Introduction

This document introduces you to the new Volunteer Scotland identity and provides guidelines on how to use and apply the identity system.

For further information please contact us:

Volunteer Scotland
Jubilee House
Forthside Way
Stirling FK8 1QZ
t: 01786 479593  f: 01786 849767
e: hello@volunteerscotland.org.uk
Identity overview

The Volunteer Scotland identity consists of two elements, a heart motif and supporting text. The heart motif communicates on two levels; echoing a symbolic heart and a stylised letter "v".

Primary identity
This is the primary identity of Volunteer Scotland. It should be used on the majority of both offline and online materials in particular those with an internal or corporate communications focus. This is however a dynamic identity system; some alternative uses are outlined on the following pages, offering further options for implementing the identity on marketing and public focused communications.

Proportions
The Volunteer Scotland identity should retain the same proportions as shown here and never be squashed or skewed to fit into a specific area.

Reversed
The identity can be used where a dark solid background is required.

Clear space
Always allow clear space around the identity to protect it from other interfering graphic elements.

Mono
For use on mono material such as a fax or where budgets are limited for full colour usage.

Minimum size
A minimum size has been defined in order to maintain the integrity of the identity at smaller sizes in print and digital communications.
A vibrant identity

In order to create a flexible visual language for different audiences or circumstances, the identity has been designed to be dynamic.

The heart motif can be used to contain the following elements:

Photographic imagery
Use only a single image. The image should feature one key focal point (a close-up of a worthy subject that sets a mood or tells a story). A face framed within the heart motif works well as this adds a personal focus, showing people being at the heart of Volunteer Scotland.

Avoid: Groups of more than two people, landscapes and other imagery where distance is a factor. Imagery that is blurry, abstract or indistinct.

Icons
These should be simple recognisable shapes. The icon should be white and cut into the coloured heart motif (when placed on a white background). If the heart is white on a strong brand colour background, the icon should match this colour (an example of this can be seen on page 6).

Avoid: Complex icons. Gradient colours should not be used. Be careful not to engulf the heart motif with an overly large or intricate icon as this will render the identity unrecognisable.

Abstract shapes
Any different combinations of shapes must use colours from the brand palette. Only use two colours at any time, ones which are close on the colour wheel e.g. pink and purple, green and blue.

Avoid: Using multiple colours and complementary colours which clash. Do not use tints as this will weaken the impact of the identity.
A vibrant identity

On the following pages different executions are shown.

Note
Special care needs to be taken when choosing to use the identity in this way. It should be used in conjunction with the supportive text, as shown on the previous page.

It should never be used on its own as the sole visual reference to Volunteer Scotland.
A vibrant identity

Some other ways in which the heart motif can be used to support the primary identity.

Example executions
Sub branding

Sub brands must use colours from the brand palette. When a sub brand needs to be created, it is recommended that the icon version of the identity is used. This will help align the sub brand with the primary identity.

Example sub brands

![V Enable](image1)

![Volunteer Support Pot](image2)
The identity and photography

Choosing the correct image will help retain the integrity of the Volunteer Scotland identity.

**Best practice**

1a. In order to retain the clarity of the identity when used on top of a photograph, choose an image which has an area of low contrast allowing the identity to stand out. Where the logo is to be placed also needs to be dark enough to allow legibility. An area which is blurred due to a shallow depth of field also helps make the identity more prominent.

1b. Where possible it is desirable for the identity to occupy an area which is predominantly a flat colour, allowing the identity some visual breathing space.

**What to avoid**

2a. Avoid using an image which has large areas of light colour. This weakens the impact of the identity and leaves it illegible.

2b. Avoid using an image which has areas of high contrast or is visually busy as this affects legibility and visual prominence.

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**Example executions**

1a

![Image](image1)

1b

![Image](image2)

2a

![Image](image3)

2b

![Image](image4)
Colour palette

The primary colour palette should be used for internal and corporate focused communications. In order to add a touch of vibrancy, one additional colour from the secondary palette can also be used to support specific types of printed or digital material. A greater mix of colours from the secondary palette can be used in marketing and public focused communications.

Secondary palette
To keep the brand fresh, we have created a secondary palette of vibrant colours which range from cool colours to hot. When combining colours, particularly colours which may be complementary it is best to separate these using white space so that no clashing occurs (see examples on how colours should be applied on pages 12-17).

Tints
10-100% tints of the brand colours can be used where necessary. These should be used sparingly in order to maintain a vibrant feel to communications.

In order to retain a bold colour palette, gradient colours should not be used.
Typefaces

Two typefaces have been chosen to complement the Volunteer Scotland identity.

Primary font
The primary font is Bliss. This font was chosen because it has a soft natural feel, making it less "corporate" than many modern sans serifs. Although it has a contemporary look it retains a timeless quality. Bliss is versatile enough that it can be used for titles, headlines and body.

The font can be purchased in seven weights including italics (see below).

Alternative font
Arial was can be used as an alternative font when Bliss is unavailable. In general Arial should only be used for internal communications and not for producing on brand material. This font can be used for digital material and for example on letters and email communications.

Bliss font available from:
http://typography.net/fontfamilies/view/27
Typography

Using different weights and colours of Bliss for titles, headings and body copy helps to create a hierarchy of messages.

Line spacing
The default line spacing within Bliss is quite generous, so it is best to fine tune this in order balance the typography.

Tracking
Titles and headlines require some tracking. The examples on this page are -50. Body copy can use -25 tracking.

Volunteering is good for the heart and mind!

Try volunteering sometime eget turpis mi, eget ultrices diam. Cras lobortis turpis nec metus hendrerit eu blandit

Sub heading style

Try volunteering sometime eget turpis mi, eget ultrices diam. Cras lobortis turpis nec metus hendrerit eu blandit nisi pretium.

Applying the brand

The following pages show some example executions of how the identity and other related elements can be applied to both printed matter and digital communications.
Applying the brand

Example internal or corporate communications front covers.
Applying the brand

Different sorts of reports, briefings and other types of documents could be colour coded using one of the brand colours along with the Volunteer Scotland green.
Applying the brand

Example marketing and public focused front covers.

A variety of colours and different graphic devices can be used to add a vibrant feel to material.
Applying the brand

Spreads

Example marketing and public focused inner spreads.
Applying the brand

Presentations

Start slides can be simple and white, use a solid brand colour with or without the heart motif

Where we are today

Name Surname 23 September 2013

Example content slides

Main heading here

Sub heading


- Mauris medius convallis mi, non fringilla
- Proin vel massa in est aliquam hendrerit
- Nullam eget nunc quis enim viverra

Main heading here

Sub heading


Table heading 1 Table heading 2 Table heading 3

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Main heading here

Sub heading


Where we are today

Name Surname 23 September 2013

Main heading here
