

# Brand Guidelines

Version 1.0 // October 2019

UK Health Data  
Research Alliance

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# Introduction

**The UK Health Data Research Alliance is an independent alliance of leading healthcare and research organisations united to establish best practice for the ethical use of UK health data for research at scale.**

We develop and co-ordinate the adoption of tools, techniques, conventions, technologies, and designs that enable the use of health data in a trustworthy and ethical way for research and innovation. By combining expertise and a shared commitment to work collaboratively, we are helping researchers to answer some of the most difficult questions and address the most important health challenges faced in the UK. The Alliance is part of the UK-wide capability for the responsible use of health data for research and innovation, funded by the Industrial Strategy Challenge Fund (ISCF).

This document details our brand identity and how the UK Health Data Research Alliance (UKHDRA) brand should be implemented to maintain consistency across all our communications.

# Logo

Our logo is the primary visual element that identifies us. It has been designed to align with the main HDR UK brand.

## Main logo

**Our logo is the primary visual element that identifies us. It has been designed to align with the main HDR UK brand.**

The typeface is Museo Sans Rounded, and has been chosen for its clean, contemporary lettershapes and good legibility at different sizes. The rounded characters suggest an approachable organisation, while the geometric forms maintain a clean, formal aesthetic.

The four cornered graphic device represents the unity of the health authorities from the four corners of the United Kingdom (England, Scotland, Wales and Northern Ireland). It also creates an icon akin to the focusing device on a camera, that can be used to imply the focus on research that can be achieved through the collaboration from the alliance partners.



# Versions

## Alternative versions of the logo are available for different situations.

The main logo with the coloured framing device is the preferred option and should be used where possible. Light and dark text versions of the main logo have been created - select which will give the best legibility over the particular background.

When placing the main logo over photography, retouching of the imagery to darken, or lighten backgrounds may be required to ensure maximum clarity.

For situations where the full colour version of the logo is not practical, for example single colour print jobs, or when used on the gradient background, black and white versions have been created.

Versions of the logo have been created for use at small sizes, such as mobile app icons, and website browser bar favicons. These smaller versions tackle the issues of legibility at small point sizes by utilising the UKHDRA acronym, or using an adapted version of the focus device to represent the organisation.

Main Logo



Main logo on dark background



Mono



White



Small use



# Usage

To maintain the integrity of the logo and to promote consistency of the brand a few guidelines should be adhered to.

## Safe Area

A clearance zone equal to the 'UK' from the logo should be adhered to, with no text or distracting visual elements entering this area.

## Minimum Size

To ensure maximum legibility and a strong brand presence the logo should never appear less than 20mm wide in printed communications, or 100px wide on screen.

## Small use

In situations where the size of logo required will be smaller than the specified minimum sizes, use the small use versions.

## Misuse of the logo

The logo should never appear in any way other than that presented in this document. It should never be distorted, have any effects applied to it, have any elements of the logo recreated or rotated.

## Safe area



## Minimum size



## Small use



## Misuse of the logo





# Colours

Our colour palette is an integral part of our brand and helps to ensure a consistent look and feel over all of our communications.



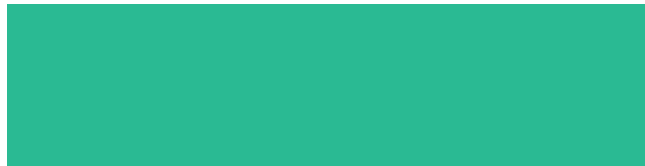
# Our palette

**Our colour palette is an integral part of our brand and helps to ensure a consistent look and feel over all of our communications.**

Sea Green is the core colour to be used throughout the identity and is complimented primarily with Cornflower Blue. Slate Grey is to be used for all body copy to give a softer and friendlier feel than black.

Colours from the secondary palette should be used sparingly for subtle highlights and where the design would benefit from a contrasting colour. These should never appear as large blocks of colour which would overpower the primary palette.

## Primary palette



### Sea Green

C71 M0 Y56 K0  
R61 G178 B140  
Pantone 339 C  
#3db28c



### Cornflower Blue

C81 M65 Y0 K0  
R71 G93 B167  
Pantone 7455 C  
#475da7

## Secondary palette



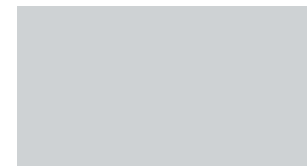
### Midnight Blue

C100 M100 Y25 K25  
R41 G35 B92  
Pantone 2695 C  
#29235c



### Slate Grey

C0 M0 Y0 K90  
R60 G60 B59  
Pantone Black 7C  
#3c3c3b



### Light Grey

C18 M12 Y12 K0  
R208 G211 B212  
Pantone 427 C  
#d0d3d4



### Orange

C0 M54 Y93 K0  
R249 G142 B43  
Pantone 715 C  
#f98e2b

# The gradient

The green/blue gradient is a distinguishing characteristic featuring throughout the visual identity, and can be used as a softer alternative to having solid fills of colour.

The gradient should always run from Sea Green in the top left corner to Cornflower Blue in the bottom right corner.

## Sea Green

C71 M0 Y56 K0  
R61 G178 B140  
Pantone 339 C  
#3db28c



## Cornflower Blue

C81 M65 Y0 K0  
R71 G93 B167  
Pantone 7455 C  
#475da7

# Typography

Create consistency with how type is used across our communications by following these rules.

# Primary typeface

Our primary typeface is Museo Sans Rounded and should be the default choice for all communication material created by professional designers.

The range of weights and the high legibility of Museo Sans Rounded makes it perfectly suited for all use across the identity from large headlines, to body copy at small point sizes.

The contemporary geometric letterforms give it a formal, professional look, while the soft rounded edges giving a more approachable feel.

## Museo Sans Rounded Bold (700)

## Museo Sans Rounded Regular (500)

## Museo Sans Rounded Light (300)

Museo Sans Rounded Bold (700)

AaBbCcDdEeFfGGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890,.;:!"@£%&.,?/()

Museo Sans Rounded Regular (500)

AaBbCcDdEeFfGGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890,.;:!"@£%&.,?/()

Museo Sans Rounded Light (300)

AaBbCcDdEeFfGGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890,.;:!"@£%&.,?/()

# Versatile font selection

The Museo Sans Rounded family of fonts offer a range of alternative weights that can be used to suit different scenarios.

As you work your way through the different thicknesses the tone or perception of the font changes. While the thinner weights lend themselves to more formal situations such as Annual Reports and corporate communications, the heavier fonts allow for a more lighthearted, playful means of communication, more suited to advertising headlines and corporate merchandising.

Optimal font weight for general use should be around the middle of the scale using regular or medium (300/500) for body copy and bold (700) for headings.

Tone	Weight	
Formal	100	The quick brown fox jumps over the lazy dog. The quick brown fox jumps
	300	over the lazy dog. The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog.
Optimal	500	The quick brown fox jumps over the lazy dog.
	700	The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog.
	900	<b>The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog. The quick brown fox jumps over the lazy dog.</b>
Informal	1000	<b>The quick brown fox jumps over the lazy dog.</b>

# Using type

With a versatile family of fonts at our disposal, designers are encouraged to experiment and be creative with the typography. There are however some basic guidelines to help stay on-brand.

Type should always fit the approachable nature of the Alliance brand, and should avoid overuse of uppercase which can appear shouty or overbearing.

Headlines should be concise, and set in a point size that demonstrates confidence in its message, creating a clear hierarchy with the body copy.

Be creative with the type. Experiment with different weights and italics to draw attention to key points, and to create dynamic layouts that engage with the audience. Pick out certain words in colours from the colour palette.

Use Sea Green for headlines on a light background, with body copy set in Slate Grey. When placing type over photography or other darker backgrounds, use white text to ensure legibility.

## Headlines should always be sentence case

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Use italics and colours creatively to draw attention to *key points*

---

## Select point sizes that create a clear hierarchy between headlines and body copy

As dolupit parchil ea doluptam quae vid ex eostotasimil inte et et quam aut minvendebit arum rerferumquat ad molores aut porument, omnimet a doluptassit il ipsandi atemolo ritios moluptatusda aut explige necearitam quias a comnis aut aut ut illacepro te que vel id.

# In-house typeface

**For all internally produced documents, where the primary typeface may not be available Calibri should be used.**

Calibri has been chosen due to its availability on regularly used applications such as Powerpoint and Word. This ensures consistency when sharing documents between users.

Calibri shares the round edged style of the Musea Sans Rounded letterforms so in comparison to other 'system' fonts, can be considered a suitable alternative.

Calibri Bold

**AaBbCcDdEeFfGGgHhIiJjKkLlMmNn  
OoPpQqRrSsTtUuVvWwXxYyZz  
1234567890,,:;"'!@£%&.,?/()**

Calibri Regular

AaBbCcDdEeFfGGgHhIiJjKkLlMmNn  
OoPpQqRrSsTtUuVvWwXxYyZz  
1234567890,,:;"'!@£%&.,?/()



# Brand imagery

Photography is a crucial part of our identity. It is the asset that best engages with the audience and is able to convey the spirit of the Alliance in a single shot. Choose photography that captures people in the moment. Photos should not be overly staged, and subjects should not be looking into the camera. They are engaging in their own activities, not with you. Photography should be of a positive nature, whether that be showing healthy active lifestyle scenarios, or more academic based shots, focusing on research and collaboration.

# Collaboration photography

**Collaboration photography is used to represent the sharing of data by the partner health authorities and research institutions.**

Subjects and scenarios should not appear too corporate. Less suits, hand shaking and board meetings. These shots have more heart to them. Passionate academics, learning, discovering, sharing. Shots should not appear staged. These are real people doing real jobs in real environments.

The style of photography is key to maintaining a consistent tone across the identity. They should avoid harsh lighting and have a shallow depth of field to lend a 'reportage' style to the photography. Consider photography with areas that can be utilised for overlaying text or logos.





# Lifestyle photography

Our lifestyle photography takes the focus away from the data research side of the organisation and takes a snapshot into people's lives.

Featuring natural people in natural scenarios, the shots have an upbeat, energetic and positive vibe. People enjoying themselves and living life to the full. Avoid medical imagery where possible, however if a medical situation is required choose shots that present the situation in a positive light.

To keep the style of photography on-brand, select images with a shallow depth of field to lend a 'reportage' style to the photography. Avoid harsh, studio-lit images, and choose images with hues in the warmer range of the colour spectrum.

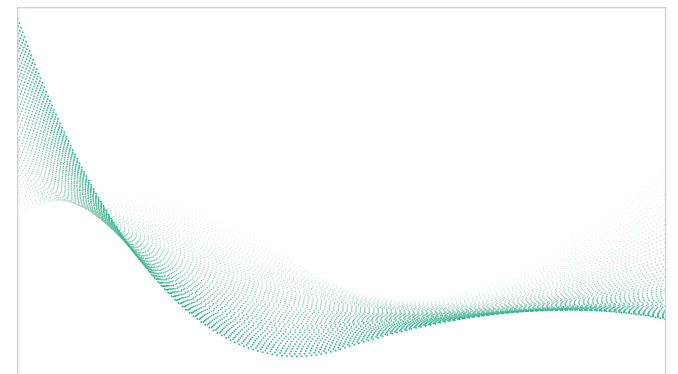


# The data wave

**The data wave is a distinguishing graphic device that can overlay photography, or be used on its own to lend some graphic interest to otherwise flat backgrounds.**

The data wave takes inspiration from murmurations of birds, displaying thousands of 'data points' all flowing in unison to create a singular, dynamic, evolving object with so much more potential than its component parts.

The data wave should never detract from the photography, but should compliment it and inject a sense of dynamism.

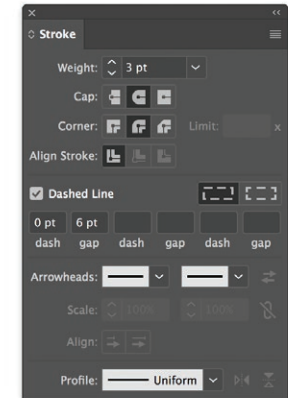
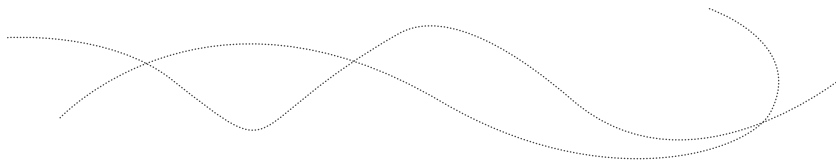


# Creating new data waves

The data waves are created using the blend tools in Adobe Illustrator. Use this guide to create new waves.

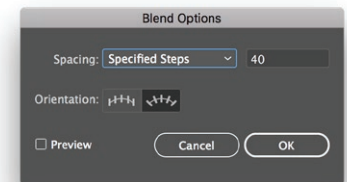
## Step 1

Use the pen tool to create 2 separate curved lines. In the Stroke dialogue box, make the lines dashed using attributes similar to those displayed to the right.



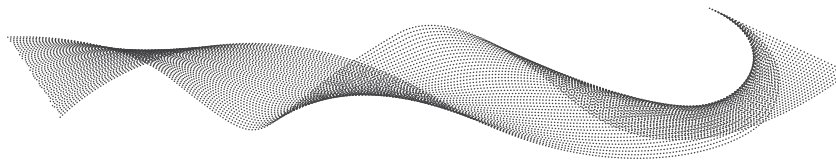
## Step 2

Double click the blend tool in your toolbar or go to Object > Blend > Blend Options. Select Specified Steps from the dropdown, change the units to 40 and the orientation to Align to path.



## Step 3

With the blend tool still selected create the wave by clicking the tooltip on the first line, followed by the second. Alternatively select both lines with the normal selection tool (black arrow) and go to Object > Blend > Make.



## Step 4

Once the wave has been created use your direct selection tool (white arrow), to select either of the original lines on the wave and experiment with different curves, stroke weights, dash gaps and blend steps to achieve the desired effect.



# The focusing device

The four cornered focusing icon from the logo can be used creatively as a graphic device to draw attention to particular areas on our communications.

Use it as a 'housing' device to present the Alliance partner logos, or for pull out quotes and statistics.

Pick out relevant areas on photography to enhance the impact of headlines.



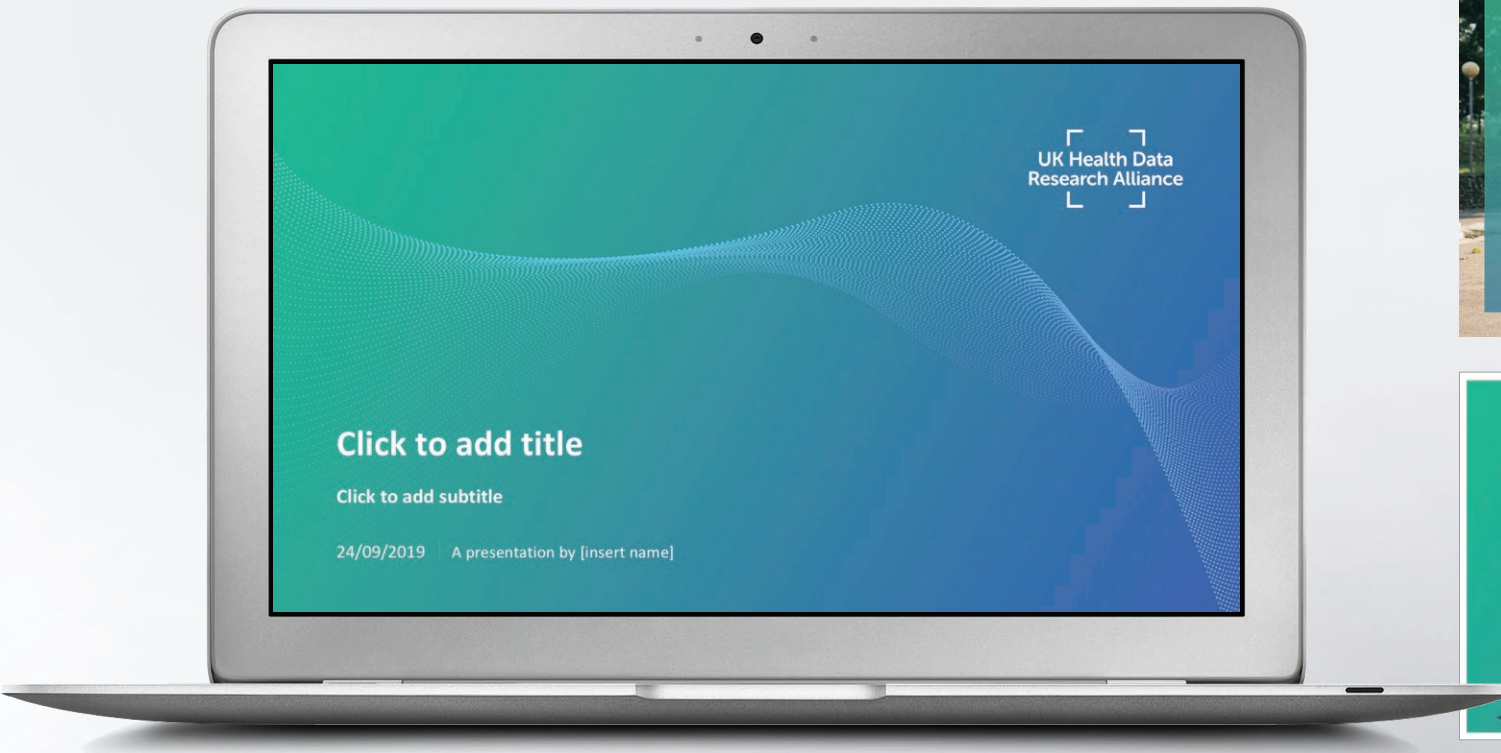
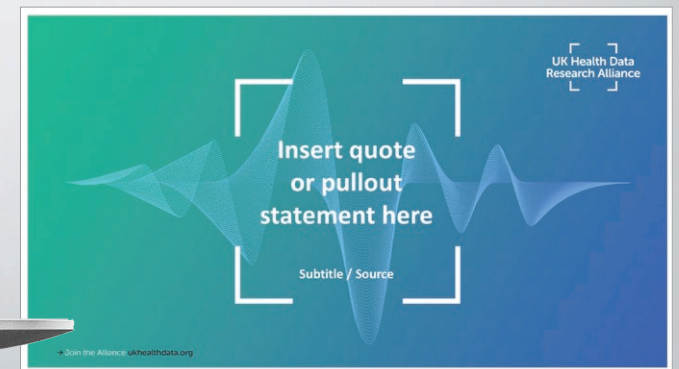
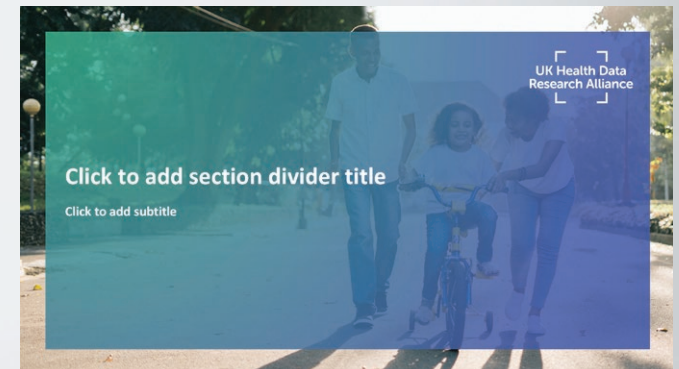
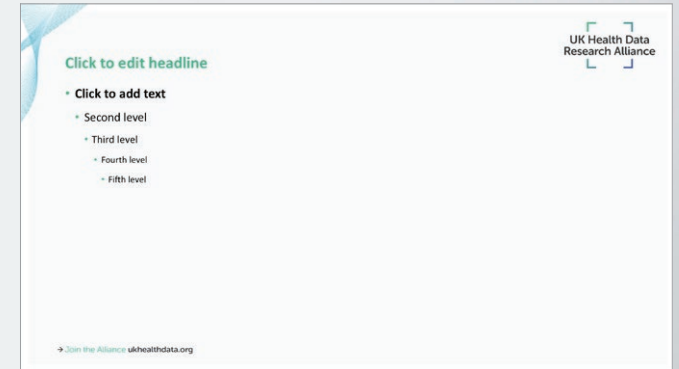
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# Design examples

The following examples show the visual identity working across a range of different applications. These are intended to be used just as a guide.



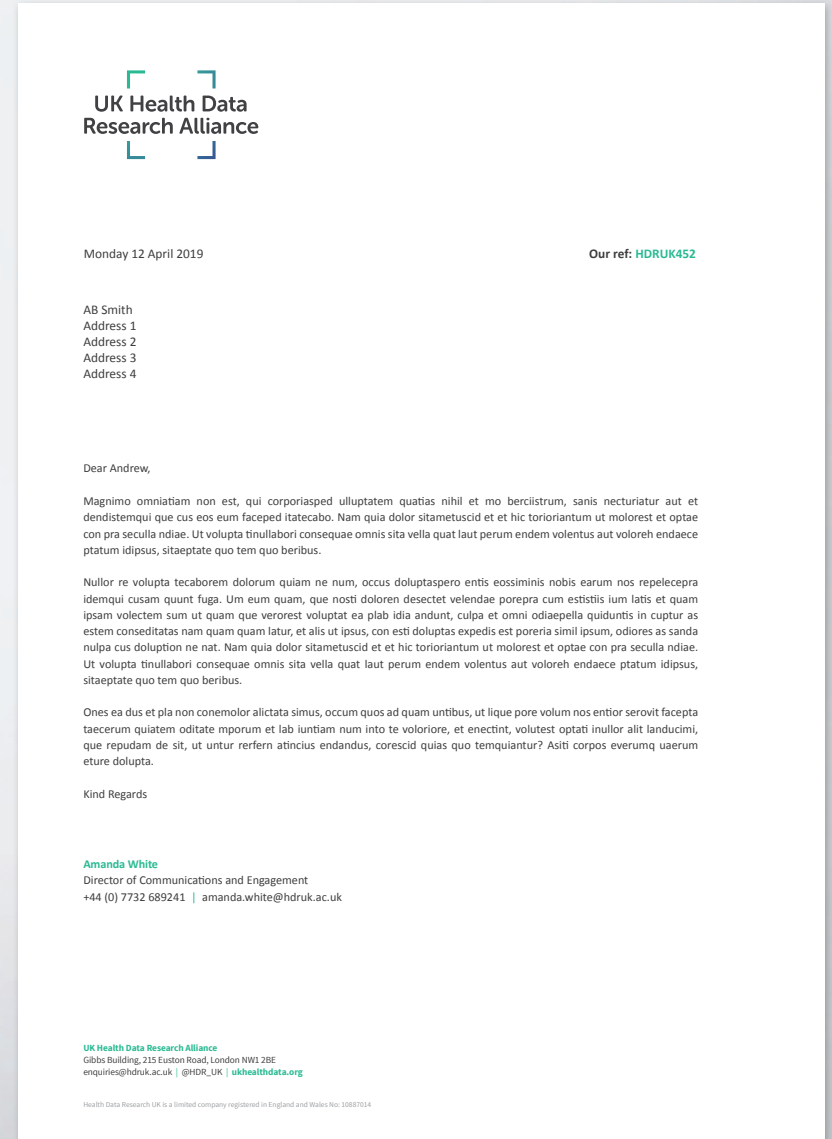
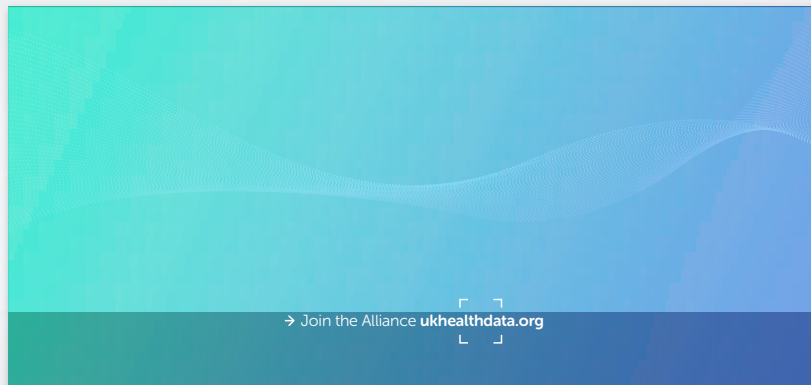
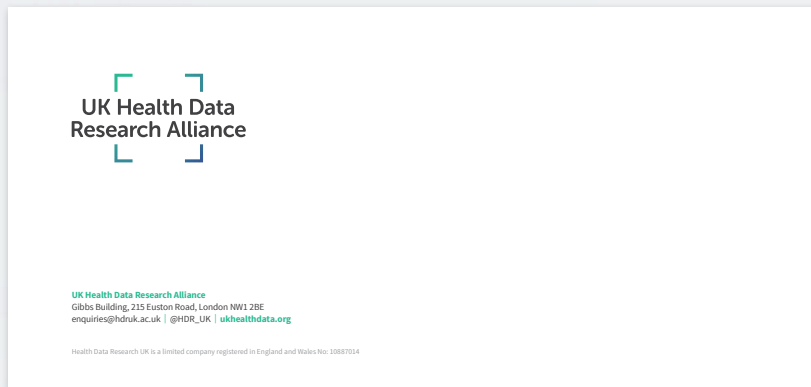
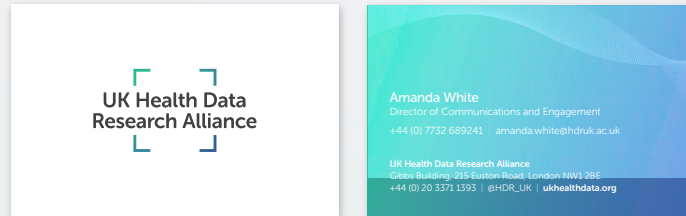
# Presentations



# Exhibition stand



# Stationery





# Press ad



## One data. One future.

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doluptatet ipsam facepta tquundis molo odit.

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UK Health Data  
Research Alliance

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