



September 2021



IFRC BRAND GUIDELINES



NEW LOGO

New logo

Background

A new logo will help to reframe the IFRC's identity and positioning as a more dynamic and modern organisation. Also, updating and consolidating the IFRC's branding guidelines and promoting them internally serves to bring greater coherence to the IFRC's brand identity.

Audiences

- National Societies
- Donors
- IFRC employees
- Media
- The rest of the world
- Communities we work with

Goals

1. Create one, uniform visual identity across all IFRC products and platforms
2. Strengthen the IFRC brand, increase the visibility of the IFRC and ensure consistent brand image
3. Show change of the core mentality: digital first approach

Logos (digital)	
Logos (print)	



New horizontal logo



New square logo

Logo: clear space, white background and sizes

Clear Space

To ensure high visibility and an uncluttered presentation, always maintain “clear space” around the logo.

Determine the logo’s clear space by measuring the size of the “x”, where “x” is the height of the logo.

White background

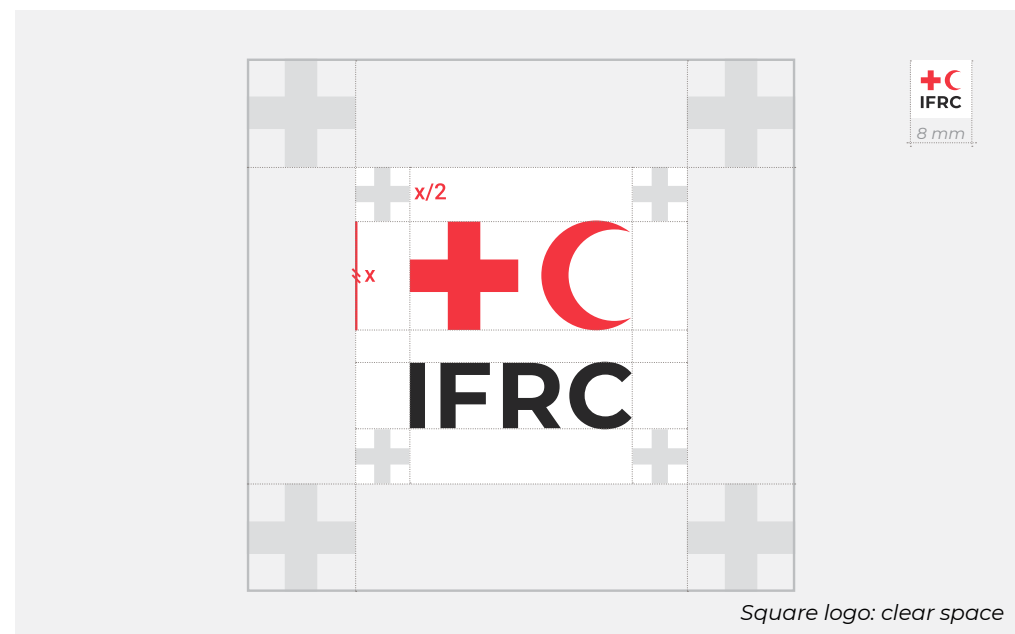
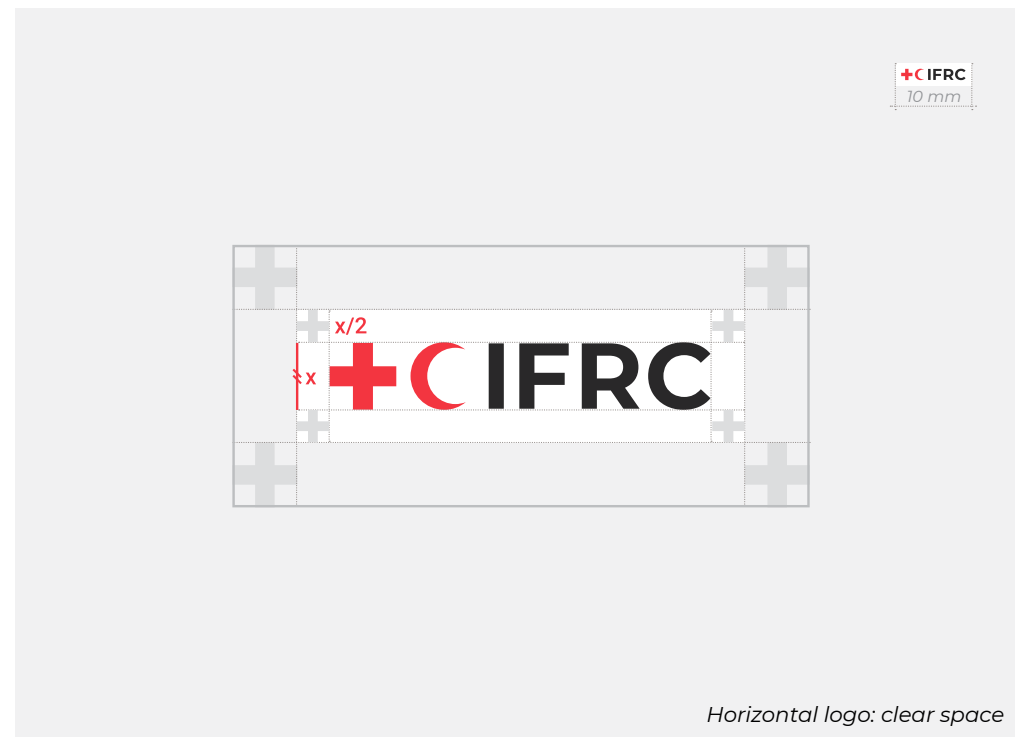
The white background should always be larger than the space covered by the emblems and text:

- The white background around the emblems and the text should always equal half of the height or width of one of the emblems as shown in the example.

Sizes

For print use, the horizontal version of the logo should never be reduced below the minimum size of 10 mm (width) and the square logo should never be reduced below the minimum size of 8 mm (width).

Logos (digital)	Link
Logos (print)	Link



Sub-brands



Rapid Response

Horizontal logo



*Rapid
Response*

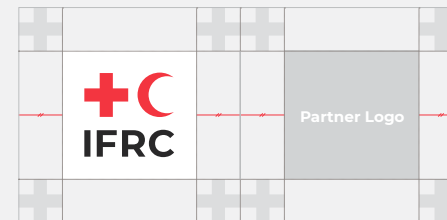
Vertical logo

Logo: co-branding

If there is a need to show several partner logos, it's very important to display all of the logos as equal and visually balanced. In order to do that, please follow the shown examples.



Co-branding: approach and example



Co-branding: approach and example



COLOUR PALETTE

Colour palette

Primary colours

There are four primary colours – dark grey, white, red and dark blue. These colours have been selected to provide a bright, clean, modern and sophisticated look to our brand.

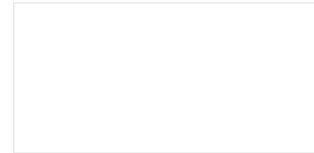


Dark Grey: Pantone Black 7 CP

CMYK 0 0 0 95

RGB 50 50 50

#323232



White

CMYK 0 0 0 0

RGB 255 255 255

#FFFFFF



Red: Pantone Red 032 C

CMYK C0 M86 Y63 K0

RGB 239 51 64

#F5333F



Pantone 282 C

CMYK 100 87 42 52

RGB 130 65

#011E41

Colour palette

Secondary colours



Pantone 334 C
CMYK 100 0 68 1
RGB 0 151 117
#009775



Pantone Green C
CMYK 96 0 68 0
RGB 0 171 132
#00AB84



Pantone 3385 C
CMYK 55 0 45 0
RGB 71 215 172
#47D7AC



Pantone Process Cyan C
CMYK 100 0 0 0
RGB 0 156 221
#009CDD



Pantone 279 C
CMYK 69 34 0 0
RGB 65 143 222
#418FDE



Pantone 647 C
CMYK 35 97 146
RGB 88 52 3 12
#236192



Pantone 534 C
CMYK 100 71 0 51
RGB 27 54 93
#1B365D



Pantone 2695 C
CMYK 89 100 0 58
RGB 46 26 71
#2E1A47



PANTONE 7446 CP
CMYK 50 46 0 0
RGB 149 141 190
#958DBE



Pantone 269 C
CMYK 76 100 0 18
RGB 81 45 109
#512D6D



Pantone 689 C
CMYK 32 85 12 23
RGB 137 59 103
#893B67



Pantone 673 C
CMYK 6 55 0 0
RGB 217 134 186
#D986BA



Pantone 1795 C
CMYK 0 96 82 1
RGB 210 39 48
#D22730



Pantone 151 C
CMYK 0 54 100 0
RGB 255 130 0
#FF8200



Pantone 150 C
CMYK 0 30 71 0
RGB 255 178 91
#FFB25B

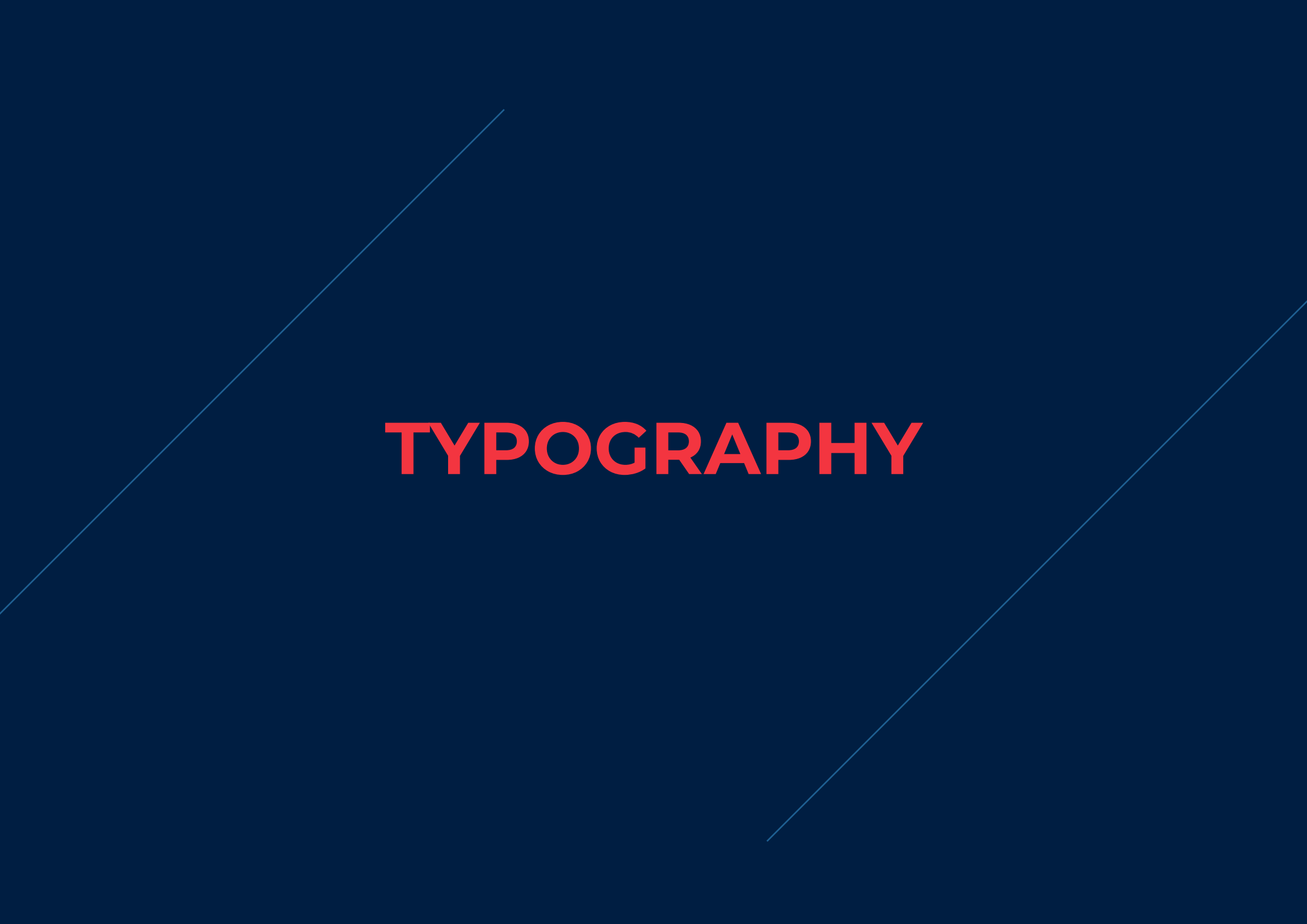


Pantone 120 C
CMYK 0 5 66 0
RGB 251 219 101
#FBD865

Colour palette

Themes and colours





TYPOGRAPHY

Typography

Typography is everywhere and it plays an important role in brand identity. We, as a humanitarian organisation, should be extremely careful when choosing fonts that will be used in our brand materials. As it not only represents our brand, it can also create a very positive or a very negative experience for our viewers.

Some of the important questions to ask before choosing brand typefaces:

- Is the font legible? Can a person with visual impairment read the text?
- Does the font family have many variations? This will allow you more design options.
- Does the font have enough glyphs (special characters)?
- Does the font support many languages?
- Does this font include proper character kerning (space between characters)?
- Is the font free? If not, how much will it cost to obtain the licenses and install it?

After a thorough consideration two font families were chosen based on the above criteria: **Montserrat** for headlines and **Open Sans** for body text. Both font families belong to free Google fonts.

Advantages of choosing Google fonts:

- High quality and legibility
- Support of multiple languages
- Big sets of glyphs
- Good character kerning
- Free. Open licenses for web and print
- Easy to implement on websites

A B C Č Ć D Đ E F G H I J K L M
N O P Q R S Š T U V W X Y Z Ž
a b c č ć d đ e f g h i j k l m n o
p q r s š t u v w x y z ž А Б В Г Г
Д Ъ Е Ё Є Ж З С И І Й Ј К Л
Љ М Н Њ О П Р С Т Ћ У Ў Ф
Х Ц Ч Џ Ш Щ Ъ Ы Ь Э Ю Я а б
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Typeface

Headlines: Montserrat

Montserrat is a geometric sans-serif typeface designed by Julieta Ulanovsky, inspired by posters and signage from her historical Buenos Aires neighborhood of the same name. It is rather close in spirit to Gotham and Proxima Nova, but has its own individual appearance — more informal, less extended, and more idiosyncratic.

It is provided in a total of nine different weights, each having eight figure styles and small caps in both upright and italic shapes.

Montserrat



Montserrat Black
Montserrat Black Italic
Montserrat Extra-Bold
Montserrat Extra-Bold Italic
Montserrat Bold
Montserrat Bold Italic
Montserrat Semi-Bold
Montserrat Semi-Bold Italic
Montserrat Medium
Montserrat Medium Italic
Montserrat Regular
Montserrat Regular Italic
Montserrat Light
Montserrat Light Italic
Montserrat Extra-Light
Montserrat Extra-Light Italic
Montserrat Thin
Montserrat Thin Italic

Typeface

Body text: Open Sans

Open Sans is a humanist sans serif typeface designed by Steve Matteson, Type Director of Ascender Corp. This version contains the complete 897 character set, which includes the standard ISO Latin 1, Latin CE, Greek and Cyrillic character sets. Open Sans was designed with an upright stress, open forms and a neutral, yet friendly appearance. It was optimized for print, web, and mobile interfaces, and has excellent legibility characteristics in its letterforms.

Open Sans



Open Sans Extra-Bold

Open Sans Extra-Bold Italic

Open Sans Bold

Open Sans Bold Italic

Open Sans Semi-Bold

Open Sans Semi-Bold Italic

Open Sans Regular

Open Sans Italic

Open Sans Light

Open Sans Light Italic

Arabic Typeface

Headlines and Body text: Noto Kufi Arabic

When text is rendered by a computer, sometimes there will be characters in the text that can not be displayed, because no font that supports them is available to the computer. When this occurs, small boxes are shown to represent the characters. We call those small boxes “tofu,” and we want to remove tofu from the Web. This is how the Noto font families got their name.

Noto helps to make the web more beautiful across platforms for all languages. Noto is a global font collection for writing in all modern and ancient languages. Noto Kufi Arabic is a simplified, unmodulated (“sans serif”) Kufi design mainly for texts in larger font sizes in the Middle Eastern Arabic script. It has multiple weights and 733 glyphs.

Noto Kufi Arabic



الاتحاد الدولي لجمعيات الصليب الأحمر
والهلال الأحمر

الاتحاد الدولي لجمعيات الصليب الأحمر
والهلال الأحمر

الاتحاد الدولي لجمعيات الصليب الأحمر والهلال
الأحمر

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الاتحاد الدولي لجمعيات الصليب الأحمر والهلال الأحمر



ICONOGRAPHY

Iconography

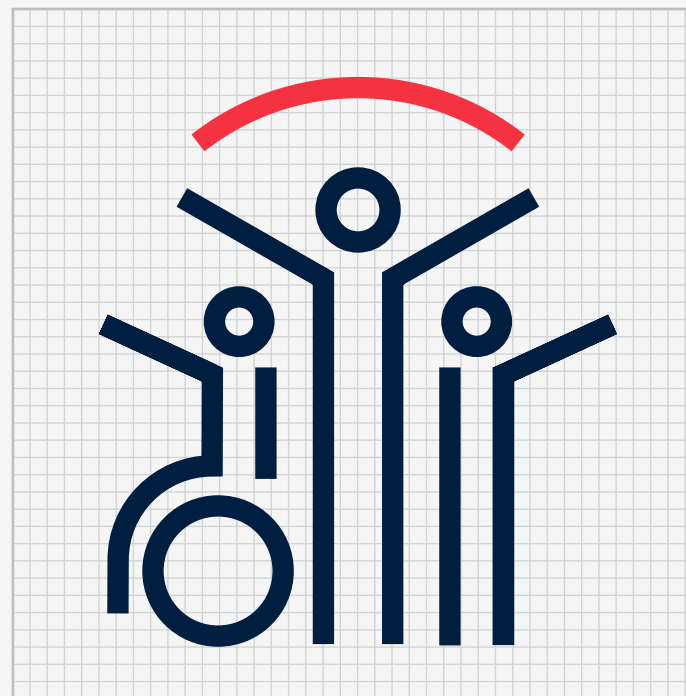
A set of 205 gender neutral icons

Design stereotypes are everywhere. Among the most noticeable is when design differentiates between feminine and masculine. You can see it in web, print, iconography, illustration and photography. A lack of diversity, inclusion, and representation is obvious in the design even by humanitarian organizations like ours. That's why we are working hard to create an inclusive, diverse and gender-neutral brand that will address harmful stereotypes and toxic hierarchies. Iconography is one of the first steps to ensure that the IFRC is one of the leading inclusive brands.

The goals:

- Challenge our stereotypes and assumptions
- Change our illustration language
- Better represent marginalized groups
- Make gender-neutral icons the default

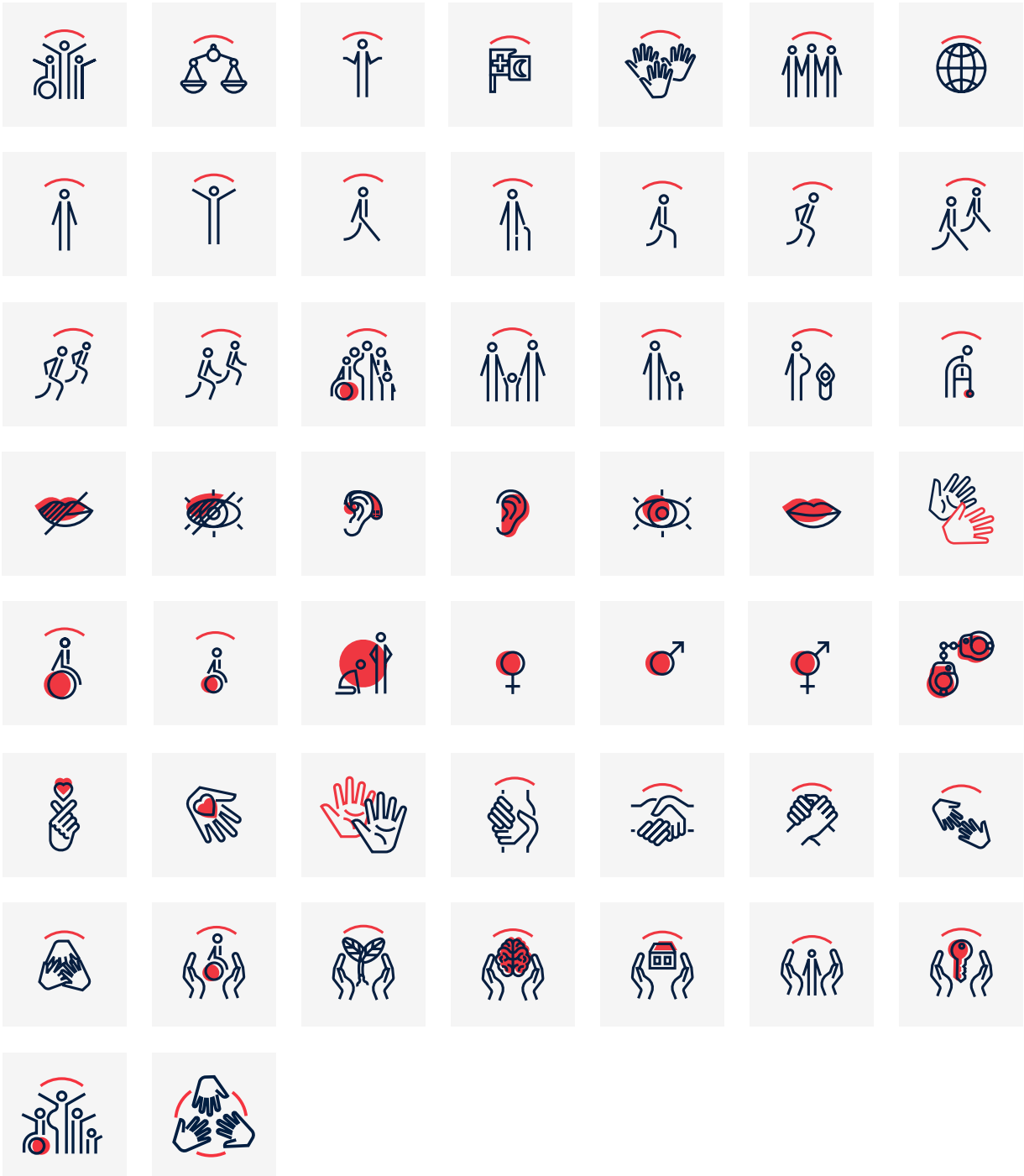
Icons (.svg)	Link
Icons (.eps)	Link
Icons (.png)	Link



Iconography

Seven fundamental principles, Protection, Gender, Inclusion

Icons (.svg)	Link
Icons (.eps)	Link
Icons (.png)	Link



Iconography

Water, Sanitation, Hygiene, Health

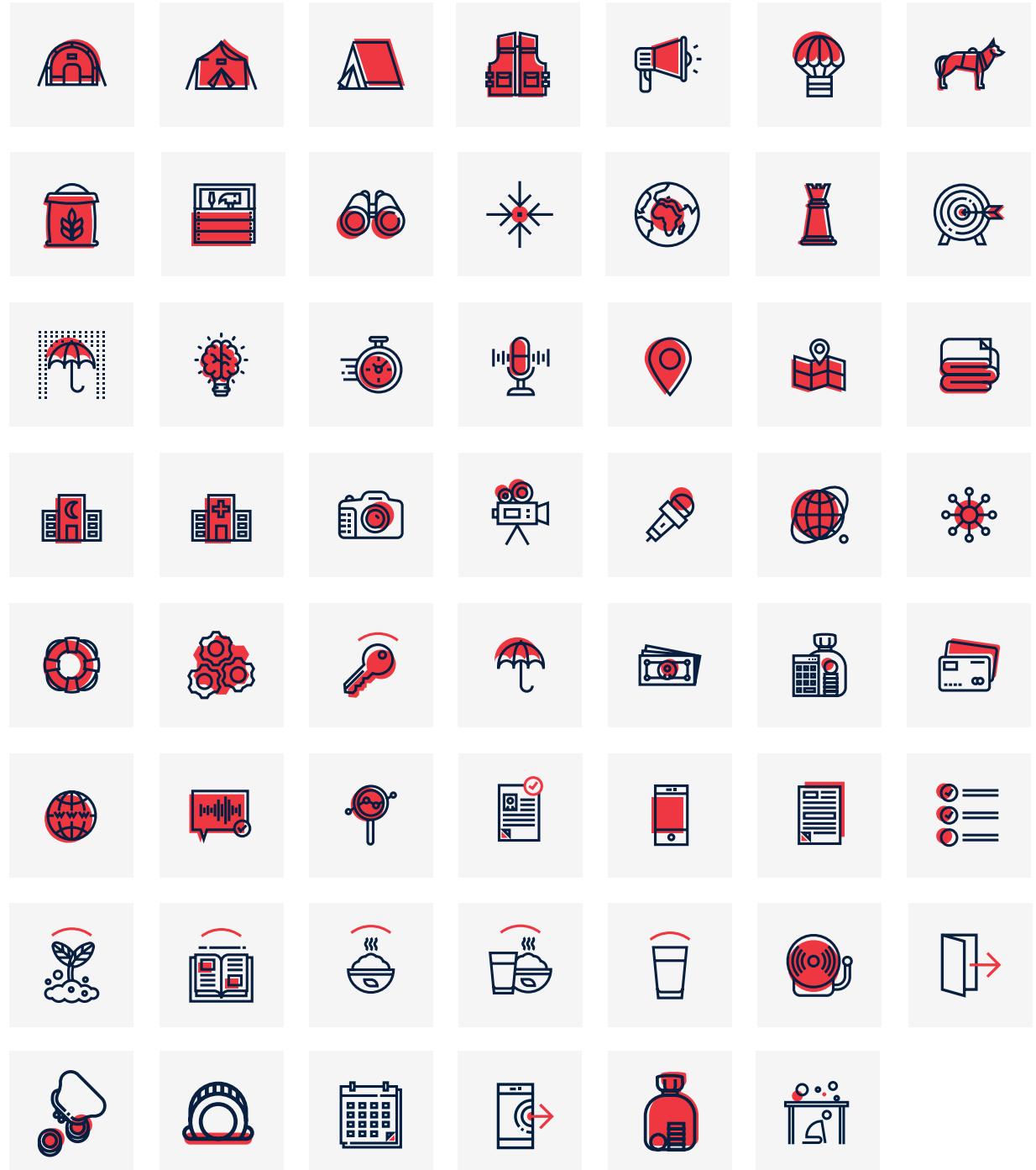
Icons (.svg)	Link
Icons (.eps)	Link
Icons (.png)	Link



Iconography

Emergency response

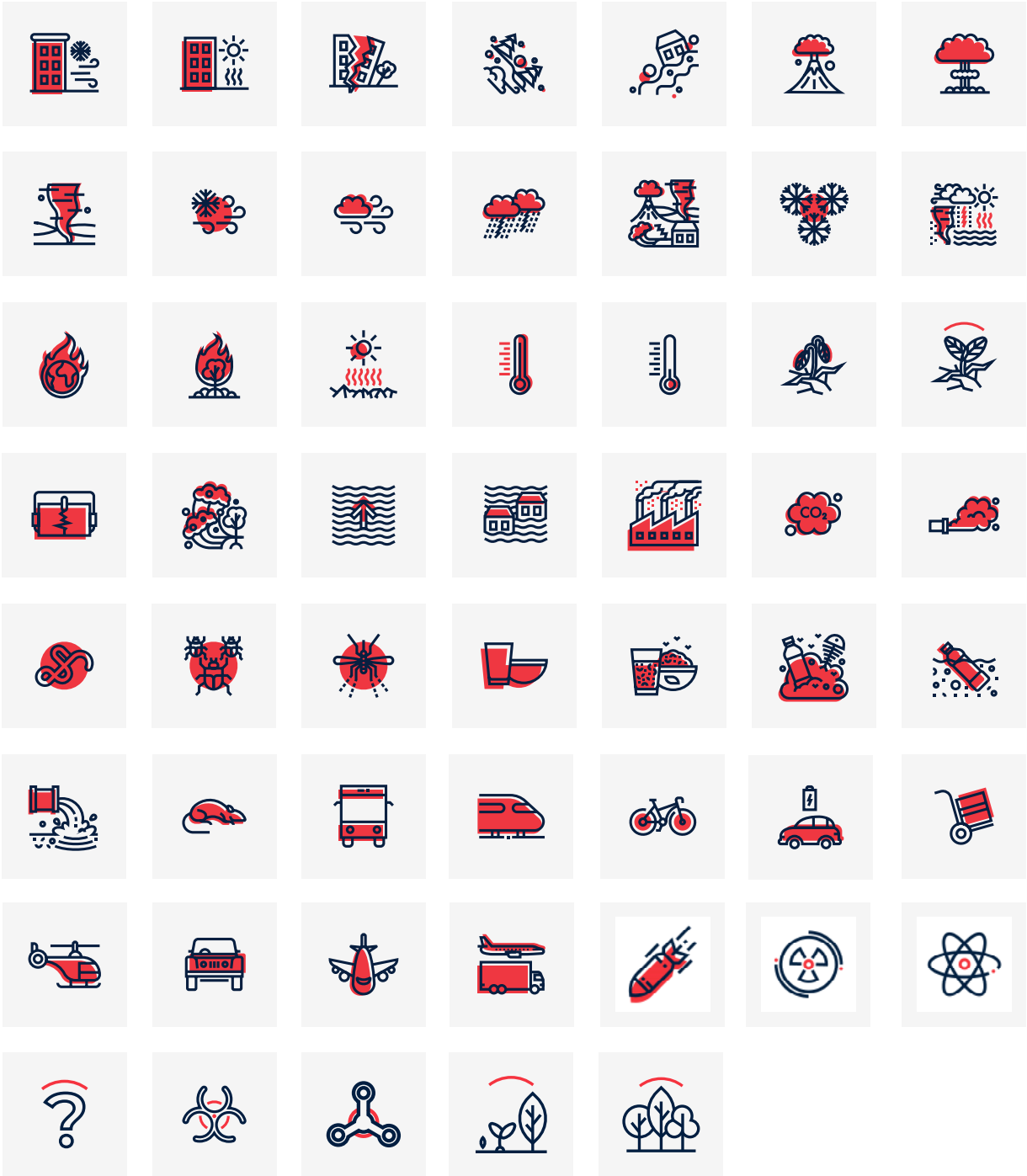
Icons (.svg)	Link
Icons (.eps)	Link
Icons (.png)	Link



Iconography

Disasters, Transportation, Climate Crisis

Icons (.svg)	Link
Icons (.eps)	Link
Icons (.png)	Link





DIGITAL MEDIUMS

Digital mediums

Website

The IFRC's new public website, ifrc.org, launched in September 2021 with a brand new look and feel, revamped and up-to-date content and greatly improved user experience and accessibility. All content is currently available in English, with French, Arabic and Spanish content set to be fully available by the end of the year.

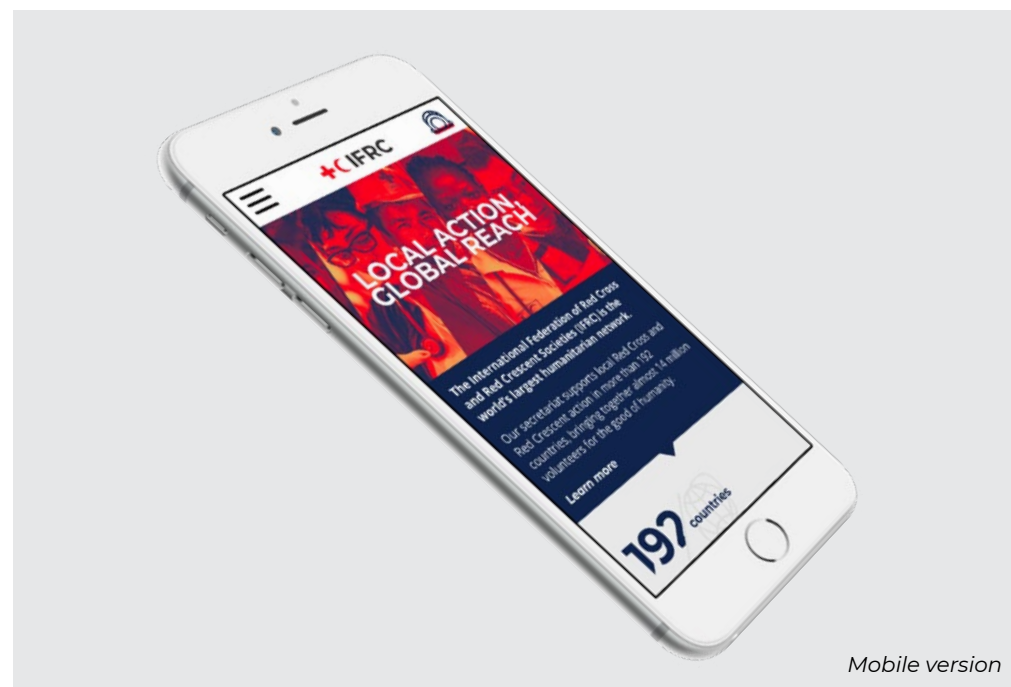
The IFRC web team will retain more centralised editorial control over the new site to sure it evolves with our organisation while remaining clear, consistent, concise and engaging. The team will be training up colleagues across different business units to manage their own content in the last quarter of 2021.

Should you have any questions regarding the new website, please contact webteam@ifrc.org and watch [this space](#) for upcoming web tools and resources.

SharePoint web resoruces (coming soon)



Website

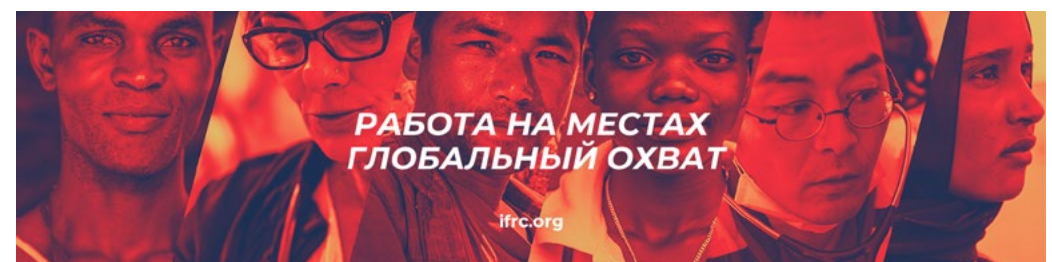
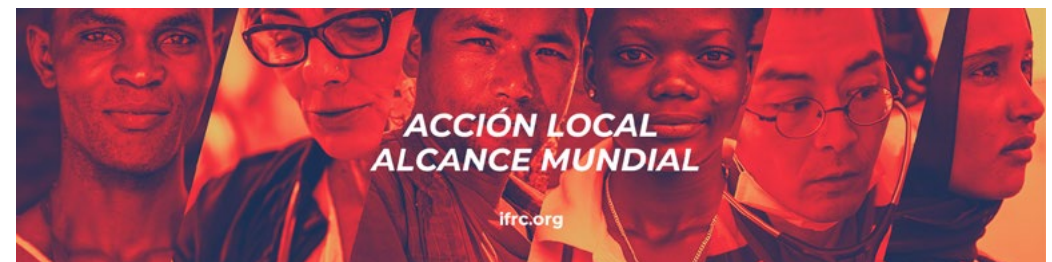


Mobile version

Digital mediums

Facebook, Twitter, LinkedIn

Facebook Covers (Canva)	Link
Facebook Covers (.png)	Link
Twitter Header (Canva)	Link
Twitter Header (.png)	Link
LinkedIn Banners (Canva)	Link
LinkedIn Banners (.png)	Link



**For more information,
please contact:**

IFRC Communications department

Benoit Carpentier: benoit.carpentier@ifrc.org

Nic Jones: nicholalyndsay.jones@ifrc.org

Val Shapiro: valentina.shapiro@ifrc.org