blgc *enriching young lives*

a guide to our brand and visual identity.

hello.

If you're reading this, chances are you're involved in the design or production of something using the new BLGC branding and want to make sure you're doing it right.

Or you might simply want to learn more about the brand and the thinking behind it.

Either way, this guide contains lots of useful information about the brand and visual identity, such as which logo to use when, our colours and typefaces, typography, and design examples. But if you still have a brand question we haven't covered, please get in touch.

contents

our brand story.

who we are.

we are there for every child and young person in Bolton

We are a brand for those that need us.

When you just need a place to hang out with your mates, we are there.

When you are having difficulties at home or school, we are there.

When you want to explore a new passion, we are there.

When you want to make new friends, we are there.

Whatever, whoever, whenever - we are there.

we are supported by people who want to make a difference

Our supporters, volunteers, employees and youth workers share a common desire to make a positive impact on the lives of young people in Bolton.

we are guided by a simple mission

To do everything we can to help children and young people be the best they can be. We believe every child deserves every opportunity to feel fulfilled, happy and get the most out of life.

blgc
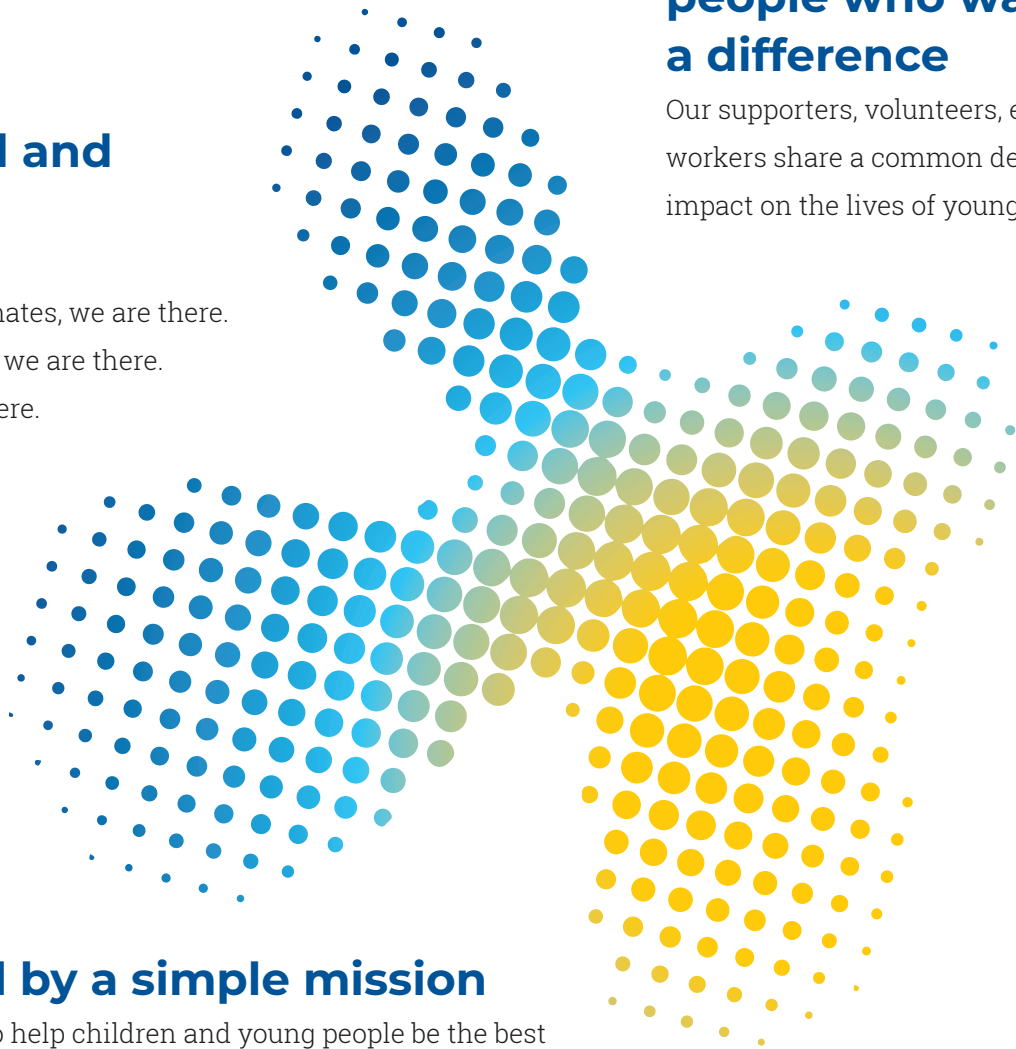
**our brand symbol represents
a beacon of light that
shines brightly across Bolton**

radiating positive energy and enthusiasm

offering the promise of a warm welcome, to everyone, always

attracting new and engaged supporters

guiding us in our mission

powered by the difference we make

enriching young lives

our visual identity.

logo.

1

2

primary logo

Our primary logo is our preferred logo and should be used where possible. The size and relationship between the type and graphic elements that make up the primary logo have been carefully considered and must not be changed.

There are two primary logo versions: **positive logo** (1) for use on a white or light coloured background; **negative logo** (2) for use on the BLGC Blue background.
See page X for colour references.

To request original logo artwork files in your required format, please contact xxxxxxx

logo.

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secondary logos

Where it is not possible to use the primary logo – due to the format, production method or other constraint – you can choose one of our alternative, secondary logos.

The secondary logo set comprises **2-colour logo - positive or negative** (1) for use when printing is restricted to two colours; **monochrome logo** (2) for use when printing is restricted to black and white; **square format logo** (3) for use when the primary (wide) logo does not fit the format well.

If you are unsure which logo will work best for your purposes, please contact xxxxx

logo.

clearspace

Please ensure the logo is not positioned too close to other elements such as text, graphics or images.

The unit used to measure the minimum area of clearspace on all sides of the logo is equivalent to the height or width of the **'b'** as shown in the example.

This applies to all versions of the logo.

logo.

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②

③

④

do's and don'ts

logo love...

Help us build our brand by using our logos correctly and consistently.

DO use only original logo artwork supplied by BLGC

DO use the correct logos in the correct colours

logo no no...

Please respect our brand by not committing any of these design sins:

DON'T re-colour the logo (1)

DON'T change the relationship between the logo elements (2)

DON'T stretch or squash the logo (3)

DON'T place the logo on busy backgrounds (4)

colours.

core palette

BLGC dark blue

C100 M74 Y11 K2

R0 G73 B143

#00498f

BLGC yellow

C0 M20 Y100 K0

R255 G204 B0

#ffcc00

white

C0 M0 Y0 K0

R255 G255 B255

#ffffff

secondary palette

mid blue

C83 M39 Y6 K1

R10 G128 B188

#0a80bc

light blue

C62 M1 Y2 K1

R81 G194 B237

#51c2ed

green
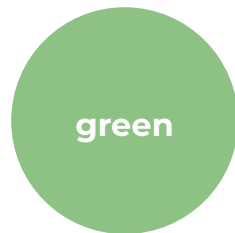
C62 M1 Y2 K1

R154 G193 B128

#9ac180

mint

C54 M7 Y31 K0

R127 G190 B185

#7fbeb9

ochre

C5 M35 Y95 K7

R228 G166 B14

#e4a60e

we're a blue and yellow brand

BLGC is known and recognised for our blue and yellow identity.

Always use the colours references shown – CMYK for printed materials and RGB or Hex colours for digital assets.

For printing in spot colours (Pantone), outputting vinyl graphics or using RAL paint colours, please contact us for the correct references.

To add interest and variety to communications, use colours from the secondary palette to complement the core colours. The core colours must be the most prominent colours in the design of any materials. See design examples from page X for guidance and inspiration.

fonts and type.

Montserrat bold
abcdefghijklmn
opqrstuvqxyz

use for headlines*
and subheadlines

You can also use this font to **emphasise key words** in body copy.

Montserrat semibold
abcdefghijklm
nopqrstuvqxyz

use for longer headlines
and subheadlines (when the bold weight feels too heavy)

Roboto Slab Light
abcdefghijklmn
opqrstuvqxyz

Serif fonts are easier to read when there are a lot of words. Use this font for longer sections of body copy.

Keep the line spacing open, for example 10pt type with 18pt leading.

Roboto Slab Regular
abcdefghijklmn
opqrstuvqxyz

Use this slightly heavier weight to **highlight key words** in copy, as an alternative to Montserrat.

which font where?

Montserrat is the core BLGC typeface. It is a versatile, friendly-looking sans serif typeface available in several weights that looks good in print and on screen. We use Montserrat in different weights for different purposes, as shown.

Roboto Slab is our secondary typeface which complements our core font. We use Roboto Slab more sparingly, for the purposes shown.

Both typefaces can be used in print and on the web, and are available from Google fonts.

*TIP Tighten the letterspacing approximately -20 to -30pt on large headlines.

graphic elements.

the buzz

Our **'buzz'** symbol is integral to our brand logo but can also be used as a separate design element. Follow these simple rules to use it most effectively:

If using the buzz on the same page as the logo, ensure there is **a good contrast** in size between the logo and the separate graphic (the graphic should be the larger of the two).

Do not rotate the buzz symbol.

Use the buzz in full or bleed off the page.

Consider where you position type in relation to the buzz symbol. Use the **negative space** creatively.

You can also use the buzz symbol as a **watermark** (use the white version and adjust the opacity).

graphic elements.

pop a dot at the end of a headline.

"
a dot is a great spot to position a quote
"

mix up the sizes of your dots and have them touching (if you want)

the dot

Zoom into the buzz symbol and you'll see the dots that come together to form the whole.

You can use one or more dots in your designs. Here are some ideas for how and where to use them:
finish your headlines with a dot in a contrast colour;
use a dot as **a holding device** for a short piece of text – such as a quote – or an image.
dots can touch each other or sit on their own.

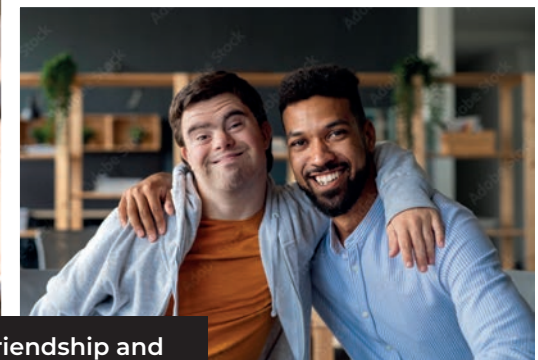# photography.

a clear point of focus

activity and engagement

real-life moments and behaviour
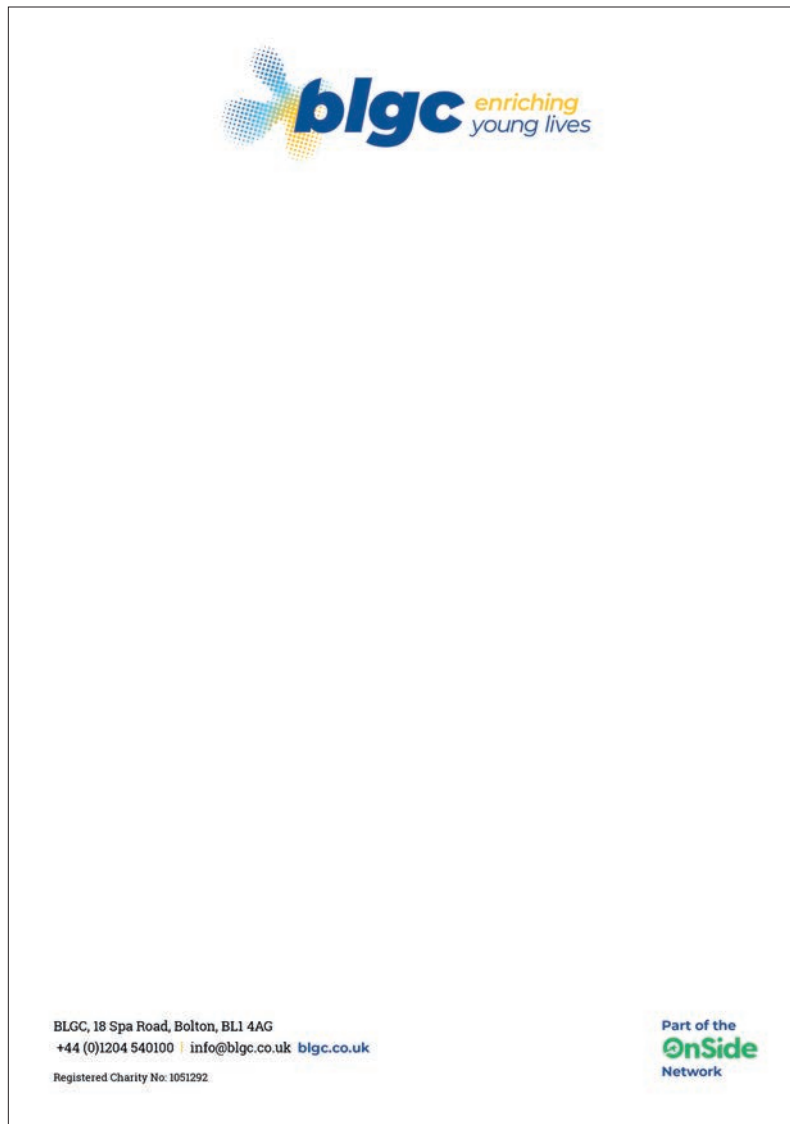
friendship and connection

our brand
in practice.

design examples.

Letterhead front and back

blgc *enriching young lives*

BLGC, 18 Spa Road, Bolton, BL1 4AG
+44 (0)1204 540100 | info@blgc.co.uk blgc.co.uk

Registered Charity No: 1051292

Part of the
OnSide
Network

design examples.

Business card and document cover

Karen D Edwards OBE
Chief Executive Officer

01204 540100 | 07787 254993
Karen.Edwards@blgc.co.uk

blgc enriching young lives

18 Spa Road, Bolton, BL1 4AG
01204 540100 | info@blgc.co.uk blgc.co.uk

blgc enriching young lives

sample tender
document cover.

August 2022

design examples.

Social media cover image

design examples.

Presentation slide templates

text slide.

Slide written content faccuptatur renim exerio conseque vollore, volorep eribus ut esti blant eos aliatem doluptatem. Nam, ad cor re maio maioreprem evercia et quatur, et et rehent laut volut fuga. Nam volupti doluptaquo ipsam fugia simpore volupienim restrum quatur reprore et voluptibus saesequunt odic temquias volentio et ut as audant facepe ventiis eium simus eos derumet, tendigendam, optaturibus enet perum simpercid.

text slide.

Slide written content faccuptatur renim exerio conseque vollore, volorep eribus ut esti blant eos aliatem doluptatem. Nam, ad cor re maio maioreprem evercia et quatur, et et rehent laut volut fuga. Nam volupti doluptaquo ipsam fugia simpore volupienim restrum quatur reprore et voluptibus saesequunt odic temquias volentio et ut as audant facepe ventiis eium simus eos derumet, tendigendam, optaturibus enet perum simpercid.

graphics or image slide.

graphics or image slide.

blgc *enriching young lives*

opening slide presentation title.

Presented to Sample Name, Sample Organisation by Sample Presenter-Name

design examples.

Apparel - polo shirt

design examples.

Apparel - hoodie

infin!ty

POWERED BY **blgc**

visual identity

infin!ty

Infinity is

having a go

never giving up

eyes opened, horizons broadened

sights set higher

walls knocked down

realising there's nothing stopping you

limitless opportunities
for children and young people

logo

1

infin!ty
POWERED BY **blgc**

2

infin!ty
POWERED BY **blgc**

The Infinity logo shares characteristics with the BLGC logo but is distinctly different.

The size and relationship between the type and graphic elements have been carefully considered and must not be changed.

There are two versions of the logo **with Infinity buzz symbol** (1) **for use in most instances; logo wordmark (no symbol) (2) for use when the logo is placed on top of the halftone Infinity buzz symbol.** This is only to be used in exceptional circumstances and as advised by the BLGC brand team.

To request original logo artwork files in your required format, please contact xxxxxxx

logo

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colours

CORE PALETTE

BLGC dark blue

C100 M74 Y11 K2

R0 G73 B143

#00498f

Infinity lime

C0 M20 Y100 K0

R255 G204 B0

#ffcc00

Infinity bright blue
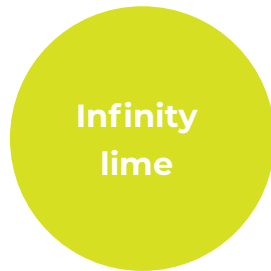
C70 M2 Y0 K0

R23 G185 B237

#17b9ed

SECONDARY PALETTE

mid blue

C83 M39 Y6 K1

R10 G128 B188

#0a80bc

green

C44 M0 Y100 K4

R160 G193 B21

#a0c115

orange
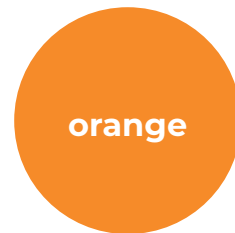
C0 M55 95 K0

R241 G136 B21

#f18815

pink

C0 M78 Y23 K0

R235 G88 B131

#eb5883

purple
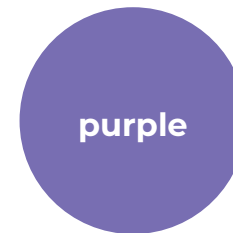
C59 M61 Y0 K0

R127 G109 B175

#7f6daf

a zing of lime

The infinity core colour palette introduces a vibrant lime green and bright blue to complement the BLGC dark blue.

Always use the colours references shown – CMYK for printed materials and RGB or Hex colours for digital assets.

For printing in spot colours (Pantone) or outputting vinyl graphics, please contact us to discuss the correct colours.

To add interest and variety to communications, use colours from the secondary palette to complement the core colours. The core colours must be the most prominent colours in the design of any materials. See design examples from page X for guidance and inspiration.

fonts and type

Montserrat Alternates Extra Bold Italic
abcdefghijklmn opqrstuvqxyz

DIN Condensed
abcdefghijklmnopqrstuvqxyz

Montserrat Alternates Bold Italic
abcdefghijklmnopqrstuvqxyz

Roboto Regular or Light
abcdefghijklmnopqrstuvqxyz
abcdefghijklmnopqrstuvqxyz

Roboto Slab Regular
abcdefghijklmn opqrstuvqxyz

for main headline text

ALSO LOOKS GOOD IN UPPER CASE

USE FOR SECONDARY HEADLINES AND TITLES - IN UPPER CASE

use for subheadlines

Choose the Regular or Light weight for body copy. Keep the line spacing open, for example 10pt type with 18pt leading.

Use this secondary body copy font alongside Roboto to add variety in longer publications, such as magazines.

which font where?

The fonts and typography we use for Infinity is more playful and dynamic.

Our core fonts are:
Montserrat Alternates Italic and **DIN Condensed**.

Our secondary typeface for body copy is Roboto, which complements the core fonts. When there are large areas of body copy, for example in editorial, please use Roboto Slab.

Montserrat Alternatives, Roboto and Roboto Slab are available from Google fonts.

DIN Condensed is available from Adobe Fonts.

graphic elements.
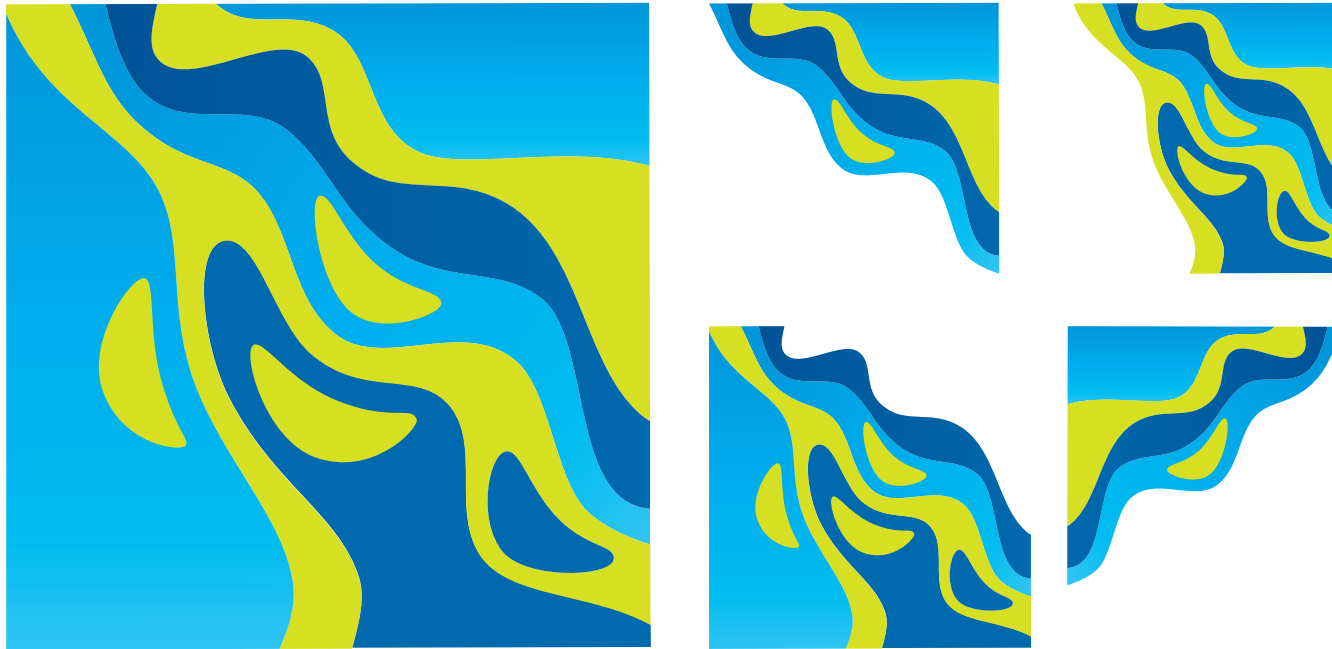
the infinity swirl

The swirl pattern from the Infinity logo can be used as a bold, funky background on materials.

Use the full version or delete sections to create an area of negative space.

You can also rotate or flip the pattern but **do not stretch or skew** the proportions.

halftone graphic

Layer up the swirl background and the halftone to create vibrant, eye-catching designs.

Use it in **white, blue or lime** – whichever works best on the piece.

graphic elements

gradient background

The Infinity blue gradient background can be chosen as an alternative to the Infinity swirl. **Layer up** your design with other graphic elements like the halftone graphic and cutout shots (page XX).

graphic elements.

are you in?

The Infinity 'in' graphic can be used to add motivating messages to materials. This would not usually be the lead message on a communication piece; more **an extra little nudge** to prompt action.

photography

cutout shots

It won't always be possible to use cutout photographic images but, when you can, be playful with the position, size and cropping of shots. Mix and match photography with the other graphic elements in the toolkit.

TIP: introduce colours from the secondary palette to complement your shots and add variety to materials.

design examples.

Apparel - t-shirt

design examples.

Social media cover image