



# BRAND AND MULTIMEDIA STYLE GUIDE

GUIDELINES FOR USING THE CONRAD N. HILTON FOUNDATION LOGO, TYPOGRAPHY AND GRAPHIC ELEMENTS

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**ABOUT THIS GUIDE**

This Brand and Multimedia Style Guide outlines how to maintain a cohesive and impactful brand identity across all promotional content for the Hilton Foundation. The purpose of these standards is to establish and strengthen brand consistency in all communications.

This edition has been updated to improve navigation, increase readability and update best practices.

**Authorized Use of Brand Assets**

All printed or digital materials featuring the Hilton Foundation logo or other brand assets must be approved by the Communications Department prior to publication. Please ensure

to submit materials for review so the team can confirm compliance with these guidelines.

**Ethical Storytelling**

The Hilton Foundation approaches storytelling and visual content with the goal of preserving the dignity and agency of the communities we serve.

Please see our Ethical Storytelling Policy and Content Capture Guidelines for more information on collecting and sharing photos of individuals with lived expertise.

**Accessibility Guidelines**

To support equal access for individuals with visual impairments and cognitive disabilities,

this guide includes recommendations for incorporating accessibility practices. While not exhaustive, these guidelines offer a starting point for thoughtful choices in areas such as color (page 18), typography and text formatting (page 23), and video and photography (page 31). Suggestions for further improving accessibility are encouraged.

**For questions about these guidelines, approval of brand asset use, or suggestions to improve accessibility, please contact the Communications Department at [Communications@hiltonfoundation.org](mailto:Communications@hiltonfoundation.org).**

LOGO

### INTRODUCTION

The Conrad N. Hilton Foundation logo is inspired by Conrad Hilton's signature as well as his Last Will and Testament, in which he provides direction on how the funds left to the Hilton Foundation should be used. The light blue rectangle represents the Will in minimal form, while the color reflects our founder's preference for blue ink when signing important documents. The custom typography is a graphic reinterpretation closely based on his original signature.

### Design note:

The logo is set in Whitney Medium in all caps, with open letterspacing. The script in the logo is custom-drawn from multiple samples of Conrad Hilton's signature. To maintain the logo's integrity, script typefaces should not be used in conjunction with the logo or throughout the design system.

CONRAD N.



FOUNDATION

### PRIMARY LOGOS

The logo has two primary applications – vertical and horizontal – which may be used interchangeably depending on context.

#### 1. Vertical Application Logo

The vertical logo should be used in all cases, unless space constraints prevent its use. The minimum screen size to display the logo is 1.25" by 1.35" (90 px by 97 px) for digital and 0.75" by 0.81" for print.

#### 2. 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 2.3" by 0.8" (166 px by 58 px) and printed no smaller than 1.22" by 0.64".

#### Note:

Print:

- Use the vertical logo if the available height is greater than 1.48".
- Use the horizontal logo if the available height is less than 1.48".

Digital:

- Use the vertical logo if the available height is greater than 213 px.
- Use the horizontal logo if the available height is less than 213 px.

1

#### Vertical Application - Full color

CONRAD N.



FOUNDATION

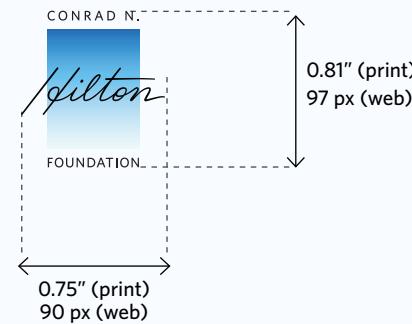
2

#### Horizontal Application - Full color

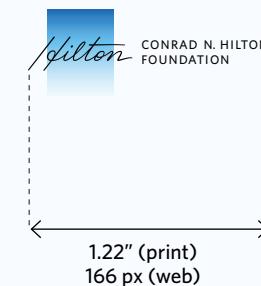


CONRAD N. HILTON  
FOUNDATION

#### Vertical Application - Minimum size



#### Horizontal Application - Minimum size



### ALTERNATIVE LOGOS

In addition to the vertical and horizontal logo, there are two alternative versions:

#### 1. Icon Application

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

**Note:**

Print: If the horizontal width is less than 1.94" and the vertical height is less than 1.48", use the icon.

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

#### 2. Standalone script

On printed materials—especially on non-paper surfaces—prioritize clear readability. In special cases, adjustments to the logo and brand elements may be allowed to maintain brand recognition and legibility (for example, using the standalone script on flash drives, pencils, or lanyards).

**Any exceptions to the standard brand guidelines must be approved by the Communications Department.**

1

#### Icon Application - Full color



2

#### Standalone script



#### Icon Application - Minimum size



## LOGO GRADIENTS CONSTRUCTION

Specific logo versions have been created for different media and applications, both digital and print. Always select the version appropriate to the project's medium. For print, consider the printing technique to ensure correct reproduction.

### 1. CMYK and RGB gradient

### 2. 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 Hilton gradient is made up of four different color spots. The Hilton gradient should only be used in the logo and primary branding materials (social media images, signage, etc).

### 3. Pantone one-color gradient

When the two-color overprint is not feasible or does not reproduce well on a particular substrate, the one-color Pantone gradient may be used as an alternative. When working with spot colors, always request a color proof to ensure the gradient reproduces correctly before approving the full run.

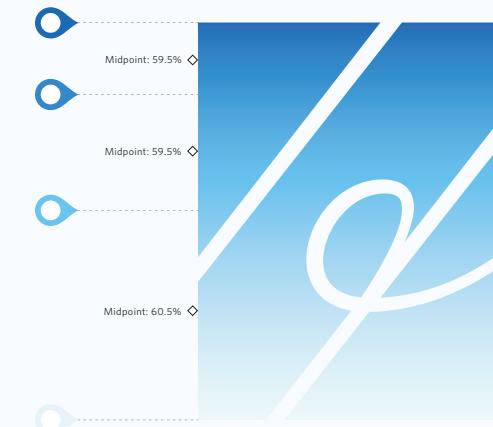
1

### CMYK and RGB

CONRAD N.

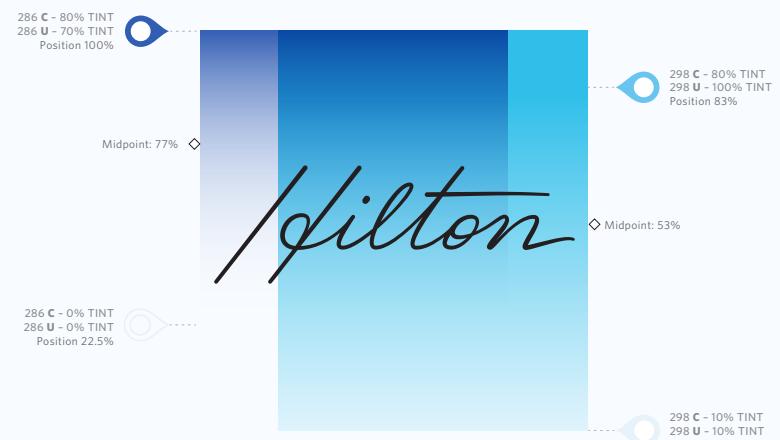


FOUNDATION



2

### Spot Color Overprint



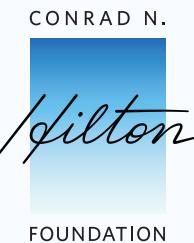
3

### Pantone: Single Spot Color



## LOGO MARKS AND LOGOTYPE

**V1 | Vertical application - Full color**



**V1 | Horizontal application - Full color**



**V1 | Icon application - Full color**



## COLOR APPLICATION

This summary diagram shows the three logo variants in full color, single color and negative versions.

For all versions, use the colored version on white or very light backgrounds (full color or single color).

On dark, solid colored, or photographic backgrounds, use the negative version (single color white) for both versions.

### Note:

The logo must not cover essential elements of the image, including faces.

**V2 | Vertical single color application - Black**



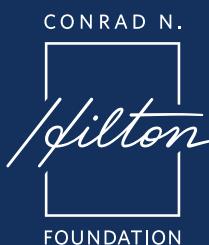
**V2 | Horizontal single color application - Black**



**V2 | Icon single color application - Black**



**V1/V2 Vertical | negative**



**V1/V2 Horizontal | negative**



**V1/V2 Icon | negative**



### LOGO CLEARSPACE GUIDELINES

#### Vertical logo

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 from all other elements, including page and frame edge.

#### Horizontal logo

For the horizontal 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

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 practice is to fill the available space, edge-to-edge, with maximum width or height.

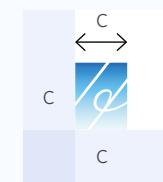
#### Vertical Application



#### Horizontal Application



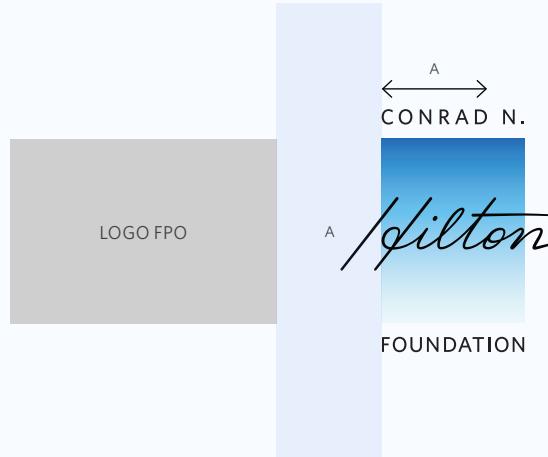
#### Icon Application



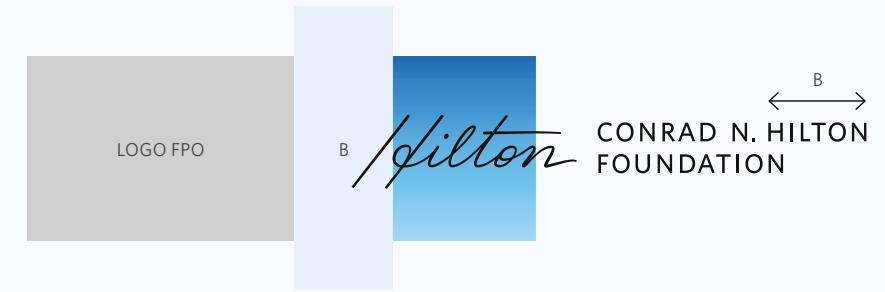
### CO-BRANDING LOGO LOCKUP

Organizations co-branding with the Hilton Foundation (e.g., grantees, partners, events) may use the following lockups for their communication materials. When placed together in a lockup, logos should be sized so they have similar visual weight and the lockup feels balanced. (Note: 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 logo



Horizontal logo



## LOGO PRINTING SELECTION GUIDE

Always consult with a print vendor to understand the printing process being used. For certain projects, it may be necessary to provide the vendor with guidance in order to achieve the desired results. This list serves as a guideline for best outcomes. When printing on merchandise or unusual surfaces, each item has its own specifications and limitations. As a rule of thumb, if the logo can be reproduced at a sufficient size and color printing is available, the best results are obtained by providing a proof along with the mechanicals, using either Uncoated Pantone (for matte surfaces) or Coated Pantone (for glossy surfaces).

## Print Material: Paper Type and Weight Recommendations

- **Booklets** (the most premium format with high-quality photography): use high-end matte or satin coated stock. Covers: 300-350 gsm; inside pages: 170-200 gsm. A soft-touch finish for the cover adds visual appeal.
- **Brochures** (balancing quality and versatility): matte coated paper, 250-300 gsm for the cover, 130-170 gsm for the inside pages. Recycled paper can be used as an option for greater sustainability, maintaining a strong visual impact.
- **One-pagers** (single-sheet handouts for events or general distribution): choose basic matte coated, uncoated, or recycled paper. Recommended weight: 120-150 gsm, with enough thickness to ensure a professional feel.

## Binding note:

For booklets and brochures with up to 40 pages, saddle stitching or singer sewn binding are recommended. The singer sewn option offers a more premium finish and is better suited to high-end publications such as booklets. For publications with more than 40 pages and standard paper weights, perfect binding is preferred. Alternatively, it is possible to use saddle stitching for higher page counts by reducing the inner paper weight to 100 gsm.

**Note:** These are indicative suggestions for common materials. Each project should be evaluated individually, considering its specific requirements and objectives.

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

## GUIDELINES FOR LOGO SIZE

The sizes shown here show logo applications across various formats. Width is measured from the left to right edge of the gradation, and height is measured from the cap height of CONRAD to the baseline of FOUNDATION.

## STATIONERY ONE

Mailing labels	0.6" by 1"
Announcements	1" by 1.8"
Note pads	0.7" by 1.2"
Small envelopes	0.7" by 1.3"



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

## STATIONERY TWO

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"



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

## COLLATERAL

Flyers	0.7" by 1.2"
Newsletters	1.2" by 2"
Tearsheets	0.9" by 1.5"
Table tents	1.5" by 2.5"



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

## POSTERS AND OUTDOOR

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"



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

**Do not scale, stretch or modify any part of the logo.**



**INCORRECT**

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



**INCORRECT**

**Do not place the logo on patterned or photographic backgrounds.**



**INCORRECT**

**Do not use the logo at smaller than minimum size.**



**INCORRECT**

Maintaining consistency in the Hilton Foundation's logo usage is essential for reinforcing the Foundation's brand and supporting its reputation as a trusted and credible organization. Shown here are some examples of incorrect usage.

**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 those in the primary color palette.\***



**INCORRECT**

**Do not use the single color icon application outside of social or digital materials, or as a watermark for video.**



**INCORRECT**

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



**INCORRECT**

**\*Exception:**  
When partners design materials using their own color palette, the Hilton color palette does not need to be applied to backgrounds. In these cases, always use the black or white single-color mark and ensure maximum legibility.



COLORS

**PRIMARY COLOR PALETTE**

Color is a key element of the Hilton Foundation identity program. Consistent application ensures a cohesive and harmonious brand presence across all media. The four primary Hilton colors—Cyan, Blue, Cobalt and Gray—are a distinctive identifier for the Foundation and should remain the dominant colors in all communications.

**HILTON CYAN****Print:**

C 53 M 07 Y 00 K 00  
Pantone 298 PMS

**HILTON CYAN****Digital:**

#d1e8ff  
R 209 G 232 B 255

**HILTON BLUE****Print:**

C 85 M 60 Y 00 K 00  
Pantone 286 PMS

**HILTON BLUE****Digital:**

#5784e6  
R 87 G 132 B 230

**HILTON COBALT****Print**

C 100 M 69 Y 08 K 54  
Pantone 295 PMS

**HILTON COBALT****Digital:**

#13315c  
R 0 G 46 B 90

**HILTON GRAY****Print:**

C 05 M 05 Y 05 K 00  
Pantone Warm Grey 1 PMS

**HILTON GRAY****Digital:**

# F6F6F7  
R 246 G 246 B 247

**SECONDARY COLOR PALETTE**

There are six colors in the secondary color palette. These colors may be used as accents alongside the primary color palette to add visual interest or color variation in charts or illustrations.

**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.

**Note:**

Secondary or tertiary colors should never over-power the primary colors. Colors are never assigned or "color-coded" to Foundation program areas.

**Secondary color palette****POPPY**

**Print:**  
C 06 M 73 Y 100 K 01  
Pantone 166 PMS

**Digital:**  
#E15F00  
R 225 G 95 B 00

**CHERRY**

**Print:**  
C 19 M 100 Y 72 K 11  
Pantone 200 PMS

**Digital:**  
#B71234  
R 183 G 18 B 52

**BRONZE**

**Print**  
C 33 M 36 Y 49 K 17  
Pantone 2313 PMS  
or 875 Metallic

**Digital:**  
#A39078  
R 163 G 144 B 120

**SEAFOAM**

**Print:**  
C 70 M 04 Y 33 K 00  
Pantone 319 PMS

**Digital:**  
#39B2B4  
R 57 G 178 B 180

**BAMBOO**

**Print:**  
C 57 M 00 Y 100 K 00  
Pantone 368 PMS

**Digital:**  
#7CCB00  
R 124 G 203 B 00

**HONEYBEE**

**Print:**  
C 01 M 26 Y 94 K 00  
Pantone 7408 PMS

**Digital:**  
#FBC102  
R 251 G 193 B 02

**Tertiary color palette****SAND**

**Print:**  
C 18 M 23 Y 54 K 04  
Pantone 7501 PMS

**Digital:**  
#D4BC83  
R 212 G 188 B 131

**CLAY**

**Print:**  
C 22 M 73 Y 100 K 13  
Pantone 2020 PMS

**Digital:**  
#B55203  
R 181 G 82 B 03

**MINERAL**

**Print**  
C 66 M 40 Y 41 K 24  
Pantone 444 PMS

**Digital:**  
#567076  
R 86 G 112 B 118

**WOOD**

**Print:**  
C 31 M 93 Y 100 K 45  
Pantone 181 PMS

**Digital:**  
#782102  
R 120 G 33 B 02

**ORCHID**

**Print:**  
C 62 M 100 Y 05 K 02  
Pantone 2355 PMS

**Digital:**  
#82057D  
R 130 G 05 B 125

**EVERGREEN**

**Print:**  
C 84 M 19 Y 100 K 07  
Pantone 2258 PMS

**Digital:**  
#168800  
R 22 G 136 B 00

## COLOR USE GUIDELINES

### Color Proportions

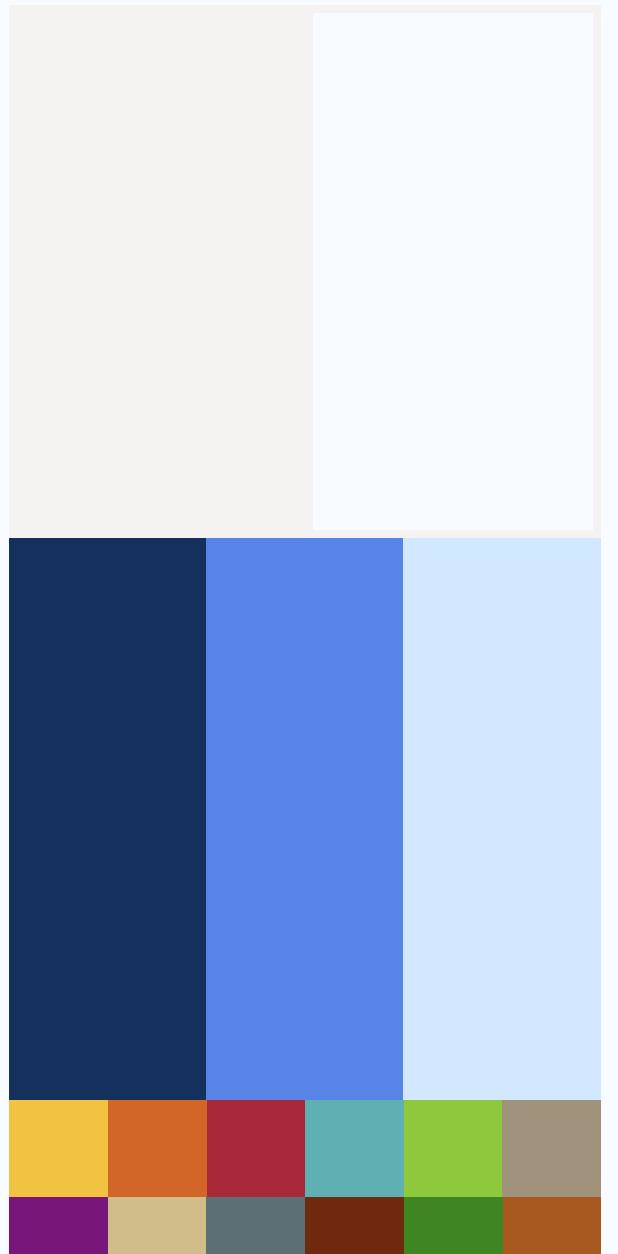
To achieve the right balance of colors from each palette and maintain a consistent look, follow these proportions as a general guide. The majority of the layout, particularly backgrounds, should use white or a primary palette color, with ample whitespace to avoid a crowded appearance. Begin with the primary palette and add secondary colors only as needed.

### Tints

Colors in the palette may be tinted to create lighter variations for use in graphics such as icons, spot illustrations, or data visualizations. Tints should be applied in 20% increments to maintain sufficient contrast. Do not use tints of Conrad N. Hilton Gray.

Optional  
Use

### Color Proportions



Tints 80% 60% 40% 20%



**COLOR ACCESSIBILITY GUIDELINES****Color Contrast**

Graphical objects or text essential for understanding content should have a contrast ratio of at least 4.5:1 (indicated by a ▪ in the chart) against adjacent colors.

A minimum contrast ratio of 3.0:1 (indicated by a ○ in the chart) may be used for large text (18 pt+), bold text (14 pt+), or graphical objects with a minimum width and height of 3 CSS pixels.

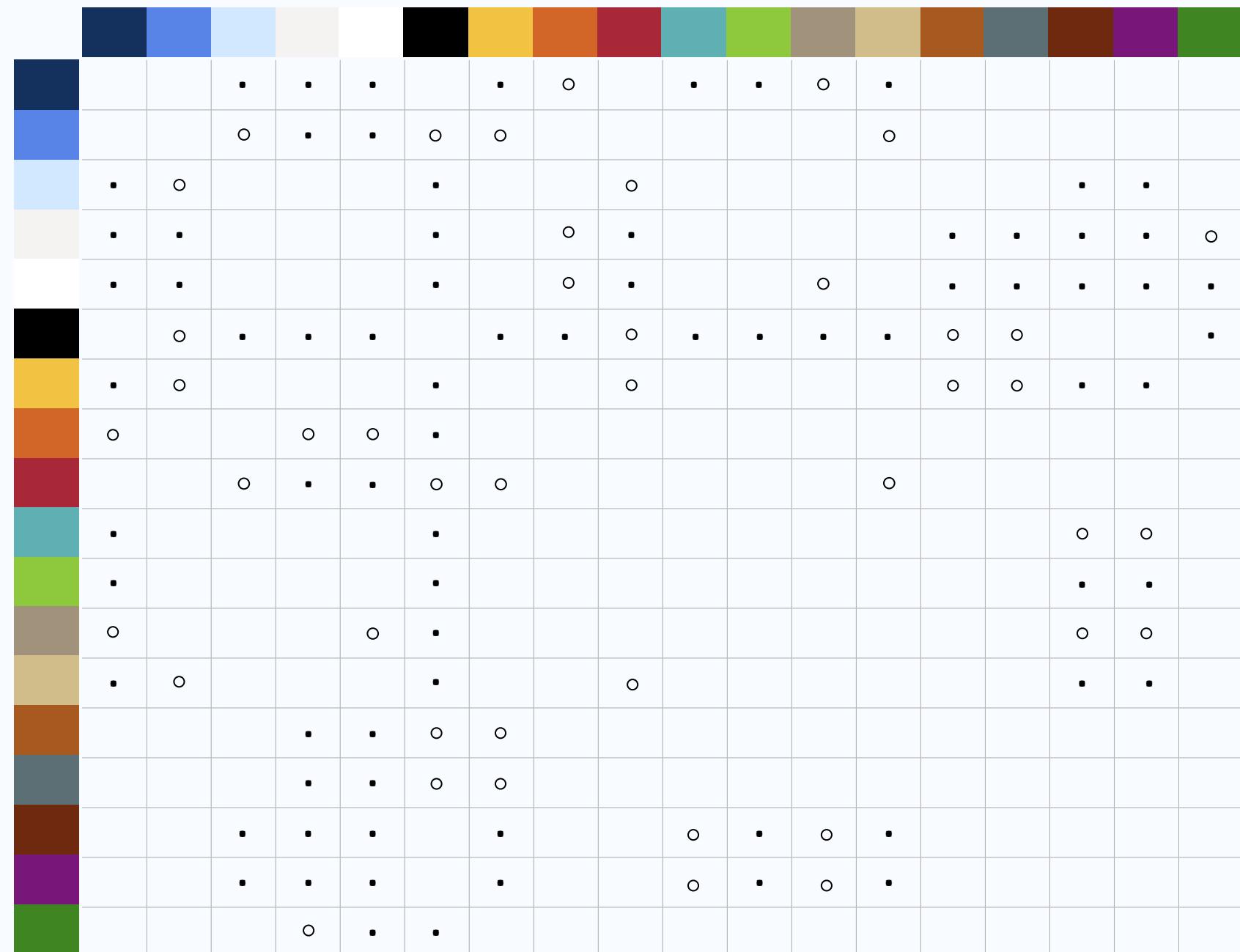
Incidental text, decorative images and brand logos that serve no functional purpose are exempt from color contrast requirements.

**Data Visualizations**

Adding texture or patterns allows individuals with color vision deficiencies to distinguish between elements of a graph or chart without relying solely on color. Data and variables should be clearly labeled, and visuals should be supported by a brief description of the information shown to provide context.

**Note:**

Some combinations, such as Cherry with Bamboo or Wood with Bamboo, meet minimum contrast ratio requirements but are not shown on this chart, as they may pose challenges for individuals with red-green color blindness, the most common form of color vision deficiency.



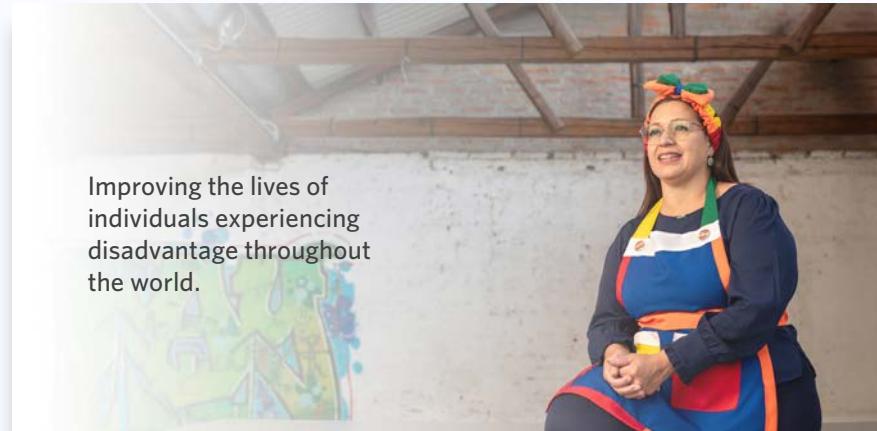
## IMAGE GRADIENTS

To ensure a recognizable brand look and the readability of overlay text, a gradient layer may be applied to photos.

1. Use a white gradient over light-dominant photos, with black text on top. The gradient should be linear, applied from left to right or right to left.
2. Use a black gradient over dark-dominant photos, with white text on top. The gradient should be linear, applied from left to right or right to left.

1

## On light-dominant photos



White 100%



White 0%

2

## On dark-dominant photos



Black 90%



Black 0%

Maintaining consistency in the Hilton Foundation's use of color is essential for reinforcing the brand's reputation as a trusted and credible organization. Shown are examples of incorrect usage.

**DO NOT** use secondary or tertiary colors for the dominant design elements in the layout.



### LOREM IPSUM

Lorem ipsum Agnam, omnihilam es aut voluptas alianda ndaesed mil mil experum quo dolorunt laccuptibus, Ga. Et harist, volupta testium ut voluptas sinimpor aut eaqueid enim arumet exeremperi non pedi verunt, qui coratur? Ducient ut ut que molutas reptaes tempor sam faccupt atetur? Am, sa num inimil essequam eum lorem ipsum. Volupta testium ut exeremperi non.

#### LOREM IPSUM DOLOR

- Bullet one
- Bullet two
- Bullet three
- Bullet one

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

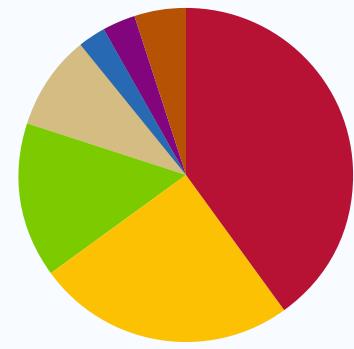
**INCORRECT**

**DO NOT** assign secondary or tertiary colors to specific programs, initiatives, etc. All communications and program materials should lead with the primary color palette.



**INCORRECT**

**DO NOT** lead with the secondary or tertiary colors in charts and graphics, or or use low contrast colors near each other.



**INCORRECT**

**PRIMARY FONT**

The Whitney font family should be used for all Hilton Foundation branded communications whenever possible. For running text, choose between Whitney and IBM Plex depending on the material: use the serif font (IBM Plex) to create a more human and approachable feel, and the sans-serif font (Whitney) for technical or more formal content.

**Note:**

**Aa Aa**

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

## Proportion rule examples:

Main headline: Arial Regular 72 pt

Sub headline: Arial Bold 48 pt / 50 Tracking

Running text: Arial Regular 11 pt / 14 pt / 25 Tracking

**WHITNEY FONT**

Whitney Medium 72 pt / 50  
Tracking

Whitney Book 36 pt / 0 Tracking

Aa Aa Aa Aa

Main Headline

SUB HEADLINE

**Running text: 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 congue nihil imperdiet doming id quod mazim placerat facer possim assum.**

Option 1:  
Whitney Book 10 pt / 14 pt / 25 Tracking

**Running text: 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 congue nihil imperdiet doming id quod mazim placerat facer possim assum.**

Option 2:  
IBMplex 10 pt / 14 pt / 25 Tracking

## TITLE TAG

# Headline sample with *italic highlight*.

## Sub Headline #1

*Introduction* *Lo*rem *ip*sum *d*olor *s*it *a*met, *c*onseceteuer *a*dipiscing *e*lit, *s*ed *d*iam *n*onummmy *n*ibh *e*uismod *t*incidun *u*t *l*aoreet *d*olore *m*agna *a*liquam *e*rat *v*oluptupu *l*egere *m*e *l*ius *q*uod *i*i legunt *s*aepius.

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 36 pt / 44 pt / 0 Tracking  
**SUBHEAD:** Whitney Light 18 pt / 21 pt / 0 Tracking  
**INTRODUCTION:** Whitney Med. Italic 8 pt / 12 pt / 25 Tracking  
**BODY COPY:** Whitney Book 8 pt / 12 pt / 25 Tracking  
**CAPTION:** Whitney Book 6 pt / 7 pt / 50 Tracking

## TITLE TAG

# Headline sample with **bold highlight**.

## SUB HEADLINE #1

*Introduction* *Lo*rem *ip*sum *d*olor *s*it *a*met, *c*onseceuer *a*dipiscing *e*lit, *s*ed *d*iam *n*onummmy *n*ibh *e*uismod *t*incidun *u*t *l*aoreet *d*olore *m*agna *a*liquam *e*rat *v*oluptupu *l*egere *m*e *l*ius *q*uod *i*i legunt *s*aepius.

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 36 pt / 44 pt / 0 Tracking  
**SUBHEAD:** Whitney Light 18 pt / 21 pt / 0 Tracking  
**INTRODUCTION:** Whitney Med. Italic 8 pt / 12 pt / 25 Tracking  
**BODY COPY:** Whitney Book 8 pt / 12 pt / 25 Tracking  
**CAPTION:** Whitney Book 6 pt / 7 pt / 50 Tracking

**FONT ACCESSIBILITY****Text Style**

While all-caps text can work for headings, using it for entire lines in the body reduces readability. Large blocks of italic text should also be avoided; italics are best used sparingly to emphasize a single word or short phrase. Do not use underlining for emphasis — reserve it exclusively for links.

**Text Alignment and Spacing**

Avoid using justified text and inserting double spaces after periods. These practices can create uneven gaps that form distracting shapes and reduce readability. Justified text can be especially challenging for readers with cognitive disabilities, such as dyslexia. To support clarity and ease of reading, left-aligned text with a consistent margin is recommended.

**Paragraph and Line Length**

Individuals with cognitive disabilities may need more time to process information. Presenting content in smaller, easy-to-digest blocks improves readability. Use headers and lists to break up dense pages and avoid long lines of text. Keep line lengths to a maximum of 75 characters.

# Headline sample with *italic highlight*.

## Sub Headline lorem ipsum dolor

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.

**Nullam eleifend vel ligula nec semper:**

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



VIDEO & PHOTOGRAPHY

### LOOK AND FEEL

Our visuals should be people-centric, authentic and full of life. Movement, action and real connections take priority over posed or static moments. Even when showing buildings or spaces, the human presence is key.

- Focus on natural, unstaged scenes
- Capture movement and action rather than stillness
- Tie scenes to solutions and outcomes
- Highlight moments of togetherness between clients, grantees and communities



*Students in YouthBuild Mexico's Jóvenes con Rumbo Preparatoria participate in an outdoor team-building activity at the Community Center of Ciudad in northern Mexico City, Mexico. (Conrad N. Hilton Foundation)*



*Moses Odoyo Magero, father and ADS-Nyzana group leader gathers with children in Kisumu County, Kenya. (Conrad N. Hilton Foundation)*



*Jennifer Narkie Teye, a Water4 technician, conducts tests at a water treatment facility at Nanton Kurugu outside Tamale, in Northern Ghana. (Tara Todras-Whitehill/Conrad N. Hilton Foundation)*



*Vivian, student and young facilitator for Literacy and Adult Basic Education (LABE), leads young children in song and dance at her refugee community in Obongi, Uganda. (Conrad N. Hilton Foundation)*

### 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.

Always credit the photographer or source for images that are not owned by the Hilton Foundation (including photos from grantees).

#### Captions

- Describe in the present tense who is in the photo and what is happening (name of initiative or activity occurring).
- Include the place where the photo was taken in this order: city/town or area, and country.
- If there is more than one person in the photo, include their name followed by their placement in the photo (left, right, center).

#### Photo Credit

- Foundation commissioned by photographer directly:  
(Photographer name/Conrad N. Hilton Foundation)
- Foundation-owned, but photographer is subcontractor of staff member:  
(Conrad N. Hilton Foundation)
- Submission from grantee partner organization:  
(Photographer name/Organization name); or  
(Courtesy of X organization)

#### Note on use of stock photography:

Use of stock photography (including video b-roll) featuring images of people who are not partners or members of the communities we serve is not permitted. Stock images are only acceptable for design elements, treatments and illustrations (e.g., a world map). If images of people are not available, the use of an illustrated image of people that represents our work is permitted. Any stock images must be approved by the Communications Department before use.



*Jennifer Narkie Teye, a Water4 technician, conducts tests at a water treatment facility at Nanton Kurugu outside Tamale, in Northern Ghana. (Tara Todras-Whitehill/Conrad N. Hilton Foundation).*

↔  
20 px

↔  
20 px

**Look and Feel**

Videos communicate the shared experiences of the communities and cultures served by the Hilton Foundation. Foundation video content should use a strong vérité or documentary style, with compelling composition, natural lighting and slow, fluid movement. The goal is to present the Foundation's impact with sophistication and authenticity, focusing on stories centered around people with lived experience.

- Intimate but not imposing
- Clear but not boring
- Serious but not somber
- Brightly lit but not staged (outside and in-situ if possible)
- Positive framing always – emphasize moments of smiling and feelings of empowerment
- Close framed shots to emphasize confidence in the speaker

**Location and Depth of Field**

Interviews should be filmed with maximum depth. Choose large spaces to increase the distance between subject and background, making the background softly out of focus. Use the background to add layers to the story: it should be well-composed and suggest a specific location, but remain blurred so it does not clutter or distract. Incorporate interesting surroundings—glass reflections, hallways—for added depth, or create an abstract look if the background isn't visually engaging.

**Equipment and Shots**

Use a tripod for interviews. Frame the interview subject so the original footage allows for cropping in multiple formats (such as vertical, square or widescreen) while preserving high video resolution. Avoid Dutch angles or unconventional framing.

**Framing the Subject**

Traditional composition techniques apply. Align the camera with the subject. For interviews, the widest framing should be from the torso up, allowing the subject's hands to remain visible if expressive. Subjects may be positioned slightly off-center—looking at the interviewer and leaving space for graphics—or centered, speaking directly to camera. When possible, use two camera angles: a straight-to-camera view and a side view, to create more dynamic scenes.

**Centered****Off-Centered**

### B-roll

Coverage is paramount — film multiple angles of each scene and keep footage active and engaging. Include genuine interactions over staged moments to preserve authenticity.

- Use smooth handheld camera for most shots; tripod only for moderate panning/tilting
- Capture a mix of slow-motion (no sound) and real-time (with synced sound)
- Keep the camera moving into, away from, or across the subject for a fluid storyline
- Show relevant activities (e.g., walking, interacting with community members, collaborative work)
- Enhance cinematic quality with rack focus, sun flares, or environmental framing



### 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.

### LOWER THIRD AND SUBTITLES

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.

#### Subtitles

For speech subtitles, use Whitney Medium font at a minimum size of 48 pt. The text block should be centered at the bottom of the screen with a safe area of 60 px from the bottom.

Apply a black gradient at 50% opacity behind the text to ensure optimal readability.

#### Lower Third

Always include a lower third with the speaker's name, surname and title. To maintain consistency and correct positioning, follow the official lower third style as outlined in these guidelines. The "horizontal H line" of the lower third should be adjusted to fit the Name/Surname length.

For the lower third, use 60 pt for the name and surname and 30 pt for the job title and organization.

#### Note:

Split the name and surname onto two lines to avoid any overlap between the lower third and the subtitle section

To ensure lower-third readability, add a black oval radial gradient between the lower third and the background if necessary.



#### LOWER THIRD

NAME/SURNAME: 60 pt  
Job title and Organization: 30 pt

## 1 Primary logo animation

The logo animation begins as the rectangular frame enters from off-camera with an echo effect. "Hilton" text draws on with the Conrad N. Hilton Foundation text fading up to complete the lockup.



### 1. Primary logo animation

The full color logo should always be used with a white background.

### 2. Secondary logo animation

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.

## 2 Secondary logo animation



### 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, such as in a caption.

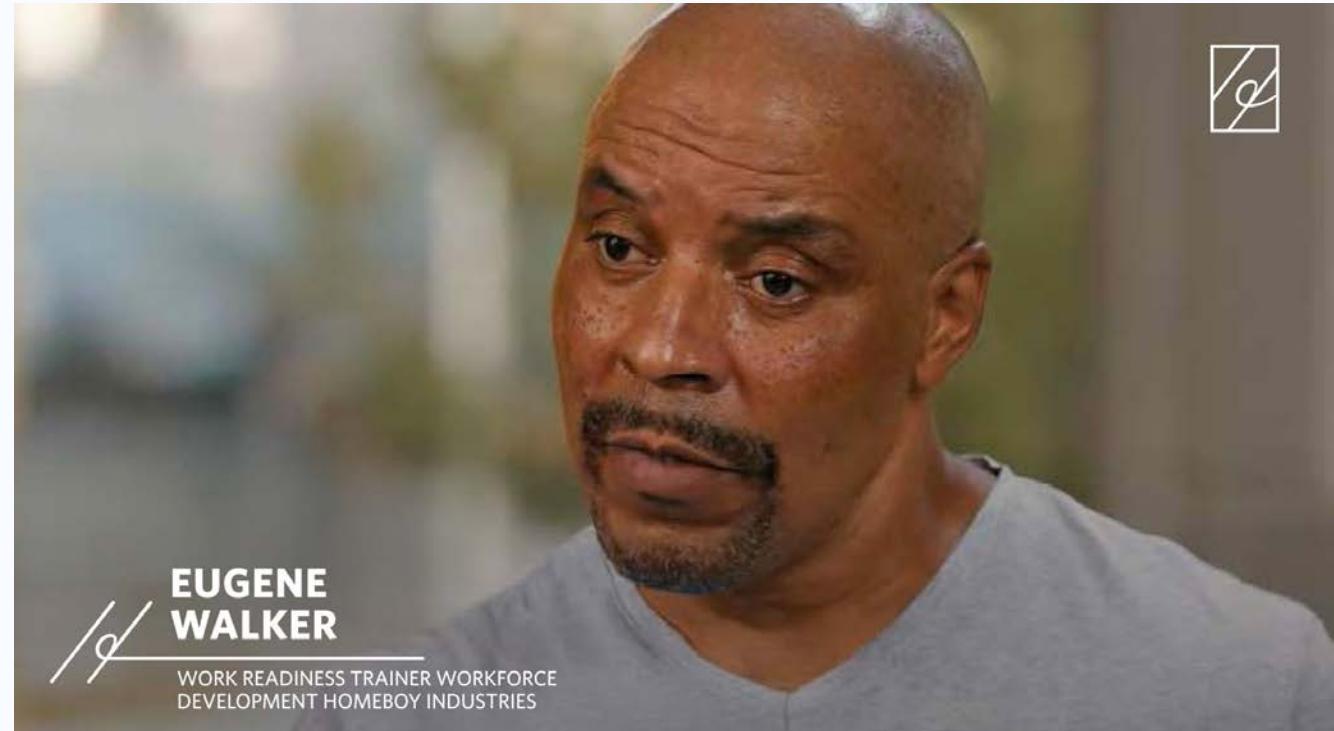
### CLOSED CAPTIONING

Closed captions—text transcribed from and aligned to a video’s audio track, which viewers may choose to display—are essential for accessibility. Captions support the deaf and hard of hearing community, assist viewers whose primary language differs from the audio, and help individuals with learning disabilities or attention deficit disorders to better follow the content.

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

### QUALITY CAPTIONS

Platforms such as YouTube use speech recognition technology to transcribe a video’s audio track and divide it into timed caption frames. Automatically generated captions are generally accurate if the audio quality is high and subjects speak clearly in English. However, always review and edit these captions for errors, or use a professional captioning service. Shown is a real example from an anniversary video highlighting key differences in quality between auto-generated and professional captions.



#### 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 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 the lives of people **living in disadvantage**.

# GRAPHIC ELEMENTS

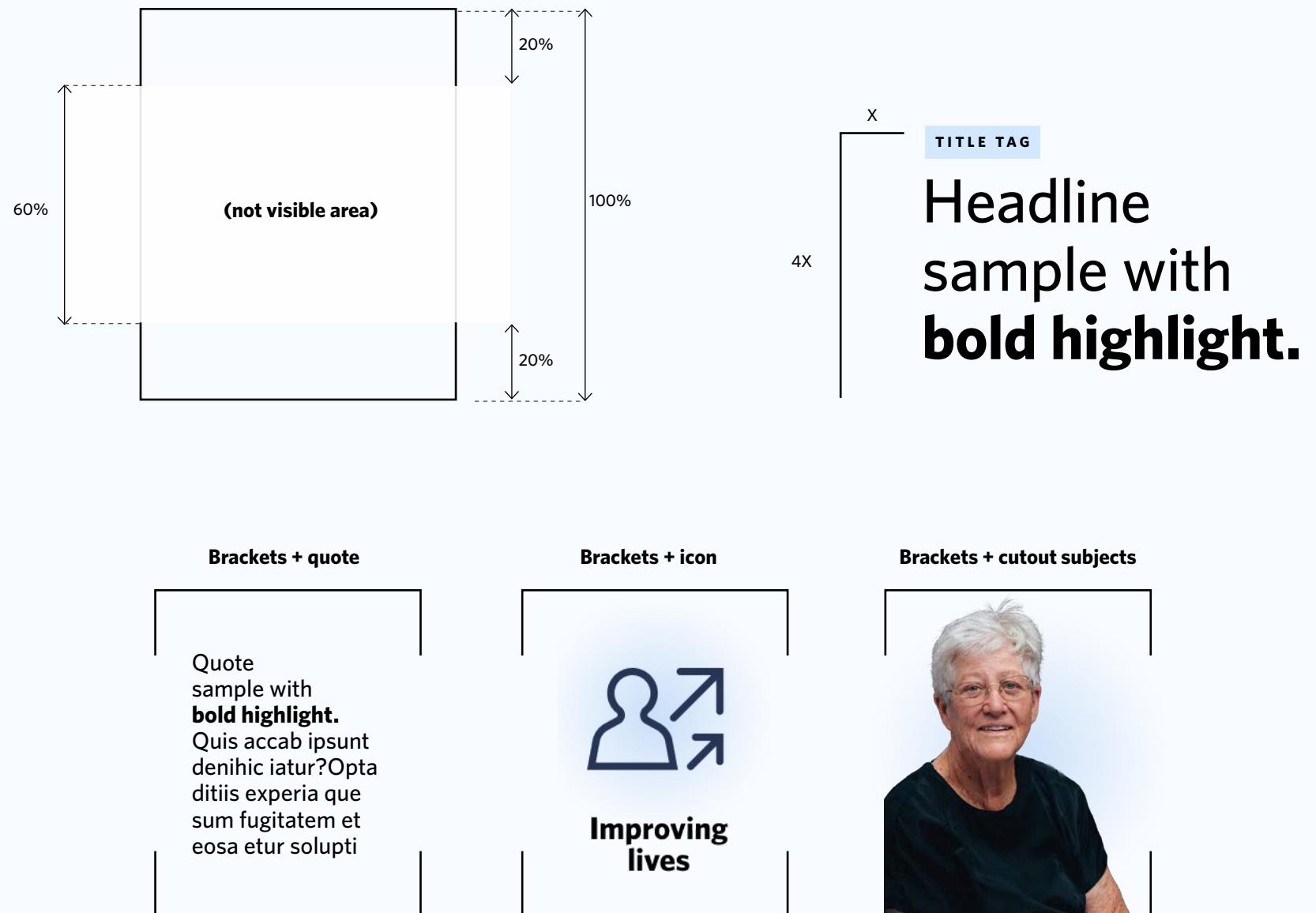
Brackets are a distinctive and highly recognizable graphic element of the Hilton Foundation identity. Below are some usage rules:

- Brackets must always be solid black (100%), with a thin line weight.
- To construct the brackets, start from a rectangle whose ratio matches that of the logo rectangle. Leave 20% of the height visible at both the top and bottom.
- Brackets may contain text or quotes, cutout photo subjects, or icons.

**Note:**

The empty space between brackets can be increased up to 60% in special cases, such as for very long text, but use should remain limited.

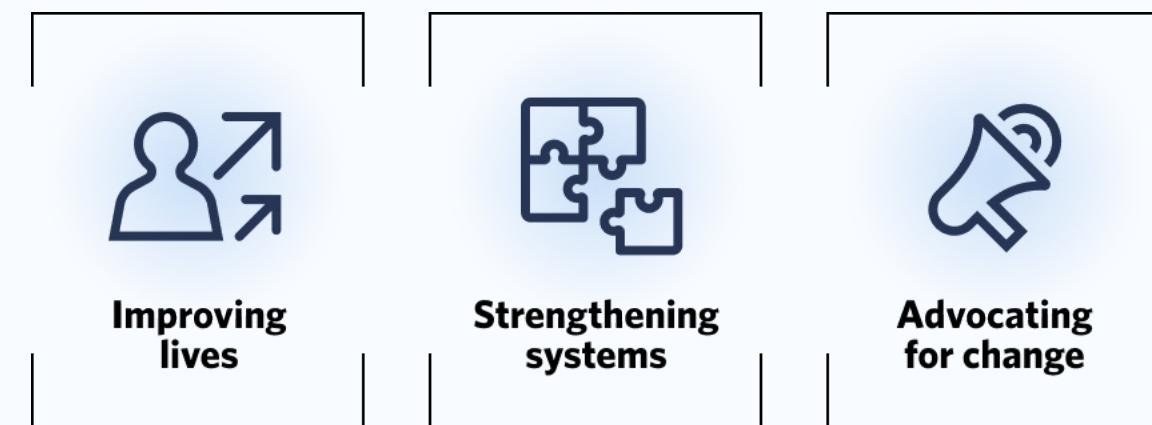
When a single bracket is used as a “decorative element” ensure the base-to-height ratio is similar to 4:1.



Icons should visually communicate a theme or concept in a straightforward, easily understood way that reinforces recognition. The style must remain simple and clear, work effectively on both light and dark backgrounds, and retain legibility at small sizes.

**Note:**

Design icons in line style, using Hilton Cobalt. Place each icon within two brackets, with a circular cyan gradient shape behind.



### V1 | Hilton cyan



circular gradient shape

### ORGANIC SHAPE GRADIENTS

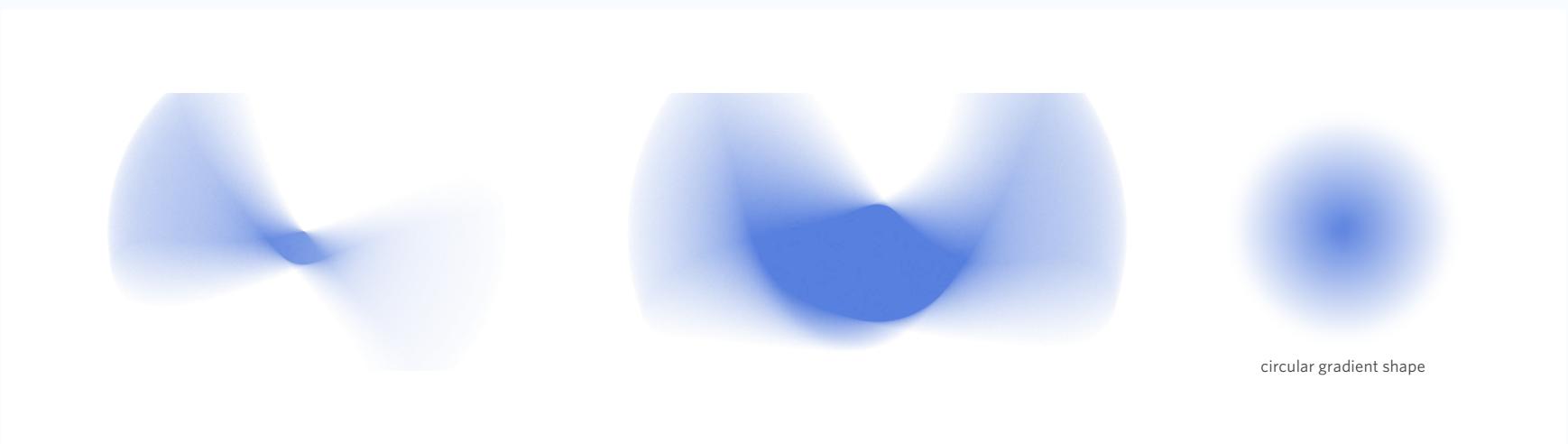
There are five types of organic shapes, available in two colors: Hilton Cyan and Hilton Blue. Organic shape gradients are mainly used for digital materials, but may also be integrated—sparingly—into print formats.

Both color versions should be placed on a white (or gray) background or over photographic backgrounds.

**Note:**

The circular gradient shape is primarily intended for use beneath icons and under cutout subject photos (see example on page 34).

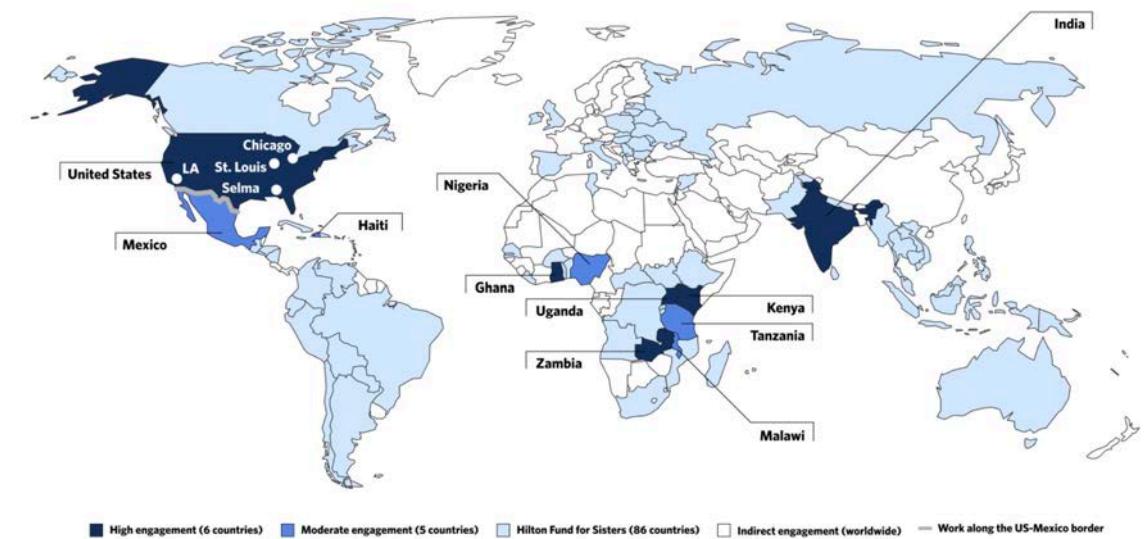
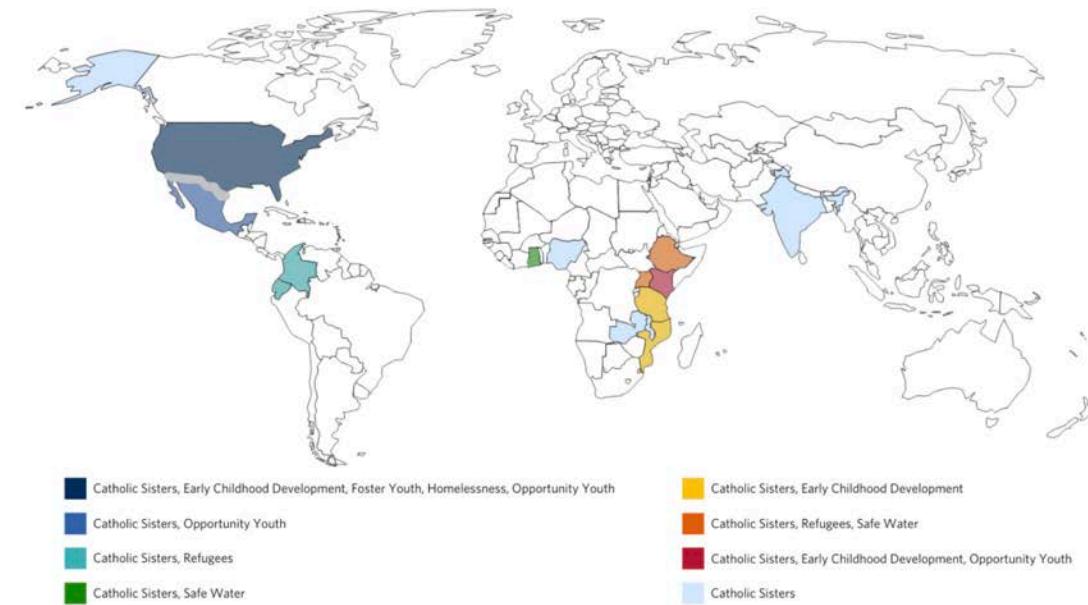
### V1 | Hilton blue



circular gradient shape

To display data or infographics, use a minimal and clean design approach. Outline illustration style is preferred, with small solid color elements for highlights.

Depending on the context and format, you may use either the primary palette or the secondary palette for more complex data displays.





**SOCIAL MEDIA**

### COLORS FOR SOCIAL MEDIA

For social media applications, as well as for the Hilton Foundation website, the three primary colors have been slightly adjusted to enhance contrast and accessibility.

To avoid confusion in this section, they will be referred to as follows:

Cyan —> SM Light blue

Blue —> SM Blue

Cobalt —> SM Dark Blue

**SM Light Blue**

**HILTON CYAN**

#d1e8ff

**SM Blue**

**HILTON BLUE**

#5784e6

**SM Dark Blue**

**HILTON COBALT**

#13315c

**LOGO SIGNATURE FOR  
SOCIAL MEDIA CONTENT**

For social media applications, two logo versions are permitted:

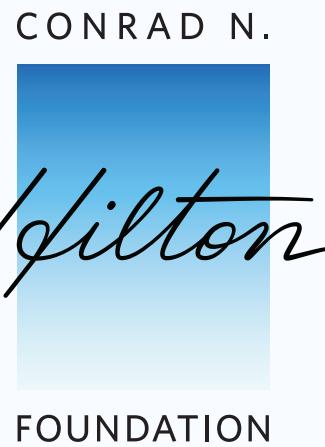
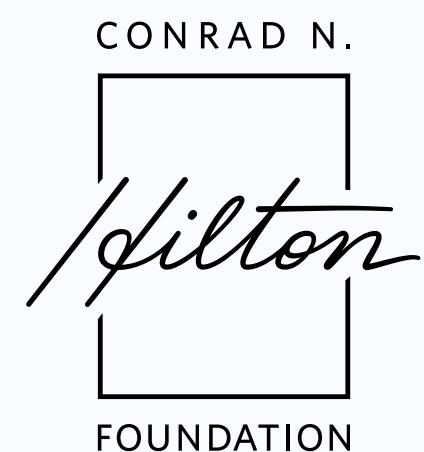
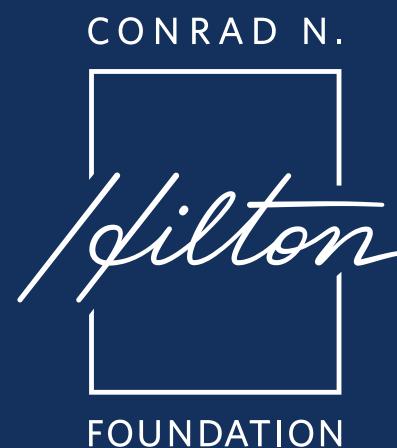
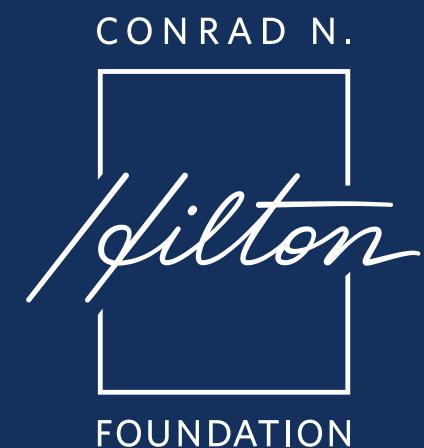
- V1. Vertical full color application
- V2. Vertical black single color application

For both versions, use the colored version on white or very light backgrounds (full color for V1 and one color for V2).

On dark, solid colored, or photographic backgrounds, use the negative version (single color white) for both versions.

**Note:**

The logo must not cover essential elements of the image, including faces.

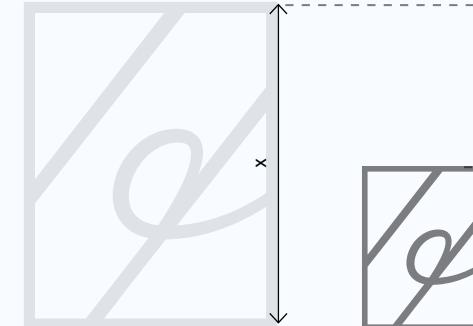
**V1 | vertical full color****V2 | vertical single color - Black****V1 | negative****V2 | negative**

**SPECIAL LOGO FOR PHOTO CAROUSELS**

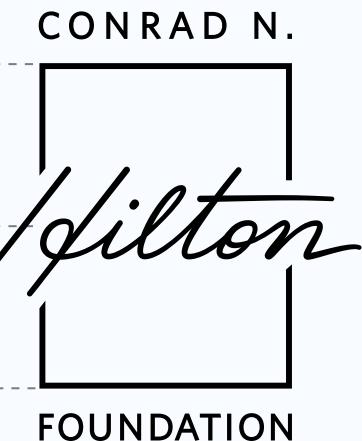
The **outline single color icon application** is a third special version of the logo (V3), designed specifically for carousel posts featuring photo essay stories. This version should only be used on the second image card of a carousel post, while the V1 or V2 logo must always be placed on the first image card for brand recognition and consistency.

The V3 logo should be used as a watermark-style logo with 50% opacity and at half the proportional size of the square brackets rectangle of the V1/V2 logo. It should appear in the bottom right corner of each image.

**V3.**  
Outline single color icon application



**(V2.)**  
Vertical single color application



**V3 | negative**  
Outline single color icon application





## Vertical application

### LOGO READABILITY ON PHOTOGRAPHIC BACKGROUND:

Logo readability must always be ensured on photographic backgrounds. Here are three simple scenarios:

#### 1. Logo placement on smooth photographic background

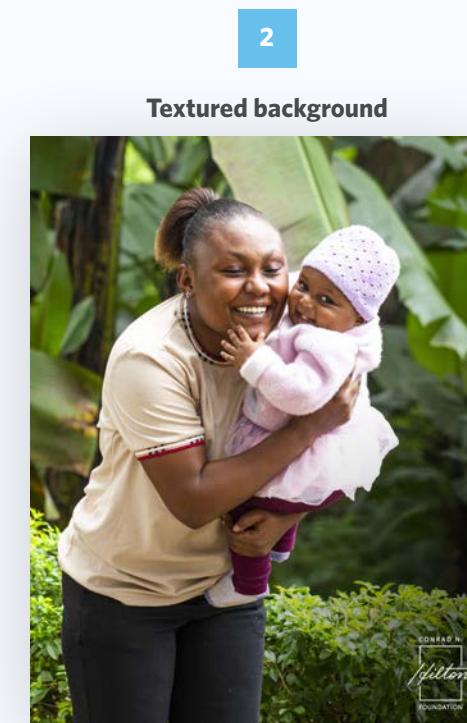
If the logo is placed on a part of the image that is smooth and has solid colors, simply select the appropriate logo version (positive or negative, depending on whether the background is light or dark).



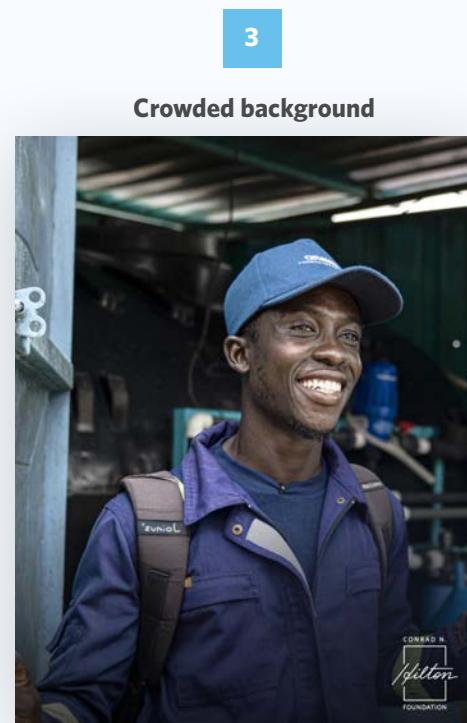
Smooth background

#### 2. Logo placement on textured photographic background

If the background area contains textures, color blends, or patterns, add a black radial gradient behind the logo to improve contrast.



Textured background



Crowded background

#### 3. Logo placement on crowded or overdetailed photographic background

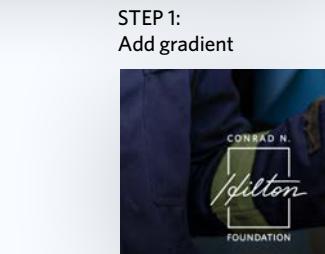
If the background area is very detailed or visually crowded, in addition to the radial gradient level, also add a blur effect on the background (same radius).

#### Note:

The logo must not block essential components of the images, including faces.

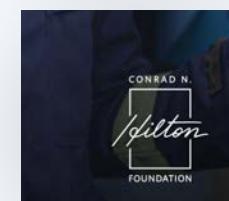


RADIAL GRADIENT  
max.80% (or lower) opacity (black)  
to 0% (transparent).



STEP 1:  
Add gradient

STEP 2:  
Add background blur





### Outline single color Icon application

#### LOGO READABILITY ON PHOTOGRAPHIC BACKGROUND:

##### Logo placement guidelines:

- The outline single color icon application (V3) should not be used on the first image card. Use V1 or V2 in this position to maintain clear branding and consistency across the carousel.
- Place the outline single color icon application in the bottom right corner of the image at 50% opacity. Keep its proportions consistent with the logo on the first social media card, as shown in the previous slide (rescaled to 0.5). The rectangles of both logos must be aligned to the same height.

#### Carousel



In Ghana, our partner Water4 is reaching rural communities with reliable and safe water services. To make this happen, Water4 supports locally owned and operated businesses. **Many of the businesses are run by women.**



As a local water vendor at NUMA, a subsidiary of Water4 in Ghana, Kate doesn't just provide safe water for her community. She took the initiative to build her own ice-making business. NUMA provided Kate with a refrigerator, which she paid off in installments, to get her business up and running.



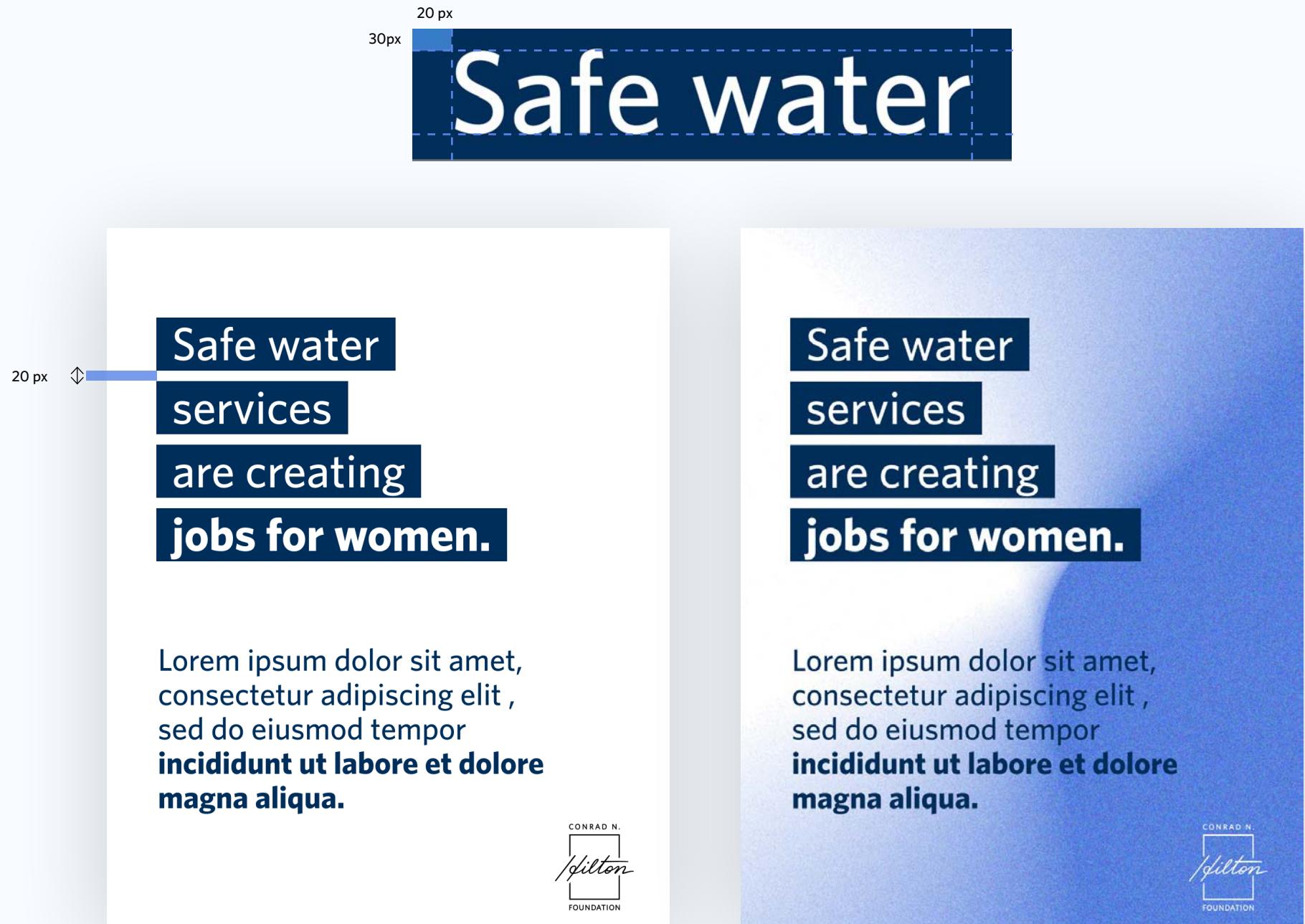
1 Dark photo background	(NO GRAPHIC OVERLAY) smooth background	2 Light photo background	3 Dark gradient textured surface	4 Dark gradient + blur textured or crowded surface
				
<p><b>LOGO READABILITY ON DARK OR LIGHT PHOTOGRAPHIC BACKGROUND</b></p> <p>The same rules apply and should be adjusted based on whether the photo is dark or light:</p> <ol style="list-style-type: none"><li>1. For dark photos: use a black gradient from 80% (or lower) opacity (black) to 0% (transparent).</li><li>2. For light photos: use a white gradient from 100% opacity (white) to 0% (transparent).</li></ol>				

**TEXT READABILITY - GENERAL RULES**

The font for all social media content is Whitney in Medium and Bold weights. The most used font sizes are 90 pt, 60 pt and 48 pt, always with 110% line spacing.

When text is set on a mainly white background, use black. When it is set on a predominantly SM blue background, use SM dark blue for contrast. Use white text when applying the "SM Dark Blue boxed" style.

Each blue boxed text should frame the text with 30 px of padding on the right and left and 20 px on the top and bottom. Maintain at least 20 px of space between stacked boxed text elements.



## TEXT READABILITY - PHOTOGRAPHIC BACKGROUND

Text readability must always be ensured on photographic backgrounds. Here are three simple approaches to choose from:

### 1. SM dark blue boxed style

Use the boxed style to guarantee readability. Apply this style sparingly; it is permitted for a maximum of five lines.

### 2. Dark linear gradient for dark photographic backgrounds

For photographic backgrounds with predominantly dark areas, use white text. Place a linear gradient between the text and the image: 80% (or lower) opacity (black) to 0% (transparent) from left to right.

### 3. Light linear gradient for light photographic background

For photographic backgrounds with predominantly light areas, use black text. Place a linear gradient between the text and the image: 100% opacity (white) to 0% (transparent) from left to right.

1



2



3



### STATIC FORMAT PER CHANNELS

This table offers a concise overview of these visuals and indicates the channels on which they are used.

4:5	1:1	16:9	9:16
-----	-----	------	------

Social media Channels	Format	Size	Ratio
 <b>Instagram</b>	Single and multi-post	1080 X 1350	4:5
	Story and reel cover	1080 X 1920	9:16
 <b>Facebook</b>	Single post	1080 X 1350	4:5
	Story	1080 X 1920	9:16
 <b>LinkedIn</b>	Single post	1920 X 1080 or 1080 X 1350	16:9
	Carousel post	1080 X 1350	4:5
 <b>X</b>	Single post	1920 X 1920 or 1920 X 1080	1:1
			16:9

### SUBJECT FOR SOCIAL MEDIA

#### 1. Subject: Image

The Hilton Foundation approach is human-centric. Whenever possible, prioritize people, faces and groups—whether in portraits, in support images for quotes, or as evocative visuals to reinforce topics, articles and in-depth features.

#### 2. Subject: Content

A text-based approach is preferred when communicating key data and results that require maximum impact.

#### Note:

Whether the content is photographic or purely text-based, use bold to draw attention to specific keywords or short phrases and the “boxed” style to enhance focus or ensure text readability. This approach helps highlight important information.

Bold should not be applied to long sentences; limit its use to single words, or at most, to two or three consecutive lines of a paragraph.

1  
Image



1  
Image



2  
Content

**80%**  
Lorem ipsum dolor sit

Lorem ipsum dolor sit amet,  
consectetur adipiscing elit,  
sed do eiusmod tempor  
**incididunt ut labore et dolore**  
**magna aliqua.**



## LOGO PLACEMENT IN STATIC 4:5 FORMAT

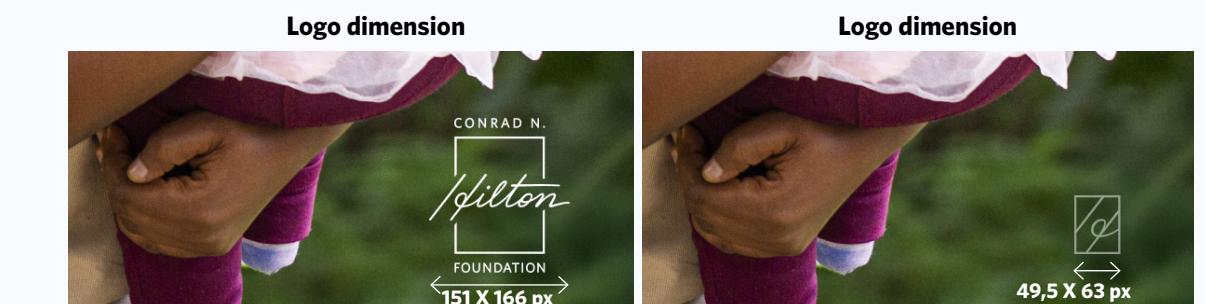
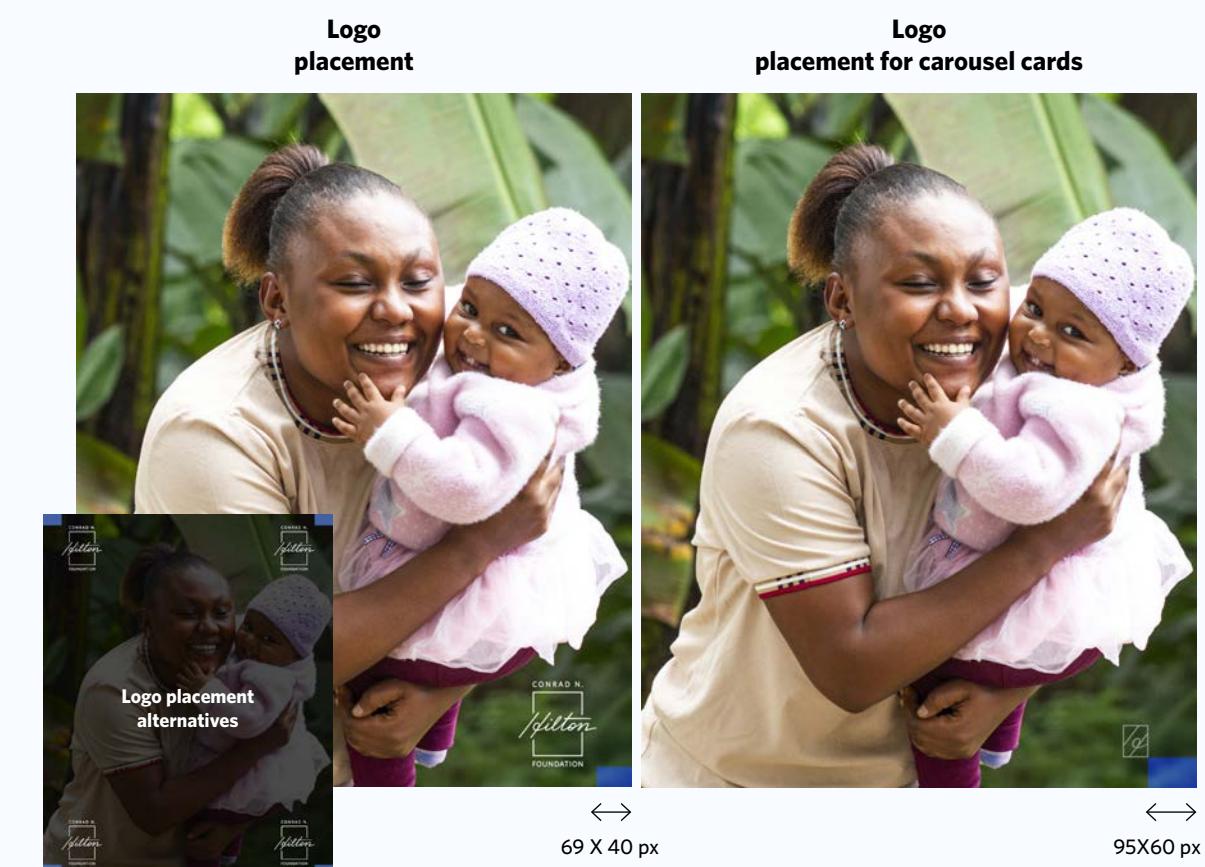
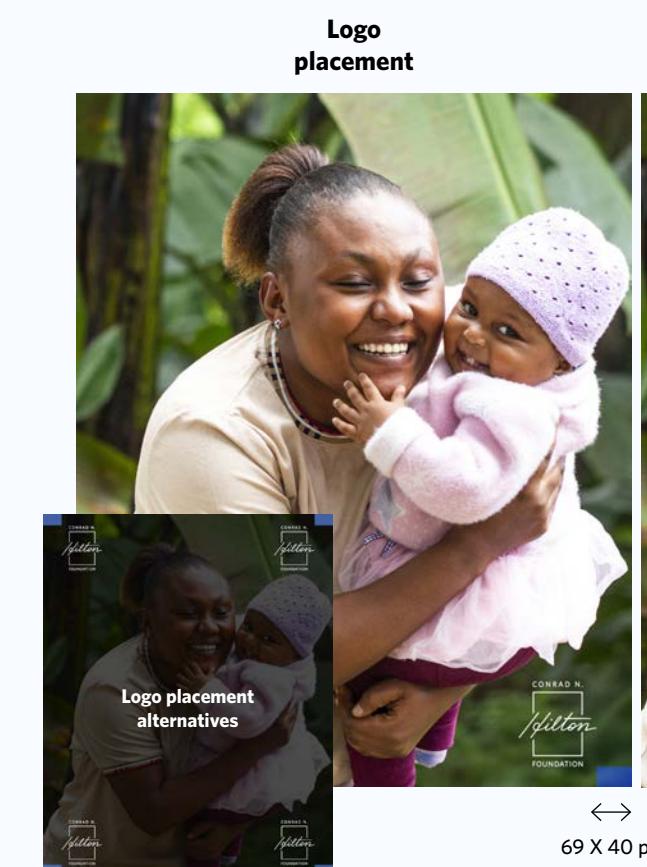
To ensure consistency across brand materials and social media content, the two approved logo versions should always be placed in the bottom right corner, maintaining consistent proportions for interchangeability and respecting the clear space requirements. If this placement is not possible due to design or technical constraints, the logo may be positioned in any other corner, as long as the same guidelines for clear space and visibility are applied.

Specifically:

- For the “vertical single color application,” the logo bounding box should be 151 X 166 px, with a safe area of 69 px from the right and 40 px from the bottom.
- For the “outline single color icon application,” the logo bounding box should be 49,5 X 63 px, with a safe area of 95 px from the right and 60 px from the bottom.

### Note:

For Instagram content, ensure that visuals, text and all other elements are calibrated with the feed preview in mind. While the working canvas is 4:5, the visible area in the feed preview will be limited to 1015 X 1350 px.



## TEXT READABILITY - MINIMUM SIZE

To ensure optimal text legibility, maintain a minimum font size of 48 pt with 110% line spacing. This line spacing should be respected for all font weights and sizes.

## Basic Guidelines:

- Use text between 60-90 pt for headlines placed over photos. The “blue boxed” style is recommended to ensure readability (See example 1).
- For longer text paragraphs, use a minimum of 47 pt. Separate text from imagery by applying Hilton Foundation identity gradients as the background (see example 2).
- Use font sizes between 90-300 pt for large key numbers and a minimum of 60 pt for body text in text-only content (see example 3).



1

Photo + Title

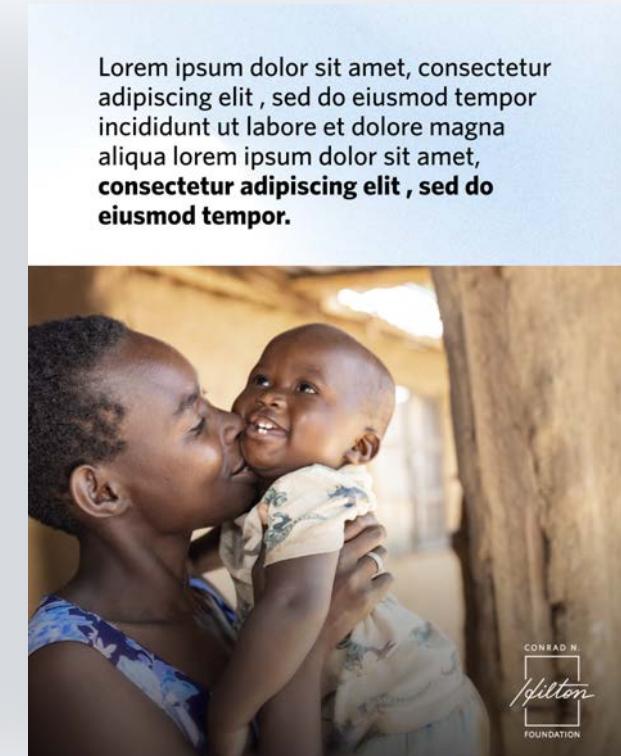


Titling or main-short messages

90 pt

2

Photo + Heavy text



Body text

min 48 pt

3

Only text content



Key numbers or highlight

300-90 pt

Body text  
min 60 pt



## TEMPLATES FOR QUOTES

This page presents different examples of quote treatments.

### 1. Cutout portrait:

Set the quote in black text for short and medium-length quotations, framed by two black square brackets. The portrait may be placed on either the right or left, depending on the subject and should be cut out with a light blue gradient background. Ensure sufficient contrast between the name/job title and the background. The name should be set at 48 pt, while the job title can be reduced to 30 pt if the description is long (see example 1).

### 2. Portrait carousel:

For longer quotes, use a multi-post carousel format. In the first slide, feature the portrait; in the second, display the quote framed in square brackets and the name, job title and organization. Use 90 pt for emphasis on the highlight section and 48 pt for the rest of the main text (see example 2).

### 3. Photo portrait:

Use this template for unedited photo portraits (no cutout). Apply a brand gradient between the photo and the quote text to ensure readability.

### 4. Text-Only Quote:

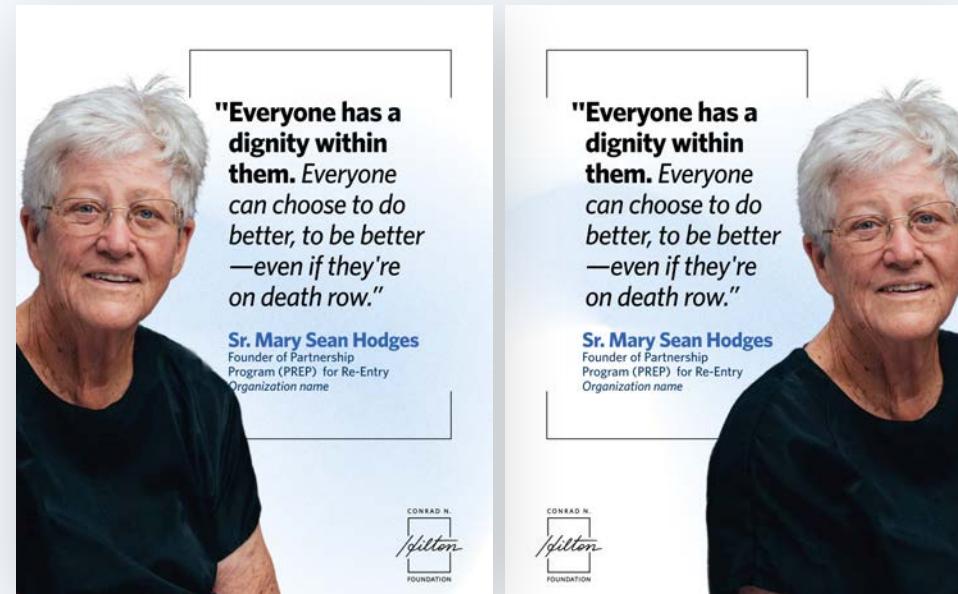
Use this template for quotes without images.

#### Note:

When the author's name is not essential, use a layout that highlights the portrait and places the text over a blue gradient background (see example 3).

1

### Cutout portrait with short quote



2

### Portrait carousel with long quote



3

### Photo portrait



4

### Text-only quote



## LOGO PLACEMENT AND TEXT READABILITY IN STATIC 9:16 FORMAT

There are two main types of static content in the 9:16 format:

### 1. Instagram Reels Covers:

Apply the same rules for logo placement, sizing and safe area as established for the 4:5 format.

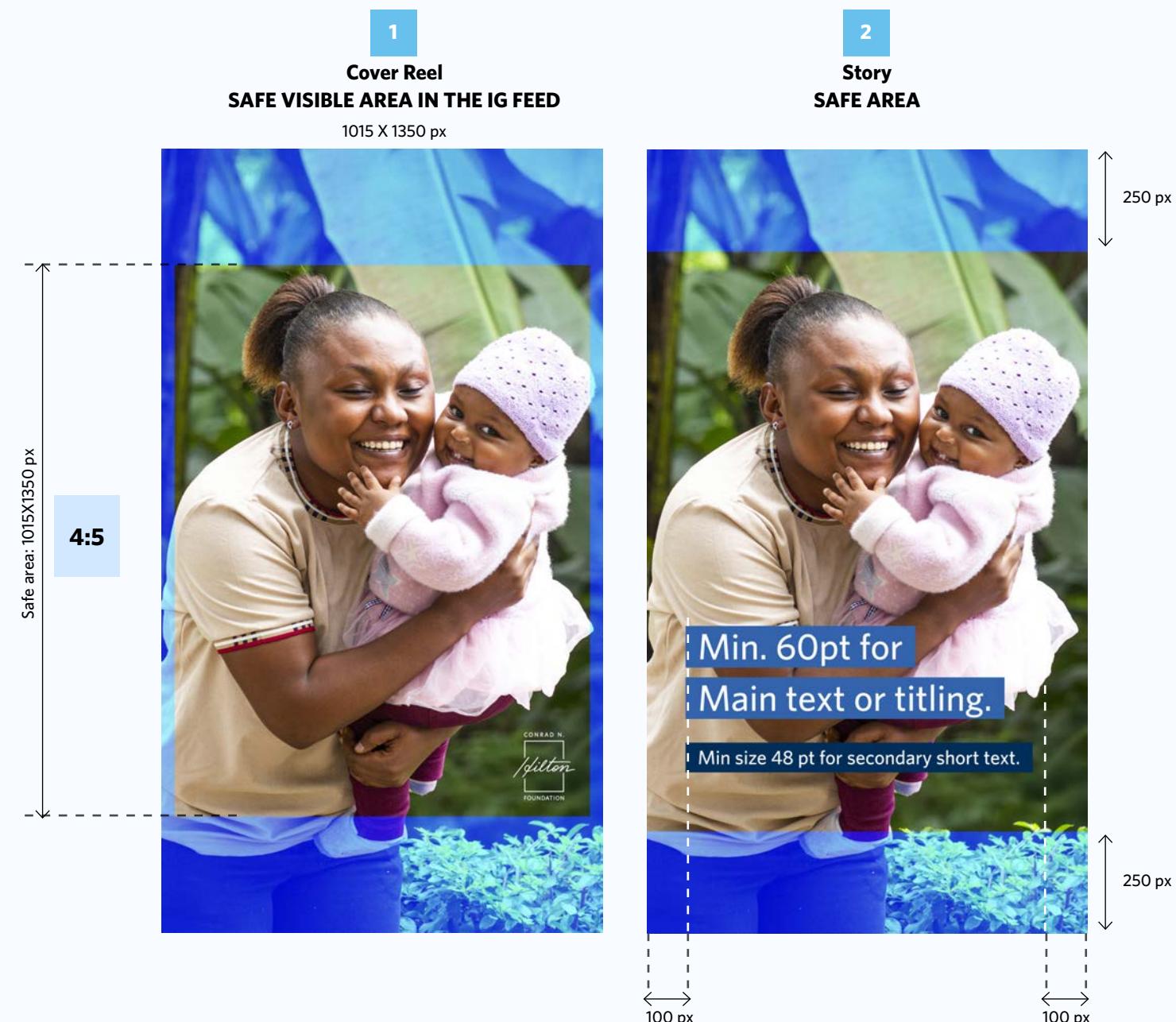
#### Note on the safe area:

For Instagram content, ensure that visuals, text and all other elements are calibrated with the feed preview in mind. While the working canvas is 9:16, the visible area in the feed preview will be limited to 1015 X 1350 px.

### 2. Static Stories (Instagram and Facebook):

For stories, the safe area should be calculated by leaving a 250 px margin at the top and bottom. Also, keep text well away from the left and right margins—around 100 px of spacing is recommended.

Use minimal text for stories. Do not use text smaller than 60 pt for headlines and 48 pt for secondary text. Avoid writing paragraphs longer than five lines.



## TEMPLATES FOR QUOTES

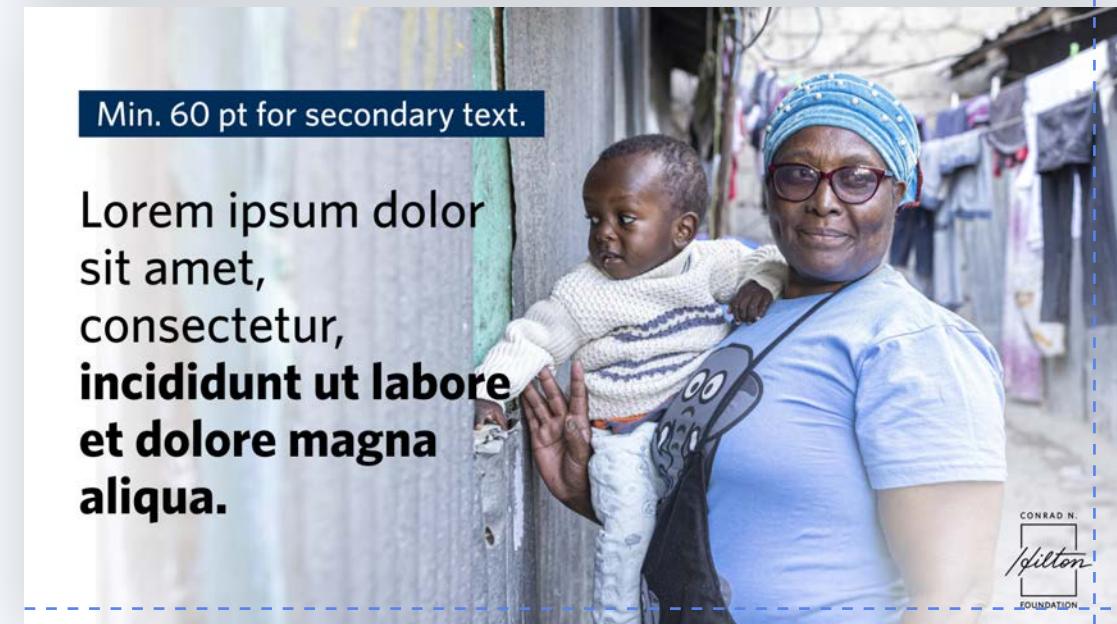
Use the same recommendations and safe area as defined on the previous page for the vertical quote templates when designing stories.



## LOGO PLACEMENT AND TEXT READABILITY IN STATIC 16:9 FORMAT

Apply the same rules for logo placement, sizing, safe area and gradient placement as established for the 4:5 format.

Do not use text smaller than 60 pt for headlines and 48 pt for secondary text. Avoid writing paragraphs longer than eight lines.



Min. 60 pt for secondary text

**Lorem ipsum dolor  
sit amet,  
consectetur,  
**incididunt ut labore  
et dolore magna  
aliqua.****

↑ 60 px

95 px

## TEMPLATES FOR QUOTES

When designing quotes in a horizontal layout, you may rotate the square brackets by 90 degrees to better suit the format of shorter or less "vertical" quotes.



**"Everyone has a dignity within them.**  
Everyone can choose to do better, to be better—even if they're on death row."

**Sr. Mary Sean Hodges**  
Founder of Partnership Program (PREP) for Re-Entry  
Organization name

CONRAD N.  
*Hilton*  
FOUNDATION



**"Everyone has a dignity within them.**

Everyone can choose to do better, to be better—even if they're on death row. I was convinced if they were given a chance, they wouldn't return to crime.

**I wanted to provide an environment that supported and nurtured that kind of change."**

**Sr. Mary Sean Hodges**  
Founder of Partnership Program (PREP) for Re-Entry  
Organization name

CONRAD N.  
*Hilton*  
FOUNDATION

## INCORRECT VISUAL USE

Maintaining consistency in the Hilton Foundation's social media visual identity is essential for reinforcing the Foundation's brand and its reputation as a trusted and credible organization.

Using incorrect versions of the Hilton Foundation visual templates—such as stretched logos, incorrect colors or typography, or low-quality imagery—undermines the clarity and effectiveness of the Foundation's communication.

Shown are some examples of incorrect visual applications.

**Do not use any logo positions other than those permitted**



**INCORRECT**

**Do not change the boxed style proportion for text**



**INCORRECT**

**Do not change the font**



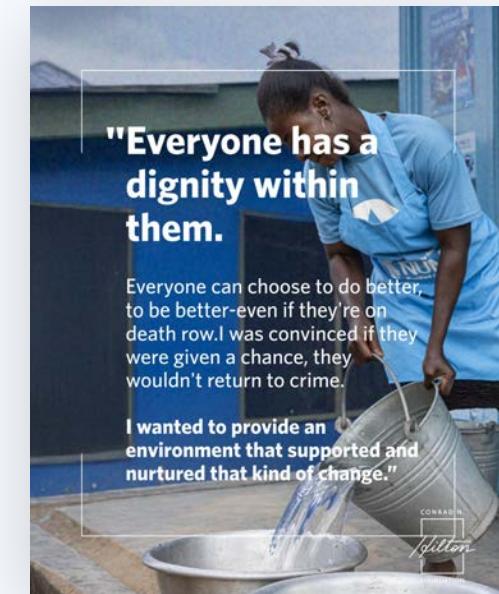
**INCORRECT**

**Do not use SM dark blue for backgrounds**



**INCORRECT**

**Do not put text on confused background**



**INCORRECT**

**Do not alter the colors of photos with blue filters**



**INCORRECT**

## ACCEPTABLE AI USE CASES

### 1. Editing Images

Generative AI (GenAI) is acceptable for retouching an existing image, cleaning up a grainy image, or expanding an image to adjust the aspect ratio. People, places, and other characteristic elements that tell the Hilton Foundation story should not be generated by AI. Adhere to existing best practices for photo editing and stay true to the goal of presenting factual information.

### 2. Creating abstract imagery and image generation

GenAI can be used to create images (not photographs) that are not intended to be interpreted as portraying reality. After creating the image, use a web image search tool to make sure it has not been plagiarized from another source. The source of AI-generated material must be disclosed.

#### Note:

Do not use photographs or photorealistic images that have been created entirely by AI, especially if they have human subjects or identifiable Hilton Foundation content. AI can be used to edit real images but not to create images.

Use of AI tools in the following ways is not permitted.

- Voice-over, script or narration
- Music generation
- Voice cloning or voice synthesis

*Questions or Concerns: for use cases that you believe fall outside of the above, please contact the Communications Department at the Hilton Foundation for clarification.*

### 1 Editing images - RETOUCH

Before

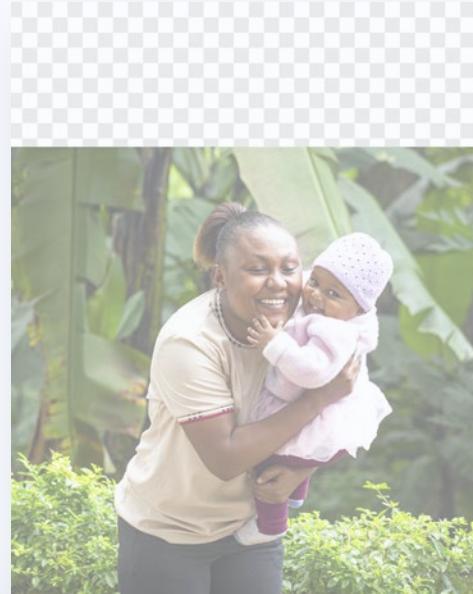


After



### 1 Editing images - EXPAND (background)

Before



### 2 Creation of abstract imagery



## VIDEO FORMAT PER CHANNELS

This table provides a concise overview of the different video formats and specifies the channels where each format is used.

**It also includes narrative recommendations** and suggestions for video structure and suggestion for the structure.

4:5

16:9

9:16

Social Media Channels	Format	Recommended Duration	Narrative Recommendations	Size	Ratio
 Instagram	Reel	30-90 sec	Hook 0-3 sec Development 3-23 sec CTA or closure 23-30 sec <b>Mandatory subtitles</b>	1080 X 1920	9:16
	Story	6-15 sec per story	Split longer messages across multiple stories	1080 X 1920	9:16
 Facebook	Video post	30-90 sec	Hook 0-3 sec Development 3-23 sec CTA or closure 23-30 sec <b>Mandatory subtitles</b>	1080 X 1350	4:5
	Story	6-15 sec per story	Split longer messages across multiple stories	1080 X 1920	9:16
 LinkedIn	Long video post	2-3 minutes	B2B focused narrative and detailed content <b>Mandatory subtitles</b>	1920 X 1080	16:9
	Short video post	30-90 sec	Hook 0-3 sec Development 3-23 sec CTA or closure 23-30 sec <b>Mandatory subtitles</b>	1080 X 1350	4:5
 X	Video post	10-30 sec	No preamble. Keep momentum. Only one message per video.	1920 X 1080	16:9

**LOGO BUMPER FOR SOCIAL MEDIA VIDEO**

The Hilton Foundation logo animation bumper must appear at the end of every video for the final four seconds.

In both horizontal and vertical video formats, use the horizontal version of the logo, centered vertically and horizontally.

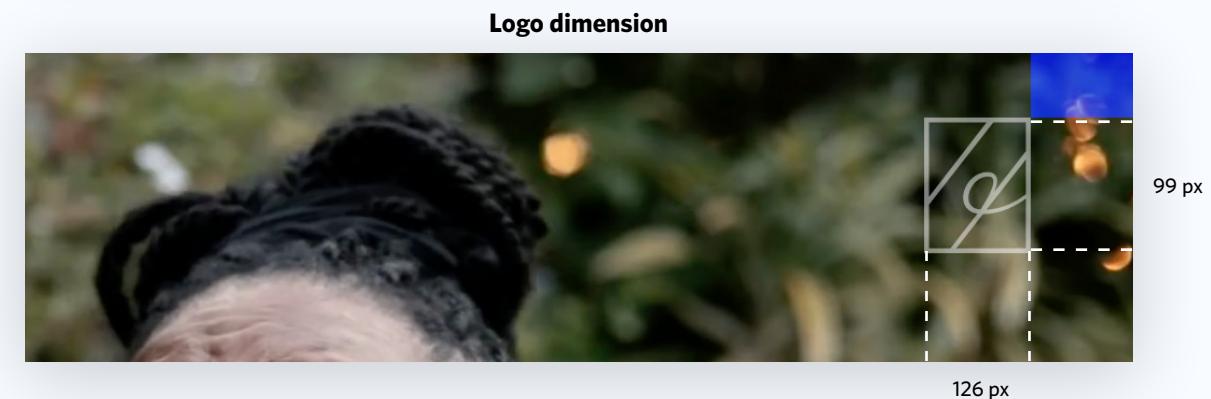
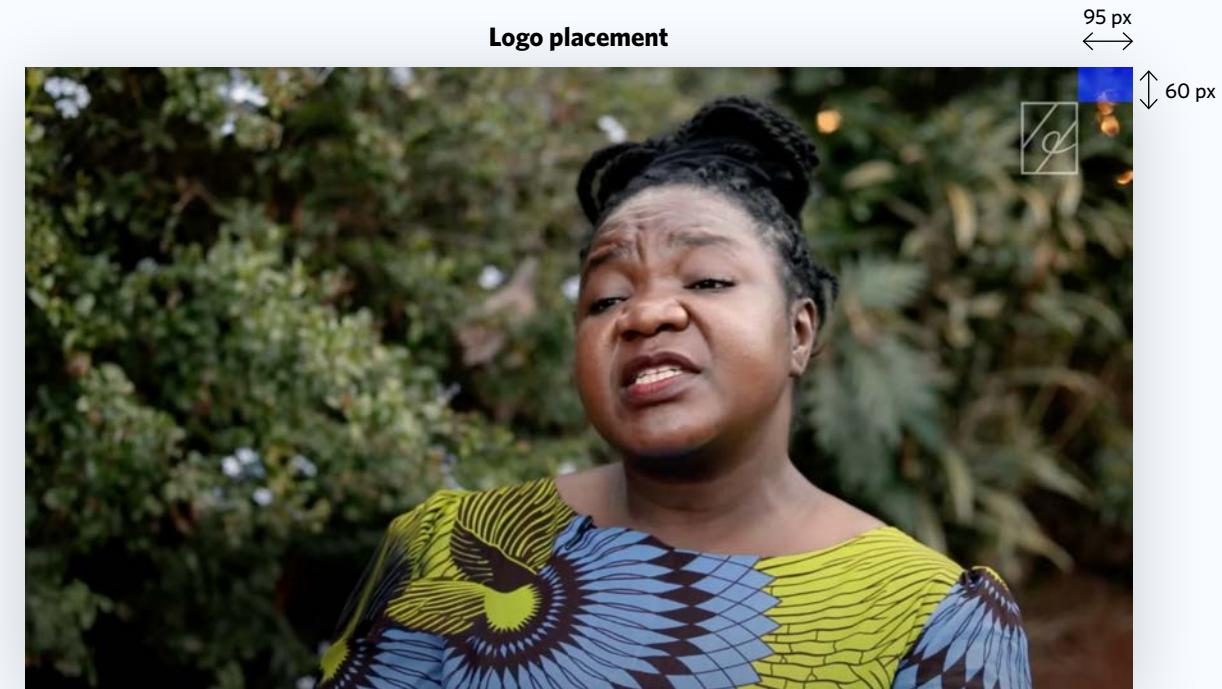


**LOGO PLACEMENT IN 16:9 VIDEO**

The approved logo version for social media videos is the Outline Single Color Icon Application (50% opacity). When using this logo, place it in the upper right corner and ensure it is visible.

**Note:**

The logo bounding box should be 99 X 126 px, with a safe area of 95 px from the right and 60 px from the top.



**LOWER THIRD AND SUBTITLES****Subtitles**

For speech subtitles, use Whitney Medium font at a minimum size of 48 pt. The text block should be centered at the bottom of the screen with a safe area of 60 px from the bottom.

Apply a black gradient at 50% opacity behind the text to ensure optimal readability.

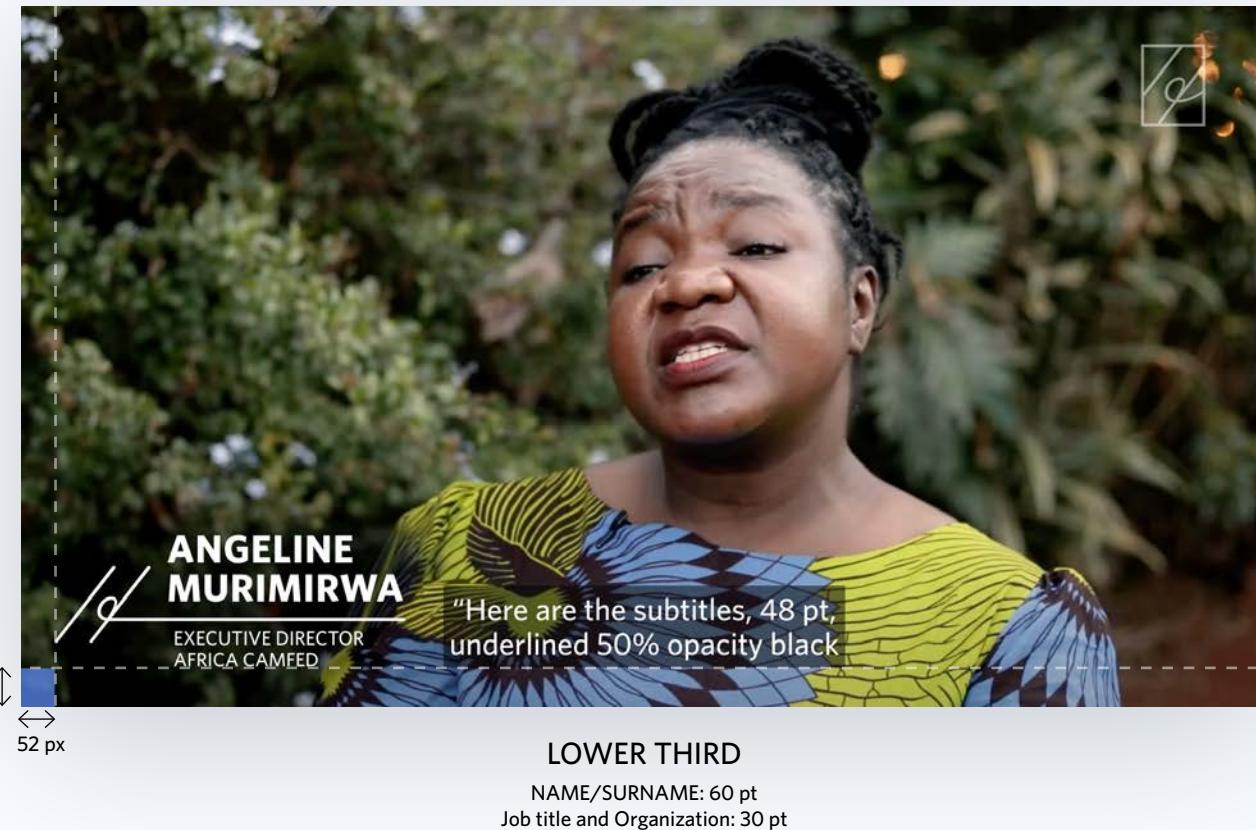
**Lower Third**

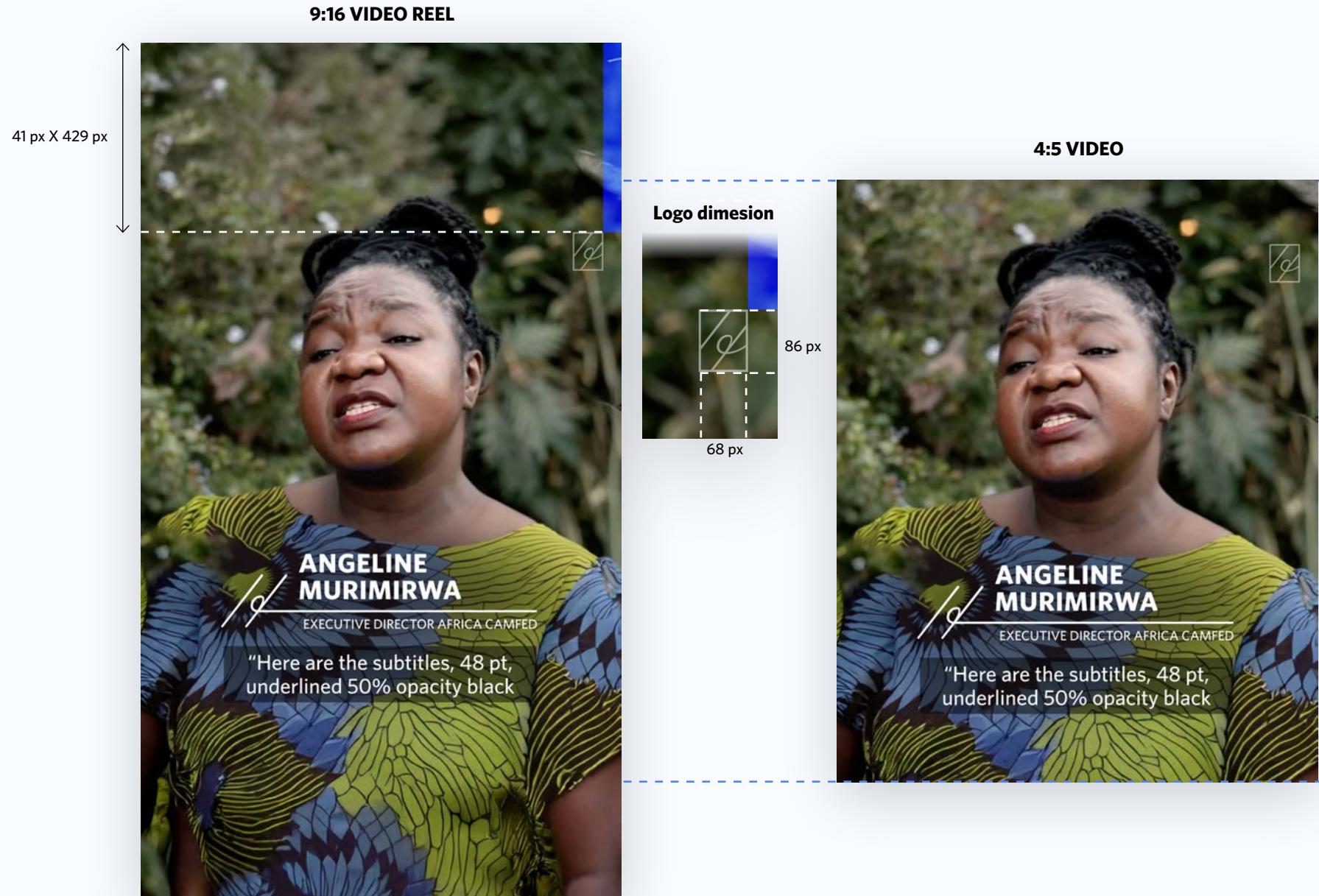
Always include a lower third with the speaker's name, surname and title. To maintain consistency and correct positioning, follow the official lower third style as outlined in these guidelines. The "horizontal H line" of the lower third should be adjusted to fit the Name/Surname length.

For the lower third, use 60 pt for the name and surname and 30 pt for the job title and organization.

**Note:**

- Split the name and surname onto two lines to avoid any overlap between the lower third and the subtitle section.
- To ensure lower-third readability, add a black oval radial gradient between the lower third and the background if necessary.





### LOWER THIRD AND SUBTITLES

#### Subtitles

For speech subtitles, use Whitney Medium font at a minimum size of 48 pt. The text block should be centered at the bottom of the screen, with a safe area of 420 px from the bottom. Apply a black gradient at 50% opacity behind the text to ensure optimal readability.

#### Lower Third

Always include a lower third with the speaker's name, surname and title. The "horizontal H line" of the lower third should be adjusted to fit the length of the name and surname.

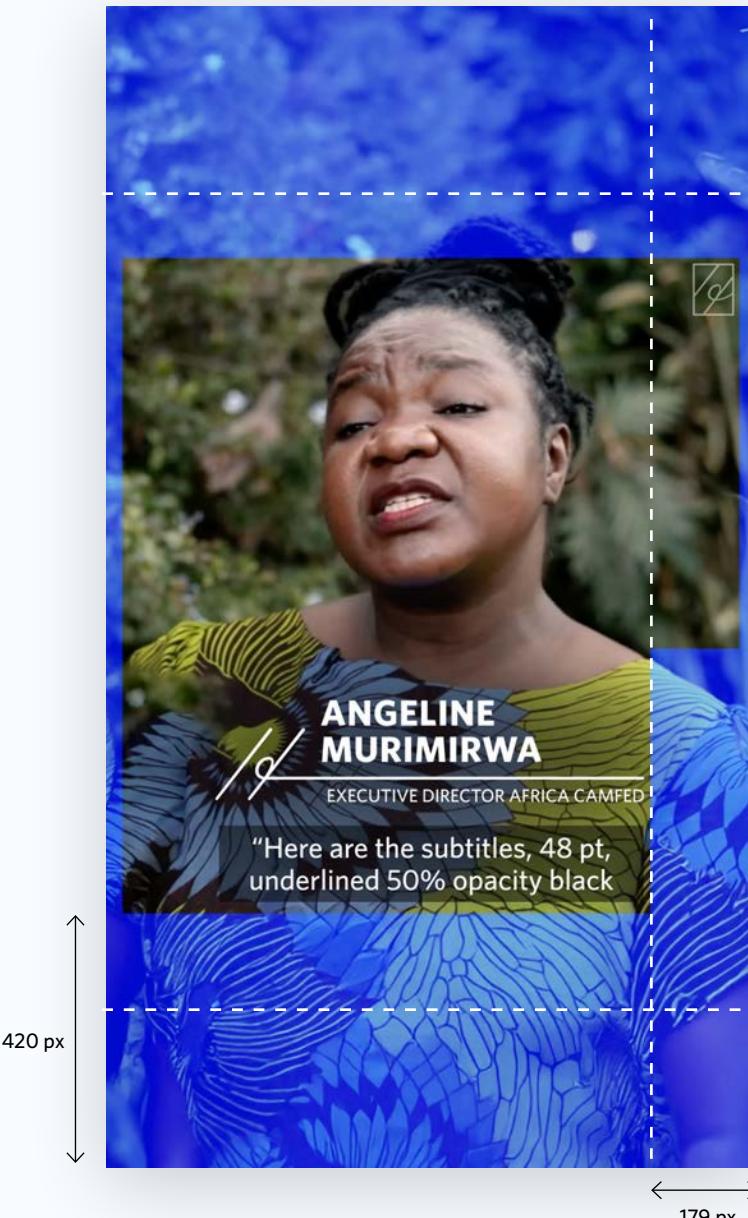
For the lower third, use 60 pt for the name and surname and 30 pt for the job title and organization.

In vertical formats, keep both the lower third and subtitles centrally aligned. Split the name and surname onto two lines to prevent any overlap between the lower third and the subtitle section.

#### Note:

In the 9:16 template, ensure that both subtitles and the lower third are placed within the designated safe area margins to prevent any overlap with other UI elements. Apply the same preferences for the 4:5 video format to facilitate easy resizing during video editing.

### 9:16 VIDEO REEL



### 4:5 VIDEO



## INCORRECT VISUAL USE

Using incorrect versions of the Hilton Foundation video templates—such as stretched logos, incorrect colors or lower third, or low-quality imagery—undermines the clarity and effectiveness of the Foundation's communication.

Shown are examples of incorrect visual applications.

### Do not change position of the elements



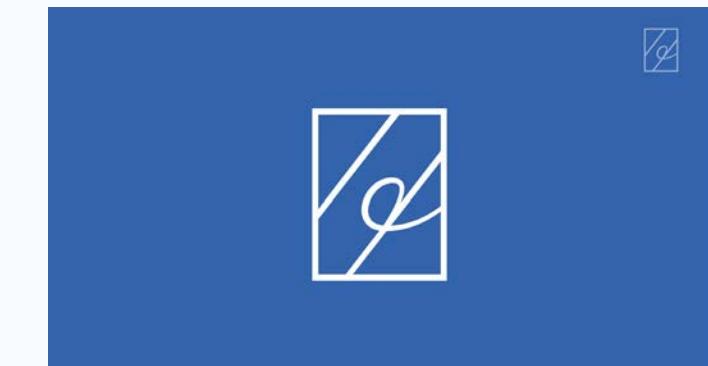
### Do not use different lower thirds



### Do not use more than three lines of subtitles



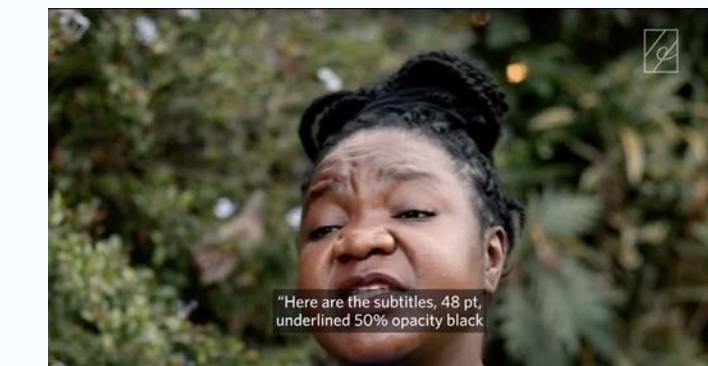
### Do not use different logo bumpers for outro



### Do not change the font



### Do not cover speaker face with graphic elements



The following guidelines focus on the use of cuts and pacing to provide clarity and engagement and help the audience connect with our storytellers.

### Prioritize Story Flow and Authentic Narratives

- Arrange clips to ensure the viewer can easily follow the main story arc.
- Emphasize emotional beats by letting key moments—expressions, spoken words, reactions—breathe, so the audience can absorb and connect.
- Use edits that maintain authenticity—keep responses and natural speech in the subject's own words. Refrain from editing material in a way that may be taken out of context by the audience. That includes using the content in unrelated subject matter.
- Be mindful if the use of filters or music changes the context of a recording. Adding vignettes, humorous music, etc. may easily distort the context and lend itself to editorializing.

### Thoughtful Use of Cuts

- Only cut when it serves the story—transition on action, emotional reactions or to advance the narrative. Use cuts that visually or thematically link shots, helping the narrative feel coherent. Prioritize cuts that reveal genuine reactions, helping viewers connect to the subjects.
- Avoid jarring transitions, unless deliberately used for effect. Avoid sudden or distracting jumps that disrupt emotional flow.
- Maintain honesty in storytelling—cuts should clarify, not distort, what was said or felt.
- Allow emotional scenes or testimonials a few extra seconds for audience reflection.
- Alternate between slower, thoughtful sequences for impact and quicker cuts for energy or to move through less central content.
- Adjust speed to the subject—slower for sensitive or emotional stories; quicker for achievement or active sequences.

### Quotes and Sound Bites

- Remove unnecessary audible pauses from interviews or audio recordings to improve brevity and clarity.
- Avoid including filler interjections like “um” in transcripts or subtitles.
- Be mindful not to remove meaningful pauses that reflect the subject's careful consideration or emotional response. These “pregnant pauses” can provide important context and convey the depth of thought or emotion behind the subject's answer.



[See the video](#)

# INTERNAL APPLICATIONS

1

## ENVELOPE

## 1. 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, use the Word template or set up an electronic file with these margin measurements:

Top: 1.85" | Left: 3.25" | Right: 3.25"



## 2. 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:

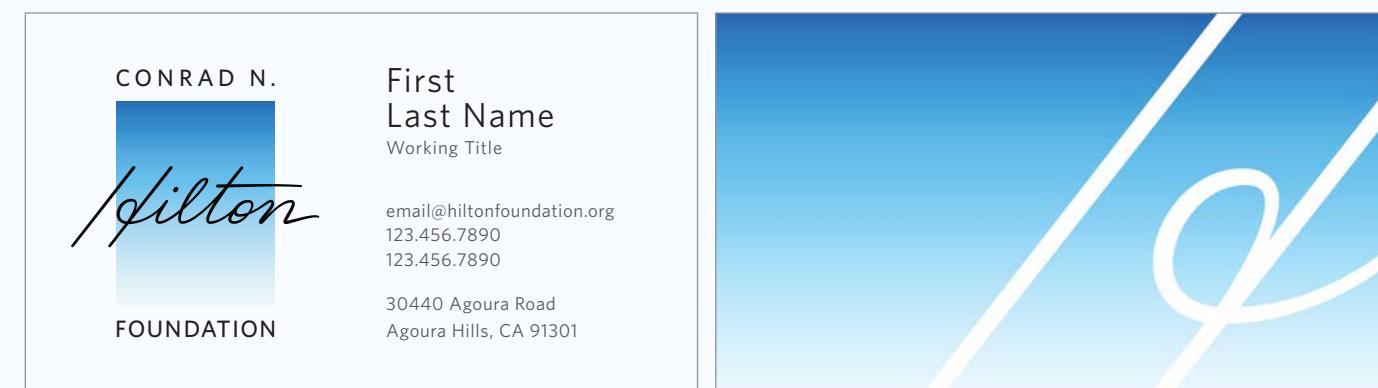
Whitney Book 7/8.4, 28 tracking, 80% black

**New Business Cards**

To order new business cards, please contact the Facilities and Workplace department.

2

## BUSINESS CARD



## 3. LETTERHEAD

### 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, use the Word template titled "Electronic," or set up a file with these margin measurements:

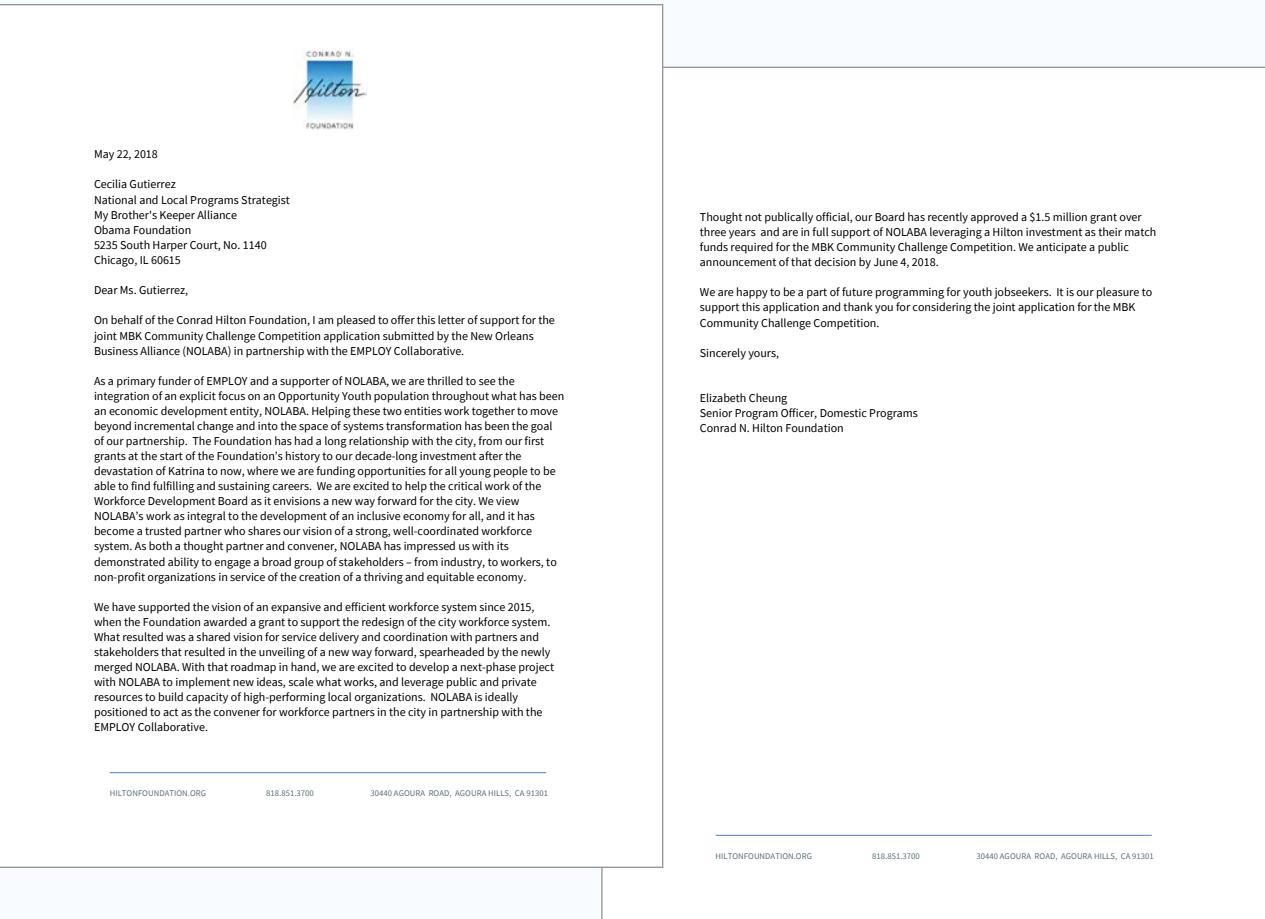
Top: 2.19" | Bottom: 1.25" | Left: 1.25" | Right: 1.25"

### Type Specifications

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

### TEMPLATE

Microsoft Word templates for letterheads can be found on the intranet.



## 1. POWER POINT TEMPLATE

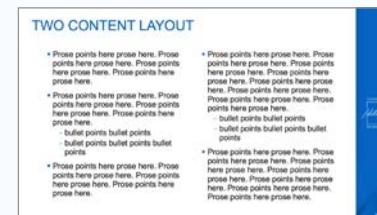
## Dimensions

16:9

## Template

Please use the Hilton Foundation Powerpoint template provided by the Hilton Foundation Communications Department.

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



PRIZE



CONRAD N. HILTON  
HUMANITARIAN  
PRIZE



CONRAD N. HILTON  
HUMANITARIAN  
PRIZE



CONRAD N. HILTON  
HUMANITARIAN PRIZE

### 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 all 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.



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HUMANITARIAN  
PRIZE



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HUMANITARIAN  
PRIZE



CONRAD N. HILTON  
HUMANITARIAN PRIZE



2018  
CONRAD N. HILTON  
HUMANITARIAN  
PRIZE



2018  
CONRAD N. HILTON  
HUMANITARIAN  
PRIZE

### VARIANTS

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.



2018  
CONRAD N. HILTON  
HUMANITARIAN  
PRIZE



2018  
CONRAD N. HILTON  
HUMANITARIAN  
PRIZE

## LAUREATE LOGO MARKS



CONRAD N. HILTON  
HUMANITARIAN  
**PRIZE**  
LAUREATE



CONRAD N. HILTON  
HUMANITARIAN  
**PRIZE**  
LAUREATE



CONRAD N. HILTON  
HUMANITARIAN PRIZE LAUREATE

## LAUREATE LOGO LOCKUP

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



CONRAD N. HILTON  
HUMANITARIAN  
**PRIZE**  
LAUREATE



CONRAD N. HILTON  
HUMANITARIAN  
**PRIZE**  
LAUREATE



CONRAD N. HILTON  
HUMANITARIAN PRIZE LAUREATE

### 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.

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.

**Note:**

Due to the shape and orientation of individual logos, exact height or width alignment may not be possible.



**CHOOSING THE RIGHT LOGO**

When reproducing the Hilton Foundation logo—whether in print, on merchandise, signage, or other media—coordinate closely with the vendor to ensure accurate results. The following points serve as guidelines:

- Confirm the production process the vendor will use.
- For certain projects, provide detailed specifications to achieve the required results.
- When printing on merchandise and uncommon surfaces, consult the vendor about the item's specific production limitations.
- Because the medallion portion of the logo is a bitmap image (not vector art), ensure a resolution of at least 300 dpi and the CMYK color mode for accurate reproduction.

**METHODS OF PRINTING**

Traditional Printing – Use the CMYK logo for offset, inkjet, xerography, gravure and screen printing. Suitable for both uncoated and coated (gloss or matte) stock. Where possible, use a foil-stamped medallion.

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



CONRAD N. HILTON  
HUMANITARIAN  
**PRIZE**  
LAUREATE



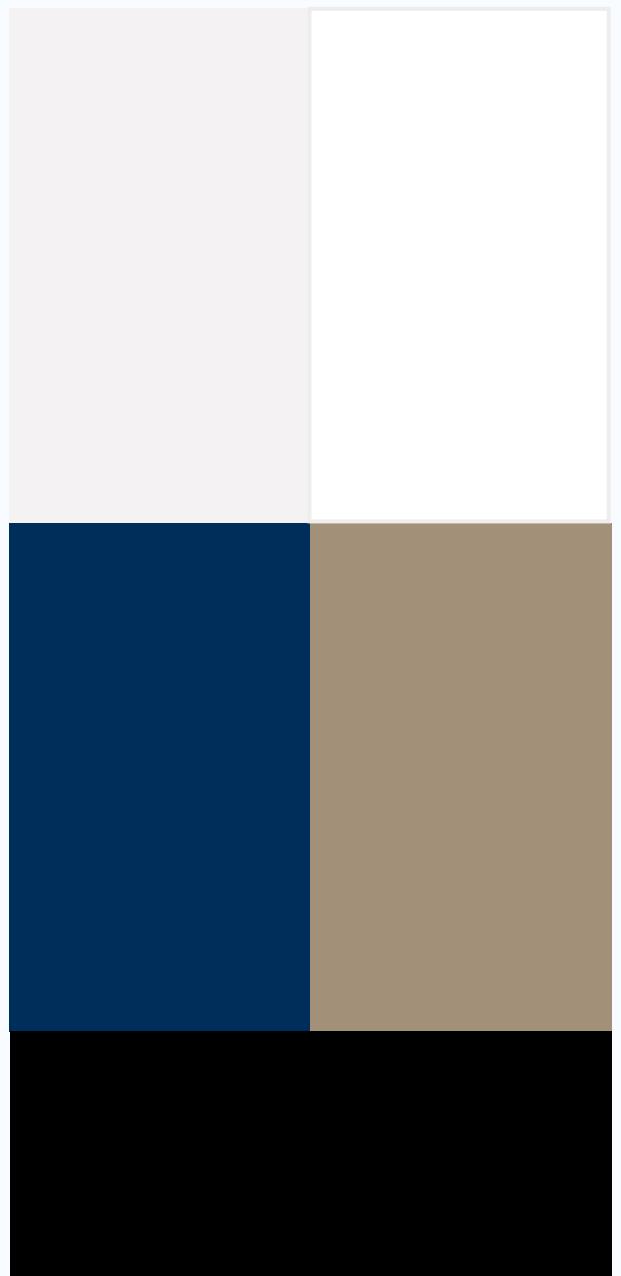
### HILTON HUMANITARIAN PRIZE MATERIALS

All communication 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.

**Note:**

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

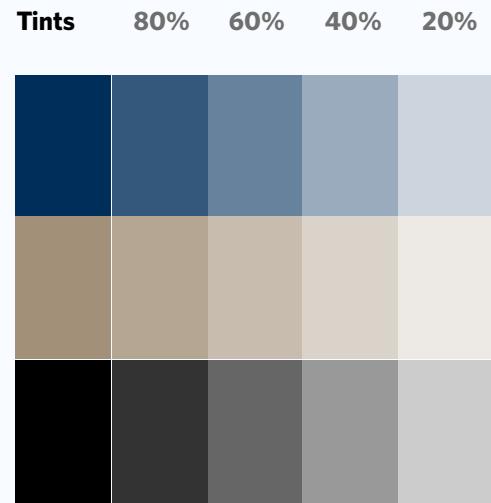
### Color Proportions



**40%  
Whitespace  
and/or  
Hilton Gray**

**40%  
Hilton Cobalt  
and/or Bronze**

**20%  
Black**



**THEME AND BRANDING**

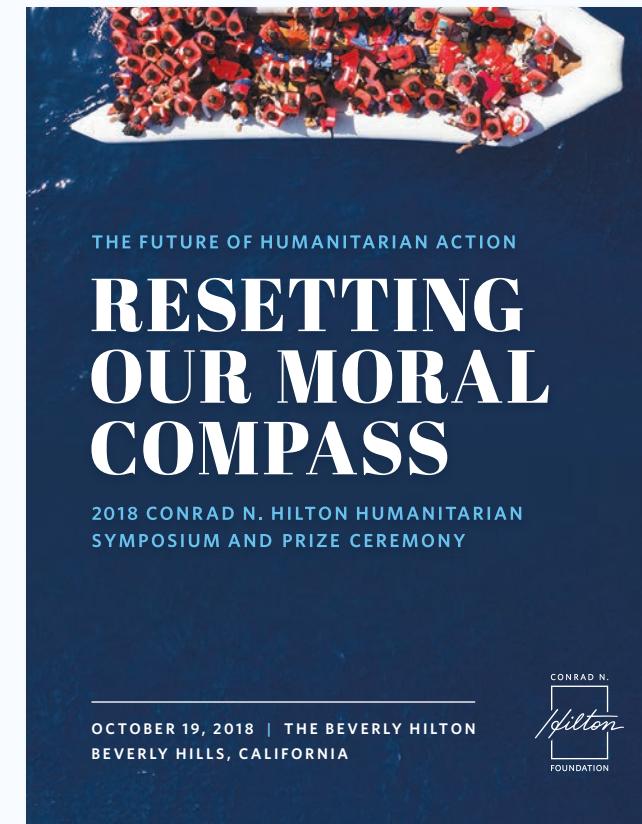
The Foundation hosts an annual ceremony and related events—often in the format of a symposium—around a chosen theme to honor the Humanitarian Prize recipient. Each year, specific branding is selected to complement both the theme and the Foundation as shown in the example provided.

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



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*Updated in 2025*