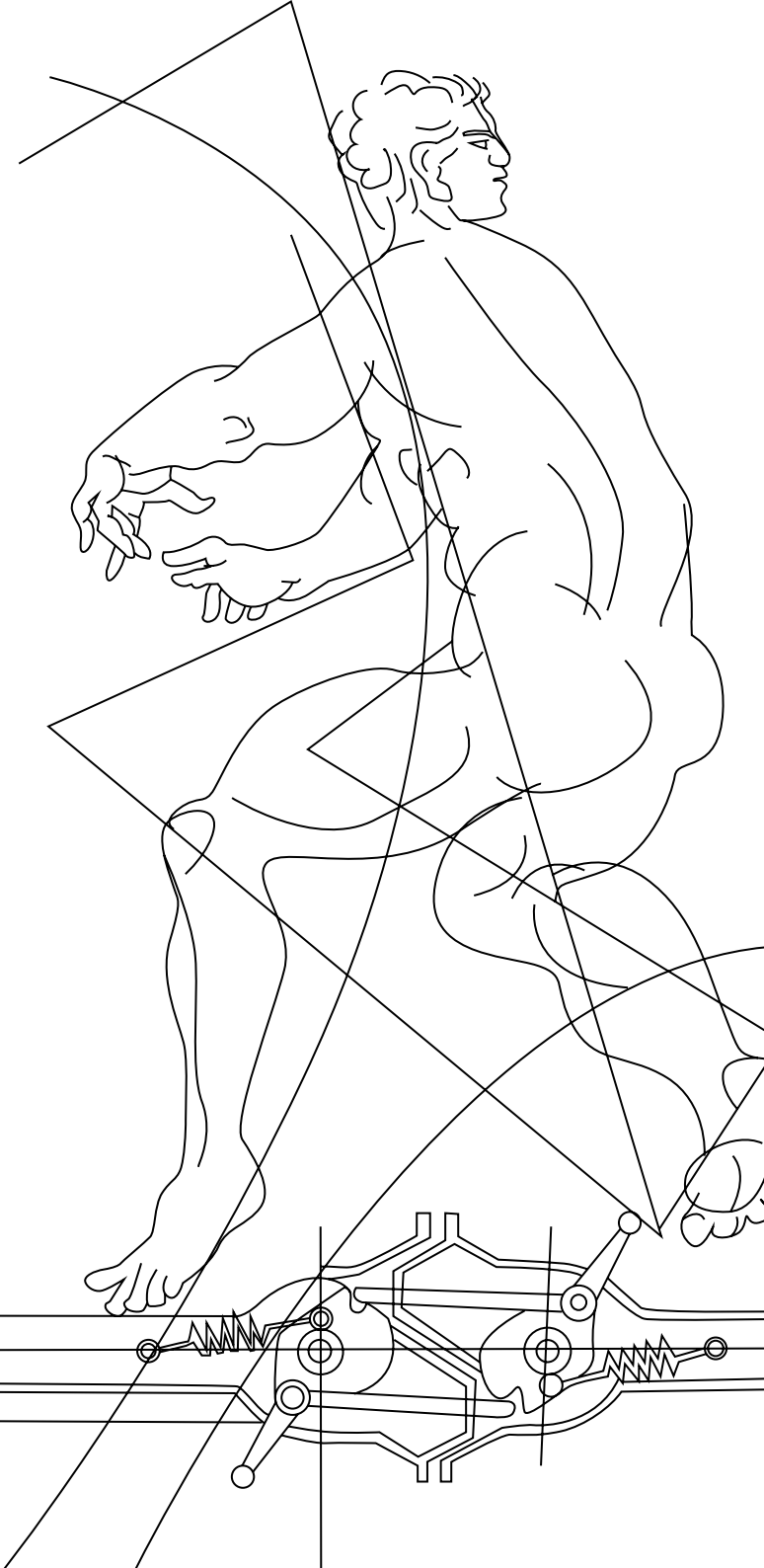# OTIF

Organisation intergouvernementale pour les transports internationaux ferroviaires
Zwischenstaatliche Organisation für den internationalen Eisenbahnverkehr
Intergovernmental Organisation for International Carriage by Rail

OTIF'S DESIGN GUIDELINES

CONTACT

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THE DESIGN GUIDELINES

These guidelines describe the visual elements that represent OTIF´s corporate identity. This includes OTIF's name, logo and other elements, such as colour, typeface and graphics.

These guidelines also explain how to use OTIF's visual identity.

Corporate visual identity

The corporate visual identity plays a significant role in the way an organisation presents itself to both internal and external stakeholders. This represents the visual framework for all OTIF productions, whether digital or printed. The corporate visual identity expresses the values and ambitions of an organisation, and its characteristics.

LOGO
Description

Our logo is the key building block of our identity, the primary visual element that identifies us.

OTIF's logo comprises two elements, the logomark and the logotype.

The logo is presented through the use of colour and shape. The two corporate colours are blue and white, chosen for their strong combination: modern, classic and timeless.

The Logomark

The core elements of the logomark — the globe, railway, and wheel — are designed to convey movement, global reach and innovation. Each element serves a symbolic purpose: the globe represents international presence, the railway signifies connection to transport, and the wheel embodies technological progress. Together, these elements create a memorable logo that reflects the Organisation's values and vision.

The Logotype

The logotype has been carefully chosen for its modern and yet refined style.

The Logotype is the acronym of the Organisation: OTIF. The typeface is "Market Deco" in uppercase. It has also been chosen to complement and balance perfectly the corporate logo. The logo is available in horizontal and vertical layouts, providing maximum flexibility for diverse visual communication needs and formats.

Use and application on a background

Use

In the proper exercise of their functions, the Secretariat and organs of OTIF and the public authorities of OTIF Member States may use the logo in accordance with these guidelines and without prior authorisation.

Use of the logo by other entities (whether commercial or non-commercial in nature) shall require the prior written authorisation of the Senior Communication Officer.

When seeking to use the logo alongside the logos of other entities or when wishing to combine the OTIF logo with special words, the size and location of the logo must be agreed in advance with the Secretariat of OTIF.

The logo may only be used in good faith. In particular, the legal status of OTIF as an independent intergovernmental organisation, its reputation and its credibility shall be respected and shall not be compromised by any use of the logo.

The logo is a combination of a symbol (logomark) and the Organisation's acronym (logotype).

With the exception of the Secretariat of OTIF for its own purposes, anyone reproducing the logo must use both the symbol and the acronym "OTIF" in the shapes and colours shown opposite. For external use, on any type of digital or printed medium, the symbol (logomark) and the acronym "OTIF" (logotype) cannot be separated. They can only be used together.
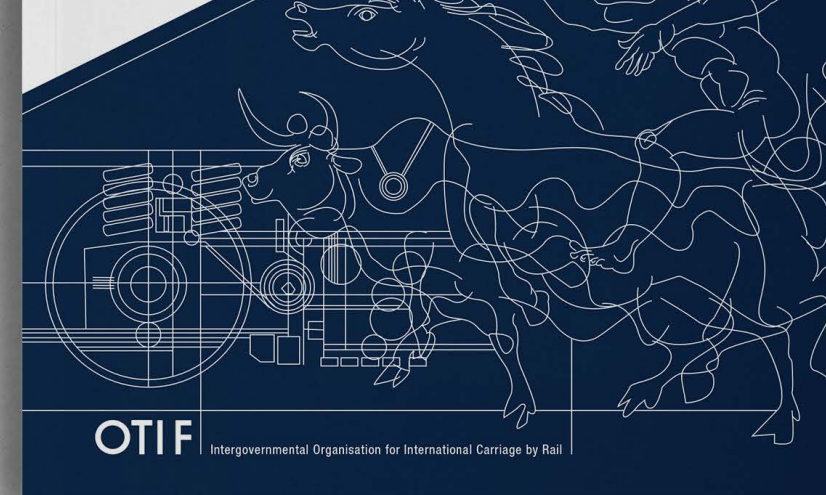
Application on a background

The OTIF logo is designed for versatility and adaptability across various backgrounds and configurations. It can be applied on a white or blue background, ensuring readability and visual impact in both positive and negative versions and in black versions.

1) The positive version is used when the background colour is light.

2) The negative version is used when the background colour is dark.

3) The black version is used when the background colour is light and when the document is not coloured, i.e. is black and white only.

Recommended formats are:
.eps | .ai | .pdf | .png | .jpg | .tiff

Note:
Use of any stylised, animated, hand drawn or other versions of logo is not permitted. This would undermine the logo system and brand consistency.

1

2

3

Logo construction
and clearspace

It is important to keep the logo clear of any other
graphic elements. To ensure this, an exclusion zone
has been established around the logo.

This exclusion zone indicates the closest that any
other graphic element or message can be positioned
in relation to the mark of the symbol itself and
the name of the Organisation – they have a fixed
relationship that should never be changed in any way.
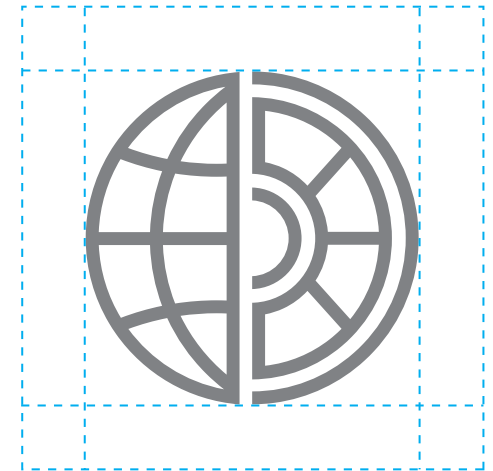
The symbol (logomark) and acronym (logotype)
separated may only be used by the Secretariat of OTIF
Whenever OTIF uses the logomark or the logotype, it
should be surrounded with clear space to ensure its
visibility and impact. No graphic elements of any kind
should impinge upon this zone.
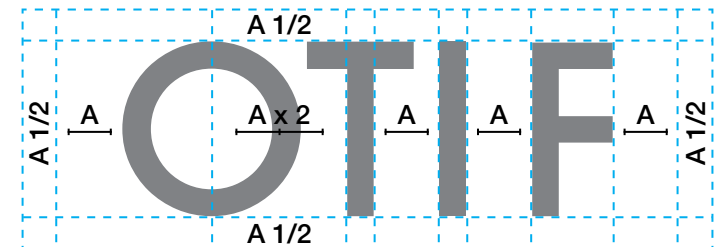
Official seal

The seal acts as the official signature of OTIF, giving authenticity to the documents on which it appears. It certifies the legitimacy of the content and itinstills trust. The seal exists in both physical and electronic forms.

The seal is different to the logo and although both the logomark and logotype are recognisable, they are not the same as when used as a logo. Indeed, they have been organised differently. The logotype is on the logomark.
The dimension of the seal is 36mm X 36mm.
The recommended colour is black.

The design itself is not shown here.
Due to its role as an official certification tool, the seal design is intended for the OTIF's Secretariat use only.

CORPORATE COLOUR SYSTEM

The primary colour system and colour codes

The Colour System

Color plays a fundamental role in OTIF's corporate identity program. The colours listed on the following pages are recommendations for various media. A palette of primary colours has been developed, forming the main color scheme, along with a secondary colour palette to support the primary "OTIF Blue."

Consistent use of these colours will help give OTIF's brand identity a cohesive and harmonious look across all relevant media. Consult your designer or printer to ensure that corporate colours are always represented consistently.

Primary colour system

Explanation:
The OTIF Organisation has two official colours: blue and black. The blue has become a recognisable identifier for the organisation.

Usage:
Use them as the dominant colour palette for all internal and external visual presentations of the organisation.
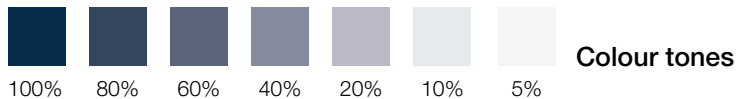
Primary colour
Blue

Colour codes
CMYK: C100 M080 Y043 K045
Pantone: 7463c
HKS: 38k
RGB R5 G44 B73
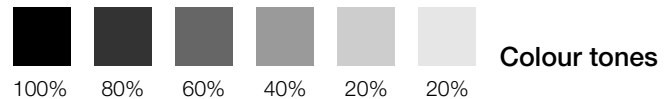web #052c49

Primary colour
Black

Colour codes
CMYK: C000 M000 Y000 K100
Pantone: black
HKS: 88k
RGB: R35 G31 B32
web : #231f20

Colour tones

100%   80%   60%   40%   20%   10%   5%

Colour tones

100%   80%   60%   40%   20%   20%

The secondary colour system and colour codes

Secondary Colour system

Explanation:
Secondary colours usually play a supportive role
to primary colours, strengthening the visual identity
and adding versatility to communication. Secondary
colours complement primary colours and create a
balanced palette, keeping the brand identity consistent
and distinctive across different channels (web, print,
social media, etc.).

They are chosen to avoid overpowering primary
colours but and to harmoniously complement them,
helping to differentiate sections, information, or
categories within a design. A range of secondary
colours allows the brand to better adapt to various
media, contexts, and types of communication
(e.g., promotions, educational content, etc.).

Secondary colours offer the ability to maintain
consistency while varying the brand's look and feel
depending on the audience or message.

Colour codes
CMYK: C58 M32 Y000 K000
RGB: R107 G153 B209
web: #6b99d1

Colour codes
CMYK: C1 M93 Y99 K100
RGB: R237 G54 B36
web: #ed3624

Colour codes
CMYK: C37 M28 Y28 K000
RGB: R166 G168 B171
web: #a6a8ab

Colour codes
CMYK: C54 M6 Y43 K000
RGB: R120 G189 B163
web: #78bda3

Colour codes
CMYK: C29 M5 Y3 K000
RGB: R176 G214 B235
web: #b0d6eb

Colour codes
CMYK: C3 M20 Y84 K000
RGB: R247 G201 B69
web: #f7c945

CORPORATE TYPOGRAPHY

The corporate fonts and typography

The Corporate Typography

Typography plays a crucial role in conveying the overall tone, quality, and personality of our brand. Thoughtful and consistent use of typography enhances OTIF's visual identity and ensures that all communications are clear, cohesive, and harmonious. Each typeface has been selected to reflect the brand's core values and to adapt to different formats and platforms, from print to digital.

For OTIF's primary and administrative typefaces, we have chosen Helvetica, Inter, sans-serif, Times New Roman, and Arial. These fonts were selected not only for their versatility and readability but also for the sense of elegance and professionalism they bring to our materials. Helvetica and Inter (the latter used exclusively for the website), with their modern and clean lines, project a sense of clarity and contemporary sophistication, while Times New Roman and Arial add a touch of tradition and reliability. This combination of typefaces contributes to a polished and serious tone, helping to reinforce trust and authority in all OTIF communications.

OTIF: A FORUM FOR UNIFORM RAILWAY LAW

Wolfgang Küpper
Secretary General

Context and high-level objectives

General framework for international rail transport

Hopes for rail transport remain high. Ambitious plans are assigning rail transport, and in particular cross-border rail transport, a key role in the shift towards a sustainable transport system.

However, due to the current economic and geopolitical situation, a certain degree of uncertainty prevails, especially regarding the further development of Euro-Asian rail freight transport. In this context, it is becoming increasingly important to explore alternatives, for example via the so-called central corridor, using the instruments of COTIF in particular.

Cross-border high-speed and night train traffic is expected to bring at least a portion of air traffic back to the railways. Over the past decades, liberalisation and technical harmonisation in the railway sector have brought about a new impetus and new business models.

Digitalisation is vital for the further development of cross-border rail transport. Multimodal ticketing in passenger transport and digital automatic coupling can be cited as examples.

The political will to make the necessary investments in the largely outdated infrastructure and in railway rolling stock is there. However, comprehensive plans need budgetary backing and, wherever possible, they must be laid down in high-level legislation.

New instruments to lower costs, such as those offered by the Luxembourg Protocol concerning railway rolling stock, are thus becoming increasingly urgent.

● WORK PROGRAMME 2024/2025   4

Primary corporate Font

Helvetica lt std

Used for:
Annual Report, Work Programme, News, Bulletin and much more.

Designer:
Max Miedinger

The font
Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann.

Over the years, a wide range of variants have been released in different weights, widths and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, compact appearance.

Aa

Helvetica Neue LT Std - Roman, Size: 130 pt

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz.

1234567890.

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Application with Helvetica lt std family font. Example (Bulletin)

Typographic hierarchy is another form of visual hierarchy—a sub-hierarchy in an overall design project. It presents lettering in a way that highlights the most important words with the greatest impact, allowing users to scan text for key information. Typographic hierarchy also creates contrast between elements. There are various techniques to establish a sense of hierarchy. Here are some of the most common techniques used in OTIF layouts.

Paragraph title: Helvetica Neue LT Std, Medium 22 pt
Subtitle: Helvetica Neue LT Std, Roman 12 pt
Internal text: Helvetica Neue LT Std, Light 10 pt
Hyperlink: Helvetica Neue LT Std, Roman 10 pt

Administrative corporate font

Times New Roman

Used for:
Official documents and circular letters
Regular letters, Regulation letters

Designer:
Victor Lardent

The font
Times New Roman is a serif typeface commissioned by the British newspaper The Times in 1931, created by Victor Lardent. It was commissioned after Stanley Morison of the English branch of printing equipment company Monotype criticised the Times for being badly printed and typographically antiquated. The font was supervised by Morison and drawn by Victor Lardent, an artist from the advertising department of The Times, before final refinement by the Monotype drawing office team.

Aa

Times New Roman - Regular, Size: 130 pt

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz.

1234567890.

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ºª©ƒ∂‚å¥≈ç√~µ∞…–≤<>≥ˇ›‹◊

Digital
corporate font

Arial

Used for:
Power Point Presentations, Extranet website,
Address and reference blocks in official documents
templates

Designer:
Robin Nicholas and Patricia Saunders

The font
Arial is a sans-serif typeface and set of computer
fonts. The typeface was designed in 1982 by a
10-person team, led by Robin Nicholas and Patricia
Saunders, for Monotype Typography.

It was created to be metrically identical to the popular
typeface Helvetica, with all character widths identical,
so that a document designed in Helvetica could be
displayed and printed correctly without having to pay
for a Helvetica licence.

Aa

Arial - Regular, Size: 130 pt

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz.

1234567890.

!"§$%&/()=?`;:¡"¶¢[]|{}≠¿'
«∑€®†Ω¨⁄øπ•±' æœ@∆
ºª©ƒ∂,å¥≈ç√~µ∞…–≤<>≥˘›‹◊

Digital corporate font

Inter, sans-serif

Used for:
Official website

Designer:
Rasmus Andersson

The font
Inter Font Family is an innovative typeface created specifically for user interfaces, featuring high legibility for small to medium-sized text on computer screens. The family features an extra tall x-height that aides in reading mixed-case and lower-case texts.

OpenType also offers many additional features, such as contextual alternates – punctuation that changes depending on the shape of glyphs around them – and slashed zeros for distinguishing "0" between o and tabular numbers etc.

This font is free for personal and commercial use.

Aa

Inter Sans serif - Regular, Size: 130 pt

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz.

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GRID SYSTEMS
Vertical Grid Systems A4

The Grid System is an essential tool in graphic design, providing a framework that helps designers create visually harmonious and organized layouts. By dividing a page into sections through a series of intersecting lines, grids offer a structured approach to placing images, text, and other design elements in a way that enhances readability and aesthetic appeal. This systematic alignment not only creates a cohesive look but also guides the viewer's eye naturally across the design, making it easier for them to understand and engage with the content.

Grids come in various forms—single-column, multi-column, modular grids, and hierarchical grids—each suited to different types of content and design needs. For example, a simple three-column grid might be ideal for a magazine layout, while a complex modular grid could work best for a website interface, where numerous elements need clear organization. By providing this foundational structure, grids help designers maintain consistency across multiple pages or screens, reinforcing brand identity and improving the user experience.


Decisions by the CTE in 2023

Revision of the UTP GEN-E

In 2023, the CTE completely revised the UTP GEN-E concerning the qualifications and independence of assessing entities. The requirements of the UTP GEN-E apply to assessing entities that perform assessments for technical admissions in the scope of the ATMF UR. The UTP GEN-E should also be used by accreditation bodies and competent authorities when accrediting or designating assessing entities. If competent authorities themselves act as an assessing entity, they also have to comply with the UTP GEN-E.

Application of the UTP GEN-E ensures that the organisation, management and staff of assessing entities are sufficiently independent and qualified. This is important in terms of ensuring that all Contracting States can have confidence in the assessing entities and in the products and vehicles they assess. Assessing entities that comply with EU provisions are also deemed to comply with the UTP GEN-E. This means that assessment results and certificates produced by EU Notified Bodies are also accepted under COTIF rules.

The revised UTP applies from 1 January 2024. The previous version of the UTP GEN-E is repealed.

A4 Vertical Grid
System Examples
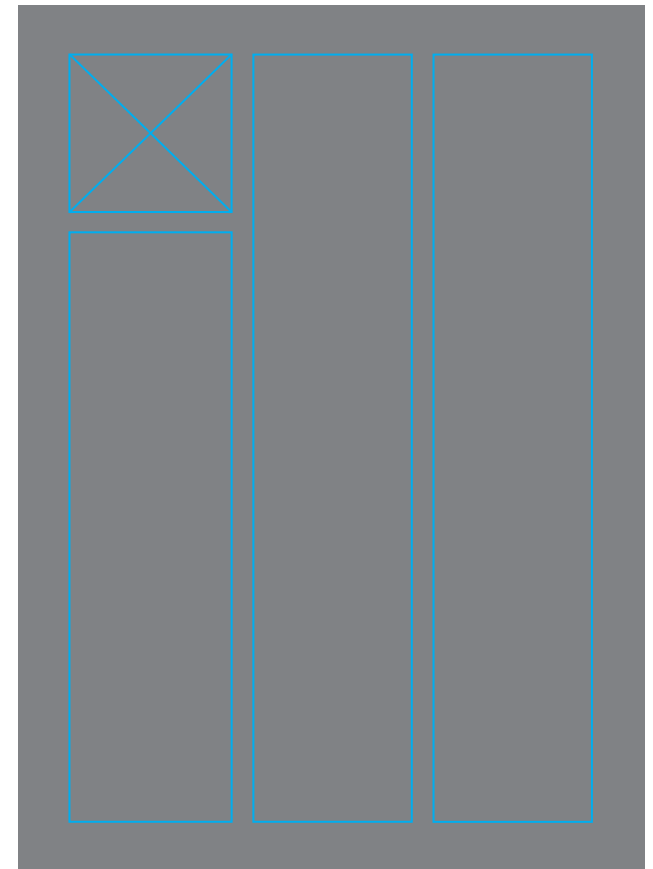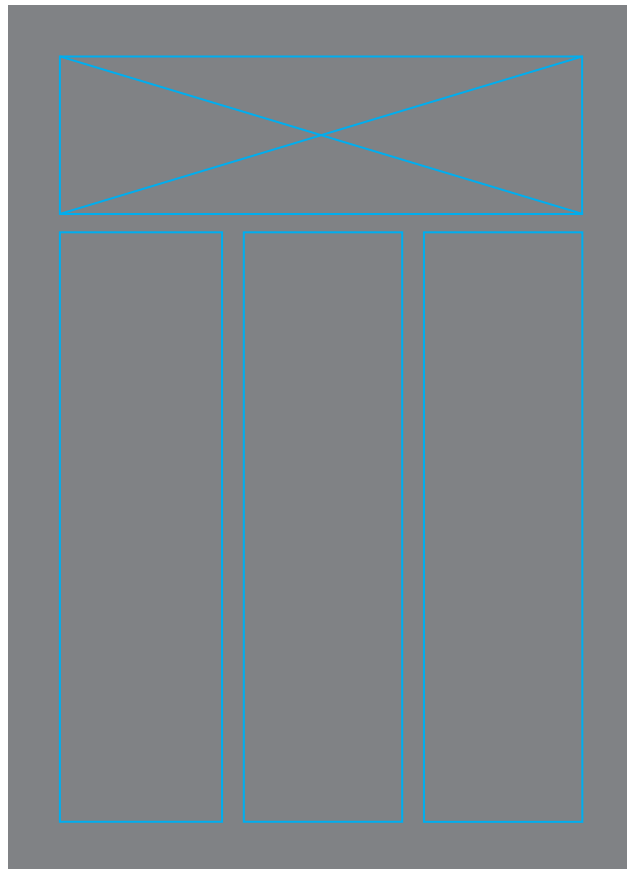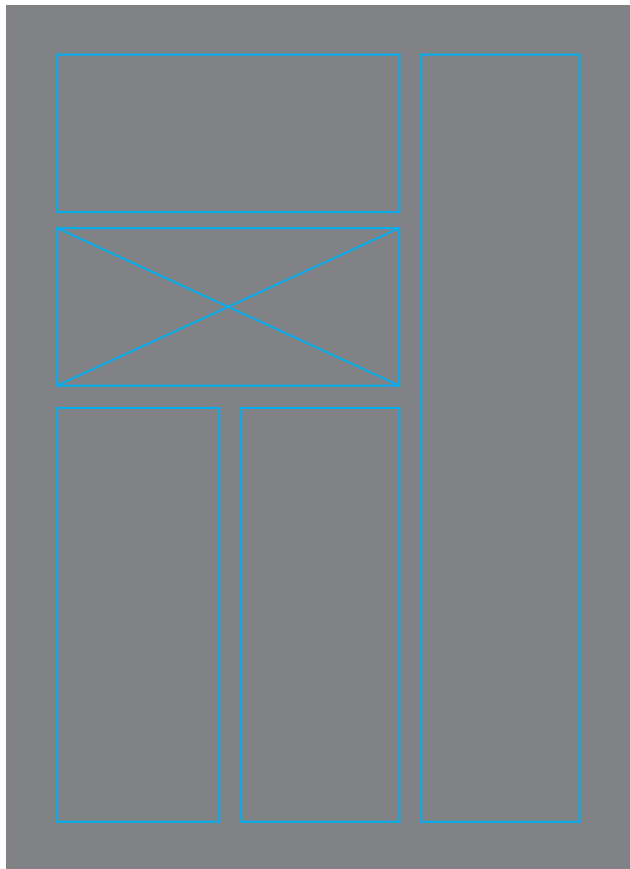
A4 Vertical Grid
System Examples
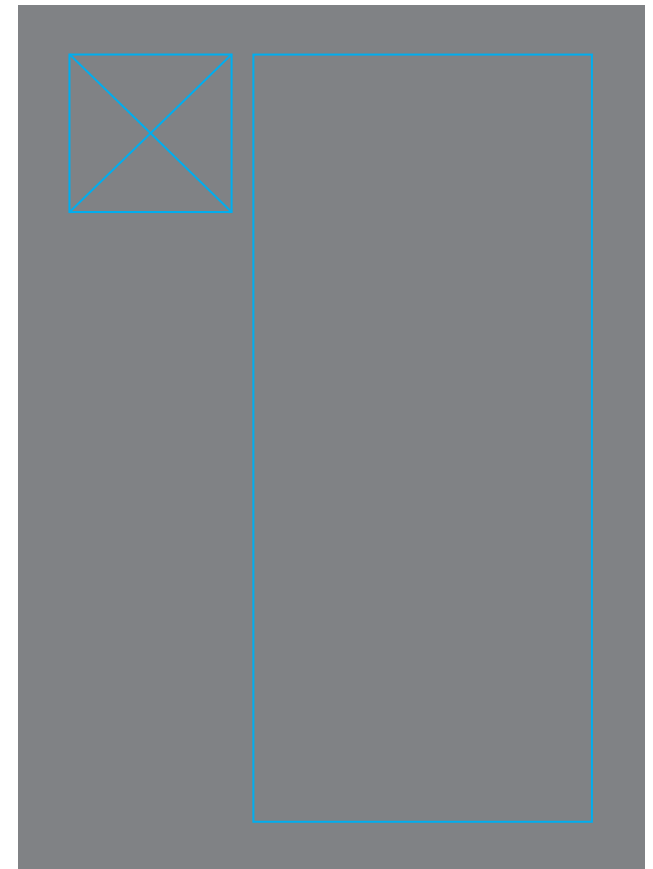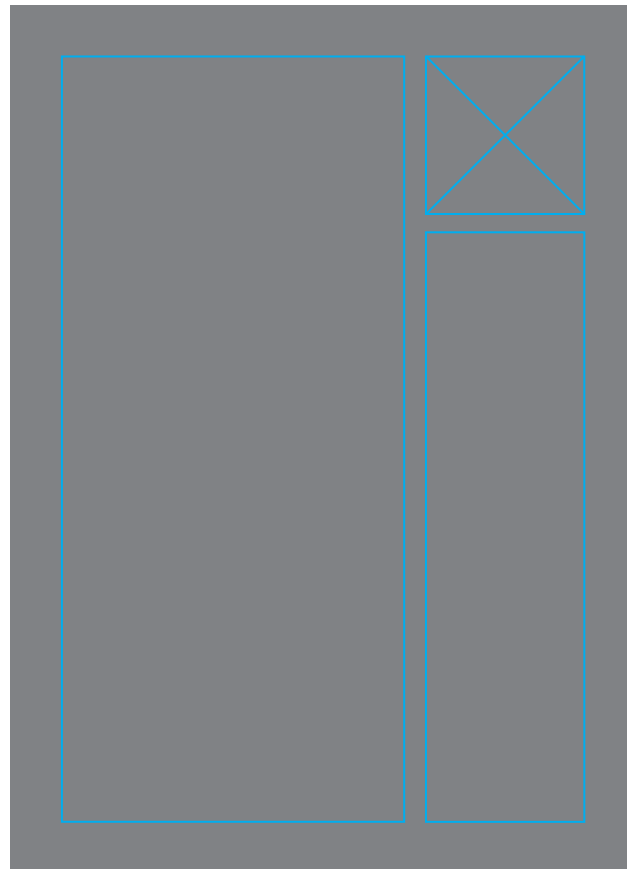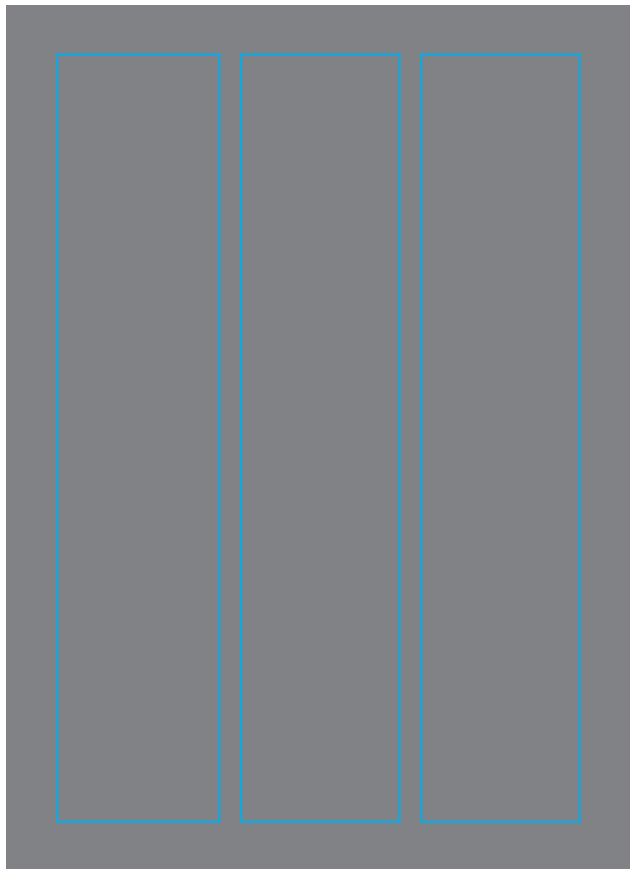
These guidelines set out the detail in using the logo or official emblem (logo) referred to in the Implementing Decision on the symbols, name and abbreviation of the Intergovernmental Organisation for International Carriage by Rail adopted by the Secretary General in December 2024.

MANY THANKS
Secretary General of OTIF
Legal Department and Translation Department of the Secretariat of OTIF

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Updated on November 2024