



Brand guidelines

November 2020



Our Brand

Logo

Our logo should feature our brand strapline, however, we can remove this when needed.

The colours of our logo should **not** be altered, and always should be shown on a white or light coloured background for legibility reasons.

Minimum size

The recommended minimum size of the logo is a width of 20mm for print applications and 76 pixels for online applications. The strapline should be removed for any usage under 50mm.

Exclusion zone

The exclusion zone is the height of the V in Vegan Society. No typographic or graphic elements can encroach on this space. This is the minimum amount of space but more is advisable.

Sponsor Logo

Our sponsor logo has been created to supply to individuals or businesses receiving funding or sponsorship from us.



With strapline



Exclusion zone



20mm

Minimum size

Our Brand

V Mark

The V with the sunflower can be reproduced as a standalone mark.

Minimum size

The recommended minimum size of the mark is a width of 20mm for print applications and 76 pixels for online applications.

Exclusion zone

When the V mark is not placed in a circle the exclusion zone is the width between the petal as shown. No typographic or graphic elements can encroach on this space. This is the minimum amount of space but more is advisable.

Circle Execution

When the V mark is placed in a circle the exclusion zone is approximately the height between the petal as shown. No typographic or graphic elements should encroach on this space. The V mark must never touch the edges of the circle. There must always be breathing space around the mark.



Exclusion zone



20mm

Minimum size



Exclusion zone

Our Brand

V Mark

It is suggested that the V mark is reproduced primarily in these colours:

Green and orange, Orange, Green, Black, White

The white version of the mark can be placed over photography. The elements of the photo must not be too light or complicated. A simple photographic background or a background that creates sufficient contrast is required to ensure eligibility and maximum standout. The white version of the mark must be produced at 100% white with no transparency. When resizing the mark always keep the same proportions and do not distort it in any way.





1.0

TYPOGRAPHY

Primary Font

Museo sans

Museo Sans is The Vegan Society’s main font. By being set differently it feels modern and bold.

Museo Sans can be used for body copy, sub headings and titles.

It is recommended to use Museo Sans 300 or 500 for body copy and for longer passages of text. Museo Sans 700 can be used for sub headers, short passages of text in standard sized publications (e.g. A4 and A5), or to highlight important information. Headlines should also be set in 700.

It is preferable that body text is left aligned.

At the designer’s discretion, other weights of Museo can be used.

Please follow the table below for more guidance.

Museo 100

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo 300

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo 500

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo 700

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo 900

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

The quick brown
fox jumps over
the lazy dog

Subheadline goes here

Luptatus tiatis in res autemposam, odi berrum aut pos et apel es doluptibus.
Gendaer natintis volupta tempel is nonseque molorepere voluptiis qui dolorep
lestrum endic temporro et acerror rorent autemporibus natiur sam excerore
one volor sus. Alibus mi, occabor ehenis et vid qui volorent parupta volestibus
dolo cus digeniet exero quis idem quam, sed quas accusci ligenes

| Style | Weight | Size | Leading |
|----------|--------|------|---------|
| Headline | 700 | 47 | 51 |
| Subhead | 700 | 11 | 14 |
| Body | 300 | 8.5 | 14 |

Primary Font

Museo Slab

The secondary typeface is Museo Slab.

Five weights including all italicised versions of these weights can be used. Museo Slab is mainly to be used for headlines and titles. It can be applied to shorter passages of text with discretion.

For most titles a weight of 300 or 500 is recommended for standard sized publications (A4 and A5).

It is preferable that body text is left aligned.

At the designer's discretion, other weights of museo can be used.

Please follow the table below for more guidance.

Museo Slab 100

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo Slab 300

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo Slab 500

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo Slab 700

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Museo Slab 900

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

The quick brown fox jumps over the lazy dog

Subheadline goes here

Luptatus tiatis in res autemposam, odi berrum aut pos et apel es doluptibus.
Gendaer natintis volupta tempel is nonseque molorepere voluptiis qui dolorep
lestrum endic temporro et acerror rorent autemporibus natiur sam excerore
one volor sus. Alibus mi, occabor ehenis et vid qui volorent parupta volestibus
dolo cus digeniet exero quis idem quam, sed quas accusci ligenes

| Style | Weight | Size | Leading |
|----------|--------|------|---------|
| Headline | 700 | 47 | 51 |
| Subhead | 700 | 11 | 14 |
| Body | 300 | 8.5 | 14 |

Alternate Font

Trebuchet

When Museo is not available, we use **Trebuchet**. This is a standard font for email communications and Microsoft Office software, such as PowerPoint and Word.

Trebuchet Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Trebuchet Bold

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp
QqRrSsTtUuVvWwXxYyZz 0123456789

Remember! Only use this font when Museo Sans is unavailable

The quick brown
fox jumps over
the lazy dog

Subheadline goes here

Luptatus tiatis in res autemposam, odi berrum aut pos et apel es doluptibus. Gendaer natintis volupta tempel is nonseque molorepere voluptiis qui dolorep lestrum endic temporro et acerror rorent autemporibus natiur sam excerore one volor sus. Alibus mi, occabor ehenis et vid qui volorent parupta volestibus dolo cus digeniet exero quis idem quam, sed quas accusci ligenes.

| Style | Weight | Size | Leading |
|----------|--------|------|---------|
| Headline | Bold | 46 | 51 |
| Subhead | Bold | 11 | 14 |
| Body | Reg | 8.5 | 15 |



1.2

ILLUSTRATIONS

Colour palette

Expanding on our current colour palette, we selected additional accent colours. This bright and bold colour palette is designed to enhance current colour schemes and allow creative flexibility, while maintaining a strong link to the original brand colours.

A clever use of colour helps to achieve a more compelling, modern and approachable look to our comms.

Primary Colours

0 0 0 0
255 255 255
#ffffff

100 23 58 0
0 131 117
#00847b
PANTONE 327 C

0 47 100 0
255 158 22
#f49800
PANTONE 1375 C

0 0 0 100
0 0 0
#000000

Secondary Colours

57 0 30 0
114 196 191
#72c4bf

7 18 81 0
242 205 67
#f2cd43

0 0 0 50
157 157 156
#9d9d9c

0 79 44 0
234 84 105
#ea5469

82 30 23 6
0 134 168
#0086a8

26 24 41 16
178 167 141
#b2a78d

34 0 18 0
181 221 218
#b5ddda

4 11 49 0
249 224 152
#f9e098

0 0 0 30
198 198 198
#c6c6c6

0 48 26 0
244 160 163
#f4a0a3

49 18 14 4
138 178 201
#0086a8

10 9 16 6
224 219 209
#e0dbd1

Primary Colours

CMYK 100 23 58 0
 RGB 0 131 117
 HEX #008275
 PANTONE 327 C



CMYK 0 47 100 0
 RGB 255 158 22
 HEX #ff9e17
 PANTONE 1375 C



CMYK 0 0 0 100
 RGB 0 0 0
 HEX #000000



CMYK 0 0 0 0
 RGB 255 255 255
 HEX #ffffff

Secondary Colours

CMYK 71 22 67 5
 RGB 80 148 108
 HEX #50946c



CMYK 7 19 81 0
 RGB 241 203 69
 HEX #f1cb45



CMYK 0 79 44 0
 RGB 236 84 105
 HEX #ec5469



CMYK 26 100 50 11
 RGB 171 0 78
 HEX #ab004f
 PANTONE 220



CMYK 100 23 30 1
 RGB 0 138 171
 HEX #008aab
 PANTONE 3135



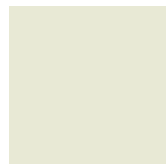
CMYK 56 0 29 0
 RGB 113 202 195
 HEX #71cac3



CMYK 82 79 40 40
 RGB 58 51 79
 HEX #3a334f



CMYK 42 40 67 28
 RGB 133 117 78
 HEX #85764f



CMYK 15 7 23 0
 RGB 225 227 206
 HEX #zz

Our illustrations

Our illustration style is **flat and simple**. Illustrations are eye catching, and bold thanks to the clever use of colour and simple lines. We avoid using overcomplicated, sketchy looking illustrations.

To maintain consistency, our illustrations are **carefully crafted** and bespoke to create a more personal, recognisable and unique brand feel.

We allow the use both outline and no-outline styles as long as the consistency is maintained.

It is vital to keep our illustrations **positive and happy**. Avoid portraying sad, negative characters that could affect the way our brand is perceived.





Keep illustrations positive, bright and happy.



Handy Tips



Use bespoke illustrations instead of stock.



Maintain our flat and simple illustration style and keep it in line with our colour palette.



Do not use outdated stock illustrations or dull colours.



Avoid using overcomplicated, sketchy looking illustrations.



Keep illustrations engaging, bold and eye catching.



Current illustration:
The illustration lacks colour, and does not relate back to our guidelines.



New illustration:
Our new illustration maintains our simple style and colour palette.

Use of illustration within a campaign:

We should keep our illustration style consistent across all aspects of our brand, including campaigns. Our style utilises a flat style and bold colours, complementing our brand aesthetic, and therefore remains relevant to each topic.

Where possible, illustrative elements can be used within the logo, however, further development can be introduced across other collateral.



Old Grow Green branding:

We must avoid introducing alternate illustration styles, colours and typography across any aspect of the brand.



New Grow Green branding:





1.3

PHOTOGRAPHY

Photography style



Our photography is **authentic, inclusive** and **emotive**. In order to achieve this, the images focus on series of moments, which speak volumes about who we are and what we stand for.

In general, our imagery should inspire a feeling of **connection to nature**. Photographs should show a **celebration of the continuation of life and a respect for the environment**.

Animal, food and nature photography can be used to highlight veganism's connection to nature.

Our photography should focus on capturing the **real moments rather than an over-stylised, perfect world**. For instance, animals should be portrayed in a natural environment, food should be shown in a real home, and people should feel authentic.

When using people photography, different age ranges and cultural backgrounds should be represented to convey that a **vegan diet is accessible for all**.

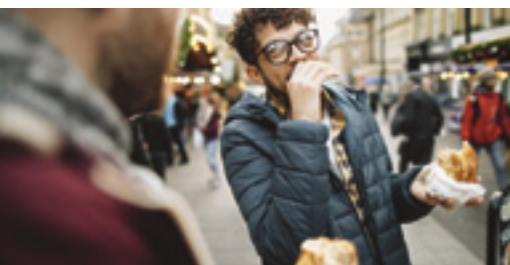
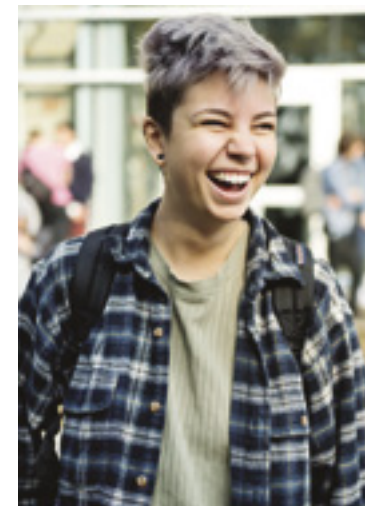
In general, our photography should feel **modern, lively, authentic and warm**. Good lighting, composition and colour vibrancy should be considered to achieve the biggest impact.



General photography

In general, our photography should feel **modern, lively, authentic and warm**.

Our imagery should feel natural, should capture a moment and never feel like a stock shot. Good lighting, composition and colour vibrancy should be considered to achieve the biggest impact. We should show a diverse range of cultures, religions, age ranges and a spectrum of gender identities.



Food, plants and nature photography

Images should highlight veganism's connection to nature. Photographs show a celebration of the continuation of life and a respect for the environment. Food should be shot in a real home environment and look appetising and colourful.

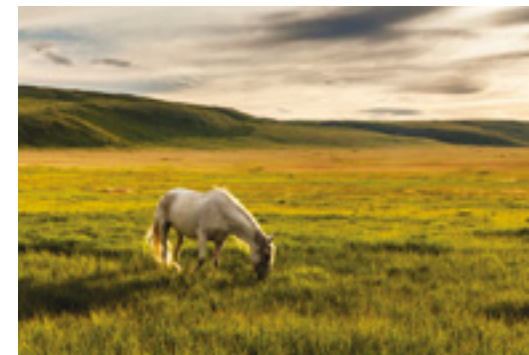


Animal photography

The images used should enable the viewer to connect with the animal and highlight the value of all life. Images that can be used include wildlife photographs of animals taken in their natural habitat, animals with people in approved situations and close-up images. No images of animals in distress are to be used in publications.

Photographs of animals in farms should be avoided. However, farmed animals in animal sanctuaries can be shown.

Care should be taken with stock photography of animals to find out where the image was taken to confirm that she/he is not a farmed animal. Where people and animals are pictured together the relationship shown should be respectful and animal should not be constrained by the person such as having their arms encircling him/her but should be comfortable approaching the person.





1.4

CAMPAIGNS



Our Brand

Campaign logos

When creating a new logo for a campaign, it is crucial to utilise **brand colours, fonts** and **follow our illustration guides**.



Old logo:
Avoid using **overcomplicated** illustrations, fonts and graphics.



New logo:
Use brand colours, typography and simple illustration.

Existing campaign logos:



Simple illustrations can feature within logo.



Use visually attractive, **bold** typography and vibrant colours to grab attention.



Simple graphic elements can enhance the design.



Utilising our typography adds to brand awareness and salience.



Our Brand

Campaign guides

Our brand guides can be fairly flexible when applied to campaigns, especially since some of our campaigns are directed to an audience that may be put off by mention of veganism. In instances where The Vegan Society logo will be displayed as part of the campaign, the two elements **must always work together**.

It is essential that The Vegan Society logo and campaign brands work in harmony. Any communications must feature the masterbrand logo, placed on the left of the campaign logo. Please observe logo exclusion zones and minimum size rules.

To maintain the link between campaign brands and The Vegan Society brand, it is advisable to use **brand colours** and **follow illustration guides** when designing icons or illustrative elements.



Our logo can be placed side by side with the campaign logo. In that instance it should always feature on the left side of the campaign logo.



Please avoid big size differences. Logos should work in harmony and balance between them is to be maintained.

Stationery



Where possible, place our logo top left, and campaign logo top right.

Letterhead



January 01 2019

Me volum earchitatur, offic totaquantio. Ost assi sim nim quia cus dunt dis dolorerum volorem fugitatur? Ipsae repra dentem exerati doles re volut fugia et mi, estiaeped ex et venis abores estem adicat lacestem ex eum aut moluptatur?

Soluptaquia volupie ndendandanda volum ere pere volute aut as alit voloria amet il idicid molor rerias moles nobitae reces exerum inus anderum quantiam nonsentur, custo moditatur adisciistrum doluptae evelessimet as quam et atem nus.

Pariandae. Aximos eiuntia dolupta none culparum am, cor magnietur, issunt, cum sinvent verro ex exerum fugiae vello cuptur, tem sit aut inum quam, que enistis adipsam del invelicide officium fugitionem ullis quunt autem quaspel estiunt eos pereptin re por sendis aditis demporum quaspidit lbea que venimin vendiciatus coresedi re dendis sitio modis molori simpure ntempel.

Ibusciaturem que autas voluptio. Et porecae eiunt volore oculo dolesti quundae. Itamusdanda quissus andame dolupta speligent, a nemosti nus intis alia volessi omnis ea perspienim es seri dolore ommolor emoditae. Tusdam, eturis est ipsandictis digendis repudaerate num lit apellesunti bercimagnis eossit reic tem res quideru ptaest eum a quamet velitas sinciis eat alituir alis re consequi dolorpo repera il est is moluptur arum eaquid undebit, quatur ant es nonectu reries min corepero ipici qui rest lacesequis sit, qui volla sime cus eicatib ustium qui omnis alignis restrum ad eum dem et a acerfer chitiis abor sum idebitat.

Explaturn aped ut repedis quaeeped et unt faceperitiis sitatem inciderspe none plisqui duntius, nam ipiendus asperem porernam que dis eium.

Many thanks,

Donald Watson House,
34 - 35 Ludgate Hill,
Birmingham
B3 1EH



January 01 2019

Me volum earchitatur, offic totaquantio. Ost assi sim nim quia cus dunt dis dolorerum volorem fugitatur? Ipsae repra dentem exerati doles re volut fugia et mi, estiaeped ex et venis abores estem adicat lacestem ex eum aut moluptatur?

Soluptaquia volupie ndendandanda volum ere pere volute aut as alit voloria amet il idicid molor rerias moles nobitae reces exerum inus anderum quantiam nonsentur, custo moditatur adisciistrum doluptae evelessimet as quam et atem nus.

Pariandae. Aximos eiuntia dolupta none culparum am, cor magnietur, issunt, cum sinvent verro ex exerum fugiae vello cuptur, tem sit aut inum quam, que enistis adipsam del invelicide officium fugitionem ullis quunt autem quaspel estiunt eos pereptin re por sendis aditis demporum quaspidit lbea que venimin vendiciatus coresedi re dendis sitio modis molori simpure ntempel.

Ibusciaturem que autas voluptio. Et porecae eiunt volore oculo dolesti quundae. Itamusdanda quissus andame dolupta speligent, a nemosti nus intis alia volessi omnis ea perspienim es seri dolore ommolor emoditae. Tusdam, eturis est ipsandictis digendis repudaerate num lit apellesunti bercimagnis eossit reic tem res quideru ptaest eum a quamet velitas sinciis eat alituir alis re consequi dolorpo repera il est is moluptur arum eaquid undebit, quatur ant es nonectu reries min corepero ipici qui rest lacesequis sit, qui volla sime cus eicatib ustium qui omnis alignis restrum ad eum dem et a acerfer chitiis abor sum idebitat.

Explaturn aped ut repedis quaeeped et unt faceperitiis sitatem inciderspe none plisqui duntius, nam ipiendus asperem porernam que dis eium.

Many thanks,

Donald Watson House,
34 - 35 Ludgate Hill,
Birmingham
B3 1EH



1.5

INFORMATIONAL IMAGERY

Style guides

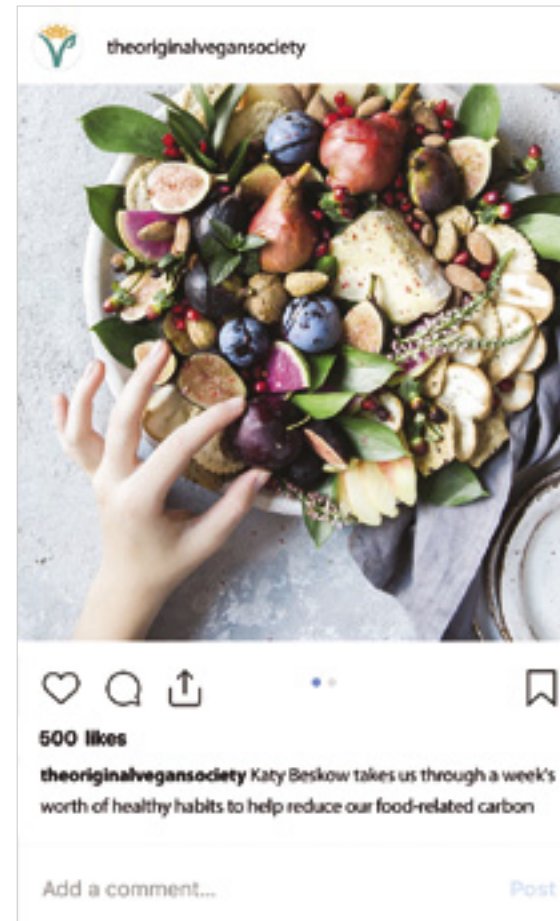
Online advertising

Our online communication varies from simple banner ads and social media feeds to emails. Since online advertising space differs in size, we understand the need to have flexibility. The context of the ad is also incredibly important. To keep the consistency of the brand, it is vital to use our correct digital colour values. Call to action and any buttons are to be prominent within the design.

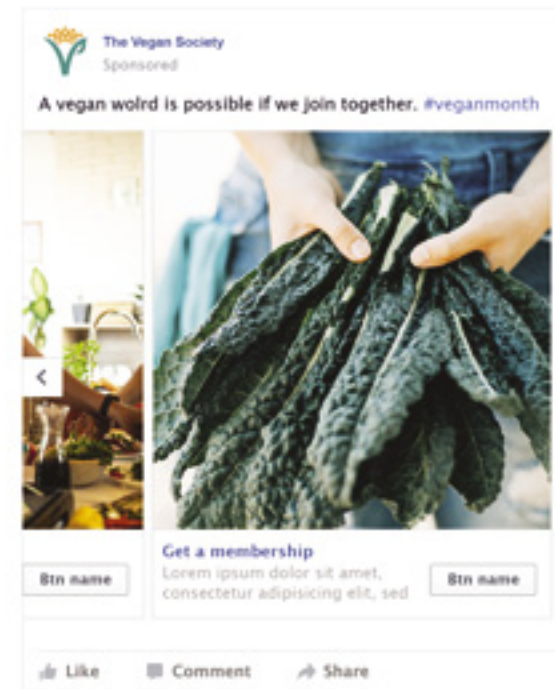
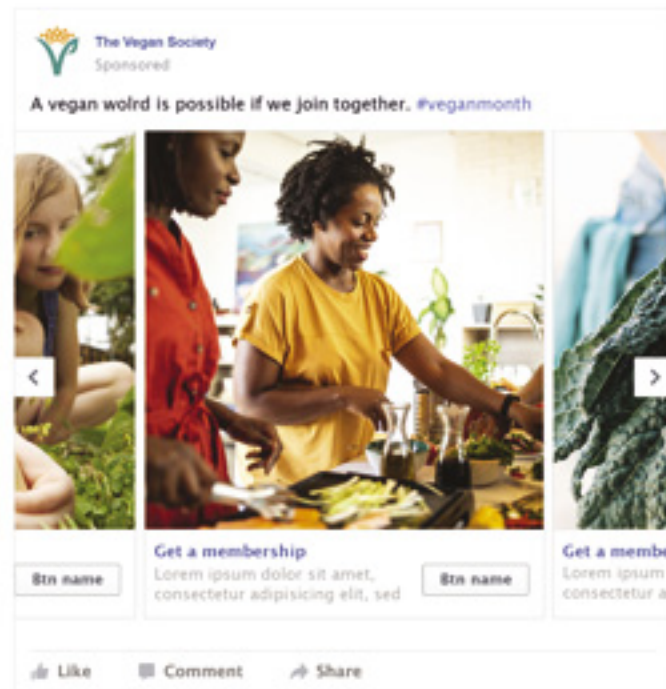
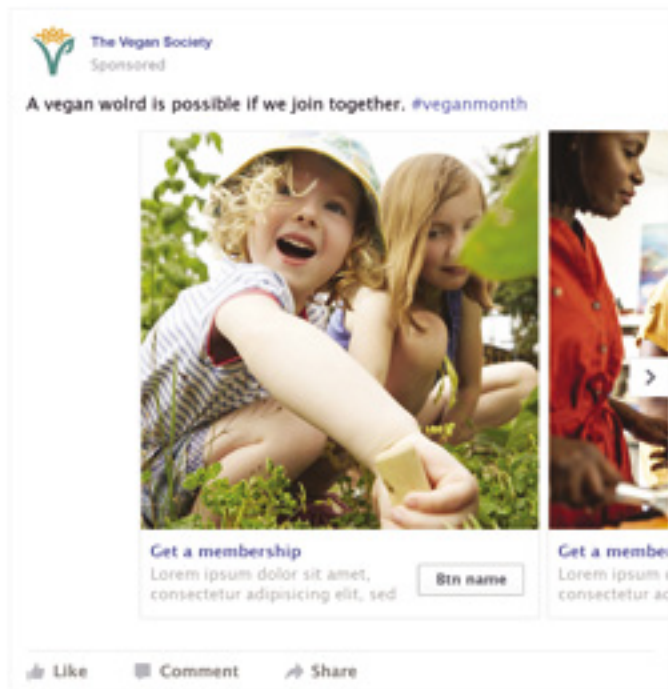
Online space is an incredibly busy environment, hence it's crucial to ensure **as much visibility as possible**. We can achieve this by using vibrant, not too busy, beautiful images, to attract as much attention as possible.

Try keeping the logo as visible as possible, especially on small digital formats. On rotating ads, keep the last frame for the logo and call to action. There is no need to repeat the logo on every frame before it.

For social media ads, word count quota is to be observed. **Copy is to be clear and concise.**
Avoid overlaying text over images.



Example Instagram ad



Example Facebook carousel

Static ad



Rotating ad



Static ad



Rotating ad





1.6

VIDEOS



Video style guides

Design for video

Our films and videos should reflect our values and inspire a feeling of **connection to nature**.

The tone of the video should be considered, and the footage should feel contemporary, lively and authentic. It's important to maintain good lighting, composition and colour vibrancy throughout the film.

Our videos should feature the appropriate **outro and name plates**, where applicable. Title safe area should be observed.

Outro should include our **logo**, in accordance to our logo guides and sizes.

If using **titles**, please refer to our typography guides and colour guides.



17

MERCHANDISE

Best practice

Merchandise guides

Our merchandise should be carefully considered for their relevance to The Vegan Society. We should avoid items that are corporate and have no connection to vegan lifestyle.

Our brand should be associated with **practical and useful items that have a positive impact on environment**. It's important to consider **relevance** of the item to the target audience and how it will be used.

To ensure that our merchandise is **engaging and creates a positive impression** of our brand, we steer away from simply placing logos over blank items. We use our brand assets in a creative way to achieve the most **visually attractive and engaging products**.

Ideally our t-shirts and jumpers should feel considered, cool and contemporary. We should avoid illustration, utilise a minimal colour palette and focus on typography.





Avoid illustration, keeping our designs cool and contemporary.



Avoid simply applying our logo onto corporate materials in an uncreative way.



Use minimal, complementary colour palettes.



Keep design visually attractive, with a focus on simple typography.



Avoid using oversized logos on blank items. Logo should always be **used in proportion and complement the design.**



Some good examples of **practical and useful items** that carry relevance to The Vegan Society and our values. Both of the products are **considered and relevant** to our audience.



20.

PROFESSIONALS



Professionals

Introduction

When talking internally and to professionals, we often use copy-heavy documents. It isn't appropriate to use a lot of photography, so our flowing illustration style and use of colour become the focus. The illustration style has been tailored to be more sophisticated and appropriate for this audience.

When necessary, photography can be used if talking about something specific that requires visual support. All of the previous guidelines for our brand elements remain the same. The only other thing that changes is the hierarchy of visual elements.





21

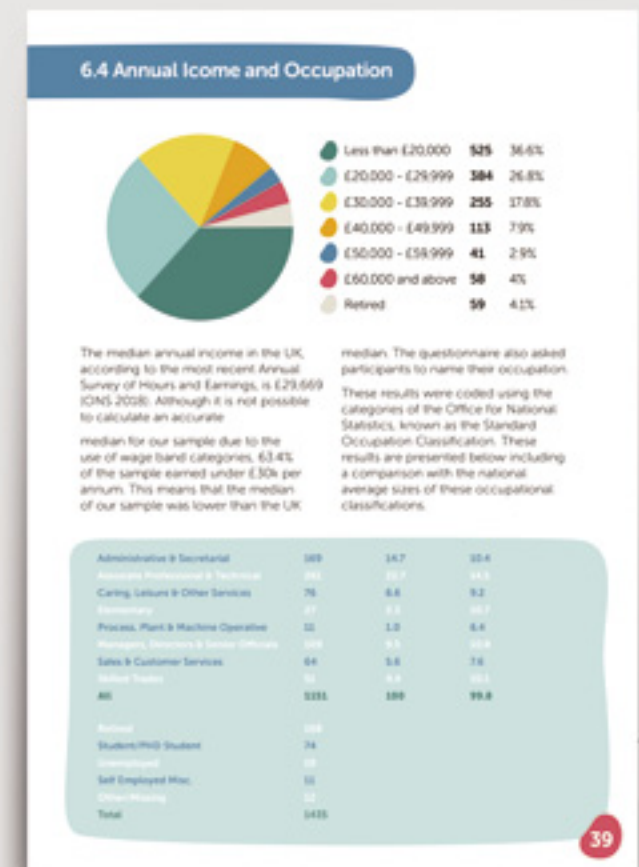
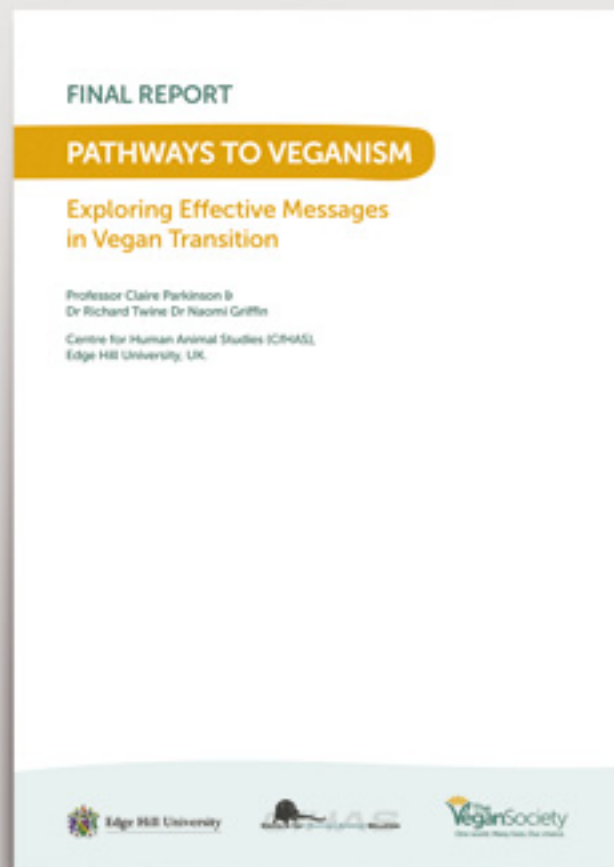
IN PRACTICE

A5 Report

Copy-heavy reports can be helped by employing the use of our colour palette to add visual interest and break up large passages.

Even a small amount of colour can aid navigation and liven up a document. Having copy in two columns shortens line lengths and makes it easier to read.

Use our softer shapes and colour palette to house headers, tables and page numbers. This relieves the possible fatigue of reading pages of black copy.





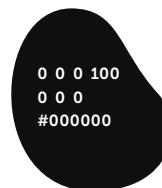
2.2

COLOUR

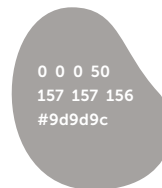
Colour palette

Our professional colour palette expands on the palette outlined in section 1 by using tints of the primary and secondary colours. This keeps the illustrations within the brand style, whilst simultaneously allowing them to have a distinct and sophisticated feel.

Primary Colours



Secondary Colours





2.3

PHOTOGRAPHY





General photography

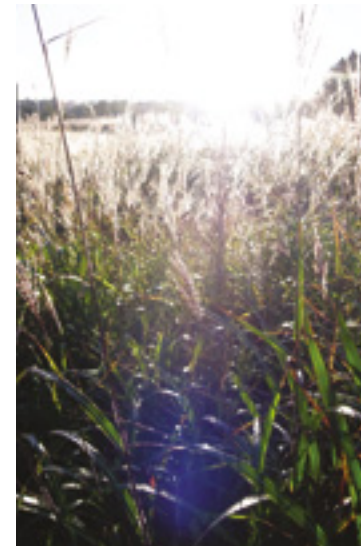
The photography for the professional audience should follow the same rules as the main imagery. The images should feel **modern, lively, authentic and warm**. Whilst the subject matter might change, we should always showcase a diverse range of people. Here we are talking to industry professionals, so the imagery should be selected to reflect this.



Food, plants and nature photography

The photography should always support the message, whether that is celebrating the continuation of life, respecting the environment or showcasing a specific crop or food. Crops should be shot in a farm environment and look appetising and colourful, they should never be cut-outs.

It is also our policy not to use images of animals where we cannot identify their location. We should know that the animal is being cared for in a named animal sanctuary or know something of its circumstances so we can be confident that the animal is not a victim of exploitation. Animals with ear tags are permissible as it is a legal requirement in the UK that animals are tagged, even if they are cared for in a sanctuary.





2.4

ILLUSTRATION

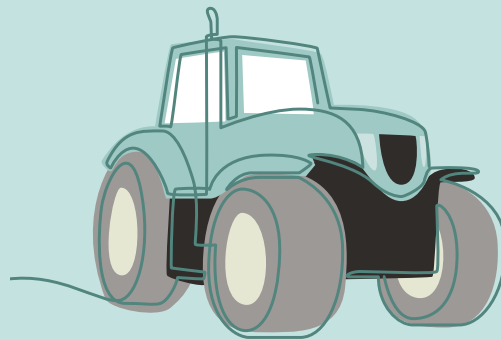
Our illustrations

Much like the consumer-facing illustration style, our professional illustrations are **flat, simple and sophisticated**. Examples shown are from our Grow Green campaign and consist of interpretations of farming vistas, crops and equipment. All the illustrations are made from block shapes and are tied together with a consistent flowing line, influenced by our logo. The flowing line brings detail as well as a softness that speaks to cycles and growth.

To maintain consistency, our illustrations are carefully crafted and bespoke to create a more personal, recognisable and unique brand feel.

As the most distinctive element of our look and feel, the illustrations are the heroes and should feature in the most prominent place of any piece of communication, whether that be a poster, website header or leaflet cover. That way people will always recognise that it's us.

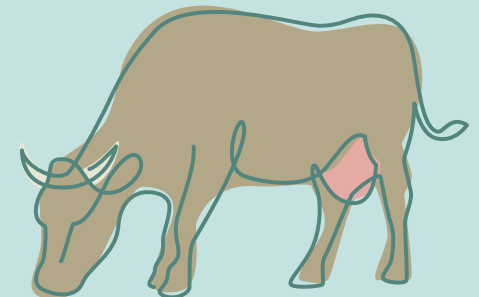
Where appropriate, individual illustrations can be used to highlight a point. An example of where these might be used is on a page of a leaflet or booklet.



Maintain our flat and simple illustration style with a flowing line.



Use bespoke illustrations instead of stock.



Use minimal colours from our palette in an illustration, making sure the green line stands out.



2.5

GRAPHIC DEVICES



When information needs to be held or highlighted on a piece of communication, it may require a holding device. On this page are a few examples that have been created to give an idea of how our flowing line and flat colours can be used to create devices. These devices can pull out a piece of copy, house a supporting photograph or create a stand out space for a graph to sit within.

Lorem ipsum dolor
sitsa amet
est im

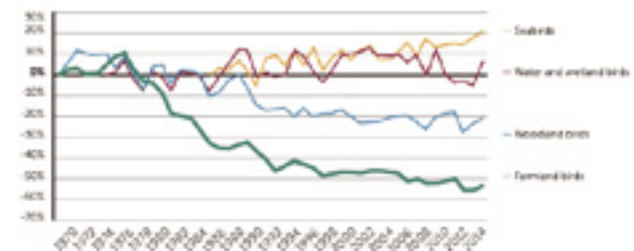


Use a flat, coloured shape and flowing line.



The colour of the line can be changed to white if that helps it to stand out.

FIGURE 1: Lorem ipsum dolor sit amet



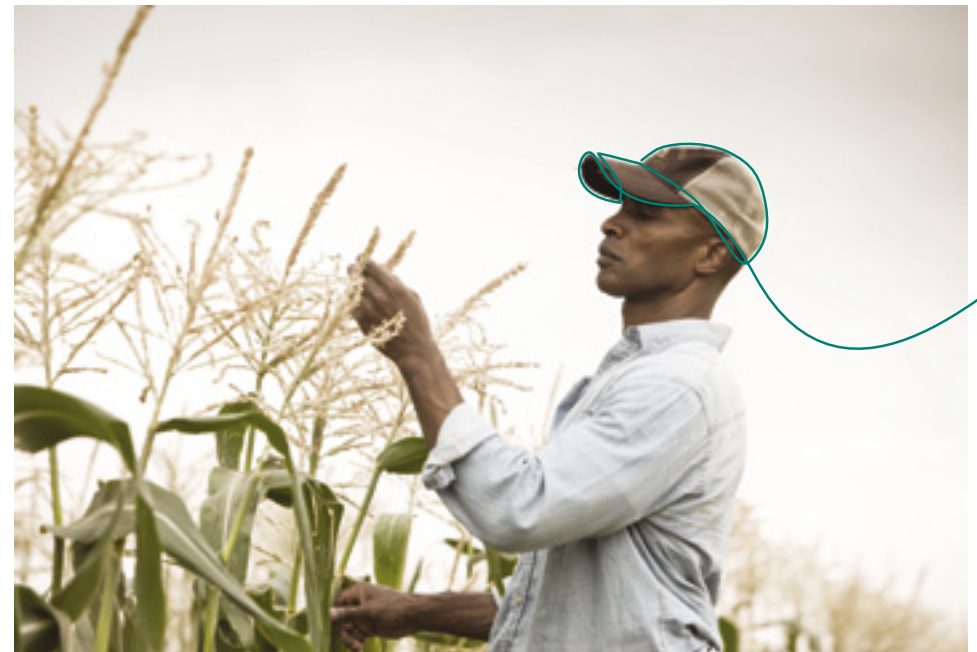
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam.



Make sure that the flowing line and shape doesn't obscure any information in the item being held.

Photography and illustration working together

To help the photography work with the illustrations, we can run our illustrative line over an element of the image. This line might run from a holding device or simply come in off the side of the image as in the examples below.



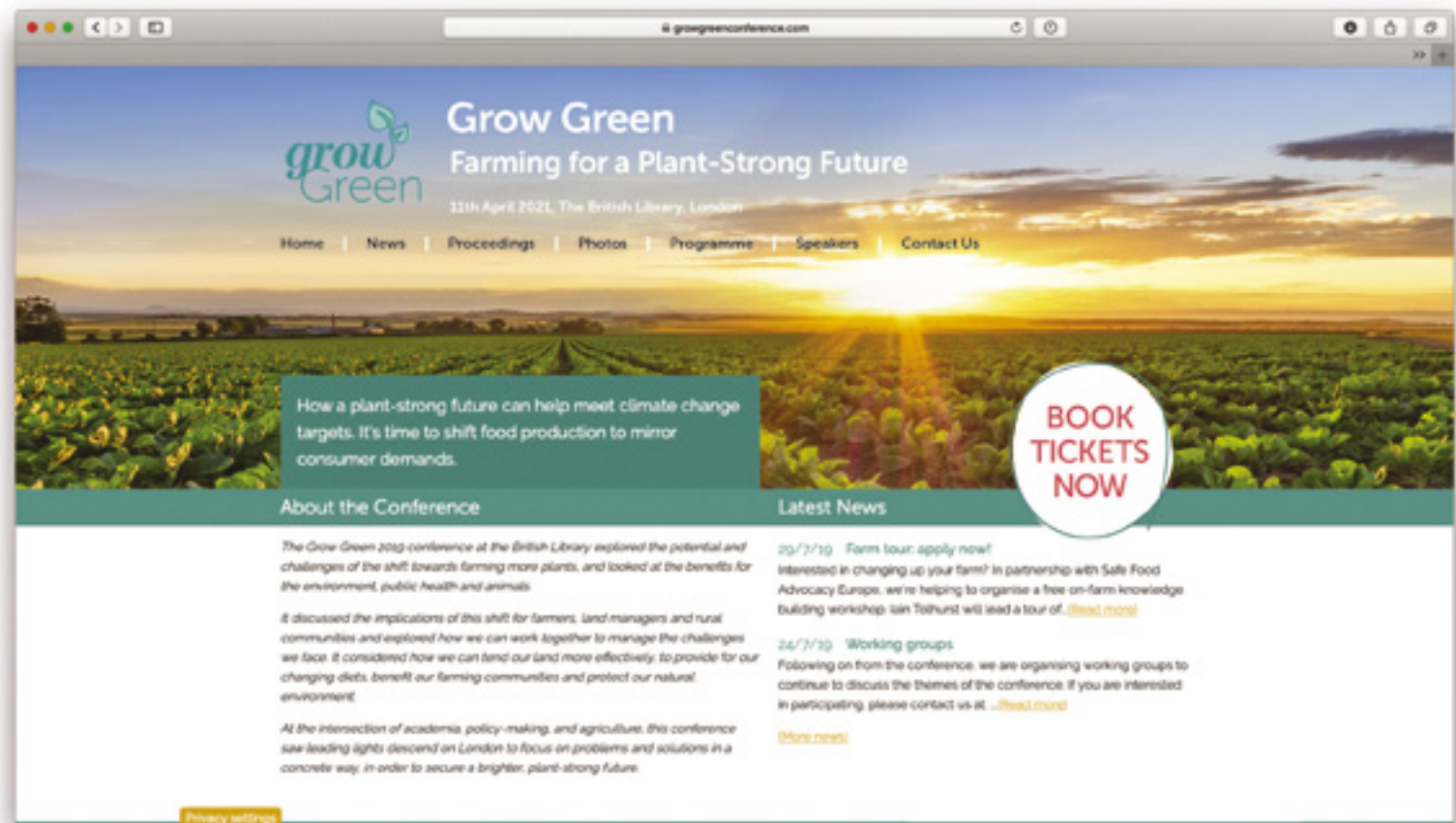


2.6

IN PRACTICE

Website header

Here we use photography as the hero. The information that needs highlighting is pulled out in a holding device with a contrasting colour to help it stand out.



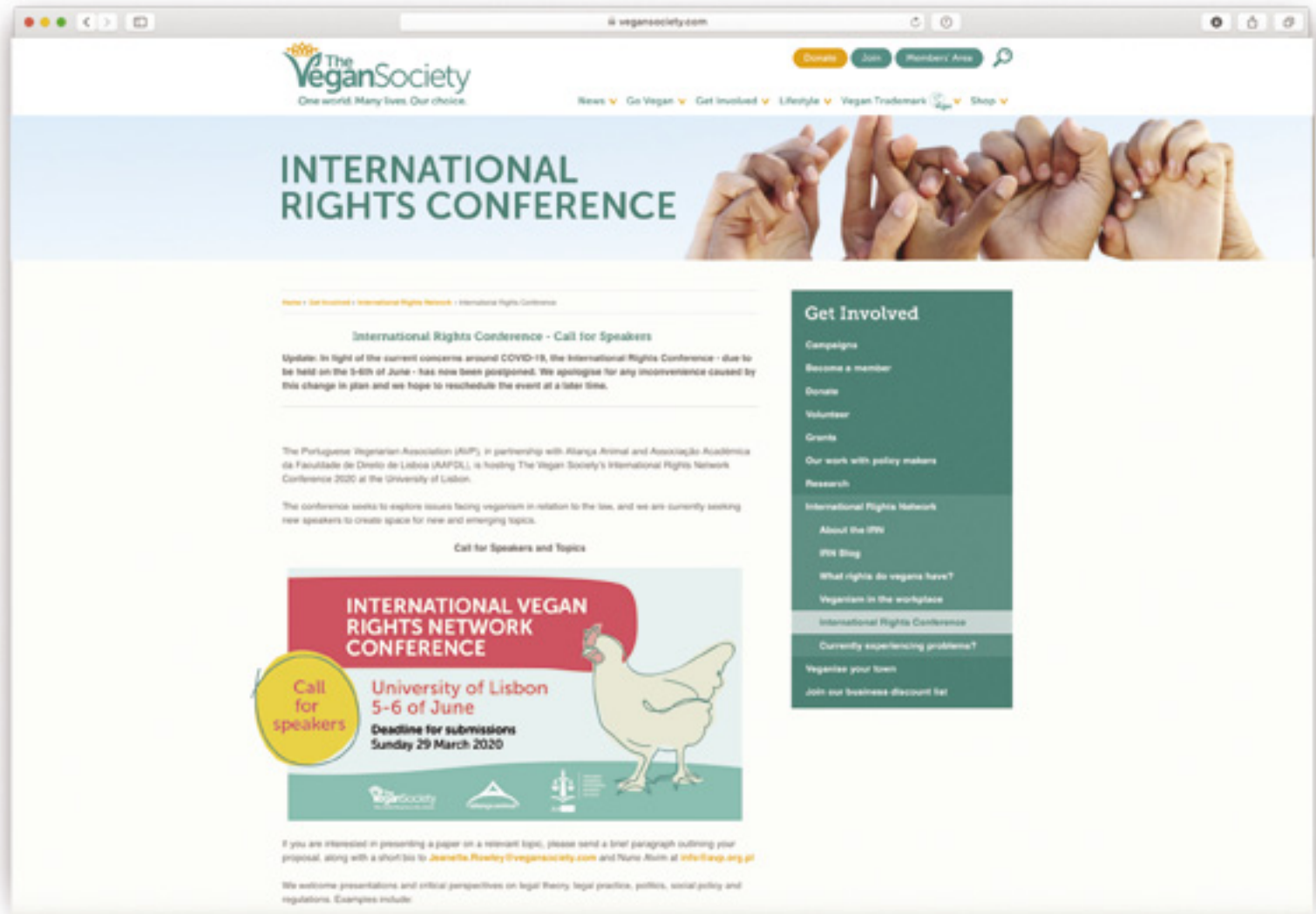
Leaflet

Here we use photography as the hero on the front cover. Inside, holding devices pull out tables and graphs. The imagery can be full bleed or held in a device. These spreads show how the look and feel can be flexed to suit any content.



Website banner

Small illustrative elements can be used to support messaging where possible, to make it look more interesting. The call to action is pulled out in a holding device with a contrasting colour to help it stand out.



A photograph of several people sitting on a large, dark, textured tree branch in a forest. The focus is on their legs and feet. They are wearing various types of socks, including colorful striped ones, and shoes like sneakers and boots. The background is a blurred forest scene with sunlight filtering through the trees.

Thank you