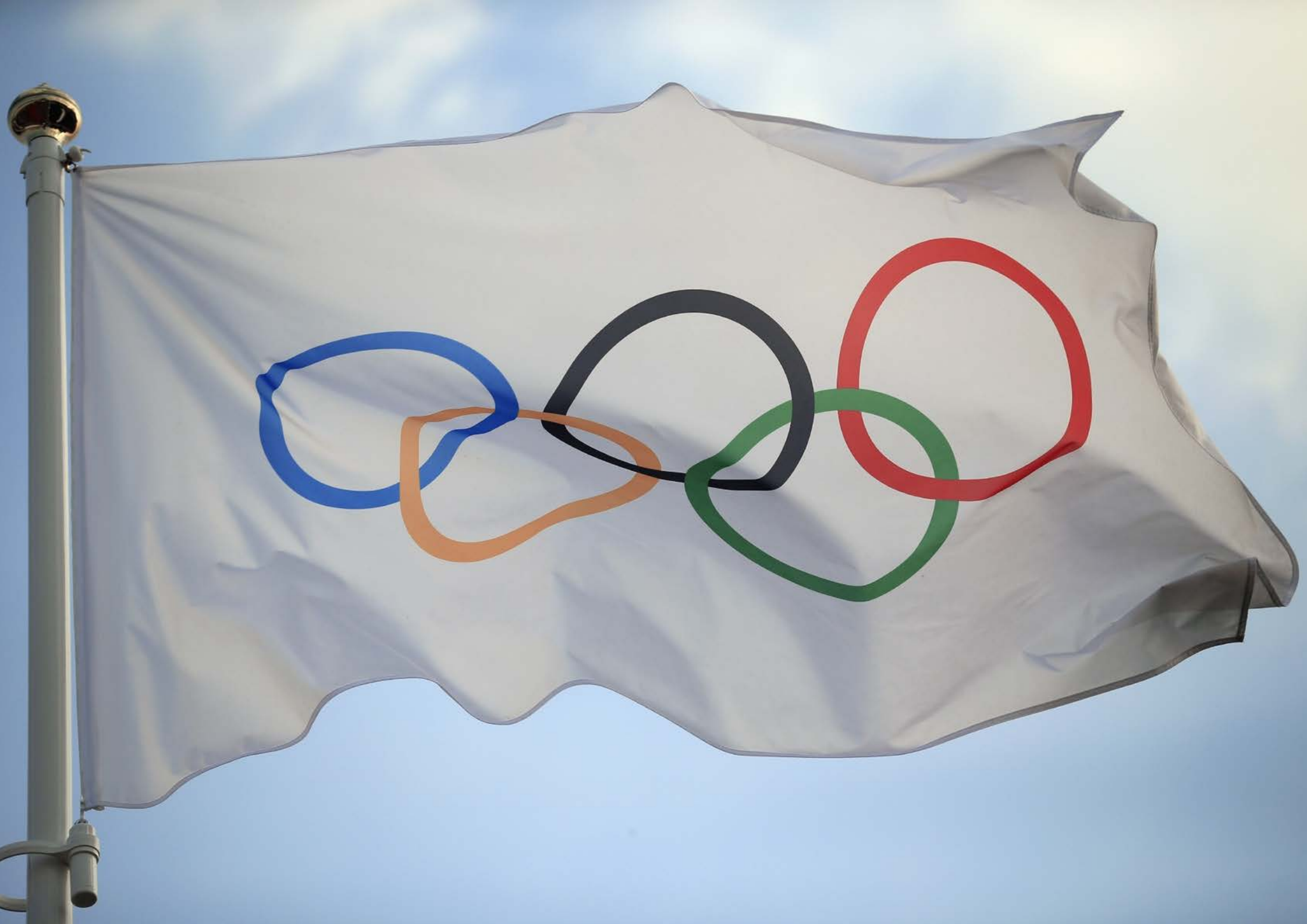


OLYMPISM AND THE OLYMPIC SYMBOL

Principles and Usage Guidelines

October 2017





Dear Friends,

The Olympic symbol is one of the most recognised brands in the world. The five interlocking rings on a white background represent Olympism and its values of excellence, respect and friendship. It also stands for the Unity in Diversity of the Olympic Movement. It is a symbol with global visibility, seen by billions of people throughout the world not only during the Olympic Games. Like Olympism, the Olympic symbol is timeless and carries universal significance.

The Olympic Charter defines the significance of the Olympic rings as a key Olympic property. It is therefore a shared responsibility of everyone in the Olympic Movement and beyond to protect it by using it correctly. These guidelines exist to ensure that the integrity of the Olympic symbol is safeguarded whenever it is used.

We have updated the guidelines to ensure that they take into account the new philosophy of Olympic Agenda 2020 to extend the use of the Olympic brand for non-commercial use and to reflect a constantly evolving world.

Using the Olympic symbol with the integrity of its intended purpose and thereby promoting the Olympic values in today's fast-changing world is both a responsibility and privilege. It is my hope that these guidelines will be used in this spirit. In this way, we are carrying the ideals of our founder, Pierre de Coubertin, into the present day and ensuring their relevance for the future.

A handwritten signature in blue ink, which reads "Thomas Bach". The signature is fluid and cursive, with the first name "Thomas" and last name "Bach" clearly distinguishable.

Thomas Bach, IOC President

INTRODUCTION

These guidelines provide direction for the use of the Olympic symbol by the Olympic Movement and its authorised stakeholders. They aim to preserve the integrity and authority of the Olympic symbol while ensuring its visibility and inclusiveness.

All rights to the Olympic symbol and other Olympic properties belong exclusively to the International Olympic Committee (IOC). The Olympic symbol and the Olympic properties must be used only with the express prior written consent of the IOC.

TABLE OF CONTENTS

OLYMPISM

Introduction.....	7
Fundamental Principles of Olympism	8
Vision of the Olympic Movement.....	9

THE OLYMPIC SYMBOL

Introduction.....	11
Definition, Meaning and Link to Olympic Properties.....	12
The Proud History of the Olympic Rings.....	13
The Official Version: Full-Colour Olympic Rings.....	14
Six Additional Versions: Monochrome Olympic Rings.....	15

APPLICATIONS

Balancing Integrity and Pragmatism.....	17
A Unique Design.....	19
Isolation Area.....	20
Minimum Size.....	21
Backgrounds for Full-Colour Olympic Rings.....	22
Backgrounds for Monochrome Olympic Rings.....	23
Tone-on-Tone.....	24
Common Misuses.....	25

SPECIAL APPLICATIONS

Introduction.....	28
Three-Dimensional: General Principles.....	29
Three-Dimensional: One Side Visible.....	31
Three-Dimensional: Two Sides Visible.....	32
Illumination and Projection.....	33
Digital Applications.....	34
Animation.....	35
Textile.....	36
Embossing.....	37
Gold, Silver and Bronze Colours.....	38
Raw Material.....	39
Other Creative Applications.....	40

ARTWORK

Full-Colour Artwork.....	42
Monochrome Artwork.....	43

APPROVAL

Approval Process.....	44
-----------------------	----

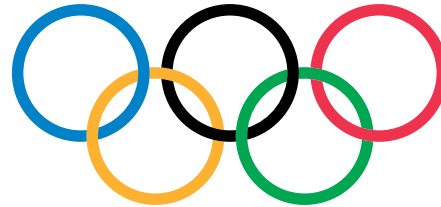
*“Olympism did not reappear within the context
of modern civilisation in order to play
a local or temporary role.*

*The mission entrusted to it is universal
and timeless.”*

PIERRE DE COUBERTIN
Founder of the modern Olympic Games

OLYMPISM

Introduction



Olympism is a philosophy of life, which places
sport at the service of humankind.

“Modern Olympism was conceived by Pierre de Coubertin, on whose initiative the International Athletic Congress of Paris was held in June 1894. The International Olympic Committee (IOC) constituted itself on 23 June 1894. The first Olympic Games (Games of the Olympiad) of modern times were celebrated in Athens, Greece, in 1896. In 1914, the Olympic flag presented by Pierre de Coubertin at the Paris Congress was adopted. It includes the five interlaced rings, which represent the union of the five continents and the meeting of athletes from throughout the world at the Olympic Games. The first Olympic Winter Games were celebrated in Chamonix, France, in 1924.”¹

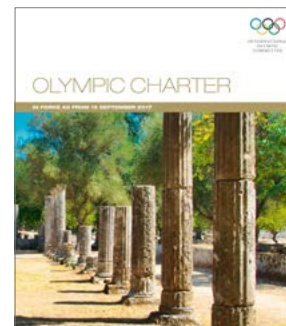
¹ Olympic Charter, Preamble

OLYMPISM

Fundamental Principles of Olympism

The Fundamental Principles of Olympism are presented in the Olympic Charter:

- “1. *Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.*
2. *The goal of Olympism is to place sport at the service of the harmonious development of humankind, with a view to promoting a peaceful society concerned with the preservation of human dignity.*
3. *The Olympic Movement is the concerted, organised, universal and permanent action, carried out under the supreme authority of the IOC, of all individuals and entities who are inspired by the values of Olympism. It covers the five continents. It reaches its peak with the bringing together of the world’s athletes at the great sports festival, the Olympic Games. Its symbol is five interlaced rings.*
4. *The practice of sport is a human right. Every individual must have the possibility of practising sport, without discrimination of any kind and in the Olympic spirit, which requires mutual understanding with a spirit of friendship, solidarity and fair play.*
5. [...]
6. *The enjoyment of the rights and freedoms set forth in this Olympic Charter shall be secured without discrimination of any kind, such as race, colour, sex, sexual orientation, language, religion, political or other opinion, national or social origin, property, birth or other status.*
7. [...]¹



“The Olympic Charter (OC) is the codification of the Fundamental Principles of Olympism, Rules and Bye-Laws adopted by the International Olympic Committee (IOC). It governs the organisation, action and operation of the Olympic Movement and sets forth the conditions for the celebration of the Olympic Games.”²

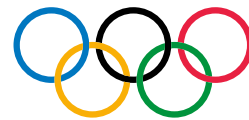
¹ Olympic Charter, Fundamental Principles of Olympism

² Olympic Charter, Introduction

OLYMPISM

Vision of the Olympic Movement

The “*vision of the Olympic Movement*”, which is based on the Olympic Charter, provides a concise description of the vision, missions, values and working principles of the Olympic Movement — all of which are represented by the Olympic symbol — and serves as a common platform for all stakeholders of the Olympic Movement.



Olympism is a philosophy of life, which places sport at the service of humankind.





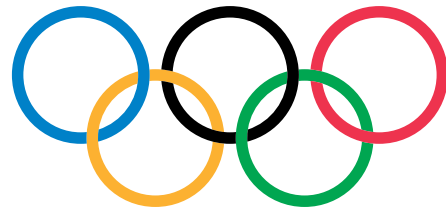
ALEXANDRIE 5 AVRIL 1914

One of the very first Olympic flags.
This flag flew in Alexandria (Egypt)
on 5 April 1914 at the Pan-Egyptian Games,
organised to celebrate the 20th anniversary
of the reestablishment of the Olympic Games.



THE OLYMPIC SYMBOL

Introduction

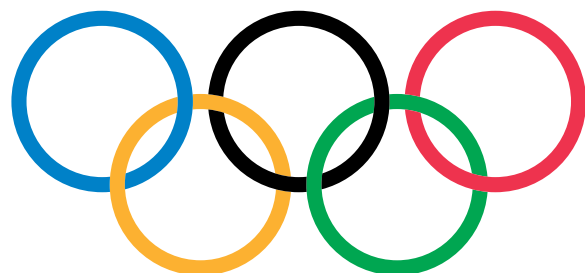


The Olympic symbol, widely known throughout the world and throughout the remainder of these guidelines as the Olympic rings, is the visual ambassador of Olympism for billions of people.

Designed in 1913 by Pierre de Coubertin, the Olympic rings remain a global representation of the Olympic Movement and its activity.

THE OLYMPIC SYMBOL

Definition, Meaning and Link to Olympic Properties



Definition

“The Olympic symbol consists of five interlaced rings of equal dimensions (the Olympic rings), used alone, in one or in five different colours. When used in its five-colour version, these colours shall be, from left to right, blue, yellow, black, green and red. The rings are interlaced from left to right; the blue, black and red rings are situated at the top, the yellow and green rings at the bottom in accordance with the following graphic reproduction.”¹

Meaning

“The Olympic symbol expresses the activity of the Olympic Movement and represents the union of the five continents and the meeting of athletes from throughout the world at the Olympic Games.”¹

Link to Olympic properties

The Olympic rings are a cornerstone of the Olympic properties, which comprise a variety of assets: *“The Olympic symbol, flag, motto, anthem, identifications (including but not limited to ‘Olympic Games’ and ‘Games of the Olympiad’), designations, emblems, flame and torches (...) may, for convenience, be collectively or individually referred to as ‘Olympic properties’. All rights to the Olympic properties, as well as all rights to the use thereof, belong exclusively to the IOC, including but not limited to the use for any profit-making, commercial or advertising purposes. The IOC may license all or part of its rights on terms and conditions set forth by the IOC Executive Board.”²*

¹ Olympic Charter, Rule 8

² Olympic Charter, Rule 7, paragraph 4

THE OLYMPIC SYMBOL

The Proud History of the Olympic Rings



1913



1920



1957



1986



2010

"The emblem chosen [...]: five regularly interlaced rings of different colours — blue, yellow, black, green and red — stand out from the white background of the paper. These five rings represent the five parts of the world now won over to the cause of Olympism and ready to accept its fecund rivalries. What is more, the six colours thus combined reproduce those of all nations without exception."



Pierre de Coubertin, "L'emblème et le drapeau de 1914" in "Revue Olympique", No. 92, August 1913

Creation of the Olympic rings

In 1913, Pierre de Coubertin designed the original Olympic rings. In the centre of a white background, five rings interlace: blue, yellow, black, green and red.



The official debut of the Olympic rings

The Olympic rings were unveiled for the first time at the 1914 Olympic Congress in Paris and made their Olympic Games debut at the 1920 Games in Antwerp on the official Olympic flag.



Definition of the Olympic rings

In 1957, the IOC officialised a specific version of the Olympic rings, differing only slightly from Coubertin's original, in which the rings intersect over each other.



Modifications of the Olympic rings

In 1986, gaps between the Olympic rings were added to be able to reproduce the rings as accurately as possible using the available print technology of the time.



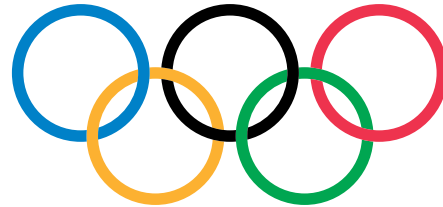
The return to the timeless original Olympic rings

As approved in 2010 by the IOC Executive Board, the official version of the Olympic rings returns to its original, seamlessly interlaced design, fulfilling Coubertin's vision.



THE OLYMPIC SYMBOL

The Official Version: Full-Colour Olympic Rings



The full-colour version on its white background is the preferred version of the Olympic rings.

Indeed, the full-colour Olympic rings are the embodiment of Pierre de Coubertin's original vision; "full-colour" refers to the six Olympic colours – blue, yellow, black, green and red on a white background – which symbolise Olympism's universality.

THE OLYMPIC SYMBOL

Six Additional Versions: Monochrome Olympic Rings

The monochrome Olympic rings provide an alternative to the full-colour Olympic rings. The Olympic rings may appear in any of the six official Olympic colours when necessary.

While reproduction techniques and applications have evolved over the years, the Olympic rings' colour palette has remained constant. To maintain the integrity of the Olympic rings, do not change or in any way alter these official colours.



PANTONE
3005

cmyk
c100 m37 y0 k0

rgb
r0 g129 b200

web safe
hex #0081C8



PANTONE
137

cmyk
c0 m34 y91 k0

rgb
r252 g177 b49

web safe
hex #FCB131



PANTONE
426

cmyk
c0 m0 y0 k100

rgb
r0 g0 b0

web safe
hex #000000



PANTONE
355

cmyk
c100 m0 y100 k0

rgb
r0 g166 b81

web safe
hex #00A651

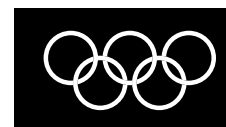


PANTONE
192

cmyk
c0 m94 y65 k0

rgb
r238 g51 b78

web safe
hex #EE334E



WHITE

cmyk
c0 m0 y0 k0

rgb
r255 g255 b255

web safe
hex #FFFFFF

Note: Some applications of the Olympic symbol may, for security purposes, be considered as exceptions to the rule on official colours, with the prior consent of the IOC.



The Olympic flag has a white background, with no border.
The Olympic symbol in its five colours is located in the centre.
– *Olympic Charter, Rule 9*



APPLICATIONS

Balancing Integrity and Pragmatism

The purpose of these usage guidelines on the Olympic rings is to ensure that their integrity and visibility are maintained in all applications.

A balance needs to be achieved between the need to protect the Olympic rings in their purest form and the need for flexibility in the myriad of applications in which they are likely to be used for the promotion of Olympism and the Olympic Movement.

APPLICATIONS

Balancing Integrity and Pragmatism



Integrity

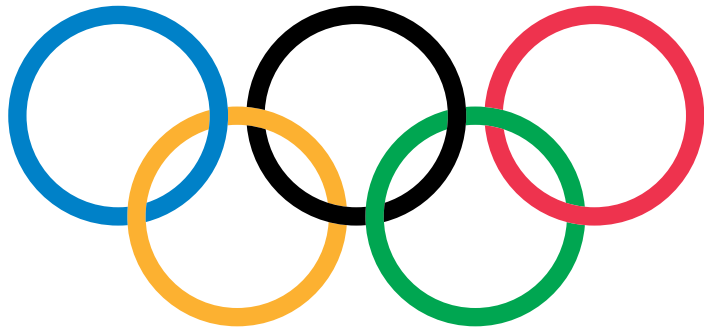
The full-colour version of the Olympic rings is the truest manifestation of Coubertin's original design vision. For this reason, the full-colour version of the Olympic rings, always on a white background, is the preferred choice whenever possible, and in any event, for all institutional and symbolic applications.

Pragmatism

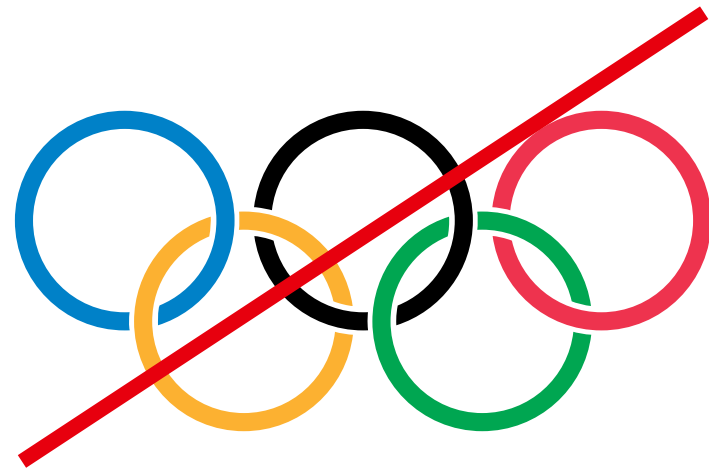
Flexibility in the use of the Olympic rings is also critical. To this end, the monochrome versions of the Olympic symbol similarly capture the spirit of Olympism, while simplifying its application in cases where use of the full-colour version proves challenging.

APPLICATIONS

A Unique Design



This version of the Olympic rings is correct, as the rings are fully interlinked.



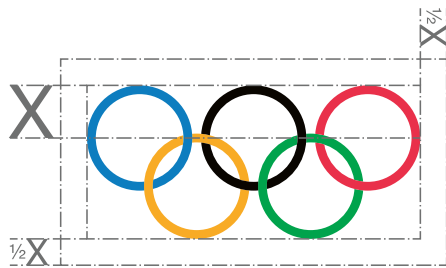
This version of the Olympic rings is not correct, as there are “gaps” at the intersection of each of the rings. This version should never be used.

Note: Always use the artwork provided in these guidelines.

APPLICATIONS

Isolation Area

Due to the inclusiveness and collaborative nature of the Olympic Movement, the Olympic rings are most often associated with visual elements or visual identities of various stakeholders. Therefore, an isolation area around the Olympic rings becomes critically important in order to preserve their integrity.



The isolation area is defined by drawing a first rectangle around the edges of the Olympic rings and a second one at a distance of “ $\frac{1}{2} X$ ”, X being the radius of a ring.

Note: In the case of a composite logo, the isolation area is defined by drawing a first rectangle around the edges of the Olympic rings and a second one at a distance of “ X ”, X being the radius of a ring. A composite logo is a design associating the Olympic rings with another logo. The two entities are clearly separated and do not look like a combined logo.



Correct



Correct. If needed, a few elements may enter the isolation area, no closer than $\frac{1}{2} X$ to any of the rings

This isolation area should be free from any element.

A limited number of elements may enter the isolation area, as long as they remain at a distance of “ $\frac{1}{2} X$ ” from any of the rings and provided that they do not completely surround the Olympic rings.

No other typography, text, graphic and/or photographic element may overlap the Olympic rings.

APPLICATIONS

Minimum Size

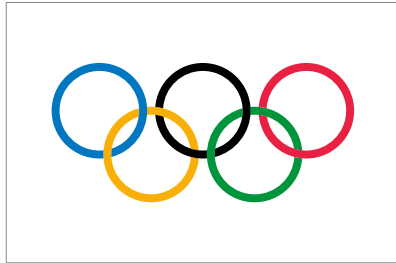
To ensure the legibility of the Olympic rings for any small-size application, special care must be taken not to reduce the artwork below the minimum size guidelines. Both the full-colour and monochrome versions of the Olympic rings should appear no smaller than 8 mm / 30 pixels wide.



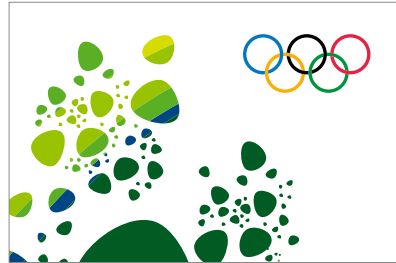
For some specific applications, provided that legibility of the Olympic rings is perfectly ensured and the integrity of the Olympic rings is preserved, the rule on minimum size might not be applied, with the prior consent of the IOC.

APPLICATIONS

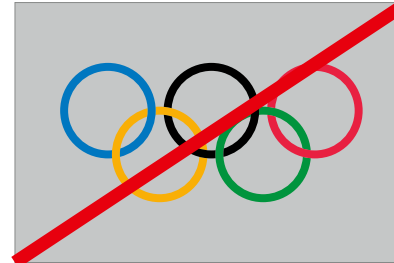
Backgrounds for Full-Colour Olympic Rings



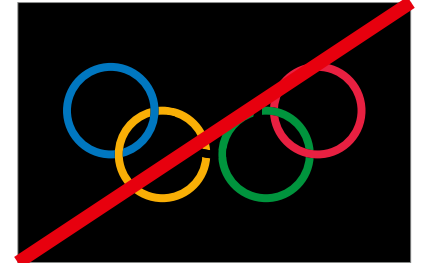
Correct



Correct



Background for the full-colour Olympic rings must be white



Background for the full-colour Olympic rings must be white



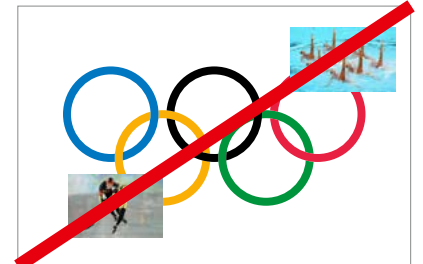
Correct



Background for the full-colour Olympic rings must be white



Background for the full-colour Olympic rings must be white



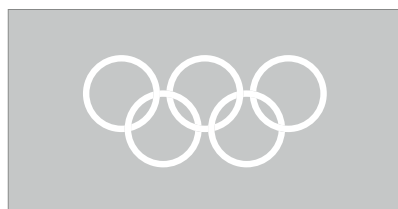
Do not place images in front of the Olympic rings

In order to maintain the integrity of the Olympic rings, it is essential that the backgrounds on which they appear ensure maximum visibility, no matter what the application.

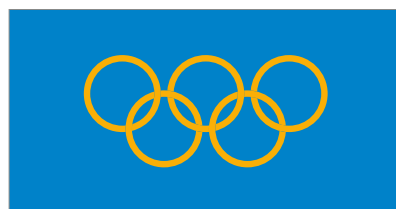
1. The full-colour Olympic rings must always appear on a white background.
2. In a graphic composition, the Olympic rings must not be used as background.
3. No illustrations, photos or videos should be placed over the Olympic rings.

APPLICATIONS

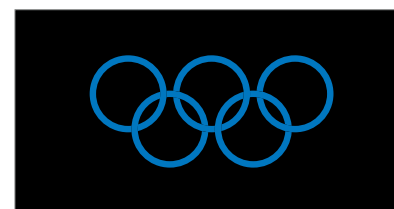
Backgrounds for Monochrome Olympic Rings



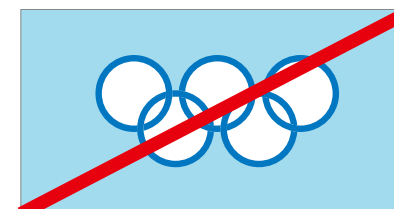
Correct



Correct



Correct



Background must be consistent behind the Olympic rings



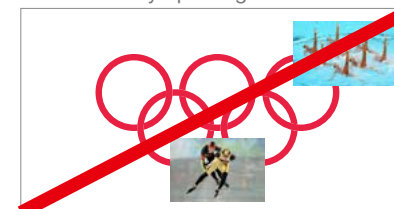
Correct



Correct



Do not place the Olympic rings over an image area



Do not place images in front of the Olympic rings



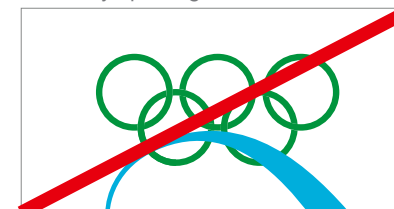
Correct



Correct. Background is quiet: it does not contain the colour of the monochrome Olympic rings or any element that might alter the perception



Background must not contain the colour of the monochrome Olympic rings or any lines that cut through the Olympic rings



Do not place graphics in front of, through or behind the Olympic rings

In order to maintain the integrity of the Olympic rings, it is essential that the backgrounds on which they appear ensure maximum visibility, no matter what the application.

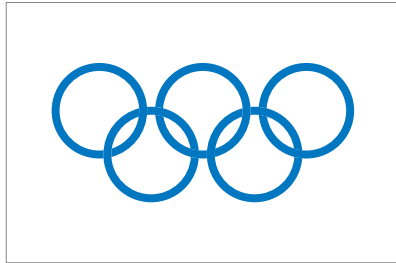
1. The monochrome Olympic rings may be used in one of the six official colours on a “quiet area”, as long as legibility is ensured through sufficient contrast.

The graphic background:

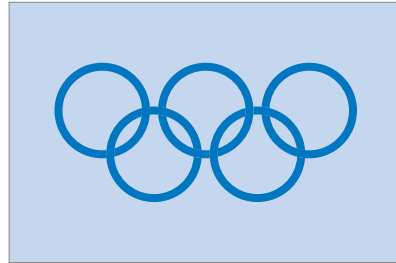
- Must not include elements such as lines or patterns that may alter the perception of the Olympic rings
 - Must not include the monochrome colour of the Olympic rings.
2. No illustrations, photos or videos should be placed over the Olympic rings.

APPLICATIONS

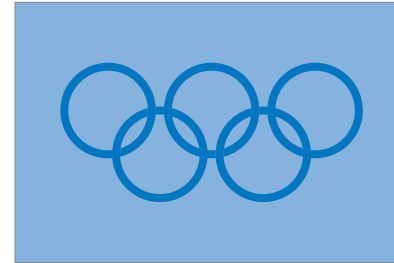
Tone-on-Tone



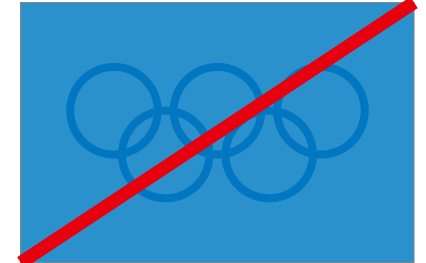
Olympic rings 100% blue,
0% background, 100% contrast.



Olympic rings 100% blue,
25% background, 75% contrast.



Olympic rings 100% blue,
50% background, 50% contrast.



Olympic rings 100% blue,
75% background, 25% contrast.

Do not use backgrounds of near equal value to the Olympic rings.

To ensure the visibility of the Olympic rings, standards have been established for tone-on-tone applications:

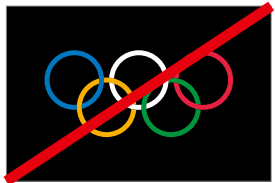
1. When the monochrome Olympic rings share the same colour as their background, there must be sufficient contrast — minimum 50% in value.
2. The only exception to this 50% contrast rule is when the Olympic rings are etched on glass or applied as a watermark on pictures or videos. Transparency is also acceptable in some very specific cases such as white TV bugs with 60% transparency.

Note: The monochrome Olympic rings may appear only in one of the six official colours.

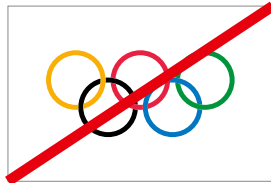
APPLICATIONS

Common Misuses

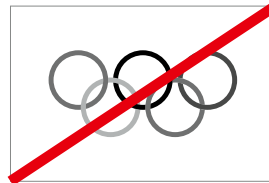
Alterations: The Olympic rings should never be altered in any way, including modifying the official colours or the order of the colours.



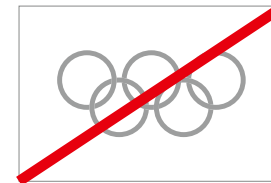
Do not modify colours



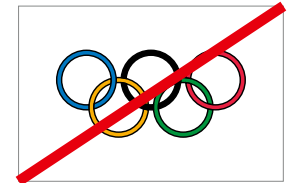
Do not reorder colours



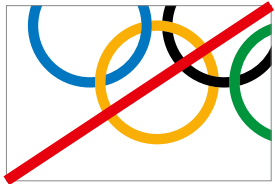
Do not use different tones of grey



For monochrome Olympic rings, use only official colours



Do not outline

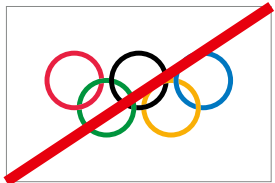


Do not crop

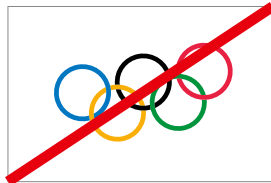


Do not insert imagery

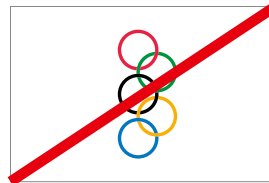
Orientation: The Olympic rings must always be reproduced horizontally, with three rings on top and two on the bottom.



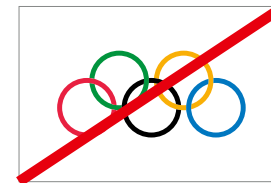
Do not flip horizontally



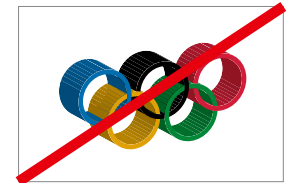
Do not rotate



Do not rotate



Do not invert



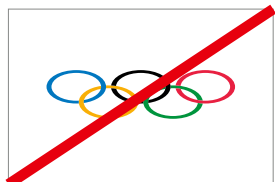
Do not rotate in 3D

Note: The above examples are not exhaustive. Always use the artwork provided in these guidelines.

APPLICATIONS

Common Misuses

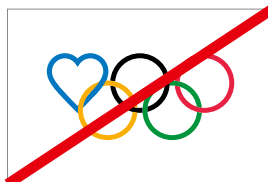
Distortions: The Olympic rings must always be visible in their entirety and should never be distorted in any way.



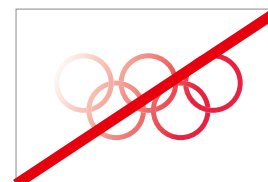
Do not stretch or deform



Do not distort width



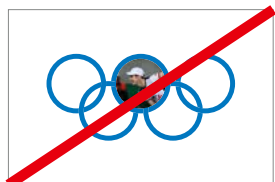
Do not distort the shape of the Olympic rings



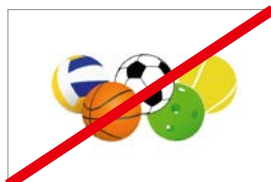
Do not add gradation



Do not add drop shadow



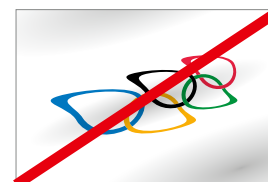
Do not insert images or illustrations



Do not reproduce as objects, shapes, people or products



Do not insert letters or words



Do not apply on surfaces where shape is distorted

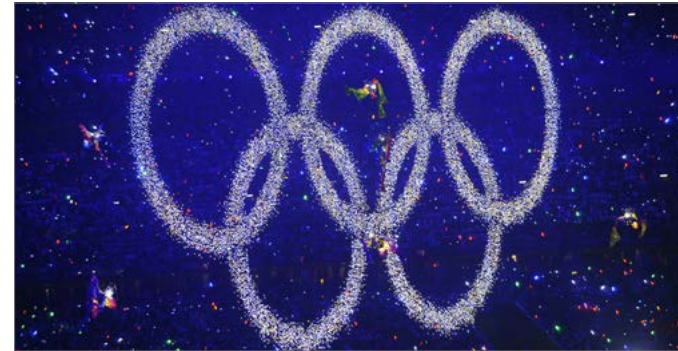
Note: The above examples are not exhaustive. Always use the artwork provided in these guidelines.



Representation of the Olympic symbol during the Opening Ceremony of the Olympic Games Rio 2016.

SPECIAL APPLICATIONS

Introduction



The Olympic rings are unique for many reasons. They appear in a variety of applications, including print, broadcast and digital media; in outdoor environments; and on pins and apparel.

It is crucial to continue to inspire excellence in Olympic design while ensuring consistency in all forms and applications. This section establishes guidelines for special applications of the Olympic rings.

SPECIAL APPLICATIONS

Three-Dimensional: General Principles



Correct



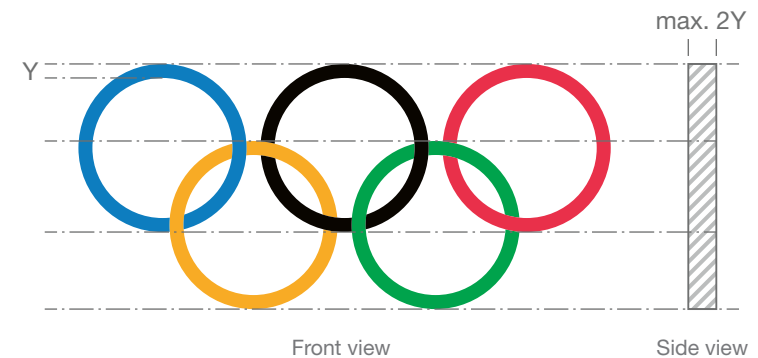
Correct.
Structure must be stable
and solid enough



Structure should not
alter the perception

Three-dimensional applications of the Olympic rings can be achieved through the use of a wide range of materials and sizes. To ensure that the integrity of the Olympic symbol is maintained, some rules have been established for large-scale reproductions.

1. Always use the artwork provided in these guidelines. Never distort, alter or in any way compromise the integrity of the Olympic rings.
2. The Olympic rings' edges should have a square, 90-degree angle and never appear rounded.
3. The depth of the Olympic rings should not exceed $2Y$, Y being the width of one Olympic ring. The minimum depth should be adapted to safety, technical and aesthetic requirements.



SPECIAL APPLICATIONS

Three-Dimensional: General Principles

Some additional recommendations must be considered when it comes to producing and implementing the three-dimensional Olympic rings:

- If people can access and even climb on the Olympic rings, the structure must be stable and solid enough.
- Backbones and structure should be as discreet as possible to enhance the integrity and recognition of the Olympic symbol.
- Raw materials should be strong enough to resist various weather conditions, such as gusts of wind, heavy rain or snowfall.
- The colours applied to the Olympic rings in three dimensions must be able to withstand weather conditions such as rain or sun while the structure is on display.
- The production, installation and dismantling should be approached in a sustainable manner.
- Use of signs is recommended to provide context and details on the presence of the three-dimensional Olympic rings, especially before the Olympic Games or in Legacy projects.

PANTONE 3005	PANTONE 137	PANTONE 426	PANTONE 355	PANTONE 192	WHITE
RAL 5015	RAL 1028	RAL 9005	RAL 6037	RAL 3020	RAL 9016
3M 100-57	3M 100-598/5	3M 100-12	3M 100-122	3M 100-13	3M 100-10
oracal (751c) 517	oracal (751c) 020	oracal (751c) 070	oracal (751c) 062	oracal (751c) 028	oracal (751c) 010

Note: In case of doubt, the colour reference is always the PANTONE reference.

SPECIAL APPLICATIONS

Three-Dimensional: One Side Visible



Correct



Correct



Use the original artwork to allow enough space between the rings



Correct



Correct



Do not distort the shape
Use only official colours

When only one side of the Olympic rings is visible, the following combinations of colours must be applied to ensure a good perception of the Olympic rings. All other combinations are incorrect.

1. Preferred combination:

- Front in full-colour
- Edges in full-colour or white
- Background: white or very close to white.

2. Other valid combinations:

- Front in monochrome (one of the six official colours)
- Edges in same monochrome colour as front
- Background: all colours as long as the contrast is sufficient.

SPECIAL APPLICATIONS

Three-Dimensional: Two Sides Visible



Correct



Correct



Do not use coloured edges together with monochrome back



Correct



Correct



Use only Olympic colours
Do not outline

When both sides of the Olympic rings are visible, the following combinations of colours must be applied to ensure a good perception of the Olympic rings. All other combinations are incorrect.

1. Preferred combination:

- Front in full-colour
- Back in full-colour (with inverted colours compared to the front so that the colours of the rings appear in the correct order)
- Edges in neutral light colour (e.g. white or colour of the raw material such as aluminium)
- Background: from main viewpoints, ensure good perception of the five Olympic colours.

2. Other valid combinations:

- Front in monochrome (one of the six official colours) or colour of the raw material
- Back in same monochrome colour as front
- Edges in same monochrome colour as front
- Background: from main viewpoints, ensure good perception of the colour.

Note: The raw material must uphold the value of the Olympic rings.

SPECIAL APPLICATIONS

Illumination and Projection



Correct



Correct



Correct
Note: Do not crop



Correct



Do not use the full-colour version in internally-lit applications



Do not alter the shape and thickness of the Olympic rings



Use only Olympic colours in internally-lit applications



Do not use a non-Olympic colour as backlighting
Do not create a shadow

In illuminated applications and projections, common during the Olympic Games, the following rules must be followed to ensure the integrity of the Olympic rings and to maximise their visibility:

1. When lit, the illuminated Olympic rings must appear with the same thickness as the original artwork.
2. Always prefer externally-lit applications and ensure that the colours of the Olympic rings are well perceived.

3. For internally-lit applications, use only the monochrome version of the Olympic rings. In these applications, white is the preferred colour, but blue, yellow, green and red monochrome Olympic rings are also acceptable.
4. Backlighting might be used on a monochrome version of the Olympic rings. The backlight should be an Olympic colour. The light should not convey the impression of a shadow around the Olympic rings.

Note: In illuminated applications, the Olympic rings may not appear with an outline. Always use the artwork provided in these guidelines. Never distort, alter or in any way compromise the integrity of the Olympic rings.

SPECIAL APPLICATIONS

Digital Applications

The Olympic rings are displayed on a multitude of digital devices, such as smartphones, tablets, laptops, TV screens and big screens. For all types of digital applications, the following rules must be followed to preserve the integrity of the Olympic rings and to ensure their legibility.

Internet and social media

1. The Olympic symbol standing alone may not be used as a call-to-action or hyperlink button, except to direct to www.olympic.org webpages.
2. The right to use the Olympic symbol standing alone as a profile picture, icon, avatar, emoji or pictogram is reserved solely for the IOC.
3. On social media and other platforms, profile pictures, icons and uploaded photos are automatically inserted into a frame, the shape of which may vary. When the Olympic rings are used in this way, they must not be cropped and the isolation area must be respected.
4. Provided that legibility is perfectly ensured and that the integrity of the Olympic rings is preserved, the rule on minimum size might not be applied.

Screens

1. Preference should always be given to screens on which the full-colour version of the Olympic rings can be reproduced on a white background. For all other cases, the most appropriate solution should be found in consultation with the IOC.
2. The Olympic symbol may appear on curved screens, as long as it can be seen in its entirety from the main point of view and its shape is not distorted.



Correct (reserved for use by the IOC)



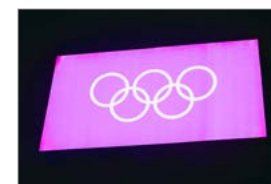
Do not crop



Respect isolation area



Correct



Correct



Correct

SPECIAL APPLICATIONS

Animation

Animation is used in a variety of online and broadcast applications, such as videos, virtual reality, apps and video games. The following rules for animating the Olympic rings apply across every application:

1. Representation of the Olympic rings in animation must always respect the guidelines on form, colour, background, isolation area and size.
2. If an animation is used that separates the individual rings or makes them appear separately, in the end they should come together in their pure interlinked form and remain in that form.
3. Once the rings come together, they must stay together and may not separate again.
4. No objects, shapes, people or products should be transformed into the Olympic rings. The Olympic rings should not be transformed into objects, shapes, people or products.
5. An animation may be created from a sequence of pages or images. In such cases, if the Olympic symbol appears more than briefly on these images or pages, it must be represented correctly.

Note: The Olympic rings may not appear with added tones, textures, highlights or any visual effects such as fire or sunbeams. The Olympic rings may not be animated so that they appear to explode.



SPECIAL APPLICATIONS

Textile



Correct



Correct



Tone-on-tone without sufficient contrast is not allowed



Do not overlap



Do not distort width



Do not use shining material

In all textile applications, included but not limited to transfer, flocking and embroidery, the following rules must be followed to preserve the integrity of the Olympic rings:

1. The full-colour Olympic rings may be applied only on a white background.
2. The monochrome version of the Olympic rings in any of the six Olympic colours may be used provided that legibility and visibility of the Olympic rings are ensured. Rules on background and tone-on-tone must be followed.
3. The size should be adapted to ensure legibility of the Olympic rings. Due to variations in fabric thickness and texture, the quality of application may vary, resulting in the need to increase the size of the Olympic rings.
4. A production sample should always be reviewed against the official Olympic rings artwork.

PANTONE 3005	PANTONE 137	PANTONE 426	PANTONE 355	PANTONE 192	WHITE
Pantone Textile 18-4244 TPX	Pantone Textile 14-1159 TPX	Pantone Textile 19-4205 TPX	Pantone Textile 15-5534 TPX	Pantone Textile 18-1756 TPX	Pantone Textile 11-0601 TPX
Madeira 1297	Madeira 1137	Madeira 1007	Madeira 1051	Madeira 1147	Madeira 1001
Coats Alcazar 0615	Coats Alcazar 0109	Coats Alcazar 0900	Coats Alcazar 0519	Coats Alcazar 0378	Coats Alcazar 0001
Robison Anton 2730	Robison Anton 5709	Robison Anton 2296	Robison Anton 2580	Robison Anton 2378	Robison Anton 5597
FuFu 374	FuFu 525	FuFu 900	FuFu 233	FuFu 156	FuFu 800

Note: Embroidered Olympic rings may never appear with an outline. Always use the artwork provided in these guidelines. Never distort, alter or in any way compromise the integrity of the Olympic rings.

SPECIAL APPLICATIONS

Embossing



Correct



Do not bevel or round



Do not outline



Do not deform
Apply the isolation area



Correct



Correct



Interlocking should reflect
official artwork



Use the same colour
as the material

Embossing, debossing and stamping of the Olympic rings are used on a variety of materials, such as metal, plastic and leather. For all types of embossing, the following rules must be followed to preserve the integrity of the Olympic rings:

1. The Olympic rings must be the same colour as the material on which they are embossed/engraved.
2. The raised Olympic rings should have a straight, 90-degree edge and not appear bevelled or rounded.
3. Embossed Olympic rings should all be on the same plane. While flat embossing or stamping is preferred, representing the interlocking of the Olympic rings within the embossed Olympic rings is possible, provided it respects the original artwork.

4. The embossing or stamping of the Olympic rings on a material should not lead to the appearance of the support material or of an undercoat.
5. Embossing, debossing or stamping of the Olympic rings on any type of material may not lead to confusion with an Olympic medal. Embossing, debossing or stamping of the Olympic rings on medals, whether this is done on gold, silver, bronze or any other metal, is not allowed, except for official use by authorised stakeholders of the Olympic Movement.

Note: Never distort, alter or in any way compromise the integrity of the Olympic rings.

SPECIAL APPLICATIONS

Gold, Silver and Bronze Colours



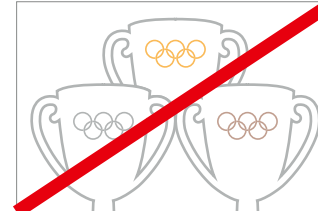
Olympic medals
Their unique value must be preserved



Correct
High-level official uses



Do not use gold, silver or bronze
Olympic rings on everyday items



Do not use gold, silver or bronze
Olympic rings together in one set



Do not use on athletes'
accessories or any item
seen on the field of play

The Olympic medals are an essential Olympic property and their unique nature and value must be preserved.

The Olympic rings, when combined with one of the three colours of gold, silver and bronze, are strongly associated with these unique medals.

Monochrome versions of the Olympic rings may be reproduced in gold, silver or bronze. However, this requires the prior approval of the IOC. In particular, the IOC reserves the right to approve all uses of the Olympic symbol in gold, silver and bronze including both the purpose of such use and the rendering of both the colour and the background.

When using gold, silver and bronze, the following Pantone references apply respectively:

PANTONE 871

PANTONE 877

PANTONE 8023

The following principles apply to the reproduction of monochrome versions of the Olympic rings in gold, silver and/or bronze:

1. They can be produced only in exceptional and rare circumstances.
2. They can be used only on objects of high symbolic or real value, or for very special events and occasions.
3. The backgrounds on which they appear must ensure maximum visibility, in order to maintain the integrity of the Olympic rings.
4. They should not be used on the field of play.
5. They should not be reproduced, on their own or as part of an emblem, on athletes' accessories, clothing, footwear or sports equipment.
6. They must never be used together (set of three) to avoid any association/parallel with the Olympic medals.

SPECIAL APPLICATIONS

Raw Material



Correct (wood)



Correct (ice)



Correct (snow)



Correct (sand)

Carving, sculpting and engraving of the Olympic rings on raw materials is welcome. To preserve the integrity of the Olympic rings, some rules have been established for these kinds of applications:

1. Carving, sculpting and engraving of the Olympic rings should always be done for the purpose of achieving visibility, engagement and inclusiveness.
2. Whatever material is used, the reproduction of the Olympic symbol must respect the official version and, if applicable, must follow the rules on embossing and three-dimensional uses.

3. It is essential to include sustainability in all steps of the item's lifecycle, e.g. sourcing, manufacturing, maintenance, dismantling, recycling or reuse of raw material.

Note: Always use the artwork provided in these guidelines. Never distort, alter or in any way compromise the integrity of the Olympic rings. The raw material must uphold the value of the Olympic rings.

SPECIAL APPLICATIONS

Other Creative Applications



Correct



Correct

On white background, prefer the full-colour Olympic rings



Correct



Background for the full-colour Olympic rings must be white

Creativity and initiatives are welcome when it comes to techniques, materials and surfaces for reproducing the Olympic rings. The following rules must be followed to preserve the integrity of the Olympic rings:

1. Reproduction of the Olympic rings should always be done for the purpose of achieving engagement, visibility and inclusiveness.
2. It is essential that the backgrounds on which the Olympic rings appear ensure maximum visibility, no matter what the application.

3. Where applicable, it is essential to match the official Olympic colours.

Note: Always use the artwork provided in these guidelines. Never distort, alter or in any way compromise the integrity of the Olympic rings.



Three-dimensional Olympic symbol
in London Olympic Park in 2012.

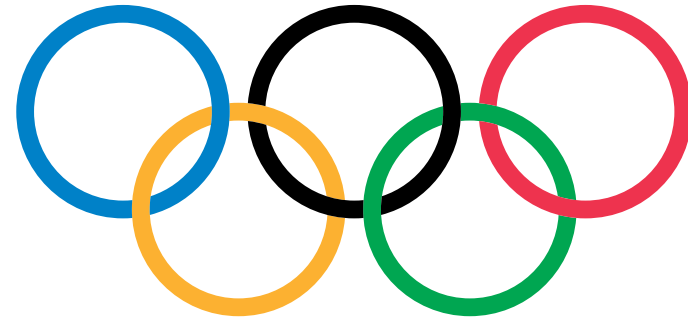
ARTWORK

Full-Colour Artwork

Full-colour refers to the six Olympic colours – blue, yellow, black, green and red on a white background.

The full-colour version on its white background is the preferred version of the Olympic rings.

Note: Never distort, alter or compromise the integrity of the Olympic rings in any way.



For print reproduction:

IOCrings4cPrint.eps

(For printing in 4/c process)

IOCrings5PMSPrint.eps

(For printing in the five

Pantone® colours)

For digital reproduction:

IOCringsColourDigidoc.png

(For use in Word
or presentation documents)

IOCringsColourWeb.gif

(For use on the internet
or mobile phones)

IOCringsColourDigital.jpg

(For use for any other
type of onscreen use)

IOCringsColourAnim.eps

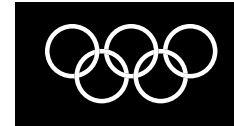
(For use in animations)

ARTWORK

Monochrome Artwork

The monochrome Olympic rings provide an alternative to the full-colour Olympic rings. The Olympic rings may appear in any of the six official Olympic colours when necessary.

Note: Always use the artwork provided. Never distort, alter or compromise the integrity of the Olympic rings in any way.



Monochrome White

IOCringsWhitePrint.eps
IOCringsWhite4cPrint.eps
(For print reproduction)
IOCringsWhiteDigidoc.png
IOCringsWhiteWeb.gif
IOCringsWhiteAnim.eps
(For digital reproduction)



Monochrome Black

IOCringsBlackPrint.eps
IOCringsBlack4cPrint.eps
(For print reproduction)
IOCringsBlackDigidoc.png
IOCringsBlackWeb.gif
IOCringsBlackDigital.jpg
IOCringsBlackAnim.eps
(For digital reproduction)



Monochrome Blue

IOCringsBluePrint.eps
IOCringsBlue4cPrint.eps
(For print reproduction)
IOCringsBlueDigidoc.png
IOCringsBlueWeb.gif
IOCringsBlueDigital.jpg
IOCringsBlueAnim.eps
(For digital reproduction)



Monochrome Yellow

IOCringsYellowPrint.eps
IOCringsYellow4cPrint.eps
(For print reproduction)
IOCringsYellowDigidoc.png
IOCringsYellowWeb.gif
IOCringsYellowDigital.jpg
IOCringsYellowAnim.eps
(For digital reproduction)



Monochrome Green

IOCringsGreenPrint.eps
IOCringsGreen4cPrint.eps
(For print reproduction)
IOCringsGreenDigidoc.png
IOCringsGreenWeb.gif
IOCringsGreenDigital.jpg
IOCringsGreenAnim.eps
(For digital reproduction)



Monochrome Red

IOCringsRedPrint.eps
IOCringsRed4cPrint.eps
(For print reproduction)
IOCringsRedDigidoc.png
IOCringsRedWeb.gif
IOCringsRedDigital.jpg
IOCringsRedAnim.eps
(For digital reproduction)

APPROVAL

Approval Process

The guidelines for using the Olympic rings are intended to help people working in and with the Olympic Movement make use of the Olympic symbol correctly.

All rights to the Olympic symbol and other Olympic properties belong exclusively to the IOC. The Olympic symbol and the Olympic properties must be used only with the express prior written consent of the IOC.

For further information, please ask your IOC key contact person or contact the IOC Headquarters:

International Olympic Committee
Brand Team – Department for Corporate Development, Brand and Sustainability
Château de Vidy
Route de Vidy 9
Case Postale 356
1001 Lausanne
Switzerland

Phone: +41 21 621 61 11
brandapproval@olympic.org

COPYRIGHTS

- Page 02** 2012/IOC/Christopher Furlong – All rights reserved
- Page 03** 2015/IOC/David Burnett – All rights reserved
- Page 10** 2013/IOC/Jean-Paul Maeder – All rights reserved
- Page 13** 1930/IOC – All rights reserved
2014/IOC/Jean-Louis Strangis – All rights reserved
1928/IOC – All rights reserved
1960/IOC/Carletti – All rights reserved
1988/IOPP/Schiappa – All rights reserved
2016/IOC/Ian Jones – All rights reserved
- Page 16** 2012/IOC/Jason Evans – All rights reserved
- Page 18** 2016/IOC/John Huet – All rights reserved
2016/IOC/Jason Evans – All rights reserved
- Page 20** 2014/IOC/Chris Graythen – All rights reserved
2010/IOC/John Huet – All rights reserved
- Page 27** 2016/Getty Images
- Page 28** 2014/IOC/Mine Kasapoglu – All rights reserved
2008/IOC/Hélène Tobler – All rights reserved
2010/IOC/Nora Rupp – All rights reserved
2016/IOC/The Olympic Museum – All rights reserved
- Page 29** 2012/IOC/Christopher Furlong – All rights reserved
2014/IOC/Mine Kasapoglu – All rights reserved
2016/Getty Images
- Page 31** 2012/IOC/John Huet – All rights reserved
2015/IOC/Christophe Moratal – All rights reserved
2014/IOC/Chris Graythen – All rights reserved
2016/IOC/Mine Kasapoglu – All rights reserved
2002/IOC/Yo Nagaya – All rights reserved
- Page 32** 2004/IOC/Tsuyoshi Kishimoto – All rights reserved
2014/IOC/Mine Kasapoglu – All rights reserved
2016/IOC/Marie De Cock – All rights reserved
2002/IOC/Yo Nagaya – All rights reserved
2012/IOC/Christof Koepsel – All rights reserved
2000/IOC/Giulio Locatelli – All rights reserved
- Page 33** 2012/IOC/Christof Koepsel – All rights reserved
2010/IOC/Tsutomu Kishimoto – All rights reserved
2012/IOC/Denis Doyle – All rights reserved
1994/Allsport Zoom – All rights reserved
2010/IOC/Tsutomu Kishimoto – All rights reserved
2014/IOC/Ubaldo Rutar – All rights reserved
2012/IOC/Christof Koepsel – All rights reserved
2012/IOC/Mine Kasapoglu – All rights reserved
- Page 34** 2014/IOC/Matthew Lewis – All rights reserved
2012/IOC/Mark Metcalfe – All rights reserved
2015/IOC/Ubaldo Rutar – All rights reserved
- Page 36** 2009/IOC/Ben Hulse – All rights reserved
2016/IOC/Nicolas Relin – All rights reserved
- Page 37** 2008/IOC/The Olympic Museum
2013/IOC/The Olympic Museum
2013/IOC/The Olympic Museum
2016/IOC/Nicolas Relin – All rights reserved
2000/Allsport Zoom/Jamie Squire – All rights reserved
2016/IOC/Nicolas Relin – All rights reserved
2015/IOC/The Olympic Museum
- Page 38** 2013/IOC/Arnaud Meylan – All rights reserved
- Page 39** 2012/IOC/Mine Kasapoglu – All rights reserved
2011/Getty Images
2014/IOC/Christophe Moratal – All rights reserved
2016/Getty Images
- Page 40** 2006/Getty Images/Sandra Behne – All rights reserved
2012/Getty Images/Brian Bahr – All rights reserved
2012/IOC/Jason Evans – All rights reserved
2016/IOC/Ian Jones – All rights reserved
- Page 41** 2012/IOC/Christof Koepsel – All rights reserved
- Page 46** 2012/IOC/Christopher Furlong – All rights reserved



