



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

OTIF'S DESIGN AND GUIDELINES

UNIFIED RAILWAY LAW TO CONNECT EUROPE, ASIA AND AFRICA



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OTIF

OTIF'S DESIGN AND GUIDELINES



OTIF
Corporate Design Guidelines

Version: V3 / 2019

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Introduction

SECTION 0 INTRODUCTION

THE DESIGN GUIDELINES

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

Corporate visual identity

Corporate visual identity plays a significant role in the way an organisation presents itself to both internal and external stakeholders.

A corporate visual identity expresses the values and ambitions of an organisation, and its characteristics.

Each of us is responsible for protecting the interests by preventing unauthorised or incorrect use of the OTIF name and logos.



The Logo Introduction
 Clearspace and computation
 The Logo Application
 The Logo Size

SECTION 1 CORPORATE LOGO

LOGO INTRODUCTION

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

the symbol itself and our organisation's name – they have a fixed relationship that should never be changed in any way.

THE FULL LOGOTYPE

The Corporate Logo comprises two elements, the logo symbol and logo type.

The corporate logo is presented through the use of colour as well as shape and form.

It has a particular relationship with OTIF. The Logo Type has been carefully chosen for its modern and yet refined, highly legible style, which has been further enhanced by the use of a new font. The typeface is Market Deco and has also been chosen to complement and balance perfectly the logo symbol.

The two corporate colours are blue and white. We chose them for their strong combination - modern - classic - timeless. The colours have been selected according to international standards as shown below and are easily implemented.

THE LOGOTYPE



The general logo

The main logo is the dark logo used on white or coloured background. For darker backgrounds, an alternative is shown below.

1) The Logo Symbol

The elements of the logo are the globe, the railway and the wheel.

2) The Logo Title

Carefully chosen for its modern and yet refined, highly legible style, which has been further enhanced by the use of upper case letters in blue of the chosen organisation colour. The font that is used here is Market Deco.

LOGO DARK VERSION



LOGO LIGHT VERSION



3) The Logo Dark Version

will be used when the background colour is light.

4) The Logo Light Version

will be used when the background colour is dark.

Recommended formats are:

.eps | .ai | .png | .jpg | .tiff

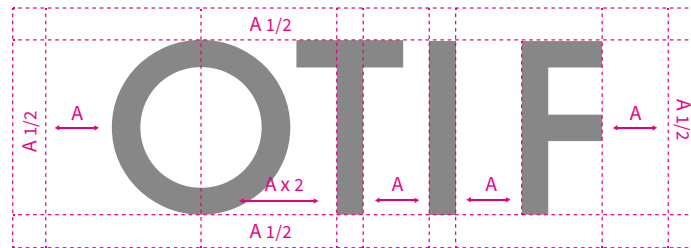
Attention:

Use of any stylized, animated, hand drawn or other versions of logo is not permitted. This undermines the logo system and brand consistency.

LOGO CONSTRUCTION AND CLEARSPACE

It is important to keep logo clear of any other graphic elements. To regulate this, an exclusion zone has been established around the logo. This exclusion zone indicates the closest any other graphic element or message can be

positioned in relation to the mark of the the symbol itself and our organisation name – they have a fixed relationship that should never be changed in any way.



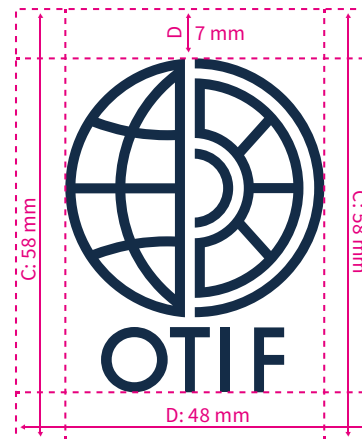
CLEARSPACE

Full Logo

Definition

-

Whenever you use the logo, it should be surrounded with clear space to ensure its visibility and impact. No graphic elements of any kind should invade this zone.



APPLICATION ON A BACKGROUND

LOGO A
Original Version



LOGO B
Negative Version



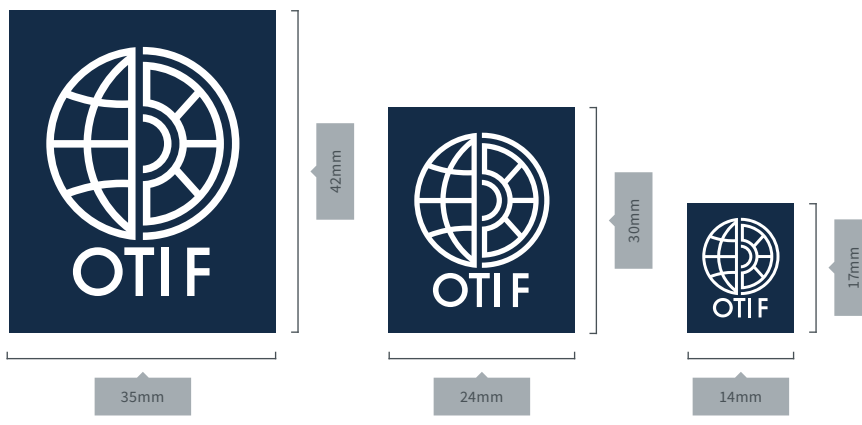
LOGO C
Black Version



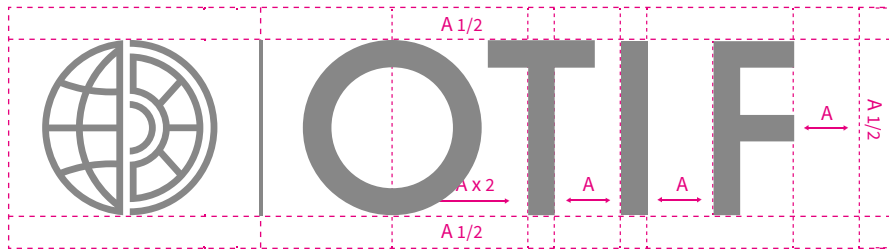
MINIMUM LOGO SIZES

Logotype

Minimum Size: 14mm x 17mm



LOGO CONSTRUCTION AND CLEARSPACE

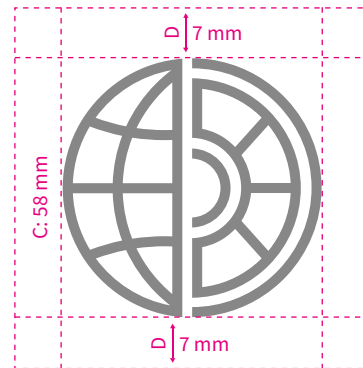


CLEARSPACE

Logo

Definition

-
Whenever you use the logo, it should be surrounded with clear space to ensure its visibility and impact. No graphic elements of any kind should invade this zone.



APPLICATION ON A BACKGROUND

LOGO A

Horizontal Original Version



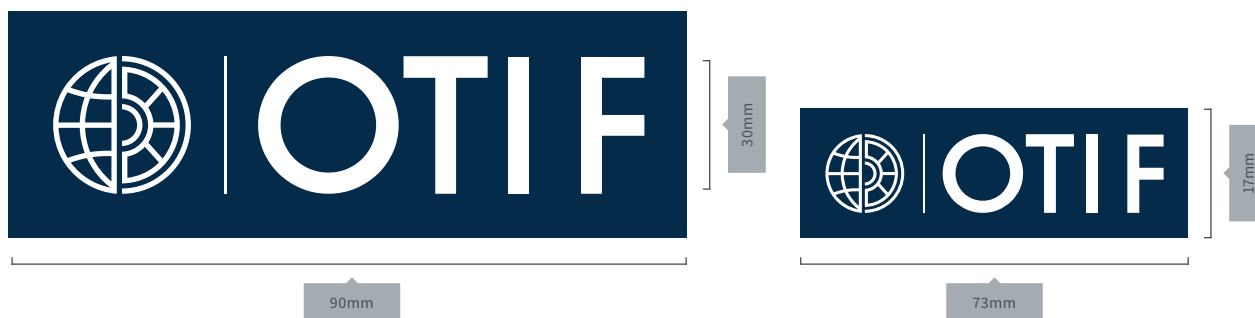
LOGO B

Horizontal Negative Version



MINIMUM LOGO SIZES

Logotype Minimum Size: 17mm x 73mm





The Corporate Fonts
Primary Font
Administrative Font
Digital Font
Font Hierarchy

SECTION 2 CORPORATE TYPOGRAPHY

THE CORPORATE FONTS AND TYPOGRAPHY

THE CORPORATE TYPOGRAPHY

Typography plays an important role in communicating an overall tone and quality. Careful use of typography reinforces our personality and ensures clarity and harmony in all OTIF communications. We have selected Helvetica, Franklin

Gothic, Times New Roman and Arial which help inject elegance and seriousness into all OTIF communications, as the primary and administrative corporate typefaces.

PRIMARY CORPORATE FONT

PRIMARY FONT FRANKLIN

APPLICATION WITH FRANKLIN

Bulletin
Annual Report
News
Press Release
Work Programme
Header
Footer
Signature

F R A N K L I N

DESIGNER: MORRIS FULLER BENTON

-

THE FONT

Franklin Gothic and its related typefaces are realist sans-serif typefaces originated by Morris Fuller Benton (1872–1948) in 1902. “Gothic” was a contemporary term (now little used except to describe period designs) meaning sans-serif. Franklin Gothic has been used in many advertisements and headlines in newspapers. The typeface continues to maintain a high profile, appearing in a variety of media from books to billboards.

Demi

A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m
n	o	p	q	r	s	t	u	v	w	x	y	z

Book

A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	j	k	l	m
n	o	p	q	r	s	t	u	v	w	x	y	z

Figures

0	1	2	3	4	5	6	7	8	9	0
---	---	---	---	---	---	---	---	---	---	---

Special Characters

!	“	§	\$	%	&	/	()	=	?	`	;	:
i	“	¶	¢	[]		{	}	≠	¿	‘		
«	Σ	€	®	†	Ω	”	/	ø	π	·	±	‘	
æ	œ	@	Δ	°	ª	©	f	ð	,	å	¥	≈	ç
√	~	μ	∞	...	-	≤	<	>	≥	˘	›	◊	

ADMINISTRATIVE CORPORATE FONT

ADMINISTRATIVE FONT TIMES NEW ROMAN

APPLICATION WITH TIMES NEW ROMAN

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.

TIMES NEW ROMAN

Bold

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Regular

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Figures

0 1 2 3 4 5 6 7 8 9 0

Special
Characters

! “ § \$ % & / () = ? ` ; :
i “ ¶ ¢ [] | { } ≠ ÷ ‘
« ∑ € ® † Ω ” / ø π • ± ‘
æ œ @ Δ ° ª © f ∂ , å ¥ ≈ ç
√ ~ μ ∞ … – ≤ < > ≥ ~ > < ◇

DIGITAL CORPORATE FONT

DIGITAL FONT ARIAL

APPLICATION WITH ARIAL

Power Point Presentations
Website / Extranet
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 license.

A R I A L

Demi

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Book

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Figures

0 1 2 3 4 5 6 7 8 9 0

Special
Characters

! “ § \$ % & / () = ? ` ; :
i “ ¶ ¢ [] | { } ≠ ¿ ‘
« Σ € ® † Ω ” / ø π • ± ‘
æ œ @ Δ ° ª © f ∂ , å ¥ ≈ ç
√ ~ μ ∞ … – ≤ < > ≥ ~ } < ◇

DIGITAL CORPORATE FONT

DIGITAL FONT HELVETICA LT STD

APPLICATION WITH TIMES NEW ROMAN

Official documents and circular letters
Regular letters
Regulation letters

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.

HELVETICA LT STD

Bold

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Regular

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

Figures

0 1 2 3 4 5 6 7 8 9 0

Special
Characters

! “ § \$ % & / () = ? ` ; :
i “ ¶ ¢ [] | { } ≠ ¿ ‘
« Σ € ® † Ω “ / ø π • ± ‘
æ œ @ Δ ° ª © f ð , å ¥ ≈ ç
√ ~ μ ∞ ... - ≤ < > ≥ ~ > < ◇

APPLICATION WITH FRANKLIN FONT

EXAMPLE 1 (BULLETIN)

Typographic hierarchy is another form of visual hierarchy, a sub-hierarchy per se in an overall design project. Typographic hierarchy presents lettering so that the most important words are displayed with the most impact so users can scan text

for key information. Typographic hierarchy creates contrast between elements. There are a variety of ways you can create a sense of hierarchy. Here are some of the most common techniques for OTIF layouts.

CONTEXT TEXT AND INNER HEADLINES

Caption Text
OTIF
Franklin Gothic Std / Bold
8 pt Type / 8 pt Leanding

Copy Text
OTIF
-
Franklin Gothic Std / Regular
10 pt Type / 8 pt Leanding

Headlines
Copytext
OTIF
-
Franklin Gothic Std / Condensed
20 pt Type / 20 pt Leanding

HEADLINES AND TYPOBREAKS

Subtitle
Sections
OTIF
-
Franklin Gothic Std - Condensed
14 pt Type / 20 pt Leanding

Big
Headlines
and Title
OTIF
-
Franklin Gothic Std - Condensed
20 pt Type

APPLICATION WITH ARIAL FONT

EXAMPLE 3 (POWERPOINT)

CONTEXT TEXT AND INNER HEADLINES

Copy Text
OTIF
Arial / Regular
16 pt Type

Headlines
Copytext
OTIF
-
Arial / Bold
19 pt Type

HEADLINES AND TYPOBREAKS

Subtitle
Sections
OTIF
-
Arial / Regular
19 pt Type

Big
Headlines
and Title
OTIF
-
Arial / Bold
38 pt Type



Grid Systems
Vertical Grid Systems A4

SECTION 4 GRID SYSTEMS

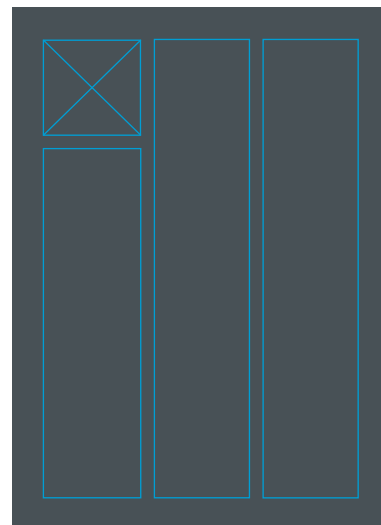
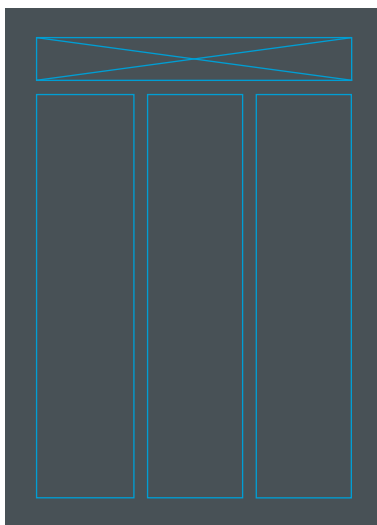
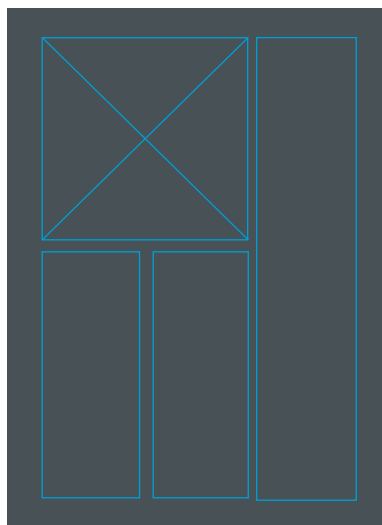
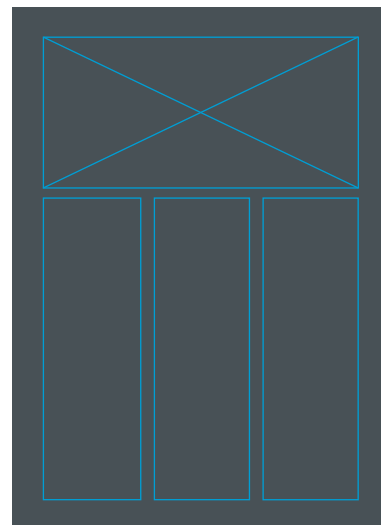
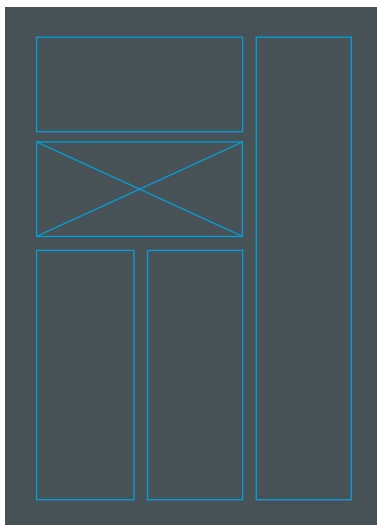
THE DESIGN.INC GRID SYSTEMS

THE GRID SYSTEM

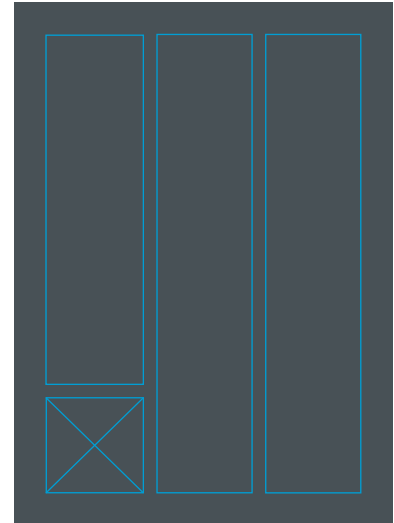
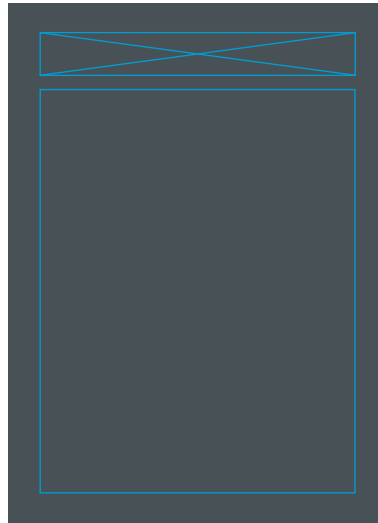
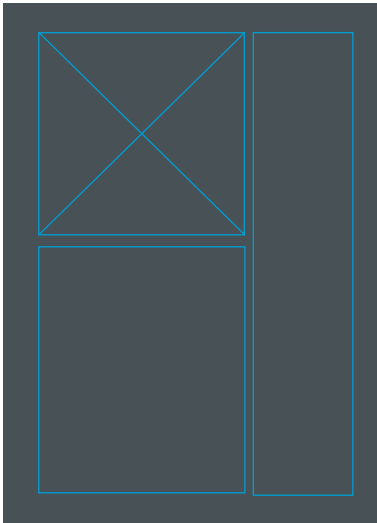
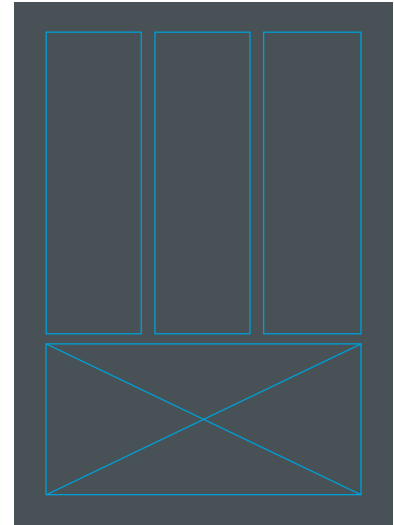
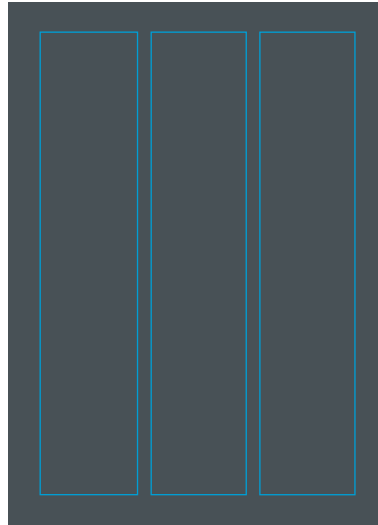
In graphic design, a grid is a structure made up of a series of intersecting straight (vertical, horizontal, and angular) or curved guide lines used to structure content. The grid serves as an armature on which a designer can organise graphic elements (images, glyphs, paragraphs) in a rational, easy

to absorb manner. A grid can be used to organise graphic elements in relation to a page, to other graphic elements on the page, or relation to other parts of the same graphic element or shape.

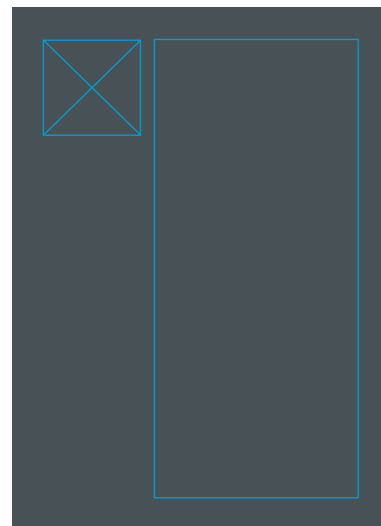
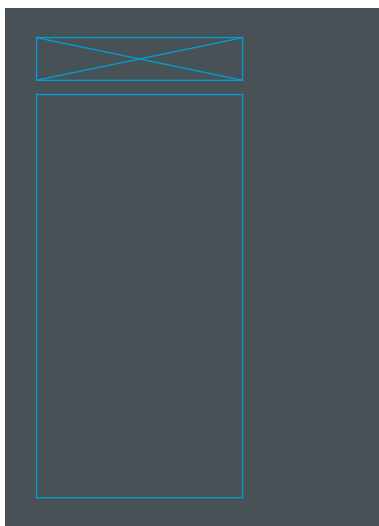
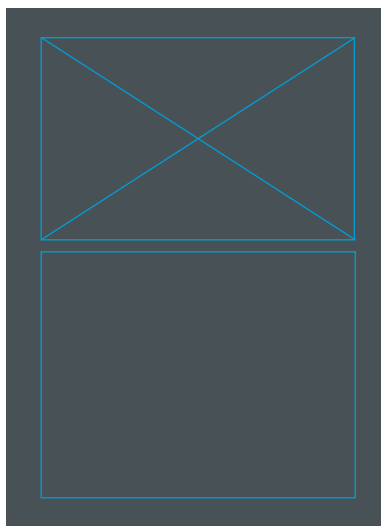
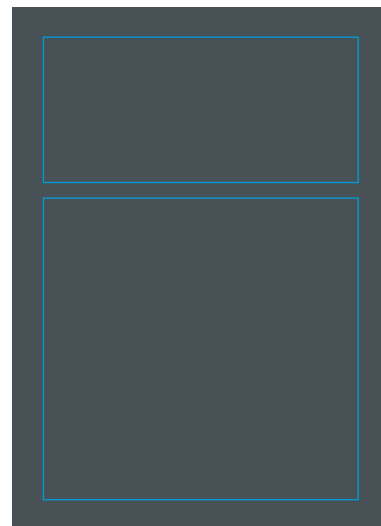
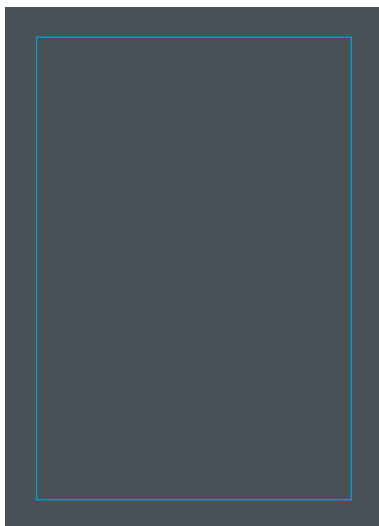
A4 VERTICAL GRID SYSTEM EXAMPLES



**A4 VERTICAL GRID
SYSTEM EXAMPLES**



A4 VERTICAL GRID SYSTEM EXAMPLES





SECTION 3 CORPORATE COLOUR SYSTEM

The Corporate Colours
Primary Colour System
Secondary Colour System

THE PRIMARY COLOUR SYSTEM AND COLOUR CODES

THE COLOUR SYSTEM

Colour plays an important role in the OTIF corporate identity programme. The colours below are recommendations for various media. A palette of primary colours has been developed, which comprise the “One Voice” colour scheme. Consistent use of these colours will contribute to the cohesive

and harmonious look of the OTIF brand identity across all relevant media. Check with your designer or printer when using the corporate colours that they will always be consistent.

PRIMARY COLOUR SYSTEM

-

Explanation:

The OTIF Organisation has two official colours: blue and black. These colours have 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.

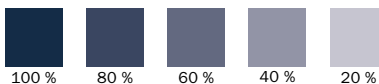


PRIMARY COLOUR BLUE

-

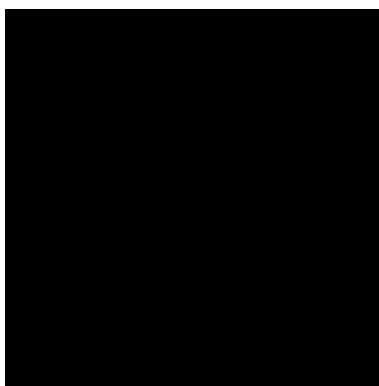
COLOUR CODES

CMYK : C100 M080 Y043 K045
 Pantone : 7463C
 HKS : 38K
 RGB : R005 G044 B073
 Web : #052C49



100 % 80 % 60 % 40 % 20 %

COLOUR TONES

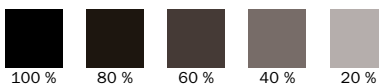


PRIMARY COLOUR BLACK

-

COLOUR CODES

CMYK : C000 M000 Y000 K100
 Pantone : Black
 HKS : 88K
 RGB : R035 G031 B032
 Web : #231F20



100 % 80 % 60 % 40 % 20 %

COLOUR TONES

THE SECONDARY COLOUR SYSTEM AND COLOUR CODES

SECONDARY COLOUR SYSTEM

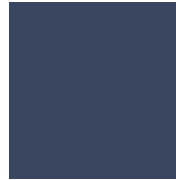
-

Explanation:

The secondary colours are complementary to our official colours, but are not recognisable identifiers for the OTIF Organisation. Secondary colours should be used sparingly, that is, in less than 20 percent of the palette in one piece.

Usage:

Use them to accent and support the primary colour palette.



Tones

COLOUR CODES

CMYK : C080 M064 Y035 K036
 RGB : R053 G070 B095
 Web : #35465F



Tones

COLOUR CODES

CMYK : C064 M029 Y003 K000
 RGB : R098 G156 B208
 Web : #629CD0



Tones

COLOUR CODES

CMYK : C084 M065 Y016 K002
 RGB : R063 G091 B149
 Web : #3F5B95



Tones

COLOUR CODES

CMYK : C025 M099 Y098 K020
 RGB : R162 G029 B025
 Web : #A21D19



Tones

COLOUR CODES

CMYK : C020 M052 Y053 K001
 RGB : R207 G138 B116
 Web : #CF8A74

THE SECONDARY COLOUR SYSTEM AND COLOUR CODES



Tones

COLOUR CODES

CMYK : C042 M087 Y030 K007
RGB : R156 G059 B109
Web : #9C3B6D



Tones

COLOUR CODES

CMYK : C043 M028 Y099 K004
RGB : R161 G157 B035
Web : #A19D23



Tones

COLOUR CODES

CMYK : C000 M010 Y080 K010
RGB : R238 G207 B063
Web : #EECF3F



Tones

COLOUR CODES

CMYK : C064 M005 Y071 K000
RGB : R102 G177 B108
Web : #66B16C



Contact

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Updated August 2019



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UNIFIED RAILWAY LAW TO CONNECT EUROPE, ASIA AND AFRICA



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Visual charter



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