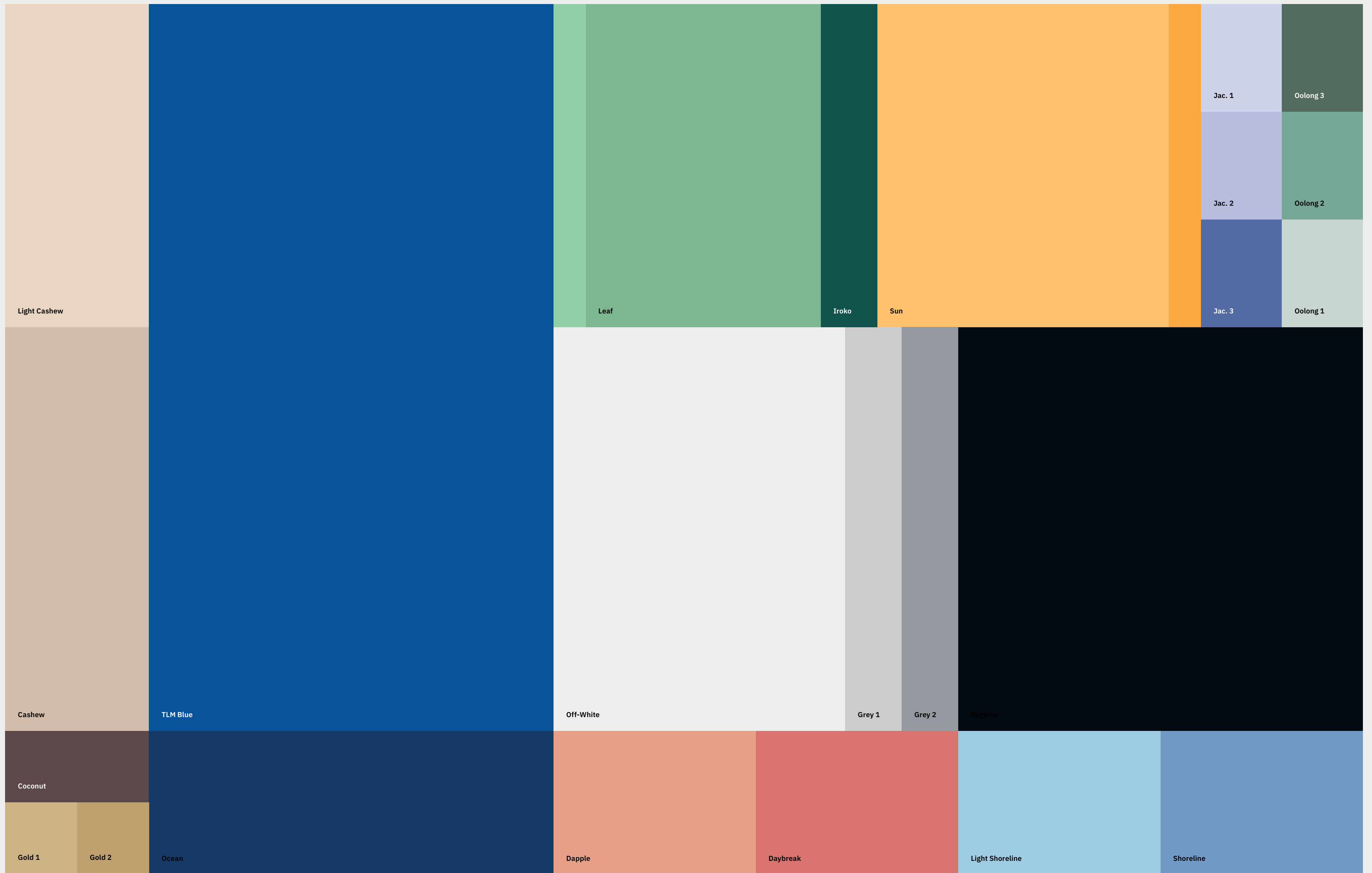


Date: June '24

The Leprosy Mission Branding: Colour System Guidelines





Updated Colour Palette → Primary:

<p>Light Cashew #eddecc C8 M14 Y22 K0 R237 G222 B204 Aa 15.92</p>	<p>TLM Blue #124891 C99 M76 Y9 K0 R18 G72 B145 Aa 8.89</p>	<p>Leaf #89b890 C51 M8 Y51 K4 R137 G184 B144 Aa 9.32</p>	<p>Sun #fcc56d C0 M27 Y64 K0 R252 G196 B110 Aa 13.26</p>
<p>Cashew #d9c5b2 C16 M22 Y30 K2 R217 G197 B178 Aa 12.58</p>		<p>Off-White #f3f3f2 C6 M4 Y5 K0 R243 G243 B242 Aa 18.91</p>	<p>Register #10161a C89 M74 Y60 K82 R16 G22 B26 Aa 18.23</p>

→ Secondary:

<p>Light Shoreline #aed2e9</p>	<p>Ocean #1d3661</p>	<p>Leaf Alt. #9ecfa8</p>	<p>Iroko #1c544f</p>	<p>Sun Alt. #f8aa33</p>
<p>Shoreline #7a9ecc</p>		<p>Dapple #eaa68f</p>	<p>Daybreak #da6f6e</p>	

→ Tertiary:

<p>Jac. 1 #d9dbf0</p>	<p>Jacaranda 2 #c5c5e4</p>	<p>Jacaranda 3 #5566a1</p>
<p>Oolong 1 #d3ddd5</p>	<p>Oolong 2 #81ab95</p>	<p>Oolong 3 #5b7062</p>

→ Supporting:

<p>Gold 1 #d5ba87</p>	<p>Coconut #674e4d</p>	
<p>Gold 2 #caa76f</p>	<p>Grey 1 #d6d5d6</p>	<p>Grey 2 #9fa1a5</p>

<p>Light Shoreline C36 M8 Y5 K0 R175 G210 B233 Aa 13.20</p>	<p>Shoreline C57 M31 Y6 K0 R122 G159 B203 Aa 7.59</p>	<p>Ocean C100 M83 Y35 K21 R28 G54 B97 Aa 11.98</p>	<p>Leaf Alt. C44 M0 Y43 K0 R158 G207 B168 Aa 11.94</p>	<p>Iroko C85 M41 Y59 K42 R28 G84 B79 Aa 8.64</p>	<p>Sun Alt. C0 M39 Y85 K0 R248 G171 B51 Aa 10.86</p>	<p>Dapple C5 M42 Y41 K2 R234 G166 B143 Aa 10.35</p>	<p>Daybreak C9 M66 Y48 K3 R218 G111 B110 Aa 6.48</p>	<p>Jacaranda 1 C17 M13 Y0 K0 R217 G219 B240 Aa 15.34</p>	<p>Jacaranda 2 C26 M22 Y0 K0 R197 G198 B229 Aa 12.58</p>	<p>Jacaranda 3 C75 M60 Y11 K1 R85 G102 B161 Aa 5.52</p>	<p>Oolong 1 C21 M8 Y18 K0 R212 G222 B214 Aa 15.22</p>	<p>Oolong 2 C55 M18 Y46 K2 R130 G171 B148 Aa 8.20</p>	<p>Oolong 3 C64 M38 Y56 K27 R90 G111 B98 Aa 5.41</p>
<p>Gold 1 C45 M57 Y49 K47 R103 G78 B76 Aa 7.58</p>	<p>Gold 2 C20 M32 Y60 K7 R201 G166 B111 Aa 9.17</p>	<p>Coconut C45 M57 Y49 K47 R103 G78 B76 Aa 7.58</p>	<p>Grey 1 C17 M13 Y13 K3 R214 G214 B215 Aa 14.46</p>	<p>Grey 2 C40 M30 Y28 K8 R159 G161 B165 Aa 8.12</p>									



Colour System: Colour Logic

Colour in design is powerful. It can enhance a brand, or it can cause damage. At The Leprosy Mission, we have a unique approach to using colour in design. We believe that there should be logic to the colours we use. This logic is based on the following principles:

1. Accessibility & Legibility

Anyone who consumes any content produced by The Leprosy Mission should first and foremost be able to read it. Appropriate colour contrast is at the heart of our brand colours. We have carried out extensive research with our supporters to develop comfortable colour combinations. This has been particularly important around body copy for offline content.

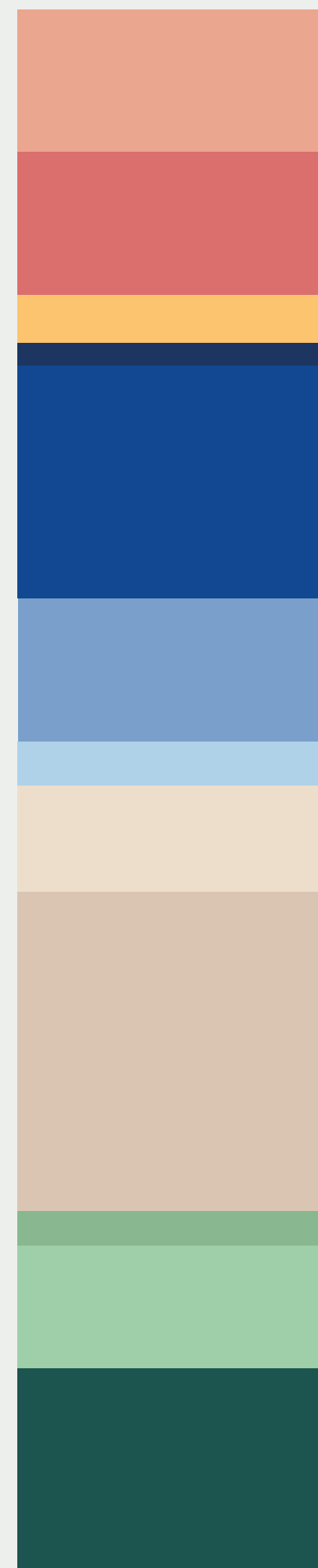
Where online content has the Web Content and Accessibility Guidelines (WCAG), there is a lack of guidelines around printed content. It was, therefore, an essential step to include our supporter's feedback when finalising the use of colour for printed designs. This is particularly important when some of our supporters likely have a visual impairment.

2. Colour should not be a barrier to good design

Whilst ensuring that colour contrasts are effective for ease of use is essential, we also believe that colour should not be a barrier to good design. We wanted to choose colours that give us flexibility in design to appeal to multiple audiences. We should be able to produce designs that enable us to connect to our existing and newer audiences.

3. Representative of the people and places that we serve

The use of colour is a powerful tool in connecting readers with people affected by leprosy. We will use brand colours to represent the people and places we write about. This may call for a brighter, bolder approach. At other times, a more muted feel may be necessary. We will use colour to help paint a picture to the reader of the environment we are describing.



OUTWARD CONTEXT

As a result, our chosen colours allow us to have a great deal of flexibility. The tones are representative of earth tones through to sky tones whilst incorporating the core brand colour of TLM Blue. We also acknowledge that the use of colour may sometimes differ in online and offline contexts.

Finally, our approach may mean that certain products sometimes need a particular identity. For example, a Christmas appeal may need to navigate away from the palette slightly to deliver the aims of a specific appeal. We also acknowledge our brand is evolving, and we may need to make future changes to align with our core principles.

Colour System: Rules

Acting consistently with the use of colour is important to support the TLM brand and hence have set out the following rules:

USE FOR PRINT AND DIGITAL (CODES & VALUES)

PRINT

When producing a design with a final destination as a physically printed item always design within a CMYK standard using the CMYK values for colours used. Where the document will be in both print and digital environments, design for print first then create a secondary version and update the colours for digital.

Example colour choice - use code in bold (CMYK)

Ocean
C100 M83 Y35 K21
 R28 G54 B97
 Aa 11.98

DIGITAL

The digital colour space (RGB) has a much wider gamut of colours than physical print (CMYK). As such refer to the RGB codes of the brand colours.

Note for designers: Where designing for digital consider if the design will be used in print also, as some of the additional colours you may choose to use will not translate to physical CMYK printing.

Example colour choice - use code in bold (RGB)

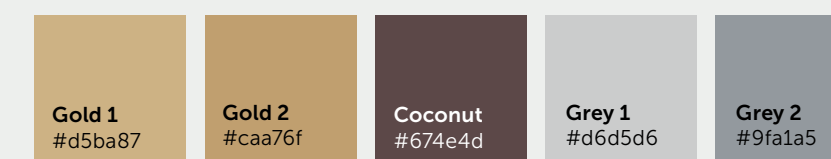
Ocean
C100 M83 Y35 K21
R28 G54 B97
 Aa 11.98

USE OF COLOUR HIERARCHY

For the majority of designs always seek to use one of the primary colours in the design layout. For example, within a letter design the TLM Blue should be used as the background for the footer. If you need to use additional colours look to use colours from within the primary palette first, followed by colours from the secondary palette. Please bear in mind that consistency and simplicity are foundational elements of the TLM visual identity so be sparing with use of colour in all designs. For larger design pieces, such as magazine design, consider using the tertiary palette to add contrast and visual interest in the design.

SUPPORTING COLOURS USAGE

The use of the following supporting colours in the TLM palette should only be used in illustrations, very specific design usage or campaign designs, please consult your design team for advice or to query intended usage.



Note for designers: Grey 1 & Grey 2 can be used for supplementary information in copy, such as page notes, references and captions.



Typography System: Rules for use

SYSTEM 1 RULES

For typography in use on the lighter tones and shades (as outlined in the related diagram) in the TLM colour system, all typography should follow the rules outlined with the fill being register or full black. The body copy should use the standard P1 class as outlined.

SYSTEM 2 RULES

For typography in use on the darker tones and shades (as outlined in the related diagram) in the TLM colour system where the contrast with body copy in register fill would result in a low contrast score, all typography should follow the rules outlined with the fill being full white (paper). The body copy should use the alternative P1-Alt class as outlined.

SYSTEM 3 RULES

For typography in use on the mid tones and shades (as outlined in the related diagram) in the TLM colour system, all typography should follow the rules outlined with the fill being full black. The body copy should use the alternative P1-Alt class as outlined.

System 1

Off White

TLM Blue

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H2 Register

H4 Register

P1 (Bold) Register

P1 Register

P1-Alt Register

H2 FFFFFFFF

H4 FFFFFFFF

P1-Alt (Bold) FFFFFFFF

P1-Alt FFFFFFFF

P1-Alt FFFFFFFF

System 2

TLM Blue

TLM Blue

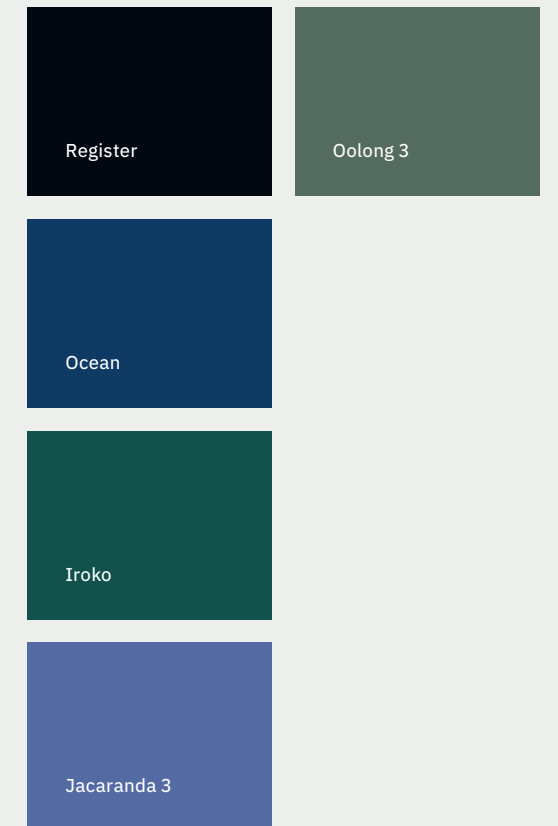
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System 3

Leaf

TLM Blue

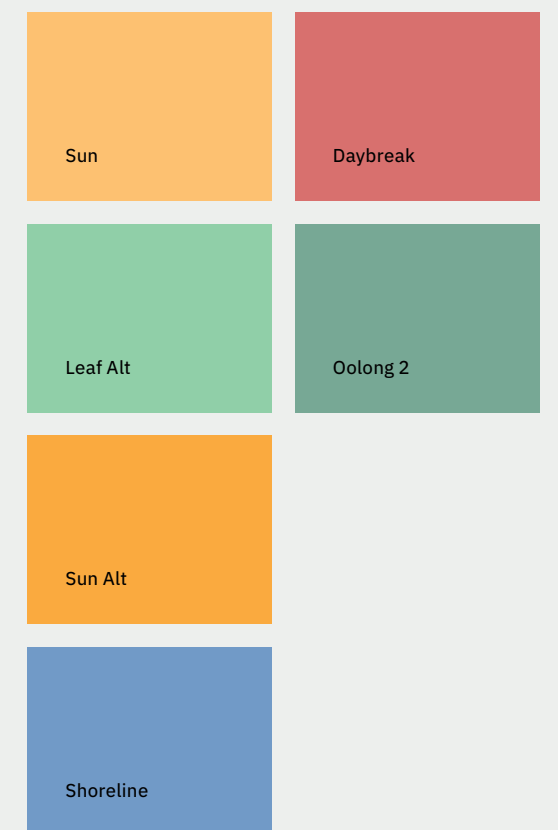
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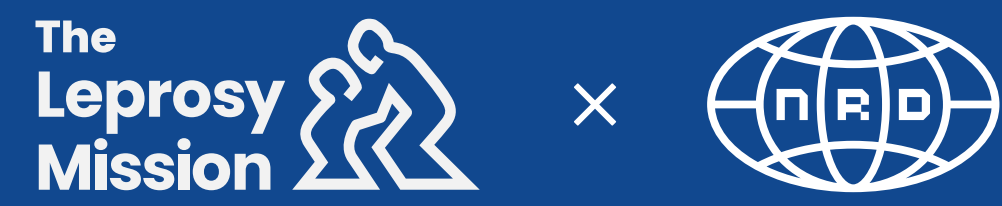
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