CONRAD N.

Hilton

FOUNDATION

Brand and Multimedia Style Guide

Guidelines for Using the Conrad N. Hilton Foundation Logo, Typography and Graphic Elements

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Introduction

About this Guide

This Brand and Multimedia Style Guide details detailing how a cohesive and powerful brand identity will be achieved across all promotional content for the Hilton Foundation. The purpose of these standards is to establish and strengthen core brand consistency when creating communications.

If you have any questions about these guidelines, please contact:

Communications Department
grantcomms@hiltonfoundation.org

Authorized Use of Brand Assets

All printed or digital materials that include the Hilton Foundation logo and brand assets must be approved by the Communications Department prior to publication.

Please contact grantcomms@hiltonfoundation.org with a copy of your materials. A member of the team will ensure that they comply with the Foundation's brand guidelines and approve.

Revisions to the Brand and Multimedia Style Guide

Introduction
This document was updated to enhance navigation, increase readability and update best practices. For those familiar with previous versions, any impactful revisions are detailed within this section.

If you would like to provide feedback on these revisions and/or offer suggestions for improvement, please contact the ommunications Department.

Ethical Storytelling
The Foundation approaches our storytelling and visual content with the goal of preserving the dignity and agency of the communities we serve. Please refer to our guidelines on sourcing and sharing photos of individuals with lived experience on page 32.

Accessibility Guidelines
In order to foster equal access and equal opportunity to those with visual impairments and cognitive disabilities, this version of the Brand and Multimedia Style Guide includes recommendations around incorporating accessibility practices in materials that include Hilton Foundation assets.

While these guidelines are by no means exhaustive, we hope that this will provide a helpful starting point for making thoughtful choices around color (page 20), typography and text formatting (page 29) and video and photography (page 36) that will benefit all audiences.

Please contact the Communications Department with suggestions for additional recommendations to increase the accessibility of the Hilton Foundation brand or questions about existing guidance.

Contents

Logo

Logo Marks and Logotype

Introduction

The logo is set in Whitney Medium in all caps, with open letterspacing (tracking is set between 150-210, depending on the mark orientation). The script in the logo is custom-drawn from multiple samples of Conrad N. Hilton's signature. To maintain the integrity of the mark, script typefaces should not be used in conjunction with the logo or throughout the design system.

The logo should only appear on white backgrounds. If a mark must be used on a colored, patterned or photographic background, the single-color mark should be used.

Vertical Application

The vertical logo should be used in all applications unless the available space is prohibitive. The logo should be displayed on screens no smaller than 1.25" by 1.35" (90px by 97px) and printed no smaller than 0.75" by 0.81".

Horizontal Application

The horizontal logo should be used in situations where vertical height is limited. The logo should be displayed on screens no smaller than 1.25" by 1.35" (90px by 97px) and printed no smaller than 1.22" by 0.64".

Icon Application

For use in extremely space-prohibitive mediums and for social media avatars. This mark should only be used when "Conrad N. Hilton Foundation" is written nearby. The mark should be displayed on screens no smaller than 0.5" by 0.65" (36px by 47px) and printed no smaller than 0.25" by 0.32".

Single Color Logo Marks and Logotype

Single Color Application

If the Hilton Foundation logo must be used on a colored, patterned or photographic background, the single-color mark should be used. The single color logo is also suitable for situations when ink or color choice is limited.

The single-color logo may be used in white, black, Conrad N. Hilton Cobalt or Conrad N. Hilton Blue. Select a mark that has the high contrast with the background (visit page 20 for palette contrast values). Please use the white logo on dark backgrounds and the dark or colored logo on light backgrounds.

The white or reverse logo has two weights, one for print and the other for digital use. The print version has been made slightly bolder to compensate for ink spreading.

1 | **Vertical Application**

2 | **Horizontal Application**

3 | **Icon Application**

Minimum Size Logo Guidelines

Print Environment

When space is available, the vertical logo must be used over all others. If vertical height available is less than 1.48", please use the horizontal logo.

If horizontal width available is less than 1.94" and vertical height is less than 1.48", please use the icon.
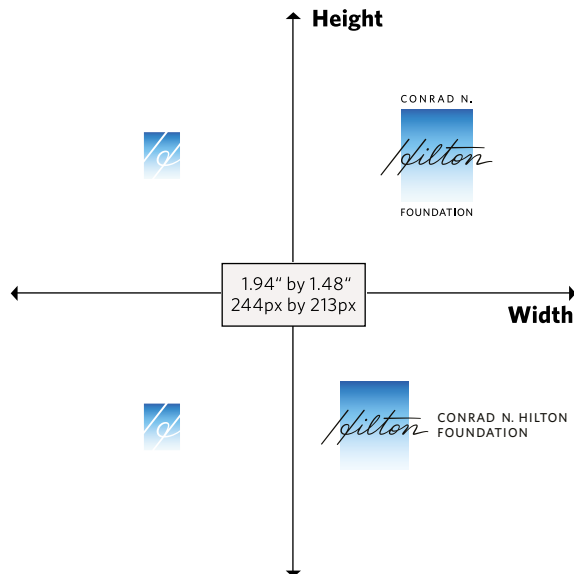
Screen and Pixel

When space is available, the vertical logo must be used over all others. If vertical height available is less than 213px, please use the horizontal logo.

If horizontal width available is less than 244px and vertical height is less than 213px, please use the icon.

Height

Width

1.94" by 1.48"
244px by 213px

Absolute Minimum Logo Size (Actual minimum size shown).

Vertical Logo
0.582" by 0.631"
105 px by 114px

Horizontal Logo
1.225" by 0.460"
193px by 72px

Icon
0.188" by 0.243"
19px by 25px

Note

On printed collateral, especially on substrates other than paper, clear readability should always be prioritized. In extenuating circumstances, adjustments outside the normal brand guidelines may be made to the logo and brand elements in order to ensure that the brand is reconizable and readable (such as the standalone script used on the flash drive, pencils and lanyards).

The Communications Department must approve any uses that do not adhere to normal brand guidelines.

Logo Size Guide

Guidelines for Correct Logo Size

A designer who has read the Brand Guide should guide you in sizing the logo for your particular project. In cases where one is not available, we have compiled a list of sizes that have been used in the past for various pieces. The width measurements are from the left and right side of the gradation. The height measurements are calculated from the cap height of CONRAD to the baseline of FOUNDATION.

Roll-up banners	3.7" by 6.2"
Small foamboard	1.3" by 2.3"
Large foamboard	4.4" by 7.4"
Vinyl banners	6.5" by 11.0"

Flyers	0.7" by 1.2"
Newsletters	1.2" by 2.0"
Tearsheets	0.9" by 1.5"
Table tents	1.5" by 2.5"

Business cards	0.8" by 1.4"
Press kits	1.6" by 2.7"
Letterheads	0.7" by 1.2"
Large envelopes	1.1" by 1.9"
Postcards	0.6" by 1.1"

Mailing labels	0.6" by 1.0"
Announcements	1.0" by 1.8"
Note pads	0.7" by 1.2"
Small envelopes	0.7" by 1.3"

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Media Width 2" up to 5"
Media Height 3" up to 8"

Media Width 5" up to 9"
Media Height 8" up to 12"

Media Width 8.5" up to 17"
Media Height 8.5" up to 20"

Media Width 17" and up
Media Height 17" and up

Logo Clearspace Guidelines

Vertical Logo Space [A]
For the vertical logo, use the width of the CONRAD text as a unit of measurement. Leave at least one unit of clear space around the rectangle in the logo from all other elements including page and frame edge.

Horizontal Logo Space [B]
For the vertical logo, use the width of the HILTON text as a unit of measurement. Leave at least one unit of clear space either side of the logo and one unit divided by two, [B/2] above and below the logo.

Icon Space
When used on a white background, use the width of the icon as a unit of measurement, and leave at least one unit of clear space on all sides of the icon. When used as a social media avatar, the best use is to fill the available space, edge-to-edge, with maximum width or height.

Co-Branding

Co-Branding Logo Lockup

Organizations co-branding with the Hilton Foundation (e.g., grantees, partners, events) may use the following lockups for their communications materials.

When placed together in a lockup, logos should be sized so they have similar visual weight and the lockup feels balanced. (Note that due to shape and orientation of individual logos, this may not mean that both logos are exactly the same height or width). Position the logos next to one another horizontally, with the Hilton Foundation logo on the right and the partner organization's logo on the left. Logos should be aligned to their vertical centers.
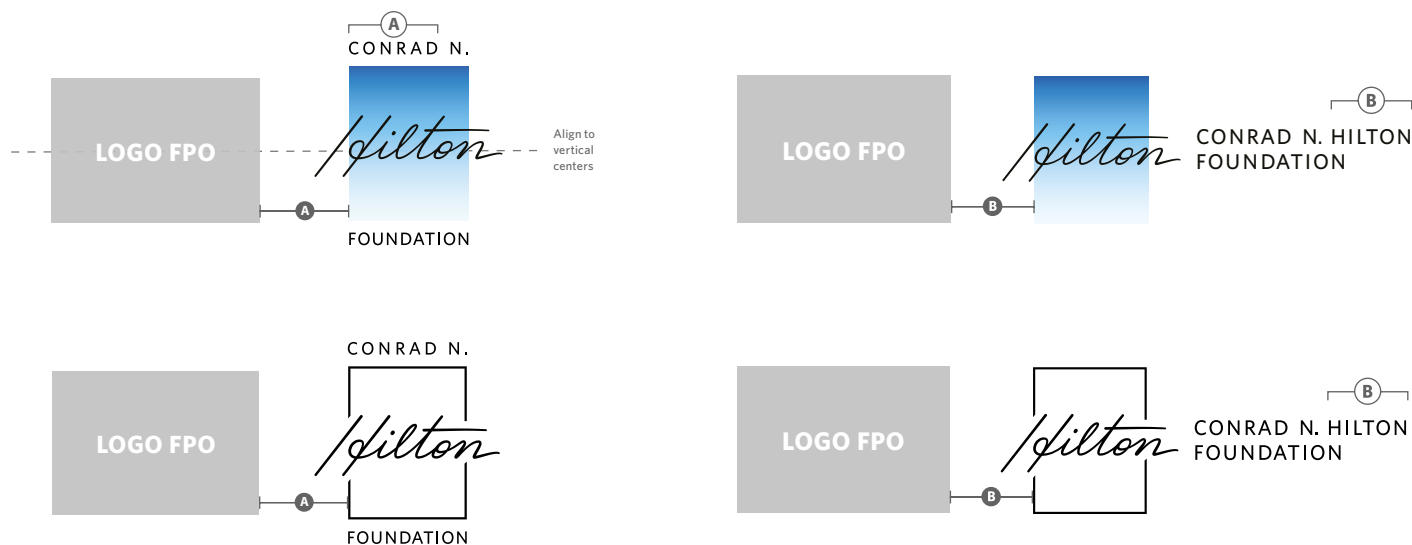
Vertical Application
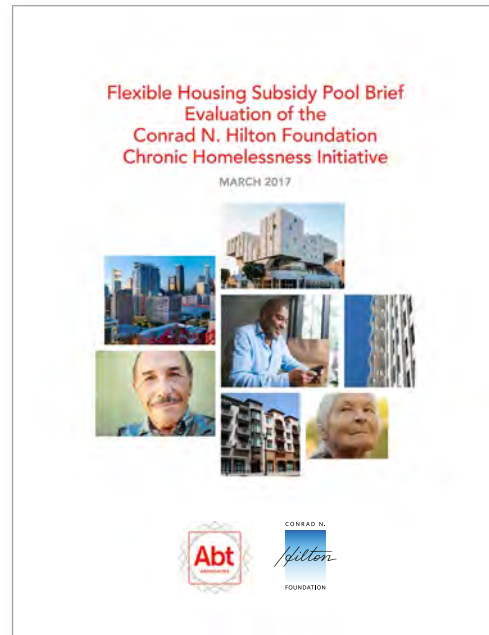
For the vertical logo, use the width of the CONRAD text as a unit of measurement [A]. Leave at least one unit of clear space between the two logos; or more if possible.

Horizontal Application

For the vertical logo, use the width of the HILTON text as a unit of measurement [B]. Leave at least one unit of clear space between the two logos; or more if possible.

Co-Branding Examples

Logo Printing Selection Guide

Choosing the Right Logo

It is always best to check with the vendor and inquire about which process they use. For some projects, it is important to direct the vendor to obtain the required results. This list is a guideline to achieving the desired results.

When printing on merchandise and uncommon surfaces, it is imperitive to work closely with printer as each item will have its own specifications and printing limitations.

As a rule-of-thumb, if the logo can be large enough and the printer does offer color, the best results are obtained by sending a proof of the logo with the mechanical for either the Uncoated Pantone (dull surfaces) or Coated Pantone (shiny surfaces). For more information related to printing the Pantone logos, please visit page 25.

Methods of Printing	CMYK	RBG	Single Color	Pantone Coated	Pantone Uncoated
Coated Stock Gloss or matte	X			X	
Digital Inkjet or xerography	X				
Dye-Sublimation		X			
Flexography				X	X
High Run Gravure	X			X	X
Letterpress			X	X	X
Media	Fabric		Embroidery Metal & Wood	Plastic (Hard)	Fabric Plastic (Soft)
Merchandise	Headgear Screen printing		Headgear Desk accessories	Drinkware	Screen printing
Offset	X			X	X
Specialty Flocking, pad printing, itaglio			X		
Thermography Direct and transfer			X		
Uncoated Stock	X				X

Logo Usage Examples

✓ Correct

Use the mark in its original form, without modifying the shape, type or color.

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✓ Correct

Do choose the logo that best fits the size and application.

Hilton CONRAD N. HILTON
FOUNDATION
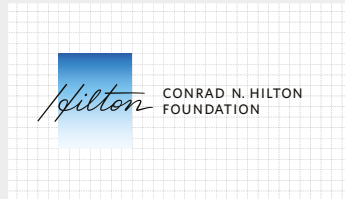
✗ Incorrect

Do not scale any part of the logo or modify any copy inside the logo.

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PARTNERING WITH THE

Hilton

FOUNDATION
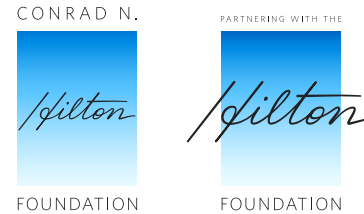
✗ Incorrect

Do not use the logo at smaller than minimum size, or in an application where a different logo would fit better.

✗ Incorrect

Do not stretch or warp the logo.

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✗ Incorrect

Do not add elements within the clear space boundaries of the logo.

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✗ Incorrect

Do not place the logo on any color background other than white.

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✗ Incorrect

Do not place the logo on patterned or photographic backgrounds.

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Logo Usage Examples

✓ Correct

Do use the single-color mark on colored, patterned or photographic backgrounds with sufficient contrast.

✓ Correct

Do use the single-color mark for situations where ink or color choice is limited (such as silkscreening).

✗ Incorrect

Do not use the single-color mark in any color other than black, white or the primary color palette.

✗ Incorrect

Do not use the single-color mark on solid background colors other than black, white or the primary color palette.

✓ Correct

Do use the single-color logo for signage.

✓ Correct

Do use approved brand typography for signage.

✗ Incorrect

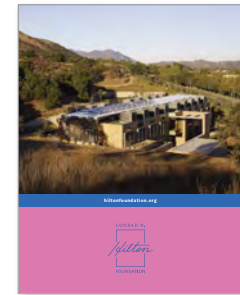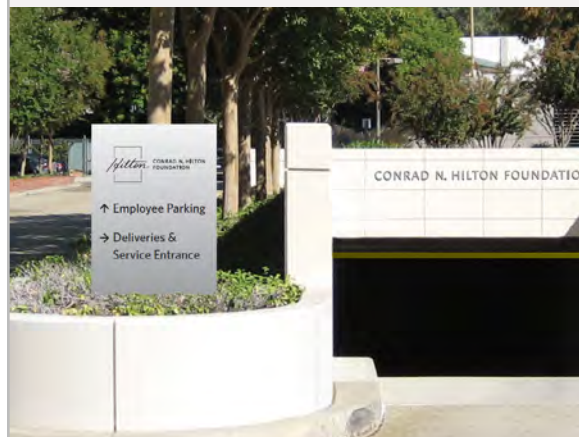Do not use the gradient logo or change the logotype for signage.

Colors

Primary Color Palette

Color in the Hilton Foundation Brand

Color plays an important role in the Hilton Foundation identity program. Consistent use of these colors will contribute to the cohesive and harmonious look of the Hilton Foundation brand identity across all relevant media. Check with your designer or printer when using these colors to ensure that they will always be consistent.

The Hilton Foundation has four primary colors: Cobalt, Blue, Cyan and Gray. These colors have become a recognizable identifier for the Foundation and should always be the dominant colors used in any communication.

CMYK	:	**C** 100 **M** 69 **Y** 08 **K** 54
Pantone	:	295 **PMS**
RGB	:	**R** 0 **G** 46 **B** 90
Web	:	#002E5A

Conrad N. Hilton Cobalt

CMYK	:	**C** 85 **M** 60 **Y** 00 **K** 00
Pantone	:	286 **PMS**
RGB	:	**R** 51 **G** 99 **B** 172
Web	:	#3363AC

Conrad N. Hilton Blue

CMYK	:	**C** 53 **M** 07 **Y** 00 **K** 00
Pantone	:	298 **PMS**
RGB	:	**R** 124 **G** 196 **B** 238
Web	:	#7CC4EE

Conrad N. Hilton Cyan

CMYK	:	**C** 05 **M** 05 **Y** 05 **K** 00
Pantone	:	Warm Grey 1 **PMS**
RGB	:	**R** 244 **G** 242 **B** 242
Web	:	#F4F2F2

Conrad N. Hilton Gray

Secondary Color Palette

There are six colors in the secondary color palette. These colors may be used as accents alongside the primary color palette when needed for additional visual interest or color variation in charts or illustrations. Secondary colors should be used sparingly and should never over-power the primary colors. Colors are never assigned or "color-coded" to Foundation program areas.

CMYK	:	C 06 **M** 73 **Y** 100 **K** 01
Pantone	:	166 **PMS**
RGB	:	**R** 225 **G** 95 **B** 00
Web	:	#E15F00

Poppy

CMYK	:	C 70 **M** 04 **Y** 33 **K** 00
Pantone	:	319 **PMS**
RGB	:	**R** 57 **G** 178 **B** 180
Web	:	#39B2B4

Seafoam

CMYK	:	C 19 **M** 100 **Y** 72 **K** 11
Pantone	:	200 **PMS**
RGB	:	**R** 183 **G** 18 **B** 52
Web	:	#B71234

Cherry

CMYK	:	C 57 **M** 00 **Y** 100 **K** 00
Pantone	:	368 **PMS**
RGB	:	**R** 124 **G** 203 **B** 00
Web	:	#7CCB00

Bamboo

CMYK	:	C 33 **M** 36 **Y** 49 **K** 17
Pantone	:	2313 **PMS** or 875 **Metallic**
RGB	:	**R** 163 **G** 144 **B** 120
Web	:	#A39078

Bronze

CMYK	:	C 01 **M** 26 **Y** 94 **K** 00
Pantone	:	7408 **PMS**
RGB	:	**R** 251 **G** 193 **B** 02
Web	:	#FBC102

Honeybee

Tertiary Color Palette

There are six colors in the tertiary color palette. These colors may be used very sparingly in applications such as illustrations or complex charts and graphs, when more colors are needed beyond the secondary palette. Secondary or tertiary colors should never over-power the primary colors. Colors are never assigned or "color-coded" to Foundation program areas.

CMYK : C 18 **M** 23 **Y** 54 **K** 04 **Pantone** : 7501 **PMS** **RGB** : **R** 212 **G** 188 **B** 131 **Web** : #D4BC83	**Sand**	**CMYK** : C 31 **M** 93 **Y** 100 **K** 45 **Pantone** : 181 **PMS** **RGB** : **R** 120 **G** 33 **B** 02 **Web** : #782102	**Wood**
CMYK : C 22 **M** 73 **Y** 100 **K** 13 **Pantone** : 2020 **PMS** **RGB** : **R** 181 **G** 82 **B** 03 **Web** : #B55203	**Clay**	**CMYK** : C 62 **M** 100 **Y** 05 **K** 02 **Pantone** : 2355 **PMS** **RGB** : **R** 130 **G** 05 **B** 125 **Web** : #82057D	**Orchid**
CMYK : C 66 **M** 40 **Y** 41 **K** 24 **Pantone** : 444 **PMS** **RGB** : **R** 86 **G** 112 **B** 118 **Web** : #567076	**Mineral**	**CMYK** : C 84 **M** 19 **Y** 100 **K** 07 **Pantone** : 2258 **PMS** **RGB** : **R** 22 **G** 136 **B** 00 **Web** : #168800	**Evergreen**

Color Use Guidelines

How to Use the Colors

The primary colors (Conrad N. Hilton Cobalt, Conrad N. Hilton Blue, Conrad N. Hilton Cyan and Conrad N. Hilton Gray) should comprise the dominant color palette for all internal and external visual communications of the Foundation. Use vibrant photography as the main source of additional color in designed pieces.

The colors in the secondary and tertiary color palettes should be used as supplements or accents to the primary palette when needed for additional visual interest or color variation in charts or illustrations. Avoid "color-coding" or assigning colors to Foundation program areas.
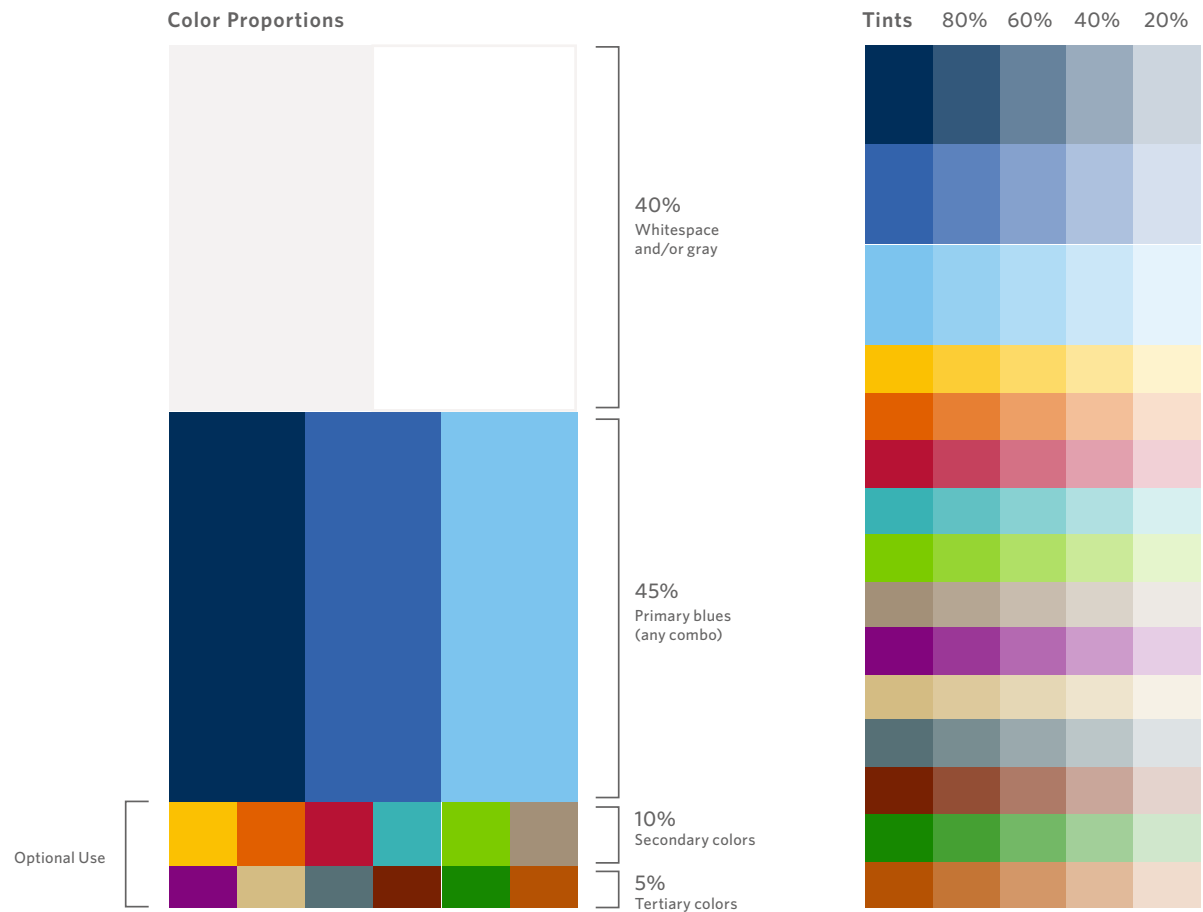
Color Proportions

In order to achieve the right balance of colors from each palette and create a consistent and expressive look in each piece of communication, use the following proportions as a loose guide.

The majority of the layout, particularly backgrounds, should use white or a color from the primary color palette. Make sure to leave plenty of whitespace so layouts do not feel crowded.

Work your way from the top down: start with the primary palette, and add addtional colors only as needed. Colors from the secondary palette may be used sparingly to supplement the primary colors. You do not (and probably should not) need to use all the colors shown here.

Tints

Colors in the palette may be tinted to add visual interest and variation to graphics such as icons, spot illustrations or data visualizations. It is recommended to tint colors in 20% increments to maintain enough contrast. Do not use tints of Conrad N. Hilton Gray.

Color Proportions

40%
Whitespace and/or gray

45%
Primary blues (any combo)

Optional Use

10%
Secondary colors

5%
Tertiary colors

Tints   80%   60%   40%   20%

Color Accessibility Guidelines

Color Contrast

The visual presentation of graphical objects or text that are essential for understanding content should have a contrast ratio of at least 4.5:1 (represented by a ● in the chart) against the adjacent color or colors.

A contrast ratio of at least 3.0:1 (represented by a ○ in the chart) may be used for large (18pt+) or bold (14pt+) text or where the minimum width and height of the graphical object is at least 3 CSS pixels.

Incidental text, decorative images and brand logos that serve no user purpose may not meet color contrast guidelines.

Data Visualizations

Adding texture or patterns ensures that those with color vision deficiencies may distinguish between elements of a graph or chart without having to worry about color affecting their perception of the data.

Additionally, ensure the data and variables are clearly labeled, and support the visuals with a brief description of the overall trend generated by the chart to provide context.

	Navy	Blue	Lt Blue	Lt Gray	White	Black	Yellow	Orange	Cherry	Teal	Lime	Wood	Bamboo	Brown	Slate	Maroon	Purple	Green
Navy			●	●	●	●	○			●	●	○	●					
Blue			○	●	●	○	○						○					
Lt Blue	●	○				●				○						●	●	
Lt Gray	●	●				●		○	●					●	●	●	●	○
White	●	●				●		○	●			○		●	●	●	●	●
Black		○	●	●	●		●	●	○	●	●	●	●	○	○			●
Yellow	●	○				●				○				○	○	●	●	
Orange	○			○	○	●												
Cherry			○	●	●	○	○						○					
Teal	●					●										○	○	
Lime	●					●										●	●	
Wood	○				○	●										○	○	
Bamboo	●	○				●				○						●	●	
Brown			●	●	○	○												
Slate			●	●	○	○												
Maroon			●	●	●	●				○	●	○	●					
Purple			●	●	●	●				○	●	○	●					
Green				○	●	●												

While some combinations, like Cherry and Bamboo and Wood and Bamboo, meet contrast ratio minimums, they do not appear on this chart as they may present problems for those with red-green color blindness, the most common type of color vision deficiency.
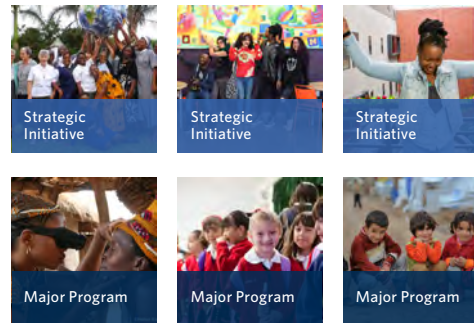
Color Use Examples

Correct
Do use adequate whitespace, primary color palette for the dominant design elements in the layout and secondary color palette for accents.
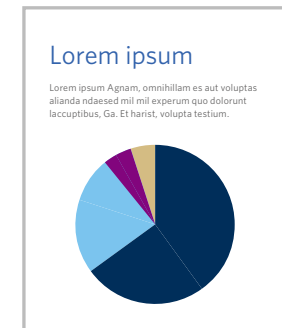
Lorem Ipsum
Lorem ipsum Agnam, omnihillam es aut voluptas alianda ndaesed mil mil experum quo dolorunt laccuptibus, Ga. Et harist, volupta testium ut voluptas sinimpor aut eaquidenimus arumet exerempori non pedi verunt, qui coratur? Ducient ut que moluptas reptaes tempor sam faccupt ateur? Am, sa num inimil essequam eum lorem ipsum. Volupta testium ut exerempori non.

LOREM IPSUM DOLOR
- Bullet one
- Bullet two
- Bullet three
- Bullet one

Lorem ipsum Agnam, omnihillam es aut voluptas alianda ndaesed mil mil experum quo dolorunt laccuptibus.

Correct
Do use primary colors to differentiate between groups of design elements when needed.

Strategic Initiative
Strategic Initiative
Strategic Initiative
Major Program
Major Program
Major Program

Correct
Do use contrasting colors for charts and graphics, with primary colors for the largest portions and secondary or tertiary colors for the smallest.

Lorem ipsum
Lorem ipsum Agnam, omnihillam es aut voluptas alianda ndaesed mil mil experum quo dolorunt laccuptibus, Ga. Et harist, volupta testium.

Incorrect
Do not use secondary or tertiary colors for the dominant design elements in the layout.

Lorem ipsum
Lorem ipsum Agnam, omnihillam es aut voluptas alianda ndaesed mil mil experum quo dolorunt laccuptibus, Ga. Et harist, volupta testium ut voluptas sinimpor aut eaquidenimus arumet exerempori non pedi verunt, qui coratur? Ducient ut que moluptas reptaes tempor sam faccupt ateur? Am, sa num inimil essequam eum lorem ipsum. Volupta testium ut exerempori non.

LOREM IPSUM DOLOR
- Bullet one
- Bullet two
- Bullet three
- Bullet one

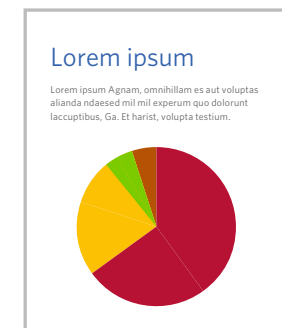Lorem ipsum Agnam, omnihillam es aut voluptas alianda ndaesed mil mil experum quo dolorunt laccuptibus.

Incorrect
Do not assign secondary or tertiary colors to specific initiatives. All communications and program materials should lead with the primary color palette.

Strategic Initiative
Strategic Initiative
Strategic Initiative
Major Program
Major Program
Major Program
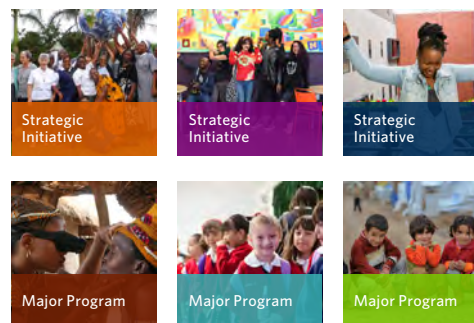
Incorrect
Do not lead with the secondary or tertiary colors in charts and graphics, or or use low contrast colors near each other.

Lorem ipsum
Lorem ipsum Agnam, omnihillam es aut voluptas alianda ndaesed mil mil experum quo dolorunt laccuptibus, Ga. Et harist, volupta testium.
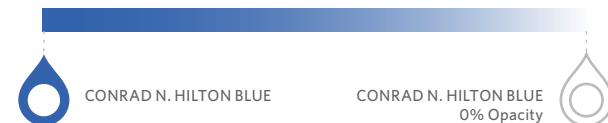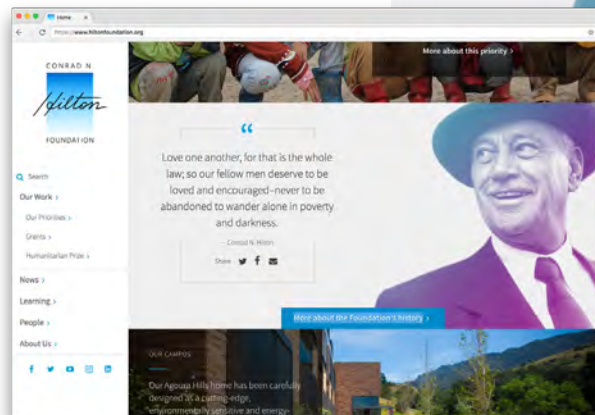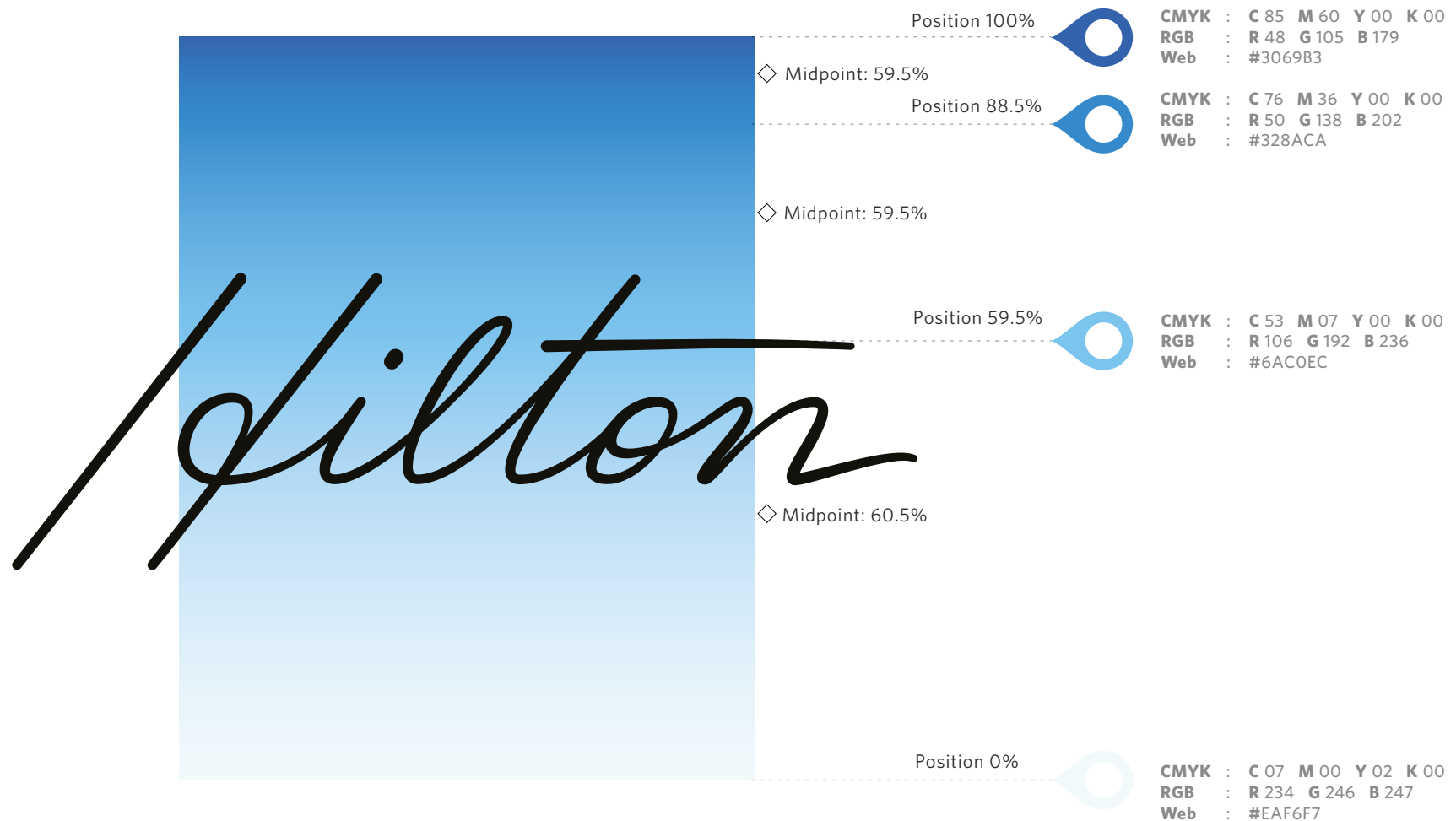
Gradients

Color Gradients

Gradients in the Design System

Complementing the logo, color gradients may be used as a design element on branded materials. Gradients of opacity can be applied as photo treatments, and gradients can be created by transistioning from the primary brand colors to white. In general, gradients should be used in a subtle, sophisticated way that does not overwhelm the communication.


World's largest humanitarian award helps organizations provide assistance to the world's most vulnerable populations

CONRAD N. HILTON COBALT — CONRAD N. HILTON BLUE

YEAR IN REVIEW

CONRAD N. HILTON CYAN — ORCHID

CONRAD N. HILTON BLUE — CONRAD N. HILTON BLUE 0% Opacity

The Logo Gradient: CMYK + RGB

Position 100%

CMYK : C 85 M 60 Y 00 K 00
RGB : R 48 G 105 B 179
Web : #3069B3

◇ Midpoint: 59.5%

Position 88.5%

CMYK : C 76 M 36 Y 00 K 00
RGB : R 50 G 138 B 202
Web : #328ACA

◇ Midpoint: 59.5%

Position 59.5%

CMYK : C 53 M 07 Y 00 K 00
RGB : R 106 G 192 B 236
Web : #6AC0EC

◇ Midpoint: 60.5%

Position 0%

CMYK : C 07 M 00 Y 02 K 00
RGB : R 234 G 246 B 247
Web : #EAF6F7

The Logo Gradient: Pantone

3005 **C** – 100% TINT
3005 **U** – 100% TINT
Position 83%

Midpoint: 65%

3005 **C** – 8% TINT
3005 **U** – 8% TINT
Position 0%

286 **C** – 80% TINT
286 **U** – 70% TINT
Position 100%

298 **C** – 80% TINT
298 **U** – 100% TINT
Position 83%

Midpoint: 77%

Midpoint: 53%

286 **C** – 0% TINT
286 **U** – 0% TINT
Position 22.5%

298 **C** – 10% TINT
298 **U** – 10% TINT
Position 0%

Pantone: Single Spot Color

As an alternate option when the two-color overprint is not possible or does not produce well on a certain substrate, the one-color Pantone gradient may be used. When working in spot colors, always make sure to request a color proof of your piece to check that the gradient is reproducing well before approving the full run.
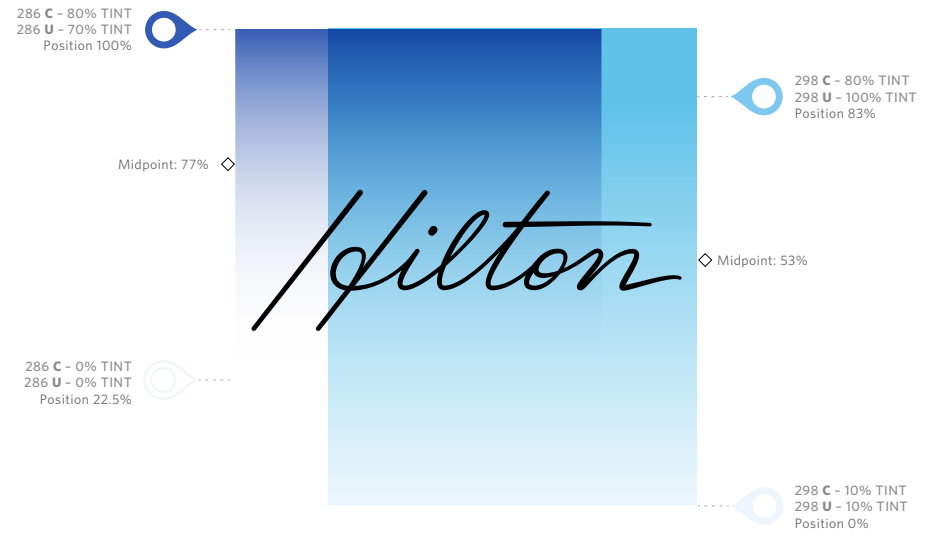
Pantone: Spot Color Overprint

The Hilton Foundation logo gradient is made up of two Pantone colors for print, layered on top of each other to produce the same effect that is created by the RGB and CMYK gradient.

The gradient is comprised of four different color stops and should only be used in the logo and primary branding materials (e.g., social media images, signage).

Typography

The Whitney font family should be used for all Hilton Foundation branded communications whenever possible.

Whitney Font

Aa Aa Aa Aa

Whitney Light 72pt / 50 Tracking

Main Headline

Whitney Semi-Bold 48pt / 0 Tracking

Sub Headline

Whitney Book 8pt / 12pt /25 Tracking

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate 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 delenit augue duis dolore te feugait nulla facilisi. Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum.

In applications where the preferred brand typeface is not available, the compatible system font Arial may be used in place of Whitney. Examples include internal documents such as emails, presentations, agendas and memos.

Arial Font

Aa Aa

Arial Regular 72pt

Main Headline

Arial Bold 48pt / 50 Tracking

Sub Headline

Arial Regular 11pt / 14pt / 25 Tracking

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla.

Typography Accessibility Guidelines

Font Effects and Decoration

While suitable for headings, entire lines of text in all caps in the body compromises readability. All words have a uniform rectangular shape, meaning your audience will not able to identify them by their shape if they rely on this method.

There is a general consensus that large blocks of italic text are best avoided. Italicized text should only be used sparingly to emphasize a word or a few words. Do not underline text for emphasis. Rather, reserve underlining for identifying links.

Text Alignment and Spacing

Avoid using justified text and placing double spaces after a period. The gaps or white spaces created in a paragraph as a result can create the effect of "rivers" or connected blank areas that appear as shapes and hurt readability. Many of those with cognitive disabilities like dyslexia find justified text difficult to read.

A consistent left margin makes reading easier, therefore we recommend using left-aligned text.

Paragraph and Line Length

Since it may take users with cognitive disabilities more time to process information, it is beneficial to provide content in smaller, easy-to-digest blocks. It is helpful to use headers and lists to break up pages with a lot of information; this also helps reinforce the meaning of the content visually.

Long lines of text are difficult for all users —and can be especially challenging for those with cognitive disabilities—to follow across a page without losing their place in a paragraph. We recommend a maximum line length of 75 characters

✔ Correct

Do use italicized words sparingly and reserve underlining for identifying links. Keep paragraphs left-aligned and short, and use headers and lists to break up dense information. Maintain a maximum line length of 75 characters.

Lorem Ipsum
Dolor sit amet, consectetur adipiscing elit

Praesent convallis ipsum sollicitudin odio sagittis elementum. Aenean viverra accumsan bibendum. Etiam *est massa*, fringilla ut lacinia porta, iaculis a ligula.

Duis nisl nisl, consectetur vitae aliquet non, bibendum a velit. Cras ornare diam sit amet metus maximus, et porta nisl laoreet. Phasellus semper nisi sit amet ultricies sagittis. Sed id malesuada lacus.

Sed turpis diam, placerat ut ante quis, suscipit sollicitudin ex. Integer a eleifend quam. Integer eget diam quis nisi tincidunt ultricies et at ante.

In ante dolor, rhoncus at ex id, blandit viverra velit. Nam ornare leo ut sodales euismod. Nulla pulvinar enim in lorem bibendum, in tempor odio porttitor. Duis eu augue ut est aliquam lacinia. Duis ornare, mi eget tempor efficitur, ligula sem tincidunt ex, porta imperdiet dui enim vel velit. Sed hendrerit erat odio, quis commodo enim suscipit a.

Nullam eleifend vel ligula nec semper:

- Morbi ex quam
- Blandit et nibh quis
- Aliquet pharetra sapien
- Nullam non dapibus dui.

✖ Incorrect

Do not underline words for emphasis or italicize or capitalize large blocks of body text. Avoid using justified text and placing double spaces after a period. Do not include large paragraphs of text or lines greater than 75 characters in length.

Lorem Ipsum
Dolor sit amet, consectetur adipiscing elit

Praesent convallis ipsum sollicitudin odio sagittis elementum. Aenean viverra accumsan bibendum. Etiam est massa, fringilla ut lacinia porta, iaculis a ligula. *Duis nisl nisl, consectetur vitae aliquet non, bibendum a velit. Cras ornare diam sit amet metus maximus, et porta nisl laoreet. Phasellus semper nisi sit amet ultricies sagittis.* Sed id malesuada lacus. Sed turpis diam, placerat ut ante quis, suscipit sollicitudin ex. Integer a eleifend quam. Integer eget diam quis nisi tincidunt ultricies et at ante.

IN ANTE DOLOR, RHONCUS AT EX ID, BLANDIT VIVERRA VELIT. NAM ORNARE LEO UT SODALES EUISMOD. Nulla pulvinar enim in lorem bibendum, in tempor odio porttitor. Duis eu augue ut est aliquam lacinia. Duis ornare, mi eget tempor efficitur, ligula sem tincidunt ex, porta imperdiet dui enim vel velit. Sed hendrerit erat odio, quis commodo enim suscipit a. Nullam eleifend vel ligula nec semper. Morbi ex quam, blandit et nibh quis, aliquet pharetra sapien. Nullam non dapibus dui.

Typography Usage Examples

Headline

Sub Headline

Introduction Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidun ut laoreet dolore magna aliquam erat volutpat legere.

Body copy typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere me lius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudium lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per seacula quarta decima et quinta decima.

Image caption or credit

HEADLINE: Whitney Light caps 36pt / 44pt / 50 Tracking
SUBHEAD: Whitney SemiBold 20pt / 24pt / 35 Tracking
INTRODUCTION: Whitney Book caps 8pt / 12 pt / 25 Tracking
BODY COPY: Whitney Book 8pt / 12 pt / 25 Tracking
CAPTION: Whitney Book 7pt / 11pt / 25 Tracking

headline

Sub Headline

Introduction Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidun ut laoreet dolore magna aliquam erat volutpat legere me lius quod ii legunt saepius.

Body copy typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere me lius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudium lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per seacula quarta decima et quinta decima.

Image Caption or Credit

HEADLINE: Whitney Light 36pt / 44pt / 0 Tracking
SUBHEAD: Whitney Bold 18pt / 21pt / 0 Tracking
INTRODUCTION: Whitney Bold 8pt / 12 pt / 25 Tracking
BODY COPY: Whitney Book 8pt / 12 pt / 25 Tracking
CAPTION: Whitney Bold 6pt / 7pt / 50 Tracking

Headline

Sub Headline

Introduction Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidun ut laoreet dolore magna aliquam erat volutpat legere me lius quod ii legunt saepius.

Body copy typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere me lius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudium lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per seacula quarta decima et quinta decima.

Image caption or credit

HEADLINE: Whitney SemiBold 36pt / 44pt / 0 Tracking
SUBHEAD: Whitney Light 18pt / 21 pt / 0 Tracking
INTRODUCTION: Whitney Medium 8pt / 12pt / 25 Tracking
BODY COPY: Whitney Book 8pt / 12 pt / 25 Tracking
CAPTION: Whitney Book 6pt / 7pt / 50 Tracking

Video & Photography

Approach

At the Conrad N. Hilton Foundation, we approach our storytelling and visual content with the goal of preserving the dignity and agency of the communities we serve. Our tonal narrative is solutions-oriented and active. Imagery should contribute to authentic, powerful, engaging and informative stories.

We have made a commitment to **ethical storytelling** and will be sharing best practices in the coming year. This will include guidance on how to compensate people with lived experience for their time, stories and use of images. In the meantime, please refer to our interim guidelines on sourcing and sharing photos of individuals with lived experience:

- Identify willing community advocates as photo subjects, rather than other community members who might simply be receiving services or assistance
- Obtain consent from any and all individuals photographed, including how the photo will be used
- Include meaningful captions with context, names and locations of the individuals in the photograph
- Obtain quotes from these individuals on their own advice and solutions

Please contact the Communications Department with any questions about these guidelines or our commitment to ethical storytelling.

Rehabilitation of the existing water network in Beira has helped ensure a more reliable water service for João Manuel, community chief in Beira, Mozambique. "We affirm that we have water, but this water might not be enough for everyone. The distribution and location of the fountains does not grant easy access for everyone. Some houses are just too very far from the fountains. FIPAG should build a few more fountains but this time closer to the families that live further away from the ones that already exist." Photo by Stand Up Media, courtesy of WSUP.

Still Photography

Sourcing Photography

Photos should be vibrant, professional and, whenever possible, feature community advocates working with our partners in the field. Images should have a positive, hopeful, optimistic tone, featuring our partners as strong leaders. The Foundation has an extensive library of photography and digital assets that are available for use—please contact the Communications Department for access.

Stock photography is acceptable to illustrate an area of work when high-quality assets from our partners are not available. Any stock images must be approved before use.

Credit and Captions

The individuals in our photographs are real people with genuine lived experience—they are never to be used as props or background texture. With their consent, names and stories should always be included, with respect shown to their individual circumstances. Please see page 33 for guidelines on ethical storytelling.

Always credit the photographer or source for images that are not owned by the Hilton Foundation (including photos from grantees). Photo credits and captions should be placed in either the lower left or lower right corner of a photo. If a logo needs to be overlayed on a photo, always use the single-color application and ensure that there is enough contrast for the logo to be readable and clear.

"I am formerly homeless, I lived on the streets of Pasadena in a tent for seven years. I was housed by Housing Works of California, and now I am on the board of directors at Corporation for Supportive Housing (CSH). Who would have thought that three years ago, I was living in a tent, and today I would be on the board of directors for a nationwide nonprofit. My journey is amazing, I am grateful for everybody who has had a hand in helping me heal and grow and become the person I am today, and have the ability to reach out and make a difference in our community." — Dorothy Edwards, CSH Speak Up! advocate alumni and member of the CSH national board of directors.

Pictured second from the right along with other graduates of the CSH Speak Up! program, which trains supportive housing residents to become community leaders and advocates in the fight to end chronic homelessness. The Hilton Foundation is proud to partner with CSH and support the Speak Up! program.

L to R: Frank Ybarra, class of 2018; Rhiannon Diaz, class of 2019; Wallace Richardson, class of 2014; Emily Martiniuk, class of 2016; Theresa Winkler, class of 2014; Pamela Marshall, class of 2018; La Rae Cantley, class of 2017; Dorothy Edwards, class of 2014; and Roger Smith, class of 2018.

Cinematography

Look and Feel

Video has the power to authentically communicate the shared experience of communities and cultures that the Hilton Foundation serves. As such, the Foundation's video content should have a strong vérité style. This documentary aesthetic is characterized by compelling composition, natural lighting, and slow and fluid movement. The goal is to present the Foundation's impact in a sophisticated but authentic manner. Stories should center on people with lived experience leading the narrative.

Location and Depth of Field

Interviews should be shot with as much depth as possible. Choose large spaces to film the interviews, creating more distance between the subject and background so that the background falls out of focus. Use the subject's background to create an added layer to the story. The background should feature a strong, well organized composition, with a suggestion of a specific space, but blurry enough that it does not appear cluttered, or distract from the interview subject. Utilize interesting surroundings such as reflections on glass and hallways for depth. If the background is not attractive, create an abstract look if necessary.

Equipment and Shots

Interviews are typically conducted with a tripod. Shoot at a slightly wide enough distance so that you can punch in (when editing) to a slightly tighter shot, without sacrificing resolution. Veer away from off-kilter Dutch angles, and other unusual methods of framing.

Framing the Subject

Traditional composition techniques apply. The camera should be aligned with the subject. At widest, interviews should be shot from the torso up, granting the option to feature the hands if the subject talks with them. Subjects may be captured either slightly off-center in the frame (looking at the interviewer), to allow for the opportunity for the overlay of graphics in the negative screen space, or in center frame, direct-to-camera. If possible, film the subject using two camera angles (i.e., straight to camera and side view) to create a more dynamic scene.

Centererd

PETER LAUGHARN
PRESIDENT AND CEO
CONRAD N. HILTON FOUNDATION

Off-Center

JOSE ARELLANO
CO-DIRECTOR OF
CASE MANAGEMENT & NAVIGATION
HOMEBOY INDUSTRIES
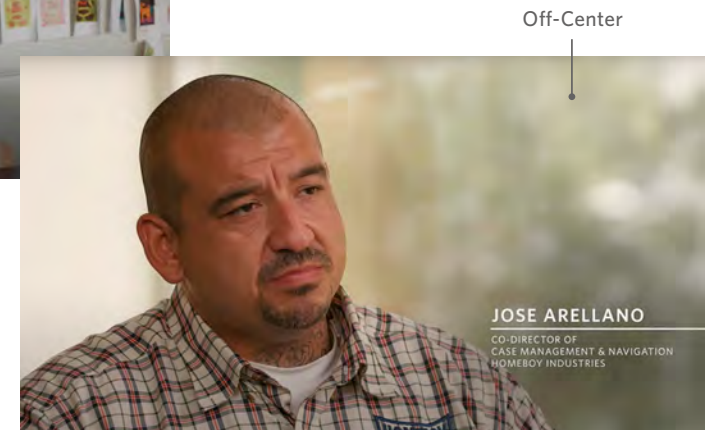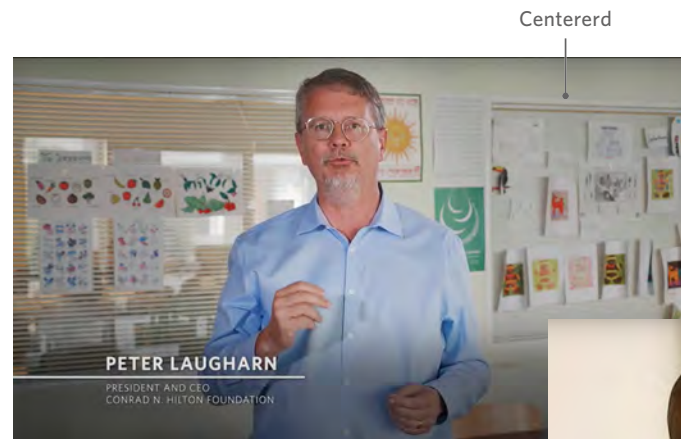
B-Roll

Coverage is paramount. Get as many angles of different scenes as possible. B-roll is typically captured with a smooth, handheld-operated camera. A tripod may be used with moderate panning and tilting. If possible, capture a mixture of slow-motion shots (without sound) and regular speed (with synced sound). B-roll should be active, with the camera moving into, away from, or across the scene to create a more fluid visual storyline.

B-roll can serve to capture a relevant activity being performed by the subject, or a genuine interaction between subjects. Examples may include walking through a hallway, around the block, interacting with community members. Incorporating rack focus, sun flare, or environmental elements to frame the scene will help to create a more cinematic look.

Portrait Shots

Ideally shot in slow motion, portrait shots may be used to capture the personality of the subject or subjects. Encourage them to be their authentic selves and capture a variety of expressions and poses.

Wide Shots

Wide shots are a great opportunity to capture both the dynamic of a large group, and the environment in which they live. If a drone is being used to establish the setting, a variety of shots should be captured, such as pushing up to reveal a wider landscape, staying low, pushing across at a diagonal, moving across at the same height, etc.
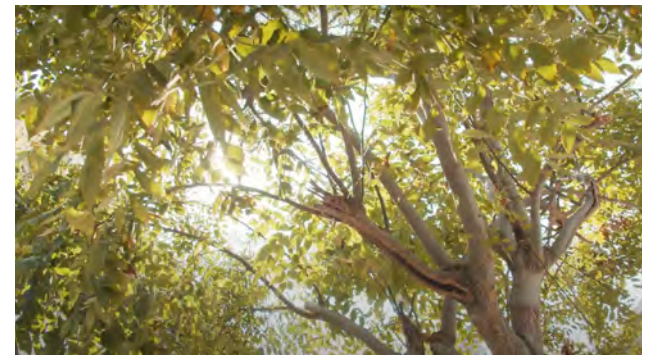
Video & Photography Accessibility Guidelines

Alt Text

Alternative text, or "alt text" describes the content of photos and other graphical elements. It must be added to each image that conveys meaning in Foundation-branded materials for those using assistive technologies like screen readers. Alt text is not needed if the image is decorative (e.g., stock photo) or if the content of the image is presented in another fashion (e.g., caption).

Closed Captioning

Closed captions—text transcribed from and aligned to the audio track of a video, which the user may elect to display—are critical so that your messaging is accessible. Captions are important to the deaf and hard of hearing community, aid those whose native language is not spoken within the video and support those with learning disabilities or attention deficit disorders in concentrating more fully.

Videos that include the Foundation's brand must provide captions. Please contact the Communications team for recommended services.

EUGENE WALKER

WORK READINESS TRAINER
WORKFORCE DEVELOPMENT
HOMEBOY INDUSTRIES

When I think about that it truly touches me.

Quality Captions

Platforms like YouTube use speech recognition technology to transribe your video's audio track and divide it into correctly timed caption frames. These automatically generated captions are fairly accurate provided that the video includes a high-quality audio track and subjects speak clearly in English.

However, we recommend that in all cases that you review the automatically generated captions for errors and edit accordingly or use a professional captioning service. Provided here is a real example demonstrating the differences in quality (key items are bolded) between the two from an anniversary video.

❌ Automatically Generated

in the 75 year history of the foundation we've essentially had three areas of grant making the first **Hylton** 1.0 was when Conrad Hilton was alive and small grants to education health Catholic causes the second Hilton 2.0 was called the major grants approach **we took a few grand to use** four or five invested deep and long in them the third approach built in 3.0 strategic granting what we're doing today is really trying to get leverage out of our grants attract much more funding policy change and big improvements in in the lives of people **living a disadvantage**

✔ Edited or Professional Service

In the 75-year history of the Foundation, we've essentially had three areas of grantmaking. The first, "**Hilton** 1.0," was when Conrad Hilton was alive and [made] small grants to education, health, Catholic causes. The second, "Hilton 2.0," was called the "Major Grants Approach." **We took a few grantees** (four or five) and invested deep and long in them. The third approach, "Hilton 3.0" (strategic granting, what we're doing today), is really trying to get leverage out of our grants, attract much more funding, policy change and big improvements in in the lives of people **living in disadvantage**.

Graphic Elements & Animations

Icons and Illustrations

Icons and illustrations help create vibrant, engaging communications that represent abstract ideas and concepts. They are also useful when photography is not available or sufficient. Artwork can be derived from royalty-free stock graphics or custom-created for a specific piece.

Icons should help visually represent a theme or concept in a digestable way that is easy to understand and reinforces recognition. The style should be simple, clear, work well on both light and dark backgrounds, and read well at small sizes. Line icons work especially well when visually referencing the single-color Hilton Foundation logo.

Illustrations should fit within the Hilton Foundation's clean aesthetic and use at least some colors from the brand color palette. While not limited to only using colors from this palette, illustrations should be complementary to the brand colors and fit well within the brand system as a whole. Subtle texture or hand-drawn qualities are helpful to bring depth and life to illustrations, and help them from being too sterile or generic. Illustrative elements may also be combined with photographs.
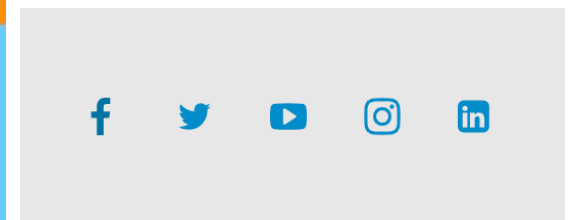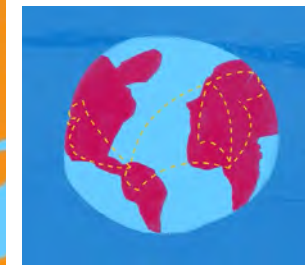
Line-Drawn Integration

The approach to illustration will echo the Foundation's mission to support people at pivotal moments in their lives. To depict this period of transformation made possible by the Foundation, icons and design elements will be primarily line-drawn, integrating with photo imagery to propel movement on-screen and connect complementary concepts and themes.

Line-Drawn Integration

FOSTER YOUTH
5,700 CAREGIVERS, PROVIDERS AND STAFF REACHED

DISASTER RELIEF AND RECOVERY
135 MILLION PEOPLE IN NEED OF HUMANITARIAN ASSISTANCE AND PROTECTION EACH YEAR

U.N. SUSTAINABLE DEVELOPMENT GOALS
END POVERTY BY 2030

1 NO POVERTY
2 ZERO HUNGER
3 GOOD HEALTH AND WELL-BEING
4 QUALITY EDUCATION
5 GENDER EQUALITY
6 CLEAN WATER AND SANITATION
7 AFFORDABLE AND CLEAN ENERGY
8 DECENT WORK AND ECONOMIC GROWTH
9 INDUSTRY, INNOVATION AND INFRASTRUCTURE
10 REDUCED INEQUALITIES
11 SUSTAINABLE CITIES AND COMMUNITIES
12 RESPONSIBLE CONSUMPTION AND PRODUCTION
13 CLIMATE ACTION
14 LIFE BELOW WATER
15 LIFE ON LAND
16 PEACE, JUSTICE AND STRONG INSTITUTIONS
17 PARTNERSHIPS FOR THE GOALS

Texture

Texture can be used minimally to create a lively and playful mood. Texture should never be grungy or heavy. It cannot be on the subjects' faces or obstructing the photo or video in any way. It can be minimally overlaid in the background elements.

Correct
Do use texture to create a lively and playful mood without obstructing the subjects' faces.

Incorrect
Do not use texture over photos of faces and keep texture to minimum.

Title Cards

Title Cards (Photo Overlay)

If using a photo for a title card, key subject(s) may be cut out to distinguish them from the background, which may be slightly darkened for increased contrast. Title text may be framed in a rectangular holding shape, accompanied by a semi-transparent blue overlay.

Title Cards (Full-Frame Animation)

Title text may be framed in a holding shape with secondary headers in a contrasting color. The magnified Hilton logo animates in with a semi-transparent effect.

Dimensions

16:9

Transitions

To echo the Foundation's mission to support people at pivotal moments in their lives, fluid color overlays will be applied to photo and video footage as a transitional element, bringing the narrative within an image to life. Transitions between two scenes can be done with a painterly overlay. The image will be cut out and dissolve into a watercolor portrait. The camera will then move in z space to reveal another watercolor photo that will transform into a full color image. The connecting thread will lead the viewer's eye through the transition acting as the catalyst for the watercolor transformation, but will disappear as the transition continues.

Accent Text

Design

Overlay text and full-frame text will normally be all caps. Holding shapes in a contrasting color will be used to identify key statistics and words.

Animation

Text will typically draw on. Accent text will be highlighted after it has animated in.

Dimensions

16:9
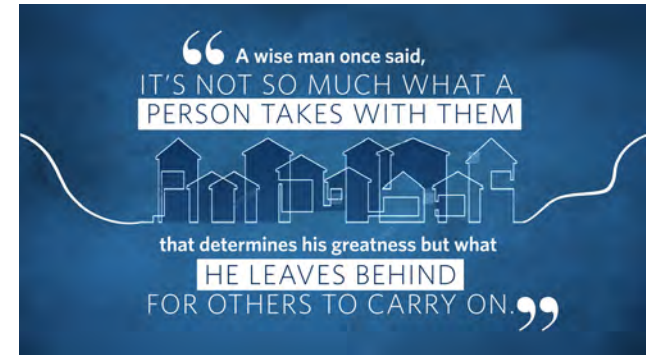
Lower Thirds

The Hilton Foundation video lower third is used to provide a consistent visual style whenever captions, titles or other text are needed to supplement a video (such as a name and title for talking head shots). The graphic has been designed to fit the video safe area and ensure that important information is not cut off on common sizes of computer or television screens.

Design
The lower third uses the Whitney font family, using the Semibold for the name in all caps, and the Light for the description in title case.

Animation
The lower third can be animated from left to right or right to left, depending on the footage framing. The movement is triggered by the line drawing of the 'H' in the Hilton Foundation logo, which will extend as a line across the horizontal length of the lower third.

Dimensions
16:9

Logo Animation

The logo animation begins as the rectangular frame flies in with an echo effect from off-camera. "Hilton" text draws on with the Conrad N. Hilton Foundation text fading up to complete the lockup. The full color logo should always be used with a white background, while the white logo may be used against any primary palette colors.

For all motion graphics applications (including videos for promotions and social media, animated gifs, etc.) make sure to end with the display of the Hilton Foundation logo.
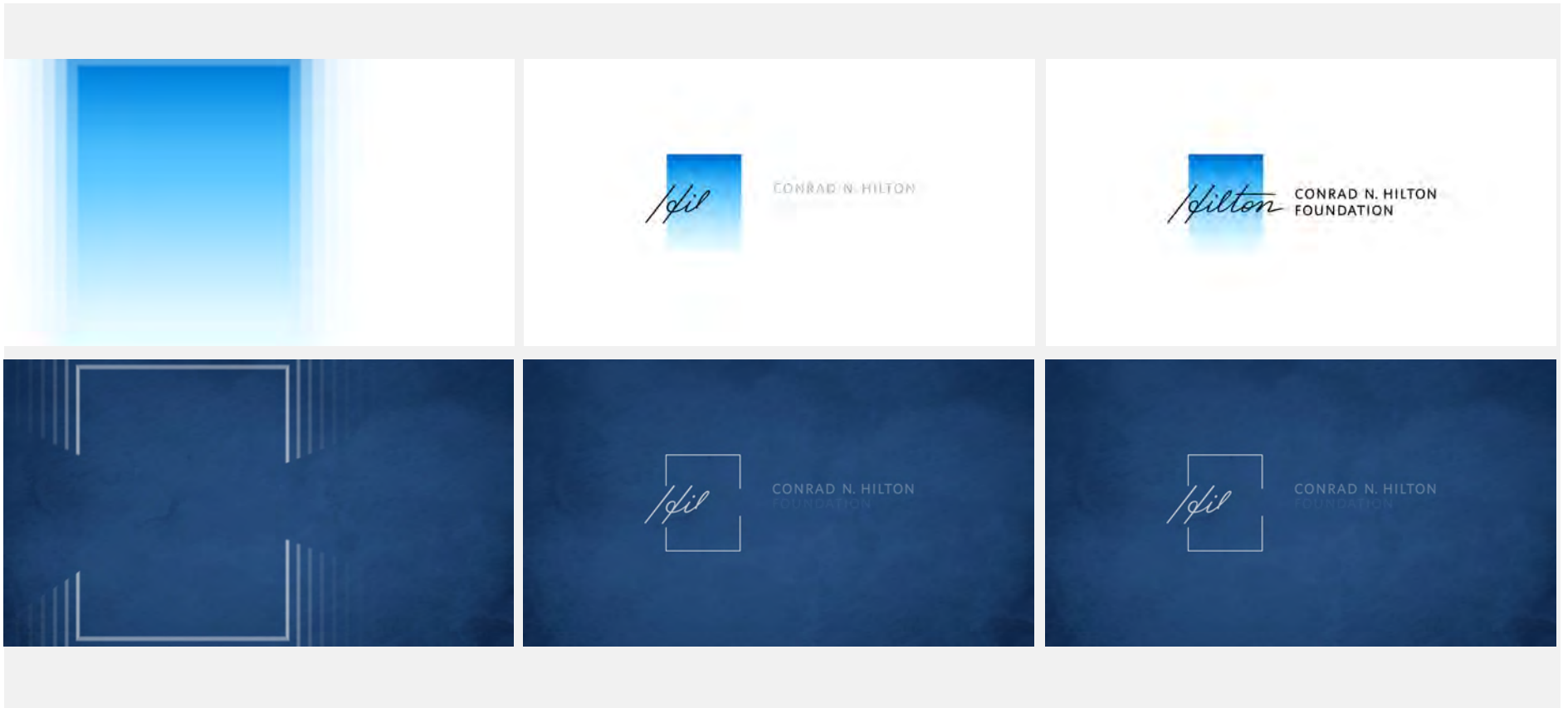
Digital Communications

Publications

The Hilton Foundation produces a wide range of other publications including one-pagers, internal and external reports, and monitoring, evaluation, and learning documents. These publications are often created in collaboration with external partners, and while they are not templatized, they must follow Hilton Foundation brand guidelines to ensure brand recognition and continuity with other Foundation materials.

Fact Sheets are one-page summaries of specific projects and initiatives conducted by Hilton Foundation program areas and grantee partners. Fact sheets should be scannable, providing a high-level view of the information. Fact sheets follow a consistent look-and-feel, using similar layouts and styles across topics.

Dimensions
8.5" by 11"

Print
CMYK

Template
When gerating new Fact Sheets, please use the following guidelines for content and structure.

Final output file should be in PDF format. In digital PDFs, make sure all web addresses and URLs are hyperlinked. In display text, do not include any part of the URL before the domain name (such as *https://www*).

When printed, Fact Sheets should always be full-bleed and double-sided.
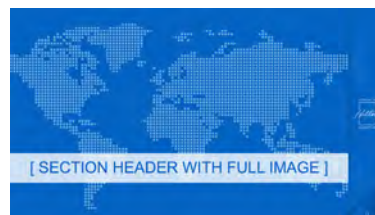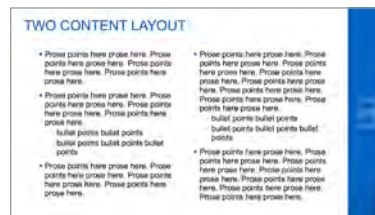
Presentation Template

Dimensions
16:9

Template
Please use the Hilton Foundation Powerpoint Template located on the WebDam in **Communications > Templates** folder.

Master templates are built-in to the file to accommodate a variety of content types. Please stick to the master layouts as closely as possible to ensure maximum readability.

Data Visualization

Graphs, charts and maps are a great tool to illustrate data and processes on screen. Key elements should be featured in the Hilton Foundation's primary colors. Secondary and tertiary colors may be used to depict supporting functions or processes. Incorporate supporting icons when possible.

For color accessibility guidelines and recommendations specifc to data visualization, please visit page 20.
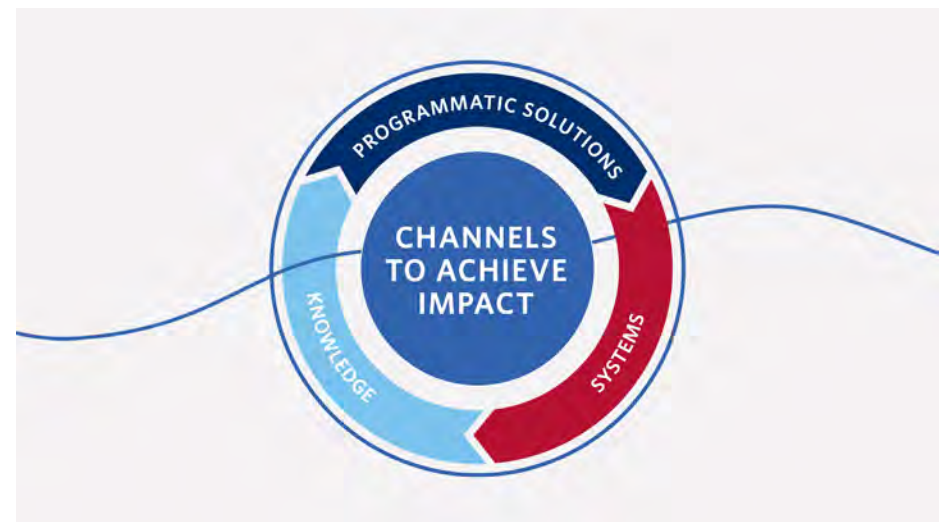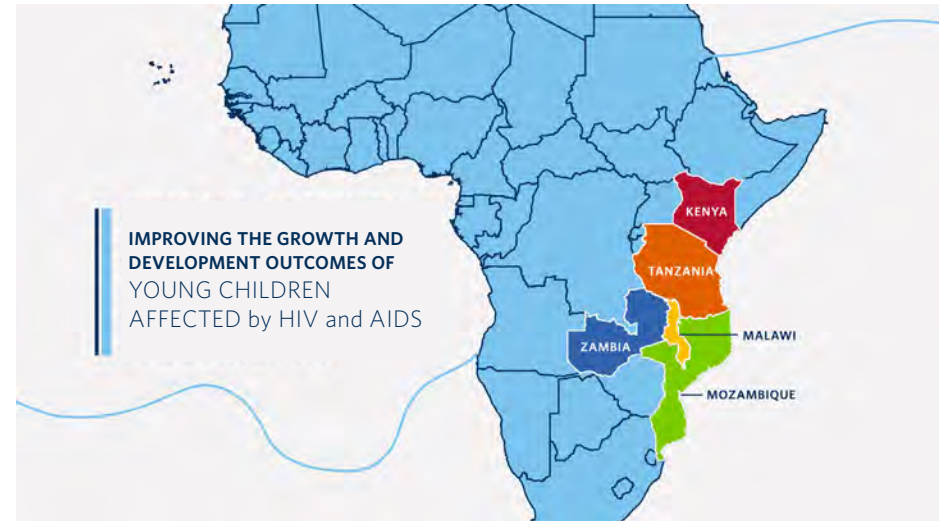
Social Media

Eye-catching photo cutouts and bold text will unify the Foundation's presence on social media across formats. Circular semi-transparent overlays may be utilized to frame the subject of each post.

Stationery

#10 Envelope

Dimensions
9.125" by 4.125"

Print
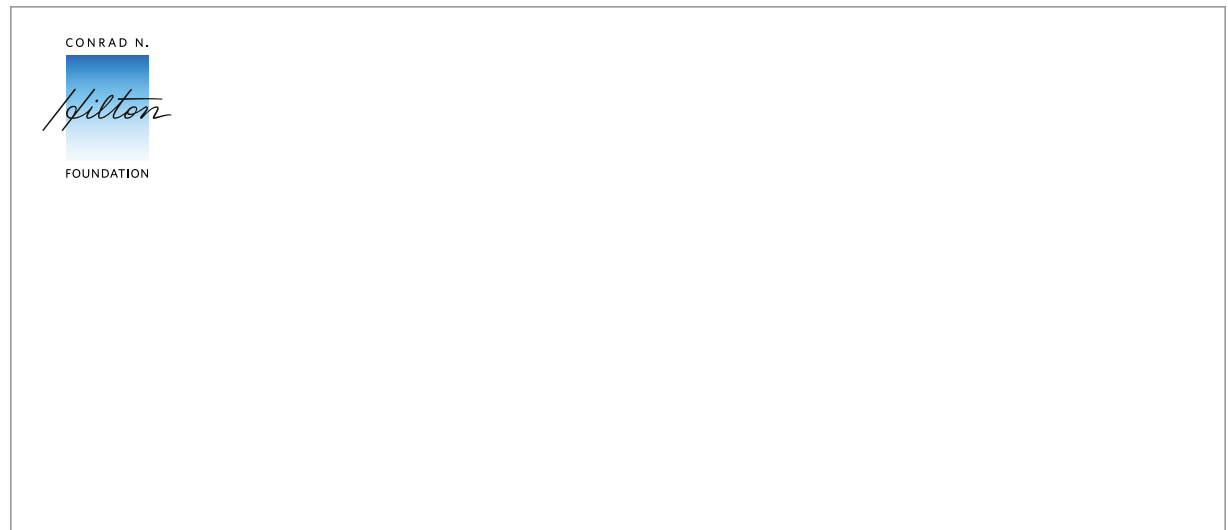3 color Pantone
298 PMS
286 PMC
Pantone Black U

Margins
When typing an address to print an envelope,
create a file with these margin measurements:
Top: 1.85"
Left: 3.25"
Right: 3.25"

CONRAD N.

FOUNDATION

Business Card

Dimensions
3.5" by 2"

Print
3 color Pantone
298 PMS
286 PMC
Pantone Black U

Type Specifications
First and Last Name
Whitney Book 13/13, 50 tracking, 100% black

Title and Contact Information
Whitney Book 7/8.4, 28 tracking, 80% black

CONRAD N.

Hilton

FOUNDATION

First
Last Name
Working Title

email@hiltonfoundation.org
123.456.7890
123.456.7890

30440 Agoura Road
Agoura Hills, CA 91301

Dimensions
8.5″ by 11″

Print
3 color Pantone
298 PMS
286 PMC
Pantone Black U

Margins
When typing a letter to be printed on a letterhead, create a file with these margin measurements:

Top: 2.19″
Bottom: 1.25″
Left: 1.25″
Right: 1.25″

Type Specifications
The specified fonts for the body text of all correspondence is Arial in 11 point text with 1.0 line spacing.

May 22, 2018

Cecilia Gutierrez
National and Local Programs Strategist
My Brother's Keeper Alliance
Obama Foundation
5235 South Harper Court, No. 1140
Chicago, IL 60615

Dear Ms. Gutierrez,

On behalf of the Conrad Hilton Foundation, I am pleased to offer this letter of support for the joint MBK Community Challenge Competition application submitted by the New Orleans Business Alliance (NOLABA) in partnership with the EMPLOY Collaborative.

As a primary funder of EMPLOY and a supporter of NOLABA, we are thrilled to see the integration of an explicit focus on an Opportunity Youth population throughout what has been an economic development entity, NOLABA. Helping these two entities work together to move beyond incremental change and into the space of systems transformation has been the goal of our partnership. The Foundation has had a long relationship with the city, from our first grants at the start of the Foundation's history to our decade-long investment after the devastation of Katrina to now, where we are funding opportunities for all young people to be able to find fulfilling and sustaining careers. We are excited to help the critical work of the Workforce Development Board as it envisions a new way forward for the city. We view NOLABA's work as integral to the development of an inclusive economy for all, and it has become a trusted partner who shares our vision of a strong, well-coordinated workforce system. As both a thought partner and convener, NOLABA has impressed us with its demonstrated ability to engage a broad group of stakeholders – from industry, to workers, to non-profit organizations in service of the creation of a thriving and equitable economy.

We have supported the vision of an expansive and efficient workforce system since 2015, when the Foundation awarded a grant to support the redesign of the city workforce system. What resulted was a shared vision for service delivery and coordination with partners and stakeholders that resulted in the unveiling of a new way forward, spearheaded by the newly merged NOLABA. With that roadmap in hand, we are excited to develop a next-phase project with NOLABA to implement new ideas, scale what works, and leverage public and private resources to build capacity of high-performing local organizations. NOLABA is ideally positioned to act as the convener for workforce partners in the city in partnership with the EMPLOY Collaborative.

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Thought not publically official, our Board has recently approved a $1.5 million grant over three years and are in full support of NOLABA leveraging a Hilton investment as their match funds required for the MBK Community Challenge Competition. We anticipate a public announcement of that decision by June 4, 2018.

We are happy to be a part of future programming for youth jobseekers. It is our pleasure to support this application and thank you for considering the joint application for the MBK Community Challenge Competition.

Sincerely yours,

Elizabeth Cheung
Senior Program Officer, Domestic Programs
Conrad N. Hilton Foundation

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Conrad N. Hilton Humanitarian Prize

Logo Marks and Logotype

Introduction

The Humanitarian Prize lockup combines a wordmark set in all-caps Whitney Medium (see Section 4 for approved typography) with an image of the historical Hilton Humanitarian Prize medallion. This mark should be used for Humanitarian Prize materials. Do not alter or extract any elements of the medallion.

The primary vertical lockup should be used in most cases. The horizontal and square lockups may be used if the available space requires it.

The on-dark version should be used on backgrounds 70% black and darker.

Year-Specific or Anniversary Logo Lockup

For materials that do not otherwise list the date of the Prize but are specific to a certain year or anniversary, a special logo lockup is available in vertical and horizontal versions. New logo art will be created each year and milestone anniversary. Make sure to request year-specific logo art files from the Foundation when needed; do not alter or edit art from previous years, or add years to other logo art.

Laureate Logo Lockup

Conrad N. Hilton Humanitarian Prize laureates may use the following lockup for their communications materials.

CONRAD N. HILTON
HUMANITARIAN
PRIZE
LAUREATE

CONRAD N. HILTON
HUMANITARIAN
PRIZE
LAUREATE

CONRAD N. HILTON
HUMANITARIAN PRIZE LAUREATE

CONRAD N. HILTON
HUMANITARIAN
PRIZE
LAUREATE

CONRAD N. HILTON
HUMANITARIAN
PRIZE
LAUREATE

CONRAD N. HILTON
HUMANITARIAN PRIZE LAUREATE

Co-Branding for Prize Laureates

CO-BRANDING LOGO LOCKUP

Hilton Humanitarian Prize laureates may use the following co-branding appropriate lockups for their communications materials. When placed together in a lockup, logos should be sized so they have similar visual weight and that the lockup feels balanced. (Note that due to shape and orientation of individual logos, this may not mean that both logos are exactly the same height or width).

Position the logos next to one another horizontally, with the Hilton Humanitarian Prize Laureate logo on the right and the Laureate organization's logo on the left. Logos should be aligned to their vertical centers.

There should be a minimum distance of 50% of the width of the Hilton Humanitarian Prize Medallion symbol between each logo, allow more if possible.

Co-Branding for Prize Laureates

Logo Printing Selection Guide

Choosing the Right Logo

It is always best to check with the vendor and inquire about which process they use. For some projects it is important to direct the vendor to obtain the required results. This list is a guideline to achieving the desired results.

When printing on merchandise and uncommon surfaces, it is imperitive to work closely with printer as each item will have it's own specifications and printing limitations.

Because the medallion portion of the logo is a bitmap image rather than vector art, it is important to pay close attention to the resolution of the logo (at least 300dpi) and color mode of the logo file (CMYK).

Methods of Printing

Traditional
Use the CMYK logo for offset, inkjet, xerography, gravure and screen printing. It is best for both uncoated and coated (gloss or matte) stock. Use a foil stamp medallion when possible.

Foil Stamping
Use the CMYK Logo with medallion clearly marked as foil stamp area (for example, with a 100% magenta fill circle). Foil stamped logo must be sized specifically to fit an existing die. Please check with printer for sizing standards.

# Color Use Guidelines

Hilton Humanitarian Prize Materials

All communications materials for the Hilton Humanitarian Prize should incorporate the Foundation's color palettes (see Section 2). While there is not a separate color palette specific to the Prize, general Prize materials may also use black for accents and should primarily use Conrad N. Hilton Cobalt, Conrad N. Hilton Gray, Bronze and white to complement the logo.

Please note that Bronze may also be printed with metallic ink or foil stamped in addition to the CMYK version of the swatch.

Color Proportions

40%
Whitespace and/or gray

40%
Conrad N. Hilton Cobalt and/or Bronze

20%
Black
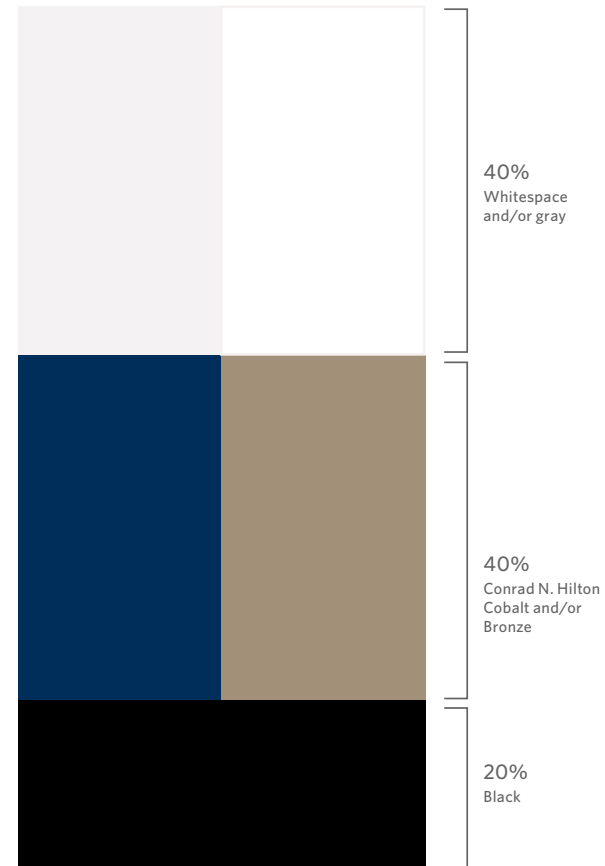
**Tints**   80%   60%   40%   20%
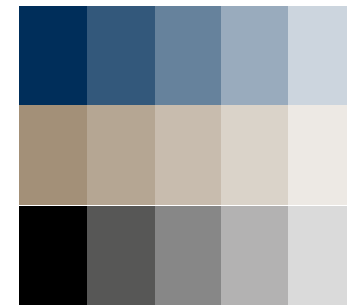
Theme and Branding

The Foundation hosts an annual ceremony and related events—often in the format of a symposium—around a chosen theme to honor the Humanitarian Prize recipient. Each year, specific branding is selected to complement both the theme and the Foundation as in the example provided.

All materials with the ceremony branding should also include the Foundation logo and/or the Prize logo, though it may appear on the opposite side.

THE FUTURE OF HUMANITARIAN ACTION

RESETTING OUR MORAL COMPASS

2018 CONRAD N. HILTON HUMANITARIAN SYMPOSIUM AND PRIZE CEREMONY

THE FUTURE OF HUMANITARIAN ACTION

RESETTING OUR MORAL COMPASS

2018 CONRAD N. HILTON HUMANITARIAN SYMPOSIUM AND PRIZE CEREMONY

OCTOBER 19, 2018 | THE BEVERLY HILTON
BEVERLY HILLS, CALIFORNIA

SAVE THE DATE

THE FUTURE OF HUMANITARIAN ACTION

RESETTING OUR MORAL COMPASS

2018 CONRAD N. HILTON HUMANITARIAN SYMPOSIUM AND PRIZE CEREMONY

FRIDAY, OCTOBER 19 | THE BEVERLY HILTON
BEVERLY HILLS, CALIFORNIA
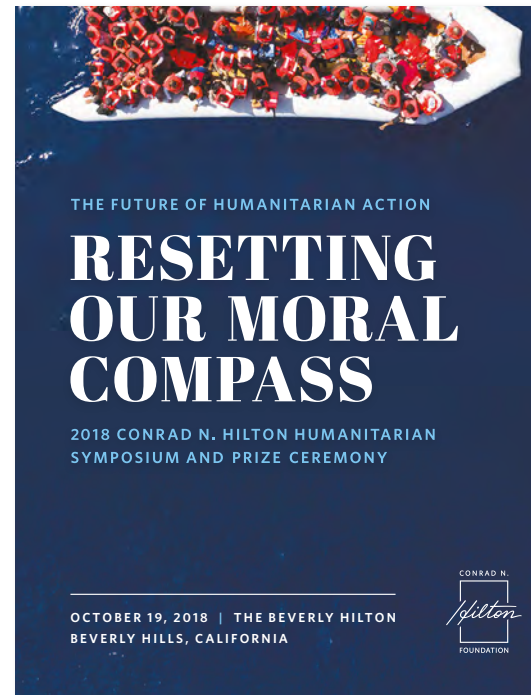
Please join us for a daylong conference filled with compelling speakers who will explore the issues and opportunities that must be addressed to meet the most pressing humanitarian crises of today and tomorrow.

The day's events will culminate in the presentation of the 2018 Hilton Humanitarian Prize.

For more information, visit
hiltonfoundation.org/2018Prize

2018 CONRAD N. HILTON HUMANITARIAN PRIZE

SPEAKERS

Charlize Theron
Academy Award-winning Actor
Founder, Charlize Theron Africa Outreach Project

David Brooks
Op-ed Columnist, The New York Times

Ambassador-at-Large, Deborah L. Birx, M.D.
U.S. Global AIDS Coordinator
U.S. Special Representative for Global Health Diplomacy

Emtithal Mahmoud
Sudanese-American Slam Poet

Congressmember Karen Bass
Representing the 37th Congressional District of California

Melissa Fleming
Head of Communications & Public Information, UNHCR
Author, "A Hope More Powerful than the Sea"

Ted Bunch
Co-founder, A CALL TO MEN

Thomas J. Coates, Ph.D.
Director, UCLA Center for World Health

Zainab Salbi
Founder, Women for Women International

See full list of speakers online