

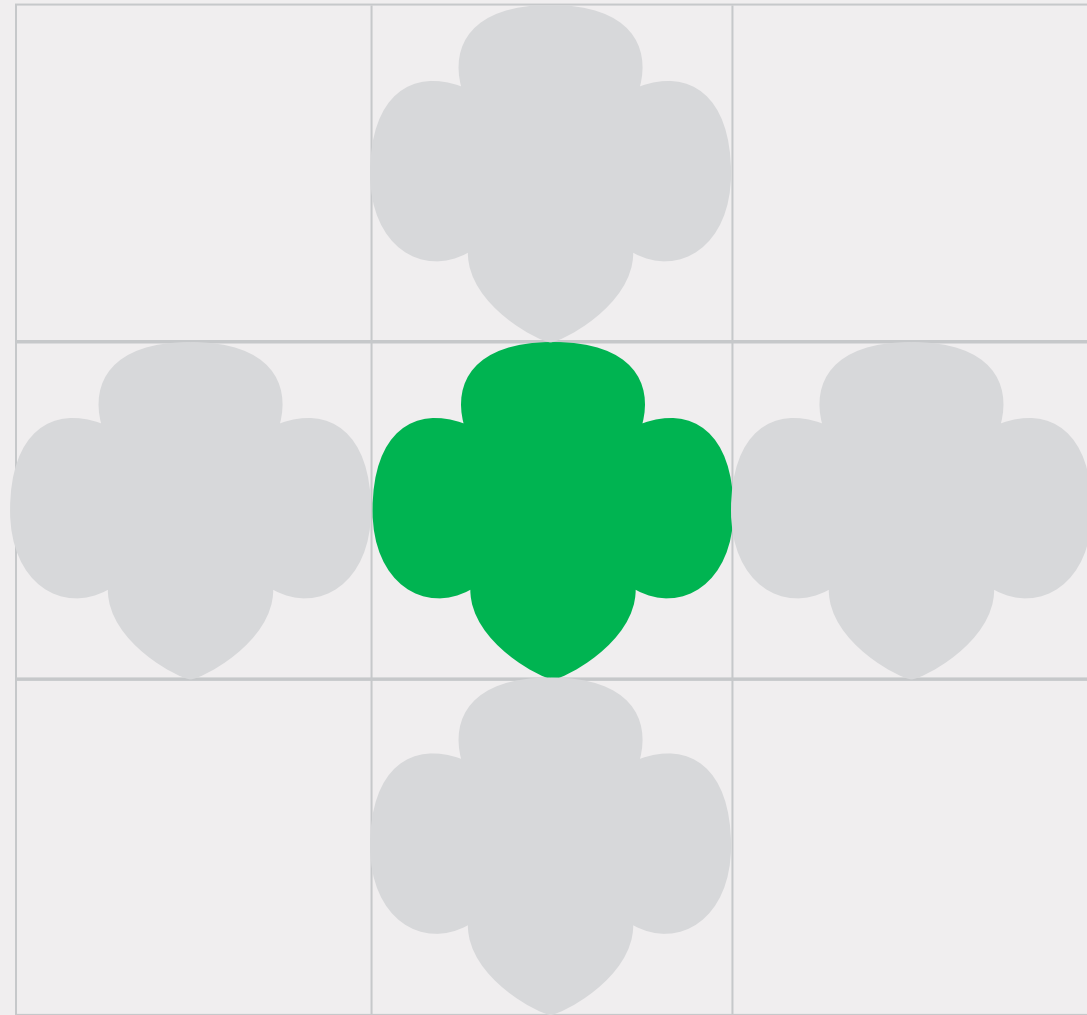
# Trefoil Clear Space

Clear space defines the distance that should be allowed between the Trefoil and any other graphic element on a surface.

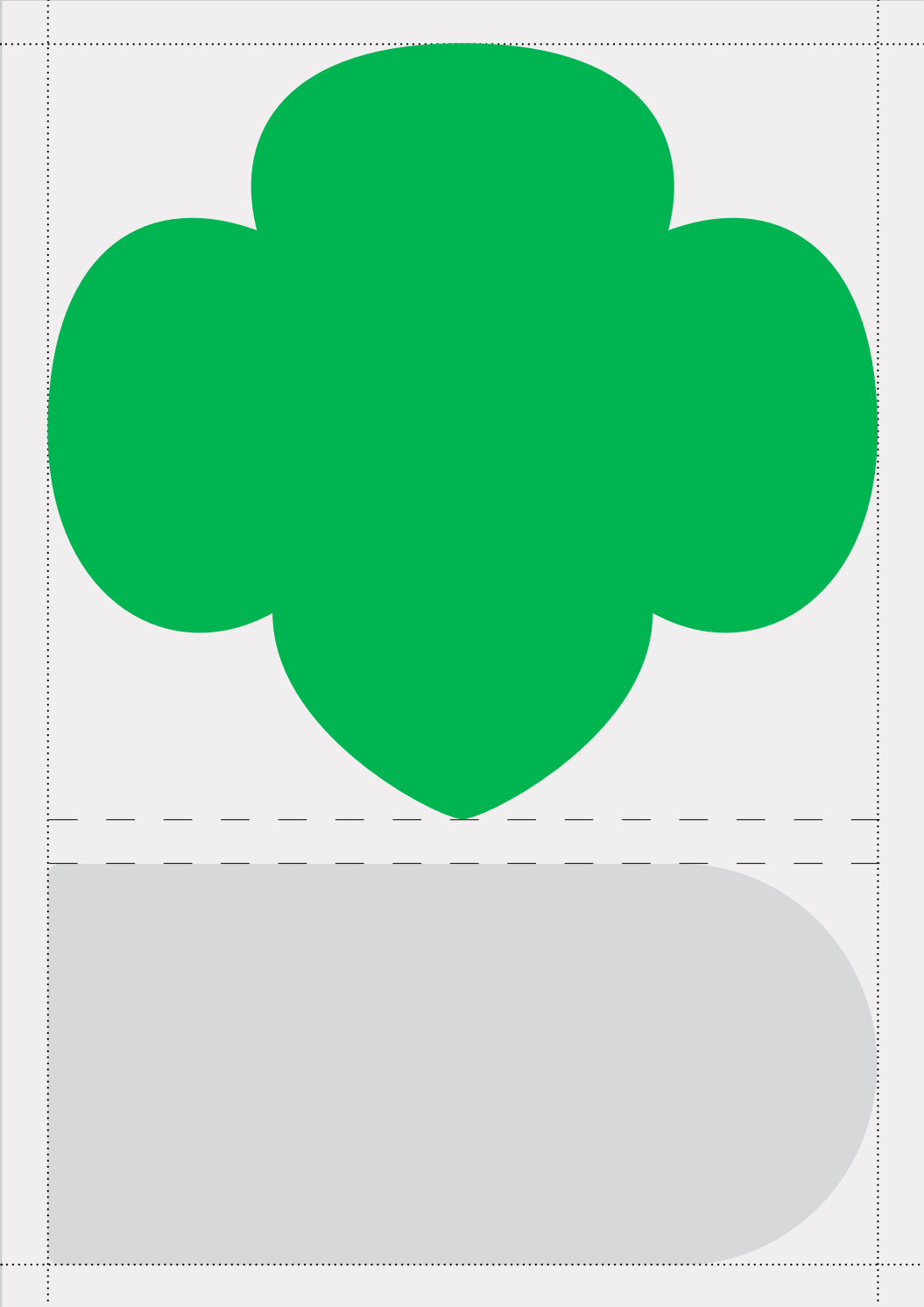
- 1 When using the Trefoil at a small scale, use the clear space outlined in the first example.
- 2 When the Trefoil is used at a large scale, it should adhere to the margin and gutter rules outlined on pages 106–109 rather than the clear space rule.

Note: *Margins* define the distance between any graphic element and the edge of the page. Clear space does not define the margins. For more information on margins see page 106.

## 1 Small Scale



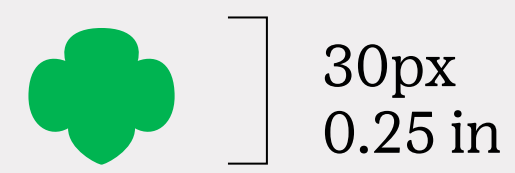
## 2 Large Scale



# Trefoil Minimum Size

To maintain integrity of the shape, the Trefoil should never be used smaller than 30px digitally or 0.25 inches in print.

Note: Minimum size does not account for merchandising and product scenarios.



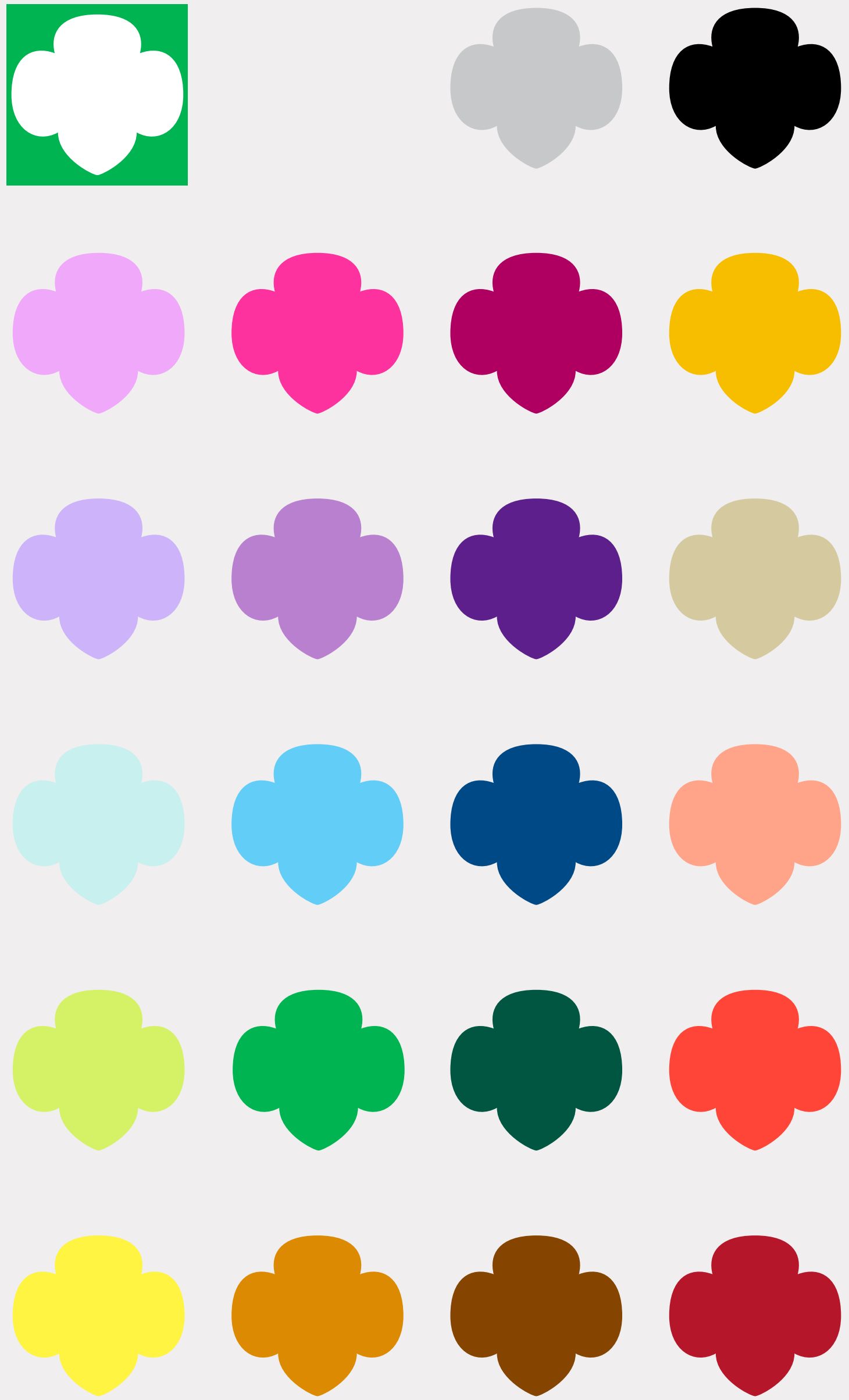
# Trefoil Color

Green is our signature color and has been a brand equity since we introduced it in our uniforms in the 1940s. Green has become associated with our brand and we should leverage this color strategically.

As our official brand color, Trefoil Green should be used for our symbol in the most formal settings. It should also be used for audiences that are unfamiliar with our brand. Using a consistent color will help to build familiarity and brand recognition.

However, in order to allow for more flexibility and self-expression, the Trefoil can also be used in a wide range of supporting secondary colors. This can be done in less official environments or where the audience is already familiar with the brand. Some examples include informal affiliation gear, internal events or social media.

See page 67 for color values and the applications section for more examples of the Trefoil in use.

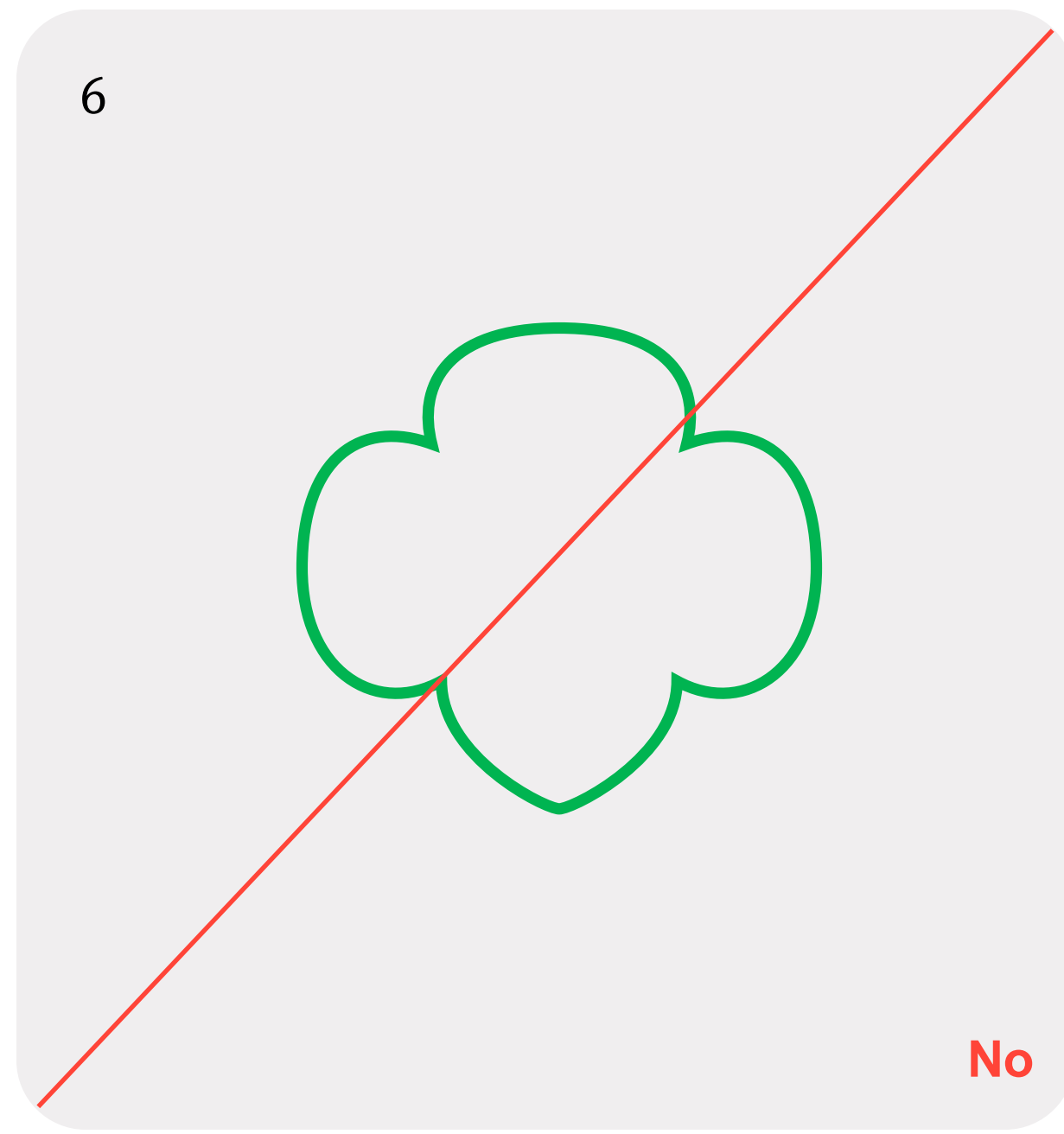
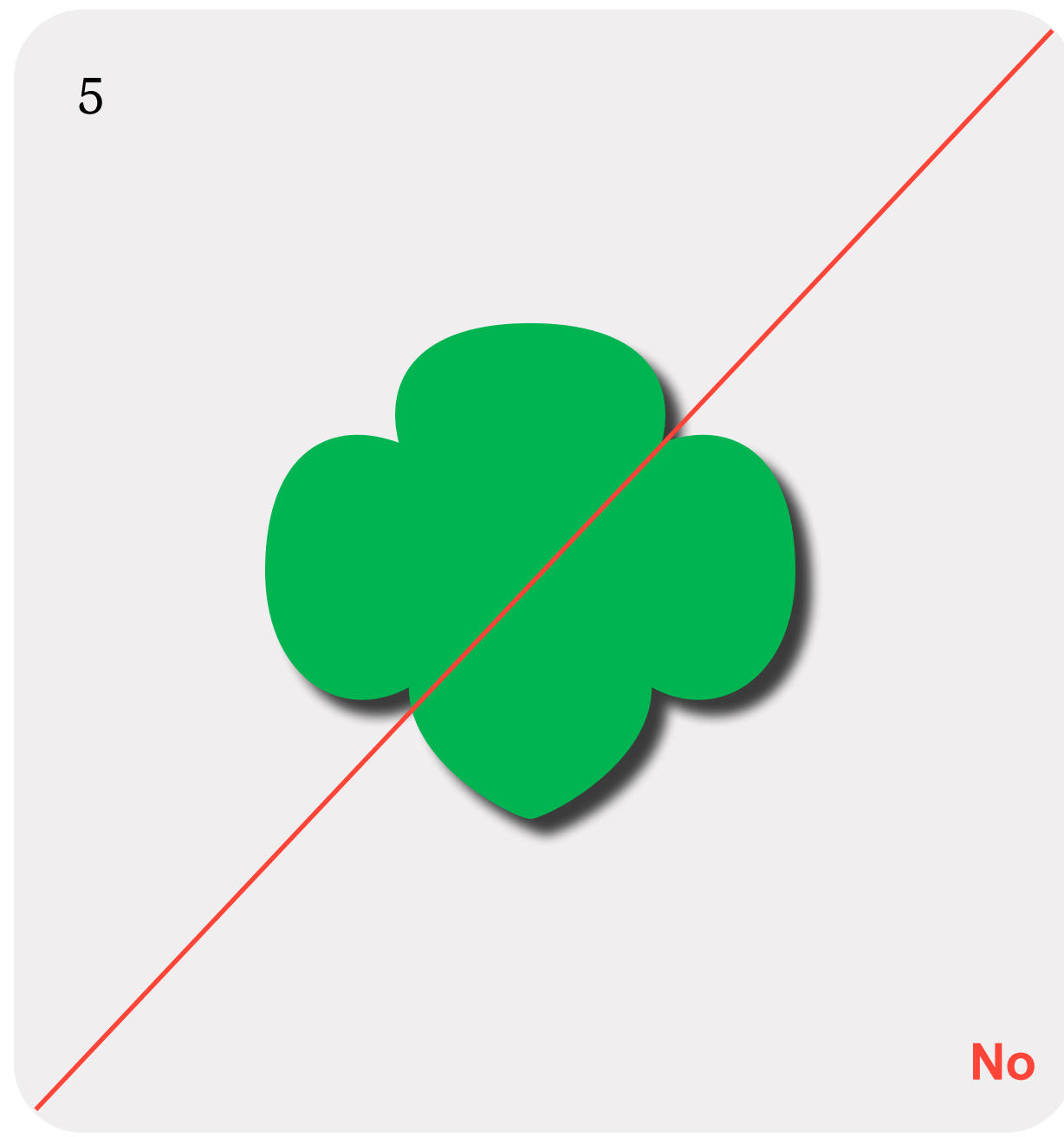
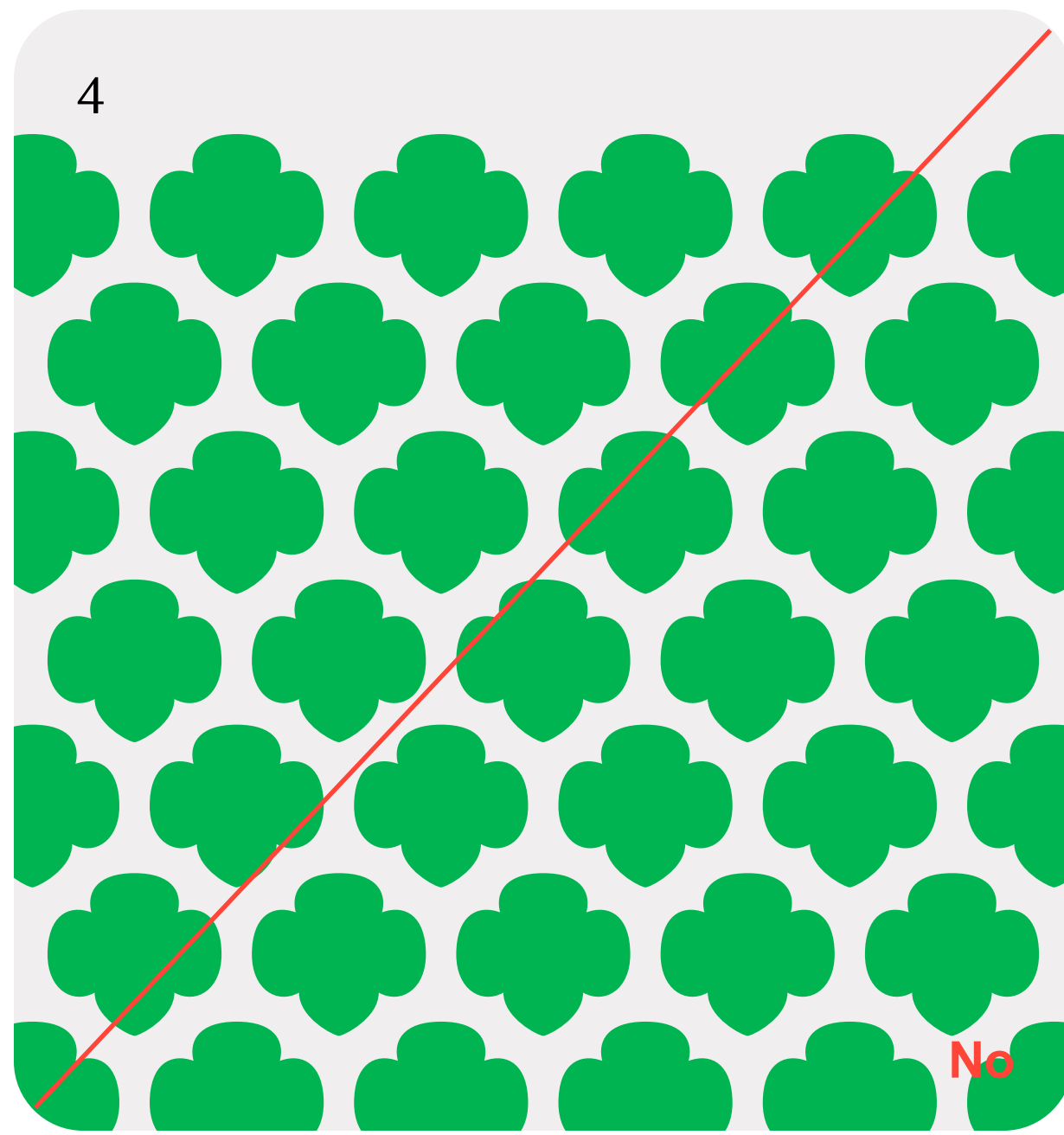
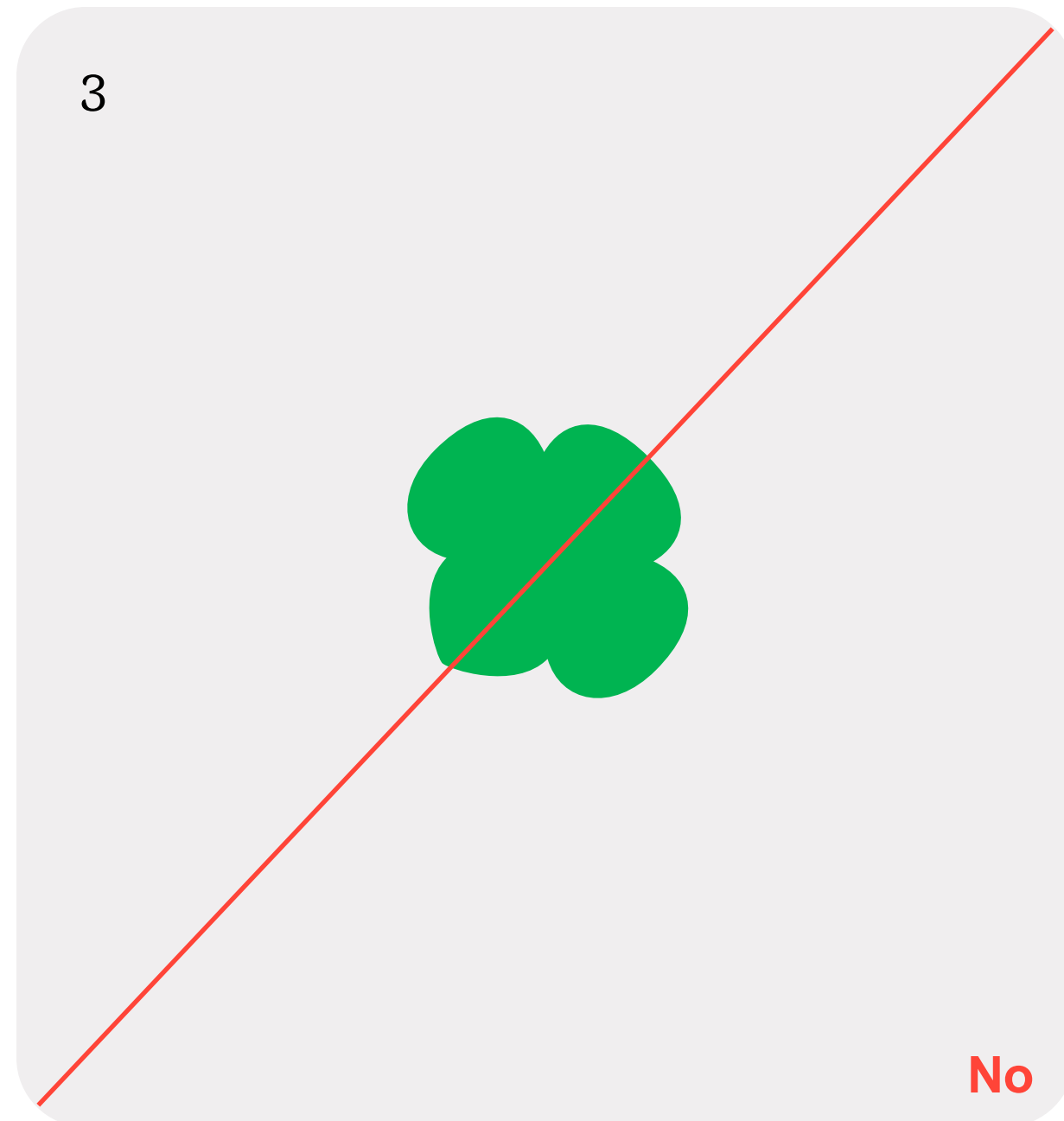
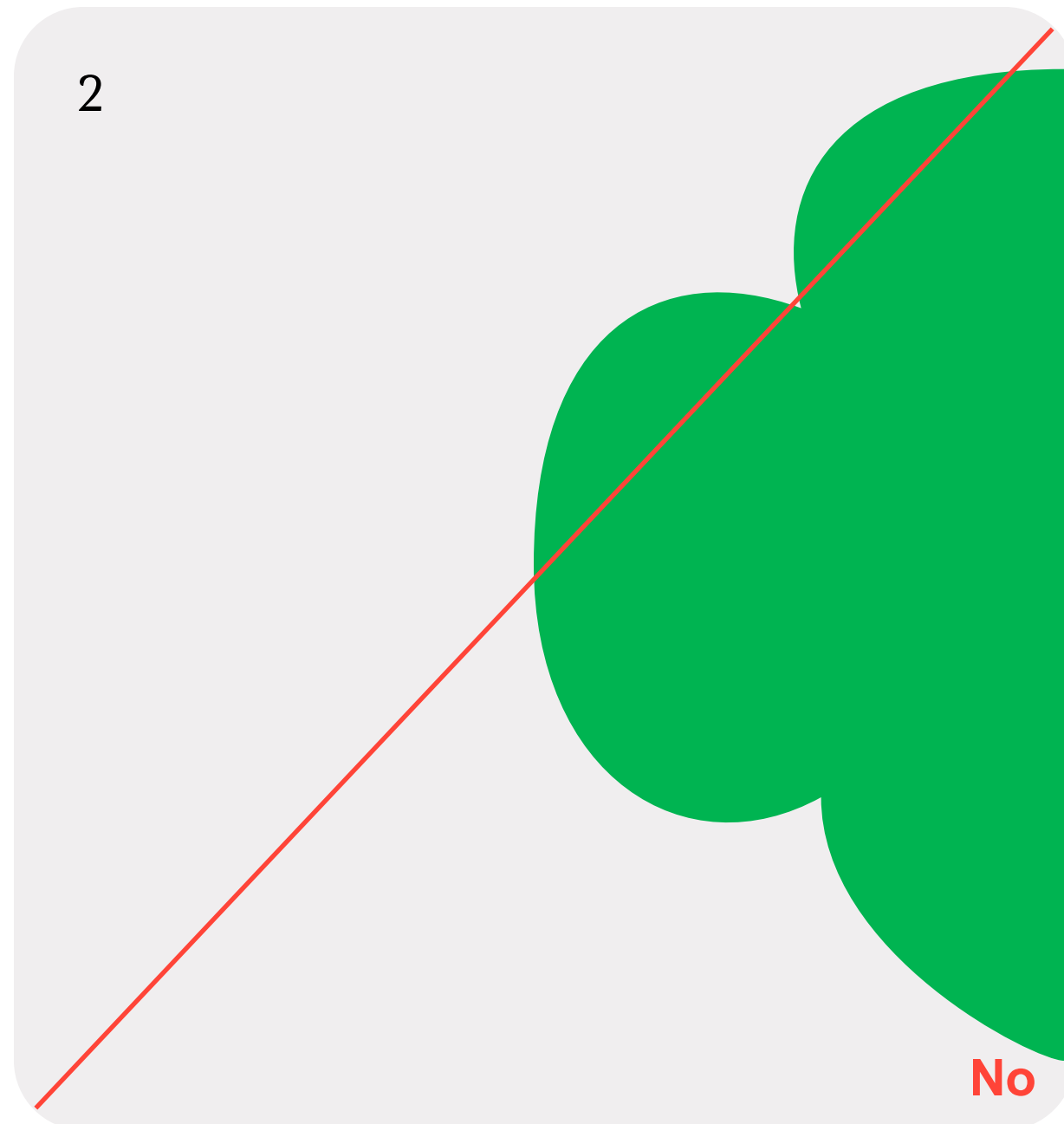
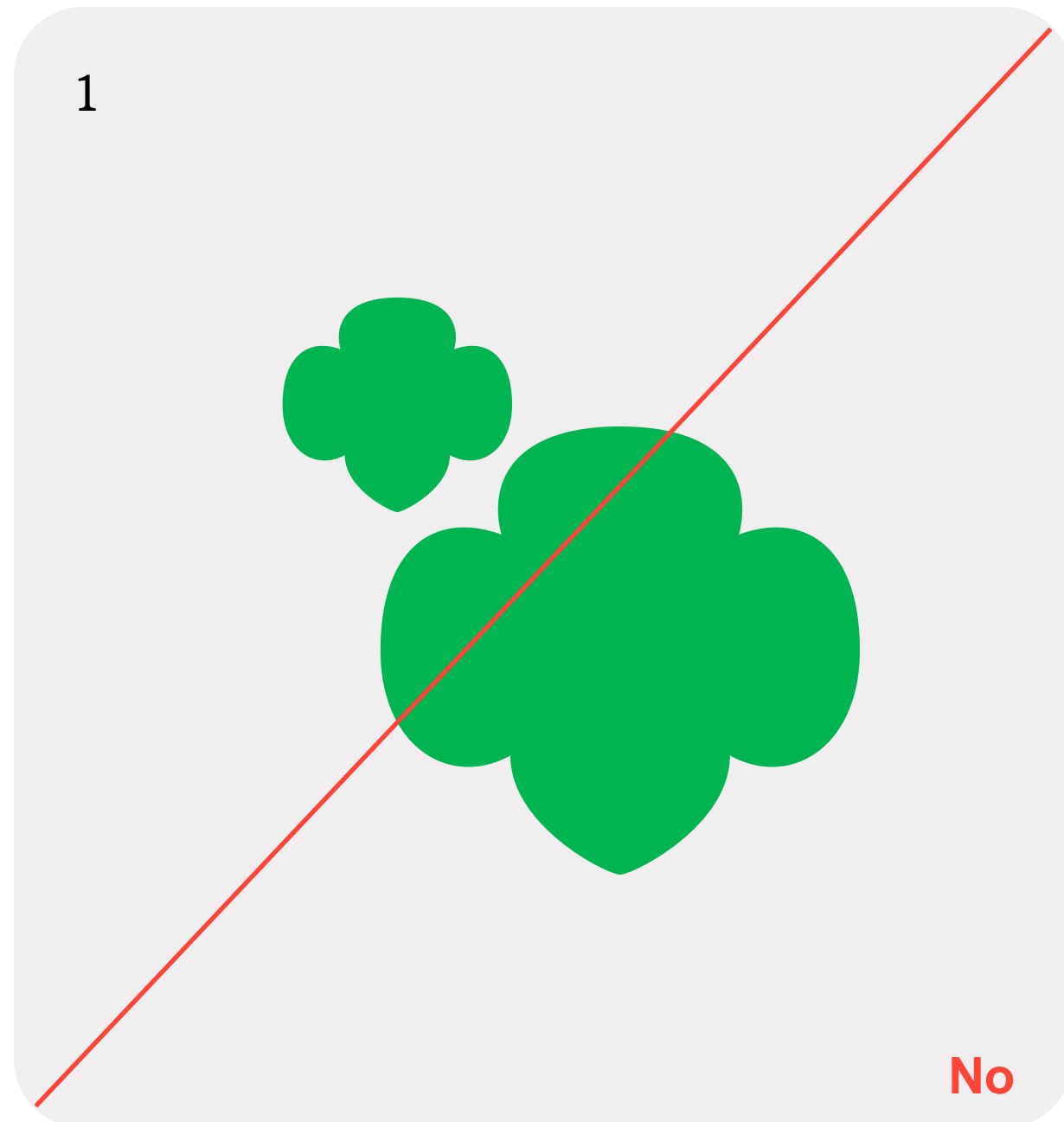


# Trefoil Don'ts

In order to maintain the power and integrity of the Trefoil, never do the following things.

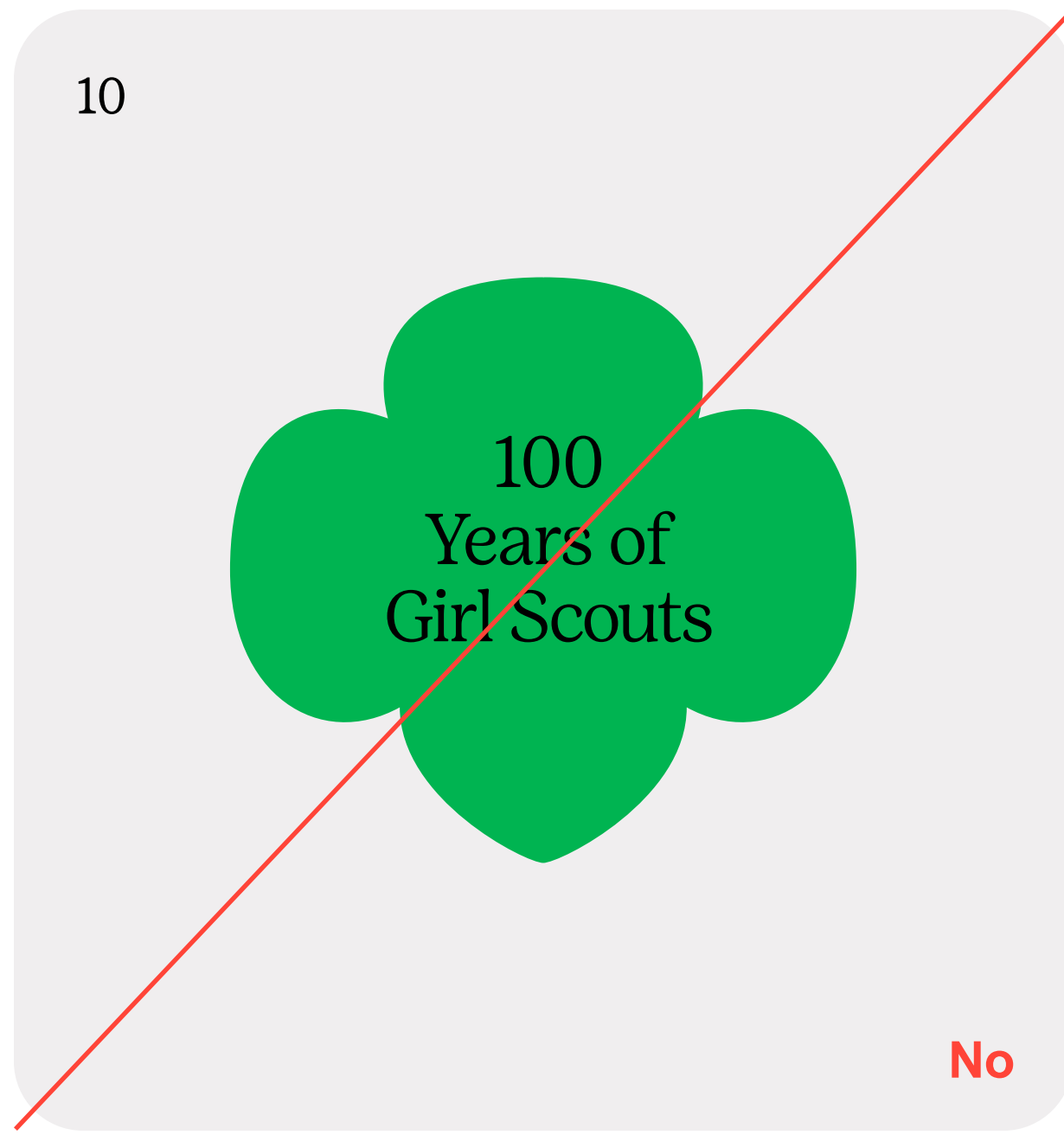
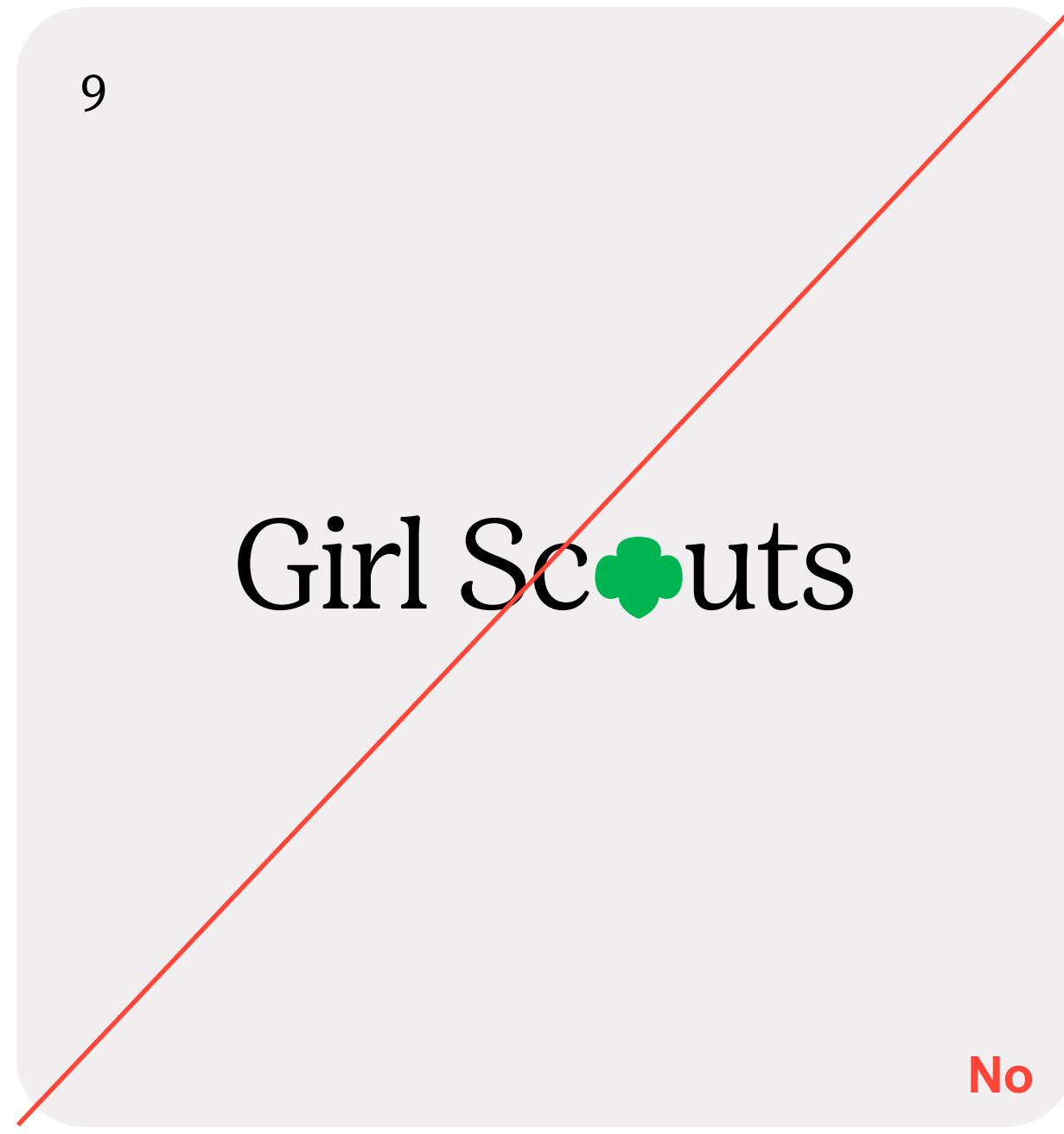
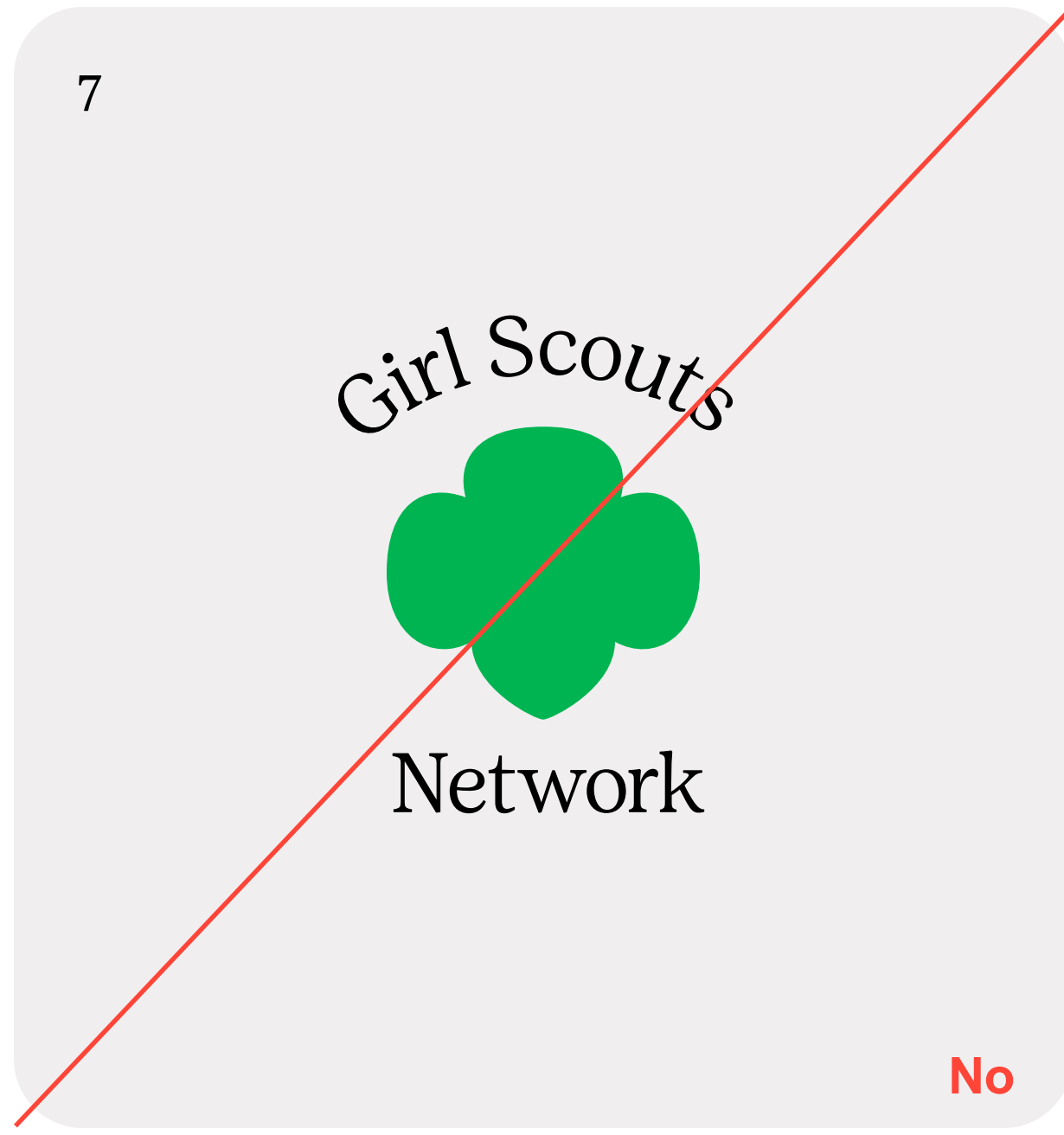
- 1 Never use more than one Trefoil in the same application.
- 2 Never crop the Trefoil.
- 3 Never rotate the Trefoil.
- 4 Never use the Trefoil as a pattern.
- 5 Never add effects to the Trefoil.
- 6 Never outline the Trefoil.

Note: One Trefoil can be use per surface area. For example, a spread in a booklet or workbook can feature a Trefoil on each page.



# Trefoil Don'ts Continued

- 7 Never wrap text around the Trefoil or lockup text close to the Trefoil.
- 8 Never place the Trefoil closer to text than the clear space allows.
- 9 Never use the Trefoil to replace a typographic character.
- 10 Never place any text inside of the Trefoil, including page numbers.
- 11 Do not use the servicemark structure for any other Girl Scout properties.
- 12 Never place the Trefoil next to text.



# Service mark

This is the approved structure for identifying the Girl Scout name.

The service mark should be used to identify the Girl Scouts brand in environments where the symbol alone does not provide a strong enough connection. The service mark should be used alone or in combination with the Trefoil. See logo hierarchy on page 44 and 45 to understand how they are used together.



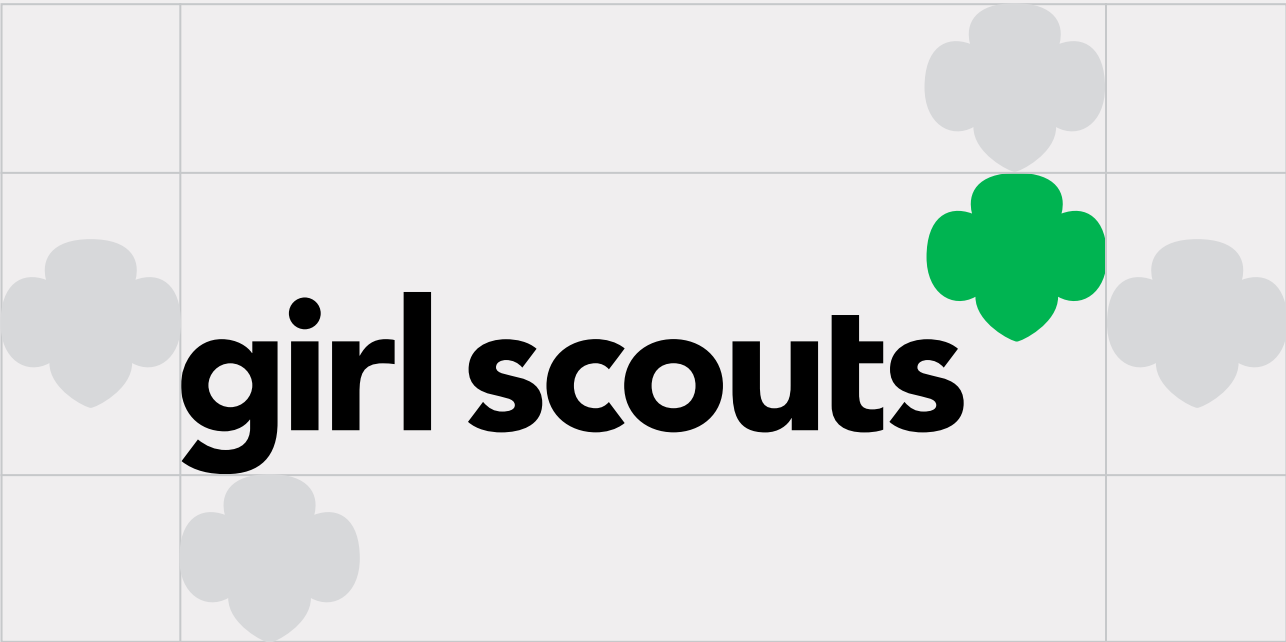
# Service mark Clear Space

Clear space defines the distance that should be allowed between the servicemark and any other graphic element on a surface.

It is imperative that we protect the integrity of our servicemark, which means never crowding it, or jamming it in a corner.

A minimum clear space of one Trefoil between the servicemark and any other element on a page is required.

Note, this rule defines the space between two elements on a page, not to the edge of the page. To determine margins, reference page 106 and 107 of the layout section.



# Service mark Minimum Size

Our servicemark should always be placed in a way that feels like we want it to be seen.

Consider the scale so it never feels like an afterthought. It should be placed in a way that feels proud and present but not overly dominant.

To maintain integrity of the forms and ensure strong brand presence, the servicemark should never be used smaller than 50px for screens or 0.375 inches in print.

Note: Minimum size does not account for merchandising and product scenarios.





# Centering the Servicemark

When centering the servicemark there are two important considerations:

**For centering horizontally:**  
Center the words “girl scouts” not the full servicemark.

**For centering vertically:**  
Center the height of the words “girl scouts” not the full servicemark.



# Service mark Color

The Girl Scout servicemark should be used in our signature two color lockup: black and green. Girl Scouts can be used in white when legibility is compromised.

When single color is required, the servicemark can be shown in all black or all white.

Please see the color section to reference the values used for Girl Scouts Green.

Note: Product and licensing have specific guidelines and should be referenced.

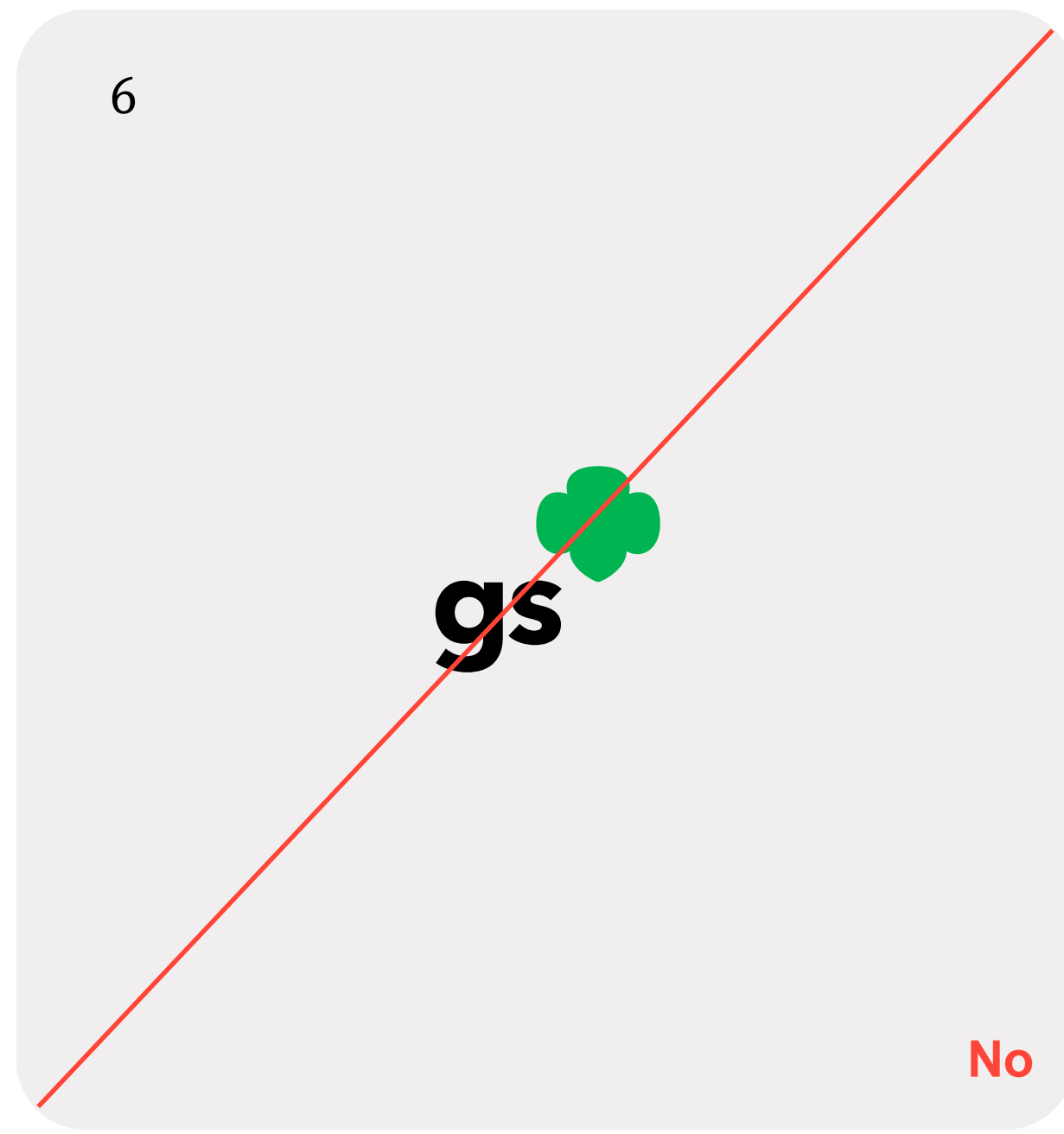
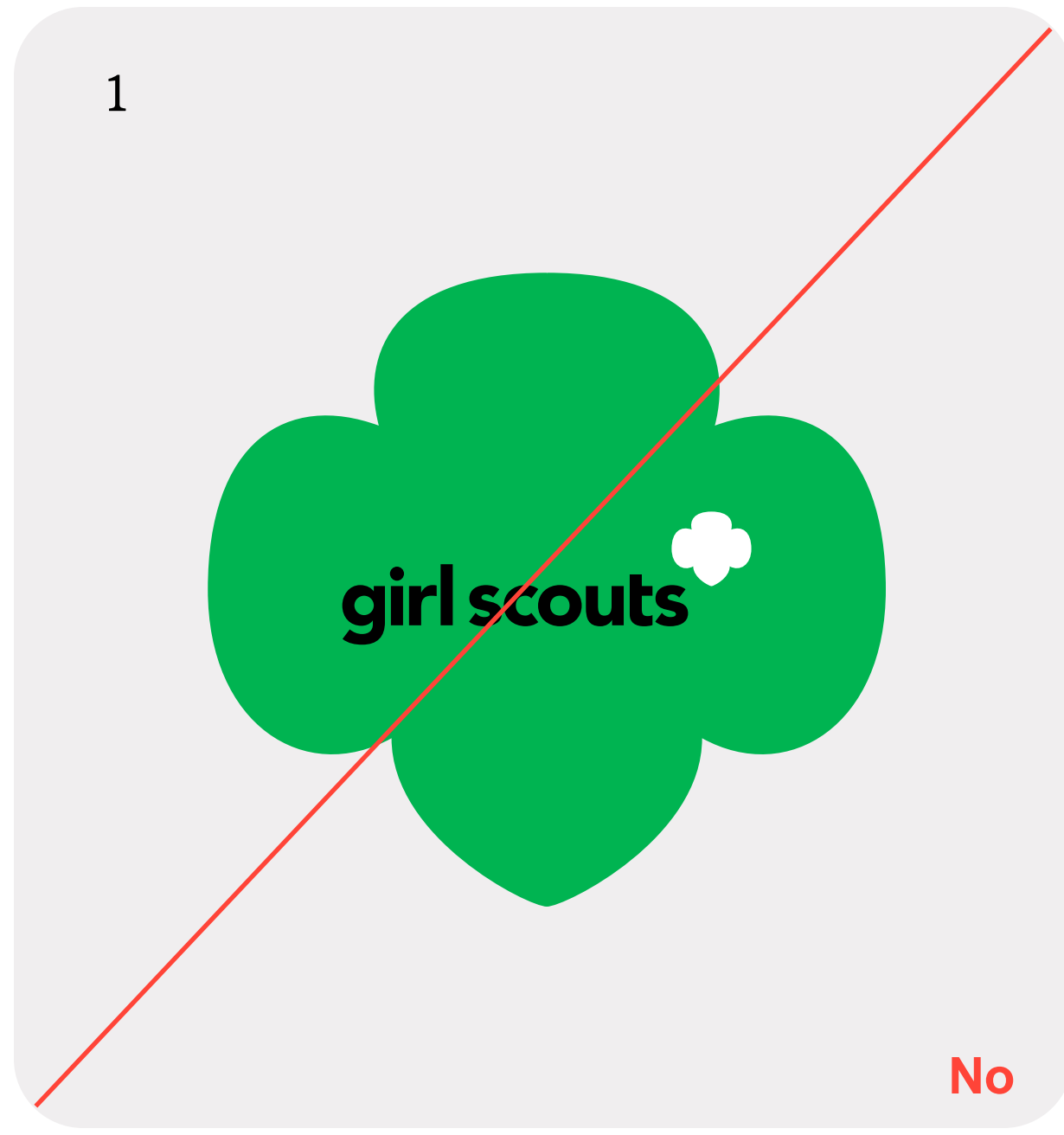


# Service mark Don'ts

The servicemark should never be changed, altered or recreated. The following is a list of things to never do:

- 1 Never place the servicemark inside the Trefoil.
- 2 Never use the words from the servicemark without the Trefoil.
- 3 Never use the servicemark at an angle.
- 4 Never create new lockups.
- 5 Never recreate the servicemark.
- 6 Never abbreviate the servicemark.

Note: In order to instill consistent behavior and recognition with our symbol, we no longer abbreviate the name of our organization to "gs." To identify our organization we use the full servicemark or the symbol alone.



# Award Servicemarks

Award servicemarks are the approved structure for identifying highest awards. They are the only lockup that uses a Trefoil in any color besides Girl Scouts Green.

These are used for communications specific to highest awards where a Girl Scouts servicemark is needed.

Award lockups follow the same clear space and minimum size rules as outlined for the council servicemarks.

Color values can be found on page 65.

Avoid using more than one servicemark per surface. In communications that reference more than one award, the chosen servicemark should represent whose voice the entirety of the communication is coming from. Is it Girl Scouts? Can we leverage the copy to communicate the awards instead of using the logos?



# Girl Scout Gold Award

Gold Award communications can use the Gold Award servicemark in place of the primary servicemark.

A sub-palette can be used to create a specific identity for Gold Award communications.

Note: Black and white portrait photography can be used to further elevate and differentiate the Girl Scout Gold Award.

**Girl Scout Gold Award**

**How can girls earn the Gold Award?**  
The first step is to check in with your council's Gold Award staff. You'll want to find out if they require any type of training (e.g., an informational session) before girls can begin the Gold Award application process. These staff members will also be invaluable partners to both you and your Girl Scouts throughout the process. When girls are ready to get started, they can complete an online application through GoGold Online—our national web app that guides girls through the seven steps to earning the Gold Award.

**What resources are available to help girls and caregivers understand the Gold Award?**  
Check out GSUSA's Gold Award webpage for the fundamentals—and visit your council's website as well, because each council has a unique process that supports girls through their Gold Award journeys! Your council may also offer sharable resources aimed at both Girl Scouts and adults.  
In October 2019, GSUSA will release brief coaching videos on its YouTube channel. These videos will help girls understand the core components of going Gold.

**What are the core components of earning the Gold Award?**  
A girl first identifies the root cause of a community issue she's passionate about. She then designs and implements a Take Action project that addresses a significant need in the community and has long-term benefits. The girl must show leadership by guiding a team of volunteers who support her project, which must be sustainable and measurable with a national and/or global link.

**Pro-tip:**  
Help your troop parents learn about the Gold Award! When they understand the process and see the value, they can help their daughters prioritize it among their other commitments.

**Here's more on that:**

- Sustainable projects continue to have an impact after the Girl Scout has completed her part.
- Measurable projects enable a girl to demonstrate her impact through data and other information. She can use numbers to say, "Here's how I know I made a change."
- A Gold Award project has a national and/or global link when a Girl Scout can explain how her project connects to an issue that is relevant beyond her own community. Examples: poverty, literacy, women's rights, environmental sustainability.

**What is the time commitment behind earning the Gold Award?**  
Gold Award projects require a commitment of at least 80 hours from Girl Scouts, though the girls themselves design the timelines. In some cases, the work is completed over the course of a summer, and in others, over a year.

**When are Girl Scouts eligible to begin working toward their Gold Award?**  
Girl Scouts should be a registered Senior or Ambassador in grades 9–12. In order to be eligible, girls must have completed two Senior or Ambassador Journeys or have completed a Silver Award and completed one Senior or Ambassador Journey.

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**girl scouts gold award**

**Girl Scout Gold Award**

**The mark of the truly remarkable.**

**girl scouts gold award**

# Girl Scout Gold Award Council Lockup

When a piece of communication about Gold Award comes from a council, the Highest Awards servicemark should be replaced with the council servicemark while the content regarding Gold Award should be treated as typographic content.

Notice, instead of creating distinct Gold Award graphics, we can proudly display a gold Trefoil and use supporting copy to create a piece of communication that both celebrates the Gold Award Girl Scouts and advance the brand rather than turning Gold Award into its own brand.

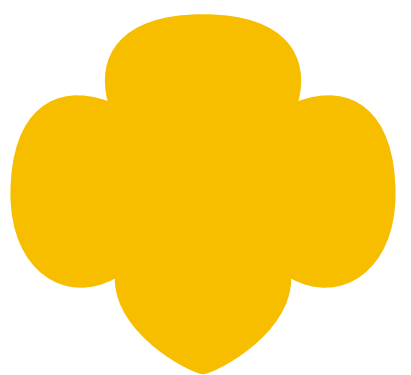


# Leveraging Our Brand Toolkit

These are the elements of the brand toolkit that we will leverage.

Gold Award communications can use the Gold Award servicemark and a limited palette from our extended palette to create distinction.

Symbol:



Lockup:



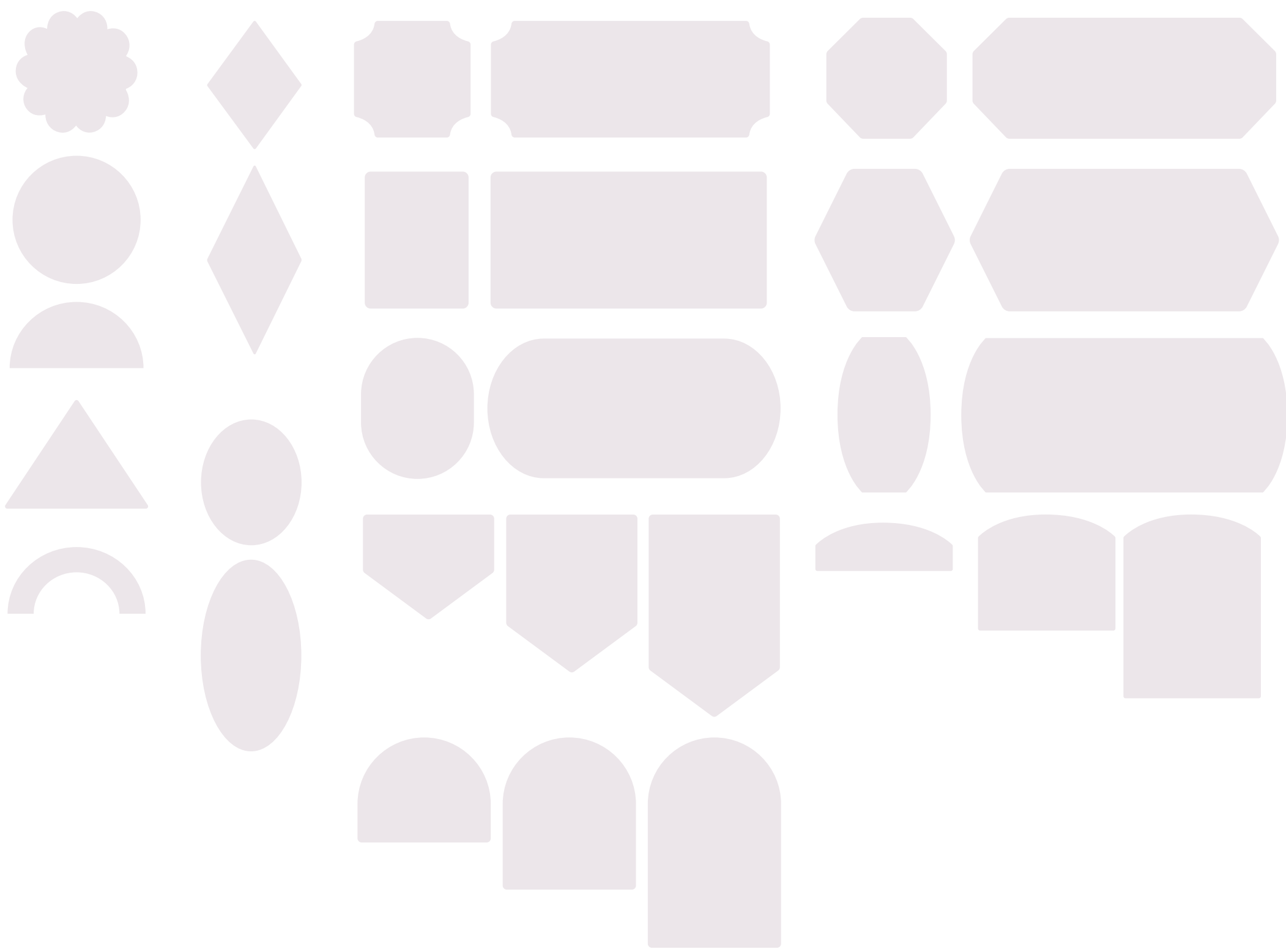
Language:

## Ana: Fighting Racism in Education

Color:



Patch & Badge Shapes:



# Highest Awards

Here are some examples of how the Gold Award communications could be treated.

## Girl Scout Gold Award

**How can girls earn the Gold Award?**

The first step is to check in with your council's Gold Award staff. You'll want to find out if they require any type of training (e.g., an informational session) before girls can begin the Gold Award application process. These staff members will also be invaluable partners to both you and your Girl Scouts throughout the process. When girls are ready to get started, they can complete an online application through GoGold Online—our national web app that guides girls through the seven steps to earning the Gold Award.

**What resources are available to help girls and caregivers understand the Gold Award?**

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**Here's more on that:**

- Sustainable projects continue to have an impact after the Girl Scout has completed her part.
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## Girl Scout Gold Award

## The mark of the truly remarkable.



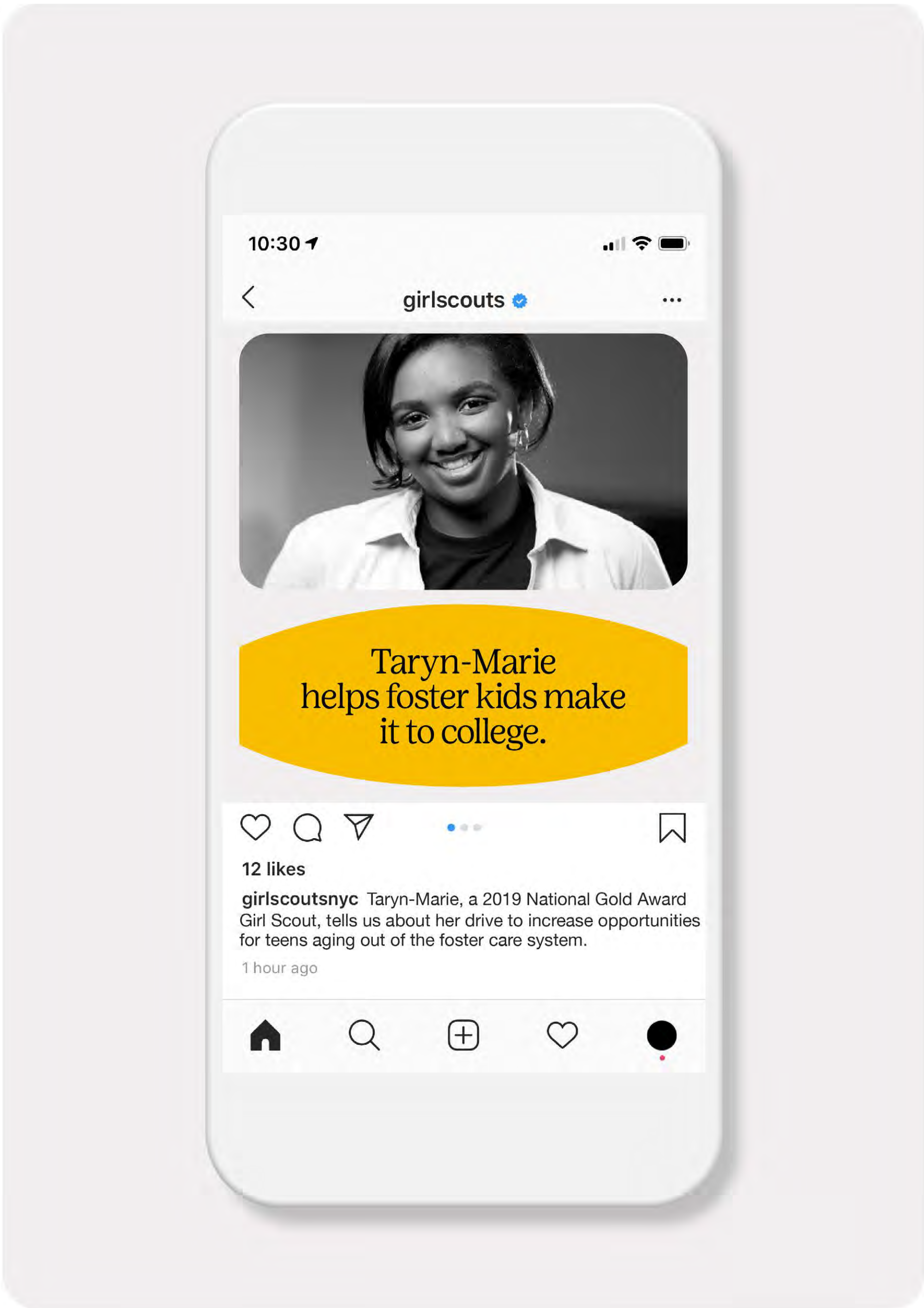




# Highest Awards

Here are some examples of how the Gold Award communications could be treated.

Note: The Gold Award servicemark is not required for all pieces of communication.



# Logo Hierarchy

Our ultimate goal is to build enough brand recognition in the Trefoil that it is not necessary to support with a servicemark. However, in order to build that recognition, we will need to support the Trefoil with a servicemark for certain audiences.

When designing a communication, consider how familiar the intended audience is with the Trefoil and design accordingly. If we are designing for current members, volunteers or alumni, a servicemark may not be necessary.

However, if we are recruiting new members, sponsors or volunteers who may be unfamiliar with our brand, it should be supported by the servicemark or other clear context.

This section outlines rules for pairing the Trefoil with servicemarks.

The Trefoil should only be paired with one servicemark at a time. Using the Trefoil at a large scale with the servicemarks is not considered using multiple trefoils per surface.

The large Trefoil should not be paired with the council acronyms.

## Trefoil



## Lockups



# Logo Hierarchy

## Servicemark Placement

When using the symbol and the servicemark together, they should maintain a specific and consistent relationship to each other. The symbol is always used at a much larger scale, while the servicemark is placed underneath either aligned to the bottom right margin or centered against the bottom margin.

This page demonstrates those two relationships and the nuance of the servicemark's clear space as it relates to the large Trefoil.

Because of the irregular negative space created by the large Trefoil, the clear space surrounding the servicemark can be measured immediately above the servicemark's Trefoil and to the left and right of the full servicemark rather than the full container.

### 1 Left-aligned



### 2 Centered



# Weight

Light or Book is the primary weight used for all types of communication. Bold should be used as an exception where hierarchy can only be defined through weight, or where production requires.

Use italics sparingly in running copy—never more than once per paragraph—and avoid whenever possible. For example, instead of “let her be her,” we can tweak to “let her be herself,” which no longer needs the italics for clarity.

The values on this page simply serve as a reference point for typographic settings. Notice, when type is larger than 24pt, we use Display. When type is smaller than 24pt, we use Text.

# 01 Light and Book is our go-to weight.

Headline  
Display Light  
100pt / 100pt

# Dream is a doing word.

Large Text  
Display Light  
36pt / 39pt

With you, your girls are learning to listen their hearts, think on their feet, and raise their voice for what they believe in. You’re their hero, and ours too. From everyone at Girl Scouts: thank you.

[Learn More](#)

Header  
Text Bold  
22pt / 25pt

Small Text  
Text Book  
22pt / 25pt

**Life Skills**  
From civic engagement to communication skills—we foster healthy relationships, learn to take care of ourselves and each other, and make a difference in issues we care about.

Text Callout  
Text Bold  
22pt / 25pt

Small Text  
Text Book  
22pt / 25pt

**Life Skills:** From civic engagement to communication skills—we foster healthy relationships, learn to take care of ourselves and each other, and make a difference in issues we care about.

# Alignment

There are two options for alignment. Headlines and single sentences are always centered. Paragraphs and body copy are left aligned.

Any content that falls in between a headline or body copy should adopt one of the two styles. Below are some use case examples.

- Centered:**
- Headlines / Single sentences
  - Call to action

- Left aligned:**
- Subheads
  - Body copy
  - Paragraphs
  - Captions

## 02 Type is left aligned or centered.

Headline  
Centered

# World, meet girl.

Subhead + Call to action  
Centered

If she can imagine it,  
we can help her accomplish it.

Join Us

Subhead + body copy  
Left aligned

Every award and badge at Girl Scouts tells a story. If you ask a Girl Scout about her sash or vest you'll hear it in her own words. The courage it took to speak up for what she believed in, the wonder of seeing a sky full of stars with her troop, or the moment she realized she could do anything she puts her mind to (whether it's writing code or a poem, lobbying congress or launching her own project to make a difference in our world).

Our Gold, Silver, and Bronze Award are the most significant awards to earn at Girl Scouts. Available to Juniors and beyond, they recognize her curiosity, ambition, and resilience—inviting her to create the change she wants to see in her world.

Discover More

Each line in a paragraph should not exceed 8-10 words.

The left edge of the paragraph is always straight, the right edge is always ragged.

# Case

Sentence case is the term for capitalizing the first letter of every sentence. All type should be set in sentence case. This is a strict rule, type should never be set in all caps or all lowercase.

Title case is the term for capitalizing the first letter of each word. We use title case for program names and titles. Refer to the editorial style guide for more details on case.

## 03 Type is set in sentence or title case.

Headline  
Sentence case

# Girls run this world. Try to keep up.

Program names and titles  
Title case

## Campfire Chats

Call to action  
Title case

Join Us

# 05 Use a minimal number of type sizes.

Always try to minimize the number of type sizes being used in any given communication. Limiting the number of sizes will lead to more clarity, and will help the reader distinguish the different type of content, such as body copy versus caption.

The number of type sizes depends on the amount of content, but try to use as few type sizes as necessary.

- The three levels of type sizes can include:
1. Headline
  2. Subhead
  3. Body

Two type sizes:	Headline Display Light 90pt / 90pt	Single sentence Display Light 36pt / 39pt
--------------------	--	---

Dream is a  
doing word.

Discover how Girl Scouts turn  
their ambition into action through  
our Bronze, Silver, and Gold  
Award programs.

Three type sizes:	Headline Display Light 90pt / 90pt	Subhead/Call to Action Display Light 36pt	Body copy Text Book 18pt / 22pt
----------------------	--	---	---------------------------------------

World,  
meet girl.

Your uniform at Girl Scouts starts as a blank canvas and is ready to be made entirely your own. As you go on new adventures with your troop, your sash, tunic, or vest is where you'll wear the awards and badges you accomplish along the way.

To discover where to place your insignia, awards, and badges on your uniform, you can find our visual guide here.

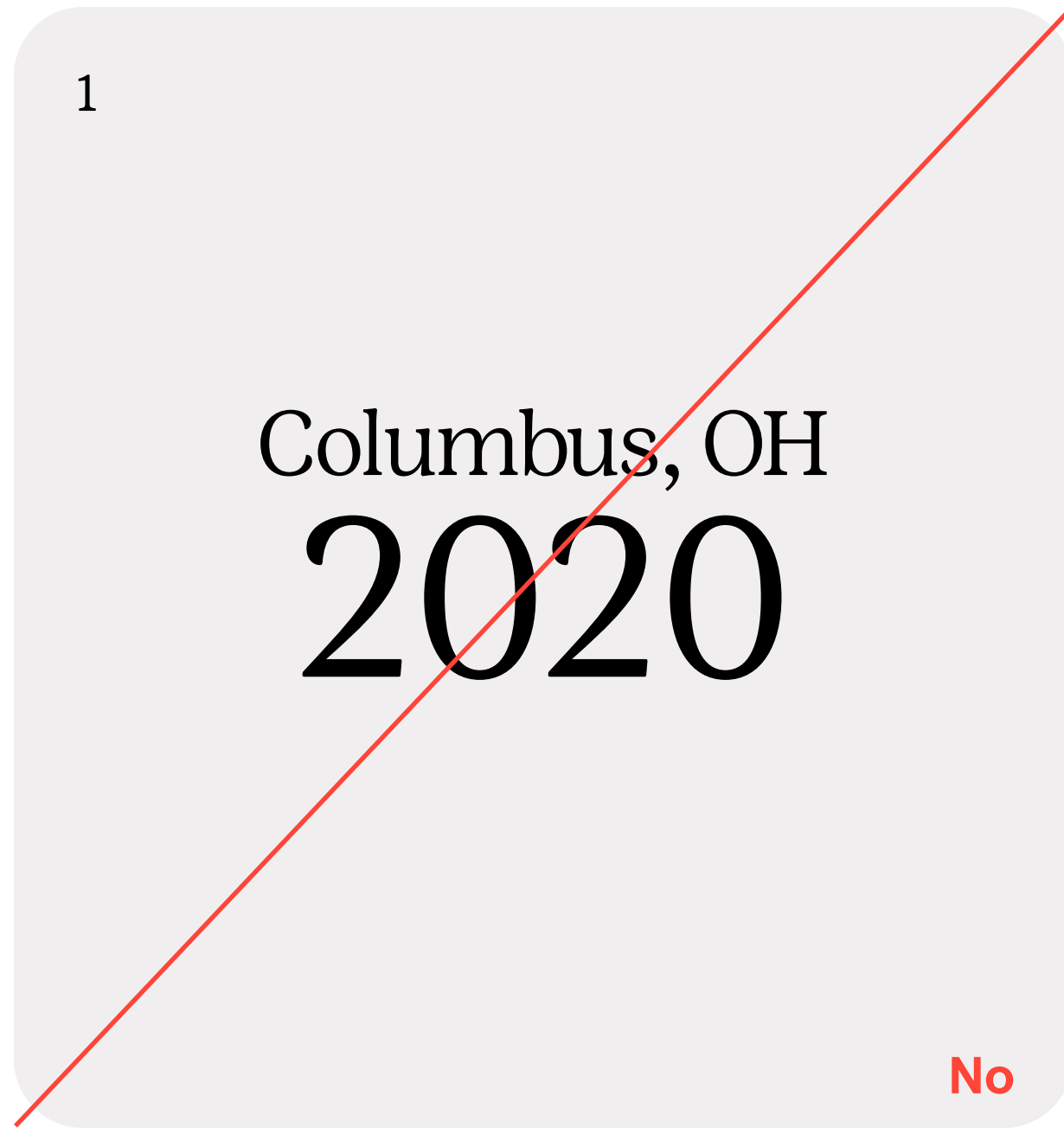
No one sash, tunic, or vest is the same—just how no one Girl Scouting experience is the same. It's personal and individual to you.

[Join Us](#)

# Typography Don'ts

This page shows a series of things to avoid when setting type:

- 1 Never create type lockups by mixing type sizes or weights.
- 2 Never use mixed alignment.
- 3 Never use other fonts.
- 4 Never create new typographic logos.
- 5 Never use mixed size, color or case.
- 6 Never illustrate type.



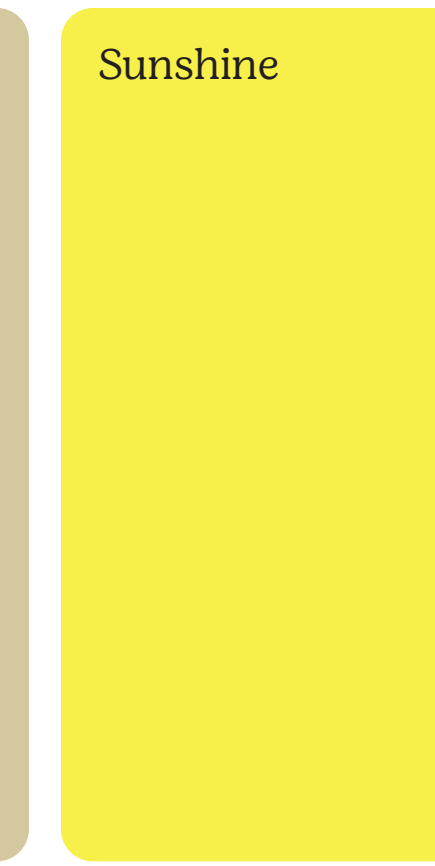
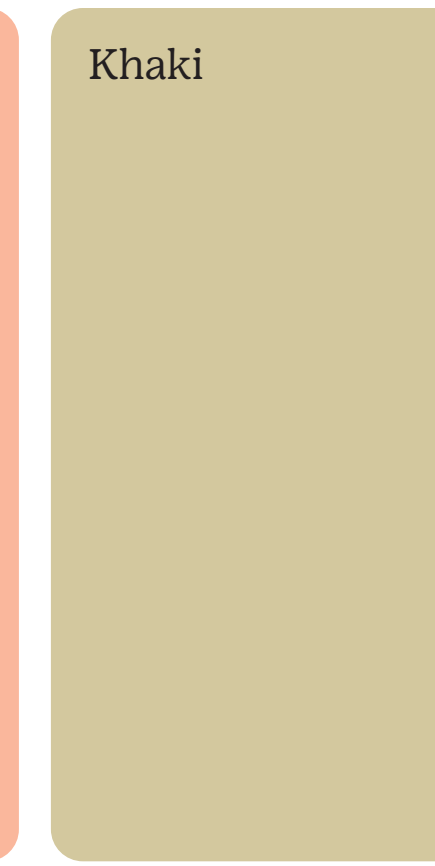
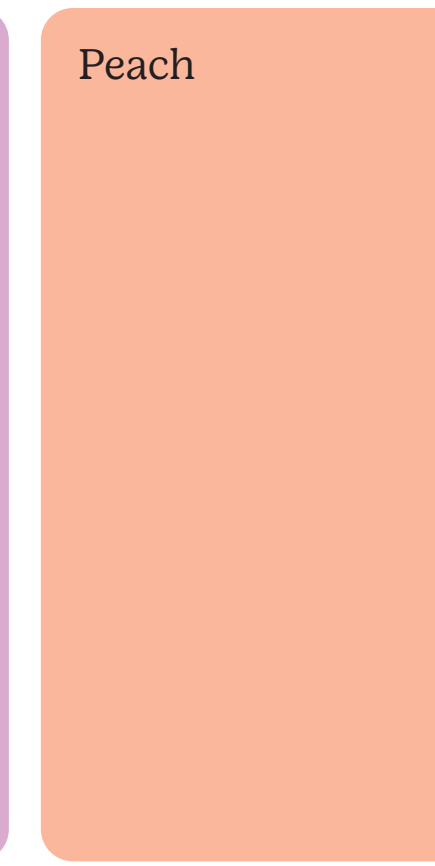
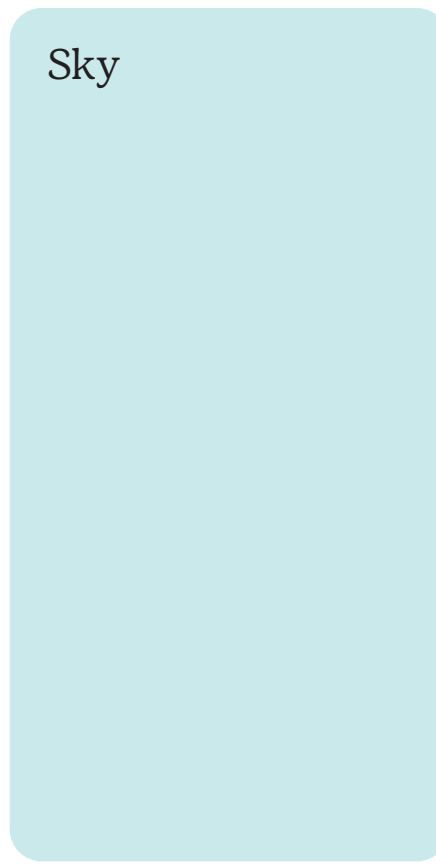
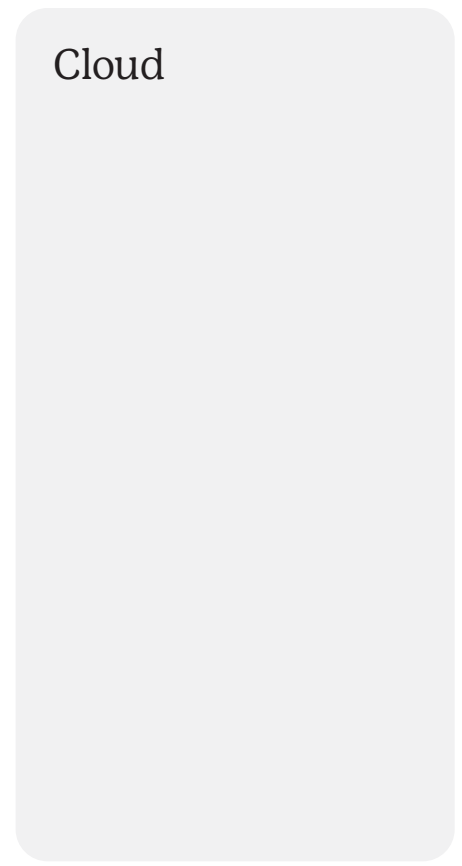


# Full Color Palette

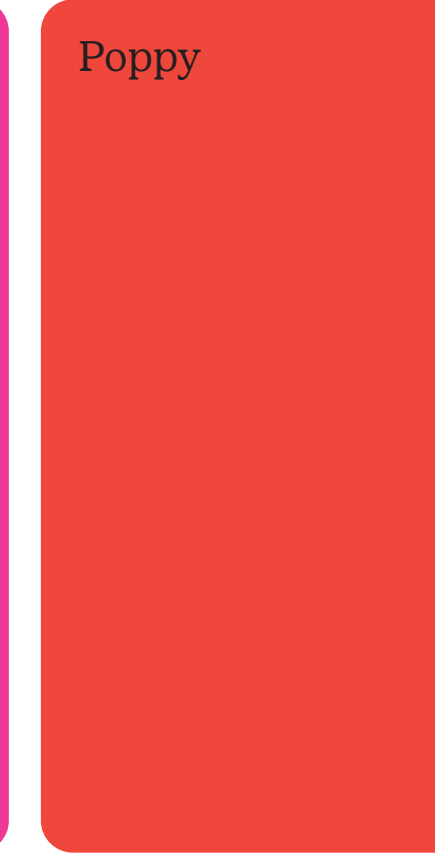
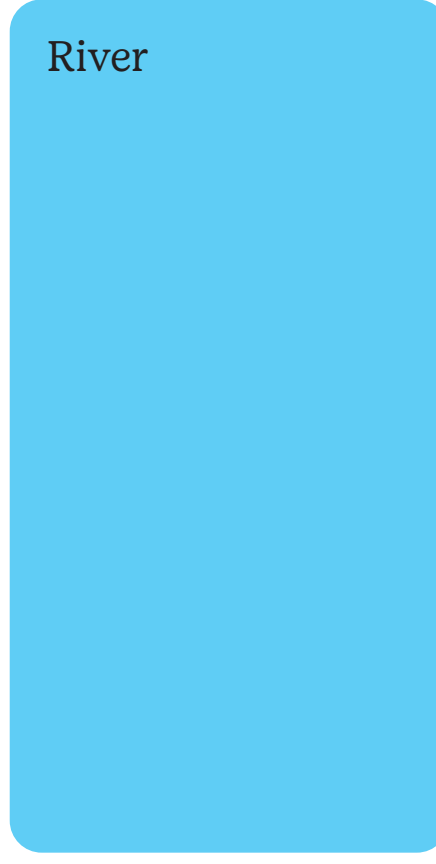
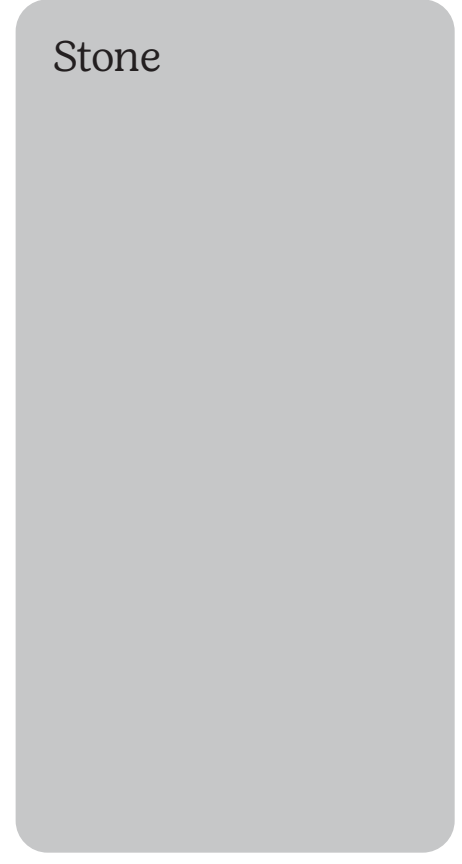
These categories provide a flexible range of options for achieving different tones when speaking to different audiences.

This palette includes highest awards colors, grade level colors and cookie colors but are not exclusively reserved for those uses.

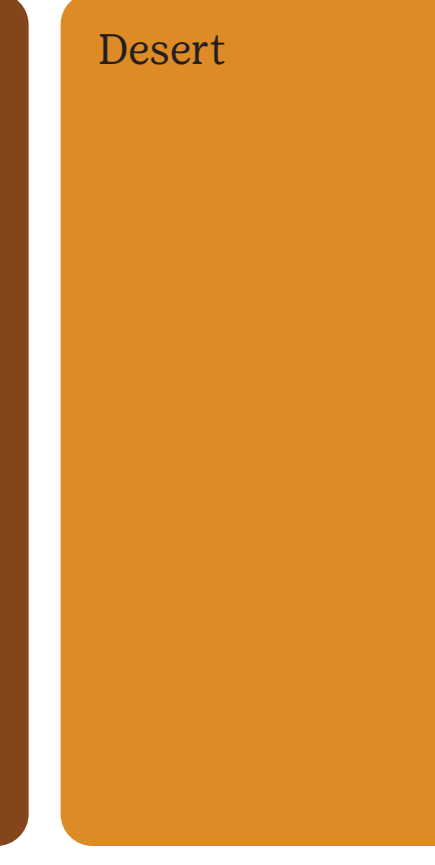
Pastel



Vivid

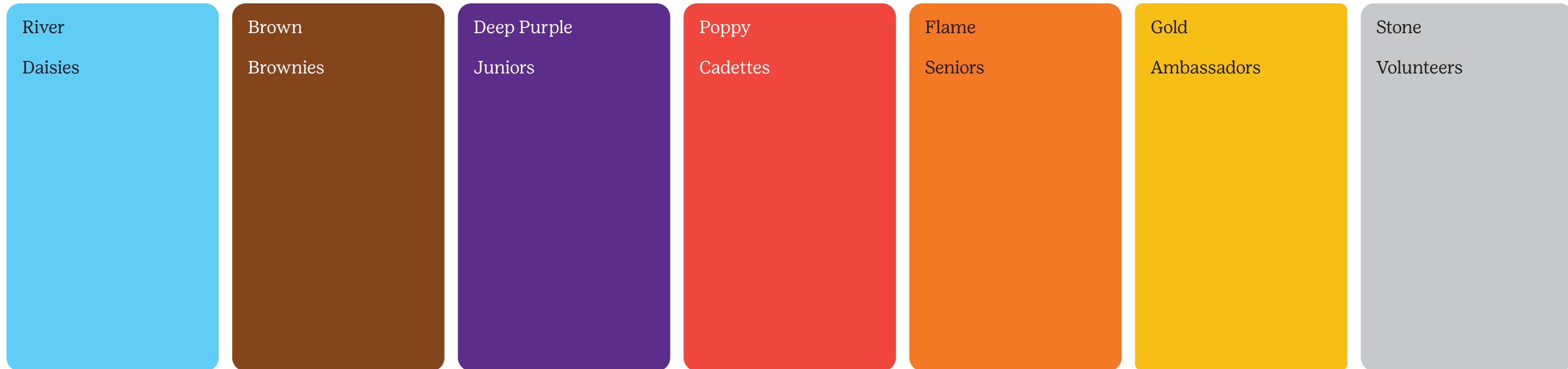


Dark



# Grade Level Colors

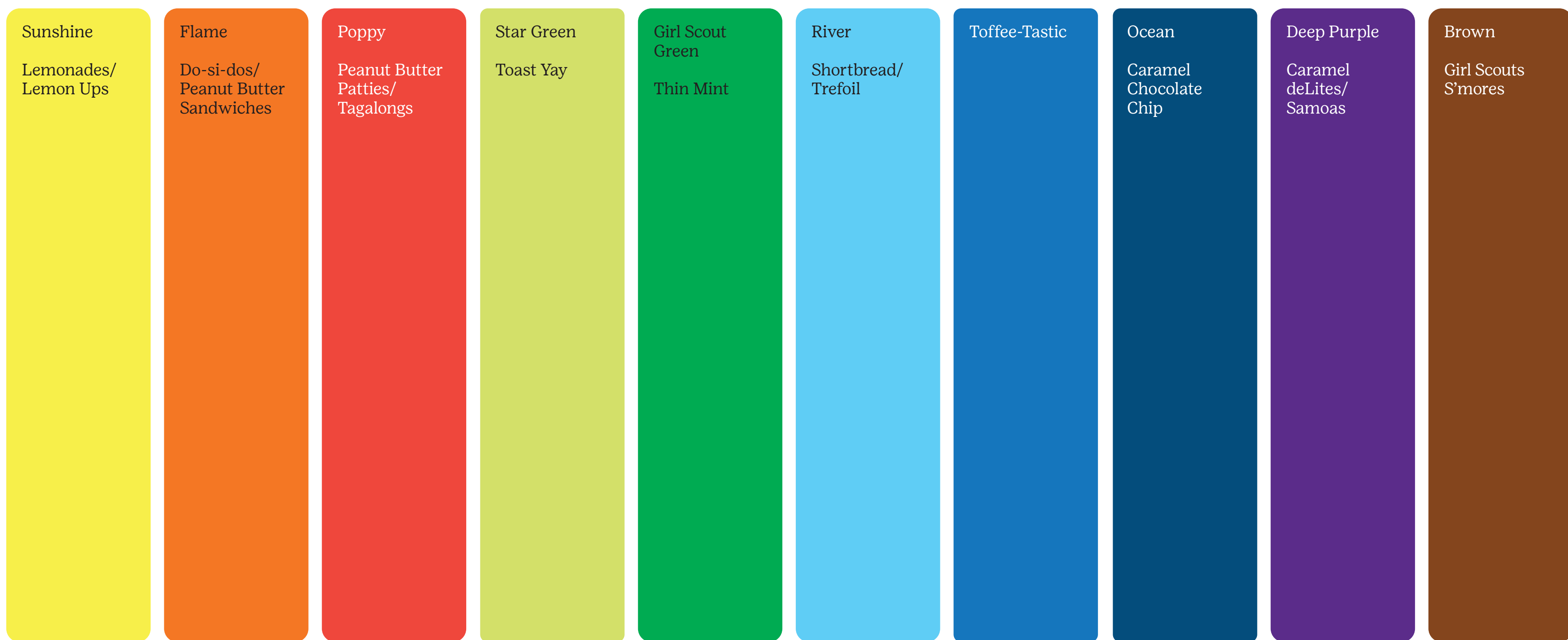
Colors from our palette can be leveraged to identify specific age levels within our program. While these colors can be used for specific grade level communications like workbooks and patches, they are not exclusively reserved for grade level communications.



# Cookie Colors

Colors from our palette are leveraged in packaging and communications for cookies. While the majority of cookie colors are found in our color palette, there are cases when additional colors may need to be introduced.

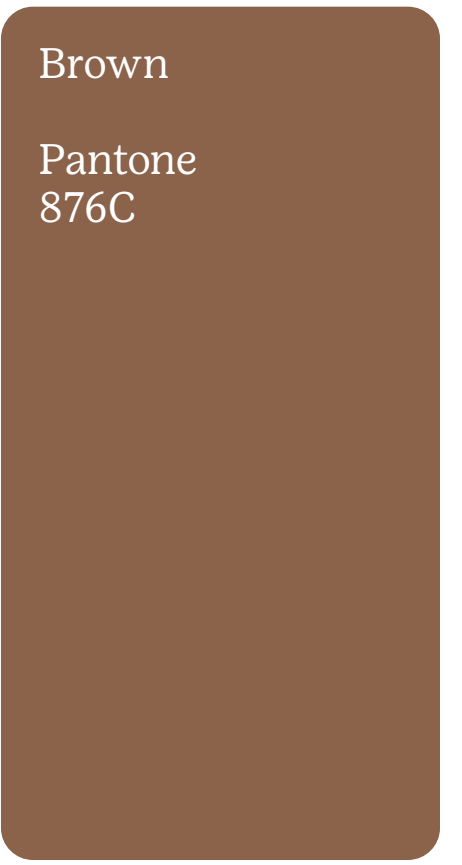
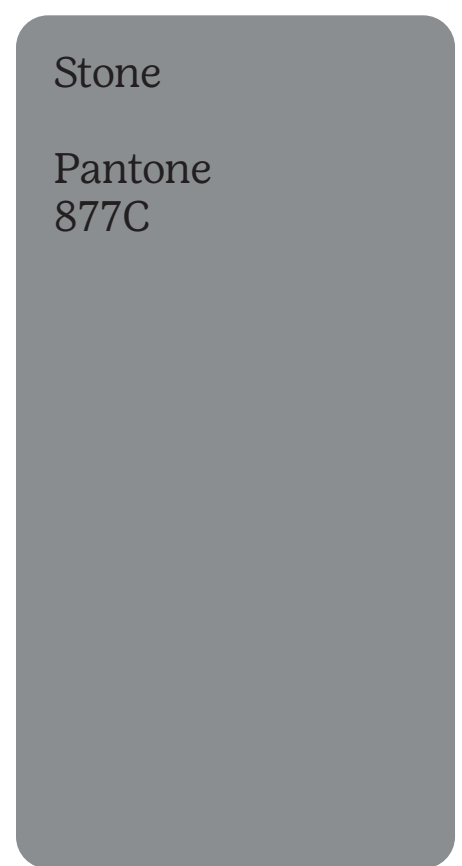
Toffee-tastic is an example of a color that is used for cookie boxes but is not a part of our primary color palette.



# Metallic Pantone Values

In order to provide an elevated option for printed collateral, we have included Metallic Pantones as part of the core palette for highest award communications.

To avoid fake digital effects that cheapen our communications, metallics should only be used for printed materials, never applied as gradients digitally.



# The Use of Green

We have added new shades of green to support Girl Scouts Green. These options add variety, depth and richness to our core Girl Scouts Green.

Always consider the role of green when creating both internal and external communications. Also think about communications for both low awareness and high awareness environments.

Star Green

RGB  
213/242/103

Hex  
#d5f267

CMYK  
19/0/74/0

Pantone  
2288C  
2288U

TPX  
13-0535

Girl Scouts Green

RGB  
0/180/81

Hex  
#00b451

CMYK  
80/0/100/0

Pantone  
354C  
354U

TPX  
15-5534

Forest Green

RGB  
0/86/64

Hex  
#005640

CMYK  
92/40/79/37

Pantone  
7484C  
7484U

TPX  
19-5420

# Addressing Tone

Tone can be addressed through a variety of tools, one of which is color.

**Playful**

A playful tone can be achieved through vivid, high contrast color pairings. This often leans towards a younger audience.

**Youthful**

A youthful tone can be achieved through low contrast pastels. This tone could adapt to a variety of audiences including older girls or volunteers.

**Sophisticated**

Muted pastels and vivid with dark colors can help achieve a sophisticated tone that leans towards a more serious or professional audience.

These examples are meant to serve as reference for the different tones you can achieve through color combinations, but not to lock you into any single color pairing. These are good starting points as you begin to explore your own color pairings.

Note, color pairings are not meant to be exclusive to any category, but to provide a wide and flexible range of expression.

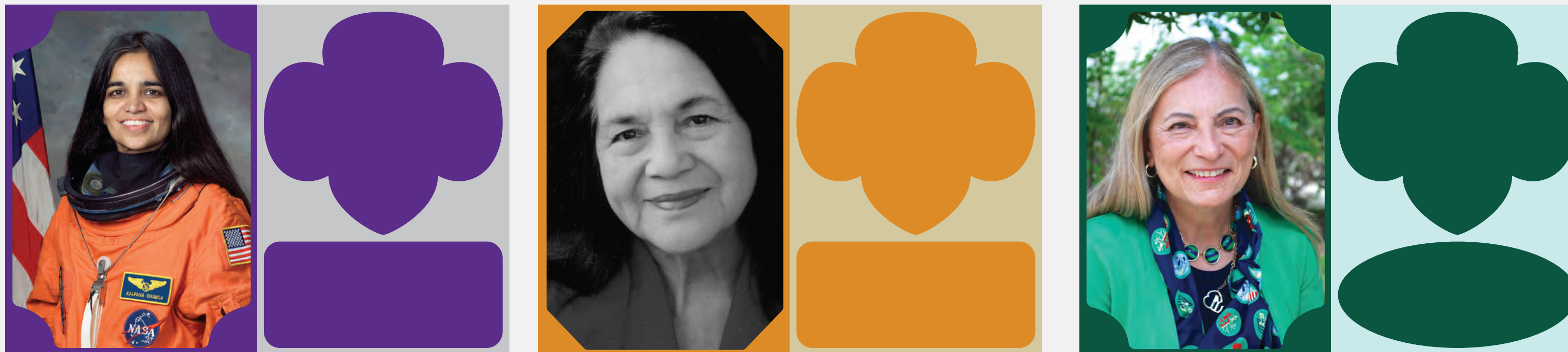
Playful



Youthful



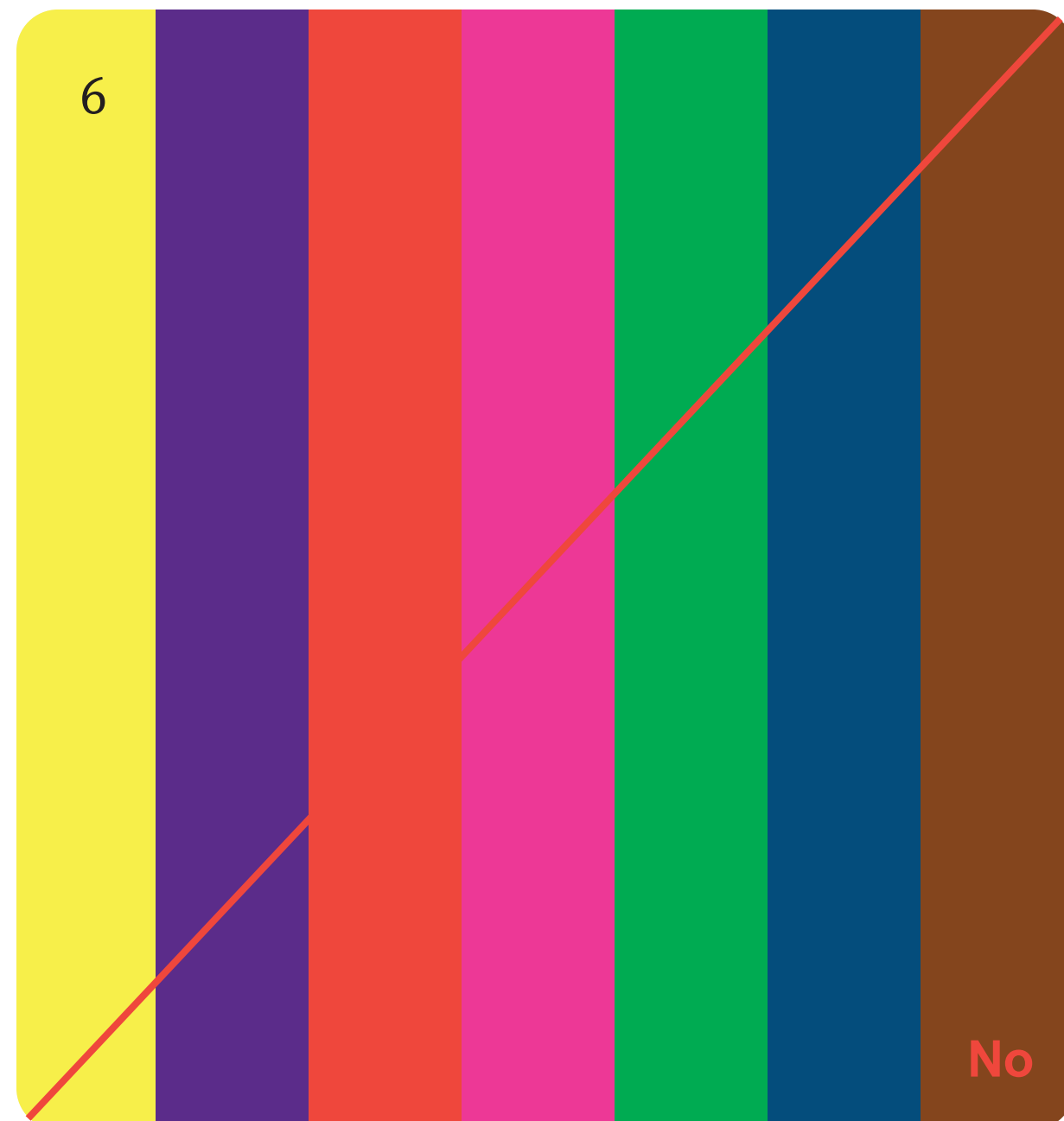
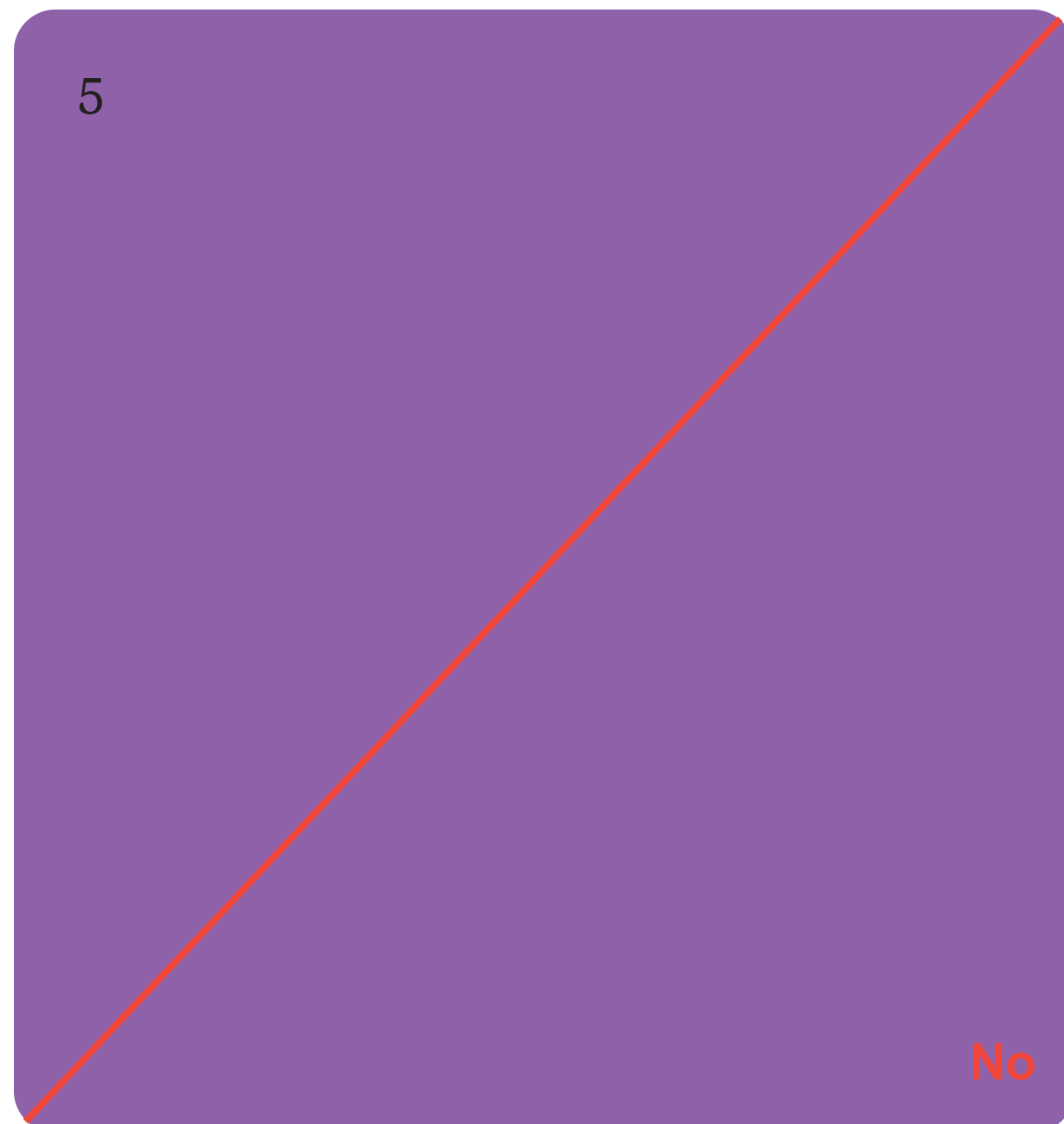
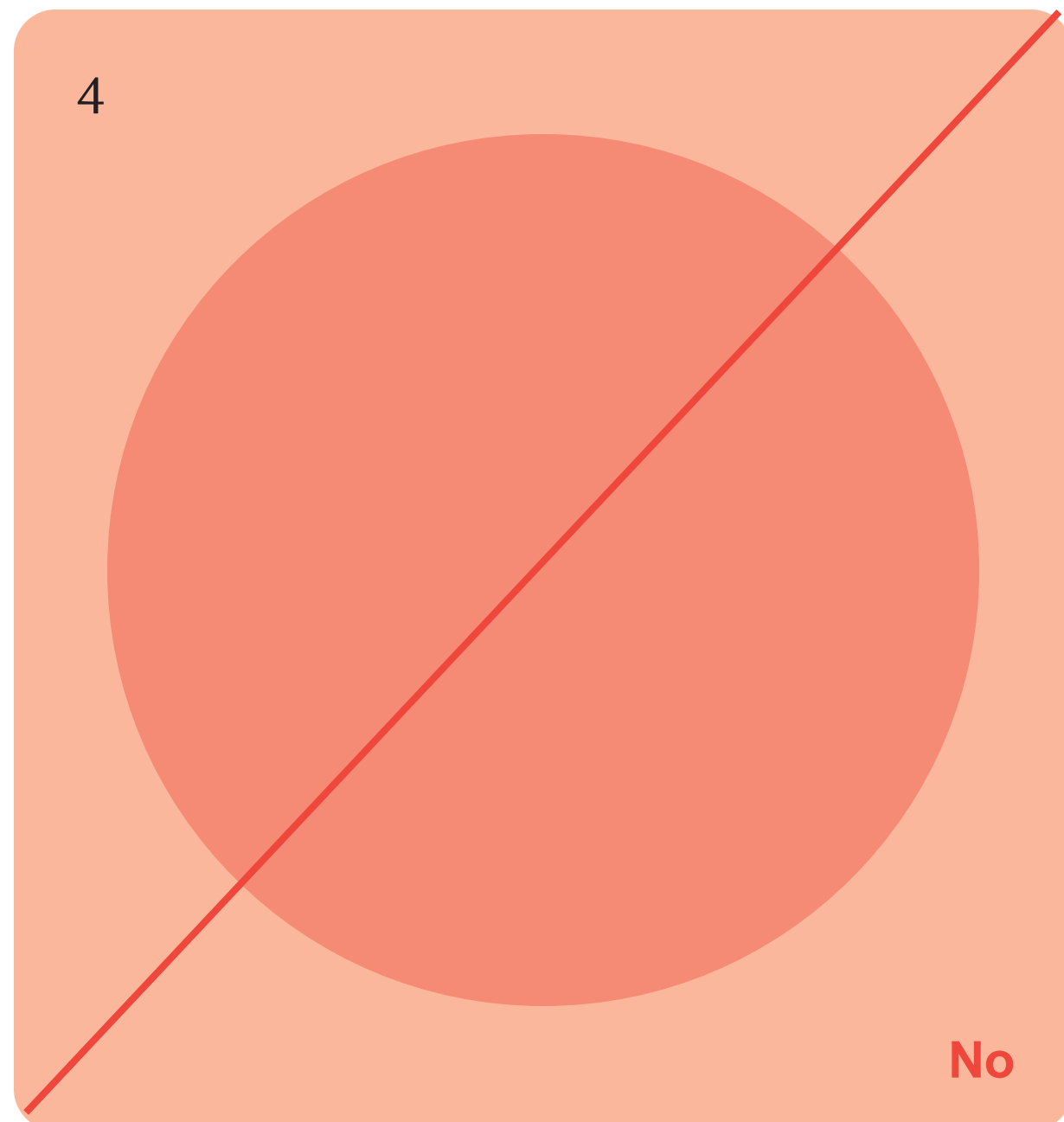
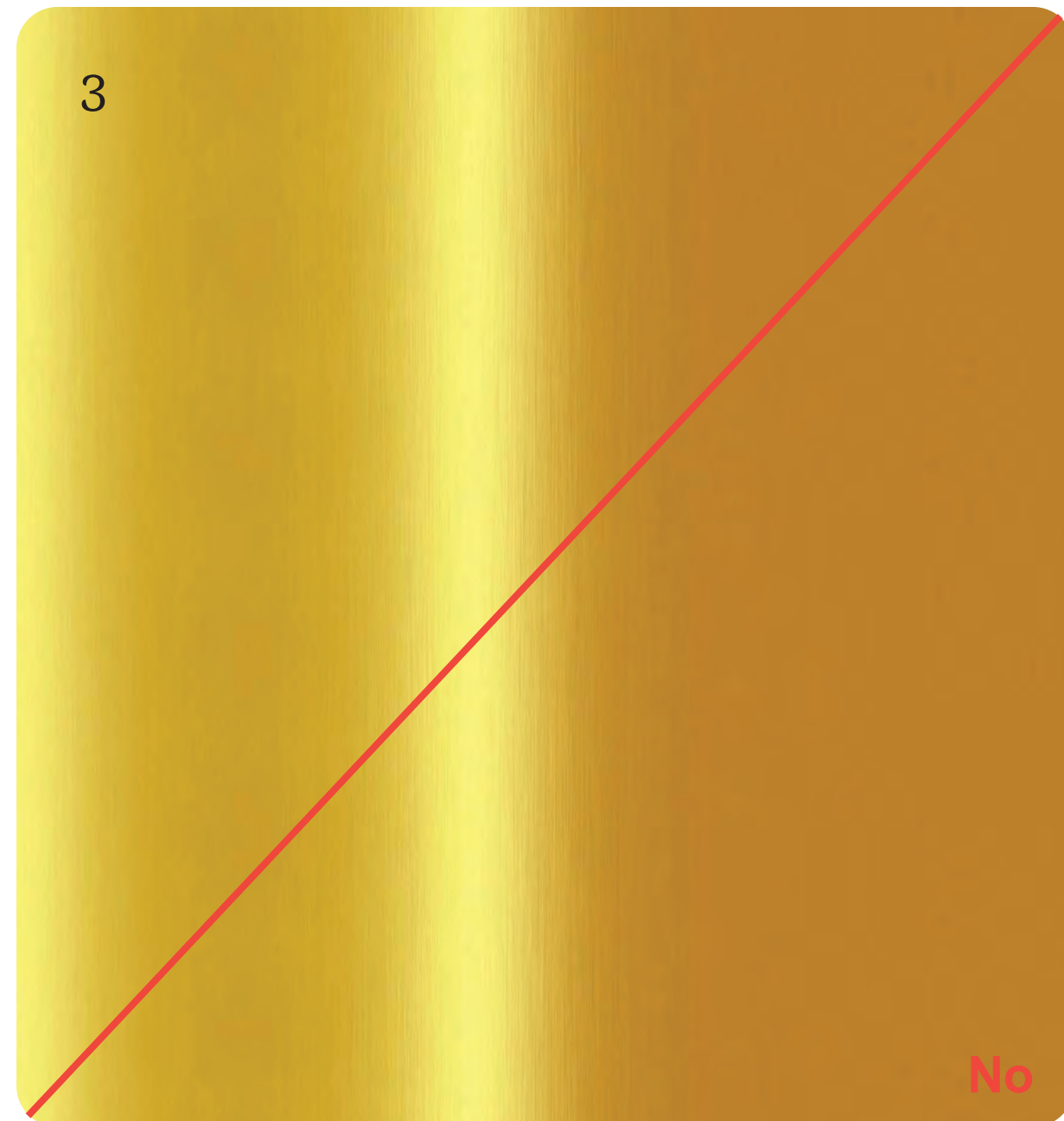
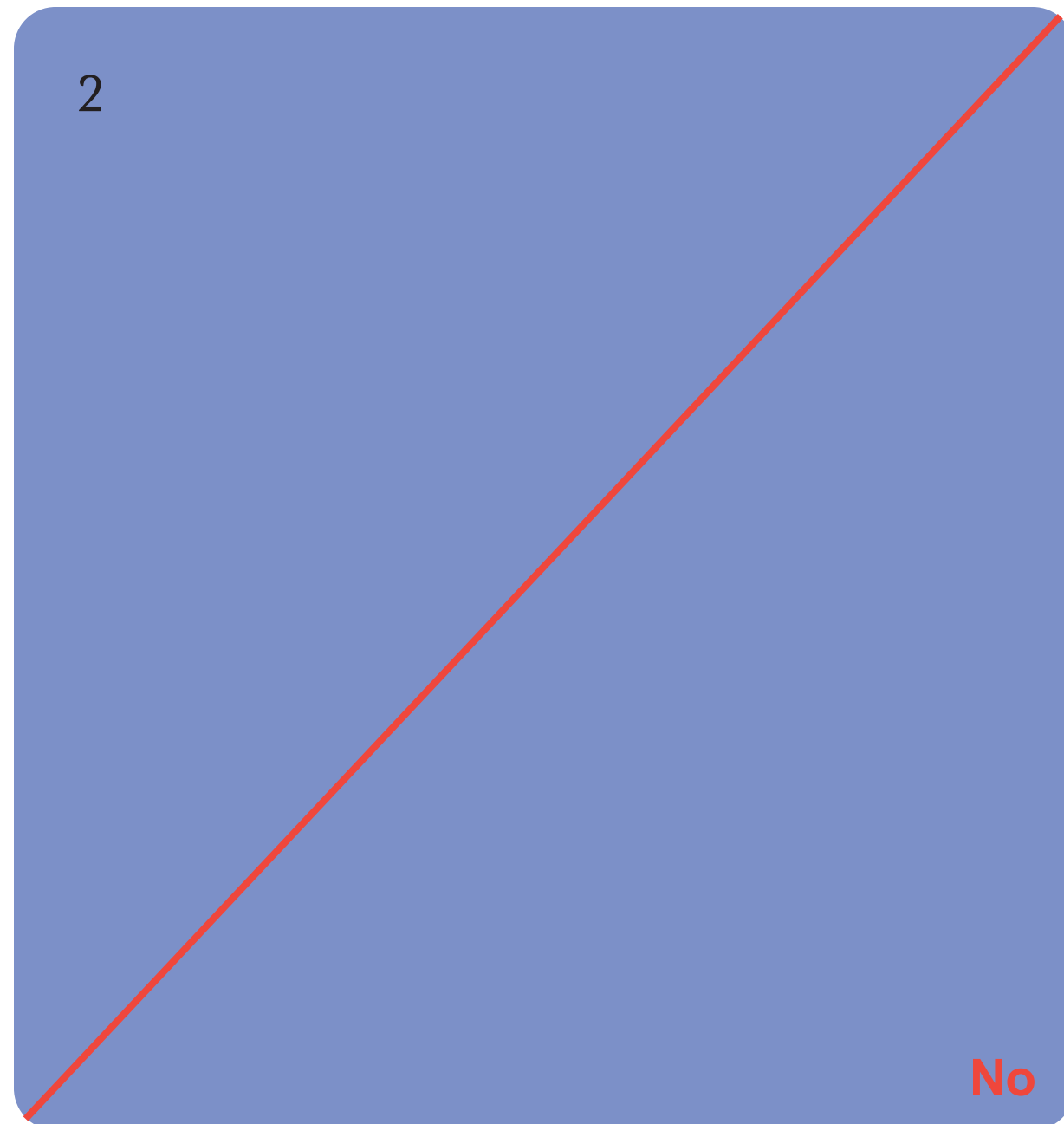
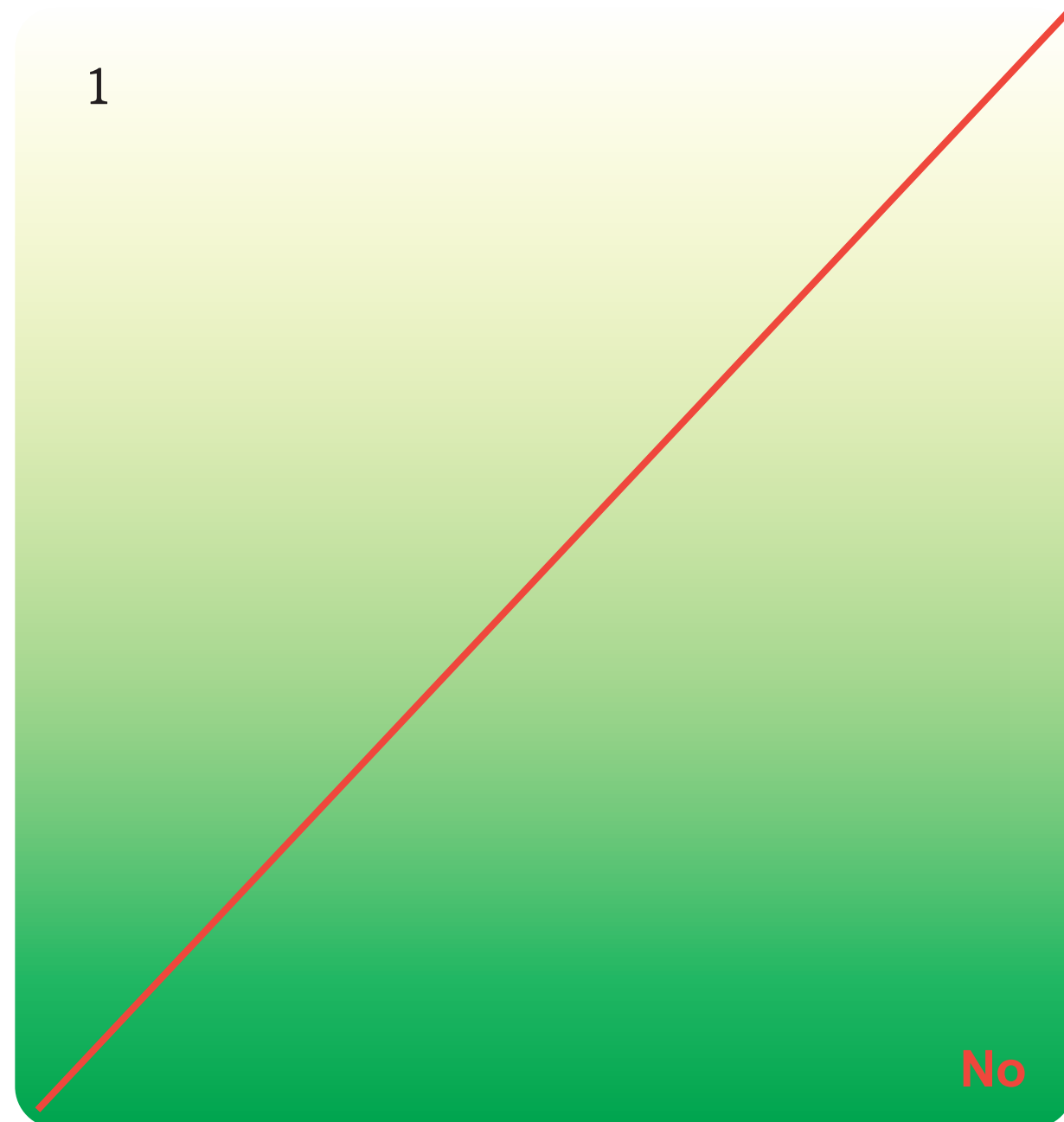
Sophisticated



# Color Don'ts

Here are some examples of what not to do when using color.

- 1 Don't use gradients.
- 2 Don't add new colors to the brand palette.
- 3 Don't fake metallics.
- 4 Don't use transparency.
- 5 Don't use tints of colors.
- 6 Don't create pattern out of color.



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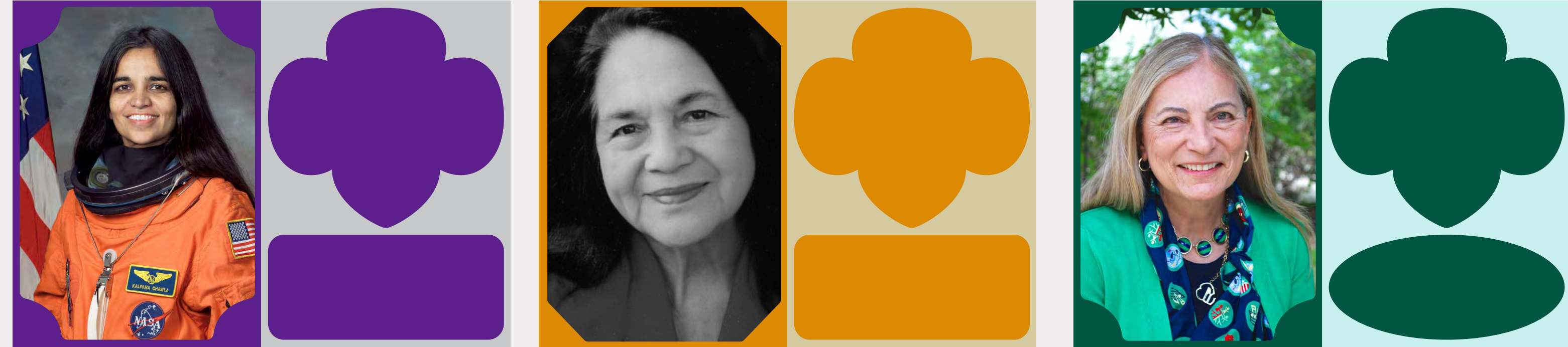
Playful



Youthful



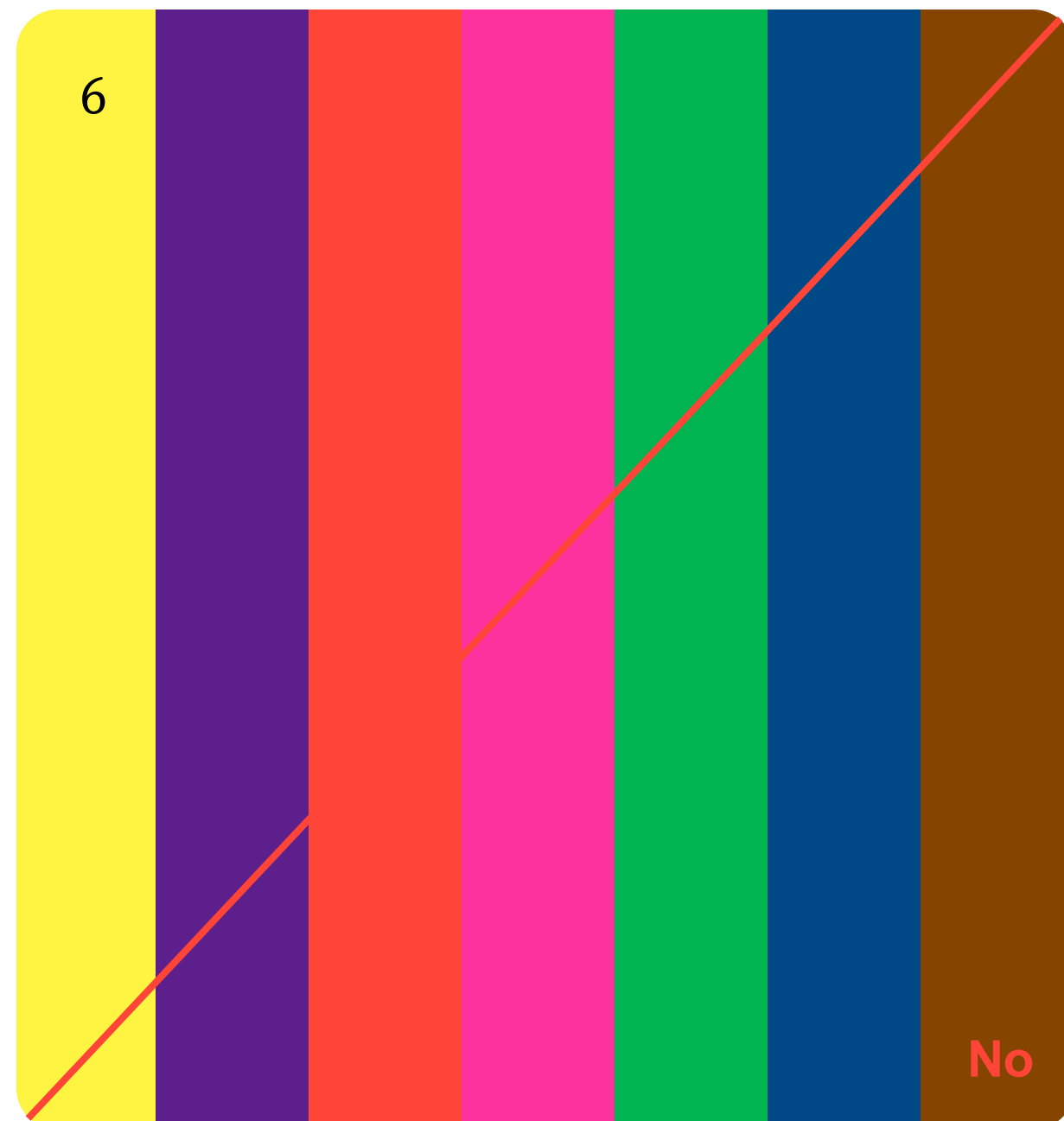
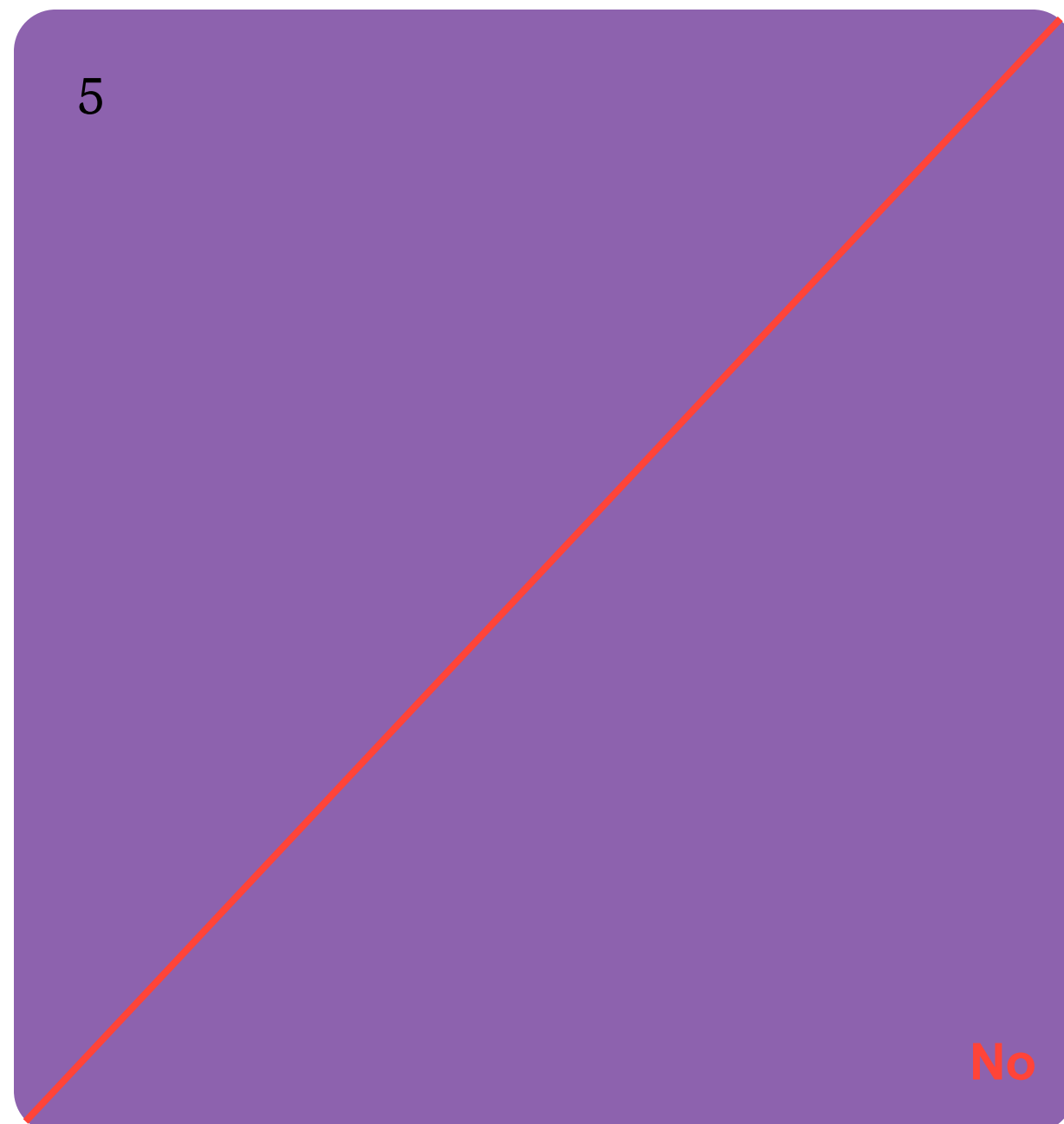
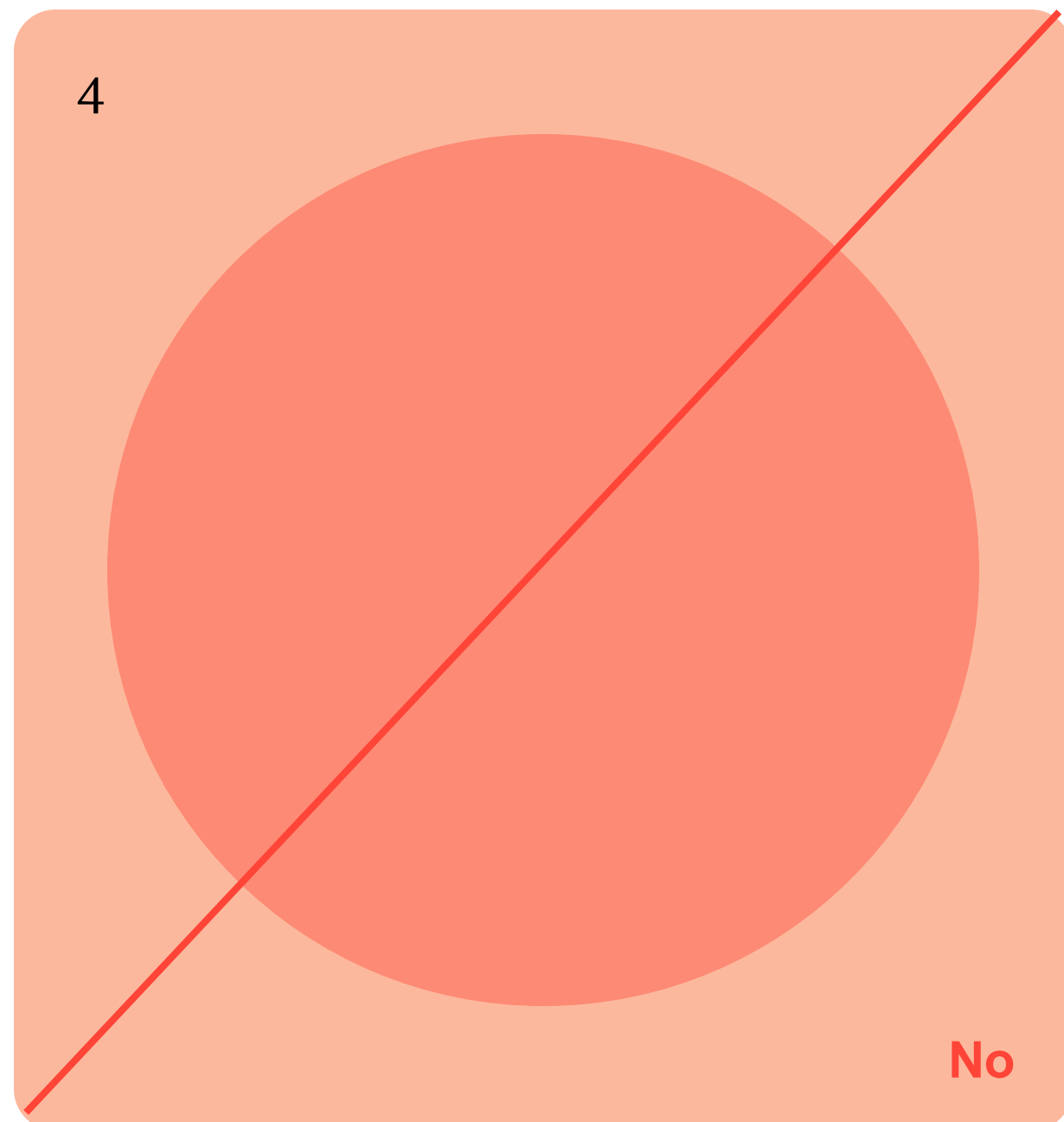
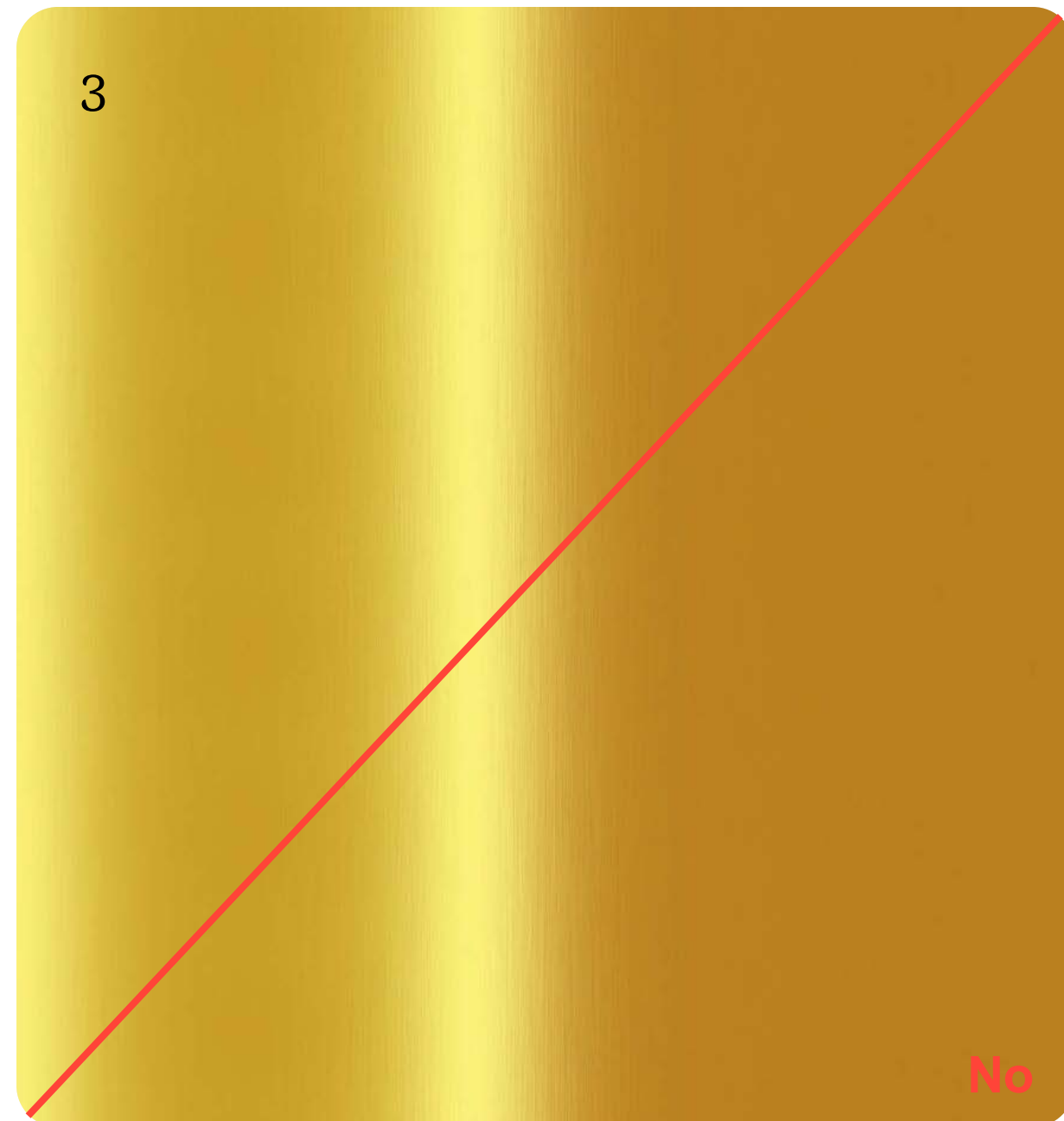
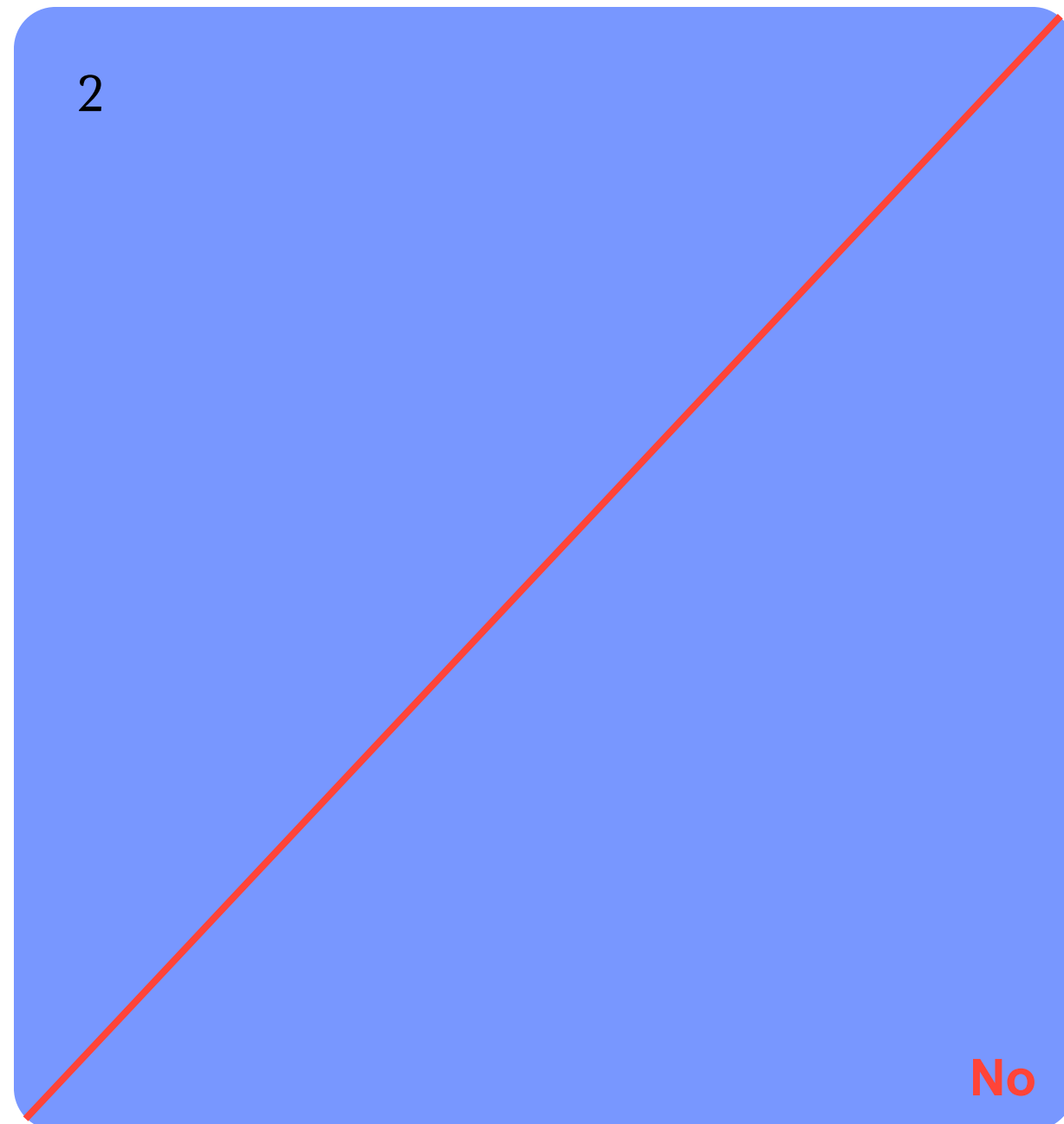
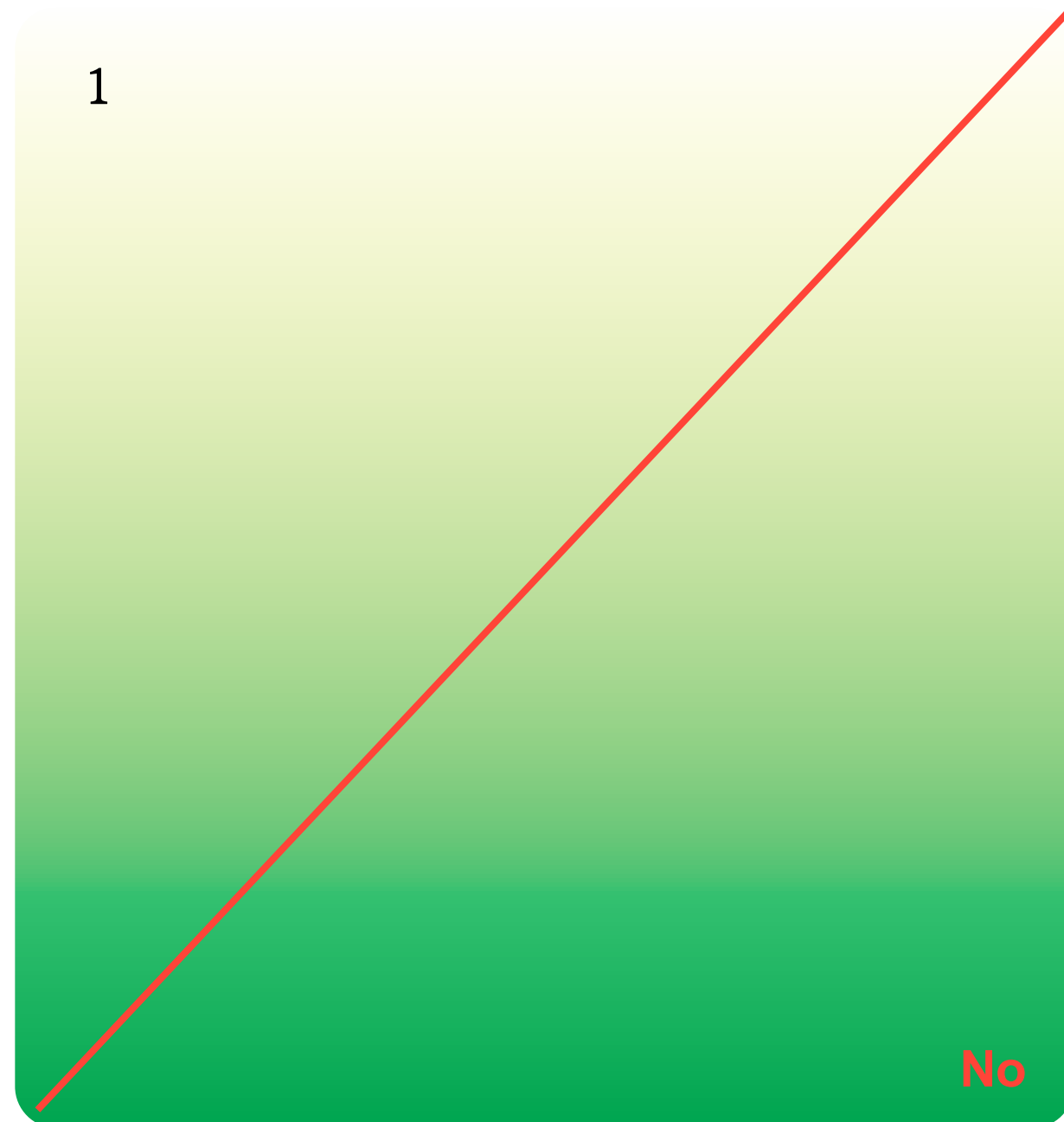
Sophisticated



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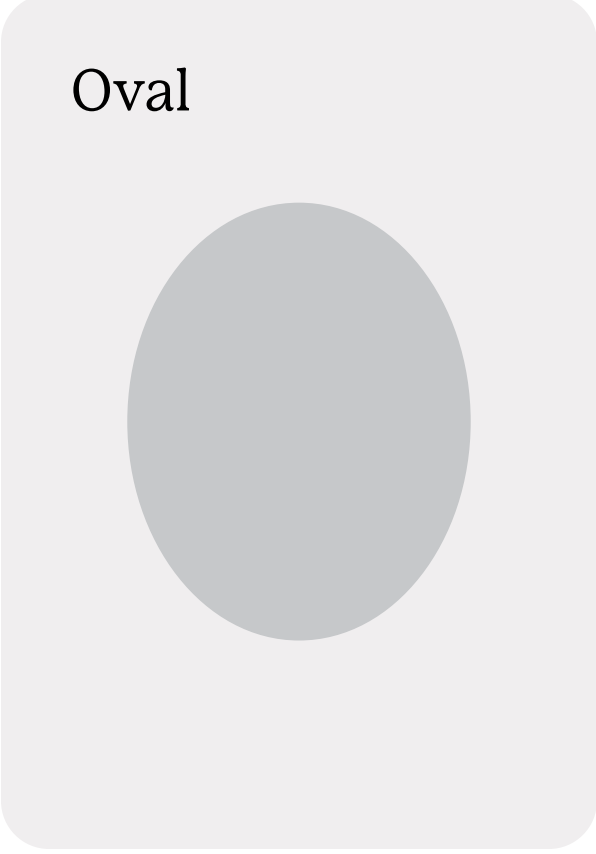
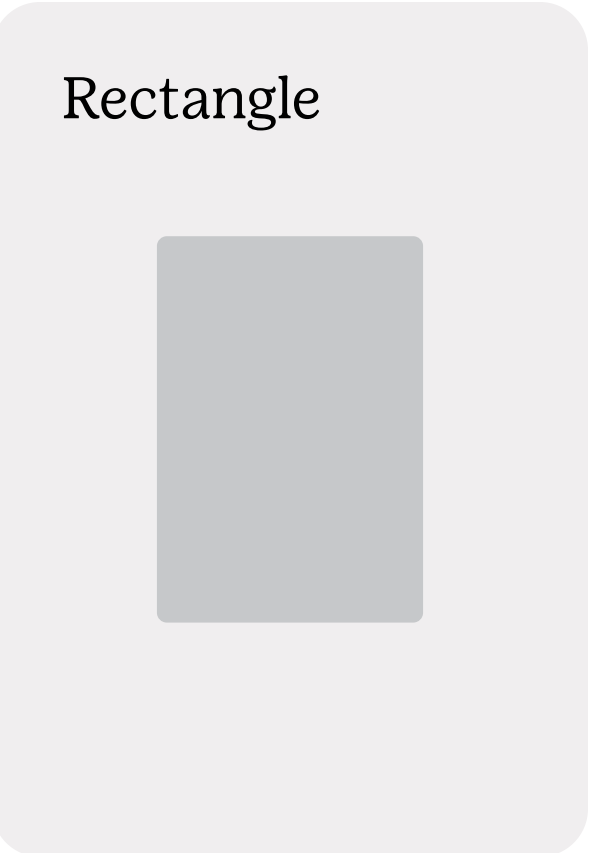




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# Badge & Patch Shape Library

Shapes are a great tool for creating organized layouts with visual interest. You can create a spectrum of layouts from simple to complex depending on the quantity and density of shapes. Not every layout is required to have many shapes, or any shapes at all, see the applications in use for a range of examples.



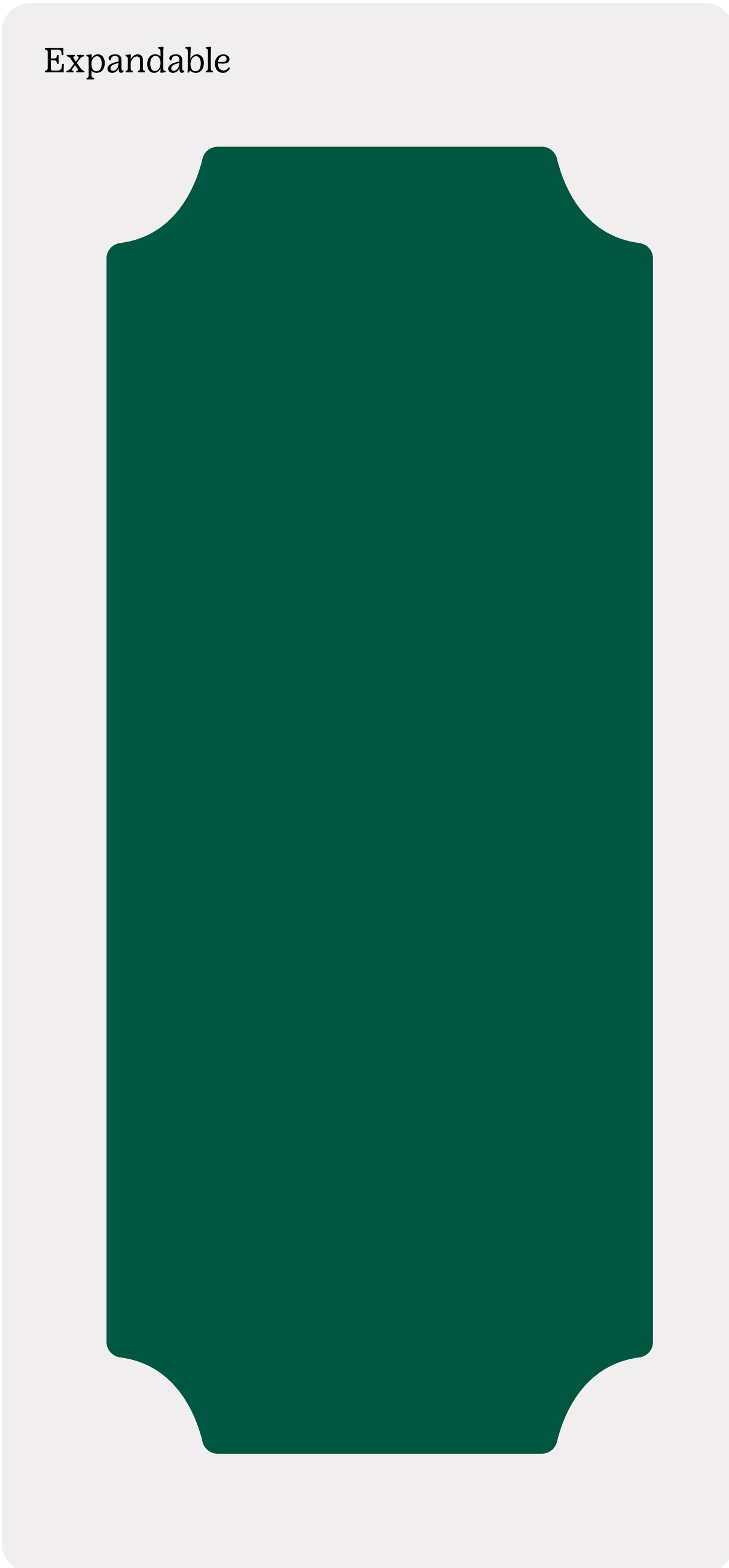
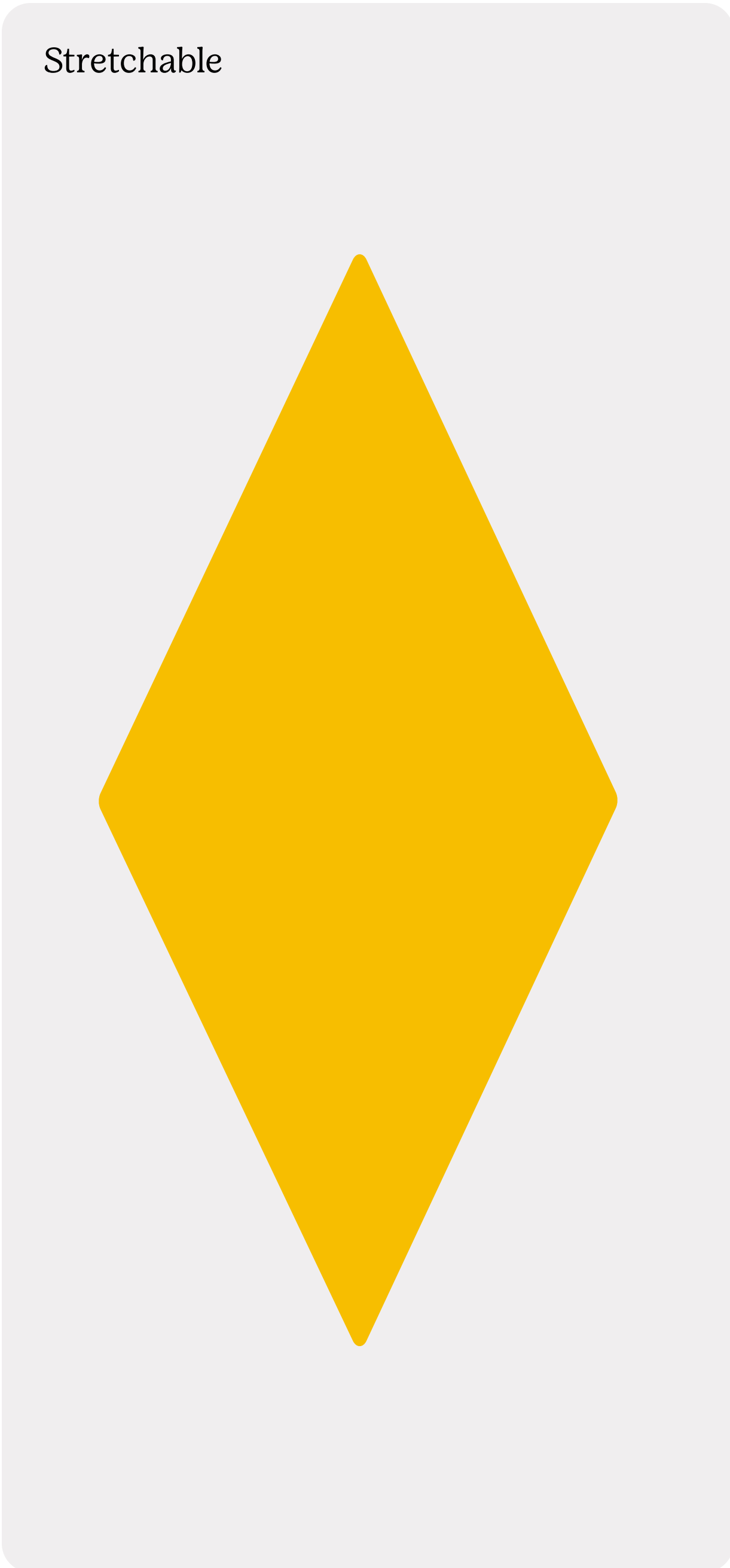
# Badge & Patch Shapes Categories

All shapes have the ability to scale, however, some shapes are more flexible than others when it comes to adapting to a surface. The shapes are organized into three categories:

**Fixed:**  
These shapes never change their original proportions. They should never be stretched or expanded, only scaled and in some cases rotated.

**Stretchable:**  
These shapes can be scaled proportionally and also stretch vertically or horizontally. However, they have a cap on how far they can be stretched.

**Expandable:**  
These shapes can be scaled proportionally or expanded indefinitely by select points. You should avoid stretching these shapes to maintain the integrity of their forms.

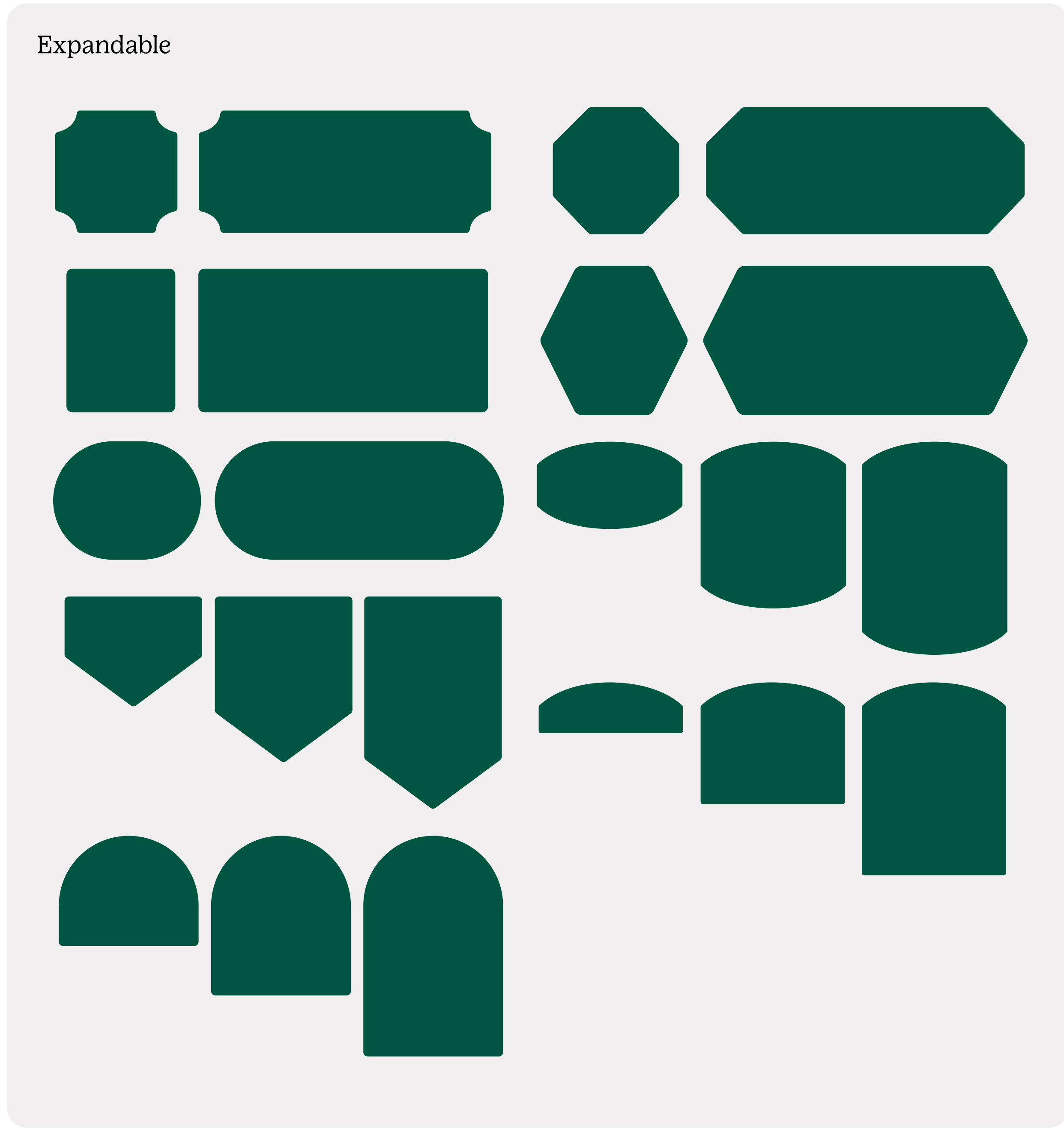
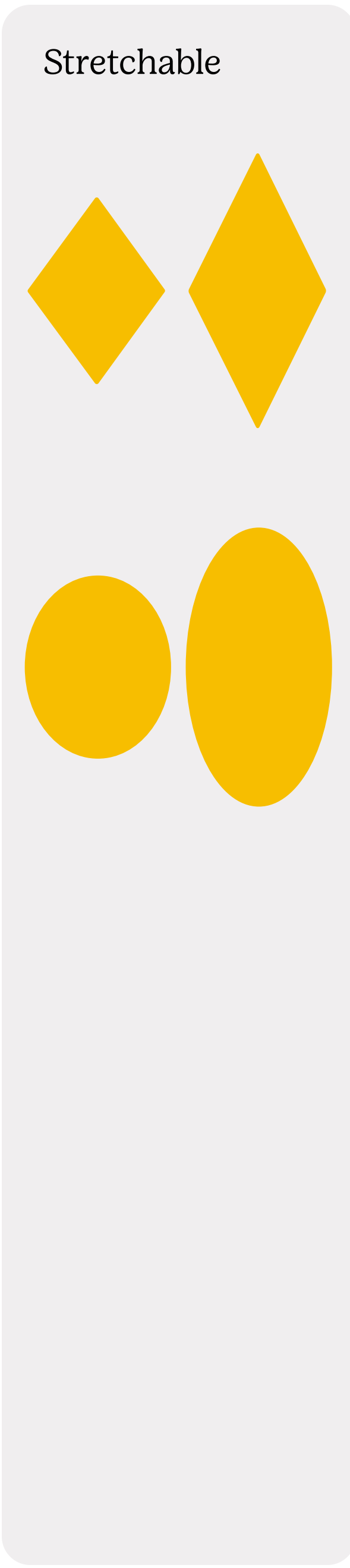
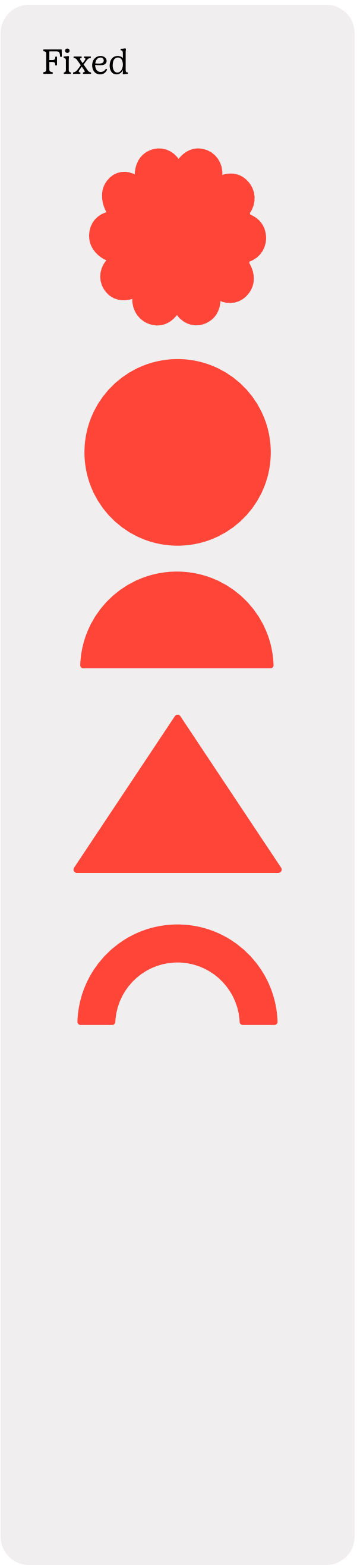


# Shape Overview

Here is an overview of all the shapes and how they fit into their assigned categories.

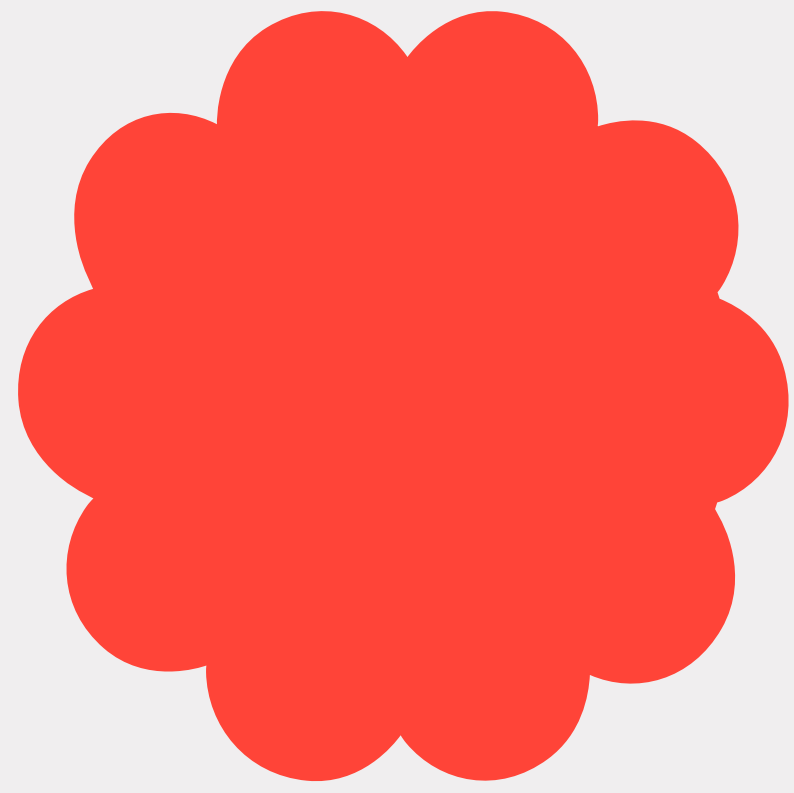
All shapes should be used for communications, however you will find the expandable shapes are easiest to use for extremely vertical or horizontal applications.

Note: Stretchable and expandable shapes can rotate 90°, 180°, 270°. Do not rotate any fixed shape besides the triangle.



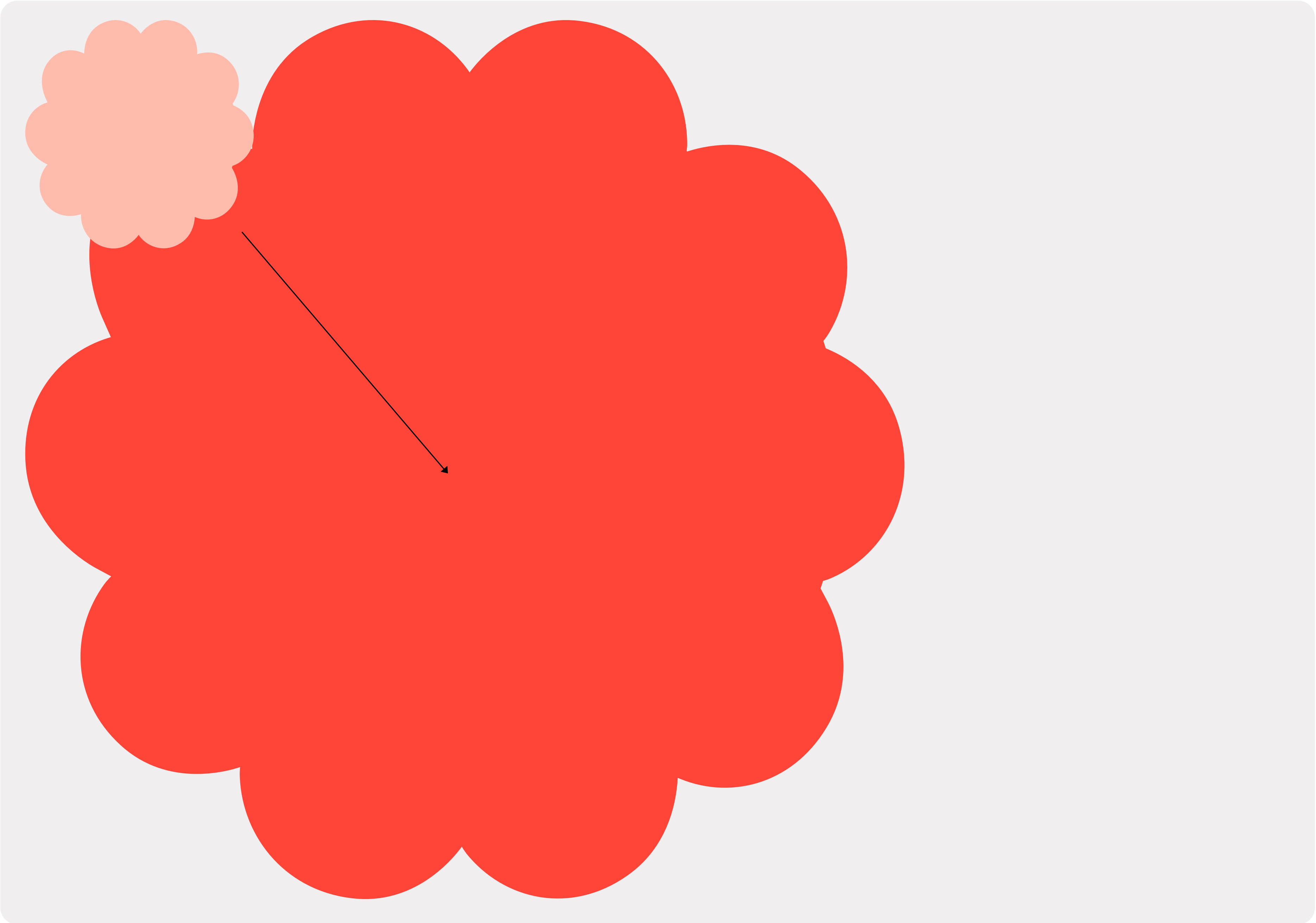
# Fixed Shapes

Fixed shapes are great for square or semi square applications. They can also be used to fill in compositions that have other shapes.



# Fixed Shapes Scaling

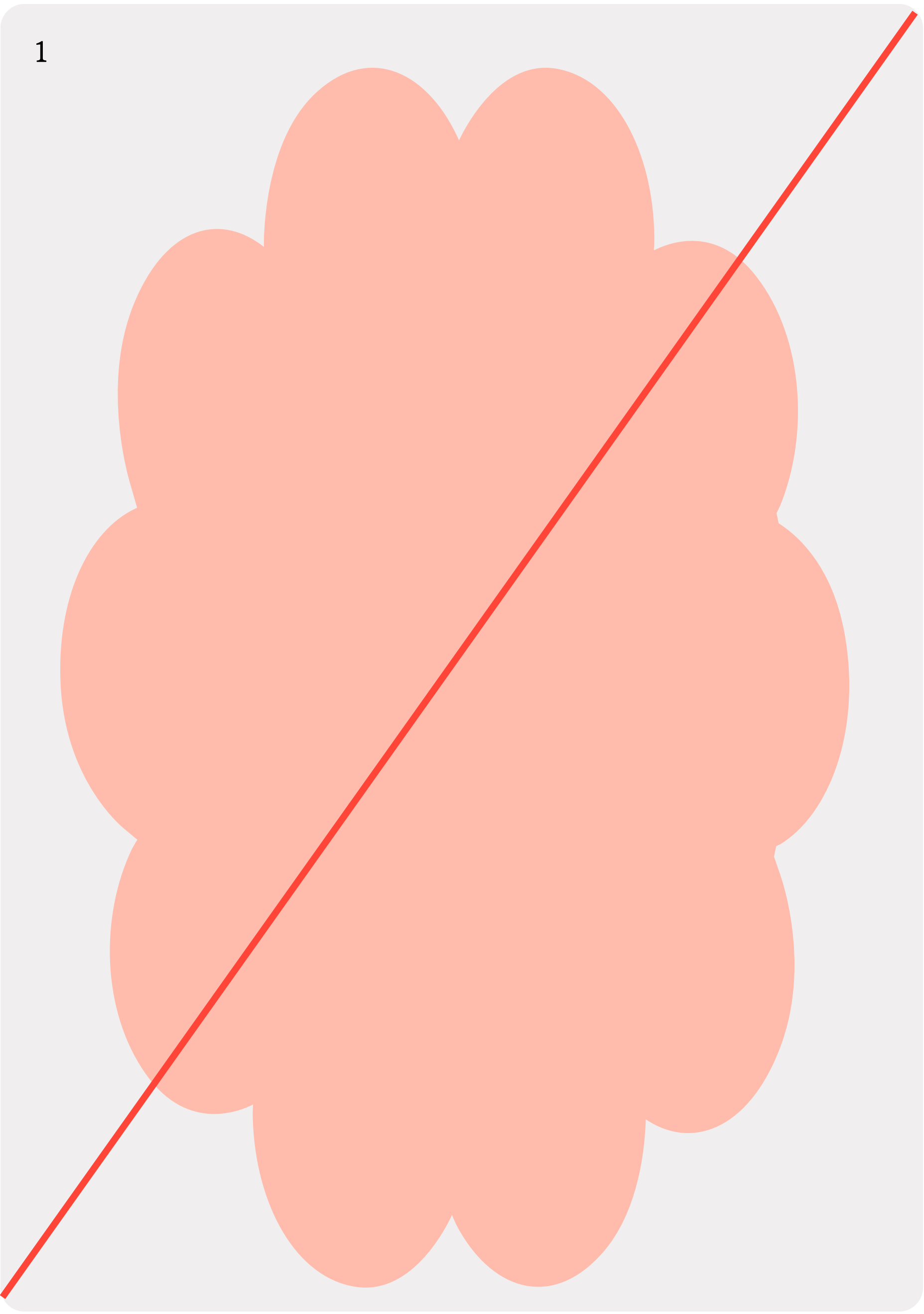
Fixed shapes scale very simply:  
according to their original proportion.



# Fixed Shape Don'ts

Fixed shapes should always be scaled proportionally. Never treat fixed shapes in the following ways:

- 1 Never stretch a fixed shape to fit a canvas.
- 2 Never rotate any fixed shapes except the triangle which can rotate on 90 degree intervals.

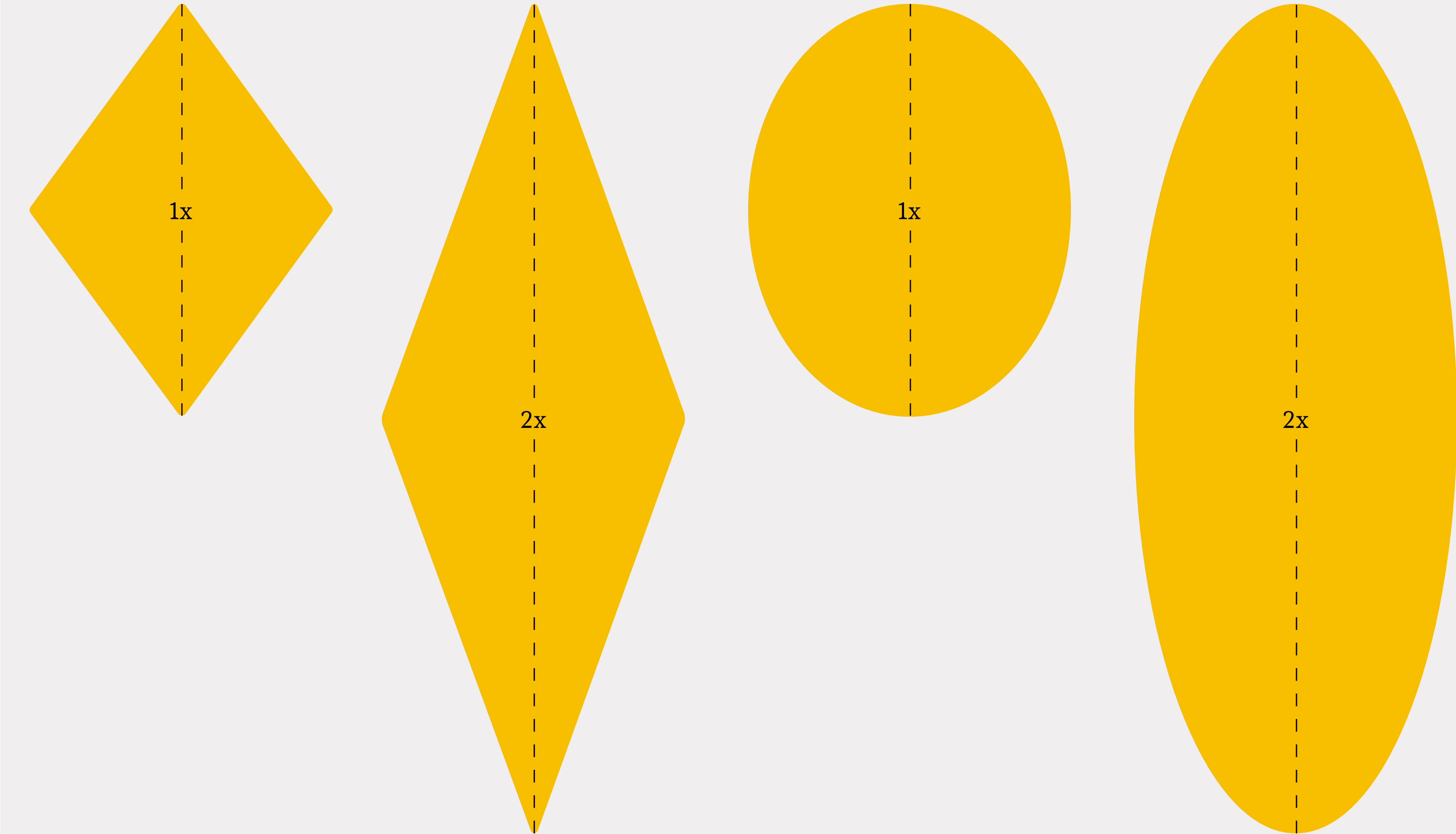


# Stretchable Shapes

Stretchable shapes can be stretched slightly to adapt to a canvas so long as they don't lose their overall integrity.

Two of the same shape at different proportions should never be used in the same composition.

When manipulating a shape through stretching, make sure you stretch the shape before applying any text or image as to not distort the content.



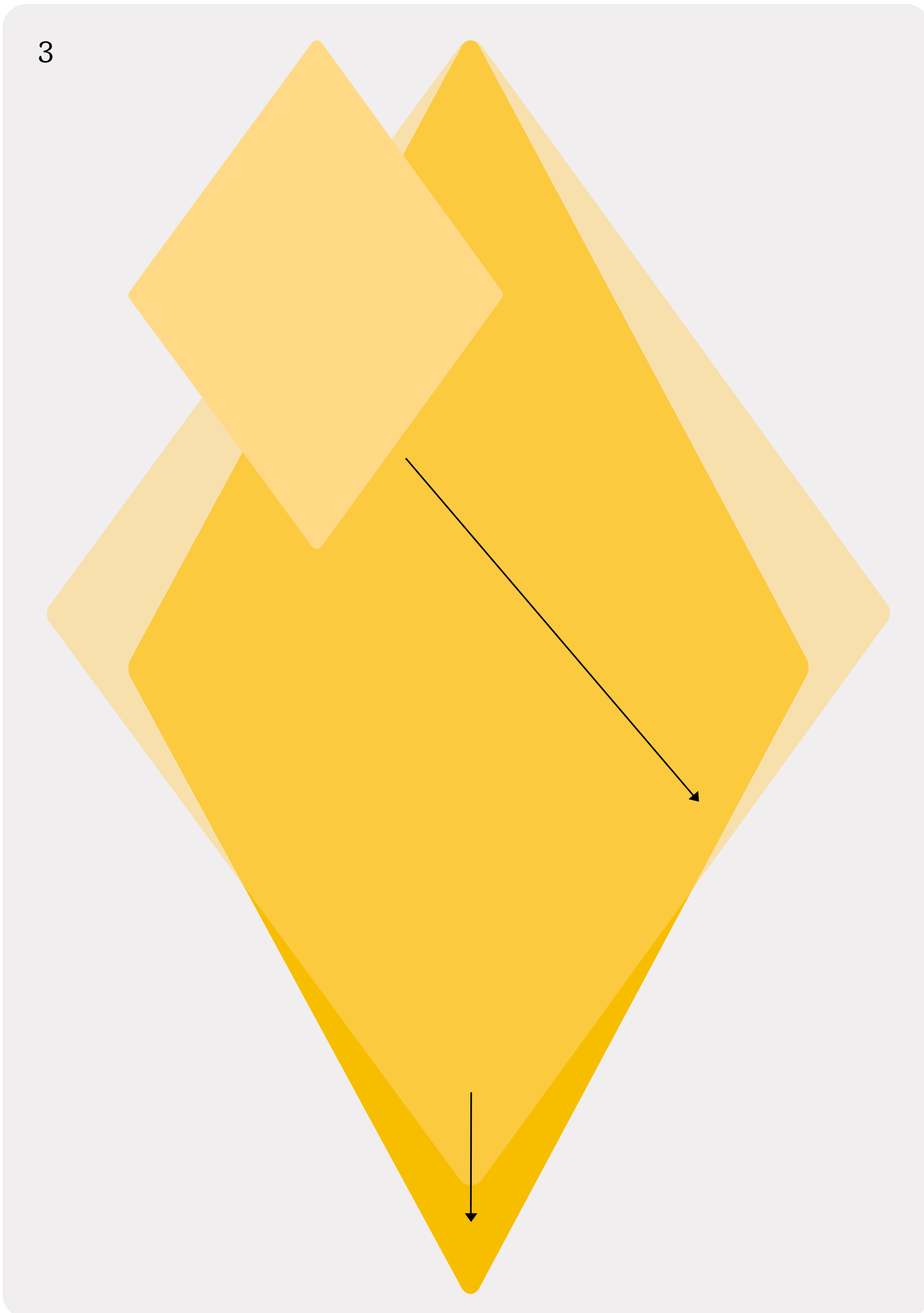
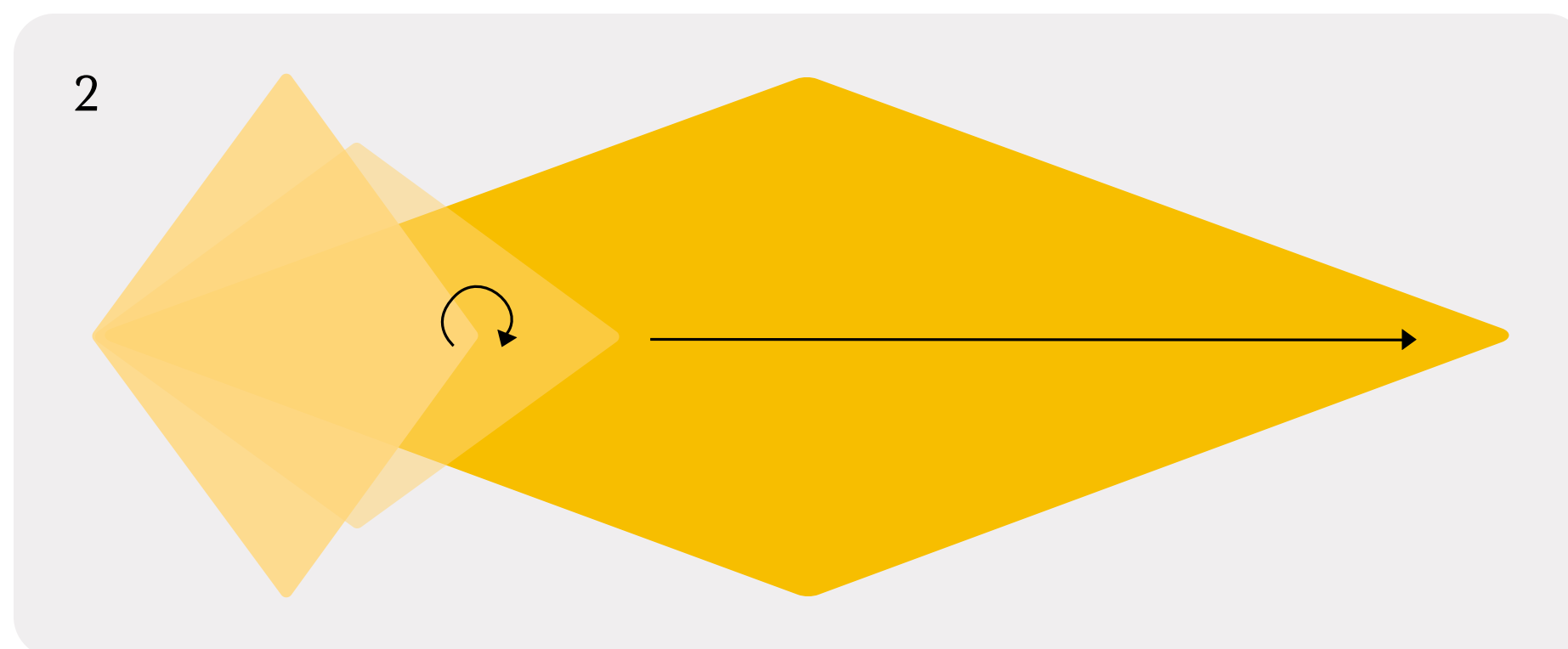
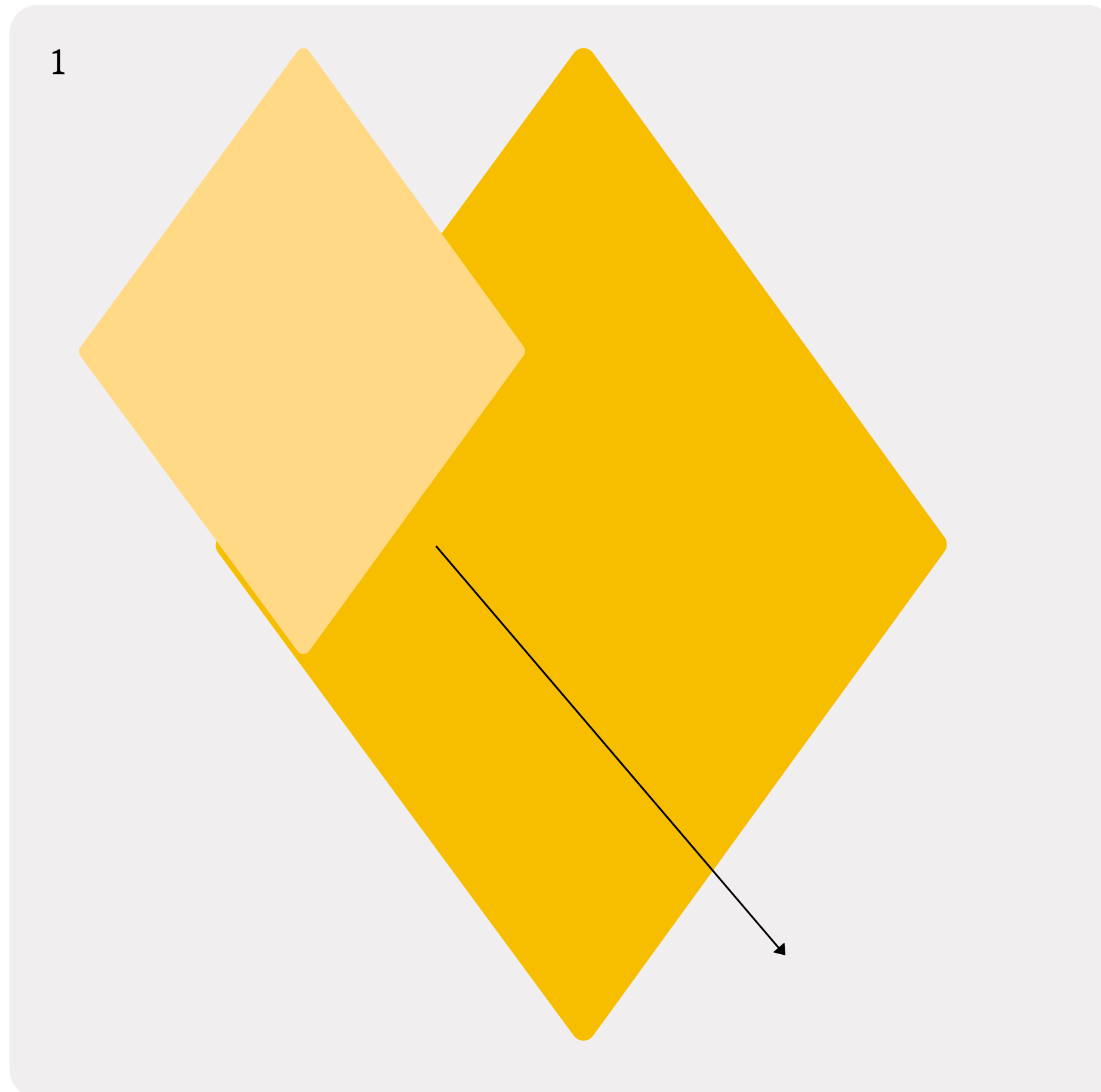


# Stretchable Shapes Scaling

Stretchable shapes can adapt in three ways:

- 1 Scaled proportionally.
- 2 Rotated 90° then stretched for horizontal surfaces.
- 3 Scaled then stretched.

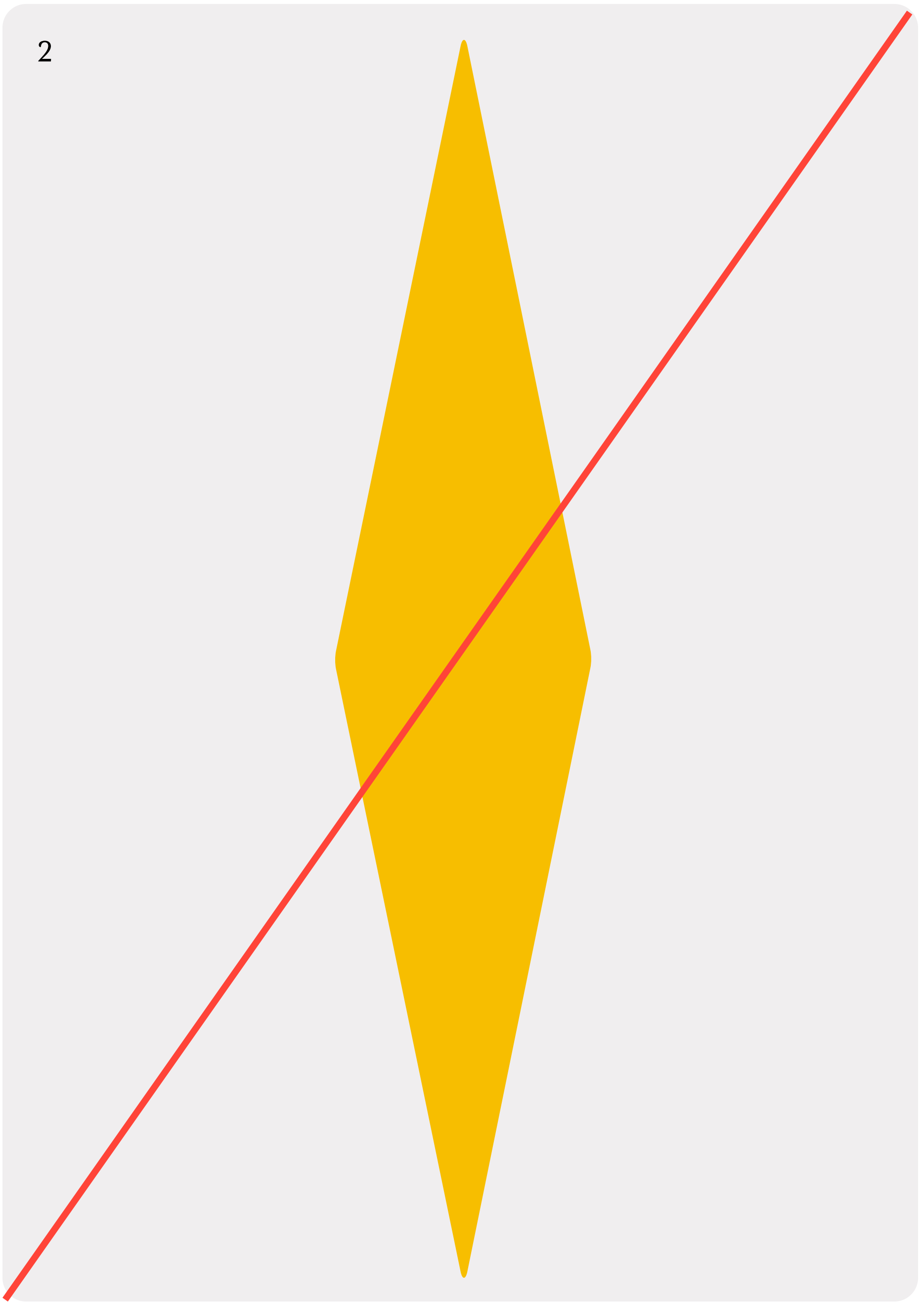
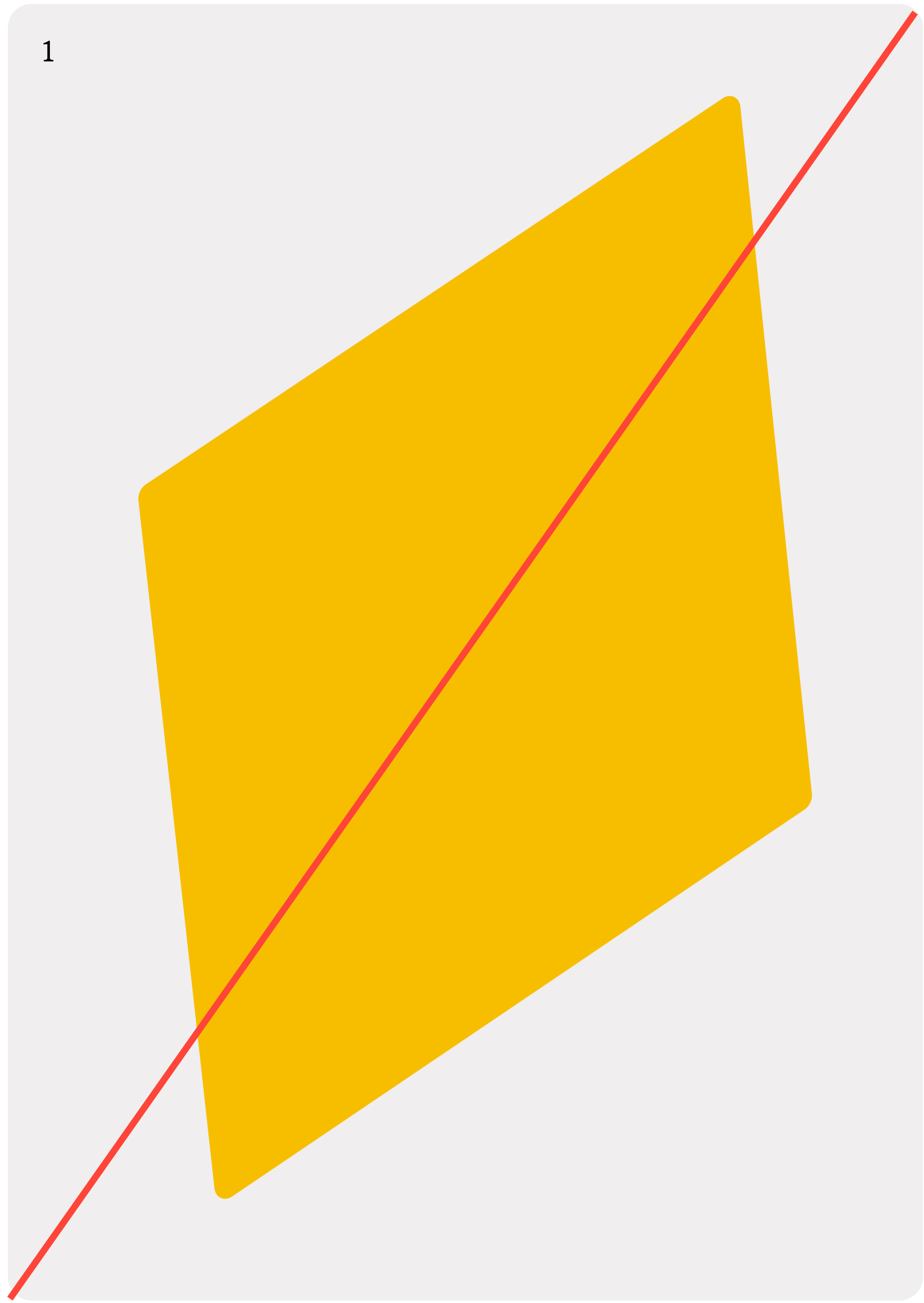
The shape should never be stretched beyond 2x its original proportion.



# Stretchable Shapes Don'ts

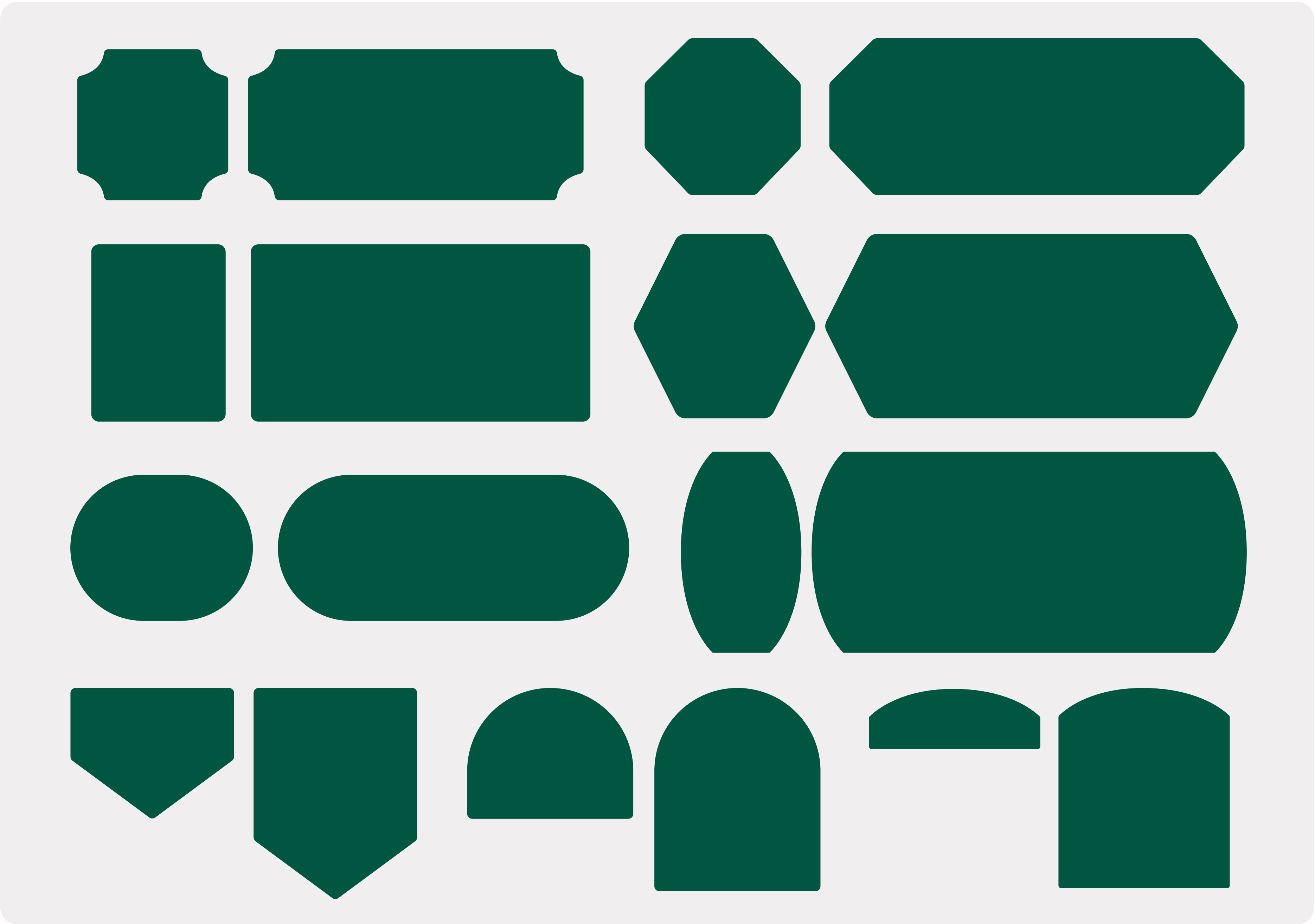
Stretchable shapes should never be treated in the following ways:

- 1 Never use stretchable shapes at an angle.
- 2 Never stretch shape beyond 2x its original proportion.
- 3 Never use the same shape at two proportions.



# Expandable Shapes

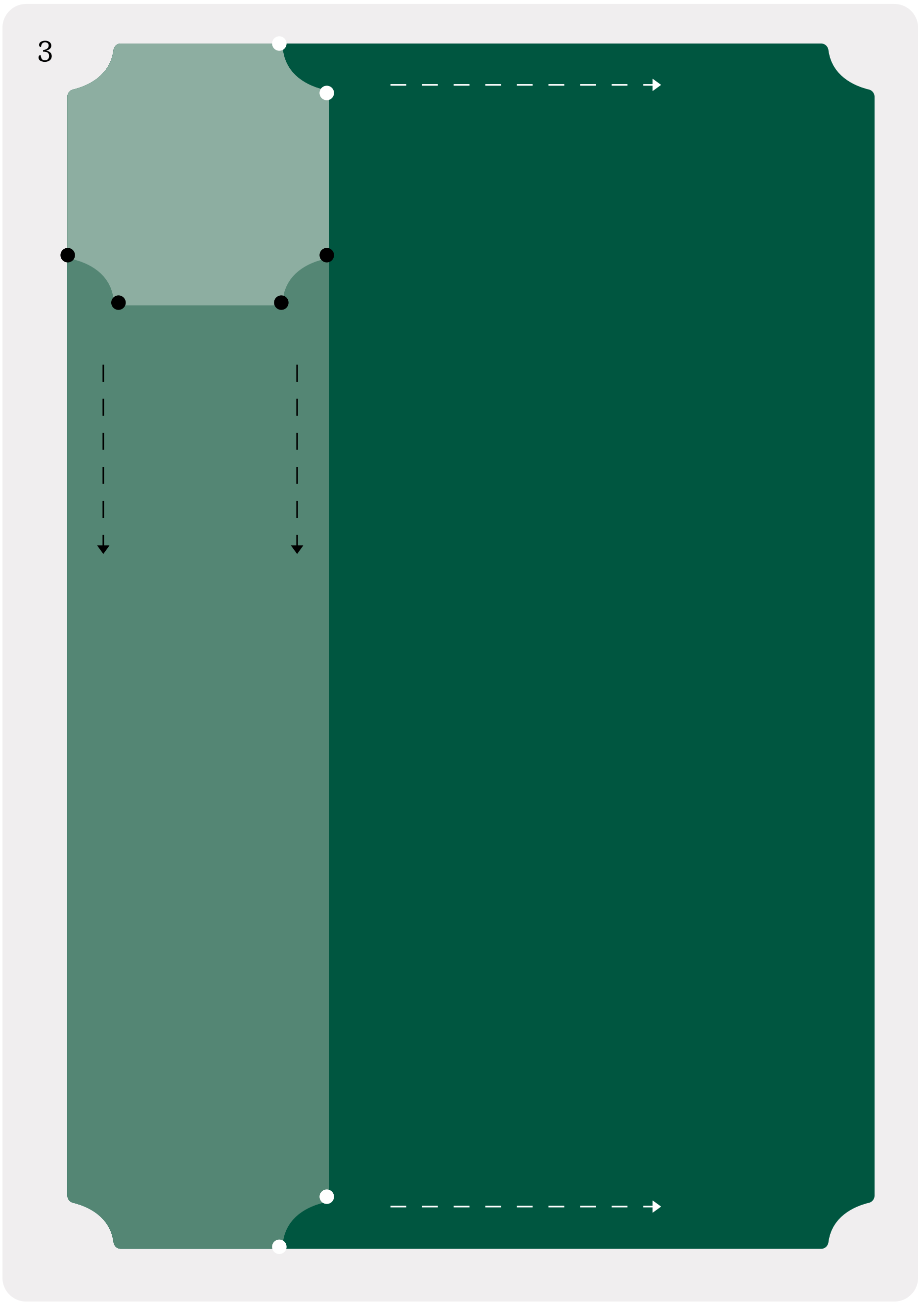
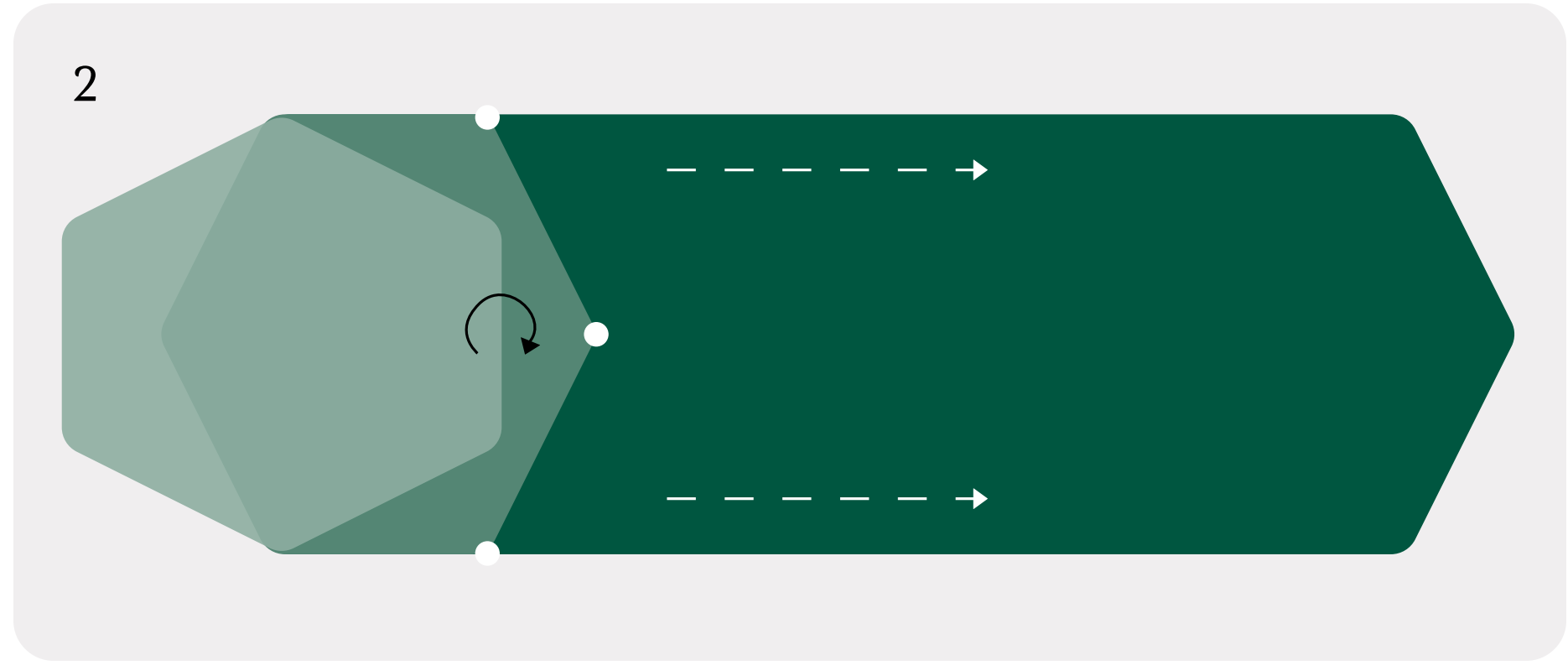
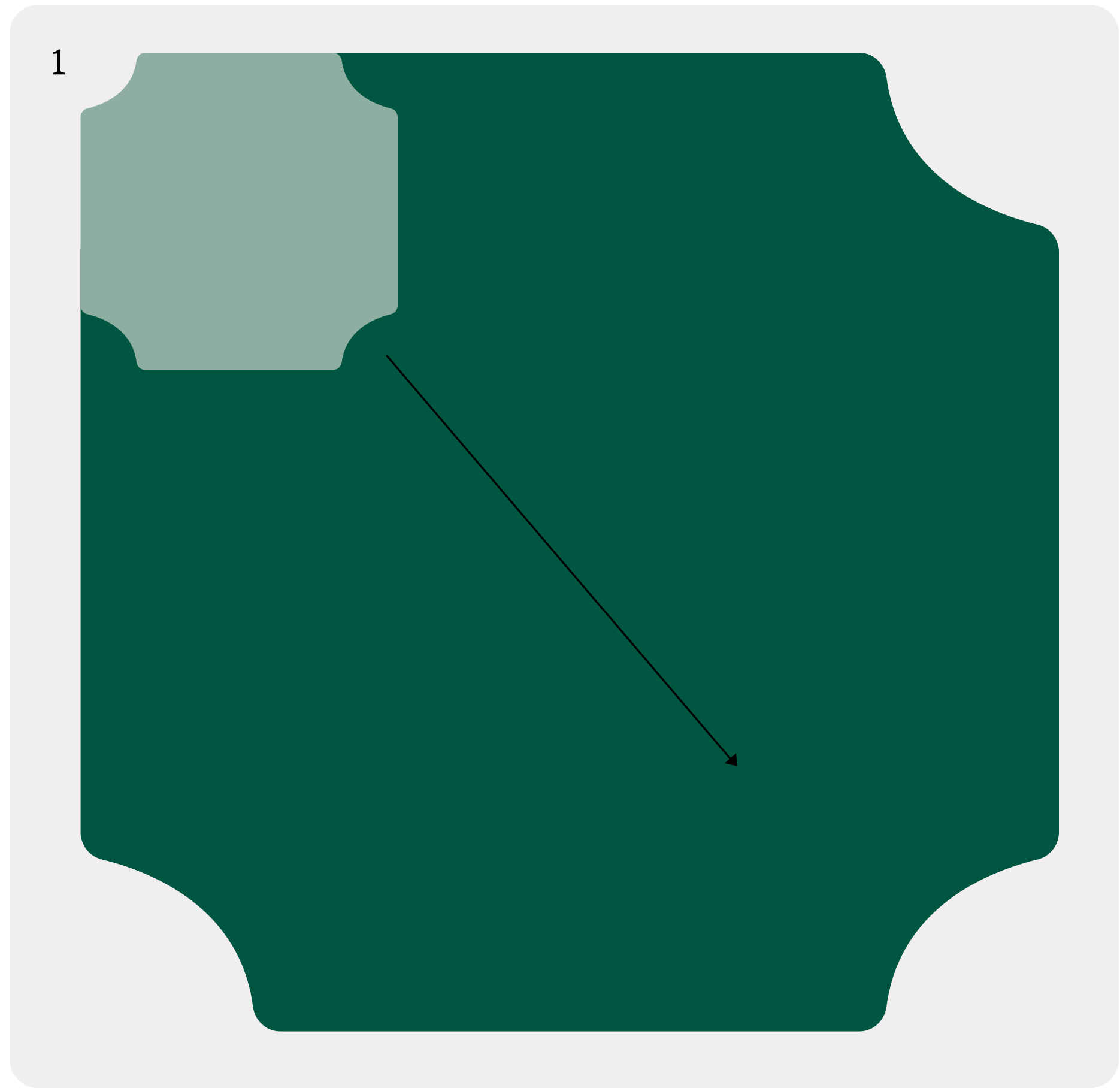
Expandable shapes are the most adaptable for any canvas. This means they can rotate, scale proportionally and also have points that can be dragged to create any width or length.



# Expandable Shapes Scaling

There are four ways to scale an expandable shape:

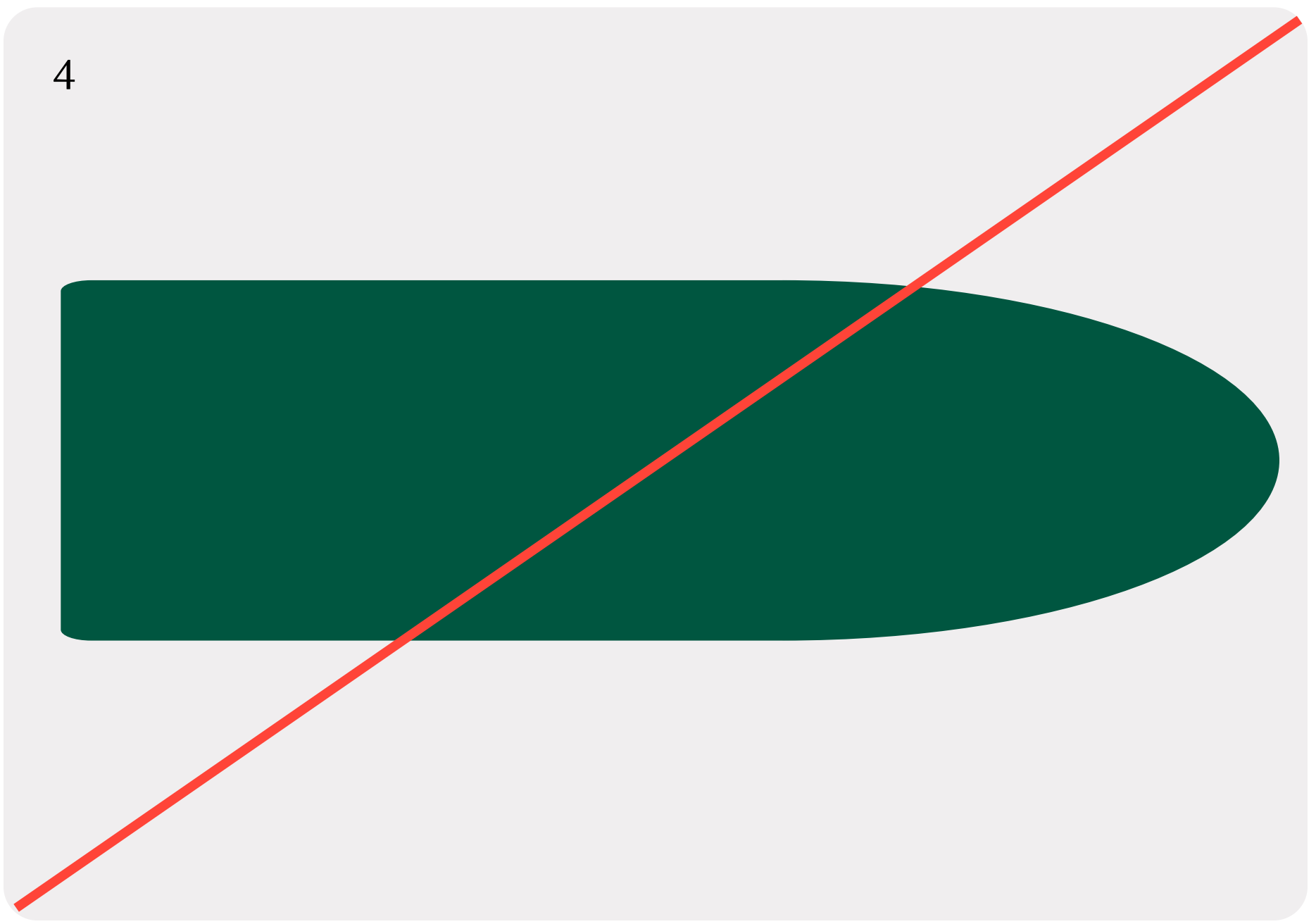
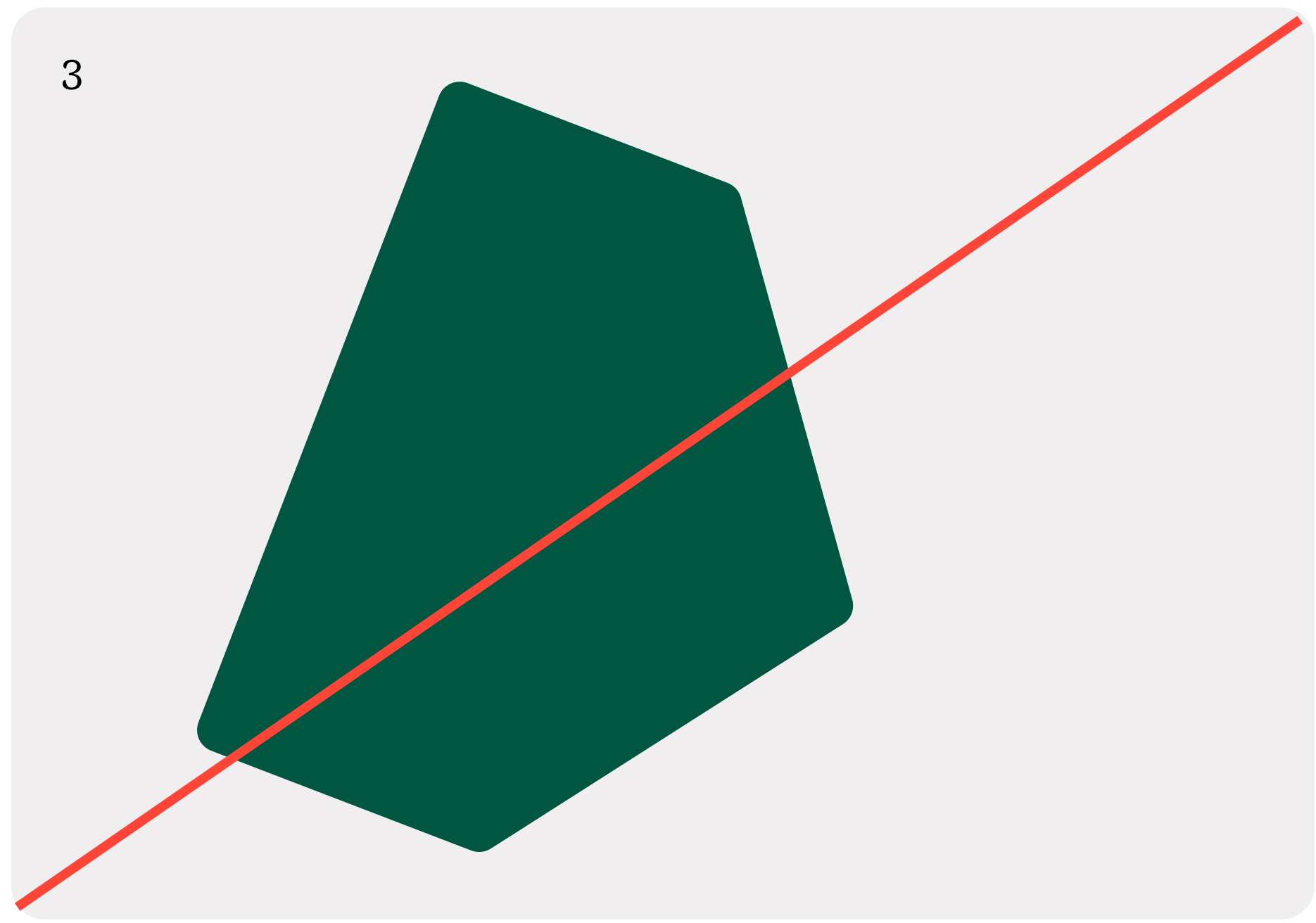
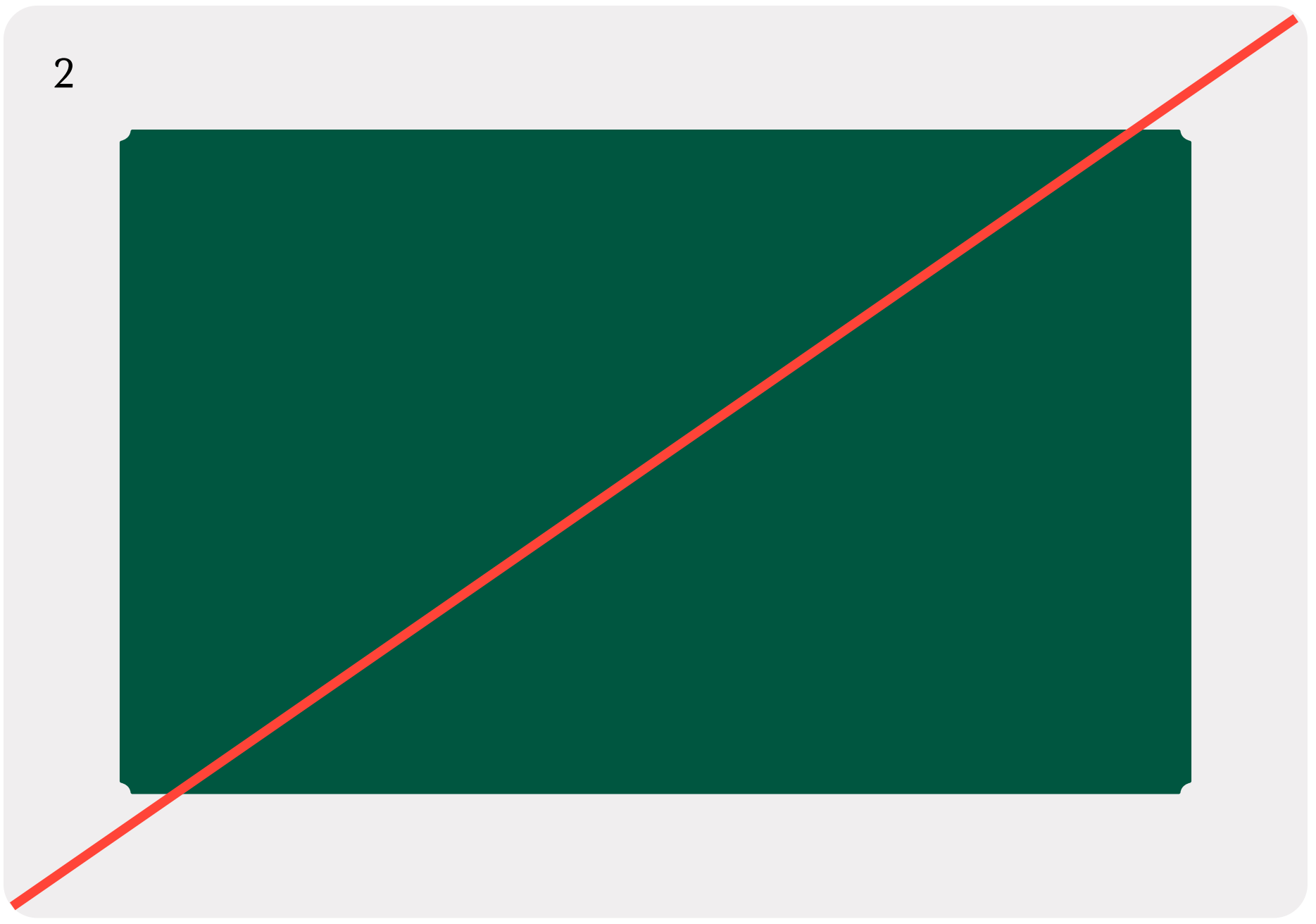
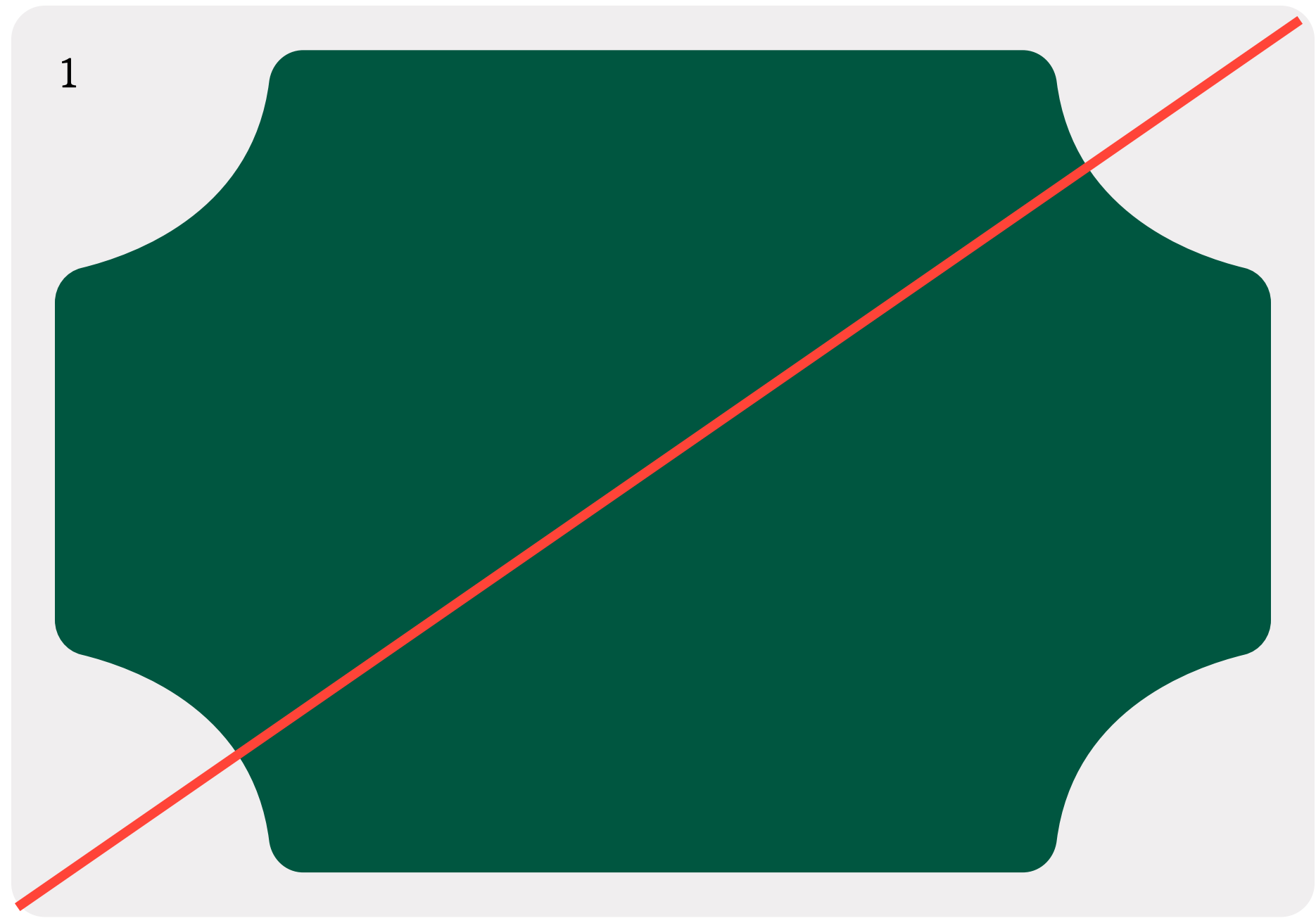
- 1 Scale the shape proportionally.
- 2 Some expandable shapes need to be rotated before expanding on horizontal surfaces. original proportion.
- 3 Expand the shape by dragging the points.
- 4 Combine the scale and dragging points techniques.



# Expandable Shapes Don'ts

While expandable shapes can be adapted in many ways, here are a few things to avoid:

- 1 Never scale shapes in a way that stretch the curve of the radii.
- 2 Never expand shapes in a way that the radii of the edges lose their integrity. This was over expanded and not scaled enough.
- 3 Never use an expandable shape at an angle. Expandable shapes can rotate 90°, 180°, 270°.
- 4 Never stretch an expandable shape.

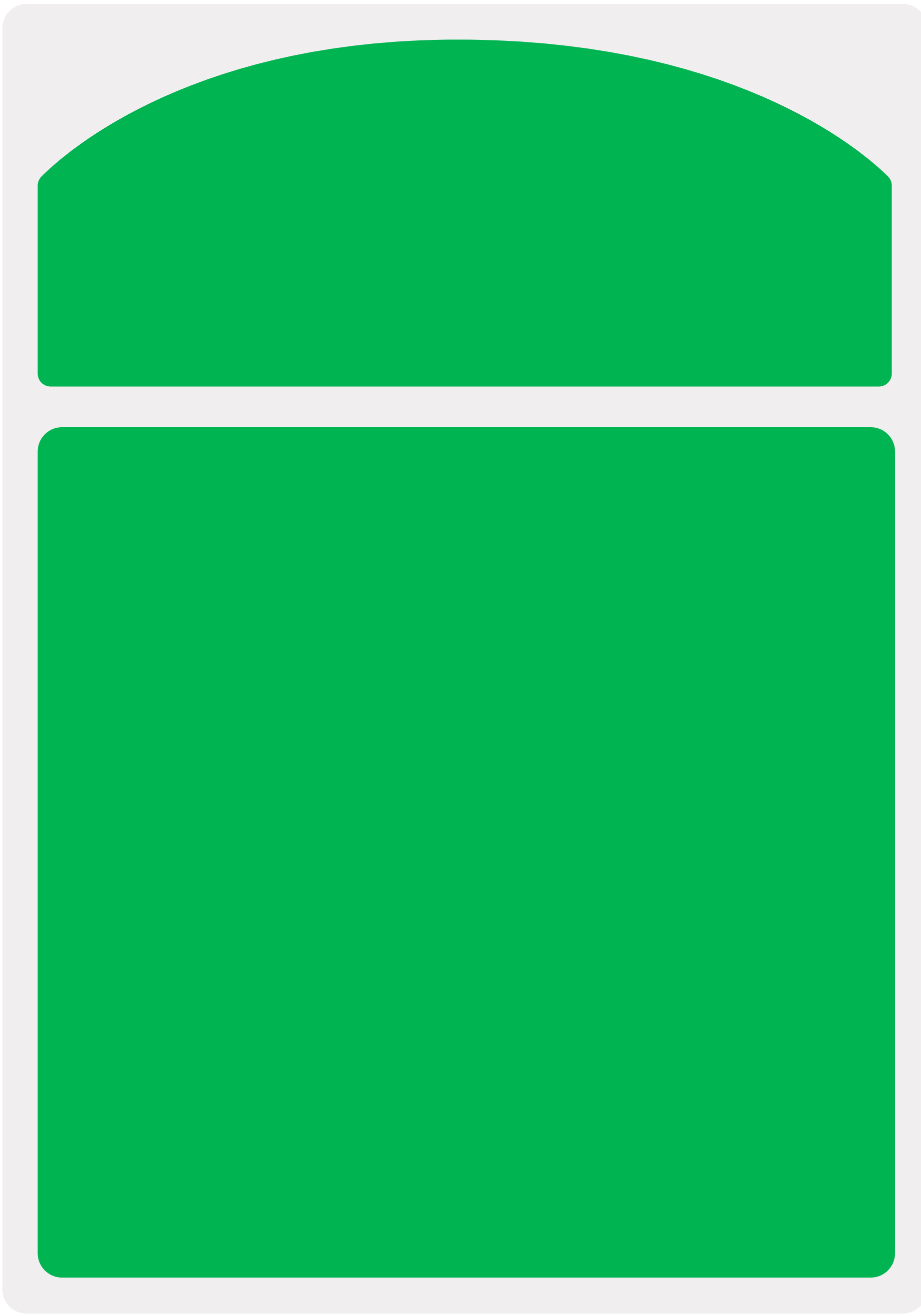
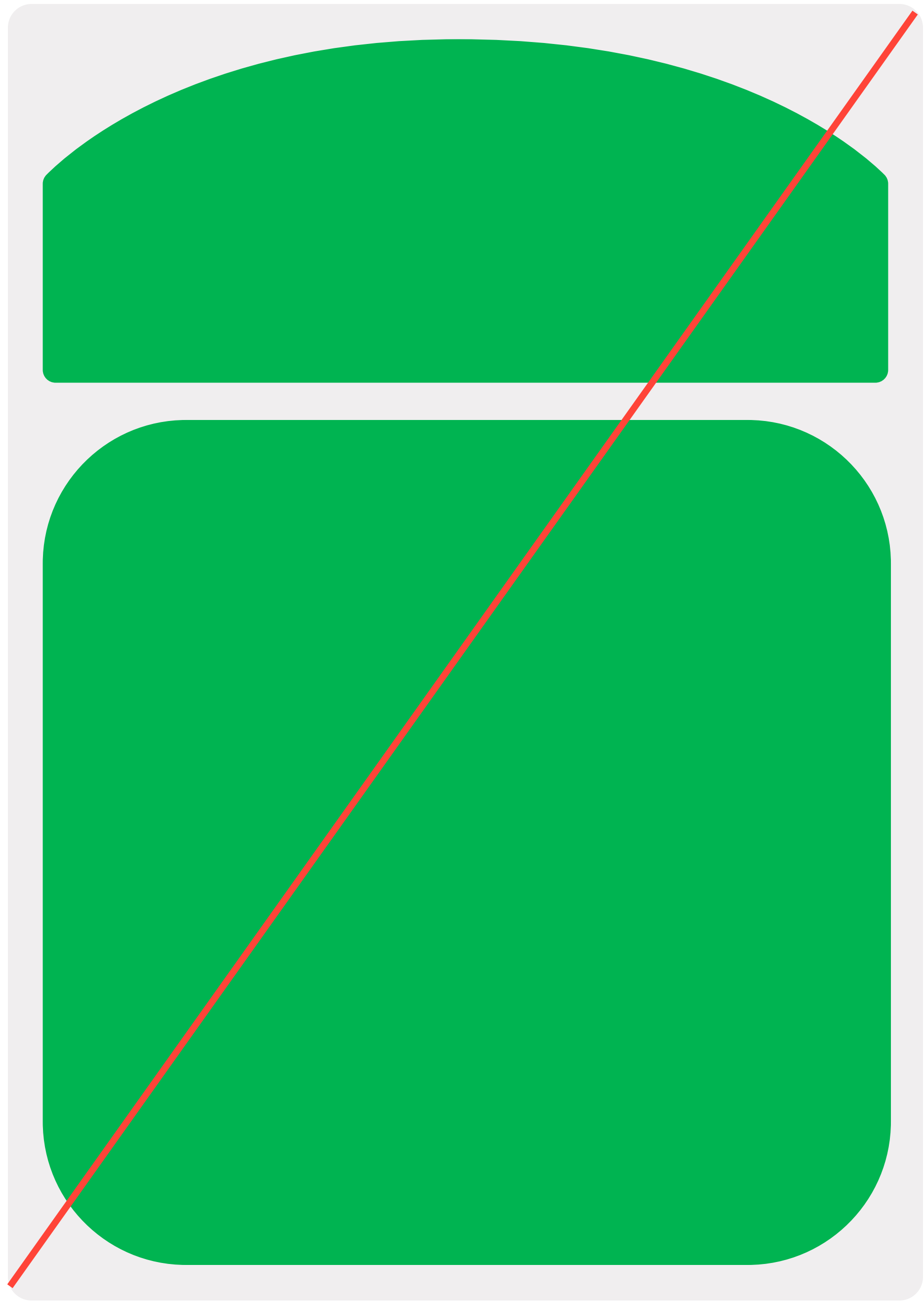


# Radii Relationship

When scaling shapes, it is important to keep an eye on the radii of shapes. While there is no hard rule for their mathematical measurement, the radius of each shape within the same piece of communication should have a consistent overall look and feel.

Notice, the example on the left shows two shapes with rounded corners, but the corners on the bottom shape are much rounder than the curves on the top shape.

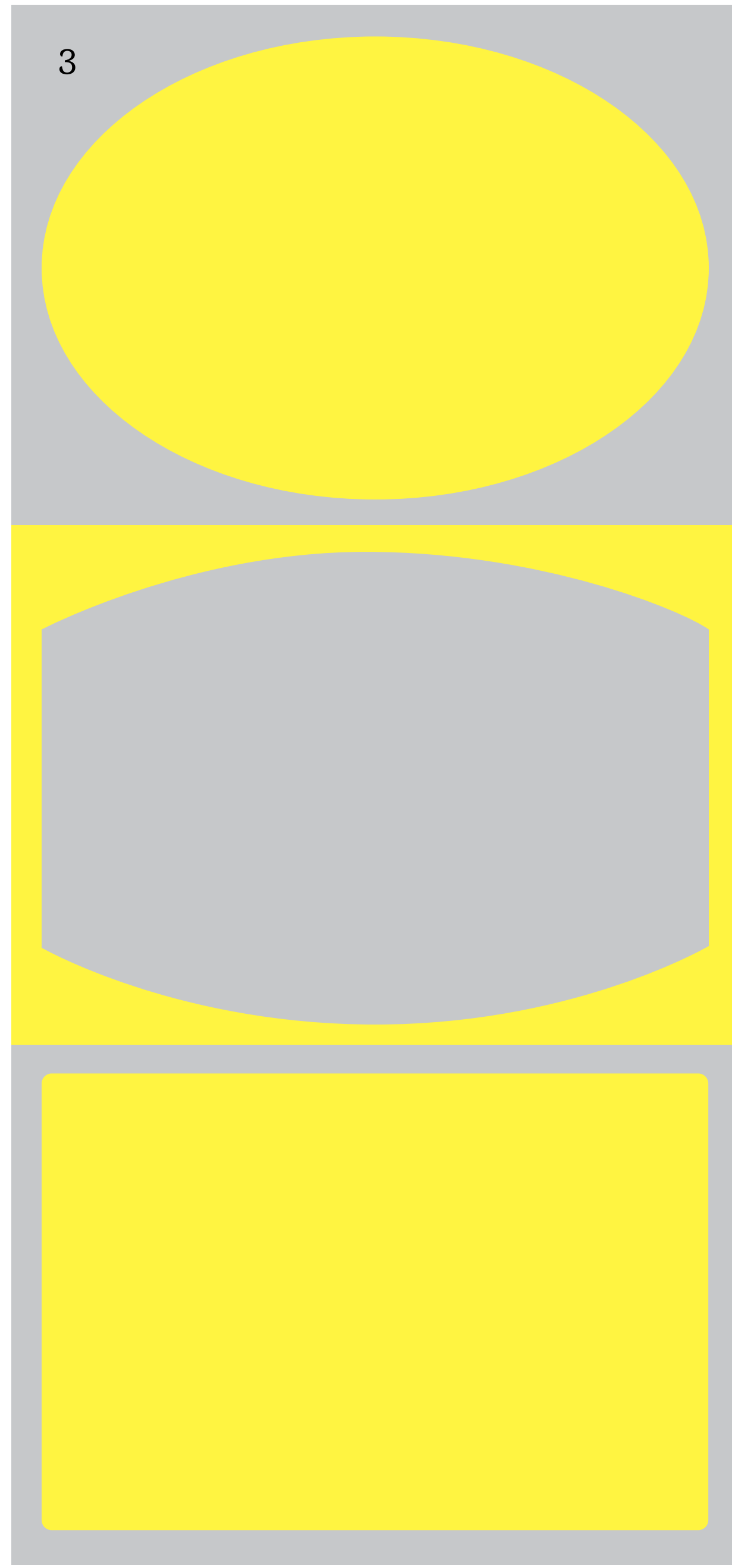
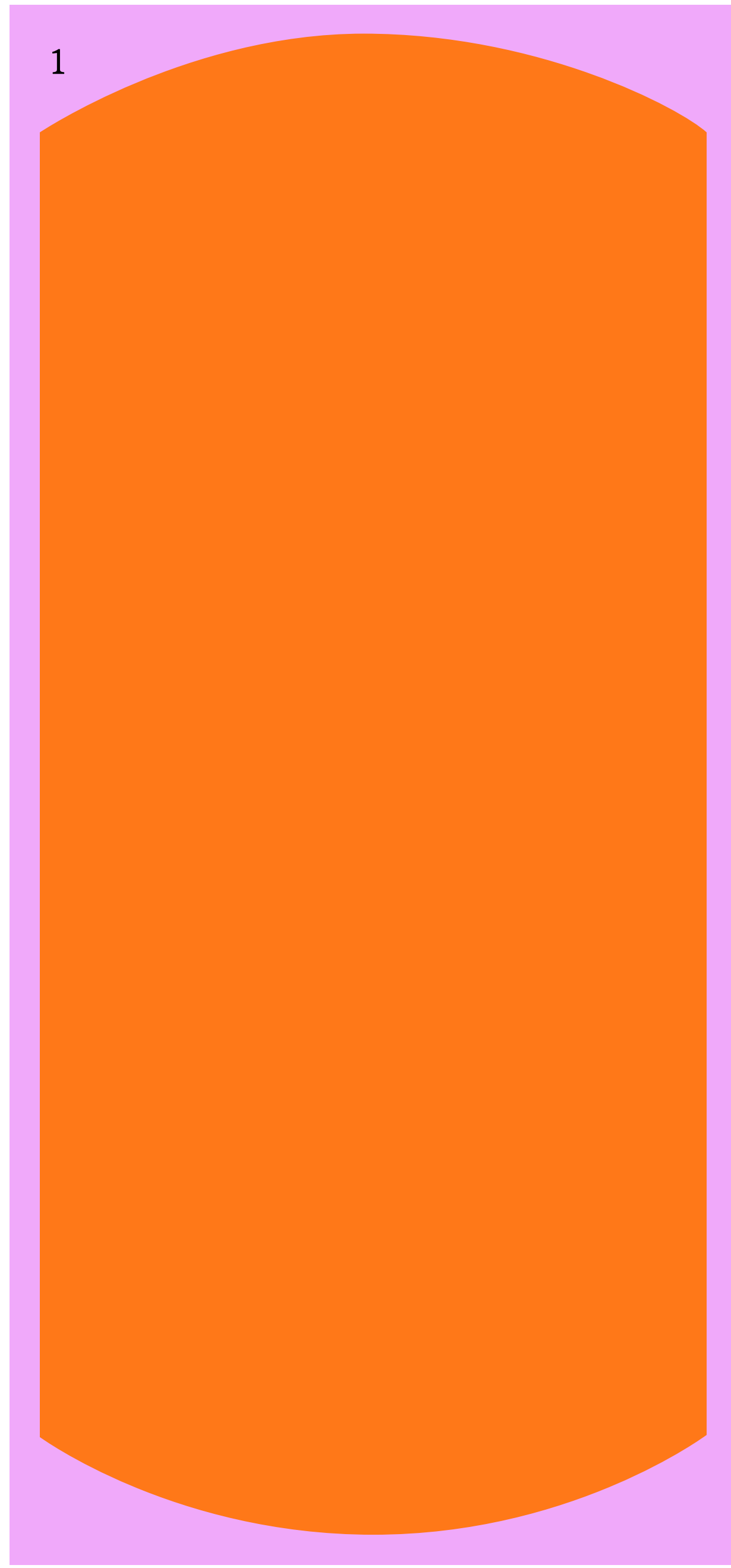
Whereas, the example on the right, the two shapes feel consistent in their rounded corners.



# Compositions Overview

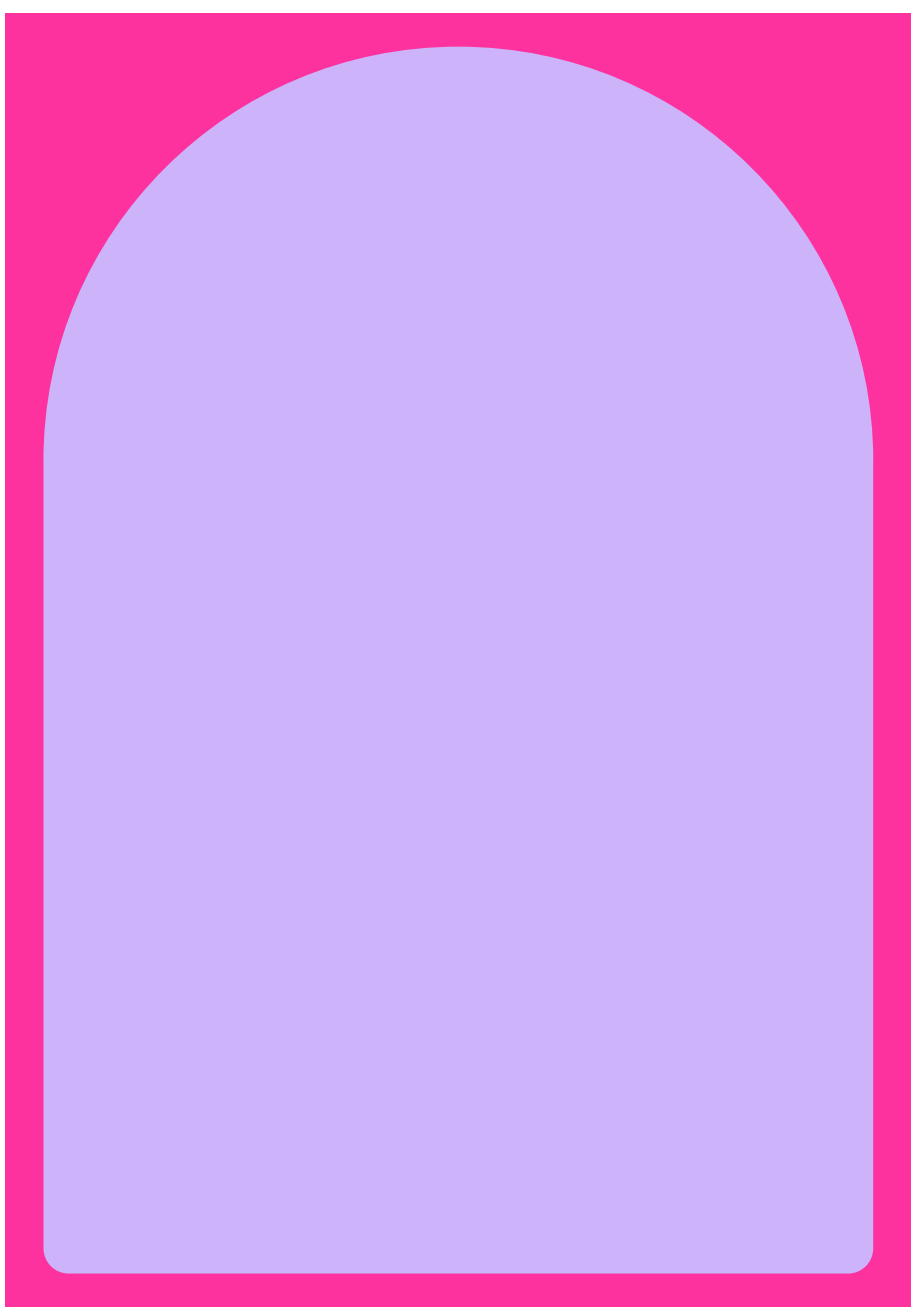
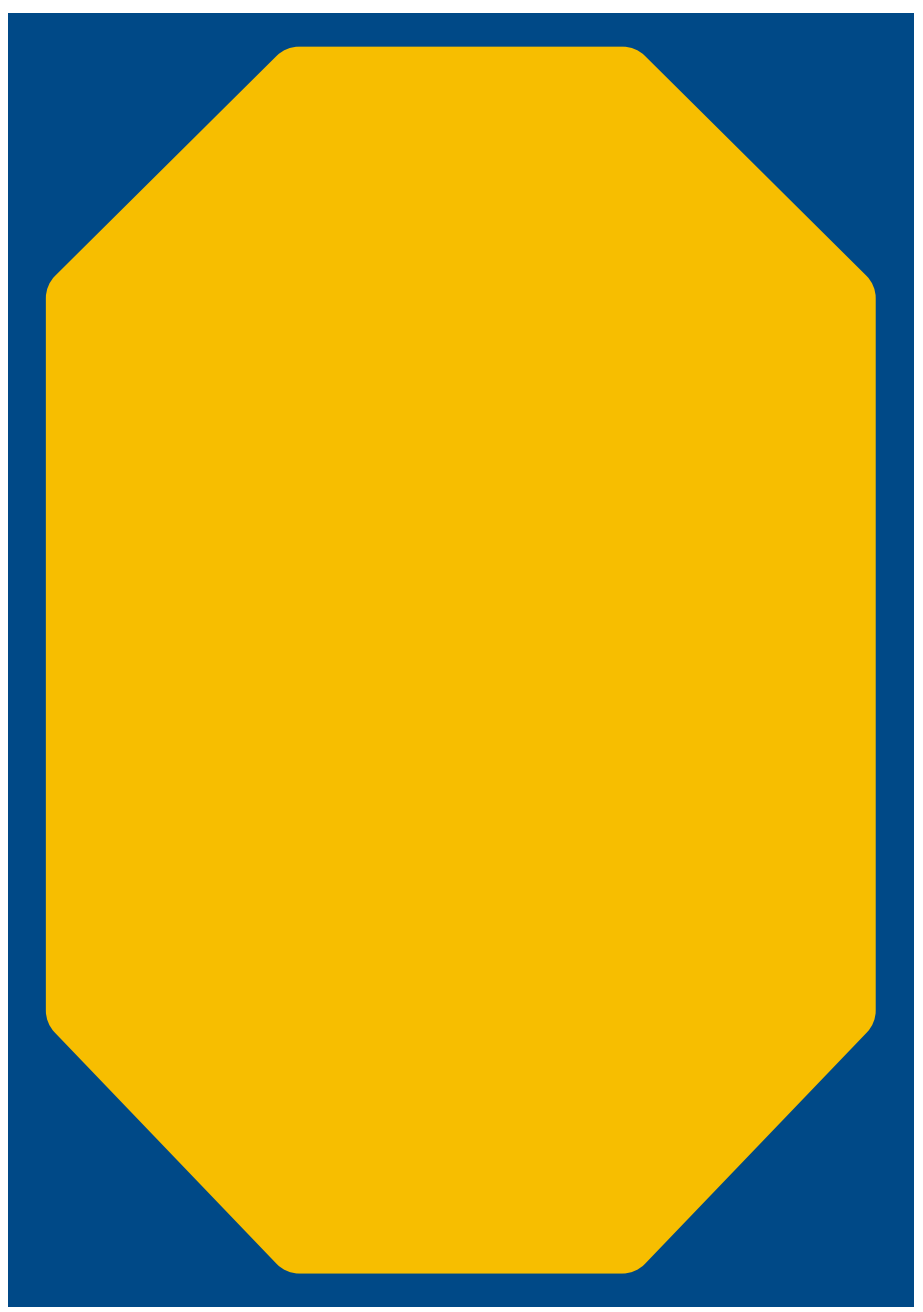
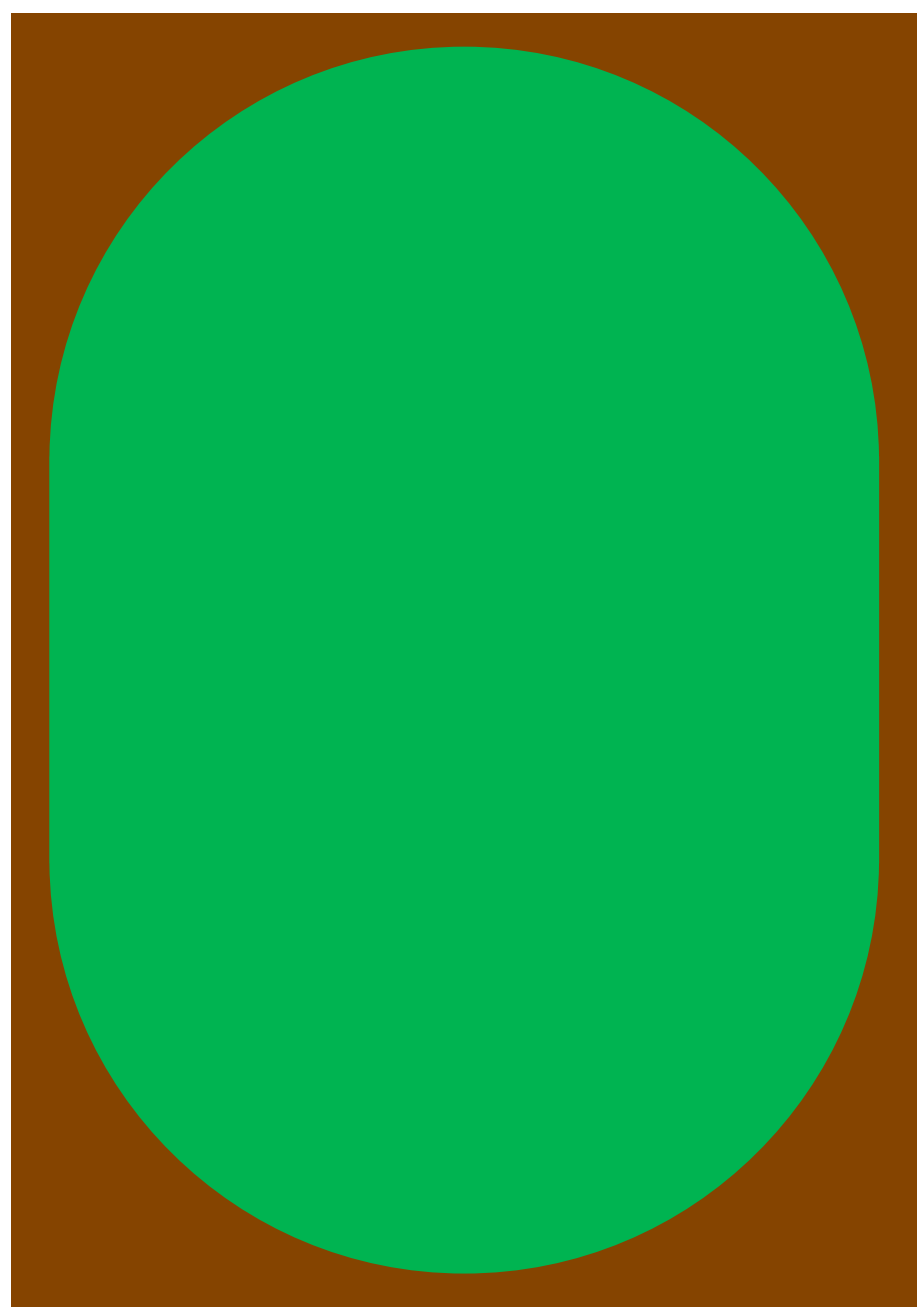
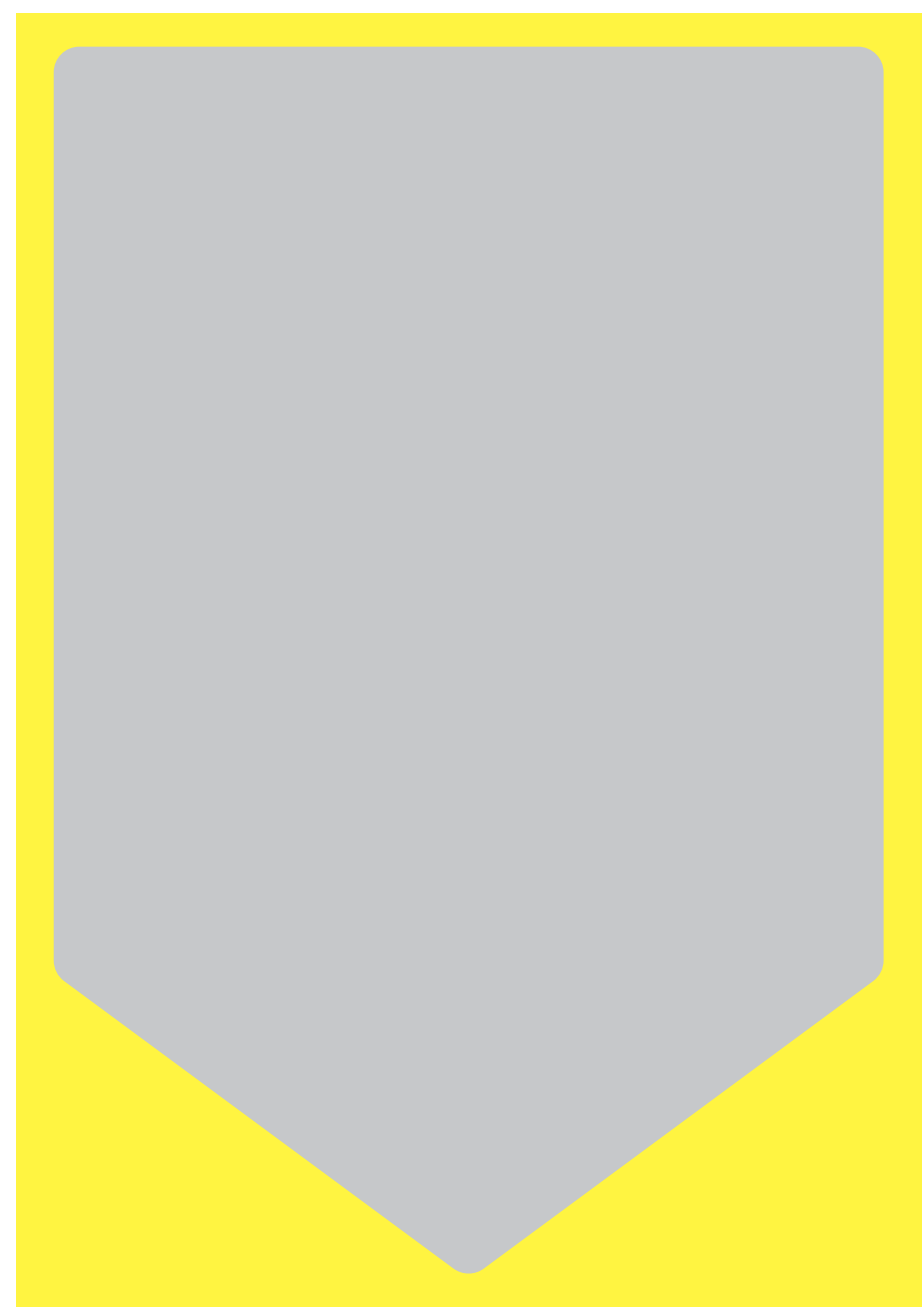
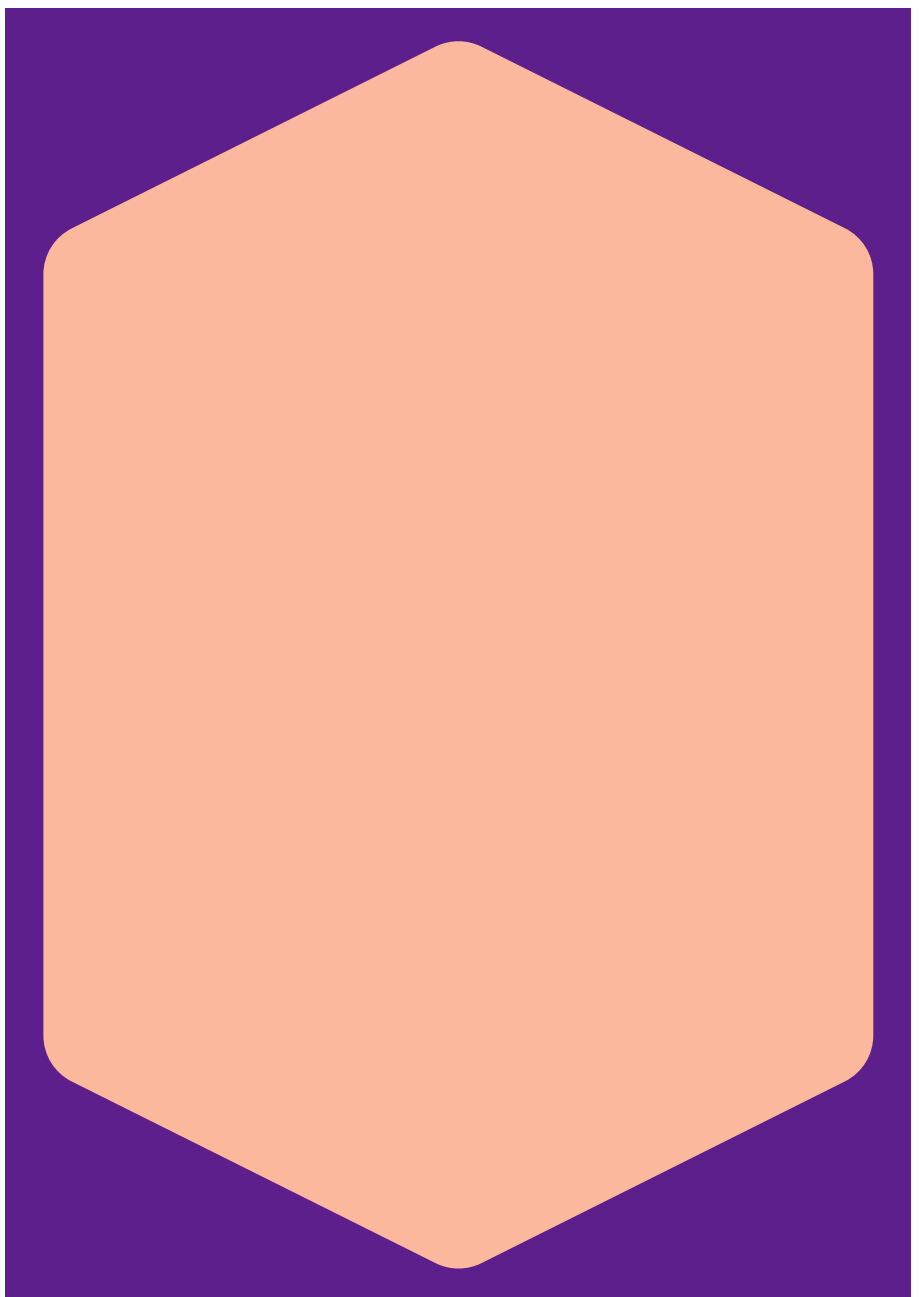
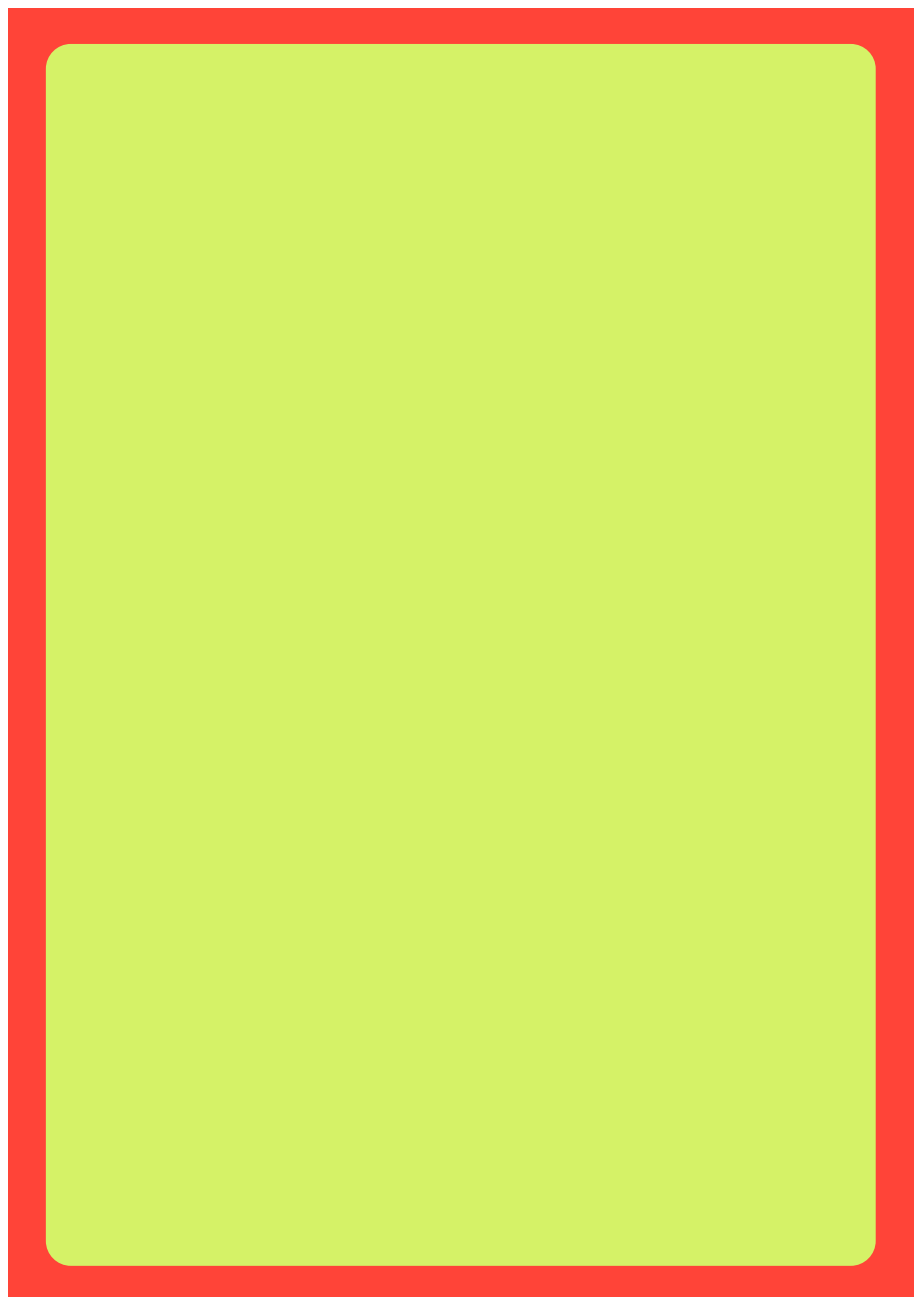
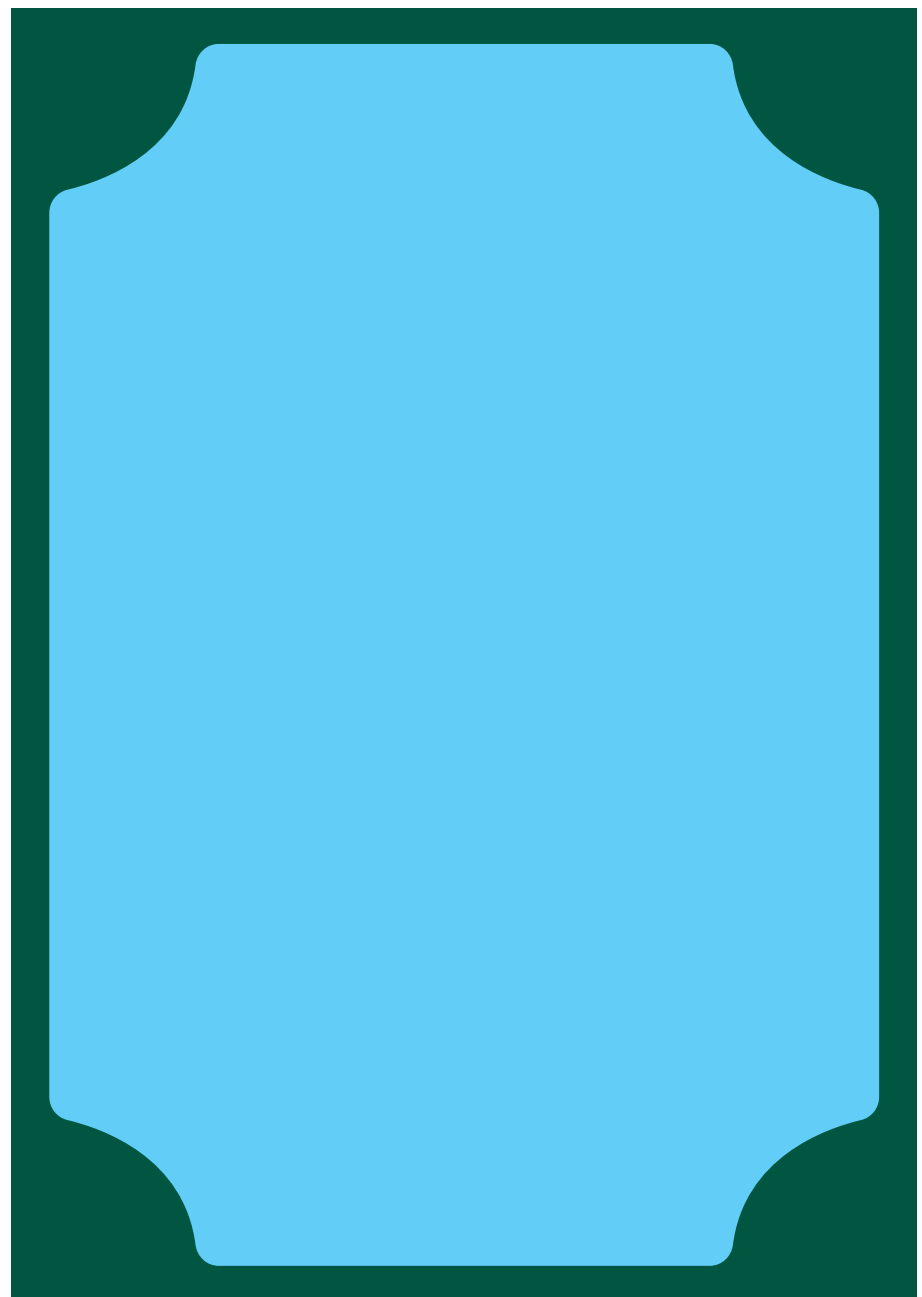
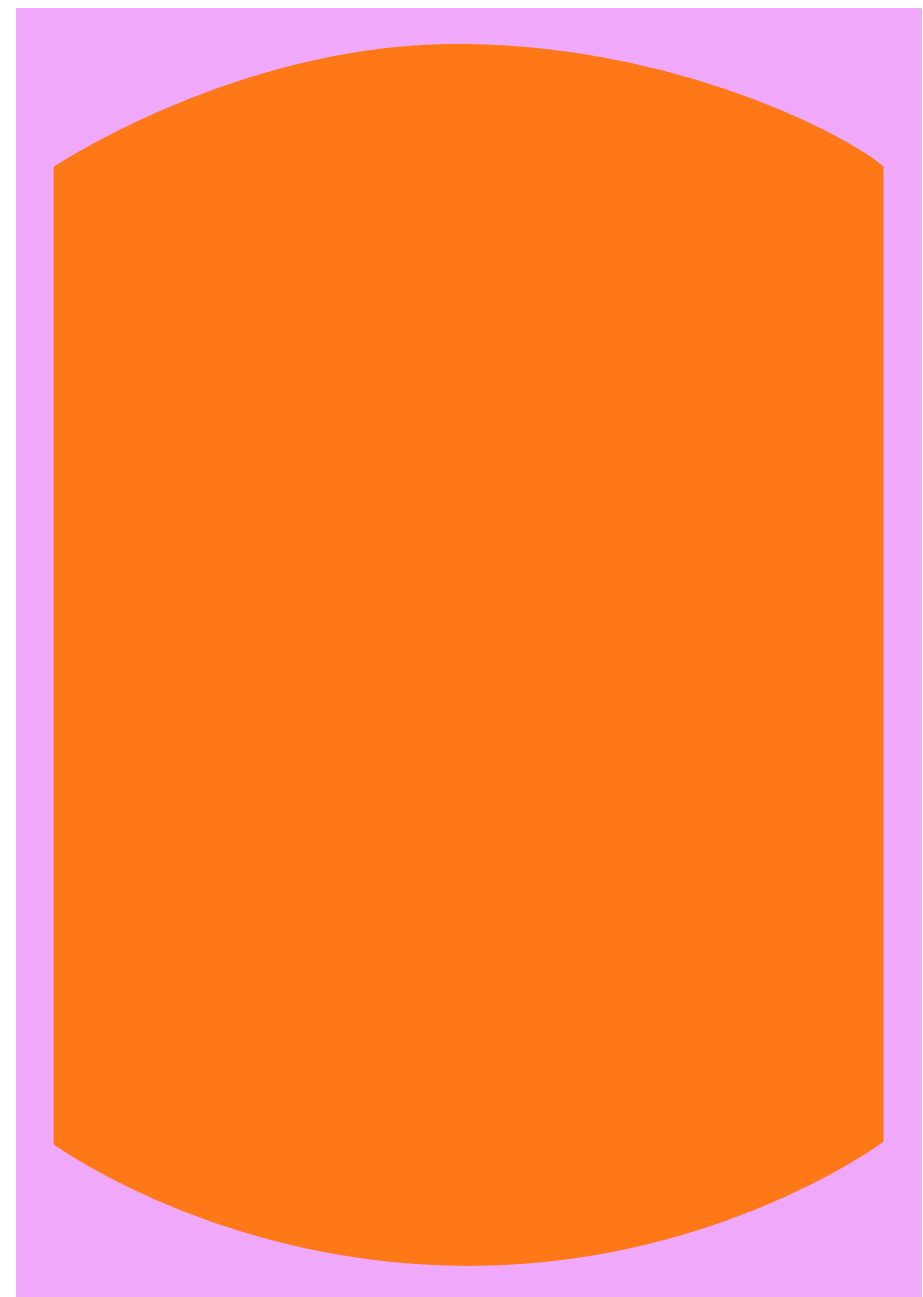
Design your layouts with intention, the shapes should be used to divide a surface and create hierarchy, not overcrowd it and cause confusion.

While there is a time and place for expression and density, most communications will only use 1-3 shapes. Be careful not to over do it! Sometimes less is more.



# Single Shape Compositions

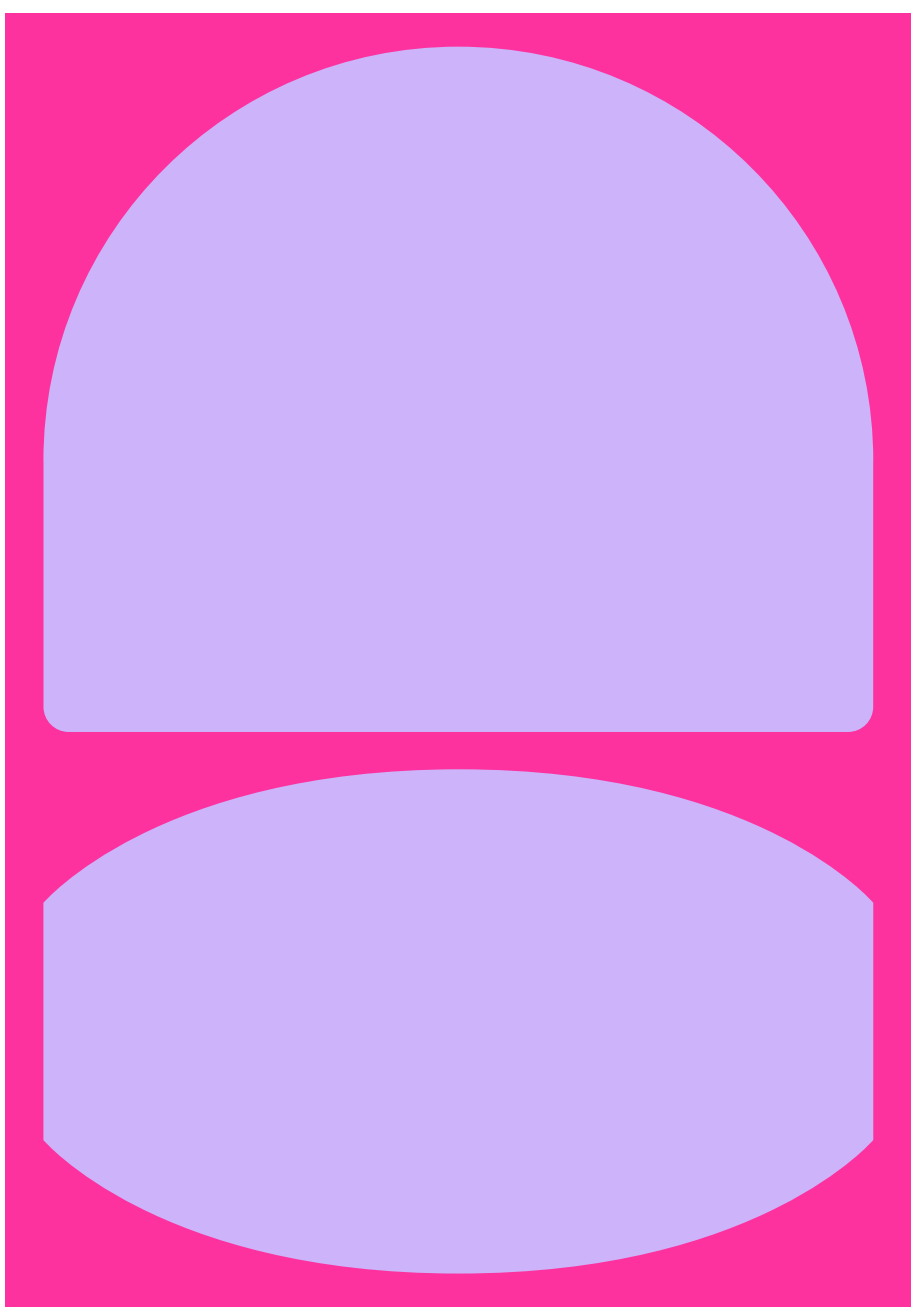
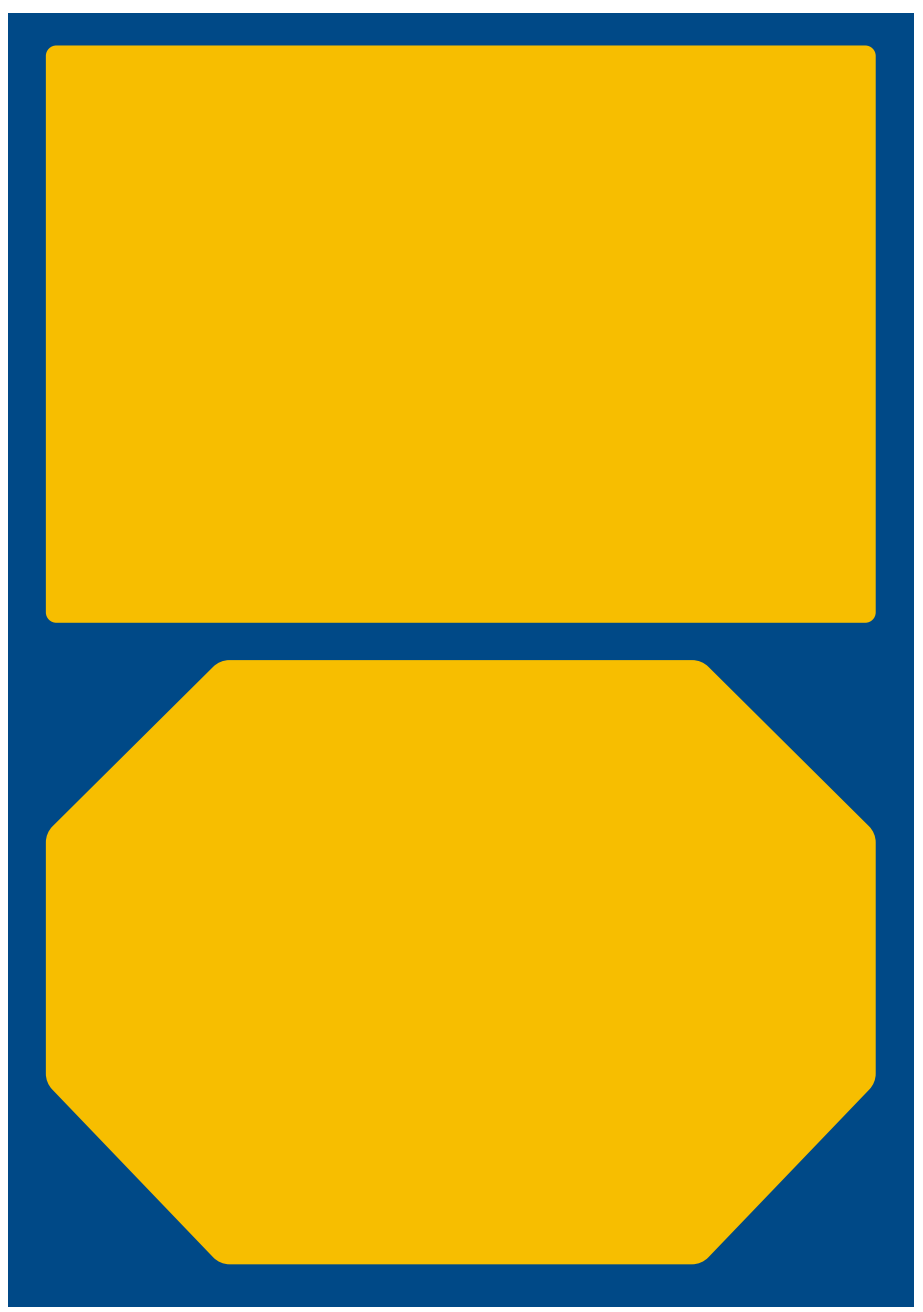
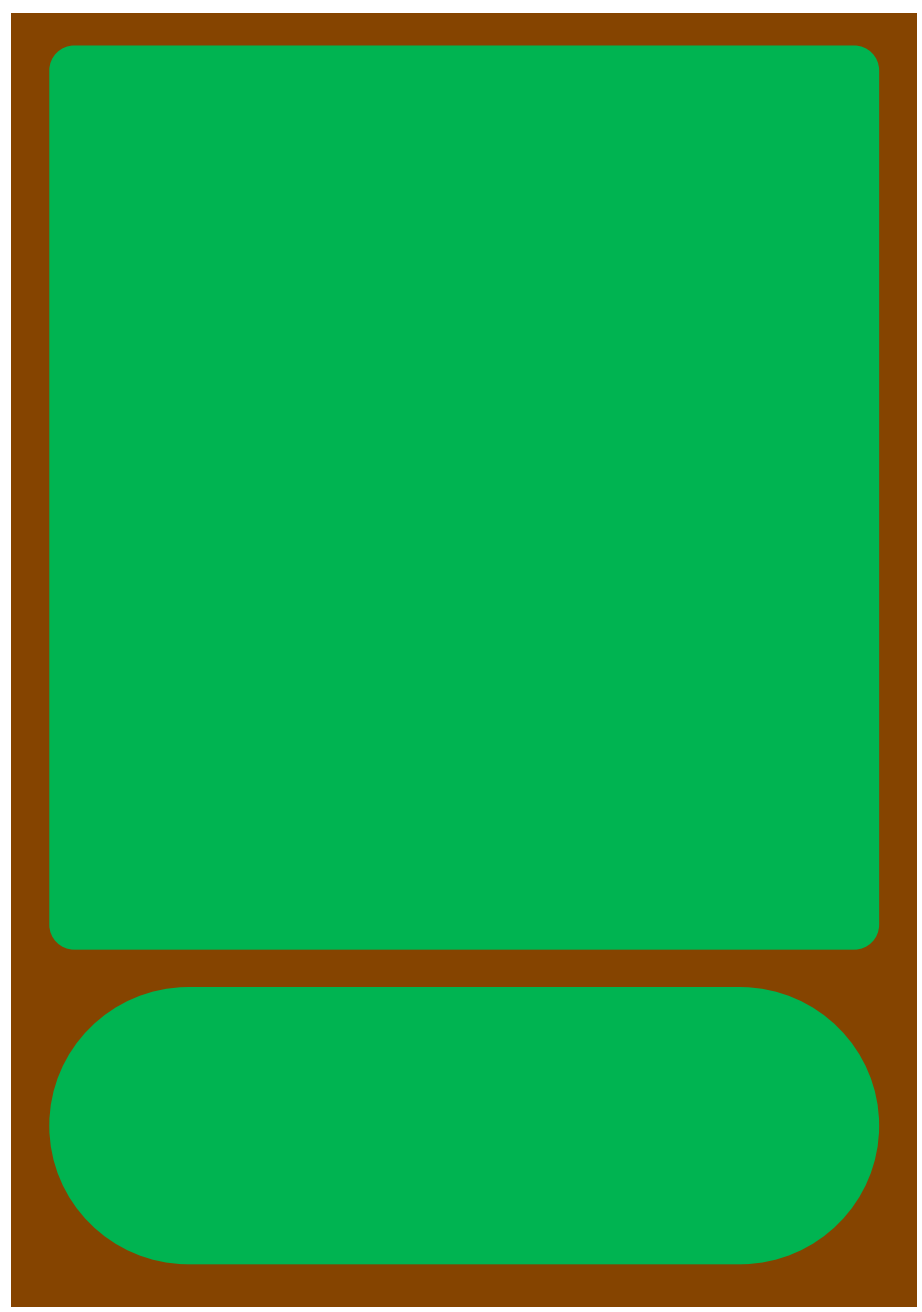
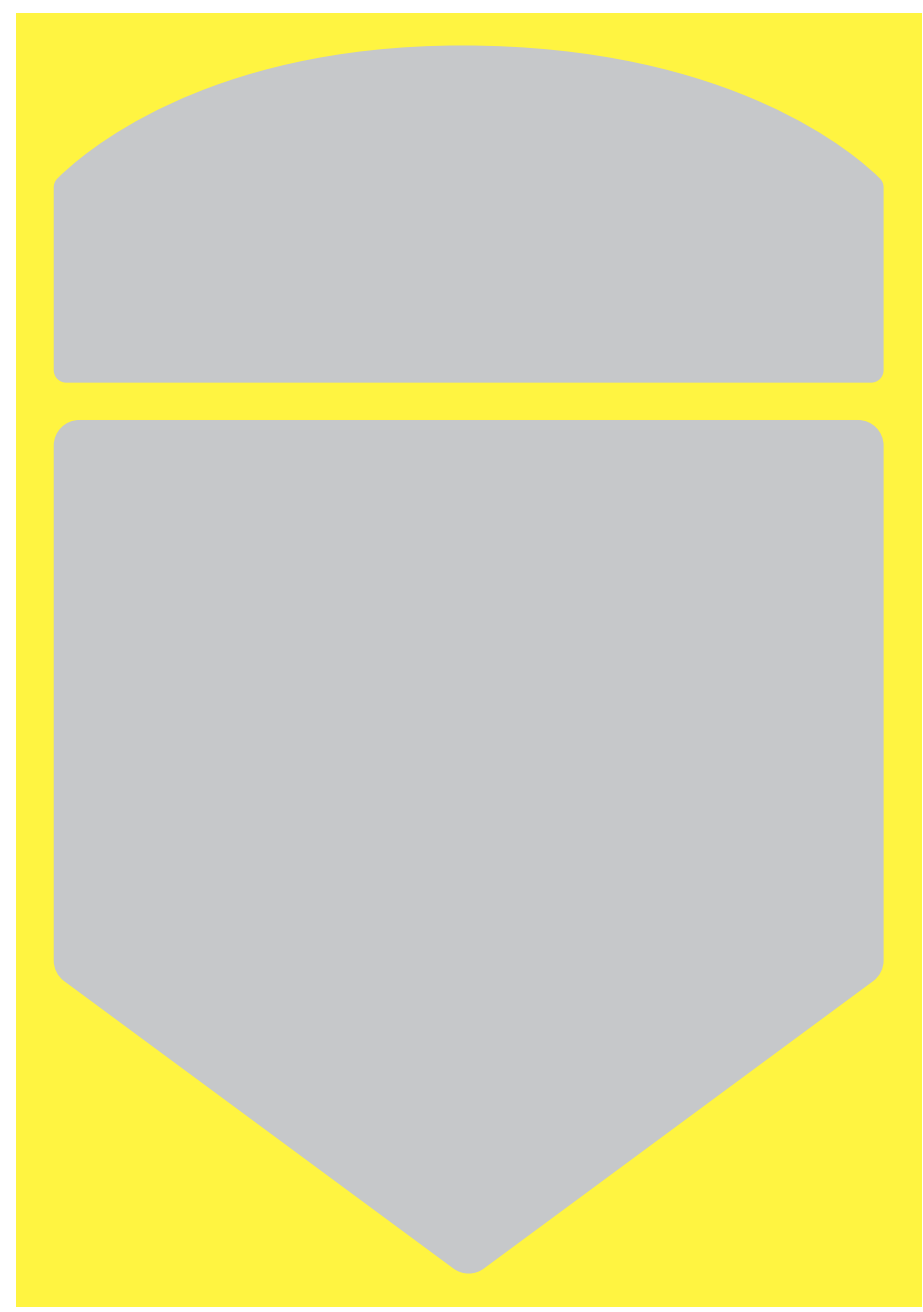
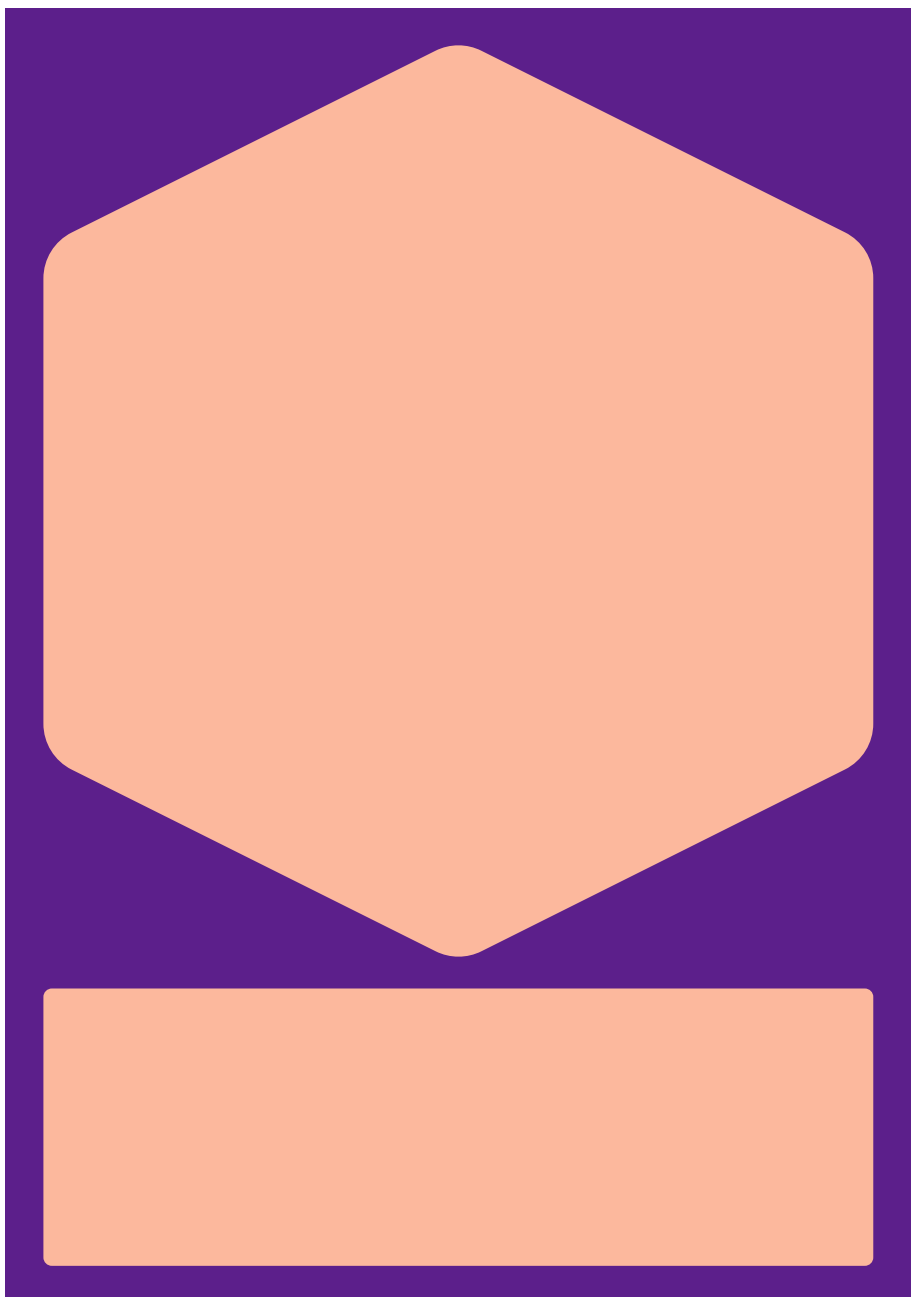
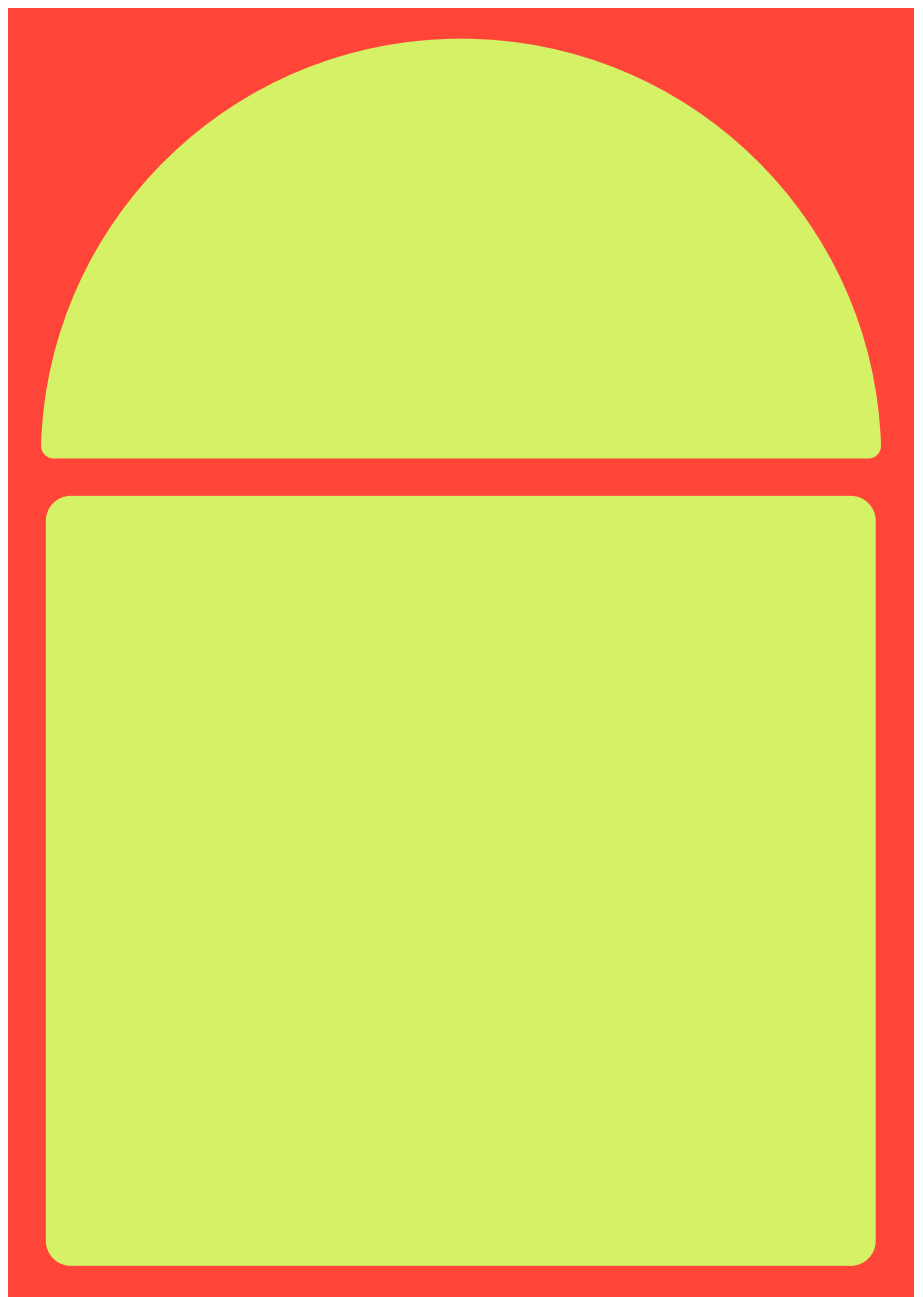
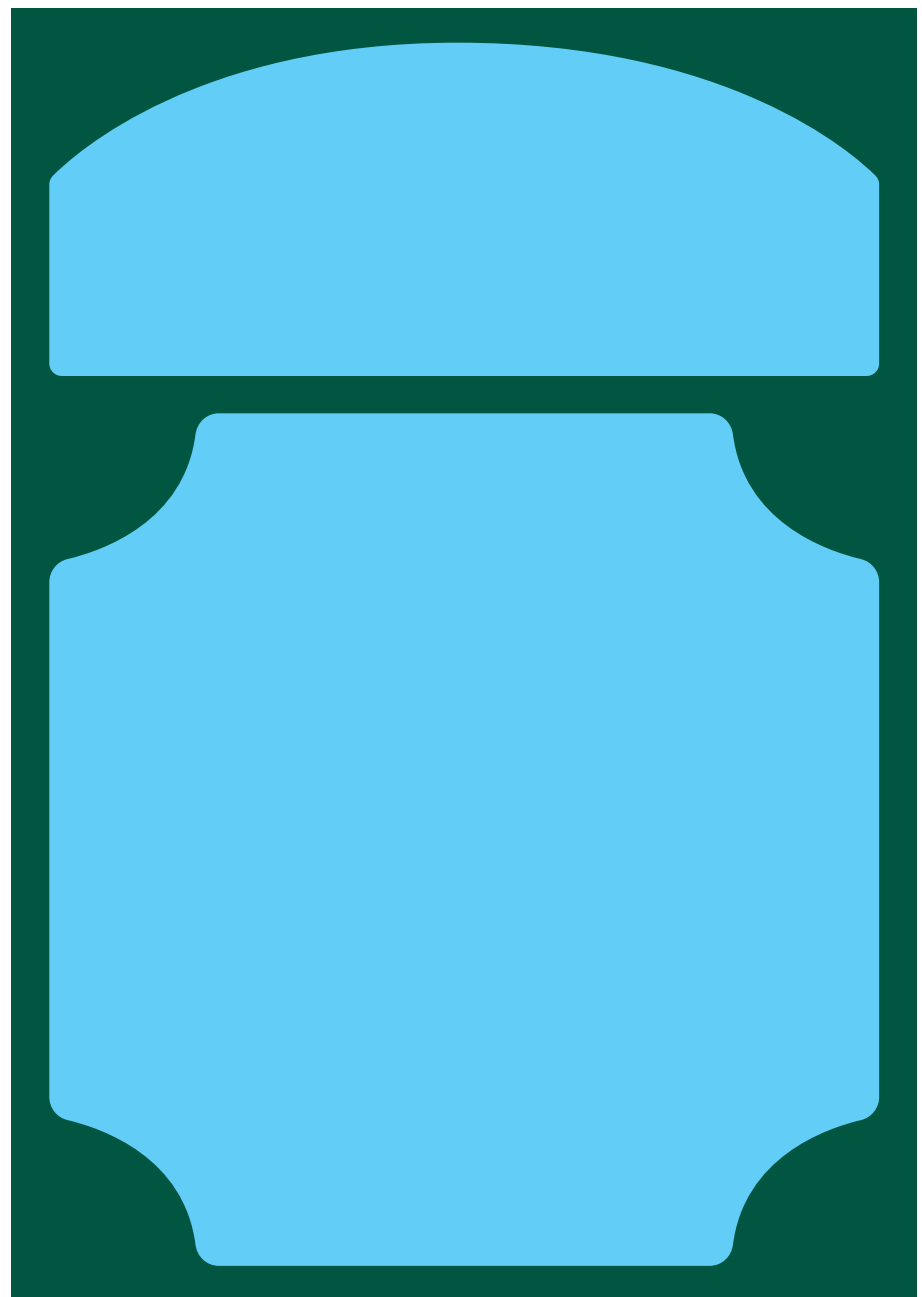
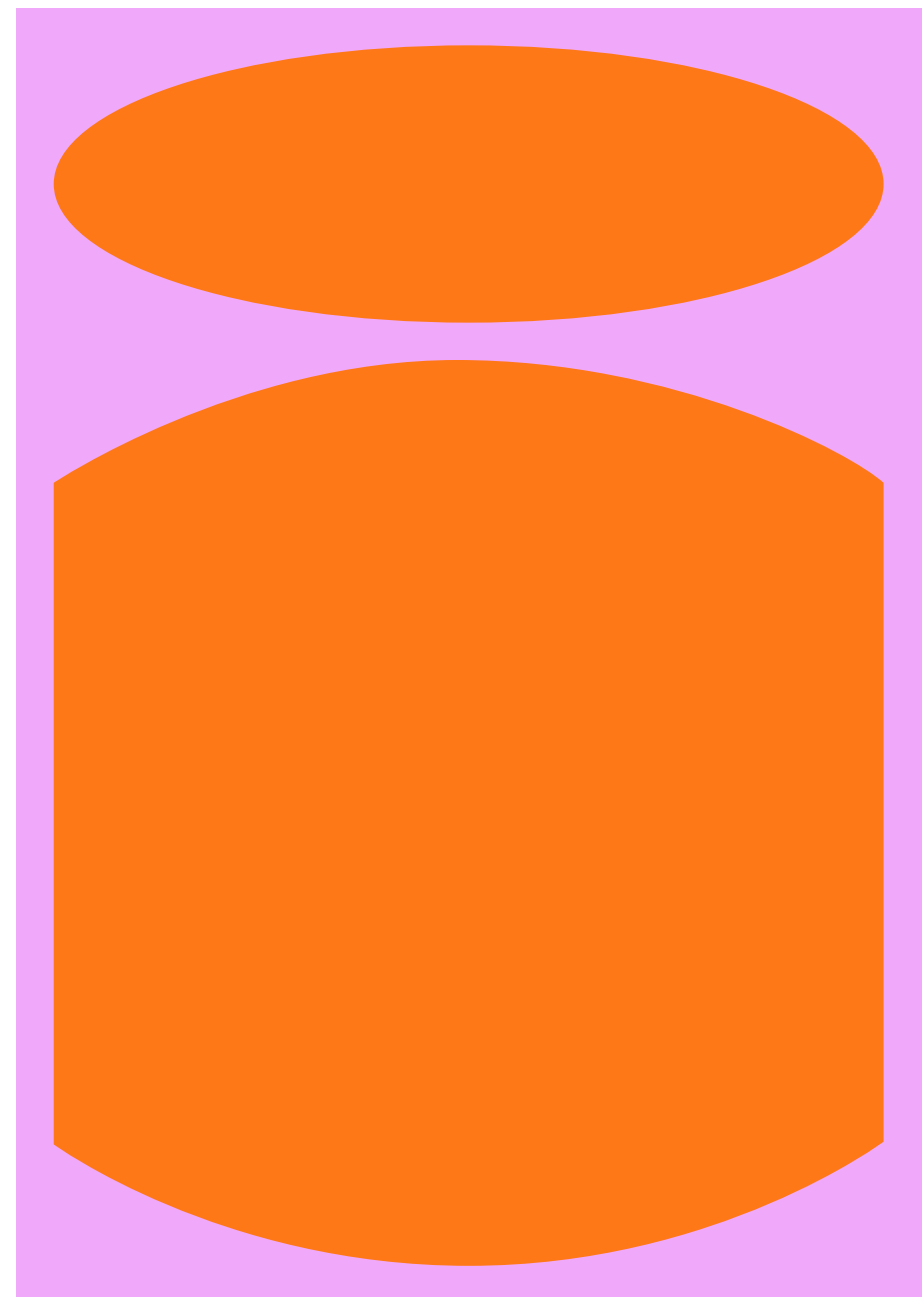
Here are some examples of how single shapes fit into a composition with color applied.





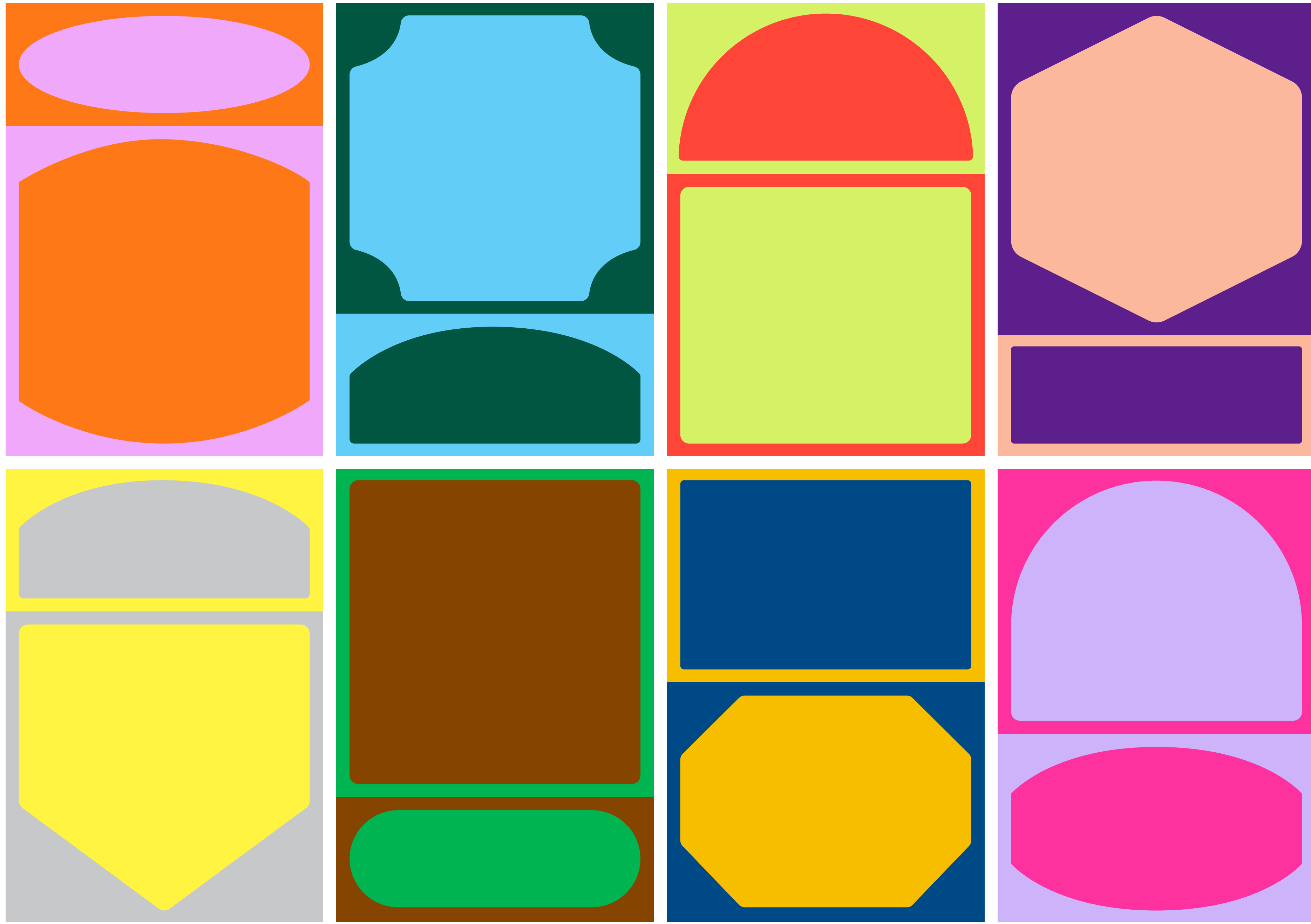
# Two Shape Compositions

Here are some examples of how two shapes fit into a composition with color applied.



# Two Shape Compositions with Color-Blocking

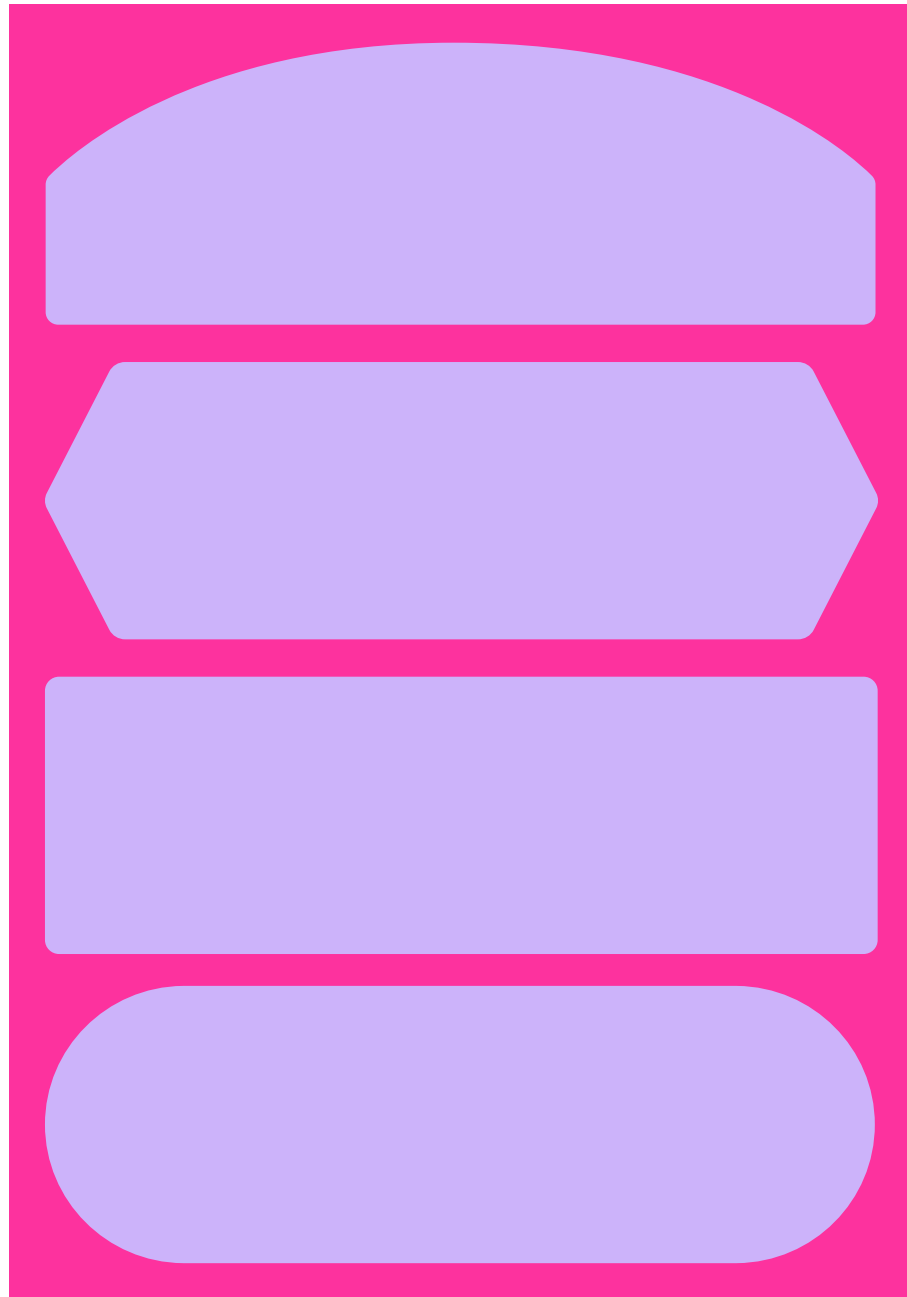
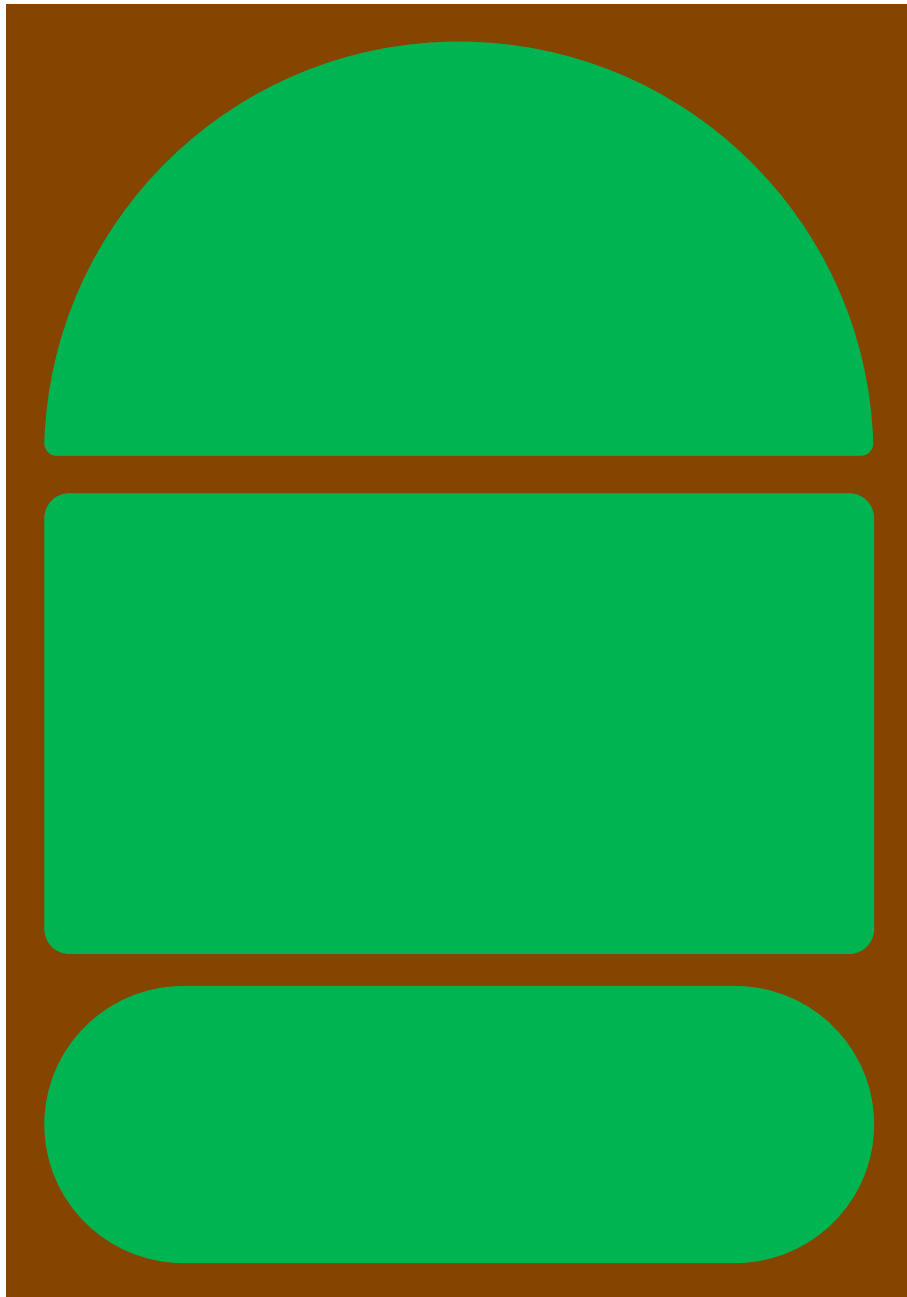
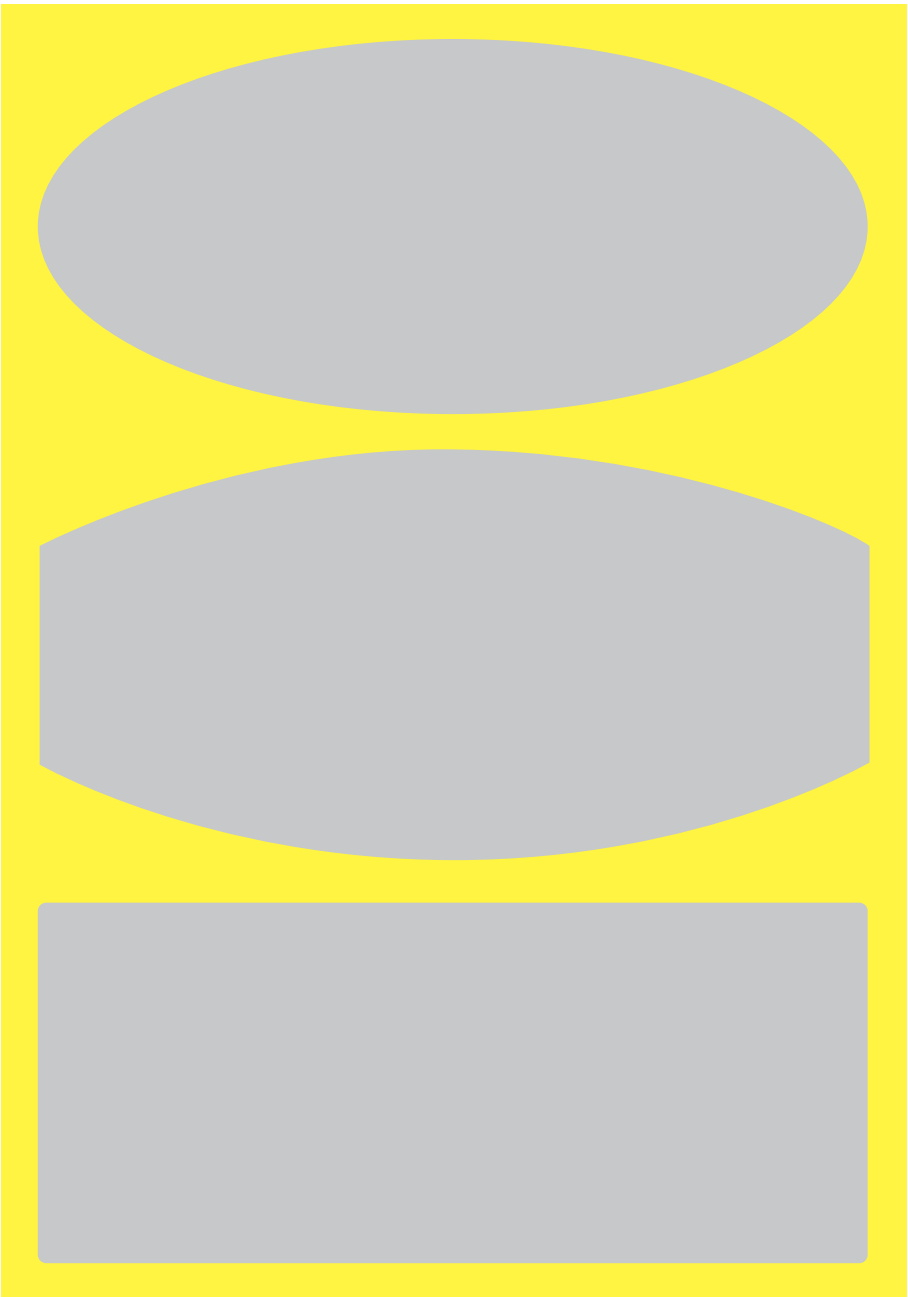
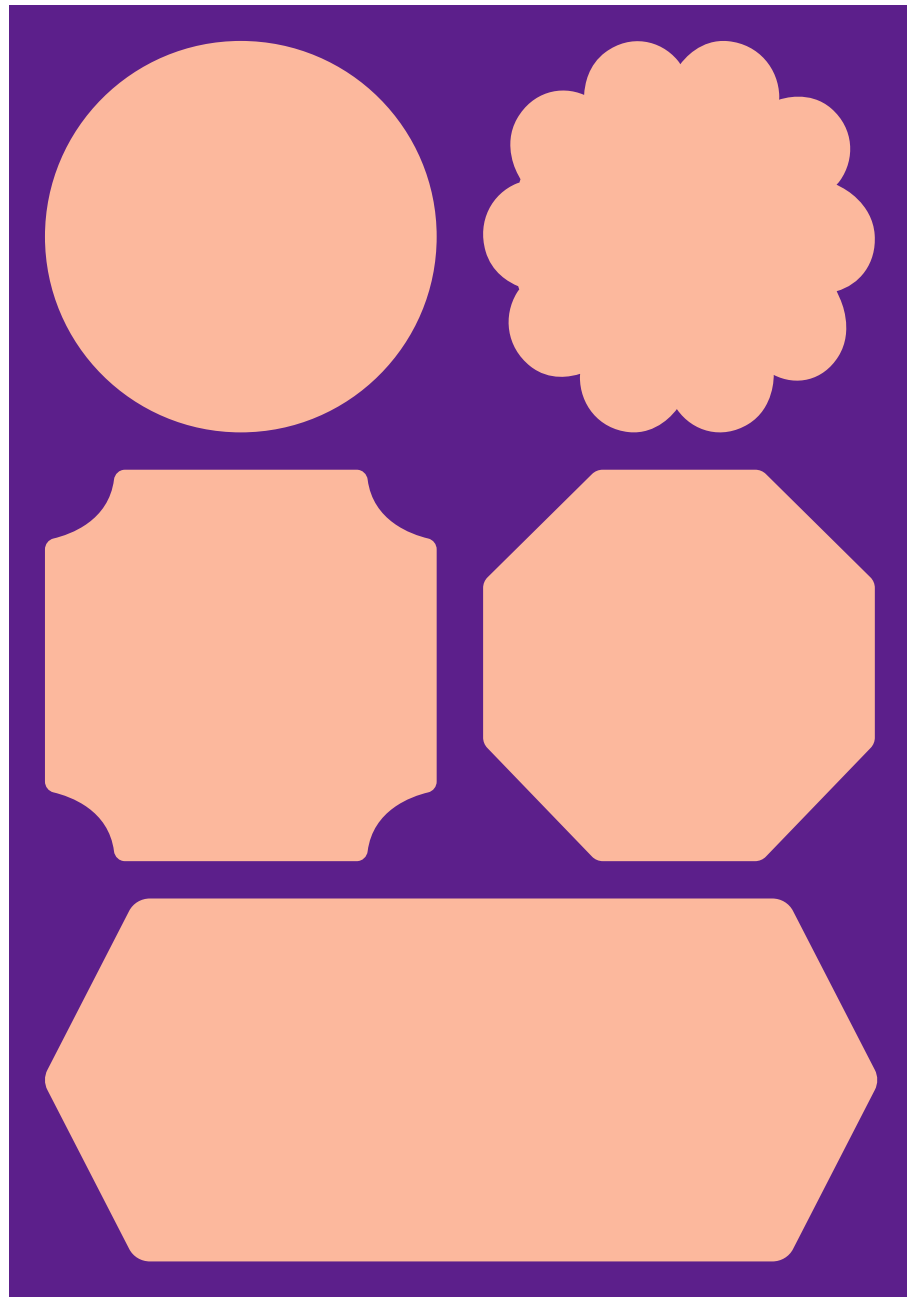
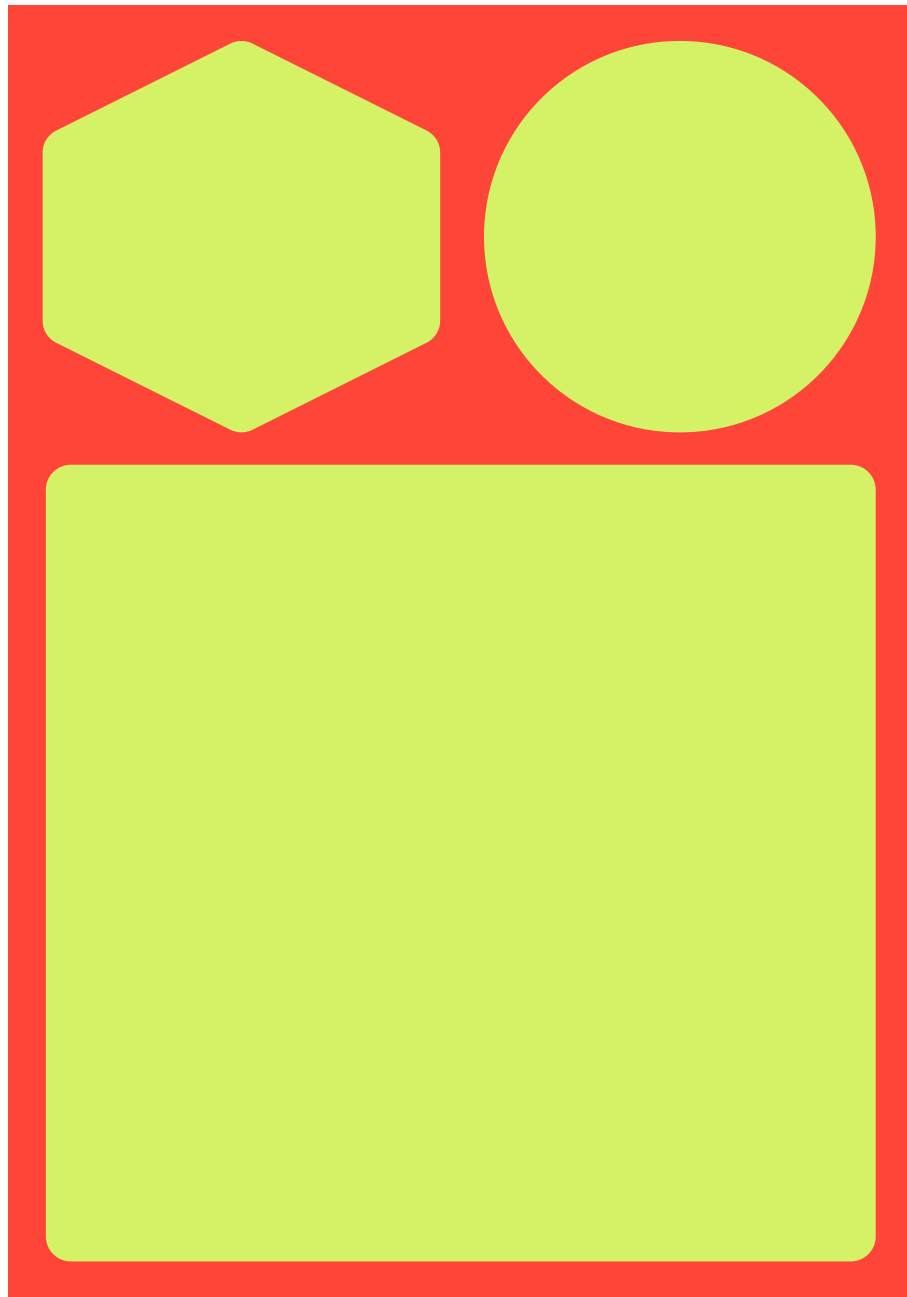
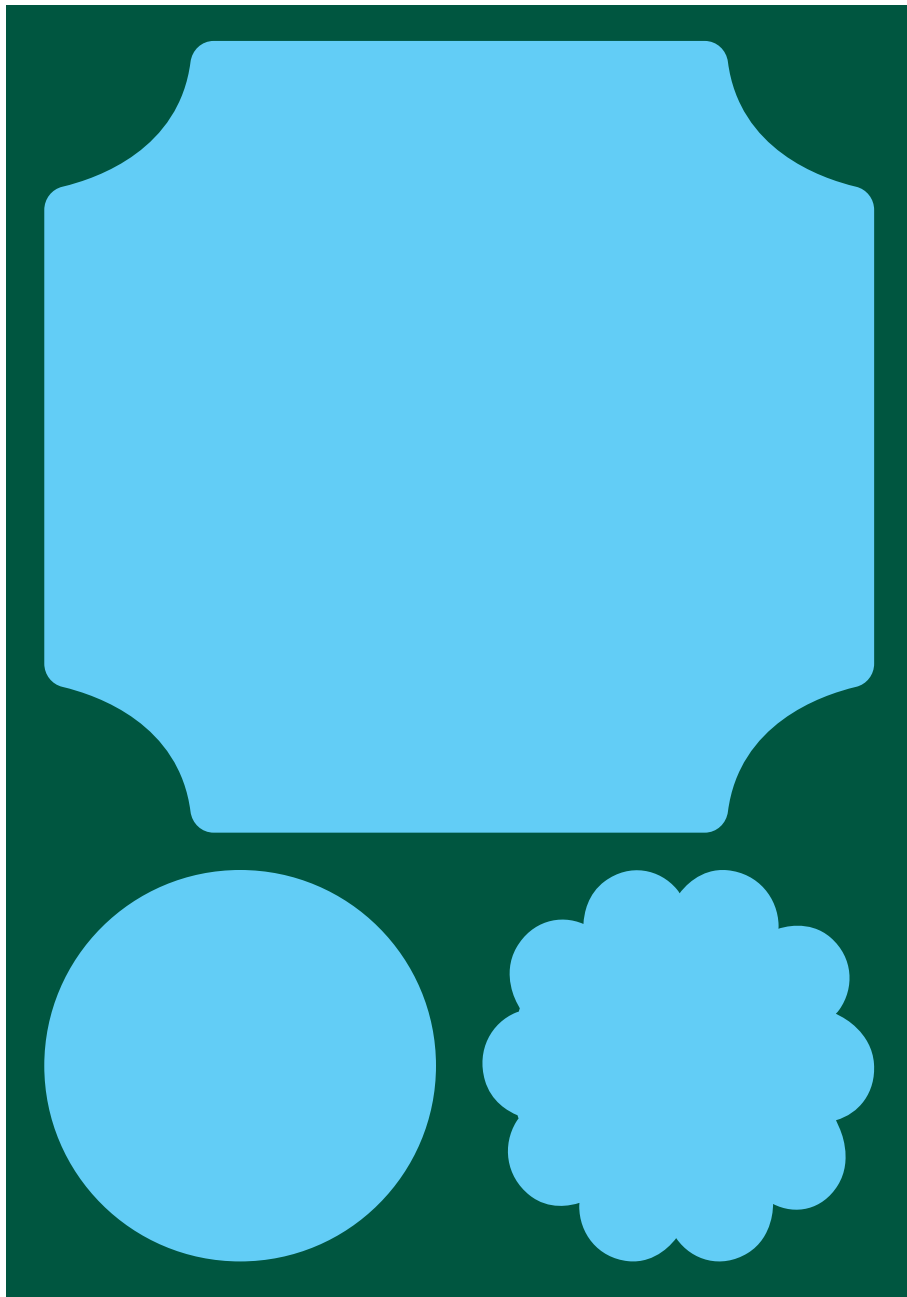
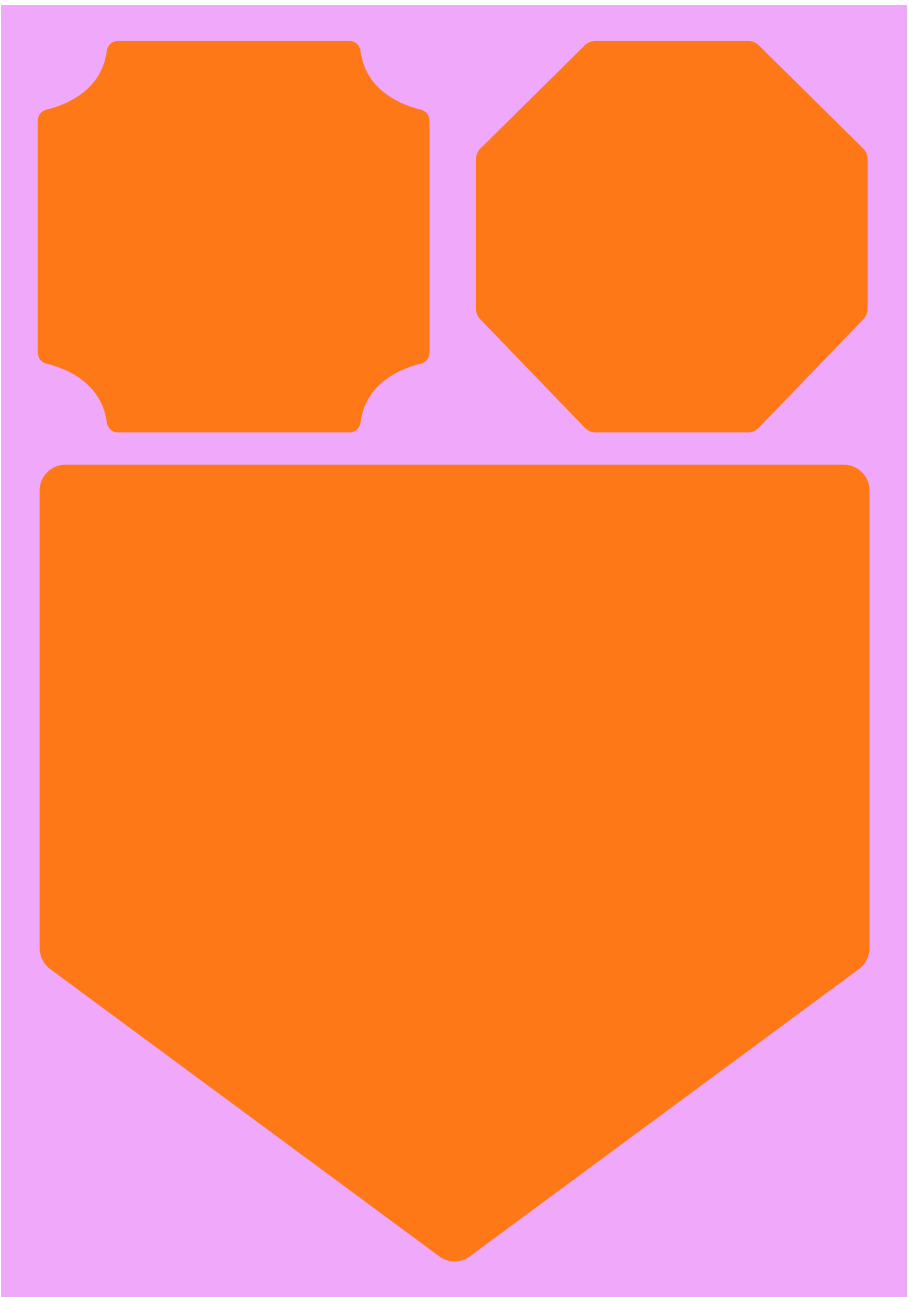
Here are some examples of how two shapes fit into a composition with color-blocking.



# Multi-Shape Compositions

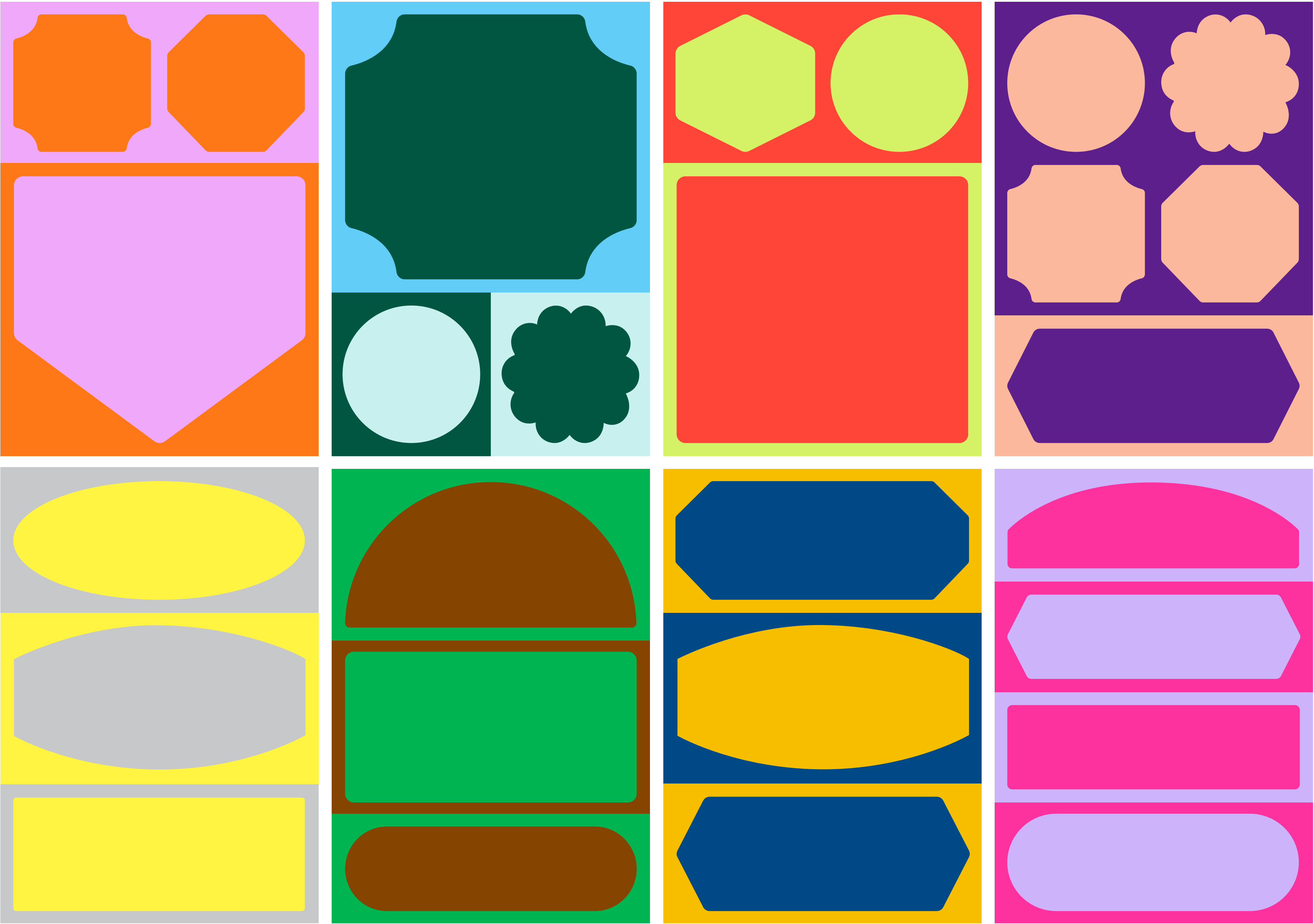
Shapes are great tools for helping to organize content while creating visual interest. Multiple shape layouts are especially useful for breaking up content into different containers for layouts that support infographics or dense content. Containers should not be created arbitrarily, but used to organize information and support content.

See page 109 and 114 for examples on how multiple containers can be used in layout.



# Multi-Shape Compositions with Color-Blocking

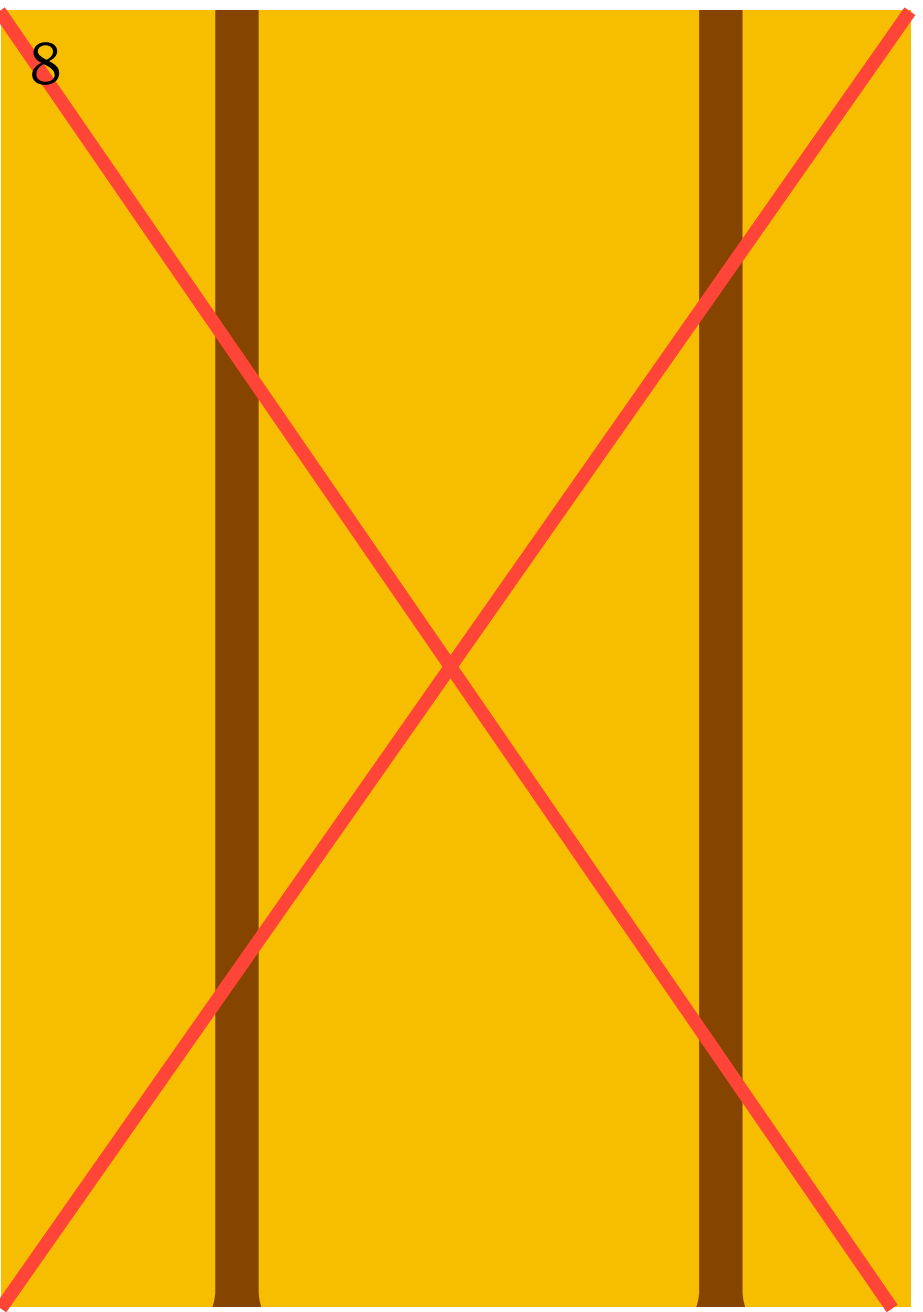
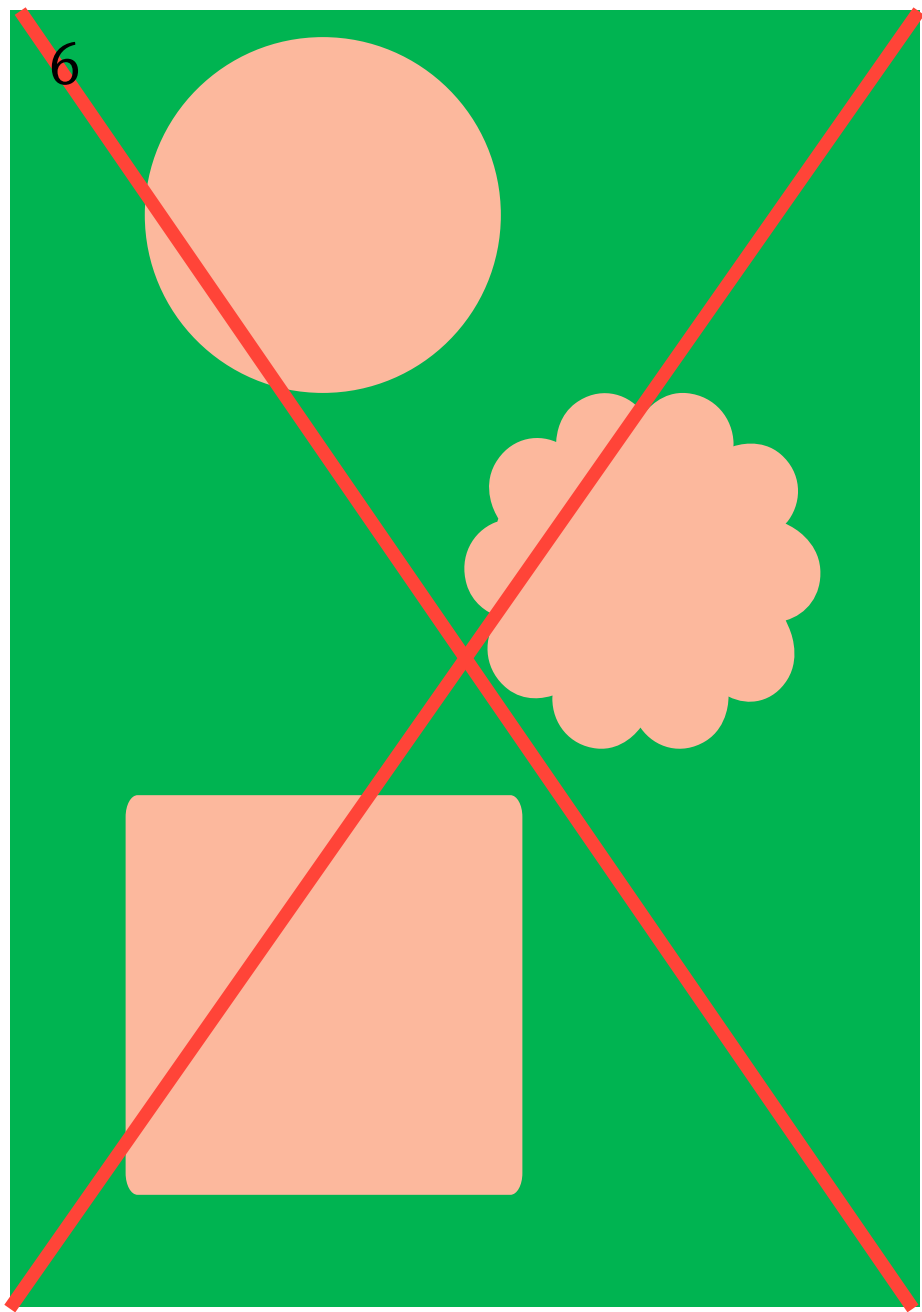
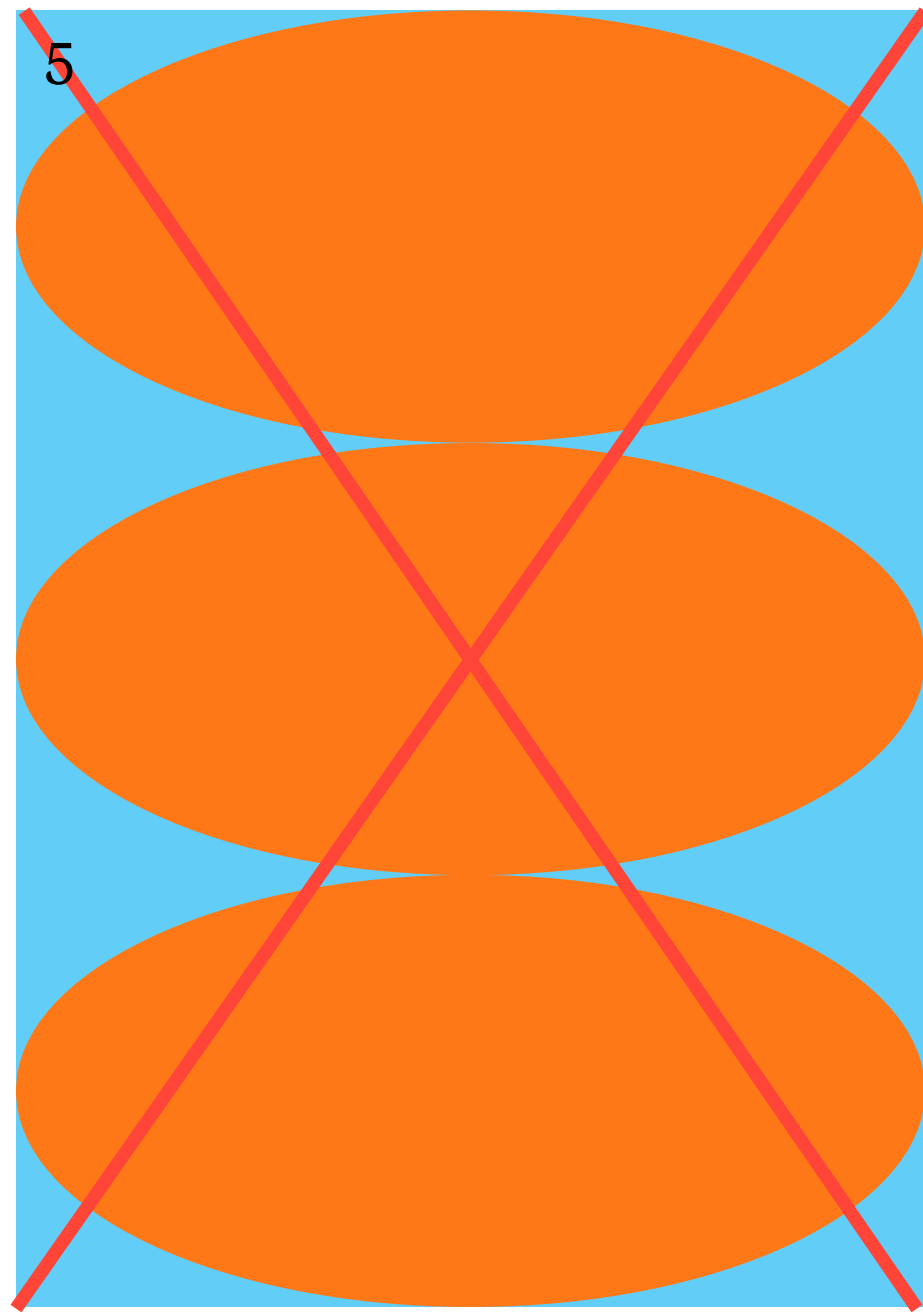
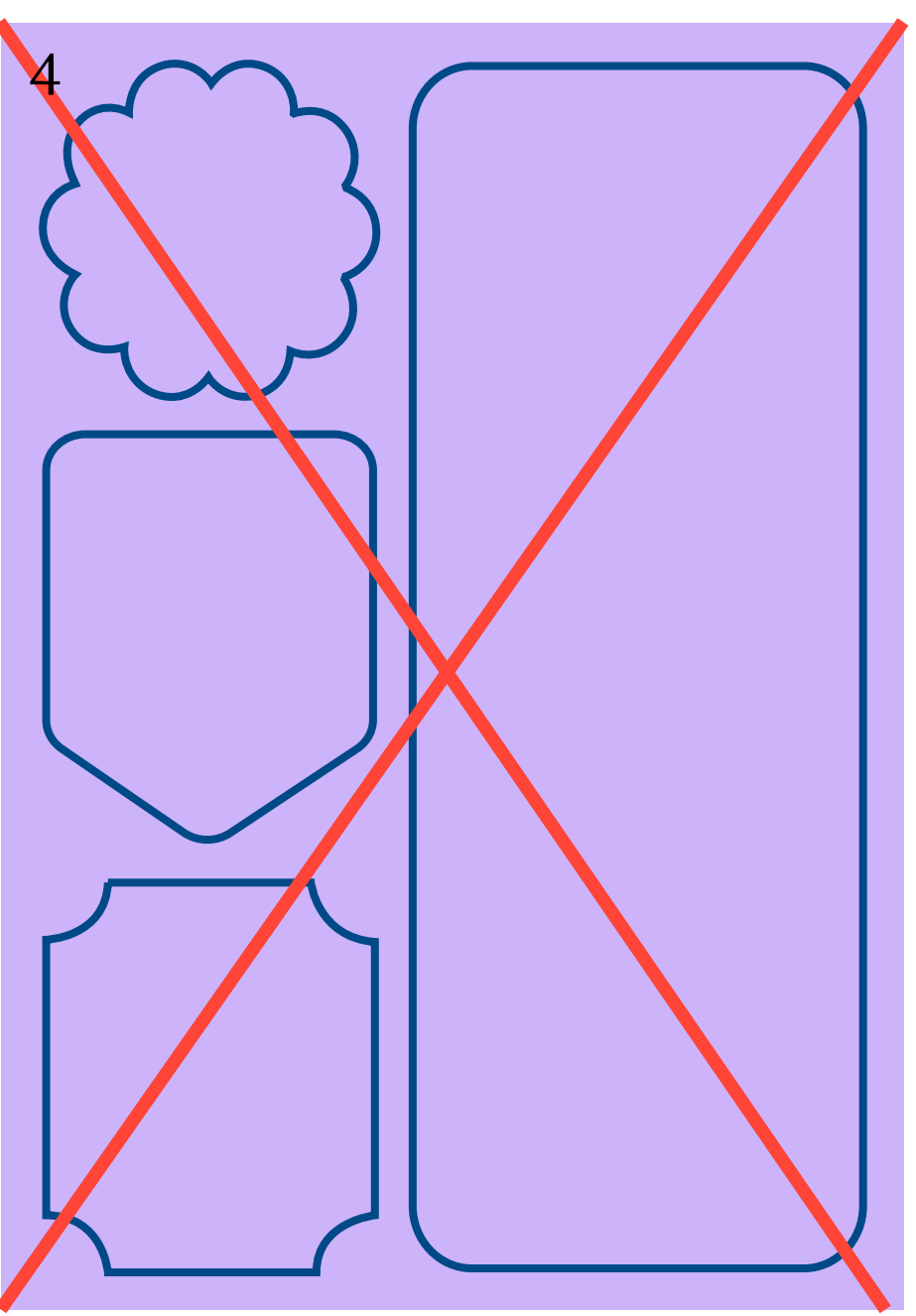
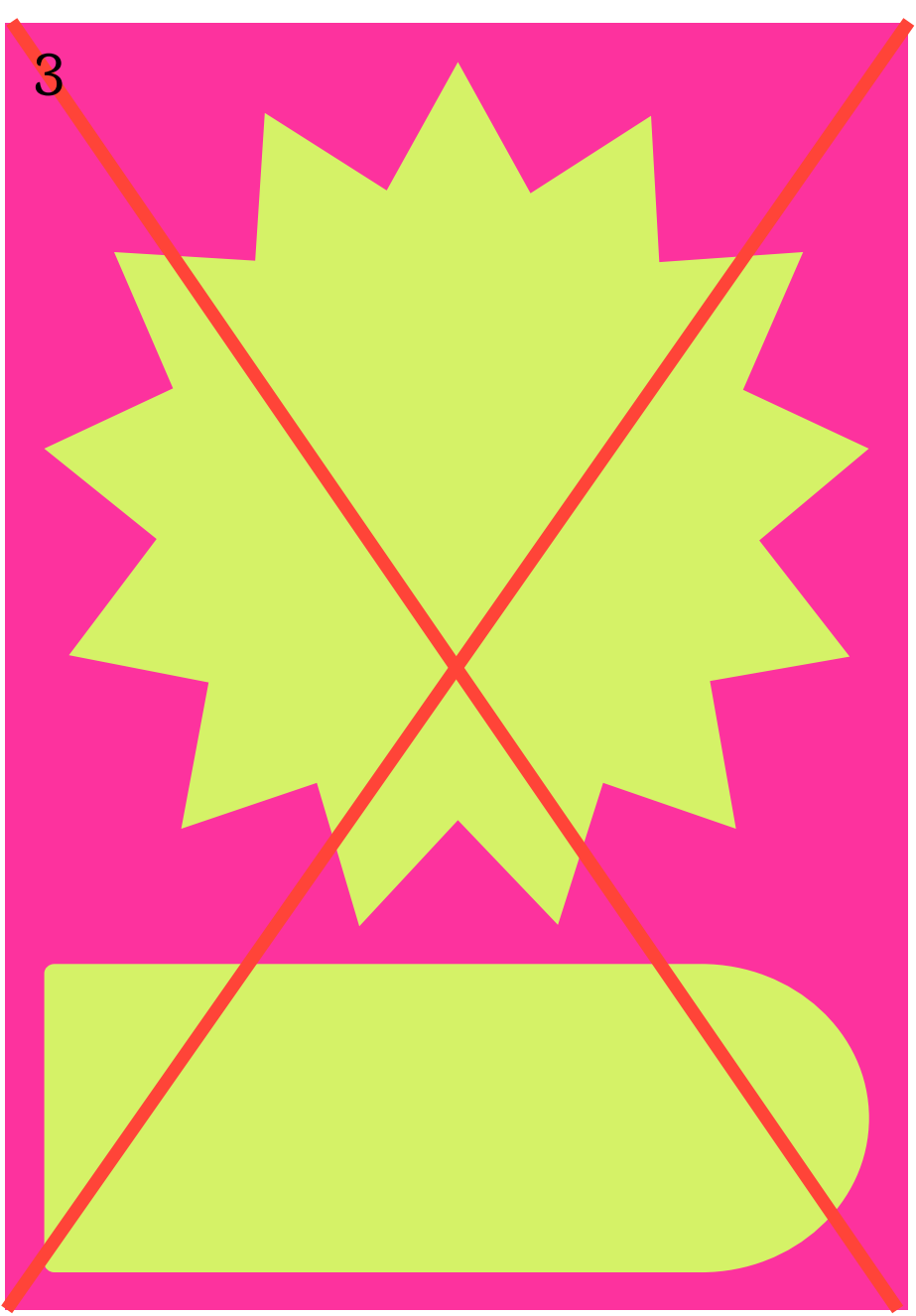
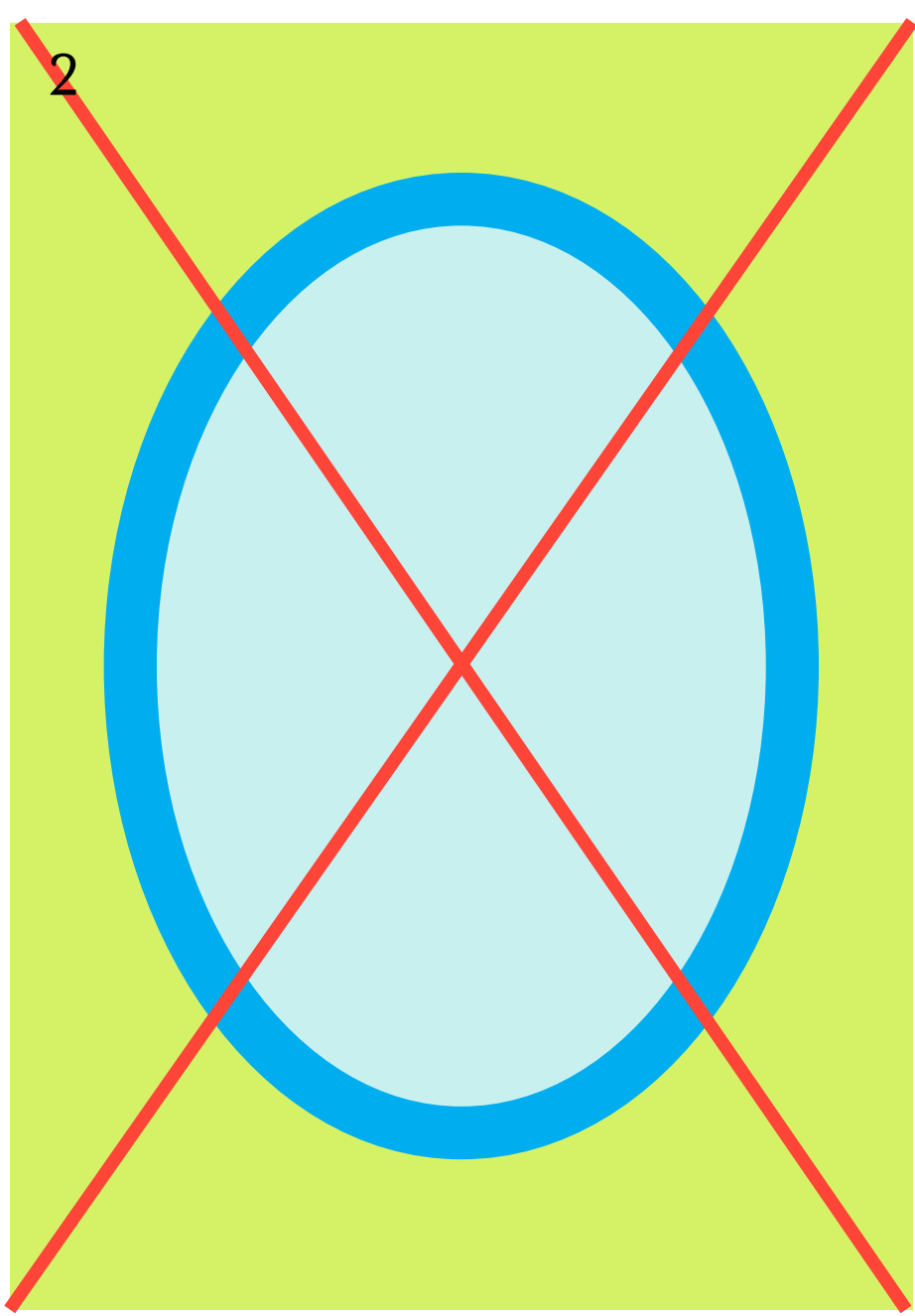
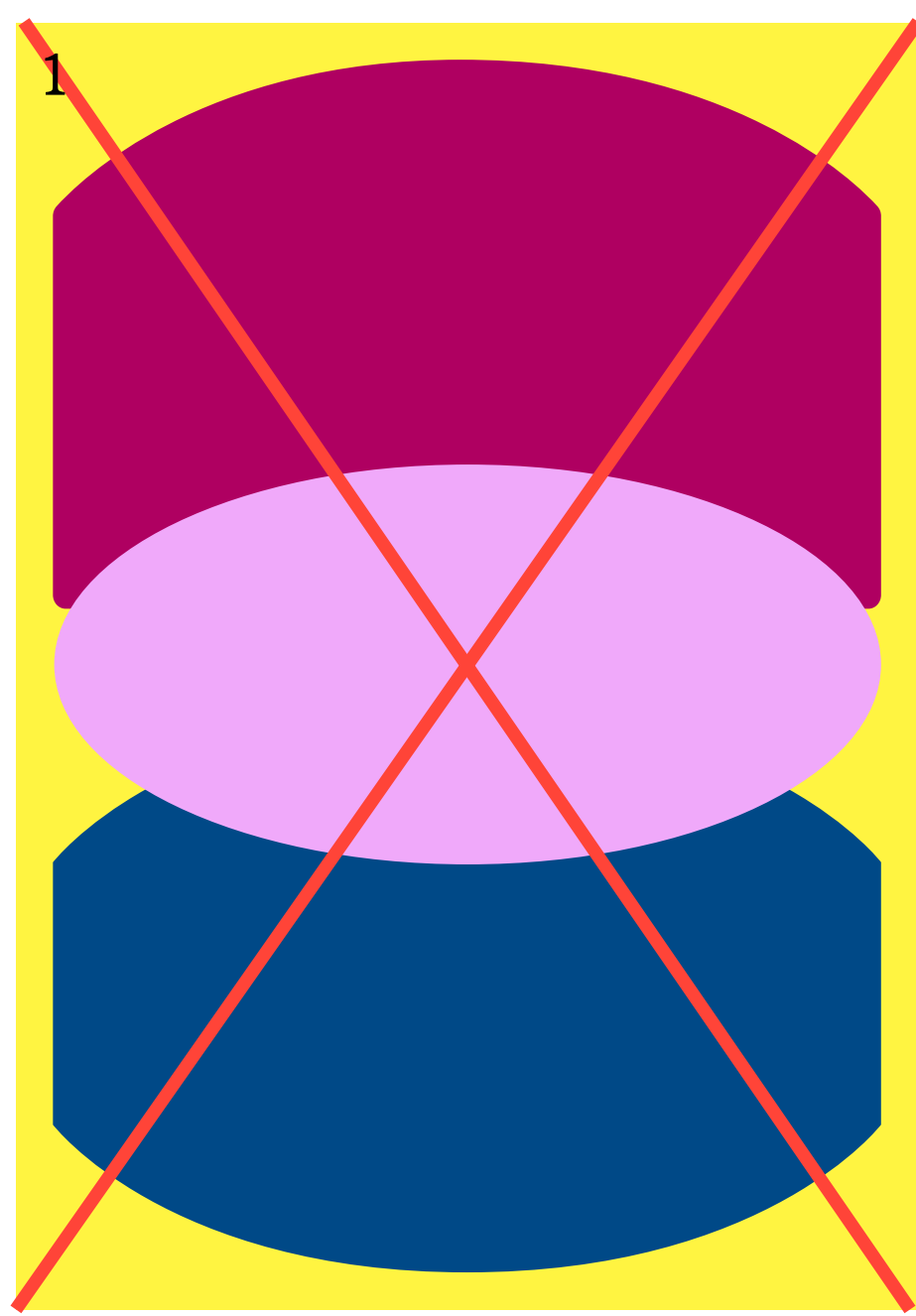
Here are some examples of how three or more shapes fit into a composition with color-blocking.



# Composition Don'ts

It is important to use shapes consistently and maintain their integrity. Here are a series of things to avoid:

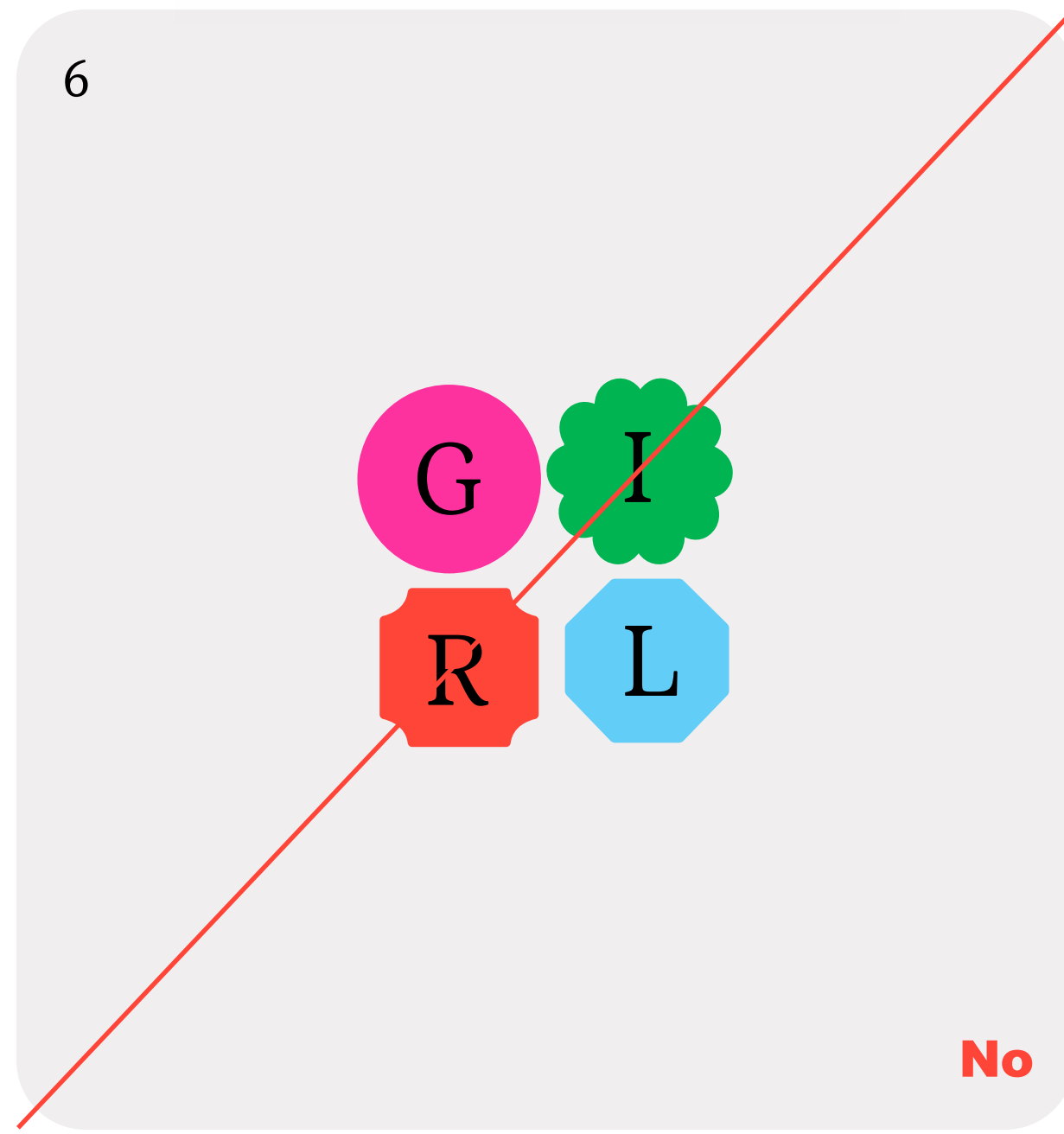
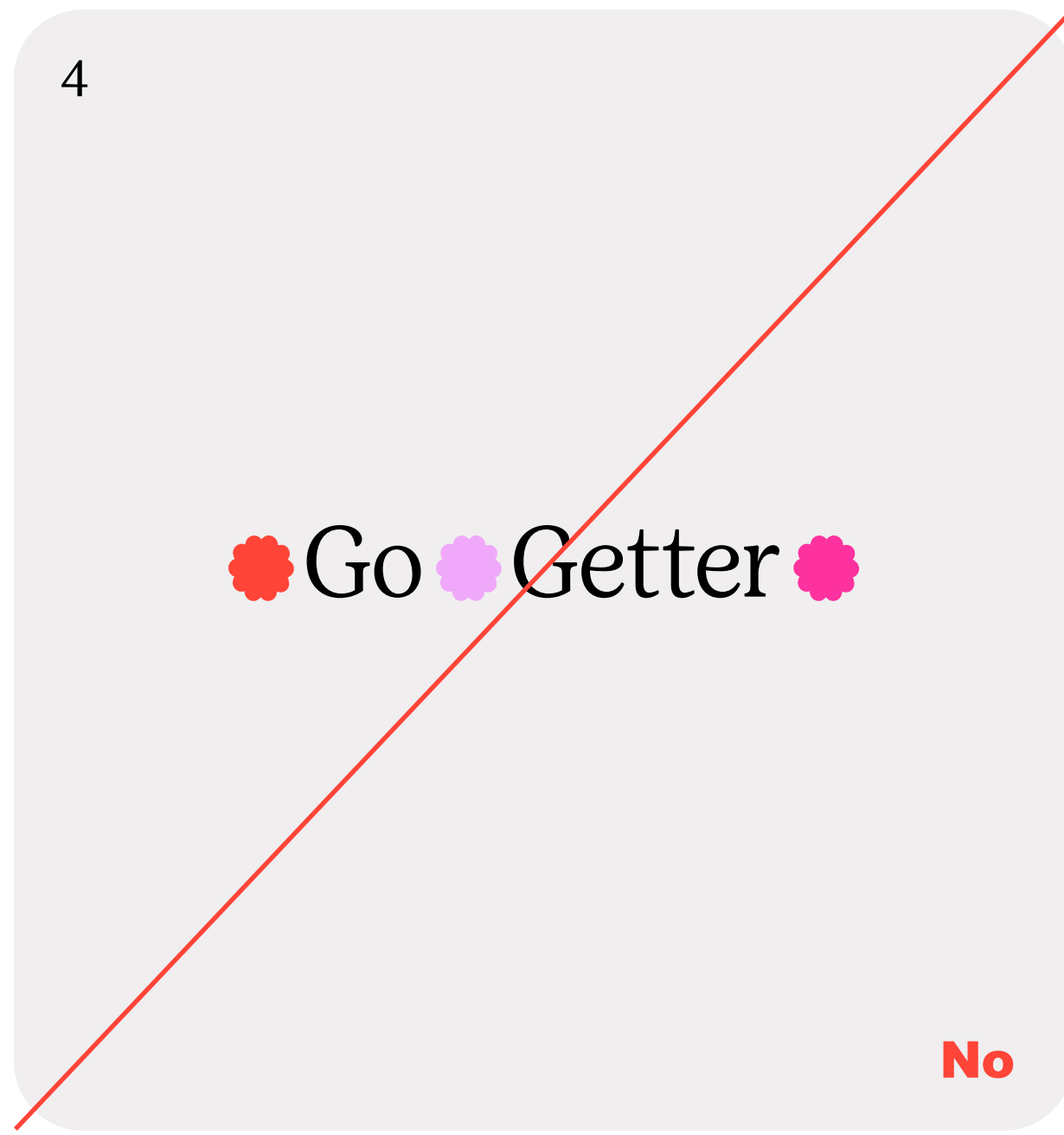
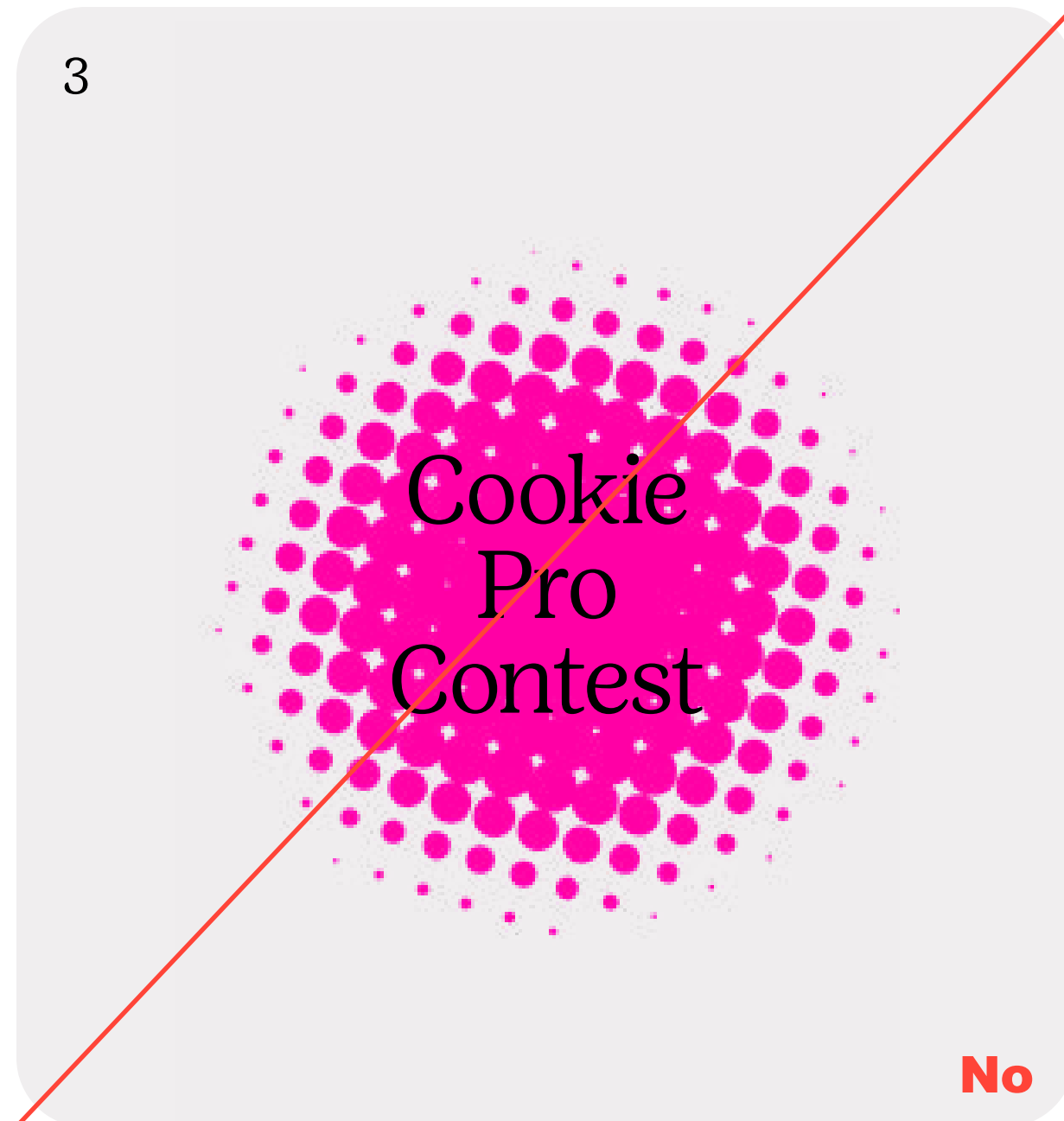
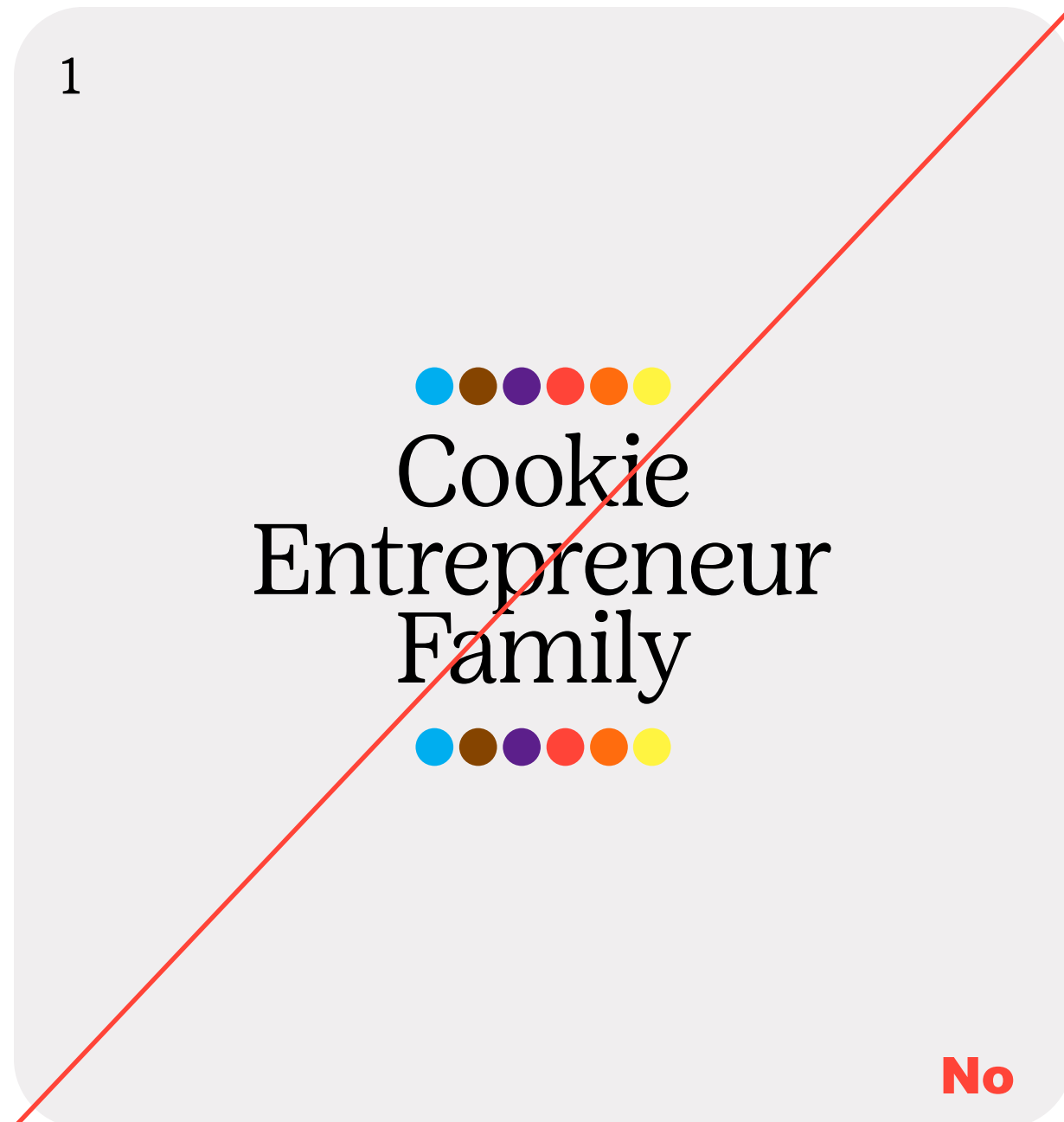
- 1 Don't overlap shapes.
- 2 Don't add borders to shapes.
- 3 Don't create new shapes.
- 4 Don't outline shapes.
- 5 Don't place shapes without margins.
- 6 Don't float shapes.
- 7 Don't fill shapes with gradients.
- 8 Don't crop shapes.



# Badge and Patch Shape Don'ts

Never use badge or patch shapes decoratively or to create logos. Here are examples of things to never do:

- 1 Never use shapes as decoration around text.
- 2 Never overlap text outside of shapes.
- 3 Never stylize patch and badge shapes.
- 4 Never use patch and badge shapes to decorate text.
- 5 Never replace characters with patch or badge shapes.
- 6 Never place individual letters in shapes.



07

# Photography

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# Introduction

Our approach for lifestyle photography is editorial, and focused on capturing girls in real moments and places they find themselves. It should embody who they are and what they do.

It is important to show girls both in a community and as unique individuals, always capturing diversity in the age and ethnicity of girls.

This page illustrates the general tone and styling for photography which can also be translated for video.

The principles outlined in this section are intended only for lifestyle photography. For merchandise and product photography please reference product and graphic standards.





# Expression

Our photography should capture the authentic emotional charge of girls and their expressions. We show a full spectrum of expression ranging from determination and pride, to joy and bliss. We should show real girls, not an image of who they think they should be.



# Environment

It is important to capture girls in the places where they are doing things: taking photographs in the places where girls are doing things: in the classroom, outside, camping, running, advocating.

These images represent the wide ranges of experiences girls have with Girl Scouts.

When capturing candid shots of girls participating outdoors or in the classroom; the girls should be unaware of the camera. It is crucial to capture candid moments, so the images don't feel staged.



# Cropping Photography in the Trefoil

The Trefoil can be filled with photography, but should be reserved for the most powerful images which are hero portraits of girls and their range of expressions. Framing these portraits can be challenging so make sure the photo you're working with is well suited for the shape.

Here are some examples of how to crop photography in the Trefoil.

- 1 Extreme Crop:** See how the upper arc of the Trefoil crops the top of the head and frames the face. Big enough so her face fills the frame, but small enough so the points of the Trefoil don't interrupt her face.
- 2 Medium Crop:** The upper arc of the Trefoil frames the head of the girls and the portraits are centered within the Trefoil.
- 3 Multiple People:** Notice how the girls are close together in the photograph. This ensures the central focus is still in the center of the Trefoil.

1 Extreme Crop



2 Medium Crop



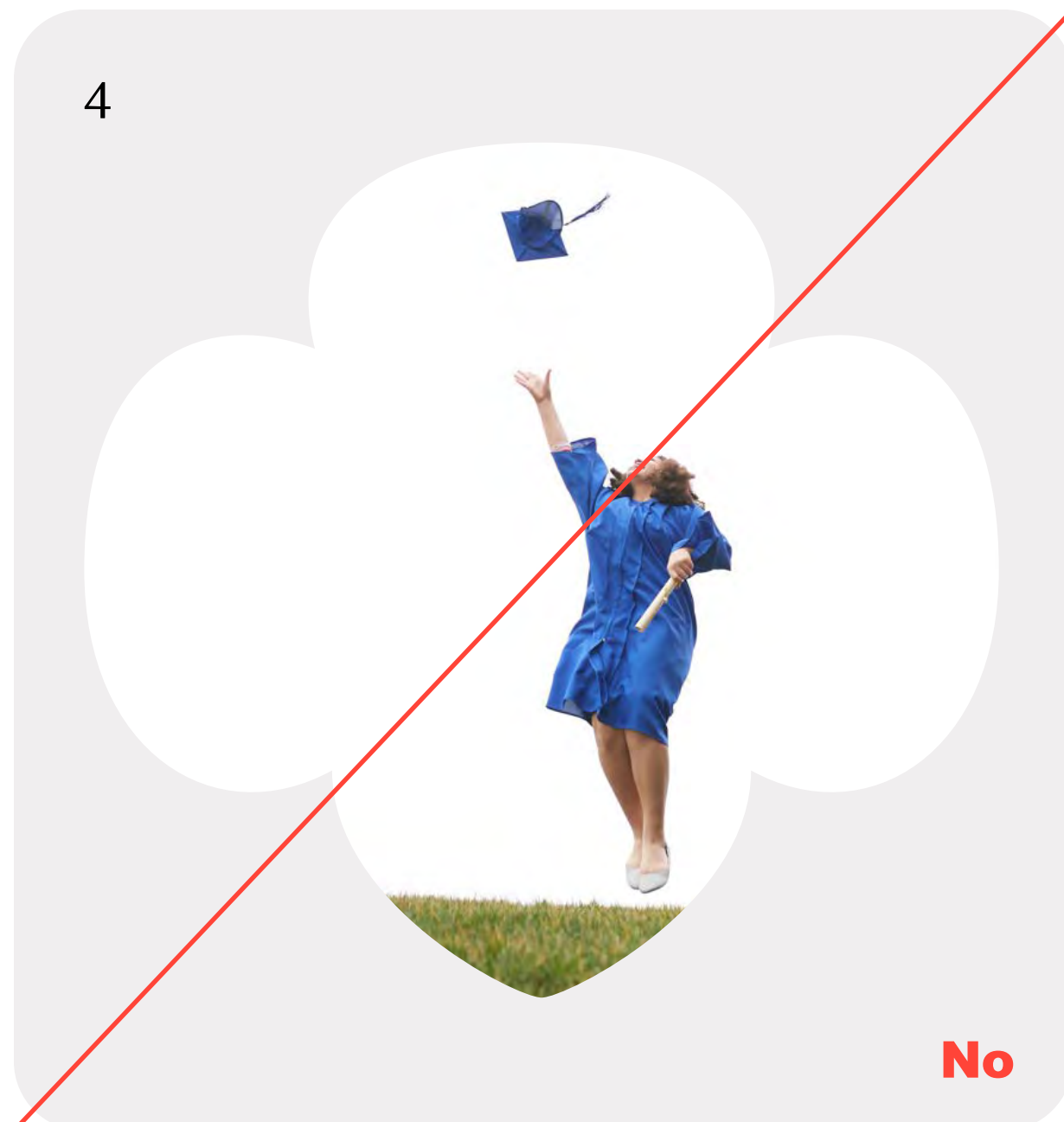
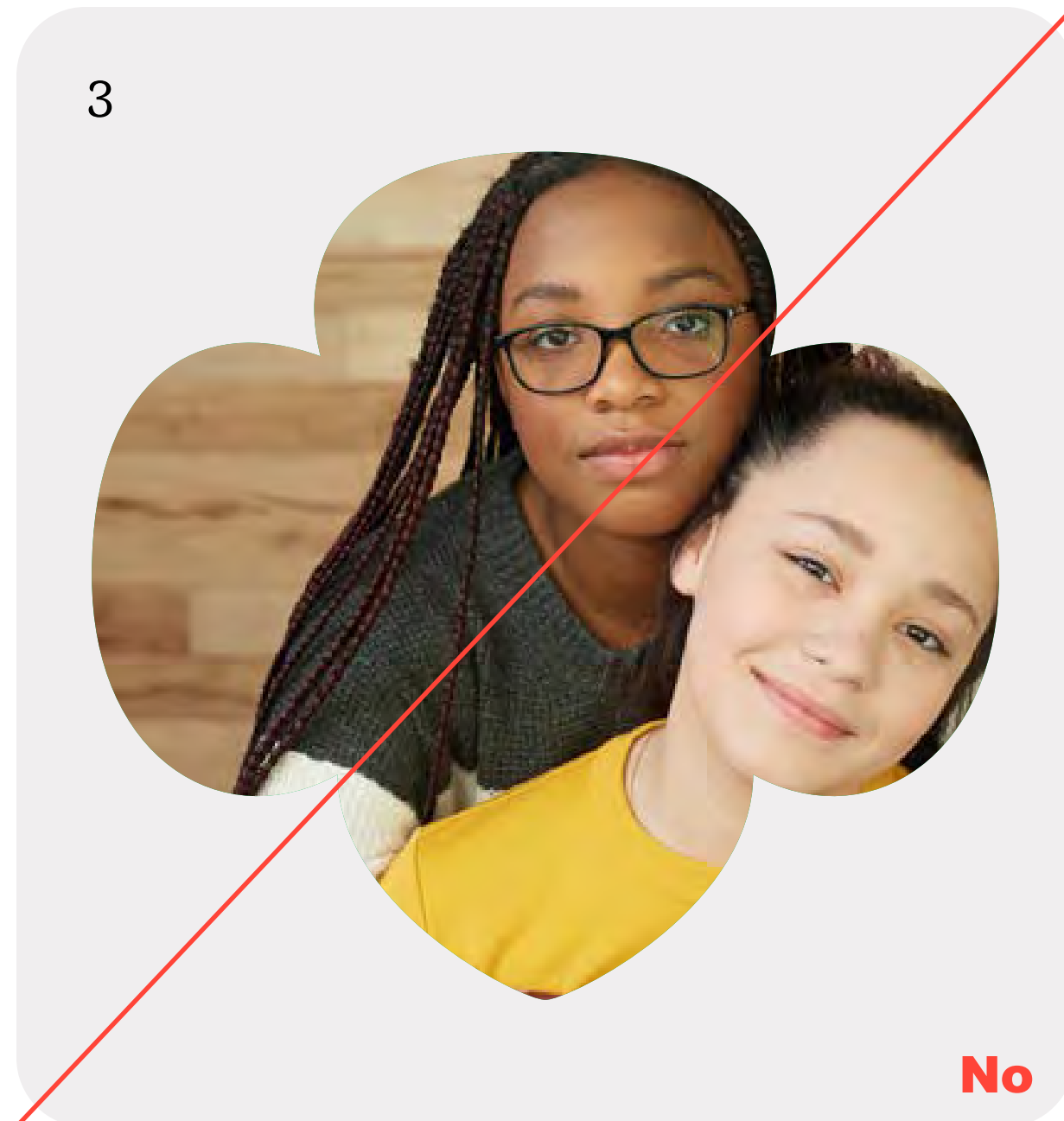
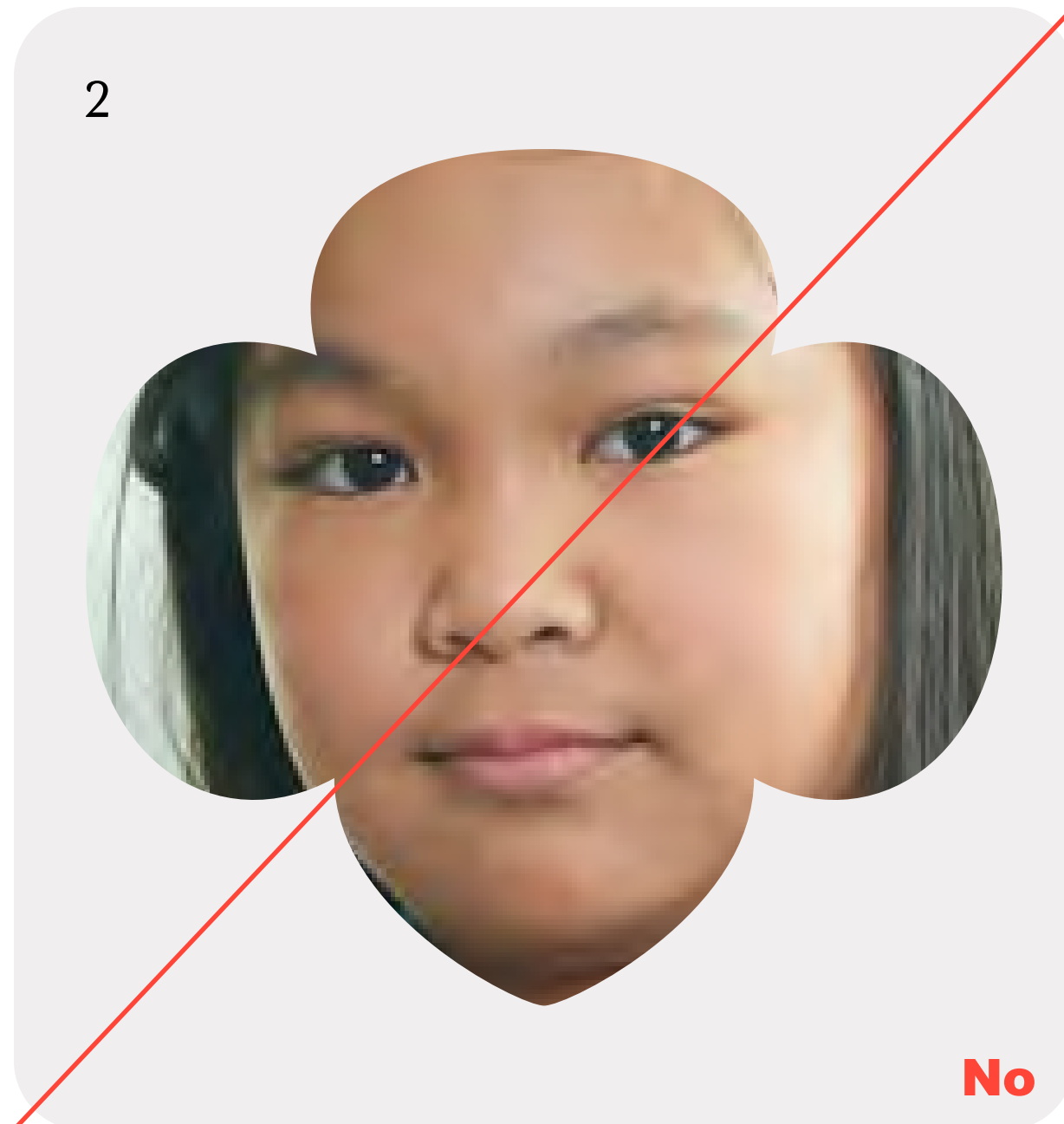
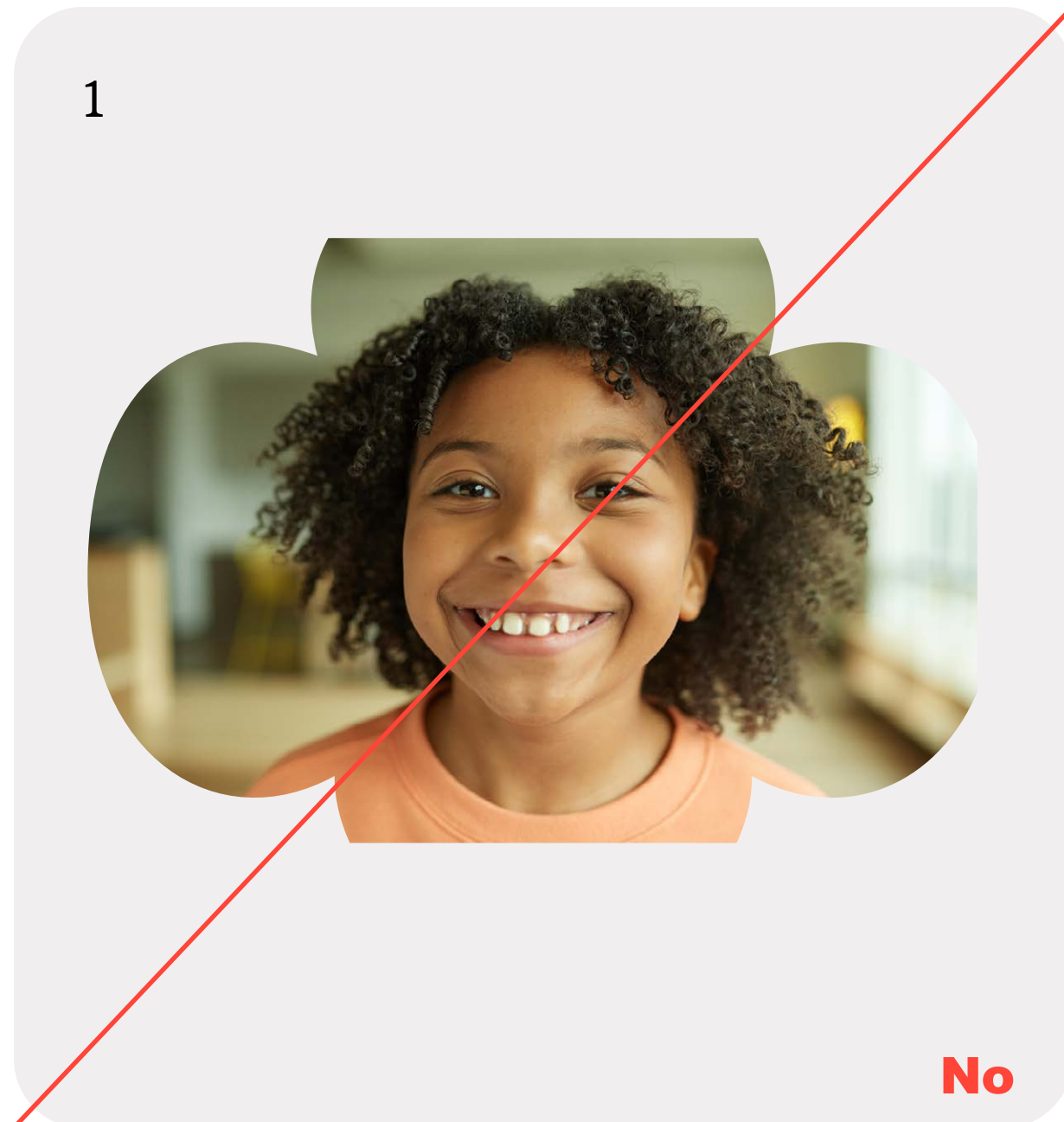
3 Multiple People



# Cropping Photography in the Trefoil Don'ts

Here are some examples of what not to do when cropping photography in the Trefoil.

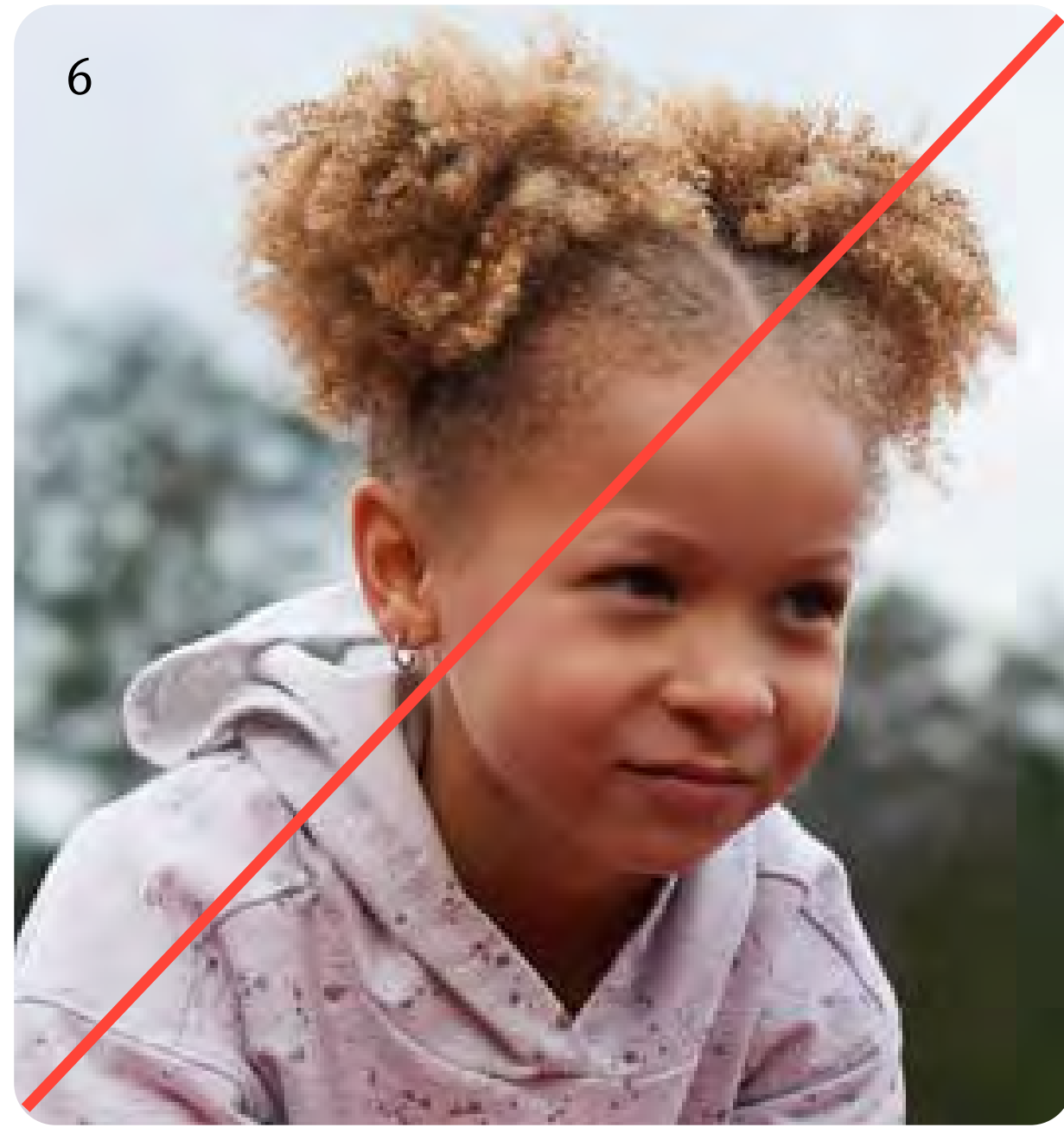
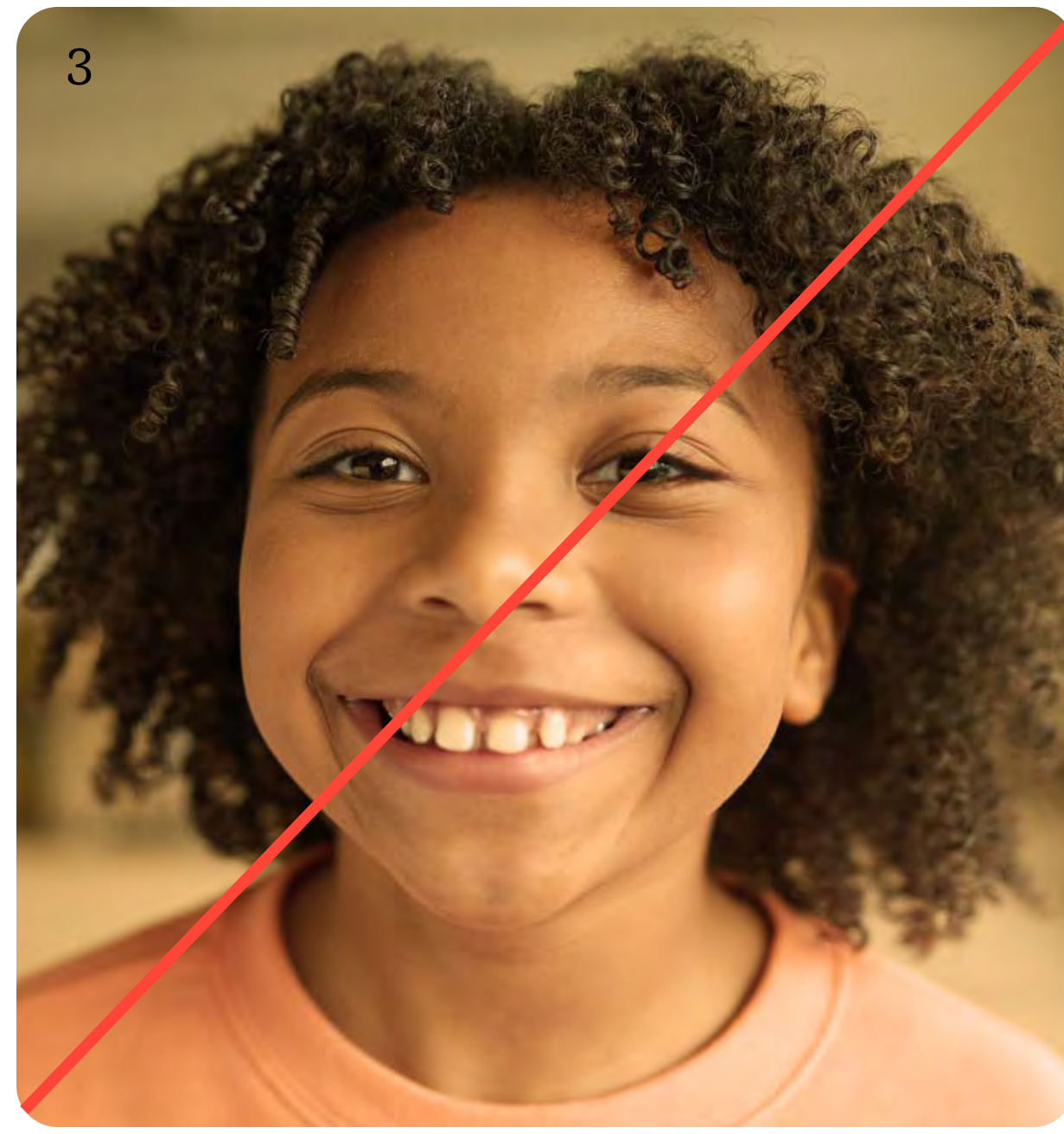
- 1 The photograph should fill the entire Trefoil to ensure it doesn't lose its shape.
- 2 Don't crop into the face too much.
- 3 Make sure to center the photograph inside the Trefoil.
- 4 Don't use the Trefoil to highlight girls who's faces are not visible.
- 5 Don't use any photography that lacks a strong central focus.
- 6 Don't crop out faces when featuring a group photo.



# Photography Don'ts

Here are a series of styles and effects to avoid when using photography in any instance:

- 1 Don't duotone.
- 2 Don't overlay a gradient to photography.
- 3 Don't add filters to photography.
- 4 Don't add a vignette to photography.
- 5 Don't silhouette.
- 6 Don't use low quality images.



# Illustration

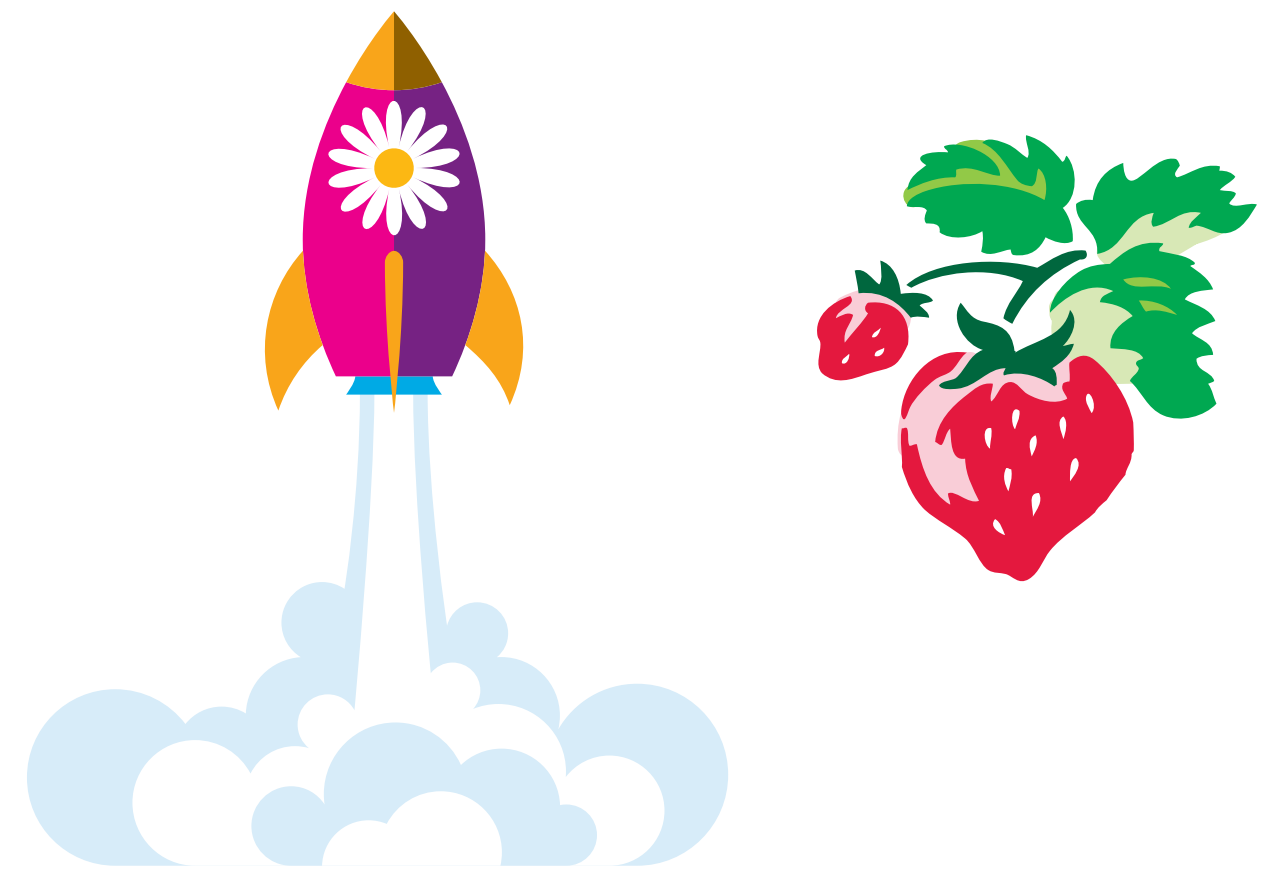
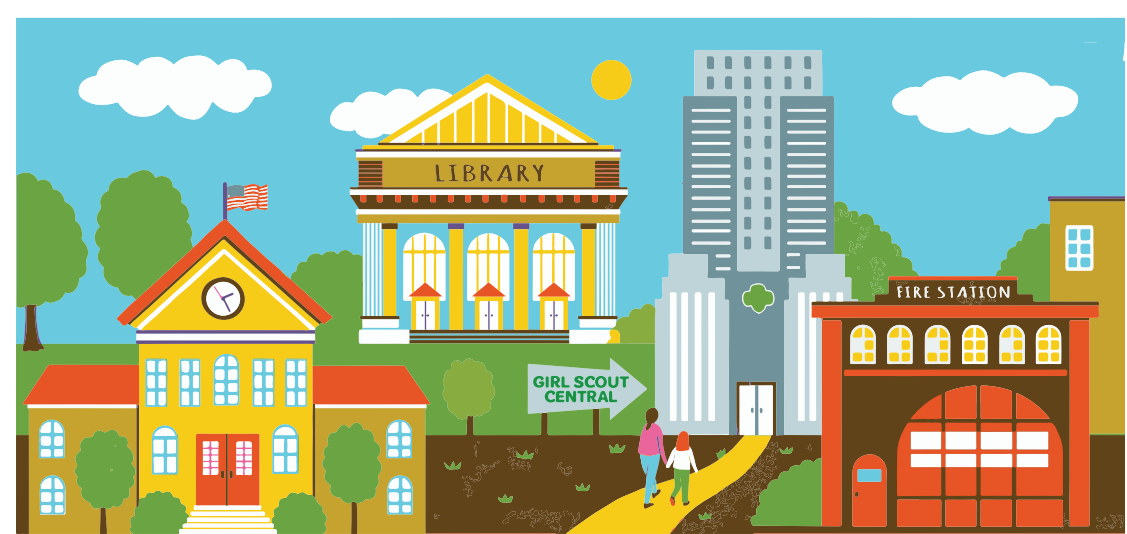
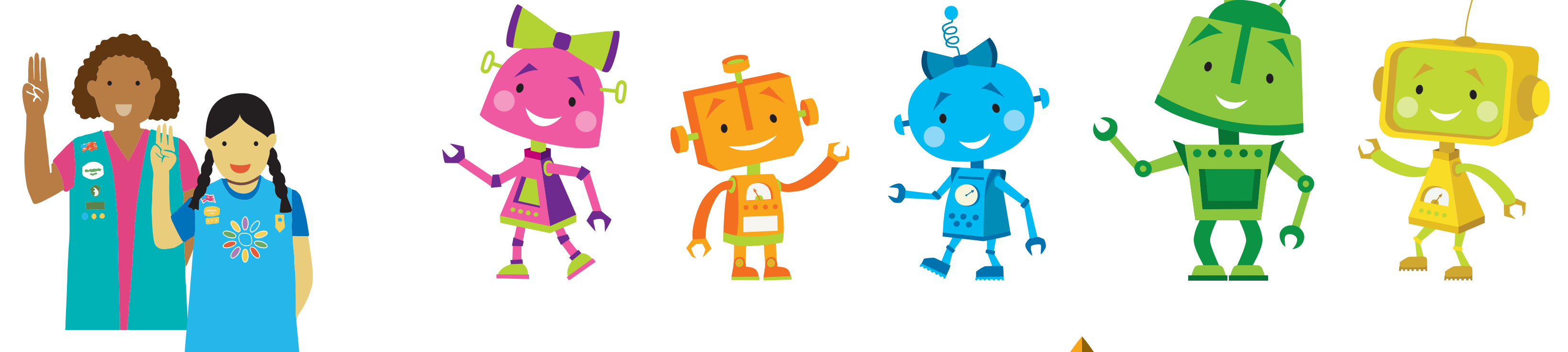
Illustrations are robust, artistic visual interpretations that “bring a story to life.” They enhance messaging, storytelling, merchandise, and program materials. They also serve as decorative elements and patterns on products. Illustrations are not to be confused with iconography: generally, an illustration is specific to a particular application and is not recycled—with a few exceptions such as standardized badges and cookie illustrations.

To work within the design system, illustrations should leverage solid fields of color to create dimensionality, movement, and detail. Further constraints are detailed on page 249.

This page shows a range of illustration styles that align with the brand identity and represent examples of the style suggested above.

When depicting people, always use natural and diverse skin tones.

Illustrations can be integrated into layouts either as freestanding forms or within shapes.



# Illustration Don'ts

These are some illustration styles that do not conform to the brand standard:

1. Color outlined with black strokes
2. Sketchy, hand-drawn look
3. Photorealism
4. Collage
5. "Bathroom-door" style figures
6. More than one style within a composition or program

