This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 688930.
Introduction

The core theme of Scent is environmental monitoring - specifically changes in land cover and land use over time from the perspective of flood risk management. The project aims to fill the gaps in our existing knowledge resulting from there being insufficient available data. The project leverages advances of recent years in smartphone technologies to collect crowdsourced data from citizens on a large scale through custom-developed 'serious gaming' apps. Scent will evaluate the quality and value of this crowdsourced data with a view to providing more detailed and accurate analyses of mitigating factors to better inform those who shape and enact public policy in this area.

But at its heart, and at the centre of the brand of Scent, are people. And it is people to whom we are communicating throughout the Scent project.

Ultimately it is entire communities of people who, along with all other locally resident species, are affected by these environmental changes. It is people who shape the public policies that relate to the mitigating factors. More people provide the analyses of data that influences the policy makers. And, with Scent, it will be ordinary people who provide the data for analysis. In numbers. The more people who participate, the more data becomes available.

In order to create a relationship of significance that can influence real people into action, our brand must speak as a peer to these people. We already benefit from expert knowledge, experience and resources. But we, as real people, have a need to forge an emotional resonance with our audiences so that we can engage with them, inform them and include them as a valuable resource in helping us achieve our collective aims.

These guidelines are intended for use as a framework for communicating with a consistent voice - that of our brand - so that, irrespective of where the communication originates or of the medium used for conveyance, the effect is consistently “on brand”, speaking with one unified voice.

There are technical aspects to these guidelines. They contain specifications for designers on the fonts, colours and types of images that should be used in each context. We explain the thinking behind our approach so that the spirit and essence of the brand story is understood by those who retell it.

Nothing contained herein is accidental or arbitrary. Underpinning each decision and recommendation is the story of our brand.

It is in the best interests of the project and its continued success that every effort is made to adhere to these guidelines and to speak, collectively and consistently, as one.
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Nothing contained herein is accidental or arbitrary. Underpinning each decision and recommendation is the story of our brand. It is in the best interests of the project and its continued success that every effort is made to adhere to these guidelines and to speak, collectively and consistently, as one.
1.1 THE SCENT PROJECT STANDARD LOGO MARK

The standard logo mark is the preferred option for all communications originating from the project.

The mark is a visual representation of how Scent is conceptually positioned within the energy of life where water meets land. Water is represented in the blue circles below the brand name and the land is represented by the leaves sprouting upward from the name.

The blue dots underneath the name also convey the use of cellular technology in the project, the dots adopting the form of coverage indicator bars on smartphones.

The typographic treatment conveys an assured confidence, choosing to whisper the brand name in lowercase letters.
Greyscale Variations

Recognising that a colourful logo is not appropriate for every usage requirement, there are two monochromatic variations available for use in circumstances where the colour version may be rendered illegible, clashes with surrounding colours or where the effect lacks sufficient contrast to stand out clearly from its background.

These variations, presented here, are intended for use against light and dark solid colour backgrounds respectively. Whichever of the two enjoys greater contrast may be used with photographic backgrounds.

Each variation has two alternatives - the difference being in the colour shading of the Three Leaves component.

The same usage rules apply to these logo variations as they do to the primary logo mark.
1.3 USAGE GUIDELINES OF THE LOGO MARK

**Logo Usage Guidelines**

**CLEARANCE AREA**
The clearance area around the logo should always be a proportional minimum size equal to the lower case “s” from the name. The clearance area should be measured from the outermost tips of the full logo shape on all sides (e.g. from the top tip of the highest leaf).

**NO DISTORTION OF SHAPE**
The logo mark must always be constrained proportionately and must never be stretched wider or taller.

**NO SUBSTITUTION OF COLOURS**
No colour substitution or variation of colour is permitted beyond the appropriate prescribed use of the greyscale logo variations included in this guide. (See also the section on the Scent Colour Palettes - pages 15-17).

Sufficient Contrast
The name “Scent” in text

Standalone Use Only
The greyscale variations of the logo mark are provided for use in circumstances where there is insufficient contrast between the standard logo mark and the background of a composite image. Under no circumstances should the logo mark be altered to increase contrast. Instead, select the most appropriate of the monochrome options contained in this document.

The Scent logo mark is designed for standalone use only and should not be used to reference the brand within the /f of a body of text, nor should it be used in a context that positions it immediately beside another brand or logo.

The uppercase usage of “SCENT” comes from the acronym formed as a project name for Horizon 2020. As such, the uppercase usage is appropriate, and should be used when referencing the project either to project partners or to the EU.

The public-facing brand name, however, should be differentiated from the project title usage. As such, the name “Scent” should appear in sentence case in all public facing communications.
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The public-facing brand name, however, should be differentiated from the project title usage. As such, the name “Scent” should appear in sentence case in all public facing communications.
2.1 USAGE OF THE THREE LEAVES ICON

The Three Leaves Icon

There is only one permissable icon derivative of the logo mark - the Three Leaves as a single unit. No other icon representation or derivative of the logo mark is permitted. In addition, the three leaves must be considered as a single unit and must never be separated.

In usage terms, the three leaves icon may be used where repetition of the full logo mark within a visual space becomes overpowering. It may also be used in situations where an icon is specifically required, for example in social media account profiles.

The leaves may be used on their own or may be contained within a circle of light coloured background and surrounded by a ring, as illustrated on this page. (See also the Circular Framing Device on page 7).
The Three Leaves Icon

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In usage terms, the three leaves icon may be used where repetition of the full logo mark within a visual space becomes overpowering. It may also be used in situations where an icon is specifically required, for example in social media account profiles. The leaves may be used on their own or may be contained within a circle of light-colored background and surrounded by a ring, as illustrated on this page. (See also the Circular Framing Device on page 7.)

The Only Icon for Representing the Brand

A second usage of the Three Leaves is as a masking device for photographs of natural environments or outdoor settings. In this use case, the leaves become the “window” through which the photographs can be seen. Only images of natural environments may be used in this manner. It is not to be used with photographs of people as that could be misinterpreted as a splintering within the community.

If required, the leaves can be given a thin white border stroke that is proportional to the surrounding ring of the circular icons. An example of this type of use is included on this page.

As with its use as an icon, when the Three Leaves are used as a graphic framing device all three must be used as if they were a single unit. They must never be separated.
2.3 CIRCULAR FRAMING DEVICE FOR ICONS AND PHOTOS

**Circular Framing Device**

Where more than one icon appears within the same visual space, each icon must use the circular framing device as demonstrated on this page. Where a single icon appears in isolation, this framing is optional, not mandatory. However, in any instance where more than one icon is visible, use of the device becomes mandatory. No other shape can be used to frame icons.

**PHOTOGRAPHS**
Photographs can use either the circular framing device or a rounded rectangle border frame depending on context. If there are icons within visual range of the photograph, then the circle device is preferred so that a consistent visual language is maintained.

**ICONS**

The Fanned Curve Device

The colourful Fanned Curve device is intended only for use as a consistent cover layout for internal project communications such as documents, guides, presentations and related materials. To maintain visual distinction, all outbound communication materials use a different cover format featuring a dominant photographic image. (See also General Use of Images on page 9).

The Fanned Curve can be seen in the examples on this page. It employs the Three Leaves device as a window to ‘see through’ to photographic images of nature. Note the subtle texture of the blue and green areas which is achieved using a slightly opaque map image.

The colours and the sequence in which they appear from left to right must be maintained. The sequence is reversed on back covers. The option exists to place a drop shadow from the green down to the blue, to mirror a riverbank and the water below.

The above images show a folder cover (left) and a notepad cover front and back (right) designed for the initial focus group and workshop meetings in the pilot areas.

Note the sequence of the colours and how they are reversed for the back cover. The white area behind the logo contains an over-exposed image of trees in a parkland. The texture behind the blue and green is a map, but too indistinct to be identifiable.
The Fanned Curve Device

FOR USE WITH INTERNAL COMMUNICATIONS ONLY

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Note the sequence of the colours and how they are reversed for the back cover. The white area behind the logo contains an over-exposed image of trees in a parkland. The texture behind the blue and green is a map, but too indistinct to be identifiable.
3.1 GENERAL USE OF IMAGES

The Home Page of the web site as it appeared at its launch in November 2016 demonstrates the desired use of dominant imagery to establish the emotional resonance and context of the project.

In the case of the web site, the image above is a still from a custom-edited video piece where the camera perspective is one of almost constant motion as it sweeps through a variety of landscapes and outdoor settings, conveying with it an energy and vitality that the human element brings to the project.

Note also the prototype first instance of the tagline framework structure which is covered in greater detail on page 11.

General Use of Images

Given the thematic relevance of photography and visual imagery to the Scent project, it is expected that photographs, and videos where possible, feature liberally in all outbound communications.

In keeping with the “bigger EcoPicture” story of the tagline structure (see page 11), there should be at least one dominant image displayed per item produced and it should occupy an impactful and arresting positioning at the beginning - usually on the cover or introduction. Images provide the emotional context for interactions with the project and should convey a sense of awe through their dominance within a layout.

Please refer also to the following section on the use of photographs of people.

The person shown in the image on the right is Dr. Angelos Amditis, from ICCS in Athens. Dr. Amditis is the Scent Project Coordinator. As a project team member it is permitted to portray him in isolation, but only project team members can be depicted alone.

The only circumstance in which people can be shown alone is in images of project team members.
Photographs of People

3.2 PHOTOGRAPHS OF PEOPLE

Everyone who engages with Scent is a valued member of our wider community. Our vocabulary and use of the direct personal statements will communicate this welcoming and inclusive spirit our community enjoys. Each person has a part to play within the larger group. There are no cliques, no elite members and no exclusions. Participation is inclusion.

Our photographic choices must reinforce these principles and this can be achieved by ensuring that in each and every photograph that depicts people, those people involved must be presented as part of a group, however large or small that group may be. People should always be portrayed interacting with other people, as being part of a greater community. They do not always need to appear to be having fun - they are real people, after all. But they should appear to be engaged with and emotionally invested in the group and/or task at hand.

The only circumstance in which people can be shown alone is in images of project team members.

The person shown in the image on the right is Dr. Angelos Amditis, from ICCS in Athens. Dr. Amditis is the Scent Project Coordinator.

As a project team member it is permitted to portray him in isolation, but only project team members can be depicted alone.
4.1 THE TAGLINE FRAMEWORK

As the sentence is a statement of action, the first word is the identifier of originator(s). It could be We, I, They, He or She. It is personal, human, inclusionist and welcoming. It implies “if I can do it, so can you.”

The default usage is with “We” as that represents the community.

The verb of action is presented in the present continuous tense. It’s an ongoing action and not one single, isolated effort.

The verb should be an appropriate action for the group or community subset that is the subject of the communication. In this case we are referring to students, hence “studying”.

Other examples could be that technical teams are “analysing”, photographers “capturing” and cartographers “mapping”. The default verb to use is “looking at”.

"The Bigger EcoPicture” is the tagline explanation of the project’s aim to use the crowdsourced data to fill the gaps in our existing knowledge. What we currently know is the existing picture, but there’s a bigger picture with greater detail and the project is contributing to it.

The Tagline Framework

The Scent brand actively celebrates people and their participation. It celebrates diversity within its community - diversity of age, nationality, profession, culture.

Our brand, therefore, needs to communicate:
(i) that diversity of our people is welcome
(ii) an action each group can take and
(iii) the common purpose of these actions.

To achieve this, we have devised a flexible tagline structure rather than use one single tagline. The structure is explained by example here.

The framework approach allows for new variations to be devised on-demand provided that each, without exception, adheres strictly to these rules of structure.

The various implementations will enable participants to act as brand ambassadors and help retell our story.
The Tagline Framework

The verb of action is presented in the present continuous tense. It’s an ongoing action and not one single, isolated effort.

The verb should be an appropriate action for the group or community subset that is the subject of the communication. In this case we are referring to students, hence “studying.” Other examples could be that technical teams are “analysing,” photographers “capturing” and cartographers “mapping.” The default verb to use is “looking at.”

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We’re studying the bigger EcoPicture

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### Typography

Typography is as important to consistency as is the use of correct colours. Each typeface selection has been chosen under specific criteria. Each is like a unique voice within the community - unique and individual on its own and complementary when combined with others.

With the exception of Myriad Pro and Helvetica Neue - both designers’ fonts which have been assigned for use only by graphic designers to the project - each of the typefaces can be acquired online free of charge and can be used for commercial purposes at no additional cost.

Caveat, Droid Sans and Lato are part of the Google Fonts collection and are open source. Cambria is a copyright of Microsoft, but is installed with any version of the Office suite including the free PowerPoint Viewer utility, providing a means to acquire it free of charge.

### Typography for Designed Items

#### HOUSE FONT

**Myriad Pro**
The quick, brown fox jumps over the lazy dog.

**Myriad Pro Light**
The quick, brown fox jumps over the lazy dog.

**Myriad Pro Semibold**
The quick, brown fox jumps over the lazy dog.

**Myriad Pro Condensed**
The quick, brown fox jumps over the lazy dog.

#### SECONDARY HOUSE FONT

**Helvetica Neue**
The quick, brown fox jumps over the lazy dog.

**Helvetica Neue Light**
The quick, brown fox jumps over the lazy dog.

**Helvetica Neue Bold**
The quick, brown fox jumps over the lazy dog.

**Helvetica Neue Condensed**
The quick, brown fox jumps over the lazy dog.

The Secondary House Font is for use as a replacement for Myriad Pro in cases where Myriad Pro is not available. It is not intended for use alongside Myriad Pro. We encourage designers to work with various weights, sizes and variants of a single font and to use a second font sparingly, if at all.

Where a second font is required, either Droid Sans or Lato from the Office Fonts set can be used alongside Myriad Pro to achieve a visually distinct effect from the main body text.
### Typography for Office and Web Use

**HEADLINE FONT**

<table>
<thead>
<tr>
<th>Font</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Droid Sans</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
<tr>
<td>Droid Sans Bold</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
</tbody>
</table>

**CONTRAST FONT (Serif)**

<table>
<thead>
<tr>
<th>Font</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cambria</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
<tr>
<td>Cambria Bold</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
</tbody>
</table>

**BODY FONT**

<table>
<thead>
<tr>
<th>Font</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lato</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
<tr>
<td>Lato Light</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
<tr>
<td>Lato Semibold</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
<tr>
<td>Lato Bold</td>
<td>The quick, brown fox jumps over the lazy dog.</td>
</tr>
</tbody>
</table>

---

This is Droid Sans Bold at 14pt

A subheading like this is a contrast use, so Cambria Bold works well here and this is how it looks at 11pt.

This is body copy at 10pt, as it would normally appear, but you can make use variations to make it easier in the eye to scan - try bold or italics for emphasis if needed.

It is also visually effective contrast to use the light font. But the less you use it, the greater its impact.

---

Typography (continued)

The Office set of fonts provided here are intended for use with Office applications such as in word processing, presentations and Office-based DTP.

The fonts are also for use on the Scent project web site and in all online communications where the Google Fonts set is available for use.

For online/digital communications that are limited in selection to the traditional web font sets, the family set to choose is: “Arial, Helvetica, Sans-Serif”
Typography (continued)

“CAVEAT” IS RESERVED FOR SPECIFIC USE

The final element of the scent typography family is a special-use font. It is the handwritten style font that you will see throughout this document. It’s called “Caveat” and it is also a freely available Google Font.

Caveat is for use in the following circumstances only:

(i) It is mandatory in all instances of the tagline

(ii) When using a direct quote from someone or referencing something that had been verbally communicated

(iii) As a headline font where the overall tone of the writing, or its context, is purposely more conversational or where the author wants to convey extra warmth and welcome (such as its use in section titles on the web site where it serves as a welcome to the visitor and to set them at ease).

It is, unsurprisingly, employed as a conceit for actual handwriting representing the warmth of the personal touch.

Typography - a Special Use Case

STANDARD HANDWRITTEN FONT USAGE

Caveat
The quick, brown fox jumps over the lazy dog.

Caveat Bold
The quick, brown fox jumps over the lazy dog.

FOR USE IN PILOT AREA LOCATION SIGNAGE ONLY

Caveat Brush
The quick, brown fox jumps over the lazy dog.
Primary Logo Palette

**Scent Colour Palettes**

Consistent colours and colour usage, in tandem with typefaces, are the most visually effective means of achieving consistency across a range of communications collateral.

Here we provide colour value references for each approved colour in the Scent palette family. We have provided a set of vibrant colours and a set of muted shades for the more conservative contexts.

Although there are numerous colours presented here to choose from, this does NOT mean that all must be used in the same piece. Quite the opposite, in fact. We recommend a maximum of six per item.

For additional variation with your selected colours, choose a percentage transparency (for example 50%) and place the 50% versions beside the 100% versions to see how they complement. Low percentages work well as background shades in tables, for example.

Try to remember that you are not painting rainbows.

Less is definitely more.
**Scent Colour Palettes (continued)**

**PINK IS SPECIAL**
Of the range of colours selected for use in the Scent palette family, the first to be chosen were for reasons of psychology rather than design, per se, and that is the pink highlight. Or “Magenta”, to be more accurate.

The reason for its selection is the same reason why you’ve noticed every instance where it has been used in this guide ... it really stands out from the crowd. And that was the intention.

Because the project speaks to such a diverse range of audiences, including the general public, it is highly likely that Scent communications collateral will be competing for attention alongside plenty of other booklets, posters, publications and documents from other organisations.

Bring on Magenta - it's a daring design move, but an effective one. A judicious splash of the colour calls huge attention to itself. Like the tiny triangle that cuts through the entire symphony orchestra to be heard, so magenta is our route to visual attention. Used sparingly, it remains a visual trump card.

<table>
<thead>
<tr>
<th>Vibrant Palette</th>
</tr>
</thead>
<tbody>
<tr>
<td>0/100/0/0</td>
</tr>
<tr>
<td>236/0/140</td>
</tr>
<tr>
<td>#ec008c</td>
</tr>
<tr>
<td>87/40/42/11</td>
</tr>
<tr>
<td>19/115/128</td>
</tr>
<tr>
<td>#137380</td>
</tr>
<tr>
<td>40/0/81/0</td>
</tr>
<tr>
<td>163/213/93</td>
</tr>
<tr>
<td>#a3d55d</td>
</tr>
<tr>
<td>3/52/100/0</td>
</tr>
<tr>
<td>236/0/140</td>
</tr>
<tr>
<td>#b3c580</td>
</tr>
</tbody>
</table>

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6.3 COLOUR PALETTES - MUTED PALETTE

**Muted Palette**

<table>
<thead>
<tr>
<th>Colour Palette</th>
<th>Value</th>
<th>Value</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>56/27/22/0</td>
<td>118/159/180</td>
<td>#769fb4</td>
<td></td>
</tr>
<tr>
<td>40/16/32/0</td>
<td>157/186/174</td>
<td>#9abaae</td>
<td></td>
</tr>
<tr>
<td>17/8/37/0</td>
<td>213/215/172</td>
<td>#d5d7ac</td>
<td></td>
</tr>
<tr>
<td>11/10/26/0</td>
<td>225/219/192</td>
<td>#e1dbc0</td>
<td></td>
</tr>
<tr>
<td>28/11/10/0</td>
<td>182/205/217</td>
<td>#b6cdd9</td>
<td></td>
</tr>
<tr>
<td>24/5/9/0</td>
<td>192/218/224</td>
<td>#c0dae0</td>
<td></td>
</tr>
<tr>
<td>2/1/3/0</td>
<td>247/246/242</td>
<td>#f7f6f2</td>
<td></td>
</tr>
<tr>
<td>5/1/4/0</td>
<td>239/244/240</td>
<td>#eff4f0</td>
<td></td>
</tr>
</tbody>
</table>

We recognise that it is not always appropriate to use vibrant colours in a communication, and so we have provided this palette of more muted complementary shades for those occasions.

These colours can be freely mixed with selections from the vibrant palette, if desired.

Where mixing from both palettes occurs, aim to be consistent in where the vibrant colours appear and where these muted tones play a role.

Remember, we recommend using a maximum of six colours per item.
We recognise that it is not always appropriate to use vibrant colours in a communication, and so we have provided this palette of more muted complementary shades for those occasions. These colours can be freely mixed with selections from the vibrant palette, if desired. Where mixing from both palettes occurs, aim to be consistent in where the vibrant colours appear and where these muted tones play a role. Remember, we recommend using a maximum of six colours per item.