Open Society
Foundations

Prepared by AREA 17
Version 1.1

VISUAL IDENTITY GUIDELINES

OPEN SOCIETY
FOUNDATIONS

INTRODUCTION

This guide provides a comprehensive overview of the Open Society Foundations visual identity. Though our visual identity is made up of separate components—a wordmark, typefaces, sets of colors—together, they represent our organization.

Our visual identity is a living representation of who we are and what we do. This guide presents a framework from which to make creative decisions about how to represent our organization to the world.

CONTENT

01	**Concept**	**05**
	Framework	06
	Open Space	07
02	**Visual Identity Library**	**08**
	Logo	09
	– Wordmark	
	– Lock-up	12
	– What to Avoid	14
	Typography	17
	– Primary Typeface — GT America	
	– Secondary Typeface — Lyon	20
	– Alternative Typefaces	22
	– Unsupported Languages	23
	– Letter Spacing	24
	– Line Spacing	26
	– Standard Scale	28
	– General Typographic Recommendations	31
	Graphic Frame	32
	Colors	35
	– Primary Colors	
	– Secondary Colors	36
	– Tertiary Colors	37
	– Color System	38
	– What to Avoid	39
	– Specific Cases (Graphics and Data Visualizations)	40
	Maps	44
	Photography	45

03 Applications 46

Video 47
– Introduction Titles
– Lower Thirds 51
– Text Slides 53
– Bugs 54
– Bumper
– Livestream and Events Video Graphics 55
Social Media 56
– Social Media Graphics
– Instagram Stories 57
– Avatars and Profiles 58
Stationery 59
Publication 60

01 CONCEPT

FRAMEWORK

Our visual identity is rooted in the values that define our work: openness and transparency.

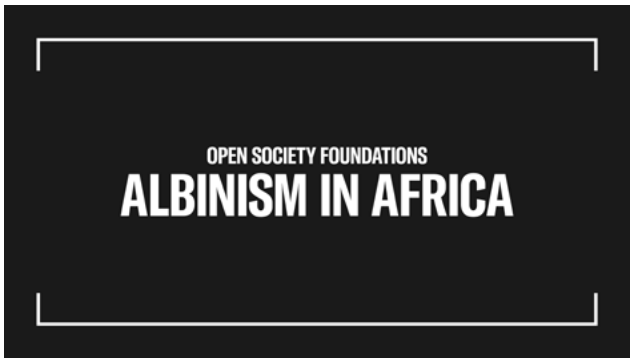
Flexibility is fundamental to this framework. Whether through graphic elements, typography options, or color choices, this system is constructed to give designers the opportunity to participate in the creation of visual assets, while also maintaining a consistent brand. The following guidelines should inform the choices you make.

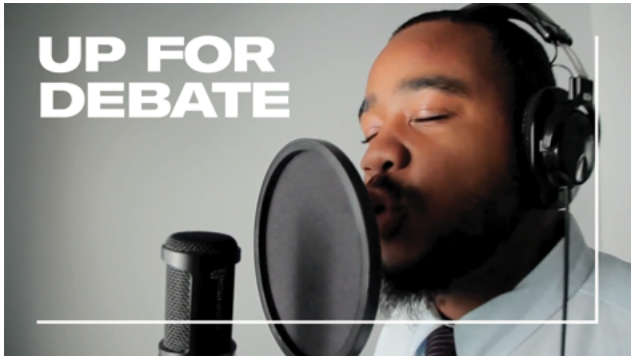
OPEN SPACE

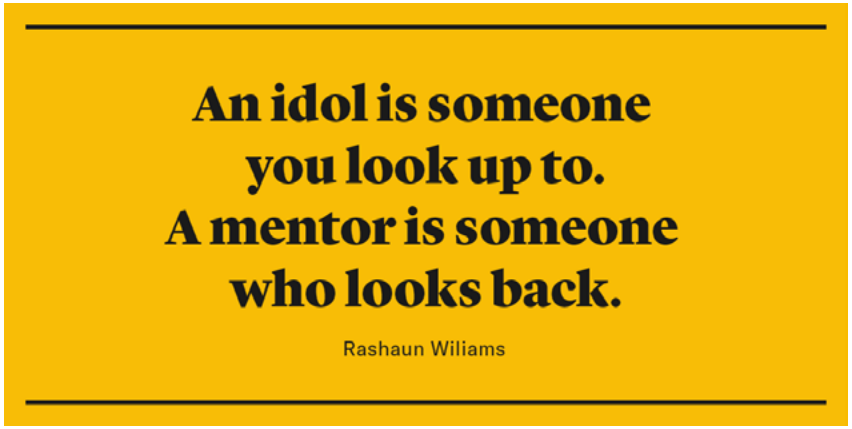
How do you represent the idea of an open space? A blank page with nothing on it is blank. To define space, you need guides. By introducing a frame, you create a space — an open space for conversation, debate, and exchange of ideas.

Central to our visual identity are these graphic frames, featured here and throughout this guide, that are used to define space. For each document you create or graphic you design, these frames can be used to create open spaces on which to work.

These frames help set the tone of our brand, but do not need to used on every asset. Pick the right moments to use them.







02

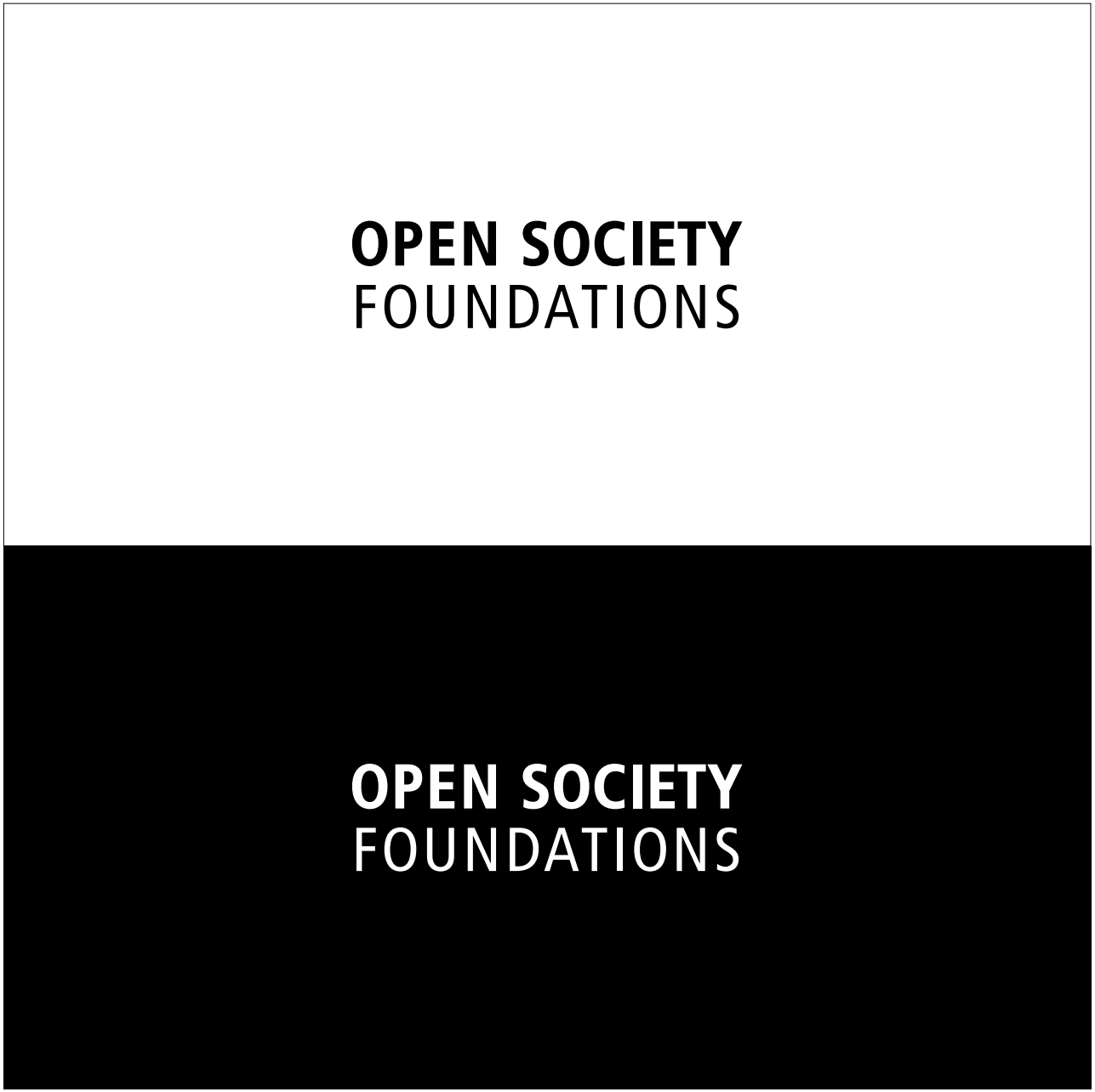
VISUAL IDENTITY LIBRARY

The following are rules and instructions on how to use specific elements of our visual identity.

LOGO

Wordmark
The Open Society Foundations wordmark is our unique signature, the consistent identifier of our organization to the world. This wordmark should be used on all branded items, either in a primary position or as part of a lock-up (See page 12). This wordmark can stand independently or exist within different environments.

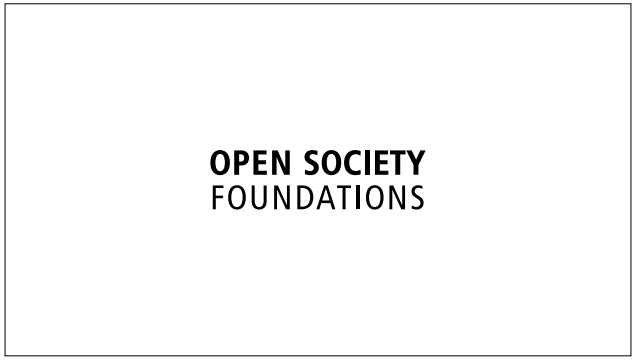
The wordmark is available in black or white. Choose the option that is most legible for your layout.

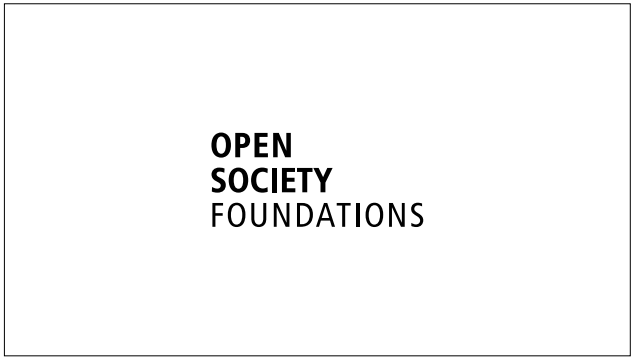


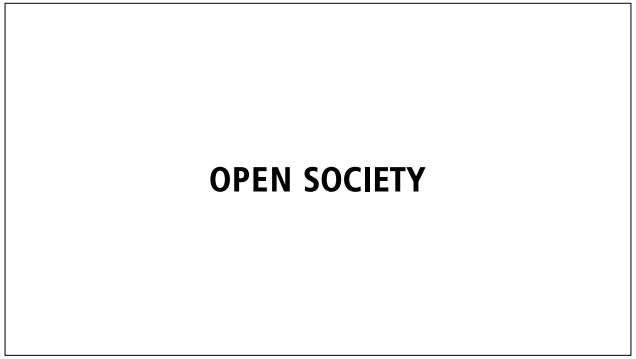
Wordmark Variations

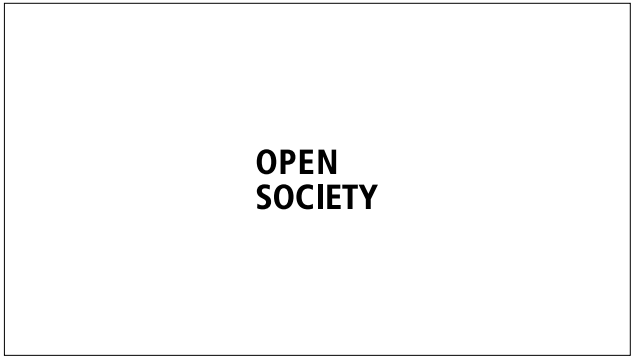
To allow for flexibility, we have created alternative versions of the wordmark. These can be used in special cases, like social avatars or video bugs (See examples on page 54, 58). These alternative versions sit on one, two, or three lines, with or without the word “Foundations”.

These are the only approved alternatives of the wordmark; additional versions should not be created.







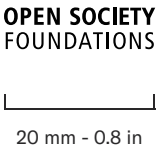


Wordmark: Protection
Our wordmark is carefully constructed and refined, and should not be altered in any way. To ensure legibility and prevent obstruction, a minimum area of surrounding space is required across all visual communication. The clearance area should be relative to the size of the wordmark.

Wordmark: Minimum Size
Please ensure readability and legibility of the wordmark. For print applications, the wordmark should not be under 20 mm / 0.8 in. For screen applications, the minimum size is 120 px.

Protection

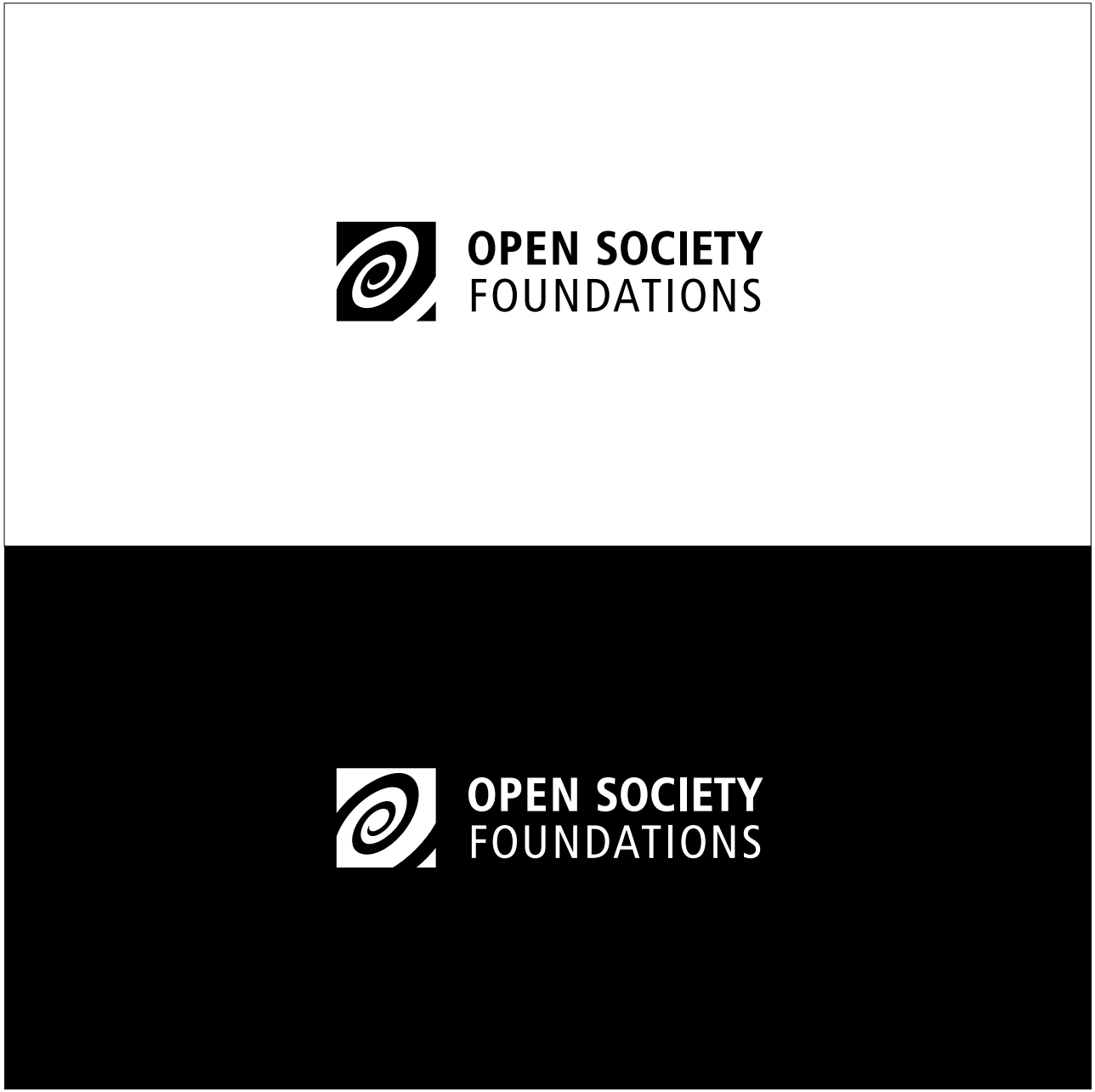
Minimum size (print)



Minimum size (screen)

Lock-up

The elements of the lock-up are fixed in relationship to one another and should not change. The lock-up is available in black or white. Choose the option that is most legible for your layout.

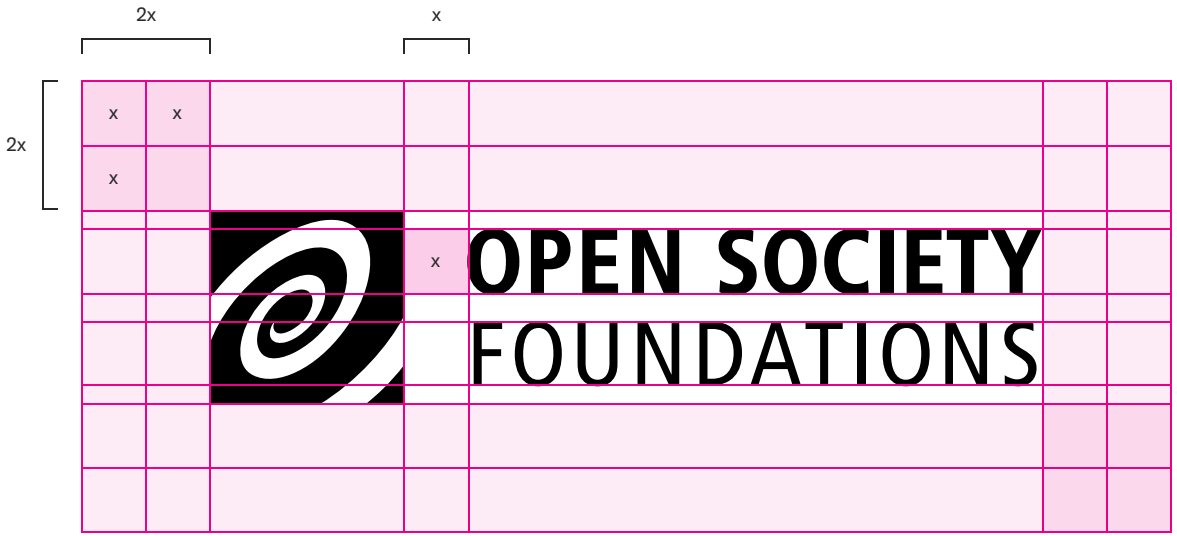


Lock-up: Protection
The height of the symbol is slightly larger than the height of the wordmark. Please maintain this alignment. To ensure legibility and to prevent any obstruction of the lock-up, always maintain a minimum space around the lock-up.

For digital applications of the logo, when possible, use transparent png. Be aware of space around the logo. You may need to use a different file with area of isolation built in. Some applications will not allow transparency and you should use logo with white background and area of isolation.

Lock-up: Minimum Size
Please ensure readability and legibility of the lock-up. For print applications, the lock-up should not be under 28mm. For screen applications, the minimum size is 120px.

Protection



Minimum size (print)

28 mm - 1.125 in

Minimum size (screen)

130 px

What to Avoid

As our unique signifier, the Open Society Foundations logo should not be changed or modified in any way:

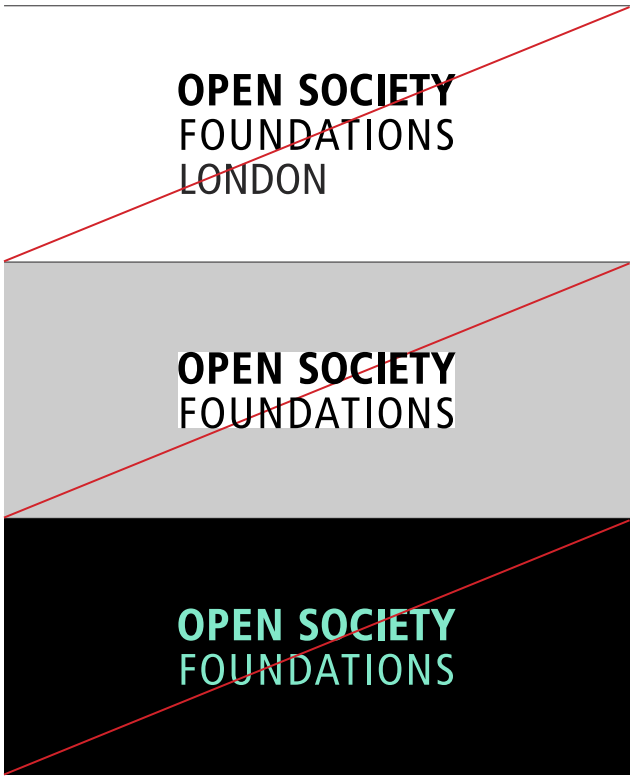
- Do not change the color of all or any part of the logo.
- Do not use the logo at any angle other than 90 degrees.
- Do not apply effects to the logo.
- Do not change the proportion of parts or all of the logo.
- Do not change the weight of the text or symbol of the logo.

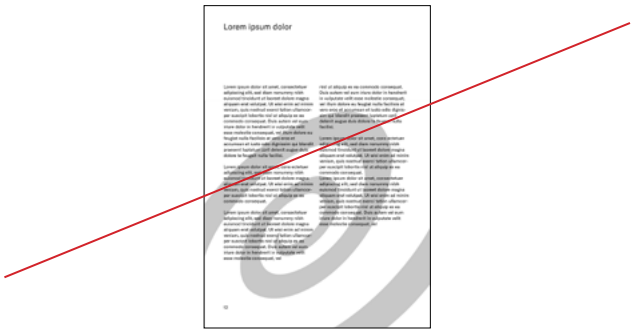
What to Avoid (Continued)

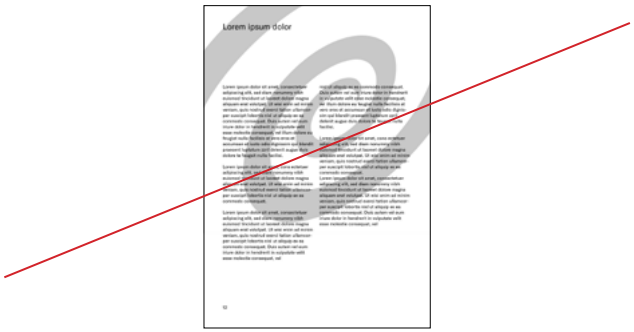
- The logo should not be used in any combination that renders it illegible.
- Do not distort any part or all of the logo.
- Do not switch the elements of the logo.
- Do not apply gradients to the logo. Colors should remain solid.
- Do not center align the logo, or change the position of the lock-up elements.

What to Avoid (Continued)

- Do not add extra words to the logo, like location, city, or program name.
- For digital applications of the logo, use a transparent .png.
- Be aware of the space around the logo. In some cases, you might need to build an area of isolation into the logo. With applications that allow transparency, you should use a logo with a white background and area of isolation.
- Only use secondary or tertiary colors for the lock-up. Do not use tints of the colors.
- Do not use the icon as a background, stand-alone element, or decorative element.







TYPOGRAPHY

Typography is one of the most important elements of our visual identity. It is how we consistently and powerfully show who we are, while also allowing for flexible use cases.

Primary Typeface — GT America
GT America is our main typeface — a bold, expressive, and flexible typeface that offers a wide variety of styles and weights.

GT America serves as a missing link between 19th century American Gothics and 20th century European Neo-Grotesk typefaces. It mixes the best design features from both traditions in the widths and weights. This typeface was designed by Noël Leu with Seb McLauchlan, released in 2016 by Grilli Type. Grilli Type is an independent Swiss type foundry.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America Supported Languages

Albanian, Danish, Dutch, English, Faroese, Finnish, Flemish, German, Icelandic, Indonesian, Irish, Italian, Malay, Norwegian, Portuguese, Scottish Gaelic, Spanish, Swahili, Swedish, Tagalog, Afrikaans, Basque, Breton, Bosnian, Catalan, Croatian, Czech, Esperanto, Estonian, Fijian, French, Frisian, Greenlandic, Hawaiian, Hungarian, Latin, Latvian, Lithuanian, Maltese, Maori, Polish, Provençal, Rhaeto-Romanic, Romanian, Moldavian, Romany, Sámi Inari, Sámi Luli, Sámi Northern, Sámi Southern, Samoan, Slovak, Slovenian, Sorbian, Turkish, Welsh.

GT America: Primary Weights and Styles
In order to keep our communication consistent and recognizable, we use five primary styles and weights. Italics can be used with any of these styles as needed.

- GT America Compressed Bold: used for heading and bold statement. It should be used in all caps. Copy should not exceed 120 characters or it will become difficult to read.
- GT America Standard Regular and Italic: used for body text and captions.
- GT America Standard Black and Black Italic: used for headings and subheadings.

GT America
Compressed Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America
Standard Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America
Standard Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America: Alternative Weights and Styles

GT America has 84 alternative styles, offering a wide range of flexible options. These alternative weights and styles should be used for specific instances, like video titling, when a more expressive look and feel is required or to fit a particular tone or type of content.

→

Some examples of alternative to our primary weights and styles selection are highlighted here.

GT America
Compressed Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America
Expanded Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America
Mono Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America
Condensed Ultra-Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GT America
Expanded Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Secondary Typeface — Lyon

Lyon is our secondary typeface, used to expressed the serious and rigorous quality of our work. Lyon should be used for longform content, editorial copy, quotes, and interior publication copy.

Lyon is a contemporary interpretation of Robert Granjon's serif typefaces from the 16th century. Lyon is a contemporary take on the Oldstyle tradition, with relatively high contrast and a wide weight range. Lyon draws from the work of Granjon while retaining a contemporary feel.

Lyon was published in 2009 by Commercial Type. It was designed By Kai Bernau.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Lyon Supported Languages

Afrikaans, Albanian, Asturian, Basque,Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Slovak, Slovenian, Spanish Castillian, Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof.

Lyon Display Black
Lyon Display Black and Black Italic should be used for content such as headings and pull quotes.

Lyon Text Regular
Lyon Text Regular and Italic should be used for body text.

Lyon Display Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Lyon Text Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Alternative Typefaces

If you don't have access to our primary and secondary typefaces, we recommend using the following typefaces as a replacement, both of which should be readily available on any computer.

- In place of GT America, use Arial.
- In place of Lyon, use Times New Roman

Arial Bold

The Open Society Foundations work to build vibrant and tolerant democracies whose governments...

GT America Bold

The Open Society Foundations work to build vibrant and tolerant democracies whose governments...

Arial

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable...

GT America Regular

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable...

Times New Roman Bold

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable...

Lyon Display Bold

The Open Society Foundations work to build vibrant and tolerant democracies whose governments...

Times New Roman

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable and open to...

Lyon Text Regular

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable...

Unsupported Languages

For languages not supported by the GT America or the Lyon typefaces, use alternative typefaces that share the same style and graphic qualities.

Suggested alternative typeface options include:

Chinese:
- Substitute GT America with Microsoft Yahei
- Substitute Lyon with Heiti TC Light, St – Heiti Regular

Russian:
- Substitute GT America with Helvetica Neue Pro Cyrillic
- Substitute Lyon with Times New Roman OS Regular

Arabic:
- Substitute GT America with Neue Helvetica Arabic
- Substitute Lyon with Times New Roman OS Regular

For any uses outside those listed, consider substituting GT America with Noto Sans and Lyon with Noto Serif.

Heiti TC Light

側経意責家方家閉討店暖育田庁載社
転線宇。得君新術治温抗添代話考振

GT America Regular

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable...

St Heiti Regular

側経意責家方家閉討店暖育田庁載社
転線宇。得君新術治温抗添代話考振

GT America Bold

The Open Society Foundations work to build vibrant and tolerant democracies whose governments...

Times New Roman

В последние дни несколько голосов в России призывали к тому, чтобы Фонды Открытого Общества были запрещены

Lyon Text Regular

The Open Society Foundations work to build vibrant and tolerant democracies whose governments are accountable...

Times New Roman Bold

В последние дни несколько голосов в России призывали к тому, чтобы Фонды Открытого Общества были запрещены

Lyon Display Bold

The Open Society Foundations work to build vibrant and tolerant democracies whose governments...

Letter Spacing
Letter spacing for standard headings and sub-headings can be made slightly tighter by using a value of -10 pt or -20 pt (metric). Please refer to the typographic scales section on page 28 for a standard letter-spacing scale.

For body text, letter spacing should be 0 pt, with the exception of very large or small font sizes. In those cases, adjust spacing to allow for readability. See the Standard Scale chart on page 30.

Heading
GT America
Compressed Bold
Letter spacing: -10 pt

RIPPLES OF HOPE IN
THE FIGHT AGAINST HATE

Heading
GT America
Standard Black
Letter spacing: -20 pt

Ripples of Hope in
the Fight Against Hate

Heading
Lyon Display
Black
Letter spacing: -20 pt

Ripples of Hope in
the Fight Against Hate

Body
GT America Standard
Regular
Letter spacing: +10 pt

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax...

Body
Lyon Text
Letter spacing: +10 pt

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax...

Letter Spacing: What To Avoid

When it comes to letter spacing, stay away from extremes. For both headings and body text, avoid excessively open or excessively tight letter spacing.

RIPPLESOFHOPEIN THEFIGHTAGAINSTHATE

RIPPLES OF HOPE IN THE FIGHT AGAINST HATE

Ripples of Hope in the Fight Against Hate

Ripples of Hope in the Fight Against

Ripples of Hope in the Fight Against Hate

Ripples of Hope in the Fight Against

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax shelters and offshore accounts.

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast...

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax shelters and offshore accounts.

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax shelter...

Line Spacing
Headings and subheadings line spacing should be in proportion to type size. Please refer to page 28, 29, 30 for the standard line spacing scale.

Heading GT America Compressed Bold	Type size: 24 pt Line spacing: 22 pt	RIPPLES OF HOPE IN THE FIGHT AGAINST HATE
Heading GT America Standard Black	Type size: 24 pt Line spacing: 27 pt	Ripples of Hope in the Fight Against Hate
Heading Lyon Display Black	Type size: 24 pt Line spacing: 27 pt	Ripples of Hope in the Fight Against Hate
Body GT America Standard Regular	Type size: 9 pt Line spacing: 13.5 pt	A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax...
Body Lyon Text	Type size: 9 pt Line spacing: 14 pt	A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax...

Line Spacing: What to Avoid

When it comes to line spacing, avoid extremes. Excessively tall and excessively short line spacing should be avoided for both headings and body text.

RIPPLES OF HOPE IN THE FIGHT AGAINST HATE

RIPPLES OF HOPE IN THE FIGHT AGAINST HATE

Ripples of Hope in the Fight Against

Ripples of Hope in the Fight Against Hate

Ripples of Hope in the Fight Against

Ripples of Hope in the Fight Against Hate

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use...

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax shelters and offshore accounts.

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide...

A little more than one year ago, a consortium of journalists from around the world revealed the Panama Papers, a groundbreaking investigation into the financial tricks that some politicians, businesses, and criminals use to hide vast amounts of money in tax shelters and offshore accounts. Despite the breadth of the report, however, the Panama Papers still just scratched the surface of the global offshore...

Standard Scale

The size of text should always be determined by the content and layout. To ensure that our typography is consistent, please follow these guidelines. Use this scale to achieve the closest possible results.

Heading line spacing and letter spacing should be made tighter than the body copy. The smaller the type size, the wider the letter spacing needs to be to ensure readability. When type is larger, letter spacing should be tighter.

All caps headings and sub-headings

-

GT America Compressed Bold

Type size	Line spacing	Letter spacing
6	7	20
8	8	15
9	9	10
10	10	0
12	12	0
14	14	-5
18	18	-10
24	22	-10
36	34	-10
48	45	-10
60	54	-15
72	65	-15

Title case headings and sub-headings

-

GT America Standard Black

Type size	Line spacing	Letter spacing
6	8.5	5
8	9.5	0
9	10.5	0
10	12	-5
12	14	-10
14	16	-10
18	20	-15
24	27	-20
36	41	-25
48	56	-30
60	69	-35
72	85	-40

Standard Scale (Continued)

Title case headings and sub-headings

-

Lyon Display

Black

Type size	Line spacing	Letter spacing
6	8.5	5
8	9.5	0
9	10.5	0
10	12	0
12	15	-5
14	16	-10
18	20	-10
24	26	-15
36	41	-15
48	56	-20
60	69	-25
72	85	-30

Standard Scale (Continued)

Line spacing for body text is related to the type size, as well as the width of the text column and the amount of words per line. The longer the line, the wider the line spacing should be in order to help the reader easily find the next line. Kerning should always be done in metric.

Body Text - GT America Standard Regular	**Type size**	**Line spacing**	**Letter spacing**
	6	8.5	10
	8	11	5
	9	13.5	0
	10	14.5	0
	12	17	0
	14	19	-5
	18	24	-10
	24	32	-10
	36	46	-15

Body Text - Lyon Text Regular	**Type size**	**Line spacing**	**Letter spacing**
	6	9	10
	8	11.5	5
	9	14	0
	10	15	0
	12	18	0
	14	21	-5
	18	24	-10
	24	33	-10
	36	46	-15

General Typographic Recommendations
Avoid these examples, and follow these rules:

- Keep color and size uniform. Keep it simple.
- Only use one font size and color per headline or per paragraph.
- Do not mix GT America and Lyon in a single headline or sentence.
- Do not mix font weight in a single headline or sentence.
- Do not mix font size in a single headline or sentence.
- Do not mix caps and title caps in a single headline or sentence.
- Do not mix caps and title caps in a single headline or sentence.
- Do not mix letter spacing to justify a headline or a sentence.

GRAPHIC FRAME

Central to our visual identity are graphic frames, which can be used for all types of visual assets. These frames can be used to create an element of open space on any design, from stationery and business cards to social media graphics and video captions.

Like most aspects of our visual identity, this system was built to be flexible, with 11 different frame variations. Choose the frame option that best suits your layout and helps create a sense of open space in your design.

Graphic Frame: Variations
There are 11 frame options to choose from. Select a frame based on your assets and the context of your design. Keep in mind the format of your document, the allotted space, the length of copy, and the tone you want to convey.

Graphic Frame: Variations (Continued)

Graphic Frame: Additional Variations
These frames are flexible across different layout grids.

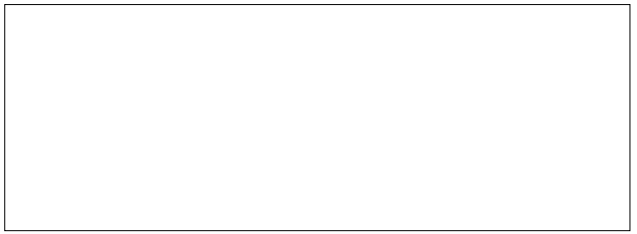
COLORS

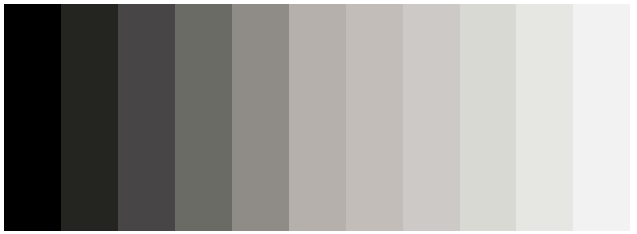
Our color system is centered around our primary colors, black and white. Other colors should be used in associations with our primary colors. When needed, a secondary color can replace white. With the exception of specific complex cases (See page 40), secondary colors should not be used together.

Please keep in mind that color should be used to add clarity to an image, not for decorative purposes.

Primary Colors
Black and white are our primary colors, and should be used whenever possible. Use the black, white, and gray tints most readable with your layout.

Black	000000 C 75, M 68, Y 67, K 90 Pantone Process Black R 0, G 0, B 0
White	FFFFFF C 0, M 0, Y 0, K 0 R 255, G 255, B 255
Grey	Pantone Warm Grey 11 Pantone Warm Grey 10 Pantone Warm Grey 9 Pantone Warm Grey 8 Pantone Warm Grey 7 Pantone Warm Grey 6 Pantone Warm Grey 5 Pantone Warm Grey 4 Pantone Warm Grey 3 Pantone Warm Grey 2 Pantone Warm Grey 1



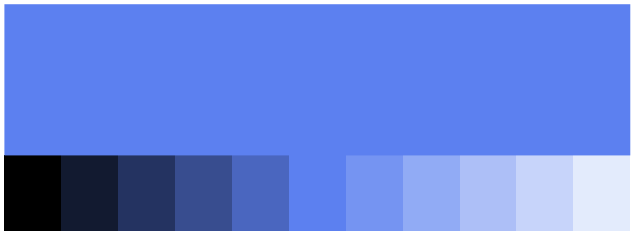


Secondary Colors

We have three secondary colors. When using secondary colors, select one of the colors to use alongside our primary colors. Never use two secondary colors together.

Amber	f8bd06 C 3, M 27, Y 100, K 0 Pantone 7408 R 248, G 189, B 6

Cornflower Blue	5b7fef C 67, M 51, Y 0, K 0 Pantone 2718 R 91, G 127, B 239



Caribbean Green	05d192 C 69, M 0, Y 61, K 0 Pantone 3395 R 5, G 209, B 146

Tertiary Colors

When creating assets that require a larger color palette, like complicated graphics or data visualizations, use our extended tertiary colors palette. In special cases of highly complex visuals, you can use the tertiary colors together. See page 40, 43 for more instructions and examples.

Sky Blue	69d1ed C 51, M 0, Y 5, K 0 Pantone 310 R 105, G 209, B 237

Flamingo	f6532e C 0, M 83, Y 90, K 0 Pantone 172 R 246, G 83, B 46

Copper	b87434 C 24, M 58 , Y 93 Pantone 7511 R 184, G 116, B 52

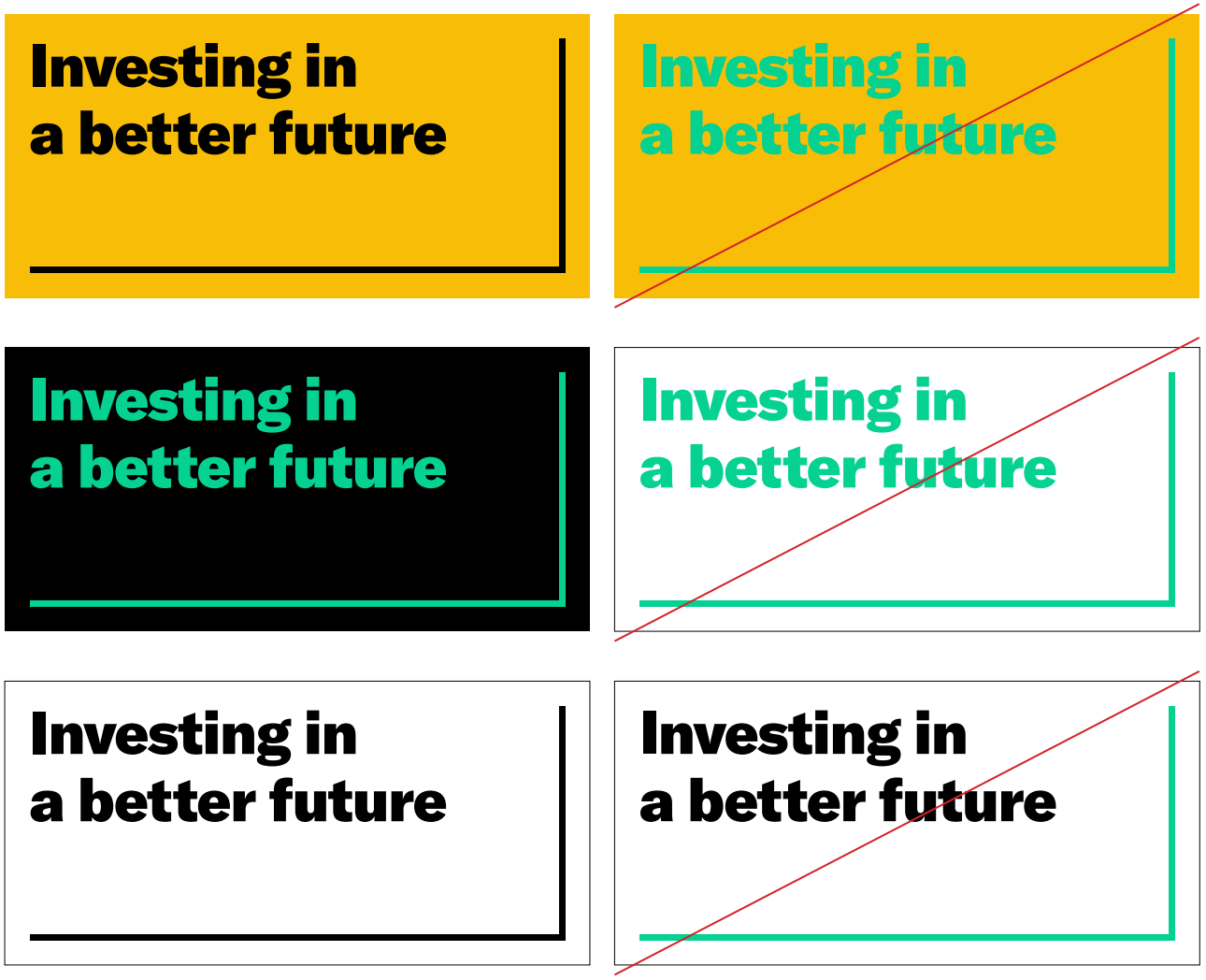
Color System: Overview

Our color system is centered around our primary colors, black and white. Other colors should be used in associations with our primary colors. When needed, a secondary color can replace white. With the exception of specific complex cases (See page 40, 42, 43), secondary colors should not be used together.

Please keep in mind that color should be used to add clarity to an image, not for decorative purposes.

What to Avoid

- Do not combine two or more secondary colors.
- Text should always be in black or white, excepted when layered over a black background. When on a white background, text and graphic frame should be black.
- Text and the graphic frame should always be the same color.



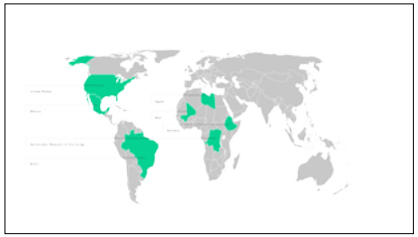
Specific Cases
(Graphics and Data Visualizations)
How to apply the color system to graphics, data visualizations, and maps:

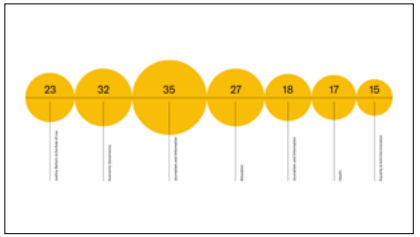
- Tier 1
  Low Level of Complexity:
  Primary colors plus one secondary color.

- Tier 2
  Medium Level of Complexity:
  Primary colors plus one secondary color and that color's tint.

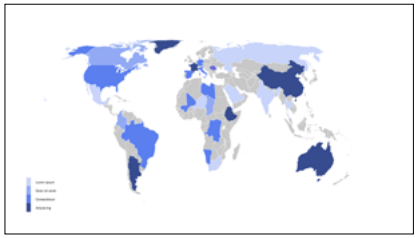
- Tier 3
  High Level of Complexity:
  Primary colors with a mix of secondary colors and tertiary colors.

Low level of complexity

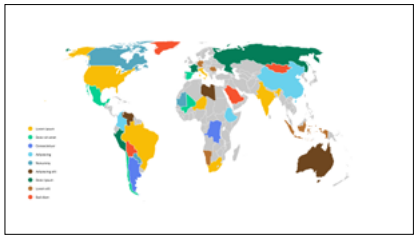




Mid level of complexity



High level of complexity

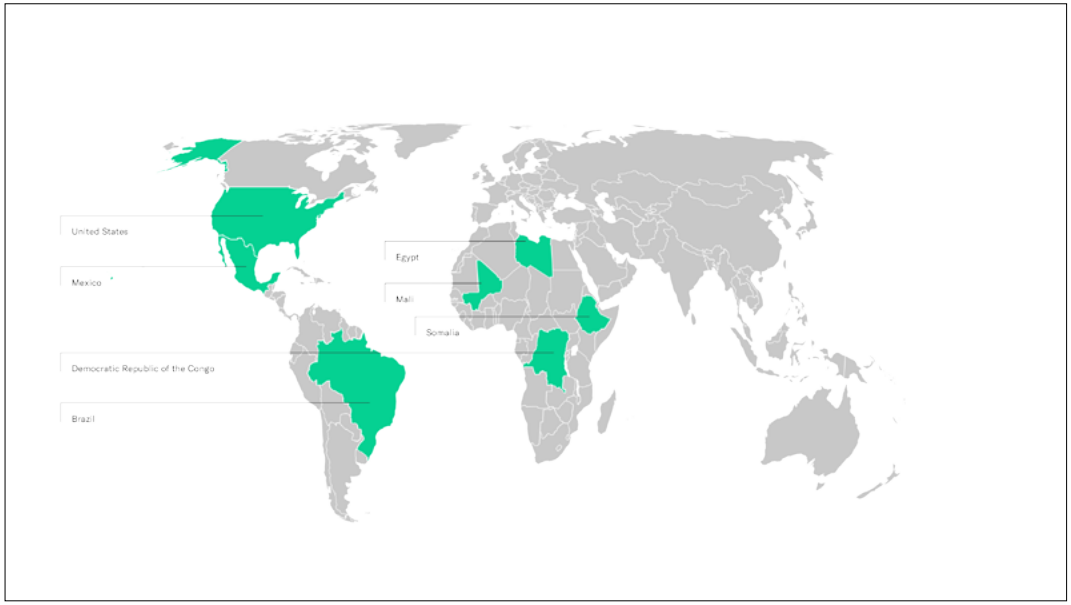


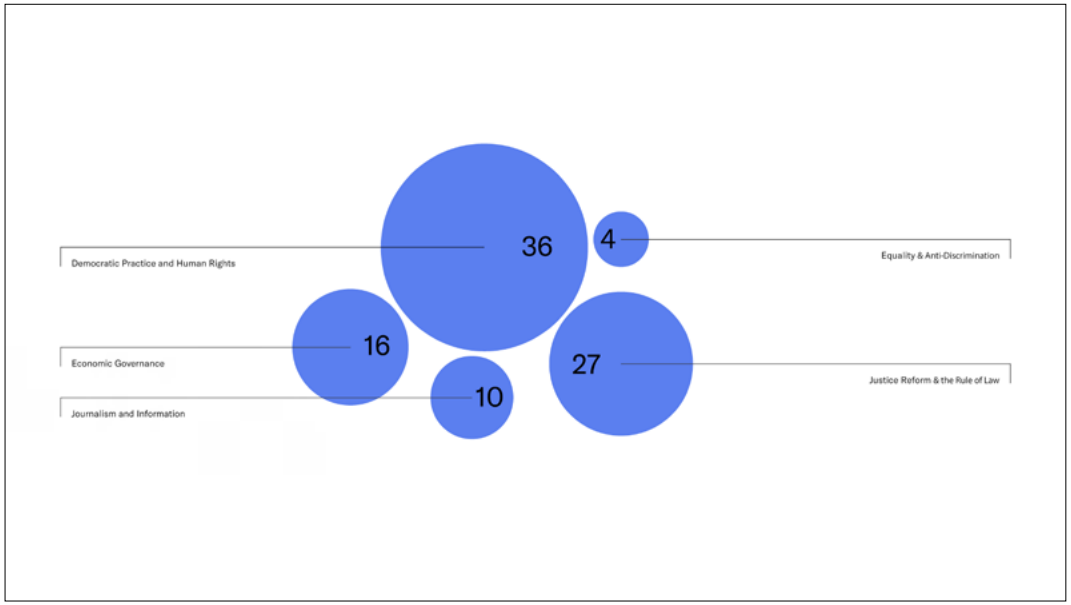
Color System: Low Level of Complexity

Use primary brand colors plus one secondary color.

Color use in example 1

Color use in example 2



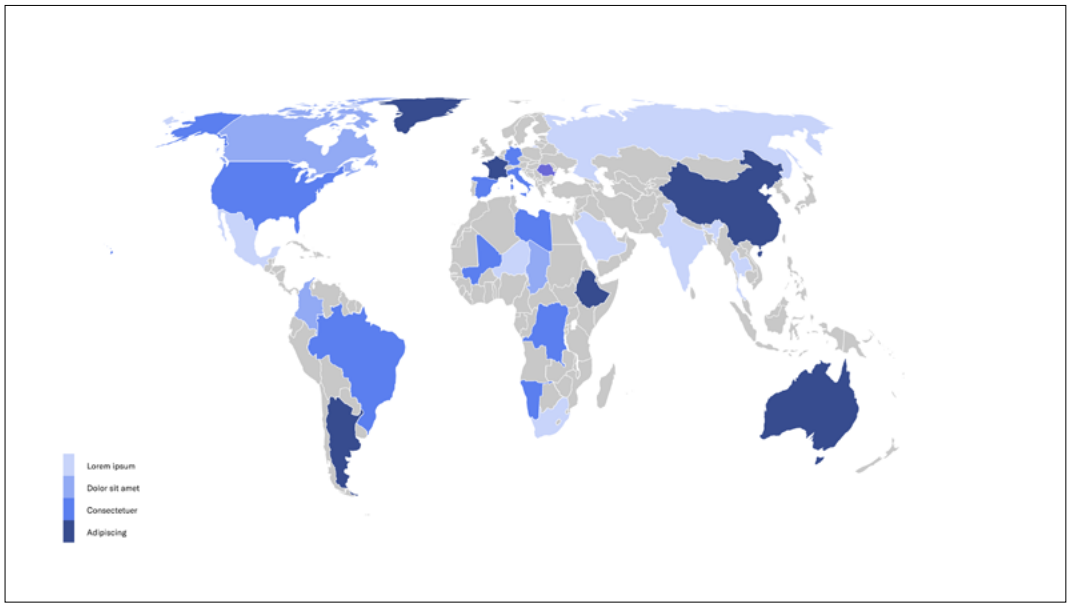


Color System: Mid Level of Complexity

Use primary brand colors, one secondary color, and tints from the secondary color.

Color use in example 1

Color use in example 2

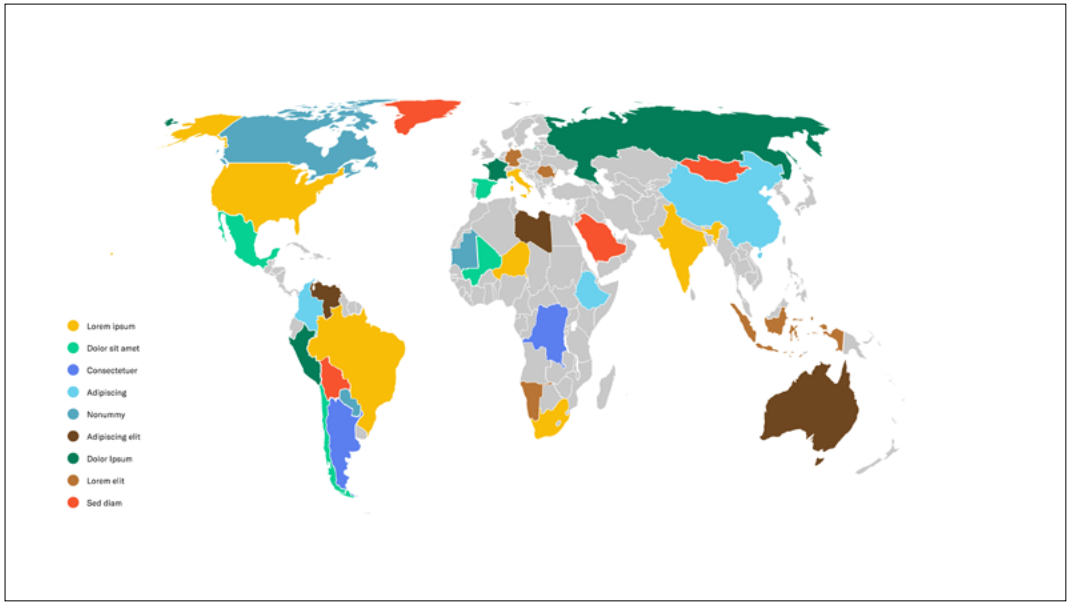


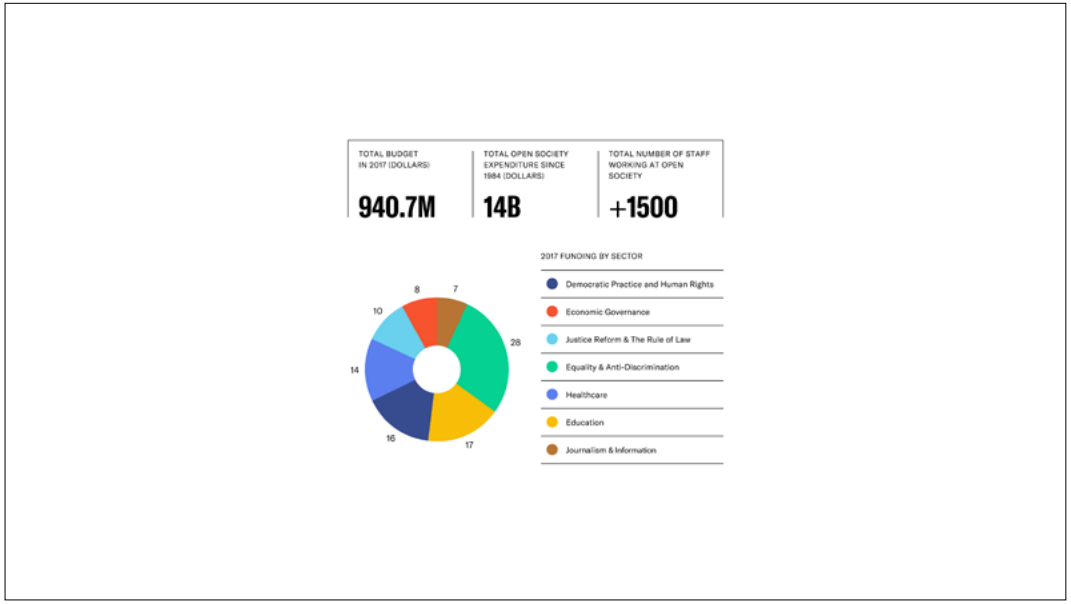
Color System: High Level of Complexity

In the case of special, highly complex graphics and data visualizations use primary brand colors, use a mix of secondary and tertiary colors.

Color use in example 1

Color use in example 2

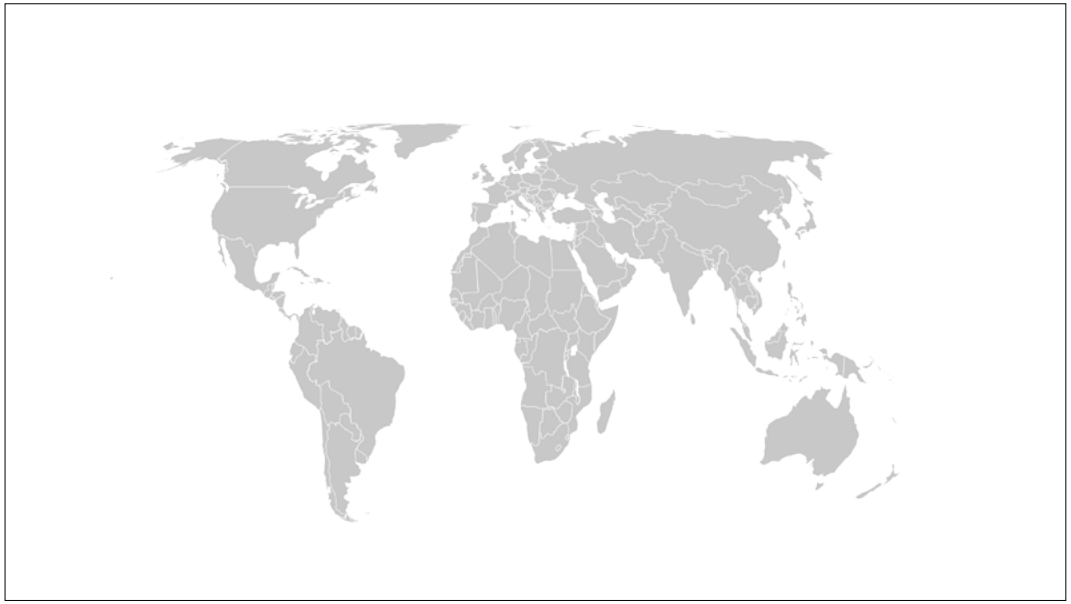


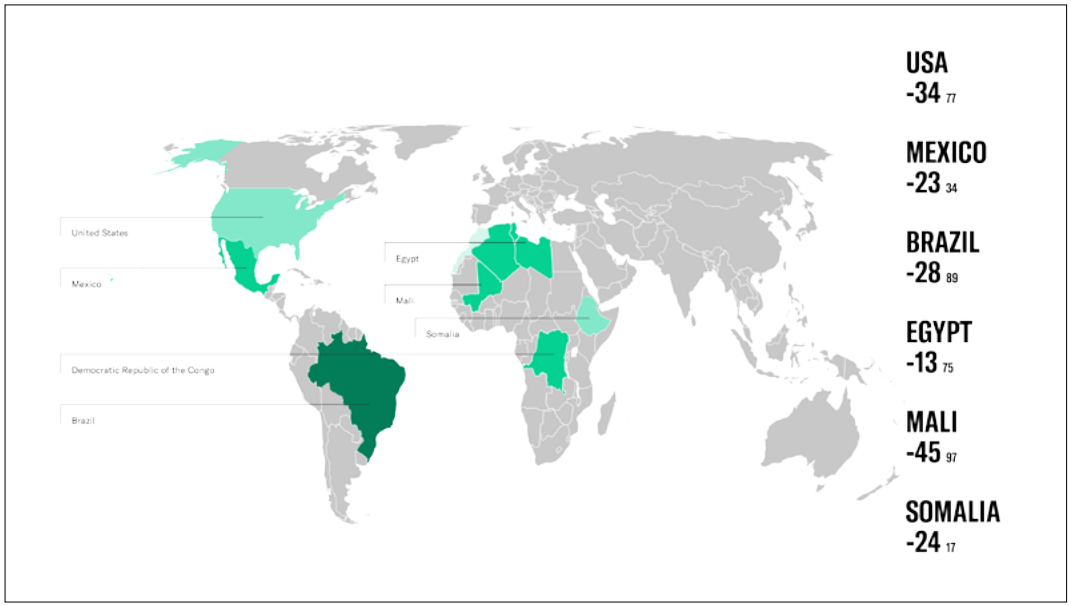


MAPS

Whenever possible, we recommend using the Eckert IV projection map, or other area-preserving maps. The classic Mercator projection does not preserve area, rendering North America and Europe huge in comparison to equatorial continents, weighting them unfairly.

To ensure maximum contrast between the map and any data, use a light grey tint as the base of the map. Use a secondary colors to call out specific areas on the map. Use black for elements like lines, text, names, and labels.





PHOTOGRAPHY

We strive to incorporate strong photography in our materials whenever possible. Imagery created using photo journalistic, documentary, and editorial approaches are ideal. We look for natural light and authentic situations over anything overly posed or lit by studio lighting.

- Images should be high resolution. Standard "print-quality" resolution is 300 dpi. To print an image at a size of 4 x 6 inches at 300 dpi, you need an image that is 1200 x 1800 pixels per inch. The standard resolution for Internet images is 72dpi.

- Photography should be high quality in resolution, color, contrast, and density. Poorly exposed images are unacceptable.

- Context is important. Use images with interesting backgrounds that inform the story.

- Seek permission and include photographer credit and source. Ex: ©Jane Smith/Gett

- Avoid:
  - Photo manipulation. Do not alter images by adding or removing elements, including silhouettes.
  - Photos of panels, events, and meetings.
  - Generic stock imagery.
  - Symbolic imagery or images that are artistically manipulated, collaged, or layered.

03 APPLICATIONS

This sections provides examples of how we apply our visual identity. These examples are meant to instruct, not prescribe, how to use these visual identity guidelines.

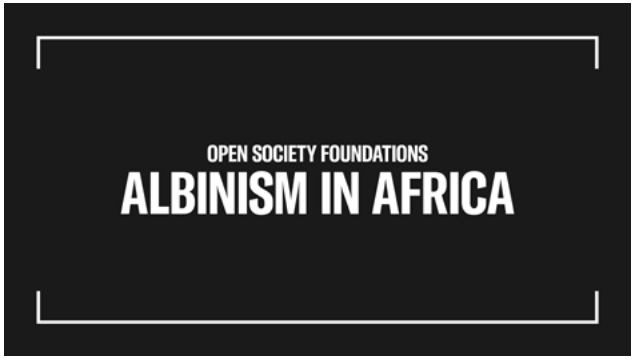
VIDEO

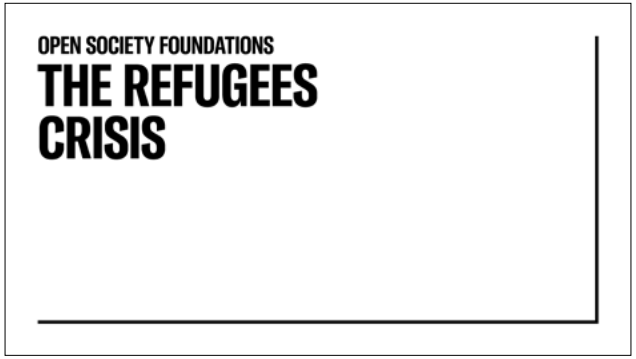
Video: Introduction Titles
There are multiple options for creating video introduction titles. Choose an option that works with the content and tone of your video, and fits with any design restrictions. Whenever possible, use an image for the introduction title.

In creating a layout, be careful not to cover the subject's eyes or any part of their face with lines or text. Make sure text is legible on top of your image. To increase legibility, you can apply text protection in the form of a scrim. Scrims are lightweight, translucent material layers that improve the readability of text. Opacity should be determined based on the design environment.

Video: Introduction Title — Text Over Background

When no images are available, create an all-text introduction title. These examples showcase options for using the graphic frame and brand typefaces.





Video: Introduction Title — Specialized Cases
For specific cases, like a special series, you can create an alternative layout using additional brand elements, like different typefaces or background colors. You can choose to include:

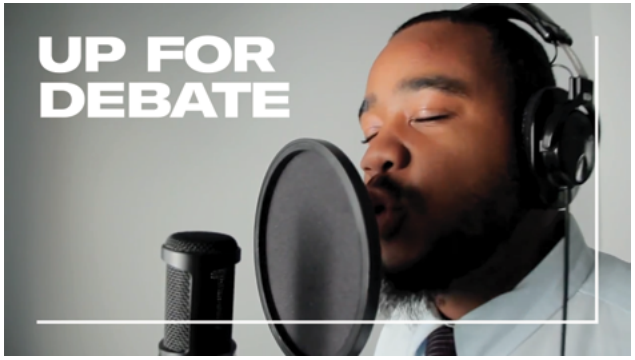
– Different fonts from the GT America family

– Color text over a black background

– Black text over a colored background

– Use of one of the 11 graphic frames

Do not mix typefaces, font styles, or font weights on the video title. Use different type size to differentiate between a heading and a subheading. Design within the color guidelines; do not mix secondary colors together.



Video: Introduction Title — Specialized Cases (Continued)

An alternative option is to split the title screen vertically, placing text on one side and imagery on the other. For these layouts, imagery should be placed on the right with the text on the left. Depending on the layout and art available, use a graphic frame to cover one side of the screen or use it across both halves.

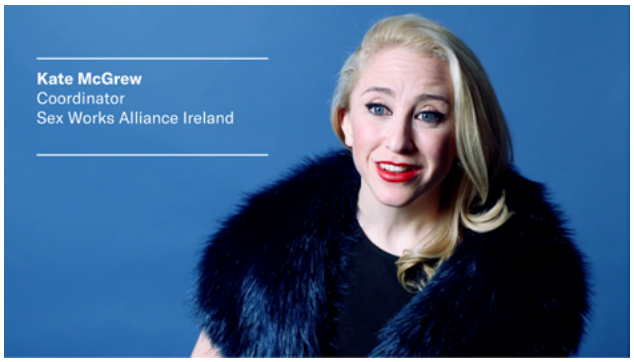
Video: Lower Thirds

When creating lower-third graphics, choose a style that works best with the content and tone of your video. In thinking about the layout, and keep in mind the position of your subject and the length of copy.

There are multiple options to choose for lower third graphics. Use a full-width lower-third layout when your subject is centered on screen (fig. 3). When your subject is off to the left or right of the screen, use a right- or left-aligned graphic (fig. 1, 2).

In selecting a layout, do not cover any important elements of the image. Avoid covering your subject with copy or any graphic elements. It is important that text is legible; if the contrast is low, use a box to offset the copy (fig. 2 and fig. 3).

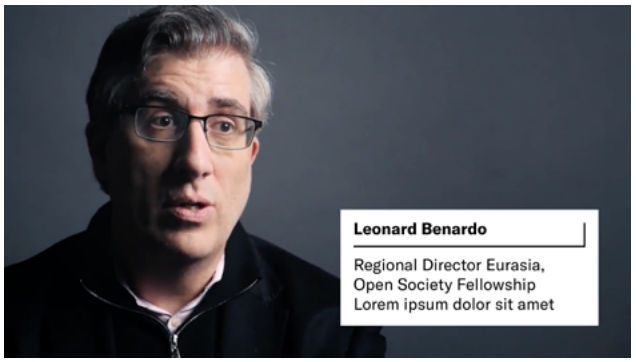
For HD video, minimum text size is 48 pt for captions and other important text; 32 pt for other supplementary text.

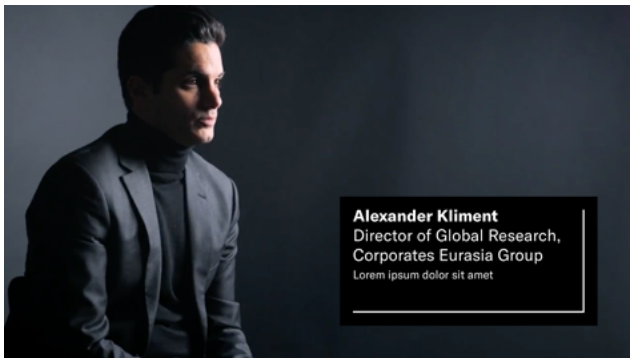


1.

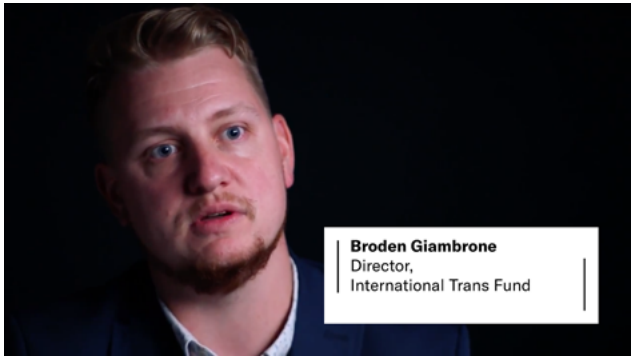
2.

3.


Leonard Benardo
Regional Director Eurasia,
Open Society Fellowship
Lorem ipsum dolor sit amet

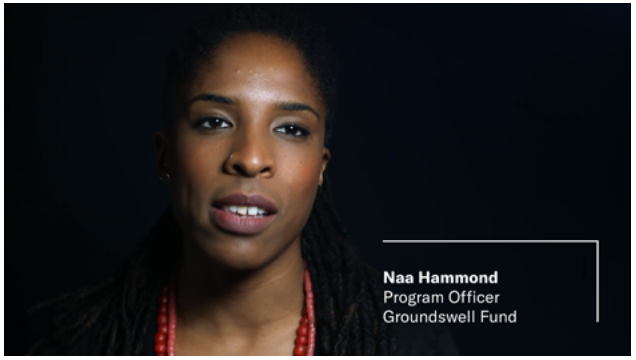

Alexander Kliment
Director of Global Research,
Corporates Eurasia Group
Lorem ipsum dolor sit amet

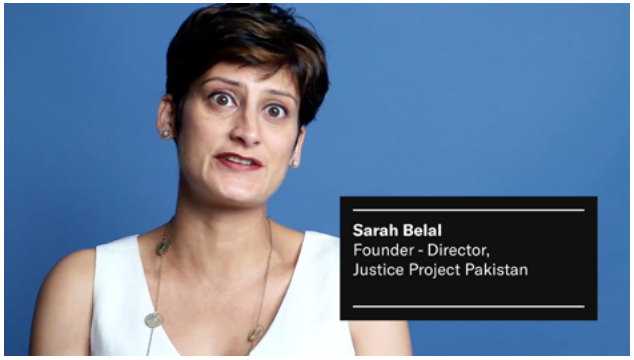
Debora Diniz
Cofounder,
Anis - Instituto de Bioetica

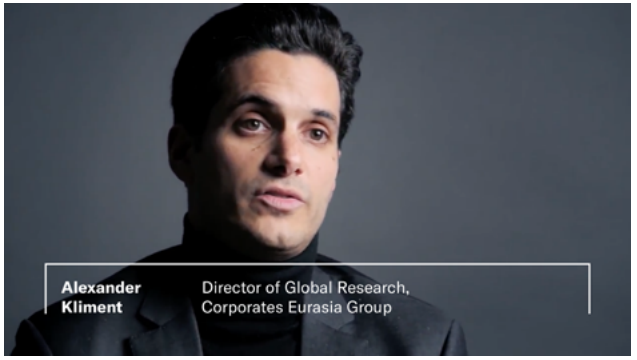

Broden Giambrone
Director,
International Trans Fund

Sana Salem
Director
Bolo Bhi - Pakistan

Jack Epelle
Founder and CEO,
The Albino Foundation


Naa Hammond
Program Officer
Groundswell Fund


Sarah Belal
Founder - Director,
Justice Project Pakistan

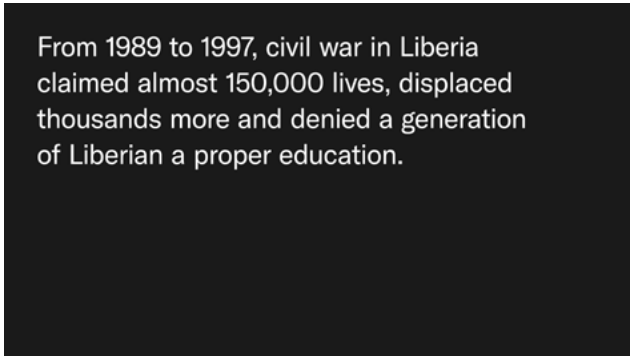

Alexander Kliment
Director of Global Research,
Corporates Eurasia Group

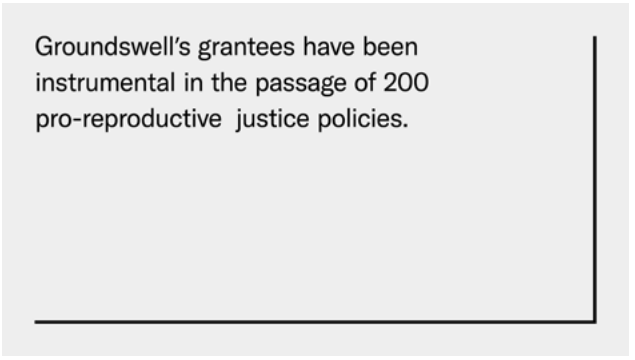
Video: Text Slides
When applying text on a background, be sure there is enough contrast to guarantee readability. If the text is not readable, you can opt to use an alternative color.

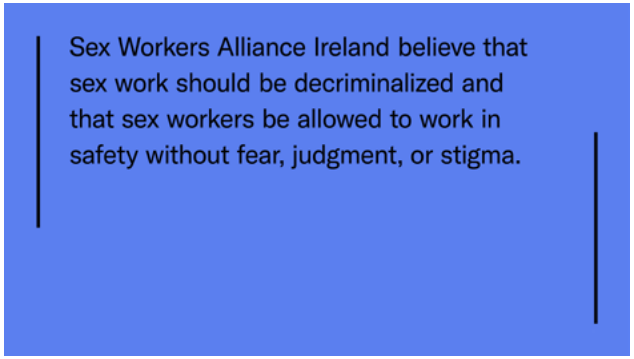
Position the text, either left, centered, or right aligned, to work best the layout of the background or background image.

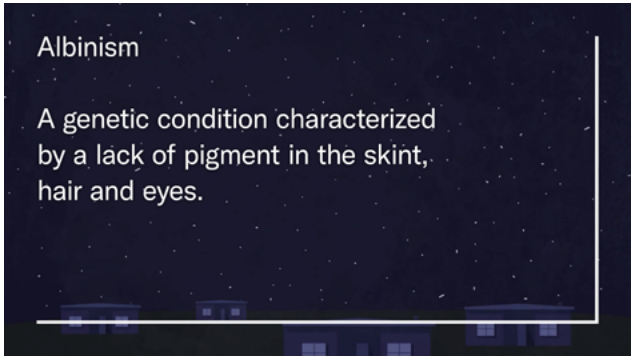
The use of a graphic frame is not mandatory; text can live alone on a background. When considering whether or not to employ a graphic frame, think about the total composition of what you are creating. For example, you might decide to reserve the graphic frame for a title card of a video, instead of including it on all text slides. When applying the graphic frame, be consistent. If one text slide in a video has the graphic frame, all text slides in the video should use the graphic frame.

If the video include subtitles, make sure the text slide does not look similar to the subtitle text to avoid confusion.



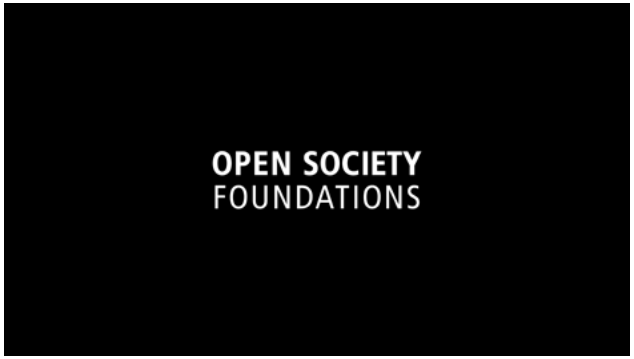




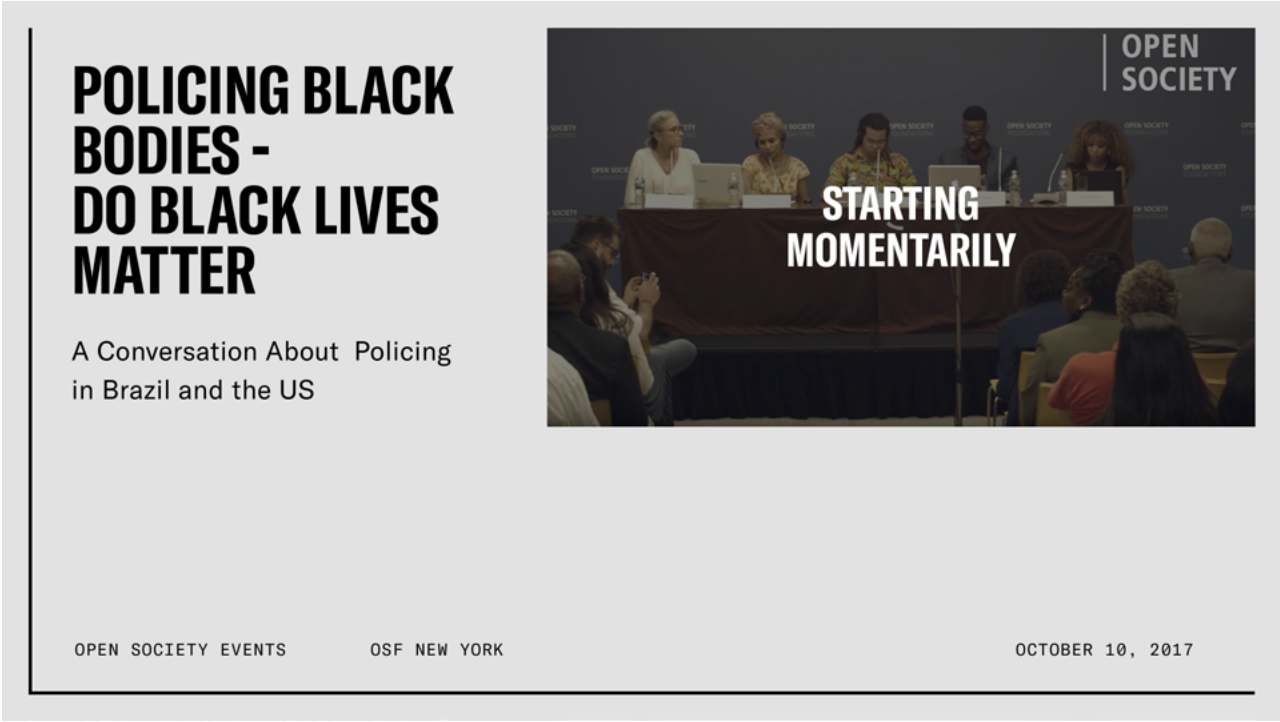


Video: Bugs
The video bug should always be placed at the top right corner of the screen. There are two versions of the bug available, one at full opacity and one at 50% opacity. These are the only two approved versions of the video bug; do not create alternative versions.

Video: Bumper
The End Bumper logo should be used on a black or white background. The width of the wordmark should be one-third that of the width of the screen.



Video: Livestream and Events Video Graphics
When creating a layout for an livestream or event video, use a light gray background. Place the video in the upper right corner of the layout, with the title to the left. You can employ a graphic frame for the layout, though one is not required.



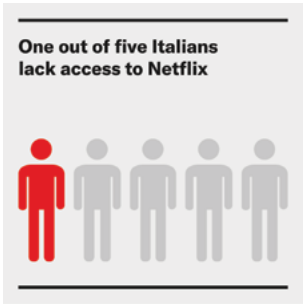
SOCIAL MEDIA

Social Media Graphics

In creating graphics for social media channels, think about the content and tone of your subject matter and what you want to convey. Select a typeface that works with this tone. Use GT America Compressed bold for short, declarative statements (fig. 2). Lyon Bold Display works well for quote graphics (fig. 4), and GT America Regular can be used for sharing facts and data (fig. 7).

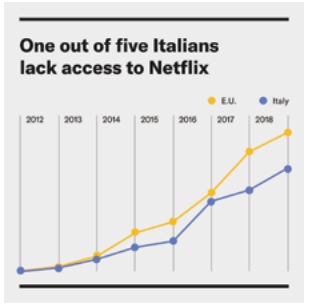
Make use of our color palette to help support ideas (fig. 6), draw attention to key facts (fig. 7), or as a part of an image (fig. 1).

1.



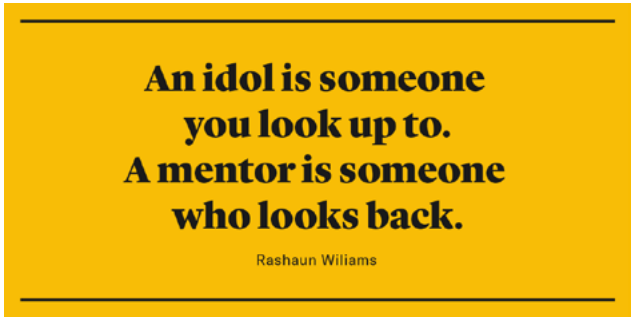
2.

3.



4.

5.



6.

7.

8.

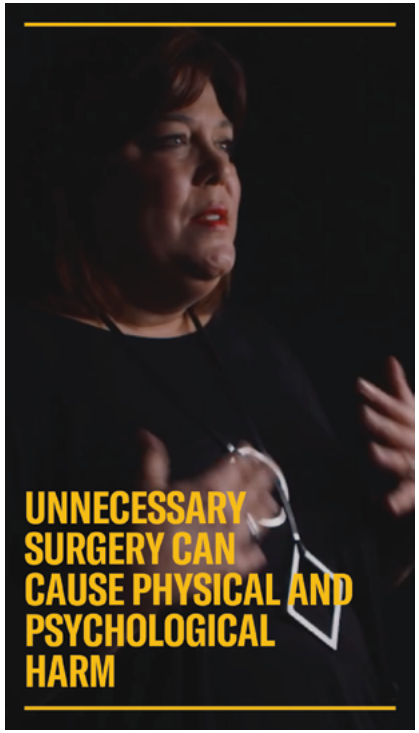
9.

Instagram Stories

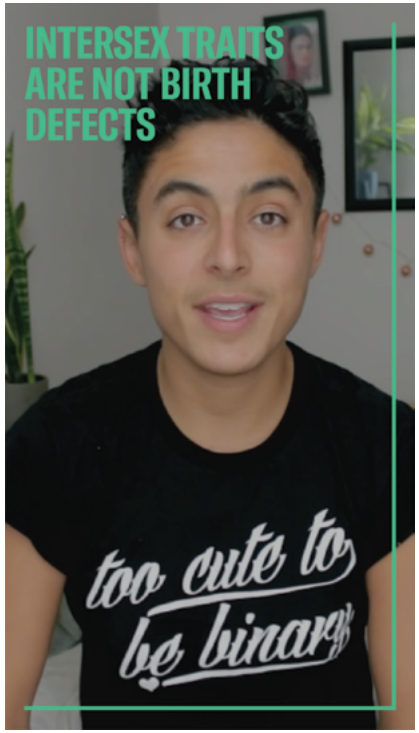
Create Instagram Story graphics that are consistent with the tone of your story content. The layout of graphic frame and copy should always work with the subject and enhance the story you are telling. Avoid placing copy or graphics directly on top of the subject, or covering important pieces of the imagery. Copy can be place at the top of an image (fig. 1, 3) or toward bottom (fig. 2), depending on your layout.

Make sure text is legible for your layout. Use a scrim to increase the contrast between the background and text. Scrims are lightweight, translucent material layers. Opacity should be determined based on the design environment.

1.



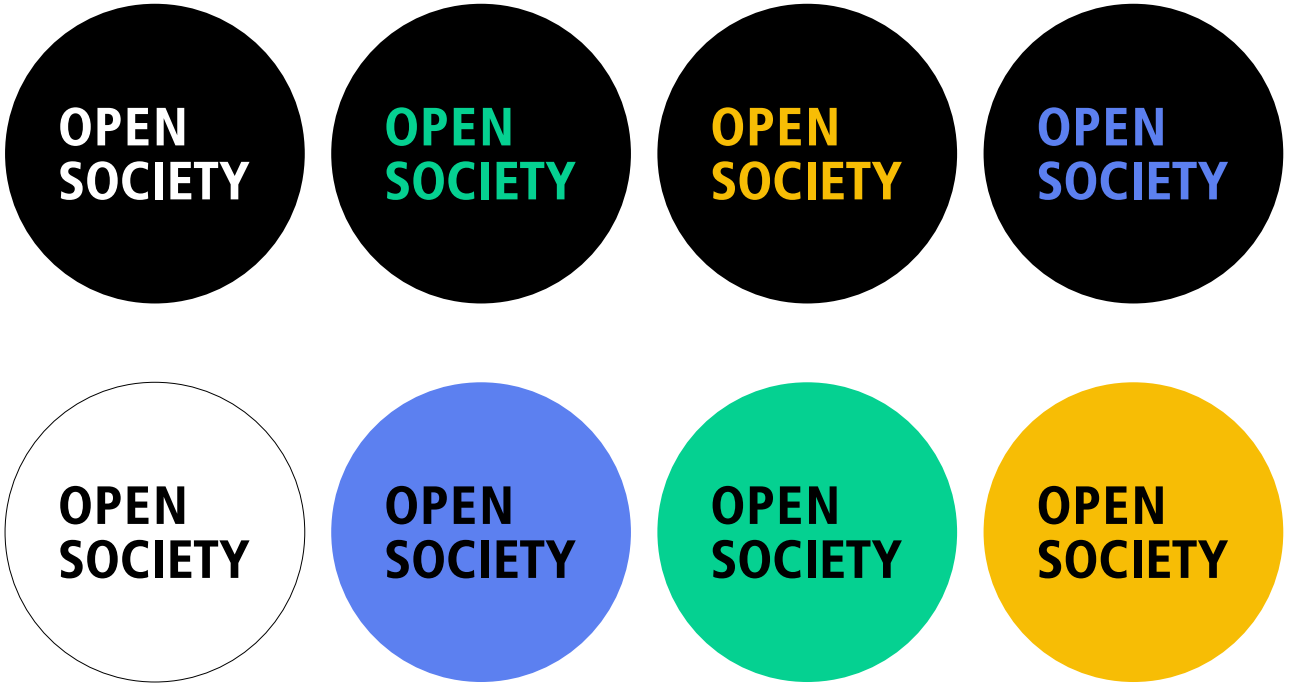
2.



3.

Avatars and Profiles

Use this two-line configuration of the wordmark for social media avatars and profile images. Use different color palettes to differentiate between different social platforms, profiles, or programs.



STATIONERY

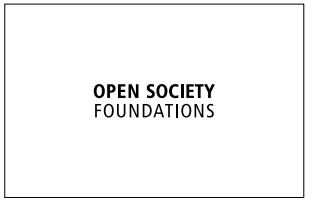
As with the rest of our visual identity, there are multiple stationery options available. The examples shown here are a sample of potential options. Letterhead and business cards can be customized within the guidelines of our visual identity.

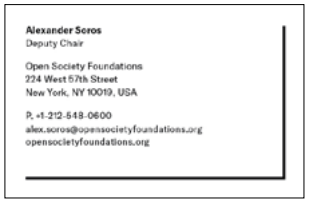
Letterhead

In creating letterhead, choose from one of the 11 graphic frames to add to your layout, or choose a version without a graphic frame. Text should be set in GT America Regular and Bold, in black text on white paper

Business Cards

Text should be set in GT America Regular and Bold, in black text on white card stock. This system allows each individual to have different versions of their business card or to choose a few versions among the options.





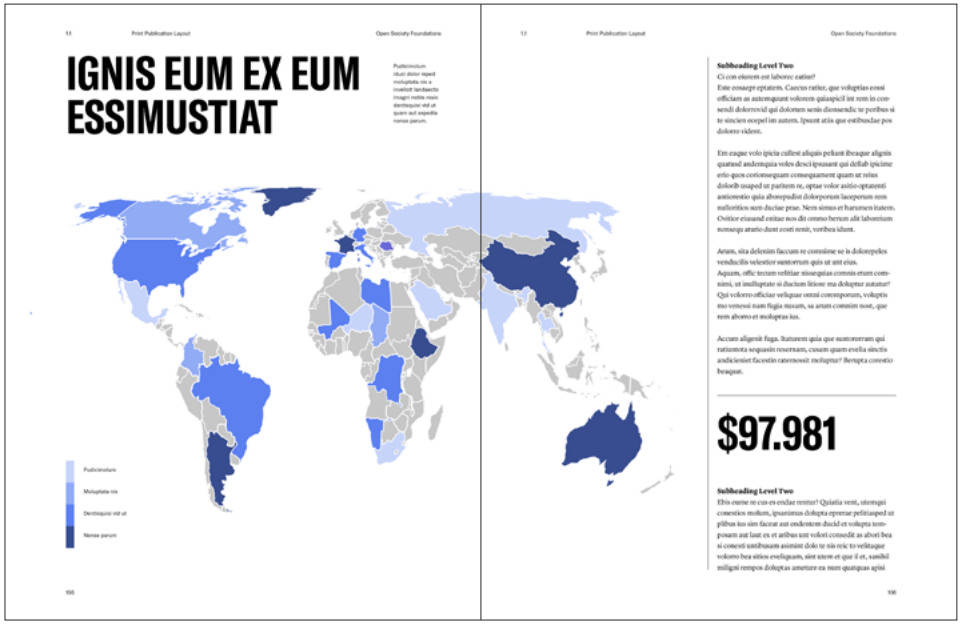
PUBLICATIONS

When laying out a publication, be sure to balance negative space with text and images. Use the graphic frame to support the composition of your publication. Instead of using the graphic frame on every spread, think about where it can be used to enhance the publication. For example, you might employ the graphic frame to open and close a chapter. Be consistent in the application of design elements throughout the publication.

Readability is paramount in laying out a publication. Make sure that all text is easy to read, while also creating a contract between type sizes. The minimum text size is 7pt. GT America can be used for larger headline text copy. Body copy should be set in Lyon Text Regular. For more on typography, please see page 28 ,29, 30.

For a single column of text, copy should be 45 to 75 characters per line; 66 characters per line is ideal. For multiple columns of text, try to keep character counts between 40 to 50 characters.

A thin line should be used to separate columns and blocks of text, 0.5pt.



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