



OCHA

OCHA

GRAPHICS

STYLEBOOK

CHAPTER 1: VISUAL IDENTITY



WELCOME!

This is the updated version of the *OCHA Graphics Stylebook*, and it replaces the previous version that was released in 2011.

This publication is intended for OCHA staff who produce information products. It provides guidance on the design and development of web, video, print, social media and other visual material for internal or external communication. It includes guidance on OCHA's branding (logo, colours, etc.), explains best practices in design and describes different ways to present information.

We will update this publication from time to time, so please always make sure you are working with the most recent version. You can download the latest version from the [OCHA Design Community of Practice website](#), where you will also find templates and other assets.

If you have any questions or comments, please send them to OCHA's Design and Multimedia Unit, Strategic Communications Branch at ochavisual@un.org.


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01

OCHA LOGO

The OCHA logo is our visual signature and the cornerstone of a unified visual identity. For many audiences, the logo creates a first impression of OCHA’s work. Therefore, it is important to use the logo correctly and consistently for printed material and on the web.

The logo incorporates the existing UN globe-and-wreath mark. The primary versions of the logo are vertical and horizontal, with either positive (blue) on a white background or negative (white) on a solid background.



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United Nations
Office for the Coordination
of Humanitarian Affairs



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LOGO USE

ORIENTATION

When deciding whether to use the vertical or horizontal logo, consider which shape fits the area best and which shape allows for the largest, most visible placement.



SPELLED-OUT VERSION

In situations where OCHA's role is not well known, use the logo with the organization's name spelled out in full.

Take into consideration that this version will only work in medium and large sizes, otherwise the text will not be readable.

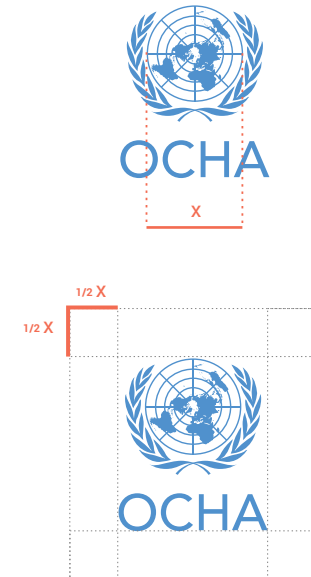
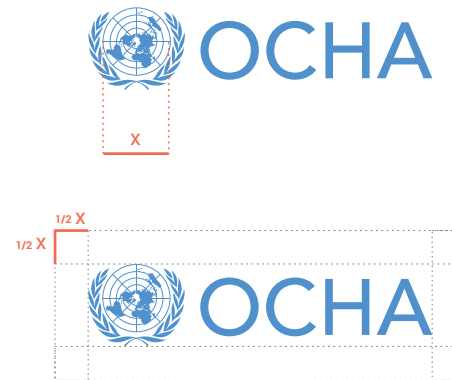
The spelled-out version will only work well for medium and large sizes.



CLEAR SPACE

The logo should always appear clearly defined. Regardless of which version of the logo is used, a minimum amount of clear space should be designated around it, with no other visual element or type infringing upon it. Since the logo will appear in different sizes, this amount of space must be defined relative to the logo itself.

The amount of clear space is equal to half the size of the radius of the globe in the UN emblem. The dotted lines show the areas within which no other elements should infringe.



WITH OTHER LOGOS

When pairing the OCHA logo with the logos of other entities, first attempt to match the orientation of the logo: horizontal or vertical. Then, if possible, match the size of the UN emblem (or other similar emblems), unless one organization needs more or less recognition than another (see example 1). If doing so makes one logo too large or small, attempt to match the size of the type (see example 2).

If you need further assistance, please contact the Design and Multimedia Unit (ochavisual@un.org).

EXAMPLE 1



EXAMPLE 2



MINIMUM SIZE

The OCHA logo should always be presented in ways that enable maximum clarity and readability. To guarantee that the logo is legible in print and in digital media, always respect the following minimum sizes.

In the rare cases when you are required to reduce the size of the logo even more, please contact the Design and Multimedia Unit for guidance.

MINIMUM WIDTH



ONE OCHA

The OCHA logo represents the entire organization, as well as individual OCHA offices. Therefore, do not add office names to the logo. Add them only to the product's header or footer in an area separate from the logo.



BACKGROUND

Make every effort to place the logo over a solid background.

The logo may appear in blue (positive) only over light, neutral colours (light grey, light brown, etc.).

If the background is dark, whether it's a solid colour or a simple image, use the negative (white) logo.

As a general rule never place the logo directly over a photograph.



INCORRECT USAGE

OCHA logo must not be altered, changed, modified, or added to in any way. You should pay especial attention when resizing the logo to not distort it and always keep the same proportions.

The following examples illustrate some common errors that should be avoided.

ALTERED



COLOUR



DISTORTED



GRAPHIC TREATMENT



OUTLINED



SHADOW



TRANSLATED ABBREVIATION



02

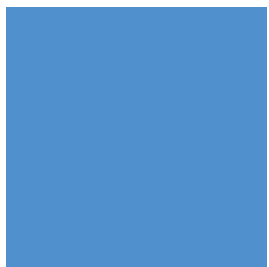
COLOUR PALETTE

In order to become an integral part of the UN visual family, OCHA will adopt the UN blue (Pantone PMS 279). Blue represents peace, as opposed to red, which represents war.

We have developed complementary colour ramps, inspired by the UN blue, to be used for print and digital products.

PRIMARY COLOUR

The primary colour is our signature colour and should be used predominantly in all OCHA visuals. **A six-value ramp inspired by the UN blue will be sufficient for most design and infographic needs when combined with grey and black.** Resist the temptation to add more colours. Effective data visualizations rely on a clear and deliberate use of colour to help the reader quickly digest the information.



Pantone 279C
RGB 65, 143, 222
HEX 418FDE
CMYK 68, 34, 0, 0

SECONDARY COLOURS

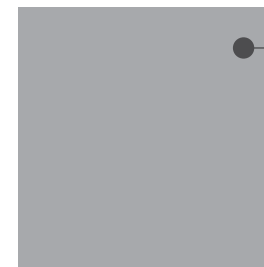
Salmon is a supporting colour and **should be used as an accent colour** to complement your design.

Grey acts as a neutral colour. It typically works as a design backdrop and generally can be merged with any other colour.

Most of OCHA's infographics and communication designs can easily be achieved by simply using the primary and secondary colours, and without the need to add other colours.



Pantone 7416C
RGB 229, 106, 84
HEX E56A54
CMYK 0, 72, 70, 0



RGB 153, 153, 153
HEX 999999
CMYK 0, 0, 0, 40

— Neutral colour

TERTIARY COLOURS

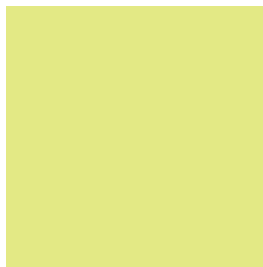
USE ONLY WHEN STRICTLY NECESSARY

Most of OCHA's visual products do not require tertiary colours. Additional complementary full-range colours are provided for maps and illustrations only.

If you require more colours than just the primary and secondary colours in your infographic, this probably means that you did not choose the correct visualization technique. Think about another way to represent your material without the need to add other colours.



Pantone 157C
RGB 236, 161, 84
HEX ECA154
CMYK 0, 42, 74, 0



Pantone 379C
RGB 226, 232, 104
HEX E2E868
CMYK 13, 0, 61, 0



Pantone 367C
RGB 164, 214, 94
HEX A4D65E
CMYK 41, 0, 68, 0



Pantone 3242C
RGB 113, 219, 212
HEX 71DBD4
CMYK 44, 0, 20, 0



Pantone 265C
RGB 144, 99, 205
HEX 9063CD
CMYK 52, 66, 0, 0

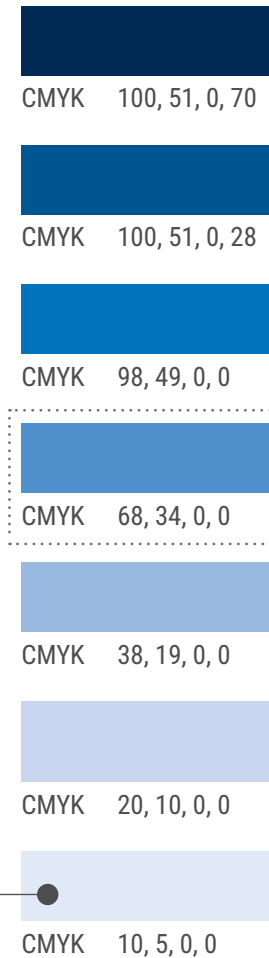


Pantone 467C
RGB 211, 188, 141
HEX D3BC8D
CMYK 6, 15, 41, 10

COLOUR RAMPS

A seven-value ramp is provided for print and web for primary, secondary and tertiary colours. However, you will need to use them cautiously.

The lightest colours (95 per cent lightness) are provided to be used for a light background, such as a website background or in print, as an alternate table background or a box background. Do not use them as a ramp colour for choropleth maps.*



When creating choropleth maps,* choose a maximum of five values in the ramp to ensure that the colours will be visibly different.

*Choropleth map: a map that uses differences in shading, coloring, or the placing of symbols within predefined areas to indicate the average values of a property or quantity in those areas.

FOR PRINT



CMYK 100, 51, 0, 70



CMYK 0, 0, 0, 85



CMYK 0, 100, 97, 70



CMYK 0, 57, 100, 70



CMYK 22, 0, 100, 70



CMYK 61, 0, 100, 70



CMYK 100, 51, 0, 28



CMYK 0, 0, 0, 70



CMYK 0, 100, 97, 32



CMYK 0, 57, 100, 34



CMYK 20, 0, 100, 21



CMYK 61, 0, 100, 28



CMYK 98, 49, 0, 0



CMYK 0, 0, 0, 55



CMYK 0, 100, 97, 2



CMYK 0, 57, 100, 4



CMYK 19, 0, 91, 0



CMYK 59, 0, 98, 0



CMYK 68, 34, 0, 0



CMYK 0, 0, 0, 40



CMYK 0, 72, 70, 0



CMYK 0, 42, 74, 0



CMYK 13, 0, 61, 0



CMYK 41, 0, 68, 0



CMYK 38, 19, 0, 0



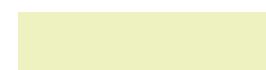
CMYK 0, 0, 0, 25



CMYK 0, 42, 41, 0



CMYK 0, 25, 44, 0



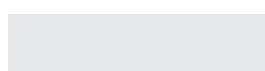
CMYK 7, 0, 31, 0



CMYK 23, 0, 38, 0



CMYK 20, 10, 0, 0



CMYK 0, 0, 0, 10



CMYK 0, 20, 19, 0



CMYK 0, 11, 20, 0



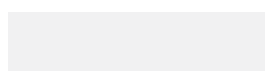
CMYK 4, 0, 20, 0



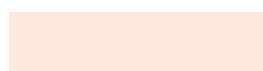
CMYK 12, 0, 20, 0



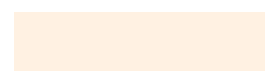
CMYK 10, 5, 0, 0



CMYK 0, 0, 0, 5



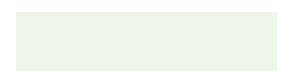
CMYK 0, 10, 10, 0



CMYK 0, 5, 10, 0



CMYK 2, 0, 10, 0



CMYK 6, 0, 10, 0



CMYK 100, 0, 46, 70



CMYK 79, 100, 0, 70



CMYK 0, 17, 67, 77



CMYK 100, 0, 46, 4



CMYK 79, 100, 0, 26



CMYK 0, 17, 67, 42



CMYK 74, 0, 34, 0



CMYK 76, 96, 0, 0



CMYK 0, 16, 61, 23



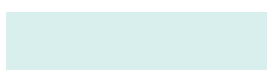
CMYK 44, 0, 20, 0



CMYK 52, 66, 0, 0



CMYK 6, 15, 41, 10



CMYK 14, 0, 6, 0



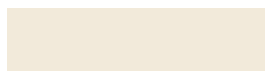
CMYK 28, 36, 0, 0



CMYK 0, 5, 18, 8



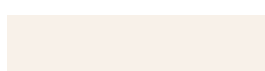
CMYK 16, 20, 0, 0



CMYK 0, 2, 10, 5



CMYK 8, 10, 0, 0



CMYK 0, 2, 5, 2

FOR WEB/DIGITAL



RGB 11, 38, 65
HEX 0B2641



RGB 38, 38, 38
HEX 262626



RGB 66, 19, 10
HEX 42130A



RGB 69, 39, 7
HEX 452707



RGB 64, 66, 10
HEX 40420A



RGB 42, 61, 16
HEX 2A3D10



RGB 20, 67, 114
HEX 144372



RGB 77, 77, 77
HEX 4D4D4D



RGB 139, 39, 21
HEX 8B2715



RGB 150, 84, 16
HEX 965410



RGB 152, 159, 24
HEX 989F18



RGB 85, 124, 31
HEX 557C1F



RGB 31, 105, 179
HEX 1F69B3



RGB 115, 115, 115
HEX 737373



RGB 205, 58, 31
HEX CD3A1F



RGB 219, 123, 24
HEX DB7B18



RGB 213, 222, 38
HEX D5DE26



RGB 127, 185, 47
HEX 7FB92F

UN BLUE

RGB 65, 143, 222
HEX 418FDE



RGB 153, 153, 153
HEX 999999

SECONDARY COLOUR

RGB 229, 106, 84
HEX E56A54



RGB 236, 161, 84
HEX ECA154



RGB 226, 232, 104
HEX E2E868



RGB 164, 214, 94
HEX A4D65E



RGB 130, 181, 233
HEX 82B5E9



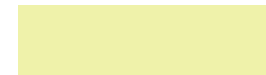
RGB 191, 191, 191
HEX BFBFBF



RGB 239, 164, 151
HEX EFA497



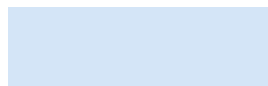
RGB 244, 199, 153
HEX F4C799



RGB 239, 242, 170
HEX EFF2AA



RGB 198, 230, 155
HEX C6E69B



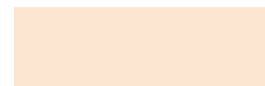
RGB 212, 229, 247
HEX D4E5F7



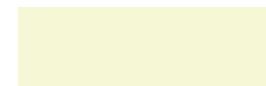
RGB 230, 230, 230
HEX E6E6E6



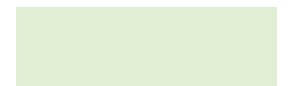
RGB 248, 216, 211
HEX F8D8D3



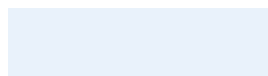
RGB 250, 230, 209
HEX FAE6D1



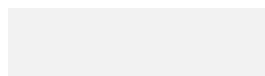
RGB 247, 248, 211
HEX F7F8D3



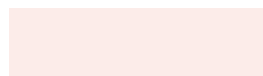
RGB 232, 245, 214
HEX E8F5D6



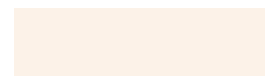
RGB 233, 242, 251
HEX E9F2FB



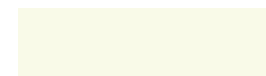
RGB 242, 242, 242
HEX F2F2F2



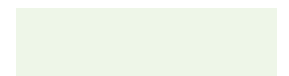
RGB 252, 236, 233
HEX FCECE9



RGB 252, 242, 232
HEX FCF2E8



RGB 251, 252, 233
HEX FBFCE9



RGB 244, 250, 235
HEX F4FAEB



RGB 15, 61, 58
HEX 0F3D3A



RGB 35, 19, 58
HEX 23133A



RGB 55, 44, 21
HEX 372C15



RGB 36, 143, 136
HEX 248F88



RGB 70, 36, 114
HEX 462472



RGB 144, 115, 55
HEX 907337



RGB 52, 204, 193
HEX 34CCC1



RGB 105, 55, 172
HEX 6937AC



RGB 190, 156, 86
HEX BE9C56



RGB 113, 219, 212
HEX 71DBD4



RGB 144, 99, 205
HEX 9063CD



RGB 211, 188, 141
HEX D3BC8D



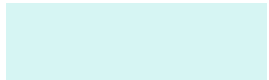
RGB 174, 234, 230
HEX AEEAE6



RGB 185, 157, 224
HEX B99DE0



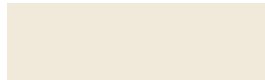
RGB 232, 220, 196
HEX E8DCC4



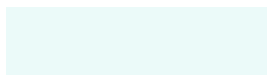
RGB 214, 245, 243
HEX D6F5F3



RGB 228, 216, 243
HEX E4D8F3



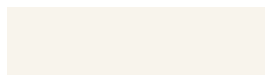
RGB 241, 233, 218
HEX F1E9DA



RGB 235, 250, 249
HEX EBFAF9



RGB 241, 236, 249
HEX F1ECF9



RGB 248, 244, 236
HEX F8F4EC

03

TYPOGRAPHY

Typography plays an important role in infographics and communications products. It is widely used as a design element by playing with size, weight and colour, and it is commonly used to write documents. The typeface of choice will therefore depend on the products, software, knowledge and workflow.

BASIC USERS

Arial is the font of choice for general use, as it is distributed with all major computer operating systems. Using Arial guarantees that products will appear as originally designed, regardless of what software or computer the reader is using.

The OCHA Microsoft Word templates have predefined styles using Arial for body text, headings and titles. Use Arial for any collaborative product needing frequent updates by multiple people.

During an emergency, we need to deliver timely and relevant products. But imagine if your colleague gave you a file to edit and you couldn't open it because the font was not installed on your computer. Or, when you opened it, the structure was upside down because the font was replaced by another font on your computer. You would then have to waste valuable time replacing the font and fixing the layout

instead of focusing on the content. You don't want to be in this stressful situation, particularly during a crisis.

In our working environment, we need to prioritize interoperability to design.

Installed by default on Mac OS and PC:

Arial Regular

Arial Italic

Arial Bold

Arial Bold Italic

Arial Black Regular

Arial Narrow is not included by default with the operating system. It is licensed and included with MS Office. Therefore, do not use it.

Arial Narrow Regular

~~Arial Narrow *Italic*~~

~~Arial Narrow **Bold**~~

~~Arial Narrow ***Bold Italic***~~

ADVANCED USERS

The typefaces for advanced users are not set by default, meaning you will need to install them. Open source Google fonts were chosen to avoid licensing issues, and for their compatibility with Macintosh and PC. Use the following typefaces when you are 100 per cent sure that the team has the font installed in a collaborative environment.

PRIMARY TYPEFACE: ROBOTO

Roboto was chosen as the primary font family as it provides various weights, each with a regular and italic version, and in three families (regular, condensed and slab).

Roboto Thin

Roboto Thin Italic

Roboto Light

Roboto Light Italic

Roboto Regular

Roboto Italic

Roboto Medium

Roboto Medium Italic

Roboto Bold

Roboto Bold Italic

Roboto Black

Roboto Black Italic

Roboto Condensed Light

Roboto *Condensed Light Italic*

Roboto Condensed Regular

Roboto Condensed Italic

Roboto Condensed Bold

Roboto Condensed Bold Italic

Roboto Slab Thin

Roboto Slab Light

Roboto Slab Regular

Roboto Slab Bold

SECONDARY TYPEFACE: CRIMSON TEXT

Crimson is an open source Google font used as a secondary font family to complement Roboto, especially in print production, in a long body text for its readability.

Crimson Text Regular

Crimson Text Italic

Crimson Text Semibold

Crimson Text Semibold Italic

Crimson Text Bold

Crimson Text Bold Italic

MULTI-LANGUAGES TYPEFACE: NOTO

Google developed this font, which aims to support all languages with a harmonized look and feel.

CHINESE

Use Noto Sans CJK SC (Simplified Chinese).

中文 Thin

中文 Light

中文 DemiLight

中文 Regular

中文 Medium

中文 Bold

中文 Black

ARABIC

Use Noto Kufi for titles.

اللغة العربية
اللغة العربية

Use Dubai font for text.

اللغة العربية light
اللغة العربية Regular
اللغة العربية Medium
اللغة العربية Bold

RUSSIAN

Use Noto Sans.

Русский Thin

Русский Thin Italic

Русский Light

Русский Light Italic

Русский Regular

Русский Italic

Русский Medium

Русский Medium Italic

Русский SemiBold

Русский Bold

Русский Bold Italic

Русский ExtraBold

Русский ExtraBold Italic

Русский Black

Русский Black Italic

DOWNLOAD FONTS

Google fonts are open source and freely available for download.

For web usage, Google fonts are hosted on google.com. All you need to do is include a few lines of CSS (or JavaScript) to embed one or more of these fonts in your web pages.

For print, you can download the fonts for free and install them on your local computer. Go to fonts.google.com and search for the desired font (e.g., Roboto). Then click on the “+” icon to make the selection.



Expand the selection window by clicking the black tab.



To download the font, click the download button on the top right.



Noto is available here: www.google.com/get/noto/

Dubai font is available here: www.dubaifont.com/download

04

SAMPLES USING OCHA STYLE

This chapter provides examples of print and digital products using OCHA colours and fonts.

SOCIAL MEDIA


Social media quote card using the primary colour.





“ This year, OCHA is marking the **25th anniversary** by launching a 12-month campaign to mark UNDAC’s achievements in **12 emergencies, month by month.** ”

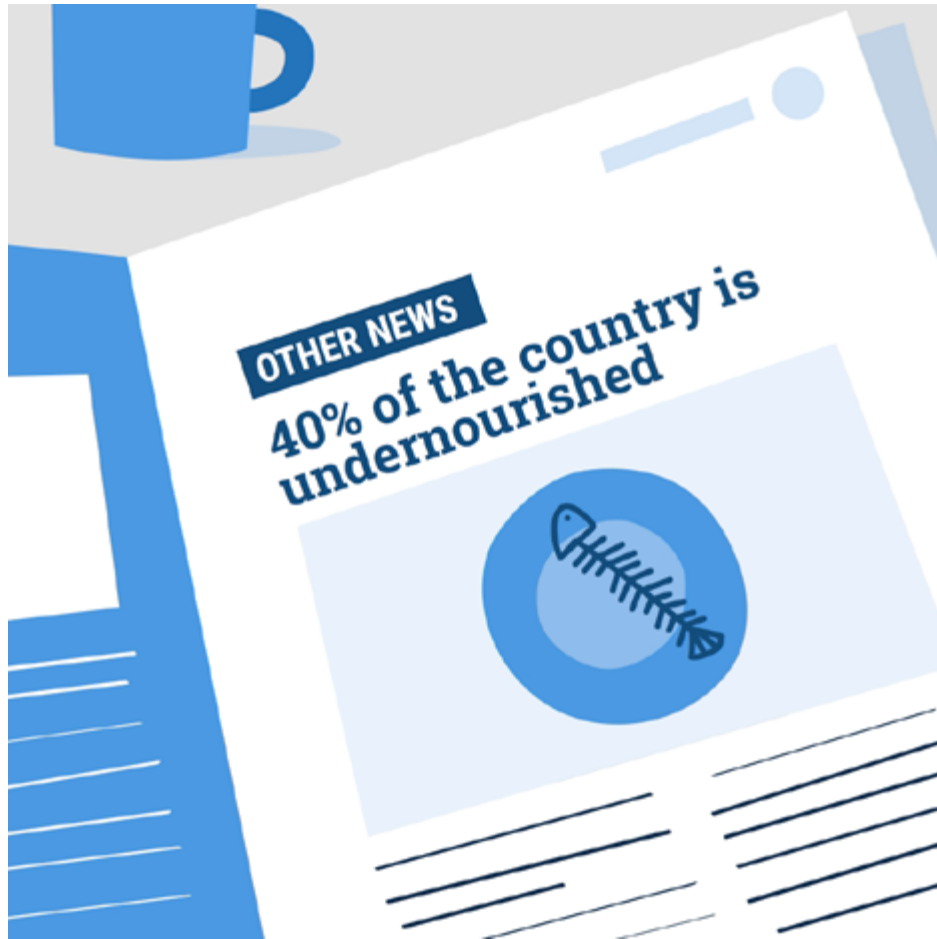
ASG Ursula Mueller



“ UNDAC has deployed emergency response personnel and resources to **281 missions** in **111 countries** since its inception in **1993,** **helping save lives.** ”



ASG Ursula Mueller





There have been dozens of Palestinian deaths, thousands of injuries during recent demonstrations



4. Almost one-third of the conflict-affected people are elderly.

Microsite using
the primary and
secondary colours.

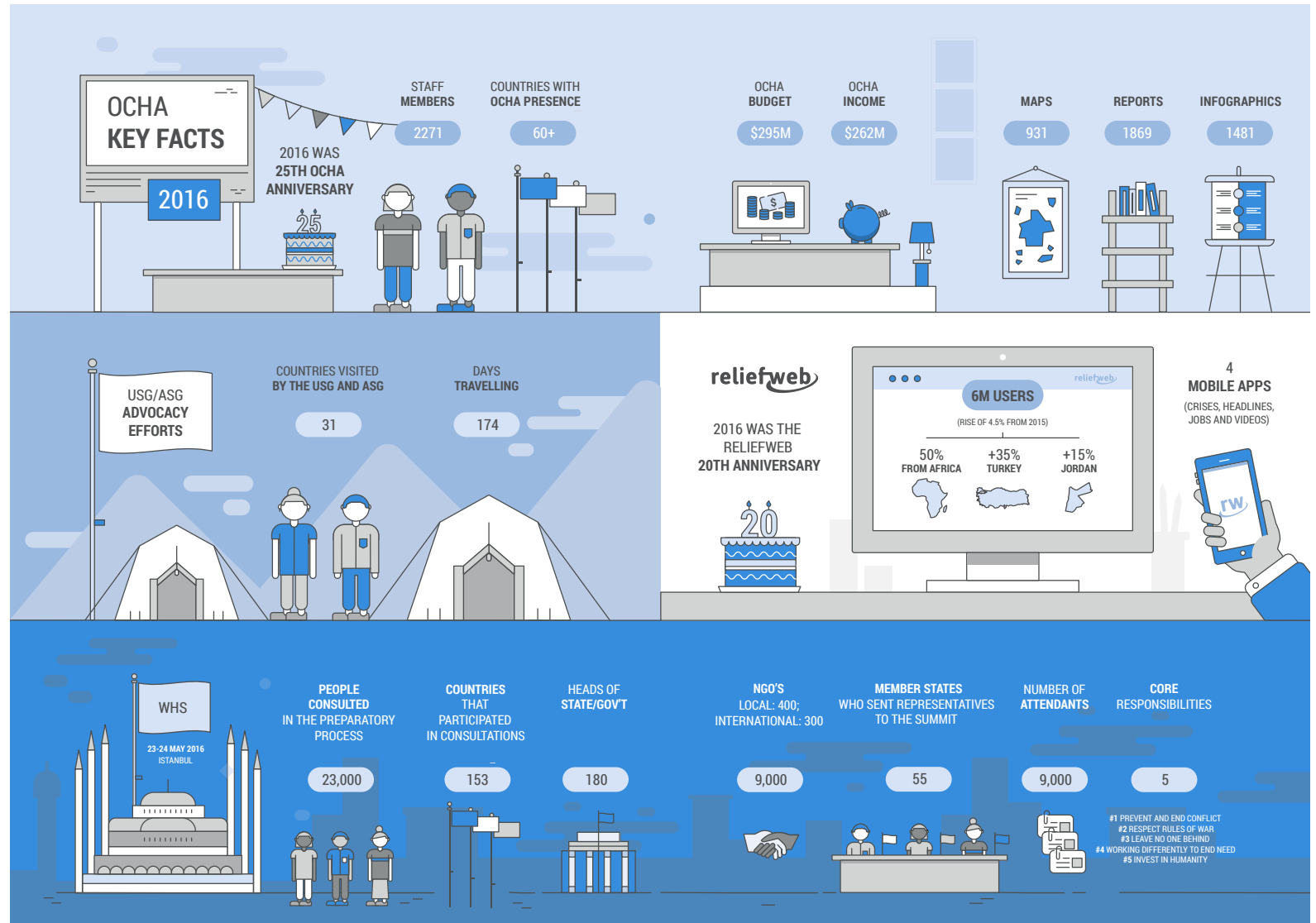


REPORTS



INFOGRAPHICS

Infographic using the primary colour.



Internally displaced persons: THE UNTOLD STORY OF AN INVISIBLE MAJORITY



We have all heard the record-breaking figures: **65 million** people are now forcibly displaced with more refugees and migrants leaving their homes than ever before, travelling along dangerous routes and often failing to find safety and protection. The vast majority of these people - 40.8 million, including 17 million children, are displaced within their own countries.

PEOPLE DISPLACED INTERNALLY BY CONFLICT AND VIOLENCE

41 MILLION

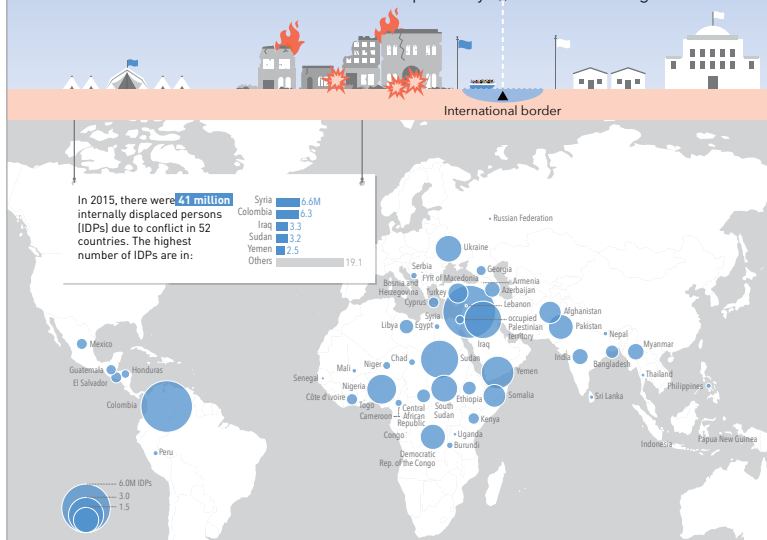


REFUGEES

24 MILLION



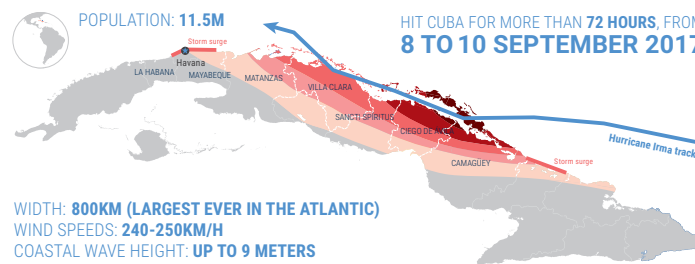
national Government responsibility ◀ International refugee law



The boundaries and names shown and the designations used on this infographic do not imply official endorsement or acceptance by the United Nations. Sep 2016. Data source: IDMC.

CUBA HURRICANE IRMA PLAN OF ACTION

18 SEPTEMBER 2017



10.5M
PEOPLE WARNED



AROUND
215k
HOMES SEVERELY AFFECTED



3.1M
PEOPLE LEFT WITHOUT WATER



75k
HECTARES OF AGRICULTURAL LAND DAMAGED

1.7M
PEOPLE WERE EVACUATED

13 OF 15
PROVINCES AND

70%
OF HEALTH FACILITIES IN AFFECTED TERRITORIES ARE DAMAGED



DAMAGED CRITICAL INFRASTRUCTURE AND ECOSYSTEMS HINDERING LIVELIHOODS AND ACCESS

5.7M
APPROX. PEOPLE AFFECTED



2,180
SCHOOLS DAMAGED (500 IN HAVANA)

US\$55.8M
FUNDING NEEDED



2.15M
PEOPLE TARGETED BY ACTION PLAN

The boundaries and names shown and the designations used on this map do not imply official endorsement or acceptance by the United Nations.

For more information visit: www.unocha.org

Creation date: 18 September 2017 Source: OCHA with hum. partners, NOAA, UNOSAT Feedback: ocha-rolac@un.org

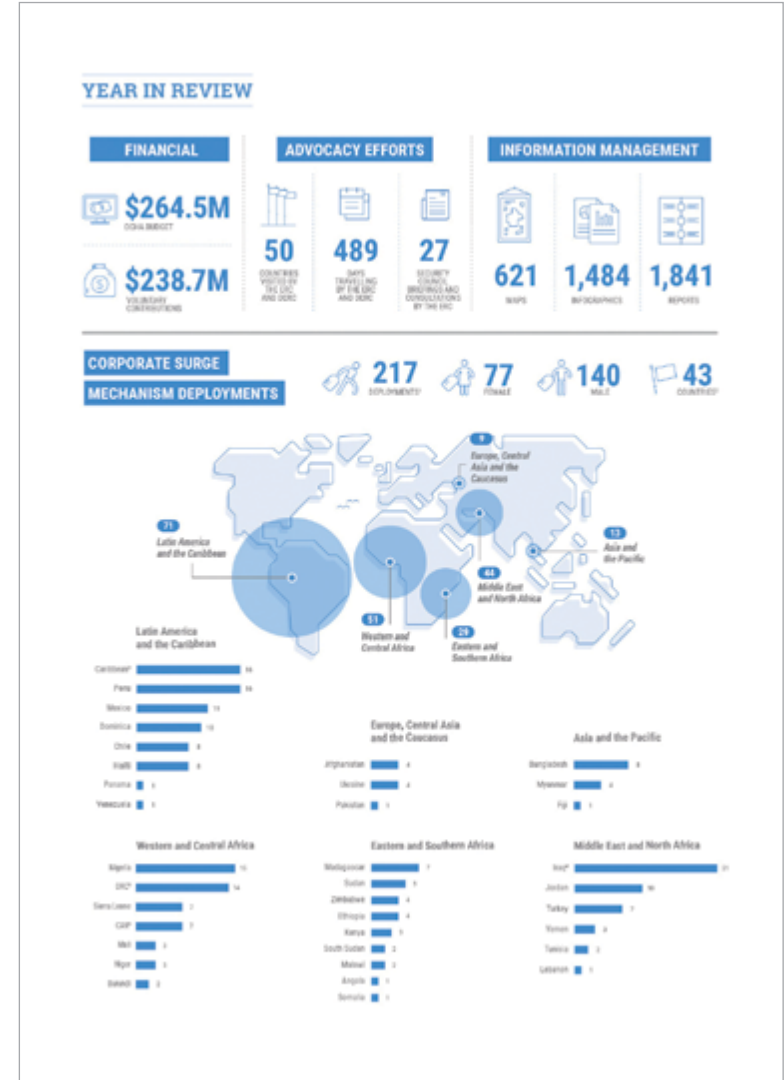
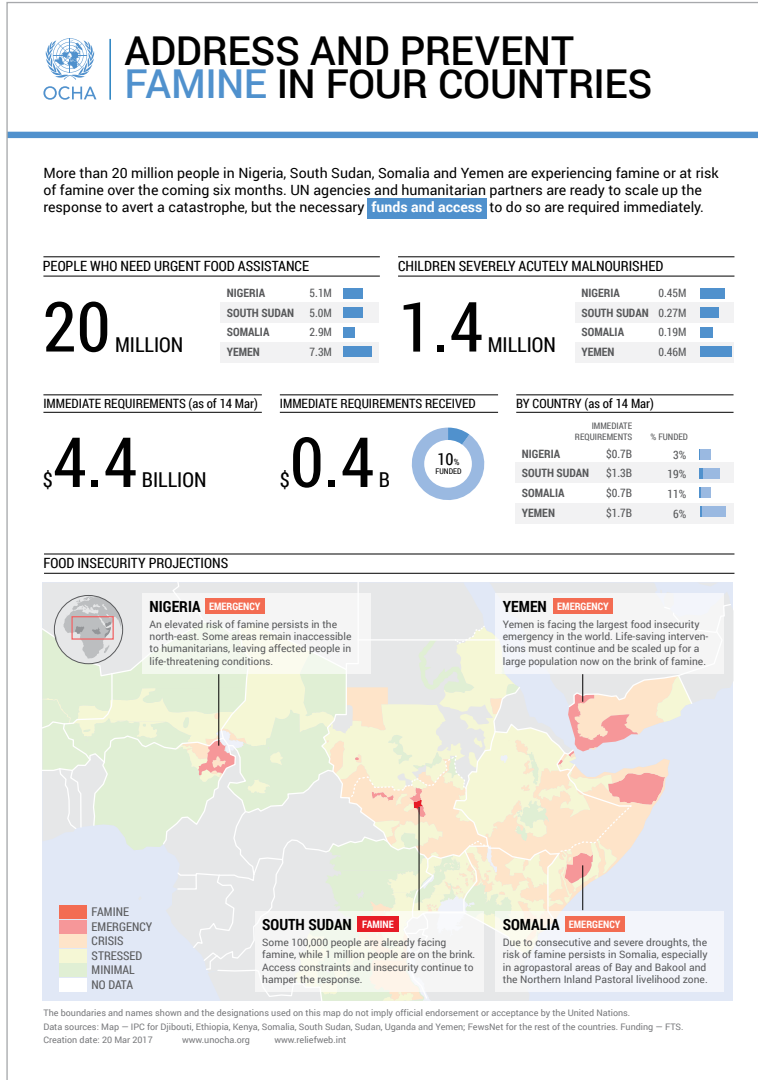
www.reliefweb.int/country/cub/

www.redhum.org/

Infographics using the primary and secondary colours.

On the left, an infographic requiring tertiary colours to represent the food security classification.

On the right, an infographic using only the primary colour.



ILLUSTRATIONS



Illustrations using the primary and secondary colours and their shades.



Illustration requiring
tertiary colours.

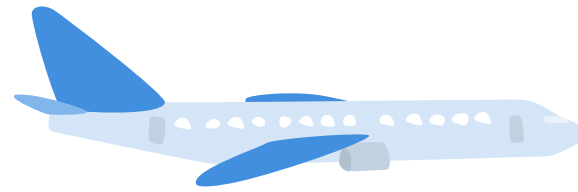


Illustration using
only the primary
colour.



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