

Kidney Research UK brand guidelines.

Introduction.

For more than 60 years, our brand has been shaped by our beliefs, our values and our vision. It affects how people outside of our organisation view us and ultimately how they interact with us. Our brand is our voice, and our best chance of being heard.

In this document, you'll find everything you need to be a champion of the Kidney Research UK brand. It contains guidelines on how we talk, how we look and how we act.

Only by following these guidelines, will we stand united in the fight against kidney disease.

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1. Who we are.

A guide to Kidney Research UK, what we stand for, our vision, values and strategy.

1.1 A time for change.

Why do we need a new approach?

In 2020, we launched our 2030 strategy. It describes how we are leading a positive transformation in kidney health.

To help achieve this, we've looked at how we express ourselves verbally and visually.

Our strategy is ambitious. But do we look and sound ambitious? Do we really live our values every day? Are our values influencing our behaviour?

These guidelines outline how we will bring our strategy to life. In glorious colour, in determination, in positivity. When you use them, you are helping to strengthen our future direction.

We hope you see it as a rallying cry. Our brand represents permission to get out there and be the change, sound the klaxon for kidney health and not tolerate the inevitability of end stage kidney failure, and patients living in fear.

Our strategy

Bigger. Faster. Bolder. To free lives from kidney disease.

On behalf of everyone living with, affected by or at risk of kidney disease, the time has come for us to lead the change.

We pledge that over the next ten years we will drive a transformation in kidney health.

We'll do this by working with others to put it on the UK's agenda, and by driving research and seeing it through, so that discoveries quickly translate into life-changing advances. We'll be responsive; adapting to changes in the landscape that affect kidney health.

1.2 Our vision.

The day when everyone lives
free from kidney disease.

1.3 Our purpose.

Prevent kidney disease by finding ways to see it coming, and stop it happening.

Protect people from reaching kidney failure by learning how to spot disease early, halting disease progression and repairing kidney damage.

Treat Transform treatments by making dialysis and more tolerable and making transplants last longer until better alternatives are available.



1.4 Our values.

These provide the basis for the decisions we make, our actions and our behaviour. Using our brand guidelines will help you to convey these values in the communications we produce. Be inspired to inject all of them into everything you do, in the messaging, the design and the tone of voice.

Ambition.

To achieve more. Sooner.

We want to make change happen bigger, faster and bolder than ever before, grounded in the hopes and needs of the kidney community.

Bravery.

We're not afraid to stand up to be counted.

We're going to expect more of ourselves, of the Government, of the NHS, of our researchers.

Passion.

We care and we want the kidney and research communities to know that we do.

Our passion comes across in our actions, desire for change and determination to do better by people suffering from kidney disease.

Urgency.

Every day brings added misery and pain to more people as the number of kidney disease diagnoses rise.

Too many lives continue to be ruined. We have to step in and help right now.

1.5 What we stand for.

We are pioneers.

We believe...

...our actions will change the future forever for people living with and at risk of kidney disease.

We believe that, right now, it's just not good enough. It's not good enough that research is critically underfunded. It's not good enough that it's not mentioned in the NHS Long Term Plan. It's not good enough that people are living with a life sentence of harsh treatments, medications and despair.

Our attitude is...

...one of fearlessness. We are focused. Our research makes an impact.

We will not be quiet while kidney disease destroys lives. We don't have to be a scientist to end kidney disease. Each one of us at Kidney Research UK is proud to play a part in making a positive change.

We're driven...

...to ensure that nothing is going to stop us in our urgent mission to end kidney disease.

We're here to be heard, to make a difference, to change the future.

Front and centre of our messaging is our research. The achievements. The people who benefit from it. The researchers we entrust to deliver innovation.

Only research can lead to success.

1.6 Our audience.

Our strategy is brave, ambitious and urgent – and to achieve it our passion must reach a wide range of people. This brand has the breadth to make sure we can adapt our communication to connect with different audiences, be **relatable** and **relevant** in different contexts.

Taking an audience first approach.

When creating a piece of communication, there will typically be a small section of our audience it should be focused on.

Try not to dilute your messaging by focusing on too many different segments – identify who is the priority and create for them.

When multiple different groups need to be reached with the same message – look for the commonalities between them and use that to create the connection.

Identifying what you want people to think, feel and do is an essential part of the brief for every project. Even more important is to consider what motivates your target audience – what will they get out of it? This might be practical, but creating an emotional connection is usually the most powerful way to create engagement.



Accessibility.

Accessible content is better for everyone.

Becoming more accessible will help us take our message to the widest possible audience.

When text is logically structured and clearly written, when design clarifies and amplifies our message, and when we pull everything together in a way that can be accessed by everyone – then we can truly connect.

What do we mean by accessibility?

We want as many people as possible to be able to access and benefit from our content, including those with cognitive, motor and sensory impairments.

Some people in our audience will have limited vision or colour blindness. They might use assistive technology like screen readers or screen magnifiers. Or maybe they're reading on a small screen, such as a mobile phone. Others might be unable to read or prefer to listen to information. These problems may be situational, temporary or permanent.

Our accessibility standards

Digital communications should aim for WCAG AA. PDF files should meet AA levels of colour contrast and aim for PDF/UA compliance.

Think about accessibility at the start

When planning or commissioning copywriting or design, think about accessibility from the start. Emphasise accessibility in your briefing document. For top tips for accessible writing [see page 26](#).

Think about accessibility at the end

Before you publish any new content, check whether it is accessible. If it is created externally, ask your supplier if it meets our accessibility standards.

[See page 13](#) for how to check accessibility and the standards expected.

Checking for accessibility.

We have different standards of accessibility for documents that are produced internally and externally.

To help you ensure that your document meets the correct standards, we have detailed some tools you can use to help you check for accessibility.

Ensure you include the expectations and standards in your brief to agencies.

Externally-produced documents

Documents produced on behalf of Kidney Research UK are expected to:

- meet AA levels of colour contrast
- aim for compliance with PDF/UA
- pass the latest PAC PDF checker
- be supplied with evidence of passing PAC upon completion.

Internally-produced documents

All documents must follow the internal approvals process. Internal documents are expected to:

- meet all guidelines within this document regarding headings, colours, fonts etc
- pass Color Contrast Checker and Word's document accessibility checker. PDFs must also pass Adobe Acrobat's accessibility checker.

How to check accessibility of written content

Use Word's document accessibility checker to make sure your written content is as accessible as possible, before beginning the design phase.

How to check colours for contrast and colour blindness

Download Color Contrast Checker to check the contrast of any two colours in any digital file:

www.tpgi.com/color-contrast-checker

How to check a PDF for accessibility

Quick check Use Adobe Acrobat's Accessibility Checker for internally-produced documents.

Detailed check Download PAC24 software (PC only) to locate and identify machine-checkable problems:

pac.pdf-accessibility.org/en/download

Full check Download NVDA screen reader (PC only) to experience your PDF exactly as others will:

www.nvaccess.org/download

1.7 Our creative idea.

This isn't just our strapline, it embodies our mission and is a key part of our visual identity. It's ambitious. It's brave. It's urgent. It's passionate. It has clarity, is no-nonsense and resolute. Everything we are.

This is us taking responsibility for ending the life-limiting nature of kidney disease. Whether that's through treatments, prevention, putting kidney disease on the nation's agenda or building a movement to improve kidney health.

And when say 'us', we mean you. That includes employees, volunteers, patients, researchers, healthcare professionals. Together we are **Team Kidney** and we're going to get this done. (See [page 38](#) for how to use our strapline.)

kidney disease ends here.

2. How we talk.

Having a consistent verbal identity will strengthen our brand and help the world to recognise us. Follow these guidelines to create all of your communications across all audiences.

2.1 Our elevator pitch.

We want the world to know what we do and how important our role is.

This description can be used on communications to state clearly our vision, the size of the task and how we are going to achieve it.

In brief

Use just the first paragraph if word counts are tight.

As the leading kidney research charity in the UK, nothing is going to stop us in our urgent mission to end kidney disease. We're here to be heard, to make a difference, to change the future. This is a disease that ruins and destroys lives. It must be stopped.

Over the past 60 years, our research has made an impact. But kidney failure is rising, as are the factors contributing to it, such as diabetes and obesity.

Today, we are more essential than ever.

There are estimated to be 7.2 million people in the UK currently living with chronic kidney disease, treatments can be gruelling and currently there is no cure. Only research will end this and nobody can do it but us, by offering kidney patients and their families hope for the future. We're taking it on. But we can't do it without you.

2.2 Our tone of voice.

Our tone is **tenacious**, **positive** and **confident**. We approach topics **honestly** and tell them with **simplicity**. This is how we're going to unite the UK to demand, promise and deliver better for kidney patients.

What is a tone of voice and why does it matter?

It's the personality we communicate through the language we use. Our tone of voice is as important and influential as our logo, colour and typeface. It has to be adopted across all of our communications and address all of our audiences.

We want those audiences (researchers, fundraisers, trustees, healthcare professionals, the Government etc) to know exactly how determined we are to make a positive difference to kidney health. To do this, we need our words to be powerful. The world will form its opinion of Kidney Research UK because of what **you** write.

We know you are passionate, brave and ambitious for us. We know you want change to happen urgently. Choose your words carefully, follow our guide and be that first step to putting an end to kidney disease.



How to apply the principles in your writing.

Voice characteristic	Do	Don't
Honesty – be truthful, don't be afraid to tell it like it is. Our audiences need to know just how terrible it is to have kidney disease.	Do use researchers and kidney patients to talk about their challenges in their own voices.	Don't be brash, cold or unfriendly. Don't sound frustrated or without hope.
Positive – we believe together we can achieve great things and we are excited by that.	Use bright, animated, active language. Be witty and hopeful. Encourage others to achieve. Keep it short and to the point.	Don't gush. Don't be insensitive or gloss over what people with kidney disease experience every day.
Tenacity – we are determined, we know the challenges and we are ready to face up to them. And we're ready to do it now.	Stress urgency. Promote research. Use active voice to show how change is happening right now.	Don't be coldly ambitious. Don't prioritise our determination over inclusiveness. Everyone needs to feel that they can make a genuine difference, no matter who they are.
Simplicity – show intelligence through ease of explaining complicated subjects. Keep it short.	Do put yourself in your audience's mind. What is their level of knowledge on the subject? Look for clarity at all times, particularly when the topic is complex or the copy instructional.	Don't be patronising or boring and dull. Don't be afraid to tackle medical topics but avoid being overly technical. Don't use overly long sentences.
Confidence – we are a professional, credible organisation and we have the right to stick our heads above the parapet and be heard. Because what we have to say matters.	Prove confidence by taking a positive attitude. For example, use the verb 'will' instead 'might', 'may' or 'hope'.	This is not arrogance. Don't write as if we know better. We don't tell people what to do or what to think. Our confidence should be catching, not pressurised.

What this looks like in practice ►►

Our tone of voice in a campaign.

This copy supports our values in a number of ways:

- It's brave because it is brutally honest.
- It drives urgency because it shows people can't keep waiting for better treatments.
- It's ambitious because it implies Kidney Research UK can improve treatments and care.
- It has passion in its call to action, positivity and concern for a person.

Example poster copy:

Liam just found out he's got a match for a kidney transplant. Last time*, the kidney died before the operation.

Since then*, our scientists have found a way to keep kidneys alive for longer. This time*, he hopes, it will be different.

You don't need to be a scientist to end kidney disease. Just help the people who can. Donate today.

Brief

Use short sentences throughout.

Urgent

Explain situations immediately.

Informal

Use informal language.

What we do

Show research is making a difference.

Human

Introduce personal emotion.

Appeal directly

Use second person to involve readers.

Clarity

Simple call to action.

*Repeated timing and pacing for effect and emphasis.

Writing a message for supporters.

**Keep copy short, snappy and to the point.
Test yourself each time to reduce words by
a quarter after the first version (see right).**

Ensure you spell out any advantages or benefits to the reader. What it is that they are doing to help researchers and patients, and what will they get out of it themselves?

Former tone of voice

What your donations help us to achieve

By donating regularly to Kidney Research UK, we can commit to ongoing projects that will support our brilliant teams of doctors, researchers and nurses, carrying out life-saving research that make a difference to those living with kidney disease.

What you will hear about, now you have signed up to a regular donation:

- You will receive our newsletter, telling you about all the exciting projects we have been able to fund.
- Invitations to events in your area, with opportunities to meet researchers and hear firsthand about their work.

New tone of voice

How your donations make a difference

Thanks to you, our brilliant doctors, nurses and researchers can continue their life-saving work. And we can't wait to share their discoveries with you.

Our monthly newsletter will explain how you're changing the future for people with kidney disease.

Open straight away for invites to exclusive local events and opportunities to meet our inspirational researchers.

Writing a message for potential researchers.

Remember they are human too! Yes, you need to be professional but don't make copy long-winded for the sake of it.

This is an example of how to be positive and concise.

Clearly state what you require from the reader throughout. This is an example from the Kidney Research UK website.

Former tone of voice

How to apply for a research grant

Applying for a grant can sometimes be confusing and difficult.

We have tried to make our application process as easy as possible.

Follow our simple instructions on how to make your application, use our online grants management system and how to make your application as successful as possible.

New tone of voice

Grant application guide

Apply today for a research grant. Change your future and theirs.

Our online Grants Management System is easy to use. We've also put together useful advice for applicants to read before completing the form.

Find out more

Writing research strategy documentation.

Always ask: does this have clarity?

Put the most important information at the beginning of a paragraph. A reader tends to look at the first sentence to see if that paragraph is relevant and decides whether to keep reading or move on.

Former tone of voice

Evaluating what we are achieving

Not all our research portfolio will impact on kidney patients in the short-to-medium term, however it should all demonstrate the potential to make a difference and we will be collecting and evaluating both outputs and outcomes from all our funded research using a variety of measures, including annual data collection through Researchfish, and undertaking research site visits.

New tone of voice

Evaluating our achievements

It's vital our research demonstrates how it will benefit kidney patients, whether that's in the short, medium or long term. We use a variety of measures to collect and evaluate the outputs and outcomes of our portfolio. These include annual data collection through Researchfish and site visits.

Writing awareness and fundraising copy.

As the public aren't aware of the issues around kidney disease or place enough importance on kidney health, awareness copy should be attention grabbing.

For fundraising, the aim is to show hope despite current difficulties.

New tone of voice for awareness

Don't think dialysis is the answer to kidney disease. It demands twice weekly trips to hospital, can trigger clotting, vascular infections, bloodstream infections, itchy skin, muscle cramps and severe exhaustion. But the alternative is kidney failure, which kills within months.

New tone of voice for fundraising

Imagine being given an extra two days a week to do whatever you liked with. To be with your family, to earn a living, to enjoy your time. That's what you could be giving to a kidney patient on dialysis.

Tips for writing for Kidney Research UK.

Always ask: does this copy reflect the values?

Is it brave, passionate, urgent and ambitious?

See the Kidney Research UK style guide for a full listing.

- ✓ Where possible, sum up your message in the first sentence of each paragraph.
- ✓ Use the persona guide in this document to tailor your messaging, approach and copy (take time to understand the audience's level of knowledge of kidneys/scientific research/biology).
- ✓ Use contractions such as we're or it's (unless for emphasis or formality).

- ✓ When addressing a targeted audience, refer to them in second person.
- ✓ Always refer to Kidney Research UK in the first person unless a formal tone is needed.

Use 'we', 'we're' and 'our', rather than our full name. But try to avoid using 'our' when talking about the charity's groups or events as this could make cold or new audiences feel excluded.

- ✓ Only use repetition to convey a point.
- ✓ Be articulate, clear and to the point.
- ✓ For awareness copy, begin by being fierce and then rousing.
- ✓ For fundraising copy, begin by being rousing then fierce.
- ✓ Always ensure there is a reference to what we do: research.

2.3 Accessible writing.

Quick tips.

Ensure you include the information on this page in your briefs to external agencies.

Create one logical flow

Screen readers read documents linearly. And screen magnifiers remove the overall page context making it much harder to jump around the page. That means information that is published digitally needs to fit within one logical flow, avoiding small 'satellite' pieces of information.

Hierarchical structure

Uses sequential heading levels – H1, H2, H3, H4 – to indicate the structure of information.

It's important not to skip a level. For example, don't use an H3 directly after an H1.

Use unique and meaningful headings

Screen readers allow users to navigate via headings, so make each heading unique and descriptive of the text that follows.

Avoid acronyms

Remove as many acronyms as possible. Screen-reading software may recognise common acronyms, such as BBC or UK. But more obscure examples may be read incorrectly or cause confusion.

Avoid footnotes and endnotes

Footnotes and endnotes disrupt the reading process for all readers and increase the cognitive load.

Where possible, include all necessary information in the body of your text.

Where footnotes or endnotes are unavoidable, keep them short and avoid multiple references to the same footnote.

Write alt text for images, graphs and charts that convey meaning

Alt text is descriptive, conveying the same message as an image, graph or chart conveys to a sighted user – no more and no less. Put any specific information – like names or institutions – in a caption.

Make alt text as short as it can be but as long as it needs to be. For longer alt text, put the most important information first.

When deciding what to include, consider the audience, context and intent of the graphic. An image might have very different alt texts in different contexts.

Make sure alt text makes sense with any other text that will appear around the graphic – including any image caption.

For guidance on writing alt text for image [see page 27](#). For guidance on writing alt text for graphs and charts [see page 28](#).

The dos and don'ts of alt text.

Do

- Write simply and briefly
- Consider the context and intent of the image and describe the relevant elements
- Where necessary, describe ethnicity in a respectful way in line with style guidelines
- Put a full stop at the end to create an audible pause.

Don't

- Include the words 'image of' as part of the alt text
- Describe physical features that people may not find respectful
- Add alt text to images that are solely decorative
- Make it longer than necessary or include unnecessary details
- Include information that cannot be discerned from the image itself
- Duplicate the image caption.



Our long association with Professor Mike Nicholson's work is yielding results in transplantation.

Good alt text

A middle aged man wearing hospital scrubs works among medical machinery. He's holding a metal probe and concentrating on the contents of a metal container in front of him. There are tubes attached to the container and clear liquid coming out of it into a bowl.

Don't include the words 'Image of...'

Don't include information that cannot be discerned from the image itself

Don't duplicate the image caption

Bad alt text

Image of researcher Professor Mike Nicholson. Our long association with Professor Nicholson's work is yielding results in transplantation. In this photograph, he is wearing blue hospital scrubs and sitting behind a green-covered table. He is testing a donor kidney which is going through the normothermic perfusion process. The kidney is in a metallic box-like container and has two tubes attached to it which are flushing it with a preservative solution to remove the original blood type and convert the organ to the most common O blood type. The kidney is excreting urine into a small round blue bowl

Don't include unnecessary details

Don't forget to include a full stop at the end to create an audible pause

Don't make it longer than necessary

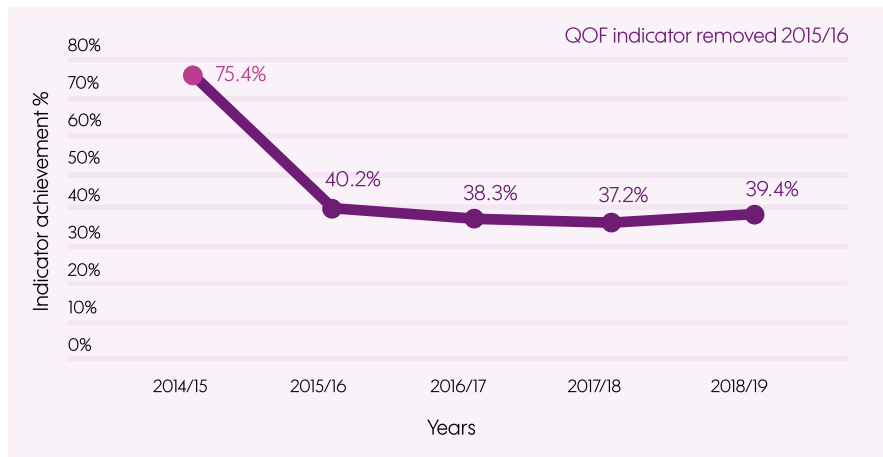
Alt text for graphs and charts.

Do

- Include the word 'graph' or 'chart'
- Write simply and briefly
- Consider context, including any information already provided in surrounding text
- Communicate key data trends shown in graphs and charts
- Put a full stop at the end to create an audible pause.

Don't

- Make it longer than necessary or include unnecessary details
- Include information that cannot be discerned from the graph or chart itself



Good alt text

Graph. The y axis is indicator achievement percentage. The x axis is years from 2014 to 2019. The QOF indicator was removed in 2015/16. The graph depicts a decline in indicator achievement percentage from 75.4 percent in 2014/15 to 40.2 percent in 2015/16 to 38.3 percent in 2016/17 to 37.2 percent in 2017/18 to 39.4 percent in 2018/19.

3. How we look.

Having a consistent visual identity will strengthen our brand and help the world to recognise us. Follow these guidelines to create all of your communications across all audiences.

3.1 Our brand at a glance.



3.2 Our logo.

Depending on the purpose, we use one of two different logos; the master and the compact logo.

The master logo is used in all situations.

The compact logo is only to be used in specific circumstances, such as for online profile images.

For online use, the master logo must always be the first consideration.

The compact logo should only be used when there is not enough horizontal space for the master logo.



Master logo

Used on most of our branded materials.



Compact logo

For online profile image usage only, such as social media profile images.

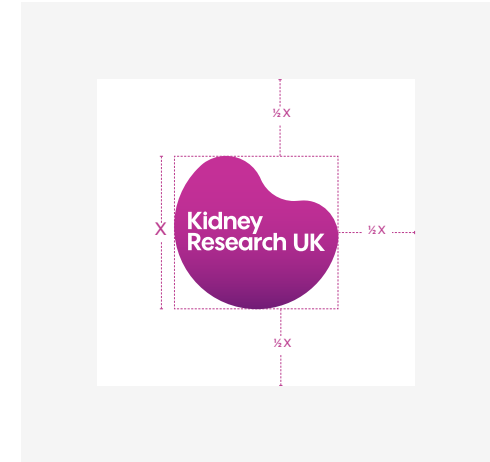
Do not use this on social media, graphic designs or print materials, for example.

Sizing and spacing.

It's important our logo stands out.

When positioning our logo, make sure that there is nothing within the exclusion zone and the logo is at least 10mm tall.

Both versions of our logo have the same exclusion zone of $\frac{1}{2}$ 'X', where 'X' is the height of the kidney shape.



Minimum logo size

Both versions of our logo have a minimum size restriction of 10mm based on the height of the kidney shape.

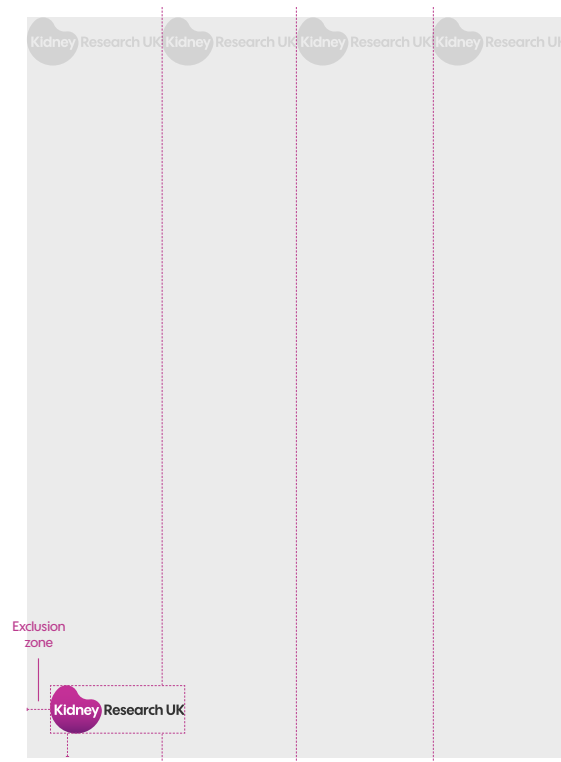
Layout considerations.

A good rule of thumb when sizing our logo for a layout, is to make the logo approximately 1/4 width (portrait) or just under a fifth of a page width (landscape).

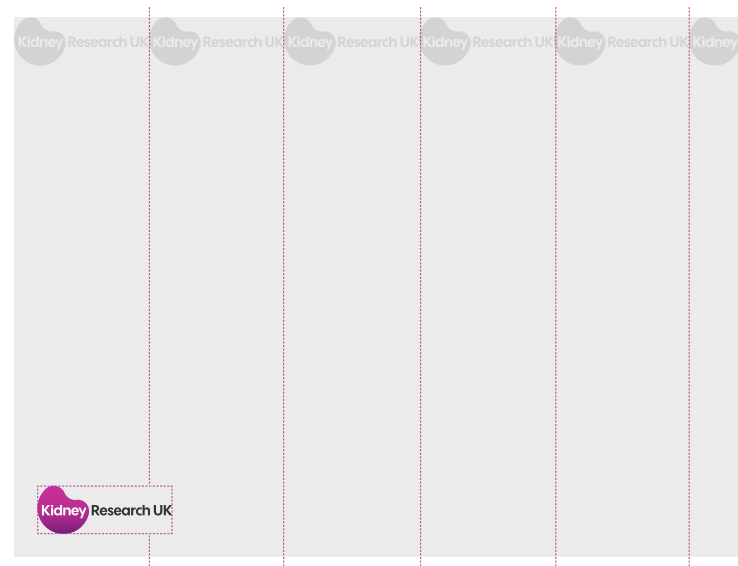
Work out the exclusion zone (see page 32) and make sure the logo sits at least that far from the edge of the page.

Where possible our logo should sit in the lower-left or upper-left corner.

Standard A-series examples.



For standard A-series portrait formats, position four of our logos across the width of the page to determine the size.



For standard A-series landscape formats, position 5½ of our logos across the width of the page to determine the size.

Designer discretion

For more unusual artwork dimensions, begin with this method and adjust as necessary, so that the logo appears to have similar proportions to this example.

The dos and don'ts of using our logo.



Don't – compress or stretch our logo.



Don't – change the colours in our logo.



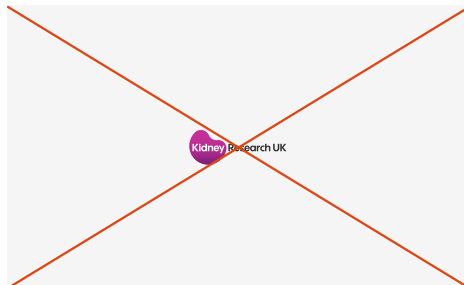
Don't – use our logo at an angle.



Don't – rearrange our logo.



Don't – allow our logo to fall off the page/layout.



Don't – use our logo below the minimum height of 10mm.



If using our logo over photography,
don't – use versions that blend into the background. Instead, find an appropriate white, black or mixed version from our official logo sets.



If using our logo over photography,
don't – use white or mixed white versions of our logo over light backgrounds.

3.3 Other logos and details.

The Fundraising Regulator logo.

All our fundraising materials must display the Fundraising Regulator logo to demonstrate we are committed to the fundraising standards in the Code of Fundraising Practice.

Fundraising material is any communication that is used to ask for money or other property for charitable purposes – either print, digital or video content.

For full guidance see the online Fundraising Badge guidelines.

To determine an appropriate size for the logo, match the height of 'UK' with that of 'FR'.

The Fundraising Regulator logo should not appear near the Kidney Research UK strapline.

Depending on the type of document, this logo can appear in a variety of places.

For multi-page documents, such as booklets or leaflets, use the back page or inside front cover.

For single-page documents, such as posters or banners, the logo can appear alongside the Kidney Research UK logo or in its own corner (see right).

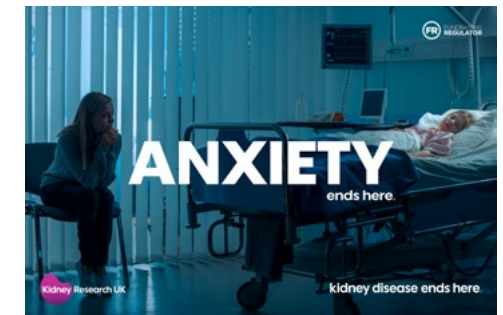
Designer discretion

The single-page guidelines are recommended as best practice. However, there may be situations where the Fundraising Regulator logo does not sit neatly alongside the Kidney Research UK logo or in its own corner. If this is the case, consider creating a solid white footer that sits underneath the artwork and contains additional logos, partners, registered charity numbers etc.

When sizing the Fundraising Regulator logo, match the cap height of the 'UK' of Kidney Research UK logo and the 'FR' of the Fundraising Regulator logo. If appearing alongside each other, ensure these elements are aligned and that the exclusion zone of Kidney Research UK logo is respected. (See page 32)



Aligned with Kidney Research UK logo



Away from Kidney Research UK logo

Our registered charity numbers.

As a charity, there are many instances where we are required to list our registered charity numbers.

A few sentences is all that is required:

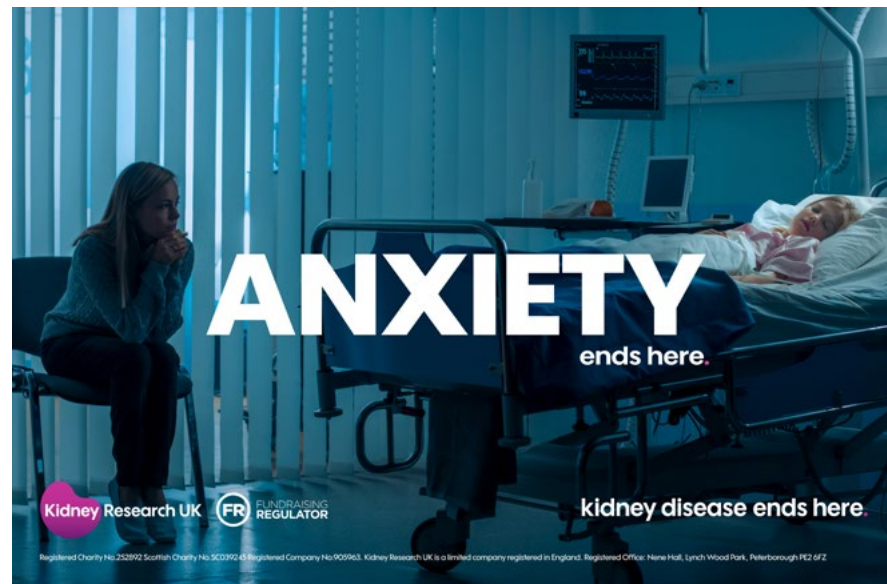
Kidney Research UK is a limited company registered in England. Registered office: Stuart House, City Road, Peterborough PE1 1QF. Registered charity no. 252892. Scottish charity no. SC039245. Registered company no. 905963.

This sentence should be legible, but not interfere with creative.

If space is tight, the minimum information you should include is the registered charity numbers.

For multi-page documents, such as booklets or leaflets, use the back page or inside front cover.

For single-page documents, such as posters or banners, this copy can be written somewhere along the bottom edge of the layout. Sometimes the other logos/strapline will have to shift upwards to accommodate this line.



Our sub-brand logos.

When designing materials for one of Kidney Research UK's sub-brands, the sub-brand logo should become more prominent than the Kidney Research UK logo.

Usually this works by placing the Kidney Research UK logo in its preferred position of lower-left corner, and then placing the sub-brand logo in the upper-left corner, as in example one.

In most cases, sub-brand logos should appear as roughly the same size as the Kidney Research UK logo.

It may be that the logo appears much larger than the Kidney Research UK logo due to a creative concept, but they should never look smaller than the Kidney Research UK logo.

In some situations, the sub-brand logo may need to appear alongside the Kidney Research UK logo, as in example two. If this happens, make sure that the sub-brand logo comes first and the space between both logos adheres to the exclusion zone rules outlined on [page 32](#).

Example one:

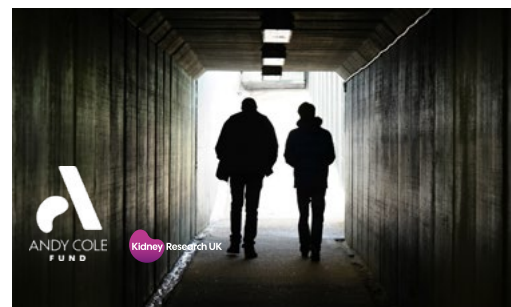


Designer discretion

The recommendations outlined on this page are intended to help place sub-brands, but do not account for every possible outcome. If these guidelines do not work, other solutions may be considered as long as the following rules are followed:

- ✓ The sub-brand logo is clear and more prominent than the Kidney Research UK logo.
- ✓ The Kidney Research UK logo and strapline are clear and follow all rules as outlined in section 3.2 and 3.4 of this document.
- ✓ The sub-brand logo does not interfere with the strapline.

Example two:



3.4 Our strapline.

How to use our strapline.

Our strapline uses our brand font **Wes FY Bold** in **Dark Grey** for letters and **Fuchsia** for the full stop.

Our strapline never uses capital letters and is always aligned right.

A pre-made set of straplines has been created, which can be used in most situations ([see page 41](#) for situations where the strapline can be adapted).



Tighter leading

The leading for our strapline is slightly tighter than type used elsewhere in our brand. This can be measured as $\frac{1}{2}$ cap height between each line's x-height, where the cap height is equal to the height of our leading 'k' (capital letters are not used in our strapline).

Protruding punctuation

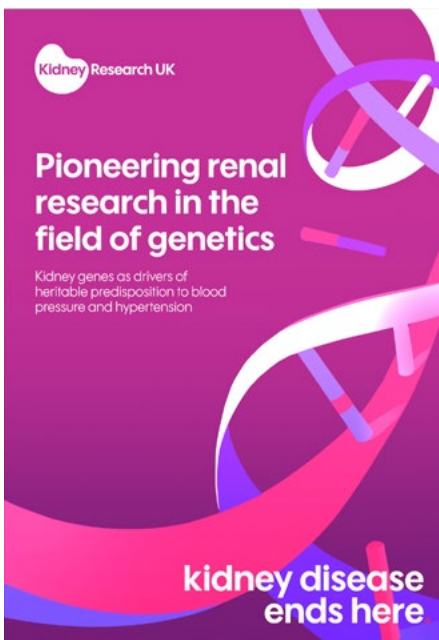
The type is always aligned right, with a protruding full stop.

Two ways to use our strapline.

1. Supportive: the strapline is used in a supporting capacity.

2. Stand-alone: Our strapline works well as a creative centrepiece, for when our cause/identity are the priority message.

When using our strapline to support, [see page 40](#) to help determine positioning. If using our strapline as a stand-alone piece of creative, execution is more flexible, [see page 41](#).



1. Supportive



2. Stand-alone

Using our strapline in a supportive capacity.

It must always be placed away from our logo.

The preferred position for our strapline is the lower-right corner.

After determining the size and positioning of the logo (see page 33) follow the steps on this page to position the strapline.

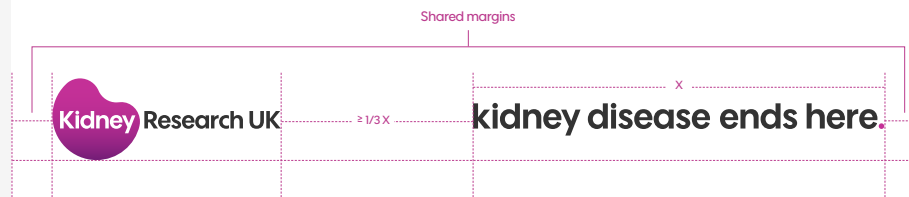
Step 1 Determine the size of the strapline. We recommend that its height is roughly x2.5 that of the height of the logo.



Step 2 If the logo has been positioned in the lower-left corner of the layout, align the text in the logo and strapline along their bottom edges. The strapline must be noticeably larger than the text in the logo.



Step 3 Using the same exclusion zone/margin as the logo, move the strapline as far away from the logo as possible, ensuring at least a gap between the two of $\frac{1}{3} X$ where X is the width of the strapline. *



Designer discretion

These steps should be used as a guide. However, there may be cases where they do not work (such as unusual artwork dimensions or where design/photography makes it impossible to place either element as instructed). In these situations, designer discretion can be used for placement.

* If the logo has been placed in the upper-left corner, then you need only ensure that the exclusion zones/margins match.

3.4 Our strapline.

Using our strapline in a stand-alone capacity.

kidney disease ends here.

is always our hero strapline. However, occasionally it can be adapted or mirrored for creative concepts.

Here are some examples of how the strapline can play a role in the creative idea.



Above the strapline means to put an end to not just kidney disease but all of the above as well.

Right 'ends here.' has been mirrored with 'starts here.' for a one-off social post. However, if removing the hero strapline entirely, ensure that the onward journey always results in a reiteration of the hero strapline.



The dos and don'ts of using our strapline.

Our strapline is a key component of our identity.

Make sure, when using our strapline, that you take the following into consideration.

Hero strapline 1:
kidney disease ends here.

Hero strapline 2:
kidney disease ends here.

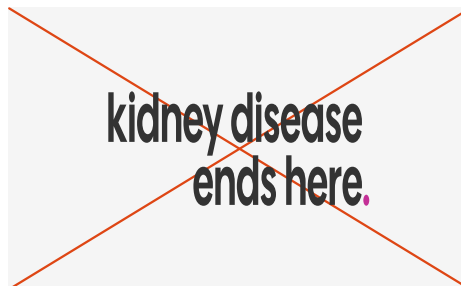
Do – use the provided strapline artwork from the core set as a staple for our brand.



On occasion you may – use our strapline creatively. Experiment with composition, scale and colour ([see page 27](#))



Don't – position our logo and strapline in close proximity.



Don't – compress or stretch our strapline.



Don't – use our strapline at an angle.



Don't – use versions of our strapline that do not stand out over photography.

3.5 Our colour palettes.

Our primary palette.

In a world where digital content rules, our palette has been optimised for screen.

CMYK values have been carefully selected to minimise colour dampening when creating assets for print, although some loss of vibrancy may occur.

To further minimise colour differences to our primary palette, you may choose to use the Pantone values and request a spot colour from your printer.

100%	50% tint	20% tint
Kidney Deep Purple R:111 G:28 B:117 #6F1C75 C:64 M:100 Y:00 K:14 Pantone: 2612C		
Kidney Fuschia R:187 G:59 B:142 #BB3B8E C:29 M:87 Y:00 K:00 Pantone 240C		
Kidney Deep Grey R:51 G:51 B:51 #333333 C:00 M:00 Y:00 K:95		

colour

Our secondary palette.

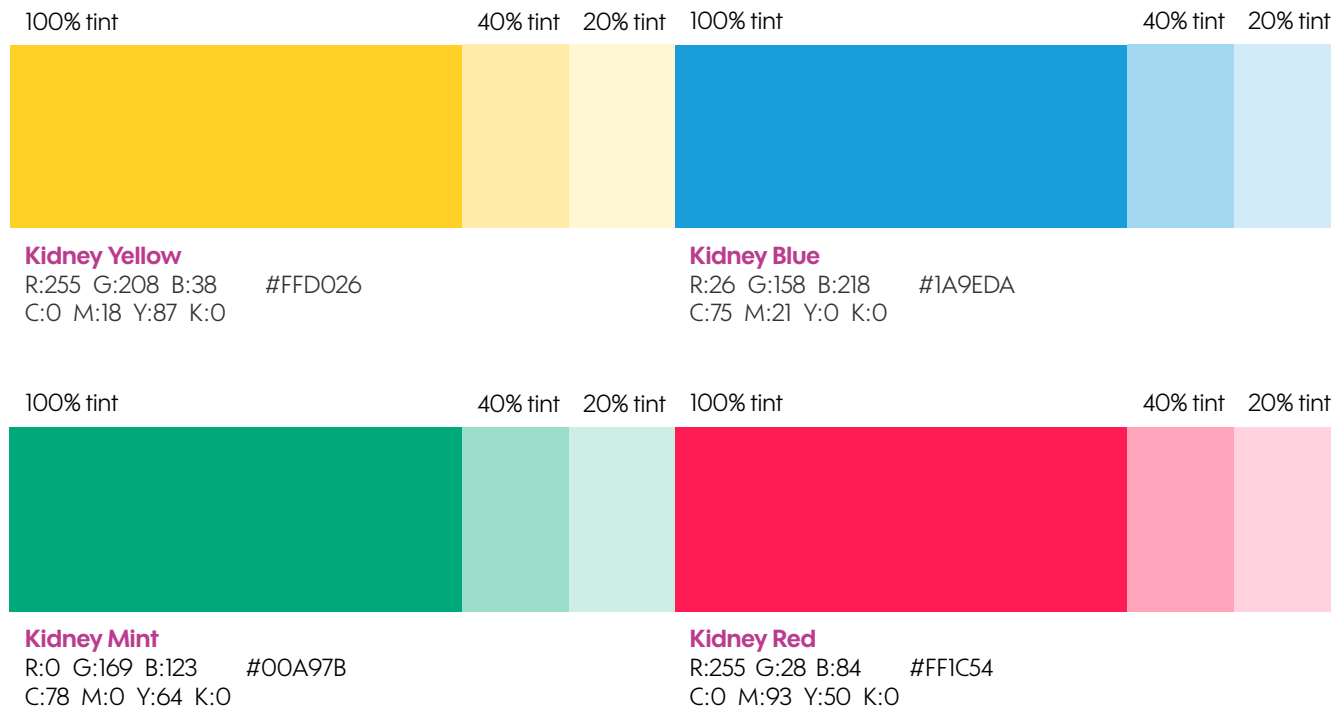
Use our secondary palette to compliment or expand on our primary palette for decorative, non-informative design elements.

The yellow and green have been created to directly compliment our primary palette and can be used side by side.

The blue and red are used to broaden our palette and allow for more natural looking decorative illustrations.

Before using our secondary palette for text, [read page 48](#).

Before using our secondary palette for icons or information graphics, [read page 46](#).



Creating emphasis with colour.

For the most part, we use loud colours in small amounts, to draw attention to certain graphic elements. This creates emphasis where it's needed.

Our strapline, for example, uses bright fuchsia for its full stop, because the full stop is important – it represents our commitment to putting an end to kidney disease.

A restricted use of colour gives our brand a clean and uncluttered look, which in turn accommodates our direct tone of voice.

Colour in small doses:

We often use small amounts of our brand palette, on otherwise minimal designs, in order to draw attention to important elements.

In the example (right), fuchsia has been used to draw attention to the question mark and the statistic.



Combining colours for accessibility.

When communicating information – as text or image – always take colour contrast and colour-blindness into account when choosing colour combinations.

Everyone's perception of colour is different, whether because of age, viewing device, viewing medium or colour-blindness.

Never rely on colour alone to distinguish or associate elements which communicate information.

Accessibility requirements

Colour combinations must achieve a contrast rating of AA or above. This means:

Text must have a colour contrast ratio of at least 4.5:1 with the background.

Large text and non-decorative graphics must have a colour contrast ratio of at least 3:1 with the background. 'Large text' means 18pt and over or 14pt and bold.

Colour contrast

Ensuring sufficient contrast between colours you use together means that:

- text is easy to read against a background
- adjacent colours are easy to distinguish from each other.

For accessibility purposes, contrasting colours have a significant difference in the darkness of the two colours, ie a light colour contrasts with a dark colour.

Check colour combinations for contrast:

Download the TPGi Colour Contrast Analyser:
www.tpgi.com/color-contrast-checker

Colour-blindness

Around 300 million people worldwide have some form of colour blindness, meaning our colour palette looks very different to them.

Make sure colours that are used together are distinguishable for everyone – including people with colour-blindness.

Changes in the perception of red and green is the most common form of colour-blindness. So while red and green are exact opposites on the colour wheel (contrasting colours), they are not a good colour combination to use.

Check colour combinations for colour-blindness:

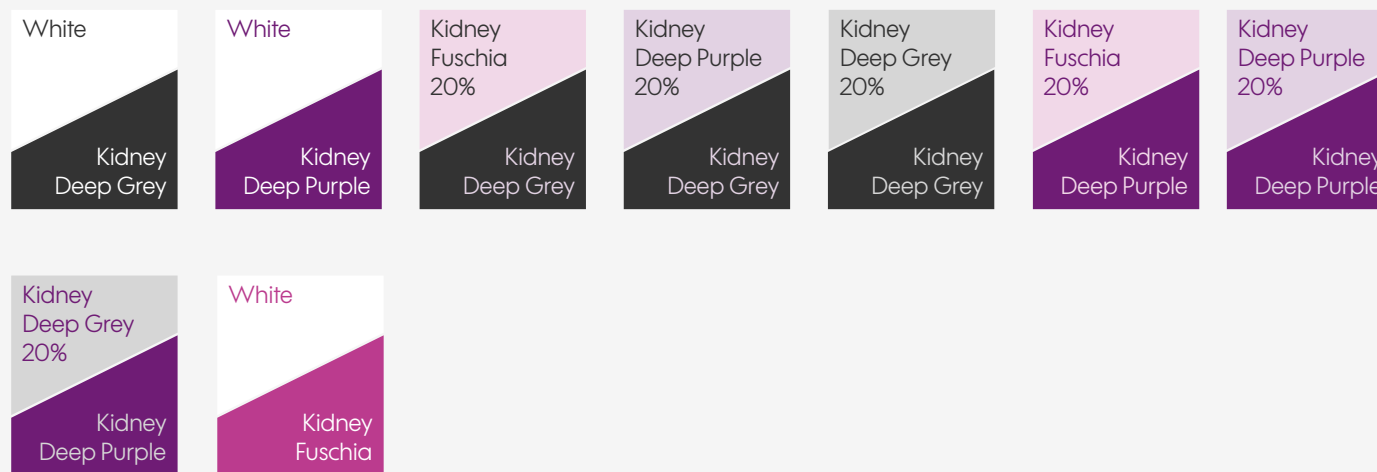
Download the TPGi Colour Contrast Analyser and go to View > Colour blindness simulation:
www.tpgi.com/color-contrast-checker

Making coloured text accessible – primary palette.

Accessible text colours

These colour combinations are suitable for text and all meet or exceed 4.5:1 colour contrast.

They are shown in order of reducing contrast level.



Large text only

With 3:1 colour contrast, these colour combinations are suitable for large text only. Large text means 18pt and over or 14pt and bold.



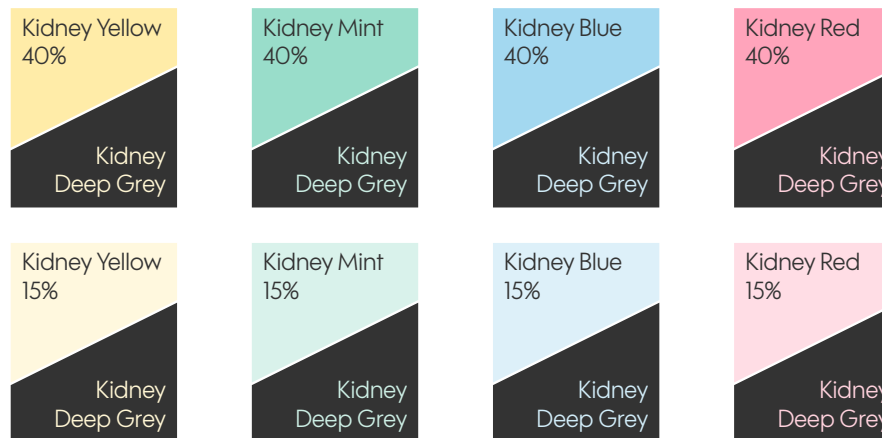
Making coloured text accessible – secondary palette.

When presenting text, only use Kidney Deep Grey with the secondary colours:

Text 100% Kidney Deep Grey
Background up to 40% tint of a colour from the secondary palette, or

Text up to 20% tint of a colour from the secondary palette
Background 100% Kidney Deep Grey

Do not combine secondary colours with white unless the text is large – see below.



Large text only

Kidney Mint, Blue and Red may be used sparingly for large text. [See page 46](#) for an explanation of 'large text'.

Do not combine yellow and white – even for large text

Partnering with industry Reaching those at risk
Investing in innovation

The dos and don'ts of colour for accessibility.

Use of colour will vary depending on the project.

However, make sure when using our palettes, you take the following into consideration.



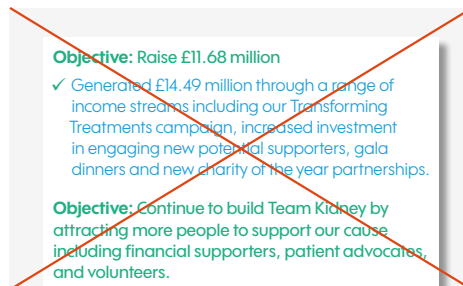
Do – prioritise colours from our primary palette for text elements.



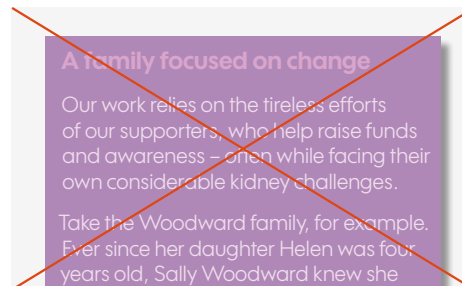
Do – make sure there is sufficient contrast between text and background colours.



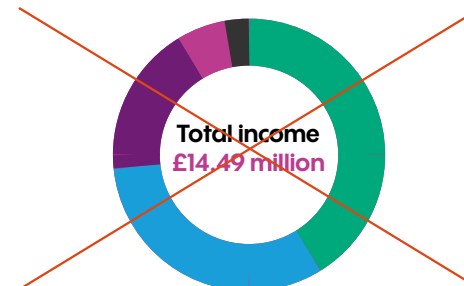
Do – make sure adjacent colours are distinguishable for people with colour-blindness.



Don't – put colours from our secondary palette with white for text elements.



Don't – put colours with less than 4.5:1 contrast ratio together.



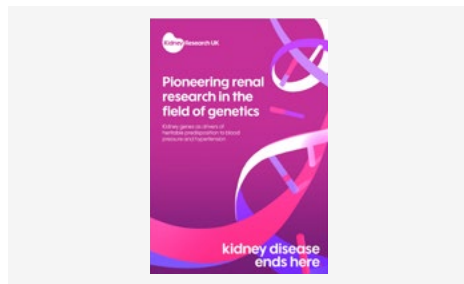
Don't – use adjacent colours which make boundaries unclear with colour-blindness.

3.5 Our colour palettes.

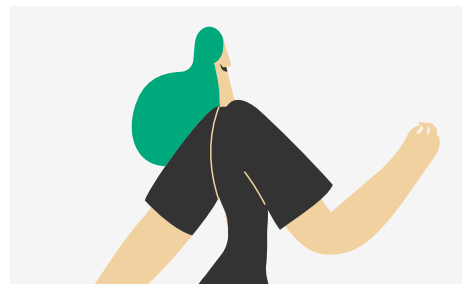
The dos and don'ts of using our colour palettes.

Use of colour will vary depending on the project.

However, make sure when using our palettes, you take the following into consideration.



Do – prioritise using our primary palette.



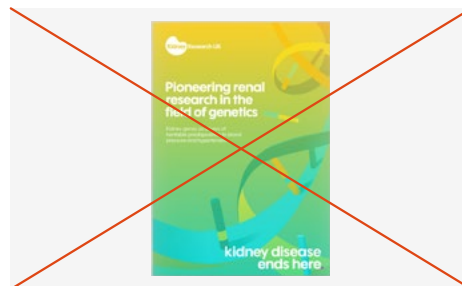
Do – use external colours to assist our palette when creating illustrations (for example skin tones).



Do – use colour to pick out important details.



Do – consider gradients when using our palette for large backgrounds (such as book covers).



Don't – overuse our secondary colours. These exist to assist in design. Our primary palette should always come first.



Don't – use external colours that clash with our palette.

3.6 Our typography.

Our primary typeface.

The Wes FY family has five weights – Black, Bold, Medium, Regular and Light

Don't use more than three weights of Wes FY in one design.

Regular or Medium are perfect for body copy. Never use Light or Black for large blocks of text.

Use Light and Black sparingly, with care and only for display text. For example, Light might be used for very large quotes. Black is effective for attention-grabbing headlines.

Light and Black are not suitable for body copy.

When using Light, make sure the text and background have excellent colour contrast.

Wes FY
Wes FY
Wes FY
Wes FY
Wes FY

Light
Regular
Medium
Bold
Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890™!@£\$€%&*() / + =

Our system font (Arial).

If you are unable to use Wes FY (eg internally produced Word documents and PowerPoint presentations) the system font Arial should be used instead.

Tip If you are producing a document to share or present externally that is not saved as a PDF file, you either need to save it as a PDF or you must use our system font Arial. This will avoid external systems auto-selecting a font, or reformatting your layout.

Primary font

Wes FY Light

Wes FY Regular

Wes FY Medium

Wes FY Bold

Wes FY Black

Secondary choice

Arial Regular

Arial Regular

Arial Regular

Arial Bold

Arial Bold

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890™!@£\$€%&*() / +=

How to use our typeface.

Our audience is varied, so our font is versatile.

Most of the time we use the font Wes FY in sentence case.

In some instances, such as our strapline, it can appear entirely in lower case.*

On occasion, Wes FY can be used in upper case, although this should be done sparingly, for example in hard-hitting campaigns, to make a word or sentence more arresting.

Wes FY does not have italics. When necessary, use single 'quote marks' instead.

*This can emphasise the simplicity or plainness of a statement, word or sentence.

Optimistic

A friendly font that connects with people.

Hard-hitting

URGENT WHEN NECESSARY.

Expert

...and is able to communicate scientific language in a professional manner.

Establishing a hierarchy.

We use a simple font hierarchy across all of our materials for consistency and to strengthen our brand identity.

Headlines and crossheads are set in Bold (or occasionally Black) in order to catch the eye.

Sub heads drop a weight from the headline. So if the headline is in Bold, the sub head will be Medium.

Body copy is set in Regular.

Footnotes and other smallprint are set in Regular or Medium.

The minimum type size for any text set in Wes FY is 8pt.

Tip Add 5 percent character spacing/tracking to text set in Wes FY to aid readability.

Headline

Wes FY Bold or Black

Leading is set 120% of text point size (for example 30/36pt)

Sub heading aperiam que consequost harion eaquam sitiberi corundi aut.

Wes FY Medium or Bold

Leading is set 120% of text point size (for example 20/24pt)

Body copy duis aute irure dolor in reprehenderit in voluptate velit esse dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt culpa officia deserunt. Ratempesti omnimol uptatus ducilis earchicipsum incto dolupti temquasit.

Wes FY Regular

Leading is set 120% of text point size (for example 10.5/13pt)

Footnotes and smallprint modiaspit quiam, sin coris veratemque officae venest, que porro beraepr aestrumet videsti anient, cone net aut aut volesedicim hitati.

Wes FY Medium

Leading is set 120% of text point size (for example 8/9.6pt)

Bringing our brand to life.

3.7

Photography.



3.7 Photography.

Selecting or commissioning photography.

We use photography to tell stories about real people.

We feel that our photographic style can best be explained by these three words.

Honest.

One of the most important qualities of our photography is that it feels honest. Avoid using images that look over-rehearsed. Our photos should give audiences the feeling they are witnessing real moments.

Emotive.

Shoot the good. The bad. And the ugly. We show the world of kidney disease without filter. In the case of a diagnosis, we might see misery. In the case of a scientific breakthrough, it could be elation. By using emotive images, we expand beyond the physical associations of kidney disease and build awareness of the wider picture.

Simple.

Stylistically our photography is unfussy. This doesn't mean arranging a photograph to look minimal, but pictures should not be over-crowded or untidy. Make sure that photos have a clear subject that attracts the eye.

What this looks like in practice ▶▶

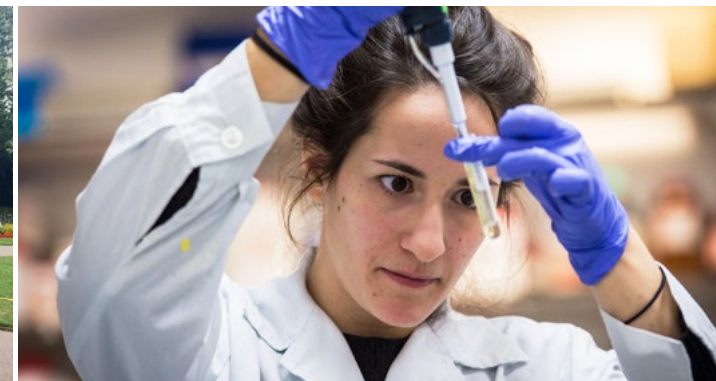
Photographing people.

People are at the centre of everything we do, including our photography.

Capture people engrossed in a moment, expressing genuine emotions, even if those emotions are upsetting.

Our photography celebrates what real people look like in real situations.

When the subject is required to look at camera (such as a headshot or images for case studies), remember our values as described on the previous page and avoid uncomfortable, overly staged poses.

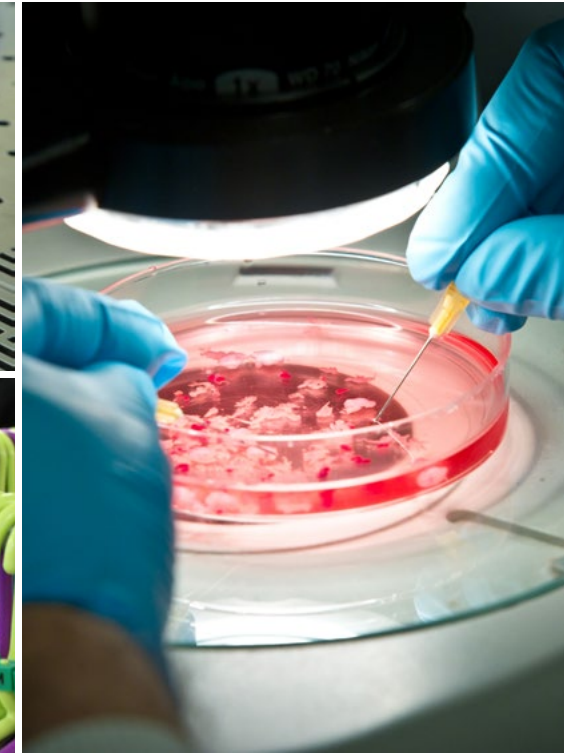


Photographing objects.

When photographing objects, the shots should feel active and not staged. Genuine environments give images credibility.

Use natural light where possible and make sure that objects are not too specifically arranged.

Emotion can sometimes be implied – colour, focus and lighting are all ways to create an overall mood when there are no people in shot.



Photographing events and fundraisers.

When shooting an event, try to focus on smaller, more intimate instances of that event, instead of trying to capture too much.*

Hone in on examples of people talking, or engaged in an activity. This will help viewers feel close to the event.

Try to limit shots of people smiling at the camera. Instead look for natural moments that communicate the essence of the event taking place.

We should not be showing images of alcohol/people drinking alcohol in our promotional content.

*Unless the photo's purpose is to demonstrate scale, for example showing mass participation or an over-crowded ward.



Tip If shooting people, or a group, looking at the camera, make sure that it looks spontaneous and not overly staged.



The dos and don'ts of photography.

Honest. Emotive. Simple.

Here are some things to look out for when planning your photo shoots and stock imagery.



Do – capture real moments.



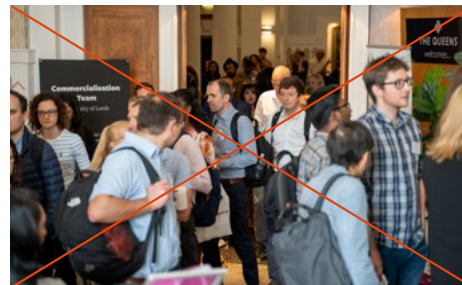
Do – crop into the action, trying to keep at eye level with any people in shot.



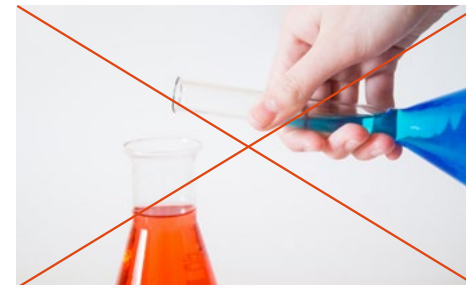
Do – use contextual backgrounds. A shallow focus can be used to keep attention on the subject.



Don't – use unrealistic images where everybody is smiling and perfectly positioned.



Don't – try to capture too much. The above shot is descriptive, but does little to capture the vibe of the event.



Don't – shoot subjects in isolation.

User generated content.

Checklist for non-professional photographers.

The following tips and tricks have been created for submitting imagery to Kidney Research UK. Try to follow this checklist as closely as possible.

Photo checklist:

- ✓ Make sure there is plenty of light. Daylight is always best, so taking photographs outside or near a window is a good idea. Avoid taking photographs at night time.
- ✓ When taking the picture try to hold the camera as still as possible. Once you've taken the photo, continue to hold the camera still for a second or two.
- ✓ Allow for plenty of space around the person you are photographing, especially around a person's face.
- ✓ When photographing large groups of people, ensure you get everyone in, while being as close as possible.
- ✓ Try taking a few different pictures if you have time, experimenting with different poses – nothing too glam, but ensure that anyone being photographed looks comfortable. A good tip is to talk to a person and get them laughing. This usually relaxes people and as you continue photographing you should catch them looking natural.
- ✓ Don't apply a filter to photographs. This can make images difficult for our designers to work with.
- ✓ When sending us your photographs, avoid using messaging apps or social media which can compress photos and make them grainy. Instead attach the image(s) to an email. If prompted select the largest size (often called 'actual size').



Tip You don't need an expensive camera to take great photos, any modern smartphone should be fine.

iPhones will automatically select the highest quality, but with Android you may need to change this manually.

Usually, this is in **'Settings'** and will be under the heading 'Quality' or 'Resolution'. Just make sure that the highest quality/resolution is selected and you're good to go.





3.8 Illustration.

Photography is great for telling personal stories, but for more general material, a touch of friendliness or when you need to appeal to a very wide audience, consider using illustration instead.

Our illustration style uses fluid, flat shapes of colour to create simple and scalable illustrations. Occasional key lines add detail such as items, backgrounds and clothing markers.

Our style, is a reflection of body positivity. Using stylised body forms, it celebrates people's differences. It can easily be replicated and is readily found on stock libraries.

Our style and lifestyle illustrations.

When creating or sourcing an illustration you should consider its purpose.

Lifestyle: For images that focus on what a person is doing, you should be playful with form and colour.

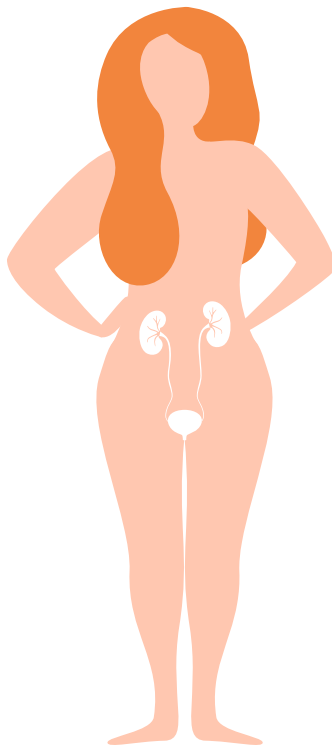


Our style and medical illustrations.

Medical: For images that describe a process or are scientifically guided, form and colour should be used in a less stylised way.*

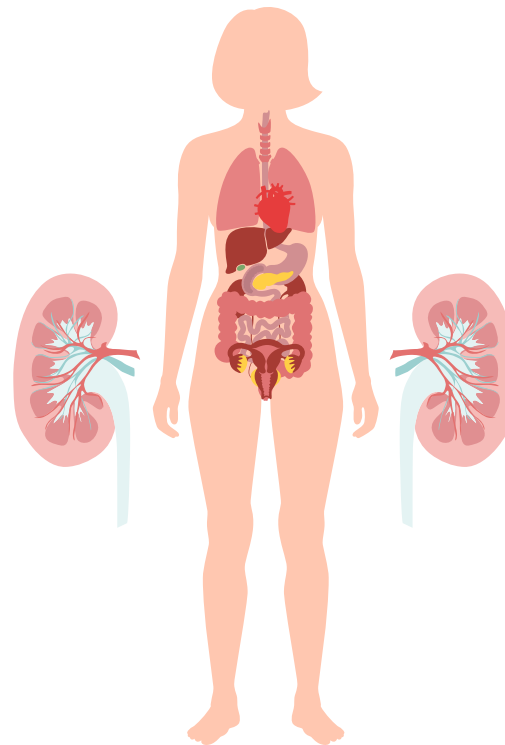
* Some instances will require illustrations to be highly accurate. See right.

Medical style



For explanatory visuals that need to communicate medium level science, a small amount of characterisation is allowed, but avoid overly exaggerated body features.

High fidelity



For high-detail material, where medical accuracy is of the utmost importance – use realistic colours for organs/anatomy.

The dos and don'ts of our illustration style.

Make sure you take the following into consideration.



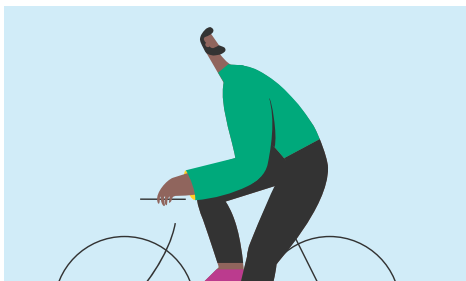
Do – use stylised characters.



Do – use the occasional keyline to add important details.



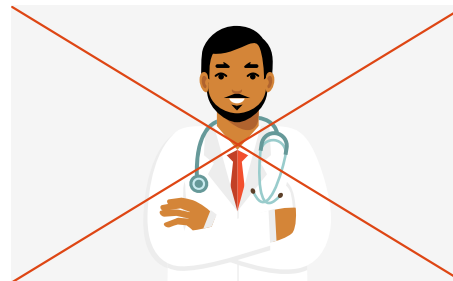
Do – make sure our primary brand palette appears where possible.



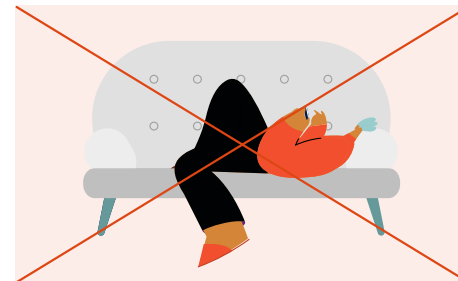
Do – ensure characters are diverse.



Don't – use cartoon characters.



Avoid – adding too much detail or realistic facial features when illustrating people.



Don't – introduce too many colours from outside of our palette.

3.9 Iconography.

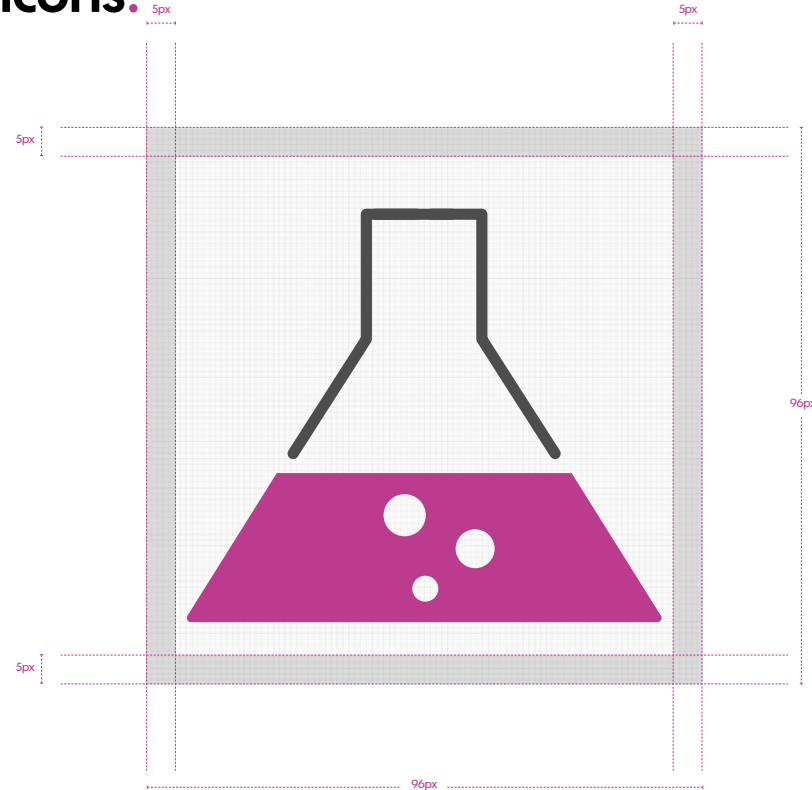
Creating on-brand icons.

Like our illustrations, our icons use a combination of flat shapes and occasional keylines, but are slightly more geometric.

We use a 96 x 96px grid with a 5px safe area where no artwork should appear.

When using lines, set them to 2px with round caps / joins.

Lines should add detail, but never fully define an object.

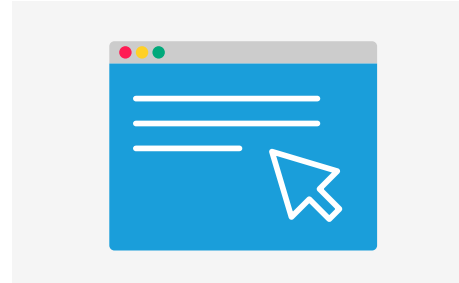


The dos and don'ts of using icons.

Make sure you take the following into consideration.



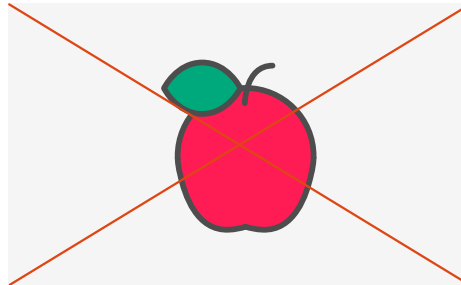
Do – add occasional keylines for details.



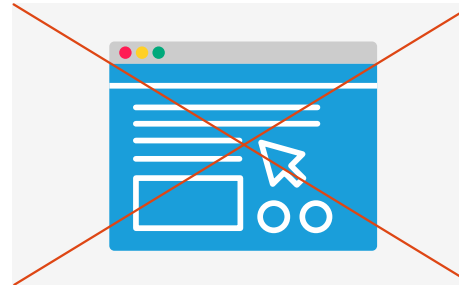
Do – keep icons simple.



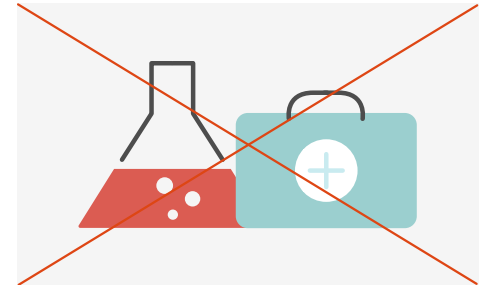
Do – opt for colours from both our primary and secondary palettes.



Don't – describe the entire shape with keylines.



Don't – overcomplicate icons with unnecessary details.



Don't – introduce external colours unless necessary.

3.10 Infographics.

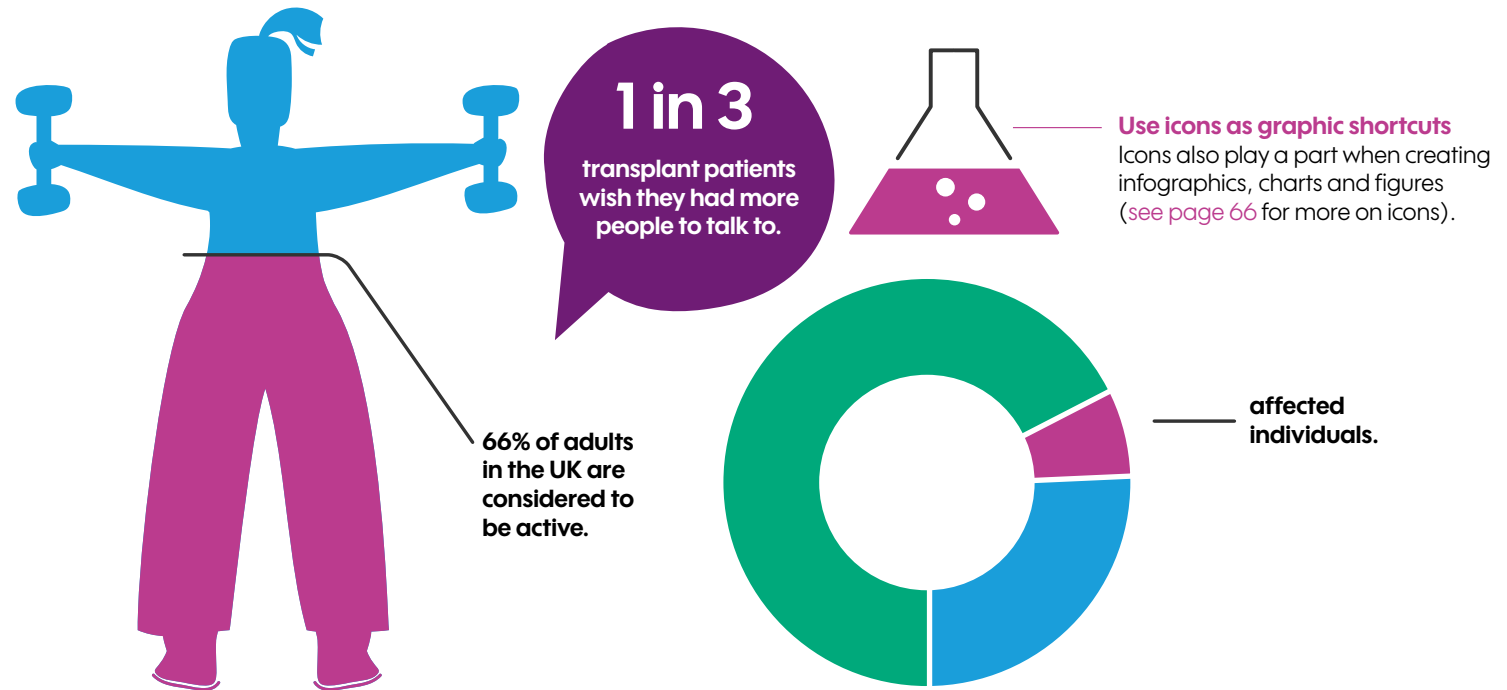
Illustrative infographics.

When using illustrations in infographics, you should reduced them to their core components.

By removing most of the detail, the illustration becomes a graphic element which can be useful in quickly communicating information.

Instead of using keylines to add detail to illustrations, they are used to draw attention to certain areas of a graphic.

Note The stats used on this page are for demonstration purposes only.



Charts and accessible colours.

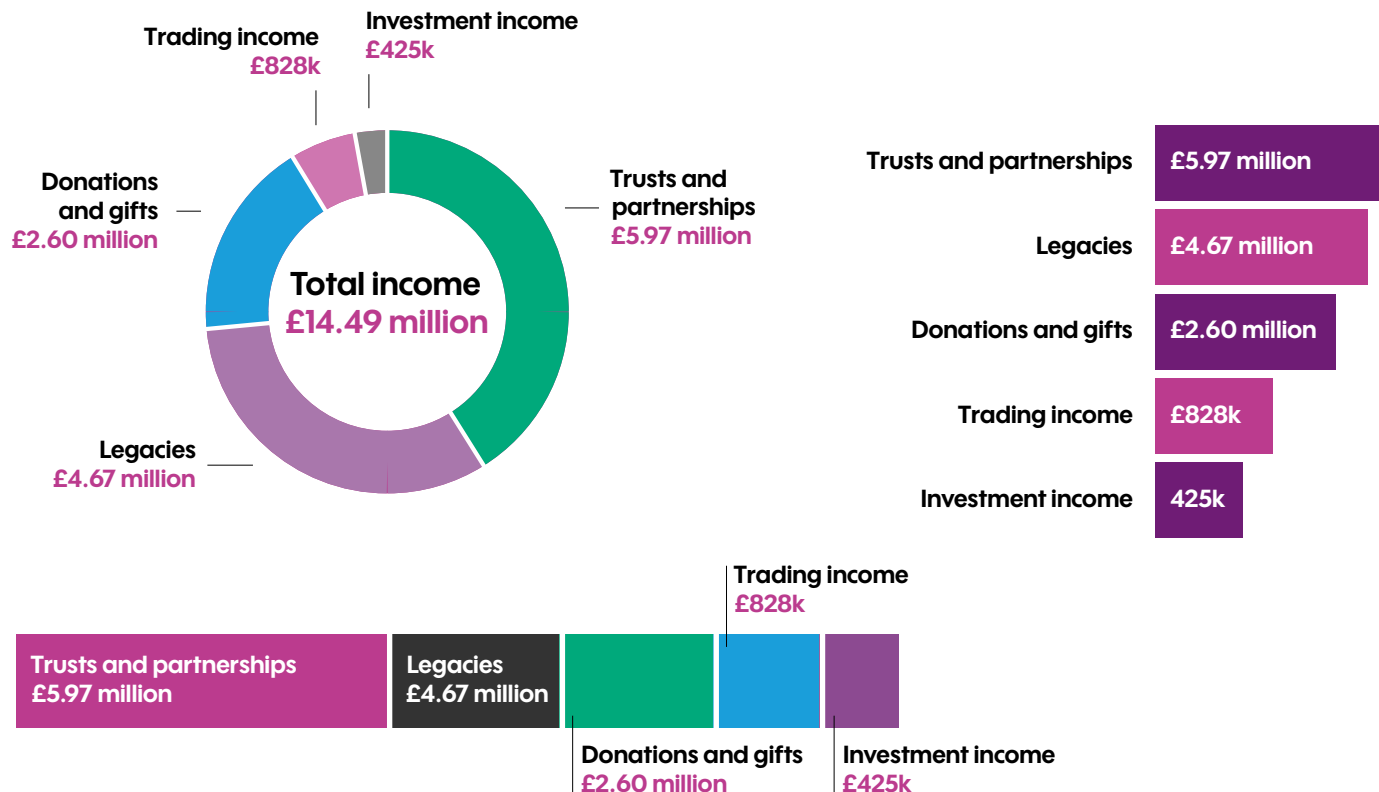
Use colours and tints of colours from our primary and secondary palettes. All colours must have at least 3:1 contrast ratio against the background colour.

Note yellow and white do not achieve 3:1 contrast ratio.

Bars and segments must be separated, rather than touching.

Label chart bars and segments directly, using horizontal text. Avoid cross-referencing to a key to reduce cognitive load and makes it easier for readers who use screen magnifiers.

Never rely on colour alone to distinguish or group elements.



Note Include alt text for graphs and charts. See page 28

Check your own colour combinations

Use Color Contrast Checker: www.tpgi.com/color-contrast-checker

3.11 Design for web.

Font styles for web.

When Wes FY is not available, follow the fallback criteria detailed below:

Wes FY > Arial > Sans-serif.

Wes FY does not come with italics, and so stylistic italics should be avoided. If necessary, single 'quote marks' with initial capitals can replace italics when referencing a title.

H1 page title - Wes FY Bold - 35px - #333333

Intro-paragraph - Wes FY Regular - 24px - #333333

H2 subheading - Wes FY Bold - 35px - #333333

H3 subheading - Wes FY Medium - 28px - #333333

H4 subheading - Wes FY Bold - 22px - #BB3B8E

H5 subheading - Wes FY Bold - 22px - #333333

H6 caption - Wes FY Medium - 22px - #BB3B8E

Body copy (intro para) - Wes FY Medium - 17px - #333333

Aut eaturehente vero consece rrovide strumqu idenit, quiam, omnienient volum numenis audiorr upieni odis ma velibusandam samus derro exceratibus reptateniam sit que lanis et arum aut acest lab illuptatiur.

Body copy - Wes FY Regular - 17px - #333333

Aut vellore hendest venis sequosti dolorrumet dus es explique prem vitiusdam, volorio sanimi, simincius nis sae. Nam qui atemporum re num fugiaeped ut quiae. Os [aligeni velitatis con represequam](#) nobis arit estent, sequae nobit earis aut quos dis nus eum id ex et facimolor maiorio.

- Bullet point = Wes FY - 20pt indent - #BB3B8E (text follows body copy style)
- Aut vellore hendest venis sequosti dolorrumet
- Nam qui atemporum re num fugiaeped

Hyperlink - (match font weight/px) - #BB3B8E - underlined

Sequosti dolorrumet dus es explique prem vitiusdam, re num fugiaeped uts [aligeni velitatis con represequam](#) nobis arit estent, sequae nobit earis aut quos dis nuiorio.

Colour palette for web.

When designing for web, colour should be used minimally and white space liberally.

Our primary colours appear throughout the website on a regular basis. Our secondary colours appear throughout the website on a less frequent basis.

Colours outside of these two palettes should not be used.

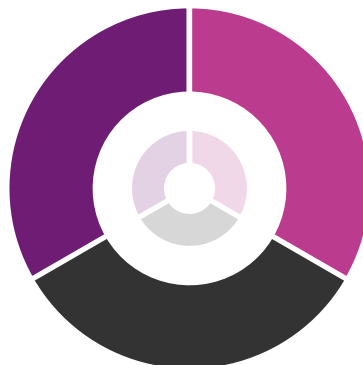
Accessibility

Adequate contrast of text is necessary for all users, especially users with low vision.

WCAG 2.0 level AA requires a contrast ratio of at least 4.5:1 for normal text and 3:1 for large text.

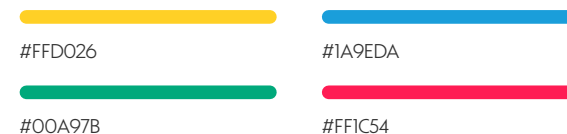
Large text is defined as 14 point (typically 18.66px) and bold or larger, or 18 point (typically 24px) or larger.

Primary palette for web



The core palette, and shades of it, should be obvious as you navigate through the website.

Secondary palette for web



The secondary palette should be used sparingly. For example to call attention to an important button.

Check your own colour combinations

Use Color Contrast Checker: www.tpgi.com/color-contrast-checker

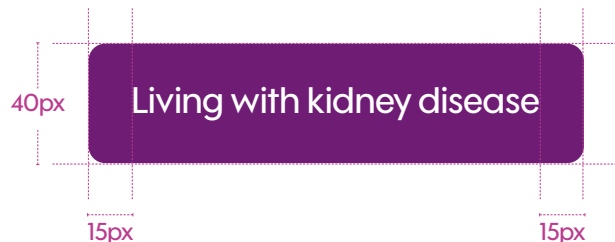
Buttons for web.

Depending on where the button is being used, you can choose from our primary, secondary and tertiary button styles.

In the case of using buttons over an image or shapes of colour, use our 'over-image button styles'.

Text is centre aligned, with 15px padding either side. The font we use for all of our buttons is Wes FY medium.

Creating buttons



Button styles

Living with kidney disease

Primary style #6F1C75
(Rollover #BB3B8E)

Living with kidney disease

Secondary style #BB3B8E
(Rollover #6F1C75)

Living with kidney disease

Tertiary style: #FFD026
(Rollover #F2853D)

Over-image button style

Living with kidney disease

Primary style #FFFFFF
(Rollover fill with #FFFFFF at 20%)

Living with kidney disease

Secondary style #BB3B8E
(Rollover fill with #FFFFFF at 20%)

Designer discretion

When choosing a button to use, you should first consider the primary and secondary styles. These can be used in approximately the same amount, so designer discretion is advised. Our tertiary style is only for when the primary or secondary style is not suitable and should not be overused.

3.12 Editorial design.

The majority of the previous pages will apply when it comes to editorial design.

However, it is also the most likely to require flexibility to the rules (see page 74).

There are a number of editorial principles that should be followed.

Gradients

If using background colours, consider a gradient with two of our brand colours.

Minimal

Try not to overuse large areas of colour. Our design should look clean and minimal.

White space

Don't overcrowd layouts. Leaving space around the page will give the copy room to breathe.

Be brave

No matter the purpose of a publication, design should be clean and occupy space confidently. Be brave with layouts.

Our secondary palette

Use small amounts of our secondary palette to support our primary palette.

Bitesize chunks

Draw readers in with entry points. By breaking information into smaller chunks, readers have more options to engage with the content that matters to them.



Know your audience

Expansive swathes of copy might be needed for academic publications, but for public or patient materials, content should be broken into lighter, easy to digest sections.

3.13 Brand flexibility.

By following the guidelines in this document, we can communicate a consistent and united brand, across many creative executions.

However, we understand there may be occasions when the guidelines will interfere with a creative execution. For example, an editorial concept that involves handwritten letters from patients may look odd when written in our sans serif font.

At times like this, it's important (and possible) to practise flexibility, while still being a champion of our brand.

Example of flexibility

An editorial concept has been suggested that involves patients writing letters to Update magazine – the idea being that each letter feels like an individual's personal journey.

In order to make this feature feel intimate, a supporting script font would be ideal, though there is no mention of a script font in this document.

In the above scenario, the first course of action should always be to think of a suitable execution that conforms to the rules outlined in this document.

However, it may be the case that deviating from the guidelines and selecting a suitable script font will add value, in which case it is right that our brand demonstrates flexibility.

It's important that deviations like this are few and far between and always compliment the brand as outlined in this document.

ordinary ends here.

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