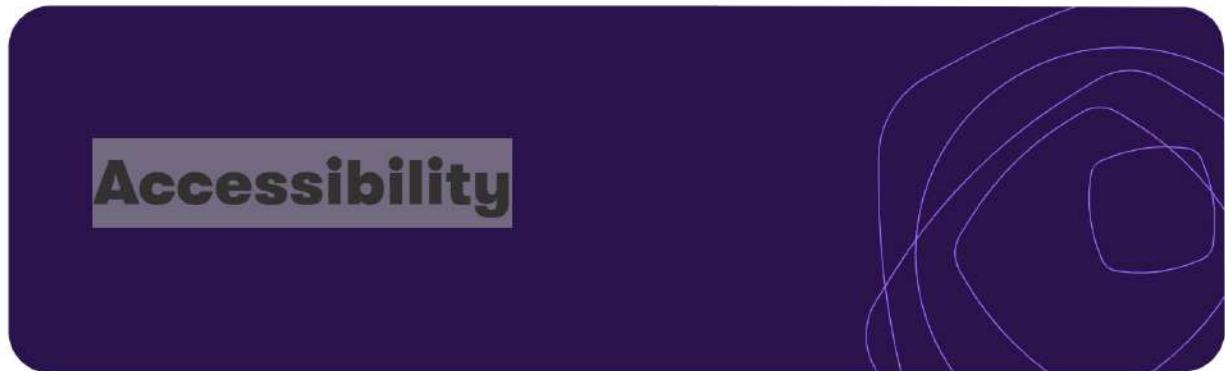


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## About accessibility

Accessibility is essential for a design to be successful. It allows users of diverse abilities to navigate, understand, and use your UI. Accessibility applies not only to colour combinations and the size of text, but also to the layout of content on a page. Across our global CMS, we adhere to [WCAG AA accessibility](#) as a minimum. This ensures legal compliance, in addition to an enhanced digital experience for all users.



### Perceivable

The global CMS has code built in to show alternative text for images and other elements.



### Robust

Robust accessibility ensures digital content is usable for all users, regardless of their needs.



### Simple

Creating clear, intuitive interfaces that are easy to navigate, ensuring all users can access and understand content effortlessly.

## Typography

Typography is crucial for accessibility to ensure text is readable and easy to understand. The global CMS automates font sizes to ensure accessibility for both mobile and desktop. Using the guides below, ensures you adhere to WCAG AA accessibility standards for font sizes and colours.

### Text size and colour

Ensuring legibility in digital communications is crucial, along with adhering to WCAG AA standards for digital content. Use the specified color combinations and sizes exclusively when incorporating text in digital settings.

body-big

Black

AAA

Font size 20px

button text

Dark coral

AA

Font size 16px

SMALL-OVERLINE

Grey

AA

Font size 14px

body-big

Black

button text

Dark coral

SMALL-OVERLINE

Grey

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UI

AAA

Font size 20px

AA

Font size 16px

AA

Font size 14px

body-big

White

AAA

Font size 20px

button text

White

AAA

Font size 16px

SMALL-OVERLINE

White

AAA

Font size 14px

body-big

White

AAA

Font size 20px

button text

White

AAA

Font size 16px

SMALL-OVERLINE

White

AAA

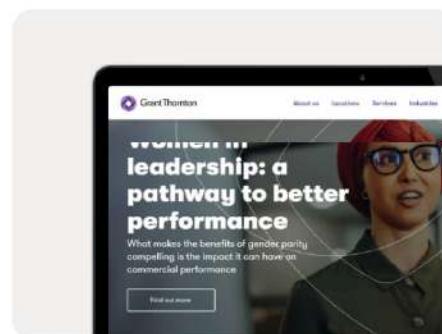
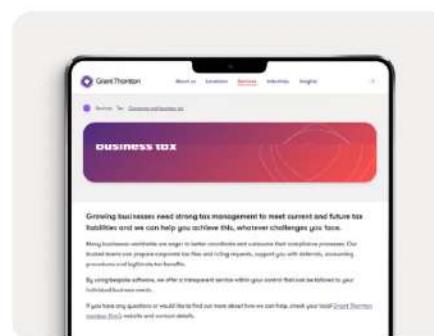
Font size 14px

## Gradient background

The gradient background can cause complexity with accessibility due to the difference in background colours for fonts. Use an automated accessibility checker to ensure your fonts are still readable.

## Text and imagery

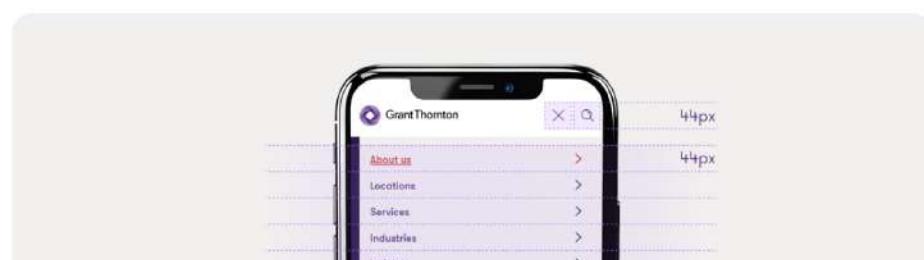
Where possible, text should not be used over imagery unless it is a strong hero title. Instead use the gradient, colour or tint colours for a background.



## UI

The global CMS has code built in to show alternative text for images and other elements. If you build an asset in a third party tool, it is imperative there is alt text in the code, showing a concise description of the image's purpose. This ensures users that enable a page reader can understand what is displayed on screen.

a hit target needs to measure at least 44x44 pt. People with limited mobility need larger hit targets to help them interact with your app. It can be frustrating to interact with too-small controls in any platform, even when people use a pointer.



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Global visual guidelines

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# Our brand in motion

This section of our guidelines will help you understand how our visual identity comes to life in motion. At the bottom you will find links to specific motion toolkits and assets.

 View video elements

All other resources

If you have not already familiarised yourself with our Visual Identity, please follow the link below.

[Link to our Visual Identity](#)

## Quick access

Quickly access key information in this section.

1. Introduction

2. Motion concept

3. The role of motion

4. Our brand identity

5. Our motion principles

- Principle 1: Connected

- Principle 2: Dynamic

- Principle 3: Dynamic

- Principle 3: Expressive

6. Animation best practise

- Accessibility
- Triggers (applies to UI)
- Duration
- Animated typography

7. Motion toolkits

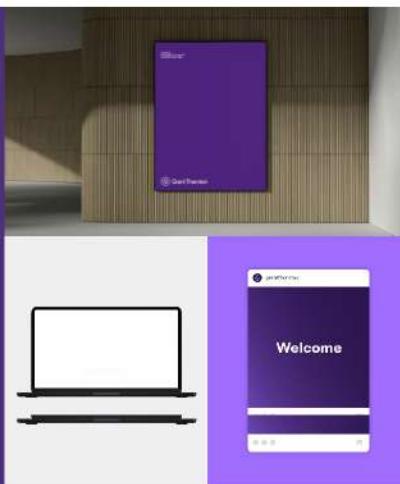
- Video
- Webinars
- Social
- Events

8. Other resources

## Motion lives at the heart of our brand across all digital applications

The use of motion creates an enhanced user journey and provides validation and positive feedback as a user experiences a digital platform.

This will also help embed our strategy 'Go Beyond' into communications.  
'Go Beyond' into communications.



All use of motion should put the person at the heart of the experience. As the user interacts with the brand elements such as the holding shapes and the graphic patterns these brand elements then react to their actions, guiding the user through a fulfilling experience.

## Motion concept: Our expanding impact

Our motion concept is based on our visual concept: expanding impact. This reflects what Grant Thornton stands for as an organisation and visually represents how we go beyond business to create an ever-expanding impact for our people, clients and communities.

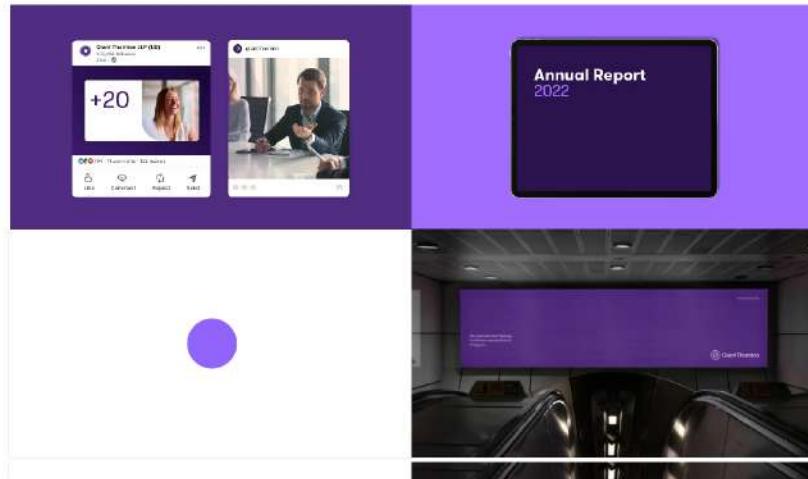
Our motion style is calming, inspired by natural rhythms, and characterised by eased animations. Not slow transitions, but rather smooth and intentional with a slow ease out, used to guide the user throughout.



Our visual concept contains moment of expansion, interconnecting and direction to further the idea of 'Go Beyond'

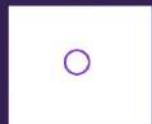
## The role of motion

Motion is part of our brand personality and therefore must be consistently applied according to our universal principles. Just like a tone of voice, we have a tone of motion.



**Motion lives across every element  
within our brand identity**

Logo



Colour



Typography

Aa Bc Cc  
1 2 3 4 5 6



[Link to Brand Guidelines to find more details about our system.](#)

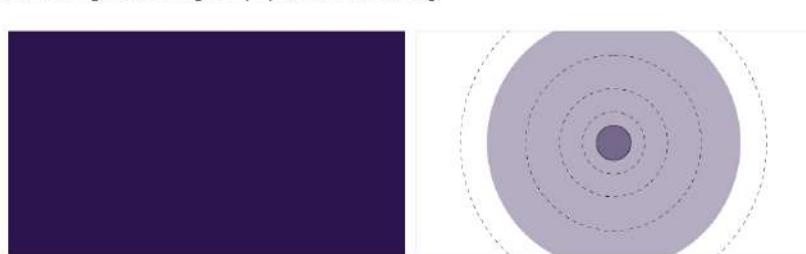
## Our motion principles

Our motion concept can be broken down into three key principles that demonstrates our 'expanding impact'.

Working from these principles is an integral way to maintain brand consistency across all motion applications. Each principle has an accompanying Animation style and Sequencing these demonstrate how we can tangibly achieve our motion concept.

### Principle 1: Connected

The motion design style is directly inspired by the brand's visual language, based on a natural human rhythm. Demonstrating our connectivity to our people, clients and community.

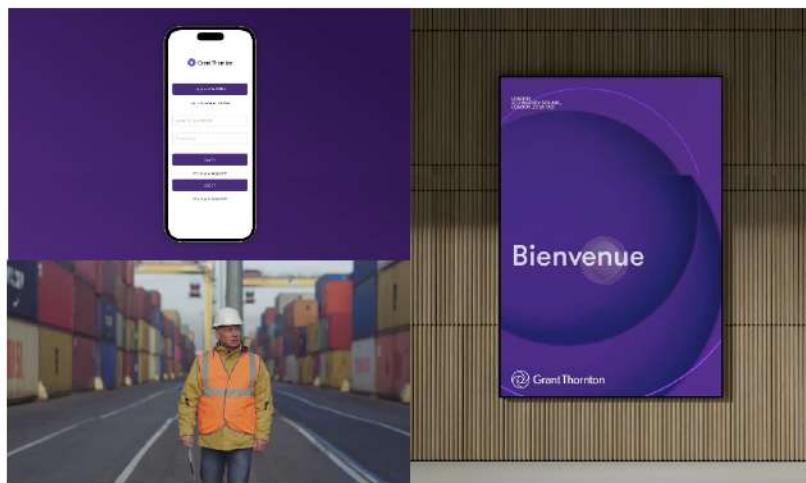


#### Animation style

Layered and connected to brand graphics, brought together to represent a ripple effect. Overlaying brand graphics with photography & video content helps make the content ownable.

#### Sequencing

Ripple effect.



### Principle 2: Dynamic

Every user's action corresponds to a reaction that shows the way, guiding the user through a simple and fulfilling digital experience. This demonstrates our agility and how we will always show the way.

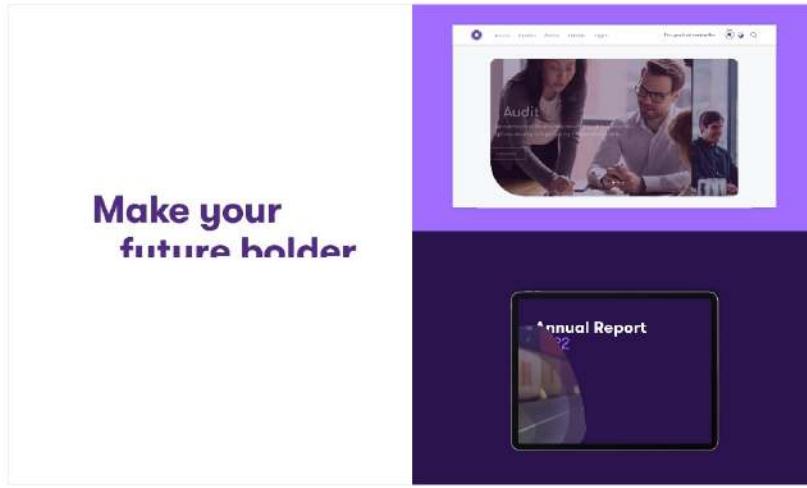


#### Animation style

Directional and elegant movement that feels reliable and considered.

#### Sequencing

Moves horizontally from left to right or vertically bottom to top.



## Make your future holder

### Principle 3: Expressive

The mobius is at the centre of our interaction and motion style, creating an immersive experience for the user.

The interconnection of the mobius represents us and our clients, and us and our people. The expansive movement of our once static mobius demonstrates the kinetic energy infused in Go Beyond.

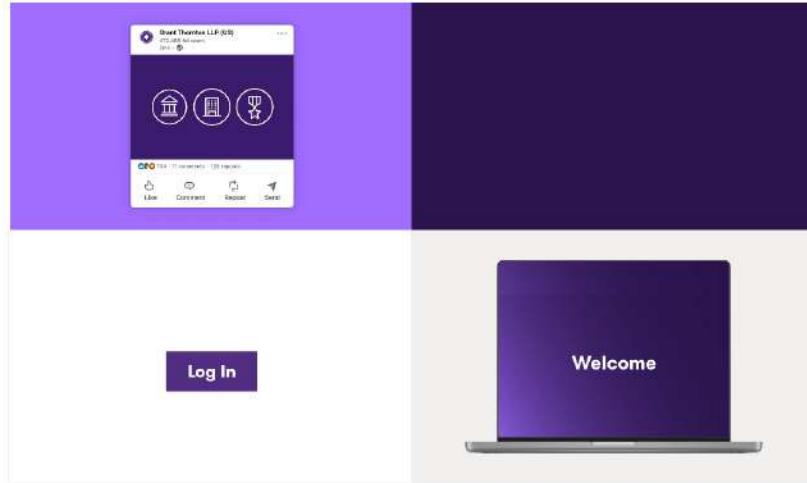


#### Animation style

Expanding to further the idea of Go Beyond.

#### Sequencing

Smoothly expanding from a central point, accelerates in speed as it increases in size.

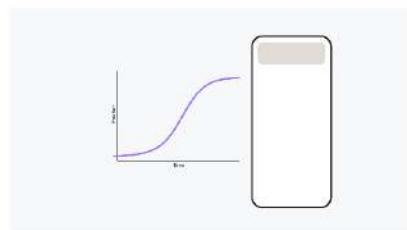


## Overview

Motion principle	Connected	Dynamic	Expressive
<b>Animation style</b>	Layered and connected to brand graphics, brought together to represent a ripple effect.	Directional and elegant movement that feels reliable and considered.	Expanding to further the idea of Go Beyond.
<b>Sequencing</b>	Ripple effect.	Moves horizontally from left to right or vertically bottom to top.	Smoothly expanding from a central point, accelerates in speed as it increases in size.

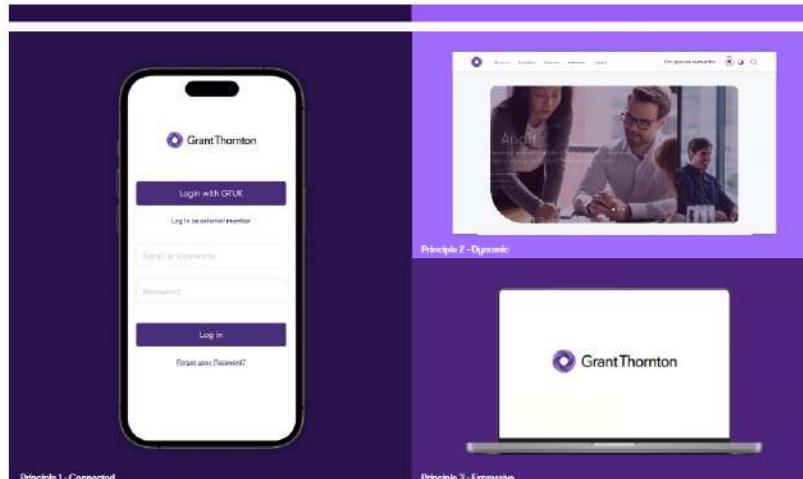


## Animation speed



The motion style is simple, fast, and technological. Transitions are smooth and clear, with a balance between short duration and a sharp but smooth easing curve.

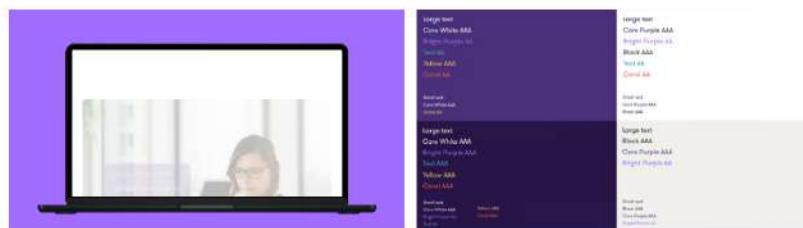
An easing motion (where the object subtly speeds up or slows down) with a custom curve of action is the hallmark of all our animations longer than 100ms. Based on the latest research, this is in place to make the experience feel more intuitive. This animation reflects more realistically how objects move in the real world, and ties back to natural rhythms.



## Animation best practise

### 1. Accessibility

It is important to consider that the use of motion is an accessibility issue. Motion can make interaction difficult or dizzying for a user, so their application must be carefully considered to provide a positive experience.



Parallax motion will be used subtly to showcase a dynamic interaction, but should have express use cases, so as not to disorient the user.

The global platform currently conforms to WCAG 2.1 A accessibility standards, and this must be maintained with all applications of motion.

[Link to colour section](#)

[Link to colour section](#)

### 2. Triggers (applies to UI)

Animation will relate back to the purpose of the interaction. For example, if a user is clicking to slide a carousel, the animation will go in the direction of the slide, as a gesture of recognition.

The animation can also be triggered as the user journeys down a web page. This positive discovery of elements of the website ties into positive psychology around gamification, and increases engagement.





The more frequent the animation will occur, the more subtle and short it needs to be. CTAs will have a hierarchy subtle and short it needs to be. CTAs will have a hierarchy of animation depending on how frequently they appear.



Animation should be placed strategically to produce a commercially focused outcome, such as completing an enquiry form, getting in touch or sharing a piece of content.

### 3. Duration

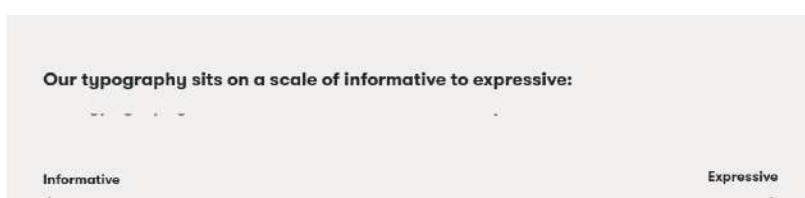
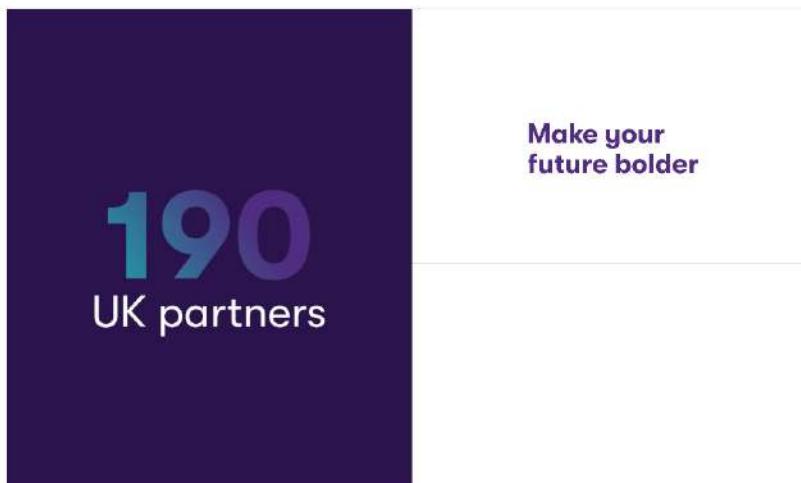
Simple feedback animations such as checkboxes and other UI instances such as form fields, should be 0.5s in duration. Screen changes or changes in state or shapes, should last no longer than 0.5-1s in order not to bore the user.

Fast animation will grab the user's attention, so should be strategically used. They will become annoying if overused, and are likely to lead to the user leaving the website. Slower transitions give a more welcoming feel and guide the user through the website. We want the experience to enhance our brand personality through connectivity.



### 4. Animated typography

Starting from our basic corporate design elements, typography reveal is a fundamental tool to focus the user's attention during digital interaction. Animation of typography should be focused on making copy more readable and engaging to viewers, therefore we must be mindful of how and when we use animated copy and only use it for moments of impact. Animated copy should be used sparingly.





Copy such as descriptors, body copy and legal disclaimers, should remain static or with minimal movement to allow readers to focus.

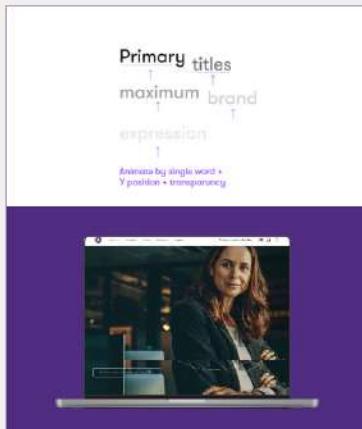
NOTE: There are many animations styles, considerate which is most appropriate for the use case.

Copy such as headlines/titles should reflect the motion principles, either by expanding from a centre point or directional from left to right or up/down. These should be used in moments of emphasis for short text, not larger blocks of copy.

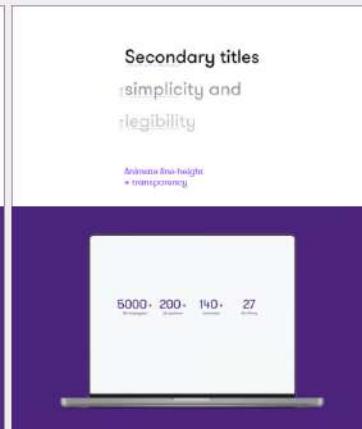
### Detailed example

This example reveals single words in reading order, with a simple animation of position and opacity to create a rewarding moment of discovery and, at the same time, to communicate our brand's expressiveness.

Simple typographic reveal



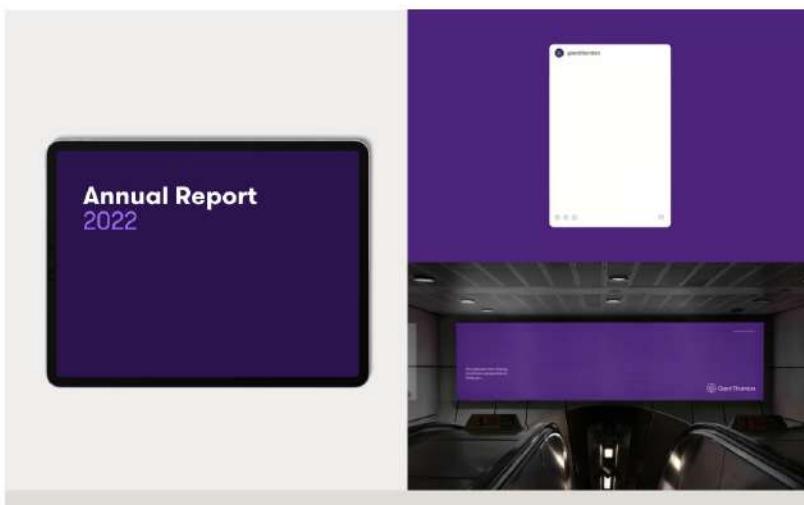
Expressive typographic reveal



## Motion toolkits

### Video

We have built out a video toolkit that provides all the regularly required motion assets for video. In the downloadable toolkit you will find intros/outros, transitions, and graphic holding shapes - all of which are based on our motion principles and animation style. This will enable you to create a dynamic video that brings to life our new visual identity with confidence. As always, please refer back to our animation best practice section when planning your video storyboards, as well as our typography section. Your use of motion will often depend on the video content itself and the key messages you want to land. Sometimes, less is more.



## Toolkit contents

- 1. Homepage
- 2. Understanding our screens
- 3. Logo
- 4. Texture
- 5. Type on screen
- 6. Holding containers
- 7. Transitions
- 8. Icons
- 8. Icons

## Website

The website design features a laptop screen showing the homepage with the tagline "Rethinking resilience in recovery." Below the laptop is a large purple circle containing the number "75%" twice, indicating progress or completion. A dark grey banner at the bottom reads "COMING SOON".

Toolkit contents

## Social

The social media interface on a mobile phone shows a profile picture, a post thumbnail, and a feed with a post from "Grant Thornton LLP". The post includes a photo of a person and the text "+20".

## Other resources

### Other resources

Global brand guidelines  
and assets on BrandCentral

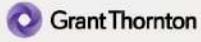
Social media  
guidance and assets

Video guidelines



Any questions?

Please contact [gtilmarketing@gti.gt.com](mailto:gtilmarketing@gti.gt.com)



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# Colours

## Brand colours

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neutral. The digital application of the brand should primarily use the core and primary palette with neutrals. The secondary palette is only to be used sparingly.

The digital colour system is closely linked to the brand's colour scheme, with minor exceptions made to enhance the presentation of digital content and ensure the highest legibility and accessibility.

### Core palette

Our core colours make sure every communication is clearly Grant Thornton and provide the foundation of our brand. Exclusively utilise the 'dark coral' as the designated digital colour for interactive elements such as buttons and links. When placed against a dark background, opt for 'core white' instead.

① Dark coral is solely used as an interactive colour for buttons and text links. It should not be used in any other way.



Core purple  
#4F2D7F



Core white  
#FFFFFF



Digital interaction colour  
Dark coral  
#CE2C2C

### Primary palette

Primary colours provide vibrant brand recognition and are contemporary in tone.



Primary dark purple  
#2B144D



Primary bright purple  
#A06DFF

### Secondary palette

Secondary colours add expression, warmth and flexibility. Our secondary palette is used sparingly across brand assets.

① Not for use in text or UI. Ideally to be used in graphs and charts.

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Secondary coral

#FFB149



Secondary yellow

#FFC23D



Secondary teal

#00A4B3

## Neutrals

Neutral colours create soft and clean backgrounds in digital and print.



Dark grey

#CCC4BD



Medium grey

#E0DCD7



Light grey

#F2F0EE

## Digital Design library

To access all the assets that have been created for the CMS and digital applications, please request access to our Digital Design library.

[Request access here](#)

## Best practice for digital colour use

The right colour combinations ensure readability, a great user experience, and accessibility which is a priority.

The primary digital colour scheme is the 'core' theme, designated for designing digital content. This is supported by the primary palette with neutrals. Only in exceptional circumstances like landing pages or unique features, should secondary colours such as teal and yellow be used. However, it is advisable to avoid blending different themes within the same page for optimal coherence.

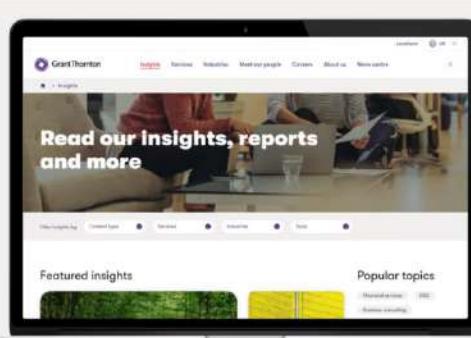
## Accessibility

Adhering to [WCAG AA colour guidelines](#) ensures the website and digital assets are inclusive, legally compliant and user-friendly. Improving readability and usability for all digital assets ensures usability for everyone.

## Colour combinations

In addition to a focus on accessibility, combinations and ratios need to be considered carefully.

The secondary colour palette should be used sparingly while the white and neutral tones can be used generously. Do not be afraid to use white space to add emphasis to your assets. This is an example of the core colour theme. For other examples, request access to the [Figma library](#).



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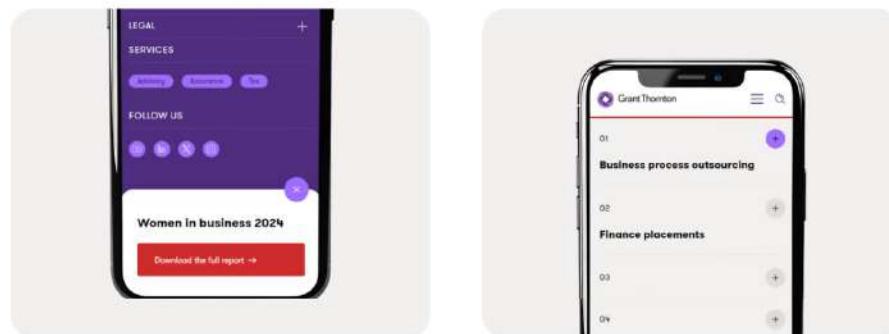
and reinforcing brand identity. Our UI colour guidelines are designed to ensure consistency, accessibility, and an optimal user experience across all digital products.

## UI and interactive elements

There are two primary UI colours, red and bright purple. The digital dark coral is used for the primary button interactions while bright purple is reserved for the secondary interactive UI elements.

## Accessibility

UI elements always need to be accessible. For this reason it is crucial to ensure that the background colour has enough contrast to allow them to be seen clearly.



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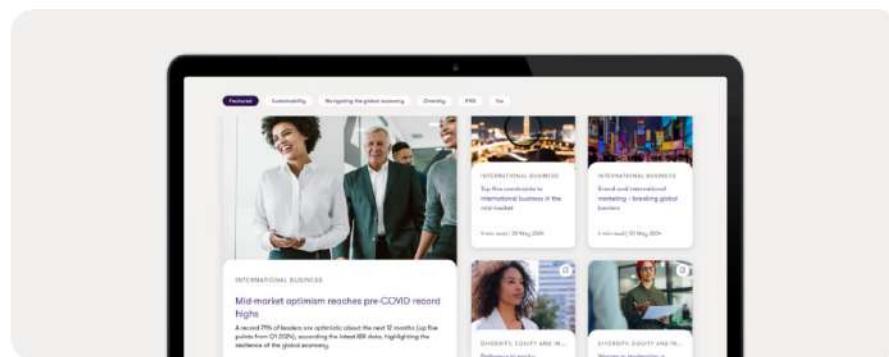
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## Create emphasis

To help draw the eye to more important areas in the layout like hero section and banners, we use the core purple colours more sparingly.

Elevations can be used to emphasise specific containers, improving content hierarchy, and facilitating interaction states such as mouse hover effects. By applying elevations, designers can enhance user engagement and improve the overall user experience. These elevations add depth to critical elements, guiding users intuitively and fostering meaningful interactions with the interface.



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# Digital guidelines

Our global digital best practice guidelines for the application of our visual identity across all digital applications.

To access the suite of website digital components displayed here, please request access to our Website Design library below.

**Note:** We are currently finalising an additional Digital Design library for all other digital applications and use cases.

[Request access here](#)


## Introduction to our digital guidelines

These guides are for designers and digital teams to create digital assets that are on-brand. A consistent design across all our digital platforms increases brand recognition, and ensures we are leading by digital excellence.

In this guide, you will find links to the components that make up our visual identity, colour palette and grids, to ensure every aspect of your digital presence is unified.

## Goals and objectives

A consistent digital visual identity not only increases our brand recognition, but should deliver on digital excellence. This means our distinct look and feel is present across every component, all of which have been developed to be accessible, give joy of use, and a seamless experience.



### Consistency

One central point of reference for all design assets, typography, colours



### Accessibility

All our assets must conform to WCAG AA accessibility to ensure



### Frameworks

Use the components to build assets for presentations, applications and

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# Global sub-brand guidelines



## QUICK ACCESS LINKS

[1 Introduction](#)[3 Sub-brand decision tree](#)[5 Möbius symbol use](#)[7 Descriptor format](#)[2 Global Sub-brand strategy](#)[4 About us paragraph](#)[6 Sub-brand logo structure](#)[- Descriptor line options](#)

## 1 Introduction

We are known as Grant Thornton, our corporate brand. This brand is used across all of the network and is how we are known to clients, the wider industry, and our regulators. However, sometimes (depending on the member firm's business strategy) it may be necessary or preferred to use a sub-brand.

These guidelines are intended as a recommendation from the GTIL brand team to help define how our corporate and sub-brands should relate to and support each other and how the sub-brands should reflect or reinforce the corporate brand to which they belong.

**Our aim is to build awareness and equity into the Grant Thornton brand by:**

- aiming, where possible, to streamline sub-brands into the Grant Thornton visual identity
- using 'descriptors' to endorse sub-brands that have their own names. This endorsement is intended to add credibility to the endorsed sub-brand in the eyes of the market.

## 2 Our global sub-brand architecture strategy

### 100% GRANT THORNTON NAME AND IDENTITY

- Please refer and adhere to the [global brand guidelines](#)



Grant Thornton

#### OWN SUB-BRAND NAME WITH GRANT THORNTON IDENTITY

- Written name in font weight GT Walsheim Black and brand purple (Pantone 268)
- Access to full Grant Thornton visual identity and graphical assets
- "...Grant Thornton [country]" descriptor ([see here](#))
- Used for branded propositions / services etc
- Grant Thornton branded sub-brands should sit as a proposition on the main member firm website. If there is a strong business case for the proposition to not be offered on the CMS such as functionality (eg. client portals), then it should be a sub-directory with the structure `grantthornton.cc.pagename` alternatively `pagename.grantthornton.cc`.
- Our digital brand guidelines must be adhered to and the use of our digital
- Our digital brand guidelines must be adhered to and the use of our digital component library is prohibited for use outside of member firm websites.



#### OWN SUB-BRAND NAME WITH ITS OWN IDENTITY

- "... Grant Thornton (country)" descriptor ([see here](#))
- Use of Grant Thornton assets and identity not permitted
- Recommend sub-line written in font weight GT Walsheim Light, in either black or brand purple colour (Pantone 268)
- Mainly for subsidiaries or legal entities purchased for their brand equity in a distinct niche or locality
- Use correct copy to associate with / describe the parent member firm and wider network. See '[About us](#)' section
- For domain and website guidance ([see here](#))



## 3 Sub-brand decision tree

Select an option to learn more about how the brand should be used.

INTERNAL

EXTERNAL

## 4 About us copy

'About us' is one paragraph of copy that describes Grant Thornton. Please use it wherever you need to describe the global network.

If your firm is considering using different copy please contact [gtilmarketing@gti.gt.com](mailto:gtilmarketing@gti.gt.com) before finalising.

When should the 'About us' copy be used for third party entities?

The 'About us' paragraph should be used on any printed or online material.

The **About us** paragraph should be used on any printed or online material where you want to explain about the relationship with the Grant Thornton network. Wherever the paragraph is used, it must be accompanied by the appropriate legal disclaimer.

It's recommended, where appropriate to include 'About us' copy on third party websites to clearly signpost the relationship with the local Grant Thornton member firm and the wider network. Example copy:

[Third party name] is part of Grant Thornton [country], a member firm of Grant Thornton International Ltd, which is an accountancy network of over 76,000 people in over 150 markets across the world.

Please refer to the full '[Describing Grant Thornton](#)' legal policy for more detail.

The latest version of 'About us' can be found at: [www.grantthornton.global/en/about/](http://www.grantthornton.global/en/about/)

## 5 Mobius symbol and 'GT' acronym use

The Grant Thornton mobius symbol cannot be used on its own with any sub-brand logo. The mobius symbol can only be used in accordance with the global brand guidelines and when associated with full Grant Thornton visual identity and branding. "The acronym 'GT' should never be used externally in the public domain. 'GT' cannot be used in association with any sub-brand / legal entity name or product. The exception to use would be for email addresses and specific digital domain names where acronyms are acceptable for practical reasons".



For more information on these, please contact the global brand team: [gtilmarketing@gti.gt.com](mailto:gtilmarketing@gti.gt.com)

## 6 Own sub-brand name with Grant Thornton identity: Logo structure and format

To access the master Adobe Illustrator artwork files from BrandCentral, [click here](#)

**WORDMARK**  
GT Walsheim Black font weight, core purple colour [Pantone 268]. The first character can cross the guideline to account for curved or angled shapes. This ensures the space between the symbol and the wordmark remains optically balanced, mark to mark.

### OPTIONAL SYMBOL

This symbol is based on our icons and should be unique for each initiative and used for no other purpose.

### SUB-LINE DESCRIPTOR

We recommend type should be a 1/3 of capital letter height. Copy to be displayed in font weight GT Walsheim Regular and in black.

### SIZE AND ALIGNMENT

Type should be 50% the height of the inner icon guide (based on the capital letter "O") and sit slightly above vertical center of the icon so that it looks optically balanced.



Standard sub brand logo format  
(including icon illustration)



Standard sub brand logo format  
(including member firm sub-line)



Logo lockup horizontal with master brand logo

## 7 Own sub-brand name with its own identity: Descriptor format

Sub-brands with their own name and visual identity have complete freedom with respect to look, feel and design on their own separate domain except that the logo must include a descriptor "Part of Grant Thornton [country]". The recommended format is to display "Part of Grant Thornton [country]" in lower case core purple GT Walsheim Light under the company brand logo. Alternative designs and positions are allowed, upon review and approval from the GTIL brand team (the example here is from Grant Thornton Poland for Edisonda).

It is not mandatory to display the descriptor line with the logo on exterior office signage, since this typically incurs high production costs for relatively low visibility. However, this decision ultimately sits with parent company.

It's important to use the '[About us](#)' copy to clearly and accurately state the relationship between this brand, its parent member firm, and the wider Grant Thornton network.

These sub-brands must not use any elements of the Grant Thornton visual identity or reference Grant Thornton within the domain, even the use of gt within their URL.

PART OF GRANT THORNTON POLAND  
**EDISONDA**



## Recommended descriptor format

**VARS**  
Powered by  
Raymond Chabot Grant Thornton

Example shown here:  
'Powered by Grant Thornton (country)' displayed in  
GT Walsheim Light, either corporate purple colour,  
Pantone 268 or black.  
Descriptor size should be in proportion to the  
sub-brand logo and positioned accordingly.

Guidance for descriptor line options are available here  
([link to descriptors](#))

# Descriptor line options and guidance

All sub-brands should use a descriptor.

Suggested descriptor copy and guidance outlined below:

- Descriptor must always include Grant Thornton (country name) to clearly display member firm relationship
- Descriptor must be written in GT Walsheim Regular weight at no less than 25% height of sub-brand logo at no less than 25% height of sub-brand logo
- Descriptor copy recommended to be displayed in corporate purple colour (Pantone 268) where possible or black

**ImpactHouse**

by Grant Thornton Netherlands

Below are a list of suggested sub-line descriptors to use, but these can be agreed on a case by case basis.

Description of relationship with Grant Thornton	International name of member firm	Usage
Part of	Grant Thornton [country name]	Acquired entities, not Grant Thornton branded
Division of	Grant Thornton [country name]	Acquired entities, not Grant Thornton branded
By	Grant Thornton [country name]	Grant Thornton branded service line /
A subsidiary of	Grant Thornton [country name]	Acquired entities, not Grant Thornton branded
Funded by	Grant Thornton [country name]	Charitable entity or foundation
Provided by	Grant Thornton [country name]	Training academies
Powered by	Grant Thornton [country name]	IT Products, Apps etc
Member of	Grant Thornton [country name]	Reserved for Grant Thornton Japan, which has an affiliation of local entities that make up the member firm

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# Colours



## Brand colours

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neutral. The digital application of the brand should primarily use the core and primary palette with neutrals. The secondary palette is only to be used sparingly.

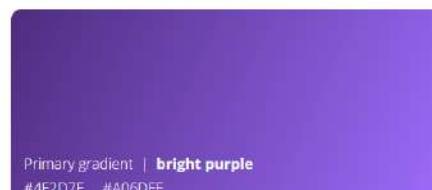
The digital colour system is closely linked to the brand's colour scheme, with minor exceptions made to enhance the presentation of digital content and ensure the highest legibility and accessibility.

### Gradients

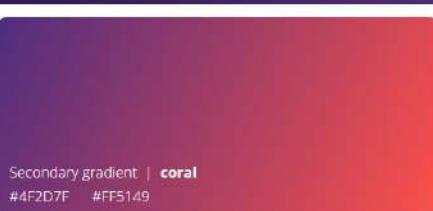
Digital gradients are closely linked to the brand's gradients, with minor exceptions made to enhance the presentation of digital content and ensure utmost legibility and accessibility. Gradients can be used both in static, and video forms.



Primary gradient | **dark purple**  
#2B144D #4F2D7F



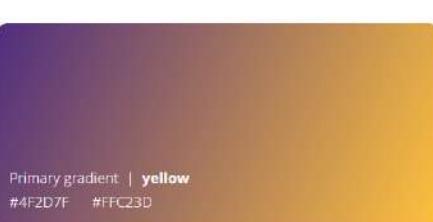
Primary gradient | **bright purple**  
#4F2D7F #A06DFF



Secondary gradient | **coral**  
#4F2D7F #FF5149



Secondary gradient | **teal**  
#4F2D7F #00A4B3



Primary gradient | **yellow**  
#4F2D7F #FFC23D

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To access all the assets that have been created for the CMS and digital applications, please request access to our Digital Design library.

[Request access here](#)

## Best practice for digital colour use

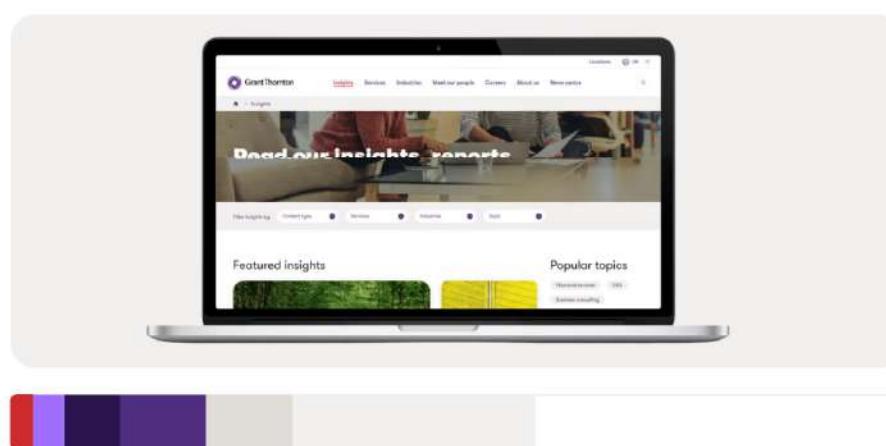
supported by the primary palette with neutrals. Only in exceptional circumstances like landing pages or unique features, should secondary colours such as teal and yellow be used. However, it is advisable to avoid blending different themes within the same page for optimal coherence.

### Accessibility

Adhering to [WCAG AA colour guidelines](#) ensures the website and digital assets are inclusive, legally compliant and user-friendly. Improving readability and usability for all digital assets ensures usability for everyone.

### Colour combinations

In addition to a focus on accessibility, combinations and ratios need to be considered carefully. The secondary colour palette should be used sparingly while the white and neutral tones can be used generously. Do not be afraid to use white space to add emphasis to your assets. This is an example of the core colour theme. For other examples, request access to the [Figma library](#).



### UI colour usage

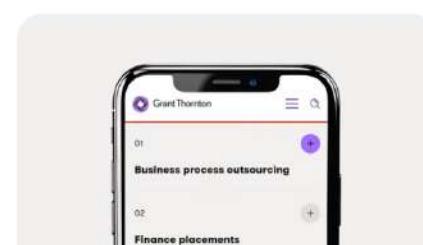
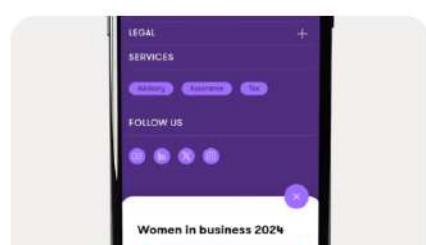
Colour is a powerful tool in user interface design, influencing user perception, guiding actions, and reinforcing brand identity. Our UI color guidelines are designed to ensure consistency, accessibility, and an optimal user experience across all digital products.

#### UI and interactive elements

There are two primary UI colours, red and bright purple. The dark coral is used for the primary button interactions while bright purple is reserved for the secondary interactive UI elements.

#### Accessibility

UI elements always need to be accessible. For this reason it is crucial to ensure that the background color has enough contrast to allow them to be seen clearly.



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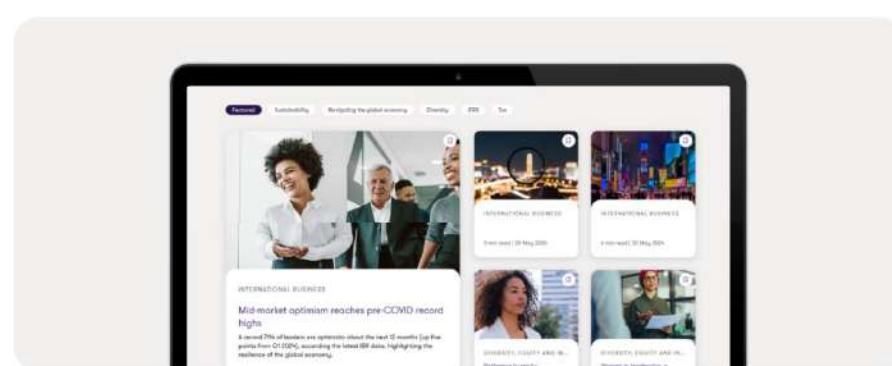
## Digital Design library



## Create emphasis

To help draw the eye to more important areas in the layout like hero section and banners, we use the core purple colours more sparingly.

Elevations can be used to emphasise specific containers, improving content hierarchy, and facilitating interaction states such as mouse hover effects. By applying elevations, designers can enhance user engagement and improve the overall user experience. These elevations add depth to critical elements, guiding users intuitively and fostering meaningful interactions with the interface.



## Typographic scale

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# Photoshop Action script guidelines

June 2025

# Overview

This document serves as a guide to applying Adobe Photoshop Actions to all people stock photography for closer alignment to our warm tonal brand style.

These actions cannot solve every issue an image might have. Therefore, imagery should be chosen to map as closely as possible to our photography style standards at the outset. Photoshop Actions can then be applied to fill in any remaining gaps in style adherence.

# Characteristics of Grant Thornton photo style

## Warm

Overall color of imagery should be warm, not cool.

Warm tones are more positive and relatable.

## Natural

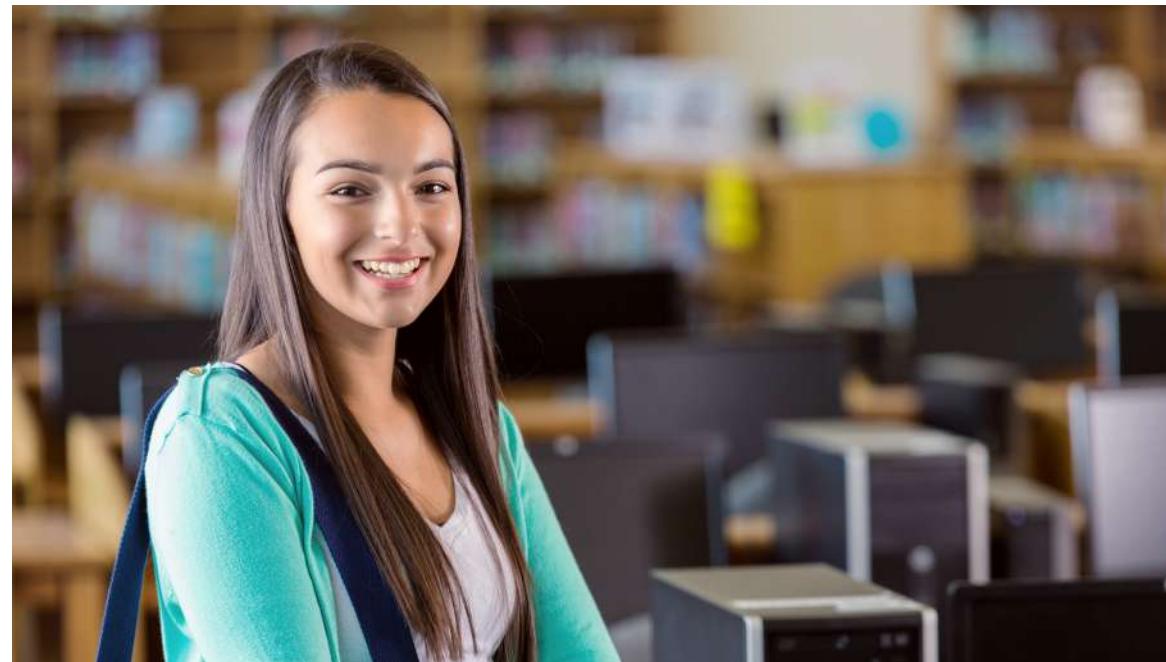
Imagery should not be over-saturated

Color should be toned-back, realistic, and human.

## Even

Tones of imagery should not be highly contrasted, nor should they be washed out.

Photography should have an even balance of light levels.



# Available PhotoShop Action Scripts

There are six (6) PhotoShop Action Scripts available to shift stock photography into alignment with the overall GT photo style. They can be named by the issue they aim to correct: Too Cool, Too Warm, Too Saturated, Too Desaturated, Too Dark, and Too Light. Some images may require more than one Action Script to be applied in order to reach the goal. Some images may require the same action to be applied more than once. Use discretion and map images to the previous page of art directed images for the most accurate results.

To the right are examples of images that should have the listed Action Scripts applied.

**Too cool**



**Too saturated**



**Too dark**



**Too warm**



**Too desaturated**

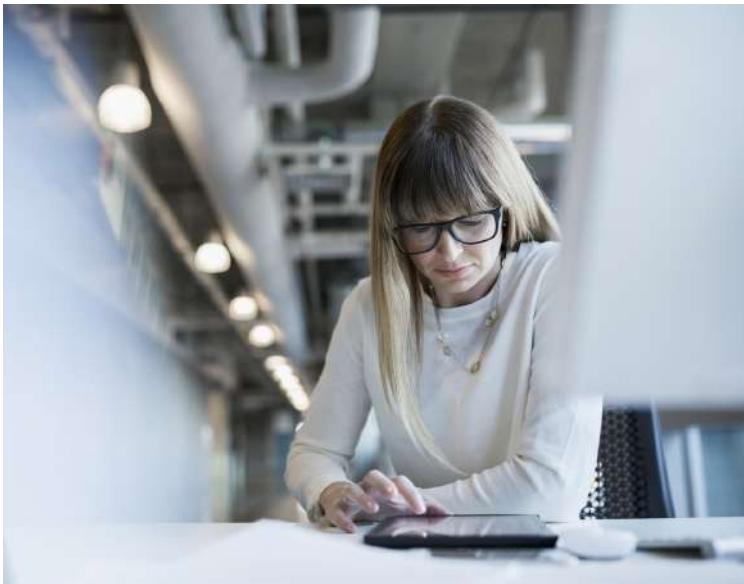


**Too light**



## Example

### Too Cool, Light, and Desaturated



Original image



Action scripts applied:

- Too Cool (x2)
- Too Light (x1)
- Too Desaturated (x1)

## Example

### Too Warm and Saturated



Original image



Action scripts applied:

Too Warm (x1)

Too Saturated (x1)

## Example

### Too Cool, Dark, and Saturated



Original image



Action scripts applied:

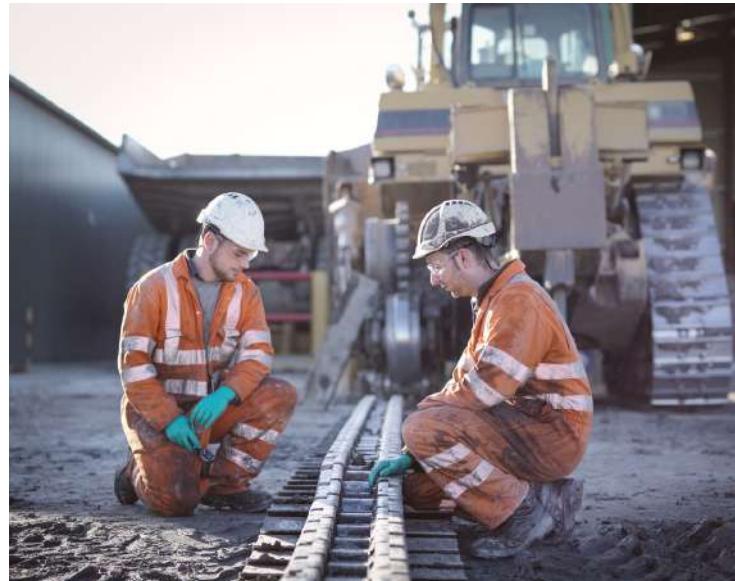
- Too Cool (x1)
- Too Dark (x1)
- Too Saturated (x1)

## Example

### Too Cool, Dark, and Desaturated



Original image



Action scripts applied:

- Too Cool (x1)
- Too Dark (x1)
- Too Desaturated (x1)

# How to install Photoshop Actions

## 1. Open the Actions window

The Actions window can be opened from the ‘Window’ dropdown in the Photoshop menu.

## 2. Select ‘load actions’ from the dropdown menu

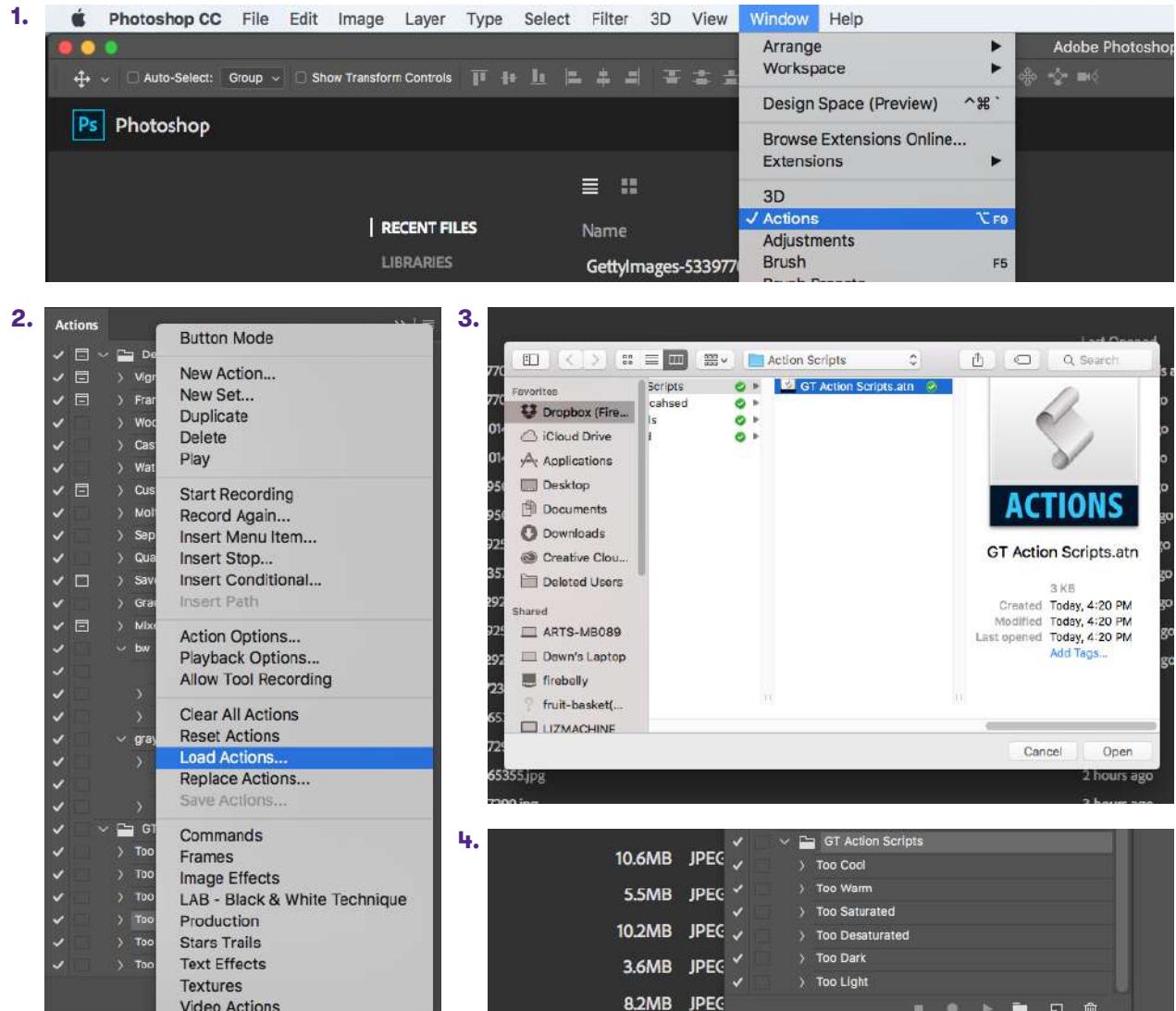
This will open the load dialogue.

## 3. Load the ‘GT Action scripts.atn’ file. Available from BrandCentral

Select the ‘GT Action Scripts. atn’ file from the folder you have saved it. Then hit ‘Open’.

## 4. Confirm ‘gt action scripts folder’ has loaded

Once loaded, the “GT Action Scripts” folder should appear within the Actions window of Photoshop.



# How to install Photoshop Actions

## 1. Select appropriate action

Use imagery on page 3 as a reference for evaluating which action your new image needs to align with the Grant Thornton photo style.

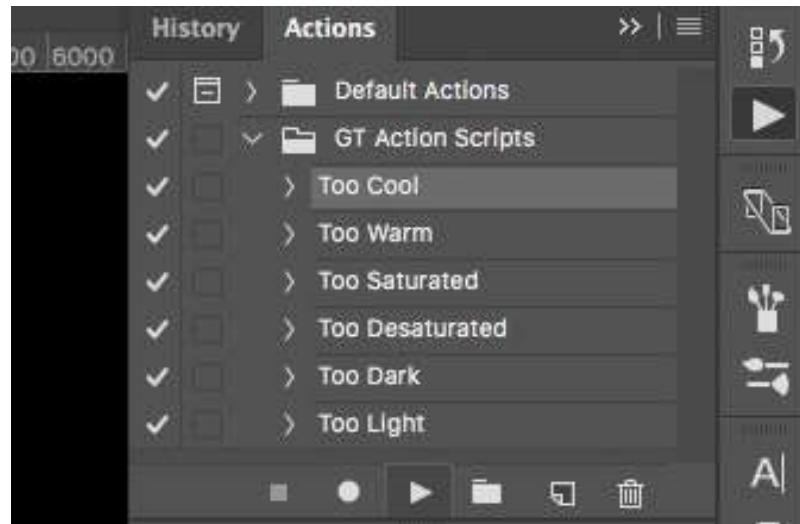
## 2. Hit 'play' button

Press the triangular 'play' button to apply the selected action to the photo. You can apply the action more than once if your image still does not feel in line.

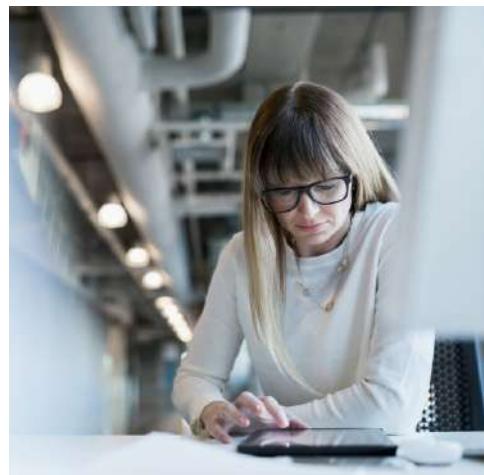
## 3. Save the revised image

Be sure to save the revised image with a different file name so that the originally purchased image remains in tact.

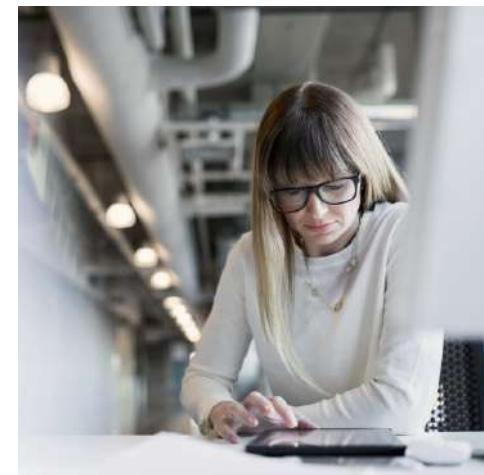
Photoshop actions panel



Before



After





---

[grantthornton.global](http://grantthornton.global)

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# Our tone of voice Words that go beyond

How do you get 76,000 people in over 150 markets  
speaking in one recognisable way?



This section of our guidelines will help you understand and implement our distinctive tone of voice.

This section of our guidelines will help you understand and implement our distinctive tone of voice.

## Quick access

Quickly access key information in this section.

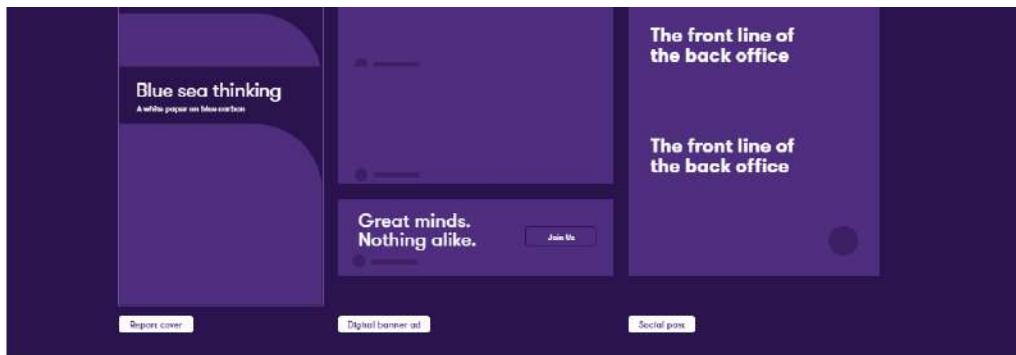
- 1. Introduction
- 2. Our tone of voice
- 3. Where does it comes from
- 4. How we use our 3 principles
  - Step 1: Laying the foundation
  - Step 2: Creating a connection
  - Step 3: Adding the element of surprise
- 5. How do I personalise it?
- 6. Examples

.....  
- Step 3: Adding the element of surprise

## Introduction:

The image shows three examples of digital content:

- Blog post thumbnail:** A dark purple square with white text. It features the title "Read on for resilience" and the subtitle "THE NEW CODE OF CARE".
- Digital ad:** A dark purple square with white text. It features the title "Balancing earth's books: how to make corporate reporting COP26 compliant" and the subtitle "Dive into the future of oil and gas".
- 16:9 presentation:** A dark purple slide with white text. It features the title "2025 A new lease of life sciences" and the subtitle "Dive into the future of oil and gas".



## What is tone of voice?

Tone of voice is how a brand expresses itself through language.

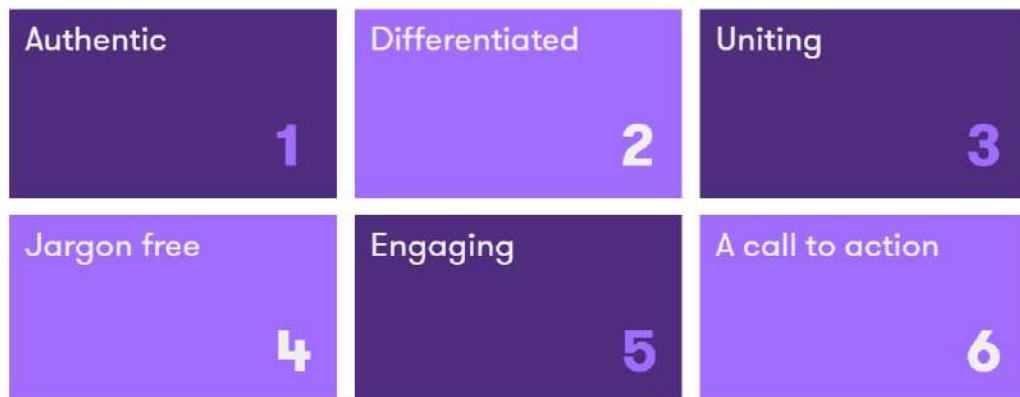
If our **visual identity** is how we make sure we're seen, our tone of voice is how we make ourselves heard. How our personality spills out into the world, and onto the page. How we put our difference into words.

It covers what we say, but most of all, how we say it. Shaping every word we write from a headline to a hyperlink.

## Why do we use it?

### Why do we use it?

A strong consistent voice is:



It's like talking to a person. You make a thousand tiny judgements based on the way they speak. Controlling our voice is about steering them where we want.

It's like talking to a person. You make a thousand tiny judgements based on the way they speak. Controlling our voice is about steering them where we want.

**Our tone of voice is built on three principles**

1

2

3



Our tone of voice is smart, warm, and clever. We simplify complex ideas with clarity, approach every message with an understanding of our audience, and connect with intentional cleverness. This unique style keeps us knowledgeable, approachable, and differentiated.

our audience, and connect with intentional cleverness. This Unique style keeps us knowledgeable, approachable, and differentiated.

## Where does it come from?

### A natural expression of who we already are

Our tone of voice was born from our brand. Embodying our brand pillars, aligning with our strategy, articulating how we work— and bringing it all to a wider audience.

**Go Beyond**

We go beyond business as usual to deliver a different experience. More personal, agile and proactive. We challenge conventions to find better solutions. So our people, clients and communities can positively shape tomorrow.

**Brand pillars**

- We show the way
- We care about people and relationships
- We value different perspectives
- A sharp focus on quality
- We are more agile

**1 Simplify with intelligence**

**2 Approach with warmth**

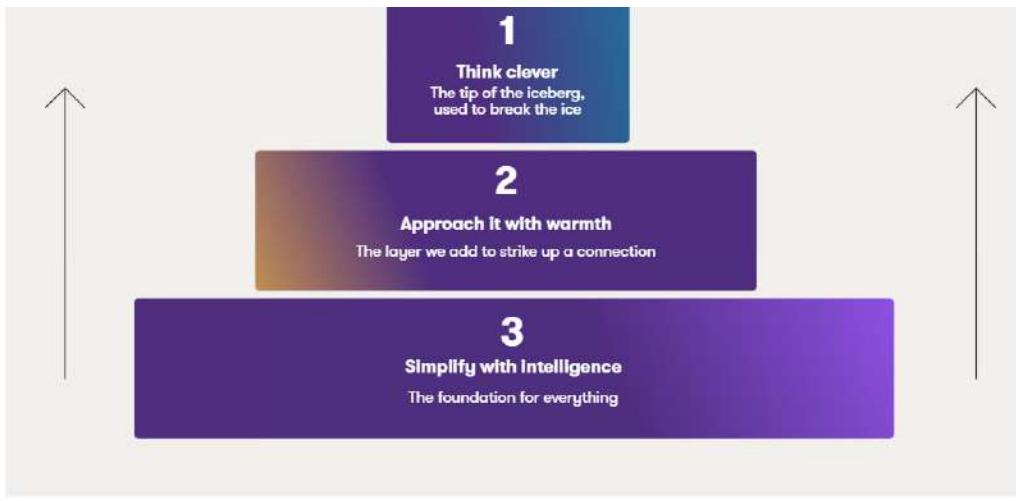
**3 Think clever**

## How we use our three principles

Our tone of voice is more than descriptions of how we sound, it's a detailed, action-oriented approach that makes writing in a distinct easy way.

Below is the tone of voice pyramid that represents the order and weight in which we write.





## Step 1: Laying the foundation

### Step 1: Laying the foundation

The first step after writing is to review and simplify as much as possible. Here's how we do this in the Grant Thornton way.

**Do**

- Nail the most important thing in the first line**  
While like your reader is scrolling their phone between meetings.
- Minimize buzzwords**  
Like 'circle forward', 'energise', 'ideots', 'game changer' and 'new normal'.
- Keep it active, not passive**  
'We solved the problem' not 'the problem was solved'.
- Avoid acronyms**  
Unless you're 100% sure your audience already knows them.
- In a case of two synonyms, pick the simple one**  
'Use' instead of 'utilise', 'allow' not 'facilitate', 'start' over 'commence'.
- Load with statistics**  
Specific numbers (particularly percentages) are more persuasive than approximative words.
- Add bullet points to body copy**  
Particularly when establishing the point of an article.
- Respect people's time**  
Keep the word count as low as possible.
- Spend at least as much time editing as writing**  
If not more.
- Add bullet points to body copy**  
Particularly when establishing the point of an article.
- Respect people's time**  
Keep the word count as low as possible.
- Spend at least as much time editing as writing**  
If not more.

**Don't**

- Skim the surface**  
Ditch the detail without losing sight of the depth.
- Put conciseness above clarity**  
If after reading, you need to find out more elsewhere, we've failed at our job.

## Step 2: Creating a connection

The second step is to assess your writing with your audience in mind. What matters to them? What would resonate most? Adjust your content to meet their needs effectively.

**Do**

- Lead with the first person**  
'We', 'I' and 'you', not 'Grant Thornton' and 'our customers'.
- Put the audience centre stage**  
As a rough guide, say 'you' three times as often as you say 'we'.
- Make it relevant – or delete**  
Ask what your reader needs to know. Then answer only that, [or] I focus every word you write on what your reader needs to know, [or] Don't show wido knowledge. Show deep care, by narrowing in on what the reader needs to know.
- Cull clichés**  
Steer clear of overused phrases, like 'industry', 'redefined', 'sector', super-powered', or 'delivering tomorrow's [something] today'.
- Think normal, not formal**  
'We're happy in you' beats 'we are pleased to announce'. Show deep care, by narrowing in on what the reader needs to know.
- Cull clichés**  
Steer clear of overused phrases, like 'industry', 'redefined', 'sector', super-powered', or 'delivering tomorrow's [something] today'.
- Think normal, not formal**  
'We're happy to say' beats 'we are pleased to announce'.

**Don't**

- Too friendly, casual, sloppy**  
Respect the difference between a client and a friend.
- Understated, not technical**  
Don't let language get lax with specialised subjects.
- Small talk**  
The friendliest thing you can do is to get to the point.

We approach everything with a genuine, human understanding of our clients and colleagues.

**Speak frankly**  
If you have bad news to share, break it clearly and early.  
**Use contractions**  
Like it's, she's, we'd, don't, can't, you're. They're all fine.  
**Relax your syntax**  
It's perfectly ok to start a sentence with a 'But', 'So', 'Because' or 'And'.  
**Bring a bit of your own voice**  
Add a few personal touches if you feel like it, but don't stray too far off script.

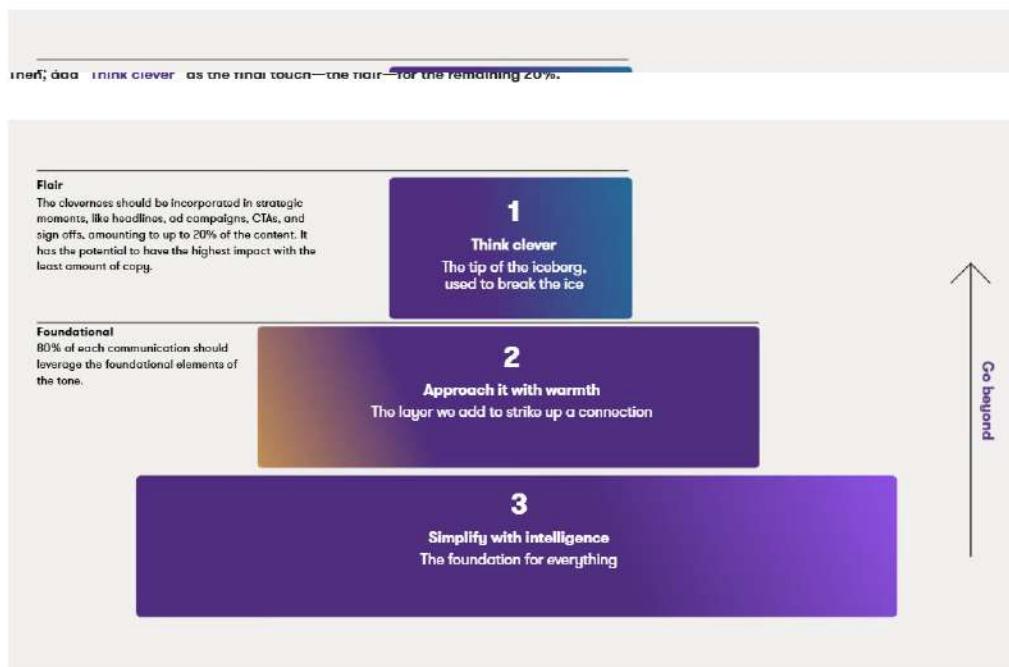
## Step 3: Adding the element of surprise

The final step is to add a touch of cleverness—the distinctive, unexpected element of Grant Thornton's voice. This connects us with our audience by reflecting our deep understanding of both them and the subject.



Use "Simplify with intelligence" and "Approach with warmth" as the foundation for 80% of your writing.

Then, add "Think clever" as the final touch—the flair—for the remaining 20%.



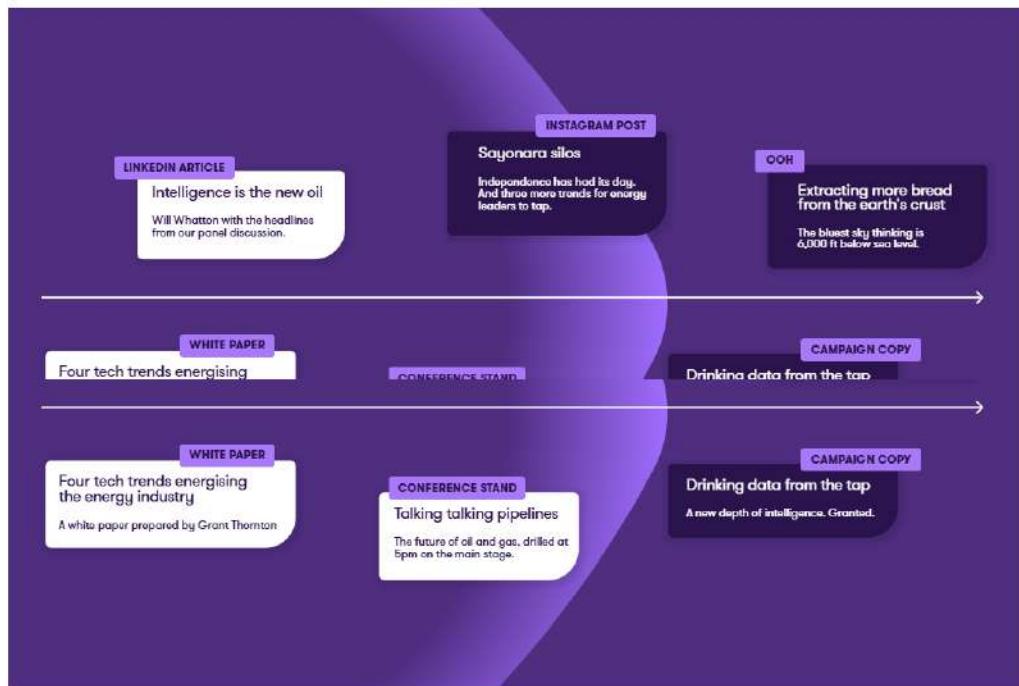
## How do I personalise it?

### How do I personalise it?

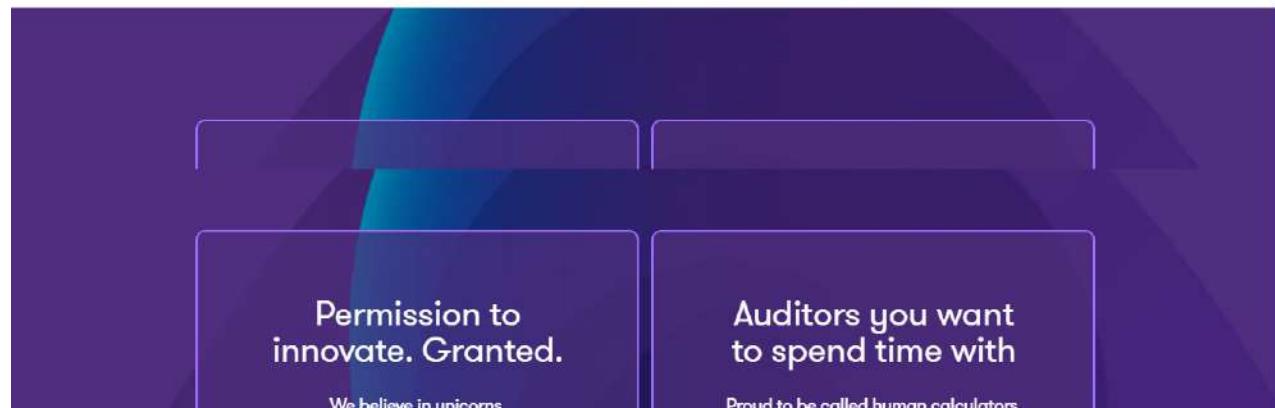
We flex the level of cleverness – raising and lowering the volume of our voice – according to the time, place and type of content. Always use your own judgment. But keep this as a guide.

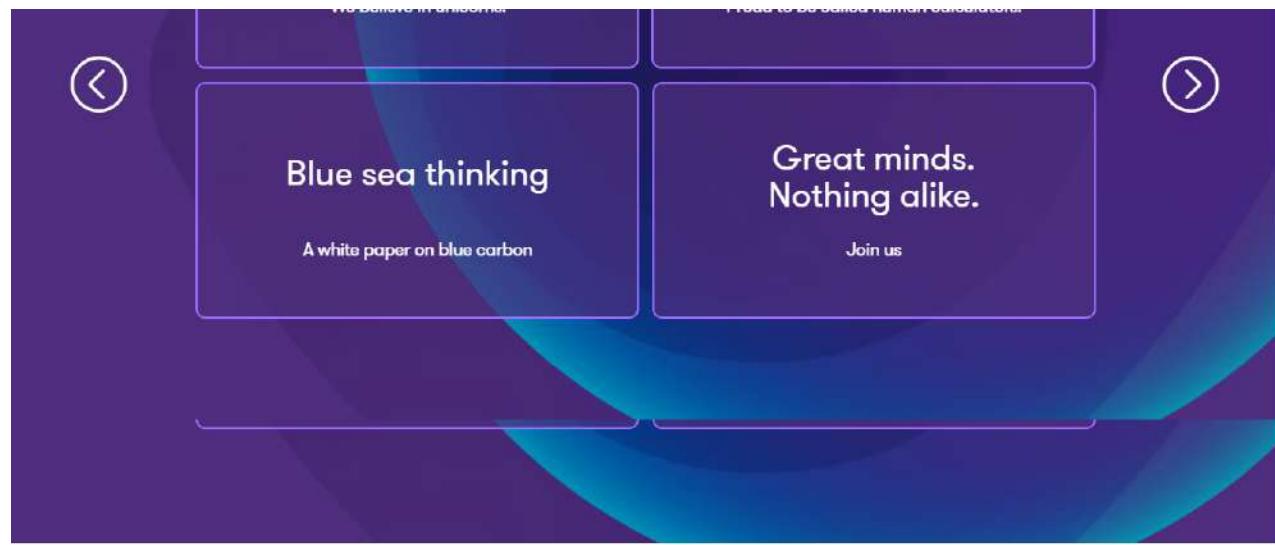


We change the volume of our voice according to the context. Thinking clever to tell the same story in different ways. No one knows a place quite like the locals. 'Thinking clever' means different things different regions. What tickles the UK, or goes off in the US, might not fly in France. Use your native knowledge to mould our voice to your market.



## Tone of voice examples





**Please Note:**

If your member firm uses Amplify, please note all copy on social posts sourced here will be written using this tone of voice guidance. If you are not on Amplify and are interesting in joining the platform, you can [find out more here](#).

## Short form example: LinkedIn posts

**Before**



Caption

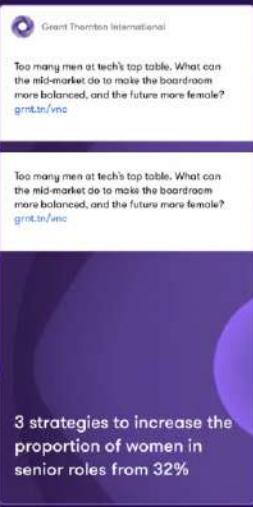
Caption

Headline

What areas should the mid-market focus on to help women reach senior management positions in the tech industry?

@

**After**



Caption

Caption

Caption

Too many men at tech's top table. What can the mid-market do to make the boardroom more balanced, and the future more female? [grnttn/vec](#)

3 strategies to increase the proportion of women in senior roles from 32%

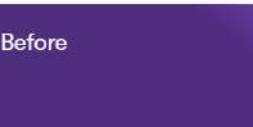
Headline

**What we've done**

- Seasoned it with sounds – tech's top table, boardroom more balanced, future more female
- Surfaced the stat – giving it a spotlight in the image headline
- Kept the word count to a minimum – cutting it by more than half
  
  
- Kept the word count to a minimum – cutting it by more than half

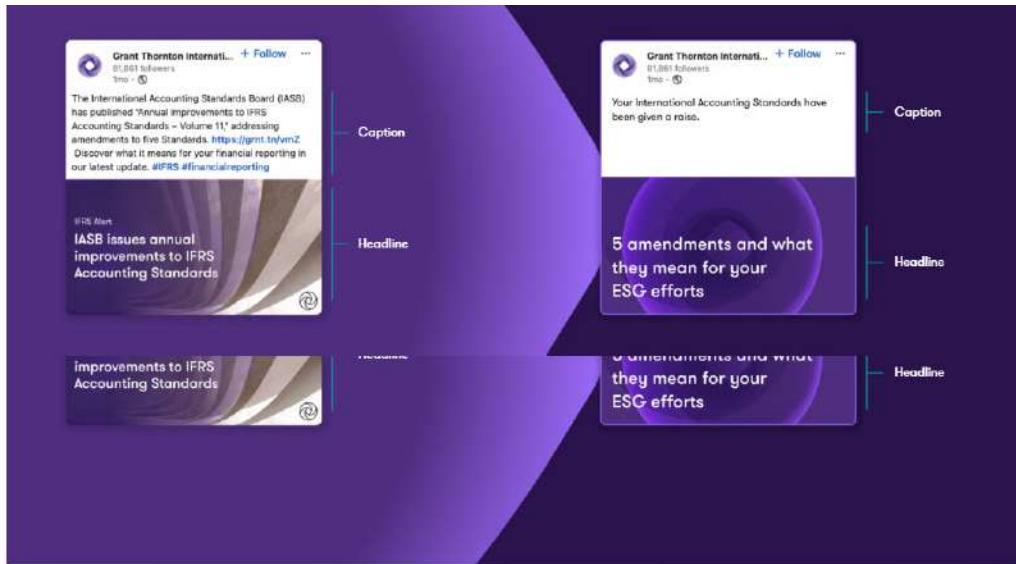
## Short form example: LinkedIn posts

**Before**



**After**

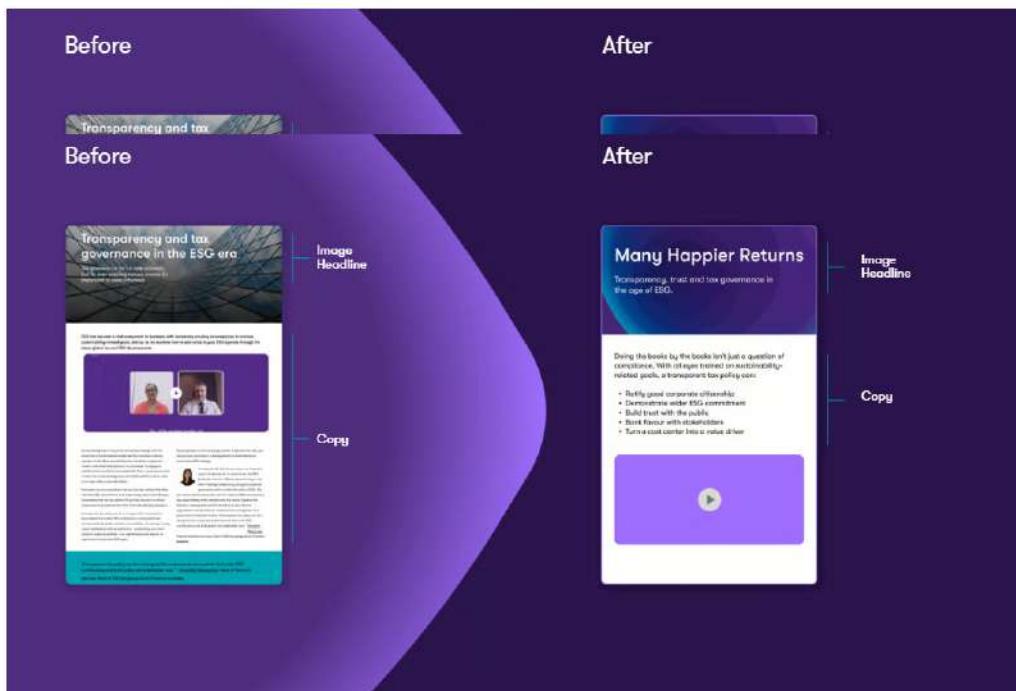




#### What we've done

- Broken the ice with unexpected wordplay – Standards given a raise
- Avoided acronyms – except for ESG which is universally understood
- Put the audience centre stage – deleting anything that's not relevant

### Long form example: Mobile blog posts



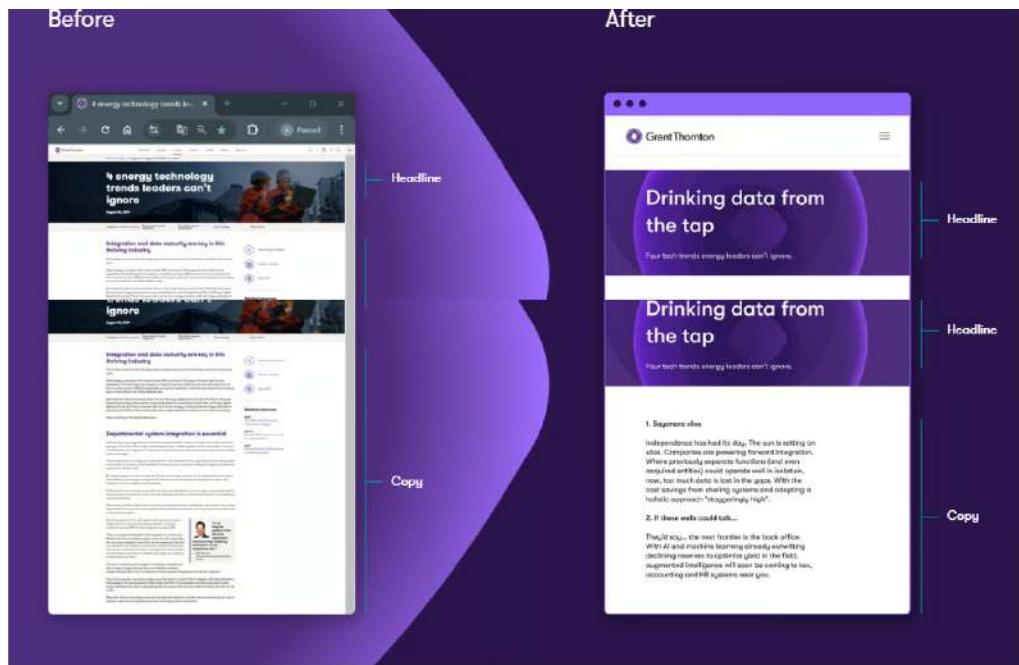
#### What we've done

- Tapped category language – Many happy returns

#### What we've done

- Tapped category language – Many happy returns
- Nailed the crux of topic in the first line
- Used bullet points in body copy – in this case, instead of it

### Long form example: Blog posts



Seasoned it with sounds – ‘yield in field’, ‘sayonara silos’

Warmed it up with analogies like ‘the sun is setting on silos’

Maintained a smart balance between plain speaking language and moments of surprise

## Over to you

Your firm is likely to have their own editorial guidelines, please refer to this for detailed guidance for writing copy

Any questions, please contact your relevant brand contact

## Other resources

### Other resources

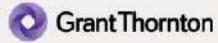
[Global brand guidelines and assets on BrandCentral](#)

[Social media guidance and assets](#)

[Video guidelines](#)

Any questions?

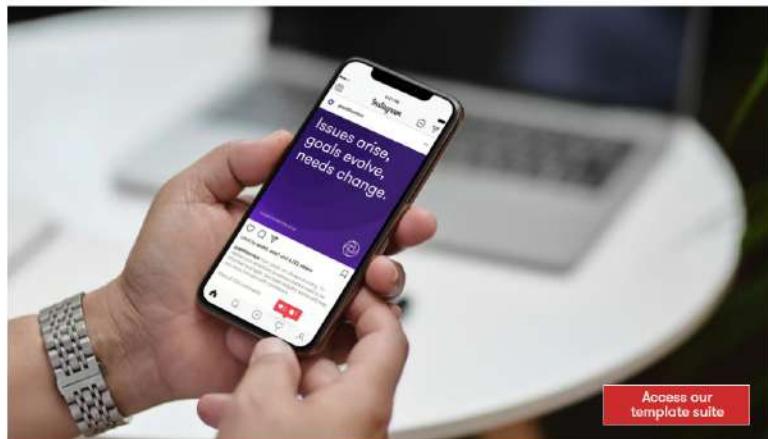
Please contact [gtilmarketing@gti.gt.com](mailto:gtilmarketing@gti.gt.com)



last updated June 2023  
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Homepage  
Strategy  
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## Social media guidance



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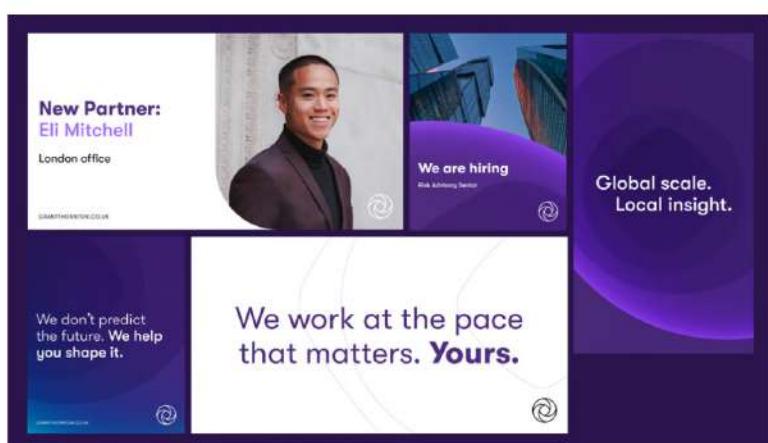
## Quick access

Quickly access key information in this section.

1. Understanding our social posts
2. Element overview
3. Mobius symbol
4. Grid
5. Colour
6. Typography
7. Photography
8. Graphic textures
9. Layout
10. Photography treatment
11. Iconography

## Understanding our social posts

We can use our social posts to convey content such as event cards, speaker profiles, quote cards, milestones and hiring posts.



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## Overview of social templates

Our templates are made up of four files consisting of type with: Background colours and gradients, Background graphic textures, Container shapes and Photography treatments.



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Typography  
Photography  
Grid / holding shape

## Style / branding assets

- Graphic textures
- Photography treatment
- Iconography
- Core guide
- Brand in action

## Strategy

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- Brand system
- Colour
- Typography
- Photography
- Grid / holding shape
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## Strategy

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## Strategy

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## Headline over three lines

OPTIONAL CAPTION

## Headline over three lines.

OPTIONAL CAPTION

### Type with colour and gradients

#### Headline over two lines.

Subhead over two lines.  
Subhead over two lines.

OPTIONAL IMAGE

OPTIONAL CAPTION



### Type and background graphic textures

#### Headline over two lines.

Subhead over two lines.  
Subhead over two lines.

OPTIONAL IMAGE

OPTIONAL CAPTION

### Type and container shapes

#### Headline over multiple lines.

Subhead over two lines.  
Subhead over two lines.

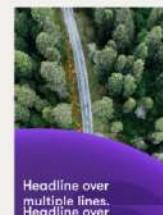
OPTIONAL CAPTION

1920 × 1000 px

### Type and photography treatment

#### Headline over three lines

OPTIONAL CAPTION



1080 × 1350 px

1080 × 1920 px

[Access our template suite](#)

## Format usage



### Landscape

Our landscape formats can be used for LinkedIn, Twitter and Facebook posts for communications such as event cards, virtual events, icon cards, speaker profiles, hiring posts and company milestones.



### Portrait

Our portrait formats can be used for Instagram story posts for communications such as event cards, speaker profiles, hiring posts and company milestones.



### Square

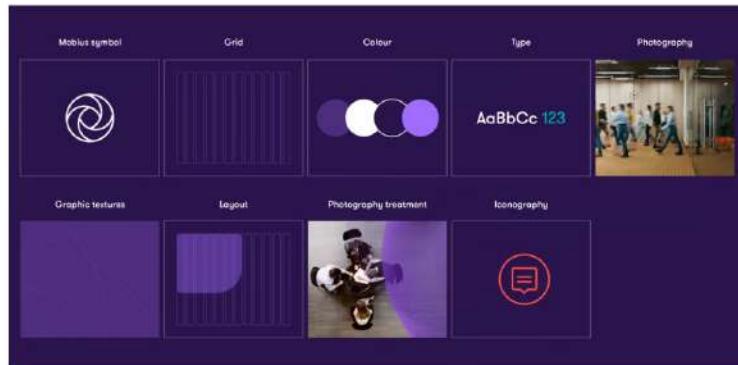
Our square formats can be used for Instagram and Facebook posts for communications such as event cards, virtual events, speaker profiles, important days, hiring posts and company milestones.

[Access our template suite](#)

## Element overview

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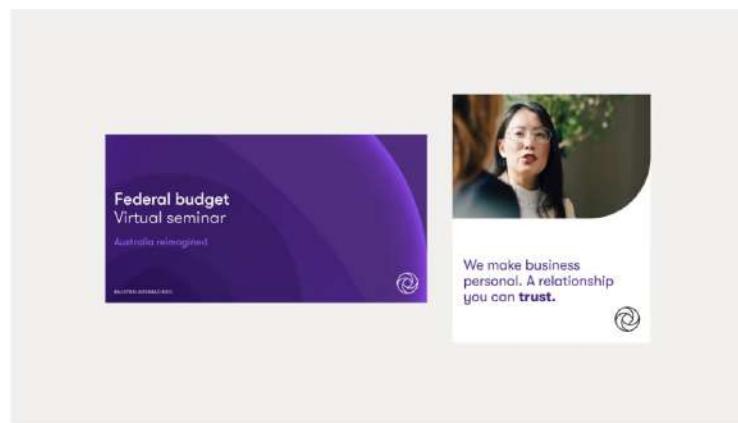
Our social posts are made up of nine brand elements working together to create cohesion, consistency and flexibility across our social channels.  
Our social posts are made up of nine brand elements working together to create cohesion, consistency and flexibility across our social channels.



## Mobius symbol

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The Mobius symbol can be used on its own across all social communications. Its primary function is a avatar and a small scale stamp in our social posts.



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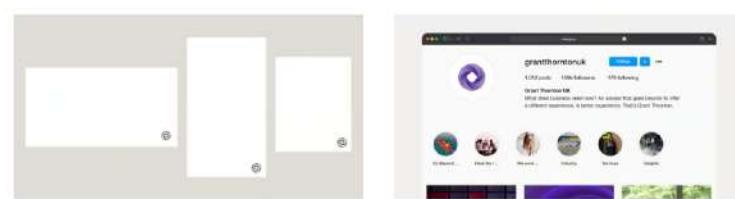
## Symbol colourway

Our symbol is available in full colour, positive and negative versions.



## Symbol usage

We can use our symbol in our social media avatars, and as a consistent stamp of our brand in posts.  
We can use our symbol in our social media avatars, and as a consistent stamp of our brand in posts.



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Graphic textures

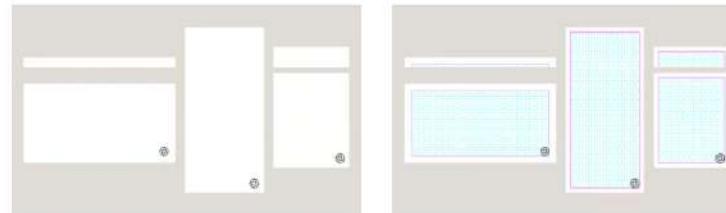
Photography treatment  
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**Social posts**  
We use the symbol as a stamp to clearly label communications as Grant Thornton.

**Avatars**  
We use the symbol for small scale spaces such as social channel avatars.

## Symbol placement and sizing

We can use our symbol in our social media avatars, and as a consistent stamp of our brand in posts.



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### Placement

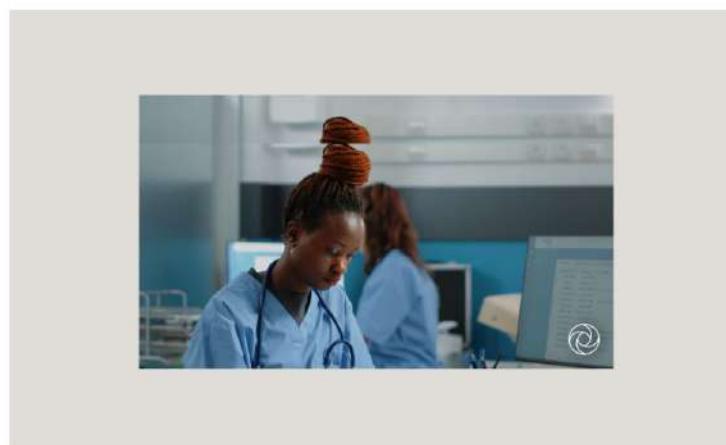
In landscape and square formats, we ensure the symbol is placed on the bottom right of applications.

### Sizing

We use the 12x12 grid to determine the size of our symbol. In landscape formats, our symbol sizing is the width of one column. For square and portrait formats, our symbol sizing is the width of two columns. Please refer to Grid and layout for correct grid uses.

## Symbol and imagery

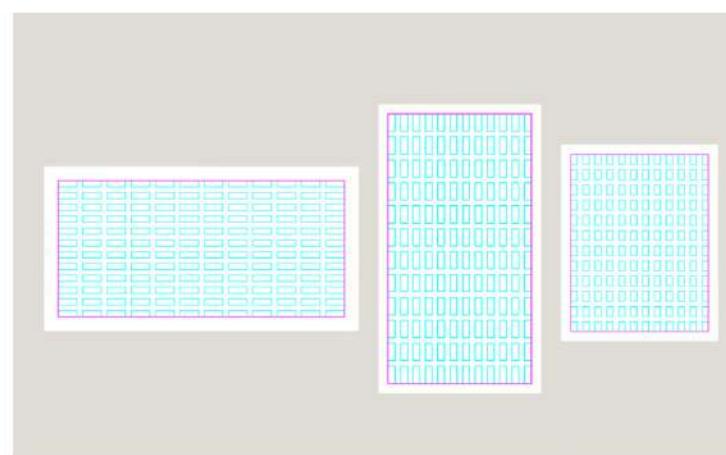
We use a blur backdrop behind the symbol, when placed over full bleed imagery to maintain the impact of our mobius symbol.



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## Grid

Our social format layouts are built on a 12x12 grid.



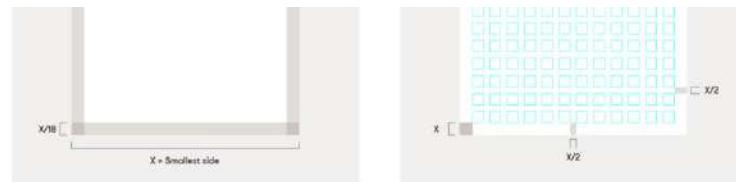
strategy  
Logo  
Brand system  
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## Margins and Gutters

Our margins are defined by taking the smallest side of a document and dividing by 18. Our gutters are 50% of our margin size.



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Margins

Gutters

## Colour

Colour brings recognition and familiarity to our social channels. Refer to the Colour section for further guidance.

### Colour usage

The example below gives an indication of how we should use colour throughout our posts.

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#### Solid colour backgrounds

We use either Core White or Core Purple for colour backgrounds.

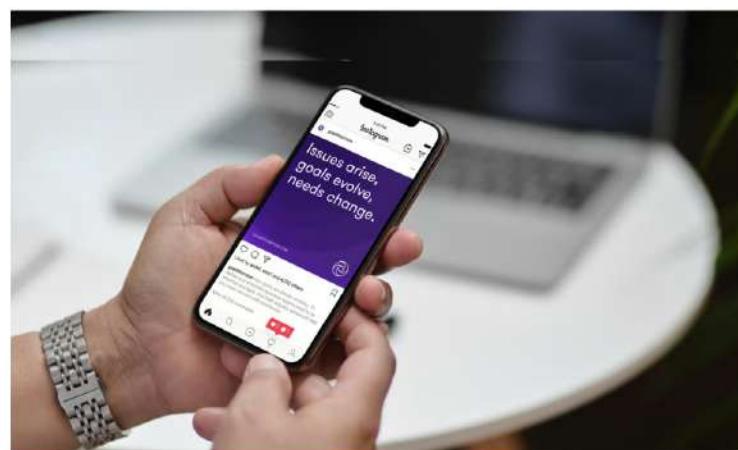
#### Gradient colour backgrounds

Gradient backgrounds bring warmth and a contemporary tone to our backgrounds.

## Typography

Typography conveys our messages in a strong, consistent way, with a unique personality.

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### Alignment

We typeset our social posts either left aligned, aligned left centre or centre aligned.

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Left aligned

Aligned left centre

Centre aligned

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## Hierarchy

To create clear and digestible content on social media we use a typographic hierarchy system to create proportional and appropriate posts.

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## Hierarchy examples

The examples below give an idea of how we can combine multiple levels in our typographic system.

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Photography

Grid / holding shape

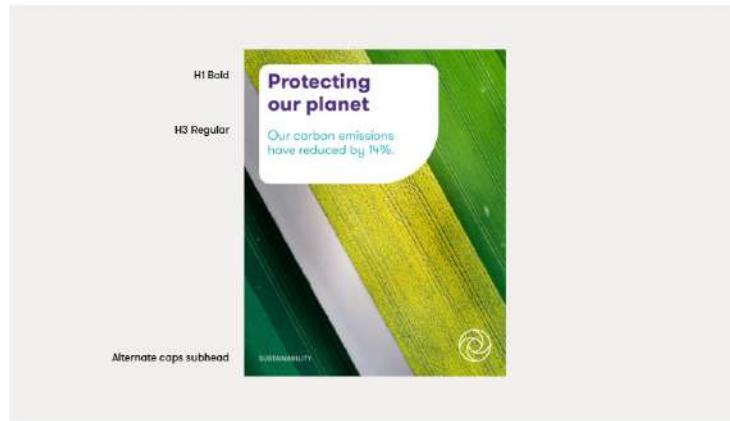
Graphic textures

Photography treatment

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Strategy

Logo

Brand system

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Typography

Photography

Grid / holding shape

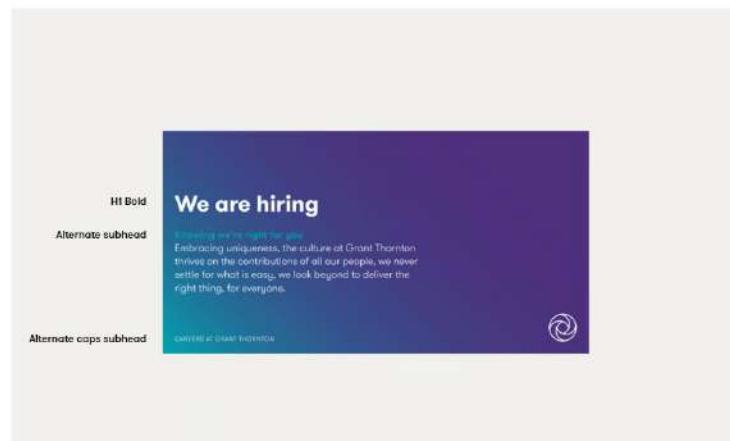
Graphic textures

Photography treatment

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## Type expression overview

We can express our typographic system in different ways. These expressions allow us to tailor our voice to particular messages and audiences. Please refer to the [Typography](#) section for more information.

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190  
UK partners

We work at  
the pace that  
matters. *Yours.*

Make your  
future bolder.

58,000 people

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## Type expression usage

Follow the examples below for how we can instil different levels of expression into our typographic system.



### Standard

Standard typography is our baseline in all social posts. We combine our font weights to create standard expressions, to be clear and concise with information.



### Emphasis

We can create emphasis in headlines by combining GT Walsheim Light and GT Walsheim Bold. This creates visual distinction and helps highlight important words or phrases in social posts.



### Highlight

We use colour and gradients with purpose to highlight words or phrases in headlines. Refer to the Colour accessibility section of the guidelines for further colour combinations.



### Indents

We can create indents in our headlines and as standalone statements to create a sense of movement and motion.

## Call to action

For a post that requires a call to action, we use the inline subhead bold type style within a holding shape to draw attention. Follow the principles below for best practice.



### Construction

#### Construction

Aim to create ample space around the text, by using the text height as a guide for the height of the container. The length of the container is measured vertically.



### Colour

#### Colour

To draw attention and maintain legibility within posts use the colour combinations above for call to actions.



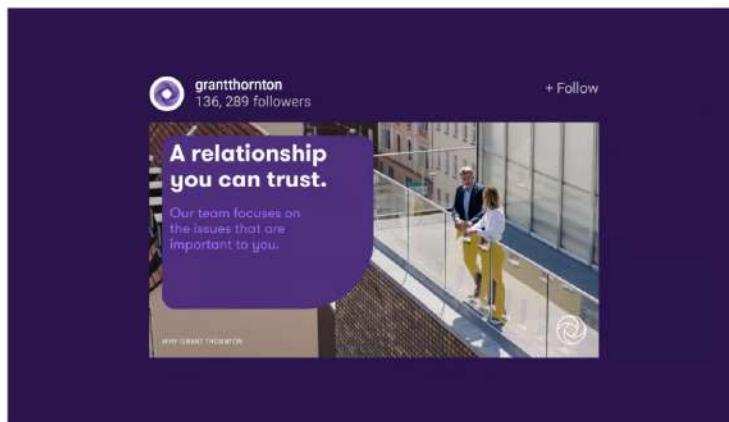
### Placement

The call to action is left-aligned and can be positioned anywhere on the left-hand side margin depending on the content.

# Photography

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We can use photography to bring warmth, and to build emotional connections to our social posts.  
Please refer to the brand guidance on photography use in the Photography section.  
We can use photography to bring warmth, and to build emotional connections to our social posts.  
Please refer to the brand guidance on photography use in the Photography section.



## Social imagery principles

### Social imagery principles

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When selecting imagery for social posts, it is important we follow these simple principles to make sure our content is clear and considered.



#### Creating focus

Aim to select images which have a clear focus and depth of field. Additionally, we can scale and crop the appropriate image to suit the format and overall layout of the post.

#### Clear space

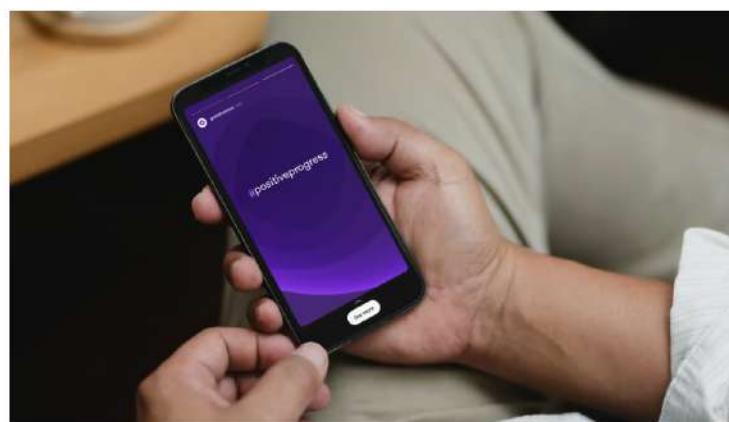
When pairing typography with full-bleed imagery, it is important to select images which have clear space to accommodate typographic content. This is to maintain clarity and accessibility in our content.

# Graphic textures

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We can use graphic textures to create more expression in our social applications and offer a backdrop to pair typography with.

typography with.



## Texture versions

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Logo  
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Typography

We can use two variations of the textures in social posts.



Photography  
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#### Gradient

Gradient textures allow the brand to visually own a space, helping us stay on brand when imagery isn't appropriate in social posts.



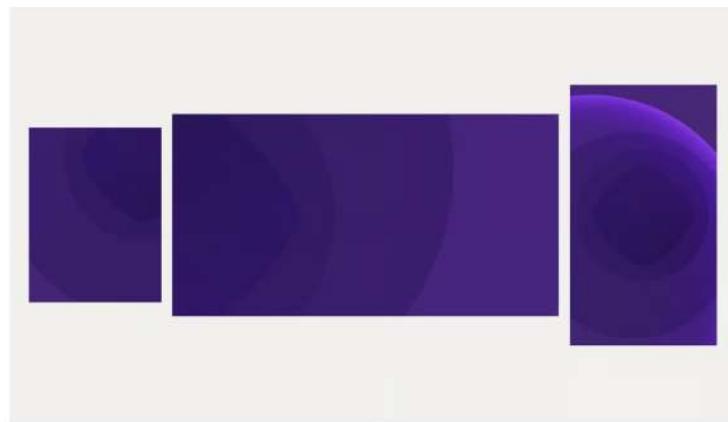
#### Keyline

Keyline textures are the simplest expression of the brand – but offer a range of flexibility for posts which require calmer moments.

## Range of crops

When cropping and selecting an area of one of our textures, we can achieve a range of expression from the scale we crop the textures. Below are examples to consider when cropping the asset for our social media formats. For further cropping guidance refer to the Graphic textures section.

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## Graphic texture motion assets

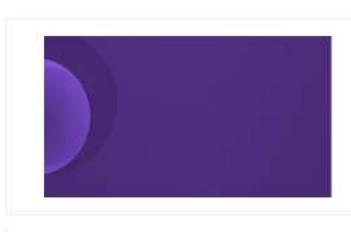
Our gradient textures in motion can create immersive moving backgrounds in social posts. Refer to the Graphic textures section for further guidance. The motion assets are available as MP4 files in the following formats:



9:16 ratio



16:9



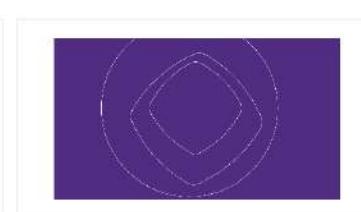
16:9 close crop



Square



9:16 ratio



16:9



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Branding  
Logo  
Brand system  
Colour  
Typography  
Photography  
Grid / holding shape  
Graphic textures  
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Branding  
Logo  
Brand system  
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Strategy  
Logo  
Brand system  
Colour  
Typography  
Photography  
Grid / holding shape  
Graphic textures  
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Iconography  
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Branding  
Logo  
Brand system  
Colour  
Typography  
Photography  
Grid / holding shape

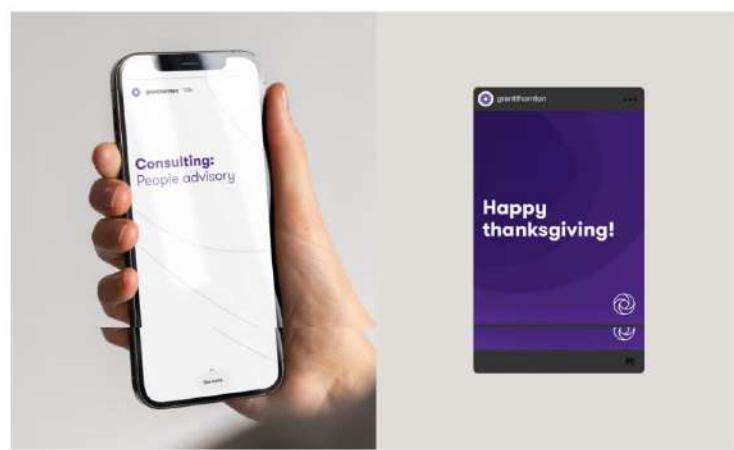


16:9 close crop

Square

## Usage

The textures are used as backdrops and are combined with typography to offer clear space for typographic content.



## Layout

Our layout system creates simple, clear and balanced layouts across our social formats.



## Layout options

For simple and informative layouts we use a text container and cropped holding shape in social posts.



Text container



Cropped holding shape

## Text container styles

The text container has three styles when we combine with photography.

Graphic textures

Photography treatment

Iconography

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#### Solid colour

Only used over photographs in either

Core Purple or Core White.



#### Keyline

Only used over photographs with clear scenes.

Only used over photography with clear space.



#### Fill colour at 70% opacity

Only used over photographs in either

Core Purple or Core White.

## Photography treatment

When using photography in social posts, we can introduce treatments to make our photography content more ownable and standout.



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## Treatment styles



#### Gradient

The graphic treatment is available in three styles, solid graphic, overlay graphic and subtle overlay graphic. Refer to the Photography treatment for further guidance.



#### Keyline

Keyline treatments are applied over images to create interest and allow the brand to own its imagery in a subtle and recessive style.

Strategy

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Typography

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## Usage

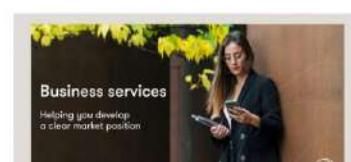
Follow the examples below for best practice when using our photography treatments in social media.



#### Holding type



#### Owning imagery



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Creating subtle texture

## Iconography

Iconography can help us be figurative, functional and informative in our social posts.

### Iconography styles

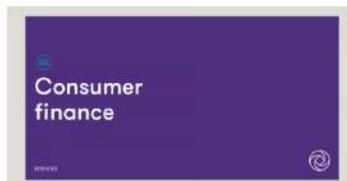


Solid colour  
Solid colour



Gradient colour  
Gradient colour

### Iconography usage



Adding detail



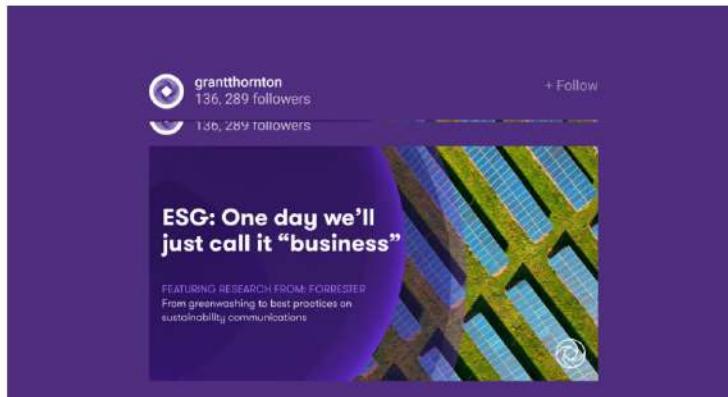
Adding expression

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grantthornton  
136, 289 followers

+ Follow

Congratulations  
Congratulations  
**Lisa Walkush**

Excellence in Leadership,  
Consulting Magazine



grantthornton  
136, 289 followers

+ Follow

CRD TECHNICAL UPDATE  
**Topical tax update**

Tax development to support  
business resilience

Wednesday 5 October 2022  
10:00 - 11:15 am BST | Webinar

[Register here](#)

[Register here](#)

GRANTTHORNTON.CO.UK



grantthornton  
136, 289 followers

+ Follow

**¡Te estamos buscando!**

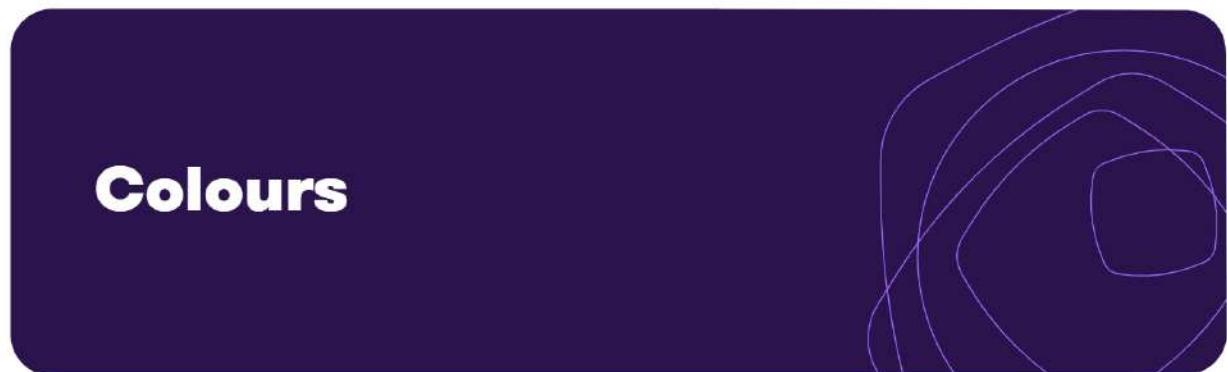
Analista Contable Senior

Requisitos:

- Estudiantes avanzados o graduados de la carrera de Contador Público o Administración de empresas

- Experiencia en el sector contable de al menos 2 años en empresas de primera línea o entidades contables



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# Colours

## Brand colours

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neutral. The digital application of the brand should primarily use the core and primary palette with neutrals. The secondary palette is only to be used sparingly.

The digital colour system is closely linked to the brand's colour scheme, with minor exceptions made to enhance the presentation of digital content and ensure the highest legibility and accessibility.

### Digital colour tints. When should they be used?

To create depth and variation in web touchpoints we can use incremental tints of our colour palette. The tints should only be used in web or digital product applications for backgrounds and should not be used for any other purpose in the brand.



**Core purple** | 80%  
#725799



**Core purple** | 60%  
#9581B2



**Core purple** | 40%  
#B9ABCC



**Core purple** | 20%  
#DCD5E5



**Bright purple** | 80%  
#DCDSE5



**Bright purple** | 60%  
#C6A7FF



**Bright purple** | 40%  
#D9C5FF



**Bright purple** | 20%  
#ECE2FF



**Teal** | 80%  
#33B6C2



**Teal** | 60%  
#66C8D1



**Teal** | 40%  
#99DBE1



**Teal** | 20%  
#CCEDF0



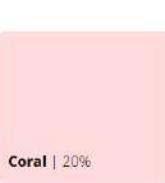
**Coral** | 80%



**Coral** | 60%



**Coral** | 40%



**Coral** | 20%



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Yellow | 80%  
#FFCE64

Yellow | 60%  
#FFDA8B

Yellow | 40%  
#FFE7B1

Yellow | 20%  
#FFF3D8

Dark Grey | 80%  
#D6D0CA

Dark Grey | 60%  
#E0DCD6

Dark Grey | 40%  
#EBE7E5

Dark Grey | 20%  
#F5F3F2

Dark Grey | 50%  
#EDEAE8

Dark Grey | 20%  
#F2F0EE

Dark Grey | 10%  
#F7F6F5

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Request access here

## Best practice for digital colour use

The right colour combinations ensure readability, a great user experience, and accessibility which is a priority. The primary digital colour scheme is the 'core' theme, designated for designing digital content. This is supported by the primary palette with neutrals. Only in exceptional circumstances like landing pages or unique features, should secondary colours such as teal and yellow be used. However, it is advisable to avoid blending different themes within the same page for optimal coherence.

### Accessibility

Adhering to [WCAG AA colour guidelines](#) ensures the website and digital assets are inclusive, legally compliant and user-friendly. Improving readability and usability for all digital assets ensures usability for everyone.

### Colour combinations

In addition to a focus on accessibility, combinations and ratios need to be considered carefully. The secondary colour palette should be used sparingly while the white and neutral tones can be used generously. Do not be afraid to use white space to add emphasis to your assets. This is an

Grant Thornton Insights

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## UI colour usage

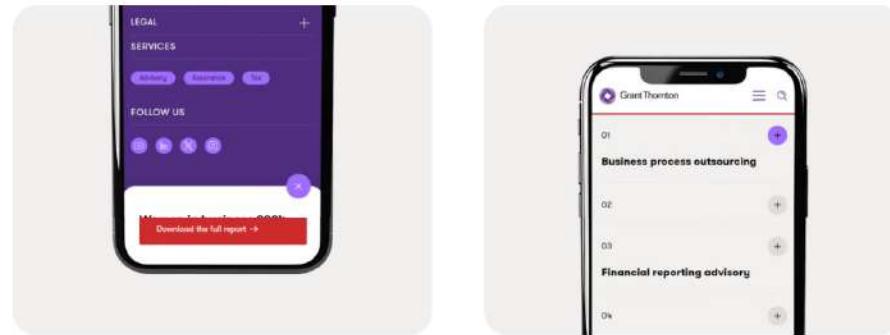
Colour is a powerful tool in user interface design, influencing user perception, guiding actions, and reinforcing brand identity. Our UI color guidelines are designed to ensure consistency, accessibility, and an optimal user experience across all digital products.

### UI and interactive elements

There are two primary UI colours, red and bright purple. The dark coral is used for the primary button interactions while bright purple is reserved for the secondary interactive UI elements.

### Accessibility

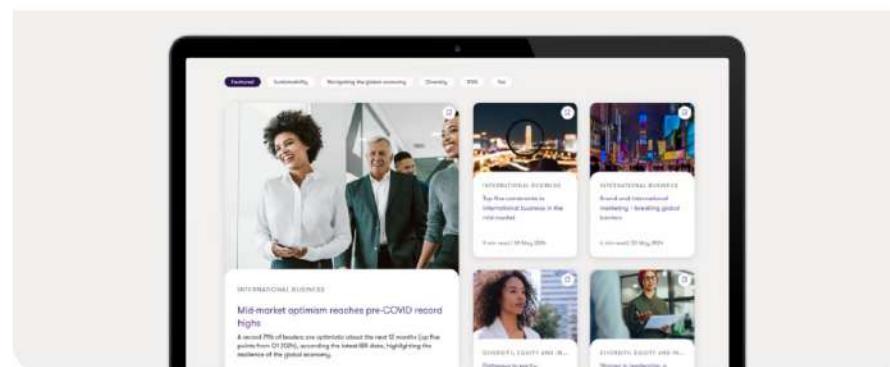
UI elements always need to be accessible. For this reason it is crucial to ensure that the background color has enough contrast to allow them to be seen clearly.



## Create emphasis

To help draw the eye to more important areas in the layout like hero section and banners, we use the core purple colours more sparingly.

Elevations can be used to emphasise specific containers, improving content hierarchy, and facilitating interaction states such as mouse hover effects. By applying elevations, designers can enhance user engagement and improve the overall user experience. These elevations add depth to critical elements, guiding users intuitively and fostering meaningful interactions with the interface.



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## Introduction

Welcome to the Grant Thornton visual identity guidelines.

The Grant Thornton brand is our most valuable and visible asset. In over 135 countries, our brand brings us together. The Grant Thornton brand projects a clear identity to all our diverse stakeholders: we are a trusted, unified and ambitious organisation that our clients can rely on, and that our people can believe in. As our clients continue to have global needs, and more choices, a coherent and consistent brand experience is critical to the growth of Grant Thornton. Our evolving brand identity will help us have a more distinct impact throughout the world.

These guidelines will help empower our organisation by showing how our brand's core visual identity elements can be applied and implemented correctly and consistently. Like all world-class brands, we will continue to evolve these guidelines over time, to ensure they remain relevant in our highly competitive and increasingly global and digital marketplace.

Through our visual identity, represented in all of our Grant Thornton branded materials, each of us has the power and responsibility to build our brand's growth.

[Access our global brand guidelines](#)



Peter Bodin  
Global CEO

## Using these guidelines?

### What is a visual identity?

A strong global brand is a strategic asset. It helps us stand out from our competitors, attract and retain talent and clients, earn trust and loyalty and inspire advocacy. Our brand identity is the visual representation of our brand vision, purpose and promise.

### Why should I use these guidelines?

These have been designed to help inspire, guide and inform everyone producing any form of communication or branded material for Grant Thornton. They should also be shared with your external design agencies and suppliers who are entrusted with our brand reputation. Consistently applied, our visual identity complements, reinforces and builds our brand's desired reputation.

### How will these guidelines help me?

They will provide common examples for inspiration when creating communication assets. Used in combination with the templates, training tools and other resources available, they will help you position our brand to go beyond.

### Identity system

#### Visual Identity

Our visual identity system is more than just the sum of all the individual elements. It is a system comprising a toolbox of visual assets that should be used to form a holistic and distinctive Grant Thornton image. The various visual elements, when carefully balanced, help present the 'simple, clean and modern' spirit of our brand.

[Explore guidelines →](#)

#### Brand voice

Our brand is expressed through the words and tone of our language, alongside our visual identity. Therefore, we've created a brand voice that brings to life our distinctive brand personality and client experience, every time we speak or write. Core writing principles, each with a set of practical tips, will be released in a brand voice toolkit on Brand Central. We will be also releasing a series of mini-guides to help you in specific

#### Other guidelines

We have created extensive guidelines regarding other brand elements such as the website, social media and photography to support any needs not covered in these visual identity guidelines. Available guidelines can be downloaded at BrandCentral. For more detailed information, see the Appendix section of these guidelines. If you have questions, contact the Global Brand team at [gtilmarketing@gti.gt.com](mailto:gtilmarketing@gti.gt.com).

scenarios.

Explore guidelines →

Explore guidelines →

Did you find what you were looking for?

No

Yes

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# Accessibility

## About accessibility

Accessibility is essential for a design to be successful. It allows users of diverse abilities to navigate, understand, and use your UI. Accessibility applies not only to colour combinations and the size of text, but also to the layout of content on a page. Across our global CMS, we adhere to [WCAG AA accessibility](#) as a minimum. This ensures legal compliance, in addition to an enhanced digital experience for all users.



### Perceivable

The global CMS has code built in to show alternative text for images and other elements.



### Robust

Robust accessibility ensures digital content is usable for all users, regardless of their needs.



### Simple

Creating clear, intuitive interfaces that are easy to navigate, ensuring all users can access and understand content effortlessly.

## Typography

Typography is crucial for accessibility to ensure text is readable and easy to understand. The global CMS automates font sizes to ensure accessibility for both mobile and desktop. Using the guides below, ensures you adhere to WCAG AA accessibility standards for font sizes and colours.

### Text size and colour

Ensuring legibility in digital communications is crucial, along with adhering to WCAG AA standards for digital content. Use the specified color combinations and sizes exclusively when incorporating text in digital settings.

body-big

Black

AAA

Font size 20px

button text

Dark coral

AA

Font size 16px

SMALL-OVERLINE

Grey

AA

Font size 14px

body-big

Black

button text

Dark coral

SMALL-OVERLINE

Grey

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AAA

Font size 20px

AA

Font size 16px

AA

Font size 14px

body-big

White

AAA

Font size 20px

button text

White

AAA

Font size 16px

SMALL-OVERLINE

White

AAA

Font size 14px

body-big

White

AAA

Font size 20px

button text

White

AAA

Font size 16px

SMALL-OVERLINE

White

AAA

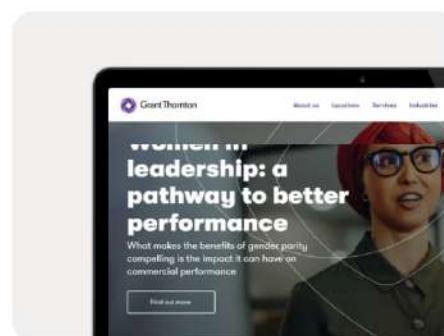
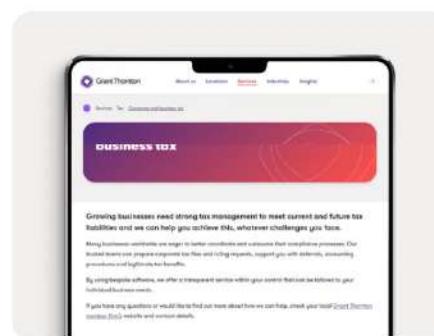
Font size 14px

## Gradient background

The gradient background can cause complexity with accessibility due to the difference in background colours for fonts. Use an automated accessibility checker to ensure your fonts are still readable.

## Text and imagery

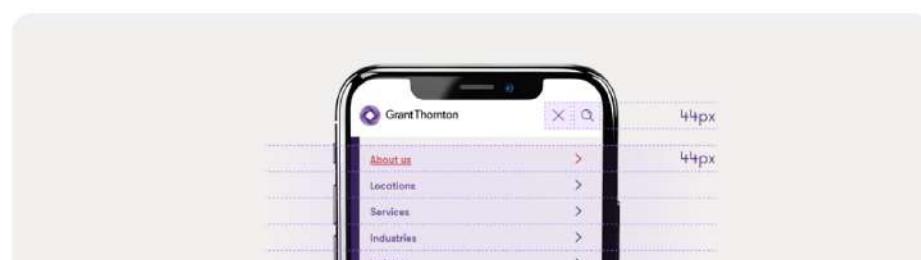
Where possible, text should not be used over imagery unless it is a strong hero title. Instead use the gradient, colour or tint colours for a background.



## UI

The global CMS has code built in to show alternative text for images and other elements. If you build an asset in a third party tool, it is imperative there is alt text in the code, showing a concise description of the image's purpose. This ensures users that enable a page reader can understand what is displayed on screen.

a hit target needs to measure at least 44x44 pt. People with limited mobility need larger hit targets to help them interact with your app. It can be frustrating to interact with too-small controls in any platform, even when people use a pointer.



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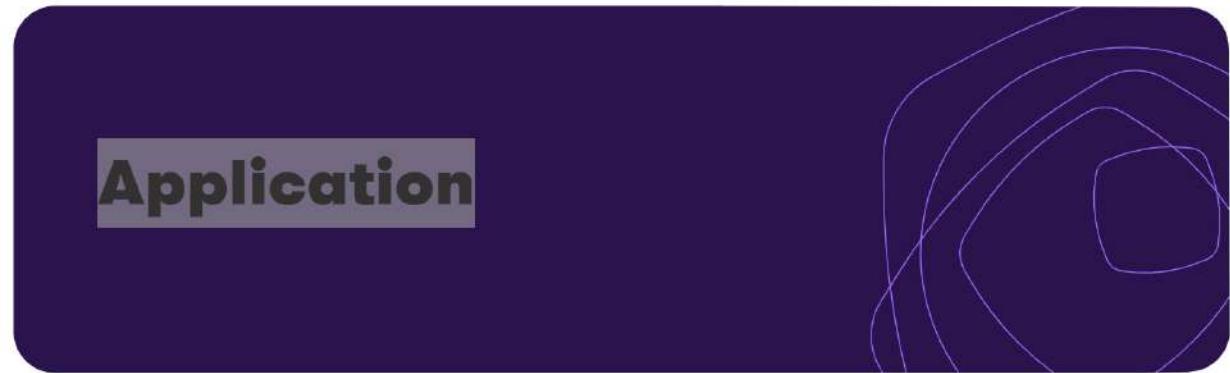
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## Asset library overview

Designs for your main website. Do not use them for the build of any sub-brands/websites. To avoid frustration, always use existing blocks in the CMS for your wireframes.

### Foundation elements


**GRIDS**

The 8-pixel grid system structures layouts with four columns on mobile and twelve on desktop, ensuring organised, responsive designs that adapt seamlessly across different screen sizes.

[Request access to the Digital Design library →](#)

**CORNER RADIUS & HOLDING-SHAPE**

Corner radii follow the 8-pixel grid, from 4 pixels for buttons to 40 pixels for banners. Use the  $1\times1\times1\times1$  ratio for impactful hero elements, avoiding repetitive patterns.

[Request access to the Digital Design library →](#)


Our colour and gradient guidelines ensure a cohesive digital experience by defining the use of primary and secondary colour themes.

[Request access to the Digital Design library →](#)

**TYPOGRAPHIC SCALE**

In this section you can find type scales and length constraints. This system enhances legibility and accessibility across both large and small scales, ensuring that text is easy to read.

[Request access to the Digital Design library →](#)

### Motion


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Both arrows and dots are essential for carousel navigation. Here we outline how these element's should behave when animated.

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## UI



### BUTTONS

You can find our button guidelines on this Figma page. Please refer to it for detailed design specifications and usage examples.

[Request access to the Digital Design library →](#)



### TEXT FIELDS

Use these fields to create an intuitive and accessible user experience, ensuring users can easily interact with forms and quickly identify any errors or required actions.

[Request access to the Digital Design library →](#)

## Components



### HEADER BANNERS

The Header - Hero banner for campaign content pages, with title, body copy and optional call to action.

[Request access to the Digital Design library →](#)



Our newsletter sign-up component is designed in a bold, core purple to stand out and grab attention

[Request access to the Digital Design library →](#)



### ACCORDIAN

Our accordion component is designed to organise content in a user-friendly manner, allowing users to expand or collapse sections as needed.

[Request access to the Digital Design library →](#)



### POP-UP WINDOWS

The 'Dynamic Pop-up block' is an overlay block that pops up on the page as the user scrolls. This can be used with or without a form and highlights the key call to action you want the user to perform.

[Request access to the Digital Design library →](#)



### TEXT AND MEDIA

[Request access to the Digital Design library →](#)



### DYNAMIC TEXT

Our dynamic text and media component empowers you to craft content as flexible as your creativity.

[Request access to the Digital Design library →](#)



### TESTIMONIALS

The 'Testimonial and quote' block is designed to bring attention to a particular quote, either from a spokesperson or a client quote

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## RELATED CONTENT

The 'Related content' block enables the web editor to display additional further reading for the user.



## SOCIAL SHARING

We've designed a versatile social sharing component available in multiple breakpoints and colourways, allowing for easily integration into any page layout or colour theme.

[Request access to the Digital Design library →](#)



## VIDEO COMPONENT

The video component is fully responsive with rounded corners, automatically adjusting to different screen sizes while maintaining a sleek, modern appearance.

[Request access to the Digital Design library →](#)



## DOWNLOAD PDF

The 'Download PDF' block supports vertical or landscape layouts and includes an option to add a form for seamless data capture.

[Request access to the Digital Design library →](#)



Contact forms are versatile, with options for solid color or image backgrounds. Keep forms and accompanying text brief to encourage user submission, ideal for sign-ups or inquiries.

[Request access to the Digital Design library →](#)



## CONTACT PERSON AND TEAM

Contact blocks highlight key contacts as a call to action, with customisable gradients to match your colour theme and enhance visibility.

[Request access to the Digital Design library →](#)



## AWARDS

Showcase your achievements with a dynamic carousel displaying 1, 3, or 5 accolades, or opt for a grid layout to present multiple awards, all in a visually striking format.

[Request access to the Digital Design library →](#)



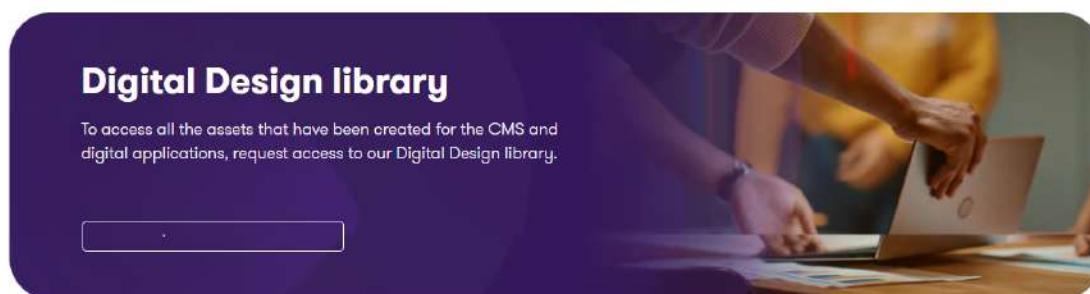
## TABLES

Card, accordion, or full screen layouts

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# Holding shape

## Corner radius construction

Minimum of 4 pixels, applied to buttons, to a maximum of 16 pixels, utilised for large elements like banners and multimedia containers.

 Drag to see more

Buttons, radius 4px

2 columns,  
radius 16px

3 columns,  
radius 24px

## Building the holding shape

The holding shape is constructed with a ratio of 1x1x1x4x. The bigger circle should always be positioned on the bottom, and can be placed on the right or left lower corners.

16px

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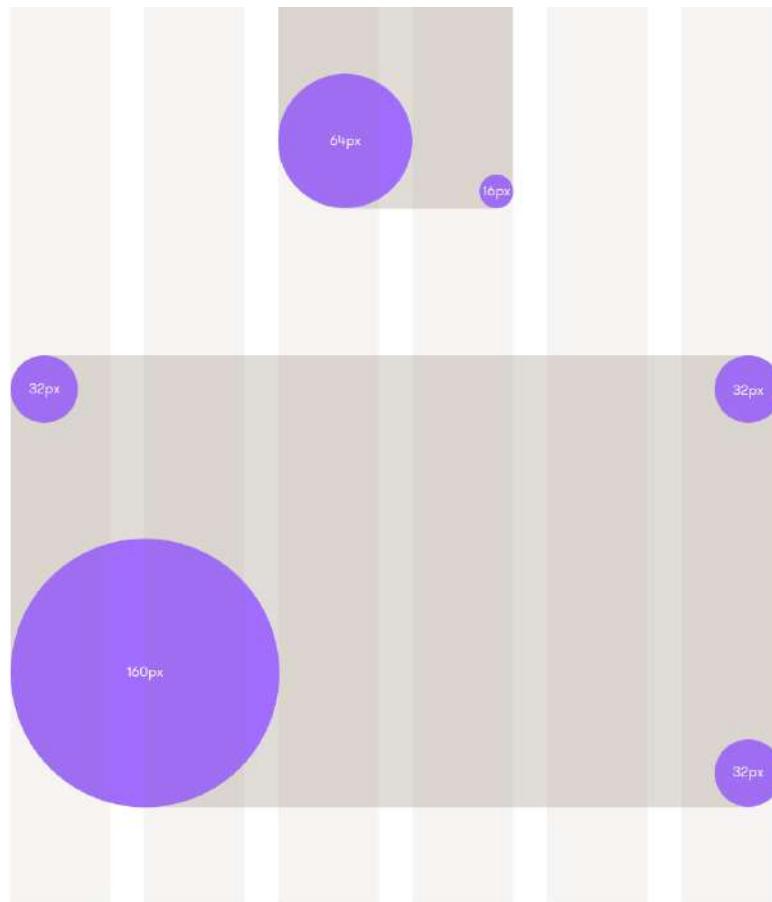
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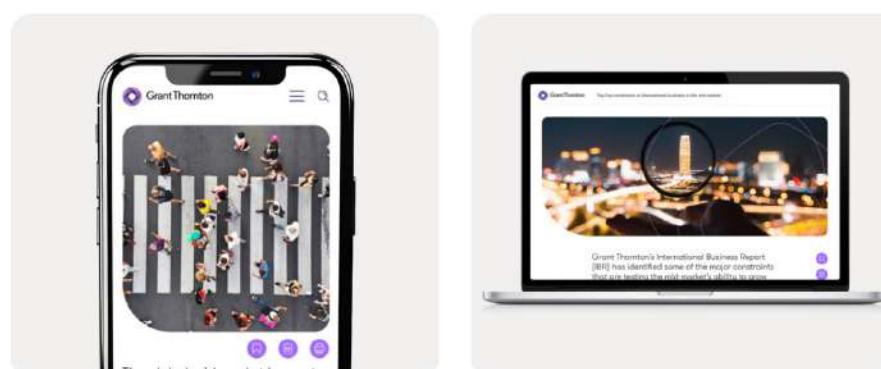
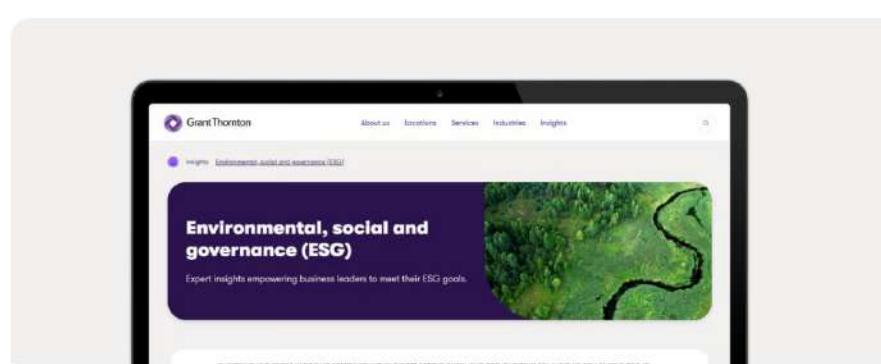
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## Best practice

The holding shape design should be used for hero elements to ensure maximum impact. It should not be used for repeating shapes such as a grid or tiled layout.



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# Motion

## The importance of motion

an enhanced user journey and provides validation and positive feedback as a user experiences a digital platform.

All use of motion should put the person at the heart of the experience. As the user interacts with the brand elements, such as the holding shapes and the graphic patterns, these brand elements then react to their actions, guiding the user through a fulfilling experience.

## Animation speed

The motion style is simple, fast, and technological. Transitions are smooth and clear, with a balance between short duration and a sharp but smooth easing curve.

An easing motion (where the object subtly speeds up or slows down) with a custom curve of action is the hallmark of all our animations longer than 100ms. Based on the latest research, this is in place to make the experience feel more intuitive. This animation reflects more realistically how objects

### Interaction

Fast and edgy animation curve to be used when the user needs to complete an action (call to actions, navigation items etc.)

### Experience

Slow easing curve used to enhance the user's engagement with a content block (image hover, parallax, page transitions, zoom effects etc.)



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A trigger is how a user starts engaging with an animation. Animation will relate back to the purpose of the interaction. For example, if a user is clicking to slide a carousel, the animation will go in the direction of the slide, as a gesture of recognition.

The animation can also be triggered as the user journeys down a web page. This positive discovery of elements of the website ties into positive psychology around gamification, and increases engagement.

## Frequency

The more frequent the animation will occur, the more subtle and short it needs to be. CTAs will have a hierarchy of animation depending on how frequently they appear.

## Placement

Animation should be placed strategically to produce an action from the user, such as completing an enquiry form, getting in touch or sharing a piece of content.

# CTA (Call to Action)/Button Motion

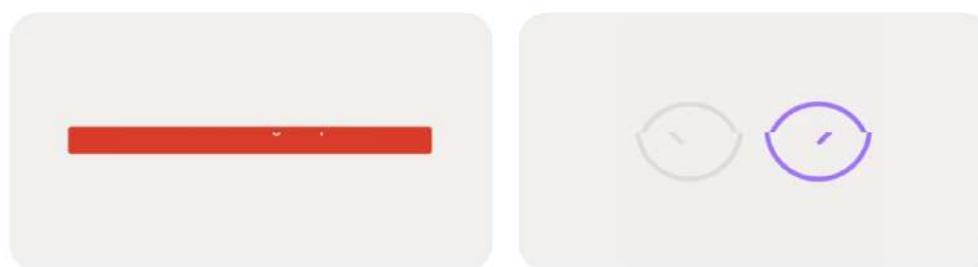
Across the global CMS, there are three versions of CTAs. A primary button defines the most important call to action. Multiple primary buttons are allowed, but not in the same section. There are two types of secondary buttons, and should be used for secondarily important actions. The tertiary button is ideal for a list, and has a simple hover animation.

## Component library

Request access to the [Digital Design library](#) to download these button styles.

## Animation

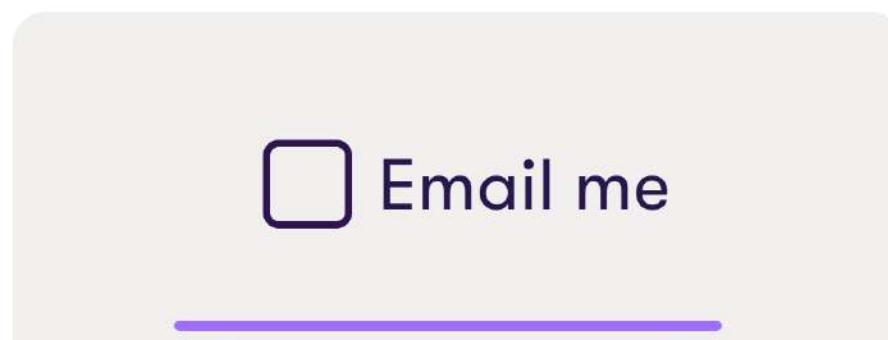
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# Duration

Simple feedback animations such as checkboxes and other UI instances such as form fields, should be 0.5s in duration. Screen changes or changes in state or shapes, should last no longer than 0.5-1s, in order not to bore the user.

Fast animation will grab the user's attention, so should be strategically used. They will become annoying if overused, and are likely to lead to the user leaving the website. Slower transitions give a more welcoming feel and guide the user through the website. We want the experience to



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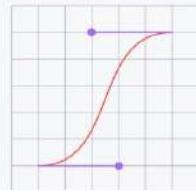
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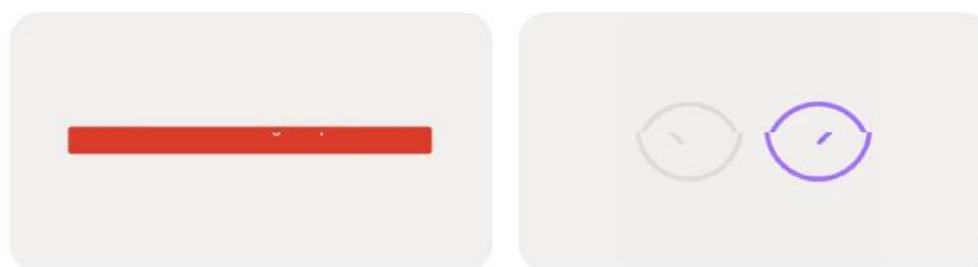
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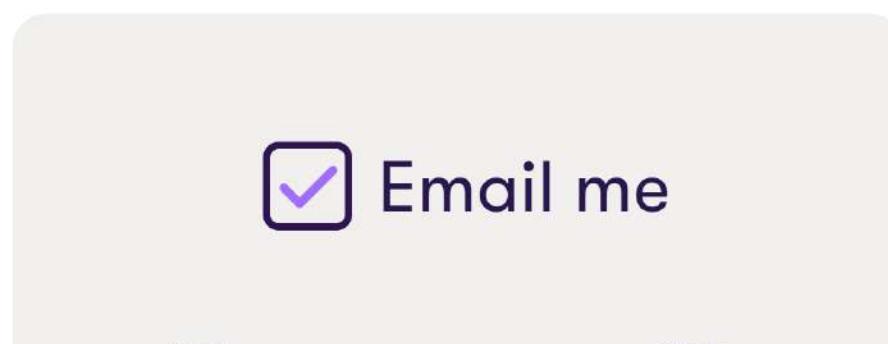
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# Typographic scale

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We use one font, GT Walsheim, to represent our brand. This font is clean, bold, direct and clear content hierarchy on the page. Font weights are considered to ensure optimal contrast across various sizes and styles. This approach prioritises legibility and accessibility across both large and small scales.

[Download font suite](#)

### Headlines

Class= H1 [Hero Banner]  
Font size 48px  
Line-height: 56px  
Black

# Lorem ipsum

Font size 40px  
Line-height: 48px  
Black

## Lorem ipsum

Class= H2  
Font size 32px  
Line-height: 40px  
Bold

### Lorem ipsum

Class= H3  
Font size 24px  
Line-height: 32px  
Bold

#### Lorem ipsum

Class= H3  
Font size 24px  
Line-height: 32px  
Regular

#### Lorem ipsum

Class= H4  
Font size 20px  
Line-height: 28px  
Bold

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## Body

Class=body-big

Font size 18px

Line-height: 24px

Light

**Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.**

Class=body-bold

Font size 16px

Line-height: 24px

Bold

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA.**

Class=body

Font size 16px

Line-height: 24px

Regular

**Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.**

Class=body-text small

Font size 14px

Line-height: 22px

Regular

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. UT ENIM AD MINIM VENIAM, QUIS NOSTRUD EXERCITATION ULLAMCO LABORIS NISI UT ALIQUIP EX EA COMMODO CONSEQUAT.**

Class=body-text  
small heavy

Font size 14px

Line-height: 22px

Bold

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. UT ENIM AD MINIM VENIAM, QUIS NOSTRUD EXERCITATION ULLAMCO LABORIS NISI UT ALIQUIP EX EA COMMODO CONSEQUAT.**

LOREM IPSUM DOLOR SIT  
AMET, CONSECTETUR

Font size 16px

Line-height: 24px

Regular, Upper case

Class=body-small-overline

Font size 14px

Line-height: 22px

Regular, Upper case

LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT,  
SED DO EIUSMOD TEMPOR INCIDIDUNT

## Best Practice

— — — — —

### Line spacing

The line height of each type style has been given the optimum spacing in order to create an easily scannable body text as well as visually appealing title text. Text should be broken down into small, bitesize elements, utilising bullet points, accordions, and highlighted content where appropriate.

International business  
ambitions of the mid-

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## market. The mid-market looks to international business.

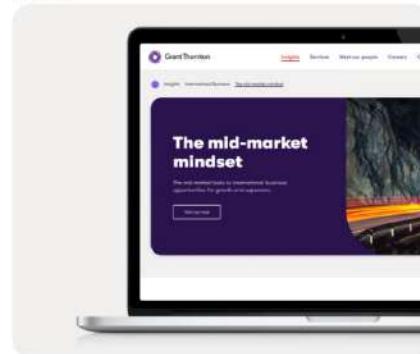
The entrepreneurial spirit of the mid-market [empowered firms to grow in 2021](#) and mid-market sees international business as a key driver for future growth.

### Hierarchy

The typographic scale creates a clear visual hierarchy between different types of content. Website users tend to scan content, often only reading less than 20% of it. For this reason, content needs to be prioritised to achieve maximum impact using headings, subheadings and clear calls to action. Regular testing and iterating based on data is key to ensure content success.

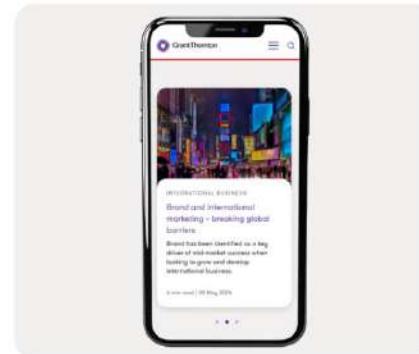
#### Title copy

Scannable expressive title copy paired with functional body text to create contrast and a clear hierarchy of content.



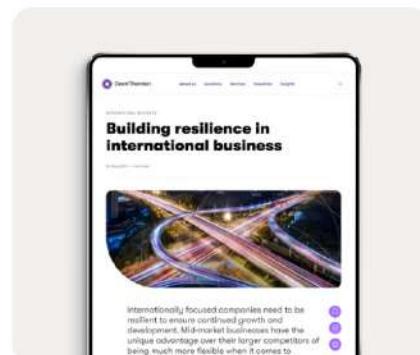
#### Card design

Hierarchy is extremely important when it comes to UI design. It guides the eye and separates items.



### Alignment

reading flow and enhances consistency and predictability. These suggestions will help your content receive more engagement. Always center align text within buttons.



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Class= H1 [Hero Banner]  
Font size 88px  
Line-height: 88px  
Black

# Lorem ipsum

## Lorem ipsum

## Lorem ipsum

Class= H2  
Font size 48px  
Line-height: 56px  
Bold

Class= H3  
Font size 34px  
Line-height: 40px  
Bold

Class= H3  
Font size 34px  
Line-height: 40px  
Regular

Class= H4  
Font size 24px  
Line-height: 32px  
Bold

### Lorem ipsum

### Lorem ipsum

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## Body

Class= body-big  
Font size 20px  
Line-height: 28px  
Light

**Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.**

Class= body-bold  
Font size 16px  
Line-height: 24px  
Bold

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA.**

Class= body  
Font size 16px  
Line-height: 24px  
Regular

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.**

Class= body-text small  
Font size 14px  
Line-height: 22px  
Regular

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.**

Class= body-text  
small heavy  
Font size 14px  
Line-height: 22px  
Bold

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.**

Font size 16px  
Line-height: 24px  
Regular, Upper case

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR**

Class= body-small-overline  
Font size 14px  
Line-height: 22px  
Regular, Upper case

**LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT,  
SED DO EIUSMOD TEMPOR INCIDIDUNT**

## Length constraints

To ensure optimum readability, text lengths should be limited to these maximum lengths. These are set in relation to font size, giving a line length between 70 and 90 characters.

Body small  
Max length 8 columns / 752px  
  
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Body  
Max length 8 columns / 752px  
  
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Body big  
Max length 8 columns  
  
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud

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/ 752px

exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Small title

Max length 10 columns  
/ 948px

Subtitle

No max length

Main title

No max length

Hero title

No max length

The Church Commissioners for England is the financial arm of the Church of England and manages its £10 billion endowment fund. In 2019, the Church...

The Church Commissioners for England is the financial arm of England and manages its £10 billion endowment fund.

# The Church Commissioners for England

# The Church Commissioners for England

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## Best practice

Lines that are too long can also impact user engagement and subsequent decisions. Therefore a balance of clear and accessible text is vital.

### Line spacing

The line height of each type style has been given the optimum spacing in order to create an easily scannable body text as well as visually appealing title text. Text should be broken down into small, bitesize elements, utilising bullet points, accordions and highlighted content where appropriate.

International business ambitions of the mid-market. The mid-market business.

The entrepreneurial spirit of the mid-market remained strong as we entered 2024 and despite an uncertain global climate, the mid-market sees international business as a key driver for future growth.

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## Hierarchy

The typographic scale creates a clear visual hierarchy between different types of content. Website users tend to scan content, often only reading less than 20% of it. For this reason, content needs to be prioritised to achieve maximum impact using headings, subheadings and clear calls to action. Regular testing and iterating based on data is key to ensure content success.

### Title copy

Scannable expressive title copy paired with functional body text to create contrast and a clear hierarchy of

### Card design

Hierarchy is extremely important when it comes to UI design. It guides the eye and separates items

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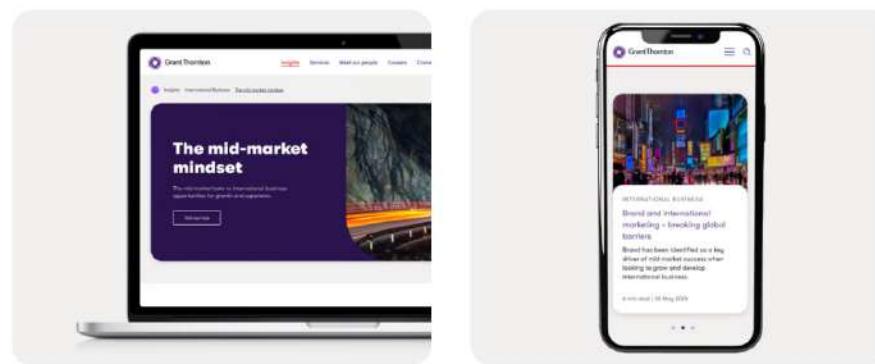
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Design is guided by the eye and separated from content.



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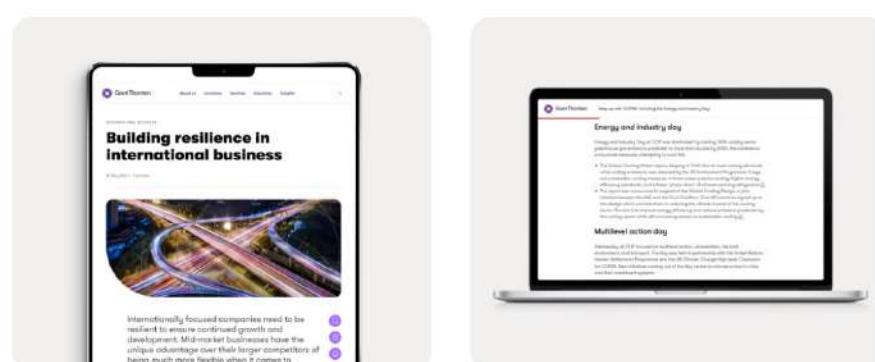
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Longer content should be left-aligned [or right-left if that is how your language is read] to ensure readability. Do not centre align long text. Left-aligned text echoes the natural reading flow and enhances consistency and predictability. These suggestions will help your content receive more engagement. Always centre align text within buttons.

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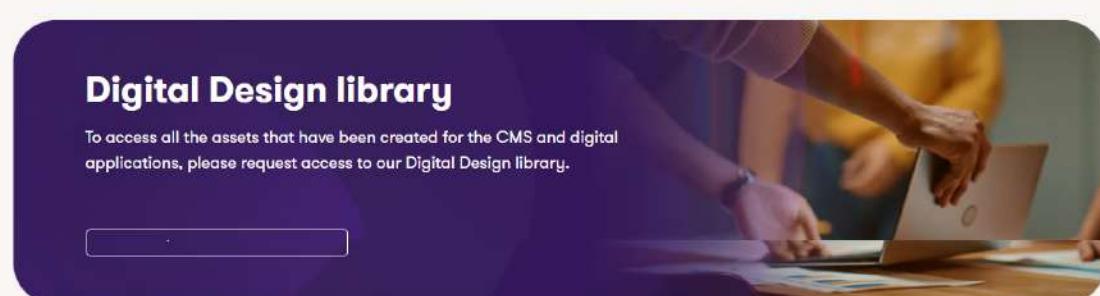
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To access all the assets that have been created for the CMS and digital applications, please request access to our Digital Design library.



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