pro

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 Regular
Minion Pro SemiBold
Minion Pro Bold

Minion Pro Semibold Condensed Italic
Minion Pro Regular Italic
Minion Pro SemiBold Italic
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 @font-face 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 @font-face 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

Lorem ipsum dolor sit amet

Lorem ipsum dolor sit amet

Lorem ipsum dolor sit amet
# Typography

<table>
<thead>
<tr>
<th>Headings</th>
<th>TWC Fonts</th>
<th>Paragraphs</th>
<th>Helper Classes</th>
</tr>
</thead>
</table>

## 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: 35pt
- 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="font-family-faktSoft">..."</p>
```

Font sizes
The font scale consists of 9 different font sizes. The default size applied to the body is Medium.

```
The quick brown fox jumps over the lazy dog
```

48px — 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

Interviewer: "The best way to describe their music is as pure synth pop. What they've done is taken a relatively simple idea and turned it into something incredibly complex."

Ralph Hutter: "The synth is a very versatile instrument that can be used for both music and sound effects."

Interviewer: "How do you think your music will be remembered in the future?"

Ralph Hutter: "I hope that people will still enjoy our music 50 years from now."

Interviewer: "What inspired you to start working with synthesizers?"

Ralph Hutter: "I always loved the sound of electronic music and wanted to create something unique."

Interviewer: "What's your favorite song to perform live?"

Ralph Hutter: "Our song "The Model" is always a crowd favorite."

Interviewer: "What's your next project?"

Ralph Hutter: "We're currently working on a new album that we hope to release later this year."

Interviewer: "Tell us about your recent trip to Japan."

Ralph Hutter: "It was a great experience. We got to see some amazing sights and meet some really interesting people."

Interviewer: "How do you think your music has changed over the years?"

Ralph Hutter: "We've evolved a lot and I think our music has become more complex and layered over time."

Interviewer: "What do you think is the most important thing about your music?"

Ralph Hutter: "I think it's the way it can create an emotional response in people."

Interviewer: "What's your favorite memory of performing live?"

Ralph Hutter: "There's always so many great memories, but one that really stands out is when we played at the legendary Live Aid concert."

Interviewer: "What's your advice to young musicians just starting out?"

Ralph Hutter: "Always stay true to yourself and keep working hard. Music is a tough industry, but it can also be incredibly rewarding."

Interviewer: "What's coming up next for Kraftwerk?"

Ralph Hutter: "We've got a lot of exciting projects in the works, so keep an eye out for some new releases and live shows."

Interviewer: "Thank you for your time, Ralph. It's been a pleasure talking to you."

Ralph Hutter: "Thank you, it's been a pleasure as well. I hope you enjoy the rest of your day."

THE FACE
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.

Reproduction Art: Logotype

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

For additional supplies of reproduction art, contact the graphics coordinator at NASA Headquarters.
Times Roman is generally regarded as the best of the modern transitional typefaces. It offers readability, character, and a certain distillation 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.

HELLO WORLD

ABCD

1234567890$(&?!%.,;:-)

Times Roman

ABCDEF

1234567890$(&?!%.,;:-)

Times Roman Bold

HELLO WORLD

ABCD

1234567890$(&?!%.,;:-)

Times Roman

ABCDEF

1234567890$(&?!%.,;:-)

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.

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Helvetica Medium

Times Roman Bold

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

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

<table>
<thead>
<tr>
<th>Times Roman</th>
<th>Helvetica Medium</th>
<th>Helvetica Bold</th>
<th>Times Roman Bold</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
<td>1234567890$(&amp;?!%.:;,-)</td>
<td>1234567890$(&amp;?!%.:;,-)</td>
</tr>
</tbody>
</table>

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. 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.

Helvetica Medium

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Typography

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 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 higher than the lowercase characters.

Design: from TypeInn Studios. Available from Google Fonts.

Merriweather

Merriweather features a very large x-height, slightly condensed serifs, hinted, square forms, and a single-line stem.

Merriweather

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MERRIEWEATHER
Typography

**Raleway** is our primary typeface

*Design:* Matt Monnery; *Kobe Impakt:* Rodrigo Fuenzalida and Ignat Minar; *Available:* From *Google Fonts.*

Raleway is an elegant sans-serif typeface family intended for headings and other large size usage. Initially designed by Matt Monnery as a single thin weight, it was expanded into a 9-weight family by Pablo Impakt and Rodrigo Fuenzalida in 2012 and licensed by Ignat Minar.

**Noto Sans**

*Available:* From *Google Fonts.*

*Note*: The Noto Sans font is a set of typefaces designed for use across platforms for all languages. Currently, it covers over 50 scripts. This is the Sans-Latin, Greek and Cyrillic family. It has Regular, Bold and Bold Italic styles and is derived from Devanagari and the Devanagari family. It has a serif family, *Noto Serif.*

**Light**

**Light Italic**

**Bold**

**Bold Italic**
Typography

Open Sans

Open Sans

Open Sans

Open Sans

Open Sans

Open Sans

Open Sans

Open Sans


Open Sans is a humanistic 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 all letterforms.

Source Serif Pro

Source Serif Pro
Johannes Gutenberg introduced printing to Europe and is widely regarded as the most important invention of the second millennium.

Enlightenment

Gutenberg in 1454 was the first European to use the printing press and movable type in Europe. Among his many contributions to printing were: 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.

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

Movable type

Gutenberg, in 1455, was the first European to use the printing press and movable type in Europe. Among his many contributions to printing were: 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. This vastly increased the speed of printing and made books economically viable for patrons and readers alike.
"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.
This church and the cemetery were later destroyed, and Gutenberg's grave is now lost.

Johannes Gutenberg 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.

Johannes Gutenberg 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.  
Johannes Gutenberg zur Lade zur Gutenberg

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

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.

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

The Mountain Gorilla Conservation Programme was founded in 1988 by the world's leading conservation organisations.
Our typeface

VAG is a trusty 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 the Modulo Scale to maintain our typographic scale. It's 5.6 or 9.17 of 11.25. Our base font size is 16px/1em (8). If we change sizes by moving up and down the scale: 3 → 7.

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

Numerals

1 2 3 4 5 6 7 8 9

Coloured panels

Text on coloured panels is scaled to white. For maximum legibility, we recommend using a basic font-weight and increasing leading (line-height).

Typographic scale

We use a limited number of type sizes that work together and help us maintain consistency. We used the Modulo Scale to create our typographic scale. It's 5.6 or 9.17 of 11.25. Our base font size is 16px/1em (8). If we change sizes by moving up and down the scale: 3 → 7.

Margins

Use px units to set all margin sizes in proportion to the height of the viewport.

Headings

Over 50 Life Insurance
Protecting those who matter
Helping you plan for tomorrow so you can get on with today

Our products  Why choose us

Straightforward  Affordable  Trustworthy  Established

The cost of dying
SunLife’s 9th annual Cost of Dying report reveals the cost of a basic funeral has risen for the 13th 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

Flag Blue

http://codeforamerica.clearleft.com
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>account</td>
<td></td>
<td></td>
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https://design.atlassian.com/product/foundations/iconography/
Icons and images

**Example: Icons**

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

### Step icons

1. icon-step-1.png
2. icon-step-2.png
3. icon-step-3.png
4. icon-step-4.png
5. icon-step-5.png
6. icon-step-6.png
7. icon-step-7.png
8. icon-step-8.png
9. icon-step-9.png

### Step circles

1. 1
2. 2
3. 3
4. 4
5. 5
6. 6
7. 7
8. 8

### Icons

- icon-calendar.png
- icon-file-download.png
- icon-important.png
- icon-information.png
- icon-locator.png

**White or semi-transparent icons**
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Guard
The Guard’s uniform is blue-grey woollen serge with silver buttons, belt and cap badges. The single breasted single cuff cap and cuffs are also in silver. The overcoat is dark grey. A white shirt and grey tie are worn.
Station

© https://britishrailmanual.com
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 add 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

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Getting started</td>
<td>1</td>
</tr>
<tr>
<td>Design principles</td>
<td>2</td>
</tr>
<tr>
<td>Branding</td>
<td>3</td>
</tr>
<tr>
<td>Typoetry</td>
<td>5</td>
</tr>
<tr>
<td>Images</td>
<td>7</td>
</tr>
<tr>
<td>Elements</td>
<td>9</td>
</tr>
<tr>
<td>Components</td>
<td>12</td>
</tr>
<tr>
<td>Design principles</td>
<td>2</td>
</tr>
<tr>
<td>Logo</td>
<td>4</td>
</tr>
<tr>
<td>Colours</td>
<td>6</td>
</tr>
<tr>
<td>Typography</td>
<td>8</td>
</tr>
<tr>
<td>Body copy</td>
<td>10</td>
</tr>
<tr>
<td>Iconography</td>
<td>12</td>
</tr>
<tr>
<td>Media</td>
<td>14</td>
</tr>
<tr>
<td>Buttons</td>
<td>12</td>
</tr>
<tr>
<td>Form elements</td>
<td>14</td>
</tr>
<tr>
<td>Tables</td>
<td>13</td>
</tr>
<tr>
<td>Cards</td>
<td>13</td>
</tr>
<tr>
<td>Small navigation</td>
<td>14</td>
</tr>
</tbody>
</table>
# Table of contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Getting started</td>
<td>1</td>
</tr>
<tr>
<td>Design principles</td>
<td>2</td>
</tr>
<tr>
<td>Logo</td>
<td>3</td>
</tr>
<tr>
<td>Colours</td>
<td>4</td>
</tr>
<tr>
<td>Typeface</td>
<td>5</td>
</tr>
<tr>
<td>Body copy</td>
<td>6</td>
</tr>
<tr>
<td>Iconography</td>
<td>7</td>
</tr>
<tr>
<td>Media</td>
<td>8</td>
</tr>
<tr>
<td>Buttons</td>
<td>9</td>
</tr>
<tr>
<td>Form elements</td>
<td>10</td>
</tr>
<tr>
<td>Tables</td>
<td>11</td>
</tr>
<tr>
<td>Cards</td>
<td>12</td>
</tr>
<tr>
<td>Interactive</td>
<td>13</td>
</tr>
<tr>
<td>Small navigation</td>
<td>14</td>
</tr>
</tbody>
</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 200 px
All text: centred aligned
Line 1: 90 px (secondary: 60 px)
Line 2: 34 px
Line 3: 16 px
Refer to SWI Colour.psd for colour values of each species.

Download: .ai .eps

NUMBER OF SPECIES
(Adoption)
Circle: 60 x 60 px
All text: centred aligned
Text size: 24 px (secondary: 16 px)
Colour: #DA/D52

4,000 3,200 70 30,000 880 1,864 5,000 6,600
Snow Leopard  Tiger  Amur Leopard  Lion  Gorilla  Panda  Rhino  Orangutan

20,000 470k 600k 5M  ?  ?
Polar Bear  Elephant  Octopus  Penguins  Turtle  Jaguar

Download: .ai .eps
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
Shopify Polaris

Our design system helps us work together to build a great experience for all of Shopify’s merchants.

https://polaris.shopify.com
Principles

At Shopify, we build products that enable commerce at a global scale. Our mission is to make commerce better for everyone, no matter where they’re located or their level of experience.

We create tools that give even the most inexperienced entrepreneur the best chance to succeed. At the same time, we design products that help some of the world’s leading businesses manage enormous complexity.

Our approach

Our principles are at the heart of how we approach product design and development. They’re important whether you work at Shopify or you’re developing third-party apps or themes.
Accessibility

Making commerce better for everyone means caring deeply about making quality products. A quality product should have a fantastic user experience (UX), including:

- A beautiful and functional design
- Consistent and useful copy
- Principles of universal design and inclusivity

Usable for everyone

It’s important that Shopify products—and Partner products—are usable and useful to everyone.

“Everyone” is a pretty big group. It includes our merchants, their customers, our developer partners, our employees, and the greater tech community at large.
COLOR

Use one color for all bars.

Do

Give negative bars 60% opacity.

Don’t

Use multiple colors for the bars.

BAR POSITIONING

Make sure the bars are proportional in width, roughly twice the size of the space between the bars.

Do

Make the width of each bar about twice as wide as the space between them.

Don’t

Make the bars too skinny.
Color Usage

The following is a set of specific guidelines for when and how to use each color in our palette.

- **Indigo**
- **Purple**
- **Blue**
- **Teal**
- **Green**
- **Yellow**
- **Orange**
- **Red**

---

**Do**

- Use indigo for block highlights
- Use indigo for buttons
- Use indigo for checkmarks and radio buttons

---

**Don't**

- Use indigo for text links
Resources

These downloads, links, and third-party tools will help you and your teams learn, draft, design, and build products for Shopify.

Downloads

Download the UI kit and React components to start designing and building with Shopify Polaris

UI KIT
Download our UI kit as a Sketch file.

REACT COMPONENTS
Start building with Shopify Polaris

Links

Stay informed and connected with these blogs, programs, docs, and

https://polaris.shopify.com
clarity

efficiency

consistency

beauty
Thank you very much

@malarkey

YOW West, Perth, May 2017