

**BRIGHT**

**BOLD**

**POSITIVE**

Guidelines to **Visual Style**

# CONTENTS

Welcome to **Amnesty International UK's Visual Style guide**, part of our set of practical guides for powerful brand communications.

This shows how to use key elements of our visual brand – colours, typefaces, wordmark and candle logo – correctly. Maintaining a strong and consistent brand identity helps people recognise and connect with us.

All three guides complement our creative brand ‘playbook’ and underpin our communications strategy – which is to engage more effectively with our audiences, reach out to more people, and make Amnesty stronger.

*\*This guide will be regularly updated to reflect design developments*

- See also guides for **Editorial** and **Using Photography**

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# OUR VISUAL LANGUAGE

Amnesty International is a worldwide organisation. We have Amnesty sections and individual supporters in many countries around the world – these are all part of one global movement. This is

## Amnesty International

So it is important that we sound like one voice, with one recognisable look, and one set of shared strategic goals.

This is how people are able to recognise other organisations all over the world. It is how people get to know, love and trust them. A strong, unified purpose is important for building relationships and affinity.

People join Amnesty because of their heartfelt and powerful urge to stand up for humanity. This is the simple idea at the heart of Amnesty International since it was founded in 1961: ordinary people standing up for humanity. We want this idea to capture the imagination of many more people for generations to come.

Our iconic candle logo, the burning flame circled with barbed wire, is light out of darkness, a visual expression of hope. This idea is inherent in all our communications. The words and images we choose show who we are and what our work is about - humanity.





# OUR IDENTITY

Brand consistency has one big advantage – it builds recognition. With recognition comes familiarity. With familiarity comes trust and confidence. If done well, consistency brings clarity and purpose which audiences recognise. They know straight away who is communicating to them.

- Our design reflects our image. Subconsciously or not, audiences look for consistency in design, and they do this for some simple reasons. Design consistency involving the use of our logo and colours can help audiences remember us.

- Working together with consistent visual identity will allow audiences to understand that we are one movement. This doesn't mean that everything has to look exactly the same, but that there should be visual cohesion.
- By keeping our visual identity and branding consistent, we'll be able to develop and strengthen our brand effectively – ensuring we make a strong, positive and long-lasting impression.
- We need a global identity, so that what we do in the UK reinforces what we're doing elsewhere in the world.





# OUR VOICE

Whether it's written, spoken, or visual, the way we communicate Amnesty International's work to UK audiences must reflect our values. Our communications strategy identifies the audiences we need to reach to broaden popular support for human rights, build engagement with the Amnesty brand and help us grow. Our brand 'playbook' explores those insights, defining the personality and tone of voice that will help us do this - five traits that underpin everything we do and are reflected in everything we say. They are:

## **BRAVE AND BOLD**

Being confident, sometimes humorous – but not shouty or accusatory

## **OPTIMISTIC**

Shining a light on humanity, even in the darkest places

## **INCLUSIVE**

Showing that all acts of humanity, big or small, make a difference

## **HUMAN**

Engaging people on subjects they care about by telling human stories

## **CELEBRATORY**

Remembering to stop, say thank you, and celebrate our successes, from small wins to big victories

**OPEN,  
INVENTIVE,  
INTELLIGENT,  
DETERMINED.**



© M Ventoura/Al



# OUR COLOURS

- A bright four-colour palette – yellow, pink, blue and green – underpins our positive brand personality in materials addressed to our UK audiences. In addition, black and white, and light grey accents can be used when needed.
- Our large range of print materials aimed at specific UK audiences includes campaign planning packs and briefings, classroom resources, reports and official communications, graphics for website and social media, and branding or set design at prominent events.
- Official reports mainly use the global black and yellow palette. We would prioritise these colours for formal or official communication UK products, such as research reports likely to be used by other Amnesty sections, or government submissions and letterheads.
- At times, we will use other colours to reflect cultural convention, for example red on placards for our Middle East and North Africa campaign, and rainbow colours for our presence at Pride.

## Note

Our wordmark (see page 6) is only used in black and white or black and yellow versions.

### YELLOW

CMYK 0 / 0 / 100 / 0  
RGB 255 / 242 / 0  
HEX #fff200  
PANTONE Yellow

C 040  
M 000  
Y 000  
K 100  
HEX#001722

### PINK

CMYK 0 / 87 / 7 / 0  
RGB 238 / 71 / 144  
HEX #ee4790  
PANTONE 212

C 000  
M 000  
Y 000  
K 080

### BLUE

CMYK 85 / 0 / 0 / 0  
RGB 0 / 182 / 241  
HEX #00b6f1  
PANTONE 2995

C 000  
M 000  
Y 000  
K 060

### GREEN

CMYK 52 / 0 / 100 / 0  
RGB 136 / 197 / 64  
HEX #88c540  
PANTONE 376

C 000  
M 000  
Y 000  
K 020



# OUR WORDMARK

Where possible the wordmark logo should appear on the bottom right of printed materials.

To create maximum impact our logo works best when placed on a yellow background. When this isn't appropriate a black or white alternative may be used.

The height of our wordmark should never be less than 6mm. There needs to be a clear space around our wordmark.



It is important that the appearance of the wordmark remains consistent. The wordmark should not be misinterpreted, modified or added to.

The wordmark must never be redrawn, adjusted or modified in any way. It should only be reproduced from the artwork provided.

### Exceptions

If the wordmark would make the candle too small for effective display (eg on placards), the elements can be 'freed up' and the candle positioned larger and independently.

If the title or headline already contains 'Amnesty International' the candle can be used separately.



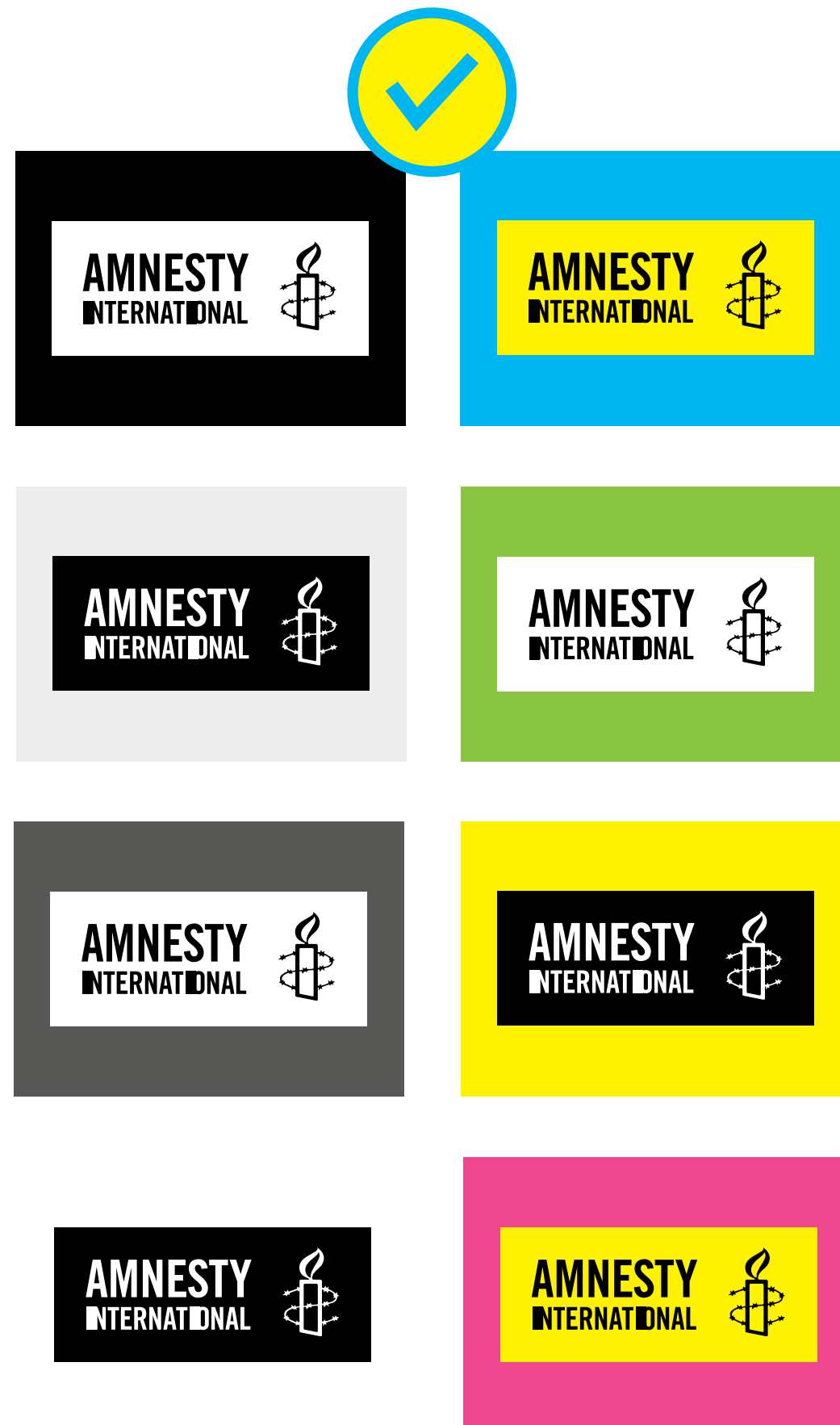


# OUR WORDMARK

## Dos and don'ts

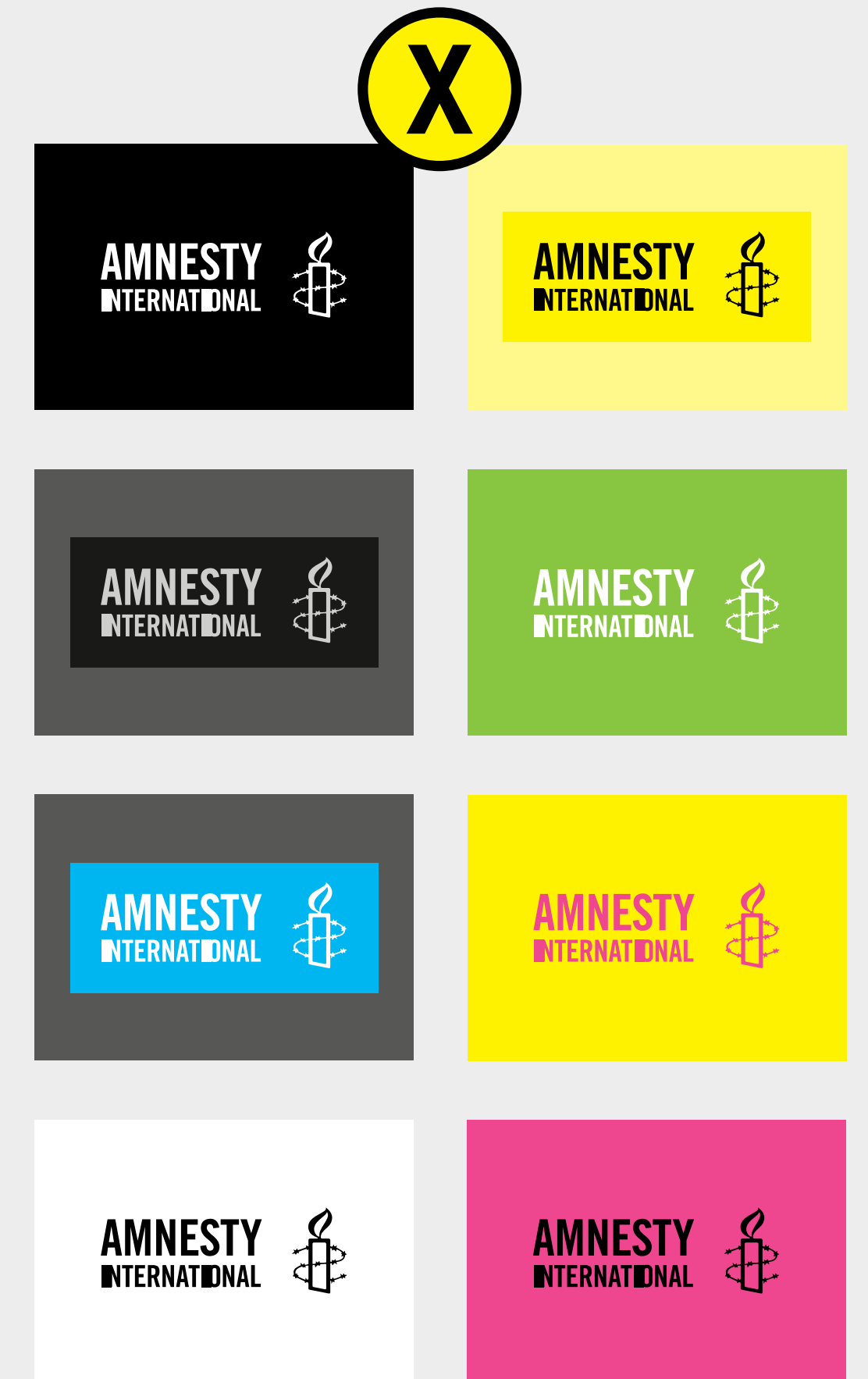
### BACKGROUND: ACCEPTABLE USE >

Our wordmark is only used in black, white or yellow versions. There should be sufficient contrast between the wordmark and background. The wordmark must appear as a distinct block to stand out against its background, as shown in these examples.



### BACKGROUND: UNACCEPTABLE USE >

The wordmark must not be recoloured and should not merge with the overall background colour.







# OUR WORDMARK

## Dos and don'ts

Because the wordmark is Amnesty International's primary visual representation, its integrity should be respected at all times, in all places.

### Please do not stretch, condense, augment or distort the wordmark.

Changing any graphic element of the wordmark will weaken its impact and detract from the consistent image we seek to project. These illustrations describe some, but not all, of the more common misunderstandings and inappropriate uses of the wordmark.

Please use only approved electronic art when reproducing Amnesty's wordmark.



**Keylines** Do not use any strokes or outlines on the wordmark



**Effects** Do not add any kind of effects such as a drop shadow to the wordmark



**Shape and positioning** Do not condense or stretch the wordmark



**Tints** Do not add tints to the wordmark



**Candle** Do not alter the Amnesty candle



**Orientation** Do not change the orientation of the wordmark by rotating it any way



**Colours** Do not alter the colour of elements in the wordmark



**Framing** Do not frame the wordmark



**Cropping** Do not crop the wordmark



**Colours** Do not alter the background colour of the wordmark



**Colours** Do not invert the wordmark



**Adding elements** Do not incorporate additional elements or text into the wordmark



# OUR WORDMARK

## Positioning

In order to maintain consistency, the Amnesty wordmark should be positioned in the bottom right-hand corner of printed materials.

It can be placed on a solid background of any of our brand colours or over a clear area in an image, as long as it does not obscure the main subject area.

### Minimum size

Minimum height of wordmark for print is 10mm.



### Co-branding

The wordmark should always appear on right-hand side of the branding strip/block with clear space between each logo.



### Exceptions

The wordmark does not have to be positioned bottom right if that would lose all impact. For example in some web page designs it is better centred. Stick to the rule in general though.

### Note

- Never re-type the wordmark in a different typeface or in lowercase. Always use the supplied artwork files.
- The elements of the wordmark should never be separated or changed.
- When re-sizing, always scale proportionally – do not distort the wordmark.



# OUR WORDMARK

## Positioning

### ACCEPTABLE USE

The wordmark should be positioned bottom right. It should always appear with a minimum area of clear space around it, this is determined by the cap height of the AMNESTY component of the wordmark.



### UNACCEPTABLE USE

The wordmark should not bleed off the edge of a document.



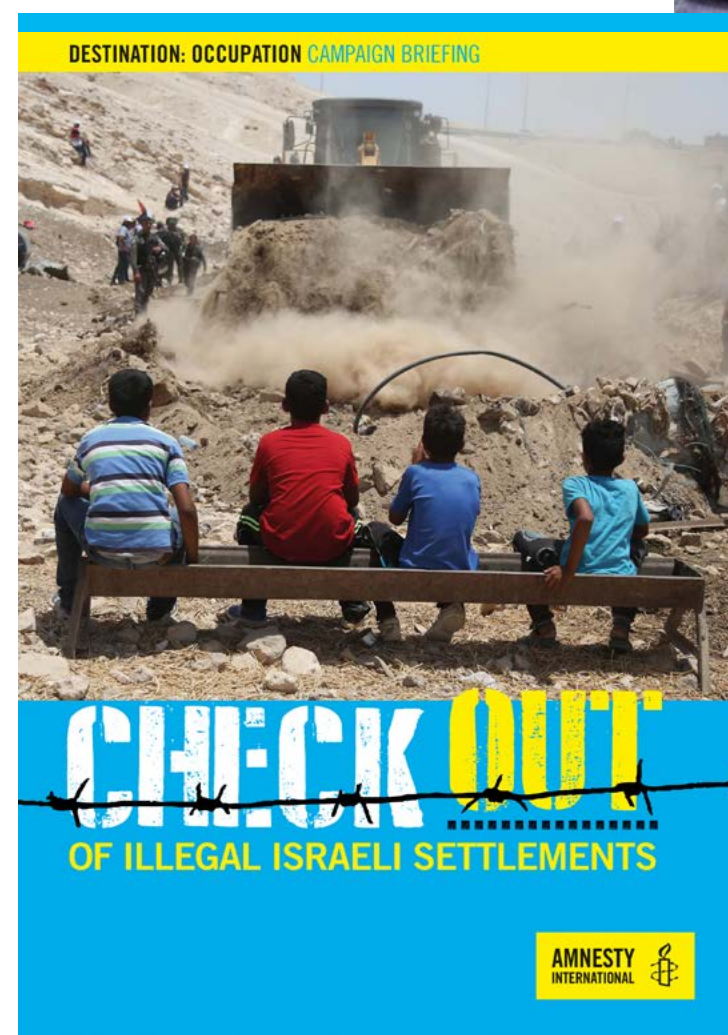


# OUR WORDMARK

## Dos and don'ts

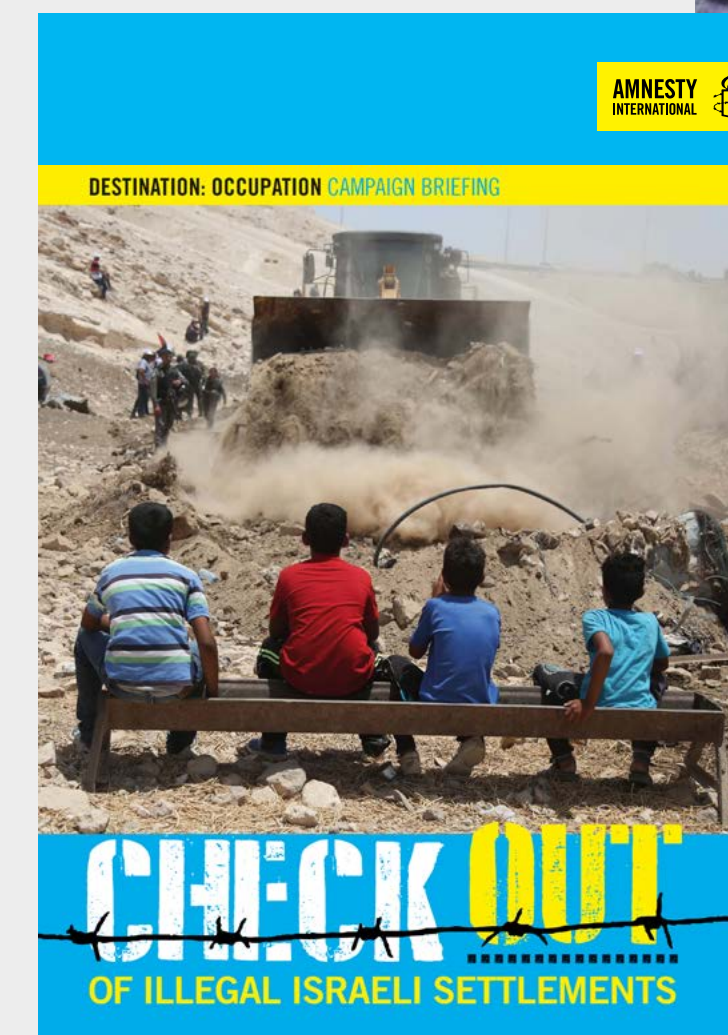
### ACCEPTABLE USE

When used over photos or graphics it must be placed in clear areas, with sufficient contrast so that it is clearly visible. Whenever possible, it should appear to the bottom right of layouts.



### UNACCEPTABLE USE

The wordmark must not be placed over complex backgrounds, interfere with, or obscure important areas of photos. Whenever possible, it should appear to the bottom right of layouts.

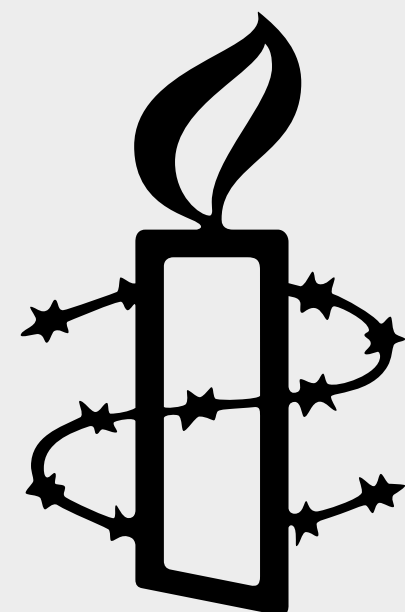




# OUR CANDLE

**‘Better to light a candle than curse the darkness’**

An old Chinese saying that inspired Amnesty’s iconic candle logo

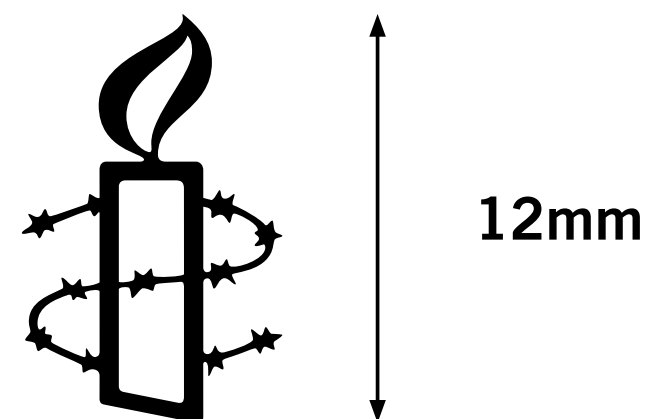


The candle circled in barbed wire is more than a logo. It symbolises a global movement of people determined to create a world where everyone enjoys the human rights enshrined in the Universal Declaration of Human Rights. It has a life of its own and will never go out.

The original version was designed by Diana Redhouse in 1963, a powerful symbol of hope in the face of persecution.

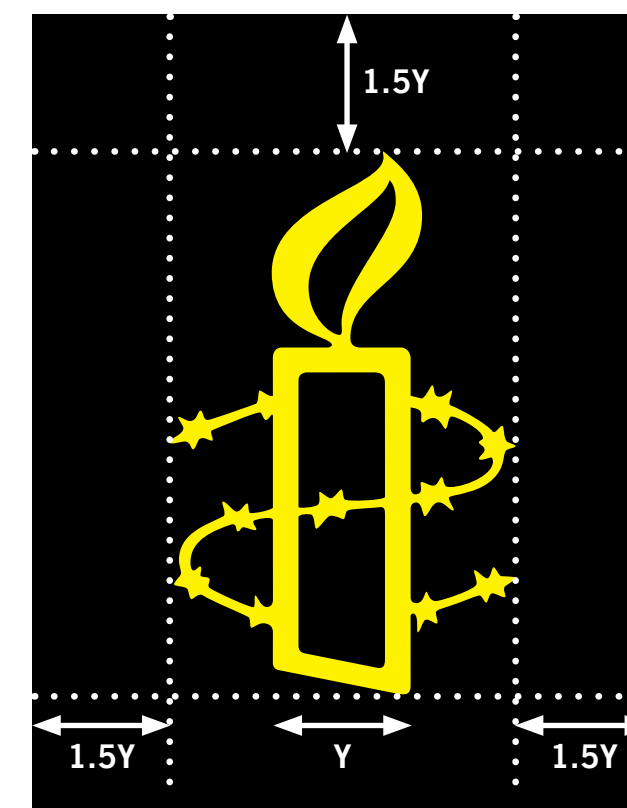
## Minimum size

Minimum height of candle for print is 12mm.



## Clear zones

In order to gain maximum visibility, the candle should always appear with a minimum area of clear space around it. This area should be free of any type or graphic element. The clear space should be equal to or greater than 1½ times of the candle’s width.



**The candle burns not for us, but for all those whom we failed to rescue from prison, who were shot on the way to prison, who were tortured, who were kidnapped, who ‘disappeared’. That’s what the candle is for.**

Peter Benenson, who founded Amnesty International in 1961



# OUR CANDLE

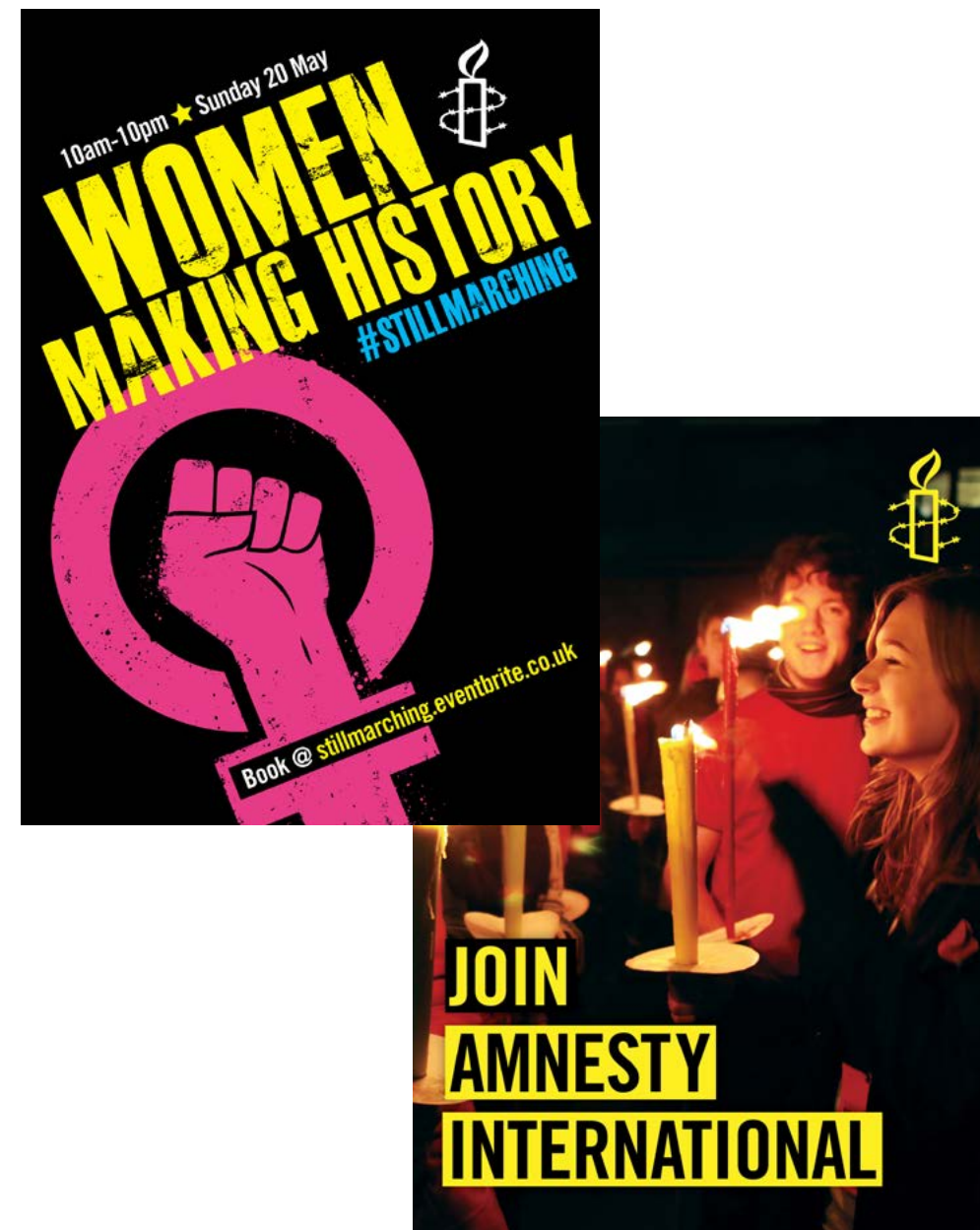
## Positioning

### Candle uses and positioning

The candle can be used instead of the wordmark when 'Amnesty International' is in the main title and the design does not allow for the wordmark to be placed in the bottom right hand corner. The candle should be positioned in the top right hand corner of the page.

### Note

When re-sizing, always scale proportionally – do not distort the candle.



### Exceptions

The candle can be used in professionally designed materials, where the wordmark doesn't work within the design. Some examples are small, contained graphics, badges or stickers, t-shirts and placards.





# OUR TYPEFACES

We have a range of typefaces for different purposes. Our corporate typeface family **Amnesty Trade Gothic** is available on request.

Our secondary typefaces are:

**Sabon Roman** – a good reading serif font for extensive text in print materials – such as long text-heavy reports

**Arial** – a widely available sans serif font.

## Primary typefaces

**Amnesty Trade Gothic Bold Condensed**

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**  
abcdefghijklm**nopqrstuvwxyz**

- used for main headings (in upper case)
- try to use no more than six words per heading

**Amnesty Trade Gothic BOLD NO.2**

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**  
abcdefghijklm**nopqrstuvwxyz**

- used for secondary headings
- used for highlighting body copy

Amnesty Trade Gothic ROMAN

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**  
abcdefghijklm**nopqrstuvwxyz**

- used for body copy

## Secondary typefaces

Sabon Roman

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**  
abcdefghijklm**nopqrstuvwxyz**

- used for long body copy
- mostly large, text-heavy publications

Arial

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**  
abcdefghijklm**nopqrstuvwxyz**

- for online use when Amnesty Trade Gothic is not available



# OUR TYPEFACES

## Headings

Our style of typography is very important to keep our visuals looking coherent and recognisable.

### Main headings

The detail of the main headings are important.

- Amnesty Trade Gothic Bold Condensed
- Uppercase
- A black or yellow highlighter box behind the text to add prominence
- Text colour can be in black, white or yellow
- A clear gap between each line of text
- Headings should be short – six words or less if possible

### Long headings

- If you have a long heading that cannot be shortened, use upper and lower sentence case Amnesty Trade Gothic Bold Condensed.
- Do not use the highlighter box behind upper and lowercase headings.

### Type effects

Do **NOT** add effects such as drop shadows to our typefaces. These effects are often used to make text look more ‘designed’, but they look unprofessional and outdated.

**STAND UP FOR HUMAN RIGHTS DEFENDERS** 







# OUR TYPEFACES

## Colour

Our brand colours can be used effectively with text in various combinations to create visual impact, emphasis, or for hierarchy (distinguishing levels) of content.

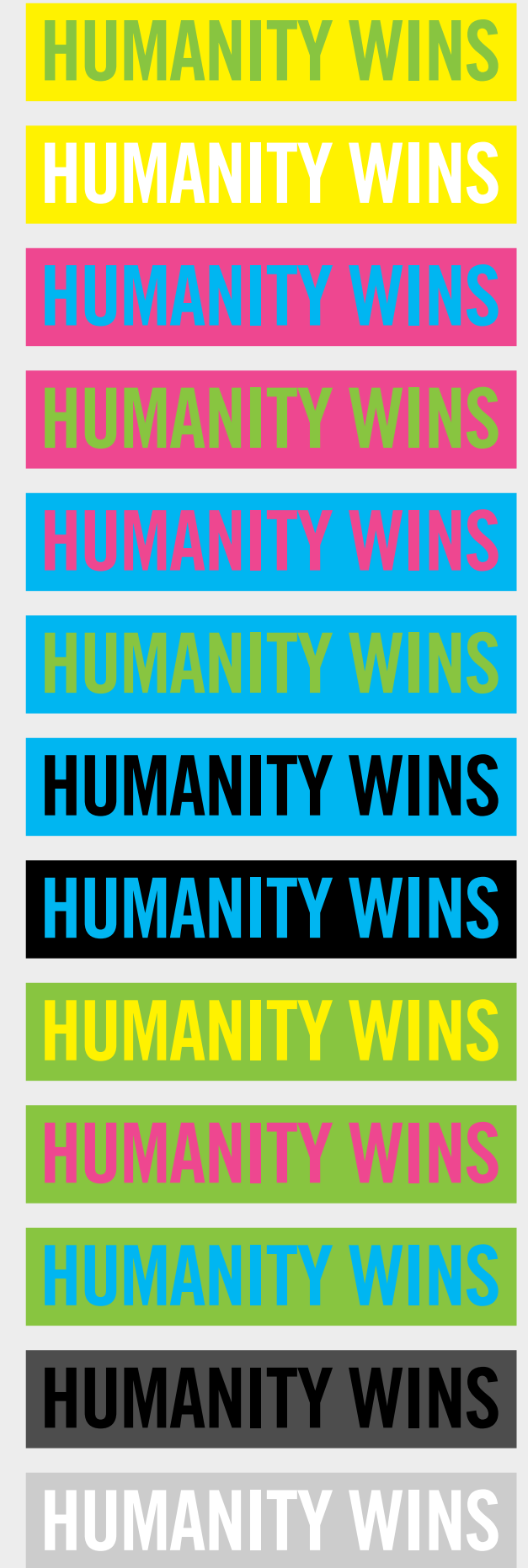
When text is placed over a graphic element, there should be enough contrast between text and background colour to ensure the text is clearly readable.

Examples of some acceptable and unacceptable colour combinations when using text over graphics, see right.

Use a black or colour highlighter box behind the heading to add prominence – only use the combinations shown.

- There needs to be a gap between each line of text
- Keep headings as short as possible
- Some colour combinations work better in digital formats than printed

Never use colour if it makes something hard to read or illegible, eg never use yellow for body copy on a white background. It is also not easy to read yellow text on a green background, or green on blue, or pink on green. Colours can create a dynamic feel in our communications across all channels – but don't overdo it.





# OUR TYPEFACES

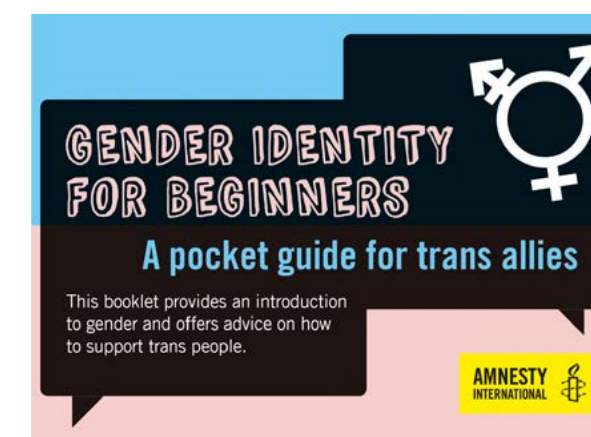
## Using a different typeface

We have a lot to share with our UK audiences. We tell them about human rights crises, or inspire them to take action for a person whose rights are violated. There are posters for comedy shows, school packs on poetry, fundraising appeals, briefings for MPs, calls for marathon runners.

Our core global brand is distinctive and authoritative in typography and colours. Yellow and black is nature's danger warning; and we see it in car park barriers or police tape. Trade Gothic Condensed is serious and information-rich. We use these elements with care, to avoid appearing 'shouty' or unwelcoming.

We also aim for a less formal look and feel – and use strong photography and our vibrant extended colour palette to achieve an upbeat vibe. We know we attract attention through striking creative work, sometimes sober and authoritative, sometimes edgy and adventurous, all in tune with our Humanity Wins platform.

Just as we sometimes use an additional colour, we can also occasionally use a non-brand font. Designing materials for a comedy event or a festival may call for an adventurous design treatment. This is fine – it must still be easily identified as Amnesty International, with basic elements like the wordmark properly and prominently handled.





# DIGITAL DESIGN

Digital and print design have many brand elements in common. Typography, colours, use of photos and graphics, tone of voice. Most of the rules described in this guide apply to both.

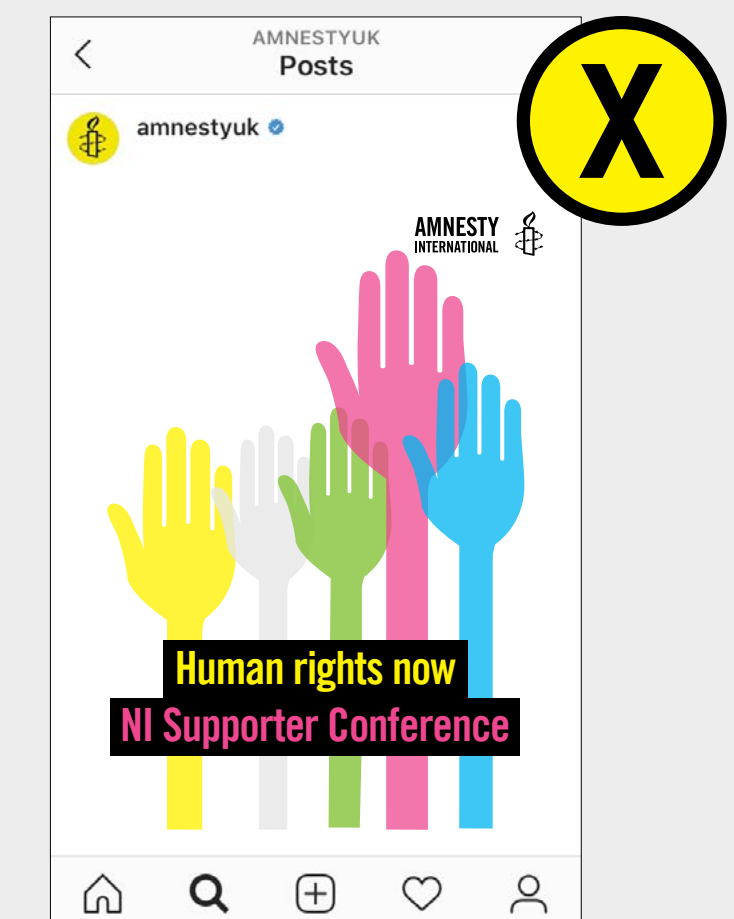
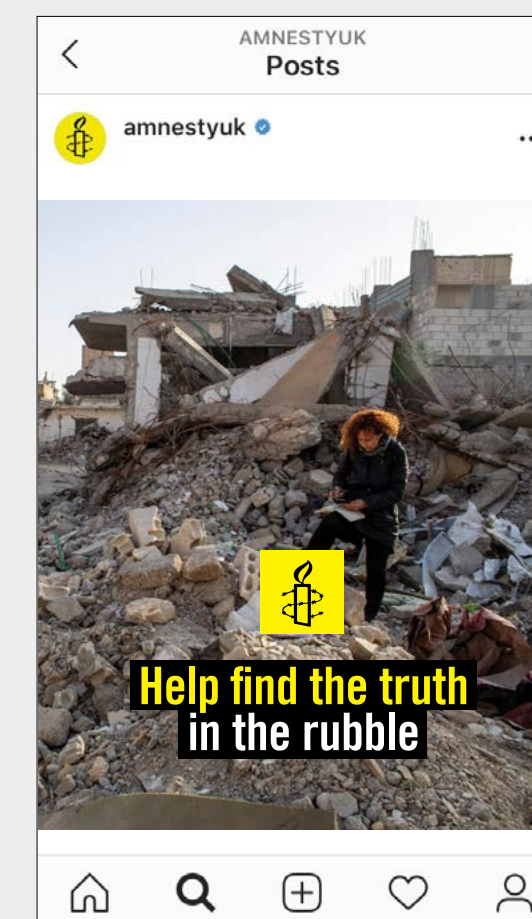
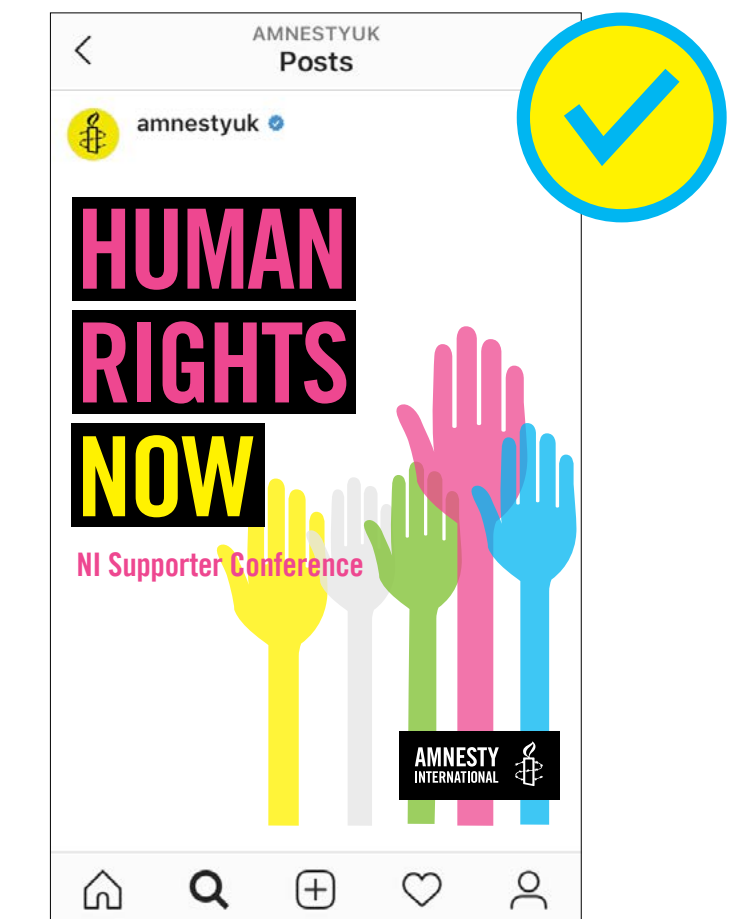
Some essentials of design approaches do not translate well from one medium to the other, and design needs to allow for different reader behaviour.

Holding a physical flyer, brochure or book in your hand is very different to viewing content on screen. The print page is static: spatial 'boundaries' help you focus on a complete layout with its linkages and logic – and then turn the page.

Digital experience is fluid, fast moving and ever changing. Instant distraction is a quick swipe away at the edge of the screen. Studies show that digital users tend to rapid browsing and skimming, more than in-depth reading.

Design for screen must make it easy for the user to absorb the story in seconds. Good pictures attract attention, clear, concise text and engaging headlines draw a reader in.

Creative use of video, audio and user interaction is engaging – but don't over-do it.





# DIGITAL DESIGN

## Dos and don'ts

### Photography and text

When choosing a photo, careful consideration is needed on how to crop the image and what clear space is available to overlay text and logo.

**NEVER** overlay text or logos on a person's face.

If text will not sit comfortably over an image without obscuring faces or other important details, use the text separately from the image.





# OUR PHOTOGRAPHY



A good picture will draw people into the story.

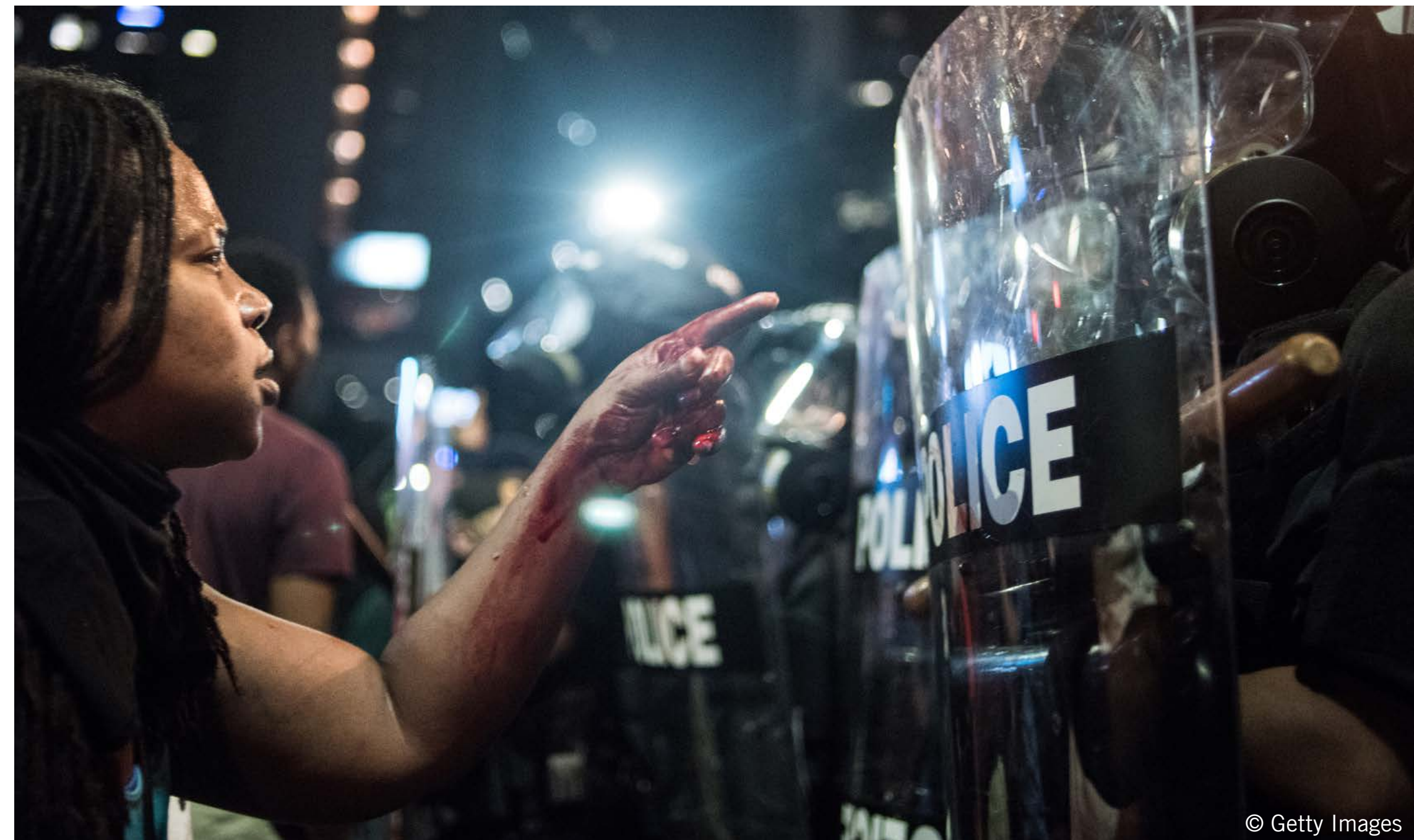
Our visual identity will be defined by strong and striking photography. If possible we should use photographs in all our communications.

Through using engaging, human images, we can help our audiences find a personal connection with human rights stories.

**IMPORTANT:** See our [Using Photography](#) guidelines for extensive information and advice on picture research, usage, ethics and copyright, consent and safeguarding.



© Tommy Trenchard / Finalist, Amnesty International UK Media Awards 2018



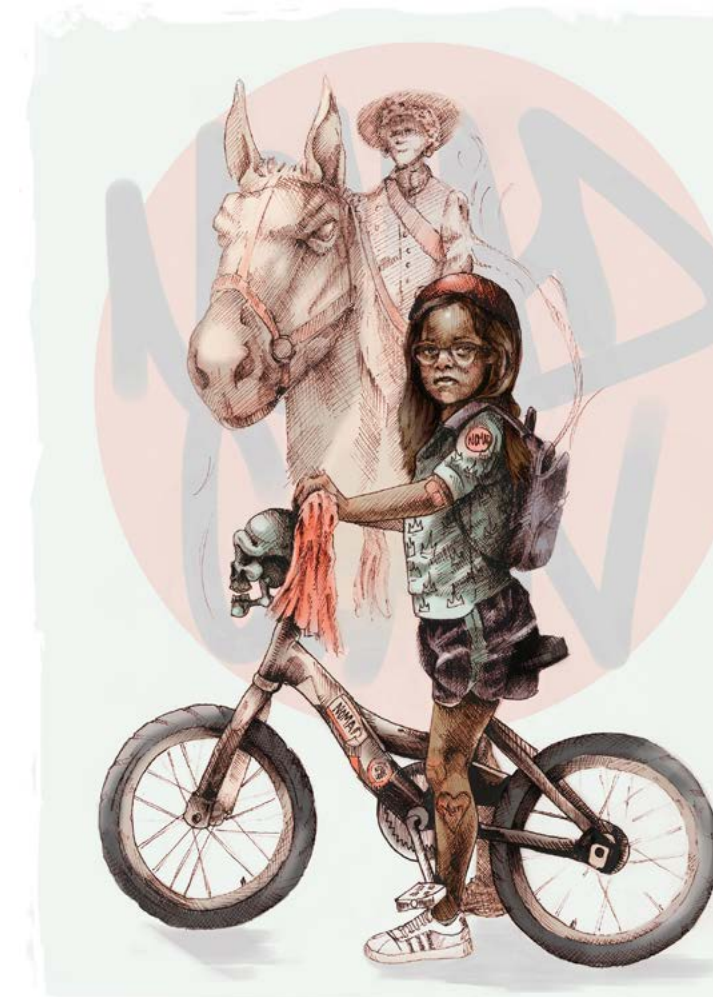
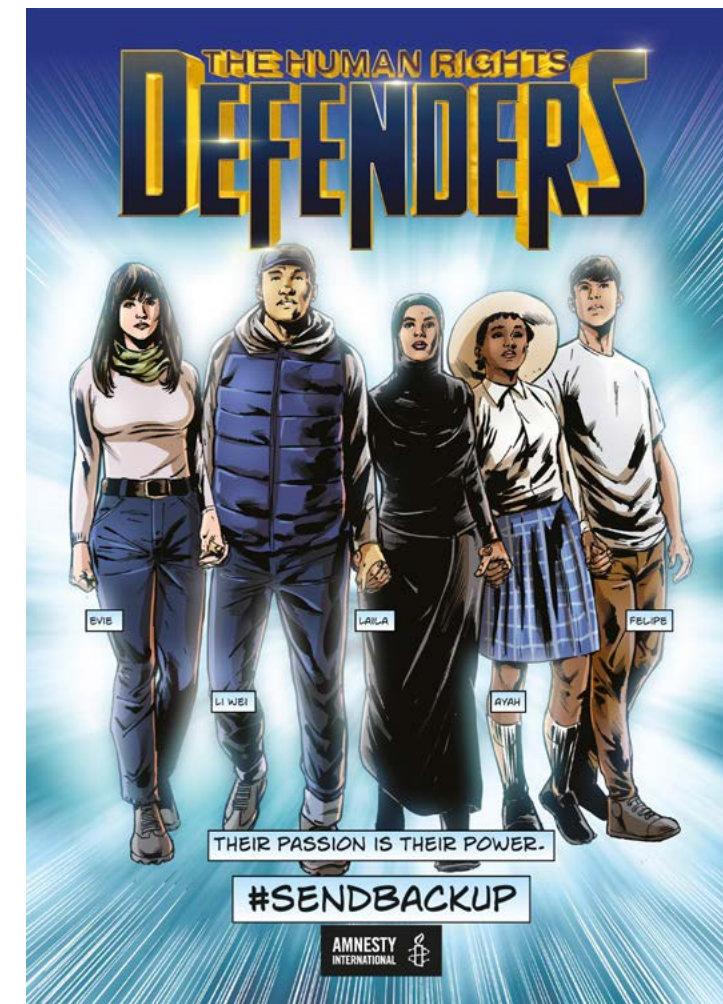


# OUR ILLUSTRATION

Illustrations and bold infographics can be used to convey complex issues and information. They add interest and impact to our communications.

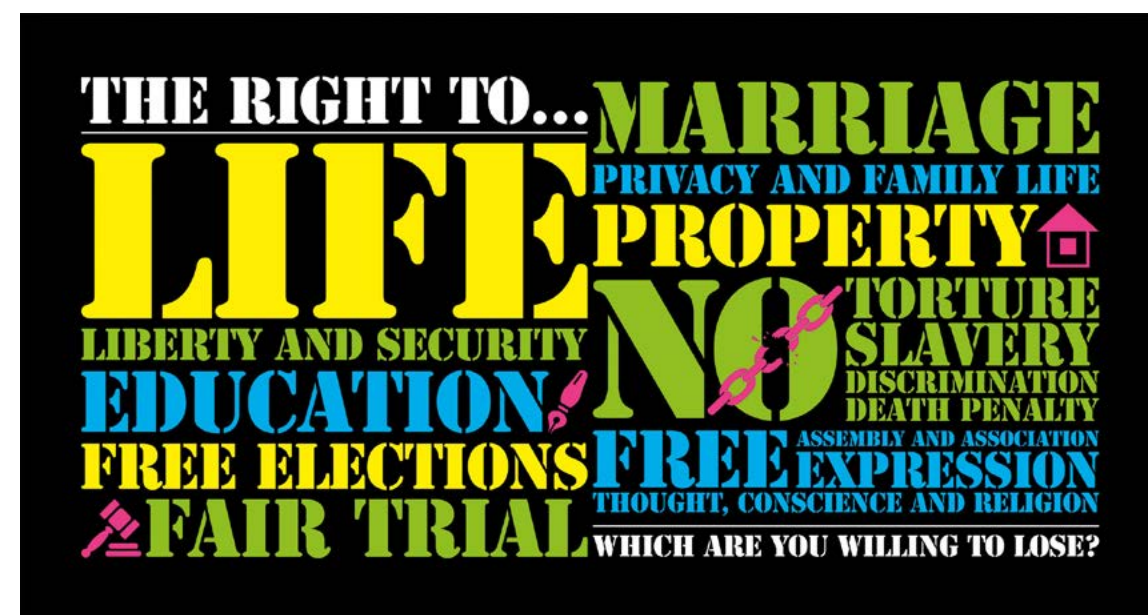


LOVE IS A HUMAN RIGHT



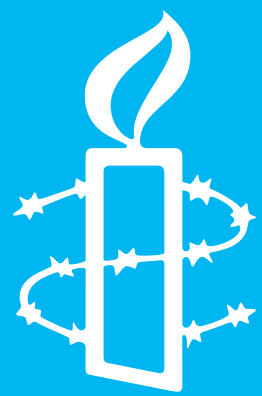
Black Lives Matter

AMNESTY





If you need advice or help on any branding issues, please contact the **Design and Publishing team.**



Amnesty International is a movement of ordinary people from across the world who stand up for humanity and human rights. Our purpose is to protect individuals wherever justice, fairness, freedom and truth are denied.

hUmOn rights  
In The UK