International Olympic Committee

OLYMPIC BRAND GUIDELINES

September 2023

These guidelines are intended to help bring the Olympic brand to life – a visual identity inspired by our heritage and driven by our vision of building a better world through sport. The system balances consistency and flexibility to maximise impact through every application. Just like in sport, there are lines to stay within, but those margins aren’t meant to stop the exceptional; they simply frame it. Let's move the world.

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THE OLYMPIC BRAND

Our vision is to build a better world through sport. To inspire, by being the best that we can be. The best of what we can achieve. Together.

The roots of our brand date back nearly 3,000 years to the ancient Olympic Games. Traditions and values developed over millennia – promoting peace, friendship and respect through sport.

Since then, the Olympics have left an imprint on cities, measured greatness and inspired hope. Sport has the power to bring people together. To break down barriers, drive progress and move the world forward. Solidarity, equality, achievement and peace. These ideals can be traced all the way back to the ancient Games and the philosophy of Olympism.

Along with the Olympic rings, our values form the foundation of our identity – welcoming the world through all that we do. We hold our torch high and aspire to be our best.

→ More on Olympism

BRAND FRAMEWORK

A framework designed to bring purpose to every expression of the Olympic brand.

Purpose

Inspire human potential every day

Since ancient times, the Olympic Games have measured human potential — inspiring the best of us. Unlocking potential isn't just for elite athletes chasing world records. Potential is inside everyone looking to get better — to be better — every single day.

Vision

Build a better world through sport

What can sport accomplish in a complex and ever-evolving world? A lot. Sport shows us we're all chasing the same dreams — that anyone, from anywhere, can aspire to compete at the highest level. Sport can help people find their confidence, their spirit, their creativity.

Sport can build friendships and bridge nations. Athletes are competitors, but respect each other in victory and defeat. Sport is a way in — a universal language accepted everywhere. It shows us we're not that different after all.

→ More on Vision and Missions

Positioning

Unite the world on and off the field of play

The Olympic Games are about bringing people together. Nations and generations of diverse backgrounds and beliefs. A celebration of what we share and the power of our differences. Faster. Higher. Stronger. Together.

Values

Excellence, respect and friendship

Our values help bring out the best in us. We strive for excellence and encourage people to do the best they can. We promote respect in many different ways, respect for yourself, for the rules, for your opponents, for the environment and for the public. We celebrate friendship, which is the hallmark of the Olympic Games. There is more that unites than divides us.

BRAND CHARACTERISTICS

The qualities of the Olympic brand have been shaped over decades, even centuries. These characteristics inform every element and expression of our brand and can be dialled up or down to reflect different needs.

Hopeful
Inspiring optimism about the future. Promoting peace through sport. Ambition. Aspiration. Promise and potential.

Universal
Shared by all people, everywhere. Everlasting. Timeless. Essential. Enduring.

Inclusive
United in diversity. United in solidarity. Bringing the world together. Uniting people through empathy and celebrating differences and individuality.

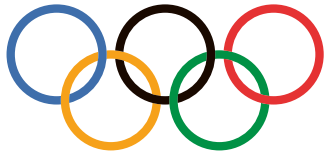
Vibrant
Full of energy and enthusiasm. Dynamic, inspiring, active and exciting. Igniting passion in us all.

Progressive
Innovative and sustainable ideas, methods and milestones that help move the world forward. Positive social impact for a better world. Pushing the limits. Inspiring potential.

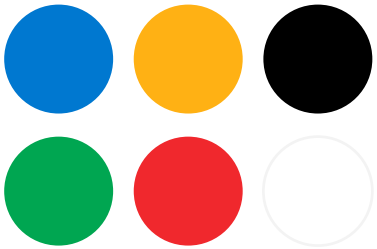
SYSTEM ELEMENTS

The system elements were inspired by the brand framework and brand characteristics. They are designed to enhance consistency while allowing flexibility across various mediums. System elements may be combined in various ways to create distinct expressions, from simple and elegant to bold and energetic. The spacious and structured approach to composition helps each application feel more open, inviting and inspiring — reflecting our brand personality and connecting all that we do.

Olympic symbol



Colour

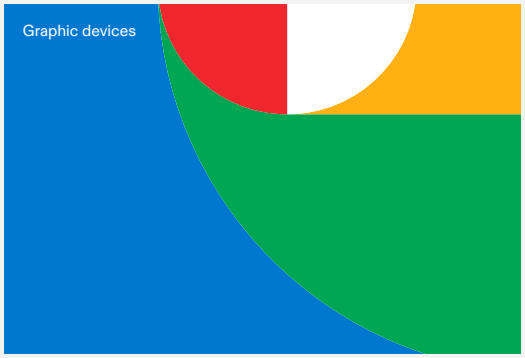


Logo system

Typography

ABCDEFGHI

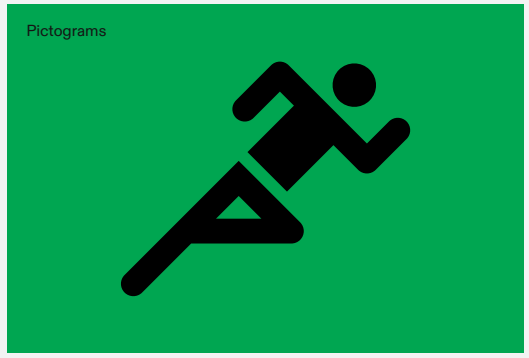
Graphic devices



Photography

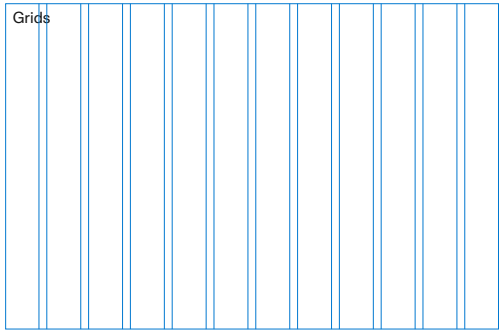
Illustrations

Pictograms



Infographics

Grids



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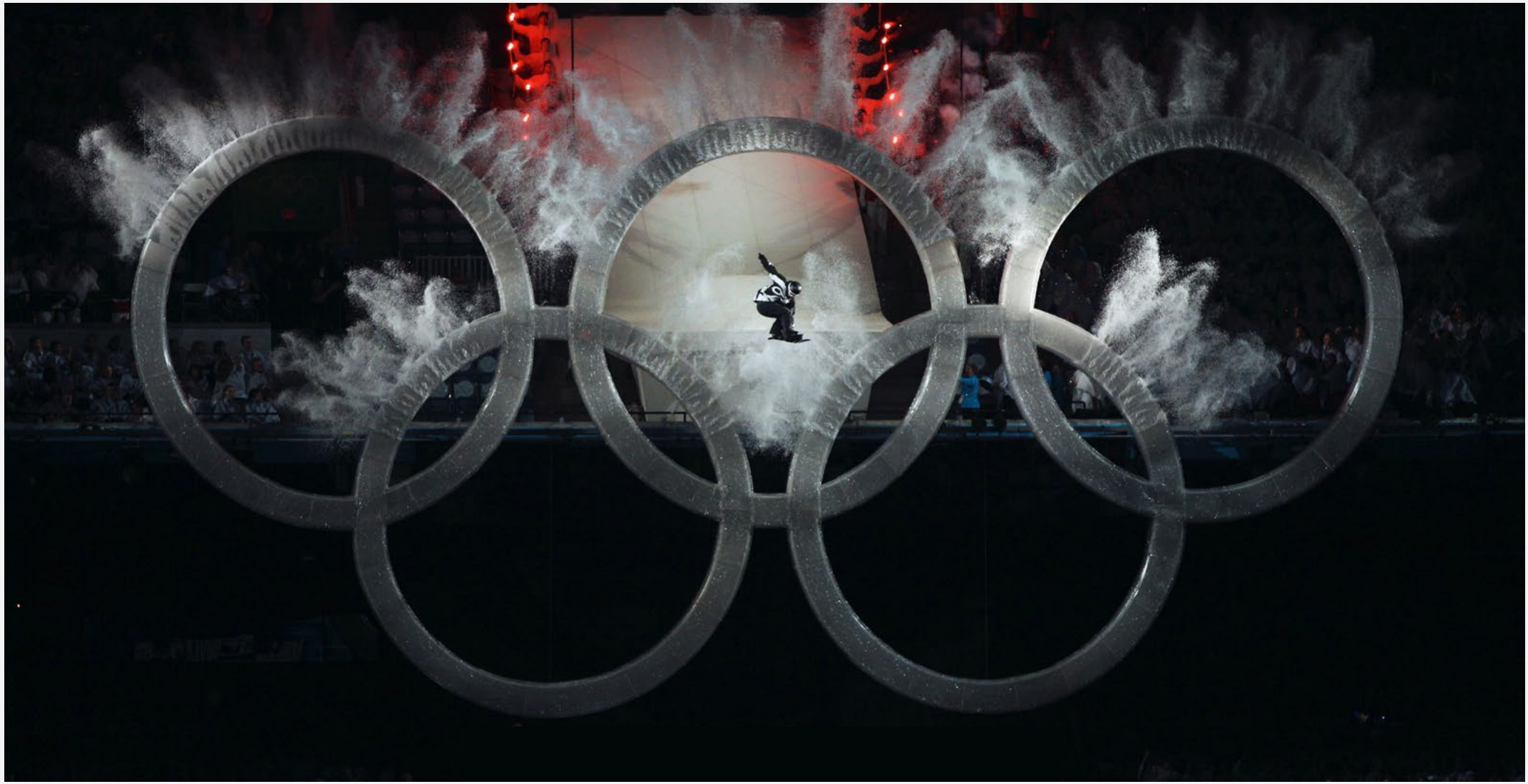
OLYMPIC SYMBOL

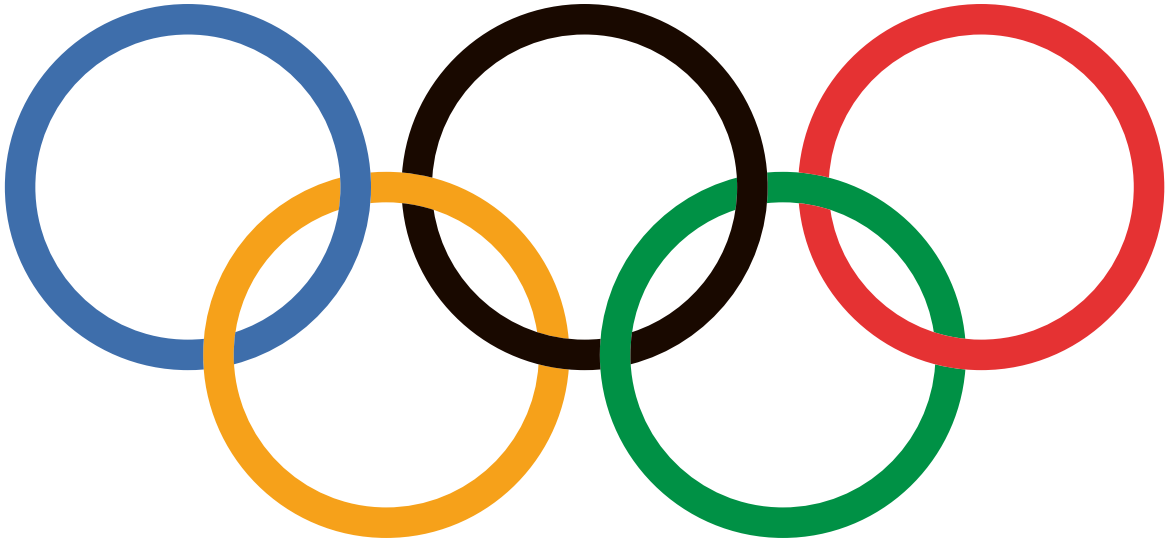
The Olympic rings represent the world coming together. Five connected rings, five continents connected in competition and celebration — Africa, the Americas, Asia, Australia and Europe.

They were designed by the founder of the modern Games, Pierre de Coubertin, and debuted at the Olympic Games Antwerp 1920.



OLYMPIC SYMBOL FULL COLOUR

The full-colour Olympic rings — blue, yellow, black, green and red on a white background; colours combining to represent the flags of all nations when the rings were created in 1913. This is the preferred version of the Olympic rings.

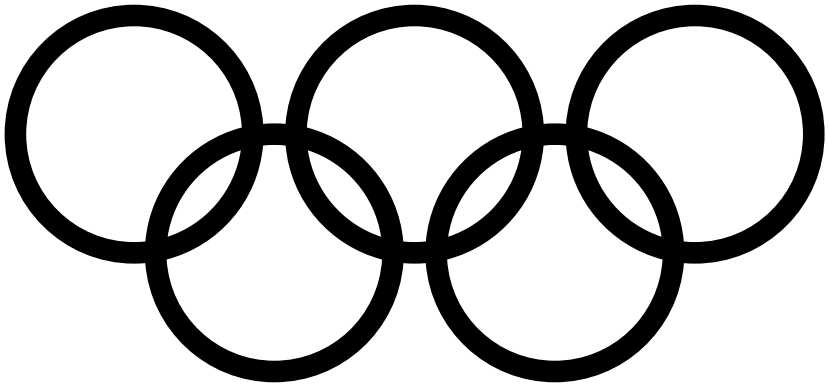


OLYMPIC SYMBOL MONOCHROME

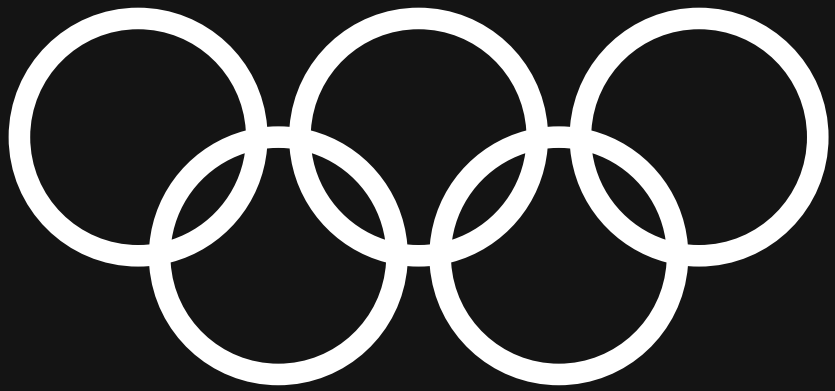
The black and white rings may be applied to any solid coloured background as long as visual integrity is maintained.

For more information on other monochrome versions of the Olympic rings, please refer to the Olympic Symbol Guidelines.

Black



White

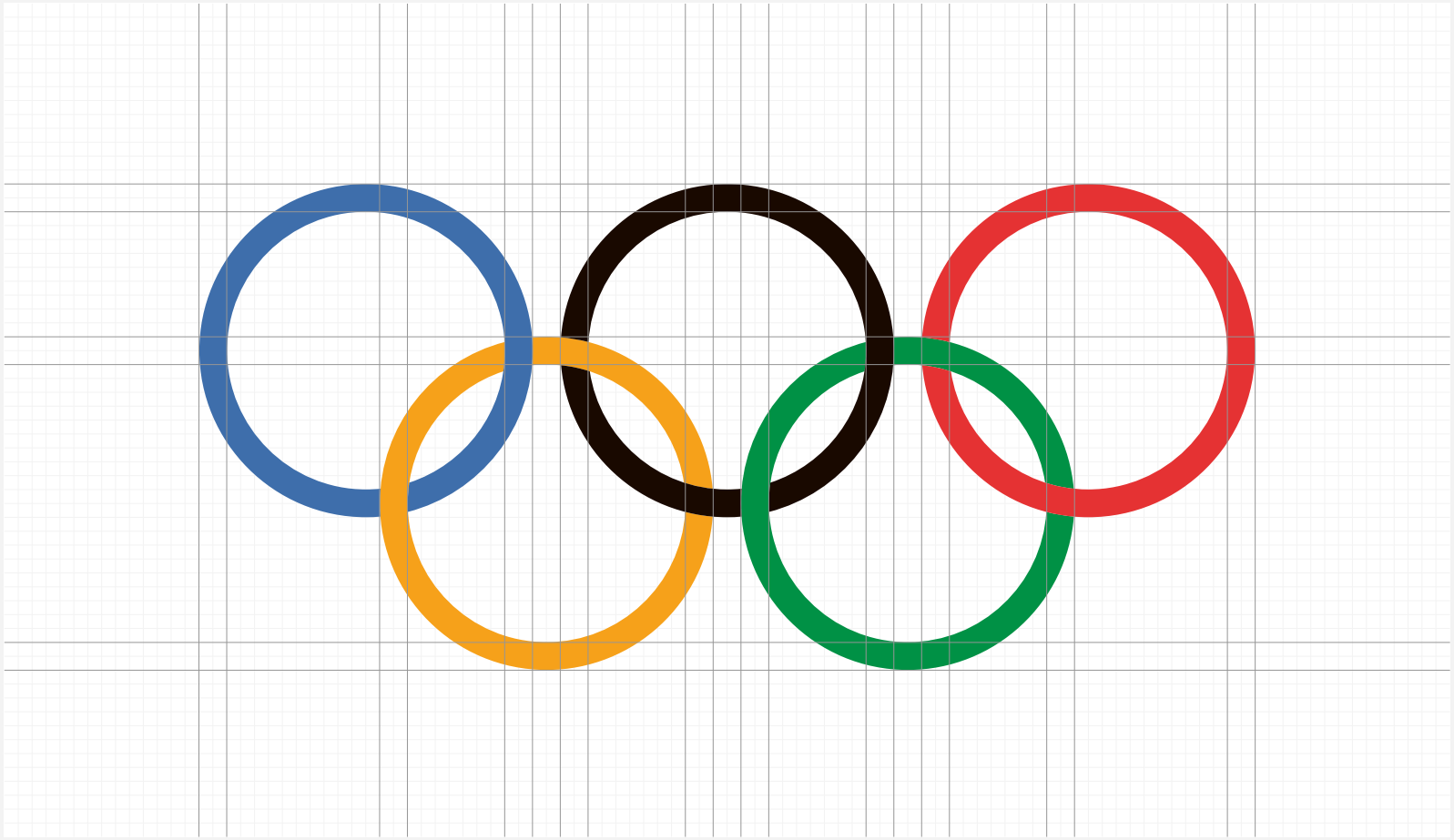


CONSTRUCTION, ISOLATION AREA AND MINIMUM SIZE

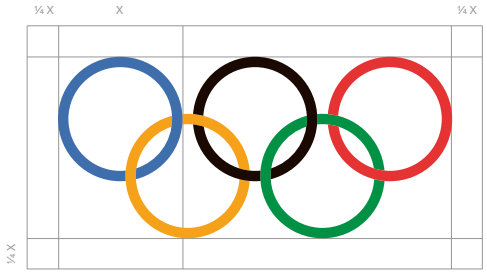
Constructed on a strict geometric grid, one ring is equal to 12 times the thickness of a ring. The space between two rings is equal to the thickness of one ring. Always use the artwork provided and do not alter in any manner.

Isolation area
The isolation area corresponds to 1/4 the diameter of a ring. No other typography, text, graphic and/or photographic element may overlap the Olympic rings.

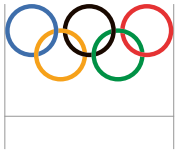
Minimum size
The Olympic rings should appear no smaller than 8 millimetres or 30 pixels wide. In special cases, provided that the legibility and integrity of the Olympic rings are retained, the rule on minimum size might not be applied, with the prior consent of the IOC.



Isolation area

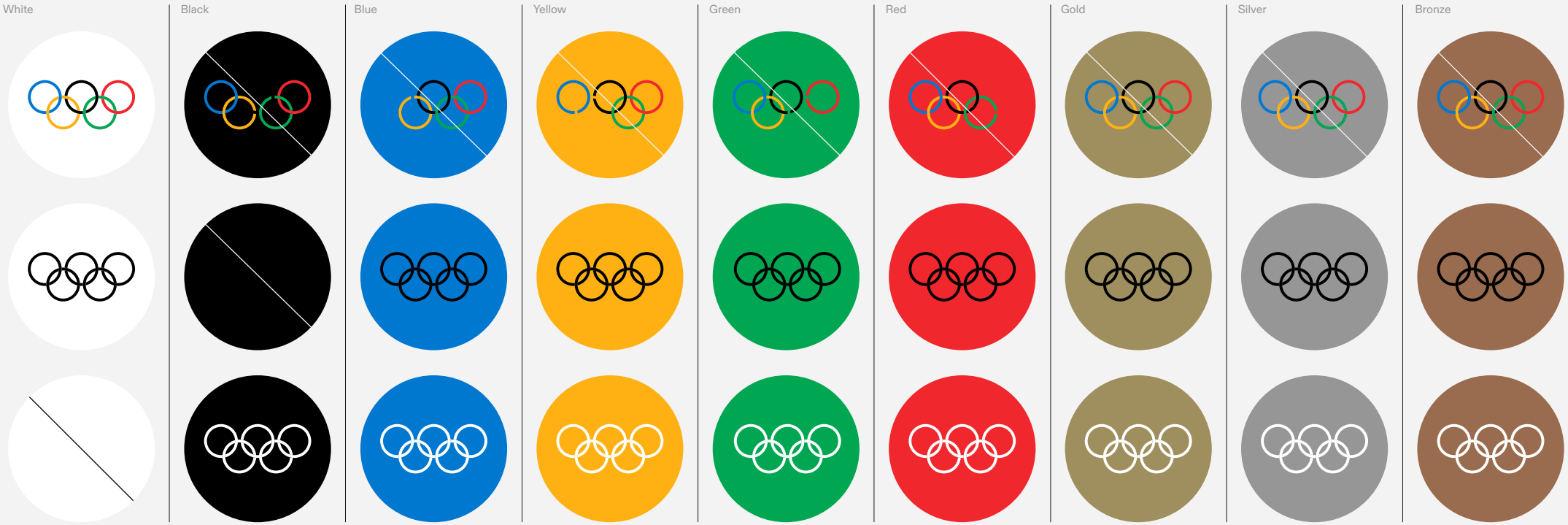


Minimum size



BACKGROUNDS

Full-colour rings may be applied to white backgrounds only. Black or white rings may be applied to any solid coloured background as long as visual integrity and legibility are maintained.

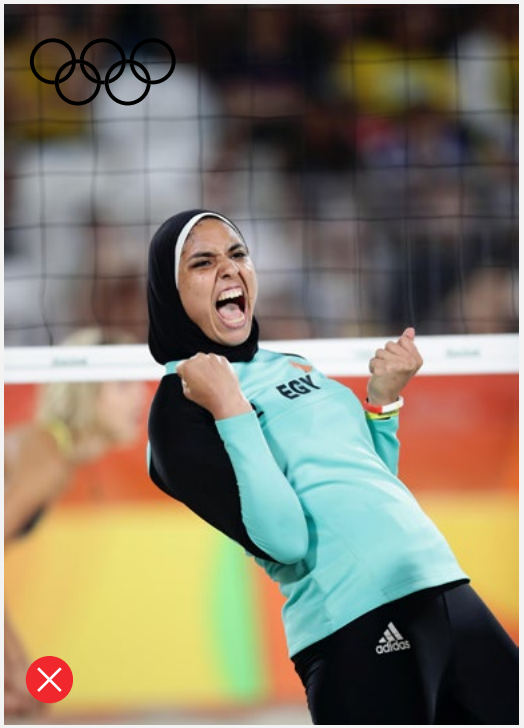


OLYMPIC SYMBOL ON PHOTOGRAPHS

When placing the rings on a photograph, ensure legibility is maintained. Do not modify any colours within the rings to create contrast.

Applying on light backgrounds
The full-colour rings may be applied on light backgrounds in photographs as long as legibility is not impacted. As a general rule, a light background in a photograph should not include a tint of black that is darker than 5%.

For more information on applying the Olympic rings on light backgrounds, please refer to the Olympic Symbol Guidelines.



GUIDANCE

The Olympic rings should never be altered in any manner, including modifying the official colours, or the order of the colours. Always use supplied artwork (never recreate the rings).

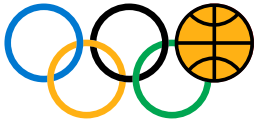
Do not apply unauthorised one-colour versions.

Do not add drop shadow.

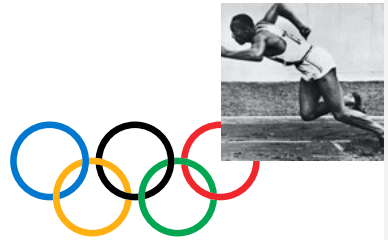
Do not modify any colours.

Do not rotate.

Do not recreate with objects, shapes, people or products.



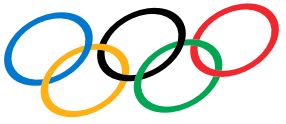
Do not place any elements over the top of the rings.



Do not fill with imagery.

Do not add gradients.

Do not distort.



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COLOUR

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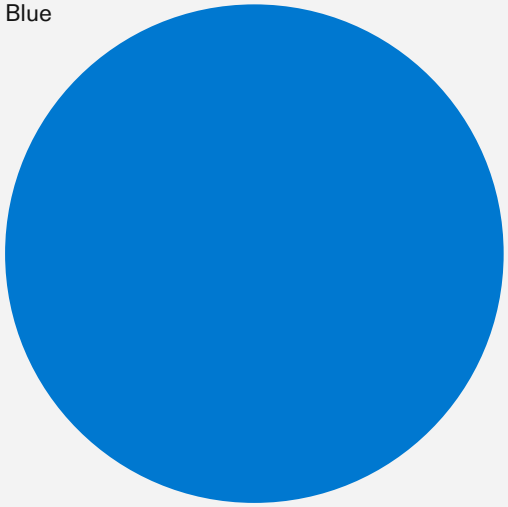
OLYMPIC COLOUR

Our primary brand colours are blue, yellow, black, green, red and white. They form the foundation of everything Olympic. These colours are used to provide accessibility, simplicity and consistency throughout all brand communications.

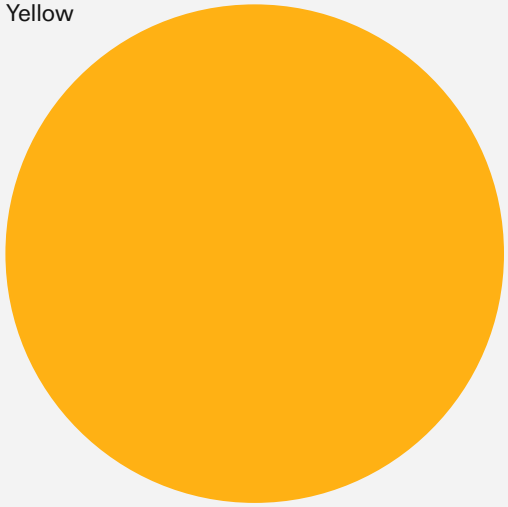
Blue



Pantone 3005 C
HEX #0078D0
RGB 0, 120, 208
CMYK 100, 40, 0, 0

Textile Cotton 18-4440 TCX
Madeira 1297
RAL 5015

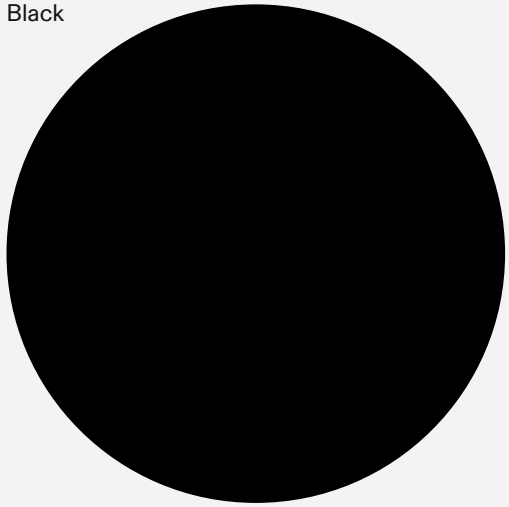
Yellow



Pantone 137 C
HEX #FFB114
RGB 255, 177, 20
CMYK 0, 35, 100, 0

Textile Cotton 14-1064 TCX
Madeira 1137
RAL 1028

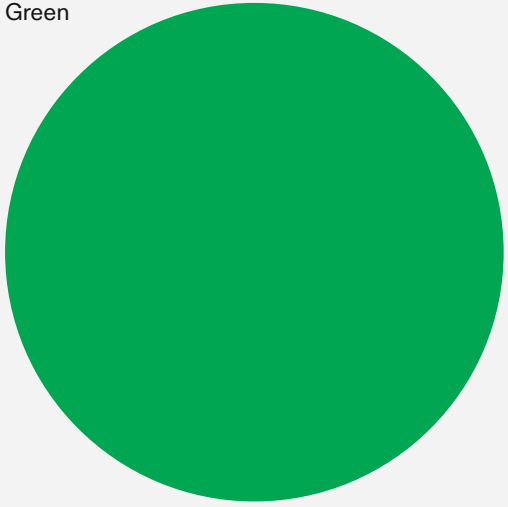
Black



Pantone 426 C
HEX #000000
RGB 0, 0, 0
CMYK 0, 0, 0, 100

Textile Cotton 19-4205 TCX
Madeira 1007
RAL 9005

Green



Pantone 355 C
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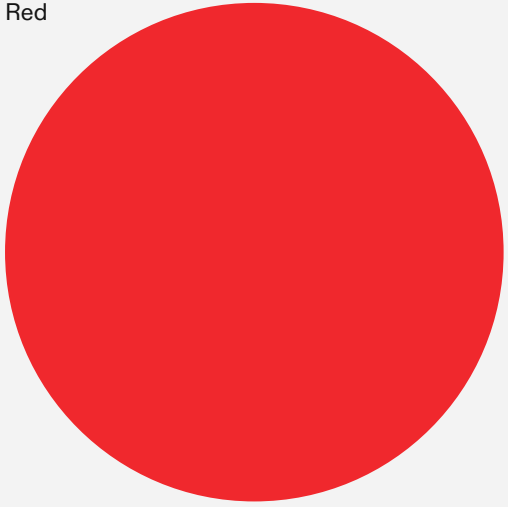
RGB 0, 166, 81
CMYK 100, 0, 100, 0

Textile Cotton 17-6153 TCX
Madeira 1051
RAL 6037

Red



Pantone 192 C
HEX #F0282D
RGB 240, 40, 45
CMYK 0, 95, 90, 0

Textile Cotton 18-1763 TCX
Madeira 1147
RAL 3020

White

Pantone White
HEX #FFFFFF
RGB 255, 255, 255
CMYK 0, 0, 0, 0

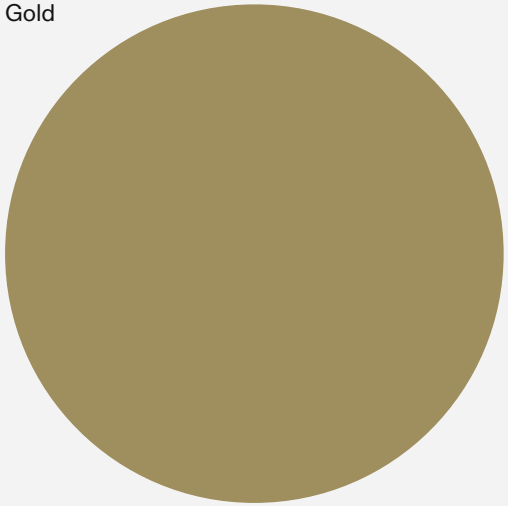
Textile Cotton 11-0601 TCX
Madeira 1001
RAL 9016

MEDAL COLOUR

The medal colours provide a beautiful, more neutral complement to the vibrant Olympic colours. They work especially well for special communications around achievement, heritage and legacy. When printed, metallic ink is preferred where possible to produce the most authentic visual expression of these tones.

These colours are contemporary and distinguished, and play an important part in Olympic history. Olympic medals were awarded to winners when the modern Games began at Athens 1896, with the iconic gold, silver and bronze introduced at St Louis 1904.

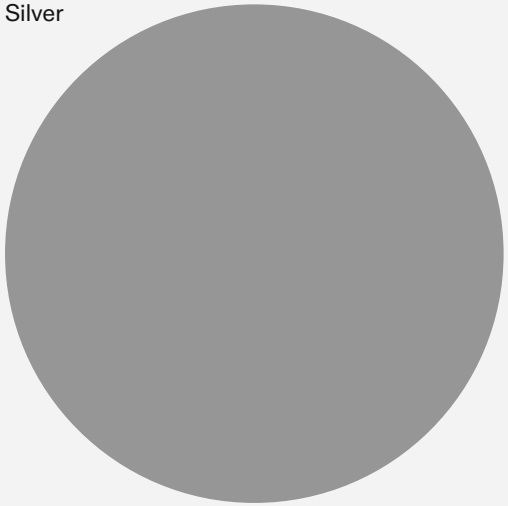
Gold



Pantone 871 C
HEX #9F8F5E
RGB 159, 143, 94
CMYK 37, 37, 72, 7

Textile Paper 17-1036 TPX
Textile Cotton 17-1028 TCX
Madeira 424
RAL 8000

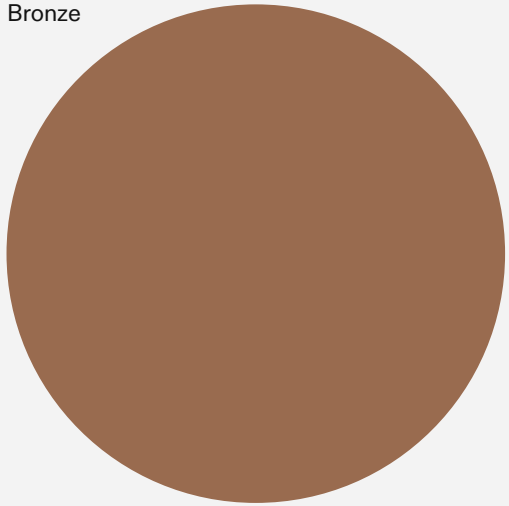
Silver



Pantone 877 C
HEX #969696
RGB 150, 150, 150
CMYK 0, 0, 0, 50

Textile Paper 14-5002 TPX
Textile Cotton 17-5102 TCX
Madeira 442
RAL 7045

Bronze



Pantone 8023 C
HEX #996B4F
RGB 153, 107, 79
CMYK 34, 56, 71, 16

Textile Paper 17-1340 TPX
Textile Cotton 17-1147 TCX
Madeira 428
RAL 8023

EXTENDED COLOUR

The extended colours are designed only for digital interfaces, infographics, illustrations and product designs where tone-on-tone pairings improve the communication or user experience; for example, on hover states or disabled buttons.

These colours may be used in support of Olympic colours only, and should not be used prominently in application. This helps maintain the meaning and impact of the Olympic palette.

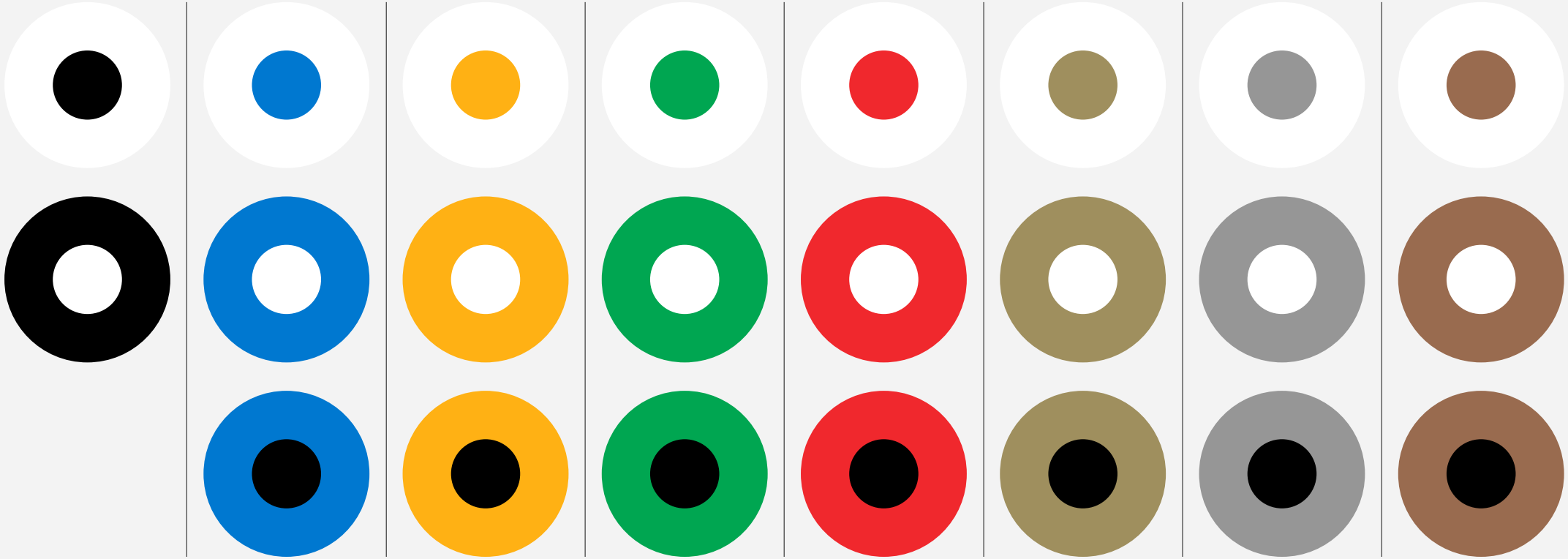
Outside of illustrations, extended colours may be applied only with similar tones. For example, on an infographic, the extended blues may be used in support of Olympic blue.

*Olympic colour

HEX #00287F RGB 0, 40, 127 CMYK 100, 90, 5, 30	HEX #0049AA RGB 0, 73, 170 CMYK 100, 80, 0, 0	* HEX #0078D0 RGB 0, 120, 208 CMYK 100, 40, 0, 0	HEX #00B4EB RGB 0, 180, 235 CMYK 70, 10, 2, 0	HEX #5ED6FF RGB 94, 214, 255 CMYK 53, 0, 2, 0	HEX #ABEBFF RGB 171, 235, 255 CMYK 25, 0, 3, 0
HEX #E67324 RGB 230, 115, 36 CMYK 5, 70, 100, 0	HEX #FA841E RGB 250, 132, 30 CMYK 0, 58, 100, 0	* HEX #FFB114 RGB 255, 177, 20 CMYK 0, 35, 100, 0	HEX #FFCE19 RGB 255, 206, 25 CMYK 0, 18, 100, 0	HEX #FFE045 RGB 255, 224, 69 CMYK 0, 10, 83, 0	HEX #FFF08C RGB 255, 240, 140 CMYK 0, 0, 53, 0
HEX #005A46 RGB 0, 90, 70 CMYK 100, 45, 85, 30	HEX #00804D RGB 0, 128, 77 CMYK 100, 20, 95, 16	* HEX #00A651 RGB 0, 166, 81 CMYK 100, 0, 100, 0	HEX #00CB50 RGB 0, 203, 80 CMYK 75, 0, 82, 0	HEX #6BDB83 RGB 107, 219, 131 CMYK 52, 0, 60, 0	HEX #AAE8B8 RGB 170, 232, 184 CMYK 27, 0, 32, 0
HEX #980F30 RGB 152, 15, 48 CMYK 27, 100, 80, 24	HEX #BF192B RGB 191, 25, 43 CMYK 14, 100, 93, 10	* HEX #F0282D RGB 240, 40, 45 CMYK 0, 95, 90, 0	HEX #FF555F RGB 255, 85, 95 CMYK 0, 78, 53, 0	HEX #FF9196 RGB 255, 145, 150 CMYK 0, 50, 27, 0	HEX #FFC7C9 RGB 255, 199, 201 CMYK 0, 25, 10, 0
* HEX #000000 RGB 0, 0, 0 CMYK 0, 0, 0, 100	HEX #2E2E2E RGB 46, 46, 46 CMYK 0, 0, 0, 94	HEX #5A5A5A RGB 90, 90, 90 CMYK 0, 0, 0, 80	HEX #969696 RGB 150, 150, 150 CMYK 0, 0, 0, 50	HEX #B4B4B4 RGB 180, 180, 180 CMYK 0, 0, 0, 35	HEX #E5E5E5 RGB 229, 229, 229 CMYK 0, 0, 0, 10

COMBINING COLOUR

These pairings provide a general guide for combining colours across all Olympic brand elements. Any colour may appear on white. Olympic colours and medal colours may be combined with white or black only. For example, white or black text may appear on an Olympic green background.



GUIDANCE

Solid colour
Use colour boldly in application to create space and impact, with big hits of white and big hits of colour. Select colours that align with the tone or theme of the communication. For example, white feels more elegant and red more energetic. When in doubt, use white — a key Olympic colour and a neutral backdrop for content.

When designing a series of applications that appear together, a solid Olympic colour or medal colour may be used across each application. The series collectively creates an Olympic look. Avoid a series that features only part of the Olympic colour palette, for example Olympic blue and red exclusively.

For digital interfaces, apply colour consistently, distinctively and intentionally, to accent specific elements such as buttons, text highlights or media tags.

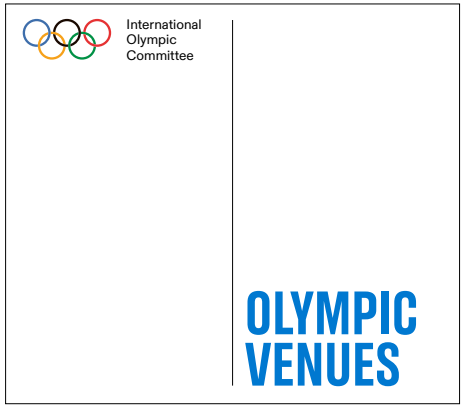
Use colour to indicate interactivity with hover and focus states.

Avoid gradients or effects in most circumstances. Olympic colours are most powerful when pure. In digital, use black or white gradients only when overlayed on images.

Combining colour
Olympic colours and medal colours may be combined with white or black only. For example, white or black text may appear on an Olympic green background.

Use Olympic colours to flood a design.

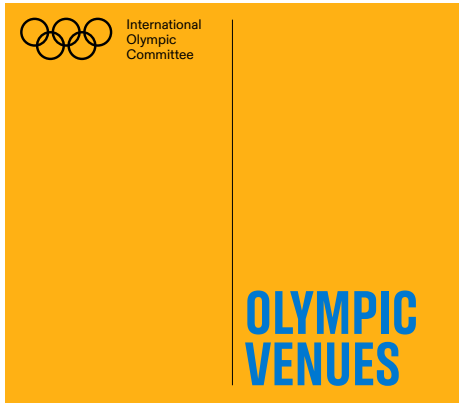
Only headline text may appear in a colour.



Use medal colours to flood a design.

Do not flood a design with an extended colour.

Do not apply colour headline text to a non-white background.



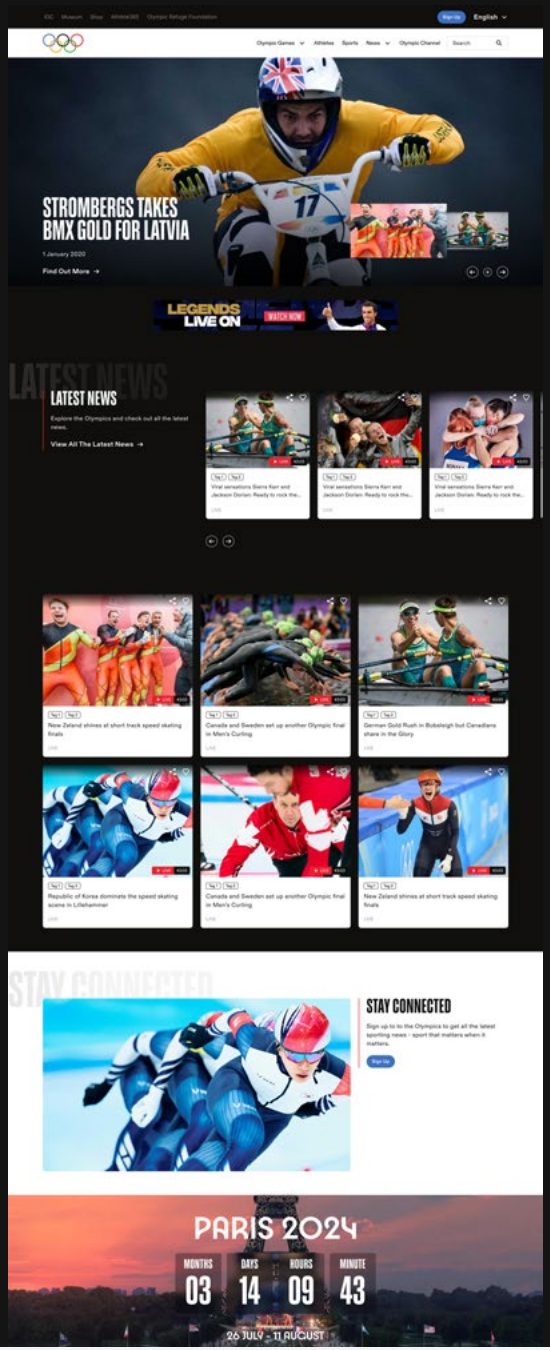
Do not combine colours in unauthorised ways.

GUIDANCE

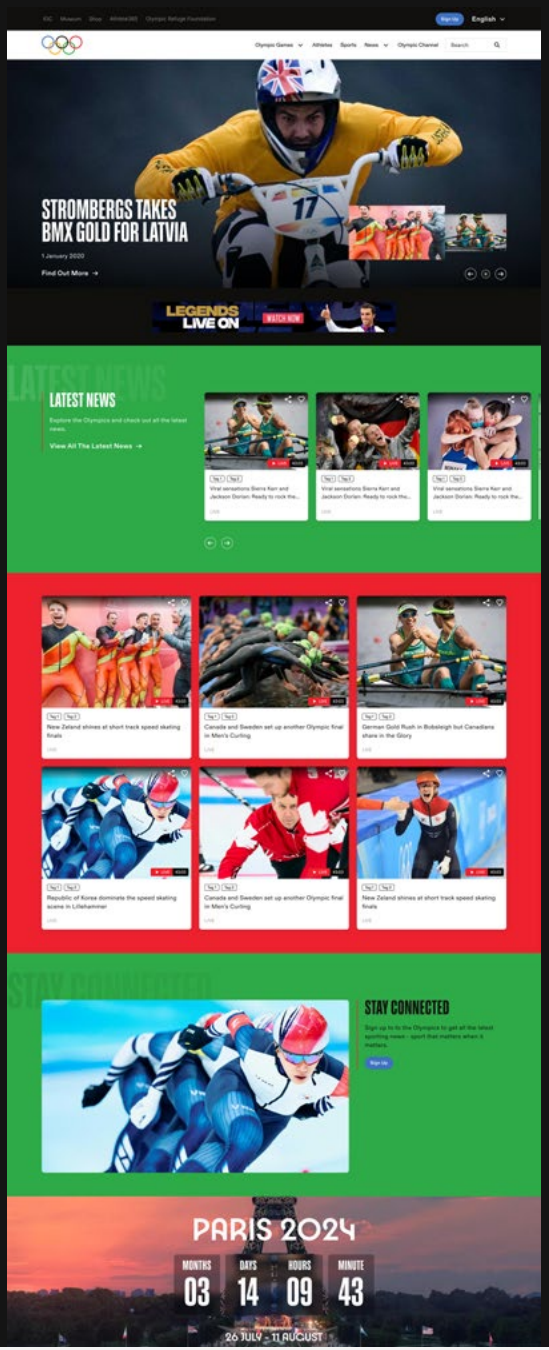
Colours should be separated by generous areas of white or black in most instances. Do not use bright Olympic colours side by side. In layout, colour should be used to create hierarchy and space.

For digital interfaces, favour black and white backgrounds as other Olympic colours are hard to consistently combine with the colours used for accent elements such as buttons, tags, and page furniture. Black backgrounds or dark mode is also more sustainable as it decreases energy consumption.

Colour should be separated by generous areas of white or black in most layouts.



Do not use bright Olympic colours side by side.



4

LOGO SYSTEM

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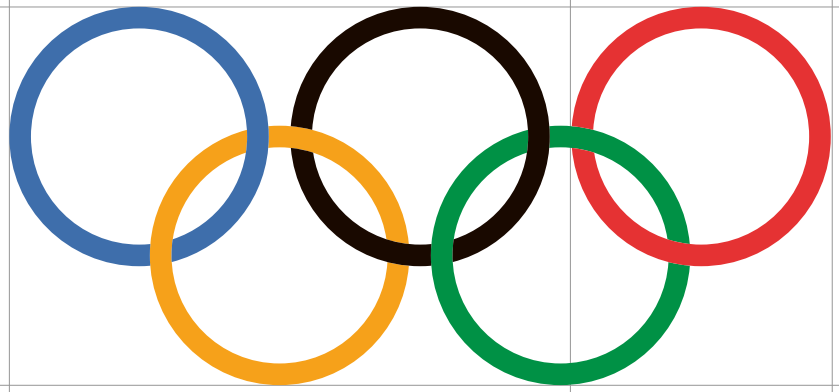
LOGO SYSTEM

The logo system is a consistent way to arrange logos that unites IOC entities, programmes, products and events. It creates a coherent visual rhythm to lock up designations with the Olympic rings — enhancing consistency, functionality and flexibility.

The system can be adapted for various orientations and applications, from large-scale to small screens. There are two logo system categories: Tier 1 for entities and Tier 2 for activities.



International Olympic Committee

TIER 1 LOCKUPS

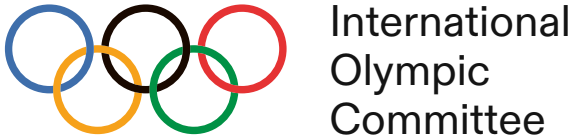
Tier 1 lockups are for the International Olympic Committee and related entities such as IOC Television & Marketing Services SA and Olympic Broadcasting Services SL. They are typeset in Olympic Sans.

Primary lockup
This is the preferred version and should be used in most cases. The minimum size of the primary lockup is defined by the width of the rings: 8mm for print or 50px for digital.

Secondary lockup
This lockup should be used in small sizes or when larger text is appropriate in layout.
The minimum size of the secondary lockup is defined by the width of the rings: 8mm for print or 30px for digital.

A vertical lock-up is available for special cases only.

Primary lockup



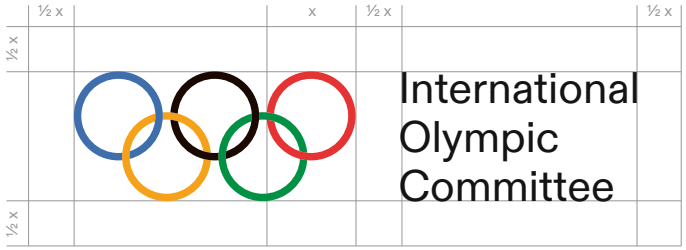
Secondary lockup

TIER 1 CONSTRUCTION AND ISOLATION AREA

To maintain legibility, ensure that no elements crowd the surrounding space and that they do not sit uncomfortably close to the edge of a surface.

The isolation area that surrounds Tier 1 lockups corresponds to half the height of one ring.

Primary lockup



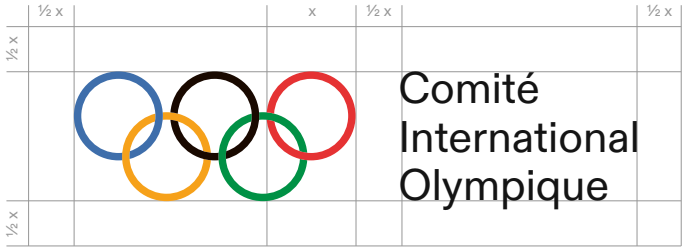
Secondary lockup

TIER 1 CONSTRUCTION AND ISOLATION AREA (FRENCH)

To maintain legibility, ensure that no elements crowd the surrounding space and that they do not sit uncomfortably close to the edge of a surface.

The isolation area that surrounds Tier 1 lockups correspond to half the height of one ring.

Primary lockup



Secondary lockup

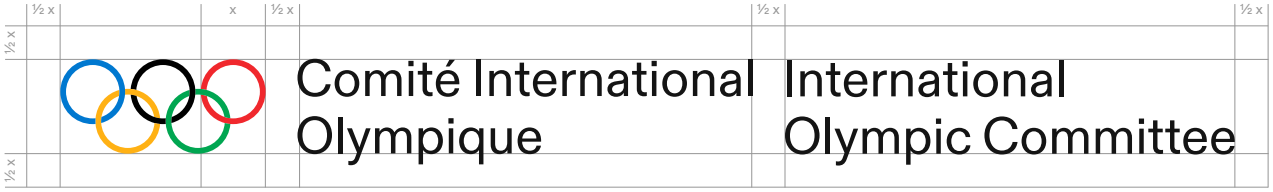
TIER 1
CONSTRUCTION AND ISOLATION AREA (BILINGUAL)

Bilingual lockups speak to a wider audience and offer a more sustainable option when creating printed materials. Bilingual lockups are available available in French first and English first arrangements.

To maintain legibility, ensure that no elements crowd the surrounding space and that they do not sit uncomfortably close to the edge of a surface.

Primary lockup

Secondary lockup



TIER 1 ENTITIES PRIMARY LOCKUPS

For ITMS, OBS and OCS, the full entity designation should always be displayed on any document or communication piece in addition to the logo: IOC Television & Marketing Services SA, Olympic Broadcasting Services SL and Olympic Channel Services SL.

IOC Television
& Marketing
Services

Olympic Foundation
for Culture
and Heritage

Olympic
Broadcasting
Services

Fondation Olympique
pour la Culture
et le Patrimoine

Olympic
Channel
Services

TIER 1 ENTITIES SECONDARY LOCKUPS

For ITMS, OBS and OCS, the full entity designation should always be displayed on any document or communication piece in addition to the logo: IOC Television & Marketing Services SA, Olympic Broadcasting Services SL and Olympic Channel Services SL.

IOC Television
& Marketing Services

Olympic Foundation
for Culture and Heritage

Olympic Broadcasting
Services

Fondation Olympique
pour la Culture et le Patrimoine

Olympic Channel
Services

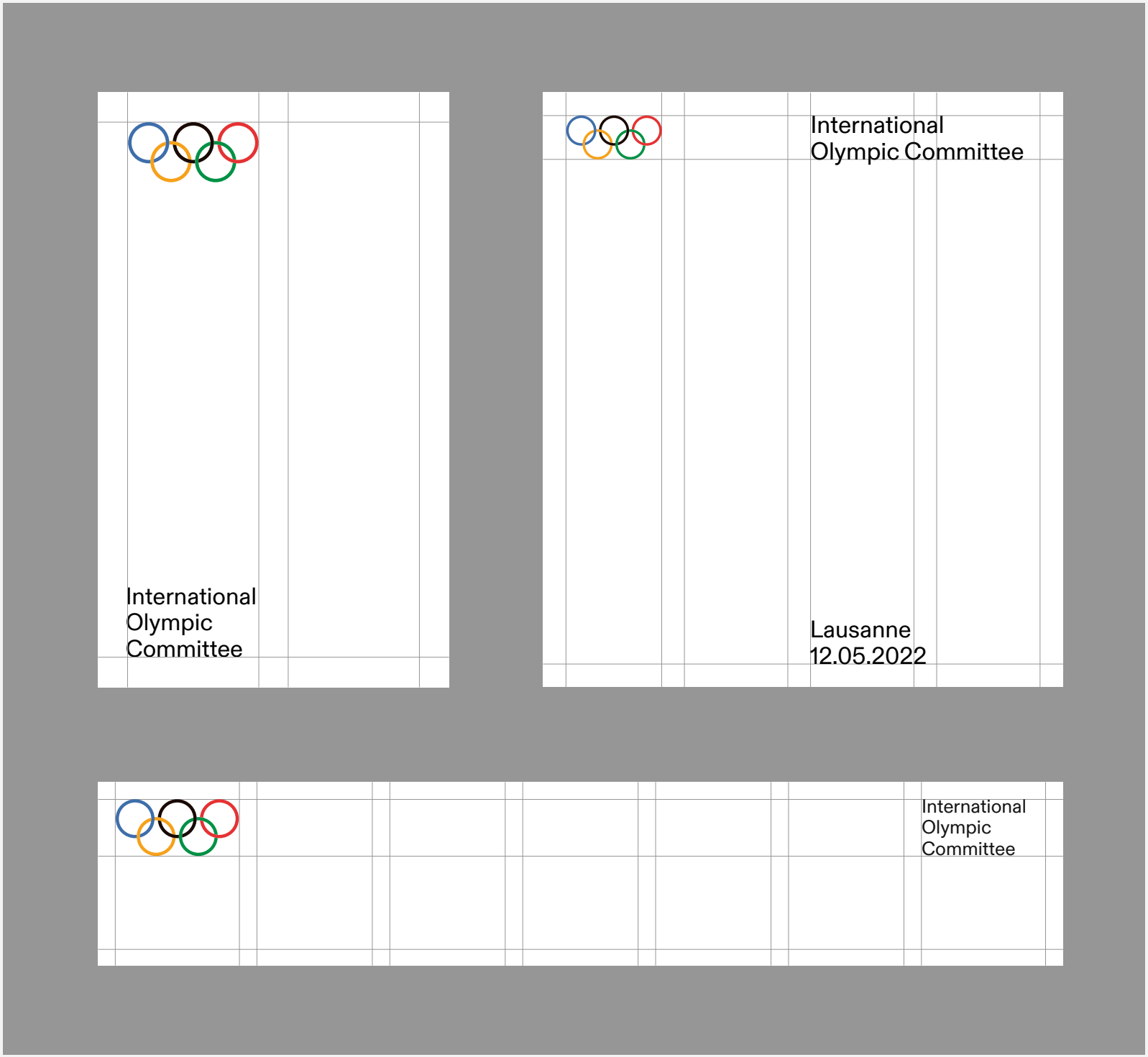
TIER 1 FLEXIBILITY

In professionally designed applications and templates, the designation may be separated from the Olympic rings to create space for, or align with, other elements along the grid.

This flexibility reduces visual noise around the Olympic rings and makes the communication feel more open — reflecting the personality of the Olympic brand.

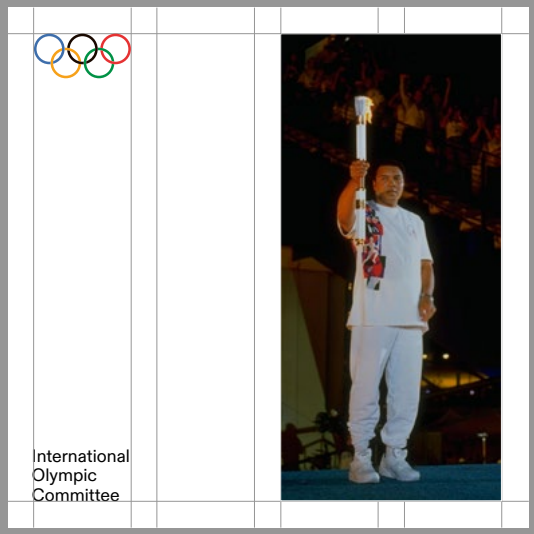
For horizontal applications, the Olympic rings and IOC deisignation should always share the same height.

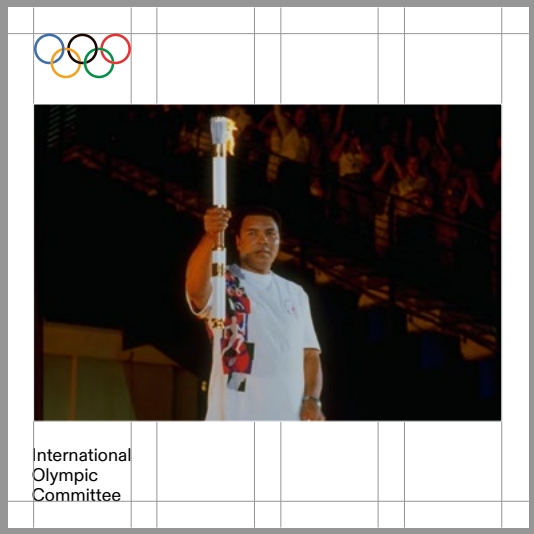
Aside from increasing functionality and elegance, this approach is also rooted in tradition. For the first century of the modern Games, the IOC designation appeared as a separate element, independent from the Olympic rings.



TIER 1 FLEXIBILITY

The rings and designation should lock up with the grid. There should always be an equal relationship between the width or height. No objects such as photos, illustrations or graphics should enter the space between the rings and the designation.





TIER 2 LOCKUPS

Tier 2 lockups are for IOC activities, including products, programmes and events. They are typeset in Olympic Headline. Examples include Olympic Day and Olympic Agora. There are three lockup arrangements for various layout and composition needs.

Horizontal lockup
The minimum size is defined by the width of the rings: 8mm for print or 50px for digital.

Horizontal one-line lockup
The minimum size is defined by the width of the rings: 8mm for print or 30px for digital.

Vertical lockup
The minimum size is defined by the width of the rings: 8mm for print or 50px for digital.

Horizontal lockup

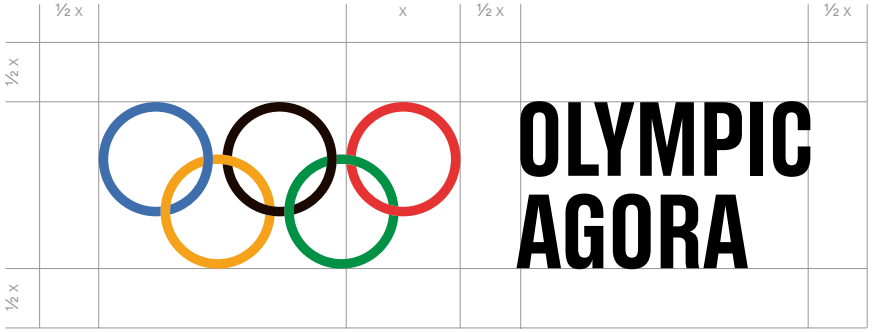
Horizontal one-line lockup

Vertical lockup

TIER 2 CONSTRUCTION AND ISOLATION AREA

The construction grid provides a consistent structure and visual rhythm. To ensure legibility, no elements may be placed nearby. The isolation area that surrounds Tier 2 lockups correspond to half the height of one ring.

Horizontal lockup



Horizontal one-line lockup

Vertical lockup

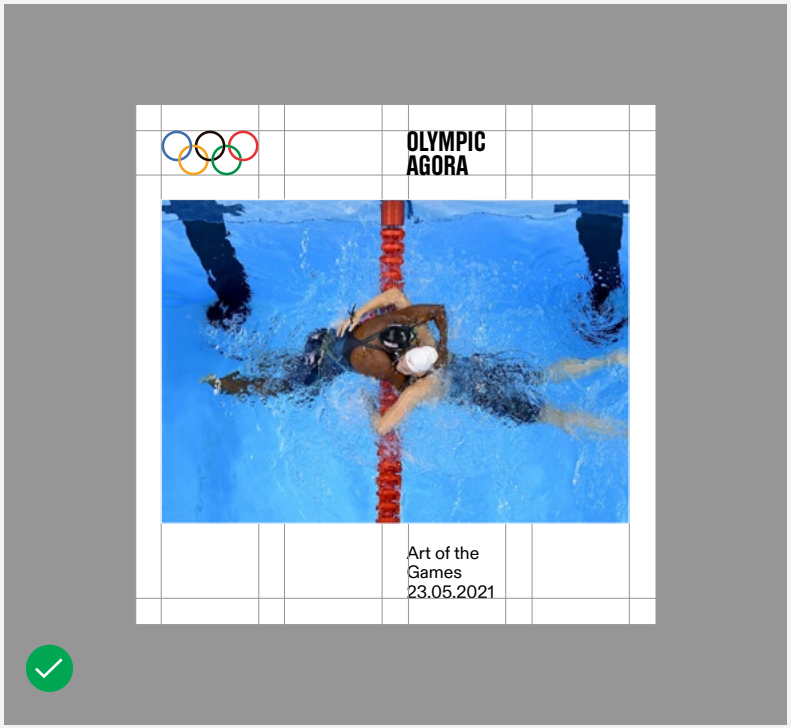
TIER 2
FLEXIBILITY

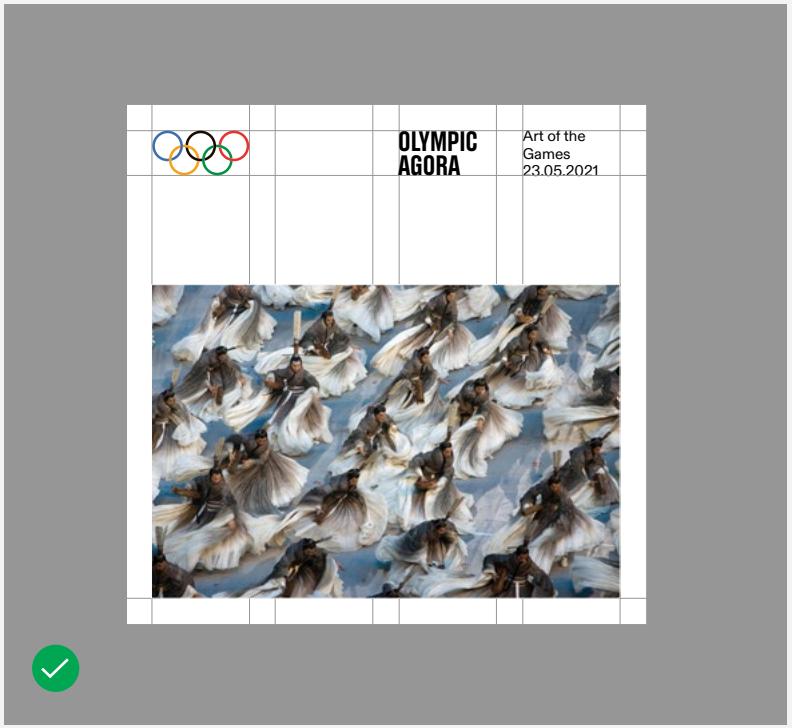
In professionally designed applications and templates, the designation may be separated from the Olympic rings to create space for, or align with, other elements along the grid. Key elements such as rings, titles and photos should most often be locked to an edge of the grid.

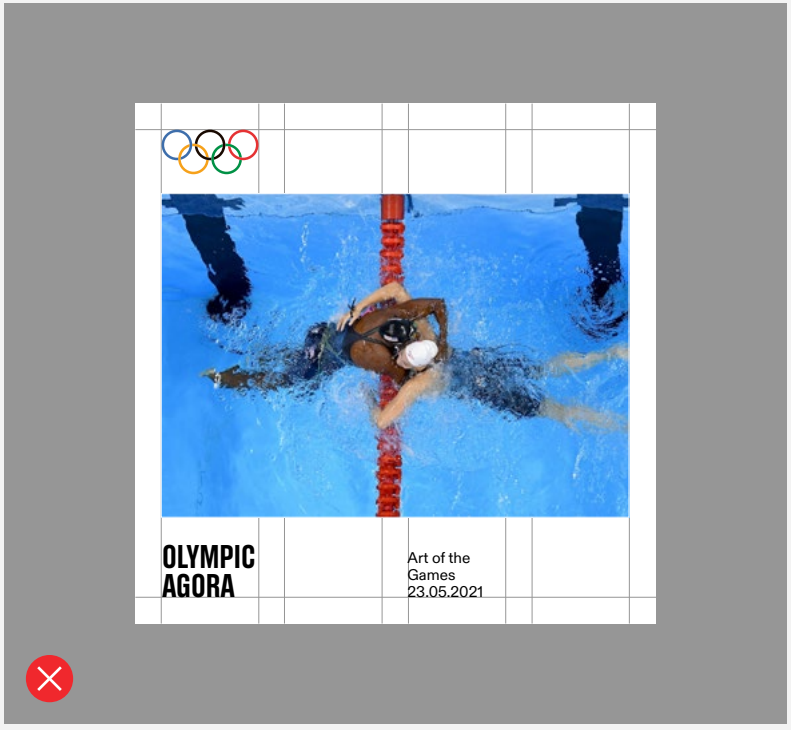
This flexibility reduces visual noise around the Olympic rings and makes the communication feel more open — reflecting the personality of the Olympic brand.

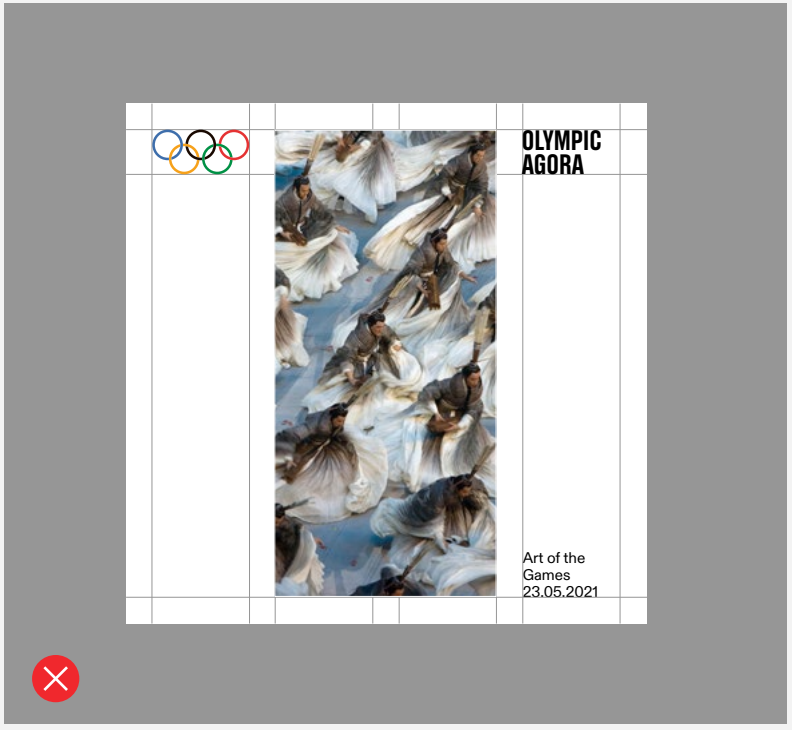
TIER 2 FLEXIBILITY

The rings and designation should lock up with the grid. There should always be an equal relationship between the width or height. No objects such as photos, illustrations or graphics should enter the space between the rings and the designation.









COLOURWAYS

All versions of Tier 1 and Tier 2 lockups are only available in colour, black and white. Typography should be treated in black or white only. The full-colour version on white is the preferred version.

Colour

Black

White

GUIDANCE

It is not permitted to alter the Olympic rings or lockups in any way.

Do not create new lockup arrangements.

In horizontal lockups, the rings should always be placed before the designation.

In stacked lockups, the rings should always be on top of the designation.

The typography should be black or white only. No other colours are permitted.

Do not use Olympic Headline in the Tier 1 lockups.

Tier 1 lockups should always be typeset in Regular; never Medium or Bold.

Tier 1 lockups should always use title case never all caps, except for special-case acronyms.

Tier 2 horizontal lockup should be aligned with the rings.

The text in Tier 1 stacked lockups should never be on two lines.

DESIGNATIONS AND LABELS FOR THIRD PARTIES

Designation files can be downloaded from the Olympic Brand Centre. Please refer to the respective guidelines on designations and labels for guidance on how to use them.

Site of the Olympic Games

Site of the Youth Olympic Games

Host of the Olympic Games

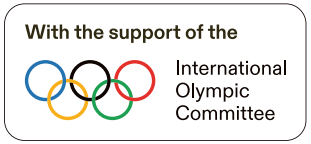
Sport in the Olympic Programme

International Federation recognised by the International Olympic Committee

Organisation recognised by the International Olympic Committee

Event organised with the support of the International Olympic Committee

With the support of the International Olympic Committee



5 TYPOGRAPHY

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TYPOGRAPHY

Typography is a key element of our brand. It works to maintain consistency, create clarity and provide equity to the brand as a global leader in sport.

A family of three exclusive typefaces brings a consistent visual tone to all things Olympic. Olympic Headline for short punchy titles, Olympic Sans for long titles and body copy, and Olympic Serif to bring a touch of tradition and elegance to the system.

Inspired by sport and Olympic heritage, the type system was designed to maximise impact across digital and print while being easy to read, ownable and recognisable.

Each typeface supports over 200 Latin script languages and has designated non-Latin alternates, as well as a fallback font that should be used only if the Olympic typefaces are not available.

OLYMPIC HEADLINE

Bold, athletic and proud. Olympic Headline contains capital letters only.

Olympic Headline was inspired by typography found throughout Olympic Games history, such as the Tokyo 1964 and Seoul 1988 emblems. Olympic Headline was designed in 2020 by Julien Hébert in Montreal, Canada.

Fallback
Impact

Non-Latin alternates

Russian	Bebas Neue Bold
Chinese	Noto Sans CJK CS Bold
Korean	Noto Sans CJK KR Bold
Japanese	Noto Sans CJK JP Bold
Hindi	Noto Sans Devanagari ExtraCondensed Bold
Arabic	Noto Sans Arabic ExtraCondensed Bold

OLYMPIC HEADLINE STYLES AND USE

Styles
Olympic Headline Regular
Olympic Headline Regular Italic
Olympic Headline Condensed
Olympic Headline Condensed Italic
Olympic Headline Compressed
Olympic Headline Compressed Italic

Use
With looser spacing and wider proportions, Olympic Headline Regular is the most versatile style of this family. It may be used for short headlines of 12 words or less.

For extra impact, the condensed and compressed styles can be used for very short titles of six words or less.

The line-spacing (or leading) of Olympic Headline should always be set to extra tight.

Italics should be used only to emphasise certain words. They should not be applied to a full title for the sake of style.

Olympic Headline is used sparingly, and only in headings and text that we want to draw attention to throughout our digital portfolio. Olympic Headline should not be overused as it diminishes the typefaces impact.

Case
Olympic Headline is only available in uppercase.

Variable font
For professional designers, Olympic Headline is also available as a variable font: a single file that includes all styles. It allows for variations along two axes: width and slant. This format allows the designer to adjust the font to a specific need and is also useful for digital/interactive animations.

Olympic Headline Regular

HIGHLIGHTS OF THE OLYMPIC FLAME-LIGHTING CEREMONY

Olympic Headline Condensed

WORLD RECORD

Olympic Headline Compressed

19.38.07

Olympic Headline Condensed Italic

HISTORY OF THE ANCIENT GAMES

OLYMPIC SANS

Clear, classic and Swiss-inspired, Olympic Sans is our workhorse typeface.

Olympic Sans is a contemporary interpretation of Akzidenz-Grotesk, a typeface designed in 1896, the same year that the modern Games were born. Olympic Sans was designed in 2020 by Fabian Harb in Basel, Switzerland.

Fallbacks
Arial Regular
Arial Italic
Arial Bold
Arial Bold Italic

Non-Latin alternates

Russian	Roboto Regular
Chinese	Noto Sans CJK CS Regular
Korean	Noto Sans CJK KR Regular
Japanese	Noto Sans CJK JP Regular
Hindi	Noto Sans Devanagari Regular
Arabic	Noto Sans Arabic Regular

OLYMPIC SANS STYLES AND USE

Styles
Olympic Sans Regular
Olympic Sans Regular Italic
Olympic Sans Medium
Olympic Sans Medium Italic
Olympic Sans Bold
Olympic Sans Bold Italic

Use
Olympic Sans should be used for most text. It is the main voice of the Olympic brand.

In most cases, the Regular style should be used. The other styles allow for greater functionality and more flexibility.

Italics should be used only to emphasise certain words. Italics should not be applied to a full paragraph for the sake of style.

Case
Olympic Sans should be set in sentence case. All caps may be used very sparingly in specific applications such as table headers and small labels. The same applies to digital, as it is hard for users to scan large amounts of capitalised text.

Olympic Sans Bold

The Games of the XXIII Olympiad

Olympic Sans Medium with Latin character support

Czechoslovakian gymnast Věra Čáslavská made her Olympic debut at the 1964 Games in Tokyo, where she took gold medals in the all-around, the balance beam and the vault. At the 1965 and 1967 European Championships, she won every women's gymnastics event.

Olympic Sans Regular + Regular Italic

The Los Angeles 1984 Olympic Games, officially known as the *Games of the XXIII Olympiad*, were an international multi-sport event held from 28 July to 12 August 1984 in Los Angeles, California, United States. This was the second time that Los Angeles had hosted the Games, the first being in 1932.

Olympic Sans Regular

RANK	PARTICIPANT	RESULT
01	Andre Myhrer Sweden	1:38.99
02	Ramon Zenhaeusern Switzerland	1:39.33
03	Michael Matt Austria	1:39.66
04	Clement Noel France	1:39.70

OLYMPIC SERIF

Traditional, artistic and inspired by our heritage, Olympic Serif gives the brand a more editorial look and adds finesse where needed.

Olympic Serif is a contemporary interpretation of Oldstyle Roman type genre, and gives a subtle nod to the ancient Games. Olympic Serif was designed in 2020 by Seb McLauchlan in London, England.

Fallbacks
Georgia Regular
Georgia Italic
Georgia Bold
Georgia Bold Italic

Non-Latin alternates

Russian	Spectral Regular
Chinese	Noto Serif CJK CS Regular
Korean	Noto Serif CJK KR Regular
Japanese	Noto Serif CJK JP Regular
Hindi	Noto Serif Devanagari Regular
Arabic	Noto Naskh Arabic Reguliar

OLYMPIC SERIF STYLES AND USE

Styles
Olympic Serif Regular
Olympic Serif Regular Italic
Olympic Serif Medium
Olympic Serif Medium Italic
Olympic Serif Bold
Olympic Serif Bold Italic

Use
Olympic Serif should be used as a complement to the other type families. It is best used as feature text, such as pull quotes or titles in need of extra elegance. In addition, it can be used for longer text, as it has also been optimised for long reading experiences, but Olympic Sans should be considered first.

In most cases, the Regular style should be used. The other styles allow for greater functionality and more flexibility.

Italics should be used only to emphasise certain words. They should not be applied to a full paragraph for the sake of style.

In digital we favour Olympic Sans for body copy over Olympic Serif and maintain the use of Serif for feature text or pull quotes.

Case
Olympic Serif should be set in sentence case. All caps may be used very sparingly in specific applications such as table headers and small labels.

Olympic Serif has a special small caps character set available as an OpenType feature, as outlined on the following page.

Olympic Serif Regular + Regular Italic

Olympic Winter Games
Lillehammer 1994

Olympic Serif Bold

Olympic spirit

Olympic Serif Regular

Although the Olympic Games took place during the Bosnian War, the Bosnia and Herzegovina four-man bob team consisted of one Croatian, two Bosnians and a Serbian – the best possible example of the Olympic spirit at the worst of times.

Olympic Serif Medium + Medium Italic

Johann Olav Koss won four Olympic gold medals. For his performance, he was named *Sports Illustrated* magazine's Sportsman of the Year.

OPENTYPE FEATURES

OpenType features are accessible in professional design software. They allow fonts to behave smartly. This behaviour includes simple things, such as changing letters to small caps, or complex things like inserting alternates, ligatures or symbols.

The Olympic type families have unique OpenType features for advanced typography flexibility and behaviour.

Olympic rings
Type five zeros in between parentheses for the Olympic rings to appear.

Tabular and proportional numbers
When typesetting numbers in tables or a table of contents, use tabular numbers. Otherwise, use proportional numbers.

Superscript
When typesetting superscripts, use the OpenType feature to show the optically corrected figures.

Small caps
These should be used for acronyms, like IOC, or for titles that would stand out too much in all caps, but still need to be delineated from regular text.

Case-sensitive forms

(Arc-en-ciel) → (ARC-EN-CIEL)

Small capitals

The Olympics → THE OLYMPICS

Contextual alternates

(00000) →

Fractions

1/2 3/4 → ½ ¾

Contextual alternates

6x2-5=7 → 6×2−5=7

Slashed zero

0 → 0

Old-style numbers

0123456789 → 0123456789

Tabular numbers

0123456789 → 0123456789

Subscript numbers

CO2 → CO_2

Superscript numbers

a2+b2 → a^2+b^2

TRACKING AND KERNING

Tracking is the overall spacing between groups of letters, and kerning is the spacing between individual letter forms. The tracking of body text can usually be left as it was designed: 0 units of tracking.

The larger the text, the tighter the tracking should be. A maximum of 15 units of tracking can be subtracted for very large headlines.

For optimal readability, up to 10 units of tracking can be added to very small text, such as captions.

Kerning should always be left on the *Metrics* option, not *Optical*.

The tracking is just right.
In this example, tracking is at 0 units on all text.

WHO WE ARE

The International Olympic Committee

The International Olympic Committee (IOC) is a not-for-profit independent international organisation that is committed to building a better world through sport. Created on 23 June 1894, just under two years before the first Olympic Games of the modern era in April 1896, the IOC is the supreme authority of the Olympic Movement.

The tracking is too tight.

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The tracking is too loose.

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LEADING

Leading is the spacing between lines of type. Choosing the appropriate leading or line spacing is very important to the reading quality and efficiency of the typography.

The larger the text, the tighter the leading should be.

The leading is just right.
In this example, the title size is 15pt with leading at 16pt, and the body size is 8pt with leading at 10.5pt.

The International Olympic Committee

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PARAGRAPH ALIGNMENT

Paragraph alignment refers to how the left and right edges of a paragraph align on a page.

Flush left creates strong alignment for the eye to follow, aiding readability and organisation. It is our standard for most typography across the Olympic brand because it is functional, modern, timeless and the most effective in information design and legibility.

Paragraphs as well as most titles should be left-aligned.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

Avoid centre-aligning long paragraphs of text.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

Never justify paragraphs of text.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

Never right-align paragraphs of text.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

RAGS AND WIDOWS

A rag is the uneven side of a paragraph – most often on the right side when text is left-aligned, as shown here. Always look for opportunities to improve rags. A good rag is one where the lines move in and out in small increments. A bad rag creates distracting shapes of irregular white space in the margins where line breaks are varied and inconsistent.

A widow is a short line or single word at the end of a paragraph. Watch out for widows and adjust line lengths with a writer to solve awkward breaks which can affect reading quality. In cases where it is not possible to respect these rules, hyphenation can also be a good solution. Only words that are eight letters or longer can be hyphenated. For more on hyphenation, refer to the IOC Style Guide.

This is a good rag.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

This is a bad rag.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

This paragraph is perfectly typeset.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

Do not leave widows at the end of paragraphs.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.

LINE LENGTH

For optimal readability, it's important not to create lines of text that are too long or too short. Shorter text can fit in narrower boxes, while longer reading demands longer lines.

For long text, there should be between 40 and 70 characters per line. For shorter text, there should be between 30 and 50 characters per line.

These rules do not apply to titles.

In these two examples, the line length is just right.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy found in effort, the educational value of good example and respect for universal fundamental ethical principles.

Olympic House is a privately funded investment by the IOC in sustainability, operational efficiency and the local economy and local development. The estimated construction costs amount to CHF 145 million. Eighty per cent of the construction costs of Olympic House have gone to local companies and contributed to the development of local competencies. This investment will secure an asset owned with an increase in value for the IOC instead of cash out for rent higher than the value of the building over 50 years.

In these two examples, the line length is too short above and too long below.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy found in effort, the educational value of good example and respect for universal fundamental ethical principles.The goal of the Olympic Movement is to contribute to building a peaceful and better world by educating youth through sport practiced without discrimination of any kind and in the Olympic spirit, which requires mutual understanding with a spirit of friendship, solidarity and fair play.

Olympic House is a privately funded investment by the IOC in sustainability, operational efficiency and the local economy and local development. The estimated construction costs amount to CHF 145 million. Eighty per cent of the construction costs of Olympic House have gone to local companies and contributed to the development of local competencies. This investment will secure an asset owned with an increase in value for the IOC instead of cash out for rent higher than the value of the building over 50 years.

EMPHASIS

When emphasising words, always keep styles to a minimum to avoid interrupting the reader and adding noise. Refrain from using multiple styles to do the same thing in typography. Avoid using colour to emphasise words in body text, and never mix multiple colours.

Emphasis should be used sparingly. Trying to bring attention to too many elements in a text makes it more complicated.

Underlining should be reserved for hyperlinks and should not be used to place emphasis on a word or sentence.

This is just the right amount of emphasis.

The **International Hockey Federation** (FIH) organised a week-long celebration of International Women's Day. A number of stories were published on the FIH website, highlighting the numerous activities by the FIH, its continental federations and national associations to promote the role of women on and off the hockey pitch.

This is far too much emphasis.

The **International Hockey Federation (FIH)** organised a ***week-long*** celebration of **International Women's Day**. A number of stories were published on the **FIH** website, highlighting the **numerous activities** by the **FIH,** its continental federations and national associations to promote **the role of women** *on and off the hockey pitch*.

TYPOGRAPHY COLOUR

Most typography should be black or white. Tints of Olympic black from the extended palette may be used where additional hierarchy is required.

Headlines should appear in black or white in most cases, but may appear in an Olympic or medal colour on a white background. Body copy and other text should not use colour.

Do not use colour typography on photos.

Colour is used in digital typography to highlight interactivity for instance, applying blue to hyperlinks. To avoid confusion, colour is not applied to other forms of typography for web and mobile.

Body text should be black or white.

Headlines should be black or white in most instances.

Headlines may be an Olympic or medal colour on a white background, with exception to digital pages where they are either white or black on a white or black background.

Use white or black typography on photos.

Body text should never be in colour.

Do not use multiple vibrant colours in close proximity.

Do not combine colour text with colour backgrounds.

Do not use colour typography on photos.

COMBINING TYPEFACES

The typefaces may be combined in a variety of ways for different communication purposes.

Section Titles
Section titles should always be typeset in Olympic Headline, usually in its Regular weight, which should have 12 words or less. For very impactful section titles, Olympic Headline Condensed may be used for large titles of six words or less.

Headline
Titles may be set in any of the three type families. Olympic Headline Regular may be used for short titles of 12 words or less. For longer titles, Olympic Sans or Olympic Serif are great choices. The medium and bold weights are recommended.

Choose the most appropriate typeface to match the tone of your headline. For example, if making a bold statement, maybe Olympic Headline would be more impactful. For a more editorial or classic tone, Olympic Serif's elegance is more suitable.

Kicker and Pull quotes
These should be typeset larger than body text, and smaller than headlines. Olympic Serif is the perfect candidate for these uses as its details are magnified in larger uses.

Subhead
These may be set in any of the three type families. Subheads with more than 12 words should not use Olympic Headline. They should either be the same size as body text or slightly larger.

Body, Running Head, Folio and Caption
These elements should be set in Olympic Sans in all instances.

Classic

SECTION TITLE

This is the Headline

This is the Kicker paragraph. It sets the tone of the article and briefly describes what you can expect from the rest of the page.

Subhead
Body text is the most common element of a document, forming it's main content. Therefore, how the body text looks will have the most noticeable effect on the appearance of a document. The only font that should be used for body copy is Olympic Sans Regular. Our Small Text size of 9 points is perfect for most body text.

This small size of text should be used for Image captions, folio, and running head

Standard

SECTION TITLE

This is the Headline

This is the Kicker paragraph. It sets the tone of the article and briefly describes what you can expect from the rest of the page.

Subhead
Body text is the most common element of a document, forming it's main content. Therefore, how the body text looks will have the most noticeable effect on the appearance of a document. The only font that should be used for body copy is Olympic Sans Regular. Our Small Text size of 9 points is perfect for most body text.

This small size of text should be used for Image captions, folio, and running head

Dynamic

SECTION TITLE

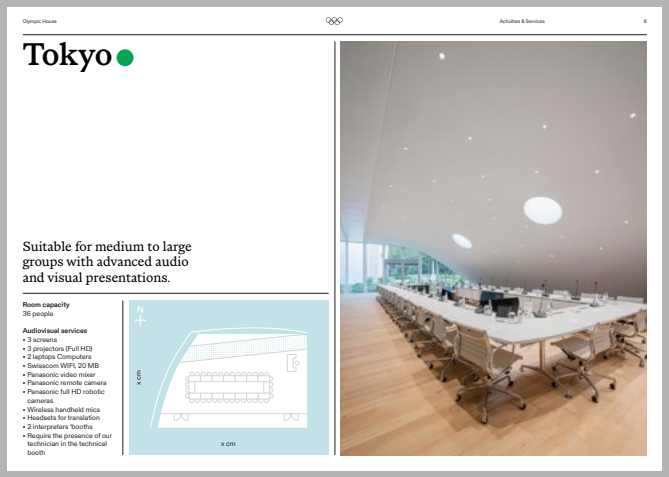
THIS IS A VERY SHORT HEADLINE

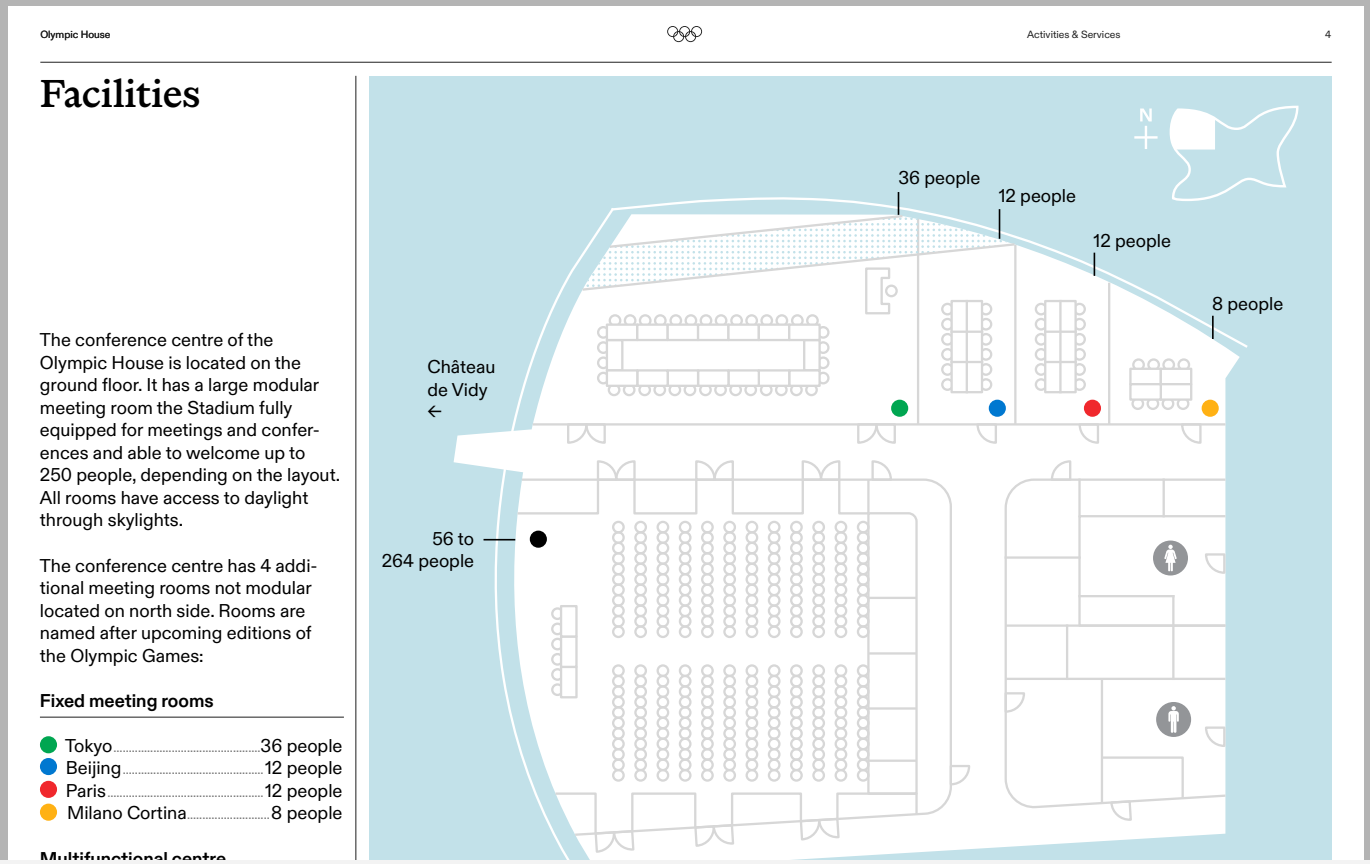
This is the Kicker paragraph. It sets the tone of the article and briefly describes what you can expect from the rest of the page.

SUBHEAD
Body text is the most common element of a document, forming it's main content. Therefore, how the body text looks will have the most noticeable effect on the appearance of a document. The only font that should be used for body copy is Olympic Sans Regular. Our Small Text size of 9 points is perfect for most body text.

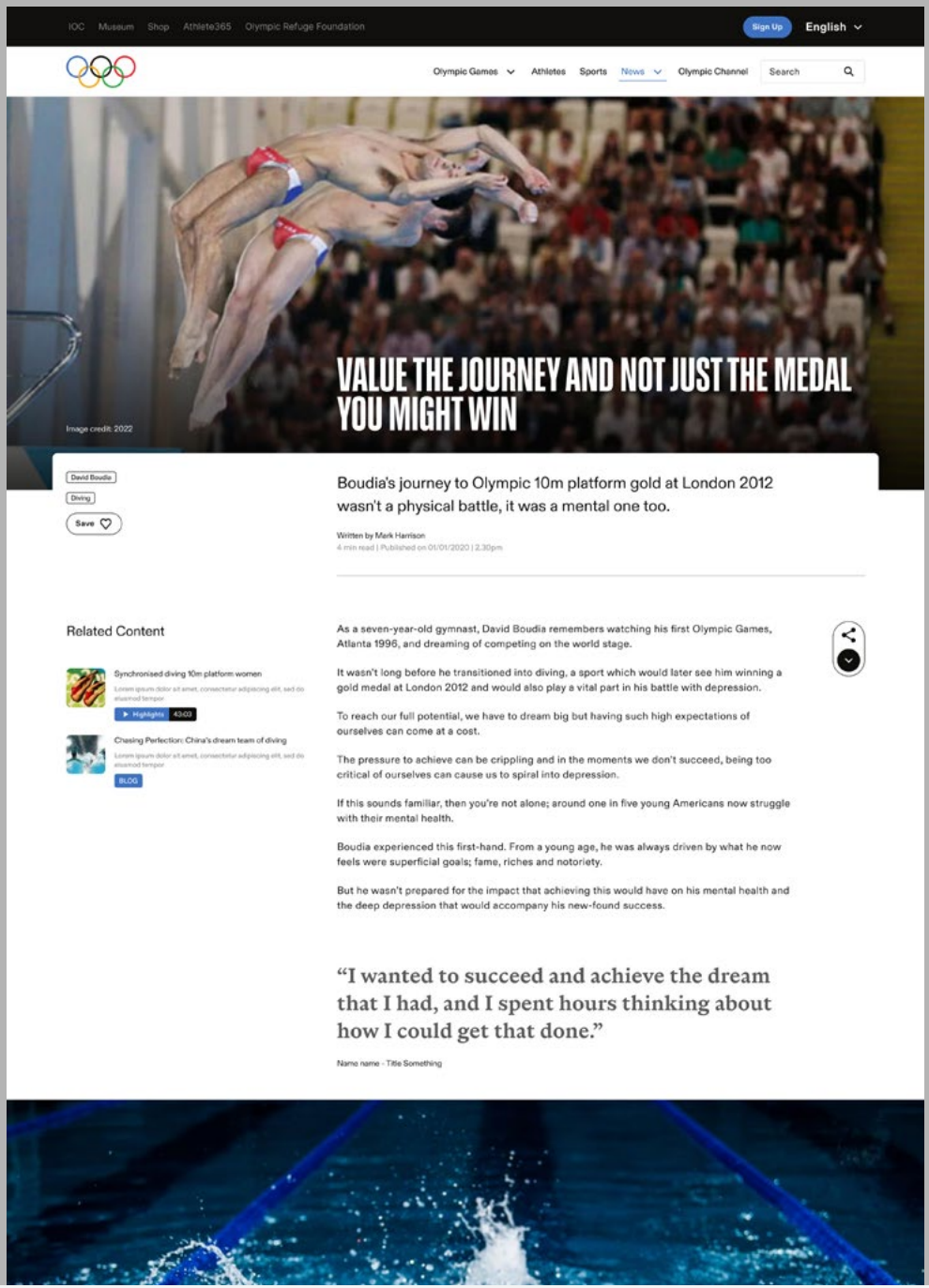
This small size of text should be used for Image captions, folio, and running head

COMBINING TYPEFACES EXAMPLE





COMBINING TYPEFACES EXAMPLE IN DIGITAL



6 GRAPHIC DEVICES

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GRAPHIC DEVICES

The graphic system expresses the Olympic brand through colour and geometry inspired by the Games. This provides a consistent way to incorporate Olympic colour into designs and provides a bold visual without featuring a specific athlete or sport the way that a photo would. The system has three core elements: field of play graphics, sport lines and colour blocks.

FIELD OF PLAY

A series of graphic patterns inspired by geometry from the field of play. Courts, jumps, fields, tracks and lanes. Lines that guide and transform the lives of athletes around the globe. Each is divided into and filled with Olympic colours to create a playful and artful interpretation of the Olympic stage. A visual representation of all nations coming together at the Games – the world united on the field of play.

FIELD OF PLAY CROPPING

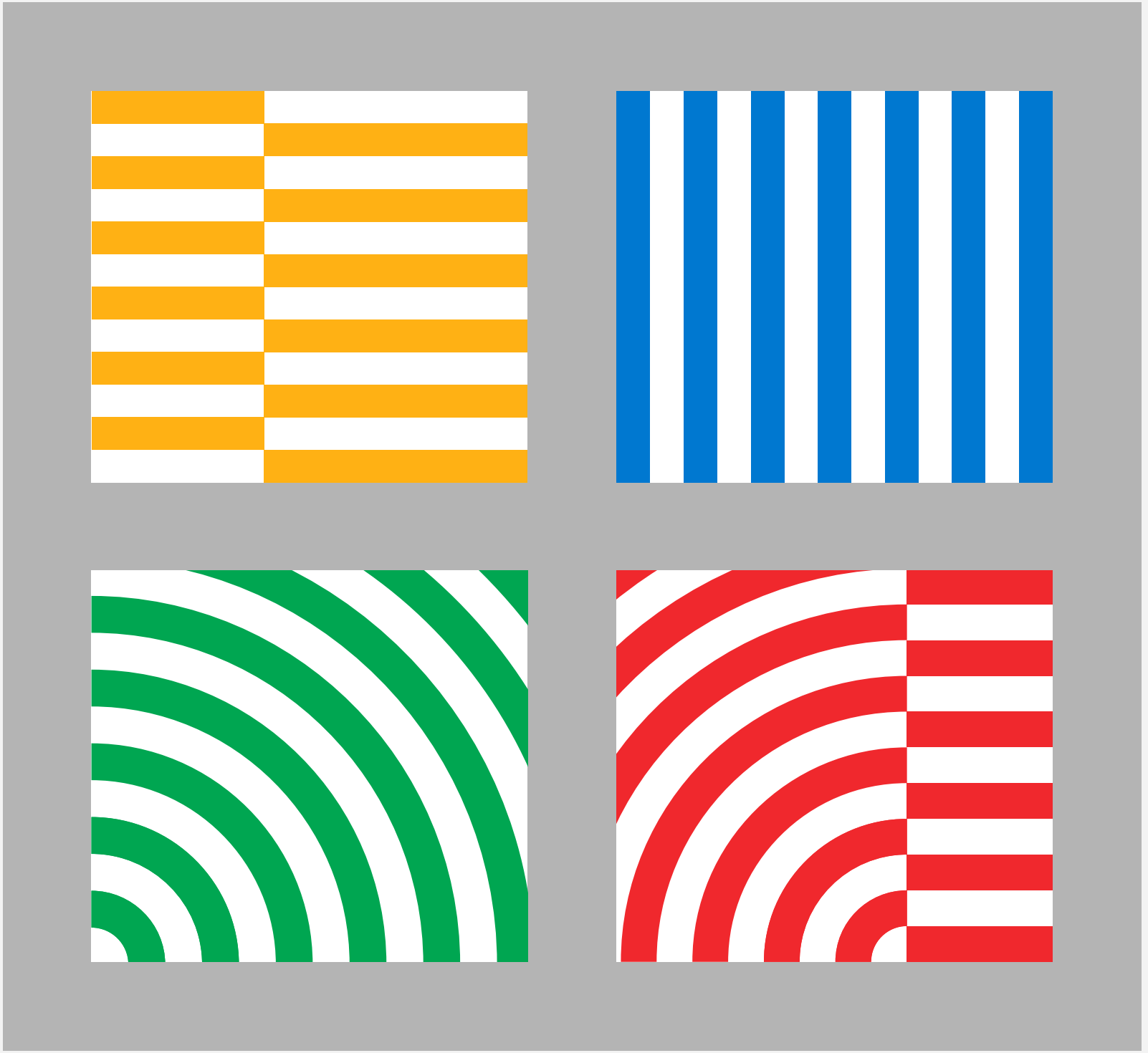
In application, field of play graphics should be cropped to help decontextualise the specific fields, add flexibility to the system, and generate a dynamic range of simplified graphic elements.

Crop along shapes and colour blocks within the artwork to create a consistent visual rhythm. The colours and orientation of the crops may be adjusted to fit within the layout and the surrounding elements. Avoid crops that could be misinterpreted as national flags.

SPORT LINES

From swimming pools to athletics tracks, halfpipes to curling rinks, these simple lines offer a decorative complement to field of play graphics. Like many elements of the visual identity, they feel sporty and playful. Used in monochrome (one Olympic colour), they help offset the multi-coloured field of play graphics while offering another visual tool.

Sport lines may be applied in any primary Olympic colour.



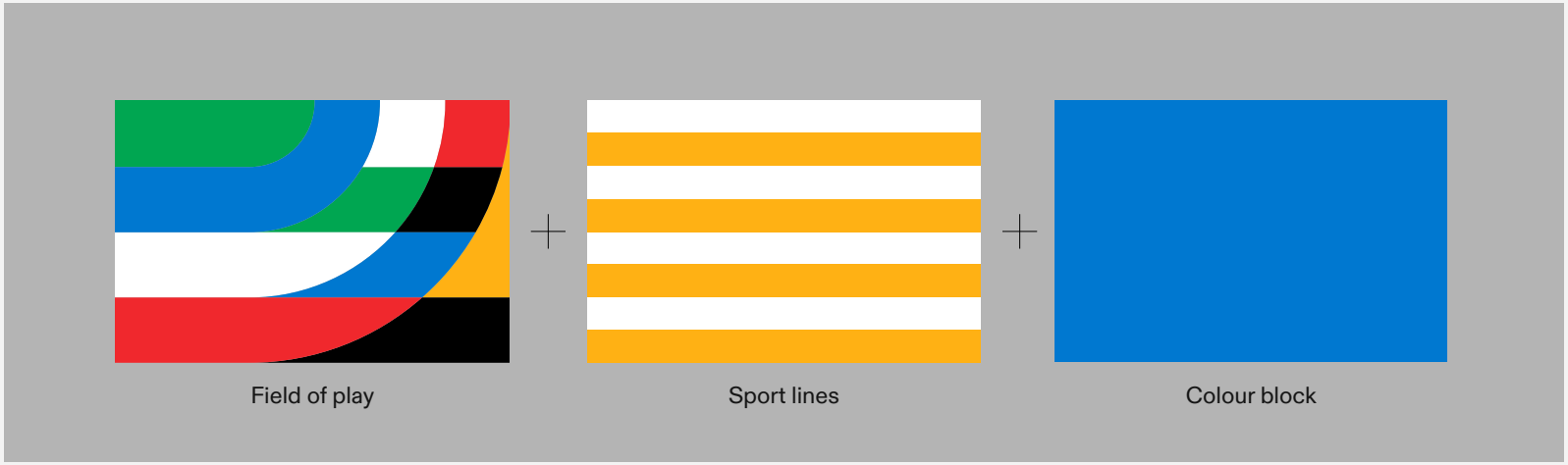
COMBINING GRAPHICS

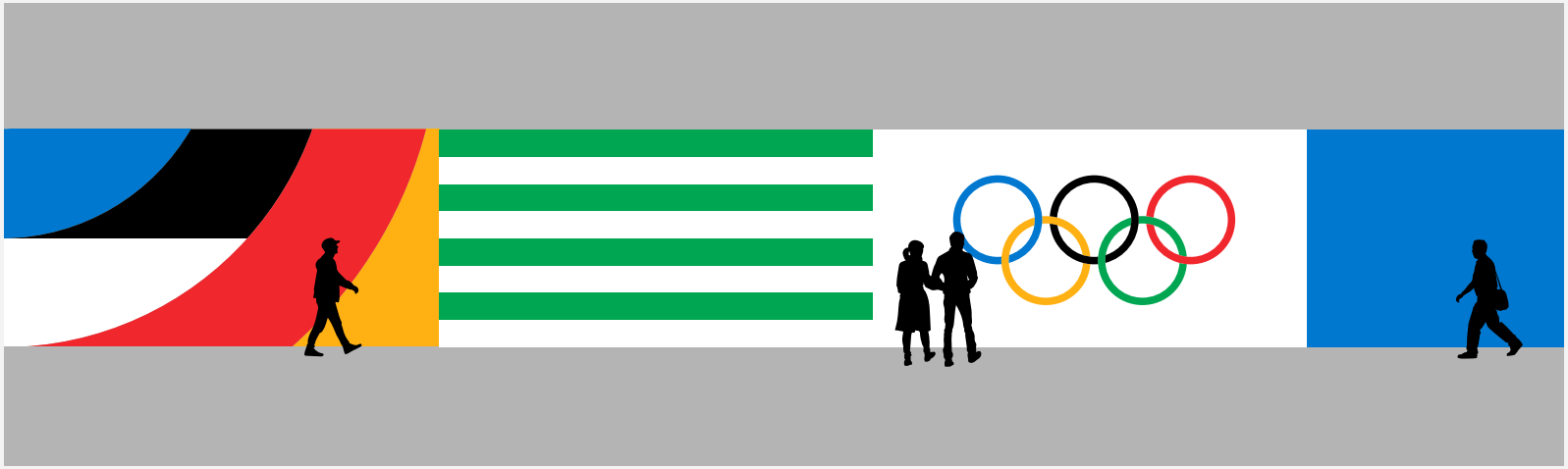
By combining the field of play graphics, sport lines and colour blocks, the visual volume can be adjusted throughout all applications. This modular approach allows a lot of flexibility.

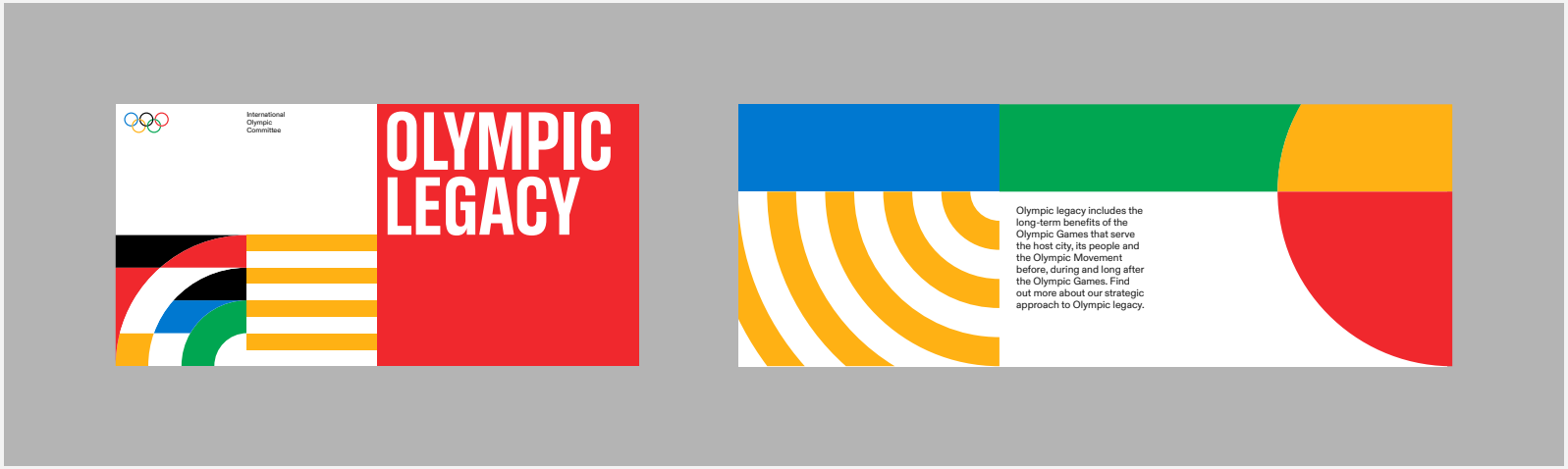
Colour blocks should always be filled with core Olympic colours and are useful to create space for branding or content.

Remember to keep a lot of white in your compositions, and always try to create alignment between the different graphic devices and typography.

Photographs (Chapter 7) and illustrations (Chapter 8) may also be combined in arrangements with graphic devices.







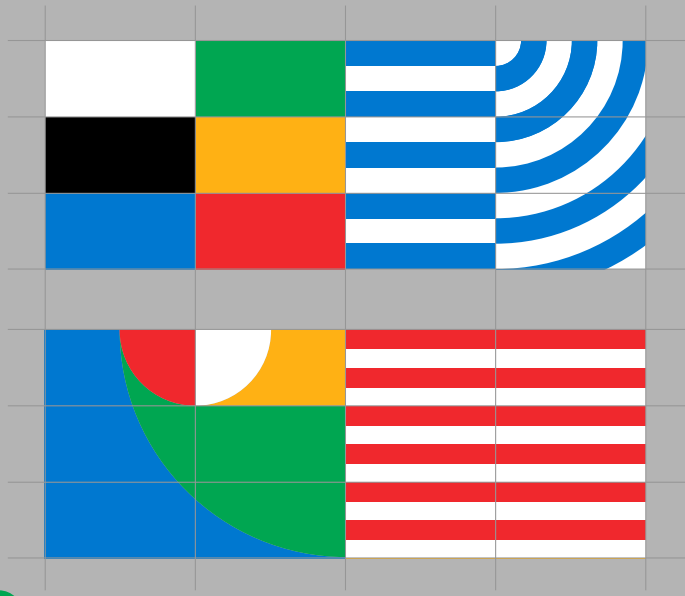
GUIDANCE

When cropping and assembling field of play elements together, crop along shapes and colour blocks within the artwork to create a consistent visual rhythm. Alignment will strengthen and simplify the compositions.

Field of play artwork can be rotated in 90° increments only.

These compositions are properly cropped.

These compositions are properly aligned.



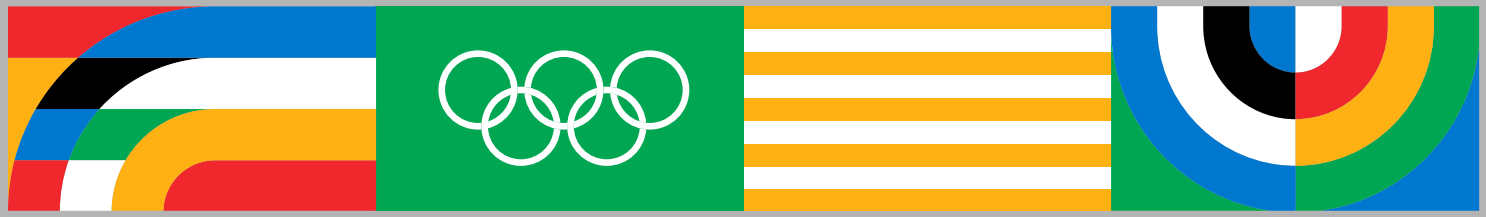
These crops do not use the shapes of the artwork.

These compositions are misaligned.

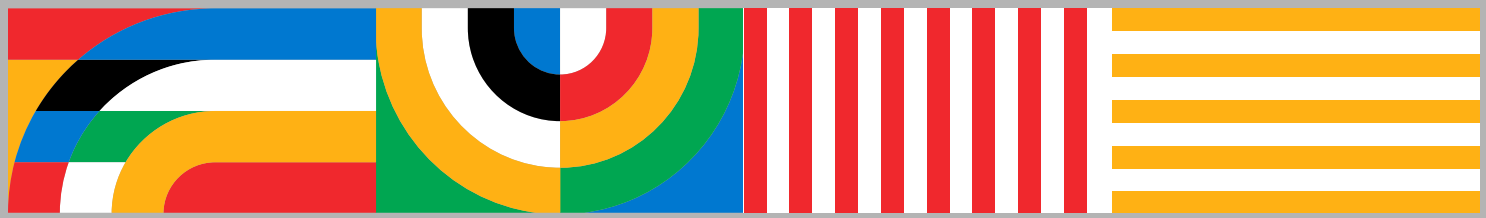
GUIDANCE

When arranging graphic devices, do not place two of the same type of graphic device next to each other.

Correct distribution of graphic devices.



Do not place the same types of graphic devices next to each other.

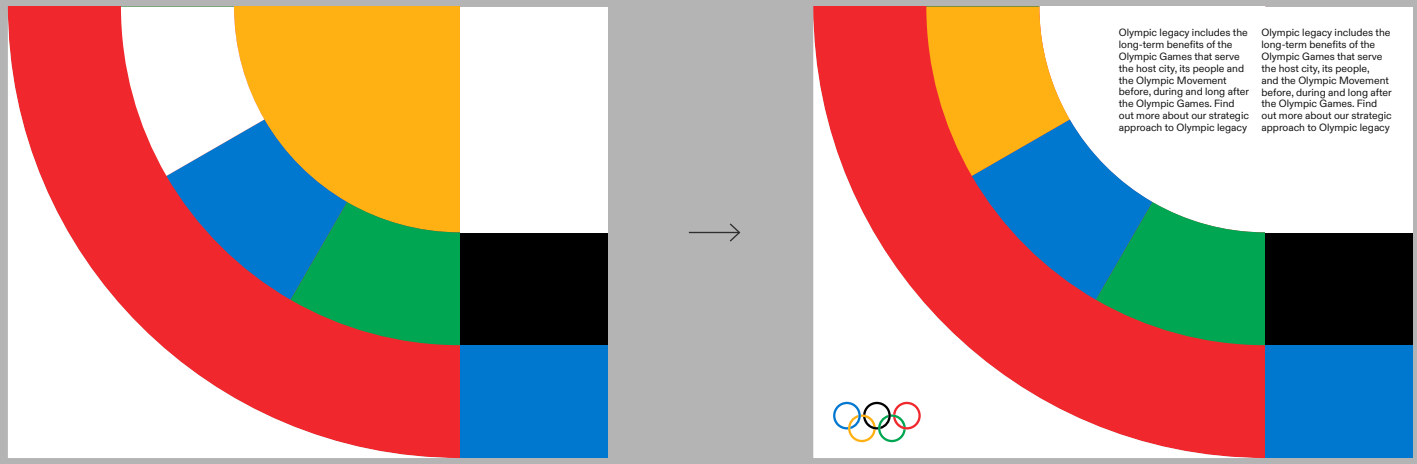


MODIFYING

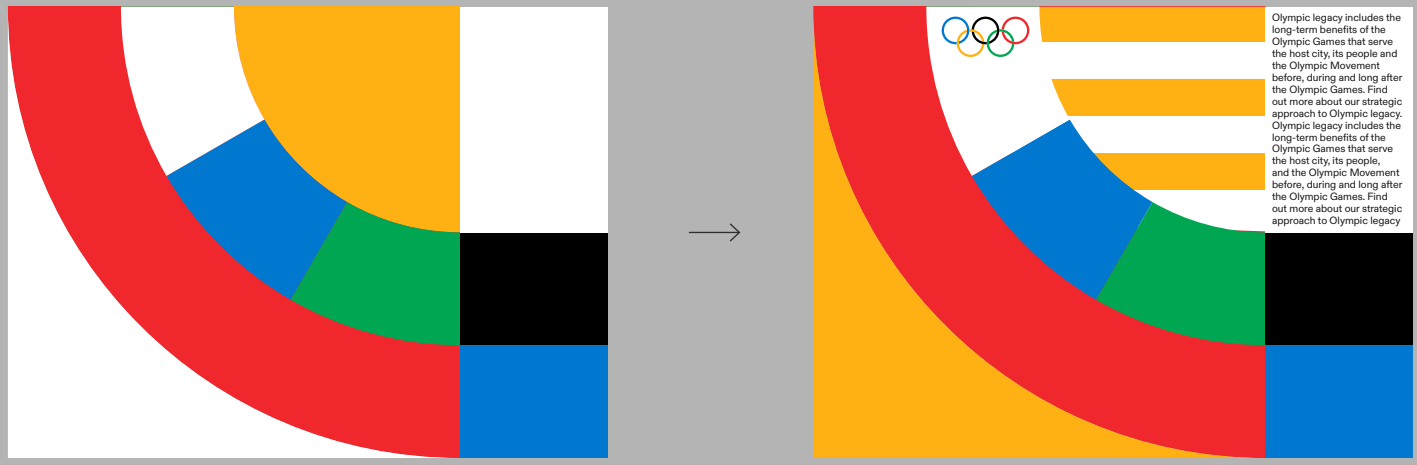
Basic modifications to field of play graphics are permitted to make allowances for the Olympic rings or typography. Do not add new elements or shapes within shapes. White should always be included in the composition. Always maintain the integrity of the artwork.

If including the Olympic rings in a composition, ensure they are applied to permitted background colours only.

Colours may be modified to allow space for the Olympic rings or text. In this case, the graphic colours have been modified to provide space for two columns of text.



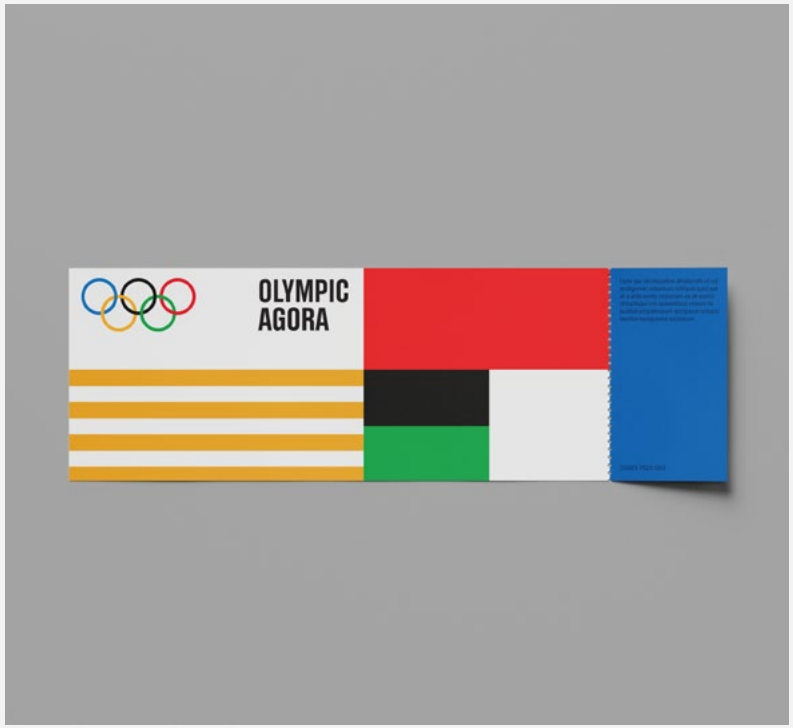
Do not add new graphics or shapes. When adding the Olympic rings or text to graphics, ensure there is ample space surrounding each element.



APPLICATIONS

When applying graphics, a generous use of either white or black helps ground the vibrant graphics and Olympic colours. The development of such products must be submitted to the IOC for approval.

When using graphic devices on digital interfaces, use them sparingly. As these elements are bright and bold, avoid combining with smaller components such as cards that feature frequently across the website, so they don't lose their integrity impact or detract from the content.



7 PHOTOGRAPHY

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76 Adding elements
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OLYMPIC PHOTOGRAPHY

Olympic photography is like Olympic sprinting. In both pursuits, success and failure can be separated by hundredths of a second. But Olympic stories are about more than a moment, more than sport. They are about the journey; the lifestyle; the spectacle of the Olympic Games and the daily efforts and impact of the entire Olympic Movement.

By curating photographs, we build on the athlete journey and express how it feels when the world comes together to celebrate.

REPRESENTING DIVERSITY

The Games feature sports, Olympians and fans from around the globe. The way we use images reflects this diversity.

Always choose images that respectfully portray individuals, and that do not reinforce stereotypes or use objectifying or sexualised imagery. For further guidance, please refer to the IOC Portrayal Guidelines for gender equal, fair and inclusive representation in sport.

When making selections, it is important not only to choose photos that have an aesthetic composition, but also to make sure to balance these four categories, especially if selecting multiple images:

Sport
Balance summer and winter sports, as well as individual and team sports.

Countries
Represent countries from each continent where possible.

Gender
The ratio of men and women should be equal whenever possible.

Ethnicity
Balance people of diverse backgrounds and ethnicities.

STYLE

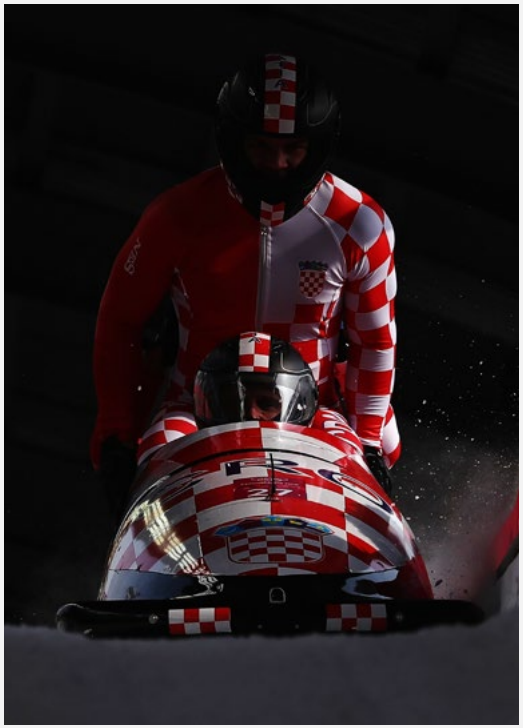
Composition
Be bold and striking. Highlight the subject and the action by keeping composition simple. Select photos that incorporate negative space to invite the eye to the main focus.

Angle
Mixing wide and close-up shots in layout builds visual interest and hierarchy. Straight, head-on shots as well as bird's-eye view can also create a clean and graphic sensibility.

Colour
Images should have deep blacks and crisp highlights, while holding shape and detail, never blown out. They should hold an edge if placed on white. Colour should feel natural and vibrant, not over-saturated. Images should look naturally white balanced, not stylised. Avoid colour effects and photo filters.

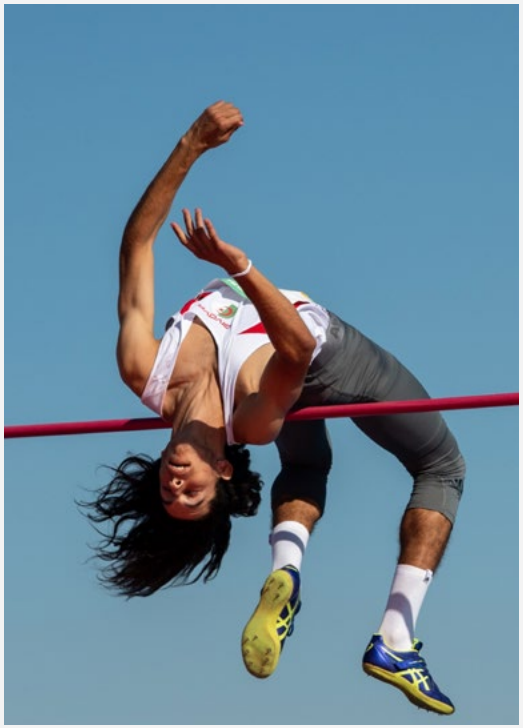
Themes
There are four main themes of Olympic images. Depending on the application, sometimes it will be best to balance all themes; other times it will be more useful to focus on one. The themes are:

- Action
- Emotion
- Heritage
- Editorial



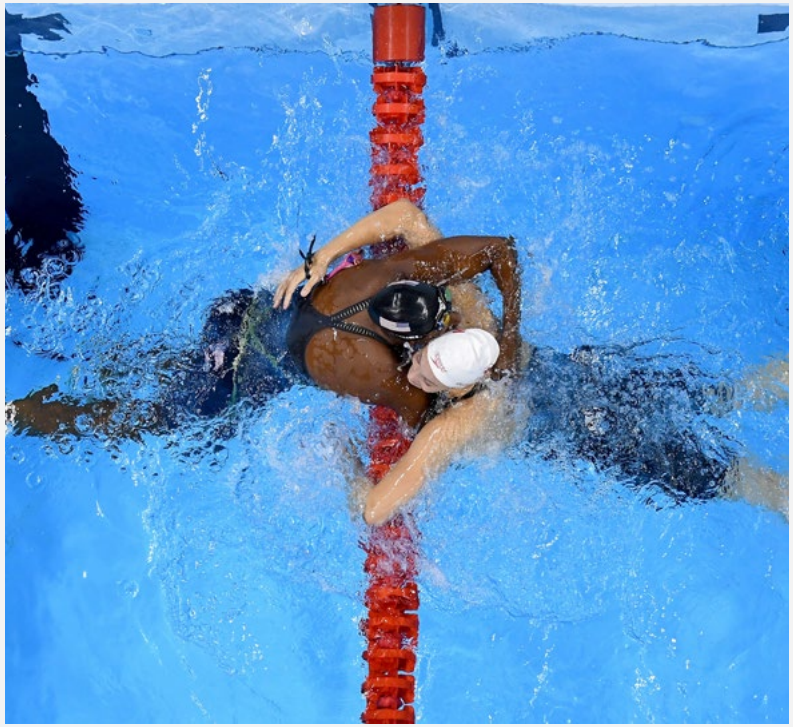
ACTION

Strength, finesse and agility are part of the excitement of the Games. Striking athletic expression can be found in both the athlete's body and face. Use artful images where the focus might not be on the athlete, but on movement itself.



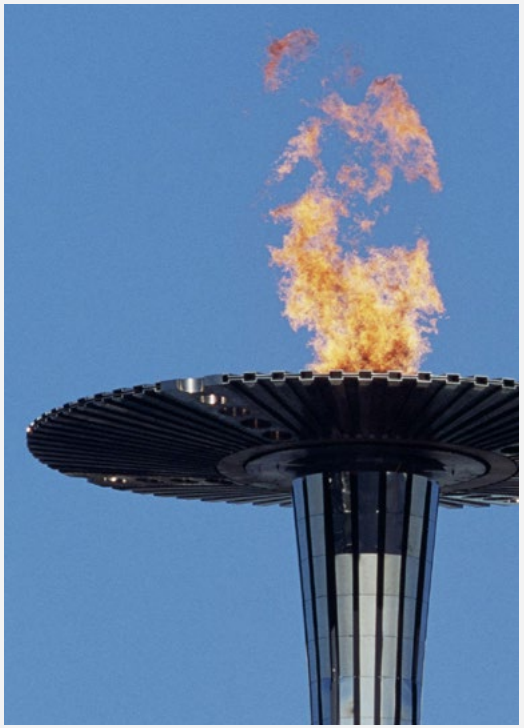
EMOTION

The Games move us. Our photography should do the same. Athletes helping each other, united in teams or celebrating victory are all good examples of moving moments that reflect the Olympic values.



HERITAGE

The Olympics have a rich history of inspiring achievements and iconic moments. Use historic photographs as an educational tool to teach and inspire future generations, or simply as a vector for emotion. Showcase historic performances and ceremonies and embrace the vintage feel of these images.



EDITORIAL

Editorial photography illustrates a story through images. And the stories beyond the Games show how the Olympic brand is relevant year-round. Photography can provide a window into the activities of athletes, Olympic Partners and the IOC, including social development initiatives supported by the organisation.

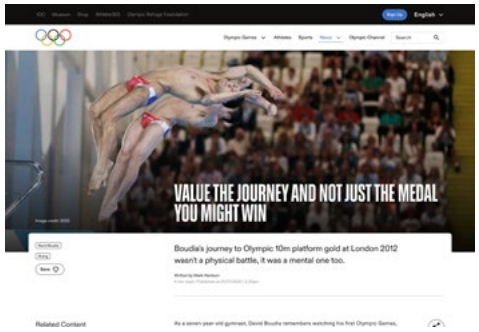
Athlete lifestyle photography should always feel candid and reflect the unique aspects of the athlete and sport. Whether lifting weights at the gym, training along the street in their home town or listening to music before a competition — athletes should be set in their environment.

PHOTOGRAPHY IN DIGITAL APPLICATION

When selecting images for digital use, be cognisent of text placement and favour centrally focused images. In most instances, the top and bottom of the image will be where copy and metadata may be placed.

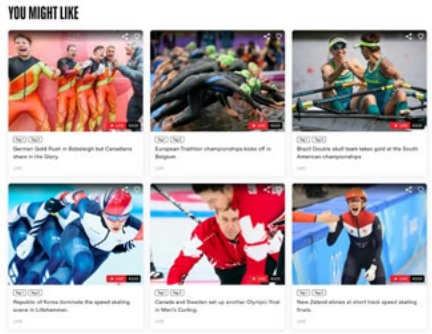
Accommodate for responsive screen sizes which may alter the aspect or crop of an image too, centrally weighted images will have the most likelihood of not being affected adversely by this.

Ensure hero images are not too busy to distract from headline titles.

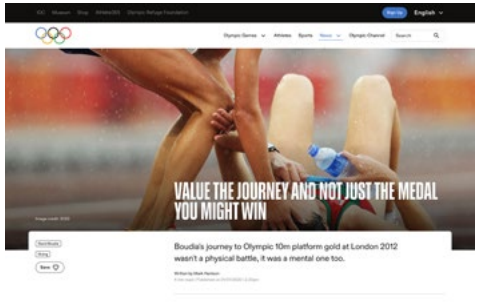


Favour central focused imagery.

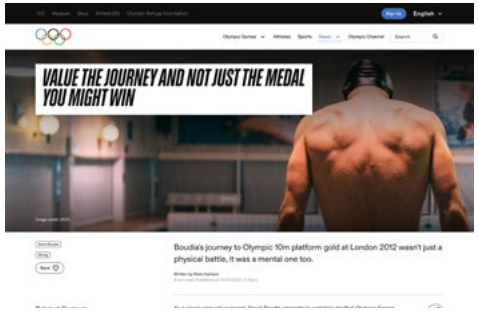
Due to legibility, typography and digital elements such as tags and social icons are placed ontop of a gradient.



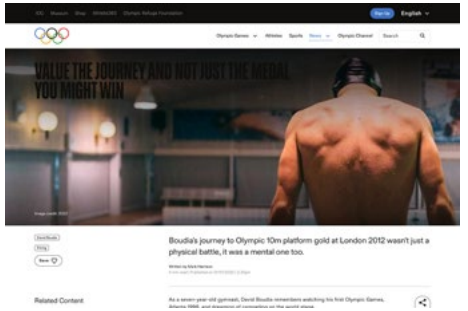
Do not use images with a focal point that is covered by text.



Do not add any styling or effects to typography on top of photos.



Do not place low contrast text ontop of photography



ADDING ELEMENTS

When adding branding and typography on top of a photograph, select images with lots of space and low visual noise.

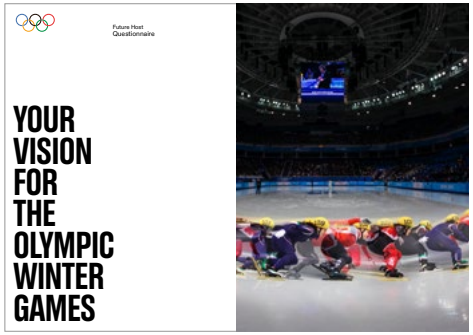
If a busy photograph is important to the communication, use a layout that features the branding and typography in a separate location rather than on top of the photograph.

For more guidance, refer to the Still Images Guidelines.

Text and rings can appear on photographs as long as there is enough contrast for legibility.

Typography within templates can be rearranged to best accommodate a photograph.

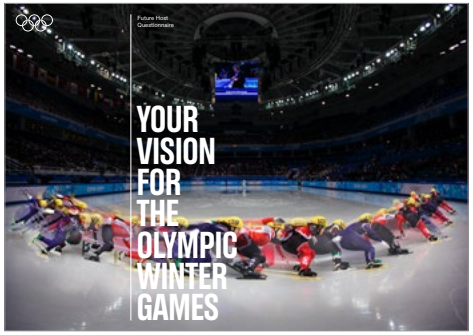
If legibility is a concern, typography can always be placed on a white background.



Do not place text on top of busy photographs.

Do not add any styling or effects to typography on top of photos.

Do not place text on top of busy photographs.



POST-PROCESSING

As a general rule, do not over process photographs. Olympic photography should feel people-centric, and any styling or effects that make photos feel supernatural is not encouraged.

Adding saturation and vibrance can give a photo more energy, but adding too much makes it unrealistic. Coverting to black and white can add a dramatic effect, while darkening an image, or part of an image, can help the photo interact with other elements such as logos and typography.

For more guidance, refer to the Still Images Guidelines.

Original photograph

Vibrance + saturation

Original photograph

Black and white

Original photograph

Corner of image darkened to increase visibility of rings.

POST-PROCESSING

As a general rule, do not over process photographs. Olympic photography should feel people-centric, and any styling or effects that make photos feel supernatural is not encouraged.

Adding saturation and vibrance can give a photo more energy, but adding too much makes it unrealistic. Coverting to black and white can add a dramatic effect, while darkening an image, or part of an image, can help the photo interact with other elements such as logos and typography.

For more guidance, refer to the Still Images Guidelines.

Original photograph

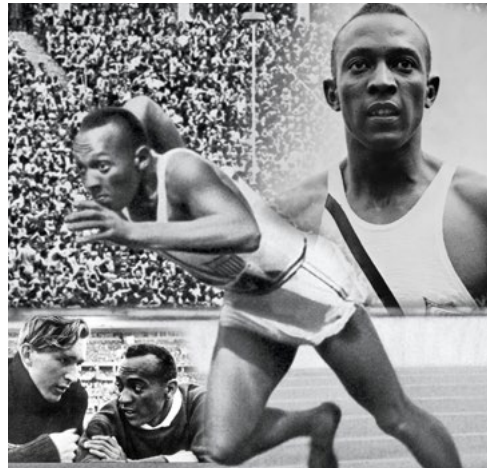
Do not add unnatural styling or effects.

Original photograph

Do not add artificial colouring.

Original photograph

Do not blend images or create supernatural environments.



8 ILLUSTRATIONS

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88 Cropping
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ILLUSTRATIONS

Illustrations are used to express an idea or message in an engaging way. They help tell the Olympic story, especially themes that are difficult to express with words. Unlike photography, illustrations can communicate without singling out a specific time, place or person.

Art and creativity have played a big role in Olympic history. From 1912 to 1948, art competitions were held alongside sport – with Olympic medals awarded to architects, poets and artists. Today, illustration helps communicate and connect in new ways.

CONCEPT

Illustrations help tell a story and connect to Olympic ideas, old and new. They express themes, values and symbols associated with the Olympic brand.

When developing Olympic illustrations, always consider the concept and look for the most direct way to make the audience understand what you want them to feel and know. Avoid reinforcing stereotypes and, whenever possible, balance sport, countries, gender and ethnicity.

STYLE AND COLOUR

Olympic illustration should be striking and impactful in its approach. Styles vary from geometric to hand drawn, simple to detailed. No matter the aesthetic complexity, illustrations should be clear – with the fewest unnecessary colours, shapes and lines to communicate effectively.

Colour plays an essential role in making illustrations feel Olympic. Use Olympic colours together in a single illustration or individually to bring more visual focus – especially when developing a series of illustrations.

Use extended colours to add accents, highlights and shadow. Never use extended colours in large areas – Olympic colours or medal colours should always be the most visually prominent.

Avoid gradients or overt effects in most circumstances. Olympic colours tend to be most powerful when pure.

The 17 illustrations shown in the following pages are strong examples of impactful Olympic illustrations. The style of these illustrations is not intended to be replicated or imitated. They should instead provide a guiding foundation for the overall approach to Olympic colour, simple lines/shapes and bold ideas when developing additional illustrations.

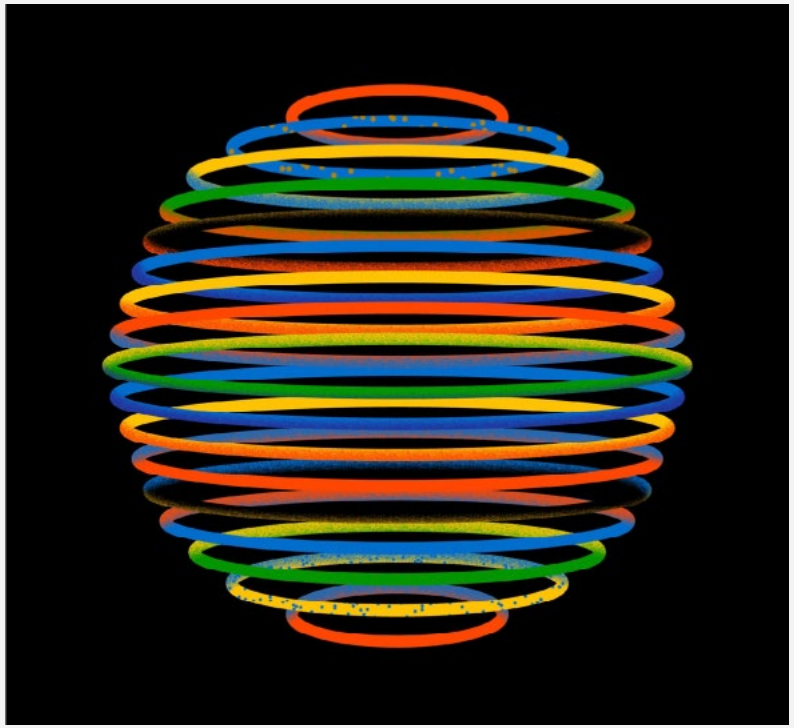


ILLUSTRATION TYPES

Olympic illustrations can be used in a variety of applications and sizes, from large display illustrations to small spot illustrations. When developing an illustration, consider the context of how it will be used and develop a solution with the appropriate complexity. An illustration on the cover of a book will need to reflect the broad concept of the entire publication, while an illustration within its pages can represent a more specific idea drawn from the text. On this page, the three different types of illustrations and their uses are outlined.

The first type are display illustrations. These are the largest and are reserved for large formats and prominent places where the detail and colour can be fully appreciated.

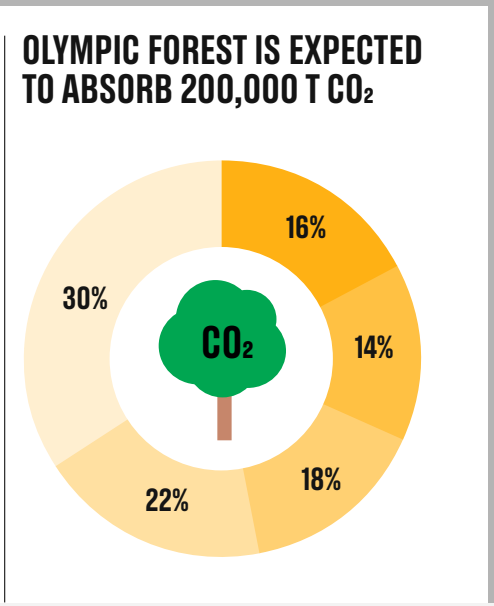
The second type are spot illustrations, which are typically smaller and less detailed. They can also be close-cropped and have no background colour. These are often used within complex layouts next to supporting text. Spot illustrations can also be added to infographics to make complex data more engaging. For guidance, refer to Chapter 10: Infographics.

The third type are supporting icons, which are typically even smaller and less detailed. Icons are small and efficient at communicating, and when used almost like bullet points they can provide a visual cue and make text call-outs more striking and digestible.

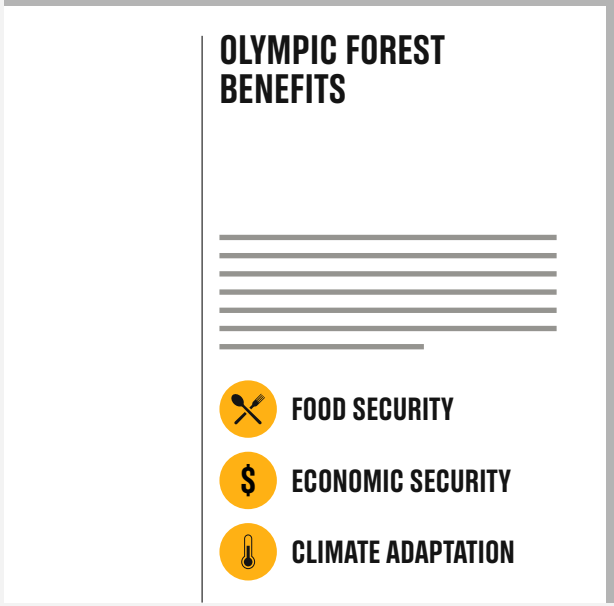
Display illustration (book cover)

Spot illustration (sidebar)

Spot illustration (infographic)



Supporting icons (sidebar)



COMBINING ILLUSTRATIONS TYPES

The three different kinds of illustrations can also be used in combination with each other to create complex and engaging layouts, but care should be taken to use the correct type of illustration for the context you're working with.

An example is presented here that shows the best way of combining illustrations to create an effective layout. The information is clearly presented and a well defined hierarchy helps the reader easily navigate the large amount of information. In addition to the clear hierarchy, a consistent colour palette and illustration style has been used to ensure a harmonious page layout.

A — A spot illustration is used here to anchor the beginning of the text and communicates the central idea of the following content.

B — A series of icons is used here as bullet points to draw the readers eye to the important points that have been highlighted in the text.

C — A small spot illustration has been added to a doughnut-style chart to create an infographic. This connects the chart with the other illustration at the beginning of the page and continues the theme through all of the visual elements. It is noticeably less complex than the spot illustration at the beginning of the page as space is limited in the infographic and it could easily overwhelm the information.

Combining illustration types on a single page layout

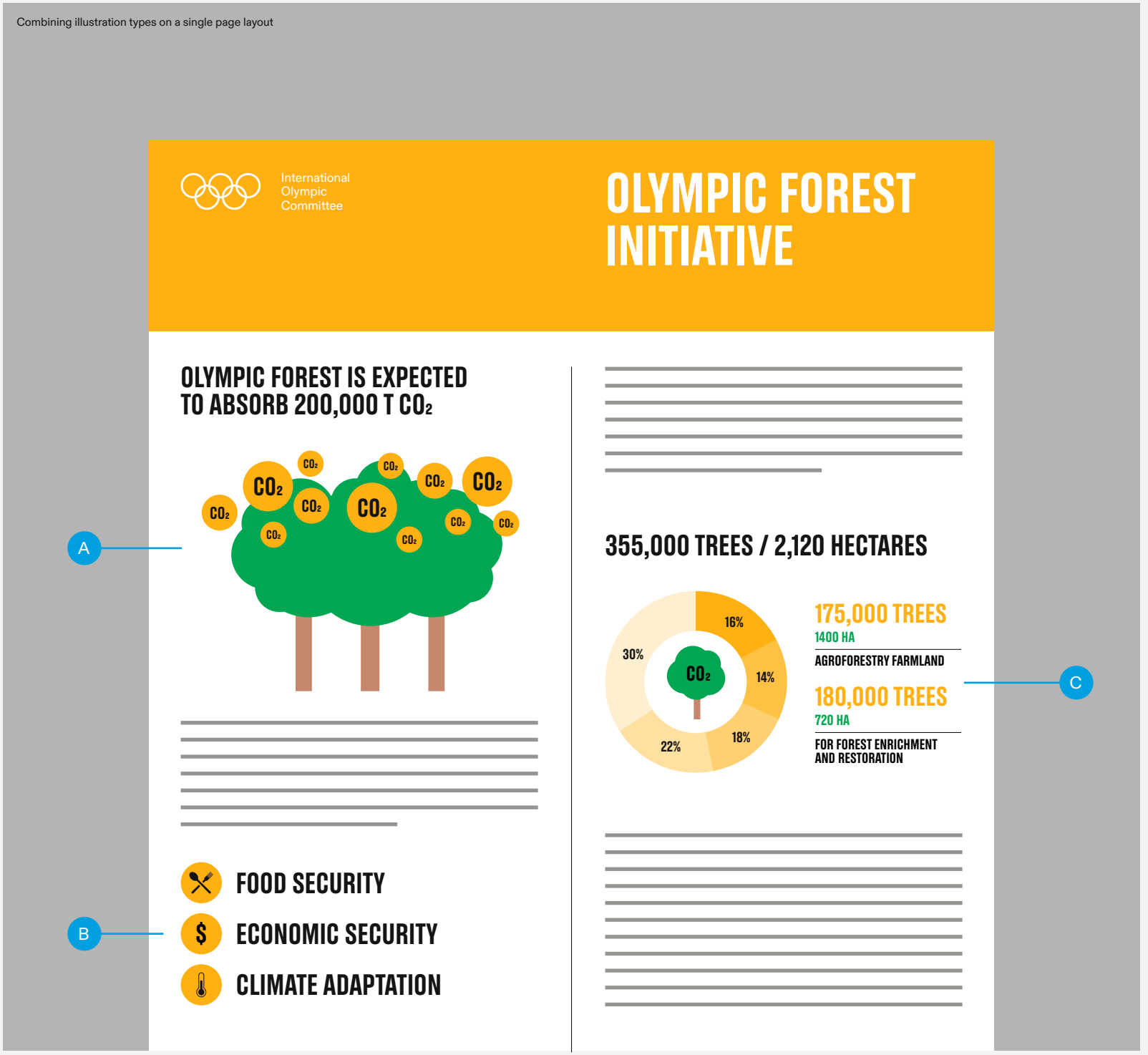


ILLUSTRATION TYPES GUIDANCE

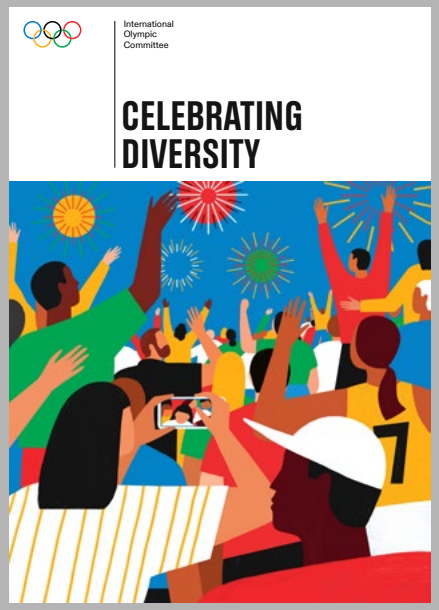
Display illustrations require a large amount of space to work effectively. Don't force a complex image into a small space where it will look cramped and out of place. Display Illustrations should always be given ample space.

Conversely, spot illustrations and icons should also be used in the right circumstances. Placing a simple icon or spot illustration on a book cover will not entice a reader or communicate the concept of the publication as well as a carefully developed illustration.

Give complex display illustrations enough room.

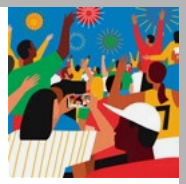
CELEBRATING
DIVERSITY

A specially commissioned illustration with the correct amount of complexity.



Do not use complex display illustrations in small or cramped spaces where details will be obscured.

CELEBRATING
DIVERSITY



Do not use a simple spot illustration in a situation that looks too simple and uninteresting.

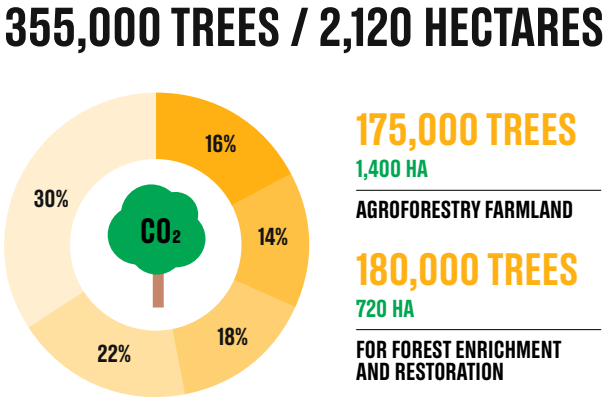
ILLUSTRATION TYPES GUIDANCE

Icons are most effective when they are simple and quickly communicate a single idea. If an icon is too complex or too many concepts are forced into a small space, this will confuse the reader. Additionally, do not use different styles of icons at the same time to ensure visual harmony and consistency. Try to use either outlined or filled shapes and choose between thick or thin line weights to make sure each icon belongs with its neighbour.

Charts are effective at simplifying complex information, and must not be overwhelmed by complex illustrations or images. When pairing an illustration with a chart to create an infographic, take care to complement and support the goal of the data being shown.

Use multiple icons which feel like they belong together.
Use simple icons which clearly communicate a single idea.
Use short and clear supporting titles.

Use illustrations and icons in charts that support the content.
Use headlines and typography which clearly support the information in the chart.
Use a consistent and selective colour palette.



Avoid using icons that are too complex or literal.
Avoid mixing different icon styles and colours, and icons of differing complexity, at the same time.
Avoid mixing different icon container shapes.

Avoid overwhelming charts by adding complex illustrations.
Avoid using complicated and unnecessary design elements and unclear type hierarchies.
Avoid using too many colours.

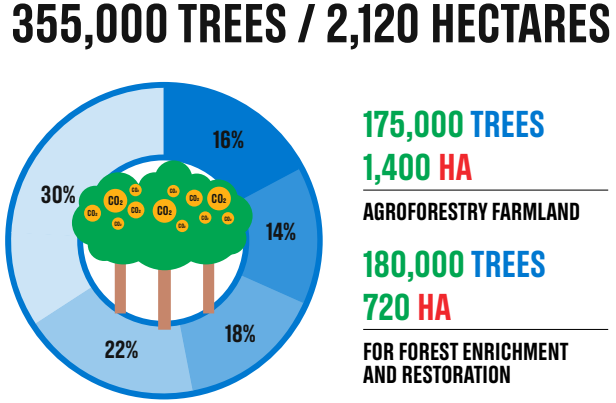
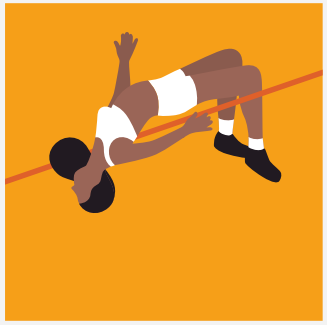


ILLUSTRATION INDEX

Seventeen illustrations have been created for use across publications, digital, environment design and more.

Together
by Francesco Ciccolella
Themes: unity, solidarity, teamwork, togetherness, friendship, sport
Versions: blue and green



High Aspirations
by Francesco Ciccolella
Themes: sport, achievement, inspiration, measuring human potential
Versions: red, blue, green and yellow

Synchronised
by Francesco Ciccolella
Themes: unity, teamwork, solidarity, togetherness, sport

Olympic Torchbearer
by Francesco Ciccolella
Themes: optimism, hope, peace
Versions: red, blue, green and yellow

Olympic Torchbearer
by Francesco Ciccolella
Themes: optimism, hope, peace
Versions: red, blue, green and yellow

Celebrate Humanity
by Francesco Ciccolella
Themes: celebration, solidarity, achievement, unity, togetherness
Versions: blue and green

Olympic Dove
by Karan Singh
Themes: peace, hope

Olympic Dove
by Karan Singh
Themes: peace, hope

Globe
by Karan Singh
Themes: togetherness, unity, peace, hope

Skater
by Karan Singh
Themes: progress, innovation, sport

Hands
by Karan Singh
Themes: unity in diversity, peace, hope, teamwork, solidarity

Flame
by Karan Singh
Themes: peace, hope, solidarity

Olympic Fans
by Abbey Lossing
Themes: uniting the world, togetherness, celebration, solidarity

Rock Climbing
by Abbey Lossing
Themes: progress, innovation, sport, equality

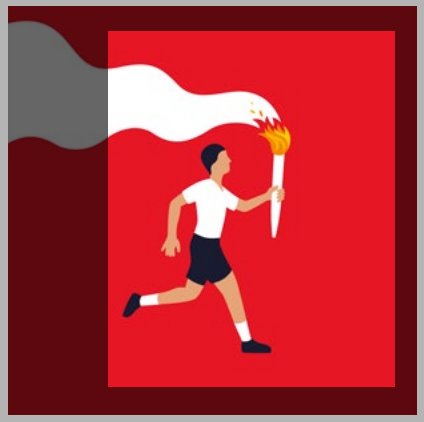
Relay
by Abbey Lossing
Themes: athleticism, teamwork, sport

Summer Collage
by Abbey Lossing
Themes: achievement, performance, excellence, unity in diversity, sport

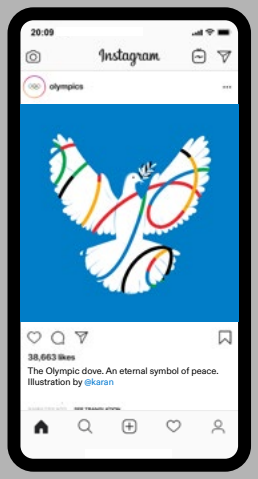
Winter Collage
by Abbey Lossing
Themes: achievement, performance, excellence, unity in diversity, sport

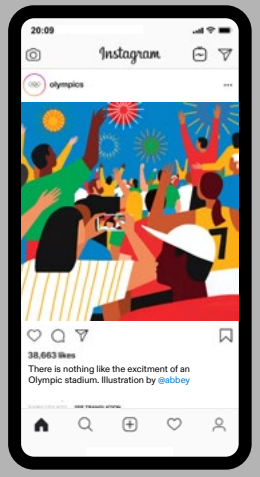
CROPPING

When cropping for different orientations, the meaning and spirit of the original illustration should be maintained.



APPLICATIONS





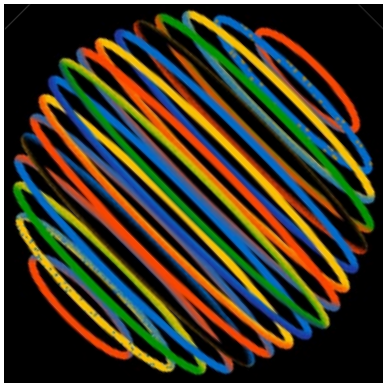
GUIDANCE

Always honour the intention of the artwork and concept when applying.

Do not modify colour. Use only the illustrations and corresponding colour versions which exist.

Do not abstractly crop the artwork or add additional elements or text.

Do not rotate or alter the original intention of the concept.



Do not combine multiple illustrations.

9

PICTOGRAMS

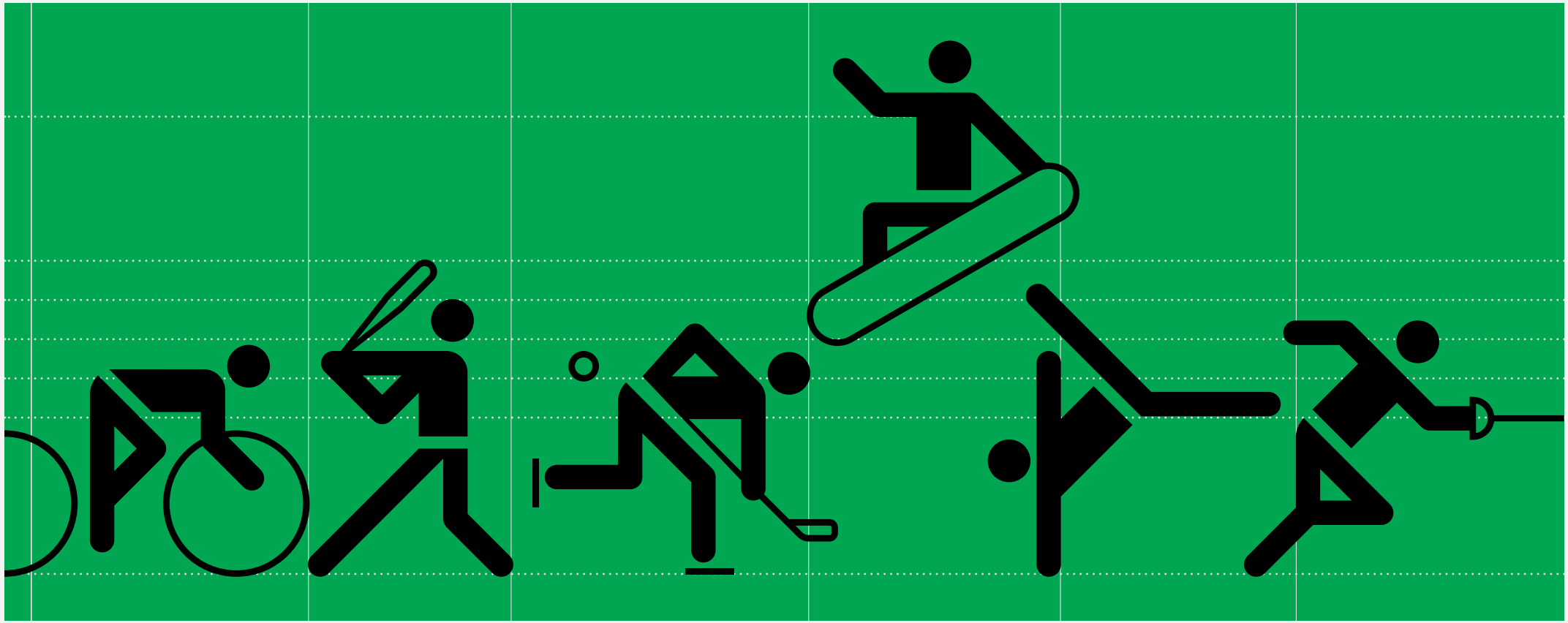
92 Universal pictograms
93 Construction, clear space & minimum size
94 Summer sports
96 Winter sports
97 Demonstration sports
98 Functional Icons – Standard
100 Functional Icons – YOG
104 Functional Icons – TOM
106 Versions
107 Backgrounds
108 Pictogram Colour
109 Alignment and grid
110 Removing containers
111 Applications
112 Guidance

UNIVERSAL PICTOGRAMS

Pictograms are graphic icons used to communicate information without words and capture the spirit of each sport—all in a few simple lines and shapes.

They have been part of Olympic design programs since they were first introduced at Tokyo 1964. The icons were designed to speak to an international audience with diverse language and cultural backgrounds. Not only functional, they also adorned the field of play and became synonymous with Olympic identities. Since 1964, each Games has iterated on the pictogram system, evolving the style to reflect the host city.

The universal Olympic pictogram system introduced here builds on the groundwork of Olympic history with pure geometry and precise visual rhythm. A timeless approach built for the future.



CONSTRUCTION, CLEAR SPACE & MINIMUM SIZE

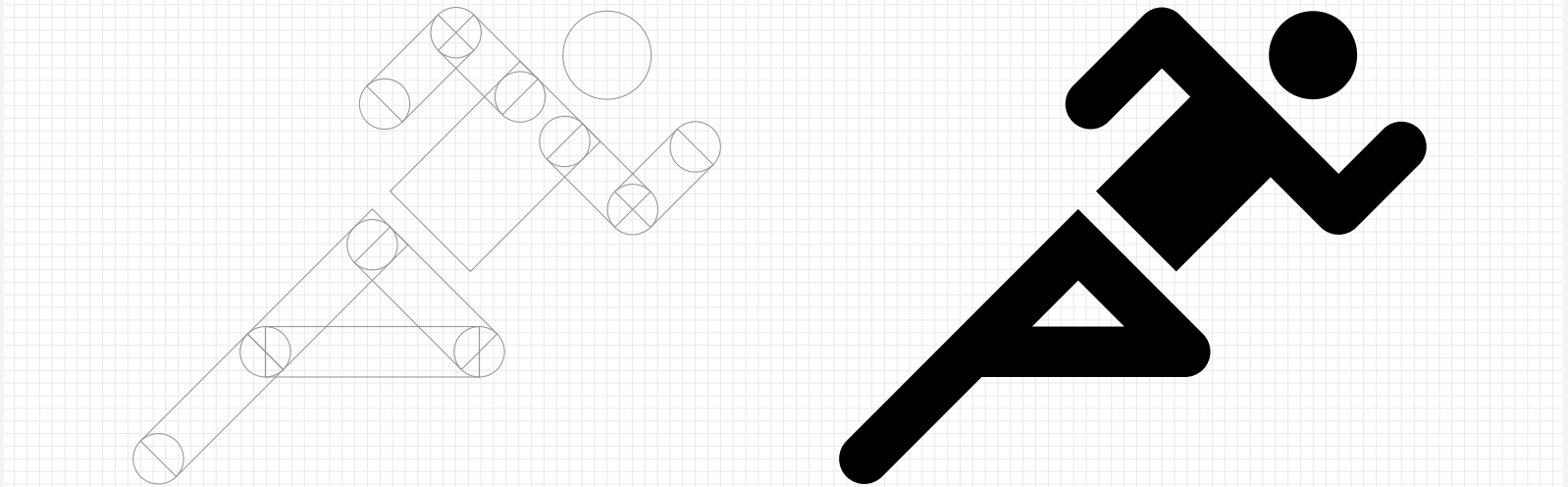
The human form provides a consistent and dynamic foundation for the extensive system of sport pictograms. The figure is built off a grid with uniform line weights and geometry. Joints are set at 45° and 90° angles to create an orderly, functional and attractive visual rhythm.

The same grid and approach is used in the construction of all functional icons introduced later in this chapter.

Minimum size
The pictograms have been designed to retain high legibility across print and digital at a range of scales and distances. Visual integrity should be maintained at all times and will vary depending on the scale and resolution. Minimum size for pictograms is 5mm / 20 pixels.

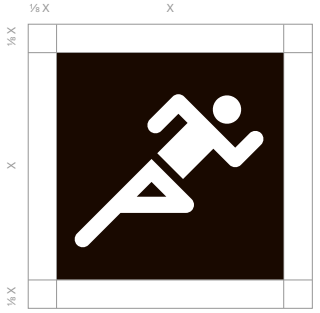
Clear space
The clear space [1/8 X] represents the minimum safe area around a pictogram in application. This area should be kept free of other graphic elements, including other pictograms.

Construction



Minimum size

Clear space



SUMMER SPORTS

There are 75 pictograms representing summer sports. They include sports from all editions of the Olympic Games and Youth Olympic Games, as well as sports which are not in the Olympic programme.

3×3 Basketball

Archery

Artistic Gymnastics

Artistic Swimming

Athletics

Badminton

Baseball 5

Baseball Softball

Basketball

Basque Pelota

Canoe Slalom

Canoe Sprint

Beach Handball

Beach Soccer

Beach Volleyball

Boxing

Breaking

Canoe Marathon

Canoe Ocean Racing

Canoe Slalom

Canoe Sprint

Coastal Rowing

Cricket

Cycling
BMX Freestyle

Cycling BMX Racing

Cycling Mountain Bike

Cycling Road

Cycling Track

Diving

Equestrian

Equestrian Dressage

Equestrian Eventing

Equestrian Jumping

Equestrian Vaulting

Fencing

Football

Futsal

Golf

Gymnastics Acrobatic

Gymnastics Rhythmic

Handball

Hockey

Hockey 5s

Jeu de paume

Judo

Karate

Lacrosse

Marathon Swimming

Modern Pentathlon

Modern Pentathlon (Y)

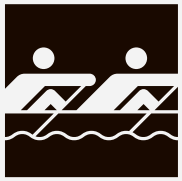
SUMMER SPORTS

Polo

Rackets

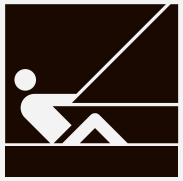
Roller Speed Skating

Roque Croquet


Rowing

Rugby

Rugby Sevens


Sailing

Shooting

Skateboarding

Sport Climbing

Surfing

Swimming

Table Tennis

Taekwondo

Tennis

Trampoline

Triathlon

Tug of War

Volleyball

Water Motorsports

Water Polo

Weightlifting

Wrestling

Wushu

WINTER SPORTS

There are 18 pictograms representing winter sports. They include sports from all editions of the Olympic Winter Games and Winter Youth Olympic Games, as well as sports which are not in the Olympic programme.

Alpine Skiing

Biathlon

Bobsleigh

Cross-Country Skiing

Curling

Figure Skating

Freestyle Skiing

Ice Hockey

Luge

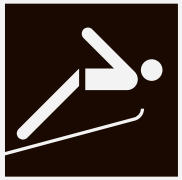
Military Patrol

Monobob

Nordic Combined

Short Track
Speed Skating

Skeleton



Ski Jumping

Ski Mountaineering

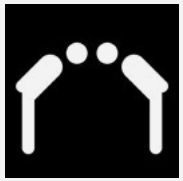
Snowboard

Speed Skating

DEMONSTRATION SPORTS

There are 14 pictograms representing summer and winter demonstration sports. They include sports which featured as demonstration sports from all editions of the Olympic Games and Olympic Winter Games.

Bandy



Budo

Canne

Eisstockschießen

French Boxing

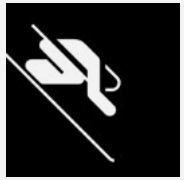
Gliding

Korfball

Roller Hockey

Skijoring

Sled Dog Racing



Speed Skiing

Swedish Gymnastics

Water Skiing

Winter Pentathlon

FUNCTIONAL ICONS STANDARD

There are 95 functional icons for various uses from digital to wayfinding, including common Olympic themes.

Accreditation

Achievement

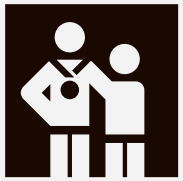
Anthem/Music

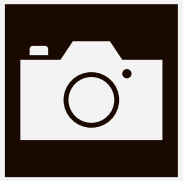
Approved

Article/Newspaper

Athletes

Athlete Education


Athlete Role Model


Camera

Cities

Click Here

Cloud

Contract

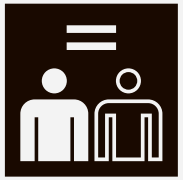
Culture

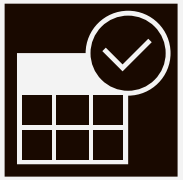
Document

Download

Education

Email


Equality


Event

Excellence

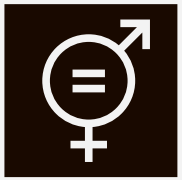
Fair Play

Festival Sites

File

Fixing

Friendship


Gender Equality

Health

Hierarchy

Human Rights

Ideas

IFs

Inclusion/Diversity

Laptop

Learn & Share

Legacy

LGBTQI+

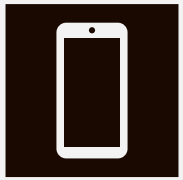
Livelihood

Local Communities

Location

Mental Health

Mission


Mobile Phone

MRHs

NOCs

Non-Binary/
Gender Fluidity/
Gender Inclusion

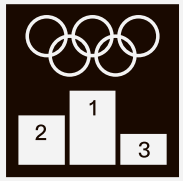
Nutrition

OCOGs

Olympic Flame

Olympic Medal

FUNCTIONAL ICONS STANDARD



Olympic Podium

Olympic
Summer Games

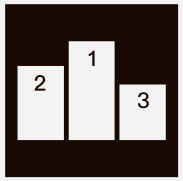
Olympic Torch

Olympic Torch Relay

Olympic
Winter Games

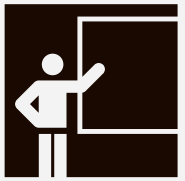
Peace

People



Podium

Policies/Procedures


Presentations

Priority/Important Info

Privacy/Private Life

Puzzle

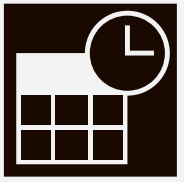
Questions/FAQ

Reading

Refused

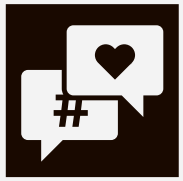
Respect

Safety/Protection


Schedule

Settings

Social Development


Social Media

Solidarity

Speech Bubble

Sport Initiation
Summer

Sport Initiation
Winter

Sustainability

Target

Teamwork/Teams

Timing/Clock

TOPs

Training

Transport Bus

Transport Car/Taxi

Universality

Upload

Useful Information

Victory Ceremonies

Video

Virtual Sports

Voice/
Freedom of Speech

Workforce Employees

Workforce
Supply Chain

YOGOCs

Youth Olympic Village

FUNCTIONAL ICONS YOG

There are 187 functional icons which have been developed especially for the Youth Olympic Games.

They can be used for any expression of the Olympic brand.

Accessible Ramp

Accreditation

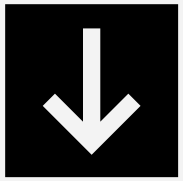
Accreditation Check

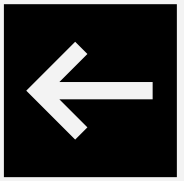
Airport

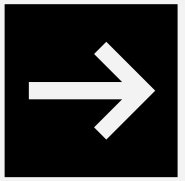
Alcoholic Drinks

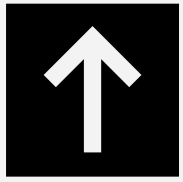
Ambulance

Approved


Arrow Down


Arrow Left


Arrow Right

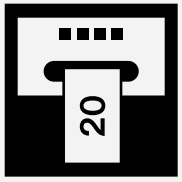

Arrow Up

Assistant Dogs

Athlete Change Room

Athlete Change Room - Men

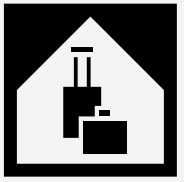
Athlete Change Room - Women



ATM

Baby Care

Baby Food


Baggage Storage

Bank

Bar

Bicycle

Burnable

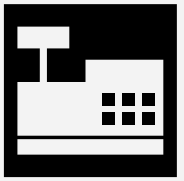
Bus

Bus - Accessible

Café

Car

Car - Accessible

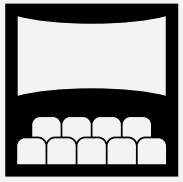

Cashier

Cauldron

Caution

CCTV

Ceremonies

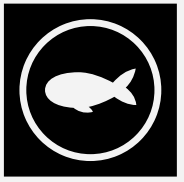

Cinema

Concessions

Contains Buckwheat

Contains Crab

Contains Eggs


Contains Fish

Contains Gluten

Contains Lactose

Contains Nuts

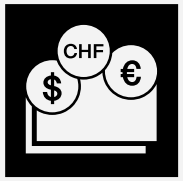
Contains Pork

Contains Shellfish

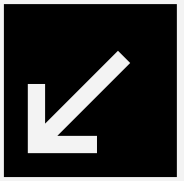
Contains Shrimp

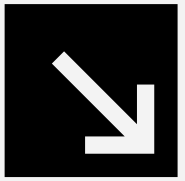
Contains Soybeans

Contains Sulfite

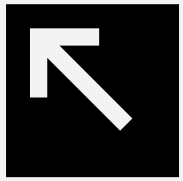


Currency Exchange

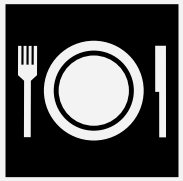

Diagonal Down Left


Diagonal Down Right

FUNCTIONAL ICONS
YOG


Diagonal Up Left

Diagonal Up Right


Dining

Do Not Run

Do Not Touch

Dog Relief

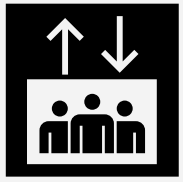
Doping Control

Drinking Fountain

Drop

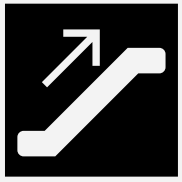
Drop Off

Electricity


Elevator

Email

Emergency Exit


Escalator

Exit

Fire Extinguisher

Fitness Centre

Games Room

Gluten Free

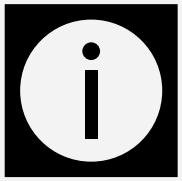
Golf Cart

Hair Salon

Halal Food

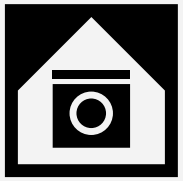
Hospital

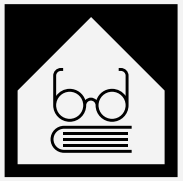
Ice Cream


Information

Internet

Lactose Free

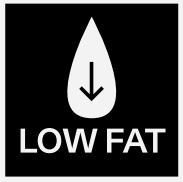

Laundry


Library

Live Site

Load Zone

Lost and Found



Low Fat

Low Overhead

Max Liquids

Medals

Medical

Meeting Point

Meeting Room

Metro

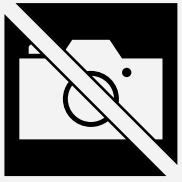
Museum

News Stand

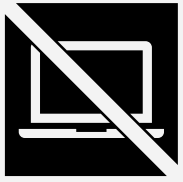
No Alcohol

No Bicycles

No Bottles or Cans

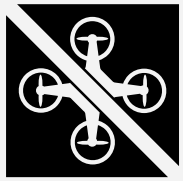

No Camera

No Cheering Tools


No Computers

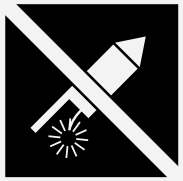
No Drinking

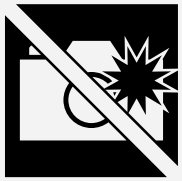
FUNCTIONAL ICONS
YOG

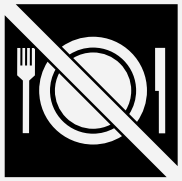

No Drones

No Entry

No Entry


No Fireworks


No Flash Photography


No Food

No Guns

No Hard Sided Bags

No Illegal Substances

No Knives

No Liquids Over Two Litres

No Mobile Phones

No Open Fire

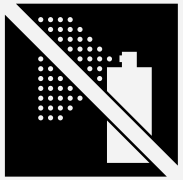
No Parking

No Pets

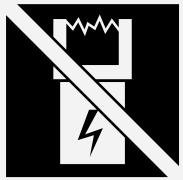
No Placards

No Selfie Sticks

No Smoking


No Sprays

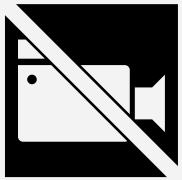
No Strollers


No Stunning Devices

No Toxic Materials

No Tripods

No Umbrellas

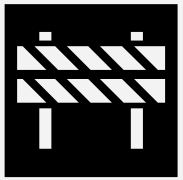

No Video

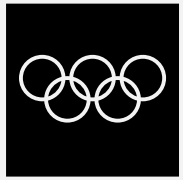
No Walkie Talkies

No Weapons

Non-Burnable

Not Drinking Water


Obstacles


Olympic Symbol

Organic

Park and Ride

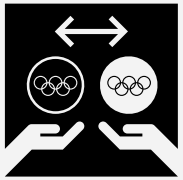
Parking

Parking - Accessible

Parking - Bicycle

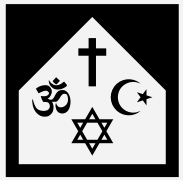
Pedestrian Crossing

Pharmacy


Pin Trading

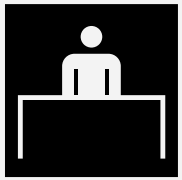
Police

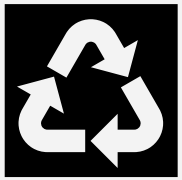
Post Office


Prayer Room

Press Conference Room

Quiet


Reception


Recycling

Recycling - Can

Recycling - Paper

Recycling - PET

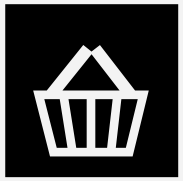
Sauna

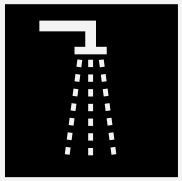
FUNCTIONAL ICONS
YOG

Security Check

Security Scan

Shop - General


Shop - Retail


Shower

Shuttle Bus

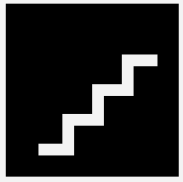
Shuttle Bus
Accessible

Slippery

Small Bag / Backpack

Snacks

Soft Drink


Stairs

Stroller Storage

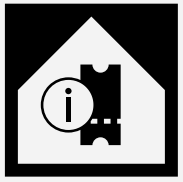
Sugar Free

Taxi

Taxi - Accessible

Telephone

Ticket Box Office


Ticket
Resolution Office

Toilets

Toilets
Accessible/Unisex

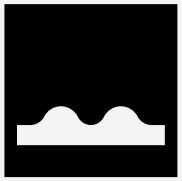
Toilets - Men

Toilets - Women

Tools Of The Trade

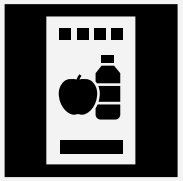
Train

Trash Bins


Uneven Terrain

Use Trash Bins

Vegetarian


Vending Machine

Video Games

Waiting Room

Walk

Warm-up Area

Water Bottles

Wi-Fi

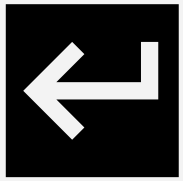
Youth Olympic Village

FUNCTIONAL ICONS TOM

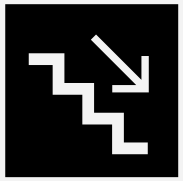
There are 71 functional icons which have been developed especially for the Olympic Museum.

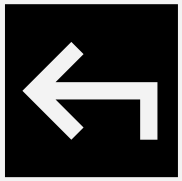
They can be used for any expression of the Olympic brand.

Accessible to disabled

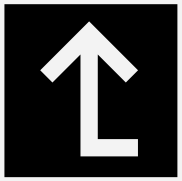

Arrow
Back Left

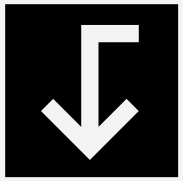
Arrow
Back Right

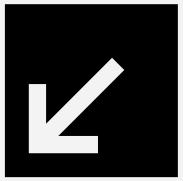

Arrow
Downstair

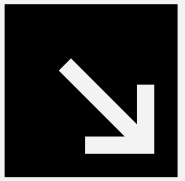

Arrow
Front Left

Arrow
Front Right

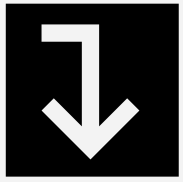

Arrow
Left Ahead

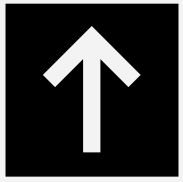

Arrow
Left Back


Arrow
Lower Deck Left


Arrow
Lower Deck Right

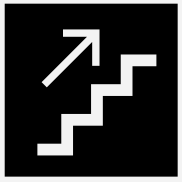
Arrow
Right Ahead


Arrow
Right Back

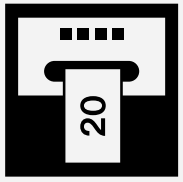

Arrow
Straight Ahead

Arrow
Upper Deck Left

Arrow
Upper Deck Right

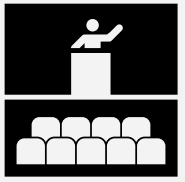

Arrow
Upstair

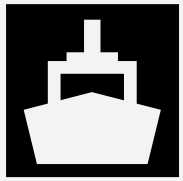
Art

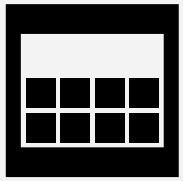


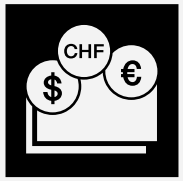
ATM

Audioguide


Auditorium


Boat


Calendar

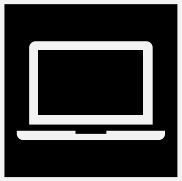


Cash

Cloakroom

Coffee

Commercial Elevator


Computer

Culture

Disabled Parking

Disabled Toilets

Drink

Emergency

Facilities for hearing

Facilities for mentally disabled people

Facilities partially-sighted people

Family

FAQ

Fountain

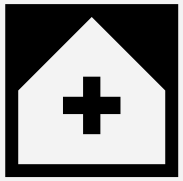
Gift Voucher

Group

Headphone

Heart

Inaccessible to disabled people


Infirmary

Kids

Learning Zone

No Backpack

Nursery

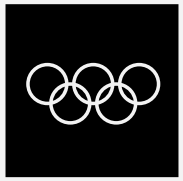
Office

Olympic - Park

FUNCTIONAL ICONS
TOM

Olympic - Walk

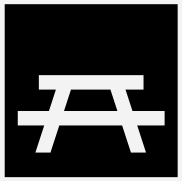
Olympic Values



Olympism

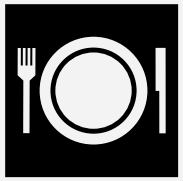
Partially accessible to disabled people

Path



Picnic Area

Ramp



Restaurant

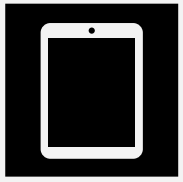
Running Track

Schedule

Solidarity

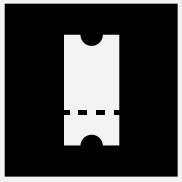
Sound

Stroller



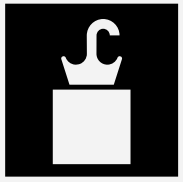
Tablet

Terrace



Ticket

Together



Umbrella Storage

Vegan

Visitors Elevator

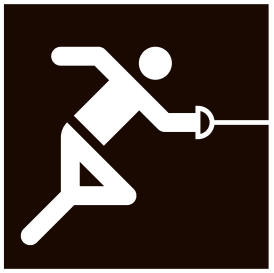
Visitors Guide

VERSIONS

Pictograms are available with an outlined container and filled container. Each is provided in black and white. Functional icons are also available without a container.

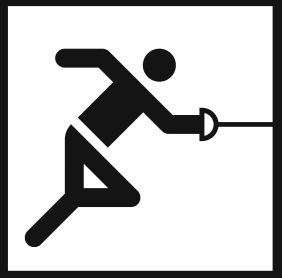
Outlined, black

Filled, black



Outlined, white

Filled, white



BACKGROUNDS

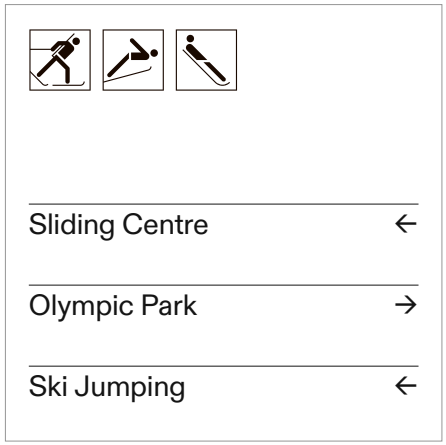
Black or white pictograms may appear on any primary or medal colour from the Olympic palette as shown here.

PICTOGRAM COLOUR

Pictograms should be black or white in most instances. In specific cases where the use of colour provides particular functional or aesthetic benefit, pictograms may be filled with an Olympic or medal colour when appearing on a white background only.

When placing pictograms on a photograph, ensure legibility is maintained. Do not use colour pictograms on photos.

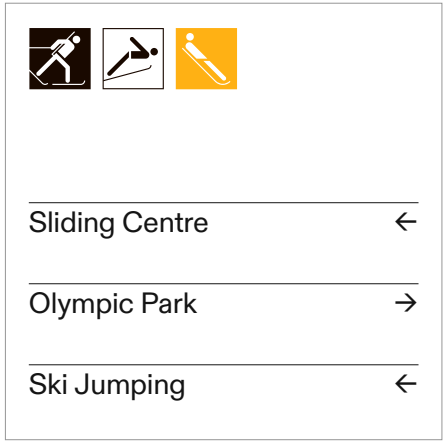
Pictograms should be black or white in most instances.



In certain cases where colour provides particular functional or aesthetic benefit, pictograms may be filled with an Olympic or medal colour on a white background only.

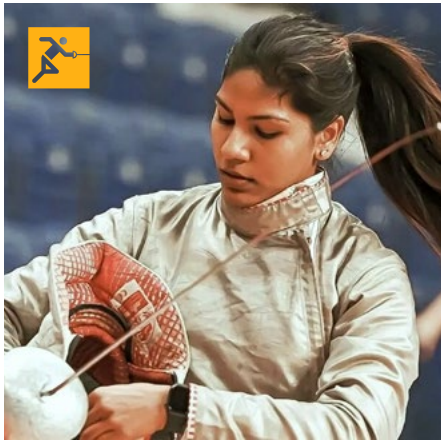
Use white or black pictograms on photos.

Do not use multiple pictogram versions or colours in a single layout.



Do not combine colour pictograms with colour backgrounds.

Do not use colour pictograms on photos.



ALIGNMENT AND GRID

The size of the pictograms should have a proportional relationship with the size of the Olympic rings and typography in layout. In many cases, the size of the pictograms should align with the rings or text line heights — most often one, two or three lines of type.

When arranging multiple pictograms, use a consistent grid and style that relates the rest of the design. Do not mix different versions, colours and sizes in a single layout.

TITLE OF
THE DOCUMENT

THE
TAGLINE

Long title of
the document

Auxiliary
text goes
here

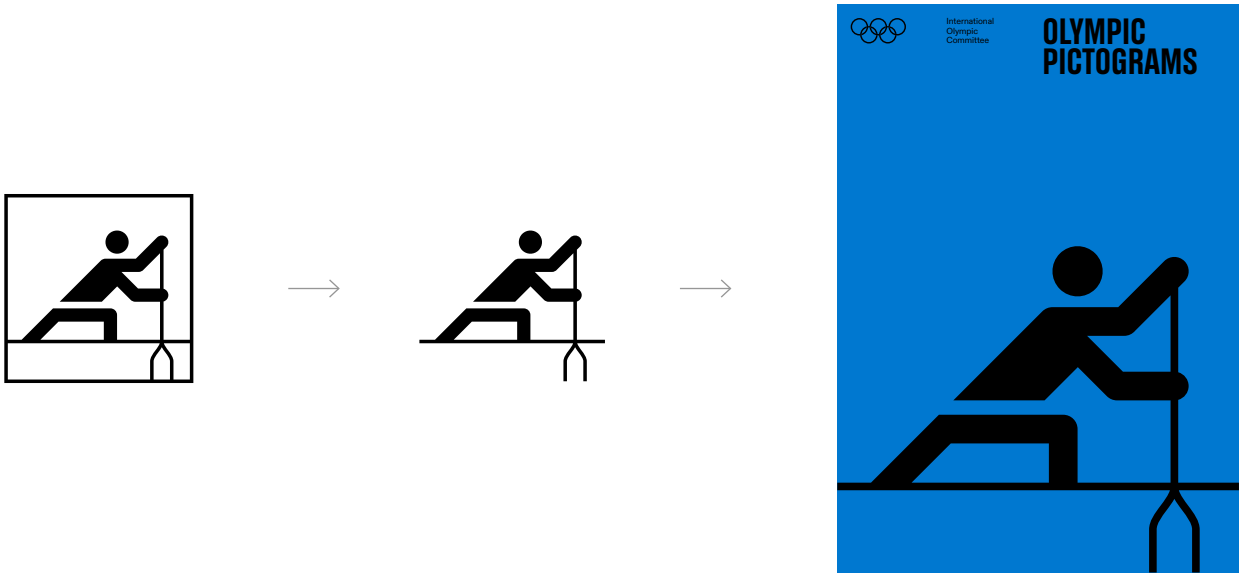
REMOVING CONTAINERS

Where more creativity and flexibility is desirable for feature applications, sport pictograms may be used independently from their outlined or filled containers.

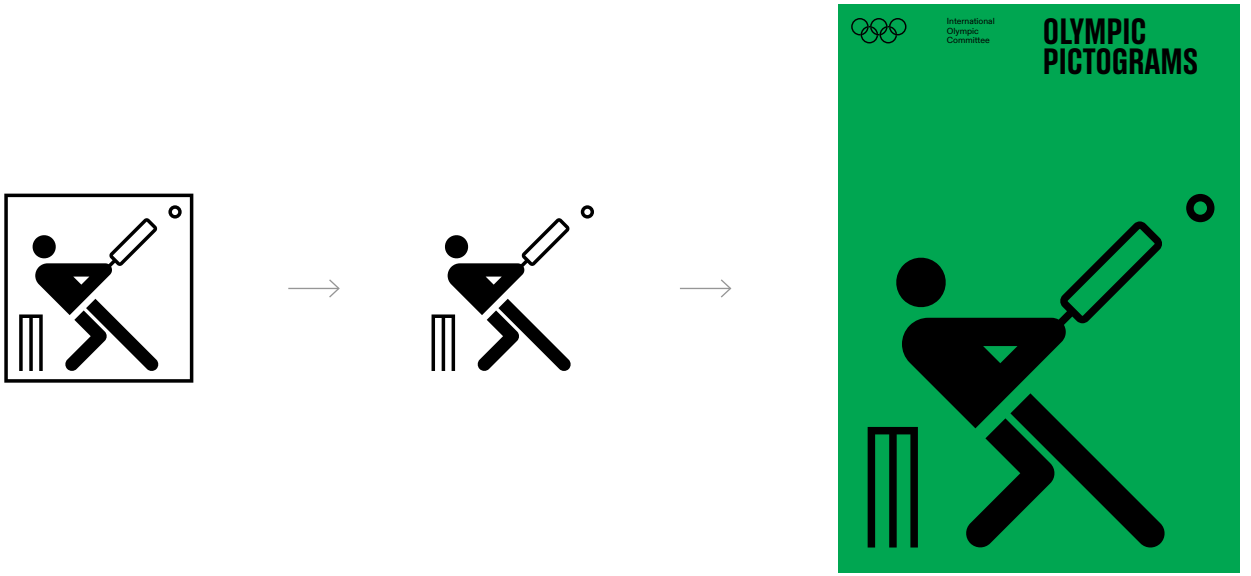
Any cropped elements, such as equipment or environment lines, should be arranged to bleed off the edge of the composition.

If arranging multiple sports, the scale of each pictogram should be consistent.

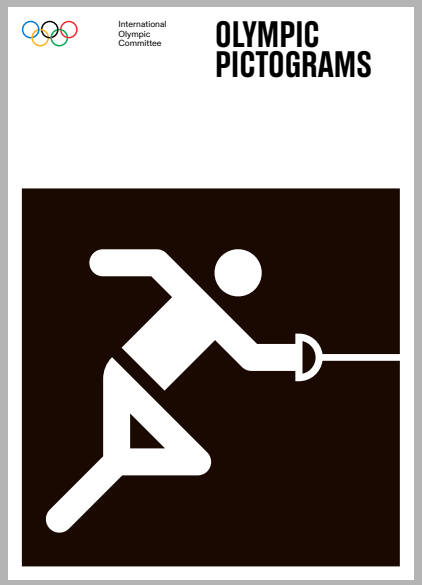
Cropped pictograms should be arranged to bleed off the composition.

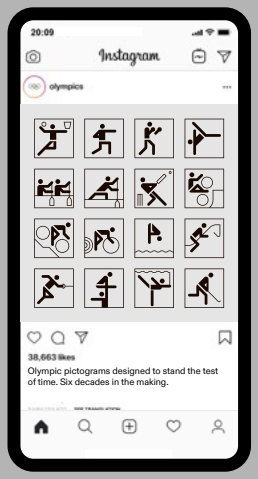


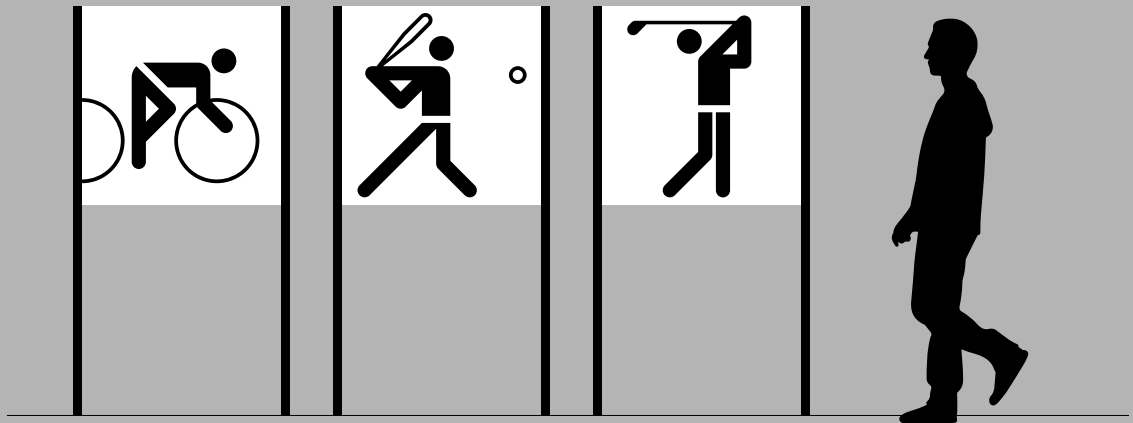
The spacing of the container should often be maintained in the composition.



APPLICATIONS



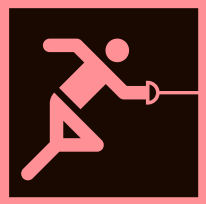




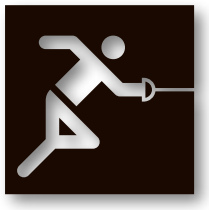
GUIDANCE

Pictograms should not be altered in any manner unless otherwise specified. These are examples only and are not exhaustive.

Do not use unapproved background colours. This includes extended palette.



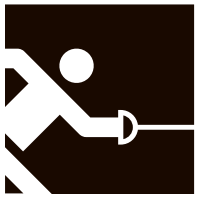
Do not add any effects (such as drop shadows).



Do not use unauthorised colours or combinations.

Do not flip or rotate.

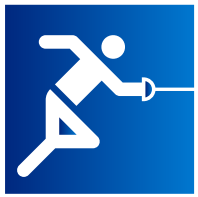
Do not crop.



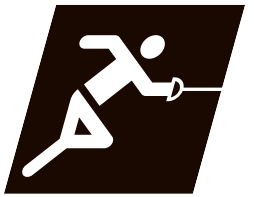
Do not introduce or overlap with other elements.

Do not fill with graphics or imagery.

Do not add gradients.



Do not distort.

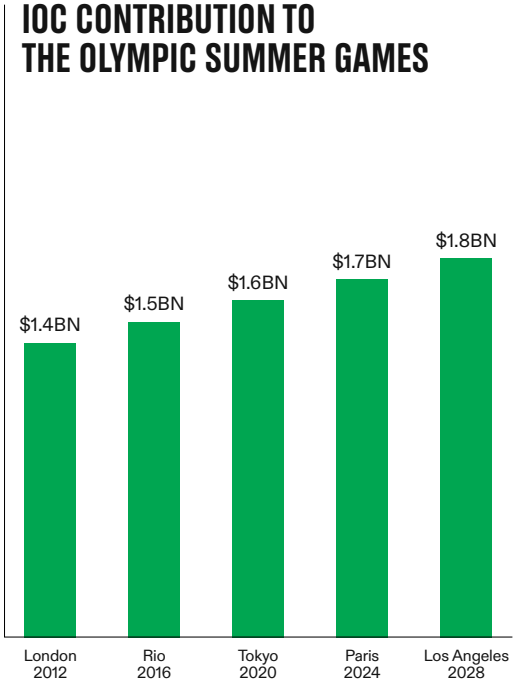


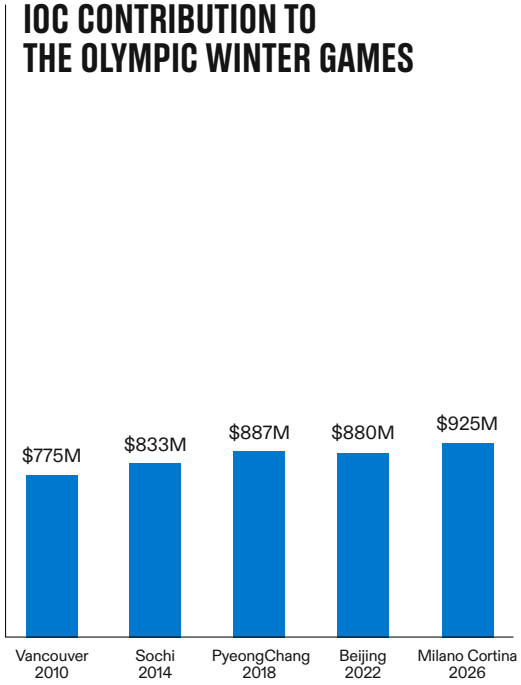
10 INFOGRAPHICS

115 Highlighting data
116 Part-to-whole charts
117 Comparison charts
118 Infographics examples
119 Infographics with icons
120 Infographics guidance
122 Maps

INFOGRAPHICS

Infographics are graphic representations of information and data. They are designed to help simplify dense or complex information, allowing patterns and trends to emerge, and making it easy to compare data and use it to tell a story. Infographics should always be organised, structured on a grid and easy to understand.





HIGHLIGHTING DATA

There are many ways to express data without the use of complex graphics. Highlighting key figures with the Olympic Headline typeface or presenting them in tables offers a very readable and elegant way to format dense data.

Number (single)
Highlights a number

1.8M

Simple table
Compares, ranks or displays multiple piece of data

Lorem Ipsum	ABC
Dollor Sit	DEF
Amet Callebum	GHI
Ipsum Dollor	JKL
Sit Amet	MNO

Complex table
Compares, ranks or displays multiple pieces of data

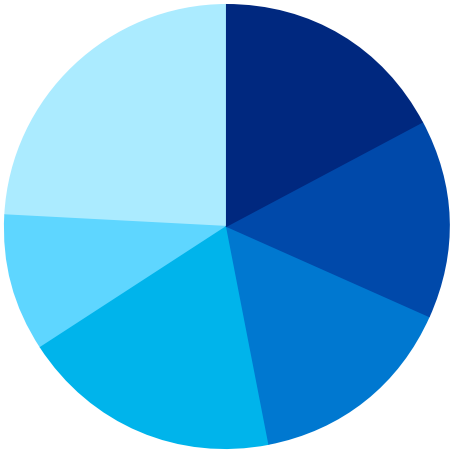
TABLE TITLE EXAMPLE OF INFORMATION

Example of data		Competition Venues												
		Venue number	Venue name	Name of zone (if applicable)	Name of cluster	Seating bowl capacity	Standing area capacity	Total gross capacity	Temporary seating capacity	Legacy seating capacity	Current use	Post-Games use	Games-time warm-up capacity (if required)	
													Number of fields of play	Brief description
Biathlon	Biathlon													
Bobsleigh	Bobsleigh													
	Skeleton													
Luge	Luge													
Curling	Curling													
Ice Hockey	Ice Hockey													
Skating	Short Track													
	Figure Skating													
	Speed Skating													
Alpine Skiing	Downhill													
	Super-G													
	Giant Slalom													
	Slalom													
	Alpine Combined													
	National Team Event													

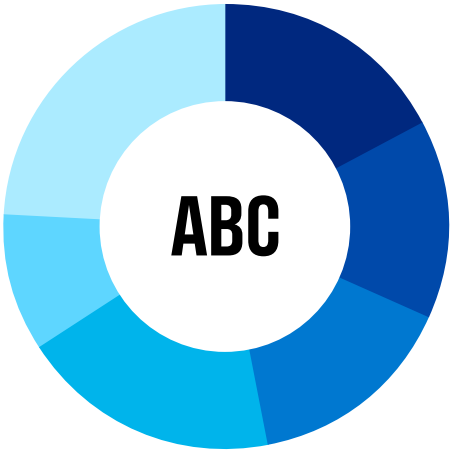
PART-TO-WHOLE CHARTS

Part-to-whole charts show how partial elements add up to a total.

Pie
Expresses portions of a whole.



Doughnut
Expresses portions of a whole while highlighting the overall data.



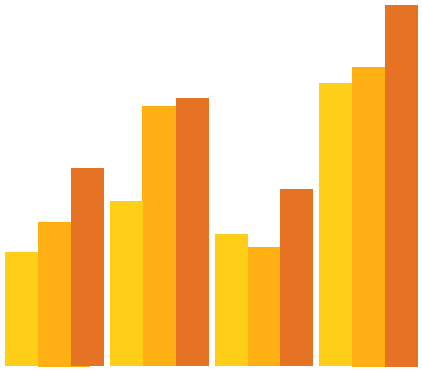
Sunburst
Compares variations between multiple pieces of data in proportion to the whole.

Grader
Expresses multiple points of data in proportion to the whole.

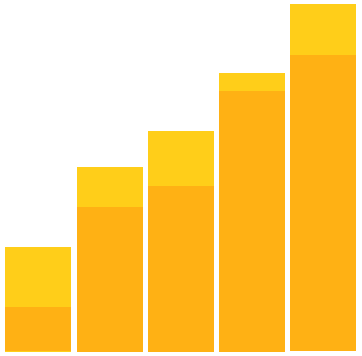
COMPARISON CHARTS

Comparison charts compare data between multiple distinct categories.

Grouped bar
Each group compares multiple data points.

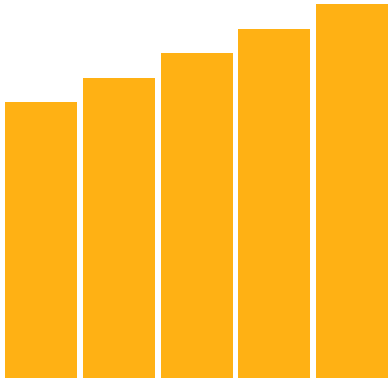


Stacked bar
Each stack compares two data points.



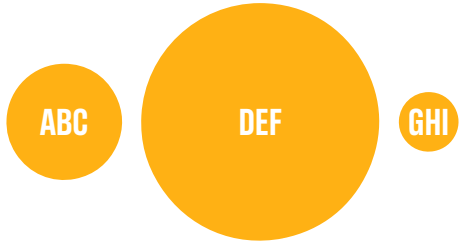
Stacked area
Expresses and compares data variation.

Bar
Compares, ranks or highlights variations.



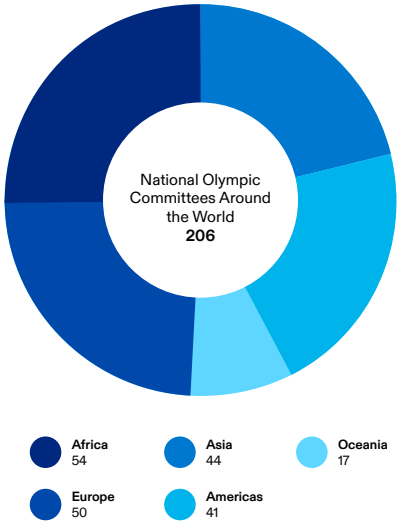
Lines
Compares, ranks or highlights variations.

Bubbles
Expresses size difference in data.

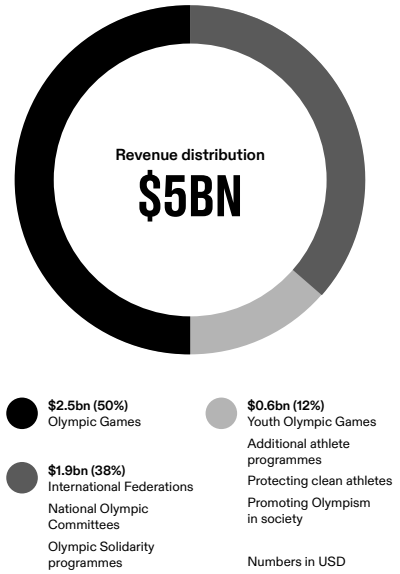


INFOGRAPHICS EXAMPLES

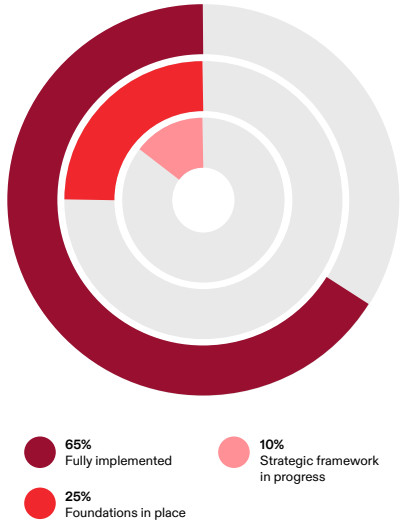
Doughnut



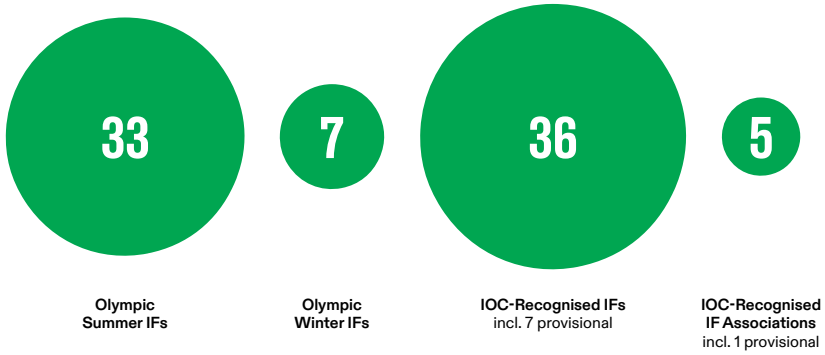
Doughnut



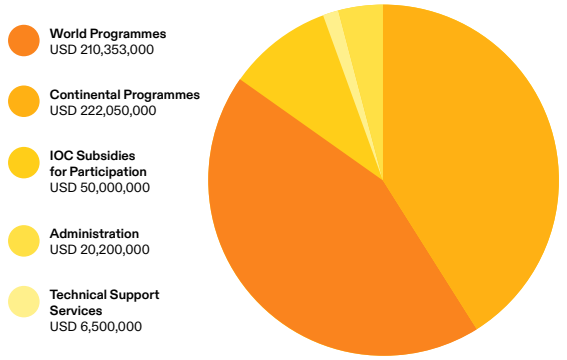
Sunburst



Bubbles



Pie



INFOGRAPHICS WITH ICONS

Icons, such as those presented in Chapter 8, and spot illustrations may be used to highlight information or data. The theme of the artwork should correspond to the data.

A spot illustration is an illustration used by itself, usually to accompany text, but not as large as a feature illustration. When developing spot illustrations, look for the most direct way to make the audience understand what you want them to feel and know. Spot illustrations should be clear — with the fewest unnecessary colours, shapes and lines to communicate effectively. Olympic colours or medal colours should always be the most visually prominent.

Icons + statistics

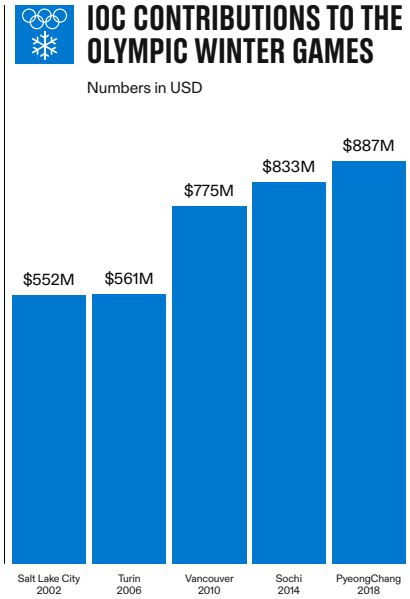
60%
Reduction in water usage at Olympic House

48%
Female participation at the Games, the highest ever

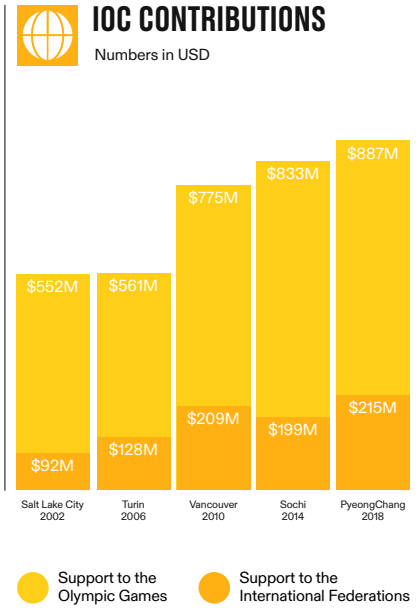
193
Nations signed the Olympic Truce in 2012

204M
People participated in the 2012 Cultural Olympiad

Bar

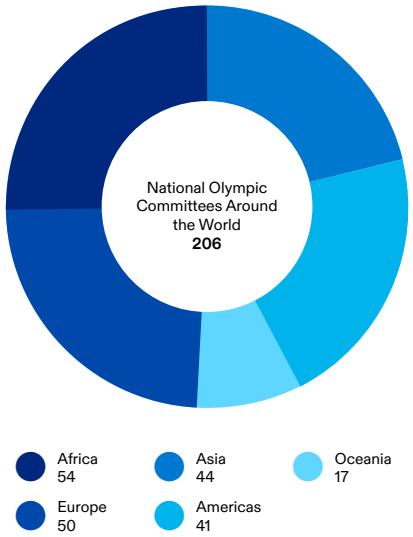


Stacked bar

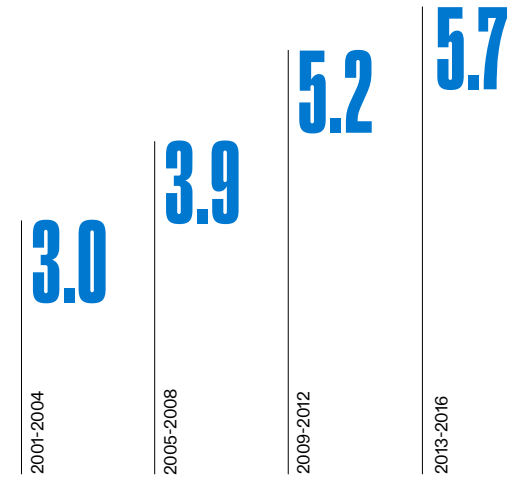


INFOGRAPHICS GUIDANCE

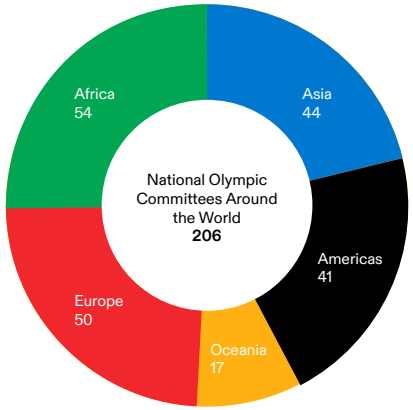
Use multiple shades of a same colour.
Use coloured dots to link the data to a chart.



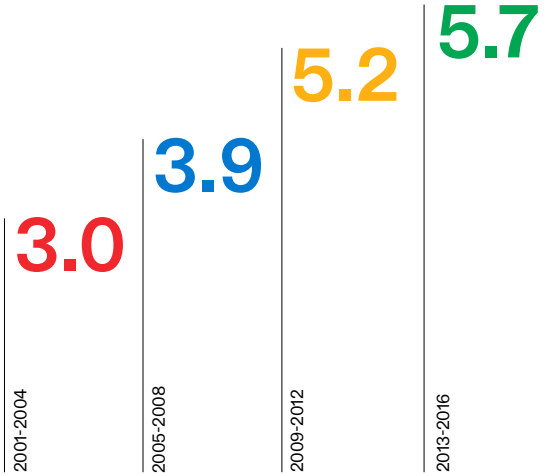
Use Olympic Headline when highlighting numbers.



Avoid using multiple Olympic colours in a single chart.
Avoid putting data on top of the chart.

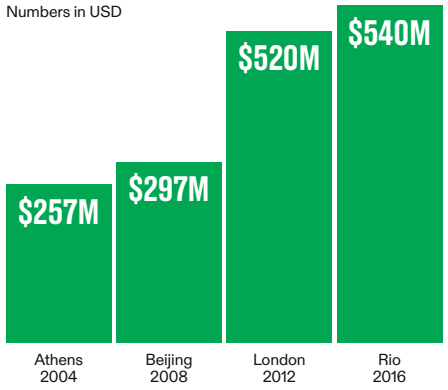


Avoid using Olympic Sans to highlight numbers.
Avoid using multiple Olympic colours to highlight numbers.

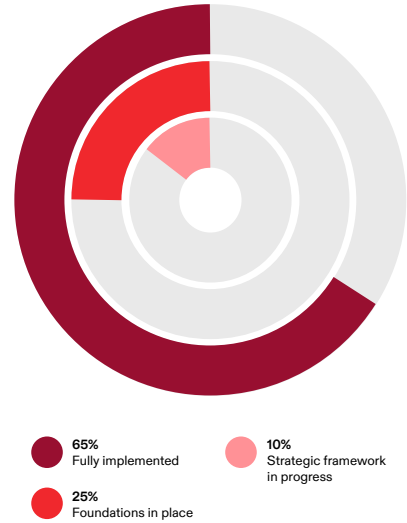


INFOGRAPHICS GUIDANCE

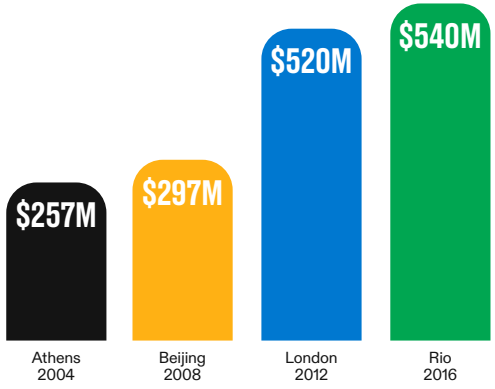
Use tight and consistent spacing between each bar.
Use a single colour for all bars.



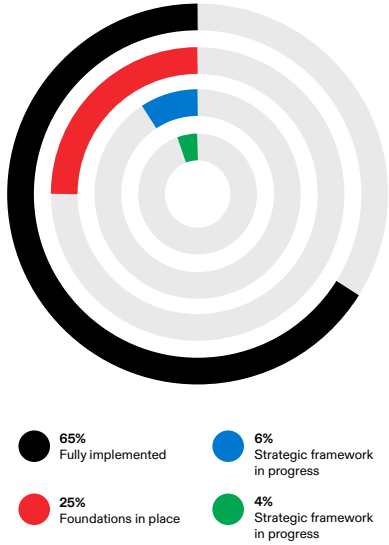
Use light grey full circles as the background of the graph.
Use multiple shades of the same colour.
Use consistent tight spacing between each round of the graph.



Avoid multiple Olympic colours in a single graph.
Avoid using round corners on the bars.

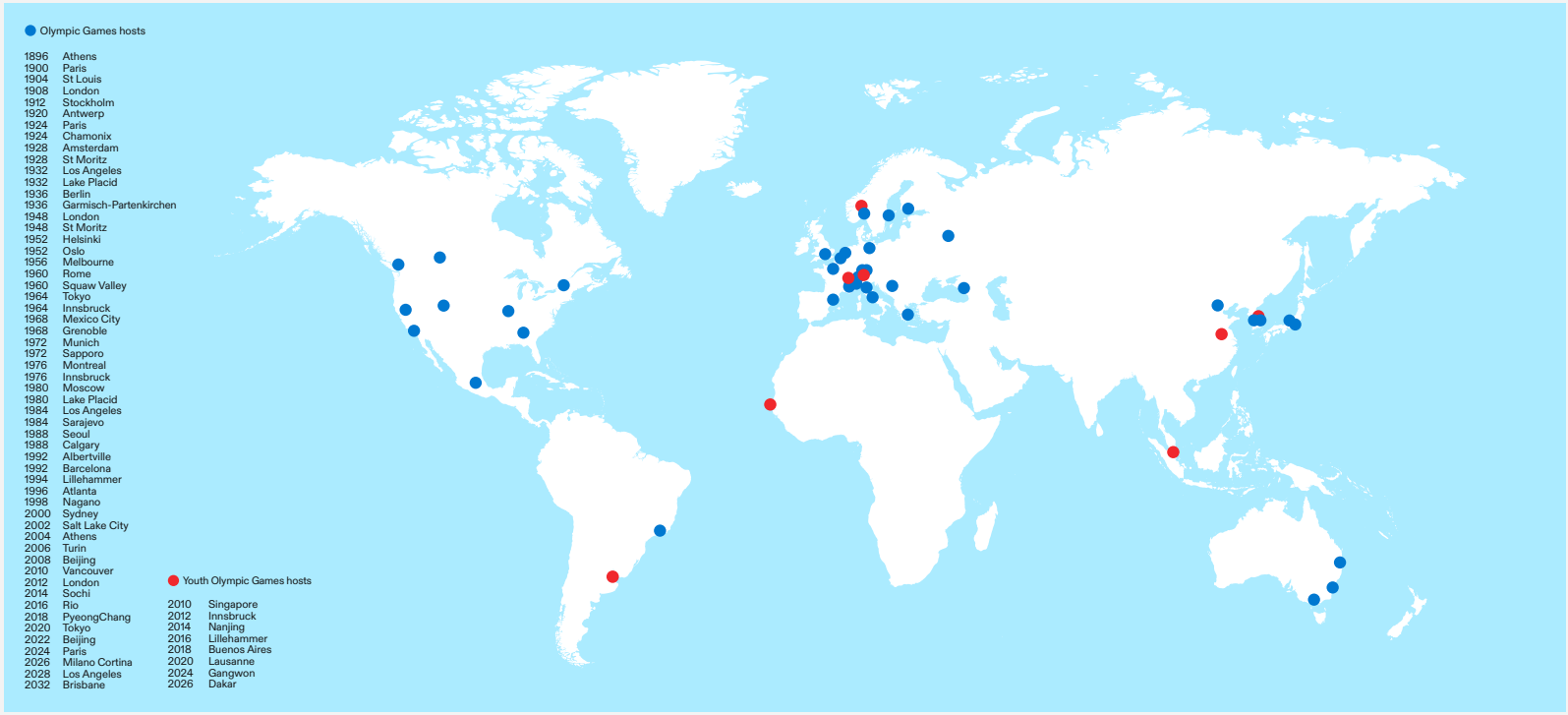


Avoid mixing and matching multiple colours from the Olympic colour palette in the same graph.
Avoid spacing out the circles.
Avoid using more than three circles.



MAPS

Neutral colours are used for maps so that any infographics which may appear over the top can be easily read.



11 COMPOSITION

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127 Rings and alignment
128 Fine lines
129 A4 portrait layouts
130 A4 landscape layouts
131 Display layouts
132 Digital layouts
133 Spacing in digital
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COMPOSITION

The composition system helps professional designers create elegant and sustainable design across all touchpoints. By using simple, structured grids and utilising design templates, the system stays flexible and easy to apply — and a bold use of space allows for inviting forms of expression, in line with the personality of the Olympic brand.

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GRIDS AND FORMATS

Grids help maintain an underlying structure and elegant ratios. They are an essential aspect of Olympic design. The following underlying grids should be used for all communications.

For further guidance and template files, please refer to the IOC Publication Guidelines.

Margins
In most applications, the margin should be equal on all four sides. Printed double-page spreads are an exception where extra margin space is needed in the middle of the document to ensure good readability.

Tight margins are part of the Olympic brand. In-house printers for documents such as stationery may need slightly larger margins.

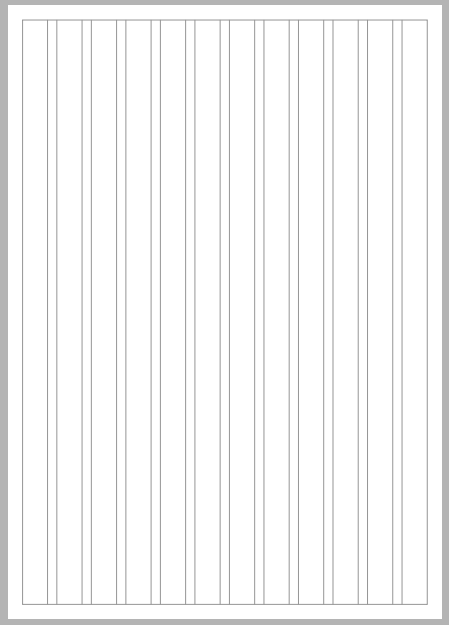
On digital interfaces, margins are only equal on left and right sides with no margins at the top and bottom of the page. See grids and formats in digital section for more details.

Columns/Column gutter
For each page, create a set number of columns. For complex layouts, 12 columns is a good starting point as it can be divided by 2, 3 and 4. Depending on the format, these numbers may need to be adjusted.

The column gutter is the space between columns. For standard A4 documents, 5.5mm gutters are optimal. For digital layouts, such as presentation documents or social media publications, slightly larger gutters will be needed to ensure a comfortable reading experience.

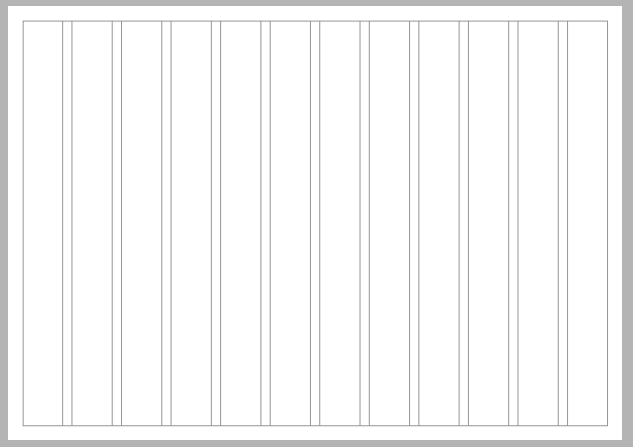
A4 portrait
210 × 297 mm

12-column grid
7 mm margins
5.5 mm gutters



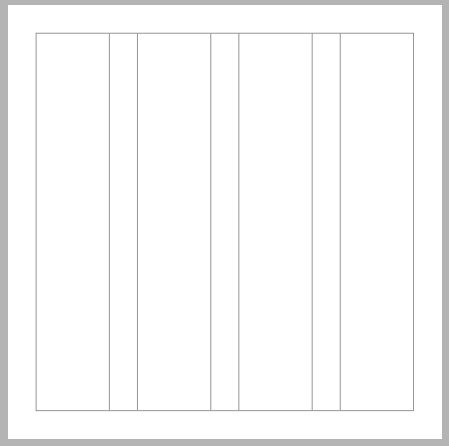
A4 Landcape
297 × 210 mm

12-column grid
7 mm margins
5.5 mm gutters



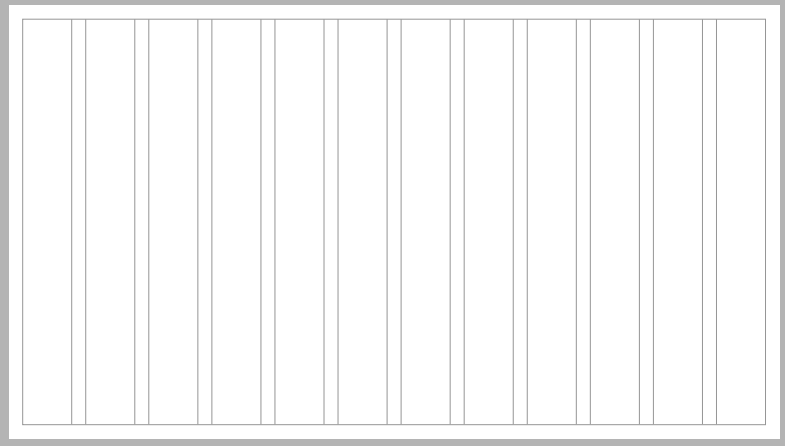
Instagram post
1080 × 1080 px

4-column grid
70 px margins
70 px gutters



Presentation document
1920 × 1080 px

12-column grid
35 px margins
35 px gutters



DIGITAL GRIDS AND FORMATS

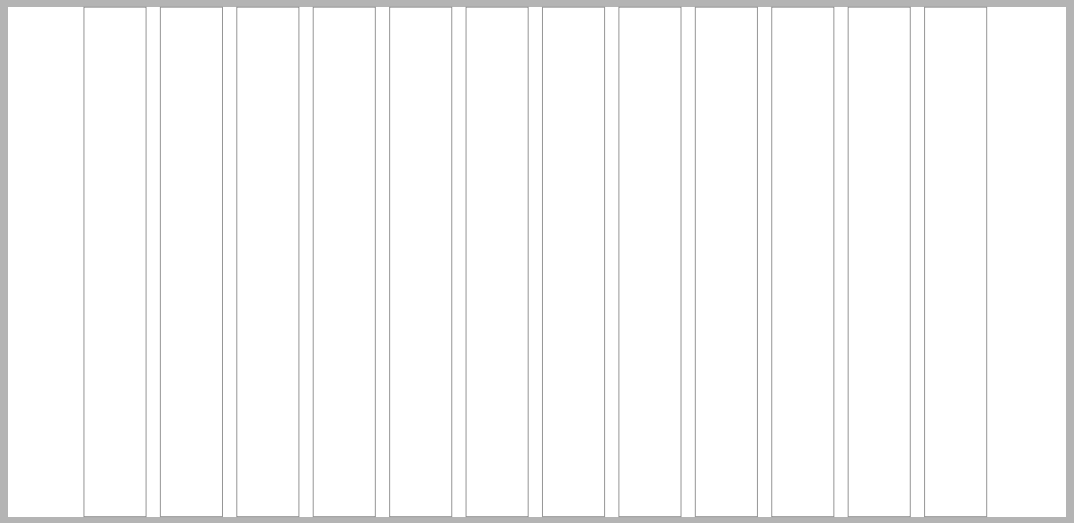
Digital interfaces are designed to a 8px grid, designing to multiples of 8. This applies within components as well as the overall page.

We design for and accomodate 4 page sizes for digital.

Margins are only applied to the left and right of the page, not the top and bottom.

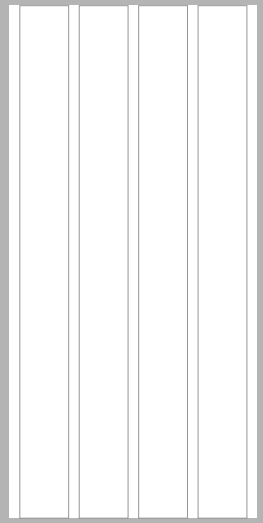
Extra Large
1600 px wide

12-column grid
104 px margins
24 px gutters



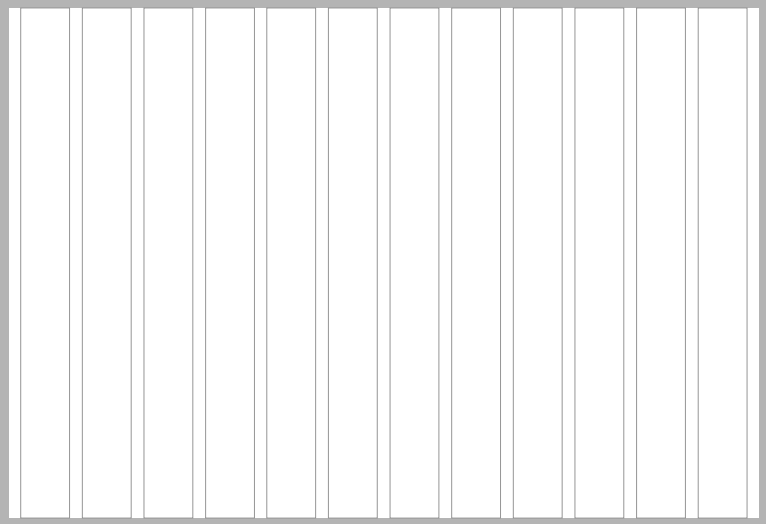
Small
375 px wide

4-column grid
16 px margins
16 px gutters



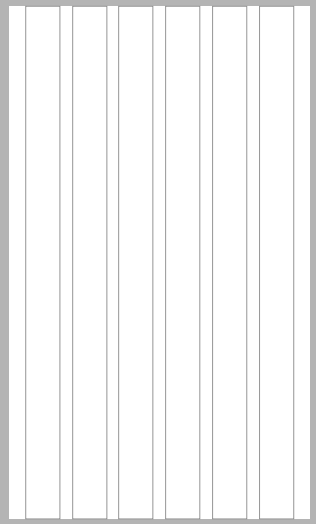
Large
1025 px wide

12-column grid
24 px margins
24 px gutters



Medium
577 px wide

6-column grid
32 px margins
24 px gutters



RINGS AND ALIGNMENT

Just like in the logo system, the size of the rings will impact the size of typography in all Olympic layouts. The size of the rings should align with text line heights — most often one, two or three lines of type.

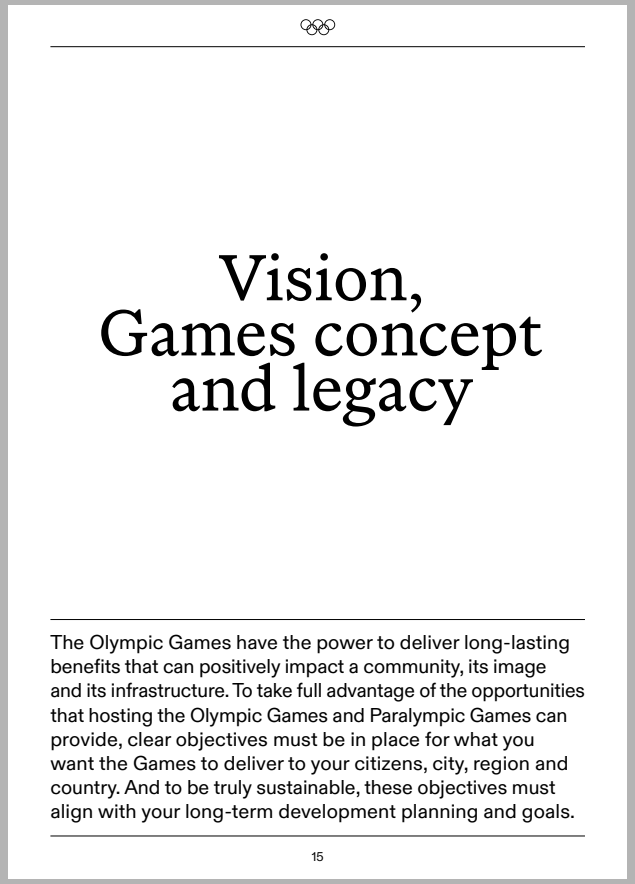
On digital interfaces, the logo should centrally align with the navigation element rather than the text height.

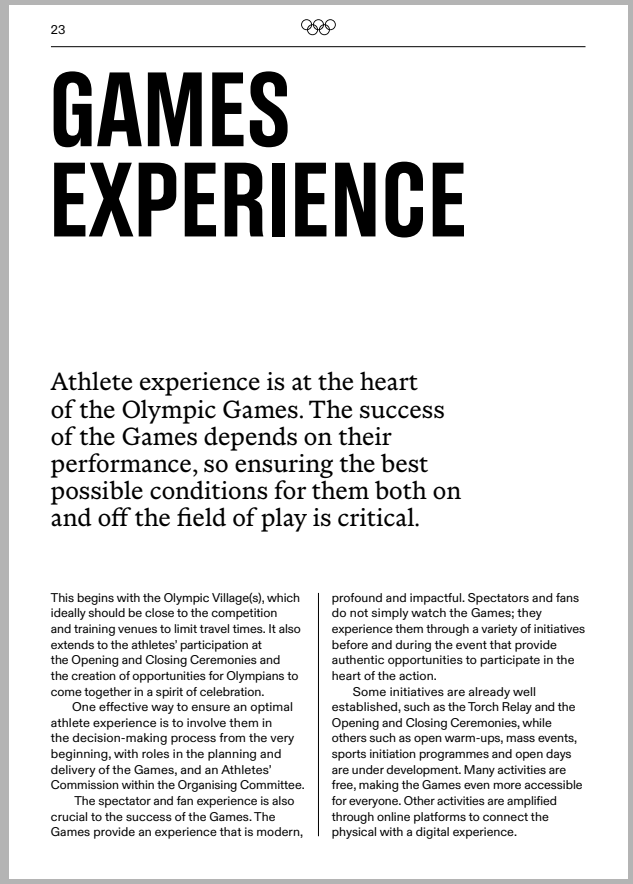
FINE LINES

Lines are used to organise information and subdivide layouts. They reinforce the grid and are an essential part of the Olympic brand. They can be placed vertically or horizontally and should be contained within the grid. They should never extend past the margins of a layout.

Size
Most commonly used at 0.3pt (like the line on the left of this text block), thin lines may be optically adjusted to best suit a particular application. They should never be thicker than the body text weight.

Colour
Lines are most commonly used in black. They can also be white when used on a darker background, or a 50% tint of black when black is too stark. Colour is permitted in very few cases, most notably in digital and only as an accect along side text, never as a devider.





A4 PORTRAIT LAYOUTS

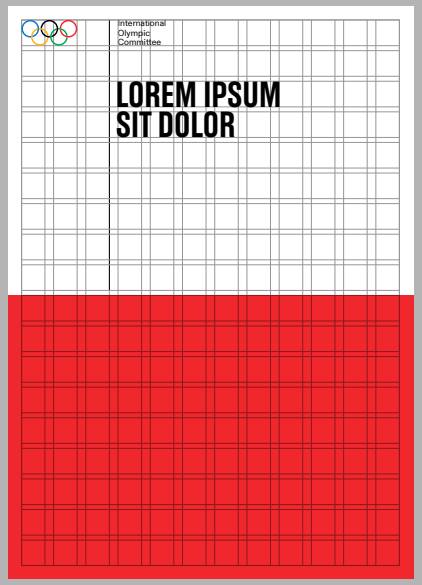
A4 portrait is the official format for printed publications. Here are a few layout options.

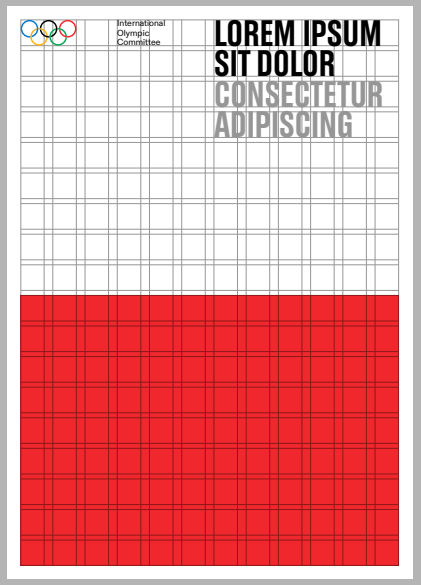
Note how the underlying grid keeps all the typographic elements in proportion with one another, using the Olympic rings as the base measure for all those proportions.

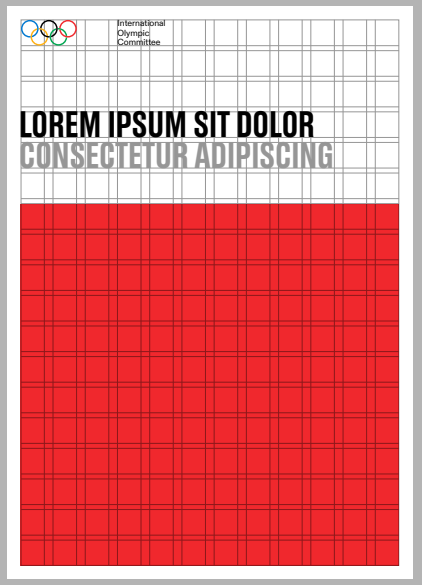
For further guidance and template files, please refer to the IOC Publication Guidelines.

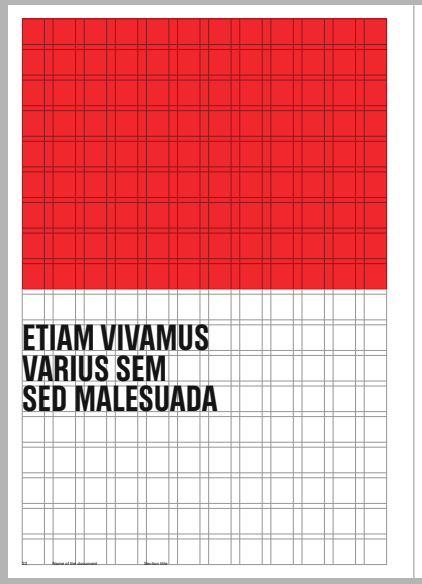
Covers
Margins: 7mm
Number of columns: 12
Column gutter width: 5.5mm

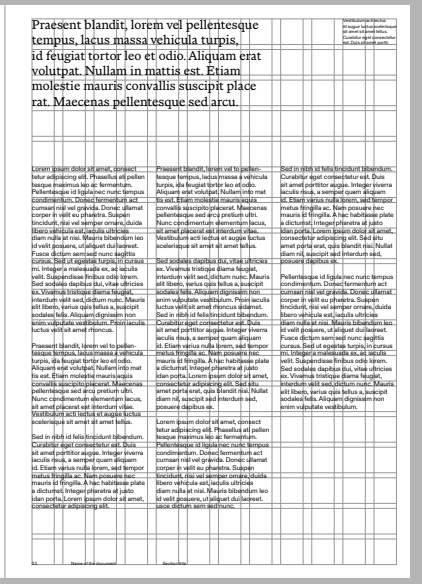
Inside facing pages
Top, bottom and outside margins: 7mm
Inside margins: 14mm
Number of columns: 12
Column gutter width: 5.5mm











A4 LANDSCAPE LAYOUTS

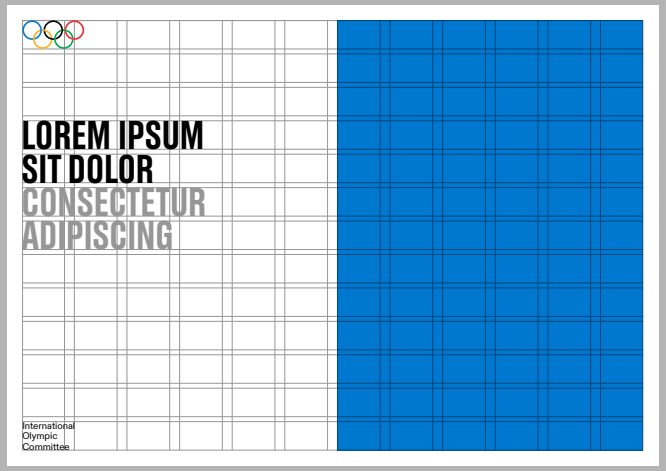
A4 landscape is the official format for on-screen publications, as the horizontal format is optimal for a good desktop reading experience. This format is single page only. It does not allow for facing pages. Here are a few layout options.

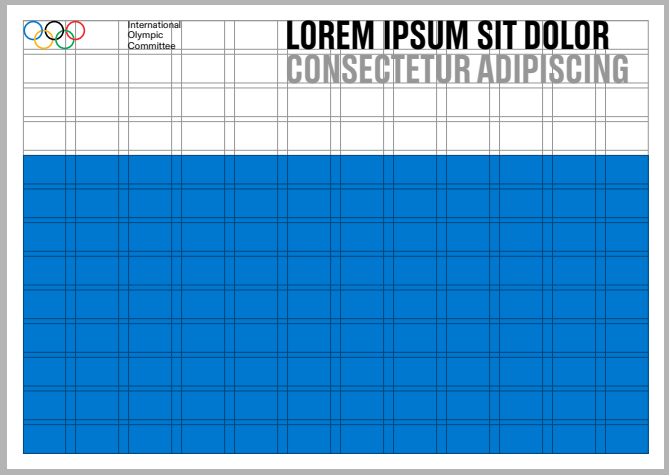
Note how the underlying grid keeps all the typographic elements in proportion with one another, using the Olympic rings as the base measure for all those proportions.

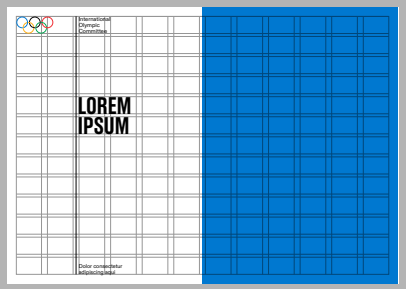
For further guidance and template files, please refer to the IOC Publication Guidelines.

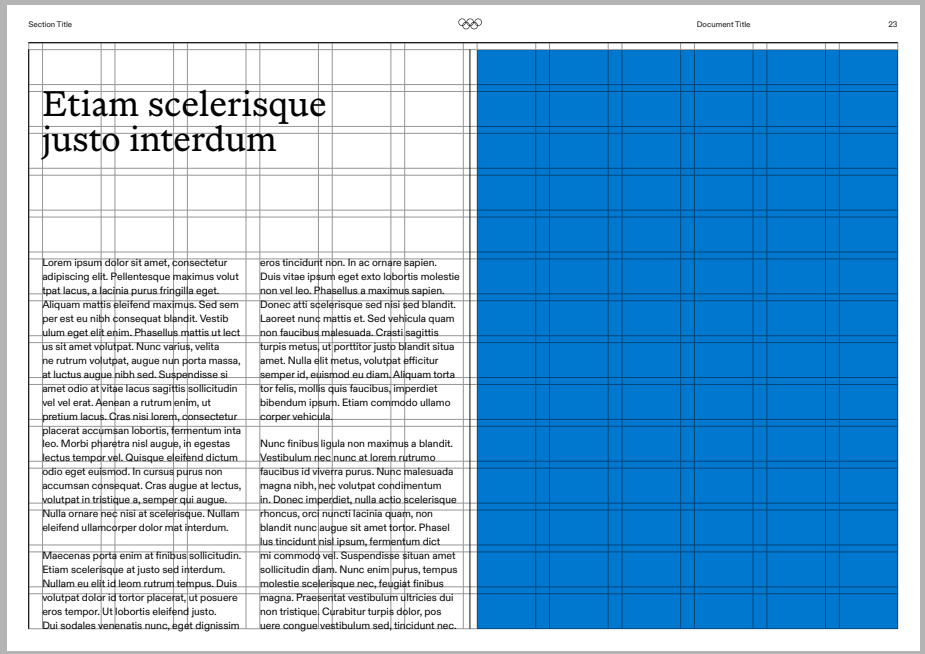
Covers
Margins: 7mm
Number of columns: 12
Column gutter width: 4.5mm

Inside pages
Inside layouts use the same metrics as the cover, but an additional gutter is added on the left and at the top of the document. These are used to add space between the content and the lines surrounding the layout.









DISPLAY LAYOUTS

To reduce complexity and maximise impact in extreme size layouts, images should be full bleed.

Note how the underlying grid keeps the typographic elements in proportion with the Olympic rings.

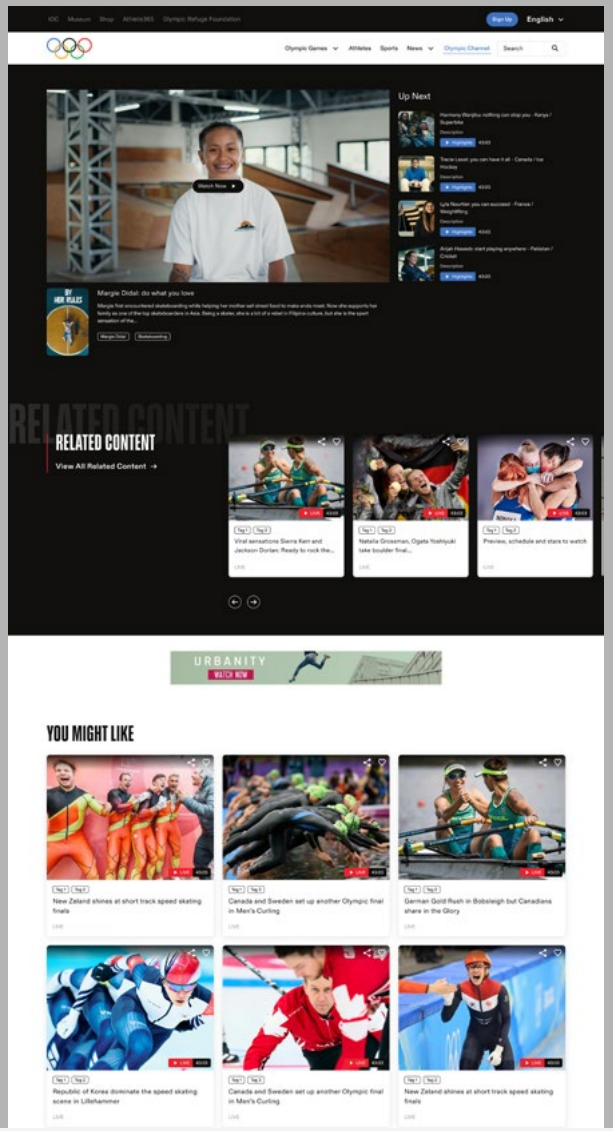
In most instances, headline type should be left-aligned and locked to an edge of the grid, with the rings locked to a corner of the grid.

DIGITAL LAYOUTS

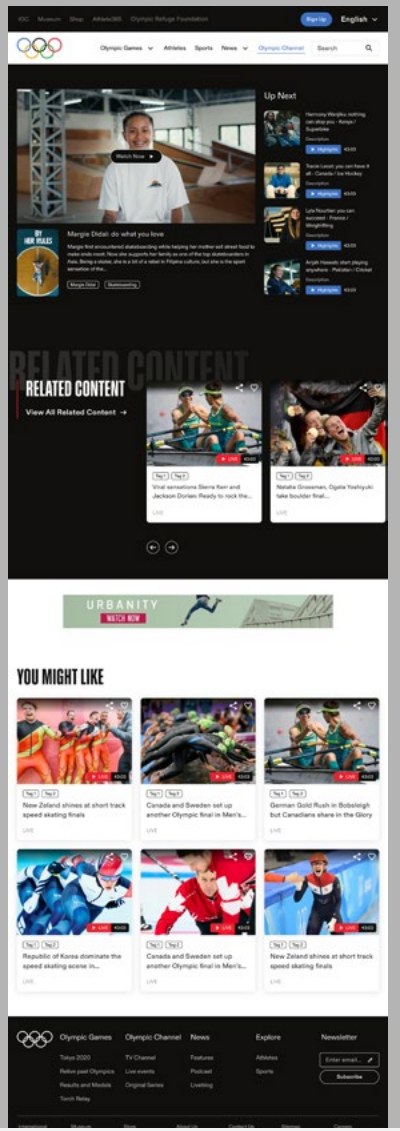
Digital layouts conform to the grids that are used for the respective screen sizes. Each page can be treated as different sections stacked on top of one another.

For the sections that require greater emphasis, images can be full bleed, breaking the grid.

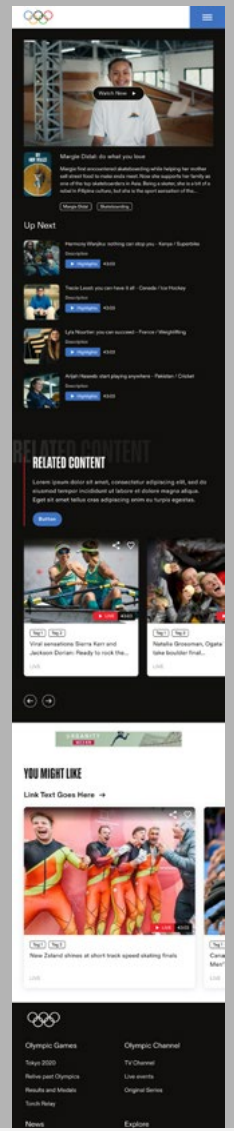
Extra Large
1600 px wide



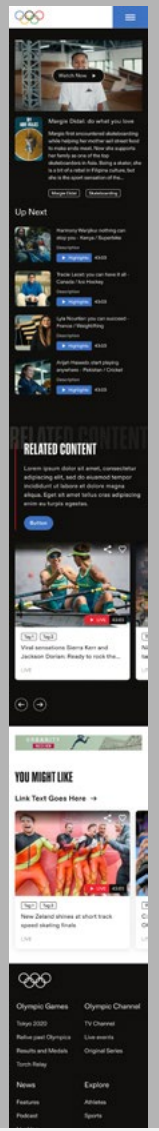
Large
1025 px wide



Medium
577 px wide



Small
375 px wide



SPACING IN DIGITAL

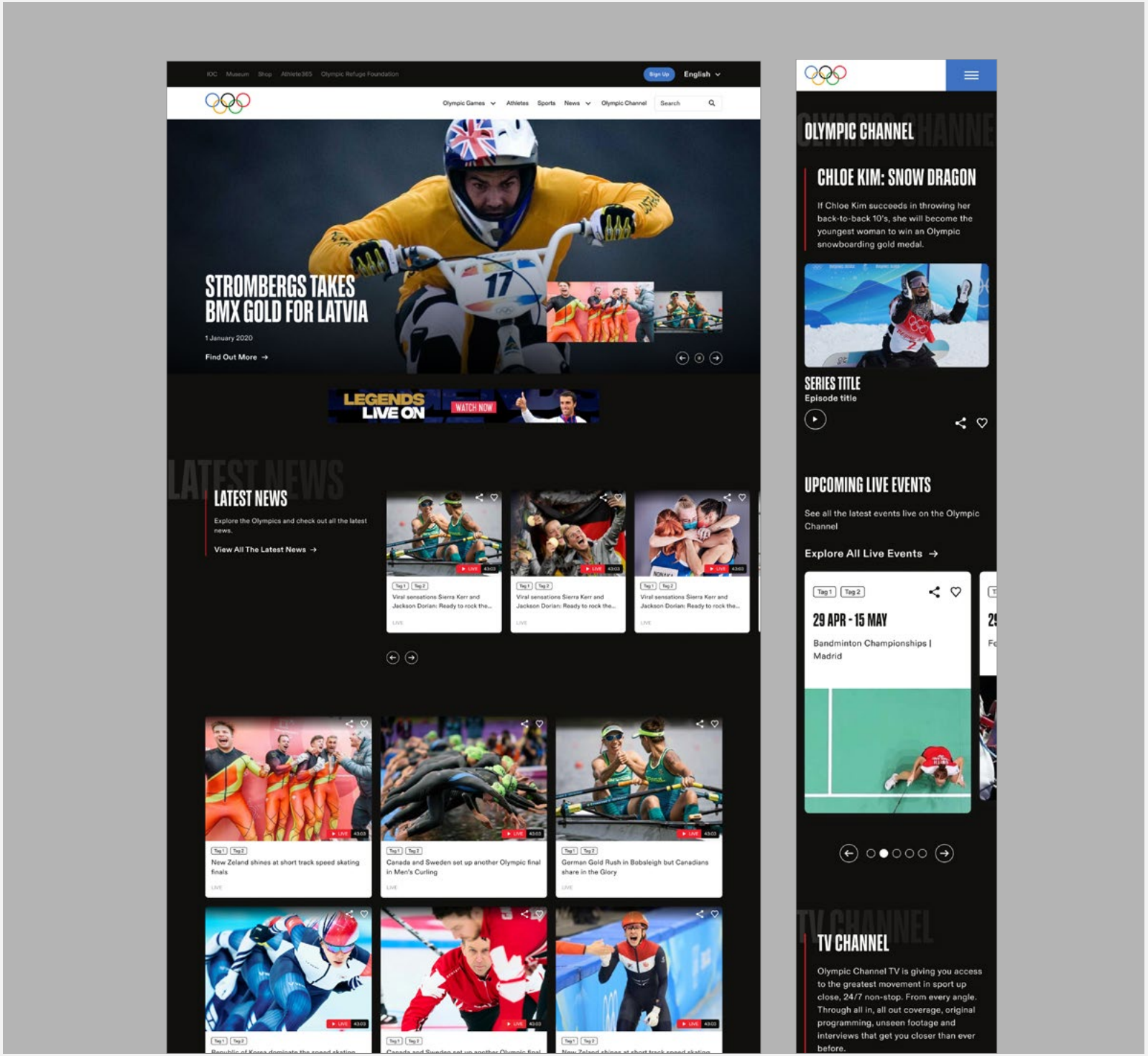
Content should be associated by proximity, avoiding large areas of whitespace.

Care should be taken to make sure enough content is visible per viewport so users do not need to scroll excessively.

For headings
Bring headings closer to the content they relate to so they are associated by proximity. Leave an adequate gap above headings to separate them from the previous content.

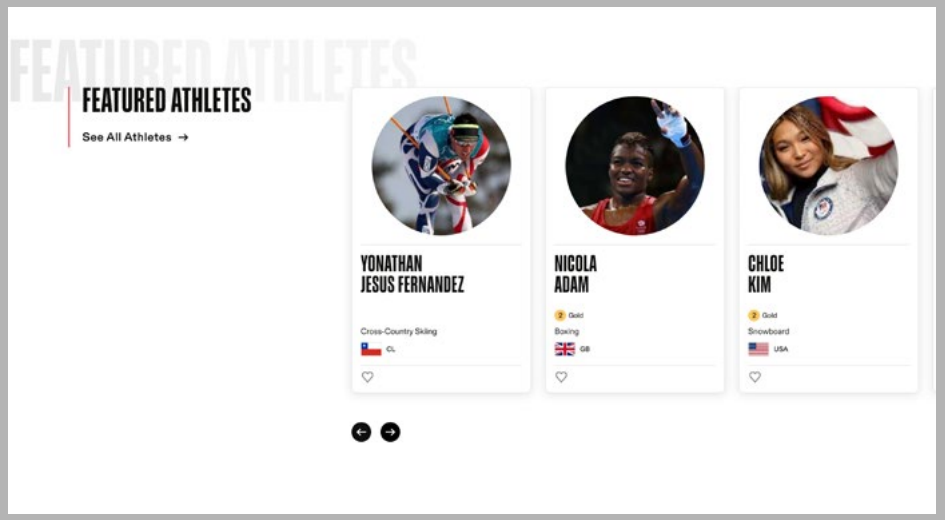
For tables
The height of tables should be contained so several items are visible in one viewport. The number of items visible in a table viewport should be 5 to 9 given working memory capacity.

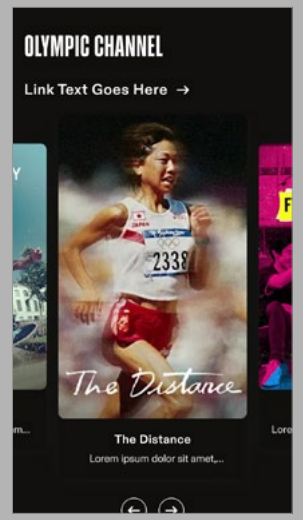
Reference : The Magical Number Seven, Plus or Minus Two (George A. Miller)

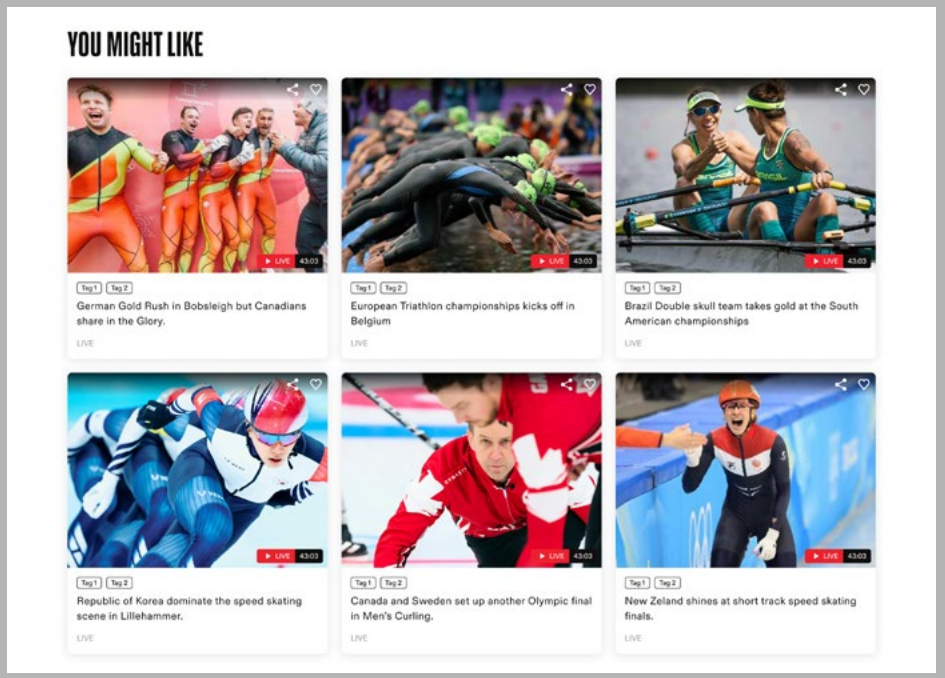


LAYERING DIGITAL COMPONENTS

Use elevation such as shadows and skrim to show layering in digital environments.

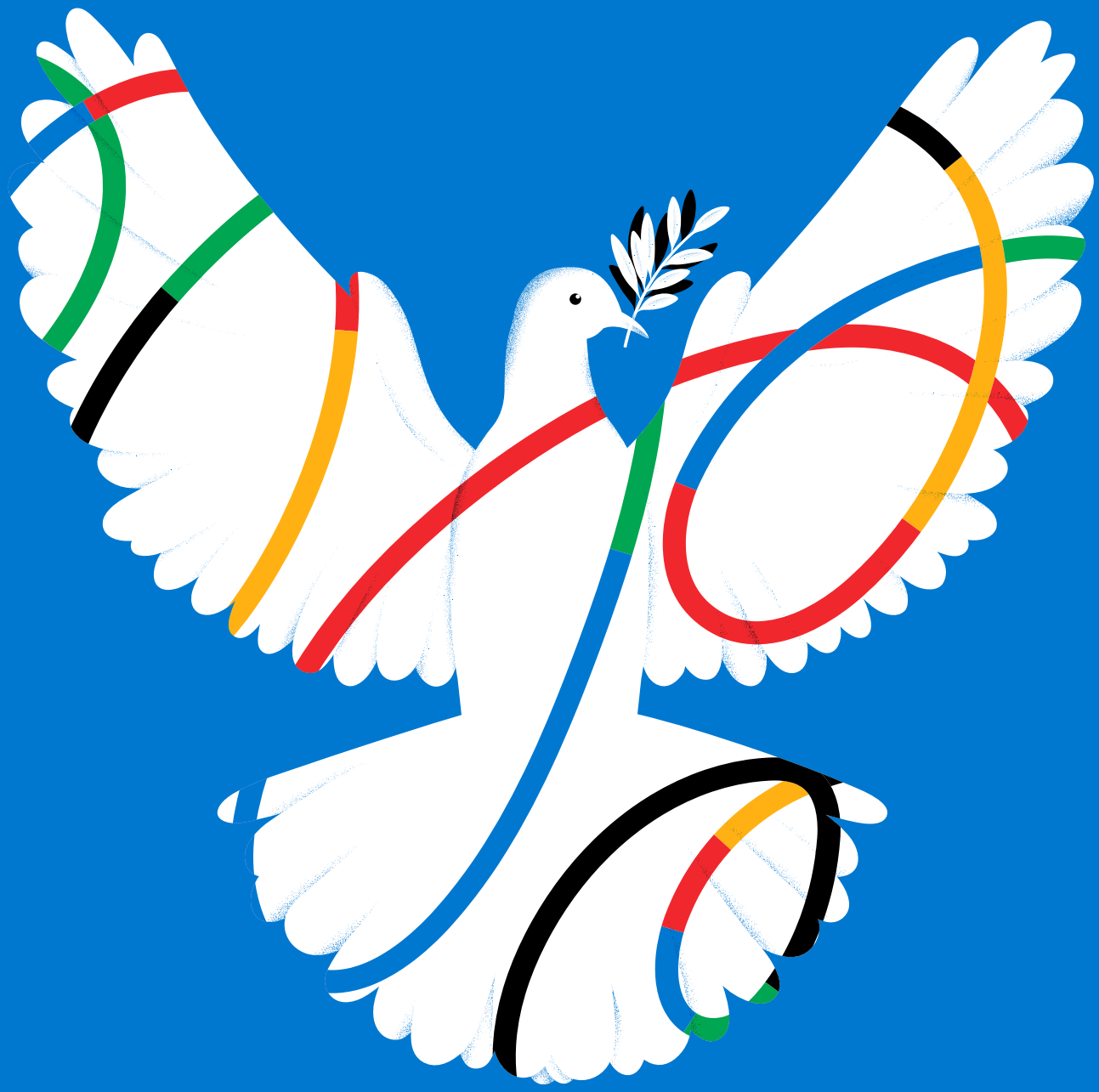






CONTACT & ADDITIONAL INFORMATION

For further information, please contact your IOC key contact person or the Brand Management team for assistance. We also recommend you visit the Olympic Brand Centre to download brand assets, guidelines and learn more about the Olympic brand.



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