

29 November 2016
Nesta guidelines v1.0

nesta

Identity guidelines



Introduction

The guidelines

Welcome to the Nesta guidelines.

We have created this document as a guide for anyone who is commissioning, writing, designing or producing Nesta branded communications.

This document summarizes the thinking which drives our new brand. There is an overview of our style, an explanation of the basic elements of our new identity and lots of examples of how we bring all these things together. At the end of the document you'll also find some examples of things you shouldn't do.

Our brand identity is crucial to the success of our vision, so please take a few minutes to have a look through.

Our identity

Our visual identity is designed to express the role of Nesta as part of a forward-thinking and supportive ecosystem.

Nesta promotes change by encouraging and inspiring its partners and its team. Therefore its identity expresses an open, collective universe of components that move and provoke each other.

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Our logo

The Nesta mark is a summary of the ecosystem. Its elements suggest movement and relationships.

The type is modern but timeless, uninfluenced by quick trends. The colours are classic. The addition of purple punctuates the energetic combination of elements.

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Logo – Overview



The Nesta logo suggests relationships between different components in constant movement. There are different configurations of the logomark to be used in different situations. The main logo reflects Nesta (and its ecosystem) and should be used on its own.

Other versions will be applied when the Nesta logo appears with its partners or with descriptors. Those versions demonstrate the flexibility of Nesta's brand architecture. Nesta can be more visible when it's leading or supporting collaborative partners.

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Wordmark

Our wordmark is drawn to be harmonious with the Nesta's symbol, which has a contemporary, open and accessible quality.

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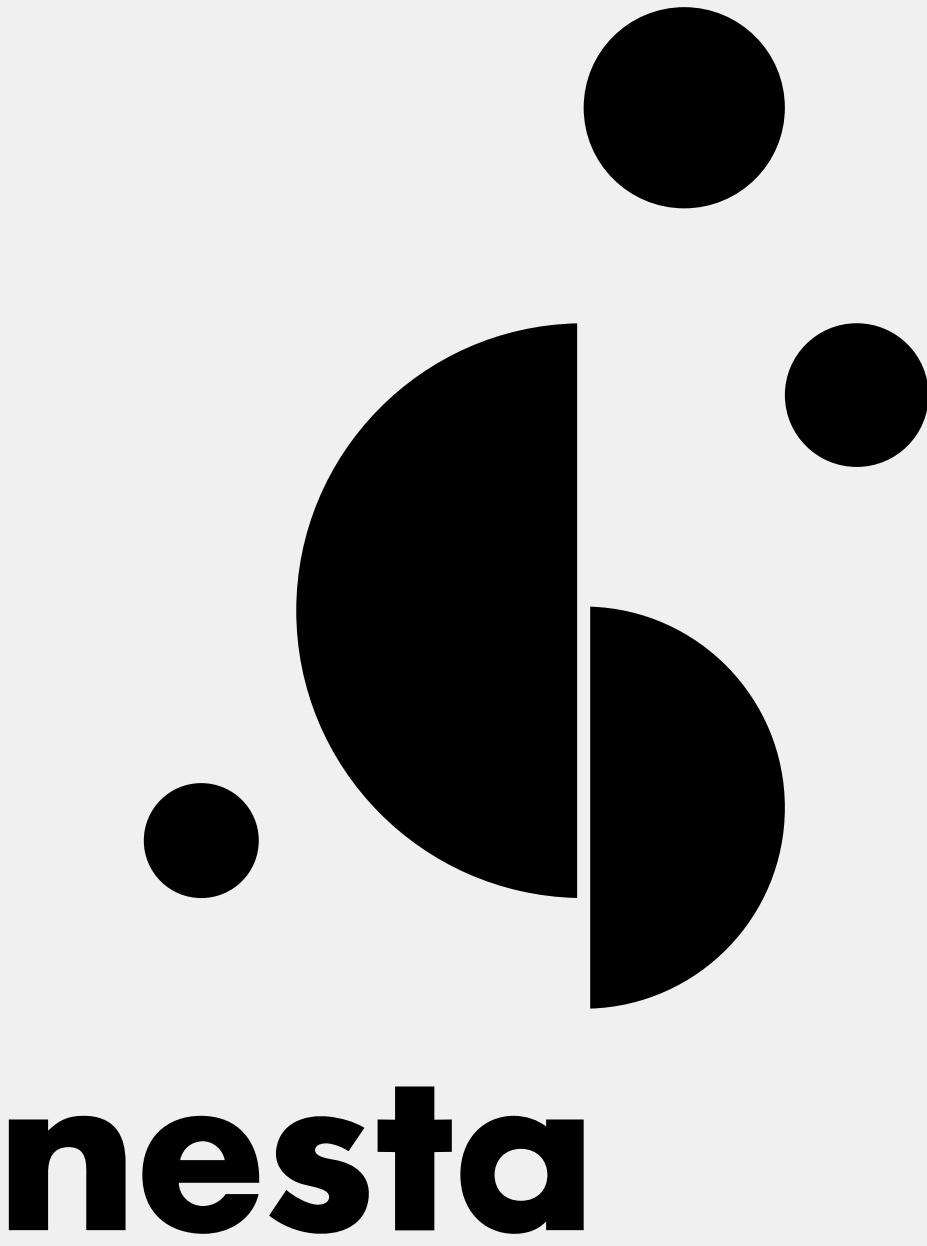
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Logo – Monochrome



We have created monochrome versions of the logo to accommodate the limitations of printing single colour applications.

They have a small gap between the two semi-circles, so that all elements are legible.



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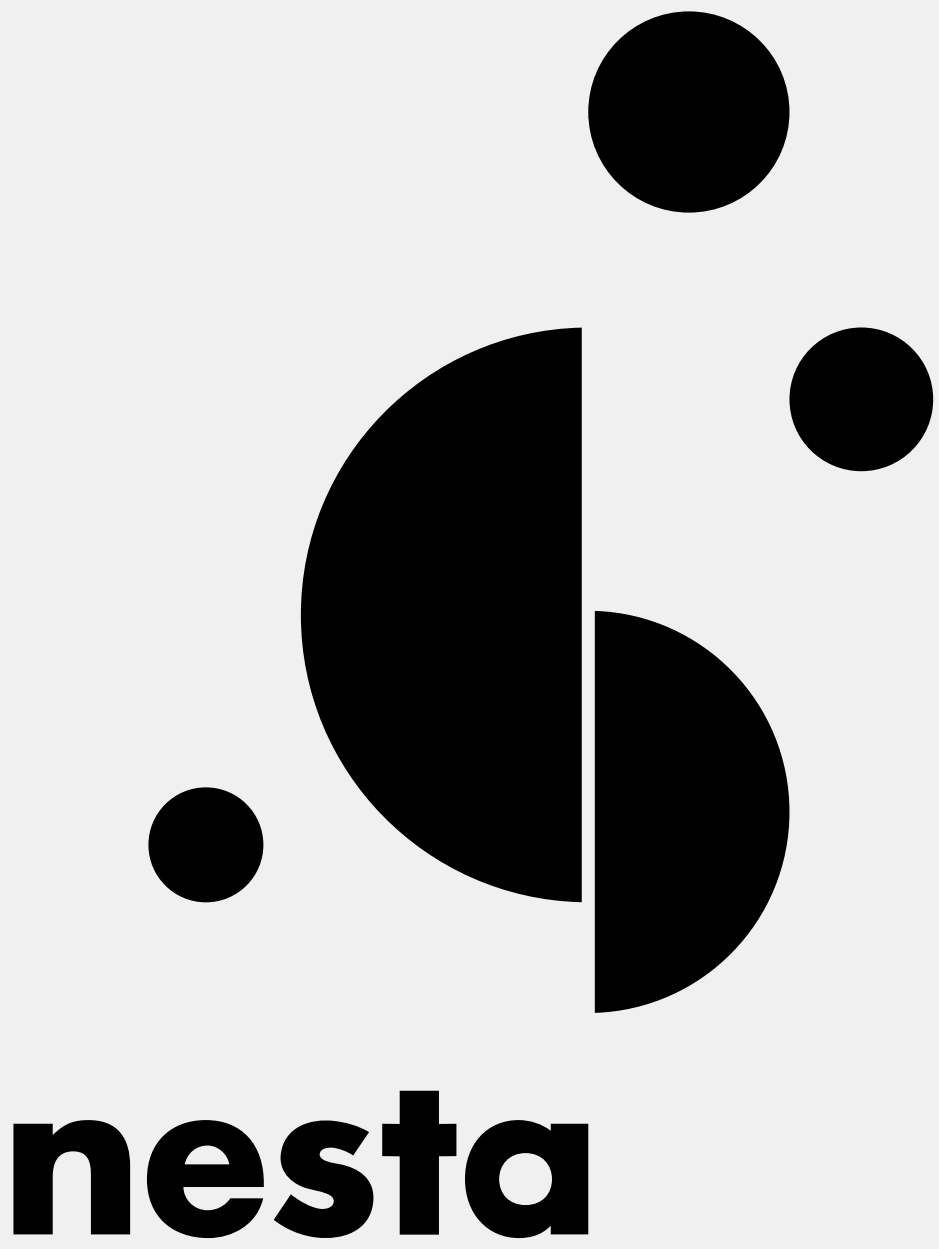
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Logo – Primary / Vertical Lockup



This is the vertical version of our logo. It is our primary lockup and should be used wherever possible across all print and digital applications.

It has the most effective balance between different elements to represent the idea of the brand.



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Logo – Small Use Lockup

When space is very limited and can not accomoate the minimum size of our primary lockup, we have the option of using this version.



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Logo – Horizontal Lockup

When vertical space is limited or we have a descriptor that accompanies our logo this version should be used.



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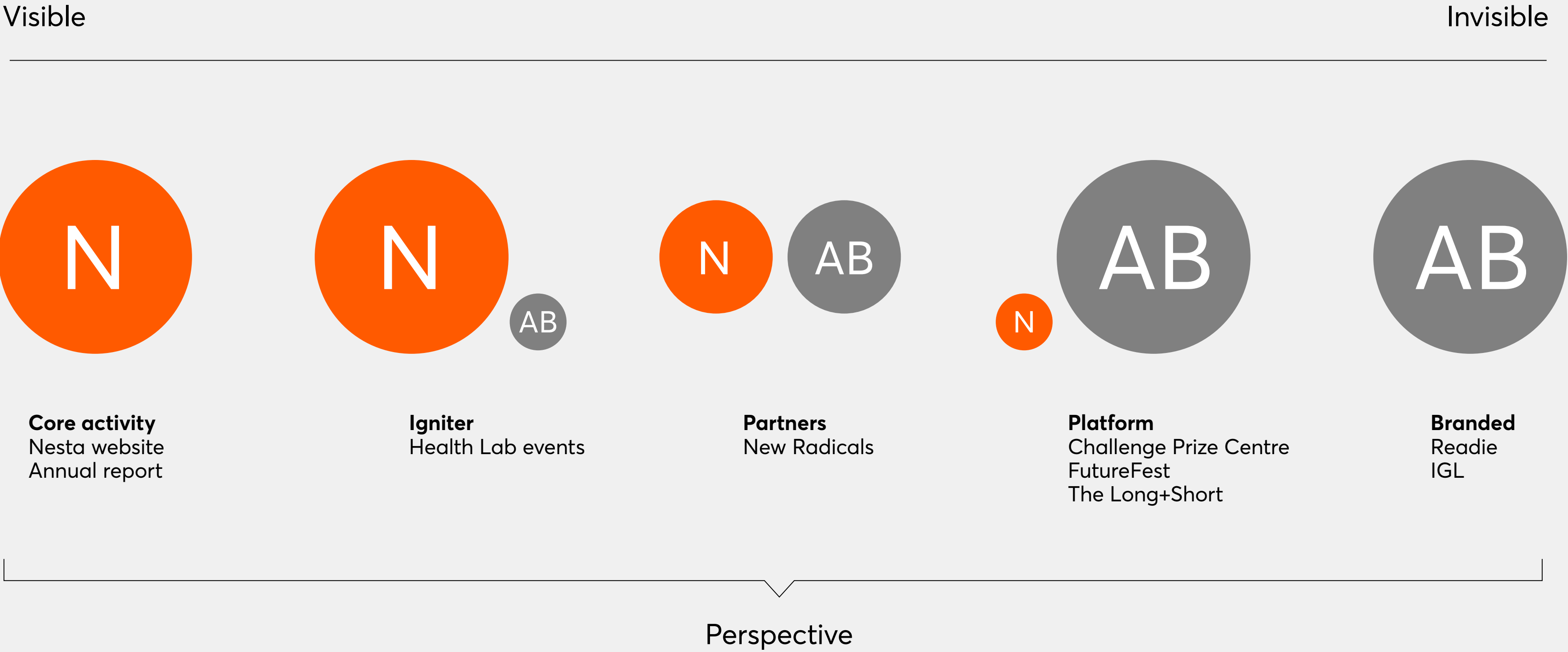
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Logo – Degree of Visibility

Our identity needs to be flexible enough to vary in emphasis, from highly visible to more recessive.

We use the elements of the identity to allow us to move along this scale, which enables us to play a leading role, such as on our website or annual report, or to support, for example when endorsing an event. There are a series of logos that allow us to adapt its degree of visibility.



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Logo – Core initiatives / descriptor

Our brand has several core initiatives, to clearly differentiate between the parts of our organisation we pair our horizontal lockup with a descriptor.



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Logo – Core initiatives / descriptor

The descriptor has a fixed relationship to the logo. This relationship has been carefully considered and should not be altered.



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Logo – Platform initiatives

Challenge
Prize Centre

FutureFest



The horizontal lock-up is used when the Nesta's logo is locked up with its platform initiatives. This is demonstrated with the Challenge Prize Centre and FutureFest's identities shown here.

When Nesta has to have more presence, it could be used in the leading position (left). When an initiative has developed a strong identity, Nesta could be used in the supporting position (right).

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Logo – Partnership projects

We will use the Horizontal Lock-up when Nesta is in partnership with other organisations. The position of Nesta's logo depends on the role of Nesta.

Nesta as leading partner



Nesta as supporting partner



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Logo – Partnership projects

We have demonstrated these two partnership projects scenarios on this page.

Nesta as leading partner



Nesta as supporting partner



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Logo – Clearspace

To ensure the logo stands out and has the impact it deserves there is a minimum clearspace around it. No other elements should enter this space.



The clear space of the Primary lockup is equal to the diameter of the yellow circle.



The clear space of the Nesta wordmark is equal to the height of the lowercase "a".

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Logo – Clearspace

This page shows the clear space while using the Nesta's Horizontal and small use lockup.



The clear space for horizontal lockup is equal to the height of the black half circle.



The clear space for the small use lockup is equal to 2 times of the diameter of the red circle.

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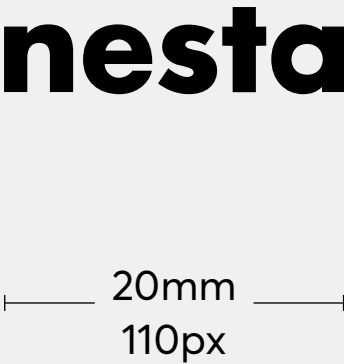
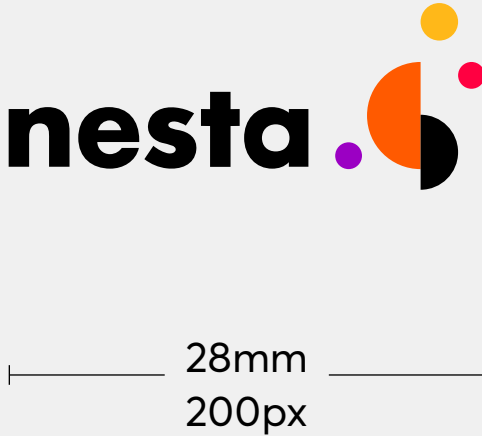
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Logo – Minimum size

When using the Nesta logo, we must adhere to these guidelines of minimum sizing to ensure that it is always legible.

Do not use the logo any smaller than the minimum sizes indicated.



Graphic Language

Our graphic language

Within our identity system is a graphic language of circles, derived from the logo. The circles should feel dynamic, effervescent and energetic.

This graphic language conveys the spirit of an open environment. It serves as a catalyst for new ideas.

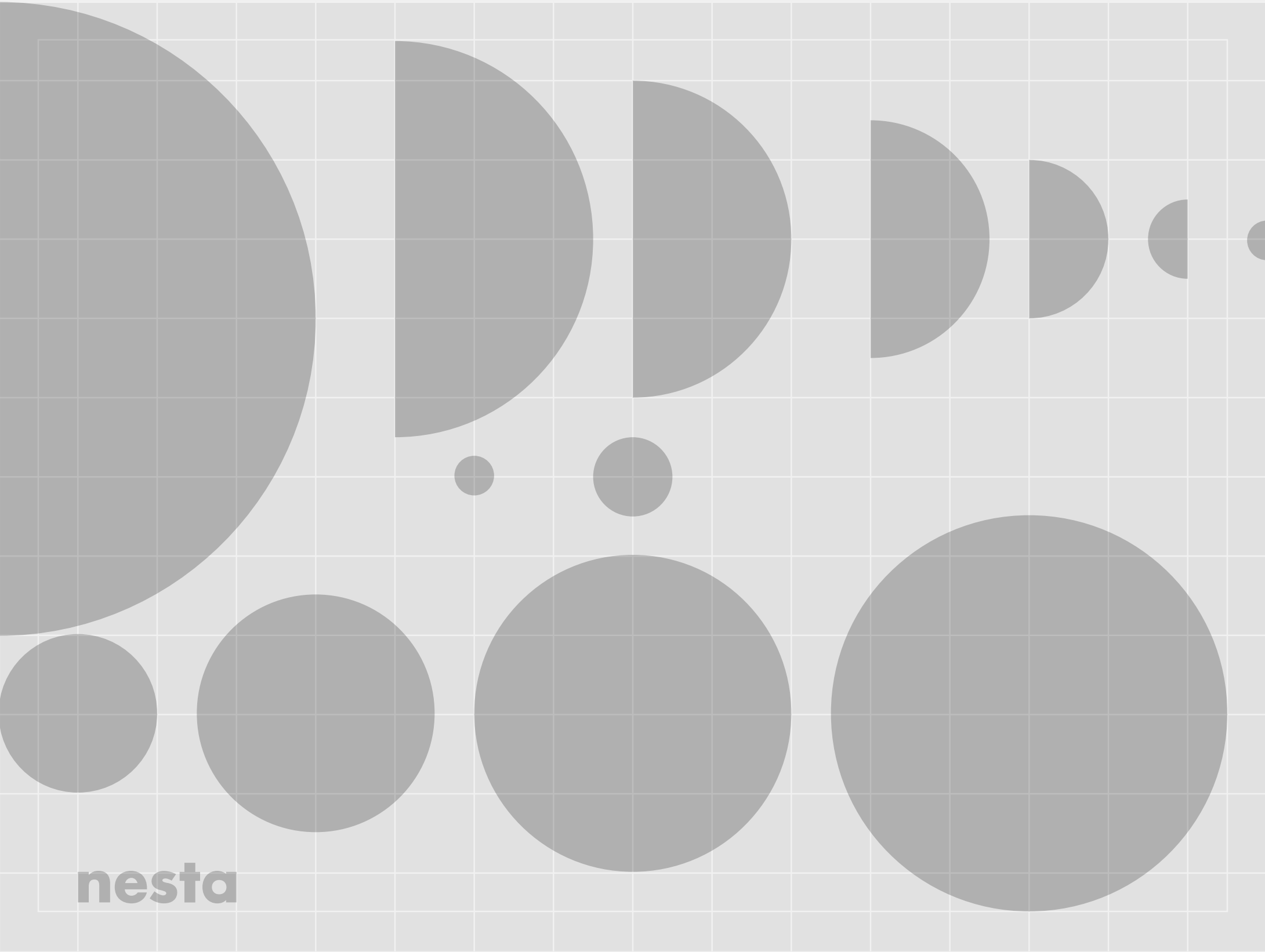
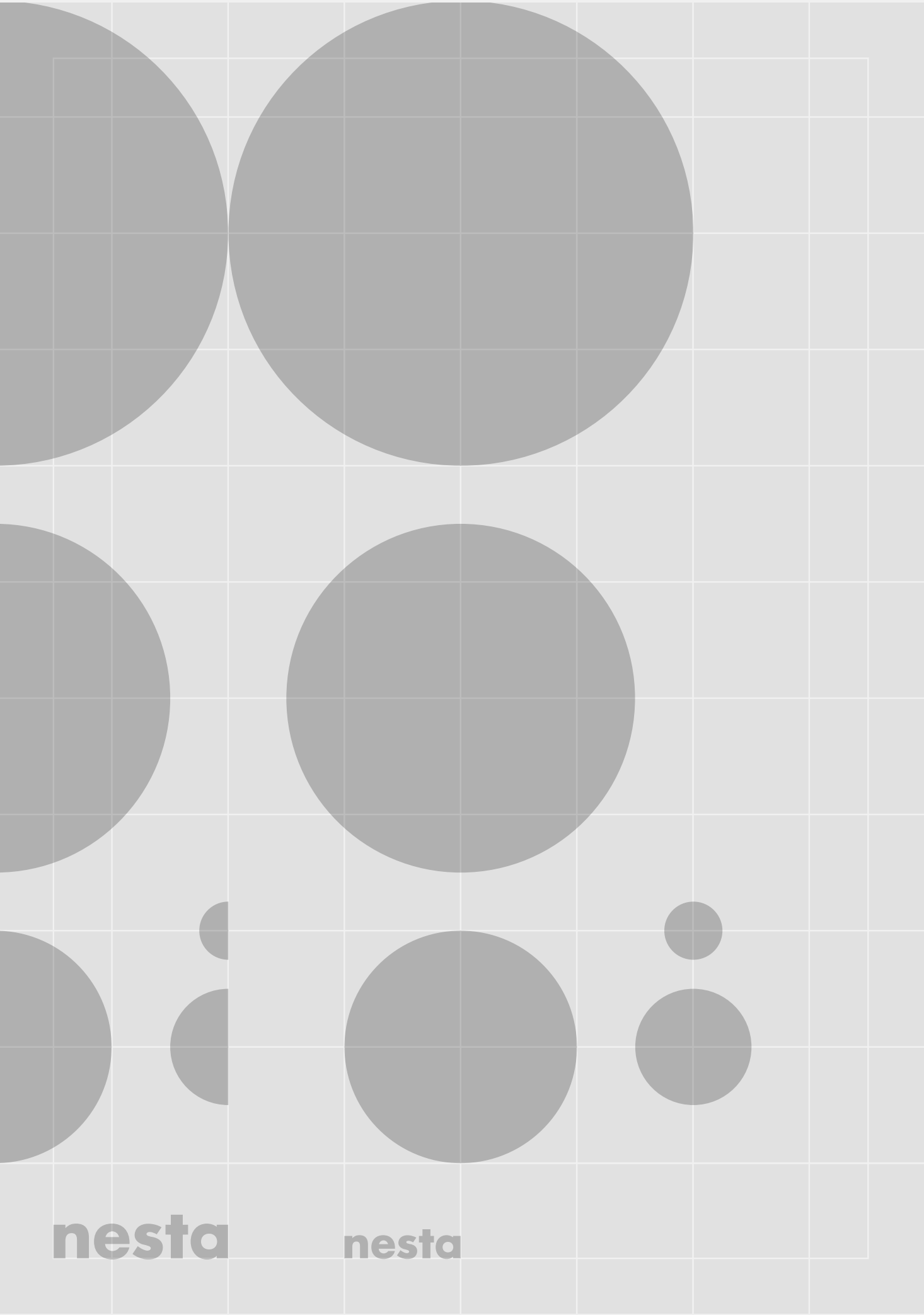
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Graphics – Overview

Please follow the following guidelines when using the grid to create graphic compositions for Nesta’s communications.

We have a vertical and horizontal version of the grid. The rules for using them are explained on the following pages.



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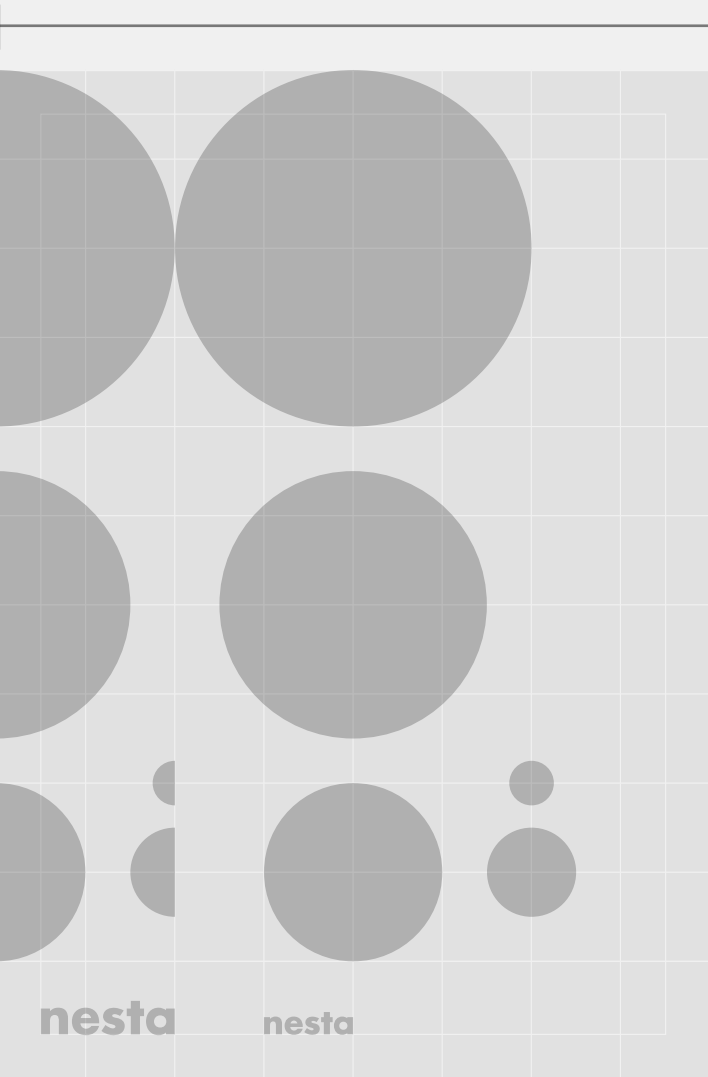
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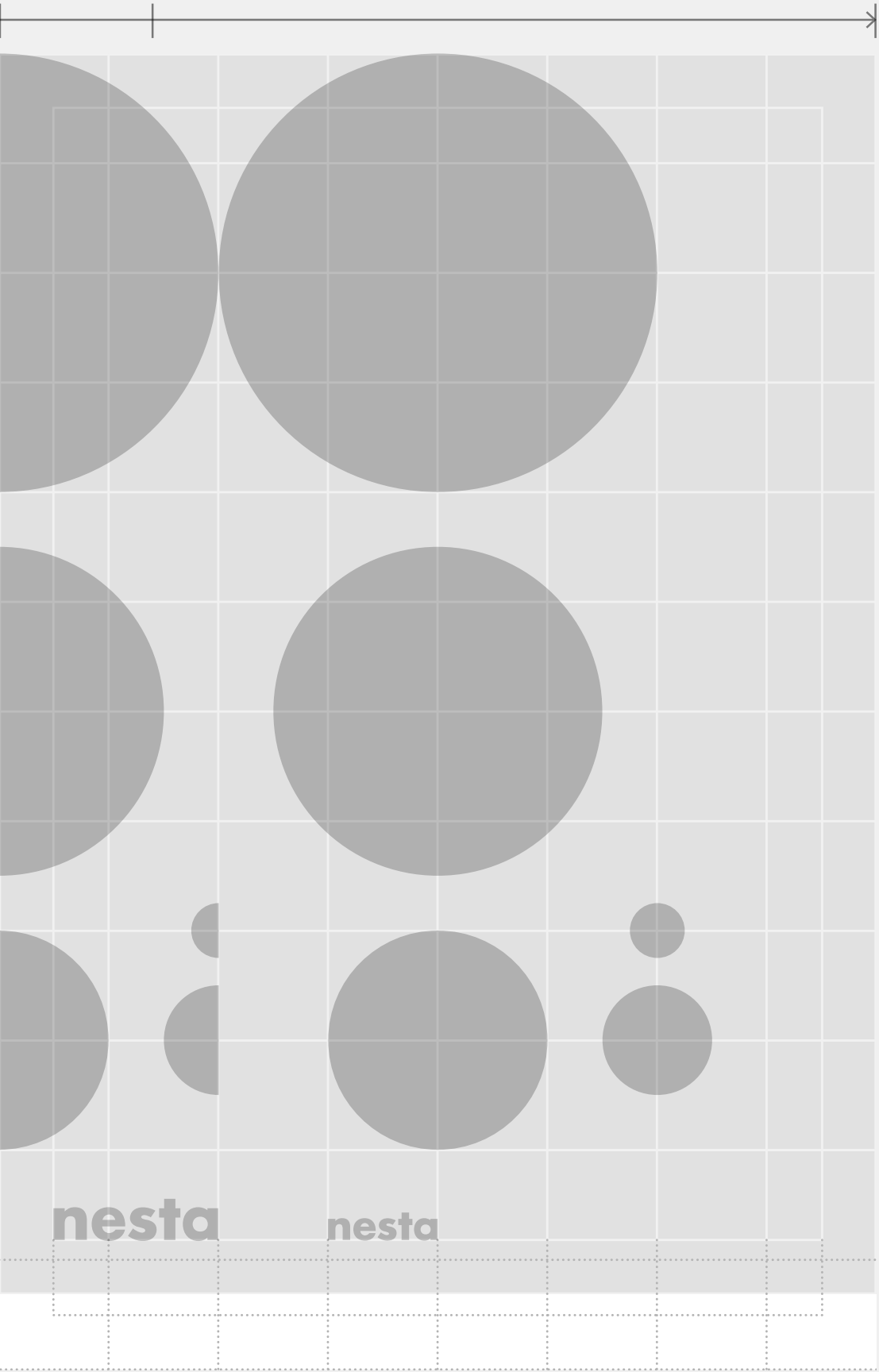
Graphics – Scaling (Vertical)

1. The grid should always be scaled to the width of the application
2. You may crop or extend the grid if it does not fit the application once scaled
3. Always scale the graphic elements together with the grid

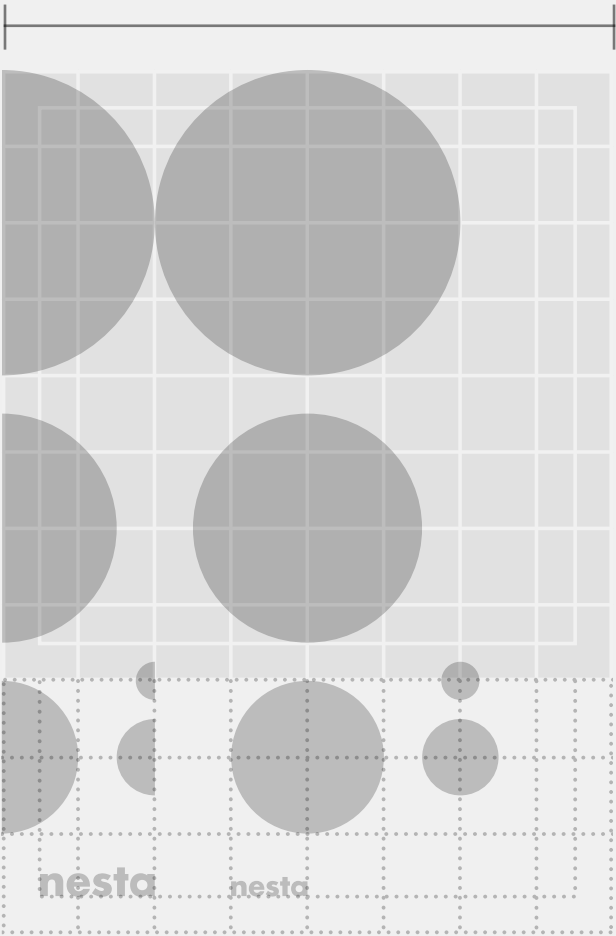
Template width
210mm / 100%



6 sheet / Scale the template by width
1200mm / 571%



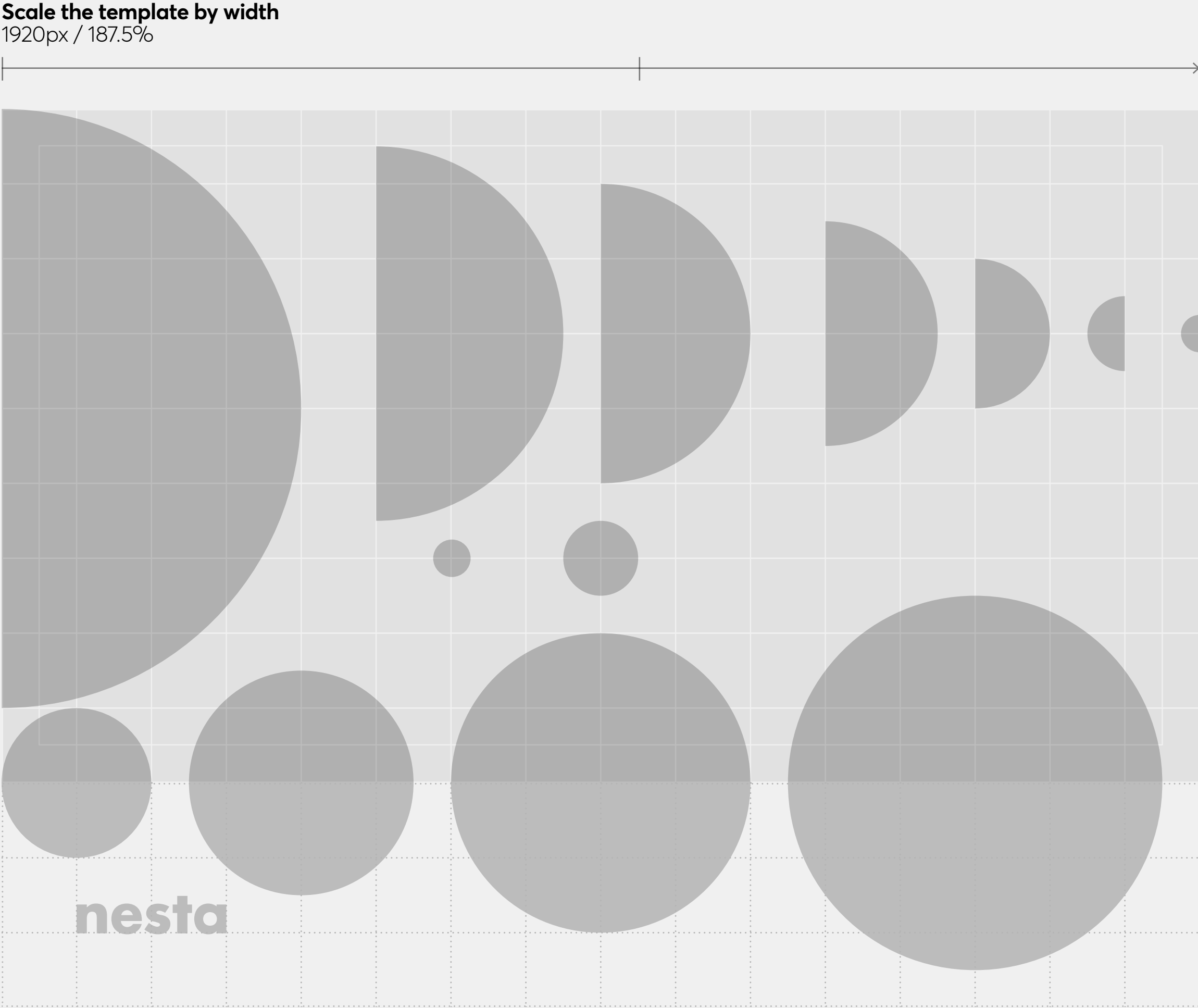
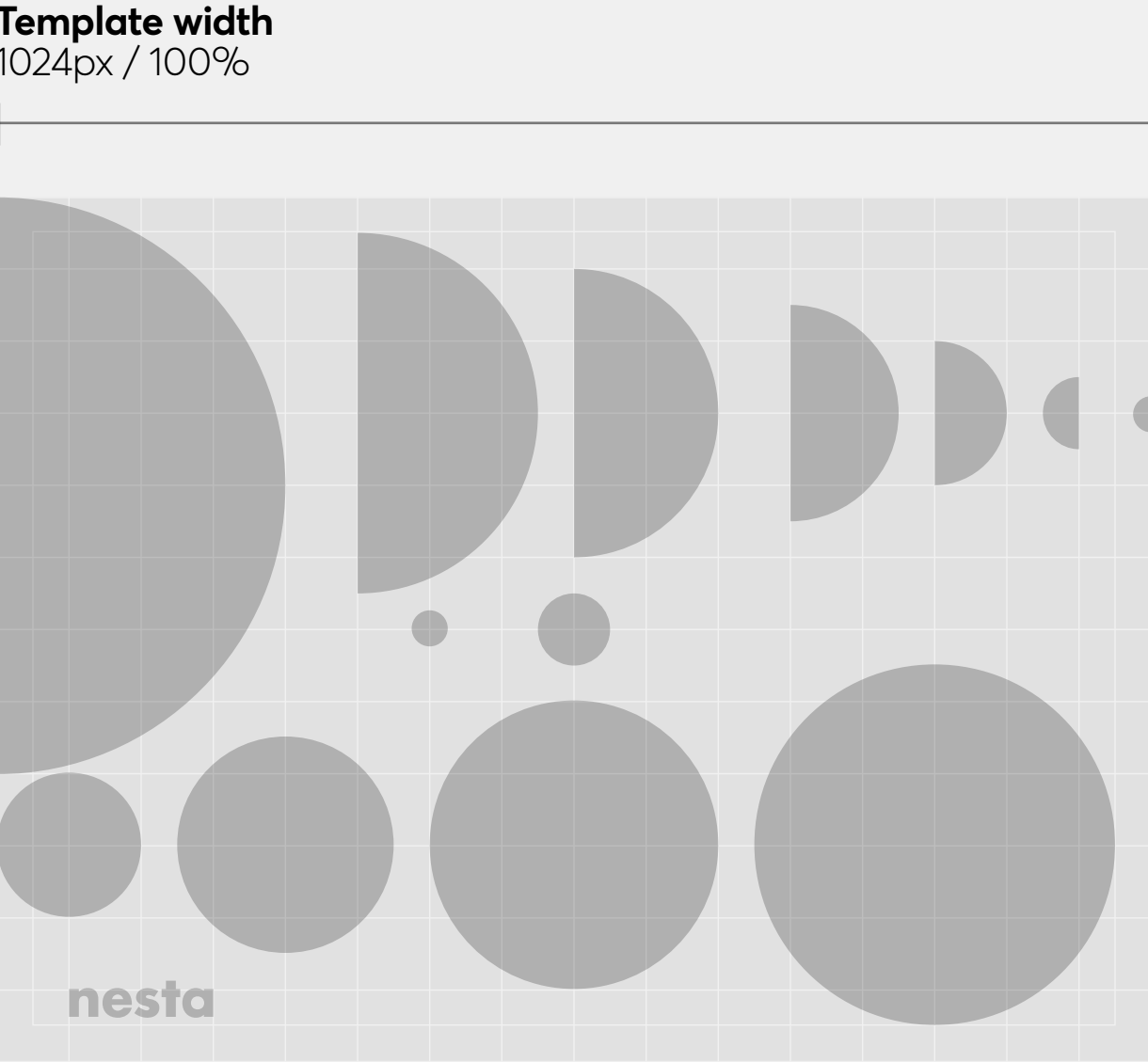
Square format (180mm²) / Scale the template by width
180mm / 85.7%



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Graphics – Scaling (Horizontal)

1. The grid should always be scaled to the width of the application
2. You may crop or extend the grid if it does not fit the application once scaled
3. Always scale the graphic elements together with the grid



Crop the grid when
it exceeded the target
format after resized

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Colour – Primary palette

We have created a primary palette of six colours which reflect our fresh and friendly personality. The palette is predominantly vibrant and designed to stand out on top of imagery.

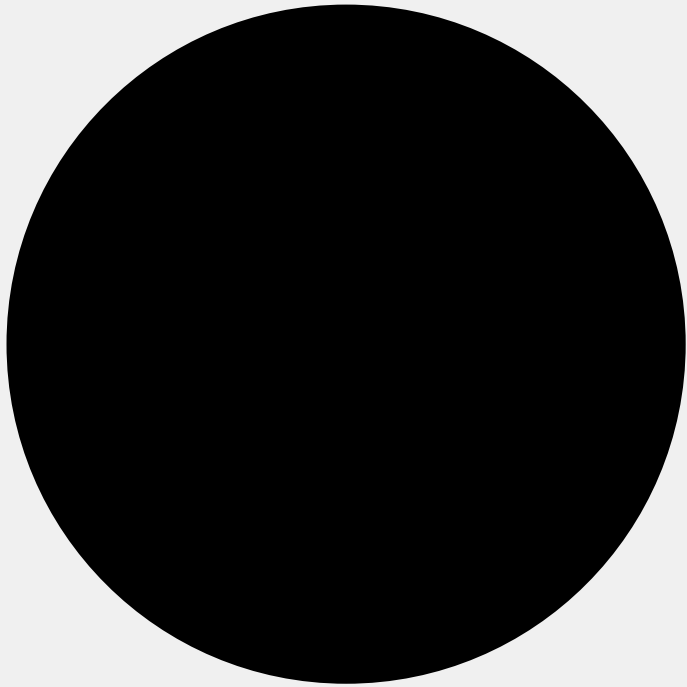
The primary is for use on Nesta's primary communication materials, such as the annual report, website, and stationery.



PANTONE® 1235 C
C0 M31 Y100 K0
R255 G184 B25



PANTONE® 192 C
C0 M99 Y61 K0
R255 G0 B65



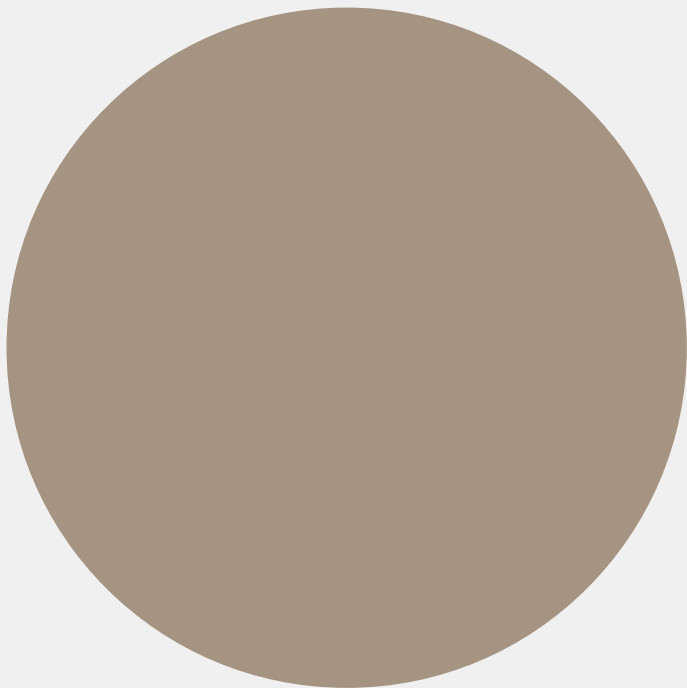
PANTONE® Process Black
C30 M30 Y0 K100
R0 G0 B0



PANTONE® Orange 021 C
C0 M77 Y100 K0
R255 G90 B0



PANTONE® 2602 C
C55 M100 Y0 K0
R155 G0 B195



PANTONE® 7530 C
C33 M35 Y43 K15
R165 G148 B130

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Colour – Secondary palette and colour pairings

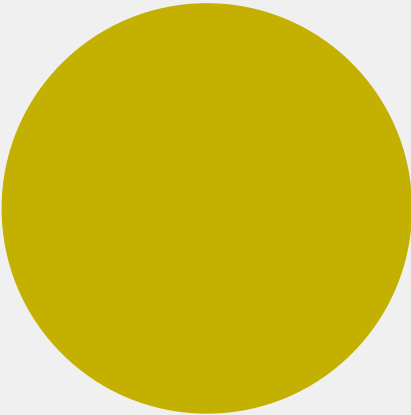
We have also included a secondary colour palette intended to support and expand the primary palette.

The secondary is for use on Nesta’s supporting communications, such as infographics, publication dividers or when many colors are required.

There are different ways to combine Nesta colors. Secondary colours can be paired with primary colours, using the examples below as reference.



PANTONE® 619 C
C38 M30 Y94 K15
R160 G145 B40



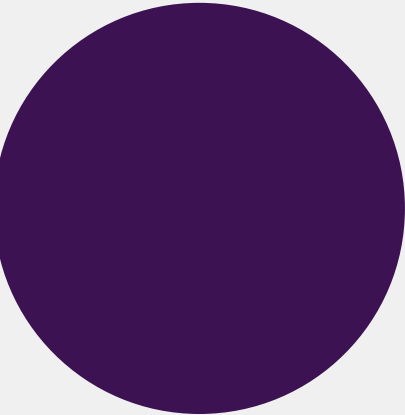
PANTONE® 612 C
C26 M22 Y100 K4
R196 G176 B0



PANTONE® 151 C
C0 M60 Y97 K0
R246 G126 B0



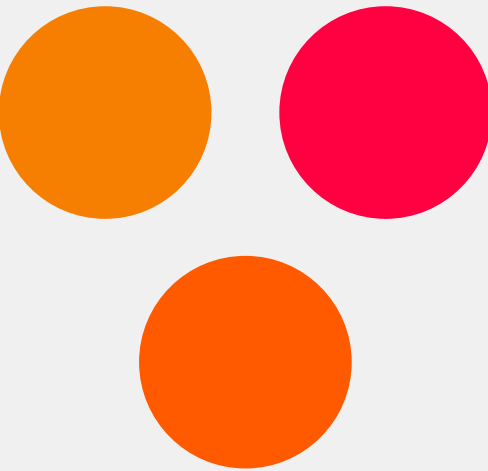
PANTONE® 240 C
C25 M90 Y0 K0
R200 G40 B146



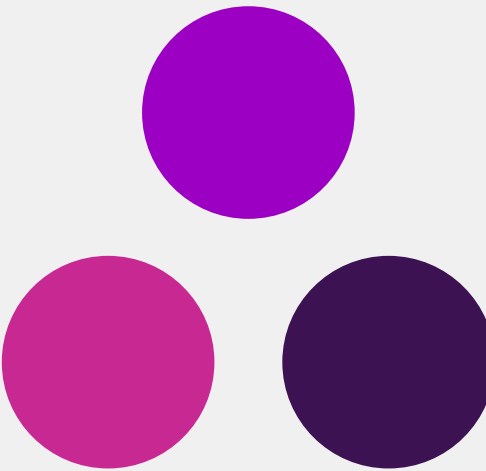
PANTONE® 2627 C
C90 M100 Y34 K30
R60 G18 B82



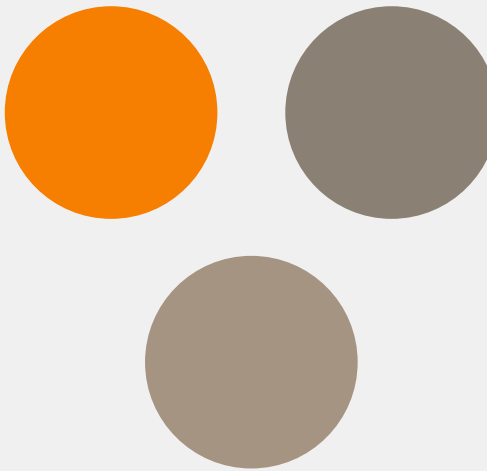
Bright combination



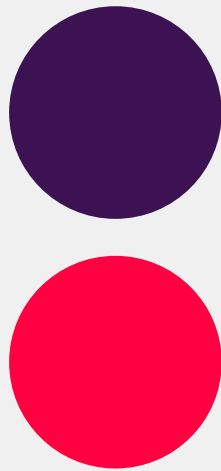
Warm combination



Cool combination



Neutral with accent
colour combination

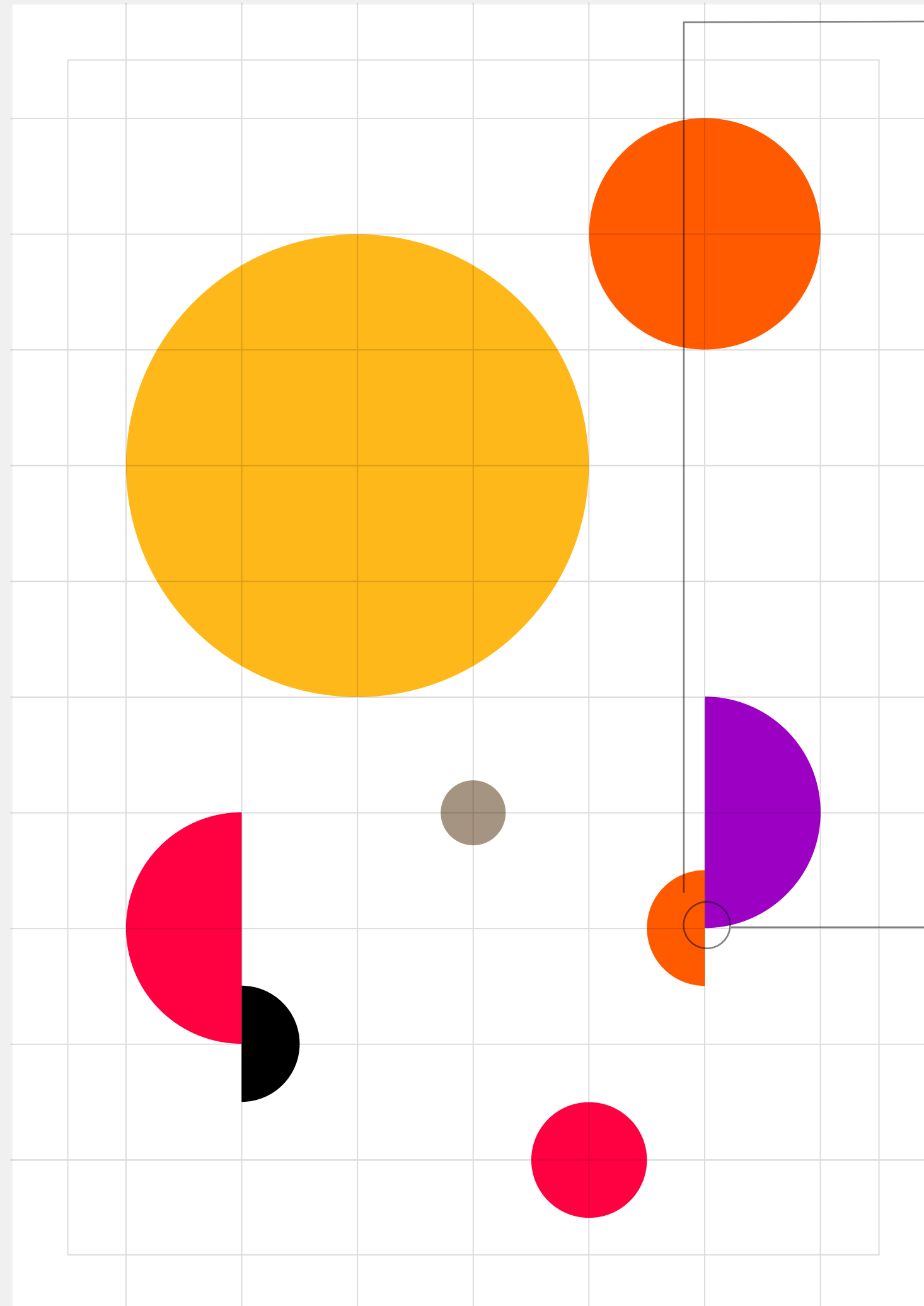


Deep and accent
colour combination

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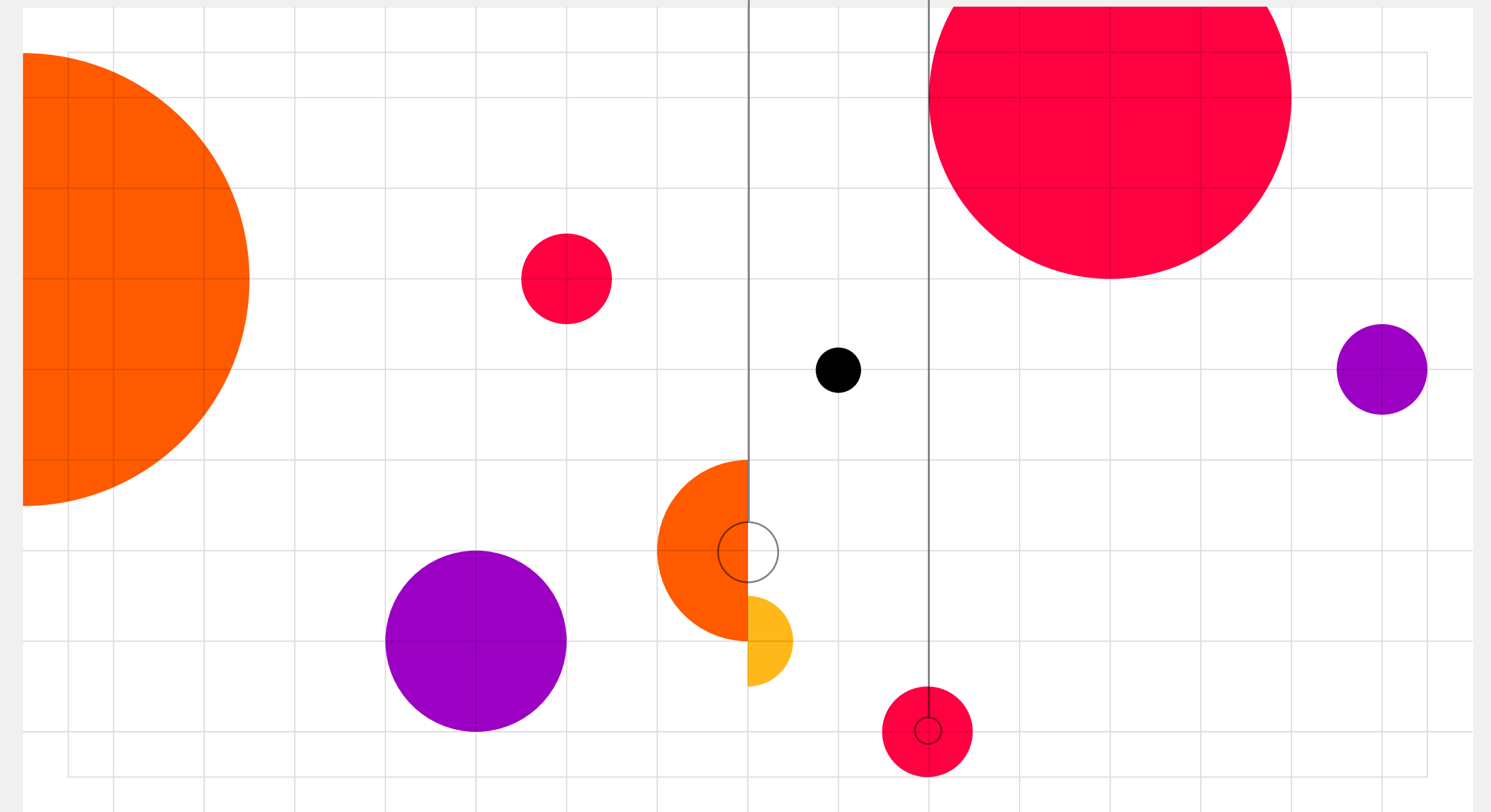
Graphics – Composition



Always have at least one pair of semi-circles that are anchoring to each other

Always anchor semi-circles with a section of the diameter touching

1. Use between 5 – 9 graphic shapes in your composition
2. Always have at least one pair of semi-circles that are connected to one another
3. Use colours from the primary palette
4. Position full circles by aligning the centre of the shape to a grid's intersect point
5. Full circles can bleed off the page
6. Position semicircles by aligning the centre of diameter to a grid's intersect point
7. Semi-circles can be flipped horizontally
8. Always connect the semi-circles with a section of their diameter touching



Position semi-circles by aligning the centre of diameter to a grid's intersect point

Position full circles by aligning the centre to a grid's intersect point.

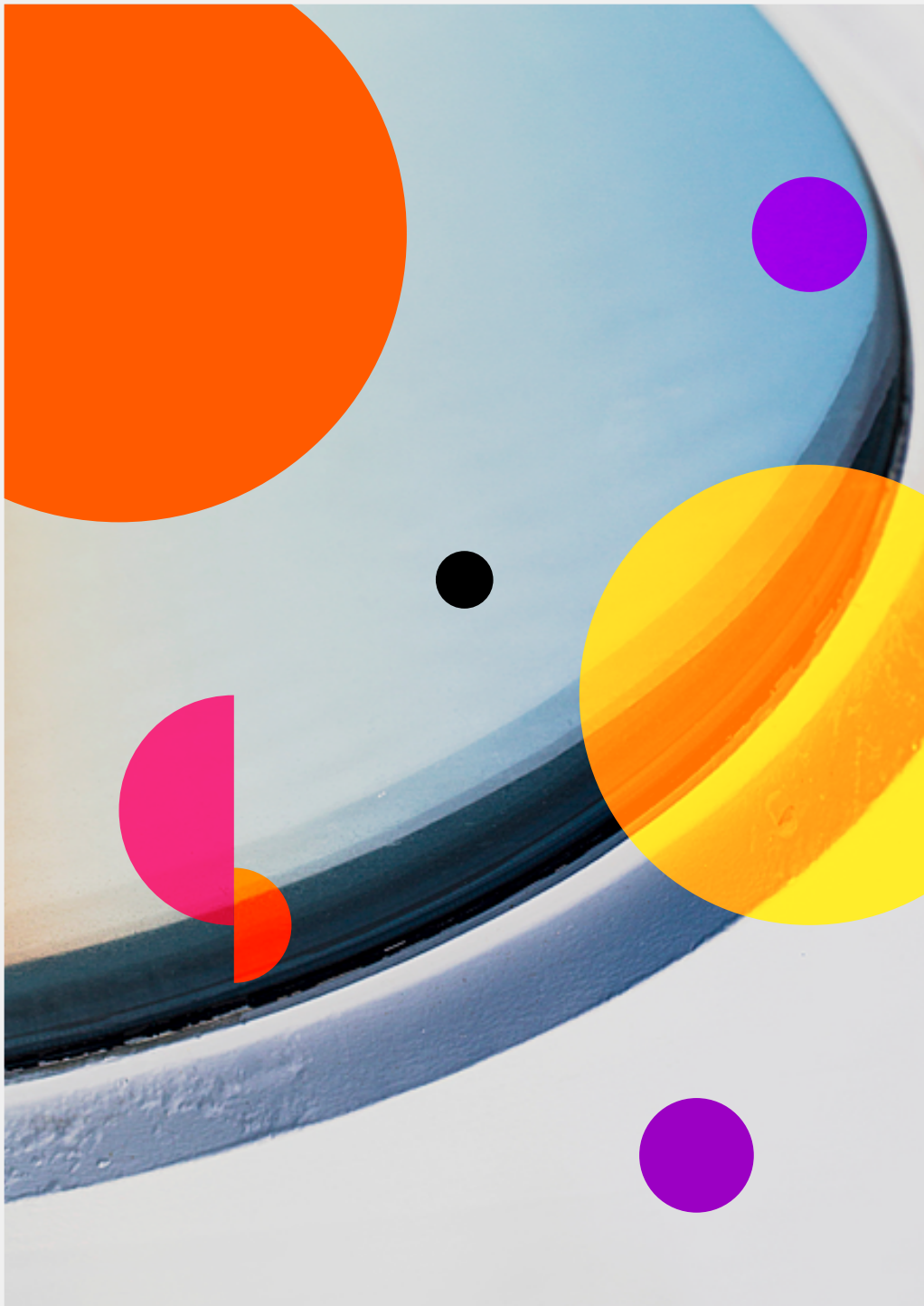
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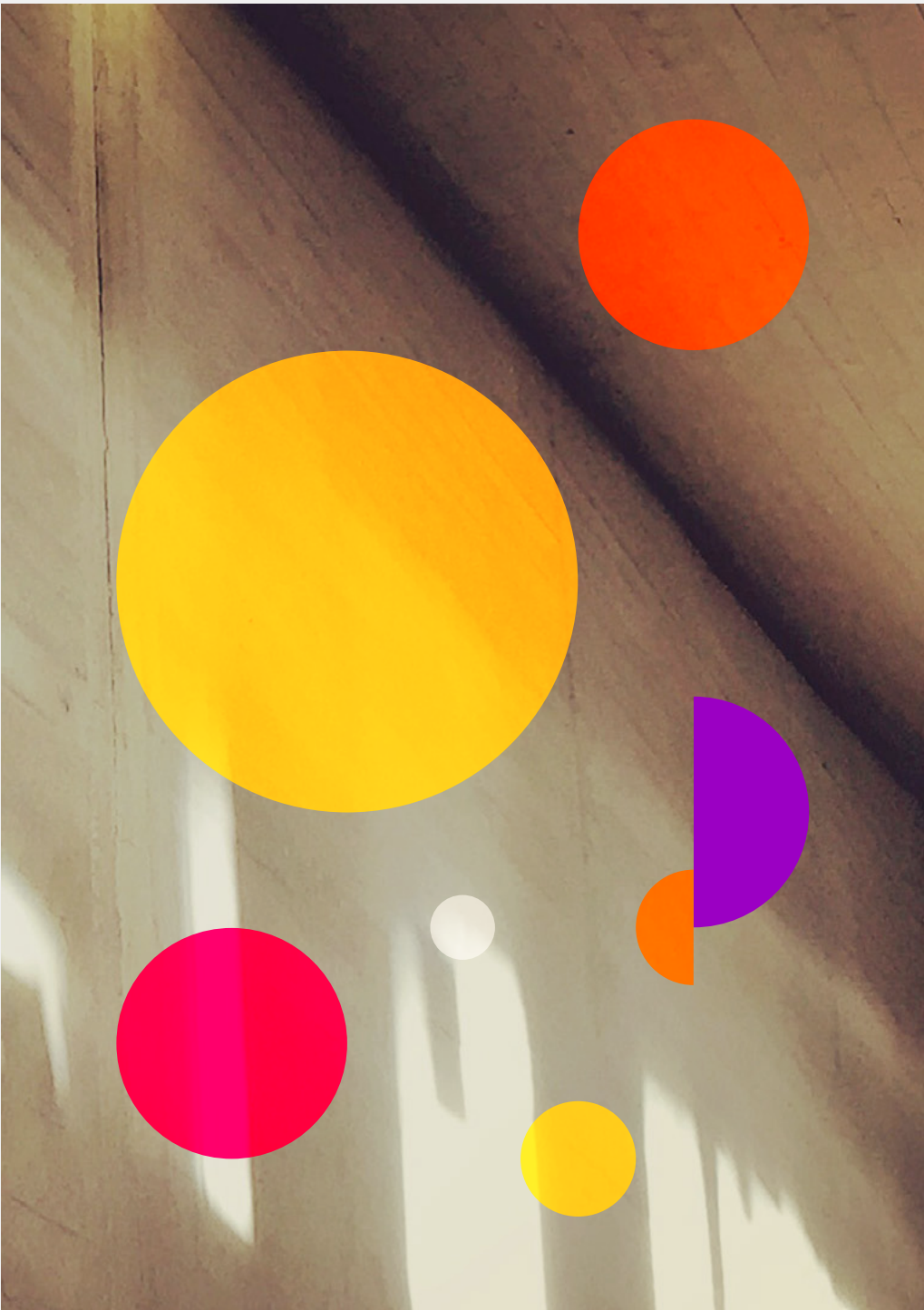
- 1. Follow the chart on the next page for colour blending options of each colours
- 2. Ensure the focal point of the image is legible and clear of shapes

Light tone imagery



Colour	Blending mode
Yellow	Normal
Orange	Normal / Multiply / Hardlight
Red	Normal / Hardlight
Purple	Normal / Multiply
Black	Normal
Grey	Do not use

Mid tone imagery



Colour	Blending mode
Yellow	Normal / Hardlight
Orange	Normal / Hardlight
Red	Normal / Hardlight
Purple	Normal / Multiply / Hardlight
Black	Normal
Grey	Screen

Dark tone imagery



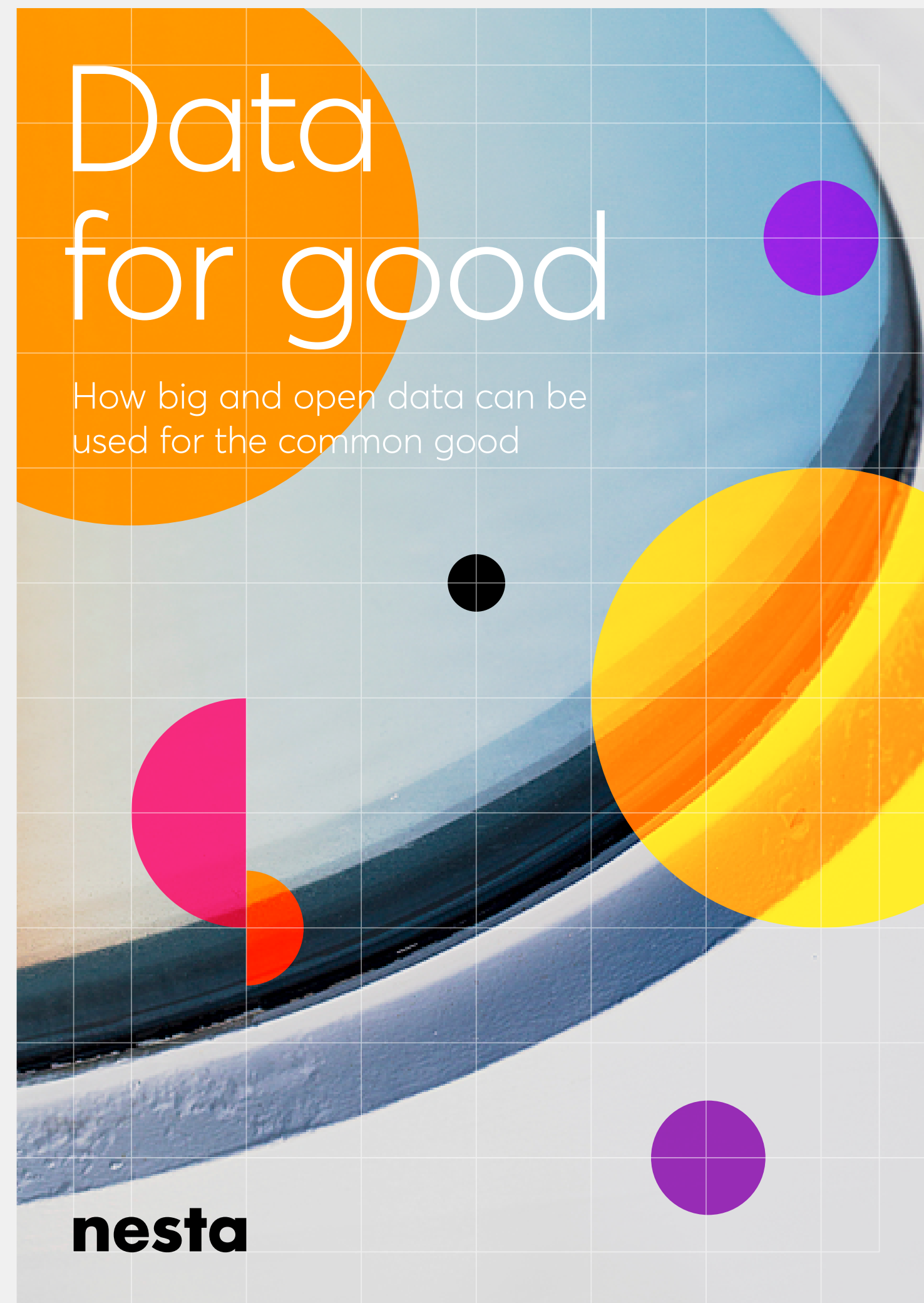
Colour	Blending mode
Yellow	Normal / Hardlight
Orange	Normal / Hardlight / Screen
Red	Normal / Screen
Purple	Normal / Screen
Black	Normal
Grey	Screen

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Graphics – with logo and typography



1. Use only the wordmark when using graphic elements in your composition
2. Minimum title size is 50% of cell height
3. Maximum width of typesetting is:
 - 50% of the width of horizontal format
 - 75% of the width of vertical format
4. Type margin is 50% of a cell size
5. Avoid overlapping type with multiple graphic shapes
6. Be mindful when overlapping type and graphic shapes that layouts don't become cluttered or too complicated
7. Position titles at either top or middle

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Graphics – Duotone applications

- 1. Use only colours from the primary palette for duotone applications
- 2. Use black for graphics elements
- 3. Use white for typography and logo



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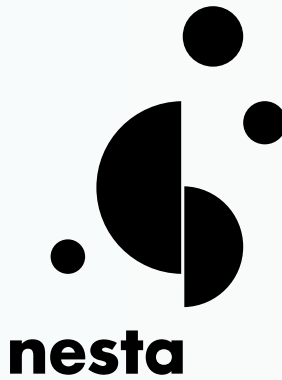
Graphics – with illustration

1. Do not use graphics with illustration, and use the logo lock up instead

Young digital makers

Report Summary
Oliver Quinlan
March 2015

Surveying attitudes
and opportunities for
digital creativity
across the UK



Machines that learn in the wild

Machine learning capabilities,
limitations and implications

July 2015



Typography

Typography – Typeface

Averta

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890()&!/?/*";:,. - —

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890()&!/?/*";:,. - —

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890()&!/?/*";:,. - —

The signature typeface of Nesta is Averta. It is a modern typeface which has an open and friendly quality. The simple geometry of Averta makes it highly legible.

This typeface allow us to communicate in a clear and apporachable way.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890()&!/?/*";:,. - —

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890()&!/?/*";:,. - —

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890()&!/?/*";:,. - —

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Typography – Hierachy

Title – Averta Light

10 ways we
are helping
to change
the world for
the better

Paragraph – Averta Bold/Regular/Italic

FutureFest 2015

FutureFest 2015, which ran 14–15 March 2015 at Vinopolis, London, focused on six themes: thrills, music, money, machines, democracy and global - which focused in on two rapidly-developing cities in Africa.

Highlights included Vivienne Westwood and Edward Snowden challenging the establishment and discussing the future of democracy; best-selling author Jon Ronson questioning the power of social media and Baroness Helena Kennedy QC examining power structures in the face of globalisation.

The programme spanned discussion, performances, installations and interactive experiences. Attendees were engaged as active participants, informed and challenged to explore and formulate their own vision of the future.

To create a visual hierarchy in our communications to help guide our readers through them, we use a variety of type weights. Below are four examples that show how we use the different weights of our typeface.

Descriptor – Averta Regular



Infromation – Averta Regular

www.nesta.org.uk

1 Plough Place
London EC4A 1DE

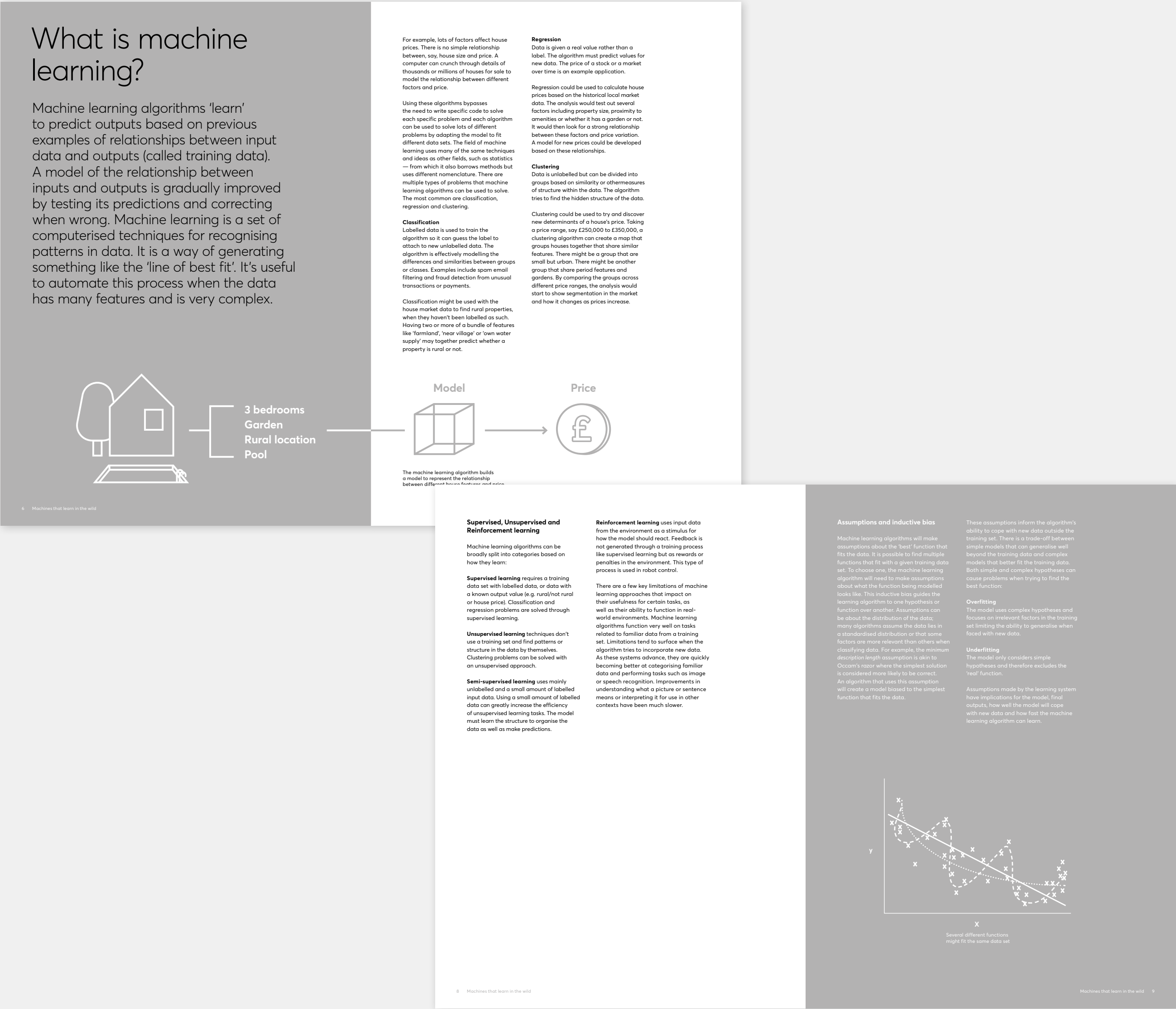
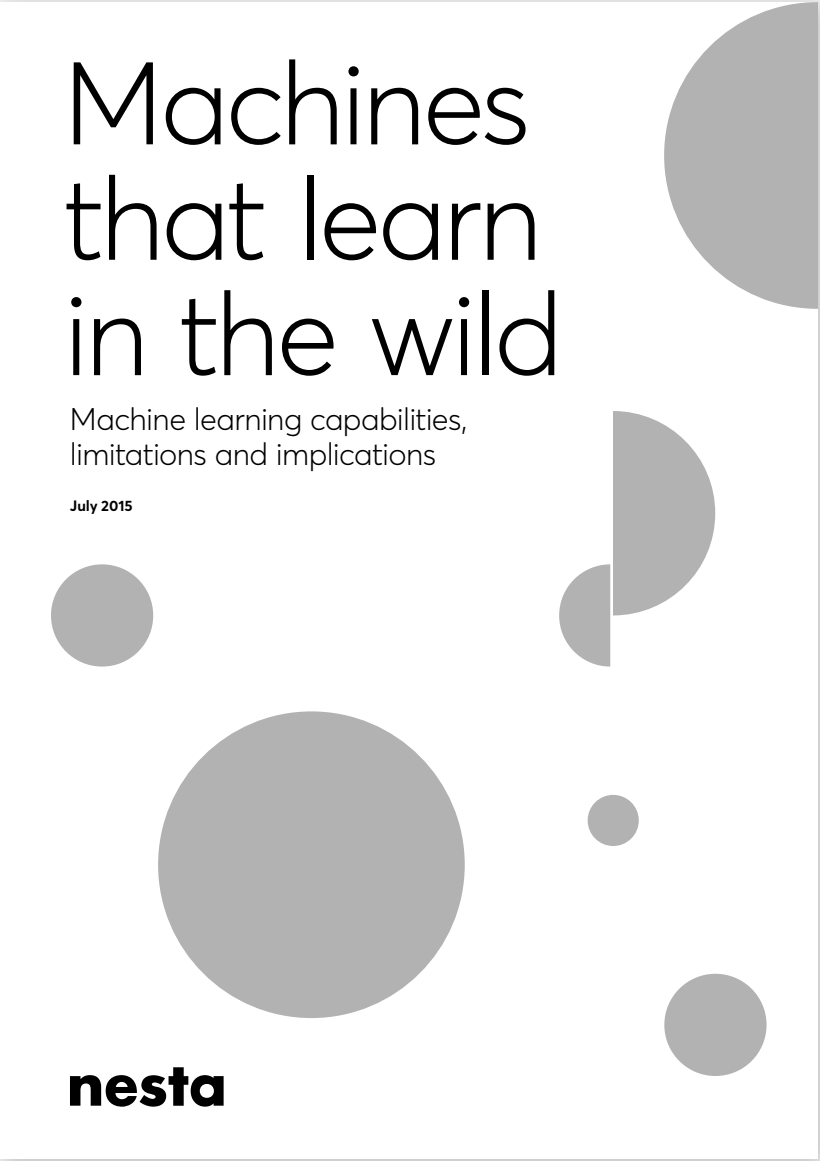
info@nesta.org.uk
@nesta_uk
www.facebook.com/nesta.uk

Nesta is a registered charity in England and Wales with company number 7706036 and charity number 1144091. Registered as a charity in Scotland number SCO42833. Registered office: 1 Plough Place, London, EC4A 1DE.

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– **Typesetting**
– Tracking & kerning
– Leading
– Line length
– Size

Tone of Voice
Art Direction
Applications
Misusage
Contact

Typography – Typesetting



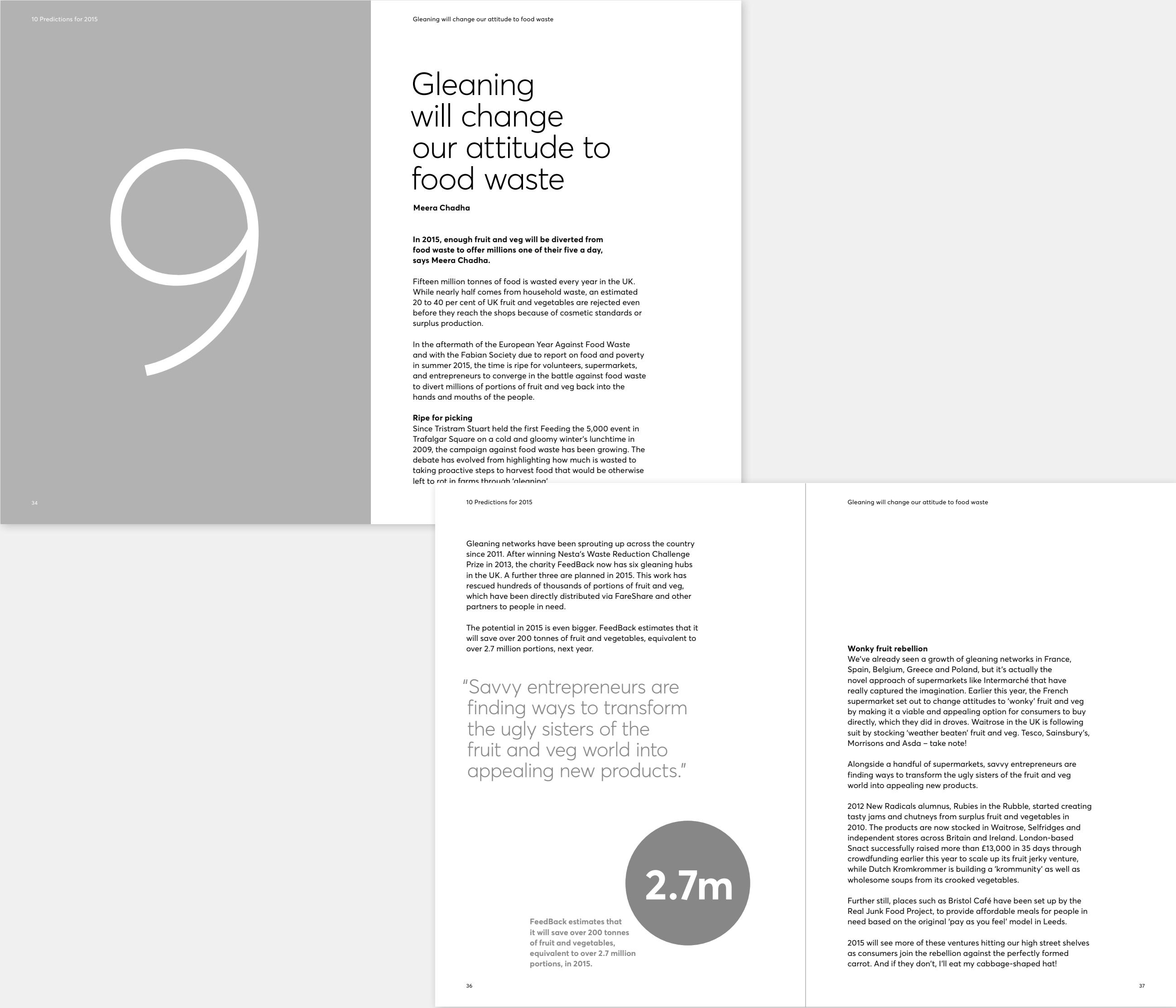
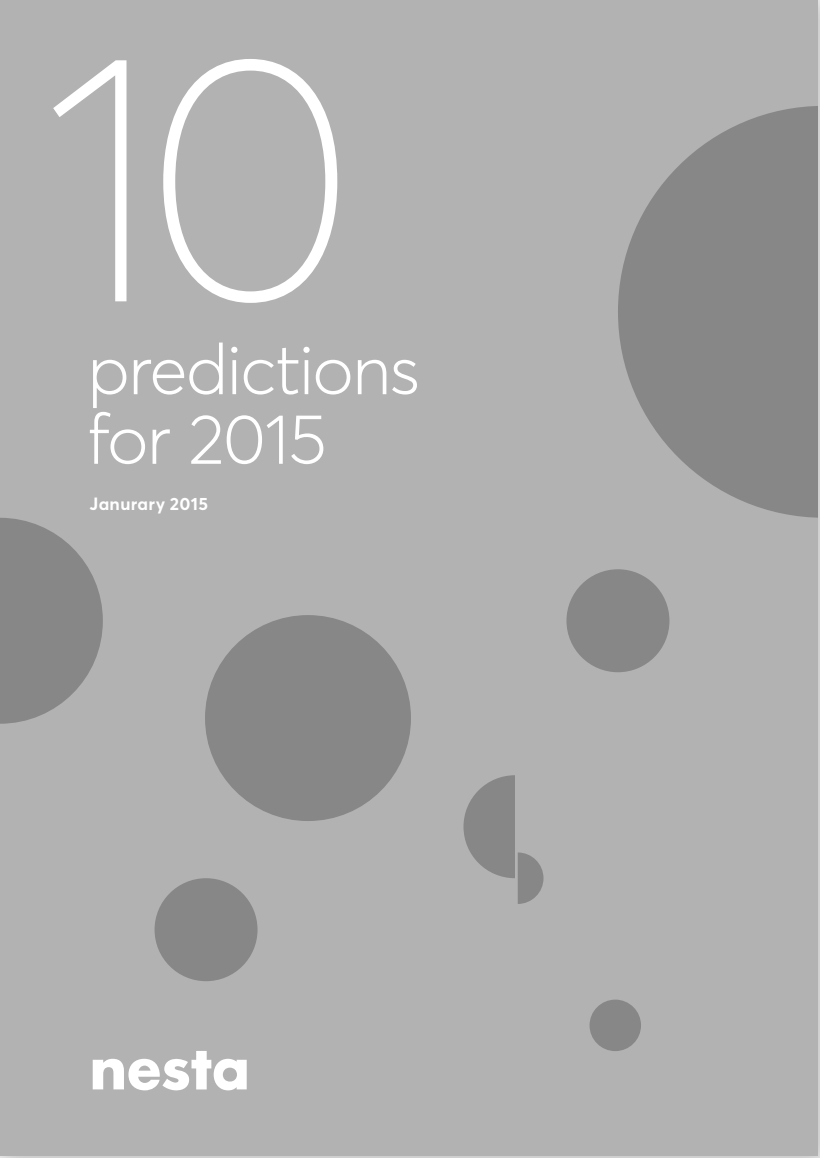
When setting type we should always range left. Other alignments are only used for captions or when using type as illustration.

- Introduction
- Logo
- Graphic Language
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 - Typeface
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Typography – Tracking & kerning

We often use headings at large point sizes and sometimes the spacing isn't equal between letters.

The basic kerning setting is Optical with -7 of tracking value. It is essential that to manually kern headings to ensure spacing is visually consistent.

Kerning
Optical

Tracking
-7

Digital art
gets up close
and personal

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Typography – Leading

To ensure our text is easy to read, we have set some leading rules. Please follow these guidelines when typesetting.

Titles

Point size
80pt/100%

Leading
76pt/95%

Our work
here is done

Body Text

Point size
30pt/100%

Leading
36pt/ 120%

In China, making things is a national specialism: whether smartphones or air conditioners, a staggering proportion of the world's everyday goods are manufactured in the country.

Typography – Line Length

To ensure text is easy to read, we recommend to maintain line length of 28 letters / 5 words.

Please follow this guideline of line length, whenever possible.

Why you should care about
blockchains: the non-financial
uses of blockchain technology.

Example copy using a line length of 28 characters / 5 words

Typography – Size

Title
200% or higher of body copy in Light

What is
machine
learning?

We recommend using the guidelines on this page, when defining the size of text in communications.

Or follow our publication templates when designing new publications.

Header
120% of body copy in bold

**Supervised, Unsupervised and
Reinforcement learning**

Sub-header
100% of body copy in bold

Supervised learning

Body copy
100% (Minimum: 9pt)

Digital technologies, from apps to online platforms, can help councils provide better services for their residents and mobilise communities to work alongside these services, as well as find new ways of collecting and analysing data, which could have a significant impact on the quality of future services.

Tone of Voice



Our Tone of Voice

Our verbal language conveys a new approach to communication. Using a natural tone, we can transcend expected marketing vernacular. Communications portray rhythm and movement like the visual language, using simple messaging.

Our support language is simple, clear and straight forward.

Tone of Voice – Titles and languages

To communicate in a direct and simple way that also carries the brand's personality.

We recomend to use language and words that are simple and easy to understand. We write out titles and headlines in a "telegraphic" style. Avoid using jargons and difficult terminologies.

Brand message

See Spark Shape Shift

Title

Data for good

Body copy

"Many will never use the skills they have gained, a tragic waste of a life-saving resource. This is about to change."

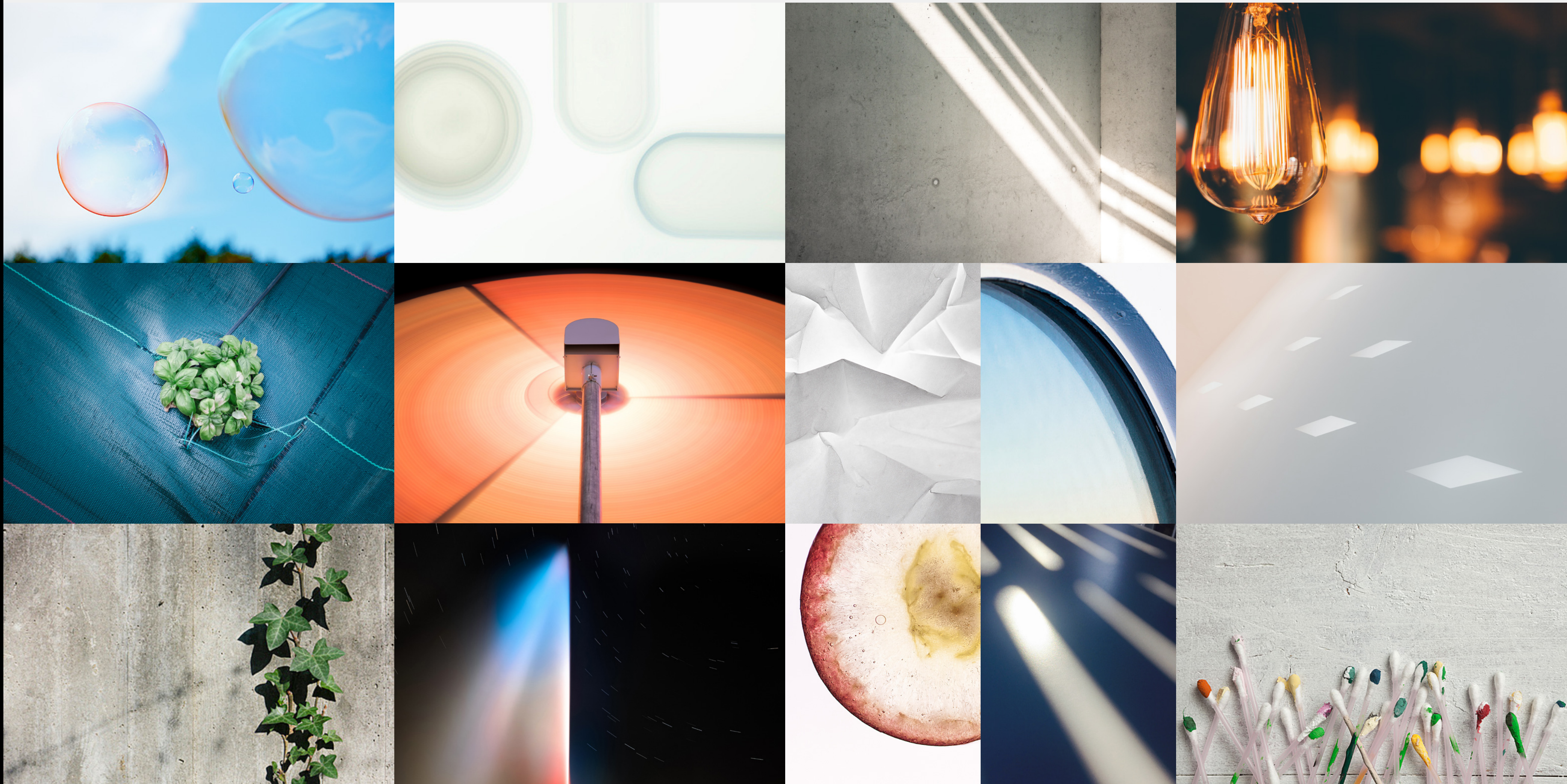
Art Direction

nesta



Art Direction – Photography

Photography plays an essential role in our identity. It should be bold and simple especially when used with our key graphic elements.



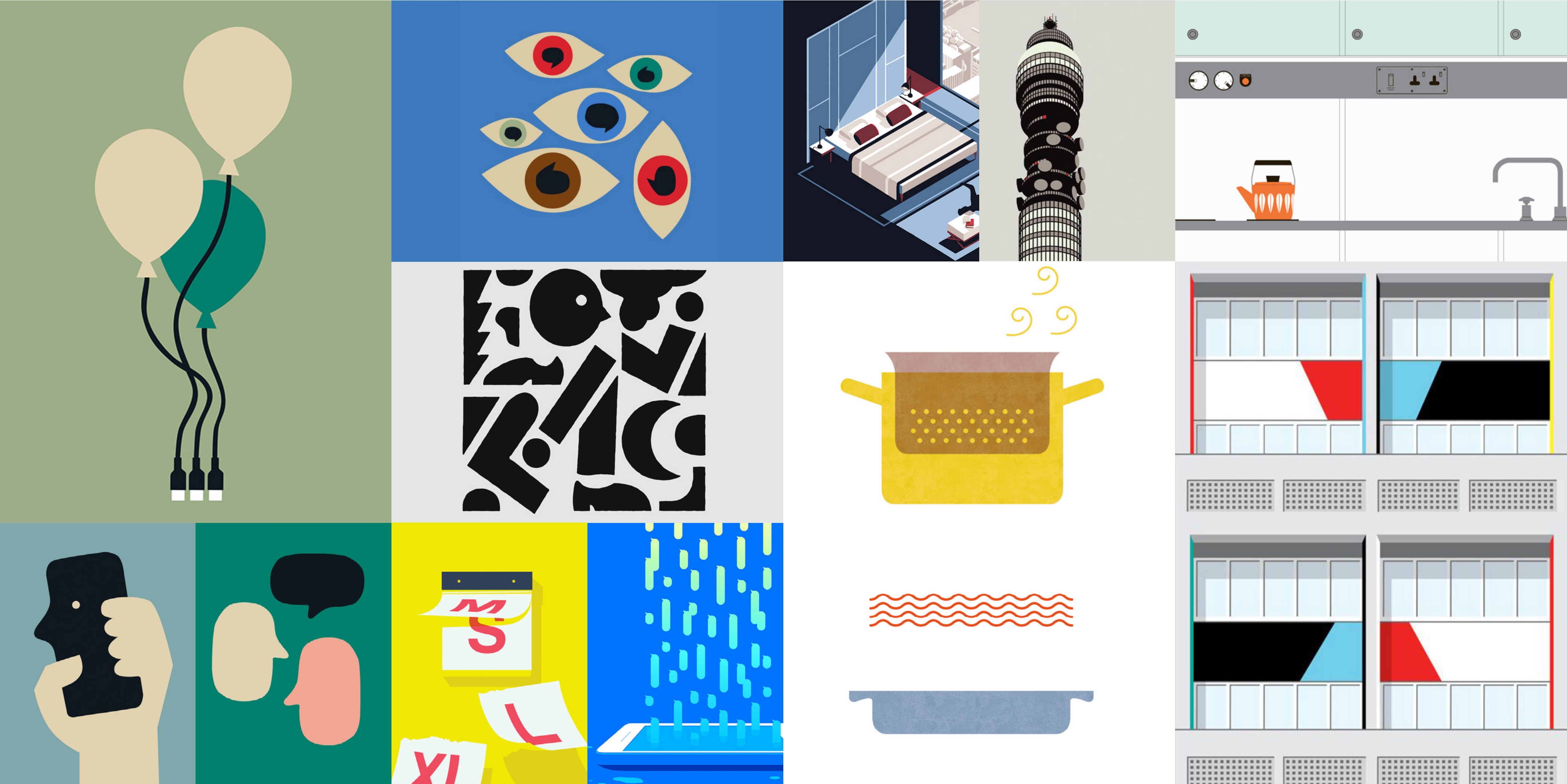
Introduction
Logo
Graphic Language
Typography
Tone of Voice
Art Direction
– Photography
– **Illustration**
– Information graphics

Applications
Misusage
Contact

Art Direction – Illustration

We occasionally use illustrations in our communications. These should be simple and sympathetic to the key graphic elements and colour.

However, we do not recommend using graphic elements with illustrations, as it would cause confusion between the brand identity and the content.



- Introduction
- Logo
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- Typography
- Tone of Voice
- Art Direction
 - Photography
 - Illustration
 - Information graphics

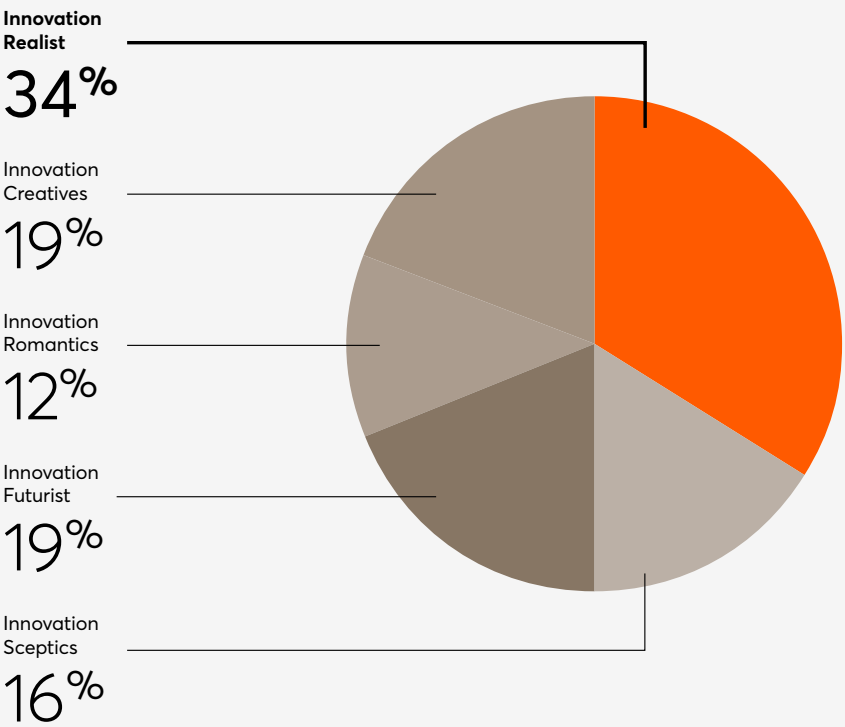
- Applications
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Art Direction – Information graphics

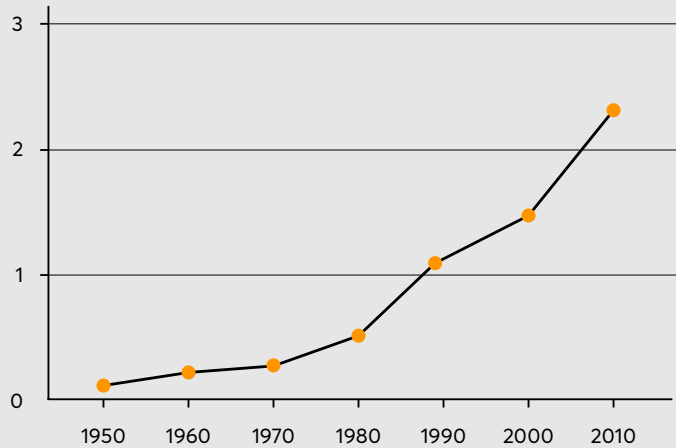
Charts and diagrams are essential in our communications. The design is minimalistic. Simple lines and grey colours represent the basic data and primary and secondary colours highlight important insights.

Shapes are based on simple geometry; while lines are always in increments set of weights to ensure legibility.

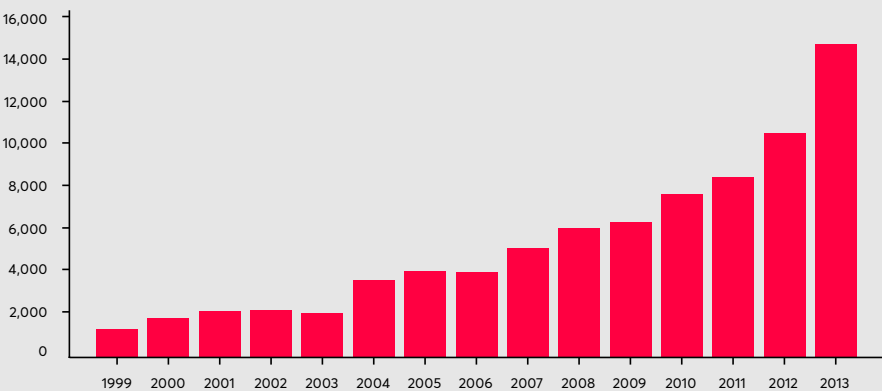
Personas of the UK Innovation Population



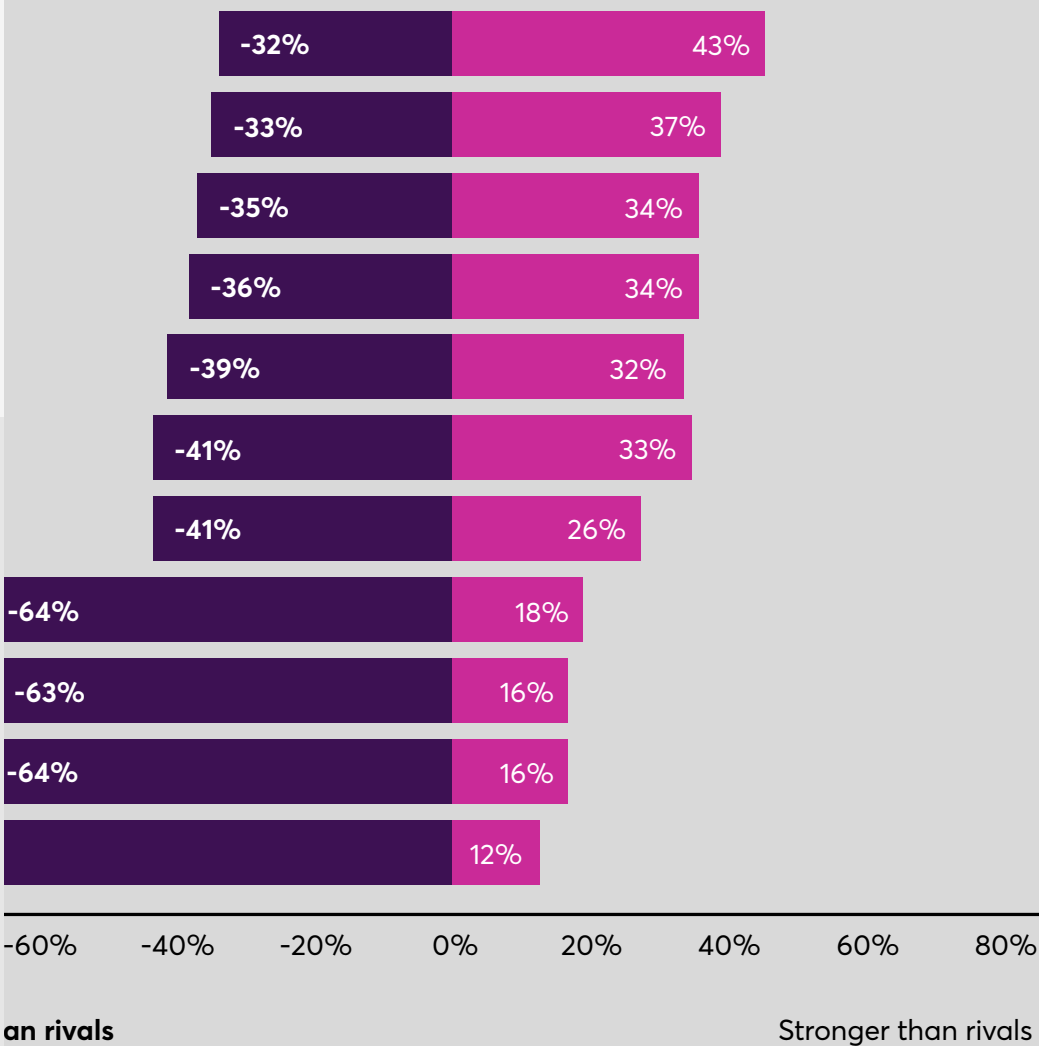
Subway Fares in NYC



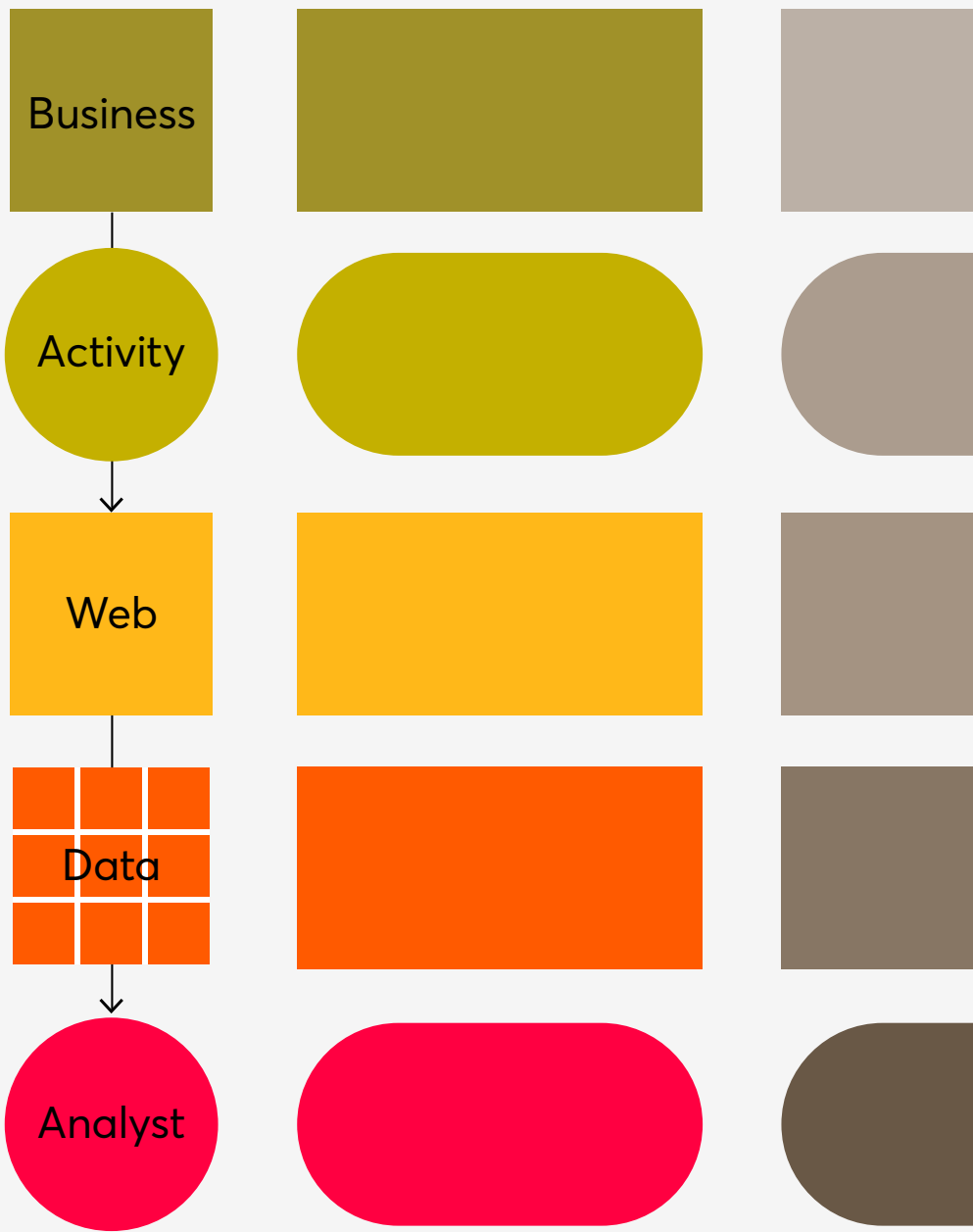
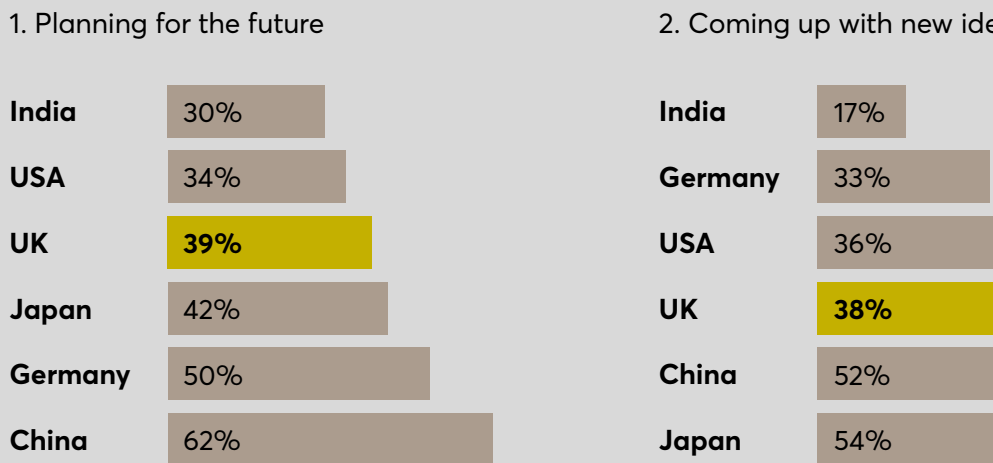
Headline mentions of the word 'Robot' in English language news, 1999 – 2013



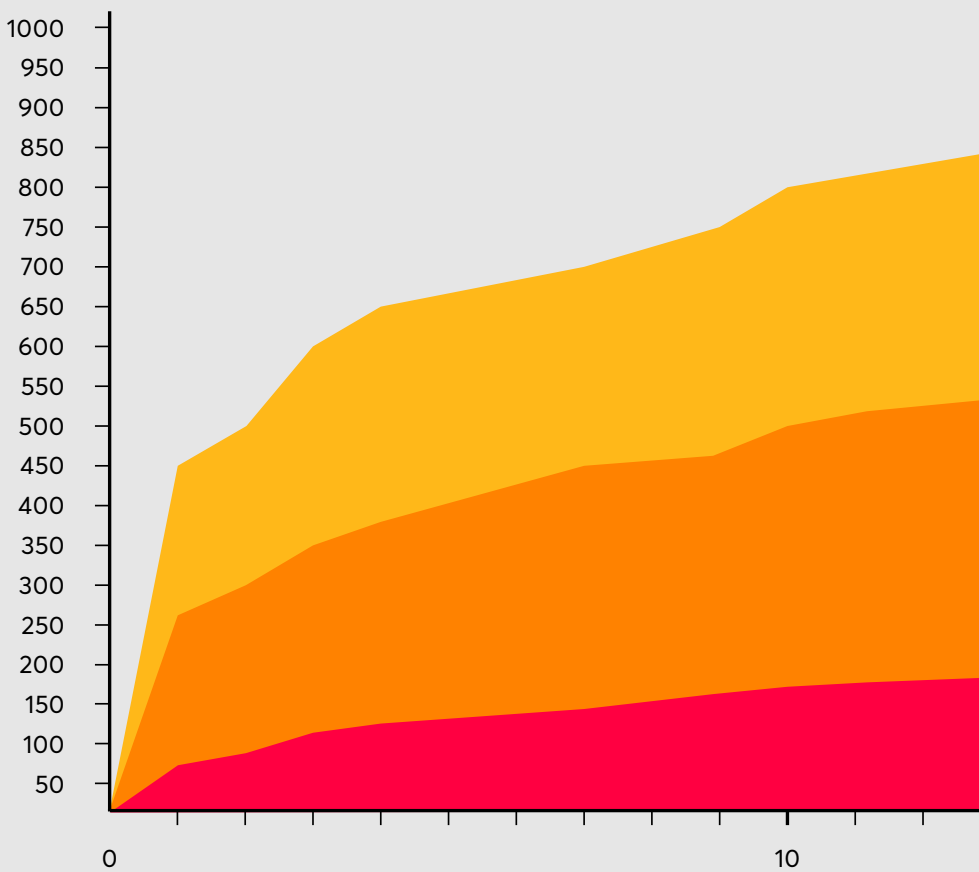
How do you say this is an area where Britain is stronger than other countries, or in line with rival countries?



Q. Which countries, if any, would you associate with each of the following?



Flow indicators



Download Conditions
Download Application Kit
Registration for the Event

	% interested	Mean score*	Key audiences (% positive)
	93%	6.21	Age 55+ (96%)
	87%	5.92	Age 55+ (91%), Conservative (90%)
	83%	5.66	Conservative (89%)
	82%	5.66	Women (86%), Public sector (86%)
ations	67%	5.04	London (74%), Men (71%)
sport	59%	4.74	London (71%)
fence	50%	4.42	Conservative (61%), UKIP (58%)
poration	34%	3.64	London (47%), Age 18–34 (46%)

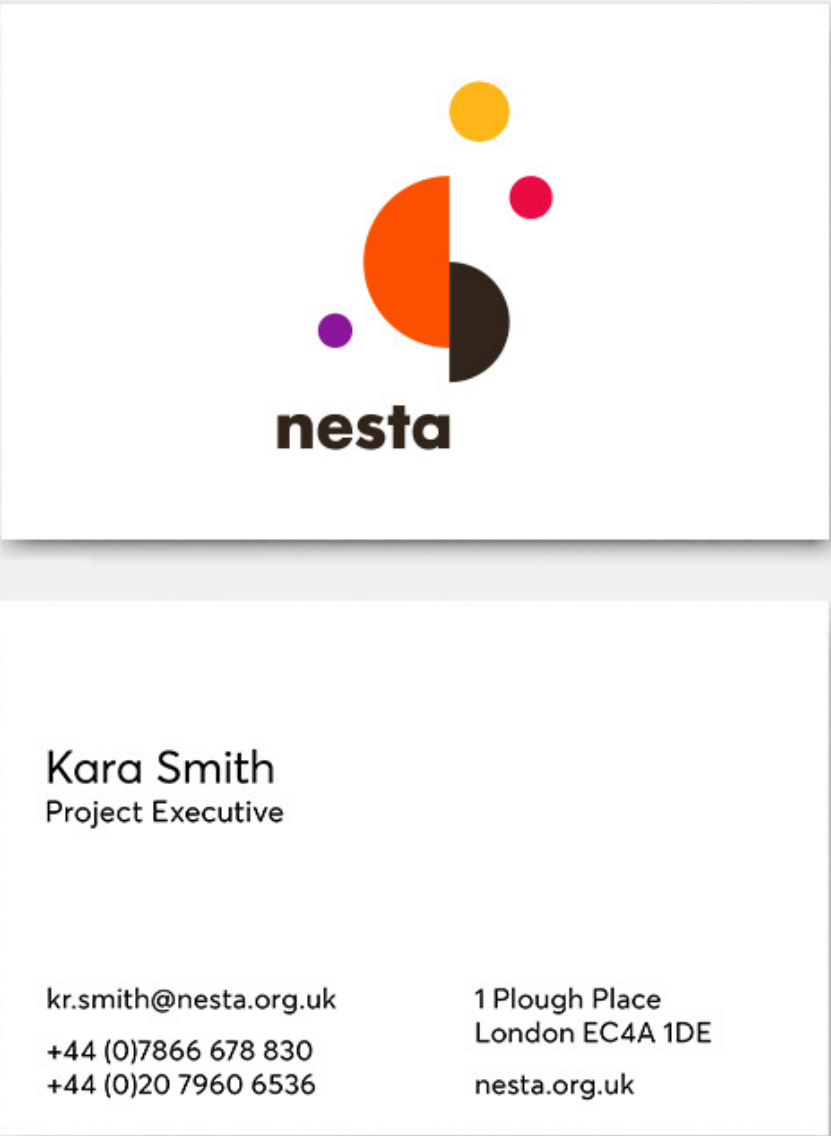
* 1–7 scale, where 1 = lowest importance and 7 = highest importance

Applications

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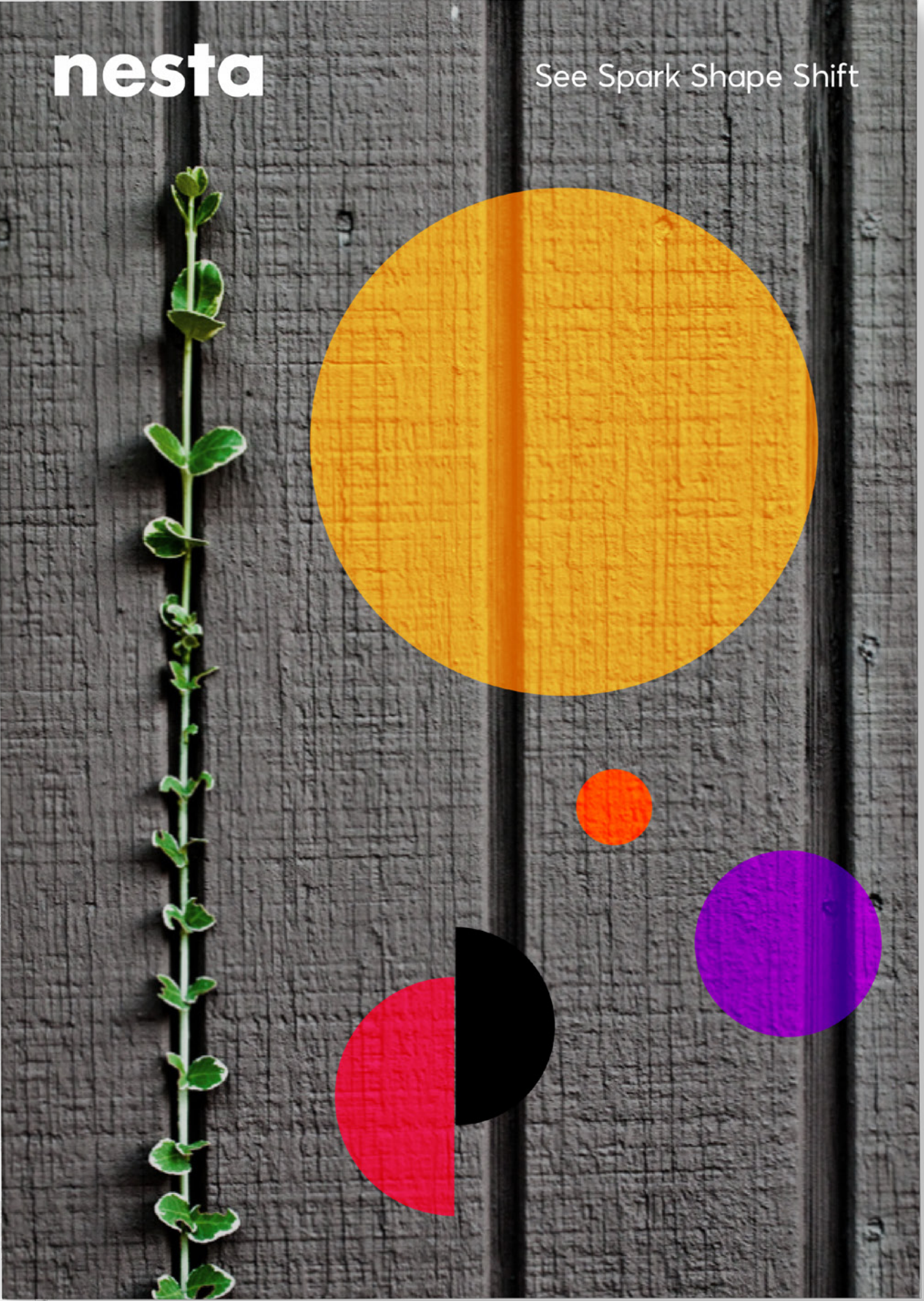
Applications – Stationery



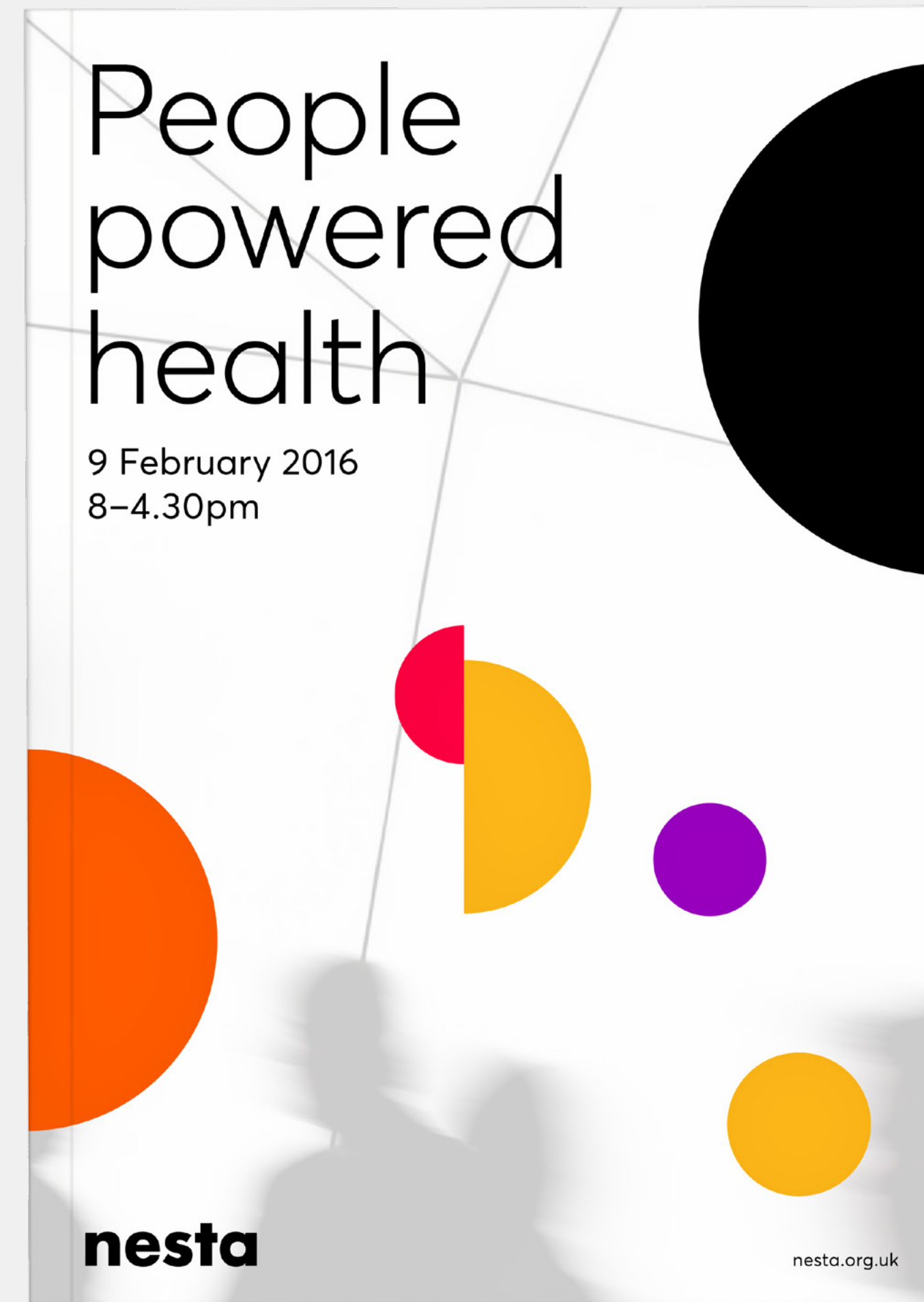
Applications – Collaterals



Applications – Publications



Applications – Publications



Applications – Staff assets



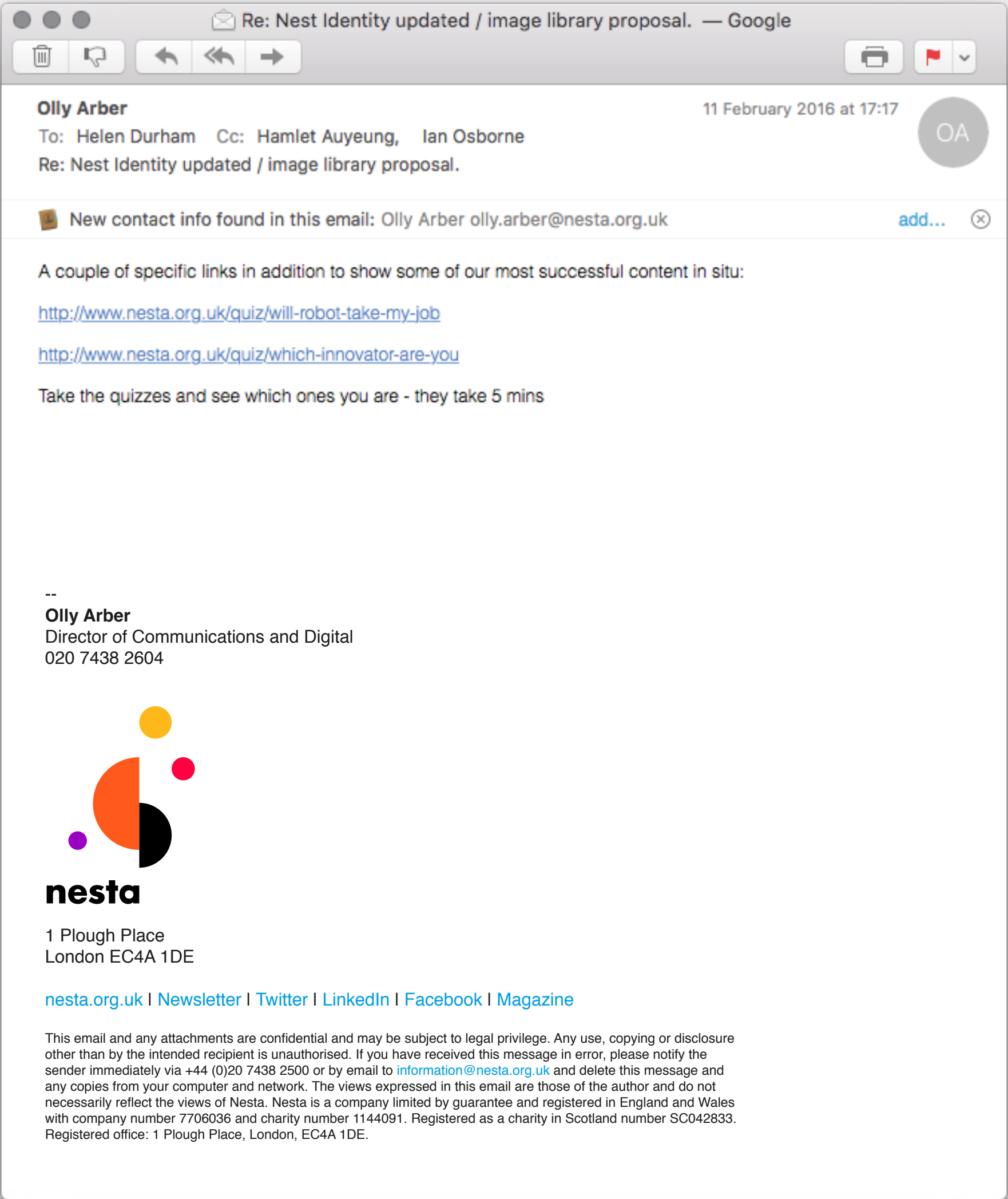
Applications – Notebooks



Applications – Pencils



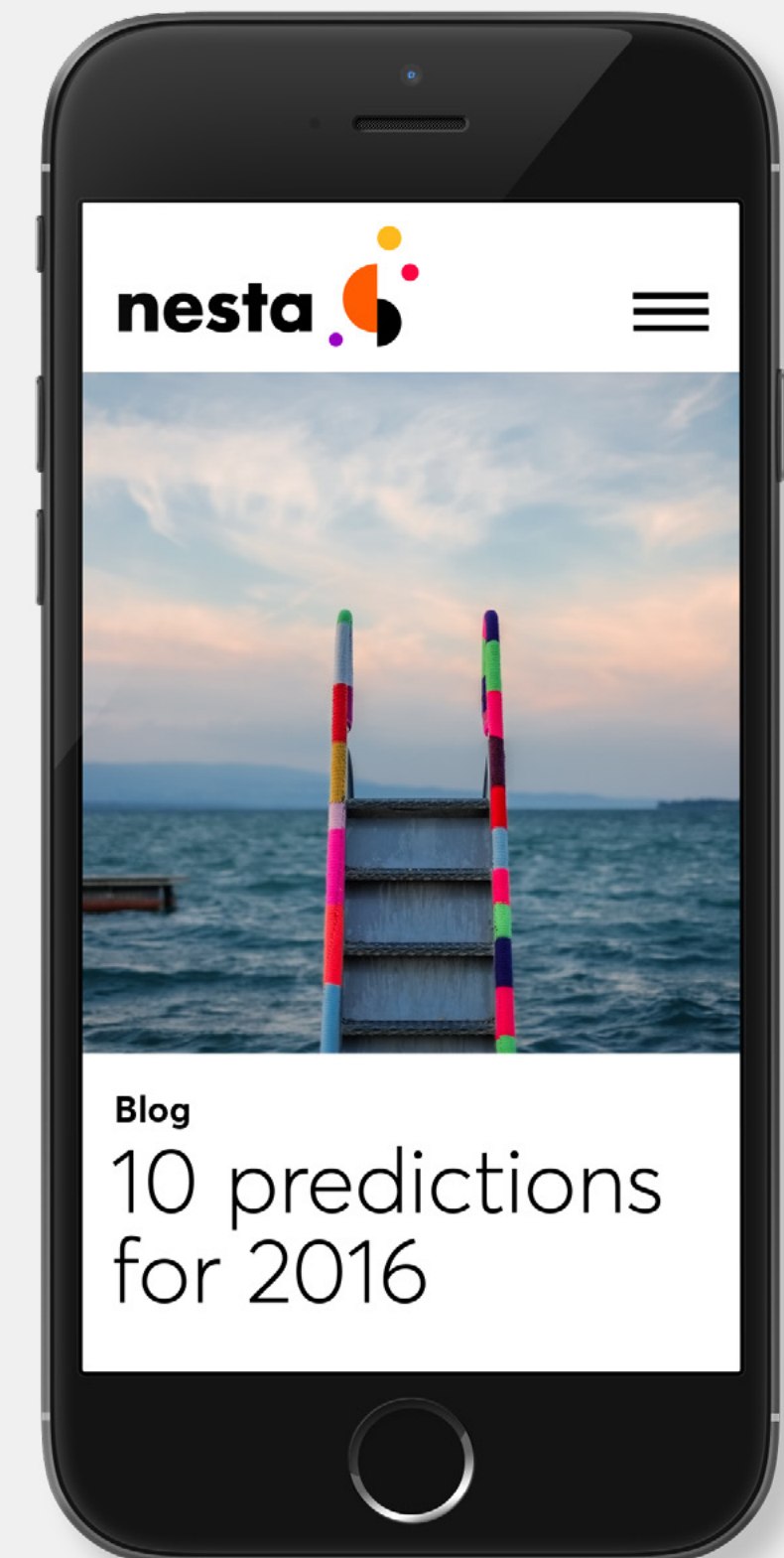
Applications – E-mail footer



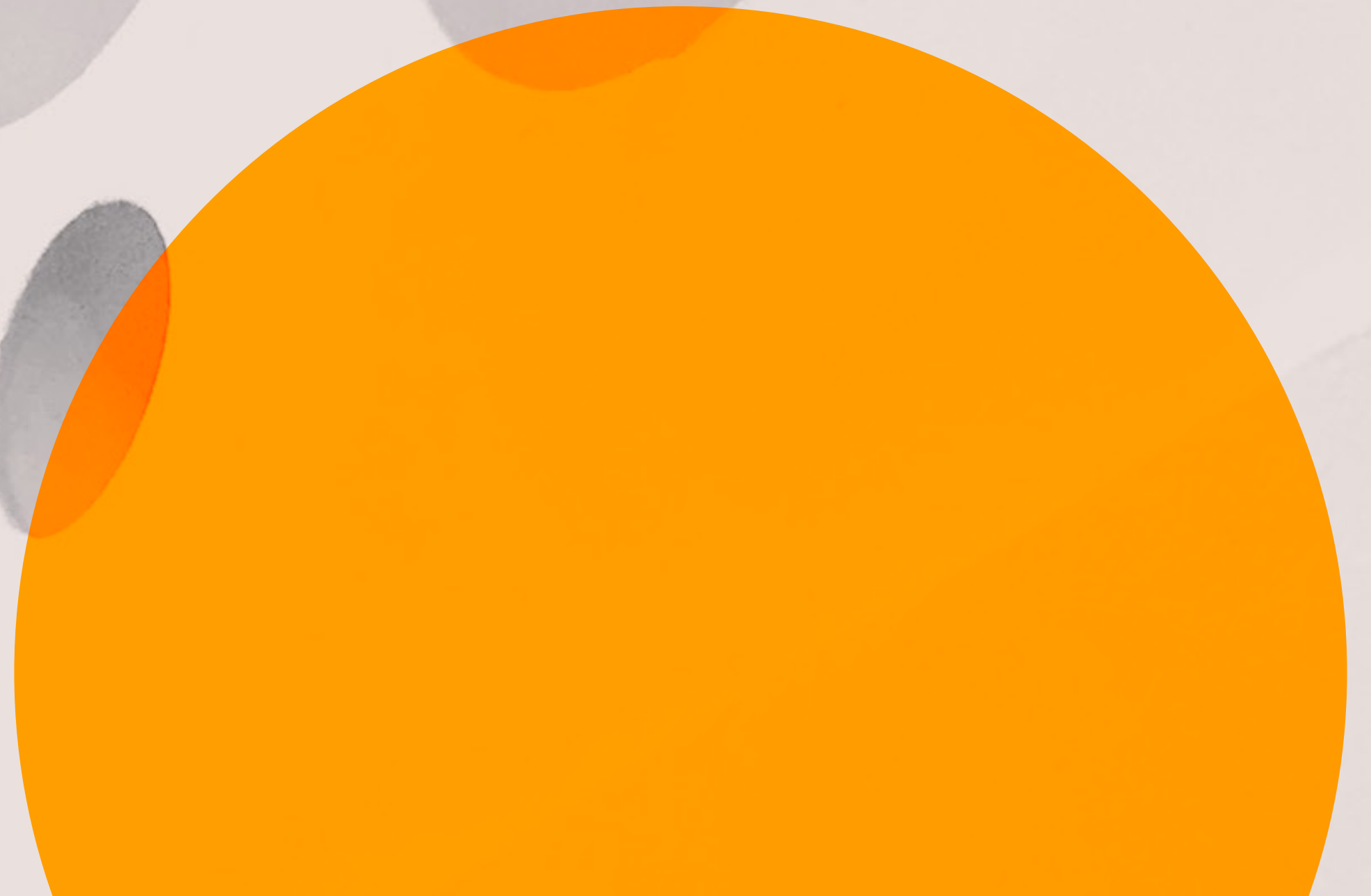
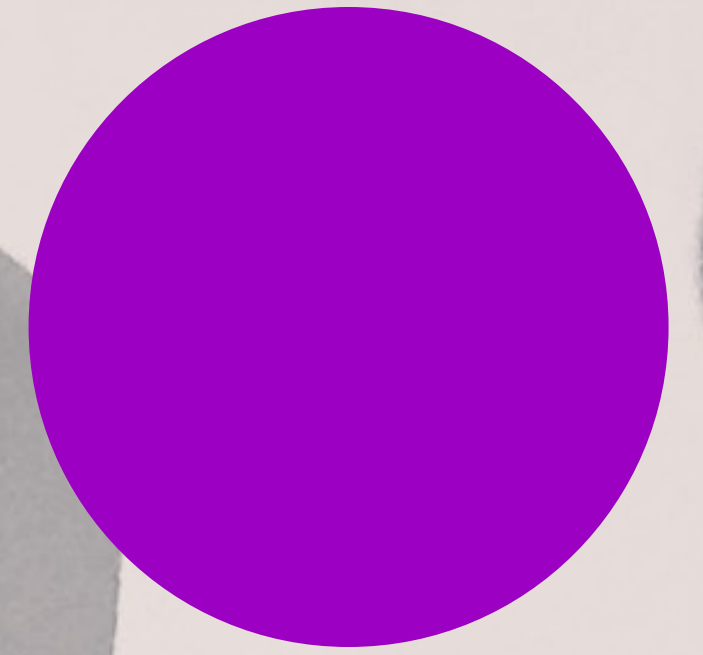
Applications – Tote bag



Applications – Website



Misusage

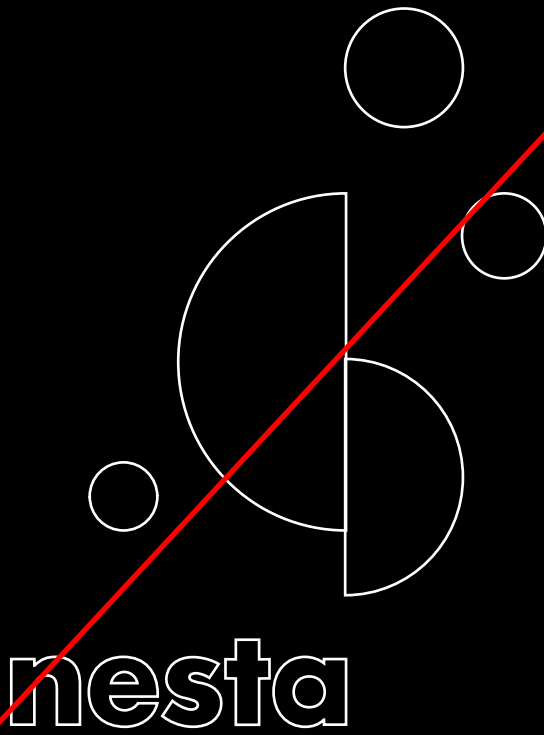


Misuse – Logo

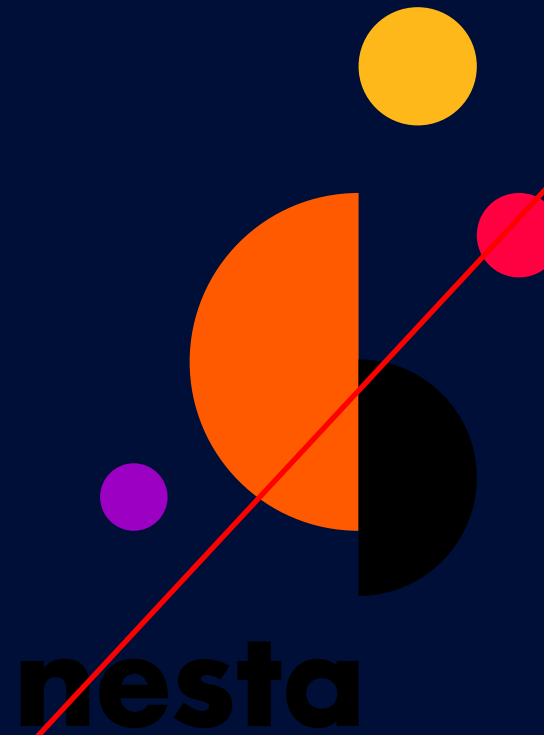
To ensure consistency and integrity of Nesta's brand identity, the following examples should be avoided.



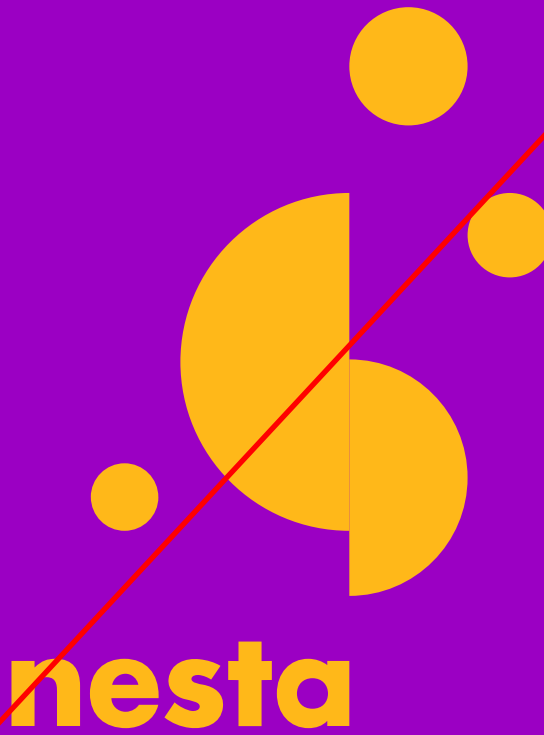
Do not rearrange logo elements



Do not keyline the logo



Make sure logo elements are always legible



Do not recolour the logo



Do not rotate the logo



Do not distort the logo

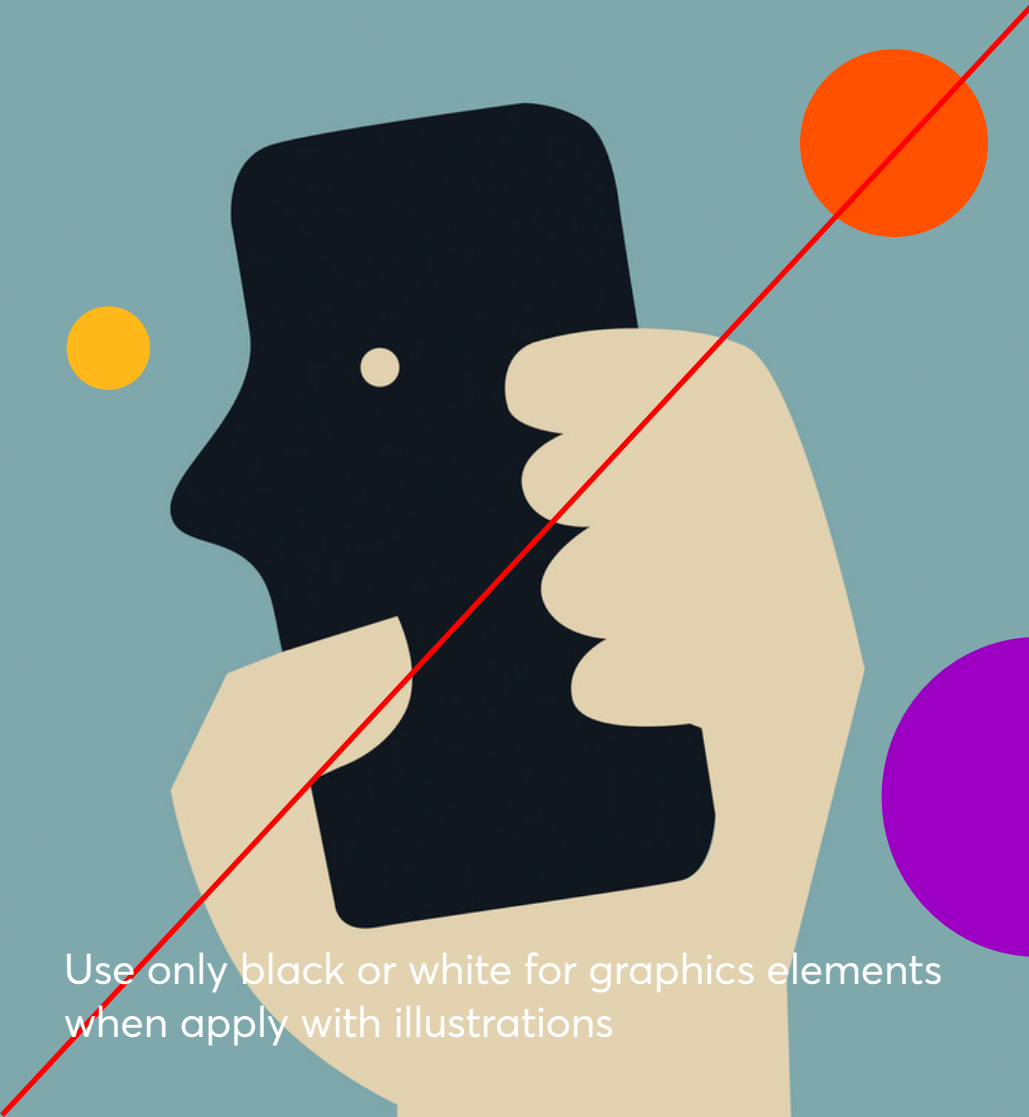
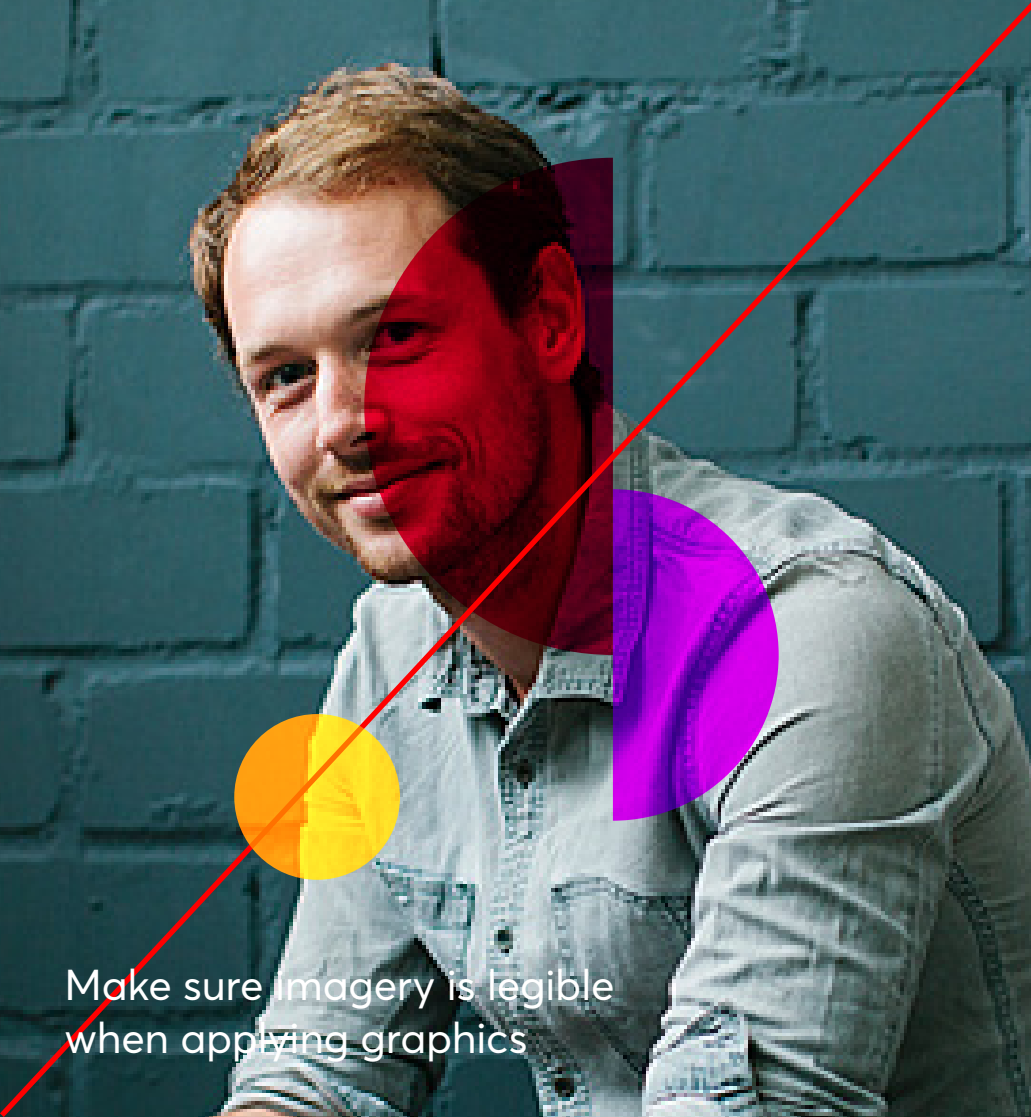
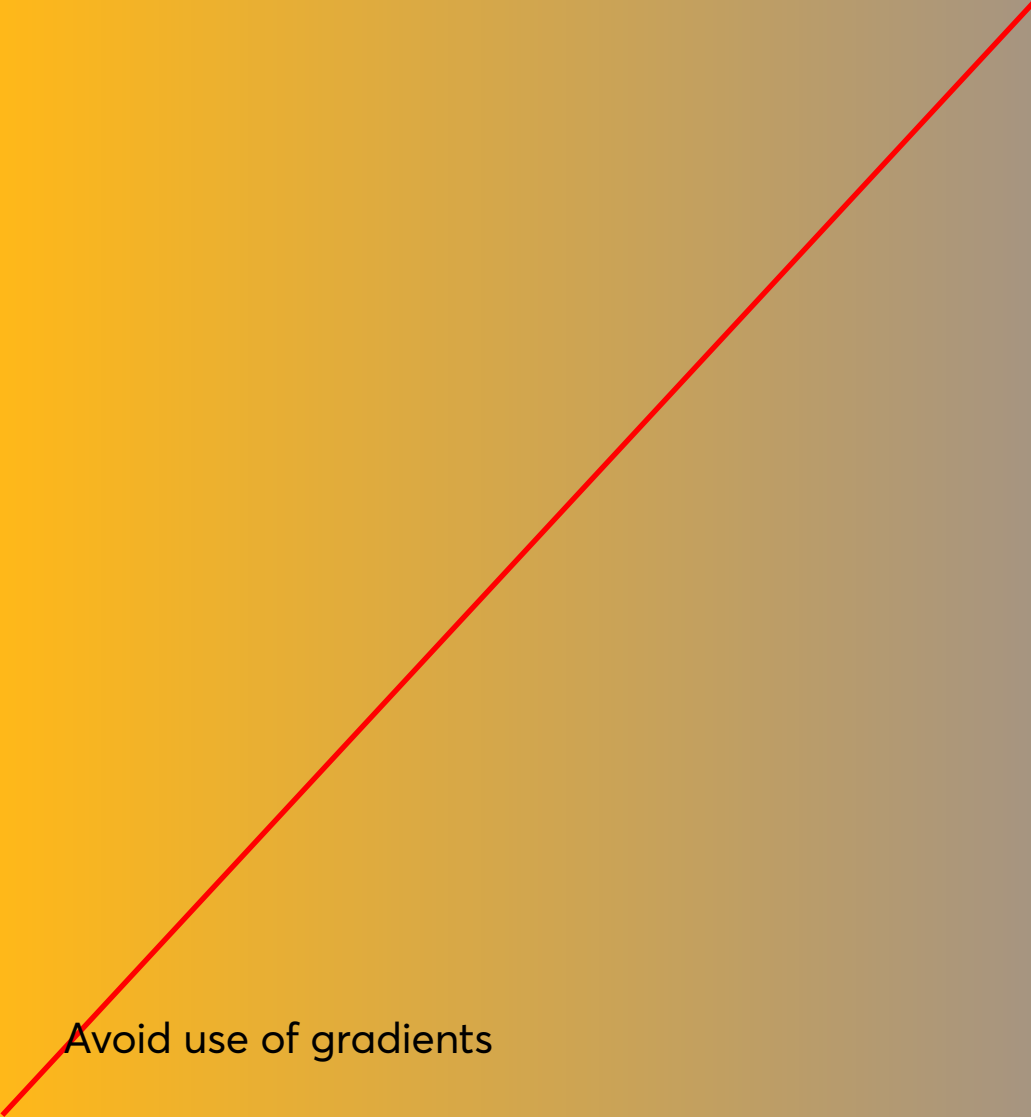
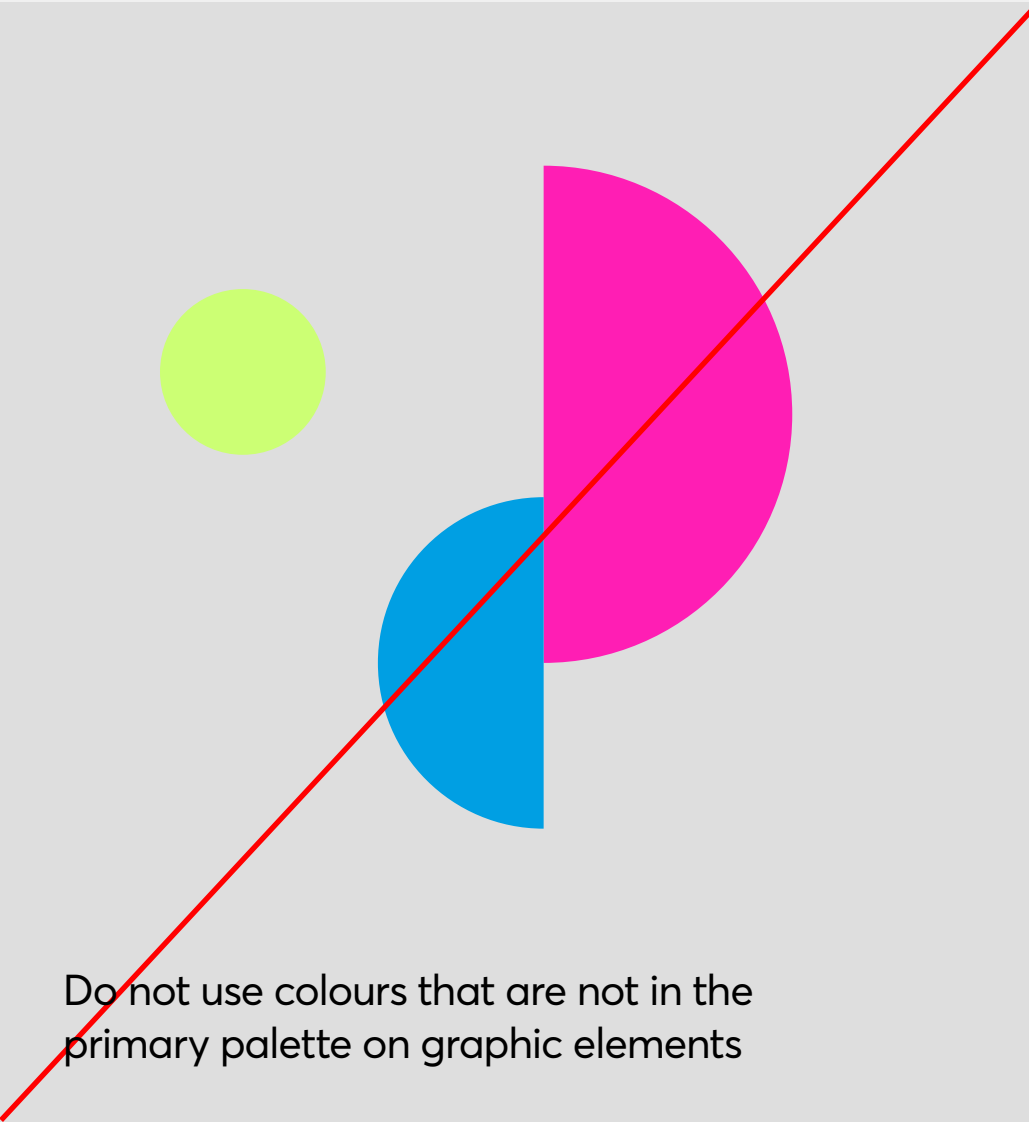
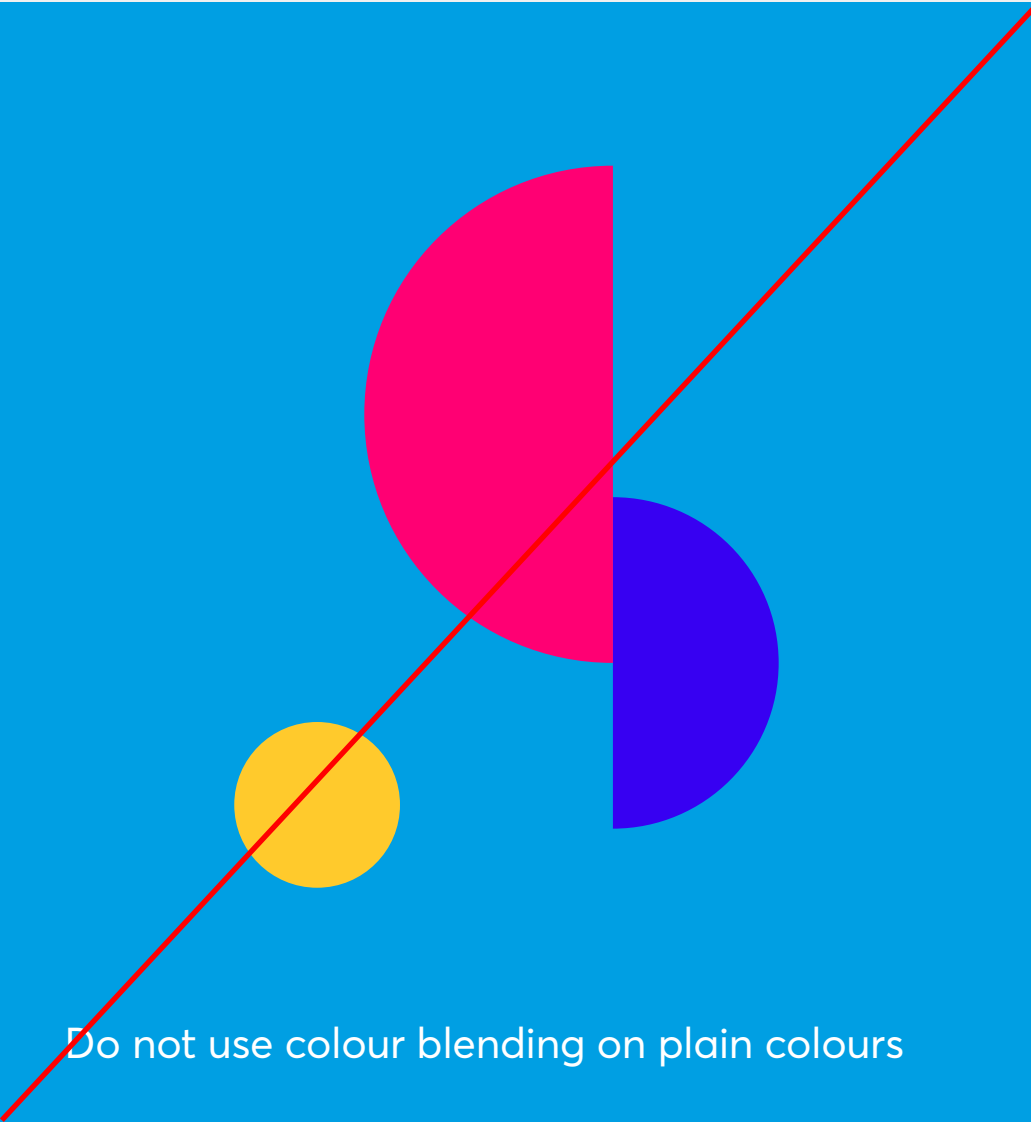


Use only black or white for the wordmark and single colour lockups



Use full or horizontal logo for co-branding applicaiton

Misuse – Applications



Contact

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