OTIF'S DESIGN AND GUIDELINES

UNIFIED RAILWAY LAW TO CONNECT EUROPE, ASIA AND AFRICA
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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.
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.

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

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

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.

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

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 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

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

MINIMUM LOGO SIZES

**Logotype** Minimum Size: 17mm x 73mm
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

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.

FRANKLIN

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
! “ § $ % & / ( ) = ? ` ; : 
¡ “ ¡ § $ % & / ( ) = ? ` ; : 
å ∞ @ Δ ° a © f ď , å ¥ ≈ ç √ ~ μ ∞ ... – ≤ < > ≥ ¬ › ◊
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.
# 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.

### Demi

<table>
<thead>
<tr>
<th>A</th>
<th>R</th>
<th>I</th>
<th>A</th>
<th>L</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>N</td>
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<td>P</td>
<td>Q</td>
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<td>b</td>
<td>c</td>
<td>d</td>
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</tr>
<tr>
<td>n</td>
<td>o</td>
<td>p</td>
<td>q</td>
<td>r</td>
</tr>
</tbody>
</table>

### Book

<table>
<thead>
<tr>
<th>A</th>
<th>R</th>
<th>I</th>
<th>A</th>
<th>L</th>
</tr>
</thead>
<tbody>
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<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
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<td>N</td>
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</tr>
<tr>
<td>n</td>
<td>o</td>
<td>p</td>
<td>q</td>
<td>r</td>
</tr>
</tbody>
</table>

### Figures
0 1 2 3 4 5 6 7 8 9 0

### Special Characters
! “ § $ % & / ( ) = ? ` ; : 
! “ ¶ € [ ] | { } ≠ ‘ “
« ∑ € ® † Ω ” / Ø π · ± ’
œ oe @ Δ ° a © f ρ , å ¥ ≈ ç
√ ~ μ ∞ ... – ≤ < > ≥ ‹ › < >
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.
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.

**APPLICATION WITH FRANKLIN FONT**

**EXAMPLE 1 (BULLETIN)**

**CONTEXT TEXT AND INNER HEADLINES**

<table>
<thead>
<tr>
<th>Caption Text</th>
<th>OTIF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franklin Gothic Std / Bold</td>
<td></td>
</tr>
<tr>
<td>8 pt Type / 8 pt Leading</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Copy Text</th>
<th>OTIF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franklin Gothic Std / Regular</td>
<td></td>
</tr>
<tr>
<td>10 pt Type / 8 pt Leading</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Headlines / Copytext</th>
<th>OTIF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franklin Gothic Std / Condensed</td>
<td></td>
</tr>
<tr>
<td>20 pt Type / 20 pt Leading</td>
<td></td>
</tr>
</tbody>
</table>

**HEADLINES AND TYPOBREAKS**

<table>
<thead>
<tr>
<th>Subtitle / Sections</th>
<th>OTIF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franklin Gothic Std - Condensed</td>
<td></td>
</tr>
<tr>
<td>14 pt Type / 20 pt Leading</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Big Headlines and Title</th>
<th>OTIF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franklin Gothic Std - Condensed</td>
<td></td>
</tr>
<tr>
<td>20 pt Type</td>
<td></td>
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</tbody>
</table>
## APPLICATION WITH ARIAL FONT

### EXAMPLE 3 (POWERPOINT)

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<tr>
<td></td>
<td><strong>OTIF</strong></td>
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<tr>
<td></td>
<td>Arial / Regular</td>
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<td>16 pt Type</td>
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<table>
<thead>
<tr>
<th>Headlines Copytext</th>
<th><strong>OTIF</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Arial / Bold</td>
</tr>
<tr>
<td></td>
<td>19 pt Type</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>HEADLINES AND TYPOBREAKS</th>
<th><strong>Subtitle</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>OTIF</strong></td>
</tr>
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<tr>
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<td>Arial / Regular</td>
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<td></td>
<td>19 pt Type</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Big Headlines and Title</th>
<th><strong>OTIF</strong></th>
</tr>
</thead>
<tbody>
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<tr>
<td></td>
<td>Arial / Bold</td>
</tr>
<tr>
<td></td>
<td>38 pt Type</td>
</tr>
</tbody>
</table>
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 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

**COLOUR TONES**

<table>
<thead>
<tr>
<th>100 %</th>
<th>80 %</th>
<th>60 %</th>
<th>40 %</th>
<th>20 %</th>
</tr>
</thead>
</table>

**PRIMARY COLOUR BLACK**

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

**COLOUR TONES**

<table>
<thead>
<tr>
<th>100 %</th>
<th>80 %</th>
<th>60 %</th>
<th>40 %</th>
<th>20 %</th>
</tr>
</thead>
</table>
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.

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

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

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

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

COLOUR CODES
CMYK : C020 M052 Y053 K001
RGB : R207 G138 B116
Web : #CF8A74
THE SECONDARY COLOUR SYSTEM
AND COLOUR CODES

COLOUR CODES
CMYK : CO42 M087 Y030 K007
RGB : R156 G059 B109
Web : #9C3B6D

COLOUR CODES
CMYK : CO43 M028 Y099 K004
RGB : R161 G157 B035
Web : #A19D23

COLOUR CODES
CMYK : CO00 M010 Y080 K010
RGB : R238 G207 B063
Web : #EECF3F

COLOUR CODES
CMYK : CO64 M005 Y071 K000
RGB : R102 G177 B108
Web : #66B16C
MANY THANKS:

Secretary General Wolfgang Küpper

Heads of Section:
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J. Conrad
L. Andriamahahahitra
B. Leermakers
A. Kuzmenko

Graphic Designer
Valerio Compagnone

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