WE ARE MACMILLAN, CANCER SUPPORT
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### How we talk
- Please see the guidance on be.Macmillan.org.uk
A quick guide to our brand

The background

What our brand is about
Macmillan’s ambition is to reach and improve the lives of everyone living with cancer – and inspire millions of others to do the same.

Cancer is the toughest fight most of us will ever face. But people don’t have to go through it alone. The Macmillan team is there every step of the way.

We are the nurses and therapists helping people through treatment. The experts on the end of the phone. The advisers talking about benefits. The volunteers giving a hand with the everyday things. The campaigners improving cancer care. The fundraisers who make it all possible.

Together, we are
Macmillan Cancer Support.

The idea that drives us
Macmillan is a lifeforce for everyone affected by cancer. This is our ‘brand idea’ that underpins everything we do. It’s about a team of people coming together to be a source of energy, optimism, knowledge and support for people affected by cancer.

Lifeforce is not a strapline – we don’t use it in our communications. It’s something we demonstrate in our words and actions.
A quick guide to our brand

Our values

Our values are a springboard for how we all act, as individuals and as an organisation. They are distinctively Macmillan and they shape our culture.

Using them in all we do will help us to achieve our ambition of reaching and improving the lives of everyone living with cancer, and inspiring millions of other to do the same.

We are personal
We treat everyone we come into contact with as an individual and with care. We listen to their experiences and needs and provide them with the personal support that’s right for them. That’s true whether they’re a person living with cancer, someone who wants to raise money or a potential volunteer.

We demand better
Whatever we do, we always believe there’s room for improvement. So we demand better – from ourselves and others. We’re constantly looking at the bigger picture and for better ways of doing things so we can stay one step ahead and shape a better future for everyone affected by cancer.

We are open
We understand that collaboration is the only way we can help improve the lives of everyone affected by cancer. We are open-minded and inclusive. That is why we share our expertise and experience with each other and the wider world. We’re not afraid of letting go and enabling others to build on our work.

We inspire others
Our shared commitment to what we do inspires us to do our best. Our positive energy inspires people affected by cancer to cope with their experience. And our passion will inspire millions of people to get involved, to change the lives of everyone living with cancer.

We are practical experts
We are recognised for our expertise in everything we do – from providing cancer care, to fundraising, to campaigning. Our reputation is based on constantly improving our skills and involving people affected by cancer – the real experts – in all areas of our work. We’re action-focused, so we use our expertise to deliver tangible improvements to peoples’ lives.
All our communications have the same look and feel to them – an overall ‘style’. We have several principles to describe this style.

**Bold**
We want to stand out from the crowd. We want to make a statement and, most of all, an impact. That’s because we really believe in what we do – improving the lives of people affected by cancer. We want people to notice us, use our services and inspire millions to get involved.

**Hand-made**
Despite their boldness, our designs always have a human, hand-made feel to them. Macmillan is for everyone.

**Energetic**
Our designs are lively and spirited, never static, rigid or institutional – they show that Macmillan has the drive and energy to improve lives.

**Clear**
Our designs are always simple, easy to read and understand. We keep the number of elements (colours, fonts etc) to a minimum. Nothing is decorative, every element used is there for a reason. This makes sure that our important messages always stand out.
A (very) quick guide to our visual identity

1. Colours
   - Simple use of our three greens
   - Secondary colour palette for navigation
   - The overall impression should always be green

2. Graphic silhouettes
   - Photographic with detail inside
   - No midtones
   - Simple as possible
   - Detail, and interesting shapes, create standout
   - 80/20 shadow and highlight split

3. Macmillan Headline
   - Used for the single most important message (the headline)
   - Not too many sizes (two font sizes)
   - Not too large and shouty (too much and it gets in the way of our simplicity)
   - Arranged appropriately to silhouette/panel layout

4. Futura BT
   - Used in a simple and straightforward way for body copy and any non ‘headline’ text.
   - We only use the heavier weights.

5. Logo
   - Used simply and with wit, when appropriate

6. Hand-drawn panels (and lines)
   - Used with Macmillan Headline to highlight words and phrases
   - Used in place of a silhouette (never together with a silhouette)
Our logo – an overview

It’s so much more than just our name in Macmillan Headline font, it’s a statement about who we are and what we stand for. It’s everything we are; simple, straightforward and honest.

When you use our logo, you’re showing that you’re a part of the team. The team includes everyone from specialists (eg nurses, doctors, benefits advisors), to anyone supporting people living with cancer (eg fundraisers, volunteers, campaigners, corporate partners). The team is not at Macmillan, or part of Macmillan, it is Macmillan.

This is who we are. It is what makes us special.
Our logo – how to use it

Size
• Try not to make it the same size as anything else written in Macmillan Headline font (it will compete - so use it significantly larger or smaller)
• Don’t use our logo smaller than 22mm or 70px across its width

Colour
• Use it in any of our greens
• Use it in white out of green
• Only use it in black if it’s on something black and white

Positioning
• Use it on its side (rotated 90° in either direction), but not upside down
• Designers rejoice! There is no clearspace
• Don’t overlap it with anything else on the page
• Use it close to our silhouettes…
• …or even in our silhouettes

Other
• Never ever cut anything off (‘we are’, ‘cancer support’ or the full stop)
• Never recreate it out of Macmillan Headline (download it from be.macmillan.org.uk/logo)
• Available as JPEG/EPS/PSD (in English and Welsh)

We are…
…all Macmillan. We are the nurses helping you through treatment. The experts on the end of the phone. The advisers telling you which benefits you’re entitled to. The volunteers giving you a hand with the everyday things. The campaigners fighting for better cancer care. The fundraisers who make it all possible.

Cancer support. It’s the simplest way to describe what we do.

The full stop. Please don’t delete this. It adds punch to our bold statement. We are Macmillan (the team), we provide cancer support (every one of us).

At least 22mm or 70px across

Use it on its side
Golden Rule: Number One
(Top ways to stay in our good books)

Don't mess about with our logo
Honestly, it’s fine the way it is!
Our logo – do’s and don’ts

Do use our logo in any of our three greens, but…

...where that’s not possible use it in white out as long as it’s clearly legible.

Never ever ever ever take away any of the words (or full stop) from our logo. It always appears in full.

Never redraw/rewrite our logo, you can download it from be.macmillan.org.uk/logo

Do use it discreetly if it’s clear that this is about cancer (eg if it’s got cancer in the title). But never smaller than 22mm or 70px across its width.

Do think about where to put it – here it’s inside the silhouette and suggests the shape of the girl’s leg, but could be outside ‘supporting’ the silhouette.

Don’t stick it in the corner, it needs to have a relationship with the silhouette...

...yes, much better!

Don’t use the logo at the same size as any Macmillan Headline on the same product (it gets lost)...

...there should be a definite difference in size and placement so people can see it’s from Macmillan.
Typography – an overview

Our typography is clear, easy to read and friendly. We break text down (into headings, bullets etc) as much as possible. It’s easy to access information.

In print we use only two typefaces for all communications. These are Macmillan Headline and Futura BT.

Where this isn’t possible, we use Arial, eg viewing on screen, in emails, presentations etc.

Macmillan Headline
- Always used for the single most important message – the headline
- Always used sparingly – once or twice only
- Can be used inside silhouettes, beside silhouettes or breaking out of silhouettes

Futura BT
- Used for all other copy:
  - subheads
  - pull quotes
  - body copy
  - T&Cs
- Use Extra black, Bold, Heavy, Medium, Book
- Only use italics for published works (books, films etc)

Remember to keep it simple
- Use as few different font sizes as possible (usually around three)
- Use as few colours as possible (one is usually enough, sometimes you’ll need two, three is too much)
- Break up layouts with pull quotes and statistics
- Don’t use a lot of Headline (it loses its impact and isn’t readable at smaller sizes

Download our house style guide: be.macmillan.org.uk/styleguide

Essential reading on how to style text.
Typography – Macmillan Headline: how to use it

Created just for us, it’s how Macmillan’s ‘voice’ looks. It feels warm and approachable, but speaks with sincerity and authority. When things are written in Macmillan Headline they feel like they’re from Macmillan, so be aware of what’s being said.

A great example of Macmillan Headline in use is our logo. It’s a strong message, well laid out. Again keep it simple, it shouldn’t be too shouty.

What it’s used for
1. Headlines. That’s why it’s called Macmillan Headline
2. The most important statement in your communication
3. The title of a booklet
4. Event names (eg the Great South Run 2012)

Where to use it
- Use inside a silhouette
- Use next to a silhouette
- Use it breaking out of a silhouette
- Use on its own
- But no more than twice in something

When not to use it
- Macmillan Headline can only be used in fully Macmillan branded communications – it can’t be used on its own within a partner’s (branded) communication. Macmillan must authorise all use of Headline

1. You won’t believe the things cancer can take away
2. ’It was the toughest fight of our lives’
3. Understanding chemotherapy
4. The Great North Swim June 2012

To request a copy of it:
Email marketing@macmillan.org.uk
Typography – Macmillan Headline: alternate characters

There are actually three versions of each character in Macmillan Headline – this helps it feel more handmade.

The three versions use uppercase, lowercase, and small caps. To make things easier we’ve made it automatic through OpenType. You can also access them using the Glyphs palette if you want a bit more control.

**OpenType**
- In the Character Palette menu (top right) select **OpenType>Contextual Alternatives**

**Glyphs**
- In the menu bar go to **Window>Type & Tables>Glyphs**
- From the drop down menu select ‘Alternates for Selection’
- Double click on your chosen letter

**Outlining fonts**
When sending to print make sure to outline anything in Macmillan Headline (it can be temperamental)
- In the menu bar go to **Type>Create Outlines**
Typography – Macmillan Headline: do’s and don’ts

- Do use it in silhouettes...
- ...breaking over silhouettes...
- ...or next to silhouettes...
- ...use it on its own...
- ...or even in graphic panels.

Most important of all, don’t use Macmillan headline really small because it doesn’t look very nice at all and gets unreadable.

- Don’t use punctuation unless you have to!!!!
- Don’t use quotes (and single quotation marks). It makes things feel more personal and real.
- Do use alternate characters – they enhance the ‘hand-drawn’ feel.
- Do consider leading and kerning. They should be nice and tight...
- ...not too tight or loose though.

Don’t change the size of words mid-line (keep it simple and stick to one size per line of text).
Typography – Macmillan Headline: do’s and don’ts

- Never mess with the proportions – so no squashing...
- Never use it in any other colour – not even our secondary colours.
- Use it left aligned. Well, leftish but with an ever so slightly ragged left edge (our logo’s a good example of this).
- ...or stretching.
GOLDEN RULE: NUMBER TWO
(TOP WAYS TO STAY IN OUR GOOD BOOKS)

Use alternate characters
They’re such a key part of using Macmillan Headline well, we’ve even given them their very own page.
GOLDEN RULE:
NUMBER THREE
(TOP WAYS TO STAY IN OUR GOOD BOOKS)

Don’t use too much Macmillan Headline
Too much of a good thing can be bad, especially when it’s Macmillan Headline. The key’s in the name ‘Headline’, far better to be more impactful and use it less.
Typography – Futura BT: how to use it

While Macmillan Headline sets the warm and friendly tone of our products, Futura BT is the ‘no-nonsense’ workhorse of our typography. We use it for everything that’s not a headline. It feels honest and straightforward. Geometric and simple.

What it’s used for
- All copy that’s not in Headline

Which versions to use
- Extra black for infographics
- Bold is only used for numbers eg phone numbers or statistics
- Heavy for subheadings
- Medium for short paragraphs and key information
- Book for longer text
- Italics is only used for titles eg Understanding radiotherapy
- We don’t use light
- When reversing out (eg white copy on green), you may need to go up a weight

The quick brown fox jumps over the lazy dog (but what he doesn’t know won’t hurt him).

Downloading Futura BT:

Futura BT is a commercially available font. So you’ll need to purchase it from a type supplier eg type.co.uk – make sure to buy the Bitstream cut.
Typography – Futura BT: do’s and don’ts

Don’t write in capitals! (It looks like we’re shouting).

Never underline words. (It makes them more difficult to read).

Minimum point size for body copy is 11pt on 13pt leading, ideally 12pt where possible.

Always use it left aligned.

Do use the Bitstream cut of Futura – there are subtle but noticeable differences.

Don’t write in black, it looks loads more Macmillan if it’s in green.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Mauris scelerisque est eu diam bibendum mattis. Nam at...
GOLDEN RULE: NUMBER FOUR
(TOP WAYS TO STAY IN OUR GOOD BOOKS)

Use the right version of Futura

If you’re not sure, ask. Really, we do know the difference and will always pick it up.
## Typography – event naming principles

<table>
<thead>
<tr>
<th>Challenge type</th>
<th>Challenge name</th>
<th>Macmillan cycling challenge</th>
</tr>
</thead>
<tbody>
<tr>
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<td>exciting</td>
<td>CROSSING THE ANDES 2012</td>
</tr>
<tr>
<td>descriptive</td>
<td>active</td>
<td>CAPE OF GOOD HOPE 2012</td>
</tr>
<tr>
<td></td>
<td>engaging</td>
<td></td>
</tr>
<tr>
<td></td>
<td>evocative</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Macmillan hiking challenge</th>
</tr>
</thead>
<tbody>
<tr>
<td>INCA TRAIL 2012</td>
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<tr>
<td>GEYSERS &amp; LAGOONS 2012</td>
</tr>
<tr>
<td>BRECON BEACONS 2012</td>
</tr>
<tr>
<td>CLIMB KILIMANJARO 2012</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Macmillan golf challenge</th>
</tr>
</thead>
<tbody>
<tr>
<td>SILVERSPOON TROPHY 2012</td>
</tr>
</tbody>
</table>
Colours – an overview

In the words of Henry Ford ‘You can have any colour, so long as it’s black’ – well green really. When people think ‘green’, we want them to think ‘Macmillan’ – or vice versa, it doesn’t really matter, as long as it’s GREEN.

Our greens give our communications energy – especially when you throw in some white space to help the green elements stand out.

Overall we’re simple and straightforward. In a busy, high-gloss, colour saturated world, we can stand out more by going back to basics – honestly it really works.

We also have a secondary colour palette that’s used for adding information where just green would be impractical (eg wayfinding or sections in a long document).
Colours – how to use them: green

Using our colours in a consistent way gives our designs authority and assures our users that we are who we say we are. It fosters trust and recognition.

Using the greens
• Keep It Simple Stupid! Don’t feel the need to use all three greens. One is preferable. Two is normally enough. All three will look busy or cluttered
• Use them randomly. Our logo, fonts and silhouettes appear in any of our greens. This keeps our communications fresh
• Use lots of white space – it helps make things more readable and gives us stand out
• Silhouettes and headline should only be in green (or white on green)
• Green should always be the first choice of colour for any design
• When using the secondary palette, the overall impression should still be ‘green’
• Don’t use too much white text on green background (be especially careful using white body text out of our light green)
Macmillan is known to be ‘green’ and it’s important for our brand recognition that green remains the overall impression. It’s crucial for our stand out. So don’t use our secondary colours unless it’s absolutely necessary. And they shouldn’t clash or shout, they’re there to complement the green, not overpower it.

**When to use them**
- For differentiation of information if 3+ sections
- Wayfinding
- Charts or infographics

**How to use them**
- Always use up the greens first
- Never use the secondary colours on their own
- Start with the greens, then aqua, stone, rust, and finally orange
- Never use them for silhouettes or Macmillan Headline

Colours – how to use them: secondary palette
## Colours – technical breakdowns

<table>
<thead>
<tr>
<th>Colour</th>
<th>Uncoated</th>
<th>Coated</th>
<th>Screen</th>
<th>RGB</th>
<th>Hex</th>
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<tbody>
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<td>PMS 382U</td>
<td>PMS 376C</td>
<td>RGB 140/198/63</td>
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<td>PMS 571C</td>
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<td>PMS 7530C</td>
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<td>PMS 7524U</td>
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<td></td>
</tr>
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<td>PMS 167U</td>
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<td>E89842</td>
<td></td>
</tr>
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<td>PMS 355C</td>
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<td>00A246</td>
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<td>PMS 563C</td>
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<td>5DADA4</td>
<td></td>
</tr>
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<td>PMS 7531C</td>
<td>RGB 161/159/145</td>
<td>A19F91</td>
<td></td>
</tr>
<tr>
<td><strong>Mid rust</strong></td>
<td>PMS 7524U</td>
<td>PMS 7523C</td>
<td>RGB 167/119/107</td>
<td>77768B</td>
<td></td>
</tr>
<tr>
<td><strong>Mid orange</strong></td>
<td>PMS 717U</td>
<td>PMS 716C</td>
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<td>D37F42</td>
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</tr>
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<td>PMS 342C</td>
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<td>PMS 562C</td>
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<td>PMS 7531C</td>
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<td>PMS 167C</td>
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</tr>
</tbody>
</table>

**NB For web you might need a background colour:**
RGB 247/247/247
Hex #F7F7F7
Colours – do’s and don’ts

Keep it simple. One colour works best…

...if two colours can add emphasis and still look bold, then you can use two, but simplicity is key...

...three (or more) means you’re struggling – could the design be simpler?

Don’t cram things in...

...use loads of white space (and not so much copy and colours).

Don’t use the secondary colours (or any other colour) for silhouettes or Macmillan Headline.

Keep it simple. One colour works best...

High-quality information

Macmillan patient information resources are:

• developed in association with cancer experts and people affected by cancer
• certified by The Information Standard scheme
• regularly commended in the British Medical Association book awards.

Register today at be.Macmillan.org.uk and order free patient information resources.

Don’t use black unless there’s no alternative, eg press ads (it’s not exactly full of life is it).

You can use tints if you need to, but try to remember we’re bold and simple not cluttered and fussy.

Don’t use secondary colours unless you have to.

Don’t use the wrong colour breakdowns...

...yes this means the right breakdowns for coated and uncoated.
Graphic silhouettes – an overview

Our graphic silhouettes help us stand out in a busy world. When people see them they instantly think ‘Macmillan’. They allow us to be abstract about ideas, but also tell real stories with case studies. They are straightforward, honest, and real.

We like to use objects (as opposed to people) wherever possible because they can express concepts really strongly, and generally are more inclusive to a wide audience, as well as being very visually engaging.

Ideas
By combining our silhouettes and a powerful headline, we can express ideas that wouldn’t be possible, or appropriate literally. Eg on a leaflet about cancer and children we might use a silhouette of a teddy bear to communicate the idea of childhood.

Case studies
We can tell personal stories with real people, but these need to be case studies to be believable. Combined with a direct quote or personal statement, they can bring to life the emotional side of what we do – make things more tangible. Eg on a booklet talking about radiotherapy we might use a silhouette of a radiotherapist (then we’d find out more about her and her role inside).

Realism
Our silhouettes come from real photos, they have detail inside them, but should still be kept simple. About 70% (or more) should remain in silhouette. They should have a recognisable, identifiable shape, either from their outline or a key detail. Eg the laces on a pair of trainers would be detailed, leaving the rest of the shoe in silhouette.
Graphic silhouettes – how to use them

Our silhouettes are big, bold and impactful. Where a photograph would be visually complex, our silhouettes are singular and bold. This is how we stand out.

Always
- Use them big. They have more impact that way.
- Use them with Macmillan Headline (inside, beside, breaking over)
- Use real photographs
- Use real people who feature in the communication (for people silhouettes) not stock imagery
- Get some interesting detail in there

Sometimes
- Use them in the same colour as logo and text – the simplicity makes the design more impactful

Never
- Use them like clipart (small or as icons) ¼ of a page is about as small as they go
- Use illustrations (instead of photographs)
- Use stock images of people
Graphic silhouettes – choosing an image

All our silhouettes come from photographs. It’s an easy process, but you can make it even easier if you start with the right photograph.

Selecting an object
- Always start with a photograph
- Select images with plain or light backgrounds (this makes it easier to silhouette)
- Find images that are very flat in tone (no harsh shadows as these will be accentuated)
- Look for areas of detail that will stand out and add interest
- Consider layout – flat on isn’t always the most interesting
- Objects should be instantly recognisable/iconic
- They should have an interesting shape

Headline and silhouette are inseparable so think first – Don’t be afraid to take photos yourself!

Simple, clean backgrounds make silhouetting much easier.

Graphic crop and dynamic layout creates impact.

Look to see where highlights will come out (here along the edge of the waterbottle giving it shape).
Graphic silhouettes – choosing an image

Look for areas of detail to keep when silhouetting – here filling in the cup means we can fill it with a strong and impactful headline.

Underexposing images makes getting an even tone easier.

Use the objects that people interact with to say something about that person (without necessarily showing a person).
Graphic silhouettes – silhouettes of people

Taking a case study photo
- The person must be someone who features in the communication
- Consider appropriateness of expressions and subject matter
- Faces should be clearly visible and evenly lit
- Avoid images where the eyes or the face are in heavy shadow
- You should be able to see the real person (we’re not removing blemishes etc)
- Always start with a photograph
- Select images with plain or light backgrounds (this makes it easier to silhouette)
- Find images that are very flat in tone (no harsh shadows as these will be accentuated)
- Look for areas of detail that will stand out and add interest
- Consider the composition or pose – flat on isn’t always the most interesting.

Photography set-up
- Two stops underexposed
- Use a white background or sheet
- Use even spot lighting from front left and right.

Shoot even skin tones avoiding strong shadows.
People don’t need to look directly into the camera to feel engaging. Try to keep them feel real and honest instead.

Carefully consider expressions and gestures. And NEVER use stock models. Yes this means you! The blur on the hand and the dark shadows on the face and hand don’t help either.

Look for areas to paint in (here we painted in the stripes in the jumper to simplify).
Graphic silhouettes – silhouettes of people

Graphic crop and dynamic layout creates impact.

Look for areas of detail to keep when silhouetting – the wrinkles on this man’s face tell a rich story of who he is. We don’t want to lose this.

Underexposed images work well to keep tone – about two stops should do it.

Try to avoid strong shadows, these will be accentuated (the example here would lose most of his face to shadow).

Watch out for areas of detail. Too much (eg patterns in clothing) lessens the impact of silhouettes. They are made from highlights and shadows, not patterns.
Graphic silhouettes – how to make them

In detail

1. Open your image in Photoshop.
2. Add a ‘Hue/Saturation’ adjustment layer, desaturate the image (make it greyscale).
3. Add a ‘Levels...’ adjustment layer. Increase the contrast from the image by moving the shadow/highlight sliders together. Focus on getting the outline of the silhouette. We want to end up with no midtones so no grey in the image, just black and white.
4. If you’ve lost detail specific areas of the silhouette, repeat the process. Creating masks to pull out the different areas of tonality. (Here we’ve masked everything but the face as this needed to be much lighter than the clothing.)
5. At this point you might like to create two layers (paint in white and black) to tidy up the image.
6. Select all layers and convert to a Smart object (this preserves all the layers).
7. Convert this to greyscale and save as a Tiff so colour can be applied in layout applications.

Here’s a breakdown of what a complicated Layers palette might look like.

We’ve created groups of layers and masked them to reveal the detail in the face.
Graphic silhouettes – do’s and don’ts

- Do think about where to put our logo (be clever/witty).
- Don’t let the logo (or any other element) overpower the silhouette.
- Do use as few colours as possible (keep things simple).
- Don’t be tempted to use lots of colours. Silhouettes are more powerful in their simplicity.
- Do reverse the image (white on green) - if it works (or else it might look like an x-ray).
- Literal silhouettes aren’t always the best solution, they can feel fake and hackneyed.

- Get the detail right. There should be no mid-tones…
- …only highlights and shadow for maximum contrast. Aim for about 70% in silhouette.
- Bread/toast’s a great silhouette for money, but can you tell what it is?…
- …consider if you’re highlighting the right details.
- Small and floaty, fairly straight on, yawn…
- …big, bold and a nice dynamic angle adds to the composition.
Graphic silhouettes – do’s and don’ts

Avoid (or paint out) existing text in silhouettes (it gets confusing)...

...ahhh much better, and you can still see what it is.

Great silhouette, you can tell Pete loves swimming. Even better he's a real a case study!

Don't use them as clipart – they lose their immediacy and impact.

Keep them ‘human’ in scale – huge things eg bridges and mountains look like toys.

Do think about expressions – great silhouette, but a bit passive.

£15 will pay for a nurse

£50 will pay for a nurse

£100 will pay for a nurse

Nice silhouette, just way too much detail...

...ahhhh, much better. Don’t forget these are still silhouettes, they should still remain mostly dark.
GOLDEN RULE: NUMBER FIVE
(TOP WAYS TO STAY IN OUR GOOD BOOKS)

Don’t use loads of silhouettes or use them small

Hate to say it, but this just looks like poor design. Nothing more, nothing less.
Graphic silhouettes – examples: challenge events
Graphic silhouettes – examples: case studies
Graphic silhouettes – examples: fundraisers
Graphic silhouettes – examples: affected by cancer
Graphic silhouettes – examples: couples/groups
Graphic silhouettes – examples: couples/groups
Graphic silhouettes – examples: objects
Graphic silhouettes – examples: situations/activities
Graphic panels and rules – an overview

Our graphic panels and rules are an extension of Macmillan Headline. They are used to emphasise and draw attention to specific words or actions. They help to give a ‘Macmillan’ feel to a product where silhouettes would not be appropriate. (They’re never used with silhouettes.)
Graphic panels and rules – how to use them

Don’t go crazy with them. Our panels and rules come into their own when they’re used to highlight key words, or provide additional navigation. Remember, our overall style is still simple and uncluttered.

Where they are appropriate:
• For calls to action
• For case study box outs
• In infographics
• Definitely for digital products
• Use them for navigation (eg for sections in a book).

Where they aren’t appropriate:
• On top of or next to silhouettes
• If they are overused (don’t forget our designs should be simple, not fussy or over the top).

Also...
• Resize them as you see fit
• Don’t make the hand-drawn-ness too obvious (huge corners etc).
Graphic panels and rules – do’s and don’ts

Do use them to emphasise words or phrases.

Don’t use them in silhouettes…

…or next to them…

…or anywhere near them (silhouettes should be kept simple).

Do use them for navigation in a document.

Don’t use them too much.

Do use them to pull out key information from a layout.

Do use them to have a conversation…

…or ask and answer questions.
Photography – an overview

Our photography captures a slice of everyday life. It’s never fake or frivolous. It should make you feel like you are right there in the room. It’s about telling stories through personalities, interactions, and experiences. So it feels real, honest and straightforward.

Our photography really enriches our stories if used correctly. We’ll always lead with a silhouette (they give us tremendous stand out), but back it up with strong, distinctive photography.

Our approach to photography
- natural and relaxed – not posed or artificial (here the child is utterly engrossed in what’s going on – and so are we)
- everyday and honest – something we can all relate to in real life (with ‘warts and all’, our coffee cups are dirty, our boots have mud on them, our shirts wrinkled – this makes them more believable)
- personal and engaging – capturing emotions and intimacy (close up interactions, the detail in someone’s favourite old watch). The woman and child here are really close and cropped in so we’re already engaged
- animated and dynamic – not static and dull (something has to be happening or have happened – no one’s interested in a photo that’s corporate and cold)
- immediate and observed – we’ve captured something that has just happened (a surprised look, catching someone off-guard – we can all imagine the scene here, but setting it up in a studio wouldn’t capture the same immediacy).

Suppliers working with us can request access to our photolibrary email marketing@macmillan.org.uk
Our photographs capture moments and pass them on through storytelling. We describe experiences through our senses. So our photos are tactile, capturing; how it looks, smells, sounds, tastes and feels – you’re transported to that moment in time.

- Use photography to tell a story (they help to explain silhouettes when used together)
- Use a series of images to show more about someone’s life through the people and things they interact with
- Use them to back up a silhouette, not to replace it
- Use it to give a ‘feeling’ of what’s happened (we don’t necessarily need to see it, eg the bikes on the right have been used recently, people are crowded around something, it looks fun, challenging and engaging).
Photography – what it looks like

Our photos aren’t always of people, but whatever we do photograph it’s always captured honestly and naturally, not set up (it’s pretty much impossible to do). They’re cropped closely and impactful, as big as can be.

We do:
Natural
1. Get the grittiness of real life in there (everyone needs to do washing up sometime) (issue for PABC around grubby things and work to do. Discuss)
2. Show someone’s ‘point of view’ (what someone would see in this situation)
3. Observed details (their shoes all have personality, so the people wearing them must be different)
   • They have a deep depth of field (this makes them feel more real and snapshot-like).

Cropped
4. Crop in really close to focus the subject better
5. Don’t always use the most obvious crop
6. Focussing on a single object or detail that’s not necessarily the most obvious (eg you might pick up on the man’s hearing aid and glasses) helps to add interest to the image.

We never:
- Never ever lead with photography
- Use stock imagery
- Use arty ‘out of focus’ images
- Use black and white photography or cut-outs
- Use them small
- Try to make them look like Polaroids
- Give them drop shadows.

NB you’ll find guidance on how to photograph for silhouettes in the Graphic Silhouettes section.
Photography – do’s and don’ts

Although well taken (and good for silhouetting), this photo doesn’t give us anything extra. It’s just someone looking to camera...

...whereas this image shows us so much more about what’s going on in Derek’s life.

This is a terrible example of stock imagery. Never do this. Please.

Cut out images lack realism...

...far better to have all the background in there.

Use real people, then you can use their quote and life stories too.

This is a bad example of how to crop...

...and this is a good one. Simple.

Don’t make them look like Polaroids...

...or give them drop shadows.

Never use them instead of a silhouette as the primary image.

‘When it gets hard, being part of the team really helps to spur you on’
Carole, London to Paris

Only use case studies that relate to the photo shown.
Our silhouettes should always lead. But when you back them up with incredibly rich photography they really come into their own.

Dave lives with his wife and kids in Eastbourne. He has a brain tumour and is currently seeing Karen, his Macmillan counsellor, for treatment. She was there for them to talk to and help them through the really tough days.

The snapshot photos capture their personalities, their emotions and their story so well. It’s the observed details that really suck us in – the hand gestures, even the charity wristbands give us so much extra backstory to them.
Photography – telling a story: Cathy

Our photography gives a feeling about peoples lives, what it feels like to be in the room with them.

Cathy’s hosting her 10th World’s Biggest Coffee Morning in as many years. She’s making this one the biggest yet. As someone who has been affected by cancer, she understands how important Macmillan’s work is. But this is work we can only do with our supporters’ help – thanks Cathy.
£100 could save the Macmillan Support Line from having to close for 15 minutes. If we had the Support Line closed for 15 minutes we would risk losing valuable time that we need to help people with their queries. The campaigners pushing for better phone. The advisers telling people which benefits they're entitled to. The volunteers who could fill the 15-minute period, so it really does affect us all.

£156 and generosity of people like you, your friends and family that we're here for people giving people a hand with the everyday things. The number of people dying from cancer is declining.

£350 and around 300,000 new cases are diagnosed every year. Today, two million people are living with cancer in the UK, and around 320,000 new cases are diagnosed every year. That means that every year, we really do make a difference.

£918 could fund a Macmillan nurse for a working week. We count on our supporters to fund 99% of our services. So it's thanks to the effort of people like you to fund Macmillan's healthcare professionals who are leading the charge to make sure every cancer patient gets the right treatment that suits them. This problem is highlighted in a recent report by the Londoner. One contributor said, 'I asked my specialist more about the decision to have the operations. She brought it to a higher level of discussion. It can then take some time to diagnose and then plan the surgery. The surgery could then take place. It's not so hard. Because Macmillan supports so many people and we've simply got to get the better of cancer and reach more people.'

£2,026 could fund a specialist rehabilitation/support worker for a week, providing a range of services, including physiotherapy and diet advice, to people with cancer. We've come up with 10 top tips to help you raise those funds. One contributor said, 'I can't thank you enough for your support. Your help has made a real difference to me.'

As you can see, we're here to help you raise as much money as possible. We've got a range of fundraising initiatives and support. The campaigners pushing for better phone. The advisers telling people which benefits they're entitled to. The volunteers who could fill the 15-minute period, so it really does affect us all.

To get started, we'll need to do some research. If you think you might be able to get involved in some fundraising activities, please let us know. We're always looking for new ways to support Macmillan's work. And why, back in May, we launched a one-year pilot programme with Age UK to address the lack of treatment for older people with cancer. And why, back in May, we launched a one-year pilot programme with Age UK to address the lack of treatment for older people with cancer. And why, back in May, we launched a one-year pilot programme with Age UK to address the lack of treatment for older people with cancer.

Functional versus chronological

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Infographics – an overview

Cancer is tricky to visualise. The numbers involved are huge and the concepts can be abstract. To break this information down to a more human scale we’ve developed a unique and ownable style of infographics, using the ‘hand-drawn’ language of Macmillan Headline typeface.

**Basic principles**
- It should feel hand-drawn – use our Graphic panels or a character from Macmillan Headline as a guide
- Use silhouettes if they help explain the subject (but not for eye-candy)
- Use our secondary colour palette – start with the greens, then aquas, stones, and so on. Starting with a mid, then light then dark
- Use Macmillan Headline for the headline or key finding (not numbers as it gets a bit unreadable)
- Use Futura BT for any data or numbers. But keep it chunky (Futura BT Bold or even Extra Bold)
- Keep it simple, clear and descriptive. It needs to say something, not show everything.
- Make it easy to understand but intriguing and engaging
- Consider a key or legend
- Explain the important bits
- Avoid using a lot of text (but don’t be afraid of an asterisk to hide the detail).

**When to use an infographic**
- Use it to tell a story – it needs to have a purpose beyond data
- Use it to show relationships between data
- Use it to breakdown large numbers (eg billions), or complex ideas (eg different types of experiences after cancer)
- Focus only on the information that matters (it’s about telling a story not an essay).

### Time spent creating infographics

- **Researching**: 81.3m
- **Musing**: 34m
- **‘Thinking’**: 17m
- **Sketching**: 14m
- **Tea making**: 5m
Infographics: examples
(more to come)
Technical illustrations

Most technical illustrations (especially medical ones) are overloaded with inconsequential information. Ours are clean, crisp, clear and to-the-point. We’ve cut out anything that’s unnecessary.

**How to use them**
- They are to be used only in Macmillan products
- Always use them at 100%
- Don’t distort them in any way
- Lines should be drawn on horizontal if possible, in dark green, at 1pt.

For further information on our technical illustrations please email marketing@macmillan.org.uk

The structure of the thyroid gland

- Thyroid cartilage
- Thyroid gland
- Left lobe
- Windpipe
Animation: an overview

As our presence in the digital environment grows there is an increasing need to stand out and be easily recognised. We have created an ownable approach to animated content that will be used in web banners, on our website and in other digital applications.

Our style feels hand-drawn which give us standout on screen. The digital world is all about opacity and drop shadows and stuff which you just couldn’t do by hand, we’re bucking that trend and making our animations really painterly and handmade.

What is it
We don’t literally make our silhouettes or headline typeface ‘move’. We think it’s simpler and more effective to have an ownable method of revealing and removing them. We have created a simple and easy to implement method for doing this.

What it looks like
We have built on the handmade quality of our headline typeface and created a brush stroke technique that reveals our silhouettes and headline typeface. It’s a simple animation that can be adjusted to allow the direction, weight and speed of the brush strokes to vary depending on the application.

Here are a few examples of direction, motion and brush weight:

1 Soft brush – Medium weight

2 Soft brush – Thin weight
Animation: animating headlines

The brush strokes can be altered to reflect the length and tone of the message. For example, a few words or simple sentence may use a smaller brush with a more vigorous motion, while a longer headline may use a larger brush with fewer strokes to reveal the message.
Animation: animating graphic silhouettes

Our graphic silhouettes of people and objects are revealed in a two-step process. Firstly a simple outline defining the basic shape is traced around the image. This is then brushed in using the same technique as the type.
Animation: animating graphic panels

Graphic panels can be used in conjunction with type to provide emphasis to key messages. The panels are brushed in first, followed by the type which appears on top of the graphic panel.
Animation: using layers

Regardless of whether you are simply animating a line of copy, or a series of images the approach is the same. The key elements of the animation are separated onto individual layers:

1. The brush effect is on the bottom layer
2. Imagery is positioned on the second layer (acting as a mask)
3. The outline on the image is on the third layer (only when working with an image).

NB we have this set up as template for standard web banner sizes.
Animation: sequence and pace

Longer animations may require a quicker method of revealing and removing elements. This can be done by using a larger brush to reveal and remove text and images:

1. Brush stroke reveals text and image together
2. Single brush stroke clears screen
3. Green brush can also be used to remove imagery and text
4. Text is removed as new text appears simultaneously
5. Secondary font appears in a more functional way as if it’s being typed onto the page, and does not use the brushed effect.
Working with other people – an overview

We partner with a huge range of organisations: companies, the NHS and other charities. The usual way they show their partnership with us, is by simply using our logo.

It’s important that people know who a communication is coming from. So when it’s from us, it should look like us (with any partners’ logos and a description of how they’re working with us). When it’s from them, it’s in their identity, but includes our logo and a description of how we are working together.

Using a partners’ identity
The simplest way a partner can show that they are working with us is to put our logo on their communications. By using our logo organisations are saying they are part of the team of people working together to improve the lives of people affected by cancer. Just by doing this simple act (and doing it across all communications) a partner organisation can help us spread our message as widely as possible. A descriptive line saying what the partner is doing to support Macmillan can help.

Using our identity
Sometimes what a partner is doing is in effect ‘from’ or entirely ‘for’ Macmillan. In these cases the communication (or section of a communication) can be created in Macmillan’s style.

In these cases it must be fully in Macmillan’s style. It should use all our identity elements, including our tone of voice, and follow our guidelines. People will then understand it’s endorsed by Macmillan.

It may not be a ‘hybrid’ using bits of our identity and bits of the partners’ identity. Doing that would give a poor quality result, and confuse the readers as to who the communication is from.
Our partners should use our logo on their products and materials as much as possible – even non-fundraising ones. When they do they’re showing that they’re part of the team that is Macmillan Cancer Support.

When to use a partner’s identity (and Macmillan’s logo)
• If it’s part of a campaign
• If there’s a potential for confusion of what’s being offered (for example a bank offering a savings plan in Macmillan identity might suggest that this was a savings plan for people affected by cancer).

How to use our logo
• The same principles around our logo’s usage still stand (please don’t ever change it, use it big, and use it in green).
• Depending on the relationship, you might also need a short description about the partnership.

The good
- all done in partner organisation’s brand
- clear statement about where the funds will go
- Macmillan logo in green, and complete

The bad
- using elements of both brands (our silhouettes in partnership colours)
- Ambiguous statement about partnership
- Macmillan logo missing ‘we are’, the full stop, and in black

This is a great example. It’s clear who’s running this event (so the partner gets the acknowledgement for doing something), it’s clear where the funds are going (so the public aren’t confused and trust is kept high), and it’s still got great stand out.

This is not so great example. Never create a hybrid identity. It’s unclear who this is from (it’s using bits of both brand’s identities so is damaging for both brands). Never mess about with our logo, it is what it is. And never ever use comic sans in anything ever. Promise? Great, we’ll stay friends.
Working with other people – using Macmillan’s brand

We happily allow our partners to use our brand identity on their products, but need to be very careful about how it used.

When to use Macmillan’s identity
• If it helps promote a service more than the partner’s brand would
• When the ask is only fundraising and nothing more (e.g. a collection tin)
• If promoting a Macmillan event (e.g. the World’s Biggest Coffee Morning)
• If promoting a Macmillan service (e.g. Macmillan mobile centre)
• If the partner has a very weak or nonexistent identity

How this works in practice
• Can the partner’s logo be used in a Macmillan green, or white out? It could make our printing cheaper.
• We have to be explicit with where money will be going
• Depending on the relationship you might need a short description about the partnership
• Anything using Macmillan’s visual identity needs to be approved. If you don’t have a Macmillan contact email brandreview@macmillan.org.uk

In a nutshell
• The partners logo should not be used too large or overpower Macmillan’s logo – these should look like they’re from Macmillan
• Colours should be kept to a minimum – all Macmillan elements should definitely be in green

Really, there’s not too much to say here. Just that these should look like Macmillan products with a partner logo, and potentially a supporting description of the relationship.
Working with other people – do’s and don’ts

We are a well known and extremely trusted brand. If our identity isn’t reflected well it’s harder for us to reach and improve the lives of everyone living with cancer. When you use our logo or identity with another company it’s really important to be clear who’s providing the service, information, or where the money’s going.

You can use our logo on any products in partners’ brand identity. It’s designed as a statement of partnership (anyone working with us is already part of Macmillan). If the relationship is confusing sometimes it will be necessary to add a description of how we’re involved. In these cases it’s best to write out Macmillan Cancer Support in full, and then include the logo.

A few example descriptions
If you want to say ‘Our organisation is working with Macmillan Cancer Support’ then do. But do it in text above or next to the logo.

Fundraising for
Macmillan Cancer Support
WE ARE MACMILLAN. CANCER SUPPORT

In support of
Macmillan Cancer Support
WE ARE MACMILLAN. CANCER SUPPORT

In partnership with
Macmillan Cancer Support
WE ARE MACMILLAN. CANCER SUPPORT

In aid of
Macmillan Cancer Support
WE ARE MACMILLAN. CANCER SUPPORT

How not to do it
Please make sure to refer to the ‘Our logo’ section of these guidelines for more detail, however here’s a few common don’ts.

Fundraising for
MACMILLAN. CANCER SUPPORT

Remember, never alter or redraw our logo ever. ‘We are Macmillan Cancer Support’ IS the logo, it must always be used in full.

WE ARE MACMILLAN. CANCER SUPPORT

Please don’t redraw the logo in any colour other than green.

WE’RE WORKING WITH MACMILLAN.

One more time NEVER ALTER THE LOGO.

And keep it big.