



**DEC:**  
**NON APPEAL**  
**UPDATES TOOLKIT**  
**ADDENDUM**



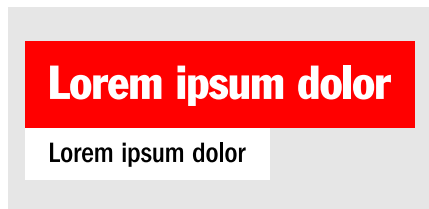
**DISASTERS  
EMERGENCY  
COMMITTEE**



1. Our core logo



2. Identifier

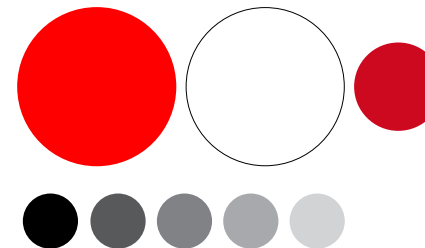


3. Message panels

**Franklin Gothic Std, Condensed**  
Sentence case, Left aligned, Optical, 0 tracking

**Franklin Gothic Std, Medium Condensed**  
Sentence case, Left aligned, Optical, 0 tracking

4. Typography



5. Colour

## KEY DESIGN ELEMENTS TOOLKIT

We flex our toolkit for non-appeal communications. These are minor changes that clearly signal we are talking about the progress we have made, and not making an appeal for donations.

We never change our logo, but all other elements have a degree of flex. These elements should only be flexed in the ways outlined in this document.



6. Imagery



7. Additional element

## **1. OUR LOGO**

Our logo remains unchanged from masterbrand, and will be used in the same way. Please refer to page 12-15 of the core DEC brand guidelines for more information.





#### How this works in context



## 2. IDENTIFIER

For updates, reports, and non-appeal content, we have introduced a bespoke identifier. This immediately signifies that we are speaking to something other than an appeal.

The identifier is a separate element to the logo and should be aligned to the left hand edge of the communication.

The identifier is a combination of the appeal panel and an additional panel that provides context to the communication, such as 'One year on', or 'Q1 report'.

Each appeal has it's own appeal panel. See page 17 of the core DEC guidelines for how to create appeal panels.

Identifiers follow a specific architecture, but are flexible for any need. Technical guidance on how to create an identifier can be found on the next page.



Example of an exception, where type size has been slightly increased to create alignment with appeal panel

## 2. IDENTIFIER: CREATION

When creating identifiers, follow the below rules to ensure consistency.

- Use Franklin Gothic Condensed, sentence case, left aligned, optical kerning, and 0 tracking.
- Type size follows the Golden Ratio in its scaling (rounded to the nearest whole point / pixel). The Golden Ratio is 1.618. Use this to calculate the identifier type size in relation to appeal type. E.g., if 'UKRAINE HUMANITARIAN APPEAL' is 100pt, 'One year on' will be set at 62pt.
- Margins are defined by the appeal panel, with reduced space at the top to accommodate the sentence case type, as show in the diagram.
- Identifiers should be across one line, and the width should never exceed the that of the appeal panel.

On occasion we may need to make slight alterations to these rules. For example, the 'How donations are helping' uses slightly larger type, to fill the appeal panel's width. Only alter these rules if there is a very good reason to do so.

**All wording must be cleared by the DEC Communications team before publishing.**



## In context examples



### 3. MESSAGE PANELS

Messaging panels take inspiration from the way we present appeal panels, but with a softer and less urgent appearance.

We use similar shaping, retaining DEC brand recognition, but as opposed to outlined boxes, we use filled panels.

Shown here is how we create these panels, and how they appear in context.

The size of each box is determined by the x-height of the copy, as shown. The headline x-height should be 1.618 x the support copy (see next page for details).

Slight alterations may be necessary dependent on content, such as a black content box instead of white on certain backgrounds, or optical margin alignment for certain characters. However the start point should always follow this guidance.

**H1 (MESSAGE PANEL HEADLINE)****Franklin Gothic Std, Condensed**

Sentence case, Left aligned, Optical, 0 tracking, 100% leading

**H2 (MESSAGE PANEL SUB-HEADER)****Franklin Gothic Std,  
Medium Condensed**Sentence case, Left aligned,  
Optical, 0 tracking, 100% leading**BODY****Franklin Gothic Std,  
Book**Sentence case, Left aligned,  
Optical, -20 tracking, 110% leading**H1** **Lorem ipsum** (H2\*1.618)**H2** **Lorem ipsum** (BC\*1.618)**BODY** **Lorem ipsum** (BC)**4.  
TYPOGRAPHY**

We use the same typeface as masterbrand, Franklin Gothic. However we primarily use the condensed cut, both in bold and medium weight.

We use sentence case only, as opposed to the appeal upper case, to align with our less urgent and softer messaging strategy.

Both headlines and sub-headers should be set to optical tracking, at 0.

Body copy aligns with masterbrand appeals communications, using Franklin Gothic Book, set to optical tracking, at -20.

Our type size follows the Golden Ratio in its scaling (rounded to the nearest whole point / pixel). The Golden Ratio is 1.618 and you use this to calculate one type size to the next.

E.g., 10pt copy would mean that 16.18pt (10 x 1.618) is the optimal next level size, so 16pt to the nearest whole. In the example to the left, we see the following sizes:

**Headline:** 64pt  
**Sub-heading:** 40pt  
**Body copy:** 25pt

## Primary colour

### For print

**CMYK: 0/100/100/0**

**Pantone: 186c**

### For on-screen

**RGB: 255/0/0**

**Hex: C60C30**

**Web safe: FF0024**

## Secondary colour

### For print

**CMYK: 0/0/0/0**

### For on-screen

**RGB: 255/255/255**

**Hex: FFFFFFFF**

## 5. COLOUR

Our palette uses the same colours as the core DEC brand. Red remains our primary colour, with white being our secondary colour. Black, along with its tints are our supporting colours.

For further colour guidance, see page 20 of the core DEC guidelines.

### For on-screen

**RGB: 205/9/32**

**Hex: CD0920**

**Web safe: CC0033**

### For on-screen

**CMYK: 0/0/0/100**

**Pantone: Process Black**

### For on-screen

**RGB: 0/0/0**

**Hex: 000000**

**Web safe: 000000**

90%

80%

70%

60%

50%

40%

30%

20%

10%



**Interaction between people**



**Personal stories**



## 6. IMAGERY

Our imagery is defined in 4 areas:

### **Interaction between people**

Used to show moments of care, compassion, and progress made.

### **Personal stories**

Used when we want to tell a specific story or create a more personal connection with our audience.

### **Setting the scene**

Used to give wider context to the story or topic at hand.

### **Shots in context**

Used to contextualise content of the aid we are providing on the ground.



**Setting the scene**



**Shots in context**





## 6. IMAGERY: PROVIDING AID

Our primary imagery content involves delivery aid to those in need.

They create a personal connection and allow us to tell engaging stories about what we do.

**We show subjects authentically. Imagery of people receiving aid should never be staged.**

We understand that in testing situations, the perfect image will not always be possible to capture, however we should follow the key art direction principles below whenever possible to allow for the most engaging and beautifully shot imagery.

### Art direction principles

- Use natural lighting
- Use a shallow depth of field to hero the subject
- Do not artificially treat or colour images
- Do not pose or stage photography



## 6. IMAGERY: PORTRAITS

Portraits also make up a key portion of our photography, and therefore have been defined in more detail.

They create a personal connection and allow us to tell engaging stories.

**We show subjects looking defiant, confident, optimistic, and positive.** However we should not show an overly joyous or artificial representation of people or situations.

We understand that in testing situations, the perfect image will not always be possible to capture, however we should follow the key art direction principles below whenever possible to allow for the most engaging and beautifully shot imagery.



### Art direction principles

- Subjects should be looking at camera or slightly off to the side
- Use natural lighting
- Use a shallow depth of field to hero the subject
- Do not artificially treat or colour images

8. BRAND IN ACTION

Some notional examples of all of our design elements working together in application.



Examples only, not real executions, copy lines, facts, or figures.

