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Our Visual Identity

VISUAL IDENTITY OVERVIEW

The United Way visual identity is engaging, energizing and elevating, showcasing how we actively listen and respond to local needs to improve lives around the world.

Our toolkit includes our logo, color palette, typography and graphic elements, as well as our photography, iconography and data visualization styles.

When applied together, these visual identity elements can be modulated across regions, audiences, channels and applications to help us effectively convey the United Way brand.

PRIMARY LOGO

Our primary logo consists of the logo symbol, the Circle of Hope, and our logotype, which is our name set in customized type.

Our Logo Symbol

Our logo symbol, the Circle of Hope, which was created by famed graphic designer Saul Bass in 1972 and has evolved over time, consists of the rainbow of hope, the hand support and the person as a symbol of humanity. Together, they exemplify our personality, which is engaging, energizing and elevating. As originally intended, the logo symbol has been repositioned to show how we are leading the way, and re-rendered for greater utility and legibility. The logo symbol should always appear in its entirety and never be deconstructed.

Our Logotype

The logotype has been refreshed to demonstrate our bold commitment to communities today – and for generations to come.

Our Logo Structure

The logo symbol and logotype have been removed from the rectangular holding shape to better convey our open, inclusive and dynamic approach.

By repositioning and re-rendering the logo symbol, refreshing the logotype and removing the holding shape, the logo has been optimized for small spaces and digital media.

See the [Localization](#) subsection for how to localize the United Way logo.



**UNITED
WAY**

Logo symbol
(Circle of Hope)

Logotype

LOGO ARRANGEMENTS

Our horizontal logo is our preferred version. The vertical logo works best for vertical layouts to optimize space and legibility.

The full logo should be used in all contexts, except for small spaces (e.g., favicon or social media icon). In these instances, the logo symbol may be used on its own. See the [Logo Variations](#) subsection for additional details.

Horizontal logo



Vertical logo



Logo symbol (Circle of Hope)



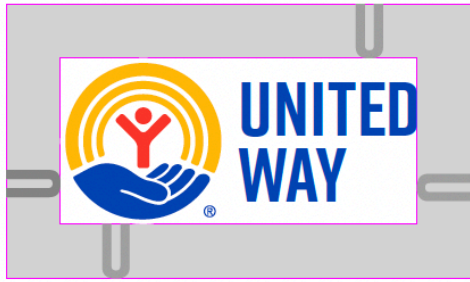
LOGO CLEAR SPACE AND MINIMUM SIZE

Clear Space

Keep the logo clear of competing text, images and graphics by maintaining a minimum amount of clear space, equal to the height of “U” of the logo on all sides.

Minimum Size

Keep the logo legible by always using it in widths equal to or greater than 2.0” for print, and 200px for digital applications for the horizontal logo. For the vertical logo always use a widths equal to or greater than 1.0” for print, and 100px for digital applications.



2.0" for print,
200px for digital



1.0" for print,
100px for digital



1.0" for print,
100px for digital

LOGO SMALL SPACE APPLICATIONS

In applications, such as small merchandise items, where the canvas is limited, ensure the logo meets the minimum size requirements on the prior page. If additional text or information is required alongside the logo, maintain clear space rules. See examples below for ways in which the logo can be used in small spaces.



WEB ICONS

For web and social media applications, where space is limited, use the logo symbol to represent the brand.

Social Media Icon

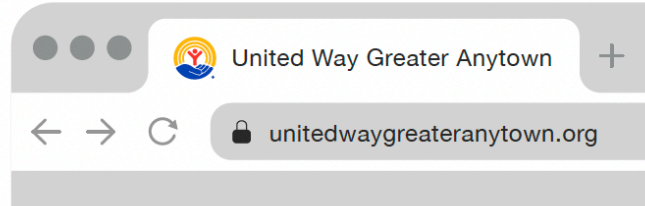
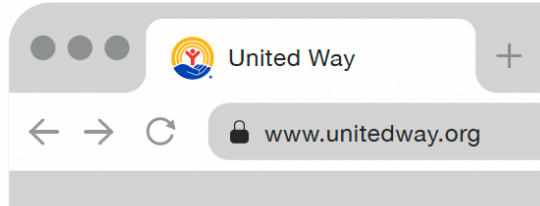
For social media such as Facebook and X (formerly Twitter), use the logo symbol as the icon.

Here are minimum sizes for the following platforms:

- X (formerly Twitter): 400 x 400px
- Facebook: 200 x 200px
- Instagram: 150 x 150px
- LinkedIn: 400 x 400px
- YouTube: 800 x 800px

Favicon

Use the logo symbol as the favicon (i.e., the small icon displayed in the browser's address bar, or displayed next to the page's name in a list of bookmarks). The minimum size for our favicon is 16 x 16px.



LOGO DON'TS

Our logo is the most recognizable representation of our brand. As such, it should not be altered under any circumstances.

Here are some examples of things to avoid:

1. Don't rotate the logo
2. Don't change the logo's colors
3. Don't crop the logo
4. Don't skew, distort or stretch the logo
5. Don't reconfigure or change the logo elements
6. Don't add artistic effects to the logo
7. Don't use translucency
8. Don't integrate the logo into messaging (i.e., replace an "O" with the logo)
9. Don't use the logo as copy in a sentence

1. Don't rotate



2. Don't change colors



3. Don't crop



4. Don't skew/distort/stretch



5. Don't reconfigure



7. Don't add effects



8. Don't use translucency



9. Don't integrate into messaging



10. Don't use as copy

Through our global network spanning 34 countries and 1,100 communities,  connects partners, donors, volunteers, and community leaders..

LOGO VARIATIONS

Full-Color (Preferred)

The full-color version of the logo is preferred and, whenever possible, should be used on all branded materials. Do not adjust the colors of the logo symbol in any way. The United Way logotype is blue unless there is low contrast with the background, in which case it should be in white. Ensure that there is sufficient contrast for clarity and legibility when used with photography.

Knockout (White)

The knockout version is for use on dark backgrounds or photographs where the full-color logo will not work. When using this version, ensure that the background is dark enough to provide sufficient contrast for clarity and legibility.

One-Color Version (Black)

The one-color version is for use in applications where full-color or knockout logos would not provide sufficient contrast. It can also be used for grayscale or one-color printing.

Full-Color



Knockout (White)



One-Color Version (Black)



LOGO AND PHOTOGRAPHY

When using the United Way logo over photography, ensure there is sufficient contrast between the background and logo for optimal clarity and legibility.

If the photograph is very busy or has low contrast, use a gradient between above photo and below the logo.

Use the following steps:

- Place the photo in your document
- Add a gradient and set it to Multiply in Blending Mode
- Add a version of the logo in a section of the photo with enough contrast



+



+



=



Photography on the bottom

Gradient in the middle

Logo on top

Composition of all the elements




COLOR PALETTE




Our color palette helps us express the story and personality of United Way. For this reason, it's important to be consistent and use only the colors that we've chosen as part of our brand.

Primary Colors

Our primary colors are derived from the logo symbol and are blue, red and yellow. Each has four shades to provide dimension and dynamism. The preferred shade, which is used in the logo, is the larger representation.

Pantone 2728 C
#0044B5 
rgb(0,68,181) 
C93, M78, Y0, K0 

Pantone Bright Red C
#FD372C 
rgb(253,55,44) 
C0, M91, Y88, K1 




Pantone 7549 C
#FFBA00 
rgb(255,186,0) 
C0, M30, Y100, K0 

Primary Color Extended Shades

Blue (Extended)

Pantone 3581 C
#21296B 
rgb(33,41,107) 
C100, M97, Y28, K16 

Pantone 2718 C
#5082F0 
rgb(80,130,240) 
C69, M49, Y0, K0 




Pantone 2717 C
#A7D2FF 
rgb(167,210,255) 
C31, M9, Y0, K0 




Red (Extended)




Pantone 1795 C

Pantone 170 C



Pantone 698 C




#D12626 
rgb(209,38,38) 
C12, M100, Y100, Ko 




#FF806C 
rgb(255,128,108) 
Co, M63, Y53, Ko 

#FFD7D0 
rgb(255,215,208) 
Co, M18, Y12, Ko 

Yellow (Extended)




Pantone 6018 C
#F47925 
rgb(244,121,37) 
Co, M50, Y85, K4 

Pantone 115 C
#FAD42F 
rgb(250,212,47) 
Co, M14, Y91, Ko 

Pantone 7401 C
#FFEAD0 
rgb(255,234,208) 
Co, M8, Y18, Ko 

Secondary and Tertiary Colors

Our secondary color is green, and our tertiary colors are purple and black to round out the palette. Use the secondary and tertiary colors in a supporting role in communications, not as the main or dominant color.




Pantone 340 C
#009464 
rgb(0,148,100) 
C85, M18, Y78, K3 




Pantone 2124 C
#6C76D3 
rgb(108,118,211) 
C63, M56, Y0, Ko 




Pantone 4195 C
#646567 
rgb(100,101,103) 
C61, M52, Y50, K20 

Secondary and Tertiary Color Extended Shades


Green (Extended)



Pantone 6160 C
#156B4C 
rgb(21,107,76) 
C88, M34, Y80, K24 

Pantone 345 C
#82D8A4 
rgb(130,216,164) 
C48, M0, Y48, K0 

Pantone 2253 C
#C6F7DA 
rgb(198,247,218) 
C21, M0, Y20, K0 

Purple (Extended)

Pantone 2103 C
#4E4AA6 
rgb(78,74,166) 
C82, M82, Y0, K0 

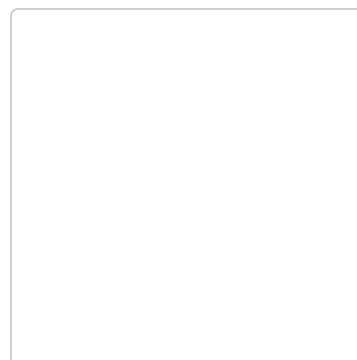
Pantone 7452 C
#8E97EF 
rgb(142,151,239) 
C44, M39, Y0, K0 

Pantone 2120 C
#C0C6FC 
rgb(192,198,252) 
C22, M19, Y0, K0 



Gray (Extended)




Pantone 419 C




Pantone 428 C



Pantone 000C

#221E1F 
rgb(34,30,31) 
C70, M68, Y64, K75 

#C3C3C3 
rgb(195,195,195) 
C23, M18, Y19, K0 

#FFFFFF 
rgb(255,255,255) 
Co, Mo, Yo, Ko 

Usage

The primary colors (one, two or all three) should be applied across all communications, unless it is in black and white context. The tones can be used to apply texture and depth to the primary colors, but should not be used as a replacement. The secondary and tertiary colors may be used as accents and/ or in data visualization. White is a universal color that can be applied alongside the primary, secondary, and tertiary colors to add visual clarity and contrast. Refer to the [Bringing the Elements to Life](#) section to see color in application.

COLOR ACCESSIBILITY

It's important that our communications are accessible to all. This page includes approved color combinations that meet accessibility standards. When choosing typography and background colors, always promote visibility and legibility by ensuring sufficient contrast.

These contrast ratios of text and background color combinations meet the level AA standards of the Web Content Accessibility Guidelines (WCAG) 2.1 guidelines.

Use an online tool such as the [Adobe Color Contrast Analyzer](#) to check the contrast ratios.

Dark blue text on white background	Dark red text on white background	Blue text on white background
White text on dark blue background	White text on dark red background	White text on blue background

Black text on yellow background	Dark blue text on yellow background
Black text on light yellow background	Dark blue text on light yellow background

Text 18pt and above / 14pt bold and above

Large/bold white text on red background	Large/bold red text on white background	Large/bold white text on light blue background
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SECONDARY AND TERTIARY COLORS IN APPLICATION

When applying colors to our brand communications, it's important to maintain consistency and cohesion. To achieve this, all core communications should prominently feature at least one, but preferably all three, primary colors as the dominant color(s). While the primary color tones can add texture and depth, they should not replace or overshadow the primary colors.

Secondary and tertiary colors may be used as supporting elements to enhance visual interest, but they should not take precedence over the primary colors in our communications.

The following examples demonstrate how to integrate the primary colors as the focal point, complemented by the secondary and tertiary colors and tones, which have been applied as accents to infuse energy and depth without detracting from the primary palette.

TYPOGRAPHY

Brand Fonts

Antonio is our brand font for headlines; its all-uppercase style is suitable for bold headlines and large-scale messaging. Antonio is available for download at fonts.google.com.

Palanquin is our brand font for body copy; its design is optimized for legibility. Palanquin is available for download at fonts.google.com.

Alternate Brand Font

In languages where Antonio and Palanquin are not available, use Noto as an alternative font. Noto is also available for download at fonts.google.com.

Default Font

When the primary and alternative brand fonts are not available, Arial may be used as a default system font. Arial is available on most operating systems and supported by all major web browsers.

Special Use Font

For events and collateral where a more sophisticated style is required (i.e., a fundraising gala), use Monte Carlo Script. Monte Carlo Script is also available for download at fonts.google.com.

Brand fonts

ANTONIO THIN
ANTONIO LIGHT
ANTONIO REGULAR
ANTONIO SEMIBOLD
ANTONIO BOLD

Palanquin Thin
Palanquin ExtraLight
Palanquin Light
Palanquin Regular
Palanquin Medium
Palanquin SemiBold
Palanquin Bold

Alternative brand font

Noto Serif Hebrew
שזרכהב ועבקנש

Noto Serif Korean
인권에

Noto Sans Devanagari
चूंकि मानव अधिकारी

Noto Serif
Traditional Chinese
人皆生而自由

Noto Serif
Vietnamese
Việc thừa nhận nhân

Default fonts

Arial Regular
Arial Italic
Arial Bold
Arial Bold Italic

Special use font

MonteCarlo Script Regular

TYPOGRAPHY USAGE

Usage

Together, our typography and color palette can be used to create clear and compelling messaging. The following example shows how we can apply typography and color to establish a consistent messaging hierarchy.

We do not recommend the use of italics. The italics appear disruptive with our headline font (Antonio). If absolutely necessary, use the italics of the alternate brand font (Noto).

HEADLINES
ANTONIO BOLD

UNITED WE RISE



Typography
SUB-HEADLINES
Palanquin
SemiBold

— Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet magna aliquam erat volutpat.

PULL QUOTES
Palanquin
Bold

“Lorem ipsum dolor sit amet, adipiscing elit, sed diam nonummy nibh euismod.”

BODY COPY
Palanquin
Regular

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vule putate velit esse molestie

consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril dolore te feugait nulla facilisi. Lorem adipiscing elit, sed diam nonummy nibh euismod tincidunt erat volutpat. Ut wisi enim minim ex modo consequat.

BODY COPY
Palanquin
Medium

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh

TYPOGRAPHY USAGE IN APPLICATION

PHOTOGRAPHY

Photography is a central to our storytelling. To express our brand promise, pillars and personality in a compelling and credible way, use photography that is community-rooted and responsive, and highlights people in action. Whether photos are of individuals or groups, ensure that they are engaging, energizing; and elevating, and showcase people connecting to their community and each other. Trust and transparency are also key associations of our brand, and, as such, AI-generated

photography and/or peoplebased illustrations should never be used as a substitute for placebased, people-focused imagery.

To ensure that our imagery embodies an authentic look and feel, avoid the following when selecting photography:

1. Don't use photos that are out of focus
2. Don't use photos with unnatural or extreme filters or effects
3. Don't use photos that are overly posed
4. Don't use photos that are on blank backgrounds/silhouetted and lack context
5. Don't use images of low resolution or poor quality
6. Don't use photos that are overly busy or complex in composition
7. Don't use AI-generated images or people-based illustrations

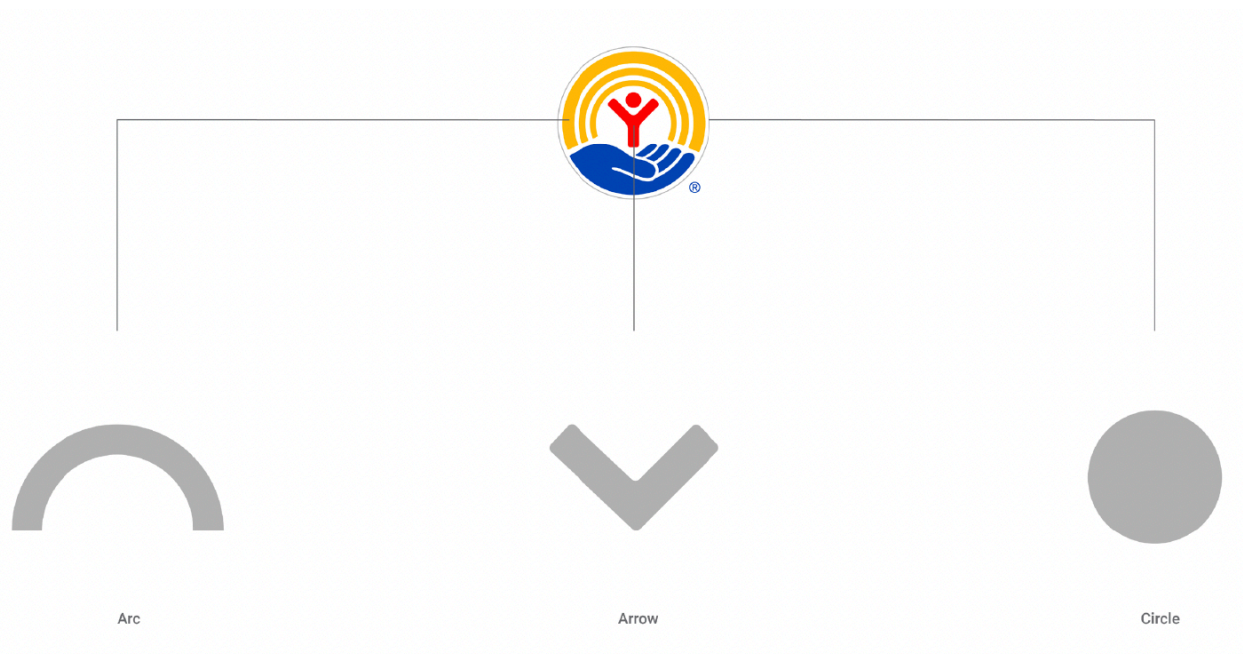
Add captions when necessary to provide greater context. Captions should be left-aligned and appear below the photo.

GRAPHIC ELEMENTS OVERVIEW

The Circle of Hope, our logo symbol, consists of the rainbow of hope, the hand of support and the person as a symbol of humanity. Together with our name, these elements reinforce our brand promise, pillars and personality.

To expand our visual toolkit, which includes our logo, typography, color palette, photography style and more, we have created a set of graphic elements to help us advance our strategy and story.

Inspired by the logo symbol, our graphic elements include the arc, arrow and circle, which show how we are connective, responsive and scalable. The arc, inspired by the shapes of the rainbow and hand, emphasizes our comprehensive approach to every challenge, and shows how we connect people to possibility. The arrow, which evokes a thriving person, shows how we are solution-oriented and forward-moving, listening and responding to the needs of local communities. The circular shape, which echoes the Circle of Hope, reflects the ripple effect of our impact.



GRAPHIC ELEMENTS CONFIGURATION

Our graphic elements, inspired by our logo symbol, should always be used to advance our brand strategy and story. When applying the graphic elements, prioritize the circle and arc as heroic components as they represent the core focal points of our logo symbol. As for the arrow, which stems from the thriving person within our logo symbol, incorporate it as a supportive element to signal points of impact, complementing and rounding out our communications seamlessly.

They can be applied in the following ways:

- **Connective:** Use the arc, arrow or circle in an overlapping arrangement to depict our comprehensive and interconnected approach.

- **Responsive:** Create dynamic arrangements of the arc, arrow or circle to evoke movement, and symbolize our proactive and solution-oriented approach to addressing the needs of local communities.
- **Scalable:** Apply a ripple effect to the arc, arrow or circle to mirror the cascading impact of our efforts.

GRAPHIC ELEMENT DON'TS

Our graphic elements are strategic tools that play a vital role in advancing our strategy and story. Apply them purposefully to reinforce our brand, and never as decoration.

1. No bullseye: When presenting the circular shape, ensure the innermost circle isn't too small to avoid resembling a bullseye, which could evoke unintended associations.
2. No using multiple graphic elements at once: Use one graphic element style at a time to ensure clarity in visual communication.

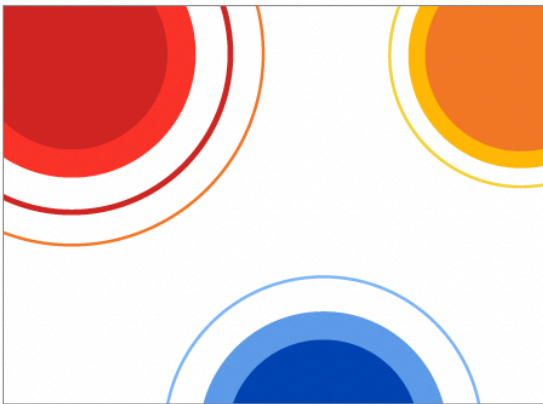
3. No polka dots: Steer clear of decorative compositions like polka dots, as they lack a strategic connection to our visual identity.
4. No chevron: The shape of the arrow, including the angle, is derived from the person in our logo symbol and is distinct to our brand. Avoid using alternative arrow shapes or interpretations, like the chevron, which are not directly borne out of our logo symbol and could cause confusion with other brands.
5. No mosaics: Avoid creating mosaics with multiple graphic elements, as this may result in compositions that are overly complex and chaotic.
6. No uneven line art – clean orbits only: Apply line art in a clean and consistent way to maintain a polished appearance that mirrors our focus and intentionality.



No bullseye



No using multiple styles at once



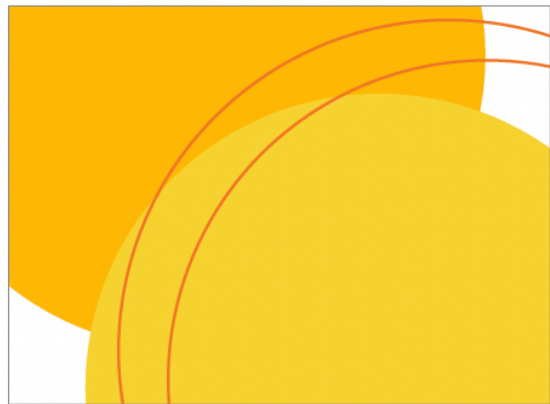
No polka dots



No chevron



No mosaics



No uneven line art – clean orbits only

GRAPHIC ELEMENTS IN APPLICATION

ICONOGRAPHY

While other visual elements, such as photography, complement narratives and tell a story, iconography has a more functional purpose. Icons can enhance navigation and comprehension by quickly drawing attention to important messages and to actions audiences should take. Icons help people find their way, both in-person and online.

Our iconography style is a simple line treatment with rounded edges to mirror the radiating lines in our logo symbol. The icons are designed to help audiences navigate content and contexts, and have an opening to inspire audiences to learn more, get involved and take action. Icons should be optimized to ensure legibility and clarity in small spaces.

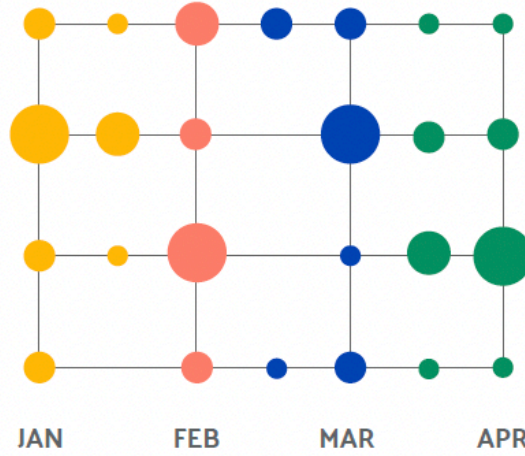
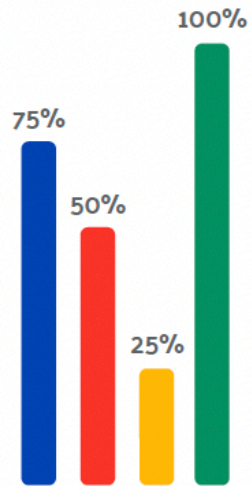
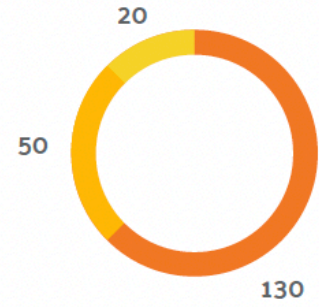
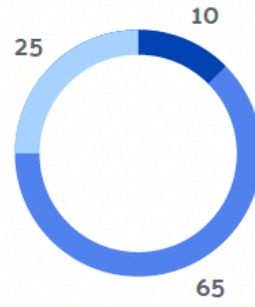
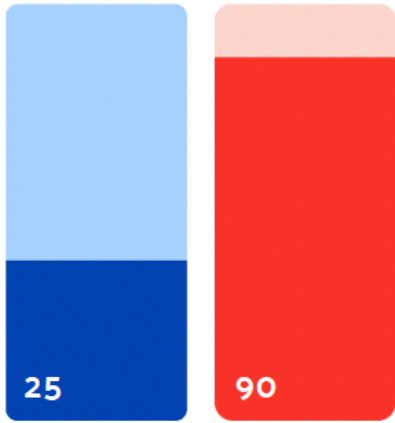
The icons may be rendered in any of the primary colors; however, a set of icons should ideally be displayed in the same primary color. Ensure proper contrast between the background and icon.

To locate the sets of icons we provide, click into the "Icons" section of Brandfolder.



DATA VISUALIZATION

Our data visualization employs rounded edges and color blocks to complement the logo and create a vibrant representation of our impact. Whenever possible, use our primary colors to emphasize the largest or most important data points, and use secondary/tertiary colors for smaller or less important data.



VISUAL IDENTITY TOOLKIT

Cookie Preferences